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- Embroidery Cotton, white only, not mercerized, sizes: 4, 6, 8, 10, 11. Order by number. No. 4 is the coarsest. 5c. per skein; 30c. per dozen skeins.

**EMBROIDERY FLOSS**
- Embroidery Floss, white only, large skeins, sizes: Nos. 6, 10, 14 (No. 6 is the coarsest). 7c. per skein; 75c. per dozen skeins.
- Persian Embroidery Floss, used for fine embroidery on shirt-waists, neckwear, etc., one size only, in white, 18c. per ball.
- Mercerized Embroidery Floss, white only, sizes: C, D, E, and F. Size C (the coarsest) is used for Hardanger and Wallachian embroidery, tablecovers, pillows, and centerpieces. Sizes D and E are especially adapted for shirt-waists, dress accessories, and underwear. Size F (the finest) is for very fine embroidery. 5c. per skein; 50c. per dozen skeins.

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CURTAIN WITH CROCHETED BORDER

By Emma Boothby

Design No. 153-1. Cream-colored scrim, 5 yards, 46 inches wide. $2.50. Crochet cotton, 10 balls, and a steel crochet-hook, $1.80 extra.
(For directions, see page 46.)
HOME NEEDLEWORK MAGAZINE

Vol. XVII

MARCH, 1915

No. 2

Appliqué Embroidery

By Alice Waddington

The four pieces of appliqué illustrated here are all simple, effective, and easy of execution.

The one with the three upstanding flowers, No. 153-3, can very well be recognised as smooth it should be pressed with an iron, then the ground material should be placed flat on a table and the appliqué very accurately placed in position and held with pins. It should then be

ommended to a beginner as a first piece, though she need have no hesitation in attempting any of them.

The design is stamped on both the ground material and on the pieces to be applied, if any of it is not quite fastened down with a preliminary tacking of tiny running-stitches and this should be kept carefully between the double lines in order not to interfere with the after stitching of silk. This sewing in position is best done while still keep-
ing the work flat on the table, and particular care is needed to get the junction between a stem and flower or leaf quite right.

When all the appliqué is tacked, a close even buttonhole-stitch (see Fig. 1) is worked from one line to the other of the double outline, with the heading outwards, and afterwards the extra linen is cut away.

Use a short strong-pointed pair of scissors such as nail scissors, for the cutting, and watch the side that is to be left, i.e., the stitching, not the part you are cutting away.

The runner with the three flowers is of creamy white linen. The green linen, which finishes off the end of it, is run on to the white linen, and turned over on to the face where it forms the leaves of the flowers as well.

The three flowers of deep rose linen are next put into position, care being taken that the stem on the white linen meets the leaf and the flower exactly in the centre of each. Keep the buttonhole-stitching always at right angles to the outline, if this is done it will be found that it will join on naturally to the stem, which should be worked in satin-stitch straight across from side to side. (Fig. 1.) The leaf and stem are worked with the same green silk, the flower with a lighter shade of rose. The square satin-stitch spot between the repeats and the line of broken chain spotting or daisy stitch which is carried across in a straight line, are worked in a double silk in rose, the color of the linen of the flower.

The other runner, No. 1534, has a design suggested by a peacock’s feather. The ground linen is of tan linen, the three-inch deep hem and the main portion of appliqué of each device is a dark green, and on the lower portion of each of the ovals is a second piece of appliqué of blue linen.

Both should be tacked in position, and the blue linen should first be buttonholed round with a little darker shade of brown, and the surplus linen from this cut away, before the larger green piece is stitched round with silk of its own shade.

The buttonholing on a small portion of the outline at the bottom must be left, where a dark shape is worked in black satin-stitch on the brown linen and over the cut edge on to the ground linen.

The chain spotting round the ovals is of a strong blue to match the linen, this and the feather-like scrolls lighten and help the solid masses.

The scrolls are in two shades of green, the light shade on the upper scrolls and the darker on the lower scrolls, and together the effect is suggestive of peacock coloring.

The stem is in tan color. The little row of peacock eyes, threaded on a blue line, are each stitched in green with a few over-stitches of blue and an eye of yellow, spotted with black.

The green hem is slip-stitched down on
its upper edge and a row of daisy or chain-stitches is worked in green, making each stitch upright and half in the green hem and half on the tan linen.

The square, No. 153-5, is here used as a twenty-nine-inch cover, of an écru Bulgarian linen, and the tree shapes are appliqué of two colors, the leaves in a dark green, and the stems in a dark brown.

The stems must be tacked in position first and any surplus material more than is needed to just pass under the leaves should be trimmed away from the stem ends, before the leaves are put in place.

These leaves must first be buttonholed in a strong red color and surplus material cut away, so exposing the whole of the stem which can then be buttonholed in
dark brown and trimmed off in the same way.

The work is now clear for the additional embroidery which is worked on to the ground material.

The chain spotting close round the leaf is in green and the short stems to the berries are chocolate-brown, worked in double chain-stitch, a stitch which makes stitch in green. One or two points should be noticed in doing this style of appliqué work.

It is important to get the appliqué all carefully placed in position before any of the work gets crushed, and the preliminary stitching must be small and firm enough, and done with the work kept flat, so that the two fabrics should be

---

**Table Cover of Bulgarian Linen with Green and Brown Appliqué**

<table>
<thead>
<tr>
<th>Design No.</th>
<th>155-5</th>
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<tbody>
<tr>
<td>Size</td>
<td>29-inch</td>
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<tr>
<td>Design</td>
<td>Stamp on firm Bulgarian linen and on green and brown linen; no transfer pattern.</td>
</tr>
<tr>
<td>Work</td>
<td>Perforation pattern, 1/5 design.</td>
</tr>
<tr>
<td>Appliqué</td>
<td>$1.45</td>
</tr>
<tr>
<td>Embroidery</td>
<td>Cotton, 30 cents extra, or silk, 70 cents extra.</td>
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Work commenced, $1.00 additional.

---

a filling and a decided outline at the same time.

The bunches of berries on the trees are large satin-stitch rounds in rose-pink, each outlined with chain-stitch in chocolate color.

The smaller spots in the border are also pink, but worked each in a circle of buttonhole.

The line between is a sloping satin-smooth and close together when finished.

The more even the buttonhole heading is kept, the more easy it is to cut away the surplus linen neatly.

After the first careful cutting it should be gone over again, using the finger nail to raise any frays which, if left, would work out later. The heading of the buttonhole hides the cut edges of the linen. The

[Concluded on page 49]
Three Guest Towels

THREE most attractive designs for guest towels are shown on this page, two with scalloped ends, and one finished with hemstitching.

The first two patterns are both worked in French knots and lazy-daisy stitch, which are two of the most simple stitches used by embroiderers. Blue is used for the flowers in the first one, and pink in the second. A knot is made on each of the tiny circles, six for the petals and one for the centre.

Bring the needle up on a dot and pull the thread through the entire length. With the needle held close to the material, wind the thread around it once, then put it down through the material again, very close to where it was brought up, and draw the thread down tight.

When making the lazy-daisy stitch, bring the thread up at the end of the leaf nearest the stem, drawing it through its entire length. Now, holding the thread with the left thumb to make a loop the length of the leaf, insert the needle very close to where it was brought up, bringing it up again at the tip of the leaf, and taking a short stitch here to hold the loop in place.

Both ends are finished with an even scallop, which should be run on both edges with fine stitches, and padding stitches between. Through the wide section chain stitches may be used, using single stitches to work well up into the points.

The third towel is stamped on a hemstitched towel, so all one needs to do is the embroidery, which is a neat cross-stitch design. Use pink, blue, and green.

---

**Three Guest Towels with Simple Designs**

**Design No. 153-6 (upper illustration).** Size, 16 x 24 inches. Stamped linen huckaback, 60 cents, or given for one subscription, other than your own, and 25 cents. Embroidery silk, 50 cents extra, or cotton, 24 cents extra. Perforated pattern, 25 cents; transfer pattern, 10 cents.

**Design No. 153-7.** Size, 16 x 24 inches. Stamped linen huckaback, 60 cents, or given for one subscription, other than your own, and 25 cents. Embroidery silk, 45 cents extra, or cotton, 21 cents extra. Perforated pattern, 25 cents; transfer pattern, 10 cents.

**Design No. 153-8 (lower illustration).** Size, 16 x 24 inches. Design stamped on a hemstitched linen towel, 60 cents, or given for one subscription, other than your own, and 25 cents. Embroidery silk, 30 cents extra, or cotton, 18 cents extra. Perforated pattern, 25 cents; no transfer pattern.

A color scheme will be sent with each pattern of the three designs shown above.
Dainty Summer Hats to be Made at Home

By Carrie D. Benthall

A t first glance, one would hardly think that this smart-looking hat was made from perfectly flat pieces of crochet, but such is the case, so you can readily see it is not half as difficult as it looks.

The crown is made perfectly round, then a narrow ribbon or tape is run in the chain loops on the edge, drawn up and tied around the base of the crown. This gives the fulness which is seen on the sides.

The brim is made of a straight band of crochet (see detail). Run the tape in both edges, draw up both and tie one around the crown, fitting the other to the head size. These hats may be trimmed in various ways, according to one's fancy.

Design No. 153-10 shows another crown which may be adapted to this same use.

The hat shown at the top of page 7 is made on a wire foundation frame, and is covered with flowered organdy, shirred on to fit the shape, making a charming bit of millinery for a young girl.

CROWN FOR DESIGN No. 153-9.
—Chain 6, catch with sl st, make 12 d in ring. 2d row—2 d in first d of previous row, 1 d in next d, and repeat around, making 18 d in row. Make 17 more rows of d, increasing by making 2 d in a d of the previous row, so the work will be perfectly flat. Take the stitches each time in the back stitch of the previous row, so that little ridges will appear in the work. Chain 5, miss 1 st., d in next, all around. Next row—d in 5 ch, ch 2, d in same 5 ch (forming p), ch 5, and repeat around. Next row—d in 5 ch, ch 5, d in next 5 ch; repeat around. Continue with alternate plain and picot chains, until there are 7 rows. Next row—5 d in each 5 ch. Continue with 4 more rows, making d in d unless it is necessary to increase to keep it flat. Now continue with alternate plain and picot chain loops for 25 rows, or sufficient length to well
cover the top and sides of the crown.

Band for Brim.—This is
straight piece, as shown in
the detail, made in a
length to extend around
the brim.

Crown No. 153-10.—Chain
6, 14 d in ring. 2d row—3 d
in first d, 1 d in next, all
around, this will make seven
sides. Continue for 4 rows
with d in d, except on the
corners where you make 3 d
in d. The rest of the solid
part is made in the same
way, except that the stitches are made
in the back of the stitches of the previous
row, which will make little ridges. The
picot chain edge is made the same as on

The shape at the top of this page offers
numerous suggestions to be carried out
along this same line. Summer hats for
the girl are so easily made, with such sat-
ifying them, but any dainty thin material, or
even net. This, as shown in the illustra-
tion, can be shirred on to fit any shape,
the material extending well up under the
brim to the head size.

The matter of trimming can
be left entirely to the individ-
ual, for nearly every girl can
add some pretty touch to give
an air of individuality. A
jaunty bow, a pretty flower, or
the dainty wreaths, which are
so popular, all figure extensively
in trimming.

If plain muslin were to be
used, a simple embroidery de-
sign might well be adapted, both
on the crown and brim.

Just a word about the dresses
with which these hats are to be
worn. Needless to say, they
should be just as dainty as the
hat itself; but this does not
necessarily mean a vast amount
of trimming, for some of the
most attractive summer gowns
are made quite plain. White
materials are always good as
well as dainty figured organdies.
Handsome Colored Embroideries

The handsome centrepiece shown on this page is made of Bulgarian linen, and measures twenty-six inches without the lace which finishes the edge. Either silk or cotton may be used for embroidering, but for really handsome work, silk is far superior. Two shades of blue, two of green, and two of yellow are used for the stitches. The centre of the piece is plain, with another plain band around the outside.

The edge may be finished with a lace already made, such as Cluny, or one may very easily make a crocheted edge, as shown in the illustration.

For description of stitches, see page 44.

CENTREPIECE OF BULGARIAN LINEN EMBROIDERED IN BLUE, GREEN, AND YELLOW

DESIGN No. 155-31. SIZE, 26-inch. Stamped from Bulgarian linen, 70 cents, or given for two subscriptions, of which your own may be one. Embroidery cotton, 50 cents extra, or silk, $1.50 extra. Perforated pattern, 45 cents; transfer pattern, 15 cents.

A color scheme will be sent with each pattern.

working, the shades being used according to the color scheme, which is sent with each pattern. Every section is worked solid, the stitches on the smaller petals being taken from side to side, while the larger petals and leaves are worked from the centre to the outside, slanting

WHEEL.—Chain 20, join with sl st. 1st row.—Chain 1, 40 d in ring, join to 1st d with sl st. 2d row.—Chain 7, miss 4 d, 1 d in 5th d, (ch 6, miss 4 d, 1 d in 5th d) around, join last 6 ch to 1st st of 7 ch with sl st. 3d row.—Make 9 d under each chain-loop around, join to 1st d. Break
thread and fasten. Join each wheel as you make it to preceding one, at the 5th d in a loop. Take hook out of work, insert in a 5th d in preceding wheel, catch 5th loop and pull through, then proceed with d, making four more in loop, join next loop in same manner, always leaving two free loops at top and bottom of wheel.

Make a row of wheels long enough to go around the centre-piece without drawing, leaving an end of thread at beginning of each wheel long enough to make the needlework stitches in the centre. For the heading fasten the thread with 1 d in 5th st of 2d loop to the right on first wheel, ch 5, 1 d in 5th st on next loop,
* ch 8, 1 d in 5th st of first free loop on next wheel, ch 5, 1 d in 5th st on next loop; repeat from * around. 2d row—Make 1 d in each st to end of row, taking ors, with which is combined gold thread, which gives a very pleasing touch. The hexagonal figures forming the bands are outlined with black, with a gold star in the centre of each. The embroidery extends only through the centre, the ends of the pillow being made of velvet of a very dark shade of old rose, to correspond with the embroidery. Over the seam joining the embroidered piece and the velvet is a strip of gilt braid.

The automobile pillow No. 153-14 is made of brown Ramie linen, and is embroidered in two shades of brown and one of yellow. This, of course, is a small size, measuring only twelve by sixteen inches, and has a simple conventional design across the top.

The scarf No. 153-15 is made of cream-colored linen, embroidered in two shades of green and rose. The flower is worked solid, the leaves filled with seed-stitches.

**Automobile Pillow Embroidered in Browns**

Design No. 153-14. Size 12 x 16 inches. Stamped brown Ramie linen, with same material for back, 50 cents, or given for one subscription, other than your own, and 15 cents. Embroidery cotton, 18 cents extra, or silk, 35 cents extra. Perforated pattern, 25 cents; transfer pattern, 10 cents.

A color scheme will be sent with each pattern of the two designs shown on this page.

up two loops of each st. 3d row—Make 1 t in 1st d, ch 1, miss 1 d, 1 t in next d; repeat around.

The two pillows shown on page 9 have beautiful Japanese designs. No. 153-12 is made of écru Bulgarian linen, and is embroidered in four shades of delft blue and two of green. Use the blues on all the sections, except the leaves and stems. The diagram will show just where they are placed. All of the work is done solid, with the exception of the large leaves, the surface of which is filled with dots, worked solid or in French knots.

The second pillow, No. 153-13, is worked with a variety of col-

**Scarf Embroidered in Pinks and Greens**

Filet Crochet for Wearing Apparel

**Band Design No. 153-16 for Yoke and Sleeves**

**Materials:** Cordonnet crochet cotton No. 30, at 23 cents a ball, and a steel crochet-hook No. 9, at 5 cents.

(For description of stitches, see page 44.)

A block (bl) consists of t on t, 2 t in ch, t on t; the number of t in more than one bl should be three times the number of bl, plus 1 t. A row—Same as 3d row. 9th row—Same as 2d row. 10th row—Same as 1st row.

Begin the yoke at the left side, crochet the design 4 times. Turn and use the edge of the last design as the foundation for the next design, repeat 3 times.

Break the thread, start at inner edge of design and continue with 3 designs, then ch 36 begins the design again, finishing the last space or block in design by joining to pre-

space (sp) is made by t on t, ch 2, t on t. Always make 5 ch to turn when a space is on the end of the row: make 3 ch for a t, when a block is on the end of a row.

Begin with 37 ch. 1st row—1 d in 9th ch from needle, 2 sp, 1 bl, 2 sp, 1 bl, 3 sp. 2d row—2 sp, 1 bl, 1 sp, 2 bl, 1 sp, 1 bl, 2 sp. 3d row—1 sp, 1 bl, 1 sp, 1 bl, 2 sp, 1 bl, 1 sp, 1 bl, 1 sp. 4th row—1 bl, 1 sp, 1 bl, 4 sp, 1 bl, 1 sp, 1 bl. 5th row—1 sp, 1 bl, 2 sp, 2 bl, 2 sp, 1 bl, 1 sp. 6th row—Same as 5th row. 7th row—Same as 4th row. 8th row—Same as 3rd row. 9th row—Same as 4th row. 10th row—Same as 1st row.

Start at 2d design from end for inner finish or edge. Fasten the thread over ch of 1st space, ch 3, 3 t over ch of same sp, 1 d in middle of next space, ch 3, 3 t over ch of same space, 1 d in top of t of next space.

Repeat for the entire inner edge of yoke.

The bands for the sleeves are crocheted...
in the same manner. Five designs, turn, 1 design for the tab.

The inner finish of yoke is the same as the outer finish of tab and sleeve band.

**Filet Crochet Stocks**

With the return of the stock collar, we find a new adaptation for the popular filet crochet. These stocks are most suitable to be worn with wash waists, and the pattern may be varied to suit one's own fancy. Closing may be back or front, as preferred.

**Material.**—Sewing thread No. 36 or 40, or No. 50 Cordonnet crochet cotton, and a No. 10 steel crochet-hook.

**Collar No. 153-17. Edge.**—Make a ch the desired length, turn, * make 1 d in first 7 sts, ch 4, sl st back in 4th st, ch 4, sl st back in 1st st, over first 4 ch, make 3 d, p (ch 4, catch back in 1st st), 3 d, in 2d 4 ch make 3 d, then ch 4, sl st back in d just before p in first loop. In this loop make 3 d, p, 3 d, and finish second loop with p, 3 d. Repeat across from *.

To finish like the collar shown, make a row of t on the lower edge of this strip as follows: 1st row—3 ch to turn, miss 2 sts on the foundation row to make a space, 1 t, ch 2, miss 2 sts as before, 1 t, and continue making a space and a t to the end of the row. 2d row—Make a row of loops, consisting of 5 ch each, catching each loop into the space above.

3d and 4th rows—Like 2d row. 5th row—3 ch to turn and make a row of ch, catching into each loop of the preceding row with a d. 6th row—Make a row of

**1** t and 1 space, alternating. 7th row—Make a row of 1 space and 4 t (to form a block) alternating. 8th row—Make a row of 4 t and 1 space alternating. 9th row—Like 7th row. 10th, 11th, 12th, 13th, and 14th rows—Like 6th row. 15th, 16th, and 17th rows—Same as 7th, 8th, and 9th rows. 18th, 19th, 20th, 21st, and 22nd rows—Same as 6th row. 23rd, 24th, and 25th rows—Like 7th, 8th, and 9th rows. 26th row—Like 6th row. Finish

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**Two Filet Crochet Stocks**

*By Ada L. Ayres*

DESIGNS NO. 153-17 AND 153-18
the ends and bottom of the collar with d.

This collar is high enough to use 2½-inch collar supports or 2½-inch, if preferred.

If a lower collar is desired omit the 2d, 3d, 4th, and 5th rows and 13th, 14th, 21st, and 22d rows.

**Collar No. 153-18. Material.**

—Same as for No. 153-17.

**Directions. Edge.**—Make a ch the desired length, turn, * d in first 5 sts, ch 6, catch back in 1st st, cover ch with 4 d, p (made of 4 ch caught back in 1st st), 4 d, t d in next st on foundation ch, p, d in next st, repeat from * across.

Continue collar with 2 rows d. **3rd row**—t in d, ch 1, skip 1 d, t in next, across. **4th row**—t in t, t in ch, across. **5th row**—t in t, skip r t, t in next, across. **6th row**—Same as 4th row. **7th row**—Same as 5th row. **8th row**—t in t, (t in ch, t in t) 17 times, (ch 1, t in next t) twice, t in ch, t in t, (ch 1, t in next t) twice, (t in ch, t in t) 22 times, (ch 1, t in next t) twice, t in ch, t in t, (ch 1, t in next t) twice, (t in ch, t in t) 17 times.

**9th row**—17 sps, (ch 1, t in t), 2 bls, (t in t, t in ch), 1 sp, 2 bls, 22 sps, 2 bls, 1 sp, 2 bls, 2 bls. **10th row**—Same as 8th row. **11th row**—Same as 7th. **12th row**—Same as 6th. **13th row**—Same as 7th. **14th row**—Same as 6th. **15th row**—Same as 7th. **16th row**—Alternate blocks and spaces. **17th row**—Alternate spaces and blocks. **18th row**—Same as 16th. **19th row**—Same as 7th. **20th row**—Same as 6th. **21st row**—Same as 7th. **22d row**—Same as 6th.

**Square Inset No. 153-19**

for Skirt

This square is made in true filet crochet, and by observing the few directions given at the head of the article, one will have no difficulty in following the block pattern shown on page 12. The foundation chain is of 117 sts. **1st row**—37 sps. **2d row**—t sp, 35 bls. **3rd row**—1 sp, 3d row—1 sp, 1 bl, 33 sps, 1 bl, 1 sp. Continue, following the block pattern. Remember to always ch 5 to turn at the end of the row, or this space will not be square like the others.
Towels with Crochet Insertion

Embroidered Filet Crochet a Feature of This Towel
By Helen Randolph

Design No. 153-20. Fine linen huckaback, 22 inches wide, 75 cents a yard; 16 inches wide, 60 cents a yard.
Cordomet crochet cotton No. 30, one ball, 23 cents. Steel crochet-hook, 8 cents. Embroidery cotton, 9 cents extra.

Both of these towels have insertion made in filet crochet, the first one being further ornamented with embroidered roses.

By following a few general directions for filet, one will have no difficulty in doing the work. A block (bl) consists of t on t (for description of stitches see page 44), 2 t in space, t on t; where there is more than one bl, the number of t will be three times the number of bl, plus 1 t.
A space (sp) consists of t on t, ch 2, skip 2 sts, t on t. When a space comes at the end of the row, as in No. 153-21, always ch 5 to turn. In design No. 153-20, ch 3 is used for a t.

Towel No. 153-20

Material. — One ball Cordomet crochet cotton No. 30, at 23 cents, and a steel crochet-hook No. 8, at 5 cents, and 3 skeins embroidery cotton.

Directions.—Chain 40. 1st row—3 t, 1 sp, 2 t, 9 sp, 2 t, 1 sp, 3 t. 2d row—3 t, 1 sp, 2 t, 4 sp, 1 bl, 4 sp, 2 t, 1 sp, 3 t. 3d row—3 t, 1 sp, 2 t, 3 sp, 3 bl, 3 sp, 2 t, 1 sp, 3 t. 4th row—3 t, 1 sp, 2 t, 2 sp, 5 bl, 2 sp, 2 t, 1 sp, 3 t. 5th row—3 t, 1 sp, 2 t, 7 bl, 1 sp, 2 t, 1 sp, 3 t. 6th row—Same as 4th. 7th row—Same as 3d. 8th row—Same as 2d. 9th row—3 t, 1 sp, 2 t, 1 bl, 5 sp, 1 bl, 1 sp, 2 t, 1 sp, 3 t. 10th row—Same as 9th. Repeat from 2d row to desired length.

The roses are made of French knots, in the middle of the squares, 12 knots of medium pink embroidery cotton in the centre, 18 knots of light pink around centre, 3 “lazy-daisy” sts on
four sides of the rose in light green cotton.

**Towel No. 153-21**

**MATERIAL.**—Cordonnet crochet cotton No. 70, at 28 cents a ball, and a No. 12 steel crochet-hook, at 5 cents.

**DIRECTIONS.**—Chain 56. 1st row—8 sp. 1 bl, 8 sp. 2d row—17 sp. 3d row—8 sp. 1 bl, 8 sp. 4th row—17 sp. 5th row—8 sp. 1 bl, 8 sp. 6th row—17 sp. 7th row—7 sp. 1 bl, 1 sp, 1 bl, 7 sp. 8th row—6 sp, 1 bl, 1 sp, 1 bl, 1 sp, 1 bl, 6 sp. 9th row—7 sp, 1 bl, 1 sp, 1 bl, 7 sp. 10th row—17 sp. 11th row—8 sp, 1 bl, 8 sp. 12th row—17 sp. 13th row—8 sp, 1 bl, 8 sp. 14th row—17 sp. 15th row—8 sp, 1 bl, 8 sp. 16th row—17 sp. 17th row—7 sp, 1 bl, 1 sp, 1 bl, 7 sp. 18th row—6 sp, 1 bl, 1 sp, 1 bl, 1 sp, 1 bl, 6 sp. 19th row—7 sp, 1 bl, 1 sp, 1 bl, 7 sp. 20th row—17 sp. 21st row—8 sp, 1 bl, 8 sp. 22d row—17 sp. 23d row—8 sp, 1 bl, 8 sp. 24th row—17 sp. 25th row—8 sp, 1 bl, 8 sp. 26th row—17 sp. 27th row—8 sp, 1 bl, 8 sp. 28th row—7 sp, 1 bl, 1 sp, 1 bl, 7 sp. 29th row—6 sp, 1 bl, 3 sp, 1 bl, 3 sp, 3 bl, 2 sp. 70th row—2 sp, 3 bl, 3 sp, 1 bl, 3 sp, 3 bl, 2 sp. 80th row—5 sp, 1 bl, 5 sp, 1 bl, 5 sp. 81st row—6 sp, 1 bl, 3 sp, 1 bl, 6 sp. 82d row—7 sp, 1 bl, 1 sp, 1 bl, 7 sp. 83d row—8 sp, 1 bl, 8 sp. 84th row—17 sp. 85th row—8 sp, 1 bl, 8 sp. 86th row—8 sp.

**Imitation Hemstitch in Crochet**

**A Simple Filet Insertion**

By Hattie M. Loring

**DESIGN No. 153-21.** Fine linen huckaback, 22 inches wide, 76 cents a yard; 16 inches wide, 60 cents a yard.

Cordonnet crochet cotton No. 70, 28 cents a ball. Steel crochet-hook No. 12, 5 cents.

3 sp, 1 bl, 6 sp. 30th row—4 sp, 2 bl, 2 sp, 1 bl, 2 sp, 2 bl, 4 sp. 31st row—6 sp, 1 bl, 3 sp, 1 bl, 6 sp. 32d row—7 sp, 1 bl, 1 sp, 1 bl, 7 sp. 33d row—8 sp, 1 bl, 8 sp. 34th row—17 sp. From here, repeat work from beginning, then continue as follows. 69th row—8 sp, 1 bl, 8 sp. 70th row—8 sp, 1 bl, 8 sp. 71st row—8 sp, 1 bl, 8 sp. 72d row—8 sp, 1 bl, 8 sp. 73d row—17 sp. 74th row—8 sp, 1 bl, 8 sp. 75th row—7 sp, 1 bl, 1 sp, 1 bl, 7 sp. 76th row—6 sp, 1 bl, 3 sp, 1 bl, 6 sp. 77th row—5 sp, 1 bl, 5 sp, 1 bl, 5 sp. 78th row—2 sp, 3 bl, 3 sp, 1 bl, 3 sp, 3 bl, 2 sp. 79th row—2 sp, 3 bl, 3 sp, 1 bl, 3 sp, 3 bl, 2 sp. 80th row—5 sp, 1 bl, 5 sp, 1 bl, 5 sp. 81st row—6 sp, 1 bl, 3 sp, 1 bl, 6 sp. 82d row—7 sp, 1 bl, 1 sp, 1 bl, 7 sp. 83d row—8 sp, 1 bl, 8 sp. 84th row—17 sp. 85th row—8 sp, 1 bl, 8 sp. 86th row—8 sp, 1 bl, 8 sp. 87th row—8 sp, 1 bl, 8 sp. 88th row—8 sp, 1 bl, 8 sp. 89th row—17 sp. 90th row—8 sp, 1 bl, 8 sp. 91st row—7 sp, 1 bl, 1 sp, 1 bl, 7 sp. 92d row—6 sp, 1 bl, 3 sp, 1 bl, 6 sp. 93d row—4 sp, 2 bl, 2 sp, 1 bl, 2 sp, 2 bl, 4 sp. 94th row—6 sp, 1 bl, 3 sp, 1 bl, 6 sp. 95th row—7 sp, 1 bl, 1 sp, 1 bl, 7 sp. 96th row—8 sp, 1 bl, 8 sp. 97th row—17 sp. 98th row—8 sp, 1 bl, 8 sp. 99th row—17 sp. 100th row—8 sp, 1 bl, 8 sp. 101st row—

[CONCLUDED ON PAGE 44]
Embroideries for the Summer Wardrobe

The new waists do not seem to show the decided change that is quite evident in the skirt, where the circular pattern has largely taken the place of the narrow plain skirt.

The first waist, No. 153-22, shows a pattern of severe lines, relieved somewhat by the good-fitting roll collar. Three materials may be used equally well, linen cambric, lawn, or batiste.

The embroidery design is of eyelet and solid work, done all in white. The line cuts at each side show the method of making the back, also another way of cutting the collar and closing the front. For cutting according to illustration, the neck and shoulder lines are stamped on the material. The collar and cuff outlines are also stamped.

Two particularly good-looking dress models are shown, both having the new circular skirt, which are cut from the same pattern. One skirt shows the plain front, with a wide separate piece stitched on around the bottom, while the other one has a fold down the centre of the front.

The little coat is very handsome, for, besides the smart cut, it is made more attractive by the embroidery design. The pattern is very conventional, and is used in the form of a border, which extends around the coat, collar, and sleeves. The lines are outlined, and the squares and triangles are worked solid. White linen is particularly good material for this model.

The second dress is made with an overdress of the same material as the skirt, in this case also, for summer use, white linen would be preferable. However, if a heavier material is preferred for either gown, white serge or any of the light-weight wools would look well. In this case the embroidery would be done in silk. In design No. 153-23 the lines might be done in chain-stitch, or even braided with soutache braid in white or color.
LADIES' COSTUME WITH NEW SHORT COAT

EMBROIDERY DESIGN No. 153-23. Perforated pattern of embroidery design, 45 cents. Embroidery silk, white or any preferred color, 50 cents extra, or cotton, 18 cents extra. Paper cutting pattern No. 7065, sizes, 32, 36, 40, and 44 inches bust measure, may be used for cutting jacket. Price of pattern, 10 cents. Skirt pattern, No. 7069, sizes, 23 1/2, 24, 24 1/2, and 25 inches waist measure. Price, 10 cents.

LADIES' DRESS WITH OVERBLOUSE

EMBROIDERY DESIGN No. 158-24. Perforated pattern, of embroidery design, 35 cents. Embroidery cotton, white or any preferred color, 15 cents extra, or silk, 50 cents extra. Paper cutting pattern No. 7049, sizes, 34 to 44 inches bust measure, may be used for cutting waist. Price of pattern, 15 cents. Skirt pattern, No. 7069, sizes, 23 1/2, 24, 24 1/2, and 25 inches waist measure. Price of pattern, 10 cents.
Two Piqué Hats for Children

For the small child, nothing is more appropriate or serviceable than the white piqué hats.

The two models shown on this page are unusually attractive, and are especially desirable on account of the easy laundering.

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The two models shown on this page are unusually attractive, and are especially desirable on account of the easy laundering.

The crowns are always made of a single thickness of the material, but the brim should be double, in order to give the desired firmness. When the edge is button-holed the design should be worked and pressed first, then baste on the lining very carefully, and work the buttonhole-stitches through both thicknesses. This gives a very neat finish to the wrong side.

When the edge is plain, the design should be worked, then the lining sewed along the stamped outline on the outer edge. Turn, and press flat. Some prefer to make a row of stitching on the edge of the brim, but this is not necessary.

The first hat, No. 153-25, has the crown fulled right on to the brim, the seam being turned in between the two thicknesses to give it a neat finish. A straight band of the material, finished at the end with three scallops, is the only trimming necessary. The brim is somewhat wider in front, and is slashed to the head-size in back, the corners being rounded.

The second hat, No. 153-26, has the embroidery done in three shades of delft blue, a color diagram, which is sent with each pattern, showing just where they are to be used. Each section should be padded and worked solid.

Nothing could be easier for laundering than this pattern, as the brim is slashed in back so it can be laid perfectly flat for ironing. As seen in the illustration, the crown is buttoned on to the brim, so this also can be removed and laid flat. The hat may be worn plain with no trimming, or a big bow of blue ribbon, matching the embroidery, may be used at the back for a finish. Of course, other colors may be substituted if one prefers.

Piqué, being a ribbed material, is somewhat harder to embroider smoothly than plain. This being the case, it is always well to run the stamped line of each section with fine stitches, as these stitches serve as a more accurate guide when taking the embroidery stitches.

Either of these designs might also be used for either lawn or linen hats, and can very easily be stamped at home.
Infants’ Belted Jacket

By Mary Goddard

MATERIAL. — Two and one-half hanks three-ply Saxony (white), 1 hank three-ply Saxony (color); 1 pair each, sizes 2 and 3 bone or rubber knitting-needles; and a bone crochet-hook No. 2.

ABBREVIATION OF STITCHES. — Stitch (st); stitches (sts); knit (k); purl (p); together (tog).

DIRECTIONS. — Wherever color or white is joined care must be taken that the right side of jacket is always towards the worker. (This direction will not be repeated.)

Set up with white wool, on No. 3 needles, 214 sts. 1st row — Knit 2, p 2, across entire row. 2nd row — Reverse st, making 2 and 2 alternate plain and p; where on right side it is plain, make p. This reverse st is continued for 35 rows. These 35 rows make the ruffle below the belt.

BELT. — Join color with No. 2 needles. 1st row — Knit 10 plain, k 2 tog, every other st, until within 20 sts of where an under-arm seam would be, k these 20 sts plain (this makes 48 sts for one front), from under-arm, towards back, k 15 sts plain, then 2 tog every other st, until within 15 sts of other under-arm seam, k these 15 sts plain as before (80 sts across back). Continue other front from here the same as first one, following above directions.

The entire belt should be 176 sts long.

2nd row — Knit 2, p 2, for 5 rows more. 8th row — * Knit 4, throw thread over, k 2 tog; repeat from * across row. 9th row — Purl back, picking up thread thrown over, this makes row of holes for ribbon. Repeat 5 rows of k 2, p 2, care being taken to make ribs correspond as before making holes. This completes the belt.

Join white, using No. 3 needles. Knit reverse st as in ruffle for 35 rows. Now divide all sts on needle as follows: Each front 48 sts; back, 80 sts.

BACK. — Knit reverse st for 30 rows.

* Join color, k 2, p 2, for 4 rows. Join white, k 2, p 2, for four rows. Join color, k 2, p 2, for 4 rows *.

The above 12 rows are done with No. 2 needles.

Put 28 sts on needle or safety-pin for further direction, bind off 24 sts for back of neck, put other 28 sts on needle or safety-pin for further directions.

Take the 48 sts left for one front and with the No. 3 needles continue it as follows: Knit reverse st for 30 rows (No. 2 needles). Join color, repeating directions given for back between stars for the 12 rows, with No. 2 needles, then bind off.

[CONTINUED ON PAGE 48]
Seersucker Lingerie

For common use, seersucker is almost invaluable, not only because the material is very serviceable, but also because it is so easily laundered, requiring no ironing, unless the lace is pressed.

On these pages is shown a set, consisting of combination, nightgown, and skirt. The chrysanthemum motif, applied in various forms, is used on all three garments. Work the petals and leaves solid, making the padding-stitches lengthwise and the embroidery stitches across. When the surface between the lines is wide, chain-stitches may be used for padding, otherwise use a succession of outline-stitches. Take the embroidery stitches very close, but not enough to overlap, as this gives a very uneven appearance. The stems may be worked in outlining, although the stem-stitch looks much better with the solid work. When making this, run the stamped line with fine stitches, then over these stitches make narrow satin-stitches, taking up only as much of the material as is necessary. Be sure the stitches are taken very close, so the line will appear unbroken, and take up only as much of the material as is necessary.

The dots are all worked solid in pink, blue, or any preferred color. Be sure and make them perfectly round, also be careful in making the graduated dots. Always have the padding-stitches run in the opposite direction from the embroidery stitches, and have the embroidery stitches on all the dots run in the same direction. No buttonholing is used, but the edges are finished with narrow hems on which is sewed lace, using heading around the neck and for a heading for the skirt flounce.

The combination consists of corset-cover and open drawers, the garment opening in the front. The corset-cover closes in the front, and is fulfilled into the belt. The drawers are slashed at the side, with a motif each side of the opening. The nightgown is kimono style, made in one piece, and is to be slipped on over the head. The edge of the sleeve is slightly slashed also.

One may use white ribbon in the beading, but ribbon matching the color used for the dots is much more attractive.
**Kimono Nightgown**


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**The Design Is Used on the Front and Sides of Flounce**

Design No. 158-29. Design stamped on seersucker for flounce and same material to complete petticoat, $1.10. Embroidery cotton, 23 cents extra, or silk, $1.09 extra. Valenciennes lace and beading, 75 cents. Perforated pattern of embroidery design, 25 cents; transfer pattern, 10 cents. Paper cutting pattern No. 5873, sizes 23 to 34 inches waist measure, may be used for cutting petticoat. Price of pattern, 15 cents. Stamping compound, with directions, 10 and 25 cents a box.
ONE of the newest spring waist models, shown on this page, is made with the roll collar and long sleeves. The material is voile, or batiste may be used if one prefers, on which rather heavy embroidery would be to make two rows of lazy-daisy stitches, the first row extending to the edge of the flower, and the next one not quite as long. The flower centres are worked solid, with a very little padding.

always looks well. The special feature of the design is the use of the buttonholed scallops which give the pretty vest effect. The pieces for the vest should be cut, then the scallops basted over them and the stitches taken through both thicknesses. This makes a neat finish. A slight padding should be used, so the embroidery stitches will not lie close to the material. Pad the dots and work them solid; work the leaves in the same way.

The flowers may be made in long-and-short stitches, but a much more effective Irish crochet buttons are used at the front closing.

The cuffs are made separate, and sewed to the bottom of the sleeve, just tacking the point in place. The sleeves at the top are plain. The back of the waist is made perfectly plain, with a very little fulness appearing in the front in the shoulder seam. The pieces used for the vest are cut on the bias, the front edge being turned back and hemmed, or a narrow facing may be used. The collar is only one thickness of the material, and is
attached to the waist with a narrow hem.

There is always something new in collars, the very newest being like model No. 153-31. This is made of organdy; the made of organdy, and embroidered with a simple design, a section of which extends across the back. All of the work is done solid. The collar is lined with plain material the same as the top, and a narrow binding is sewed around the neck edge.

A handsome chemisette is made of lawn, and is embroidered with either white or color. If color is used, it

front having the roll effect, with the frill in back made by taking tucks in the lower part of the collar, stitching them up part way and then leaving them loose.

The embroidery design is very simple, having a small motif in each point, and a dot on each tuck. These are padded and worked solid. The edge has a novel finish, first rolling it, and then working tiny cross-stitches over the roll. This looks well done in color.

Collar No. 153-32 is one of the popular roll collars, also

should match the color of the gown with which it is to be worn. The work is done solid, but with very little padding, so it will appear quite flat.

The collar is finished with a narrow hem, over which is made a picot edge. When making, hold the edge toward you, make eight buttonhole-stitches over the hem, catch back three stitches, leaving a loop which should be filled with buttonhole stitches.

CHEMISSETTE EMBROIDERED IN COLOR

By Mrs. M. L. Williams

Design No. 153-33. Stamped Saxon cambric, 50 cents; Persian lawn, 30 cents. Embroidery cotton, white or any preferred color, 6 cents extra, or silk, 20 cents extra. Perforated pattern, 25 cents; transfer pattern, 10 cents.

Stamping compound, with directions, 10 and 25 cents a box.
Pretty Tatted Neckwear

By Corinne K. Site

THE DETAIL ON OPPOSITE PAGE SHOWS MORE CLEARLY HOW THE WORK IS DONE

MATERIAL.—Number 30 Cordonnet crochet cotton, at 23 cents a ball, and a bone tatting-shuttle, at 10 cents.

ABBREVIATION OF TERMS.—Stitch (st); stitches (sts); chain (ch); double stitches (d s); picot (p); ring (r).

1st and 2d rows—Make a r of 4 d s, p, 3 d s, p, 2 d s, p, 2 d s, p, 3 d s, p, 4 d s and close. Turn and make a r of 5 d s, p, 5 d s and close. The 1st and 2d rows contain 52 of these large and small rings.

3d and 4th rows—Make a r of 4 d s, p, 4 d s, p, 4 d s, p, 4 d s and close. Turn and make a r of 5 d s, join to p of small r in 2d row, 5 d s and close. Double small rings in 3d row (that is, join two in one picot) in every third r for 5 times, then skip three r and double, then two and double, then three and double, then two and double, three and double, two and double, three and double, two and double, three and double. 5th and 6th rows—Make the same as 3d and 4th rows, doubling as follows: In 5th, 11th, 16th, 22d, 28th, 34th, 40th, 45th, 51st, 56th, 62d rings. 7th and 8th rows—Make the same as 3d and 4th rows, doubling in the following rings; 7th, 13th, 19th, 24th, 31st, 36th, 42d, 47th, 53d, 57th, 63d, 68th, 72d, and 77th. By following these instructions there should be 99 rings around the bottom part of collar, to which to fasten wheels. Finish ends by making r of 4 d s, p, 4 d s, p, 4 d s, p, and 4 d s; turning and making the small r of 5 d s, joining to side of collar, 5 d s and close. Join one of these small r at intersection of 2d and 3d rows; join three to 4th row, two to side of 6th row, and two to bottom of 6th row, as shown in illustration.

WHEELS.—Make a r of 1 d s, p, 8 p, separated by 2 d s, 1 d s and close. Without breaking thread make a r of 4 d s, p, 4 d s, p, 4 d s, p, 4 d s, p, 4 d s and close. Pull thread through one of the large p on centre r, make another of these r, joining at 1st p, and continue until you have a r joined to each p of centre r, making
9 r around the centre. Break thread. Then make a r of 5 d s, join to p in 2d row of wheel, 5 d s and close. Turn and make a r of 4 d s, p, 3 d s, p, 2 d s, p, 2 d s, p, 3 d s, p, 4 d s and close. Make another small r and join in same p as first. Continue around the wheel, making 18 large and 18 small r. Join 3 r on wheel to 3 on top part of collar, skipping 3 r between each wheel. There are 16 wheels in all. Do not make the r which are joined quite as large as the outside r. The end wheels have twelve large r and six as follows: Four d s, p, 4 d s, p, 4 d s, p, and 4 d s. The other wheels have nine large r on the outside and nine small ones.

**Tatted Jabot**

**Material.**—Finest picot braid and Cordonnet crochet cotton No. 50, at 23 cents a ball.

Take five inches of picot braid, make 2 d s, p, 2 d s, join to p of braid, about an inch from end, 2 d s, p, 2 d s, close, allow thread 1/8 inch and repeat r, and join to braid same distance from other end. Allow thread between rings to be suitable length to cause braid to form a loop. Repeat rings and join until the loop is filled as desired. Repeat whole for another loop. Join to opposite side of braid, r, 2 d s, p, 2 d s, join to braid a little nearer end than inside r’s, 2 d s, p, 2 d s, close. Tie on spool thread, ch 2 d s, 5 p separated by 2 d s, 2 d s. * Ring for clover leaf (c l), 5 d s, 5 p separated by 2 d s, 5 d s, close. Repeat r, joining 1st p to last p of 1st r, and 3d p to desired p of braid. Repeat for 3d r and complete c l. Chain 6 d s, 5 p separated by 2 d s, 6 d s, r, 2 d s, p, 2 d s, join to braid, 2 d s, p, 2 d s, close; repeat from * until there are 5 r’s and 4 c l’s, last ch same as first. Finish first braid loop the same and join ends as desired. Finish where ends are joined with rose—r, 5 p separated by 2 d s, close, tie and cut. Tie shuttle and spool threads to one p of r, ch 5 d s, join to next p; repeat once around, ch 7 d s, join same as 1st row, ch 9 d s, once around, ch 12 d s once around. Chain 3 d s, 5 p separated by 2 d s, 3 d s, join as before, once around, tie and cut.

Two-and-one-quarter-inch velvet ribbon, six inches in length, may be used.

This ribbon is gathered at the centre, just a trifle narrower than the rose, and fastened with blind stitches. It will also be necessary to take a few stitches on the ends of the jabot.
Crocheted Bead Trimmings

Directions by Belle Robinson

In making these bead trimmings, the materials used are spool silk (cream or white), letter C, steel crochet-needle No. 14, and the finest beads. Larger beads may be used with good results if one prefers, but these are of the very smallest size.

The beads are strung on the spool according to the detailed directions which follow for each of these trimmings. Then the crocheting is done back and forth, leaving a bead at each stitch. The stitch with which they are crocheted is double crochet (a loop on the needle, loop through the work, loop through both on the needle). A peculiar method is employed for the second, fourth, sixth, and all rows of even number. After the chain is made the required number of stitches for the width of the trimming (in the case of Fig. 1 it is sixteen, Fig. 2 is five, and Fig. 3 is twelve beads wide), add one more chain-stitch to turn.

Miss one stitch, and after drawing a loop through the next chain-stitch, let a bead fall close to the back of the stitch and finish by drawing a loop through the two on the needle. Work across the row, into every chain-stitch, with a bead at each stitch, ch 1 to turn, but do not turn the work. Crochet the second row back from left to right; while this may seem hard yet by this means it is possible to crochet without breaking the thread and starting anew at each row. The beads being strung in the right order will
fall in place without any trouble. Chain 1 at the end of the second row and crochet back in the usual way for the third, fifth, seventh, and all rows of odd numbers.

The stringing of the beads will be given for two sections of each design, and is to be repeated the required number of times to make the whole piece. However, it is best to string, as per directions, only twice for the wider trimmings and that will make the design four times; the thread can be cut and string again as at the beginning. By crocheting a few stitches over the old and new threads together it will securely piece the thread.

The color of the ground of Fig. 1 may be of opaque white or of opal, as one prefers, and the design of turquoise.

String 8 opal (op), 1 turquoise (turq), 13 op, 2 turq, 15 op, 3 turq, 12 op, 4 turq, 11 op, 3 turq, 2 op, 2 turq, 7 op, 2 turq, 1 op, 4 turq, 1 op, 2 turq, 5 op, 3 turq, 1 op, 4 turq, 1 op, 3 turq, 5 op, 2 turq, 1 op, 4 turq, 1 op, 2 turq, 8 op, 3 turq, 2 op, 2 turq, 10 op, 4 turq, 13 op, 3 turq, 12 op, 2 turq, 16 op, 1 turq, 110 op, 1 turq, 16 op, 2 turq, 12 op, 3 turq, 13 op, 4 turq, 10 op, 2 turq, 2 op, 3 turq, 8 op, 2 turq, 1 op, 4 turq, 1 op, 2 turq, 5 op, 3 turq, 1 op, 4 turq, 1 op, 3 turq, 5 op, 2 turq, 1 op, 4 turq, 1 op, 2 turq, 7 op, 2 turq, 2 op, 3 turq, 11 op, 4 turq, 12 op, 3 turq, 15 op, 2 turq, 13 op, 1 turq, 104 op. By repeating this stringing once there will be enough beads on the thread to make four patterns. The last 104 opal beads will be the first crocheted and will make the six rows of ground and 8 beads that precede the first turquoise bead.

Begin at the lower left-hand corner of the pattern and make a chain of 16 plus 1 to turn. The first row is worked down, the second row up, etc.

The colors of Fig. 2 are old rose, medium green, and ground of crystal, as shown by the symbols.

String 2 crystal, 1 rose, 3 crystal, 1 rose, 1 green, 1 rose, 1 crystal, 1 rose, 3 green, 1 rose, 1 crystal, 1 rose 1 green, 1 rose, 3 crystal, 1 rose, 3 crystal, 1 rose, 1 green, 1 rose, 1 crystal, 1 rose, 3 green, 1 rose, 1 crystal, 1 rose, 1 green, 1 rose, 1 crystal. Repeat as many times as the beads will slip easily on the thread; string six times will make the twelve figures of the pattern. Chain 5 plus 1 to turn.

The colors of Fig. 3 are indicated, the ground is of opal, and the abbreviations are as follows: Black, bl; dark green glass, d gr; light green opaque, 1 gr; scarlet-white lined, red; dark pink opaque, d pk; light pink opaque, 1 pk; opal, op.

String 2 op, 1 d pk, 1 red, 1 d pk, 2 l pk, 1 white, 2 red, 1 l pk, 2 op, 2 l pk, 3 red, 1 l pk, 1 red, 2 d pk, 4 op, 3 d pk, 2 red, 3 l pk, 4 op, 1 d gr, 1 l gr, 3 l pk, 1 d pk, 1 d gr, 1 l gr, 2 op, 2 l gr, 2 d gr, 1 op, 2 bl, 2 op, 1 l gr, 2 d gr, 2 op, 1 d gr, 1 l gr, 3 op, 1 bl, 6 op, 1 l gr, 2 d gr, 2 op, 1 bl, 3 op, 1 l gr, 6 op, 1 bl, 1 op, 2 d gr, 2 l gr, 3 op, 2 l gr, 2 d gr, 2 d pk, 1 l pk, 1 1 gr, 1 d gr, 2 op, 1 d gr, 1 d pk, 2 red, 3 l pk, 7 op, 1 d pk, 3 red, 2 l pk, 1 red, 1 d pk, 1 op, 1 l gr, 2 red, 1 white, 2 l pk, 3 red, 1 l pk, 4 op, 3 d pk, 3 l pk, 1 white, 1 red, 1 l pk, 1 l gr, 1 op, 1 l pk, 2 red, 1 white, 2 l pk, 1 d pk, 1 red, 1 d pk, 4 op, 2 d pk, 1 red, 1 l pk, 3 red, 2 l pk, 3 op, 3 l pk, 2 red, 3 d pk, 4 op, 1 l gr, 1 d gr, 1 d pk, 3 l pk, 1 l gr, 1 d gr, 3 op, 2 d gr, 1 l gr, 1 bl, 3 op, 2 d gr, 2 l gr, 7 op, 1 bl, 1 op, 1 l gr, 1 d gr, 2 op, 1 l gr, 1 op, 1 bl, 4 op, 2 d gr, 1 l gr, 2 op, 2 l gr, 2 d gr, 3 op, 1 bl, 4 op, 1 d gr, 1 l gr, 1 l pk, 2 d pk, 2 d gr, 2 l gr, 6 op, 3 l pk, 2 red, 1 d pk, 1 d gr, 2 op, 1 d pk, 1 red, 2 l pk, 3 red, 1 d pk, 5 op, 1 l pk, 3 red, 2 l pk, 1 white, 2 red, 2 l gr, 1 l pk, 1 red, 1 white, 3 l pk, 3 d pk, 2 op. Chain 12 plus 1 to turn.

The directions for stringing beads for Fig. 3 will make the design twice.

If one finds it very difficult to crochet the rows from left to right, the work may be turned around and the needle thrust through the stitch towards the worker, the loop of thread drawn back, a bead dropped at the front of the work and the last loop (through two) drawn back. This will give the same effect in the finished piece.

Fine beads used for making trimmings can be supplied for 6 cents a bunch. White or cream-colored silk, letter C, 12 cents a spool. Steel crochet-needle No. 14, 5 cents.
Dining-Room Embroideries

On this page is shown a beautiful white linen luncheon-cloth, fifty-two inches in diameter. The entire piece is worked in eyelets, and when used on a dark wood table, the effect is most striking. Hardly noticeable, to make the work perfectly symmetrical, use a gauged stiletto, so the corresponding eyelets on each line will be exactly alike. When making any eyelet, first run the

A FIFTY-TWO-INCH EYELET LUNCHEON CLOTH

Design No. 153-37. Stamped round thread linen, $3.00; satin damask, $3.50. Embroidery cotton, 63 cents extra. Perforated pattern, 1/4 design, 35 cents; no transfer pattern. Stamping compound, with directions, 10 and 25 cents a box.

This is an especially good piece on which to display one's skill in eyelet-work, for several different sizes and shapes are used. Perhaps the most difficult are the radiating lines of graduated dots, the size of each successive dot varying so little as to be stamped line with fine stitches, then go over it the second time, taking stitches over the spaces, to make a continuous line. Pierce the eyelet, turn back the material to the running-stitches, and cover all with close over-and-over stitches.
Nothing is more dainty and prettier than the Dresden set, which includes a twenty-two-inch centrepiece, five, seven, and twelve inch doilies, and a buffet-scarf eighteen by seventy inches. The pieces are stamped on a medium-weight, loosely woven material, and makes a most desirable breakfast or luncheon set.

The edges are finished with plain, even scallops, which are very suitable for this handsome design. Run both stamped lines with fine stitches and place padding-stitches between. The buttonholing is done in white, taking care to keep the distinct point between the scallops. The roses are worked in two shades of pink, taking the stitches across the narrow way of the petals. Some of the daisies are worked in blue and some in pink, each having a yellow centre. Work each section solid. French knots are used for forget-me-nots.
Clematis Design for Salad Set

By Gertrude S. Twichell

in Ceramic black (they are prepared in black only) on films backed with paper. These are immersed in water until the film begins to separate from the paper, then slipped on to the china and fired in. They require no tracing or painting. Careful directions for their use accompany the films.

When the tracing is completed, mix up some moss-green and brown green. If powder colors are used, mix a little of the color with about two drops of balsam of copaiba. If tube colors are used, add turpentine. Dip brush in turpentine, work it into the moss-green. Paint in the ground back of flowers, with smooth strokes, getting the paint as even as you can. Be careful not to work over the china too much, and thus rub off the pencil marks. Do not get any of the paint over the black bands, which are to be gold. The fan-shaped motifs, between the larger ones, are to be moss-green, also. When this color is all on, clean the brush thoroughly, then dip it in alcohol, wipe it on a paint-rag, and clean out every tiny speck of green from the flowers, bands, and leaf sections just under the flowers. Do this very carefully, as paint inside the petals will look badly, while color left under gold will make the gold very dull. Do the centres of

This design is shown on a salad set, the larger motif being used on the salad bowl and plates, the smaller on the combination cracker and cheese dish.

After having washed the china, wipe it over with denatured alcohol. Make a careful pencil tracing of the design, making the tracings on both sides of the paper. Use a common, soft lead-pencil. Space off the china, placing the motifs around so they will look well, and not too crowded. Hold the tracing in place on the china, and go carefully over the lines with a smoothly pointed stick or pencil. The alcohol leaves a film on the china, so these pencil marks will be easily transferred to the china. Go over the pattern again with the pencil, if the marks grow faint.

If one is not skilful in tracing and transferring, it will perhaps be easier to secure prepared outlines (prices for which are quoted under illustrations). These give the outline of the motif
the flowers with little lines of either yellow or brown green. The leaf sections inside the medallions should be painted with brown green, after the moss-green has dried. If the paint is put on before the ground is dry, the colors will run, and spoil the work.

Be sure to get the edges on all the work very even and clean-cut, especially if you decide not to outline the design. If you wish to outline it in either dark green or black, put this outline on now, after the paint is dry, or wait until the second firing. Put the gold on the bands, which show black in the illustrations. Get these edges, also, very smooth and even. The gold will not need an outline. Clean off the stray brush and finger marks, and have the china fired.

After firing, the first thing to do is to tint the china. Apple-green is used for this, or you may prefer to use cream. Mix up the paint, using more of the balsam than for ordinary painting. Lay the color on all over the china with a large brush. Then take the pad, made of wool or absorbent cotton wrapped in China silk, and quickly and lightly pad over the entire surface. Pad this until absolutely smooth and even in tone. If the color is not even, do it over again. If there is not enough balsam in the paint, it will not pad well. Too much balsam will collect the dust, so it is best to test the tinting color first. When this is on satisfactorily, put the china away to dry in a warm place. When dry, clean out the paint from the petals, and from the gold. Do this very carefully and thoroughly. Do not allow the alcohol on the cleaning-out brush to run into the tinting. Then put a thin, even coat of ivory over the flowers, just enough to take off the dead white of the china. If the moss and brown greens look smooth and deep enough, leave the apple-green right on them as it is. If they seem to need a second coat of color, clean out the apple-green, and go over them again with the other greens. When these colors are dry, put on the second coat of gold, taking extra care not to go over the edges into the greens. If the design is to be outlined, put the outlining on after the tinting color is dry, and before putting the other greens on. Make firm, even lines, and be careful to keep the shapes right. Some painters prefer to do all the outlining the first thing, and have the china fired before doing any more of the work. When colors and gold are on, dry the china, and it is ready for the last firing. After firing burnish gold with glass-brush.

The combination cheese and cracker dish is a nice one to have with the salad set, or it may be made up separately. The smaller motif is used on this piece, placing both parts of the design around the plate. The smaller part of the motif is used alone on the cheese-dish section, and the arrangement of this may be easily seen in the illustration. There is a narrow band of gold at both upper and lower edges of the cheese-dish. A quarter-inch band may be put on the inside of the salad bowl if desired.

This design could be used on a tall vase, by running eighth-inch gold bands down from the fan-shaped motif, to the bottom of the vase. The fan-shaped motif would be repeated around the bottom of vase.
A Beautiful Appliqué Design

By Sonja Danfelt

The character of this design is such that it may be used on either a sofa-pillow or table-runner or scarf.

The foundation is a tan Ramie linen, and the appliqué of a linen of much finer weave, the outlines being stamped on both materials, so there will be no difficulty in the application. The green, which is used for the leaves, is cut in one piece and basted in place. This part of the work should be done very carefully, keeping it perfectly flat on the foundation, and using a sort of overlapping-stitch on the edge, to prevent any possibility of fraying.

With stitches taken just over the edge of the colored linen, make long-and-short stitches. Work very close, so the edges will be perfectly even and not show the linen. Although the leaves are cut all in one piece, the work is done so they appear quite distinct, taking the stitches in a way to form the separate leaves. The cover design will show very plainly how this is done, also the stitch direction and method of shading.

The tulips are also made in one motif, placing the embroidery stitches to form the petals. Pad the stems and work them solid.

The linen representing the jar is applied last, and is set on to the leaves just enough to cover the ends.

The Proper Needles for Embroidery

By an Expert Needleworker

While some may use the ordinary sewing needle, I believe the large majority of the best needleworkers prefer the long-eyed or "Crewel" needle, and this is the one recommended by nearly all the societies of Decorative Art in this country. Nos. 9 and 10 are the proper sizes for one thread of Filo Silk, which is to be embroidered into linen lawn, grass linen, or bolting cloth. For ready stamped linens use No. 8 or No. 9; for heavier linens use No. 8; and for butcher's linens, or fabrics mounted over linen, No. 7 will be required. No. 7 is the size for heavier work in two threads of Filo Silk. Persian Floss and Etching Silk require a No. 8 needle, and for Roman Floss a No. 4 needle is needed. For Rope Silk choose a No. 22 Chenille needle. I consider the HARPER'S "Queen's Crewel" needles the best, and I advise all needleworkers to obtain them if possible.

In Mountmellick Embroidery one should use the coarser sizes, No. 7 for Mountmellick Embroidery Silk, size FF, No. 6 for size F, No. 5 for size G, and No. 4 for size H. Be sure that you get HARPER'S "Queen's Crewel" needles, and accept no substitute.

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The dimensions and material given are for a bag one foot square and one foot deep, arranged to stand when opened at a height of two feet from the floor. The wood for the frame consists of four strips for legs, each twenty-seven inches long, one inch wide, and one-half inch thick; two more strips of the same width and thickness, but only twelve inches long, for the top cross braces, and three round bars one-fourth inch in diameter and thirteen inches long for the remaining braces. The bag itself may be made of any suitable material, properly stenciled or embroidered.

To build the frame, bore one-fourth-inch holes through the centres of each leg, as well as one-inch from one end; drive the ends of the round cross braces into these, and you will have a "saw-horse" frame. To tighten them in place, insert a small screw in the ends of the two lower braces; the centre bar must be left loose, as the frame revolves upon it when folded. Next, nail or screw the flat top cross pieces in place, and the frame is ready for finishing.

The color of the frame will depend upon the material of which the bag is made. Sandpaper the wood smooth and
apply stain of the proper shade, finishing with a coat of varnish, or of wax, well rubbed in.

Directions for making the bag are scarcely necessary; it should, however, be reinforced with tape at all edges; interior pockets may be added as your fancy dictates. The bag is fastened to the frame by tacking to the top cross bars, small brass-headed nails make a neat appearance. This done, add a handle, of cloth or of leather, to each of the cross bars as shown, and your bag-stand is complete.

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Marking Family Towels

By Laura W. Lake

For the convenience of a large family, all the buckaback towels should be marked individually, a most suitable way for doing this being to work the name in cross-stitch on the hem of each.

The letters should be quite plain and about an inch in height, or smaller, if one prefers. Use a different color of cotton for each member of the family, such as “Father” in red, “Mother” in lavender, “Dorothy” in blue, etc.

Some special color scheme is usually carried out in the guest-room, and this same color of cotton should be used in working “guest” on the towels.

This aids greatly in keeping them in good condition, and assures a good supply for this room.

Toweling may be bought by the piece, cut in suitable lengths, and finished with a neat hem. A double hemstitch is always desirable, as the threads are kept in place so much better when laundering. These towels, when marked as described above, are most attractive. Some may prefer using one color of cotton, especially if the towels are to be hung on the rack together in the bathroom. This idea is just as practical, as long as the names are worked on.

Bath towels may be marked in the same way, working the name through the plain border on the end. This not only assures individual use, but also their safe return when used by boys at swimming-tanks, etc.

A PRETTY WORK BAG

[CONCLUDED FROM PAGE 33]

For a more elaborate bag, one might obtain the perforated pattern and stamp the design on silk. In this case, the dots should be embroidered in silk, and a fancy braid used for the scroll lines. This can either be gilt or of a color matching the silk. The top of the bag is finished with a fancy band, which comes well over the outside and serves as a facing on the inside. Instead of a casing, rings are sewed around the inside, and the draw-strings or ribbons are run through these.

Bags of this character are also pretty made of fancy silk, made up plain, without the embroidery design.
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THIS attractive laundry-bag can be made of either white or tan linen, and is very easily worked, as the entire design is in one color. Only the simplest stitches are used, the greater part of the work being done in buttonhole and long-and-short stitch, as shown from the illustration. Through the centre of the leaves is a row of feather-stitching, while the squirrel is worked in simple outline-stitch. The large leaf in the centre is filled with seed-stitches, which are merely a succession of short running-stitches, the stitches of one row coming opposite the spaces of the previous row.

The bag is made in two pieces, top and back, the edges being joined by a row of buttonholing made through both thicknesses. Through the centre of the front a piece is cut out, and this edge is also finished with buttonholing. This forms the opening, which for a laundry-bag is much more convenient than draw-strings at the top. When choosing a color for working, it should depend somewhat upon the color scheme of the room.

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A Novel Bassinet
By Mrs. Sidney Erickson

MOST beautiful bassinet, equal to those selling in the store from $30 to $40, can be made for the small sum of $5, and possibly less. The materials needed may be bought at any department store, and include, one camp stool at 29 cents, one 10-cent can baby blue enamel, one slate clothes basket at 75 cents, six yards of pale blue cambric at 6 cents per yard, two yards of the net at 50 cents per yard, six yards of beading with an edge at 5 cents per yard, also eight yards of lace edging (to match if possible), this also at 5 cents per yard. The lace edging must be sewed to the beading, holding it a little full as you do so. Then get about eight yards of narrow blue ribbon, and also about four yards of wider ribbon, three sheets of sheet wadding, and last of all, a box of tacks. Enamel the legs of the stool with the blue, and when dry, secure your basket to the stool with four screws in the bottom where the basket is solid. Then get three barrel-hoops, these cut down, one a little over half, the next about half, and the third just large enough to miss the handle of the basket. Make them much narrower, to within about four inches from the end of the hoop; that is, whittle them down, then fasten them to the sides of the basket and you have your hood ready for covering.

Put one sheet of the wadding over the bottom of the basket, cut your blue cambric long enough to come three or four inches below the basket and quite a ways down into it. Full it on and simply use the tacks to do so, then put your lace beading on to the edge of the net which you are going to put over the blue, and fasten the net over the cambric. Cover your hood with the blue and gather your net at each hoop. Your hood is covered, so now you sew the lace beading around the top edge of the basket (it makes it very much easier if you run your narrow ribbon through the beading before sewing it on). Sew the beading over each of the hoops, and with what narrow ribbon there is left, small bows or rosettes can be made and put at each end of the first hoop. Take a piece of the wider ribbon and wind each handle, then with the wide ribbon make a real large bow, and this place on the
hood, tacking each end firmly. If there is any of the wide ribbon left, a smaller bow can be placed on the handle farthest away from the hood. Should you care to put a little more expense on the basket, you can get four ball-bearing casters, or four small rubber wheels, thus making it most convenient to move anywhere in the house.

A beautiful bassinet like this appeals to every mother, for they are so very expensive, one feels they cannot buy one ready trimmed, but this answers the purpose of a bed, and can be used until the baby is nearly a year old.

A Japanese Garden

By Harriet C. Shaw

SOMETHING new is to-day hailed with delight, and although we are told there is nothing new under the sun, still, if we are on the lookout, we often find unique ideas, and the following is certainly one of that nature. It is called a Japanese garden. Oh! you say what is there new about that? And, really, there is nothing, taken as a real garden; but a miniature one, made in a deep pan, tin, iron, or brass, with earth and sand and tiny figures of rabbits and squirrels, houses, and ponds of glass; from the woods real mosses and bright berries, with sprigs of different pines and hemlock; is not this a new interest and diversion for the convalescent, either child or adult? The garden, as a whole, is placed on a table near a window, and the combination of tiny artificial shrubs, in miniature pots, with the real live things gathered out-of-doors, which, if well cared for, will continue to live and thrive; this I repeat, makes it fascinating. Here also is an opportunity for ingenuity to develop a taste for landscape gardening in the child's mind. To make it as near like the real thing as possible, suggests a study of the Japanese way of doing things, and a peep into books on that subject. I do not mean a deep study, only an observing glance at illustrations. It is for a boy or girl educational in many ways, as in gathering the different kinds of pines and mosses, observing the localities in which they grow, and the characteristics of each. It gives an intimacy with nature, and in consequence a broader mental view.

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APPLIQUÉ EMBROIDERY

[CONCLUDED FROM PAGE 4]

stitching should be close, but not crowded, and about one-eighth of an inch wide.

Design No. 153-2 is an oblong sofa-pillow or head-rest. It is made of washable linens, and is made up as a loose cover which fastens across the middle of the back from end to end with press fasteners.

It is made of écru-colored linen. The flowers of the embroidered design are appliquéd in a soft green linen, and the tiny double frills which finish each end of the cushion are of the same material. The linen of the flower is stitched down with a green, which harmonizes with it, and this same color is used on the scrolling lines on each side of the flower.

The flower centre is made by cutting away a circle of the appliquéd down to the brown ground linen, after edging it with the buttonhole-stitching in a dull brown color. The heading of this buttonholing must of course be towards the inside of the circle where it will cover the cut edge of the linen. Inside this circle small triangles of satin-stitch forming a wheel are worked on the brown linen in a pale gold.

The curving lines which cross the scrolls are worked in the double chain-stitch, but in a shade darker green than the scrolls. A short series of chain spots in a bright light deft blue are then worked on the inner edge of the scroll, and another series towards the base of the other curving lines placed as shown in the illustration. The same blue is used for the square spots in the centre stem worked in upright satin-stitches, and the line on either side in the stronger green.

The tiny leaves are of turquoise blue and the triangular spot below the flower, and the groups of three square spots between the devices are dark green and brown.

INFANTS' BELTED JACKET

[CONTINUED FROM PAGE 39]

20 sts towards front of neck, with the 28 sts left on needle for shoulder, join white and with No. 3 needles knit reverse st for 20 rows for shoulder. Now take the sts left on one safety-pin (28), put on needle, alternating each st with one of the reverse sts in white, bind all

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off on wrong side, knitting 2 sts together as one all across needle. This joins one front and one shoulder of back. Repeat other front in exactly the same manner.

Join color at any corner of jacket with wrong side toward you. With crochet-needle go all around jacket, including the little square neck, with double crochet. Continue again all around from starting-point as follows: * One d, ch 3, catch down ch in same st, making p, t d, p, etc., until you reach corner of square neck. * Catch a p at corner, t t, p tight t with p on edge of it *. Repeat between * all around neck to make place for ribbon. Continue around jacket, d d, p, until reaching starting-point. This finishes entire jacket.

SLEEVES.—Cast on 66 sts with white wool and No. 3 needles. Knit reverse st, narrowing each end of needle for 10 rows, for little gusset under arm. Continue knitting reverse st for 85 rows more, without narrowing. Join color (No. 2 needles), k plain across row, knitting 2 tog for fullness in centre of sleeve, leaving 56 sts for cuff on needle when done. Knit 1 more row plain, then p 2, k 2, for 11 rows, k 1 row plain, bind off next row, with wrong side towards you.

Sew up sleeve. Join color and crochet picot edge around cuff like jacket. Now, holding armhole of jacket and sleeve very evenly together, placing all extra fullness in sleeve at shoulder, with color, holding sleeve side towards you, crochet one row of d all around armholes.

These little knitted jackets are very practical garments for the young child, as they may be used for various occasions. For common use there is nothing better, as they are warm but not too heavy. While they never look as well after being washed, they can easily be dry cleaned.

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No. 133-47. (Cover Design.) Scarf. Size, 18 x 68 inches. Design stamped on tan Ramie linen and on blue-green, pink and yellow linen for appliqué. $1.50. Embroidery cotton, 41 cents extra, or silk, $1.00 extra. Perforated pattern, 30 cents; no transfer; Embroidery commenced, $1.00 additional.

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TOWELS WITH CROCHET INSERTION

[Continued from page 45]

17 sp. 118th row—8 sp. 1 bl. 8 sp. 119th row—17 sp. 120th row—8 sp. 1 bl. 8 sp. 121st row—17 sp. 122d row—8 sp. 1 bl. 8 sp. 123d row—17 sp. Repeat work from *.

Double crochet around entire strip of insertion and finish each end as follows: Two rows of 17 sp each, 3 rows d. 1 row of 17 sp, 1 row d.

IMI TATION HEMSTITCH IN CROCHET FOR Towel No. 153-20.—Make ch of necessary length; turn, and make d into each st of ch. Break thread and fasten into other end of work; ch 4, 2 d t (holding last st of each d t on needle, making 3 st in all); draw thread through all and fasten snugly with chain st. * Chain 2, 3 d t, holding last st of each on needle (making 4 in all); draw thread through all and fasten snugly with chain st. Repeat between * length of work. Break thread and beginning at other end of work make 3 d in each open space.

When sewing the "hemstitching" into the towel, the "open" edge should always be sewed in first, otherwise the work will not be even.

Description of Stitches Used in Crochet

Chain (ch). Stitch (st). Stitchets (sts). Picot (p). Slip stitch (sl st). Having loop on hook, insert hook in work, thread over and draw through both work and loop on hook. Double crochet (d). Having loop on hook, insert hook in work, thread over and draw through, over and draw through both loops on hook. Half treble (h t). Having loop on hook, thread over, insert hook in work, thread over and draw through, over and draw through three loops on hook. Treble crochet (t). Having loop on hook, thread over, insert hook in work, over and draw through, over and draw through two loops, over and draw through two remaining loops. Double treble (d t). Having loop on hook, thread over twice, insert hook in work, thread over and draw through, over and work off loops by twos. Long treble (l t). Having loop on hook, thread over three times, insert hook in work, thread over and draw through, over and work off loops by twos.

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Curtains with Crocheted Border
By Emma Boothby

MATERIAL.—For one pair, two and one-half yards long, five yards of scrim; ten balls Cordonnet crochet cotton No. 3, at 18 cents per ball; steel crochet-hook No. 3, at 5 cents.

(For description of stitches, see page 44.)

DIRECTIONS. MEDALLION. — Chain 10, join with sl st. 2nd row—* Five h t, ch 4, catch in last st with sl st *, repeat from * to * 5 times, join, sl st in next st. 3rd row—Chain 14, 1 d t between picots, ch 10, repeat all around, join. 4th row—In 1st ch *, make 5 h t, ch 4, catch in last st, 5 h t, ch 4, catch in last st, *, repeat from * to * in all 5 ch, join with sl st, sl st in next st. 5th row—Chain 10, 1 t in centre st between p *, ch 7, 1 t in centre st between p, *, repeat from * to * all around, join. 6th row—Make 5 d t, ch 4, catch in last st, 5 d t, *, repeat in each ch around, join.

SCROLL.—Chain 60, turn, make 1 d t in 2d st, make 100 d t over ch, catching last one in last st of ch. Form a loop at end by catching in 35th st, leaving outer edge to turn out. 2nd row—Chain 10, catch in 6th st, repeat 6 times, then catch in 7th st to end, turn. 3rd row—Chain 6, catch over centre of ch, *, repeat from * to * to end, catch in 5th st, turn. 4th row—* Make 5 d t in ch, ch 4, catch in last st, make 5 d t in ch, ch 4, catch in last st, *, repeat from * to * in each ch to end. Eleven scrolls and eleven medallions are needed for one-half curtain. Baste medallion on corner of scrim, then scroll on each side, then medallions, and so on across bottom and centre edge of curtain, then stitch inside edges with machine. Cut out scrim from under medallions and scrolls, and hem back with needle and thread. Make a hem at top for pole.

These curtains are not at all difficult to make, and are very attractive, the sheer material making a pleasing contrast to the heavy crochet. Either white or écru materials may be used with equally satisfactory results, this depending somewhat upon the room in which they are to be used.

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Don't continue in the belief that foot discomfort or suffering is something you have to put up with. Don't allow yourself to think that corns, bunions, callouses, weakened arches and other similar foot troubles cannot be cured. Don't forget that you can stand or walk with as perfect comfort as any woman ever did, if you will go at the problem right. And above all else, remember that after you have secured this relief, you can keep it, and at the same time have your feet trimly and stylishly clad, by wearing "Jordan Hygienic Shoes."

Who is Dr. W. F. Jordan?

Dr. Walter F. Jordan is an orthopaedic surgeon and a foot specialist. He has studied feet as the oculist studies eyes. His experience covers a quarter of a century of active work and experiment. His "Jordan Hygienic Shoes" for men, women and children are among the very few scientifically designed and made shoes on the market to-day. His famous "Arch Springs" are almost the only devices of the kind that bring about the relief and cure of fallen arches, or "flat foot," with a minimum of discomfort.

Are You Ready?

Are you ready to let Dr. Jordan tell you what really is the trouble with your feet, and how that trouble can be remedied?

Are you tired of having your feet fitted to shoes, and would it be a comfort to have shoes that really fit your feet — even the bottoms of them?

Then write us, giving as full particulars of your case as you desire. Your letter will have Dr. Jordan's personal attention, and if special advice is called for, he will give it free of charge. We will also mail you our catalogue and price list, and a copy of Dr. Jordan's treatise on The Care of the Feet—Home Care of Corns, Bunions, etc. Write to-day.

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