

FOR ABDUCTION.

WEIGLE.

the abduction of Doris... a Cleveland newspaper... in the form of an ad read:—

SH'S WEEKLY REVIEW

ed from page 6. the holders of the pre-... in the stock for ex-... would figure out

per cent. div-... 10,640,000 pre-... \$735,000... \$10,500,000 5... 625,000

2 per cent. of... and adds 1.55 per... earnings on the... common stock \$210,000... exchange of stock was... all holders, the stock... would... claim on the earn-... above bond interest... stock ranking ahead of... issue.

BETTER TO ROLL UP... MAJORITY THAN TO... SMALL ONE—GET BUSY.

OF ST. LOUIS TEAM



FIELDER... isn't the man living who can... Felder of the Cardinals, in a... as, both individually and col-... ability to get Evans' "goal."... National League. His fellow... on the vaudeville stage as

For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

USING KID GLOVE TOPS

HAVE you ever thought of utilizing the kid tops of your discarded evening gloves? With very little trouble they can be made up into many useful things that, as gifts, will delight the heart of many women.

First of all, tonight booties for the new baby are lovely when made of the soft kid cut from the top of light-colored gloves. One pair of glove tops make two pairs of booties; or one top can be used in that way as a dainty bag for buttons fashioned from the other.

Rip the tops where they are joined together. A good pattern can be bought for 15 cents, and a few yards of narrow ribbon completes the gifts at small cost. After cutting the kid, stitch the edges together on the sewing machine and bind the tops with ribbon. Make small eyes holes as usual from the top and run them through with ribbon, so they can be tied on around the little ankles.

If you are making a bag for buttons or one to hold your sewing implements, cut a circle in the glove top as large as it will allow and sink the edges and bind it with ribbon.

With a ticket punch make small holes 1/2 inch from the edge and run through with ribbon twice, so it can be drawn up when both ends are pulled.

Glove tops also make pretty covers for books or engagement calendars. Embroider or paint a monogram on the center of these.

Recent pairs of handkerchief and glove cases are also among the useful ways in which odd pieces of kid can be used.

These tops also make convenient means of applying powder to the face, neck and arms in place of chamois.

If the glove top is worn so that it cannot be used in any other way, then keep it to polish your windows and mirrors with after they have been washed in the usual way.

PATCHWORK AGAIN

PATCHWORK, the joy of our great-grandmothers, has come into its own again. Perhaps it had best be called "modernized" patchwork, this product of the up-to-date needlewoman, for, although it is literally "patch-work," it resembles the old-fashioned patch quilts in not the slightest degree.

Following the process of evolution, the modern patchwork is a thing of artistic beauty and not only a clever mingling of colored bits of cloth or silk in conventional designs.

Oh, no; this new patchwork is made to represent all sorts of objects: flowers, birds, ships, animals or anything that the fancy dictates. It is exceedingly interesting work and gives a mple opportunity for busy fingers and the active brain to evolve many beautiful things. For instance, a scarf for the library table has a border of books on each end. The books are pieces of cloth the size of an actual bookcover, stamped in gilt with the name of your favorite author and applied as a patch on the end of the scarf, which can be of linen, cretonne, denim or burles. The scarf finishes with a deep hem or fringe.

Very beautiful pillow tops are fashioned by applying patches cut to resemble various flowers, in their natural colors. On a square yard of pale-green gingham a tulip design is worked out by making the blossoms of yellow gingham and the stems and leaves of a paler shade of green. First cut a paper pattern the desired size of a tulip

blossom. Cut the yellow gingham flowers—a dozen in all—a little larger than the pattern. Turn in all edges neatly and press them flat with a warm iron. Cut eight long, curved leaves from the light-green gingham and eight slightly curved stems; also four straight stems. Turn in the edges and press.

Now mark the center of the square to be used for the cushion top and divide it into four equal parts by creasing. This will give you definite lines to work on. Lay the material out flat on a table and apply the patches in the following manner, fastening them in place as you go along: From the center of each edge apply two of the long leaves curving toward opposite corners; then three stems, having two curved stems on each side and a straight one in the center. On top of the stems put a tulip flower, and repeat the direction on all four sides of the material. This will give you a very pretty design applied in a conventional manner. With fine cotton and very fine stitches sew around the edges of the flowers and leaves as you would to apply a patch to anything; then with a fine stitch outline the petals of the flowers and the veins in the leaves. Three straight or slightly curved lines of stitching are then made from each center flower to the next, forming a "quilted" effect in the center of the cushion. The work is then carefully pressed on the wrong side, stitched to the underneath portion of the cushion cover, which has an opening across the center of the back and buttons on, and the cover is ready to be slipped over the pillow.

This is one of the simplest and easiest of the patchwork cushion tops. Any amount of elaboration can be put upon the work, and it can be done with a wide variety of materials and colors.

Linen tops with patches of colored linen are washable and wear well. Silk tops with silk or velvet patches afford many beautiful combinations of color and design.

This new idea in patchwork can be carried out on anything that would otherwise be embroidered or decorated with stencil designs. It is especially adapted to the finishing of summer draperies, table covers, scarves and bedspreads.

It is a delightful occupation for a summer afternoon, new and quite as fascinating as the old-fashioned "crazy-quilt" work was to our ancestors.

Cross-Stitch Work

FASCINATING indeed is the old-fashioned cross-stitch work that has been revived and has become so popular with women who enjoy needlework.

It is exceedingly easy to do and requires little thought, which makes it an ideal pastime for the idle summer hours on the hotel piazza.

Any material with a square weave can be employed for this work. The larger and looser the weave the easier it is to embroider.

Scrim, voile, buck, heavy linen, burles and monk's cloth are among the favored materials, which are made up into all sorts of articles, including sofa cushions, table covers, scarves, pin cushion tops, hairier bibs, aprons, curtain borders and the marking of initials on towels, bed and table linen. The stitch is simply crossing one thread over another inside a small square.

It can be done in silk floss, cotton or wool thread; and in some cases, where several small squares of the weave are used to make one large one, the stitch is made of narrow ribbon.

Patterns should be chosen having straight lines and angles. Never attempt to make good-looking curves in this work—that is impossible. Conventional designs or figures that lend themselves to straight lines are all right; but avoid any elaborate design with numerous colors and "solid" filling in, if you would make a success of your work.

Try first on some simple design on a small article, say, a leaf, a duck or a rabbit on a child's bib. Work it in dark blue or some pretty, bright color that will please the little one's eye.

In working other designs on covers, etc., in solid colors, a few touches of black give it character and improve the appearance wonderfully.

In working on cream-colored materials, two or three of the pastel shades can be effectively combined. On dark-colored materials use bright, gleaming colors of shining mercerized thread or silk. Cross-stitch embroidery on lingerie houses is a pleasing change from the regularly accepted stitches.

Months of this work can be quite elaborate, with insets of coarse linen lace (having a dainty floral pattern). These can be made of contrasting material from that used in the blouse and applied with an outline of the crossed stitches.

The mode of embroidery is used in the same way as other fancy stitches, but is much simpler and easier to do. Nearly every one of our mothers has an old sampler tucked away somewhere which her mother or grand-mother taught her to do when she was a little girl. These were all done in cross-stitch; as hard through the old chest and trunk stores in the attic bring from their hiding places these first pieces of embroidery worked by your mother's hands, and copy the designs thereon to beautify something for your own home.

A Handy Gift

AN INEXPENSIVE gift for the woman who sews or embroiders is a book made of stiff cardboard backs, four by ten inches, and covered with heavy silk or an art linen in dainty colors.

Embroider across the upper face the cover design, and put little sprigs of flowers around it.

On the back cover work the recipient's monogram or her three initials in a corded outline.

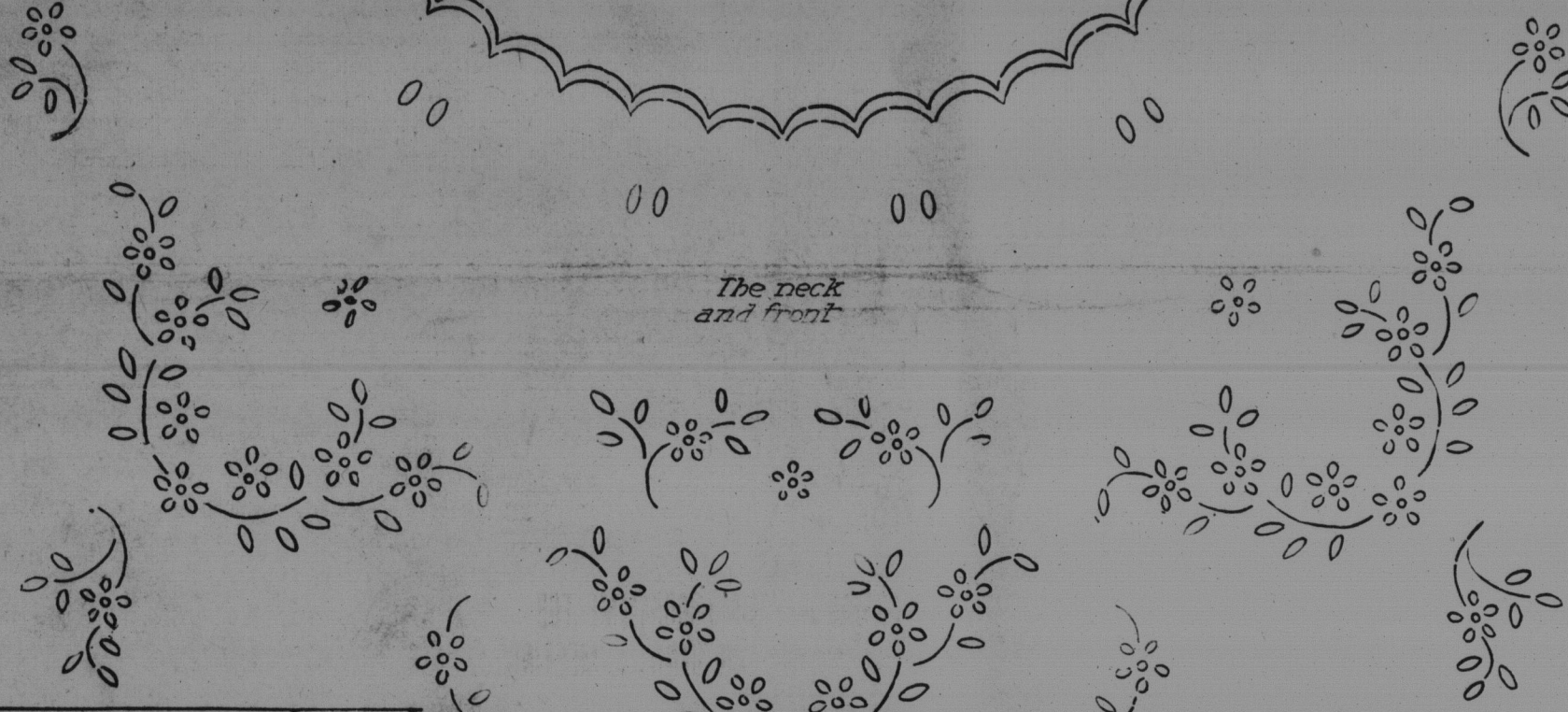
Inside the covers are a dozen manila envelopes, four by ten inches, and the outer edge of the book, that are destined to hold, as many colors of silk. The make and number of the silk is to be marked on the outside of the envelopes. Three holes are cut through the covers and also in the envelopes; ribbon is run through these holes, and tied at the back in small bows.

The book is fastened together with a cord or ribbon to match.

For a Nightgown

Designed by ANNA J. LOOS

The neck and front



PINCUSHIONS

THE craft of making pincushions is rapidly developing into an artistic industry, supplying employment to many clever and ingenious home workers.

The field is a wide one, since it gives scope to the turning to account of numerous odds and ends of lace, ribbon, silks, satins and trimmings in which individual skill in decoration can have full sway.

Basket and weaving work, embroidery, spangles, beading, painting, stenciling, ribbon work, etc., are all included in the possibilities of the artistic pincushion.

The pincushion that hangs up must be separated by a sharp line from those that are designed to repose upon the bureau, to rest in the sewing basket or to be a part of the "nachelor's friend." Again, almost all household utensils, fruits and flowers, vegetables, animals, birds, butterflies, fish and leaves have been represented by the pincushion caterer, without omitting the gallery of national costumes composed of native dolls dressed from original sketches, and keeping company with a legion of fanciful conceits bought in quaint toy shops abroad. An up-to-date fancy is a small doll in a Welsh milkmaid's dress bearing the yoke and pails, which are filled with a solid yet soft cushion having a blue velvet top. Bright-topped pins stuck in these cushions reflect the light much in the same manner as does milk in the "really truly" pails.

The striped hat stands also for a cushion in which pins are arranged to simulate trimming. A full-blown rose of rich red satin has its petals tinted in such wise that one is tempted to look for the perfume of the perfect flower. Directly in the center is a small cushion of satin covered with gold fillet, and stuck in it are gilded pins which resemble the stamens in real flowers.

Suspended from a brown twig is a luscious-looking ripe pear, with one side rosy with a kiss from the sun. On closer examination you discover this to be a pretty pincushion. The pear is a piece of velvet which has been closely stretched, about a sawdust foundation and then tinted with carmine on one side. The stem and twig from which it hangs are but small pieces of heavy wire, wrapped first with cotton and then with brown raffia or wood fiber. One of the easiest cushions to make is the ripe red tomato.

This, of a bit of scarlet satin or silk covering a cushion the proper shape, has thread silk drawn tightly from the center of the top to the center of the under part, where it is concealed by a small embroidered spot of silk. On the "blossom" end is sewed a disk having five shaggy petals cut from rich green silk, and from its center is a short loop of green floss which represents the stem.

Odd little baskets have sawdust-filled cushions with coverings of bright silks, satins, ribbons or lace. The handles are ribbon, trimmed, or are done away with altogether if the cushion is to be set upon a stand. A volume could be written upon the various styles and ways to make attractive cushion covers, but the clever needlewoman will not need explicit directions in order to fashion delightful examples of this fascinating art of cushion making. If you are wondering how to make a little money to help out with household expenses, why not devote your spare time to covering pincushions for the holiday trade? Uncovered cushions of all sizes and shapes can be bought for a very small sum and, when decorated with otherwise useless bits of fancy, will bring a splendid price if sold to your friends or marketed through the medium of some exclusive little shop that caters to the fancy of the rich.

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. 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.

Surely the way is easy.

With carbon paper transfer this design to your namsook, barred muslin or fine cambric.

Little padding will be required, for the flowers are small and close stitches will give a sufficiently raised effect. Work across the petals and fill in the centers with either French knots or solid work. If you wish, you can vary the effect by working every other flower in eyes.

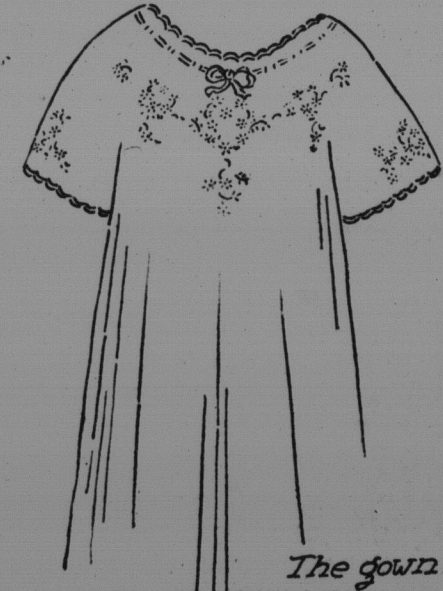
Work the stem stitch if you wish a very fine chain stitch if you wish a heavier line. If you outline the stems give them a double treatment by going over the line again, whipping over the threads and catching the overlapped threads together.

The leaves you will do as the flowers, padding with one or two strands and working across for the final stitches. Pad the scallops on the neck line first and work with buttonhole stitches. Eyelet work will do for the groups of ovals, through which you will run linen tape or white washable ribbon.

The sleeves you will edge with insertion or a line of scallops. Transfer a motif to the top of each.

This can be the central wreath or the side design with the three little squares. If you feel inclined, you can elaborate with insertion and lace. Personally, I prefer the plain embroidered type. It washes, wears and is just as pretty.

And now you will be anxious to begin this pretty thing. I am sure so I shall say good-by—till the next time.



The gown

HAIR RIBBON CASE

A PRETTY case to hold the school-girl's hair ribbons is made by covering two strips of cardboard, eighteen inches long and six inches wide, first with a layer of cotton wadding, which is sprinkled with a sweet sachet, and then with flowered silk or cretonne.

Whip the outer covering on with small stitches and lay the two finished strips side by side. Now sew inch-wide ribbon along the edge of the two strips,

to serve as a sort of hinge, like the backing of a book, and on the other sides pieces of ribbon with which the case can be tied together. Lay the ribbons, smoothed-out flat, in this little case when you take them off for the night, and you will notice how much longer they last than if you pull them off and throw them on the bureau until needed again.

They, too, will be delicately scented and will be a real pleasure to wear.