

For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

A Shirtwaist Set

FIRST of all, look at the shirtwaist that shows how these different parts of the set are used, and I am sure that you will wish to make an adjustable set that will give a touch of handwork to a plain tailored shirtwaist.

If you have ever priced a hand-embroidered waist in the shirtwaist shop, you will greet this accessory with joy.

Select medium linen, so that your "set" can be used on all weights when you wish.

The long strip is for the central hem or box pleat in front. Allow for a hem on both sides and stitch on the edges. It can be used with or without a side frill.

If I tell of the working of blossoms on this piece, the method can be followed on the others. Pad the petals slightly and work across them in soft mercerized cotton. Outline the stems and fill in the small leaves with solid stitches. The centers of the flowers can be solid, eyelet or two or three French knots. Allow one and one-half times the length of the strip for the side frill, and if you grow tired you can omit every other flower when transferring the pattern to the ruffle. Pad the scallops and buttonhole. Attach the gathered piece to one side. The strip and the frill are not sewed on the shirtwaist, but are pinned at the top and bottom and removed when you desire.

The collar is a regular turned-down pattern and therefore you will allow enough for the under fold, which should be put into a muslin band in which buttonholes can be worked. The cuffs are made in the same way. Embroidering is done as I have directed above.

The entire set is lovely. It can be worked in serviceable blue, green, pink or lavender, and although the effect is that of much work, it requires very little time or energy, I know.

A set like this is especially good for perfectly plain linen shirtwaist suits or dresses. It is not too ornate, yet the handwork is undeniably rich and effective. Try it.

ARTISTIC PORTIERES

THIS many and varied styles of portieres displayed in the large department stores quite bewildered an inexperienced buyer, especially when she discovered the cost of some of the simplest-looking hangings is quite beyond her slender means.

The question at once arises in her mind, "How shall I secure artistic portieres for the amount I am able to pay?" Cheap, ready-made portieres are, as a rule, quite beyond the pale of "art," albeit exceedingly cheap looking or else of such poor material a careful housekeeper will not invest even a small amount in them.

She need not be discouraged, however, for she can make her own hangings and have them correspond to the furnishings of her home, and at the same time as artistic as could be wished for.

Wash burlap can be bought by the

yard for a comparatively small sum. This material is similar in weave and color to the burlap that has been in vogue for some time, and is much better in texture for curtains, for all of the dressing is absent, and it hangs in soft folds, more like tapestry or velvet. It is suitable to hang in libraries, dining rooms or bedrooms, in fact, for country homes on the longslow order, and can be obtained in a variety of color tones.

Tan is the best color to select for very serviceable portieres. When tan burlap is decorated with an attractive stenciled design done in three shades of brown, the effect is remarkably good. Cut the burlap the length of the doorway or window before which you wish to hang the curtains, allowing ten inches for a hem at the bottom and three inches at the top.

bottom is held in place by brown couching cord, caught down on the right side.

Now apply any desired stencil design across the bottom at the top of the hem, and extending in two or three rows. Three shades of brown are used, but only one color need be bought for the purpose.

A tube of burnt sienna oil paint will be sufficient. Squeeze a little out on a saucer and mix with a little turpentine, until, by testing on a bit of the material, you secure the shade you want for the darkest color tone. Then, in another saucer, mix more paint with enough turpentine to get the lightest color tone, and mix a third saucer add sufficient turpentine to the paint to get the central or "between" tone.

The work must be done with three separate flat brushes, taking care not to put too much paint on at a time, so it will spread outside the stencil design. As soon as the work is finished, press the curtains with a hot iron and they are ready to hang.

Coarse, cash in a dull green color ornamented with jeweled lace has an oriental appearance which is most artistic.

It will not be possible to secure lace to exactly match the cash; in fact, it should be a shade or two lighter than the body of the curtains. Any lace can be dyed at home; a linen torchon insertion is best, however. To dye the lace, put a pint of gasoline in a basin, and into this dissolve enough dark green oil paint to secure the shade required and immerse the lace in this several times until it is thoroughly dyed; then hang it in the air to dry and remove all odor of gasoline. Press with a warm iron, then sew green and yellow paste "jewels" on one side of the lace where the design seems to suggest, grouping the greens in the center and scattering the yellow along the outer edge.

The curtains are then made in the usual manner, with a narrow hem at the top and a broad one across the bottom. The jeweled lace or insertion is then applied in two rows, six inches apart, at the top of the deep hem.

These can be duplicated in any color you require to harmonize with the furnishings of the room.

Such portieres are not only inexpensive, but are decidedly artistic in effect.

When the Dressmaker Comes

WHERE there is no special room in the house set apart for a sewing room, or if you live in a boarding house or small apartment, you will welcome the knowledge of how to make a serviceable floor cloth for the room to be used when the dressmaker spends the day at your home.

Make a square of bed ticking or heavy denim as large as the size of the room will permit. Sew the lengths of material together, lapping the edges one-quarter of an inch, and stitch down firmly on both edges. Finish all around with a half-inch hem and to this sew small brass rings twelve inches apart around the entire square.

Through the rings run a thin rope or a heavy piece of cord the exact length of the outside of the square and fasten the ends securely. After the day's work is over and you wish to clean up the room for the evening, by drawing up the rope tight the floor cloth can in a moment be formed into a bag and hung out of sight in a closet. By this plan no sweeping is necessary and the contents of the bag can be assorted at leisure, avoiding the loss of small articles and pieces of material that are large enough to save.

A covering like this is splendid also for the improvised nursery, where the kiddies are allowed to scatter their toys about and mother must pick them up before the room can be used for any other purpose. It costs but little and saves, oh, such a deal of time and aching back caused by bending over to pick things up from the floor.

Protecting Flounces

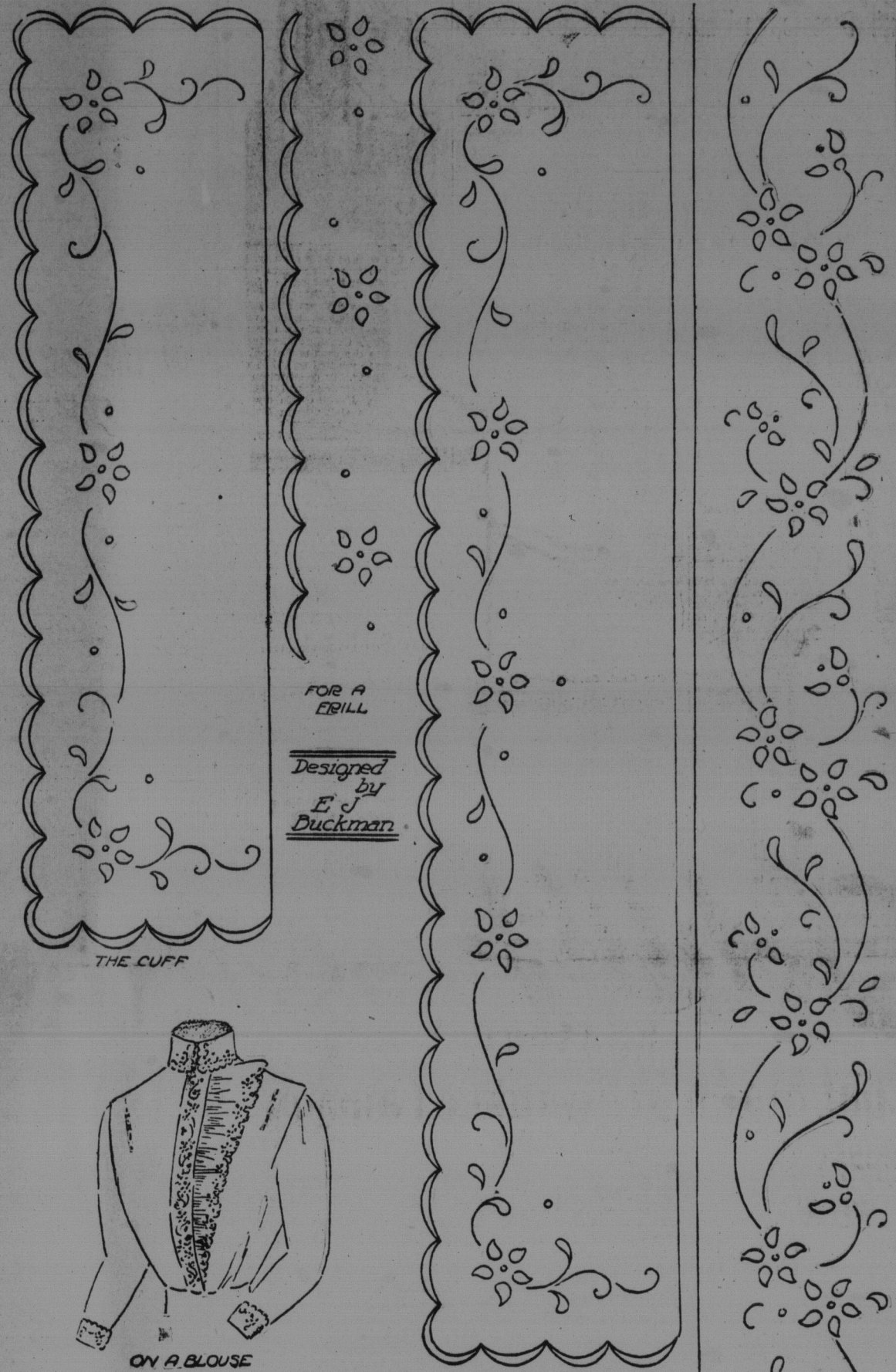
EMBROIDERED flounces on fine white petticoats wear out, especially in the back, with surprising rapidity.

If the embroidery is very fine, it tears out when laundered and must be mended after each washing.

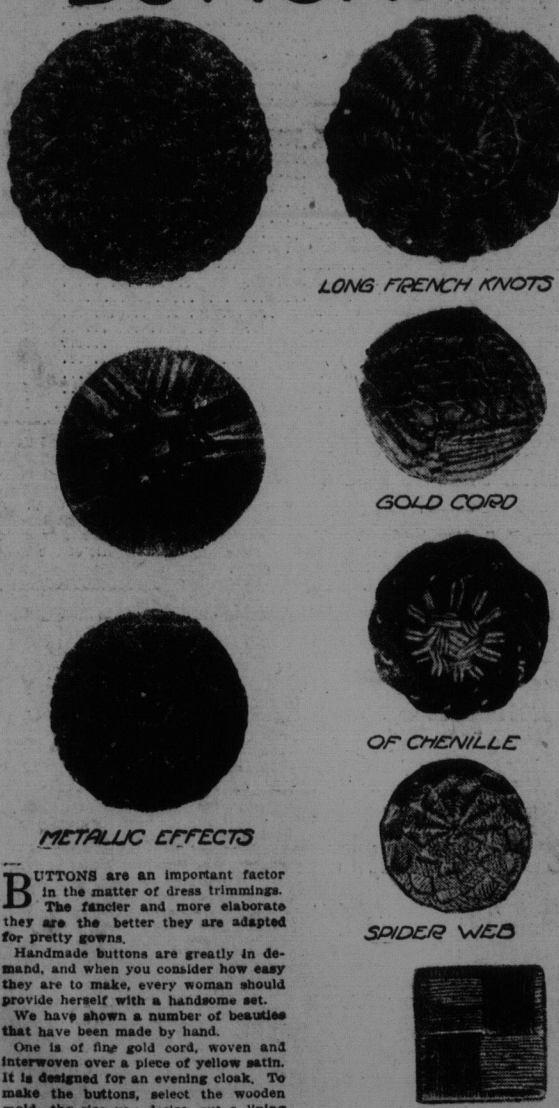
One good way to prevent such trouble is to sew a flounce of narrow lace underneath the embroidery flounce, allowing the lace to be even with the embroidery at the bottom edge.

Use coarse linen lace if possible, or a cotton lace of heavy weave.

The same method applied to lingerie flounces will keep them from wearing out around the bottom much longer than if they have no underflounce of lace.



HAND MADE BUTTONS



BUTTONS are an important factor in the matter of dress trimmings. The fancier and more elaborate they are the better they are adapted for pretty gowns.

Handmade buttons are greatly in demand, and when you consider how easy they are to make, every woman should provide herself with a handsome set.

We have shown a number of buttons that have been made by hand.

One is of fine gold cord, woven and interwoven over a piece of yellow satin. It is designed for an evening cloak. To make the buttons, select the wooden mold the size you desire, cut a lining of satin or silk one inch larger than the circumference of the mold and cover this weave or crochet the button top.

When this is done, pad the top of the mold slightly with a bit of raw cotton, cut the covering over evenly, first running a draw thread around the edge, pull it up and sew in place at the back of the mold.

The woven square is simply sixteen strands of heavy floss silk woven in and out over a square foundation. It is mounted over a square mold.

The spider's web of pink floss over pink satin is worked in the same way as such a figure would be made in drawn work or embroidery.

Another pretty button is made of chenille sewed over silk threads. The colors are blue and gold.

Three metallic effects are shown in fancy buttons. All are worked over satin foundations. The first is dark blue silk and silver, the next shades of rose silk and silver and the last of fine gold thread crocheted in a flat mat and drawn in at the edge to fit the mold.

Black silk floss is used to make the button showing the long French knots.

The center is crocheted and the French knots are made afterward with a needle and caught down underneath the edge of the mold.

Eight attractive and easy ways to make your own fancy buttons, but the styles are almost unlimited to the woman clever with her needle.

Traveling Conveniences

ONE of the dearest duties of the traveler will be the letters written to those who stay at home.

If you are taking a trip abroad, or even traveling through your own country, home folks will be delighted with a description of the places you visit and the people you meet.

Letters written home in a systematic manner are of great value in after years as reminders of the pleasant times and interesting places you have visited. To make the writing as pleasant and easy as possible, be sure to take with you a convenient writing pad, which you can make yourself. Secure a stiff piece of pasteboard, such as is used for the backs of artists' drawing blocks, and cover one side of it with blotting paper. Now take a piece of heavy creosote or art denim twice the length of the board and three inches wider, for a cover.

Fold the creosote over at the edges so it will fit the sides of the board, and at each end stitch on two pockets of the same material, in which to carry paper, pens, pencils, stamps and anything necessary for a writer. One of the pockets can be reserved for letters received from home and one for hastily written notes jotted down while visiting places of especial interest.

The pockets must be fastened down either with buttons or straps of tape, and the creosote folds over the pad and ties with ribbon. The edges of the cover are held down to the pad by thumb-tacks, so that it is easy to renew the blotter when necessary.

A steamer trunk is most convenient for traveling. To economize space, make a case for the inside of the lid in which all small articles which you are apt to need in a hurry are to be carried.

This can be made of creosote, cut one inch smaller than the trunk lid all the way around. Several pockets of the same material are stitched into the creosote and are closed at the top with flaps of material or are buttoned down flat.

Trouser articles, vests, handkerchiefs, sewing materials, brushes, combs, etc., are then at hand so they can be reached at a moment's notice. A case like this adds to the capacity of the trunk and the comfort of the traveler.

How 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 materials.

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.

When Sewing on Braid

DRESSMAKERS experience considerable trouble when they sew the braid on around the bottom of a long skirt. Stitches will catch through to the right side unless the work is done with great care. One clever woman has discovered a way which will prevent the catching through of stitches and the sewing progresses rapidly. She leaves an inch or two of the hem open at the top and slips a piece of smooth cardboard, one inch wide and four inches long, in between the cloth of the hem. This she slips along under the braid as she sews and, without fear of running the needle through the cardboard, the braid is put on in half the time ordinarily required.

Handkerchiefs

NIMBLE-FINGERED women will enjoy embroidering their own dainty linen handkerchiefs.

Three-eighths of a yard of linen lawn will make three handkerchiefs, which can be finished with plain hemstitched borders or with very fine drawn work. If you are clever at sketching, you can make your patterns for the decoration of the handkerchiefs; if not, select a pretty, simple design having a scalloped edge and a spray of blossoms for each corner. A wreath inclosing your initial or monogram in one corner makes a pretty change. Some women prefer this one decoration to a design that encircles the handkerchief.

Some women can embroider better with the work in hand, while others must have a frame over which to stretch the linen.

When working over a frame be sure that the linen is perfectly smooth and that not one stitch is drawn in the slightest degree.

In working the stems of flowers, use the cord-stitch. Take a fine needle and a length of fine cotton and make several plain stitches on the line of the stem without using a knot.

Then follow out the line of the stem with a small basketstitch, turn about and work over the line of stitching, passing the needle through each loop, working with the point of the needle toward you. This produces a fine cordlike effect.

The leaves and petals of the flowers are all worked in the plain satin stitch, making the stitches very regular and close together.

Stitches between the sprays can be filled in with small dots of tiny French knots. The scalloped edge can be very slightly padded and worked with the buttonhole stitch. After all the embroidery is finished the handkerchief must be pressed, or if soiled in the working, washed in warm water with a good, white soap and pressed over a folded towel, on the wrong side, with a perfectly dry. When pressing, take care that you rub the iron with the grain of the linen and that the handkerchief is kept straight; then, when it is finished, it will look like the very finest of the imported linen handkerchiefs made by expert hands.

Hand-embroidered handkerchiefs make delightful gifts, those that are sure to be appreciated even by the most fastidious person.

