

For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

WATERLILY CENTERPIECE

IN THE graceful lines, its decorative leaves and its beautiful blossoms, the water lily is one of the favorites of summer. I have had the designer pick the largest lilies and place them in a beautiful design on a thirty-inch centerpiece for you. I feel sure that this will be as popular as other lily designs.

There is shown one-sixth of the design. When tracing it, keep the same center by pinning the paper firmly down to your fabric, saving the design around and continue to trace after accurately matching the edge of the centerpiece. Use white or tan linen and your choice can be colored threads or white, or the heavy silks that work up in such glossy beauty. The method of working is pictured here for you. It is most effective, easy and quick in the working.

The parallel lines suggest the solid work to be done after padding with damping cotton in the opposite direction. The dots in the design are seed stitches, or tiny back stitches in parallel lines. French knots are excellent for filling in the centers and stem stitch will give an effective line for the graceful stems. Use long and short stitches for the outer petals of the lily and outline the veins as shown. In the buds the green outer leaves are solid and the white petals is outlined on the edge.

White, with yellow centers and silvery green leaves, is a combination very effective on gray or tan linen. The all-white treatment on white is elegant, and as you know, harmonizes with any scheme on the table or in the room.

I must tell you of another idea for filling in large leaves. It is a darning stitch, done in parallel rows. Some embroiderers have taken this idea and filled in large spaces with crosses. The changes can be rung on the one idea. The recommendation for the suggestion is in the quickness with which you can do the work.

Pad the plain edge with flat satin stitch or with damping cotton and work the edge in buttonhole stitches. A lace edge of ely or torzon adds greatly to the effect. By buying a lace you can color it extra by boiling it in strong tea or coffee. An old yellow effect is obtained by shaking lace in oil and allowing it to remain three days.

Stencil dyes is also good for coloring laces. In joining a lace edge cut out the irregular design rather than through it, and buttonhole the edge over the lace to join it. In this way the line of joining cannot be seen, and the design in lace is complete.

There! You are ready for your lily excursion!

A Unique Corset Cover

TWO fine lawn or linen handkerchiefs are required for a dainty and unique corset cover that the particular girl will find pleasure in making for herself.

They must be chosen to match, with a narrow hemmed border and, if possible, lines of fine lace inset all around. Handkerchiefs with embroidered corners or with a dainty design of fine embroidery inside the hem are quite as nice for this work, and have the advantage of wearing longer than those with lace inset.

Fold the handkerchiefs over crosswise and pin firmly then cut through the fold, which will give you four triangular pieces of material. These four corner pieces are then sewed by hand with the over-and-over stitch to include wide embroidered insertion or beading so that they will fit together, forming a point up both in front and back and pointing down under the arms.

A semicircular piece is cut out of the underarm pieces to form the armholes, and these are joined at the top with strips of embroidered beading that is whipped on all around the armholes, and also continued around the top of the garment. On the outer edge of this a narrow lace edging is sewed, whipped on with very fine stitches. The bottom of the garment is finished with a two-inch-wide heading, through which ribbon is run, as it is through the heading on the other parts of the garment.

When sewing the heading between the hemstitched edges of the handkerchiefs, do not cut it off at the raw edge, but first it over neatly, and continue with the same strip for the joining of the next section of handkerchief.

To make a chemise it will be necessary to add only a mainneck strip to the top already made. One and a half yards of mainneck will be required; but this is wider than is necessary, so from each length you cut a five-inch strip. Sew the two widths up as you would for a plain petticoat, and join it to the corset cover by gathering the top and whipping it to the wide heading.

Either finish the skirt with a three-inch hem or add a three-inch ruffle to it and edge the ruffle with narrow lace matching that used on the corset cover. This same pattern may be adopted for an empire evening petticoat and be the correct thing to wear under a lingerie gown made with a high waist. The skirt is cut longer on this, however, and should be finished with a deeper flounce, the length depending on the size of the wearer. The flounce at the bottom of the skirt may be put on with wide heading at its head, and through this ribbon is run and tied with a full bow on the side. This is an extra expense, but it adds much to the attractiveness of the garment.

Very lovely are the combinations made with silk handkerchiefs and petticoats of china silk. Such garments are acceptable additions to the trousseau and make ideal gifts for the prospective bride.

Ideas for Homemade Bedspreads

IT SEEMS to be the custom for the average woman to have her bed covered with a plain white marseilles or "honeycomb" bedspread, and I will venture to say that in only one out of every hundred homes you will find this general rule departed from.

There appears to be no explanation for this fact, excepting that it is the custom; but why adhere to a "custom" that is in no way artistic when it is quite a simple matter to make your own bedspreads that will go a long way toward improving the appearance of the room?

Of course you have seen the lovely spreads of net and lace and fine materials in the shops, and you have in all probability sighed, when you have inquired the price, to think that for you, limited means such things were impossible. This, of course, is because you have never taken the trouble to examine them closely, or have never realized that you could make exceedingly good-looking spreads with the aid of the proper materials and needle and thread.

A very inexpensive spread is of white organdie, not the fine quality, but that which comes for making inside curtains for the window, and is trimmed with bands of flowered organdie showing a running design of pink roses.

One width of the white organdie is in the center and a half width is joined to each side of it by a strip of the flowered material, the work being done on a sewing machine, using a small stitch and white cotton.

Each side and one end have a fourteen-inch flounce bordered with a strip of the flowered organdie stitched on at the top of a two-inch hem and joined to the main body of the spread by a narrow heading of imitation torzon lace. The flounce is all up at the two corners of the spread and finished with a neat hem, so that when placed on a brass bed it will hang evenly all around. The end going under the bolster is finished with a two-inch hem.

The bolster cover matches the spread, having a band of flowered organdie attached its length in the center and forming a ruffle on each end. Unbleached sheeting muslin is the foundation of a most attractive spread. This is made up in a piece fitting the top of the bed and a rather scant flounce on three sides.

Yellow poppies cut from cretonne are appliqued on the edge of the flounce and at each corner of the main portion of the spread, while in the center is a circle of poppies radiating by their stems from the exact center, where a full-blown blossom rests.

This sounds like a great deal of work, but it was not, for the flowers were stamped on the cretonne in border form, so that all that was necessary when applying them to the flounce was to cut out the top of the border and stitch around the edge of the cut flowers on the machine; and the flowers were applied to the center and corners in the same way—basted first, then stitched on the machine.

The flounce was joined to the spread with a double row of stitching. The bolster cover showed the border design stitched on it with the fowers standing upward. The extra edge of the muslin blends well with the color of the flowers and their green leaves and is an ideal cover to use in a room furnished in yellow and with yellow paper on the wall.

Coarse cretonne makes a splendid foundation for a very handsome lace bedspread. This has a fancy lace medallion placed directly in the center, and also one in each corner. A deep flounce is edged with ely or linen torzon lace in a heavy wave and is joined to the spread with lace insertion two inches wide.

The bolster case has a medallion in its center and on each end and a lace-bordered flounce six inches deep. These are placed over glazed chins of any pale shade you desire and have the appearance of a very rich-looking spread over a satin lining.

There are three pretty spreads to copy, and I am sure a visit to any one of the larger shops will give you all sorts of new ideas that can be developed in materials which cost but little. Make your own bedspread to match the furnishings in your room.



THE COMPLETE DESIGN

ONE-SIXTH OF THE DESIGN

designed by E. J. BURMAN

Frilling for the Picture Hat

A PICTUREHAT method of trimming a large light-colored picture hat is by using soft tulle or lace frilling and equally soft ribbon.

Frilling can be bought by the yard, and that used on a hat should be two inches wide, fitted to a very narrow banding.

Use one row of the frilling to the under edge of the brim, using a tiny suture underneath and a very tiny stitch to catch it to the straw.

These stitches may be concealed by using the slip stitch, passing the needle through the banding lengthwise and then running it in a slanting manner through the straw.

Make a flat rosette of frilling by whipping it on to the edge of a circle of buckram, three inches in diameter, and then gathering another strip so it will form a circle and attach it to the center of the buckram foundation.

To conceal your stitches here you can sew on some beads or a pretty crystal button directly in the center.

A crownband of ribbon matching the frilling, if it be of silk or of some dainty light shade if you are using lace frilling, is folded around the crown and over the joining point the rosette is sewed. This may be placed on the side, but is usually more becoming when placed in the center of the front, where it balances the hat better.

Rose pink frills or pale green are pretty on a cream-colored picture hat. Any of the delicate shades of violet or blue are good, but when choosing these shades take care that they suit your complexion or the good effect will be lost, as the frilling on the edge comes very close to the face.

Point d'esprit with a narrow lace edge is charming for this purpose, and the new shade lace looks extremely well.

This makes a simple pretty picture hat that can be worn with almost any gown.

Buttonholes on Wool

A GOOD deal of time and labor can be saved by doing all the buttonholes on men's flannel shirts, and on children's woolen frocks that have to be washed, with wool thread of the color of the material.

Buttonholes in cotton often stretch and fray out in the washing; but woolen ones keep their shape, and even if they shrink, can easily be stretched enough to fit the button.

How to Transfer

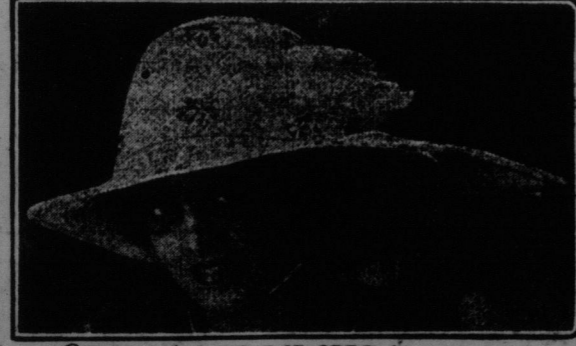
HERE are suggestions for transferring the pattern before you to any material before working.

Perhaps the easiest way is the "wax-dow-paste" 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.

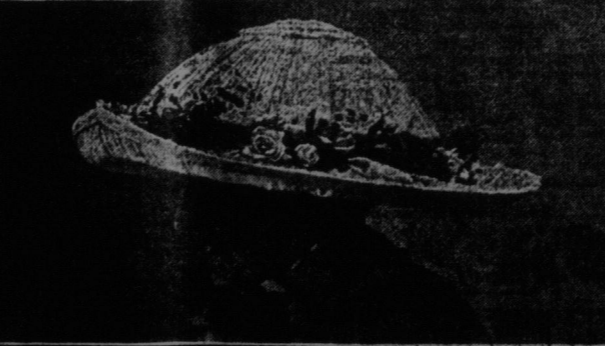
If you have carbon paper, you should place the sheet between your fabric and the newspaper. This latter is on top. With a sharp pencil go over the outline of the design. The impression will be left in fine lines and will last until washed. This method is successful on heavy material.

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 the 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.

FABRIC-COVERED HATS



CRETONNE OVER RICE STRAW



BLEATED LACE AND SILK



OF DOTTED SWISS

BLESSING in disguise is the present mode of covering the summer hat with some pretty fabric. All sorts of things are possible with the fabric-covered hat. Any frock can be matched with this plan, and the marks of rain and sun can be effectively covered up.

The hat is a new and pretty one, and the work is easily done if you have the slightest idea of the milliner's art.

Cretonne covers a large shade hat of rice straw. The work is done by first placing a circular piece of cretonne over the top of the crown and sewing it around the edge with long stitches; then the brim is covered, and for this you will have to make a paper pattern exactly fitting the brim. Cut the material by it and lay it smoothly over the brim, pinning securely on the outer edge. Turn this in half an inch and slip-

stitch it down to the straw; then sew the inner edge fast to the crown with a long-and-short stitch.

A piece of bias material is cut for the band encircling the crown. The edges are hemmed and a cord is run through the hem. The band is drawn tight around the hat's crown and fastened at the side, where the stitches are concealed by the trimming.

It is possible to cover a buckram frame in this same manner and face it with straw. Beginning always on the outer edge when sewing on the stripes of straw, work toward the center, lapping the edges as you sew.

Dotted swiss covering, a wide frame makes a delightfully light-weight and cool hat for midsummer. In the model shown a circular piece covers the crown; this is sewed down at the crown line, where it is joined by the brim covering. The latter is put on quite plain, and the edge is bound with a narrow piece of bias satin matching that which is run through the swiss, shirred about and tied in a flat little bow in front. The only other trimming is a rather flat pansy of satin, placed at the edge of the brim on the left side. Shadow lace laid in fine pleats over the crown and brim makes a delectable covering for the next model. At the apex of the crown a narrow roll of lace is held down with a corded edge. The lace is applied in the same manner to the upper brim, but the under brim shows a facing of soft silk. This is gathered on the outer edge, where the stitches are covered with a band of straw; then the silk is drawn tight to the crown line, where it is sewed fast. A simple wreath of roses and foliage circles the crown of this mischievous charming hat.

Are You Coming Home for the Big Celebration?