

For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

GUESTROOM IDEAS

HOW much can be done for the guestroom by the clever needlewoman? Yet how many of us buy furnishings for our extra room and stop when our allowance for it has been exhausted—all too soon. There is really no excuse for a bare, unattractive guestroom in these days of remnants of cretonne, crash, linen and thin wash fabrics.

Remember one fact about cozy comfort. Curtains, clean, of course, add to the appearance of a room to a wonderful extent. They also give a very necessary screen from outside eyes, and in the summer should be used as much as in the winter. The materials of which they are made are different.

The lawn can be made up in perfectly plain strips and hung in the "Dolly Varden" style. This is merely a central ruffle or valance about 15 inches wide, with long side curtains in straight lines extending a few inches below the window ledge.

Barred or striped muslin, scrim or dimity is most attractive in this hanging.

Bordered scrim, from 10 to 15 cents a yard, makes up well for the guestroom. Try to carry out the color and design of the wallpaper when using the figured fabric.

Cretonne, especially if the cushions and other furnishings be of this goods, is delightfully

cool and "summery" for the extra room. Strips of it can be added to plain white curtains and on the scarf for bureau and dressing table. The cut-out flower design applied to unbleached muslin gives a beautiful effect.

I know of one attractive guestroom the curtains of which are made of chequerboard striped in a running vine of pale green. It is almost as if a shadow of some spring morning-glory vine had been cast on the curtains. How easy and dainty the whole thing is!

Bureau scarfs should be a continuation of the curtain idea. Plain fabric with bordered ends is a very good looking. Insertion of net lace or colored hands is effective.

Then the pin cushion, laundry bag, sewing basket, calendar and very necessary wastebasket must not be neglected.

These should be made from the odds and ends and require so little time that it is surprising that the delightful work of furnishing is so often neglected. Pillows are a chapter in themselves. You need not spend hours in embroidering them. Combining fabrics is an art exploited in any of our stores these days. Long, square and round pillows can be made with buttoned ends and washed when the least bit soiled.

The guestroom is no longer the last resort. It is a room with its own specific demands, requiring planning and breathing the very essence of good taste, care and complete comfort. It is not furnished from the left-overs of other rooms, yet it does not require the purse of Fortunatus or the art of a magician to make it attractive. A sensible working out of practical, artistic ideas will make it a joy to every visitor.

Neckbands

WITH the spring fashions which were borrowed from the modes of the second empire and directoire periods comes the neckband of black velvet.

These narrow collars, worn just below the chin, give a certain coquettish charm to the face not to be denied.

The fair dames of those other years wore these bands perfectly plain. Those worn at present have jeweled slides or are adorned with tiny flowers fashioned of ribbon.

There is a great art in deftly fashioning these flowers, and the clever girl who does them well should congratulate herself.

First, cut a band of black velvet to fit the neck of the wearer. Next, sew on a black snap-fastener. The band is then folded in half and a pin placed to mark the center.

Any scraps of green satin are arranged to form leaves. To fashion a rose, take a piece of pink satin or ribbon an inch wide and four inches long. Fold through the center. A gathering thread is run along the selvage and the petals of the rose arranged.

Three of these miniature roses are sufficient to trim a neckband. When the design is too large the contour of the neck is spoiled.

Violets, daisies, forget-me-nots and lilacs of the valley are easily fashioned. Tiny rosettes of scarlet ribbon are effective when combined with foliage.

There are many other ideas for pretty neckbands which will suggest themselves to the clever girl.

New Neckwear

PLEATED collars and ruffs are very fashionable at present. These are exceedingly expensive when purchased at the shops, but if made at home they are inexpensive.

The Medici collar of pleated net is very effective when worn with any dress.

The pleating may be had by the yard. One frill stands up about the neck and the other falls down, forming a collar. Through the center a narrow strip of ribbon velvet forms a neat finish and ties in a small flat bow at the side.

Other collar-ruffs are made of sheerest linen, finely pleated.

A stunning collarette may be made of black velvet and lace.

A band of three-inch wide ribbon velvet the size of the neck is used for the collar. A turn-down edging of lace finishes this at the top.

Below the lace is a band of lace. This is an attractive addition to the blouse.

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.

FOR PUNCHED WORK

Designed by ELIZABETH MILLER

THE CENTERPIECE

DETAIL OF STITCHES IN PUNCHED WORK

HAVE you seen the crowds of our embroidering friends punching away at the stretched linen, pieces with large, coarse needles? And have you seen the beautiful work on centerpieces, dresses, scarves and draperies? It is so effective and requires such little work or experience that the drawwork effect produced is too good to miss. I have had this pretty rose design made for my embroiderers, and it is a lovely centerpiece, requiring little work, and suitable for plain embroidery if you do not care to punch. But try this new work. Every new stitch will add to your embroidery wealth.

Most successful workers consider it advisable to work the design first. The rose design may be done in outline stitch, using coarse thread or silk. This can be worked in solid also, if you prefer. If you use the solid, make every other petal solid, so that a contrast with the outline will result. This cuts the amount of work in two. With the solid work, the stems that encircle the center should be solid. With outline work, use the outline stitch.

Linen for punched work should be of a coarse, loose weave. The very nature of the stitch suggests this, for the threads between the holes pull the goods away from the dots, thus making the holes.

Regular needles for punched work are procurable at the art needlework department of any large store. These resemble a darning needle, some being round, some three-sided. If you cannot get them, use an ordinary darning needle. Fine linen thread will be needed for the punched work and embroidery floss or silk for the rest of the design.

Look at the detail of stitches represented. You will see that the stitches are worked between two holes, first all in one direction. Then

the squares are completed by working in the vertical direction. When crossing down to a lower hole, cross diagonally on the under side. Two stitches should be used between each hole. Work up close to the design. If there is room for another hole nearer the outline, make it, for it will bring out the design more clearly.

Do not pull the goods too tightly. By the time the needle has been punched through a hole eight times you will find that there is a decidedly open-work effect. Remember that the whole open mesh is a result of punching. No threads are drawn or broken.

When you have completed your

punched ring on this centerpiece, work the centers of the roses in eyelet work or large French knots and then proceed to the edges.

Pad the scalloped with darning cotton. Work in buttonhole stitches and do the lines on the inner design in heavy outline. If you wish, you can fill in the border between the scalloped with French knots.

Punched work is very effective in color. Pink or yellow used on the rose design can be carried out in the work if the cotton be sufficiently strong to take the place of linen thread.

The punched work is not only applicable on fancy work, it is beautiful and practical on linen dresses. You will become a devotee to the art. Any one can punch through a dot and follow simple directions. This stitch is deserving of the enthusiasm that is bestowed on it by industrious needlewomen.

When Making Guimpes

THE guimpe is the test of the professional or the mark of the amateur. By it any experienced eye can detect the little faults that come from inexperience or ignorance. There are some points that it were well to remember when making guimpes.

First, there must be allowed sufficient material at the back for any possible shrinkage that almost always follows in lace, net or fine wash fabrics. Then again, there must be no gaps at the hem on shoulder line or at the back. By placing buttons and loops, or hooks and eyes, one inch or less apart there will be a perfect line of fastening. It pays to take extra time at this part of your dressmaking.

Do not cut the collar line too low. This gives a very unattractive line at the neck and affects the fitting of the stock. Supports, either transparent or of wire, should be first basted in and added with a generous hand at the back, for a well-made collar fits closely and in a high snug line at the back of a guimpe.

All guimpes should be made on lawn bodices. This insures a firm line for the waistband of a bodice can be pinned securely to the core, giving an unwrinkled surface. If possible, make short sleeves in the lawn guimpe. In these you can sew shirtds, which must not be forgotten in summer dresses. Nothing is so unattractive as marks of

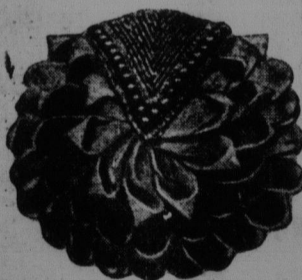
perspiration on lawn or linen sleeves. The materials! Shadow nets and laces are in the first rank. These are purchasable in our large stores for as little as 35 cents a yard. It requires about one yard for a shallow yoke and cuffs. Net, dotted, figured and embroidered, is also good, while exquisite allover Valenciennes is in high favor for fine guimpes.

Allover embroidery will be used for guimpes of heavy linen frocks. Usually a narrow cording or piping of linen finishes the edges of the collar and the cuffs.

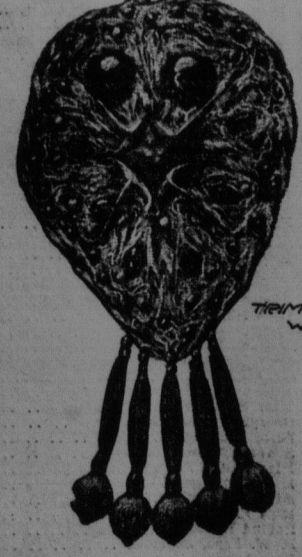
Black net placed over white chiffon or mousseline is practical for dark silks or voiles. It can be washed in gasoline and is decidedly new and becoming.

When making a guimpe of insertion, it pays to whip the edges together by hand. Cut a tissue paper pattern out and pin the lace in its proper lengths either lengthwise or crosswise. Whip together and then sew on the shoulder seams. Baste on the lawn foundation, fit to the body and then sew the lace in place. Washable crocheted buttons with buttonhole loops are an appropriate fastening for fine lace guimpes. Remember that it is not extravagant to use the lace for a guimpe. It makes a gown, or more it, as the case might be. Keep this fact in mind, and a bargain of a dress is particularly cheap at the guimpe. Cut it out and add a line one of your own making.

ORNAMENTS for SUMMER HATS



OF BRAD AND BEADS



TRIMMED WITH FRINGE



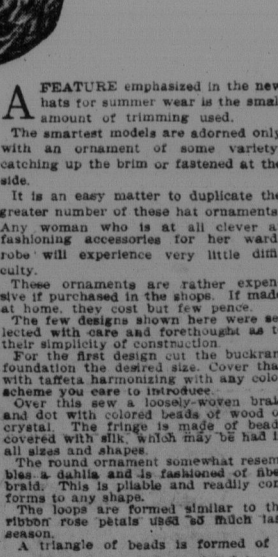
MERCURY WINGS OF RAFFIA



A QUILL OF BRAD



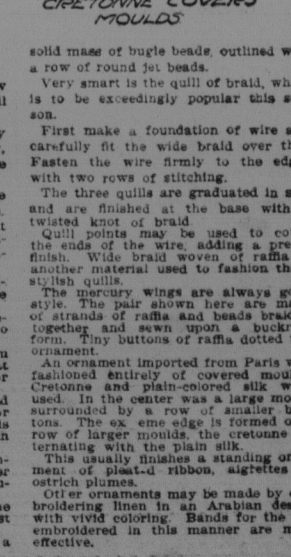
CRETONNE COVERS



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solid mass of bugle beads outlined with a row of round set beads.

Very smart is the quill of brad, which is to be exceedingly popular this season.

First make a foundation of wire and carefully fit the wide brad over this. Fasten the wire firmly to the edges with two rows of stitching.

The three quills are graduated in size and are finished at the base with a twisted knot of brad.

Quill points may be used to cover the ends of the wire, adding a pretty finish. Wide brad woven of raffia is another material used to fashion these stylish quill hats.

The mercury wings are always good style. The pair shown here are made of strands of raffia and beads braided together and sewn upon buckram form. Tiny buttons of raffia dotted the ornament.

An ornament imported from Paris was fashioned entirely of covered moulds. Cretonne and plain-colored silk were used. In the center was a large mould surrounded by a row of small buttons. The ex-eme edge is formed of a row of larger moulds of cretonne alternating with the plain silk.

This usually finishes a standing ornament of pleated ribbon, sacrettes or ostrich plumes.

Other ornaments may be made by embroidering linen in an Arabian design with rich coloring. Baste the thread embroidered in this manner are most effective.

The loops are formed similar to the ribbon rose petals used so much last season.

A triangle of beads is formed of a