

# FOR THE INDUSTRIAL NEEDLE WOMAN

By ADELAIDE BYRD

## BLACKBERRY CENTERPIECE

Designed by E. J. Buckman

FINISHED WORK

**W**HEN I offer to you blackberries that can be worked in French knots and other leaves that are to be done in outline, it is a treat, isn't it? A lovely design is here. I like the way in which the scallops are continued as stems in the design.

One-half of the centerpiece is shown. When tracing it you will swing the half around so that the ends meet and complete the pattern on a medium weight tan or white linen.

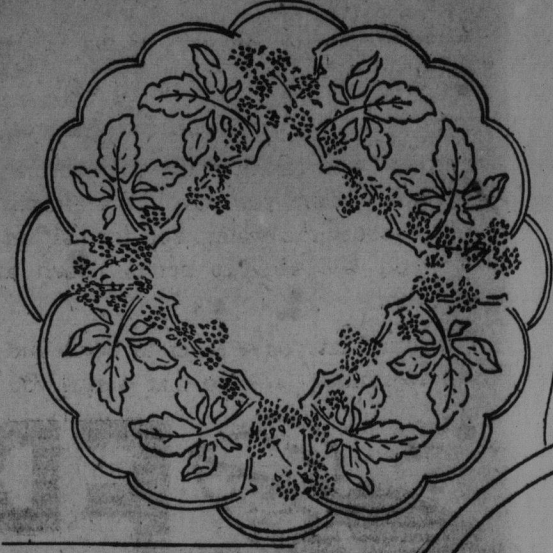
Use heavy white cotton or heavy silk for the stitches; if you prefer colored embroidery, use a deep purple and a soft grayish green, with brown for the scallops and stems.

Large French knots will quickly work the berries for you. Solid work

for the tiny leaves at the base of each berry will be done in no time. Use heavy outlining for the leaves and veins and, if you wish, work the turned-over edges of the leaves in solid stitches. This will give a lovely shading in the work.

After padding the scallops with darning cotton, work in buttonhole stitch up to about an inch beyond the line of junction on the edge. Continue in stem stitch along the stems and into the stem of the large leaves. Use stem stitch for the stem in the center also. As the greater part of the work has been so easy, you can afford to give some time to the stems.

The whole effect is unusually rich and I know that you will like the finished work as much as I do. Besides, it will soon be time for berries anyway.



### Hand-Run Lace

**T**HE other day in a trunk of treasures a baby's dress was found. Let me describe it. It was trimmed with net, or blonde, worked with linen thread in a pattern that looked intricate, but was, on investigation, very easy.

First of all, the strips of net were cut about five inches in width. Then, using the regular holes as a guide, a straight line of stitches was run the length of the net. The needle skipped three or four holes and then struck one, so that the effect was that of a continuous thread. Parallel with this another line was made, and between the two a serpentine line of thread was made that gave a simple, effective border.

On the other edge of the net the same idea was carried out.

Between the two borders the lace was filled in with squares of decoration founded on the walls-of-troy design. After once making the winding pattern the rest is easy.

There are other suggestions. The thread can be run under and over the net to form long oval petals of a daisy. The wide petals of a wild rose can be outlined and then filled in with darning stitches on the net. Simple leaves are easily outlined or worked solid, and stems need only two parallel lines of thread.

Conventional designs in squares, circles, diamonds, etc., are the easiest of all to make. Even the double lines of thread in rows one-half inch apart are effective.

The lace is hand-run, and occupied much of our mothers' hours. They vied with each other in giving complicated patterns, and many hours were spent on the exquisite work. And oh, how it lasted! The coarse linen thread added strength to the net with each stitch. It washed well and was extremely effective over colors.

Finest motifs for scarfs for the bureau, and even shades for the boudoir candles, are exquisite in this hand-run design. It resembles flat work, but the background is of a circular mesh. Vokes and subsleeves are exquisite when made of the old-fashioned hand-run lace. Think of the color possibilities.

Although our mothers did not use the colored thread on white or ecru net, we need not hesitate to sound the color note in the work. Ecru is a good background on which a design in color can be worked. The different shades of blue, ranging from dark to soft and cadet blue, are lovely. Tans and browns, with here and there touches of orange, are effective. Grays and blue, or red, make pretty decorative strips for dresses, even a combination of all shades, even in a simple design, gives a Persian effect.

Be sure to procure washable colored threads and then begin. Make the design a running or continuous one, if possible. No knots need be used in beginning the work. Just work under and over for a few holes toward the starting point, then retrace your steps in the design, covering up the first few stitches, and no one will be the wiser.

What ideas we can get from a treasure chest!

### An Invisible Patch

**W**HEN children's dresses have to be patched, be sure to match the weave of the material, and if it be striped or plaid goods, take great care that the lines of the figure exactly match.

Before applying the patch be sure that the material of the patch matches the dress in color. For example, do not patch a faded garment with a piece of new material. If the dress is faded, wet a bit of new material, and lay it in the sun until it, too, is faded the same amount as the dress itself; then it can be put on underneath the tear, the frayed edges cut away and the edges of the tear sewed down with invisible ditches. Dampen and press the patch on the wrong side and it will be almost impossible to see where the garment has been mended.

To apply an invisible patch to woollen material, place the patch under the hole, then, with strands of wool thread raveled out from the new material or the piece you are patching with, darn the edges of the hole down to the patch, taking care to follow the weaves of the material as you work. Dampen and press under a cloth on the wrong side.

Lace may be successfully patched by sewing a piece of net having the same mesh as the lace underneath the place you want to patch, and with a fine needle and thread that corresponds to the thread in the pattern of the lace work over the net the same design found in the lace. This plan is very successful in mending lace yokes and collars that have worn in small holes about the joining point, yet are too good to discard altogether.

### Renovating Clothes

**M**OTHERS of growing girls are frequently harassed by the way the children constantly grow too large for their clothes. Last season's dresses are always too small, while the materials are perfectly good and will easily stand another summer's wear.

When lengthening the sleeves of dresses, add cuffs of new material. If the material in the frock has not faded to a too marked degree; but if this is the case, a band of white linen or any contrasting color may be substituted. This can be put on as a folded-back cuff, or a straight one if a trimming of narrow braid is put on at the joining point.

If the waist line of the dress is too short, it can be lengthened by inserting a broad belt of the same material used for the cuffs. The length of the skirt may also be increased in this manner if there is not a deep enough hem to let out, or if the skirt has faded.

When lengthening a hem, rip out the stitching and press with a hot iron over a damp cloth in order to get rid of the crease around the edge before the facing is sewed on. You will find it much easier to adjust the facing smoothly by this method than if you do the work first and press it afterward.

Dresses made of sheer lawn, dimities or any thin material may have the skirts lengthened by setting in several rows of lace insertion; fine tucks can be placed between the rows if you wish, and the hems of the frocks can be edged with lace.

Children's petticoats should always be made with tucks, so they can be let down. If this is not enough to make them the desired length, a ruffle of embroidery can be added to the bottom of the hem. Flannel skirts are made longer by adding a row of crocheted lace around the hem and one or two rows of insertion above the hem.

When making frocks of serge or other thick material, it is best to lay a small piece directly under the elbow; in case the sleeve wears out at that point, the hole can be darned down neatly without the necessity of slipping a piece underneath. Always use ravelings of the material to darn a crocheted frock. A piece should be kept from the new material for this purpose. This saves matching the material in darning wool and also renders the darned place almost invisible.

### When Making Irish Crochet

**A**CLEVER woman, who supports herself by making Irish crochet lace at odd moments, always learns to make the new patterns first by doing the work with a coarse hoop and fine wrapping cord.

When thoroughly familiar with the intricacies of the pattern, she can do the work with fine thread without danger to her eyesight and very much more rapidly than it could be done if she was working on an entirely new design.

The coarse lace made of the wrapping cord is used to trim linen and cretonne covers for the bureau and tables.

When she wishes to copy a new pattern from a small illustration in a book or magazine, she uses a powerful magnifying reading glass. Then the stitches can be counted without any trouble or without danger of straining her eyes.

Filet and cross-stitch work are treated in the same manner.

## OF LACE and BEADS



**A** CROCHON

**D**O YOU need a fancy ornament to adorn the new spring hat? Or, perhaps, the gown that you are making over and want to give it an individual touch that it never before possessed?

If so, take needle, thread and any odd bits of lace that you may have, supple-

then another frill, working in toward the center until the foundation is covered. Directly in the center make a little nestlike arrangement of heavy silk and sew a flat pearl bead in the center of this.

A smaller bead is fastened to each corner of the foundation.

The cabochon of beads and lace is made by cutting a circle six inches in diameter from buckram and slashing the edge at stated intervals one inch. Overlap the cut edges a very little and sew down. This will form a foundation slightly rounding on the top.

Cover this with a piece of metal cloth, satin, silk or fancy tapestry.

Sew the lace medallions to this, catching them fast at every point. Now sew on your beads in any design you like, or use the design given here. A box of assorted beads that can be bought for 5 cents will be found very useful in making these things.

With lace and silk and a box of beads one can make many such pretty trimmings for dress and millinery.

### How 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 goods. 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 lead 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.

### Handy Scrapbag

**T**HE woman who uses a sewing machine will do well to make herself a good-sized bag that can be attached to the side frame of the machine and used to collect all scraps and bits of thread left from the sewing.

Select an embroidery hoop eight inches in diameter and cretonne six or seven inches long and fourteen inches wide. Sew the ends and one side together and turn the edge of the other side over the hoop and run a gathering thread in the hem thus formed. When finished, draw up the thread the size of the hoop and catch it tight. This will make a bag that is gathered on to the

hoop and is amply full in body to hold a goodly number of scraps before it is necessary to empty.

Another sewing help is to have a pattern bag hung back of the machine. Make inside pockets to this bag in which you can keep the patterns belonging to the different members of the



ads De-ops En-Yuan Ex-

ONE HALF OF DESIGN

13.—General Sheng family. Have also that held patterns of the province of bases or dress accessories at the head of saved in the hunkroops from the province picking up bits of Peking in order to receive is equipped superior to the throne. The chine is equipped superior to the throne. The of the emperor's guard, at received a message to this day. In view of the serious situation caused by Gen-sheng Yun's movements President Yuan Shi Kai has sent envoys meet him and explain the present situation.