

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.



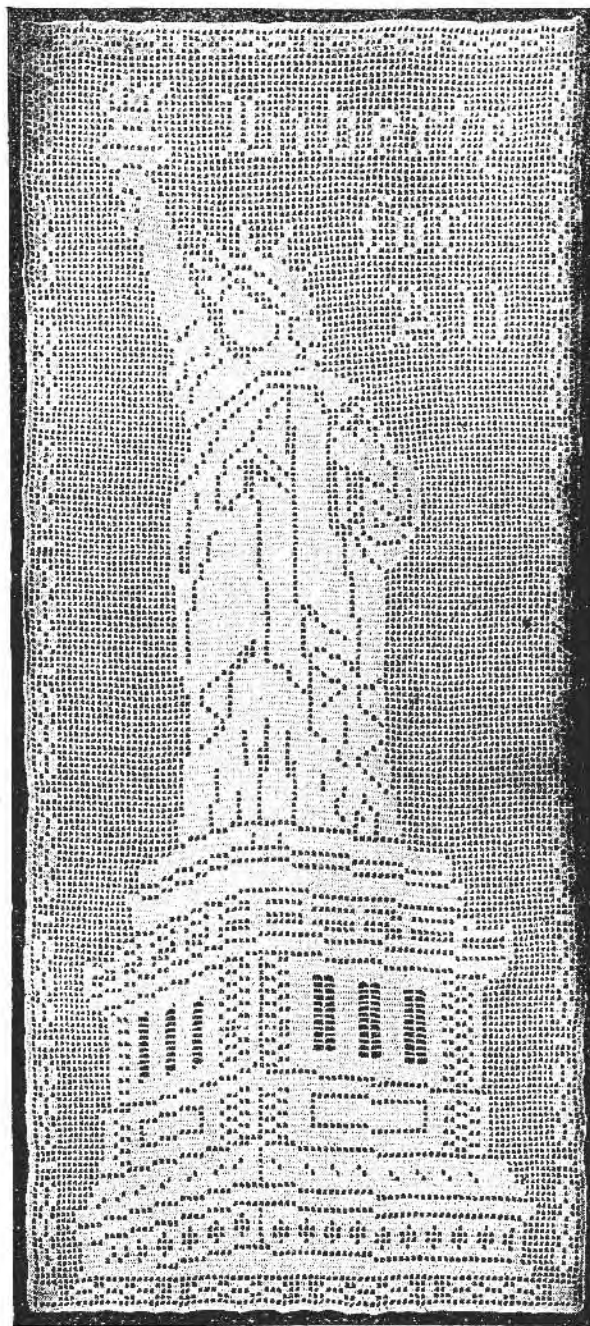
THERE is a wide difference between the trousseau of to-day and the trousseau of even a few years ago. While this season's prospective bride does not have nearly as many garments of the same sort as did her predecessor, she has a much greater variety. The old idea used to be that every wedding-outfit 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.

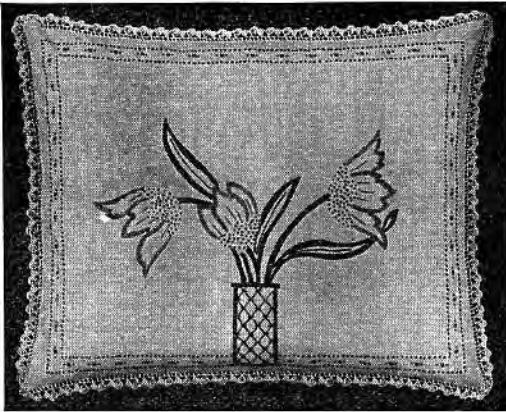
From a bureau with four drawers you can make a quaint old-fashioned desk, the sort that used to be called a "secretary." Saw the top of the bureau in half lengthwise without removing it. Then have a ledge built in to cover the framework over the second drawer from the top. The front from the discarded 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 aslant; 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.

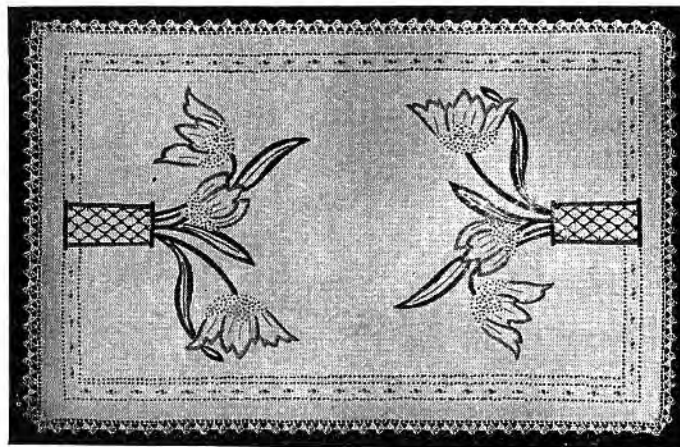
one not at all skilled in the use of the embroidery-needle; and the work is extremely fascinating because so quickly executed and so showy—every stitch seems to count in the general effect. Even though one does not go away for the summer, it is a splendid idea to have such a change right at home—where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

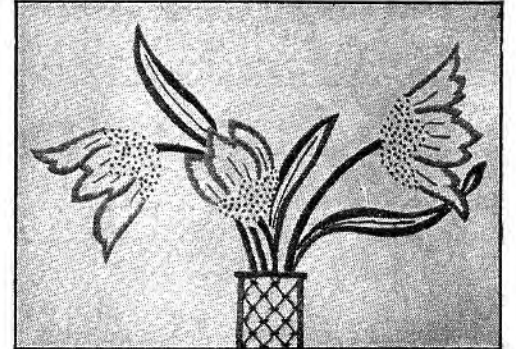
For a wider border one may add an extra row or more of spaces. The edging, in finer thread, is very pretty for other uses.



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.

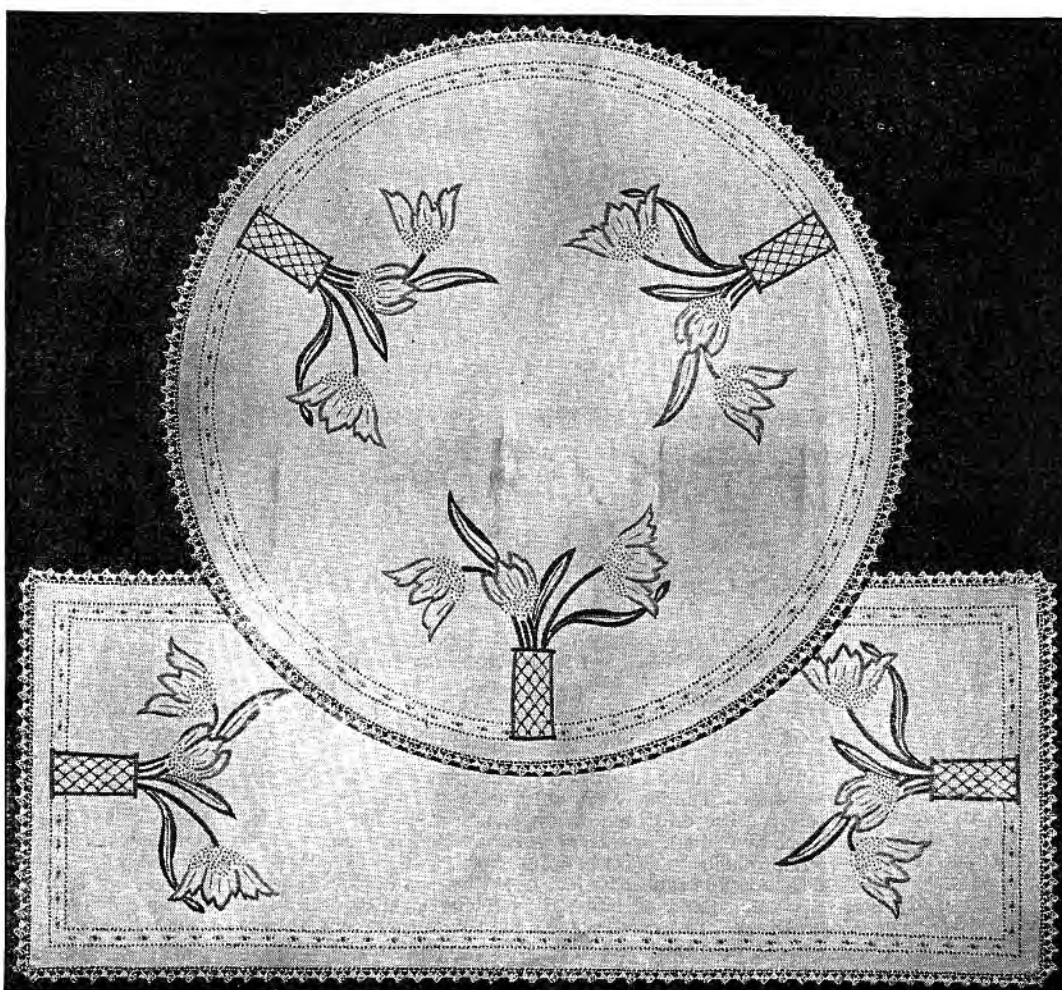
Chiffon veils are used for motoring or for any purpose where a rather thick veil is needed for protection from dust or wind. Most of the new chiffon veils are made in the square French shape. Others are in scarf-shape and are draped around the hat. As a general rule nearly all small hats look much better 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

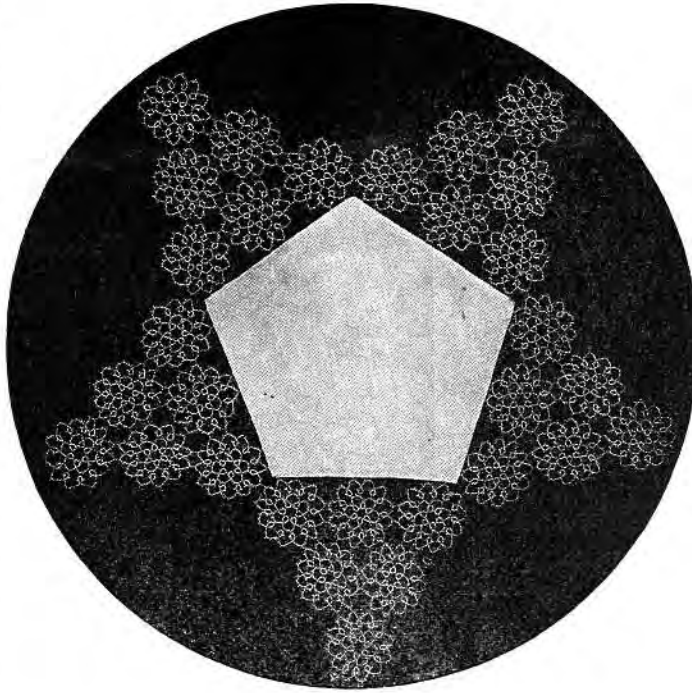


PINK and blue crochet-cotton was used for the models, but any colors preferred may be chosen. For a breakfast- or luncheon-set one may select colors matching the decoration of the china. No. 30 or No. 40 will be found a good, serviceable size, although finer or coarser thread

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

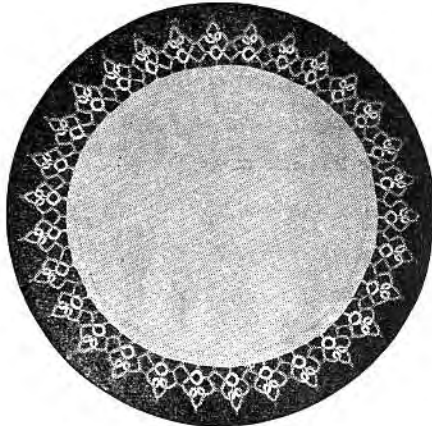
For the round set, consisting of tumbler- or cup-doilies, four to five inches in diameter, doilies for the bread-and-butter plates, seven to eight inches, and for the service-plates, ten to twelve inches, with the centerpiece, twenty to twenty-four inches, and tray-cover or end-piece, if wanted—may have 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

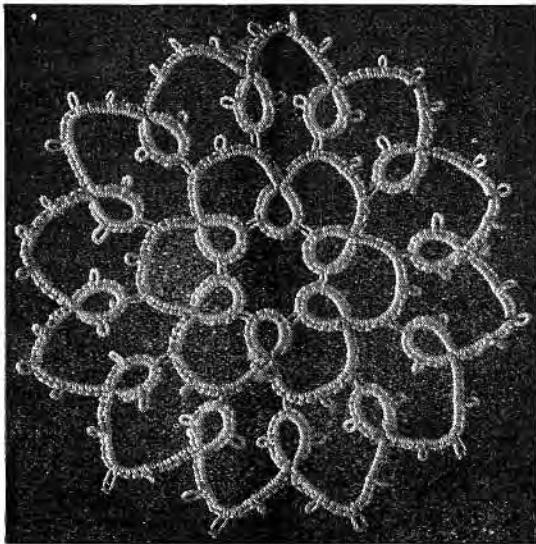


A Doily for the Bread-and-Butter Plate

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.

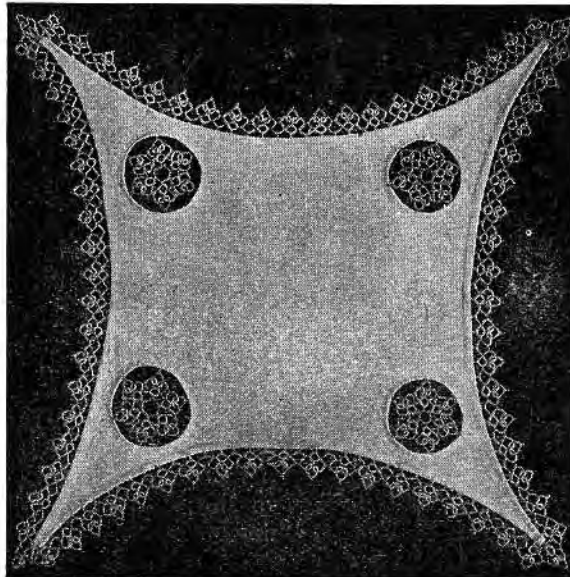
Cut the circles of linen for centers and finish with a narrow hem. Sew on the edging by passing the needle through the hemstitching into side picot of each large ring, and picot of short chain. In white, this edging makes a very dainty finish for handkerchiefs or underwear, collars, and so on, choosing 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.



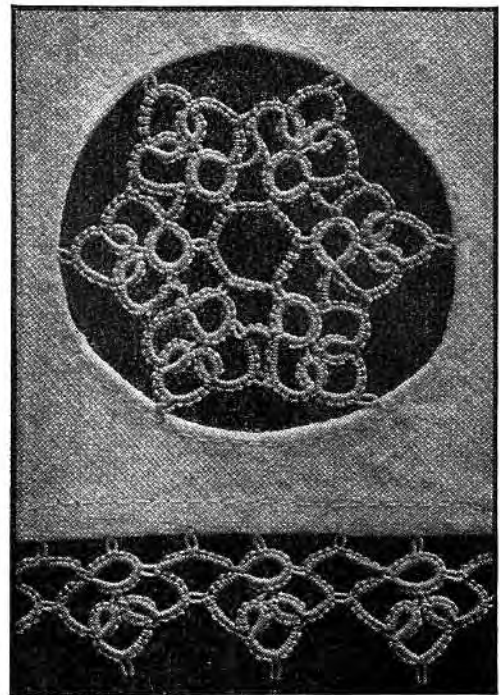
The Card-Index in Housekeeping

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.

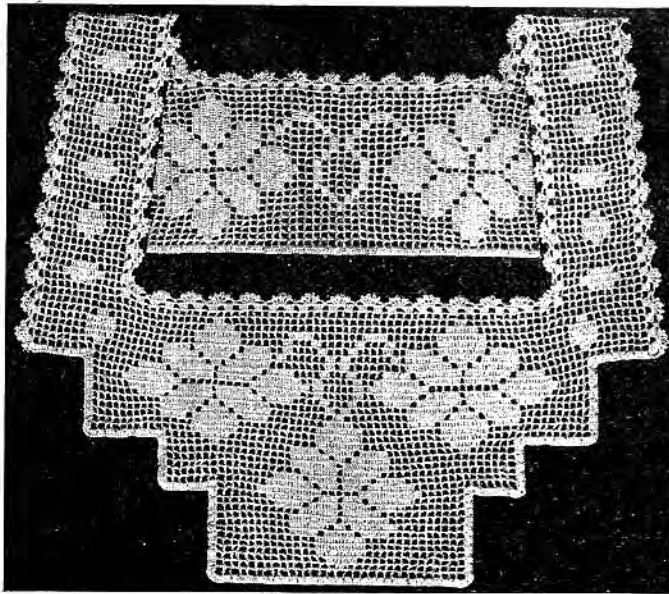
Finish with a little picot edge around neck and across shoulders, thus: Fasten in space between 2 blocks of trebles, * chain 3, a double treble in next space, (chain 4, fasten in 1st stitch of chain for a picot, a double treble in same space) 4 times, chain 3, fasten in next space; repeat from *.

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.

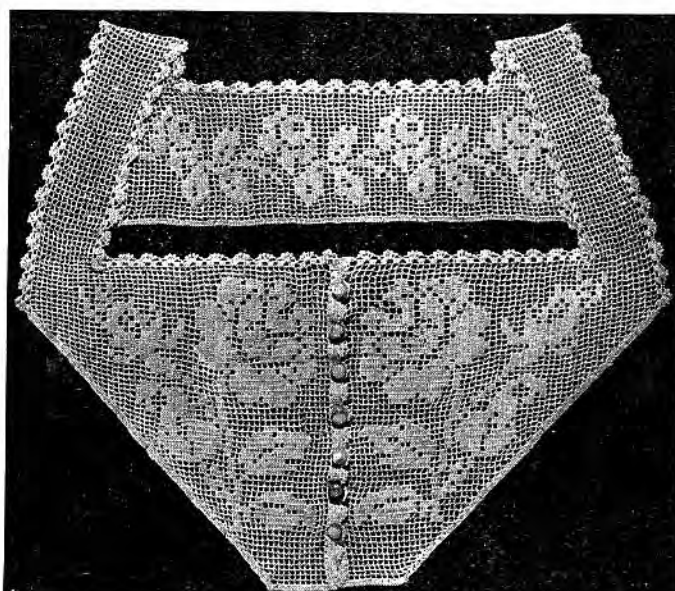
46. Five spaces, 4 trebles, 5 spaces, turn.

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

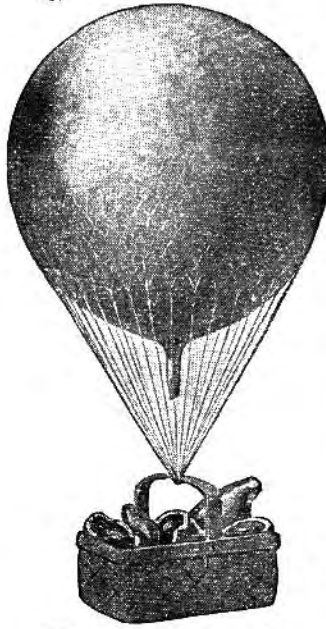
Still 5 Cents Per 1000 Calories

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

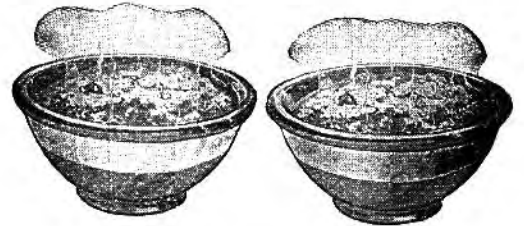
That is one-tenth what meat costs — one-tenth what fish costs on the average.

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 |

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.

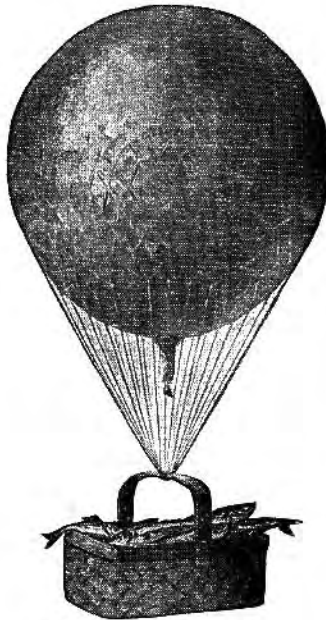
Make it the basis of one meal a day

Quaker Oats

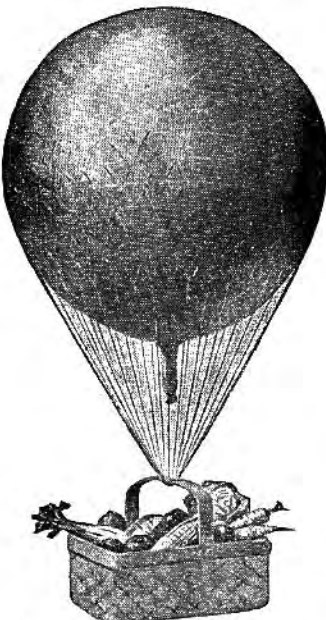
With That Luscious Flavor

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.

You get all this extra flavor without extra price when you ask for Quaker Oats.



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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 1½ yards of 44-inch material, without nap, or 1½ 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 2½ 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 2½ yards of 36-inch material, with ¼ yard of 36-inch lining, and 1½ 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 3½ 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 2½ yards of 27-inch material, with ¼ 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 2½ 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 2½ yards of 44-inch material, with ¼ yard of 36-inch contrasting material, and ¼ 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 ¼ yard of 36-inch plain material and 1½ 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 2½ yards of 40-inch material, with ¼ 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 2½ yards of 44-inch material, with ¼ 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 2½ yards of 44-inch material.

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. Each number calls for a separate pattern.
 Address **NEEDLECRAFT, Augusta, Maine**



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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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

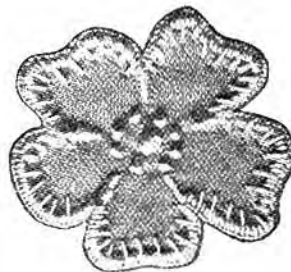
No. 1521 D. Boudoir - Cap. Perforated stamping-pattern, 20 cents. Transfer-pattern, 10 cents. Stamped on batiste, 25 cents. Floss to embroider, 12 cents. Crochet-thread for border, 15 cents extra.

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,



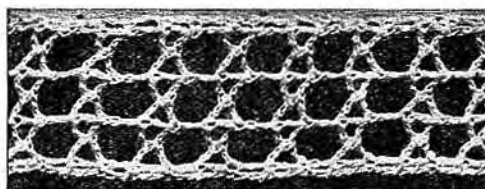
Applique Motif

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.