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THE STANDARD

For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

IN THIS embroidery day of French knots I know that you will welcome the wild-carrot design for a centerpiece that I offer today. It is about a 24-inch size, and with the aid of our friendly knots the work will grow with pleasing rapidity under your fingers.

You will notice the detail of stitches drawn on as to show you the way. After tracing the design on medium-weight linen look at the spray and study the method set forth. The clusters of blossoms you will work in knots. Outline stitches will suggest the fine stems in the flower, while stemstitches will do for the thicker stems. I have had two suggestions for working the leaves drawn for you. One is a long-and-short stitch, outlining the leaves, with a line for the central vein.

The other is the effective combination of solid work on one-half and open-stitches on the other half. You may take your choice—or both!

Work the tiny leaves in the center of the flowers solid, using stitches that slant in toward the main vein.

When working this, use narrow-wad cotton in either medium or heavy weight and your work will be cut in half. Pad the narrow scallops with darning cotton, or work a coarse chainstitch for the first padding. Over this work them in buttonhole stitches, using a second treatment to prevent fraying.

On your porch, under the trees or in your cool sewing room you will find how really delightful wild carrots are.

There are other suggestions about color. The white flowers with green leaves on a cool green linen are delightfully reminiscent of the fields. Tan linen, too, is a serviceable background, with a brown or dark green border of scallops. The "embroiderer's piece" may be resorted to if you wish to carry out a color scheme of interior decoration. Any shade of gray, tan or white linen looks well, and the whole design, I think, cannot be improved upon. Try this easy work and convince yourself of the fact that embroidery is worth while!



Baby's Rompers

HERE is a fine idea for rompers for the baby. Take any simple dress pattern, with either round or square yolk, or a plain slip, and, after cutting straight across the bottom, measure nine inches from each side toward the center. Cut out the center between these points, rounding to a depth of about five inches in the middle. This forms the seat, between the legs.

Face with the fabric and work three buttonholes in the front, with buttons to correspond at the back. Gather the eight nine inches in front and back into a band ten inches long, and to its front end work a buttonhole. This band is to be buttoned around the baby's waist above the knees. Treat the left side in the same way.

When the rompers are put on, button each hand around the leg and the front to the back. This is the most convenient of rompers for many reasons, and is not nearly so complicated to make as it sounds. Gingham or chambray is the best material.

Curtain Hints

TAKE old set curtains (shenet will do) and dip them in a tubful of soapy water, then in a tub containing a solution of 10 cents' worth of poppers. Repeat and hang up to dry. The result will be a beautiful deep burnt-orange color, which gives a sunset effect in the darkest room.

Out get the floral and basket designs from modern month and tack them on to a material to harmonize with your curtains—even unbleached calico. Work them over with fine silk and apply them as borders to the curtains. Bits of silk or satin might be tacked on to the modern petals instead and buttonholed around the edges. The baskets might have a littlework and handles of fine straw or raffia.

Make your curtains with hems of satin with at top and bottom. After washing them, hang them upside down, slipping the rod through what was bottom the bottom hem. This equalizes wear and tear and prolongs their life. Be careful not to make such curtains of a material whose fibers are not reversible in position.

To Protect Petticoats

TO PROTECT the ruffles of petticoats from the inevitable wear and tear, bind the edge of the outer ruffle with rickrack braid and the dust ruffle with tatted braid, which is coarser. Not only will the lace and lawn be protected from harm, but the appearance of the ruffle itself will be improved.

This is a little hint given me by a notable German housekeeper, who also embroiders beautifully; and if you had seen, as I did, the beautiful petticoats which she assured me were years old, you would hasten now—as I did also—to purchase at the nearest embroidery or notion shop a sufficient supply of tatted of the proper width.

Clean the Feedplate

YOUR sewing machine will last longer and run more easily, especially after working on woollen goods, you clean out the feedplate. Take out the screw that holds it down and lift it off; then, with a long pin, pick out the lint and clear the needle slot. You will be amazed at the amount of lint that can accumulate there, and when you have replaced the plate and the screw, at the increased efficiency of the machine.

Sharpening Scissors

TO SHARPEN scissors well and quickly, saw the blades on the neck of a glass bottle as if you were trying to cut it off. This will sharpen the bluntest of potter blades.

THREE WAYS 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. This 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.

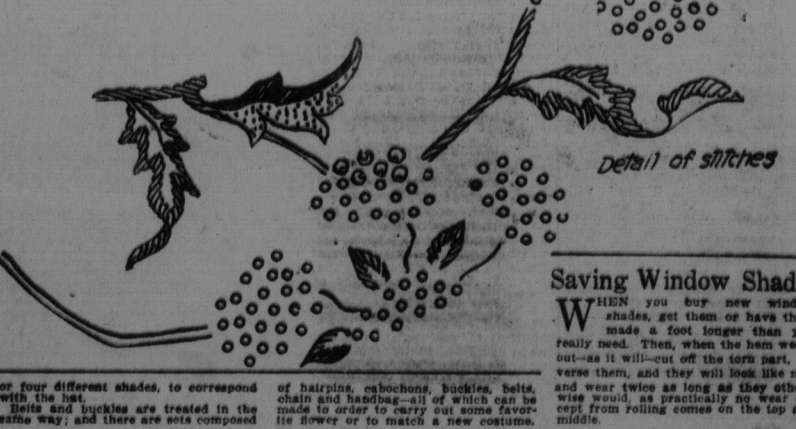
The last way is also easy. On wax paper or ordinary tissue paper trace the pattern before you. When the design is completed, turn over the paper and outline the pattern with a heavy lead pencil. Then place the design down on the fabric and redraw the outline, pressing hard with the pencil. The pattern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

THE REIGN OF BEADS

AND still the beads are with us in endless possibility. There is the simple design, which is merely spaced vertical lines of beads arranged like rays over the corsage, or divided into sets of graduated groups meeting at the base a horizontal band or wall-of-iron pattern in the guise of a belt. Then again there is the row of unstanding lines, lines or arabesques, delicately outlined and veined with beads in the natural color of the blossoms, the whole picked out with gold or silver beads.

Colorings are extremely varied and include monochrome and multicolor effects mingled with dashes of metal. Flat and raised motifs are produced and shaded by means of bugles, seed and large beads in gold and silver, bead set, crystal, china, glass, wood and the peculiar Venetian varieties. This beading corresponds exactly with the popular Paisley, Indian, Egyptian and Pagan rain-bow tints in fabrics and embroideries.

Flat beads are embroidered in beads in flowers of natural colors. Picture hats are trimmed with heavy bows composed of close circles of coral, topaz or emerald beads; while cashmere show checks like a chessboard of two



Saving Window Shades

WHEN you buy new window shades, get them or have them made a foot longer than you really need. Then, when the hem wears out—as it will—cut off the torn part, reverse them, and they will look like new and wear twice as long as they otherwise would, as practically no wear except from rolling comes on the top and middle.

