

For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD



AS TO POCKETS

POCKETS for the tailored maiden appear with the regularity of the seasons. In one form or another the pocket is almost always "good form," and whether or not it passes the fashion line a certain number find their way on to the skirts and blouses of the lover of things convenient.

The plain shirtwaists of the business woman rejoice in a breast pocket apiece. A boyish patch pocket is clapped on to the jacket of her French or hopsacking linen. A dignified pair of them are done into the sides of her best tailored coat. If it be anything firmer than foulard or satin, and the top coat for foreign travel is a marvel of masculine convenience in the pocket line, even having a commodious magazine pocket on the inside of the skirt portion.

With a snap that is quite its own, a patch pocket finds its way invariably to the right side of every outing skirt that the sporting girl possesses, and if the tailor won't do this she does it for herself.

The patch pocket is the easiest one we know of, and rather than an ill-tailored affair of more elaborate construction let it be the hastily put on patch at its best every time.

But let it be generous. If it be for a shirtwaist (the pocket should always be found missing on the fancy blouse that fastens at the back), it may be at the left or right side and never on both, and it should be sufficiently large to hold a handkerchief without bulging the whole shirtwaist out of place. If your skirt is the object of attack, choose that spot on the right side below the hip that the hand can reach comfortably and reach, and be certain in cutting the pocket that it is ample enough to

hold the hand. A too-small pocket on a skirt looks ridiculous. The weave of the material should run with that of the skirt breadth and the pocket should be finished before it is put on. Its turned-down top hem should be on the right side, so that the stitching is a decoration, and the whole lower edge is then turned under and pressed to the degree of absolute flatness before it is stitched to the skirt. If accurate tailor work is to be the finished result.

When the expert tailor hires a new man he "puts him on a pocket," and if that proves satisfactory the tailor is happy in the possession of a good workman. Now, while it is contended that women cannot tailor, there have been women who have made most excellent pockets, and it is a useful accomplishment. The making of a perfect buttonhole, in a large size, and of a really good pocket are nice sewing points not to be despised by the mother of a family of children. The small red or blue coat with its two fronts and one back and its simplest of all collars is "no trouble at all" to the fairly capable; and, indeed, why should it be when we realize how little there is to the whole coat? But add an expert's buttonholes and two good side pockets and then stand off and look at the improvement.

Don't always take the tailor's word on the pocket subject. He is, at times, right when he advises no pockets to spoil the look of the sides; but look into the subject for yourself and be your own judge of the sides of your own coat. Much depends on the use you mean to make of it, and tailors there are who discourage pockets merely on the score of the time and trouble they involve.



Sketch of a Finished Blouse

VIOLET DESIGN FOR A BLOUSE

Designed by MARGARET D. LINDALE



VIOLETS in combination with Irish lace roses have been used for the design upon today's page. Let me tell you how.

Allowance is made for the applique of a crocheted rose in each of the four uneven circular spaces on the front design, one on the collar and one on each cuff. These spaces represent the cut-out of linen that will give transparency after the rose has been sewn over each allotted space; the edges should be rolled after being trimmed evenly.

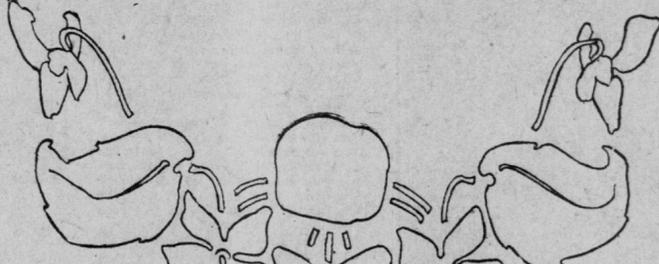
I have told you first of the applique, but I would suggest your doing it after the other work has been done. The violets are to be padded and worked solid; the leaves may be worked the same way, or in skeleton long-and-short stitch with a solid vein in the center; or again, they may be done solid on the one half, with seed stitch on the other. The conventionalized stems are planned for over-and-over work or for two rows of very careful outlining. It is possible that you will prefer to put but little work on the blouse, and if so the whole may be done by the outline process with the Irish roses or their substitute—a crocheted medallion of fine thread.

Almost all art needlework departments have a stock of Irish roses or Tenerife wheels which, also, will serve the purpose.

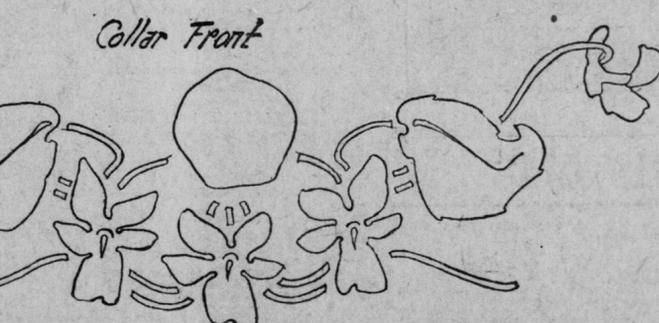
The blouse for which the design is planned is that most acceptable model with two Gibson pleats—a long and a short—folded over each shoulder so that they appear on the back as well as the front. The stock collar is very slightly curved, and the motif here given for the cuff embroidery may be used on a deep or a shallow cuff.

Heavy white linen is an excellent fabric on which to put the work for the blouse in question; handkerchief or lightweight linen will not prove too sheer for this dainty floral pattern, while union linen, which is an excellent quality—part linen and part cotton—will prove most durable and altogether satisfactory for embroidery purposes.

For the express benefit of the many workers who have asked me for a whole embroidered frock, and for those, too, whose need is the single panel to match a bodice, I have had designed for next week a skirt panel decoration of violets to match today's bodice front. It will be shown in the length allowed by the page, and so that the fullest possible use may be made of these exquisite violets I will suggest that today's collar motif will be possible on the back or front of a girdle, and the cuff motif for use as a separate touch of embroidery on any narrow skirt gore, or on the back of a bodice, or on the upper top portion of a half-length sleeve.



Motif for Sleeve



Collar Front

Norfolk Jackets

ARE unusually good for young girls. Who is young and who isn't? It would be a trifle difficult to decide, and a little dangerous to state in black and white; but all age limits to the one side, the erect, alert-looking woman is always youthful enough in actual seeming to wear the Norfolk jacket.

Its variations are many, and it is no longer narrowed down to the four box pleats which were its original stamp. They turn sideways, with two plain pleats on each side, or they simmer down into one on each side. The belt may hold in the pleats or the pleats hold on the belt.

The Norfolk is shorter or longer, according to its purpose as a very useful garment or a little ornamental jacket. And in the same way is its material varied.

The rough Scotch and English and Canadian stuffs have given way before those of less rough American weave, and these, in turn, have let in linen for summer wear.

But the Norfolk jacket stands fast.

A Central Fastening

TO FASTEN the summer frock down the very center of the back, as it should always be fastened if the best effect is to be got, reverse the old theory of plaquettes, which demanded a broad hem on top and a narrower one beneath.

Make now a one-inch hem on the left side at the back and make a half-inch hem on the right side. Draw a line of basting thread down the center of the wider hem, and to this line lap the right side half-inch hem. Use either buttons and loops or hooks and eyes, and the fastening will be absolutely in the center of the back.

The Machine Strap

SHRINK your machine strap with a few drops of oil if its looseness annoys. A cloth well oiled and rubbed thoroughly upon the whole length of the strap will cause it to tighten, or, seemingly to tighten, by holding more closely to the metal as the wheel turns.

New Hat Points

ONE of the new French hats shows around the upper—instead of the under—edge of the brim a quilling of taffeta, with a flat bow in front, a little to the left.

Large velvet flowers, especially such blossoms as daisies and other flat-petalled blooms, are chic. Often these are in blues or greens instead of the natural color.

The new high toques are fashionable with fine straw for the puffed top and rough, flat straw for the portion next to the face. A loose, wide band of velvet conceals the union of the two varieties.

Another of these toques is trimmed simply with a large Alsatian or windmill bow of velvet or changeable taffeta in back.

Still a third toque of black, faced with white satin, has at its left an upstanding cockade, oblong in shape and covered with three vertical rows of accordion-pleated white satin.

A pretty fad is the trimming of a hat with artificial flowers in season, and then wearing with it a bouquet of the natural flowers. This is especially charming in the less usual fashions, but it is effective also with such as roses and violets.

Straw buttons, large and round, and in natural-colored or otherwise tinted straw, are the latest for hat decoration. Straw buckles are also fashionable, but in all sorts of odd and quaint shapes, instead of the common square.

Hand-Run Lace

NET laces run by hand are in very good style, and they may be copied even without a definite lace pattern by using some simply designed lace and darning in the cotton, linen or silk floss upon the net, as nearly like the original as possible.

Also there is a way to make your own lace patterns. Any old piece of lace spread out upon a sheet of manila paper may be successfully traced by the aid of pencil or tracing wheel, or by laying between the two a sheet of carbon paper and then carefully defining the carbon tracing with a hard pencil.

SOME READY-MADES

THE season of the ready-to-wear is at hand, and those who walk along the line of least resistance buy whatever is thrust before them, to the relief of the overburdened dressmaker, but to the final dissatisfaction of the so-called satisfied.

Now there are ready-mades and ready-mades, and the discriminating eye alone can detect the difference every time it lights on either one.

The good shopper is born, not educated. The woman who has all her life made mistaken purchases will, no doubt, continue to spend the family money (or her own) and regret it later. She rarely profits by experience.

The observant one will cast an eye

in all directions, but will turn eventually to her mental directory for the address of the successful silk buyer or the best man in cotton frocks. Year after year the established reputation follows the astute shopper who keeps his goods up to the mark.

Do you, as a buyer, as a spender of your husband's hard-earned money—do you know where you can best buy the simple silk frock—the best value for the least money? No? Then it's a poor shopper you are, and one not to be trusted with the savings of a household.

Let the fashion expert help you out. Good value in a cheap silk frock rests in the softness of the silk. The "crispy"

ones won't wear. Good lines lie within the bounds of common sense in an expensive frock. The cheap imitation of an elaborate creation is never good value. The trimmings condition proclaims the quality of the silk. When overornate, there usually are defects, or one main defect of quality, to conceal.

The semi-plain dress may be retrimmed, and than this advantage there is no greater. A little new trimming or a personal touch signifying your own taste differentiates the dress from the other ninety and nine of the hundred lot from which you selected. Look at quality, at the fit and next at the ease with which the present decorations can be removed (or covered), and then buy. But not before.

A Colored Tie

THE paisley tie is a pretty touch which will add richness to the mid-summer shirtwaist, and while the fashion expert persists in the passing of the separate skirt she suggests more and still more ties that will, like the paisley print, harmonize with this skirt, which is not in question, but out of the count.

All of this is a tacit consent to the cool shirtwaist; but wear the white blouse with a white linen skirt whenever you can, instead of dividing yourself, and the pretty tie will prove none the less effective.

Color enters in here, for the Persian prints come in all tones and tints, and the paisley tie is only at its best on you when it is chosen in a becoming general tone.

For Baby

BABY'S bib is an everlasting wonder in the variety it presents to the embroiderer.

Made to wear with the plainest of slip-like dresses, it now is so put together that it is ornamental, yoke as well as bib; in very fact the bib's the thing and holds all the embroidery baby needs at one time.

Tiny forget-me-nots in little perpendicular rows slope from the lower edge upward toward the neck opening, and between the rows are placed ornamental strips of narrow valenciennes insertion. Round the extreme edge is a fringe of lace to match the insertion, and this is joined to the bib by beading.

The shape of this neat bit of apparel is that of a rounded yoke cut deeper in front, and the material is handkerchief linen laid, when all is finished, with a second layer like the top.

Subtleties of Color

GREATER efforts are now being made by the young English girl to dress more carefully, and already the study of color has borne its fruit in her improved appearance.

She has decided that the old ideas on color are passe; that to narrow down the wearing of blue to the blonde is erroneous; that black is not necessarily reserved for the aged, nor white preserved for the very young. She has decided on a more subtle code, and she avers that the baffling array of violet colorings is alone a study worthy of an artist.

She has arrived at the truth of the theory of repeating the color of the eyes. She knows that Nattier, Saxe, Wedgwood—all the softened editions of azure—enhance blue eyes. With brown the same principle holds good. When, as frequently happens, in the iris of the hazel eye both green and brown are plainly visible, the choice must be ruled by complexion; either may suit, but the chosen color will, to the casual observer, probably decide whether the eyes are green or brown.

Landscape painters know that unless they introduce their sky tints into the scene depicted beneath—be it river, cornfields or cottage roofs—the picture will be untrue in value, and not

"together," as they phrase it. People usually are able to stand the coloring to which their own gives the key.

Young girls look well in white, but only in simple white. Rich elaborate white has an often unsuspected power of "lighting up" the face, making hollows disappear and lines diminish. Black, formerly reckoned so safe, is full of dangers.

In the wrong material, especially, it aggravates a tired and haggard air, and is decidedly aging. Even the auburn-tressed and blondes in their bloom must not hastily assume all black is becoming because of the contrast. Velvet, diaphanous and silken black, often sets off a fair skin dazzlingly. Dill woolen and hard-surfaced black, however, seems to have a genius for discovering sallowness and nothing else. And while good points may be aided, had ones of poor complexions may be also greatly obviated by right color choice.

The too florid profit by a careful use of deep-toned purples and maroon. Swarthy skins can be often made to appear merely olive by golden brown hues veiled in dim old-lace color. It requires, indeed, only some study and ingenuity to cull from the bewildering variety of modern color advantages our ancestresses dreamed not of.

The Yoke Question

STRIPED chiffon, looking quite like tucks, will make effective yoking for the more elaborate gown you intend to set for your ocean voyage, and it will hold its own on the briny deep as well as net.

For seashore or general summer wear sheer linens are as good and quite as correct for the washable gumpes as are eyelet embroideries.

Black-dotted net is newer than the square flit weave for the yoke and sleeves of the all-black gown; and the best qualities of very fine net are so firm as to require no lining of chiffon to bring added warmth.

Embroidered dots of cotton or linen floss will bring the dress color up to the yoke of plain white or ecru net.

Metallic laces and insertions and cloth of gold and silver or nets of metallic weave are more perishable in summertime, but have not been abandoned on the elaborate gown.

Irish lace in the small pattern of the baby crochet is an ever-ready material, and is suited to most dress stuffs for yoke purposes.

Cuny insertion—the three and four inch widths—makes excellent yokes or gumpes with cuffs attached by long net sleeves. The widths are sewn together by hand and shaped to fit each individual yoke pattern and then mounted to a collar. Durability is their main point, if we exclude their beauty.

Plain white linen made into a sheer yoke, finished completely, is then treated to Madras work in the form of round or oval eyelets put in with colored cotton to give the desired note to the frock with which it is to be worn. Black on a white yoke is good.

Effective neckpieces are made by the piecing together of valenciennes lace and the various narrow braids that are brought for lacemakers.

For the colored linen dress—moss green, for instance—a sub-yoke of the same plain green linen may be punched with a stiletto and the eyelets worked with white cotton. This for the slightly lowered neck line finished with a corded piping of white linen round the neck.

Chamois Cushions

WITH a pattern cut out as for stencil work, the chamois cover of a cushion is lined with rich brown satin or velvet and finished round the edge with a brown silk cord.

A second cushion top of chamois has its conventional design burnt upon it—very delicately burnt—with the pyrographic needle, because this leather is too delicate for careless work.

Chintz and Cretonne

INNUMERABLE are the uses for flowered chintz and gray cretonne, and the discriminating may frequently find choice designs among the less expensive qualities.

Printed surfaces are almost altogether dependent for their good effect upon the excellent taste of the buyer. An expensive chintz may be, in reality, a very ugly one, and vice versa.

When gay borders and curtains are used, wallpapers and floor coverings should be as plain a note as possible in the room.

The old bureau is a fit subject for a cretonne cover. Not merely the hastily made gathered flounce, but a tacked-on, glued-on, smooth covering made possible by a previous treatment of the old bureau with a paint remover and sandpaper.

Unbleached muslin is the soft yellow ecru tone that is best suited to the border treatment of cretonne for curtains and bedspreads.

An extremely good curtain finish is the fashionable deep hem-borrowed, probably, from the makers of women's clothes. An applique of flowered chintz, eighteen inches deep, put on like a hem and appearing nowhere else on the plain linen curtain, is good.

A scarf on the child's hat is a very good use for certain East Indian patterns of printed chintz.

If the room is low of ceiling, try a striped chintz with a liberal disposal of the plain material between the floral stripes. It will lighten.

Borders of cretonne are cut from striped designs, or they are cut from floral designs altogether regardless of the pattern.

A width of gay chintz has been successfully used as a border where wall and ceiling meet above plain paper.

With Manicure Scissors

THE small curved scissors is an invaluable little implement in the hands of the all-around capable woman. It belongs to the workbasket as well as to the manicure tray.

We all know of its use as a stencil cutter, and it will prove equally necessary for the cutting out of embroidery, whether machine or hand made, and for the cutting away of material under laces to make them transparent.

There are curved lines in sewing that will be more safely cut out and small spaces into which no other scissors will so successfully get as the manicure blade.