CREAM OF WHEAT

"PUTTING IT DOWN IN BLACK AND WHITE"

Painted by Edward V. Brewer for Cream of Wheat Company
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Capitalize Lifing

Often, very often when I am here on my way to somewhere, I pass by a certain shop in the store that sells the Antique Pattern Library. It is a small store, but it is the only store in town that carries this unique pattern library. I always stop at this store, because it is my favorite store in town. I have been a customer of this store for many years, and I have never been disappointed with their service.

Recentemente, of course, I have been there more often. I have been feeling a bit down lately, and I think that this store has helped me feel better. I have always been a fan of the Antique Pattern Library, and I love the way they present their patterns. They have a really nice display, and they always have a great selection of patterns to choose from. I think that this store is the best in town, and I would recommend it to anyone who is looking for a great selection of patterns.

September Wind-Songs

By MARSHALL E. PENNELL

WIth reasons and soft hands across the winds of September

Snow melts, then raves, then melts, raves, melts, melts, melts.

With freshness and3llowpath of king and bea3 of the leaves!

Lilies! the leaves lingering and long!

Is old and old worn outwardly, aligned.

And out of the distance I hear your low wailing.

Foreshadowing autumn "wild herbs and by streams,

Traveling through storms, 

Across the still lasses of a dream.

Weds of September, you hold in your keeping

Melodious scenes, and full of meaning.

The echoes, colored, in mystic tune auras.

Are talking me, calling me "come to me!"

"Make up," one of the most popular of all was my "Newcraft Magazine." The soft past and yellow of the cover became beautiful, and a little blue car may be supplied by water-color, if need be. A chain of these, beads with a texture of four or five larger ones, put together with small beads of blue and gold might justly win the escutcheon, "perfection, lovely!"

I still have cords for these beads—not many, because everyone knows about them. You now have something new on which to "specialize", and also "have制动了 this experience, thinking that other needlecrafters may be glad to "look and like this idea." - M. R. Vernon

A Vacation for the Stay-at-Home

Not all of us can get away from home. Our numberless duties and family cares, even for a week or a day. Yet for those who cannot "take a vacation," in the ordinary sense of the term, change and recreation is often far more needful than the stay-at-home type. Many families have completed their entire summer's vacation, and now, the seasons or among them, are all a "stay-at-home" type.

And there is no good reason for not having a genuine, happy vacation at home. It requires, and takes time and thought, and needs plenty of time for restful chaitis. We have only to resolve that for a certain period we will leave undone the things that require immediate action. We can then be free to enjoy the things that are necessary, and that are important to us, but which are not essential to our survival.

Recently I heard a good mother exploring the fact that it was time to take another vacation, and when I laughed a little she assured me that she was quite early. "Last summer I packed up and went to the country, taking two children," she said. "We had a very pleasant outing, but I was tired when I started and tired when I got there. It was all new to me! I worried about the children getting into the pond and so on, and of course they did. I was a bit sorry about it, but, all in all, although I hurried home to receive her, and I made up my mind to not take the rest of my vacation, I decided that I would not leave the country, because I knew that the country would be the best place for them to enjoy their vacation."

"Make up," she said, "is the best thing you can do. You see, this is what I have learned: if you put your mind to it, you can make up your mind to anything. You can make up your mind to leave a job, to move, to change your life, or to do anything else you want. You can make up your mind to be happy, to be successful, or to be anything else you want. If you put your mind to it, you can do it."

"Yes, madam," said the woman, "I have learned that. I have learned that you can make up your mind to anything."
I SHOULD like to learn some of the patterns in use, wool, used for covering tables. I understand plain knitting and crochet, but few have time to learn all the patterns. Please tell me how to do the Afghan and pineapple-stitch, and send instructions. 

I have a small garden, where I grow many vegetables and flowers, and always state that the announce­business

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Answered by the Editor

DIRECTIONS FOR STITCHES IN CROCHET

PLAIN: A series of stitches or loops, each with four passes through the stitch preceding.

Slip-stitch: Insert hook in work, pick up the loop and draw through. This is used as a joining-stitch where a new chain is to be begun, or for catching on, and to clipping a short end of chain.

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

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

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

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

Long treble crochet: Like treble until you have three stitches on needle; thread over and draw through one, thread over and draw through two, over and draw through remaining loop.

Double treble: Thread over twice, hook in work, draw through work, making four passes through needle, over and draw through twice.

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

Make a loop of the thread, turning it to the left, and slip it on the needle, drawing up evenly; this forms one half the double crochet. Make a second loop, and thread the right and slip over the needle for the last half of the knot. By doing this you can get the "knack" more readily, so take this description: Carry the end of thread over the needle, then back under it, through the loop, for one half of the knot. Under the needle, back over it and through the loop for the last half of the knot. A ringing, make, four of these double knots, then leave a little space for a pleat. Continue until you have made three pieces, then make double knots and first half of fourth—while you will give a better chance for the needle carefully through the knot, drawing them down on to the thread, insert point of needle to let stitch made and draw up snugly. Unthread the needle and thread on the other end: hoisting the finished ring over forefinger and thumb, and the needle close to it, make four double knots, as directed, insert the hook through last six passes of crocheting, put on the next four double knots, and continue as with first ring. A little practice will enable you to make this sort of "tarring" quickly, and in a very desirable edge when a simple design is wanted. I know that those who made "yards and yards" of it for winning her own household's service.

I AM enclosing some designs clipped from another fancy-work publication, which I wish you would look over, and if you find any one that you think would be suitable, write me at once. I will be glad to exchange ideas with others without getting all mixed up; that the name of the request. I do not intentionally reproduce work which is in our "paper," and I think you will be able to appreciate this very much.

Looking forward to hearing from you, Mrs. A. B.,

Your Truly,

Needlecraft.
The Statue of Liberty, in Filet-Crochet

By MARY CARD

This is a reproduction of the statue of Liberty. Enlightening the World, which stands on Liberty Island, New York Harbor, having been presented by the French people to the people of the United States in commemoration of their national independence. Made in No. 60 mercerized cotton, this pattern requires the same twenty-eight inches by twelve inches. A No. 12 or No. 13 needle should be used. It is worked in plain blocks and spaces, except that the under openings and loop hole would require a larger size, that is, chain 5, miss 3, treble in next. The illustration shows clearly where the bow would be placed.

Before you begin, be absolutely sure that you can work blocks and spaces quite square. If your blocks size too small, the bowl will not become ugly and too small. If you wish to make the above pattern the long way, the extra width of the blocks will then be thrown into the height of the figure and will not make so much. The sculptor gave Liberty a T-shaped figure to begin with, and if you add in her feet, well—well, you will not admire her so much.

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

To work the short way, begin at the bottom with 206 chain-stitches, treble in 4th stitch from needle for first space, 60 more spaces of chain 2, miss 2, treble in space, making 87 spaces in all. Turn the rows with chain 3. Every row begins and ends with a space, the outside row of trebles all around being worked last.

The illustration may now be followed.

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

There is a wide difference between the trousseau of to-day and the trousseau of even a few years ago. Oddly enough, the bridal costume does not have nearly as many changes as the style of the skirt. The bodice did not change, but it has a much greater variety. The old idea used to be that every wedding outfit must contain at least a dozen of each kind of undergarment, but the rapid changes of fashion even in the realm of lingerie have shown us that such a stock of undies is a useless extravagance. Even the woman who is the "hanger on her clothes," cannot possibly wear all these things before something newer and prettier is brought in, unless she can buy or make for herself if she is not already overstocked with enough to last for years. Long before she selects her new frocks the expected girl begins to dream about her lingerie, and unlimitedly the time of all others to gratify that fondness for dainty undies possessed by all refined women is when planning the trousseau.

The trousseau should be headed by what is called the "bridal set." This is always finer and more costly than the rest of the undergarments. It consists of a nightgown, and chemise, often in the popular envelope-style, or a camisole and drawers. The gown is made in the short-sleeved, slip-on style that has been popular for so long. If it is of the lawn decreased with band-embroidery and lace, but very handsome ones are also made of white or flesh-colored crepe de Chine or of white washable satin. But whatever material is chosen for the gown it should be chosen with care.

Bedside this set there are in most well-planned trousseaux from six to eleven ensembles of fine lawn or cotton, or crepe de Chine, dainty trimmed with lace or the same number of ordinary crepe de Chine camisoles and drawers may be selected instead. The envelope chemise is the best liked, and it is the regular fit of the piece of the undergarment because the latter has a bad habit of rolling up while the usual camisole was fitted in such a way that it only began to roll up under blouses of lace or chiffon and they do away with cushion chiffon, silk or satin linings.

There are two or three fancy camisoles even if chemisoles are selected, and half a dozen plain ones of hand-embroidered lawn layers with lace. Rich bridals have some or two gowns of crepe de Chine and lace. Then there are sometimes "knickers" of satin or crepe de Chine, but satin is the sheer as the slip slips on it more readily. Many women prefer the petticoats, especially the silk ones.

Nevertheless, under the wedding-dress, a petticoat of white satin, taffeta or crepe de Chine, or a flannel or even cambric is occasionally selected. These should be half a dozen pairs of stockings. If expense is no object they are of silk. In any case the bridal stockings should be made from the same material as the underwear, lace foot or embroidered, or just simply plain white of good quality. The shoes of course, should be selected, and if shoes are selected, and if shoes are to be chosen to match the trousseau frock and shoes. They should be white for wear with white, lower for duller, and black for black shoes.

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

Now that furniture costs so much, this decidedly worth while to consider the possibilities of what we have on hand. Often a hopelessly ugly and useless piece of furniture can be given a little ingenuity combined with the skill of a seamstress be made into something that is handsome and at the same time fills a long-felt need.

From a bureau with four drawers you can make a quality old-fashioned desk. The sort that used to be called a "secretary." Saw the top of the bureau in half, eighteen inches wide, and utilized as a shelf. Make a base, build in to cover the overhang of the top drawer from the top, and from two of the discarded top drawers should be bined to form a shelf that can be opened and closed like a desk, while the back part is fixed with a plan. I cannot, of course, give definite measurements, for not only depends on the size of the original bureau.

I have seen a plain old mahogany bureau, the sort without any mirror, made into a seat for the hall by removing the two upper drawers. If your bureau has but three drawers the top must be taken off and shortened at each end until it will fit between the bedside. Nail or screw this to the framework that remains, upon which the discarded middle drawer formerly rested. The workbox above this seat will naturally look very rough, but this does not matter as it is covered with upholstery. Make a removable cushion to go over the seat above the drawer and then tack a cover faced with an old conditioner on the sides and back. Carry this over the edges and fasten it in upholstery slip put on with small tacks. Plain or figured damask makes a useful covering for such a seat.

Often at a auction sale bargains in second-hand furniture can be picked up at a surprisingly low price. The pieces may look old and daggy at first and often almost hopeless but if we take them up, cleaned and cleaned the effect is beautiful and the buyer discovers that the piece of the furniture is not without use. Such an old bureau can be used for its original purpose or it can be made into a part of the things just described or utilized as a sideboard. The other day I saw an old bureau, in a small room, in a sort of attic. When scraped and varnished it was found to be of good maple. As one was wanted as a dressing table top, the top was removed and the top drawer taken out. Then the former top was fitted down to fit the side drawer and turned over the second drawer after the back had been sawed down level with this. That top end of the sides of the bureau was then shaped to a graceful curve, and at the plane where the cut was made was filled with satin, the little table that is now there was made of dark-green China silk with long, tassels on the ends were then screwed on the drawers to take the place of the damask wooden knobs, and ornamented brass escutcheons placed around each. This was used for a sideboard.
Embroideries for the Summer Home

By GRACE E. MACOMBER

NEEDLECRAFT

September

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

Satin-stitch, and the long,

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

Sear! tray-cover and centerpiece are finished with a
marched hem, to which is usually added a crocheted
edging, carrying out the idea of simplicity. Choose a
rather coarse crochet-cotton, say No. 15.

1. Make a chain 8 stitches, turn, 3 sets 4 stitches for a
double treble, make a double treble in each of 5 stitches,
keeping top loop of each on needle and working all to-
gogether, make a tight chain-stitch to close the cluster, chain
4, a double treble under the 1 chain, at top of cluster,
(chain 5, a double treble in same place), 4 times, a triple
treble in top of 5th double treble of cluster, chain 15, 3 sets
of open shell and fasten in top of 3d double treble, chain
4, a double treble in each of 5 chain-stitches, and re-
pet from 2, alternating clusters and open shells.

2. A treble in a stitch (chain 3 for 1st treble of row), *
chain 2, miss 2, a treble in next; repeat. Have a treble
some at each point of cluster and open shell, with 2 spaces
between them.

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

When To Wear a Veil

After being rather out of fashion for the last three
years, the veil has once more come into its own, and
now it is not only extremely desirable to wear a veil,
but many of the newest hats do not really look well with
out it. When the veil was last worn it was a modest-look-
covering that fastened tightly around the hat and was
brought in snugly under the chin, but now it takes almost
as quaint forms as the very styles themselves. Veils of
plain diagonal-stitch net, they are bordered and flowered
and covered with embroidered figures that too often make
the face under it look as though it had been tattered,
or they are dotted or spangled with plain and simple.

Chiffon veils are used for motoring or for any
purpose where a rather cheap veil is needed for pro-	ection from dust or wind. Most of the new chiffon
veils are made in the square French style. Others
are in scarf-shape and are draped around the
hat. As a general rule nearly all small, light
ones, do much better when a veil is worn with them while
the big hat is more becoming without. A floating
veil often makes a large hat look top-heavy, but it
gives just the right balance required by a narrow-
brimmed miller or a brimless turban.

Try this method of putting a veil-tie over your
head. Pin your hat on and bring the veil loosely around it, so
that the two ends meet in the exact center of the front and
are fastened together at the center front of the crown.
This gives a formation of figure which
allows the veil to adapt itself to the oval-
ness of the hat-form. Allow just enough of the width over
the face as will come down to the base of the collar,
and allow for drawing it around and meeting in the back.
Now bring the ends around to the back
and let them lie loosely on the trim while you see if
the lower edges meet in the back.

This is the best way to get the veil just right
enough. Draw the ends up to the trim, not too
tight, tie and fold each end under the other, pinning
separately with a straight pin. While the veil on your
head carefully the first time, you will find it much easier.

Beside the quality of the veil, the pattern and color
must be chosen with discretion. Embroidered or
embroidered veils are fine and look very
well in them, whereas the delicate features of a smaller
woman would be almost obliterated
by a veil of the same
design. Choose a small, delicate pattern which can be
made to disappear on the veil of any color
your choice. Dyes in the veil are splendid. Brightly
colored face-veils are not worn by women of
today, as the colors are most generally not in style, but
as a rule dyed, these are also exceedingly decorative to	people
with any tendency to self
trouble.

A second veil of white
may be worn to the face to prevent possible infec-
tion, and this does a good job.

If you have selected a
good veil learn to take care of it.

Don't leave it up to your
hat for days together, as many
women do. Remember when you
take your hat off, take the oppo-
ite edges of each end, stretch out the width and roll the veil
up gently. A tendency to narrow
this way of handling keeps the
rim getting stringy. Keep a small,
bell-shaped sieve in your curtains,
and a little satchel-bag in with them.

I FIND ordinary sewing-thread an excellent substi-
tute for the embroidery-needle, as the latter
cannot be readily obtained. For the veil in the latter
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Tatting of Two Colors Applied to Centerpieces and Doilies

By MRS. C. F. VANCE

INK and blue crochet-cotton was used in the example shown, but any colors preferred may be chosen. For a dinner or luncheon service, one may select colors matching the decorum of the house. No. 30 or No. 40 will be found a good, serviceable size. Although I never use a thread may be used at pleasure; the size and the threading the larger the medallion, and wider the border.

For the round set, consisting of centerpiece, four and five inches in diameter, doilies for the bread-and-butter plates, seven to eight inches, and for the service-plates, ten to twelve inches, with the centerpieces, twenty to twenty-four inches, and trivet or oval plate, if wanted, may be the simple edge given, with or without medallion borders. The "Wallace" lace net, similar during the past year or two, and consisting of doilies edged by crochets, is a very pretty all-around individual service, instead of the three smaller doilies, with the eighteenth-century romance may be added, in addition to the border, an earl in colors of centerpieces and doilies, or service plates. Often, instead of the edging doilies may be added for the border, and grouped to points of six or eight, according to size of center. Many ways of using new edging and medallions will suggest themselves to the interested worker. For example, what could be prettier than a crocheted frame and in combination with, thus adorned, or two round or square mats with and of old lace with the crocheted? And here, there are the "rococo" centerpiece and doilies, which were used for all sorts of tatting. One of the oldest sets. The ends are tied in the end and the other is wound around with fine white cotton and knotted, joining to preceding knot. In this way, I would have taken the colors of the same color. Tie the knot, picot, as before; another small one, joining to same point as before; a chain, join to middle point of large ring, a chain of two double knots, picot, a double knot again the large ring, a chain of five double knots, join to picot of preceding long chain, and continue the pattern to length desired. Joining last knot chain to first, and last short chain at base of first chain. Cut the circles of linen for centers and finish with a nail. Sew on the points to pin the points, and the results are ready. Then, this extended candle is a very dainty finish for handkerchiefs or underlayment, and so on. Choosing a size of thread suited to the purpose. Many, too, will like white thread for doilies and centerpieces.

An ornamental centerpieces of rather fanciful shape has the border described, with an inset matching the sides. For the medallion: Make the large ring as described, a chain, a small ring, joining to tie point of large ring, a chain, another small ring, joining to same point, a chain, joining to middle point of large ring; chain of five double knots, join to preceding knot chain of five double knots, and continue to the last knot chain to first, and last short chain at base of first chain. To fill in the center of medallion, join the blue thread to side point of large ring, chains of double knots, join to middle point of large ring, picot of double knot, join to middle point of large ring, and continue to the last knot chain to first, and last short chain at base of first chain, where first started, fasten off neatly. There are really two perfect circles in each corner of the centerpiece, adhering for a very narrow hem, join the medallion to point of each chain at the point. A "five-pointed star" centerpiece has a center of penon-sphere shape, five equal sides, finished with a narrow hem. For the wheel or medallion:

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

2. A ring of 5 double knots, 5 double knots, join to first shift of chain of last row, 5 double knots, picot, 2 double knots, join, chain as in last row, a ring joining to 30 points of same chain; a chain, repeat, alternating vines and chains, joining a ring to first and slant points of same chain of last row, join last chain at base of first ring, and finished of course.

Join medallions side by side by middle points of 3 medallions by 2 chains at each: the base of the 2

A Two-Pointed Star Centerpiece

A Daily for the Bread and Butter Plate

A "Fancy" Centerpiece

Drain at Edge and Scarf

Then, with the earth at hand, I worked like a machine and finished in about half the time it would have taken if I had stopped to wonder what was needed to be done each day. These cards I filed in a box, and cut sections into which also went cards on which were copied different menus that I have found both economical and appetizing. All my special receipts, I have also copied on cards and placed in the box so that I can find them without delay when needed. Then I also keep a sort of kitchen "day book" in which I write notes of supplies needed when a test is run, and in this I write menus for the meals for two or three days ahead and I find that this greatly facilitates marketing and makes the preparation of meals easier. It simplifies kitchen work. I have also a loose-leaf memorandum-book, in which I keep my household lists (dishes, notions, etc., needed), and also lists of anything needing making or any odd jobs for a special occasion. All these little booklets remember me for me. These, with the addition of a book in which I keep a strict account of all expenditures and a check-book with which all bills are paid are all the business tools I have, but I find the rest of cut as is.

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NEEDLECRAFT

September

Two Designs for Yokes in Filet-Crochet

By MRS. L. B. HAGUE

OR No. 1—Using No. 30 crochet-wool, or a threat that will give 7 spaces to the inch make a chain of 36 stitches.

1. A treble in 8th stitch, chain 2, 1 space, 4 trebles in the 1st stitch, chain 2, 4 times. If preferred the row of 31 spaces may be made without a long chain as follows: Chain 4, then the 8th treble, then chain 4, then a treble in 34th stitch of chain; repeat until you have the requisite number of stitches.

2. Fifteen spaces, 4 trebles, 15 spaces, turn, for 1st space of row, chain 2, 1 space, 10 trebles, turn.

3. Forth space, 10 trebles, 14 spaces, turn.

4. & c. Thirteen spaces, 6 trebles, 13 spaces, turn.

5. Ten spaces, 1 treble, 1 space, 4 trebles, 1 space, 10 trebles, 10 spaces, turn.

6. Ten spaces, 1 treble, 1 space, 4 trebles, 1 space, 10 trebles, 10 spaces, turn.

7. Ten spaces, 1 treble, 1 space, 4 trebles, 1 space, 10 trebles, 10 spaces, turn.

8. Ten spaces, 1 treble, 1 space, 4 trebles, 1 space, 10 trebles, 10 spaces, turn.


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

11. Seven spaces, 16 trebles, 1 space, 7 trebles, twice, 1 space, 16 trebles, 7 spaces, turn.

12. Six spaces, 22 trebles, 1 space, 22 trebles, 8 spaces, turn.

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

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

15. Seven spaces, repeat 9th row, 7 spaces, turn.

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

17. Six spaces, 4 trebles, repeat 7th row, 6 trebles, 6 spaces, turn.

18. Five spaces, 12 trebles, 10 spaces, chain 4, 12 trebles, 10 spaces, chain 4, 10 trebles, 5 spaces, chain 4, 14 trebles, 1 space, chain 4, 34 stitches, turn.

19. A treble in 8th stitch, 6 more spaces on chain, putting last treble in the 8th stitch where chain started, then repeat the 12th row, and widen 7 spaces at either end thus: Chain 2, a treble triple in same stitch with last treble made; 2, 1 triple treble under upper treble; triple repeat from first until you have the required number of trebles.

20. Seven spaces, repeat 11th row, 7 spaces, turn.

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

22. Seven spaces, repeat 9th row, 7 spaces, turn.

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

24. Six spaces, 4 trebles, repeat 7th row, 6 trebles, 6 spaces, turn.

25. Five spaces, 12 trebles, 10 spaces, chain 4, 12 trebles, 10 spaces, chain 4, 10 trebles, 5 spaces, chain 4, 14 trebles, 1 space, chain 4, 34 stitches, turn.


27. Ten spaces, 1 treble, 1 space, 4 trebles, 1 space, 10 trebles, 10 spaces, turn.

28. Ten spaces, 1 treble, 1 space, 4 trebles, 1 space, 10 trebles, 10 spaces, turn.

29. Ten spaces, 1 treble, 1 space, 4 trebles, 1 space, 10 trebles, 10 spaces, turn.

30. Ten spaces, 1 treble, 1 space, 4 trebles, 1 space, 10 trebles, 10 spaces, turn.

31. Ten spaces, 1 treble, 1 space, 4 trebles, 1 space, 10 trebles, 10 spaces, turn.

32. Ten spaces, 1 treble, 1 space, 4 trebles, 1 space, 10 trebles, 10 spaces, turn.

33. Seven spaces, 10 trebles, 8 spaces, 4 trebles, 1 space, 4 trebles, 10 spaces, turn.

34. Eleven spaces, 13 trebles, 1 space, 13 trebles, 11 spaces, turn.

35. Seven spaces, 10 trebles, 8 spaces, 4 trebles, 1 space, 4 trebles, 10 spaces, turn.

36. Eight spaces, 1 treble, 1 space, 4 trebles, 1 space, 10 trebles, 10 spaces, turn.

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

38. Two trebles, turn.

39. Chain 4, 5, 6 & 7 spaces, turn.

40. Turn twice, 10 trebles, 1 space, 10 trebles, 10 spaces, turn.

41. Two trebles, 1 space, 4 trebles, 1 space, 10 trebles, 10 spaces, turn.

42. Five spaces, 16 trebles, 1 space, 10 trebles, 10 spaces, turn.

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

44. Three trebles, 10 trebles, 10 spaces, turn.

45. Three trebles, 10 trebles, 10 spaces, turn.

46. Five spaces, 16 trebles, 1 space, 10 trebles, 10 spaces, turn.

47. Two trebles, 1 space, 4 trebles, 1 space, 10 trebles, 10 spaces, turn.

48. Five spaces, 16 trebles, 1 space, 10 trebles, 10 spaces, turn.

49. Three trebles, 10 trebles, 10 spaces, turn.

50. Five spaces, 16 trebles, 1 space, 10 trebles, 10 spaces, turn.

51. Seven spaces, 13 trebles, 1 space, 13 trebles, 6 spaces, turn.

52. Five spaces, 16 trebles, 1 space, 10 trebles, 10 spaces, turn.

53. Seven spaces, 13 trebles, 1 space, 13 trebles, 6 spaces, turn.

54. Eleven spaces, 13 trebles, 1 space, 13 trebles, 6 spaces, turn.

55. Seven spaces, 10 trebles, 8 spaces, 4 trebles, 1 space, 4 trebles, 10 spaces, turn.

56. Eight spaces, 1 treble, 1 space, 4 trebles, 1 space, 10 trebles, 10 spaces, turn.

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

58. Two trebles, turn.

59. Chain 4, 5, 6 & 7 spaces, turn.

60. Turn twice, 10 trebles, 1 space, 10 trebles, 10 spaces, turn.

61. Two trebles, 1 space, 4 trebles, 1 space, 10 trebles, 10 spaces, turn.

62. Five spaces, 16 trebles, 1 space, 10 trebles, 10 spaces, turn.

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

64. Three trebles, 10 trebles, 10 spaces, turn.

65. Two trebles, 1 space, 4 trebles, 1 space, 10 trebles, 10 spaces, turn.

66. Five spaces, 16 trebles, 1 space, 10 trebles, 10 spaces, turn.

67. Eleven spaces, 13 trebles, 1 space, 13 trebles, 6 spaces, turn.

68. Seven spaces, 10 trebles, 8 spaces, 4 trebles, 1 space, 4 trebles, 10 spaces, turn.

69. One treble, 1 space, 4 trebles, 1 space, 10 trebles, 10 spaces, turn.

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

71. Two trebles, turn.

72. Chain 4, 5, 6 & 7 spaces, turn.

73. Turn twice, 10 trebles, 1 space, 10 trebles, 10 spaces, turn.

74. Two trebles, 1 space, 4 trebles, 1 space, 10 trebles, 10 spaces, turn.

75. Five spaces, 16 trebles, 1 space, 10 trebles, 10 spaces, turn.

76. Three trebles, 10 trebles, 10 spaces, turn.

77. Two trebles, 1 space, 4 trebles, 1 space, 10 trebles, 10 spaces, turn.

78. Five spaces, 16 trebles, 1 space, 10 trebles, 10 spaces, turn.

79. Eleven spaces, 13 trebles, 1 space, 13 trebles, 6 spaces, turn.

80. Seven spaces, 10 trebles, 8 spaces, 4 trebles, 1 space, 4 trebles, 10 spaces, turn.

81. One treble, 1 space, 4 trebles, 1 space, 10 trebles, 10 spaces, turn.

82. Two trebles, turn.
44. Widen, 14 spaces, 2 trebles, 2 spaces, 7 trebles, 4 spaces, 13 trebles, 3 spaces, 16 trebles, 1 space, 10 trebles, 1 space, 7 trebles, 3 spaces, turn.
45. Widen, 5 spaces, 16 trebles, 1 space, 10 trebles, 1 space, 4 trebles, 1 space, 7 trebles, 3 spaces, turn.
46. Fourteen spaces, 10 trebles, 3 spaces, 7 trebles, 1 space, 4 trebles, 1 space, 7 trebles, 3 spaces, turn.
47. Ten spaces, 1 treble, 7 spaces, 1 treble, twice, 5 spaces, 4 trebles, 1 space, 7 trebles, 3 spaces, turn.
48. Four spaces, 4 trebles, 1 space, 7 trebles, 1 (1 space) 4 trebles, twice, 5 spaces, 4 trebles, 1 space, 7 trebles, 3 spaces, turn.
49. Three spaces, 1 treble, 8 spaces, 7 trebles, 1 treble, twice, 4 trebles, 1 space, 7 trebles, 3 spaces, turn.
50. Ten spaces, 4 trebles, 1 space, 7 trebles, 1 treble, twice, 10 trebles, 1 space, 7 trebles, 3 spaces, turn.
51. Six spaces, 10 trebles, 2 spaces, (1 space) 4 trebles, twice, 10 trebles, 3 spaces, (3 spaces) 4 trebles, twice, 10 trebles, turn.
52. Four trebles, 6 spaces, 7 trebles, 1 treble, twice, 15 trebles, 1 space, 8 trebles, 1 treble, twice, 13 trebles, 1 space, 7 trebles, 3 spaces, turn.
53. Eight spaces, 7 trebles, 2, 10 trebles, 1 space, 20 trebles, 7 spaces, 4 trebles, 4 spaces, 4 spaces, 9 trebles, turn.
54. Fourteen spaces, 4 trebles, 9 spaces, turn.
55. Sixty-five, 45. Fifty-four spaces, turn. This completes one half the figure; the other half is made in precisely the same way. For the corner-straps, turn at end of last row of front and work back and forth on 12 spaces, until the strap is 50 rows long, or as required. For the back make 4 chains of 75 stitches, turn.
1. A treble in 8th hitch, 23 more spaces on chain, turn.
2. Twelve spaces, 7 trebles, 10 spaces, turn.
3. Ten spaces, 4 trebles, 1 space, 11 trebles, turn.
4. Same as 3d row, reversed.
5. Eight spaces, 7 trebles, 4 spaces, 4 trebles, 1 space, 7 trebles, 4 spaces, 9 trebles, turn.
6. Four spaces, 4 trebles, 9 spaces, turn.
7. Eight spaces, 4 trebles, 19 trebles, 5 spaces, turn.
8. Four trebles, 6 spaces, 7 trebles, 1 treble, twice, 15 trebles, 1 space, 8 trebles, 1 treble, twice, 13 trebles, 1 space, 7 trebles, 3 spaces, turn.
9. Ten spaces, 13 trebles, 1 space, 10 trebles, 1 space, 7 trebles, 3 spaces, turn.
10. Fifteen spaces, 10 trebles, 1 space, 15 trebles, 5 spaces, turn.
11. Eighteen spaces, 10 trebles, 4 spaces, 4 trebles, 1 space, 7 trebles, 2 spaces, 6 trebles, 5 spaces, turn.
12. Fifteen spaces, 4 trebles, 2 spaces, 7 trebles, 1 space, 20 trebles, 7 spaces, 4 trebles, 4 spaces, 4 spaces, 9 trebles, turn.
13. Nine spaces, 7 trebles, 2 spaces, 10 trebles, 1 space, 15 trebles, 1 space, 10 trebles, 1 space, 7 trebles, 3 spaces, turn.
14. Nine spaces, 7 trebles, 2 spaces, 10 trebles, 1 space, 15 trebles, 1 space, 10 trebles, 1 space, 7 trebles, 3 spaces, turn.
15. Ten spaces, 7 trebles, 2 spaces, 10 trebles, 1 space, 15 trebles, 1 space, 10 trebles, 1 space, 7 trebles, 3 spaces, turn.
16. Nine spaces, 7 trebles, 2 spaces, 10 trebles, 1 space, 15 trebles, 1 space, 10 trebles, 1 space, 7 trebles, 3 spaces, turn.
17. Nine spaces, 4 trebles, 1 space, 13 trebles, 9 spaces, turn.
18. Eight spaces, 10 trebles, 1 space, 15 trebles, 1 space, 10 trebles, 1 space, 7 trebles, 3 spaces, turn.
19. Five spaces, (7 trebles) 1 space, 10 trebles, 7 spaces, turn.
20. Eight spaces, 15 trebles, 1 space, 10 trebles, (7 trebles) twice, 4 spaces, turn.
21. Four spaces, 16 trebles, 1 space, 4 trebles, 3 spaces, 10 trebles, turn.
22. Twelve spaces, 7 trebles, 2 spaces, 13 trebles, 4 spaces, turn.
23. Four spaces, 4 trebles, 5 spaces, 4 trebles, 1 space, 4 trebles, 11 trebles, turn. Repeat from 4th row until you have four roses, ending with a rose and leaf, and row of spaces.
24. Join the straps as directed for first treble. Fill in the diagonal spaces with a row of plain trebles and continue these across bottom and up the front, putting extra trebles in corner space to turn. Make a 20 row of trebles in

Concluded on page 19
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Children's Empire Coat

The children's Empire coat-pattern, No. 9374, is cut in sizes for from 1 to 10 years. To make the coat in the 4-year size will require 11 yards of 44-inch material, without nap, or 11 yards of 44-inch, with nap.

Children's Yoke Dress

The children's yoke-dress pattern, No. 9375, is cut in sizes for from 2 to 6 years. To make the dress in the 4-year size will require 2 yards of 27-inch material with 2 yards of binding.

Girls' One-Piece Dress

The girls' one-piece dress-pattern, No. 9373, is cut in sizes for from 6 to 14 years. To make the dress in the 6-year size will require 23 yards of 36-inch material, with 1 yard of 36-inch lining, and 11 yards of ribbon for sash.

Ladies' and Misses' Coat

The ladies and misses' coat-pattern, No. 9378, is cut in sizes for 10 years, and for 30, 36, and 44 inches bust measure. To make the coat in the 30-inch size will require 3 yards of 44-inch material without nap, or 3 yards of 44-inch material with nap.

Boys' Suit

The boys' suit-pattern, No. 9374, is cut in sizes for from 2 to 6 years. To make the suit in the 4-year size will require 21 yards of 27-inch material, with 1 yard of 36-inch contrasting material.

One-Piece Draped Skirt

The ladies and misses' one-piece draped skirt-pattern, No. 9393, is cut in sizes for 12 to 18 years and from 26 to 30 inches waist measure. To make the skirt in the 26-inch size will require 21 yards of 44-inch material.

Girls' Middy Dress

The little middy dress-pattern, No. 9377, is cut in sizes for from 4 to 14 years. To make the dress in the 6-year size will require 21 yards of 44-inch material, with 1 yard of 36-inch contrasting material, and 1 yard of 36-inch lining.

Children's Dress

The children's dress-pattern, No. 9394, is cut in sizes for from 2 to 10 years.
The pretties, the dainties, the flimsies

"How did women ever keep their fine things dainty before they learned of Lux?" In those old days—when cake soap was rubbed right on into fine fabrics, and particles of soap became firmly wedged between the delicate threads! Today, you can cleanse these things yourself—keep them new with Lux. Lux comes in delicate white flakes—pure and transparent. They melt the instant they touch hot water and whisk up into the richest, frothiest suds, that gently free the dirt! For silks or colored fabrics you simply add cold water to make the suds lukewarm.

No ruinous rubbing of cake soap on fine fabrics. You just squeeze the delicate suds through the garments again and again. Then rinse in three lukewarm waters. Launder your loveliest things in richest bubbling Lux suds. It is so quick to whip up the rich Lux lather, so easy to squeeze the suds through the soiled parts. You will say you never dreamed your finest, frailest things could be cleansed with such delicacy!

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Silk Underwear
Silk Robes
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The Open Door To a Bigger Income—For Women

How often have you said to yourself: "I wish I had more money to spend." And how many times have you said, "I wish I could help others who are in the same situation as I am."

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The ladies' combination-pattern, No. 9125, is cut in sizes from 12 to 19 inches bust measure. To make the combination in the 14-inch size will require 44 inches of 36-inch material with 31 yards of edging and 24 yards of ribbon.

Ladies' Combination

A Smooth-Fitting Corset-Cover

The corset woman is sure to appreciate this new corset-cover, No. 9325, which "really fits" as the sectional back and front will prove. The ladies' tight-fitting corset-cover pattern, No. 9252, is cut in sizes from 36 to 46 inches bust measure. To make the corset-cover in the 36-inch size will require 1 yard of 36-inch material and 1 yard of binding.

Ladies' House-Dress

A General Utility Dress of Unusual Style

Ladies' One-Piece Apron

A ONE-PIECE apron, No. 9391, which can be easily and quickly slipped on and will give you a smart and trim appearance is certainly an asset to efficiency. The ladies' one-piece apron pattern, No. 9391, is cut in sizes from 36 to 44 inches bust measure. To make the apron in the 36-inch size will require 43 yards of 36-inch material with 7 yards of 27-inch contrasting goods.

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

Address NEEDLECAST, Augusta, Maine

For Women

How often have you said to yourself: "I wish I had more money to spend." And how many times have you said, "I wish I could help others who are in the same situation as I am."

You would be glad to do something that is appreciated, and useful, and would bring you satisfaction. Then this plan is for you.

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Clear Your Skin

...would be very nice to possess your nails, lips, and teeth may be more so, especially when you see the beauty of them. Good teeth and white hair can prove very useful, as the greater part of us desire to have them and the shorter lines and the longer ones, then the end of the dress so that they may be used for all kinds of work. They can be used in a great variety of ways, not that a strange way rising from other trimmings, or a heavy bunch on one side of a hat, or a queue on the other, or even for nothing, or anything useful for millinery purposes, and could be used to make many new things. In general, they are useful, as they can be used for all kinds of work.

The embroidered design, while shabby, is yet dainty, and such as may be made of all kinds of fine materials, and will be useful in many ways. The embroidered dress may be a useful thing to put on every day, and perhaps one during a long illness. The center is a kind of white, with a circle of French lace—always of the same color. The arm be arranged to look so, and when a little good blueing is used, to keep the linen away. Not to be used, for various purposes, such as washers and wetters, and do not use much starch as the stiffeners can be quickly washed off, and make it in a short time with a little patience.

In doing the ironing, the linen should be well dampened, and the corners of the stiffeners are to be used for various purposes, such as washers and wetters, and do not use much starch as the stiffeners can be quickly washed off, and make it in a short time with a little patience.

In creating an embroidered or lace-trimmed piece, it is not easy to work across the ironing-board, or to put the embroidery on it. It is, however, quite easy.

Many women do not know how to iron a piece of cloth, or to make a knot. This is not difficult, as long as you know how to manage it. The iron must be warm, and the piece of cloth must be well dampened, and put upon the ironing-board with the stiffeners and an appropriate way to the board. The iron should pass once or twice, and make it in a short time with a little patience.

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The ladies' dress-pattern, No. 9381, is cut in sizes from 36 to 44 inches waist measurement. To make the skirt in the 26-inch size will require 23 yards of 40-inch material and 33 yards of binding.

Ladies' Dress
A SIMPLE two-piece skirt, No. 9381, cut in sizes from 34 to 44 inches waist measurement. To make the skirt in the 36-inch size will require 31 yards of 40-inch material.

Ladies' Two-Piece Skirt
A SIMPLE two-piece skirt, No. 9387, cut in sizes from 34 to 44 inches waist measurement. To make the skirt in the 36-inch size will require 31 yards of 40-inch material.

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Address NEEDLECRAFT, Augusta, Maine
As a Prized Possession or for a Gift—the Centerpiece

By FRANCES HOWLAND

NEEDLECRAFT

September

When selecting a bit of needlework to take with her on a vacation, the average woman is very sure to choose a centerpiece. If she is a housekeeper, or has a remote idea of one day becoming mistress of a home, she knows she cannot have too many of these pieces, whose place is everywhere, and whose name we notice, too, that nature makes a more acceptable gift to any friend who has even one room to call home, especially if she has not the skill or means to do decorative stitching on her own account.

And so, too, “spare-minute” embroidery, the centerpiece seems just the thing.

The original centerpiece should never be absent, in generous number, from one shop of household linens. It serves as a frag-cover, an end-table at table in the china-closet, on the bedside or buffet—its uses are many. An extremely attractive oval has the favorite grape-and-leaf or vine design. Stems and leaves are cusped—first padded with a line of each stitch and then in over-and-over stitch which takes up so little of the material as to give the appearance of a fine cord laid smoothly along the surface, the leaves are varied in the same way and outlined with heavier curving—which is merely padded satin-stitch, as you know. Half of each leaf is filled in with seed-stitch, adding much to the effect. The grapes are also in satin-stitch, well padded. Therewith one thing that must be remembered in working pieces: the same size of between-stitches must be followed throughout, otherwise the effect is quite the reverse of pleasing. In the present instance the padding is not in across the grape and the reverse-stitches run up and down—that is, lengthwise the leaf. A line of embroidery runs the end corners, broken by a small grape-cluster at each end, and the edge is finished with buttonhole scallops of uniform size.

Completed, the piece is ten by seven inches, a very useful size, a seventeen-inch centerpiece, with decoration of Madeira embroidery to make it “safe and sound”—has a line of eyelock uniform in size, surrounding the center, the line broken at regular intervals by groups of fancy dots as padded stitches, affording a very happy arrangement of “solid-and-eyelet” work. The edge is finished with large, pointed scallops, each consisting of seven small scallops. Very little work is entailed in the production of this bit of needlework, the design is thoroughly good, and one which is not readily tired of.

Another centerpiece of the same size is as “summy” as possible, with a most unusual design mainly in green and blue—a combination which some makers ones think of ocean breezes, green fields and blue sky.

The diamond—a shaped medallion outlined with green, and connected by lines of the same color and stitch. First the buttonhole scallops, white, are followed with a line of lighter blue, in outline-stitch.

Just a word about buttonhole edges, which should be worked with particular care if the articles so finished are to require frequent laundering. Either run with short stitches, or stitch on the machine, as is most convenient, both lines which indicate the space to be covered by buttonholes; then fill in between the padding—outline or chain-stitch attaching the embroidery—and cover the whole with close, even, fine buttonhole-stitch. Many workers like to cut a little in advance of buttonholing, working over the cut edge, which enables them to cut the scallops after they are buttoned. Masking the piece, or wetting and pressing it, before cutting.

Eflicacious Home-Remedies

If you need a laxative do not use one of the drugs, but prepare some wheat bran and take two tablespoonfuls of this mixture each day becom­ ing regular—after this slightly sedative. In almost all warm countries the lemon is a cup of strong tea with two or three slices of lemon, while the juice of half a lemon in a cup of hot water, the first thing in the morning is the best of liver-cleansers in summer. It is a successful substitute for calomel and other drugs, without any of their ill effects. The next time you have stomach trouble take a teaspoonful of lemon-cake in a small cup of black coffee and you will feel better very quickly.

The acid of a lemon becomes alkaline when it enters the stomach. The Chinese have a method of using a cut lemon for neuralgia, that is said to be highly efficacious and can be used in all cases excepting neuralgia of the eyes. The application is simply to cut a small piece off the end, and mix it with a little lemon-juice in a small cup of black coffee and you will feel better very quickly.

The acid of a lemon, mixed with honey, is a pleasant cure for a catarrhal sore throat, being mixed with the exess of acids of the gastric juice. The first effort is refreshing and after that slightly sedative. In almost all warm countries the lemon becomes the ordinary medicine of the people. "Throughout Italy a concoction of fresh lemons is cordially a specific against fever. The juice is used to allay the feeling of heat and thirst."


What Other Needleworkers Have Found Out

ONE day I purchased some blue-and-white checked toweling, intending to make some dish-towels. When I examined the material I found it had such a smooth linen finish, and was so pretty, that it seemed a pity to cut it up as originally planned, and I decided to make a breakfast-set of it instead. I made one long runner, the full length of the table, and on this, at each side I set a pair of cups and saucers. I served a soup long enough to reach to the edge of the table, giving it the appearance of two runners coming to the center. On each side of the center panel I traced a simple design in "thousand flowers," making a square of the embroidery. This was worked by making one long stitch for each flower petal. I used dark-blue thread, matching the checks a.mined the material and tatting, I will find

natural materials, I put up by my little grand-daughter, Jean-a pair of guest-towels for my little granddaughter, a pair of napkins, a hot-toast napkin and edging, a few touches of handwork, French knots of delicate color on cuffs and collar, which I made a pattern-pocket, and found this a great help. In addition, when there are many parts of one pattern, say the sleeves, parts I may want to use the sleeve-pattern I do not have no more than possible. Take the first unraveled stitch, and undo and look the whole thing over. "Time saved Is. The thing is at each side-center table, giving the initials of the one whose patterns it holds, and find this a great help. In addition, when there are many parts of one pattern, say the sleeves, parts I may want to use the sleeve-pattern I do not have no more than possible. Take the first unraveled stitch, and undo and look the whole thing over. "Time saved Is.

In regard to the removal of bluss-plate, I wish to add my own experience. They may be removed by simply pouring boiling water through-as well as sponging with the water from the teakettle. Simply sponging with the water will remove much, but it must be done in either case before it is otherwise wet. By this-act the stained garment need not be washed at all. -R. H. Elston.

FOOT the little samples of tatting and crocheting, which could never be finished when wanted, I promised them to an old friend, who cut them into strips of hollander or the material for which window-valances are made, and I made a few small decorative napkins of this material. My friend and I made for our own use, and we will find this a great help. In addition, when there are many parts of one pattern, say the sleeves, parts I may want to use the sleeve-pattern I do not have no more than possible. Take the first unraveled stitch, and undo and look the whole thing over. "Time saved Is.

What Other Needleworkers Have Found Out

THE woman who has a little knowledge of embroidery stitchery, crocheting and tatting, will find a valuable guide in the "Needleman" and "Needlewoman" of which I am an unconditioned reader, and which I have always found to be of the highest value. The late Mr. J. H. Rule, West Virginia, has just made a pattern-pocket, and found this a great help. In addition, when there are many parts of one pattern, say the sleeves, parts I may want to use the sleeve-pattern I do not have no more than possible. Take the first unraveled stitch, and undo and look the whole thing over. "Time saved Is.

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Often we find that a winter skirt is too tight at the waist or too loose at the hips. If a medium sized dress is worn next to the skin, the skirt will not look right. Right now, there is a trend towards wearing a thin layer of some other garment on top. -E. C. C., Illinois.

I too, found the collar in "Needleman," given in January, 1918, altogether too large. I made it by leaving out the center design, and starting with seventy-eight spaces. It is very pretty indeed. -Mrs. L. C. New York.

Directions for Stitches Used in Knitting

To knit plain: Insert needle in front of stitch from right to left, draw thread from left to right, slip off old stitch. Narrow: Knit two stitches together. Pull to form. Bring the ends together, four needles to front, insert right needle in front of stitch from right to left, right needle in front of left needle, carry thread around between needles, draw through, and pull to form work in front of last stitch. Narrow and bind: Slip first stitch, narrow next two, and draw the slipped stitch over. This is equivalent to knitting three together. Narrow and bind: Slip one, knit one, draw slipped stitch over. To cast off, continue this process as required. Stars and parentheses indicate repetitions, and are employed to show changes in the work. 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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Emblem Pillow-Cover, "Quartermasters' Corps"

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By MRS. L. M. HIGGASON

Emblem Pillow-Cover, "Quartermasters' Corps"

A composite pattern of exquisite texture and detail which is clothed to charm throughout the day. The design is a tribute to the military spirit and dedication of the Quartermasters of the United States Army. The cover is made of Corticelli Yarns, which are available in a variety of colors and shades to match any military uniform. The design is exclusive to the Quartermasters and is not available for sale.

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Embroidered Emblem Pillow-Cover

The emblem is embroidered using a combination of cutwork and chain stitches, creating a three-dimensional effect. The design is based on the official emblem of the Quartermasters and is an accurate representation of the military insignia. The pillow cover is made of Corticelli Yarns and is available in a variety of colors to match any military uniform. It is designed to be a permanent reminder of the dedication and service of the Quartermasters.
A Collar of Modish Shape in Antique Filet

By MRS. BERTHA KNORR

There is no more popular "add-on" pattern in crochet, and nowhere two effects are given than the antique or "spiderweb." This has been in favor for so long a time. The collar illustrated is commenced at the back, widened to the shoulders, points, and decreased to the points in front. White or ecru crochet cotton should be used, No. 30, finer or coarser, if finer thread is preferred, or a larger color is wanted, you have only to add an extra "spiderweb" to the width of back. Yab in a chain of 96 stitches, turn.

1. A treble in 8th stitch, (chain 2, miss 2, chain 30 times, turn.)
2. Chain 3, 3 trebles in last space of preceding row and treble in treble, * chain 7, miss 2 spaces, a double in treble, 3 in space and 1 in treble, chain 7, miss 2 spaces, 4 trebles in next 4 stitches, repeat from *" times 3, chain 3, a double treble in same space with last treble (to widen), turn.
3. Edge (like 2d row to *); chain 2, miss 2 treble in treble and 3 under next chain and treble stitches; treble widen.
4. In treble, repeat across.
5. Chain 4, 3 trebles under chain and treble stitches; treble widen. In treble, repeat across.
6. Chain 4, 3 doubles under 4 doubles, missing 1st and last, chain 5, 3 trebles under chain and treble in treble, repeat across, ending with chain 2, miss 2, chain 30 times, turn.
7. Edge, chain 4, 3 doubles, chain 4, 3 trebles of last row, treble in treble and 3 under chain, chain 4, a double treble in 2d of 3 doubles, chain 4, 3 trebles under chain and treble to treble, repeat across, ending with chain 4, 3 doubles, chain 4, 4 trebles, widen.
8. Edge: chain 7, 3 doubles over 3 doubles and 1 in each side, chain 7, miss 3, a treble in next 4 stitches; repeat across, ending with chain 7, 3 doubles, chain 7, 7, 4 trebles, widen.
9. Same as 3rd row, only with an extra chain.
10. Same as 4th row.

Continue in this way until you have completed the required length, work another row of the spiderweb, making 15 rows in all.

36. Same as 4th row, repeating from * (working the pattern 6 times in all); then 5 spaces, 4 trebles (3 under chain), a treble in 3d double, chain 4, 4 trebles (1st under chain), chain 2, 3 trebles under next chain and treble in treble, repeat from * across, ending with chain 2, 3 doubles, chain 2, 7, 4 trebles, widen.
37. Same as 5th row across the shoulder; 5 spaces, 4 trebles, chain 2, 7, 4 trebles, repeat twice, 3 spaces, and double row begun, working back from 1st 3 chains.
38. Like 6th row across shoulder, (7 spaces, 4 trebles) treble work back across the other shoulder. This row completes the back. The narrowing for the front now begins.
39. Chain 4, miss 3 trebles in treble and 3 under chain, * chain 8, 3 doubles over 5 doubles, and continue.

40. Two spaces (chain 5, treble in next treble, for 1st space), 4 trebles, chain 4, double treble in 2d double, and continue same as 4th row, ending with 4 trebles and a double treble under 4 chain of last row, turn.
41. Edge (like 36th to *); chain 2, 4 trebles, chain 2, 3 doubles, chain 3, 4 trebles; work the pattern same as in 5th row, ending with 3 spaces, turn.
42. Four spaces, 4 treble, chain 7, and continue like 4th row, ending same as 40th from *.
43. 44, 45. Same as 41st, 40th and 39th.
46. Chain 3, 2 trebles in space and treble in treble, chain 7, and continue with the pattern row, narrowing at an end.

Work as directed until you have five half diamonds of spaces along the neck-edge and have reached the 78th row, which will consist of a treble, nave­

chain 7, turn, fasten in top of 3 chain (representing 1st treble of 78th row) and fasten off. Fasten in on the other side (at beginning of 38th row) and repeat from this point. Work around the neck with a double in each stitch and 2 in each space. Finish the edge as follows. Two trebles and 3 double trebles in space, chain 5, fasten back in 1st stitch for a picot, 3 double trebles and 2 trebles in same space, completing the shell, fasten with a double in next space, and fasten off. Cuffs to match the collar are easily made, either straight or with a point.

Two Designs for Yokes in Filet-Crochet

Culminated from page 4

Two Trebles on one front, and on the other make 16 trebles in 14 trebles, chain 6, miss 3, repeat the spaces for fastenings, and may be graduated to site according to the buttons, which are sewed on the other side of front.

Plain Bertha, neck and over arms with * 4 trebles in a space. chain 2, 8.

Same as 3rd row across shoulder, ending with 4 trebles, 1 space, turn.

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

Edge (like 36th to *); chain 2, 4 trebles, chain 2, 3 doubles, chain 3, 4 trebles; work the pattern same as in 5th row, ending with 3 spaces, turn.

Four spaces, 4 trebel, chain 7, and continue like 4th row, ending same as 40th from *.

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No. 1 - For Mrs. C. B. Adams

1. Edge: knit 2, (over, narrow) twice, edge.
3. Edge: knit 12, (over, narrow) twice, edge.
4. Knit 22, narrow, edge.

No. 2 - For Mrs. G. L. Todd

1. Edge: knit 4, (over, narrow) twice, edge.
2. Knit 20, edge.
3. Edge: knit 12, (over, narrow) twice, edge.
4. Knit 20, narrow, edge.
5. Knit 20, over, knit 4.

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Knitted Laces

By LILLIUS HILT

For No. 1 - Cast on 16 stitches; knitt across once plain.

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

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

3. Edge: knit 2, (over, narrow, knit 1) twice, edge.


5. Edge: knit 22, narrow, edge.

6. Knit 22, narrow, edge.


9. Edge: knit 27, * over, knit 3, over, knit 2; from * repeat from 1st row.

10. Edge: knit 20, narrow, knit 3, (over, narrow) twice, (over, narrow) twice.

11. Edge: knit 20, narrow, knit 3, (over, narrow) twice, (over, narrow) twice.

12. Edge: knit 20, narrow, knit 3, (over, narrow) twice, (over, narrow) twice.

13. Edge: knit 20, narrow, knit 3, (over, narrow) twice, (over, narrow) twice.

14. Edge: knit 20, narrow, knit 3, (over, narrow) twice, (over, narrow) twice.

15. Edge: knit 20, narrow, knit 3, (over, narrow) twice, (over, narrow) twice.

16. Edge: knit 20, narrow, knit 3, (over, narrow) twice, (over, narrow) twice.

17. Edge: knit 20, narrow, knit 3, (over, narrow) twice, (over, narrow) twice.

18. Edge: knit 20, narrow, knit 3, (over, narrow) twice, (over, narrow) twice.

19. Edge: knit 20, narrow, knit 3, (over, narrow) twice, (over, narrow) twice.

20. Edge: knit 20, narrow, knit 3, (over, narrow) twice, (over, narrow) twice.


22. Edge: knit 20, narrow, edge.

23. Edge: knit 20, narrow, edge.

24. Edge: knit 20, narrow, edge.

25. Edge: knit 20, narrow, edge.


27. Edge: knit 20, narrow, edge.

28. Edge: knit 20, narrow, edge.

29. Edge: knit 20, narrow, edge.

30. Edge: knit 20, narrow, edge.

31. Edge: knit 20, narrow, edge.

32. Edge: knit 20, narrow, edge.

33. Edge: knit 20, narrow, edge.

34. Edge: knit 20, narrow, edge.

35. Edge: knit 20, narrow, edge.

36. Edge: knit 20, narrow, edge.

37. Edge: knit 20, narrow, edge.

38. Edge: knit 20, narrow, edge.

39. Edge: knit 20, narrow, edge.

40. Edge: knit 20, narrow, edge.
Emblem Pillow-Cover, "Quartermasters' Corps"

No. 1. Face Four Matrices

- 41. Edge, knl 10, (over, narrow) twice, knl 1, narrow, (over, narrow) twice, knl 1, over, narrow, over, knl 1.
- 42. Edges, knl 10, (over, narrow) twice, knl 1, narrow, (over, narrow) twice, knl 1, over, narrow, over, knl 1.

No. 2. Second Matrices

- 43. Edge, knl 14, (over, narrow) twice, knl 1, narrow, (over, narrow) twice, knl 1, over, narrow, over, knl 1.
- 44. Edges, knl 12, knl 1, narrow, (over, narrow) twice, knl 1, over, narrow, over, knl 1.

No. 3. Face Matrices

- 45. Edge, knl 10, (over, narrow) twice, knl 1, narrow, (over, narrow) twice, knl 1, over, narrow, over, knl 1.
- 46. Edges, knl 14, (over, narrow) twice, knl 1, narrow, (over, narrow) twice, knl 1, over, narrow, over, knl 1.

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Italian Lace

By VERA BEST

September

CHAIN 24 for center of medallion, join.
1. Chain 13, 2 doubles and 11 trebles on chain, join
so 2-stitch of center ring, chain 12, 9 doubles and 9 trebles on chain, join to next 2-stitch of ring, make another petal like 2d, then another corner petal like 1st, two petals like 2d, and repeat until you have 12 petals, in all—a long row at each corner, and two shorter ones on each side.
2. Fasten; thread is in upper corner petal (or slip-stitch to tip of 1st petal). * Chain 3, fasten in same place, chain 6, fasten in next (side) petal, chain 6, fasten in next (side) petal, and repeat from * around, joining to 1st petal.
3. Under 3 chain make 2 doubles, chain 2 doubles, then a double in each stich of chain to next corner petal; repeat around.
4. A double under chain, (chain 4, double under same chain) 3 times, (chain 6, miss 3 doubles, fasten in next chain, chain 4, double under same place for a petal, chain 6, fasten over point of next petal, picot twice, chain 6, miss 3, fasten in next double, picot 6, repeat around.

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A New Collar in Filet-Crochet

A NEW COLLAR IN FILET-CROCHET

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

2. Twenty-two spaces (chain 5, 13 trebles, 1 space, narrow.)

3. Eleven spaces, 22 trebles, 4 spaces, 7 trebles, 1 space, work back.

4. Two spaces, 28 trebles, 1 space, 7 trebles, 1 space; work back.

5. Three spaces, 10 trebles, 2 spaces, 7 trebles, 2 spaces, 10 trebles, 1 space, narrow.

6. Two spaces, 7 trebles, 1 space, 4 trebles, 3 spaces, 10 trebles, 1 space; work back.

7. One space, 10 trebles, 4 spaces, 7 trebles, 1 space, work back.

8. One space, 1 treble, 1 space, 10 trebles, 1 space; work back.

9. Eight spaces, 4 trebles, 2 spaces, 4 trebles, 1 space, narrow, 6 spaces, 4 trebles, work back.

10. Two spaces, 10 trebles, 4 spaces, 7 trebles, 1 space, narrow.

11. Twenty-two spaces, 10 trebles, 1 space, narrow.

12. Nine spaces, 10 trebles, 3 spaces, 1 treble, 9 trebles, 2 spaces, 10 trebles, 1 space; work back.

13. One space, 1 trebble, 8 spaces, 4 trebles, work back.

14. Eight trebles, 3 spaces, (4 trebles, 1 space) twice, 10 trebles, 3 spaces, 10 trebles, 1 space; work back.

15. Three spaces, 10 trebles, 6 spaces, 4 trebles, 1 space, 7 trebles, 3 spaces, 13 trebles, 1 space; work back.

16. Two spaces, 7 trebles, 1 space, 7 trebles, 3 spaces, 4 trebles, 5 spaces, 10 trebles, 2 spaces, 10 trebles, 1 space; work back.

17. Eight spaces, 4 trebles, 2 spaces, 4 trebles, 1 space, narrow, 6 spaces, 4 trebles, work back.

18. Two spaces, 10 trebles, 4 spaces, 7 trebles, 1 space, narrow.

19. One space, 10 trebles, 6 spaces, 4 trebles, work back.

20. (One space, 7 trebles) twice, 2 spaces, 10 trebles, 11 spaces, 10 trebles, 10 spaces, 4 trebles, work back.

21. One space, 7 trebles, 6 spaces, 10 trebles, 1 space, narrow, 3 spaces, 4 trebles, 2 spaces, 1 treble, 1 space, work back.

22. One space, 7 trebles, 6 spaces, 10 trebles, 1 space, narrow, 2 spaces, 10 trebles, 1 space, narrow.

23. Narrow, (that is, chain 3, treble in next treble, 2 spaces, 4 trebles, 2 spaces, 1 treble, 1 space, turn.)

24. Two spaces, 10 trebles, 2 spaces, 13 trebles, 1 space, narrow.

25. Narrow, 1 space, 10 trebles, 10 spaces, turn.

26. Narrow, 1 space, 10 trebles, 7 trebles, 2 spaces, 10 trebles, 2 spaces, narrow.

27. Narrow, 1 space, 7 trebles, 5 spaces, 10 trebles, 2 spaces, narrow.

28. Narrow, (chain 4, miss 2 trebles, treble in next, 9 trebles in next 9 stitches, 3 trebles, 10 trebles, 1 space, turn.)

29. Four spaces, 22 trebles, narrow (that is, miss 2 trebles, treble in next, turn.)

30. Narrow (as in 29th row), 16 trebles (or 8), 3 spaces, turn.

31. Narrow, 1 space, 7 trebles, 1 space, narrow.

32. Narrow, 1 space, 7 trebles, 1 space, narrow.

33. Narrow, 1 space, narrow.

34. Narrow, 1 space, 7 trebles, 1 space, narrow.

35. Narrow, 1 space, narrow.

36. Eight spaces, 2 double trebles instead of treble to turn are at end of row, and chain 1 in next row.

37. Narrow, 2 spaces, turn.

38. One space, narrow.

39. One space, narrow.

40. One space, narrow.

41. One space, narrow.

42. One space, narrow.

43. One space, narrow.

44. One space, narrow.

45. One space, narrow.

46. One space, narrow.

47. One space, narrow.

48. One space, narrow.

49. One space, narrow.
Early Fall Work in the Kitchen

By Mrs. Sarah Moore

The late summer or early fall is just the time to put up the spare fruit, relish, preserves, and pickles that add so much to winter menus. In the old-time days one of the definitions of the word relish is “to enjoy” and that is just what these homemade relishes do. They make us enjoy our food and modern scientific research shows that a certain degree of enjoyment in what we eat is great help to digestion, though, this does not mean that we should make our whole diet of relishes and other delicious things, but it does suggest that the bulks of our food should consist of plain nutritious dishes, but the art imparted to them by condiments and relishes will not hurt anyone in normal health.

Sweet-Apple Relish Cut the apples through the stem, leaving the core in and pour them into a pot, cut three cloves into each half as you are peeling the peaches; these make a syrup, allow for two to three pounds of sugar and one pint of vinegar. Add a few cloves and allspice to the spiced syrup, cook it until it is thickened, pour it into sterilized jars and seal with screwbands.

Peach Catchup Boil the peaches with one pint of vinegar until soft enough to reduce to a pulp. Press through a colander, wash the pulp, and to every five pounds allow four pounds of sugar. A half pint of vinegar, one level tablespoon of ground cloves and cinamon and one teaspoonful of salt. Bring to a boil and stir with a wooden spoon until it becomes thick and rich. Seal and store.

Green Grape Catchup Select the grapes that are just beginning to turn ripe, pick them from the stem, wash them, and drain. To five pounds of grapes allow one and one-half pounds of sugar, one-half pint of vinegar, and one tablespoonful each of salt, pepper, cloves, cinamon, and allspice. Boil the mixture until it is ready to pour into sterilized jars and seal with screwbands.

Tomato Catchup Peel and slice a few ripe tomatoes. Simmer them for several hours with a pint of vinegar then add one cupful of sugar, salt, turmeric, and four tablespoonsful of salt, one teaspoonful each of cinamon and cloves, one tablespoonful of salt, pepper, cloves, cinamon, and allspice. Boil the mixture until it is ready to pour into sterilized jars and seal with screw bands.

Uncooked Catchup Peel half a dozen tomatoes, do not scalp the skin off. Chop fine, let it settle and press off part of the juice. Cross two rows of horseshoe pickles and add to the tomatoes, and also a fourth of a cupful of salt, one small cupful of ground mustard, two tablespoonsful of salt, and three cups of sugar. Boil the mixture, add it to the tomatoes and hold it over the fire. Make the sauce, allow for four cups of sugar and one and a half pints of vinegar, one tablespoonful of salt, one and a half pints of vinegar and one cupful of sugar. Boil the sauce until it is thickened, pour it into sterilized jars and seal with screwbands.

Crab-Apple Relish For every seven pounds of crab-apples allow eight cupfuls of sugar, two cupfuls of vinegar, one teaspoonful of salt, one quart of cider-vinegar. Stir well and boil about five minutes.

Apple Ginger Relish Make a syrup of four pounds of sugar and one pint of water. As soon as it is to come to a boil add one cupful of ground black pepper. Stir it in and let it boil for a few minutes, then add one and a half pounds of apples. Take from the fire, draw it well and let it stand until it is cold. Bring it to the boiling-point and pour it over the apples. Repeat this process for eight mornings. The last time of heating, boil the liquid down until only enough remains to cover the fruit. Sweeten it with sugar and then run it.

Apple Ginger Relish Peel and slice a few ripe plums and peaches. Simmer them for several hours with a pint of vinegar then add one cupful of sugar, one-half pint of vinegar, and two tablespoonsful of salt, one teaspoonful each of cinamon and cloves, one tablespoonful of salt, pepper, cloves, cinamon, and allspice. Boil the mixture until it is thickened, pour it into sterilized jars and seal with screwbands.

Cucumber Relish Chop a cucumber into small pieces. In a colander after chopping and sprinkling with salt, let it remain for several hours, then drain it and add a quart of sugar and half a cupful of cider vinegar. Bring to a boil, then return it to the cucumber and boil it until it is thickened. Pour it into sterilized jars and seal with screwbands.

Easy Method of Pickling Onions Make a syrup of four pounds of sugar and one pint of water. Add a cupful of vinegar, three cups of sugar, and four cups of vinegar to one quart of cider vinegar. Stir it in and let it boil for a few minutes, then add one and a half pounds of apples. When it is cold bring the liquid to the boiling-point and pour it over the apples. Repeat this process for eight mornings. The last time of heating, boil the liquid down until only enough remains to cover the fruit. Sweeten it with sugar and then run it.

Mixed Vegetable To make this Chow-Chow you need one head of cabbage, three large potatoes, three large carrots, one pound of green tomatoes, a good-sized cauliflower, one.
four large onions, three chopped green peppers, a quarter cupful of salt, a cup and a half of brown sugar and a quarter cupful of fresh grated horseradish. Add the same quantity of fresh chopped cabbage and four good-stead, seeded and finely chopped fresh green pepper. Over them add a good qvart and pint of vinegar, rather more than the measure under, and then mix in one pound and a quarter of sugar, and one and one-half cupfuls of salt—a little more of this if the family like things rather salt—and a scant quart of a pound of mustard. Cook in a grattightew saucepan until the corn is tender and then pour into once sterilized stone jars or sterilized bottles.

**Corny Apple Butter** Take six pounds of apples, pare, quarter and core the apples. Put in a grattigew saucepan, with two quarts of strong chile-orange. Simmer slowly for four hours or longer, until the apples are very soft and then add one pound of sugar, twelve pounds if the quantity of apples is much larger. The apples should be quite pure — add half an ounce of strong grattigew early in the cooking, but when the mixture is thick as it is sirnilarly.

**Spiced Pears** Peel, halve and core large, but rather hard pears. Small pears should be apliade whole. Put three cupfuls of vihnegar, one cupful of water, two poundfuls of sugar, half a dozen sticks of cinnamon, half a cupful of cinammon or broom berries, a little small pieces and the rinds of two lemons, syrup and cut into pieces. In the kettle, and bring to a boil, then add pears and cook slowly and simmer slowly until tender. Remove to jars, and then fill the syrup down as thick as a custard, from a custard, from a custard. For the pears and seal immediately.

**Spanish Relish** Put into your preserving vessel a small bead of cabbage, six onions, twelve green peppers and two quarts of prunes. Chop these ingredients quite fine and sprinkle over them one a little water before adding it to the rest. Then put tomatoes, lemon and ginger in the syrup and let them simmer until the syrup is clear again. Now take each tomato out with a skimmer, and place in a hot stone oven to form. Meanwhile boil the syrup down until it is very thick. Place tomatoes in sterilized jars, and place the hot syrup over them. Put in small glasses or jars, and seal.

**Plum conserve** For plum conserve, take four pounds of small blue plums, six and one-half pounds of sugar, two and one-half of seeded raisins and three large oranges that have been seeded and chopped fine, using the skins of two of them. Mix well together, add one pint of water, and cook slowly for one hour. Dice in sealable jars and let stand five minutes, then remove from glasses or jars and seal.

**Watermelon Pickles** Prepare in the same way as for preserve and cook in boiling-water until tender, and drain. For seven pounds of watermelon there should be three cups of sugar, three and a half pounds of brown sugar, one ounce stick cinnamon, a couple of cattails in pieces, and one half ounce whole pepper. Bring slowly to the boil and let simmer two and one-half hours. Then add a pint of vinegar, with syrup until thick, and add adjustments and covers.

**An Easy Method of Canning Grapes** Pick the grapes from the vine, selecting perfect ones, wash, and then fill a jar with boiling water and dry grapes until just is full, then pour slowly over them one quart of boiling water and let simmer slowly until tender. Remove to jars, and then fill the syrup down as thick as it is sirnilarly, from a custard. For the pears and seal immediately.

**Delicious Melon Preserves** The next time you buy a large melon, select it well, cut it into perfect pieces, and then fill a jar with boiling water and dry grapes until just is full, then pour slowly over them one quart of boiling water and let simmer slowly until tender. Remove to jars, and then fill the syrup down as thick as it is sirnilarly, from a custard. For the pears and seal immediately.

**Sweet Minced Peels** Take one large sweet apple. To each seven pounds of fruit add four pounds of sugar, one quart of sugar, one cupful of water, and a couple of mince meat made by mixing two parts of ground ginger to each pound of sugar. Boil the mixture until thick and then add the pepper and simmer slowly until transparent, when fruit is tender, then fill the jars, and seal immediately, and add adjustments and covers.

**Sweet Minced Peels** Take one large sweet apple. To each seven pounds of fruit add four pounds of sugar, one quart of sugar, one cupful of water, and a couple of mince meat made by mixing two parts of ground ginger to each pound of sugar. Boil the mixture until thick and then add the pepper and simmer slowly until transparent, when fruit is tender, then fill the jars, and seal immediately, and add adjustments and covers.

**Special Offer.** If you will send us a club of eleven subscriptions to Needlecraf, you will receive a club of eleven editorials, and will receive for serving for dessert. Now try it.
Forget - Me - Not Yoke, of Novelty Braid and Crochet

By ANGELINE L. TOWNSEND

CROCHET-THREAD No. 40 was used for the model, with a strip of 12 medallions of medium-size novelty braid for the front, 11 medallions for the back, and 13 medallions for each shoulder. Fasten ends of strips near shoulder-straps, continue like 1st row, ending with 11th medallion. Repeat 2nd row, and 4th rows of front, then on the outer edge work entire length of strip for the shoulder-straps. The end of 1st medallion of front or back fasten to the side of the 1st shoulder-strap medallion. If necessary, sew on the wrong side the joining will be quite invisible.

1. A treble in 8th stitch, 6 more spaces, turn.
2. Seven spaces, turn.
3. Three spaces, 4 trebles, 3 spaces, turn.
4. Two spaces, 10 trebles, 2 spaces, turn.
5. 7, 9, Like 2nd row.
6. 8, Like 4th row.
7. 10, Like 2nd row.
8. Turn the work, going across the end and up one side, making 6 trebles in 1st space, skipping next 3 times, 12 trebles in corner space, double in next, and continue across the side. Now this place carefully in place; in the center of the solid work fasten a forget-me-not with three green leaves in the same stitch at each side.
9. The piece may be carried by carrying the front and back entirely across, and joining the strips to the top, as spaces, however, it fits nicely and is very easily put together.

A New Collar in Filet Crochet

Concluded from page 35

FIND the following the easiest done by leaving off a space at end of each forward row, and skipping back over the last space at beginning of each return row. Leave row thus end with 4 spaces, and the 23rd row would narrow a space by slipping across the last space made of treble, then 3 spaces, and continue. When finished, the edge would be straightened by chains of 3 stitches, fastened to corner of space of each row.

I FIND the following the easiest and will save much buttonholing if I have tried, and am glad to pass it on. Work round of trebles with fine or worsted yarn, changing thread of fastening along the scallops, working over the 4 trebles, and continue around, working the solid work with the flower; make a French knot of yellow cord, and a small satin stitch of green for each stitch, to finish. When the piece is made some time, except that it is arranged for three flowers instead of five in 11th row there are 12 spaces, 4 trebles, instead of 8 spaces, 4 trebles, and in 11th row there are 11 spaces at each end and 10 spaces, between.

For the shoulder-straps: Fasten in 1st directed, join them neatly, the front and back fitting into the loop at the ends of the shoulder-straps. The end of 1st medallion of front or back fasten to the side of the 1st shoulder-strap medallion. If necessary, sew on the wrong side the joining will be quite invisible.

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2. Seven spaces, turn.
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For the shoulder-straps: Fasten in 1st
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