

PRACTICAL AIDS FOR ARTISTIC NEEDLEWOMEN

A Combination Girdle, Collar and Tie

SINCE the tailored shirtwaist, with its plain lines and lack of elaborate trimmings, has regained more than its old-time popularity, there has sprung up a pronounced interest in the proper accessories of such waists. Belts, collars, ties all bear their part in the makeup of the tailored girl, and the correct treatment of neck and waist line means just the difference between the well and badly dressed woman.

While there is a certain latitude in regard to neckwear, and the soft plain or embroidered stocks are being much more worn than they were in the winter, undoubtedly the most popular collar for the tailored shirtwaist is the turnover embroidered collar, worn with a small silk, linen or lingerie tab or longer tie.

Linen belts and girdles have no rival for wearing with the summer morning gown. Not only are they more in keeping with a plain linen skirt and shirtwaist than a ribbon or silk girdle, but they have the decided merit of being cheaper. Every woman knows the difficulty of keeping up a fresh supply of ribbons without frequent buying of new ones; therefore it is well to reserve them to use with dressier gowns, and confine one's self for morning to the linen belts, which can be easily tubed. Moreover, the linen belt with the white gown does not break the line as does a colored one, therefore is much more becoming.

It is quite the thing just now to have collar, tie and belt match. This gives a handsome touch to an absolutely plain suit; in fact, lends quite the air of a simple embroidered gown. To buy a set of this kind in hand embroidery is quite beyond the power of most women. A collar alone will cost from \$2 to \$4; the simplest tab is at least \$1 or \$1.50 more; while a girdle as elaborate as the one shown today could scarcely be bought for \$5.

Fortunately, such considerations have little weight with the woman who embroiders. A quarter of a yard of heavy linen and some mercerized cotton represents all the money outlay required to complete such a set. Not even this, perhaps, as there are few women who have not odd strips of linen and skeins of cotton left over from some more elaborate piece of work.

The work on this set is quite disproportionate to its showiness. The flowers are of the simplest possible form, without a big surface to cover, and the graceful buttonhole edge can also be easily worked. Moreover, there are no new or intricate stitches; the petals and leaves are done in satin stitch, the centers of the flowers and dots in eyelet, the stars in outline or cording stitch and the edge is buttonholed.

Pad the scallop with chain stitch. If preferred, each edge may be run with darning cotton. This, however, will make flatter work than if padded over the entire surface. The leaves and petals, being so small, are most quickly padded by using longwise stitches with the satin stitch worked across them. Run all the eyelets before piercing to avoid pulling, and in working catch as little of the material as will hold.

This design may be varied by being done entirely solid; that is, substituting dots for the centers and small circles; or the leaves and petals can be solid and the petals done in eyelet embroidery. One must be very expert, however, to prevent the oval eyelets from pulling out of shape. They should first be run, then given a lengthwise cut and the material turned back with the needle before being worked over and over.

The most suitable material for this set is a heavy linen that does not pull easily. If a lighter linen is used, the embroidery on the belt should first be done; then the outside should be fastened to another piece of linen and the scalloped edges and the eyelets worked through the double material. This is, of course, unnecessary for the collar and tab. The latter may also be made of lawn or a handkerchief linen, matching the collar in design, but not in fabric.

In cutting the belt it can be adapted to different-sized waists by adding or subtracting a scallop on the plain parts of each side of the belt. It is well to cut the girdle rather longer than you ordinarily wear a belt in order to drop them in place. If this is not done they will be nothing but a nuisance. To prevent breaking, owing to the size given, the entire belt cannot be given. The omitted part consists of a narrow strip, narrowing to a round point, which the front section is hooked. The point of this front, and directly in the middle, should be sewed into a straight line, and the band of linen, which should be slightly longer than the embroidered portion, should be sewed in the middle of the back and two on

each side of the front, so it can be attached to the shirtwaist by means of collar buttons. The tab tie may be made up in several different ways. The motif may be stamped on two separate pieces of linen, the plain ends of which are then pleated to a narrow bit of crinoline and the joining covered by a fold of the linen. To the back is attached a tape or elastic to fasten it to the collar button. It is the work of but a few minutes to take such a tie apart for laundering. The design can be also done in three pieces, two arranged horizontally as a bow and the other coming down in the middle as a single end, as is shown in the picture. When made up on lawn it would be quite pretty to embroider four ends, making the two under ones slightly longer than those on top and arranging them into a stiff double bow effect. The ends can also be put on a straight lawn tie which goes round the neck and ties in a small bow in front.

POINTS IN STAMPING AT HOME

VERY often it is much more convenient as well as economical for women who embroider to do their own stamping. This may be accomplished either by transfer paper and tracing the outline with a hard pencil, or by using perforated patterns.

Neither method is difficult if a few necessary points are observed, though, of course, by using the perforations the design can be applied much more quickly. The chief thing, however, in both is to have the material absolutely smooth. If it is even slightly wrinkled, it should be carefully pressed and laid on a flat surface right side up. Otherwise there is sure to be imperfections in the stamping.

After the pattern is laid on the material both should be firmly fastened to the table. This can be done by placing heavy irons at the corners. If the article to be stamped, however, is fairly small, these irons get in the way of the hands, so it is better, on the whole, to use thumb tacks or push pins. The glass-headed variety of the latter makes a hole little larger than a needle point, so cannot injure the woodwork. If many designs are stamped, however, it is well to keep an old drawing board for the purpose.

In transferring patterns slip the impression paper between the material and the design, placing the shiny side down. If but half a design is given and one wishes to do both sides at once, double over the material, right side to right side, slip between it two pieces of carbon paper (the ordinary typewriters' carbon sheets, if large enough, will do in default of anything better) back to back and with the shiny side of each resting on the right side of the fabric.

Now place the design on top and trace carefully each line with a stylus. This is better than a pencil, because it will not thicken the outline. Sometimes a design that is already worked is to be taken off. This is best done if the material to be stamped is fairly transparent by holding them both against a window and tracing the outlines with a pencil. Of course, it will not be very accurate, but the finer line can usually be drawn in.

The perforated pattern is for the simplest method of stamping, and is used in most large art stampwork establishments.

The design is placed on the material smooth side up and the perforated parts are gone over with a small felt pad dipped first in kerosene and then rubbed over a cake of specially prepared stamping paste. This method is so rapid and easy that no one who has tried it ever cares to attempt the more laborious ways of doing their own stamping.

Sometimes a marked design can be transferred by putting it face down on the right side of the new material and rubbing back of the pattern with a silver spoon.

Lace Embroidered in Color

THE woman who likes to turn her embroidery to account for her personal adornment can do so very simply and quickly by embroidering lace for a blouse. It is very popular just now to have these lace waists with part of the design accentuated in colored embroidery.

Sometimes this is done on an all-over lace, but more often the color is put into narrow insertions and used as a trimming. For instance, a blouse of all-over Valenciennes in some scroll-like patterns is trimmed in strips of "point-de-Paris" or Valenciennes lace about an inch wide. Its pattern should be a very regular conventional one, say big dots or a single well-marked flower. These are embroidered over in satin stitch, being first lightly padded if the figure is not prominent enough to give the desired raised effect. The work is done either in a rather coarse-colored linen floss or in mercerized cotton. The work is mechanical, but, fortunately, rapid, since many yards are necessary.

One of the handiest of these embroidered lace blouses had numerous vertical strips of insertion, each one ending in a point a little above the waist, forming a line to simulate the new pointed bolero shape. The strips were edged with a narrow lace ruffle. The lace for these ruffles is usually of narrow cheap Valenciennes, but if one wishes to be very ultra, a tiny Irish edge could be used. Occasionally the lace as well as the insertion has a touch of the colored embroidery. A pretty way is to run the outer scallop with a line of color.

A Bureau Set in Eyelet and Kensington Embroidery

A Dainty bureau set may be made of white linen, embroidered in a combination of eyelet and the shaded Kensington stitch. The edge should be finished in long, loose scallops, slightly padded and closely buttonholed. The design is a border formed by a combination of a conventionalized flower, arranged in oval eyelets around a larger central eyelet and connected by a series of scrolls and foliage with large, round medallions. The scrolls are done in outline, and the tiny leaves may either be pierced and worked over and over, as are the flowers, or can be done in satin stitch.

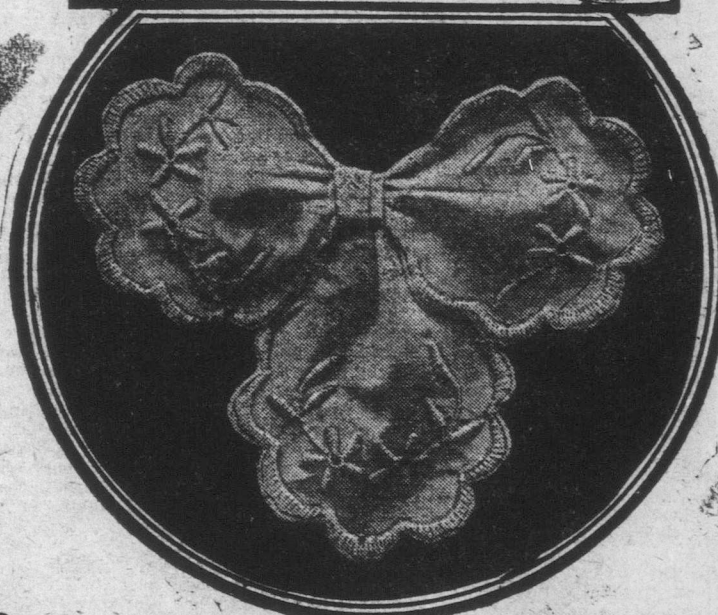
The medallions are formed by a circle of outlining, with round eyelets piercing it at intervals of a half inch. In the center of each of these is an open rose, with a few leaves, shaded in natural colors. Use floss silk in four shades of pink and three of soft greens. This design is very charming when carried out in bureau scarf, pincushion, handkerchief and glove cases. The pincushion cover is made removable, by having an under part cut exactly the same size as the top, but merely embroidered with scallops and oval eyelets, through which pink satin ribbon laces it to the top over the cushion. The handkerchief and glove cases fold over like a doubled piece of paper, the former being square, the latter oblong. They are made of pink China silk, edged with a double frill, and filled with cotton batting, liberally sprinkled with sachet. Over this the embroidered linen cover, cut exactly the same shape as the lining, but somewhat smaller, is tacked with a few loose stitches, so it can be easily removed and laundered. Naturally, the medallions, flowers, scrolls and roses are adapted to the size and shape of the article for which they are intended, but the general design of the entire set is the same.

Work With a Short Thread

HALF the vexation of embroiderers comes from using too long a thread. If it does not tangle hopelessly at the most critical minute, it is sure to rough up, or grow thin and break in the most maddening fashion. It is really very little more trouble to work with a thread or silk of correct length. Of course, it necessitates more frequent threading of needles, but if one's eyes are too bad to perform this operation quickly they are not in a condition to do fine embroidery. If loss of time is the bugbear, infinitely more time is lost, as a rule, with knots and breaks and tangles than in threading an extra needle or two. If a skein of silk or cotton is cut at both ends, the thread is about the right length. Attention to this simple precaution will give better results in the work, as well as save one's temper.



A Detail of the Belt



One Treatment of the Tie



Tie Motif



Centre of front

DESIGNED BY August & Apt