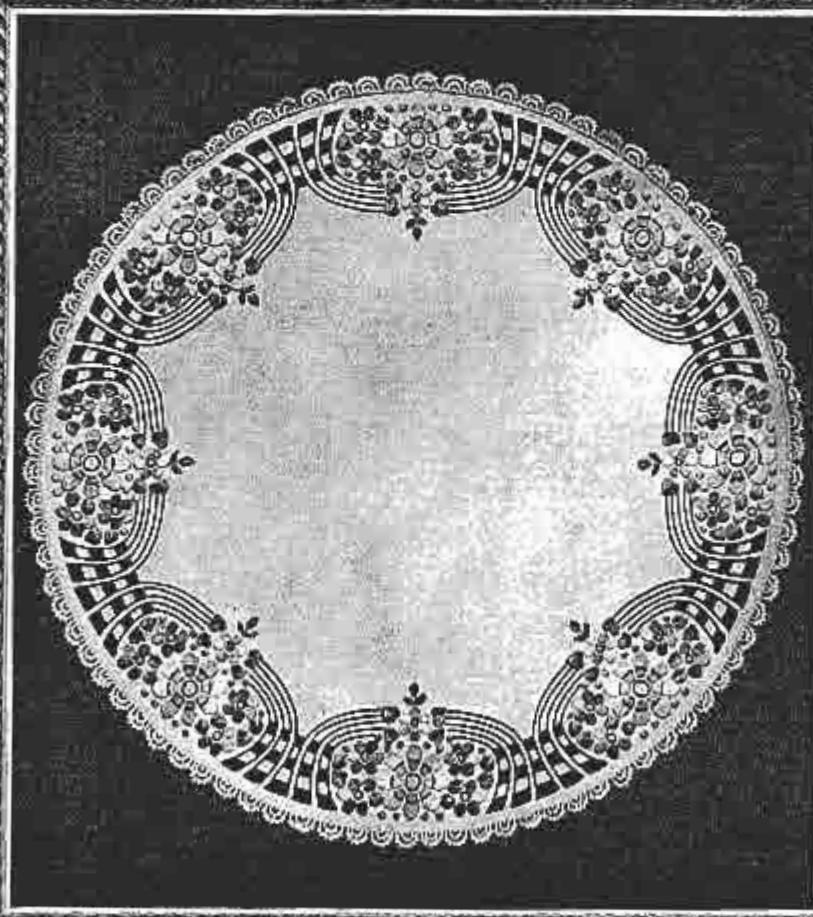


NEEDLECRAFT



OCTOBER 1919



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Single Copy Five Cents

No. 2

A Handsome Tatted Border for Centerpiece

By MRS. JEAN B. GLEN

CROCHETED-thread, with center of tan linen, was used for the model, but white may be substituted, if preferred. No. 15 thread makes a rich and attractive border, about seven inches in width.

The center is seven inches in diameter, but may be increased in size as desired.

The border is first made, then laid just over the edge of center, which is finished

hem, and

sewed firmly in place. A very handsome between-

center may be made

after this design, which con-

sists of triangles formed of

beads or medallions, and

bars, used alternately.

For the medallion: A

ring of 3 double knots, pico;

3 double knots, pico; 11

double knots, pico; 3

double knots, close; turn

leave space of about

three-eighths inch), make

a large ring of 7 double knots,

pico; (3 double knots, pico;

3 double knots, draw up,

turn, leave space

of thread as before, make a

small ring, joining by middle

point to each point of center

ring; repeat, alternating

small and large rings, joining

each small ring to

next of center, and each large ring to

preceding by 1st side pico,

also last large ring to 1st in

same manner, until you have

12 of each; fasten them all at

base of 1st large ring, tying

securely.

Make one medallion for the

inner point, then two, joined

together by middle points of

2 consecutive large rings, and

each joined to 4 rings of 1st

medallion by middle points of

3 rings above the side joining.

The 3d row has 3

medallions joined together

by 2 rings each side; then the

top of those is joined to the

1st medallion of 2d row by

the 2 rings next to joining at

1st, the 2d is joined by 2

rings to 1st medallion of 2d

row, and by next 2 rings to

2d medallion, and the 3d is

joined to 2d medallion by 2 rings.

This gives you a

triangle of 3 medallions each way.

For the bar:

A ring of 6 double knots, pico; 6 double

knots, pico; 6 times 6 double knots, close; a chain of 4

double knots, pico; 6 double knots, pico; 6 times 4

double knots; a ring, joining by 1st point to each point of

preceding ring. Repeat, alternating rings and chains, joining each ring to preceding, until you have 12 rings and 12 chains, joining 1st chain by middle point to middle point of 2 rings of 1st medallion; 4 chains to 4 rings of 1st

medallion; 4 chains to medallion on outer edge,

making 1 chain between medallions; make a long chain of

4 double knots, pico; 6 double knots, pico; 6 times 4

double knots; a ring, joining by middle point to middle

point of last ring made, and continue working along the

other side of bar, joining each ring to preceding as before;

and also by middle point to middle points of opposite rings; join the chains to next triangle in same manner as to 1st, leaving a free chain between medallions; after the last ring, make a long chain of 12 points) and join at base of last ring.

The centerpiece illustrated has seven triangles, alternating with the same number of bars. A narrower border may have triangles of three rings, with the bars proportionately shorter.

below a protruding window-sill offers little comfort, although it may prove a good foundation on which to build, in order to procure it.

A fixed cushion is, as a rule, the chief requirement of a successful seat. These should be made so that the covers can be easily removed, for, alas! they are apt to fade. There should be in addition several loose cushions, some of them of a substantial nature, to support the back.

In many cases, window-seats are desirable because they offer a pleasing view and afford interest in allowing a peep of the world outside and of the property. Sometimes, however, the window faces a brick wall or a sight equally depressing. Stained glass windows are valuable remedies for this and also for the sake of privacy. An effect similar to that of stained glass can be had by pausing designs, sold for the purpose, on the windows.

The designs are printed on thin Japanese tracing paper, which is easily applied and keeps out but little light.

All sorts of beaded handbags are more fashionable than ever, and some of the newest ones are real works of art—they are heavily beaded. The handles of these bags are entirely covered with beads so that no portion of the foundation cloth is visible. For instance, a small center pattern is stamped on one side or on the center of each side with perhaps a fancy border design which is done in gay colors and then the whole background is filled in solidly with small, dark-blue beads of exactly the same size as the bright-colored beads, used in the fancy design in the center. A looped tail fringes usually in the dark-colored beads. Edishes the bottom, though occasionally some light beads are interspersed with them.

Sometimes the beads is a big base of beads. Such bags are so stiff that they are usually mounted on a regular bag-top. Tops of silver or celluloid with the markings of tortoise-shell are often used, but the very latest idea is to have the top beaded as well as the rest of the bag.

Covered with beads and no more showing here. Such bags must be taken to a professional leather-proprietor and in all the big cities there are shops that make a specialty of this material. To buy ready-made, such bags are very expensive, and sell anywhere from twenty-five to fifty dollars and even more. This is true only of the heavily beaded bag, for the bag of silk, satin or velvet with a small beaded design can be purchased for three or four dollars or made at home for much less than this. The bags may have gathered tops through which silk cord is run. In the wobbly headed bag dark blue is not the only foundation color used, although it is at present decidedly the most fashionable. If preferred, the background can be of black, dark purple or even dark red or violet, though steel beads are seldom put on in this way, but are more often used for entire designs or to lighten up designs of colored beads.

A Handsome Tatted Border for Centerpiece.

THE window-seat adds greatly to the appearance of almost any room in which it is placed. Of late the hummocker has come to realize both the value and convenience of all sorts of bean bags and the window-seat is the latest thing of this kind to have put up. Not only does it tend to enliven a room by extending its use, but it also gives an air of distinction and comfort, and it has also the advantage of being a practical piece where light and air can be enjoyed.

In the construction of a window-seat there is endless opportunity for pleasing effects. Frequently small shelves for plants erected on the side walls near the window, low enough so as not to interfere with the seating capacity, add a pleasing touch.

The mistake is too often made of allowing window-seats to be uncomfortable. A broad seat, cushioned or

Pillows That Will Lend a Charm to Any Home

By EVELYN M. SOUTHERN



The days grow shorter and cooler, reminding us of the winter days and evenings when the living-room will once again be the center of attraction, we begin to think of "something new" in the way of pillows. Because we never have one too many of them. They have come to be considered as essential to the proper furnishing of a home as are the pictures, draperies, curtains, and similar fittings which, although not actual necessities in the strictest sense of the word, we feel we could not well do without. Indeed, the woman of taste and judgment considers these items almost as seriously as she does her furniture, or the plan and arrangement of her rooms, thus proving her housewifely wisdom.

The pillows herewith offered are such as may be used in library, living-room or den, and are intended for service rather than for ornament, as all pillows should be; nevertheless, attractiveness is by no means sacrificed to utility. Other colors discussed later in keeping with the room in which the pillow or pillows are to be used, may, of course, be substituted; but those suggested will be found generally pleasing. The foundation-material is tan ticking, soft but firm and durable, the natural tint of which being cut out at the same time serves to subdue and blend the coloring.

First, we have a genuine "peace-pillow," which is sure to find a welcome in every home, even though it may not claim a service-star. Our national colors are used for the decoration—red, white and blue, the latter for the radiating lines in outline-stitch which are first put in. The star is filled closely with French knots, using white floss, and the letters of the inscription, "PEACE," are worked in satin-stitch, lightly padded, the covering stitches taken slightly salient. Little work is involved—now, indeed, that the memory-nostalgic theme of the embroidery-novice must have the least hesitation in attempting it, as suggested, the pillow is one that will surely find a place in every household.

A design of the extremely conventional order, reminiscent of the much more popular smocking, requires three shades of blue and two of green, with black, the latter being used for the outlines and outlining the crescent-shaped form; the darker green is used for the stems, and blue for the pointed petals of the top, dark and light blue for those at the left, dark and medium blue at the right, and medium and light blue for the first and fifth petals of the center form, with dark blue for the other three. The work, save for the outlining of the crescent, is done entirely in satin-stitch, unpadded except the compots, and with the exception every stitch above and the embroidery progresses with fascinating rapidity.

Our third pillow is entirely different in character, yet very attractive, and affording a pleasing change. A graceful braiding-design is carried out in couching—several strands of blue floss forming a cord which is sewed to the material by over-and-over stitches of the same thread, using only one or two strands taken a little distance apart and picking up very little of the material. Little circles of French knots in black are surrounded by yellow knots, and the entire combination gives one a particularly good-looking pillow.

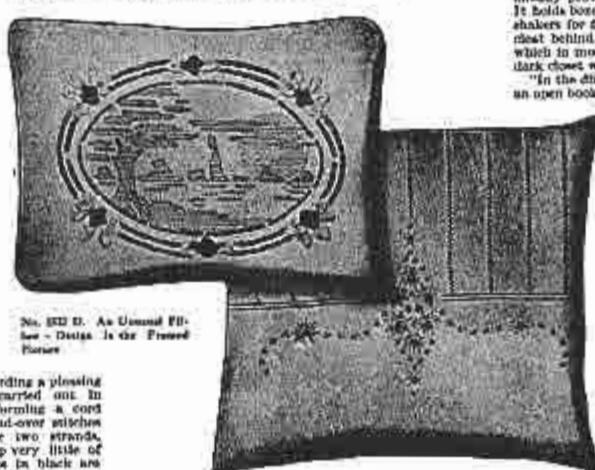
Another pillow of the same or very slightly different size is a little less than this wide, employs the simplest of stitches in a bold, effective fashion. The flowers, deep-pink in color, have petals of loop- or lazy-daisy-stitch, alternately long and short, with black French knots for centers. The tiny leaves are of blue knots, with a single black knot at center of each, and the remainder of the work



No. 1512 D. The "Peace-Pillow" Will Find a Welcome Everywhere

—the parallel bars in outline-stitch across the pillow, and the vertical lines of feather-stitching, are done with a rich shade of golden brown.

The smaller oblong pillow has a design that is equally in the extreme. It represents an oval picture done entirely in outline-stitch with gray floss that touches violet; a big golden moon, extravagance in size, reminds you of Harvest-



No. 1512 E. An Unusual Pill-
low—Design is the French
Flower

time. The "frame" is of golden brown, in satin-stitch, and the group of flowers and leaves at corners and sides in the same stitch, and leaves of medium green, the flowers of light blue and rose. The corner groups have the first and third flowers of blue, with blue French knots at center; and the larger flowers, at corners and sides, is of rose, also filled in at center with knots of the same color. The leaves are bordered with satin-stitch, leaving $\frac{1}{4}$ wide margin of the material.

All the pillows are very simply made up; one may, if desired, add a little crocheted edge, of coarse or fine crochet-thread; but, left plain, the pillows are neat as well as serviceable. In order that such covers—which are in constant use—may be removed

for cleaning or freshening when necessary, the back may be made in two parts and fastened by means of buttons or loops across the middle, or one end may be lightly sewed, with stitches which will not require too much trouble to take out and replace.

Shelves as Furnishings

By PAULA NICHOLSON

"YOUR new home looks so cozy and well furnished. And yet you say you spent very little for furniture. I don't see how you did it," said an old friend who was spending the week-end with me.

"The answer is easy," I replied, vaingloriously. "You will see it if you look around you. It is just shelves. Wherever there was an ugly corner or a spot that looked bare I put up a shelf and the place was more than half furnished. On one side of the living-room I have two shelves put up. The upper one the height of an ordinary table and the lower two feet nearer the floor. About a foot from each end is a slim leg which makes the shelves affair look more like a genuine table fitted into the space than two common shelves. When the shelves stand a French grey and the upper shelf is used for flowers and birds-in-burst, while the lower holds all the books, magazines, and newspapers that quickly clutter a sitting-room, they were, as you see, both useful and ornamental."

"Then I helped furnish my kitchen with shelves. On one side of the room I have a long, narrow shelf to hold spice-jars, with hooks beneath to hang pitchers and measuring-cups. I had another shelf put up over the stove, and it has already proved itself to be a wonderful little step-saver. It holds boxes of breakfast-cereal, pepper, salt, mustard-shakers for flavoring the food, and at one end is a chest behind which to stand all the pans and pots-covers which in most kitchens one must grope for painfully in a dark closet when the prunes boil over."

"In the dining-room there is a set of built-in shelves like an open bookcase, painted white to match the woodwork, and when this is filled with tea, china, the effect is very decorative indeed. Then in each bedroom-closet I had a shelf put up about a foot from the floor. This saves white shoes from dust and is a great comfort and convenience generally."

"Over the washstand in each bedroom I had placed a shelf about six inches wide. This was enamelled white, and has been an arrangement greatly appreciated by my girls, as it holds both tooth-brushes, powder or perfume, medicine-bottles, cold-creams, and all the various indispensables little articles which it seems so hard to find a place for when one is visiting."

"My three-closet is simply a set of three-tiered shelves built in the upper half. Here are the clean sheets, pillow-cases and towels for each room, while a heavy curtain certain shields them from view and protects from dust. I hired a carpenter by the day to do all this work, so my bill was very moderate."

Editor's Note: See page 100.

I SHOULD like more designs for buckles in filet-crochet, such as were given for child's apparel by Mrs. Lavender, either birds, animals, or flowers. Cannot Mrs. Lavender, or some other contributor, give them to us? Many will appreciate the favor.—F. M. Washburn, California.



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Perhaps no other position is as peaceful as a woman at her embroidery, and there is surely none of more relaxing influence than that of the quiet, comfortable atmosphere of a library, children's room, library or decorative articles for the home. A studio, however, is also a good place for embroidery, and it is a pleasure to have a studio at hand, so that one can work at embroidery, and yet have the reach of every window not only as to convenience, but as well as to light. Royal Society Embroidery Package Outfits.

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Yoke with Bluebird Motifs in Color

By MRS. D. W. WILLIAMS

CROCHET-COTTON No. 20 was used for the model—one ball of blue and nearly two balls of each to avoid carrying the colored thread across the pattern so much, but one ball of each may be used if desired. With white make a chain of 17 stitches; turn.

1. A treble in 8th stitch from hook, turn, 9, miss 2, 10 trebles, forming a square) 3 turns, turn.

2. To 10. Chain 5, treble in next treble, for 1st space, 3 spaces, turn. This forms half the underarm piece.

11. Your spaces, widen by making 2 chains and a treble in same stitch with last treble, turn.

12. Widen (by making 5 chain and a treble in last treble made), 6 spaces, turn, 14 to 23. Same as 12th and 13th rows, widening each row at the upper edge and keeping the lower edge straight.

13. Chain 5, fasten in the blue thread, make 5 trebles (this will work in all done with blue); drop blue thread and pick up the white again, make 9 spaces. Fasten to another blue thread or carry the 1st along to be worked over in next row; I

14. Narrow, 10 spaces, and continue like 2nd row.

15. Like 20th, ending with 9 spaces, narrow.

16. Narrow, 4 spaces, and continue like 27th row.

17. Like 28th, ending with 4 spaces, narrow.

18. Narrow, 8 spaces, and continue like 29th.

19. Like 30th, ending with 8 spaces, narrow. The right width for yoke is now attained—17 spaces.

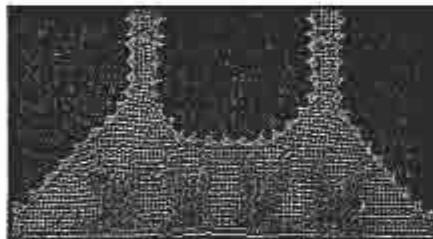
20. Six spaces, 24 trebles, turn.

21. Six spaces, 24 to 40th, working the bluebird as directed, and spaces at the top to even edge.

22. 60, 61. Seventeen spaces.

Now reverse the pattern, making the 62d row like 26th, add like 37th, and so on, widening where you narrowed and, after the shoulder-straps, narrowing where you widened, ending with the underarm pieces. Then repeat the directions for front for the back. Sealing the ends of spaces under arm to the 1st strip, directly under the arm.

For the edge: Yarn over thread in 1st of 4 spaces at top of shoulder-straps, miss



Yoke with Bluebird Motifs in Color

think it easier to use two threads, 4 trebles, 4 spaces, etc. As the spaces are white and solid trebles like, it is not necessary to specify colors.

23. Widen, 5 spaces, 4 trebles in 4 spaces, 9 spaces, 4 trebles, 1 space, turn.

24. One space, 4 trebles, 8 spaces, 7 trebles, 6 spaces, widen.

25. Widen, 2 spaces, 4 trebles, 4 spaces, 7 trebles, 8 spaces, 10 trebles, turn.

26. Ten trebles, 8 spaces, 16 trebles, 8 spaces, 10 trebles, 8 spaces, widen.

27. Widen, 8 spaces, 19 trebles, 8 spaces, 13 trebles, turn.

28. Thirty-seven trebles, 10 spaces, widen.

29. Widen, 12 spaces, 34 trebles, turn.

30. One space (as suggested). I used another ball of white for those spaces, to avoid carrying the thread across, but it is not necessary; when the thread is carried along be careful when you pick it up again not to draw it so tight as to pucker the work), 31 trebles, 18 spaces, widen.

31. Widen, 15 spaces, 29 trebles, 1 space, turn.

32. Two spaces, 10 trebles, 1 space (blue), 8 trebles, 17 spaces, widen, chain 40 stitches for half the shoulder-straps, turn.

33. A treble in 8th stitch, 13 more spaces on chain, 17 on spaces of last row, 10 trebles, 1 space (blue), 13 trebles, 2 spaces, turn.

34. One space, 18 trebles, 1 space (blue), 19 trebles, 20 spaces, turn.

35. Twenty-six spaces, 43 trebles, 1 space, turn.

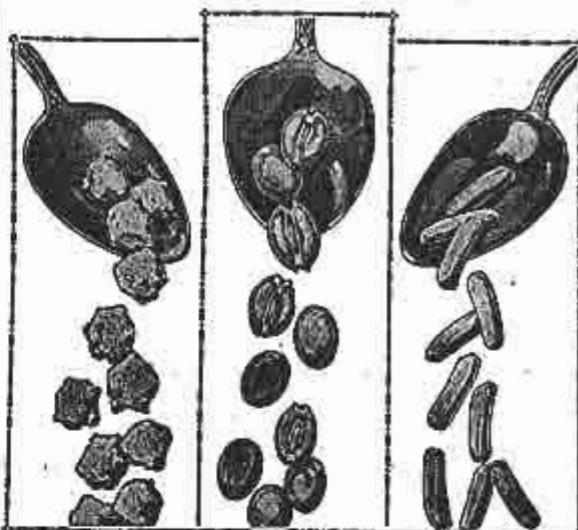
36. Two spaces, 4 trebles, 1 space (blue), 4 trebles, 2 spaces, 19 trebles, 23 spaces, turn.

37. Slip down the 14 spaces of shoulder-strap, or break and fasten thread, make 14 spaces, and join in again; narrow the making a chain of 8 stitches and trebles in next treble, 21 spaces, 10 trebles, 2 spaces, turn.

38. One space, 10 trebles, 21 spaces, narrow (by making a treble in next treble, omitting the main, turn).

39. Narrow, 24 spaces, turn.

40. Like 24th row, ending with 11 spaces, narrow.



The Best Foods Children Ever Get

Puffed Grains are the best foods children ever get, and millions of mothers now know it.

All should keep that fact before them.

Two are whole grains—Wheat and Rice—puffed to eight times normal size. One is tiny corn hearts puffed to mind-numbing size.

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The Quaker Oats Company
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Marilyn's Secret

By Edith Elliott Lindley

ILLUSTRATION BY EDWARD A. POUCHER

HOLDING full-length in front of her the daintily creation of lustrous-tinted satin and lace, old Mrs. Norwood, to which she had just added the finishing touches, Marilyn faced the long French mirror, smiling. It was the kind of dress most women buy but once in their lives—a wedding gown. And it is to be sure, it wasn't Marilyn's own. She had designed and made it specially for her good customer, the wealthy Miss Houtsen, whose patrician ways with that of many other women of the city's most exclusive social set, had made "Mme. Macay's little dressmaking shop a remarkable success from the day of its opening.

To women who understand them as Marilyn did, critics speak a wonderful language. So it was that when the little modiste looked upon that slim garment in the mirror, the smile faded from her lips and she caught her breath in a half-stifled sob.

As in a dream she saw herself kneeling in bridal attire before the altar with the man whom her heart belonged. Her day-dream carried her, too, through a honey-moon spent close to nature in the far North woods and the rapture of living in her own little home—oh! such a home, with everything a man and woman, lover-like another, could desire! She saw herself trying from the first to be a real helpmate to her husband—taking as much pride in being trim and neat and economical! She thrilled at the thought of happy days with her husband, feeling about rapidly in his work and of glad sights before the open fireplace with him and the together planning the golden future.

Marilyn's day-dream was interrupted by the slamming of a door and the sound of hurrying footsteps in the outer office. She had just time to lift the wedding gown from the floor where it had fallen to a more respectful place on the long pattern-drafting table, when Margaret, her young assistant, came in and, handing her a cablegram, withdrew without a word.

WITH trembling hands, Marilyn tore open the yellow envelope and read the message. Then with a little cry, she sank into her chair and wept almost hysterically. When she looked up some time later, Margaret was once more crouching through the doorway. She stopped short, looking in alarm at Marilyn and then at the open cablegram on the desk.

"I'm sorry if it brings bad news," she said. "Can I do anything?"

"Oh, it won't be bad news, Margaret," Marilyn replied. "It was the very best news that could possibly have come—and my tears were of happiness. But—yes, you may do something." Said Marie out front to look after the shop—and then came back here. I want to tell you a secret."

Marilyn, her eyes shining with reflected joy, left the room hurriedly. When she re-entered, Marilyn handed her the cablegram and Margaret read:

You have ordered home and assigned to Camp Mather. Will arrive New York next month. Arrangements to dispose of shop and go west with me. —Jack.

"Then you are going to be married and close the shop!" said Margaret, trying not to show her own bitter disappointment. "I hope you'll be very happy."

"I don't think it will close," Margaret said, smiling. "After you've heard the secret I'm going to tell you—and the little plan I have in mind."

"I'm not going to be married because I am married and have been for three years. That cablegram is from my husband, who has been in France as a lieutenant since spring. I have a little daughter two years old at home. You see, I've simply had to keep from talking about my home and my husband—I couldn't stand it."

"But, now—it's all right. And—oh! Margaret, won't Jack be proud when he knows how wonderfully successful I have been—how well I did my bit! Of course I've written all about it, but I know he thinks I'm telling him good news just to keep him happy. He doesn't really believe the things I've written him about my patterns and the money I have made."

BUT let me tell you how it all happened. When we were married, Jack had just begun to gain recognition where he was employed. We rented a dear little house with pretty rose bushes at the gate and no two people could have been happier than we were. At first Jack's salary was hardly large enough for our needs. And I did everything I could to help him.

"I saw that one of the most important ways in which I could save money would be by learning to make my own clothes. I had never learned to sew at all, and I was just planning to take some lessons from the dressmaker when little Genevieve was born. Then, of course, it was out of the question, because we had no maid. So I had reluctantly given up the idea. When my older sister, Ida, who lived in Detroit, wrote me a long motherly letter,

"She said I ought to learn dressmaking just for the sake of having the kind of clothes I need, even if I didn't care about saving money. She said that about six months before she had joined an institute of domestic arts and sciences—and she gave me the address—which had developed a wonderful new method by which any woman or girl, anywhere, could learn right in her own home, in spare time, to make all kinds of dresses and hats. She said it was really amazing how rapidly she had learned to make dainty, stylish clothes for herself and the children at a mere fraction of what they had cost before."

"Well, Jack and I talked it over and I told him I was going to find out more about this school. So I wrote and asked the Woman's Institute how I could learn to make my own clothes."

The information I received proved a revelation to me. The Institute provided me the opportunity I needed, so I became a member at once and took up dressmaking.

I WAS so eager to begin that I could scarcely wait until the first lesson came! If I had any lingering doubt about the plan, that first lesson dispelled it beyond all doubt. The language was so simple a child could understand it and the pictures were simply marvelous! There were nearly 2,000 of them in the dressmaking course and they illustrated perfectly just exactly how to do everything!

"The best part of all is that almost right away you begin making actual garments. With, from the third lesson, I made a blue-grey expandable waist, a delightfully simple one and not unlike what I have on to-day. The course can easily be completed in a few months by studying an hour or two a day. And any woman who is at all interested in clothes couldn't help learning rapidly! The text books fascinate and explain everything, and the teachers take just no personal interest in you as if they were right beside you!"

Besides learning how to make every kind of garment for myself and Genevieve, and saving half the money we had spent before, I also learned what proved to be even more important to me later—the secret of distinctive dress, what colors and fabrics are most appropriate for different types of women, how to really develop style and how to add those little touches that make clothes distinctly becoming to the wearer.

"The lessons followed each other so naturally that I was soon working on elaborate dresses and gowns. I learned, too, to copy models I saw in shop windows, on the streets, or in fashion magazines. In fact, this wonderful method of the Woman's Institute had really made me more capable than most professional dressmakers—after just a few months of spare-time study at home!

"Of course, as a member I had an opportunity to learn a great deal about the Institute and its work. Margaret, it's perfectly wonderful what this great school is doing for women and girls all over the world. You see, it makes no difference where you live, because all the instruction is carried on by mail. And it is no disadvantage if you are employed during the day or have household duties that occupy most of your time, because you can derive as much or as little time to the courses as you wish and just wherever it is convenient. This has made it possible for women and girls in all circumstances to take the Institute's courses."



I thought three women would never see me sewing again. You are suddenly come—just the reverse of the state.

"Among the members there are housewives, school teachers, business women, girls at home or to school, girls in stores, shops and offices. They are of all ages from fifteen to sixty. Why, altogether there are more than 30,000 women taking the Institute's courses. Most of them live in the United States, but there are hundreds in Canada and in foreign lands—all learning dressmaking or millinery at home just as successfully and easily as if they were together in a class room.

BUT I am getting away from my story. Well, a year ago, Jack entered the service. At first, he didn't think he could go—with a wife and child to support.

"When I sat here at the desk as you came in, I was thinking of the eight when first he told me what he thought he might do to earn money. Harriet—stricken realization of its meaning—my light spiraled despair—my final resolution to the sacrifice we both must make—and then the love light in Jack's eyes when I told him smiling through my tears, how I could make it possible for him to enter by going into business as a dressmaker—thanks to the thoroughness of my Woman's Institute training!"

"In no other way could I have had the kind of clothes I wanted for my little girl and myself—much less such success with the shop. The gowns, suits and other garments I have designed and other garments you see, are worn by the most wealthy and fashionable women in town. I have raised my prices time after time, as work came in so fast I could not handle it, but I never lost a customer! They paid the higher prices cheerfully and bought me their friends, too."

"So that's my secret, Margaret—all of it, except that if you will be the Woman's Institute and the finishing touches on the practical training you have had with me, I want to make you manager of the shop when I am gone with Jack—it's much too good a business to lock up and leave. And hundreds of professional dressmakers, who have had their own shops for years, have found the Institute gave them just the help they needed to make them successful. What do you think?"

"Thinking," exclaimed Margaret. "I'd work my head off for the chance! I'm simply crazy to begin! And can I really learn to plan and design such costumes as have made you the most successful dressmaker in the city?"

"What I did with the help of the Woman's Institute, any woman or girl can do!" said Marilyn confidently.

TWO months later, as Captain Norwood and Marilyn were leaving the dining-room of a famous New York hotel one evening just before they started for his new post, the captain said:

"Well dear, it's really a relief to get out of that place! I thought those society women would never stop admiring your gown. You certainly occupied the center of the stage. They are wondering who your husband is—and I know. She's the bravest, dearest, most wonderful little woman in the world!"

"Well, that's only your opinion," Marilyn smiled indulgently. "But—Jack, did you notice the transformation of Margaret to-day? The dress she has made since starting with the Institute only a few weeks ago show what her course will mean to her. She is getting along wonderfully and I'm so glad to turn the business over to her. What fun it will be for me from now on—planning and making dainty clothes for Genevieve and myself; so Captain Norwood"—she saluted him gallantly—"won't be ashamed of his family!"

MARILYN'S secret has a practical application to poor girls. Over 80,000 women and girls in city, town and country have joined the school and quickly learn at home, in their spare time, through the Woman's Institute, to make all your own and your children's clothes and hats or prepare for success as Marilyn did, in dressmaking or millinery as a business.

It costs you nothing to find out all about the Woman's Institute and what it can do for you. And it will take only a minute of your time. Just send a letter, postcard or the convenient coupon below and you will receive—without obligation—by return mail the full story of this great school that has brought the happiness of having dainty, becoming clothes, savings almost too good to be true, and the joy of being independent in a successful business, to women and girls all over the world.

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Now, isn't this a pretty filet blouse? I made it myself with

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CROCHET—KNITTED COTTONS

"Wore that skirt today—saw that blouse."

The joy of wearing a beautiful thing is doubled by the pleasure of knowing you have made it—and made it so pretty that it attracts constant admiration.

A filet blouse made of Kloster Perle is "as clever and her 'filet' as Kloster"—the thread "as a sparkle"—has the inherent quality which enhances the deft handwork of its user. The smoothness of Kloster, its strength and durability, give a lastingness to the garments or other pieces made with it, so that after repeated launderings it is still Kloster, with its true colors and unequalled quality in both shapeliness and appearance.

The attractive filet blouse illustrated from a photograph is made of Kloster Perle, in white, shell pink, light blue, yellow, lavender, black, corn, delft or old rose. It is one of the most charming of the new Kloster designs.



FILET BLOUSE
Design 4 of Book No. 184
The Thread Mills Company

The original blouse shown will be sent you with Book No. 184 of the Kloster Library, "Teenage Filet Crochet Sweaters," by Emma Farnes, for 15c (U.S. stamps), postpaid.

The Thread Mills Company
219-T.W., Adams Street, Chicago, Ill.

Special offer

Book No. 224 and Leaflet No. 100—will send free if you will send 12 10 for 6 large balls or 12 small balls of Kloster Perle, enough to make a blouse!



Girls' Slip-On Dress

THE girls' slip-on dress-pattern, No. 9410, is cut in sizes for from 6 to 14 years. To make the dress in the 6-year size will require 1½ yards of 44-inch material, with 1 yard of 36-inch contrasting goods.

Children's Dress

THE children's dress-pattern, No. 9417, is cut in sizes for from 2 to 10 years. To make the dress in the 4-year size will require 1½ yards of 36-inch material, with 1 yard of 36-inch goods for collar and cuffs, and 3½ yards of heading.

Boys' Reeler

THE boys' reeler-pattern, No. 9106, is cut in sizes for from 2 to 14 years. To make the reeler in the 8-year size will require 11 yards of 44-inch material, with no nap, 1½ yards of 44-inch with nap, and 1 yard of 36-inch lining.

Boys' Overcoat

THE boys' overcoat-pattern, No. 9007, is cut in sizes for from 2 to 14 years. To make the overcoat in the 8-year size will require 2½ yards of 44-inch material without nap, or 2 yards of 36-inch with

nap, and 1 yard of 32-inch lining for pockets.

Ladies' Dress

THE ladies' dress-pattern, No. 9309, is cut in sizes from 36 to 44 inches bust measure. To make the dress in the 36-inch size, will require 5½ yards of 36-inch material, with 1 yard of 36-inch contrasting goods.

Misses' or Small Women's Dress

THE misses' or small women's dress-pattern, No. 9309A, is cut in sizes for from 18 to 20 years. To make the dress in the 16-year size, will require 5½ yards of 44-inch material, and 1 yard of 36-inch contrasting goods.

Ladies' and Misses' Dress

THE ladies' and misses' dress-pattern, No. 9408, 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 5½ yards of 44-inch

material, with 1 yard of 36-inch lining, and 1 yard of 36-inch contrasting goods.

Ladies' Coat

THE ladies' coat-pattern, No. 9307, is cut in sizes from 34 to 42 inches bust measure. To make the coat in the 36-inch size will require 3½ yards of 44-inch material, without nap.

Ladies' Two-Piece Skirt

THE ladies' two-piece-skirt-pattern, No. 9308, is cut in sizes from 26 to 32 inches waist measure. To make the skirt in the 26-inch size, will require 2½ yards of 44-inch material, with 1½ yards of 36-inch and 1 yard of 18-inch lining.

Girls' Dress

THE girls' dress-pattern, No. 9424, is cut in sizes from 6 to 14 years. To make the dress in the 10-year size, will require 2½ 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, postpaid, on receipt of fifteen cents each. In ordering, give number of pattern and size wanted. Each number calls for a separate pattern.

Address NEEDLECRAFT, Augusta, Maine

**Men's and Boys' Pajamas**

TWO ways of cutting the coat are provided for in this pattern. No. 9412—either one of which would be practical. The men's and boys' pajama-pattern, No. 9410, is cut in sizes for 8, 12, and 16 years, and for 36, 40, 44, and 48 inches bust measure. To make the pajamas in the 36-inch size will require 5½ yards of 32-inch material.

Infant's Single or Double Cape

A MOST acceptable gift for the little newcomer is a silk-lined cape of cashmere or mohair. The style, No. 9402, can be made in either of these lengths—long, short, or three-quarter. The infant's single or double cape-pattern, No. 9402, is cut in one size. To make the cape will require 2½ yards of 36-inch material, with 1 yard of 20-inch silk for hood, and 1 yard of ribbon.

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

Ladies' One-Piece Kimono-Apron

A FRESH and trim-looking parasite figure in red, is the substance of which this apron, No. 9411, is made. The ladies' one-piece kimono-apron-pattern, No. 9411, is cut in sizes for 36, 40 and 44 inches bust measure. To make the apron in the 36-inch size will require 2½ yards of 32-inch material and 1 yard of 20-stitch contrasting goods.

Children's Nightdrawers

THE front of this little garment, No. 9401, is gathered to a square yoke, and may be made with or without a seam at centerback.

The children's nightdrawers-pattern, No. 9401, is cut in sizes from 1 to 10 years. To make the nightdrawers in the 6-year size will require 2½ yards of 36-inch material.



Just as pretty as the day you bought it

Today laundering need not ruin the finest fabrics

YOU used to think you might as well throw your dainty things away as trust them to the laundress! So you bowed to fate and ran up truly frightful cleaners' bills,

But these are horrid, bad dreams of the past. Today there is hardly a fabric that Lux has not made it possible to launder quickly, perfectly.

You can keep your silk blouses and camisoles all shimmering and fresh looking. Your flossiest sweater will not grow too tight and small. Even the blankets will come out big and fluffy. You will wonder when you see how quickly and easily Lux takes care of all your precious belongings!

Your grocer, druggist or department store has Lux.—Lever Bros. Co., Cambridge, Mass.

TO WASH SILK BLOUSES

Whisk a tablespoonful of Lux into a thick lather in half a bowlful of very hot water. Add cold water until lukewarm. Dip your blouse through the foamy lather many times. Work it about in the suds—do not rub. Rinse three times in clear, lukewarm water. Roll in a towel. When nearly dry press with a warm iron—press a hot one.

*For men's lingerie nothing
but water alone won't suffice*



LUX

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Figure to Save \$10 Monthly

With Delicious Quaker Oats

Quaker Oats costs one-half cent per dish. Say a cent a dish with milk.

Almost any breakfast meat or egg dish costs ten times that per person.

The average family can save \$10 monthly by making Quaker Oats the basic breakfast dish.

People will be vastly better fed. The oat is the food of foods, almost perfect in its balance and completeness.

Every mother knows it is the supreme food for young folks. As a vim-food it has age-old fame. And Nature makes no grain food so delicious.

Compare the Cost

Compare price with nutrition. The calory—the energy unit—is the usual measure of food value.

Quaker Oats supplies 1810 calories per pound, in a well-balanced food. Lean meat supplies less than half that in badly-balanced food.

Here is the cost at this writing of some necessary foods:

| Cost Per 1000 Calories | | | |
|------------------------|---|---|-----|
| Quaker Oats | • | • | 5½¢ |
| Round Steak | • | • | 35¢ |
| Veal or Lamb | • | • | 50¢ |
| Average Fish | • | • | 50¢ |
| Hon's Eggs | • | • | 50¢ |
| Potatoes | • | • | 35¢ |

Serve a mixed diet, but remember this: Most foods average, on this basis, nine times Quaker Oats' cost.

As a food, no costly dish compares with Quaker Oats.

Quaker Oats breakfasts much reduce your table cost, and your folks will be vastly better fed.

Quaker Oats

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A Dainty Tatted Yoke

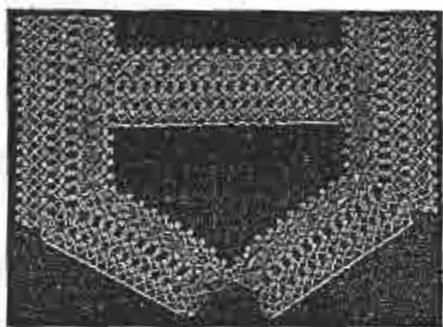
By MRS. ANNIE MURPHY

CROCHET-COTTON No. 5 was used for the model, but a coarser thread may be chosen, if preferred. The design was worked out from an outline given in Needlecraft some time ago, and is a sort of "what-have-you-done-with-it?" pattern.

1. A ring of 3 double knots, picot, 2 double knots, 9 inches, close; a chain of 4 double knots, picot, * (8 double knots, picot) twice, 4 double knots, join to middle picot of ring last made, 8

of 8 double knots, thus bringing the 2 rings together to make the corner; chain of 5 double knots, picot, 4 double knots, join to middle picot of 2d ring back, and continue as before.

2. Same as 2d row, making 10 patterns; then on 11th pattern, after joining to middle picot of ring, chain of 4 double knots; a ring; chain of 4 double knots, join to picot of preceding long chain, 8 double knots, join to picot connecting 2 rings at corner, in last row, 8 double knots, picot, 4 double knots, join to same



A Dainty Tatted Yoke

double knots; a ring, like preceding; chain of 4 double knots; a ring; chain of 4 double knots, join to corresponding picot of preceding long chain, and repeat from * the desired length. For one half the depth of yoke repeat 13 times, making 14 patterns in all; then after joining last long chain to picot of ring, chain 4 double knots, a ring of 3 double knots, join to middle picot of 2d ring back, (1 double knot, picot, twice, 3 double knots, close, chain of 4 double knots; a ring, as usual; long chain of 4 double knots, join to picot of last long chain, dislodge the chain and join to picot of ring, chain of 4 double knots, a ring, joining by middle picot to 1st picot of 2d row, a chain, as directed, 2d picot to base of 1st ring of 3d row, a chain of 4 picots, 5 double knots, join to 2d picot of 1st ring of 2d row, a chain of 4 picots, 3 double knots between, join to base of 1st ring of 1st row. Work across other end with similar chains.

3. Across outer edge of shoulders work as follows: A ring; a chain of 4 double knots, picot, 8 double knots, join to picot of chain following the corner of front, 8 double knots, picot, 4 double knots, join to middle picot of ring, (4 double knots, ring) twice, 4 double knots, join to picots of long chain, and repeat.

Work across ends of front as follows:

Fasten thread at base of 1st row of still row, make a chain of 10 double knots, picot, 3 double knots, 3 double knots, join to 3d picot of 1st row, a chain, as directed, 2d picot to base of 1st ring of 3d row,

a chain of 4 picots, 5 double knots, join to 2d picot of 1st ring of 2d row, a chain of 4 picots, 3 double knots between, join to base of 1st ring of 1st row. Work across other end with similar chains. If preferred, the front may be made whole, like back.

Across lower edge of fronts and back to sew to garment by, make a row of crocheted chains, fastening in each picot; fill the chains with doublets.



Detail of Yoke

I HAVE a few lovely guest-towels in my gift-box, which other needlecrafters may like to know about and copy. For the insertion I first made a piece of plain filet-crochet, all spaces. In the center of this I darned the initials of the friend for whom I intended the towel, using a color. Thread your needle with the embroidery-floss or thread, fasten in at corner of space to be filled, and darn as weave back and forth, cross and under the threads, at each side of square, until the space is thoroughly filled. Several spaces are sometimes darned at the same time. You have only to follow the pattern, enclosed by a cross-stitch alphabet, and a little practice will soon make you as adept at the work, which is really fascinating. Of course, any pattern may be darned in, in the same way, for insertion or border, sofa-pillows and different articles. The difference between this and filet-crochet is that the solid work, usually trellis, is darned in with needle and thread.—ANNIE J. GIBBS, Kansas.

times. You have only to follow the pattern, enclosed by a cross-stitch alphabet, and a little practice will soon make you as adept at the work, which is really fascinating. Of course, any pattern may be darned in, in the same way, for insertion or border, sofa-pillows and different articles. The difference between this and filet-crochet is that the solid work, usually trellis, is darned in with needle and thread.—ANNIE J. GIBBS, Kansas.

**Children's Nightgown**

In No. 9409 we have one of the most comfortable nightgowns for children. The closing is at the front, buttoning up to the high, round neck, fastened with a neat turnback collar.

The children's nightgown pattern, No. 9409, is cut in sizes from 3 to 14 years. To make the nightgown in the 8-year size will require 3½ yards of 27-inch material and 2 yards of edging.

Ladies' and Misses' Nightgown

It is a good time now to prepare for those crisp, fall nights by making up several warm, fluffy flannel gowns after the general style shown in No. 9404.

The ladies' and misses' nightgown pattern, No. 9404, is cut in sizes for 16 and 18 years, and for 26, 30, 34 and 36 inches bust measure. To make the nightgown in the 36-inch size, will require 4 yards of 36-inch material.

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

Ladies' and Misses' Pajamas

This dainty little lady is about to retire in a most fetching night-gown, No. 9403, of the loveliest rose-pink crepe, sprayed with tiny wreaths of flowers. One could be made just like it.

The ladies' and misses' pajama, or negligee-pattern, No. 9403, is cut in sizes for 10 years, and for 30, 34 and 36 inches bust measure. To make the pajama in the 26-inch size will require 3½ yards of 36-inch material, with 4 yards of ribbons.

Children's Underwaist and Drawers
THIS style of combination, No. 9414, is designed to give the little wearer plenty of freedom.

The children's underwaist-and-drawers pattern, No. 9414, is cut in sizes for from 3 to 14 years. To make the underwaist and drawers in the 8-year size will require 1½ yards of 36-inch material, and 1½ yards of insertion, and 4½ yards of edging.

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Wanamaker's

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To know the true value of this hosiery is to save on your stocking expense. Money is saved with fewer new pairs to buy—and the trouble of darning is avoided.

Durable-DURHAM wears longer because it is made stronger. The Durham dyer do not fade and the stockings keep a long lasting good appearance. Best of all, it is reasonably priced. And it meets every stocking need. Styles for men and women include all fashionable colors and come in all weights from the lightest lace to the thick, warm, fleecy lined hosiery for winter wear.

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Every pair of Durable-DURHAM Hosiery is extra strongly reinforced. The legs are full length, tops wide and elastic, soles and toes are smooth, seamless and even. And the sizes are accurately marked.

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MAKE it finer and more exquisitely lace. Make it smoother and more even—the very perfection of dainty hand-work. The secret? Simply the choice of perfected thread—hard twisted, mercerized thread, spun by a special process, in sizes, finest to coarse.

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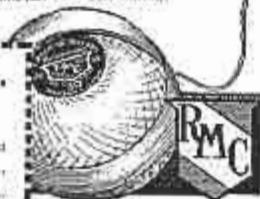
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Out of the Apple-Barrel

By MRS. SARAH MOORE

THIS list of delicious dishes made from apples is so long that it would take many books to contain all the good receipts there are. Each household, of course, has its favorite ways of preparing this most useful of fruits. Apples

in a circle. Slice a tart apple thin and lay in the center. Sprinkle plentifully with sugar. Season with nutmeg or cinnamon. Bring the edges of the crust together and pinch tightly. Lay in a greased sauce or pie-pan, the pinched side underneath. Prick a small pattern



APPLES BAKED WITH RAISINS AND LEMON-PEEL.—Before serving at the table the apples are decorated with a spoonful of Whipped Cream and a Raisin or a Bit of Candied Peel. The Candied Peel is also put in the Whipped Cream that surrounds them.

can be used for pies, puddings, tarts, salads, etc. They also combine well with certain other fruits, especially dried fruits. Even that old standby, apple sauce, need not always be served in the same way, but can be given a pleasing variety by mixing it with a little grated pineapple from the jar, or can, that was left over from last night's supper. Preserved quince are also delicious mixed with apple sauce. To combine well, they should be grated or cut very small.

Dried fruits like dates, figs and prunes can also be used with excellent results. The dates should be stoned and cut into quarters before being cooked with the apples, and the figs should be shredded. Prunes must be washed well in several waters, then covered with fresh cold water, sufficient to cover them, with prunes added to the water. Let stand overnight. As apples require less cooking than prunes, they should not be added before the latter are nearly tender. Very little sweetening, if any, is required by these sauces. Many people like raisins added to apple sauce. These should be added when the sauce is about half done. If you do not like the dark tint that the raisins give the apple sauce when cooked with it, cook them separately. Drain the raisins and then mix with the sauce when both are cold.

Apples Baked with Raisins and Lemon-Peel. This is a great hit.

Peel and core the ordinary baked apples, and then add a few raisins to each cavity. Mix with the grated rind and juice of half a lemon, sweeten to taste and stir in a trace of nutmeg. Fold in the stiff beaten white of four eggs and one tablespoonful of melted grape-jelly, and put the dish on ice. Serve with whipped or plain cream.

Apple Meringue. Prepare one pint of sliced apples, and while hot, add one teaspoonful of nutmeg and half a teaspoonful of cinnamon, also one tablespoonful of lemon-juice, and the grated rind of half a lemon. Mix with this two tablespoonsfuls of butter and the well beaten yolks of two eggs. Beat until light, adding gradually half a cup of granulated sugar. Bake in a covered baking-dish for ten minutes in a moderate oven.



Apple Pie with Cream Crust

Apple Turnovers and Apple Slab

strip of candied orange or lemon peel. Sprinkle the apples lightly with cinnamon or nutmeg, and pour water into the pan, allowing one-half of a cupful to each apple. Bake slowly until tender, and serve hot or cold with cream. The juice becomes a jelly, and it, with the raisins, is a great improvement over the customary baked apple. A little whipped cream added with the apples improves them greatly and makes it a real "company" dish.

Apple Turnovers. Roll out some good pie-crust

Remove from oven and cover with a zo- ringus made from the white of the eggs, four tablespoonsfuls of powdered sugar and one tablespoonful of vanilla. Brown and cool slightly before serving with cream.

Cream Crust for Apple Pie. If often wonder why women with plenty of milk and cream in their pantries do not make twice and better uses of those valuable ingredients. Almost every part of any bill of fare. Many people cannot eat pie, because the crust fattens them. Yet

there is a way by which, if the crust, the objectual part be made, the result need not be otherwise than a very cream of a pie. And while it may be out of the reach of the city dwellers generally, there are among the readers of this magazine a vast number of country and village mis- tress who have always at hand the articles peculiar to its construction. This is cream. A little salt, as much thick cream as will be necessary as a mixing element to go with enough flour to make the quantity wished, are all the materials required. The method, from a scientific standpoint, is a success. With the simplest of articles used, except the pinch of salt, twice daily—failure impossible. All you have to do is to sift the flour, add salt, stir in enough cream to moisten sufficiently as it can be rolled out.

Confiture de Pommes. This is a very delicious French dish that deserves an introduction to the American table. Peel and cut in quarters some tart apples, taking out the core portions. Save the apple-skins-and-cores and put in a jelly-bag, or any clean cheesecloth bag, and cook them in the syrup with the apples, to give the jelly color. For each quart of apples allow one quarter pint of reduction. Let this soak in a quarter of a cupful of water. Make a syrup by boiling a cupful of water and one cup of sugar together for five or six minutes. Boiling it with a spoonful of lemon-juice and another of ground ginger. Cinnamon or nutmeg can be substituted for the ginger, if preferred. Cook the apples in this, a cupful or so at a time, removing them with a slotted spoon when they are done and leaving them on a plate until all are cooked. Now remove the last of skins and dissolve the softened gelatin in the syrup. When it begins to set turn a little less than half of it into a mold that has



CONFITURE de POMMES — This is made with Quince-apples, Gelatin, Colored and Flavored with Syrup. Made of the Red Applesakes and the Green. It is a Very Pretty Dish.

been rinsed in cold water, lay the apples in a layer, then cover them with the rest of the jelly. Serve cold with cream, when it has hardened.

Apples à la Parisienne. Pare several sour apples, cut them in halves crosswise and remove the cores. Cook them with one cupful of sugar to add cupful of water, taking care to retain the juice. When the apples are half-tender, add on a round of marmalade—sprinkle lightly with orange-flower and other creams or peach marmalade. Cover the apples with a meringue and set in the oven to brown delicately. Serve either hot or cold.

Apple Mold. To each pound of sliced apples, allow one cupful of sugar and the juice and rind of one lemon. Put all together in a saucepan and cook slowly until thick. Wet individual molds with cold water, and turn the apples into them. Serve cold with cream or milk.

Scotch Tart. Pare, core and quarter six good-sized apples. Put them in a deep dish, cover with water, add two-thirds cup sugar, two cloves and a grating of nutmeg. Sprinkle over half cup of raisins, rind of one lemon and juice of two, a few small pieces of butter, about a tablespoonful. Cover the top with a good pie-crust and bake in a moderately quick oven one hour.

Compote of Apples. Six ripe apples, one lemon, half pound loaf-sugar, one and a half pints water. Select the apples of a moderate size, peel and cut in halves, remove the cores and rub each piece over with a little lemon. Put the water and sugar together into a little saucepan, and let them boil until they form a thickish

syrup; then put in the apples with the rind of the lemon, cut thin, and the juice of the same. Let the apples simmer until tender, then take out carefully and drain on a sieve. Reduce the syrup by boiling quickly for a few minutes. When both are cold, arrange apples neatly on a glass dish, pour over the syrup and garnish with strips of candied citrus.

English Tart. Peel and core four apples, put into a large saucepan, cover with boiling water, simmer gently until the apples are tender, but unbrown. Line the edges of a deep platter with crust, then fill the center of the dish with apples, dropping into the center of each a spoonful of orange marmalade. Cover the top of the dish with strips of pastry arranged lattice-fashion and bake quickly until brown. Serve hot.

Deepdishes Apple Pie. Make a rich biscuit-crust, roll it thin and line a pudding-dish. Slice good cooking apples and place them in the dish in layers, covering each layer with tiny bits of butter and sprinkling with sugar. Grate nutmeg over the top layer, add half a cupful of cold water, cover with the paste, in which cakes have been made, and cook in a moderate oven until colored a nice brown, which should take half an hour. Serve cold with cream.

Bottled Apples. For this, choose six large apples that have been peeled and cored, and four cupfuls of sugar. Mix three into six ounces of brandy-cognac, two each of flour and sugar and add two well-beaten eggs and a little grated lemon-peel and nutmeg. If you have no kitchen-scales, it is well to know that an ounce of sugar is equal to about two level tablespoons.



GUESTS are coming—there must be refreshment in keeping with the occasion.

She has purchased three needed National Biscuit Company products in the graceful packages which she is proud to carry home.

NABISCO, RAMONA, and ANOLA Sugar Wafers, each with its own delicious flavor, furnish a pleasing variety for afternoon tea, or with ices, or beverages, or creams, or sherbets, or as the crowning touch to dessert.

The famous liner-seal trademark package is assurance of their unchanging goodness, no matter where or where they may be served.

NATIONAL BISCUIT COMPANY

Apple Custards. To make apple custard, steam small they are soft two large tart apples that have been peeled and cored. Rub them through a sieve and add a cupful of milk, two teaspoonsfuls of butter, quarter of a cupful of sugar and the yolks of four eggs. Turn the mixture into baking-cups, stand them in hot water and bake about twenty minutes. When they come from the oven, pile the beaten white of egg on the top of each cup, sprinkle with powdered sugar and place in the oven to brown slightly. Serve the custard cold.

New York Apple Charlotte. Line a mold with one third of a box of gelatine in a third of a cupful of cold water and stir until dissolved. Add one cupful sugar and the juice of a lemon, together with a cupful of sour apple sauce, strained dry and put through a sieve. Cool in a pan of cracked ice; and, when the jelly begins to harden, beat until light. Turn the last, add three egg-whites well beaten, and beat all together until stiff. Pour into a mold and when cold and stiffened, turn out on a platter, and serve with a sauce made from the yolks of the eggs, a pint of milk and sugar to sweeten. Roll the sauce like a custard.

Is Your Type Here?

—Is your wife's, husband's, father's, mother's, son's or daughter's type here?

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is recommended for the over-worked—for the anæmic—for all who are overwrought or undernourished—for the weak, the tired and the convalescent.

An aid to digestion—to be taken at each meal and before retiring.

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The Centerpiece Is Always a Most Desirable Gift

By MARION DANA MATTHEWS

MADEIRA embroidery, displaying a well-balanced combination of solid and eyelet work, has been aptly characterized as soft, tame and sensible. It is durable, often remaining intact when the linen which served as a foundation for it is worn threadbare, and it is in high favor to-day during the early period of its renaissance fifteen or twenty years ago. There is still no real danger that it will be lost.

A centerpiece, having a half-inch diameter, and thirty-one inches in the widest diameter, will serve nicely as between-meal cloth. The design is unusual, although the motif is a variation of our old favorite, the butterfly. The wings are outlined with satin-stitch, wide at the tip and decreasing to a mere cord at the base, and the smaller or lower wings have a line of three eyelets through the center, the upper ones, five eyelets. Between the sets of wings extends a line of eleven eyelets, the sixth coming exactly in the center, and larger than the others. The body of the butterfly is in padded satin-stitch, the antennae corded and tipped with eyelets. A line of eyelets extends across each corner, connecting with the line of the former, and eyelets, forming a circular center, and the edge is buttonholed with large, plain scallops, forming a point at each corner. Comparatively little work is involved in the making of this very good-looking piece, yet it is elaborate in appearance, and sure to win admiration.

Another centerpiece, twenty inches

padded with white. The design is one that develops quickly, and will give particular satisfaction to the worker who delights in a maximum of effect with a minimum of work. The irregularity of the edge, with its white, plain scallops, adds to the general charm.

Madeira embroidery is frequently done either wholly or in part with color, and our third centerpiece gives an attractive example of this. The stems and heart-shaped leaflets are done in padded satin-stitch with white, the flowers and eyelets, which constitute the main motif, with light blue. The petals are graceful and, as arranged,

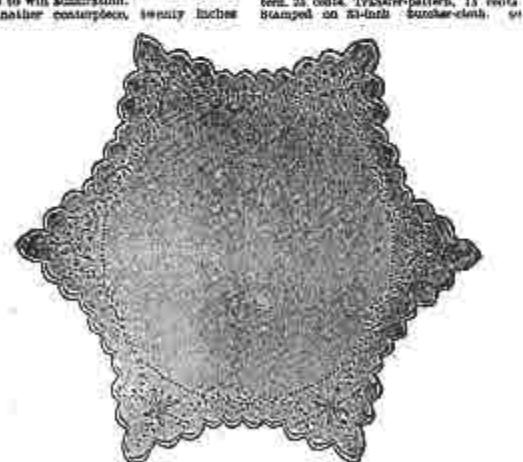
form an almost continuous design. The piece may, of course, be worked with white, but a delicate color is a pleasant innovation; while one would not care for too many such pieces, two or three will afford an occasional pleasant change. For the edge two rather wide, shallow scallops alternate with a narrow, pointed one.

Simpler characterizes the design used in the decoration of a centerpiece fourteen inches in diameter, when finished with a narrow hem. Curving lines of eyelets, uniform in size, connect the leaflets in solid embroidery, each

finished on page 19.

No. 1538 D. Perfected stamping pattern, 25 cents. Transfer-pattern, 15 cents. Stamped on 25-cent butcher-cloth, 25 cents. Floss in embroidery, 22 cents extra.

No. 1537 D. Perfected stamping pattern, 25 cents. Transfer-pattern, 15 cents. Stamped on 25-cent butcher-cloth, 25 cents. Floss in embroidery, 22 cents extra.



No. 1537 D. This Handsome Centerpiece May Serve as a Between-Meal Cloth

when finished, has also our "safe and sane" white embroidery, which is always in the very best of good taste. The design is showy, the leaflets or petals in padded satin-stitch, taken from center to edge in order to leave a decided width of the material; at center is a circle of six oval eyelets, surrounding a round eyelet, and the long stems or lines connecting these motifs are worked in

white. Those in embroidery, 22 cents extra.

No. 1538 D. Perfected stamping pattern, 25 cents. Transfer-pattern, 15 cents. Stamped on 25-cent butcher-cloth, 25 cents. Floss in embroidery, 22 cents extra.

No. 1539 D. Perfected stamping pattern, 25 cents. Transfer-pattern, 15 cents. Stamped on 25-cent butcher-cloth, 25 cents. Floss in embroidery, 22 cents extra.

brought by a single eyelid. The crocheted border adds to the size of the centerpiece, making it rather more than twenty-two inches in diameter, complete. Roll or turn a very narrow hem and just inside it, stitch with unthreaded

needle on

the machine,

using a

medium

length of

stitch.

The sections

made by

the needle

which should

be of good

size, afford

a guide for

setting the

first row of

double

trebles. Use

a rather

heavy

crochet

cotton for a

foundation of

bulky

cloth, say No. 10.

1. Pass

it over the

hem and

chain 4 for

1st double

treble, make

double trebles

over the edge all around,

and join to top of 4 chain.

2. Chain 4, a double treble in next,

chain 3, miss 2, a double treble in next

2 stitches; repeat around. Joining last

chain to top of 4 chain.

3. Double under 3 chain, chain 5,

repeat around, joining last chain where

last started.

4. Slip to center of 5 chain, * chain 4, fasten in next loop 5 times.

chain 3, 2 double trebles in next loop,

chain 1, a double treble in same loop 3 times, chain 5, fasten in next loop;

repeat from * around, joining last chain to loop where the row started. One

should be careful in working the preceding rows so as to see that the number of

stitches of

chain 1, 2

trebles in 2d

row, and loops in 3d

row are

divisible by

7. In order

to have the

rows come

right, this easily

arranged for

a little

calculation,

making a stitch more or less between

groups of 7.

5. Slip to center of 5 chain, * chain

6, shell of 3 double trebles, 2 chain and

2 double trebles under each 1 chain of

last row, chain 5, fasten in center of next

loop; repeat around, joining last chain where

last started.

6. Slip to center of 1st chain, chain

4, fasten in center of next) 4 times,

chain 3, shell of 2 half trebles, 2 chain

and 2 half trebles in center of shell 4 times;

chain 3, fasten under next chain, chain

4, fasten under next, repeat around,

join.

7. Slip to center of 1st

loop, * chain

4, fasten in

next 3

times, chain

3, (shell of 2

half-trebles,

2 chain and

2 half trebles

in shell) chain

5) twice,

shell in next

shell, chain

3, fasten under next

chain, (chain

4, fasten in

next loop)

twice, and repeat from *

around,

join.

8. Slip to

center of 1st

loop, * chain

4, fasten in

next 3

times, chain

3, (shell of 2

half-trebles,

2 chain and

2 half trebles

in shell) chain

5) twice,

shell in next

shell, chain

3, fasten under next

chain, (chain

4, fasten in

next loop)

twice, and repeat from *

around,

join.

9. Slip to

center of 1st

loop, * chain

4, fasten in

next 3

times, chain

3, (shell of 2

half-trebles,

2 chain and

2 half trebles

in shell) chain

5) twice,

shell in next

shell, chain

3, fasten under next

chain, (chain

4, fasten in

next loop)

twice, and repeat from *

around,

join.

10. Slip to

center of 1st

loop, * chain

4, fasten in

next 3

times, chain

3, (shell of 2

half-trebles,

2 chain and

2 half trebles

in shell) chain

5) twice,

shell in next

shell, chain

3, fasten under next

chain, (chain

4, fasten in

next loop)

twice, and repeat from *

around,

join.

11. Slip to

center of 1st

loop, * chain

4, fasten in

next 3

times, chain

3, (shell of 2

half-trebles,

2 chain and

2 half trebles

in shell) chain

5) twice,

shell in next

shell, chain

3, fasten under next

chain, (chain

4, fasten in

next loop)

twice, and repeat from *

around,

join.

12. Slip to

center of 1st

loop, * chain

4, fasten in

next 3

times, chain

3, (shell of 2

half-trebles,

2 chain and

2 half trebles

in shell) chain

5) twice,

shell in next

shell, chain

3, fasten under next

chain, (chain

4, fasten in

next loop)

twice, and repeat from *

around,

join.

13. Slip to

center of 1st

loop, * chain

4, fasten in

next 3

times, chain

3, (shell of 2

half-trebles,

2 chain and

2 half trebles

in shell) chain

5) twice,

shell in next

shell, chain

3, fasten under next

chain, (chain

4, fasten in

next loop)

twice, and repeat from *

around,

join.

14. Slip to

center of 1st

loop, * chain

4, fasten in

next 3

times, chain

3, (shell of 2

half-trebles,

2 chain and

2 half trebles

in shell) chain

5) twice,

shell in next

shell, chain

3, fasten under next

chain, (chain

4, fasten in

next loop)

twice, and repeat from *

around,

join.

15. Slip to

center of 1st

loop, * chain

4, fasten in

next 3

times, chain

3, (shell of 2

half-trebles,

2 chain and

2 half trebles

in shell) chain

5) twice,

shell in next

shell, chain

3, fasten under next

chain, (chain

4, fasten in

next loop)

twice, and repeat from *

around,

join.

16. Slip to

center of 1st

loop, * chain

4, fasten in

next 3

times, chain

3, (shell of 2

half-trebles,

2 chain and

2 half trebles

in shell) chain

5) twice,

shell in next

shell, chain

3, fasten under next

chain, (chain

4, fasten in

next loop)

twice, and repeat from *

around,

join.

17. Slip to

center of 1st

loop, * chain

4, fasten in

next 3

times, chain

3, (shell of 2

half-trebles,

2 chain and

2 half trebles

in shell) chain

5) twice,

shell in next

shell, chain

3, fasten under next

chain, (chain

4, fasten in

next loop)

twice, and repeat from *

around,

join.

18. Slip to

center of 1st

loop, * chain

4, fasten in

next 3

times, chain

3, (shell of 2

half-trebles,

2 chain and

An Attractive Camisole Yoke

By MARY A. BROWN

USE No. 40 worsted-cotton, or a size that will give 7 spaces to the loom, according to your method of work. Commence with the front, make a chain of 62 stitches, turn.

1. A treble in 6th stitch, 18 more spaces (of chain 2, miss 2, 1 treble) on chain, turn.

2. One space (chain 5, trebles in next treble), 4 trebles, counting 2d; repeat, ending with 1 space, turn.

3. Four trebles (chain 3 for 1st), * 3 spaces, 4 trebles; repeat from *, turn.

4. Same as 2d row.

5. Nineteen spaces, turn.

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

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

8. Seven spaces, 7 trebles, 1 space, 7 trebles, 7 spaces, turn.

10. Four spaces, 10 trebles, 4 spaces, 4 trebles twice, 1 space, 10 trebles, 4 spaces, turn.

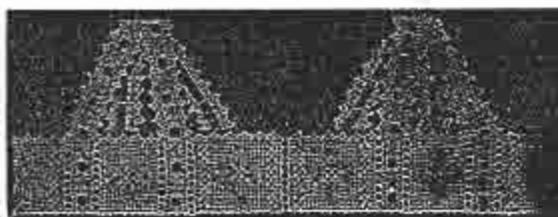
11. Three spaces, 16 trebles, 1 space,

of 16th strap between small medallion and one like 1st, at front. If preferred the front may be made whole. Ribbon is run in the straps, over the chains of 8, to bottom of yoke, and the straps cross and are caught by a clasp or knot of ribbon on each shoulder.

For the sides:

1. Paste in corner space at upper edge of front, chain 3, 2 trebles in next space, chain 4, 2 trebles in same space, chain 5, miss 1 space (or 6 trebles, as the case may be), a double in back, chain 3, miss 1 space, and repeat, carrying this out across top of medallions and edges of straps to bottom of front.

2. Four doubles under 8 chain, 8 doubles, (not of 2 chain and 3 doubles under 4 chain between trebles), and repeat; then fill the spaces at ends of front and along lower edge with doubles, working across 10 trebles at ends of straps with a double in each stitch, and filling also the chains connecting straps and medallions. Make a point every 6th double. The insertion, made by repeating



An Attractive Camisole Yoke

8 trebles, 1 space, 10 trebles, 3 spaces, turn.

12. Three spaces, 7 trebles, 3 spaces, 4 trebles, 1 space, a treble, 3 spaces, 2 trebles, 3 spaces, turn.

13 to 23. Same as 11th to 2d.

25. Nineteen spaces, fasten off.

The 1st row of 2d medallion is like 1st row of 1st medallion; then repeat 1st medallion from 6th to 19th row.

Beginning with 1st row of 1st medallion, work until you have made the 22 rows; then repeat from 6th to 22d row, making a double medallion. Now make 6 medallion like 2d, then one like 1st, one like 2d, again the double medallion, one like 2d and one like 1st; these are named in the order in which they are arranged.

For the shoulder-straps, which extend from the lower edge of yoke and serve to join the medallions, make a chain of 20 stitches.

1. Miss 7 stitches of chain, 10 trebles in next 10 stitches, 1 space, turn.

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

3, 4. One space, chain 8; miss 8, double in next 8, 1 space, turn.

5. One space, 4 trebles on 8 chain; miss 8 in treble (10 in all), 1 space, turn.

6. Like 2d row.

7. One space, 10 trebles, 1 space, turn.

Repeat 6th and 7th rows twice; then repeat from 6d row 13 times, ending with 3d, 4th, 6th and 7th rows. Having completed the 1st strap, join it between 1st and 2d medallions, thus: Turn, sl end of last row, and work back over 19 spaces along the edge with 1 double, chain 2, and 1 double in 2d space, 7 doubles in next space, repeat until you have filled the 19 spaces, or width of medallion, chain 2, 1 double in 1st space of medallion, chain 2, a double in place of 1st miss on strap, chain 2, a double in same space, 3 doubles in next space, 1 in next, 3rd points as before and continue to edge of yoke. Join strap and medallion, chain 2, fasten in corner space of strap, where you began joining. Join the other edge of strap to 2d medallion in same way; then 2d strap to other side of 2d medallion and to side of double medallion, the other end of 1st strap to other side of double medallion and to another medallion like 2d; join other end of 2d strap to side of small medallion and a medallion like 1st, the 2d strap to other side of this medallion and next small one, 4th strap between small medallion and double one, the other end of 3d strap between double medallion and small one, and other end

ing the last 18 rows of medallion gives a very pretty insertion for any use. One may use any insertion having a separate motif of about the same number of rows for a yoke.

50

Directions for Stitches in Crochet

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

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

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

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

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

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

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

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

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

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Turned Corners for Curtain-Edging

By MRS. G. F. ROODY

THIS straight edge is given in February, 1919, and appealed to me as a very decorative finish for curtains and other articles of like nature;

later, notice a request for "turned corners." I worked them out and am glad to pass them on. Consider the straight edge with a chain of 5 stitches, turn:

1. Miss 2, shell of 2 trebles, 3 chain and 2 trebles in next turn.

2. Chain 3, 2 trebles in 2 trebles of shell, shell in shell, a treble in 3 chain at end of turn.

3. Chain 3, shell in shell, a treble in each of 6 trebles (counting 3 chains a treble), turn.

4. Chain 3, a treble in each of 8 trebles, shell in shell, treble in chain at end of row, turn.

5. Chain 3, shell in shell, (chain 2, miss 3 trebles, 1 treble) twice, turn.

6. Chain 5, treble in next treble, chain 2, 3 trebles in 1st 3 trebles of shell, shell in shell, a treble in chain at end of row, turn.

7. Chain 3, shell in shell, 6 trebles in 6 trebles, (chain 2, 3 triple trebles under a chain at beginning of last row, keeping last stitch of each on needle and working all off together, then make a tight chain to close the cluster) 3 times, chain 3, fasten in top of 3 chain at beginning of 8th row, turn.

8. Make 15 doubles under 3 chain, double in top of cluster, chain 4, fasten in same stitch for a pico 3 times, 5 doubles under 3 chain, chain 2, and continue like 4th row from *.

Repeat from 6th row.

For 1st corner, having completed the 8th row, as directed, turn:

9. Chain 4, 6 trebles under 3 chain in shell of last row, turn.

10. Chain 3, 2 trebles in 2 trebles, shell in shell, 4 chain, treble in same stitch with treble at end of 8th row, turn.

11. Like 3d row; do not miss, but chain 6, (3 double trebles over 6 times—in shell of 8th row, keeping last stitch of all on needle and working off together, making a tight chain to close the cluster, chain 3) 5 times, chain 3, join to top of chain at beginning of 8th row, turn.

12. Fill each 3 chain with 5 doubles and make a pico over each cluster, as

more space, turn.

13. Slip back over last 2 spaces, chain 6, treble in next treble, 4 space, turn.

14. Two spaces, turn.

15. Chain 5, treble in next treble, 6 more spaces, turn.

16. Chain 3, a cluster of 3 triple trebles (as in 7th row) in last space made, chain 2, a cluster of quadruple trebles (over 4 times) in same space, chain 3, cluster of quadruplo trebles in next space, chain 3, cluster of triple trebles in same space, chain 4, fasten at corner of spaces (of 5 chain), chain 2, 3 clusters of triple trebles, 3 chain between in 1st space of 12th row, chain 3, fusion in top of 3 chain at beginning of 8th row, turn.

17. (Five doubles under 3 chain and pico in top of cluster) 3 times, 5 doubles under 3 chain, 6 under 1 chain, 15 (5, 5 doubles) 3 times, pico, 6 doubles under 4 chain, chain 3, 3 clusters of triple trebles, 3 chain between, in space at end of 12th row, chain 3, fasten in last of 6 trebles in 11th row, turn, slip back to top of 2d space in 14th row, turn, and repeat 8th row.

Now repeat from 8th row.

18.

Directions for Stitches Used in Knitting

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

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

Part-narrow: Knit two stitches together.

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

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

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



Turned Corners for Curtain-Edging.

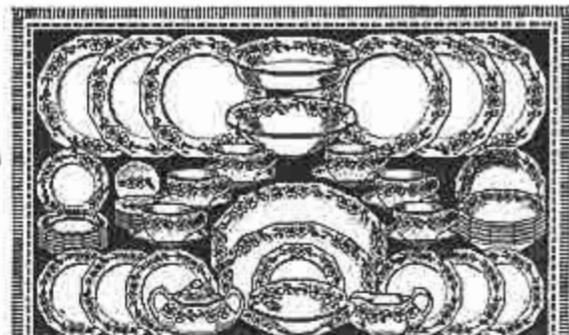
before directed, make 5 double under half of 6 chain, miss remaining half, and continue like 4th row from *.

Repeat from 6th to 8th row for straight ending, to miss corner.

For the 2d corner: Work as directed to 11th row, at the end of which chain 5, a treble in top of 1st 3 chain of 10th row, chain 2, treble in top of last treble of 9th row, chain 2, treble in next treble of 8th row, make 2 more spaces as in 8th row, turn.

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

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



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articles in stock. This book contains thousands of beau-
tiful articles in jewelry, diamonds, watches, silverware,
china, glass, etc. Price \$1.00. Send 25c for
postage, then add 10c postage. Every item is sold
"Retail-North Way," direct by mail at a substantial
discount. If you are not satisfied with our
quality or value, we will refund your money
or give you a full credit. If you are not
satisfied with our service, we will refund
your money or give you a full credit.

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The article above shows how
we set high expectations of the quality
and value of our products by the
1,000 articles in the
BAIRD-NORTH WAY.
We have a large
stock of fine
diamonds, pearls,
silverware,
china, glass,
etc. and
other articles
of great
value, and if you are
not satisfied with
the quality or
value, we will
refund your
money or credit.

Post Card
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Send the 175 Page
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and we will
mail it today, and
the book will arrive
within a few days.
Price \$1.00, postage
10c, plus 10c
for handling and
posting.

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for 175-PAGE FREE BOOK**

When you tell our advertiser that you
have his announcement in Needlecraft
Magazine, he knows our guarantee
is behind him, and you benefit.

**YOUR HAIR OR COMBINGS
MADE INTO SWATCHES**
Frances Roberts Co.
100 Main St., Worcester, Mass.



RUGS

-at $\frac{1}{2}$ price

SEND US YOUR
OLD CARPETS

Rugs and Clothing
We retain the wool in them by our
process of re-dyeing and re-washing.
Send us your old carpets now.

Velvety Rugs

In pale, faint or Oriental patterns
we can make up any size
or shape, or any
color, or any
pattern. You get beautiful
velvety rugs at half the
price of new ones.
We'll be pleased to receive your
old carpets and send you
new ones.

Write today for book of designs in
armful colors, several bright patterns other
and
G. G. Dept. N.Y.C., 34 Madison St., Chicago

A Knitted Border, Serviceable and Attractive

By S. A. WOOD

C AST on 20 stitches, knit across
plain.

1. Knit 3 (it is always
well to size the 1st stitch)
so that, over, narrow) 3 times, knit 2,
narrow, over twice, narrow, knit 3, wide,
knit 2;

2. Knit plain, purling the 2d of the
"over twice" loops, when these occur.
All even rows the same.

3. Knit 4, (over, narrow) 3 times,

knit 2, over, wide,

4. Knit 5, like 3d from *.

5. Knit 6, like 3d from *.

6. Knit 7, like 3d from *.

7. Knit 8, like 3d from *.

8. Knit 9, like 3d from *.

9. Knit 10, like 3d from *.

10. Knit 11, like 3d from *.

11. Knit 12, like 3d from *.

12. Knit 13, like 3d from *.

13. Knit 14, (over, twice, narrow)
over twice, knit 2, (over, narrow) 3 times,
knit 2, narrow, over twice, wide,
knit 2, over, knit 2;

14. Knit 15, narrow, over twice, nar-

row, knit 16, (over, twice, nar-

row) twice, knit 17, (over, narrow) 3 times,
knit 18, narrow, over twice, wide,
knit 19, narrow, over, narrow, knit 20;

15. Knit 21, (over, twice, nar-

row) twice, knit 22, (over, narrow) 3 times,
knit 23, narrow, over, narrow, knit 24;

16. Knit 25, narrow, over twice, nar-

row, knit 26, (over, twice, nar-

row) twice, knit 27, (over, narrow) 3 times,
knit 28, narrow, over twice, wide,
knit 29, narrow, over, narrow, knit 30;

17. Knit 31, (over, twice, nar-

row) twice, knit 32, (over, narrow) 3 times,
knit 33, narrow, over, narrow, knit 34;

18. Knit 35, like 3d from *.

19. Knit 36, like 3d from *.

20. Knit 37, like 3d from *.

21. Knit 38, like 3d from *.

22. Knit 39, like 3d from *.

23. Knit 40, like 3d from *.

24. Knit 41, like 3d from *.

25. Knit 42, like 3d from *.

26. Knit 43, like 3d from *.

27. Knit 44, (over, twice, narrow)
over twice, knit 45, narrow, over, narrow, knit 46;

28. Knit 47, (over, twice, narrow)
over twice, knit 48, narrow, over, narrow, knit 49;

29. Knit 50, (over, twice, narrow)
over twice, knit 51, narrow, over, narrow, knit 52;

30. Knit 53, (over, twice, narrow)
over twice, knit 54, narrow, over, narrow, knit 55;

31. Knit 56, (over, twice, narrow)
over twice, knit 57, narrow, over, narrow, knit 58;

32. Knit 59, (over, twice, narrow)
over twice, knit 60, narrow, over, narrow, knit 61;

33. Knit 62, (over, twice, narrow)
over twice, knit 63, narrow, over, narrow, knit 64;

34. Knit 65, (over, twice, narrow)
over twice, knit 66, narrow, over, narrow, knit 67;

35. Knit 68, (over, twice, narrow)
over twice, knit 69, narrow, over, narrow, knit 70;

36. Knit 71, (over, twice, narrow)
over twice, knit 72, narrow, over, narrow, knit 73;

37. Knit 74, (over, twice, narrow)
over twice, knit 75, narrow, over, narrow, knit 76;

38. Knit 77, (over, twice, narrow)
over twice, knit 78, narrow, over, narrow, knit 79;

39. Knit 80, (over, twice, narrow)
over twice, knit 81, narrow, over, narrow, knit 82;

40. Knit 83, (over, twice, narrow)
over twice, knit 84, narrow, over, narrow, knit 85;

41. Knit 86, (over, twice, narrow)
over twice, knit 87, narrow, over, narrow, knit 88;

42. Knit 89, (over, twice, narrow)
over twice, knit 90, narrow, over, narrow, knit 91;

43. Knit 92, (over, twice, narrow)
over twice, knit 93, narrow, over, narrow, knit 94;

44. Knit 95, (over, twice, narrow)
over twice, knit 96, narrow, over, narrow, knit 97;

45. Knit 98, (over, twice, narrow)
over twice, knit 99, narrow, over, narrow, knit 100;

46. Knit 101, (over, twice, narrow)
over twice, knit 102, narrow, over, narrow, knit 103;

47. Knit 104, (over, twice, narrow)
over twice, knit 105, narrow, over, narrow, knit 106;

48. Knit 107, (over, twice, narrow)
over twice, knit 108, narrow, over, narrow, knit 109;

49. Knit 110, (over, twice, narrow)
over twice, knit 111, narrow, over, narrow, knit 112;

50. Knit 113, (over, twice, narrow)
over twice, knit 114, narrow, over, narrow, knit 115;

51. Knit 116, (over, twice, narrow)
over twice, knit 117, narrow, over, narrow, knit 118;

52. Knit 119, (over, twice, narrow)
over twice, knit 120, narrow, over, narrow, knit 121;

53. Knit 122, (over, twice, narrow)
over twice, knit 123, narrow, over, narrow, knit 124;

54. Knit 125, (over, twice, narrow)
over twice, knit 126, narrow, over, narrow, knit 127;

55. Knit 128, (over, twice, narrow)
over twice, knit 129, narrow, over, narrow, knit 130;

56. Knit 131, (over, twice, narrow)
over twice, knit 132, narrow, over, narrow, knit 133;

57. Knit 134, (over, twice, narrow)
over twice, knit 135, narrow, over, narrow, knit 136;

58. Knit 137, (over, twice, narrow)
over twice, knit 138, narrow, over, narrow, knit 139;

59. Knit 140, (over, twice, narrow)
over twice, knit 141, narrow, over, narrow, knit 142;

60. Knit 143, (over, twice, narrow)
over twice, knit 144, narrow, over, narrow, knit 145;

61. Knit 146, (over, twice, narrow)
over twice, knit 147, narrow, over, narrow, knit 148;

62. Knit 149, (over, twice, narrow)
over twice, knit 150, narrow, over, narrow, knit 151;

63. Knit 152, (over, twice, narrow)
over twice, knit 153, narrow, over, narrow, knit 154;

64. Knit 155, (over, twice, narrow)
over twice, knit 156, narrow, over, narrow, knit 157;

65. Knit 158, (over, twice, narrow)
over twice, knit 159, narrow, over, narrow, knit 160;

66. Knit 161, (over, twice, narrow)
over twice, knit 162, narrow, over, narrow, knit 163;

67. Knit 164, (over, twice, narrow)
over twice, knit 165, narrow, over, narrow, knit 166;

68. Knit 167, (over, twice, narrow)
over twice, knit 168, narrow, over, narrow, knit 169;

69. Knit 170, (over, twice, narrow)
over twice, knit 171, narrow, over, narrow, knit 172;

70. Knit 173, (over, twice, narrow)
over twice, knit 174, narrow, over, narrow, knit 175;

71. Knit 176, (over, twice, narrow)
over twice, knit 177, narrow, over, narrow, knit 178;

72. Knit 179, (over, twice, narrow)
over twice, knit 180, narrow, over, narrow, knit 181;

73. Knit 182, (over, twice, narrow)
over twice, knit 183, narrow, over, narrow, knit 184;

74. Knit 185, (over, twice, narrow)
over twice, knit 186, narrow, over, narrow, knit 187;

75. Knit 188, (over, twice, narrow)
over twice, knit 189, narrow, over, narrow, knit 190;

76. Knit 191, (over, twice, narrow)
over twice, knit 192, narrow, over, narrow, knit 193;

77. Knit 194, (over, twice, narrow)
over twice, knit 195, narrow, over, narrow, knit 196;

78. Knit 197, (over, twice, narrow)
over twice, knit 198, narrow, over, narrow, knit 199;

79. Knit 200, (over, twice, narrow)
over twice, knit 201, narrow, over, narrow, knit 202;

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over twice, knit 204, narrow, over, narrow, knit 205;

81. Knit 206, (over, twice, narrow)
over twice, knit 207, narrow, over, narrow, knit 208;

82. Knit 209, (over, twice, narrow)
over twice, knit 210, narrow, over, narrow, knit 211;

83. Knit 212, (over, twice, narrow)
over twice, knit 213, narrow, over, narrow, knit 214;

84. Knit 215, (over, twice, narrow)
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over twice, knit 225, narrow, over, narrow, knit 226;

88. Knit 227, (over, twice, narrow)
over twice, knit 228, narrow, over, narrow, knit 229;

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over twice, knit 231, narrow, over, narrow, knit 232;

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over twice, knit 237, narrow, over, narrow, knit 238;

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over twice, knit 240, narrow, over, narrow, knit 241;

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over twice, knit 243, narrow, over, narrow, knit 244;

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over twice, knit 246, narrow, over, narrow, knit 247;

95. Knit 248, (over, twice, narrow)
over twice, knit 249, narrow, over, narrow, knit 250;

96. Knit 251, (over, twice, narrow)
over twice, knit 252, narrow, over, narrow, knit 253;

97. Knit 254, (over, twice, narrow)
over twice, knit 255, narrow, over, narrow, knit 256;

98. Knit 257, (over, twice, narrow)
over twice, knit 258, narrow, over, narrow, knit 259;

99. Knit 260, (over, twice, narrow)
over twice, knit 261, narrow, over, narrow, knit 262;

100. Knit 263, (over, twice, narrow)
over twice, knit 264, narrow, over, narrow, knit 265;

101. Knit 266, (over, twice, narrow)
over twice, knit 267, narrow, over, narrow, knit 268;

102. Knit 269, (over, twice, narrow)
over twice, knit 270, narrow, over, narrow, knit 271;

103. Knit 272, (over, twice, narrow)
over twice, knit 273, narrow, over, narrow, knit 274;

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over twice, knit 276, narrow, over, narrow, knit 277;

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111. Knit 296, (over, twice, narrow)
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112. Knit 299, (over, twice, narrow)
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over twice, knit 303, narrow, over, narrow, knit 304;

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123. Knit 332, (over, twice, narrow)
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133. Knit 362, (over, twice, narrow)
over twice, knit 363, narrow, over, narrow, knit 364;

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over twice, knit 366, narrow, over, narrow, knit 367;

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over twice, knit 369, narrow, over, narrow, knit 370;

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over twice, knit 372, narrow, over, narrow, knit 373;

137. Knit 374, (over, twice, narrow)
over twice, knit 375, narrow, over, narrow, knit 376;

138. Knit 377, (over, twice, narrow)
over twice, knit 378, narrow, over, narrow, knit 379;

139. Knit 380, (over, twice, narrow)
over twice, knit 381, narrow, over, narrow, knit 382;

140. Knit 383, (over, twice, narrow)
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141. Knit 386, (over, twice, narrow)
over twice, knit 387, narrow, over, narrow, knit 388;

142. Knit 389, (over, twice, narrow)
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over twice, knit 393, narrow, over, narrow, knit 394;

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over twice, knit 399, narrow, over, narrow, knit 400;

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over twice, knit 402, narrow, over, narrow, knit 403;

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over twice, knit 405, narrow, over, narrow, knit 406;

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over twice, knit 411, narrow, over, narrow, knit 412;

150. Knit 413, (over, twice, narrow)
over twice, knit 414, narrow, over, narrow, knit 415;

15



Grumpy

Given for Eight Subscriptions

No. 672. It is that whimsical little figure that gives Grumpy her charming personality. Baby certainly stands 16 inches high and is fully jointed; she will sit down and place her hands in various positions which can be easily drawn as shown in the picture; her clothes may be taken off and put on, and additional dress may be made for her. Her clothes are white plain and trimmings are red, gold and with fine, short, ruffled edges. White stockings, white garter belt and shoes and cap are all in place by separate underneath. Pink cheeks, mouth red, eyes blue, well light hair.

Grumpy's head is made of unbreakable glass, her features are permanently stamped.



Useful Butterfly Scarf

Given for Five Subscriptions

No. 673. From the illustration you can get a good idea of how neat and tasteful such a scarf looks. A doublet, 31 inches long and 6 inches wide, has lace edges. The material is a fine, light crepe. Price, \$1.50. Shipping, 10 cents. Postage, 10 cents. Have one to say.



Premo Junior

Given for Twelve Subscriptions

No. 674. This has type pictures features found in no other camera of this character. It uses the 35-mm. cartridge, loads in daylight, takes 12 exposures at a time. It measures 4 1/2 x 2 1/2 x 1 1/2 inches. Supplied with leather belt, strap, film pack in place of lens, the lens, and camera is loaded in daylight. Has leather carrying strap for fine snapshots and two viewfinders. Takes a clear stamp picture 2 1/2 x 3 1/2 inches.



Cut-Glass Bonbon-Dish

Given for Nine Subscriptions

No. 675. For contours spoons, and many other purposes, this is a beautiful item. The cover is solid silver and the base is late satin-finish, and the floral-and-flame cutting condition an arrangement of beauty which is further enhanced on the high-relief plate, cut base. Edge finishing, 21 carats white. A very attractive gift—carried, stamp-engraved disk, heat prepaid and safe delivery guaranteed.



Tape Measure

Given for Four Subscriptions

No. 676. Thirty-six-inch compass. In a green-blue cotton bag. It is held in a leather carrying strap when you are hunting using leather straps or embossed with like designs. Every workplace indicates.



Crushed-Silver Bonbon-Dish

Given for Four Subscriptions

No. 677. You can see this dish is fully decorated in 24-carat gold and silver and gold. The outside is three coated with sterling silver and inside is bright with a thin deposit of gold.



Mahogany-Finish Candlesticks

A Pair Given for Six Subscriptions

No. 678. In the revival of antiques, the candlestick has come into its place again. These candlesticks are of wood ornamented in mostly every home. Simple and graceful lines give to this pair of sticks a classic dignity and refinement you often find in the old fashioned candlesticks of yesterday. About 4 inches high. Polished dark woods. Brass ferrule in base stands in socket.



Florence-Ivory Toilet-Set

Given for Twelve Subscriptions

No. 679. This is the famous "Keepers" Hair-Brush 100% bristles with 11 rows of medium-length, hard bristles. The comb is 7 1/2 inches long, the handle is a slender curved French glass, very heavy and particularly well constructed. All comes in the popular Florence White Ivory. It is a beautiful and useful combination.



Eveready Flashlight

Given for Seven Subscriptions

No. 680. Don't groan in the dark again over your lamps or night lights. The Eveready can't blow up in the blow out. It is absolutely safe under all conditions. Never needs oiling, never needs replacing light. A single pressure of the switch instantly produces a clear white brilliant light on the very spot you want it. The Eveready is the best lamp. Comes with the Eveready equipped with a genuine Eveready Maxon bulb and latest long-life Eveready battery.

Worthwhile Gifts for Needlecraft Club-Raisers



Sterling Tatting-Shuttle

Given for Six Subscriptions

No. 681. Sterling silver, extra fine wire produced of quality and durability. The shuttle is fitted with a hook, to the hand, has wide open for thread with close points and can be wound without a bobbin. Suitable for pointed ends for picking up threads. Illustration full-size. Fitted in a leatherette.

Nut-Bowl and Picks

Given for Ten Subscriptions

No. 682. In my opinion this nut-bowl and picks will prove a popular addition to our set of general household articles. The bowl of the wood is hardly distinguishable from genuine rosewood. The grain is fine, the finish smooth, shape presents a beautiful appearance. The pedestal in the center is part of the bowl and the picks are made of wood and crooked when not in use. The picks and cracker are easily dried in a warm place, nothing resembling the beauty of the bowl. The bowl is when 7 inches across the top. It is well proportioned, in carefully selected woods.

Large Gorro 15K Filling

Any Size Given for
Four Subscriptions

No. 683. One of the most recent developments in gourds is the "silver shape" running around the edge. We have done this for especially cutlery boxes, Spanish forks, knives, or, as here, Gorros. Price, \$1.00. Send size and description. We are unique, original, greatest.



Diamond-Pencil-Set

Given for Four Subscriptions

No. 684. As a model of beauty and usefulness this pencil is our finest offering. Every box contains the following assortment:

- 1 Enamel-polished Pencils with gilt tops and silver-colored bases
- 1 Circular-top Pen and Eraser
- 1 Pencil Sharpener
- 1 Chamberlain Pencilholder
- 1 Pencil Box
- 1 Twin Pencil, Red and Blue
- 1 Red Rubber Eraser



Silver-Plated Dessert-Set

Given for Ten Subscriptions

No. 685. Each set consists of a sugar-bowl, creamer and tray of multiple sizes. A very dainty and elegant set in the family that looks and serves well. Only two pieces shown in cut. You get all three.

SPECIAL OFFER

Send the gift box you would most like to buy and send us the required number of yearly subscriptions to *Needlecraft* at our special Club-Rates! Please add postage costs and we will deduct the postage from the magazine rate. And we will send you a receipt, the number of your check.

Send by airmail and money-order, send all values given to *NEEDLECRAFT*, Augusta, Maine.

Books for Your Home

Select One Title for Seven Subscriptions

No. 686. Every author holds a position black among noted writers. One in each. These are the well-known classics & a selection of the best fiction.

| | |
|----------------------------|-----------------------------|
| The Turnout | "K" Girl of the Limberlost |
| Heart of Hankie | Little Star Ranger |
| Freckles | At the Foot of the Rainbow |
| Secrets of the Purple Sage | Private Eye |
| Just Poetry | Men of Mountaintop |
| Hart of the Desert | Private Foot |
| Wild Fire | Child of the Louisiana Pine |
| Chip of the Flying U | Just David |
| Turkey | Michael O'Halloran |
| His Official Flair | The Real Adventure |
| The Rovers | The Light in the Clouds |

Wholesome Fiction for Everyone

Your Choice of the Following Titles
Seven Subscriptions Each

No. 687. These are reprints of authors whose works have been popular in the course of the reading public. Listed in ninth, third of them illustrated.

| | |
|---------------------------|------------------------------------|
| Bad Pepper Burns | Mrs. Bad Pepper |
| Captain Warren's Ward | Na'An'De-Well Under the Canopy Sky |
| Blind Man's Eyes | Blind Man's Eyes |
| Under Heaven | Kent Knowles |
| Woman of Barbara Worth | The Bachelor |
| Return of Tarzan | Thankful's Inheritance |
| Heart of the Desert | Over the Top |
| Woman That Gave Me | Twenty-Fourth Day of June |
| Twenty-Fourth Day of June | God's Country and the Woman |



July December

Solid-Gold Birthstone-Rings

Any Month Any Year
Seven Subscriptions

No. 688. Our reinforced stone, Solid-Gold, lasts longer than ordinary plated stones. They are 10K, gold all the way through. A coin corresponding to the month of birth and guaranteed to be solid gold. Solid-gold rings only mounted in popular 14Kt settings. We allow only two rings in case for the greater convenience of the wearer. They are of the same quality and workmanship in every part. Below is a portion of the 12 rings with corresponding months.

To Find Birth-Month. Draw a line of seven digits. Add the first and last digits of finger to be fitted, then place it on the measure with one end at D. Order me the other end indicates.

January—Amethyst

February—Aquamarine

March—Bloodstone

April—Carnelian

May—Emerald

June—Agate

July—Ruby

August—Sardonyx

September—Saphire

October—Topaz

November—Turquoise

December—Turquoise

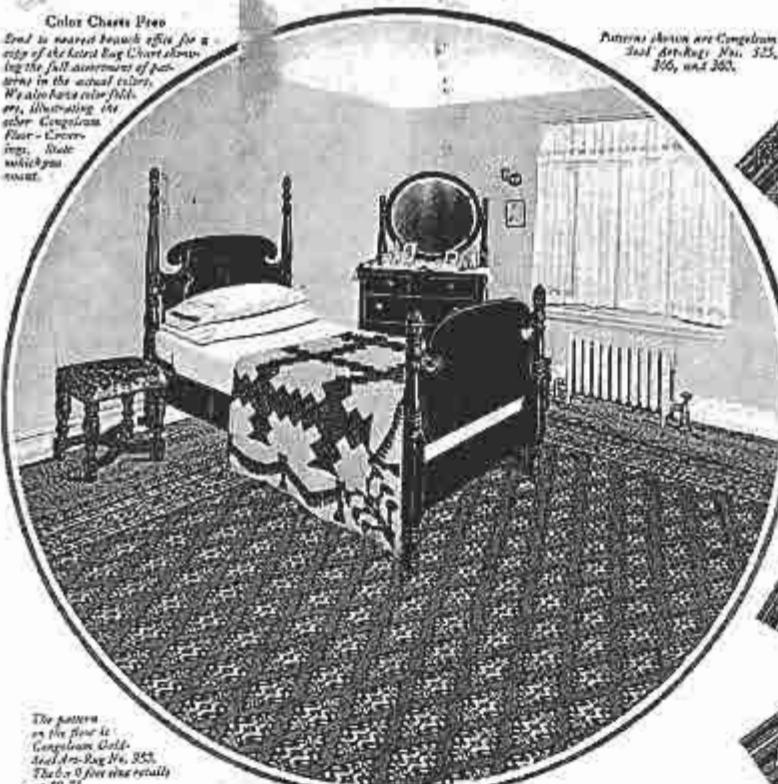
| | |
|--------------------|---------------------|
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| March—Bloodstone | April—Carnelian |
| May—Emerald | June—Agate |
| July—Ruby | August—Sardonyx |
| September—Saphire | October—Topaz |
| November—Turquoise | December—Turquoise |

RING SIZES

1 1/2 2 3/4 4 1/2 5 3/4 6 1/2 7 1/2 8 1/2 9 1/2 10 1/2 11 1/2 12 1/2 13 1/2 14 1/2 15 1/2 16 1/2 17 1/2 18 1/2 19 1/2 20 1/2 21 1/2 22 1/2 23 1/2 24 1/2 25 1/2 26 1/2 27 1/2 28 1/2 29 1/2 30 1/2 31 1/2 32 1/2 33 1/2 34 1/2 35 1/2 36 1/2 37 1/2 38 1/2 39 1/2 40 1/2 41 1/2 42 1/2 43 1/2 44 1/2 45 1/2 46 1/2 47 1/2 48 1/2 49 1/2 50 1/2 51 1/2 52 1/2 53 1/2 54 1/2 55 1/2 56 1/2 57 1/2 58 1/2 59 1/2 60 1/2 61 1/2 62 1/2 63 1/2 64 1/2 65 1/2 66 1/2 67 1/2 68 1/2 69 1/2 70 1/2 71 1/2 72 1/2 73 1/2 74 1/2 75 1/2 76 1/2 77 1/2 78 1/2 79 1/2 80 1/2 81 1/2 82 1/2 83 1/2 84 1/2 85 1/2 86 1/2 87 1/2 88 1/2 89 1/2 90 1/2 91 1/2 92 1/2 93 1/2 94 1/2 95 1/2 96 1/2 97 1/2 98 1/2 99 1/2 100 1/2 101 1/2 102 1/2 103 1/2 104 1/2 105 1/2 106 1/2 107 1/2 108 1/2 109 1/2 110 1/2 111 1/2 112 1/2 113 1/2 114 1/2 115 1/2 116 1/2 117 1/2 118 1/2 119 1/2 120 1/2 121 1/2 122 1/2 123 1/2 124 1/2 125 1/2 126 1/2 127 1/2 128 1/2 129 1/2 130 1/2 131 1/2 132 1/2 133 1/2 134 1/2 135 1/2 136 1/2 137 1/2 138 1/2 139 1/2 140 1/2 141 1/2 142 1/2 143 1/2 144 1/2 145 1/2 146 1/2 147 1/2 148 1/2 149 1/2 150 1/2 151 1/2 152 1/2 153 1/2 154 1/2 155 1/2 156 1/2 157 1/2 158 1/2 159 1/2 160 1/2 161 1/2 162 1/2 163 1/2 164 1/2 165 1/2 166 1/2 167 1/2 168 1/2 169 1/2 170 1/2 171 1/2 172 1/2 173 1/2 174 1/2 175 1/2 176 1/2 177 1/2 178 1/2 179 1/2 180 1/2 181 1/2 182 1/2 183 1/2 184 1/2 185 1/2 186 1/2 187 1/2 188 1/2 189 1/2 190 1/2 191 1/2 192 1/2 193 1/2 194 1/2 195 1/2 196 1/2 197 1/2 198 1/2 199 1/2 200 1/2 201 1/2 202 1/2 203 1/2 204 1/2 205 1/2 206 1/2 207 1/2 208 1/2 209 1/2 210 1/2 211 1/2 212 1/2 213 1/2 214 1/2 215 1/2 216 1/2 217 1/2 218 1/2 219 1/2 220 1/2 221 1/2 222 1/2 223 1/2 224 1/2 225 1/2 226 1/2 227 1/2 228 1/2 229 1/2 230 1/2 231 1/2 232 1/2 233 1/2 234 1/2 235 1/2 236 1/2 237 1/2 238 1/2 239 1/2 240 1/2 241 1/2 242 1/2 243 1/2 244 1/2 245 1/2 246 1/2 247 1/2 248 1/2 249 1/2 250 1/2 251 1/2 252 1/2 253 1/2 254 1/2 255 1/2 256 1/2 257 1/2 258 1/2 259 1/2 260 1/2 261 1/2 262 1/2 263 1/2 264 1/2 265 1/2 266 1/2 267 1/2 268 1/2 269 1/2 270 1/2 271 1/2 272 1/2 273 1/2 274 1/2 275 1/2 276 1/2 277 1/2 278 1/2 279 1/2 280 1/2 281 1/2 282 1/2 283 1/2 284 1/2 285 1/2 286 1/2 287 1/2 288 1/2 289 1/2 290 1/2 291 1/2 292 1/2 293 1/2 294 1/2 295 1/2 296 1/2 297 1/2 298 1/2 299 1/2 300 1/2 301 1/2 302 1/2 303 1/2 304 1/2 305 1/2 306 1/2 307 1/2 308 1/2 309 1/2 310 1/2 311 1/2 312 1/2 313 1/2 314 1/2 315 1/2 316 1/2 317 1/2 318 1/2 319 1/2 320 1/2 321 1/2 322 1/2 323 1/2 324 1/2 325 1/2 326 1/2 327 1/2 328 1/2 329 1/2 330 1/2 331 1/2 332 1/2 333 1/2 334 1/2 335 1/2 336 1/2 337 1/2 338 1/2 339 1/2 340 1/2 341 1/2 342 1/2 343 1/2 344 1/2 345 1/2 346 1/2 347 1/2 348 1/2 349 1/2 350 1/2 351 1/2 352 1/2 353 1/2 354 1/2 355 1/2 356 1/2 357 1/2 358 1/2 359 1/2 360 1/2 361 1/2 362 1/2 363 1/2 364 1/2 365 1/2 366 1/2 367 1/2 368 1/2 369 1/2 370 1/2 371 1/2 372 1/2 373 1/2 374 1/2 375 1/2 376 1/2 377 1/2 378 1/2 379 1/2 380 1/2 381 1/2 382 1/2 383 1/2 384 1/2 385 1/2 386 1/2 387 1/2 388 1/2 389 1/2 390 1/2 391 1/2 392 1/2 393 1/2 394 1/2 395 1/2 396 1/2 397 1/2 398 1/2 399 1/2 400 1/2 401 1/2 402 1/2 403 1/2 404 1/2 405 1/2 406 1/2 407 1/2 408 1/2 409 1/2 410 1/2 411 1/2 412 1/2 413 1/2 414 1/2 415 1/2 416 1/2 417 1/2 418 1/2 419 1/2 420 1/2 421 1/2 422 1/2 423 1/2 424 1/2 425 1/2 426 1/2 427 1/2 428 1/2 429 1/2 430 1/2 431 1/2 432 1/2 433 1/2 434 1/2 435 1/2 436 1/2 437 1/2 438 1/2 439 1/2 440 1/2 441 1/2 442 1/2 443 1/2 444 1/2 445 1/2 446 1/2 447 1/2 448 1/2 449 1/2 450 1/2 451 1/2 452 1/2 453 1/2 454 1/2 455 1/2 456 1/2 457 1/2 458 1/2 459 1/2 460 1/2 461 1/2 462 1/2 463 1/2 464 1/2 465 1/2 466 1/2 467 1/2 468 1/2 469 1/2 470 1/2 471 1/2 472 1/2 473 1/2 474 1/2 475 1/2 476 1/2 477 1/2 478 1/2 479 1/2 480 1/2 481 1/2 482 1/2 483 1/2 484 1/2 485 1/2 486 1/2 487 1/2 488 1/2 489 1/2 490 1/2 491 1/2 492 1/2 493 1/2 494 1/2 495 1/2 496 1/2 497 1/2 498 1/2 499 1/2 500 1/2 501 1/2 502 1/2 503 1/2 504 1/2 505 1/2 506 1/2 507 1/2 508 1/2 509 1/2 510 1/2 511 1/2 512 1/2 513 1/2 514 1/2 515 1/2 516 1/2 517 1/2 518 1/2 519 1/2 520 1/2 521 1/2 522 1/2 523 1/2 524 1/2 525 1/2 526 1/2 527 1/2 528 1/2 529 1/2 530 1/2 531 1/2 532 1/2 533 1/2 534 1/2 535 1/2 536 1/2 537 1/2 538 1/2 539 1/2 540 1/2 541 1/2 542 1/2 543 1/2 544 1/2 545 1/2 546 1/2 547 1/2 548 1/2 549 1/2 550 1/2 551 1/2 552 1/2 553 1/2 554 1/2 555 1/2 556 1/2 557 1/2 558 1/2 559 1/2 560 1/2 561 1/2 562 1/2 563 1/2 564 1/2 565 1/2 566 1/2 567 1/2 568 1/2 569 1/2 570 1/2 571 1/2 572 1/2 573 1/2 574 1/2 575 1/2 576 1/2 577 1/2 578 1/2 579 1/2 580 1/2 581 1/2 582 1/2 583 1/2 584 1/2 585 1/2 586 1/2 587 1/2 588 1/2 589 1/2 590 1/2 591 1/2 592 1/2 593 1/2 594 1/2 595 1/2 596 1/2 597 1/2 598 1/2 599 1/2 600 1/2 601 1/2 602 1/2 603 1/2 604 1/2 605 1/2 606 1/2 607 1/2 608 1/2 609 1/2 610 1/2 611 1/2 612 1/2 613 1/2 614 1/2 615 1/2 616 1/2 617 1/2 618 1/2 619 1/2 620 1/2 621 1/2 622 1/2 623 1/2 624 1/2 625 1/2 626 1/2 627 1/2 628 1/2 629 1/2 630 1/2 631 1/2 632 1/2 633 1/2 634 1/2 635 1/2 636 1/2 637 1/2 638 1/2 639 1/2 640 1/2 641 1/2 642 1/2 643 1/2 644 1/2 645 1/2 646 1/2 647 1/2 648 1/2 649 1/2 650 1/2 651 1/2 652 1/2 653 1/2 654 1/2 655 1/2 656 1/2 657 1/2 658 1/2 659 1/2 660 1/2 661 1/2 662 1/2 663 1/2 664 1/2 665 1/2 666 1/2 667 1/2 668 1/2 669 1/2 670 1/2 671 1/2 672 1/2 673 1/2 674 1/2 675 1/2 676 1/2 677 1/2 678 1/2 679 1/2 680 1/2 681 1/2 682 1/2 683 1/2 684 1/2 685 1/2 686 1/2 687 1/2 688 1/2 689 1/2 690 1/2 691 1/2 692 1/2 693 1/2 694 1/2 695 1/2 696 1/2 697 1/2 698 1/2 699 1/2 700 1/2 701 1/2 702 1/2 703 1/2 704 1/2 705 1/2 706 1/2 707 1/2 708 1/2 709 1/2 710 1/2 711 1/2 712 1/2 713 1/2 714 1/2 715 1/2 716 1/2 717 1/2 718 1/2 719 1/2 720 1/2 721 1/2 722 1/2 723 1/2 724 1/2 725 1/2 726 1/2 727 1/2 728 1/2 729 1/2 730 1/2 731 1/2 732 1/2 733 1/2 734 1/2 735 1/2 736 1/2 737 1/2 738 1/2 739 1/2 740 1/2 741 1/2 742 1/2 743 1/2 744 1/2 745 1/2 746 1/2 747 1/2 748 1/2 749 1/2 750 1/2 751 1/2 752 1/2 753 1/2 754 1/2 755 1/2 756 1/2 757 1/2 758 1/2 759 1/2 760 1/2 761 1/2 762 1/2 763 1/2 764 1/2 765 1/2 766 1/2 767 1/2 768 1/2 769 1/2 770 1/2 771 1/2 772 1/2 773 1/2 774 1/2 775 1/2 776 1/2 777 1/2 778 1/2 779 1/2 780 1/2 781 1/2 782 1/2 783 1/2 784 1/2 785 1/2 786 1/2 787 1/2 788 1/2 789 1/2 790 1/2 791 1/2 792 1/2 793 1/2 794 1/2 795 1/2 796 1/2 797 1/2 798 1/2 799 1/2 800 1/2 801 1/2 802 1/2 803 1/2 804 1/2 805 1/2 806 1/2

Color Charts Free
Send to nearest branch office for a copy of the colored Rug Chart showing the full assortment of patterns in the various colors. We also have color slides, etc., illustrating the other Congoleum Floor-Coverings. Price—\$1.00 postpaid.

Patterns shown are Congoleum Gold-Seal designs Nos. 325, 340, 350, and 360.



The pattern
on the floor is
Congoleum Gold-
Seal Art-Rug No. 350.
The 8' x 10' size retails
at \$9.75.

CONGOLEUM

Gold Seal —————

ART-RUGS

The Sensible Floor-Covering

CONGOLEUM Art-Rugs are suitable for use in any room where a low-priced rug is desired. They are the most sensible covering you can put on your floors, and the most economical. They are low in price (see price-list); they wear a long while; they require no fastening; and they always look well. Their firm, non-absorbent surface is waterproof and sanitary—cleaned in a few seconds with a damp mop.

We show above five of the newest designs. There are many more, all exclusive Congoleum patterns, the work of leading carpet and rug designers with studios in Paris, London and New York.

In fact, unless you are familiar with Congoleum Art-Rugs you probably have no idea that such beautiful patterns could be produced in anything but expensive woven rugs.

Note these Low Prices—

| | | | |
|-------------|---------|--------------|---------|
| 6' x 9 feet | \$ 9.75 | 9 x 9 feet | \$14.25 |
| 7½ x 9 feet | 11.25 | 9 x 10½ feet | 16.60 |
| 9 x 12 feet | \$19.00 | | |

Prices in Far West and South average 15% higher than those quoted; in Canada prices average 25% higher. All prices subject to change without notice.

Congoleum-by-the-Yard for Halls, Kitchens, Bath-rooms, etc.—

Congoleum comes also in roll form by the yard in a variety of equally beautiful patterns and artistic color combinations, suitable for floor-coverings in halls, kitchens, bath-rooms, etc., where it is desired to cover the entire floor.

Be sure to look for the Gold-Seal Guarantee on Congoleum in this form, also. It is pasted right on the face of every two yards.

Price: \$1.00 per square yard for material of either two yard or three yard widths.



*This Gold Seal is the mark of
Genuine Congoleum*

WHEN you go to select a Congoleum Art-Rug be sure to get the genuine. Inferior imitations are sometimes misrepresented as being "just the same as Congoleum."

But they are not the same, any more than a counterfeit dollar is the same as a genuine. Counterfeit floor-coverings have counterfeit value. That is why you should insist upon seeing the Gold-Seal pasted on the face or the name "Congoleum" stamped on the back.

Genuine Congoleum Gold-Seal Art-Rugs and Floor-Coverings carry our definite assurance of "Satisfaction guaranteed or your money will be refunded." It is printed right on the Gold Seal. We mean this absolutely and will positively make good if any Gold-Seal Congoleum you buy doesn't give you complete satisfaction.

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