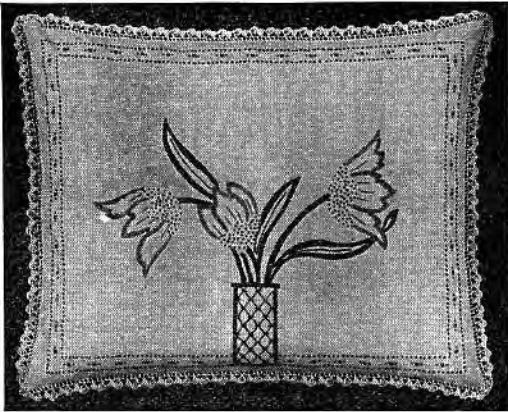


# Embroideries for the Summer Home

By GRACE E. MACOMBER



No. 1523 D. The Pillow



**H**ITTINGS for the bungalow, cottage or "camp," more or less pretentious, where we spend the hot months of the year, should be as different as possible from those in use in the "really-truly" home, for the reason that it is desirable to make a decided change. We simply vacate the all-the-year-around home for the country, the

seashore or mountains, as the case may be, leaving the old belongings; then when we go back to them they are fresh and new and, yes, rested, too. Has it never occurred to you that the pillows and table-runners and centerpieces and dollies which have been in constant service for six months, are tired? Have them all nicely cleansed or laundered before the time for your annual fitting arrives, and put them away in cool, roomy closets, drawers or boxes; then when you take them out in the fall they will seem new and in every way lovely, proving that they appreciate the rest and change you have given them! So a wise little housekeeper thinks; and she packs away the fittings of her summer bungalow in the same way, to await another season. "It gives them and me a complete change," she says; "and surely prolongs their period of service." Which may be very readily believed.

Bold, unusual designs, involving comparatively little work, are especially popular for summer-home embroideries. Take, for example, the vase-motif, which is repeated on pillow, scarf, centerpiece and tray-cover or oblong centerpiece of the set illustrated. It is striking, and gives the effect of coolness with the blue and green of its color-combination, while its quaintness is wonderfully attractive. The outlining of the vase is done with pale green, in satin-stitch, very lightly padded, the stitches taken slightly aslant; the diamond pattern is worked in outline-stitch, with the same color, with a long, single stitch of black taken across each intersection. The flower- and leaf-stems are of darker green, in satin-stitch, and the long, slender leaves are outlined in the same way, with a center vein in outline-stitch. The flower-petals are defined by long-and-short stitch, in dark blue, with veining in outline-stitch of the same color, and the calyx is formed of French knots in light green. The border consists of two parallel lines of French knots, done with black, and in the space between, at regular intervals, are tiny squares of blue, in satin-stitch, with a French knot each side done with yellow. Nothing could be more simple, even to

No. 1523 D. Perforated stamping-pattern, 25 cents. Transfer-pattern, 15 cents. Stamped on butcher-cloth, 50 cents. Floss to embroider, 35 cents. Crochet-thread for edge, 15 cents extra.

No. 1524 D. Perforated stamping-pattern, 25 cents. Transfer-pattern, 15 cents. Stamped on 18x30-inch butcher-cloth, 45 cents. Floss to embroider, 40 cents. Crochet-thread for edge, 15 cents extra.

No. 1525 D. Perforated stamping-pattern, 25 cents. Transfer-pattern, 15 cents. Stamped on 32-inch butcher-cloth, 90 cents. Floss to embroider, 65 cents. Crochet-thread for edge, 15 cents extra.

No. 1526 D. Perforated stamping-pattern, 25 cents. Transfer-pattern, 15 cents. Stamped on 18x48-inch butcher-cloth, 60 cents. Floss to embroider, 50 cents. Crochet-thread for edge, 30 cents extra.

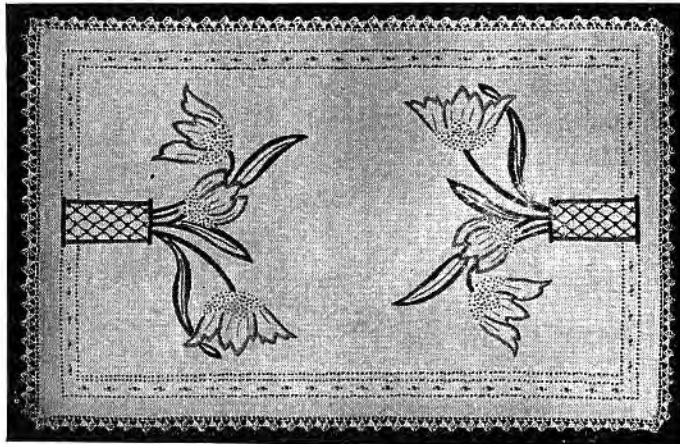
one not at all skilled in the use of the embroidery-needle; and the work is extremely fascinating because so quickly executed and so showy—every stitch seems to count in the general effect. Even though one does not go away for the summer, it is a splendid idea to have such a change right at home—where the embroideries presented will be found most pleasing and suitable.

Scarf, tray-cover and centerpiece are finished with a narrow hem, to which is neatly whipped a crocheted edging, carrying out the idea of simplicity. Choose a rather coarse crochet-cotton, say No. 15.

1. Make a chain of 9 stitches, turn, miss 4 stitches for a double treble, make a double treble in each of 5 stitches, \* keeping top loop of each on needle and working all off together, make a tight chain-stitch to close the cluster, chain 4, a double treble under the 1 chain, at top of cluster, (chain 2, a double treble in same place) 4 times, a triple treble in top of 5th double treble of cluster, chain 10, miss 2 spaces of open shell and fasten in top of 3d double treble, chain 4, a double treble in each of 5 chain-stitches, and repeat from \*, alternating clusters and open shells.

2. A treble in a stitch (chain 3 for 1st treble of row), \* chain 2, miss 2, a treble in next; repeat. Have a treble come at each point of cluster and open shell, with 2 spaces between them.

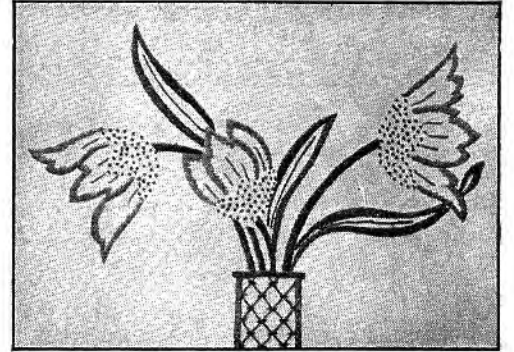
For a wider border one may add an extra row or more of spaces. The edging, in finer thread, is very pretty for other uses.



No. 1524 D. The Tray-Cover or Oblong Centerpiece

## When To Wear a Veil

**A**FTER being rather out of fashion for the last three years, the veil has once more come into its own, and now it is not only extremely modish to wear a veil, but many of the smartest hats do not really look well with-



Detail of the Embroidery

out it. When the veil was last worn it was a modest-looking covering that fastened tightly around the hat and was brought in snugly under the chin, but now it takes almost as varied forms as the very styles themselves. Veils are of plain diagonal mesh net, they are bordered and flowered and covered with geometrical figures that too often make the face under it look as though it had been tattooed, or they are dotted or severely plain and simple.

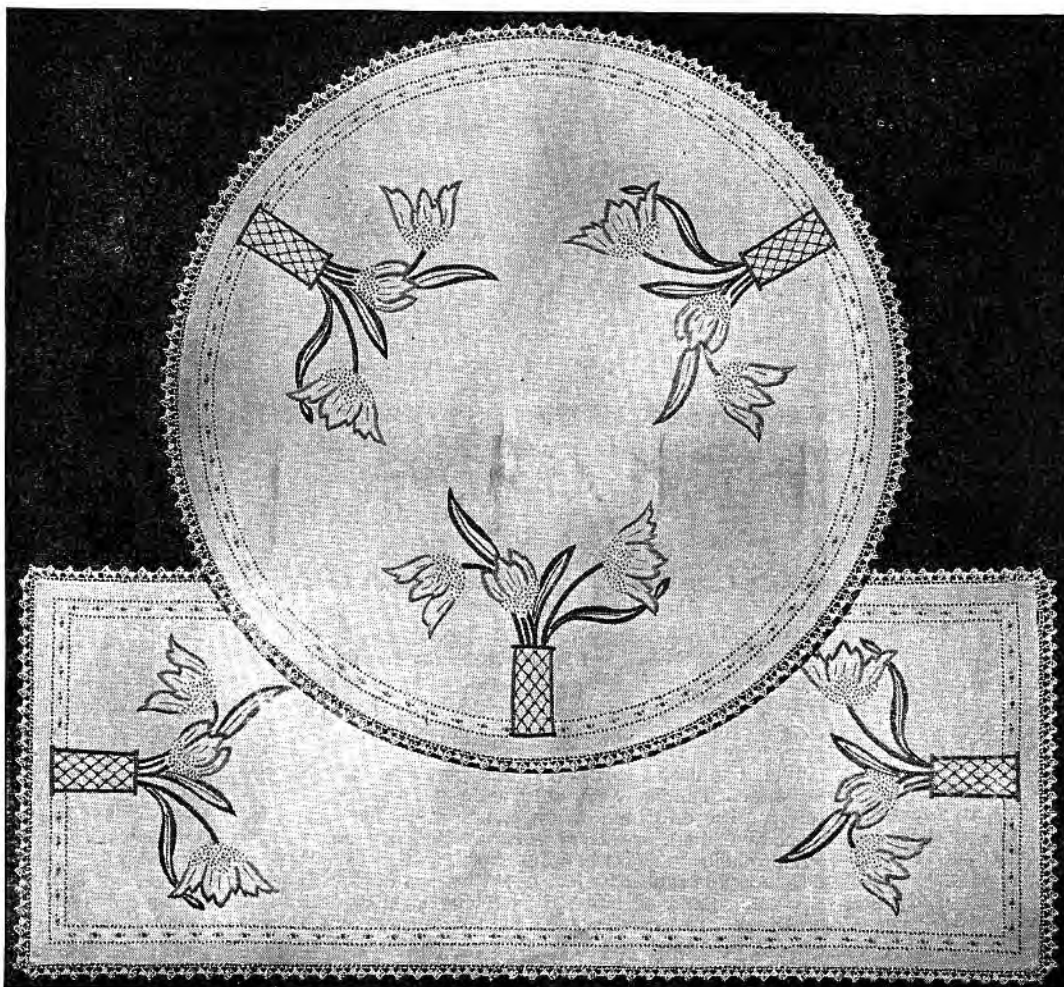
Chiffon veils are used for motoring or for any purpose where a rather thick veil is needed for protection from dust or wind. Most of the new chiffon veils are made in the square French shape. Others are in scarf-shape and are draped around the hat. As a general rule nearly all small hats look much better when a veil is worn with them, while the big hat is more becoming without. A floating veil often makes a large hat look top-heavy, but it gives just the right balance required by a narrow-brimmed sailor or a brimless turban.

Try this method of putting a veil tight over your face: Pin on your hat and bring the veil loosely around it, so that the two ends meet in the exact center of the brim in the back. Pin it in a plait at the center front, at the direct center front of the crown. This gives a suspicion of fulness which allows the veil to adapt itself to the erratic roll of the hat-brim. Allow just as much of the width over the face as will come down to the base of the collar, and allow for drawing it around and meeting in the back. Now bring the ends around to the back and let them lie loosely on the brim while you see if the lower edges meet in the back.

This is the best way to get the veil just taut enough. Draw the ends up to the brim, not too tight, tie and fold each end under the other, pinning separately with a stout pin. After you have put your veil on carefully the first time, you will find it much easier to adjust again.

Beside the quality of the veil, the pattern and color must be chosen with discrimination. Large women with pronounced features may wear veils with striking patterns and look very well in them, whereas the delicate features of a smaller woman would be almost obliterated by a veil of the same design. Choose a small, delicate pattern if you have small, delicate features, and your veil will become you. Brilliantly colored face-veils are not worn by the well-dressed woman. The more pronounced colorings are not only in bad taste, but, as they are dyed, they are also exceedingly dangerous to people with any tendency to skin-trouble. A second veil of white maline may be worn next to the face to prevent possible infection, and this seems a wise precaution.

After you have selected a good veil learn to take care of it. Don't leave it on your hat for days together, as many women do. Remove it when you take off your hat, take the opposite edges of one end, stretch out the width and roll the veil up gently. All veils have a tendency to narrow, and this way of folding keeps them from getting stringy. Keep a small drawer for your veils, or a long cretonne box, and tuck a little sachet-bag in with them.



No. 1525 D. The Centerpiece, or Between-Meal Cover  
No. 1526 D. The Scarf for Buffet or Bureau

I FIND ordinary sewing-thread an excellent substitute for crochet-cotton, when the latter cannot be readily obtained. For medium work No. 20 to No. 36 is about right, No. 8 to No. 16 is good for heavy work, and No. 40 to No. 60 beautifully fine and lacelike.— H. G. P., South Carolina.