

# For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

## INITIALS for HOUSEHOLD LINEN



Old English letters

**P**ERHAPS you who are householders will find no more interesting page than the one I am giving you today. In this old English alphabet I am offering a letter so well known and so reliable in character as to need no recommendation.

These initials are so well established as an accepted type for the marking of household linen that there is no danger of their being recalled, and this page, if saved, will prove a valuable standby in any household.

An initial is so easily transferred and worked upon some ready-to-use article like a towel that a whole alphabet is not to be lightly cast aside as unnecessary.

There is an art and, too, a convention in the working of the initial or the linked monogram; but there are so many different styles of lettering that the persistent embroiderer of the initial usually has a book of reference.

To those, however, who depend upon my page for stray bits of information or for immediate help, let me say that, while script and the block letter are always padded with soft marking cotton and worked over and over in a close and even satin stitch, the old English letter may be treated in exactly the same way, or the stitch may be slanted according to the lines shown on the letters. There also is a little time of stem stitch to be worked wherever a single line appears. The embroidering of initials is not done with a twisted mercerized cotton, but with a soft twisted cotton, and with one strand or two, as desired. All table linen and bed linen should be finished with white embroidery cotton, which will remain

white, while linen or silk will turn yellow. White lettering is correct on towels, but color is permissible when used to carry out the color scheme of a room; and, at the present moment, rich damask towels have come in for a touch of the Louis coloring, which admits of several different tints in one letter. Gray, pink and yellow or lavender, yellow and pale rose are remarkably "frenchy."

Monograms or letters on lingerie are always white, and embroidery on handkerchiefs is correct only when done in white.

Now, I want to give you a few rather hard-and-fast rules on the conventional marking of linens, and then allow you to depart from them by giving you this reasonable two-inch alphabet, a very medium size, which you may use to supplant most of the larger and smaller ones.

On the tablecloth old English, script or block is used in single letter or monogram from two and one-half inches to three and one-half inches high, placed to one side of the centerpiece or else so that it will appear on one corner of the table.

On the napkins the lettering of the tablecloth is repeated in an initial or monogram one and one-half inches high, or half the size of those on the cloth.

On the centerpiece the initial or monogram in old English, script or block is either the size of that on a tablecloth or napkin, according to the diameter of the centerpiece, and it is placed to the one side, just within the scallop or embroidery.

On sheets the old English or the block letter is used, and three inches is the size for either a single letter or monogram.

It is placed two and one-half inches above the wide hem and so that it will be right side up when the sheet is turned over the edge of the spread. Pillowcases are marked to match the sheet in old English or block letters half as high, or one and one-half inches, and placed one and one-half inches above the hem in the center.

Towels require an old English or block letter or monogram from two to three inches in height, placed one and one-half inches above the hem in the center, and if the initial is tall it should be slender, because when the towel is folded into a narrow strip the lettering, if wide, will appear bulky.

On lingerie and handkerchiefs a monogram or letter is used in block or script. Lingerie letters vary from three-quarters to one inch, and those on handkerchiefs from one-third to one-half an inch. On either the Hugerie or the kerchiefs the first name may be used instead of the initial, and when this is done it is simply written in handwriting or clear script, beginning with a very small capital letter.

You may see by the trend of this lengthy description that there are accurate rules, but also that there are hardly any of our household linens that would not admit of the medium size or two-inch letter here given in the beautiful old English type.

**A Button Difficulty**  
YOUR button moulds should be bone - white bone - to insure their not coloring the crested or covered button. It is a sad and sorry feeling that greets a watch of laundered buttons after the wood that a delicate scorched shade has filtered through in the drying process. The white bone mould may be bought in various sizes, and with a hole through the center to facilitate the moulding of various designs.

**Stenciled Bed Spread**  
THE home-making of the bed spread is almost a necessity in this day of the metal bed, which precludes the possibility of the ready-to-use spread.

The old-fashioned type of ruffled cover, with its frill falling to the floor, is the suitable covering for the bed that will not admit of tucking in.

The flowered bedspread presents little difficulty, offering prettiness or gorgeous daintiness, and requiring only the careful fitting of a top piece and its surrounding ruffles left open at the two lower corners of the bed, so that they will fall gracefully on each side of the brass leg.

The stenciled bed spread is cut and made in the same way, but not until the decoration has been applied to its separate parts. A border of corners is designed and stenciled upon the top of the spread from four to six inches from the edge. A continuation of the same motif is used as a border round the ruffle, the same distance above its lower edge. If the conventional or floral design be too heavy, it may be broken and used only at intervals round the ruffle.

A two-color stencil, delicate green leaves, for instance, with red or pink roses on yellow flowers, may be put on in stencil dye, which is washable when carefully done with warm suds and frequent rinsing.

Japanese crepe or unbleached muslin will, either of them, make an effective bed spread. The crepe is bought in very beautiful shades which will contribute to the color scheme of a room if the dye chosen for the stencil are in perfect harmony and not too heavy.

**Paints and Dyes**  
LACE and crocheted buttons may be dyed to match any blouse or frock, and the dyeing may be done successfully at home.

Stencil dye may be used to tint many ornamental straw braids, lace motifs and hat cabochons of straw or linen material. It is put on readily with a stencil brush and allowed to dry.

Liquid shoe polish painted on will restore the black leghorn hat.

White kid slippers that have not been used to the point of entire shabbiness may be painted delicate blue or pink to use with the colored party frock. Artists' oil paint is the medium and a half-worm camel-hair brush the instrument.

Metal buttons and ornaments may frequently be repainted with oil paint to harmonize with some new garment. After the desired color has been applied they should be so varnished that they resemble enamel. The drying process will require several days.

Water-color paints are in order for the recoloring of the faded artificial flowers on the summer hat. They may be mixed with gasoline instead of water. Gasoline is required for mixing the paint used to dye lace. The era of colored lace has not yet passed.

The painting of quills and stiff feathers is quite a delightful amateur accomplishment. Gold and silver paints will produce beautiful results on the many natural-colored quills and feather ornaments for hats.

**For the Needlewoman**  
THESE are dainty little emery bags that set in the conventional strawberry form. Some are in brown silk in the shape of castanets. Others offer temptation in the form of purple grapes. In this new idea the color of the working can be repeated in its strings.

A box working has four sides and the bottom of paragon. From this covered lower part a continuation of the same material runs to the gathered hem, which holds the drawstrings.

A sewing machine scrapbag can be made from the scraps of material and thread cut to the front edge of the machine by round-headed tacks. Into this little sack of material and thread can be thrown. It will prevent an untidy appearance of the floor and subsequent half hour of thread picking.

**A Reliable Placket**  
IN FIXING the fastening of the placket on a summer frock, after you have looked together the opening press flat the lower back to keep the placket permanently fastened. If buttons and buttonholes have been situated, now is the time to put them in that they will not be unbuttoned. This is an excellent way to prevent the evenness of the front and the subsequent tearing down of a front, back or side opening.

**How to Apply the Design**  
THERE are two ways to apply the design to the material upon which you wish to work it. If your material is sheer—such as handkerchief linen, lawn, batiste and the like—the simplest method is to lay the material over the design and, with a well-pointed pencil, draw over each line.

If your material is heavy, secure a piece of transfer or impression paper. Lay it, face down, upon this; then draw over each line of the paper design with a hard pencil or the point of a steel knitting needle. Upon lifting the pattern and transfer paper you will find a neat and accurate impression of the design upon your material.

There are two points to observe in this simple process, if you would

execute it satisfactorily. One is, see that your material is level-cut and folded by a thread—and that your design is placed upon it evenly at every point.

The second is, when placed accurately, secure the design to the material with thumbtacks or pins so that they cannot slip during the operation.

Transfer paper comes in white, black, blue, red and yellow. I advise the use of the lighter colors when possible, as the black and blue are so liable to streak.

Do not rest your hand or fingers upon any part of the design you are transferring, else the imprint of hand or fingers will be as distinct upon the material as the drawn lines of the design.

**A Silkline Folder**  
THE sheet as an interior trunk folder has been supplanted, and it is always a delight to recommend fancy work that is as practical as it is useful, and the large square of silkline is both.

Nine yards of 22-cent alkaline sewn into a nine-foot square and hemmed round the edge is a most comforting gift for the boarding school girl and the perpetual visitor, but don't give it to the stay-at-home.

The thrifty housewife who loves her linen closet and who carefully counts her sheets will not want to part with one as a mere trunk lining, and you will be as loath to line the trunk with newspaper. The wrapping paper supply, too, will probably fall just when it is most necessary. Silkline has the advantage of taking up the least possible room. You will want the folder as a protection to your delicate possessions, and it will prove invaluable if your clothes do not entirely fill the trunk.

By laying it diagonally in the bottom of your trunk, packing all of your things on its cleanly surface, lapping the bias corners tightly over the top and pinning, or even tying them together, the contents will be saved from undue shaking.

The trunk folder is sometimes made in five sections—the shape of a cross, with a bottom piece to fit the trunk and with four extensions to line its sides and ends and then to extend up over the contents. This will not, however, prove to be as long run as satisfactory as the sheet-shaped folder, because the corners will bulge open and allow dust to assail the contents of the trunk.

**Summer Bloomers**  
THE flannel petticoat has had a long run and a strong run, but it is fading away as a regular part of the wardrobe of the well-dressed woman. She wants no more bulk underneath than is absolutely demanded for comfort and a very meager warmth.

Although the average well-dressed woman of today will argue to the death that absolute freedom from cold is assured by the shortest of blouses worn over the daintiest of lingerie and the gauziest of undervests, the fact remains that there are many women who require for their health's sake the flannel petticoat, even in midsummer.

It is approaching the unfair to recommend, in this day of the much-titled frock, anything that interferes with progress. The bloomer never wraps, and is a valuable possession to the rheumatic woman.

It is fit subject for congratulation to have found a garment that neither increases hip measurements nor impedes what progress is permitted. To sum it up, the summer bloomers are made of white Shanghai silk or pongee, and this to the woman who takes cold easily, they are fastened to a very deep and closely fitted yoke of white (cotton flannel). This flannel is almost as soft as silk and has proved itself as nearly non-shrinkable as flannel could be. The garment possesses all of the virtues of the flannel skirt and none of its defects, besides being far removed from the bulky in appearance.

**An Exquisite Style**  
THE right key was touched by the observant woman who wrote from Paris in reference to the chiffon mantle that belonged to the bride's maid. The fashion of the flowing chiffon mantle, adorned with embroidered applique filly surface or made inimitable by doubling its material, cannot by any stretch of the imagination become popular. It belongs with the plumed picture hat and is a part of one of the most picturesque revivals of a bygone type. The cape is heavy with fur, it is extravagant and belongs undoubtedly to the foreign court of other days. It is distinctly unsuited to American practical needs, and if we adopt it we will have inevitably taken up an ultra of our extraordinary event, the magnificent occasion.

As a picturesque garb for the bride's maid there could be nothing more exquisite and indeed more readily made up than this. The cape would afford ample opportunity for introducing the color touch in those bridal gowns, and to those who have mastered the making of chuffon and kindred materials it is possible at home.

**Embroidery Rings**  
VAL embroidery rings can be used for other purposes than that for which they were originally designed. One hoop can be used as a necktie holder. If it be used with a necktie, ribbon, or elastic durable shade, and from the side a handkerchief, the holder which will meet with the approval of the hostess of a party will be ready.

These hoops can also be used for the slipper, hanging bag, laundry holders and white bags. When they are fastened to the hem of the necktie, they will support the hanging bag.

Individual towel holders are attractive in this form. An oval ring can be painted and enameled in white or the color of the bathroom. A small monogram can be marked upon the ring to insure sanitary precaution.

**Nightcaps**  
THE arrival of the nightcap in all its forms is a most fashionable and with an added glory of lace rosettes upon each string should give a flatter of the head to the woman of the way hair. The bought ways is not improved if the lace is made of silk, and a nightmare or two means death to a hair worn away. Having paid for her new money for lace, or having bought these pearls, she should be sure to have them made up with ribbon, and whether the lace is to be used for the most modern of maidens as a cap or for the revival means one more of the kind of evening. The nightcap holder, and the French handkerchief holder, and the Normandy cap the most charming pattern.

**With Ribbon Velvet**  
WHEN the best of your pump slips up and down at the back to the surprising description of the working of the year pump along the ridge of the heel with a piece of velvet glued to the top of the heel and with the velvet side to the foot in using velvet for the purpose here in using gray, brown or black according to the color of the shoe. And this is a little piece of ribbon velvet with its edge along the top edge of the heel to show a few edges of the bulkiness of a turned-in edge.

**A Reliable Placket**  
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