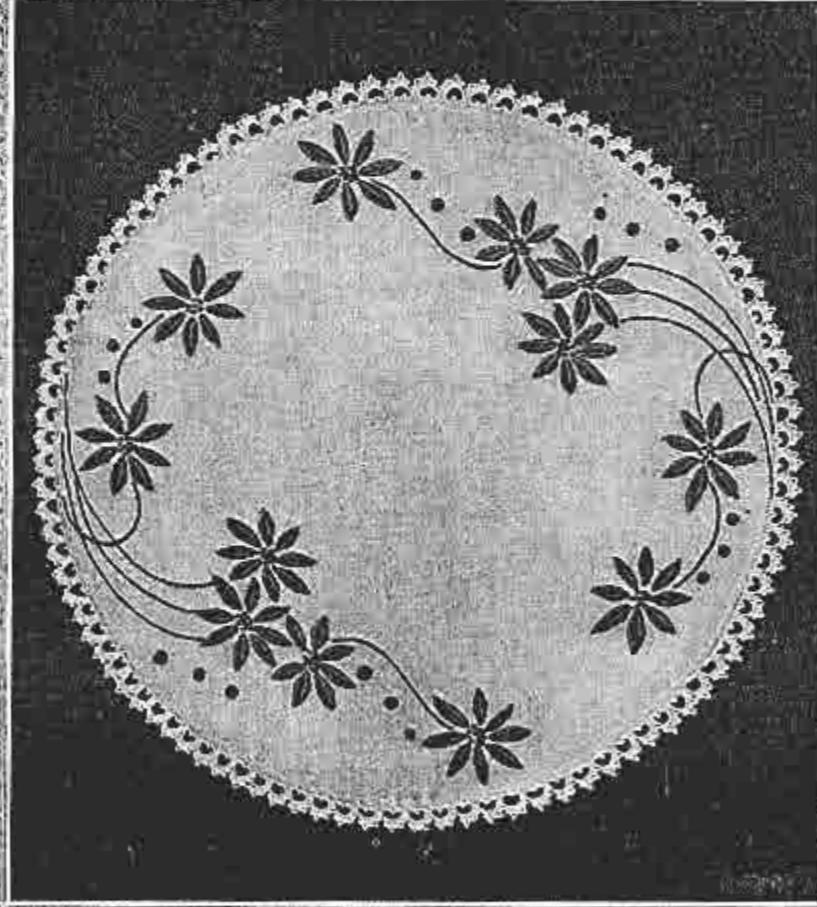


# NEEDLECRAFT



DECEMBER 1919



WHAT DO YOU CHARGE FOR BOARD, SIR?

Painted by Edward V. Brewer for Cream of Wheat Co.

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AUGUSTA, MAINE AND NEW YORK, N. Y.  
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Volume XI December 1919 Number 4

### OUR MONEYBACK GUARANTEE

All advertisements appearing in NEEDLECRAFT are absolutely guaranteed. Your money will be promptly refunded, by the advertiser or by us, if you purchase goods advertised with us and they prove unsatisfactory. This applies equally to purchases made through your retail merchant or direct from the advertiser.

### Merry Christmas!

THE very best of good Christmas wishes from NEEDLECRAFT to its big, growing family of subscribers and readers! May the wonderful birthday all extrude not only a merry one, but filled with real happiness and inspiration which shall last.

There is so much to be glad for, when we come to think it all over. It is true there are many things we cannot help wishing were a little different. Readjustment seems very slow, and it is no more than natural that we should be a bit impatient. But if each and every one does his own part as bravely as we all possible can, there can be no doubt of the outcome. And the true Christmas spirit prevails to the love and hearts of us all. It will make its way. Our beautiful world will sweep out of the shadow of gloom and forever by selflessness and cooperation into a day brighter than any we have ever known.

So speed the "Merry-Christmas" wish, and speed it from your heart. Do not limit it to family and friends. Give it to the paper-boy, the furnace-man, the elevator-girl, everybody—freely and heartily. Get the truth into your mind that the inhabitants of this small planet of ours are nothing but one big family; after all, some of the members may not behave well at times, and have to be taken seriously to task, but when they promises to be good they should have the chance to be, and the rest of the family should not harbor too hard grudges because of what has been. The spirit of Christmas says "Forgive!" a pretty difficult thing to do, sometimes, but the right thing, after all.

"Merry Christmas" to the whole world, then; and let us all do our best to make the wish come true. Right where we are, right in our own small corner, let us make sure that now an opportunity to make somebody a bit happier on this day of days goes unanswered. It may seem a very little thing, scarcely worth while; but don't miss it. Nothing that can possibly add an iota of hope and gladness to the balance against gloom and despondency can be reckoned small.

Merry Christmas—to everybody!



### The S. P. U. G.

THAT may be either the "Society for Prevention of Useless Giving" or the "Society for Promotion of Useful Giving," just as you please. Frankly, I like the latter title better, but both mean about the same thing. Only that in preventing useless giving we may decide not to give at all, which is not a happy decision to arrive at; while in promoting useful giving we are sure to give and when.

My little friend of the department-store belongs to the society, which stands for promotion rather than prevention. She told me this morning, "I just love to give," she said, with eyes sparkling and her cheeks aglow. "It makes you so happy, doesn't it?" A great deal happier than to get things, although I'd like to have my friends remember me with little gifts. It isn't the value of them that counts, you know—it's the thought. Isn't it?

Sometime I wish I had a power like that of somebody I've read about—it's Fortunatus—which never got empty, no matter how much one took out. Wouldn't I buy nice things for the folks who don't have them? But perhaps I wouldn't be any happier, or they. Because it is great fun to save up pennies that you really want to spend in order to get something for somebody; it is nice like sharing, you know. Gifts that cost nothing but money, when you have plenty of it, really mean nothing at all; and somehow I think the people who receive them know it, and do not care for them. Why, I would rather have something that cost no more than a dime, if so much; and know that it represented the loving thought of the giver, than a gift that had dollar-signs written all over it—ten, or fifty, or a hundred—and meant nothing but the money spent for it. Wouldn't you? And of course, again, I would, and wish.

"Tell you how I manage?" Yes, indeed—if you'll just wait a minute. And I waited while my friend with the wavy smile attended to a customer. "You see," she resumed, "I have not only the Christmas-box about which I have told you, but a Christmas-lantern. The box is a tiny trunk that locks, and I have in it a notebook. Whenever I hear one of the girls or any friend express a wish for something that is by any possibility within my means, I jot it down; and then I keep my eyes open for the opportunity to get that very thing, which nearly always comes. Then at the different sales I pick up many good things at low prices—always things that are good, and useful, and such as anybody would like. After Christmas I manage to buy a number of

### When Subscriptions Start

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

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

Our premium is offered to our Club-Riders only, and will not be sent to publishers, subscription agencies or professional contractors.

MARGARET MARTIN MANNING, Editor  
DORIS DUCHESE, Sales Editor  
WILL C. ELLIS, Advertising Manager

### The Little Trees

BY THEODORA BATES COGSWELL

The little trees of Christmas stand bravely, stand true, stand hard,  
Hard by the high-roasted altar Where frosty candle-glass  
Dark leaves the leafless branches, Ward beauty from the cold  
With all the glad, green forest. Raised upward hands to God.

The evergreen here that passed there The docks, under April sky— These only in the woodland Disturbed their repose.  
Here fervent prayers and psalms From eager lips whispering Their voices through piney phantasies To find the Immortal King.

The little trees stand steadfast, Great martyrs to His praise, Godward like all their brothers As in the clear, free skies.  
Godward they send their perfume From every bough-wreathed limb, In mountainous church or forest Alike income to Him.

O little trees of Christmas! Touch me to find His temple In woods, and stars, and snows. Touch me through burning Godward From feet to fixed centers, And stand fast, with sweet worship, To greet the Child of Power.

gifts of this sort, to blow away in my strong-box. Oh, yes, I know what you want to ask! They really are "special" gifts because I always think of some friend when I purchase each one, and it almost invariably goes to that friend. Then I make some of my gifts—as many as my spare minutes will allow. It is really wonderful what you can do if you spend the minutes as carefully as you do yours.

Since my Christmas-lantern goes every time and nickel and penny I can spare—only that now I have a minimum limit which must go in whether I notice it or not—I discovered the first year that if I waited until I had really spared a bit of money my bank deposit would be far from the best. So I decided that five cents must go in every day—morning, if I could manage it, but five cents, anyway. This is a sum—that counts up, you know. And it has been a splendid thing for me for all sorts. We've formed the "saving habit," and have found out how many things we can do without, and be just as well or better off for having them.

Do I always give useful things? Why, yes. I try to, although I suppose whether a gift is useful or useful depends a great deal on the way one looks at it. A cook-book is useful, but I would not think of sending one to a friend who hardly, and who just loves poetry. Instead I would send her a volume of poems, and the cook-book to my friend, the housekeeper. That is merely by way of illustration. Frankly, I like best to give things people wouldn't think of buying for themselves, and wouldn't have at all if I didn't give them. You would naturally say that a nice, big gingham apron is a great deal more useful than a lace collar to a woman who spends most of her time doing work about house; but last Christmas, I sent to a dear old amble of mine the prettiest lace collar you could imagine—not real lace, of course, but dainty and durable—instead of the kitchen apron she so many times sent and was probably expecting. And I wish you could read the letter she wrote me. It gave me the cry because I had not thought to send it before. It was just what she had always wanted.

Do you see the question of promoting useful giving is one that involves a great deal of study and discrimination.

Another thing: I always tick in a little "greeting" card with every gift. However small, a package of the cards costs very little, and they add a delicate and delightful touch of Christmas. We have to think of the smallest things, you know, when we wish to give every bit of pleasure we can and make everybody happy."

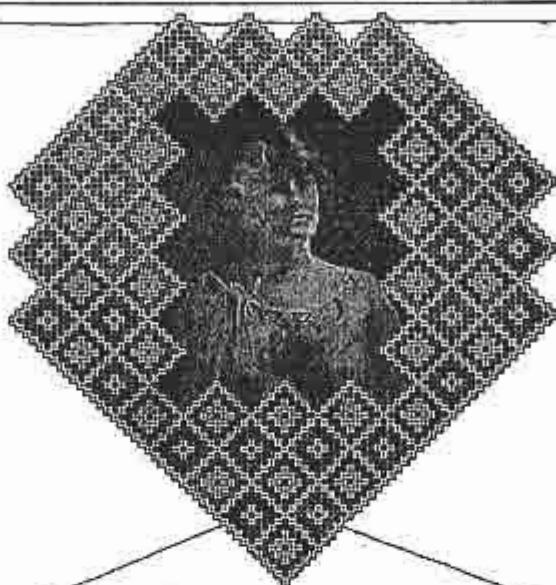
A perfunctory straight from the heart of the little minister behind the counter, as true and genuine as any in the pulpit. You will all be as glad to have it as I am to pass it on.—A. G. F.



### The Spirit of Needlecraft

PROBABLY a great many of your readers are considering what to give at Christmas. The high cost of living has made great inroads into the pocketbook of the average family, and the question of what to give is a serious one. It must be something that you feel sure will be appreciated by the recipient, and at the same time it must come within your means. Let me tell you how I have solved this problem in great measure, in my own case. Two years ago a subscription to NEEDLECRAFT was sent me as a Christmas-gift. I had never seen the magazine, and the first intimation I had of the "good thing" in store for me was the receipt of the pretty card with border of holly, telling me what I was to expect and from whom. How I watched for the paper, and what a welcome I gave it! It was so exactly what I wanted. How fondly I thought of my friend at every recurring visit from NEEDLECRAFT all through the year! And when Christmas came around again I made a list of friends of my own who, I knew, would appreciate the gift as I had done—and do—and sent their names for gift-subscriptions, well knowing I could find nothing at many times the price that would please them more, or so much. Thus I have added to this list—so, rather, make another and longer one; and I trust that every one to whom I send the magazine will in her turn "pass it on," as I did, sharing the pleasure she has in the gift with others. The only thing to make sure of is that your friend is not already a subscriber from my own experience in obtaining subscriptions I have discovered that NEEDLECRAFT literally goes everywhere. With a little tactful questioning or ole service you can easily find out about this, and I assure you that no home-loving woman or girl who delights in pretty things that she can really make herself, would appreciate any gift more.—Mrs. A. M. B., Ohio.

The spirit of NEEDLECRAFT is the spirit of Christmas—the spirit of loving and giving. Are we not all happy that this is true? By sharing with others thus which has been and is a blessing to us, we bring an added glow into our own lives, and multiply our own blessings.



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THE SPOOL COTTON COMPANY  
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NEW YORK CITY



# NEEDLECRAFT

Devoted to HOME DRESSMAKING, HOME MILLINERY

FANCY WORK AND HOUSEHOLD DECORATION

Registered in United States Patent Office. Entered at the Post-Office at Augusta for Transmission by Second-Class Mail.

Vol. XI Published Monthly AUGUSTA, MAINE, AND NEW YORK, N. Y., DECEMBER 1919 Single Copy Five Cents No. 4

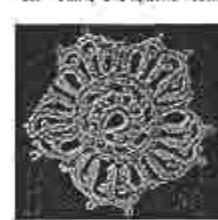
## Filet- and Irish-Crochet Collar

By MARY E. FITCH



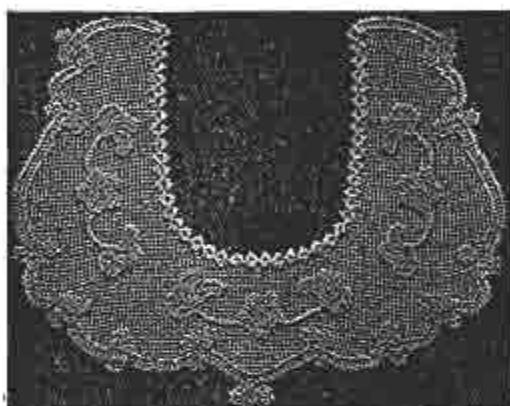
THREE balls of crocheted cotton, No. 60, were used for the model. Make a chain of 10 stitches for center of back.

1. A treble in 8th stitch, chain 2, miss 2, 1 treble 21 times, turn.
2. 3. 4. Thirty-two spaces (chain 5, treble in next treble, for 1st space), turn.
5. 6. Thirty-one spaces, turn.
7. Add 1 space (chain 7, treble in last treble made), 50 spaces, turn.
8. Narrow by slipping over last space of preceding row, 48 spaces, turn.
9. Twenty-nine spaces, turn.
10. Twenty-eight spaces, turn.
11. Twenty-eight spaces, widen.
12. Twenty-eight spaces, widen.
13. Twenty-eight spaces, widen.
14. Narrow, 27 spaces, widen.
15. Twenty-seven spaces, turn.
16. Add 1 space, 27 spaces, widen.
17. Twenty-nine spaces, add 2 spaces, thus: Chain 2, 4. triple treble in same stitch with last treble, chain 2, triple treble in center of last triple treble, turn.
18. Add 1 space, 31 spaces, widen.
19. Thirty-three spaces, add 1 space, turn.
20. Thirty-four spaces, widen.
21. Thirty-five spaces, turn.
22. Thirty-six spaces, widen.
23. Add 1 space, 37 spaces, turn.
24. Thirty-seven spaces, widen, chain 12, turn.
25. Three spaces on chain, 38 more spaces, turn.
26. Forty-one spaces, add 2 spaces (as to 1st row), chain 16, turn.
27. Three spaces on chain, 44 spaces, turn.
28. Forty-six spaces, add 6 spaces, chain 22, turn.
29. Six spaces on chain, 50 spaces, turn.



Design No. 1

30. Fifty-nine spaces, add 10 spaces, chain 34, turn.
31. Ten spaces on chain, 69 spaces, turn.
32. Sixty spaces, add 18 spaces, turn.
33. Ninety-three spaces, turn.
34. Narrow, ninety-two spaces, turn.
35. Ninety-one spaces, turn.
36. Narrow, 90 spaces, turn.
37. Ninety spaces, turn.
38. Add 1 space, 90 spaces, turn.
39. 41. 42. Ninety-one spaces, turn.
43. Like 37th row.
44. Narrow, 89 spaces, turn.
45. Narrow, 87 spaces, turn.
46. Narrow, 86 spaces, turn.
47. Narrow, 85 spaces, turn.
48. Narrow, 84 spaces, turn.
49. Narrow, 83 spaces, turn.
50. Slip over 2 spaces, 77 spaces, turn.
51. Narrow, 7 spaces, turn.
52. Slip over 2 spaces, 4 spaces, turn.
53. Slip over 2 spaces, 66 spaces, turn.
54. Fifty-three spaces, chain 3, miss 2, fasten in next treble, slip over 2 spaces, chain 5, miss 2, treble in next treble, 11 more spaces, turn.
55. Narrow, 10 spaces, turn.
56. Narrow, 8 spaces, turn.
57. Narrow, 6 spaces, slip down side of last 3 rows, across and over 54th space of 5th row, chain 9, treble in next treble, 32 spaces, turn.
58. Fifty-two spaces, turn.
59. Narrow, 50 spaces, turn.
60. Narrow, 42 spaces, chain 6, fasten in



Collar of Filet-Crochet with Applied of Irish Crochet

next treble, slip over 1 space, chain 8, treble in next treble, 3 more spaces, turn.

61. Slip over 4 spaces, which will cover 480 spaces of 6th row, chain 5, treble in next treble, 40 more spaces, turn.
62. Narrow, 10 spaces, turn.
63. Narrow, 8 spaces, turn.
64. Slip over 2 spaces, 5 spaces, slip over spaces down side of scallop, chain 5, treble in next treble, 27 more spaces, turn.
65. Narrow, 25 spaces, turn.
66. Slip over 2 spaces, 19 spaces, turn.
67. Slip over 3 spaces, 13 spaces, turn.
68. Slip over 3 spaces, 7 spaces; fasten off securely. Join thread to 1st space of 1st row, and make the other half of collar as directed.

Such a foundation may be made any shape or size desired, by cutting a pattern and working the spaces to fit this. There are three applied motifs. For the wheel at center of motif: 1. Work 20 doubles over 2 strands of padding-cord, join, drawing up to form a ring.

2. Chain 3, a treble in next double, \* chain 2, miss 1



Design No. 4

double, a treble in each of next 2; repeat from \* 6 times; chain 2, and join to top of 3 chains which represent 1st treble.

3. Slip-stitch under 2-chain, chain 3, a treble under



Design No. 5

same chain, \* chain 3, 2 trebles under next 2 chain; repeat from \* 6 times, joining last 3 chains to 3 chains of 1st group.

4. \* (Yarn doubles over padding-cord and 3 chain, 2 doubles in 2 trebles) twice, (chain 10, turn, miss 1 double, fasten in next, turn, 8 doubles, pico, 2 doubles in 10 chain) 3 times, chain 6, turn, miss 1 double, fasten in next, turn, 5 doubles, pico, 3 doubles in next loop) twice, 2 doubles, pico, 3 doubles in remainder of next 10 chains, and repeat from \* 4 times.

For the flower: 1. Make 20 doubles over 2 strands of padding-cord, join to form ring.

2. Make 24 doubles over padding, turn.

3. Chain 6, miss 2 doubles, fasten in next, repeat 7 times, a double on ring, turn.

4. Chain 1, fasten with a double in 1st loop, \* chain 4, fasten in next loop, repeat from \* 6 times, turn.

5. Chain 1, fasten in 1st loop, \* chain 4, fasten in next, repeat from \* 5 times, turn.

6. Same as 5th row, fastening last 5 loops down at beginning of 3d row, 2 doubles over padding-cord, turn.

7. Make 5 doubles over padding and in 4 chain, pico, repeat 4 times, doubles

in 4 chain, 1 double on ring, This finishes last leaf.

8. Make 3 doubles over padding-cord and in 2 doubles of last row, 22 doubles over padding, chain, fasten with a double between 2 plies, turn.

9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 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# Introducing Diagonal Filet-Crochet

By MRS. F. M. MILLER

**U**SSE crocheters, soft-twist crochetcotton, canvas, muslin, or any preferred grade of yarn. Make a chain of 223 stitches, turn.

1. A double in 1st stitch from hook, \* chain 3, miss 6, fasten in next; repeat until you have 37 loops of 5 chain, turn.

2. Chain 5, fasten in center of loop of last row, repeat.

Repeat 2d row 118 times, or until the scarf is half as long as wanted, then the border.

For the border: 1. Nine loops (as in 2d row) 1 block (of chain 5, 3 twists in same loop, fasten in center of next loop), 2 blocks, 2 blocks, 23 loops, turn.

2. Twenty-five loops, fastening last 2 at corner of block (in the 8 chain which stands for 1st treble of the block), 1 block (putting the 3 twists under the same chain, and fastening as usual), 11 loops, turn.

3. Nine loops, 1 block, 27 loops, turn.

4. Ten loops, 1 block, 14 loops, 1 block, 1 loop, 1 block, 9 loops, turn.

5. Nine loops, 1 block, 1 loop, 1 block, 18 loops, 1 block, 9 loops, turn.

6. Nine loops, 2 blocks, 18 loops, 2 blocks, 9 loops, turn.

7. Ten loops, 10 blocks, 1 loop, 2 blocks, 10 loops, 8 blocks, 8 loops, turn.

8. Nine loops, 3 blocks, 11 loops, 1 block, 1 loop, 2 blocks, 10 loops, turn.

9. Ten loops, 4 blocks, 12 loops, 1 block, 1 loop, 2 blocks, 8 loops, turn.

10. Eight loops, 2 blocks, 1 loop, 2 blocks, 12 loops, 2 blocks, 10 loops, turn.

11. Nine loops, 3 blocks, 15 loops, 1 block, 2 loops, 1 block, 1 loop, turn.

12. Eight loops, 2 blocks, 1 loop, 2 blocks, 4 loops, 4 blocks, 5 loops, 3 blocks, 9 loops, turn.

13. Ten loops, 3 blocks, 7 loops, 6 blocks, 2 loops, 5 blocks, 8 loops, turn.

14. Eight loops, 1 block, 1 loop, 2 loops, 1 block, 1 loop, 7 blocks, 4 loops, 2 block, 10 loops, turn.

15. Ten loops, 1 block, 5 loops, 3 blocks, 2 loops, 3 blocks, 1 loop, 2 blocks, 2 loops, 8 loops, turn.

16. Nine loops, 1 block, 2 loops, 1 block, 1 loop, 2 blocks, 8 loops, 2 blocks, 10 loops, turn.

17. Ten loops, 1 block, 7 loops, 3 blocks, 1 loop, 1 block, (2 loops, 1 block) twice, 8 loops, turn.

18. Five loops, 3 blocks, 2 loops, 4 blocks, 1 block, 1 loop, 1 block, 18 loops, turn.

19. Ten loops, 1 block, 5 loops, 3 blocks, 2 loops, 3 blocks, 1 loop, 2 blocks, 2 loops, 8 loops, turn.

20. Four loops, 5 blocks, 12 loops, 1 block, 1 block, (2 loops, 2 blocks) twice, 3 loops, turn.

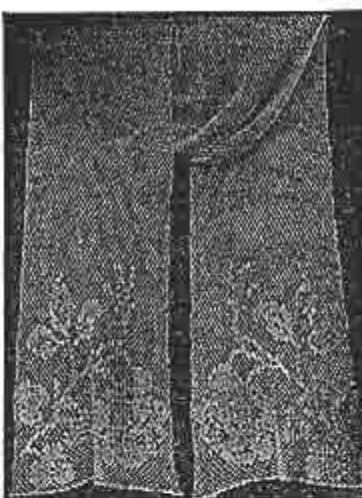
21. Nineteen loops, 4 blocks, 2 loops, 1 block, (2 loops, 2 blocks) twice, 3 loops, turn.

22. Thirteen loops, 3 blocks, 11 loops, 1 block, 4 loops, 4 blocks, 6 loops, 3 blocks, 10 loops, turn.

23. Eighteen loops, 1 block, 1 loop, 2 blocks, 9 loops, 1 block, 1 loop, 3 blocks, 4 loops, 1 block, 2 blocks, 1 loop, 3 blocks, 2 loops, turn.

24. Three loops, 1 block, 1 loop, 2 blocks, 9 loops, 1 block, 1 loop, 3 blocks, 4 loops, 1 block, 2 blocks, 1 loop, 3 blocks, 2 loops, turn.

25. Three loops, 1 block, 1 loop, 2 loops, 2 blocks, 7 loops, 2 loops, 2 blocks, 1 block, 1 loop, 11 loops, turn.



A Scarf in Diagonal Filet

26. Ten loops, 8 blocks, 8 loops, 1 block, 7 loops, 1 block, 3 loops, 5 blocks, 4 loops, turn.
27. Five loops, 4 blocks, 10 loops, 2 blocks, 3 loops, 2 blocks, 1 loop, 1 block, 1 loop, 2 blocks, 2 loops, turn.
28. Nine loops, 2 blocks, 2 loops, 2 blocks, 3 loops, 1 block, 18 loops, 1 block, twice, 6 loops, turn.
29. Seventeen loops, 2 blocks, 17 loops, 2 loops, 18 loops, turn.
30. Seven loops, 2 blocks, 7 loops, 1 block, (3 loops, 1 block) twice, 12 loops, turn.
31. Fifteen loops, 5 blocks, 7 loops, 4 loops, 1 block, 3 blocks, 2 loops, 1 block, 12 loops, turn.
32. Fifteen loops, 1 block, 6 loops, 2 blocks, 3 loops, 1 block, 1 loop, 1 block, 8 loops, 6 blocks, 2 loops, 12 loops, 12 loops, turn.
33. Five loops, 6 blocks, 11 loops, 1 block, 8 loops, 3 blocks, 12 loops, turn.
34. Two loops, 2 blocks, 5 loops, 1 block, 1 loop, 2 blocks, 6 loops, 1 block, 1 loop, 1 block, 6 loops, turn.
35. Four loops, 2 blocks, 1 loop, 1 block, 2 loops, 2 blocks, 1 loop, 1 block, 2 loops, turn.
36. Three loops, 1 block, 1 loop, 1 block, 4 loops, 3 blocks, 2 loops, 1 block, 1 loop, 1 block, 2 loops, turn.
37. Four loops, 2 blocks, 1 loop, 1 block, 2 loops, 2 blocks, 1 loop, 1 block, 2 loops, turn.
38. Five loops, 8 blocks, 11 loops, 1 loop, 2 loops, 1 block, 8 loops, 3 blocks, 1 loop, 2 loops, turn.
39. One loop, 3 blocks, 1 loop, 1 block, 3 blocks, 12 loops, 4 blocks, 1 loop, 4 blocks, 8 loops, turn.
40. Six loops, 5 blocks, 11 loops, 9 blocks, 11 loops, 4 blocks, 4 loops, turn.
41. Six loops, 2 blocks, 12 loops, 3 blocks, 1 loop, 2 loops, 12 loops, 4 blocks, 4 loops, turn.
42. Four loops, 2 blocks, 1 loop, 1 block, 2 loops, 10 loops, 3 blocks, 1 loop, 2 loops, 10 loops, turn.
43. Two loops, 2 blocks, 1 loop, 1 block, 2 loops, 10 loops, 3 blocks, 1 loop, 2 loops, 10 loops, turn.
44. (Two loops, 4 blocks) twice, 2 loops, 2 blocks, 8 loops, 5 loops, 2 loops, 2 blocks, 8 loops, 5 loops, 2 loops, turn.
45. Three loops, 8 blocks, 1 loop, 7 blocks, 1 loop, 3 blocks, 6 loops, 3 blocks, 1 loop, 2 loops, turn.
46. Five loops, 1 block, 1 loop, 2 blocks, 3 loops, 4 blocks, 3 loops, 1 loop, 1 block, twice, 1 loop, 2 blocks, 2 loops, turn.
47. Two loops, 2 blocks, 1 loop, 4 blocks, 1 loop, 7 loops, 6 loops, 4 blocks, 4 loops, 1 loop, 1 block, twice, 1 loop, 2 loops, turn.
48. Four loops, 2 blocks, 1 loop, 1 block, 5 loops, 1 block, 2 loops, 1 block, 1 loop, 1 block, twice, 1 loop, 2 loops, turn.
49. Three loops, 1 block, 1 loop, 1 block, 4 loops, 3 blocks, 2 loops, 1 block, 1 loop, 1 block, 2 loops, turn.
50. Four loops, 2 blocks, 2 loops, 3 blocks, 1 loop, 2 blocks, 6 loops, 4 loops, 2 loops, turn.
51. Four loops, 2 blocks, 2 loops, 3 blocks, 1 loop, 2 blocks, 6 loops, 4 loops, 2 loops, turn.
52. Three loops, 1 block, 3 loops, 3 blocks, 1 loop, 6 blocks, 6 loops, 4 loops, turn.
53. Four loops, 7 blocks, 11 loops, 1 block, twice, 12 loops, 4 blocks, 1 loop, 2 loops, turn.
54. Two loops, 1 block, 1 loop, 1 block, 3 blocks, 12 loops, 4 blocks, 1 loop, 4 blocks, 8 loops, turn.
55. Six loops, 2 blocks, 12 loops, 3 blocks, 1 loop, 4 loops, 12 loops, turn.
56. Seven loops, 5 blocks, 1 loop, 2 blocks, 14 loops, 4 blocks, 4 loops, turn.
57. Seven loops, 5 blocks, 1 loop, 2 blocks, 14 loops, 4 blocks, 4 loops, turn.
58. Four loops, 2 blocks, 1 loop, 1 block, 2 loops, 10 loops, 7 blocks, 20 loops, turn.
59. Like 59th row.
60. Four loops, 2 blocks, 1 loop, 1 block, 2 loops, 10 loops, 7 blocks, 20 loops, turn.
61. Like 59th row.
62. Four loops, 2 blocks, 1 loop, 1 block, 2 loops, 10 loops, turn.
63. Like 59th row.
64. Prolongs. Concluded on page 14.



# A Modern Miracle

By Ellen Ruth Brooks

ILLUSTRATION BY C. H. TAFFS

**I**T was the first day of the Fall term at Cotter College and the campus was once more bursting with life. Madge Roberts' room, always the most popular in the dormitories, was crowded with girls just back from summer vacations. And we all had tales of happy experiences. Madge, perched on top of three unpacked trunks, led the gay discussion.

"Poor Louise Clayton! It's too bad she can't come back this year," remarked Helen Blair from her place on the crowded window seat. More mention of the name brought a picture to my mind—a picture of the seven girls萃萃 from up state who were plifully plaid, old-fashioned attire set her apart from the rest of the girls and shut her out of the social life of the school.

"What's the matter with 'Plain Louise'?" asked Madge.

"Why, her scholarship was good for only one year," another girl replied. "She told me last June when we were packing to go home. And she felt terrible about it!"

"Madge Roberts!" interrupted Adelicia Baker, as she pushed open the door and saw the girl on the trunk. "What is the world as you doing—giving a lecture or taking up aviation?"

"Hello, Adie!" cried Madge, stretching down a welcome hand to the newcomer. "Have a seat—there's lots of room on the floor. We're talking about 'Plain Louise'!"

"Oh! Then you seen her?"

"Why, no—she's not coming back," replied a half dozen girls in one breath.

"You're wrong—she's here!" declared Adelicia. "I just passed her on the walk in front of the Dean's house. Girls, you'll have the surprise of your lives! She never would have recognized her if she hadn't spoken first. And she's going to room in this dorm."

But right there the door swung open and for one long, breathless moment we stared in amazement at the beautiful, aristocratic-looking girl who stood before us. There was a vague familiarity about her face and figure. Where had we seen her before? Then she smiled and we knew!

It was "Plain Louise"!

But what a transformed Louise! From the plain, shabby little maid of the year before she had become a radiantly beautiful and charming creature. She wore a stunning little suit of the latest Fall fashion and from the tips of her gloves, hands to her dainty blouse, she was perfect.

She greeted us with a simple smile that won the heart of every girl in the room, while we tried to hide our admiration we felt. Then, turning to Madge, she said, "The matron told me I would find my key with you. For a little while I'm going to room across the hall."

A MOMENT later she hurried out to unpack her trunk and we were left more mystified and curious than ever.

At first none of the girls spoke. Then Madge voiced the thoughts of all: "Well, that's what I call a modern miracle! 'Plain Louise'! Not any more—'Lovely Louise' would be more like it!"

"Why don't you tell what kind of happiness—where she got the money?" excitedly suggested Adie.

"She said she was in a hurry to unpack her trunk," piped up Mary. "Last year she brought only one suitcase and that was half filled with books!"

Dare passed and the mystery of "Plain Louise" remained unsolved. Some of the girls even excited their own cherished secrets in an effort to disclose her story. But Louise only smiled and changed the subject.

In the meantime she continued to maintain her high standing in the class room and enjoyed an ever-increasing popularity that had been denied her the year before. She appeared often in Madge's room, a place where only a selected few—generally the leaders in the school—felt comfortable and welcome. The old days when we had passed by with a nod were now a mere memory.

Then one day a dainty, square white envelope appeared in each of the college mail boxes. It contained this little simply worded announcement:

You are invited to attend the opening of "The College Girls' Modiste Shop," at Thirty College Place, Thursday afternoon, October twentieth, at three-thirty o'clock. LOUISE CLAYTON.

On the appointed day 30 College Place was crowded to the doors. Louise, gowned in a delightfully simple but adorable afternoon frock, proved a charming hostess. She had transformed a small old-fashioned home into just the kind of place where girls love to shop. About the rooms were several charming frocks, displayed to wonderful advantage.

They were the kind Louise herself wore—daintily, distinctive creations which fairly breathed a personality and charm that made them irresistible.

In the rear of the shop sat a woman whom Louise introduced as Mrs. Blake, her assistant. The girls needed no urging to take the initial step of trial costumes. I know at least a dozen gowns of various kinds were ordered within an hour.

Later in the afternoon, when most of the visitors had left, Madge and a few other girls of our set surrounded Louise.

"And now," began Madge, "don't you think you have bailed us long enough? There simply must be an interesting story behind all this, because—well, simply because you have changed so yourself, and this little shop is as wonderful. Won't you tell us how you did it?"

Louise hesitated a moment and over her face there came a flush of pride and happiness, as she answered:

"I—WUDL has told you before, only I wanted to wait until this opening proved a real success. Now that the business is really started, I am anxious that you should know the wonderful thing that has changed my former dull life into a new one of happiness and opportunity."

"When I was twelve my father died leaving only our little home to mother and me. For a while it looked as though I would have to give up school. But that was not necessary when mother secured employment in the village library."

"From then, though, as you can understand, we had all we could do to procure the necessities of life. And there was never any money left for clothes. We wore our old ones as long as they would stand it and then called upon the village dressmakers to make us just the simplest kind of dresses so our bills would be as small as possible.

"I worked hard in High School—my heart was set on getting an education—and when they told me I had won the Head Girl Scholarship, covering board, room and tuition for one year at Cotter, I thought I was the happiest girl in all the world!"

"But here at college, surrounded by other girls, I realized that I did not know how to make myself attractive and that I could not be one of you—hungry as I was for your companionship."

"For ROM, my darkened little room, I watched you girls, in your beautiful evening dresses, cross the campus to the gymnasium on the night of the Junior Prom."

"I set there till I couldn't stand it to look at the brightly-lighted windows and hear the wonderful music any longer. And then an inspiration came to me!"

"I opened the door of my room and peered into the hall. Everything was dark, and there was no one to see me. My heart was beating furiously as I slipped noiselessly across the hall to Nellie Blodgett's room. I knew she had gone to the 'Prom' in one of the beautiful dancing frocks which Campbell's had sent out that afternoon."

"Pushing open the door, like a thief, I switched on the light. As I stepped in, the other girls lay in their wrappings in the box beside the long French mirror. Oh, but it was beautiful—the dress that wasn't good enough for Nellie! With trembling fingers, I caught it up, slipped it out of my plain, shabby little dress and laid that god-awful gown. The transformation was马上 visible—I saw that I was really pretty!"

"But then the hopelessness of it all swept over me. I laid the magic gown in the box, and clad in the old clothes, like Cinderella when the clock struck twelve, went back to my room. But in those few short moments I had tasted the joy of being attractive. And for days the violin I had had of myself in Nellie's dress before the mirror banished me!"

"A week or so later I was reading a magazine when my glance fell on an article that told the story of a girl just like myself, who found the way to friends and



"And now," began Madge, "don't you think you have bailed us long enough?"

happiness by learning at home, through the Woman's Institute, to make for herself distinctive, becoming clothes.

"Almost wild with hope I read every word of the story. It seemed so real—so convincing—and so much the very opportunity I needed, that I wrote the Institute that very day.

"Well, the information I received proved such a revelation that I joined the Institute at once and took up dressmaking.

"Right away I began to feel like a different girl—happier than I had ever been in my life! In comparison to others here at college the work was easy. I devoting every moment I could to my lessons and, of course, I made rapid progress—I couldn't help it. The textbooks seem to forgive and answer every possible question and the teacher takes just as personal an interest as they do here in the classroom.

"Almost at once I began making actual garments—that's another delightful thing about the course. Why, I made a beautiful little waist after my third lesson! You will never know what a temptation it was to wear it in class the next day, but I had decided not to wear any of my new clothes until I had earned enough so that I would never have to wear the old ones again!"

"What was most important to me, I also learned, was that colors and fabrics were most appropriate for different types of women, how to develop style and add those little touches that make clothes distinctively becoming."

"It was during the Easter vacation when, after just a few lessons, I finished my first dress, I simply had to wear it. Every one at home remarked how pretty it was."

"Later I learned to copy models I saw in the shop windows, on the street, and in fashion magazines. And so it went; all through the course. Every step was so clearly explained that the things I always thought only a professional dressmaker could do were perfectly easy for me."

"Then I decided to do more than make just my own clothes. I saw that I could turn my study to further profit. By the time summer vacation came last year I had almost completed the course, and with the money mother had been saving all winter to buy me one summer dress I made three prettier than I ever had before."

"But my scholarship had ended. College looked impossibly expensive and I decided to make dressmaking my life work. Little did I know then how easily I could make my skill in dressmaking pay for my education!"

"Back in my little town, my dresses soon attracted the attention of the best-dressed people. I called on several women who for years had gone to expensive city shops for their clothes. They welcomed my suggestion that I could create the kind of clothes they wanted and save them money besides."

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## What Other Needleworkers Have Found Out

**T**HIS action on homemade rugs interested me, and I hope other rug-makers will give us their methods. I have made several hexagonal rugs in the following way, by which the smallest size may be utilized. Cut your pieces of old garments into strips one and a half to two inches wide, according to thickness of material. Use pieces of uniform width for a single rug. Take a piece of denim, or other firm, heavy cloth of the size desired for your rug, and gather the strips through the center, sewing them to the foundation as close together as possible. You can do this very quickly on your sewing-machine, using the gathering attachment. When finished the rug has the appearance of a very thick map-pile, and is very soft. If the strips are harmoniously arranged, the rug is attractive as well as useful and durable. I have two like mine, one with plain ends, and they are admired by all who see them.—*Mrs. Julia Putten, Iowa.*

**L**ET me tell you of a very convenient cabinet for the sewing-room—at least, I find it so. Probably a good many of you have an old-fashioned bureau, out of style and perhaps out of repair, stored away somewhere. I had the upper part, with the scratches unscratched, and placed the case of drawers in its corner, with nothing else. In the top drawer I keep my unfinished work, putting it in out of the way when I have time for sewing for the time. Things which need a "stitch in time" are laid in here on laundry-day instead of being put away with the other clothes, all ready for mending at the first spare moment, and are never overlooked. The next drawer serves as a piece-hoax. I roll the leftover scraps up and the them, and any pieces I want are easy to find. The three drawers I use for new materials, and patterns. On top of the bureau is a pin-cushion and a tray for pins, and in the small drawers, one at each side, I keep scissors, thread, bindings, cards of buttons, etc.—*Mrs. F. L. Owens, Illinois.*

**R**UMMAGING through the "discard" of other days, I found several pairs of silk stockings, the legs of which were still good while the toes were worn beyond redemption, either by discarding or casting over. I cut off the top of one to a depth of about seven inches, picked up every stitch around the cut edge and close down, covered a large button-mold with crochet, and made a mass of the same thread to hang from the center of the mold, which I fastened over the gathering. Around the top I sewed a heading, crocheted of the same thread, and through this ran a cord, with bangles, and you could not imagine a prettier banding. It was silver-gray with blue trimmings. Any color of stockings might be used, the dark ones having a touch of French-knot embroidery to stimulate beads. Now I am studying up other ways and means of using old silk stockings to help fill my Christmas-box.—*Lora V. Adles, Wisconsin.*

**I**N those days of H. C. L. when it is necessary to cover clothing to the very last scrap, I wonder if other readers have thoughts to utilize silk waste which are beyond wearing as such? I have never known of anyone else trying my idea until about, and it occurs to me there may be other women, especially business women, who will find it helpful. When my crepe-de-Chine and silk waist have worn through on the sleeves, while the main body of the waist is still in fairly good condition, I cut off the sleeves and the top, sew on a pretty crocheted yoke, dye the whole thing a fresh color, and have as dainty a camisole as one could wish for. There is very little waste to it, as the bottom is finished and has the necessary rubber band in it. I do not even discard the small silk patches. I dye them and stitch them on plain white waists to add a bit of color. Sometimes I use them on the waist alone, and again, if there is a large collar on it, I sew the silk collar on top of it. The effect is really charming.—*Miss H. H., Indiana.*

**H**AVING some bathtowels to make in a very thin waist, I tried the following plan, which proved so very helpful that I want to pass it along: Take a little of the paste which comes in tubes or small jars ready for use, roll it on the

wrong side of the material, and let get thoroughly dry before cutting the bathtowels. Not only can you cut the holes evenly and far more easily, but you can work them without any trouble and without stretching the goods. The paste washes out readily, and will not discolor any material.—*Mrs. Clara W. Dean, New York.*

**L**ET me tell you of a way I have adopted for putting pin-tucks in waist, babies' dresses and other fine garments, a tedious process when all is to be done by hand. Unthread your machine and adjust the stitch to regular length; then proceed to stitch the tucks and hem if you were "realty-truly" sewing. The machine needle leaves a tracing, indicated by tiny holes, which shows you exactly where to place your stitches and no other needle is needed.—*Mrs. W. L. Carter, Arkansas.*

**I**F you wish to make a border for center pieces so dolly, and do not know just how many stitches are needed to go around the hexagon center, instead of starting with a chain for the foundation take a smooth card and work over that; then when you have completed the first row, adjust the border to the edge of hexam by drawing up the card, join the ends neatly, and join your row. You will find this much smoother than a chain. When sets of hexes are to be joined, continue the work over a card, and you can make a joining that will stand closest inspection.—*A. L. G., Idaho.*

**H**OW many of the mothers who are home-handicrafters, and spool-quilters, and battenweavers, for a broad of little people, with few exceptions, have shown it, for good measure, have ever tried my plan of marking the contents of each piece-bag? I take a large safety-pin, shave or four inches long, and slip on this a scrap of every sort of fabric that goes into that particular bag. The pin is attached to the bag, and I can tell by looking at it whether the remnants of dress or apron that I happen to want are in there, without having to look all through it. If you haven't the large safety-pin, sew the pieces on a twine and fasten in the bag.—*Mrs. D. M. L., New Jersey.*

**I**f, when commencing a piece of crocheted work, the first row of needles, spaces, etc., is made over a chain instead of in as the stitches can be slipped. It will do away with the drawn or tight appearance. As a rule, the finished set of lace is wider than the beginning. When you have completed the work, measure it with the first row, and slip the stitches on the chain so the first and last rows will correspond, and see how much better looking the work will be. If you wish a needle and thread may be run along the chain to hold the stitches in place when they are properly arranged, but this is not necessary.—*Alma D., Mobile, Alabama.*

69

### Filet- and Irish-Crochet Collar

*Continued from page 5*

\* 8 times, turn, 10 double over, padding, 10, 10, 10, 10, 10, 10, 10, turn, again make the 8 scallops, 10 in 4th row, and finish the motif like the last 1st row. Smaller motifs are made to fit the other scallops on edge of collar by using less stitches and omitting the center motif. The motif at end of collar has 13 points in last row, and the three scallops at one end; the next has 9 points, the next 25 points, with 3 scallops at each end; the next 8 points, the next (oddly illustrated) 12, and the next 6; then comes the back, and the other side of collar is as given.

For the heading around neck: Make 2 double over 6 strands of padding-sheaf, 3 double, 5 trebles, purl, 5 trebles, and 3 double, over 2 strands, repeat to length desired, making 2 double over 4 strands at end, turn, and work back in same way. Sew one edge to collar, sew the motifs and border in place, and the work is completed.

As suggested, one may make collars, yokes, or other articles in the same way, conforming the filet foundation to any shape or size, and applying any preferred motifs in Irish crochet.



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**SETSNUG**

# Dainty Apparel for Milady's Wearing

By MAUD B. HAVEN

I DO not believe the gift or woman loves who, deep down in her heart, does not delight in pretty underthings, and rejoice in their possession. One dear little lady confided to me that when, after years of family work which kept her from the use of her embroidery—needlework had at length sufficient leisure to fashion for herself a set of negligees, she used to go far away to the deep drawer in which the dainty garments were carefully folded away, and feast her eyes on them. And after a time, I am glad to say, she decided to wear them and get all the pleasure she could out of them—and when they were gone, or before, made others to take their place. Indeed, we all love pretty things for personal wear—every woman of us and there is no reason under the sun why we shouldn't have them. All we need is a little needle-practice—if we haven't had it for a time—and to cultivate painstaking in our work; and then the utilization of the spare minutes as they come will prove a veritable Aladdin's lamp.

An especially dainty masched set of lingerie is illustrated. The embroidery has just the faint touch of color that is so deservedly popular nowadays; pale pink is used for the French knots, both scattered and grouped to represent flowers, and for working the crests, and also for the looped outlines of the motifs, for the scalloped edges, and for the oval crests, arranged in pairs to run the sides through. The material is fine muslin, dainty and durable, and generally accredited with being "just the thing" for undergarments. The camisole is a simple model, fashioned of a straight strip of the muslin, the lower edge finished with a half-inch hem for the drawstrings or elastic tape, as may be preferred—the upper edge with buttonholes, small and eyelets for the elastic ribbon; just below is the scalloped, dainty motif, with festoons of ruffles. The shoulder-straps are bands of muslin, edged with scallops, although bands of ribbon may be substituted, if preferred.

The envelope-chimise has nothing of its prettiness as the month goes by. It is such a comfortable combination that its popularity is not to be wondered at. Neck and sleeves of the model are finished with the button-

holes scallops and oval crests, in pairs, for ribbon, and the simple, dainty embroidery, exactly as described for the camisole. The bottom or lower edge shows a pleasing innovation in the ar-

of comfort, is readily put on and off, and easily laundered. The model has the simple round neck, finished in the manner described, and short, prettily pointed sleeves, with a band of ribbon tied through a pair of oval eyelets at the top.

All in all, the set presented is extremely attractive, although as simple in the making. It will be found a very desirable addition to a bridal outfit, and may well be included in a "showcase" of lovely things for the bride-to-be, each of four friends giving one piece.

65

## A Charming Yoke in Vintage Design

*Continued from page 7*

87. Nine spaces, 10 trebles, 2 spaces, 4 trebles, 1 space, like 83 from 9.

88 to 94. Like 84 to 60th row. Leave this shoulder, omitting the 93th row, miss 36 spaces of 85th row for the neck, fasten in, and proceed with the 36th row, reversing it. Continue until the second strap is completed to 94th row.

95. Like 61st reversed; then chain 164 stitches for neck, a treble in last treble of 94th row, on first shoulder, and work across this first row.

96. Like 62nd, then miss 35 spaces on the chest, and work back, reversing 63rd row.

97. Like 64d, continued; continue with 1 space, 4 trebles, 5 spaces, 4 trebles, 1 space, finish like 83d row.

98. Like 64th to 9, 5 spaces, 9 trebles, 2 spaces, 4 trebles, then 33 spaces, and work back, reversing 64th row.

99. Like 64th reversed; continue with 1 space, 4 trebles, 7 spaces, 4 trebles, \* 35 spaces, work back.

100. Like 65th row, continue across collar with 1 space, 4 trebles, 7 spaces, 4 trebles, 2 spaces, 7 spaces, 2 spaces, 4 trebles, 7 spaces, work back.

101. Like 67th reversed, ending with 7 trebles, then 1 space, 7 trebles, 6 spaces, 7 trebles, 2 spaces, 4 trebles, \* 25 spaces, work back.

102. Edge: 7 spaces, 10 trebles, 4 spaces, 4 trebles, 2 spaces, 13 trebles, 1 space, 7 trebles, 1 space, 25 trebles, 14 spaces, 2 trebles, 7 spaces, \* 27 spaces; work back.

103. Edge: 14 spaces, 4 trebles, 1 space, 13 trebles twice, 1 space, 25 trebles, 2 spaces, \* 27 spaces; work back.

104. Narrow (or clipper) to 4th treble, then chain 3, 2 trebles in space and 1 treble to treble, for the edge; 7 spaces, 10 trebles, 3 spaces, 4 trebles, 1 space, 25 trebles, 4 spaces, 13 trebles, 1 space, 7 trebles, 2 spaces, 13 trebles, 2 spaces, 4 trebles, 5 spaces, 4 trebles, \* 17 spaces; work back.

105. Narrow (or clipper) to 4th treble, then 3 spaces, 4 trebles, 1 space, 4 trebles, 2 spaces, 25 trebles, 7 spaces, 4 trebles, 1 space, 13 trebles, 2 spaces, 13 trebles, 2 spaces, 7 trebles, 1 space, 4 trebles, 2 spaces, 7 spaces, 2 spaces, 4 trebles, \* 19 spaces; work back, ending with 4 trebles.

106. Narrow: 6 spaces, 4 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 2 spaces, 25 trebles, 7 spaces, 4 trebles, 1 space, 13 trebles, 2 spaces, 13 trebles, 2 spaces, 7 trebles, 1 space, 4 trebles, 2 spaces, 7 spaces, 2 spaces, 4 trebles, \* 18 spaces; work back.

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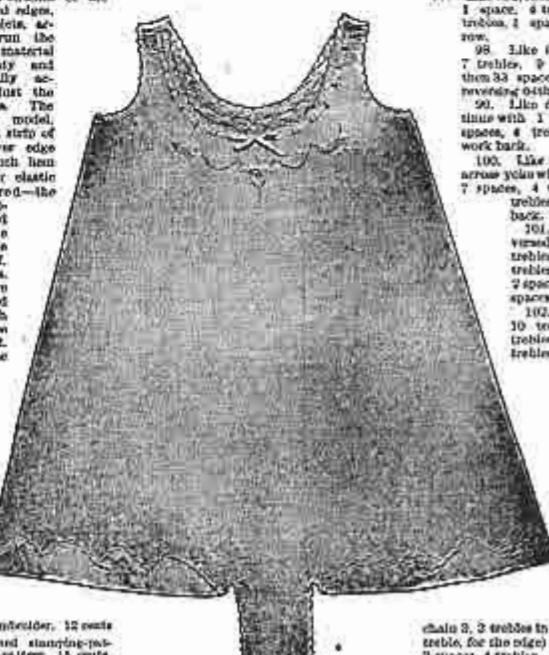
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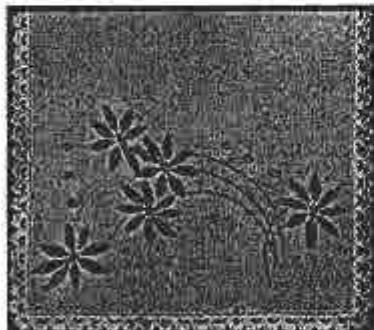


## A Library-Set That Is Distinctive and Handsome

By ADDIE MAY BODWELL

**T**HIS rosette has been aptly named the "Christmas flower," and it has come to be regarded as peculiarly distinctive of the wondrous Birthday we celebrate—the season of loving and giving—when it is lavishly used in the decoration of homes, churches,

straight across. The stems are done in heavy outline-stitch. The work is fascinating, because every stitch seems to count. One does not have to spend one, two, three or four hours in working intricate details and making necessarily difficult pincers—which is sometimes a bit discouraging even though we know the



No. 1652 D. The Small, or Table-Rosette.

and whenever Christmas-decorations are observed. And so it has been chosen for the embellishment of a real Christmas set, which everyone is sure to be delighted with. Showy and distinctive as it is, it is yet very rapidly worked, and there is abundant time remaining for the preparation of one, two or three for gifts.

And surely no more charming and acceptable decorations could be devised for the homemaker, whether she be mistress of one or a dozen rooms. The "flame-flower," as it is named in Mexico, lends itself most attractively to window-borders. These colors are used, red for the flower-petals, black for the center dots, and green for stems and compasses, and the tan or gray basket-weave of the foundation tangles out the embroidery beautifully, doing away at the same time with any suggestion of ultra-vivaciousness.

Coarse floss is used, requiring little or no padding. The compasses are lightly

embroidered green will richly repay all painstaking effort. Almost before one knows it one petal is done, then another, then a whole flower. French knots and all. The stems may first have a chain line of running-stitch, then over this take stitches slightly slanted; a seed-like outline is the result.

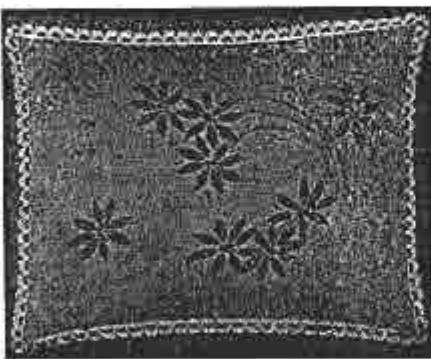
Satin-stitch is too well known to the average needleworker to require description, yet to the beginner, who is undertaking this set as the "very first" embroidery she has ever done, a little help may be welcome. First, if there is padding,

lay the stitching across the stem—

Concluded on page 19

No. 1651 D. Compasses (illustrated on front cover). Perforated stamping-pattern, 10 cents. Transfer-pattern, 10 cents. Stamped on 27-inch tan basket-weave linen, 10 cents. Floss to embroider, 25 cents. Crochet-thread for edge, 10 cents.

No. 1652 D. Perfected stamping-pattern, 15 cents. Transfer-pattern, 15 cents.



No. 1653 D. A Throw That Will Stand Real Service.

padded, and the flower-petals have been stitched lengthwise across each side of the middle. The compasses, which are half from midrib to edge of petal, in order to show a line or vein through the center, must within about three-eighths inch of the tip, when they are carried

Stamping on 16x24-inch tan basket-weave linen, 10 cents. Floss to embroider, 40 cents. Crochet-thread for edge, 40 cents.

No. 1654 D. Perfected stamping-pattern, 15 cents. Transfer-pattern, 15 cents. Stamped on 16x24-inch tan basket-weave linen, with plain back to match, 10 cents. Floss to embroider, 35 cents. Crochet-thread for edge, 40 cents.

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The reason lies in that slimy film. You feel it with your tongue. It clings to teeth, enters crevices and stays. And the tooth brush doesn't find it.

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Note the Glitter

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## Answered by the Editor

I AM very anxious to join Needlecraft's family of workers, truly not so much with the idea of earning money as doing something worth while, something that others will think pretty and will want to copy, and so helping "our paper" to grow better and better. Of course, I should like to get orders for my work, but that is not the first consideration. Needlecraft has been my teacher and guide, and I consider myself a pattern published in your columns. So far I have submitted a pattern or two or several pieces, but one cannot do that—this can be illustrated, perhaps a counterpoint with first-crosses besides. I understand that work is not to be copied, but may one not get an idea or inspiration from a point of picture, lace-paper daily, or something of the sort, and work it out in an entirely different way? Or must the work be something like which there has never been anything seen before? There may be others asking these same questions which I shall have to see answered through the paper—*Mrs. G. W.*, *New Hampshire*.

To begin, your desire to do "something worth while" is shared with others as soon as you understand what is being asked. Others have asked the same questions; and rarely a day's mail does not bring a dozen or more inquiries for corners and insertions in filet-crochet to match towels that have arrived, pillow-covers showing embossed or printed designs of different patterns—and so on. Hence it would appear that there are many "honest pen-pals" to be turned by those who can do work of this character in order. To manufacture a towel for a centerpiece, the first thing needed is checked paper—or paper ruled both ways to form tiny squares or spaces. This may be easily provided at home, given a pencil, a "straight-edge," and pasting on the parts of the worker. A yard-stick, if true, serves excellently, and can be used also to mark off the edge of the paper in quarters or eighth-inch spaces—the size of the space really makes little difference so long as a thread is chosen for the work which gives the requisite number of spaces to the inch. As a simple example let us take the tooth of a comb or corners of filet-crochet. The block pattern shows exactly how the work is done: on your "cross-hatch" paper you are providing a block pattern to work from. Prepare a tracing outline of something that appeals to you—flowers, fruit, or other figures, and transfer it to your checked paper; then fill in the outline by crossing the spaces which are to be filled. You will naturally have to make some variation in the tracing, cross-stitch or filet-crochet is of the "right" order; but you will be less delighted than satisfied to see how nicely the design will work out and will be anxious to try your "vandy hand" at others. Often one may get a charming reproduction from a small print—and this, too, must be classed as "original" since you are using it in a way it has not been used before. For example, the statue of "Liberty" is not original with "Mrs. Miss Card," but she has given us her own original reproduction in filet-crochet. Again, cross-stitch designs or motifs may be combined and arranged in different ways—entirely original so far as the combination or arrangement goes. All sorts of lovely things for personal and household use and ornaments may be thus brought forth; one idea leads to another, and I am just satisfied enough to believe that among my workers are many who may readily copy the professional designs in producing exactly the articles that appeal to the heart of the home-woman—candle- and lamp-shades, cushion-covers, pillow-tops, towels and scarfs, handbags, and so on to the end of a long and delightful chapter. Let me have them, please!

I HAVE been trying to make the tea-cloth with filet corners. In August issue, but fail to get the directions right. Does each row consist of beginning of odd rows and end of even rows than are stated. I have never before had any trouble with patterns I have copied from Needlecraft—*Mrs. B. M. L.*, *Pennsylvania*.

(Perhaps, in "reckoning spaces" you have not taken into consideration the fact that two rows of spaces are worked entirely around the square after the corners are set in; you would therefore count two spaces less than appear at beginning of odd and end of even rows. I have been over the directions very care-

fully and find but two minor errors: the 3d row ends with 22 trebles, instead of 32—obviously a misprint—and the 4th row begins with 4 spaces instead of 3 spaces.)

I WISH to make the lively yoke for chemise in March, sixth page, but find that I do not know how to widen, as directed for the point. Will you please explain more fully?—*Mrs. H. A. W.*, *New York*.

(Frankly, I do not know how to widen the directions plainer than given in second row of point: Chain 6, counting the stitch on needle, miss 2 stitches of the chain, stand for a treble; a treble in each of next 2 stitches of chain and treble in last treble of preceding row—or 1st treble, counting from the hook.)

WILL you kindly tell me how I can purchase the pieces of work which appear in our paper? I frequently see something I should like, but there is no name stated and no address. I should like to know of some one who does good tatting and crocheting.—*Mrs. C. R. M.*, *Irondequoit*.

Send your own full address, with postage or self-addressed, stamped envelope, and you shall have the name and address of any exhibitor who wishes to display or dispose of his work, or of other good workers.)

I AM making crocheted insertion for pillows, dresser-curtain, towels and sheets, for a wedding-gift. Should the insertion be put in both sheets of a pair, or one?—*Mrs. H. H.*, *Canada*.

In the upper sheet, for the "inner," it may be set in the other sheet, also, if it is desired to change them about occasionally, for more even wear. As a rule, however, this decoration is applied to the top sheet, only.)

6

### A Library-Set That Is Distinctive and Handsome

*Continued from page 17*

lengthwise; if it is longer than wide—then take the covering-stitches over these, at right angles to them, placing them close together, side by side but not overlapping, and keeping the stamped outline true. That is, bring the needle up on the outline, beat across the form, and put it down on the line opposite, taking care the stamping is covered by the stitching, but not allowing the latter to extend outside of it. Then bring the needle up again close to the first stitch, and continue. If it is desired to cover-size in embroidery-material the stitches may be taken on one side only, the needle being brought up close to where it last went down, but very little is saved in this way, and really the effect is not as good, particularly after a piece has been laundered. It is an excellent plan, too, in pieces of this order, to have as little difference as possible in the right and wrong side, so that the piece may be turned over for a little longer service. With the pillow, of course, this suggestion has no value.

For the French knot, bring the needle up through, wind the floss two or three times around it, and put it down again almost in the place where it entered, taking a thread or two, perhaps; hold the tiny coil in place with thumb and finger while it is being drawn down to the fabric.

Finish edges of scarf and counterpane with a plain narrow hem, and add any simple crocheted edge you may like. The one used on the set presented is attractive. Use coarse crocheted-cotton, No. 5 is a good size. Fasten in at edge of hem, make 4 doublets, chain 4 for a point, 4 doublets in edge of hem, chain 10, turn, a doublet in last stitch from hook, 11 doublets under chain, a doublet in edge of hem, turn, a doublet in each of 12 doublets, taking up both ends of stitch, chain 1 time, 2 doublets in 3 doublets, (point, 3 doublets in 3 doublets) 3 times, a doublet in edge of hem; repeat from \*, joining each following chain of 10 stitches to 3d point of preceding scallop, and join the last scallop, when making 3d point, to end of chain of 1st scallop. If preferred, the edging may be made on a chain, instead of working into the hem, and whipped to the hem when finished. Many workers like this plan better.

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# Square Collar in "Monkey-Face" Lace

By LUCY BUSCH

**T**HIS variety of crochet, known also as "Palm Beach" and "Adelphi" pattern, is as popular as ever for any piece of all-over lace—handbags, collars-and-end sets, borders for centerpieces, and so on. A single pattern, taken alone, represents a hexagon with four loops or orbits of chain-stitches of coarse, bearing a fancied resemblance to the face of a monkey or the spokes made by winding 8 doubles over a chain. This pattern is usually repeated, and when one has attained the number of making it quickly and well, it may be adapted to many uses. The square collar has been asked for; but a collar of some other shape may be as readily

as and with 8 doubles, chain 8, 1 double over same chain, turn.

33. Same as 32d row, ending with 10 chain, fastened in last 10 chain of last row.

34. same as 4th row.

Continue in this way, making the collar four patterns in width.

49. Like 4th row, ending with chain 10, fasten in 3 chain, turn, fill half the chain with doubles, turn, chain 10, fasten in same place, turn.

50. Fill 10 chain with 8 doubles, 3 chain and 8 doubles, chain 3, fill next chain, a double under 3 chain, chain 3, double under next 3 chain, fill next chain, and continue across.

51-52. Same as 41 and 42 rows.



Square Collar in "Monkey-Face" Lace

made by working to fit the pattern desired.

Using No. 40 or No. 50 crochet-cotton, make a chain of 104 stitches, turn.

1. A double in 4th stitch, chain 3, miss 1, fasten with a double in next, \* chain 10, miss 5, fasten in next, turn, make a spoke of 8 doubles under 10 chain, half filling 10, turn, chain 6, miss 3, fasten in next, (chain 2, miss 1, a double in next) twice; repeat from \* to end of chain, turn.

2. A double in 3 chain last made, chain 2, a double in next 3 chain, fill 9 chain with 8 doubles, chain 3, fill other half of 10 chain with 8 doubles, a double in 3 chain, chain 2, double in next 3 chain, and repeat.

3. Chain 10, fasten in last double (counting from you) of last spoke made, chain 2, a double under 3 chain, chain 3, a double in 3 chain of last row, turn, a spoke of 8 doubles on 1st half of 10 chain, chain 9, fasten in last double of next spoke, and repeat across, ending with 10 chain, fastened in 3 chain of last row, turn.

4. Fill half of 10 chain with 8 doubles, chain 3, fill other half of chain with 8 doubles, \* a double under 3 chain, chain 3, a double under next 3 chain, fill 9 chain (always with 8 doubles), chain 3, fill other half of next 10 chain; repeat across, filling half of the last 10 chain, chain 9, a double under next chain, turn.

5. Chain 2, a double under 3 chain, chain 3, a double in 1st double of next spoke, \* chain 10, fasten in 3 chain of last row, turn, make a spoke (of 8 doubles) on 10 chain, chain 9, fasten in last double of next spoke, chain 3, fasten in 3 chain, chain 3, fasten in 1st double of next spoke, and repeat from \*.

6, 7, 8. Same as 20-30 and 40 rows. Repeat these 8 rows until you have 22 more rows, which will make the collar eight "monkey-faces" deep; add more rows if you desire deeper.

9. Same as 32 row until you have made 5 monkey-faces, or patterns, turn. This row begins the neck of collar.

10. Same as 32d row, filling 10 chain

53. Same as 32d row, ending with chain 8, fasten in last double of next spoke, chain 3, fasten in 3 chain, chain 3, fastened in next double, turn, thus widening a pattern.

54. Same as 2d row.

Repeat from 49th row, widening to six patterns across. Fasten off and make the other side of collar to correspond, leaving two patterns at back of neck. Now work entirely around the outer edge of collar, filling all open chains with double; chain 3 between these spokes.

For the border:

1. Fill 10 chain with 8 doubles, 3 chain and 8 doubles, a double under 3 chain \* chain 10, fasten under next 3 chain, between the 2 spokes of last row of collar, turn, 6 doubles under half the chain, chain 10, fasten in same place, turn, 3 times, 8 doubles under half of collar, chain 10, fasten under 3 chain of middle row, and continue around outer edge of collar to open end.

2. Fill the chain on each side of scallop with 7 doubles, the 3 chain at top of scallop with 4 doubles, pivot, 4 doubles.

As suggested, after having become familiar with this effect but really unable to all-over pattern, it may be put to a great many different uses.

66

I AM making the table-runner in March, 1918, and have finished the ends, but fail to understand clearly the directions for insertion, the first two rows of which are like thirty-first and thirty-second, with variations given, while the third is continued like third. Should this be thirty-third?—M. E., M. J. L. G.

(Naturally, yes; there is evidently an error, either on the part of copy-maker or typesetter. Perhaps Miss Nelson will give us a sample of this insertion to use as a detail; several have asked that this be done. It would seem, however, that when one has made the ends the insertion should be easily copied from the border pattern, identically the same, save that the edges are straight.)

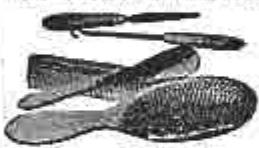


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**Dainty and**

COULD there be a more dainty motif for a set of underthings intended for a bridal outfit than the four-leaved clover? Surely not, and its arrangement in the pieces illustrated is particularly happy, while the amount of work involved is decidedly in inverse ratio to the effect produced.

Pale pink and blue are the colors used, and French knots the principal stitch. The four-leaved clover is accented with the knot, in pink and all other lines, not of the same knot. In blue are the circle of eyes and alternating knots, or dots, which surround the center motif on the front of the nightgown; three dots are pink, the others worked with white. The sleeve decoration is entirely of French knots, in blue and pink, as described; with two oval motifs at top of sleeve, through which is passed a length of pink ribbon to tie in a pretty bow. The neck is buttonholed in plain weaves of medium size, and finished with pairs of oval eyelets through which the ribbon passes, knotting in front. All white may be used for the embroidery. It is prettier, but a touch of color is very much in evidence just now, and the delicate tones are not at all aggressive or obtrusive, and are essentially feminine. Something they hint of springtime, flowers and youth.

Women have the four-leaved clover in each of the pointed scallop at the knee, which is held by a elastic band; elastic is run in a casing, the scalloped, also; and it would be difficult to exceed the comfort and smartness of this garment, comparatively new. In present-day application, but not likely to lose its position as a favorite.

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