

# For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

## For A CORSET COVER

Once in every little while we must replenish our underwear stock, and I am glad to offer today a pretty design in corset covers and bloomers that I am sure you will like. The flowers are on the front only; the scalloped edge is continued around the top of the back. You can place a little spray at the back, if you wish, by tracing a part of the design on the front.

Barred muslin, fine nainsook, durable lawn and fine cambric are good working materials for this excellent pattern. Allow one inch on the shoulder seams and an inch for the hem on each side of the front. Turn the flap back and work the two scallops that head the hem double.

Now work the flowers solid and use French knots for the three little dots in each flower. Use outline stitches for the slender stems and work the leaves solid. The circles that are scattered in the design you will find are effective in solid or eyelet work. I would suggest the latter.

When working the bowknot, there are three ways that I wish to suggest to your quick fingers. You can outline the ribbon, going back over the stitches and whipping the outline into a cord. Now fill in the space between with tied stitches, quite close together, and do not draw the thread too tightly. These backstitches are fine for filling in, and you will find that they are nearly always used in French embroidery.

Another way is to fill in the bowknot with French knots. The third is the regular solid stitch that will go very quickly here, because the hand is narrow. Start the lines slightly, and a little padding before working will make the work relaxed in appearance.

Work the dots in eyelet work and buttonhole the scallops after padding.

Some women are omitting the eyelets and running embroidery and lace beading along the line, through which ribbon of linen tape is run. An additional edge of fine Valenciennes on the top and around the armholes gives a pretty finish.

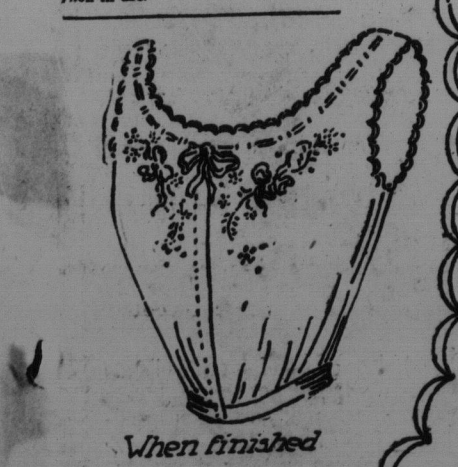
If you wish, you can add Valenciennes lace to the space between the bow of the design before working. Cut away the material after the ribbon is worked. These little touches add so much to the general effect that it pays to think of them.

The homemade corset cover lasts so very much longer than a bought one that you will find yourself forming the habit of making your own underwear. I cannot urge too strongly your acceptance of this pretty design.

### A Handy Workbag

A pretty workbag is made with two fancy handkerchiefs, men's size, laid one on top of the other so as to have the eight corners separate.

Stitch across the corners of the uppermost handkerchief, running the line of stitching to the center. This will make four straight lines of stitching all the way across the bag and will also leave four open edges forming triangular pockets in which to put thread, scissors, needles, etc. Sew small rings at each point where the stitching meets the edge and run ribbon through these rings so the bag can be drawn up tight. The prettiest bags are made of a plain and a fancy handkerchief in contrasting colors. Have the ribbon long enough so the bag can be laid out flat on your lap when in use.



When finished

## SILK AND SATIN FLOWERS

Roses of satin and silk are not difficult to make and furnish a fascinating pastime for the needlewoman. Not only roses, but violets, sweet peas and various other flowers can, with very little practice, be made for the adornment of gowns and hats. One of the fairest lingerie hats for a young girl that I have seen this season had as its only trimming a wreath of varied colored buds, interspersed with dark-green velvet leaves. The combination was unusual and beautiful.

It so happened that the wearer's mother had not only made her hat, but had also made the flowers. The leaves she bought at a French milliner's shop. Small pieces of satin were utilized in making the flowers. Each petal was cut from an oblong piece of satin two inches long and one inch wide, one edge being cut curved at the corners.

About twenty petals were used in each rose. Each, being finely gathered on the square edge to the curved portion, is pulled up tight and fastened to a short piece of very fine wire.

When making these flowers, start from the center and work out to the calyx.

First cover a tiny wad of cotton with a bit of the satin and attach it to a piece of white hat wire. This forms the center of the rose. The petals are then added, working around and around, twisting the fine wire around the central stem.

After all the petals have been added cut five small three-cornered pieces of light-green silk for the calyx. Add these with the aid of fine wire. This calyx can be dispensed with if you wish; but without the calyx the flower does not look as natural as with it.

By closely bending and crumpling the satin you can get a very natural-looking flower. After the rose is complete add the leaves and wrap the stems with dark-green tissue paper. Violets are fashioned of small loops of lavender satin or ribbon, wired and bunched together, with the addition of foliage. Sweet peas offer a greater variety of color combinations than any other flower. Make these with three double satin loops wired on the outer edge and held together with an extension of the same wire. Place two loops upstanding and one down, with a very small wad

of satin-covered cotton for the center. These should be mounted on long covered wire stems and used only with plenty of foliage.

Satin flowers are being used extensively this season on millinery and to ornament evening gowns.

They are exceedingly useful as a means of introducing a desired note of color on a hat or costume.

For this reason they are frequently of unnatural but always of beautiful color. In such cases, when the shade is far from being true to nature, it is well to omit ordinary green leaves and simply use several of the soft satin flowers massed together.

### THE MONOGRAM FAD

IF YOU desire to be strictly up-to-date, have an artist or an artist friend make your monogram into a pretty design and apply it to all of your belongings.

Everything from gloves to parasols must carry your initials, which when formed into a quaint and distinctive design give individuality and charm to your lingerie, as well as putting it into the foremost ranks of fashion.

The monogram is used in different sizes and is carried out in hand embroidery in mercerized cottons on linens, stockings, gloves, parasols, household linen, table covers, bureau scarfs and handkerchiefs.

The prospective bride, preparing for her wedding in the fall, will do well to mark the articles included in her trousseau. The work can be done in otherwise leisure hours on the porch.

These monograms are sometimes quite elaborate affairs set in medallions, often with the family crest at the top. Others are simply script letters, run together;

and some are done in Japanese fashion, having their letters placed in a design, one below the other.

The girl who professes severity of outline uses the plain block letters for her marking, simply varying the size from the tiny letters on her handkerchief to those six or eight inches long in the center of a sofa pillow or on the corner of her best tablecloth.

The embroidery is done in the heavily padded satin stitch; but when the monogram is very elaborate the stitch is combined with seedling or very fine French knots in the center.

A dainty touch on lingerie is given by working the letters in colored cottons.

### To Draw Threads

When drawing threads in material to be hemstitched, first soap the goods where the threads are to be drawn. Mark the lines, and apply with a small brush and, when dry, the threads will pull out easily.



Designed by Anna J. Loos

One half of front

## A HOMEMADE BEDSPREAD

DELIGHTFULLY clean and cool is a spread, covering a young girl's white enameled bed, which was made at home by the young lady's mother from two remnants of cretonne, one 4 1/2 yards, the other 2 yards in length.

The cretonne has a broad border of lovely full-blown yellow roses and green leaves on one side, and sprinkled over the white surface at stated intervals are little garlands of blossoms and leaves.

In making the spread the longer piece was cut in half and stitched together on the edge without a border; then the border was cut from the two-yard length and sewed across one end of the large piece, making a spread 2 1/2 yards long and two yards wide, with a pretty border across that portion which hangs over the foot of the mattress and on each side.

With the material from which the border was cut two sofa cushions were given fresh covers; and as the young lady's room is furnished in yellow and white, with a paper showing yellow roses on a cream-colored ground, the bedspread is the most appropriate one that could possibly have been selected.

### Padding Embroidery

WHERE heavy padding is desired under embroidery, try using little wads of raw cotton instead of filling in the padded space with many stitches of darning thread.

To pad a scallop, catch a bit of raw cotton in your fingers and roll it between the thumb and forefinger until it is the length of the scallop, thick in the center but tapering to a mere thread at each end. Lay this on the scallop and with a few stitches catch to the material. Embroider over it in the usual way.

Flowers have their petals padded by making little cushion-like wads of cotton and catching them when to the material, well inside of the working line, with ordinary sewing cotton.

Combed and ribbon designs are treated accordingly.

### Mending a Sweater

TO MEND a hole in a sweater use yarn as for darning. Start at the top and chainstitch down the length of the hole with a darning needle, catching each loop securely.

You will have a neat piece of work and no one will notice where the hole has been.

### Skirt Pads

SOME dressmakers frequently have great difficulty in making skirts cut with the raised waist line and hang straight in front at the line of the normal waist.

At this point the skirt breaks and is very apt to show an ugly wrinkle, especially when the wearer is seated.

This can be avoided by making a small oblong pad of the same material as the skirt and inserting it directly in front. The pad is made four inches long and two inches wide and is placed lengthwise with the skirt. It can be tacked in place.

### The Growing Girl

WHEN making dresses for a little girl who is growing rapidly allow six extra inches in the length of the skirt. Just above the hem set in a deep tuck on the wrong side; now above it put in two or three small tucks on the right side to hide the line where the deep one has been made.

When the skirt needs lengthening, all you have to do is to pull out the thread of the deep tuck, and down comes the skirt without any trouble of letting out the hem and facing it up again.

The small tucks on the right side remain as they were and serve to make a pretty finish to the skirt.

### For Twisted Thread

THE woman who sews is very often annoyed by having the thread twist into knots, especially if she is using a long thread.

Waxing the thread by running it over a bit of beeswax is the proper way to avoid this trouble; but wax sometimes discolors the thread slightly and is not always desirable on that account.

For either silk or cotton thread you can use, the same as wax, a small piece of pure white soap that is perfectly dry. This makes the thread slip through the material very easily and absolutely prevents twisted knots.

## CHILDREN'S FABRIC HATS

THEY are not hard to make at home—these dainty fabric hats for your growing girl—and have the advantage of being light weight and cool, but also the correct style for girls of any age.

They are made over a wire or white buckram frame, and a wide range of covering is permissible.

Select a frame that fits the small girl's head snugly—one that will not wobble around on top—and cover it first with white lawn, if it is a wire frame. Buckram frames need no other covering than the final one, but you never cover a buckram frame with lace or fine embroidery.

If you are making a lingerie hat of embroidery, use a wire frame. After the first covering of lawn is put on smoothly, cover the underbrim and crown with allover embroidery and the upper brim with an embroidered edge to match.

Put the allover on plain; but gather the edging, so that it will be slightly full, and catch it down to the underbrim in several places.

Now the hat is ready for its trimming. A hat of lace or embroidery needs very little trimming; it should have only a twist or fold of some bright-colored ribbon around the crown and a full one of ribbon on the left side.

Another attractive way to trim such a model would be to make a wreath of small satin flowers, intermingled with greenery, and encircle the crown with that.

Or, if you prefer, a cluster or wreath of artificial blossoms, caught lightly to the brim of the hat.

Lace-covered hats are trimmed in practically the same style. The covering also is put on in the same way as embroidery, unless it be of narrow lace edging. There it is slightly gathered and sewed on in rows, beginning at the outer edge of the crown and toward the crown line on the brim, and at the base

of the crown toward the apex, when covering that part of the hat.

Children's hats of linen, pongee and cretonne are acceptable for everyday wear. These receive a different treatment from the lingerie hat. They are made over buckram frames and often have the brims stitched in several rows. Hands of velvet, with a flat pump bow on the side, make a pretty trimming. If the hat be made of a gayly flowered cretonne, trim it with black velvet; if it be of plain-colored material, trim with bright ribbon or flowers.

Hats of pongee faced with black satin make pretty and sensible head coverings for the little miss to wear to school during the fall.

### A Child's Dress

IF YOUR little daughter has reached that age when her dresses which were made early in the season have become too short because she is "running up like a weed," you will find it necessary to let out the hems in the skirts.

Do this when the dress is ready for the tub and not after it has been freshly laundered.

A good way to do is to lower the hem half its width, stitching the hem in again where the crease of the former lower edge is marked. Then when it is washed and ironed there will be no unsightly dark mark on the hem, for the present stitching will quite conceal this.

### Hooks on a Wash Dress

WHEN using hooks and eyes to fasten a wash dress, try sewing the hooks on the upper, instead of the lower edge. You will find that this method the top of your gown that shows most can be ironed flat and will have no unsightly bumps where the hooks are underneath.

## THREE WAYS 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 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.

