Embroideries for the Summer Home

By GRACE E. MACOMBER

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

Scarf, tray-cover and centerpieces are finished with a narrow hem, which is neatly clipped and an embroidered 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 loop top of each double treble 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 2nd double treble of cluster, chain 10, miss 3 spaces of open shell and fasten in top of 3rd 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.

When To Wear a Veil

After 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 modest to wear a veil, but many of the smartest hats do not really look well without it. When the veil was last worn it was a modest-looking covering that fastened tightly around the hat and was brought in slightly under the chin, but now it takes the as varied forms as the very stylish themselves. Veils are of plain without showing much; they are bordered and finished and covered with geometrical figures that too often make the face under it look small. After one has been tattooed, or they are dotted or severely plain and simple.

Chiffon veils are used for mourning 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 newest French designs. Others are in scarf shape and are draped around the hat. As a general rule nearly all small hat veils look much better when a veil is worn with them, while the big hat is more becoming without. A chiffon veil often makes a large hat look top-heavy, but it is given just the right balance required by a narrow-brimmed miller or a brimless topper.

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 ends meet in the exact center of the hat in the back. Pin it at the center front, at the exact center front of the crown. This gives a round even finish which allows the veil to adapt itself to the roundoll of the hat-brim. Allow just as much of the width of the face as will come down to the face of the collar, and allow for drawing it around and meeting in the back. Now bring the veil around to the back and let it lie loosely on the brim while you see if the lower edge is not too long. If it is, raise it up a little, make the veil shorter or wider depending on the neck and the face.

This is the best way to get the veil just right. Draw the ends up to the back, not too tight, and fold them under and under the other, pinning separately with a safety pin. From here you have put your veil on carefully the first time and need not bother to adjust again.

The material 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 a feature of your face. Richly colored face-veils are not worn by the well-dressed woman. The more pronounced colors are not only out of scale, but, as they are dyed, they are also exceedingly disagreeable to people with any tendency to blood trouble. A second veil of white mousseline is preferred by the face to prevent possible infection. Some veils are provided with eye protection also.

I find ordinary sewing-eye-glasses and a photograph of the same size and shape are usually obtained. For medium work No. 8 to 26 is about right. No. 8 to 16 is good for heavy work, and No. 40 to No. 60 beautifully fine and delicate.—H. G. F., South Carolina.