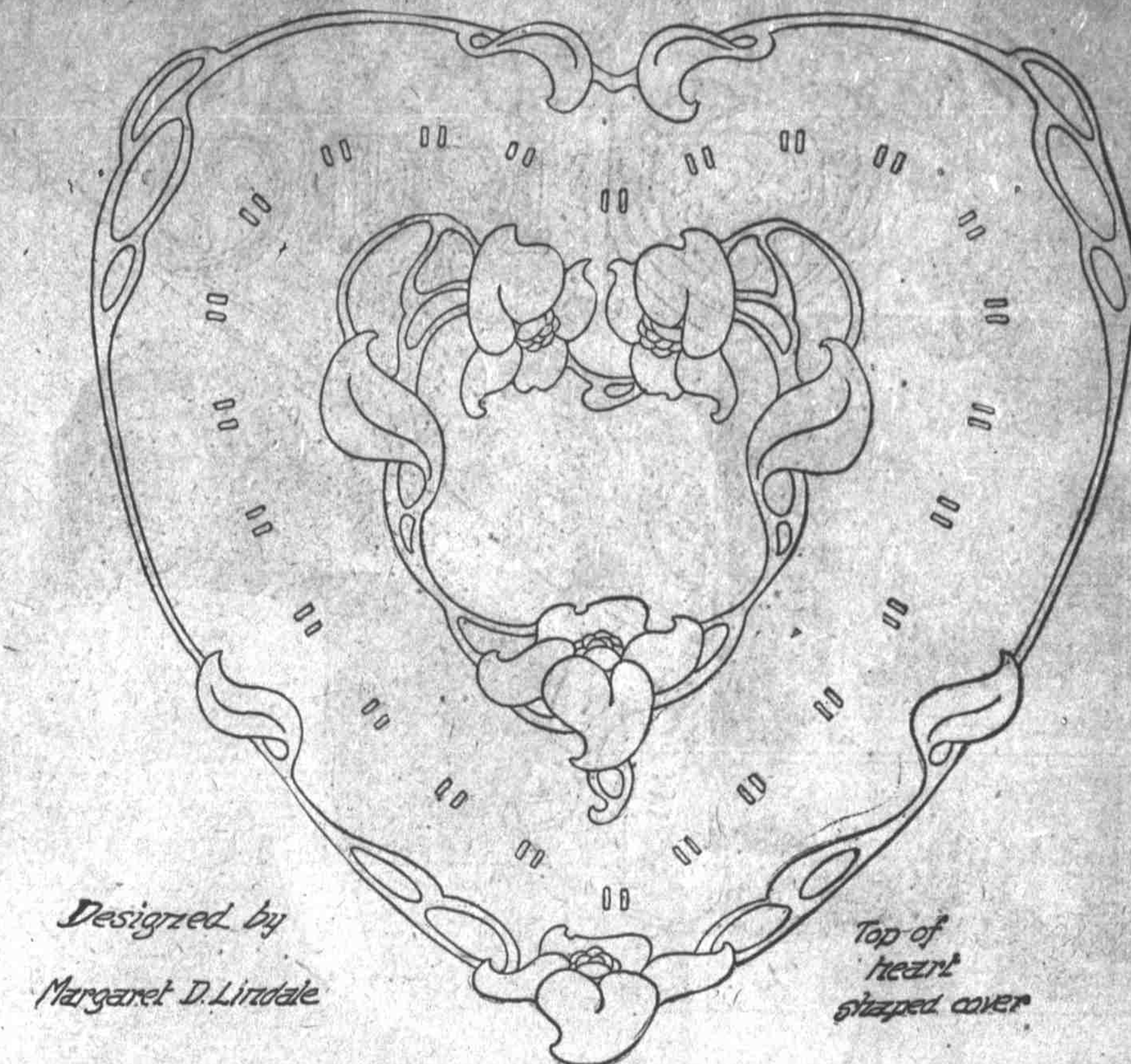
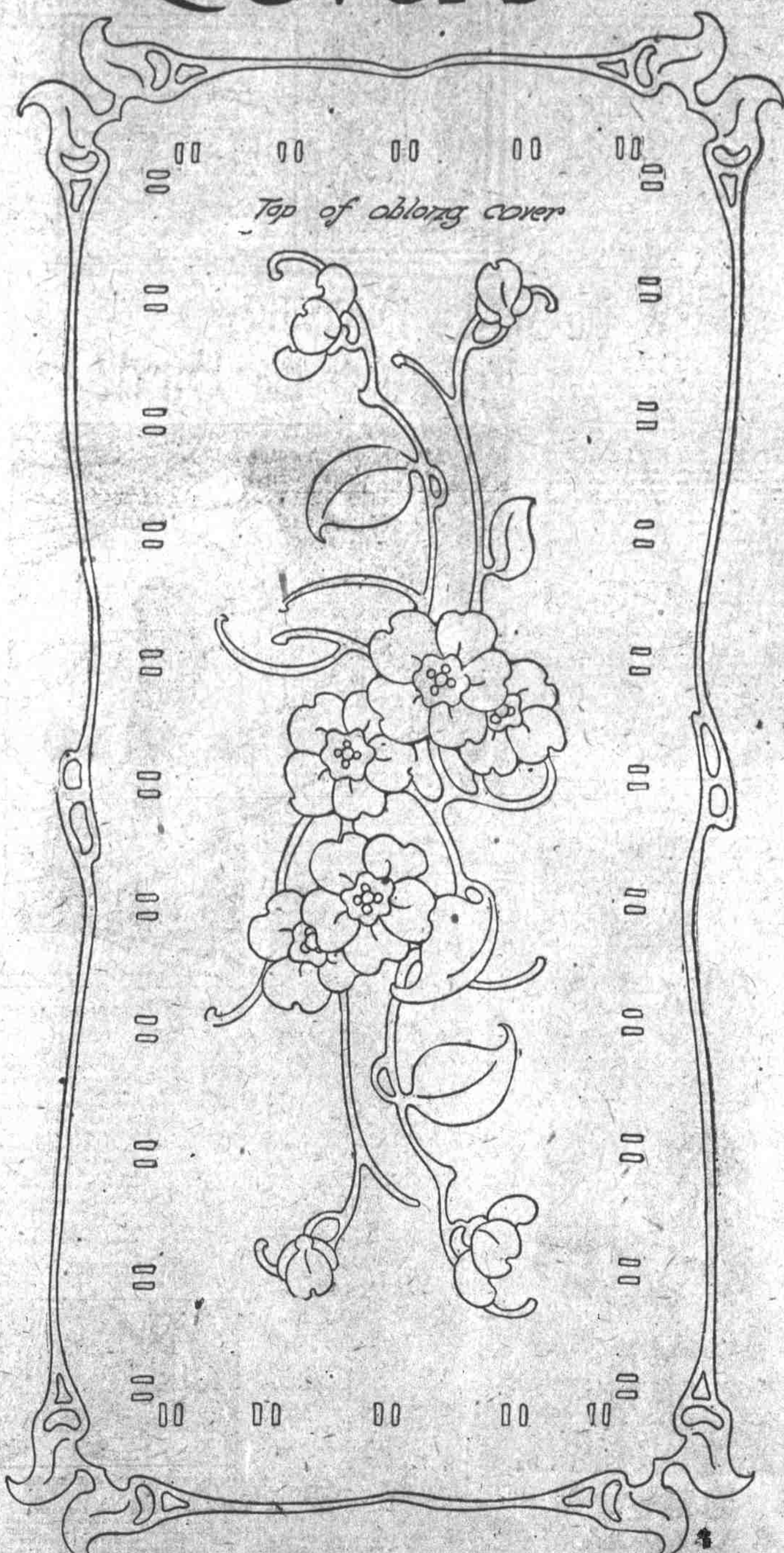


For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

Designs for Pincushion Covers



Designed by
Margaret D. Lindale

and patterns that contribute to the edges. Well-worked solid work may be as safely cut out as buttonhole stitch.

All of the double slots should be worked as eyelets for the ribbon to pass through.

And now let me tell you about the undersides of these cushion covers. In each case you will trace, in exact outline, a copy of the top cover and draw a line very near to the outer edge, thus providing a narrow space for solid work along the edge. The

heavier patches of the design may be omitted along the edge of this under-cover. To reproduce the slots in their correct positions, trace exact copies of those in the top of the cover and work them also in eyelet stitch.

Correct material in which to develop the cushion cover is heavy white linen, and white cotton should be used for the embroidery.

Perfect Work on Paris Gowns

NEVER before in years has so ample opportunity been offered for the fine hand sewing that was fashionable in the days of our grandmothers. One of the recent fads in Paris costume, for the debutante in particular, is the reverse of the winter's elaboration.

Wonderfully simple frocks are shown for her, for both evening and daytime wear, and in seasonable weights; and upon these frocks, whose outline is their charm, much time and labor is spent.

Here is opportunity for various stitches and for the finest of sewing. Rarely are they machine stitched; that is the trade-mark of the American tailor. They are blind-stitched along their seams; linings are slip-stitched to materials, and in the even weaves for summer hemstitching is resorted to as a finish.

In all of our pattern sheets and fashion magazines we even now find the result of the perfectly designed, simple gown versus the complicated, and we are feeling the result—if we enjoy the very act of sewing—in a tendency to sew more perfectly.

In the longest of the bloused and belted tunic dresses on which the only trimming was an embroidered ornament, which displaced the belt buckle, and two more like it on the side panels of the tunic, who could neglect to work them by hand and as earnestly to finish the dress to perfection?

A cut skirt made of two shades of

gray handkerchief linen relied for its finish—where upper and lower section joined—upon a line of chain stitching done in gray linen floss. It is well that the embroiderer's art has kept alive this old-fashioned stitch.

Feather stitching, too, is no longer relegated to white undermuslin, but is used on the best and most expensive of rose-colored upper linens—dresses. On one of these an applied fold ten inches deep was based on the lower part of the skirt, pressed and feather-stitched into place.

Corded shirtings are beautiful and give the most perfect sort of a finish to the tulle yoke. They are particularly reliable for the sub-yoke which is difficult to fit, and may be drawn into position when the shirring has been made over-cords. This is always hand-work, though the impatient have tried to "machine it."

We have come upon a day of such speedy changes in the styles that it would seem impracticable, to say the least, to put hours and hours of work upon the finish of the elaborate gown; but there still are types of costumes to which we bow in this matter of the finish.

The tailored suit deserves its own stitched edges done to perfection, and it gets it. The dress so designed that its charm lies alone in its perfect workmanship is not to be denied its needed share of even the busy woman's time; it may be, temporarily, her "fancy work."

Embroidered Dresses

EMBROIDERY is the strong note of the season on the spring and summer frocks. Braiding holds its own and is distinctly suited to the quite heavy weights in cotton and linen stuffs; but the different fancy stitches are so largely used on all sorts of gowns for the grown-ups and the little people that they are worthy of particular mention to the artist in embroidery.

A new trimming shown on Shanghai pongee is twisted cotton cord, wound round into a design and couched fast at regular intervals of an eighth of an inch with embroidery cotton. Both cord and cotton are the natural color of the pongee.

Very coarse twisted and untwisted silk floss is the choice medium in which most of the satin-stitch embroidery is carried out upon such dresses as the colored pongees and seasonable silks. It looks particularly well on the wide-waisted silk gowns now so popular.

Coarse untwisted linen floss is an exclusive material which may be found in colors matching to a nicety many of the new costume linens. This floss lends itself to a most successful treatment of long Japanese stitches, and when the one-piece linen frock is embroidered, the most successful color scheme is the perfect match.

White-embroidery looks well, however, upon very dull light shades, such as ecru, champagne and delicate gray. The tunic, which is to be a distinctive note of the season for the colored linen gown, claims its full share of the needlewoman's attention. Embroidery does not stop at the yoke, but a repetition of the motif is frequently carried down to the lower edge of the tunic. On certain models the decoration does not extend round the tunic's edge, but only across the front section for a distance of ten to twelve inches.

The Irish Lace Rose

THE making of Irish lace by the American women has been continued until the work has reached a degree of perfection little below its native standard.

Some of the motifs are less difficult than others, and the rose has proved a favorite with beginners.

A novel use for this little crocheted blossom is its incorporation in the all-over embroidered surface of the linen frock.

A pretty foreign model supplies the idea for the deft-fingered amateurs in lace and dressmaking on this side of the water.

The surface of a linen gown of a rarely beautiful rose shade there was spread a continuous vine pattern, its tendrils and leaves rather sparsely covering the whole of the bodice and the upper half of the skirt. Through-out the embroidery there were left round openings, an inch and a quarter in diameter, which were buttonholed round their edges before they were cut out.

Into each of these open spaces was applied an Irish rose of the requisite size. It edges were tucked to the buttonhole stitch surrounding the opening.

The roses were dyed to match the linen. Round or square medallions of cluny lace would prove most effective if set within a finished opening.

Men's Slippers

RUFFIA bath slippers for men are a pleasant luxury for the coming warm weather. They are woven from strands of the natural color and lined with pale yellow Turkish toweling.

Pieces of the lining extending up are turned over the edge and lapped upon the outside of the slipper to the depth of an inch and a half, thus providing added comfort.

How to Apply the Design

THERE are two ways to apply this design to the material upon which you wish to work it.

If your material is sheer—such as handkerchief linen, lawn, batiste and the like—the simplest method is to lay the material over the design and, with a well-pointed pencil, draw over each line.

If your material is heavy, secure a piece of transfer or impression paper. Lay it, face down, upon this; then draw over each line of the paper design with a hard pencil or the point of a steel knitting needle. Upon lifting the pattern and transfer paper you will find a neat and accurate impression of the design upon your material.

There are two points to observe in this simple process, if you would

execute it satisfactorily. One is, see that your material is level—cut and folded by a thread—and that your design is placed upon it evenly at every point.

The second is, when placed accurately, secure the design to the material with thumbtacks or pins so that they cannot slip during the operation.

Transfer paper comes in white, black, blue, red and yellow. I advise the use of the lighter colors when possible, as the black and blue are so liable to crack.

Do not rest your hand or fingers upon any part of the design you are transferring, else the imprint of hand or fingers will be as distinct upon the material as the drawn lines of the design.

How to Make Cushions

JUST how? The cushion itself is not a difficulty when once it is realized that the upper cover is about a sixteenth of an inch larger than the first covering.

This is a matter of the fit and of wear. It is a bit of general, old-time information about pincushions and cases in general that some of the moderns do not know. Indeed, they travel so fast and their fancy-work fashions go so much faster than they do, that it is hardly to be expected that they can either keep pace or remember old rules.

But back to the cushions. Sofa pillows are now considered more harmonious whole when they match throughout. The "pillow-top" is not so much in evidence as it was, and the "cushion-cover" is about to take its place. Embroiderers are taking thought for the truly artistic and demanding enough material for the top and bottom. Markers are alive to the demand, and stamped pieces for tops are now provided with a like piece or a fold of the same material to cover the bottom.

The cushion finish remains somewhat like those we have known, except that gold galloons have been added to the tiny fringes we have used. Cords the tiny fringes are made of, and the ruffles has not entirely departed.

Most prominent among decorative schemes is the stencil pattern upon Russian crash. Conventional designs prevail among the stencil pattern, and they are to be executed in either of two ways: by a cardboard process with the dyes put on through the openings, or by a stamped design which is already on the cushion material.

Raffia stamped on coarse open linen. The colored strands are threaded in raffia needles and worked up and down in a long satin stitch to cover conventional designs. They usually are patterns suited to the mission room or the den.

Hardanger work is more or less in evidence again. It is more durable and has no peculiarities to make it undesirable. White cotton hardanger work upon yellow linen canvas is most effective.

Many cushions are laced together. When of leather the holes are cut or punched. In linen worked eyelets may be used, but to be better and even more effective, the eyelets should be punched and buttonholed over brass or bone rings.

Speaking of the leather again, the cut leather cushion cover is a satisfactory library type, and two perfect circles laced together by thongs of leather make an admirable touch of color, if chosen with care. No ornamentation is necessary.

Cut work in leather implies a full-sized satin lining, because a mere bit of satin pasted beneath the cut space in the leather would speedily pull away with any ordinary wear. Brown leather of a rich, warm tone demands an orange-colored lining, and the combination will add a touch of desirable color to any room.

The exquisite French cushion of the season is copied from that Louis period which has furnished so many perfect modern rooms in imitation of those in French palaces. It is a delicate in cream-tinted grosgrain silk, done in ribbon embroidery. Faded rose and green have been used to carry out the wreath design. Gold thread is applied for the stems, and the rushing that supplies the medallion or shield-shaped inclosure for the wreath is a rosette ribbon quilting, of the most delicate and faded tones. Even the border is a lacy, faded bronze and silver galloon, very narrow and a distinct copy of the pretty work done by court ladies in French palaces. The cushion still retains its comfortable place in our households, and each year will see added beauty in its design.

Solid Stitch on Lace

INTO the decoration of many white frocks there now enters some color to carry further the bright note supplied by a corsage bouquet of satin roses or a ribbon girdle with rosettes.

Upon the more or less solid spaces of well-made cluny lace there is embroidered a patch of solid work, which may take on a square, a circular or a floral shape, according to the space to be covered. The work is done in soft-colored mercerized cotton, the quality of which varies in coarseness with the lace.

In order to gain a necessary firmness it will be well to baste the lace or insertion upon white batiste or even mull, and to stick through this, cutting away the remainder when the color work is completed.

If the heaviest solid work be to your liking, pad the space to be embroidered, upon the top of the lace.

THE heart shape is a comparatively new outline in pincushions, but the oblong has been a favorite for some time. Each has its place to fill on its own bureau.

The longer shape belongs to that simple bureau top, and usually implies the vase shaped porcelain or silver pin tray placed beside it.

The heart, which is a more fanciful idea, is at home upon the dainty white

and colored dressing bureau.

Which do you care to attempt? Let us talk stitches first. The directions for both covers are practically the same. Begin with the central design and work the leaves and petals in either solid stitch or skeleton work. For the solid parts there will be considerable padding for rich work. Whenever the leaves or petals are divided by a line or vein the solid stitch may be made less

long and loose by covering the leaf or petal with two sections of work instead of one. The flower centers may be carried out in heavy solid work or in French knots.

The stems demand solid over-and-over stitch.

Solid work, like the stems, very closely worked and padded first in the reverse direction, may be used all around the edges, including the leaves