

For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

MADEIRA DOILIES

HOW do you like them? For separate plate doilies and tumbler size these pretty circles are designed. The larger size will do for placing here and there on the plain wooden top or on the luncheon cloth. The smaller one is also good for the bread and butter plate. Four or six of each size will make a valuable little set. If you have ever priced Madeira work, you will find what an invaluable set I am offering you.

Use a good quality of linen and soft, mercerized cotton for working. If you wish, trace the designs by one of the transferring methods suggested below. The time of circular dots that is on the inner part of the design is to be done in eyelets. In fact, to be strictly

Madiera work it ought to be entirely in eyelets; but in this day of freedom and independence we can depart from any embroidered track and introduce individual notes into our work.

You will embroider the flowers in solid work or in eyelets, and do the stem in outline work and the leaves solid. Eyelets also can be used for the flowers in petals and centers. Work the lines of eyelets in the center of each daisy in the regular eyelet stitch. You can alternate an eyelet with a solid dot if you wish.

Indeed, the keynote of satisfactory work is your own preference. The entire design in eyelet is lovely; the entire solid work is good; the combination gives relief to fingers and the eye. And

surely you are the one to be suited. Some embroiderers are using color in Madeira work, especially if the luncheon set is to be part of a color scheme. Blue in the pretty delft shade or china blue will make a stunning set for the blue china. Green for the cool, green porcelain is charming for summer. Let me suggest that the hand-worked Madeira sets last for years. They are expensive if bought and remarkably cheap if you embroider them. They last for years and launder with wonderful success. No linen closet is complete without them.

SOME SEWING-ROOM HELPS

IF SOMETHING new be your aim in the matter of ornamentation of a blouse, drawn work is suggested as a relief from embroidery, lace and insertion.

The coarsely woven material so much in favor this season possesses wonderful "drawing" qualities. When marquisette or voile is drawn and worked in coarse linen thread in some simple pattern, the decorative value is wonderfully increased. Squares, lines and points are suggested. When the blouse is worn over a delicately colored slip to bring it into harmony with the skirt, the result is quite successful.

When sewing on buttons, put the thread through before you lay the button on the material, so that the knot will be on the right side. This leaves it under the button and prevents it from being ironed or torn away and thus beginning the loosening process. Before you begin sewing, lay a pin over the button, so that the thread will go over the pin. After you have finished filling the holes, draw out the pin and wind the thread around several times beneath the button. This makes a stem to sustain the pulling and wear of the buttonhole.

When making buttonholes that show,

it is best to face them with a double piece of material. This may look a little clumsy at first, but is far better than a frayed-out buttonhole, which requires frequent darning.

In the same way buttons should be sewed on with a small extra square of material underneath. Of thin paper another pattern exactly like the first, and then lay the bought pattern aside for future use. The collar of net and lace here shown is made by having a piece of fine white net, doubled, on to the paper pattern. Across the corner, down the center of the back and over the shoulders are basted lengths of lace insertion. On the very outer edge of the pattern baste a two-inch ruffle of tuckered net, that can be bought all ready hemmed and tucked. Now, over the seam that joins the ruffle and net and around the neck line baste insertion, mitering the corners.

Stitch around all edges, using a very fine machine stitch, or a running back-stitch if it is done by hand. Tear away the paper backing and your collar is ready to wear.

Another dainty model is made of rows of Valenciennes edging and folds of net. Make another pattern of thin paper, cutting it with longer ends to give the surprise effect when the collar is worn. First baste on the net, making four folds to lie flat, then the edging which forms the back of the collar, the insertion and the edging to finish. Stitch all securely, taking care to catch the lace firmly together, and run a row of stitching about four inches from each end to hold the folds in place.

Tear off the paper pattern and another collar is ready for use. The shawl collar with fleu ends is especially good style this season. The one pictured here is of very fine handkerchief linen and lace.

This was not made on a paper pattern, but was cut out from one having rounded edges and long points in front. The lace and insertion are sewed on by hand, with a fine over-and-over stitch, first rolling the edges of the linen, as is

Some New Ideas in Collars

IT IS said that the modern girl is so enamored with the popular lace and embroidered collars in use these days that she will continue to wear them all through the winter season on heavy serge and tweed suits. They are made of the finest linen and cambric obtainable and are embroidered, tucked or trimmed elaborately with lace.

Cuffs are made to match, and the jabot frill that trims one side of the bodice is very often included in the set. These show many very lovely odd sets; but, like everything of this nature, these are apt to be beyond the purse of the average woman. She need not be discouraged, however, for the daintiest of these sets can easily be made at home.

Purchase a sailor collar pattern and, if it does not exactly fit you, fold the paper over at the neck line until it does fit; pin or paste it that way, and you have a guide by which almost any shape collar can be cut.

Next, select the material, lay the pattern on and cut it out. After this is done it can be laid out flat and trimmed in any way you desire with lace or embroidery. If you want to embroider the collar, stamp it with a scalloped edge and some pretty floral design all the way around and work it with white mercerized cotton. If lace is used as a trimming, have two rows of insertion placed one inch apart on the edge and whip an edge of narrow lace all the way around.

White or ecru blonde having bands of lace insertion and a fine lace edge makes the daintiest of collars; it can be used for cuffs and, of course, for the side jabot. This jabot should match the collar with which it is worn and is made of a straight piece of material four inches wide at the top, graduating in width to two inches at the lower end. It is trimmed on the edge, as is the collar. Lay the other edge in the piece and bind it with a half-inch band of cambric. Pin or button it under the box pleat in the front of the blouse.

Cuffs are very simply made. Measure the width of your sleeve and cut the material that long and any width you desire. Trim in the same manner as the collar and finish the edge that turns under the sleeve with an inch-wide binding of cambric or fine muslin.

When such pretty things are so easily made, no woman should be without these dainty dress accessories.

Art-Square Blouses

ONE of the newest offerings of the shops are beautiful designs stamped on squares of crepe de chine, satin and chiffon cloth, so that they can be cut out and made up into the popular kimono blouse.

They come directly from Paris and are considered quite the correct thing, when made up to wear with tailored suits during the fall and winter. Indeed, they are ideally beautiful, soft and clinging. On a square yard of cream-colored crepe de chine is stamped a lovely design of shaded pink roses, with soft, misty-looking green leaves worked in as a background. A two-

The 20 inch size

A Revival of Torchon Lace

GOOD old-fashioned handmade torchon lace has been revived for the trimming of underwear. It is a durable, serviceable lace that never should have gone out of fashion, and most women will welcome its return as they would the flowers in May. Our mothers used it on all fine under-

Designed by E. J. Duckman

For a tumbler

To Transfer

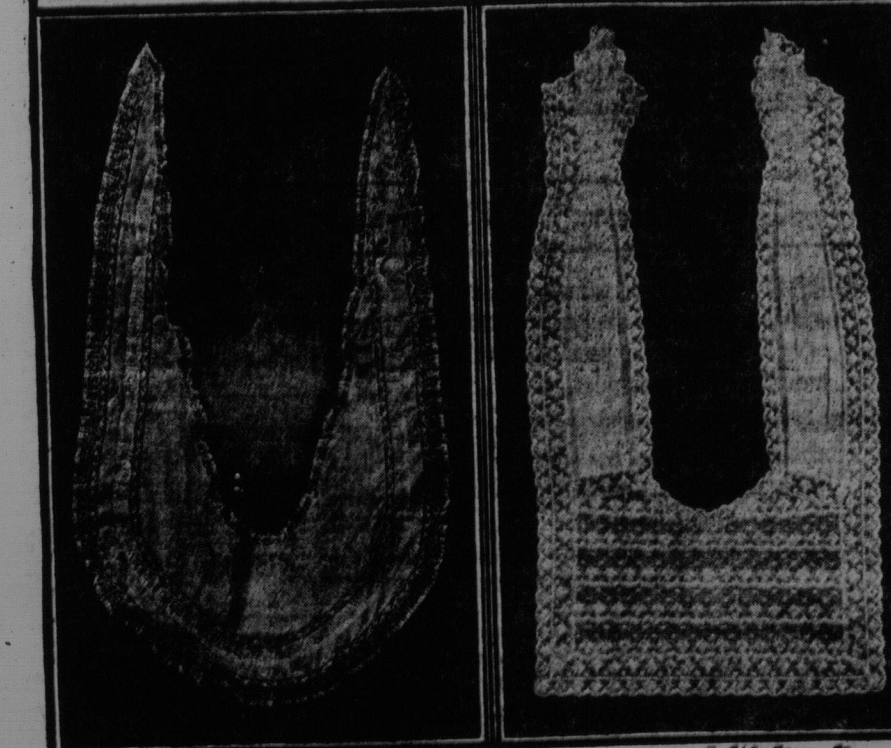
HERE are suggestions for transferring the pattern before you to any material before working. Perhaps the easiest way is the "window-pane" method. This is successful when the material is thin, like linen, batiste, etc. Pin the sheet of paper and the material together and hold them up against the glass 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 on the cloth until worked. This method is successful on heavy material.

LACE and NET COLLARS



Of lace and net



Of fine lace and linen

Edging and filet net

HAVE you one of the attractive and, let me add, very fashionable new collars of lace and net? If not, then get busy and make yourself one or two of three. They are not hard to make at home and will give just the right freshness and style to the

afternoon frock. Any one of the pictured styles can very quickly be made if you are handy with the needle or, better still, if you know how to run a sewing machine. First buy a sailor-collar pattern that fits you. Then cut out of a piece

done when making fine handkerchiefs. Whip a pleating of edging around the inner row of insertion and also on the outer edge, continuing it all the way around the neck. In an afternoon any one of these collars could be completed. A two-

