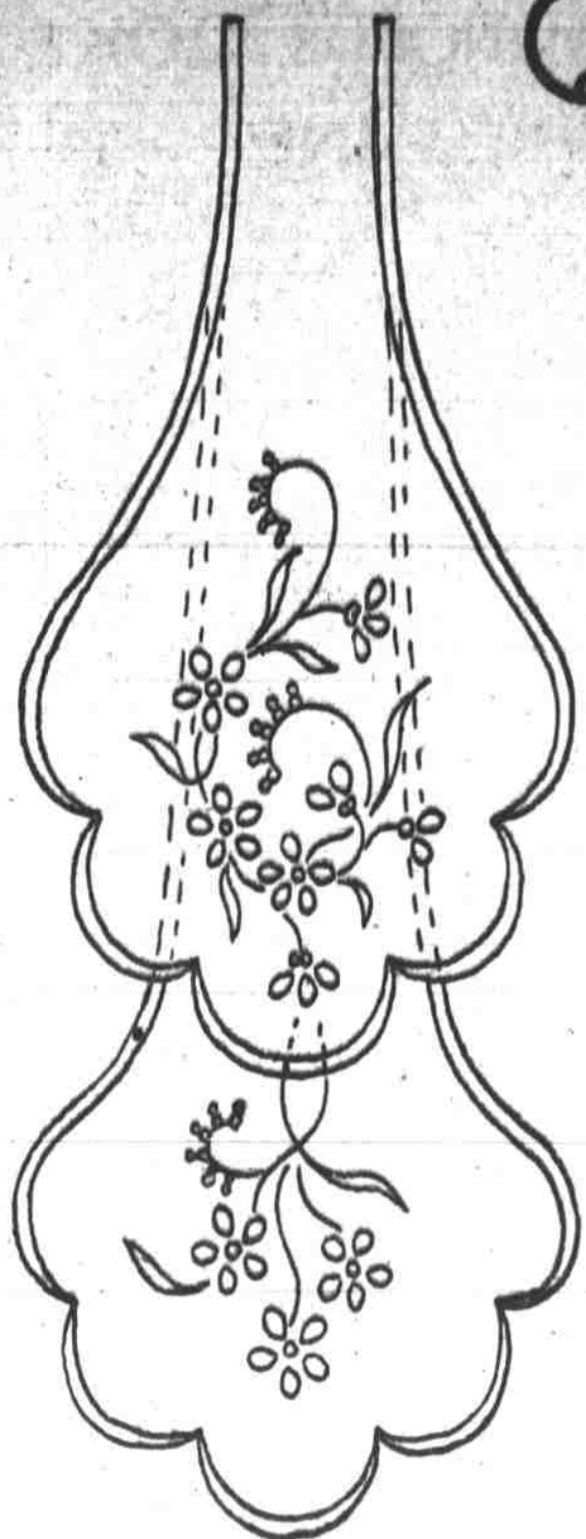


# For the INDUSTRIOUS NEEDLEWOMAN

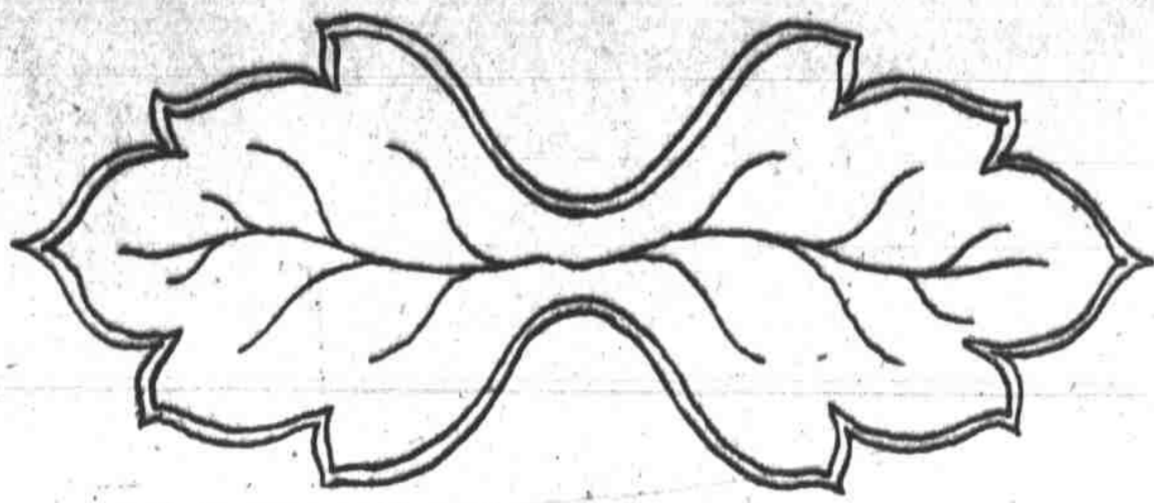
By ADELAIDE BYRD

## QUICK WORK FOR LEISURE HOURS

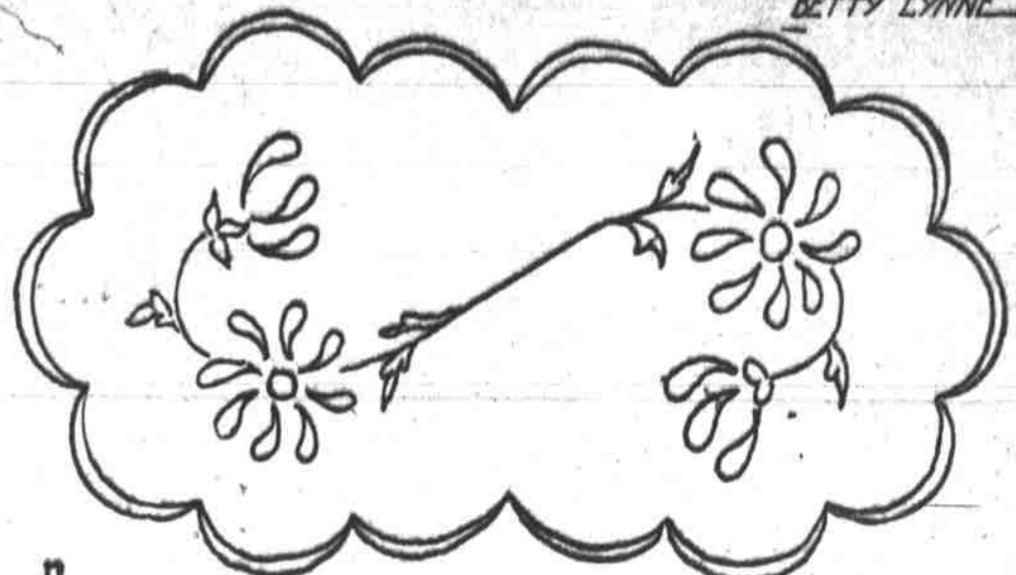
Designed by BETTY LYNN



A DOUBLE JABOT



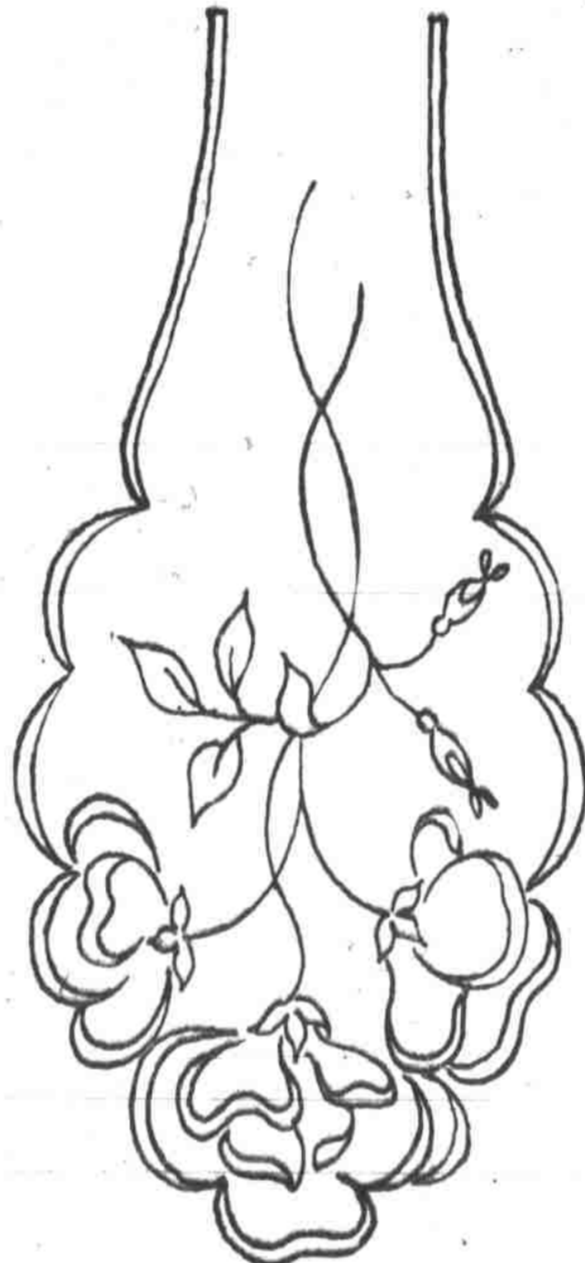
FOR THE COLLAR



A DAISY DESIGN



MOTIF FOR BLOUSE



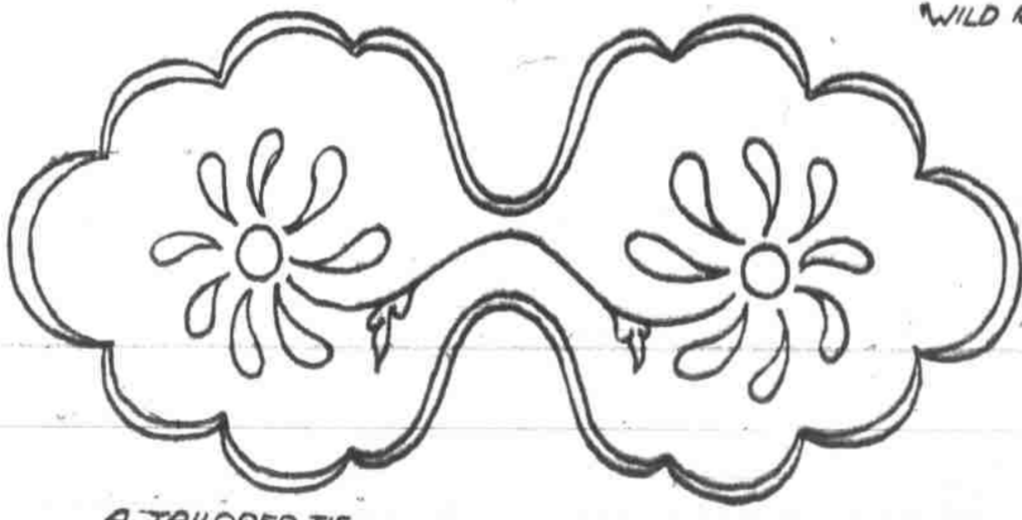
WILD ROSE TAB



TO FILL IN PANELS



FOR LINGERIE



A TAILORED TIE

### Sketch Embroidery Is Popular

HAVE you seen the new "sketch" embroidery that is finding such wide popularity with devotees of the needle and embroidery hoop?

This new form of embroidery is done with very heavy cottons and a long darning needle with a large eye that will enable the worker to take long stitches on the upper side of the material in such a way as to give the appearance of having the work sketched upon the material.

Only loosely woven materials should be used in this work, unless it is done under a magnifying glass, and even that is hard upon the worker's eyes.

It is quick and easy work, for all the embroidery is on the surface of the material, nothing but the finishing ends coming on the under side.

Heavy linen, scrim and even burlap are the proper materials to use. They make pretty bed and couch covers and scarfs for bureau and dresser and curtains suitable to decorate the summer bungalow or library, bedroom or sitting room.

The effect of the finished work is somewhat like stencil drawing, but possesses the advantage of being washable and also of wearing well.

The designs must conform more or less to conventional lines, since the needle must follow the weave of the goods; but a great variety of designs can be found among the stencil patterns.

The cottons used for working must be heavier than the threads of the material, softer than the threads of scrim, and a little fulness must be allowed for shrinkage when the article is washed.

After the design is stamped or outlined upon the material, begin at the lower right-hand corner to work, making a knot in the thread on the under side and drawing the thread through to the right side. Take a long stitch (about one-half inch), then catch up a single thread of the material and proceed another half-inch until the opposite border of the design is reached.

This makes a straight line across the design, broken only by the tiny threads of the material. For the second line of embroidery, let the thread form a little half-circle, like a pilot edge, by catching up another thread in the material as you start back; then follow the first line, catching up a thread directly over the one on the first line.

In this way the work proceeds until the entire design is filled in.

In a leaf these stitches can be made to form a vein; they always look attractive, no matter where they are placed.

Be sure to put the material to be worked in an embroidery hoop before beginning, and then keep it stretched tight over the hoop while working.

Many pretty ideas can be worked up by this method. The work is quickly done, and you can make curtains, couch covers and scarfs for bureau and dresser in your bedroom in a short time.

Conventional designs, remember, are best and easiest for beginners, and a loosely woven material to work upon.

### How to Transfer

HERE are suggestions for transferring the pattern before you to any material before working.

Perhaps the easiest way is the "window-pane" method. This is successful when the material is thin, like linen, batiste, etc. Pin the sheet of paper and the material together and hold them up against the glass of a window. With a sharp pencil draw on the material the design, which can be easily seen through the goods. If one-half of the design only be given, unpin the paper and turn the other side to the fabric. The strong light behind will make it plain.

If you have carbon paper, you should place the sheet between your fabric and the newspaper. The latter is on top. With a sharp pencil go over the outline of the design. The impression will be left in fine lines and will last until worked. This method is successful on heavy material.

The last way is also easy. On wax paper or ordinary tissue paper trace the pattern before you. When the design is completed, turn over the paper and outline the pattern with a heavy lead pencil. Then place the design down on the fabric and redraw the outline, pressing hard with the pencil. The pattern will be transferred without difficulty.

Surely the way is easy.

### Eyelets

WHEN making eyelets of either cotton or silk thread draw the loop of the thread over a matchstick or a small, old-fashioned washkey and work the buttonhole stitch over the loop until it has been entirely covered. This will make the eyelets a tiny firm and correct size, besides being an easy way to do the work and to avoid catching the needle in the threads of the material.

### Feathers of Fringe

THE woman whose purse is slim and whose desires are great will welcome the fact that feathers made of fringe are fashionable.

A fringe feather sounds funny, does it not? But it is not a bit queer-looking; unusual, perhaps, and very graceful.

What woman, in her innermost soul, does not cherish a passion for the long, beautiful ostrich plume? How many can afford to give that passion free rein?

A few years ago women were satisfied to bedeck themselves in curly ostrich feathers that measured twelve or fourteen inches, sometimes less, and were quite happy with them; but now long "willow" plumes measure from eighteen to thirty-six inches, and cost many times the amount of the small natural feather.

These long, costly plumes being out of reach of many, a beautiful substitute has come to us from Paris, and these are quite easy to make at home, if you can wield a needle.

For an eighteen-inch plume you will require one yard and a half of wide fringe, six or eight inches deep, a piece of round silk-covered milliner's wire eighteen inches long, heavy and strong, and half a yard of inch-wide satin ribbon the color of the fringe.

First of all, cover the wire with the ribbon, sewing it very securely and keeping the seam straight; now to the ribbon-covered wire three rows of fringe are sewed, covering the seam in the ribbon and leaving a narrow strip of ribbon to show, that will correspond to the rib on the natural feather.

Great care must be taken in sewing on the fringe, as the whole appearance of the feather depends upon it; it must be done neatly, concealing the stitches as much as possible.

Having the fringe attached to the wire, one end—the top of the feather—must be bent over in a curve to resemble the natural curve in the real feathers; then, with a heated curling iron—nearly every woman has one, and if she is blessed with naturally curly hair and does not need one, it can be bought for a few cents at any dry-goods store—the ends of the fringe are curled inward, just a little way, and then shaken out until they are fluffy and as near like the real feather as it is possible to make them appear.

There you are—the work is all finished, and the feather of fringe is ready to be sewed on to your hat, where it will droop over the brim in a most fascinating manner.

The charm of this homemade feather lies in the fact that the cost is very small and that you can indulge in any color you wish, matching the hat itself or the gown with which it is to be worn.

Why not make one of them, and try the effect on the midsummer or early fall hat?

### A Buttonhole Hint

IN NEARLY all of the ready-to-wear shirtwaists and lingerie blouses and in the shops the buttonhole will be cut parallel with the opening, and if there is the slightest strain on them when the blouse is worn they will either come unfastened or will keep open in a most discouraging way.

There is really no way to remedy this fault in the bought waist unless you are able to match the material and cut away the strip of material having the buttonholes in it and attach on a new piece, in which you can work the buttonholes horizontally, as should always be done on every blouse that is to be very buttoned in the back.

### The Useful Overall

AN OVERALL, or one-piece apron, which can be slipped on or off at a moment's notice, is always useful and quite an indispensable possession to the girl who must help with the housework and perform duties of a more or less serious nature.

Two lengths of yard-wide material, measuring from the shoulder to the hem of the skirt, are required in the making. One length is folded through the center for the front, and is cut out rounding at the neck, with narrow pieces forming straps for the shoulders; the other length is cut lengthwise through the center, so that the selvedge edges can be used for the hem each side of the back, and the cut edges joined under the arm to the front. The back is cut out under the arms and at the neck exactly as the front, and the edges bound or faced with bias strips. The seam under the arm is curved slightly, in order to make it fit the figure, and the back is closed with five or six plain button buttons.

Make French seams when joining shoulders and finish the bottom with a three-inch hem.

A patch pocket, five inches wide and six inches deep, is added to the right-hand side of the front. The neck, armholes and pocket may be outlined with white or colored braid or bias bands of some contrasting material. Use gingham or percale for making an overall of this description, and be sure to make it long enough to entirely cover the gown.

## SOME ATTRACTIVE BATHING COSTUMES

### An Unusual Hat

VERY exclusive French shop shows an unusual hat, imported recently from Paris—one that most women who are clever at doing fancy work and love to trim their own hats can easily copy.

It was a large white chip picture hat; the crown and brim were covered with maize-colored chiffon, applied by cutting a circular piece of chiffon about six inches larger than the circumference of the hat, then hemmed on the edge and a silk-covered wire run through the hem. This wire was sewed on the underbrim, about a half inch back from the edge.

The fulness of chiffon was then caught at irregular intervals on the crown and brim, held in place with small clusters of flowers crocheted with bright-colored woolen yarn.

Some of them were tiny blossoms, just five little shells crocheted around a central point and joined to a few small green leaves that had been cut from dark green velvet.

The colors in the flowers were rich reds, yellows, blues in varying shades, but all having the mellow tinge of the orient. Some were fashioned of gold thread, but most of them were wool.

On the left side, placed at the base of the crown, was a cluster of larger crocheted flowers and leaves wired to stand to the height of the crown, while some of them rested well down on the brim.

That was all, but the effect was distinctive and altogether charming. Well worth copying, if one has time for such dainty work and loves unusual things.

### An Attractive Sash

ONE of the most attractive sashes I have seen this season was made of pale green satin ribbon eight inches wide, folded in several narrow folds and encircling the waist in a rather narrow band.

In the center of the back is a flat bow with two loops and two long ends that reached almost to the hem of the skirt. Five ends each had three lace medallions, graduated in size, set in, the smallest one at the top.

I thought what an easy thing it would be for a young girl to make for herself, for the price of this sash was quite beyond the means of a woman with a slender purse.

Fold the waistband ribbon on a straight piece of belting and catch it down underneath with silk matching the ribbon in color, and sew hooks and eyes on each end to fasten it around the waist.

Pin the lace medallions in place and sew them down firmly on the edge with fine white cotton, then cut away the ribbon underneath, leaving about a quarter of an inch to turn back and whip down on the wrong side, so that no frayed edges of the ribbon will show through the lace.

Sew the ends to the ribbon-covered belting—then the bow—over them, and the sash is ready to wear.

The same kind of a sash without lace insets, but with each end edged with deep silk fringe, makes an attractive sash to wear with a summer frock. You will find it quite a simple matter to make yourself one of these pretty sashes if you are fond of needlework and have what is known as "good taste."

### Some Attractive Bathing Costumes

IF YOU are not prepared for the summer outing in the way of bathing dress, you had better begin to consider the matter seriously, for this is a very important item in the wardrobe and should be selected with care.

Attractive bathing costumes can be bought at any of the large shops; but if you are fond of sewing, it is much cheaper to make your own. Patterns you can always buy; but if you have a blouse pattern that fits nicely and a four or six gore skirt pattern, you can do very nicely without the expense of an extra one.

It is best to make the skirt join the blouse at the normal waist line, for in the matter of a bathing dress they look far better than the high-waisted effects. Bathing dresses of silk, satin and lace have almost entirely taken the place of flannel, serge and cotton materials. Mohair is still used extensively and is very serviceable; but satin and taffeta take first place and are trimmed in many attractive ways, the use of soutache braid being, perhaps, the most popular.

If you have a sewing machine with a heading attachment, it is a simple matter to trim the dress in an elaborate manner; but it is best to cling to the simpler styles, even in trimming.

Of course it is best to use silk soutache on a silk or satin dress; but the mercerized braids do not shrink, and really look very well when stitched with silk. From Paris comes an at-

### Some Attractive Bathing Costumes

tractive suit that can easily be copied at home. It is of black taffeta, the plain bodice joined to the plain skirt at the normal waist line with a narrow black patent leather belt, and an embroidered sailor collar and little pointed cuffs of white linen. A straight panel extends the length of the front, and this is trimmed with soutache stitched in straight lines across, placed about two inches apart and joining in the center with a small loop and black silk buttons. The effect is extremely pretty though plain.

Another suit of black satin has a bib and apron panel in the front, and this is braided in small squares covering its entire surface. This suit is made to fasten in the back with small flat bone buttons that are concealed by a two-inch-wide box pleat, which ends in a point at the top of the four-inch hem. The outline of the round neck and short sleeves is finished with two lines of braid.

Cravette-gloria, a waterproof silk in a deep wine color, is made with a plain bodice and skirt. The neck and sleeves are outlined with scallops of braid matching the material. The skirt is made with a short tunic cut in scallops and edged with braid, and the hem of the skirt has scallops of braid stitched upon it.

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