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Needlecraft's Gift-Box



By FLORENCE INGALLS



It is not one bit too early to be looking toward Christmas, and providing little gifts for those we like to remember. Even in these stressful times, when hearts and hands are full, we should not forget the dear season of loving and giving which has meant so much to us in peaceful days. Indeed, there is all the more necessity for remembering it, and doing our best to keep up its delightful traditions. Our gifts need not be expensive—they should not, because every dollar that can be spared must go to further the great purpose of our lives to-day; but love can be the measure of every one of them, and that means everything.

A gift for one in service, whether at home or overseas—and that takes us all, doesn't it?—is a trench-mirror. Complete. It is three and one-fourth inches square, with an unbreakable mirror just enough smaller to allow of being easily slipped into the case. Of course, any preferred material may be chosen that is liked, but the tan ticking used for the model is firm, rich-looking and durable. The simple design in solid embroidery is worked out in olive-green and black—the latter for the dots; and the scalloped edge is buttonholed with green. Some may prefer an initial—that of the one for whom the little gift is intended; or may like to make the case of cretonne or other material that does not require decoration. The gift illustrated is suggestive, and may be varied in many ways, although as given it is extremely attractive.

There have been and are knitting-bags—and knitting-bags—so many, indeed, that it would seem as though the designer's ingenuity must be quite exhausted. The capacious bag presented is, however, a distinct novelty as to makeup and decoration. Four heart-shaped pieces of pasteboard, broad in proportion to depth, are covered on

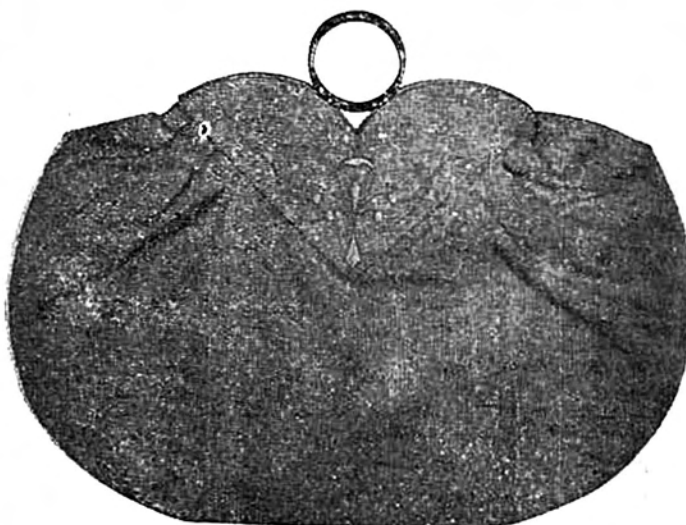


No. 1392 D. The Trench-Mirror Is a Novelty

one side, two of them with blue cotton surrah or satine, the other two with tan oyster-cloth used for the bag, which is first embroidered with two shades of blue, the lighter shade for the solid work, in padded satin-stitch, the darker for outlining the solid forms and the scrolls. Line the bag with the same material used for covering, and sew to the edge of the pasteboard which is covered with embroidered oyster-cloth, at the back, from point to upper corners, laying the fulness in three plaits, turned toward the top. Line with the pieces of cardboard covered with blue, which should be thinner than the outside pieces, felling neatly. Sew the lining and outside pieces around the upper edge over and over; these edges, by the way, may be utilized as pin-holders. Leave about five inches open at each side, and sew on large rings of celluloid for "carriers." These rings may be of stiff cord, twisted to requisite size, and covered with double crochet in heavy blue crochet-cotton.

The housekeeper, the girl at college, or the business woman with her tiny suite or single room, is sure to appreciate a pretty pin-cushion for her bureau or dressing-table. The newest cushions, denoting the simplicity which is beginning to characterize all our belongings, has only a cover, rather than two parts to be laced together and requiring time to take apart and replace. This cover has a long eyelet on each side, near the end, through which the ribbon passes to be carried around the cushion and tied. A dainty design in white embroidery, consisting of tiny flowerets with eyelet centers, and the stems tied with a bowknot, decorates the center of the cover, and a bow of ribbon with knotted loops is attached at one corner.

A real novelty, convenient, and also sure to be appreciated by the tidy girl or woman, is a bureau-drawer



No. 1391 D. Another New Knitting-Bag

pocket, intended to catch and hold the numberless little things which are very apt to scatter themselves about unless a special receptacle is provided for them. To make this, a strip of crash seven and one-fourth inches wide and fifteen inches long is required. Finish one side of the strip with a narrow hem, the other with buttonholed scallops. For the latter blue was used, as well as for the oval of tiny dots. The chain-stitching was done with pink floss, as were the loop-stitches at each side of center, while the French knots, one in each chain-stitch and forming the center circle—are of black. Fold up three inches for the pockets, finish the ends neatly, and run a line of out-line-stitch between the pockets from top to bottom. The embroidery is showy and very quickly executed; and, as suggested, such an addition to one's conveniences will be welcomed.

No. 1391 D. Perforated stamping - pattern, 25 cents. Transfer-pattern, 15 cents. Stamped on tan oyster-cloth, 90 cents. Floss to embroider, 10 cents extra

No. 1392 D. Perforated stamping - pattern, 15 cents. Transfer-pattern, 10 cents. Stamped on tan ticking with unbreakable mirror, 50 cents. Floss to embroider, 10 cents extra

No. 1393 D. Perforated stamping - pattern, 20 cents. Transfer-pattern, 10 cents. Stamped on linen, 20 cents. Floss to embroider, 6 cents extra

No. 1394 D. Perforated stamping - pattern, 20 cents. Transfer-pattern, 10 cents. Stamped on crash, 10 cents. Floss to embroider, 20 cents extra

Answered by the Editor

WILL you make the corner in torchon lace a little plainer? Also tell me what the letters "i. c." mean?—Mrs. E. K., Pennsylvania.

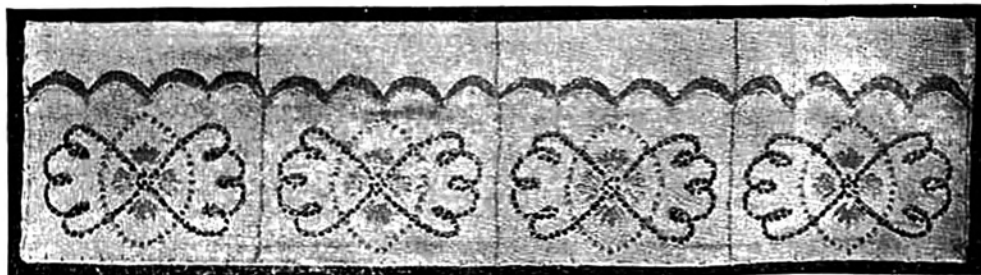
(I do not see how it is possible to give more plain directions or illustration. The abbreviation means "that is.")

HOW many napkin-rings should one crochet for a set? And should each have a different initial?—C. W. S., Oklahoma.

(The number of rings in a set must be determined by the size of the family to use them; and they should be distinguished in some way, that the owners may know their own. A different initial may serve, or each ring may be of a different pattern.)

CAN the designs of the lovely pieces shown on Needlecraft's cover be purchased? I especially wish those shown on the cover for May.—Mrs. W. H. Johnson, California.

(Turn to page 20 of the May number; directions are



No. 1394 D. The Bureau-Drawer Pocket Is Useful and Pretty

given for working the set, with prices for the stamped goods, perforated or transfer-patterns and materials. Directions for the cover designs are always given in some part of the paper.)

I LEARNED rug-making while in a hospital in England, and hoped to be able to make a living by this means, but am unable to obtain the rug-wool here. It is made in England by J. Baldwin, is very heavy, comprising six

strands of ordinary yarn lightly twisted, and comes in different colors.—R. E. C., Canada.

(I am sorry I cannot tell you where the yarn may be obtained in this country; if any reader is able to do so I will gladly pass on the information.)

IS there not an error in the pretty inset for sheet, tulip-design, January issue, in 27th row? It calls for seventeen trebles, in one place, and so the 28th row does not come out even.—Mrs. G. E. Gray, Washington.

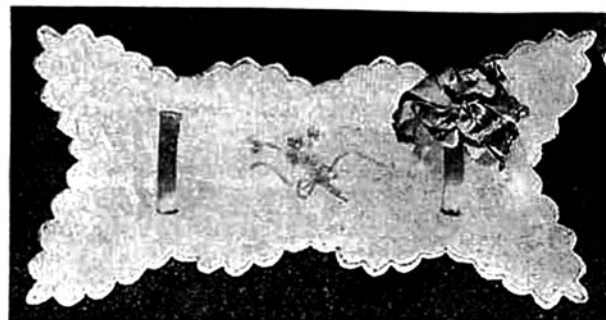
(Either the copyist or compositor made a slight error—there should be sixteen trebles instead of seventeen; but the extra treble should have little effect on the following row.)

I AM anxious to make the insertion and border, rose-design, for bedspread, in June, 1917, but cannot understand directions; for example, we are told to make seven trebles twice, which would give fourteen trebles, or one too many for four spaces.—Mrs. F. E. Tanner, Oklahoma.

(Read the directions carefully, please, remembering that parentheses are used to save repetition. You do not name the particular row with which you have trouble, but in the 7th row we have (1 space, 7 trebles) twice, which means that you are to work twice through the directions printed between the parentheses—that is, you are to make 1 space, 7 trebles, 1 space, 7 trebles not 14 trebles consecutively.)

CAN Needlecraft help me to decide on some prices for my work? I have received many orders since my first contributed article, but several friends tell me I do not ask enough. I want to be quite fair to my customers, and fair to myself, as well.—Mrs. D. M. C., Missouri.

(The question of prices, as regards handiwork, is



No. 1393 D. A Cover for Her Pin-cushion

one that must be left to the worker and the one with whom she is dealing. Needlecraft cannot undertake to decide it. For example, if a price were suggested for a certain article in accordance with the editor's judgment, and the worker were to lose her would-be customer because the latter felt the charge was exorbitant or beyond what she wished to pay, we would be sorry, all around. The one who does the work knows better than anybody else for how much she can afford to dispose of her wares; she can easily determine how much time a piece of lace requires by "timing" herself on a small section; and the same with other work. In suggesting what she considers a fair price, too, she might ask the opinion of the one who wants to purchase, thus leaving the way open for further negotiations.)

DURING a recent visit to a neighboring city I saw on the street a lady wearing a shoulder-scarf, and carrying a bag to match. The stripes ran lengthwise, and it looked like woven work. I very much want to make such a set.—Miss E. B. F., Rhode Island.

(I have seen several knitted scarfs this summer, made as follows: Using a coarse mercerized cotton, soft twist, cast on, say 300 stitches, or according to your material and the length of scarf desired; knit 12 rows of the body color, which may be blue, wood-brown, gray, or whatever you prefer, two rows each of deep pink, black, yellow, blue, cream, blue, yellow, black and pink; repeat until you have three of the Roman stripes with four plain stripes, bind off and finish the ends with fringe, tying in two ten-inch threads at end of each rib, using color to match the rib. For the bag, cast on 100 stitches and knit as directed, sew the sides together neatly, knot fringe at bottom, and finish the top with draw-strings or a metal top. Any combination of color may be used.)

WHERE shall I place that pretty inset for sheets, given in January—at one corner or in the center?—A. B. R., Ohio.

(I should place it in the center, just below the hem, so that when the top of the sheet is folded over it will show nicely.)

Wheatless and Near Wheatless Bread, Cake and Pastry

By MRS. SARAH MOORE

THERE has been a good deal of complaint, even among sincere patriots, about the war breads we are now using. Many women declare that try as they will they never have much success with the flour substitutes, and while they are most anxious to help their country and do their full share in saving as much wheat as possible for the boys at the front, they must also try to serve palatable and digestible food to their families and also avoid the expense of the waste that comes from a dish that is spoiled.

Now, in my opinion the principal reason why these receipts fail to satisfy

Hotel Martinque Bread

This is a wheatless bread invented by the chef of this well known New York Hotel. It requires one pound of rye flour, one half pound of barley flour, one half pound of rice flour, one half pound of corn flour, one half pound of potato flour, one ounce of yeast (or two yeast-cakes), one tablespoonful of salt and one quart of warm water. Mix the flour and salt together, add the yeast and water and then mix to a stiff dough. Knead this on a well-floured board until it is light and elastic. Set it to rise until it doubles in bulk, then cut down, form into loaves, set to rise again and when double in bulk,



Conservation Layer-Cake, with Chocolate Filling

is that the bread or cake is baked in too fast an oven or mixed with too little yeast or baking-powder; cornmeal, oatmeal, barley or even whole wheat take more to raise them than does white flour and require a slower and more even heat and a longer baking than does white flour. And then, another thing, some of us expect entirely too much from these receipts. To most people a well mixed and baked loaf of white bread is hard to equal. There is nothing else in the bread line "just as good." Now if you feel this way, you are, of course, not going to like the conservation breads as well, but they are most of them extremely palatable and good for a person in normal health so that it is a very small sacrifice indeed to learn to like them. But there are certain people of weak digestion or people afflicted with various bodily ills with whom most of the conservation breads do not agree. It is an unfortunate fact that such people cannot digest much cornmeal, and oatmeal is even worse for them. Now you know, the government does not ask us to do without wheat entirely, we are asked to use it as sparingly as possible, so while many of the war breads I like best dispense with it I have a few that I make for invalids or people with delicate digestions that are from one half to two-thirds wheat. Among the best of these, the most easily digested and the best substitute for white bread that I have found is

Barley Bread This can be made either of two-thirds or one half white flour as required. It is

Cornell Bread

This is made of a combination of barley and oat flour. It requires two cupfuls of barley flour and one cup and a half of oat flour. To make it, soften one fresh yeast-cake in about a quarter of a cupful of lukewarm water. Then scald one cupful of milk and add to it one tablespoonful of corn-syrup (molasses can be substituted if desired) and two tablespoonfuls of salt. When this becomes lukewarm, add the yeast to it and all the flour sifted and mixed well together except one half cup of the barley flour which you must reserve until later. Beat up the dough and let it rise until it is light then add the half cup of barley flour and turn the dough into two well greased pans. Let this rise until it rounds over at the top which should take about twenty or thirty minutes. Be sure to bake this in a slow oven. It will take over an hour, usually about one hour and a quarter.

Rice Bread

This is well liked by many people and it certainly is wholesome and nourishing. Simmer one cupful of rice until soft in five cupfuls of water into which one tablespoonful of salt has been thrown. Then mix one yeast-cake in one half cupful of lukewarm water and when the rice is about lukewarm mix in with it one tablespoonful of warm sugar, one of melted shortening, a scant two quarts of flour and the dissolved yeast-cake. Let



Conservation Spice-Cakes

delicious made of four cups of white flour mixed with two cups of barley flour. This requires half a yeast-cake dissolved in lukewarm water and also water enough so that it can be stirred; as it should not be kneaded or touched with the hands. Mix with a spoon, let it rise, stir down, let rise again and bake. This of course has not the texture or color of white bread, as barley is a heavier, moister flour, but if properly baked it is tender and delicious.

this rise and then turn out on a floured board and mold into three loaves.

Barley Bread No. 2

This barley bread is made with no wheat at all. It is very delicate but inclined to be crumbly. A cupful of raisins or chopped nuts will help to bind it together and adds to its attractiveness. Soften one yeast-cake in one fourth of a cupful of lukewarm water.

Concluded on page 14



His Mother Knows That Grains Should Be Super - Cooked

Prof. Anderson Says:

A grain of wheat contains about 125 million food cells. And they must be broken to digest.

Ordinary cooking methods break only part of them. That's the great trouble with grain foods for children. They are generally not half-cooked.

I Explode the Cells

In Puffed Grains I explode these cells. The grains are sealed in guns, then revolved for an hour in a fearful heat. Thus steam is created inside of each food cell.

Then the guns are shot. Instantly every food cell explodes—125 million per kernel. Every granule is thus fitted to digest.

You see grain bubbles, eight times normal size. You see airy, flaky, toasted tidbits with a most enticing taste.

I see only hygienic foods. These grains are cooked, then toasted, then exploded. Grains were never so cooked before.

That's the reason for Puffed Grains. They seem food confections. But the great point is, they do not tax digestion. And every atom feeds.

Mothers who consult their doctors will serve these grains in Puffed form all they can.



Mix with Fruit

Or serve with cream and sugar. Between meals, douse with melted butter and let children eat like peanuts.



Float in Milk

These crisp, savory bubbles are delightful morsels. And they sto like nut-meats scattered on ice cream.

Puffed Rice

Puffed Wheat

Corn Puffs

All Bubble Grains

Each 15c Except in Far West

The Quaker Oats Company

Sole Makers

(1950)

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Both Champions. This \$150,000 Cow and
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READ THE WONDERFUL STORY—a story which tells how Liquid Veneer made it possible for the President of the Liquid Veneer concern to acquire the greatest herd of pure-bred Holsteins in the world, including this \$150,000 Liquid Veneer Cow, champion of the world over all ages and breeds.

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To illustrate the greatness of this Liquid Veneer cow, remember, that she has produced as high as 7 3/4 lbs. of butter and 52 quarts of milk in a single day, more than ten times the production of the average cow.

To prove the value of Liquid Veneer, use it the next time you dust, and you will be delightfully surprised at the ease with which it cleans, renews and brightens. You get the same high quality at the same old prices, 25c, 50c and \$1.00 a bottle.

To obtain the story, write us, telling us what you think is the most striking feature of this ad. That's all. The story will be sent free!

BUFFALO SPECIALTY COMPANY
392 Ellicott St., Buffalo, N. Y.

Yokes for Camisoles

By ETHEL

A YOKE which is always pleasing in the popular "spiderweb" pattern, than which there is nothing prettier for "allover" lace.

The yoke illustrated was applied to an envelope chemise, but may be used for a gown, camisole, or other garment, at pleasure. Commence on one shoulder with a chain of 74 stitches, turn.

1. A treble in 8th stitch, (chain 2, miss 2, 1 treble, forming a space) 22 times, turn.

2. Widen (chain 4, a treble in last treble made), 3 spaces, (4 trebles, 7 spaces) twice, 4 trebles, 3 spaces, widen (that is, chain 2, a treble in same place with last treble made, turn).

3. Three spaces (chain 5, treble in next treble, for 1st space of row), (4 trebles, chain 3, miss 2, 4 trebles, 5 spaces) twice, 4 trebles, chain 3, miss 2, 4 trebles, 3 spaces, turn.

4. Widen, 2 spaces, * 4 trebles, chain 4, a double treble under 3 chain, chain 4, miss 3 trebles of last row, 4 trebles in next 4 stitches, 3 spaces, repeat from *, 4 trebles, chain 4, double treble under 3 chain, chain 4, 4 trebles, 2 spaces, widen.

5. Widen, 2 spaces, * 4 trebles, chain 5, a double in double treble and 1 in chain each side, chain 5, miss 3 trebles of last row, 4 trebles in next 4 stitches, 1 space, repeat from *, 4 trebles, chain 5, 3 doubles, chain 5, 4 trebles, 2 spaces, turn.

6. Widen, 1 space, 4 trebles, * chain 6, 3 doubles in 3 doubles and 1 on chain each side, chain 6, miss 3 trebles, 4 trebles in next 4 stitches, repeat from * twice, 2 spaces, turn. This is the width of diamond; it now begins to decrease.

7. Widen, 3 spaces, * 4 trebles (last 3 under chain), chain 5, 3 doubles over 5 doubles, missing 1st and last, chain 5, 3 trebles under chain and treble in treble, chain 3, miss 2, repeat from *, 4 trebles, chain 5, 3 doubles, chain 5, 4 trebles, 3 spaces, turn.

8. Widen, 4 spaces, * 4 trebles, last 3 under chain, chain 4, a double treble in 2d double, chain 4, 3 trebles under chain and treble in treble, chain 4, a double treble under 3 chain, chain 4, repeat from *, chain 4, 4 trebles, chain 4, double treble in 2d double, chain 4, 4 trebles, 5 spaces, turn.

9. Widen, 6 spaces, * 4 trebles, last 3 under chain, chain 2, 3 trebles under next 4 chain and treble in treble, chain 5, double in double treble and 1 on chain each side, chain 5, repeat from *, chain 5, 4 trebles, chain 2, 4 trebles, 6 spaces, turn.

10. Widen, 7 spaces, 4 trebles, * chain 6, 5 doubles, chain 6, 4 trebles, repeat from *, 8 spaces, turn.

As the diamonds or spiderwebs are made in the same way throughout, it does not seem necessary to continue directions in detail. Widen as directed at the beginning of each row, until you have completed the 51st row. In the 1st row of spiderwebs across the shoulder there will be 3 patterns or diamonds, then 2, 3, 4, and 5, then 4, 5, 6 and 7, then 6, 7, 8, and the 51st row will begin the next row of 9 patterns. Leave the

work here and go back to the shoulder, fastening in at corner of 1st space. Repeat from 2d row, and make the other side in exactly the same way. To join the shoulders pick up the 1st front at 52d row, as follows:

52. Widen, 2 spaces, 4 trebles, *

5, 3 doubles, chain 5, 4 trebles, 1 space, 4 trebles; repeat from *, ending with 3 spaces, turn.

72. Four spaces, 4 trebles, * chain 4, a double treble in 2d double, chain 4, 4 trebles, 3 spaces, 4 trebles; repeat, ending with 4 spaces, turn.

73. Five spaces, * 4 trebles, chain 2, 4 trebles, 5 spaces; repeat around, turn.

74. Six spaces, 4 trebles, * 7 spaces, 4 trebles; repeat from *, ending with 6 spaces, turn.

75. All spaces.

76. Chain 6, a double treble in space (last made), (chain 2, a double treble in same space) 3 times, * chain 1, miss 1 space, a treble in next, chain 1, miss 1 space, 5 double trebles, with 2 chain between, in next, repeat from *, ending with shell in last

space of other side of front, turn.

77. (Two doubles under 2 chain) twice, chain 5, miss 1 double treble, (2 doubles under 2 chain) twice, (1 double under 1 chain) twice; repeat.

Work around the sleeves in the same way. Finish the top of garment with a narrow hem, putting in three or four vertical plaits for fullness, if required, and whip the lower edge of yoke neatly to edge of hem.

The bottom of the garment was finished with an edging to match the yoke, as follows: Make a chain of 28 stitches, turn.

1. A treble in 8th stitch, 5 more spaces, 4 trebles, turn.

2. Chain 10, miss 7 of chain, 3 trebles in 3 stitches and 1 in treble, * chain 3, miss 2, 4 trebles, 5 spaces, turn.

3. Four spaces, 4 trebles, chain 4, a double treble under 3 chain, chain 4, treble in last of 4 trebles below, and 3 on chain, turn.

4. Like 2d row to *, chain 5, 3 doubles, chain 5, 4 trebles, 3 spaces, turn.

5. Two spaces, 4 trebles, chain 6, 5 doubles, chain 6, 4 trebles, last 3 in loop of chain, turn.

6. Chain 4, miss 3 trebles, treble in treble and 3 on chain, * chain 5, 3 doubles, chain 5, 4 trebles, 3 spaces, turn.

7. Four spaces, 4 trebles, chain 4, a double treble in 2d double, chain 4, 4 trebles, turn.

8. Like 6th row to *, chain 2, 3 trebles on next chain and treble in treble, 5 spaces, turn.

9. Six spaces, 4 trebles, turn.

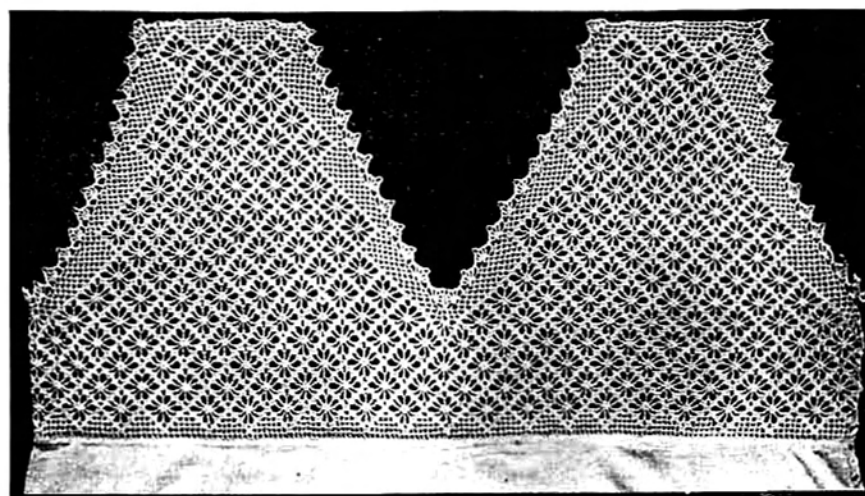
Repeat from 2d row: finish the edge, after last row, as follows: Chain 2, miss the 4 trebles of preceding row, shell of 5 trebles with 2 chain between in loop of chain, chain 2, fasten between 2 groups of 4 trebles, chain 2, shell in next loop, chain 3, fasten in side

of treble at end of 5th row, chain 2, shell in next loop, chain 2, fasten between next 2 groups of trebles, chain 2, shell in next loop, chain 2, fasten in side of treble at end of 1st row, chain 2, and repeat.

A very attractive yoke combines lacets with filet-crochet. Make a chain of 65 stitches, turn.

1. A treble in 8th stitch of chain, (chain 2, miss 2, 1 treble) 19 times, turn.

2. Widen (that is, chain 5, treble in



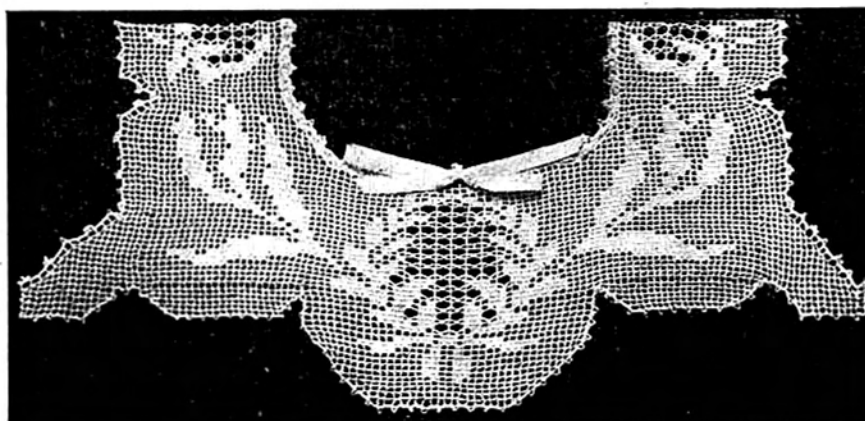
The Favorite Spiderweb Pattern Is Lovely for "Allover" Lace. By Mrs. H. M. Guy

chain 4, a double treble under 3 chain,

chain 4, 4 trebles, last 3 on chain, chain 4, double treble in 2d double, chain 4, 3 trebles on chain and treble in treble, repeat from * 7 times, chain 4, double treble under 3 chain, chain 4, miss 3 trebles, 4 trebles in next 4 stitches, 3 spaces, chain 2, thread over 3 times, insert hook in same stitch with last treble, draw through, work off 2 stitches twice, insert hook in the widening space at beginning of 51st row on other half of shoulder, draw through and work off remainder of stitches, forming an extra space; continue with 3 spaces, 4 trebles, and again repeat from * across to center of back, join to the other side of yoke, work across, join and work across front, ending with 2 spaces, widen, turn.

53. Two spaces, 4 trebles, * chain 5, 3 doubles, chain 5, 4 trebles (as the work is a repetition, there is no necessity for details), chain 2, 4 trebles, repeat from * 7 times, chain 5, 3 doubles, chain 5, 4 trebles, 5 spaces, 4 trebles, and repeat around, making 5 spaces over the 7 spaces, and ending the row with 2 spaces.

54. Widen, 1 space, 4 trebles, * chain 6, 5 doubles, chain 6, 4 trebles, repeat from * 8 times, chain 6, miss 1 space, a double in treble, 3 in space and 1 in treble, chain 6, miss 1 space, 4 trebles, and repeat around, ending with 1 space, widen.



A Very Attractive Yoke, Combining Lacets with Filet-Crochet. By Mrs. F. M. Livingston

55. Three spaces, 4 trebles, * chain 5, 3 doubles, chain 5, 4 trebles, chain 3, 4 trebles, repeat from *, ending with 3 spaces.

The work is now plain, without widening; the next row begins and ends with 4 spaces, next with 5, then 6, and again with 5, 4, 3 and 2 spaces. Continue until you have completed the 70th row, which gives the width of the last row of diamonds.

71. Three spaces, 4 trebles, * chain

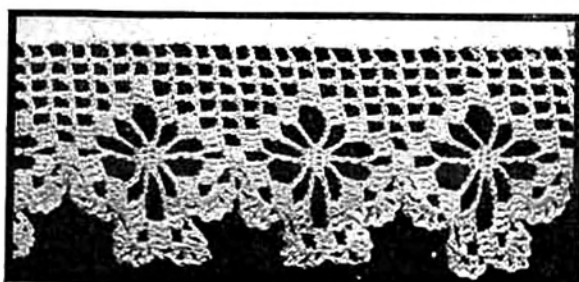
and Gowns

H. STETSON

last treble made), 20 spaces, widen (that is, chain 2, treble in same stitch with last treble, turn).

3. Widen, 22 stitches, widen.
4. Widen, 24 spaces, widen.
5. Widen, 11 spaces, 4 trebles, 2 spaces, 4 trebles, 11 spaces, widen.
6. Widen, 11 spaces, 7 trebles, 2 spaces, 7 trebles, 11 spaces, widen.
- 7, 8, 9. Same as 6th row, with 1 more space each side of the trebles, each row.
10. Widen, 8 spaces, 10 trebles, 5 spaces, 4 trebles, * 2 spaces; work back from * to beginning of row.
11. Seven spaces, 22 trebles, 3 spaces, 4 trebles, * 2 spaces; work back.
12. Twelve spaces, 16 trebles, 1 space, * 7 trebles; work back.
13. Sixteen spaces, 4 trebles, 1 space, * 7 trebles; work back.
14. Twelve spaces, 13 trebles, 1 space, * 2 lacets; work back. To make a lacet, chain 3, miss 2, 1 double in next, chain 3, miss 2, 1 treble.
15. Ten spaces, 13 trebles, 1 space, 7 trebles, * 2 bars; work back. To make a bar, chain 5, miss 5 (or the lacet of preceding row), treble in treble.
16. Nine spaces, 13 trebles, 1 lacet, 7 trebles, * 2 lacets; work back.
17. Eleven spaces, 7 trebles, 1 bar, 7 trebles, * 2 bars; work back.
18. Nine spaces, 7 trebles, (1 space, 7 trebles) twice, * 2 lacets; work back. At end of row do not turn but make a chain of 79 stitches, turn.
19. A treble in 8th stitch, 24 more spaces on chain and 6 on spaces on last row, 16 trebles, 1 space, 7 trebles, 2

- spaces, 13 trebles, 9 spaces, 7 trebles, 1 space, 4 trebles, 1 space, * 6 bars; work back.
34. Thirteen spaces, 13 trebles, 3 spaces, 13 trebles, 9 spaces, 7 trebles, 1 space, 10 trebles, 1 space, * 4 lacets; work back.
35. Nine spaces, 22 trebles, 3 spaces, 13 trebles, 11 spaces, (4 trebles, 1 space) twice, 10 trebles, 1 space, * 2 bars; work back.
36. Nine spaces, 13 trebles, 1 space, 4 trebles, 4 spaces, 13 trebles, 13 spaces, 7 trebles, * 6 lacets; work back.
37. Eight spaces, 10 trebles, 2 spaces, 7 trebles, 4 spaces, 13 trebles, 13 spaces, (4 trebles, 1 space) twice, * 4 bars; work back.
38. Six spaces, 10 trebles, 3 spaces, 7 trebles, 4 spaces, 13 trebles, 16 spaces, 13 trebles, * 2 lacets; work back.
39. Six spaces, 10 trebles, 3 spaces, 7 trebles, 3 spaces, 13 trebles, 17 spaces, 4 trebles, 2 spaces, 7 trebles, * 2 spaces; work back.
40. Five spaces, 13 trebles, 2 spaces, 7 trebles, 4 spaces, 13 trebles, 17 spaces, 4 trebles, 4 spaces, * 7 trebles; work back.
41. Five spaces, 10 trebles, 2 spaces, 13 trebles, 3 spaces, 13 trebles, 17 spaces, 4 trebles, 1 space, 7 trebles, * 4 spaces; work back.
42. Five spaces, 10 trebles, 2 spaces, 13 trebles, 4 spaces, 10 trebles, 10 spaces, 4 trebles, * 6 spaces; work back.
43. (Four spaces, 10 trebles) twice, 2 spaces, 10 trebles, * 4 spaces; work back.



Edging To Match Spiderweb Pattern

- spaces, 4 trebles, * 2 bars; work back, ending with 6 spaces on 6 spaces; then chain 5, a treble in same stitch with last treble, * chain 5, turn, a treble in 3d of 5 chain, and repeat from * until you have 25 extra spaces, or 31 in all; or this widening may be done as follows: Chain 2, a triple treble in same stitch with last treble, * chain 2, triple treble in triple treble; repeat.
20. Twenty-nine spaces, 22 trebles, 1 space, 10 trebles, * 4 lacets; work back.
21. Twenty-nine spaces, 13 trebles, 1 space, 4 trebles, 2 spaces, 10 trebles, * 4 bars; work back.
22. Thirty spaces, 7 trebles, 2 spaces, 7 trebles, 1 lacet, 10 trebles, 1 space, * 2 lacets; work back.
23. Eight spaces, 16 trebles, 20 spaces, 10 trebles, 1 bar, 1 space, 10 trebles, * 2 bars; work back.
24. Six spaces, 40 trebles, 10 spaces, 4 trebles, 2 spaces, 16 trebles, 1 space, * 6 lacets; work back.
25. Four spaces, 13 trebles, 2 spaces, 40 trebles, 5 spaces, 4 trebles, 2 spaces, 10 trebles, 1 space, 7 trebles, 1 space, * 6 bars; work back.
26. Twelve spaces, 49 trebles, 2 spaces, 10 trebles, 3 spaces, 4 trebles, 1 space, * 6 lacets; work back.
27. Thirteen spaces, 43 trebles, 3 spaces, 10 trebles, 1 space, 4 trebles, 2 spaces, 4 trebles, * 6 bars; work back.
28. Sixteen spaces, 16 trebles, 2 spaces, 10 trebles, 4 spaces, 10 trebles, 2 spaces, 4 trebles, * 8 lacets; work back.
29. Twenty-two spaces, 10 trebles, 5 spaces, 4 trebles, 2 spaces, 4 trebles, 1 space, 7 trebles (last 2 under 3 chain of lacet), 1 space, * 6 bars; work back.
30. Twenty-one spaces, 4 trebles, 1 space, 7 trebles, 8 spaces, 7 trebles, 1 space, 7 trebles, * 6 lacets; work back.
31. Nineteen spaces, 7 trebles, 1 space, 7 trebles, 9 spaces, 7 trebles, 2 spaces, 7 trebles, 1 space, * 4 bars; work back.
32. Eighteen spaces, 7 trebles, 1 space, 10 trebles, 9 spaces, 10 trebles, * 8 lacets; work back.
33. Sixteen spaces, 7 trebles, 2

44. (Four spaces, 10 trebles) twice, 3 spaces, 10 trebles, 6 spaces, turn.
45. Narrow (that is, chain 3, treble in next treble), 5 spaces, 10 trebles, 2 spaces, 10 trebles, 5 spaces, 10 trebles, 4 spaces, turn.
46. (Four spaces, 10 trebles) twice, 3 spaces, 10 trebles, 6 spaces, turn.
47. Narrow, 5 spaces, 7 trebles, 3 spaces, 10 trebles, 5 spaces, 10 trebles, 3 spaces, turn.
48. Three spaces, 10 trebles, 3 spaces, 13 trebles, 4 spaces, 4 trebles, 6 spaces, turn.
49. Narrow, 5 spaces, 4 trebles, 4 spaces, 10 trebles, 1 space, 4 trebles, 2 spaces, 7 trebles, 4 spaces, turn.
50. Four spaces, 4 trebles, (2 spaces, 7 trebles) twice, 3 spaces, 4 trebles, 5 spaces, turn.
51. Narrow, 8 spaces, 7 trebles, 11 spaces, turn.
52. Eleven spaces, 4 trebles, 9 spaces, turn.
53. Narrow, 9 spaces, 4 trebles, 10 spaces, turn.
54. Twenty spaces, turn.
55. Twenty spaces, widen.
56. Widen, 3 spaces, 4 trebles, 4 spaces, 4 trebles, 12 spaces, turn.
57. Eleven spaces, 7 trebles, 4 spaces, 4 trebles, 4 spaces, widen.
58. Widen, 5 spaces, 7 trebles, 3 spaces, 10 trebles, 10 spaces, turn.
59. Five spaces, 28 trebles, 1 space, 10 trebles, 6 spaces, turn.
60. Seven spaces, 7 trebles, 1 space, 7 trebles, 1 lacet, 19 trebles, 4 spaces, turn.
61. Three spaces, 10 trebles, 3 bars, 1 space, 7 trebles, 1 space, 4 trebles, 7 spaces, turn.
62. Seven spaces, 4 trebles, 1 space, 16 trebles, 3 lacets, 7 trebles, 2 spaces, turn.
63. Two spaces, 7 trebles, 2 bars, 1 space, 16 trebles, (1 space, 7 trebles) twice, 4 spaces, turn.
64. Three spaces, 7 trebles, 4 spaces, 5 lacets, 1 space, 4 trebles, 2 spaces, turn.

Continued on page 17



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How We Saved \$400 in Six Months

By Mrs. E. C. B.

WHEN I came home from the hospital last spring, we were \$400 in debt. John had given a note to our local bank for that amount. It covered the cost of my room, nurse and medicine.

John's salary was \$1800 a year, but we had never been able to save. Prices had kept going higher and higher so that we were having to "cut corners" to make our income buy food, shelter and clothes.

Seeing off that note looked serious to us. We had just a year in which to do it. So we devised ways and means of reducing our expenses.

John thought by giving me \$20 instead of \$25 every week, cutting his personal expenses—lunches, carfare, tobacco—and eliminating non-essentials of every kind, we could probably manage to save about \$325 by the end of the year. So I was given 12 months in which to save the other \$75 from my house money. And I didn't believe I could do it!

I had an iron bank upstairs and every Saturday night, after I had finished the week's buying, I would put into this bank whatever money I had left from my household allowance. At first the money didn't accumulate very fast. But one day I heard about a new system to help people keep track of their expenses and save money. And I found that the publishers would let anyone examine it for 5 days without sending a single penny in advance. So I sent for it on approval.

In a few days it came and just a brief examination taught me a whole lot about saving money. I found that with a properly arranged budget, any man and wife having an annual income of \$1800—barring sickness or accident—ought to save at least \$400 a year, without stinting themselves in any way. This book provides for every detail of money management in the home by a system so simple and easy that anyone can handle it!

It is called the Taplex Home Saving System, and it applies to the keeping of family accounts in the home those very principles which make possible the successful conduct of business houses. It shows you how to estimate your expenses in advance. Then, by means of the special Taplex Budget System, it teaches you just exactly how to apportion your various items of expense in a properly-balanced budget. It makes it easy for you to set aside a special amount for each of your needs, as well as a definite amount to SAVE.

The whole system looked so reasonable and practical and easy that I began to use it with my household allowance at once. I didn't tell John about it, because I didn't want to hear him say, "I told you so!" if it didn't work out right. So I kept my accounts, itemized our household expenses and set aside a definite amount to SAVE each week, exactly according to the simple instructions in the book.

I soon found I could "beat" my saving allowance without any trouble at all! In a little while I was saving nearly twice as much as when I started. Of course we weren't living at all sumptuously—but we had plenty of everything and we were never healthier or happier in our lives! We ate plain food, I made over clothes from former seasons and we were regular Puritans about foolish expenditures of every kind!

Well, little before last I opened the bank and counted my money three times just to be sure it was right. Then, of course, my secret was too good to keep, so I called John upstairs—and there in cash before our eyes was \$249.10—saved from my house money in just six months!

John was fairly stunned. Then he told me he had saved \$181! So we paid off the note and opened a little savings account at the bank. What is more, we are never going back to the old, extravagant way we used to live.

John says I am the most wonderful wife in the world—he can't get over the surprise! He has told several of our friends and they call me "resourceful!" But all the credit is due the Taplex Home Saving System! It taught me everything I know that helped to get us out of debt and start us in the banking class!

WHAT Mrs. B—did, any woman, anywhere can do! The Taplex Home Saving System is a handsome, olive, seal-grain finish, semi-flexible, imitation-leather book, stamped in gold. It contains 160 pages, size 8 1/2 x 11 inches, and is made to keep your household accounts for five years. It will keep track of your spending, show where every penny goes, and help you always to have money in the bank.

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Wheatless and Near Wheatless Bread, Cake and Pastry

Continued from page 11



Conservation Biscuit and Bread

Scald one cup of milk and add to it one tablespoonful of corn-syrup or molasses and two teaspoonfuls of salt. When this is lukewarm add the dissolved yeast and stir in two and one-half cupfuls of thoroughly sifted barley-flour. Continue stirring for ten minutes and then set to rise until doubled in bulk. Add one cupful more of barley-flour and turn into well greased pans and let rise for half an hour longer. Bake in a slow oven for one hour and a quarter.

Raisin Crumb Bread This is an excellent method of utilizing bread-crums which should never be thrown away but stored in airtight glass jars or tin boxes and saved for cooking. Sift together one half cupful of barley-flour, three tablespoonfuls of baking-powder, one half teaspoonful of baking-soda and one and one-half teaspoonfuls of salt. Then take one cupful of cornmeal, one cupful of dry bread-crums and mix with one cupful of sour milk and two tablespoonfuls of molasses and into this stir the sifted barley-flour, baking-powder, etc., and one half cupful of raisins. Turn into a greased pan and let it stand for twenty minutes before baking in a slow oven for one hour.

Conservation Biscuit This dough can also be used most successfully for peach or berry shortcake or for the pastry portion of fruit or jelly tarts. Take one cupful of sifted barley-flour into which has been sifted three teaspoonfuls of baking-powder and one teaspoonful of salt and cut into it two tablespoonfuls of melted fat or butter-substitute. If you are going to use the dough for biscuits it makes an appetizing change to occasionally substitute for one tablespoonful of the fat three tablespoonfuls of finely grated cheese. Use water enough to moisten, but add very gradually so as to be sure of not getting too much. Roll out on a board dusted with a little barley-flour. Cut out into little biscuits and bake them in a hot oven about fifteen minutes.

Conservation Oat Crackers Run two cupfuls of rolled oats through the food-chopper until finely ground and mix with them one quarter of a teaspoonful of soda, one teaspoonful of salt, a quarter of a cup of milk, a quarter of a cup of molasses, and one and one-half tablespoonfuls of melted fat. Roll out very thin and cut in squares or rounds. Bake for twenty minutes in a moderate oven. This receipt makes thirty-six crackers.

Conservation Spice Cakes This receipt should make a dozen small cakes. Take one fourth of a cupful of molasses and heat with three tablespoonfuls of dripping until it is boiling-hot. Mix this with a cup and a half of cooked oatmeal and one and one-half cups of flour into which half a teaspoonful of baking-powder and a quarter of a teaspoonful of soda have been sifted. Then stir in one fourth of a cup of sugar and a half teaspoonful of cinnamon and a half cupful of raisins. Drop into muffin-pans with a spoon and bake for half an hour.

Conservation Pastry This pastry is excellent for either fruit or meat pies and can be used for pies with either one or two crusts. It is made of two cupfuls of barley-flour, two teaspoonfuls of salt, one teaspoonful

of baking-powder mixed with two cupfuls of cold mashed potatoes. Into this cut half a cupful of fat and then very carefully add enough cold water to bind it together. Be careful not to get too much water. This makes a pie crust of good texture and flavor.

Conservation Chocolate Layer-Cake Melt one third of a cup of fat until it is liquid, add half a cupful of molasses and half a cupful of corn-syrup. Sift together one cupful of barley-flour, half a cupful of white flour, half a teaspoonful of soda, two teaspoonfuls of baking-powder and half a teaspoonful of salt. Beat well two eggs and add to the molasses-and-syrup mixture and then mix in the flour mixture. Melt one square of chocolate and add to the cake batter with one teaspoonful of vanilla. Bake in two layers, or three layers for a very small cake, and put together with cream or chocolate filling.

Cream Filling Moisten one and one-half teaspoonfuls of cornstarch with a very little milk. Heat a scant cupful of milk and add to it four tablespoonfuls of corn-syrup (maple-syrup makes a delicious substitute for this) quarter of a teaspoonful of salt and the moistened cornstarch. Cook this until thick, stirring all the time. Then take from the fire and add the slightly beaten yolk of one egg. Let this cool before putting between the cake.

Chocolate Filling This can be used for the conservation chocolate layer-cake or the white barley cake given below. Scald one cup of milk, add one square of melted chocolate and stir until it is blended and then add two tablespoonfuls of cornstarch which have been moistened with two tablespoonfuls of water and cook until it thickens, stirring constantly. Then add half a cupful of maple- or corn-syrup, one tablespoonful of butter or butter-substitute and just before removing from the fire, half a teaspoonful of vanilla. Cool before spreading between the layers of the cake.

Barley Layer-Cake Cream together half a cupful of sugar and one fourth of a cupful of fat, (one fourth of a cupful equals four level tablespoonfuls,) and if drippings are used they must be melted first. Add to this half a cupful of corn-syrup, one egg well beaten and half a cupful of milk, then add one cupful of barley-flour sifted with half a cupful of wheat-flour and two teaspoonfuls of baking-powder and one fourth of a teaspoonful of salt, and last of all a teaspoonful of vanilla. Bake this in layers and use any desired filling.

Conservation Fruit-Cake Mix one cupful of molasses with one well beaten egg and stir into this three scant cupfuls of barley-flour into which have been sifted two and one-fourth teaspoonfuls of baking-powder, one teaspoonful of soda, one half teaspoonful of salt, one teaspoonful of cinnamon, and a fourth of a teaspoonful of nutmeg and just a pinch of cloves. Add a good two-thirds of a cupful of sour milk, one teaspoonful of grated lemon-peel, one cupful of prunes, cooked, pitted and cut in small pieces and half a cupful of raisins and then mix in half a cupful of melted fat. Bake in a loaf in a moderate oven.

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Ladies' One-Piece Dress

SATIN and serge make a very satisfactory combination for a fall everyday dress, for it is a pleasant way to save the high-priced woolen fabrics. The panel effect, shown in No. 8968, is very new. The panel is attached to the dress only at the shoulders, but it is held in place by a narrow belt. The foundation-dress is in one piece from shoulders to hem, but it is slashed from the slightly rounded neck to placket-depth below the waistline, for the opening. The long sleeves show an interesting use of the two materials. A dainty collar of white satin or organdie finishes the neck.

The ladies' one-piece dress-pattern, No. 8968, is cut in sizes from 36 to 44 inches bust measure. Width at lower edge of skirt is 1 1/2 yards. To make the dress in the 36-inch size will require only 2 1/2 yards of 54-inch material, with 2 yards of 36-inch material for panels and trimmings.

Ladies' and Misses' Coat

THIS smart utility coat, No. 8978, is modeled after the army officers' trench-coats. There is a deep inverted plait at center back which gives the military effect, but if preferred, the plain back may be substituted. The coat is double-breasted and the wide revers may be rolled back. The deep collar may be buttoned snugly about the throat in cold weather. The two-piece coat-sleeves may be finished with or without the gauntlet cuffs. The large curved pockets are a matter of choice.

The ladies' and misses' coat-pattern, No. 8978, is cut in sizes for 16 and 18 years, and from 36 to 44 inches bust measure. Length of coat at center back is 52 inches. To make the coat in the 36-inch size will require 5 1/2 yards of 36-inch, 4 1/2 yards of 44-inch, or 3 1/2 yards of 54-inch material.

Girls' Dress

SIMPLICITY is the most necessary characteristic of the young girl's clothes, for without it there is usually a lack of good taste. An ideally

simple little school dress is shown in No. 8976. The plain waist has an inset vest with rounded upper edge. The two-piece skirt is seamed at the sides, and is plaited at the front to form the panel-effect which continues the line of the vest. The semibelt ends just at each side of the vest and is laced across the front. Either long or short sleeves may be used.

The girls' dress-pattern, No. 8976, is cut in sizes for from 6 to 14 years. To make the dress in the 8-year size will require 2 1/2 yards of 36-inch goods, with 1/2 yard of 36-inch contrasting material, and 2 yards of ribbon.

Girls' Dress

ANY mother who wishes to use up remnants of material economically will find her problem solved if she uses pattern No. 8972. The waist has an applied bib-section which joins sash ends at the underarm seams. The neck is cut in a slender square outline and is finished with a sailor-collared. The sleeves are rather close-fitting and are finished with fancy cuffs of the plain material. The simple skirt is in one piece, with straight lower edge, and it is gathered all around. The hanging pocket pieces with inserted pockets are a new feature.

The girls' dress-pattern, No. 8972, is cut in sizes for from 6 to 14 years. To make the dress in the 8-year size will require 2 1/2 yards of 36-inch plaid material, with 1/2 yard of 36-inch plain material.

Ladies' Dress

CONTRAST is the telling feature of this new model, No. 8970. It combines two materials very attractively, the lower section of the dark material giving the effect of the exaggerated deep hems which are so fashionable this season. The waist crosses in surplice effect and is gathered at the shoulders. The collar is very narrow at the back but widens into points at the sides to simulate revers. Either the long, close-fitting sleeve or the long full sleeve gathered into a cuff may be used.

The ladies' dress-pattern, No. 8970, is cut in sizes from 36 to 46 inches bust measure. Width at lower edge of skirt is 1 1/2 yards.

To make the dress in the 36-inch size will require 3 1/2 yards of 36-inch light material, and 1 1/2 yards of 36-inch dark material.

Misses' and Small Women's Dress

PANELS are ultra fashionable this season, and there is no simpler nor more effective way to make a plain dress up to date. An exceptionally youthful model is No. 8996. The dress has a simple, rather close-fitting waist with fastening at center back, and the round neck is slashed at center front and laced with silk tape. The collar rolls high at the back of the neck, but ends at the shoulders. One may choose either the short sleeves with flaring cuffs or the long, tight sleeves. The knee-length panels at front and back are edged with silk fringe.

The misses' and small women's dress-pattern, No. 8996, is cut in sizes for 16, 18 and 20 years. Width at lower edge of skirt is 1 1/2 yards. To make the dress in the 16-year size will require 4 1/2 yards of 36-inch goods, with 1 1/2 yards of fringe, 1 yard of 16-inch silk for girde, and 1/2 yard of contrasting material for collar.

Her Rainbow Sash

THE frock itself was very pretty, just the thing for a little girl to wear to a party. It was made of a soft yellow silk or Georgette crepe, a straight, full, high-waisted little gown, with short, full sleeves. The round neck and the sleeves were finished off with a soft frill about two inches wide, of delicate, filmy lace. But it was the sash that gave the crowning glory to the dress. It reminded one of a rainbow, even though it did not show all the rainbow-colors. Soft satin ribbon was the material, put together in folds, measuring one half, or, perhaps, three-quarters of an inch in width. The upper was a dainty pink, next came an old rose, after that light blue, canary-yellow and, lastly, a lovely shade of lavender. Altogether these five delicate colors in the soft, satin ribbons made just the right sort of a sash to set off such a simple, dainty little gown and the ends of the vari-colored ribbons, flying loose reminded one of the quaint old May Day festivities of "Merrie England."



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NADINOLA banishes tan, freckles, pimples, liver-spots, etc., extreme cases. Rids pores and tissues of impurities. Leaves the skin clear, soft, healthy

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Misses' and Small Women's Dress

IN lightweight wool jersey this long-waisted dress, No. 8997, will develop very attractively. The dress fastens on the shoulders, and is to be slipped on over the head. The smart roll collar which fastens at each side of the square neck also hides the shoulder-fastenings. The two-piece skirt-section with straight lower edge is gathered all around to the long waist. The long, close-fitting sleeves are dart-fitted and set in without fulness. Large patch-pockets trimmed with buttons are stitched at the sides. The narrow sash slips through bound slashes.

The misses' and small women's dress-pattern, No. 8997, is cut in sizes for from 14 to 20 years. Width at lower edge is 1½ yards. To make the dress in the 16-year size will require 3½ yards of 36-inch goods, with 1½ yards of 30-inch contrasting material for trimmings.

Girls' Coat

THE problem of the new fall-and-winter coat for the schoolgirl is sure to be solved to the satisfaction of all concerned by this design, No. 8989. The coat is slightly double-breasted, and the neck may be fastened in three ways—with the edges rolled to form revers and the collar low, with the revers buttoned across the chest and the collar unbuttoned, or with the collar buttoned high about the throat. The belt-ends are interlaced and buttoned at the front.

The girls' coat-pattern, No. 8989, is cut in sizes for from 6 to 14 years. To make the coat in the 8-year size will require 3½ yards of 36-inch, or 2½ yards of 44-inch material, with or without up and down.

Girls' Dress

PLAID gingham in tan and blue is the choice for making this attractive little school-dress, No. 8975. The waist has the fronts crossed in surplice-effect and extending into a belt which fastens at center back. The long sleeves are gathered into deep cuffs which are finished with neat, pointed cuffs. The pointed collar is in a very becoming shape. The skirt has two gores, and it is

gathered to a plain underwaist which buttons at the front.

The girls' dress-pattern, No. 8975, is cut in sizes for from 6 to 14 years. To make the dress of bias printed material will require 2½ yards of 36-inch material, with ½ yard of 36-inch contrasting goods, 1 yard of edging, and ½ yard of 27-inch lining for the 8-year size.

Ladies' Dress

THE side closing of this new fall dress, No. 8973, is accentuated by the row of large buttons which extend down on to the skirt-section. The square neck is finished with a round collar which rolls high at the back of the neck. The long sleeves fit rather closely and are finished with narrow cuffs cut in fancy outline. The one-piece skirt is straight at the lower edge, and it is fitted at the slightly raised waistline with shallow plaits. Serge, gabardine, wool poplin, or twill will be very appropriate for this dress.

The ladies' dress-pattern, No. 8973, is cut in sizes for from 36 to 44 inches bust measure. To make the dress in the 36-inch size will require 5½ yards of 36-inch, or 4½ yards of 42-inch goods, with ½ yard of 36-inch contrasting material.

Ladies' and Misses' Dress

TO fill the needs of the boarding-school or college girl is the mission of this demure little frock, No. 8991. As shown here, the dress is made of navy-blue serge with white organdie collar and cuffs, black-satin girdle, and graduated bands of silk braid for trimming. The waist is semifitted and is slashed at each side of the front to allow the girdle to slip underneath.

The ladies' and misses' dress-pattern, No. 8991, is cut in sizes for 16 and 18 years, and from 36 to 42 inches bust measure. Width at lower edge of skirt is 1½ yards. To make the dress in the 36-inch size will require 3½ yards of 36-inch, or 3½ yards of 42-inch goods without up and down, and 1½ yards of braid for each width. To make in any size will require ½ yard of 36-inch contrasting material for collar and cuffs.

Ladies' One-Piece Dress

A SLENDER appearance is assured when one wears this simple dress, No. 8974. The feature of the dress is the short panel or plastron at the front. It may be cut in either of two outlines—in a short straight panel, or with the extensions at each side below the belt. The dress is all in one piece and hangs straight from the shoulders. The semi-belt is cut in double tab ends and fastens at each side of the panel at the front. The long sleeves have fancy cuffs.

The ladies' one-piece dress-pattern, No. 8974, is cut in sizes for from 36 to 44 inches bust measure. Width at lower edge of skirt is 1½ yards. To make the dress in the 36-inch size will require 3½ yards of 36-inch, or 3½ yards of 42-inch material, with ½ yard of 36-inch contrasting material.

Cases for Knitting-Needles

IT seems as though every possible effort were being made to cause the knitting-needles to be close rivals in color to the knitting-bags. Not only are the needles themselves adorned in every possible way that will not interfere with their usefulness, but now here are elaborate and fancy cases to keep them in when they are not in use. These are flowers, lovely red or pink or yellow roses, according to choice, made of pieces of silk or satin or ribbon, with calyx of green. There is one for each end of the pair of needles and the two flowers are joined with a piece of elastic, about a quarter of an inch wide, encased in a shirred tubing of narrow green satin ribbon, of the same shade as the calyx. Sometimes there is a full-blown rose at one end and a bud or two at the other. Of course, each is fitted with a little hollow for the ends of the needles to rest in. The elastic joining the two flowers, being somewhat shorter than the needles, serves to hold them in place, when they are fitted into the roses. They are very pretty, these knitting-needle-cases, and the woman who is good at making artificial flowers can devise all sorts of interesting designs for making them.

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

Address NEEDLECRAFT, Augusta, Maine

How Mother Saved \$100 on My Wedding Clothes

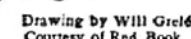
The story of a secret that is too good to keep

By ELEANOR HARRISON

107. Twenty spaces, 4 trebles, 1
space, 10 trebles, 8 spaces, 7 trebles, 2
Concluded on page 35

"Well, I *couldn't*, dear," she smiled mysteriously, "until last Fall. I had never made anything more difficult than an apron in my life! But I had wished so many times that I *could* make pretty, stylish dresses for you and for myself! Of course at my age I couldn't go into a school or shop to learn.

"And so it went all the way through the course. I learned how to copy models I saw in shop windows, on the street or in fashion magazines. Every step was so clearly explained that the things which I had always thought only a professional dressmaker could do, were perfectly easy for me! Best of all—the lessons taught me how to develop style in a garment and add the little touches that make all the difference between *ordinary* clothes and those of becoming charm and distinction!



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