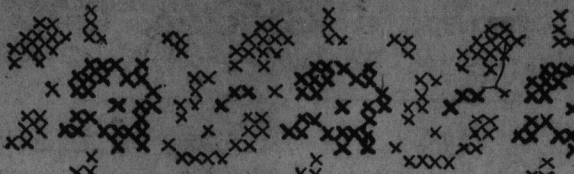


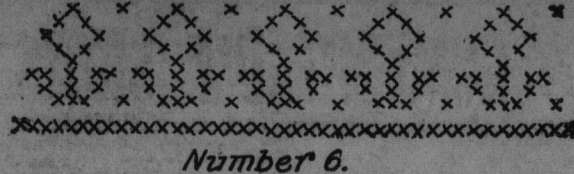
For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

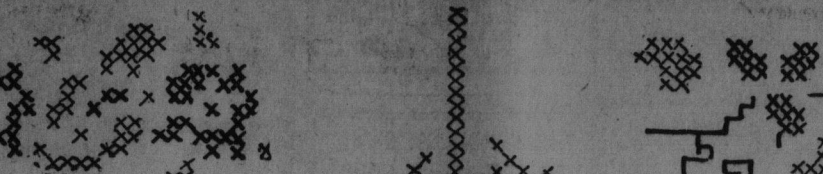
CROSS STITCH DESIGNS



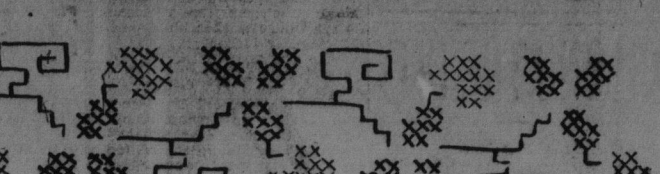
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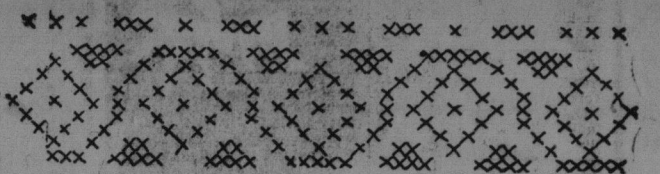
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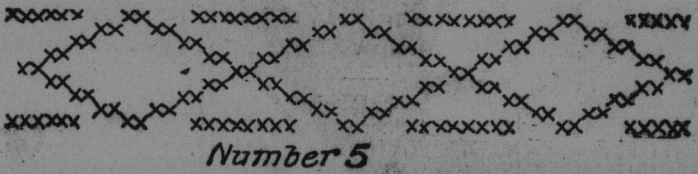
Basket border



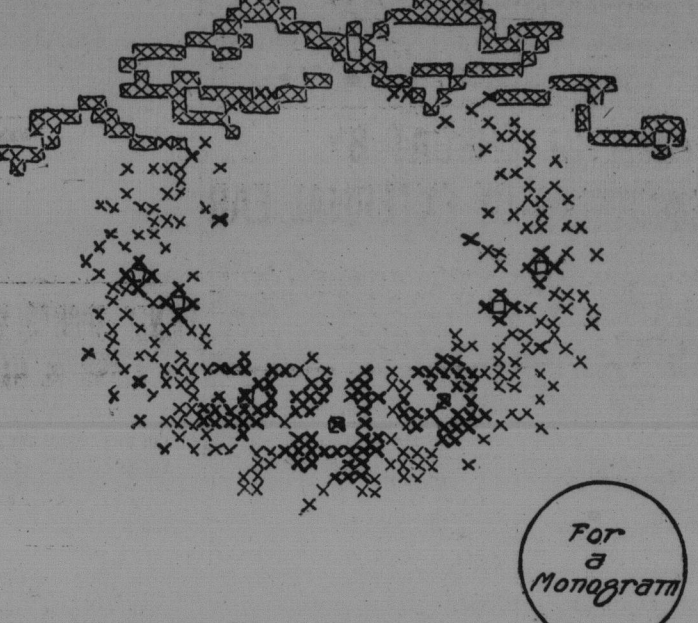
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Number 4



Number 5



For a Monogram

CCROSS-STITCHING is easier than French knots, and if there be any woman who can sew and who cannot do either of these methods of fancy work, I wish to meet her. Here is a page of ideas for the use of cross-stitch. You can decorate the ends of your towels with the separate motifs and borders or simply with narrow bands of cross-stitching across the edge. Scarfs in linen or monk's cloth are most effective; and, in fact, any fabric is capable of being decorated with the new favorite of needlewomen. You cannot fully appreciate the beauty of a design in cross-stitch, for the colors are the thing upon which the beauty depends. The many shades of one color give pretty effect, and the combination of pink, blue, yellow and green is lovely in any floral designs. The darker crosses on some of the suggestions show the places for darker colors.

In the basket borders the dark portions are pink or red, the others for green, and the rest for yellow to represent the straw basket. The border below is to be made of a color and green to match the flowers in the basket. For the wreath of flowers around an initial letter or monogram you will combine any blue, pink or yellow in the heavier parts with pale green for the rest. The conventional bowknot on top can be a plain color of pink or blue. The pretty border will carry out the idea and make the assurance of beauty doubly sure. This on towel ends and on bureau scarfs will make a lovely set for a bedroom.

The corner design is for different shades of one color. Blue in dark and light shades is always charming. Yellow, orange and brown combine well. This can be placed in opposite corners of a towel or can be reversed and made a central triangular motif on the end of a towel or runner.

The other borders, which you will observe are numbered for convenience, are quite simple in design, yet extremely effective when finished in pretty colors. Our fourth design looks particularly well in dark and light blue. The narrow strips in dark colors and the group

of four and two crosses in the same will give a pretty scheme. Very simple is the fifth design in one color. Choose the note of your wallpaper or the furnishings of the room and work the border across towels, scarfs and cushions. No. 6 shows baskets with conventional trees. Yellow and green or yellow with pink will work up well.

In the more irregular border the dark crosses should be done in brown and the rest in shades of orange and yellow. Last comes a border that uses black in the lines between the crosses. Dark and light green works up beautifully in the eighth design. Try these designs in your home decoration and then with silk thread for your separate blouse or for the little dress of your daughter. Any material with a square weave affords a splendid background for working. After the first working the rest is easy.

How to Transfer

HERE are suggestions for transferring the pattern before you do 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. The pattern will be transferred without difficulty. Surely the way is easy.

Length of Children's Skirts

MOTHERS are often perplexed to know just how long to make their children's and girls' skirts. For the tot of 1 year the little skirt must be cut to the top of the tiny shoes. Any longer than this would interfere with progress when the little one learns to walk.

At 18 months, when the sturdy tot is running about, let the hem come halfway between the shoptops and the knee. When the third milestone has been passed, let the skirt be shortened so as just to show the bend of the knee, and keep this length until the little lady is 5 years old.

The average child between the ages of 7 and 12 years should have her dresses cut long enough to cover the knee. At 13 add an inch or two to the length of the dress, and should she continue to develop, drop the skirt length to a point halfway between the knee and ankle.

As she reaches 15 years let the skirt be about two inches above her shoptops; at 16 a skirt that comes to the top of the shoe is correct.

When she is 18 she is a young lady and should be allowed to choose the length skirt she likes best; but if she is a wise girl she will cling to ankle length, or about four inches from the ground. These rules, of course, are subject to modification, according to the development of the girl. Some girls are much larger or smaller than others at a given age and should be dressed in keeping with their size.

Until a girl is past 21 she should not wear very long skirts. Even the debutante, out for her second or third season, can wear with propriety a dance frock that escapes the floor by three inches.

Nightrobe for Baby

IT is essential that infants and small children should be well protected at night, as they are very apt to kick the bed covering off, sometimes with serious results in the way of croup and colds.

Therefore, it is best to provide your young children with long nightrobes made of flannel or soft, thin flannel that completely cover their little feet. Make the robe, or gown, perfectly plain, and have it button in front.

The back width is cut about six inches longer than the front and finished with a deep hem in which buttonholes are worked. Finish the front breadth with a hem, and sew on flat buttons; then, when baby goes asleep, button the gown over the bottom, so he cannot possibly uncover his little limbs.

The sleeves of the gown are made plain and long enough to cover the hands. Above the hands a little casing is placed and a drawstring or ribbon serves to close the sleeve like the top of a bag, thus keeping little hands snug and warm.

If you do not wish to cover the hands, the drawstring may be placed about the wrist and drawn up so it will keep the small arms from sudden chill.

Unusual Machine Work

HEMSTITCHING can be very neatly done on the sewing machine in this way: Draw the number of threads desired and baste the edge of the hem to the center of the drawn threads. Lengthen the stitch on the machine and stitch on the very edge of the hem. Pull the bastings out and pull the edge of the hem to the bottom of the drawn threads. Hemstitching done this way can scarcely be distinguished from that done by hand.

Another way to hemstitch when you wish to join two pieces of material is to fold several thicknesses of blotting paper together and lay one piece of material on one side and one piece on the other, with the folds of paper between. Keeping the edges perfectly even, stitch through the material and paper, having a very long stitch on the machine. When the seam is sewed, pull out the paper, crease back the edges of the seam and stitch again on both edges, having the long threads of the

Repairing Undergarments

THE only way to get ahead of mending is to discard the worn parts of garments and replace them with new, strong material.

This can be done in a way not to suggest repairing; but as it requires some ingenuity, the work must be carefully planned before you begin. None of us like darns and patches on our underclothes, yet those are the garments that wear out first, and unless mended carefully have to be discarded long before it is really necessary if a little thought is exercised in the mending.

In the first place, keep all scraps of lace and insertion that may be left from the making of summer clothing, and when a worn spot of a pair appears in a dainty undergarment use the lace or insertion instead of a plain patch or new and perhaps heavier material. A chemise, for example, will tear out under the arms in long silts where the material has been rotted with perspiration. When mending, insert a plain patch of the same material of which the garment is made and around it one row of lace insertion, cutting away the material under the lace, so that it will look like a pretty mode of trimming instead of a patch. Of course this must be done on both sides.

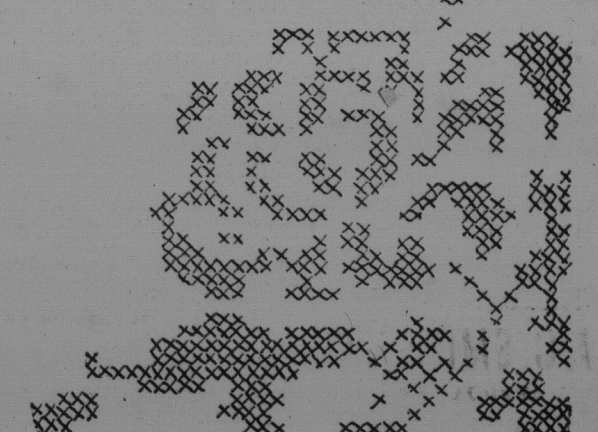
When the lace insertion on your lingerie has been torn out in the washing, the best way to mend it is to stitch new lace of the same design if possible, over the old and cut away the worn portion as you would under a new garment.

Beading can be replaced in the same manner, while a new lace edge can always be whipped on with very little trouble.

The embroidery on long white petticoats can be repaired when it has been worn out by constantly catching in the heels of your slippers by cutting away the torn part and inserting a piece of narrow embroidery of the matches or nearly matches the old in pattern.

If it is necessary to make over or repair a corset cover or nightgown where the beading is ripped out, stitch a row of narrow linen tape over the worn beading and run the ribbon under that.

Designed by E.J. Buckman.



A corner in colors

New Centerpieces

THERE are so many places in the home where an embroidered centerpiece can be used that it behooves every housekeeper to provide herself with a variety of these necessary pieces of linen.

In no way, perhaps, is the individuality of the homemaker more strongly expressed than in her dining and living rooms.

French and eyelet embroideries on plain white linen are considered the best taste for the dining-room table and sideboard; but during the time between meals a colored linen centerpiece on the polished dining table is permissible.

For the Traveler

A CONVENIENT trunk cover for those contemplating a journey, or live in a hotel, is made of strong cretonne or denim. Cut it to exactly fit the trunk, having the top one inch larger than the trunk's lid all the way around, and the ends and sides cut long enough to allow a two-inch hem around the bottom. Through this hem run a strong tape that will act as a drawstring, making a bag of the trunk cover, so that in case of fire you can empty the contents of the trunk into the improvised bag and throw it out of the window or carry it down stairs.

When stitching the cover together, be sure to make French seams or use a double row of stitching, so there will be no danger of seams ripping if the bag is filled with clothing and other articles.

ORNAMENTS-EDGED WITH FUR



SINCE fur is so fashionable this season we cast about for ways to utilize those old bits of fur that have perhaps for years been kept from moth, stored away in campior. Your hat, your coat or your dress may need some added trimming that will give it the air of individuality, and with your bits of fur you can give it that touch. We have here three ornaments designed for hat trimmings that any woman can make. First is a cabochon suitable for a brown or white felt hat. It is made on a small round disk of buckram. First the fur, a narrow edge of sable, is sewed around the edge of the disk, and the center is filled in with a piece of narrow brown silk braid sewed around and around.

Right side with a chain of gilt cord, made by crocheting fine cord in a long chainstitch and sewing it down one side and up the center.

On the other edge the cord is sewed on in plain rows. Buy a gold frill and 1/2 inch wide. Round off the ends and catch the buckram with narrow gold braid, working across from side to side and catching it fast at the edges.

To the under side of the buckram sew a narrow piece of black fur—lynx, if you have it—and cover the stitches on the

pieces of tapestry interwoven with silver threads. Silver cord is sewed around the edge and worked over the surface in a pretty design. Pink beads are sewed on here and there, and the tassels is made of pink and silver beads with a knot of silver cord at the end of each.

Just get together those pieces of fur and old bits of silk, brocade or velvet and see how many really beautiful things you can make by using your imagination and ingenuity.

