

For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

Corset Cover in Clover Design

Designed By
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FOR THE EYELET WORKER

FOR those who persistently embroider the eyelet to the exclusion of other heavier work, there is an endless variety both in design and in the articles chosen for handwork. At first thought, the little eyelet seems confined to a very narrow field. This tiny open circle seems fitted only for the filling in of designs on all those spots showing a detached circle, but its possibilities widen out indefinitely. The laydown collar, for instance, presents a surface as fruitful as does the jacket for the lace effect that could be obtained in no other way, unless it were the letting in of lace. Just within the scalloped border a row of eyelets may help out the general edge, or a design in square or round lines may be so planned that its entire effect may be brought out by eyelets. On the belt and on the baby carriage straps, too, the all-eyelet design will be found useful.

Now, in the making of children's handkerchiefs, dresses, the very little ones with only the tiny open circle as a decoration, there is ample opportunity for the use of this very easy work. The dress is made with lace or embroidery beading, and upon the finished garment there is worked, wherever beauty suggests, a polka-dotted eyelet pattern. It naturally will appear upon the yoke, back and front, on the whole top of the sleeve and in a strip round the skirt section, or else in a pattern extending upward in a point from the center of the covering the center or front breadth.

ON HEAVY LINES

Women's heavy linen garments are done in the same way; the work being carried out in cotton or linen thread matching the background, and the openings varying from the size of a pea to a dime, and placed as far apart as garment, wearer or worker demands.

Cross-hatched tuckings on the white blouse offers separate and even spacing for the eyelet. Rows of pinching tucks are run in one direction and then in the opposite, forming bars an inch or more square, and so placed as to produce a straight bar or a diagonal. Into each of the squares made by the tuckings is set a single eyelet or a group of three.

This work may cover the entire garment or may be done in a patch on the top of each sleeve, and to form a yoke and shoulder portion back and front.

Heavy work done in eyelet stitch is almost the simplest method known for the embroidering of the ankle and instep. In a short all-over pattern there is no danger of the grain of the weave disturbing the design, as is the case with the embroidering of a running vine.

USED WITH BRAD

Brading patterns on heavy material may invariably be made more lively by the intersprinkling of large eyelets in round or oval outline, according to the motif of the design.

This rule holds good on all scalloped borders and many centerpieces, where they are distinctly improved by the addition of rows or groups of eyelets or by the single opening in some flower center, in place of heavy seedstitch or French knot.

The seedstitch suggests, naturally enough, its frequent use in all French work, and the later practice of substituting for it a group of tiny eyelets worked very close together.

Some flowers lend themselves more readily than others to the eyelet as a petal. Necessarily, the forget-me-not is one of these. It is, in fact, the very best, and it is as correct to work any baby garment with the open petal as the solid.

For the beginner there is nothing easier than eyelet work, and for the busy woman nothing more rapid.

To Make Bordures

BORDURE materials are a prominent feature of the season's styles, and they promise to remain comparatively exclusive, for the very reason that almost invariably the pattern garment is a bordure effect in coloration and texture, and measured and provided with different widths of the border trimming, it is expensive.

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Cotton and Linen on Hats

SILK, velvet, flowers and feathers are not the only materials used as trimming for the most exquisite among the modern hats. There is a distinctive elegance in the right choice of cotton fringes, for instance, and of chintz and galloon. All sorts of pretty upholstery goods are called into requisition by the expert home milliner in exact repetition of the high-priced French hat.

The figure marked on the tag does not always represent richness of fabric, but stands quite as frequently for the "know how" that dared to combine a cotton print with a high-priced straw.

Bands cut from flowered chintz or from cottons are not distinctly new in the millinery world; but when that simple material is dotted over with queer little blossoms, and then veiled with crepe chiffon, the newest and best effect of this season has been reached. The choosing, also, of a design of chintz having a stripe admits of the cutting away of the remainder of the design and the using of the stripe with its edges turned in as a crown band and for large bows just as if it were ribbon. This is wired in the identical way that laces are, by adroitly slipping the delicate wire into the hem along one side of the strip of chintz.

Cotton upholstery fringes dipped in stencil dye are used for the edging of colored straws and for large, round cabochons that hold up the rolling brim.

Plain linen is a favorite hat scarf, and for this purpose the hosiery weaves are highly favored. With its edges turned back and stitched in strictly tailor fashion, there is a snap to the linen scarf. Handkerchief linen in dainty colors is wired into great bows for use on the leathern flat, with some simple garden flower. Canary yellow linen drapery, with dandelions on a burnt leathern demands a black velvet facing, and the same broad, becoming facing is used on paler straw, draped simply with a generous scarf of green handkerchief linen fastened by a green raffia buckle.

Colored gingham is ideal for trimming for outlining purposes, both for grown-ups and for little people. Scotch plaid cut on the bias will be exclusive on the best of Panama shapes.

Plain buckram frames are covered with shot chintz, whose Dresden flowers take the place of the sprawling vines of last season, and are, truthfully speaking, more fetching. Here again the black facing comes to the rescue and renders even the very contrary patterns becoming. The covering of chintz hats is not overdone if care be taken in the choice of frames. A low, rounded crown will work out most readily, and a simple flat brim, somewhat drooping, will prove less difficult for the novice than a shape which is decidedly rolling.

Moreover, the simple shape is usually chosen for chintz covering. Mushroom shapes for little girls are beautiful as well as stylish when covered over with dainty flowered materials of either cotton or linen and with plaid ginghams. These childish bonnets, too, are velvet-faced and tied down with broad ribbon veils or with gay silk ribbons to match the design of the material.

On the personal taste depends the cotton and linen trimming which may equal the richest creation if it be appropriate for the occasion and for the wearer.

Straw Trimming

IF you ever view the bundle of straw either raffia or plaited for the construction of hats, with an eye for the decorative possibilities it offers, you will be struck by the important military question of trimming. Raffia may be used to embroider soft ribbon in large squares, one piece or to introduce long stripes on bordered silk. Two colors of this straw thread can be used in combination. Especially effective is this when used on two-toned silk.

Then the braid, which, by the way, may be applied in order to be productive of good results, can be used as an edging for ribbon, or can be wound around in the form of a cabochon. It may be plaited to form a wide straw huckle.

The Imitation Gem

WORK with beads to come to the fore once more, and both on leather and linen fancy articles the addition of a transparent or opaque gem here and there adds richness and color.

Colored art leathers offer a ready surface for this work, and decorated and burst leathers are equally good. The beads are usually strung in among some color grooves, such as gilt or silver on equal leather or Roman embroidery stitches on linens.

Cut on the Bias

OLD hose hand trimming has been revived and is seen on gingham, on silk and on cloth. Some of the very latest black-and-white striped cloths in Paris are simply trimmed with the same material cut on the bias and attached in the good, old-fashioned way.

Silk and Raffia

THE best of the raffia bags for slippers and fancy work show beauty of color.

Silk, which is the bag proper, is chosen to match the shade of the raffia net work which covers it. And here let there be added a suggestion against reversing this process. Raffia may be bought in a moderate number of colors only, and great matching difficulties may be avoided by the purchasing of the raffia first.

The netting of the raffia covering has become an art, and choice patterns are produced upon the bottom and extending up the sides to join an equally beautiful grass handle.

Curtain Decorations

THE flat each curtain, made with very little fuss, is now in better taste than those of gathered surface for the heavier qualities of scrim and butcher's linen.

Upon this comparatively flat surface there is more incentive to embroider than on the full, gathered hangings of the washboard.

Coarse inserts of cluny or flat insertion of any heavier quality are good and rich in effect.

By this insertion of straight-edged lace the curtain is divided into pleasing sections, both cross and lengthwise, that render it less monotonous than a plain piece of material.

On curtains of this last sort a narrower band of the same insertion is used for edging purposes, and so far as possible pointed and scalloped laces are now eliminated.

A Rooster in Outline

IT is hardly likely that the embroiderer will escape the present rage for the rooster, and he is already appearing in such designs of the present season.

Just a peep of the pretty blues above, out from beneath a lowered neck line, and by a clever arrangement of the front fastening the buttonholes, which are bound, are alike on both sides, and the front may be unbuttoned halfway down and turned back in one reverse, to disclose the front of the blouse and to cool the wearer.

Half of back

has been some request for this size, it being generally conceded that the ribbon will, in the long run, tear the smaller slot.

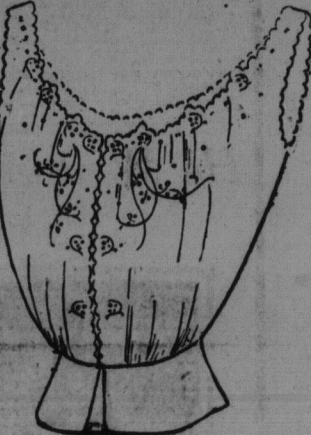
We are never too old to learn, and it is through the communicated experiences of our readers that we pass on much valuable information and make use of it as we go along.

Padded buttonhole stitch will complete the eyelets, and if you have chosen the wallachian stitch and are doing this little piece of work rapidly for a practical, everyday garment, you may discard the padding of soft untwisted cotton for the time being and substitute the mercerized cotton with which you are working. In this way, I am told by a willing worker who contributes plenty of useful information, you avoid breaking the thread and substitute the mercerized cotton with which you are working.

To make the garment, you will seam the back. A seam is required on each shoulder, which you will fall and the lower finish in a peplum to keep it down and to protect the corset from your dark or colored petticoat bands.

And now the Frenchest of French front fastenings: four lace buttons, each one placed on a tiny bit of very narrow tape sewn to the under scallop of the left side, and on the right side, underneath, four unbuttoned loops, which will bring the two rows of scallops just together down the center front without a lap to conceal the pretty finish.

All of this done, and it isn't much, you will have a very nice little corset cover to keep or to give away.



Sketch of the finished work

Cretonne Slippers

CRETONNE comes to the rescue once more, offering a cheap and pretty material for the bedroom slipper.

They are built upon a firm foundation— one of the best pairs of slipper soles that come—care being taken not to have them the least bit too large.

No pattern will be required by the ordinarily expert seamstress if she will plant the foot securely on the sole and fit a deep vamp of cretonne over the front of the foot, covering toes and instep.

At its upper edge, across the instep, a casing conceals the elastic that holds the slipper more firmly, and on the center front there is placed a small, close bow of French ribbon.

Round the back section of the leather sole there is a binding of the same ribbon in narrower width; this is sewed on by hand over the usual tape-covered edge.

The variation in cretonne coloring makes it possible to match either the hangings of the room or the bagpipe, which last is even better.

Narrow Net Pleatings

STRAINED strips of net doubled (don't think of troubling to hem them) and pressed into tiny pleats edge the sheer white linen frock.

There may be used in several ways, contributing to the delicate finish of the garment.

Two of the narrow net pleatings are sewed upon the edge of a band of plain net, which is suspended beneath the

Convenient Costume

"IT'S THAT or a coat or dress!" One hears it at every turn in all of the shops, and in very truth the garments the speakers gaze upon are both in one.

Made so that a very sheer blouse may be worn beneath it, the convenient dress of the season is a dress in appearance, but it does cost duty.

It is a shirt and blouse made on costume lines and fastened together at the waist line by a girde.

Just a peep of the pretty blues above, out from beneath a lowered neck line, and by a clever arrangement of the front fastening the buttonholes, which are bound, are alike on both sides, and the front may be unbuttoned halfway down and turned back in one reverse, to disclose the front of the blouse and to cool the wearer.

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Half of back

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Center front

Bottoms finished with lace to add richness. Again, a narrow and white net pleating from the edge of a definite cretonne blouse made of linen or batiste.

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