

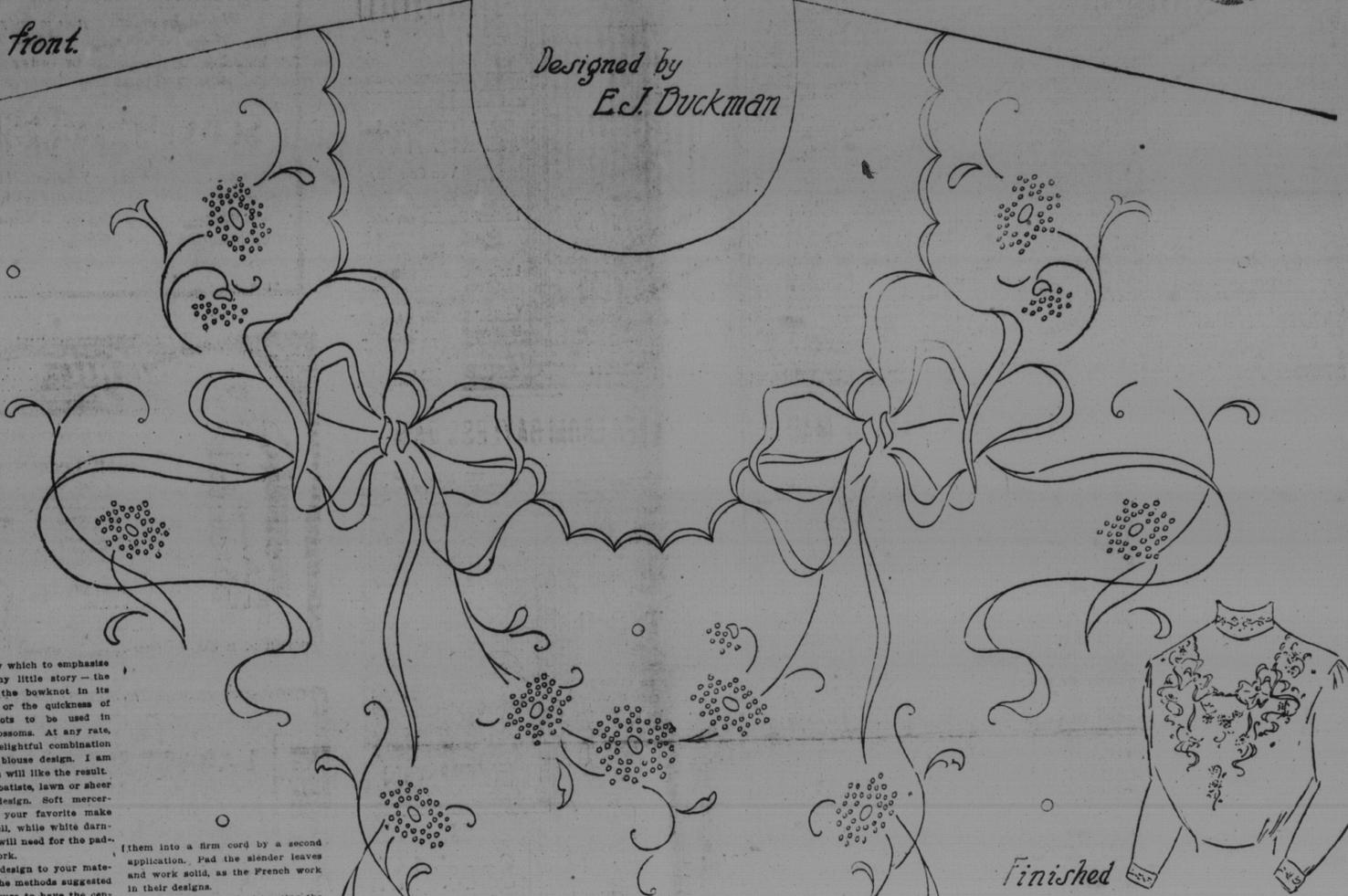
# For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

## A Bowknot Blouse Design

The front.

Designed by  
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DON'T know which to emphasize today in my little story—the beauty of the bowknot in its graceful curves or the quickness of the French knots to be used in working the blossoms. At any rate, the two in a delightful combination are here for a blouse design. I am certain that you will like the result.

Choose a fine batiste, lawn or sheer linen for this design. Soft mercerized cotton of your favorite make will do very well, while white darning cotton you will need for the padding of solid work.

Transfer this design to your material by one of the methods suggested elsewhere. Be sure to have the center of the blouse to match the center fold of your goods. Allow for seams beyond the shoulder line.

When designing the back, place the pattern next to the shoulder seam and make a line of four scallops down and then use a straight line of scallops across. The yoke will be square at the back.

If I were you, I would make a yoke of lace, either allover or insertion, whipped together by hand. Baste the yoke on the right side of the material and work right over it when making the scallops and the bowknots. With sharp scissors you can trim the edges when you have finished.

Another way is to complete the pattern and add the yoke afterward, cutting away the lining and finishing by turning in and hemming on the wrong side.

Work the centers of the flowers solid and complete the blossoms with French knots. Use outline stitches for the stems, whipping

them into a firm cord by a second application. Pad the slender leaves and work solid, as the French work in their design.

There are two ways of treating the bowknots. The first method is the solid stitch, which I prefer on the design. It gives a relief, and the rest of the pattern requires so little time that you can devote much to the two bows. Pad with darning cotton in solid stitches across the design. Use outline stitches for the lines used to indicate the twist.

Another way is the heavy outlining of the ribbon and the filling in with seed stitches, which are tiny back stitches.

Eyelet work will finish the dots and make you or a fortunate recipient happy that there is such a thing as an embroidery page.

Make a collar of lace, or, if you prefer, you can work a straight strip of lines on which you can mark a spray or two.

With lace yoke and collar I would use lace cuffs, or a lace edge for three-quarter-length sleeves.

It really isn't too soon to make gifts, you know.

### THE FASHIONABLE BEADED ROBE

WHAT woman is there whose heart does not long for one of the handsome beaded robes that are now so fashionable for evening gowns?

In passing through a shop she will see one draped over satin or mounted on a stunning-looking figure.

She will admire it from all angles, lift up the edge and feel the soft, shiny beads caught by invisible threads to the clinging net; will study the pattern of the design, and wish and wish that she could possess that robe or one like it. But, alas! the price is far beyond the limit of her purse; it would take years to save enough of her limited income to purchase one. So she sighs and turns away to purchase, perhaps, some cheap material, which she makes up as best she can in a simple little evening frock.

If she but knew it, those beautiful and expensive beaded robes or elaborate tunics that will appear on many of the imported gowns this season can be made at home if one has a fair amount of patience and likes to sew.

Purchase enough silk net, if you want a very handsome one, to make a closely fitting tunic or, if you wish, a robe that reaches the floor.

Cut it over a good pattern, having as few seams as possible; baste the seams and fit it to your figure. Now draw out the beading threads and cut all accurate pattern of the gown out of large sheets of very thin linen paper, or paper that is known as "union skin." If you can-

not get from your stationer sheets large enough to cut an entire gown, it is easy to paste the edges of several smaller sheets together and make a large piece for yourself. On these paper gores trace with pen and ink any desired design you wish to use for the beading.

These can be obtained from an art needlework store, or if you are clever at drawing or have a friend who is, it will be easy to make your own design. Flowers and leaves, scrolls, bunches of grapes with leaves and curly tendrils, or a conventional pattern, are all good designs to choose.

Select a design that will fit the gorges—one having dainty traceries or small leaves toward the waist line and the heavy part of the pattern near the hem.

It is best to trace it first with pencil, then go over it with India ink. This done, baste the net on the paper pattern, having the tracing next to the net so you can see it through the net. It is then an easy matter to sew on the beads, following the line of the pattern.

Use a fine needle and fine silk waxed, sewing through the paper. Begin at the waist line and work down toward the hem.

You can use any color beads you desire, or can use several colors if it fits a floral design and you want to represent the colors of the blossoms with beads. Gold and silver beads on black net

are best; in fact, they are best on any color. Jet beads make a very brilliant scintillating robe and crystal beads on white are lovely. When the last bead has been sewed on, tear away the paper pattern and your robe is ready to make up.

If you wish, you can stitch the seams of the net before beading, leaving only the seam at the back open. This will be more difficult to work on, but you can then trim the beading over the seams in some places, so it will more nearly resemble the imported ones.

After all the seams are stitched and trimmed off evenly, turn up the hem and catch it in place with small silk stitches.

The robe is then ready to be mounted over a satin slip, and you will be surprised how beautiful it will look. One woman I know displays with the greatest pride a beaded tunic she made herself.

It was very dark blue silk net, beaded with iridescent blue beads.

Under the light it sparkled, and when my friend walked it caught and reflected the light at a million different points. It is admired by every one who sees it. If, then, you want one of these beautiful robes, follow the foregoing directions and make one for yourself while sitting in the glow of the evening lamp. Such work takes the place of embroidery and is more fascinating.

### Rope Girdles

NOW that fancy rope girdles have become so fashionable, the price means of some women who are as keenly interested in being well and fashionably dressed as their sisters who can afford to spend large sums on clothes and their accessories.

With a little time, care and the display of a little ingenuity, it is possible to make your own girdles at far less expense than if they were bought ready-made. A very handsome bellrope girdle can be fashioned by twisting three strands of the silk cord together until they are closely and evenly matched.

Around each end wrap waxed thread, sewing it securely through the ends to hold them so there will be no danger of slipping or fraying out. A silk tassel finishes each end, and the girdle is passed around the waist line of the gown and knotted in front or at the side.

Monks' girdles are made much in the same way, but with these the cord may be plaited or twisted, and the ends, instead of being finished with tassels, are tied in large knots. Use a heavier cord for the monks' girdle.

Silk, wool or cotton braid, plaited and finished with fringed ends, makes pretty girdles.

Any of these can be made of cord that matches the costume of two or three different shades.

Black combined with bright colors is attractive, gold and silver cord, single or combined, is lovely for girdles on evening frocks. These are made by plaiting with fringed or tasseled ends.

Flat braid girdles are equally fashionable. Three yards of broad, flat braid, matching or contrasting with the costume, have fringed ends. This is very effective. The impression will be left in the lines and will last until worked. This method is successful on heavy material.

### 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 the lines and will last until worked. This method is successful on heavy material.

### Finished

### LACE MAKING

SINCE the craze for the old-fashioned Paisley, or the designs in all sorts of materials, has been so great, it has also been introduced in the making of lace. The pattern will be gladly welcomed by lovers of new fads in needlework.

This lace, of course, has to be executed in colors. It can be made into all sorts of things for the household and dress adornment. If worked in very heavy thread it makes beautiful edging for curtains, table covers, etc.

As it is a needlepoint lace, the only materials required for its making are a thread in varying shades, needle and a stiff gauze lining.

Trace a series of the "pines" on the lining. For instance, if you are making a band for curtain trimming, measure the width of the curtain and cut the lace lining a little longer than that measurement and from four to six inches wide, as you desire. On the unglazed side of the lining trace a row of "pines" at least two inches apart, alternating their position as you go.

Now tack a border thread a half inch from the edge of the pattern all the way around, using a fine silk thread for tacking so it will be sure to hold firmly in place.

The lace is now ready to be worked. Using the same thread as the outline, tack an outline thread over to the "pines" and fill in the entire space with the point-lace stitch, known as the Greek S stitch.

Next, with one of the colored threads, darn alternately every other mesh of this groundwork. After this has been done the outline thread is buttonholed around with the same color.

All the other "pines" are worked in the same way, only the colors used in the outline buttonhole and the mesh darning are varied alternately.

The space between the outer edging thread is now all filled in with the point-lace stitch, done in heavy thread. This groundwork of net must be executed in one color of thread, but over it small spots of different color are worked.

Lace workers will recognize these dots as raised rings. They help to give the work the mottled effect which is seen in the woven Paisley fabrics.

When the center is filled in, the entire edging is buttonholed around and the lacking stitches cut. The work is then lifted off the lining and it is ready for use. In this work no knots are ever made in the thread. When it is necessary to take a fresh needleful, commence about half an inch from where you left off and run the needle in and out of the outline thread up to the starting point. When the buttonholed edge is put around, all the loose ends will be covered over. If it is desired to make dress trimmings, it can

be worked with colored silk and the "pines" can be made singly and applied afterward. Jewels may be inserted into the raised rings and gold or silver thread used for the net foundation and the darned meshes.

Trimming for evening dresses can be made in this way.

Mourning colors, black, white or shades of purple, are used with good effect. When once the principle of this lace is mastered there is no limit to the different purposes the lace can be put to. Combinations of colors can be artistically arranged.

### Dainty Combinations

FOR the woman who delights in making her own lingerie, the combination corset cover and undershirt will be found one of the most useful, dainty and easily made articles of the entire outfit.

One and one-quarter yards of embroidered bounding twelve inches wide is required for the corset cover, two yards of longcloth or English nainsook for the petticoat, and one-half yard of embroidered binding for shoulder straps.

Twelve inches from each end of the embroidery for the corset cover cut a slit three inches long. Hem these and edge with lace. Two inches from each edge of these slits attach the binding for the shoulder strap. This makes large loose armholes. The edges of the embroidery are hemmed and, if desired, edged with lace, and are held together with two tiny lace-covered buttons.

Narrow ribbon is run through the top of the embroidery, over the shoulder, and lies in a box in front.

For the skirt by a circular pattern, fitting it perfectly over the hips and allowing a little fullness directly in the center of the back. Have a straight seam down the center of the front, the length of the skirt should be two inches above the knees, and then a lace-edged ruffle four inches wide is attached to the bottom by a narrow row of beading. Run ribbon through the waist and tie in a flat bow on one side.

These little combinations are quickly made and are well worth the trouble. They can be as plain or as elaborate as you desire, and if worn undergarments are worn, they are lovely when fashioned of the linen having a floral design embroidered about the upper edge and have lace medallions or insertion and have lace-edged ruffles tucked or set with insertions.

Wide bindings run through with ribbon can be used to join the corset cover and skirt, or it can fasten with plain, flat wash buttons in front. There are all sorts of possibilities in a garment of this sort, which will help you start to make your own underclothes.



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