

NEEDLECRAFT



SEPTEMBER 1919

CREAM *of* WHEAT



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“PUTTING IT DOWN IN BLACK AND WHITE”

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THE fact that you receive your magazine will be due acknowledgment that your order and remittance have been received.

All subscriptions received in the month of January will begin with the February number, those received in February will begin with the March number and so on throughout the year. It is impossible to begin a subscription with back numbers. Each subscriber is notified of the expiration of her subscription by a red and white blank enclosed in the last issue of the paper to which she is entitled. We always stop the paper at the expiration of the time paid for.

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MARGARET BARTON MANNING, Editor
DORA DOUGLAS, Fashion Editor
WILL C. IZOR, Advertising Manager

Capitalizing Life

OFTEN, very often, when on my way in town to see what I can find new in the shops to tell Needlecraft's family about, I pick up a bit of conversation or some little phrase that sets me thinking. It isn't that I mean to listen. Perhaps it is because I have somehow formed the habit of keeping ears and eyes open for whatever of human interest may come my way. It isn't a bad sort of habit, is it? And there is a good measure of human interest in all things.

Two young women boarded the car at the first subway-station, and left it at the stop nearest the terminal. Bright-looking, businesslike girls they were, with voices to match. One of them said something to the other which I did not quite hear; but the answer came clearly to my ears.

"O fine! You see, I am learning to capitalize life!"

That was all—not a word more. I would have liked to ask the young woman just what she meant, but that would hardly have done, you know. It was a phrase I had never heard before—a curious, gripping sort of phrase that somehow would not sink quietly into my mental reservoir until the time came to think about it. It seemed full of significance. How should one go to work to capitalize life? We hear a great deal about capitalizing this, that or the other business, but life—

Right there I got the key to the problem. At home again, sitting before my desk, with the breeze stirring the elm-tree branches outside, and a robin singing to his mate, it occurred to me that a business is honestly capitalized because its owner wants to make the most and best of it. And that is exactly what we want to do with life. Isn't it?

To begin, there is nothing, no kind of circumstance or condition to be met with in our daily wanderings that may not be turned to good and beautiful account, if we will have it so. Perhaps a motor-trip has been planned, with a picnic included, and the hamper is ready-packed with all manner of good things and morning brings a steady downpour from the clouds. The natural thing to feel and say is: "Isn't it mean?" and a frown suits the situation far better than a smile; at least, it would seem so to those of us who haven't learned better. But frowning hurts the frowner—to say nothing of other folks. The girl who has begun to capitalize life will remember what a splendid thing for the farmer and the gardener is such a warm, summer rain. She will say: "We can have the nicest sort of picnic right on the veranda, and take turns telling stories about the happiest day we ever spent!" And almost before anybody knows it good nature will be bubbling like a never-failing spring, and smiles will have chased away the glooms.



"Specializing"

ONCE upon a time, as the fairy-tales begin—if there are any fairy-tales in these prosaic days—Needlecraft told us the story of a woman who specialized in booties for babies, making them to sell at a very reasonable price. With many others I felt she could scarcely 'get a new dime for an old one' unless she raised her charges; at the same time I was greatly interested in the account, and read it more times than I am prepared to say.

I read it again when Uncle Sam issued his first appeal to the people to buy gift-stamps. A great deal of my time was devoted to Red Cross work, but I did want to help out in other ways. Doing one's bit, was doing one's best in those dark days, you know; there was no place for any sort of "slacking." So I cast about for something to specialize in—something that many might like, that would not be expensive either in the purchasing or making, and that would use materials not needed for other things—materials which, perchance, could really be classed as "salvage." My requirements, as you see, were not modest!

Well, I kept thinking about it; and at length the way opened, as ways are sure to do if we hopefully and faithfully persist in searching for them. A friend of mine returned from New York, wearing one of the long neck-chains so popular at that time, and scarcely less so now. Only this particular chain was unlike anything I had seen, really oriental in appearance; the long, tapering beads were beautifully colored, and strung with three or four seed-beads, harmonious in color, between them. My friend laughed when she saw me observing the chain so closely.

"Where did I get it, and how much did it cost?" she asked, quizzically, as she pulled off her string of lovely beads and threw it over my own head. "Not everybody can afford to wear such a chain—it is so expensive; but I am going to give it to you!" She laughed again at my look of mingled delight and consternation. "Don't worry!" said she. "I'll make another, maybe a prettier chain, and you may help me—I'll show you how."

There was the answer to my problem—neck-chains of paper beads, the beads to be made of colored magazine-covers and scraps of wallpaper, all

September Wind-Songs

By HARRIETTE G. PENNELL

*With runes and soft tunes come the winds of September;
Now mellow, then blithely, they spin her sweet song;
With hispings and whisperings of bliss and of beauty—
List! list! the refrain lingers wistful and long!*

*O'er fold and o'er wold now languidly sighing,
Where swings the tall goldenrod gracefully gay,
Now dreamfully drifting o'er garden and valley,
Through forest aisles gliding away—and away.*

*And out of the distance I hear your low wailing,
Foreshadowing autumn 'mid sedge and by stream,
Like a waft of sad music blown softly and sweetly
Across the still waves of a luminous dream.*

*O winds of September! ye hold in your keeping
Melodious songs, so ethereally spun,
The echoes, eolian, in mystic tune-stories,
Are telling me, telling me "summer is done!"*

"salvage," save the tiny "really-truly" beads used in stringing the others, and even these might be omitted by making the paper beads of two or more sizes.

Of course everybody knows about these beads now, but they were new in our community at that time. My home is near a large school for girls, and what one girl had they all wanted. After I had made and sold a few chains there was no lack of orders. The favorite size of beads was about one inch in length, and for these I used as a pattern an isosceles triangle—eight and three-fourths inches long, one inch wide at the base, and tapering to a point. Larger beads have a proportionally wider base, and greater length, smaller ones a narrower base, and not so long. Begin rolling at the base, over a small knitting-needle or bit of wire, and continue to the point which should be touched with paste for about an inch, and when fastened should come exactly in the center of the bead. A little practise in rolling them soon enables one to do the work quickly and well. When finished, string the beads on wire and give them a coat of white shellac, and when this is dry they are

ready to "make up." One of the most popular of all was my "Needlecraft chain;" the soft pastel shades of the cover blend beautifully, and a little extra blue may be supplied by water-color, if need be. A chain of these beads, with a tassel of three or four larger ones, put together with small beads of blue and gold, rightfully won the encomium, "perfectly lovely!"

I still have orders for these beads—not many, because everybody knows about them. Now I am looking for some new thing on which to "specialize," and have related this experience, thinking that other needlecrafters may be glad to "go and do likewise."—M. H., Vermont.



A Vacation for the Stay-at-Homes

NOT all of us can get away from home and the routine of household duties and family cares, even for a week or a day. Yet for those who cannot "take a vacation," in the ordinary sense of the term, change and recreation is often far more needful and imperative than for more fortunate—perhaps—people who are privileged to spend the entire summer in the country, at the seashore or among the mountains.

And there is no good reason for not having a genuine, happy vacation right at home. It requires only a little planning and forethought, and a real desire for restful change. We have only to resolve that for a certain period we will leave undone the things we have been in the habit of doing, or that we will do these things in a new and unprecedented way that will seem like an adventure; that we will do the things we have not felt we could take time for, read the newest book, get out our embroidery-materials and crochet-hook and work with them or not as the spirit moves, and have the best time imaginable.

Recently I heard a good mother deploring the fact that it was "time to take another vacation," and when I laughed a little she assured me that she was quite in earnest. "Last summer I packed up and went to the country, taking the two children," she said. "We had a very pleasant boarding-place, but I was tired when I started and tired when I got there. It was all new to me; I worried about the children getting into the pond or some other mischief, and altogether I wasn't a bit sorry when I had word from a friend that she was coming to spend two or three weeks with me. She did not come, after all, although I hurried home to receive her, and I made up my mind to take the rest of my 'outing' at home. For two weeks I did not one bit of work more than was absolutely necessary, and then I made play of it. We had breakfast and tea on the screened-in piazza, and I purchased most of our food at a nearby delicatessen-shop. I read, I made pretty things for my gift-box, I played—actually played with the children, and together we took car-rides out of the city and visited different places of historic interest which I had never found time to show them before. Really, I never passed a more enjoyable two weeks, and felt more rested after them than if I had spent twice that amount of time at my country boarding-place. It is different, of course, in the case of business-girls or women who go from the office or store for a regular, allotted vacation; but I would like to suggest to the average house-mother that instead of going away, with all the work of getting ready and coming back, she take her vacation right at home. Let her stop a week, or two, or three, or as many as she can afford in her busy life, put aside the regular routine of daily duties, loaf and invite her soul; she will get more real rest that way than any other. Let her take up things she enjoys, but never has time for, fancy work, reading, and so on, doing as much or as little as she wants to. After all, it is freedom from care she needs, not change."

Yet freedom from care is change—the very change most of us need; and when we have learned how to obtain it in the best and happiest way we shall have solved a big problem. Isn't here an opportunity for Needlecraft-readers to "lend a hand" with some little personal experiences?—A. C.

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Answered by the Editor

I SHOULD like to learn some of the stitches in wool, used for sweaters, etc. I understand plain knitting and crochet, but know none of the fancy stitches. Please tell me how to do the afghan- and pineapple-stitch, in crochet.—Mrs. B. N. P., New York.

(Our yarn advertisers have books illustrating and describing all the old favorites, as well as the newest stitches, together with every sort of garment, both knitted and crocheted. It will pay you to get in touch with them—and continue the association. For plain afghan-stitch, commence with a chain of required length; using a hook with long, straight handle, insert hook in first stitch of chain, counting from you, take up wool and draw through, and repeat until you have taken up every stitch of the chain and have the loops all on the needle; this is called working up. To work off, and complete the row, take up the wool and draw through the end stitch on needle, or the last loop worked up; then take up wool and draw through two stitches, continuing until you have but one stitch remaining on the needle and have worked off all the loops. You now have a straight, narrow strip with little perpendicular bars across it, produced by working off the stitches of last row. Insert the hook under first of these little bars, take up wool and draw through, and repeat until you have again the original number of loops, not forgetting the end stitch; work off as before. For pineapple-stitch make a chain of required length, turn. Pull up the stitch on needle to a length of about three-eighths inch (or miss three stitches of chain, as preferred), (take up wool, insert hook in 1st stitch of foundation chain, take up wool and draw through) three times, making seven loops on needle; take up wool and draw through all, and chain one as tightly as possible to close, completing a cluster. * Miss one stitch of foundation chain, draw up a loop through next, (over, draw up a loop in same place) three times, draw through all, as before, make a tight chain to close the cluster, and repeat from * to end of row. Then make a chain of three stitches to turn, and make a cluster between each two clusters of preceding row; again pull up the loop on needle, and make a cluster between each two clusters.)

I HAVE several very pretty pieces of crochet-work which I should dearly love to share with Needlecraft's friends—as I feel we all are. So far as I know, they are original; at least, I have never seen anything like them printed. Does Needlecraft pay for such contributions? If so, how much. If not, I shall send them just the same, but would be glad of something to reimburse me for postage and writing directions.—Miss A. J. B., Illinois.

(Thank you. "Needlecraft's way" is to help contributors sell their work by referring to them all orders and inquiries, giving their name and address to those who ask, and putting them also on a list of workers, the name and address of each of whom is given in its turn to ladies wanting work, other than contributed articles, done to order. By this plan a great many have established a "home-work" business, small at first, but gradually increasing until, as not a few have written me, they have all the orders they can attend to. Work well done, as promptly as possible, and at reasonable price, cannot fail to bring more work. What the price is to be must be agreed upon by the worker and her customer. If preferred, original articles submitted for possible publication may have the price at which the contributor is willing to allow them used marked plainly. We have no "usual rates" of payment.)

I HAVE heard that tatting can be made with a common sewing-needle. I saw a handkerchief trimmed with rings, and when I said: "what a pretty tatted edging," the owner laughed and said it never saw a shuttle, but was made with a needle. But she either could not or would not tell me how it was done. Can you?—Miss L. F. A., Rhode Island.

(I can try, surely! "Needle-tatting," as our grandmothers called it, is far easier to do than describe intelligibly without an "object lesson." To learn, it will be well to take a rather long darning-needle, and a length of coarse thread or smooth twine. Thread the needle with the twine. Hold the needle in left hand, and pick up the long end of twine between forefinger and thumb of right hand.

Make a loop of the thread, turning it to the left, and slip it on the needle, drawing up evenly; this forms one half the double knot. Make a second loop, turning the thread to the right and slip over the needle for the last half of knot. Or, if you can get the "knack" more readily so, take this description: Carry the end of thread up over the needle, then back under it, through the loop, for first half of knot; under the needle, back over it and through the loop for the last half. For a ring make, say, four of these double knots; then leave a little space of thread for a picot. Continue until you have made three picots, then make three double knots and first half of fourth—which will give a better closing—pull the needle carefully through the knots, drawing them down on to the thread, insert point of needle in 1st stitch made and draw up snugly. Unthread the needle and thread on the other end; holding the finished ring between forefinger and thumb, and the needle close to it, make four double knots, as directed, insert needle in last picot of preceding ring, put on the next four double knots, and continue as with first ring. A little practise will enable you to make this sort of "tatting" quickly, and it is a very desirable edge where a simple finish is wanted. I knew a small maiden who made "yards and yards" of it for trimming her own wee handkerchiefs.)

I AM enclosing some designs clipped from another fancy-work publication, which I wish you would reproduce in "our paper," with Needlecraft's explicit directions. I cannot work from any others without getting all mixed up; that is, I cannot understand them, while with those in Needlecraft I have no trouble.—Mrs. A. L. P., New Hampshire.

(First let me thank you for the implied compliment to Needlecraft! I regret that your request cannot be complied with; we do not intentionally reproduce work from other publications. The best way would be to get in touch with the contributors of the pieces you are unable to work out, and ask help about them. Or, if you prefer, I shall be glad to make you acquainted with one or more of my own good workers on receipt of request, with self-addressed, stamped envelope.)

Directions for Stitches in Crochet

CHAIN: A series of stitches or loops, each drawn with the hook through the stitch preceding.

Slip-stitch: Drop the stitch on hook, insert hook in work, pick up the dropped stitch and draw through. This is used as a joining-stitch where very close work is wanted, or for "slipping" from one point to another without breaking thread.

Single Crochet: Having a stitch on needle, insert hook in work, take up thread and draw through work and stitch on needle at same time. This is often called slip-stitch, for which it is frequently used, and also close chain-stitch.

Double Crochet: Having a stitch on needle (as will be understood in following directions), insert hook in work, take up thread and draw through, thread over again and draw through the two stitches on needle.

Treble Crochet: Thread over needle, hook through work, thread over and draw through work, making three stitches on the needle, over and draw through two, over and draw through remaining two.

Half treble or short treble crochet: Like treble, until you have the three stitches on needle; thread over and draw through all at once, instead of working them off two at a time.

Long treble crochet: Like treble until you have the three stitches on needle; thread over and draw through one, (thread over, draw through two) twice.

Double treble: Thread over twice, hook in work, draw through, making four stitches on needle; (over and draw through two) three times.

Triple treble crochet: Thread over three times, hook in work and draw through, making five stitches on the needle; work off the stitches two at a time, as before directed. For quadruple treble put thread over four times, and proceed in the same manner; other longer stitches the same.

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The Statue of Liberty, in Filet-Crochet

By MARY CARD



HIS piece is a reproduction of the statue of Liberty Enlightening the World, which stands on Liberty Island, New York Harbor, having been presented by the French nation to the people of the United States in commemoration of their national independence. Made in No. 60

mercerized cotton, this pattern requires six balls and measures twenty-eight inches by twelve inches. A No. 12 or No. 13 needle should be used. It is worked in plain blocks and spaces, except that the window openings will look best worked in lacets; that is, chain 5, miss 5, treble in next. The illustration shows clearly where the lacets should be put.

Before you begin, be absolutely sure that you can work blocks and spaces quite square. If your blocks are ever so little wider than they are long, the figure will become ugly and too short. If you wish to be quite safe, work the pattern the long way; the extra width of the blocks will then be thrown into the height of the figure and will not matter so much. The sculptor gave Liberty a matronly figure to begin with, and if you add to her girth, well—you will not admire her so much.

The little border is intended to symbolize Liberty, under the form of a broken chain.

To work the short way, begin at the bottom with 266 chain-stitches, treble in 8th stitch from needle for first space, 86 more spaces of (chain 2, miss 2, treble in next), making 87 spaces in all. Turn the rows with chain 5. Every row begins and ends with a space, the outside row of trebles all around being worked last.

The illustration may now be followed.



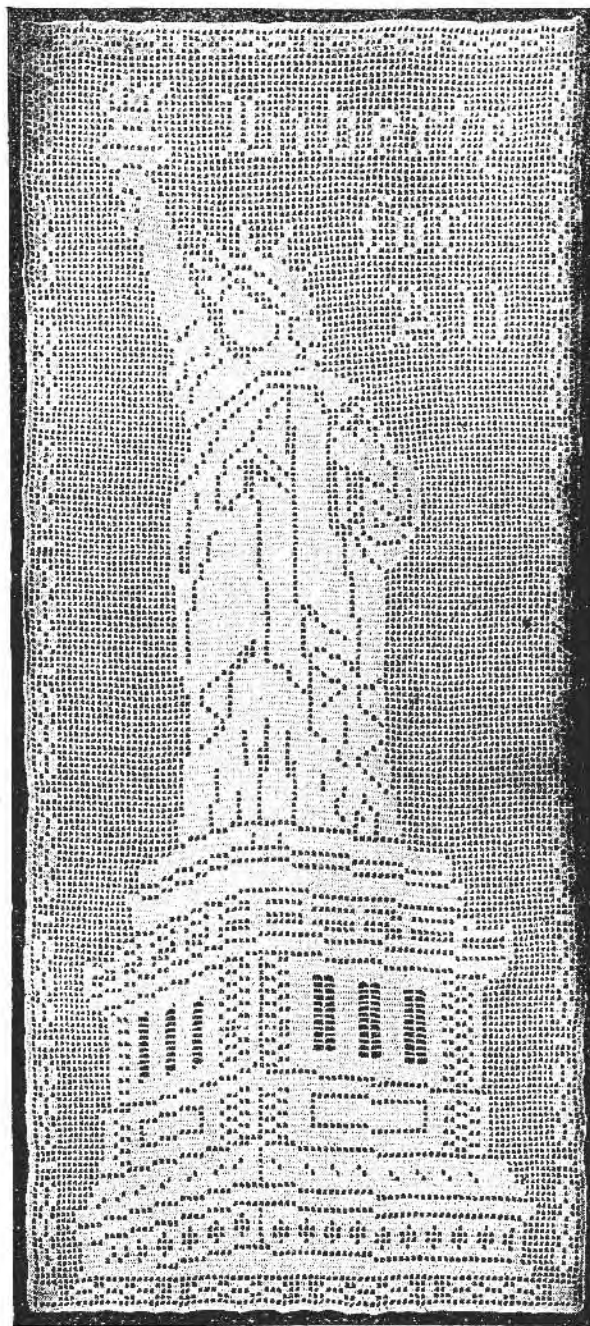
THERE is a wide difference between the trousseau of to-day and the trousseau of even a few years ago. While this season's prospective bride does not have nearly as many garments of the same sort as did her predecessor, she has a much greater variety. The old idea used to be that every wedding-outfit must contain at least a dozen of each kind of underwear, but the rapid changes of fashion even in the realm of lingerie have shown us that such a stock of underlinen is a useless extravagance. Even the woman who is the "hardest on her clothes," cannot possibly wear out all these things before something newer and prettier is brought in, which she can buy or make for herself if she is not already overstocked with enough to last for years.

Long before she selects her new frocks the engaged girl begins to dream about her lingerie and undoubtedly the time of all others to gratify that fondness for dainty underthings possessed by all refined women is when planning the trousseau.

The lingerie-list should be headed by what is called "the bridal set." This is always finer and much more costly than any of the rest of the underwear. It consists of a nightgown, and chemise, oftenest in the popular envelope-style, or a camisole and drawers. The gown is made in the short-sleeved, slip-on style that has been popular for so long. It is of fine lawn decorated with hand-embroidery and lace, but very handsome ones are also made of white or flesh-colored crepe de Chine, or even of white washable satin. But whatever material is chosen for the gown is chosen for the whole set.

Beside this set there are in most well-planned trousseaux from three to six envelope chemises of fine lawn or cambric, or crepe de Chine, daintily trimmed with lace or the same number of ordinary chemises or camisoles and drawers may be selected instead. The envelope chemise is the best liked, and it is fast taking the place of the older model because the latter has a bad habit of rolling up while the envelope is firmly anchored in place and has also the added advantage of being two garments in one, chemise and drawers.

Then there are two or three fancy camisoles even if chemises are selected, and half a dozen plainer ones, of



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The Statue of Liberty, in Filet-Crochet
(Working-Chart of This Design, 20 Cents)

lawn if they are intended to take the place of the chemise. Now a camisole is the new form of corset-cover cut in the French shape with the fulness gathered into the waist, but unlike that useful garment it does not extend below the waistline. The fancy camisoles are of flesh-colored or pale-tinted crepe de Chine or crepe radium (a fine variety of crepe de Chine), or washable satin. They are made without armholes and are held on the shoulders by straps of ribbon. The camisoles just described are distinctly luxuries and should be omitted from any strictly utilitarian trousseau. But, nevertheless, they are not nearly as extravagant as they sound; for they are intended to be worn under blouses of lace or chiffon, and they do away with colored chiffon, silk or satin linings.

There are in the trousseau at least four nightgowns beside the one in the bridal set. The daintiest are made of fine

hand-embroidered lawn inset with lace. Rich brides have also one or two gowns of crepe de Chine and lace. Then there are sometimes "knickers" of satin or crepe de Chine, but satin is the best, as the skirt slips on over it more readily. Many women prefer these to petticoats, especially under the new tight skirts.

Many women prefer, under the wedding-dress, a petticoat of white satin, taffeta or crepe de Chine, although a fine lawn or even cambric is occasionally selected.

There should be half a dozen pairs of stockings. If expense is no object they are of silk. In any case the bridal stockings should be of silk, either white silk, lace inset or embroidered, or just simply plain white of good quality. The remainder of the stockings should be chosen to match the trousseau frocks and shoes. They should be white for wear with white shoes, brown for the fashionable brown shoes, and black for black shoes.

The number of pairs of shoes in the trousseau depends entirely upon circumstances. There is no hard-and-fast rule in this respect.



NOW that furniture costs so much, it is decidedly worth while to consider the possibilities of what we have on hand. Often a hopelessly ugly and useless piece of furniture can by a little ingenuity combined with the simplest of carpentry be made into something that is handsome and at the same time fills a long-felt need.

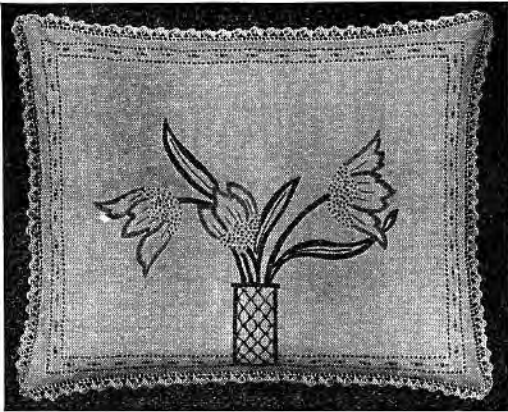
From a bureau with four drawers you can make a quaint old-fashioned desk, the sort that used to be called a "secretary." Saw the top of the bureau in half lengthwise without removing it. Then have a ledge built in to cover the framework over the second drawer from the top. The front from the discarded top drawer should be hinged to this so that it can be opened and closed like a desk, while the back part is fitted with pigeonholes for papers. I cannot, of course, give definite measurements, for naturally these would vary in every case with the size of the original bureau.

I have seen a plain old mahogany bureau, the sort without any mirror, made into a seat for the hall by removing the two upper drawers. If your bureau has but three drawers, the top must be taken off and shortened at each end until it will fit between the sides. Nail or screw this to the framework that remains, upon which the discarded middle drawer formerly rested. The woodwork above this seat will naturally look very rough, but this does not matter, as it must be covered with upholstery. Make a removable cushion to go over the seat above the drawer and then tack a cover padded with an old comforter up the sides and back. Carry this over the edges and finish it in upholstery gimp put on with small brass tacks. Plain or figured denim makes a useful covering for such a seat.

Often at an auction-sale bargains in second-hand furniture can be picked up at a surprisingly low price. The pieces may look old and dingy at first and often almost hopeless, but often when they are scraped and cleaned the effect is beautiful and the buyer discovers that the piece is made of excellent wood. Such an old bureau can be used for its original purpose or it can be made into either of the things just described or utilized as a sideboard. The other day I saw an old bureau bought at a sale for two dollars. When scraped and varnished it was found to be of good maple. As it was not wanted as a dresser, the top was removed and the top drawer taken out. Then the former top was cut down to fit the sides and placed over the second drawer after the back had been sawed down level with this. Each top end of the sides of the bureau was then shaped in a graceful curve, and at the place where the back was cut down a brass rod set in. From this to the top a curtain of dark-green China silk was hung. Brass knobs were then screwed on the drawers to take the place of the damaged wooden ones, and ornamental brass escutcheons placed around each keyhole. This was used for a sideboard.

Embroideries for the Summer Home

By GRACE E. MACOMBER



No. 1523 D. The Pillow



HITTINGS for the bungalow, cottage or "camp," more or less pretentious, where we spend the hot months of the year, should be as different as possible from those in use in the "really-truly" home, for the reason that it is desirable to make a decided change.

We simply vacate the all-the-year-around home for the country, the seashore or mountains, as the case may be, leaving the old belongings; then when we go back to them they are fresh and new and, yes, rested, too. Has it never occurred to you that the pillows and table-runners and centerpieces and dollies which have been in constant service for six months, are tired? Have them all nicely cleansed or laundered before the time for your annual fitting arrives, and put them away in cool, roomy closets, drawers or boxes; then when you take them out in the fall they will seem new and in every way lovely, proving that they appreciate the rest and change you have given them! So a wise little housekeeper thinks; and she packs away the fittings of her summer bungalow in the same way, to await another season. "It gives them and me a complete change," she says; "and surely prolongs their period of service." Which may be very readily believed.

Bold, unusual designs, involving comparatively little work, are especially popular for summer-home embroideries. Take, for example, the vase-motif, which is repeated on pillow, scarf, centerpiece and tray-cover or oblong centerpiece of the set illustrated. It is striking, and gives the effect of coolness with the blue and green of its color-combination, while its quaintness is wonderfully attractive. The outlining of the vase is done with pale green, in satin-stitch, very lightly padded, the stitches taken slightly askant; the diamond pattern is worked in outline-stitch, with the same color, with a long, single stitch of black taken across each intersection. The flower- and leaf-stems are of darker green, in satin-stitch, and the long, slender leaves are outlined in the same way, with a center vein in outline-stitch. The flower-petals are defined by long-and-short stitch, in dark blue, with veining in outline-stitch of the same color, and the calyx is formed of French knots in light green. The border consists of two parallel lines of French knots, done with black, and in the space between, at regular intervals, are tiny squares of blue, in satin-stitch, with a French knot each side done with yellow. Nothing could be more simple, even to

No. 1523 D. Perforated stamping-pattern, 25 cents. Transfer-pattern, 15 cents. Stamped on butcher-cloth, 50 cents. Floss to embroider, 35 cents. Crochet-thread for edge, 15 cents extra.

No. 1524 D. Perforated stamping-pattern, 25 cents. Transfer-pattern, 15 cents. Stamped on 18x30-inch butcher-cloth, 45 cents. Floss to embroider, 40 cents. Crochet-thread for edge, 15 cents extra.

No. 1525 D. Perforated stamping-pattern, 25 cents. Transfer-pattern, 15 cents. Stamped on 32-inch butcher-cloth, 90 cents. Floss to embroider, 65 cents. Crochet-thread for edge, 15 cents extra.

No. 1526 D. Perforated stamping-pattern, 25 cents. Transfer-pattern, 15 cents. Stamped on 18x48-inch butcher-cloth, 60 cents. Floss to embroider, 50 cents. Crochet-thread for edge, 30 cents extra.

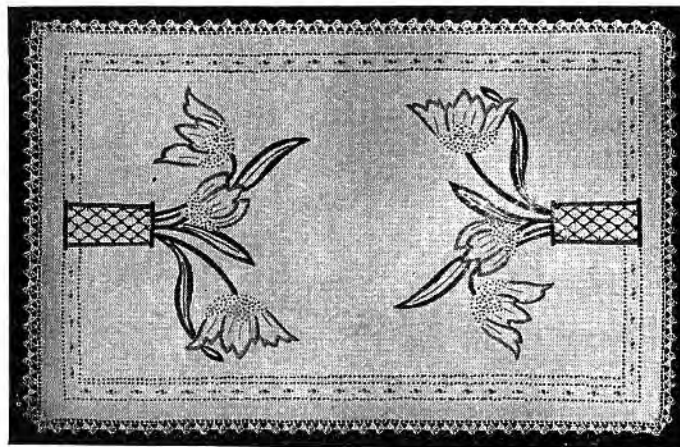
one not at all skilled in the use of the embroidery-needle; and the work is extremely fascinating because so quickly executed and so showy—every stitch seems to count in the general effect. Even though one does not go away for the summer, it is a splendid idea to have such a change right at home—where the embroideries presented will be found most pleasing and suitable.

Scarf, tray-cover and centerpiece are finished with a narrow hem, to which is neatly whipped a crocheted edging, carrying out the idea of simplicity. Choose a rather coarse crochet-cotton, say No. 15.

1. Make a chain of 9 stitches, turn, miss 4 stitches for a double treble, make a double treble in each of 5 stitches, * keeping top loop of each on needle and working all off together, make a tight chain-stitch to close the cluster, chain 4, a double treble under the 1 chain, at top of cluster, (chain 2, a double treble in same place) 4 times, a triple treble in top of 5th double treble of cluster, chain 10, miss 2 spaces of open shell and fasten in top of 3d double treble, chain 4, a double treble in each of 5 chain-stitches, and repeat from *, alternating clusters and open shells.

2. A treble in a stitch (chain 3 for 1st treble of row), * chain 2, miss 2, a treble in next; repeat. Have a treble come at each point of cluster and open shell, with 2 spaces between them.

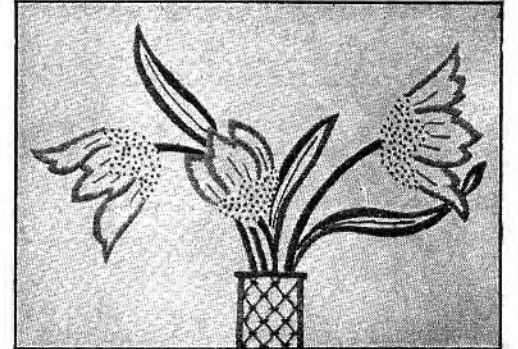
For a wider border one may add an extra row or more of spaces. The edging, in finer thread, is very pretty for other uses.



No. 1524 D. The Tray-Cover or Oblong Centerpiece

When To Wear a Veil

AFTER being rather out of fashion for the last three years, the veil has once more come into its own, and now it is not only extremely modish to wear a veil, but many of the smartest hats do not really look well with-



Detail of the Embroidery

out it. When the veil was last worn it was a modest-looking covering that fastened tightly around the hat and was brought in snugly under the chin, but now it takes almost as varied forms as the very styles themselves. Veils are of plain diagonal mesh net, they are bordered and flowered and covered with geometrical figures that too often make the face under it look as though it had been tattooed, or they are dotted or severely plain and simple.

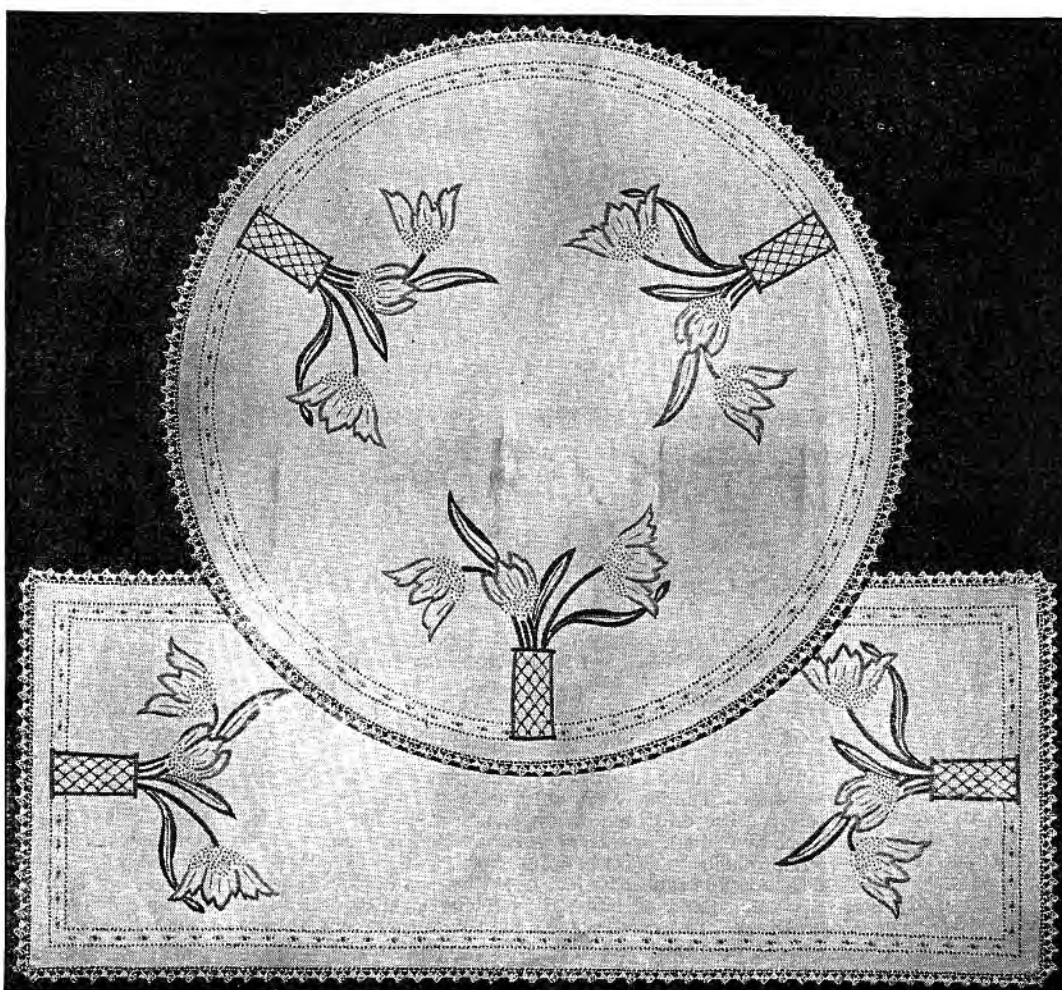
Chiffon veils are used for motoring or for any purpose where a rather thick veil is needed for protection from dust or wind. Most of the new chiffon veils are made in the square French shape. Others are in scarf-shape and are draped around the hat. As a general rule nearly all small hats look much better when a veil is worn with them, while the big hat is more becoming without. A floating veil often makes a large hat look top-heavy, but it gives just the right balance required by a narrow-brimmed sailor or a brimless turban.

Try this method of putting a veil tight over your face: Pin on your hat and bring the veil loosely around it, so that the two ends meet in the exact center of the brim in the back. Pin it in a plait at the center front, at the direct center front of the crown. This gives a suspicion of fulness which allows the veil to adapt itself to the erratic roll of the hat-brim. Allow just as much of the width over the face as will come down to the base of the collar, and allow for drawing it around and meeting in the back. Now bring the ends around to the back and let them lie loosely on the brim while you see if the lower edges meet in the back.

This is the best way to get the veil just taut enough. Draw the ends up to the brim, not too tight, tie and fold each end under the other, pinning separately with a stout pin. After you have put your veil on carefully the first time, you will find it much easier to adjust again.

Beside the quality of the veil, the pattern and color must be chosen with discrimination. Large women with pronounced features may wear veils with striking patterns and look very well in them, whereas the delicate features of a smaller woman would be almost obliterated by a veil of the same design. Choose a small, delicate pattern if you have small, delicate features, and your veil will become you. Brilliantly colored face-veils are not worn by the well-dressed woman. The more pronounced colorings are not only in bad taste, but, as they are dyed, they are also exceedingly dangerous to people with any tendency to skin-trouble. A second veil of white maline may be worn next to the face to prevent possible infection, and this seems a wise precaution.

After you have selected a good veil learn to take care of it. Don't leave it on your hat for days together, as many women do. Remove it when you take off your hat, take the opposite edges of one end, stretch out the width and roll the veil up gently. All veils have a tendency to narrow, and this way of folding keeps them from getting stringy. Keep a small drawer for your veils, or a long cretonne box, and tuck a little sachet-bag in with them.



No. 1525 D. The Centerpiece, or Between-Meal Cover
No. 1526 D. The Scarf for Buffet or Bureau

I FIND ordinary sewing-thread an excellent substitute for crochet-cotton, when the latter cannot be readily obtained. For medium work No. 20 to No. 36 is about right, No. 8 to No. 16 is good for heavy work, and No. 40 to No. 60 beautifully fine and lacelike.— H. G. P., South Carolina.

Tatting of Two Colors Applied to Centerpieces and Doilies

By MRS. C. F. VANCE

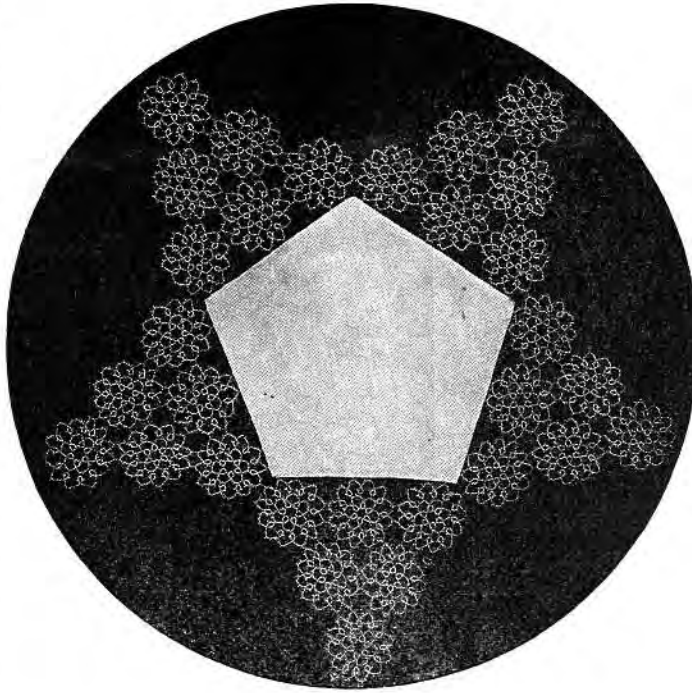


PINK and blue crochet-cotton was used for the models, but any colors preferred may be chosen. For a breakfast- or luncheon-set one may select colors matching the decoration of the china. No. 30 or No. 40 will be found a good, serviceable size, although finer or coarser thread

may be used at pleasure; the coarser the thread the larger the medallion, and wider the border.

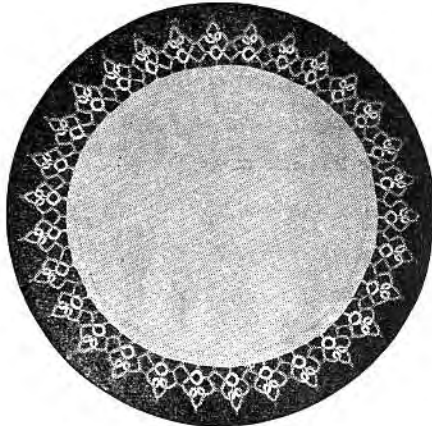
For the round set, consisting of tumbler- or cup-doilies, four to five inches in diameter, doilies for the bread-and-butter plates, seven to eight inches, and for the service-plates, ten to twelve inches, with the centerpiece, twenty to twenty-four inches, and tray-cover or end-piece, if wanted—may have the simple edge given, with or without medallion insets. The "three-in-one" set, popular during the past year or two, and consisting of doilies twelve by eighteen inches, to hold the entire individual service, instead of the three smaller doilies, with the eighteen-inch centerpiece, may well have, in addition to the border, an inset in each corner of centerpiece and doilies, or serviettes. Or, instead of the edging, medallions may be joined for a border, and arranged in points of six or three, according to size of center. Many ways of using the edging and medallions will suggest themselves to the interested worker. For example, what could be prettier than a dresser-scarf and pincushion-cover thus adorned, or two round or square mats, with an oval or oblong one, with the cushion? And then there are the "occasional" centerpieces and doilies, always in favor for household use or the gift-box.

For the edge: Wind your shuttle with the pink thread, and use the blue from the spool. Make a ring of 5 double knots, (picot, 5 double knots) 3 times, close; turn, make a chain of 5 double knots, picot, 5 double knots, using the second or spool thread; a small ring of 5 double knots, join to side picot of 1st or large ring, 5 double knots, close; a chain, as before; another small ring, joining to same picot as before; a chain, joining to middle picot of large ring; a chain of 4 double knots, picot, 4



A "Five-Pointed-Star" Centerpiece

twice, close; a chain of 6 double knots, picot, (5 double knots, picot) twice, 6 double knots; repeat rings and chains, alternately, until you have 6 of each, joining each ring to

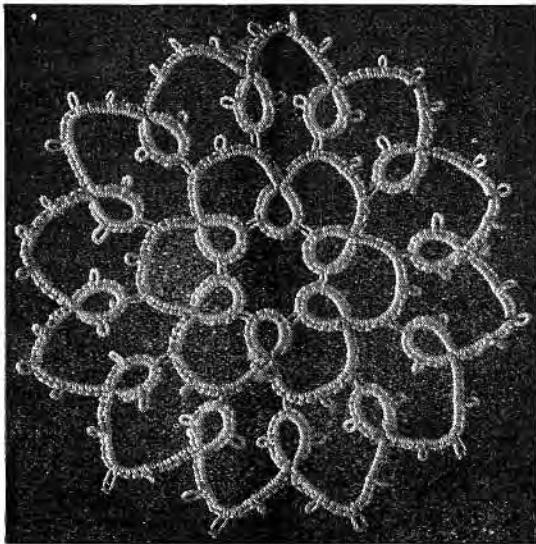


A Doily for the Bread-and-Butter Plate

preceding and last ring also to first, with last chain at base of first ring.

2. A ring of 5 double knots, picot, 5 double knots, join to first picot of chain of last row, 5 double knots, picot, 5 double knots, close; a chain as in last row; a ring, joining to 3d picot of same chain; a chain; repeat, alternating rings and chains, joining a ring to first and third picots of each chain of last row; join last chain at base of first ring, and fasten off securely.

Join 3 medallions side by side by middle picots of 2 consecutive chains; join 2 medallions side by side, and join to the row of 3 medallions by 2 chains of each; between the 2



Details of Medallion Used for Star Border

double knots; again the large ring; a chain of 5 double knots, join to picot of preceding long chain, and continue the pattern to length required, joining last long chain also to first, and last short chain at base of first ring.

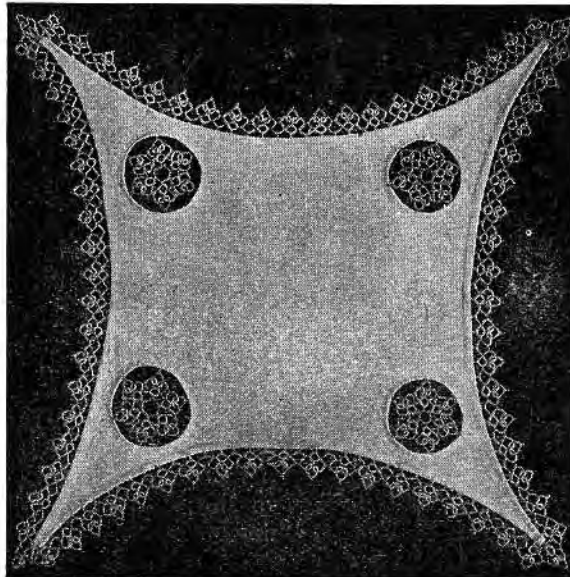
Cut the circles of linen for centers and finish with a narrow hem. Sew on the edging by passing the needle through the hemstitching into side picot of each large ring, and picot of short chain. In white, this edging makes a very dainty finish for handkerchiefs or underwear, collars, and so on, choosing a size of thread suited to the purpose. Many, too, will like all white thread for doilies and centerpieces.

An occasional centerpiece of rather fanciful shape has the border described, with an inset matching the edge. For the medallion: Make the large ring as described; a chain; a small ring, joining to side picot of large ring; a chain; another small ring, joining to same picot; a chain, joining to middle picot of large ring; chain of 3 double knots; again the large ring; chain of 5 double knots, joining to preceding large ring, and continue until you have six points or scallops, joining last long chain to first, and last short chain at base of first ring. To fill in the center of medallion, join the blue thread to side picot of large ring, chain of 4 double knots, join to picot of next ring, repeat around, joining last chain where first started; fasten off neatly.

Trace and cut a perfect circle in each corner of the centerpiece, allowing for a very narrow hem; join the medallion by picot of each chain at the point.

A "five-pointed star" centerpiece has a center of pentagon-shape, five equal sides, finished with a narrow hem. For the wheel or medallion:

1. Make a ring of 6 double knots, (picot, 6 double knots)



An Occasional Centerpiece of Fanciful Shape

join a single medallion, forming a point, which join to one side of center. Join medallions at side of each point by picot of one chain. If preferred, the joinings may be made with needle and thread.



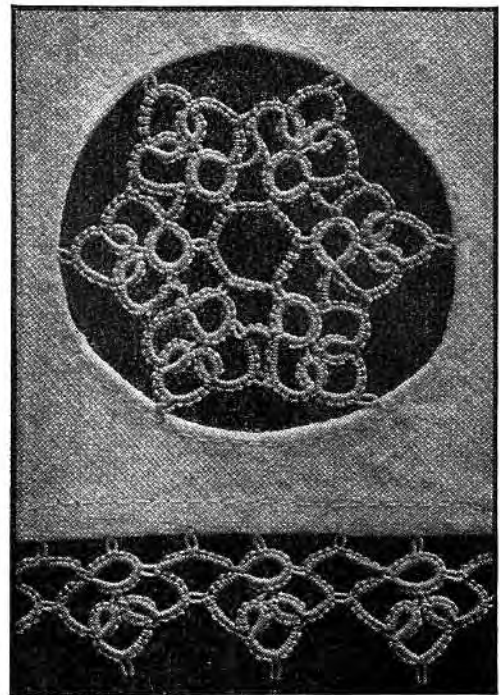
The Card-Index in Housekeeping

By LESLIE GORDON

HOUSEKEEPING is really one of the most complicated businesses in the world, and yet it is one that is oftenest run in a haphazard way. The reason why certain men make fortunes managing big hotels, while the average woman fails to amass more than a very meagre living running a boarding-house is because the man puts his housekeeping on a business basis, while the woman lets hers run along in any old way and never knows just why she is losing money. Now, many of the contrivances that are used to save time in an office can be used with advantage in the home. I have a friend who says that a card index has taken away half her worries as well as saved her a good deal of money during the last year.

Until she married she had been a successful business woman who had been accustomed to a well ordered routine every day and also to knowing exactly where the firm stood financially so that when she became the home partner in a matrimonial firm she determined that she would follow the same plan.

"When I was first married I determined to make my head save my heels. My mother had taught me a good deal about housekeeping, so that I was not absolutely inexperienced; but I had seen the advantages of system, so I determined to use it in my own home. The first thing I did was to take eight cards and head one "Daily Routine" and the other seven with the days of the week. On the first card I entered all my daily tasks consecutively; nothing was too small to receive its place on the card as I did not intend to make my mind do any of the work a set of cards could do for it. On the cards for the different days of the week I wrote all the little special tasks, not forgetting even such details as winding the clock, filling the salt-cellars, etc.



Detail of Edge and Inset

Then, with the cards at hand, I worked like a machine and finished in about half the time it would have taken if I had stopped to wonder what needed to be done each day. These cards I filed in a box divided into sections into which also went cards on which were copied different menus that I have found both economical and appetizing. All my special receipts I have also copied on cards and placed in the box so that I can find them without delay when needed.

Then I also keep a sort of kitchen "day book" in which I write lists of supplies needed as soon as they are out, and in this I write menus for the meals for two or three days ahead; and I find that this greatly facilitates marketing and makes the preparation of meals easier, for forehandedness greatly simplifies kitchen work. I also have a loose-leaf memorandum-book in which I keep my shopping-lists (dry-goods, notions, etc, needed), and also lists of anything needing mending or any odd job for a spare moment. All these this little book remembers for me. These, with the addition of a book in which I keep a strict account of all expenditures and a check-book with which all bills are paid, are all the business tools I have, but I find them of great assistance.



What's He Going To Be?

Hard to realize the tremendous human possibilities of His Royal Chubbiness pictured above! Suppose though, that Shakespeare were your baby and you didn't know it!

But a baby's whole future depends upon sleep and bodily comfort, together with careful feeding.

Constant skin-irritation and the involuntary habits of babies destroy their sleep. Cleanliness safeguards it—the warm bath and then the protective application of talcum.

Dust and rub Mennen Borated Talcum Powder softly into all the chubby folds and creases of that flower-soft skin! The soothing is almost magical. The little limbs are relaxed and comforted. Sleep comes—storing up a future of health, calm nerves, abounding energy.

Mennen's was the first Borated Talcum, and has never been bettered. It is safe.

Adults enjoy it also, for a talcum shower after the bath—talcum in tight shoes—after shaving—talcum between the sheets on a hot night, have brought skin-comfort to the whole family.

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Two Designs for Yokes in Filet-Crochet

By MRS. L. B. HAGUE

FOR No. 1—Using No. 30 crochet-cotton, or a thread that will give 7 spaces to the inch, make a chain of 96 stitches, turn.

1. A treble in 8th stitch, (chain 2, miss 2, a treble in next stitch) 30 times, turn. If preferred the row of 31 spaces may be made without a long chain, as follows: Chain 8, a treble in 1st stitch of chain; * chain 5, turn, a treble in 3d stitch of chain; repeat until you have the requisite number of spaces.

2. Fifteen spaces, 4 trebles, 15 spaces, turn; for 1st space of row, chain 5, treble in next treble.

3. Fourteen spaces, 10 trebles, 14 spaces, turn.

4, 5, 6. Thirteen spaces, 16 trebles, 13 spaces, turn.

7. Ten spaces, 10 trebles, (1 space, 10 trebles) twice, 10 spaces, turn.

8. Ten spaces, 13 trebles, 1 space, 4 trebles, 1 space, 13 trebles, 10 spaces, turn.

9. Ten spaces, 16 trebles, 1 space, 16 trebles, 10 spaces, turn.

10. Eleven spaces, 13 trebles, 1 space, 13 trebles, 11 spaces, turn.

11. Eight spaces, 10 trebles, (1 space, 10 trebles) 3 times, 8 spaces, turn.

12. Seven spaces, 16 trebles, (1 space, 7 trebles) twice, 1 space, 16 trebles, 7 spaces, turn.

13. Six spaces, 22 trebles, 5 spaces, 22 trebles, 6 spaces, chain 25 stitches, turn.

14. A treble in 8th stitch, 6 more spaces on chain, putting last treble in the treble where chain started, then repeat 12th row, and widen 7 spaces at other end thus: Chain 2, a triple treble in same stitch with last treble made, * chain 2, triple treble under triple treble; repeat from * until you have the 7 spaces, turn.

15. Seven spaces, repeat 11th row, 7 spaces, turn.

16. Seven spaces, repeat 10th row, 7 spaces, turn.

17. Seven spaces, repeat 9th row, 7 spaces, turn.

18. Seven spaces, repeat 8th row, 7 spaces, turn.

19. Six spaces, 4 trebles, repeat 7th row, 4 trebles, 6 spaces, turn.

20. Five spaces, 10 trebles, 12 spaces, 16 trebles, 12 spaces, 10 trebles, 5 spaces, chain 34 stitches, turn.

21. A treble in 8th stitch, 9 spaces on chain, with last treble in stitch where chain started, 4 spaces, 16 trebles, (11 spaces, 16 trebles) twice, 4 spaces, then widen 10 spaces as directed at end of 14th row, turn.

22. Fourteen spaces, 16 trebles, (11 spaces, 16 trebles) twice, 14 spaces, turn.

23. Ten spaces, 10 trebles, 1 space, 16 trebles, 1 space, 10 trebles, 8 spaces, * 10 trebles; work back from * to beginning of row, turn.

24. Ten spaces, 13 trebles, 1 space, 10 trebles, 1 space, 13 trebles, 9 spaces, * 4 trebles; work back from *.

25. Ten spaces, 16 trebles, 1 space, 4 trebles, 1 space, 16 trebles, 8 spaces, 4 trebles, * 1 space; work back.

26. Seven spaces, 10 trebles, (1 space, 16 trebles) twice, 1 space, 10 trebles, 4 spaces, 4 trebles, * 3 spaces; work back.

27. Six spaces, 16 trebles, (1 space, 13 trebles) twice, 1 space, 16 trebles, 2 spaces, 4 trebles, * 5 spaces; work back.

28. Five spaces, 22 trebles, 9 spaces, 22 trebles, 1 space, 4 trebles, * 5 spaces; work back.

29, 30. Like 27th and 26th rows; at end of 30th row chain 28 stitches, turn.

31. Eight spaces on chain, as at beginning of 14th row, then repeat 25th row, and at end widen 8 spaces as directed at end of 14th row.

32. Eight spaces, 4 trebles, 9 spaces,

13 trebles, 1 space, 10 trebles, 1 space, 13 trebles, 1 space, 4 trebles, 6 spaces, 4 trebles, * 1 space; work back.

33. Seven spaces, 10 trebles, eight spaces, 10 trebles, 1 space, 16 trebles, 1 space, 10 trebles, 2 spaces, 4 trebles, 4 spaces, 4 trebles, * 3 space; work back.

34. Seven spaces, 10 trebles, 12 spaces, 16 trebles, 6 spaces, 4 trebles, 3 spaces, 4 trebles, * 5 spaces; work back.

35. Seven spaces, 10 trebles, 12

7, 8, 9. Eight spaces, 16 trebles, 8 spaces, turn.

10. Five spaces, 10 trebles, (1 space, 10 trebles) twice, 5 spaces, turn.

11. Five spaces, 13 trebles, 1 space, 4 trebles, 1 space, 13 trebles, 5 spaces, turn.

12. Five spaces, 16 trebles, 1 space, 16 trebles, 5 spaces, turn.

13. Six spaces, 13 trebles, 1 space, 13 trebles, 6 spaces, turn.

14. Three spaces, 10 trebles, (1 space, 10 trebles) 4 times, 3 spaces, turn.

15. Two spaces, 16 trebles, (1 space, 7 trebles) twice, 1 space, 16 trebles, 2 spaces, turn.

16. One space, 22 trebles, 5 spaces, 22 trebles, 1 space, 17 to 23. Same as 15th to 9th row.

24. Six spaces, 4 trebles, 1 space, 16 trebles, 8 spaces, turn.

25. Eight spaces, 16 trebles, 2 spaces, 4 trebles, 5 spaces, turn.

26. Four spaces, 4 trebles, 4 spaces, 10 trebles, 9 spaces, turn.

27. Ten spaces, 4 trebles, 6 spaces, 4 trebles, 3 spaces, turn.

28. Three spaces, 4 trebles, 17 spaces, turn.

29. Like 28th, reversed.

30. Like 26th row.

31. Seven spaces, 4 trebles, 4 spaces, 4 trebles, 2 spaces, 4 trebles, 5 spaces, turn.

32. Six spaces, 7 trebles,

6 spaces, 4 trebles, 6 spaces, turn.

33. Five spaces, 4 trebles, 15 spaces, turn.

34 to 64. Like 32d to 2d row, working back, or reversing the pattern.

65. Like 2d row.

Join the straps to 11 spaces at each end of the back. This joining may be done as the back is made, joining last 2 chain to a treble of strap, slipping over next space of strap, turning with 2 chain and putting treble in treble of back. Or leave 1 row of spaces unworked at end of strap. Make the back as directed; then, commencing at corner space of strap, chain 3, a treble in corner of 1st space of back, * chain 2, a treble in next treble of strap, a treble in next treble of back, and repeat from *, making two rows of spaces; such a joining is quite invisible.

Having made the last treble in joining to back, make 3 trebles in the following space of back, * chain 2, miss 1

space, 4 trebles in next, repeat across back; a treble in corner space of strap, chain 2, and continue with the joining as before.

Work entirely around neck in the same way (4 trebles in a space, chain 2, miss 2, and repeat); also work across the shoulders in the same manner, and across back and lower edge of front with a treble in each stitch, and 9 trebles in each corner space, to turn.

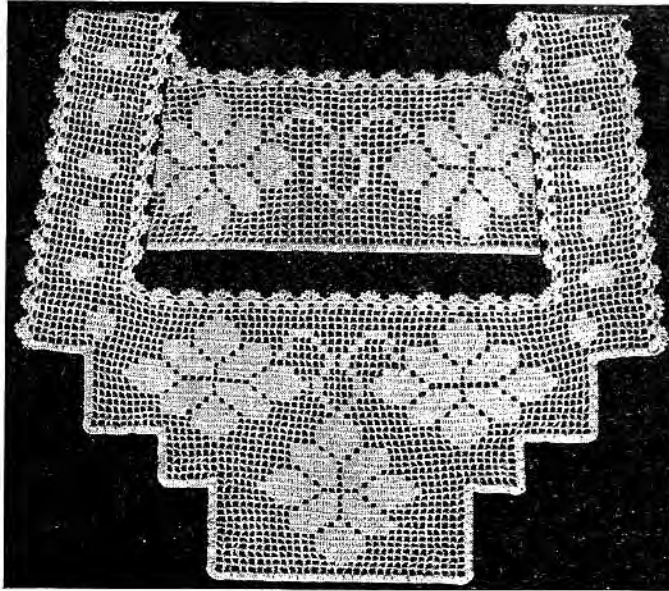
Finish with a little picot edge around neck and across shoulders, thus: Fasten in space between 2 blocks of trebles, * chain 3, a double treble in next space, (chain 4, fasten in 1st stitch of chain for a picot, a double treble in same space) 4 times, chain 3, fasten in next space; repeat from *.

The design used for the back makes a very attractive insertion; work the pattern to 57th row; then work the 58th like the 24th reversed, 59th like 25th, reversed, and so on, bringing the connecting figure across on the other side. If a wider shoulder-strap is desired, use the pattern of back—21 spaces instead of 11.

No. 2—A yoke having deep front, closed with buttons, is begun with a chain of 38 stitches.

1. A treble in 8th stitch, 10 more spaces on chain, turn.

2. Widen (by making 5 chain and a



No. 1

spaces, 16 trebles, 7 spaces, 10 trebles, * 7 spaces; work back.

36. Eight spaces, 4 trebles, 14 spaces, 10 trebles, * 29 spaces; work back.

37. Twenty-four spaces, 4 trebles, 31 spaces, 4 trebles, 24 spaces, turn.

38. Eighty-one spaces. This completes the front of yoke. For the shoulder-strap:

39. Eleven spaces, turn.

40. Four spaces, 10 trebles, 4 spaces, turn.

41. Three spaces, 16 trebles, 3 spaces, turn.

42. Like 40th row.

43, 44, 45. Like 39th row.

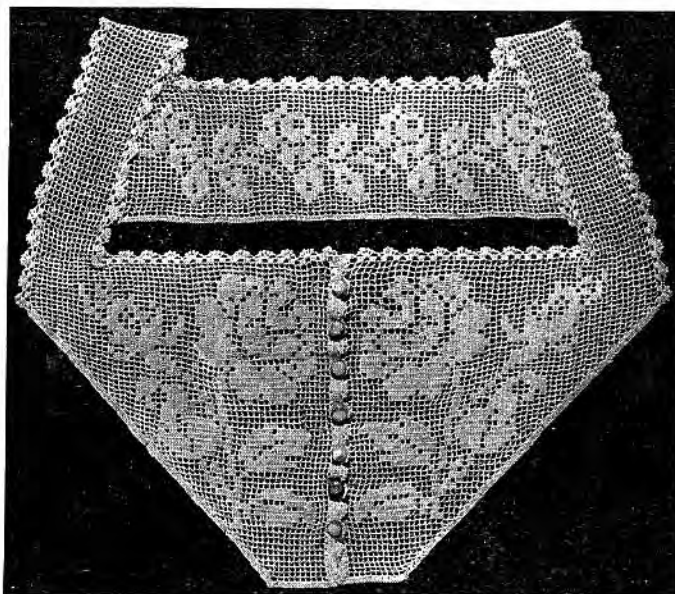
46. Five spaces, 4 trebles, 5 spaces, turn.

47, 48, 49. Like 40th row.

50. Like 46th row.

51, 52, 53. Like 39th row.

Repeat from the 40th row until you have completed four of the horizontal figures and three of the vertical ones,



No. 2

ending with a row of spaces. Make the other shoulder-strap in the same way, then chain 66 stitches for the back.

1. A treble in 8th stitch, 20 more spaces on chain, turn.

2, 3, 4. Twenty-one spaces, turn.

5. Ten spaces, 4 trebles, 10 spaces, turn.

6. Nine spaces, 10 trebles, 9 spaces, turn.

treble in last treble of preceding row), 11 spaces, turn.

3. Twelve spaces, widen (by making a chain of 2 stitches and a treble in same place with last treble).

4 to 9. Same as 2d and 3d rows, adding 1 more space each row. The 9th row will have 18 spaces, widen.

10. Widen, 1 space, 7 trebles, 16 spaces, turn.

11. Three spaces, 4 trebles, 3 spaces, 13 trebles, 5 spaces, 4 trebles, 3 spaces, widen.

12. Widen, 4 spaces, 4 trebles, 1 space, 4 trebles, 2 spaces, 19 trebles, 1 space, 7 trebles, 3 spaces, turn.

13. Three spaces, 31 trebles, (1 space, 4 trebles) twice, 5 spaces, widen.

14. Widen, 6 spaces, 10 trebles, 1 space, 16 trebles, 2 spaces, 10 trebles, 3 spaces, turn.

15. Four spaces, 13 trebles, 4 spaces, 7 trebles, 2 spaces, 7 trebles, 6 spaces, widen.

16. Widen, 5 spaces, 13 trebles, 3 spaces, 25 trebles, 5 spaces, turn.

17. Seven spaces, 16 trebles, 4 spaces, 4 trebles, (1 space, 4 trebles) twice, 5 spaces, widen.

18. Widen, 5 spaces, 10 trebles, 2 spaces, 4 trebles, 16 spaces, turn.

19. Sixteen spaces, 4 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 6 spaces, widen.

20. Widen, 6 spaces, 4 trebles, 1 space, 7 trebles, (1 space, 4 trebles) twice, 15 spaces, turn.

21. Nine spaces, 19 trebles, (2 spaces, 4 trebles) twice, 1 space, 4 trebles, 7 spaces, widen.

22. Widen, 4 spaces, 13 trebles, 5 spaces, 4 trebles, 2 spaces, 25 trebles, 7 spaces, turn.

23. Nine spaces, 13 trebles, 1 space, 7 trebles, 1 space, 4 trebles, 3 spaces, 10 trebles, 1 space, 10 trebles, 4 spaces, widen.

24. Widen, 4 spaces, 13 trebles, 1 space, 10 trebles, 2 spaces, 4 trebles, 2 spaces, 10 trebles, 1 space, 19 trebles, 6 spaces, turn.

25. Six spaces, 13 trebles, 2 spaces, 13 trebles, 2 spaces, 4 trebles, 1 space, 13 trebles, 1 space, 16 trebles, 4 spaces, widen.

26. Widen, 5 spaces, 13 trebles, 1 space, 16 trebles, 1 space, 4 trebles, 3 spaces, 16 trebles, 2 spaces, 10 trebles, 5 spaces, turn.

27. Three spaces, 37 trebles, 3 spaces, 4 trebles, 1 space, 16 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 6 spaces, widen.

28. Widen, 8 spaces, 10 trebles, 1 space, 13 trebles, 2 spaces, 4 trebles, 4 spaces, 10 trebles, 1 space, 19 trebles, 4 spaces, turn.

29. Ten spaces, 7 trebles, 7 spaces, 7 trebles, 1 space, 13 trebles, 1 space, 10 trebles, 8 spaces, widen.

30. Widen, 9 spaces, 16 trebles, 3 spaces, 4 trebles, 1 space, 4 trebles, 19 spaces, turn.

31. Nineteen spaces, (4 trebles, 2 spaces) twice, 16 trebles, 1 space, 7 trebles, 7 spaces, widen.

32. Widen, 6 spaces, 4 trebles, 1 space, 4 trebles, 3 spaces, 10 trebles, 3 spaces, 4 trebles, 2 spaces, 4 trebles, 19 spaces, turn.

33. Eight spaces, 10 trebles, 3 spaces, 4 trebles, 4 spaces, (4 trebles, 3 spaces) twice, 7 trebles, 3 spaces, 10 trebles, 7 spaces, widen.

34. Widen, 8 spaces, 13 trebles, 1 space, 7 trebles, 2 spaces, 7 trebles, 4 spaces, 4 trebles, 3 spaces, 10 trebles, 1 space, 13 trebles, 8 spaces, turn.

35. Seven spaces, 28 trebles, 2 spaces, 4 trebles, 7 spaces, 4 trebles, 3 spaces, 10 trebles, 11 spaces, widen.

36. Widen, 17 spaces, 4 trebles, 8 spaces, 4 trebles, 1 space, 31 trebles, 7 spaces, turn.

37. Four spaces, 10 trebles, 1 space, 28 trebles, 1 space, 4 trebles, 8 spaces, 7 trebles, 17 spaces, widen.

38. Widen, 15 spaces, 13 trebles, 9 spaces, 4 trebles, 1 space, 25 trebles, 1 space, 16 trebles, 3 spaces, turn.

39. Three spaces, 10 trebles, (1 space, 7 trebles) twice, 1 space, 10 trebles, 1 space, 4 trebles, 10 spaces, 16 trebles, 15 spaces, widen.

40. Widen, 10 spaces, 10 trebles, 2 spaces, 13 trebles, 9 spaces, 10 trebles, 1 space, 10 trebles, 7 spaces, 13 trebles, 3 spaces, turn.

41. Four spaces, 7 trebles, 1 space, 16 trebles, 3 spaces, 25 trebles, 8 spaces, 10 trebles, 1 space, 4 trebles, 3 spaces, 4 trebles, 10 spaces, widen.

42. Widen, 14 spaces, 31 trebles, 3 spaces, 25 trebles, 2 spaces, 10 trebles, 1 space, 13 trebles, 1 space, 7 trebles, 3 spaces, turn.

43. Three spaces, 4 trebles, 1 space, (13 trebles, 2 spaces) twice, 19 trebles, 4 spaces, 7 trebles, 1 space, 31 trebles, 12 spaces, widen.

44. Widen, 14 spaces, 28 trebles, 2 spaces, 7 trebles, 4 spaces, 13 trebles, 3 spaces, 16 trebles, 1 space, 10 trebles, 1 space, 7 trebles, 3 spaces, turn.

45. Five spaces, 4 trebles, 5 spaces, 16 trebles, 1 space, 19 trebles, 3 spaces, 4 trebles, 3 spaces, 7 trebles, 1 space, 4 trebles, 1 space, 16 trebles, 14 spaces.

46. Fourteen spaces, 10 trebles, 3 spaces, 7 trebles, 1 space, 4 trebles, 3 spaces, 4 trebles, 1 space, 22 trebles, 1 space, (4 trebles, 2 spaces) twice, 13 trebles, 1 space, 4 trebles, 4 spaces, turn.

47. Three spaces, 7 trebles, 1 space, 16 trebles, 3 spaces, 7 trebles, 2 spaces, 19 trebles, 6 spaces, 4 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 2 spaces, 10 trebles, 13 spaces, turn.

48. Twelve spaces, 4 trebles, 1 space, 7 trebles, (1 space, 4 trebles) twice, 2 spaces, 4 trebles, 8 spaces, 13 trebles, 1 space, 4 trebles, 1 space, 13 trebles, 1 space, 10 trebles, 1 space, 13 trebles, 3 spaces, turn.

49. Four spaces, 7 trebles, 3 spaces, 7 trebles, 1 space, 13 trebles, 1 space, 7 trebles, 1 space, 4 trebles, 13 spaces, 7 trebles, 1 space, 10 trebles, 2 spaces, 7 trebles, 10 spaces, turn.

50. Ten spaces, 4 trebles, 1 space, 7 trebles, 1 space, 13 trebles, 15 spaces, 7 trebles, 1 space, 4 trebles, (1 space, 10 trebles) twice, 2 spaces, 4 trebles, 5 spaces, turn.

51. Six spaces, 10 trebles, 2 spaces, (4 trebles, 1 space) twice, 16 trebles, 15 spaces, 4 trebles, (3 spaces, 4 trebles) twice, 10 spaces, turn.

52. Nine spaces, 4 trebles, 2 spaces, 7 trebles, 20 spaces, 19 trebles, 1 space, 4 trebles, 1 space, 13 trebles, 7 spaces, turn.

53. Eight spaces, 7 trebles, 2 spaces, 10 trebles, 1 space, 10 trebles, 20 spaces, 4 trebles, 4 spaces, 4 trebles, 9 spaces, turn.

54. Fourteen spaces, 4 trebles, 30 spaces, turn.

55, 56, 57. Fifty-four spaces, turn. This completes one half the front; the other half is made in precisely the same way. For the shoulder-strap, turn at end of last row of front, and work back and forth on 12 spaces, until the strap is 50 rows long, or as required.

For the back make a chain of 77 stitches, turn.

1. A treble in 8th stitch, 23 more spaces on chain, turn.

2. Twelve spaces, 7 trebles, 10 spaces, turn.

3. Ten spaces, 4 trebles, 1 space, 4 trebles, 11 spaces, turn.

4. Same as 3d row, reversed.

5. Eight spaces, 7 trebles, 2 spaces, 4 trebles, 1 space, 7 trebles, 8 spaces, turn.

6. Five spaces, 7 trebles, 1 space, 10 trebles, 3 spaces, 4 trebles, 9 spaces, turn.

7. Eight spaces, 4 trebles, 4 spaces, 19 trebles, 5 spaces, turn.

8. Four spaces, 7 trebles, 3 spaces, 4 trebles, 2 spaces, 4 trebles, 3 spaces, 4 trebles, 7 spaces, turn.

9. Ten spaces, 13 trebles, 1 space, 10 trebles, 1 space, 7 trebles, 3 spaces, turn.

10. Five spaces, 16 trebles, 1 space, 13 trebles, 9 spaces, turn.

11. Five spaces, 10 trebles, 4 spaces, 4 trebles, 1 space, 7 trebles, 2 spaces, 4 trebles, 5 spaces, turn.

12. Five spaces, 4 trebles, 2 spaces, 7 trebles, 1 space, 7 trebles, 2 spaces, 16 trebles, 4 spaces, turn.

13. Three spaces, 7 trebles, 2 spaces, 10 trebles, (1 space, 10 trebles) twice, 6 spaces, turn.

14. Nine spaces, 7 trebles, 2 spaces, 22 trebles, 4 spaces, turn.

15. Five spaces, 13 trebles, 1 space, 4 trebles, 13 spaces, turn.

16. Thirteen spaces, 4 trebles, 10 spaces, turn.

17. Nine spaces, 4 trebles, 1 space, 13 trebles, 9 spaces, turn.

18. Eight spaces, 10 trebles, 1 space, 4 trebles, 1 space, 13 trebles, 6 spaces, turn.

19. Five spaces, (7 trebles, 1 space) 3 times, 10 trebles, 7 spaces, turn.

20. Eight spaces, 13 trebles, 1 space, 4 trebles, (1 space, 7 trebles) twice, 4 spaces, turn.

21. Four spaces, 16 trebles, 1 space, 4 trebles, 3 spaces, 10 trebles, 7 spaces, turn.

22. Twelve spaces, 7 trebles, 2 spaces, 13 trebles, 4 spaces, turn.

23. Four spaces, 4 trebles, 5 spaces, 4 trebles, 1 space, 4 trebles, 11 spaces, turn.

Repeat from 4th row until you have four roses, ending with a rose and leaf, and row of spaces.

Join the straps as directed for first yoke. Finish the diagonal part of fronts with a row of plain trebles, and continue these across bottom and up the front, putting extra trebles in corner space to turn. Make a 2d row of trebles in

Concluded on page 19

One Food Cost That Stays Down

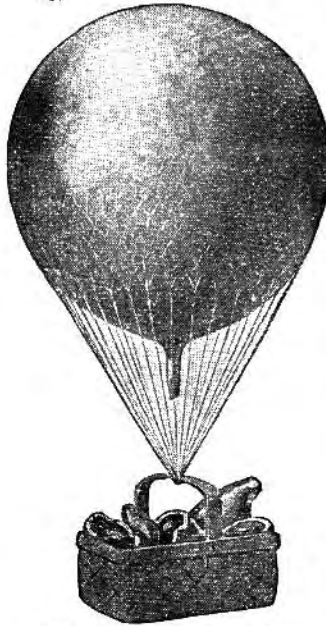
Still 5 Cents Per 1000 Calories

Quaker Oats—the food of foods—costs you five cents per 1,000 calories—the energy measure of food value.

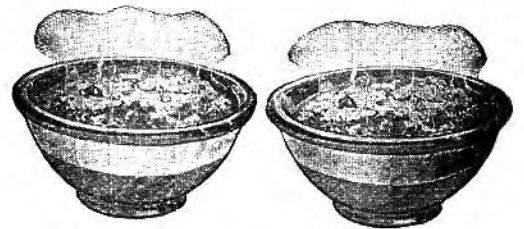
That is one-tenth what meat costs — one-tenth what fish costs on the average.

Some common foods on this calory basis, cost from 15 to 20 times oats.

Make Quaker Oats your breakfast. Use this low cost to average up your food cost.



Meats Average 50c Per 1000 Calories



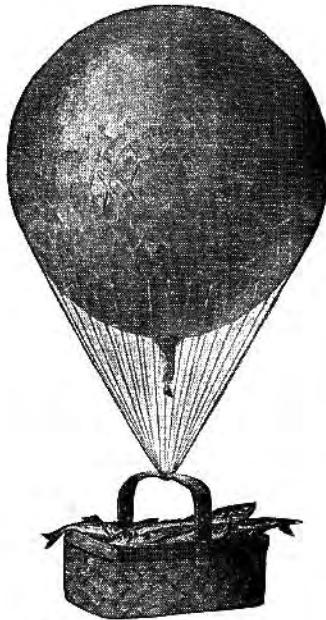
Two Dishes—One Cent

Two big dishes of Quaker Oats for one cent. Why, a bite of meat costs that.

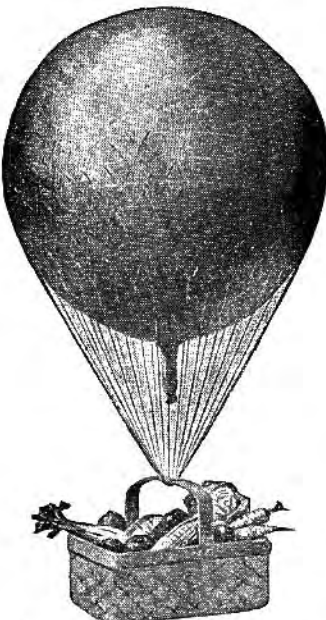
Then think what a food this is. The oat is the greatest food that grows. It is almost the ideal food—nearly a complete food.

In the needed food elements, including minerals, it shows almost perfect balance.

Cost Per 1000 Calories	
Based on Prices at This Writing	
Quaker Oats	5c
Round Steak	41c
Veal Cutlets	57c
Average Fish	60c
In Squash	75c



Fish Averages 60c Per 1000 Calories



Vegetables Average 50c Per 1000 Calories

Costly foods should not be eliminated. Meats and vegetables are necessary.

But remember that Quaker Oats costs one-tenth as much. It's a wonderful food and delicious.

Make it the basis of one meal a day

Quaker Oats

With That Luscious Flavor

Get Quaker Oats to make the meal doubly delightful. These are flaked from queen grains only—just the rich, plump, luscious oats. We get but ten pounds from a bushel.

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Children's Empire Coat

THE children's Empire coat-pattern, No. 9364, is cut in sizes for from 1 to 10 years. To make the coat in the 4-year size will require 1 1/2 yards of 44-inch material, without nap, or 1 1/2 yards of 54-inch, with nap.

Children's Yoke Dress

THE children's yoke - dress-pattern, No. 9371, is cut in sizes for from 2 to 6 years. To make the dress in the 4-year size will require 2 yards of 27-inch material with 2 1/2 yards of binding.

Girls' One-Piece Dress

THE girls' one-piece dress-pattern, No. 9373, is cut in sizes for from 6 to 14 years. To make the dress in the 8-year size will require 2 1/2 yards of 36-inch material, with 1/2 yard of 36-inch lining, and 1 1/2 yards of ribbon for sash.

Ladies' and Misses' Coat

THE ladies' and misses' coat-pattern, No. 9378, is cut in sizes for 16 years, and for 36, 40 and 44 inches bust measure. To make the coat in the 36-inch size will require 3 1/2 yards of 44-inch material without nap, or 3 yards of 54-inch material with nap.

Boys' Suit

THE boys' suit-pattern, No. 9374, is cut in sizes for from 2 to 6 years. To make the suit in the 4-year size will require 2 1/2 yards of 27-inch material, with 1/2 yard of 36-inch contrasting material.

One-Piece Draped Skirt

THE ladies' and misses' one-piece draped skirt-pattern, No. 9093, is cut in sizes for 16 and 18 years and from 26 to 30 inches waist measure. To make the skirt in the 26-inch size will require 2 1/2 yards of 44-inch material.

Girls' Middy Dress

THE girls' middy dress-pattern, No. 9379, is cut in sizes for from 4 to 14 years. To make the dress in the 8-year size will require 2 1/2 yards of 44-inch material, with 1/4 yard of 36-inch contrasting material, and 1/2 yard of 36-inch lining.

Children's Dress

THE children's dress-pattern, No. 9394, is cut in sizes for from 2 to 10 years.

To make the dress in the 4-year size will require 1/2 yard of 36-inch plain material and 1 1/2 yards of 36-inch plaid.

Girls' Dress

THE girls' dress-pattern, No. 9383, is cut in sizes for from 6 to 14 years. To make the dress in the 8-year size will require 2 1/2 yards of 40-inch material, with 1/2 yard of 36-inch contrasting material.

Ladies' and Misses' Coat

THE ladies' and misses' coat-pattern, No. 9376, is cut in sizes for 16 and 18 years, and from 36 to 44 inches bust measure. To make the coat in the 36-inch size will require 2 1/2 yards of 44-inch material, with 1/2 yard of 27-inch, or wider, contrasting goods.

Three-Piece Skirt

THE ladies and misses' three-piece skirt-pattern, No. 9149, is cut in sizes for 16 and 18 years and from 26 to 30 inches waist measure. To make the skirt in the 26-inch size will require 2 1/2 yards of 44-inch material.

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Ladies' Waist
DEVELOPED in wash-silk with applied hemstitched folds and tiny pearl buttons, No. 9390 becomes a pleasing and modish waist.

The ladies' waist-pattern, No. 9390, is cut in sizes from 36 to 44 inches bust measure. To make the waist in the 36-inch size will require 2 yards of 36-inch material.

Ladies' Dress
IF one is planning for a simple serge frock that can be used for street-wear, No. 9380 will be found desirable.

The ladies' dress-pattern, No. 9380, is cut in sizes from 34 to 44 inches bust measure. To make the dress in the 36-inch size will require 3 1/2 yards of 44-inch material, with 1/2 yard of 36-inch contrasting goods. Width at lower edge is 1 1/2 yards.

Ladies' Two- or Three-Piece Skirt
EXCEPTIONALLY good taste and smart style are displayed in the navy-blue serge skirt, No. 9385.

The ladies' two- or three-piece skirt-pattern, No. 9385, is cut in sizes from 26 to 32 inches waist measure. To make the skirt in the 26-inch size will require 2 1/2 yards of 44-inch material and 5 yards of binding. Width at lower edge is 1 1/2 yards.

Ladies' and Misses' Long-Waisted Dress

A MODISH version of the distended hip-effect is given in No. 9367, which is most becoming to the slender figure, as it tends to give breadth to the hips. The waist in semisurplice style extends below the waistline and fastens with two large buttons and bound buttonholes.

The ladies' and misses' long-waisted dress-pattern, No. 9367, is cut in sizes for 16 and 18 years and from 36 to 44 inches bust measure. To make the dress in the 36-inch size will require 3 1/2 yards of 44-inch material, without nap, with 1/2 yard of 36-inch material for collar, and 1 yard of ribbon for belt. Width at lower edge is 1 1/2 yards.

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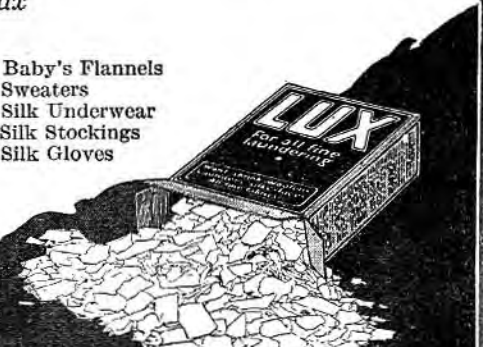
* "The Valley of the Moon" Jack London, (The Macmillan Co.)

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Men's and Boys' Shirt

A THOROUGHLY comfortable and sensible shirt for men and boys is No. 9375. The back is gathered very slightly to a yoke, just enough to give ease. The men's and boys' shirt-pattern, No. 9375, is cut in sizes from 12½ to 19 inches neck-measure. To make the shirt in the 14½-inch size will require 3½ yards of 32-inch material.

Ladies' and Misses' Step-In Combination

FLESH-COLORED batiste makes a practical as well as a dainty combination, No. 9152, for everyday wear, as it washes well and retains its fresh appearance. The ladies' and misses step-in combination-pattern, No. 9152, is cut in sizes for 16 years, and for 36, 40 and 44 inches bust measure. To make the combination in the 36-inch size will require 2½ yards of 36-inch material, 2½ yards of edging and 1½ yards of ribbon.

Ladies' Combination

FASHIONED very much after the popular athletic undergarment, is No. 9182, from which a great deal of comfort can be derived. The ladies' combination-pattern, No. 9182, is cut in sizes for 36, 40 and 44

inches bust measure. To make the combination in the 36-inch size will require 2½ yards of 36-inch material with 3½ yards of edging and 2½ yards of ribbon.

Ladies' Tight-Fitting Corset-Cover

THE stout woman is sure to appreciate this new corset-cover, No. 9252, which "really fits" as the sectional back and front will prove. The ladies' tight-fitting corset-cover-pattern, No. 9252, is cut in sizes from 36 to 46 inches bust measure. To make the corset-cover in the 36-inch size will require ½ yard of 36-inch material and 1½ yards of edging.

Ladies' One-Piece Apron

A ONE-PIECE apron No. 9391 which can be easily and quickly slipped on and will give one a smart and trim appearance is certainly an asset to efficiency. The ladies' one-piece apron-pattern, No. 9391, is cut in sizes for 36, 40 and 44 inches bust measure. To make the apron in the 36-inch size will require 4½ yards of 27-inch material, with ½ yard of 27-inch contrasting goods.

Ladies' Combination

A WELCOME change from the usual type of combination is found in No. 9372, combining a brassiere and open drawers. The ladies' combination-pattern, No. 9372, is cut in sizes from 36 to 52 inches bust measure. To make the combination in the 36-inch size will require 1½ yards of 36-inch material, and 1 yard of lace banding.

Ladies' House-Dress

A GENERAL utility dress of unusual style is No. 9393, which features a trim wrapped bodice, terminating in long sash ends at the back. The simple two-piece skirt is gathered all around and boasts of two smart patch-pockets. The sleeves may be in long or short length, with turn-back cuffs. The ladies' house-dress-pattern, No. 9393, is cut in sizes from 34 to 44 inches bust measure. To make the dress in the 36-inch size will require 4½ yards of 36-inch material with ½ yard of 36-inch contrasting material, and 4 yards of binding.

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A Bewitching Dressing-Jacket with Cap To Match

By ADDIE MAY BODWELL

THERE is no reason why the woman who possesses the slightest skill in the use of embroidery-needle and crochet-hook should go without any of the dainty garments in which every normal feminine heart delights. A little pleasant work now and then—work which is really recreation, because it is such a pleasure and a rest from the routine of household or other duties—will very soon put her in possession of apparel which her far wealthier sisters may well envy.

The charming jacket presented is unique as to style, consisting of two strips of batiste, forty-two inches in length and seven inches wide, finished with a narrow hem and a simple crocheted insertion on all edges. For the back the insertion is joined from the bottom to a depth of thirteen inches. Each sleeve is formed of a strip of the material twenty inches long and four inches wide, finished as described on one side and the ends, the other side being joined to the first strip, ten inches from shoulder, back and front. Under arm the pretty insertion of lacets is laced together for a few inches with ribbon, which may be of any color desired, and a looped bow of the same ribbon serves to fasten the front.

The embroidered design, while showy, is yet dainty, and such as one not at all skilled in more intricate needlework will be able to develop with the greatest satisfaction. The wild roses are cut from pink batiste, basted neatly in place and buttonholed with white floss, every fourth stitch being taken well down into the petal, perhaps one eighth inch long. The center is a solid dot of white, with a circle of French knots—also of white—surrounding it; the long lines of knots, with the semicircle and the shorter lines connecting the roses, are of pink. Shoulders and sleeves show a little different arrangement of the motif, but the work is done in the same way throughout. This is true as well of the cap-crown where four roses, connected by the French knots, are arranged to form a circle, two lines of knots radiating from each corner rose.

For the insertion: Using No. 70 crochet-thread, make a chain of 23 stitches, turn.

1. Miss 3, a treble in next stitch, (chain 3, miss 2, a double in next, chain 3, miss 2, 1 treble in next) 3 times, a treble in next stitch, turn.

2. Chain 3, treble in treble, (chain 5, treble in next treble) 3 times, treble in top of 3 chain, turn.

3. Chain 3, treble in top of treble, (chain 3, a double in 3d of 5 chain, chain 3, treble in treble) 3 times, treble in top of 3 chain, turn.

Repeat 2d and 3d rows to length required, making the pieces no longer than needed, first for the sides of the long strips, and after whipping neatly to the hem, make the pieces for the ends. Finish the side of sleeves, then the ends, and catch together at the underarm corners.

For the band across front of cap a wider lacet border is used. Make a chain of 47 stitches, turn.

1. Same as 1st row of insertion, only working the directions enclosed in parentheses 7 times.

2. Same as 2d row of insertion, with 7 bars of 5 chain instead of 3.

3. Same as 3d row, with 7 lacets.

Finish one side and the ends of the band thus: Chain 5, fasten in top of last treble made at end of row, * chain 5, fasten in next treble, chain 5, fasten in same place, chain 7, fasten

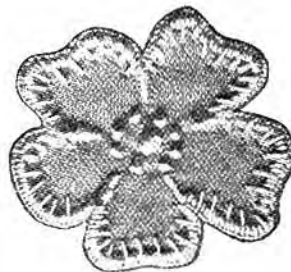
No. 1521 D. Boudoir - Cap. Perforated stamping-pattern, 20 cents. Transfer-pattern, 10 cents. Stamped on batiste, 25 cents. Floss to embroider, 12 cents. Crochet-thread for border, 15 cents extra.

No. 1522 D. Dressing-Jacket. Perforated stamping-pattern, 25 cents. Transfer-pattern, 15 cents. Stamped on batiste, 75 cents. Floss to embroider, 17 cents. Crochet-thread for insertion and border, 45 cents extra.



No. 1521 D. Cap To Match the Jacket
No. 1522 D. The Dressing-Jacket

in same place, chain 5, fasten in same place, making a triple picot, chain 5, fasten in next treble, chain 5, fasten in same place, repeat from * across the end, having a triple picot at corner, and at each side of corner, then work along the side, alternating the single and triple picots, and making them under 3 chain at end of each lacet row. Finish the other end of band in same way, and whip to front of cap so it will turn up on right side. Make a draw-casing for tape or elastic across the back,



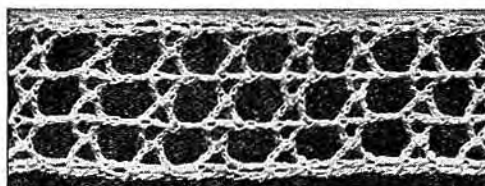
Applique Motif

and finish with the picot edge described, worked on a chain. Place a looped bow at left of the band.

Field - Grasses for Hat-Trimming

By PAULA NICHOLSON

VERY stylish and effective trimmings can be made for summer hats from common field-grasses. When these grasses are properly dried they can be used in place of expensive



Detail of Crocheted Insertion

aigrettes, feathers or wings or artificial flowers. They are very pretty indeed just as they are in their soft greens, dull brown or faded yellow tints, and they can also be made to look like something

quite different by dipping them in a ten-cent package of any preferred dye. In this way they can be made to match a hat of any shade, or give the needed touch of brightness to a chapeau of dull black or navy-blue.

All you need do to dye them is to dissolve the dye in hot water, put in either salt or vinegar to set the color according to the variety of dye used, and then dip in the grasses, holding them by the end of the stem that you intend cutting off and slowly shake them about a little in the dye until it has a chance to penetrate every part, take them out, shake out the excess dye carefully and then hang them up on a nail with a string to drip. In this way they will dye evenly.

For this purpose you can use any of the wild grasses, or oats, rye, wheat, or even timothy, redtop, rabbit's or hop clover or dozens of the common denizens of our pastures. Pick all grasses with as long stems as possible and lay them on a piece of brown paper—even newspaper will do—and put in the hot sun for two or three days, but be careful to place something heavy over the ends of the grasses so that they cannot blow away.

They can be used in a great variety of ways from just a tiny spray rising from other trimmings, to a heavy bunch on one side of a hat. They will combine with everything used for millinery purposes, and when dyed look like the most expensive trimmings or the costliest of feathery aigrettes.

Laundering Embroidered Table-Linen

NEVER use any sort of washing-powder in laundering any kind of fine table-linen if you wish to have it last as long as possible, because such things invariably weaken the fibre of the linen and so cause it to fall into holes. Clear warm water and mild soap and a little good bluing are all that is necessary. Rinse in several waters, and do not use much starch, as the stiffness causes cracking at the creases which will in a short time result in a break in the fabric.

When linen is put away, not to be used for some time, all starch should be removed, not only because of the brittleness it causes, but also because it will make the linen yellow. Another point to be considered in this connection, is that linen should be kept in a dry, cool place. Heat causes a drying and brittleness of the threads, which ultimately mean destruction.

Much may be said, also, about the method of ironing linen. For, while pressure is essential to bring out the pattern, an overamount is likely to develop a cracking at the folds. The linen should be well dampened and, with the exception of lace-trimmed or embroidered pieces, should be ironed on both sides thoroughly until it is perfectly dry.

In ironing an embroidered or lace-trimmed piece, place a Turkish towel across the ironing-board, put the embroidered portion of the cloth face down on this, and iron. This will make it stand out sharply.

Many women do not know how to iron a round or oval centerpiece so that it will lie flat. The round luncheon cloth, to be successfully ironed, must be placed upon the ironing-board with the threads parallel and at right angles to the board. Then the iron should pass over it, up and down, or back and forth, lengthwise of the board.

When it comes to the creasing, the slightest pressure should be used, for it must be remembered that this process is necessary only because of convenience in putting the linen away, and that any undue stress at these points has a serious effect upon the fiber. Some housekeepers fold all their napkins by hand, simply pressing them gently with the fingers.



Ladies' and Misses' Waist
CREPE de Chine, the most favored of materials for waists, is suggested for this new model, No. 9386, which adheres to the newest mode by being a collarless slip-over style.

The ladies' and misses' waist-pattern, No. 9386, is cut in sizes from 34 to 42 inches bust measure. To make the waist in the 36-inch size will require 1 1/2 yards of 40-inch material.

Ladies' Dress

A RATHER conservative model, No. 9381, is made especially attractive by trimming the paneled front and side pockets with large covered buttons.

The ladies' dress-pattern, No. 9381, is cut in sizes from 34 to 44 inches bust measure. To make the dress in the 36-inch size will require 3 3/4 yards of 40-inch material, with 1/2 yard of 20-inch, or wider, contrasting material.

Ladies' Two-Piece Skirt

A SIMPLE two-piece skirt, No. 9387, neatly bound with braid, when worn

with a smart tailored shirtwaist, cannot be improved upon for a business garb.

The ladies' two-piece skirt-pattern, No. 9387, is cut in sizes from 26 to 34 inches waist measure. To make the skirt in the 26-inch size will require 2 1/2 yards of 40-inch material and 5 1/2 yards of binding.

Ladies' Dress

A SERVICEABLE dress for general wear can be had by using the style suggested in No. 9384, and working it out in a soft satin, and it will serve as an afternoon frock as well. The deep U-neck is filled in with a removable chemisette. The gathered skirt has additional fullness provided for in the inverted plait at each side. The sleeves may be in long or short length, with or without cuffs.

The ladies' dress-pattern, No. 9384, is cut in sizes from 36 to 42 inches bust measure. To make the dress in the 36-inch size will require 3 3/4 yards of 36-inch material, with 1/2 yard of 36-inch contrasting goods, and 1/2 yard of 16-inch material for vest.

We will send patterns of any of the garments illustrated and described above, by mail, postpaid, on receipt of fifteen cents each. In ordering, give number of pattern and size wanted. Address NEEDLECRAFT, Augusta, Maine

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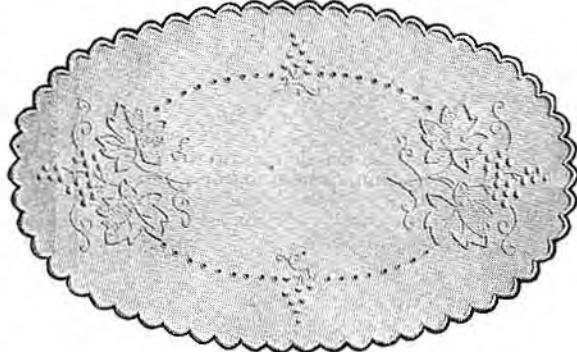
By FRANCES HOWLAND

WHEN selecting a bit of needlework to take with her on a vacation, the average woman is very sure to choose a centerpiece. If she is a housekeeper, or has a remote idea of one day becoming mistress of a home, she knows she cannot have too many of these pieces, whose place is everywhere; and she knows, too, that nothing makes a more acceptable gift to any friend who has even one room to call home, especially if she has not the skill or time to do decorative stitchery on her own account. And so, for her "spare-minute" embroidery, the centerpiece seems just the thing.

The oval centerpiece should never be absent, in generous number, from one's store of household linens. It serves as a tray-cover, an end-piece at table, in the china-closet, on the sideboard or buffet — its uses are many. An extremely attractive oval has the favorite grape-and-leaf or vintage design. Stems and tendrils are corded — first padded with a line of stitches and then worked in over-and-over stitch which takes up so little of the material as to give the appearance of a fine cord laid smoothly along the surface, the leaves are veined in the same way and outlined with heavier cording — which is merely padded satin-stitch, as you know. Half of each leaf is filled in with seed-stitch, adding much to the effect. The grapes are also in satin-stitch, well padded. There is one thing that must be remembered in working grapes: the same direction of covering-stitches must be followed throughout, otherwise the effect is quite the reverse of pleasing. In the present instance the padding is put in across the grape and the covering-stitches run up and down — that is, lengthwise the cluster. A line of eyelets connects the end motifs, broken by a small grape-cluster at each side, and the edge is finished with buttonholed scallops of uniform size. Completed, the piece is ten by seventeen inches, a very useful size.

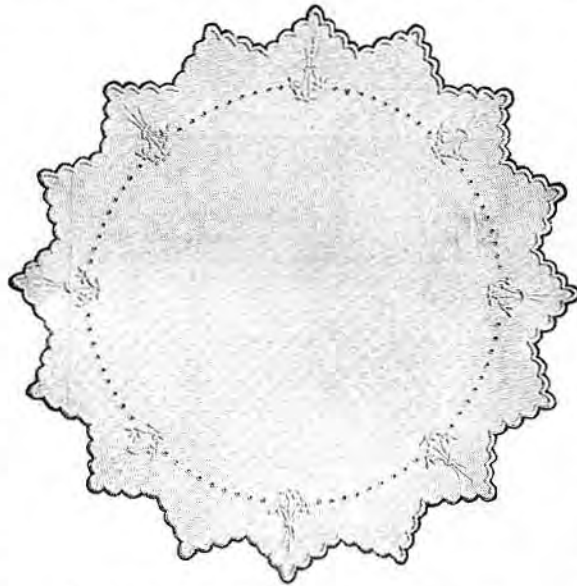
A seventeen-inch centerpiece, with decoration of Madeira embroidery — always "safe and sane" — has a line of eyelets, uniform in size, surrounding the center, the line broken at regular distances — every tenth eyelet — by groups of tiny flowerets in padded satin-stitch, affording a very happy arrangement of "solid-and-eyelet" work. The edge is finished with large, pointed scallops, each consisting of seven small scallops. Very little work is entailed in the production of this bit of needlework, but the design is thoroughly good, and one which is not readily tired of.

Another centerpiece of the same size is as "summery" as possible, with a most unusual design mainly in green and blue — a combination which somehow makes one think of ocean breezes, green fields and blue skies. The diamond-shaped motifs are outlined with green, and connected by lines of the same color and stitch. Either outline-stitch may be used, or a



No. 1527 D. This Has the Favorite "Vintage" Motif

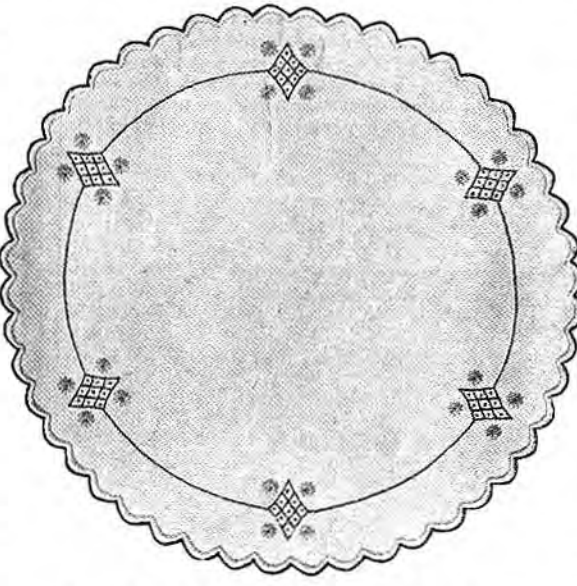
fine chain-stitch, twisted-chain, beading-stitch or "snail-trail," but as a rule the plain outline, or etching-stitch is better liked than those which are more fancy. The diamond is divided to form nine tiny diamonds, in the center of each of which is a French knot, black in each point and center division, and yellow at each side. The four small flowers surrounding each diamond are blue, with petals of loop-stitch, or lazy-daisy stitch, and a yellow French knot at center, and



No. 1528 D. A Good Design, Not Easily Tired Of

the buttonholed scallops, white, are followed with a line of lighter blue, in outline-stitch.

Just a word about buttonholed edges, which should be worked with particular care if the articles so finished are to require frequent laundering. Either run with short stitches, or stitch on the machine, as is most convenient, both lines which indicate the space to be covered by buttonholing; then fill in between with the padding — outline- or chain-stitching serves admirably — and



No. 1529 D. Showing a "Summery" Touch of Color

cover the whole with close, even, firm buttonhole-stitches. Many workers like to cut a little in advance of buttonholing, working over the cut edge, while others prefer to cut the scallops after they are buttonholed, laundering the piece, or wetting and pressing it, before cutting.



Efficacious Home-Remedies

IF you need a laxative do not take drugs but purchase some wheat bran and take two tablespoonfuls every morning, stirred into a glass of water. If you do not like it this way, mix it with your breakfast cereal. Bran taken habitually will clear up a spotted complexion, cure ordinary indigestion and by aiding in removing the poisons from the system build up the health and strength.

For the relief of the sort of indigestion that causes pressure or palpitations there is nothing quite so good as that old-fashioned remedy, ginger. But it is better taken in the form of preserves than Jamaica ginger which is too fiery and contains too much alcohol to be used for anything except emergencies. A piece of ginger eaten right after a meal will stop the fermentation that causes gas. If you cannot get the preserved variety, get an ounce of ginger-root from the grocer, and stew it slowly with a little sugar and water until you have a strong ginger syrup which you can take in the same way.

There is a whole medicine-chest packed beneath the yellow skin of a lemon. I have often cured a nervous headache by drinking a cup of strong tea with two or three slices of lemon in it, while the juice of half a lemon in a cup of hot water the first thing in the morning is the best of liver-correctives in summer. It is a successful substitute for calomel and other drugs, without any of their ill effects. The next time you have a bilious headache take a teaspoonful of lemon-juice in a small cup of black coffee and you will feel better very quickly.

The acid of a lemon becomes alkaline when it enters the stomach and neutralizes the excess of acids of the gastric juice. The first effect is refreshing and after this slightly sedative. In almost all warm countries the lemon forms the ordinary medicine of the people. Throughout Italy a concoction of fresh lemons is considered a specific against fever. The juice is used to allay the caused by bites of insects. The Chinese have a method of using a cut lemon for neuralgia, that is said to be highly efficacious and can be used in all cases except neuralgia of the eyes. The application is simplicity itself and consists only of cutting a lemon in half and rubbing the wet surface on the skin.

The juice of a lemon, mixed with honey, is a pleasant cure for a catarrhal sore throat and also for the teasing cough that troubles some people in wet weather. Lemon-juice is also a specific for rheumatism and gout; as its alkaline base neutralizes the rheumatic acids. A dash of lemon-juice in water makes a very pleasant and effective tooth-wash, whitening the teeth and sweetening the breath. Outwardly applied, lemon-juice and rosewater will remove tan and whiten the skin. Lemon-juice on a lump of sugar will cure hoarseness. In fact, a common, ordinary yellow lemon is a concentrated drug store.

What Other Needleworkers Have Found Out

ONE day I purchased some blue-and-white checked toweling, intending to make some dish-towels. When I examined the material I found it had such a smooth linen finish, and was so pretty, that it seemed a pity to cut it up as originally planned, and I decided to make a breakfast-set of it instead of towels. I made one long runner, the full length of the table, and on this, at each side-center I sewed a strip long enough to reach to the edge of the table, giving the appearance of two runners crossed at the center. On each side of the center square I traced a simple design in "thousand flowers," making a square of the embroidery. This is worked by making one long stitch for each flower-petal. I used dark-blue thread, matching the checks of the toweling in shade. I made four small breakfast-napkins, twelve by sixteen inches, putting a small design of three flowers in one corner of each. One doily I made large enough for creamer and sugar, with the design through the middle across the width of the goods. This gave a space on each side for the pieces. Another doily was just large enough for salt and pepper, with two single flowers on it. With this set I made a hot-toast napkin and four egg-cup covers. Instead of hemming or scalloping the edges, I drew a fringe one inch deep, and have a set that is much admired.—Mrs. D. R. Anderson, Arkansas.

FOR the little samples of tatting and crochet, which could never be found when wanted, I procured some strips of holland or the material of which window-shades are made, that had been cut from the sides when the shades were fitted to windows; plenty of such strips may be had of your furniture-dealer, or any firm which puts up shades. Then I obtained the backs of sample-books, such as the mills send out to dry-goods merchants, made leaves for my book of the strips, and tacked the samples in. Another happy thought, which saves frequent search for crochet-hooks, is to put the hooks in a toothbrush-case, such as may be had for a small sum at any drug-store. I like this far better than the holder of covered cork which so many use.—Mrs. H. G. Rule, West Virginia.

THE woman who has a little knowledge of embroidery stitches, crocheting and tatting, will find a veritable goldmine in the midsummer sales of white waists. Often the perfectly plain waist "goes begging," even at a low price, while its decorated sisters, of not so good material, are at once picked up by the average shopper. By giving the plain waist a few touches of handwork, French knots of delicate color on cuffs and collar, a simple edging of crochet or tatting, or a pretty filet-inset, it is quite transformed, and does not cost more than a fraction of what it would if purchased already "touched up." — Annette Zimmerman, New York.

AT a time when table-linen is so scarce and high it behooves us all to devise ways and means of making our old supply, obtained before the devastation of the flax-fields or the withdrawing of so many workers from the industry—last as long as possible. I use sets of doilies and centerpiece, which I formerly considered more of a "fad" than anything else. Frequently one can buy these sets, with scalloped edges (machine-done, doubtless), at a very low price. I have a set of this description; over the scallops I sewed rickrack braid, and finished with a simple crocheted border of knot-stitch, varying the number of rows according to the size of doily. It is attractive and easily laundered.—Mrs. J. L. Carter, Maine.

SILK stockings, indeed, any kind of stockings, are rather precious in these days of high prices, and the fortunate possessor of a pair desires to make them last as long as possible. Sometimes a stitch will get broken and will ravel down the entire length of the leg if not attended to. Take a fine crochet-hook, pick up the first unraveled stitch, and pull the first unraveled stitch through it; you now have another stitch on the needle. Pick up and pull the next unraveled stitch through this, and so on to the end, fastening securely with needle and

thread. The mending is invisible and is quickly and easily accomplished. Try it.—Mrs. C. E. Deming, Nebraska.

THE home-dressmaker and seamstress who uses cut paper patterns for the many garments that fall to her lot to fashion, often has a great many on hand. I have made a pattern-pocket, as suggested by one of our contributors, each section or compartment marked with the initials of the one whose patterns it holds, and find this a great help. In addition, when there are many parts of one pattern, say the sleeves, waist, girdle, etc., not all of which are used every time, I have found it a time-saver to slip each pattern into separate large envelopes—that is, I put the sleeve-pieces in one and label it, waist pieces in another, and so on; then I tie all these envelopes together, with the original envelope on top to tell me what the pattern is, and when I merely want to use the sleeve-pattern I do not have to undo and look the whole thing over. "Time saved is money earned," you know.—E. B. J., North Carolina.

NEEDLECRAFT is a perfect mine of pleasure to me, there are so many new ideas to be gleaned from it. For example, I used the design of kittens, in filet-crochet September, 1918, in decorating a guest-towel for my little granddaughter, Jean—a pair of kittens at each end of the border, and her name in the middle. For the other end of the towel I made a narrower border with the chicken (October, 1918) at each end.—Mrs. J. R. DeWolfe, Canada.

IN regard to the removal of iodine-stains I wish to add my experience. They may be removed by simply pouring boiling water through, as any fruit-stain. Stretch the spot over a bowl or other dish, and pour the boiling water from the teakettle. Simply sponging with the water will remove such stains, but it must be done in either case before it is otherwise wet. By this method the stained garment need not be washed at all.—G. H., Illinois.

OFTEN we find that a winter skirt sags slightly at the side or in front. If a medium-sized dark button is sewed neatly on the under side the looks of the garment are greatly changed.—E. E. C., Nebraska.

I TOO, found the collar in filet-crochet, given in January, 1919, altogether too large. I made it by leaving out the center design, and starting with seventy-eight spaces; it is very pretty indeed.—Mrs. L. L. C., New York.

Directions for Stitches Used in Knitting

TO knit plain: Insert needle in front of stitch from left to right, thread over, draw through, and slip off the old stitch.

Narrow: Knit two stitches together. Purl or seam: Bring the thread between needles to front, insert right needle in front of stitch from right to left, right needle in front of left, carry thread around between needles, draw through, and return thread to back of work before knitting next plain stitch.

Purl-narrow: Purl two stitches together.

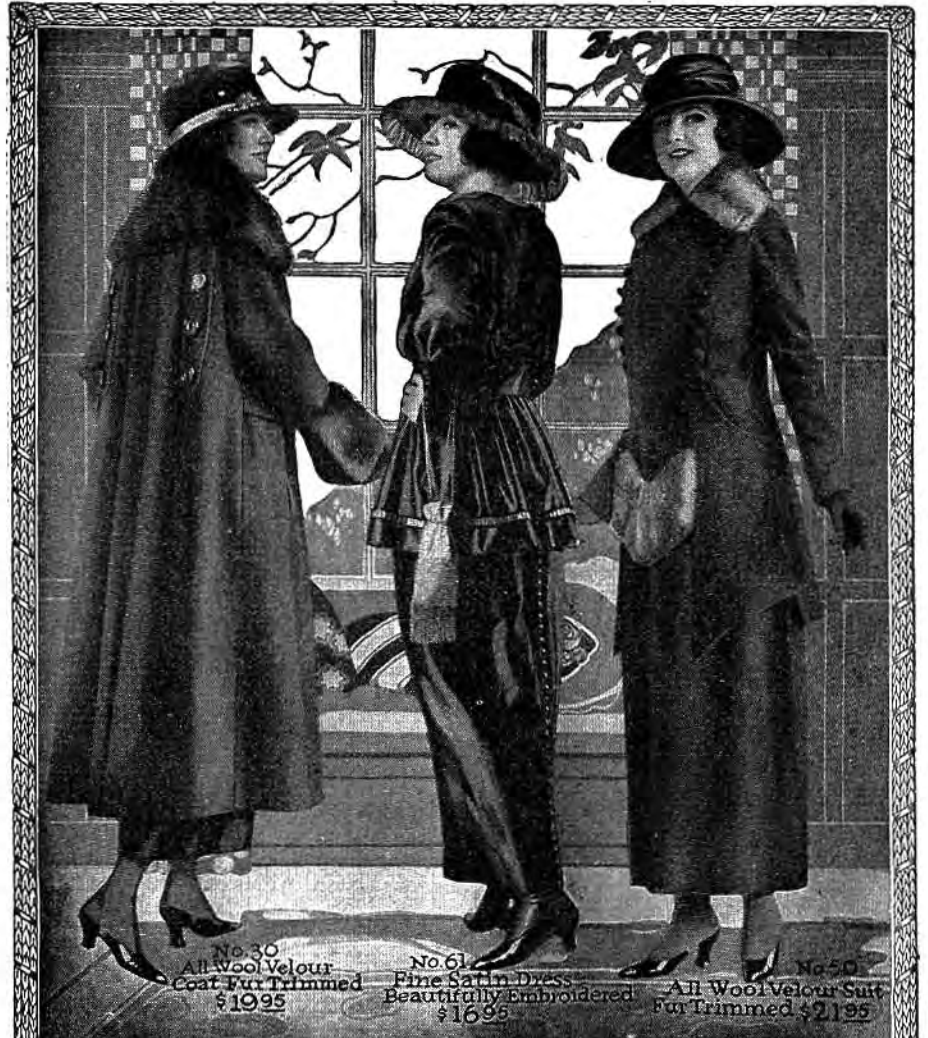
Over: Thread over needle before knitting, making an extra stitch.

Fagot: Over twice (the first "over" being that always used before a purled stitch, the second forming the extra stitch), purl two together.

Slip, narrow and bind: Slip first stitch, narrow next two, and draw the slipped stitch over. This is equivalent to knitting three together.

Slip and bind: Slip one, knit one, draw slipped stitch over. To cast or bind off work, continue this process as required.

Stars and parentheses indicate repetition, and are employed to shorten directions. Thus: * Over twice, narrow, repeat from * twice, and (over twice, narrow) three times, mean the same as over twice, narrow, over twice, narrow, over twice, narrow.



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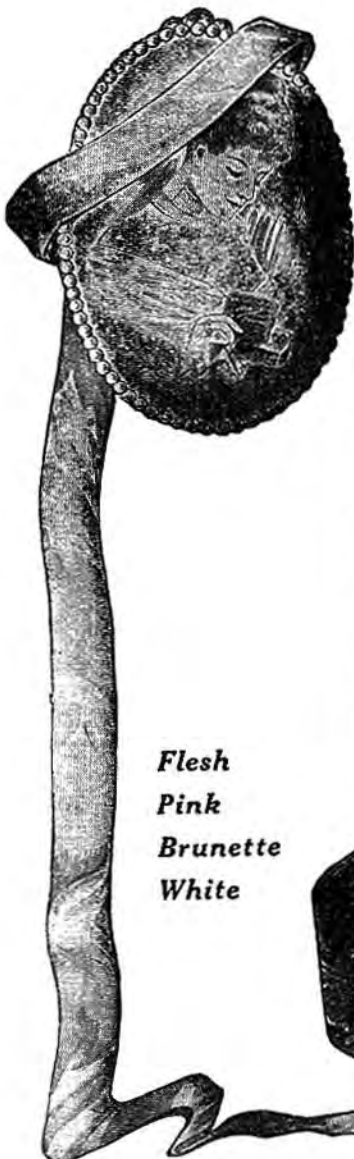
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Emblem Pillow-Cover, "Quartermasters' Corps"

By MRS. L. M. HIGGASON

USE a thread that will give 4 or 5 spaces to the inch, according to size of pillow wanted, and either white or ecru. As the hat-cord of the quartermaster is buff the pillow may be lined with that color. If desired a simple border may be added.

Make a chain of 278 stitches, turn.

1. A treble in 8th stitch, (chain 2, miss 2, 1 treble) 90 times, turn; or the 91 spaces may be made with a chain of 8 stitches, treble in 1st stitch, for 1st space; then chain 5, turn, treble in 3d stitch of chain, and repeat until you have the requisite number of spaces.

2, 3. Ninety-one spaces (chain 5,

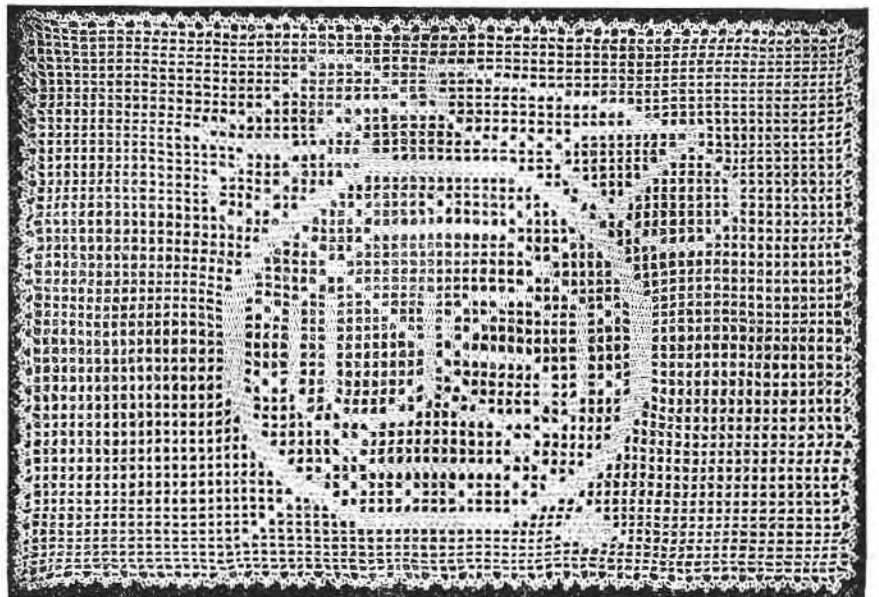
trebles, 8 spaces, 4 trebles, * 1 space, 4 trebles, 3 spaces; work back.

24. Twenty-two spaces, 7 trebles, (1 space, 4 trebles) 3 times, 3 spaces, 4 trebles, 9 spaces, * 4 trebles, 2 spaces, 7 trebles; work back.

25. Twenty-two spaces, 7 trebles, (2 spaces, 4 trebles) twice, 3 spaces, 4 trebles, 10 spaces, * 4 trebles, 1 space, 4 trebles; work back.

26. Twenty-two spaces, 7 trebles, 5 spaces, 4 trebles, * 4 spaces, 4 trebles, 10 spaces, 7 trebles, 10 spaces, 4 trebles, 3 spaces; work back.

27. Like 26th to *; 3 spaces, 4 trebles, 10 spaces, (4 trebles, 1 space) twice, 25 trebles, 5 spaces; work back.



Emblem Pillow-Cover, "Quartermasters' Corps"

treble in next treble for 1st space of row).

4. Twenty-seven spaces, 7 trebles, 62 spaces, turn.

5. Twenty-four spaces, 4 trebles, 35 spaces, 16 trebles, 1 space, 4 trebles, 24 spaces.

6. Twenty-five spaces, 22 trebles, 33 spaces, 4 trebles, 25 spaces.

7. Twenty-six spaces, 4 trebles, 10 spaces, 52 trebles, 6 spaces, 16 trebles, 26 spaces.

8. Twenty-seven spaces, 10 trebles, 5 spaces, 64 trebles, 7 spaces, 4 trebles, 27 spaces.

9. Twenty-eight spaces, 4 trebles, 5 spaces, 10 trebles, * 17 spaces; work back, from * to beginning of row.

10. Twenty-nine spaces, 4 trebles, 2 spaces, 10 trebles, 7 spaces, 4 trebles, * 5 spaces; work back.

11. Thirty spaces, 13 trebles, 2 spaces, 4 trebles, 4 spaces, 4 trebles, 1 space, 4 trebles, * 3 spaces; work back.

12. Twenty-nine spaces, 13 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 4 spaces, 4 trebles, * 5 spaces; work back.

13. Twenty-eight spaces, 10 trebles, 1 space, 4 trebles, 3 spaces, 4 trebles, * 17 spaces; work back.

14. Twenty-seven spaces, 10 trebles, 3 spaces, 4 trebles, 4 spaces, * 46 trebles; work back.

15. Twenty-six spaces, 10 trebles, 5 spaces, 4 trebles, 2 spaces, 4 trebles, * 15 spaces; work back.

16. Twenty-five spaces, 10 trebles, 7 spaces, 7 trebles, * 17 spaces; work back.

17. Twenty-five spaces, 7 trebles, 8 spaces, 7 trebles, * 17 spaces; work back.

18. Twenty-four spaces, 7 trebles, 8 spaces, 4 trebles, 2 spaces, 4 trebles, * 15 spaces; work back.

19. Twenty-four spaces, 7 trebles, 6 spaces, 7 trebles, 4 spaces, 4 trebles, * 13 spaces; work back.

20. Twenty-three spaces, 7 trebles, 6 spaces, 4 trebles, 3 spaces, 25 trebles, * 5 spaces; work back.

21. Twenty-three spaces, 7 trebles, 5 spaces, 4 trebles, 3 spaces, 4 trebles, 5 spaces, 4 trebles, 2 spaces, 4 trebles, * 3 spaces; work back.

22. Twenty-two spaces, 10 trebles, 5 spaces, 4 trebles, 2 spaces, 4 trebles, 7 spaces, 4 trebles, 2 spaces, 4 trebles, * 1 space; work back.

23. Twenty-two spaces, 7 trebles, (2 spaces, 4 trebles) twice, 3 spaces, 4

28. Like 26th to *; 13 spaces, 4 trebles, 2 spaces, 7 trebles, 9 spaces, 4 trebles, 3 spaces; work back.

29. Like 26th to *; 3 spaces, 4 trebles, 8 spaces, 4 trebles, (1 space, 4 trebles) 3 times, 12 spaces; work back.

30. Like 26th to *; 11 spaces, 4 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 2 spaces, 4 trebles, 7 spaces, 4 trebles, 3 spaces; work back.

31. Twenty-two spaces, 7 trebles, (2 spaces, 4 trebles) twice, * 3 spaces, 4 trebles, 6 spaces, 4 trebles, 3 spaces, 4 trebles, 1 space, 4 trebles, 3 spaces, 4 trebles, 10 spaces; work back.

32. Twenty-two spaces, 7 trebles, (1 space, 4 trebles) 3 times, 3 spaces, 4 trebles, 5 spaces, 4 trebles, * 3 spaces, 4 trebles, 2 spaces, 4 trebles, 4 spaces; work back.

33. Like 31st to *; 3 spaces, 4 trebles, 4 spaces, 4 trebles, 5 spaces, 4 trebles, (3 spaces, 4 trebles) 3 times, 4 spaces, (4 trebles, 2 spaces) twice, 7 trebles, 22 spaces.

34. Twenty-two spaces, 10 trebles, 5 spaces, 4 trebles, * 4 spaces, 22 trebles, 4 spaces, 4 trebles, 6 spaces, 4 trebles, 2 spaces; work back.

35. Twenty-three spaces, 7 trebles, 6 spaces, 4 trebles, 4 spaces, 4 trebles, * 17 spaces; work back.

36. Twenty-three spaces, 7 trebles, 7 spaces, 4 trebles, 2 spaces, 4 trebles, * 19 spaces; work back.

37, 38. Twenty-four spaces, 7 trebles, 7 spaces, 7 trebles, * 21 spaces; work back.

39. Twenty-five spaces, 7 trebles, 5 spaces, 4 trebles, 2 spaces, 4 trebles, * 19 spaces; work back.

40. Sixteen spaces, 16 trebles, 4 spaces, 10 trebles, 3 spaces, 4 trebles, 4 spaces, 4 trebles, 17 spaces, 4 trebles, 4 spaces, 4 trebles, 3 spaces, 10 trebles, 25 spaces.

41. Twenty-six spaces, 10 trebles, 1 space, 4 trebles, 6 spaces, 4 trebles, 15 spaces, 4 trebles, 6 spaces, 4 trebles, 1 space, 10 trebles, 3 spaces, 7 trebles, 5 spaces, 4 trebles, 15 spaces.

42. Fourteen spaces, 4 trebles, 8 spaces, 4 trebles, 3 spaces, 10 trebles, 8 spaces, 46 trebles, 8 spaces, 10 trebles, 27 spaces.

43. Twenty-two spaces, 7 trebles, 4 spaces, 10 trebles, 5 spaces, 4 trebles, 17 spaces, 4 trebles, 5 spaces, 10 trebles, 3

Concluded on page 21

A Collar of Modish Shape in Antique Filet

By MRS. BERTHA KNORR

THERE is no more popular "all-over" pattern in crochet, and none more effective than the antique or "spiderweb," which has been in favor for so long a time. The collar illustrated is commenced at the back, widened to the shoulder-points, and decreased to the points in front. White or ecru crocheted-cotton may be used, No. 30, finer or coarser; if finer thread is preferred, or a larger collar is wanted, you have only to add an extra "spiderweb" to the width of back. Make a chain of 98 stitches, turn.

1. A treble in 8th stitch, (chain 2, miss 2, 1 treble) 30 times, turn.

2. Chain 6, 3 trebles in last space of preceding row and treble in treble, * chain 7, miss 2 spaces, a double in treble, 3 in space and 1 in treble, chain 7, miss 2 spaces, 4 trebles in next 4 stitches, repeat from * 4 times, chain 2, a triple treble in same space with last treble (to widen), turn.

3. Edge (like 2d row to *); chain 2, miss 2, treble in treble and 3 under chain, chain 5, 3 doubles over 5 doubles, missing 1st and last, chain 5, 3 trebles under chain and treble in treble, repeat across, ending with chain 2, miss 2, 4 trebles, widen (as at end of 2d row).

4. Edge; * chain 4, double treble in space, chain 4, miss 3 trebles of last row, treble in treble and 3 under chain, chain 4, a double treble in 2d of 3 doubles, chain 4, 3 trebles under chain and treble in treble, repeat across, ending with chain 4, 3 doubles, chain 4, 4 trebles, widen.

5. Edge; * chain 5, a double in double treble and 1 in chain each side, chain 5, miss 3 trebles below, treble in treble and 3 under chain, chain 2, 3 trebles under next chain and treble in treble, repeat from * across, ending with chain 5, 3 doubles, chain 5, 4 trebles, widen.

6. Edge; chain 7, 3 doubles over 3 doubles and 1 in chain each side, chain 7, miss 3 trebles, 4 trebles in next 4 stitches; repeat across, ending with chain 7, 5 doubles, chain 7, 4 trebles, widen.

7. Same as 3d row, only with an extra repeat.

8. Same as 4th row.

same as 3d row across shoulder, ending with 4 trebles, 1 space, turn.

40. Two spaces (chain 5, treble in next treble, for 1st space), 4 trebles, chain 4, double treble in 2d double, and continue same as 4th row, ending with * 4 trebles and a double treble under 4 chain of last row, to narrow, turn.

41. Edge (like 39th to *); chain 2, 4 trebles, chain 5, 3 doubles, and continue the pattern same as in 5th row, ending with 3 spaces, turn.

42. Four spaces, 4 trebles, chain 7, and continue like 6th row, ending same as 40th from *.

43, 44, 45. Same as 41st, 40th and 39th.

46. Chain 3, 2 trebles in space and treble in treble, chain 7, and continue like 6th row, narrowing at end.

Work as directed until you have five half diamonds of spaces along the neck-edge and have reached the 78th row, which will consist of 4 trebles, narrow; then chain 7, turn, fasten in top of 3 chain (representing 1st treble of 78th row) and fasten off.

Fasten in on the other side (at beginning of 38th row) and repeat from 39th row. Work around the neck with a double in each stitch and 2 in each space. Finish the edge as follows: Two trebles and 2 double trebles in space, chain 5, fasten back in 1st stitch for a picot, 2 double trebles and 2 trebles in same space, completing the shell, fasten with a double in next space, and repeat.

Cuffs to match the collar are easily made, either straight or with a point.

Two Designs for Yokes in Filet-Crochet

Concluded from page 9

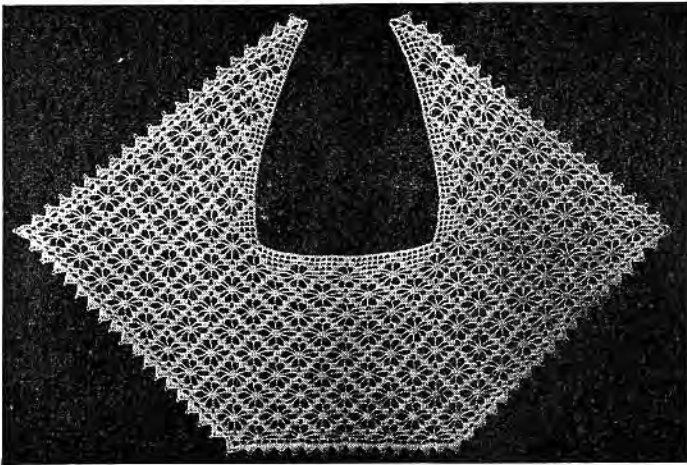
trebles on one front, and on the other make 16 trebles in 16 trebles, chain 6, miss 6; repeat; the spaces are for buttonholes, and may be graduated in size according to the buttons, which are sewed on the other side of front.

Finish fronts, neck and over arms with * 4 trebles in a space, chain 2,

miss 2 (or 1 space), and repeat. Add the little picot edge described, or any other that may be preferred, carrying this down the buttonhole-side of front, and putting a shell in center of the 16 trebles and in each space, fastening between shells, as usual.

For a wider shoulder-strap, if wished, use the rose insertion of back of yoke.

NOTING many requests for yokes for children, I wish to tell how I provide such yokes for my little ones: I choose any pretty pattern and follow the directions given for a "grown-up," only using finer thread. For example, if directions call for No. 20 or No. 30 thread, use No. 70 to make a yoke that will fit a child two years old, and No. 80 to No. 100 for one-year size. By this method one has a large variety of designs to choose from, and little daughter may have a yoke "just like mamma's," only finer.—Mrs. M. E. Devereaux, Ohio.



A Collar of Modish Shape in Antique Filet

Continue in this way until you have completed the 35th row; or, if desired, work another row of the spiderwebs, making 43 rows in all.

36. Same as 4th row, repeating from * 4 times (working the pattern 5 times in all); then 3 spaces, 4 trebles (last 3 under chain), chain 4, double treble in 2d double, chain 4, 4 trebles (1st 3 under chain), repeat twice, 3 spaces, and finish the row as begun, working back from 1st 3 spaces.

37. Same as 5th row across the shoulder; 5 spaces, 4 trebles, chain 2, 4 trebles, repeat twice, 5 spaces, and finish row as begun, working back from 1st 5 spaces across shoulder.

38. Like 6th row across shoulder, (7 spaces, 4 trebles) 4 times, and work back across the other shoulder. This row completes the back. The narrowing for the front now begins.

39. Chain 4, miss 3 trebles, treble in treble and 3 under chain, * chain 5, 3 doubles over 5 doubles, and continue

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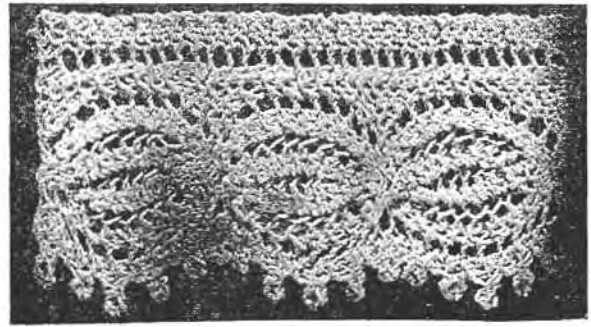
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Knitted Laces

By LILLIUS HILT

FOR No. 1—Cast on 16 stitches; knit across once plain.
1. Knit 3, over, narrow, knit 3, slip 2 stitches on to a separate pin, over, knit 2, over, knit 1, over, knit the 2 slipped stitches, over, narrow, knit 1.
2. Knit 1 stitch 6 times, then insert needle at base of stitch, pull thread through, bending the stitch over to form a picot; again return stitch to left-hand needle and knit across plain, 19 stitches.
3. Knit 3, over, narrow, knit 2, narrow, (over, knit 2) twice, over, knit 1, over, knit 2, over, narrow, knit 1.
4. Knit 14, narrow, knit 6.
5. Knit 3, over, narrow twice, (over,

21. Edge; knit 2, (over, narrow) 16 times, knit 7.
23. Edge; knit 33, narrow, knit 6.
24. Like 6th row.
25. Like 17th to *, narrow, knit 2, over twice, knit 2.
27. Edge; knit 31, narrow, knit 6.
29. Edge; knit 30, narrow, knit 6.
30. Like 6th row.
31. Edge; knit 29, like 25th from *.
33. Edge; knit 28, narrow, knit 6.
35. Edge; knit 27, narrow, knit 6.
36. Like 6th row.
37. Edge; knit 26, like 25th from *.
39. Edge; knit 25, narrow, knit 6.
41. Edge; knit 24, narrow, knit 6.
42. Like 6th row.



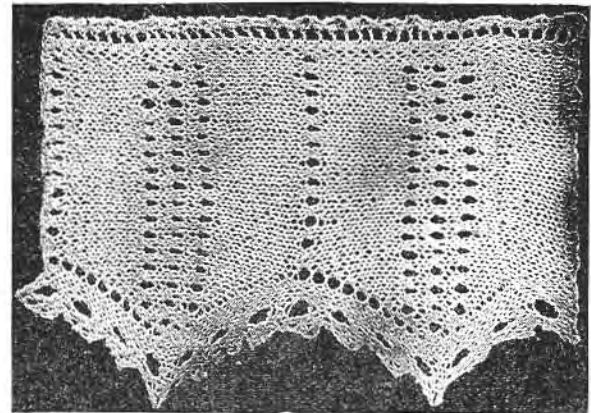
No. 1. For Mrs. C. B. Adams

narrow, knit 1) twice, over, knit 2, (over, narrow, knit 1) twice.
6. Picot (as in 2d row), knit 5, (over, narrow, knit 1) twice, over, narrow, knit 8.
7. Knit 3, (over, narrow, knit 1) 6 times.
8. Like 6th, omitting picot.
9, 11, 13, 15. Like 7th row.
10, 14. Like 6th row.
12. Like 8th row.
16. Knit 5, over, narrow 3 times, over narrow, knit 8.
17. Knit 3, over, narrow, (knit 2, over) twice, narrow, knit 2, (over, narrow, knit 1) twice.
18. Picot, knit 5, over, narrow twice, over, narrow, knit 9.
19. Knit 3, over, narrow, knit 3, over, knit 2, narrow twice, knit 2, over, narrow, knit 1.
20. Knit 6, narrow, knit 2, narrow, knit 6.
Repeat from 1st row.

Repeat from 1st row.

No. 3—Cast on 16 stitches; knit across once plain.
1. (Over, narrow) twice, * knit 1, (over, narrow) twice, narrow, over twice, narrow, knit 1, (over, knit 1) twice.
2. Knit 7, purl 1, knit 7, * over, narrow, knit 1.
3. Edge (like 1st row to *); knit 2, * (over, narrow) twice, knit 5, over, knit 1, over, knit 2.
4. Knit 17; edge; (like 2d row from *).
5. Edge; knit 3, * (over, narrow) twice, knit 5, over, knit 1, over, knit 3.
6. Knit 19; edge.
7. Edge; knit 4, * (over, narrow) twice, knit 5, over, knit 1, over, knit 4.
8. Bind off 4, knit 16; edge.
9. Edge; knit 5, * (over, narrow) twice, knit 5, (over, knit 1) twice.
10. Like 6th row.
11. Edge; knit 3, over, knit 3, (over, narrow) twice, narrow, over twice, narrow, (knit 1, over) twice, knit 2.
12. Knit 8, purl 1, knit 13; edge.
13. Edge; (knit 2, over, narrow, over, narrow) twice, knit 5, over, knit 1, over, knit 3.
14. Knit 24; edge.
15. Edge; knit 1, (over, narrow) 3 times, knit 2, (over, narrow) twice, knit 5, over, knit 1, over, knit 4.
16. Bind off 4, knit 21; edge.
17. Edge; knit 2, (over, narrow) twice, knit 4, (over, narrow) twice, knit 5, (over, knit 1) twice.

No. 2—Cast on 33 stitches; knit across once plain.
1. Knit 2, over, narrow, * knit 1, (over, narrow) 11 times, knit 1, over, knit 3, over twice, knit 2.
2. Knit plain, purling the 2d of the "over-twice" loops where these occur. All even rows are knitted plain unless otherwise directed.
3. Edge (like 1st row to *); knit 25, over, knit 7.
5. Edge; knit 26, over, knit 7.



No. 2. For Mrs. G. L. Todd

6. Bind off 2, knit rest plain.
7. Edge; knit 27, * over, knit 3, over twice, knit 2.
9. Edge; knit 28, over, knit 7.
11. Edge; knit 29, over, knit 7.
12. Like 6th row.
13. Edge; knit 30, like 7th from *.
15. Edge; knit 31, over, knit 7.
17. Edge; knit 2, (over, narrow) 15 times, * over, knit 7.
18. Like 6th row.
19. Edge; knit 33, like 7th from *.

18. Like 14th row.
19. Edge; knit 3, over, narrow, knit 6, like 3d from *.
20. Knit 26; edge.
21. Edge; knit 12, (over, narrow) twice, narrow, over twice, narrow, (knit 1, over) twice, knit 3.
22. Knit 9, purl 1, knit 18; edge.
23. Edge; knit 13, like 7th row from *.
24. Bind off 4, knit 25; edge.
25. Edge; knit 14, like 9th from *.
26. Knit 28; edge.

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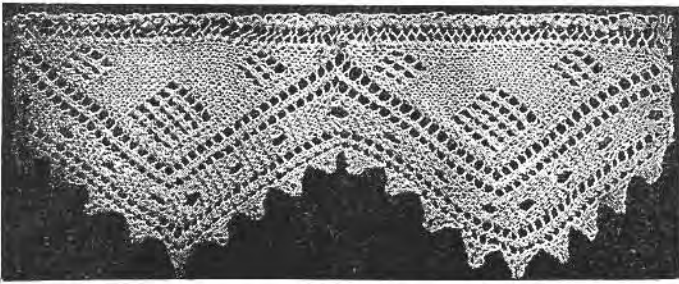
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- 27. Edge; knit 11, over, narrow, knit 2, like 3d from *.
- 28. Knit 30; edge.
- 29. Edge; knit 10, (over, narrow) twice, knit 2, like 5th from *.
- 30. Knit 32; edge.
- 31. Edge; knit 9, (over, narrow) 3 times, knit 2, (over, narrow) twice, narrow, over twice, narrow, (knit 1, over) twice, knit 4.
- 32. Bind off 4, knit 5, purl 1, knit 23, over, narrow, knit 1.
- 33. Edge; knit 8, (over, narrow) 4 times, knit 2, like 9th from *.
- 34. Like 30th row.
- 35. Edge; knit 7, (over, narrow) 5 times, knit 2, like 3d from *.
- 36, 38. Knit 34; edge.
- 37. Edge; knit 8, (over, narrow) 4 times, knit 1, * narrow, (over, narrow) twice, knit 5, over, narrow, over, knit 3.
- 39. Edge; knit 9, (over, narrow) 3 times, knit 1, narrow, (over, narrow) twice, narrow, over twice, narrow, knit 1, over, narrow, over, knit 4.
- 40. Like 32d row.

- 48. Like 24th row.
- 49. Edge; knit 11, narrow, (over, narrow) twice, narrow, over twice, narrow, knit 1, over, narrow, over, knit 1.
- 50. Knit 7, purl 1, knit 18; edge.
- 51. Edge; knit 3, over, narrow, knit 5, like 43d from *.
- 52, 54. Knit 26; edge.
- 53. Edge; knit 2, (over, narrow) twice, knit 3, like 37th from *.
- 55. Edge; knit 1, (over, narrow) 3 times, knit 1, like 47th from *.
- 56. Like 16th.
- 57. Edge; knit 2, (over, narrow) twice, knit 1, like 41st from *.
- 58, 62. Knit 22; edge.
- 59. Edge; knit 3, over, narrow, knit 1, narrow, (over, narrow) twice, narrow, over twice, narrow, knit 1, over, narrow, over, knit 2.
- 60. Like 12th row.
- 61. Edge; knit 5, like 37th from *.
- 63. Edge; knit 4, * narrow, (over, narrow) twice, knit 5, over, narrow, knit 4.
- 64. Bind off 4, knit 17; edge.



No. 3. For Grace McGregor

- 41. Edge; knit 10, (over, narrow) twice, knit 1, * narrow, (over, narrow) twice, knit 5, over, narrow, over, knit 1.
- 42, 44, 46. Knit 30; edge.
- 43. Edge; knit 11, over, narrow, knit 1, * narrow, (over, narrow) twice, knit 5, over, narrow, over, knit 2.
- 45. Edge; knit 13, like 37th from *.
- 47. Edge; knit 12, * narrow, (over, narrow) twice, knit 5, over, narrow, over, knit 4.

- 65. Edge; knit 3, narrow, (over, narrow) twice, knit 5, over, narrow, knit 1.
- 66, 68, 70. Knit 18; edge.
- 67. Edge; knit 2, narrow, (over, narrow) twice, knit 5, over, narrow, knit 2.
- 69. Edge; knit 1, narrow, (over, narrow) twice, knit 5, over, narrow, knit 3.
- 71. Edge; like 63d from *.
- 72. Bind off 4, knit 1, narrow, knit 10; edge.

Repeat from 1st row.



Emblem Pillow-Cover, "Quartermasters' Corps"

Concluded from page 18

- spaces, 4 trebles, 10 spaces, 4 trebles, 13 spaces.
- 44. (Twelve spaces, 4 trebles) twice, 1 space, 4 trebles, 1 space, 10 trebles, 3 spaces, 4 trebles, 1 space, 4 trebles, (7 spaces, 4 trebles) twice, 1 space, 4 trebles, 3 spaces, 10 trebles, 1 space, 4 trebles, (2 spaces, 4 trebles) twice, 21 spaces.
- 45. Twenty spaces, 4 trebles, 4 spaces, 7 trebles, 3 spaces, 10 trebles, 3 spaces, 4 trebles, 7 spaces, 4 trebles, 1 space, 4 trebles, 7 spaces, 4 trebles, 3 spaces, 10 trebles, 2 spaces, 10 trebles, 12 spaces, 4 trebles, 12 spaces.
- 46. Twelve spaces, 4 trebles, 11 spaces, 7 trebles, (1 space, 10 trebles) twice, 11 spaces, 4 trebles, 11 spaces, 10 trebles, 4 spaces, 4 trebles, 5 spaces, 4 trebles, 20 spaces.
- 47. Twenty spaces, 4 trebles, 6 spaces, 4 trebles, 4 spaces, 10 trebles, 21 spaces, 10 trebles, 2 spaces, 7 trebles, 3 spaces, 7 trebles, 10 spaces, 4 trebles, 12 spaces.
- 48. Twelve spaces, 4 trebles, 9 spaces, 7 trebles, 5 spaces, 7 trebles, 3 spaces, 10 trebles, 17 spaces, 10 trebles, 5 spaces, 4 trebles, 7 spaces, 4 trebles, 20 spaces.
- 49. Twenty-one spaces, 7 trebles, 6 spaces, 4 trebles, 5 spaces, 64 trebles, 3 spaces, (7 trebles, 7 spaces) twice, 4 trebles, 13 spaces.
- 50. Fourteen spaces, 4 trebles, 5 spaces, 7 trebles, 9 spaces, 4 trebles, 5 spaces, 52 trebles, 7 spaces, 4 trebles, 5 spaces, 4 trebles, 23 spaces.
- 51. Twenty-three spaces, (4 trebles, 4 spaces) twice, 22 trebles, 18 spaces, 4 trebles, 11 spaces, 7 trebles, 3 spaces, 4 trebles, 15 spaces.
- 52. Sixteen spaces, 4 trebles, 1 space, 7 trebles, 12 spaces, 4 trebles, 20 spaces, 4 trebles, 4 spaces, 28 trebles, 24 spaces.
- 53. Nineteen spaces, 31 trebles, 8 spaces, 4 trebles, 12 spaces, 7 trebles, (1 space, 4 trebles) 4 times, 12 spaces, 7 trebles, 17 spaces.
- 54. Seventeen spaces, 4 trebles, 12 spaces, 4 trebles, (1 space, 4 trebles) 4 times, 2 spaces, 7 trebles, 11 spaces, 4 trebles, 2 spaces, 7 trebles, 12 spaces, 10 trebles, 17 spaces.
- 55. Nineteen spaces, 10 trebles, 10

- spaces, 13 trebles, 11 spaces, 4 trebles, 12 spaces, 46 trebles, 16 spaces.
 - 56. Twenty-one spaces, 10 trebles, 20 spaces, 4 trebles, 9 spaces, 4 trebles, 2 spaces, 4 trebles, 9 spaces, 7 trebles, 22 spaces.
 - 57. Twenty-four spaces, 7 trebles, 8 spaces, 4 trebles, 5 spaces, 19 trebles, 20 spaces, 7 trebles, 23 spaces.
 - 58. Twenty-four spaces, 13 trebles, 17 spaces, 4 trebles, 2 spaces, 4 trebles, 1 space, 19 trebles, 8 spaces, 4 trebles, 26 spaces.
 - 59. Twenty-seven spaces, 4 trebles, 13 spaces, 4 trebles, 2 spaces, 7 trebles, 13 spaces, 13 trebles, 28 spaces.
 - 60. Thirty-two spaces, 13 trebles, 10 spaces, 4 trebles, 3 spaces, 4 trebles, 10 spaces, 7 trebles, 28 spaces.
 - 61. Twenty-nine spaces, 4 trebles, 9 spaces, 4 trebles, 4 spaces, 4 trebles, 6 spaces, 13 trebles, 36 spaces.
 - 62. Forty spaces, 10 trebles, 3 spaces, 4 trebles, 5 spaces, 4 trebles, 7 spaces, 4 trebles, 30 spaces.
 - 63. Thirty-one spaces, 4 trebles, 4 spaces, 7 trebles, 6 spaces, 16 trebles, 42 spaces.
 - 64. Fifty-five spaces, 13 trebles, 32 spaces.
 - 65, 66, 67. Ninety-one spaces.
- If a border is desired it may be made to match the design, as follows:
- 1, 2. Ninety-one spaces.
 - 3. Three spaces, 4 trebles, (5 spaces, 4 trebles) 14 times, 3 spaces.
 - 4. Two spaces, 4 trebles, 1 space, 4 trebles, (3 spaces, 4 trebles, 1 space, 4 trebles) 74 times, 2 spaces.
 - 5. Like 3d row.
- Now continue with the pillow as directed, from 3d row, keeping the border along each side same as across bottom, and repeat across the top after the pillow is finished.
- For the edge, as used on the pillow-cover illustrated:
- 1. A double in treble, 2 in space and 1 in treble, chain 7, miss 1 space, and repeat.
 - 2. Slip across 4 doubles, * a double under 7 chain, (chain 5, a double under same chain) 3 times, chain 3; repeat from * around.



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All Statements Approved by High Dental Authorities

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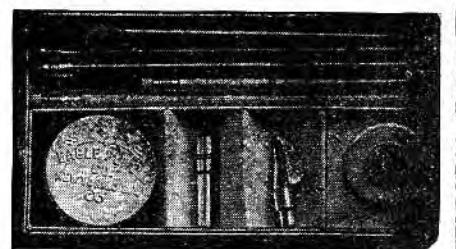
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Italian Lace

By VERA BEST

CHAIN 24 for center of medallion, join.

1. Chain 13, 2 doubles and 11 trebles on chain, join to 2d stitch of center ring, chain 3, 2 doubles and 9 trebles on chain, join to next 2d stitch of ring; make another petal like 2d, then another corner petal like 1st, two petals like 2d, and repeat until you have 12 petals, in all—a long one at each corner, and two shorter ones on each side.

2. Fasten thread in upper corner petal (or slip-stitch to tip of 1st petal), * chain 3, fasten in same place, chain 7, fasten in next (side) petal, chain 6, fasten in next, chain 7, fasten in next corner petal, and repeat from * around, joining last 7 chain to tip of 1st petal.

3. 4. Under 3 chain make 2 doubles, chain 3, 2 doubles, then a double in each stitch of chain to next corner petal; repeat around.

5. A double under 3 chain, (chain 4, a double under same chain) 3 times, chain 6, miss 3 doubles, fasten in next, chain 4, fasten in same place for a picot, (chain 6, fasten over point of next petal, picot)

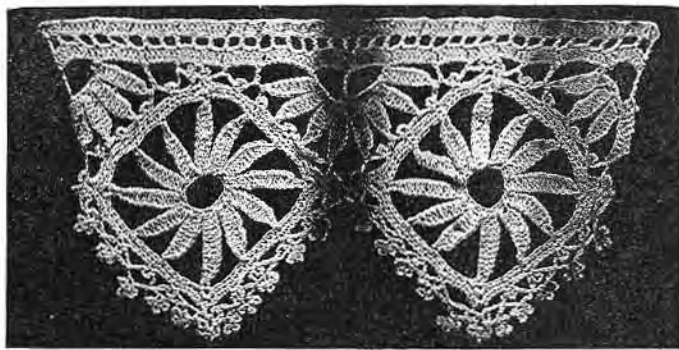
a row of eyelets one or two rows before it is bound off. It has a ribbed appearance, extending across from side to side. It is an old pattern of our great-grandmothers' day, if not an earlier one, and I know of no way to secure it save to apply to Needlecraft, in which I find so much that is good and practical.—Miss K. K. W., New Hampshire.

WILL some one kindly contribute a collar in filet-crochet, seven or eight inches wide, for a little girl of four years? — Mrs. O. L. B., Minnesota.

I AM anxious to obtain a design for pillow-top giving the emblem of the "Tribe of Ben-Hur." Can any one send it?—Mrs. T. E. Clark, Ohio.

CANNOT some contributor give a "Knights of Columbus" pillow-cover in filet-crochet?—Catherine Marsdorf, Pennsylvania.

I SHOULD so much like to see illustrated some pretty caps, laces with insertions to match, neat edgings and anything pretty for a tiny baby and for children a year old or more. Will not contributors send in some of their pret-



Italian Lace, for Mrs. Jewel Iovacchini

twice, chain 6, miss 3, fasten in next double, picot, chain 6; repeat around. This completes a medallion; make as many as required for the length of lace.

6. For the lower edge, fasten in 2d of 3 picots at corner (side) of medallion, * chain 3, fasten under loop of 6 chain, chain 7, fasten back in 5th stitch from hook (not counting the stitch on hook) for a picot, (chain 4, fasten in same place) twice, * repeat from * to * 4 times, chain 3, fasten in 2d of 3 picots at point, (chain 4, fasten in same place) 3 times, work along other side of medallion, making 5 triple picots, then chain 3, fasten under 6 chain, chain 3, fasten in 2d of 3 picots at corner, a double in 2d of 3 picots at side corner of next medallion, and repeat from 1st *. If preferred the heading may be made before the lower edge, just as the worker finds most convenient.

7. To fill in between the medallions: For the quarter circle at end of lace, chain 24, join; chain 11, fasten under 6 chain next above side corner, 2 doubles and 9 trebles on chain, fasten in 2d stitch of ring, repeat until you have made the four petals, then * chain 8, a treble in same loop of 6 chain to which last or 4th petal was fastened, chain 6, fasten under next 6 chain, chain 4, fasten in 2d of 3 corner picots, chain 4, fasten under next 6 chain, chain 6, a treble under next, chain 32, a double treble in 16th stitch of chain, chain 8, miss 8, fasten in next, then chain 11 for 1st petal, fasten under the 6 chain with last treble, turn and make the petal as usual; make 3 more petals on side of 1st medallion, fastening each to loop of 6 chain, as before, then 4 petals on side of next medallion, and repeat from *, ending the lace with a quarter-circle, or four petals.

8. A treble in each chain along upper edge; or, if a narrower heading is liked, fill these chains with a double in each stitch.

9. Chain 5, miss 2 trebles, a treble in next, * chain 2, miss 2, 1 treble; repeat.

10. Two trebles in each space of last row.

It will doubtless interest many to know that "this lace was made in Italy years ago and brought to this country as an heirloom."

Requests

I VERY much desire directions for knitting a bedspread in shell pattern. The shell I have in mind is patterned after a clam-shell, begun at the point and widened until the desired width is reached at the upper edge, where it is finished by

tiest "baby work" for illustration, with full directions?—Mrs. O. E. H., Illinois.

HAS anyone a design for the "Ancient Order of Gleaners," and emblem? The letters are "A. O. G."—Mrs. E. J. Nichols, Michigan.

I SHOULD like very much to see a piece for an oval library-table, either in crochet or cutwork.—Mrs. J. J. Reinners, Jr., Iowa.

I WISH a handsome piece in filet-crochet to use under glass for a tea-wagon, size fifteen by twenty-one inches. Will some one send this?—Mrs. H. G. H., Massachusetts.

WILL not the contributor of the dog-wood - blossom pattern used for camisole-top kindly send a nightgown-yoke with sleeves, using the same pattern?—Gladys Evans, Nebraska.

I AM very much interested in crochet-work, and wish to secure a good pattern for crocheted door-curtains or portieres. Will some one kindly furnish it for illustration?—Mrs. N. G. L., Pennsylvania.

WILL not Mrs. A. F. Fryburger, or some other contributor, kindly send a border to match the crocheted counterpane given in March? I should like something about the width of the square.—Mrs. A. L. G., Kansas.

WILL not some contributor send a tatted lace, with directions? I should like it three or four inches wide, not too open, and made with two threads. It is to be used on a petticoat.—Mabel Waggoner, Iowa.

I AM always glad to see designs for yokes for corset-covers and nightgowns, collar-and-cuff sets and infants' caps, in crochet. Will some one send a new and attractive pattern for round yoke, for corset-cover, wide over the shoulders and suitable for a stout lady?—Mrs. J. S. L., Pennsylvania.

I HAVE watched every issue of our paper since I began taking it a year ago, hoping to see a design for tatted door-panel. In an old number given me by a friend I found a very pretty crocheted panel, which I made. Some of the contributors do such beautiful work in tatted that I am sure they will be able to give me just what I want, and I am sure others will be equally glad of it. I wish it to fit a panel twenty-six and one-half by thirty and one-half inches.—Jean Gray, Canada.

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Augusta, Maine



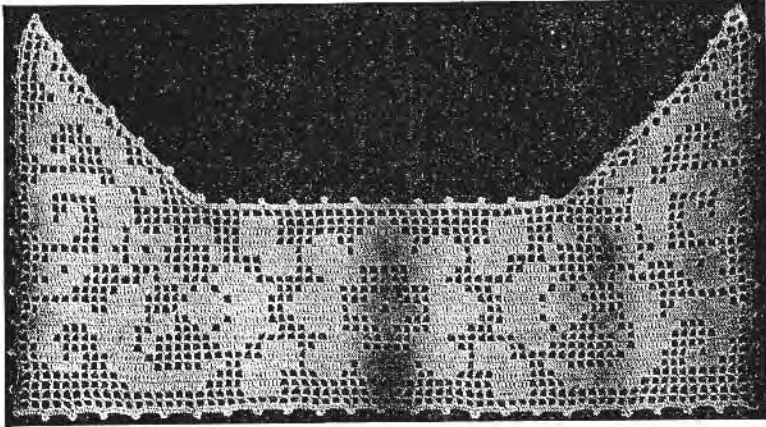
A New Collar in Filet-Crochet

By MARY E. FITCH

AMONG the newest shapes in collars is the small one to be worn across the back of coat or waist. Choose a thread that will give you 7 spaces to the inch. Make a chain of 218 stitches, turn.

- 1. A treble in 8th stitch from hook, (chain 2, miss 2, 1 treble, forming a space) 70 times, turn.
- 2. Twenty-two spaces (chain 5,

- 17. Eight spaces, 4 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 5 spaces, 4 trebles, 2 spaces, 16 trebles, 1 space, 13 trebles, 1 space, * 16 trebles; work back.
- 18. Two spaces, 10 trebles, 3 spaces, 7 trebles, 1 space, 13 trebles, 2 spaces, 7 trebles, 3 spaces, 10 trebles, 4 spaces, 7 trebles, 2 spaces, * 16 trebles; work back.
- 19. One space, 16 trebles, 2 spaces, 7 trebles, 1 space, (2 spaces, 4 trebles) twice, 7 trebles, 3 spaces, 10 trebles,



A New Collar in Filet-Crochet

treble in next treble, for 1st space), 10 trebles, 10 spaces, * 4 trebles; work back from * to beginning of row.

3. Eleven spaces, 22 trebles, 4 spaces, 10 trebles, 9 spaces, * 10 trebles; work back.

4. Ten spaces, 28 trebles, 3 spaces, 10 trebles, 4 spaces, 7 trebles, 2 spaces, * 16 trebles; work back.

5. Three spaces, 10 trebles, 3 spaces, 13 trebles, 5 spaces, 7 trebles, 2 spaces, 16 trebles, 1 space, 13 trebles, 1 space, * 16 trebles; work back.

6. Two spaces, 7 trebles, 1 space, 4 trebles, 3 spaces, 10 trebles, 12 spaces, 10 trebles, 1 space, * 46 trebles; work back.

7. Two spaces, 7 trebles, 4 spaces, 10 trebles, 1 space, 4 trebles, 7 spaces, 7 trebles, 2 spaces, 10 trebles, 2 spaces, 13 trebles, * 5 spaces; work back.

8. One space, 7 trebles, 5 spaces, 10 trebles, 1 space, 4 trebles, 6 spaces, 13 trebles, 7 spaces, 10 trebles, 2 spaces, * 4 trebles; work back.

9. One space, 10 trebles, 3 spaces, 13 trebles, 2 spaces, 7 trebles, 3 spaces, 4 trebles, 1 space, 16 trebles, 3 spaces, 10 trebles, 4 spaces, * 4 trebles; work back.

10. One space, 34 trebles, 1 space, 7 trebles, 2 spaces, 10 trebles, 1 space, 10 trebles, 3 spaces, 13 trebles, 3 spaces, * 10 trebles; work back.

11. Two spaces, 16 trebles, 2 spaces, 10 trebles, 4 spaces, 25 trebles, 2 spaces, 16 trebles, 1 space, 10 trebles, * 1 space; work back.

12. Nine spaces, 10 trebles, 5 spaces, 10 trebles, 1 space, 10 trebles, 3 spaces, 13 trebles, 3 spaces, * 10 trebles; work back.

13. One space, 13 trebles, 5 spaces,

9 spaces, * 10 trebles; work back.

20. (One space, 7 trebles) twice, 2 spaces, 10 trebles, 11 spaces, 10 trebles, 10 spaces, * 4 trebles; work back.

21. One space, 7 trebles, 2 spaces, 4 trebles, 2 spaces, 10 trebles, * 49 spaces; work back.

22. One space, 7 trebles, 5 spaces, 10 trebles, 1 space, 7 trebles, 3 spaces, narrow (by making a treble in top of next treble, omitting the 2 chain), turn.

23. Narrow (that is, chain 3, treble in next treble), 2 spaces, 4 trebles, 2 spaces, 31 trebles, 1 space, turn.

24. Two spaces, 19 trebles, 2 spaces, 13 trebles, 1 space, narrow.

25. Narrow, 1 space, 10 trebles, 10 spaces, turn.

26. Two spaces, 10 trebles, 4 spaces, 7 trebles, 2 spaces, narrow.

27. Narrow, 1 space, 7 trebles, 3 spaces, 4 trebles, 2 spaces, 1 treble, 1 space, turn.

28. One space, 7 trebles, 5 spaces, 10 trebles, narrow.

29. Narrow (chain 4, miss 2 trebles, treble in next), 9 trebles in next 9 stitches, 3 spaces, 10 trebles, 1 space, turn.

30. Two spaces, 22 trebles, narrow (that is, miss 2 trebles, treble in next, turn).

31. Narrow (as in 29th row), 16 trebles (in all), 3 spaces, turn.

32. Four spaces, 7 trebles, 1 space, narrow.

33. Narrow, 1 space, 7 trebles, 3 spaces, turn.

34. Two spaces, 7 trebles, 1 space, narrow.

35. Narrow, 1 space, 4 trebles, 2 spaces, turn.

36. Two spaces, 4 trebles, narrow.

37. Narrow, 2 spaces, turn.

38. One space, narrow.

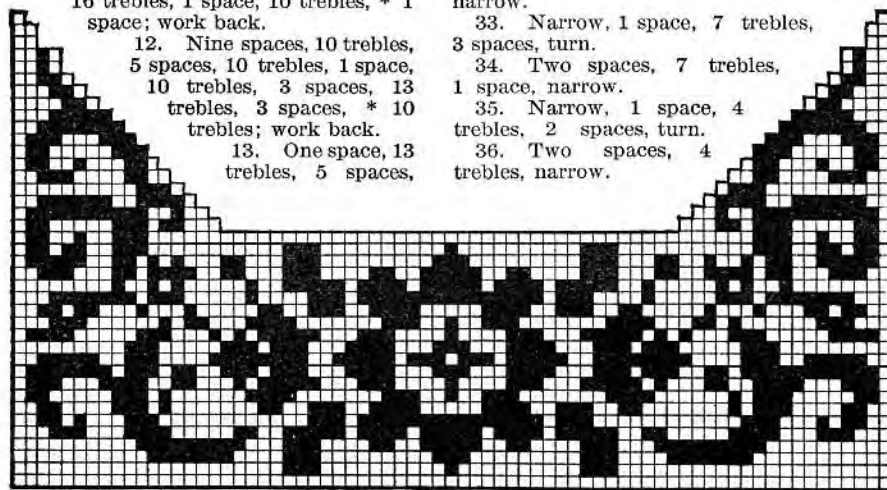
39. One space.

Fasten off neatly, join in on other side, and repeat from 22d row. If you find the diagonal or narrowed edge (toward the neck) draws slightly, or if a little too tight, make a double treble instead of treble to narrow at end of row, and chain 4 to begin next row.

Finish the edge with doubles, 2 in each space and 1 in treble, with a picot of 4 chain every 8th double.

If preferred, the narrowing may be

Concluded on page 26



Working-Pattern of Collar

10 trebles, 3 spaces, (4 trebles, 1 space) twice, 16 trebles, 3 spaces, 10 trebles, 4 spaces, * 4 trebles; work back.

14. Three spaces, 10 trebles, 6 spaces, 4 trebles, 1 space, 7 trebles, 3 spaces, 13 trebles, 7 spaces, 10 trebles, 2 spaces, * 4 trebles; work back.

15. Two spaces, 7 trebles, 1 space, 7 trebles, (3 spaces, 4 trebles) twice, 5 spaces, 7 trebles, 2 spaces, 10 trebles, 2 spaces, 13 trebles, * 5 spaces; work back.


16. Three spaces, 22 trebles, 1 space, 10 trebles, 5 spaces, 4 trebles, 4 spaces, 10 trebles, 1 space, * 46 trebles; work back.

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30 DAYS TRIAL

Early Fall Work in the Kitchen

By MRS. SARAH MOORE

THE late summer or early fall is just the time to put up the spiced fruit, relishes and pickles that add so much to winter meals. In the dictionary one of the definitions of the word relish is "to enjoy" and that is just what these homemade relishes do. They make us enjoy our food, and modern scientific research shows that a certain degree of enjoyment in what we eat is great help to digestion, though this does not of course mean that we should make our whole diet of pickles and cakes just because we happen to like them. The bulk of our food should consist of plain nourishing dishes, but the zest imparted to them by condiments and relishes will not hurt anyone in normal health.

Sweet-Apple Relish Cut the apples in half through the stem, leaving the core in and the skin on. Put three cloves in each half, as in pickling peaches; then make a syrup, allowing for every five pounds of apples three pounds of sugar and one pint of vinegar. Add a few pieces of stick cinnamon. Put the fruit in and cook it until it can be pierced easily with a straw. Pack the apples in jars, cook the syrup a little longer until thickened and pour over the fruit.

Peach Catchup Pare and quarter sound, ripe peaches. Simmer the parings for half an hour in a pint of water. Then strain and add the peaches to the liquor and simmer for half an hour longer. Add one and one-half cupfuls of best cider-vinegar, one half cupful of sugar, two teaspoonfuls of ground cinnamon and one half teaspoonful each of cloves, mace and pepper. Simmer slowly until rather thick, and seal hot in pint jars.

Plum Catchup Boil the plums with one pint of water until soft enough to reduce to a pulp. Press through a colander, weigh the pulp, and to every five pounds allow three pounds of sugar, half a pint of vinegar, one level tablespoonful each of ground cloves and cinnamon and one teaspoonful of salt. Boil and stir with wooden spoon until it becomes thick and rich. Seal boiling-hot.

Green-Grape Catchup Select grapes that are just beginning to turn ripe, pick them from the stem, scald them and strain. To five pounds of grapes allow two and one-half pounds of sugar, one pint of vinegar and one tablespoonful each of salt, pepper, cloves, cinnamon, and allspice. Boil the mixture until rather soft, pour into sterilized jars or glasses and seal at once.

Tomato Catchup Peel and slice a gallon of firm, ripe tomatoes. Simmer them for several hours with a pint of vinegar, then add one cupful of sugar in which have been mixed four tablespoonfuls of salt, one teaspoonful of black pepper, one quarter teaspoonful of Cayenne, one tablespoonful of cinnamon, the same amount of mustard and half a tablespoonful of cloves. Cook slowly to the desired consistency, put in pint bottles, and use new corks that have been soaked in hot water. Seal.

Uncooked Catchup Peel half a peck of ripe tomatoes; do not scald to get the skin off. Chop fine, let it settle and pour off part of the juice. Grate fine two roots of horseradish and add to the tomatoes, and also a fourth of a cupful of salt, one small cupful of ground mustard, two red

peppers chopped after taking out the seeds, one heaping teaspoonful of cinnamon, one cupful of brown sugar and one quart of cider-vinegar. Stir well and bottle and cork tightly.

Crab-Apple Relish For every seven pounds of crab-apples allow eight cupfuls of sugar, two cupfuls of vinegar, two teaspoonfuls each of cinnamon and allspice, one teaspoonful of cloves, half a teaspoonful of ground mace and half an ounce of ginger-root. Bring the sugar and vinegar to the boiling-point, and throw in the spices tied up in a bag. Look over the apples and choose only the perfect ones; wash and dry them. Then add to the vinegar and sugar and boil for one moment. Take from the fire and turn into a large stone jar, letting it stand overnight. The next morning drain the liquor from the crab-apples.

bring it to the boiling-point and turn over the apples. Repeat this process for eight mornings. The last time of heating, boil the liquor down until only enough remains to cover the fruit. Now put in the fruit. Thoroughly heat and then can it.

Apple Ginger Relish Make a syrup of four pounds of sugar and one pint of water. As soon as it comes to a boil, add one ounce of green ginger sliced, the yellow rind of four lemons cut up very fine, and four pounds of apples pared and quartered. Cook twenty minutes, then add the juice of four lemons, let it come to a boil again and seal while hot.

Cucumber Relish Chop with a knife or put through the food-chopper two pounds of cucumbers, one pound of onions and four pounds of green tomatoes. Put all these in a colander after chopping and sprinkle with half a pound of salt and let them drain all night. In the morning add to the vegetables one ounce of peppercorns, two ounces of chili-peppers, one ounce of whole cloves, two ounces of bruised ginger and the same of mustard-seed, a blade or two of mace and cover all with vinegar. Boil this all up slowly to the consistency of pulp, then press through a sieve. Put it in small bottles and add a couple of cloves and a chili to each bottle. Seal tightly. You will find this a fine addition to a fish dinner.

Easy Method of Pickling Onions Take two quarts of small white onions, and pour over them boiling water and set aside immediately to cool. When they can be handled pull off the papery outer skin which can now be removed very easily and then put them in a stone jar or deep china dish and cover with a strong salt brine. If a fresh egg will float on the top of it, the brine is about right. Let this stand all day and night, twenty-four hours in all. Pour off the brine, drain thoroughly and rinse very lightly and quickly in cold water and place in jars with two or three pieces of ginger-root and small black peppers in each jar and cover with boiling-hot vinegar. They should be kept for two weeks before using.

Mixed Vegetable Chow-Chow To make this you will need half a peck of green tomatoes, a good-sized cabbage,



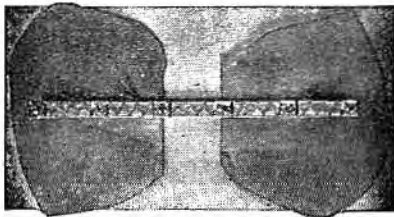
TOMATO CONSERVE. Dipping the Tomatoes in Boiling Water for a Moment before Skinning Them. On the Table Are Tomatoes of Assorted Sizes from Small Round to the Cherry Variety. There Are also Shown the Lemons, Sugar-Jar, Sieve, and a Jar of the Conserve Already Finished

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four large onions, three chopped green peppers, a quarter cupful of salt, a cup and one-half of brown sugar, a quarter cupful of fresh grated horseradish, one tablespoonful of black pepper, half a teaspoonful of celery-seed and enough good cider-vinegar to fill the jars. Chop the tomatoes, cabbages, onions and peppers and mix them with the salt. Allow to stand for six hours, then turn into a bag and drain overnight. Put the mixture into jars. Take sufficient vinegar to cover and bring it to boiling-point, then add the sugar, horseradish, pepper and celery-seeds. Boil for two minutes, then pour over the vegetables and let stand for three days. Turn out and reheat six times. Seal while hot.

Corn Pickle Cut sweet-corn from cob until you have two quarts. Use corn that is just ripe, but not old enough to be at all hard. Mix with this the same quantity of finely chopped cabbage and four good-sized, seeded and finely chopped green peppers. Pour over them a good quart and pint of vinegar, rather over the measure than under, and then mix in one pound and a quarter of sugar, and one and one-half tablespoonfuls of salt—a little more of this if the family like things rather salt—and a scant quarter of a pound of ground mustard. Cook in a granite-ware saucepan until the corn is tender and then pour at once into sterilized glass jars or wide-mouthed bottles.

Cheap Apple-Butter Take six quarts of any kind of apples, pare, quarter and remove cores. Put in a granite-ware preserving-kettle with two quarts of strong cider-vinegar. Simmer slowly for four hours or longer, until the apples are like a very soft sauce. Then add one pound of sugar, two pounds if the apples are rather green or very sour; add half an ounce of strong ground cinnamon, and cook until the mixture is thick like marmalade.

Spiced Pears Peel, halve and core large, ripe but rather hard pears. Small pears should be spiced whole. Put three cupfuls of vinegar, one cupful of water, two pounds of sugar, half a dozen sticks of cinnamon, half a cupful of ginger-root broken into small pieces and the rinds of two lemons, washed and cut into pieces, in the kettle, and bring to a boil, then add pears and cook very slowly until tender. Remove to jars, and then boil the syrup down until as thick as strained honey. Pour over the pears and seal immediately.

Spanish Relish Put into your chopping-bowl a small head of cabbage, six onions, twelve green peppers and two quarts of green tomatoes. Chop these ingredients quite fine and sprinkle over them one

cupful of salt and let stand for twenty-four hours. Then drain and put the vegetables in a porcelain-lined kettle, and barely cover with vinegar. Be careful not to get too much. Add half a cupful of mustard-seed, half a cupful of sugar and one teaspoonful of celery-seed. Cook for ten minutes, then remove from the fire and add one tablespoonful of mustard mixed through. If you want the pickles sweet, put in about half a cupful of sugar at this stage. Pack in a stone crock or glass jars.

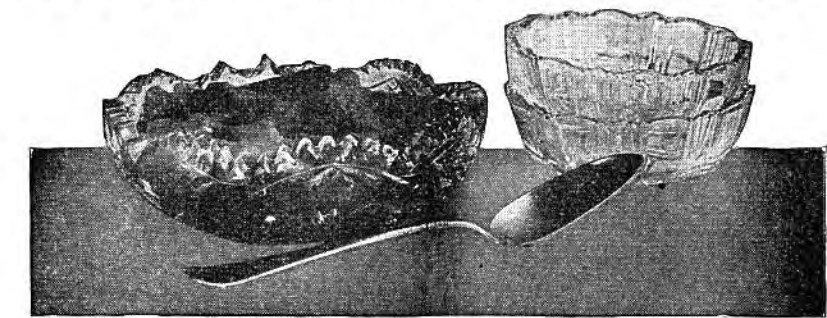
Yellow- or Cherry-Tomato Sweetmeat Skin the small yellow tomatos, cut in half and put on the stove in a granite-ware saucepan and bring slowly to a boil so that they will cook in their own juice. Add a pound of sugar to every pound of tomatoes and four slices of lemon to each pound. Cook very slowly until rich and thick. Put in small glasses or jars, and seal.

Plum Conserve For plum conserve, take eight pounds of the small blue plums, six and one-half pounds of sugar, two and one-half of seeded raisins and three large oranges that have been seeded and chopped fine, using the skins of two of them. Mix well together, add one pint of water, and cook slowly for one hour; place in sealed jars until ready to use. This is excellent to serve with cold meats, and a spoonful of it on puddings and ice-cream will give a delicious flavor.

Watermelon Pickles Prepare in the same way as for preserves and cook in boiling water until tender, and drain. For seven pounds of rind there should be three cups of vinegar, three and a half pounds of brown sugar, one ounce stick cinnamon, broken in pieces, and one half ounce whole cloves. Bring slowly to the boiling-point and let simmer two and one-half hours. Pack into jars, add syrup to overflow jars, and adjust rubbers and covers.

An Easy Method of Canning Grapes Pick the grapes from the stem, selecting perfect ones, wash, and then fill a jar with boiling water and drop grapes in until jar is full, then pour slowly over them one quart of boiling water, this is so the last grapes put in get heated, place lid on jar and let stand five minutes, then drain water off of grapes, fill jar with boiling syrup, and seal.

Delicious Melon Preserves The next time you buy a large watermelon for dinner be sure to save the rind for preserves. The best way to do this is to remove it before the melon is brought to the table. Divide the melon into quarters and remove all the red inner portion which you should immediately put on ice or in a cool place to get firm and cold for serving for dessert. Now trim



SPICED PEARS. Ripe but Rather Hard Pears Are Used for This, Cut in Half and Spiced with Stick Cinnamon and Ginger-Root

off the green rind and throw it away, as the white part is what you use. Cut this into small pieces, cover with a weak brine and let it stand overnight. Then drain and rinse and boil in a little clear water until it is tender. Make a syrup of one pound of sugar, one lemon thinly sliced, and half a teaspoonful of ground ginger to each pound of rind. Boil the syrup until thick and then add the fruit and simmer slowly until transparent. Put in sterilized jars, pour the syrup over, and seal.

Sweet Minted Apples Peel and quarter large sweet apples. To each seven pounds of fruit add four pounds of sugar, one quart of vinegar, one cupful of water and a cupful of mint-tea made by simmering one cupful of crushed fresh green mint in one pint of water until reduced to a cupful. If unable to get the fresh, half a cupful of dried mint can be used instead. Put the apples in the syrup with the mint concoction, and boil until tender. Take out the apples and fill sterilized jars, boil the syrup down until thick, fill up jars, and seal.

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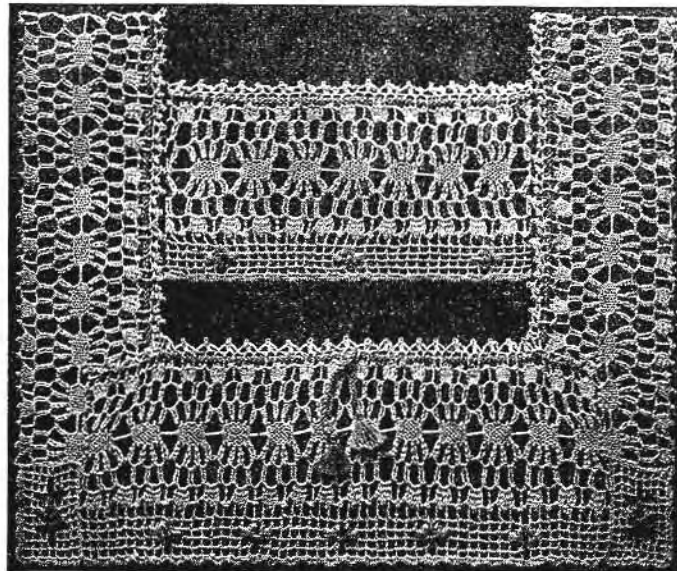
Forget - Me - Not Yoke, of Novelty Braid and Crochet

By ANGELINE L. TOWNSEND

CROCHET-THREAD No. 40 was used for the model, with a strip of 12 medallions of medium-size novelty braid for the front, 11 medallions for the back, and 13 medallions for each shoulder. Fasten ends of strips neatly

picot of 3d medallion, continue like 1st row, ending with 11th medallion. Repeat 2d, 3d, 4th and 5th rows of front; then on the outer edge work the entire length of strip for 1st, 2d and 3d rows of front.

Having completed the four strips as



Forget-Me-Not Yoke, of Novelty Braid and Crochet

and securely, so they will not ravel or pull out.

1. For the front: Fasten thread in 1st picot of 1st medallion, chain 4, a double treble in same picot, * chain 3, 2 double trebles in 3d picot, missing 2d, chain 2, 2 double trebles in 4th picot, chain 3, 2 double trebles in 6th or last picot, 2 double trebles in 1st picot of next medallion; and repeat from *, ending with 2 double trebles in last picot of 12th medallion, turn.

2. Chain 7, * 2 double trebles under 3 chain of last row, chain 3; repeat across, ending with chain 2, double treble in top of 4 chain at beginning of 1st row.

3. Chain 7, * 3 double trebles under 3 chain, chain 4, fasten back in 1st stitch of chain for a picot, 3 double trebles under same chain, chain 2, double treble under next 3 chain, picot, chain 2; repeat from *, ending with the shell of double trebles, chain 2, double treble in 3d of 7 chain, turn.

4. Chain 7, * a double treble in 2d double treble of shell, chain 2, miss 2, double treble in next or 5th double treble of shell, chain 2, double treble in double treble, inserting hook back of the picot, chain 2, and repeat from *. This row forms the beading for lingerie ribbon, tape or cord.

5. A double in 1st space, * picot, chain 3, treble in next space, picot, treble in same space, chain 3, double in next space; repeat from * across and fasten off.

6, 7, 8, 9. Same as 1st, 2d, 3d and 4th rows, on other side of medallions.

10. Chain 5, treble in double treble, * chain 2, treble in next double treble; repeat across.

11. Eight spaces (chain 5, treble in next treble for 1st space), 4 trebles; repeat across, ending with 8 spaces, turn.

12. Seven spaces, 10 trebles; repeat across, ending with 7 spaces, turn.

13. Like 11th row.

14. All spaces.

15. A double in 1st space, * 5 trebles in next, double in next; repeat across and fasten off.

For the forget-me-nots, in lazy-daisy stitch, thread a needle with blue embroidery-floss, bring it up through the center of 10 trebles, in 12th row, take a stitch over 1st 5 trebles, in space at side, over the 4 trebles, in space, over the 5 trebles, and continue around, covering the solid work with the flower; make a French knot of yellow for center.

The back is made same as front, except that it is arranged for three flowers instead of five; in 11th row there are 12 spaces, 4 trebles, instead of 8 spaces, 4 trebles, and in 12th row there are 11 spaces at each end and 10 spaces, between flowers.

For the shoulder-strap: Fasten in 1st

directed, join them neatly, the front and back fitting into the jogs at the ends of the shoulder-strips. The end of 1st medallion of front or back fits up against the side of the 1st shoulder-strap medallion. If carefully sewed on the wrong side the joining will be quite invisible.

For filling the jogs at corners four rectangular pieces of filet are made, as follows: Chain 26, turn.

1. A treble in 8th stitch, 6 more spaces, turn.

2. Seven spaces, turn.

3. Three spaces, 4 trebles, 3 spaces, turn.

4. Two spaces, 10 trebles, 2 spaces, turn.

5, 7, 9. Like 3d row.

6, 8. Like 4th row.

10, 11. Like 2d row.

12. Turn the work, going across the end and up one side, making (5 trebles in 1st space, double in next) 3 times, 12 trebles in corner space, double in next, and continue along the side. Sew this piece carefully in place; in the center of the solid work embroider a forget-me-not, with three green leaves in the same stitch at each side.

The yoke may be made by carrying the front and back entirely across, and joining the straps to the top; as made, however, it fits nicely and is very easily put together.



A New Collar in Filet-Crochet

Concluded from page 23

done by leaving off a space at end of each forward row, and slipping back over the last space at beginning of each return row; the 22d row would thus end with 4 spaces, and the 23d row would narrow a space by slipping across the last space made to top of treble, then 3 spaces, and continue. When finished, the edge would be straightened by chains of 3 stitches, fastened in corner of space of each row.



I FIND the following the easiest and simplest method of buttonholing I have tried, and am glad to pass it on: Run the outline of scallops with fine stitches, or stitch on the machine; then carry two four-strand threads of darning-cotton along the scallops, working over them. The padding will be smoother and more even than when sewed into the material, and the buttonholing is done more neatly and rapidly. I usually whip the edge, thinking this makes the work firmer and more durable.—Mrs. H. O. D., Ohio.



Brings 42-Piece Aluminum Set

This 42-piece "Longware" Aluminum Set, which is illustrated above, consists of 9-piece combination double roaster with 2 outer shells, inside pudding pan, 5 custard cups with perforated pan holder. Two outer shells make an excellent roaster for chicken, steaks and other meats. Using perforated inset and small pudding pan, it is a combination cooker and steamer. The 3 pans also used separately over fire as a cake pan, bake dish, pudding pan, or for any purpose where open pans are used; 7-cup coffee percolator with inset (2 pieces); 6-qt. preserving kettle; 2 bread pans; 2 pie plates; 1-qt. and 2-qt. lipped sauce pans; 1 ladle; 2 jelly cake pans, with loose bottoms (4 pieces); 1 castor set; salt and pepper shakers; toothpick holder and frame (4 pieces); 1 measuring cup; 1 combination funnel (6 pieces); 3 measuring spoons; 1 strainer; 1 sugar shaker; 1 grater; 1 cake turner; 1 lemon juice extractor. Shipping weight, packed in special carton, about 10 lbs. Shipped from Chicago warehouse. Order by No. 415BMA15.

Price complete, set of 42 pieces, \$12.95. Pay only \$1.00 now. Balance \$1.50 monthly.

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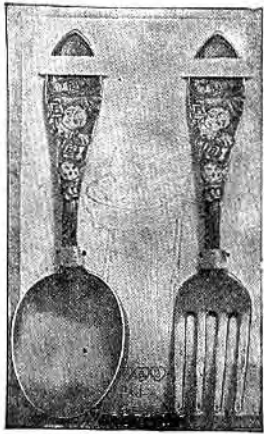
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Baby's First Set

Given for Five Subscriptions

No. 6468. Here is an ideal gift for baby, a tea-set of P & B guaranteed silver-plated ware, consisting of fork and spoon made expressly for baby. The set is mounted on a prettily illustrated card with verse, all in colored inks, making an ideal gift. Every piece of this well-known ware carries the registered trademark and is guaranteed to have a base of 18-per-cent, nickel-silver, plated with heavy plate of pure silver, 999-1000 fine.



Real-Shell Cameo Brooch

Given for Five Subscriptions

No. 6420. We consider ourselves most fortunate to be able to offer our friends this artistic Real-Shell Cameo at such easy terms. The delicately carved pink Cameo is set in one-twentieth-stock gold, which wears wonderfully. The shell is surrounded by imitation-pearls of a tiny size.

The pin looks very rich, and only an expert could tell it from a costly real hand-carved Cameo pin. The illustration shows the actual size.

Stylish pins of this character denote good taste, as well as add that touch which gives charm and distinction to one's appearance.



Premo Junior

Given for Twelve Subscriptions

No. 6046. The box type possesses features found in no other camera of this character. It uses the film-pack exclusively, loads in daylight, and single exposures may be removed at any time for development. To load: Open back, drop film-pack in place—close the back, and camera is loaded in daylight. Has automatic shutter for time or snapshots, two view-finders and two tripod-sockets. Takes a clear, sharp picture 2½x3½ inches.

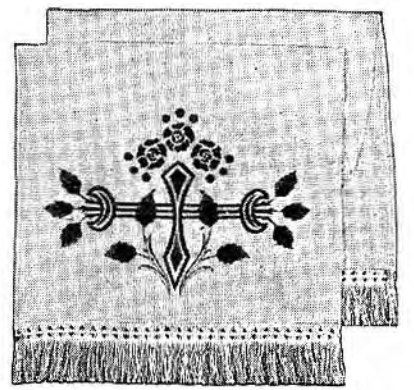
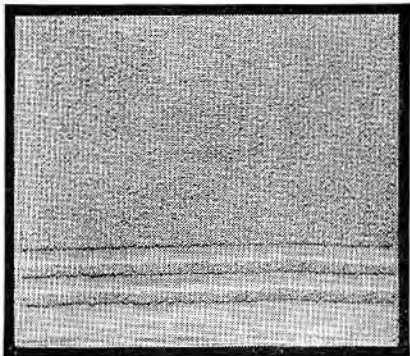


Table-Runner

Given for Five Subscriptions

No. 6377. The moment you take this runner from its wrapper it is ready for use on your parlor-table, for it requires no embroidery-work or hemming.

A floral pattern is stamped, stencil-like, in red, green and brown on each end, while a neat fringe adds a finishing touch. It is 17x52 inches; and, as you probably know, Aberdeen Crash, a material that resembles gray linen, will stand long wear and rough usage beside always looking fresh and clean.



Large Turkish Towel

Given for Six Subscriptions

No. 6405. Have you ever thought what a sense of cleanliness and exhilaration a Turkish towel seems to suggest?

It is the ideal bath-towel, but its usefulness there has made it an equal favorite for face and hands.

You would be impressed with this towel here because it is so large and because of the superior quality which is so effective for a vigorous rub-down.

Keen satisfaction awaits every user.



Beautiful Gold-Plated Thimble

Given for Six Subscriptions

No. 6183. Every "Needlecraft" wants a gold thimble for special occasions. The one we offer you is of medium weight with handsome engraved face, as shown in the picture. The design is simple, distinctive, elegant. The thimble comes in sizes 5 to 11. We guarantee this thimble to wear and look satisfactory for five years, and we will replace any that does not. In ordinary use they will probably wear a lifetime.



Gray Linen Scarf

Given for Six Subscriptions

No. 6034. Get this long scarf which is stamped for Solid Embroidery on Heavy Gray Linen, 18x54 inches. We show but one end of it, but the pattern is continuous all around, and is simple enough to be finished very quickly. There seems to be a distinctively fresh look about the arrangement of the design, extremely tasteful and commanding the admiration of all.



Crystal Cream-and-Sugar Set

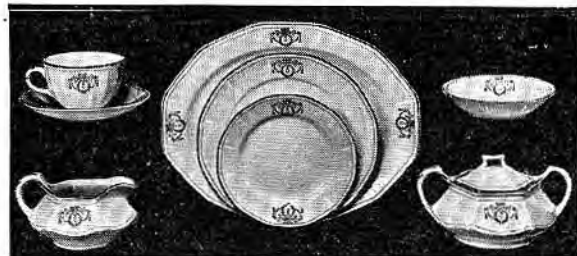
Given for Seven Subscriptions

No. 6384. Every woman fond of beautifying her dining-room table with useful and serviceable pieces will recognize in this set that combination of beauty and utility so often sought but seldom found.

First to attract your attention is the initial—your initial—permanently burned into the glass in sterling silver and it will neither rub off while in use nor in the process of cleansing. Sterling silver is also used for the wreath and rim, both of which are plainly shown in the illustration.

The crystal is of high grade, absolutely flawless, and wrought in a design that is both attractive and distinctive. Fine glassware is just as important as fine linens or other table-decorations, and this set will add a finishing-touch of refinement to any dining-table. Just right in size. Large enough to be practical for general family use, small enough to be dainty and attractive. Sent in corrugated cartons, and safe delivery guaranteed. Be sure to state initial wanted.

Worthwhile Premiums for Needlecraft Club-Raisers



33-Piece De Luxe Dinner-Set

Given for Forty-Seven Subscriptions

No. 6467. Made of the famous Puritan China, which is one of the best American wares. The unique and attractive shape shown in the illustration is patented. Nowhere could we secure a better set of china or one that we should be so proud to offer on the terms given with this set. The decorations are in gold on pure white, and a gold band and a blue line border each dish. Following are the pieces:

- 6 Cups
- 6 Saucers
- 6 Dinner-Plates
- 6 Bread-and-Butter Plates
- 6 Oatmeal or Sauce Dishes
- 1 11½-Inch Platter
- 1 Creamer
- 1 Sugar-Bowl and Cover



Tape Measure

Given for

Four Subscriptions

No. 6176. Thirty-six-inch measure, in a gray-finish silverine case. It coils itself on a quick-action spring when you are through using it. Both sides are embossed with like designs. Every workbasket needs one.



March

April

July

December

Solid-Gold

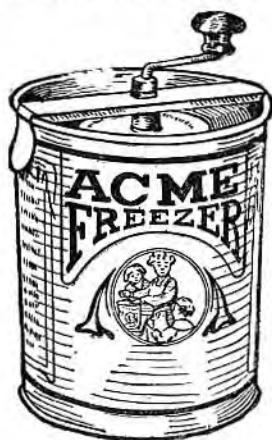
Birthstone-Rings

Any Month, Any Size for Seven Subscriptions

No. 6374. Don't confound these Solid-Gold Birthstone-rings with the ordinary plated article. These are 10K gold all the way through. A gem corresponding to its appropriate month and guaranteed to perfectly imitate the genuine, is firmly mounted in popular Tiffany setting. We show only four rings, but those for the other months resemble them exactly. They are of the same quality and workmanship in every particular. Below is a list of the 12 rings with corresponding birthstones.

To Find Ring-Size. Draw slip of paper tightly around second joint of finger to be fitted, then place it on this measure with one end at O. Order size the other end indicates.

- January—Garnet
- February—Amethyst
- March—Bloodstone
- April—Diamond
- May—Emerald
- June—Agate
- July—Ruby
- August—Sardonyx
- September—Sapphire
- October—Opal
- November—Topaz
- December—Turquoise



Acme Ice-Cream Freezer

Given for Twelve Subscriptions

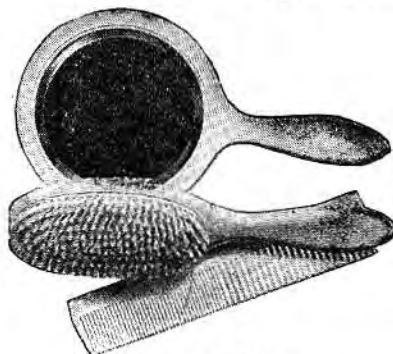
No. 6465. This is a two-quart freezer but is made of metal and weighs only 2½ pounds. The advantages of a metal freezer are obvious: it is a light kitchen-utensil, easy to handle, easy to clean and care for, and it takes less ice in freezing than the old-fashioned wooden freezer, and IT SAVES TIME. While a wooden tub is cooling, your work with an Acme Freezer is finished. The Acme Freezer can be placed in an ordinary refrigerator after the cream is frozen, saving ice, time, and labor in packing. We send you this rapid, economical and sanitary freezer, fully prepaid.

A Pair of Silk-Lisle Hose

Given for Six Subscriptions



No. 6314. Made by one of the best known manufacturers of high-grade hosiery in America and carries their trademark in gilt letters on the toe of every pair. Silk lisle is a material that possesses a silk-like lustre, but which is more serviceable. Reinforced fourply toe, heel and garter top. This construction prevents ripping and insures long life to the hose. Sizes 8½ to 10. Colors, Black or White. State size and color.



Florence-Ivory Toilet-Set

Given for Twelve Subscriptions

No. 6181. This is the famous "Keepclean" Hair-Brush, 10x2½ inches with 11 rows of medium-length, best bristles. The Comb is 7½ inches. The mirror has a 4½-inch round beveled French glass, very heavy and particularly well constructed. All comes in the popular Florence White Ivory. It is a beautiful and useful combination.



Narrow-Band Wedding-Ring

Given for Four Subscriptions

No. 6323. Even wedding-rings change in style, and the most in favor at present is the narrow, well-rounded ring like our illustration. It is heavier and thicker than the old-style flat band-ring, and for that reason does not chafe the finger. Appropriate for either men or women, in sizes from 5 to 13. Gold-filled. Be sure to give ring size.

Pendant and Chain

Given for Twelve Subscriptions

No. 6406. A Dainty design in 10K solid gold with baroque pearl, synthetic stone and 15-inch fine-link chain. Sent in plush box.

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