

NEEDLECRAFT

MAGAZINE



OCTOBER 1925



Cream of Wheat cooked with chopped dates puts a new appetizing interest in breakfast. Its creamy wheat flavor blends deliciously with any fruit—prunes, raisins, figs or fresh fruit.

Start the day right with breakfast

—with a delicious energy dish!

The great American farce—breakfast! No meal is so slighted, so misused; and no meal is more important, according to diet specialists.

The average business man swallows a too heavy breakfast and rushes away. The average school child's breakfast is a "sketchy" affair chosen by a capricious appetite. The average mother forgets to eat in the rush of getting her family up and off.

In the morning everyone needs a hot, nourishing breakfast, to get into action for the day; just as a cold motor needs priming.

Energy our greatest morning need

The body's chief need at the start of the day is energy. Breakfast should supply this need fully and enjoyably.

There is one delicious food which perfectly meets this morning requirement—Cream of Wheat!

Physicians and dietitians know Cream of Wheat as a valuable carbohydrate food, exceptionally rich in energy substance or the vital force we all need.

It is a doubly valuable food because it is in such simple form



that the most delicate digestion can handle it easily and quickly, without extra effort.

Many foods are rich in energy; many others are easy to digest. But high energy, quickly available for use because so easily digested—in this Cream of Wheat offers an unusual combination.

As the first solid food for babies, Cream of Wheat

has had a leading place on physicians' diet lists for many years. And for growing children, its rich store of energy fills an especially vital need.

An energy breakfast for all the family!

An energy-breakfast! Tempting, satisfying, affording new enjoyment—have it tomorrow morning in Cream of Wheat! It will assure an ample morning energy supply for children and grown-ups alike.

And with Cream of Wheat you can put the magnet of variety in this monotonous old meal, for you can serve it in so many tempting ways. Try it cooked with dates, prunes, raisins or served with baked apples. Children love it with brown sugar or maple syrup. Its creamy flavor blended with fruit is particularly delicious.

Send for Free Sample and Book of 50 Recipes

Send today for free sample box of Cream of Wheat, containing enough for four generous cereal servings or to make any one recipe. With it we will also send our new recipe book which gives 50 tempting dishes made with Cream of Wheat—dainty desserts, breads, meat, vegetable and cheese dishes.

We also have, for mothers, an authoritative book on babies' and children's diet which we will gladly send you free.



Cream of Wheat Company
Dept. 910, Minneapolis, Minnesota

- ☐ Please send me free sample and recipe booklet, "50 Ways of Serving Cream of Wheat."
- ☐ Please send me your booklet, "The Important Business of Feeding Children."

Name.....

Address.....



Cream of Wheat

Cream of Wheat Company, Minneapolis, Minnesota
In Canada, made by the Cream of Wheat Company, Winnipeg

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OUR MONEYBACK GUARANTEE

All advertisements appearing in NEEDLECRAFT are absolutely guaranteed. Your money will be promptly refunded, by the advertiser or by us, if the goods advertised are not as represented. This applies equally to purchases made through your retail merchant or direct from the advertiser.

When Subscriptions Start

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 letter and we always stop the magazine at the expiration of the time paid for.

A. C. STODDARD, Editor
G. M. LORD, Managing Editor
ROBERT B. JOHNSTON, Advertising Manager

Another Prize - Crochet Competition

VERY often, in response to the inquiry—always in order—how Needlecraft can be made of even greater interest and value to its readers, has come the suggestion that prizes be offered for the best work sent in by subscribers. One good friend writes: "I am really proud of my ability as a crocheter, and the fact that I learned all I know of the art from Needlecraft makes me equally proud of my magazine. You have asked several times what, in the opinion of your readers, will improve it. Now, I have often wished we might have a prize contest in crochet-work, and I know a great many more in our town—I do not believe there is a woman here who isn't a subscriber—that are as anxious as I am to see it. Will you not consider this idea? And please let us have the contest soon, if possible. With winter in the offing, most of us busy folk will have more time—and the long evenings can be spent in the pleasantest way imaginable. Am sure everybody will be delighted."

And so, since we are always anxious to give our subscribers that which pleases them and inspires greater friendliness all around—here is the contest. Frankly, we do not quite like that term—competition is better, isn't it? Because this is to be a rather a pleasant rivalry, instituted for the purpose of sharing good things, and the prizes are a sort of secondary consideration, intended to add greater interest and zest to the exchange. To this end, we are making them as liberal as possible, and well worth working for:

First prize	\$50.00
Two second prizes, each	25.00
Three third prizes, each	15.00
Ten fourth prizes, each	10.00
Twenty-five fifth prizes, each	5.00

It has been suggested that some one article of general use and popularity be chosen for the competition, instead of allowing a wide range of choice, and this seems wise from a certain viewpoint. At the same time, we are anxious that each one of our readers enter a piece of her work, and do not wish anyone to feel restricted as to what this shall be—so long as it is produced by aid of her crochet-needle and thread. As there is a great interest in crocheted chair-backs and sets for overstuffed furniture, with a wonderful variety of design possible in the working out of such sets, suppose we make these a large factor in the competition, while in no way confining it to them. Anything new in crochet, for personal or household use, will be given impartial consideration by the judges. Of that, all may feel assured.

The contest will close January 1, 1926, so that the prizes may reach the fortunate competitors as delightful New-year greetings. Articles receiving the first, second and third prizes will be considered the property of Needlecraft without further payment; those for which the fourth and fifth prizes are awarded will be returned after having been photographed for illustration, if this is considered desirable, and for the privilege of using any piece of work which did not win a cash prize the contributor will be paid. This seems quite fair, does it not?

Directions for working any article in which the stitches cannot be readily counted should be sent; for filet-crochet they are not necessary. And the statement must be distinctly made as to whether the work is original or copied, since a design that is copied, or taken from another publication cannot be used. Postage, with fee for insurance if this is desired, should be enclosed for the return of any article, and a self-addressed postal card or stamped envelope will bring a prompt acknowledgment of its safe arrival at its destination. The competition is open to all in whose homes Needlecraft is taken, and each may send one or more articles, as desired. All packages should be plainly addressed to Needlecraft, Augusta, Maine, and have the return address of the sender plainly written in the upper left-hand corner. Mark each parcel or letter, also, "Needlecraft Prize-Contest."

All together, now—and let us make this competition one to be remembered for the variety of its designs and the beauty of its work. We are all good friends, you know; we believe in sharing with others that which we think especially worthwhile. And if we can combine pleasure with a generous profit for our work, so much the better.

October

By BELLE BUSH

Now is the autumn's fairest moon,
Now is the royal purple noon
Of all the year's glad glory;
Now let cares drift far away
While each wonder-working day
Tells to us its story.

Scarfs of gold and crimson rest
On each mountain's plumed crest
In a wondrous splendor;
While o'er all earth's lovely things
Nature spreads out gauzy wings,
As of each most tender.

So there is a glory born
With our life's empurpled morn,
Stronger than all quivering;
Aye, and brighter than the days
Scarfed in gold and purple haze—
'Tis of Faith's fair weaving.

Leaves may fall and quick winds sigh,
Forms of beauty fade and die,
Still Faith to us replying,
Mounts upward, singing, toward Love's gate,
And bids us calmly work and wait—
All cause for grief denying.

Ah, if the autumn of our days
Finds but the soft and mellow haze,
Our fading joys concealing,
Then will our hearts be full of peace,
And every hour bring rich increase,
A life of use revealing.

The Seed-Scatterers

"DOWN the Cape," not long ago, I learned of an organization entirely new to me, and which I wish to tell you of. Perhaps I should not call it an organization—it really is not, in the strictest sense of the word, since it has no officers, no record of members, and exacts no dues. We can all join it—you, I, everyone—even though we never may have the pleasure of hearing the voice of its founder, or seeing her cheery face. All we need do, in order to become members, is to promise ourselves that we will scatter one package of flower-seeds—which may be grown in our own home-garden, or purchased—every year, along the roadside, or in any neglected spot. As long as we faithfully fulfil this obligation, we are members, fullfledged and in good-standing, of the association named "Seed-Scatterers."

The founder is a poet, lecturer and above all, a flower-lover. Her old-fashioned garden at her summer home, within sight of the Atlantic and the sound of its waves, is a dream of beauty. All her life, she says, she has loved flowers, and that as a very little girl, it pained her to see the wildlings of field and wood ruthlessly destroyed by careless, unthinking people. And so, even then, she began scattering seeds of other flowers wherever there was the slightest chance for them to grow.

Growing older—in years, since her smile and loving interest in this work of hers betoken her still the child at heart—she became a traveler of note, and she scattered seeds in barren places everywhere as she went. Her fellow travelers took the cue, and so the association grew, with here a friend and there a friend added to its numbers. Then—some three years ago—the idea came to this kindly, earnest woman that she would broadcast her plan of seed-sowing. A big radio-station gave her the opportunity, and now she feels sure that there are not less than a half million people who have pledged themselves to help replace the natural wild blossoms

so rapidly disappearing with the perennials we are wont to see growing in our gardens. One member, she says, is scattering seeds on the Mount of Olives, and she has letters from noted personages in France, China, Java, and other places and countries far and near, who are almost as interested and enthusiastic about the work of this unique association as is its founder herself. Of course, as she says, the variety of seeds which it is best to sow in any certain locality must be determined by the good sense and judgment of the sower. A little study of the natural flower-habits will be of great assistance here. But she sees no reason why the barren spots, the scars of earth, should not be made to blossom with phlox of many colors, poppies, pinks, larkspur, all sorts of lovely things, which will, in time, take their places among the real wild flowers.

Let us join the ever-growing army of seed-scatterers—shall we? And let us not forget, too, that there are other seeds to scatter, right at home, among our friends and the people with whom we come in contact day by day—seeds of kindness, charity, patience, good-will, which will rejoice, as well, the "barren places" which need them.—A. G. F.



What's Your Answer?

WE like, as you know, to get the viewpoint of our readers on many things—on everything, indeed, which seems to us to possess an all-around interest for them and for us. It is a pleasure to do this, because we are always sure of a ready, earnest response, wide-awake, too, and covering the ground perfectly in accordance with the writer's idea of it.

Very recently, the following question came to us: "Whom do you consider the ten most outstanding living women of the United States—those who would be most interesting to farm women?" It is a big question, truly, and one which the members of our family circle are better fitted to answer than most others—we are sure of it. Please send us a list of the ten women of this country who, in your estimation, take highest rank—and tell us why they claim your allegiance and interest.

Thank you!



The winsome guardian of your hair cries:
 “Simple care is safest!”

MAYBE you don't believe in elves any more. But a lovely *real* one watches over your hair, and she trembles with fear every time you say, “Well, what should I try next?”

“Don't experiment!” she pleads. “Just get your hair clean and soft and beautiful—and that is *so* easy!”

Elves don't ordinarily bother much with scientific matters, but they have been investigating the writings of scientific gentlemen who really *know*.

This is what they've found:

“You can keep your hair beautiful and

fluffy and glossy by cheerfully shampooing it two or three times a month with pure soap and soft water, and by gaily brushing it thoroughly every day with a *clean* brush, to give it the glorious sheen that every woman wants.”

When it comes to soap, the elves just naturally *assume* that you will use Ivory. They know it is pure and mild, and safe. When you massage your shapely head with that lovely rich Ivory

lather, and feel the tiny cleansing bubbles getting right down to the depths of your hair, you, too, will know how pure and mild and safe it is.

And oh, how fine your head will feel, and how beautiful your hair will look—soft and fluffy and deliciously clean-smelling.

You will use Ivory for your face and hands and bath, too, of course, just as millions of other careful women do.

Procter & Gamble.

IVORY SOAP · 99⁴⁴/₁₀₀% Pure · It Floats

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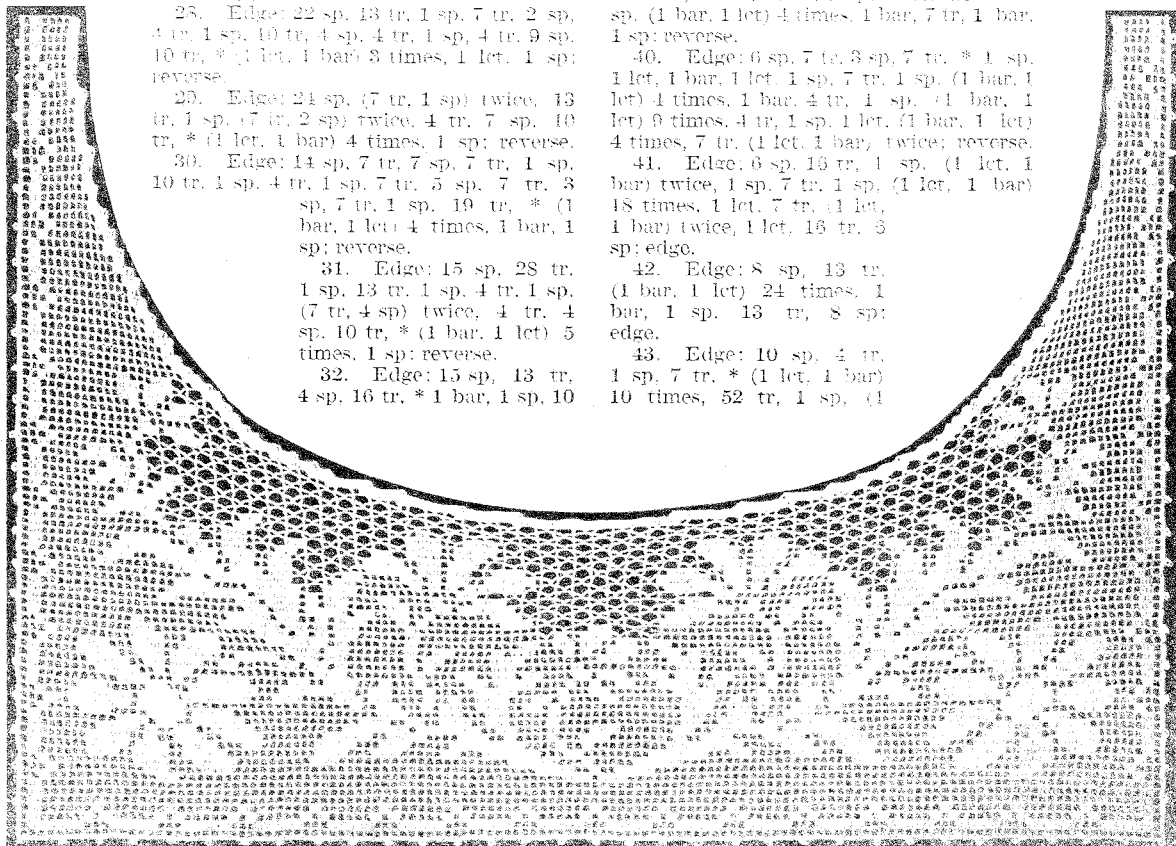


Scarf-End in Marguerite Design

By OLIVE F. ASHCROFT

A VERY lovely scarf-end is in Marguerite design. Using a thread that will give 8 spaces to the inch, make a chain of 302 stitches.

1. A tr in 8th st from hook, 128 more sp. (of ch 2, miss 2, 1 tr).
2. One sp (ch 5 for 1st sp of row), 19 tr (counting all), (3 sp, 16 tr) 14 times, 3 sp, 19 tr, 1 sp.
3. Edge (of 1 sp, 4 tr): (5 sp, 4 tr, 1 sp, 4 tr) 15 times, 5 sp; edge (of 4 tr, 1 sp).
4. Edge: 6 sp, (4 tr, 7 sp) 14 times, 4 tr, 6 sp; edge.
5. 6, 7. Edge: 125 sp; edge.
8. Edge (of 2 sp, 4 tr): 12 sp, 7 tr, 44 sp, 10 tr, * 1 sp; reverse (from *).
9. Edge (of 3 sp, 4 tr): 10 sp, 7 tr, 4 sp, 10 tr, 35 sp, 13 tr, 2 sp, * 4 tr; reverse.
10. Edge (of 2 sp, 4 tr): 10 sp, 10 tr, 3 sp, 13 tr, 9 sp, 10 tr, 20 sp, 16 tr, * 5 sp, 4 tr, 3 sp; reverse.
11. Edge (now repeating from 3d row): 6 sp, 14 tr, 2 sp, twice, 13 tr, 11 sp, 10 tr, 3 sp, 10 tr, 5 sp, 7 tr, 3 sp, 19 tr, * 3 sp, 7 tr, 8 sp; reverse.
12. Edge: 6 sp, 13 tr, 1 sp, 10 tr, 2 sp, 10 tr, 3 sp, 7 tr, 7 sp, 13 tr, 3 sp, 10 tr, 5 sp, 25 tr, * 9 sp, 4 tr, 2 sp, 4 tr, 4 sp; reverse.
13. Edge: 6 sp, 13 tr, 2 sp, 4 tr, 2 sp, 10 tr, 3 sp, 16 tr, 2 sp, 13 tr, 4 sp, 10 tr, 2 sp, 4 tr, * 4 sp, 4 tr, 3 sp, 10 tr, 8 sp; reverse.
14. Edge: 7 sp, 13 tr, 1 sp, 4 tr, 2 sp, 7 tr, 2 sp, 13 tr, 11 sp, 22 tr, 1 sp, 22 tr, 2 sp, 7 tr, * 7 sp, 10 tr, 4 sp, 4 tr, 4 sp; reverse.
15. Edge: 9 sp, 10 tr, 1 sp, * 5 tr in next sp, take hook out of st on needle, insert in top of 1st of the 5 tr, pick up the dropped st and draw through, forming a popcorn- or knob-st. tr in next tr, repeat from * for the next knob, 2 sp, 16 tr, 14 sp, 10 tr, 2 sp, 7 tr, 2 sp, 10 tr, 2 sp, 7 tr, * 5 sp, 4 tr, 15 sp; reverse.
16. Edge: 4 sp, 10 tr, 4 sp, 4 knobs (the 2d and 3d in top of knob of last row, with tr in tr between), 1 sp, 14 tr, 17 sp, 10 tr, 4 sp, 7 tr, 3 sp, 7 tr, * 15 sp, 4 tr, 5 sp; reverse.
17. Edge: 2 sp, 19 tr, 1 sp, 5 knobs, 19 sp, 4 tr, 2 sp, 7 tr, 6 sp, 1 tr, 1 sp, 7 tr, 2 sp, 10 tr, * 2 sp, 7 tr, 1 sp, 4 tr, 15 sp; reverse.
18. Edge: 3 sp, 10 tr, 1 sp, 4 knobs, 1 sp, 22 tr, 8 sp, 10 tr, 4 sp, 10 tr, 1 sp, 7 tr, 4 sp, 14 tr, 2 sp, twice, 10 tr, * 8 sp, 7 tr, 4 sp, 4 tr, 1 sp, 7 tr, 5 sp; reverse.
19. Edge: 5 sp, 10 tr, 4 sp, 2 knobs, 3 sp, 22 tr, 3 sp, 25 tr, 2 sp, 7 tr, 4 sp, 4 tr, 5 sp, 13 tr, * 5 sp, 4 tr, 3 sp, 7 tr, 8 sp; reverse.
20. Edge: 9 sp, 10 tr, 3 sp, 4 tr, 2 sp, 16 tr, 5 sp, 7 tr, 2 sp, 10 tr, (3 sp, 1 tr) twice, 5 sp, 7 tr, 1 sp, 13 tr, * 3 sp, 7 tr, (2 sp, 4 tr) twice, 4 sp; reverse.
21. Edge: 7 sp, 13 tr, 2 sp, 4 tr, 1 sp, 7 tr, 14 sp, 10 tr, 8 sp, 4 tr, 4 sp, 7 tr, 1 sp, 7 tr, 1 sp, 7 tr, * 4 sp, 7 tr, 1 sp, 10 tr, 8 sp; reverse.
22. Edge: 6 sp, 13 tr, 2 sp, 7 tr, 1 sp, 10 tr, 2 sp, 7 tr, 5 sp, (7 tr, 1 sp) twice, 4 tr, 7 sp, 4 tr, 1 sp, 4 tr, 7 sp, 7 tr, * 11 sp, 4 tr, 7 sp; reverse.
23. Edge: 5 sp, 13 tr, 2 sp, 10 tr, 1 sp, 13 tr, 3 sp, 16 tr, 2 sp, 7 tr, 1 sp, 7 tr, 7 sp, 4 tr, 1 sp, 7 tr, 6 sp, 10 tr, * 9 sp, 10 tr, 5 sp; reverse.
24. Edge: 4 sp, 10 tr, 3 sp, 10 tr, 2 sp, 13 tr, 8 sp, 10 tr, 1 sp, 7 tr, 7 sp, 4 tr, 2 sp, 7 tr, 5 sp, 4 tr, 1 sp, 7 tr, * 3 sp, 10 tr, 2 sp, 4 tr, 1 sp, 4 tr, 4 sp; reverse.
25. Edge: 9 sp, 10 tr, 3 sp, 10 tr, 6 sp, 10 tr, 1 sp, 4 tr, 7 sp, 4 tr, 12 sp, 7 tr, 2 sp, 7 tr, * 1 sp, 7 tr, 2 sp; reverse.
26. Edge: 10 sp, 7 tr, 12 sp, 10 tr, (1 sp, 4 tr) twice, 1 sp, 7 tr, 6 sp, 4 tr, * 13 sp, 1 let, (of ch 3, miss 2, 1 d c, ch 3, miss 2, 1 tr), 1 bar, (of 3 ch, miss 5, 1 tr), 1 let, 10 tr, 2 sp, 4 tr, 1 let, 14 sp; reverse.
27. Edge: 11 sp, 7 tr, 9 sp, 10 tr, 1 sp, 7 tr, 1 sp, 4 tr, 1 sp, 7 tr, 6 sp, 4 tr, * 11 sp, 1 bar, 1 let, 1 bar, 7 tr, 1 bar, 1 let, 1 bar, 13 sp; reverse.
28. Edge: 22 sp, 13 tr, 1 sp, 7 tr, 2 sp, 4 tr, 1 sp, 10 tr, 4 sp, 4 tr, 1 sp, 4 tr, 9 sp, 10 tr, * (1 let, 1 bar) 3 times, 1 let, 1 sp; reverse.
29. Edge: 24 sp, (7 tr, 1 sp) twice, 13 tr, 1 sp, 17 tr, 2 sp, twice, 4 tr, 7 sp, 10 tr, * (1 let, 1 bar) 4 times, 1 sp; reverse.
30. Edge: 14 sp, 7 tr, 7 sp, 7 tr, 1 sp, 10 tr, 1 sp, 4 tr, 1 sp, 7 tr, 5 sp, 7 tr, 3 sp, 7 tr, 1 sp, 19 tr, * (1 bar, 1 let) 4 times, 1 bar, 1 sp; reverse.
31. Edge: 15 sp, 28 tr, 1 sp, 13 tr, 1 sp, 4 tr, 1 sp, (7 tr, 4 sp) twice, 4 tr, 4 sp, 10 tr, * (1 bar, 1 let) 5 times, 1 sp; reverse.
32. Edge: 15 sp, 13 tr, 4 sp, 16 tr, * 1 bar, 1 sp, 10



Scarf-End in Marguerite Design

- tr, 12 sp, 7 tr, (1 bar, 1 let) 6 times, 1 bar, 1 sp, 7 tr, 12 sp, 10 tr, 1 bar, 1 sp; reverse.
33. Edge: 16 sp, 4 tr, 1 sp, 23 tr, * 1 bar, 1 let, 1 sp, 7 tr, 7 sp, (4 tr, 1 sp) 3 times, 19 tr, (1 let, 1 bar) 4 times, 1 sp, 10 tr, (1 sp, 4 tr) 3 times, 7 sp, 7 tr, 1 bar, 1 let, 1 sp; reverse.
34. Edge: 6 sp, 7 tr, 7 sp, 16 tr, 1 sp, 10 tr, 1 sp, 7 tr, * 1 sp, 1 bar, 1 let, 1 sp, 7 tr, 5 sp, 7 tr, 1 sp, 4 tr, 1 sp, 7 tr, 2 sp, 16 tr, (1 let, 1 bar) 3 times, 1 let, 1 sp, 16 tr, 2 sp, 7 tr, 1 sp, 4 tr, 1 sp, 7 tr, 5 sp, 7 tr, 1 let, 1 bar, 1 let; reverse.
35. Edge: 8 sp, 10 tr, 8 sp, 19 tr, (2 sp, 7 tr) twice, * (1 bar, 1 let) twice, 1 sp, 16 tr, (1 sp, 7 tr) twice, 1 bar, 1 sp, 10 tr

- (1 let, 1 bar) 4 times, 1 sp, 10 tr, 1 let, 1 sp, (7 tr, 1 sp) twice, 16 tr, (1 bar, 1 let) twice, 1 sp; reverse.
36. Edge: 9 sp, 25 tr, 1 sp, 7 tr, 1 sp, 10 tr, 2 sp, 7 tr, * 1 sp, (1 bar, 1 let) twice, 13 tr, 2 sp, 7 tr, 1 sp, 10 tr, (1 bar, 1 let) 6 times, 1 bar, 1 sp, 10 tr, 1 sp, 7 tr, 2 sp, 13 tr, 1 sp, (1 bar, 1 let) twice; reverse.
37. Edge: 10 sp, 16 tr, (2 sp, 7 tr) twice, 1 sp, 1 bar, 1 sp, 7 tr, 1 sp, (1 let, 1 bar) twice, 7 tr, 1 bar, 10 tr, 2 sp, 10 tr, (1 let, 1 bar) 6 times, 1 sp, (10 tr, 2 sp) twice, 7 tr, 1 sp, (1 bar, 1 let) twice, 7 tr, 1 let, (1 bar, 7 tr) twice, 2 sp, 16 tr, 10 sp; edge.
38. Edge: 16 sp, 7 tr, 1 sp, 1 let, 7 tr, 1 let, 4 bar, 1 sp, 7 tr, 1 sp, (1 let, 1 bar) twice, 1 let, 1 sp, 10 tr, 2 sp, 13 tr, (1 let, 1 bar) 5 times, 1 let, 1 sp, 13 tr, 2 sp, 10 tr, (1 let, 1 bar) 3 times, 7 tr, 1 bar, 1 let, 1 sp, 7 tr, 1 sp, 1 bar, 7 tr, 16 sp; edge.
39. Edge: 14 sp, 4 tr, 2 sp, 4 tr, * 1 let, 1 sp, 7 tr, 1 sp, (1 bar, 1 let) 4 times, 1 bar, 10 tr, 1 sp, 1 let, 10 tr, 1 sp, (1 bar, 1 let) 5 times, 1 bar, 10 tr, 1 sp, 1 let, 10 tr, 1 sp, (1 bar, 1 let) 4 times, 1 bar, 7 tr, 1 bar, 1 sp; reverse.
40. Edge: 6 sp, 7 tr, 3 sp, 7 tr, * 1 sp, 1 let, 1 bar, 1 let, 1 sp, 7 tr, 1 sp, (1 bar, 1 let) 4 times, 1 bar, 4 tr, 1 sp, (1 bar, 1 let) 9 times, 4 tr, 1 sp, 1 let, (1 bar, 1 let) 4 times, 7 tr, (1 let, 1 bar) twice; reverse.
41. Edge: 6 sp, 16 tr, 1 sp, (1 let, 1 bar) twice, 1 sp, 7 tr, 1 sp, (1 let, 1 bar) 18 times, 1 let, 7 tr, 1 let, 1 bar, 1 bar, 1 bar, 1 let, 16 tr, 3 sp; edge.
42. Edge: 8 sp, 13 tr, (1 bar, 1 let) 24 times, 1 bar, 1 sp, 13 tr, 8 sp; edge.
43. Edge: 10 sp, 4 tr, 1 sp, 7 tr, * (1 let, 1 bar) 10 times, 52 tr, 1 sp, 41

50. Edge: 10 sp, 4 tr, 1 sp, 1 bar, 1 sp, 10 tr, (1 let, 1 bar) twice, 10 tr.
51. Sl st to 7th tr, 10 tr, 1 bar, 1 let, 1 bar, 1 sp, * 10 tr, 1 sp, 7 tr, 12 sp; edge.
52. Edge: 12 sp, 4 tr, 6 sp, 1 let, 1 bar, 1 sp, 7 tr.
53. Sl st to 4th tr (to narrow), 7 tr, 1 let, 1 bar, 1 sp, 10 tr, 15 sp; edge.
54. Edge: 11 sp, 4 tr, 1 sp, 4 tr, 2 sp, 10 tr, * 1 let, 1 sp, 7 tr.
55. Narrow, 7 tr, 1 bar, 1 let, 1 bar, 7 tr, 1 sp, 7 tr, 10 sp; edge.
56. Edge: 9 sp, 7 tr, 1 sp, 10 tr, * 1 sp, 1 bar, 1 sp, 7 tr.
57. Narrow, 7 tr, 1 let, 1 sp, 7 tr, 3 sp, 4 tr, 8 sp; edge.
58. Edge: 17 sp, 7 tr.
59. Narrow, 7 tr, 17 sp; edge.
60. Edge: 16 sp, 7 tr.
61. Narrow, 4 tr, 16 sp; edge.
62. Edge: 15 sp, 7 tr.
63. Narrow, 7 tr, 14 sp; edge.
64. Edge: 13 sp, 4 tr.
65. Seven tr, 11 sp; edge.
66. Edge: 11 sp, 7 tr.
67. Narrow, 1 tr, 12 sp; edge.
68. Edge: 11 sp, 7 tr.
69. Narrow, 7 tr, 14 sp; edge.
70. Edge: 19 sp, 4 tr.
71. Seven tr, 9 sp; edge.
72. Edge: 8 sp, 4 tr.
73. Seven tr, 6 sp; edge.
74. Edge: 7 sp, 4 tr.
75. Seven tr, 7 sp; edge.
76. Edge: 7 sp, 4 tr.
77. Seven tr, 6 sp; edge.
78. Edge: 6 sp, 4 tr.
79. Like 78th, reversed.
80. Edge: 5 sp, 4 tr.
81. Seven tr, 3 sp; edge.
82. Edge: 4 sp, 4 tr.
83. 85. Four tr, 5 sp; edge.
84. 86. Edge: 5 sp, 4 tr.
87. Seven tr, 4 sp; edge.
88. 90. Edge: 3 sp, 4 tr.
89. Four tr, 2 sp; edge.
91. 93. 95. Four tr, 4 sp; edge.
92. 94. Edge: 4 sp, 4 tr.

The border, repeating last 2 rows, may be continued along side of scarf and joined to the other end, if desired.

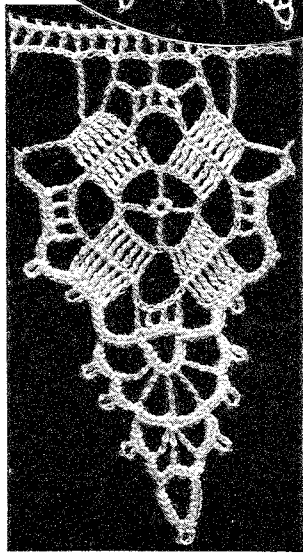
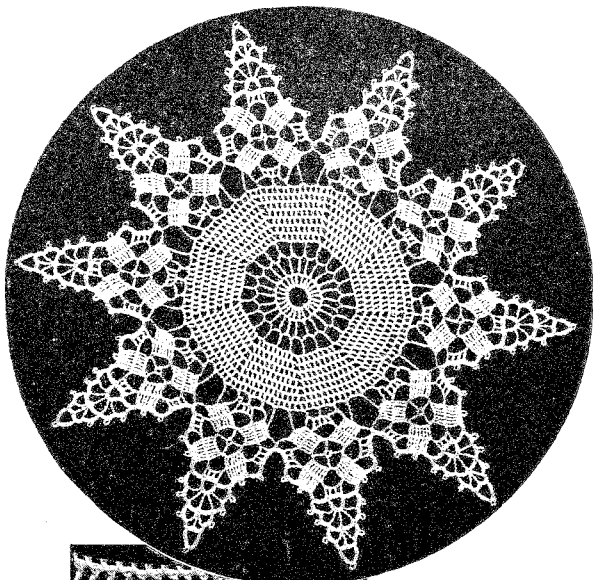
Fasten in at beginning of 43d row, and repeat from 44th row, remembering to work bar over last and last over bar. In order to do this there will be a slight variation in the work as follows:

44. Work like 39th tr, corresponding row, 1 bar, side to * 1 sp, (1 let, 1 bar) 7 times, 1 let, 1 sp, 25 tr, 41
45. Sl st to 22d tr, 22 tr, 1 sp, then 1 let, 1 bar, 6 times, 7 tr, and continue last 45th from *.
46. Like 46th to 47, (1 let, 1 bar) 6 times, 1 sp, 16 tr.
47. Sl st to 13th tr, 10 tr, 1 sp, (1 let, 1 bar) 5 times, like 47th from *.
48. Like 48th to 49, 1 sp, (1 let, 1 bar) 4 times, 1 let, 1 sp, 10 tr.
49. Sl st to 7th tr, 10 tr, 1 sp, (1 bar, 1 let) 4 times, 1 sp, 4 tr, 8 sp; edge.
50. Edge: 10 sp, 4 tr, 1 let, 1 bar, 10

Continued on page 25

All-Lace Sets for Buffet or Bureau

By MARIE HAASE



Small Doily, with Detail of Border

THESE doilies form a very lovely water-set, if it is desired to use them for the purpose. Three balls of No. 70 crochet-cotton will be sufficient to make them, and the border is first completed. For the motif or medallion of the small doily make a chain of 6 stitches, join.

1. Ch 4 for d tr, (ch 7, d tr in ring) 3 times, ch 7, join to top of 4 ch.

2. D tr in each of 7 ch st (ch 4 for 1st d tr), ch 9; repeat, joining last 9 ch to top of 4 ch.

3. D tr in each of 7 d tr (ch 4 for 1st), ch 7, miss 1 of 9 ch, tr in next, (ch 1, miss 1, tr in next) 3 times, ch 7; repeat, joining last 7 ch to top of 4 ch.

4. Join the motifs when working a loop of 7 ch at each side, leaving 4 loops on outside and 2 loops on the inside, not counting the joining loops. Fasten the thread where the motifs meet, work 3 d c before the 3 sp, 1 in each tr and ch of sp, 4 d c in loop, picot, 4 d c in same loop. * d c in each d tr of group with p over middle d tr, 8 d c in next loop, omitting p, work across the 3 sp as before, with d c in each st, ch 7, turn, fasten in the d c over 3rd of the 4 tr, turn, fill the loop just made with 9 d c, 4 d c in next loop, ch 4, turn, miss 2 d c of last loop filled, t tr in next, ch 4, t tr in next 4 times, ch 4, fasten in middle of next loop back, turn, fill 1st 2 loops with 3 d c, p, 3 d c, 6 d c in each of next 2, omitting picot, ch 4, turn, and tr over the 3d tr, (ch 4, d tr in same place) twice, ch 4, fasten in st over next 4 tr, turn, 3 d c, p and 3 d c in 1st loop, 6 d c in next, omitting p, 3 d c in next, ch 9, fasten in middle of preceding loop, turn, fill this loop with 7 d c, p, 7 d c, 3 d c to complete filling next loop, fill each of next 3 loops with 3 d c, p, 3 d c, 3 d c to finish filling next loop, * work across the group of d tr as before, 4 d c, p and 4 d c in next 3 sp, work across the sp with d c

in each tr and sp, 3 d c in next loop to the joining, and repeat.

To fill in the center:

1. Fasten thread in the 2d of the 3 sp, ch 3 for a tr, * ch 4, a tr under 7 ch loop at side, ch 4, a quadruple tr (over 4 times), in 4th of 7 d tr, ch 4, quadruple tr in 4th d tr of group of next motif, ch 4, tr under 7 ch, ch 4, tr in 2d of 3 sp; repeat, joining last 4 ch to top of 3 ch.

2. Ch 4, miss 1, tr in next st, ch 1; repeat, joining last 1 ch to 3d of 4 ch.

3. Sl st under 1 ch, ch 4, * tr in next sp, ch 1; repeat, only missing every 13th sp (in small doily) to decrease the center.

4, 5, 6, 7, 8. Same as 3d row, missing the sp over that of preceding row.

9. Ch 4 for a d tr, * ch 4, miss 2 sp, d tr in next; repeat around, joining last 4 ch to top of 1st 4 ch.

10. Sl st to middle of sp, ch 5 for a t tr, * ch 1, t tr in next sp; repeat around, joining last 1 ch to top of 5 ch.

11. Sl st in sp, ch 4 for a d tr, a d tr in each sp, all around, join and fasten off.

The motifs or medallions for the larger doily are made in the same way as for the smaller ones, save that the two connecting loops are of 10 chain instead of 7 chain;

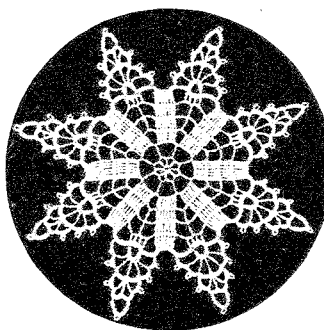
it is well to bear this in mind, as otherwise the border may be too full. On the inside fasten the thread in the same place as directed for the smaller doily, and work in the same way, with the same number of chain-stitches, except that between the quadruple treble, where it is necessary to chain 6 instead of 4, to correspond with the longer joining chain of the border. Then after working 2 rows of spaces as directed, miss every 18th space in 3d row. Make 8 more rows of spaces, decreasing as directed for the small doily.

13. For the openwork center, ch 4 for a d tr, * ch 5, d tr in 3d sp, repeat around, joining last 5 ch to top of 4 ch.

14. Sl st to middle of sp, ch 4 for a d tr, * ch 3, d tr in sp; repeat around, joining last 3 ch to top of 4 ch.

15, 16. Like 10th and 11th rows of center of small doily. Fasten off.

These doilies will serve any required purpose, and many uses will be found for them. Coarser thread may be used, if desired, and the medallions will make very lovely borders for runners or scarfs, matching the other pieces. A centerpiece can be easily arranged to match the round doilies by increasing the number of medallions in the border, with a consequent enlargement of the center. Either set may serve as a suggestion for a very pretty lace luncheon-set; or, if liked better,



Tumbler-Doily or Medallion

work the border, with the 1st row of spaces, inside, and put in a linen center. For an all-lace luncheon-set the centerpiece may have the border made as directed, the center filling-in consisting of additional rows of small spaces before beginning with the larger ones, and a tumbler-doily—which may also serve as a medallion for any purpose—matching the other doilies, is made as follows: Chain 7, join.

1. Ch 7, (1 tr in ring, ch 4) 7 times, join to 3d of 7 ch, forming 8 sp.

2. Sl st to center of sp, ch 11, (d tr in next sp, ch 7) 7 times, join to 4th of 11 ch.

3. D tr in each st of 7 ch (ch 4 for 1st d tr), ch 50; repeat, joining last 5 ch to top of 4 ch.

4. D tr in each d tr (always with 4 ch for 1st), ch 4, d tr in 3d of 5 ch between groups, ch 4; repeat, joining as usual.

5. D tr in each d tr, ch 6, d tr in single d tr, ch 6; repeat, join.

6. D tr in each of 7 d tr, ch 7, miss 3 of 6 ch, tr in next, (ch 1, miss 1, tr in next) 3 times, making 3 sp over ch of 6 and single d tr, ch 7; repeat around, join.

7. For the point or scallop work like 4th row of round doily from * to *, omitting the picot over 4th d tr—or this may be put in, if desired. Repeat for each point.

A very attractive round medallion, suitable for many uses, is had by working doubles closely over the 6th row—7 doubles on 7 double trebles, 8 doubles on 7 chain, 7 doubles across spaces, 8 doubles on 7 chain, and repeat.

An All-Lace Doily of an Unusual Design

Two balls of No. 70

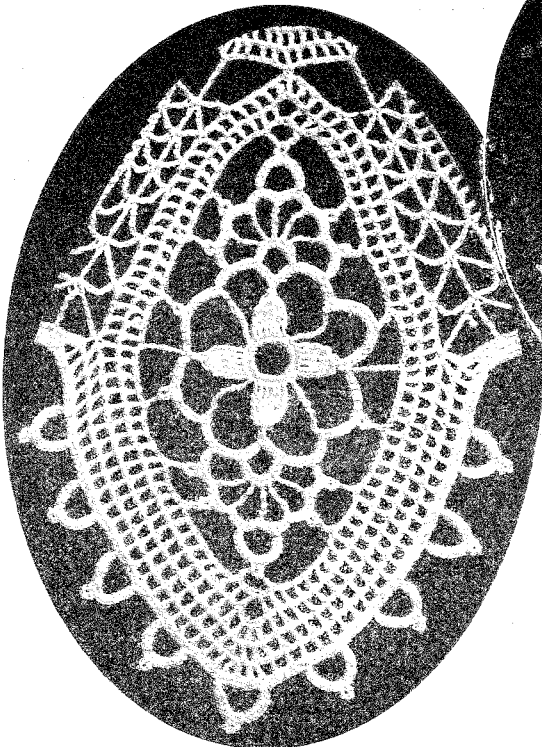
crochet-cotton were used

in making the doily illustrated: finer or coarser thread may be substituted at pleasure. The border is first made. For the motif or medallion, make a chain of 15 stitches, join.

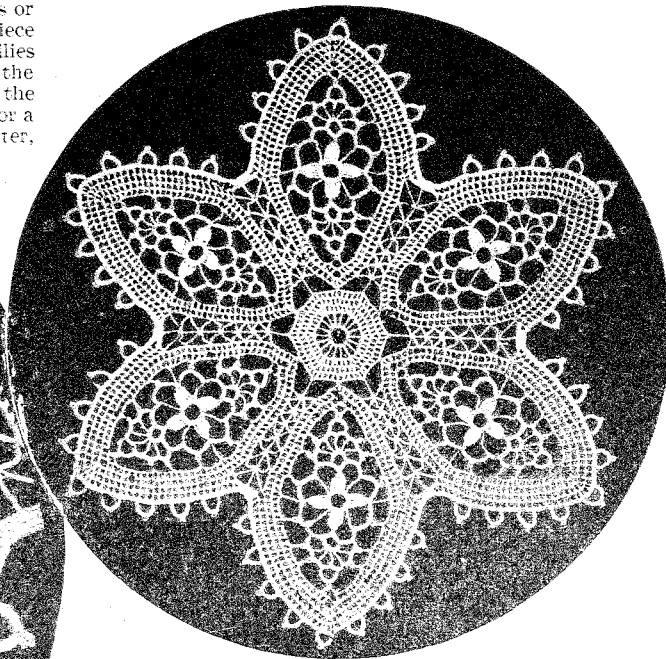
1. Ch 1, fill the ring with 28 d c, join.

2. Ch 6, a t tr in each of 5 d c (working in both threads or veins of the st), keeping top st of each on needle and working all off together to form a cluster, * ch 12, a t tr in next d c, ch 12, a cluster of 6 t tr, as before, in next 6 d c; repeat, making 4 clusters with the single t tr between, and joining last 12 ch to top of 1st cluster.

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Detail of Border Medallion

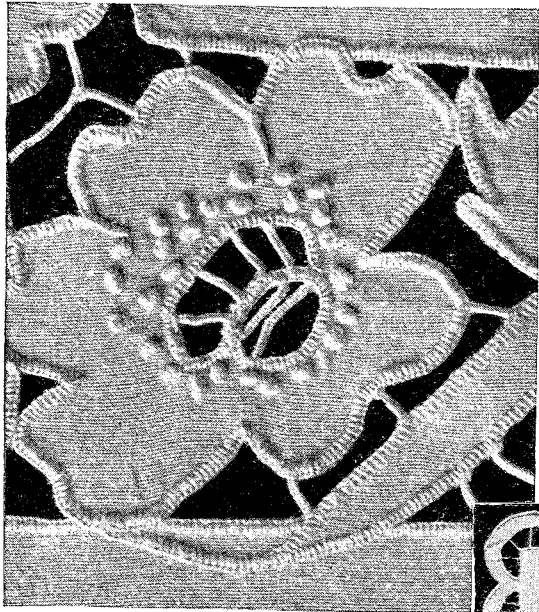


An All-Lace Doily of Unusual Design

Alluring Dining-Room Linens That Feature Our Favorite Cutwork

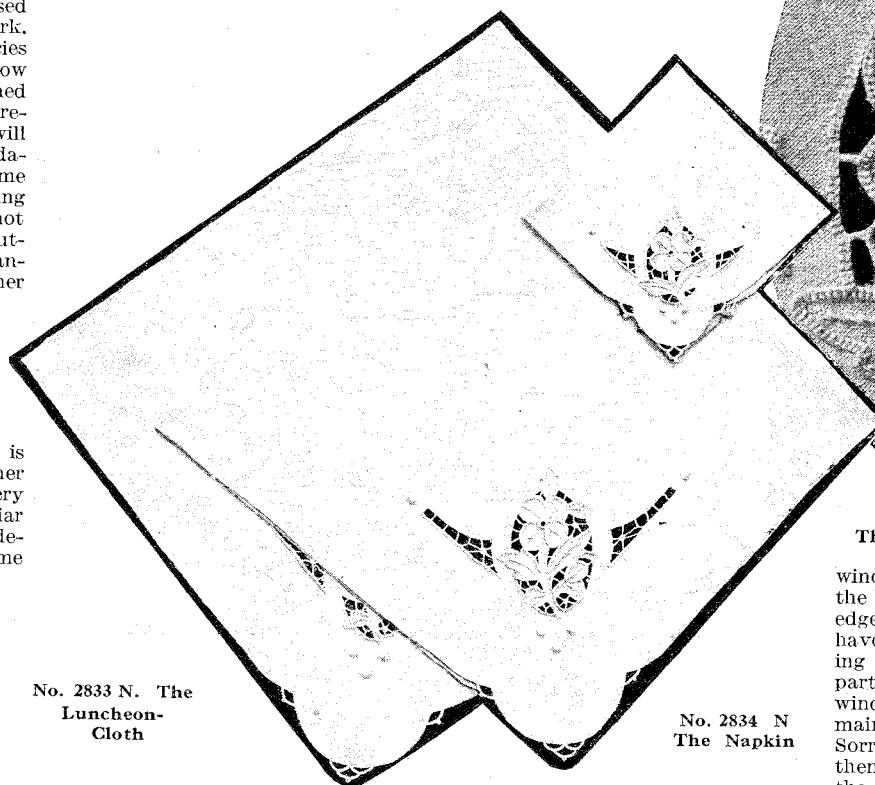
By HILMA CHRISTENSEN

THERE is no needlepoint decoration possessed of greater dignity and charm than cutwork. It never loses its witchery. Fads and fancies in embroidery may come and go—as we know they do; but cutwork, like the brook famed in poetry, “goes on forever.” Linens, such as those presented, may well become heirlooms, since the work will wear and look well as long as the threads of the foundation hold together. True, it does take a little more time than the quick, colorful stitchery which we all enjoy doing once in a while, but it is richly worth it. And it is not in the least difficult; once having mastered a bit of cutwork, you simply go on from one lovely thing to another—the fundamental process is the same, whether the chosen pattern be simple or elaborate. It consists in outlining the design with buttonholing, the purled edge of which comes next the space which is cut out. Pinstaking is most essential, since on the evenness with which the fine buttonhole-stitches are placed, and their uniformity, depends in large measure the beauty of the finished work; but care is necessary in doing anything worthwhile—cutwork is simply no exception to this rule. Very often a further embellishment is added by means of a little embroidery in satin-stitch, French knots, outline- or other familiar stitch, just enough to bring out and strengthen the design, while detracting not at all from the featured scheme of decoration.



Detail of Cutwork Band or Insertion

The thirty-six-inch luncheon-cloth and matching napkin shown have corners of simple and lovely design—a rose-spray set in an oval medallion. Outline-stitch is used for the midrib of each leaf and petal, and the coinspots or dots are done in padded satin-stitch. There are two ways of working the brides or bars; in the first they are buttonholed to match the edges, in the other they are wound or wrapped, in which case the edges may be finished with eyelet-stitch, if preferred. In the present instance the bars are wound, the edges buttonholed. Fasten in and run the outline to the first bar; lead across the space to the other side, following the stamped line, and fasten in with a tiny stitch at the other end of the bar, return to the point of departure, fasten in, again carry the thread across, as before, and returning wrap the bar of three threads closely and evenly, not allowing the winds of thread to overlap but placing them so that they form a smooth cord. Care must be taken in laying the foundation-threads of a bar to have them neither too tight nor too loose, but of even tension with the linen, and straight above the stamped line that represents the bar. After a little practise one will know just what the tension should be in order to have good results. Particular attention should be given this detail when the bars are to be wrapped. After the bars have been all put in, run along the other edge with fine stitches to the place where you started, and if you



No. 2833 N. The Luncheon-Cloth

No. 2834 N The Napkin

Showing Corners of Exceptionally Simple and Lovely Design

wish the buttonholing padded a little more firmly run the line a second time, covering the space between the first stitches; then slash through the middle of the space, snip back to the edge in several places, fold the little tabs of linen thus produced back underneath to the outline, and buttonhole over the doubled edge.

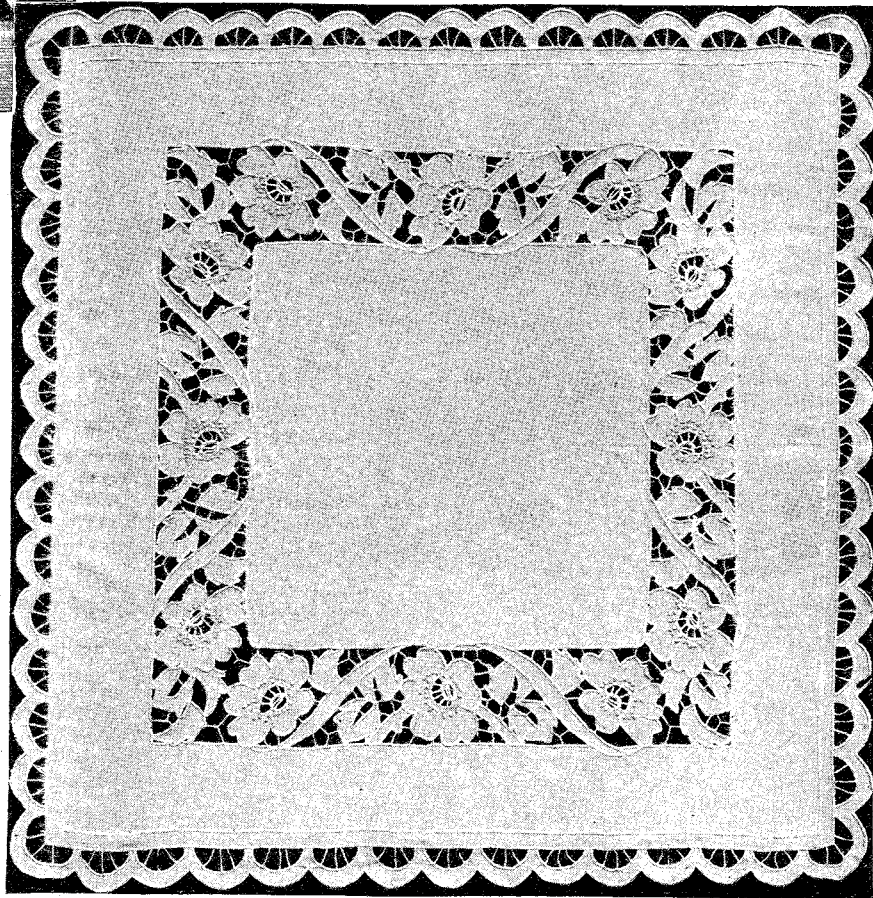
In case of the branching bars a little different method is pursued: Work the main bar—that is, the bar that extends across the space from edge to edge—as usual,

winding or buttonholing back to where the bar branches off. Lead across to the edge, fasten in, and continue until you have the three foundation-threads, catching into the linen at one end and the partially finished main bar at the other, wind as before, and continue with the main bar. Work in the same way where Sorrento wheels or “spiders” are formed; then weave a tiny wheel or web around the center, where the bars meet.

Another method of work, after the bars are in, is as follows: Slash through the space and out to the edge—always being very careful not to snip a thread of any bar. Cut carefully close to the run edge, and buttonhole over this edge, cutting only a little in advance of your work. Still another way, liked by many workers, is to start the buttonholing at first. Go around the edge with fine running-stitches, making a second row as directed: buttonhole the edge to the first bar, lead across as before directed, forming a bar of three threads and working back over it to the starting-point, then buttonhole the edge to the next bar, and repeat the process. The difference lies only in the treatment of the edge. When finished, cut away the linen close to the purling, using the utmost care not to snip the work itself; it is an excellent plan, before cutting, to launder the piece, or at least wet it, ironing when nearly dry. This helps to prevent fraying—which is perfectly obviated by the first method of buttonholing over the doubled edge.

The edge of luncheon-cloth and napkins is also buttonholed with fine, close stitches, matching those of the design. It will be found an excellent plan and a saving of time to stitch the outline on the sewing-machine; then, cutting outside the stitching, buttonhole over the edge. If liked, the cutting may allow for a narrow turn-back, so that the buttonholing may be done over the doubled edge, but this is not strictly necessary. For the triple scallop at each corner of the cloth, find the middle of the corner by folding diagonally and marking the place; buttonhole about three-fourths inch beyond this point, make a loop back to the middle, then three-fourths inch back of this, fastening in with a tiny stitch as in making the bars; return, and again lead back, making the loops of three threads, fill the first loop with buttonhole-stitches, and half the next loop, again make the three-thread loop, fastening at center of loop first filled, fill the loop last made two stitches beyond the center, take a tiny loop into fourth stitch back, working as before, and wind this loop closely; then finish filling the loop and the next one below, and continue with the edge. For the single loop at each side of corner, buttonhole about one half inch beyond the indentation of corner scallop, make a loop as before, fastening the same distance back of indentation, and fill the loop, making a picot at the top. The twelve-inch napkin is finished in the same way, save that the distance covered by the loops is not so great. If preferred,

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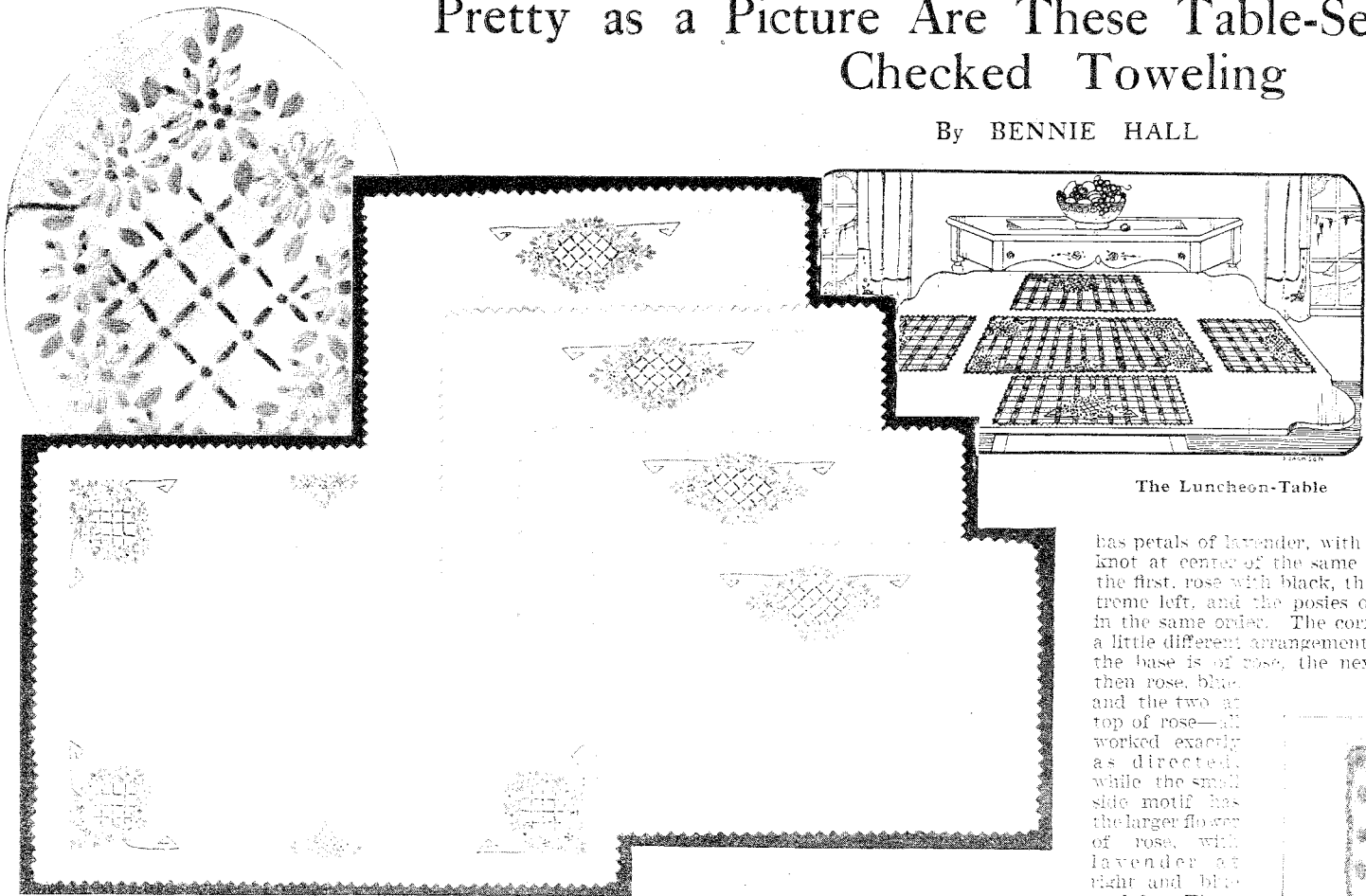


No. 2835 N. A Charming Between-Meal Cloth or Cover

Patterns may be ordered from any Needlecraft Club-Raiser in the United States or Canada, or by mail, postage prepaid, from Needlecraft Magazine, Augusta, Maine, at prices listed on page 40

Pretty as a Picture Are These Table-Sets, and All of Checked Toweling

By BENNIE HALL



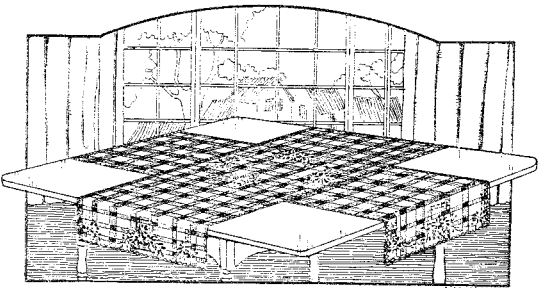
The Luncheon-Table

used for the French knots at center and for the holding-stitch at tip of each loop. Make the latter first—after having worked the French knots—leaving it slightly loose, bring the rose thread up at base of petal, pass the needle under the tiny vertical stitch of black and return it to back of work at the base of petal, drawing the loop down evenly and at the same time tightening the stitch at the tip; repeat until the petals are completed. The flower at the left is of blue, with French knots and holding-stitches of orange, the next has petals of lavender, with holding-stitches of orange, and a knot at center of the same color; that at top of motif is like the first, rose with black, then lavender, blue, and rose at extreme left, and the posies on the other side of motif follow in the same order. The corner motif of the centerpiece gives a little different arrangement or placing: the larger flower at the base is of rose, the next above, each side, is lavender, then rose, blue, and the two at top of rose—all worked exactly as directed, while the small side motif has the larger flower of rose, with lavender at right and blue at left. There

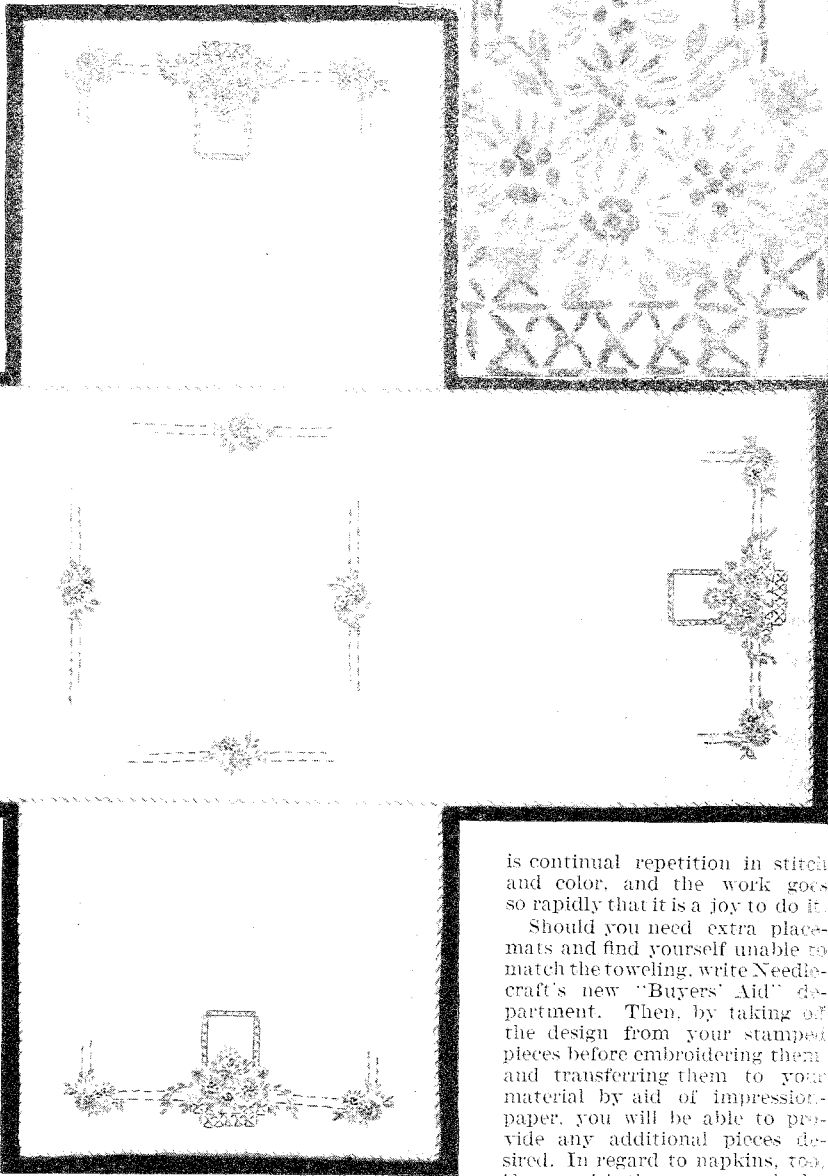
No. 2836 N. A Three-in-One Luncheon- or Breakfast-Set—Simple and Lovely

REALLY they do seem to possess every enlivening attribute—these fascinating sets of little linens. First, it goes without saying that they are most attractive—perhaps that may be deemed the chief consideration, for the handsome engravings, perfect though they are in themselves, afford little idea of the piquant, colorful charm of the finished pieces. Again, they are so inexpensive, both as to the cost of material and the work of making, that we may allow them the opportunity for fullest service without a grain—which we are pretty sure to feel when using elaborate embroideries that have taken weeks of time to do. For another thing, they adapt themselves in such friendly fashion to every informal meal—breakfast, luncheon or afternoon-tea—that we cannot help loving them; and there could be nothing more desirable in the way of table-service for summer, whether at the seaside-cottage, the country-farmhouse, the mountain-camp—or at home, where we like to make a decided change from other seasons. There are many more good things to be said of them—so many that they need not be enumerated. The worker will be sure to discover them, and rejoice.

Blue-and-white checked toweling is used for both sets, with a difference in the design for embroidery and the edge-finish. The three-in-one set, consisting of four place-mats—twelve by eighteen inches when finished, and taking the place of three doilies, to hold the service-plate, the bread-and-butter plate, and the cup-and-saucer or tumbler—and a slightly oblong centerpiece, eighteen by twenty-four inches. The place-mats are cut across the toweling in twelve-inch lengths, the centerpiece requires two-thirds of a yard; just a bit of arithmetical calculation, then, will prove the claim of inexpensiveness. But little more than two yards of the material, allowing for narrow hems where these are required, will be needed for the entire set. The edge-finish is of blue rickrack-braid, stitched close to the selvage or top of hem, so that the points on one side extend beyond, giving the effect of a tiny scallop. For the rest, we have a charming design in the simplest of stitches—French knots, loop-, outline- and darning-stitch, all “dear familiars,” developed in delightfully harmonious coloring. There is black for the accent, of course, always needed to bring out the best effect in colorful embroideries; this is used three-stranded, for outlining the long lines or scrolls, at base and side of each motif, six-stranded for the darning-stitches which form the lattice at center, and for the French knots placed at each intersection of the long stitches. For the leaves, of loop-stitch, six strands of green are used; the posies—of blue, rose and lavender—have loop-stitch petals, with the tip or holding-stitch of a different color—giving an unusually pretty effect. Taking as an example the motif at top of a place-mat, the first flower at the right or end has petals of rose; have one needle threaded with this color—six strands throughout, unless otherwise stated—and another with black, which is



Ready for Breakfast



No. 2837 N. The Crossed Runners Give Center and Place-Mats

is continual repetition in stitch and color, and the work goes so rapidly that it is a joy to do it. Should you need extra place-mats and find yourself unable to match the toweling, write Needlecraft's new “Buyers' Aid” department. Then, by taking off the design from your stamped pieces before embroidering them, and transferring them to your material by aid of impression-paper, you will be able to provide any additional pieces desired. In regard to napkins, too, if you wish them to match the set, the side motif of the centerpiece

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The Art of Bronzing Leaf-Sprays, Seed-Pods and Grasses

By HELENE GEBHART



Cattails, Milkweed-Pods, Snapdragon and Wild Oats

THERE is no more fascinating work than the preparation of native weeds, leaves and grasses for winter bouquets. It is something we can all do, too; no "lessons" in the art are required, and a bit of interested experimenting will readily produce the most pleasing results. Bronze is not at all difficult to work with; one soon becomes skilled in its use, and the ability to combine colors in an artistic way develops rapidly.

General rules are all that are needed; the individual bouquet-maker will very soon climb out of the copyist class and learn to delight in the exercise of her own judgment or fancy in decorating her gleanings from field, garden and wood. She will find an abundance of these natural materials in any part of the country which happens to be her abiding-place; and she will take all the more enjoyment in a bit of travel, far or near, once she has learned to be on the lookout for new weeds and grasses which she can make use of in this delightful way. An autumn ramble, with a picnic-lunch by way of accent, becomes a double pleasure with this end in view. And for the sake of variety one who lives in California may be able to exchange native growths with a friend in the east, and both will benefit. Sprays of eucalyptus lend themselves most admirably to this class of decoration, as does the bittersweet or winter-berry of Massachusetts. In fact, there seems no limit to usable material; and, as suggested, the work is fascinating in the extreme. It is profitable, as well, since it is not difficult to find sale for these bouquets, artistically painted and combined.

Cattails rank high among the grasses suited to this purpose, as they are so easily treated and showy; and the idea of using them in a decorative way is not new. Our grandmothers used to gather and gild them, tying them in pairs above pictures, or bunching them in vases; but because they were not properly prepared before painting they did not last long, and the "fuzz," scattering about, brought them into disrepute with the careful housewife. Now, however, we have learned how to treat them in order to prevent this, and as the bronze powders are to be had in almost every conceivable color, very lovely results are attained. Some of the shops which offer these attractive decorations name them "King Tut flowers," which seems a quite appropriate designation, as they are certainly everlasting. In gathering them, choose the most perfect ones, and as soon as possible give them a coat of orange shellac or varnish, applied with a brush to every part, or dip them in linseed-oil: glue, well diluted, has also been found very satisfactory. Personally I prefer the shellac, but either is cheaper than bronze and the mixing liquid or medium used with it, for cattails seem especially "thirsty," and will take up a great deal of moisture. By first giving them a coat of shellac—or other treatment suggested, as preferred—and allowing them to become thoroughly dry, they do not require nearly so much of the bronze. I have some that were painted three years ago, and when housecleaning-time comes I cleanse them with gasoline, give them a touch of bronze here and there, and they are every bit as nice as new—or as pretty as ever, which is saying a good deal.

The same general treatment is used for all weeds and seed-vessels which are at all porous, first removing all broken pods, leaves or stems; many prefer to do this in every case, as by thus first coating them the pores are filled and they do not absorb so much paint. However,

there are numerous varieties which may be hung in the basement, heads down, until thoroughly dry, and then painted. A little experimenting will give anyone a complete insight into this interesting work.

In regard to the colors to be used, there is a wide range for choice. Give your individual taste and imagination free rein. As a rule all stems and grasses are coated with light-green bronze. Do not paint a flower all the same shade; for example, my cattails have a base of blue, shading up to silver and copper, or flame. Other combinations will be found equally effective. The bronzes blend well, because drying so quickly; stipple them together—never try to mix them as you would oil-paints, as this will give a muddy effect, and the beauty of the work depends greatly on its delicate, distinct tinting. For the same reason there should be a brush for each color, never dipping from one into another. The brushes are not expensive, and will serve for a long time if taken care of and properly cleansed in a little turpentine after using. It is well to have two sizes, the small water-color brushes for the "touches," and larger ones—say half-inch—for work which requires a generous quantity of one color. If one is painting for sale, or doing a great deal of the work, it is wisdom to buy the bronze powders by the pound or half pound, as there is a substantial reduction in the quantity price; this suggestion is especially good in case of colors much used, such as green for leaves and stems. If several friends are interested they can buy and work together, thus combining economy and enjoyment—or pleasure and profit. The proper medium or liquid for mixing the powder can be purchased at almost any artists'-supply place. There are two kinds of this medium—one which gives a bright, hard appearance, the other a dull finish; the latter is far to be preferred, as it makes the flowers softer in tone. The mixture of powder and liquid should be of a consistency that will run easily over the surface, yet will coat or cover it with one application. If too thick, it is apt to cake. Keep adding more medium as you paint, so that the bronze will spread freely. One's own judgment must be used in details of this kind. Begin work by spreading a layer of newspapers on a large table, don a big apron and slip on a pair of old kid gloves or rubber gloves to protect your hands from the paint.

As suggested, there are few things which cannot be utilized, and as one becomes more and more interested in the work new discoveries will be continually made.



Garden-Sunflowers, Ragwort and Mullein

Milkweed-pods are very attractive, the outside painted a dark shade, with touches of gold or copper, as "high lights," and silvery tips. For the darker background or body color some advocate using the oil-paints which come in tubes, thinning with gasoline. Coat the inside of the pod with a lighter bronze, gold, copper or fire, all the pods on one stem with the same color. Remove all the dried leaves before painting the stems with light-green bronze, as they are so easily broken that it does not pay to keep them. The outside of the pod is porous, and should be given a coat of shellac before decorating if you wish to save bronze. When finished it is very showy, resembling an orchid, and adds a great deal to the collection. You may like to try, too, the following unique idea: Take a large pod and sew the edges together for the body of a humming-bird, using a long, slender pod, cut lengthwise, for the wings, and sewing one on either side. After this is done give the bird the usual treatment, find a tiny old nest, one of hair or very fine grasses is best, paint this a dark bronze, touching it with gold or copper, put the bird on it and place it on a painted spray, or among your grasses. It looks very natural and pretty in a finished bouquet, and is sure to attract admiring attention. And here is yet another suggestion for the use of the milkweed-pods—unusual and, so far as I know, quite original: When ripe, and ready to open, but before it bursts, apply a drop of glue to the tip and let it run down the seams to which the "fluff" is attached. This must be done just before the pod bursts open. The glue holds the seed-bearing filaments in place, so that they remain after the pod opens. The outside of the pod may be bronzed or left in its natural color, as liked.

The Helianthus or garden sunflower affords a most effective addition to these winter bouquets; there are many varieties, all having prominent disks or centers, and simple petals or rays, and all valuable for our purpose save the large, common sunflower—*Helianthus annuus*. Gather them after the fall rains and frosts have come, or when the yellow ray-flowers have fallen, leaving the disk with its seed-flowers or stamens and sepals. Remove some of the dried stamens, leaving the center bare, which will give it very much the appearance of a daisy. By painting the centers gold and the petals blue, lavender, or any preferred color, tipping some of them with gold, silver or fire, a very attractive bouquet can be made of these alone. Stems and sepals are coated with the usual light green. Any similar flowers can be treated in much the same way. Those which come under the head of "everlastings" are particularly good.

A flat-leaf evergreen branch works in charmingly. If you can obtain a spray of pine, with a small cone, it will prove a decided addition to your bouquet. Dried wild berries on the stem are very effective; paint the berries a bright flame or scarlet bronze. You will find an abundance of such material in your early autumn drives in the country or among the mountains, and will be well repaid for your watchfulness. The large seedpods of the scarlet poppies are also good, as are those of the snapdragon and gladioli, after the blossoms have withered and dropped and the stalks are dry. Mullein-stalks, well dried and painted blue or brown, with touches of gold, silver or copper, and a bit of flame at the top, make an unusual and effective showing, especially if you are so fortunate as to find one or two with fasciate or flattened top. Swamp loosestrife or willow-herb—*Lythrum salicaria*—with its whorls of tiny seed-vessels, silvered or gilded, at intervals along the light-green stem—is especially lovely, whether used by itself or with other things.



Detail of Cattail and Milkweed-Pods

Every part of the country has its own variety of material, and many classes are universally distributed. We are able to bring in a "foreign element," too, by purchasing the lotus-blossoms, which are to be found in almost any Japanese store. This is a water-lily—"the lily of the Nile"—and is properly cured when purchased; it is wired, also, and will "hold up" for years. One can use blue for the outer and flame for the inner petals, or any colors desired.

In addition one may suggest wild rye or wheat, iron-weed, golden-ragwort—the list is practically limitless. There is the spiny teasel with its slender sepals, "life-everlasting" with its racemes of tiny flowers which dry readily; every roadside and meadow yield their quota of tall graceful grasses, so delightful to use with the rest in order to prevent any appearance of stiffness when the bouquet is completed. The grasses can be dipped in dye after they are dry—either batik dye, or that used for coloring garments—and a touch of bronze applied after, if desired. They are prettier if colored with various tones of green. Sprays of wheat and barley alone, dyed and tinted with bronze, give a charming effect. In making up a bouquet one can arrange ten or twelve different stalks, and will find such a "nosegay" most attractive in winter when the garden is not supplying us with pretty flowers. The initial cost may seem high if one is making a large bouquet or several smaller ones; but they can be put away in the summer and brought out fresh for winter, year after year. Such a bouquet makes a delightful gift, too—a sort of perpetual remembrance; just start by giving a few of the flowers to a friend, and gradually at Christmas and other gift-making occasions, add more.

A few further hints in regard to coloring may be of value: Sealing-wax, dissolved in wood-alcohol, gives a bright paint for berries, the inside of milkweed-pods and other similar surfaces. Break up the colored wax and cover with alcohol, allowing this to stand for a day or overnight before applying to the weeds or seed-pods. Show-card paint is used extensively in these decorations, and makes a good base for various shades of bronze. The dye used for coloring straw hats is effective, especially where black paint is needed. In coloring the sunflowers a black center with silver petals will be found a very pretty combination. Diamond-dust or metallic sparklers will make the leaves appear more brilliant at night; simply dust the dry tinsel on with a little puff of cotton immediately after coating the surface with some of the medium—without the bronze. To paint the pod or flower with the bronze as usual, and when dry brush it over with the medium on one side and dust with the sparklers, gives a lovely result. A "Paisley" effect is produced by dabbing a little of each color on a large pod, like that of the milkweed, or on each of several tiny pods. Work will be dry in two or three hours after bronzing. If shellac is first used give this plenty of time to dry and soak in before applying the bronze—at least twenty-four hours.

We are nearing the season for collecting the needed materials—weeds, grasses, seed-pods and leaves; many things are ready now. Get busy; experiment with whatever appeals to you. If fortified by interest and enthusiasm you will be successful in giving to your work that individual touch which makes it different and distinctive.

NEEDLECRAFTERS' OWN PAGE

Continued from page 8

6, over, narrow, knit 1, narrow, (over, narrow) 3 times, knit 1.
28. Over twice, purl 2 together, purl 9, narrow 3 times, purl 4, knit 1, purl 9, knit 1, purl 7, knit 4.



Teazel, Loosestrife and Lotus

29. Knit 3, over, narrow, knit 1, over, knit 3, narrow, purl 1, narrow, knit 3, over, narrow, over, knit 2, purl 1, narrow, knit 2, over twice, purl 3 together, over, knit 1, over, knit 3, (over, narrow) 3 times, knit 1.

30. Over twice, purl 2 together, purl 16, knit 1, purl 9, knit 1, purl 7, knit 4.

Knitted Doily with Picot Border

By ANNA BRUNTON

(For illustration see page 8)

FOR the doily illustrated silk-finished or perle crochet-cotton, was used, with No. 14 steel needles. Any thread preferred may be substituted, with needles of corresponding size; and all interested in the new-old art of knitting will welcome a novelty. The plain center is knitted first, and this may be made as much larger as liked, or smaller; one may easily have a table-set of doilies in different sizes, with centerpiece to match. For the model cast on 6 stitches and knit across plain, knitting in the back of the cast-on stitches.

1. Knit 1, make 2 stitches of 2d stitch by knitting in back and front, knit 4.

2. Knit plain.

Repeat these 2 rows until you have 20 stitches on the needle. Knit 6 rows plain without increasing, then decrease as follows:

1. Knit 1, narrow, knit to within 3 stitches of the end, narrow, knit 1.

2. Knit plain.

Repeat these 2 rows until 6 stitches remain; bind off, leaving 1 stitch on needle to begin the picot border. To make a picot, cast on 2 stitches, making 3 stitches on the needle, knit the 2 stitches cast on, bind off 1 by drawing the 1st over 2d, knit the 3d or original stitch, and again bind off 1; this completes a picot, leaving 1 stitch on the needle, repeat for as many picots as required.

1. Chain of 3 picots, join to edge of center, missing about one fourth inch; repeat around, making 18 loops in all. A crochet-hook may be of advantage in joining the loops.

2, 3, 4. Chain of 3 picots, join between 1st and 2d picots of loop of preceding row; repeat around.

5. Chain of 4 picots, join as before in loop of last row; repeat.

6. Chain of 4 picots, join between 2d and 3d picots of loop of last row; make the little triangle or leaf, as follows: Cast on 1 stitch, knit 2, turn, knit 1, knit in back and front of 2d stitch, thus increasing 1, turn, knit 3, turn, knit 2, increase in next stitch, as before, (turn, knit 4) 6 times, bind off 1, knit 2, turn, knit 3, turn, bind off 1, knit 1, turn, bind off 1, join to next loop; repeat the row, alternating loops and leaves.

7. Like 5th row, joining a loop to each leaf and loop.

8, 9. Chain of 5 picots, join between 2d and 3d picots of loop of last row; repeat.

10. Work exactly as directed for leaf in 6th row, increasing until you have 6 stitches instead of 4, knit 6 rows on 6 stitches, then decrease to 1 stitch as before, join between 2d and 3d picots of loop of last row; repeat, making 18 leaves or points around the doily; join the last where 1st started and fasten off.

Crocheted Lace Points

By MRS. W. P. MILLER

(For illustration see page 8)

THESE crocheted points would be suitable for many of the household-linens, if worked with either coarse or fine thread according to the material with which it is used, and using a hook fine enough to give close, firm work.

Chain 13, join in a ring.

1. Ch 8, 1 d c in ring, ch 9, 1 d c in ring, ch 8, 1 d c in ring, turn.

2. Ch 7, 1 d c in center of 8-ch loop, (ch 9, 1 d c in center of next loop) twice, ch 7, 1 d c in ring, turn.

3. Seven d c under 7 ch, (1 d c, 1 half tr, 9 tr, 1 half tr, 1 d c under 9 ch) twice, 7 d c under 7 ch, turn.

4. Ch 16, 1 d c in center of 9-ch scallop, ch 14, 1 d c in center of next 9-ch scallop, ch 16, 1 d c in last d c of preceding row, turn.

5. One d c, 1 half tr, 3 tr, 14 d tr, 3 tr, 1 half tr, 1 d c, under each long ch, turn.

6. * (Ch 6, miss 3 st on scallop, 1 d c in next st) 6 times, * ch 2, 1 d c in 1st d c of next scallop, (ch 6, miss 3 d c, 1 d c in next st) twice, ch 7, miss 4 st, 1 d c in next st, (ch 6 miss 3 st, 1 d c in next st) twice, ch 2, 1 d c in 1st d c on next scallop; repeat from * to * for next scallop, turn.

7. Four d c, ch 4, 4 d c under each 6-ch loop, the 4 ch forms an open p. Sl st across the center ring and fasten off.

The points are joined together by the picots on the 4th loop of the first and third scallops.

Shell-and-Picot Lace

By CORA WRIGHT

(For illustration see page 8)

THIS lace not only makes a very attractive trim for any use, but is especially good for matched pieces, since it may be of almost any desired width. For a wider pattern repeat the directions in parentheses a greater number of times, increasing the foundation-chain accordingly. For the sample illustrated make a chain of 45 stitches.

1. A tr in 5th st from hook, (ch 5, miss 3, a d c in next, ch 3, d c in same st, forming a p, ch 6, miss 5, p, ch 5, miss 5, p) twice, ch 3, miss 2, tr in next.

2. (Ch 5, p in 3d st of 5 ch, ch 3, 8 tr under 6 ch, ch 3, p in 5 ch) twice, ch 3, 12 tr in loop at end of row.

3. Ch 3 (for 1st tr), tr in each following tr, (ch 5, 8 tr, in 8 tr, ch 5, p in 5 ch) twice, ch 3, tr in tr at end of row.

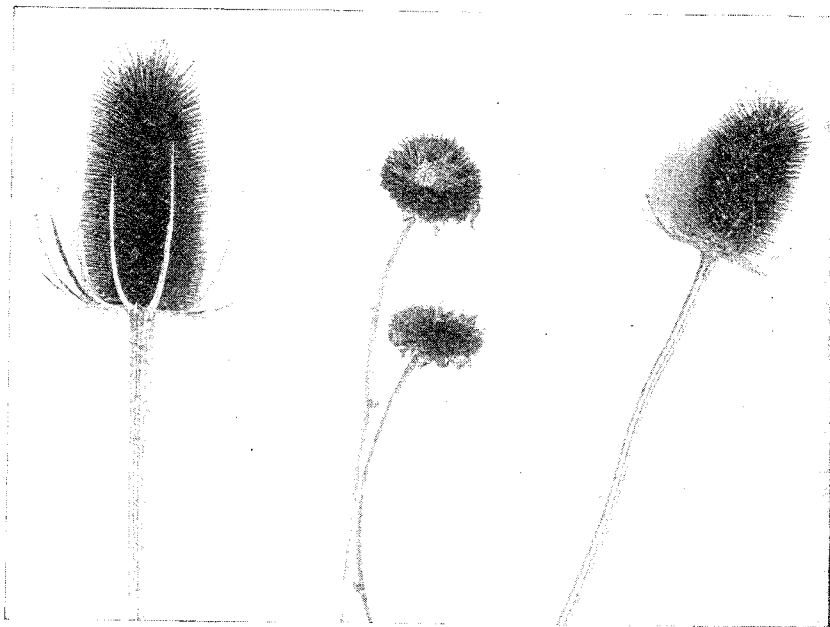
4. (Ch 6, p in 5 ch, ch 5, p between 3d and 4th of 8 tr, ch 5, picot in 5 ch) twice, ch 3, tr between 1st 2 tr of scallop, (ch 1, tr between next 2) 10 times.

5. Ch 3, tr between 1st 2 tr, (ch 3, d c in top of tr) 3 times, forming a triple p, ch 3, d c between next 2 tr;

Concluded on page 36



Detail of Loosestrife, Snapdragon, Lotus-Bud and Golden Ragwort



Detail of Teazel and Garden-Sunflower

A Smart Ensemble for One of Tender Years

The Second of a Series of Lessons in Home Dressmaking

By LILLIAN H. LOCKE, A. M.

Instructor in Household Arts, Teachers' College, Columbia University

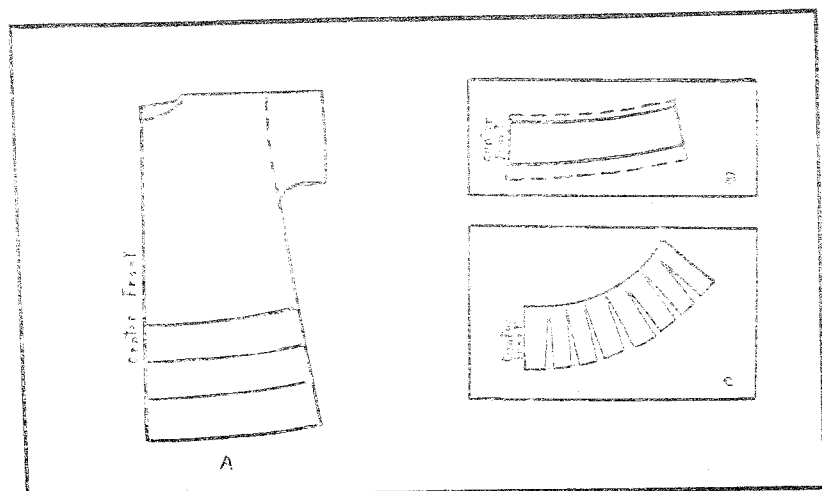


Figure II. Layout of Dress

WITH the approach of cool weather our thoughts naturally turn to coats. Nothing could be more appropriate for your daughter's fall - and - winter wardrobe than a dress and coat to match as shown in Figure I. If you made the kimono-dresses

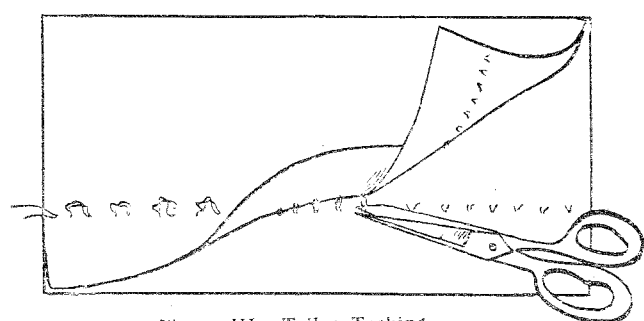


Figure III. Tailor Tacking

Last month, you no longer have any dread of attempting to give a touch of individuality to a pattern. The dress in Figure I is developed from a plain kimono such as you used last month, and any straight, single-breasted coat-pattern which closes to the neck may be used as a foundation for the coat.

Since the coat-material is used to trim the dress, it should be fairly soft but firmly woven, so that it will tailor well. The material will cut to better advantage if it has no decided up or down caused by figure or nap. Such materials as flannel, Charmeuse, close-cut velours, broadcloth or teleline are recommended, while velvet or duvetyne may be used if a more dressy garment is desired.

The material for the body of the dress may be of heavy crepe de Chine or pussy-willow to match the coat-lining, or if a heavier silk is desired, Canton, Roshanara, or flat crepe may be used.

If the coat is to be worn throughout the winter without a sweater, an interlining will probably be necessary. For this purpose a thin outing-flannel may be used, or for

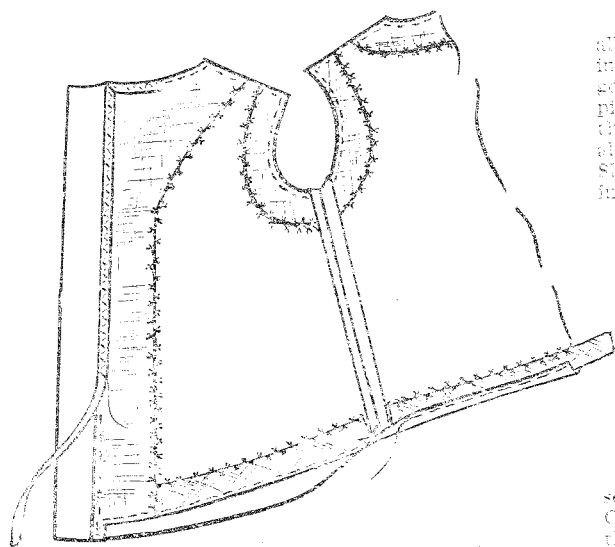


Figure IV. Interfacing Edges of Coat

will greater warmth a thin woolen flannel made especially for coat-linings.

The material for the coat and interlining should be shrunk before making up. A tailor will do this for a payment of a yard, or it may be done at home. Practically all woolen materials are shrunk before they are sold, but not sufficiently to prevent extra shrinking and puckering of seams when they are pressed. Silks and velvets do not need shrinking.

To Shrink Cloth.—Open cloth, all but center fold. Wring a sheet, dry as possible, from warm water. Roll cloth in damp sheet and leave overnight. Remove sheet, place cloth over ironing-board, retaining center fold. Cover with dry cloth or paper and press with warm iron. When first side is finished, turn cloth and press other side until dry.

To Alter Pattern for Dress.—Hold dress-pattern to child and mark a point on the center front, slightly below the hip-line, for the top line of flounces, and one on the shoulder about two and one-half inches below the end of the shoulder for the top of the armhole. Draw a line from the point on the center front to the side seam, parallel to the bottom. Divide the space between this line and the line on which the hem is to turn into three equal spaces for flounces. Connect the point on the shoulder with the underarm seam. Figure II—A. Cut the sleeve away on this line.

Before cutting up the lower section to make the pattern for the flounces, cut the body of the dress according to the pattern as it now is. Mark all seam-allowances, notches, hem-line, and the lines for attaching the flounces with tailor tacking. Figure III.

To Make Tailor Tacking.—Fold pattern back along perforations or lines to be marked. Use double thread and no knot. Baste evenly (stitches about one half inch long) along line to be marked. Leave a loop of thread between each stitch. Later the two thicknesses of cloth are pulled apart and the

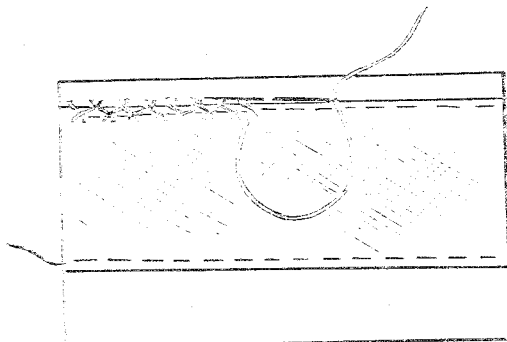


Figure V. Catch-Stitching

basting clipped midway, leaving a line of thread-ends to indicate all stitching-lines.

To Make Flounces.—Remove pattern, cut away hem-allowance, and cut flounce-sections apart, noting the order in which they are removed, since it is important that they go back in the same order. Lay each section on a fresh piece of paper, add three-eighths of an inch to the top and three-fourths of an inch to the bottom of each for seam-allowances and a slight overlapping (Figure II—B). Slash each new section from bottom nearly to top, allowing about one inch between slashes. Open the slashes about one eighth inch at the bottom and pin to a fresh piece of paper. Cut around outside of slashed pattern (Figure II—C). The circular flounces are cut from this pattern, of material like the coat. The flounces for the bottom of the coat are developed in the same way from the lower section of each piece of the coat-pattern.

The flounces may be lined with the silk used for lining the coat, or if less silk is desired, they may be machine-hem-stitched on the lower seam-line and cut through the hem-stitching, leaving a pleated edge.

To Make Dress.—Baste, stitch, and press underarm seams, using plain seams which later may be overcast. Carry underarm seam higher than in a kimono-dress, to the point where a comfortably close armhole is secured. Turn, baste and press hem for finishing later. Do all



Figure I. Dress and Coat To Match

pressing on the wrong side where possible, using a moderately hot iron, and a damp (not wet) cloth between dress and iron. Frequent and careful pressing is one of the secrets of good work with silk and wool. Seams pressed before stitching are truer and not so apt to pucker. Press after stitching to remove marks of bastings.

Slash neck at center front deep enough to permit head to slip through easily. Finish this edge with a narrow bias-binding. Cut collar from coat-material and finish to correspond to flounces. Join collar to neck-line. If collar is lined, stitch collar to neck of dress, right side of collar to wrong side of dress-neck. Turn in raw edge of lining, cover seam with lining and hem to line of stitching. If single, stitch collar as before, covering seam with narrow bias facing which is stitched the first time with the collar. Turn facing back on dress, stretching lower edge to fit neck. Baste and hem to place.

A neat way of joining flounces so that no stitching is visible is to place the upper seam-line of the flounce on the line indicating the position of the flounce on the dress. Place right side of flounce to right side of dress, with lower edge of flounce turned toward the neck of the dress. Baste and stitch on

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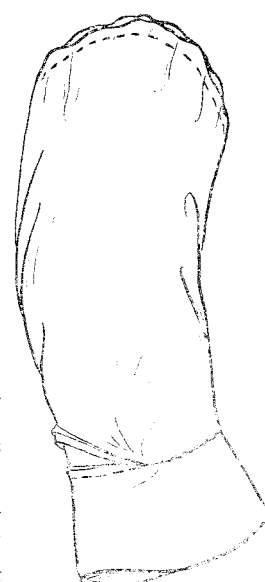


Figure VI. Lining Coat-Sleeve



Figure VII. Lining Coat

Good soup -

It almost goes without saying that people eat soup because they like it. But don't overlook the fact that you really want soup because you need soup.

Soup quickens the appetite and strengthens the digestion. Eat soup every day if you wish to get the most enjoyment and the most benefit from all your food.

See how a delicious plate of Campbell's Tomato Soup gives a new sparkle to your dinner tonight!

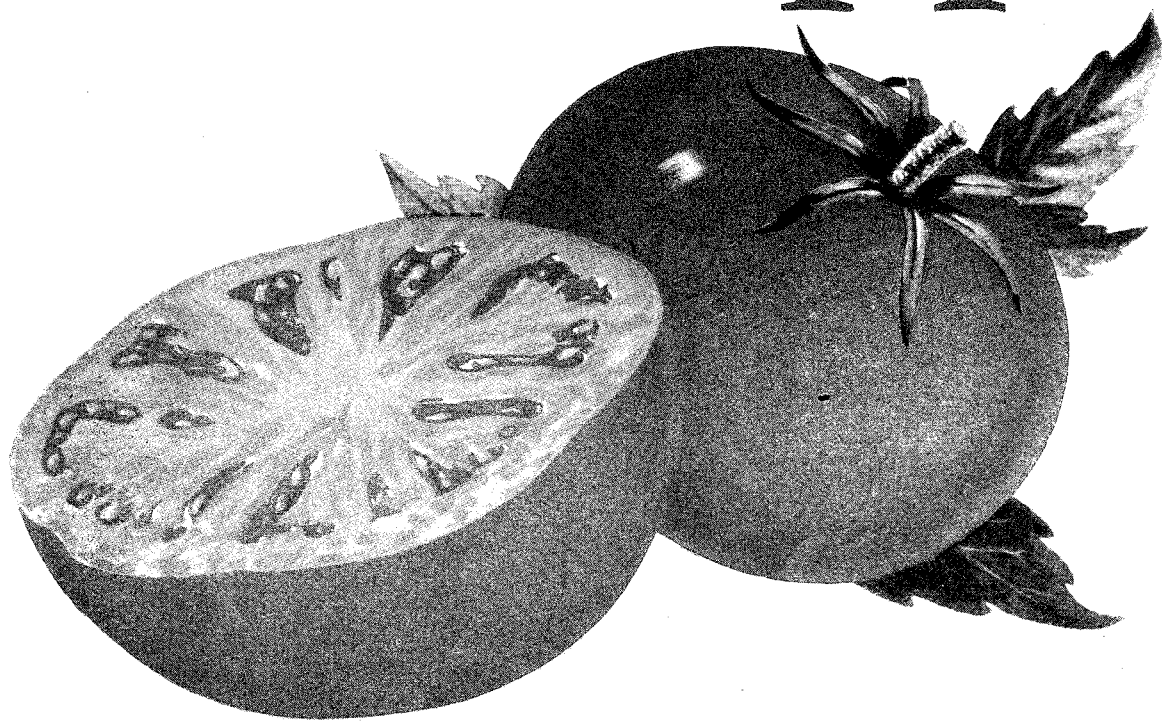
The pure tomato juices and rich tomato "meat" strained to a fine puree, blended with fresh country butter, seasoned with delicate nicety by Campbell's chefs.

What a wonderfully appetizing start-off for the meal!

21 kinds
12 cents a can



Good appetite -



Here's a happy exhibition—
Campbell's Kids in competition.
Ribbon winners in nutrition—
"Soup for you" is their ambition!

Good health !

IT does seem that apparel for the little folk grows more interesting and fascinating and altogether adorable with every passing day. And isn't that exactly as we would have it? Of course it is. We all take the utmost pleasure in fashioning pretty, quaint and distinctive garments for our small people; it warms our hearts to see bright eyes sparkle and rosy cheeks dimple with smiles. Isn't that true? And since no part of a wee one's attire possesses quite so strong an appeal to the heart of a small maid or man as does the cunning coverup, there is quite as much joy in the taking and wearing as in the making and giving; so we have again the two-way path of bewitchment.

Mother-Goose ditties in themselves are not new, yet they are never old—which amounts to the same thing; they enjoy perennial youth, and each succeeding generation brings its full quota of kiddies to delight in them. Then when they are illustrated on modish little garments which are a joy even when unadorned, nothing remains to wish for. Not least among the enticements of these smart coverups, too, is the fact that they are so quickly and easily made ready for the gift-box. The outlining of the pictures and the accompanying inscriptions is done entirely with black—three-stranded—so there are no colors, this for hair and that for eyes, and another for something else, to be sorted out and arranged. One can go right ahead with the work, and when one wee apron is completed will be very sure to make choice of a second—and third, and fourth, all the way up to seven! The wise mother, too, will see in these pretty, interesting things the finest opportunity imaginable for giving little daughter a lesson in the use of the needle. Ordinarily, there are objections more or less strenuous to such teaching on the part of the small maiden who is to receive it. In this case, there will not be, however—she will love it. And when she has entered upon the joy of making, all herself, a gift for little sister or brother, it will be far more difficult to get her away from her stitchery than to keep her at it.

From the upper lefthand corner little Miss Two-to-Four (No. 2823 N) smiles upon us in a cunning apron of pink chambray. It is a real "not-a-seam"—back, front and shoulder-straps cut all in one piece; the edges are finished

Mother-Goose Rhymes on Little Aprons

By HELEN GRANT



with a narrow hem and a trim of rickrack, set on so that the points on one side of the braid extend beyond the edge of the hem—making a pretty, serviceable finish with almost no work. Under the arm at each side of the front is a buttonhole, and at each side of the back a corresponding pearl button; there is no other fastening. The neck-opening is rounded at the back and cut to a point in front, and is plenty large for an easy slipover. By way of decoration, there is a little lady reaching for a star—as a good many of us grownups are apt to do occasionally, you know—which keeps right on twinkling. Perhaps the dear little rhyme of long ago doesn't exactly belong to Mother Goose, but every one of us knew and loved it as children, as the wee folk know and love it to-day!

*"Twinkle, twinkle, little star,
How I wonder what you are!
Up above the world so high,
Like a diamond in the sky."*

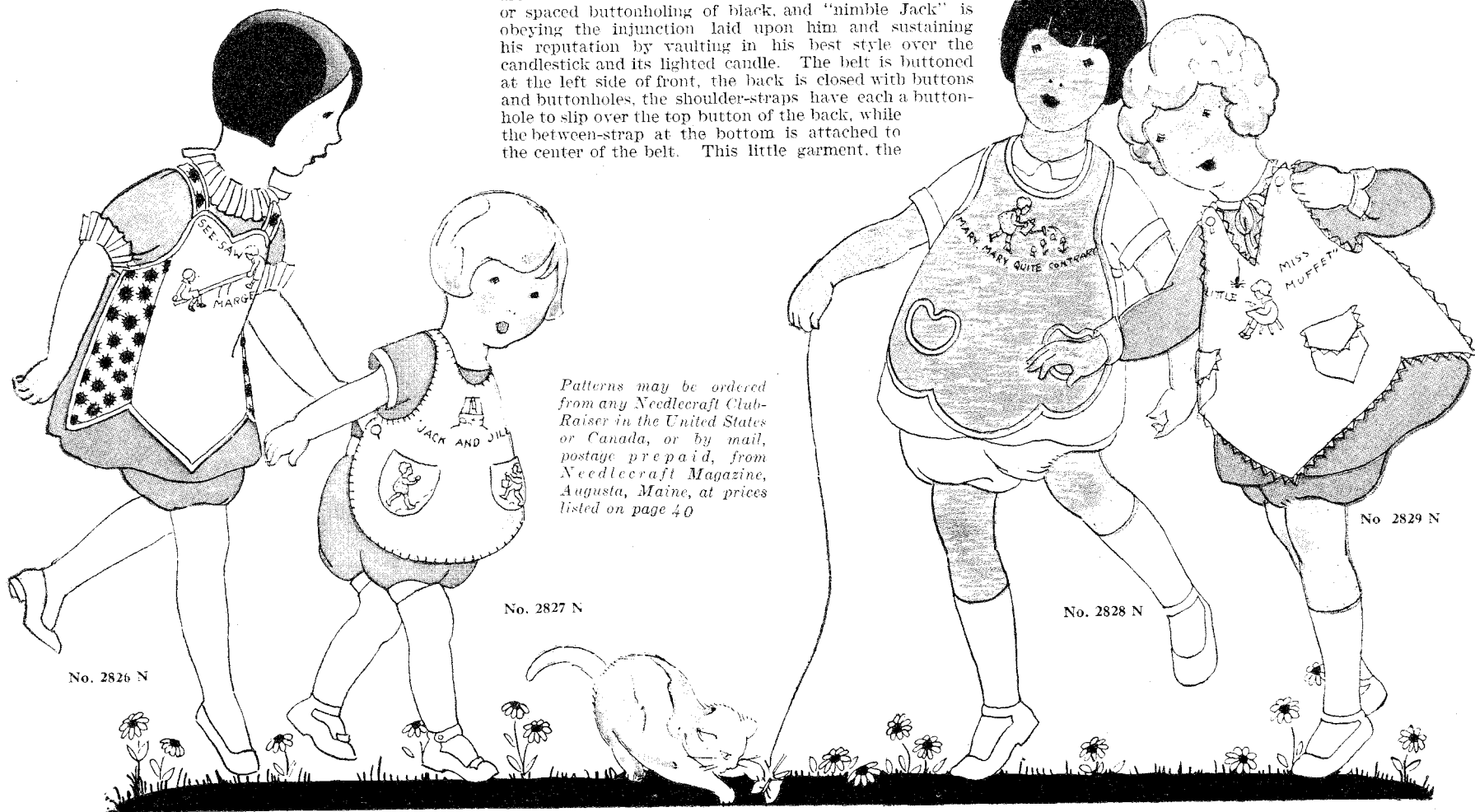
There is a star on each cunning patch-pocket, too, while the cut-in tops have the rickrack finish.

Little brother's creeping-apron (No. 2824 N) is made of pink suiting, durable and, of course, fast-color. Edges are finished with a narrow hem, held by blanket-stitching or spaced buttonholing of black, and "nimble Jack" is obeying the injunction laid upon him and sustaining his reputation by vaulting in his best style over the candlestick and its lighted candle. The belt is buttoned at the left side of front, the back is closed with buttons and buttonholes, the shoulder-straps have each a buttonhole to slip over the top button of the back, while the between-strap at the bottom is attached to the center of the belt. This little garment, the

to the upper portion of the skirt) being of the cretonne; the middle part or top of skirt, on which the design is outlined and which is joined to the yoke by a seam, being of the white goods. Edges are bound with bias-binding, including the inverted scallops of the border; and ties—about eighteen inches in length and of wide tape or any preferred material—are sewed to each underarm corner of the skirt, which represents a wee apron in itself. As to the outlined decoration, a very perky, wideawake maiden—the selfsame Mary, of course, who "had a little lamb"—is hurrying to school with her books under one arm and dragging the storied lamb along on wheels; so he could not help following, even if he wanted to!

Similar materials—posy-powdered percale, delicate and dainty, and white suiting—are used in the make-up of a cunning, three-part apron (No. 2826 N); there is a center panel of white, on which two small people, one at each end of a "seesaw" laid across a

(Concluded on page 3)



Patterns may be ordered from any Needlecraft Club-Raiser in the United States or Canada, or by mail, postage prepaid, from Needlecraft Magazine, Augusta, Maine, at prices listed on page 40

Nothing can take the place of Fels-Naptha!

It isn't work that steals away youth — or takes the bloom from pretty cheeks. It's the work you do **needlessly**.

Do you want **extra** help with the wash?

Nothing can take the place of Fels-Naptha!

Do you want a "lift" with the cleaning about the house?

Nothing can take the place of Fels-Naptha!

Are you tempted to try new things for washing and cleaning?

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Smell the naptha
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THE GOLDEN BAR WITH THE CLEAN NAPTHA ODOR

School-Bags That Will Delight the Heart of Any Child

By BEATRICE FERRELL



Baby's tears are just so much burned-up energy

WHEN Baby cries, his precious energy goes into tears instead of growth... The little fellow's strength is sapped... Crying burns up twice his normal energy.

And Medical Science agrees that skin misery causes most of Baby's tears.

Millions of mothers have found Mennen's the one powder best suited to the needs of Baby's tender skin... the one powder that will stop those pitiful wails of pain and put a check on wasted energy.

Mennen's was the first Borated Talcum. And it has been the choice of doctors and nurses for over half a century.

Each downy fleck of Mennen's is as thirsty as a little porous sponge. Swiftly... ever so gently... it dries the irritating moisture—from perspiration, bath-water and wet diapers—that lodges in the creases of a baby's skin.

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After several dustings with this soothing, cooling powder, Baby will be smiling thru his tears—skin all healed and comfortable and precious energy conserved.

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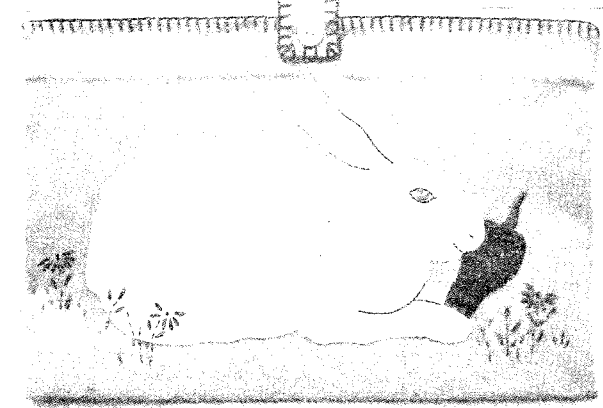
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AFTER a long, happy vacation, the little folk as well as grownups find it difficult and perhaps a bit irksome to get into the routine of

everyday life again. The idea of school is not enticing; numbers are not to be mentioned in the same day with bird-songs, and the very nicest way in the world to learn the addition-table is to count ripe apples in the orchard! We all know that, of



No. 2838 N. Peter Rabbit Goes to School

course, and so we cannot find it in our hearts to blame the lad or lassie of our household for breathing a little regretful sigh; but, since there must be an end to the summer playtime, we are wise to provide an interesting school-bag—or two, or three, as may be required—for the going back to lessons. It will help out wonderfully—be sure of it.

They are simple and easy to make, these intriguing carriers, and so quickly finished that the time spent on them, one or all, will never be missed. A rabbit, almost as big as the real bunnies which the little ones love to cuddle and pet, and quite as natural as life, is applied on a bag of linen-finish material, soft tan in color, and very durable; he is placidly munching a carrot, and has an air of content it is good to see. The applique is of the simplest order; cut the patches—the carrot first, of orange crepe—outside the stamped line, say a quarter-inch, turn under to the stamping and fell with fine stitches of self-color thread. The edge may be turned evenly and basted, if preferred, or pushed under with the point of the needle as the hemming progresses; in either case the outline must be as smooth and exact as possible. The rabbit is of brown crepe, and will go a long time without having to pay a visit to the laundry; there is a touch of embroidery—a bit of carrot-stalk in green satin-stitch, and a round, pink eye, with a little black outlining to bring out Master Bunny's best points—while the posies have petals of loop-stitch, in orange, with a black French knot at center; stems are of darning-stitch and leaves of loop-stitch, in green, all using three strands of embroidery-cotton. An appealing idea is that the applique is useful no less than decorative, since bunny serves as a pocket to hold a wee handkerchief, or pencils, or eraser, or whatever his small master or mistress may decide to place therein; beginning an inch or so from his perky ears, the back is

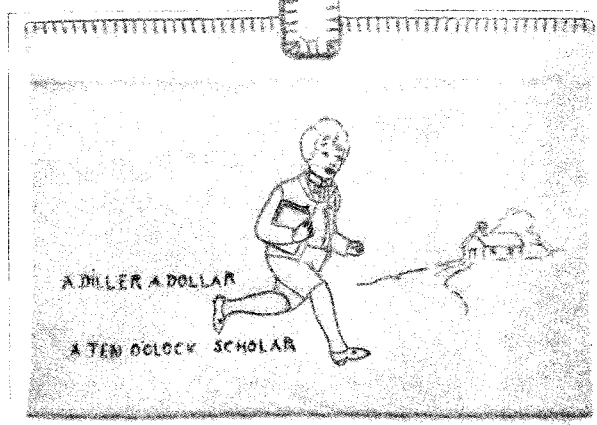
finished with a narrow hem to the slope, leaving a generous opening. The sides of the bag are seamed, and the top finished with a hem of substantial width—one and one-half inches—the hem being topped in its turn by a row of blanket-stitch or spaced buttonhole-stitch in black. The handle, thirteen inches long and one and one-quarter inches wide, when finished, is of two thicknesses of the material, edged also with the blanket-stitching, not quite so deep, and has one end sewed inside at the back, the other coming outside, in front, being held by a large pearl button.

The second bag is quite the same as the first, so far as the material, top finish and handle are concerned, but entirely different in decoration. A belated young gentleman, hatless in his haste, is hurrying as fast as his legs can carry

nose, yellow for hair and tie, and green for jacket and trousers; and, as suggested, yellow for the schoolhouse and green for its surroundings.

Fascinatingly quaint is a container for "books and pencils," of gray crash or homespun. The pencil-case is of brown crepe, open at the top and with a rounded flap, felled in place as directed; the lettering is in black outline, the handle which a very roguish-looking lad carries on his arm, consisting of several close rows of the stitch. Outline-stitch, too, also in black, serves for the remainder of the work, save for the single stitches

which are used at the bottom of the trouser-legs and go to the making of the frilly collar; there are dots of red for face-markings and a red mouth; and the buttons on the blouse and top of each shoe are also of red, buttonholed from center to edge with



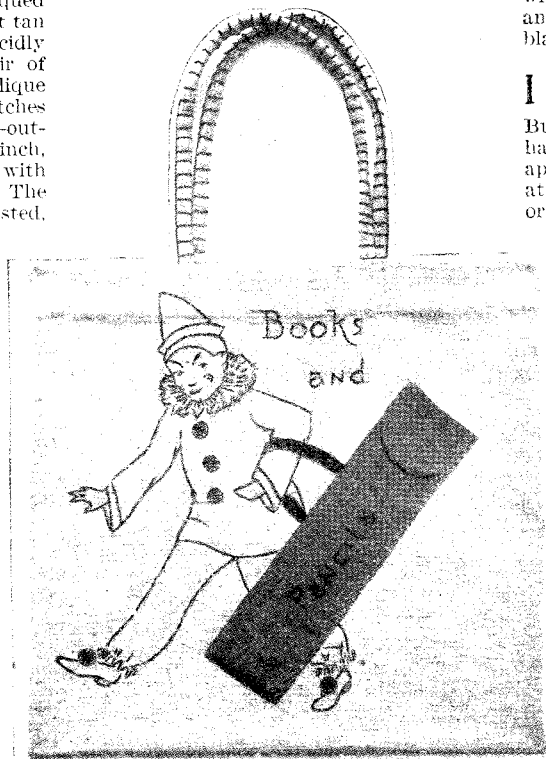
No. 2839 N. Entirely Different in Decoration

him to the little yellow schoolhouse on the green hillside—at least, we will hope that is his goal, and that he will learn the lesson of promptness so well that he will never again have to be named "a ten-o'clock scholar."

The work is done entirely in outline, with a few darning-stitches—black for the lettering, for shoes and stockings, for hands and book, vest, collar, eyes, mouth and

three strands. A hem, one and a quarter inches in width, finishes the top of the bag, and the handle is of double thickness, three-fourths inch wide, folded again to three-eighths inch, and worked over with blanket-stitch in black.

I HAVE learned a "short cut" in mending which I find very helpful: Busy mothers all know what it means to have a little one come in with a rent in apron or frock which should be mended at once, or at least caught together in order to prevent further disaster—"a stitch in time saves nine," always. But when thread and needle are elsewhere, we are inclined to let it go until a more convenient season. I have a box in the drawer of my kitchen-table, containing a spool of white thread and one of a darker color, each with several needles threaded on, and a knot in the end of the thread to prevent their slipping off; there is a thimble in the box, also, and a tiny pair of scissors. All I have to do is to slip back along the thread all the needles but one, cut off the length desired, make the knot, and I have a threaded needle, knot in the end, all ready for instant service. This is a hint for the gift-box, as well. If you have an elderly friend, or one whose eyes are not strong enough to thread a needle easily, put several spools of sewing cotton and silk, threaded up in this way, in a pretty box and see if the gift isn't appreciated. — Mrs. A. K. King, New Hampshire.



No. 2840 N. A Quaint Container for "Books and Pencils"

Patterns may be ordered from any Needlecraft Club-Raiser in the United States or Canada, or by mail, postage prepaid, from Needlecraft Magazine, Augusta, Maine, at prices listed on page 26

Answered by the Editor

PLEASE tell me what is meant by "fasten off" in tatting. —Mrs. O. H. Indiana.

(Finishing off the row or round by tying and cutting the threads.)

PLEASE tell me what the word "pagot," used in directions for knitted lace patterns, means? —Martha Nagel, Illinois.

(Pagot is a short term for "thread over twice and purl two together," or purl-narrow. As a rule this explanation is given in the directions where the word occurs.)

WILL you kindly tell me the significance of tr, ch, sp, d c, and so on, used in crochet directions? I am sorry to seem so ignorant. —Mrs. F. Mendoza, Philippine Islands.

(And I am glad to help you. Tr is the abbreviation of treble, ch of chain, sp of space, d c of double crochet, and so on, and the star is used to save repetition. See directions for crochet-stitches—appearing on this page.)

I WISH to make some coffee-mats of beads, in pretty designs of different colors. Have seen two or three in Needlecraft, but wish more, as I think they make lovely gifts for a housekeeping friend. Should like to know also about materials. —Mrs. G. C. C., California.

(Write any of our bead-advertisers, who will give you information and prices of the needed materials, and will probably be able to suggest new designs. Many cross-stitch patterns may be readily adapted to this class of work. Should you succeed in working out some especially attractive mats I hope you will share them with other needlecrafters by sending them to be illustrated.)

PLEASE tell me what it means to "work forty stitches in pattern" or "knit six inches in pattern," as I see directed often for sweaters. —Mrs. C. B. D., New York.

(You will find that a certain stitch or number of rows is designated as "pattern," I think; for example, for the first row you may knit one and purl one, and returning work in the same way, purling one and knitting one, alternately. Repeat the two rows. This is one of the simplest of patterns. To work so many stitches or rows or inches "in pattern" continue this—or any pattern for which directions are given in the description of the sweater you wish to make—as stated.)

WILL you kindly tell me how to do Wallachian stitch, in embroidery? I have a centerpiece calling for this, but do not know how it is worked. —Mrs. C. B. Lambert, Canada.

(Wallachian stitch is simply button-holes-stitch, familiar to every needle-woman; take these stitches close together from center to edge of flowers, covering the material perfectly with the purl forming the outline, and from middle to edge of leaf, slanting the stitches somewhat. Wallachian embroidery, so called, which was very popular a few years ago, is said to have originated in Wallachia, a town in Roumania—this probably accounting for the fact that it is also called Roumanian embroidery; however this may be, it is easy and quick to do, and richly effective when completed. We are soon to have a cover design in this work—a very lovely luncheon-set, which you, with others, will appreciate.)

I AM still having a little trouble with the pretty "Trinity Lace," knitted, in the February issue, and with the knitted lace with turned corner, same issue, twelfth page. Can you help me with them? —Mrs. J. L. B., Rhode Island.

(We are reprinting the "Trinity Lace," which is so very simple and pretty that many new readers will be glad to have it

A good friend has worked out the corner, and I am glad to give you the result of her investigation: "To begin, cast on twenty-eight stitches, one more than given in the printed directions, and work the first row as directed to within five stitches of the end, then narrow, over, narrow, knit one. Knit the second row through the last 'narrow,' when you should have two stitches, then over, knit two, this taking the place of knit three. Continue to the sixteenth row as directed, omitting the last 'over' in thirteenth and fifteenth rows, and knit the sixteenth row as follows: Over, narrow, purl eleven, knit three, narrow, over, knit one, over, narrow, knit three, narrow, over, narrow, knit one." It cannot be too strongly urged upon contributors of knitted patterns that they be very sure the directions are absolutely correct, since the stitches cannot be readily counted by one who is preparing copy for the printers, as can designs in crochet or tatting—that is, it is difficult to correct errors, especially in intricate designs, without unraveling the work. Sometimes a carbon copy of her directions is sent a contributor so that she may knit these through and detect any error before the first copy gets into print; but even then there is sometimes trouble, as in case of the knitted corner. However, we will all do our best to prevent mistakes, and to promptly correct any that may creep in. Copyists are not infallible, yet all copy is revised or reread by pattern and every effort made to have it correct.)

Directions for Stitches in Crochet

Chain (ch): A series of stitches or loops, each drawn with the hook through the stitch preceding.

Slip-stitch (sl st): 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 (sc): 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 (dc): 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 (tr): 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 (h tr c): 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 (l tr c): Like treble until you have the three stitches on needle; thread over and draw through one, (thread over, draw through two) twice.

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

Triple treble crochet (t tr): 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.

Space (sp) in filet-crochet: Open squares or meshes formed by chain 2, miss 2, treble in next stitch.

Lacet (lct): A fancy network often introduced into filet patterns, to give variety, or to pick out parts of the design.

Open lacet: Chain 5, miss 5 stitches, treble in next.

Close lacet or bar: Chain 3, miss 2 stitches, double in next (or into the open lacet), chain 3, miss 2, treble in next.



Betty Makes a Hit!

By MARGARET DIXON

SHE leaned against one of the great porch pillars—a slim figure in old gold flannel—eyes on the postman she had glimpsed at the end of the block.

Bob spoke. "Louise, Betty has to come! Arnold wants to know her."

"But she won't come," Louise said slowly.

"She'd be miserable if she did. All she had to wear while I was there last year was one faded linen." Her voice thickened with tears. "I'd rather have her here for the wedding than any girl I know! But when she writes it'll be some brave excuse."

The postman came up the walk. "Only one today, Miss Louise."

She tore open the letter, read aloud:

Dearest Louise:
Congratulations! I always wanted Bob for a cousin. As for that house party, I can hardly wait. If you knew how I'd been longing for parties, boating, dancing . . . Oh, I'm coming. Louise. Count on my coming. Lovingly, Betty.

At the station next day with Bob, his college chum Arnold and several guests, Louise scanned the passengers eagerly. "Watch for a girl with brown eyes and brown hair," she warned. "Not much style about her, but the loveliest kind of smile." Her voice faltered. "Do you suppose she missed—?"

"I'm afraid so," came Arnold's steady voice. "Unless she was in the parlor car." His gray eyes swept the length of the platform. "That slim person there by the farther window—in the blue and tan—could that possibly be—?"

The slim person turned her radiant face full upon Arnold, upon Louise, came gladly, gloriously to them . . . perfection from the tip of her strapped tan pumps to the ribbon-brightened tan of that audacious little hat!

"Why—why—Betty!"

She came down to dinner in a pale green creation, delicate and cool as a leaf under mist. Louise gazed down the length of the shining table—at rainbow dresses of her guests. All of them more expensive than Betty's, but not one so incredibly lovely.

"Did you ever see such a change?" Louise whispered to Bob.

He shook his head. "Never!"

"Come up-stairs," Betty invited Louise a few hours later.

"May we come too?" cried Susan, one of Louise's bridesmaids. "We've been looking at each other's dresses; now we want to see yours."

Betty led them to where the maid had hung her soft things. "Such a miracle's happened that I really want to share it."

First came a geranium crepe de chine, revealing exquisite touches of beading and self-embroidery. Next a gold-leaf chiffon, festooned with filmy lace.

There were mingled exclamations of ad-

miration—awe. "Oh, if I could afford such clothes—"

"That's what I want to explain," cried Betty, excitement flushing her cheeks. "They really cost only a little. I've never had pretty clothes before. Louise knows how miserable I felt last year when she came to see me. But after she left, I wrote to the Woman's Institute, and oh, the good-looking things I made from the very first!"

"Betty!" Susan's voice rang out in wonder. "You didn't make these dresses!"

"Yes, I did. Institute methods are surprisingly easy. Why, it's actually fun! I look at a picture I like, buy the goods and make it. That golden pheasant cost only \$7.75. That pencil blue flannel only \$11."

Louise's eyes were shining. "Oh, I can hardly believe it!" she was saying. "It's all so wonderful. Do you think the Institute would help me too? You know Bob and I will have to go slow for a while."

"I'm sure it would," smiled Betty. "It helped me to find more happiness than I ever dreamed possible."

Thousands of women and girls have learned the secret that meant so much to Betty. It is fun to make your own clothes when you can wish for a dress, and almost before you know it—have it. When you can need something for some occasion, and without any problem at all—wear it.

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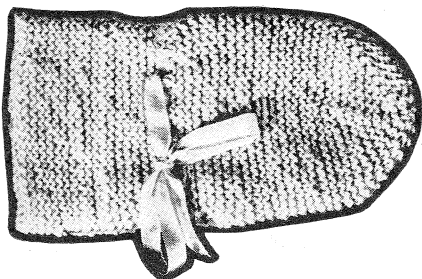
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Infant's Thumbless Mitten

Infant's Thumbless Mitten

THIS little mitten is made on the "bag" principal without any separate place for the thumb, as very young babies are more comfortable when wearing this shape.

Materials required are 1 ounce of pink Saxony, a very little white wool of the same make, a pair of steel knitting-needles, size 14, and three-fourths of a yard of narrow white ribbon.

Cast on 50 stitches with the pink wool. Knit 16 rows plain.

Join the white wool, and knit 2 rows. Knit 4 rows with pink.

Knit 2 rows with white. Break off the white wool.

Knit 14 rows with pink.

39. Knit 1, * make 1 by putting the thread over the needle, knit 2 together, repeat from * and knit the last stitch.

Knit 39 rows plain.

79. * Knit 8, knit 2 together, repeat from * to the end of the row.

Knit 3 rows plain.

83. Knit 7, knit 2 together, repeat to the end of the row.

Knit 1 row plain.

85. Knit 6, knit 2 together, repeat to the end of the row.

of the sock is knitted in stocking-stitch (knit 1 row, purl 1 row), and the shoe part is knitted with pink wool in garter-stitch.

Materials required are one half ounce of Saxony in pink, one half ounce of the same wool in white, 3 steel knitting-needles, size 14, and three-fourths yard of narrow ribbon.

Cast on 42 stitches with white and work in rows on two needles.

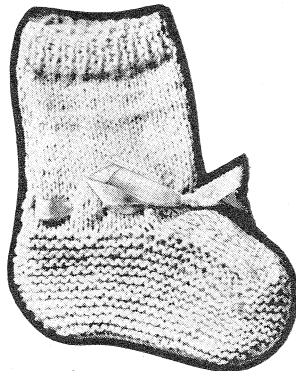
1. Knit 1, purl 1, repeat to the end of the row.

Repeat this row 5 times.

Knit 1 row.

Purl 1 row.

Join the pink wool and knit 1 plain row and 1 purl row with this.



Infant's Knitted Bootie

Knit 2 rows with white. Knit 2 rows with pink. Break off the pink wool.

Knit 14 more rows in stocking-stitch with white.

29. Knit 2, * make 1 by putting the wool around the needle, knit 2 together, knit 2, repeat from * to the end of the row.

Knit 3 more rows in stocking-stitch and break off the wool.

Take the first 15 stitches off on to a spare needle.

Join the white wool to the next stitch and knit 12 stitches, leaving the last 15 stitches. Knit 19 more rows in stocking-stitch upon the 12 center stitches for the instep, then break off the wool. This completes the sock part. The rest of the bootie is worked in garter-stitch (knit plain) with pink wool.

Join the pink wool to the edge of the first 15 stitches upon the spare needle, knit these 15 stitches, holding the

work with the right side toward you; then pick up and knit 10 stitches on the side of the instep flap, knit the first 6 stitches of the last instep row; there are now 31 stitches on the needle; with the next needle knit the other 6 stitches of the instep, pick up and knit 10 stitches along the edge of the flap, and knit 15 stitches left upon the left-hand needle.

There are 62 stitches in the row.

Knit back plain upon these stitches (all the shoe part is worked with three needles).

Third row of shoe—Knit 25, increase 1 by knitting the back



Cap for a Baby Boy (For directions see page 39)

Knit 1 row plain.

87. Knit 5, knit 2 together, repeat to the end of the row.

Knit 1 row plain.

89. Knit 4, knit 2 together, repeat to the end of the row.

Knit 1 row plain.

91. Knit 3, knit 2 together, repeat to the end of the row.

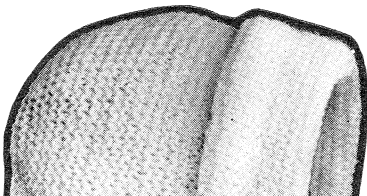
Knit 1 row plain.

93. Knit 2, knit 2 together, repeat to the end of the row.

Knit 1 row plain.

95. Knit 1, knit 2 together, repeat to the end of the row.

96. Knit 2 to



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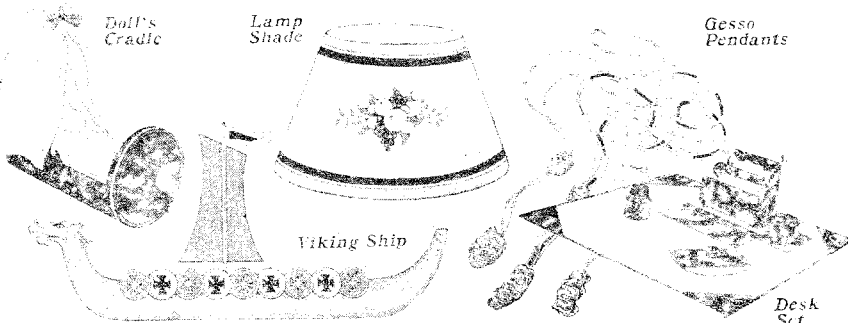
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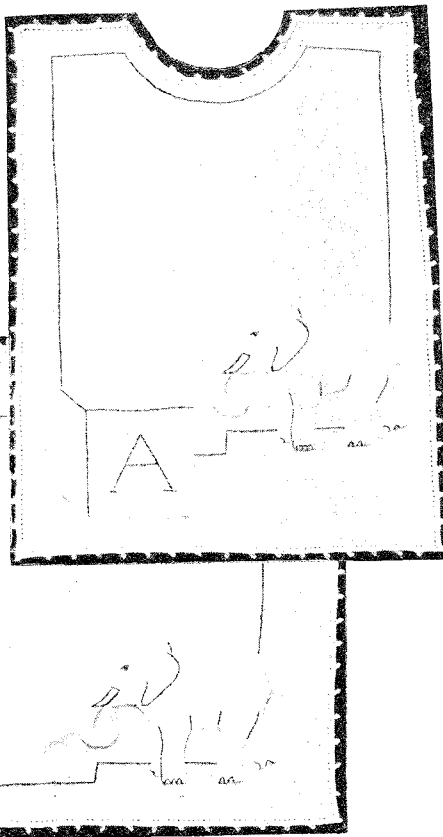
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Interesting Eating-Sets

By BEATRICE FERRELL

SOMETIMES little folk do not like to eat, especially something which grownup folk think is very good for them—porridge, for example, or bread and milk. Just try presenting a kiddie, who is inclined to adopt the no-breakfast plan, with one of these adorable eating-sets, and note how quickly the objections to the proffered food will disappear. Taking breakfast with an elephant, for instance, is surely a



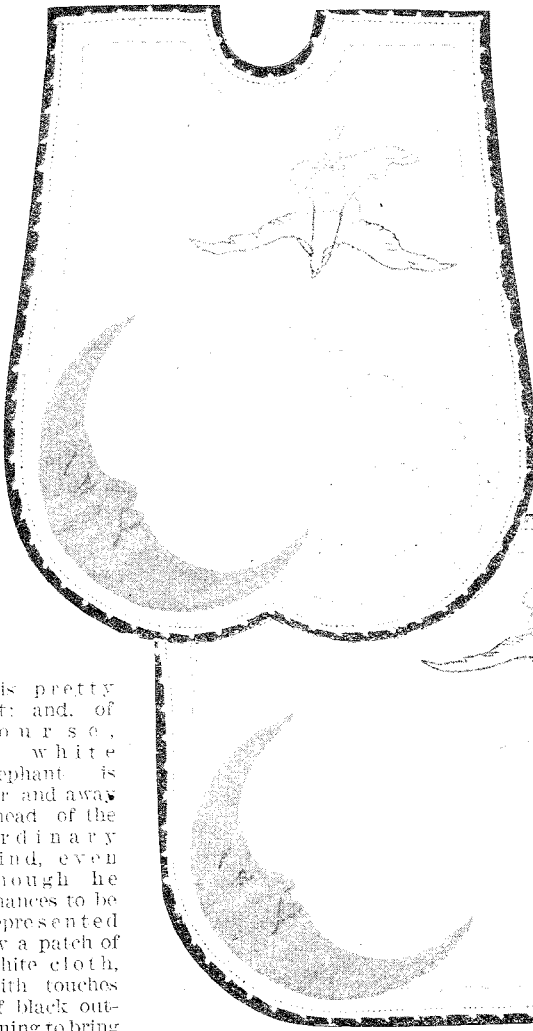
No. 2841 N. Breakfasting with an Elephant

new experience for any wee maid or man, and every child appreciates novelty. Everfast blue, a soft, durable cotton fabric that will withstand any amount of tubbing, serves as a foundation for

points—tusks, ears, eyes, feet and legs. As for the block, instead of the first letter of the alphabet, it might bear the initial of the name of the small owner of the set—this to make the gift all the more

personal. The applique is of the very simplest description: cut the patches enough outside of the stamped line to allow for a turnunder that will not pull out, and fill in place with fine white thread, taking the truest of stitches; these should be practically invisible. The edge may be turned and fasted, or pushed under with the point of the needle as one works; in either case, however, the hemming must follow the stamped outline accurately. And here is a delightful secret about the block: the very top

(Continued on page 30)



No. 2842 N. A Bit of Witchery That Lacks Nothing in the Way of Novelty

this pretty set; and, of course, a white elephant is far and away ahead of the ordinary kind, even though he chances to be represented by a patch of white cloth, with touches of black outlining to bring out the realistic

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says

MARY DEAN



Just apple pie with half a cup of raisins added. A new treat that's sure to please your family. Try it.

I KNOW what it means to stand over a hot stove cooking for a lot of men with big appetites, because I was raised on a farm and mother had only me to help her while father had four husky sons helping him raise corn and appetites.

It means work and some close figuring too, when the egg money is supposed to pay for the groceries.

So I say when something comes along in the food line that makes it *easier work* to give the family a treat, and at the same time *saves money*, why, that is what we are all looking for.

I'm sure that's why thousands of women just grabbed at this new "Market Day Special" Raisin package the Sun-Maid people put out.

It's 4 pounds of the best seedless raisins you ever saw for the money, nice, plump, tender ones, all cleaned and ready to use.

If you want a real bargain in raisins just ask your grocer for this "Market

Day Special." And to make sure you're getting it look for the Sun-Maid girl on the package.

That will save you money, but the biggest thing to my mind is the way you can use these raisins to make new and fancy things to eat, and *save both time and money*.

You'd be surprised, if you haven't tried it, how many new treats you can make just by adding raisins to some of your old standbys.

For instance, I never knew a man who didn't like apple pie. But you just try once adding raisins to your apple pies and see how it wakes the family up. I've seen it even make a grouchy man grin.

There are all sorts of ways like this to use raisins, and get a vote from your family as the best cook

ever, without making extra work for yourself or running up the grocery bill.

Mrs. De Graf, one of our famous cooks out here, tells about them in a little folder called "Short Cuts to Food Men Really Like." Mail me the coupon below, and I'll send you *free* this folder, and also our new 32-page book "Famous Cooks' Recipes for Raisin Cookery."

But get the "Market Day Special" from your grocer now and you can try the raisin-apple pie recipe without waiting.

Mary Dean

P. S. Sun-Maid is offering \$2400 Cash Prizes in a novel Raisin Cooking Contest. Mail coupon and I'll send you a folder giving details.



Give your men folks this surprise! Tonight, slip into their pockets a few handfuls of raisins. Tomorrow night you'll find the pockets empty for more raisins.

Mail

MARY DEAN, SUN-MAID RAISIN GROWERS OF CALIFORNIA Dept. A-910, FRESNO, CALIFORNIA

Please send me, free, folder "Short Cuts to Food Men Really Like"; also 32-page book of "Famous Cooks' Recipes for Raisin Cookery," and contest details.

Name.....

Street.....

City.....State.....



Your grocer has 15-oz. cartons of Sun-Maid Seedless Raisins and Puffed Sun-Maid Raisins (seeded, in a wholly new and better form).

SUN-MAID Raisin Growers

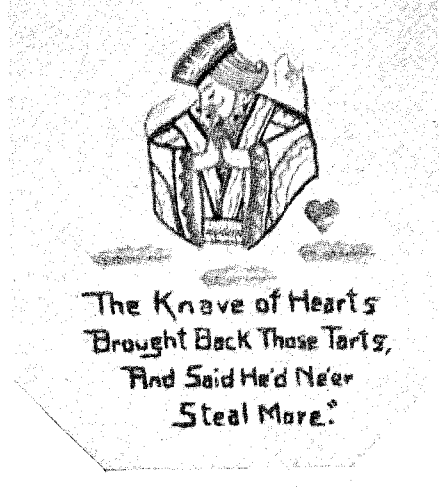
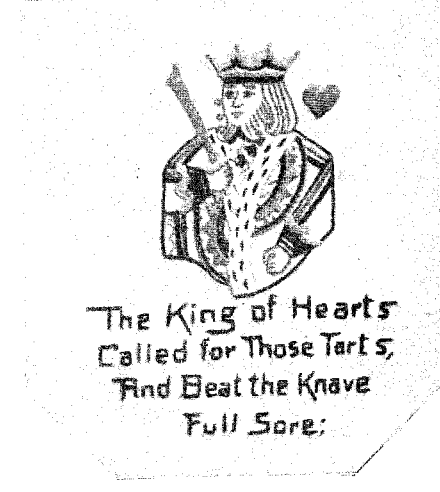
OF CALIFORNIA

A cooperative association of 17,000 individual growers

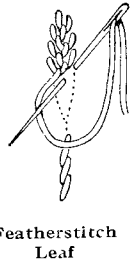
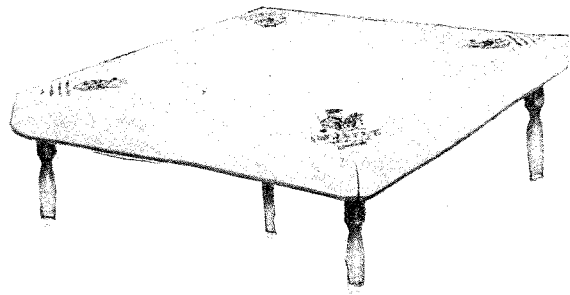
Grown and packed by

Card-Table-Covers and Menus for Bridge-Suppers

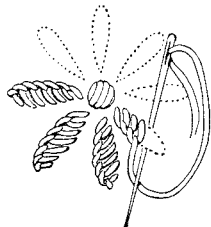
By ETHELYN J. GUPPY



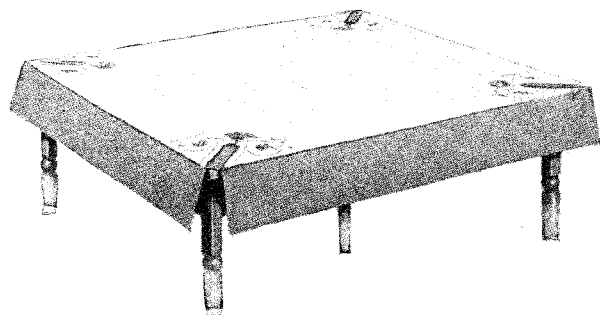
The Four Corners of No. 2830 N. "The Queen of Hearts" Cover



Featherstitch Leaf



Buttonhole Daisy



SEVERAL principles should be observed when making covers for card-tables. The first rule is the same which should be followed in all decoration: Let the ornament be subservient to the use of the article. In other words, the embroidery on a card-table-cover should not interfere in any way with the facility of handling the cards.

Another thought to be observed is the choice of material for the cover. It should be of a color which will be easy to look at. A white cloth under a brilliant light is very trying on the eyes, also a surface with much sheen is tiring, and black or any bright color is not a pleasing selection; so it seems that a neutral color with a rather dull finish is a good choice, and the embroidery should be placed only at the corners.

The cover should be made to fit the table snugly and held in place with tapes or strong snaps so that it will not slide about during the game, a very annoying habit with card-table-covers when not properly adjusted. As card-tables vary somewhat in size, it is well to measure carefully and make the cover fit properly.

The cover with the Mother Goose rhyme, "The Queen of Hearts," contains the most work, thought and interest, and is embroidered with two threads of stranded cotton on tan poplin which is rounded at the corners, bound with brown bias-binding and held in place with snaps.

The lettering under the figures, "The Queen of Hearts, She made some tarts," etc., is in black, and the rest of the embroidery is red, black, white, yellow, taupe, navy blue, silver-gray and a pinkish tan, the color of baked pastry.

The features, hair and hands are outlined in taupe, using only one thread for the features, to get better modeling. The other stitches used are buttonholing and satin-stitch with the ermine of the king's costume in Kensington, the old-fashioned "long-and-short" filling-stitch.

It is not necessary to follow the coloring of this particular cloth in every detail, but the design may be worked out from the face-cards of any deck, letting the red predominate with about equal amounts of black, white and yellow, and a mere touch of blue.

In binding a cover, which contains hand-embroidery, it is more in keeping to stitch the binding on the right side, then fold over to the wrong side and whip down with needle and thread rather than let one machine-stitching answer, as is the usual method of binding an edge.

The cover with black edge and tapes is of tan poplin, and the embroidery is in dull green, orange, black and white, using three strands of stranded cotton for all except the black features in the funny little faces in the corners.

This design, the frame of the faces, is entirely suitable for any small table-cover; and it is easy to omit the symbols which mark it for cards.

The stitchery which is employed on this cover is interesting and very effective, as well as easy. The orange daisies have black satin-stitch dot centers, and the petals are made in buttonhole-stitch, letting the stitches extend across the petal and having the purling on one side only. (See detail.) With a little practise, the petals may be made shapely and uniform. The green leaves are in close feather-stitch worked from the tips to the base (see detail), and the stems are outlined. The dots at the sides of the square are black, in satin-stitch.

All the features of the faces are outlined with one thread of black, and the hair is irregular buttonhole, also in black, then the outline of the symbol is made with three strands of white and a single line of black placed around this.

A cloth, with applied bands on the sides, also has a strip of colored material at each corner, which not only forms a part of the ornamental design, but adds to the life of the cloth by protecting the corners.

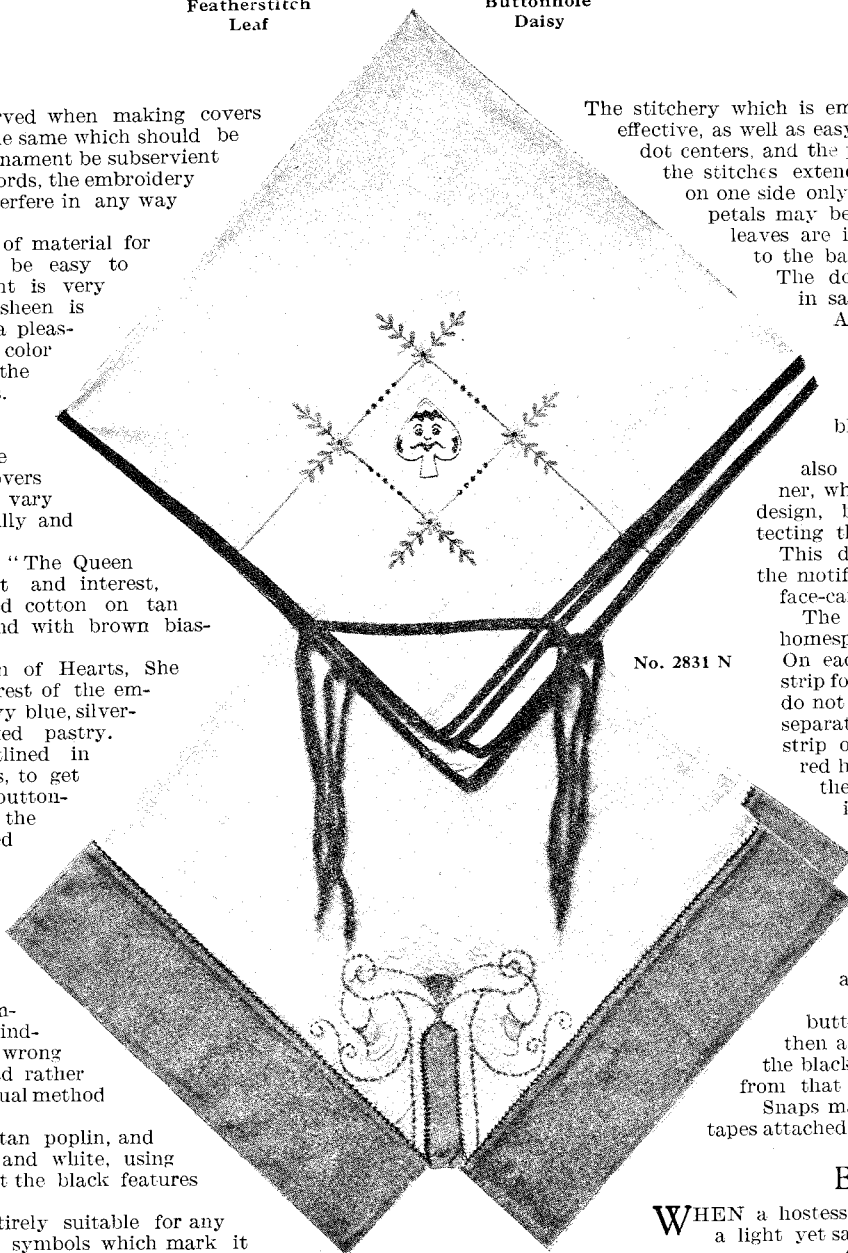
This design is very attractive in coloring, and the motif was suggested by the ornaments on the face-cards of a certain series of playing-cards.

The center of the cloth is a grayish-tan cotton homespun, which exactly fits the top of the table. On each side is applied a double band, a nine-inch strip folded and sewed up at the ends. These bands do not come quite together at the corners, but are separated by the width of the one-inch applied strip of the same material, a brilliant Chinese-red heavy cotton fabric. As this color comes over the edge of the table, except the narrow strip, it is not in the line of vision of the players while playing.

The design is embroidered with pearl cotton in black, white, lemon-yellow, orange and Chinese blue, using long and short buttonholing for the heavier fan shapes, outline for the wavy line above the central figure and running-stitch for all other lines.

The edges of all the applied material are buttonholed with short-spaced stitches in black, then a white thread is run under each stitch of the black purling, working in the opposite direction from that in which the buttonholing was made.

Snaps may be used to keep this cover in place, or tapes attached to the corners to be tied around the table-legs.



No. 2831 N

No. 2832 N

Bridge-Suppers

WHEN a hostess wishes to entertain a number of guests with a light yet satisfying meal before a bridge-party, she will

Continued on page 28

Patterns may be ordered from any Needlecraft Club-Raiser in the United States or Canada, or by mail, postage prepaid, from Needlecraft Magazine, Augusta, Maine, at prices listed on page 40



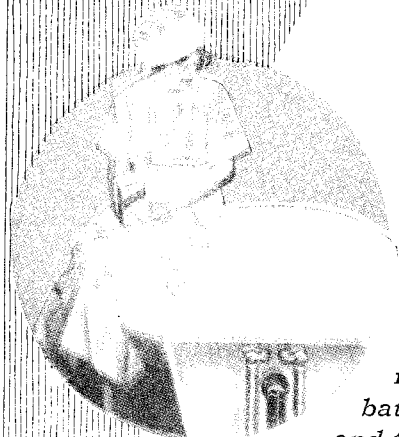
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for electric utensils



for windows



for
bathtubs
and tiling

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All 'round the house

Why is Bon Ami so popular? Because it's easy, quick and simple to use. Then, too, it cleans and polishes so many things. Here you see a few of the more important which respond to its magic touch.

Bon Ami absorbs dirt, doesn't scratch or scour it off like coarse, gritty cleansers. In a twinkling every spot, every speck of grime yields to Bon Ami's gentle action. Every surface sparkles with cleanliness!

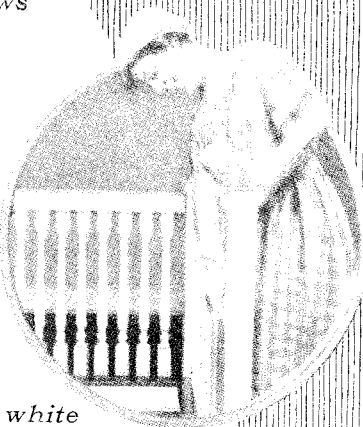
And Bon Ami is easy on the hands—never makes the nails brittle, the skin rough.

You can use either Bon Ami Cake or Powder. The handy-size cake is preferred for the small things, the easy-to-sprinkle can for the big things. And perhaps you'll discover some unsuspected use for this "Good Friend" to the housewife!

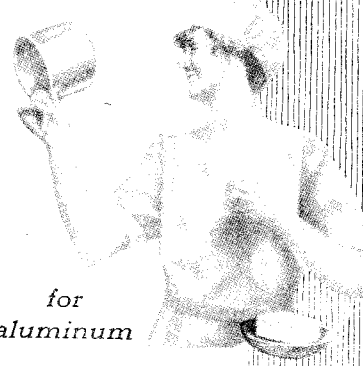
THE BON AMI COMPANY, NEW YORK



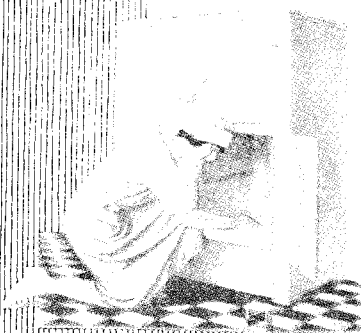
for glass
kitchenware



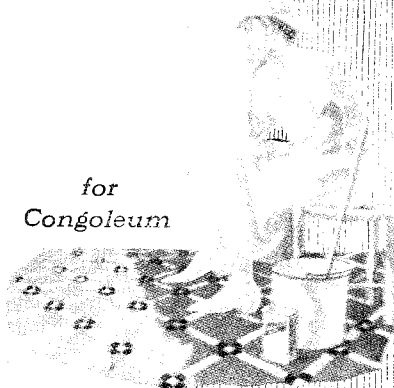
for white
woodwork



for
aluminum



for enameled
refrigerators

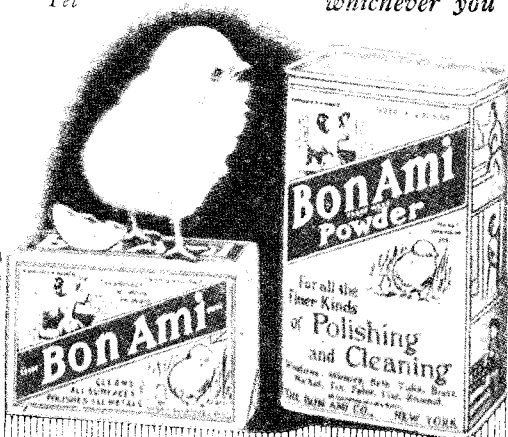


for
Congoleum



for glass
and nickel

"Hasn't
Scratched
Yet"



Cake or Powder
whichever you prefer

for
white shoes



Stout Women

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An example of the slenderizing styles shown in the Lane Bryant Style Book.



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STOUT women, now, may dress in the latest fashion—and look slender. They can procure smart, ultra-modish clothes, with becoming, slenderizing lines, ready to put right on and wear.

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Delightful Schooltime Togs for Our Little Women

By CLARA HERLITZIUS

A KNITTED sweater for a little maiden of six to eight years requires seven balls of knitting worsted, any preferred color, and one pair of No. 4 knitting-needles.

Cast on 75 stitches for back of sweater, and knit 8 rows plain. Then start the pattern, as follows:

1. Knit 1, purl 1; repeat across, ending with knit 1.

2. Knit plain.

Repeat these 2 rows for four inches, then work as follows:

1. Knit 15 plain, then purl 1, knit 1, on next 15 stitches, knit 15, again purl 1, knit 1, on 15 stitches, knit 15.

2. Knit plain.

Repeat last 2 rows until the back measures thirteen inches from the start, then cast on 52 stitches for each sleeve, and knit plain on the entire number of stitches—179—until the sleeve measures four and one-half inches. In next row knit 79 stitches, take off on a convenient stitch-container, bind off 21 stitches for back of neck, and on remaining 79 stitches start the front.

Knit 4 rows plain; cast on 10 stitches at the front or neck-edge, and continue on 89 stitches until the front measures four and one-half inches, then bind off 52 stitches for the sleeve. Knit the other front thus far to correspond; now work across one front, cast on 1 stitch, and work across other front. The stitch cast on gives you again the same number as before—75 stitches, on which continue as follows:

Knit 15, slip next 15 stitches on a large safety-pin or convenient stitch-holder, to be used later for the pocket, and in their place cast on 15 stitches; knit next 15, take off next 15 stitches on a second stitch-container, cast on 15 to take their place, and knit remaining 15 stitches.

Now continue the work, knitting the front to correspond with the back, and ending with 8 rows plain.

For the pockets: Take the 15 stitches from first stitch-container, knit four inches plain and bind off; sew the pocket in place on the wrong side, and knit the other pocket in same way.

Pick up the stitches around the front opening, knit 2 rows, and bind off.

For the collar, pick up the stitches around neck, knit plain for four inches and bind off.

Pick up 36 stitches at end of sleeve, knit 2 and purl 2 for four and one-half inches, finish the cuff with 8 rows plain and bind off.

Sew up sleeves and underarm-seams evenly, turn back each cuff one-half, and finish at the neck with cord and tassels of the yarn, the cord passing around the neck under the collar. This is a very fetching little garment, modish of pattern, yet as easily and quickly done as if in perfectly plain knitting.

Two balls of knitting-worsted and a No. 4 crochet-hook are needed for mak-

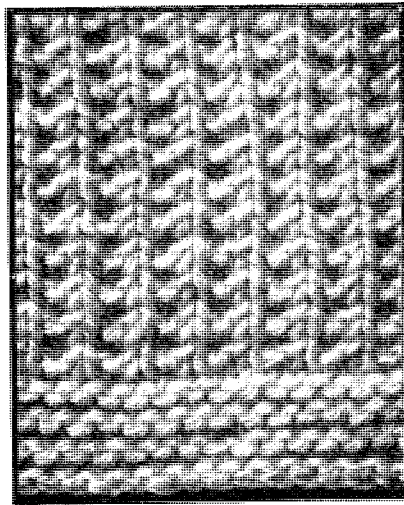


ing a stylish little sports-hat to match the sweater. Commence at center of crown with a chain of 3 stitches, joined to form a ring.

1. Seven d c in ring.
2. Two d c in each d c, working in both loops or veins of the st.
3. D c in d c, 2 in next.
4. D c in each of 2 d c, 2 in next.
5. D c in each of 3 d c, 2 in next.

Continue in this way, increasing in every 5th stitch in 6th row, every 6th stitch in 7th row, and so on, until the crown measures six and one-half inches across; then work two inches without increasing, after which decrease 1 stitch every 10th until the work measures twenty inches around, or is of correct head-size. Work without further decrease until the crown measures seven inches from center or top.

Turn the work and, holding wrong side toward you, so that the band or turnover will be right side out, work 1 row of doubles in doubles; in next row increase every 5th stitch—that is, work a double in each of 4 doubles, 2 in next; then work until the brim is three inches deep. Turn up and tie at each side with crocheted cords, finishing the ends with small tassels of the yarn.



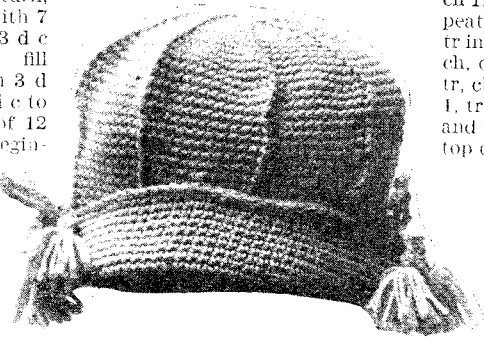
Detail of Pattern

I HAVE several pretty designs in round hot-dish mats, in different sizes, but no oval mats, which I like for platters and vegetable-dishes. Will not some contributor send a set of both round and oval mats, to match?—Arvilla M. Carter, New Jersey.

All-Lace Sets for Buffet or Bureau

Concluded from page 6

3. Fill each of 2 loops of 12 ch with 7 d c, picot of 5 ch, 7 d c, 14 d c in next loop, omitting the picot, 4 d c in next loop, ch 7, turn, miss 3 d c of preceding loop, fasten in next, turn, 9 d c in loop last made, 4 more d c in loop of 12 ch (or 4th loop worked in), ch 4, turn, miss 2 of 9 d c, 1 tr in next, (ch 4, 1 tr in next) 4 times, ch 4, miss 4 d c of next (3d) loop, turn, fill 2 loops of 4 ch with 3 d c, picot, 3 d c, 6 d c in next, omitting picot, 3 d c in next, turn, ch 9, fasten in middle of preceding loop, turn, fill loop of 9 ch with 7 d c, picot, 7 d c, 3 d c in unfilled loop, fill next 2 loops with 3 d c, picot, 3 d c, 4 d c to finish filling loop of 12 ch; repeat from beginning of row to make the opposite point, join and fasten off securely. You have now a medallion with a point at each end, and 2 loops of ch filled with d c and picot on each side.



The Minnehaha Hat (For directions see page 24)

For the outer edge:

1. Fasten thread between the 2 loops over the cluster at side of medallion, ch 13, a tr in picot of next loop, ch 8, tr in next picot, ch 6, tr in next, ch 12, tr in picot at end, ch 5, tr in same picot, ch 12, tr in next picot, ch 6, tr in next, ch 8, tr in next, ch 8, 1 tr between the 2 side loops; repeat around other end, joining last 8 ch to 5th of 13 ch.

2. Ch 4, miss 1, tr in next st, repeat from * around, joining to 3d of 4 ch. At ends, work a tr in 3d of 5 ch, ch 5, tr in same place.

3. Ch 4, * tr in tr, ch 1; repeat, putting 3 tr, 1 ch between, under 5 ch at ends, join, and fasten off.

Make the medallions as described, 6 of them or according to the size of doily or centerpiece it is desired to make. Join them as follows: Fasten thread to the treble at side of medallion, which comes directly over the triple treble between the 2 loops, chain 15 and join with slip-stitch to corresponding treble of preceding medallion, chain 8, a quadruple treble in middle of 15 chain, another at beginning of chain, and still another in the treble following 4th space down side from where you joined first, chain 8, and join to corresponding treble of 2d



The Minnehaha Sweater (For directions see page 24)

medallion, repeat once, with chain 8, quadruple treble in center, another in same stitch with quadruple treble on side of 1st medallion, and another in treble following 4th space, chain 8, and join to 4th treble on 2d medallion; in the next 2 repeats, use triple trebles instead of quadruple trebles, with 6 chain instead of 8 chain, and in the next 2 use double trebles, with 4 chain; in the latter 2 repeats join to the treble following 2 spaces—that is, to the 3d treble; fasten off.

To fill in the center after joining the medallions:

1. Join thread to 2d of the 3 tr worked under 5 ch at point of medallion, * ch 8, 1 tr in center between motifs, ch 8; repeat, joining last 8 ch where 1st started.

2, 3, 4. Same as 2d, 3d and 4th rows of small round doily of second buffet-set, missing in 3d row the sp over each tr of 1st row.

5. Sl st in sp, ch 5 for a tr, then miss 1 sp, tr in next; repeat around and join to top of 5 ch; fasten off.

For the outer edge:

1. Fasten in the tr to which ch of 15 was fastened in joining the medallions, ch 3 for a tr, then * ch 1, 12 d c on 15 ch, ch 1, tr in tr to which the ch was joined, * ch 1, tr in next tr, repeat; at point work a tr in 1st of 3 tr over 5 ch, ch 1, tr between 2 tr, ch 1, tr in 2d tr, ch 1, tr between tr, ch 1, and tr in tr. Join to top of 3 ch.

2. Ch 4, tr in 1st of 12 d c, ch 1, miss 2 d c, 6 d c in 6 d c, ch 1, tr in last of 12 d c, work sp over sp, widening over the 3 sp at point as in last row; continue around and join.

3. Six d c in 6 d c between motifs and 1 in sp each side, * d c in tr and sp across 5 sp, ch 9, turn, fasten in 4th d c back to form a loop, turn, fill loop with 6 d c, p, 6 d c; repeat around, join and fasten off.

As suggested, the interested crocheter will be able to vary this design to meet any possible requirement, and will find the study a delightful one.

Scarf-End in Marguerite Design

Concluded from page 5

tr, 1 sp, 1 lct, 1 bar, 1 lct, 1 sp, 10 tr.

51. Sl st to 7th tr, 10 tr, 1 sp, 1 lct, 1 bar, 1 sp; like 51st from *.

52. Edge: 12 sp, 4 tr, 5 sp, 1 bar, 1 lct, 1 bar, 7 tr.

53. Narrow, 7 tr, 1 sp, 1 lct, 1 bar, 10 tr, 15 sp; edge.

54. Like 51th to *: 1 sp, 1 lct, 7 tr.

55. Narrow, 7 tr, 1 sp, 1 lct, 1 bar, (1 sp, 7 tr) twice, 10 sp; edge.

56. Like 56th to *: 1 lct, 1 bar, 7 tr.

57. Narrow, 7 tr, 1 sp, 1 bar, 3 sp, 4 tr, 8 sp; edge.

Now continue from 58th row. When the work is completed, fill the edge spaces with

doubles, a picot of 5 chain at regular intervals, say over every 4th treble, with 4 spaces between, or as liked; fill each corner space with 3 doubles, picot, 3 doubles.

MY method of holding the second thread in tatting has been found very satisfactory by many workers: Hold it between thumb and first finger so that it passes over the top of the first, second and third fingers, and under and once around the little finger; you can then hold the thread as taut as you like.

—Mrs. J. C. S., California.



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follow this richest and most delicious of hot breakfasts

YET . . . you cook it in 3 to 5 minutes

Quick Quaker is quicker than plain toast

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As an energy food, both for adults and for children, none surpasses. Served with milk, it is almost a perfect food—a food complete in itself.

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It cooks in 3 to 5 minutes.

It has all that rare Quaker flavor. The flavor no other oats in all the world possesses, because of the plump and wonderful grains used and the perfected Quaker milling processes.

The grains are cut before flaking and rolled thinner and partly cooked. So they cook faster than ordinary Quaker Oats. That is the only difference.

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Grocers have two kinds of Quaker Oats . . . Quick Quaker and also Quaker Oats, the kind you have always known.



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IRISH linen is recognized the world over for its fineness of weave and lasting service. Here are handkerchiefs of true Irish linen with the added distinction of corded borders in hand drawn effects and woven colored borders that give a touch of distinction and personality.

Come in the piece ready to hem and embroider—just as they come from the Irish looms.

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For \$1 we will send you four Redi-Threaded women's squares, number F, or two men's size squares, number F, in these true Irish linens. Give your dealer's name when ordering and enclose check or bill.

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Boil proof Embroidery Cotton 35c extra. Edge of apron can be blanket stitched, or finished with Tatrim Edge, 6 yds. for 30c.

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Aftersnoon Frock

THE dress, No. 2503, is cut in sizes for 14 and 16 years, and for 36, 38, 40 and 42 inches bust-measure. To make the dress in the 36-inch size will require 3½ yards of 40-inch material, with 1½ yards of 1½-inch banding.

Becoming Model

THE dress, No. 2499, is cut in sizes for 16 years, and for 36, 38, 40 and 42 inches bust-measure. To make the dress in the 36-inch size will require 4½ yards of 36- or 40-inch material, with 2½ yards of ribbon.

Jaunty Sports Design

THE dress, No. 2440, is cut in sizes for 16 years, and for 36, 38, 40 and 42 inches bust-measure. To make the dress in the 36-inch size will require 3½ yards of 36-inch material, with ¾ yard of 18-inch contrasting goods.

Smart Frock

THE dress, No. 2508, is cut in sizes for 16 years, and for 36, 38, 40, 42, and 44 inches bust-measure. To make the

dress in the 36-inch size will require 3½ yards of 40-inch material, with ¾ yard of 36-inch contrasting goods.

Attractive Design

THE dress, No. 2498, is cut in sizes for 14 and 16 years, and for 36, 38, 40 and 42 inches bust-measure. To make the dress in the 36-inch size will require 3½ yards of 36-inch material, with ¾ yard of 18-inch contrasting goods.

Frock with Back Flare

THE dress, No. 2519, is cut in sizes for 16 years, and for 36, 38, 40, 42 and 44 inches bust-measure. To make the dress in the 36-inch size will require 3½ yards of 40-inch material, with ¾ yard of 36-inch contrasting goods.

I HAVE long intended sending you just a "teeny" bouquet—flowers are rather scarce here, you know, hence my economy. The talks on the editorial page are a great comfort and help to me. As my brother once said: "A good sermon is one that, after hearing it, makes you feel that the speaker was talking to you, and makes you determined to live a little cleaner, a little better during the next week." Needlecraft's editorials have that effect on me. I know the writer has an every-day, work-a-day religion. All of the magazine is good—I do not see how it can be improved, yet it does go right on "every day in every way getting better and better!" But I was surprised at the suggestion, made by one woman, that we have less advertising. The advertisements mean a great deal to me, I assure you, as I know they do to most of your readers—especially those who live away from the big trade centers. One needs fancy-work, children, flowers, advertisements, and a lot of religion to stand a North Dakota winter on the farm!—Mrs. B. A. M., North Dakota.

I HAVE always marked my pillow-slips on the end just above the hem until recently. The end usually folds over, hiding the work: so I tried marking the designs on the center of the slip, at the top, and the sheets in the center. All work is right side up, and the effect is very pleasing.—Mrs. J. C. S., California.

Patterns may be ordered from any Needlecraft Club-Raiser in the United States or Canada, or by mail, postage prepaid, from Needlecraft Magazine, Augusta, Maine, at prices listed on page 40



VALUE~true value that includes style, long wear satisfactory service and low price ~ this is the value presented in these smart "National" coats!

You are accustomed to think of well made and stylish coats as expensive. Yet at the "National," coats of handsome, long wearing material, trimmed and lined and cut in the manner that always marks the quality garment—are remarkably low in price.

Consider that the National Style Book shows all wool coats styled as New York and Paris dictate, priced from \$9.98 to \$67.00. Coats in other materials at still lower figures. Here low price is matched with high quality.

Here is wonderful variety too—styles in regular sizes in great number—also *special* styles for women about five feet in height — and slenderizing styles for women of full figure.

The line of women's dresses is most attractive and complete—prices are \$3.98 to \$22.98. The Style Book shows everything, for Men's, Women's



Your money back always if you are not satisfied with anything you buy from the "National."

and Children's wear, in correct fashions, well made, of honest materials at prices equally low — low prices made possible by 37 years' experience in creating style and value.

For the entire family the National Style Book is the best buying guide. "National" shoes for men and women will give you a new idea of practical economy—Men's Suits and Overcoats a remarkable opportunity for Saving.

Three million American families dress well at a lower cost through the National Style Book. One copy of this book is yours free without obligation.

Just write to our New York house if you live east of the Mississippi River—to our Kansas City house if you live west of the Mississippi. Both houses have the same New York styles—exactly the same low prices.

NATIONAL CLOAK & SUIT CO.

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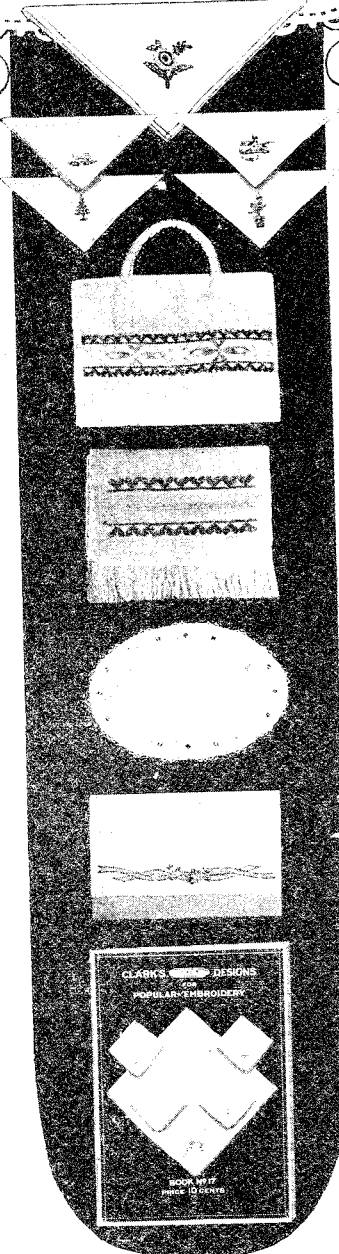
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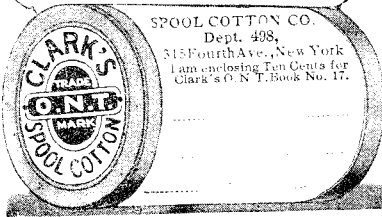
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Card-Table - Covers and Menus for Bridge- Suppers

Continued from page 22

find a "plate supper" wonderfully con-
venient and economical of time.

Instead of the formality of the dining-
room with regular courses of food, with
many dishes and much silver to care for,
and much time consumed in the prepara-
tion as well as in service, card-tables are
used, placed throughout the living-room,
library, porches or wherever they will
remain for the game.

The menus are made as simple and
easy to serve as possible, and usually
consist of dishes which may be at least
partially prepared the day before, or
early in the morning.

Three menus are here suggested. If
the first one is chosen, the ham, salad,
rolls and cake may all be made the
previous day, leaving only the potatoes
and coffee to be prepared immediately
before serving.

Before the guests arrive, the tables are
covered with the same cloths which will
later be used when playing cards, and
set with the minimum of silver required,
water-glasses and paper napkins or plain
linen napkins.

The guests are seated, and each served
with a large plate, containing the first
course of the meal—several slices of ham,
escalloped potatoes, salad on a lettuce-
leaf, and a buttered roll. Plates of rolls
may be passed later. A dish of olives,
nuts or candy may be placed on each
table.

After the first course, the plates are
removed, and cake and coffee served,
passing the sugar and cream on a tray
from table to table.

With the assistance of one or two
guests in serving the food, no maid is
necessary, unless she should be desired
to wash the dishes! The informality of
such a meal, the idea for which may be
carried out for luncheon as well as
supper, appeals to a great many people,
and certainly enables many a hostess to
entertain with more freedom than would
be possible with a formal dinner.

Suggested Menus for Bridge-Suppers

Baked Ham Escalloped Potatoes
Jellied Apple Salad Rolls
Cocoanut Cake Coffee

Chipped Beef Croquettes Green Peas
Pickled Beets Hot Biscuits
Apple Pie a la Mode Coffee

Creamed Chicken Corn Pudding
Bread-and-Butter Sandwiches
Olives and Pickles Tea-Cream
Coffee

Baked Ham

SOAK ham overnight, cover with water,
and boil one half hour for every
three pounds. While hot, remove skin,
place in baker, sprinkle with fine crumbs
and brown sugar, stick in a few cloves,
and bake until a golden brown. Serve
cold, sliced very thin.

To bake a part of a ham, soak, remove
skin, enclose ham in a wet dough of
flour and water, place in greased baker
and bake one half hour for each pound.
Remove from crust and serve hot or cold.

Chipped Beef Croquettes

1 cupful of minced chipped beef
1 cupful of corn (canned or green)
1 cupful of flour
1 cupful of cooked tomato
1 cupful of grated bread or cracker-crums
1 egg
1 teaspoonful of baking-powder
1 teaspoon chopped parsley
Pepper to taste

MIX beef, corn, parsley, one half
beaten egg, flour sifted with
baking-powder and seasoning. Form
into croquettes, roll in crumbs, egg and
crumbs and fry in hot deep fat until
brown. Remove croquettes, pour off
all except a spoonful of grease, put toma-
toes into pan, and let come to a boil;
serve around croquettes on hot dish or
plate.

Creamed Chicken

2 cupfuls of chopped boiled chicken
1 cupful of milk
1 cupful of cooked peas
1 cupful of spaghetti with tomato

1 frankfurter, peeled and chopped
1 tablespoonful of flour
1 tablespoonful of butter
1 tablespoonful of chopped green pepper
1 tablespoonful of chopped parsley
Paprika, salt, and white pepper

MELT butter, stir in flour, add hot
milk and seasoning. Cook five
minutes, add chicken, green pepper,
parsley, spaghetti and frankfurter and
cook ten minutes more; add peas and
serve on hot buttered toast.

Escalloped Potatoes

2 cupfuls of diced potatoes
1 small onion, minced
1 tablespoonful of green sweet pepper
1 tablespoonful of butter
2 tablespoonfuls of grated cheese
1 teaspoonful of chopped parsley
1 cupful of milk
1 teaspoonful of salt
Dash of white pepper

IN buttered or oiled baking-dish, place
potatoes, onion, sweet pepper, pars-
ley and butter cut into bits. Over this,
pour the milk with salt and pepper and
grate cheese on top. Bake covered for
ten minutes, remove cover and bake
twenty minutes longer. Serve hot.

Green Peas

IF fresh peas are used, cook rapidly in
enough boiling water to cover well, salt
when half done, remove from fire just
as soon as done (fifteen to thirty minutes,
according to age of peas), and serve in
hot dish with butter.

If canned peas are used, pour off
liquor, rinse with cold water and heat in
boiling water to which a sprig of parsley,
dash of onion-juice, salt and pepper are
added. Serve with butter sauce, made
with one tablespoonful of melted butter,
one half spoonful of flour, and one third
cupful of boiling water, with dash of
paprika.

Corn Pudding

2 cupfuls of fresh green corn (or canned)
1 cupful of milk
2 eggs, beaten together
1 tablespoonful of melted butter
1 teaspoonful of salt
1 teaspoonful of pepper
1 teaspoonful of cornstarch
2 teaspoonfuls of sugar

MIX ingredients, put into oiled baking-
dish, set dish in pan of hot water
and cook until nearly firm. Remove
from hot water, and bake until firm and
brown on top. Serve as a vegetable.

Jellied Apple Salad

4 firm apples
1 cupful of sugar
1 cupful of water
1 cupful of lemon-juice
1 cupful of granulated gelatine
1 tablespoonful of preserved ginger, chopped
Mayonnaise or whipped-cream dressing

PEEL and core apples, and cut in half
across hole. Boil with sugar, one
cupful of water and lemon-juice gently
until tender, but no longer. Place half
apple in each individual jelly-mold, pour
juice over gelatine, which has soaked in
one quarter cupful of cold water five
minutes, add ginger and pour over
apples. Chill and serve on lettuce-leaf,
with dressing.

Cocoanut Cake

3 cupfuls of sifted flour
1 cupful of sugar
1 cupful of butter or other shortening
1 cupful of water
3 teaspoonfuls of baking-powder
1 teaspoonful of salt (if butter is not used)
1 teaspoonful of lemon- or vanilla-extract
4 eggs

CREAM shortening and sugar together,
beat in eggs one at a time, add
flour (which has been sifted with baking-
powder and salt several times) alter-
nately with water, each a little at a time.
Season and bake about thirty minutes
in four layers.

Filling for Cocoanut Cake

1 fresh grated cocoanut
1 cupful of sugar
1 teaspoonful of vanilla-extract
1 cupful of water
White of 2 eggs
2 squares of bitter chocolate

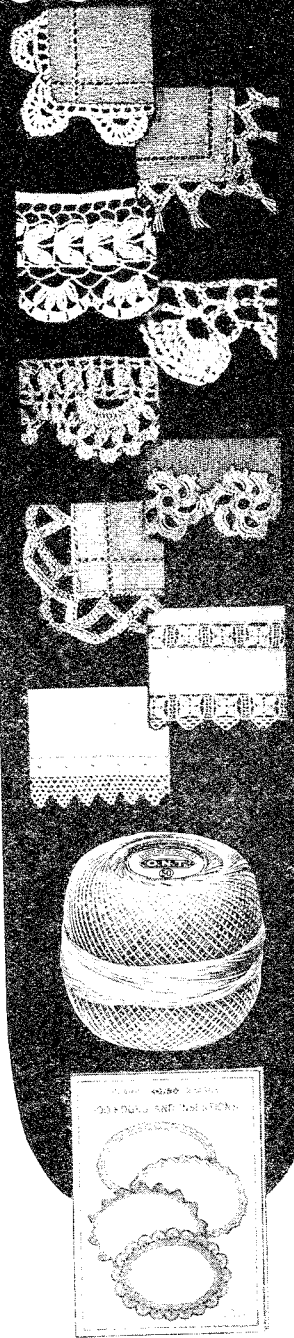
COOK sugar and water slowly until it
forms a soft ball when dropped in cold
water; pour very slowly over stiffly
Concluded on page 30

Extraordinary Offer! 100 Crochet Patterns Edgings and Insertions 10¢

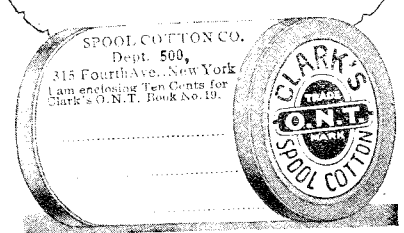
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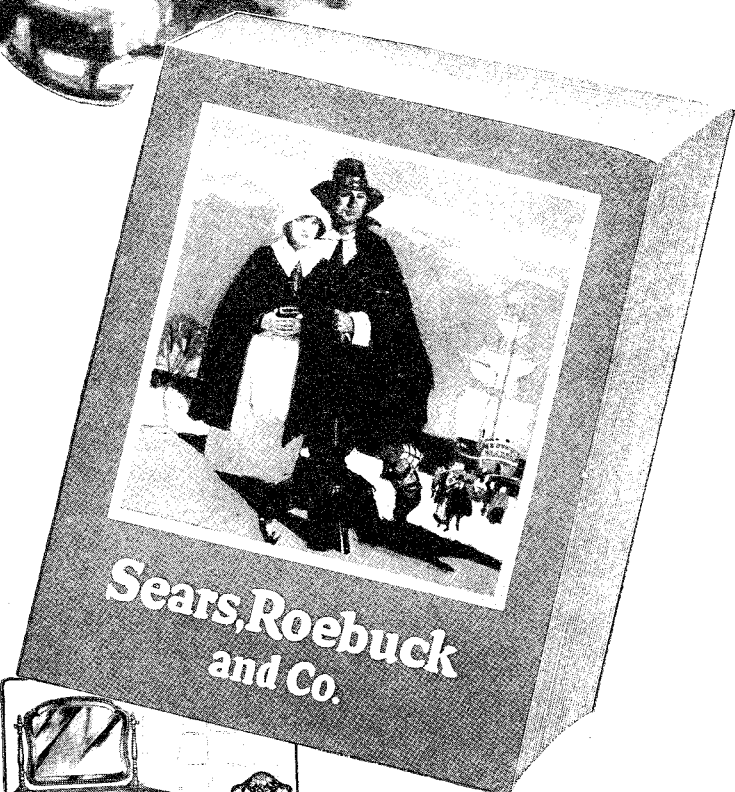
Things like that—and every day's mail contains a great many such letters—make us feel that we are a real factor in the lives of millions of American families. You could hardly blame us for feeling a bit proud in helping

these folks to a little happiness they might not otherwise have been able to obtain.

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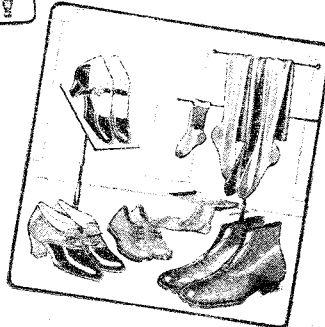
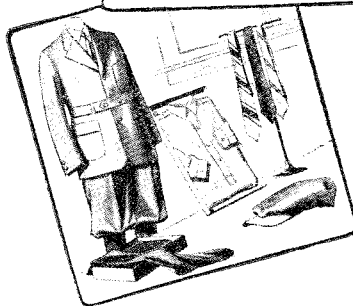
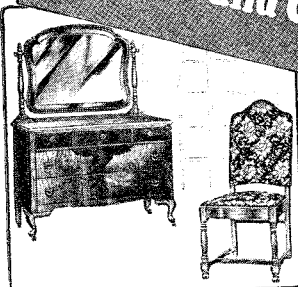
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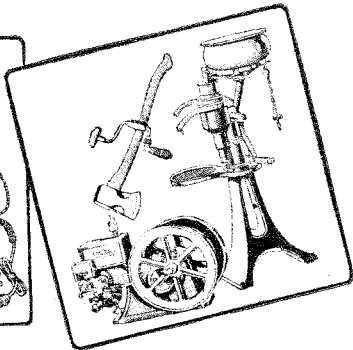
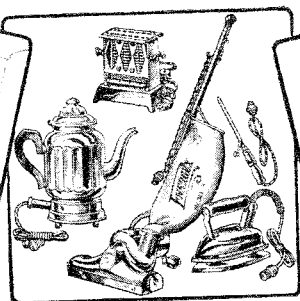
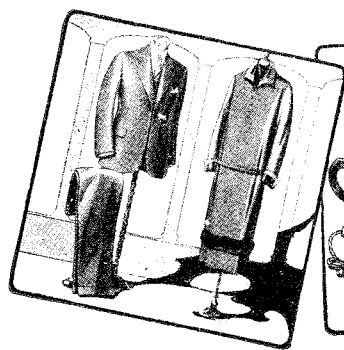
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Concluded from page 28

beaten white of egg, while beating until it begins to thicken, then spread between layers of cake. While filling is soft, sprinkle thickly with cocoanut, and drip a tablespoonful of better melted chocolate over the cocoanut, arranging so that some of the chocolate will come in each slice of cake.

Apple Pie a la Mode is covered apple pie with a spoonful of ice-cream on top. The pie may be warm or cold, preferably the former. Vanilla ice-cream is usually chosen for this.

Coffee

THERE are several methods of making good coffee, all of which have their following, but the way which has withstood many tests with approval is the drip method—boiling water poured through finely ground coffee, without boiling the coffee. This may be accomplished in a variety of ways, by using a piece of muslin, a fine screen or filter-paper and letting the water pass very slowly through the grounds, and keeping it hot all the time until served.

Alluring Dining-Room Linens That Feature Our Favorite Cutwork

Concluded from page 7

the edge may be finished and the loops put in before cutting out, and many may find it easier to do this. Instead of the tiny loops at top of the scallops the bullion picot may be used: wrap your thread eighteen or twenty times around the needle, catch into the last purl, draw the needle carefully through, and continue the buttonholing of the loop.

A charming between-meal cloth, illustrated on page 7, which may be used as otherwise required, is twenty-six inches square when finished. The work is done exactly as described, save that the bars are buttonholed, and large French knots, or bullion knots, since the thread is wound around the needle four or five times in making them, constitute the sole embroidery—aside from the buttonholing. The knots are put in around the flower-centers, and add greatly to the good effect, with little extra work. The half circle from which the vertical bars radiate, in forming the center, is buttonholed on both sides, so there is a purled edge facing the cutout space above and below, horizontal bars crossing the lower space. To work the double buttonholing, place the first row of stitches the width of the thread apart; then take those of the second row between the first, entirely across the space to be covered, but under, not over, the first purling.

Two parallel lines of buttonholing, one half inch apart, are carried around the outer edge of the square, and the scalloped border, in itself a distinctive feature, is worked exactly in accordance with the usual process. As suggested, when one has successfully completed a bit of this work she will have no difficulty in carrying out any design she may elect to undertake. And every housekeeper is sure to enjoy adding a few pieces of this standard and beautiful embroidery to her store of fine linens.

Mother-Goose Rhymes on Little Aprons

Concluded from page 14

tree-stump, illustrate the pathetic story of what befell improvident Margery Daw—who so foolishly "sold her bed" for something she did not need in the least! The pointed gore at each side of the panel is of percale, as are the shoulder-straps, one and one-fourth inches wide and twenty-three inches in length; join one end of each to the top of the panel, cross them in the back and join the other end to the corner of side gore on the opposite side. All edges are finished with the bias-binding, and the little coverup is immensely fetching, as one with half an eye cannot fail to see.

A cunning little roundabout apron, (No. 2827 N, illustrated on page 14), which will serve the purpose of an eating-bib on occasion, is of pink chambray, and tells the tale of Jack and Jill in delightful fashion. First there is the hill, topped

by an oldtime well-curb; on one patch-pocket is Jill and on the other is Jack with his pail, both facing up the hill, and as brisk and up-to-date as possible—never thinking of the tumble that comes after! The edge is blanket-stitched, and at each corner of the front is a buttonhole to match a corresponding button at each lower corner of the back.

And here is "Mistress Mary, quite contrary," (No. 2828 N, illustrated on page 14), although she doesn't look at all as if she were living up to her unenviable reputation, as she gleefully waters her "silver bells"; she is simply a lovable, up-to-the-minute little maiden, such as we may see any of these days in bloomer-suit, rolled stockings and dainty slippers. This pretty coverup, too, is of pink chambray—or blue, if you wish—all edges finished with bias-binding, including those of the cunning, heart-shaped patch-pockets, the neck-strap closes with button and buttonhole at the back, and eighteen-inch ties of tape are sewed to the corners of the front at the waistline.

Pretty enough to wear to a party is a one-piece apron of white suiting (No. 2829 N, illustrated on page 14), which discloses "Little Miss Muffett" partaking of—suppose we call it ice-cream, by way of toothsome variety! Of course, there is the big black spider, but we will hope he is descending so far away that he'll not get around—until the ice-cream is disposed of, anyway! This little garment has the edges finished with a particularly attractive rickrack, two-toned—black and white, with a touch of pink—which furnishes also the trim for the pointed flaps of the patch-pockets, and the straps cross in the back and button on the shoulders.

The outlines for cutting each one of these attractive little garments are stamped on the material, so that nothing is left to be guessed at, and one may easily vary the usual outline-stitch, substituting any other similar stitch—such as chain-stitch, snail-trail, back-stitch, over-cast-outline or as may be liked. And there could not be a more pleasing gift to any little child.

Interesting Eating-Sets

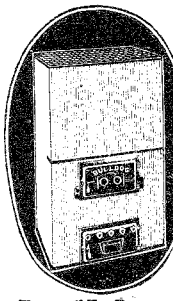
Concluded from page 20

is not felled to the bib, but is finished with a narrow hem and left open, so that it serves for the cunningest of pockets. A line of black, in outline-stitch, is carried around both pieces of the set, connecting the patches, and the machine-hemstitched edge is finished with a bit of crochet trim: Using crochet-thread, No. 50, fasten in one of the little holes formed by the hemstitching; a double in the same hole, 2 doubles in each of next 4 holes, chain 5 for a picot, and repeat; in each corner hole work 3 doubles, picot, 3 doubles. Tapes, or a crocheted chain, with tassels, may fasten the neck of the bib.

Even more delightful, if such a thing be possible, is our second set (illustrated on page 20), of white, this time—surely it lacks nothing in the way of novelty. From the left lower corner, the man in the moon, a golden crescent, smiles benevolently on his fellow sky-traveler, rushing downward with the speed of a wild-geese's wings. That is the way a witch is supposed to ride, you know; but we do not like to think of the little lady, perched on the goose's back, and guiding her original aeroplane so skilfully, as a witch, do we? So we'll play she is a dream-maiden out for a fly. All in blue she is—save for a pair of very black eyes—and her winged steed is outlined with black. Use three threads for the outlining throughout, and for the darning- or running-stitches in blue which define the billowy clouds below and extend around the edge of bib and tray-cover. The crescent is applied as directed, the black outlines being added after or before it is felled in place, as preferred. The finish of doubles and picots, worked into the machine-hemstitching, is precisely like that of the first set.

Tuck a half dozen of these sets into your gift-box ready for the wee folk of your own household, or any little friends you have. And try a display of them on the children's table at your next church bazaar—proving how highly they rank among "best sellers."

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Dept. N., 2130 Belmont Ave., Chicago.

Some Useful and Attractive Designs in Tatted Trims

By CLARA HAASE

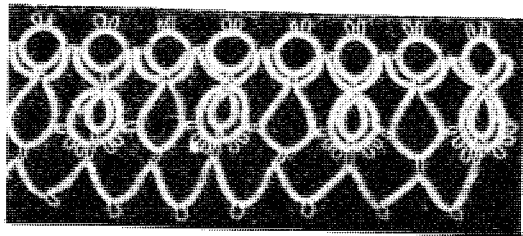


CHOOSE thread suited to your purpose, varying from No. 15 or No. 20 crochet-cotton for towel edges to No. 80 or No. 90 for handkerchiefs or other

things: after the 4th draw thread through next picot.

3. Chain of 8 double knots, picot, 6 double knots, join to picot of 2d (outer) ring, 1 single knot, picot, 6 double knots, picot, 8 double knots, join to picot between rings; repeat around, joining last chain where 1st started.

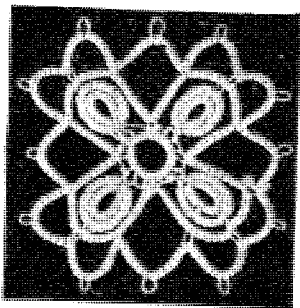
4. Join to 1st picot of chain of last row, chain of 7 double knots, picot, 6 double knots, join to next picot (over top of ring), 6 double knots, picot, 7 double knots, join to next picot, chain of 6 double knots, picot, 6 double knots, join to 1st picot of next chain; repeat around.



No. 1

fine articles. Tatting gives one of the best of trimming laces: it is as durable as it is lovely, and if not too many merely decorative picots are used it launders easily.

No. 1.—1. A ring of (6 double knots, picot) twice, 5 double knots, picot, 2 double knots, picot, 5 double knots, close; chain of 8 double knots, join to 1st picot of ring; a ring of 5 double knots, (picot, 5 double knots) 3 times; chain of 8 double knots, join to 1st picot of this ring, (2 double knots, picot) 3 times, 1 double knot, join to 2d picot of ring, 1 single knot, picot, (2 double knots, picot) 3 times, join to 3d picot of ring, 8 double knots, join where 1st chain started, 8 double knots, join to 2d picot of 1st ring made; make a ring like 1st made; chain of 8 double knots, join to 1st picot of ring; chain of 9 double knots, join to last (7th) picot of last large ring made, (6 double knots, picot) twice, 9 double knots, join where 1st chain of 9 double knots started, 8 double knots, join to middle picot of ring above; repeat from beginning of row.



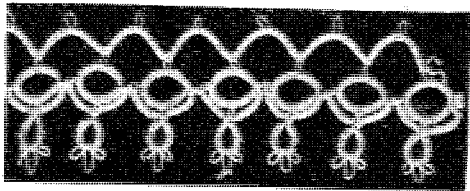
No. 2

2. Fasten thread in 4th (middle) picot of ring, at bottom, chain of 8 double knots, picot, 8 double knots, join to picot at bottom of loop, chain of 8 double knots, picot, 8 double knots, join to 4th picot of next ring; repeat.

No. 2.—This medallion matches No. 1.

1. Make a center ring of 1 double knot, (picot, 3 double knots) 7 times, 2 double knots, close.

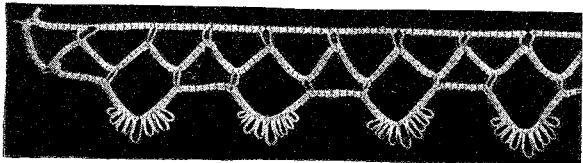
2. Draw thread through 1st picot, make a ring of 8 double knots, picot, 8 double knots, close; a ring of 11 double knots, join to picot of ring just made, a single knot, picot, 11 double knots, join at base of ring, draw thread through next 2 picots, and repeat until you have 4 double



No. 4

picot of ring, ring of 7 double knots, picot, (1 double knot, picot) twice, 7 double knots, close; chain of 8 double knots, join to middle picot of 1st ring; repeat the row to desired length.

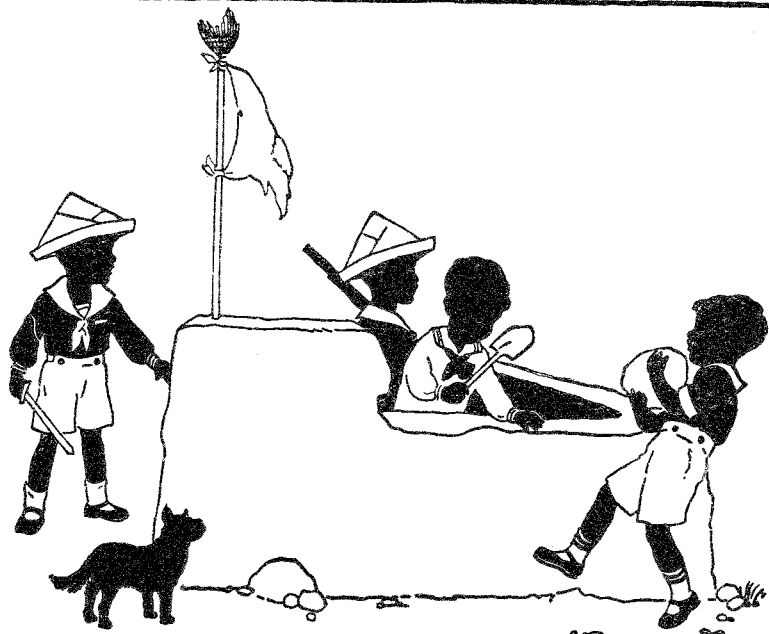
2. Fasten thread in picot at top of 1st ring, make a chain of 7 double knots, picot, 7 double knots, join to picot of next ring; repeat. If liked, these chains may be



No. 5

Concluded on page 32

A MESSAGE FOR MOTHERS



Laying the Real Foundation

HEALTH, as you know, is the foundation of all activity—mental and physical. Because it is the foundation it must be laid first—in childhood. And health is built upon food—food which contains thoroughly nutritive elements.

INTELLIGENT parents who serve their children Karo are laying a real foundation of sturdy health because Karo contains a large percentage of that most important food element—Dextrose. The warmth of your blood, the energy in muscles, is supplied by *Dextrose*.

THIS is why growing children grow sturdy and robust—and thrive on Karo. Serve Karo often—on sliced bread. There are three kinds of Karo—Blue, Red and Orange Labels—the nutritive value and digestibility of all three are practically equal.

Get This

Beautiful Aluminum Syrup Pitcher—Worth \$1.00, for 40c and 5 Karo Labels. Buy 5 cans of Karo from your grocer, send labels to address below with 40c and you will receive the Syrup Pitcher by parcel post.

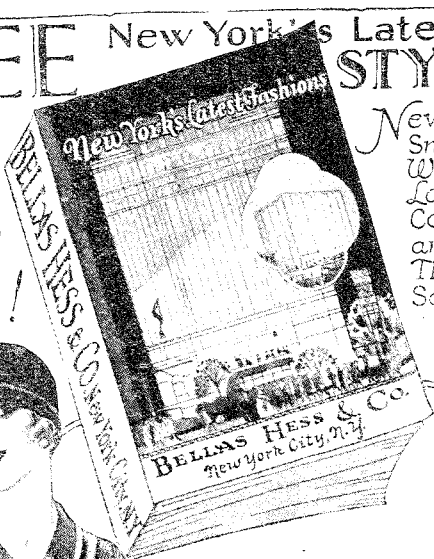
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Sheen
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20AA406—Tan Calfskin.
20AA491—Black Patent Leather.
A distinguished looking shoe is this tasteful Side Lace Dress Oxford which comes in either of two supreme quality leathers—smart Tan Calfskin or lustrous Chrome Patent Leather. Fashioned with the popular cut-outs in snug fitting rounded instep and three point creases on vamp. Good wearing flexible leather soles and walking heels. Military rubber heels. Sizes:—2 1/2 to 8. Widths:—D and E. Price \$2.98. Postage 8c extra.

All Wool
Chamois
Suede
Full Lined
5 A.A. 91
\$22.50

35AA90—This chic little costume, so trim and smart and so inexpensive—only goes to prove again that it isn't what you spend but what you spend it that counts! The fabric is lovely soft supple All-Wool Poiret Sheen, the fine twilled fabric so popular this season. The style is the latest, featuring a graceful circular flare in the skirt and the slender straight back line. The clever use of contrasting color sets material, the application of a few rows of lustrous silk braid and a close set row of buttons completes a dress which can't be duplicated under \$20.00, in any fashionable Fifth Avenue shop. Colors:—navy blue with tan trimming, rose-wood with tan or green with tan. Sizes:—For women, 32 to 46 bust; also for misses and small women, 32 to 38 bust. Give bust, waist and hip measure, also length from neck to bottom of hem at center back. State height and weight. Price \$14.98. Postage 10c extra.

5AA91—The side flared Coat that supersedes all other styles in New York today! Luxuriously smart and beautifully tailored of soft All-Wool Chamois Suede, one of the season's newer fabrics. The Queen Anne collar, which is slightly shirred at neck to give pleasing fullness, the cuffs and side patches are of lustrous French Lynx Coney Fur. Side gores with flare from hips are trimmed with lustrous silk stitching and rows of tailored buttons. Lined throughout with Satin-Striped Radium and warmly interlined. Colors:—Havana brown, black or sierra (the new shade of coppery rust). Sizes:—For women, 32 to 46 bust; also for misses and small women, 32 to 38 bust. Length:—about 46 inches. Price \$22.50. Postage 20c extra.

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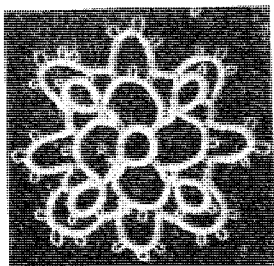
Gentlemen:—Please send me a Free copy of your Fall and Winter Catalog No. 122.

N-10-25

Name
Street
Town State

Concluded from page 31
shorter, say of 5 double knots, picot, 5 double knots.

- No. 5.—1. Make a chain of 8 double knots, picot; repeat to length desired.
2. Fasten thread in picot of chain, chain of 8 double knots, picot, 8 double knots, join to next picot; repeat the length.
3. Fasten thread in picot of 1st chain.



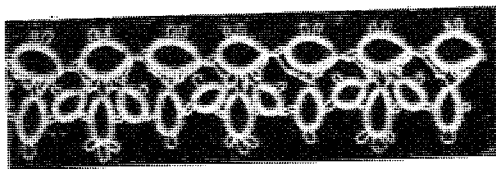
No. 6

chain of 7 double knots, join to next picot, 5 double knots, picot, (1 double knot, picot) 8 times, 5 double knots, join to next picot; repeat the length.

No. 6.—For the medallion to match No. 5.

1. A ring of 6 double knots, picot, 6 double knots, 3 times, picot, 1 double knot, close.
2. Fasten thread in last picot made, chain of 2 double knots, picot, 1 single knot; a ring of 5 double knots, picot, 5 double knots, 3 times, close; * a chain of 5 double knots, picot, (3 double knots, picot) twice, 5 double knots, picot, 2 double knots, join to next picot of center ring; a ring of 1 double knot, join to last picot of chain, (5 double knots, picot) 3 times, 5 double knots, close; repeat around.
3. Fasten thread in 1st picot of last ring, make a chain of 5 double knots, picot, (3 double knots, picot) twice, 5 double knots, miss 1 picot of ring and join to 3d, 3 double knots, join to 1st picot of chain, a long chain, as before, miss 1 picot and join to next, chain of 3 double knots, join to 1st picot of next ring; repeat around, joining last 3 chain where 1st long chain started.

No. 7.—1. A ring of 1 double knot, picot, 4 double knots, picot, 6 double knots, picot, 9 double knots, picot, 2 double knots, close; a chain of 4 double knots, picot, 4 double knots; a ring of 2 double knots, join to last picot of preceding ring, (9 double knots, picot) twice, 2 double knots, close; a chain of 4 double knots, join to picot of last chain made, 4 double knots; a ring like 1st, joining by last picot to last picot of preceding ring; draw thread through 1st picot of ring just made, make a chain of 9 double knots, join to picot of ring, 1 single knot, picot, 9 double knots, join to last picot of 2d ring (where preceding ring was joined), chain of 8 double knots, picot, 2 double knots, picot, 1 single knot, join to middle picot of ring, 2 double knots, picot, 8 double knots, join



No. 8

to last picot of 1st ring, chain of 9 double knots, join to middle picot of 1st ring, 1 single knot, picot, chain of 6 double knots, join to next picot of ring, chain of 5 double knots, join to 1st picot of ring, 9 double knots, picot, 9 double knots, join to 1st picot of 3d ring, 9 double knots, picot, 9 double knots; a ring of 5 double knots, join to picot over the top of 3d ring, (5 double knots, picot) twice,

5 double knots, close; a chain of 9 double knots, picot, 9 double knots; a ring like 1st, and repeat. In working the 2d cloveleaf-scallop join the top of 1st double loop to last picot of single ring.

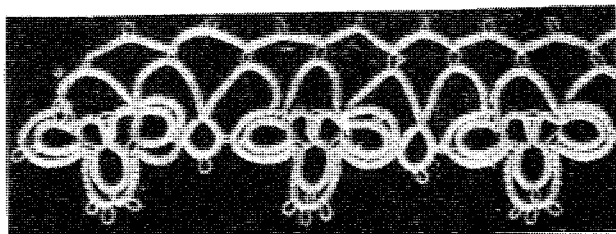
2. Fasten thread to picot at top of chain, make a chain of 6 double knots, picot, 6 double knots, join to next picot; repeat. If preferred, this "sewing-on" chain may be crocheted from picot to picot, in every case.

Medallion No. 2 will match this edging very nicely.

No. 8.—A ring of 5 double knots, picot, (2 double knots, picot) twice, (5 double knots, picot) twice, 2 double knots, picot, 5 double knots, close; draw thread through 1st and 2d picots, make a ring of (5 double knots, picot) 3 times, 5 double knots, close; bring thread through 3d and middle picots (fastening, always, as when joining to a picot, so the thread will not slip, and taking care the tension is not so tight as to draw), make another ring like 1st; draw thread through 1st picot of this ring, make a ring of 4 double knots, picot, 4 double knots, close; draw through next picot, make a larger ring of 5 double knots, join to last picot of preceding ring, 5 double knots, picot, (1 double knot, picot) twice, 5 double knots, picot, 5 double knots, close; draw through next picot, make a ring of 4 double knots, join to last picot of preceding ring, (4 double knots, picot) twice, 4 double knots, close; draw through next (middle) picot of ring, make a ring like 1st, joining the single ring (like 2d) by 1st picot to middle picot of the 3d ring of the group of 3 rings preceding.

This edging will be especially appreciated by those who like best to work with the shuttle-thread alone.

A GREAT many find the finishing of edges in doing Hardanger work



No. 7

somewhat of a problem—they are so very likely to pull out and spoil an elaborate piece unless properly finished. This is my way: I cut narrow bias strips of nainsook or lawn and baste them along the edge to be buttonholed; then I do the buttonholing through these strips, and before cutting I stitch the buttonholed edge on the machine—then trim away the goods. The stitching is not noticeable, and I have several pieces that have been laundered many times without special care, and are as good as at first.—Mrs. C. E. S., Washington.

WHILE making sheets recently for my three babies' beds the idea came to me that a pair of pillowcases which I had had for years, but which could never be used because they were too narrow for my pillows, might be made into a pretty and serviceable crib-sheet. They had an

inch-wide crocheted insertion. I opened each case at the end and then at one side, and ripped off the insertion and outer edge of one of them, leaving only a plain hem on that. By sewing the two pillowcases together, the seam coming across the middle, I had a nice new crib-sheet with pretty crocheted insertion at

one end—the top. This venture showed that I could use worn pillowcases—they do not look nice after they are patched—by utilizing them in the same way, each pair thus making a good-sized crib-sheet. If there is an embroidered design in the center of one side, the cases should be opened in the middle of the back in order not to cut into the embroidery.—E. A. P., Montana.



A Table Neatly and Correctly Set for the Family Dinner

Teaching the Children To Set the Table

By LOUISE B. MOSS

Associate Professor of Domestic Science, Pennsylvania State College

WE all accept the truth of the old adage, "Many hands make light work," and no one realizes this more than a busy mother when preparing a meal. An extra pair of hands to set the table is certainly appreciated. And this is a task with which small sons and daughters may be taught to help. Yes, sons too, for nowadays the boys are learning to help with many household tasks just as the girls are willing to help with some of the out-of-door work. Of course, children must be carefully taught and be given many opportunities for practise before they can set the table alone, but daily practise, carefully observing the general rules, will soon make children of ten or less able helpers.

There are so many different customs regarding table-service that we sometimes wonder just what is correct. If in doubt regarding any custom, it is wise to ask these questions: 1. What is the most attractive? 2. What is the most convenient? 3. What is the least obtrusive? With these questions answered, almost any debatable point may be satisfactorily determined.

When setting the table, the first thing to do is to see that the table is in the right position as it cannot be moved easily after it is set. This, of course, must be done by an older person. Then it should be dusted carefully.

Next to be considered is the cover. At the present time, doilies and runners are the most popular for breakfast and luncheon as they are small, light and easily laundered. But for dinner, a tablecloth should be used. Whatever the cover may be, it must be clean, to make an attractive-looking table. Stressing this point will oftentimes help to make a child more careful to keep the cloth clean when at the table. Before putting the cloth on, a pad or silence-cloth of some kind should be placed on the table. Heavy cotton flannel, a piece of table-padding or asbestos may be used. To a child, this seems useless until it is explained that the silence-cloth helps to protect the table, lessens any noise from dishes and makes the cloth look better.

Over the silence-cloth should be placed the tablecloth with the long fold running lengthwise of the table and the crease up, because the side over which the flat-iron was rubbed last is always more glossy. The cloth must be put on evenly, having about ten inches hanging down on each side. A child will need assistance in putting on the cloth if it is to be done without missing.

To make the table more attractive, there should be some kind of decoration in the center. Nothing is more pleasing than a few flowers or a fern. In early fall, there are many flowers such as

Queen Anne's lace, wild asters or golden-rod. Late in fall, bittersweet or partridge-berries or a small fern make an attractive centerpiece; and in the winter, a few sprays of barberry or hemlock with the small brown cones are charming. Then, early in the spring, pussy-willow-twigs or the blossoms of the maple-tree may be used, and later many spring flowers are available.

Most children like to pick flowers, and this gives an opportunity to teach them to pick flowers correctly and to arrange them well. The majority of children pick them with too short stems and without any foliage, and then crowd them into a small vase so that a tight, unattractive bunch results. We should learn a lesson from the Japanese, who are noted for the beautiful way in which they arrange flowers. They use but few in one vase, and allow sufficient space for the beauty of each flower to be observed. Low glass or pottery bowls with flower-holders in the bottom are the most desirable containers to use, as many kinds of flowers may be easily and well arranged in them. The flowers or plant, used on the table, should be low so that individuals at the table may easily see over them. A linen doily larger than the vase should be placed beneath it in the center of the table, having the threads of the material straight with the threads of the tablecloth.

The individual places or "seats" should be set next. If there is to be an even number of places at the table, the ones on the two sides should be exactly opposite so that the table will appear well balanced. To save steps, all of the silver needed for that meal may be placed on a small tray and carried around the table, while setting it. The knife should be placed on the right, with the end of the handle one inch from the edge of the table, and the sharp side of the blade turned toward the plate. Next to the knife on the right, should be placed the teaspoons with the bowls up. If a soup-spoon or bouillon-spoon is used, it should be placed at the right of the teaspoons. The fork should be placed at the left with the tines up, allowing sufficient space for the plate to be placed between the knife and the fork. If the food to be served is such that no knife is required, as with croquettes, the fork should be placed at the right in place of the knife. All silver, with the exception of the knife, should be placed in the order in which it is to be used, beginning at the extreme right or extreme left. Only the silver needed for that meal should be placed on the table. If a salad is to be served as a separate course, a salad-fork should be placed inside of the fork for the main course; but if the salad is to be served with the main course, no salad-fork is used. For home-service and to save

(Continued on page 32)



Big Boys—young and old—never tire of Kellogg's Corn Flakes. It's the *flavor* that keeps them craving these crisp, deliciously-toasted hearts of corn. The *flavor* found only in Kellogg's.

Have Kellogg's Corn Flakes ready-to-serve tomorrow. No cooking. Simply add milk or cream. Great with fresh or preserved fruit. Sold by all grocers. Served by all hotels and restaurants.

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CORN FLAKES



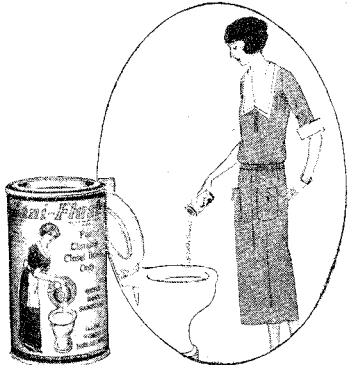
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Practical Apron Style

THE accompanying diagram will prove to you how easy this apron is to make—it is entirely in one piece and is cut in sizes small, medium and large. To make the apron No. 2420, in the medium size will require 2 yards of 36-inch material.

Child's Pajamas

THE pajamas, No. 2244, are cut in sizes for 2, 4, 6, 8, 10 and 12 years. To make the pajamas in the 8-year size will require 2½ yards of 36-inch material.

Attractive Apron

THE apron, No. 2312, is cut in sizes for 36, 40, 44 and 48 inches bust-measure. To make the apron in the 36-inch size will require 2½ yards of 36-inch material.

Jaunty Style for Juniors

THE dress, No. 2075, is cut in sizes for 6, 8, 10, 12 and 14 years. To make the dress in the 8-year size will require

2 yards of 40-inch material, with ¾ yard of 36-inch contrasting goods.

Costume-Slip

THIS slip can be made with either built-up shoulders and V-neck at front or with straight upper edge and shoulder-straps. The slip, No. 1895, is cut in sizes for 16 years, and for 36, 38, 40, 42, 44 and 46 inches bust-measure. To make the slip in the 36-inch size will require 2½ yards of 36-inch material.

Panty Dress for Tots

THE dress, No. 2504, is cut in sizes for 2, 4, 6 and 8 years. To make the dress and bloomers in the 4-year size will require 1½ yards of 27-inch gray material, with ¾ yard of 40-inch black goods.

WILL say to Mrs. C. A., that I used ten balls of ecru crochet-cotton, No. 20, in crocheting the American Legion pillow-top. It was twenty-six inches square when finished, and a beauty.—Mrs. L. F. G., Massachusetts.

Patterns may be ordered from any Needlecraft Club-Raiser in the United States or Canada, or by mail, postage prepaid, from Needlecraft Magazine, Augusta, Maine, at prices listed on page 40



Children's EYES Need this Care

Children's EYES, even more than your own, require daily cleansing. Since 1895, careful mothers the world over have used **Murine** to keep little EYES clean, bright and healthy.

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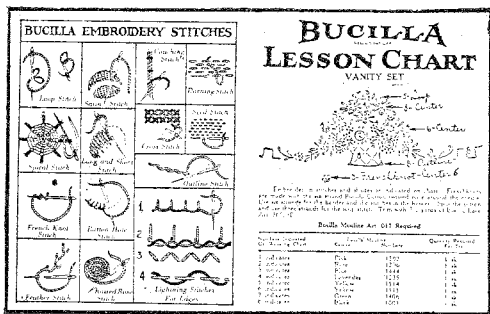
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Stamped Goods



5354—Charming Betty and the Blue Bird of Happiness inspired this lovely apron of blue organdie with dainty pink patchwork figure, ready-made, \$1.35.



This Bucilla Lesson Chart is attached to every piece of Bucilla Stamped Goods. It makes embroidery easy and insures beautiful results



5351L—Very flattering with its inverted pleats is this modish tailored frock of peach or sand Shanton (looks like Rajah silk) Lady's size, \$2.65. Miss' size, 5351M, \$2.50.

For Fall-Bucilla introduces scores of clever, new designs

SHE who seeks the latest thing in needlework will be delighted with the new Fall Bucilla Designs! Here are original novelties for bazars or gifts—modish apparel for baby, the school child, and oneself—attractive home furnishings—all up-to-date, practical, and inexpensive.

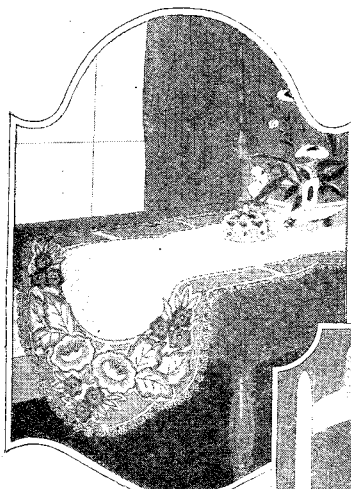
Clever effects have been achieved with simple designs and stitches. Many articles may be completed in only a few hours! Attached to each piece is the Bucilla Lesson Chart which explains every step—

from choosing colors to finishing. The wise one will follow it closely and insist on the new improved guaranteed washfast Bucilla Cottons—lovelier and more lustrous than ever. Practically everything that lends itself to embroidery is offered in Bucilla Stamped Goods. Or, one may choose from the complete Bucilla Embroidery Packages, each of which contains stamped article, embroidery flosses, Lesson Chart, and needle. See them all at your Department Store or Needlework Shop, or return coupon below for free circulars and helpful instruction leaflets.

BERNHARD ULMANN CO. INC.

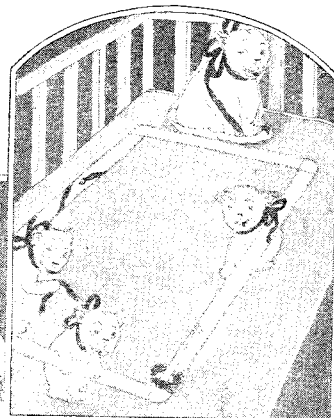
"Everything for Art Needlework"

Special offer to dealers: Any store catering to women can handle Needlework during the very active Fall season. Write for Special Introductory Offer.



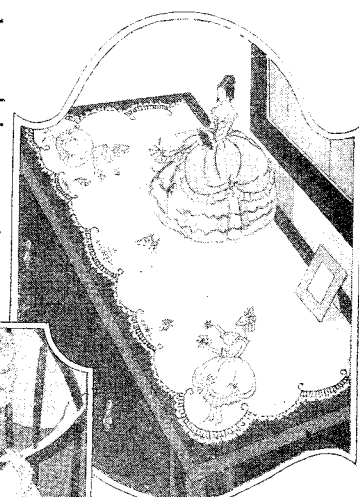
5368—Colorful table scarf tinted on Imported Highland Crash (18" x 54"), \$2.85. 5369—Centerpiece to match, (20" x 45"), \$2.55. 5367—Pillow to match, \$2.25

5334—Dainty, ready-made, voile dress, with hem-stitched neckline and hem. Pink or blue. Sizes 1 and 2 years, \$1.20.

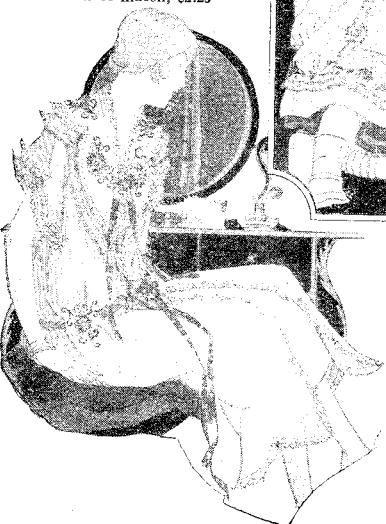


5352—Baby will love this Crib Cover of blue percale, with "Puppy" pillow to be stuffed, \$2.00 set.

5389—Cunning "Ma-Ma" doll with pretty dress, slip and bonnet, 75c. (May be stuffed with "Ma-Ma" voice, 25c extra)



5364—Colonial dresser scarf of white linen (18" x 45") \$1.15. 5363—3 pc. Vanity set to match, 65c.



5348—Graceful negligee of orchid or honeydew Splash Voile, \$1.35.



774—Something new, lovely and practical. Double Bedspread and Bolster (in one piece) stamped on Krinkweave (a new fabric with a permanent "krinky" effect, requiring no ironing) with guaranteed fast color stripes of gold, blue or rose. Stamped Spread, \$4.00 each. Cottonkit containing exact quantity and shades of cotton to complete, \$1.50 special.



5339—Durable bloomer dress for play. Ready-made of fast color tan brocade with white organdie trim. Sizes 4, 6 and 8 yrs., \$2.25.



Marion's Discovery

by Joan Seymour

For years, Marion had been regarded as the "frivolous one" in Mapleton's younger set, and when three times within a week Clara had come upon her engrossed in some dainty needlework, she at once became suspicious.

"I'm tempted to think you're concealing something from me, Marion. I know how partial you are to late October weddings, so I can guess rather well."

After gayly scoffing at her friend's suspicions, Marion explained. "Well, one day last week, Clara, I was magazine shopping when I came across the most adorable tea apron I'd ever seen. Imagine my surprise when I read that it was free—given away by the people who make Bucilla things."

Going over to the sewing cabinet, she took from it a dainty wisp of an apron, over which Clara became enthusiastic.

"It's beautiful. Hand-embroidered, isn't it? How can they give that lovely thing away?"

"You misunderstand, dear. They sent the stamped apron—I did the embroidering."

"But, Marion, I've seen some of your maiden efforts and this is exquisitely done."

"Of course—that's because I followed the Bucilla Lesson Chart."

"A Lesson Chart—what is that?"

"Well, in my opinion, it's as valuable and modern an invention as the radio over there. Until I had the Bucilla Lesson Chart it was just as impossible for me to have beautiful embroidered things as it was for me to hear Paul Whiteman every night before we got our set. First of all—I never could choose colors that harmonized."

"Poor selectivity—was your weakness?"

"Don't be flippant, Clara. More embroidery is ruined by wrong shaded flosses than any other way. But with the Bucilla Chart, the exact colors are specified, and if you follow it and use the new, improved Bucilla Cottons, you can't go wrong. And aren't these new cottons the loveliest and most lustrous you've ever seen—and they're guaranteed washfast?"

"But aren't some of these stitches difficult?"

"No. That's another thing the Chart explains—exactly how to make each stitch. And then Bucilla designers are so clever, they achieve the loveliest effects with the simplest patterns. I finished this apron in one afternoon. Then I dashed downtown and chose several other Bucilla Embroidery Packages. Aren't they lovely?"

"You certainly are the needlework enthusiast, Marion. You're even getting me interested. Frankly, I'd love that little apron."

"Well, why not tear off and mail this coupon? They will send you the stamped apron free, if you send 12 cents for the embroidery flosses."

BERNHARD ULMANN CO. INC.
311 Canal Street, New York City

☐ Please send the free Stamped Apron. Enclosed is 12c for cottons to complete.
☐ Please send your free instruction leaflets and illustrated folders.

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