

For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

A CONVENIENT APRON

DESIGNED BY ANNA U. LOOS

WHEN I suggest that this apron has a pocket ample enough to take the place of a work-bag, with beauty as a decided feature in its decoration, I am stating a pleasing fact which I know will be welcomed by my readers.

The front pocket is now the thing. The heart-shaped apron suggests a valentine gift or an appropriate present for the spring bride, and if these hints be not sufficient, the general usefulness of a fancy apron is too great to ignore. It is equally acceptable to the embroiderer, the fairy of the chafing dish and to the woman who wishes to protect her dress under an attractive cover.

Lawn, batiste, dimity and barred muslin are the favorites for these little aprons. It pays to buy a good quality if you like to keep an article like this more than a few months.

Three-quarters of a yard of material should be sufficient for this apron will be at its best when tied by ribbon strings. The pocket requires the extra quarter. If you wish to have strings to match the apron, they must be cut the length of the goods, so if the material be not wide enough to allow for the apron and two strings, one-half a yard more will be needed.

When tracing the pattern according to directions on this page, trace the half shown, and swing the other half to match, so that it is on the straight edge of the goods. This is really all the guide necessary.

The pocket should be cut and worked separately. It is applied to the apron by stitching around the edge of the sides and bottom, leaving the upper edge free, of course. Fold the leaves lengthwise and work the oval petals of the flower. Work across these forms in simple over-and-over stitch, outlining between them on the slender stem.

The circular medallions should be outlined and then whipped again, so that a heavy cording will result. This is done by overcasting a second time, catching together the overlapped stitches. The needle is not passed through the goods on the second treatment.

Punched work, known by all, I think, fills in the circular space after the outlining is done. An inset of net is equally effective, though not so strong. The three motifs will work very quickly and satisfactorily.

Pad the scallops and buttonhole in the regular way. Cut out and you are ready for placing on the apron.

The under piece is scalloped on the edges in a heart shape. The pocket should be placed with its central line on that of the apron. Ribbons with little bows or rosettes are attached at each end, as shown in the sketch of the finished work.

Colors are very effective on white. Pale pink, blue, lavender, green, yellow or a combination in pastel effects are lovely. The punched work is particularly effective when done in colors. The owner's favorite shade should be chosen for this fancy for an individual color is growing to be more than a fad. So if your friend be a blue lady, or a violet

girl, observe this fact in working her apron.

I hope that you have as much success with it as the embroiderer who has shown me a "first proof." It's a beauty. Indeed, I am going to number it among my favorites in solving the dainty gift questions that assail us every day of the year.

For Ribbons

AN ATTRACTIVE case for holding ribbon is made of an odd-length strip of silk or satin or a strip of ribbon. A piece of material, flowered silk or ribbon, twelve inches long by six inches wide; a skein of white silk, a yard of white ribbon one-quarter inch wide, and twelve yards of narrow ribbon suitable for drawing through underclothing are required.

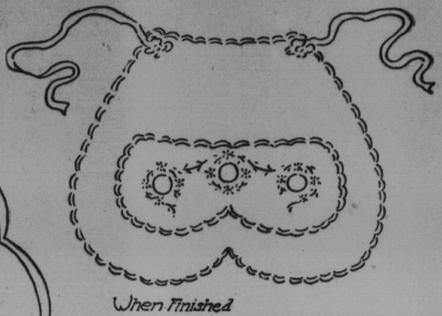
Make a narrow hem around the material and fold over the lower edge to within 1/4 inch of the top. Feather-stitch the hem and divide the turned-up portion into four equal sections with the white silk.

From plain white cardboard cut four pieces to fit the sections of the ribbon case. Over these wind the ribbon and slip each into its particular section.

Fold over the case and tie together with the white ribbon.

To make the case more useful, attach a bodkin and small pair of scissors to the upper corner with more white ribbon.

If you prefer to decorate the outside, embroider the word "Ribbons" in white silk diagonally across the front.



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 the case 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. This pattern will be transferred without difficulty.

Surely the way is easy.

ARTICLES OF RIBBON

THERE are many occasions when a useful gift is most appreciated, and those fashioned of dainty ribbon always find a ready appeal in the heart of every woman. Little odds and ends of ribbon left over from a wash or hat trimmings can be utilized to advantage, when used to make pretty pin-cushions, trinket boxes and sachets. An attractive folding pin-cushion may be made in the following manner:

Take a piece of flowered ribbon 15 inches long and 6/8 or 1 inch in width, 12 inches of pale pink ribbon, 10 1/4 inches of white flannel, 1 yard of pink ribbon 2 inches wide, and a narrow strip of silk or satin for the sides of the mattress pin-cushion. Cut three inches from the strip of flowered ribbon, and a piece of white or pink silk the same size for the lining. Whiptitch these neatly to a narrow strip of silk two inches in width and stuff with lamb's wool, using heavy silk thread. Turn this cushion and stick it full of pins, all sizes and colors.

Take the remaining strip of ribbon and to the top stitch the piece of flannel, which is lined with safety pins of different sizes. Using the three-inch pink ribbon, make two pockets, each three inches long, after hemming at the top and turning in at the bottom, and line with flannel and stitch them to the lower end. Fill these with hairpins.

Attach the mattress cushion through the center and fold over the ends.

To the right side fasten the two-inch pink ribbon and tie the cushion together with a full bow. A doll pin-cushion is always admired. From a half yard of three-inch ribbon make a dress for the doll by folding it in half. Featherstitch the selvages together to within four inches of the bottom. Fringe the ends to a depth of two inches and cut a slit at the top large enough to fit the doll's head. From fine white dannel cut three or four leaves and notch the edges to prevent fraying. Attach these beneath the silk dress and stick full of pins.

Another doll pin-cushion is made from sixteen inches of ribbon five

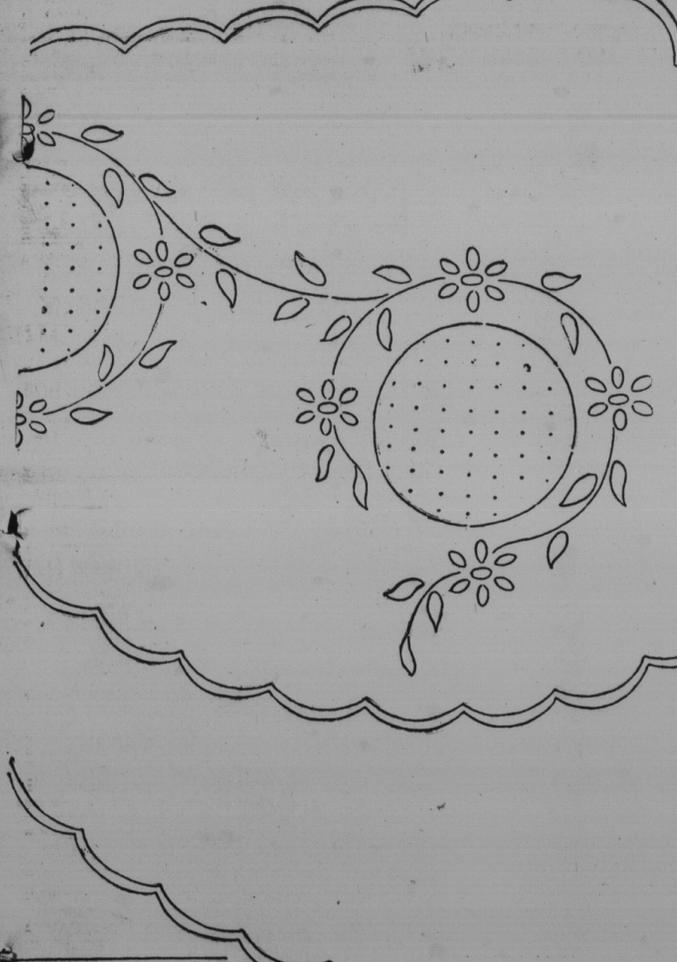
inches wide. Join the ends neatly and run a drawing through the top and bottom. From a cardboard cut a circular piece 2 1/2 inches in diameter and cover with white or colored silk to match the ribbon. To this base sew the gathered ribbon and fill the circular bag with lamb's wool. In the top place a doll's head and draw the ribbon tightly about the neck. To the doll's hair tie a bow of ribbon, and stick the cushion full of pins.

The trinket cases are made of silting boxes such as drugstore use. Take four or six boxes and arrange in two tiers and glue them together. Draw each box from the cover and draw a band of ribbon the width of the depth of the box smoothly around it. Glue this together at the back and punch two holes in the front, through which baby ribbon is drawn and tied in a bow. Slide each box in its cover and with a piece of ribbon wide and long enough to cover both top, bottom and sides, completely hide the boxes. A large bow of ribbon is then fastened to the top.

If you are talented artistically, decorate the bow and boxes with water-colors in a neat design of small flowers. Letter the boxes with pink, safety pins, ribbon, trinkets, etc.

For a pretty safety-pin holder, two circular pieces of cardboard 3 1/2 inches in diameter are required. Cover the disks with figured ribbon and place a circular piece of cotton wadding between. Whiptitch the halves together and stick pins around the rim. Five ivory rings are hung from the bottom, with loops of narrow ribbon matching the prevailing color in the flowered ribbon. The longest loop is 3 1/2 inches, those at each side 2 1/2 inches and the shortest 1 1/2 inches. At the top is attached another ring, with which the holder is hung.

These lovely articles make appropriate gifts for birthday anniversaries or to the woman going on a trip. They require little time and less money to fashion, and will prove fascinating work. If you have embroidered a great deal, to sew on ribbon with the finished work will amply repay you for the small amount of time expended.



The Buttonhole Stitch

MANY lovely articles are made at present by needlewomen who employ the buttonhole stitch alone when embroidering the flowers.

A pretty handkerchief case is fashioned of an oblong piece of corn-colored pongee 7 1/2 inches. In the center of the top half is stamped a conventional flower design, and the petals and leaves are filled in by using the buttonhole stitch, while the stems are outlined with heavy green silk. Tones of pale

pink and lavender are used for the flowers.

Pink pongee embroidered with pale greens, or blue with tans, are the effective combinations. Fill the flower centers with French knots, and when the embroidery is finished haste an interlining of cotton wadding to the silk. Sprinkle a mild sachet powder over this, and cover with a lining of pale pink silk aligned to the pongee.

Fold the halves together and whip together on the wrong side, leaving the top open. Turn the case and feather-stitch a border around the case.

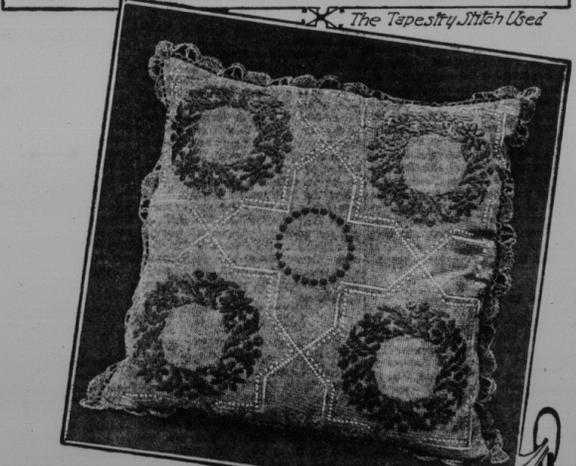
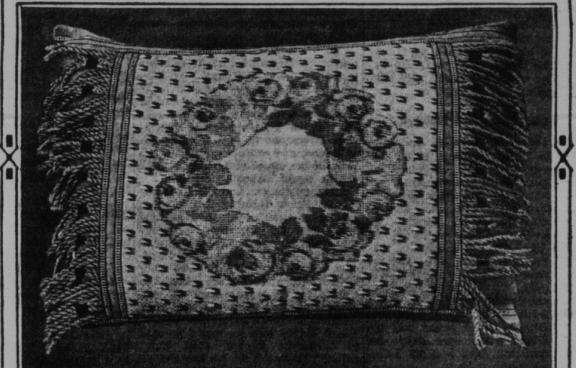
From a square of ecru linen a lovely table cover can be made if embroidered in pale tints of pink, violet, green and yellow. A design of geraniums and foliage arranged in a conventional manner is extremely artistic. Use the buttonhole stitch to embroider the petals

and foliage, using a heavy outlining stitch for the petals.

Bureau scarfs are pretty when made of linen and decorated in this manner. Follow out the predominating color used in the bedroom when embroidering these. A pin-cushion to match and, if you enjoy needlework, a bedspread of linen decorated in the same manner make the set complete, and even if you can work only during odd moments, it is soon completed.

One-half of Design

SCRIM EMBROIDERY



THERE is something new in the realm of embroidery which will prove interesting to the needlewoman who likes to keep abreast with the times.

Using scrim as a foundation many handsome articles can be embroidered for the home. At the upholstery department of any large store scrim is sold by the yard in plain or figured designs. There is a great variety from which to make your selection, and the scrub tints will be found more effective than dead white. The square cushion pictured here shows a wreath design worked in china blue. Using the woven design as a foundation, cover each flower and wreath with the coarse blue silk, using the plain over-and-over stitch. The wreath of dots in the center is formed in the same manner. After the top is embroidered make the cushion cover in the usual manner and slip the down-filled pillow in place.

close the end and sew a narrow edging of ecru lace around the pillow. This is also procurable at the upholstery department. A narrow strip of embroidered scrim overlying two of the wreath motifs would cover a pin-cushion effectively. Long strips could be used to border window draperies and bedspreads. Bureau scarfs of scrim with embroidered ends are charming for the guestroom.

The oblong cushion has a foundation of heavy linen scrim and is embroidered to represent the lovely old tapestries. Using tones of rose, green and blue, embroider the wreath in tapestry stitch, and the effect depends entirely upon the successful blending of the colors. With strands of black and white embroidery the irregular dashes which dot the background.

This produces a most artistic effect. Fit the cover to the pillow, and using an inch wide braid of green linen trim the edges. Across both ends attach heavy ecru linen fringe four or five inches in width.

Tapestry embroidery is especially artistic, and table runners of heavy linen scrim, with ends embroidered in this manner, are a delightful addition to any library. Draperies bordered with bands of tapestry embroidery for doorways or windows are extremely effective.

Scrim embroidery is rapidly done and is inexpensive, and if you enjoy working out artistic color combinations you will be fascinated by the results.

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MOVIES

Picture World
What They

ay. Put together, the ages who are ranged around a in the picture would amount 3,000 years.

od was served to the old while this scene was being in the result that very few were able to eat any lunch, them being under the impression their usual lunch was being the scene. To get the remembrance of aged types it was to go outside of motion layers and enlist the services of the veterans of the speak-who are aided by the Actors'

the first time that the widow, celebrated Charles Parson, of me, had ever been on the any active capacity. Mrs. ever acted with her husband other company, and she had ore appeared in a motion picture expressed herself as being ereated in the experience. loe is 76 years of age.

of the players used in this the widow of the noted mly Rice. Mrs. Rice was the marriage a member of the old s Opera Company, and later ydia Thompson's. Blonden, rrying she remained of the twenty-six years, returning r Hoff in the Charles Froh-duction of "Rupert of Hen-

Brown, who is 80, is also Half Acre." So is Edward who is only 66. Formerly en- the hotel business. He is tion picture actor by profes- F. A. Gleason, 62, who a stock actor for many years speaking stage. Going into lecture work, one of his first was with Francis X. Bush- h the Bessany. He was in al cast of "The Octoroon," Francisco, playing the child Paul. He was with William in his first production of

r notable person in the cast Augusta Eddy, widow of Eddy, who with Alice Ives the Village Postmaster." Mrs. a stately presence.

the best known men for old Gus Beutermann, and he is al- mber of the cast in "Miss o's new play. "Gus" is ively a youngster—only 61— nowing white whiskers add rs and atmosphere. He is a in the "old guard" of motion

ALICE FAIRWEATHER.

HOUSE

MONDAY-TUESDAY
WEDNESDAY
MARY
LICKFORD
IN
"The Eternal Grind"

powerful drama of a working girl's life in the wicked city

Grand Finale
"THE IRON CLAW"
Comes to an End.
FREE PICTURES
Just to Celebrate the Wind-up of Our Best Serial we are going to give Friday and Saturday's patrons
A PICTURE OF
"THE LAUGHING MASK"
--UNMASKED
We Will Have Plenty of These Pictures for the Ladies and Kiddies.
"The Laughing Mask"

LYRIC
lightful and Timely
Love Story
THE LITTLE CAPTAIN
OF THE SCOUTS"
during Leland Benhan

REAL LIFE"
Twenty Minutes Check Full of Interesting Everyday Events

es, Dances and Story
--BY--
DEES & REID
Colored Comedians