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!
Arbuckle's 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 Arbuckle's 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.
Arbuckle's Coffee is a "known coffee"—no doubt about getting your money's worth in it. Arbuckle Brothers are the biggest coffee people in the world, and one give you values no one else can afford to give. Then because of the enormous sale of their coffee, Arbuckle's 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 coffee 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 Arbuckle's Coffee?
Arbuckle's 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 Arbuckle's 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 Ground.
Try it—see why it is the most popular coffee in America!
Arbuckle Bros., 71-72 Water St., New York

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For the Library or Living-Room

By MARTHA DEAN WALLACE

Matched Set for Holiday Giving

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 giver. 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 the 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 width; 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 flowerettes, 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, antennae and legs of black.

The arrangement of flowers, 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-petal flower of cream-color, below this one cream, 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-stitch is used for the set; and the edge finished with a simple border in crocheted:

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 point, chain 4, fasten in next loop; repeat.


NEEDLECRAFT

November

By ETHEL H.

off a bureau-scarf with butterfly-motif
two No. 10 trebles, which will give
3. Twelve spaces, 4 trebles, 2 spaces, 4 trebles, 15
4. Eleven spaces, 4 trebles, 4 spaces, 7 trebles, 11
5. Seven spaces, 4 trebles, 5 spaces, 7 trebles, 9
6. Six spaces, 4 trebles, 7 spaces, 4 trebles, 5
7. Five spaces, 4 trebles, 9 spaces, 4 trebles, 3
8. Four spaces, 5 trebles, 10 spaces, 6 trebles, 2
9. Three spaces, 5 trebles, 11 spaces, 5 trebles, 1
10. Two spaces, 4 trebles, 12 spaces, 7 trebles, 1
11. One space, 5 trebles, 13 spaces, 8 trebles, 0
12. One space, 6 trebles, 14 spaces, 9 trebles, 0
13. Six spaces, 5 trebles, 20 spaces, 5 trebles, 0
14. Five spaces, 4 trebles, 21 spaces, 7 trebles, 1
15. Four spaces, 3 trebles, 22 spaces, 9 trebles, 2
16. Three spaces, 2 trebles, 23 spaces, 11 trebles, 3
17. Two spaces, 2 trebles, 24 spaces, 13 trebles, 4
18. One space, 2 trebles, 25 spaces, 15 trebles, 0
19. Nine spaces, 1 treble, 26 spaces, 17 trebles, 0
20. Eight spaces, 1 treble, 27 spaces, 19 trebles, 1
21. Seven spaces, 1 treble, 28 spaces, 21 trebles, 2
22. Six spaces, 1 treble, 29 spaces, 23 trebles, 3
23. Five spaces, 1 treble, 30 spaces, 25 trebles, 4
24. Four spaces, 1 treble, 31 spaces, 27 trebles, 5
25. Three spaces, 1 treble, 32 spaces, 29 trebles, 6
26. Two spaces, 1 treble, 33 spaces, 31 trebles, 7
27. One space, 1 treble, 34 spaces, 33 trebles, 8
28. Nine trebles, 0 treble, 1 space, 34 spaces, 33
29. Eight trebles, 0 trebles, 1 space, 33 spaces, 33
30. Seven trebles, 0 trebles, 1 space, 32 spaces, 33
31. Six trebles, 0 trebles, 1 space, 31 spaces, 33
32. Five trebles, 0 trebles, 1 space, 30 spaces, 33
33. Four trebles, 0 trebles, 1 space, 29 spaces, 33
34. Three trebles, 0 trebles, 1 space, 28 spaces, 33
35. Two trebles, 0 trebles, 1 space, 27 spaces, 33
36. One treble, 0 trebles, 1 space, 26 spaces, 33
37. Eleven trebles, 0 treble, 26 spaces, 33
38. Ten trebles, 0 treble, 25 spaces, 33
39. Nine trebles, 0 treble, 24 spaces, 33
40. Eight trebles, 0 treble, 23 spaces, 33
41. Seven trebles, 0 treble, 22 spaces, 33
42. Six trebles, 0 treble, 21 spaces, 33
43. Five trebles, 0 treble, 20 spaces, 33
44. Four trebles, 0 treble, 19 spaces, 33
45. Three trebles, 0 treble, 18 spaces, 33
46. Two trebles, 0 treble, 17 spaces, 33
47. One treble, 0 treble, 16 spaces, 33
48. Eleven trebles, 0 treble, 16 spaces, 33
49. Ten trebles, 0 treble, 15 spaces, 33
50. Nine trebles, 0 treble, 14 spaces, 33
51. Eight trebles, 0 treble, 13 spaces, 33
52. Seven trebles, 0 treble, 12 spaces, 33
53. Six trebles, 0 treble, 11 spaces, 33
54. Five trebles, 0 treble, 10 spaces, 33
55. Four trebles, 0 treble, 9 spaces, 33
56. Three trebles, 0 treble, 8 spaces, 33
57. Two trebles, 0 treble, 7 spaces, 33
58. One treble, 0 treble, 6 spaces, 33
59. Eleven trebles, 0 treble, 6 spaces, 33
60. Ten trebles, 0 treble, 5 spaces, 33
61. Nine trebles, 0 treble, 4 spaces, 33
62. Eight trebles, 0 treble, 3 spaces, 33
63. Seven trebles, 0 treble, 2 spaces, 33
64. Six trebles, 0 treble, 1 space, 33
65. Five trebles, 0 treble, 0 spaces, 33
66. Four trebles, 0 treble, 0 spaces, 33
67. Three trebles, 0 treble, 0 spaces, 33
68. Two trebles, 0 treble, 0 spaces, 33
69. One treble, 0 treble, 0 spaces, 33
70. Eleven trebles, 0 treble, 0 spaces, 33
71. Ten trebles, 0 treble, 0 spaces, 33
72. Nine trebles, 0 treble, 0 spaces, 33
73. Eight trebles, 0 treble, 0 spaces, 33
74. Seven trebles, 0 treble, 0 spaces, 33
75. Six trebles, 0 treble, 0 spaces, 33
76. Five trebles, 0 treble, 0 spaces, 33
77. Four trebles, 0 treble, 0 spaces, 33
78. Three trebles, 0 treble, 0 spaces, 33
79. Two trebles, 0 treble, 0 spaces, 33
80. One treble, 0 treble, 0 spaces, 33
81. Eleven trebles, 0 treble, 0 spaces, 33
82. Ten trebles, 0 treble, 0 spaces, 33
A Simple but Extremely Pretty Table-Cover

By Mary E. White

This is a pattern for a table cover that can be crocheted in Filet-Crochet. The design is simple and elegant, suitable for a variety of occasions.

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A Most Attractive and Serviceable Pillow

By Mrs. R. M. Tressett

This is a pattern for a pillow cover that can be crocheted in Filet-Crochet. The design is versatile and can be used in various settings.

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Bric-a-Brac and Dishpans

By SUSAN B. MINOR

HAYTER wondered as he figured in the doorway whether he could or would, seri- ously. He had come with the inten- tion of trying to marry her; he had even been so bold as to hope that she would consent to this serious project. But he did not understand what resistance was. Was it slight or strong? Was it understood that she had all the evening, consciously or unconsciously, under herself and the world's way?

She stood before him, light, alert figure arched in a tall, slender, graceful pose; an essential part of the exquisitely furnished, softly lighted room. Her delicate, intense face, with its fearless gray eyes and whim- sical smile, delayed him. He could ask her now! But even as he drew in his breath to speak, she hurried her boom.

"I'm going down to the Society of Organized Charity to-morrow," there was a suggestion of defiance in her man- ner, "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 sweetly.

"Mercy, a raw stenographer!"

"You haven't any experience. How do you know you can get work?"

His tone expressed realsfixed disappointment.

"I have a little self-confidence in her manner that exasperated Thayer. He had never taken her ridiculous proposition seri- ously, but now that she was about to carry it out, he was the necessity of putting a stop to such a wild more roe all, right.

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

The girl smiled affectionately.

"Mother thinks you have a lot to work out in her life in her own way as a man."

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

Then as 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 eyes pleaded for understanding.

He frowned.

"I haven't told it, and I won't be held off from telling you why." She sighed ostenta- tionously, and drawing a chair toward her, she turned against the back. The motion and the pose were graceful, yet indicative of a native energy and withdrawn from reading. "You don't know what wealth means!" she exclaimed at the outset that in her present mood his arguments would have no effect upon him. Thayer, he spoke with the smile of the virtues. "Why do you insist upon doing something that is not too good for you?"

"Tell me, what am I doing? Dancing, riding, having tea, planning my clothes, reading a little and teaching a settlement-class of children hour a hour? 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?"

"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. Supposing your mother should decide — he glanced quickly at the charging room — 'to go away with that blue boy,' you would like to see there must be no article in the house that isn't materially useful, and should use the blue vase for — saying for morning coffee, and the copper bowl as a dishpan. Do you think the house would be a pleasant 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 of as 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 crape-pot, and the copper bowl a granite dishpan. Wouldn't you be foolish and unreasoning but upon loving her for the pure sake just because they 'd always been there and had never cared about them. Would they work. Her voice had worked up to a feverish intensity. "No one ought to be particular about his surroundings. They can be useful at the same time."

"I'm not thinking any idea you're up against!" Thayer ran his fingers excitedly through his smooth hair.

"You don't have time for dancing or other —"

She smiled at him.

"What good does it do to argue, Thayer? Please, not now. I want to 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, and Thayer followed, his face set in a 'Good night!'

"Well, look here, Lila said just the other day we hadn't seen you for months. You haven't been around since the boy was born."

Thayer's attitude toward clumsily involves a feeling of distrust and a certain sense of detachment in his mind. Lila, sweet and solicitous for the comfort of others, the baby, the happy housewife, would fail to see her. He had lost his heroic spirit. It was what he craved.

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

If her contentment of spirit returned somewhat as he thought of his prospective hostess. She never failed to do what Winifred could or would effectively do. And she chose — there was the difficulty, when she chose — and that was to make a man feel that he was being considered, high-minded, Winifred would work to learn.

That same morning, while Thayer sat at his desk staring uneasily at the items and markers, Winifred climbed the ele- vated stairs into one of the most dizzy, crowded neighbor- hoods of the metropolis. Beyond the oblong, cinder-white buildings dizzied dimplified brick houses, many with colonial doorways, Winifred went, now converted into tenements. As she dismounted, dazed from the disgrace-dash and hussies and fat, dark women, she was an inconspicuous 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 dear-cut delicacy of the earnest face she bore.

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, typewriter cards, and a third, and a fourth.

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, mo- mentary 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 desk to re-examine the cards. Winifred was a trifle awed by the busi- ness-like atmosphere of the place. She would have to live up to it. The ap- pearance of the woman who had received her. They did not look like the successful charming businesswoman, the woman who had read, they did not look like the kind of businesswoman who was any good there. She was far too young in expression, yet too mature in many ways, and her face was indicative of energy, of friendliness, of an insight and a nervousness of both of which lay hidden. Moreover, though her face and figure were not perfect, she showed a care of detail and an artistic modi- fication of the prevailing mode to suit her particular tastes.

"What would you say to the busy, efficient personality?"

"You had not prepared a little speech?"

Then as the door opened and the busy, efficient person walked out of the office was the well-poised, cupcake, feminine working-woman of her dreams. She was far too young to even approximate the middle years, yet too mature in many ways, and her face was indicative of energy, of friendliness, of an insight and a nervousness of both of which lay hidden. Moreover, though her face and figure were not perfect, she showed a care of detail and an artistic modi- fication of the prevailing mode to suit her particular tastes.

"You're nice and your manner was so very well."

She walked gracefully to a chair and sat down.

"I want to work in your office — a real position in your office."

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

"Your voice was pleasant and your manner was so very well."

"What experience have you had?"

Excited Winifred pushed forward her settle- ment-class.

"Have you ever studied at a school for so- cial work?"

"No — a little fearfully.

"Why don't you join in with your settlement-class instead of undertaking full-time work?"

She seemed to be making a suggestion rather than asking a question. She might try one or two more clues to a week."

But Winifred responded quickly:

"That seems so little and futile! When I think of the woman who is 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 —"

"I'm afraid, possibly.

Her listener nodded slightly.

"You don't want people of — of your class as well as do you feel as you do. But the situation's hopeless ! She shook her head regretfully. "We're all in this together. I can't use you have a thing to help you. We positively can't afford to turn anyone in another worker."

"I'll work without pay until I learn something about it, really."

The head of the office smiled.

"We're all in this together. 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?"

Resigned, she said: "
Needlecraft’s Gift-Box

By MARY VAILL

A neat 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

A dainty handkerchief-case on the little space between. Decorate one side of the fold with a neat design in white embroidery, torn 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 button hole-embroidery in two shades of pink, the daisies in heptagons 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 oval 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 buttonhole border, and

No. 1092 D. A Cover for One’s Party-Gown

No. 1093 D. A Case To Keep Your Toast Hot

No. 1094 D. A Cover for a Handkerchief Case

No. 1095 D. A Centerpiece-Roll. (See description on page 22)
Maltese Work with Tatting and Crochet

By HELEN M. PETERSON

An attractive perleter or door-curtain requires a simple two or two-and-one-half loops, the second loop being a larger one, in macramé 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 the strip in half, 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 end. Pink and blue (No. 60 crochet-thread) were the colors chosen, although white may be used with equally pleasing effect. For the scroll work make 2 scrolls of 10 inches in length, using pink thread, and fasten neatly at the ends only, with tatted ring (blue) for center. Make 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 3 double knots, join to loop of medallion, 2 double knots, close, turn, make a ring of 3 double knots, pinot, (2 double knots, pinot) twin, 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 pixel. Repeat, joining last ring also to 1st, making these medallions in place and buttonhole close, taking into every pixel, with blue floss; buttonhole scrolls and smaller medallions with pink floss.

For the large medallion at each other end of the towel make a strip of 80 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 cotton or any desired size, make a strip of loops the required length, and a second and-one-fourth-inch staple.

1. For heading, make a ring of 5 double knots, pinot, 2 double knots, join to 3 loops, pinot, 3 double knots, close, make a chain of (3 double knots, pinot) twin, 3 double knots, a ring, joining to preceding by side pixel, and, by middle pixel to next 3 loops of the strip; repeat, ending and fastening off neatly.

2. Make a chain of 5 double knots, join to 4 loops, chain of 5 double knots, pinot, 7 double knots, ring of 7 double knots, pinot, 3 double knots, close; the last 5 double knots, join to end of 1st chain, 7 double knots, pinot, 3 double knots, pinot, 4 double knots, pinot, 3 double knots, close; chain of 7 double knots, a ring of 3 double knots, join to last pixel of preceding ring, (2 double knots, pinot) 4 times, 1 double knot, close, and fasten off neatly, leaving last 5 loops of preceding ring (2 double knots, pinot) 6.

Concluded on page 17
Grandma's Cushion

By MRS. ALICE M. PANKER

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 board, she was not surprised that as delighted as she is to note the beauty of the articles of needlework which are being illustrated in this issue of "New England," which is to be devoted to the handcrafts of men. It has been, as a matter of fact, the fashion of the old New England broderie, which seems worthy of particular mention, so perfect is the stitchery in every way. Surely nothing in this clever work has ever been surpassed, and it has that standard of excellence been reached.

Everybody will be interested in the following letter, and to know that the articles suggested above have place: I have recently purchased a man’s number of our magazine, and have two pieces of fancy work done by a man that I like to see illustrated. This is the first of a series of rafts 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 for me, and it has the name of "The Blind Optimist," and Grand Mogul of Knights of Pythias, etc., etc., and is a crocheted, droopy-looking, drop, drop, drop, drop, drop, and so on, far beyond any description, a great treasure, and a great treasure, a great treasure, a great treasure.

"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 have not had the good fortune to do so personally. Walking along a crowded thoroughfare in a large city the other day, my eyes were caught by a young boy, in a modest sign, "The Uniform Shop." It was a very plain, neat, modest sign, but something of an impression on the passers-by. Over the boy’s shoulder were a few of the latest styles, and the elevator to the uniform-shop.

A bright little cutomer came in and received me with a smile that won my heart on the spot, and wanted to know what she could do for me. And, sure enough, she interested me, and I wanted to know all about it. She was a pretty little girl, with a thought of winding up the old one, and you remember the meadow flowers and the meadow flowers on the old form.

"Indeed, I do not mind telling you how the Uniform- shop came into being. I was not interested in the nurses, and perhaps it will encourage some other woman to take the initiative and act on the occasion. Two years ago I was compelled to go to the hospital for a short illness, and I have been having to make many alterations. The dresses were simple, neat and plain, not extravagant. A little light, and a flash of light came the question, which was also the answer. Why not make and sell them? I thought it was a splendid idea, but I could not get two birds with one stone."

"The idea germinated, I talked with the nurses in the hospital about it, and they all promised me their custom. By the time I was ready to put my work on the market, the nurses were very interested." When I told some of my friends about it, however, they were not as interested as I had been led to believe, and the project would require capital. They said that I could not have to have at least a thousand dollars to start with.

"But I started quite the same. I hired one room, and ordered the material. I have worked until I could think of a name; then the inspiration came as suddenly as the other. The Uniform-Shop and 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 another machine. At the present time I have four hands in the work;"
The Centerpiece as a Christmas Gift

By GRACE E. MACOMBER

Very attractive when made of mouslin cloth, about thirty-three inches in diameter when completed, combined with the French knot stitch and 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 security, return to the point of departure, fasten, again lead across, fasten in and, returning, fill the space with close buttonhole stitches. Sometimes these bars are closely twisted; but for a large piece, with solid work, the buttonholing is far better 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, the handle is of the same work, matching the scallops of the center design, and the lattice work 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 the dimensions 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 coiling, and below or within these, is the central motif, forms the base of the eyelets, 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.

A round centerpiece twenty-five inches in diameter combines eyelets of different sizes with apple blossoms or five-petalled flowerets in Appenzell stitch, which, as you know, is merely a variation of satin-stitch. The petals are padded instead of lengthwise, as usual, and the covering stitches extend from the base of petal, lambing as required to cover the padding 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 center-piece 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 crocheted, 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 picket bead, * chain 5, miss 4 doubles, fasten in next point of bead; repeat from * around, joining the ends of the chain neatly.
2. Fasten in a point on other side of bead, * chain 5, fasten in a point of another strip of bead; chain 5, fasten in next point of 1st strip, chain 5, fasten in next point of 2nd strip; repeat around, joining the ends of the chain neatly.
3. With mercerized violet thread, matching the embroidery, fasten in with a double on outer point of 2d strip, chain 5, fasten in next point of 2d strip; repeat around, joining the ends of the chain neatly.

Material:

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No. 1023 D. Violet Is Used in Embroidery and Border

No. 1022 D. Applezeller Stitch Is Used in Embroidery and Border

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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 apprecia-
tion of such a gift is very much greater than if intended for her own personal use or joy. And perhaps there is no portion of the wee one’s outfit in which we take more satisfaction than a properly fitted carriage; she enjoys seeing passerby glancing at the little vehicle with a smile and a second look that betokens admiration, and I think we may well patronize 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 be of very high value. In 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 carriage are in one piece, all well padded satin-satin, using white, pink, and when completed each one is outlined with pink or blue, as desired. Pink is the color given by common consent to a baby’s boy, while blue is accorded a wee daughter. The scrim are done in single coral or brie-scrie. Draw the thread up through the ornament of each with the thumb, turning toward the thumb. Insert the needle about one eighth inch from the hole, then work through, take a stitch slanting downward from right to left, one eighth inch length, draw through and repeat on the other side, then 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 covers of flowers are filled with French knots, in pink, alfonsin, and the right side looks much better or filling, and the front with the crochet edging, or whatever finish is chosen, rattling the sugar heap together with a few invisible stitches. Then when the cover requires lacing—this is of frequent occurrence, as all baby’s belongings should be immaculately fresh—and it is a simple matter to substitute those stitches to remove the pillow. The writer likes this plan better than to open that pillow cover across the back, and button or snap the two parts together, since the end opens loosens the work of pillow, and the time required to button and cross the cover is spent in a much better way for baby to sleep on, at times, and so remain clean the longer.

A simple edging is crocheted in color on each piece of the set. Using coarse-crotch, white and pink (or pink and blue, preferred), work over the narrow hem as follows: 1. Seven doubles, chain 2; repeat. 2. Under the first—flower-petal chain 1, double 2, trebles 3, chain 8, fasten back in 1st stitch of chain for a piece, 3 trebles 3, chain 8, fasten back to 1st stitch and repeat, chain 3, repeat. The making of basket-cloth, very easy to work on and effective for the purpose.


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 fol-
ed by the woman in moderate circum-
cstances who keeps pace with Fashion’s fancies. And for her, what a season this is, to be sure, with a lavishness of materials, its colors and its wide scope for expression of individuality.

A season so rich in beauty, clarity of materials, and the best memory cannot recall a season so justly planned; but after all, it is a subject of adult fashions, either because of the staid urge of necessity, or indifference before the nip of frosts, we will hardly regret the postponements, considering the zilch tidings that have been received from style-directors in the interim.

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

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 of waists—what was because patterns were so scarce, and not understood. To-day there is absolutely no reason for the ordinary drudgery of making a dress, evening gown, suit, coat or suit, for the new type of pattern with its fully instructive constructions given you in pictures and sketches, thus what words alone could not make clear, and it is prac-
tically possible to make a suit or coat, as any child can do.

The advantage in making your own clothes need hardly be pointed out. You can have something that is really disdainful, distinguished and original, according to the fancy of any imported model—for a very small amount. Not only can you like almost any 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, having what looks smart on your figure, of what looks well on somebody else; the style that is 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 is one style more coming to 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 as a permanent style-follower. The latest models are long enough to conceal every fold of the dress, or to show but an inch below it. They flounce from the shoulder, or shudder-yoke, or below the waistline, hav-
ing such fulness and sweep that one can take the skirt of the coat with the fingers, and feel as though they will reach, and have the garment fall in the most graceful form.

Big collars are characteristic of the new coats, so ar-
range your hair that they can adapt to them. White taffeta, Light, warm Bovril cloth, wool velvets,天鹅绒 and kit-
ten-lure are used for the first coat, and velvet, chiffon and velvet and plush, over an afternoon dress. Corduroy, sable, diamond plaids, and black and tweed are favorites for the every-day coat. Petticoat is the new fashion style, and the back part of the rain, presents a close barrier against cold, and is used for reversible and spot, and is worn by some extent to trim pockets, or mark the waistline, and for the contributes the collar and cuffs, when contrasting goods is used. Few coats are beated.

One of the present coats is made in the foreground; same as from the shoulder: "straight from the shoulder" they hang in the simplest possible design, but with a smartness about them that is nothing in elaborate afternoon gowns. The dress with the coat is not only easy but very pretty, and should be put on at any point one thinks becoming. The broad belt is very new, and is the tendency to make you look slimmer and look as a little as possible. The other coat is made in the foreground; same as from the shoulder: "straight from the shoulder" they hang in the simplest possible design, but with a smartness about them that is nothing in elaborate afternoon gowns. The dress with the coat is not only easy but very pretty, and should be put on at any point one thinks becoming. The broad belt is very new, and is the tendency to make you look slimmer and look slighter than you should, but have none of it! Choose the more correct form, it will make you slimmer and trim-looking, and keep to the one preferring any style of coat, dress or suit at any time.

Because the latest fashion law spells plates, nearly every dress is a plate dress, and is fastened up and down, and fastened at the shoulders, front, and from, lower edge. The panel is a con-
spicuous feature in the plates, and the novelty is brought out in the neck treat-
ment. Most of the dresses have broad straps on the long sheves, in some instances extending to neck-edge; but there is a new plate that is fastened over the front and back, regarding the neck, and collar. American women find the high, graceful collar absolutely out of place and unbecoming, and it really does make one look older, so we insist upon the low neck. The most popular is the V-neck, it is both finishable and modern, and 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 inch of trim. Buttons are large, and are either covered with material or of fancy metal or bone. The blouse is made of a simple design material or of simple design, and of supreme interest, others are the full-cut blouses, the closed and unbroken, and the contrast goods. Sleeves are long, with fulness sometimes above and again below, drawing at-
tention to a smart cuff. All are exclusive, but all are very charming.

The smartest ideas in separate skirts have been ushered in for early winter. There is little change in color, and the style-creators have been generous, and offered suggestions to the woman who wishes to make this year’s short skirt, allowing her to adjust the length, and those two types of arranging the ful-
cates. The panel front and back skirts are the models for the season, for the knee skirts as in one-piece dresses, and it is seen to the newest to have the skirt panels in one piece, and of material different from that forming the side gored, which have an original effect when the skirt is opened. In nearly all models the fulness is gained by in-
serting pleats at the sides and below the hip-line.
Lace for Altar-Cloth

BY MRS. F. DECKER

Crochet-Cotton No. 30 was used for the sample, but a finer thread would be found more durable, using as fine a hook as will carry the thread easily, in order to show the design. The larger the thread, the more it should be the cord or thread used. Commence with a chain of 136 stitches.

1. Make 137 in all, in 6 stitches (chain 2, miss 2, 1 treble in next, forming a space) 4 times, 10 trebles (counting all) 7 stitches, 7 trebles, 4 spaces, 19 trebles, 4 spaces, 7 trebles, turn.

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

3. Slip over 7 trebles last made, chain 3 for 1st treble, 7 trebles in next 6 stitches, (4 spaces, 7 trebles) twice, 8 stitches, 4 trebles, chain 3, miss 2, 1 double, chain 3, 3 treble, forming a lattice, chain 5, miss 1, 1 treble, forming a bar, (1 bar, 1 arm) 3 times, 1 lace, 4 trebles, 1 space, turn.

4. One space, 4 trebles, 1 bar, 1 lace, 4 trebles, 1 arm, 4 trebles, 2 spaces, 4 trebles, 1 space, 7 trebles, 4 spaces, 7 trebles, turn.

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

6. One space, 4 trebles, (1 bar, 1 lance) 4 times, 1 bar, 4 trebles, 2 spaces, 4 trebles, 1 space, 7 trebles, 4 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 lace, 4 trebles, 4 trebles, (1 lace, 1 bar, 1 arm) twice, 1 space, 3 trebles, 2 spaces, 7 trebles, turn.

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

9. Like 6th to *; 1 lace, 1 bar, 7 trebles, 2 spaces, 7 trebles, turn.

10. Seven trebles, (beginning as 9th row) 2 spaces, 1 lace, 1 bar, 1 space, 4 trebles, 1 lace, 4 trebles, 1 arm, 4 trebles, 4 spaces, 7 trebles, (1 lace, 1 bar) 4 times, 1 lace, 4 trebles, 1 space, 7 trebles, turn.

11. Seven trebles, 2 spaces, 7 trebles, (1 bar, 1 lace) 3 times, 1 bar, 1 space, 4 trebles, 7 spaces, 4 trebles, 1 lace, 4 trebles, 1 arm, 4 trebles, 4 spaces, 7 trebles, turn.

12. One space, 4 trebles, (1 bar, 1 lace) 4 times, 1 bar, 4 trebles, 2 spaces, 4 trebles, 1 lace, 4 trebles, 4 trebles, (1 lace, 1 bar, 1 arm) twice, like 11th from *.

13. Like 6th to *; 1 lace, 1 bar, 7 trebles, 2 spaces, 7 trebles, turn.

14. Seven trebles, 3 spaces, 7 trebles, (1 bar, 1 lace) twice, 1 bar, like 7th from *.

15. One space, 4 trebles, 1 bar, 1 lace, 1 bar, 1 space, 4 trebles, 1 lace, 4 trebles, 1 arm, 4 trebles, 4 spaces, 7 trebles, (1 lace, 1 bar) 4 times, 1 lace, 4 trebles, 1 space, 7 trebles, turn.

16. Seven trebles, 2 spaces, 7 trebles, (1 lace, 1 bar) 3 times, 1 bar, 1 space, 4 trebles, 7 spaces, 4 trebles, 1 lace, 4 trebles, 1 arm, 4 trebles, 4 spaces, 7 trebles, turn.

17. Seven trebles, 2 spaces, 7 trebles, (1 lace, 1 bar) 3 times, 1 bar, 1 space, 4 trebles, 7 spaces, 4 trebles, 1 lace, 4 trebles, 1 arm, 4 trebles, 4 spaces, 7 trebles, turn.

18. One space, 4 trebles, (1 bar, 1 lace) twice, 1 space, 16 trebles, 1 lace, 1 bar, 1 space, 4 trebles, (1 space, 7 trebles) twice, 1 space, 4 trebles, 1 lace, 4 trebles, 1 arm, 4 trebles, 4 spaces, 7 trebles, turn.

19. Seven trebles, 2 spaces, 7 trebles, (1 bar, 1 lace) 3 times, 1 bar, 1 space, 4 trebles, 7 spaces, 4 trebles, 1 lace, 4 trebles, 1 arm, 4 trebles, 4 spaces, 7 trebles, turn.

20. One space, 4 trebles, (1 bar, 1 lace) twice, 1 space, 16 trebles, 1 lace, 1 bar, 1 space, 4 trebles, (1 space, 7 trebles) twice, 1 space, 4 trebles, 1 lace, 4 trebles, 1 arm, 4 trebles, 4 spaces, 7 trebles, turn.

21. Seven trebles, 2 spaces, 7 trebles, (1 bar, 1 lace) 3 times, 1 bar, 1 space, 4 trebles, 7 spaces, 4 trebles, 1 lace, 4 trebles, 1 arm, 4 trebles, 4 spaces, 7 trebles, turn.

22. Seven trebles, 2 spaces, 7 trebles, (1 bar, 1 lace) 3 times, 1 bar, 1 space, 4 trebles, 7 spaces, 4 trebles, 1 lace, 4 trebles, 1 arm, 4 trebles, 4 spaces, 7 trebles, turn.

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

24. Seven trebles, 2 spaces, 7 trebles, (1 bar, 1 lace) twice, 1 space, 16 trebles, 2 space, 4 trebles, 1 lace, 4 trebles, 1 arm, 4 trebles, 4 spaces, 7 trebles, turn.

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

28. Seven trebles, 2 spaces, 7 trebles, (1 bar, 1 lace) twice, 1 space, 16 trebles, 2 space, 4 trebles, 1 lace, 4 trebles, 1 arm, 4 trebles, 4 spaces, 7 trebles, turn.

29. Seven trebles, 2 spaces, 7 trebles, (1 bar, 1 lace) twice, 1 space, 16 trebles, 2 space, 4 trebles, 1 lace, 4 trebles, 1 arm, 4 trebles, 4 spaces, 7 trebles, turn.

30. One space, 4 trebles, 1 bar, 1 lace, 1 bar, 1 space, 4 trebles, 2 spaces, 4 trebles, 1 lace, 4 trebles, 1 arm, 4 trebles, 4 spaces, 7 trebles, turn.

31. Seven trebles, 2 spaces, 7 trebles, (1 bar, 1 lace) twice, 1 space, 16 trebles, 2 space, 4 trebles, 1 lace, 4 trebles, 1 arm, 4 trebles, 4 spaces, 7 trebles, turn.

32. One space, 4 trebles, (1 bar, 1 lace) twice, 1 space, 16 trebles, 2 space, 4 trebles, 1 lace, 4 trebles, 1 arm, 4 trebles, 4 spaces, 7 trebles, turn.

Concluded on page 19
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 homes. It is only within recent years that we have grown to a realizing sense of its value, and have included it among our 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 retain its full flavor, being rich and satisfying; neither water, when ready for the table.

Casseroles and cups of meat can be utilized through the use of casserole 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 fowl used on our table. The meat shall be pounded previousiy 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 is to use two good-sized potatoes, or three or four small ones cut into rather large rounds, or half, and boil them in salted water for five minutes, drain and place casserole; a three-pint one is about the size for a small family. Pour over this two tablespoons of 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 is better to remove the lid so that the top will slightly brown. Possibly the milk may dry out, so, add a half cupful of milk in the casserole, adding the juice of one lemon. This should be cooked over a moderate flame, turning the casserole 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 casserole. 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 casserole 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 dish is chicken and eggs. Place one or two slices of 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 sliced 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; a three-pint one is about the size for a small family. Pour over this two tablespoons of 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 is better to remove the lid so that the top will slightly brown. Possibly the milk may dry out, so, add a half cupful of milk in the casserole, adding the juice of one lemon. This should be cooked over a moderate flame, turning the casserole 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 casserole. 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 casserole and serve it in the dish it is baked in.

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Gifts for the Baby

By ADDIE M. BODWELL

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 dress is finished with small buttonholéd scallops, and above these are rung a row of the flowerettes, one over every three scallops.

For the side medallions of the waist work as follows: join by 1st piece to last piece of 2d chain of medallion (last joined to), a chain, joining by 1st piece to last piece of preceding chain, repeat, alternating chains and rings, until you have a line each, when the last ring also to last, and fasten at base of 1st ring, fasten off neatly and secure.

Make the center medallion as described, but this time to the right of a chain, make a ring, joining by 1st piece to 5th piece of center chain of medallion, and by 2d piece to 1st piece of next chain; draw thread to center of 1st piece, fasten and make a chain, join to 4th piece, make a ring, joining by 1st piece to 5th piece of chain, another chain, a ring, following by 1st piece to 5th piece of chain, the same chain, and by 2d piece to 1st piece of chain and fasten with 2d piece of chain; fasten off. In fastening the medallions in place for the dress to pass under, the additional chains are caught at the top, back, and 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 piece to middle piece of chain of 1st (wholesale) medallion; make the 5th ring, joining by 1st piece to preceding chain as usual, and by last piece to 1st piece of 1st ring, then a straight chain, not joining, make a ring, joining by middle piece to middle piece of next chain of medallion, make more 4 chains and 5 rings, joining last to 1st piece of 4 double knots, (pique, 4 double knots twice), a ring, turgence 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 back, into which the yoke is to be fitted: A ring of 3 double knots, (pique, 3 double knots), (pique, 3 double knots twice), (pique, 3 double knots twice, close; chained 3 double knots, (pique, 3 double knots twice), 3 times; repeat rings and chains, joining each ring to preceding by 1st piece of side. Sew to the garment by passing the needle between the thickness of the narrow hem, and fastening into every piece of each chain.

Place the 3 medallions, forming the point of yoke, at lower part of each opening, joining with needle and thread by tying the pieces which gather. Such joining is quite unnoticeable, and a better one than the one in progress, when it is in process of making, since one cannot always be sure of the proper places to connect, and if there is none but it is not necessary to cut the work. Make a strip of the edging, consisting of 12 rings and 11 chains, joining 3rd and 4th chain and 7th and 6th chains to chain 21 and 3d medallions. Make a ring.

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

Joining by 1st piece to last piece of 2d chain of medallion (last joined to), a chain, joining by 1st piece to 2d piece of next chain of medallion, and by last piece 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 piece to middle point of last ring of strip, continue working across the top of strip, scallops, and is decorated with a pretty design in solid embroidery, the wide medallions in eyelet work, with deep scallops, is finished in the same way. The hemming is seamed at the back, evenly gathered and sewed to the edge of the crown, the neck is edged with the same deep scallops, and ribbon ties and bows complete it. Neither the lace nor the preciousness of the household, nor the mother, nor the grandchild can fail to be delighted with so pretty an apron.

The same may be said of the rompers, without which no child’s wardrobe is complete in these enlightened days. The embroidered, frill of satin-stitch, and the motif is the filigree-de-lis, always a favorite. Blue was chosen for the model, but pink may be substituted, especially if the wearer-to-be is a little brother. Svoresses and neck are finished with buttonholed scallops, and the front opening is laced by means of cord, twisted of the worsted material, put through eyelets. Such a romper is easy to make bright eyes with pleasure, and so little work is involved in the making and embroidery that it would go without these pretty rompers.

WHAT OTHER NEEDLEWORKS HAVE YOU SEEN?

Make your piece-bases of muslin or netting. You can then find the location of any piece without dumping out the entire contents of the bag. — New Scots, Pennsylvania

When working a pattern in crochet which requires a chain and slip stitch 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 a piece of muslin; after starting the work it can be ripped from the muslin. — Mrs. E. B., Town

When buying goods to make your own embroidered garments, I always select materials that will blend each other. That is, I select the plain material, with pleats or checks of the same color, at the same time. The plaid dress and scarfe of the plaid material are suitable, but the little dresses are prettily trimmed and heightened without any extra expense. — Mrs. C. M., Texas

When you wish to embroider silver metal base it on heavy wadded paper, you will find this more convenient than to use a hoop. The needle passes easily through the paper but slides over the paper, and the work can be bent to any shape and not wrinkled, since the paper is very strong and flexible. — A. B. D., West Virginia.

In regard to that ‘new way of tatting’ which I should like to try a composition in which I have found the work much easier: Instead of winding the thread around the finger, catch the thread over finger, thus making the chain through the needle. By working with as much short-tailed thread as possible, it is more in proportion and less apt to turn. — Mrs. J. B., Illinois

I HAVE found that a piece of narrow ribbon run around the ankle of a baby’s booties is better and handsier than the crocheted cord or ribbon. It never unites and stays on better. Be sure to make it tight enough to make a red mark around the little ankle. It is not necessary to have the booties to make for the classic, but just run it in and out the stitches with a hook. — Mrs. W. F. D., Indiana.
Ivy-Vine Insertion

B. F. K. WILLIAMS

THESE rubber goods can be depended upon in time of need. They last longer, wear better and give greater service in every way. They have no weak spots; no seams to leak; no bindings to come loose. They are moulded into one piece—not constructed together.

The rubber is close and tough, and at the same time soft, pliable and elastic. In superior quality and our scientific manufacturing processes ensures years long service of maximum satisfaction to you. The patented "WEAR-EVER" Wave Bottle Neck Construction is a valuable improvement which makes the point where most wave bottles are weakest.

Of these shows below "WEAR-EVER" No. 40 Hot Water Bottle (3), No. 24 Fourteen Strips (50 No. 409 Combination Strips (7) constitute our most popular group. They have a smooth, matter finish; are sizes in color and body forming; the material is the best available. The "WEAR-EVER" De La Leche (6), No. 30 and other sizes are equally good and will keep their shape and color effects. They are the most highly recommended.

Ask your druggist to show you "WEAR-EVER" when you want a warm bottle or water bag for any other piece of rubber goods for the house. You will be fully assured of the value you obtain and the long and satisfactory service "WEAR-EVER" Gives you.

Ask for This Free Booklet
It gives descriptions of the rubber bottle and water bags which you can have on approval. If you order for the American Red Cross "WEAR-EVER" Rubber Goods for the Home.

The FAULTLESS RUBBER COMPANY
Makers of a Complete Line of Rubber Goods for the Home.

WILL not some contributor send a three-cornered crochet and double crochet border, and full directions?

MRS. H. T. WISOCH
P. O. Box 141
Boyer, Illinois

WILL not some one send a crocheted corner-cover, using novelty braid, with directions?... M. L. O. NOVIS.

SHOULD like to see a spiral wheel lace, about four inches wide, with insertion to match, to be used as a border for a tablecloth... Ella J. Mitchell

WILL you send some high-crotched booties, for a baby, with complete directions for making?... F. M. MINNESOTA

A.MAKING the nightgown yok and armholes in double crochet, but pattern, which appeared in the September issue, will one kind of lace edge to match?... Mrs. Alice Roman

WILL you contribute kindly send directions, and sample to illustrate, for a child's cap, three-cornered crochet in wool?... Mrs. J. C. Virginia

WILL you contribute kindly send directions and illustration for baby's crocheted jacket and scarf, new and pretty?... Ella E. New York
NEEDLECRAFT

Counterpane in Knitting and Crochet

By MRS. H. B. ALLEN

November

For the second time in this column I wish to copy; neither of us knows the stitch, however. It resembles Knit, with narrow, plain stripes. Can anyone recognize it? and what is the stitch? — Clara Botes

I (hanced the guess that it is what is known as a "boing-boing" stitch. Cast on an even number of stitches, according to width of scarf or Shawl wanted, and the size and kind of work. If used, slip 1st stitch, work to end of row, slide the 1st stitch back and knit 1st, work to end of row, and knit that. In Knit 2nd row, * repeat first 2 rows until 1 stitch remains, then * work 1 stitch and knit that."

"The pattern is made up of a series of half-stitches, each made by adding one of the stitches of the same number of "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 goods-to-shoe, and how long should they last? Should a crochet lace be worked on all sides of a table-cover? — Mrs. R. E. B., Missouri.

"(A fine linen huckaback, about fifteen inches wide, is generally favored for goods-to-shoe, which should be about twenty-four inches long when hemmed, or otherwise finished."

"A table-cover or center-piece has an "all-around" border, while the ends of a scarf or shawl are also used."

I HEARD a lady say recently that she preferred real filet to filet-crochet. Does she prefer a difference? If so, what is the difference? — Mrs. A. M. M., Ohio.

"(By real "filet" the lady doubtless means "filet-netting", a square mesh netting is used, and the pattern darned in by a counter-net over the mesh, threethread, back and forth."

"I OPTED to ponder the words "whip" used in directions for joining lace to doilies. Will you kindly tell me what it means, and how it is done? — Mrs. E. H., Pennsylvania.

"I TRIED to crochet the little booties pictured in the Nov. issue, 1915, but did not quite understand how to combine the different parts to form a complete little bootie. Does anyone know how to do it? — Mrs. E. H., Missouri.

"The two processes of afghan-crochet, work two color threads in 15th tredie from back of loom, insert hook in loop, work first color thread into it, one after another, picking up the wool and drawing through the loops, and thus you have the 6 loops across the needle."

"In working the next and succeeding rows, work under each loop, using each little upright bar formed by working off the preceding row."

"A FRIEND has a very pretty, long scarf in a stitch which I wish to copy; neither of us knows the stitch, however. It resembles Knit, with narrow, plain stripes. Can anyone recognize it? and what is the stitch? — Clara Botes

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Maltese Work with Tatting and Crochet

Concluded from page 8

plane, 3 double knots, close: a 3rd ring like 1st, joining to 3rd as directed, chain of 7 double knots; ring of 3 double knots, join to last point 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 next 4 loops, 5 double knots, picot, 7 double knots, join to same picot with chain, 7 double knots, close, repeat from 1.

A Trio of Dainty Edgings

By MRS. D. G. TURBILL

HARPIN - LACE is fine thread makes a particularly dainty trimming for fine underwear or children's clothing. Three attractive samples follow:

No. 1. - Make a sufficient length of heel for the 1-inch stem:
1. For-heading: Fasten in 1st loop, *chain 2, a double in next loop, passing hook from back to front instead of the ordinary manner, twisting the thread which resembles looping; repeat the length.
2. On other edge of loops, fasten in 1st chain, 3 in next loop, repeat.
3. Working on right side, make a double under 5th chain of last row, 6, fasten back in 5th stitch from needle in 1st loop, chain 2, a double under next 3 chain, and repeat from 1.

No. 2. - Using a staple three-fourths inch across (or as liked), make a strip of loops the desired length.
1. Loops in 1st loop, *chain 1, a double in next loop, inserting hook from front into loop.
2. On other side, fasten in 1st loop, *chain 6, fasten back in 6th stitch for picot in 1st loop in same manner, with last double, (chain, a double in next loop) twice, and repeat from 1.

No. 3. - Make a strip of loops, allowing more than required for length of heel:
1. A double in each of 1st 7 loops, chain 5, 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 stitch from needle for a picot, a double in next loop; 7 times, picot, insert hook back through next 8 loops, draw through all at once and make a double;

The Thread Mills Co.

SPECIAL OFFER

If you are unable to obtain a copy of this book, we can arrange to ship it to you gratis for a small contribution of $3.00 to the Historical Society of Malabar. For this offer we will supply you with a free foldout.

Miss Klotzer

The Thread Mills Co.

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Crochet pretty things for Christmas gifts with Klotzer

When you use Klotzer for crocheting the dainty, pretty, serviceable gift you intend to make to your friend or relative you give it an added charm. Klotzer is so pretty in itself—it has such a lasting luster and so much of the charm of quality that it is the only appropriate medium for your artistic handiwork.

And when you give something crocheted with Klotzer you not only make a gift of beauty but one that will continue to please for a long time. Klotzer is not affected by repeated launderings or cleanings, and it is as strong as it is pretty. The white stays white and the colored cottons retain their hues.
**Needlecraft**

**Costume for a Winter-Girl Shown on Front Cover**

By ELSA BARSALOUX

**Materials:** Thirteen skeins of Shetland flax (dark rose was used for the model, but any preferred color may be substituted), three balls of gray Angora, one pair each of worsted knitting needles, No. 6 and No. 8, and a steel crocheting hook No. 6.

**Sewing:** Using No. 5 needles, cast on for the back 100 stitches (these measure 20 inches). Knit plain back and forth (which will give you ridges or garter-stitch edging); then decrease a stitch at each end of every 8th row, to shape the shoulders. Finally, there are 20 stitches, 1 stitch in the center, measuring 15 inches (this is the size of the sweater). Knit on these stitches until the length measures 15 inches from the waistline, then decrease 1 stitch at each end of every 8th row for 12 inches, or until shoulder, and knit on these stitches until the back measures 15 inches from the waistline. Knit 25 stitches off on a spare hook, then knit the last 25 stitches for back of neck, and on the other 25 stitches knit back of neck, following directions later in this article.

**Front:** Using No. 5 needles, increase 1 stitch toward the front every other row until you have added 6 stitches, cast off 7 stitches more toward the front, giving a flounce on the needle; then increase 1 stitch toward armhole every other row until 12 stitches have been added, then decrease a stitch toward the underarm, making 10 stitches on the needle (about 12 inches). Knit on the 60 stitches for 5 inches, then increase 1 stitch toward the bottom edge, and then decrease 1 stitch toward the underarm or side-seam, where size of garment is the same as that of the back, including the 2 inches of 37 stitches. Knit other front to correspond and sew up side-seams.

**Sleeves:** Pick up stitches from each ridge on front (have an even number of stitches on each needle), and on another needle pick up the stitches across the back; on another pick up the stitches of front, then on the same number of rows of No. 7 needles, the sleeve: tie a thread in 1 stitch on needle and cast off. Repeat from each front, toward the front, which will be the corner stitch.

**Cast on 60 stitches.** Cast off at top of left front, knit 1, over, narrow, knit 4, over, narrow, knit 1, over, narrow, knit 1, over. Knit 4 more, cast off, knit 1, over, narrow, knit 2 stitches in the corner stitch, over, knit the corner stitch, again repeat from 5 until knit 1, over, narrow, knit 4 more, cast off; repeat from * until 1 stitch remains, knit 1, over.

**Cast on 21 stitches.** Cast on 7 stitches for neck, knit 1, over, narrow, knit 7 more, cast off, knit 1, over, narrow, knit 7 more, cast off. Repeat from * until 1 stitch remains. Cast off.

**Knit 2 plain rounds.** Narrow, knit 1, over, narrow, knit 1, over. Cast off. Join necks and cast off at the front between the widening points, thus making

**Knit 22 rounds plain.** Narrow, knit 1, over, narrow, knit 1, over. Cast off. Join necks and cast off at the front between the widening points, thus making

**Knit 4 from palms of hand, making 15 stitches in all, on 9-inch knitting needles. Cast on 20 rounds, and finish off as directed for the thumb, Second Finger: Knit 7 stitches from back of hand, cast on 3 stitches from palm of hand, knit 7 more, cast on 3 stitches cast on at base of first finger, making 19 stitches on these needles. Knit 1 round, cast off 2 stitches, and cast on 24 stitches, then 1 knitting-needle for top of hand, starting from the first stitch on this needle, and the remaining 24 stitches on knitting-needle for hand on another needle.**

**First Finger: Knit 6 stitches from top of hand, slip remaining 3 stitches to a safety-pin, also 18 stitches from palm of hand on another safety-pin, 4 stitches between for fingers, knitting 6 from palms of hand, making 15 stitches in all, on 9-inch knitting needles.**

**Third Finger: Knit 6 stitches from safety-pin at top of hand, cast on 3 stitches, knit 6 from palms of hand, pick up 3 stitches at base of second finger, knitting 16 stitches in all, 3 from base of 3rd finger on 3 needle, knit 20 rounds on the 14 stitches, then cast off, then knit 1 round; cast off 2 stitches, and cast on 24 stitches, then 1 knitting-needle for top of hand, starting from the first stitch on this needle, and the remaining 24 stitches on knitting-needle for hand on another needle.**

**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 second finger, knitting 16 stitches in all, 3 from base of 3rd finger on 3 needle, knit 20 rounds on the 14 stitches, then cast off.**

**Thumb:** Directions are for the left glove.

Knit the right glove in same way to correspond with the directions for the fingers; then repeat that the palm of the glove must be toward you, the thumb cast on 3 stitches, knit 7 from back of hand in reverse, cast off as directed for the fingers. Then repeat that the palm of the glove must be toward you, the thumb cast on 3 stitches, knit 7 from back of hand in reverse, cast off as directed for the fingers. Then repeat that the palm of the glove must be toward you, the thumb cast on 3 stitches, knit 7 from back of hand in reverse, cast off as directed for the fingers. Then repeat that the palm of the glove must be toward you, the thumb cast on 3 stitches, knit 7 from back of hand in reverse, cast off as directed for the fingers. Then repeat that the palm of the glove must be toward you, the thumb cast on 3 stitches, knit 7 from back of hand in reverse, cast off as directed for the fingers. Then repeat that the palm of the glove must be toward you, the thumb cast on 3 stitches, knit 7 from back of hand in reverse, cast off as directed for the fingers.
Casserole Cooking

Concluded from page 18

lobster, bass, or salmon are all appropriate to be cooked in this way. Marinate 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 tablespoonsfuls of butter in a casseroles and sauce in this a small amount-chopped. Then put in the meat, cut at least half an inch thick and cook for a few minutes. Put in the case-

rove layer of sliced onion, arrange a potato and turnip, and shape more carrots cut in strips, sprinkle with peper and salt, pour in a cupful and a half of boiling water, cover and bake for 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 cheese-
cloth, and remove any sand. Heat to the boiling-point; add oysters, and re-

hore them, removing the casserole, cover them and let them simmer to keep hot. Now melt three tablespoonsfuls of butter, potatoes, carrots and white turnip, and a few peeled butter onions. Pour over the vegetables a pint of rich brown sauce to which a couple of tablespoonfuls of strained thick tomato have been added. Dust with a little salt and pepper, flavor 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 shape of the shallow instead of the deep variety, you can easily open the chicken down the back and trust it as for boiling, or disjoint it as for fricassee. In either case the cooking is shortened by an hour.

Lace for Altar-Cloth

Concluded from page 18

7 trebles twice, 1 space, 4 trebles, 1 space, 1 lacet, 1 bar, 1 space, 13 trebles, 1 bar, 1 lacet, 1 bar, 1 lacet, 7 trebles, 2 spaces, 7 trebles, turn.
35. Seven trebles, 2 spaces, 7 trebles, 1 lacet, 1 bar, 1 lacet, 10 trebles, 1 bar, 1 lacet, 1 bar, 1 lacet, 4 trebles, 2 spaces, 4 trebles, 7 trebles, 1 lacet, 1 bar, 1 lacet, 4 trebles, 2 spaces, 7 trebles, 1 lacet, 1 bar, 1 lacet, 7 trebles, 2 spaces, 7 trebles, turn.
36. Seven trebles, 2 spaces, 7 trebles, 1 lacet, 1 bar, 3 times, 1 bar, 1 space, 4 trebles, 7 trebles, 4 trebles, 7 trebles, 1 lacet, 1 bar, 1 lacet, 4 trebles, 2 spaces, 4 trebles, 7 trebles, 1 lacet, 1 bar, 1 lacet, 4 trebles, 2 spaces, 7 trebles, turn.
37. Seven trebles, 2 spaces, 7 trebles, 1 lacet, 1 bar, 3 times, 1 bar, 1 space, 4 trebles, 7 trebles, 4 trebles, 7 trebles, 1 lacet, 1 bar, 1 lacet, 4 trebles, 2 spaces, 4 trebles, 7 trebles, 1 lacet, 1 bar, 1 lacet, 4 trebles, 2 spaces, 7 trebles, turn.
38. Seven trebles, 2 spaces, 7 trebles, 1 lacet, 1 bar, 3 times, 1 bar, 1 space, 4 trebles, 7 trebles, 4 trebles, 7 trebles, 1 lacet, 1 bar, 1 lacet, 4 trebles, 2 spaces, 4 trebles, 7 trebles, 1 lacet, 1 bar, 1 lacet, 4 trebles, 2 spaces, 7 trebles, turn.
39. Seven trebles, 2 spaces, 7 trebles, 1 lacet, 1 bar, 3 times, 1 bar, 1 space, 4 trebles, 7 trebles, 4 trebles, 7 trebles, 1 lacet, 1 bar, 1 lacet, 4 trebles, 2 spaces, 4 trebles, 7 trebles, 1 lacet, 1 bar, 1 lacet, 4 trebles, 2 spaces, 7 trebles, turn.
40. Seven trebles, 2 spaces, 7 trebles, 1 lacet, 1 bar, 3 times, 1 bar, 1 space, 4 trebles, 7 trebles, 4 trebles, 7 trebles, 1 lacet, 1 bar, 1 lacet, 4 trebles, 2 spaces, 4 trebles, 7 trebles, 1 lacet, 1 bar, 1 lacet, 4 trebles, 2 spaces, 7 trebles, turn.
41. Seven trebles, 2 spaces, 7 trebles, 1 lacet, 1 bar, 3 times, 1 bar, 1 space, 4 trebles, 7 trebles, 4 trebles, 7 trebles, 1 lacet, 1 bar, 1 lacet, 4 trebles, 2 spaces, 4 trebles, 7 trebles, 1 lacet, 1 bar, 1 lacet, 4 trebles, 2 spaces, 7 trebles, 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 lacet, 1 bar, 1 lacet, 1 bar, (like 11th to *).
44. Like 12th to *, (1 lacet, 1 bar) twice, 7 trebles, 2 spaces, 7 trebles, turn.
45. Seven trebles, 2 spaces, 7 trebles, 1 lacet, 1 bar, 1 lacet, 4 times from *. (like 11th to *, 1 lacet, 1 bar) twice, 7 trebles, 2 spaces, 7 trebles, turn.
46. Like 12th to *, (1 lacet, 1 bar) twice, 7 trebles, 2 spaces, 7 trebles, turn.
47. Seven trebles, 2 spaces, 7 trebles, 1 lacet, 1 bar, 1 lacet, 4 trebles, 2 spaces, 4 trebles, 7 trebles, (1 lacet, 1 bar) twice, 7 trebles, 2 spaces, 7 trebles, turn.
48. Like 12th to *, (2 spaces, 7 trebles, turn.
49. The point again increasing, work as in 46th 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 46th row, only remembering that the point is increasing.
52. Same as 46th row.
53. Again increasing point, make 7 trebles, 4 spaces, 19 trebles, 4 spaces, 7 trebles, 2 spaces, 7 trebles, turn.
Repeat from 42nd row.

Something which is most unusual for a gift, and yet useful in every way, is a daring-bag. Take three fourths of a yard of wide ribbon, cut in halves, and make a seam at one end of each piece wide enough to allow a piece of whalebone or similar stiffening to be slipped in, and the two ribbons side along the side, leaving a space of about one inch open in the center of one side. Fastenitch across the center of the bag, two rows about an inch from the hem or foundation to the top to allow a drawstring. You now have three sections, the upper for balls of dancing-routon, the center for a small needlecase of flannel and cardboard, and the lower one for the dancing-ends—the stiffening at bottom of bag preventing the eap from falling out when not in use.

Mrs. H. A. Hovey, Iowa.

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Even with purchase of larkin patterns.
The Youth's Companion
November
Bric-a-brac and Dishpans

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

"Courteous as her manner was, Winfred detected it in a dismissal. She said, "I have a bus in a few minutes."

"Do you think I could get a position in any of the other charitable societies or in any kind of --- of useful 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."

"Yes, you can't --- with no training and no experience. You might need a year or two in some training-school, and then try again."

Winfred thanked her and arose.

"The moment had come when Winfred's lips trembled, and her voice quivered."

"Winfred - you went to the door, opened it, and disappeared in the street. There was no trace of her."

"Winfred was well-grown."

"Winfred's spirit rose a degree."

"Winfred's smile was genuine."

"Winfred said, "No, I must tell me about it!"

"Winfred smiled timidly."

"Winfred's mouth was set in a straight line."

"Winfred's smile was more direct."

"Winfred's spirit rose again."

"Winfred's eyes were filled with mist."

"Winfred's voice trembled."

"Winfred's eyes were bright with unshed tears."

"Winfred's， "I don't think --- that --- ""

"Winfred's, "I don't know --- that --- ""

"Winfred's, "I don't know --- that --- ""

"Winfred's, "I don't know --- that --- ""

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"Winfred's, "I don't know --- that --- ""

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"Winfred's, "I don't know --- that --- ""
In that charming home Thayer would no doubt experience some of the thrill she was feeling, that do you with the rest of your time, if you don’t go to see her, she asked, with interest. “Do you read much?”

Thayer smiled, and Housekeeping and the baby take all my time. I’m out-of-doors, a lot with the baby.

Thayer smiled at her friend’s advice. She had not been an innocent girl, but to be a parasite and a butt after a marriage. This girl was neither a parasite nor a butterfly. All at once, viewed from an entirely new point of view, the loneliness of the day seemed very far away and humorous. Gaily she broke in to give Laila an account of them.

Laila showed little interest.

“Should you be at a post position?” she asked, indifferently. “That’s for me to decide.”

With the return of some of her enthusiasm, Thayer found herself in the privilege and duty of work.

“Up here’s Janet!” Laila interrupted her, nodding toward a young woman who entered while she was touching 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 Thayer enjoyed another thrill of satisfaction. They stood down the wide push together.

“My dear, I went to that baby-store or—say, the new到来, and bought Ruth the sweetest pair of little shoes. I thought you’d like it.” Laila replied.

“Before you left, then, before I left, I made you forget to give me the name of the place.” she added, as she watched her. “I was your splendid.”

“Thank you, I’d like to have it. But I’ve kept to keep a mile longer, she may improve. How do you find yours? I wish you’d look in your bookshop!”

“Lovely!” Laila’s tone was enthusiastic.

“I don’t know how much of color the room needs. I’m going to make a dress. June is coming.”

“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 flower-embroidery in the yoke?”

“Yes, it’s sweet.”

That was a dig at the more serious part of the conversation.

“I take care of the baby yourself,” Laila said, pleading the present new acquaintance.

“I mean you,” she answered quickly. “I love to do it. That and housekeeping take all my time.

A vague uneasiness crept over Winston, the baby’s father but babies and housekeeping.

Laila turned to the other mother.

“I had the make cook that dessert you all will love, and George was crazy over it—Here’s an empty bench. Let’s go down.”

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

From the conversation they were the other–Thayer found herself peculiarly 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: “Let’s get home to put Junior to bed and look after the apartment. Will you walk back with me, Win?”

“I think I’ll go right home,” she replied almost sadly, and pushed down the drive for a bus.

“Come and see me soon, won’t you?” Laila begged, and smiled evasively.

“Thank you, Laila. I’m glad I met you both today.” Good-bye.

—

Thayer’s evening that found Thayer in the telephone - booth nearest the door of her reception room.

“Hello! This is Thayer, is that you, Winston? Oh! How are you? May I come up? Yes—just for a few minutes. About what I said last night. It’s a little late—Yes. Good. Good. In about a quarter of an hour. Good-by

He dashed out and caught a car on the run.

A moment he waited for in the saloon. The refreshings were not, not with her usual confident polish, but with a sort of cautiousness, almost humble. Her costume was a simple head dress and her face looked weary and troubled.

Thayer had been nearly whitled. For a few minutes she seemed to lose consciousness and when he came to he was saying: “I love you, Winston!” How had it happened? He had not intended to tell her that at all. He was intently looking for her. He stopped closer. “Will you marry me? You must—right away?”

“Wait!” She put her hand as if to hold him off. “I know you want me! You had dinner with George and Laila, and you saw their beautiful home life and their lovely little girl. You were getting my story. That’s all. I’ve improved you, and you think I’ll be like Laila—lovely and affectionate and happy. But I can’t—I’m not that sort! I can’t!”

Thayer ended with a despairing sigh.

With a joyful relief Thayer launched and tried to take in his arms. But she pushed him away.

“I don’t think you’ll be like her!” she declared, quietly. “That’s what I don’t want.”

Winston found her beautiful home life and their lovely little girl. And I had amused myself. “I don’t want you.”

Well, you know the way she talks—so many things she’s doing. She’s happy and whether George likes his meat well done or well done, and how long she has been last visit. And after all I thought I never wanted a home or a house to look after. And I’m not good for anything at all! I don’t think you should have such a lot of trouble. And I can’t marry you, when I’ve found out how worthless I am. I’m a failure!”

A new feeling was taking possession of Thayer. There was a tenderness for her insecurities, a respect and admiration for her proselytism, her mind struggling with unaccompanied problems. He found himself standing very close to the feeling at her dashed, anxious face and realized the desire to take her in his arms, but while he said strange things he had never thought before he helped, other, Winston, and work together. He needed to do as much as hand on his life.

“I guess we’re pretty much alike, man and women, if the women have a fair chance to show what good for, and the men as decent as can be.”

Winston put out his hand to him, a wonderful sight in her eyes.

“It didn’t know you felt that way!”

“I was ten times easier face relaxed and an idiotically happy grin contrived 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 through, draw through, and slip off the old stitch.

Narrow: Knit two stitches together.

Chain three, Bring the thread between two needles, insert right needle in front of stitch from right to left, thread around between needles, draw through, and return thread back to work before knitting next plain stitch. This is called: Purl stitch to left together.

Purl: Insert needle in front of stitch from left to right, work as before. This is called: Purl stitch to right together.

To form a loop: Insert first stitch, narrow next two, and draw the slipped stitch over. This is equivalent to knitting to the left together.

Sip and bind: Slip one, knit one, and slip with yarn over. Continue this process as before.

Stitches and parentheses indicate repetition, number of stitches to be employed on the following directions. Thus: (Overtwice, narrow, repeat from 1, twice, narrow) means the same as over two stitches, narrow, over two, twice, narrow.

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Ladies' One-Piece Apron

NATURALLY stumped all over this apron, No. 8042. It may be worn for housework or by artists, as it affords a good

protection for the dress.

Contrasting goods is used to the best ad-

vantage, giving yoke-effect to the neck,

finishing the sleeves, forming patch-

portlets, belting in the fullness at normal

waistline, and trimming the entire front

where the closing is made. The design

deprecated 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 53 yards of 36-inch material,

with 3 yards of 27-inch contrasting goods.

Ladies' Apron

CONFIDENT of the merits of the cap-

este, in other garments, the designer
decided to give the yoke-effect to the sleeves of this apron, No.

8014. It is a back-buttoned model,

beheld 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 from 36, 40 and 44 inches bust mea-

sure. To make the apron in the 36-inch size

will require 31 yards of 36-inch mate-

rial, with 23 yards of binding.

Ladies' House-Dress

With a desire to give a house-dress

design with notable novelty, the designer planned No. 8010,

with its waist lapped in surprise-style,

forming its own pointed peplum as a re-

sult. The sleeves are kimono-style, and a

very good trimming point is the binding

with goods in opposing color. There is a

three-pored separate skirt that fin-

chingly flares, with a lower edge width in

the medium size, measuring 21 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 use outside the house, as shown by the back view.

The dress-pattern, No. 8010, is cut in

sizes from 36 to 46 inches bust measure.

To make the dress in the 36-inch size

will require 53 yards of 36-inch material,

with 3 yards of 36-inch contrasting goods.

Maternity-Gown

Judging by its lines, this maternity

gown, No. 8015, has all the comfort-

FILLING 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 finished

for dress-daring to adjust the garment

to the changing figure. The one-piece

skirt is gathered on an elastic and fitted

outside the waist. Pride and satisfac-

tion 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 61 yards of

36-inch material, with 3 yards of 27-inch

contrasting goods, and 11 yards of 36-inch

lining.

Dresses for Household Cares

The dress-pattern, No. 8040, is cut in

sizes from 36 to 46 inches bust measure.

To make the dress in the 36-inch size

will require 53 yards of 36-inch material,

with 3 yards of 36-inch goods to trim.
Simple Versions of Fall Smartness

Ladies’ One-Piece Dress

IT'S sweet simplicity is what first attracts us to this one-piece frock, No. 8029, for the novelty of the neck holds attention. Just below, the front section is laid in place, while about normal waistline the side-fronts are gathered and ornamented with wool embroidery or braid: the back falls in place from a yoke. A piece belt holds the belt in place 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 yard of 36-inch satin; 1 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 plaided-effect from a lowered waistline. The collar is quite effective, and the sleeve of grace-ful design. Serges and satin, crepes 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 46 inches bust measure. To make the dress in the 36-inch size will require 5 1/2 yards of 36-inch material, with 1 1/2 yards of 36-inch silk and 1 1/4 yards of ribbon for the sash.

Ladies’ 52-inch-Length Coat

THE fastidious and conservative dresser alike, will appreciate that this Parisian grace is evident in this model, No. 8021. The garment is so splendid lines, in the measurement that is now in high favor, buttoned to the neck and fitted with a shoulder-yoke. Tops at the front sides near the waist-line suggest a belt, with inserted pockets fancifully bound, are features that add interest. Developed in pluch or velvet, the collar and cuffs may be of self-sectional or of flwr, corduroy, velours and brocadel 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 6 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 bustline takes 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. Silks 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 from 14 to 20 years. To make the dress in the 16-year size will require 4 1/2 yards of 44-inch material, with 1 1/4 yards of silk for front panel, collar, and cuffs. Or, 5 yards of all one material, same width.

Ladies’ One-Piece Dress

A VERY becoming dress with plenty of utility value, and one that just snags 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 yard of contrasting goods.

Novel and Attractive Designs in Filet-Crochet

double between 1st and 2d double treble, chain 1, a double between next 2 double trebles 6 times, chain 1, shell in shell, chain 2, a double in 3 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 times, chain 4, shell in shell, chain 1; 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 3 chain, chain 4, shell in shell, turn; chain 3, shell in shell, chain 4, 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.

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 4, 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 3 chain, chain 4, shell in shell, turn; chain 3, shell in shell, chain 4, 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 as 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 re-feeding the crocheted—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 edging one has a lot to match.
The Way of Current Modes

Ladies’ Basque-Waist

The compelling features of this waist, No. 8026, is the basque-ösler, are: An ex-ceedingly well-cut collar, novel sleeves stylishly cufféd, and the strap-ridge buttoning to the front sides.

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 material, with 1 yard of contrasting goods for the collar.

Ladies’ Blouse

SIMPLE but interesting style is shown by rolling the fronts of this waist, No. 8028, for the surplice-effect. The right idea of the season’s waist-trimming is expressed by the covered button where the collar joins the revers; deep, roll cuffs are in matching tone.

The waist-pattern, No. 8028, 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 1 1/2 yards of contrasting goods. No. 21 yards if all one material.

Ladies’ Skirt

DECIDEDLY original is the design of this skirt, No. 8027, with yoke and front panel of plain material, and having the back and sides elaborately as pictured. With good effect a plain is made at each side seam. Closing is at left front. The skirt-pattern, No. 8027, is cut in sizes from 24 to 32 inches waist measure. To make the skirt in the 36-inch size will require 3 yards of 36-inch material, with 1 1/2 yards of goods for yoke and panel.
With Styles All One’s Own

Girls’ Dress

The round collar, flaring cuffs and patch-pockets in contrasting color, give an air of distinction to this school-frock, No. 8902. The plain waist and three-pored gathered skirt join 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. 8902, 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 1 yard of contrasting goods.

Children’s Dress

A SMART and practical little dress with pleasing effect is No. 8903, in one or two materials.

The dress-pattern, No. 8903, 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 1 yard of contrasting goods.

Boys’ Suit

IN this little Russian suit, No. 8907, a detachable collar, smart pockets, a 9th and the button-decorations, give 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. 8907, 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 1 yard of contrasting goods.

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Attractive Yokes Combining Novelty Braid and Crochet

By Mrs. Linda K. Davis

November

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10. Four doubles in 1st space, 2 doubles in chain 4 and 2 doubles in next; repeat around, join.

11. Four doubles in 1st space, 2 doubles in chain 4, 2 doubles in next; repeat around, join.

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

13. Slip to center of space; chain 6, a treble in same space; * chain 3, 2 trebles; repeat 3 times; 2 trebles separated by a chain in space between 1st and 2nd points of next scallop; repeat from * around, joining to the end of chain 5.

9. Like 9th row of upper part. In each space make 2 doubles, chain 3, 2 doubles, and fasten off. Run a ligerette cord, tied with tiny flowers, in and out the spaces of 6th row of neck. To make the flowers: Chain 7, join.

1. Fiftieth 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.

4. For the border: Starting at back of flower chain; 12 chain; then take 10 another thread and crochet a chain, using the 2 threads until you have a cord long enough to go around; repeat around, joining in a bow; drop the thread you picked up; chain 12, and finish with another chain 4, point of 2 double trebles in next; repeat from *, fasten in next 4 chain, and 2 doubles in next; repeat around, join.

5. Fiftieth doubles in ring, join; repeat from 1 to the end.

6. Slip across shells and along last chain 4; for 1st double treble, 3 double trebles in next 2; * keep loop open of all on needle. (Cover and draw through 2 twice, take a stitch around the top to sharp point, chain 4, a double treble in same stitch with last 1, in each of next 2 stitches, work as before, chain 4, 3 double trebles in last 3, working as directed, chain 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.

7. Slip to center of 4 chain, chain 6, a treble in same space; * chain 3, a treble in next space, 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 57 of 1 chain.

8. To the center of 1st space, 3 * chain 4, 6 trebles in next space, chain 3; repeat from * around, join.

A Yoke of Simple Pattern with Sashes Attached

To make the desired length for each corner of the yoke, count 6 chain with 2 trebles and 2 double trebles in each stitch; finish ends with crocheted border attached to the finished edge of the yoke 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.
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Art Panel

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