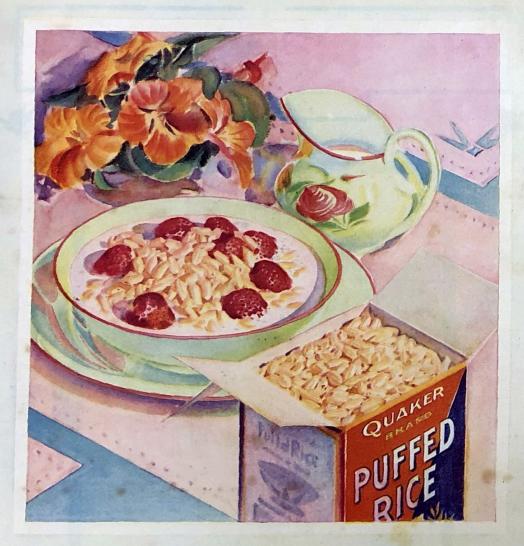
TEN CENTS

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# NEEDLECRAFT

JULY 1925



## Here's Variety

The great adventure of a change at breakfast - Fairy grains with utmeats!

Change for a while from the old dishes only richer. Children think they're confecof which your palate is tiring.

size, food that entices and allures.

TO please the family and delight your-self, by varying your breakfast menu. wonderful. The flavor is like nutmeats, tions: you know they're rich grain food.

Quaker Puffed Rice is that something Just for the joy of it, get a package different you want. Fairy grains of selected today. Alternate them with the dishes rice, puffed to eight times their normal you've served too often. See what breakfast smiles they'll bring.

#### Also Puffed Wheat

Ideal as a night time, light supper enticement—the most delicious of all cereal breakfasts

#### Subscription Price

THE subscription-price of NEEDLECRAFT in the United States is 50 cents a year. Single copies 10 cents each. In Canada 65 cents a year; and in other foreign countries, 75 cents a year. Postage prepaid at above rates.

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### NEEDLECRAFT MAGAZINE

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Volume XVI

**IULY 1925** 

Number 11

#### OUR MONEYBACK GUARANTEE

All advertisements appearing in NEEDLECKAPT are absolutely guaranteed. Your money will be promptly refunded, by the advertiser or by us, if the goods advertised are not as represented. This applies equally to purchases made through your retail merchant or direct from the advertiser.

ROBERT B. JOHNSTON, Advailising Manager

When Subscriptions Start

THE fact that you receive your magazine will be due acknowledgment

that your order and remittance have been

All subscriptions received in the month

of January will begin with the February

number, those received in February will

begin with the March number, and so on

throughout the year. It is impossible to begin a subscription with back numbers.

Each subscriber is notified of the expira-

tion of her subscription by letter and we always stop the magazine at the expiration

#### Needlecraft's New Department

HAT every one of our readers will welcome it, we are sure: it is exactly what heen wished for, and asked for mattimes. And now here it is—a vertiable through the scarf are fluished by hem to which is added every three states. buyers' aid department which will mak. ad, make a cirain of 30 it easy for our needleworkers to procure all needed materials for the decorative handicraft they have it a tr in each of 3 at, 4 learned to know and love so well. Isn't that a bit iss 2, 1 tr, 4 tr, count-

or good news?

Needlecraft spells service; we need not tell you miss 3 of ch, tr in each of so, surely. We are glad to believe that you know it.

It is the end to which we have directed every endeavor through the years, going from one thing to another, always with the urge to be more and more helpful to those who have come to depend upon Needlecraft for outfitting pretty homes and providing attractive things for personal and family wearing. We have always furnished the articles Illustrated stamped for embroidering, and materials for doing the work; now, because there seems a general demand for this, we have taken another for ward step and inaugurated this new special-service department, through which our readers may purchas goods by the yard; linens, ginghams, crepes, suiting embroidery-threads, crochet-cottons—anything, in deed, that will aid them in making a success of their work. Because their success is our success, want them not only to look at the lovely thi pictured every month, but to make them-ar-tell their friends they found them in Needle That is natural, isn't it? Often it may happen a stamped article-a runner, for example-is

of quite the length required; but if materials may b purchased, and a pattern, it can be made to fill personal requirements. Or a mother of little ones may wish to duplicate a cunning frock in ever-fast sulting in another style, or for an older or younger in tr of last row, \*4 sp, 4 tr, 3 sulting in Another style, or in an older of Joseph Int of asserting the collid. You get the point, don't you? You see just 4 tr), where Needlecraft's new department comes in, and of ch 3, 3 tr in 3 tr); 2 sp. 4 the need for it.

And please remember that its primary object is not to make money, but to serve. It is organized to meet a new demand on the part of many subscribers who are unable to procure standard materials for their work and are nable to wish or intention to compete with local merchants who can supply these mate-

rials. Our prices are the same that you would pay for the same goods anywhere We simply desire to render our readers every service in line with our work, and to this end we have engaged a lady who will bring to the supervision of our "Buyers' Aid Department" a wide experience in this field.

Do not hesitate to write Miss Rogers, tell her what you wish, ask her advice if

you like. She will be glad to render you any possible assistance, and will fill your order with the utmost promptness. Service is the word, remember; and we are all good friends together

#### "The Old New England Hooked Rug"

ON a motor-trip not long ago we "brought up," as the saying goes, in a quaint Massachusetts town, where we were to have lunch with oldtime friends; and during the meal somebody asked whether there were any points of special interest about the village. Our hostess laughed.
"The most interesting thing here, to my mind," she said, "is the hooked-rug

man." And of course we all wanted to know about him—especially those in the party interested in handicraft of any and all sorts.

Later we went to see him; and because I have always an eye to the wellbeing of Needlecraft, I wish to tell its readers of my gleanings in a field which is receiv-

We found the "hooked-rig man," to whom our friend referred, to be a stanch New Englander, with a smile on his face and a twinkle in his eye it would do any-body a world of good to see. It is ancestors have lived in this same little town for nearly three hundred years; and of course he comes very naturally by his anti-quartan proclivities. Some years ago he becam his search for booked rugs, such as-were fashioned in the "good old Colony times." He found pleaty of them, in attics and other stowaway places, carefully put away in cedar chests (with plenty of camphor as a deterrent to moths) their colors softened by time, and many of them more beautiful than any produced by the rug-makers of the orient. His interest grew as his search continued. He began to show these rugs to people likely to appreciate them, with the result that a demand for them was created.



Detail of Embroiders

a thus: In making the last off 1 st, then 2 st at a time

at tr insert the book in

other way.

1 sp. 4 tr. 3 sp. Edge; 2 sp. 4 widen (as at end of 36 6. Like 2d row to tr, 1 sp. 4 tr, 3 sp; edge 7. Edge; 4 sp, 4 tr 4 tr. (1 sp. 4 tr. tm.

liked, the wide

may be done i

then for the with scorsls

ginning of last side of sp and

The establishment of "Ye Antique Trading - Post" followed, with a school looking to the revival of the old household industries and domestic arts-chief among which is the art of "hooking" rugs. And so this old-time floor-covering bids fair to come into its own again-and more.

of the time paid for.

A. C. STODDARD Editor

G. M. LORD Managing Editor

Why the New England booked rug?" we questioned, and here is the answer: Because there is every reason to believe it originated in New England. As the very primitive dwellings of those earliest piligrims took on by slow degrees some of the graces of civilization, the hooked rug, the first floor-covering to find place in an American home a Colonial home. If you please—came into being. Every scrap of material was saved and colored with dyes found in the woods. When rags began to run short, wool was used, spun more conriely than that to be woven into cloth, and likewise dyed with the oft, vegetable coloring. There are rugs made of this material preserved is New England museums to-day—surpassing oriental rugs in color, pattern and workmanship. No bridal outfit was thought complete that did not include the booked rurs needed complete that and not include the mooked rugs needed for the new home, and they were the most common form of wedding-present. Many of the designs con-sisted of mottoes, the lettering of one color, or several, the background of another. The crescent-shaped threshold-rus, bearing the legend "Welcome" was very often seen; one young woman worked into a threshold-rug the words "Keep Out!" doubtless with the idea of hinting to some gallant that his visits were

I wish I had space for more of this rug-lore, to me of surpassing interest, lacking this, however, I do wish to give you a message from our genial "hookedrug man," which will be an aid to everyone who wishes to produce these lovely floor-coverings for ber own home: "Individuality in rug-making is the thing that is most desirable. For many years I have searched for the fine hooked rugs made by the thrifty and skilful New England housewives of a few generations ago, and during this search I have seen rugs without number that were not worth a second look, because they were patterned from stereotyped color-

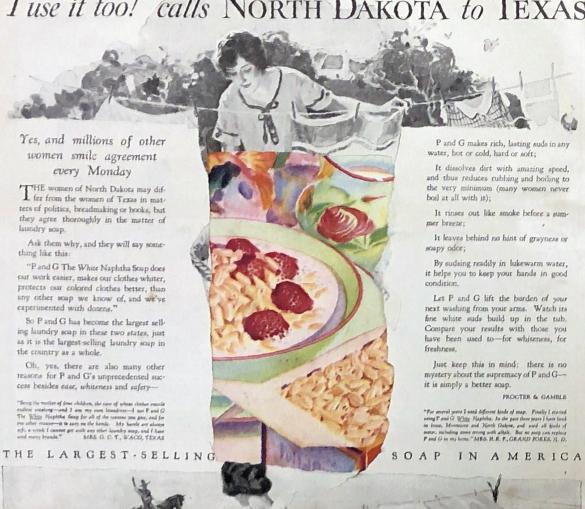
designs, and so sank to the level of the common-place. No degree of skill in workmanship could atone for this monotony. On the contrary, when I found a rug, the maker of which had, dared to depart from the stereolyped pattern, and had worked into it her own superior ideas of colorarrangement, and harmonious blending of tints and tones. I recognized it at once as a rare specimen, instinct with the truest and highest art. - Mrs. A. C. Stowell, Massachusetts . .

#### An Encouraging Bit of Experience

JUST wish to say to those who are anxious to undertake a "needlecraft-shop," that I am sure, judging from my own experience, they can make a success of it.
It means work, of course, and planning, and plenty of "stick-to-it-iveness"; but when also store, of course, and plaunity, and placify of scare-to-deriveness? I out what that is worth doing at all doesn't mean all these things—and more? I have worked along these lines for several wases, and feet that my experience may be especially helpful to any who are indient to be discouraged because they do not live in a city. My own home is in a small town, surrounded by a farming community; yet I get all the orders I can fill. I began by making sweaters, babyjackets and caps: by doing this work at first for a few people, and asking them to show it to their friends and to tell them where they could get it done, I soon had plenty to do-every minute I could spare from home duties was filled. Then orders began coming in for little bonnets, edgings, yokes, handbags, scarfs for dressers and runners for tables; it seemed that every order which I filled meant another. Of course, I did the work just as well as I knew how—that is imperative. I never slighted it, nor let anything go that was not right, but kept it always up to the standard of excellence—Needlecraft excellence, may I say? And I made my charges as reasonable as I consistently could; I kept a general run of the time spent on a certain article, and made my price accordingly-always keeping in mind the Golden Rule. There is nothing better to square up any business deal by,

To sum up, my experience has proved to me that you can do anything you wish to do—if you wish hard enough! One must be neither afraid nor asbanied to let people know they want to earn money: one is thought no less of for it. Just resolve to succeed, be sure in your own mind that you are going to succeed—and

## "I use it too!" calls NORTH DAKOTA to TEXAS





### Embroidered Pieces Rank First among Good Gifts

By EMMA L. BOARDMAN

VERY month in the year brings some opportunity for express-ing our good wishes by means edge and shaped with the stilleto-then rim the edge with the usual of a gift; there are blithday-and wedding - anniversaries, engagement-showers, and all sorts of delightful occasions, to say nothing of Christmas and Raster, and other seasons of general glit-glying. It behooves us, terrefore, to make constant additions to our gift-boxes; and it may well be remembered that attractive articles for household use are especially pleasing to the home maker and the girl who is filling her hope

chest. A scarf is always favored; never can there be one too many of these essentials in any line-closet, nor could there be a more pleasing design than that illus-trated. It is simple and disculled, and may be used to decorate a towel as oval eyelet, with a surrounding line of Franch knots, forms the center of the flower from which the leaf-sprays radi-ate, and the remainder of the work, save for the rather large round eyelets which break each spray and lighten the effect, is done in well padded satin-slitch. The flower-petals have an interesting cleft or nower-petais have an interesting cleft of division at the top of each, but are no more difficult to work on this account; simply put in the lengthwise padding-stitches as usual to the place of division. then pad each side separately, and cover with the crosswise stitches, smooth and



satiny. Some of the leaves are worked entirely across, others for the sake of effective variation, have a midrib pro-duced by working from center to

duced by working from center to edge—the padding being placed accordingly—to within a little distance, say one third the length of leaf, from the thp; then carry the stitches across. The gradu-nied dots are also heavily padded, and the stems corded, first run the line with small stitches, then whip this row with a second one te form padding and work over and over taking up very little of the material, in order to give the effect of a smooth cord. The

No. 2788 N. Perforated stamp-ing spattern. 20 cents. Hot stron transfer-shatern, 10 cents. Stamped on 8x16-inch white linen, 25 cents. stamped on 8x16-inch with butches-clotti, 15 cents. Flow to embracier, to cents. Crechet-cotton, No. 70, for edge, 15 cents.

No. 3759 N. Perforated stampings pattern, 25 cents. Hot-fron transfer-pattern, 26 cents. Hot-fron transfer-pattern, 20 cents. Stamped on 18x48-inch system-lines, \$1.40. Stamped on 18x48-inch white hutcher-cloth, 50 cents. Floss to embroider, 5 cents. Crochet-cetton, No. 60, for border, 50 cents.

Stamping-paste for transferring perforated patterns, 10 cents and 25 cents a box

( 1800, by The Penerer & Gamble Do., Clucian all

edge and shaped with the strictle, then rim the edge with the usual eyelet—over-and-over-etilch. The ends of the searl are flipshed with a narrow hom to which is added a ince of filet-crochet. Using No. 90 crochet-thread, make a citain of 30

1. Miss 3, a trin each of 3 st, 4 sp of ch 2, miss 2, 1 tr. 4 tr, count



Detail of Embroiders

2 st and tr in tr of last row, \* 4 sp, 4 tr, 3

2 at and trim to of last row, "4 ap, 4 tr, 3 ap; edge (of 4 tr)

3. Edge (of ch 3, 3 tr in 3 tr); 2 ap, 4 tr, 6 ap, widen thus: In making the last tr of row, work off 1 at time 2 at a time, twice; for the next tr insert the book in the st formed by working off I, at base of preceding tr, and work as before: work another ir in same way, and the last as usual. One can widen any number of u at end of row when there is no chain to

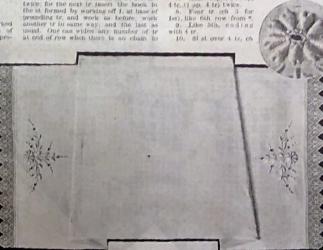


No. 2788 N. The Essential Serving-Pad

work on in just this way. Or, if liked, the widering of 1 bi of 4 tr may be done as follows. Work 5 ap at end of row, instead of 6 sp; then for the 6th sp ch 5, catch with a cor sl at in top of 3 ch at beside of sp and tr in 3d of 5 ch. This turns the widened block the

4. Like 2d row to \*, 2 sp. 4 tr, 1 sp. 4 tr, 3 sp. 4 tr, 1 sp; edge. 5. Edge; 2 sp. 4 dr, 2 sp. 7 tr, 4 sp. widen (as at end of 3d row).

Like 2d row to \*, 2 sp, 4 tr, 1 sp. 10 tr, 1 sp, 4 tr, 3 sp; edge.
7. Edge: 4 sp, 4 tr, 3 sp,



No. 2789 N. A Very Lovely Dresser-Cover, Lace-Trimmed and Embroidered, and Detail of Flower

2 tr in sp and tr in tr, \* like 4th from \*.
 Edge: 2 sp. 4 tr, 6 sp. 4 tr.

12. Like 10th to \*: like 2d from \*. 13. Edge; 4 sp. 4 tr. 2 sp. 4 tr.

Repeat from 2d row. One may use any preferred pattern of lace, but the one

iven is very neat and protty. . The serving-pad or hot-dish mat has The serving-pad or hot-dish mat has come to be emislaced a necessity at most well ordered tables, and II may be made as pretty as possible by a bit of embreddery and lace. That does not need saying, does it? Because needleworkers who make a loy of their craft, for themselves and for others, are given to create all the beauty, or their powers. A ing all the beauty in their power. A flower-basket, brimming over with poster nower-name, orimming over with poster-dainty and delicate is used as a decora-tive factor in the present instance, and the treatment is movel and interesting. The base and handle of the basics are outlined with black, the space between filled with fagoting or crossing stitches taken from side to side, and the top of the handle has a bowknot of pale blue, worked in lightly padded satin-stich; the lattice is formed of two strands each of black and white embroidery-cotton threaded together into a needle, carried evenly along the crossing lines, and caught into the linen by a thread just before or after the intersection to hold them in place. The flowers are of the them in place. The flowers are of the springtime-apple-blosoms and forget-me-nots, and tiny sprays of palest green with just a touch of rose by way of bloom—tices at each side of the basker. The leaves are in satin-stich, with the merest bit of padding, worked from center to

edge to form a midrib save for the very smallest ones, the large leaves in medium green, the small ones in the paler shade

used for the sprays, and the heavier stems are outlined with wood-brown. For the scattered forget - me - nots two shades of blue are used; the petals are worked in Appenzell stitch, and there is a yellow French knot at the center of each. The first, at right of the basket, is in light blue, the next of the darker shade, and that above of light; then at the other side, following the largest blossom at top of the largest blossom at top of bastet, are two of light blue, one of dark and one of light above, and beyond are two of light blue, with two of dark blue farther to the left. The open blossoms have each a solid dot of palest blue at center. surrounded by tiny yellow knots: the petals are in Ap-penzell stitch, with white, the tips overlaid with color, pale pink for the first blossom at right, a deep shade for the next and pale plok for the third; the buds are worked in the same way, with the rose or deep pink at tips, and pale green for the calyx. Both the arrange-ment and method of working are unusual and very pleasing.

The back of the pad consists of two pieces of linen, finished with a hem on one side, and seamed in with the front, leaving an opening for inserting asbestos mat. A narrow

Concluded on page 19

#### Choose the Prettiest for Your Summer Needlework

By HELEN GRANT

よっちゃんかなかなかなかなかなかなかなかなかなかなかなかなかなからかんかんかん。

HE reminder that there is always just the place for one more towel is not needed—everybody knows this. And its place is in the guestchamber, the gift-box, among other little linens that go to the making of a shower. or wherever one discovers the happy need of a utility which may be as lovely as we wish to make it. And be it said that rarely is found a bit of needlework more perfectly adapted to the leisure of summer days. It is so small as not to be burdensome in the handling; there is always a generous variety of designs to choose among, and there is a joy in the creation of something sure to be useful

Colorful embroidery in the simple, effective stitches with which we are all familiar, is featured by the decoration of the half dozen attractive towels offered; the only problen will be which to choose, and this is readily solved by having all! By the way, one frie herself a busy home-woman — says that she always has several bits of needlework on hand, all started at the same time; then she takes a few stitches in one and another by turns, and finds the plan most interesting, especially when it reaches the climax and she is able to add the finished pieces to her store

The popular flower-basket-motif, gay with posies and butterflies, furnishes adornment for the first towel of our offering. Two strands of embroidery-cotton, brown, are used for outining the basket, and for the line of French knots across base and top and the simulated ribbon knotted at top of the handle is done in padded satin-stitch with pale blue. The butterfly at left of the basket has wings outlined and veined with lavender-two strands-the body and antennæ with black; wing-spots, of red, are in darning-stitch, and French knots are of black. Rose outlines the butterfly above. with black for body, antenne and wing-spots of French knots, and that at left is outlined with yellow and black, and has French knots of red. Loon-stitch in three strands of rose, forms the petaled flowers, with a French knot of the same color at center, and one of black between petals; leaves are in loop-stitch, using three strands and stems in outline-stitch, with green, and the smaller posies are in satin-stitch, red and yellow. The edge is buttonholed with light blue, matching the bowknot at top of handle, and the entire combination is particularly pleasing.

A quaint little flower-pot in which grows a rosebush all in bloom, gives a delightful "dressup" for a second towel. Use two shades of golden-brown, the darker for outlining the top of the flower-pot, the lighter for the lower portion, the handles, and the French knots; the same color is employed — also two strands—for the rose-stem—the little pompadour roses are worked in satin-stitch with red and two shades of rose, red for the center, with a petal

No. 2792 N. Perforated stamping-pattern, 25 cents. Hot-iron transfer-pattern, 15 cents.

Stamped on 18x30-inch white linen hucknhack, \$1.00. hucknhack, 40 cents. Floss to embroider, 40 cents No. 2793 N. Perforated stamping-pattern, 25 cents. Hot-iron transfer-pattern, 10 cents.

Stamped on 18x32 - inch white linen huckaback, \$1.10 Stamped on 17x32nch white cotton huckaback, 40 cents. Floss to embroider, 24 cents

No. 2794 N. Perforated stamping-pattern, 25 cents. Hot-iron transfer-pattern, 10 cents. Stamped on 18x32-inch white linen huckaback \$1.10. Stamped on 17x32-inch white cot ton huckaback, 40 cents Floss to embroider, 12

stamping-pattern, 25 cents, Hot-iron transfer-pattern, 10 cents. Stamped on 1870 - Irob white fines 10 cents. Stamped on 18x30 - inch white finen huckaback, hemstitched for

crocket, \$1.10. Stamped on 1730-linch white cotton huckaback, hemstitched for crochet, 50 cents. Floss to embroider, 32 cents. Crochet-cotton, No. 70, for edge, 15 cents

No. 2796 N. Perforated stamping-pattern, 25 cents. Hot-iron trans-ferspattern, 10 cents. Stamped on 18x30-inch white lines buckaback, hemstitched for crochet, \$1.10. Stamped on 17x30-inch white conton luckaback, hemstitched for crochet, 50 cents. Floss to embroider, 16 cents. Crochet-cytoton, No. 50, for edge, 15 cents

No. 2797 N. Perforated stamping-pattern, 25 cents. Hot-lron transfer-pattern, 10 cents. Stamped on 18x30-linch white linen huckaback, \$1.00. Stamped on 17x30-linch white cotton buckaback, 40 cents. Floss

Stamping-paste for transferring perforated patterns, 10 cents and 25 cents a box

of each color surrounding it, and the leaves are in loop-stitch with three strands of green. The half-inch hem, simply felled, is topped by a line of roses and leaves, worked as directed. the stems outlined, and the other end of the towel is finished by an inch-wide hemstitched hem. A summer afternoon will almost suffice to complete this festive little hand-wipe, which will prove a credit to any guest-room

Almost entirely in outline-stitch is a border of upspringing daffodils, delightfully reminiscent of springtime and bird-songs. Use three strands of green for outlining the leaves, and of yellow for the blossoms; the bells are edged and centers surrounded with spaced buttonholing in the same color, and French knots of brown add a pretty finishing touch to each posy. Hemstitched hems, one and one-fourth

Butterflies again, winging gally over a daisy-meadow! The familiar "black-eyed Susan" has yellow petals of loop-stitch, in three strands, and a center of brown French knots; and leaves are outlined with green—three strands. Use blue to outline the wings of the central butterfly, black for body and antenræ, lavender for the upper wing-spots in padded satin-stitch, rose for the smaller ones, yellow for outlining the upper veins and rose for the lower ones: outline the wings of the butterfly at left and right with lavender, using black as before, with benna for the veining and upper line of French knots and yellow for the lower knots, surrounded by laven-der outline; and use rose for the wing-outlines of the two butterflies above, black for body and antenræ, as always, blue for veining and yellow for the French-knot wing-spots.

Machine-hemstitching finishes the ends of

scallons and 1 each side.

5 ch at beginning of 2d row: fasten off.

chain every 8th double

Lavender plays an important part in the decoration of another towel; in well padded satinstitch it is used for the ribbon knotted at top of to the quaint little flower-container at each side; three strands of the same color form the

Fasten in and fill the little sp formed by the liemstitching with 2 d c each, 1 d c in sp between scallops.

 Ch 5, \* miss 2, 1 tr, ch 2; repeat from \*.
 Ch 5, miss 2 sp of last row, 3 t tr in next, keeping top loop of each on needle and working all off together to form a cluster, (ch 3 a cluster in same sp) twice, ch 5, miss 2 sp, fasten in following tr with

An especially dainty towel features the cunning pompadour roses in two shades of rose, the darker shade used for the French knot at center, the lighter for the surrounding petals, in padded satin-stitch; two strands of blue form the loop-stitch petals of the other posies, each with a central knot of orange or deep yellow; stems are outlined and leaves worked

in loop-stitch with two strands of green, the with brown and blue is used for the enclosing circle of French knots for the bowknot in well padded satin - stitch above the floral motif and for buttonholing the edge. of which the wide, deep middle scallop is a pleasing feature. The other

ing only. These towels are every one so easy to do and so quickly done that they may be completed and ready to go-or stay-on a mission almost before one realizes it.



inches wide, complete this towel.

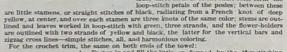
this pretty towel, all ready for the addition of a favorite crochet trim: Using No. 70 crochetthread, fasten in one of the little hemstitched

1. Two dc in each sp, with 1 in sp between

Ch 5, \* miss 2, 1 tr, ch 2; repeat from \*. 3. Ch 4, a d tr in 1st sp (under last 2 ch made), \* (ch 5, fasten back in 4th st from hook for a p, ch 1, a d tr in same sp) 5 times, ch 2, miss 1 sp, a d c in next, ch 2, miss 1 sp, a d tr in next, at from \*, ending with ch 2, a d c in 3d of

Finish the plain end of the towel with 2 d c in each hemstitched space, and a picot of 4

the central wreath, the ends curving outward



portant Role in This Decoration

No. 2793 N

Towels of Irresistible Charm and Simplicity

No. 2797 N. An Especially Dainty Towel Featuring Pompadour Roses

No. 2795 N

No. 2794 N

### A Unique and Lovely Trim for Pillow-Slips in Filet-Crochet

By OLIVE F. ASHCROFT

Edge; 4 sp. (4 tr. 2 sp) twice, 16 tr. 1 sp, 19 tr. 10 sp.

Edge; 3 sp. 4 tr. 4 sp. 10 tr. 2 sp. (4 tr. 1 sp) twice,

Widen; 12 sp. 4 tr. 2 sp. 10 tr. 1 sp. 7 tr. 1 sp. 10 tr,

63. Edge: 5 sp. 4 tr. 2 sp. 25 tr. 4 sp. 16 tr. 5 sp.

Initial Trim for Pillow-Slips in Filet-Croche

75. Edge: 5 sp. 4 tr. 6 sp. 13 tr. 10 sp. 4 tr. 8 sp.

Edge; 4 sp. 7 tr. 1 sp. 13 tr. 14 sp. 13 tr. 7 sp.

Widen; 7 sp. 10 tr, 15 sp. 10 tr, 2 sp. 4 tr, 4 sp; edge.

Edge; 5 sp. 4 tr. 2 sp. 10 tr. 1 sp. 4 tr. 8 sp. 13 tr. 1

Sixteen sp. 7 tr. 2 sp. 7 tr. 8 sp. 4 tr. 5 sp; edge

Edge: 5 sp. 10 tr. 16 sp. 4 tr. 9 sp.

Edge; 5 sp. 4 tr. 20 sp. 4 tr. 9 sp.

HE design is a very attractive one for a scarf-end, as well, the middle, or rounded portion being set into the goods, and the border carried along the edge each side. Used on a pillow-slip, the lace is carried across the front only, meeting the back at each side; or, if this is preferred,

the design of the straight border may be repeated to extend entirely around; while for a narrower scarf, a portion of the 13 tr. 11 sp. repeat may be omitted at each end. A thread giving 7 to 8 spaces to the inch was used for the model, the straight bor-der being two inches wide without the added scallop, the center five inches deep. Make a chain of 59 stitches

1. One tr in 8th st from hook, 17 more sp (of ch 2, miss 2,

Two sp (ch 5 for 1st sp of row), (10 tr, 1 sp) 4 times Edge (of 1 sp, 4 tr); 2 sp, 4 tr, (3 sp, 4 tr) 3 times,

Sixteen sp; edge (of 4 tr. 1 sp).

(of 2 sp. 4 tr):3 sp. 4 row), 7. Edge

1925

from 3d row); 3 sp. 4 tr. 2 sp. (4 tr. 4 sp) twice.

Edge: 3 sp. 4 tr. 11 sp.

Ten sp, 4 tr, 5 sp; edge

Edge: 4 sp, 4 tr, 1 sp, 4 tr, 9 sp. Like 11th, reversed.

Edge; 3 sp, 4 tr, 1 sp, 4 tr, 9 sp. Nine sp, 4 tr, 6 sp; edge.

Edge; 4 sp, 7 tr, 10 sp. Seven sp, 7 tr, 1 sp, 10 tr, 3 sp; edge.

Edge: 2 sp, 10 tr, 1 sp, 10 tr, 6 sp. Five sp, 10 tr, 1 sp, 4 tr, 1 sp, 7 tr, 3 sp; edge.

Edge; 3 sp, 4 tr, 5 sp, 10 tr, 4 sp. Nine sp, 4 tr, 6 sp; edge.

Edge; 4 sp. 7 tr, 1 sp. 4 tr, 7 sp. Six sp. 4 tr, 2 sp. 10 tr, 4 sp; edge.

Like 22d reversed

Six sp. 4 tr. 3 sp. 7 tr. 4 sp; edge.

Edge; 3 sp. 4 tr. 4 sp. 4 tr. 6 sp. Seven sp. 4 tr. 8 sp; edge.

Edge; 7 sp, 4 tr, 8 sp. Like 27th reversed.

Edge; 5 sp, 4 tr, 9 sp. Eight sp, 4 tr, 1 sp, 7 tr, 4 sp; edge.

Edge; 3 sp, 10 tr, 1 sp, 4 tr, 8 sp. Ten sp. 10 tr. 3 sp: edge. Edge; 2 sp, 7 tr, 3 sp, 10 tr, 5 sp

Four sp. 13 tr. 1 sp. 4 tr. 2 sp. 4 tr. 3 sp; edge.

Edge; 6 sp. 4 tr, 2 sp. 13 tr, 3 sp. Ten sp. 4 tr. 5 sp; edge.

Seven sp. 4 tr. 1 sp. 10 tr. 4 sp; edge

Like 24th row.

Like 26th row

Edge: 4 sp. 4 tr. 3 sp. 4 tr. 7 sp.

Eight sp, 4 tr, 2 sp, 4 tr, 4 sp, edge. Edge; 3 sp, 4 tr, 11 sp.

Four sp. 4 tr. 2 sp. 10 tr. 2 sp. 4 tr. 3

47. Edge; 3 sp, 4 tr, 1 sp, 19 tr, 5 sp. 48. Six sp, 13 tr, 1 sp, 4 tr, 4 sp; edge.

Eight sp, 4 tr, 1 sp, 7 tr, 4 sp; edge. Edge; 3 sp, 10 tr, 2 sp, 4 tr, 7 sp. 52. Ch 10. tr in 8th st from hook 1 more sp on ch (to widen 2 sp); 5 sp. 7 tr. 3

sp. 10 tr, 3 sp; edge. 53. Edge: 2 sp, 7 tr, 4 sp, 10 tr, 6 sp, ch middle of last t tr (to widen 2 sp). 54. Widen 2 sp (as at beginning of 52d):

7 sp, 13 tr, (2 sp, 4 tr) twice, 3 sp; edge Edge; 6 sp. 4 tr. 3 sp. 10 tr. 9 sp; widen 2 sp (as at end of 53d).

56. Ch 7, tr in last t tr (to widen 1 sp);

11 sp, 7 tr, 4 sp, 4 tr, 2 sp, 4 tr, 3 sp; edge. 57. Edge; 2 sp, 4 tr, 3 sp, 4 tr, 4 sp, 4 tr, 2 sp, 7 tr, 8 sp; sp, 7 tr, 10 sp; ch 2, t tr in same st as last tr (to widen 1 sp).

58. Widen 1 sp, (as at beginning of 56th); 7 sp, 13 tr, 7 tr, 4 sp; edge. sp. (4 tr. 3 sp) twice: edge. 59. Edge; 4 sp. 4 tr, 2 sp. 4 tr, 7 sp. 16 tr. 7 sp; widen 1

60. Widen 1 sp; 8 sp, 13 tr, 8 sp, 4 tr, 2 sp, 4 tr, 4 sp;

10 tr. 7 sp. Edge; 3 sp. 4 tr. 2 sp. 4 tr. 9 sp. 10 tr. 4 sp. 4 tr. 4 sp. 100. Seven sp. 34 tr. 5 sp. 4 tr. 3 sp. 4 tr. 4 sp. edge. 101. Edge: 4 sp. 4 tr. 3 sp. (4 tr. 2 sp) twice, 19 tr. 1 sp. Widen: 4 sp, 13 tr, 2 sp, 4 tr, 3 sp, 7 tr, 2 sp, 7 tr, 3 SD. 4 tr. 5 sp; edge.

102. Eleven sp. 13 tr. 4 sp. 7 tr. 1 sp. 4 tr. 2 sp. 4 tr. 5 Widen: 6 sp. 16 tr. 5 sp. 19 tr. 2 sp. 4 tr. 5 sp; edge. sp; edge. Edge; 4 sp. 4 tr. 2 sp. 22 tr. 1 sp. 7 tr. 13 sp. 103. 103. Edge; 5 sp. 4 tr. 2 sp. (4 tr. 3 sp) twice, 10 tr. 1 sp.

Widen; 11 sp. 16 tr, 5 sp. 10 tr, 2 sp, 4 tr, 4 sp; edge. 104. Five sp. 13 tr. 7 sp. 7 tr. 3 sp. 4 tr. 2 sp. 4 tr. 5 sp.

105. Edge: (3 sp. 4 tr) twice, 3 sp. 7 tr. 3 sp. 10 tr. 2 sp.

13 tr, 3 sp.
106. Nine sp. 13 tr, 2 sp, 4 tr, 5 sp, 4 tr, 2 sp, 4 tr, 4 sp; edge107. Like 59th row, ending with 7 sp, and t tr in next tr,

to narrow last sp.
108. Like 58th row, beginning with 8 sp, instead of widen 1 sp. 7 sp. A decrease of 1 sp on each row is now made in place of increase, to correspond with the other half

109. Like 57th row, ending with 9 sp. narrowing the

110. Like 56th row, beginning with 12 sp.

ending with It sp. narthe last 2 sp. thus: make 9 ing 2 st of last tr on needle,

71. Edge: 5 sp. 4 tr. 2 sp. 7 tr. 1 sp. 4 tr. 1 sp. 7 tr. 1 sp. over twice, tr in next tr, working off only 2 st, thread over 3 times, tr in next tr, and work off all st on needle. 13 tr, 2 sp, 4 tr, 11 sp. over 3 times, tr in next tr, and work off all st on needle,
72. Nine sp, 7 tr, 2 sp, 13 tr, (2 sp, 4 tr) twice, 1 sp, 4 tr, 2 at a time; or if preferred, the last 2 sp may be worked as usual, and sl st back. 73. Edge; 6 sp. 4 tr. 4 sp. 7 tr. 1 sp. 4 tr. 1 sp. 13 tr. 4 sp. 112. Like 54th row, beginning with 9 sp.

113. Like 53d row, ending with 8 sp. narrowing the 74. Widen; 7 sp. 4 tr. 6 sp. 7 tr. 1 sp. 10 tr. 7 sp. 4 tr. 6 last two.

114. Like 52d row, beginning with 7 sp.

115 to 165. Repeat 51st to 1st row. The outer edge is inished with a picot edging thus: \*3d c in each of 4 sp, ch 6. fasten back in 9th d c from book, ch 3, 4 d c in 9 ch, ch 3, 4 d c in 9 ch again, ch 3, and continue, repeating from \*.

The alphabet in block-pattern or cross-stitch will enable the worker to use the initial required. For any letter 5 spaces in width, as is that used—A—work 81st row to \* and Edge; 2 sp. 10 tr. 7 sp. \* 4 tr. 12 sp. 10 tr. 7 sp. Eight sp. 4 tr. 2 sp. 13 tr. 2 sp. 16 tr. 4 sp. 10 tr. 2 start the initial wished for, say H, with 4 trebies, 5 spaces, 4 trebles, then continue the row. Carry the letter along in next 83. Edge; 3 sp. 4 tr. 3 sp. 13 tr. 5 sp. (4 tr. 2 sp) twice, 13 4 rows. For a wider letter, say M, 6 spaces in width, start the letter in 80th row, and for one 4 spaces wide arrange 84. (Three sp. 16 tr; 2 sp. 13 tr) twice, 4 sp. 4 tr. 3 sp; to have it come in the center of space intended for it.

p. 16 tr. 4 sp. 86. Five sp. 13 tr. 2 sp. 7 tr. 11 sp. 4 tr. 4 sp. 4 tr. 6 sp; A LADY has sent me an old doily trimmed with what she calls Armenian lace, and wishes me to dige.

87. Edge: 5 sp. 4 tr. 20 sp. 4 tr. 9 sp.

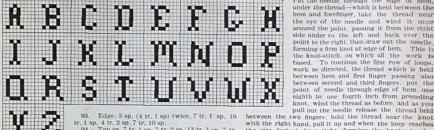
make a set of doilies the same. I have trief to pick it out. but cannot seem to get it right. It looks like buttonholing, in foops. Can you help me? - Mrs. L. M. S., Idaho,

Edge; 4 sp. 4 tr. 7 sp. 10 tr. 1 sp. 13 tr. 5 sp. 4 tr. (Armenian lace, so called, is netted, but worked with Eight sp, 4 tr, 5 sp, 10 tr, 1 sp, 4 tr, 2 sp, 10 tr, 5 sp, an ordinary needle instead of a netting - needle. The fundamental or characteristic stitch is as follows: Hold Edge: 6 sp. 4 tr. 3 sp. (10 tr. 1 sp) twice, 7 tr. 5 sp. 4 the edge of the material along which the first row to be made between the thumb and forefinger of the left Twelve sp. 7 tr, 3 sp. 16 tr, 1 sp. 7 tr, 2 sp. 4 tr. 7 sp; hand, with the thread between the hem and forefinger, and hold the needle between thumb and forefinger of the

right hand pointing outward or from you. Put the needle through the edge of hem, under the thread—which is held between the hem and forefinger, take the thread near the eye of the needle and wind it once around the point, passing it from the right side under to the left and back over the point to the right, then draw out the needle forming a firm knot at edge of hem. This is the knot-stitch, on which all the work is based. To continue the first row of loops, work as directed, the thread which is held between hem and first finger passing also between second and third fingers; put the point of needle through edge of hem one eighth to one fourth inch from preceding knot, wind the thread as before, and as you pull out the needle release the thread held

with the right hand, pull it up and when the loop reaches 94. Ten sp. 7 tr, 1 sp. 7 tr, 2 sp. 13 tr, 1 sp. 7 tr, the size desired draw tight, forming the knot at edge (1 sp. 4 tr) twice, 6 sp; edge. 95. Edge; (5 sp. 4 tr) twice, 1 sp. 13 tr. 5 soon enable you to make the loops even. In the second row the knots are made at center of foops of preceding rows; and once you have learned this fundamental stitch you will be able to use it in many attractive edgings.
We hope very soon to give a complete lesson in this lace: meantime I trust the suggestions given will enable you to fill the order given you.)

HAS anyone a design of "Good Luck Lace"? I have been unable to obtain it, and shall appreciate the favor .- M. E. M., Rhode Island.

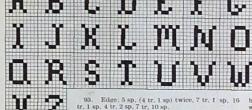


Eleven sp. 7 tr, 1 sp, 7 tr, 2 sp, 7 tr, 3 sp, 7 tr, 4 sp, 4

Nine sp. 4 tr. 1 sp. 16 tr. 1 sp. 19 tr. 5 sp. 4 tr. 4 sp.

Edge; 3 sp. 4 tr. 4 sp. 16 tr. 2 sp. 22 tr. 10 sp.

99. Edge; 4 sp. 4 tr, 3 sp. 4 tr, 2 sp. 10 tr, 2 sp. 4 tr, 5 sp.



### Needlecrafters' Own Page

CONDUCTED BY OUR READERS

#### A Kimono for the Bahy By NELLIE C. HIDAY

ATERIALS required for this pretty and quickly made little garment are two balls of threefold Saxony, white, one ball of color, blue or pink, and a hook of suitable size to carry the yarn easily. Make a

1. Miss 4, a tr in next st, \*3 in next, 1 in each of next 2, miss 1, 1 in each of next 2; repeat.

2. Ch 4, miss 1 tr, \* tr in each of next 2, 3 in next, or 2d of the 3 widening tr of preceding row, 1 in each of next 2, miss last tr of this point and 1st of next, repeat from \*, making a tr under the ch at beginning of preceding row. Take both veins of st in working.

3. Ch 4, miss 1 tr, \* tr in each of 2 tr, 5 tr in next, or

middle of widening point, trin each of next 2, miss 2 tr; repeat, ending with 2 tr and tr under ch 4, 5. Like 2d row, with 1 more tr each side of widen

Like 3d row, with 1 more tr each side of widening

Repeat the 4th, 5th and 6th rows twice, making 12 rows in all; in the last 3 rows there will be 5 tr each side of widening point. If it is desired, the widening of 5 tr t middle of point may be made in every other row, thus acreasing the width or fulness; there are 2 tr missed beween points throughout, with tr in each tr on side of

Scarf-End or Border in Filet-Crochet

ir at middle of point, the 15th row, 5 tr, then 2 rows

A row of d c, in white, on other side of founda-

2.3. D c in d c, taking both veins of the stitch, mis

Ch 5, miss 2, tr in next, \* ch 2, miss 2, tr in next;
 repeat. This forms the beading for cord or ribbon.

With color work d c across the end of the rows of d c and beading, shell of 5 tr under ch at beginning of 1st row of jacket, fasten with d c at end of next row, repeat,

with 3 tr at middle of point, until 12 rows below the sleeves have been made, or 24 rows in all, the

last with 5 tr at middle of widening point, and 9 tr in 9 tr each side. This completes the kimono.

ing every 4th st, or taking 3d and 4th together.

Around the neck work as follows:

4. D c in each st of last row.



A Kimono for the Baby

making 9 shells down front, 2 shells up side of point, 1 in 3 sp. 4 tr. 1 sp. 10 tr. 2 sp. edge. 32. Edge: 2 sp. 7 tr. 1 sp. 10 tr. middle of point and 2 down the side, continue in this way around each point, and work up other front and across point and the widening tr in the middle.

end of d c and beading, as before, then around neck with

Ch 4, miss next tr, \*tr in each of 6 tr, 3 in next, tr

d c; fasten off. Make shells of color around the sleeves. and run a crocheted cord, with tassels of color, through

> for baby when extra warmth is needed and may be easily enlarged for an older child or grown person

#### Scarf-End or Border in Filet-Crochet By MRS. J. E. HAMILTON

ISING No. 50 crochetsuited to your purpose, make a chain of 104 stitches.

1. A tr in 8th st of ch for 1st sp. 2 more sp. 10 tr (counting all), 1 sp, 10 tr,
points, miss 3 points, tr in each of 6 tr on 6th point, 7 sp, (4 tr, 1 sp) 3 times, 4 tr, 8 sp, edge (of 4 tr).

continue across 4 points, again miss 3 points, and work

2. Edge (of ch 3, 3 tr in 3 tr); 5 sp. 13 tr, 1 sp. 10 edge,
the 2 points for other front. The points missed form the
tr, 1 sp. 13 tr, 5 sp. 4 tr, (1 sp. 4 tr) twice, 3 sp.
36. Now continue the work as before, the 14th row having 4 sp; edge

13 tr, 1 sp, 7 tr, (1 sp, 4 tr) twice, 4 sp, 4 tr, 1 sp;

19. Two sp. 10 tr, 3 sp, 4 tr, 3 sp, 16 tr, 2 sp, 7 tr, 2

20. Edge; 2 sp, 4 tr, 1 sp, 4 tr, 4 sp, 7 tr, 2 sp, 10 tr, 1 sp, 10 tr, 4 sp, 10 tr, 2 sp; widen 2 sp.
21. Three sp, (4 tr, 1 sp) twice, 4 tr, 2 sp, 16 tr, 3

sp, 7 tr, 1 sp, (4 tr, 4 sp) twice; edge. 22. Edge; 3 sp, 10 tr, 4 sp, 4 tr, 2 sp, 16 tr, 1 sp, 7

tr. (1 sp. 10 tr) twice, 2 sp; widen 1 sp.
23. Three sp. (10 tr, 1 sp) twice, 16 tr, (5 sp. 4 tr)

twice, 4 sp; edge. 24. Edge; 4 sp, 4 tr, 6 sp, 4 tr, (1 sp, 10 tr) twice, 3

25. Four sp. 10 tr, 3 sp. 4 tr, 3 sp. 16 tr, 6 sp. 7 tr. 4

27. Three sp. 4 tr. 4 sp. (4 tr. 1 sp) twice, 16 tr.

28. Edge; 3 sp. 7 tr. 1 sp. 10 tr. 4 sp. 10 tr. 2 sp. 4

29. Six sp, 4 tr, 1 sp, 4 tr, 9 sp, 7 tr, 2 sp, 7 tr, 3

sp; edge. 30. Edge; 2 sp, 13 tr, 12 sp, 4 tr, 1 sp, 4 tr, 4 sp, 31. Four sp, 4 tr, 1 sp, 28 tr,

Edge: 4 sp. 10 tr, 5 sp. (7 tr, 1 sp) twice, 4 tr, 1

sp. 4 tr. 1 sp. 7 tr. 2 sp; edge.

sp. 7 tr. 1 sp. 4 tr. 4 sp; edg

2 sp. 4 tr. 9 sp. 4 tr. 2 sp. 33. Two sp. 28 tr. 1 sp. 4 tr.

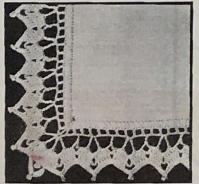
1 sp, 7 tr, 1 sp, (4 tr, 2 sp) twice;

35. Ten sp. (4 tr. 1 sp) twice, 4 tr, 3 sp. 4 tr, 4 sp;

8 sp; widen 2 sp. 39. Ten sp, 16 tr, 1 sp, 16 tr, 6 sp; edge.

40. Edge; 4 sp, 22 tr, 1 sp, 22 tr, 6 sp, 4 tr, sp; widen 2 sp. Two sp. 10 tr. 4 sp. 25 tr. 1 sp. 25 tr. 3 sp; edge. Edge: 3 sp. 52 tr. 4 sp. 10 tr. 2 sp; widen 2 sp. Three sp. (4 tr. 1 sp) twice, 4 tr. 4 sp. 16 tr. 5 sp.

Edge: 5 sp. 13 tr, 1 sp. 10 tr, 1 sp. 13 tr. 4 sp. Continued on page 18



Edge for Buffet-Set or Curtains (For directions see page 18)

Corner for Luncheon-Cloth in Simple Design Three sp. 4 tr. 5 sp. 25 tr. 1 sp. 25 tr. 3 sp; edge. Edge: 4 sp. 22 tr. 1 sp. 22 tr. 8 sp.

Ten sp, 16 tr, 1 sp, 16 tr, 6 sp; edge

Edge: 7 sp, 10 tr, 3 sp, 10 tr, 9 sp. Nine sp, 7 tr, 1 sp, (4 tr, 1 sp) twice, 7 tr,

Edge: 4 sp, 10 tr, (1 sp, 4 tr) 3 times, 10 sp. Ten sp. 4 tr. 1 sp. 4 tr. 2 sp. 4 tr. 1 sp. 10 tr.

Edge; 2 sp, 10 tr, 1 sp, 7 tr, 2 sp, 4 tr, 1 sp,

Two sp, 4 tr, 9 sp, 4 tr, 2 sp. 10 tr, 2 sp.

tr. 2 sp, widen 2 sp, thus ch 2, t tr in tr last made, h 2, t tr in middle of t tr. Four sp. 4 tr, 1 sp. 4 tr, 10 sp. 4 tr, 1 sp. 7

16. Edge: 3 sp. 10 tr. 1 sp. 7 tr. 4 sp. 10 tr. 2 sp.

17. Six sp. (4 tr. 1 sp) twice, 16 tr. 2 sp. 7 tr. 2

18. Edge: 2 sp. 7 tr. 1 sp. 4 tr. 2 sp. 4 tr. 1 sp.

A Dainty Tatted Yoke for a Baby's Dress (For directions see page 18)

Everybody should eat Pea Soup



Everybody is better for having plenty of wholesome and nourishing vegetable foods in the regular diet.

Good pea soup-Campbell's-is rich in this valuable vegetable nutriment so beneficial to the whole family, from the children up.

And it is so delicious, so refreshing in flavor, so appealing to the appetite! It will be a sure favorite-one of the dishes everybody is glad to see on your table.

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This Campbell's scout will put to rout All girls in competition.
In games or books or handsome looks
She wins on good nutrition!



21 kinds

12 cents a can

Page 14 NEEDLECRAFT

### Playtime Is Delightsome When One's Clothes Are Right

By HELEN GRANT

ND of course rompers are always right when little men are out for real fun; legs and arms must be free, you know, if laddictory is not so enjoy his niay to the full, and it does seem as if these blessed little garments were invented and are provided expressly for such service. They can be put on or off in half a minute, if need be, and are so comfy that they are a real boon to the wee one who delights in a romp and a racket; and a boon to the busy mother, no less, since they are strictly one-piece and so easy to make up that the time necessary for the trip from sewing-machine to wearer isn't worth mentioning!

The cunning models pictured are all cut by practically the same pattern, one generally approved; and lines for cutting are stamped on the material in addition to the designs for embroidery. So there is nothing to do but cut them out and stitch the seams, hem or face the lex-openings and the space between, and add the buttons and buttonholes for closing. Then comes the truly fascinating part—the finishing touch of simple embrodiery which adds so much to each small garment. No mother should think for an instant that her small son does not appreciate such decoration—he does, quite as much as little daughter, Kiddle-byt and kiddle-girl allike delight in things to wear that are pretty as well as practical; and is the easiest matter in the world to make them so. Naturally the embellishment of garments intended for the one savors more of masculinity, but it is no less winning because of that.

"Too cute for anything!" Doesn't that saying exactly describe the little chap in rompers of green fast-color suiting? And doesn't it describe the garment (No. 2763 N), as well, with the cross-stitched

No. 2768 N

No. 2769 N

"choo-choo train" puffing across the front in most realistic fashion? Red, orange, green and black are the colors used, with gray for the smoke, and the work is very quickly accomplished. In doing cross-stitch, as you know, it is necessary to give the same direction to the crossing stitches throughout, and to begin one stitch where another ends, in order to get the best effect—a rule easily followed with little eare. Lines of darning-stitch, in black—a short stitch underneath and a longer one on the surface—afford the only other decoration of this snappy play-suit, which is sure to fill the heart of any small boy with rejoicing.

Rompers of orchid suiting (No. 2764 N) have the embroidery entirely in black outline—kiddy-car and all. If preferred, the zigzag pattern on pockets, collar, straps and sieeves may be worked in a contrasting color in daming-stitch, with a very short holding-stitch at the back so the lines will be continuous. Or one may substitute some other form of outline, such as chain-stitch, small-trail or beading-stitch or as liked; couching, too, makes a very attractive outline, and is quickly done, the heavy thread being carried along the stamped line and held by tiny stitches taken across it and tightly drawn. There must be, of course a holdine-stitch at each angle.

must be, of course, a holding-stitch at each angle.

Do you wonder Teddy looks so very, very proud of his white suit (No. 2765 N)? Isn't it fetching enough to excuse any amount of pride? I'm sure of it. In place of each patch-pocket is a duck of yellow

gingham in applique; cut the patches to allow for turning under to the inner stamped line, and fell with fine stitches of self-color thread, work feet and bill with red, and outline the body with brown, which is used also for outlining the beit and bands for sleeves and neck. A delightful feature in the makeup of this little garment is the square neck, with the strap extending down one side and held in place by buttons three. Even though all the rompers pictured are of the same model, in cut or style, they may be made delightfully different as to finish; and there is abundant opportunity for the exercise of individual tasts and ingentity.

You would know without being told that the rose-colored rompers (No. 3766 N) were never intended for a wee mald's wearing—just one glance at the mice capering across the front of it would prove this! Almost life-size they are, and as saucy as any small rodents ever seen. We might imagine them to be the luckless three blind mice whose talls the farmer's wife cut off with a carring-knife, but that they do not look at all out of luck, and their talls are much in evidence, and every French-knot eye is very black and beady! The outlining is all in black, as is the edge finish of collar, cuffs and belt. For this make groups of five spaced buttomble-stitches, graduated in length, shortest at each side, the next a little longer, and longest in the middle—the groups about one half Inch apart, and the stitches one eighth inch.

Rompers of black suiting (No. 2767 N), show a quaint soldierboy in cross-stitch on each pointed patch-pocket, using blue, red, orange, brown and pink — the color-chart will tell you just where to place them; for the eyes are V-shaped stitches in black, an inverted V represents the nose, and a dot of red the mouth. Edges may be finished with spaced buttonholing, or blanketstitch, in red.

Concluded on page 20

No. 2763 N. Perforated stamping - pattern, including cutting-lines, 35 cents. Hot-iron transfer-pattern, including cutting-lines, 30 cents. Stamped on fast-colorgreen suiting, \$1.00. Floss to embroiding, 20 cents.

No. 2764 N. Perforated stamping - pattern, including cutting-lines, 35 cents. Hot-from transfer-pattern, including cutting-lines, 30 cents. Stamped on fast-color orchid suiting, \$1.00, Floss to embroider, 8 cents

No. 2765 N. Perforated stamping - pattern, including cutting-lines, 35 cents. Hot-fron transfer-pattern, including cutting-lines, 30 cents, Stamped on white suitlens, with yellow patches for applique, \$1.00. Floes to embroider,12 cents

No. 2766 N. Perforated stamping-pattern, including cutting-lines, 35 cents. Hor-iron transferpattern, including cutting-lines, 30 cents. Stamped on fast-color rose sulting, \$1.00. Floss to embroider, \$5 cents

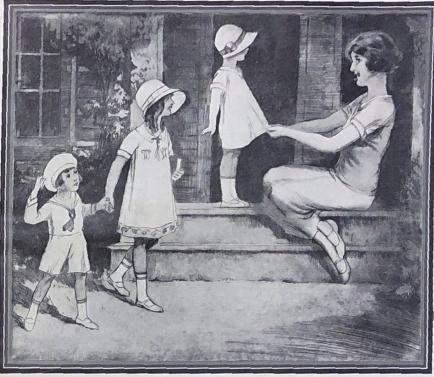
No. 2767 N. Perforated stamping-pattern, including cutting-lines, 35 cents. Hot-fron transferpattern, including cutting-lines, 30 cents. Stamped on fast-color black suiting, \$1.00. Ploss to embroider, 20 cents

No. 2768 N. Perforated stampingpattern, including cutting-lines, 35 cents. Hot-iron transfer - pattern, including cutting - lines, 30 cents. Stamped on fast-color apricot suiting, \$1.00. Floss to embroiser, 16 cents

No. 2709 N. Perforated stamping-pattern, including cutting-lines, 25 cents. Hot-lenot transfer-pattern, including cutting-lines, 20 cents, Stamped on pongeo-color suiting, fast color, with brown creps for applaque, \$1.00. Floss to embroider, 8 cents.

Stamping-paste, blue or white, for transferring perforated patterns, 10 cents and 25 cents a box





## Why shouldn't she be proud!

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TEST the extra washing-value of Fels-Naptha. Send 2c in stamps for sample bar. Address Fels-Naptha Soap, Philadelphia.





The original and genuine naptha soap in the red-and-green wrapper. Buy it in the convenient ten-bar carton.



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Use water of any temperature with Fels-Naptha. Boil clothes with Fels-Naptha if you prefer. You are bound to get good results any way you use it. The real naptha in Fels-Naptha makes the dirt lergo, no matter whether the wateris cool, lukewarm or tool. Be sure to include Fels-Naptha

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It makes short work of cleaning clothes and dishes.

## FELS-NAPTHA

THE GOLDEN BAR WITH THE CLEAN NAPTHA ODOR Philadelphia



WISE little woman tells me that she is

never without a bit

dlework which can

be caught up whenever she has

"It isn't work at all you know '

rests me. I usually plan to keep

first one and then another, for a

change. One is tucked away in

a drawer of the kitchen-cabinet,

another in my living - room

mending-basket, another in the

workbag which swings from my

porch-rocker, and so on, all

ready for instant 'pick-up' when

the occasion offers. It is just

plays an important role in their develop

ent. At the right is one of light pink,

and just below this, one of medium yel-low, both closely buttonholed from center

to edge; the next is entirely of French knots, save for the solid dot of black at

center, which is surrounded by a circle of knots in rose, followed by an outer row

in white; next comes a buttonholed posy in lavender, one of French knots, worked

as before, with the inner circle of rose,

the outer of pink, then two in buttonhole

Detail of Centerpiece, No. 2787 N

blue above. The first of the three

larger flowers at center of the wreath

with single stitches of black be-tween, and a yellow dot in padded

satin-stitch, outlined with black for

the center; light-blue is used for the

petals of the second, with the single black stitches between, and a yel-

low dot at center surrounded by French knots in medium blue, and

the third has a center like the first of the three, with white petals, hold-

ing-stitches of black, and single stitches of rose between; then, on

the other side, are two of the little buttonholed posies, medium blue below

No. 2786 N. Perforated stamping-pattern, 20 cents. Hot-iron transfer-pattern, 10 cents. Stamped on isy27-inch apricot linen, with yeilow patch for applique, 60 cents, Floss to embroider, 40 cents

No. 2787 N. Perforated stamping-pat-tern, 25 cents. Hot-iron transfer-pattern, 10 cents. Stampel on 18x18-inch natural linen, 25 cents. Flos to embroider, 32 cents.

Stamping-paste, blue or white, for transferring perforated patterns, 10 cents and 25

loop-stitch petals of lavende

stitch, light yellow below and medium

which will be finished first This same wise homemaker

several pieces on hand, and take

#### A perfect little cherub!

When baby isn't being fed or bathed, he is supposed to be snuggled in his soft, warm crib, sleeping peacefully or crooning to himself-a perfect little cherub.

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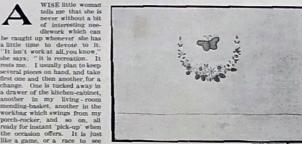
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#### Embroideries for Spare-Minute Recreation

By HELENE GEBHART



No. 2786 N. A Chair-Back or Towel

with many others, will appreciate to the full the embroideries pre sented, which fill every requirement sug-French knots, black at center, gested. The chair-back-or towel, if one pleases - is of apricot linen, cut to the with surrounding circles of medium and light yellow, one buttonholed with rose, again proper dimensions from yard-wide goods, the sides finished with a narrow hem neatly felled with fine, self-color thread. one of French knots, like the last, the surrounding circles of One end has a hemstitched hem two inches in width, the other an inch-wide medium and light blue, and at the top two in buttonholing. light yellow and white. There hem; and the open wreath of posies with the butterfly awing is no less clever is fascination in the variety, and than attractive, both as to coloring the result is most harmonious; and, too, and stitch-variation. Our familiar loopthe work will be found very good for utilizing odds and ends of embroiderystitch, in green, with the little holdingstitch at the tip in black, is used for the smaller leaves or leaflets, while the larger ones are buttonholed from center to edge and have a single stitch of black as a midrib. The flowers are of many kinds and colors, with never a sug-

threads and perfe crochet-cotton, if it is desired to do this. If you are filling a gift-box, so that duplicates of design do not count too much, try taking a tracing from the stamped piece before embroidering it, or provide yourself with a per-forated or transfer-pattern, and use any suitable material you may have. The development of your own individual color-scheme, with the many changes it is possible to ring, will be found a delightful study

The free-winged butterfly is a clever feature of the decoration. It is of yellow, wings closely buttonholed or body in satin-stitch with black, the graduated wing-spots—solid dots—in yellow, layender and blue, the latter at tips of upper wings. Fasten the body only to the foundation

ing the antennæ in darning-stitch, also in

black, with a French knot at tip. These quaint, "different" touches are appeal-

No less interesting is an odd center

piece-of tan or natural linen. It is of the sort that sets any needlewerker's

ing, always,

black at each side, work-

outside and a deeper shade for the middle stitch, form the rosebud, and the next three posies are of French knots, white, blue and lavender, each with a yellow knot at center. The full-blown rose has an orange dot at top, with two rows of bullion stitch in deep yellow and three in the lighter shade; and the other half of the spray reverses the arrangement of the first, save that the blue and lavender posies, one above the other, change places. It is all rapidly ne, and repays a thou-

The edge adds yet an-

still; or, if liked, the two lengths may

Has anyone a pillow-top with design of the spread eagle and American



leaving four. Do the hemstitching in the fasten in at the edge, putting the needle down in the second drawn space and bringing it up in the first, four threads in advance; pass back over these four threads and down, up in second space, the same four threads in advance, back over these and down where it first went down, up where it first came up, and down in second space directly above, in posi-tion for the next hemstitch. The binding-stitches will form tiny squares on

the right and crosses on the wrong side. Between each square and the edge of centerpiece are four solid dots of black, giving an accent which is always desirable in colorful decoration. The prettily curved motifs extending from square to square employ stitches to which we are all accustomed-French knots, loop- and bullion-stitch-and the posies are massed in a very attractive way. The leaflets are of loop-stitch, in green, and light yellow is used for the scattered French knots at each end of the spray; three

> sandfold the amount of time and painstaking - always essential to good work-required for its completion.

other touch of novelty. It is first buttonholed with blue in long-and-short stitch, placed a little less than one eighth inch apart, the first about a quarter inch in length the second a little shorter and the third shorter

alternate. Into the puried edge of this The effect is excellent

shield?-Lulu E. Washburn, Connecticus

#### The Janice Sweater

By PEARL M. BRUMBACH

ATERIALS required: Eight and - wool mixture. jockey-green, one ball each of buff seal-brown and honey-dew, and one pair each of No. 31 and No. 5 bone or amber knitting-

For the back: With No. 5 needles and green yarn, cast on 90 stitches; knit the border as follows:

Knit 2, purl 2; repeat, ending with 2. Puri 2, knit 2; repeat, ending with

3. Knit plain.

1025

seams, making the wide stripes of uniform width, and if the joining is carefully done it will not be noticeable. Knit the front to correspond with back, including border

For the sleeve-edge: With No. 31 needles pick up 84 stitches around sleeve, and knit like the border for three-fourths

For the neck-edge: Pick up 20 stitches along the back of neck, and with No. 31 needles knit 2 ridges (2 rows to a ridge), in plain knitting, binding off on the second ridge. Around the sides and front of neck pick up 70 stitches and knit in the same way, binding off loosely When picking up the stitches, hold the Repeat these 4 rows until the work wrong side of the work toward you,



The Janice Sweater

measures four and one-half inches.

The body of the sweater is knitted in

Knit plain.

Puri 4, knit 2, (purl 6, knit 2) 10 times, purl 4.

When the sweater measures seventeen and one-half inches, including border, increase I stitch at each end of needle every 2d row five times, being careful not to lose the stripe pattern. Now cast on 10 stitches at each end for sleeves, making 120 stitches on the needle. Knit until the sleeve measures five inches; then knit the neck, and knit remaining 49 stitches. Take the 1st 49 stitches off on a stitcholder, and knit the other shoulder as follows: Decrease 1 stitch at the neck-edge every 2d row twice; knit for 4 rows, taking care to keep the pattern true throughout, then increase I stitch every 4th row 5 times. Now knit the other side or shoulder to

respond; this done, cast on 14 stitches at center front before putting both fronts on one needle and knitting entirely across. Continue the work until the sleeve meas ures eleven inches; then bind off 10 stitches at each side, leaving 102 stitches on which knit the stripe pattern as fol-

1. Purl 2, knit 2, (purl 6, knit 2) 12

Knit plain as usual. In this way the stripes of front and back will match at side

The embroidering is done as follows: With a blunt-pointed needle and buff varn work outline-stitch in the middle of each narrow stripe, being careful not to draw the stitch too tight. Using the seal brown yarn, come up to the middle of 1st stitch on left side, pass the needle under where the 1st and 2d stitches overlap, or the 2d laps by the 1st, to the right side-not putting the needle through the sweater or through the buff yarn, but merely underneath; now pass from right side to left again, under the overlapping of next 2 stitches, and continue working back and forth in this manner. Leave these stitches loose enough so there will be a pretty curve on each side, say about each passing, Having finished a stripe with the seal-brown, take the honey-dew and work in the same way, starting at the middle of 1st outline-stitch on the right side, passing under where the 2 stitches overlap to the left, and so on.

picking them up from the right side

The color-combination is very effective A buff sweater, with the outlining done in al-brown and the remainder of the embroidery in honey-dew and jockey-green

is also very pretty.

This sweater is size 36 to 38; it may be very easily enlarged, however, by casting on additional stitches to begin — 8 stitches for each repeat of the stripe pat tern-and working according to the gen



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smaller or larger yoke.

A ring of 1 double knot, picot, (2

double knots, picot) 4 times, 4 double

knots, picot; draw thread through the

next picot (leaving a tiny space of thread

before and after the joining), make a ring

as before, foining by 1st picot to last

picot of preceding ring; repeat until you

have 10 rings, each joined to preceding, and 10th also by last picot to 1st picot

For the tab join one of these medallions

between two when working the row of

rings, as follows: Work as directed until

you have completed 7 rings; Join the 8th

by middle picot to middle picot of a ring

of 1st medallion; make the 9th as usual

join the 10th by middle picot to middle

For the yoke Join thread to middle

picot of a ring of single medallion, to be

used as a corner; make a ring of 4 double

knots, join to middle picot of next ring of medallion, back, (2 double knots, picot) 4

space of thread, make a tiny ring of 4

double knots, picot (about one eighth

inch long), 4 double knots, close, \* leave a little space of thread, about one eighth

inch, make a large ring, as before, joining

by 1st picot to last picot of preceding

ring; a tiny ring (always leaving the

space of thread) joining to long picot of

preceding tiny ring; a large ring, joining

as before; a tiny ring, with long picot; repeat from \* until you have 4 groups of

iny rings and have made the 1st of 5th

group; a large ring, joining as before; an-

other large ring; a tiny ring, joining to

long picot; a large ring (joining to pre-

ceding by 1st picot); again a large ring, beside the last: \* a tiny ring, joining to

long picot with 2 tiny rings on opposite

side; a large ring; a tiny ring, joining to same long picot, completing the group of

4 rings; a large ring; repeat from \* until

you have completed 5 groups of tiny

rings; after the 4th ring of 5th group draw thread through middle picot of ring

of medallion next to the ring to which you

joined first; make a large ring, joining to

preceding large ring, as usual, and by last picot to middle picot of next ring of

medallion; fasten off. This completes

For the shoulder take another medal-

lion and work in the same way until you have completed 7 groups of tiny rings;

after last tiny ring draw thread through

5th free ring of 1st medallion, counting

from back, make a large ring, joining to preceding large ring, and by 5th picot to

middle picot of 4th free ring of medal-lion. Make the other half of shoulder in

the same way, working between medal-

lions completing the groups of 4 tiny rings.

Make the other side of back and the

shoulder as directed; then work across

front, between corner medallions, as for

rings. Begin on the other side as before

and work until you have completed 3

groups of 4 tiny rings; join the next 3 large rings, by middle picot, to middle

picot of 3 rings of 1st medallion of the

of these and the ring which is joined to

the 3d medallion of tab; make I large

rings of 2d medallion, after which con

ring, and join next 3, as before, to 3 upper

tinue as usual until you have finished the

9 groups of tiny rings; draw through mid-dle picot of next ring of corner medallion

(after last tiny ring), make a large ring, joining to preceding, and by last picot to

Beginners in tatting, who sometimes

find more or less difficulty in using the

simple, pretty design. The beading, of

large and tiny rings, may be used for waist and sleeves of a wee dress, and it

will be especially dainty if ribbon of deli-

cate color, pink or blue, be threaded in.

second or chain-thread, will welcome this

next ring of medallion, and fasten off.

ab, leaving 1 free ring between the last

ulder, making 9 groups of tiny

and joining large rings by side picots

one side of back.

times, 4 double knots, close, leave a little

picot of 2d medallion, and finish off.

of 1st ring; fasten off securely

## don't do unnecessary



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#### NEEDLECRAFTERS' OWN PAGE

Continued from page 12

45. Three sp, 10 tr, 1 sp, 10 tr, 7 sp, (4 tr, 1 sp) 3 times, 4 tr, 8 sp; edge. 46 through 53. Like 2d through 9th row 54. Edge; 10 sp, (4 tr. 1 sp) 3 times,

Three sp. 10 tr, 1 sp. 4 tr, 2 sp. 55. Three sp, 10 tr, 1 s 4 tr, 1 sp, 4 tr, 10 sp; edge.

Edge; 2 sp. 28 tr. 1 sp. 4 tr. 2 sp. 7 tr. 1 sp. 4 tr. 4 sp. Five sp, 10 tr, 2 sp, 4 tr, 9 sp, 4

tr. 2 sp; edge. Edge; 2 sp, 4 tr, 1 sp, 28 tr, 2 sp,

4 tr, 1 sp, 7 tr, 4 sp; widen 2 sp. 50. Five sp, 10 tr, 1 sp, 4 tr, 10 sp.

4 tr, 1 sp. 4 tr, 2 sp; edge. 60. Edge; 2 sp, 4 tr, 1 sp, 4 tr, 10 sp, (4 tr, 1 sp) twice, 4 tr, 5 sp; widen 2 sp. 61. Six sp. 7 tr. 1 sp. 4 tr. 2 sp. 4 tr. 4 sp, 10 tr, 2 sp, 4 tr, 1 sp, 4 tr, 2 sp; edge. 62. Edge: 2 sp. (4 tr. 1 sp) twice, 16 tr. 2 sp. 7 tr. 2 sp. 4 tr. 1 sp. 7 tr. 4 sp. 4

tr, 1 sp, widen 2 sp.
63. Two sp, 10 tr, 3 sp, 4 tr, 1 sp, 4
tr, 3 sp, 4 tr, 1 sp, 13 tr, 1 sp, 7 tr, (1 sp. 4 tr) twice, 2 sp; edge.

64. Edge; 2 sp, 4 tr, 3 sp, 16 tr, 2 sp, 7 tr, 2 sp, 10 tr, 4 sp, 10 tr, 2 sp; widen 2 sp. 65. Three sp. (4 tr. 1 sp) twice. (4 tr. 4 sp) twice, 7 tr, 2 sp, 10 tr. 1 sp. 10 tr, 3

66. Edge; 2 sp, 16 tr. 3 sp, 7 tr, 1 sp. 4 tr. 4 sp. 4 tr. 3 sp. 10 tr. 1 sp. 10 tr. 2 sp; widen 1 sp.

Three sp. 10 tr, 1 sp, 10 tr, 3 sp. 13 tr, 2 sp, 4 tr, 2 sp, 16 tr, 1 sp, 7 tr, 2 68. Edge: 2 sp, 16 tr, 5 sp. 4 tr, 1 sp.

16 tr. 4 sp. (4 tr, 1 sp) twice, 4 tr, 3 sp. Four sp. 10 tr, 5 sp. 4 tr, 1 sp. 10 tr. 2 sp. 4 tr. (1 sp. 10 tr) twice. 3 sp; edge Edge; 2 sp. 4 tr. 3 sp. 16 tr. 2 sp. 10 tr. 2 sp. 4 tr. 5 sp. 10 tr. 2 sp. 71. Three sp. 4 tr. 5 sp. 7 tr. 3 sp. 7

tr. 2 sp. (7 tr. 1 sp) twice, 4 tr. 1 sp. 4

Edge; 2 sp. (4 tr. 1 sp) twice, 16 tr, 7 sp, 7 tr, 7 sp. 73. Six sp, 7 tr, 1 sp, 4 tr, 7 sp, 10

tr, 2 sp, 4 tr, 1 sp, 4 tr, 2 sp; edge. 74. Edge: 2 sp, 4 tr, 1 sp, 4 tr, 12 sp,

4 tr, 1 sp, 7 tr, 4 sp. 75. Four sp, 7 tr, 1 sp, 10 tr, 10 sp,

4 tr, 1 sp, 4 tr, 2 sp; edge. 76. Edge: 2 sp, 4 tr, 1 sp. 28 tr, 1

p. 7 tr. 1 sp. (4 tr. 2 sp) twice. 77. Four sp. (7 tr. 1 sp) twice. 4 tr. 9 sp, 4 tr, 2 sp; edge. 78. Edge; 2 sp, 28 tr, (1 sp, 4 tr) 4

79. Three sp. 7 tr. 1 sp. 4 tr. 3 sp.

4 tr, 1 sp, 4 tr, 10 sp; edge. 80. Edge; 10 sp, 4 tr, 1 sp, 4 tr, 5

sp, 7 tr, 3 sp; widen 2 sp. sp, 7 tr, 3 sp; widen 2 sp.
81. Five sp, 4 tr, 3 sp, 7 tr. (1 sp,
4 tr) twice, I sp, 7 tr, 7 sp; edge.
82. Edge; 6 sp; repeat 38th from \*.
83 through 88. Like 39th through

44th row. This row completes the remay be made any desired length by re-peating from the 1st row. The edge is finished by making 3 d c in each sp. 6 d c in each corner sp, and a picot of ch 3 at each corner sp, at the center of scallop point, and at center between scallops.

#### Lace with Turned Corner

(Illustrated on page 12)

COMMENCE with a chain of 40 Work 4 trebles in 7th stitch, chain 5,

miss 4 chain, 8 doubles in next 8 stitches.

1. Ch 5, miss 4 ch, 4 tr in next 4 st.

2. Six tr, 3 sp, 4 tr in loop, ch 5, 2 tr on center d e, ch 5, 2 tr under 5 ch, ch 5, 4 tr in small sp at end, ch 3, 1 d tr in samesp, ch 5, and continue from 1st row. To form the corner, begin to miter

at end of 2d row. Omit the small sp, and turn

with 6 ch. Eight de, ch 5, 4 tr. 2 sp. 7 tr.ch 3. Six tr. 3 sp. 4 tr. ch 5, 2 tr in cen-

Five dc. ch5, 4 tr. 2 sp. 7 tr. ch3. Six tr, 3 sp. 4 tr, ch 5, 2 tr, ch 5, One sp. 4 tr, 2 sp. 7 tr, ch 3.

Six tr, 3 sp, 4 tr, ch 5. Two sp. 7 tr. ch 3. Six tr. 2 sp. ch 3.

10. Six tr, ch 3. 11. Six tr, ch 3, and keep the work

the same side out for return of miter,

For the second part of corner:

1. Six tr on edges of the last 2 rows of tr, 3 sp, 4 tr, ch 5, 2 tr on edges of d c, ch 5, 2 tr in the 6 turning ch, ch 5, 4 tr in small sp at end, ch 3, 1 d tr in same sp, ch 5,



Detail of Smocking of No. 3 (Illus rated on page 10

and continue from 1st row before corner

#### Corner for Luncheon-Cloth in Simple Design By MRS. H. R. REYNOLDS

(Illustrated on page 12)

I SING a thread suited to your purpose. make a chain of 9 stitches.

Miss 3, a tr in each of 6 st. Ch 3, a tr in each tr of last row 3. Ch 8, miss 3 of ch, tr in each of 5 st and 1 in last tr of preceding row, to widen, 6 tr in 6 tr, making 13 tr in all.

Thirteen tr (ch 3 for 1st). Widen, ch 3, miss 2, 1 d c in next, ch 3, miss 2, 1 tr (forming a lct), 7 tr,



Detail Showing How Runs Are Made

6. Seven tr, ch 5. miss 5, (or the lct). tr in next (forming a bar), 7 tr.

Seven tr. 2 bars, 7 tr.

Widen, (1 lct, 7 tr) twice. (Seven tr, 1 bar) twice, 7 tr

Widen, 1 let. 7 tr. 2 let. 7 tr.

Seven tr, 2 bars, 7 tr, 1 bar, 7 tr. Widen, (1 lct, 7 tr) 3 times. (Seven tr. 1 bar) 3 times, 7 tr

Widen, (1 lct, 7 tr) twice, 2 lct,

16. Seven tr. 2 bars, (7 tr. 1 bar) twice, 7 tr.

Detail of Embroidery of No. 2798 N (Illustrated on page 10)

Widen, (1 lct. 7 tr) 4 times. 18. (Seven tr, 1 bar) 4 times, 7 tr. 19 Widen (1 let 7 tr) 3 times 2 let 7 tr.

Continue exactly in this way until you have widened 17 times, which will be at beginning of 35th row, and have worked back with the 36th row.

37. SI st over 7 tr last made, ch 3 for a tr, 5 tr under the bar of 5 ch and tr in tr, \* to narrow, then continue with (1 lct. 7

38. (Seven tr. 1 bar) 8 times, 7 tr. 39. Narrow (as in 37th row to \*), (1 lct, 7 tr) 6 times, 2 lct, 7 tr. 40. Seven tr. 2 bars, (7 tr, 1 bar) 6

Continue in this way, narrowing instead of widening, but otherwise working as directed, until you have narrowed 17 times, and finish the triangle as begun with 2 rows of 13 tr each, and 2 rows of

The corner may be made as much larger as desired, by continuing the widening before decreasing, and a napkin-corner to match is, of course, easily made by working to the 17th row, say before beginning to narrow. The design is also very attractive for a pointed yoke, and may be used in a great many different ways; two of the points, or three smaller ones, make a pretty scarf-end with a tassel at each point; and a pincushion - cover to match may consist of four points joined at the widening or narrowing corners, and with ribbon laced in. A pillow-top may be made in the same

#### Edge for Buffet-Set or Curtains

By MADELENE R. VALENTE (Illustrated on page 12)

IT the linen of size desired. For a buffet-set, consisting of square center and two oblong mats, draw a thread about one eighth inch from the edge-which should be cut by a thread-all around, and use as a guide for the 1st row of crochet; if for a round centerpiece or dollies, stitch with large, unthreaded needle the same distance from the edge. The edge may be worked on a chain, or a braid with picot-edge, such as a rather heavy linen Battenberg braid. and sewed to the article, if prefer

1. Using No. 50 crochet-thread and a hook of suitable size, fasten in over the edge, and work d c closely all around. join: at corners work 5 d c.

2. Ch 5, \* miss 2, 1 tr in next, ch 2; repeat, joining last 2 ch to 3d of 5 ch. At corners work 3 tr, 2 ch between, in 3d of 5 d c. The number of sp on each side should be divisible by 4, as 4 sp are required for each repeat of pattern.

SI st in sp and ch 3 for a tr. \* ch 5 miss I sp. t tr in next. ch 5, t tr in same sp, ch 5, miss 1 sp, tr in next; repeat, joining last 5 ch to top of 3 ch which stands for 1st tr. At corner, ch 5. miss so next the 3 tr and 1st of these tr. a t tr in 2d of 3 tr. ch 5, t tr in same place, ch 4, t tr in same place, ch 5, t tr in same place, ch 5, miss 3d tr and next sp, tr in next. In working on a circle the corners are, of course, not needed

4. Sl st over 3 st of 5 ch, ch 3 for a tr.
\* 5 tr in next 5 st, which brings you to middle of next 5 ch, ch 5, tr in same st with last tr and 1 in each of next 5 st miss remainder of this 5 ch and 3 st of next, tr in next, and repeat from \*, joining last tr to top of 3 ch. At corner, after 6 tr and 5 ch. work a tr in same st with last tr, 1 tr in each of next 11 st, ch

5 te in same st with last tr and reneat. 5. Sl st in next tr ch 3. 4 tr in 4 tr. \* ch 5, 5 tr in next 5 tr, miss 6th of this group and 1st tr of next, 5 tr in 5 tr; re-

corner ch 5, 12 tr in 12 tr; repeat. 6. Dc in each of 4 tr, 3 dc, p of 3 ch and 3 d c, all under 5 ch, d c in each of 4 tr, 1 d c between the groups of 5 tr, miss next tr; repeat, joining last d c to 1 st securely. At corner, 3 d c, p, 3 d c under 5 ch, dein each of 6 tr. p. de in each of next 3 tr, ch 7, turn, miss the p and 2 d c beyond, fasten in next, turn, fill the loop of 7 ch with 6 d c. p. 6 d c, 3 d c in re-maining 3 of 12 tr. 3 d c. p and 3 d c

This is a very showy pattern, and serviceable in coarse or fine thread for

A Dainty Tatted Yoke for a Baby's Dress By MRS. G. S. MAGEE (Illustrated on page 12)

WISH to see new and pretty designs for water-sets in filet-crochet, also a tie-rack or holder in the same work with MAKE first the little medallions, one of which is used at each corner, and ribbon-beading .- Mrs. L. Tipion, North

#### three for the little tab at center front, Crocheted Laces of Pleasusing No. 70 crochet-cotton. Finer or coarser thread may be substituted for a ing Design

Concluded from page 6

Thirteen tr, 4 sp, 4 tr, 2 sp, 4 tr, double knots, picot) 9 times, 1 double 1 sp, 4 tr in end sp. 21. Decrease, Like the 11th row to \*: 1 sp, 4 tr, 7 sp, 7 tr, 1 sp. Draw thread through 1st picot, make a ring of 4 double knots, picot, (2

22. Four tr, 8 sp, 4 tr, 1 sp, 4 tr in end sp.

Decrease. Like the 11th row to \*; 1 sp, 4 tr, 5 sp, 4 tr, 1 sp, 4 tr. 24. Four tr, 1 sp, 4 tr, 4 sp, 4 tr, 1 sp.

4 tr in end sp. 25. Decrease. Like the 11th row to \*; 1 sp. 4 tr, (2 sp. 4 tr) twice. 26. One sp. 4 tr. 3 sp. 4 tr. 1 sp. 4 tr

Decrease. Like the 11th row to \*: 1 sp. 4 tr. 3 sp. 4 tr.

Three sp. 4 tr. 1 sp. 4 tr in end sp. 29. Decrease. Like the 11th row to \*; 1 sp. 4 tr. 2 sp.

30. One sp. 4 tr. 1 sp. 4 tr in end sp. 31. Decrease. Like the 11th row to

32 - Ch 4, 4 tr in end sp. This completes the 1st part.

Second part.-1. Turn with 4 ch, miss 3 tr of the last-made group of 4 tr, 4 tr in the hole at the top of last row, 4 ch and 4 tr sgain in the hole, then proceed to work across the unfinished rows of the 1st part: One sp over the following group of 4 tr, 4 tr over next row, 3 sp over next 3 rows, 4 tr over next row, 4 sp over next 4 rows, 16 tr over next 5 rows, 1 sp over next row.25 tr over next 8 rows, ch 2, and join with a sl st to the bottom of the adjoining group of 4 tr of the 1st part, and sl st to the top of the row

2. Two lct, 1 sp, 16 tr, 1 sp, 13 tr, 1 sp. 7 tr. 4 sp. 4 tr. 1 sp. 4 tr (in end sp) for rease, as previously.

accrease, as previously.

3. Decrease, ch 4, 4 tr in 1st sp. 1 sp. 4 tr, 2 sp. 4 tr, 4 sp. 7 tr, 1 sp. 13 tr. 1 sp. 3 bars, 4 tr, ch 2, and join with a sl st to the 1st free tr of the next upright row of the 1st part, and si st to the top of the

Two sp. 4 tr. 1 sp. 3 lct. 1 sp. 7 tr.

9 sp, 4 tr, 1 sp, 4 tr in end sp.5. Decrease. Ch 4, 4 tr in first sp, 1 sp, 4 tr, 8 sp, 4 tr, 4 bars, 1 sp, 4 tr, 3 sp, ch 2, join with a sl st to the bottom st of the group of 4 tr of margin of next up right row of 1st part, and s! st to top of

One sp. 7 tr. 1 sp. 4 tr. 1 sp. 4 lct.

7 sp, 4 tr, 1 sp, 4 tr in end sp. Decrease. Ch 4, 4 tr in 1st sp, 1 2 sp. 4 tr. 1 sp. 4 tr over last row of margin of 1st part.

8. The work is now back to the original level of the lace, and the lacepattern is now taken up again at the 16th

For the edge - \* One double in a hole then chain 4. 1 double again in the hole. chain 6, 1 double in the same place chain 4 and 1 double again in the same place, chain 3, and repeat from \* in each

#### Embroidered Pieces Rank First among Good Gifts

Concluded from page 5 filet trim finished the edge, and this may be of filet-crochet, if liked. Using No. 70 or No. 80 crochet-thread, make a ch of 14 st.

A tr in 8th st, 2 more sp. Ch 7, tr in last tr made, to widen

3. Two sp, 4 tr, ch 2, a t tr in same place with last tr, to widen. Widen 1 sp. (I sp. 4 tr) twice, I sp.

Two sp. 4 tr. 1 sp. miss 2, t tr in Three sp. Repeat from 2d row. If desired the edge spaces may be filled

FIND that occasionally when crocheting a foundation-chain, even if one makes the number of stitches stated. the chain is not long enough. To remedy this I always leave a half yard or more of thread at beginning; then, if there is a shortage of stitches after crocheting the first row, it can easily be overcome by using the extra thread to add as many stitches as needed .- S. M. P., Minne-



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#### Playtime Is Even More De- the thread is joined at beginning or lightsome When One's Clothes Are Right

Do you happen to number among your small acquaintances a laddic who, above all other good times, delights in going down to the sea, watching the sails and playing in the sand on the beach? Just provide for him this stunning little playtime garb of apricot suiting (No. 2768 N. illustrated on page 14), and see his eyes shine! There is a full-rigged ship all in black outline, with a copper flag flying from its mast-head-so realistic that it makes you almost wish to be a seagoer yourself! The trimming for the round neck, sleeves, pockets and belt has the outlining also in black, with a copper French knot in each point.

Applique is a feature of another extremely good-looking little suit (No. 2769 N. illustrated on page 14) of pon-

gee - color this time dark - brown crepe is squirrel which eyes you so perkily from bis front of the belt, and the embroidery is all in brown The edge finish is particularly effective; first a "crow-foot," the middle stitch straight.

that at each side shorter and slanting, forming a group of three stitches starting from the same point at the edge, then another straight stitch about threeeighths inch distant, and again, at the same distance, the group. When working the other edge, the corresponding stitches, singly and in groups, should come exactly opposite those first worked. The little patch-pockets—without which no playtime toggery is complete—have the same design used for the edge, re-

As suggested, any of these trimmingstitches may be varied almost indefinitely—so long as the stamped lines are covered. Concerning the material itself, it should be christened "everwear" as well as "color fast," so durable it is; even the most strenuous of our little men will outgrow before wearing out the garments made of it. It is extremely good-looking. finish, soft and light, yet firm of texture.

#### Answered by the Editor

N October, 1919, is a centerpiece with wide face border, by Mary Card, which I cannot get to work out right either by the picture or chart. I cannot understand how to make the points meet at the letter K. If you can tell where the mistake is I shall greatly appreciate it .-Mrs. L. Q. J., Kansas.

(Having been over the directions carefully I fail to discover any error in them. Study them, comparing them with the chart and engraving, and I am sure you will be able to correct any misunder-standing on your part. The row marked A on the chart is begun at the first dotted line inside the border, and each following upward row is turned at this line; work to R which is a downward or outward row, then work the row marked C and continue to D. A little faithful study will. I feel sure, overcome any difficulty: if not, let me hear again and tell me just where the trouble occurs. Very often the mere reading over of such directions makes them seem confusing, whereas if one sets about working them out step by step, aided by chart and illustration, the difficulties disappear.)

AM making the nightgown-yoke in January, page forty-two, and do not quite understand joining the two fronts. and about the chain of one hundred and thirty-eight stitches. And will you please set me right on the eighty-fifth row?-R. A. P., Vermont.

(The chain, which forms the foundation for the back of yoke, starts at the end of the eighty-fourth row of second front, is joined to the corresponding row of the first front and fastened off, then outer end of the eighty-fourth row, and the work is continued from eighty-fifth row, the seven trebles following the star forming the center of the back; then reverse from the star to end of row-that is, work the directions backward from the star for the other half. Other rows are worked in the same way.)

WILL you kindly tell me how to make the daisy or forget-me-not bead chain? I think it very dainty.—Mrs. J.

(There are several different styles of this chain-which, by the way, is not woven on a bead-loom, as suggestedbut the daisy or forget-me-not is made the same way, consisting of a little circle of seed-beads around a central bead of another color, blue and gold being a favorite combination. Thread a slender needle with strong thread,

having this long enough so it

Cross-Stitch Design for No. 2763 N (Illustrated on page 14)

need not be joined, if possible to avoid If you wish to add a clasp, fasten this to the end of thread; or leave a short length for tying when the chain is as long as desired. String two blue beads, then put the needle through the first, having it come out between the two, string the gold bead for center and three blue

beads, put the needle through the first two beads strung, string three more blue beads, and put the needle through the first of the three blue beads which followed the gold one. This completes the first Orange flower. Again string two blue

beads, put the needle through the last of the preceding three blue beads and the first blue head following the gold one then through the first of the two blue beads last strung, bringing the thread up between them, as before, and continue. If liked, three or four gold

beads-or another color -may be strung be-tween the daisies. A daisy-chain of which a little girl I once knew was very proud, and still cherishes, is of white, green and gold beads: String seven white, pass the needle through the first bead strung to form a ring, then string a gold bead. out the needle through three beads of the ring. bringing the gold bead four green beads, and

WILL you please suggest the best way of joining the lace to the cloth, for the scarf to match the grapevine teacloth. My (Hustrated on mother made the border way of joining the lace mother made the border for me and I do not

wish to spoil it in putting it on .- Mrs W. W. B., Vermoni

(An excellent method is as follows: Press the border carefully, then lay it on a smooth surface-a sheet placed on a carpet serves well — with a large piece of plain paper underneath; pin the border down, pulling it a little here and there if need be, and measuring to make sure the inner edge is per-

fectly even, then trace around the edge on the paper. This will give a pat-tern for the linen center - or, if preferred, the tracing may be made on the linen itself. Stitch the line, cut a little outside to allow for a narrow hem, and whip this to the lace, first catching or pinning at measured intervals and at corners. If preferred, too, the edge of the finen may be cut even with the line and worked over with doubles or buttonholing. A friend, who has been very success ful in this class of work, sends her method for the benefit of others-which is one of "Needlecraft's ways," you know. Miss Card gives this method: Cut a paper pattern a trifle smaller than the space it s intended to fill, yet not too small; lay this on the linen, draw a pencil-line around the edge, tack the lace to touch the line and buttonhole the two together.

HAVE some lace of my own designing which I should very much like to share with others, but do not know just how to do this. Must I send directions? Mrs. A. M., Missouri,

(Send a sample of the lace, not less

than three or four scallops or repeats if a narpattern, and two if a wide one, somewhat depending on the width of the scallops; directions are not needed for filet-crochet or any simple design in which the chain- or other stitches are readily counted, but must always accompany knitted work, which cannot be accurately "picked out" without

raveling. Will not L. M. N., and other friends who have made the same gracious offer to share new and pretty patterns, kindly accept this reply as personal?)

WOULD No. 50 crochet-cotton be too coarse for the "Wren and Mimosa" design in filet-crochet? I do not like to work with so fine thread as given. -Mrs. S. C. McCurdy, Ohio.

(Not too coarse if you wish to use it, and the work is firm and even but the piece will naturally be much larger than when worked with No. 100, as suggested -at least one third larger, I should say.)

#### Requests

WOULD it be possible for Mrs.Leppink, who contributed the delightful "sunbonnet babies." to give us some similar designs on a smaller scale? found these of good size for bedspread, pillow, and so on, but too large for the ends of a child's dresser-scarf or towels. -Mrs. W. H. Wilson, California.

SHOULD very much like to see designs for summer hats in tatting. women and children .- Mary 8 Wurtz, Canada.

MAY we not have some new designs In bables' crocheted bonnets?

I especially wish one in Irish crochet. — Mrs. T. V. K., Iowa.

HAVE long been looking for the fourleaf-clover pattern for knitted bed-spread, and am sure other knitters will equally pleased to see this .- Mrs. Pearl Farthing, Maine.

AM anxious for some new and attractive designs in door-nanels, and shall be grateful to anyone who will send them. -Mrs. Mittie Hunter Tennessco.

AM anxious to obtain a pillow-top or scarf-end in filet-crochet, with elk's head or emblem of the order in colors.— Mrs. J. S., New Jersey.

THE emblem-pillows greatly interest me; am anxious to see one of the Orangeman pattern.—Miss E. L. Kinne,

WISH to see some new designs in crochet-cluny lace, especially those with stars or daisies in the scallons -Mrs. Blanche Fletcher, Arizona.

CAN anyone give me directions for making the small clove baskets, used to hold a glass for flowers?-

ESPECIALLY enjoy drawnwork, and wish we might have a page of rew designs every month. - Rena Rains,

WILL someone kindly give me directions for a crocheted wool petti-coat?—Mrs. C. W., Illinois,

#### Berry Pies and Puddings for Summer Desserts

By MRS. SARAH MOORE

HE best-liked summer desserts, especially where the men of the family are concerned, are without question some sort of berry pie or pudding. Did you ever visit a hotel or restaurant where blackberry or blueberry pie formed a part of the menu, and notice how many

cupful of ripe strawberries and add one half cupful of powdered sugar. Let stand for a few minutes to draw the juice, and then rub through a coarse sieve, add to the gelatine, and let it all cool. When cool, but before it begins to harden at all, add the stiffly beaten white of two eggs, or one cupful of stiffly whipped cream,

and set in a cool place to harden. In the

meantime prepare your sponge-cake for

the roll. Use your favorite receipt, or try

this: Sift together one cupful of pastry

of baking-powder and one saltspoonful of

salt. Add one cupful of granulated sugar.

Use three good-sized whole eyes, or if you

used the white of two eggs to mix with

the gelatine, use two more whole eggs and the leftover yolks. Add to the flour and

flavor with half a teaspoonful of vanilla. Have ready a long, narrow pan lined with

waxed paper. Pour the batter in this about a quarter of an inch thick, shaking

the pan a little to get an even depth all

over it. Bake in a slow oven, and when

done turn the cake while hot on to a

powdered sugar. Lay the cake out

straight; with a sharp knife trim off the

ragged edges. Beat the gelatine filling with a fork to soften sufficiently to spread

on evenly, and then roll up the cake by

lifting it in the cloth and turning quickly.
This must be quickly done while hot. If

allowed to cool it will break in rolling. When all rolled, roll up in the cloth so

that it will set its shape as it cools. Serve on a plate with ripe berries heaped up on

each side. Slice and pass the whipped cream. The filling should have at least

two hours to set before using. It is best

to make this in the morning and the cake

just after luncheon, and then it will be all

crumbs, or stale

ready to nut together.

piece of cheesecioth dusted well with

flour with one and one-half teaspoo



BLUEBERRY CAKE—This can be eaten like cake or makes a delicious pudding sliced and served with whipped cream or pudding sauce

of the guests ordered these confections in preference to anything else? The ratio usually runs two out of every three. Now berries are extremely plentiful all Now berries are extremely plentiful all through the summer, and there are often two or three varieties ripening at the same time. Before the strawberries are gone raspberries have come which are then overlapped by the blackberries and the latter by the earliest blueberries, or huckleberries. I always think that one of the most appealing desserts of the season is blueberry cake, or blueberrycake pudding as it is often called, for eaten hot, with plenty of butter, it is always greatly appreciated for breakfast or luncheon, while served cold with whipped cream or sugar and butter sauce, or hot blueberry sauce, it makes a very delectable pudding.

Blueberry Cake or Sift together two Pudding cupfuls of pastryteaspoonfuls of baking-powder and a saltspoonful of salt. Beat up one egg. It is not necessary to separate it. And one cupful of milk, one cupful of sugar that has just been slightly creamed with one tablespoonful of butter or other shortening-substitute, and then stir in the flour. Last of all mix in two scant cupfuls of blueberries that have been rolled in flour. Fold them in carefully. If you stir hard you will break them and spoil the appearance of the cake. Bake in a shallow cakepan in a moderate oven. Try with a clean straw, and when this comes out

Bread Pudding with Take two cup-Cherries or Berries fuls of bread-Blueberry Sauce Mix two cupfuls of bread picked in small pieces and pour blueberries with one half cupful of granulated sugar, add one cupful of cold come to a boil and



STRAWBERRY ROLL—A new and pretty dessert made like jelly roll with strawberry gelatine combined with ripe fruit. Garnished with ripe berries and whipped cream

until the water is half gone, and the if you use water. Grease a baking-dish sieve with a fine strainer.

Strawberry Roll This is a new and dessert. Get a package of strawberry gelatine, pour on one cupful of boiling water and stir until dissolved. Mash one

berries soft enough to rub through a well and put a thin layer of this mixture in the bottom, on top of this a layer of halved and well sweetened cherries then another layer of bread, and so on until the dish is full, but be sure to have the last layer bread-crumbs. Bake in a moderate oven for about forty minutes. Concluded on page 23

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### The Art of Introducing People

By ELEANOR WARBURTON

HY is it that the tongue, "that unruly member insists upon getting twisted when two peo ple are being introduced, so that one says, "Miss Hope, this is Mr. Merry," when instead they are Miss Merry and Mr. Hope; or one makes the mistake of introducing a young man before his mother, who is with him, has been noticed? Probably the answer is that most of us are in such haste to have the introduction over that we neglect the little points of graciousness; and it is also true that few people understand the basis on which introductions are made, although they are among our commonest social experiences.

In the first place, introductions have been found a very useful convention because they provide a means of keeping at a distance undesirable acquaintances and because they give the stranger who comes into a crowd the comfort of having someone stand sponsor for him or her. There is real sense in the custom of making an introduction the beginning of an acquaintance, and, except in unusual circumstances, such as being on a boat together for some time, only a very hing person would ignore this custom. The first rule to remember is that a

younger person is always introduced to an older: that is, the older person's name is given first. "Mrs. Gray, may I intro-duce Miss Brown?" A girl, taking home a friend would say: "Mother, this is Rhoda Wren" or if it is someone with whom she is not on such intimate terms "Mother, I want you to know Mr. Sledge." If of two people, one is more important or distinguished than the other, her name would be mentioned first. For instance, if you were introducing a friend to a famous woman, you would say: "Miss Johnston, I would like to introduce Mrs. Mouse," Usually, if you are introducing two women of about the same age, however, one married and the other single, you introduce the unmarried woman to the other.

Another rulé is that a man is always introduced to a woman. Remember to call the woman's name first, and you will not make a mistake. "Miss Smart, may I introduce Mr. Dude?" If introducing an older man to a very young girl, one might say: "Mr. Harper, I want to introduce you to Miss Evans."

A third rule concerns members of one's family. These are never to be introduced by title, unless it is necessary to show a different name. For instance, a young woman would say: "Mrs. Park, this is my sister Maude," or "my brother David," not "my sister Miss Amos," or "my brother Mr. Amos." If you happen to be introducing a married sister, and the person you are addressing does not know what her married name is, then it would be necessary to add that. "Mrs. Park: my sister Maude-Mrs. Field." The same thing applies to husbands and wives. A woman says: "Mrs. Fish. I want to introduce my husband to She does not call him "Mr. Bird" any more than he speaks of her as Mrs. Bird," except to servants. In introducing her, he may say: "Mrs. Everly, my wife"; but if he is introducing a man to her, he would treat her as any other nan and address her first: "Emma, this is Mr. Shore." It is not good form among friends or social equals for a woman to be quoting her husband by say-"Mr. Sharp says this or that," or "the judge says . . . etc." If people know her husband's name, she may say: "Jim tells me that it is better bred for her to refer to "my husband.

Now, in introducing people, although the standard formula is "May I introduce?" it is not necessary to say just these words. In fact, it is possible to do no more than mention the names, "Mrs. Halliday, Miss Smith"; "Miss Youth, Mr. Mann." The first name is said with a rising inflection and there is a little pause after it. Besides these ways that have been given, of making two people

known, there are many other expressions which may be used, but it is not the best etiquette to say: "May I present?" This stiff word is saved for occasions when one is actually presented to royalty.

It is not permissible, under any circumstances, to use such a peremptory in-troduction as "Meet Mr. So and So." This is most objectionable, as is "Shake hands with" or "Let me make you acquainted with."

The usual response to an introduction is "How do you do?" If you wish to add the name of the person to indicate that you have understood it, this is quite all right. But one thing which is taboo among gentle people is "Pleased to meet you." usually said "Pleasetermeetyer." The expression has been said so much that it means nothing and seems ridiculous, so that discriminating people leave it to the rabble. If you have heard a great deal about someone and feel it a great pleasure to meet that person, there is no harm in saying so; and people often do say: "I have looked forward to knowing you," or: "It is a pleasure to meet one of Mary's friends." But usually when we meet people for the first time, we don't know whether we are particularly glad or not, and it is more sincere merely to acknowledge the introduction by a "How do you do?" and later, if after a conversation with them, we find that we are glad then to say, "I have enjoyed being with you" or "knowing you.

It is not a good idea to introduce people on too slight a provocation, because after an introduction civility demands that each of the two observe the obligations of acquaintanceship. We should feel some responsibility for the people we bring together in this way, and not be too

eager to introduce everyone we can. When we do introduce, however, let us be careful to pronounce the names distinctly. This is seldom done, and explains why a person's name has to be asked over, or else Mr. Godkin is being addressed as "Mr. Gorkin," which in-censes him highly.

If two people know nothing of each other, it is always well to offer a word of explanation which will help them to dis-cover each other's interests sooner, Sometimes, a hostess may add before leaving two newly introduced guests: "I believe both of you have fived in San Francisco so no doubt, you will find many things to talk about." Or she may say of one: "Mr. Goss has just come here for a mineral survey."

Sometimes, hostesses are not nearly so thoughtful as this, and they overlook entirely to introduce some of their guests who are thrown together at the dinneror card-table. Then, the guests must introduce themselves. Either may say: "It doesn't look as if we were going to be ntroduced. I am Sapphire Cole," and the other will give his or her name, just as simply. "I am Micah Jones." It is supposed that people attending a private function will all be suitable acquaintances for each other

Usually when people are introduced, they rise and shake hands. Men always do, unless they are seated in a church, or in some crowded place where it is impossible to do more than bow. Women. whenever they are in their own homes, rise to meet any guest, man or woman. who comes into the room. They rise, too, whenever they are introduced to an When women of the same age are introduced, the one scated rises, if the other two are standing. If all three were There is a time when a woman does not rise in response to an introduction, and that is when one man brings up another and introduces him. At a dance or large party, this sort of thing is likely to take place many times. If, however, a young man were brought up to a girl by an older woman, the girl would rise, because she would not remain seated when an older woman was standing by her.

When a man and his wife come into a room, the hostess introduces the woman

first to those standing near, then the husband. If two women were together, the first introduction would be that of the older woman if there were any decided difference in their ages. At a large party, it is not necessary to make the whole crowd go through the ordeal of an introduction around every time another guest comes in: It is sufficient to take the latest arrival to one part of the room and introduce him or her to those nearby; a careful hostess can usually arrange for most of her guests to meet sometime during the evening. At a small gathering, where there is general conversation, it is, of course, necessary for everyone to know everybody else.

Letters of introduction are most commonly used when a friend visits, or goes to live in a town where another friend lives. The person who receives a letter of introduction will make an effort to show the visitor, or new resident, some special courtesy, but too much should not be expected by the bearer of the letter, because her visit may not have come at the most opportune time

It would show very little delicacy to ask for a letter of introduction, unless from a very intimate friend who might feel free to refuse if she thought best. The writer of a letter of introduction turns it over to the one who is to be introduced unscaled. When the bearer reaches the town where she is to deliver the letter, she may mail it with her address enclosed, or arrange by telephone to hand it over in person. How much pleasure comes out of such a letter depends upon how well the two persons who meet this way like each other

#### What Other Needleworkers Have Found Out

WHEN doing crochet-work it is an excellent plan to keep a damp cloth sionally; the work is so much prettier before being washed. This applies especially, of course, to work that is made for sale. A good pressing does wonders in bringing out the good points; double a good-sized bath-towel, place the work right side down, stretch in shape, lay a damp cloth over it, and press. If the work really needs to be washed, use any good soap in the water, but do not boll; rinse, blue and roll in a bath-towel to become partially dry, shake out, stretch in shape, and press as for new work, with a dry cloth over it .- F. M. C., Tennessee.

N looking over my Needlecraft-file, I note the suggestion that the index-finger be wrapped, or wear the finger-tip of an old kid-glove to protect it from the pricks of the crochet-hook. I believe the old saying that "an ounce of prevention is worth a pound of cure" applies here. Instead of wrapping the finger, spend a little time and patience learning how to hold your thread differently, and all will be well. I hold my thread between thumb and second finger, and hold the index-finger out straight with thread passing over it; catch the crochet-hook around thread which is passed over a finger in this position, and the hook never touches the finger. You will crochet faster as well. Try it.—Mrs. C. H., Iowa.

HERE is a short-cut I have learned to The take when fringing the ends of any material: Slash it to the depth of fringe desired, making the cuts about one inch apart, or even less if the linen or other goods is of very close weave. The cross threads are then easily and quickly stroked out with a strong pin .- Mrs. W C. Jones. Alabama. MRS. C. A., Pennsylvania, I used nearly

twelve spools of No. 40 crochetthread, containing one hundred and twen-ty-five yards to the spool, in crocheting the "American Legion" pillow-top; completed, it measures twenty-three inches



### My Beauty As I regard it

By Edna Wallace Hopper

MY beauty is a cultivated beauty. There is no doubt of that, I was a plain grif, but I beauth of the played means of the played means of the played means of the played means the world for the greatest beauty adds in existence.

For 40 years I have had a glorious career on the stage. Yet I retain my youthful bloom. The thousands who see me daily know that I lock.

thousands who see me daily know that I look like a girl.

These are remarkable results. No worman attains them in ordinary ways. So I am offering to all girls and women the supreme helps I foot all girls and women the supreme helps I foot all girls and to the supremental to the

#### Look Your Best

I urge all girls to do what I did—cultivate and multiply your beauty. I urge all women to do what I did—keep your youthul bloom. The beat I have found in 40 years of world-search is at your command. I am taking time in a busy life to tell you the facts about them. A test is free to any—keep are the greates, helps modern science knows, so far as I have discovered. And I have escarched for youth and beauty as no other woman has. I am very glad to help you leven how much they mean to you.

#### My Youth Cream

My Youth Cream is a remarkable creation, combining many factors. It contains products of both lemon and strawberry. Also all the best beign science gave me to loster and protect the skin.

tion.

It comes in two types—cold cream and van-hing. I use it as a night cream, also daytimes s a powder base. Never is my skin without it. ly velvet complexion shows what that cream The cost is 60c per jar. Also in 35c tubes.

#### My Facial Youth

My Facial Youth
A liquid cleaner which I also one to France.
Great heatily expects the world over now advise this formula, but their price is too high for nost women.
It contains no animal, no vegetable fast. The skin cannot absorb it. So it cleans to the depths, then departs. My Facial Youth will bring you new conceptions of what a clean skin means. The cost is 75c.

#### White Youth Clay

A new-type clay white, related and dalaty, Vastly different from others so many have employed.

It purses the skin of all that close and mare it.

It purses the skin of all that close and mare it.

It purses the skin of all that close and mare it.

It may be a support of the skin of all that close and mare a row offerefore which annars and delights. Combate all lines and windles, reduces charged porce.

No airl or weman can afford to omit it. It multiples beauty. My white Youth Clay costs 800 and \$1.

#### My Hair Youth

The came of my Javanat hair, thick and eilky, faser for than 40 years aco. I have more had falling the property of the scalp, it may be property of the scalp, it with an eyedropper directly to the scalp, it when and studieds. No may or woman will ome it when the property of the scalp, it will be property of the scalp, it will be property of the scalp, it will be property of the scalp of the property of the scalp of the property of the scale of

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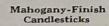


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The lines are plainly stamped for vize 38, but the material is wide enough to make a 40 or 42 by simply cutting outside the lines. Smaller eizes, 34 or 36, may be made by cutting inside the lines. The full width of the material is used below the water, thus is taken up by the plaits or gathers, and these and substitutially in giving these charming "ock; that grace of line which commands the attention of all who see them. The surting comes 34 inches were another of the surface are yet with hem for the water and of the charming the same and the same are the s Design No. 2534 on pongee. A Greek-key border outlined in rich brown cotton on a pongee-colored material gives this frock the smart coat effect. Extremely simple, both to make colored material gives this frock the sunset that of a differ shade of blue than the freek, Design No. 260 cm blue. This frock has flower of a differ shade of blue than the freek, Design No. 260 cm blue, which is the state of more than the simple, as the state of t Design No. 2536 on rose. The simplest of stitches are used in evolving this dress. French knots in blue form the flowers with yellow centers, chan-stitch the green leaves, the stems in green outline, and dark-blue-draning stitches the lattice. in great outside, and care-tone carriang accords the lattice.

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