

For the INDUSTRIOUS NEEDLE WOMAN

By ADELAIDE BYRD

FOR A LUNCHEON SET

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IF YOU would have a dainty set of centerpieces and doilies in two sizes, here is the first installment. The doilies will come next week, and all that I ask is that you will remember me every time you use them. That will be effect. However, the all-white treatment is always successful and lauders

most satisfactorily that you will find the majority of embroiderers use it. If you wish a solid effect, pad the dots with soft darning cotton and work with mercerized thread in the opposite direction. Eyelet work is always pleasing to the eye, suggesting Madeira work. This is

exceedingly good in this centerpiece and is simply worked in the close overcasting stitches after the holes are punched. As half of the centerpiece is shown, you will trace the other half on medium-weight linen by either swinging the design or turning it over.

Pad the scallops with darning cotton and work in buttonhole stitches. A second buttonholing will strengthen the edge and prevent the scallops from pulling out in the laundering.

Next week I shall give you the doilies to complete the set, and I shall know that this will be among your favorite pieces of fancy work; both while working it and using it.

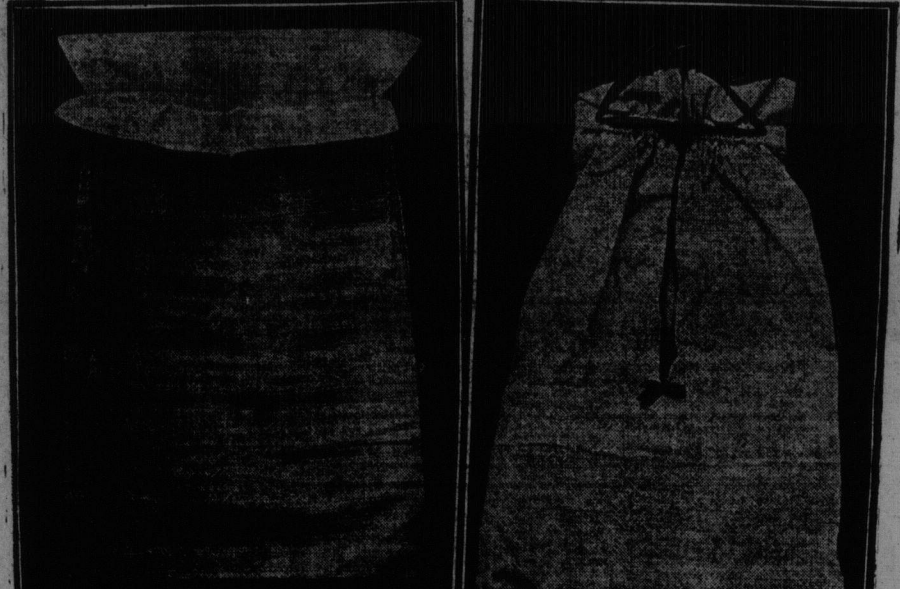
TO APPLIQUE LACE

THE home dressmaker frequently finds great difficulty in making lace yokes and deep cuffs or gauntlets to join the lace at seams, so that they will not be bulky and show an irregular design. Sometimes the whole appearance of the gown is stamped with a "home-made" look simply because of this, while the garment is otherwise perfect. If, however, she who makes her own clothes will remember, when working on silvers lace, to applique the seams together, there should be no difficulty of this sort and the yoke or cuffs will look as if they were of one piece of lace with no seam.

In the first place, it is necessary to consider the pattern of the lace, and when cutting do so to the best advantage; making, if possible, the flowers or most prominent figures in the lace form a line at the top of the collar and another about its base. If the collar must be shaped, an edge can be applied on. Should there be difficulty in making a row of flowers come about the neck cut around the flowers, never through them, for when joining these figures will be useful to lap over and applique to the yoke.

Sometimes it is possible to set in left-over figures of the lace to fill out the design. In making deep cuffs or separate gauntlets, the same method of joining silvers lace is employed. The lace is cut according to the pattern, and raw edges are lapped and sewed down with fine stitches. When a trailing-vine pattern is selected, the upper portion is finely overcast to the lower one, whipping together the finer threads when there are no heavy markings in the design. It is best to line the gauntlets with a layer of fine chiton or mousseline de soie. The lining is made separate, using narrow French seams and tacking lining and lace sleeve together at the wrist. The general rule for joining flat seams in lace are the same in all laces, excepting Irish crocheted or the handmade duchesse, princess or brigitte laces. These are never cut on a straight line, but always in or around the individual figures or flowers. Make the flat joining by lapping the flower over the under portion and whipping it down. Net lace is easy to join. The sewing is made around the outline of a figure or flower, and the net is fastened together by oversampling two corresponding bars in the mesh together. In entering corners, the lace is lapped and overcast along the joining point, then the under piece is cut away close to the seam.

THE LAUNDRY BAG



MADE OF CRETONNE

WITH A CONVENIENT OPEN END

with glove clasps or buttons. The woman who is clever at sewing can very quickly copy any one of these pictured bags and, having made one, will be pleased with her work.

How 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 is 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.

Filet Squares

WITH the popularity of filet lace for the trimming of handsome gowns, linen sets, etc., comes the request for directions how to make them. In the art needlework department of large shops it is possible to purchase plain filet net squares, on which can be worked any pattern you desire. It is necessary to stretch the net square over a frame, having it taut. Frames also can be bought, but a small square plate or picture frame will do as well. The square can be held in place over one of these by means of heavy thread caught in each square mesh on the edge and around the frame. The design is then worked over and under the mesh, with linen thread. A long strand of thread is used with a

moderately coarse needle, and after one portion of the design is finished, the thread is carried over to the adjoining leaf or stem (if it be a floral design) without breaking the thread. This work must be done without the use of knots, the threads being worked back and forth, concealing the end as you would in any ordinary darn. A cross-stitch design will do to copy in the darning stitch, or you can buy one square already worked and copy that design or any number of others. The figures are all more or less conventional and can easily be copied. Filet squares made at home are comparatively inexpensive to those bought in the shops. If you are fond of needlework, you can make many handsome sets of filet squares for trimming table linen, bedspreads, pillow shams, bureau scarfs, or for use on your lingerie frocks and blouses. The work is fascinating and can be done rapidly.

A Cherry Cushion Cover

ONE of the most attractive sofa cushion covers I have seen was made of heavy natural-colored linen of a very close weave. The upper side was embroidered in an artistic design, showing a branch broken from a cherry tree and laden with luscious fruit. The branch itself was worked in shades of brown, fine washable wool thread, while at intervals, where the

back on the branch would naturally be shiny, silk was used for the stitches. Green silk formed the stems, but the leaves were done in wool, with remains of silk. The fruit, of course, was in rich red shades, embroidered solid in wool, with shadings of silk. Just above the lower right-hand corner of the pillow was embroidered a dainty spray of cherry blossoms and delicate green leaves, as they appear in early spring. Some of the pure white petals of the flowers have fallen, and these are scattered in wind-tossed confusion over the back of the cushion. These, too, are embroidered in white wool thread; but on the edge of each delicate petal is introduced a few small stitches of silk.

The effect of this combination of wool and silk embroidery is all that can be desired from an artistic point of view. It gives the flowers, fruit and leaves a more natural appearance than if they were all worked in silk. The chief advantage of such work is that it washes like linen itself and will not fade, even if it is exposed to the sun. The work can be employed on table

Flowers for the Lingerie Hat

EVERY child, pretty young girl and most of their grown-up sisters will want a lingerie hat as part of her summer outfit. It matters little whether the hat itself be made of lace, embroidery or the finest of mull shirred on a wire frame, it must have a garland of flowers or buds as part of the trimming. Hats made of lace seem to require flowers of silk or satin, and since the hand-made blossoms have become the fashion, she who is clever with her needle will find it a pleasant task to make her own "wreath of roses" to adorn the dainty summer head covering. Almost any bright bits of silk, satin and chiffon can be used in making buds and roses for such a wreath. For a full-sized rose, a strip eighteen inches long and two inches wide is required. Cut the material on the bias, and, beginning at one end, fold over the satin double and draw it up into a little soft ball; then wrap the remainder of the strip around and around, working out from the center. When this is finished sew the under part fast and attach a small calyx of green ribbon. The blossoms are then attached to fine green-covered wire and foliage, formed into a garland and placed around the hat. But what could be more appropriate for an embroidered linen hat than a wreath of small linen flowers? One can buy the dainty colored linens in almost every shade, one-eighth of a yard being plenty to make a number of flowers. Scraps left from gowns of former years can also be used to advantage. The blossoms are made in exactly the same manner as the silken ones, using linen in its place. In fact, dainty fabric flowers may be fashioned from pieces of delicate colored lawn, dimity, mull or any of the plain-colored sheer summer materials. Flowers as fine as forget-me-nots have been made of pale blue or pink mull, and nothing could be more attractive than a pretty lingerie hat trimmed with these lovely hand-made flowers. Now is the time to make them, for it is work that can be picked up at odd moments and laid aside when other duties call.

How to Sew Your Carpets

WITH the spring housecleaning approaching, many women who take care of their own homes will find it necessary to turn about their carpets after they have been taken up and cleaned, putting the worn parts under the heavy furniture, while the good breadths are placed in conspicuous places. Perhaps the carpet will have to be made over, ripped in the seams and turned about to suit the needs of re-adjustment. In that case, use a sharp penknife or a small paring knife with a sharp edge, and turning the carpet on the wrong side so the seams are exposed, cut the stitches exactly between the seam, taking care not to cut the carpet. After the breadths have been turned about they must be sewed together again. First, pick out all the cut threads from each side of the seams; then lay the breadths together, right side to right side, and sew with waxed carpet thread, using a long, heavy needle which comes for that purpose. The stitch most commonly used is the simple over-and-over stitch. Stitches should not be taken too close together and should not be drawn tight. Just draw them so that they will be firm and allow the seam to lie flat when the carpet is laid out on the floor. Some persons prefer the "cross" or "cat" stitch for sewing ingrain carpets, but the easiest and quickest is to use the over-and-over stitch. Old carpets that have outlived their usefulness as entire floor coverings may be converted into useful rugs by tipping up each breadth, selecting the best parts, sewing them together, making as large a rug as possible with the usable material. The ends of these carpet rugs may be bound with stout cloth or finished with fringe that matches the predominant color in the carpet. A housekeeper who is forced to economize in every possible way made three good-sized rugs from an old Brussels carpet. The rug was so worn from the right side that she found it almost worthless, so she turned the carpet wrong side out, made it into the rug, then applied mahogany stain to them, making them a rich red-brown color that harmonized well with the other furnishings of the room.

ONE HALF OF CENTERPIECE

covers, beds or even women's gowns and will both wear better and look as well as silk, besides being a novelty in the way of embroidery.

The work can be employed on table