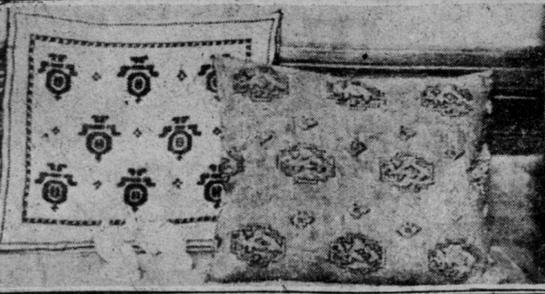


A PAGE
for
MISSSES

SUMMER FANCY WORK CLASSES for YOUNG GIRLS



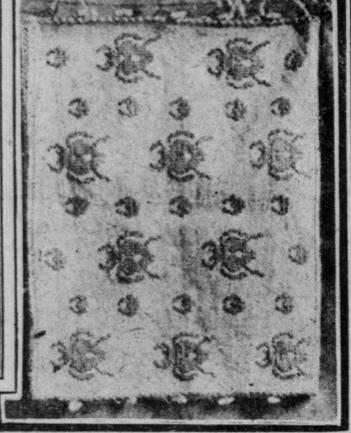
MOTIFS TAKEN FROM JAPANESE KIMONOS



A GROUP OF CRASH CHATELAINE BAGS



ELIZABETHAN BAGS IN ODD SHAPES - TABLE SCARF SHOWING DARNED WORK



ORIGINAL DESIGNS ADAPTED FROM TURKISH RUGS



Hand made Russian crash, the same that can be bought in the shops for 25 cents a yard, is being used as the foundation textile for the most artistic articles of fancy work this summer. The Elizabethan bags, particularly, are being made and worn by young society girls with whom the pretty fashion has spread space.

Many art workers would spurn the hand made Russian crash because of its cheapness and in that it is too narrow for most large pieces, such as table covers, bed spreads and window draperies. But the same young woman, Miss Mary Bacon Jones, an artist, who evolved the crash embroidery, has also invented the most ingenious method of putting the breadths together.

For porch work there is nothing half so stunning as these hand, work and handkerchief bags, resembling as they do those worn during the Elizabethan period. They have a novelty all their own. It is not the material alone that lends the work its especial value, although the soft cream gray tones of the Russian crash form a particularly artistic background for the workmanship put upon it. It is the combination of color and the harmonizing of the details that count for much.

Of the design and coloring it might be said right here that the young woman who designed the new work gets her designs wherever they are to be found. In this lies much of her success and originality.

"I am just as apt to get my design from a fine bit of ironwork as I am from a Turkish rug. Some comes from old English tombs, some from odd bits of oriental embroidery and others from wall paper or silk. None is bought in the shops. These I adapt to the work in hand. It sounds difficult, but really it is most simple. For a girl who has not studied design let her get some paper, the sort that is squared off for the use of architects in drawing perspective elevations.

"Copy a motif on paper. The Moorish and Turkish patterns, especially, offer good material, and one motif will form the basis for an all-over design, a border or for a central figure of some more elaborate pattern. However, the greater the simplicity the more effective will be the result.

"During the last year most of my inspiration came from a fine set of Japanese prints, the work of the best Nippon artists, loaned me by a friend. These have been used ad infinitum for the work of my pupils. It may not always be desirable to copy the design or coloring exactly, but one can indicate the motif and give the suggestion just the same. If a girl has none of these in her own home she can easily obtain access to them at the Lenox library, where there is a fine collection, or at the high class art stores of the Japanese importing houses.

"There is something indescribably beautiful about the coloring of these prints. Soft dull greens, yellows and browns mingle together delightfully. So in this work it is always well to keep in close touch with the Japanese coloring, then one cannot get far away from the best standards. It may be that the coloring in the article under construction will be done in a higher key than the original. This, however, must depend on the room in which the cushion, table cover or drapery is to be used.

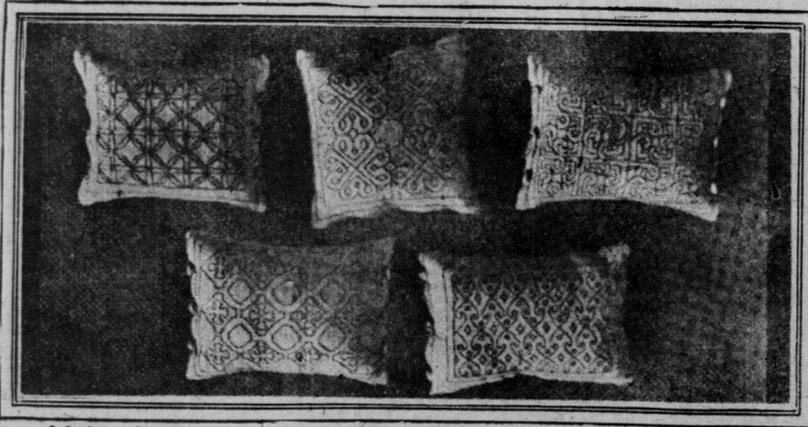
"KEEP this suggestion ever before my girls. Get your idea where you can find it and adapt it to your work. Learn to think in different fabrics. Unfortunately, most girls who study art today think of design solely in respect to the especial field in which they are working. This narrows their horizon and limits their vision. The perfection of art is to adapt design to any sort of work you may want to do. Then you are bound to be original.

"Draw your inspiration from everything within your reach. Do not look

at embroidery for inspiration. Look to embroidery for the stitch, then turn to nature or art for your inspiration. Take the designs on the bags, for example. They have been adapted from various sources. It may be that the half wreath of leaves on one was suggested from the pattern on a Japanese kimono, the one with the birds from a Chinese mandarin's robe, and so on.

"Russian crash, as I said before, has the advantage of cheapness, but don't let this influence you in buying cheap working silks. The imported article is essential, for I find the native dyes very unsatisfactory. Sometimes I get my colors from an oriental rug mender. Then you are pretty sure to get soft shades and fast colors. If I want a different toned background from that characteristic of the crash I dye it. It is not difficult to do and I'll warrant that once a girl takes up the art of dyeing textiles she will, if she have the artistic sense, want to go on with it.

"There are two men in New York making a specialty of artistic dyeing for its own sake. One is Albert Harter, who is doing some exquisite work, and Professor Fellow at Columbia univer-



LINE DESIGNS SUGGESTED BY IRON WORK

sity. The toning needed for the crash would not constitute a problem requiring expert assistance, however.

"If a darker tone of gray be desired for a divan cushion or a table cover, take the ordinary black dye bought in the shops and dilute it with water until only a suspicion of color remains. Or one can thin oil colors with naphtha for use for stenciling, and considering the crash in the same light as one would water color paper, wash it in as if preparing a background.

"It isn't necessary to stick to the crash as a textile. I have even used dress voiles. But right here let me say that deep thought must be put on the finish of the article to make it artistic, otherwise it will look like dress goods and nothing else. One scarf in particular which I have in mind bore a pattern adapted from an oriental curtain. It was done in soft finish black silk. Now, if it had been hemmed the effect would have been clumsy and its appearance home made. From a bit of oriental embroidery done on a species of scrim I got the idea of twisting the fringe and tying it in little knots close to the end. This transformed the scarf at once from a homely, inartistic piece into something odd and original.

"In learning the crash embroidery I advise girls to begin with the pincushions first. They are done in line design and constitute the first step in the process. From a rug, wall paper or other source pick out a novel conventionalized motif and draw it on the crash, repeating it in all-over design or simply in a motif. Do this in what is known as outline stitch. This sounds commonplace, for the atrocities

committed in its name are legion. It is, however, quite capable of most artistic results if treated fairly.

"This places the design uppermost and the stitch secondary. At no time should one stitch for stitching's sake, the aim being to express the idea. Look on your work as a color scheme, a painting, and you have no idea what a different feeling you will have toward your work. I have seen this exemplified among my own girls. Some there have been who disliked embroidery of the old fashioned sort and found it extremely monotonous. But the moment they came to look on their

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work from the art standpoint it changed everything.

"Once the lesson taught in the pincushion design has been absorbed, then we may turn to the bags. Here the same outline stitch is used, but it is a lesson in repetition. It may be the same pattern developed will be used, but the design is outlined, not only once, but many times. This gives the filled in quality. It really throws us into the long and short stitch. The design herein is treated in mass and not in line.

"The bags vary in size. Some are about eight inches in length by six and a half inches in width, some longer and others smaller. They may be cut according to fancy. Frequently an inch wide strip of goods is inserted between the front and the back to enlarge the capacity of the bag. The strip is apt to be covered by an interlacing of cord or by fancy stitches of embroidery. Silk is generally used, though frequently linen thread is combined with it, and in the case of a very coarse crash crewels are most effective.

"Get good foundation material and artistic colors. If these are right, though the pattern may not be all that could be desired, the result is bound to be satisfactory. On the contrary, the most artistic pattern will be spoiled if inartistic textile and poor colors are used.

"When you are a guest it is always tactful to follow the leader, who naturally is the host or the hostess of the occasion, and that it really is most thoughtless and selfish when you do otherwise. If you have come to the club to go yachting and have a few moments to wait don't suggest things to do in the interim, and above all do not play the piano or start an impromptu dance. This is a noisy performance not agreeable to those sitting about the verandas, and as dancing is not the purpose for which you have come it is well to eliminate it.

"Of course, when you come to the club to dances, that is quite another matter and you dance to your heart's

"In cutting the bag it is best to leave plenty of material around the design for spacing. An added reason for this is that the material may fray.

"A FACTOR that adds more than all else to the beauty of the bag is its finish. Much of its artistic beauty depends on the small details, finishing, such as the cords and tassels or balls, the method of drawing the cord through and the rows of outlining that finish the design. One bag may have the draw string of twisted cord, another of linen and silk twisted by hand, others white soutache braid with a touch of prevailing color run through. Occasionally the draw string will pass through clusters of double or triple bars at the top. Button molds are sometimes covered with linen and then embroidered over with silk or wholly wrapped with embroidery stitches.

"In the bag with the bird design the textile is coarse white crash done in linen thread. The breasts of the birds, eyes and legs are in turquoise blue, the tail orange. A soft, natural gray outlines the whole. Over the side strip, between front and back, a gray and blue linen cord is laced. Here and there a few stitches of orange are introduced, especially where the cords cross. This brings in the three colors used in the design. A narrow white linen braid, through which a gray linen thread is run, forms the draw string. In this instance there are no ball ends, the cord being joined together in one piece. Where the two ends come together it is firmly wrapped with blue linen thread, then button-holed over. The bars through which the string passes are blue with a touch of orange top and bottom.

"Another of the bags also with a bird design is done in crewels. Dull greens, browns, brilliant orange and pale yellow are used, though the brighter colors are all subservient to the brown tones. Couching cord, which is afterward buttonholed in brown crewel, is used for the draw string. Perfectly round buttons, like marbles, wholly covered with buttonhole stitch, for the ends. An endless variety of original combinations may be thought out by the embroiderer after a few trials.

"In some instances the background

Furnishings for the Garden Studio

FLOOR coverings, furniture and picture frames which have become too shabby for a cottage located in a fashionable resort may be utilized for a garden studio if the young girl who expects to occupy it knows how to give directions for having such furnishings renovated.

Beginning with the faded or stained matting intended for the studio floor, the embryo house keeper should have a maid restore its color by scrubbing it thoroughly with a strong solution of ordinary baking soda or salt in lukewarm water. Matting that has not received hard usage need only be thoroughly swept, gone over with a cloth wrung out of sweet milk and then wiped with very hot water.

Solled willow and rattan furniture may be cleaned with white soap and warm water applied with a whisk broom, rinsed, well wiped with a cloth and sun dried. To bleach such furniture have a lighted sulphur candle placed near the chair or table—before it has been dried after its soap and water bath—and keep both candle and furniture covered with a large dry goods box until the sulphur fumes have evaporated.

Solled and sagging cane seats of chairs may be cleaned and made taut by having a maid turn the furniture upside down and wash the caning thoroughly with a solution of one teaspoonful of oxalic acid to a quart of warm water and then promptly rinse with clear water.

Old mahogany furniture should never be painted or varnished, but should be cleaned with raw linseed oil and polished with softened beeswax applied with a piece of heavy woolen cloth. Finger marks may be removed with a piece of flannel dipped in paraffin and pencil scratches by rubbing the spot first with a piece of cut lemon and then with a cloth dipped in a little whitening.

Spots on varnished furniture may be removed by rubbing them with essence of peppermint or spirits of camphor and then with linseed or olive oil. The faded leather covering of a sofa or chair may be brightened by going over it with a soft sponge squeezed nearly dry from hot soap suds, removed as much moisture as is possible by rubbing it with flannel, then polishing it briskly with a kerosene dampened piece of woolen goods and leaving the

has been darned, leaving the pattern in relief. The darning is most effective and may be done in two ways. Either the backgrounds is darned in, leaving the pattern prominent, or else background plain. Occasionally, as in the case of the table runner, the background is darned in in the border, while the same motif carried up the side is itself darned.

"One important thing to take note of is the sort of hem you use in your tablecovers and scarfs. Be careful not to overcover or diminish your pattern. Try different width hems or bands to see whether a wider or narrower one will look best. Try also to see whether you want one or two rows of outlining to inclose the design. One may do, as it may require two. It is this unexpectedness and originality that make the oriental work so interesting.

"ANOTHER wholly new style of embroidery, at least its application to articles of household decoration is new, is the cut work. At the National History museum you will see fine specimens of old German embroidery done in this style. Abroad it has long been used in the way of insets of lace for gowns, but not for table linens.

"If a girl is stenciling, the same patterns used for the one may be used for the other. It is not at all difficult to do. Take, for example, a creamy linen and draw your pattern across the end. Cut it out, following the lines closely. Add an underlay of a coarser and more loosely woven linen, baste it down and either button hole or embroider it over and over. If the material is very thin it should be both basted and hemmed before embroidering to stand washing.

"One girl recently made a charming bed spread of the Russian crash. It took three widths to make the spread wide enough. Each length was first hemstitched, then buttonholed, then fastened together with a feather stitch. This hand work gives an article a special value and differentiates it from the manufactured article. In this case the linen was a soft gray, the underlay pink and the embroidery linen also pink. The same idea could be carried out in a lunch cloth with charming effect."

Electric Tablecloth

ONE of the fads of the fashionable London dinner table at present is an electric table cloth, which may be shaded from the snowy white of the conventional damask to a glistening silver. It is a favorite trick of the London hostess to surprise her guests with the table cloth gradually taking on color, or, as it were, growing in brilliance until it seems to be aflame. To gain this effect only a few heavily shaded candles are on the table. The hostess operates a switch, and gradually light ascends from the whole spread of table cloth. It even shows through dainty china, and the effect is said to be almost as uncanny as it is pretty and effective. The light is spread by a multiplicity of wires literally sewed in a specially prepared material, which lies close on the table and then is covered by the regulation table cloth. The invention is a secret, and so far the luminous cloths have been in the exclusive possession of a few wealthy women. One of these is Mrs. Potter Palmer, who is always one of the first to turn new and clever inventions to her social advantage.

Tarnished brass or copper drawer handles and desk furnishings should be brightened with powdered bath brick or with the inside of a lemon rubbed on with flannel and polished with a piece of leather. After that the metal may be lacquered and kept bright with a clean, damp cloth.

Stale beer will remove fly, specks from gilded picture frames, which may be brightened by going over them with a soft brush dipped in white of eggs mixed with a little baking soda.

To Keep Candles Upright

AS every one knows, warm weather plays havoc with candles, causing them when used on the dinner table or about the room for illumination to take on a decided droop. This can be completely obviated by keeping the candles for several hours before they are to be used in the ice box, where they harden sufficiently to remain beautifully upright throughout the evening.

SOCIAL AMENITIES FOR THE SCHOOL GIRL

AT summer resorts where there is water, one of the most popular meeting places of the young people is the yacht club, which is a center of fun and activity for old and young, many elders being keen over yachting, while others enjoy the mere sitting about the clubhouse as participants in its sociability.

Though forming a large part of the aggregation, young people are always conspicuous in a clubhouse, and it behooves them to remember that they are in a public place where quiet manners are more becoming than are always necessary in the privacy of one's own home. "Rough house" and rowdiness generally are extremely bad form at all times, but particularly so in public places, though there are young people so thoughtless as to act as if a clubhouse was made for their sole benefit and to conduct themselves there with a boisterousness which shows no consideration for those about them.

Girls should never go to a yacht club unchaperoned, and while there should never forget they have a chaperon, as some of them seem to do when they wander as far as possible from her protection. If you have been invited to go yachting, when you arrive in either a small or a large party at the club do not go racing off to the