

For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

OVAL CENTERPIECE IN FRENCH KNOTS

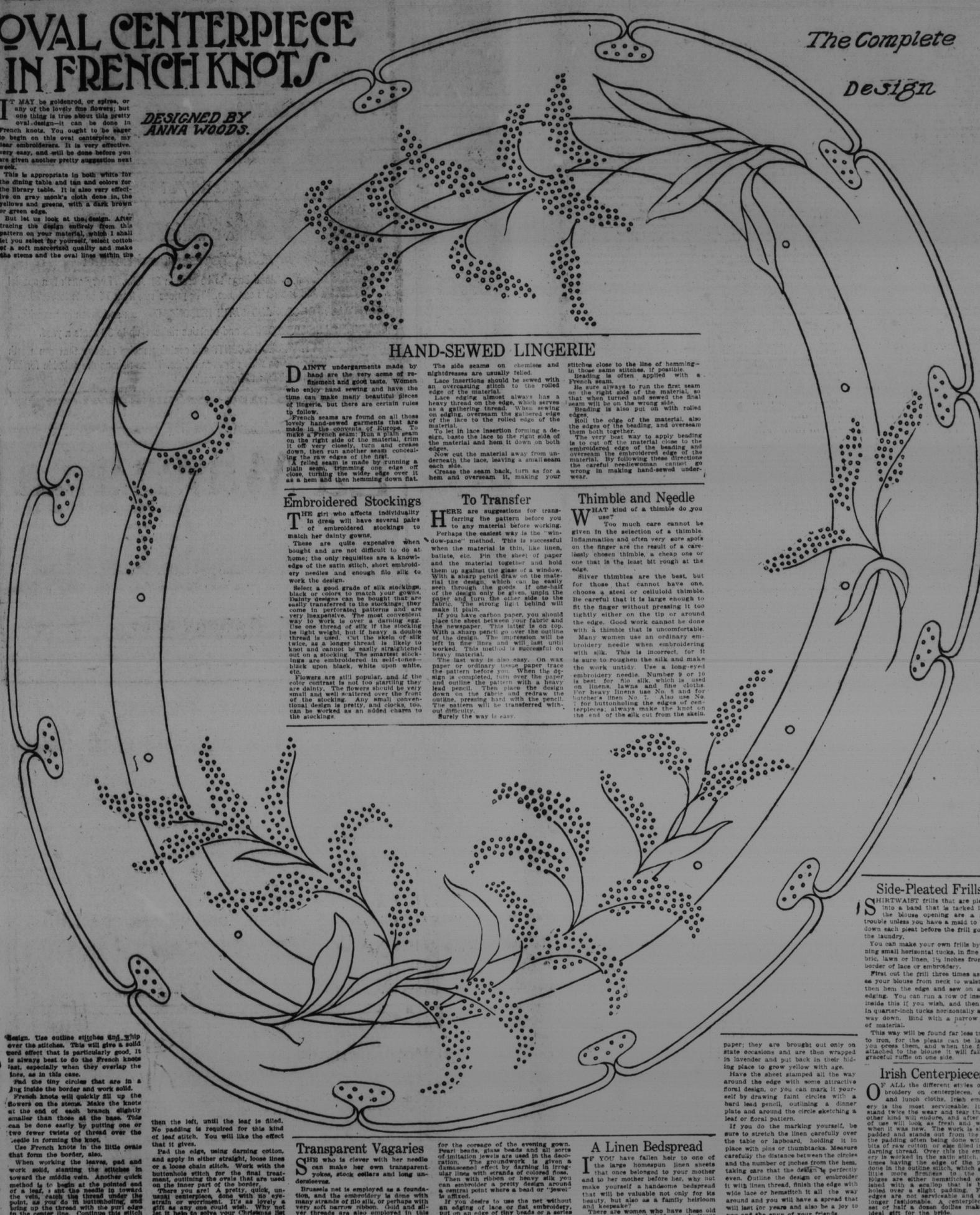
DESIGNED BY ANNA WOODS.

IT MAY be goldenrod, or aster, or any of the lovely fall flowers; but one thing is true about this pretty oval design—it can be done in French knots. You ought to be eager to begin on this oval centerpiece, my dear embroiderers. It is very effective, very easy, and will be done before you are given another pretty suggestion next week.

This is appropriate in both white for the dining table and tan and colors for the library table. It is also very effective on gray monk's cloth done in the yellows and greens, with a dark brown or green edge.

But let us look at the design. After tracing the design entirely from this pattern on your material, which I shall let you select for yourself, select cottons of a soft mercerized quality and make the stems and the oval lines within the

The Complete Design



HAND-SEWED LINGERIE

DAINTY undergarments made by hand are the very acme of refinement and good taste. Women who enjoy hand sewing and have the time can make many beautiful pieces of lingerie, but there are certain rules to follow.

French seams are found on all those lovely hand-sewed garments that are made in the convents of Europe. To make a French seam: Run a plain seam on the right side of the material, trim it off very closely, turn and crease down, then run another seam concealing the raw edges of the first.

A rolled seam is made by running a plain seam, trimming one edge or close, turning the wider edge over it as a hem and then hemming down flat.

The side seams on chemises and nightdresses are usually telled. Lace insertions should be sewed with an overcasting stitch to the rolled edge of the material.

Lace edging almost always has a heavy thread on the edge, which serves as a gathering thread. When sewing on edging, overseam the gathered edge of the lace to the rolled edge of the material.

To let in lace insertion forming a design, haste the lace to the right side of the material and hem it down on both edges.

Now cut the material away from underneath the lace, leaving a small seam each side.

Crease the seam back, turn as for a hem and overseam it, making your

stitches close to the line of hemming—in those same situations, if possible. Beading is often applied with a French seam.

Be sure always to run the first seam on the right side of the material, so that when turned and sewed the final seam will be on the wrong side.

The very best way to apply beading is to cut off the material close to the embroidered edge of the beading, and overseam the embroidered edge of the material. By following these directions the careful needlewoman cannot go wrong in making hand-sewed underwear.

Embroidered Stockings

THE girl who affects individuality in dress will have several pairs of embroidered stockings to match her dainty gowns.

These are quite expensive when bought and are not difficult to do at home; the only requisites are a knowledge of the satin stitch, short embroidery needles and enough fine silk to work the design.

Select a good grade of silk stockings, black or colors to match your gown. Dainty designs can be bought that are easily transferred to the stockings; they come in perforated patterns and are very inexpensive. The most convenient way to work is over a darning egg. Use one thread of silk. If the stocking is light weight, but if heavy, a double thread is used. Cut the skein of silk twice, as a longer thread is likely to knot and cannot be easily straightened out on a stocking. The smartest stockings are embroidered in self-tones—black upon black, white upon white, etc.

Flowers are still popular, and if the color contrast is not too startling they are dainty. The embroiderer should work small and well scattered over the front of the stocking. Any small conventional design is pretty, and dainty, too, can be worked as an added charm to the stockings.

To Transfer

HERE are suggestions for transferring the pattern before you start 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 traced, place the paper on top and outline the pattern with a heavy lead pencil. Then press 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.

Thimble and Needle

WHAT kind of a thimble do you use?

Too much care cannot be given in the selection of a thimble. Inflammation and often very sore spots on the finger are the result of a carelessly chosen thimble, a cheap one or one that is the least bit rough at the edge.

Silver thimbles are the best, but for those that cannot have one, choose a steel or celluloid thimble. Be careful that it is large enough to fit the finger without pressing it too tightly either on the tip or around the edge. Good work cannot be done with a thimble that is uncomfortable.

Many women use an ordinary embroidery needle when embroidering with silk. This is incorrect, for it is sure to roughen the silk and make the work untidy. Use a long-eyed embroidery needle. Number 9 or 10 is best for fine silk which is used on linens, lawns and fine cloths. For heavy linens use No. 5 and for buttonholes No. 7. Also use No. 7 for buttonholing the edges of centerpieces, always make the knot on the end of the thread cut from the skein.

Side-Pleated Frills

SHIRTWAIST frills that are pleated into a band that is tacked inside the blouse opening are a great trouble unless you have a maid to baste down each pleat before the frill goes to the laundry.

You can make your own frills by running small horizontal tucks, in fine cambric, lawn or linen, 1 1/2 inches from the border of lace or embroidery.

First cut the frill three times as long as your blouse from neck to waist line, then hem the edge and sew on a lace edging. You can run a row of insertion inside this if you wish, and then tuck in quarter-inch tucks horizontally all the way down. Bind with a narrow piece of material.

This way will be found far less trouble to iron, for the pleats can be laid as you cross them, and when the frill is attached to the blouse it will fall in a graceful ruffle on one side.

Irish Centerpieces

OF ALL the different styles of embroidery on centerpieces, dollies and lunch cloths, Irish embroidery is the most serviceable. It will stand twice the wear and tear that any other kind will endure, and after years of use will look as fresh and well as when it was new. The work is slightly padded and stands out from the linen, sometimes having the edge of the pattern done in the outline stitch, which gives a little more firmness to the work. Edges are either hemstitched or finished with a scalloped edge that is button-holed over a slight padding. Tringed edges are not serviceable and are no longer fashionable. A centerpiece and set of half a dozen dollies makes an ideal gift for the bride.

Transparent Vagaries

SHE who is clever with her needle can make her own transparent vokes, stock collars and long undersleeves.

Brussels net is employed as a foundation, and the embroidery is done with many strands of fine silk, or perhaps with very soft narrow ribbon. Gold and silver threads are also employed in this work, making most effective trimming

A Linen Bedsread

IF YOU have fallen heir to one of the large homespun linen sheets that once belonged to your mother and to her mother before her, why not make yourself a handsome bedspread that will be valuable not only for its beauty, but also as a family heirloom and keepsake?

There are women who have these old linen sheets carefully laid away in trunks

Design. Use outline stitches and whip over the stitches. This will give a solid wood effect that is particularly good. It is always best to do the French knots last, especially when they overlap the lace, as in this case.

Pad the tiny circles that are in a ring inside the border and work solid.

French knots will quickly fill up the flowers on the stems. Make the knots at the end of each branch slightly smaller than those at the base. This can be done easily by putting one or two fewer twists of thread over the needle in forming the knot.

Use French knots in the little ovals that form the border, also.

When working the leaves, pad and work solid, starting the stitches in toward the middle vein. Another quick method is to begin at the pointed end of a leaf, and the needle is toward the vein, with the thread under the point, as you do in buttonholing, and bring up the thread with the point edge in the center line. Continue this stitch on the left side, then the right side,

then the left, until the leaf is filled. No padding is required for this kind of leaf stitch. You will like the effect that it gives.

Pad the edge, using darning cotton, and apply in either straight, loose lines or a loose chain stitch. Work with the buttonhole stitch for the final treatment, outlining the ovals that are used on the inner part of the border.

There you are! A pretty, quick, unusual centerpiece, done with no eye-strain or worryment. It's as lovely a gift as any one could wish. Why not let it help to solve your Christmas list for you?

