

NEEDLECRAFT



SEPTEMBER 1919

CREAM of WHEAT



Painted by Edward V. Breuer for Cream of Wheat Company

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"PUTTING IT DOWN IN BLACK AND WHITE"

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Capitalizing Life

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

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

"Oh dear! You see, I am bound to capitalize him!"

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

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

To begin, there is nothing, no kind of circumstances or conditions to be met with in our daily wanderings that may not be turned to good and beautiful account, if we will but live it. Perhaps a motor-trip has been planned, with a phone included, and the hamper is ready-packed with all manner of good things and morning lettings a steady downpour from the clouds. The natural thing to feel and say is "Isn't it meant?" and a frown cuts the situation but better than a smile; at least, it would seem so to those of us who haven't learned better. But frowning hurts the flowers—in my case, for the flower and the planter is such a warm, summer rain. She will say: "We can have the neatest sort of picnic right on the veranda, and take turns telling stories about the happiest day we ever spent!" And almost before anybody knows it good nature will be banishing like a never-lasting spring, and smiles will have chased away the glooms.

—end—

"Specializing"

ONCE upon a time, as the fairy-tales begin—if there are any fairy-tales in these prosaic days—NEEDLECRAFT told us the story of a woman who specialized in bonnets for babies, making them to sell at a very reasonable price. With many others I feel, she could scarcely get a penny dime for no old one unless she raised her charges; at the same time I was greatly interested in the account, and read it more times than I am prepared to say.

I read it again when Uncle Sam issued his first appeal to the people to buy Thrift-Stamps. A great deal of my time was devoted to Red Cross work, but I did want to help out in other ways. Doing one's bit, was doing one's best in those dark days, you know; there was place for any sort of "slackening." So I cast about for something to specialize in—something that many might like, that would not be expensive either in the purchasing or making, and that would use materials not needed for other things—materials which, perchance, could easily be classed as "salvage." My requirements, as you see, were not modest!

Well, I began thinking about it, and at length the way opened, as ways are sure to if we especially and faithfully search for them. A friend of mine returned from New York wearing on the long necklace a chain similar to that time, and scarcely less so now. Only this particular chain was made of anything I have seen, really oriented in appearance; the long, tapering beads were beautifully colored, and strung with three or four seed-beads, hæmatite in color, between them. My friend laughed when she saw me discussing the main so closely.

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

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

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September Wind-Songs

BY HARRIET O. PENNELL

With rains and soft leaves comes the wind of September.
Now mellow, then lifelike, they spin her sister song;
With whispers and whisperings of life and beauty—
Let us tell the winds fingers waitful and long!

Over field and over wood now languidly sighing,
How sways the tall goldenrod gracefully on;
Now dreamfully drifting, s'leek and soothed,
Through forest glades gliding, calm—and easy.

And out of the distance I hear your low trilling,
Forewarning autumn's soft edge and by stages;
Like a waltz of soft music flows softly and sweetly
Across the still waves of a luminous dream.

O winds of September! ye hold in your keeping
Majestic emprise, as ethereally spun,
The ethereal sun, in mystic tune-diverse,
Are telling me, telling me "summer is done!"

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

Of course everybody knows about these beads now, but they were not in our consciousness at that time. My home is near a large school for girls, and what one girl had they all wanted. After I had made out a few chains there was no lack of orders. The favorite size of beads was about one inch in length, and for these I used as a pattern an American Indian necklace, a three-fourths inch long, one inch wide at the base, and tapering to a point. Larger beads have a proportionately wider base, and not so long. Begin rolling at the base, over a small knitting-needle or bit of wire, and continue to the point which should be touched with paste for about six inches, and when fastened should come exactly in the center of the bead. A little practice in rolling them soon enables one to do the work quickly and well. When finished, string the beads on wire and give them a coat of white shellac, and when this is dry they are ready to "make up." One of the most popular of all was my "Needlecrafts comb," the soft pastel shades of the cover blend beautifully, and a little extra may be supplied by water-color, if need be. A chain of these beads, with a tassel of three or four larger ones, put together with small beads of this and gold, rightfully bears the monogram, "Needlecrafts lovely!"

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

—end—

A Vacation for the Stay-at-Home

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

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

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

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

NEEDLECRAFT

Devoted to HOME DRESSMAKING, HOME MILLINERY,

FANCY WORK AND HOUSEHOLD DECORATION

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The Statue of Liberty, in Filet-Crochet

By MARY CARD

This piece is a reproduction of the statue of Liberty, standing on the pedestal of the World, which stands on Liberty Island, New York Harbor, having been presented by the French nation to the people of the United States in commemoration of their national independence. Made in No. 00 mercerized cotton, this pattern requires six balls and measures twenty-eight inches by twelve inches. A No. 12 or No. 13 needle should be used. It is worked in plain blocks and spaces, except that the window openings will look best worked in lacelet; that is, chain 2, miss 5, double 1 next. The illustration shows clearly where the facets should be put.

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

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

To work the short way, begin at the bottom with 266 chain-stitches, triple in fifth stitch from needle, then five spaces, repeat, ending with chain 2, miss 2, triple in next, making 42 spaces in all. Turn the rows with chain 5. Every row begins and ends with a space, the outside row of needles all around being worked last.

The illustration may now be followed.

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

Long before she whom we may know the engagee, got around to dreams about her lingerie and undresses, the time of all others to gratify that fondness for dainty underthings possessed by all refined women is when planning the trousseau.

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

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

Then there are two or three fancy chemises even if chemises are selected, and half a dozen plain ones beside the one in the bridal set. The blouses are made of fine



WORKING CHART FOR THE STATUE OF LIBERTY IN FILET-CROCHET
WORKING-CHART AT THIS DESIGN, 25 CENTS

lace if they are intended to take the place of the chemise. Now a camisole is the new form of corset-cover cut in the French shape with the fullness gathered into the waist, but unlike that useful garment it does not extend below the waistline. The fancy camisoles are of cash-coated or palmetted crepe de Chine or crepe radium in fine variety of crepe de Chine, or washable satin. They are made with armholes and are laid on the shoulder by straps of satin. The camisoles just described are distinctly luxurious and should be omitted from any strictly utilitarian trousseau. But, nevertheless, they are not exactly as extravagant as they sound; for they are intended to be worn under blouses of lace or chiffon and they do away with colored chiffon, silk or satin linings.

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

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

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

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

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

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Now that furniture costs so much, it is decidedly worth while to consider the possibilities of what we have on hand. Often a hopelessly ugly piece of furniture can by a little ingenuity combined with the simplest of carpentry be made into something that is handsome and the sum total fills a king-size pool.

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

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

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

Embroideries for the Summer Home

By GRACE E. MACOMBER



No. 1522 D. The Pillow



PETITOUR for the bungalow, bungalow or "camp," more or less pretentious, where we spend the hot months of the year, should be as different as possible from those in use in the "really-truly-walled-home" of the country. It is desirable to make a modish change. We might want the all-the-year-around home in the country, the sachem or spooling; then when we look at them they are fresh and new, yet, restful, too. Has it never occurred to you that the pillows and table-covers and centerpieces and doilies which have been in constant service for six months, are tired? Have them all nicely cleaned or laundered before the time for your annual mailing arrives, and put them away in cool, roomy closets, drawers or boxes; then when you take them out in the fall they will seem new and in every way lovely, proving that they appreciate the rest and change you have given them! So a wise little housekeeper thinks; and she packs away the strings of her summer bungalow in the same way, to await another season. "It gives them and me a complete change," she says, "and surely prolongs their period of service." Which may be very readily believed.

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

No. 1522 D. Perforated stamp-pattern. 25 cents. Transfer-pattern, 15 cents. Worked on buckles-cloth, 20 cents. Piece to embroidery, 25 cents. Crochet-thread for edge, 10 cents extra.

No. 1522 D. Perforated stamp-pattern, 25 cents. Transfer-pattern, 15 cents. Stamped on 52-inch buckles-cloth, 20 cents. Piece to embroidery, 20 cents. Crochet-thread for edge, 15 cents extra.

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

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

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

2. A treble in a stitch, chain 8 for 1st treble of row, * chain 2, miss 2, a treble in next; repeat. Have a treble chain at each point of cluster and open shell, with 2 spaces between them.

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



No. 1522 D. The Tray-Cover or Oblong Centerpiece

When To Wear a Veil

AFTER being rather out of fashion for the last three years, the veil has once more come into its own, and now it is not only extremely modish to wear a veil, but many of the sunnier hats do not really look well without



Detail of the Headband

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

Clipping veils are used for morning or for any purpose where a rather thick veil is needed for protection from dust or wind. Most of the fine cloths will not clip in the larger French shape. Otherwise in waist-shape and are draped around the hat. As a general rule nearly all small hats look much better when a veil is worn with them, while the big hat is more becoming without. A floating veil often makes a large hat look top-heavy, but it gives just the right balance required by a bottom-tummed sailor or a trimmish turban.

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

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

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

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



No. 1522 D. The Centerpiece, or Between-Mat Cover
No. 1522 D. The Scarf or Table Mat

I FIND ordinary sewing thread an excellent substitute for crocheted-cotton, when the latter cannot be readily obtained. For medium weight No. 20 to No. 30 is about right, No. 8 to No. 10 is good for heavy work, and No. 40 in No. 60 beautifully fine and lace-like. — H. G. F., South Carolina.

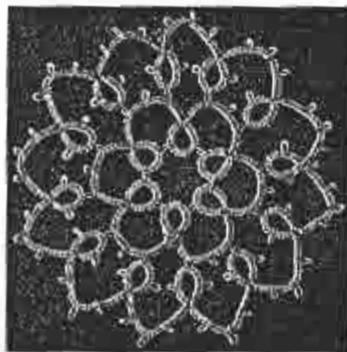
Tatting of Two Colors Applied to Center-pieces and Doilies

By MRS. C. F. VANCE

PINK and blue worsted-cotton was used for the medallions, but any colors preferred may be chosen. For a breakfast- or luncheon-set one may select colors matching the decoration of the room. No. 50 or No. 40 will be found a good, serviceable size, although finer or coarse thread may be used at pleasure; the coarser the thread the larger the medallions, and wider the border.

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

For the edge: Wind your shuttle with the pink thread, and wet the biss from the spool. Slip-knitting of 5 double knots, (pink, 5 double knots) 3 times, close; turn, make a chain of 5 double knots, (pink, 5 double knots), using the second or spool thread; a small ring of 5 double knots, join to side point of lac or lace ring, 5 double knots, close; a chain, as before; another small ring, returning to same place as before; a chain, joining to middle point of large ring; a chain of 4 double knots, pink, 4 double knots, repeat around, joining last chain to first.



Sketch of Medallion Used for Side Dishes

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

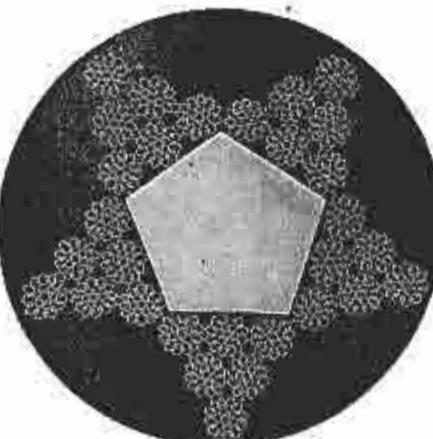
Cuts the circles of lines for center and doilies with a narrow hem. Sew on the edging by passing the needle through the hemstitching line, side piece, of each large ring, and piece of short chain. In white, this stitching makes a very dainty finish for handkerchiefs or underwear, collars, and so on, choosing a size of thread suited to the purpose. Many, too, will like all white thread for doilies and center-pieces.

An occasional center-piece of rather fanciful shape has this border described, with an inset matching the edge. For the medallion: Make the large ring as described; a chain of small ring, (joining to side point of large ring); a chain, another small ring, (joining to same point); a chain, joining to middle point of large ring; chain of 5 double knots; again the large ring; chain of 5 double knots, joining to preceding large ring, and continue until you have six points or scallops, joining last long chain to first, and last short chain at base of first ring. To fit in the center of medallion, join the thread to side of large ring, chain of 4 double knots, pink, 4 double knots, repeat around, joining last chain to first.

These and countless other edges for every corner of the centerpiece, allowing for a very narrow hem, join the medallion by point of each chain at the point.

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

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



A "Five-pointed Star" Centerpiece

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

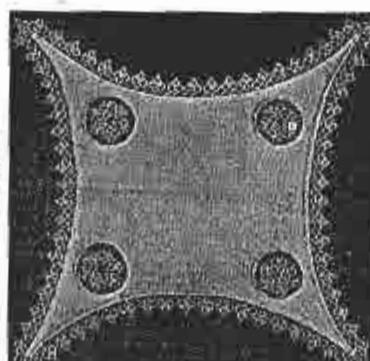


A Doily for the Bread-and-Butter Plate

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

2. A ring of 6 double knots, (pink, 6 double knots), join to first point of chain of last row, 6 double knots, (pink, 6 double knots, close); a chain as in last row; a ring, joining to 3d point of same chain; a chain; repeat, alternating rings and chains, joining a ring to first and third points of each chain of last row; join last chain at base of first ring and fasten off securely.

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



An Occasional Centerpiece of Fanciful Shape

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

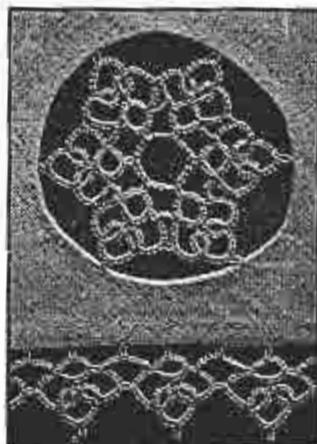
The Card-Index in Housekeeping

By LESLIE GORDON

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

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

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



Sketch of Edge and Border

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

Then I also keep a sort of kitchen "day book" in which I write lists of supplies needed as soon as they are cut, and in this I write menus for the meals for two or three days ahead, and I find that this greatly facilitates marketing and makes the preparation of meals easier, for invariably I do greatly simplified kitchen work. I also have a loose -leaf memorandum-book in which I keep my shopping-lists (dry-goods, notions, etc., house-holds), and also lists of recycling needles, making out any odd job for a moment. All of this little has been reckoned from me. The result is the addition of a book in which I keep a strict account of all expenditures and a check-book with which all bills are paid up at the business tools I have, but I find them of great assistance.



What's He Going To Be?

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

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

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

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

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

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

THE MENNEN COMPANY NEWARK, N.J., U.S.A.

Established: 1892. U.S. Patent Office
First to appear as Camphorated
Borated Talcum. Inc., Newark, Del.



MENNEN'S TALCUM
with the original borated formula.
includes
Borax, Zinc Oxide,
Flock Talc,
Cotton Tint,
Talcum for
Men.

Two Designs for Yokes in Filet-Crochet

By MRS. L. H. HAGUE

FOR No. 1—Using No. 30 crocheting-cotton, or a thread that will give 7 spaces to the inch, make a chain of 90 stitches, turn.

1. A treble in 8th stitch, (chain 9, miss 2, a treble in next stitch) 30 times, turn. If preferred the row of 30 spaces may be made without a long chain, as follows: Chain 8, a treble in 1st stitch of chain; * chain 6, turn, a treble in 6th stitch of chain; repeat until you have the requisite number of spaces.

2. Fifteen spaces, 4 trebles, 15 spaces, 1 space, turn for 1st space in row chain.

3. Fifteen spaces, 10 trebles, 15 spaces, turn.

4. Fifteen spaces, 10 trebles, 15 spaces, turn.

5. Thirteen spaces, 10 trebles, 13 spaces, turn.

6. Ten spaces, 10 trebles, 10 spaces, turn.

7. Seven spaces, 10 trebles, 7 spaces, turn.

8. Ten spaces, 10 trebles, 10 spaces, turn.

9. Eleven spaces, 10 trebles, 11 spaces, 10 trebles, 11 spaces, turn.

10. Eight spaces, 10 trebles, 8 spaces, 10 trebles, 8 spaces, turn.

11. Seven spaces, 10 trebles, 7 spaces, 10 trebles, 7 spaces, turn.

12. Six spaces, 22 trebles, 6 spaces, chain 23 stitches, turn.

13. A treble in 8th stitch, 6 more spaces (chain 6, turning last treble to the right where chain started, then repeat 23rd row), and widen 7 spaces at once: (chain 2, a triple treble in 8th stitch with last treble under triple treble; repeat from * until you have the 7 spaces, turn).

14. Seven spaces, repeat 13th row, 7 spaces, turn.

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

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

17. Seven spaces, repeat 6th row, 7 spaces, turn.

18. Seven spaces, repeat 5th row, 7 spaces, turn.

19. Six spaces, 8 trebles, repeat 11th row, 8 spaces, turn.

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

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

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

23. Ten spaces, 10 trebles, 7 spaces, 16 trebles, 1 space, 10 trebles, 8 spaces, * 10 trebles; work back from * to beginning of row, turn.

24. Ten spaces, 13 trebles, 1 space, 10 trebles, 9 spaces, 1 space, 10 trebles, 8 spaces, * 4 trebles; work back from *.

25. Ten spaces, 10 trebles, 1 space, 4 trebles, 1 space, 10 trebles, 8 spaces, 4 trebles, * 3 spaces; work back.

26. Seven spaces, 10 trebles, 1 space, 10 trebles, 8 spaces, 4 spaces, 2 trebles, * 3 spaces; work back.

27. Six spaces, 16 trebles, (1 space, 16 trebles) twice, 1 space, 10 trebles, 2 spaces, 4 trebles, * 3 spaces; work back.

28. Five spaces, 22 trebles, 6 spaces, 22 trebles, 1 space, 4 trebles, * 5 spaces; work back.

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

31. Eight spaces on chain, as at beginning of 14th row, then repeat 26th row, and at end widen 8 spaces as directed at end of 14th row.

32. Eight spaces, 4 trebles, 9 spaces,

13 trebles, 1 space, 10 trebles, 1 space, 12 trebles, 1 space, 4 trebles, 6 spaces, 4 trebles, 1 space, work back.

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

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

35. Seven spaces, 10 trebles, 12

7, 8, 9, 10, Eight spaces, 16 trebles, 8 spaces, turn.

36. Five spaces, 19 trebles, 1 space, 13 spaces, work back.

37. Five spaces, 21 trebles, 1 space, 4 trebles, 1 space, 12 trebles, 1 space, 5 spaces, turn.

38. Five spaces, 10 trebles, 1 space, 10 trebles, 5 spaces, turn.

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

40. Three spaces, 10 trebles, 1 space, 10 trebles, 10 spaces, turn.

41. Two spaces, 16 trebles, 2 spaces, turn.

42. One space, 22 trebles, 2 spaces, 22 trebles, 1 space, 22 trebles, 2 spaces, turn.

43. One space, 17 to 22, same as 15th to 9th row.

44. Six spaces, 4 trebles, 1 space, 16 trebles, 6 spaces, turn.

45. Eight spaces, 16 trebles, 8 spaces, turn.

46. Four spaces, 8 trebles, 4 spaces, 16 trebles, turn.

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

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

49. Like 28th, reversal.

50. Like 26th row.

51. Seven spaces, 4 trebles, 6 spaces, 2 spaces, 4 trebles, 5 spaces, turn.

52. Six spaces, 7 trebles, 6 spaces, 7 trebles, 6 spaces, turn.

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

54 to 64. Like 24th to 2d row, working back, or reversing the pattern.

55. Like 2d row.

Join the straps to 11 spaces at each end of the back. This joining may be done at the back is made joining last 12 chains to a treble of strap, skipping over next space of strap, turning with 2 chains and putting treble in middle of back. Or leave 1 row of spaces unworked at end of strap. Make the back as directed; then, commencing at corner space of strap, chain 3, a treble in corner of 1st space of back, * chain 2, a treble in next treble of strap, a treble in next treble of back, and repeat from *, making two rows of spaces; such a joining is quite invisible.

Having made the back, join the straps to back, 2 spaces in next corner space of strap, repeat across back; a treble in corner space of strap, chain 2, and continue with the joining as before.

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

Finish with a little pink ribbon around neck and across shoulders, thus:

Fasten in space between 2 blocks of trebles, * chain 2, a double treble in next space, (chain 4, fasten to 14th stitch of chain for a pass), a double treble in next space).

4 spaces, 10 spaces, 4 spaces, repeat from *.

The design used for the back makes a very attractive insertion; work the pattern to 37th row; then work the back like the 24th row, reversed, and like 26th covered, and so on, bringing the connecting figure across on the other side. If a wider shoulder-strap is desired, use the pattern of back—23 spaces instead of 21.

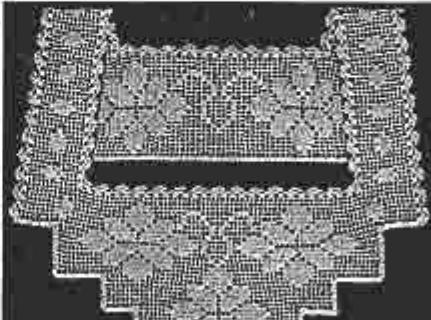
No. 2—A yoke having deep front closure with buttons, is begun with a chain of 38 stitches.

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

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

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

4. Nine spaces, 10 trebles, 9 spaces,



No. 1



No. 2

ending with a row of spaces. Make the other shoulder-strap in the same way, then chain 38 stitches to the back.

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

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

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

4. Nine spaces, 10 trebles, 9 spaces,

ending with a row of spaces. Make the other shoulder-strap in the same way, then chain 38 stitches to the back.

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

2. Widens by making 5 chain and a

treble in last treble of preceding row), 11 spaces, turn.
 3. Twelve spaces; widen (by making a chain of 2 strokes and a treble in next row) until 3d and 3d rows, adding 1 more space each row. The 6th row will have 15 spaces; widen.
 10. Widens, 1 space; 7 trebles, 16 spaces, turn.
 11. Three spaces, 4 trebles, 2 spaces, 12 trebles, 8 spaces; 4 trebles, 3 spaces, widen.
 12. Widens, 4 spaces, 4 trebles, 1 space, 4 trebles, 2 spaces, 12 trebles, 1 space, 7 trebles, 3 spaces, turn.
 13. Three spaces, 31 trebles, 14 spaces; 4 trebles twice, 3 spaces, widen.
 14. Widens, 6 spaces, 10 trebles, 1 space, 16 trebles, 2 spaces, 10 trebles, 3 spaces, turn.
 15. Four spaces, 15 trebles, 4 spaces, 7 trebles, 2 spaces, 7 trebles, 6 spaces, widen.
 16. Widens, 5 spaces, 18 trebles, 3 spaces, 23 trebles, 5 spaces, turn.
 17. Seven spaces, 10 trebles, 4 spaces; 8 trebles, 11 spaces, 4 trebles) twice, 5 spaces, widen.
 18. Widens, 3 spaces, 10 trebles, 2 spaces, 4 trebles, 16 spaces, turn.
 19. Sixteen spaces, 4 trebles, 2 spaces, 1 treble, 1 space, 8 trebles, 6 spaces, widen.
 20. Widens, 8 spaces, 6 trebles, 1 space, 7 trebles, 2 spaces, 11 trebles, 4 spaces, widen.
 21. Nine spaces, 10 trebles, (2 squares, 4 trebles) twice, 2 spaces, 4 trebles, 7 spaces, widen.
 22. Widens, 4 spaces, 20 trebles, 5 spaces, 4 trebles, 2 spaces, 21 trebles, 7 spaces, turn.
 23. Nine spaces, 13 trebles, 1 space, 7 trebles, 1 space, 6 trebles, 3 spaces, 10 trebles, 1 space, 10 trebles, 4 spaces, widen.
 24. Widens, 4 spaces, 12 trebles, 1 space, 7 trebles, 2 spaces, 4 trebles, 2 spaces, 10 trebles, 1 space, 10 trebles, 4 spaces, widen.
 25. Six spaces, 15 trebles, 2 spaces, 18 trebles, 2 spaces, 3 trebles, 1 space, 12 trebles, 1 space, 10 trebles, 4 spaces, widen.
 26. Widens, 5 spaces, 13 trebles, 2 spaces, 10 trebles, 1 space, 4 trebles, 2 spaces, 10 trebles, 2 spaces, 10 trebles, 5 spaces, turn.
 27. Three spaces, 32 trebles, 3 spaces, 4 trebles, 1 space, 16 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 4 spaces, widen.
 28. Widens, 2 spaces, 10 trebles, 1 space, 10 trebles, 2 spaces, 4 trebles, 4 spaces, 10 trebles, 1 space, 10 trebles, 4 spaces, widen.
 29. Widens, 6 spaces, 16 trebles, 3 spaces, 7 trebles, 1 space, 12 trebles, 1 space, 10 trebles, 8 spaces, widen.
 30. Widens, 9 spaces, 16 trebles, 3 spaces, 4 trebles, 1 space, 4 trebles, 10 spaces, turn.
 31. Nineteen spaces, 6 trebles, 2 spaces, 7 trebles, 10 trebles, 1 space, 7 trebles, 2 spaces, widen.
 32. Widens, 6 spaces, 4 trebles, 1 space, 7 trebles, 4 spaces, 10 trebles, 2 spaces, 7 trebles, 3 spaces, 10 trebles, 4 spaces, 4 trebles, 2 spaces, 4 trebles, 10 spaces, widen.
 33. Eight spaces, 10 trebles, 3 spaces, 4 trebles, 6 spaces, 11 trebles, 3 spaces, twice, 7 trebles, 3 spaces, 10 trebles, 7 spaces, widen.
 34. Widens, 8 spaces, 13 trebles, 1 space, 7 trebles, 2 spaces, 12 trebles, 4 spaces, 7 trebles, 3 spaces, 10 trebles, 2 spaces, 13 trebles, 8 spaces, turn.
 35. Seven spaces, 25 trebles, 2 spaces, 4 trebles, 7 spaces, 4 trebles, 3 spaces, 10 trebles, 11 spaces, widen.
 36. Widens, 12 spaces, 4 trebles, 8 spaces, 4 trebles, 1 space, 21 trebles, 7 spaces, widen.
 37. Four spaces, 10 trebles, 1 space, 25 trebles, 4 spaces, 4 trebles, 9 spaces, 7 trebles, 17 spaces, widen.
 38. Widens, 15 spaces, 13 trebles, 9 spaces, 4 trebles, 1 space, 14 spaces, 25 trebles, 1 space, 10 trebles, 3 spaces, turn.
 39. Three spaces, 10 trebles, (1 square, 7 trebles) twice, 1 space, 10 trebles, 1 space, 4 trebles, 10 spaces, 10 trebles, 15 spaces, widen.
 40. Widens, 10 spaces, 16 trebles, 2 spaces, 15 trebles, 2 spaces, 10 trebles, 1 space, 21 trebles, 2 spaces, 13 trebles, 3 spaces, turn.
 41. Four spaces, 7 trebles, 1 space, 10 trebles, 3 spaces, 22 trebles, 8 spaces, 10 trebles, 1 space, 4 trebles, 4 spaces, 10 trebles, 10 spaces, widen.
 42. Widens, 14 spaces, 84 trebles, 8 spaces, 26 trebles, 2 spaces, 10 trebles, 1 space, 13 trebles, 1 space, 7 trebles, 3 spaces, 12 spaces, widen.

43. Widens, 14 spaces, 29 trebles, 2 spaces, 7 trebles, 4 spaces, 18 trebles, 3 spaces, 10 trebles, 1 space, 10 trebles, 1 space, 7 trebles, 3 spaces, turn.
 44. Fifteen spaces, 7 trebles, 5 spaces, 16 trebles, 1 space, 16 trebles, 3 spaces, 7 trebles, 1 space, 1 space, 16 trebles, 14 spaces, 16. Purifies spaces, 10 trebles, 3 spaces, 7 trebles, 1 space, 4 spaces, 14 spaces, 2 spaces, twice, 13 trebles, 1 space, 6 trebles, 4 spaces, 16 spaces, turn.
 45. Three spaces, 7 trebles, 1 space, 16 trebles, 3 spaces, 7 trebles, 2 spaces, 10 trebles, 1 space, 16 trebles, 2 spaces, 10 trebles, 1 space, 13 trebles, 10 spaces, turn.

46. Four spaces, 7 trebles, 8 spaces, 7 trebles, 1 space, 12 trebles, 1 space, 7 trebles, 1 space, 4 trebles, 1 space, 22 trebles, 3 spaces, 14 spaces, twice, 13 trebles, 1 space, 6 trebles, 4 spaces, 16 spaces, turn.
 47. Ten spaces, 4 trebles, 1 space, 7 trebles, 1 space, 13 trebles, 15 spaces, 7 trebles, 1 space, 4 trebles, 1 space, 10 trebles, 1 space, 10 trebles, 1 space, 13 trebles, 5 spaces, turn.
 48. Six spaces, 10 trebles, 2 spaces, 4 trebles, 1 space, 18 trebles, 10 spaces, 10 trebles, 1 space, 4 trebles, 5 spaces, turn.
 49. Ten spaces, 4 trebles, 1 space, 7 trebles, 1 space, 12 trebles, 1 space, 7 trebles, 1 space, 10 trebles, 1 space, 10 trebles, 1 space, 13 trebles, 5 spaces, turn.
 50. Ten spaces, 4 trebles, 1 space, 7 trebles, 1 space, 13 trebles, 15 spaces, 7 trebles, 1 space, 4 trebles, 1 space, 10 trebles, 1 space, 10 trebles, 1 space, 13 trebles, 5 spaces, turn.
 51. Six spaces, 10 trebles, 2 spaces, 4 trebles, 1 space, 18 trebles, 10 spaces, 15 spaces, 4 trebles, 1 space, 18 trebles, 10 spaces, twice, 10 spaces, turn.
 52. Nine spaces, 4 trebles, 2 spaces, 7 trebles, 1 space, 10 trebles, 1 space, 4 trebles, 1 space, 12 trebles, 7 spaces, turn.
 53. Eight spaces, 7 trebles, 2 spaces, 10 trebles, 1 space, 10 trebles, 20 spaces, 10 trebles, 1 space, 4 trebles, 1 space, 12 trebles, 7 spaces, turn.
 54. Fourteen spaces, 4 trebles, 10 spaces, turn.
 55. 56, 57. Fifty-four spaces, turn. This completes one half the front; the other half is made in precisely the same way. For the shoulder-strap, turn at end of last row of front, and work back and forth on 12 spaces, until the strap is 60 rows long, or as required.

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

1. A treble in 8th stitch, 21 more spaces on chain, turn.

2. Twelve spaces, 7 trebles, 16 spaces, turn.

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

4. Single as 3d row, reversed.

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

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

7. Eight spaces, 4 trebles, 4 spaces, 10 trebles, 5 spaces, turn.

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

9. Ten spaces, 13 trebles, 1 space, 10 trebles, 1 space, 7 trebles, 2 spaces, 10 spaces, turn.

10. Five spaces, 16 trebles, 1 space, 15 trebles, 8 spaces, turn.

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

12. Five spaces, 8 trebles, 2 spaces, 7 trebles, 1 space, 7 trebles, 2 spaces, 16 trebles, 4 spaces, turn.

13. Three spaces, 7 trebles, 2 spaces, 10 trebles, 1 space, 10 trebles, twice, 8 spaces, turn.

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

15. Five spaces, 13 trebles, 1 space, 4 trebles, 12 spaces, turn.

16. Thirteen spaces, 8 trebles, 6 spaces, 10 trebles, 1 space, 10 trebles, 6 spaces, turn.

17. Nine spaces, 4 trebles, 1 space, 10 trebles, 9 spaces, turn.

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

19. Five spaces, (7 trebles, 1 space) 5 times, 10 trebles, 7 spaces, turn.

20. Eight spaces, 13 trebles, 1 space, 8 trebles, 1 space, 7 trebles, twice, 4 spaces, turn.

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

22. Twelve spaces, 7 trebles, 9 spaces, 12 trebles, 4 spaces, turn.

23. Four spaces, 4 trebles, 5 spaces, 8 trebles, 1 space, 4 trebles, 11 spaces, turn.

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

Join the stripes as directed. For first yoke, finish the diagonal part of front with a row of plain trebles, and continue this across bottom and up the front, putting extra trebles in corner spaces to turn. Make a 2d row of trebles in

Caution on page 10.

One Food Cost That Stays Down

**Still 5 Cents
Per 1000 Calories**

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

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

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

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



Two Dishes—One Cent

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

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

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

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

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

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

Make it the basis of one meal a day.

Quaker Oats

With That Luscious Flavor

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

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

Vegetables Average 50¢ Per 1000 Calories

Packed in Sealed Round Packages
with Removable Cover

Caution on page 10.



Ladies' Waist.

DEVELOPED in washable silk with appealing hemstitched folds and tiny pearl buttons, No. 9360 becomes a pleasing and modest waist.

The ladies' waist-pattern, No. 9360, is cut in sizes from 36 to 44 inches bust measure. To make the waist in the 36-inch size will require 2 yards of 36-inch material.

Ladies' Dress

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

The ladies' dress-pattern, No. 9380, is cut in sizes from 34 to 44 inches bust measure. To make the dress in the 36-inch size will require 3½ yards of 44-inch material, with 1 yard of 36-inch contrasting goods. Width at lower edge is 15 yards.

The ladies' two- or three-piece skirt-pattern, No. 9385, is cut in sizes from 28 to 32 inches waist measure. To make the skirt in the 36-inch size will require 2½ yards of 44-inch material and 3 yards of binding. Width at lower edge is 15 yards.

Ladies' and Misses' Long-Waisted Dress

A MODISH version of the daintiest hip-effect is given in No. 9367, which is most becoming to the slender figure, as it tends to give breadth to the hips. The waist in semi-amplete style extends below the waistline and flares with two large bows at the mid-thighs.

The ladies' and misses' long-waisted dress-pattern, No. 9367, is cut in sizes for 16 and 18 years and from 36 to 44 inches bust measure. To make the dress in the 36-inch size will require 3½ yards of 44-inch material, without nap, with 1 yard of 36-inch material for collar, and 1 yard of 36-inch for belt. Width at lower edge is 14 yards.

Ladies' Two- or Three-Piece Skirt EXCEPTIONALLY good taste and smart style are displayed in the very-flimsy wear-skirt, No. 9385.

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

Address NEEDLECRAFT, Dept. 800, Maline



"The pretties, the dainties, the flimsies"

"Ed., to my dear, their washing is so nice.
It requires nothing, possibly nothing except
a soap like Lux as the clothes are fine."

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Ladies' and Misses' Step-In Combination

FLESH-COLORED batiste makes a practical as well as a flimsy combination, No. 9132, for everyday wear, as it washes well and retains its light appearance.

The ladies' and misses step-in combination-pattern, No. 9132, is cut in sizes for 10 years, and for 36, 40 and 44 inches bust measure. To make the combination in the 36-inch size will require 2½ yards of 36-inch material, 2½ yards of edging and 1½ yards of ribbon.

Ladies' Combination

FASHIONED very much after the popular athletic undergarment, is No. 9182, from which a great deal of comfort can be derived.

The ladies' combination-pattern, No. 9182, is cut in sizes for 36, 40 and 44

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

Ladies' Tight-Fitting Corset-Cover

THE stout woman is sure to appreciate this new corset-cover, No. 9252, which "really fits" as the sectional back and front will prove.

The ladies' tight-fitting corset-cover-pattern, No. 9252, is cut in sizes from 36 to 46 inches bust measure. To make the corset-cover in the 36-inch size will require 1 yard of 36-inch material and 1½ yards of edging.

Ladies' One-Piece Apron

A ONE-PIECE apron No. 9391 which can be easily and quickly slipped on and off gives one a smart and trim appearance.

The ladies' one-piece apron-pattern, No. 9391, is cut in sizes for 36, 40 and 44 inches bust measure. To make the apron in the 36-inch size will require 4½ yards of 36-inch material, with 1 yard of 36-inch contrasting goods.

We will send patterns of any of the garments illustrated and described above by mail, postage paid, receipt of fifteen cents each. In ordering, give number of pattern and size wanted.

Address NEEDLECRAFT, Augusta, Maine.

Ladies' Combination

A WELCOME change from the usual type of combination is found in No. 9172, combining a braised and open sleeves.

The ladies' combination-pattern, No. 9172, is cut in sizes from 36 to 42 inches bust measure. To make the combination in the 36-inch size will require 2½ yards of 36-inch material, and 1 yard of bias banding.

Ladies' House-Dress

A GENERAL utility dress of unusual style, No. 9393, which features a trim wrapped bodice terminating in long sash ends at the back. The simple one-piece skirt is gathered all around and boasts of two smart patch-pockets. The sleeves may be in long or short lengths, with turn-back cuffs.

The ladies' one-piece cross-pattern, No. 9393, is cut in sizes from 36 to 44 inches bust measure. To make the dress in the 36-inch size will require 4½ yards of 36-inch material with 1 yard of 36-inch contrasting goods, and 4 yards of biasing.



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Ladies' Dress

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

The ladies' dress-pattern, No. 9381, is cut in sizes from 34 to 42 inches bust measure. To make the dress in the 36-inch size will require 2½ yards of 40-inch material, with 1 yard of 36-inch, or wider, contrasting material.

Ladies' Two-Piece Skirt

A SIMPLE two-piece skirt, No. 9387, really holds with head, when worn.

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

The ladies' two-piece skirt-pattern, No. 9387, is cut in sizes from 36 to 34 inches waist measure. To make the skirt in the 36-inch size will require 2½ yards of 40-inch material and ½ yards of binding.

Ladies' Dress

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

The ladies' dress-pattern, No. 9384, is cut in sizes from 36 to 42 inches bust measure. To make the dress in the 36-inch size will require 2½ yards of 36-inch material, with 1 yard of 36-inch contrasting material, and 1 yard of 36-inch material for vest.

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No. 106F15. Fitted bodice with puffed shoulders. Has white poplin waistband. Contrast piping in contrasting color on pocketbands and waistband. Made with a rows trimmings.

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As a Prized Possession or for a Gift — the Centerpiece

By FRANCES HOWLAND

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

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

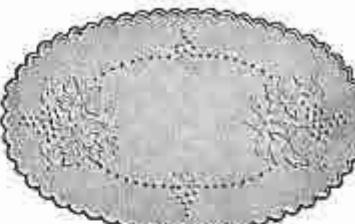
A seventeen-inch centerpiece with decoration of Madiera embroidery — always "safe and sane" — has a line of roses, uniform in size, surrounding the center, the line broken at regular distances — every tenth stitch — by groups of tiny flowers in padded satin-stitch, affording a very happy arrangement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

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

No. 1222 D. Perfumed stamping-pattern, 25 cents. Transfer pattern, 10 cents. stamped on 12x12-inch butcher-cloth, 15 cents. Flow to embroider, 7 cents extra.

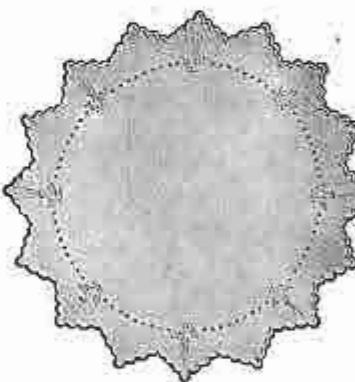
No. 1223 D. Perfumed stamping-pattern, 25 cents. Transfer pattern, 10 cents. stamped on 13x13-inch butcher-cloth, 15 cents. Flow to embroider, 7 cents extra.

No. 1224 D. Perfumed stamping-pattern, 25 cents. Transfer pattern, 10 cents. stamped on 14x14-inch butcher-cloth, 15 cents. Flow to embroider, 7 cents extra.



No. 1222 D. This has the French "Vineas" motif.

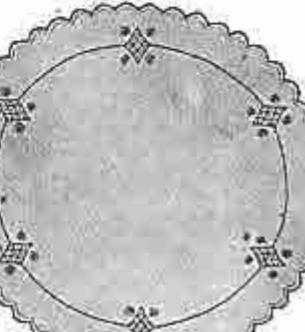
fine chain-stitch, twisted-chain, binding-stitch or "small-tight," but as a rule the main outline, or edging-stitch is better than those which are more fussy. The diamond is divided to form nine tiny diamonds in the center of each of which is a French knot, black in each point and center division, and yellow at each side. The four small flowers surrounding each diamond are blue, with petals of loop-stitch, or bary-day stitching, and a yellow French knot as center, and



No. 1223 D. A good design, not easily tired of.

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

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



No. 1224 D. Showing a "summery" touch of color.

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

Efficacious Home Remedies

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

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

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

The acid of a lemon becomes alkaline when it enters the stomach and neutralizes the excess of acids of the gastric juice. The first effect is refreshing and after this slightly sedative. In almost all warm countries the lemon forms the ordinary medicine of the people. Throughout Italy a clementine of fresh lemons is considered a specific medicine. Turn juice from one to dilute the citric acid by tincture of lime. The Chinese have a method of using a cat lemon for neuralgia, that is said to be highly efficacious and can be used in all cases except neuralgia of the eyes. The application is simply held and consists only of cutting a lemon in half and rubbing the wet surfaces on the skin.

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

What Other Needleworkers Have Found Out

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

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

THE woman who has a little knowledge of embroidery stitches, crocheting and tatting, will find a veritable goldmine in the midwinter sales of white wools. Often the perfectly plain wools "goes begging," even at a low price, while its decorated sisters, of no good material, are at once picked up by the average shopper. By giving the plain wools a few touches of handwork, French knots of delicate color on cuffs and collar, a simple edging of crochet or tatting, or a pretty rib-stitch, it is quite transformed, and can cost more than a fraction of what it would if purchased already "touched up." — Sonette Zimmerman, New York.

AT a time when table-cloths are scarce and high in price, we all to the stores and means of making our old supply, obtained before the devastation of the last days of the war-time of so many years ago. From the industry—just as soon as possible, I made a dozen and a half, which I formerly considered more of a "fad" than anything else. Frequently one can buy those sets with scalloped edges, machine-made, doubtless, at a very low price. I have a set of this description, over the shoulders I wore sick-ribbed braid, and finished with a simple crocheted border of knot-stitch, varying the number of rows according to the size of doily. It is attractive and easily laundered! — Mrs. J. L. Carter, Master.

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

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

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

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

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

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

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

48

Directions for Stitches Used in Knitting

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

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

Pur-narrow: Pur two stitches together.

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

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

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

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

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



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A Collar of Modish Shape in Antique Filet

By MRS. BERTHA KNORR

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

1. A treble in 8th stitch, then 2, miss 2, treble in 3d stitch, then 2,

2. Chain 6, 2 trebles in last space of previous row, 2 spaces, 2 trebles, then * chain 7, miss 2 spaces, a double in 2d, 3 in space and 1 in chain, chain 7, miss 2 spaces, 2 trebles over 4 spaces, repeat front 4 times, chain 2, a triple treble in same space with last treble the widest, then:

3. Edge: like 2d row in *1 chain 2, miss 2, trebles in middle and 3 under chain, chain 5, 2 doubles over 4 doubles, miss 2, 1st and last, chain 3, 3 trebles under chain and treble in treble, repeat across, ending with chain 2, miss 2, 4 trebles, then:

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

5. Edge: * chain 5, 2 doubles over 3 doubles and 1 in chain each side, chain 2, miss 2 trebles, 4 trebles in next 4 spaces, repeat across, ending with chain 2, 2 doubles, chain 2, 4 trebles, then:

6. Edge: chain 3, 3 doubles over 3 doubles and 1 in chain each side, chain 2, miss 2 trebles, 4 trebles in next 4 spaces, repeat across, ending with chain 2, 2 doubles, chain 2, 4 trebles, then:

7. Edge: same as 6th row, only with extra repeat.

* Same as 6th row.

same as 3d row across shoulder, ending with 4 trebles, 2 space, turn.

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

41. Edge like 30th to 7; chain 2, 4 trebles, chain 5, 3 doubles, and continue the pattern same as in 3d row, ending with 3 spaces, turn.

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

43, 44, 45. Same as 6th, 40th and 39th rows.

46. Chain 3, 2 trebles in space and treble in treble, chain 2, and continue like 3d row, increasing at end.

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

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

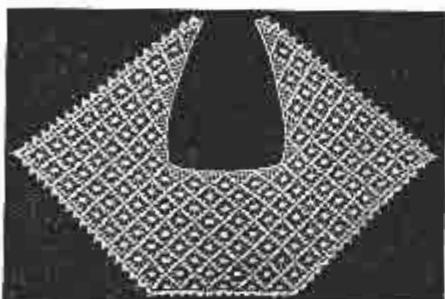
Cuffs to match the collar are easily made, either straight or with a point.

Two Designs for Yokes in Filet-Crochet

(Continued from page 8)

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

Finish front, back and over arms with * 4 trebles in a space, chain 2,



A Collar of Modish Shape in Antique Filet

Continue in this way until you have completed the 35th row; or, if desired, work another row of the spiderweb, making 5 rows in all.

30. Same as 4th row, repeating front 4 times (crocheting the pattern 3 times in all) then 3 spaces, 4 trebles (last 3 under chain), chain 4, a double treble in 2d double, chain 4, a treble (last 3 under chain), repeat twice, 3 spaces, and finish the row as begun, working back from the 3 spaces.

31. Same as 5th row across shoulder, 17 spaces, a treble 4 times, and work back across the other shoulder. This row completes the back. The narrowed top completes the neck. The narrowed top completes the back. The narrowed top completes the neck.

32. Like 6th row across shoulder, 17 spaces, a treble 4 times, and work back across the other shoulder. This row completes the back. The narrowed top completes the neck.

33. Chain 4, miss 3 trebles, then 3 doubles over 5 doubles, and continue

miss 2 over 3 spaces, and repeat. Add the little point edge described, or say other that may be preferred, carrying this down the front/back-side of front, and putting a shell in center of the 16 trebles and in each space, fastening between shells, as usual.

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

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

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yellow flowers. Colors: Black, Maroon, Gray,
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323.—A new look of Arts and Crafts. An
elaborate geometric border the waist embroidery red
and gold. The front, white, soft velvety, and crocheted edging
and does not need a belt. The back, white, soft velvety, and
embroidered with gold and silver wire. Embroidery done
by hand. Colors: Black, Maroon, Gray,
White. 34-40-42. Minus 10% 20 years. Post
paid \$4.98.

320.—A pretty slumber dress model. The
embroidery, purple batiste effect, colors soft emerald
to front & back of the neck. Printed ears of soft
purple batiste, and a small bow. The
skirt is not that black silk fabric. Back and white check
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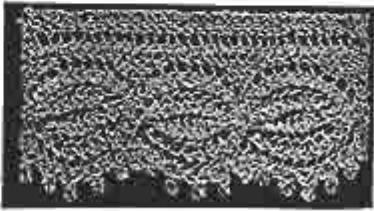
NEEDLECRAFT

Knitted Laces

By LILLIUS HILT

FOLL No. 1—Cast on 16 stitches; knit across one plain.
1. Knit 2, over, narrow.
limit 3, slip 2 stitches on to a separate pin, over, limit 2, over, knit 1, over, knit the 2 slipped stitches, over, narrow, knit 1.
2. Knit 1 stitch 6 times, then insert needle at base of stitch, pull thread through, bending the stitch over to form a picot again, return stitch to left-hand needle and knit 1; repeat plain, 10 stitches.
3. Knit 3, over, narrow, knit 2, narrow, twice, knit 2, twice, over, knit 1, over, knit 2, over, narrow, knit 1.
4. Knit 14, narrow, knit 6.
5. Knit 3, over, narrow twice, over,

6. Edge; knit 2, over, narrow, 10 times, knit 2, over, 10 times.
7. Edge, knit 3, narrow, knit 6.
8. Edge, knit 10, over, narrow.
9. Edge, knit 11, over, narrow, knit 6.
10. Edge, knit 12, narrow, knit 6.
11. Edge, knit 13, over, narrow, knit 6.
12. Edge, knit 14, over, narrow, knit 6.
13. Edge, knit 15, over, narrow, knit 6.
14. Edge, knit 16, over, narrow, knit 6.
15. Edge, knit 17, over, narrow, knit 6.
16. Edge, knit 18, over, narrow, knit 6.
17. Edge, knit 19, over, narrow, knit 6.
18. Edge, knit 20, over, narrow, knit 6.
19. Edge, knit 21, over, narrow, knit 6.
20. Edge, knit 22, over, narrow, knit 6.
21. Edge; knit 23, over, narrow, 10 times, knit 2, over, narrow, 10 times.
22. Edge, knit 24, over, narrow, 10 times, knit 2, over, narrow, 10 times.
23. Edge, knit 25, over, narrow, 10 times, knit 2, over, narrow, 10 times.
24. Edge, knit 26, over, narrow, 10 times, knit 2, over, narrow, 10 times.
25. Edge, knit 27, over, narrow, 10 times, knit 2, over, narrow, 10 times.
26. Edge, knit 28, over, narrow, 10 times, knit 2, over, narrow, 10 times.
27. Edge, knit 29, over, narrow, 10 times, knit 2, over, narrow, 10 times.
28. Edge, knit 30, over, narrow, 10 times, knit 2, over, narrow, 10 times.
29. Edge, knit 31, over, narrow, 10 times, knit 2, over, narrow, 10 times.
30. Edge, knit 32, over, narrow, 10 times, knit 2, over, narrow, 10 times.
31. Edge, knit 33, like 26th from *.
32. Edge, knit 34, like 27th from *.
33. Edge, knit 35, like 28th from *.
34. Edge, knit 36, like 29th from *.
35. Edge, knit 37, like 30th from *.
36. Edge, knit 38, like 31st from *.
37. Edge, knit 39, like 32nd from *.
38. Edge, knit 40, like 33rd from *.
39. Edge, knit 41, like 34th from *.
40. Edge, knit 42, like 35th from *



No. 1. For Mrs. C. B. Atwell

narrow, knit 1) twice, over, knit 2, over, narrow, knit 1) twice.

6. Deco cast on 21 rows, knit 5, over, narrow, knit 1) twice, over, narrow, knit 1) twice.

7. Knit 3, over, narrow, knit 1) twice, over, narrow, knit 1) twice, over, narrow, knit 1) twice.

8. Edge 6th, omitting picot, 10, 11, 12, 13, 14, Edge 7th row.

10. Edge 8th row.

12. Edge 9th row.

14. Edge 5, over, narrow 3 times, over, narrow, knit 1) twice.

16. Knit 3, over, narrow, knit 2, over, narrow, knit 1) twice.

18. Knit 5, over, narrow, knit 2, over, narrow, knit 1) twice.

20. Knit 3, over, narrow, knit 2, over, narrow, knit 1) twice.

22. Repeat from 1st row.

No. 2—Cast on 16 stitches; knit across one plain.

1. (Over, narrow) twice, * knit 1, over, narrow, knit 1) twice, narrow, over, knit 1) twice.

2. Knit 7, over 1, knit 7, over, narrow, knit 1) twice.

3. Edge like 1st row to *; knit 2, * over, narrow) twice, narrow, over, knit 1) twice.

4. Edge 17th edge; like 2d row from *.

5. Edge, knit 3, over, narrow, over, narrow, knit 1) twice, narrow, over, knit 1) twice.

6. Edge, knit 4, over, narrow, over, narrow, knit 1) twice, over, knit 1) twice.

8. Edge 6th, over, knit 1, over, knit 1) twice.

10. Edge, knit 7, over, knit 1, over, knit 1) twice.

11. Edge, knit 8, over, knit 3, over, narrow, twice, narrow, over, narrow, over, knit 1) twice.

12. Edge 8, over 1, knit 13, edge.

13. Edge, knit 2, over, narrow, over, narrow, twice, knit 3, over, knit 1) twice.

15. Edge 24th edge.

16. Edge; knit 1, (over, narrow) 9 times, knit 2, (over, narrow) 9 times, knit 5, over, knit 1, over, knit 4.

18. Bind off 6, knit 21, edge.

19. Edge; knit 2, over, narrow, twice, knit 4, over, narrow, twice, knit 5, cover, knit 1) twice.

21. Edge 25th edge.

23. Edge; knit 12, over, narrow, twice, narrow, over, twice, narrow, over, narrow, knit 1) twice.

25. Edge, knit 13, like 27th from *.

27. Edge, knit 14, like 28th from *.

29. Edge, knit 15, like 29th from *.

31. Edge, knit 16, like 30th from *.

33. Edge, knit 17, like 31st from *.

35. Edge, knit 18, like 32nd from *.

37. Edge, knit 19, like 33rd from *.

39. Edge, knit 20, like 34th from *.

41. Edge, knit 21, like 35th from *.

43. Edge, knit 22, like 36th from *.

45. Edge, knit 23, like 37th from *.

47. Edge, knit 24, like 38th from *.

49. Edge, knit 25, like 39th from *.

51. Edge, knit 26, like 40th from *.

53. Edge, knit 27, like 41st from *.

55. Edge, knit 28, like 42nd from *.

57. Edge, knit 29, like 43rd from *.

59. Edge, knit 30, like 44th from *.

61. Edge, knit 31, like 45th from *.

63. Edge, knit 32, like 46th from *.

65. Edge, knit 33, like 47th from *.

67. Edge, knit 34, like 48th from *.

69. Edge, knit 35, like 49th from *.

71. Edge, knit 36, like 50th from *.

73. Edge, knit 37, like 51st from *.

75. Edge, knit 38, like 52nd from *.

77. Edge, knit 39, like 53rd from *.

79. Edge, knit 40, like 54th from *.

81. Edge, knit 41, like 55th from *.

83. Edge, knit 42, like 56th from *.

85. Edge, knit 43, like 57th from *.

87. Edge, knit 44, like 58th from *.

89. Edge, knit 45, like 59th from *.

91. Edge, knit 46, like 60th from *.

93. Edge, knit 47, like 61st from *.

95. Edge, knit 48, like 62nd from *.

97. Edge, knit 49, like 63rd from *.

99. Edge, knit 50, like 64th from *.

101. Edge, knit 51, like 65th from *.

103. Edge, knit 52, like 66th from *.

105. Edge, knit 53, like 67th from *.

107. Edge, knit 54, like 68th from *.

109. Edge, knit 55, like 69th from *.

111. Edge, knit 56, like 70th from *.

113. Edge, knit 57, like 71st from *.

115. Edge, knit 58, like 72nd from *.

117. Edge, knit 59, like 73rd from *.

119. Edge, knit 60, like 74th from *.

121. Edge, knit 61, like 75th from *.

123. Edge, knit 62, like 76th from *.

125. Edge, knit 63, like 77th from *.

127. Edge, knit 64, like 78th from *.

129. Edge, knit 65, like 79th from *.

131. Edge, knit 66, like 80th from *.

133. Edge, knit 67, like 81st from *.

135. Edge, knit 68, like 82nd from *.

137. Edge, knit 69, like 83rd from *.

139. Edge, knit 70, like 84th from *.

141. Edge, knit 71, like 85th from *.

143. Edge, knit 72, like 86th from *.

145. Edge, knit 73, like 87th from *.

147. Edge, knit 74, like 88th from *.

149. Edge, knit 75, like 89th from *.

151. Edge, knit 76, like 90th from *.

153. Edge, knit 77, like 91st from *.

155. Edge, knit 78, like 92nd from *.

157. Edge, knit 79, like 93rd from *.

159. Edge, knit 80, like 94th from *.

161. Edge, knit 81, like 95th from *.

163. Edge, knit 82, like 96th from *.

165. Edge, knit 83, like 97th from *.

167. Edge, knit 84, like 98th from *.

169. Edge, knit 85, like 99th from *.

171. Edge, knit 86, like 100th from *.

173. Edge, knit 87, like 101st from *.

175. Edge, knit 88, like 102nd from *.

177. Edge, knit 89, like 103rd from *.

179. Edge, knit 90, like 104th from *.

181. Edge, knit 91, like 105th from *.

183. Edge, knit 92, like 106th from *.

185. Edge, knit 93, like 107th from *.

187. Edge, knit 94, like 108th from *.

189. Edge, knit 95, like 109th from *.

191. Edge, knit 96, like 110th from *.

193. Edge, knit 97, like 111th from *.

195. Edge, knit 98, like 112th from *.

197. Edge, knit 99, like 113th from *.

199. Edge, knit 100, like 114th from *.

201. Edge, knit 101, like 115th from *.

203. Edge, knit 102, like 116th from *.

205. Edge, knit 103, like 117th from *.

207. Edge, knit 104, like 118th from *.

209. Edge, knit 105, like 119th from *.

211. Edge, knit 106, like 120th from *.

213. Edge, knit 107, like 121st from *.

215. Edge, knit 108, like 122nd from *.

217. Edge, knit 109, like 123rd from *.

219. Edge, knit 110, like 124th from *.

221. Edge, knit 111, like 125th from *.

223. Edge, knit 112, like 126th from *.

225. Edge, knit 113, like 127th from *.

227. Edge, knit 114, like 128th from *.

229. Edge, knit 115, like 129th from *.

231. Edge, knit 116, like 130th from *.

233. Edge, knit 117, like 131st from *.

235. Edge, knit 118, like 132nd from *.

237. Edge, knit 119, like 133rd from *.

239. Edge, knit 120, like 134th from *.

241. Edge, knit 121, like 135th from *.

243. Edge, knit 122, like 136th from *.

245. Edge, knit 123, like 137th from *.

247. Edge, knit 124, like 138th from *.

249. Edge, knit 125, like 139th from *.

251. Edge, knit 126, like 140th from *.

253. Edge, knit 127, like 141st from *.

255. Edge, knit 128, like 142nd from *.

257. Edge, knit 129, like 143rd from *.

259. Edge, knit 130, like 144th from *.

261. Edge, knit 131, like 145th from *.

263. Edge, knit 132, like 146th from *.

265. Edge, knit 133, like 147th from *.

267. Edge, knit 134, like 148th from *.

269. Edge, knit 135, like 149th from *.

271. Edge, knit 136, like 150th from *.

273. Edge, knit 137, like 151st from *.

275. Edge, knit 138, like 152nd from *.

277. Edge, knit 139, like 153rd from *.

279. Edge, knit 140, like 154th from *.

281. Edge, knit 141, like 155th from *.

283. Edge, knit 142, like 156th from *.

285. Edge, knit 143, like 157th from *.

287. Edge, knit 144, like 158th from *.

289. Edge, knit 145, like 159th from *.

291. Edge, knit 146, like 160th from *.

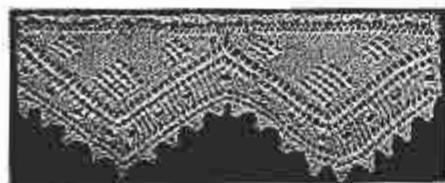
293. Edge, knit 147, like 161st from *.

295. Edge, knit 148, like 162nd from *.

297. Edge, knit 149, like 163rd from *.

29

27. Edge; knit 11, over, narrow, knit 2, like 3d from *.
 28. Knit 3d; edge.
 29. Edge; knit 10, over, narrow, knit 2, like 5th from *.
 30. Edge; 3d; edge.
 31. Edge; knit 9, over, narrow, twice, narrow, over twice, narrow, (knit 1, over, twice, knit 4).
 32. Bind off 4, knit 8, (over, narrow) 8 times, knit 2, like 9th from *.
 33. Edge; knit 7, over, narrow 3 times, knit 2, like 3d from *.
 34. Edge; knit 7, over, narrow 3 times, knit 1, like 7th from *.
 35. Edge; knit 8, (over, narrow) 4 times, knit 1, * narrow, (over, narrow) twice, knit 3, over, narrow, over, knit 3.
 36. Edge; knit 9, (over, narrow) 3 times, knit 3, narrow, (over, narrow) twice, narrow, over twice, narrow, knit 1, over, narrow, over, knit 4.
 37. Like 3d row.
 38. Edge; knit 8, (over, narrow) 8 times, knit 2, like 9th from *.
 39. Edge; knit 7, over, narrow 3 times, knit 1, like 7th from *.
 40. Edge; knit 8, (over, narrow) 8 times, knit 2, like 9th from *.
 41. Edge; knit 7, over, narrow 3 times, knit 5, over, narrow, over, knit 1, 42, 43, 44. Knit 3d edge.
 45. Edge; knit 11, over, narrow, knit 1, * narrow, (over, narrow) twice, knit 5, over, narrow, over, knit 2.
 46. Edge; knit 13, like 27th from *.
 47. Edge; knit 12, * narrow, (over, narrow) twice, knit 5, over, narrow, over, knit 1, narrow, (over, narrow) twice, narrow, knit 1, over, narrow, over, knit 4.
 48. Like 24th row.
 49. Edge; knit 11, narrow, (over, narrow) twice, narrow, over twice, narrow, knit 1, over, narrow, over, over, knit 1.
 50. Knit 7, pur 1, knit 1d; edge.
 51. Edge; knit 3, over, narrow, knit 5, like 3d from *.
 52, 53. Knit 2d; edge.
 54. Edge; knit 2, (over, narrow) twice, knit 3, like 37th from *.
 55. Edge; knit 4, (over, narrow) 3 times, knit 1, like 47th from *.
 56. Like 1d row.
 57. Edge; knit 3, (over, narrow) twice, knit 1, like 3d from *.
 58, 59. Knit 2d; edge.
 60. Edge; knit 5, over, narrow, knit 1, narrow, (over, narrow) twice, narrow, knit 1, over, narrow, over, twice, narrow, knit 1, over, narrow, over, knit 4.
 61. Bind off 6, knit 17; edge.



No. 3 For Grace McGregor

41. Edge; knit 10, over, narrow, twice, knit 1, * narrow, (over, narrow) twice, knit 5, over, narrow, over, knit 1, 42, 43, 44. Knit 3d edge.
 45. Edge; knit 11, over, narrow, knit 1, * narrow, (over, narrow) twice, knit 5, over, narrow, over, knit 2.
 46. Edge; knit 13, like 27th from *.
 47. Edge; knit 12, * narrow, (over, narrow) twice, knit 5, over, narrow, over, knit 4.
 48. Like 3d row.
 49. Edge; knit 3, narrow, (over, narrow) twice, knit 5, over, narrow, over, knit 1, 50. Knit 18; edge.
 51. Edge; knit 2, narrow, (over, narrow) twice, knit 5, over, narrow, over, knit 2.
 52. Edge; knit 1, narrow, (over, narrow) twice, knit 5, over, narrow, over, knit 2.
 53. Edge; like 3d from *.
 54. Bind off 4, knit 1, narrow, knit 10; edge.
 Repeat from the row.



Emblem Pillow-Cover, "Quartermasters' Corps"

Continued from page 16

- spaces, 4 trebles, 10 spaces, 4 trebles, 12 spaces.
 44. (Twelve spaces, 8 trebles) twice, 1 space, 8 trebles, 1 space, 10 trebles, 3 spaces, 4 trebles, 1 space, 4 trebles, (7 spaces, 4 trebles) twice, 1 space, 4 trebles, 3 spaces, 10 trebles, 1 space, 4 trebles, 12 spaces, 4 trebles twice, 21 spaces.

45. Twenty spaces, 8 trebles, 4 spaces, 7 trebles, 3 spaces, 10 trebles, 3 spaces, 4 trebles, 2 spaces, 4 trebles, 7 spaces, 4 trebles, twice, 1 space, 4 trebles, 3 spaces, 10 trebles, 2 spaces, 10 trebles, 12 spaces.

46. Twenty spaces, 4 trebles, 11 spaces, 7 trebles, 1 space, 10 trebles twice, 11 spaces, 4 trebles, 11 spaces, 10 trebles, 5 spaces, 6 trebles, 20 spaces.

47. Twenty spaces, 4 trebles, 6 spaces, 4 trebles, 4 spaces, 10 trebles, 21 spaces, 10 trebles, 2 spaces, 7 trebles, 3 spaces, 7 trebles, 10 spaces, 4 trebles, 12 spaces.

48. Twenty spaces, 4 trebles, 8 spaces, 7 trebles, 5 spaces, 10 trebles, 7 spaces, 4 trebles, 8 spaces, 7 trebles, 5 spaces, 10 trebles, 20 spaces.

49. Twenty spaces, 4 trebles, 6 spaces, 7 trebles, 3 spaces, 10 trebles, 5 spaces, 4 trebles, 11 spaces, 10 trebles, 5 spaces, 6 trebles, 20 spaces.

50. Twenty spaces, 4 trebles, 6 spaces, 7 trebles, 3 spaces, 10 trebles, 5 spaces, 4 trebles, 11 spaces, 10 trebles, 5 spaces, 6 trebles, 20 spaces.

51. Twenty spaces, 4 trebles, 6 spaces, 7 trebles, 3 spaces, 10 trebles, 5 spaces, 4 trebles, 11 spaces, 10 trebles, 5 spaces, 6 trebles, 20 spaces.

52. Sixteen spaces, 4 trebles, 1 space, 7 trebles, 12 spaces, 4 trebles, 20 spaces, 8 trebles, 4 spaces, 28 trebles, 24 spaces.

53. Nineteen spaces, 31 trebles, 8 spaces, 4 trebles, 12 spaces, 7 trebles, 11 spaces, 4 trebles, 13 spaces, 25 spaces.

54. Seventeen spaces, 4 trebles, 12 spaces, 8 trebles, (11 spaces, 4 trebles) 8 spaces, 2 spaces, 7 trebles, 11 spaces, 4 trebles, 2 spaces, 7 trebles, 12 spaces, 10 spaces, 12 spaces.

55. Nineteen spaces, 30 trebles, 10 spaces, 4 trebles, 12 spaces, 7 spaces, 8 spaces, 4 trebles, 13 spaces, 25 spaces.

56. Edge; knit 3, narrow, (over, narrow) twice, knit 5, over, narrow, over, knit 1, 57. Edge; knit 18; edge.
 58, 59. Knit 2d; edge.
 60. Edge; knit 5, over, narrow, knit 2d, 61. Edge; knit 1, narrow, (over, narrow) twice, knit 5, over, narrow, over, knit 2d, 62. Edge; like 3d from *.
 63. Edge; knit 4, * narrow, (over, narrow) twice, knit 4, over, narrow, knit 4.
 64. Bind off 6, knit 17; edge.

- spaces, 13 trebles, 14 spaces, 4 trebles, 12 spaces, 11 trebles, 10 spaces.
 50. Twenty-one spaces, 10 trebles, 20 spaces, 4 trebles, 9 spaces, 4 trebles, 2 spaces, 4 trebles, 9 spaces, 7 trebles, 22 spaces.

51. Twenty-four spaces, 7 trebles, 8 spaces, 4 trebles, 3 spaces, 10 trebles, 20 spaces, 7 trebles, 23 spaces.
 52. Twenty-four spaces, 13 trebles, 17 spaces, 4 trebles, 2 spaces, 4 trebles, 1 space, 19 trebles, 8 spaces, 4 trebles, 26 spaces.

53. Twenty-seven spaces, 8 trebles, 12 spaces, 4 trebles, 2 spaces, 7 trebles, 13 spaces, 11 trebles, 20 spaces, 7 trebles, 26 spaces.
 54. Thirty-one spaces, 13 trebles, 10 spaces, 4 trebles, 3 spaces, 10 trebles, 10 spaces, 7 trebles, 28 spaces.

55. Thirty-nine spaces, 13 trebles, 9 spaces, 4 trebles, 4 spaces, 10 trebles, 3 spaces, 10 spaces, 11 trebles, 36 spaces.
 56. Forty spaces, 10 trebles, 3 spaces, 4 trebles, 5 spaces, 4 trebles, 6 spaces, 4 trebles, 7 spaces, 4 trebles, 30 spaces.

57. Thirty-one spaces, 8 trebles, 4 spaces, 7 trebles, 6 spaces, 10 trebles, 42 spaces.
 58. Fifty-five spaces, 13 trebles, 22 spaces.

- 59, 60, 61, Ninety-one spaces, If a border is desired it may be made to match the design, as follows:
 1. One space.

2. Three spaces, 4 trebles, (5 spaces, 4 trebles) 14 times, 5 spaces.
 3. Two spaces, 4 trebles, 1 space, 4 trebles, (3 spaces, 4 trebles, 1 space, 4 trebles) 24 times, 2 spaces.

4. Like 3d row.

- Now continue with the pillow as directed, from 3d row, keeping the border nice, each side same as across bottom, and repeat across the top after the pillow is finished.

- For the edge, as used on the pillow-cover illustrated:

1. A double in treble, 21 space and 1 in treble, chain 7, miss 1 space, and repeat.

2. Miss seven & double, * a double under 7 chain, (miss 5, a double under same chain) 3 times, chain 3; repeat from * around.

Film on Teeth

Is What Discolors—Not the Teeth



All statements approved by High Dental Authorities

Millions of Teeth Are Wrecked by It

THAT slimy film which you feel with your tongue is the major tooth destroyer. It causes most tooth troubles.

It clings to the teeth and cutes the crevices. The tooth brush does not end it. The ordinary dentifrice does not dissolve it. So millions find that teeth discolored and decay despite their daily brushing.

The film is what discolors—not the teeth. It is the basis of tartar. It holds food substance which ferments and forms acid. It holds the acid in contact with the teeth to cause decay.

Millions of germs breed in it. They, with tartar, are the chief cause of pyorrhea. So brushing does not save the teeth if it leaves that film around them.

After years of searching, dental science has found a way to combat film. For daily use it is embodied in a dentifrice called Pepsodent.

Four years have been spent in clinical and laboratory tests. Now leading dentists everywhere are urging its constant use. And we supply a 10-Day Tube to anyone who asks. Thus countless homes have now come to employ this scientific dentifrice:

Your Tube is Waiting

Your 10-Day Tube of Pepsodent is waiting. Send the coupon for it. Then note how clean the teeth feel after using. Mark the absence of the slimy film. See how teeth whiten as the fixed film disappears. You will be amazed at these ten-day results.

Pepsodent is based on pepsin, the digestant of albumin. The film is albuminous matter. The object of Pepsodent is to dissolve it, then to constantly combat it.

But pepsin alone won't do. It must be activated, and the usual agent is an acid harmful to the teeth. So pepsin long seemed impossible.

Now active pepsin is made possible by a harmless activating method. Because of patents it is found in Pepsodent alone.

For your own sake and your children's sake we urge immediate trial. Compare the results with your present methods.

Cut out the coupon now.

Pepsodent

PAT OFF.
REG. U. S. PAT. OFF.*The New-Day Dentifrice*

A Scientific Product—Sold by Druggists Everywhere

Send the Coupon for
a 10-Day Tube

Ten-Day Tube Free

THE PEPSODENT CO., Dept. 408
1104 S. Wabash Ave., Chicago, Ill.
Mail 10-Day Tube of Pepsodent to

Name _____

Address _____

Schooldays' Pencil Assortment

Gift for Four Subscriptions

No. 6222. Here is something to delight the children. The fancy-colored boxes contain all the school supplies needed for the children, whether in school or at home. Each box contains:

- 2 Pencils with Erasers and Holders
- 1 Small 3 Arm Pen & Pen Set
- Combination Pen and Pencil
- Cork-Handled Pencilholder
- 1 Metal Pencil-and-Ink-Eraser
- 1 Metal Box-of-Pens
- 1 Pencil-Sharpeners
- 1 Aluminum Drinking-Cup

Special Offer

If you will send us a club of four subscriptions to Needlecraff at our special Club-Rates of 25 cents each, we will send each subscriber this assortment one year, and you the assortment named above.

NEEDLECRAFT, Augusta, Maine

A New Collar in Filet-Crochet

By MARY E. FITCH

AMONG the newest shapes in collars is the small one to be worn across the back of coat or waist. Choose a thread that will give you 7 spaces to the inch. Make a chain of 24 stitches, turn.

1. A treble in 2nd space from hook; (chain 2, miss 2, 1 treble, forming a space) 20 times, turn.

2. Twenty-two spaces (chain 5,

17. Eight spaces, 4 trebles; 2 spaces, 4 trebles, 1 space, 4 trebles, 5 spaces, 4 trebles, 2 spaces, 16 trebles, 1 space, 19 trebles, 1 space, * 16 trebles; work back.
18. Two spaces, 10 trebles, 3 spaces, 2 trebles, 1 space, 13 trebles, 2 spaces, 7 trebles, 3 spaces, 10 trebles, 4 spaces, 7 trebles, 2 spaces, 7 trebles, 1 space, 12 spaces, 4 trebles, 7 spaces, 3 spaces, 10 trebles, 10 spaces, 7 spaces, 2 spaces, 7 trebles, 1 space, 13 trebles, 1 space, * 16 trebles; work back.
19. One space, 16 trebles; work back.
20. One space, 10 trebles, 2 spaces, 7 trebles, 1 space, 12 spaces, 4 trebles, 7 spaces, 3 spaces, 10 trebles, 10 spaces, 7 spaces, 2 spaces, 7 trebles, 1 space, 13 trebles, 1 space, * 16 trebles; work back.
21. One space, 7 trebles, 2 spaces, 8 trebles, 3 spaces, 10 trebles, * 10 spaces; work back.
22. One space, 7 trebles, 3 spaces, 10 trebles, 1 space, 7 trebles, 3 spaces, narrow (by making a treble in top of next treble, continuing the 2 chains), turn.
23. Narrow (that is, chain 3, treble in next treble), 2 spaces, 4 trebles, 2 spaces, 31 trebles, 1 space, turn.
24. Two spaces, 19 trebles, 2 spaces, 18 trebles, 1 space, narrow.
25. Narrow, 1 space, 10 trebles, 10 spaces, turn.
26. One space, 10 trebles, 4 spaces, 7 trebles, 2 spaces, narrow.
27. Narrow (as in 28th row), 2 spaces, 6 trebles, 2 spaces, 7 trebles, 3 spaces, 10 trebles, 1 space, turn.
28. Four spaces, 7 trebles, 1 space, 10 trebles, narrow.
29. Narrow (chain 4, miss 2 trebles, treble in next 9 trebles in next 9 stitches, 3 spaces, 10 trebles, 1 space, turn).
30. Two spaces, 22 trebles, narrow (that is, miss 2 trebles, treble in next, turn).
31. Narrow (as in 29th row), 16 trebles (in all), 3 spaces, turn.
32. Four spaces, 7 trebles, 1 space, narrow.
33. Narrow, 1 space, 7 trebles, 3 spaces, turn.
34. Two spaces, 7 trebles, 1 space, narrow.
35. Narrow, 1 space, 4 trebles, 2 spaces, 2 spaces, turn.
36. Two spaces, 4 trebles, narrow.

A New Collar in Filet-Crochet

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

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

4. Ten spaces, 23 trebles, 3 spaces, 10 trebles, 4 spaces, 7 trebles, 2 spaces, * 16 trebles; work back.

5. Three spaces, 10 trebles, 3 spaces, 12 trebles, 5 spaces, 7 trebles, 2 spaces, 16 trebles, 1 space, 13 trebles, 1 space, * 16 trebles; work back.

6. Two spaces, 5 trebles, 4 spaces, 4 trebles, 2 spaces, 10 trebles, 12 spaces, 10 trebles, 1 space, * 16 trebles; work back.

7. Ten spaces, 7 trebles, 4 spaces, 10 trebles, 1 space, 4 trebles, 7 spaces, 7 trebles, 2 spaces, 10 trebles, 2 spaces, 13 trebles, 5 spaces, work back.

8. One space, 7 trebles, 5 spaces, 10 trebles, 1 space, 8 trebles, 6 spaces, 13 trebles, 7 spaces, 10 trebles, 2 spaces, * 16 trebles; work back.

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

10. One space, 34 trebles, 1 space, 7 trebles, 2 spaces, 10 trebles, 1 space, 10 trebles, 3 spaces, 33 trebles, 3 spaces, * 10 trebles; work back.

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

12. Nine spaces, 10 trebles, 5 spaces, 10 trebles, 1 space, 7 trebles, 3 spaces, 13 trebles, 7 spaces, * 10 trebles; work back.

13. One space, 13 trebles, 5 spaces, narrow, 1 space.

14. Three spaces, 10 trebles, 6 spaces, 4 trebles, 1 space, 7 trebles, 3 spaces, 10 trebles, 2 spaces, 10 trebles, 2 spaces, * 16 trebles; work back.

15. Ten spaces, 7 trebles, 1 space, 7 trebles, 10 spaces, 4 trebles, 1 space, 7 trebles, 2 spaces, 10 trebles, 2 spaces, 13 trebles, * 8 spaces; work back.

16. Three spaces, 23 trebles, 1 space, 10 trebles, 5 spaces, 4 trebles, 4 spaces, 10 trebles, 1 space, * 16 trebles; work back.

17. Eight spaces, 4 trebles; 2 spaces, 4 trebles, 1 space, 4 trebles, 5 spaces, 4 trebles, 2 spaces, 16 trebles, 1 space, 19 trebles, 1 space, * 16 trebles; work back.

18. Two spaces, 10 trebles, 3 spaces, 10 spaces, * 10 trebles; work back.

19. One space, 16 trebles; work back.

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

21. One space, 7 trebles, 2 spaces, 8 trebles, 3 spaces, 10 trebles, 10 spaces, * 16 trebles; work back.

22. One space, 10 trebles, 5 spaces, narrow, 1 space.

23. Narrow (as in 28th row), 16 trebles (in all), 3 spaces, turn.

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

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

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

27. Narrow, 2 spaces, turn.

28. One space, narrow.

29. One space.

Passes off neatly; join in on other side, and repeat from 23rd row. If you find the diagonal or narrowed edge (toward the neck) draws slightly, or if it is a little too tight, make a double treble instead of treble in narrow at end of row, and chain 4 to begin next row.

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

If preferred, the narrowing may be

(Concluded on page 28)

10 trebles, 3 spaces, 18 trebles, 1 space) twice, 16 trebles, 3 spaces, 10 trebles, 4 spaces, * 4 trebles; work back.

14. Three spaces, 10 trebles, 6 spaces, 4 trebles, 1 space, 7 trebles, 3 spaces, 10 trebles, 2 spaces, 10 trebles, 2 spaces, * 16 trebles; work back.

15. Ten spaces, 7 trebles, 1 space, 7 trebles, 10 spaces, 4 trebles, 1 space, 7 trebles, 2 spaces, 10 trebles, 2 spaces, 13 trebles, * 8 spaces; work back.

16. Three spaces, 23 trebles, 1 space, 10 trebles, 5 spaces, 4 trebles, 4 spaces, 10 trebles, 1 space, * 16 trebles; work back.

17. Eight spaces, 4 trebles; 2 spaces, 4 trebles, 1 space, 4 trebles, 5 spaces, 4 trebles, 2 spaces, 16 trebles, 1 space, 19 trebles, 1 space, * 16 trebles; work back.

18. Two spaces, 10 trebles, 3 spaces, 10 spaces, * 10 trebles; work back.

19. One space, 16 trebles; work back.

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

21. One space, 7 trebles, 2 spaces, 8 trebles, 3 spaces, 10 trebles, 10 spaces, * 16 trebles; work back.

22. One space, 10 trebles, 5 spaces, narrow, 1 space.

23. Narrow, 2 spaces, turn.

24. One space, narrow.

25. One space.

Passes off neatly; join in on other side, and repeat from 23rd row. If you find the diagonal or narrowed edge (toward the neck) draws slightly, or if it is a little too tight, make a double treble instead of treble in narrow at end of row, and chain 4 to begin next row.

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

If preferred, the narrowing may be

(Concluded on page 28)

NEEDLEWORK

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Please mail to following address one copy July issue "STAR NEEDLEWORK JOURNAL" with details covering Prize Needlework Contest as per advertisement in "Needlecraft."

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CUT-GLASS BONBON-DISH

Given for Nine Subscriptions

No. 6328. For luncheon, soups, and many other purposes, this is a beautiful dish. The flowers and blossoms are cut in the latest and most artistic designs, and the result combines an arrangement of beauty which is found only on the high-grade lines of cut glass. Eight inches long, eleven and one-half inches wide, and a very attractive single rimmed dish. Most brilliant and sumptuous glassware guaranteed.

SPECIAL OFFER. If you will send us a club of nine subscriptions to Needlecraft as per special CUT-Glass price of 40 cents a magazine and post, we will send you a Cut-Glass Bonbon-Dish (Premium No. 6328). NEEDLECRAFT, AUGUSTA, MAINE.

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Convenient, costly furnished houses is almost

every town and city in America furnish elegant

amenities to the families of the Larkin

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household supplies—food, soap, toilet

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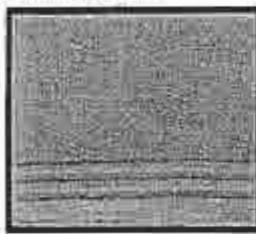


At all
times
Today



Baby's First Set

Given for Five Subscriptions
No. 4328. Here is an ideal gift for babies, a new set of "Baby's First" cutlery and plates. The construction of these are square made especially for babies. The set is mounted on a prettily decorated card with verse all in colored ink, and a small envelope containing a copy of the well-known wavy carrots the registered trademark and is guaranteed to have a base of 99.9% nickel silver, plated with heavy plate of pure silver, 1000 fine.



Large Turkish Towel

Given for Six Subscriptions
No. 4329. Have you ever thought what a nice of cleanliness and exhilaration a Turkish towel seems to suggest? It is the clean bath-towel, but its usefulness there has made it a popular favorite for four and twenty years. You would be impressed with this towel here because it is an large and because of the superior quality which is so effective for a vigorous rub-down. Your satisfaction awaits every user.



Acme Ice-Cream Freezer

Given for Twelve Subscriptions
No. 4330. This is a two-quart freezer box, is made of metal and weighs only 21 pounds. The arrangement of metal frames are obvious. It is a large, wide, shallow box, with a lid to stand and canister, and it takes less time to freeze than the old-fashioned wooden freezers, and costs \$10.75 with a wooden top covering, and wood sides. An Acme Freezer is United. The Acme Freezer can be placed in an ordinary refrigerator after the cream is frozen, and will keep, and take in packing. We send you this rapid, economical and sanitary freezer, fully prepared.

A Pair of Silk-Lisle Hose



*Given for
Six Subscriptions*

No. 4331. Made by one of the best-known men manufacturers of hose in America, and carries their trademark in all articles on the market. The silk-lisle is a material that possesses a silk-like texture, but which is more permanent, manufactured largely from silk, cotton and other fibers. The silk-lisle construction prevents stretching and increases long life. We have the following colors: No. 100, Celery, Black or White. Size one size and color.



Real-Shell Cameo Brooch

Given for Five Subscriptions

No. 4332. We consider ourselves most fortunate in being able to offer our friends this unique Real-Shell Cameo Brooch. It may seem to be in inexhaustible stock until which we are informed. The shells surrounded by brilliant pearls of a tiny size.

The pin looks very rich, and only an expert could tell it from a costly real shell cameo brooch. The illustration shows the actual size.

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



Beautiful Gold-Plated Thimble

Given for Six Subscriptions

No. 4333. Every "Needlecraft" wants a thimble for special occasions. The one we offer you is of medium weight with a decorative engraved base of four in the virtues. The design is simple, distinctive, elegant. The thimble comes in sizes 8 to 11. We guarantee this thimble to wear well, and last for many years, and we will replace any that does not. In ordinary use they will probably wear a lifetime.



Promo Junior

Given for Five Subscriptions

No. 4334. The box type perfume bottle found in no other camera of this character. It uses the lampwick exclusively, holds in daylight, and single exposures may be restored at any time. The perfume is "Promo". The Orlon lampwick is slow-burning, the pack, and camera is loaded in daylight. Has automatic closure for three or six exposures, two viewfinders and two flashholders. Taken a shot, don't forget Ektachrome.



Table-Runner

Given for Five Subscriptions

No. 4335. The runner you take this runner from its wrapper it is ready for use on your table-top. But it requires no water, no soap, no scrubbing, no rinsing.

A floral pattern is stamped, washable-like, in red, green and brown on each end, while a solid stripe adds a finishing touch. It is 13" wide, 72" long, and made of 100% Alabaster Cloth, a material that repels water, gray linen, will stand being wet and rough usage hardly always soiling from contact.



Gray Linen Scarf

Given for Six Subscriptions

No. 4336. Our Gray Linen scarf which is stamped "Solid Embroidery on Heavy Linen" 14x54 inches. We know but can't tell of its best part, is continuous all around, and is distinctive, elegant. The design is very quiet. There seems to be a difference from time to time in the arrangement of the design, extremely tasteful and commanding the admiration of all.



Crystal Cream-and-Sugar Set

Given for Seven Subscriptions

No. 4337. Every woman fond of beautifying her dining-room table with useful and serviceable pieces will recognize in this set their combinations of beauty and utility as well as convenience.

First to attract your attention is the brilliant--your initial--permanently bright until the last use. It is a solid piece of metal, not red, white or blue in the nor in the process of cleaning. Shining silver is also used for the wreath and rim, both of which are very attractive.

The crystal is of high grade, absolutely flawless, and brought in a design that is both attractive and elegant. Fine glass is also used in the ornaments, and this set will add a finishing-touch of refinement to any dining-table. The pieces are large enough to be practical for family use; small enough to be dainty and attractive. Sets in engraved designs and various designs, including the state initial wreath.



Tape Measure

Given for

Four Subscriptions

No. 4338. Thirty-six inch measuring tape in a fine finish silver case. It rolls easily and quickly, and spring returns it to its original form. Both ends are enclosed with like the case. Very workable and durable.



Solid-Gold Birthstone-Rings

*Any Month, Any Size
for Three Subscriptions*

No. 4339. Don't confound these Solid-Gold Birthstone rings with the ordinary plated article. These are 10K gold all the way through. A mm. corresponding to the appropriate month and guaranteed to be solid gold. The birthstone is mounted in purple. These setting. The stone sets four rings, one stone for the twelve months respectively. Their weight is 1.50 grams. The rings are solid gold, and in every particular. Below is a list of the 12 rings with corresponding birthstones.

To find Ring-Size. Draw a circle around second joint of finger, and measure with wire and at O. Then measure with one end and at O. Then measure with the other end inclusive.

January—Garnet
February—Amethyst
March—Aquamarine
April—Diamond
May—Emerald
June—Aventurine
July—Ruby
August—Peridot
September—Sardonyx
October—Opal
November—Topaz
December—Turquoise

Worthwhile Premiums for Needlecraft Club-Raisers



33-Piece De Luxe Dinner-Set

Given for Forty-Seven Subscriptions

No. 4347. Made of the famous Porcelain China, which is one of the best American wares. The unique and attractive shape shown in the illustration is patented. Never before we offered a set of plates and dishes that were to be proud to set upon the family dining-table. The decorations are in gold on pure white, and a gold band and a blue line border each dish. Following are the pieces:

6 Cups 6 Saucers 6 Dinner-Plates
6 Bread-and-Butter Plates 6 Gumbo or Soupe Dishes 1 I-III-Sach Plate
4 Creamer 1 Sugar-Bowl and Cover



Florence-Ivory Toilet-Set

Given for Twelve Subscriptions

No. 4348. This is the famous "Kingsford" Hair-Brush, 10x21 inches with 11 rows of medium-strength, best bristles. The comb is 21 inches. The mirror has a 4x12-inch center. All parts are of solid brass and perfectly well constructed. All comes in the genuine Florence White Ivory. It is a beautiful and useful combination.



Narrow-Band Wedding-Ring

Given for Four Subscriptions

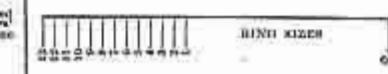
No. 4352. Even wedding-ring in style and finish. The band is 1/16" wide, and mounted in purple. These setting. The stone sets four rings, one stone for the twelve months respectively. Their weight is 1.50 grams. The rings are solid gold, and in every particular. Below is a list of the 12 rings with corresponding birthstones.



Pendant and Chain

Given for Twelve Subscriptions

No. 4349. A dainty design in 10K solid gold with faceted pearl, emerald stone and 16-inch one-link chain. West in plain tail.



BIRTH SIZES

Select the gift that you would most like to have and send us the required number of yearly subscriptions to Needcraft or our special Club-Helpers price of 10 cents each; we will send each subscriber this exclusive one-year gift, and we will send you a copy of your choice.

NEEDCRAFT
Associate, Maine

Always Just the Colors You Want!

TO save time, to make certain of getting exactly the color you wish in your sweater and other garments ask first for The Fleisher Yarns.

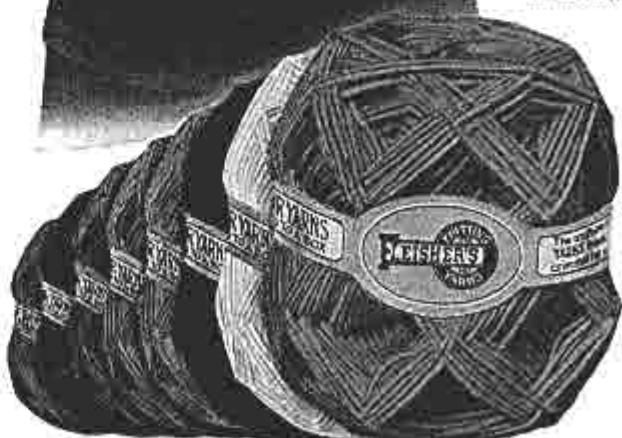
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