

# For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

## A DAISY OVAL CENTERPIECE.

### SEWING AIDS IN FITTING CORSETS

**I**T'S OVAL and it's a daisy. Just as a relief from the round forms, I have had the oval design made. It looks especially well on long tables, and whether you work this in white or in colors on tan linen the effect is lovely. Moreover, the work is easy, and with this helpful beginning let us consider the work before us.

How would you like the entire design in white on white linen? At this season, try the medium-weight material with soft, mercerized cotton. You will need darning cotton for padding.

White daisies with yellow centers and green leaves look well on tan linen, with a dark brown edge to finish the piece. This will do for your library table or the porch reading table. If you care to have even a darker effect, make the flowers the large yellow field daisies with brown centers.

French knots are easiest when you are filling in the centers.

Pad the petals lengthwise and work across with your thread. Fill in the centers last. Use a button stitch for the slender, graceful stems and fill in the leaves solid or with the effective seed stitches that I am very partial to. A combination of one half solid and one half seed stitches is always effective on leaf work.

Work the base of each bud solid and

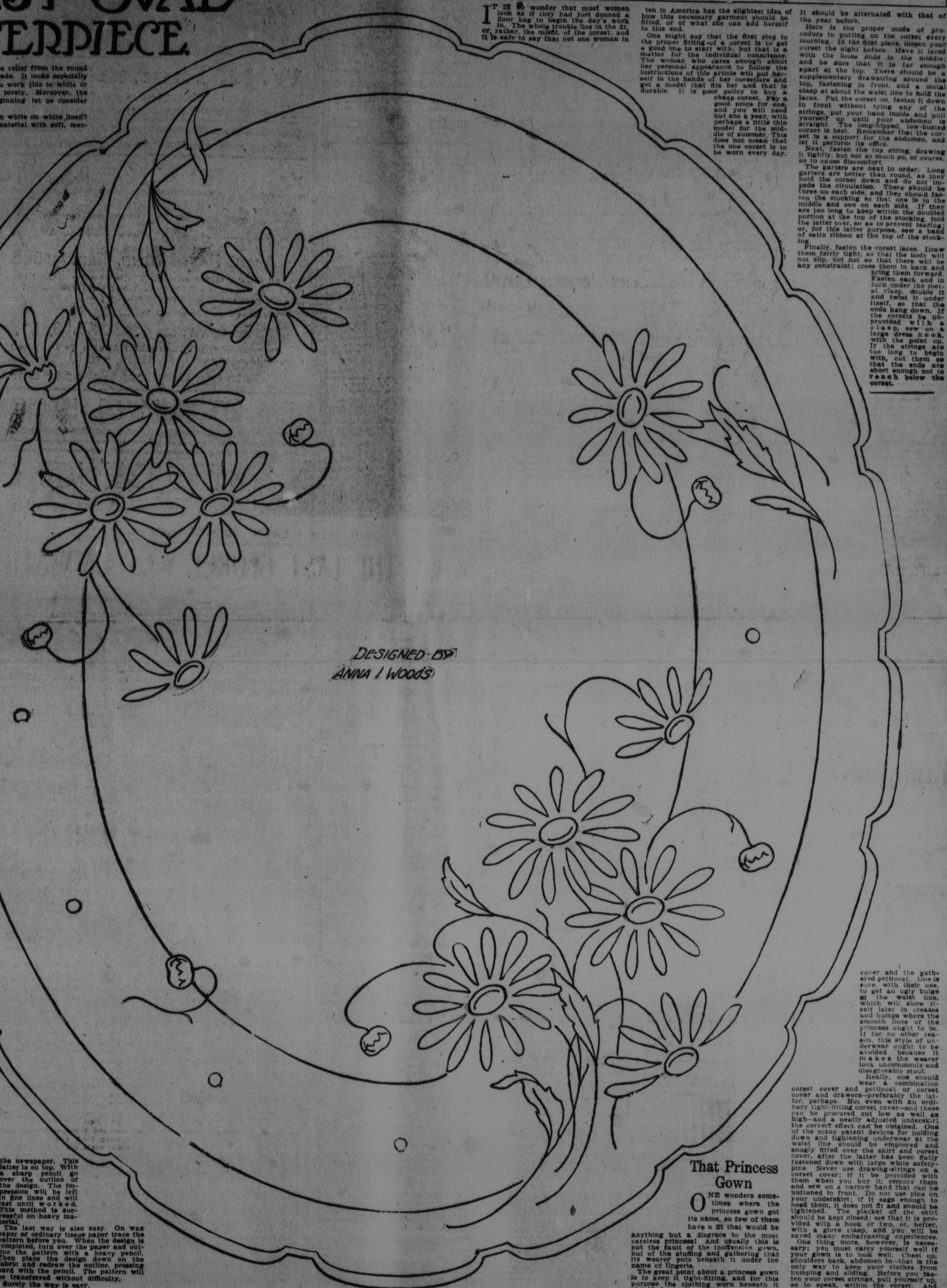
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DESIGNED BY ANNA I. WOODS

**I**T IS no wonder that most women look as if they had just donned a four bag to begin the day's work in. The whole trouble lies in the fit, or, rather, the misfit, of the corset; and it is safe to say that not one woman in

ten in America has the slightest idea of how this necessary garment should be fitted, or of what she can add herself to this end.

One might say that the first step to the proper fitting of a corset is to get a good one to start with; but that is a matter for the individual conscience. The woman who cares enough about her personal appearance to follow the instructions of this article will put herself in the hands of her corsetiere and get a model that fits her and that is durable. It is poor policy to buy a cheap corset. Pay a good price for one and you will need but one a year, with perhaps a little thin model for the middle of summer. This does not mean that the one corset is to be worn every day.

It should be alternated with that of the year before.

Here is the proper mode of procedure in putting on the corset every morning. In the first place, loosen your corset the night before. Have it laced with the loose ends in the middle; and be sure that it is far enough apart at the top. There should be a supplementary drawing around the top, fastening in front, and a metal clasp at about the waist line to hold the strings, put your hand inside and pull straight. The long-hipped, low-busted corset is best. Remember that the corset is a support for the abdomen, and let it perform its office.

Next, fasten the top string, drawing it lightly, but not so much so, of course, as to cause discomfort.

The garters are next in order. Long garters are better than round, as they hold the corset down and do not impede the circulation. There should be fastens on each side, and they should fasten the stocking so that one is in the middle and one on each side. If they are too long to keep within the doubled portion at the top of the stocking, fold the latter over, so as to prevent tearing; or, for this latter purpose, sew a band of satin ribbon at the top of the stocking.

Finally, fasten the corset laces. Draw them fairly tight, so that the body will not slip, but not so that there will be any constraint; cross them in back and bring them forward.

Fasten each end in turn under the metal clasp, double it and twist it under itself, so that the ends hang down. If the corset is unprovided with a clasp, sew on a large diamond or oval with the point up. If the strings are too long to begin with, cut them so that the ends are short enough not to reach below the corset.

Really, one should wear a combination corset cover and petticoat or corset cover and drawers—preferably the latter, perhaps. But even with an ordinary tight-fitting corset cover—and these can be procured, not low as well as high—and a neatly adjusted undershirt, the correct effect can be obtained. One of the many patent devices for holding down and tightening underwear at the waist line should be employed and snugly fitted over the skirt and corset cover, after the latter has been flatly fastened down with large white safety-pins. Never use drawing strings on your undershirt, if you are wearing a corset cover; if it be provided with them when you buy it, remove them and sew on a narrow band that can be buttoned in front. Do not use pins on your undershirt, if you are wearing a corset cover; it does not fit and should be tightened. The plackets of the skirt should be kept closed; see that it is provided with a hook or two, or better, with a glove clasp, and you will be saved many embarrassing experiences.

One thing more, however, is necessary: you must carry yourself well if your gown is to look well. Chest up, shoulders back, abdomen in—that is the only way to keep your clothes from tumbling back, abdomen in—that is the only way to keep your corset strings, pull yourself up, so to speak, within the corset. And walk always with your eyes on something a little taller than you are.

All the rest in with French knots. The little circles here and there should be eyelets and the oval border you will do in heavy outline stitch or the still heavier scouping.

Pad the scallops and work in button-hole stitches. An extra row will prevent fraying and will make your centerpiece last twice as long. There are always an effective angle if lace be added, and in this design it can be done easily, for the outer curve is shallow. Cluny or torchon is the best.

In this month of daisies it behooves my industrious needlewomen to work out the plan that I have placed before them.

**Three Ways to Transfer**

**H**ERE 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 glass. 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.

The last way is also easy. On wax paper or ordinary tissue paper trace the pattern before you. When the design is completed, turn over the paper and outline the pattern with a heavy pencil. Then place the design down on the fabric and redraw the outline, pressing hard with the pencil. The pattern will be transferred without difficulty. Surely the way is easy.

**That Princess Gown**

**O**NE wonders sometimes where the princess gown got its name, so few of them have a fit that would be anything but a disgrace to the most careless princess! And usually this is not the fault of the inoffensive gown, but of the stuffing and gathering that its wearer puts beneath it under the name of lingerie.

The great point about a princess gown is to keep it tight-fitting, and for this purpose the clothing worn beneath it should be well adjusted and simple. Here is no place for the loose corset

