

NEEDLECRAFT



NOVEMBER 1916

How to Buy Coffee

By the Greatest Coffee Merchants in the World

Three Mistakes Many Women Make

You know how hard it is to get a coffee which really satisfies you. You know how seldom you can find a coffee which has the same fine taste and strength every morning! It can be done.

You can do it if, when you buy coffee, you are careful *not* to make the mistakes so many women make. Read the experiences below—you yourself have undoubtedly had one or more of them.



Beware of loose coffee

Are you buying coffee which you get loose, coffee which hasn't been protected by a sealed package?

Are you afraid that it isn't clean? Has it lost its aroma? Are you often disappointed in its *strength*?

It isn't the grocer's fault. With loose coffee, he can't be sure that it is the same kind he got before. You always run the risk of getting different coffee every time you buy. And even if the coffee itself were the same, it can't be kept "loose" without losing its strength and flavor.

Protected in sealed packages bearing our name and guarantee

You can do away with everyone of these disappointments by ordering the coffee which over one million other families drink!

Arbuckles' Coffee is such good coffee that way back in the sixties, when all other coffees on the market were loose and unprotected, Arbuckle Brothers protected theirs in sealed packages. This sealed package keeps the coffee's strength, guards it from moisture and store odors. Most important of all, it makes it easy for you to be *sure* that you are getting the same good coffee every time you buy.

So strong, so fresh, so full of flavor, is Arbuckles' Coffee, package after package, that there is more of it sold today than of any other packaged coffee.



Don't think you can get as good value buying this way

Are you buying coffee from a peddler who comes to your house with a wagon?

You pay for this man and wagon coming to your door.

Often you pay as much as 10 cents a pound more than you would if you bought the same coffee in the ordinary way from your grocer. You pay as high as 30 cents for a 20 cent coffee.

It is right that your coffee should bring you useful, beautiful premiums, but you should get your full money's worth in the coffee itself first of all.

Arbuckles' Coffee is a "known coffee" —no doubt about you getting your money's worth in it. Arbuckle Brothers are the biggest coffee people in the world, and can give you values no one else can afford to give. Then because of the enormous sale of their coffee, Arbuckles' can afford to share their *profits* with you by giving you *premiums*.

Arbuckle premiums are famous. In one year, Arbuckle gave away over a million of one kind of premium!

Over a million families are saving for Arbuckle premiums now. Get one and see for yourself what remarkable values they are.



The same old coffee under new names

Are you continually being offered the same old coffees under *new names*? Under all sorts of new blends?

Did you ever stop to think of the hundreds of coffees which come and go on the market? And that all of these have tried to turn women away from Arbuckles' Coffee?

Arbuckles' is the coffee which has gone right out, always under its own name, never disguised, and held its users simply on the wonderful value it gave. You know what good value a coffee must be to do this against the competition of all the other coffees in America!

Used in over a million homes today

Settle, for all time, your coffee problem by giving your family the only coffee which over a million families have proved to have the real coffee taste they want.

When you get Arbuckles' Coffee, you get an entirely different coffee. No other coffee goes through the same process—in no other coffee can you get the same good flavor. The result of the care Arbuckle Brothers take in selecting it, in roasting and in packaging it, gives you an entirely different coffee from any on the market.

Order it from your grocer today. He has it, in either the Whole Bean or the new Ground.

Try it—see why it is the most popular coffee in America!

Arbuckle Bros., 71-F2 Water St., New York



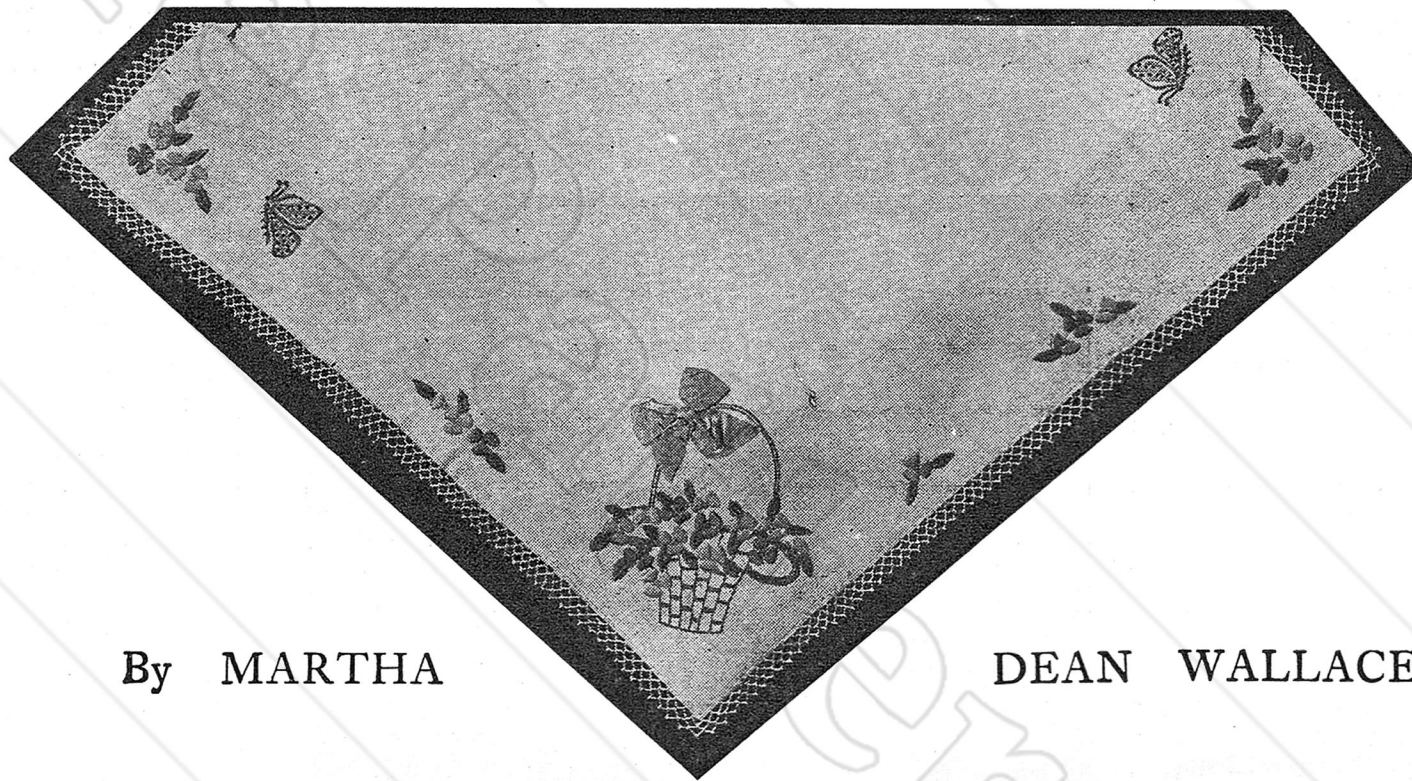
NEEDLECRAFT

Devoted to HOME DRESSMAKING HOME MILLINERY FANCY WORK AND HOUSEHOLD DECORATION

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For the
Library
or
Living-
Room



By MARTHA

DEAN WALLACE

Matched
Set
for
Holiday
Giving

No. 999 D. The Table-Cover



ALREADY we are feeling the urge of Christmas-giving, or of making ready for the holiday which is, of all seasons, preeminently that of kindly remembrance. As a general thing people like best the gift that is made by the donor. As I heard a friend remark last Christmas, "Anybody can go into a shop and buy things, provided they have a purse sufficiently well filled to allow of such purchasing; but not everybody has the patience and friendliness to make their gifts, and so I value them the more. Because I know that into every stitch goes a thought of me — and money cannot buy loving thoughts." And she was quite right.

The matched set, consisting of table-cover, scarf and pillow, will make a most acceptable gift, as will either piece alone. The design is a very quaint and unusual one; the principal motif is a basket of flowers, the handle of which is tied with a bow of "real ribbon," (blue, in the models) giving somewhat the effect of applique. There are scattered motifs of flowers and leaves, with butterflies in flight, all going to make up a most attractive arrangement. The

table-cover, finished, is one yard square, the scarf and pillow of usual proportions.

For the basket wood-brown is used, and outline-stitch is employed throughout, for the "weaving" as well as for top of basket and handle. The flowers are of the three-petal variety, worked with terracotta, cream-color and blue, and one shade of green is used for the leaves. The flower-petals are done in Appenzell-stitch, so named from the Swiss town where it is said to have originated. It is merely a variation of the satin-stitch with which we are all familiar. First pad the petal across; then lay the covering-stitches from bottom or base to top, slanting them as required to cover. The leaves are worked with a midrib; pad both sides of the center line, lengthwise, then take the covering-stitches from center to edge until within three-eighths to one fourth inch of the tip, when take them quite across the form. Fill the center of each floweret with a circle of French knots, set close together, using the same color as for the petals. The scattered flowerets, with leaves, are worked exactly as described, some of them having but two petals and occasionally but one, as required to shape the motif prettily and avoid a set appearance.

For the butterflies use wood-brown for the body, outline the wings with padded satin-stitch in cream-color, make the veining of

the wings of wood-brown in the same stitch, the dots, antennæ and legs of black.

The arrangement of flowerets, as to color, may be left to the individual taste. It varies in the three pieces. For example, taking the basket of the scarf, the lowest flower on the side nearest the edge is of terracotta, the one above is blue, and next above is cream-color; in the next row the lower flower is cream, that above, of two petals, terracotta; next to that is a blue flower, then a two-petaled flower of cream-color, below this one of terracotta, and one of blue below this; next the lower flower is terracotta, the one above, toward the left, is cream-color, and to the right, blue; the remaining half flower is of cream. This description will give a general idea of the whole. Simply alternate the colors prettily, not allowing two flowers of the same color to come together.

Basket-cloth is used for the set; and the edge finished with a simple border in crochet:

1. Double crochet closely over the very narrow hem, or over the seam of the pillow, leaving one end open.
2. Chain 9, miss 5 doubles, fasten in next; repeat. At corners fasten the loop in same place, missing no doubles.
3. Slip to center of 9 chain, * chain 9, fasten in next loop; repeat.
4. Slip to center of chain, * chain 9, fasten back in 5th stitch for a picot, chain 4, fasten in next loop; repeat.



No. 1000 D. The Scarf

No. 999 D. Perforated stamping-pattern, 25 cents. Transfer-pattern, 15 cents. Stamped on 36-inch basket-cloth, 50 cents. Floss to embroider, 50 cents extra. Crochet-thread for edge, 30 cents

No. 1000 D. Perforated stamping-pattern, 25 cents. Transfer-pattern, 10 cents. Stamped on 18x54-inch basket-cloth, 35 cents. Floss to embroider, 45 cents extra. Crochet-thread for edge, 30 cents

No. 1001 D. Perforated stamping-pattern, 25 cents. Transfer-pattern, 10 cents. Stamped on basket-cloth with plain back, 35 cents. Floss to embroider, 30 cents extra. Crochet-thread for edge, 15 cents



No. 1001 D. The Pillow



Novel and Attractive

By ETHEL H.



OR a bureau-scarf, with butterfly-motif, use No. 5 crochet-cotton, which will give about 3 spaces to the inch. Or, if preferred, a finer thread may be used, and extra spaces added at the sides. Make a chain of 146 stitches, allowing for 47 spaces, turn.

1. Miss 7, a treble in next, (chain 2, miss 2, 1 treble, forming a space) 46 times, turn.
2. Chain 5, treble in next treble (for 1st space), 12 more spaces, 7 trebles (counting all), 17 spaces, 7 trebles, 13 spaces, turn.
3. Twelve spaces, 4 trebles, 2 spaces, 4 trebles, 15 spaces, 4 trebles, 2 spaces, 4 trebles, 12 spaces, turn.
4. Eleven spaces, 4 trebles, 4 spaces, 7 trebles, 11 spaces, 7 trebles, 4 spaces, 4 trebles, 11 spaces, turn.
5. Four spaces, 7 trebles, 5 spaces, 4 trebles, 5 spaces, 7 trebles, * 9 spaces; work back from *.
6. Three spaces, 19 trebles, 3 spaces, 4 trebles, 1 space, 7 trebles, 2 spaces, 7 trebles, * 7 spaces; work back from *.
7. Three spaces, 22 trebles, 3 spaces, 7 trebles, 4 spaces, 4 trebles, * 7 spaces; work back.
8. Three spaces, 10 trebles, 2 spaces, 10 trebles, 8 spaces, 7 trebles, * 5 spaces; work back.
9. Two spaces, 34 trebles, 7 spaces, 4 trebles, * 5 spaces; work back.
10. (Two spaces, 7 trebles) twice, 3 spaces, 10 trebles, 6 spaces, 7 trebles, * 3 spaces; work back.
11. Two spaces, 10 trebles, (1 space, 13 trebles) twice, 6 spaces, 4 trebles, * 3 spaces; work back.
12. Two spaces, 10 trebles, 1 space, 31 trebles, 5 spaces, 4 trebles, * 3 spaces; work back.
13. Three spaces, 25 trebles, 2 spaces, 13 trebles, 4 spaces, 7 trebles, * 1 space; work back.
14. Three spaces, 7 trebles, 2 spaces, 4 trebles, 3 spaces, 4 trebles, 1 space, 13 trebles, 5 spaces, 4 trebles, * 1 space; work back.
15. Three spaces, 10 trebles, 2 spaces, 4 trebles, 6 spaces, 10 trebles, 5 spaces, * 4 trebles; work back.
16. Four spaces, 10 trebles, 2 spaces, 7 trebles, 1 space, 10 trebles, 1 space, 7 trebles, 4 spaces, * 10 trebles; work back.
17. Four spaces, 13 trebles, 3 spaces, 22 trebles, 3 spaces, 4 trebles, 1 space, * 4 trebles; work back.
18. Four spaces, 19 trebles, 1 space, 25 trebles, 2 spaces, * 16 trebles; work back.
19. Five spaces, 16 trebles, 1 space, 28 trebles, 2 spaces, * 10 trebles; work back.
20. Six spaces, 46 trebles, 2 spaces, * 4 trebles; work back.
21. Seven spaces, 100 trebles, 7 spaces.
22. Eleven spaces, 13 trebles, 7 spaces, * 10 trebles; work back.
23. Fifteen spaces, 52 trebles, 15 spaces.
24. Ten spaces, 34 trebles, 1 space, * 10 trebles; work back.
25. Nine spaces, 13 trebles, 1 space, 7 trebles, 2 spaces, 10 trebles, 1 space, * 10 trebles; work back.
26. Seven spaces, 16 trebles, 1 space, 4 trebles, 1 space, 19 trebles, 1 space, * 10 trebles; work back.
27. Six spaces, 13 trebles, 1 space, 31 trebles, 1 space, * 10 trebles; work back.
28. Seven spaces, 7 trebles, 1 space, 4 trebles, 1 space, 19 trebles, 1 space, 7 trebles, 1 space, * 10 trebles; work back.
29. Seven spaces, (13 trebles, 2 spaces) twice, 7 trebles, 1 space, * 10 trebles; work back.
30. Eight spaces, 13 trebles, 1 space, 10 trebles, 2 spaces, * 34 trebles; work back.
31. Nine spaces, 10 trebles, 1 space, 7 trebles, 2 spaces, * 40 trebles; work back.
32. Nine spaces, 13 trebles, 1 space, 4 trebles, 3 spaces, 13 trebles, 1 space, * 4 trebles; work back.
33. Ten spaces, 13 trebles, 2 spaces, 7 trebles, 1 space, 10 trebles, 1 space, * 4 trebles; work back.
34. Eleven spaces, 13 trebles, (1 space, 7 trebles) twice, 2 spaces, * 4 trebles; work back.
35. Thirteen spaces, 16 trebles, 1 space, 7 trebles, 2 spaces, * 4 trebles; work back.
36. Fourteen spaces, 22 trebles, 2 spaces, * 4 trebles; work back.
- 37, 38. Eighteen spaces, 10 trebles, 5 spaces, 10 trebles, 18 spaces.
- 39, 40. Nineteen spaces, 7 trebles, 5 spaces, 7 trebles, 19 spaces.
41. Twenty spaces, 4 trebles, 5 spaces, 4 trebles, 20 spaces.
42. Twenty-three spaces, 4 trebles, 23 spaces.
43. Twenty-three spaces, 7 trebles, 22 spaces.
44. Twenty-two spaces, 10 trebles, 22 spaces.
45. Twenty-one spaces, 16 trebles, 21 spaces.
46. Twenty spaces, 22 trebles, 20 spaces.
47. Fourteen spaces, 13 trebles, 3 spaces, 16 trebles, 3 spaces, 10 trebles, 15 spaces.
48. Fourteen spaces, 19 trebles, 1 space, 13 trebles, 2 spaces, 16 trebles, 15 spaces.
49. Fifteen spaces, 19 trebles, 1 space, 10 trebles, 2 spaces, 22 trebles, 13 spaces.
50. Eight spaces, 13 trebles, 3 spaces, 19 trebles, 2 spaces, 4 trebles, 2 spaces, 19 trebles, 4 spaces, 13 trebles, 7 spaces.
51. Five spaces, 22 trebles, 4 spaces, 16 trebles, 1 space, 10 trebles, 1 space, 16 trebles, 3 spaces, 22 trebles, 6 spaces.
52. Eight spaces, 16 trebles, 4 spaces, 10 trebles, 1 space, 7 trebles, 1 space, 13 trebles, 7 spaces, 16 trebles, 7 spaces.
53. Nine spaces, 10 trebles, 2 spaces, 4 trebles, 2 spaces, 7 trebles, 3 spaces, 10 trebles, 3 spaces, (4 trebles, 2 spaces) twice, 10 trebles, 10 spaces.
54. Twelve spaces, (4 trebles, 1 space) twice, 10 trebles, 1 space, 10 trebles, 1 space, 4 trebles, (2 spaces, 7 trebles) twice, 11 spaces.
55. Eight spaces, 7 trebles, 2 spaces, 4 trebles, 5 spaces, 16 trebles, 1 space, 13 trebles, 5 spaces, 4 trebles, 2 spaces, 7 trebles, 9 spaces.
56. Seven spaces, 7 trebles, 2 spaces, 7 trebles, 4 spaces, 19 trebles, 1 space, 19 trebles, 5 spaces, 7 trebles, 2 spaces, 7 trebles, 6 spaces.
57. Five spaces, (4 trebles, 5 spaces) twice, 16 trebles, 3 spaces, 16 trebles, 4 spaces, 4 trebles, 5 spaces, 4 trebles, 6 spaces.
58. Four spaces, 7 trebles, 4 spaces, 13 trebles, 3 spaces, 13 trebles, 5 spaces, (13 trebles, 4 spaces) twice, 7 trebles, 3 spaces.
59. Two spaces, 4 trebles, 6 spaces, 13 trebles, 4 spaces, 7 trebles, 8 spaces, 13 trebles, 2 spaces, 13 trebles, 6 spaces, 4 trebles, 3 spaces.
60. Ten spaces, 13 trebles, 2 spaces, 4 trebles, 13 spaces, 4 trebles, 3 spaces, 13 trebles, 9 spaces.
61. Eight spaces, 10 trebles, 24 spaces, 10 trebles, 9 spaces.
62. Nine spaces, 4 trebles, 28 spaces, 4 trebles, 8 spaces. Repeat from 2d to 30th row.
92. Slip over 6 spaces, chain 5, treble in next treble, 2

1 space, 10 trebles, 1 space, 4 trebles, (2 spaces, 7 trebles) twice, (1 space, 4 trebles) twice, 11 spaces.

55. Eight spaces, 7 trebles, 2 spaces, 4 trebles, 5 spaces, 16 trebles, 1 space, 13 trebles, 5 spaces, 4 trebles, 2 spaces, 7 trebles, 9 spaces.

56. Seven spaces, 7 trebles, 2 spaces, 7 trebles, 4 spaces, 19 trebles, 1 space, 19 trebles, 5 spaces, 7 trebles, 2 spaces, 7 trebles, 6 spaces.

57. Five spaces, (4 trebles, 5 spaces) twice, 16 trebles, 3 spaces, 16 trebles, 4 spaces, 4 trebles, 5 spaces, 4 trebles, 6 spaces.

58. Four spaces, 7 trebles, 4 spaces, 13 trebles, 3 spaces, 13 trebles, 5 spaces, (13 trebles, 4 spaces) twice, 7 trebles, 3 spaces.

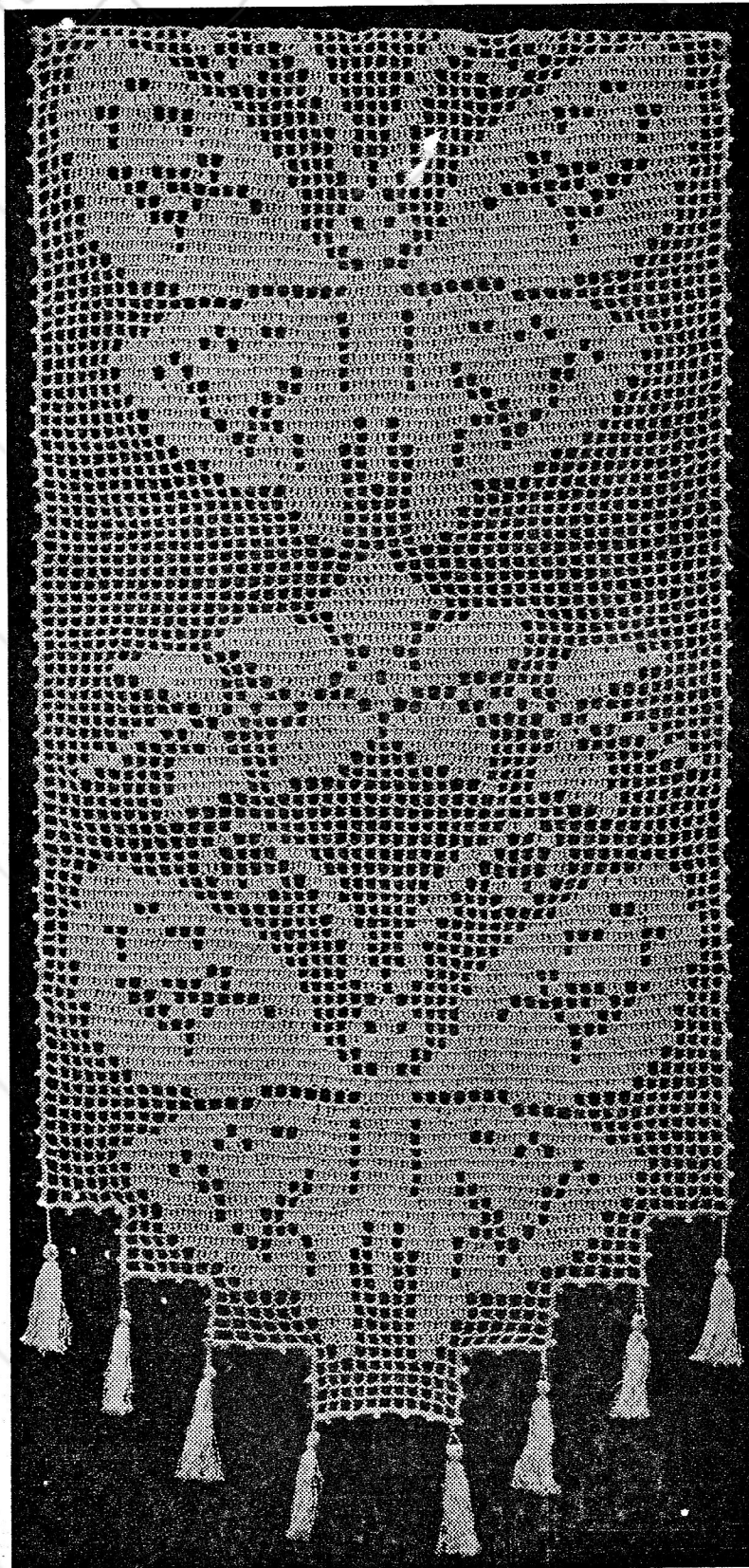
59. Two spaces, 4 trebles, 6 spaces, 13 trebles, 4 spaces, 7 trebles, 8 spaces, 13 trebles, 2 spaces, 13 trebles, 6 spaces, 4 trebles, 3 spaces.

60. Ten spaces, 13 trebles, 2 spaces, 4 trebles, 13 spaces, 4 trebles, 3 spaces, 13 trebles, 9 spaces.

61. Eight spaces, 10 trebles, 24 spaces, 10 trebles, 9 spaces.

62. Nine spaces, 4 trebles, 28 spaces, 4 trebles, 8 spaces. Repeat from 2d to 30th row.

92. Slip over 6 spaces, chain 5, treble in next treble, 2



Lace Scarf with Butterfly-Motif
By Mrs. Arphilien Bousquet

more spaces, 10 trebles, 1 space, and continue same as 31st row, ending with 3 spaces, leaving 6.

93. Three spaces, and continue like 32d row, ending with 3 spaces.

94. Like 33d row, beginning and ending with 4 spaces.

95. Like 34th, beginning and ending with 5 spaces.

96. Like 35th, beginning and ending with 7 spaces.

97. Slip over 6 spaces, chain 5, treble in next treble, 1 space, and continue like 36th row, ending with 2 spaces.

98, 99. Six spaces, 10 trebles, 5 spaces, 10 trebles, 6 spaces.

100, 101. Seven spaces, 7 trebles, 5 spaces, 7 trebles, 7 spaces.

102. Slip over 6 spaces, chain 5, treble in next treble, 1 space, 4 trebles, 5 spaces, 4 trebles, 2 spaces.

103, 104, 105, 106. Eleven spaces. Fasten off neatly.

Fasten in at end of foundation-chain, and repeat from 2d row for the other end of scarf. Finish the edge with 3

doubles in each of 2 spaces, picot of 4 chain; repeat.

Make a tassel for each corner of the ends by winding the thread over a card five inches wide. Crochet a chain of 16

stitches, put it through corner space, join ends; slip off the

tie tightly just below, and clip the ends. Make other tassels in the same way.

A most attractive and serviceable cover for oblong pillow is made of tan crash with ecru crochet-thread, No. 40. Commence with a chain of 56 stitches, turn.

1. A treble in 8th stitch from hook, (chain 2, miss 2, 1 treble, forming a space) 5 times, making 6 spaces in all, 19 trebles, counting all, 5 spaces, turn.

2. Chain 5, treble in next treble (for 1st space), 4 trebles, counting all, 4 spaces, 13 trebles, 5 spaces, * 4 trebles, 1 space, turn.

3. Eight spaces, 7 trebles, 7 spaces, turn.

4. One space, 4 trebles, * 4 spaces, 10 trebles, 2 spaces, 4 trebles, 3 spaces, edge (like 2d from * to end).

5. Four spaces, 4 trebles, 3 spaces, 4 trebles, 1 space, 7 trebles, 5 spaces, turn.

6. Edge (like 4th to *); 3 spaces, 7 trebles, (1 space, 7 trebles) twice, 2 spaces; edge. Even rows begin and end as in 2d and 4th rows.

7. Five spaces, 10 trebles, 3 spaces, 7 trebles, 4 spaces, turn.

8. Edge; 2 spaces, 7 trebles, 9 spaces; edge.

9. Twelve spaces, 7 trebles, 3 spaces, turn.

10. Edge; 1 space, 7 trebles, 10 spaces; edge.

11. Five spaces, 10 trebles, 4 spaces, 7 trebles, 3 spaces, turn.

12. Edge; 2 spaces, 7 trebles, 2 spaces, 4 trebles, 1 space, 10 trebles, 2 spaces; edge.

13. Four spaces, 7 trebles, 5 spaces, 7 trebles, 4 spaces, turn.

14. Edge; 3 spaces, 7 trebles, 4 spaces, 7 trebles, 2 spaces; edge.

15. (Four spaces, 7 trebles) twice, 5 spaces, turn.

16. Edge; 4 spaces, 19 trebles, 3 spaces; edge.

17. Six spaces, 13 trebles, 7 spaces, turn.

18. Edge; 6 spaces, 7 trebles, 5 spaces; edge.

19. Six spaces, 10 trebles, 2 spaces, 4 trebles, 5 spaces, turn.

20. Edge; 2 spaces, 4 trebles, 3 spaces, 4 trebles, 1 space, 7 trebles, 3 spaces; edge.

21. Five spaces, 7 trebles, (1 space, 7 trebles) twice, 4 spaces, turn.

22. Edge; 3 spaces, 10 trebles, 3 spaces, 7 trebles, 2 spaces; edge.

23. Four spaces, 7 trebles, 11 spaces, turn.

24. Edge; 10 spaces, 7 trebles, 1 space; edge.

25. Three spaces, 7 trebles, 12 spaces, turn.

26. Edge; 3 spaces, 10 trebles, 4 spaces, 7 trebles, 1 space; edge.

27. Four spaces, 7 trebles, 2 spaces, 4 trebles, 1 space, 10 trebles, 4 spaces, turn.

28. Edge; 2 spaces, 7 trebles, 5 spaces, 7 trebles, 2 spaces; edge.

29. Five spaces, (7 trebles, 4 spaces) twice, turn.

30. Edge; 2 spaces, 7 trebles, 4 spaces, 7 trebles, 3 spaces; edge.

31. Six spaces, 19 trebles, 5 spaces, turn.

Repeat from 2d row until you have a strip long enough to extend diagonally across your pillow.

For the corner make a chain of 134 stitches, turn.

1. Working as in 1st row of insertion, make 43 spaces.

2. Chain 5, treble in next treble and in 3 stitches following, (chain 2, miss 2, 4 trebles) 20 times, 1 space, turn.

3. Forty-three spaces, turn.

4. (One space, 4 trebles) twice, 10 spaces, 4 trebles, 6 spaces, 7 trebles, 6 spaces, 4 trebles, 11 spaces, turn.

5. Six spaces, 10 trebles, 2 spaces, 7 trebles, 6 spaces, 7 trebles, 4 spaces, 7 trebles, 6 spaces, 13 trebles, 4 spaces, turn.

6. One space, 4 trebles, 2 spaces, 4 trebles, 1 space, 10 trebles, 1 space, 4 trebles, 3 spaces, 13 trebles, 3 spaces, 7 trebles, 5 spaces, 7 trebles, 1 space, 16 trebles, 3 spaces, turn.

7. Three spaces, 4 trebles, 3 spaces, 13 trebles, 4 spaces, 28 trebles, 3 spaces, 7 trebles, (1 space, 7 trebles) twice, 4 spaces, turn.

8. Edge (as in even rows of insertion); 2 spaces, 10 trebles, 1 space, 16 trebles, 4 spaces, 10 trebles, 1 space, 13 trebles, 3 spaces, 10 trebles, 2 spaces, 10 trebles, 1 space, turn.

9. Two spaces, 7 trebles, 3 spaces, 7 trebles, 2 spaces, 19 trebles, 5 spaces, 4 trebles, 1 space, 13 trebles, 1 space, 10 trebles, 5 spaces, turn.

10. Edge; 5 spaces, 7 trebles, 1 space, 10 trebles, 1 space, 7 trebles, 3 spaces, 25 trebles, 1 space, 7 trebles, 5 spaces, turn.

11. Six spaces, 4 trebles, 1 space, 10 trebles, 4 spaces, 4 trebles, 2 spaces, 10 trebles, 1 space, 7 trebles, 5 spaces, 16 trebles, 5 spaces, turn.

12. Edge; 4 spaces, 16 trebles, 1 space, 10 trebles, 8 spaces, 13 trebles, 4 spaces, turn.

13. (Five spaces, 7 trebles) twice, 2 spaces, 10 trebles, 1 space, 16 trebles, 7 spaces, turn.

14. Edge; 9 spaces, 7 trebles, 1 space, 10 trebles, 1 space, 7 trebles, (2 spaces, 7 trebles) twice, 3 spaces, turn.

15. Three spaces, 7 trebles, 1 space, 7 trebles, 2 spaces, 10 trebles, 1 space, 7 trebles, 1 space, 19 trebles, 2 spaces, 10 trebles, 3 spaces, turn.

16. Edge; 2 spaces, 10 trebles, 2 spaces, 19 trebles, 1 space, 13 trebles, 3 spaces, 7 trebles, 1 space, 4 trebles, 2 spaces, turn.

17. Two spaces, 13 trebles, 3 spaces, 10 trebles, 1 space, 19 trebles, 3 spaces, 7 trebles, 5 spaces, turn.

18. Edge; 3 spaces, 10 trebles, 7 spaces, 13 trebles, 3 spaces, 13 trebles, 1 space, turn.

19. Two spaces, 13 trebles, 2 spaces, 19 trebles, 5 spaces, 7 trebles, 6 spaces, turn.

20. Edge; 4 spaces, (7 trebles, 1 space) twice, 16 trebles, 2 spaces, 7 trebles, 4 spaces, turn.

21. Three spaces, 10 trebles, 6 spaces, 4 trebles, 2 spaces, 7 trebles, (1 space, 4 trebles) twice, 4 spaces, turn.

Designs in Filet-Crochet

STETSON



22. Edge; 1 space, 22 trebles, 8 spaces, 4 trebles, 1 space, 7 trebles, 1 space, turn.
 23. Four spaces, 7 trebles, 3 spaces, 4 trebles, 3 spaces, 16 trebles, 1 space, 4 trebles, 3 spaces, turn.
 24. Edge; 4 spaces, 13 trebles, 3 spaces, 19 trebles, 2 spaces, turn.
 25. Two spaces, 16 trebles, 3 spaces, 13 trebles, 7 spaces, turn.
 26. Edge; 6 spaces, 13 trebles, 4 spaces, 7 trebles, 1 space, turn.
 27. Two spaces, 25 trebles, 9 spaces, turn.
 28. Edge; 9 spaces, 13 trebles, 2 spaces, turn.
 29. Five spaces, 25 trebles, 4 spaces, turn.
 30. Edge; 1 space, 25 trebles, 4 spaces, turn.
 31. Seven spaces, 7 trebles, 6 spaces, turn.
 32. Edge; 3 spaces, 7 trebles, 6 spaces, turn.
 33. Seven spaces, 7 trebles, 4 spaces, turn.
 34. Edge; 2 spaces, 7 trebles, 1 space, 7 trebles, 2 spaces, turn.
 35. Two spaces, 7 trebles, 1 space, 7 trebles, 4 spaces, turn.
 36. Edge; 3 spaces, 10 trebles, 1 space, turn.
 37. Nine spaces, turn.
 38. Edge; 5 spaces, turn.
 39. Seven spaces, turn.
 40. Edge; 3 spaces, turn.
 41. Five spaces, turn.
 42. Edge; 1 space, turn.
 43. Three spaces, turn.
 44. Working down the diagonal of corner, chain 3 for a treble, * chain 6, a double in corner of next space below; repeat down the edge, forming a chain which is to be whipped smoothly to the edge of crash. Make another corner in the same way, and join to strips of crash, which, finished with a turned-under edge, should be about five inches wide.

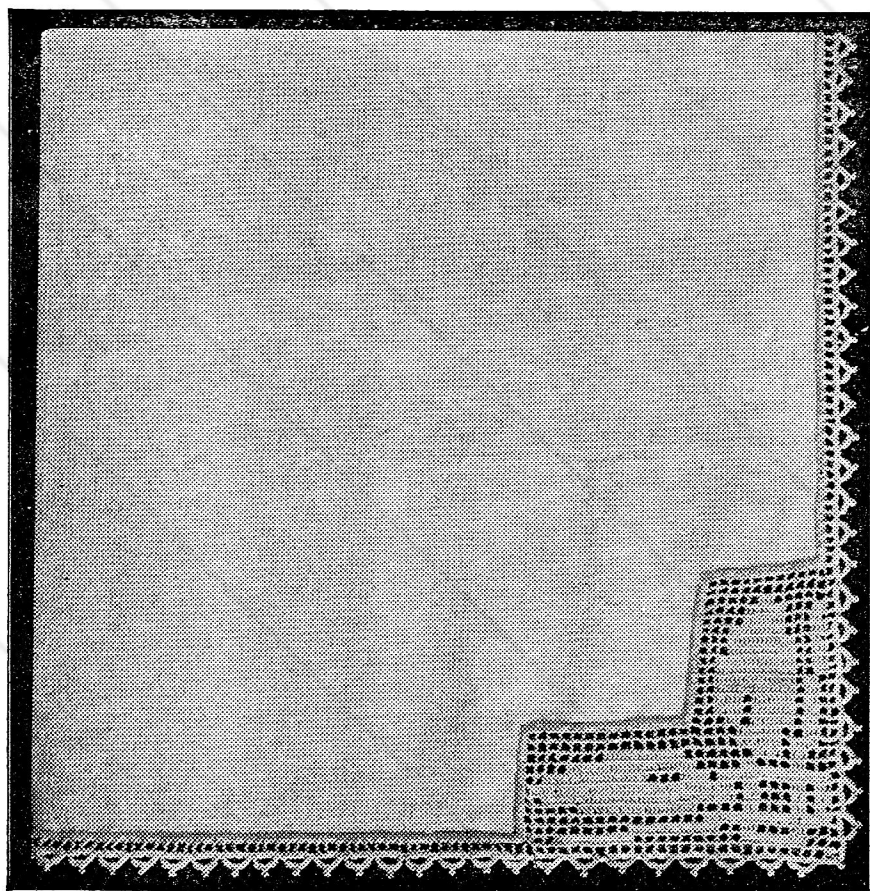
Make a fringe for the ends of pillow as follows: Crochet a chain which will extend easily across, turn.

1. Chain 3 for a treble, a treble in every stitch of foundation-chain, turn.
 2. Chain 4 for a double treble, chain 5, a double treble in same place, * miss 5, 2 double trebles, separated by 5 chain, in next; repeat across, turn.
 3. Four doubles, chain 2 and 4 doubles under each 5 chain.

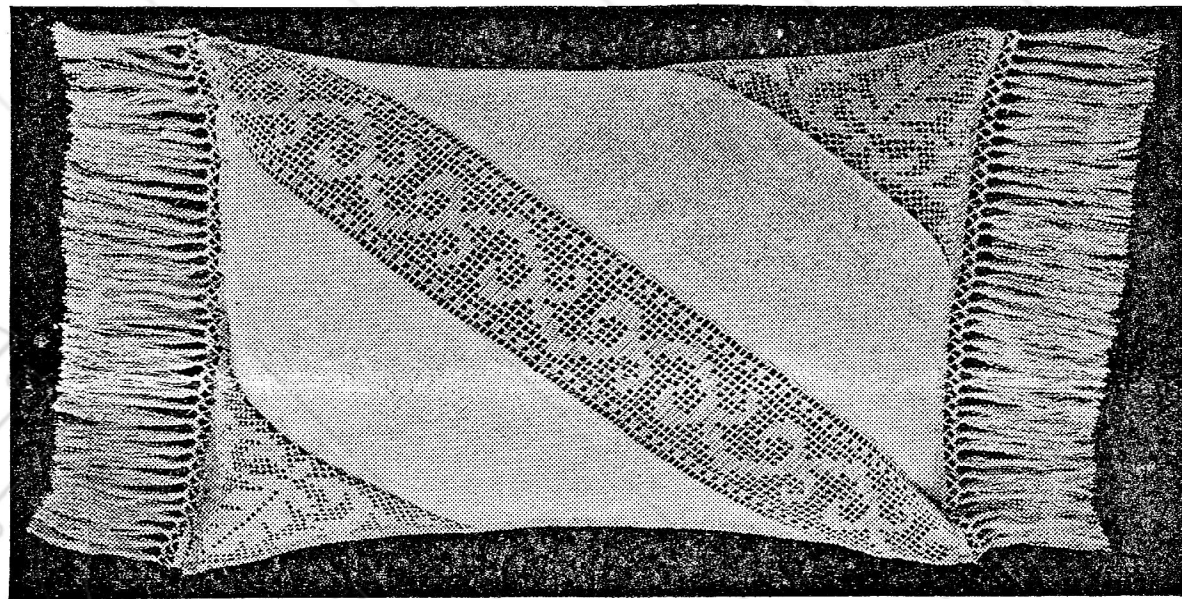
Wind thread 12 or 14 times around a piece of paste-board 8 inches wide, slip off, double in the middle, put this loop through the 2 chain of last row, using a crochet-hook to draw it, bring the ends up through the loop and pull up. Having completed the fringe, trim the ends evenly.

A simple but extremely pretty corner for cover for the teatable is begun with a chain of 75 stitches, using No. 30 crochet-cotton — finer or coarser, as preferred.

1. Three spaces, 19 trebles, 9 spaces, 16 trebles, 2 spaces, turn.
 2. Two spaces, 4 trebles, 3 spaces, 4 trebles, 2 spaces, 22 trebles, 9 spaces, turn.
 3. Fifteen spaces, 31 trebles, turn.
 4. Four trebles in 4 trebles (chain for 1st treble of the row), 1 space, 4 trebles, 3 spaces, 4 trebles, 4 spaces, 28 trebles, 5 spaces, turn.
 5. Two spaces, 46 trebles, 1 space, 4 trebles, 3 spaces, 4 trebles, 1 space, 4 trebles, turn.
 6. Four trebles, 1 space, 4 trebles, 3 spaces, 4 trebles, 1 space, 49 trebles, 1 space, turn.
 7. Two spaces, 25 trebles, 3 spaces, 7 trebles, 1 space, 28 trebles, turn.



A Simple but Extremely Pretty Table-Cover By Mary E. White



A Most Attractive and Serviceable Pillow By Mrs. R. M. Tennant

8. Two spaces, 4 trebles, 3 spaces, 4 trebles, 4 spaces, 31 trebles, 4 spaces, turn.
 9. Seven spaces, 19 trebles, 6 spaces, 7 trebles, 1 space, 4 trebles, 2 spaces, turn.
 10. One space, 7 trebles, 1 space, 10 trebles, 18 spaces, turn.
 11. Eighteen spaces, 10 trebles, 2 spaces, 4 trebles, 1 space, turn.
 12. One space, 4 trebles, 1 space, 10 trebles, 1 space, 4 trebles, 3 spaces, turn.
 13. Two spaces, 7 trebles, 1 space, 10 trebles, 1 space, 4 trebles, 1 space, turn.
 14. One space, 4 trebles, 1 space, 10 trebles, 1 space, 7 trebles, 2 spaces, turn.
 15. Two spaces, 19 trebles, 1 space, 4 trebles, 1 space, turn.
 16. One space, 4 trebles, 1 space, 19 trebles, 2 spaces, turn.
 17. Two spaces, 19 trebles, 2 spaces, 4 trebles, turn.
 18. Four trebles (chain 3 for 1st), 2 spaces, 19 trebles, 2 spaces, turn.
 19. Three spaces, 16 trebles, 2 spaces, 4 trebles, turn.
 20. Four trebles, 2 spaces, 16 trebles, 3 spaces, turn.
 21. Three spaces, 13 trebles, 3 spaces, 4 trebles, turn.
 22. Four trebles, 3 spaces, 10 trebles, 4 spaces, turn.
 23. Four spaces, 10 trebles, 3 spaces, 4 trebles, turn.
 24. Five spaces, 4 trebles, 5 spaces.
 25, 26. Eleven spaces.

This completes one corner. Make four of them, and baste one in each corner of the cloth, first whipping the edge of the latter, which should be perfectly true and even, all around.

For the edge:

1. Work entirely around cloth and corners with a row of spaces; at corner make 2 trebles in same stitch, with 5 chain between.
 2. Make 3 doubles in each of 3 spaces, chain 7, turn, miss 2 spaces and fasten, turn, fill chain with 5 doubles, picot of 5 chain, 5 doubles; repeat around.
 Cut the linen away under the corners, and buttonhole the edge smoothly all around.

No. 50 mercerized crochet-cotton was used for a pretty pie-dolly, with pineapple border, with a hook of suitable size to carry the thread. If a larger dolly is wanted, simply use coarser thread. That illustrated is ten inches across. By substituting the word "Pins" for "Pie" one may have a cushion-top, and other variations will occur to the interested worker.

Make a chain of 149 stitches, turn.

1. Miss 7, a treble in next, (chain 2, miss 2, 1 treble, forming a space) 47 times, turn.
 2. Forty-eight spaces (chain 5, treble in next treble for 1st space of row), turn.
 3. Ten spaces, 7 trebles (counting all), (2 spaces, 7 trebles, 5 spaces, 7 trebles) twice, 2 spaces, 7 trebles, 10 spaces, turn.
 4. Seven spaces, 4 trebles, 1 space, (4 trebles, 2 spaces, 7 trebles, 2 spaces, 4 trebles, 3 spaces) twice, 4 trebles, 2 spaces, 7 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 7 spaces, turn.
 5. Six spaces, 10 trebles, (8 spaces, 4 trebles, 1 space, 4 trebles) twice, 8 spaces, 10 trebles, 6 spaces, turn.
 6. Six spaces, 10 trebles, 9 spaces, 4 trebles, 10 spaces, 4 trebles, 9 spaces, 10 trebles, 6 spaces, turn.
 7. Four spaces, (7 trebles, 1 space, 4 trebles, 1 space, 7 trebles, 4 spaces) 4 times, turn.
 8. Three spaces, (13 trebles, 1 space, 13 trebles, 2 spaces) 3 times, 13 trebles, 1 space, 13 trebles, 3 spaces, turn.
 9. Like 7th row.
 10. Three spaces, 4 trebles, 2 spaces, (10 trebles, 8 spaces) 3 times, 10 trebles, 2 spaces, 4 trebles, 3 spaces, turn.
 11. Two spaces, 4 trebles, 3 spaces, (10 trebles, 8 spaces) 3 times, 10 trebles, 3 spaces, 4 trebles, 2 spaces, turn.
 12. Two spaces, 4 trebles, 4 spaces,

(4 trebles, 10 spaces) 3 times, 4 trebles, 4 spaces, 4 trebles, 2 spaces, turn.
 13, 14. Three spaces, 4 trebles, 40 spaces, 4 trebles, 3 spaces, turn.
 15. Two spaces, 4 trebles, 4 spaces, 4 trebles, * 32 spaces; work back from *, that is, reverse the directions, making 4 trebles, 4 spaces, 4 trebles, 2 spaces, turn.
 16. Two spaces, 4 trebles, 2 spaces, 10 trebles, * 30 spaces; work back from *.
 17. Three spaces, 4 trebles, 2 spaces, 10 trebles, * 30 spaces; work back from *.
 18. Four spaces, 4 trebles, 2 spaces, 4 trebles, 1 space, 7 trebles, * 26 spaces; work back from *.
 19. Five spaces, 7 trebles, 1 space, 13 trebles, * 24 spaces; work back.
 20. Like 18th to *; 4 spaces, 19 trebles, 2 spaces, 10 trebles, 5 spaces, 10 trebles, 3 spaces; work back.
 21. Like 17th to *; (5 spaces, 10 trebles) twice, 2 spaces, 22 trebles, 5 spaces; work back.
 22. Like 16th to *; 5 spaces, 4 trebles, (4 spaces, 4 trebles) twice, 7 spaces, 4 trebles, 6 spaces; work back.

23. Like 15th to *; (7 spaces, 4 trebles) twice, 4 spaces, 4 trebles, 1 space, 4 trebles, 9 spaces; work back.

24. Three spaces, 4 trebles, 13 spaces, 10 trebles, 4 spaces, 4 trebles, 4 spaces, 13 trebles, 11 spaces, 4 trebles, 3 spaces, turn.

25. Three spaces, 4 trebles, 11 spaces, 16 trebles, 3 spaces, 4 trebles, 4 spaces, 10 trebles, 13 spaces, 4 trebles, 3 spaces, turn.

26. Like 15th to *; 9 spaces, 4 trebles, 1 space, 4 trebles, 4 spaces, (4 trebles, 3 spaces) twice, 4 trebles, 7 spaces; work back.

27. Like 16th to *; 6 spaces, 4 trebles, (3 spaces, 4 trebles) twice, (4 spaces, 4 trebles) twice, 5 spaces; work back.

28. Like 17th to *; 5 spaces, 22 trebles, 2 spaces, 10 trebles, 2 spaces, 19 trebles, 5 spaces; work back.

29. Like 18th to *; 3 spaces, 16 trebles, 3 spaces, 10 trebles, 2 spaces, 19 trebles, 5 spaces; work back.

30 to 48. Like 19th to 1st, reversing the order of rows. This completes the center.

49. For the border, after completing the last space of 48th row, turn and work entirely around the edge with treble in treble and 2 in space (chain 3 for 1st treble of the row), working 7 trebles in each corner space; join to top of 3 chain.

50. Spaces all around, commencing with 5 chain; make 4 spaces at each corner, missing only 1 treble between, to turn nicely, and join to 3d of 5 chain.

51. Chain 3, 1 treble, chain 3, 2 trebles, all in 1st space, * chain 3, miss 1 space, a double in next, chain 3, miss 1 space, shell of 2 trebles, 2 chain and 2 trebles in next; repeat from * around, joining last 3 chain to top of 3 chain which represents 1st treble.

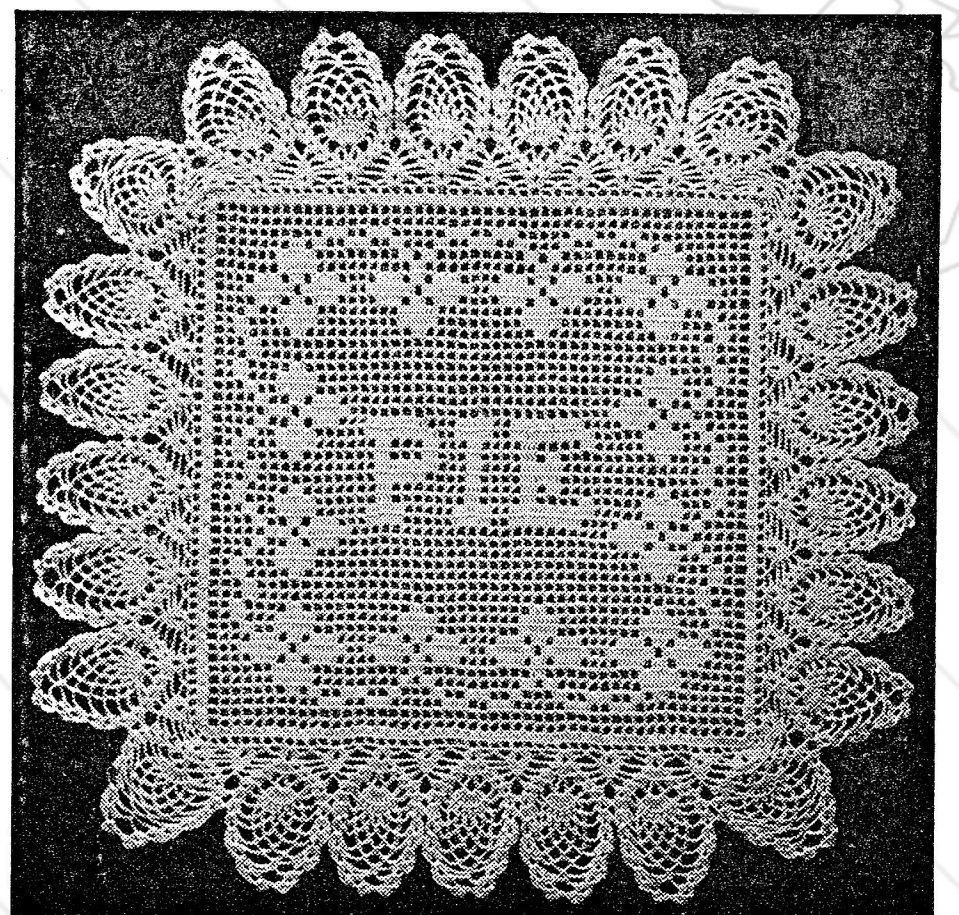
52. Slip to center of shell, * make shell in shell (chain 3 for 1st treble of 1st shell, always), chain 1, shell in same shell, thus forming a double shell, chain 5, 7 doubles over next shell (2 in 2 trebles, 3 in chain and 2 in 2 trebles), chain 5; repeat around, joining last 5 chain to top of the 3 chain which represents 1st treble.

53. Slip to center of shell, * shell in same shell, chain 2, 2 double trebles separated by 3 chain, under 1 chain, chain 2, shell in shell, chain 4, 5 doubles over 7 doubles, missing 1st and last, chain 4; repeat around, joining last 4 chain to top of 3 chain.

54. Slip to center of shell, * shell in shell, chain 3, 8 double trebles under 3 chain, chain 3, shell in shell, chain 3, 3 doubles over 5 doubles, chain 3; repeat around, join.

55. Slip to center of shell, * shell in shell, chain 4, a

Concluded on page 23



Pie-Dolly with Pineapple Border By Mrs. J. L. Marshall

Bric-a-Brac and Dishpans

By SUSAN B. MINOR



HAYER wondered as he lingered in the doorway whether he was wise or cowardly. He had come with the intention of asking Winifred to marry him; he had even been so bold as to hope that she would surrender without resistance. Was it subtle perception or a cowardly imagination that told him she had all the evening, consciously or unconsciously, fended off what he would say?

She stood before him, her light, alert figure attired in a rich blue costume, artistically bizarre, seeming an essential part of the exquisitely furnished, softly lighted room. Her delicate, intense face, with its fearless gray eyes and whimsical, childlike mouth, was very near.

He could ask her now! But even as he drew in his breath to speak, she hurled her bomb.

"I'm going down to the Society of Organized Charity to-morrow," there was a suggestion of defiance in her manner, "to get a real, paid job!"

He stared blankly. Then: "But I thought you gave up that idea! You haven't said anything about it for weeks — and didn't you take your settlement class again?"

She smiled superiorly.

"Merely a strategic move!" "But you haven't any experience. How do you know you can get work?"

His tone expressed restrained disapproval. "I have common sense and—some brains," she was on the defensive. "And they always need workers in the Organized Charity office."

"Then your father's really willing at last to have you work in an office?"

He was incredulous.

"Not willing—but he's consented." There was a blithe self-confidence in her manner that exasperated Thayer. He had never taken her ridiculous proposition seriously, but now that she was about to carry it out, the necessity of putting a stop to such a wild move rose all-important.

"And your mother?" he persisted, hoping to find an ally.

The girl smiled affectionately. "Mother thinks a woman has to work out her life in her own way as well as a man."

"Why didn't you tell me before that you were going to do it?"

He felt cheated of her confidence. "Father didn't give in until to-day. I couldn't have told you much sooner. And I—didn't want to spoil our evening. I thought you—might not like it."

Her tone and her eyes pleaded for his sympathy.

He frowned.

"No, I don't like it, and I won't be headed off from telling you why." She sighed ostentatiously, and drawing a chair toward her, braced herself against the back. The motion and the pose were graceful, yet indicative of a native energy carefully smoothed down by training. "You don't know what work is!" Feeling at the outset that in her present mood his arguments would have no effect upon Winifred, he spoke the more vehemently. "Why do you insist upon doing something you're not fitted for, when you're so perfectly suited to what you are doing?"

"What I am doing!" she scoffed. "What am I doing? Dancing, riding, having tea, planning my clothes, reading a little and teaching a settlement-class of children one hour a week! Do you honestly consider that a satisfactory occupation for an adult with energy and a mind, even if the adult does happen to be a woman?"

"But that's your job in the world. Lots of people don't like their jobs, yet they stick to them. The world needs you as you are. Suppose your mother should decide" — he glanced quickly about the charming room — "to do away with that blue vase and that copper bowl of asters because there must be no article in the house that isn't materially useful, and should use the blue vase for — say for making coffee, and the copper bowl as a dishpan. Do you think the house would be a pleasanter place to live in, or the coffee any better?"

She flung the question aside with a disdainful gesture, and demanded:

"But suppose you came to see things in a new way and what you thought was a beautifully furnished room was really a mixture of all kinds of things, the way the world is, and the blue vase turned out to be a coffee-pot, and the copper bowl a granite dishpan. Wouldn't you be foolish and sentimental if you insisted upon keeping them in the parlor just because they'd always been there and had never been used for what they were meant?" Her voice had worked up to a feverish intensity. "No one ought to be bric-a-brac in this world! People can be useful and artistic at the same time."

"But you haven't any idea what you're up against!" Thayer ran his fingers excitedly through his smooth hair. "You won't have time for dancing or other—"

She put out a protesting hand. "What good does it do to argue, Thayer? Please, not to-night. I can talk about it better after I've tried it awhile."

Without a word he passed into the hall and picked up his

hat and gloves and stick. A maid appeared to open the door.

"Good night!"

"Good night!"

There was an unaccustomed curtness in his tone, a haughty indifference in hers.

He walked mechanically toward the car line, grieved that she cared so little for his opinion, yielded nothing to his desires. And being in love he exaggerated the situation. It was just as well, he assured himself with dignity, to wait before asking her to marry him until she had found the falsity of her notions, until she felt a real need of him, and was ready to marry and live the life in which most of the women he knew were happy. But suppose — a sudden fear seized him — suppose she should get work, should become intimate with Socialists or Bohemians, and fall in love with a freak! Such a thing was possible in her present state of mind.

For hours, it seemed, he struggled over the advisability of capturing Winifred by a wild rush or of allowing the situation to develop itself, trusting it would develop in his direction. And the next morning in his office, business fought with the same problem a losing battle for his attention.

After lunch, on his way back to the office, he felt his



"You think I'll be like Laila—domestic and adoring and sweet"

arm caught and heard a man's voice at his side say: "Hello, Thayer! Come and eat with me."

Thayer turned, uninterested, and saw a well-set-up young man of prosperous appearance who, with his wife, had been wont to attend the same social functions as Thayer and Winifred. Thayer was in no mood for gay company.

"Sorry, George," he answered, unregretfully, "but I've just eaten."

"Eat again then!"

The invitation was most cordial.

"Wish I could, but I've got a bunch of work at the office."

The statement was not a false excuse. Most of the morning's work lay before him.

"Well, look here," the fellow was persistent, "come up to dinner to-night! Laila said just the other day we hadn't seen you for months. You haven't been around since the boy was born."

He beamed.

Thayer's attitude toward conviviality underwent a quick change. A charming picture of home life flashed across his mind; Laila, sweet and solicitous for the comfort of others, the baby, the happy husband, safe from sociological worries. It rested his hectoring spirit. It was what he craved.

"I'll be there! Seven? All right. Give Laila my thanks."

Thayer's contentment of spirit returned somewhat as he

thought of his prospective hostess. She never failed to do what Winifred could do far more effectively when she chose — there was the difficulty, when she chose—and that was to make a man feel at his best, clever, well informed, high-minded. Winifred would have to learn.

* * * * *
That same morning, while Thayer sat at his desk staring unseeing at bids and letters, Winifred descended the elevated stairs into one of the most dingy, crowded neighborhoods of the city. Between factories and lofty buildings huddled dilapidated brick houses, many with colonial doorways and dormer windows, once the abode of the wealthy, now converted into tenements.

As she dodged with agility between ash-cans and babies and fat, dark women, she was an incongruous figure in that setting. Her dark suit, simple in design, perfect in line, harmonized with the alert grace of her figure, her severe little hat emphasized the softness of the dark hair and the clear-cut delicacy of the earnest face beneath.

Running up the steps of a house outside which hung a small sign, she entered a large, bare room where two women at separate desks were reading long, typewritten cards, and a third clicking the keys of a typewriter.

The younger of the two — she was not much older than Winifred, and her face was rather pretty — looked up and inquired her errand. An unexpected, momentary shyness seized upon Winifred.

"I thought I — I want to see if I can get a position."

The girl indicated a row of chairs against the wall.

"The head of the office'll see you in a few minutes."

She returned to her perusal of the cards. Winifred was a trifle awed by the businesslike atmosphere of concentrated work. She would have to live up to it. The appearance of the women faintly disappointed her. They did not look like the successful charming business-woman of whom she had read, they did not look like the kind of business-woman she would want to be.

At the sound of a buzzer the girl who had spoken before, rose and nodding pleasantly to Winifred, opened the heavy sliding doors at the back of the room for her to pass within. A sudden panic swept over Winifred. What would she say to the busy, efficient person in the other room? Why had she not prepared a little speech?

Then as she slipped between the doors and saw the busy, efficient person, all embarrassment vanished. The head of the office was the well-poised, capable, feminine working-woman of her dreams. She was far too young even to approximate middle age, yet too mature to be very young, and her face was indicative of energy, of friendliness, of an insight and a tolerance back of which lay humor. Moreover, though her hair and costume were simple, they showed a care of detail and an artistic modification of the prevailing mode to suit her particular style, that gladdened Winifred's soul.

She smiled encouragingly and motioned to a chair beside the desk.

"What can I do for you?"

Her voice was pleasant and her manner not too businesslike.

"I want to work in your office — a real position, you know, not volunteer work." Jubilant excitement was in Winifred's tone.

The young woman looked interested, but rather doubtful.

"What experience have you had?"

Eagerly Winifred put forward her settlement-class.

"Did you have any training before that?"

And then, as Winifred seemed puzzled.

"Have you ever studied at a school for so-

cial work?"

"No—" a little fearfully.

"Why don't you keep on with your settlement-class instead of undertaking full-time work?" She seemed to be making a suggestion rather than asking a question. "You might try one or two more classes a week."

But Winifred responded quickly:

"That seems so little and futile! When I think of the women who are working and then look at my own life, I feel useless and silly, like an overgrown child on an endless vacation. I think everybody ought to do some kind of work—"

She paused, hopefully.

Her listener nodded slightly.

"I wish," she declared, "more people of — of your class felt as you do. But the situation's hopeless!" She shook her head regretfully. "You are absolutely right, and yet-I can't do a thing to help you. We positively can't afford to take on another worker. We need money to—"

"I'll work without pay until I learn something about it, gladly!" Winifred interrupted.

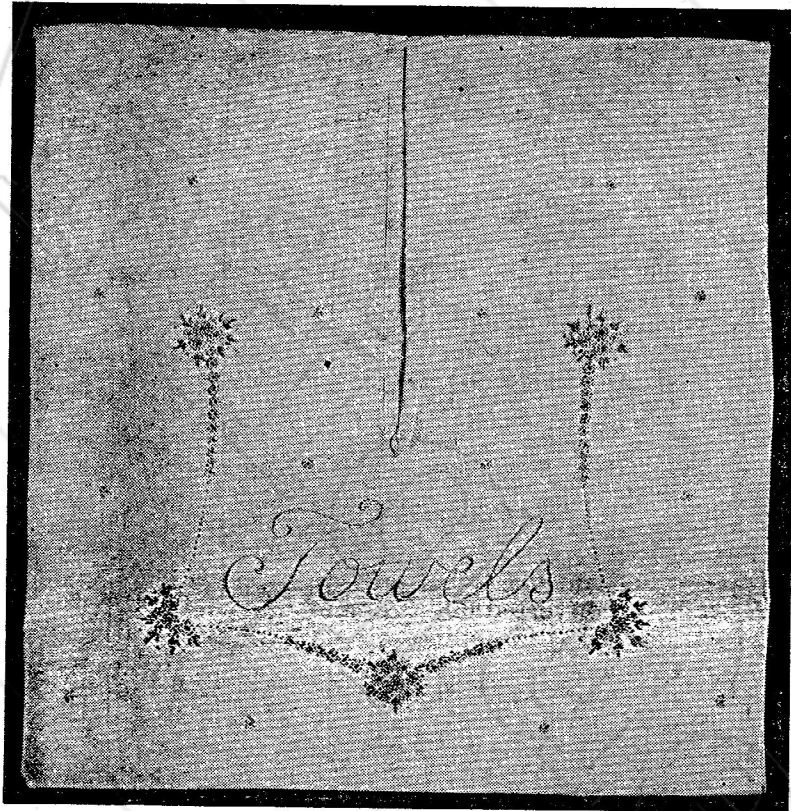
The head of the office smiled sadly.

"I wish I could have you! But we're all rushed with work here. None of us has time to train a new worker."

Winifred was not one to give up easily.

"Can't I just try working for a while and watch? Perhaps I'll pick up enough to be of some help."

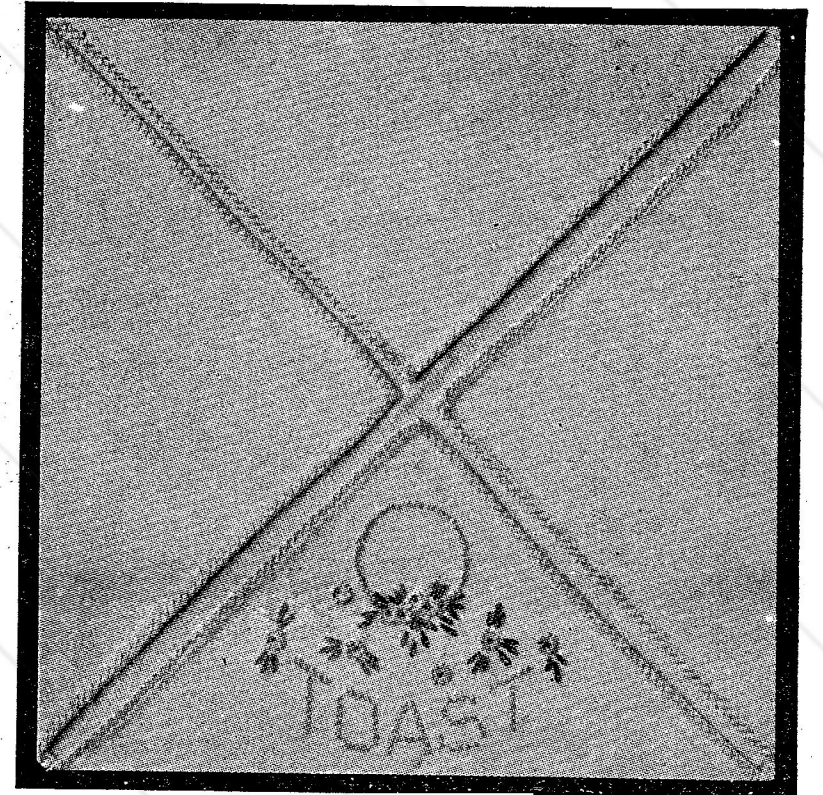
Continued on page 20



No. 1002 D. One of the Newest Cases Is for Towels

Needlecraft's Gift-Box

By MARY VAILL



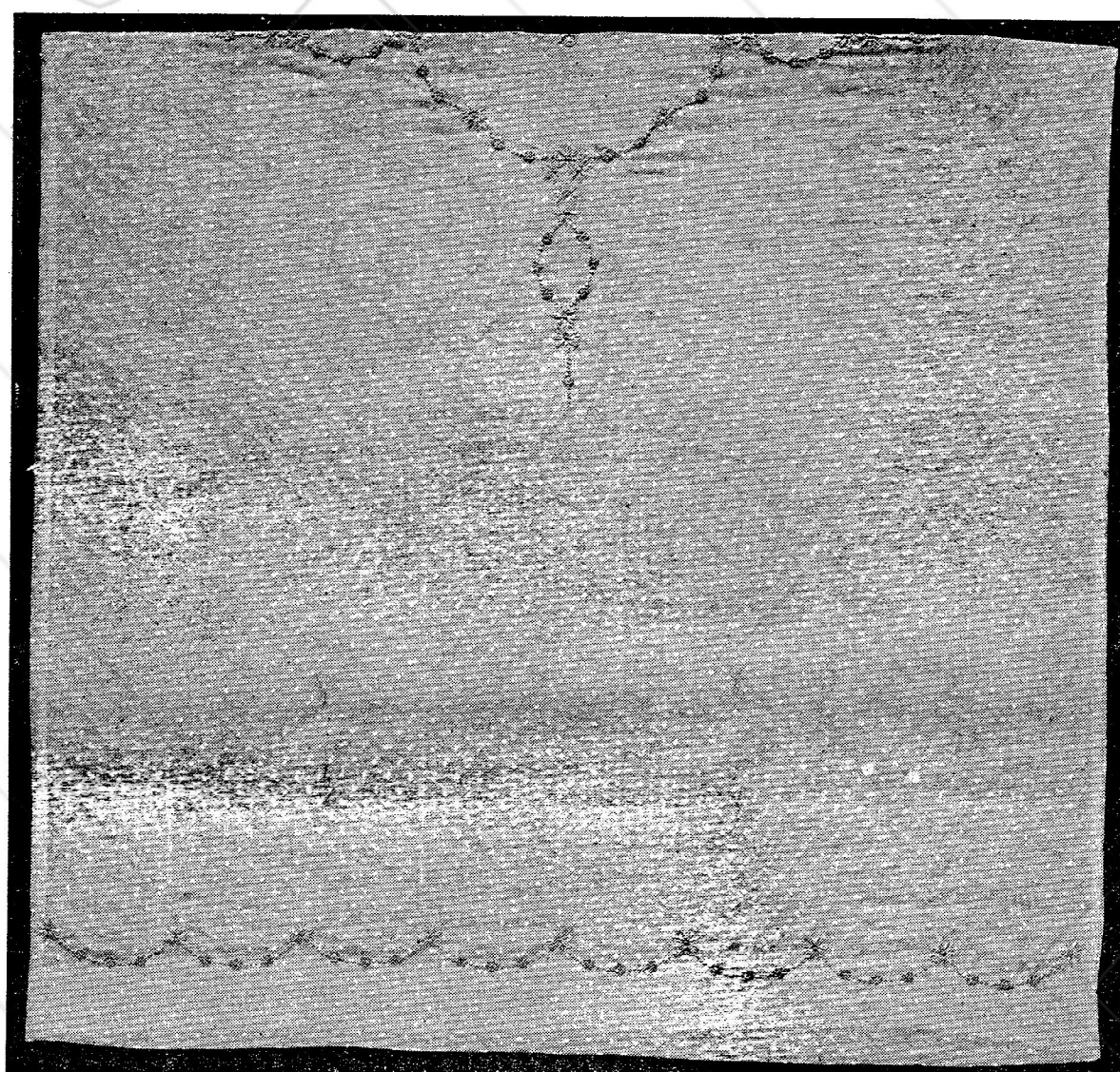
No. 1003 D. A Case To Keep Your Toast Hot



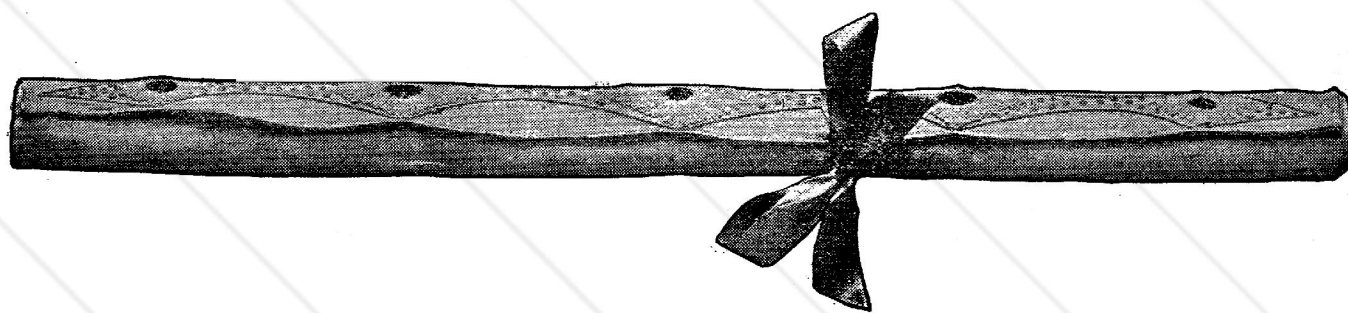
HE orderly housekeeper, whether her domain consists of one or a dozen rooms, delights in having a case for everything and everything in its case — when not otherwise employed! One of the latest additions to the list of these useful articles is a case for towels. This requires a strip of twenty-inch huckabuck, forty inches in length. Fold it across the middle and seam up the sides, forming a bag twenty inches deep; cut a little more than halfway down the center of one side and bind this opening with tape; then bind the top with the same tape, and the case is finished. The embroidery is, of course, done before the case is made up. It is very simple, as befits such an article, yet most pleasing. The work is done in French knots, with violet for flowers and yellow for the center of each, and green for the loop-stitches of which the foliage is formed. The word "Towels" is worked in padded satin-stitch, with violet. Another color may, of course, be substituted if desired.

Rarely any well ordered household does not have toast served at breakfast for one or another member of the family or for all, and a toast-case or cosy which will keep the delicious brown slices warm until eaten seems quite a necessity. A square of heavy white linen is finished with a narrow hem, and cross-stitched — blue being the color used for the model, because that was predominant in the decoration of the breakfast-china. The inscription "Toast" is also cross-stitched in blue; the circle above is of French knots, in blue, and the flowers and are of two shades of pink and green — the leaves of loop-stitch, the flowers of French knots with yellow center. With corners folded in, the case measures twelve inches.

A dainty handkerchief-case requires a piece of linen seven inches wide and fifteen inches in length; finish the ends with a pretty scalloped edge, fold and seam them up in pockets three and one-half inches deep, and



No. 1004 D. A Cover for One's Party-Gown



No. 1005 D. A Centerpiece-Roll. (See description on page 22)

hem the little space between. Decorate one side of the fold with a neat design in white embroidery, tuck a dainty handkerchief in one or both pockets, or not, as you wish, and you have a most acceptable gift for any girl or woman who appreciates pretty things.

A case or cover for one's party-gown is made of dotted Swiss muslin. A piece sixty inches in length will be sufficient; fold across the center, sew up the sides, and finish with an inch and a half hem. Just above the hem is a pretty festoon decoration in two shades of pink, the daisies in loop-stitch of lighter shade, the lines of French knots in the same shade, and the little circles, occurring at regular intervals, of the darker shade. The same design, varied in arrangement, is used at the top, with a large eyelet at center through which to put the loop or hanger.

The tea-wipe is a useful gift, and a set of half dozen is sure to be appreciated. A five-inch square of linen is finished with a buttonholed border, and

Concluded on page 22

No. 1002 D. Perforated stamping-pattern, 20 cents. Transfer-pattern, 10 cents. Stamped on huckabuck, 35 cents. Floss to embroider, 15 cents extra

No. 1003 D. Perforated stamping-pattern, 25 cents. Transfer-pattern, 10 cents. Stamped on white linen, 30 cents. Floss to embroider, 10 cents extra

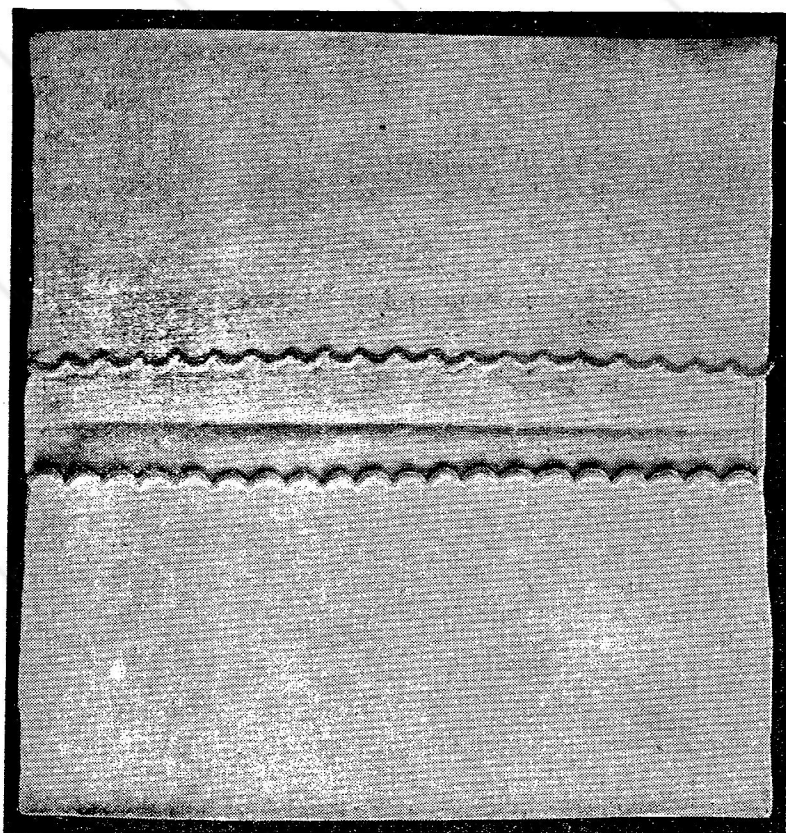
No. 1004 D. Perforated stamping-pattern, 25 cents. Transfer-pattern, 10 cents. Stamped on dotted muslin, 75 cents. Floss to embroider, 10 cents extra

No. 1005 D. Perforated stamping-pattern, 25 cents. Transfer-pattern, 10 cents. Stamped on dollcloth, 50 cents. Floss to embroider, 15 cents extra

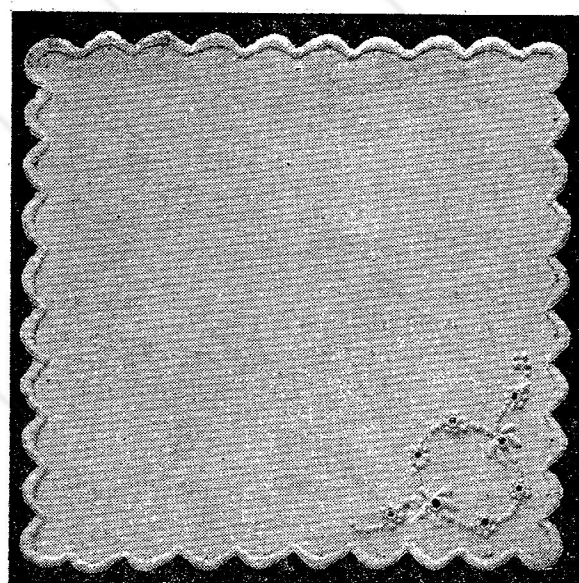
No. 1006 D. Perforated stamping-pattern, 15 cents. Transfer-pattern, 10 cents. Stamped on white linen, 20 cents. Floss to embroider, 5 cents extra

No. 1007 D. Perforated stamping-pattern, 15 cents. Transfer-patterns of set of six, 10 cents. Set of six stamped on white linen, 25 cents. Floss to embroider, 10 cents extra

No. 1008 D. Perforated stamping-pattern, 10 cents. Transfer-pattern, 10 cents. Stamped face-cloth, 15 cents. Floss to embroider, 20 cents extra



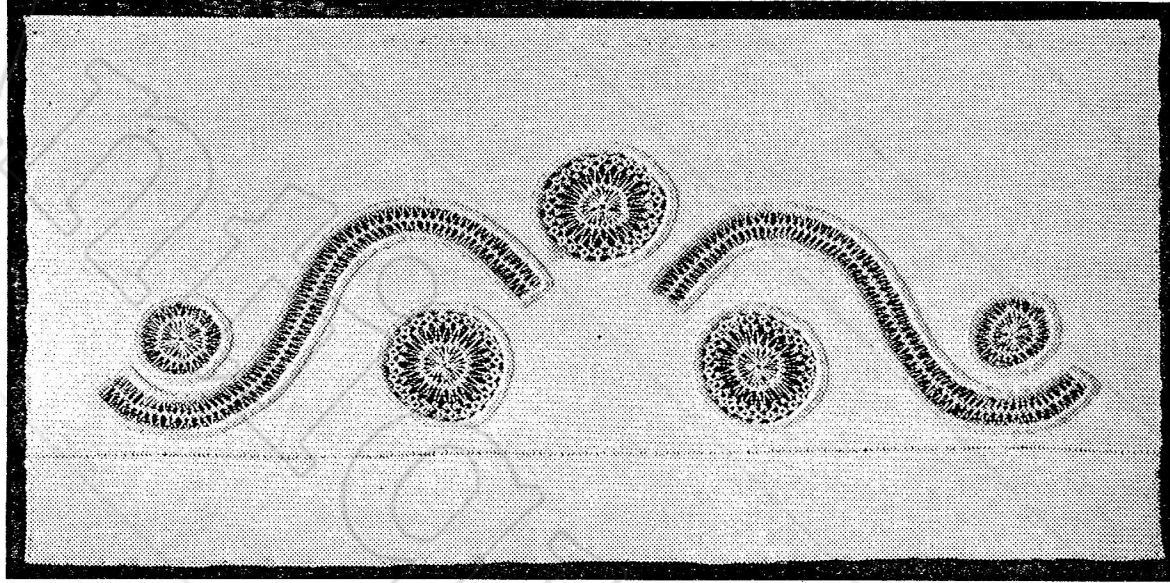
No. 1006 D. A Dainty Handkerchief-Case



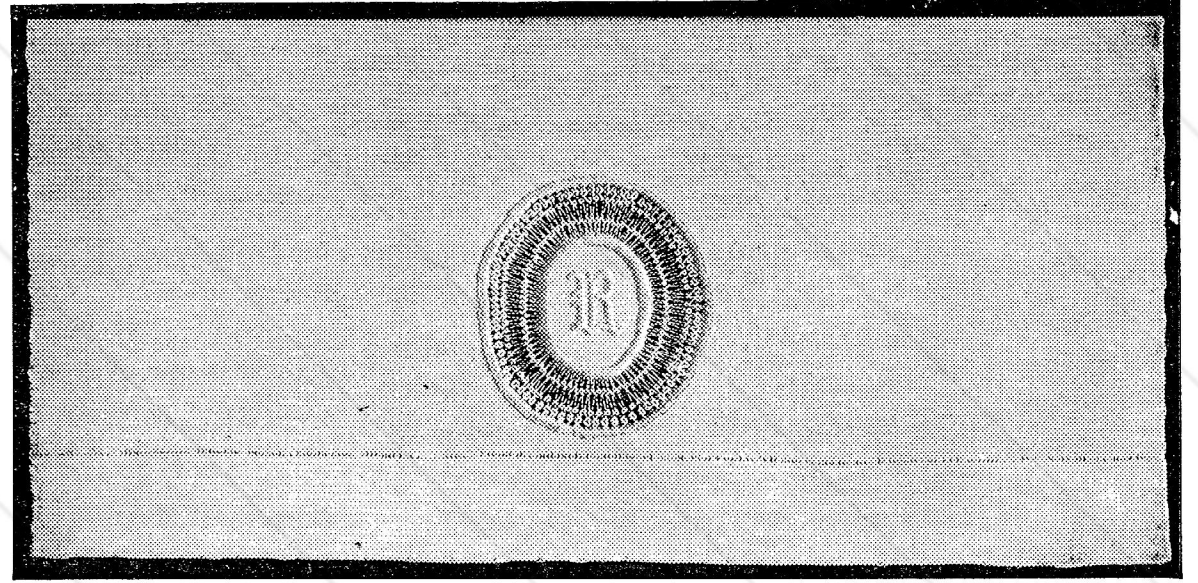
No. 1007 D. The Tea-wipe Is a Useful Gift



No. 1008 D. A Gift That May Be Made Attractive



An Unusual Decoration for Towel- or Scarf-End By Eva M. Robertson



Medallion for Marking a Towel By Eva M. Robertson

Maltese Work with Tatting and Crochet

By HELEN M. PETERSON



HERE is scarcely a limit to the pretty things that may be made by combining Maltese or hairpin-work with other varieties of needlecraft. The work itself is very simple, and generally understood, yet a general description may be of advantage. The width of the insertion is regulated by the size of the hairpin or staple used,

and this implement may vary from one fourth inch to two inches. Make a loop of the thread around the pin, holding the latter in the left hand, crochet-hook in right hand, and thread at back of pin; have the loop near the end of prongs, as the pin is held with prongs upward. It is frequently directed that the pin be held with prongs pointing downward, but the writer prefers the method stated. Put the hook between prongs, upward, under nearest thread, take up the thread and draw through, take up thread and draw through the stitch on the needle; * turn the pin over from right to left, letting the thread pass around the prong, and bringing the hook over the point of prong, put hook under upper thread at left of center, take up thread and draw through, again and draw through both stitches on hook; repeat. For heavier work put hook under both threads of the loop, or make 2 or more doubles under the thread or loop. There are many variations to be made, and the work will be found a fascinating study.

A very pretty yoke, with sleeves, requires first a strip of hairpin-work 36 inches in length; an inch staple, with No. 40 crochet-thread, was used for the model. Join the ends of lace neatly.

1. Insert hook in 1st loop, make a double, * chain 1, a double in next loop; repeat, being careful to let all loops twist once in same way.

2. On the other side of strip insert hook in 2 loops together, make a double, * chain 8, fasten back in 5th stitch from needle for a picot, chain 3, a double in next 2 loops taken together; repeat.

3. Using another strip of hairpin-work 38 inches in diameter, join the ends as before; take up 2 loops, * chain 3, fasten in picot of last row, chain 3, a double in next 2 loops, taken together; repeat.

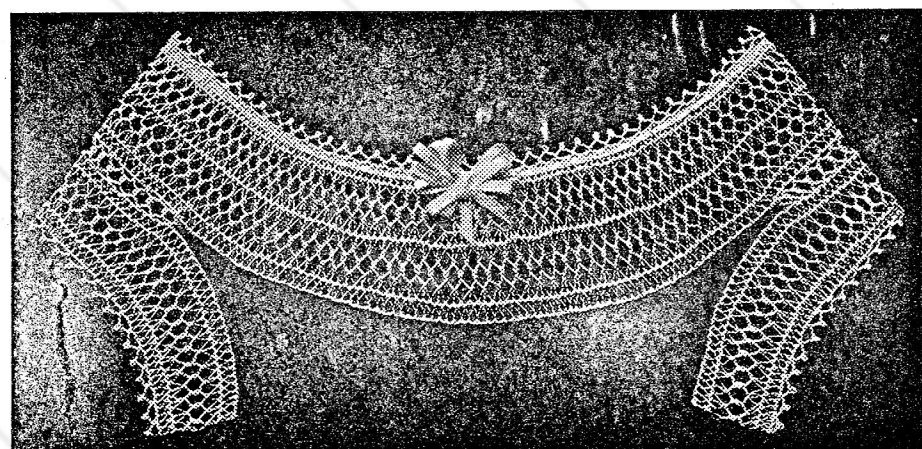
4. Like 2d row, on other side of 2d strip.

5. Make a 3d strip, 40 inches in length, and join to preceding strip as in 3d row.

6. Same as 1st row, on other edge of 3d strip; this edge is to sew to the garment.

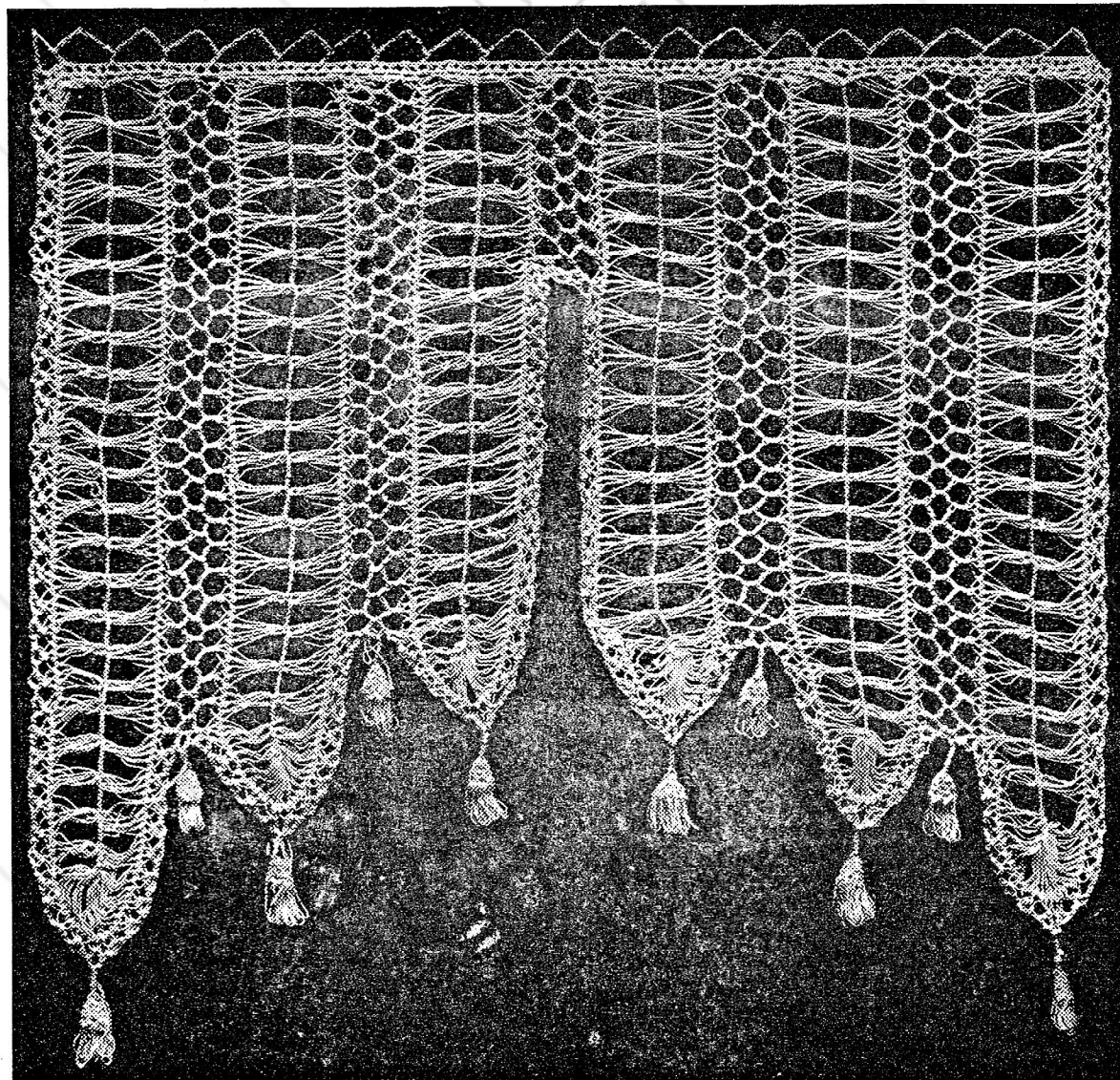
7. For the neck, fasten in a double over loop, chain 8, picot, chain 3, miss 2 loops, fasten in double over next; repeat.

For the sleeves use two strips of the hairpin-work, about one half yard in length, or according to size wanted, joining them as directed for the first two strips of yoke, and finishing with the edge. Join each to the shoulder of the yoke, with picots and chains of 3.



Yoke for Corset-Cover

An attractive portiere or door-curtain requires a staple two or two and one-half inches wide, and carpet-warp, macrame or heavy cotton of any desired color. Work at one side of the pin, rather than at center, so there will be long loops on one edge of the strip and short loops on the other. Make a strip four yards in length (measured by finger-lengths), or according to height of the door; fold together, insert hook through 4 long loops on one side and 4 on the other, at the ends, draw thread through all at once, chain 7, again pick up 4 loops from each side, and repeat to



An Attractive Portiere or Door-Curtain By Mrs. J. S. Farmer

within 25 loops of the fold; after picking up last 4 loops from each side, chain 1 to hold them, then pick up all remaining loops, draw thread through and fasten securely. Make a second strip in the same way, two finger-lengths shorter, and a 3d, leaving off the two finger-lengths each strip until the center is reached; then making the other half in the same way. The number of strips depends, of course, on the width of the door.

To join the strips, pick up 3 short loops, fasten, chain 3 for a treble, chain 7, a treble in next 3 loops taken together; repeat down one side of a strip, chain 7, pick up 3 loops of the strip to which you are joining, make a treble, chain 3, a treble under next 7 chain, chain 3, a treble in next 3 loops of 2d strip, and repeat.

Having joined the strips, work entirely around the outer edge and points thus: A treble in 3 loops, chain 3, a treble in same place; repeat. Across the top, work a row of spaces, then chain 9, miss 8, a treble in next; repeat.

Finish with tassels in each point and between; make a strip of hairpin-work 25 loops in length, roll together, fastening the end neatly, pick up all the short loops for head of tassel, draw together, make a double chain one and one-half inches long, and fasten to the curtain at place designated. Or, if preferred, the tassels may be made in the usual way.

Hairpin-work combined with tatting forms an unusual decoration for a towel- or scarf-

end. Pink and blue (No. 60 crochet-thread) were the colors chosen, although white may be used with equally pleasing effect. For the scrolls make 2 strips of loops 10 inches in length, using pink thread, and baste neatly in place on the linen, as indicated. Make the medallions of pink, each 25 loops in length, joining the ends neatly, with tatted ring (blue) for center: Make 1 double knot, join to 5 loops taken together, (2 double knots, join to next 5 loops) 4 times, 1 double knot, close and fasten off neatly. Baste a small medallion, made as described, in the curve of the scroll each side. Finish remaining 3 with a double row of tatted rings as follows: Using blue, make a tiny ring of 2 double knots, join to loop of medallion, 2 double knots, close; turn, make a ring of 3 double knots, picot, (2 double knots, picot) twice, 3 double knots, close; turn, make a tiny ring, joining to next loop of medallion; turn, a ring like 2d, joining to latter by side picot. Repeat, joining last ring also to 1st. Baste these medallions in place and buttonhole closely, taking into every picot, with blue floss; buttonhole scrolls and smaller medallions with pink floss.

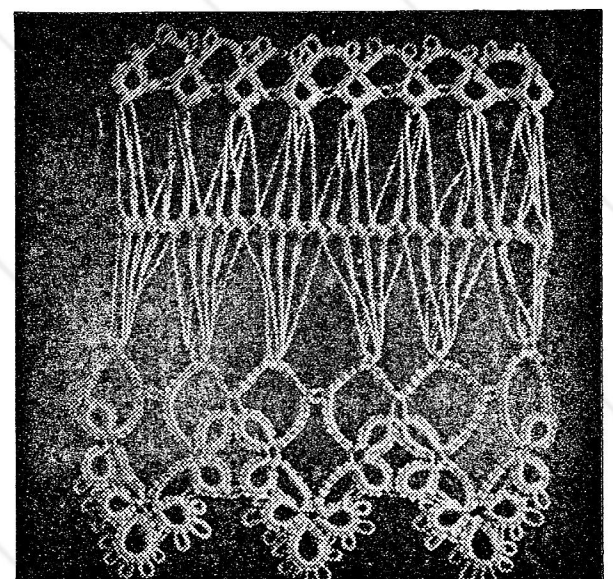
For the large medallion at other end of towel make a strip of 88 loops, using pink, and join ends; on outer edge work a double row of rings, as around the larger medallions, using blue. Baste to the linen, forming as perfect an oval as possible, buttonhole the inner edge with pink, the outer edge with blue, and embroider an initial in the center. Cut the linen carefully from underneath the scrolls and medallions.

A very pretty border for towels, or any desired purpose, is also of tatting and hairpin-work. Using No. 20 crochet-cotton (or any desired size), make a strip of loops the required length over a one-and-one-fourth-inch staple.

1. For heading, make a ring of 3 double knots, picot, 3 double knots, join to 3 loops, taken together, 3 double knots, picot, 3 double knots, close; make a chain of (3 double knots, picot) twice, 3 double knots; a ring, joining to preceding by side picot, and by middle picot to next 3 loops of the strip; repeat to end, and fasten off.

2. Make a chain of 5 double knots, join to 4 loops, chain of 5 double knots, picot, 7 double knots; ring of 7 double knots, join to end of 1st chain, 7 double knots, close; * a ring close to this of 7 double knots, picot, 4 double knots, picot, 3 double knots, close; chain of 7 double knots; a ring of 3 double knots, join to last picot of preceding ring, (2 double knots, picot) 4 times, 3 double knots, close; a 2d ring of 3 double knots, join to last picot of preceding ring, (2 double knots, picot) 6

Concluded on page 17



A Very Pretty Finish for Towels By Ethel Baker

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Augusta, Maine November 1916 New York

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

Needlecraft

BY MRS. O. A. ADAMS

November days are with us, and
Each lady whom I know, is
Ever wanting some new work, as
Darkening shadows grow; some
Lace to make, some tatting, or
Embroidery patterns new, to
Cause the somber hours to fly, so
Rally up a few.

A member of my household
Finds that Needlecraft's the book
To lead one on the cheerful road
With shuttle, thread and hook.

One Woman's Way

DURING the year I make a great many things from Needlecraft's pages, but it never occurred to me that I might turn my work to account until last season. I think I got the idea of doing so from this dear "meeting-place" of ours; then a neighbor suggested the same thing about the same time, and I began giving it careful attention.

We have a town and a county fair—held two or three weeks apart. Premiums are offered for the best articles of fancy work, as well as home and farm produce, and, looking over my collection, I felt sure there would be some "prize-winners" among them. It did not take me a great while to resolve to enter them in our town fair, anyway; then, if they did well, I could send or take them to the county fair.

First, I knew they must be attractively displayed—in a manner that would allow of their being looked at or examined closely and separately. So I decided on the following method: I cut pieces of pasteboard, of suitable sizes for my doilies, bags, collars, and other pieces of work, and covered one side of each with crepe-paper; I used blue, but yellow, violet, pink, pale green, or other color may be chosen, if preferred. The articles were carefully pressed by being laid face down on a padded ironing-board, covered with a damp cloth and ironed dry, after which each was carefully mounted on the pasteboard, the stitches used to hold it in place being concealed by the piece of thick white paper which I pasted on the back. To each mount I attached a card bearing my own name and address, and stating that the article was copied from Needlecraft, and that it would be duplicated to order at a reasonable price. The latter idea was my neighbor's, who laughingly declared she did not see why I could not "kill two birds with one stone." I also added that subscriptions to Needlecraft would be very gladly received, and gave the price of the paper.

A small table was allowed me for my display at the fair, and this I arranged as tastefully as possible. With the

mounts I had several copies of Needlecraft so that ladies could examine the paper while looking at the work taken from it. My notebook and pencil were always in readiness to take names, not only of those who gave me their subscriptions, but of any who were interested in fancy work and thought they might subscribe later. I also had cards like those attached to the mounts which I gave to any who asked for them, and came to feel myself quite a business-woman. It gives one confidence to meet strangers in such a way, and my table was never without a little group of ladies around it.

Three cash prizes were awarded me, and several "ribbons." Beside this good fortune, I secured many subscriptions to Needlecraft. My success emboldened me to attempt the county fair; and, although there were more restrictions there than at our town fair, I did very well indeed, and have a most cordial invitation to go in again this year, which I intend to do.

Further, I have received many orders for my work, not alone from those who saw it at the fairs, but from acquaintances who were shown it by purchasers. When I send a piece I always tell of something else I am making or planning to make, and so excite an interest in the new work. My neighbor shares in this "home business," and if it continues to increase we shall have to take into the firm other members. This seems to me very pleasant because so many women who can snatch a little time from home duties are anxious to earn at least their own spending-money. I trust the suggestions offered may benefit others.
A. L. B.

A Compliment

A LETTER received recently from the head of a large mercantile house contains the following: "We have often heard that your editorial department is in intimate touch with the readers of your publication."

No words of commendation could possibly please us more than these, because they prove that our earnest wish has not been futile. We want to be in close, personal touch with our readers. We want them to feel that Needlecraft is a real "helper," in every sense of the word; that its editorial workers are ready and glad to "lend a hand" in the solution of any troublesome problem, which comes within their scope or field of endeavor.

That Needlecraft is proving a strong factor in solving the pin-money question there seems strong evidence. May we share with you a letter? which brought a great deal of joy to the heart of the editor, even if just a few tears to her eyes. "I am sending a collar of tatting which I have made since my eighty-first birthday, on the tenth of July. The pattern is original, and I shall be glad to see it illustrated in our paper, and to dispose of it or make others. Since the appearance of my first collar I have received many orders, from fourteen different States. It has given me employment (in my days of almost helplessness) which has been pleasant as well as profitable, and I thank you very much. My tatting is my only source of income."

Do you not think this particular "Needlecraft way" a most delightful and helpful one?

"The Uniform Shop"

I AM always glad to know of the success of women, especially in new and untried ways. I like to chronicle feminine originality and business acumen, and to give every possible credit to the woman who displays it—perhaps because I am a woman myself.

Walking along a crowded thoroughfare in a large city the other day, my gaze was attracted by a modest sign, "The Uniform Shop." It was a very plain, neat, modest sign, but somehow compelled attention. Our khaki-clad soldiery were just about departing for the "border," and I wondered whether there was any connection between this fact and the sign. Then I went in and took the elevator to the uniform-shop.

A bright little woman received me with a smile that won my heart on the spot, and wanted to know what she could do for me. And I told her. I had seen her sign and it interested me, and I wanted to know all about it. She laughed—a merry laugh that made you think of water rippling over pebbles, as you remembered the meadow brook and the maples on the old farm.

"Indeed, I do not mind telling you how the Uniform-Shop came into existence," she said, "and perhaps it will encourage some other woman to take the initiative and get out of the beaten path; if so, I shall be glad. I was a dressmaker, not very well paid and often out of work in the dull season. Two years ago I was compelled to go to the hospital for an operation—not very serious in itself, but one that I recovered from slowly, and which the doctors said should prevent me taking up my former avocation again as a steady thing. That is, it would be better for me not to do so.

"What else could I do? Over and over I asked myself the question during the days of convalescence. And one day the answer came, as direct as though divinely given—which I believe was the case. I had talked with the nurses, and they frequently complained of the difficulty in obtaining uniforms to fit them without having to make many alterations. The dresses were simple, neat and plain, all after the same model. And like a flash of light came the question, which was also the answer, 'Why not make nurses' uniforms to order?'

"The idea grew. I talked with the nurses in the hospital about it, and they all promised me their custom. By the time I was ready to go home my enthusiasm waxed large. When I told some of my friends about it, however, they were inclined to throw cold water. The field would be limited, they said; and the project would require capital. One of them, a business-man at that, said I would have to have at least two thousand dollars to start with. I had just two dollars!

"But I started quite the same. I hired one room, and not until I was ready to have my sign made did I think of a name; then the inspiration came as suddenly as the other, 'The Uniform-Shop.' And so my business was born into the world commercial. I had my machine, and at first did

all the work. Very soon I added a power-machine and hired a girl to help me. Then I hired a second room, and a third; and now—" She threw open a door as she spoke, and disclosed a large, light apartment, humming with machines and filled with busy workers.

"I have seven power-machines now," she said, "and shall add more this fall. In addition to uniforms for nurses, which have come to be only an item, indeed, I make house-dresses after simple models and at very reasonable prices. This fall I shall add a line of underwear, all made to order and guaranteed to fit. That women appreciate such things and are glad to patronize a place where they can get them, I have proved. I have all I can do—and more; and I have plenty of schemes in my head that would work out just as successfully as has this one, all in the way of specializing."

"Tell me about them," I begged.

"Come in again," she laughed.

—A. G. F.

Grandma's Cushion

BY MRS. ALICE M. PARKER

Over an oblong cushion
A woman's head bends low,
As she studies the pattern in cross-stitch,
Worked a hundred years ago.

The silk which covered the underside
Has almost rotted away,
But the warm, rich tints of the cover
Are softly bright to-day.

The filling is softest lamb's-wool,
Which once was white as snow,
Fleece of a lamb that lived and died
A hundred years ago.

The cord which trims the edges
Is of many a lovely hue,
Matching the center colors—
The red, green, brown and blue.

Each daintily shaded diamond
In its own self-colored row,
Was wrought by Polly for sister Dolly
A hundred years ago.

Once More the "Man's Number"

EVEN though she has always possessed the highest opinion of man's—no less than woman's—ability to do wonderful things, the editor is quite as surprised as she is delighted to note the beauty of articles of needlework coming in for illustration in that issue of "our paper" which is to be devoted to the handicraft of men.

From Kentucky has arrived a box of Hardanger embroidery, which seems worthy of particular mention; so perfect is the stitchery in every way. Surely nothing in this class of work has ever surpassed it, and rarely has its standard of excellence been reached.

Everybody will be interested in the following letter, and to know that the articles suggested are to have place: "I am greatly pleased with the idea of a man's number of our magazine, and have two pieces of fancy work done by men that I would like to see illustrated therein. The first is a basket of raffia made by my father at eighty-two years of age; the other a table-mat, made of heavy cotton on a frame, wound over and across and knotted. This was made and given me by Frederick Attwood, known as 'The Blind Optimist,' and Grand Mogul of Knights of Pythias." Thus we are to have work interesting and valuable from another standpoint, though still embodying utility and attractiveness.

A Mere Man writes to ask what sort of work will be acceptable. Every sort that comes within the domain of Needlecraft—knitting, netting, tatting, crocheting, drawn-work, basketry, anything and everything that may be fashioned by masculine fingers with needle, shuttle or hook, aided and abetted by an ingenious brain, and that will serve for personal or household use or ornament—or both, as is Needlecraft's rule.

Send the work right along—please; and if there should be an overflow, we will have more than one "man's number."

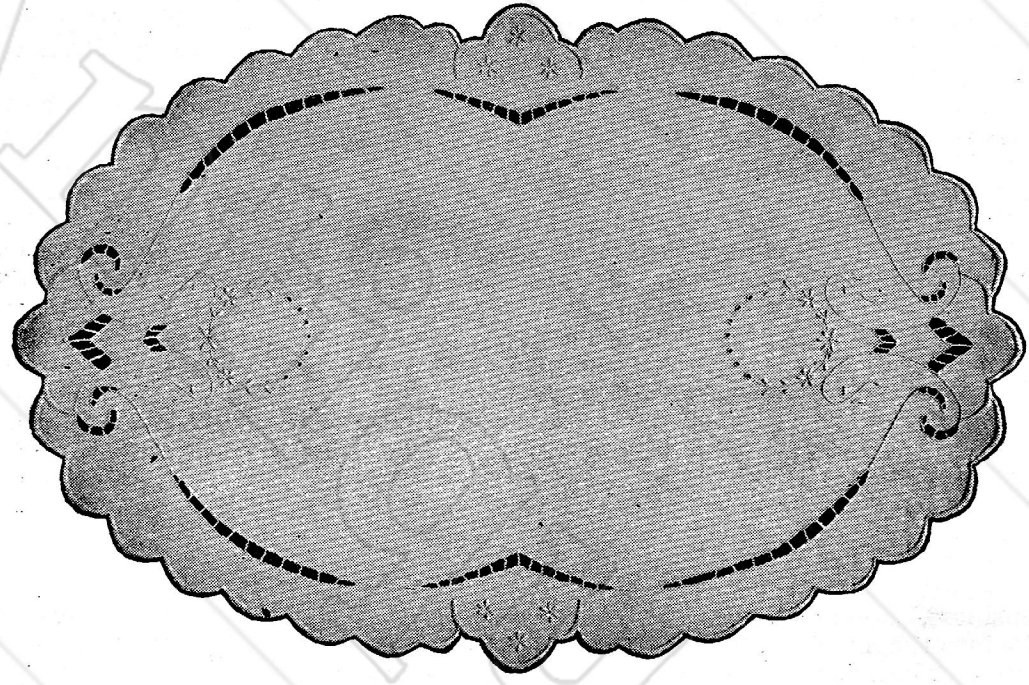
Answered by the Editor

KINDLY tell me what Eskimo embroidery or work is, and give a description.—Mrs. O. R. D., Texas.

(Eskimo embroidery—so called for no apparent reason—is a combination of Hardanger embroidery and drawn-work, usually decorated with fringe in the making of which macrame stitches are used. The materials are coarse, and gray or dust-color, hence the table-covers, pillows, and other similar articles are recommended for service. Very little of the work is seen at the present time, the "fad" having quickly died out.)

IN making the pretty pillow—No. 1—in flet-crochet, illustrated in August number, I started with 86 spaces in the 1st row; in 2d row I found 11 spaces too many, in the 3d row I lacked 5 spaces. I counted twice, with the same result. Please tell me what is wrong.—Mrs. S. A. F., Massachusetts.

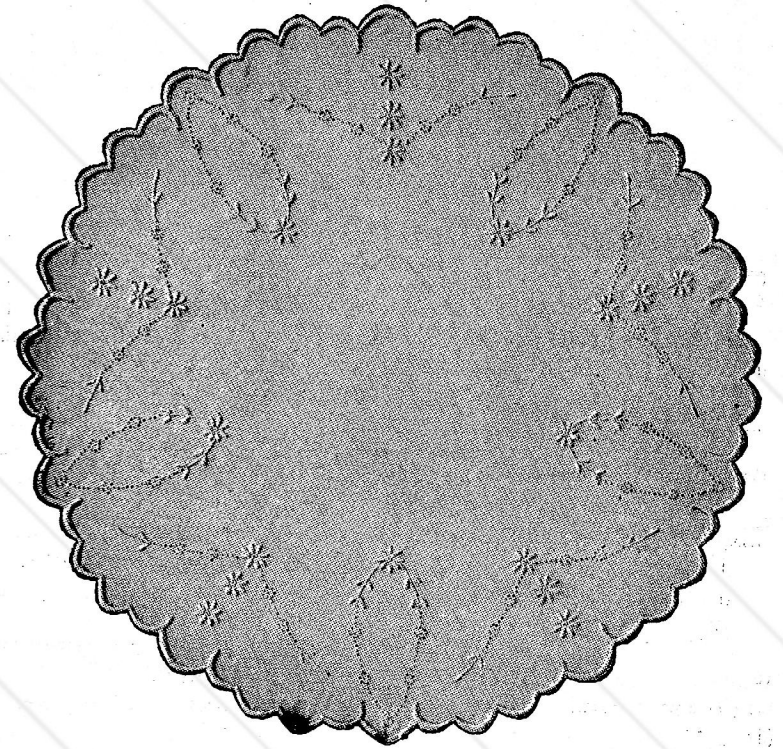
(Did you really start the pillow and work the rows through? Commencing with a chain of 266 stitches, as directed, you will have 87 spaces, the 1st formed by the treble in 8th stitch of chain. In the 2d row there is the equivalent of 39 spaces to the *; add 9 spaces, then work back from *, and you have the equivalent of 87 spaces; in 3d row there are 40 spaces and blocks to the *, then 7 spaces, and 40 spaces back, making again the original 87 spaces. Four trebles, or one block, counts for a space, 7 trebles are 2 spaces, 10 trebles 3 spaces, and so on. Counting off the rows I find no trouble, nor have I had other complaint.)



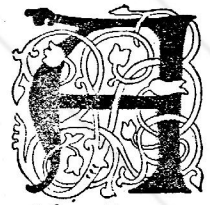
No. 1009 D. The Oval Centerpiece Is Useful in Many Ways

The Centerpiece as a Christmas Gift

By GRACE E. MACOMBER



No. 1010 D. A Delicate Touch of Color Is Given in This Design



VERY attractive between-meal cloth, about thirty-three inches in diameter when completed, combines solid and eyelet-embroidery with Venetian or Spanish cutwork. The method of doing this simple cutwork is probably well understood by

most needlecrafters, yet a few instructions may not be out of place. Run the stamped outline of one side of the space with fine stitches until you come to where the first bar is thrown across; lead to the other side of space, fasten in securely, return to the point of departure, fasten, again lead across, fasten in and, returning, fill the bar with close button-hole-stitches. Sometimes these bars are closely twisted; but for a large piece, with solid work, the buttonholing is far richer in appearance and more suitable. Between each two scallops is an eyelet, followed by a daisy of five petals, in well padded satin-stitch, and an eyelet center, then two graduated eyelets. A similar daisy occupies the second scallop from the flower-basket motif, each side, a single eyelet the remaining scallops between motifs. The bottom of the basket forms a scallop of the edge, the top is outlined by cutwork, and the handle is of the same work, matching the scallops of the center design, and the latticework in heavy outline-stitch, with a cross-stitch at each intersection. A line of daisies fills the basket, and the entire effect is unique and pleasing.

A charming oval centerpiece or tray-cover, seventeen by twenty-five inches—and bear in mind that measurements are always of the finished article, to avoid the possibility of disappointment as to size—has the same class of decoration in different but no less attractive design. The triple scallop at each side curves inward, and contains three tiny flowerets in solid embroidery, with eyelet center; at the ends these scallops connect with scrolls of cutwork and cording, and below or within these, at each end, is a pretty wreath in solid-and-eyelet work. The varying width of the cutwork spaces adds to the effect. Such a piece is useful in many ways. It

makes a nice cover for the serving-table or -tray, or for any oblong table, or to go under the tea-set or a large platter, as an end-piece, and should be included in every assortment of dining-room embroideries.

with perfect smoothness. A tiny eyelet forms the center of each flower, and the lines which extend from them toward the border, and connect them, are formed of graduated sizes, redeeming the decoration from any suspicion of sameness.

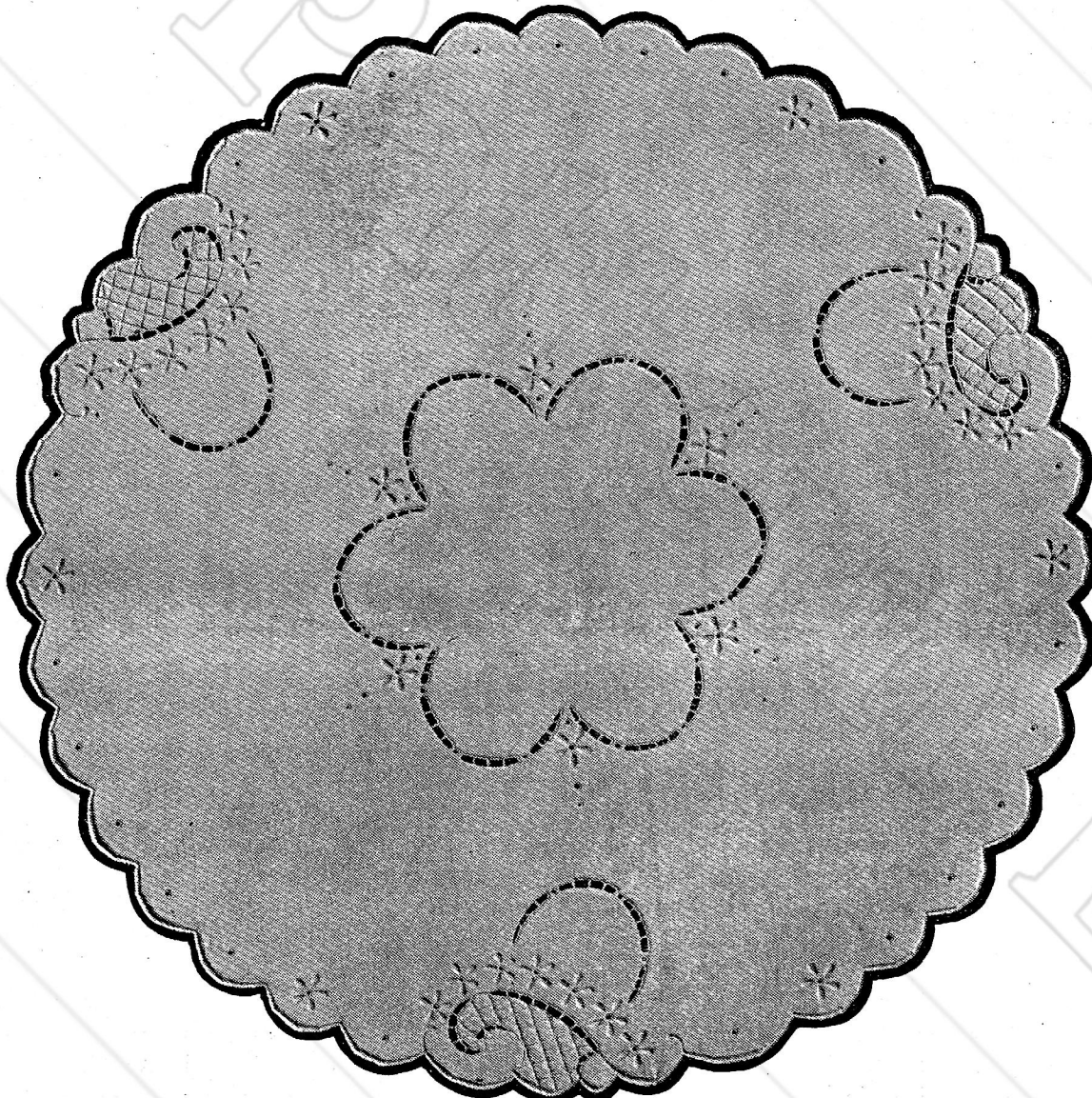
A delicate touch of color is given a smaller, sixteen-inch centerpiece by the lines of French knots in pale-pink and blue, and the outlining of the inner edge of the scallops in the same colors. The remainder of the work is done in padded satin-stitch with white, each daisy having an eyelet center. The lines of French knots are of blue, the circles, each with a knot at center, of pink, the quadruple scallops, curving at each end are outlined with the same color, the single wider scallops with blue. One may choose colors which harmonize with the china, or other fittings of any room in which the piece is to be used, but those suggested will be found invariably good.

Another centerpiece, with conventionalized orchid-design, has also a touch of color; violet is used for the center of each motif, in padded satin-stitch, and for the surrounding radiating lines in long, single stitches, also for the tips of the buds; the remainder of the work is done in satin-stitch, well padded, with white floss, and the edge of the centerpiece—twenty inches in diameter without border—is worked over with double crochet, using white crochet-thread, No. 10. First stitch the line on the machine, cut just outside and roll a very narrow hem; with unthreaded needle stitch inside the line, making tiny perforations in which to insert the hook when working.

1. Chain 5, fasten with a double in a point of rickrack braid, * chain 5, miss 4 doubles, fasten in next, chain 5, fasten in next point of braid; repeat from * around, joining the ends of braid neatly.

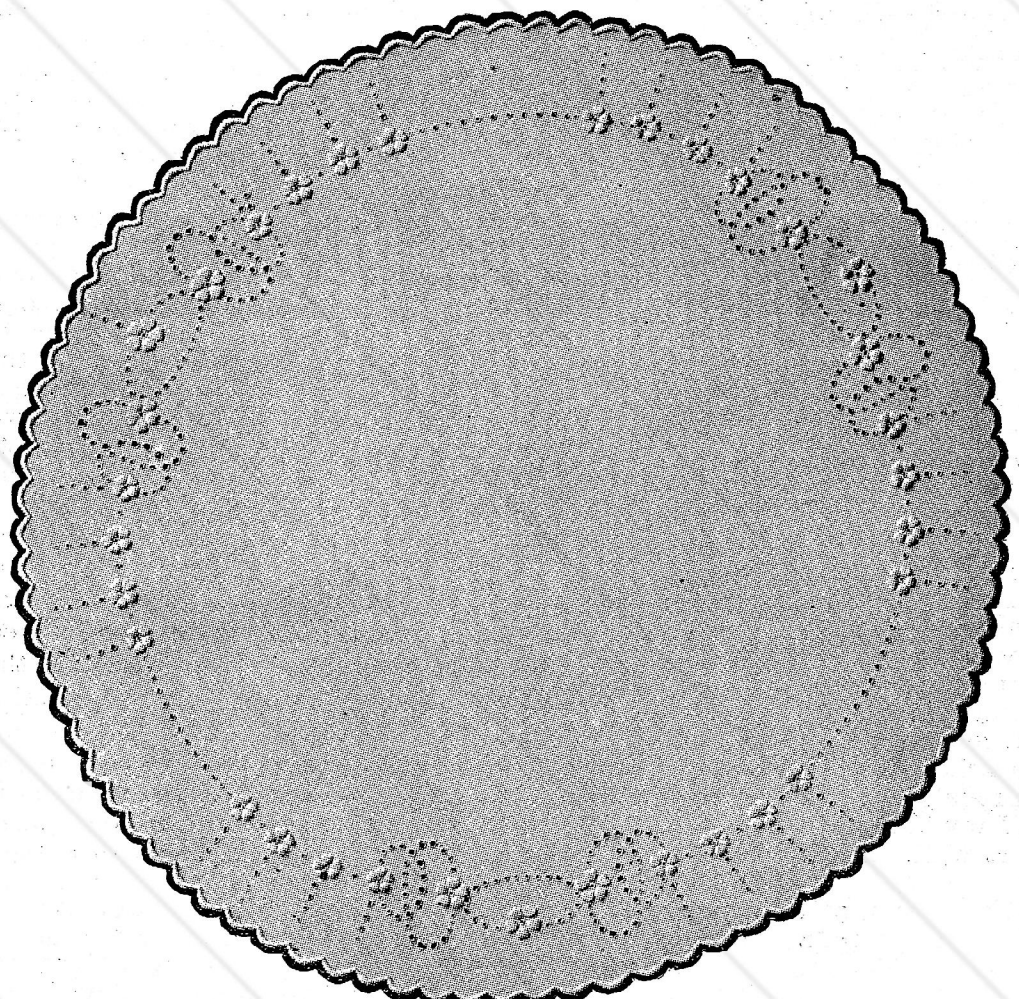
2. Fasten in a point on other side of braid, * chain 5, fasten in a point of another strip of braid, chain 5, fasten in next point of 1st strip, chain 5, fasten in next point of 2d strip; repeat around, joining ends of braid.

3. With mercerized violet thread, matching the embroidery, fasten in with a double on outer point of 2d strip, chain 3, fasten in same place for a picot, 8 doubles down side of 1st point and up side of next, to tip, picot; repeat around, and fasten off



No. 1011 D. Combining Solid and Eyelet-Embroidery with Venetian Cutwork

A round centerpiece twenty-five inches in diameter combines eyelets of different sizes with apple-blossoms or five-petaled flowerets in Appenzell stitch which, as you know, is merely a variation of satin-stitch. The petals are padded across instead of lengthwise, as is usual, and the covering-stitches extend from the base of petal, slanting as required to cover the padding



No. 1012 D. Appenzell-Stitch Is Here Used with Good Effect

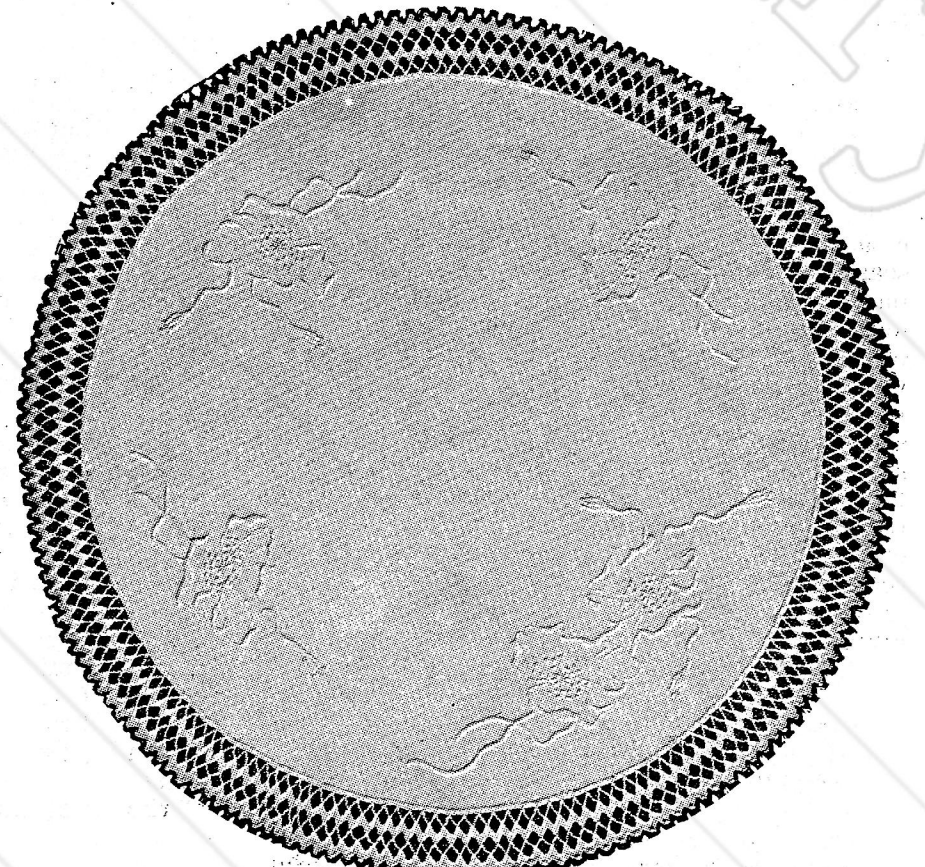
No. 1009 D. Perforated stamping - pattern, 25 cents. Transfer - pattern, 15 cents. Stamped on 18x27-inch white linen, 60 cents. Floss to embroider, 15 cents extra

No. 1010 D. Perforated stamping - pattern, 25 cents. Transfer - pattern, 10 cents. Stamped on 18-inch white linen, 30 cents. Floss to embroider, 10 cents extra

No. 1011 D. Perforated stamping - pattern, 25 cents. Transfer - pattern, 15 cents. Stamped on 36-inch white butcher-cloth, 45 cents. Floss to embroider, 30 cents extra

No. 1012 D. Perforated stamping - pattern, 25 cents. Transfer - pattern, 15 cents. Stamped on 27-inch white linen, 75 cents. Floss to embroider, 25 cents extra

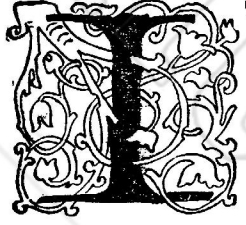
No. 1013 D. Perforated stamping - pattern, 25 cents. Transfer - pattern, 10 cents. Stamped on 22-inch white linen, 50 cents. Floss to embroider; 20 cents. Rickrack braid and crochet-thread for edge, 35 cents extra



No. 1013 D. Violet Is Used in Embroidery and Border

A Carriage-Set for the Baby

By LOUISE M. KINGSBURY



It has been said, and truly, that a gift to baby is a gift to baby's mamma, as well. Indeed, the mother's appreciation of such a gift is very apt to be much greater than if intended for her own personal use or pleasure. And perhaps there is no portion of the wee one's outfit in which she takes more satisfaction than a prettily fitted carriage;

she enjoys seeing passers-by glance at the little vehicle with a smile and a second look that betokens admiration, and I think we may well pardon this little touch of pride.

The set presented this month is very easily and quickly worked, simple as to design, and yet sufficiently elaborate to do away with any suspicion of meagerness. At the same time the three pieces involve less time and trouble than a single article on which the work is finer. The solid portions of the design — flower-petals and coinspots—are in well padded satin-stitch, using white floss, and when completed each form is outlined with pink—or blue, as preferred. Pink is the color given by common consent to a baby-boy, while blue is accorded a wee daughter. The scrolls are done in single coral- or brier-stitch. Draw the thread up through the material and hold it down with the thumb, turning it toward the right. Insert the needle about one eighth inch from where the thread was drawn through, take a stitch slanting downward from right to left, one eighth inch in length, draw through, and repeat on the other side, only reversing the operation, turning the thread to the left and slanting the stitch from left to right. Any other fancy stitch that may be preferred can be used; but that suggested is especially pretty for the purpose.

The centers of flowers are filled with French knots, in pink, and the ribbon bows and loops match the color. In making up the pillow it is an excellent plan to leave one end open, finishing the back with a narrow hem or facing, and the front with the crocheted edge, or whatever finish is chosen, catching back and front together with a few invisible stitches. Then when the cover requires laundering—and this is of frequent occurrence, since all of baby's belongings should be immaculately fresh—it is a simple matter to snip these stitches and remove the pillow. The writer likes this plan better than to open the pillow-cover across the back and button or snap the two parts together, since the end opening leaves the back of pillow perfectly plain, and it may be turned for baby to sleep on; at times, and so remain clean the longer.

A simple edging in crochet finishes each piece of the set. Using coarse crochet-cotton, white-and-pink (or plain pink, as preferred), work over the narrow hem as follows:

1. Seven doubles, chain 3; repeat.
2. Under the loop of 3 chain make 1 double, 3 trebles, chain 5, fasten back in 1st stitch of chain for a picot, 3 trebles and 1 double, chain 3, fasten in 4th of 7 doubles, chain 3; repeat.

The material used is basket-cloth, very easy to work on and effective for the purpose.

No. 1014 D. Perforated stamping-pattern, 25 cents. Transfer-pattern, 10 cents. Stamped on basket-cloth with plain back, 25 cents. Floss to embroider, 10 cents. Crochet-thread for edge, 30 cents extra

No. 1015 D. Perforated stamping-pattern, 15 cents. Transfer-pattern, 10 cents. Stamped on basket-cloth, 5 cents. Floss to embroider, 10 cents. Crochet-thread for edge, 15 cents extra

No. 1016 D. Perforated stamping-pattern, 20 cents. Transfer-pattern, 10 cents. Stamped on basket-cloth, 40 cents. Floss to embroider, 10 cents. Crochet-thread for edge, 45 cents extra



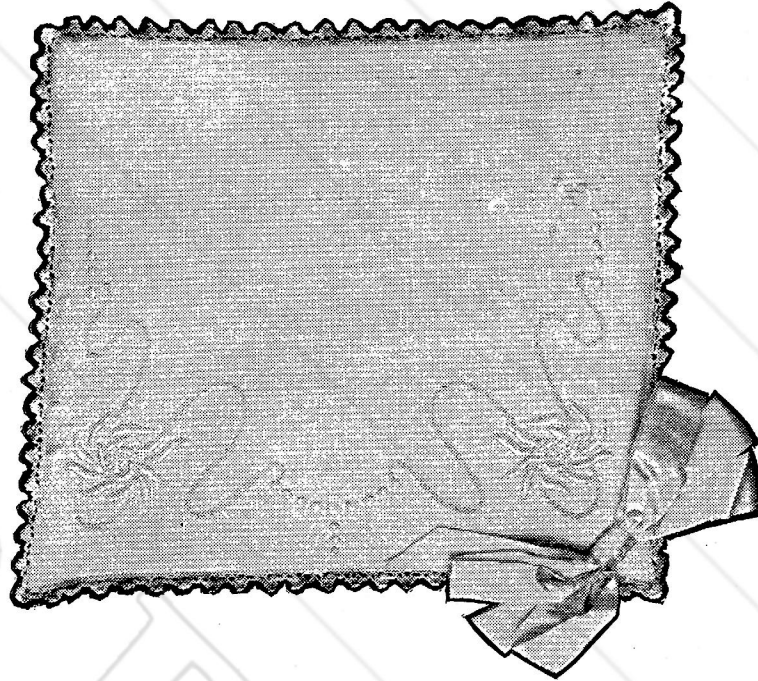
Fashion Letter

BY DORA DOUGLAS

TO be correct but not extreme, to spend a little money on clothes each season, but not too little—that is the plan followed by the woman in moderate circumstances who keeps pace with Fashion's fancies. And for her, what a season this is, to be sure, with lavishness of materials, its colors and its wide scope for expression of individuality.

No season has seen such elegance of materials, and the best memory cannot recall a season sponsoring so many novelties; then, we have such leeway in regulating the waistline, length and fulness of a garment, and if one cherishes a secret fondness for vivid colors, she will be glad to learn that they have "right of way." If you, then, are one of the many who, a month or so ago, pushed aside the subject of adult fashions, either because of the stern urge of necessity, or indifference before the nip of frost, you will hardly regret the postponement, considering the glad tidings that have been received from style-creators, in the interim.

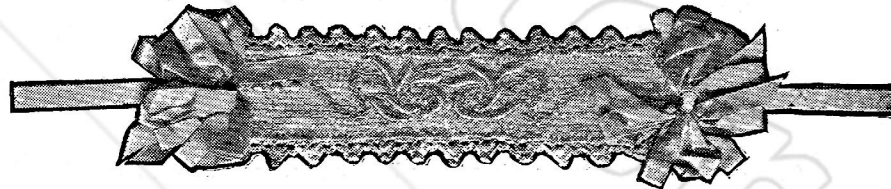
Before taking up any particular article of apparel to study its lines, we may note the really significant general changes or tendencies. Judging by the imported and domestic models in suits, dresses and coats, it would appear that every style-creator had had nothing but collars on the mind for some time. Some that are collars, so called, are huge cape affairs dropping to almost the line of the waist in back, and in front either in deep points, or crossed in a novel fashion. There



No. 1014 D. The Pillow

are collars that are huge replicas of a man's high turn-over collar, and this type is quite in favor for separate coats, evening wraps and suits. No matter how conventional your natural choice may be, if you would be in the mode, you must have one of the new collars on the garments mentioned.

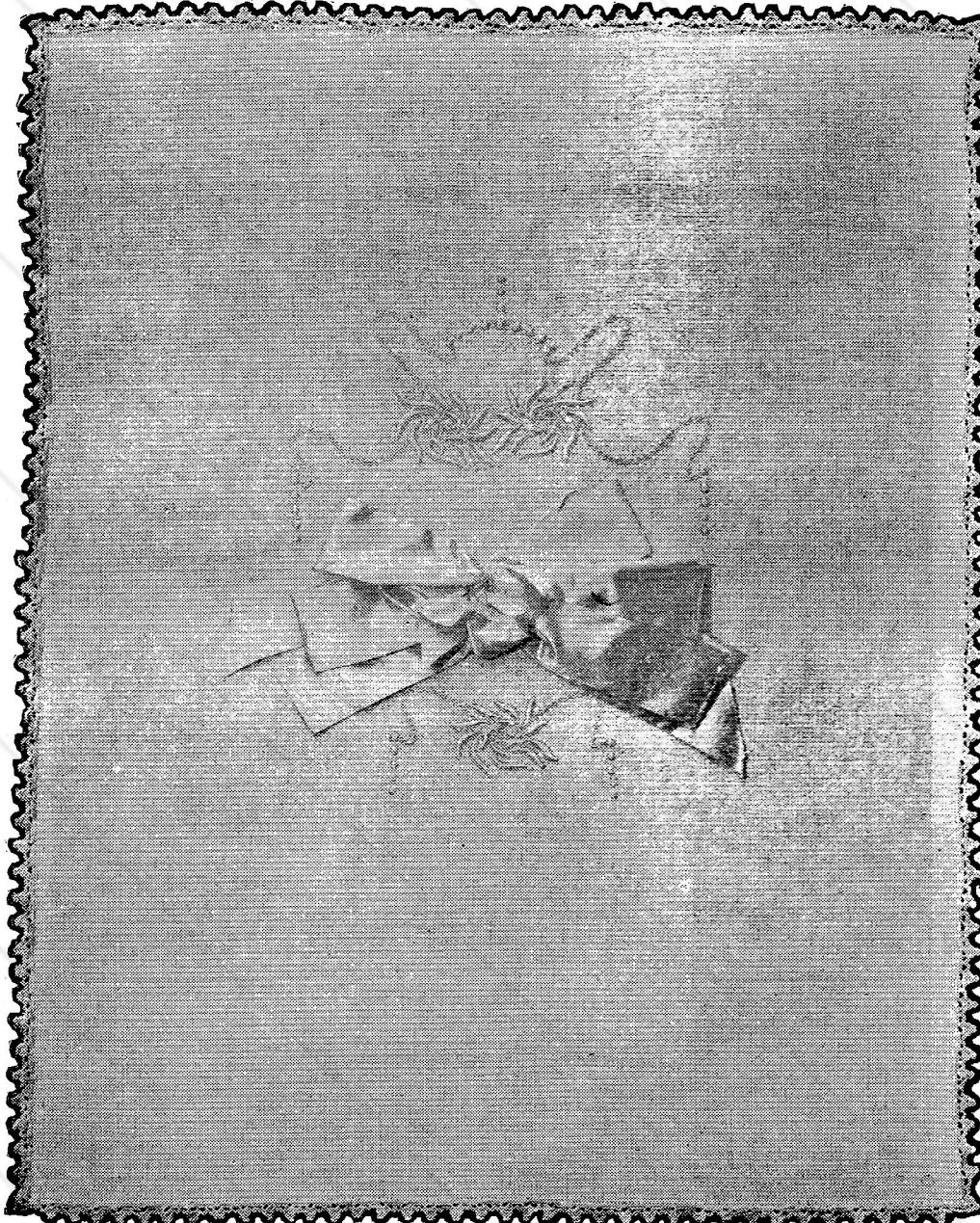
Leaving the collar and coming down, we have reason to believe that there will be a war of waistlines; many of the models for young and slender women have the belt or sash pushed up to almost Empire line; the conservative woman prefers to keep hers at normal waistline, while



No. 1015 D. The Strap

the extremist, believing that a style is at its best when it is newest, marks the waistline more toward the hip-line and Madame Mode says that each one is correct.

About materials, there are so many with enough following to keep them all in the foreground that it is difficult to give any one preferred honors. The French are inclined to favor velvet or velveteen; the latter looks well, wears well, and is, of course, to be had at a more reasonable figure than silk velvet. Much depends upon the service the garment is intended to give. This speaking of materials and price brings us to another



No. 1016 D. The Carriage-Robe

point that is all-important, because of the present high cost of labor. Some years ago, it was really difficult for many women to make anything but an apron or the very plainest waist—that was because patterns were not understood. To-day there is absolutely no reason for the old-time dread of making a dress, evening wrap, coat or suit, for the new type of pattern with its fully illustrated instructions gives you in pictures and signs what words alone could not make clear, and it is practically as easy to make a suit or coat, as any other garment.

The advantage in making your own clothes need hardly be pointed out. You can have something that is really elegant, distinguished and exclusive—a faithful copy of any imported model—for a very small amount. Not only the color you like but the exact shade of preferred color, in the right material and in the style that suits you. The real secret of being well dressed is, of course, to wear what looks smart on you, regardless of what looks well on somebody else; the style that is at its best on you will show you at your best. There are almost no women who can wear all styles equally well; for each woman there are certain lines that are more becoming than others. In planning your clothes study your lines, and keep to them.

Quite naturally, the separate coat has followed in the wake of the popularity of the separate skirt, the sport-coat of early autumn having paved the way for its ready acceptance among style-followers. The latest models are long enough to conceal every fold of the dress, or to show but an inch or so of it. They ripple from the shoulder, or shoulder-yoke, or below the waistline, having such fulness and sweep that one can take the skirt of the coat in the fingers, stretch the arms out as far as they will reach, and have the garment fall in the most graceful folds.

Big collars are characteristic of the new coats, so arranged that they can adapt themselves to the weather. Light, warm Bolivia cloth, wool velours, duvetyn and kitten's-ear are used for the finer coats as well as velveteen and plush, over an afternoon dress. Corduroy, zibeline, diagonal cheviot, melton cloth and tweed are favorites for the every-day coat. Pontine is the new fashion-sensation—it repels rain, presents a close barrier against cold, and is used for reversible and sport-coats. Braid is employed to some extent to trim pockets, or mark the waistline, and fur contributes the collar and cuffs, when contrasting goods is not thought rich enough. Few coats are belted.

One-piece dresses are more in the foreground than suits; "straight from the shoulder" they hang in the simplest possible designs, but with a smartness about them that is often missing in elaborate afternoon gowns. The dress with waist and skirt in unbroken line, may be belted at any point one thinks becoming. The broad belt is very new, but if it has a tendency to make you look stouter than you should, have none of it! Choose the narrow belt; it will make you slender and trim-looking, and keep to this rule in selecting any style of coat, dress or suit at any time.

Because the latest fashion law spells plaits, nearly every dress is plaited from a yoke, back and front, to lower edge. The panel is a conspicuous feature in contrasting goods, and novelty is brought out in the neck treatment. Most of the dresses are made with long sleeves, in some instances extending to neck-edge; but there is no unanimity of opinion regarding the neck and collar. American women find the high neck uncomfortable and unbecoming, and it really does make one look older, so we insist upon the low neck. The most popular is the V-shape finished with sailor or point collar. Satin and serge are combined with admirable effect in many of the models and white collar and cuffs add a bright note of relief to the prevailing dark color-scheme. Corded velveteen is a new dress-fabric that is in high favor, gabardine is well thought of, and there are other weaves holding strong position.

The dressy blouse is distinguished by many dainty touches; buttons trim at any point where one can find an excuse for adding them, either covered with material or of fancy metal or bone make. The basque-style is again in fashion and of supreme interest; others are the full-cut blousing type, with revers of contrasting goods. Sleeves are long, with fulness sometimes above and again below, drawing attention to a smart cuff. All are exclusive, but serviceable.

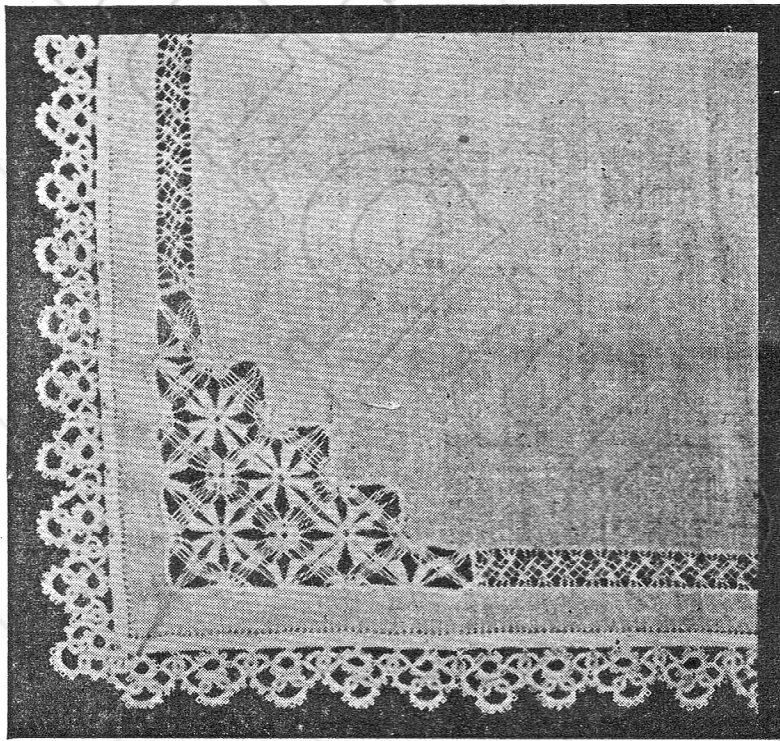
The smartest ideas in separate skirts have been ushered in for early winter. There is little change in the actual width, but the best style-creators have been generous, and offered concessions to the woman who does not like the short skirt, allowing her to adjust the length, and there are two ways of arranging the fulness. The panel front is as prominent in separate skirts as in one-piece dresses, and it is quite the newest to have the yoke and panel in one piece, and of material different from that forming the side gores, which have an original effect when gathered to the yoke. In nearly all models the fulness is gained by introducing plaits at the sides and below the hip-line.



Needlecrafters' Own Page



CONDUCTED BY OUR READERS



No. 1

Some Dainty Handkerchiefs

BY MRS. R. E. WINGER



FOR No. 1. Take a nine-inch square of lawn and draw threads for a hem one eighth inch wide; that is, draw three or four threads one fourth inch from edge, allowing for the turn-under, fold and hemstitch. Leave three-eighths inch and draw a thread to define the space; measure along each side from corner two and one half inches, cut five-sixteenths inch across and draw the threads, which gives you the space along each side. Along the corners leave one-eighth and cut three-eighths, buttonholing cut edges. Hemstitch both edges of the side space; beginning one-third the distance across, knot 3 strands into a cluster, pass up last strand one half remaining distance, knot with next two strands, pass down last strand, knot with next two, and so on. Starting (always) at the end bar of space, knot each strand of 1st cluster halfway between first knotting and edge, knot the bar, or divided cluster, knot three strands of next cluster halfway between last knotting and inner edge, and repeat. Knot again in same way, reversing the order, and knotting also the second knotting-thread where the two intersect.

Cut diagonally across the corner in the manner indicated, buttonholing the edges; beginning at outer corner, put in four extra threads, leading straight across and fastening in the indented corner opposite. Put in the same number of threads from outer edge to meet each point and indent; then put them in the opposite way, knotting each of the threads where they intersect, or passing under and back over, and at corners of the squares thus formed make a spiderweb, knotting all threads at center and weaving around them. Knot the threads at center of square and weave a wheel of eight spokes, each over three threads. The pattern is simple, far easier to work than to describe in limited space.

For the tatted border: Make a ring of 2 double knots, (picot, 2 double knots) 11 times, close; a chain of 5 double knots, (picot, 2 double knots) 3 times; a ring of 5 double knots, join to 9th picot of large ring, 5 double knots, close; a chain of (2 double knots, picot) 6 times, 2 double knots; a ring like last (small) ring, joining to same picot with the latter; chain of 2 double knots, (picot, 2 double knots) twice, join to picot following the chain of 5 double knots made after large ring, chain of 5 double knots, join to middle picot of large ring, 5 double knots; ring of 5 double knots, join to picot which joins the 2 chains below, 5 double knots, close; chain of 5 double knots, and repeat. The edging is a very pretty one for any purpose.

No. 2.—Use a seven-inch square of lawn, and either buttonhole the edge or finish with a narrow hem for which allowance must be made; leave one fourth inch; cut three-eighths inch and leave one eighth inch, buttonholing all cut edges, continuing the drawn space to outer edge or not, as preferred. Carry the knotting-thread straight across the spaces each way, knotting the bars, which knot in two strands; there are three knotting-threads, which will give twelve threads to be knotted in center of each space; weave a wheel in one space, and a cross, each arm over three corner threads in next. Trace diagonally across corner, as before directed, cut, draw and buttonhole the edges, and fill the spaces. The pattern is a simple one and effective.

Around the edge of square sew a border of forget-me-nots as follows: Chain 8, a treble in 3d stitch from hook, forming one half of 1st petal; chain 3, 2 trebles in 1st stitch of chain, chain 2, fasten in same stitch; chain 2, 2 trebles and 2 chain in same chain as before, again 2 chain, 2 trebles and 2 chain in same way for 3d petal, then 2 chain and 1 treble, joined to the treble of 1st petal, completing the 1st forget-me-not; again chain 8, a treble in 3d stitch from

hook, chain 3, a treble in 1st stitch of chain, remove hook, put through center of 3d petal in preceding flower, pick up the dropped stitch and draw through, 1 treble and 2 chain, caught in same chain as before, and repeat.

Sew the edging to square, and follow with a fine woven insertion, any preferred pattern, mitering the corners neatly. Finish the handkerchief with another row of forget-me-not edging.

Lace for Altar-Cloth

BY MRS. F. D. FRICKER

CROCHET-COTTON No. 30 was used for the sample, but a far coarser thread will be found more desirable, using as fine a hook as will carry the thread easily, in order to show the design. The larger the church the heavier should be the cord or thread used. Commence with a chain of 136 stitches.

1. Miss 3, 6 trebles in next 6 stitches, (chain 2, miss 2, 1 treble in next, forming a space) 4 times, 19 trebles (counting all), 4 spaces, (7 trebles, 2 spaces) 7 times, turn.

2. Chain 5, a treble in next treble (this for 1st space of the row, always), 1 more space, (7 trebles, 2 spaces) 6 times, 7 trebles, 4 spaces, 19 trebles, 4 spaces, 7 trebles, turn.

3. Slip over 7 trebles last made, chain 3 for 1st treble, 6 trebles in next 6 stitches, (4 spaces, 7 trebles) twice, * 7 spaces, 4 trebles, chain 3, miss 2, 1 double, chain 3, miss 2, 1 treble, forming a lacet, chain 5, miss 5, 1 treble, forming a bar, (1 lacet, 1 bar) 3 times, 1 lacet, 4 trebles, 1 space, turn.

4. One space, 4 trebles, (1 bar, 1 lacet) 4 times, 1 bar, 4 trebles, 7 spaces, 7 trebles, (4 spaces, 7 trebles) twice, turn.

5. Slip over 7 trebles, chain 3, 6 trebles, 6 spaces, 7 trebles, 1 space, 4 trebles; like 3d row from *.

6. One space, 4 trebles, (1 bar, 1 lacet) 4 times, 1 bar, (4 trebles, 2 spaces, 4 trebles, 1 space) twice, * 7 trebles, 6 spaces, 7 trebles, turn.

7. Slip over 7 trebles, chain 3, 6 trebles, 2 spaces, 7 trebles, 1 bar, * 1 space, 4 trebles, (1 space, 7 trebles) twice, 1 space, 4 trebles, (1 lacet, 1 bar) 4 times, 1 lacet, 4 trebles, 1 space, turn.

8. One space, 4 trebles, (1 bar, 1 lacet) 4 times, 1 bar, (4 trebles, 3 spaces) twice, 4 trebles, 1 space, 1 lacet, 7 trebles, 2 spaces, 7 trebles, turn.

9. Chain 8 (as the point now begins to increase), miss 3, 5 trebles in 5 stitches of chain and 1 in treble following, 2 spaces, 7 trebles, 1 lacet, 1 bar; like 7th row from *.

10. Like 6th to *; 1 lacet, 1 bar, 7 trebles, 2 spaces, 7 trebles, turn.

11. Seven trebles, (beginning as 9th row) 2 spaces, 7 trebles, 1 bar, 1 lacet, 1 bar, * 1 space, 4 trebles, 7 spaces, 4 trebles, (1 lacet, 1 bar) 4 times, 1 lacet, 4 trebles, 1 space, turn.

12. One space, 4 trebles, (1 bar, 1 lacet) 4 times, 1 bar, 4 trebles, 7 spaces, 4 trebles, 1 space, * 1 lacet, 1 bar, 1 lacet, 7 trebles, 2 spaces, 7 trebles, turn.

13. Seven trebles, 2 spaces, 7 trebles, (1 lacet, 1 bar) twice; like 11th from *.

14. Like 6th to *; (1 lacet, 1 bar) twice, 7 trebles, 2 spaces, 7 trebles, turn.

15. Seven trebles, 2 spaces, 7 trebles, (1 bar, 1 lacet) twice, 1 bar; like 7th from *.

16. One space, 4 trebles, 1 bar, 1 lacet, 1 bar, 1 space, 4 trebles, (1 bar, 1 lacet) twice, 1 bar, (4 trebles, 3 spaces) twice, 4 trebles, 1 space, (1 lacet, 1 bar) twice, 1 lacet, 7 trebles, 2 spaces, 7 trebles, turn.

17. Seven trebles, 2 spaces, 7 trebles, (1 lacet, 1 bar) 3



No. 2

times, 1 space, 4 trebles, (1 space, 7 trebles) twice, 1 space, 4 trebles, (1 lacet, 1 bar) twice, 1 space, 7 trebles, 1 space, 1 lacet, 1 bar, 1 lacet, 4 trebles, 1 space, turn.

18. One space, 4 trebles, (1 bar, 1 lacet) twice, 7 trebles, (1 lacet, 1 bar) twice, (4 trebles, 2 spaces, 4 trebles, 1 space) twice, (1 lacet, 1 bar) 3 times, 7 trebles, 2 spaces, 7 trebles, turn.

19. Seven trebles, 2 spaces, 7 trebles, (1 bar, 1 lacet) 3 times, 1 bar, 1 space, 4 trebles, 7 spaces, 4 trebles, 1 lacet, 1 bar, 1 lacet, 10 trebles, 1 space, (1 bar, 1 lacet) twice, 4 trebles, 1 space, turn.

20. One space, 4 trebles, (1 bar, 1 lacet) twice, 7 trebles, 1 space, 10 trebles, 1 lacet, 1 bar, 4 trebles, 7 spaces, 4 trebles, 1 space, (1 lacet, 1 bar) 3 times, 1 lacet, 7 trebles, 2 spaces, 7 trebles, turn.

21. Seven trebles, 2 spaces, 7 trebles, (1 lacet, 1 bar) 4 times, 1 space, 4 trebles, 7 spaces, 4 trebles, 1 lacet, 10 trebles, 1 space, 4 trebles, 2 spaces, 4 trebles, (1 bar, 1 lacet) twice, 4 trebles, 1 space, turn.

22. One space, 4 trebles, (1 bar, 1 lacet) twice, 3 spaces, 13 trebles, 1 space, 1 bar, (4 trebles, 2 spaces, 4 trebles, 1 space) twice, 1 lacet, 1 bar, 19 trebles (over next bar, lacet and bar), 1 bar, 1 lacet, 1 bar, 7 trebles, 2 spaces, 7 trebles, turn.

23. Seven trebles, 2 spaces, 7 trebles, (1 bar, 1 lacet) twice, 1 space, 16 trebles, 1 space, 1 lacet, 1 bar, 1 space, 4 trebles, (1 space, 7 trebles) twice, 1 space, 4 trebles, 1 lacet, 1 space, 16 trebles, 2 spaces, (1 bar, 1 lacet) twice, 4 trebles, 1 space, turn.

24. One space, 4 trebles, (1 bar, 1 lacet) twice, 4 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 1 lacet, 1 bar, (4 trebles, 3 spaces) twice, 4 trebles, 1 space, 1 lacet, 1 bar, 4 trebles, 1 space, 7 trebles, 1 space, 4 trebles, (1 bar, 1 lacet) twice, 7 trebles, 2 spaces, 7 trebles, turn.

25. Seven trebles, 2 spaces, 7 trebles, 1 lacet, 1 bar, 1 lacet, (1 space, 4 trebles) twice, 2 spaces, 7 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 2 spaces, 4 trebles, (1 space, 7 trebles) twice, 1 space, 4 trebles, 1 lacet, 1 bar, 1 lacet, 4 trebles, 1 space, turn.

26. One space, 4 trebles, 1 bar, 1 lacet, 1 bar, 1 space, 7 trebles, 1 space, 13 trebles, 1 lacet, 1 bar, 4 trebles, 2 spaces, 4 trebles, 1 space, (4 trebles, 2 spaces) twice, 7 trebles, 2 spaces, 13 trebles, 2 spaces, 7 trebles, 1 space, 1 bar, 1 lacet, 1 bar, 7 trebles, 2 spaces, 7 trebles, turn.

27. Seven trebles, 2 spaces, 7 trebles, (1 bar, 1 lacet) twice, 1 space, (16 trebles, 2 spaces) twice, 4 trebles, 7 spaces, 4 trebles, 1 lacet, 1 bar, 4 trebles, 1 space, 22 trebles, 1 space, 1 bar, 1 lacet, 4 trebles, 1 space, turn.

28. One space, 4 trebles, 1 bar, 1 lacet, 1 space, 22 trebles, 1 space, 4 trebles, 1 lacet, 1 bar, 4 trebles, 7 spaces, 4 trebles, (2 spaces, 16 trebles) twice, 1 space, (1 bar, 1 lacet) twice, 7 trebles, 2 spaces, 7 trebles, turn.

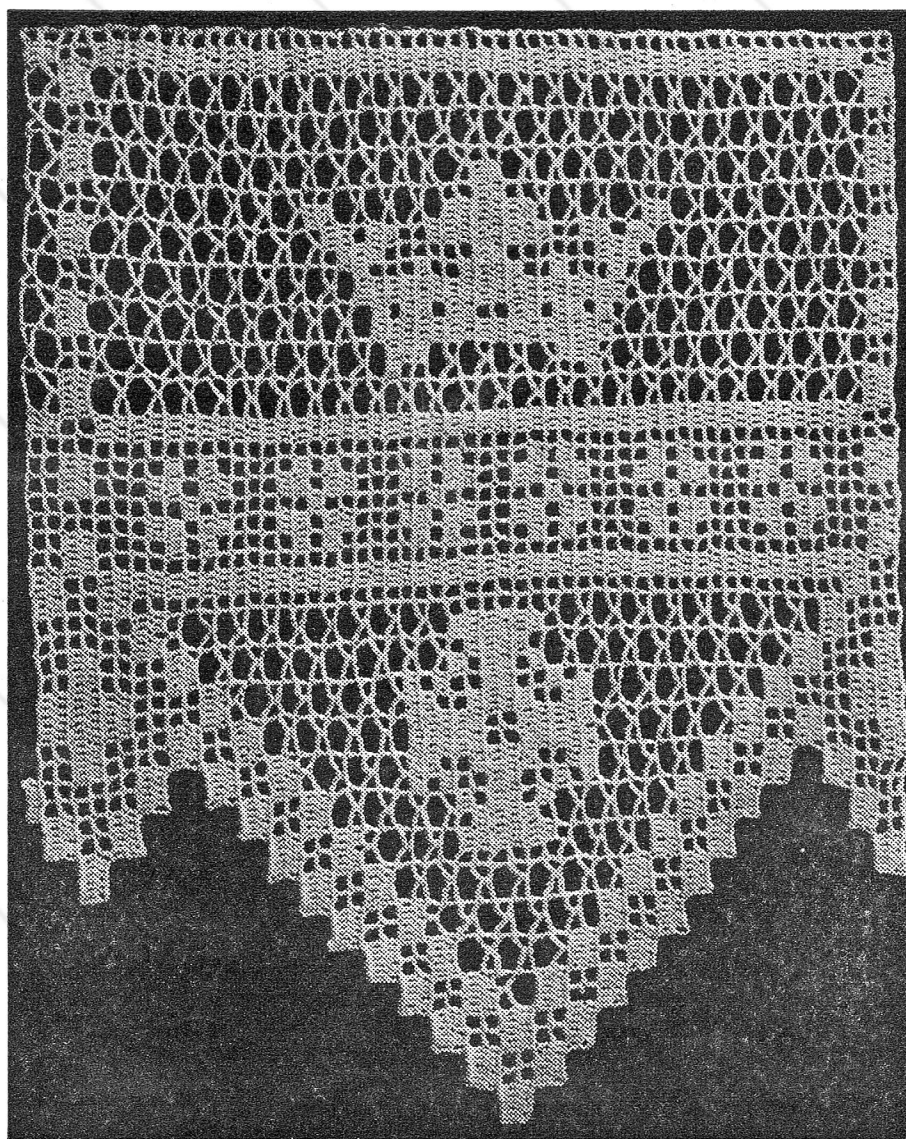
29. The point again decreasing, slip over 7 trebles, chain 3, 6 trebles, making 7 trebles in all, 2 spaces, 7 trebles, 1 lacet, 1 bar, 1 lacet, 1 space, 7 trebles, 2 spaces, 13 trebles, 2 spaces, 7 trebles, (2 spaces, 4 trebles) twice, 1 space, 4 trebles, 2 spaces, 4 trebles, 1 lacet, 1 bar, 13 trebles, 1 space, 7 trebles, 1 space, 1 lacet, 1 bar, 1 lacet, 4 trebles, 1 space, turn.

30. One space, 4 trebles, 1 bar, 1 lacet, 1 bar, 1 space, 7 trebles, 2 spaces, 10 trebles, 1 lacet, 1 bar, 4 trebles, (1 space, 7 trebles) twice, 1 space, 4 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 2 spaces, 7 trebles, 2 spaces, (4 trebles, 1 space) twice, 1 bar, 1 lacet, 1 bar, 7 trebles, 2 spaces, 7 trebles, turn.

31. Seven trebles (as in 29th row), 2 spaces, 7 trebles, (1 bar, 1 lacet) twice, 4 trebles, 1 space, 7 trebles, 1 space, 4 trebles, 1 lacet, 1 bar, 1 space, (4 trebles, 3 spaces) twice, 4 trebles, 1 lacet, 1 bar, 4 trebles, 1 space, 4 trebles, 2 spaces, 4 trebles, (1 bar, 1 lacet) twice, 4 trebles, 1 space, turn.

32. One space, 4 trebles, (1 bar, 1 lacet) twice, 2 spaces, 16 trebles, 1 space, 1 bar, 4 trebles, (1 space,

Concluded on page 19



Lace for Altar-Cloth

Casserole Cooking

By MARY HARROD NORTHEND

LONG before the casserole had come into use in our kitchen, it was found in both French and Italian ones. It is only within recent years that we have grown to a realizing sense of its value, and have included it among our

casserole as they are apt to break at the touch.

Cauliflower is much more delicious when cooked this way; the head should be broken into small sprigs, which are parboiled for ten minutes in salted water. Now melt two tablespoonfuls of butter



Group of Interesting Casseroles

household necessities. It has many virtues to recommend it, prominent among which is the fact that it is not only a time-saver, but a money-saver as well, for nothing can be simpler than to prepare a dinner in one of these.

The less expensive kind can be purchased for twenty-five cents each, the smaller ones costing even a smaller sum. They are made of red clay with a cover of the same substance showing perforations, that the steam may escape. Cooking can be done in them on an asbestos lid set over a flame, and the contents retains its full flavor, being rich and satisfying, rather than watery, when ready for the table.

Scraps and cuts of meat can be utilized through the use of casseroles and served as most delicious dishes; even the cheaper cuts of beef respond generously to the slow process of cooking brought about through the use of the casserole, and they are transformed into the most delicious food used on our table.

The meat should be pounded previously to being placed in the receptacle. The vegetables should then be placed around it, it being better if they can be partially cooked beforehand. If you like, they may be cut into fancy shapes by little cutters that can be purchased for five or ten cents each. A very good rule for

Potatoes in Cream Pare two good-sized potatoes, or three or four small ones cut into inch dices or balls, and boil them in salted water for five minutes, drain and place in the casserole; a three-pint one is about the size for a small family. Pour over this two tablespoonfuls of

in the casserole, adding the juice of one lemon. This should be cooked over a moderate flame, turning the cauliflower gently with a fork and spoon, so that it will absorb the butter. Pour into a cupful of milk a little salt and white pepper, then add it to the cauliflower, cover the dish and set in a moderate oven for half an hour. At the end of the time it is much better if one can pour off the milk that has not absorbed, adding enough extra to make it a cupful. This should be thickened with a teaspoonful of butter, rubbed with an equal quantity of flour. After it has boiled up once, pour over the cauliflower and serve it in the dish it is baked in.

It must be remembered that the silver setting has no virtues that are not possessed by the cheapest yellow-brown dish; and it is used simply for ornamental purposes. If you object to the earthen dish being placed on the table, a napkin may be pinned around it, so that it may look more attractive.

Chicken and Egg A nice lunch-eon- or supper-dish may be made by chopping the white meat of cold boiled or roasted chicken and moistening with cream-sauce made as for fish. Put enough of this in casserole to cover the bottom, beat the white of an egg very stiff with a pinch of salt, fill the dish with this and in the center of each drop the yolk of an egg; sprinkle chopped chives, parsley or sweet green pepper on top of each. Set in a hot oven for three minutes, or until the egg-white is slightly tinged with brown. Any meat can be used instead of the chicken, ham being especially nice.

Almost any kind of fish is delicious



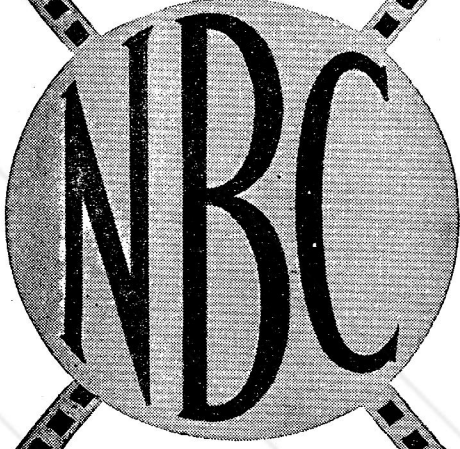
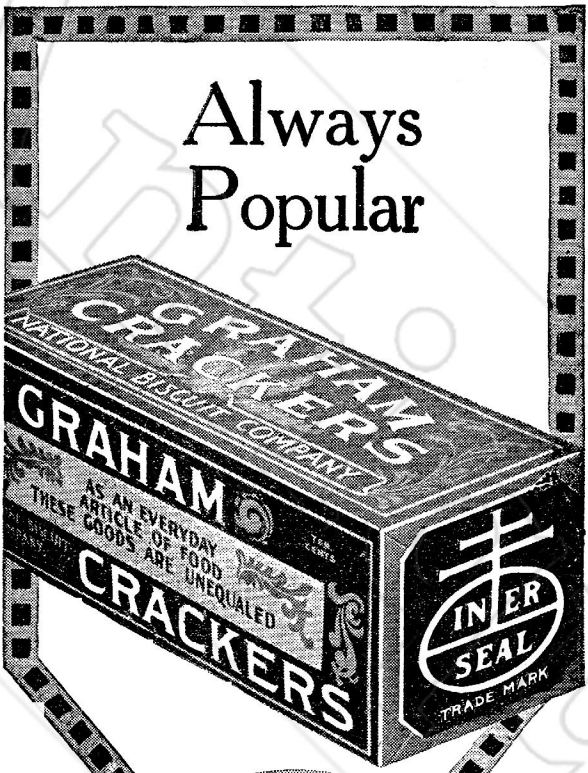
Beef and Vegetables Tempting'y Served

melted butter, a tablespoonful of grated cheese, preferably Parmesan, and two cups of good milk, although if you wish it richer, use half milk and half cream. Now cover your casserole and set in a moderate oven to cook for three-quarters of an hour; the last quarter it is better to remove the lid so that the top will slightly brown. Possibly the milk may dry out, if so, add a half cupful more. It is better to serve these in the

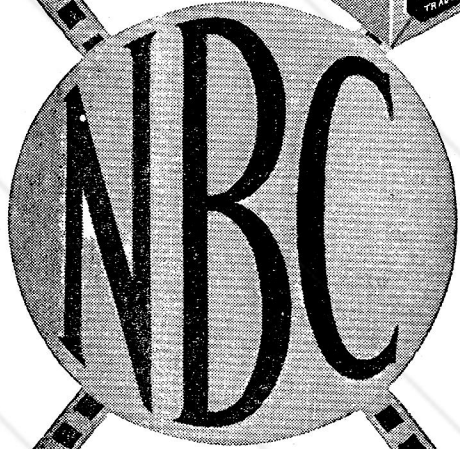
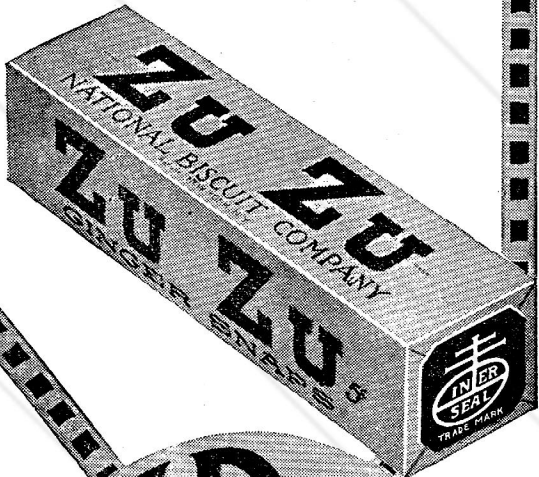
cooked in this way Flake it after it is boiled and allowed to cool. Put in a saucepan with half a cupful of milk to every cupful of fish. Bring to a boil. Thicken with butter and flour, season with salt and cayenne and a few drops of lemon-juice. Pour this into the casserole, sprinkle the top with bread-crumbs, moisten with melted butter, and set in the oven to brown. Halibut,

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Always Popular

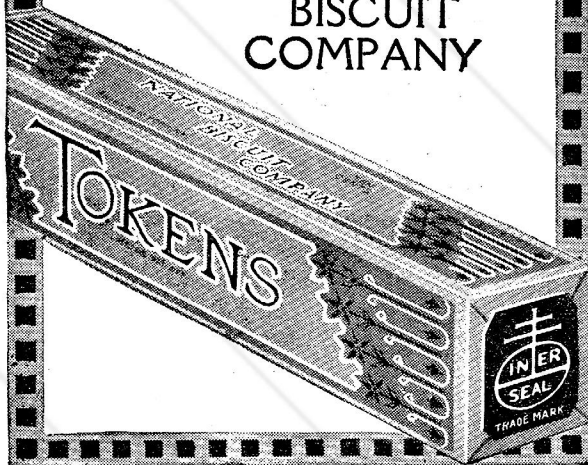


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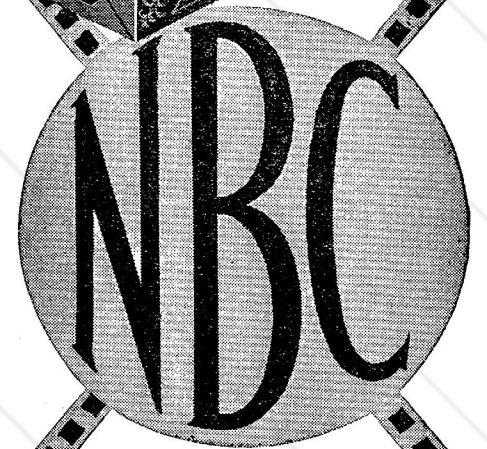
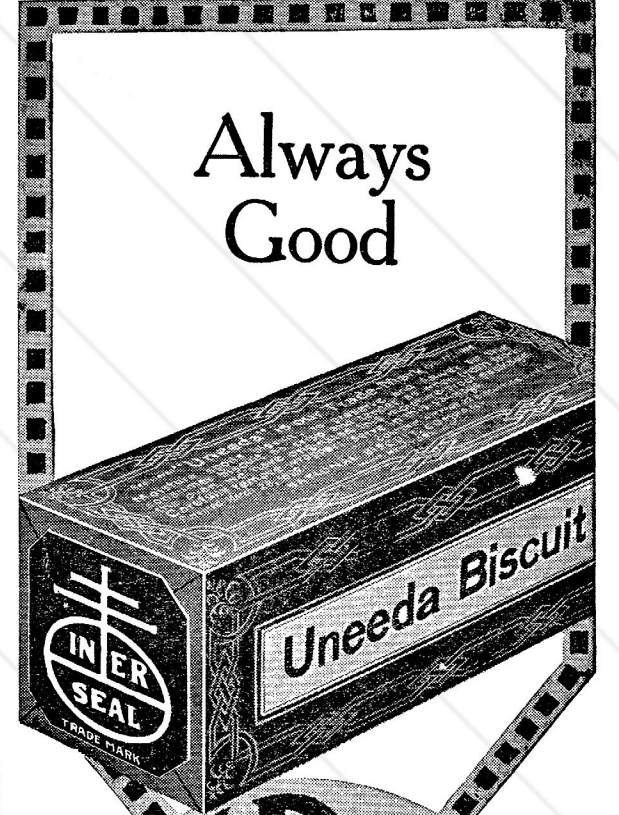


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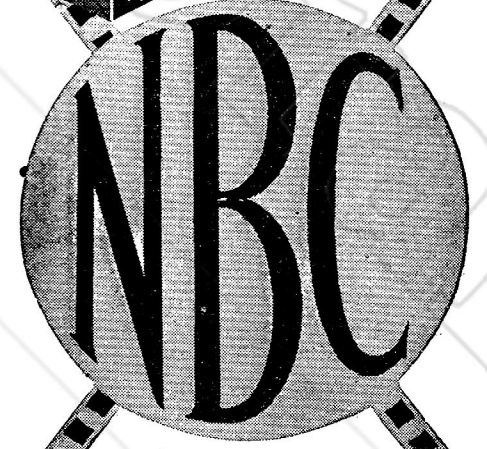
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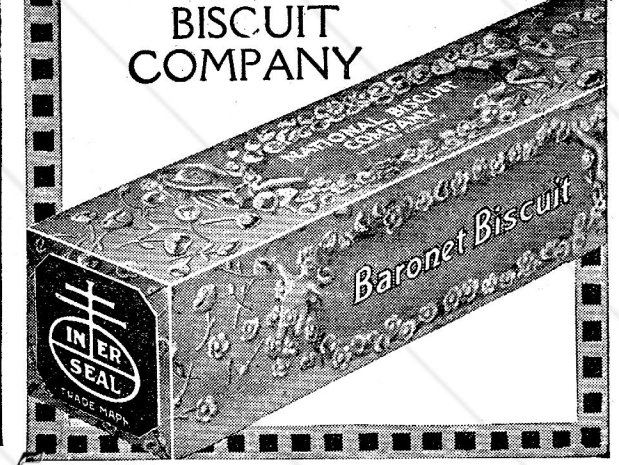


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By ADDIE M. BODWELL



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A DAINTY little dress combines delicate embroidery in solid and eyelet-work with a tatted yoke and edging, and medallions to hold the ribbon belt in place. The embroidery motif is a tiny blossom of five petals in satin-stitch, eyelet center, and stem, and this alone is used throughout, save for the groups of eyelets, three in line, pendant from the medallions at the waist. The bottom of the little frock is finished with small buttonholed scallops, and above these are ranged a row of the flowerets, one over every third scallop.

For the side medallions of the waist work as follows: A ring of 4 double knots, (picot, 4 double knots) 3 times; close; a chain of 4 double knots, (picot, 4 double knots) 5 times; a ring, joining by 1st picot to last picot of preceding ring; repeat, alternating chains and rings, until you have 6 of each, joining last ring also to 1st, and last chain at base of 1st ring; fasten off neatly and securely.

Make the center medallion as described; then tie thread to 4th picot of a chain, make a chain, a ring, joining by 1st picot to 5th picot of same chain of medallion, and by 3d picot to 1st picot of next chain; draw thread through 2d picot of same chain, fasten and make a chain, join to 4th picot of same chain, another chain, a ring, joining by 1st picot to 5th picot of same chain, and by 3d picot to 1st picot of next chain, another chain and join to 2d picot of same chain; fasten off. In fastening the medallions in place for the ribbon to pass under, the additional chains are caught at the top, below the yoke.

For the point of yoke, make a medallion as first described; then a medallion of 5 rings and 5 chains, joining last chain by 4th picot to middle picot of chain of 1st (whole) medallion; make the 6th ring, joining by 1st picot to preceding ring, as usual, and by last picot to 1st picot of 1st ring, then make a straight chain, not joining, a ring, a chain, joining by middle picot to middle picot of next chain of 1st medallion, make 4 more chains and 5 rings, joining last to 1st, a chain of 4 double knots, (picot, 4 double knots) twice, a ring, turned downward, a chain like last, and fasten at base of 1st ring of 2d medallion.

Make the following edging and sew around the opening for the neck, into which the yoke is to be fitted: A ring of 3 double knots, picot, 3 double knots, (picot, 2 double knots) twice, (picot, 3 double knots) twice, close; a chain of 3 double knots, (picot, 3 double knots) 3 times; repeat rings and chains, joining each ring to preceding by 1st picot at side. Sew to the garment by passing the needle between the thicknesses of the narrow hem, and fastening into every picot of each chain.

Place the 3 medallions, forming the point of yoke, at lower part of neck-opening, joining with needle and thread by tying the picots which touch together. Such joining is quite unnoticeable, and better than to join when the work is in process of making, since one cannot always be sure of the proper picots to connect, and if these are not right it is necessary to cut the work. Make a strip of the edging, consisting of 12 rings and 11 chains, joining 3d and 4th and 7th and 9th chains to chains of 2d and 3d medallions. Make a ring,

No. 1017 D. Perforated stamping-pattern, 20 cents. Transfer-pattern, 10 cents. Stamped on white batiste, 35 cents. Floss to embroider, and crochet-thread for lace, 20 cents extra.

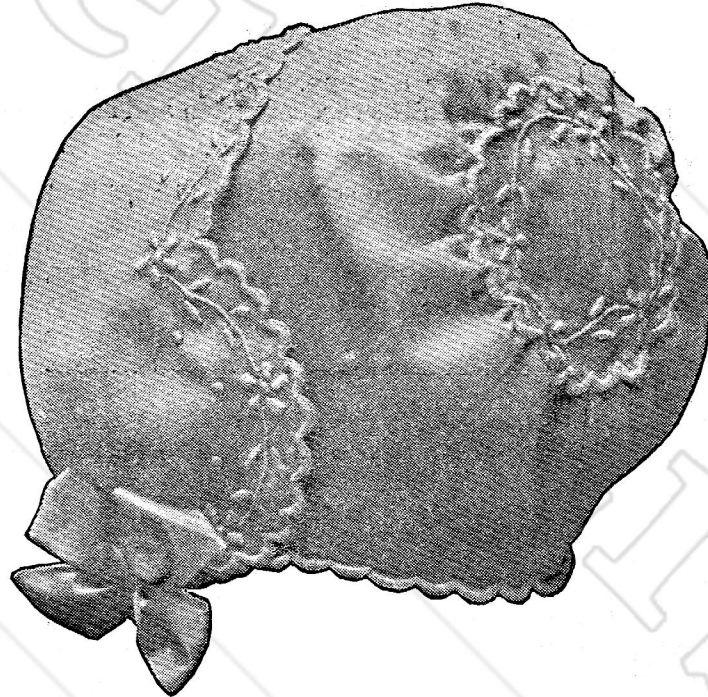
No. 1018 D. Perforated stamping-pattern, 20 cents. Transfer-pattern, 10 cents. Stamped on cashmere, 25 cents. Floss to embroider, 5 cents extra.

No. 1019 D. Perforated stamping-pattern, 25 cents. Transfer-pattern, 10 cents. Stamped on white butcher-cloth, 50 cents.



No. 1017 D. This Dainty Dress Combines Embroidery and Tatting

joining by 1st picot to last picot of 2d chain of medallion (last joined to), a chain, joining by 1st picot to 2d picot of next chain of medallion, and by last picot to ring of edge; a ring, joining to preceding; a chain, joining to next ring of edge; a ring; a chain, joining at base of last ring of the strip; a chain, joining to ring of edge; a ring, joining by middle picot to middle picot of last ring of strip; continue working across the top of strip,

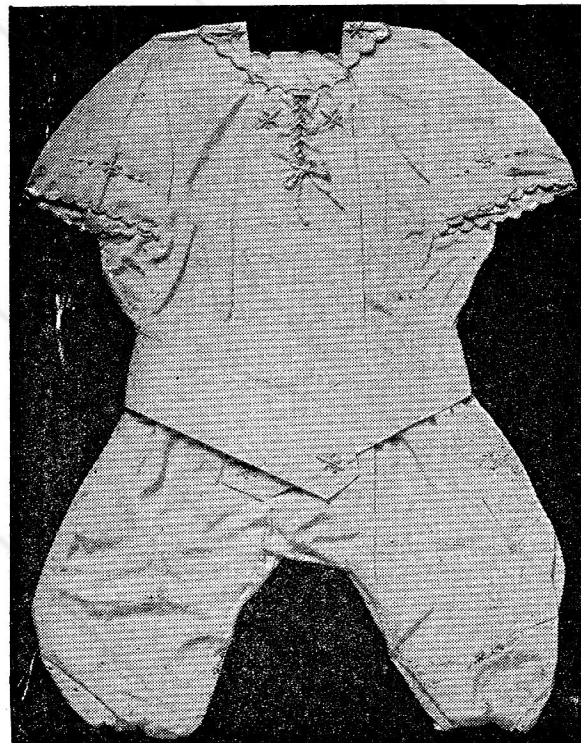


No. 1018 D. Just in Time for Cooler Weather

joining a ring to each ring, carry the rings and chains down the side of strip and finish off as begun.

Work across top of yoke with the edging, rings turned upward, and joining a chain to each chain of last row. Finish the sleeves with the same edge.

Just in season for cooler weather is the dainty bonnet of cashmere, which may be lined or not, as required. The round crown has the edge buttonholed in small



No. 1019 D. Every Child Delights in Pretty

scallops, and is decorated with a pretty design in solid embroidery, and the wide turn-over, with deep scallops, is finished in the same way. The bonnet is seamed at the back, evenly gathered and sewed to the edge of the crown, the neck is edged with the same dainty scallops, and ribbon ties and bows complete it. Neither the wee prince nor princess of the household, nor the mother, auntie nor grandma can fail to be delighted with so pretty and useful a gift.

The same may be said of the rompers, without which no child's wardrobe is complete in these enlightened days. The embroidery is all in padded satin-stitch, and the motif is the fleur-de-lis, always a favorite. Blue was chosen for the model, but pink may be substituted, especially if the wearer-to-be is "little brother." Sleeves and neck are finished with buttonholed scallops, and the front opening is laced by

means of cord, twisted of the working-material, put through eyelets. Such a garment is sure to make bright eyes dance with pleasure, and so little work is involved in the making and embroidering that no child should go without these pretty rompers

WHAT OTHER NEEDLEWORKERS HAVE FOUND OUT

MAKE your piece-bags of mosquito-netting. You can then find the location of any piece without dumping out the entire contents of the bag.—*Nora Kelch, Pennsylvania.*

WHEN working a pattern in crochet which requires a chain on which to work, first make the chain and whip it to a piece of muslin. I have found this a great help, as I can work much faster and more easily than on the chain by itself; after starting the work it can be ripped from the muslin.—*Mrs. I. B. E., Iowa.*

WHEN buying goods to make dresses for my little daughters, I always select materials that will trim each other. That is, I choose some plain material, with plaids or checks of the same quality, using the plain to trim the plaid dresses and scraps of the plaid to trim those of one color. Thus the little dresses are prettily trimmed and brightened without any extra expense.—*Mrs. C. M., Texas.*

WHEN you wish to embroider sheer material baste it on heavy waxed paper; you will find this more convenient than to use a hoop. The needle passes readily through the goods but slides over the paper, and the work can be bent into any shape and not wrinkle, since the paper is very strong and flexible.—*A. B. D., West Virginia.*

IN regard to that "new way of tatting" I should like to offer a suggestion which I have found makes the work much easier: Instead of winding the thread around right hand before the first stitch, catch thread over third finger, thus making the shuttle-thread much shorter. By working with as short shuttle-thread as possible the work is more even and less apt to turn.—*Mrs. J. R. Gibbs, Michigan.*

I HAVE found that a piece of narrow white elastic run around the ankle of baby's booties is better and handier than the usual crocheted cord or ribbon. It never unties and stays on better. Be sure it is not tight enough to make a red mark around the little ankle. It is not necessary to have a special row made for the elastic, but just run it in and out the stitches with a bodkin.—*Mrs. W. F. D., Indiana.*

Ivy-Vine Insertion

By F. K. WILLIAMS

USING crochet-cotton, No. 60, or a size suited to your purpose, make a chain of 121 stitches, turn.

1. Miss 3, 3 trebles in 3 stitches, (chain 2, miss 2, 1 treble in next, making a space) 11 times, 3 trebles in next 3 stitches (4 in all), 17 spaces, 4 trebles, 4 spaces, 4 trebles, turn.

2. Edge (of chain 3, 3 trebles in 3 trebles); 4 spaces, 4 trebles, 16 spaces, 10 trebles, 10 spaces; edge (of 4 trebles at end of row, turn).

3. Edge; 9 spaces, 16 trebles, 15 spaces, 4 trebles, 4 spaces; edge.

4. Edge; 4 spaces, 4 trebles, 14 spaces, 22 trebles, 4 spaces, 10 trebles, 1 space; edge.

5. Edge; 1 space, 16 trebles, 2 spaces, 22 trebles, 3 spaces, 7 trebles, 1 space, 4 trebles, 7 spaces, 4 trebles, 4 spaces; edge.

6. Edge; 4 spaces, 4 trebles, 7 spaces, 16 trebles, 3 spaces, 16 trebles, 2 spaces, 19 trebles, 1 space; edge.

7. Edge; (2 spaces, 16 trebles) twice, 2 spaces, 19 trebles, 7 spaces, 4 trebles, 4 spaces; edge.

8. Edge; 4 spaces, 4 trebles, 6 spaces, 25 trebles, 2 spaces, 10 trebles, 2 spaces, 19 trebles, 2 spaces; edge.

9. Edge; 3 spaces, 16 trebles, 2 spaces, 10 trebles, 1 space, 25 trebles, 7 spaces, 4 trebles, 4 spaces; edge.

10. Edge; 4 spaces, 4 trebles, 8 spaces, 22 trebles, 1 space, 10 trebles, 1 space, 13 trebles, 5 spaces; edge.

11. Edge; 6 spaces, 13 trebles, 1 space, 4 trebles, 19 trebles, 10 spaces, 4 trebles, 4 spaces; edge.

12. Edge; 4 spaces, 4 trebles, 12 spaces, 13 trebles, 1 space, 4 trebles, 1 space, 7 trebles, 8 spaces; edge.

13. Edge; 10 spaces, 4 trebles, 1 space, 4 trebles, 4 spaces, 13 trebles, 8 spaces, 4 trebles, 4 spaces; edge.

14. Edge; 4 spaces, 4 trebles, 6 spaces, 25 trebles, 3 spaces, 7 trebles, 10 spaces; edge.

15. Edge; 9 spaces, 4 trebles, 2 spaces, 37 trebles, 4 spaces, 4 trebles, 5 spaces; edge.

16. Edge; 6 spaces, 4 trebles, 4 spaces, 28 trebles, 2 spaces, 4 trebles, 2 spaces, 7 trebles, 7 spaces; edge.

17. Edge; 4 spaces, 16 trebles, 2 spaces, 4 trebles, 4 spaces, 19 trebles, 4 spaces, 4 trebles, 7 spaces; edge.

18. Edge; 8 spaces, 4 trebles, 5 spaces, 7 trebles, 6 spaces, 4 trebles, 3 spaces, 16 trebles, 3 spaces; edge.

19. Edge; 2 spaces, 19 trebles, 3 spaces, 4 trebles, 13 spaces, 4 trebles, 8 spaces; edge.

20. Edge; 8 spaces, 4 trebles, 13 spaces, 4 trebles, 4 spaces, 19 trebles, 1 space; edge.

21. Edge; 1 space, 19 trebles, 4 spaces, 4 trebles, 12 spaces, 7 trebles, 8 spaces; edge.

22. Edge; 9 spaces, 10 trebles, 9 spaces, 4 trebles, 6 spaces, 13 trebles, 2 spaces; edge.

23. Edge; (1 space, 4 trebles) twice, (8 spaces, 4 trebles) twice, 12 spaces; edge.

24. Edge; 13 spaces, 4 trebles, 6 spaces, 4 trebles, 13 spaces; edge.

25. Edge; 13 spaces, 4 trebles, 5 spaces, 4 trebles, 14 spaces; edge.

26. Edge; 9 spaces, 7 trebles, 2 spaces, 13 trebles, 1 space, 7 trebles, 14 spaces; edge.

27. Edge; 15 spaces, 10 trebles, (1 space, 4 trebles, 1 space, 7 trebles) twice, 6 spaces; edge.

28. Edge; 6 spaces, 4 trebles, 1 space, 13 trebles; 3 spaces, 4 trebles, 2 spaces, 4 trebles, 15 spaces; edge.

29. Edge; 13 spaces, 10 trebles, 9 spaces, 10 trebles, 1 space, 4 trebles, 4 spaces; edge.

30. Edge; 4 spaces, 7 trebles, 15 spaces, 4 trebles, 12 spaces; edge.

31. Edge; 11 spaces, 7 trebles, 7 spaces, 4 trebles, 13 spaces; edge.

32. Edge; 13 spaces, 4 trebles, 8 spaces, 10 trebles, 9 spaces; edge.

33. Edge; 7 spaces, 7 trebles, 10 spaces, 10 trebles, 12 spaces; edge.

34. Edge; 11 spaces, 16 trebles, 5 spaces, 10 trebles, 3 spaces, 10 trebles, 4 spaces; edge.

35. Edge; 4 spaces, 4 trebles, 4 spaces, 19 trebles, 3 spaces, 16 trebles, 7 spaces, 4 trebles, 3 spaces; edge.

36. Edge; 3 spaces, 7 trebles, 5 spaces, 22 trebles, 1 space, 22 trebles, 4 spaces, 4 trebles, 4 spaces; edge.

37. Edge; 4 spaces, 4 trebles, 5 spaces, 43 trebles, 2 spaces, 4 trebles, 1 space, 10 trebles, 3 spaces; edge.

38. Edge; 4 spaces, 16 trebles, 2 spaces, 16 trebles, 1 space, 19 trebles, 6 spaces, 4 trebles, 4 spaces; edge.

39. Edge; 4 spaces, 4 trebles, 7 spaces, 34 trebles, 1 space, 22 trebles, 3 spaces; edge.

40. Edge; 4 spaces, 19 trebles, 2 spaces, 28 trebles, 8 spaces, 4 trebles, 4 spaces; edge.

41. Edge; 4 spaces, 4 trebles, 10 spaces, 13 trebles, 1 space, 4 trebles, 3 spaces, 19 trebles, 4 spaces; edge.

42. Edge; 5 spaces, 19 trebles, 2 spaces, 4 trebles, 1 space, 7 trebles, 12 spaces, 4 trebles, 4 spaces; edge.

43. Edge; 4 spaces, 4 trebles, 14 spaces, 4 trebles, 1 space, 16 trebles, 8 spaces; edge.

44. Edge; 5 spaces, 4 trebles, 7 spaces, 4 trebles, 3 spaces, 4 trebles, 5 spaces; edge.

1 space, 4 trebles, 3 spaces, 4 trebles, 5 spaces; edge.

59. Edge; 6 spaces, 4 trebles, 3 spaces, 10 trebles, 3 spaces, 4 trebles, 8 spaces, 4 trebles, 1 space, 7 trebles, 5 spaces; edge.

60. Edge; 7 spaces, 4 trebles, 1 space, 4 trebles, 7 spaces, 4 trebles, 3 spaces, (4 trebles, 1 space) twice, 7 trebles, 7 spaces; edge.

61. Edge; 9 spaces, 4 trebles, 1 space, 4 trebles, 2 spaces, 10 trebles, 5 spaces, 4 trebles, 1 space, 10 trebles, 7 spaces; edge.

62. Edge; 10 spaces, 4 trebles, 1 space, 4 trebles, 6 spaces, 4 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 9 spaces; edge.

63. Edge; 9 spaces, 4 trebles, 1 space, 4 trebles, 2 spaces, 4 trebles, 5 spaces, 13 trebles, 10 spaces; edge.

64. Edge; 13 spaces, 19 trebles, 3 spaces, 7 trebles, 10 spaces; edge.

65. Edge; 12 spaces, 10 trebles, 5 spaces, 4 trebles, 13 spaces; edge.

66. Edge; 12 spaces, 4 trebles, 8 spaces, 4 trebles, 12 spaces; edge.

67. Edge; 13 spaces, 4 trebles, 8 spaces, 4 trebles, 11 spaces; edge.

68. Edge; 10 spaces, 4 trebles, 23 spaces; edge.

69. Edge; 11 spaces, 4 trebles, 12 spaces, 10 trebles, 7 spaces; edge.

70. Edge; 4 spaces, 10 trebles, 15 spaces, 4 trebles, 11 spaces; edge.

71. Edge; 11 spaces, 4 trebles, 17 spaces, 4 trebles, 4 spaces; edge.

Repeat from 2d row.

This pattern, in coarser thread, makes a very handsome stripe for a bed-spread, or center of table-runner, or for the band across a pillow. If a narrower insertion is wanted, and it is desired to use coarser thread, make the spaces of 1 treble, chain 1 and 1 treble, reducing the trebles of the solid work in the same proportion, that is, having only 1 treble to fill a space, instead of 2, as when 2 chain-stitches form the space.

Requests

WILL not some contributor send a three-cornered crochet shawl, with filet-crochet border, and full directions? —Mrs. C. N. Pinkston, Illinois.

HAS any needlecrafter a pattern of crocheted lace called "Roman Key"? I have the insertion, but want the edge to match. —Mrs. H. T., Wisconsin.

WILL not some one send a crocheted corset-cover, using novelty braid, with directions? —M. Leslie, Mississippi.

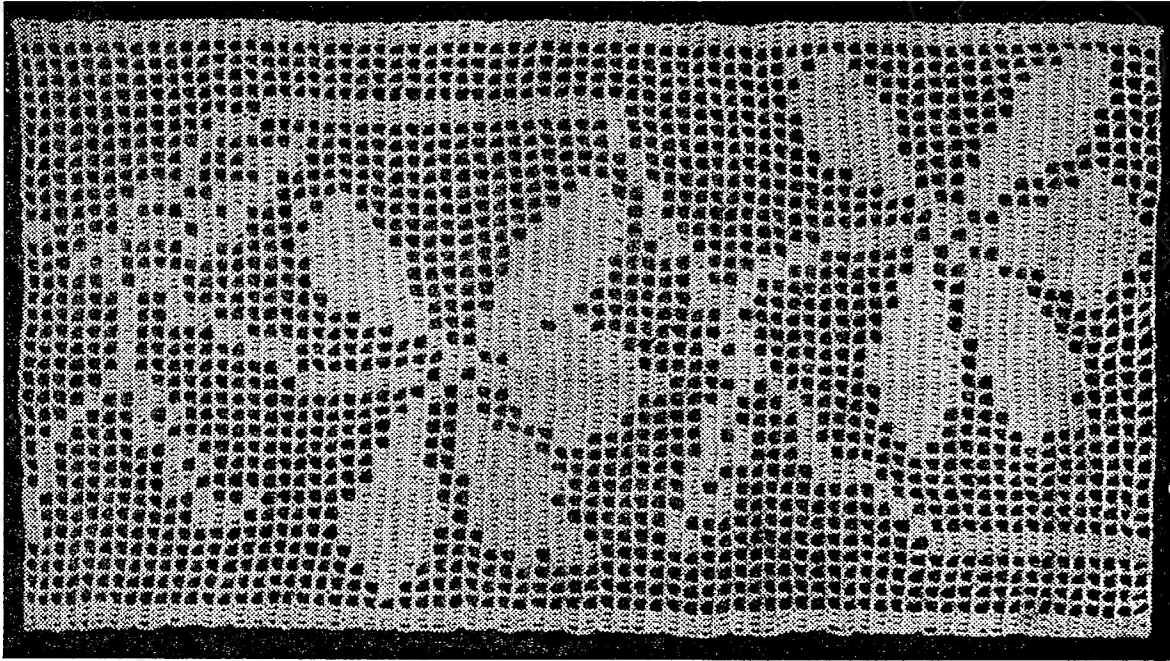
I SHOULD like to see a spider-wheel lace, about four inches wide, with insertion to match, to be used as a border for a tablecloth. —Ella J. Merrill, New Jersey.

WILL some one send high crocheted booties, for a baby, with complete directions for making? —Y. M., Minnesota.

I AM making the nightgown-yoke and-sleeves in filet-crochet, rose-pattern, which appeared in the September issue. Will some one kindly send a lace edge to match? —Mrs. Alice Homan, Washington.

WILL some contributor kindly send directions, and sample to illustrate, for a child's cap, three-year size, in wool? —Mrs. J. C., Virginia.

WE should like patterns and directions for babies' crocheted jacket and long booties, new and pretty. —Doris B. Pike, New York.



Ivy-Vine Insertion

spaces, 7 trebles, 14 spaces, 4 trebles, 4 spaces; edge.

45. Edge; 4 spaces, 4 trebles, 13 spaces, 4 trebles, 2 spaces, 4 trebles, 4 spaces, 16 trebles, 3 spaces; edge.

46. Edge; 2 spaces, 31 trebles, 1 space, 4 trebles, 2 spaces, 7 trebles, 11 spaces, 4 trebles, 4 spaces; edge.

47. Edge; 4 spaces, 4 trebles, 8 spaces, 16 trebles, 2 spaces, 4 trebles, 2 spaces, 31 trebles, 1 space; edge.

48. Edge; 2 spaces, 22 trebles, 4 spaces, 4 trebles, 3 spaces, 16 trebles, 7 spaces, 4 trebles, 4 spaces; edge.

49. Edge; 4 spaces, 4 trebles, 6 spaces, 19 trebles, 3 spaces, 4 trebles, 6 spaces, 13 trebles, 3 spaces; edge.

50. Edge; 4 spaces, 7 trebles, 7 spaces, 4 trebles, 4 spaces, 19 trebles, 5 spaces, 4 trebles, 4 spaces; edge.

51. Edge; 4 spaces, 4 trebles, 5 spaces, 19 trebles, 4 spaces, 4 trebles, 13 spaces; edge.

52. Edge; 13 spaces, 4 trebles, 5 spaces, 13 trebles, 6 spaces, 4 trebles, 4 spaces; edge.

53. Edge; 4 spaces, 4 trebles, 1 space, 7 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 7 spaces, 4 trebles, 13 spaces; edge.

54. Edge; 14 spaces, 7 trebles, 10 spaces, 4 trebles, 2 spaces, 4 trebles, 4 spaces; edge.

55. Edge; 4 spaces, 4 trebles, 2 spaces, 10 trebles, 8 spaces, 4 trebles, 15 spaces; edge.

56. Edge; 6 spaces, (4 trebles, 8 spaces) twice, (4 trebles, 1 space) twice, 4 trebles, 5 spaces; edge.

57. Edge; 5 spaces, 4 trebles, 3 spaces, 10 trebles, 5 spaces, 4 trebles, 10 spaces, 4 trebles, 5 spaces; edge.

58. Edge; 5 spaces, 4 trebles, 10 spaces, 4 trebles, 5 spaces, 4 trebles,



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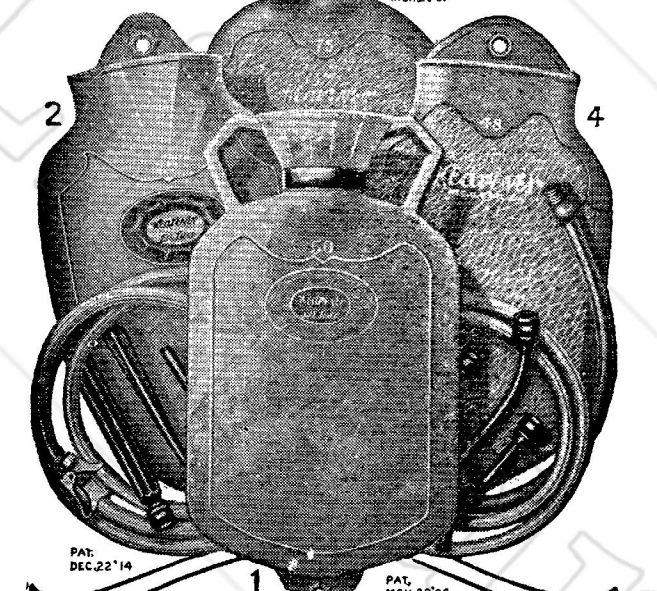
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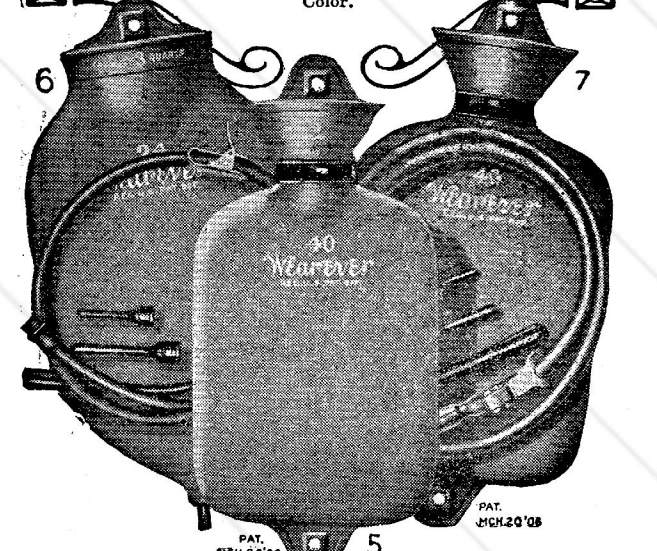
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- "WEAREVER" No. 40 Hot Water Bottle (Pat. Mch. 20, '06). Sizes 00, 0, 1, 2, 3, and 4 in Maroon Color; also sizes 00 and 0 in Blue Color.
- "WEAREVER" No. 24 Fountain Syringe. Sizes 2 and 3, Maroon Color.
- "WEAREVER" No. 409 Combination Syringe (Pat. Mch. 20, '06). Sizes 2, 3, and 4, Maroon Color.



Counterpane in Knitting and Crochet

By MRS. H. B. ALLEN

USE carpet-warp with No. 10 or No. 12 knitting-needles, knitting-cotton or crochet-cord, or other thread of similar size, with No. 16 needles. If one knits tight a larger needle should be chosen than if one's work is naturally loose.

Cast on 8 stitches, leaving quite a length of thread.

1. * (Over, knit 1) twice; take another needle and repeat from * until you have 4 needles, forming a round, with 16 stitches, counting the "overs." Work with a 5th needle.

2. Knit plain.

3. * Over, knit 2; repeat from * around.

Continue in this way, making an "over" at beginning and middle of each needle in every odd round, and knitting the even rounds plain, until you have 7 stitches in each of the 8 sections and 6 holes between sections. If larger octagons are wanted continue as directed until you have 12 stitches (or more) and 11 holes deep, or one less hole than stitches. Then, after knitting the following plain round, proceed to make the points, with openwork between, as follows:

1. * Over, knit 1, over, narrow, knit rest of that section plain; repeat for each remaining 7 sections.

2. Knit plain.

Repeat these 2 rounds, only making an extra "over, narrow" in the odd rounds each time, knitting the even rounds plain, as usual, until you have used up all the stitches of each section and have a row of 7 holes between points. After knitting the plain round bind off evenly and loosely enough so the edge will not draw in the slightest.

Join the octagons by one side of each, leaving a square space in the center. This joining may be done with needle and the same thread used for the work, or with single crochet; in either case the corners should match perfectly. To fill the square, make a chain of 5 stitches, join; * chain 8, fasten in corner of space, where the two sides of octagons come together, chain 8, a double in ring, chain 6, a double in center of side (over 4th or center hole), chain 6, a double in ring; repeat from * 3 times and fasten off securely.

To fill the half-square spaces around outer edge, fasten in at point on one side, and make a double in each stitch across the side, 16 doubles in all, chain 13, fasten back in 4th stitch, forming a ring, chain 6, fasten in side of square, chain 6, fasten in ring, chain 8, fasten in corner, chain 8, fasten in ring, chain 6, fasten in other side, chain 6, fasten in ring, chain 9, 16 doubles across the side; repeat, working with doubles around 3 sides of the corner octagon.

As a border 5 rows of knot-stitch were used. Fasten in 1st of 16 doubles.

1. (Two knot-stitches, miss 4 doubles, a double in next) 3 times, 2 knot-stitches, fasten in 5th of 9 chain, 2 knot-stitches, fasten in ring, 2 knot-stitches, fasten in 5th of 9 chain, 2 knot-stitches, fasten in 1st double following; repeat, working around corner as across the 16 doubles. To make a knot-stitch, draw out the stitch on needle about one half inch, take up thread and draw through this loop, insert hook under the thread, between it and the loop, take up thread and draw through, take up and draw through the 2 stitches now on needle, chain 1, and repeat. Directions given are for 1 knot-stitch.

2. One knot-stitch, fasten with a

double under 2 threads of the knot-stitch of last row, close to the knot, a double on other side of same knot, * 2 knot-stitches, a double before and after next knot, in same way, repeat from * around.

3, 4, 5. Like 2d row.

If one desires to make the counterpane entirely of knitting, the spaces between octagons may be filled with a small knitted square, thus: Having finished an octagon, bind off all but one section, leaving the stitches of this section on one needle; knit the stitches of that section plain and purl back, then knit plain again, repeating until you have a perfect square, and bind off. When joining the squares, alternate with the octagons, so that each octagon has 4 squares and 4 octagons joined to it. When an octagon and its accompanying square is finished darn the end of cotton left when casting on the stitches at center neatly in, never cutting off the end closely. Thus there will be less danger of raveling when the counterpane is washed.

This design is very pretty for chair-backs, tidies, or other smaller pieces of work, and is not at all difficult to do. By keeping an octagon at hand for

afghan-stitch? — Mrs. J. W. W., South Dakota.

(The two processes of afghan-stitch, working up and working off, are accurately described in the first row of the foot; I scarcely know how to make the directions more clear. Commencing, as suggested, by fastening in 17th treble from back of leg, insert hook in each of 6 stitches, one after another, picking up the wool and drawing through, so that you have the 6 loops all on the needle—this is called working up; take up the wool and draw through 1st stitch, * take up and draw through 2 stitches, and repeat from * until you have 1 stitch on your needle—which is called working off. In working up the next and succeeding rows, insert hook under each little upright bar formed by working off the preceding row.)

A FRIEND has a very pretty knitted scarf, a present to her, which I wish to copy; neither of us knows the stitch, however. It resembles fagoting, with narrow, plain stripes. Can you give us an idea of how to make it, and what the stitch is? — Clara Bates, Vermont.

(I hazard the guess that it is what is

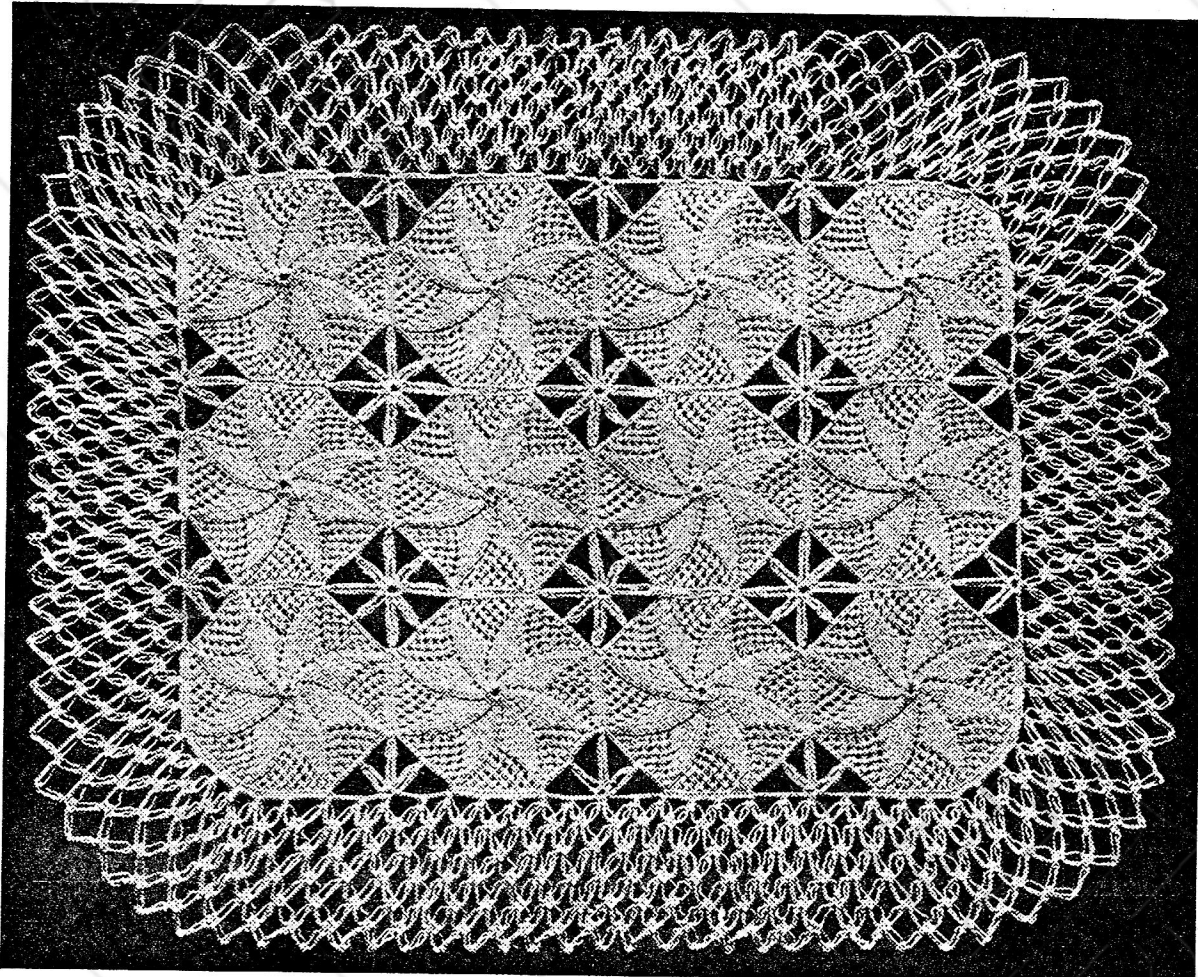
known as herringbone-stitch. Cast on an even number of stitches, according to width of scarf or shawl wanted, and the size of yarn used, slip 1st stitch, knit next stitch, then * over, knit 1, repeat until but 1 stitch remains, and knit that. In 2d row, which is repeated throughout, slip 1st stitch, then * narrow, over, and repeat from *, knitting last stitch. To bind off, narrow, put stitch back on left needle, * knit this stitch with the next, put back and repeat, working loosely so that the edge will not be drawn. A herringbone pattern with wider stripe, which may be made wider yet by adding one or more plain stitches, has a number of stitches divisible by 3, with 2 over; for 1st row, knit 1, narrow, over; repeat, ending with knot 2. Next row, purl 1, purl 2 together, over; repeat, ending with purl 2. Repeat the two rows to required length. Possibly the scarf in question was of railroad-stitch: Cast on the requisite number of stitches, and knit back and forth to length desired; when binding off drop every 3d, 4th, or 5th stitch and let it run back to the beginning.)

A LADY in our town, who does no crocheting or fancy work, says that crocheting is going out of style as fast as it can. Please answer through Needlecraft what you think of it. — Mrs. E. L. B., Missouri.

(Crocheting was never more in favor than at the present time—as witness the large number of new crochet-books announced each month in Needlecraft's advertising columns. It is safe to say there is not a home in this country where the crochet-needle is not in constant use by one or more members of the family.)

I OFTEN see the term "whip" used in directions for joining laces to doilies. Will you kindly let me know what it means, and how it is done? — Elsie Baum, Pennsylvania.

(To "whip" is to overcast, or sew over and over with stitches taken not too close together and slightly slanted; insert needle through the very edge of the doily and selvage of lace at the same time. If the border is to be full a little in sewing on, hold it over your finger.



Counterpane in Knitting and Crochet

"pick-up" work, one very soon has a sufficient number for a handsome counterpane.

Answered by the Editor

WHAT kind of goods should I use for guest-towels, and how long should they be? Should a crochet lace be worked on all sides of a table-cover? — Nora Rollinger, Oklahoma.

(A fine linen huckabuck, about fifteen inches wide, is generally favored for guest-towels, which should be about twenty-four inches long when hem-stitched, or otherwise finished. A table-cover or centerpiece has an "all-around" border, while the ends of a scarf or runner are thus edged.

I HEARD a lady say recently that she preferred real filet to filet-crochet. Is there a difference? If so, what is it? — Mrs. A. M. M., New Hampshire.

(By "real filet" the lady doubtless meant darned netting; a square-mesh netting is used, and the pattern darned in by passing over and under the mesh-threads, back and forth. In filet-crochet the darned spaces are represented by trobles, the meshes by spaces. The same designs may be used for both classes of work.)

I TRIED to crochet the little booties, No. 2, in November issue, 1915, but did not quite understand how to com-

plete the foot. What is the

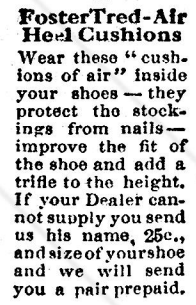


Unruffled

by the winds so strong, the girl walks gracefully along, and see, the dog beside her has no surer step than she: nor even that comparison is adequate—her step is lighter far than that—ah, there it is, of course—the cat! And no wonder, she wears

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Maltese Work with Tatting and Crochet

Concluded from page 8

times, 3 double knots, close; a 3d ring like 1st, joining to 2d as directed; chain of 7 double knots; ring of 3 double knots, join to last picot of preceding ring, 4 double knots, picot, 7 double knots, close; a ring of 7 double knots, picot, 7 double knots, close; chain of 7 double knots, join to picot of chain opposite, 5 double knots, join to next 4 loops, 5 double knots, join to picot of last ring, 5 double knots, join to next 4 loops, 5 double knots, picot, 7 double knots, join to same picot with chain, 7 double knots, close; repeat from *.

Insertion to match is had by finishing both edges like the heading.

A Trio of Dainty Edgings

By MRS. D. G. TURRILL

HAIRPIN-LACE in fine thread makes a particularly dainty trimming for fine underwear or

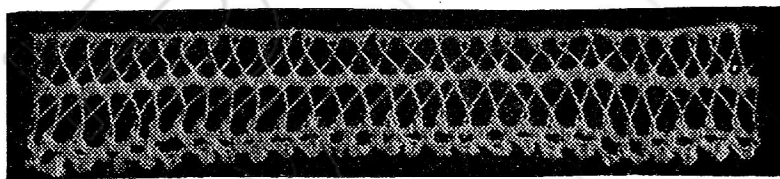
repeat. The double treble and 8 loops of 1st row should come over the 7 loops of scallop.

Directions for Stitches in Crochet

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

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

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



No. 1

children's clothing. Three attractive samples follow:

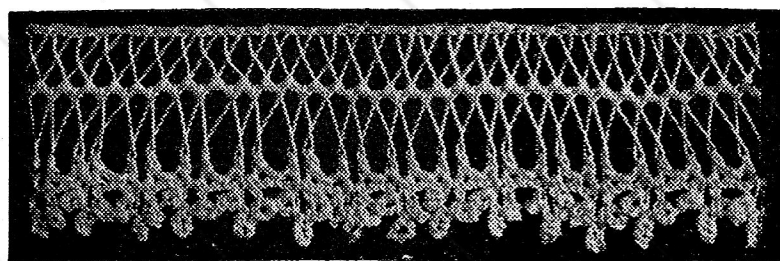
No. 1.—Make a sufficient length of loops, using a half-inch staple.

1. For heading: Fasten in 1st loop, * chain 2, a double in next loop, passing hook from back to front instead of in the ordinary manner, thus twisting the loops so the work resembles fagoting; repeat the length.

2. On other edge of loops, fasten in 1st, * chain 3, a double in next loop; repeat.

3. Working on right side, make a double under 3 chain of last row, * chain 6, fasten back in 5th stitch from needle for a picot, chain 1, a double under next 3 chain, and repeat from *.

No. 2.—Using a staple three-fourths



No. 2

inch across (or as liked), make a strip of loops the desired length.

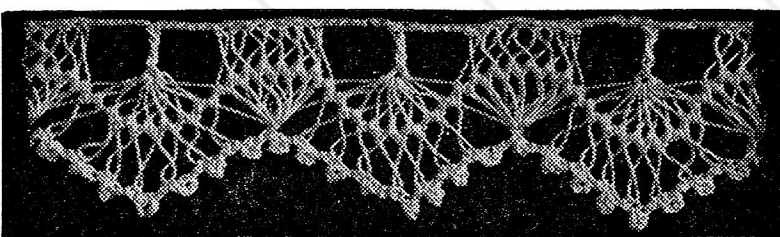
1. Fasten in 1st loop, * chain 1, a double in next loop, inserting hook from back; repeat.

2. On other side, fasten in 1st loop * (chain 6, fasten back in 6th stitch for picot) 3 times, a double in same loop with last double, (chain 1, a double in next loop) twice, and repeat from *.

No. 3.—Make a strip of loops, allowing more than required for length of lace.

1. A double in each of 1st 7 loops, chain 6, thread over twice as for double treble, insert hook in each of next 8 loops from the back, draw through all the loops at once, work off stitches 2 at a time, completing the double treble, chain 6 and repeat.

2. (Chain 5, fasten back in 5th



No. 3

stitch from needle for a picot, a double in next loop) 7 times, picot, insert hook from back through next 8 loops, draw through all at once and make a double;

or one can run in a strong thread or overcast the edge. The method given is a most satisfactory one, however.—Mrs. A. N. Ewing, Arizona.



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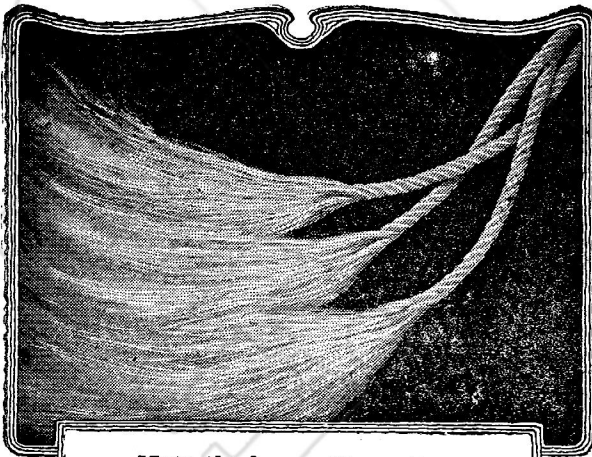
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Costume for the Winter-Girl Shown on Front Cover

By ELSA BARSALOUX

MATERIALS: Thirteen skeins of Shetland floss (dark rose was used for the model, but any preferred color may be substituted), three balls of gray Angora, one pair each of bone knitting-needles, No 3 and No. 5, and a steel crochet-hook No. 6.

For the sweater: Using No. 5 needles, cast on for the back 100 stitches (these will measure 20 inches). Knit plain, back and forth (which will give you ridges or ribs) for 2 inches; then decrease a stitch at each end of needle every 8th row, to shape the back, until there are 76 stitches on the needle, measuring 15 inches (this is the waistline); knit on these stitches for 9½ inches from the waistline, then decrease 1 stitch at each end of needle every other row for 3 times, or until 70 stitches remain, and knit on these stitches until the back measures 15½ inches from the waistline. Knit 25 stitches off on a spare needle, bind off 20 stitches for back of neck, and on the other 25 stitches knit one front after the following directions, and the other to correspond:

Front: Knit in ridges as usual, increasing 1 stitch toward the front every other row until you have added 6 stitches; cast on 7 stitches more toward the front, giving 38 stitches on the needle; knit in ridges, increasing 1 stitch toward armhole every other row until 12 stitches have been added, then cast on 10 stitches toward the underarm, making 60 stitches on the needle (about 12 inches). Knit on the 60 stitches for 9½ inches, then increase 1 stitch every 8th row toward the underarm- or side-seam, until the latter is of the same length as that of the back, including the 2 inches. Do not bind off. Knit other front to correspond and sew up side-seams.

With a needle pick up 1 stitch from each ridge on front (have an uneven number of stitches on needle), and on another spare needle pick up the stitches across the back; on another pick up the stitches of front, having the same number of stitches on needle; tie a thread in 1st stitch on needle at bottom of each front, toward the front, which will be the corner stitch.

1. With bone needles No. 5 start at top of left front, knit 1, * over, narrow, repeat from * to the corner stitch, over, knit the corner stitch, again repeat from * to next corner, over, knit corner stitch, repeat from * until but 1 stitch remains, over, knit last stitch.

2. Knit plain, each "over" forming a stitch to take the place of narrowed one.

3. Knit to corner stitch, over, knit corner stitch, over, knit to next corner stitch, over, knit corner stitch, over, and knit plain to end of row.

Repeat 2d and 3d rows until there are 4 ridges or 9 rows from the beginning.

In next row make the buttonholes thus: Knit 2 stitches from the neck, bind off 4 stitches for the buttonhole, then knit 13, bind off 4, and repeat, making 8 buttonholes 13 stitches apart. In next row cast on 4 stitches over where they were bound off, then repeat 2d and 3d row for 4 more ridges, and bind off.

Sleeves.—Cast on 34 stitches (about 7½ inches); knit in ridges, casting on 2 stitches at each end of needle every other row until there are 74 stitches on needle (about 15 inches), knit 1 inch, then decrease 1 stitch at each end of needle every 12th row until there are 56 stitches remaining on needle, knit on these until the sleeves measure 17 inches, or desired length, (knit 1 row, purl 1 row) twice, knit 13 ridges for cuff, then with gray angora and No. 3 needles knit 7 ridges, bind off, and sew up sleeves and cuffs.

Collar.—Using the dark rose pick up 84 stitches around neck of sweater (not the border), knit 30 ridges; do not bind off. With a spare needle pick up 1 stitch from each ridge on each end of collar; with gray angora and No. 3 needles repeat 3d and 2d rows alternately for border until there are 7 ridges, and bind off.

Pockets.—Cast on 28 stitches; knit in ridges for 4 inches, change to Angora and No. 3 needles, knit 7 ridges, making a buttonhole in 4th ridge at center of pocket, bind off and sew the pocket neatly in place on the sweater. Sew the sleeves in.

Belt.—With dark rose cast on 23 stitches (about 4½ inches), knit in ridges until the belt is the width of the back at waistline, bind off and sew in place with two buttons at each side.

Buttons.—With dark rose, chain 3, turn; miss 1 stitch, 8 doubles in next; 2 doubles in each of 8 doubles; * 2 doubles in 1st double, 1 in next; repeat from * until the circle is of a size to cover the

mold, work 1 row without widening, slip the mold in, * work around with 1 double in a stitch, miss 1, repeating from last * until closed. If preferred, a small square may be knitted like the body of the sweater and used to cover mold.

The skating-cap is 23 inches head-size, and requires three skeins of the dark-rose floss, two balls of gray Angora wool and four steel needles, No. 8.

Using the Angora wool, cast on 136 stitches; knit 45 on each of 2 needles and 46 stitches on the 3d, and knit in single rib (knit 1, purl 1) in rounds for 1½ inches; change to the rose floss and knit in single rib for 1 inch; change to Angora, again knit in single rib for 1½ inches; change to rose floss and knit in single rib until the top measures 14½ inches, then bind off and draw together, leaving sufficient opening for the tassel to be sewed in.

Tassel.—Using the rose floss, cut about 40 strands 8 inches long, tie in the center, fold where tied and tie again below. Sew the tassel at top of cap.

Scarf.—Materials required are four skeins of dark rose Shetland floss, two balls of gray Angora wool, and one pair each of No. 3 and No. 5 bone knitting-needles. With gray Angora wool and No. 3 needles cast on 60 stitches, and knit 7 ridges; change to rose floss and No. 5 needles, and knit 7 ridges; change to Angora wool and No. 3 needles and again knit 7 ridges; change to rose floss and No. 5 needles and knit for 50 inches, or length of scarf desired; then, as at beginning, knit 7 ridges of Angora, 7 ridges of rose and again 7 ridges of Angora; bind off.

Knitted Gloves.—Materials required are three skeins of Shetland floss, and four steel knitting-needles, No. 12. Use two threads of the floss at once.

Cast 16 stitches on each of 3 needles. Knit in single rib (knit 1, purl 1) for 44 rounds, or until the wrist is as long as desired, then knit 16 rounds plain.

61. Knit to within 4 stitches of end of round, widen 1, knit 4, widen 1.

62, 63, 64, 65. Knit plain.

Repeat the last 5 rounds, increasing 2 stitches every 5th round until you have 10 stitches between the two widening points, and 58 stitches on the needles.

To form the thumb, knit 7 stitches on each of 2 needles and cast on 4 stitches between the widening points, thus making 18 stitches on 3 needles.

Knit 22 rounds plain. * Narrow, knit 1; repeat around; knit 1 round plain; repeat from *. Narrow until the thumb is closed, draw the wool through, and leave an end to fasten down on the wrong side.

Pick up the 4 stitches cast on at base of thumb, making 48 stitches on the hand. Knit 15 rounds, then divide the stitches as follows: Slip 24 stitches on one knitting-needle for top of hand starting from the 3d cast-on stitch at beginning of thumb, and the remaining 24 stitches for palm of hand on another needle.

First Finger: Knit 6 stitches from top of hand, slip remaining 18 stitches on a safety-pin, also 18 stitches from palm of hand on another safety-pin, cast on 3 stitches for between fingers, knit remaining 6 from palm of hand, making 15 stitches in all, on these knit 30 rounds, and finish off as directed for the thumb.

Second Finger: Knit 7 stitches from back of hand, cast on 3 stitches, knit 6 stitches from palm of hand, and pick up 3 stitches cast on at base of first finger, making 19 stitches on needle; * knit 1 round plain; knit to last 2 stitches of round, which will be 2 of the stitches picked up, narrow; repeat from * twice, and on the 16 stitches remaining knit 28 rounds more, 34 rounds in all; narrow off like the thumb.

Third Finger: Knit 6 stitches from safety-pin at top of hand, cast on 3 stitches, knit 6 from palm of hand, and pick up 3 stitches at base of second finger, making 18 stitches in all; knit 1st 6 rounds as directed for 2d finger, knit 25 more rounds on remaining 15 stitches, and narrow off as thumb.

Fourth Finger: Knit 5 stitches from back of hand on 1 needle, 6 stitches from palm on another, pick up 3 stitches at base of 3d finger on 3d needle, knit 26 rounds on the 14 stitches, then narrow off as the thumb.

These directions are for the left glove. Knit the right glove in same way to where you divide the stitches for the fingers; then remember that the palm of the glove must be toward you, the thumb on the right-hand side. So you would first knit 6 stitches from palm, cast on 3, and knit 7 from back of hand, reversing directions as given for left glove.

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SEW YOUR SEAMS WITH SILK

Casserole Cooking

Concluded from page 13

lobster, bass, or salmon are all appropriate to be cooked in this way.

Mutton makes a delicious dinner. Use for it the thick chops that are cut near the shoulder, and trim off most of the fat. Melt two tablespoonfuls of butter in the casserole and sauter in this a small onion chopped. Then put in the meat, cut at least half an inch thick and cook for a few minutes. Put in the casserole a layer of sliced carrot, arrange around it potato and turnip balls, and more carrots cut in strips, sprinkle with pepper and salt, pour over a cupful and a half of boiling water, cover and bake for

cook in it three teaspoonfuls of flour, a dash of pepper and a scant half teaspoonful of salt. When this is frothy stir in a cup of oyster-broth and half a cup of cream or rich milk. This should be stirred until the boiling-point is reached. It is then ready for the table.

Chickens en Casserole Take young, plump chickens, singe and clean as for roasting. Then truss into shape. Place in a deep casserole, cover the breast with two or three very thin slices of fat salt pork, place around it inch-cubes of parboiled



Cauliflower en Casserole

one hour. If you like, you can add a cupful of peas that have been parboiled for ten minutes. The top should be taken off for the last ten minutes, that they may brown.

Creamed Oysters Pour a cup of water over a quart of oysters after they have been carefully gone over to remove all the shells, strain the liquid through cheesecloth to remove any sand. Heat it to the boiling-point, add oysters, and reheat, skimming out the oysters, cover them and set them aside to keep hot. Now melt three teaspoonfuls of butter,

potatoes, carrots and white turnip and a few peeled butter onions. Pour over the vegetables a pint of good brown sauce to which a couple of tablespoonfuls of strained thick tomato have been added. Dust with a little salt and pepper, fasten the lid with a little flour-and-water paste. This should be put in a moderate oven and cooked from three to four hours according to the size. If your casserole be of the shallow instead of the deep variety, you can easily cut the chicken down the back and truss it as for boiling, or disjoint it as for a fricassee. In either case the cooking is shortened by an hour.



Lace for Altar-Cloth

Concluded from page 12

- 7 trebles) twice, 1 space, 4 trebles, 1 space, 1 lacet, 1 bar, 1 space, 13 trebles, 1 space, (1 bar, 1 lacet) twice, 7 trebles, 2 spaces, 7 trebles, turn.
- 33. Seven trebles, 2 spaces, 7 trebles, 1 lacet, 1 bar, 1 lacet, 19 trebles, 1 lacet, 1 bar, (1 space, 4 trebles, 2 spaces, 4 trebles) twice, 1 lacet, 1 space, 13 trebles, 3 spaces, (1 bar, 1 lacet) twice, 4 trebles, 1 space, turn.
- 34. One space, 4 trebles, (1 bar, 1 lacet) twice, 4 trebles, 2 spaces, 4 trebles, 1 space, 10 trebles, 1 bar, 4 trebles, 7 spaces, 4 trebles, 1 space, (1 lacet, 1 bar) 4 times, 7 trebles, 2 spaces, 7 trebles, turn.
- 35. Seven trebles, 2 spaces, 7 trebles, (1 bar, 1 lacet) 3 times, 1 bar, 1 space, 4 trebles, 7 spaces, 4 trebles, 1 lacet, 1 bar, 10 trebles, 1 space, 7 trebles, (1 bar, 1 lacet) twice, 4 trebles, 1 space, turn.
- 36. One space, 4 trebles, (1 bar, 1 lacet) twice, 1 space, 10 trebles, 1 bar, 1 lacet, 1 bar, 4 trebles, 7 spaces, 4 trebles, 1 space, (1 lacet, 1 bar) 3 times, 1 lacet, 7 trebles, 2 spaces, 7 trebles, turn.
- 37. Seven trebles, 2 spaces, 7 trebles, (1 lacet, 1 bar) 3 times, (1 space, 4 trebles, 2 spaces, 4 trebles) twice, (1 lacet, 1 bar) twice, 7 trebles, (1 bar, 1 lacet) twice, 4 trebles, 1 space, turn.
- 38. One space, 4 trebles, 1 bar, 1 lacet, 1 bar, 1 space, 7 trebles, 1 space, (1 lacet, 1 bar) twice, 4 trebles, (1 space, 7 trebles) twice, 1 space, 4 trebles, 1 space, (1 lacet, 1 bar) 3 times, 7 trebles, 2 spaces, 7 trebles, turn.
- 39. Seven trebles, 2 spaces, 7 trebles, (1 bar, 1 lacet) twice, 1 bar, 1 space, (4 trebles, 3 spaces) twice, 4 trebles, (1 lacet, 1 bar) twice, 1 lacet, 4 trebles, 1 space, 1 lacet, 1 bar, 1 lacet, 4 trebles, 1 space, turn.
- 40. One space, 4 trebles, (1 bar, 1 lacet) 4 times, 1 bar, 4 trebles, 1 space, (7 trebles, 1 space) twice, 4 trebles, 1 space, *(1 lacet, 1 bar) twice, 1 lacet, 7 trebles, 2 spaces, 7 trebles, turn.
- 41. Seven trebles, 2 spaces, 7 trebles, (1 lacet, 1 bar) twice, *(1 space, 4 trebles, 2 spaces, 4 trebles) twice, (1 lacet, 1 bar) 4 times, 1 lacet, 4 trebles, 1 space, turn.

- 42. Like 12th to *; (1 lacet, 1 bar) twice, 7 trebles, 2 spaces, 7 trebles, turn.
- 43. Seven trebles, 2 spaces, 7 trebles, 1 bar, 1 lacet, 1 bar; like 11th from *.
- 44. Like 12th to *; 1 lacet, 1 bar, 1 lacet, 7 trebles, 2 spaces, 7 trebles, turn.
- 45. Seven trebles, 2 spaces, 7 trebles, 1 lacet, 1 bar; like 41st from *.
- 46. Like 40th to *; 1 lacet, 1 bar, 7 trebles, 2 spaces, 7 trebles, turn.
- 47. Seven trebles, 2 spaces, 7 trebles, 1 bar, 1 space, (4 trebles, 3 spaces) twice, 4 trebles, (1 lacet, 1 bar) 4 times, 1 lacet, 4 trebles, 1 space, turn.
- 48. Like 40th to *; (2 spaces, 7 trebles) twice, turn.
- 49. The point again increasing, work as in 9th row, making 7 trebles, 6 spaces, 7 trebles; like 41st from *.
- 50. Like 12th to *; 7 trebles, 6 spaces, 7 trebles, turn.
- 51. Same as 3d row, only remembering that the point is increasing.
- 52. Same as 4th row.
- 53. Again increasing point, make 7 trebles, 4 spaces, 19 trebles, 4 spaces, (7 trebles, 2 spaces) 7 times, turn.

SOMETHING which is most unusual for a gift, and yet useful in every home, is a darning-bag. Take three-fourths of a yard of wide ribbon, cut in halves, and make a hem at one end of each piece wide enough to allow a piece of whalebone or similar stiffening to be slipped in. Whip the two pieces together along the side, leaving a space of about one inch open in the center of one side. Featherstitch across the center of the bag, two rows about an inch apart, then hem or featherstitch at the top to allow a drawstring. You now have a bag in three sections, the upper for balls of darning-cotton, the center for a small needlecase of flannel and cardboard, and the lower one for the darning-egg—the stiffening at bottom of bag preventing the egg from falling out when not in use. —Mrs. H. A. Hoskins, Iowa.

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These are famous trade-marks in the rubber footwear industry. Each one of these marks stands for the product of a great factory—great in reputation as well as size. If your rubber footwear bears one of these brands, it is the descendant of a long line of quality products; it has a worthy "pedigree."



It would require an expert to determine, from appearance alone, the difference in *quality* between good and poor rubber footwear. The principal guide would be the better shaping—snappier style. And style in rubber footwear—off the foot—might baffle even keen eyes.

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Boston, Mass.
BD 7



PROBABLE INCREASE IN Needlecraft's Subscription - Price

The cost of publishing NEEDLECRAFT has steadily increased for nearly a year, due to the higher prices charged for all materials entering into its manufacture. One item went up over 100 per cent. We were willing to bear this additional cost so long as it was only temporary, and so long as we believed prices would again become normal. Some publishers have already raised their subscription-prices, others have announced their intention of doing so. We have no definite announcement to make at this time but we want you all to understand the conditions, just as they are.

Our plan has been all along to keep the subscription-price of NEEDLECRAFT at 25 cents per year and give you the greatest magazine-value in the country. With this in mind we added the beautiful and costly colored covers. It is with considerable disappointment that we are obliged to give up our plan and are forced to raise our subscription-price, practically against our will.

We have just contracted for our paper for the coming year at a great increase in price. The surprising and discouraging part of this was that the paper-makers tell us that indications seem to show that prices will go even higher and that the former low level may never again be reached. They say there is a paper-famine throughout the world and that foreign buyers are eager to get the paper almost regardless of price.

The increase in the prices of paper, ink and other materials will add at least one hundred thousand dollars to the cost of publishing NEEDLECRAFT, over and above what it cost us last year. This tremendous increase makes it absolutely impossible to continue the present 25-cent subscription-price.

Our present paper-contract does not expire until January, so there will be no increase in our subscription-price before that time; but we wanted to tell you of these conditions and prepare you for the increase that must inevitably come in the very near future.

The last big increase in our cost came so suddenly and unexpectedly that we can not tell you now just when the increased subscription-price will take effect, or how much the increase will be.

Publishers NEEDLECRAFT, Augusta, Maine

Bric-a-Brac and Dishpans

Continued from page 6

"That wouldn't be fair to yourself. You'd get only confused jumble of detail that would do more harm than good. I'm so sorry, but I can't do anything for you. You'd better keep on with the settlement work."

Courteous as her manner was, Winifred detected in it a dismissal. She made a last desperate stand.

"Do you think I could get a position with any of the other charitable societies or in any kind of—of suitable work? I don't know just what."

The evident desire of the young woman not to be discouraging could not detract from the finality of her answer.

"I'm afraid you can't—with no training and no experience. You might spend a year or two in some training-school, and then try again."

Winifred thanked her and arose.

A moment later she was on the littered street. A baby lurched across her path. Angrily she dodged it, and all but collided with a heavy, dark woman. She longed for her automobile to take her quickly away.

Crushed, conscious as never before of her own insignificance, she hurried toward the elevated. Thayer had been right! She was considered unfit for work. Hot anger against him rose within her.

The door of a little shop just in front of her opened, and before her appeared a woman, tall, slender, handsomely dressed and exquisitely groomed. Winifred stared, amazed.

"Mrs. Leslie!"

The woman returned amazement for amazement.

"Winifred Eaton! What are you doing down here?"

"Job-hunting—with no success!"

Winifred smiled faintly.

"You must tell me about it!" She steered Winifred toward the waiting limousine. Winifred glanced inquiringly at the store whence Mrs. Leslie had appeared. The window bore a Russian name and displayed brass and bronze objects of all sorts. "I've been buying brass trays to sell at the Charity bazaar." The older woman explained. "Now tell me about 'job-hunting'!"

Her manner was one of cordial personal interest.

Gliding uptown toward familiar scenes, talking with confidential intimacy to a woman she had long admired from a distance, Winifred's spirits rose a degree. Mrs. Leslie was active on committees, in clubs, in suffrage. Their circles of society touched only occasionally, but of late Winifred had often wished she knew her better.

"And I think," she ended the story of her ambition and her defeat, "it's every woman's duty to herself and others to work. And now—I don't see that I can do anything but continue to be a parasite and a butterfly." To herself she interpolated, "get married."

"My dear, your attitude is splendid, noble, but in my opinion you're not developing it to the best advantage."

Mrs. Leslie's strongly cut face was very serious and intense. "Of course a woman needs to develop her personality and individuality just as much as a man does, and a woman of our class as much as a woman who is obliged to work. And self-expression is the only way in which one can develop. But paid work isn't the only means of self-expression, or the only avenue to sharing in the burden of society. I believe that the women of our class can benefit themselves and society best by exerting their energies in furthering some cause like suffrage or charity and not by taking paid positions from those who really need them."

She spoke earnestly and rather rapidly, and Winifred listened, somewhat dazed, but with her self-respect returning by leaps and bounds. An inspiring desire to take up her share of the "burden of society" thrilled her.

"You make me feel worth something again!" she exclaimed, ecstatically. "You're so big you can see all sides. Tell me what I can do!"

"We have so little time. Lunch with me downtown," her companion urged, "and then we can talk."

Eagerly Winifred agreed. Already she felt a strong tie of sympathy binding her to Mrs. Leslie.

A few moments later they entered the restaurant of one of the hotels, and over their soup and salad they talked of individual development and woman's need of outlet for brains and energy. Mrs. Leslie named half a dozen committees to any or all of which Winifred would be a valuable addition.

"A woman's only duty to society used to be to bear and bring up children. Now that is one of numberless alternative duties. Some women can do other things far better than that, some can do that and others too. But in any case each must find something that at once expresses and develops herself."

The enthusiasm was lacking from Winifred's voice as she responded.

"Yes, indeed."

Beneath the table her foot kept time with the foxtrot the orchestra was playing.

"Men are so conservative," the eager, cultured voice went on. "They're slow to understand our mental needs and further our development. But they're improving. It's our duty to prove our ability for the sake of future generations."

Winifred found herself smiling and nodding mechanical agreement. Over the ice and coffee Mrs. Leslie told how she had herself grown dissatisfied with the social whirl and become interested in "vital matters," but Winifred was silent with satiation.

A short time later, rolling smoothly up Riverside Drive, Mrs. Leslie laid her hand on Winifred's.

"I'm so glad we met!" she declared, tensely.

Winifred answered pleasantly, but without enthusiasm.

"So am I. It has opened up so many possibilities for me."

A row of white-wicker baby-carriages fringed the drive. Mrs. Leslie gazed at them and leaned toward Winifred, confidentially.

"I can't help feeling that children are a luxury in which the well-to-do have no right to indulge," she announced.

Winifred stared at her incredulously.

"Why, they're the very people who ought to have children, because they can give them every advantage!"

"That's just the point! So many children are born without a fair chance in life that I believe people who can afford to have children and give them every advantage should spend that money and care on the poor little wretches already in the world. You understand, don't you?" she asked, as if confident of sympathy.

A sudden revulsion swept over Winifred. Mrs. Leslie had no children. Had she spent money and care on enough "poor little wretches" to make up for the lack? She answered coldly:

"I think I understand. But I can't say I agree with you."

A few blocks farther on, standing with a baby-carriage at a crossing to let their automobile pass, Winifred caught a glimpse of Laila Harrington. An overwhelming affection for her and what she represented, wifehood, motherhood, the home, swept over Winifred, and an appalling realization of the incompleteness of Mrs. Leslie's life. She turned quickly to her hostess.

"There's Laila Harrington! I want to see her. Will you let me out here, please, instead of taking me all the way home?"

The car came to a standstill, and with a friendliness that was half pity Winifred turned to her companion.

"Thank you so much! You've done me lots of good. I'll write you about joining those committees."

Laila greeted her with soul-warming cordiality.

"Why haven't you been to see me? You promised you would," reproachfully.

"And you haven't even met Junior!" She pushed back the top of the baby-carriage. "Isn't he a fine boy?" She laughed and gurgled at him, and he laughed and gurgled toothlessly in response. Winifred watched them delightedly.

She was like a storm-tossed bark safe in harbor at last, and Laila and the baby had suddenly become dear ones from whom she had long been separated.

"Really, he's awfully bright." The young mother laughed with pretty deprecation. "He is! I'm taking entire care of him myself now. I think a child needs his mother to look after him."

"Don't you and George go out any more?" Winifred inquired. "I never see you anywhere. Can't you leave the baby?"

"Oh, we could, but we don't want to. Somehow we'd rather stay home with him than go out. But we love to have people come to see us. I have such good maids now. Thayer Weston is coming to dinner to-night. George 'phoned after lunch he was going to bring him."

"Is he, really?" Winifred was pleased.

In that charming home Thayer would no doubt experience some of the thrill she was now feeling. "What do you do with the rest of your time, if you don't go to any social things?" she asked, with interest. "Do you read much?"

"Oh, mercy, no! Housekeeping and the baby take all my time. I'm out-of-doors such a lot with him." Winifred gladly corrected her recent idea that she had now no alternative but to be a parasite and a butterfly after marriage. This girl was neither a parasite nor a butterfly. All at once, viewed from an entirely new standpoint her experiences of the day seemed very far away and humorous. Gaily she began to give Laila an account of them.

Laila showed little interest. "Why should you want a paid position?" she asked, indifferently. "That's foolish."

With the return of some of her enthusiasm Winifred gave her idea of the privilege and duty of work.

"Oh, there's Janet!" Laila interrupted her, nodding toward a young woman and white wicker baby-carriage approaching them. "I often meet her here. She's so attractive and has an adorable baby."

Both mother and baby lived up to Laila's description, and Winifred enjoyed another thrill of satisfaction. They strolled down the wide path together.

"My dear, I went to that baby-store on Broadway," the newcomer announced, "and bought Ruth the sweetest pair of little white shoes."

"I thought you'd like it," Laila responded, "and before you leave, don't let me forget to give you the name of the place where I got my last waitress. She's splendid."

"Thank you, I'd like to have it. But I've decided to keep mine a while longer. She may improve. How do the curtains you made look in your living-room?"

"Lovely!" Laila's tone was enthusiastic. "They give just the touch of color the room needs. I'm going to make a dress for Junior now."

"You can do it easily if you get a good pattern," Janet assured her. "I showed you the one I made, didn't I, with eyelet-embroidery in the yoke?"

"Yes, it's sweet." There was a momentary pause in the conversation.

"Do you take care of the baby yourself?" Winifred asked the pretty new acquaintance.

"Oh, yes," she answered, quickly. "I love to do it. That and housekeeping take all my time."

A vague uneasiness crept over Winifred. Nothing but babies and house-keeping?

Laila turned to the other mother.

"I had the cook make that dessert you told me about, and George was crazy over it.—Here's an empty bench. Let's sit down."

They had been walking for some time but had covered only a few blocks, so slow was their progress.

From the conversation between the other two Winifred found herself practically excluded. Gradually her satisfaction slipped away. Her harbor had become intolerable and once more her bark was upon the stormy sea of doubt.

She heard Laila say:

"I must get home to put Junior to bed and look after the apartment. Will you walk through with me, Win?"

"I think I'll go right home," she replied almost sadly, and gazed down the drive for a bus.

"Come and see me soon, won't you?" Laila begged, and Winifred smiled evasively.

"Thank you, Laila. I'm so glad I met you both to-day. Good-by."

* * * * *

Nine-thirty that evening found Thayer in the telephone-booth nearest the dove-cote of his recent hosts.

"Hello! This is Thayer. Is that you, Winifred? . . . May I come up? . . . Yes, now — just for a few minutes. . . About what I said last night. . . No, it's not too late—please. . . Good! . . . In about a quarter of an hour. Good-by!"

He dashed out and caught a car on the fly.

A moment he waited for her in the same beautiful room, and then she entered, not with her usual confident poise, but with a manner subdued, almost humble. Her costume was a simple dark dress and her face looked weary and troubled.

Thayer's head suddenly whirled. For a moment he seemed to lose consciousness and when he came to he was saying, eagerly:

"I love you, Winifred!" How had it happened? He had not intended to tell

her that to-night. But he was intoxicated by her. He stepped closer. "Will you marry me? You must — right away—"

"Wait!" She put out her hand as if to hold him off. "I know where you've been! You had dinner with George and Laila, and you saw their beautiful home life and their lovely baby," a suggestion of a smile crossed her face without detracting from its anxiety. "And it inspired you, and you think I'll be like Laila—domestic and adoring and sweet. But I can't—I'm not that sort! I can't!" She ended with a despairing hopelessness.

With a joyous relief Thayer laughed and tried to take her in his arms. But she pushed him away.

"I don't think you'll be like her!" he declared, eagerly. "That's just what I don't want, Winifred. I saw her beautiful home life and their lovely baby and I heard Laila talk!" He paused. "That is, I heard the words she said when she opened her mouth. But you have brains and individuality!" His voice grew tense again. "I never realized before why I love you so! And last night—"

"Thayer, don't!" she begged, her voice strained with her effort to keep it steady. "I haven't got brains or individuality or any of the things I thought I had! This morning I went down to the Charities office."

She told of her first defeat, the rise of a new inspiration in Mrs. Leslie with her theories and committees, and her inability to remain upon such heights, of her joyful meeting with Laila. "And I thought how wonderful it is," she went on with unaccustomed shyness, "to be the wife of a man you love and the mother of a darling baby, and have a home of your own, but—Well, you know the way she talks—how many baths a day she gives the baby and whether George likes his meat rare or well done, and how long she had her last waitress. And after a while I thought I never wanted a husband, or a baby, or a home to look after. And I'm not good for anything at all! I love you, Thayer, I do! But I can't marry you, when I've found out how worthless I am! It isn't fair!"

A new feeling was taking possession of Thayer, a tenderness for her inexperience, a respect and admiration for her purposefulness, her mind struggling with unaccustomed problems. He found himself standing very close to her, looking at her flushed, anxious face and resisting the desire to take her in his arms while he said strange things he had never thought before.

"We'll help each other, Winifred, and work together. I need to develop just as much as you. I guess we're pretty much alike, men and women, if the women have a fair chance to show what they're good for, and the men are as decent as they can be."

Winifred put out her hands to him, a wondering light in her eyes.

"I didn't know you felt that way!" Thayer's tensely eager face relaxed and an idiotically happy grin contorted it for a moment.

"Neither did I!" Then, with conviction: "But I do!"

Directions for Stitches Used in Knitting

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

Narrow: Knit two stitches together.

Purl 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.

Purl-narrow: Purl two stitches together.

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

Fagot: Over twice (the first "over" being that always used before a purred 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.

Slip and bind: Slip one, knit one, draw slipped stitch over. To cast or 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) three times, mean the same as over twice, narrow, over twice, narrow, over twice, narrow.

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Just off the press, "Our Mexican Muddle," by Henry Morris

Ladies' One-Piece Apron

NEATNESS is stamped all over this apron, No. 8042. It may be worn for housework or by artists, as it affords good protection for the dress.

Contrasting goods is used to the best advantage, giving yoke-effect to the neck, finishing the sleeves, forming patch-pockets, belting in the fulness at normal waistline, and trimming the entire front where the closing is made. The design develops economically.

The apron-pattern, No. 8042, is cut in sizes from 36 to 42 inches bust measure. To make the apron in the 36-inch size will require 3 1/2 yards of 36-inch material, with 1 1/2 yards of 27-inch contrasting goods.

Ladies' Apron

CONFIDENT of the merits of the cape feature in other garments, the designer decided to give the cape-effect to the sleeves of this apron, No. 8014. It is a back-buttoned model, belted from right to left side at the back, and with a straight front depending upon a pocket and the neck trimming, to take nothing from its simple smart look. This is a good time to buy apron material and devote an hour or so to copying the design pictured.

The apron-pattern, No. 8014, is cut in sizes for 36, 40 and 44 inches bust measure. To make the apron in the 36-inch size will require 3 1/2 yards of 36-inch material, with 2 1/2 yards of banding.

Ladies' House-Dress

WITH a desire to give a house-dress design with notable newness, the designer planned No. 8040, with its waist lapped in surplice-style, forming its own pointed peplum as a result. The sleeves are kimono-style, and a very good trimming-point is the binding with goods in opposing color. There is a three-gored separate skirt that fetchingly flares, with a lower edge width in the medium size, measuring 2 1/2 yards. A slightly raised waistline is used, and a patch-pocket added at one side. The pattern admits of possibilities that will give a garment for wear outside the home, as shown by the back view.

The dress-pattern, No. 8040, is cut in sizes from 36 to 42 inches bust measure. To make the dress in the 36-inch size will require 5 1/2 yards of 36-inch material, with 3/4 yard of 36-inch goods to trim.

Maternity-Gown

JUDGING by its lines, this maternity gown, No. 8015, has all the comfort-giving qualities one could wish. The prevailing mode may be interpreted by an artistic blending of materials and colors. The sides of the body and the sleeves are in one piece, and there is a body-lining, darted at front, and fitted outside the waist. Pride and satisfaction will attend the making of this gown from the pattern.

The maternity-gown-pattern, No. 8015, is cut in sizes from 34 to 44 inches bust measure. To make the gown in the 36-inch size will require 6 1/2 yards of 36-inch material, with 3/4 yard of 27-inch contrasting goods, and 1 1/2 yards of 36-inch lining.

Ladies' House-Dress

ABECOMING house-dress on up-to-date lines is shown in the picture, No. 8011. There is a tuck in each front of the waist, and left-side closing with button decoration to yoke-depth to give smartness; the neck finishes without a collar, but the sleeve is cuffed with contrasting goods. The seven-gored skirt has a plait at each side-front seam, and an under box plait in the center of the back, for the fulness that stamps a dress in the mode. The ease with which the pattern can be used for development will surprise and please you.

The dress-pattern, No. 8011, is cut in sizes from 34 to 44 inches bust measure. To make the dress in the 36-inch size will require 5 1/2 yards of 36-inch material, with 3/4 of a yard of 36-inch contrasting goods.

Needlecraft's Gift-Box

Concluded from page 7

a bit of white embroidery in one corner—and it is ready for use. Given the pattern, one may utilize many scraps of linen in this way.

A face-cloth seems a very prosaic thing indeed, yet it may be made very attractive and worth while, as a gift, with little work. Such cloths are to be purchased all ready for the touch of handwork, which adds so much to any remembrance. Embroider a simple design in outline-stitch on the plain space, using a floss to match the border—pink, in the present instance—and work entirely around the edge in double crochet, using a shaded crochet-cotton, heavy and soft-twisted.

1. Chain 3, miss 2 doubles, a double in next; repeat around.
2. Fill each loop with 1 double, 1 half treble, chain 3 for a picot, 1 half treble and one double.

For the woman who likes to keep one set of centerpieces and dollies smooth and immaculate while another set is in service, the centerpiece-roll (illustrated on page 7) is a real necessity. An ordinary mailing-tube, say twenty-five inches long, a shorter tube for dollies, is first smoothly covered with white linen; then take a strip of linen as wide as the tube is long, finishing the sides and one end with a narrow hem, finish the other end with a pretty embroidered design, and tack the hemmed end of the tube with stitches that may be easily removed when the cover is to be laundered. Place the centerpieces on the linen smoothly, when freshly ironed, and roll up, tying with a ribbon. The design used on the model is especially pretty. The edge is button-holed with blue, the outlining of the irregular space above is done with the same color, and the dots between the diamond-shaped sections of the space are also of blue, in padded satin-stitch. The petals of the flower which fills each of these sections are in loop-stitch, done with coarse white floss, and the center is filled in with French knots, of yellow.

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Simple Versions of Fall Smartness



Ladies' One-Piece Dress

ITS sweet simplicity is what first attracts us to this one-piece frock, No. 8029, then, the novelty of the neck holds attention. Just below, the front section is laid in plaits, while about normal waistline the side-fronts are gathered and ornamented with wool embroidery or braid; the back falls in plaits from a yoke. A piece belt holds the plaits in gracefully, and adds richness to the model, with a pretty collar and smart cuffs. The pattern of this garment costs little, and offers much to the woman who wants "something different" in a dress.

The dress-pattern, No. 8029, is cut in sizes from 36 to 42 inches bust measure. To make the dress in the 36-inch size will require 6 1/2 yards of 36-inch material; 1/2 yard of 36-inch satin; 1/4 yard of 36-inch goods for the belt.

Ladies' Redingote-Dress

IN the mode of the moment is this dress, No. 8035, a Redingote-model in which any woman will create a lovely picture. In fabric and color combination, the novel treatment of the front section will be emphasized, but a charming dress may be developed in all one material; the back is in plaited-effect from a lowered waistline. The collar is quite effective, and the sleeve of graceful design. Serge and satin, crepe and silk, and like combination in subdued tones will be appropriate, and you will find that reproducing the model is a real pleasure.

The dress-pattern, No. 8035, is cut in sizes from 36 to 40 inches bust measure. To make the dress in the 36-inch size will require 5 1/2 yards of 36-inch material, with 2 1/4 yards of 36-inch silk and 1 1/2 yards of ribbon for the sash.

Ladies' 52-inch-Length Coat

THE fastidious and the conservative dresser alike, will appreciate that true Parisian grace is evident in this model, No. 8021. The garment is on

splendid lines, in the measurement that is now in high favor, buttoned to the neck and fitted with a shoulder-yoke. Tabs at the front sides near the waistline suggestive of a belt, with inserted pockets fancifully bound, are features that add interest. Developed in plush or velvet, the collar and cuffs may be of self-material or of fur; corduroy, velours and broadcloth are other popular fabrics that will admit of contrasting goods for the trim. If you want luxury and smartness in a coat and "at a price," make this one from the pattern. It is a simple undertaking.

The coat-pattern, No. 8021, is cut in sizes from 36 to 42 inches bust measure. To make the coat in the 36-inch size will require 5 1/2 yards of 44-inch material.

Misses' and Women's Dress

SUGGESTING youth and simplicity, this one-piece frock, No. 8019, was designed especially for misses and small women. Individuality of line is perfectly expressed with a full-length panel at back and front; another successful style-treatment shows in the sleeves extending to neck-edge. Notice that buttons take their place in line for trimming-honors. While the combination idea is effectively carried out in the dress pictured, all one material may be employed with excellent result. Silk and serge, plaided and plain or flowered and plain goods are desirable. A glance at the illustration tells that the frock is easy to make.

The dress-pattern, No. 8019, is cut in sizes for from 14 to 20 years. To make the dress in the 16-year size will require 4 yards of 44-inch goods, with 1 1/2 yards of silk for front panel, collar, and cuffs. Or, 5 yards all of one material, same width.

Ladies' One-Piece Dress

A VERY becoming dress with plenty of utility value, and one that just snaps with smartness, is shown by the design, No. 8031. In contrasting goods a handsome collar is displayed,

adding much style to the blouse gathered at front to shoulder-yokes, and which has a decorative front closing. Typical of the smartest, are the patch-pockets, corresponding with the collar, belt, and the fitted cuffs on full-length sleeves. A dress of style and quality will be the result of developing the pattern in one of the season's favored fabrics.

The dress-pattern No. 8031, is cut in sizes from 36 to 42 inches bust measure. To make the dress in the 36-inch size will require 5 1/2 yards of 36-inch material, with 1/4 of a yard of contrasting goods.

Novel and Attractive Designs in Filet-Crochet

Concluded from page 5

double between 1st and 2d double trebles, (chain 5, a double between next 2 double trebles) 6 times, chain 4, shell in shell, chain 2, a double in 2d of 3 doubles, chain 2; repeat around, join.

56. Slip to center of shell, * shell in shell, chain 4, a double in 1st loop of 5 chain, (chain 5, a double in next loop) 5 times, chain 4, shell in shell, chain 1; repeat around, join.

57. Same as 56th row, making 4 loops across pineapple.

58. Slip to center of shell, * shell in shell, chain 4, a double in 1st loop, (chain 5, a double in next loop) 3 times, shell in shell, turn; chain 3, and repeat from * twice, having in last row across but 1 loop at top of pineapple; turn, chain 3, shell in shell, chain 4, a double under 5 chain, chain 4, shell in shell, turn; chain 3, shell in shell, chain 3, a double in double, chain 3, shell in shell, turn; slip to center of shell, chain 3 and 3 trebles in same shell, 4 trebles in center of next shell, and fasten off neatly and securely.

Finish each point same as 10th row from *, fastening in at center of shell left free where you turned when working preceding point.

The very pretty border used may be applied to a square of any size by repeating the cloverleaf-motif as many times as required between corners. It may also be used for an insertion with or without the corner, and by adding any desirable scallop or edge one has a lace to match.

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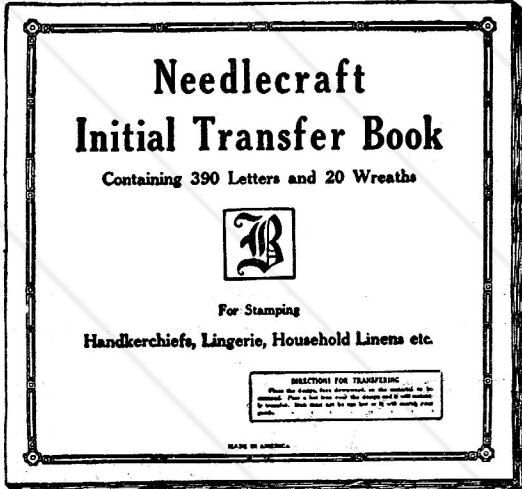
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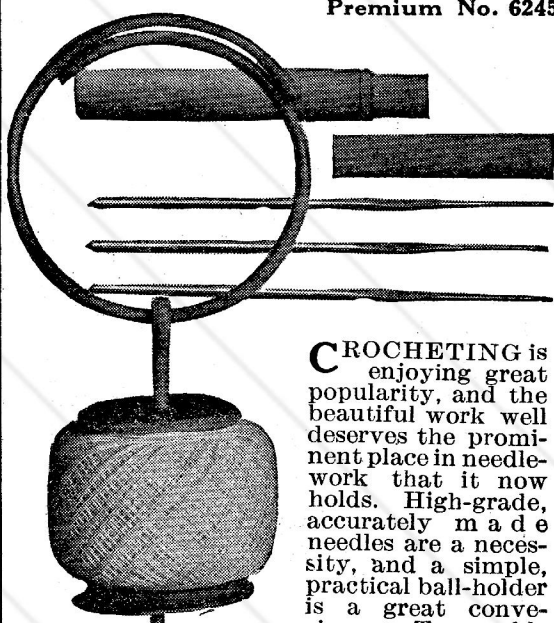
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The Way of Current Modes



Ladies' Basque-Waist

THE compelling features of this waist, No. 8022, which is on the basque-order, are: An exceedingly well-cut collar, novel sleeves stylishly cuffed, and the strap-girdle buttoning to the front sides.

The waist-pattern, No. 8022, is cut in sizes from 36 to 42 inches bust measure. To make the waist in the 36-inch size will require 1 1/2 yards of 36-inch material, with 1/2 yard of contrasting goods for the collar.

Ladies' Blouse

SIMPLE but interesting style is shown by rolling the fronts of this waist, No. 8026, for the surplice-effect. The right idea of the season's waist-trimming is expressed by the covered buttons where the collar joins the revers; deep, roll cuffs are in matching tone.

The waist-pattern, No. 8026, is cut in sizes from 36 to 42 inches bust measure. To make the waist in the 36-inch size will require 1 1/2 yards of 36-inch goods with 3/8 of a yard of contrasting goods. Or, 2 1/4 yards if all one material.

Ladies' Skirt

THE distinctive feature of this six-gored skirt, No. 8027, is the front gore of separate material in panel-effect below yoke-depth; the plaited-effect at back is also a noteworthy development. For something striking, on

dignified lines, copy this design in serge and satin, velvet and silk, etc., and profit in more than one way.

The skirt-pattern, No. 8027, is cut in sizes from 24 to 32 inches waist measure. To make the skirt in the 24-inch-belt size will require 3 1/2 yards of 44-inch material, with 1 1/4 yards of 22-inch silk for front panel.

Ladies' Blouse

TO give this waist the fashionable effects, it was not necessary to make the design elaborate. For practical purposes then, No. 8024 will give lasting satisfaction. Bright trimming touches may be given with contrasting goods for the collar and revers-fronts.

The waist-pattern, No. 8024, is cut in sizes from 36 to 44 inches bust measure. To make the waist in the 36-inch size will require 2 1/2 yards of 36-inch material, with 1/2 yard of contrasting goods; 2 1/2 yards if all of one material.

Ladies' Skirt

DECIDEDLY original is the design of this skirt, No. 8020, with yoke and front panel of plain material, and having the back and sides gathered as pictured. With good effect a plait is made at each side seam. Closing is at left front.

The skirt-pattern, No. 8020, is cut in sizes from 24 to 32 inches waist measure. To make the skirt in the 24-inch size will require 3 1/2 yards of 36-inch material, with 1 1/2 yards of goods for yoke and panel.

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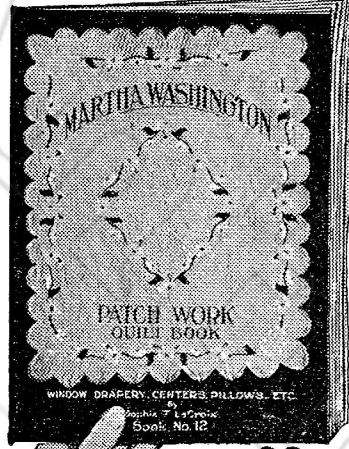
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Girls' Dress
THE round collar, flaring cuffs and patch-pockets in contrasting color, give an air of distinction to this school-frock, No. 8032. The plain waist and three-gored gathered skirt join under a belt of collar-material and buttons are "all in a row" down the front because buttons are so very stylish. The dress-pattern, No. 8032, is cut in sizes for from 6 to 12 years. To make the dress in the 8-year size will require 2½ yards of 36-inch goods, with ½ yard of contrasting goods.

Boys' Suit
IN this little Russian suit, No. 8037, a detachable collar, smart pockets, a tie, and the button-decoration, make it very much in style; the coat has a plaited back attached to a yoke, and the trousers are in bloomer-style. The suit-pattern, No. 8037, is cut in sizes for 2, 4 and 6 years. To make the suit in the medium size will require 2½ yards of 36-inch material, with ¾ of a yard of contrasting goods.

Girls' Dress
AN effective little frock for afternoon wear is No. 8039, having a bertha inlaid with rows of insertion. The dress-pattern, No. 8039, is cut in sizes for from 6 to 12 years. To make the dress in the 8-year size will require 3 yards of 36-inch material, 4½ yards of insertion and 2½ yards of sash-ribbon.

Girls' Russian-Blouse Dress
A MOST attractive version of the serviceable Russian blouse is offered in design No. 8028. The pinafore front with button decoration and box-plaited back, draw favorable attention. The dress-pattern, No. 8028, is cut in sizes for from 8 to 14 years. To make the dress in the 10-year size will require 1½ yards of inch-44 material for the blouse, with ¼ yard of 18-inch goods for the collar; 2½ yards of 44-inch goods for skirt, with ½ yard of 36-inch lining for under-waist.

Girls' Dress
FASHION tried her hand at novelty in deciding the closing outline of this dress, No. 8036, which is one in piece from the shoulder to the lower edge, and with contrasting collar and cuffs extremely smart. The dress-pattern, No. 8036, is cut in sizes for from 6 to 12 years. To make the dress in the 8-year size will require 2½ yards of 36-inch material, with ¼ yard of contrasting goods.

Children's Dress
A SMART and practical little dress with pleasing effect is No. 8043, in one or two materials. The dress-pattern, No. 8043, is cut in sizes for from 4 to 10 years. To make the dress in the 8-year size will require 2½ yards of 36-inch material, with ½ yard of contrasting goods.

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Attractive Yokes Combining Novelty Braid and Crochet

By MRS. LINDA K. DAVIS

A VERY pretty round yoke for nightgown or corset-cover requires 41 medallions of medium braid and No. 70 crochet-cotton, finer or coarser according to quality of braid. Lap the ends of braid and join neatly with a needle.

1. Fasten thread in right-hand end of medallion, close by the stem, chain 3 for a treble, 1 treble in same place, chain 1 and 2 trebles in same place, * fasten in next picot with a double, (chain 2, fasten in next picot) 5 times, shell of 2 trebles, 1 chain and 2 trebles at end of medallion, chain 1, shell at beginning of next medallion; repeat from *, joining to top of 3 chain which represents 1st treble.

2. Slip to 1 chain, chain 3, 1 treble, chain 1 and 1 treble, all under 1 chain, * fasten under next 2 chain, (chain 3, fasten under next 2 chain) 4 times, shell of 1 treble, chain 1 and 2 trebles in shell of last row, chain 1, a double treble under 1 chain between medallions, chain 1, a double treble in same place, chain 1, shell of 2 trebles, 1 chain and 1 treble in next shell; repeat from * around, join.

3. Like 2d row to *; fasten under 3 chain, (chain 3, fasten under next 3 chain) 3 times, shell of 1 treble, 1 chain and 2 trebles in next shell, chain 2, 3 trebles under 1 chain between 2 double trebles, chain 2, shell of 2 trebles, 1 chain and 1 treble in next shell; repeat around from *, join.

4. Like 2d to *; fasten under next 3 chain, (chain 3, fasten under next) twice, shell (of 1 treble, chain 1 and 2 trebles) in next shell, chain 3, 3 double trebles in 1st of 3 trebles, chain 2, miss 1 treble, 3 double trebles in next, chain 3, shell in next shell (remembering to have 2 trebles on outside of each shell, with 1 treble inside), repeat around, join.

5. Like 2d to *; fasten under 3 chain, chain 3, fasten under next 3 chain, shell in shell, chain 4, 4 double trebles over 3 double trebles (1 in 1st and last, and 2 in 2d), chain 3, 4 double trebles over 3 double trebles, chain 4, shell in shell; repeat around, join.

6. Like 2d to *; fasten under 3 chain, 1 treble in next shell, fasten back under 1 chain of previous shell, chain 1, 2 trebles in shell, chain 5, 5 double trebles over 4 double trebles, chain 3, 5 double trebles over 4 double trebles, chain 5, shell in shell; repeat around, join.

7. Slip across shells and along 1st chain, chain 4, for 1st double treble, 2 double trebles in next 2, * keeping top loop of all on needle, (over and draw through 2) twice, take a stitch around the top to draw it to a sharp point, chain 4, a double treble in same stitch with the last, 1 in each of next 2 stitches, work off as before, chain 4, 3 double trebles in next 3, working off as directed, chain 4, a double treble in same stitch and 2 in next 2, work off, chain 4, 3 double trebles in next 3; repeat from * around, join.

8. Slip to center of 4 chain, chain 6, a treble in same space, * chain 3, a treble in next space, chain 3, 2 trebles, separated by 3 chain, in next space, 2 trebles separated by 3 chain in 1st space of next point, repeat from * around and join to 3d of 7 chain.

9. Slip to middle of 1st space, chain 6, * a treble in next space, chain 3; repeat from * around, join to 3d of 6 chain.

10. Four doubles in 1st space, 2 doubles, 3 chain and 2 doubles in next; repeat around, join.

11. Slip to 1st picot, chain 4, a double treble in picot, keeping both loops on the needle and working off to a point as directed in 7th row, * (chain 4, point of 2 double trebles in same picot) 3 times, chain 4, fasten in next picot,

end to fold under and finish off; take a strip of straight novelty braid, or insertion, matching pattern, and finish the ends; use No. 40 crochet-cotton.

1. Fasten in at right end of 1st medallion, chain 4 for a double treble (trebles may be used, if preferred), 2 double trebles in same place, * chain 1, miss 2 picots, 3 double trebles in next, chain 1, 3 double trebles in next, chain 1, miss 2 picots, 3 double trebles at end of medallion, 3 double trebles at beginning of next medallion; repeat the length.

2. Like 1st row, on other side of braid.

3. Chain 3, fasten in 1st picot of straight strip, * chain 3, fasten under 1 chain between 2 groups of double trebles, chain 3, miss 2 picots of strip, fasten in next; repeat from *.

4, 5. Same as 1st and 2d rows, on the 2d strip of medallions.

6. Like 3d row, joining the 2d strip to other edge of insertion.

For the sleeves take a strip of 19 medallions and join, lapping last over 1st and felling neatly. Cut a strip of insertion same length. Work on both sides of the medallions as directed in 1st and 2d rows, and join to the insertion as in 3d row.

Count 7 medallions from front of yoke, and fasten in between 7th and 8th; count 6 medallions from the place where the joining of the sleeve is made, which should come exactly under the arm; chain 3, fasten in picot of sleeve - insertion, chain 3, fasten under 1 chain of yoke, chain 3, miss 2 picots, fasten in sleeve, and repeat until you have covered 6 medallions of the yoke. Join the other sleeve in the same way.

For the border:

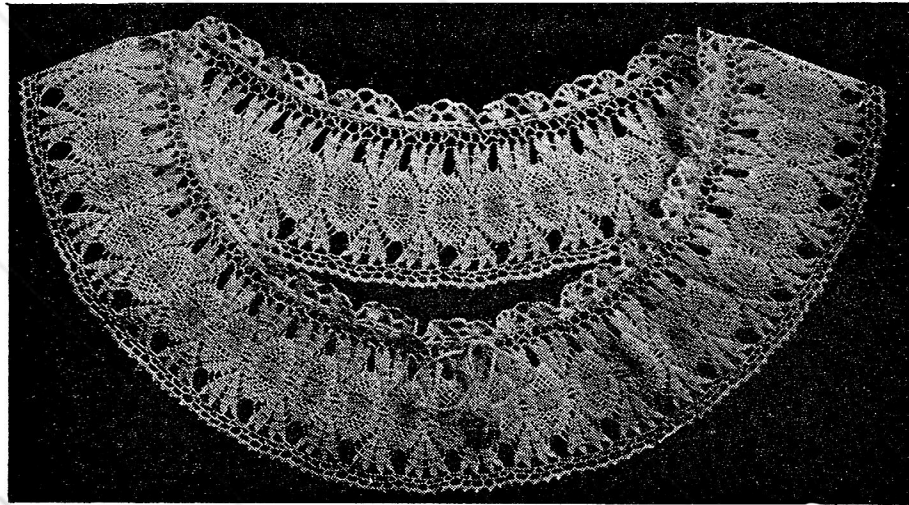
1. Fasten in under 1st 1 chain of upper corner of front, chain 5 for a triple treble, a triple treble in same place, * chain 3, 2 triple trebles under next 1 chain; repeat from * across the neck, work across end of yoke with groups of 2 trebles, 3 chain between, missing space of 3 stitches between, to turn corner make 2 groups in same place with 5 chain between, continue along bottom of yoke to sleeve with 2 trebles under each 1 chain, 3 chain between groups, chain 3, 2 trebles under the chain which joins sleeve to yoke, chain 3, and continue all the way to other corner of front, across the end, and join at the starting-point.

2. Commencing at lower corner of front, make 2 trebles in space, chain 4, fasten in 1st stitch of chain for a picot, 2 trebles in same space, * chain 1, 2 trebles, picot, 2 trebles in next space; repeat across end and around neck to opposite lower corner, putting (2 trebles, picot) 3 times and 2 trebles, under 5 chain at each corner; around bottom of yoke and sleeves work 3 trebles in a space, chain 2; repeat.

3. Work around edge of sleeve with 3 trebles under 1 chain, chain 3; repeat, join.

2. In each space 2 trebles, picot, 2 trebles, chain 1.

Make a chain the desired length for cord, turn, miss 2, and make a half treble in each stitch; finish ends with crocheted balls, attached to cord with a loop of chain. Directions for the balls have been so many times given that it seems quite needless to repeat them. A small wheel or rosette may be used in place of them, if desired.



A Very Pretty Round Yoke for Nightgown or Corset-Cover

chain 4, point of 2 double trebles in next; repeat from *, joining last 4 chain to top of 1st point.

12. Five doubles in each space of scallop, 5 doubles under each of the 2 chains between scallops, 3 doubles in 1st space of next scallop, chain 7, turn, fasten in 3d double of last space of preceding scallop with a slipstitch, turn, 9 doubles over 7 chain, 2 in same space with 3 doubles; repeat around. This completes the neck, or top of yoke. Make the lower part in the same way up to and including the 7th row.

8. Slip to center of space, chain 6, a treble in same space, * (chain 3, 2 trebles separated by 3 chain in next space) twice, 2 trebles separated by 3 chain in space between 1st 2 points of next scallop; repeat from * around, joining to 3d of 6 chain.

9. Like 9th row of upper part.

10. In each space make 2 doubles, chain 3, 2 doubles, and fasten off.

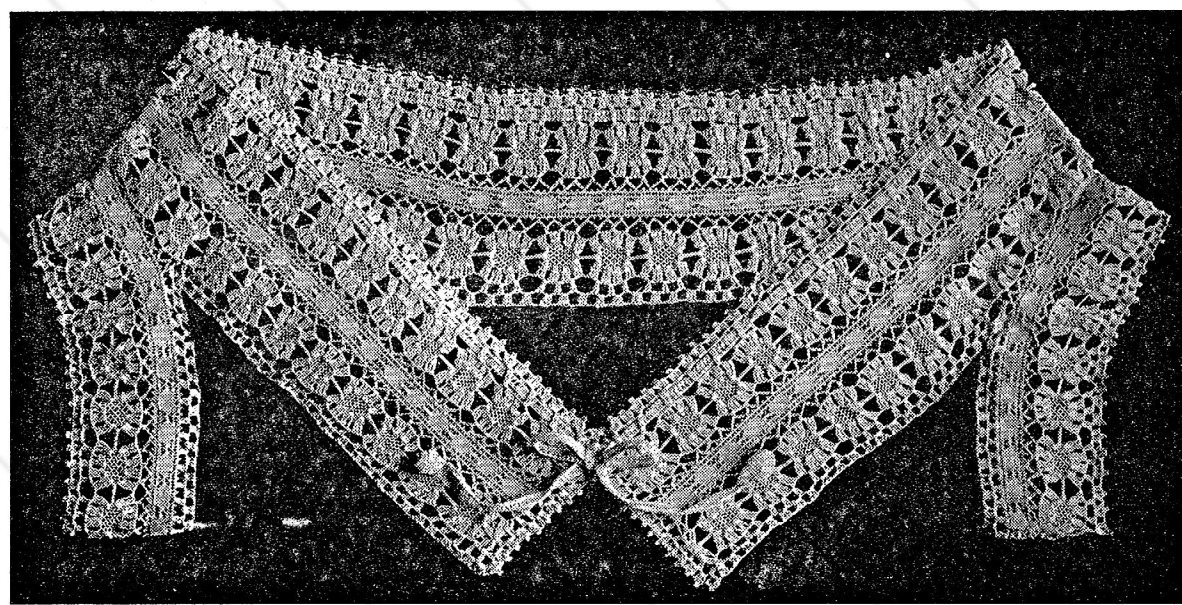
Run a lingerie cord, tipped with tiny flowers, in and out the spaces of 9th row of neck. To make the flowers: Chain 7, join.

1. Fifteen doubles in ring, join.

2. Chain 3, miss 2, fasten; repeat, making 5 loops.

3. In each loop make 1 double, 5 trebles and 1 double.

For the cord: Starting at back of flower, chain 12; then take up another thread and crochet a chain, using the 2 threads until you have a cord long enough to go around the yoke and tie in a bow; drop the thread you picked up, chain 12, and finish with another



A Yoke of Simple Pattern with Sleeves Attached

flower, running the cord into the yoke before fastening on the latter.

Edging for the sleeves is made like the border, commencing with a chain on which work spaces as in 6th row.

A yoke of simpler pattern, with sleeves attached, is made as follows: Count off two strips of 41 medallions each, allowing an extra medallion each

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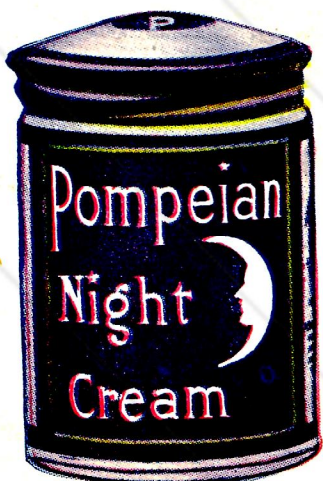
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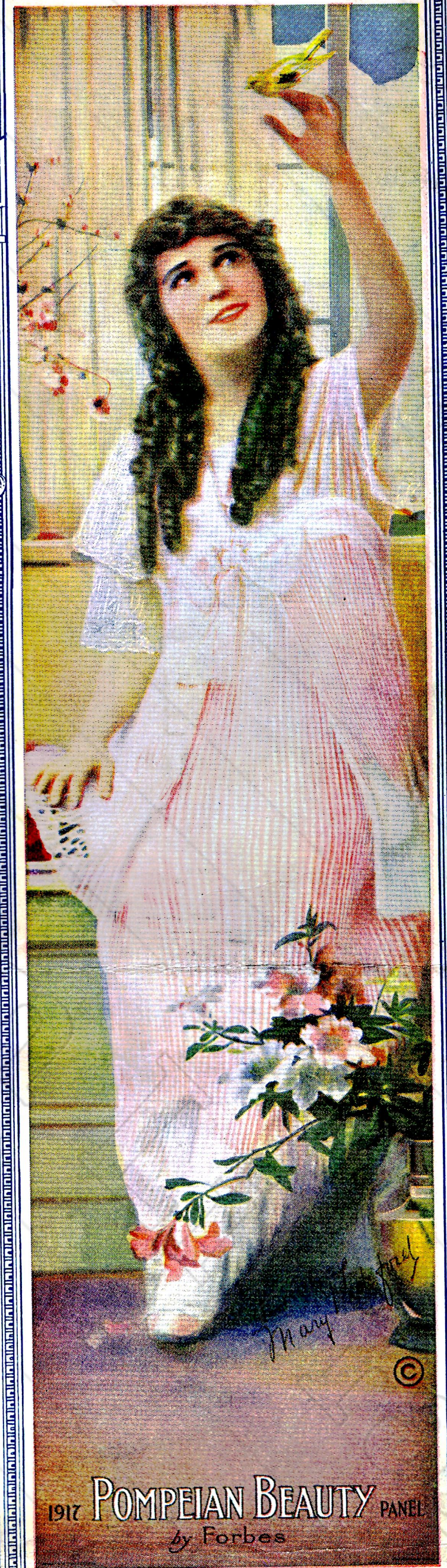
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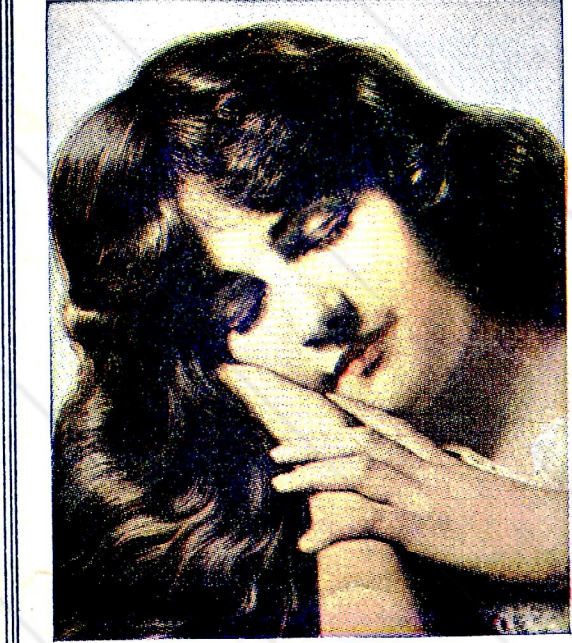
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