

For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

Buttercups for a Corset Cover

I AM giving today a wonderfully practical model in buttercups. We have not had this flower for a long time, have we? But I am sure that you will form the buttercup habit, and that my needleworkers will stray far into embroidery fields, with much enjoyment.

You will get most satisfactory results. I think, if your work be a combination of solid stitch and outline. I suggest that the turned-up petals of the flowers be worked solid, also the tiny leaves at the base of each form. The other petals you will outline, and the seeds in the center you will work in French knots.

The large flowers with no turned edges may be worked with long and short stitches at the outer line of each petal, the knots giving sufficient work for the center.

When you make the buds, follow the same idea, working the small holder in solid stitch and outlining the round bud.

French knots for the sprays of fine grass and stem stitch for the delicate connecting lines are quick and effective finishing touches for the design. The narrow leaves are best in solid stitch.

So much for that. Your scallops will be buttonholed in the usual way, and just for variety I have had a little dot

placed in each scallop, which you will work solid. The eyelets are conveniently placed, both from a working and wearing standpoint. The preliminary overcasting, followed by buttonhole stitch, will be necessary.

Soft white mercerized cotton is recommended. I would keep this entirely white, although I have seen beautiful underwear with just a suggestion of the maker's favorite color introduced in tiny knots or dots.

This design for a corset cover is adaptable to a combination garment or a chemise. You really should have a buttercup set.

For a ruffle for drawers or for the popular combination, there can be made a repetition of scallops and one spray of the design. Repeat as often as you wish, my friends.

It is a valuable little pattern, isn't it?

I myself like a departure from the stereotyped, and I am sure that these flowers of the field will please in the worked form just as decidedly as they do in print.

THE BEST MATERIAL FOR THE WORK APRON

IT IS a shame when work aprons can be made so pretty, as well as useful, that most women cover themselves with something that looks like a shapeless rag.

The best materials for the work apron are denim and gingham, though rubber ones are long-lasting, and lighter materials, like kerse and chints, are nice for clean work. The dark colors are best—green, gray or dark blue is a safe choice. Black, in satin or lining material, is attractive, but does not show the dirt enough for one to be sure of keeping it clean. Its washable quality is the first thing to recommend a material for work aprons.

The long, sleeveless apron is good where the arms must be given free play. This apron covers the wearer from top to toe, but is slashed and fastened at the sides with tapes, leaving a hole in the top for the head to come through. It is fine for sweeping or scrubbing, as one may shed it in a minute and look presentable for an emergency.

Pockets are essential. Large, flat pockets, with a buttoned flap, may be sewed at each side of the apron, and will hold all the thousand odds and ends that one needs in housecleaning, large or small. Sometimes these pockets are separate and buttoned on only when occasion requires.

Some of the aprons are almost like dresses, except that they are open all the way down the back, buttoning in a straight line. It is really more convenient, however, to have them buttoned front or at the sides, as they are easier to take off and put on quickly. With the apron goes always the dust-cap, which should be a loose cap of the

same material. The drawing string usually seen ruffles the hair; the Dutch cap, fitting over the nape of the neck, is better. The caps the doctors use in operating and in the hospitals for contagious diseases can be purchased at any medical supply store, and they are ideal for dusting and sweeping.

Rubber gloves are another necessary, and extra sleeves, such as the children wear in school, for hard work with the sleeveless apron. Thus equipped, the housewife need not fear dirt, and may know that she is becomingly as well as practically attired.



One-Half of Front

Ribbons for Trimmings

ADVANCE styles show a great use of figured and flowered ribbons. The woman with a dress or hat to trim at home would better take this into consideration.

As to dresses; black velvet ribbons are being used as bandings on foulard, pongee, voile, marquisette and challis gowns. The lighter Dresden and pastel-colored ribbons are being used in the same way on evening dresses.

Ribbon sashes and girdles are fashionable for lingerie frocks. The most modern effect is the knee sash, which is tied loosely around the bottom of the tunic, either above or below the transparent veiling. When it is below the tunic, it is often drawn upon one side and fastened by a long looped bow or rosette.

With Persian effects, a plain ribbon bringing out the dominant color of the fabric is used as a garniture. These ribbons are wide and are loosely stitched. Quilling is much seen.

Ribbon bellings are also popular, especially in Persian and Dresden patterns. Moire and corded effects are also most prevalent.

For millinery, ribbon is being used for large bows and rosettes. Often a figured ribbon is combined with and softened by one of plain color in the dominant shade of the other.

Ribbon is being used also for table garnitures, in flower shapes and in large loops around a flower centerpiece.



Designed by Helen G. Hulme

Odd Flowers in Embroidery

THE woman who, centerpiece after centerpiece and summer after summer, works violet and rose and daisy designs in colored silk in satin stitch has no idea of the possibilities of embroidery. I shall not speak here of the variety that may be gained in background material and embroidery stitch, but simply of the use of flowers not so hackneyed and worked to death as those mentioned. Poppies, thistles and forget-me-nots are not so utterly commonplace, but they, too, should be laid on the shelf for a while for staple and conventional pieces.

It is strange that few women, even those who care for and love their gardens, seem to think of applying the hundreds of blossoms they see about them to their colored embroidery. Why doesn't some one substitute the purple passion-flower for the iris, the white moon-vine blossom for the chrysanthemum, the sweet alyssum for the clover?

Phlox, petunias, four-o'clocks, Iceland geranium, hydrangeas, feverfew—here is a list of flowers easily embroidered, taken from one small garden; and in the fields one may find the may-apple, the wild geranium (which is not at all like its domesticated cousin), Queen Anna's lace, butter-and-eggs, potentilla and many other simple flowers, beautiful and easily copyable. If they only lead to a love for and a knowledge of botany on the part of the assiduous embroiderer, who is apt to lead to a sedentary life, they have served their purpose.

But they have a further value: They introduce into embroidered work an individuality which raises it above its present level to a standard it has not attained since the time of the medieval tapestries. They allow the needleworker to exercise her own ingenuity and her own artistic taste, and to express her preference as the stillly worked carnations and wild roses of today cannot do.

That these flowers are as easily worked as the more commonly seen varieties—and in some cases more so—is shown by the directions given herewith for embroidering some of the more unusual blossoms.

Red and pink cactus: This splendid display flower is worked with half the blossoms in a conventional wreath is the best arrangement, as the flowers are a bit stiff in dark red and half in pale pink. The edges of the petals are worked in long-and-short stitch, and the shaded effect is desired, the tips of the petals are lighter than the base, the nearer petals lighter than the further. The middle in each petal is worked in stem stitch, and the stems in the center are outlined in yellow. The silk "leaves" really the stems, are worked in dark and light green. The plant, in the midst of the stems, has the yellow style (the lower part) in slanting satin stitch; the stigma, at the top, in Kensington

stitch. At the very top a French-knot is placed.

Cosmos: This comes in white, purple and pink; a pretty piece would combine all three shades. The petals are worked solid in Kensington stitch, the centers, padded with white-cotton, in satin stitch. Above the center is a cluster of green and yellow French knots. The leaves are worked in slanting satin and briar stitch; the stems in the first named.

Primrose: "A yellow primrose" it may have been to Peter Bell, but to most mortals it is light pink or light blue also. Here again the three tints may be well combined. The edges are worked in long-and-short stitch, as are the leaves; the petals are in solid satin stitch, and so are the green centers, around which is a circle of green French dots. The veins of the leaves and petals are worked in outline stitch.

Nasturtium: This is in red and yellow solid satin stitch, with the red and yellow intermingling to form the orange blossoms. Veins and outlines are worked in black outline stitch, or in the contrasting color, yellow or red. The centers are of green French knots, flattened.

White clematis: This dainty flower, like the windflower, Quaker lady, etc., is worked in long-and-short stitch, with the long-stems in stem stitch and the round centers in thick French knots in brown and green. The leaves have edges in long-and-short stitch, with centers of seed stitch and veins in outline.

Water-lily, sunflower, dogwood, lilj-of-the-valley, are some of the other flowers that suggest themselves, and the clever needleworker will by this time have herself thought of dozens of others and of various ways of stitching them. Let her turn her mind in this direction, and she will begin to see possibilities that she probably never knew existed in embroidery. The search for odd flowers is worth while.

Corded Sofa Pillows

THE latest sofa pillows for use on summer porches are not embroidered in silk, cotton or raffia outline in the usual manner, but are corded around the colored pattern.

One of the new midsummer hats seen recently had as trimming a large butterfly bow of cretonne, with a heavy straw edging and an inner border of glass jewels in the predominating color of the cretonne. The hat itself was a rough straw in natural tint and in the same weave as the edging of the bow. The only other adornment was a draped and folded cretonne scarf and a wide band of cretonne on the under side. The unusual effect was striking, to say the least, and the hat was as smart as one could desire.



Sketch of Finished Work

Novel Hat Ornament

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Handkerchief Case

A NOVEL handkerchief case consists of two squares, a little larger than a folded handkerchief, of cardboard, padded and covered, outside with cretonne and inside with silk, with a buttonholed edge or a band of gilt galloon. The handkerchiefs go between these, and the case is held together by a circle of silk rubber with a lace edging.

This case is very convenient for traveling, as it holds a number of handkerchiefs and does not take up the space of the ordinary handkerchief case.

Two Ideas

THE first was a millinery hint. The hat, in poke-bonnet shape, fitting closely to the blond head of the wearer, was of folded black satin, with no trimming but a buckle and tassel of black wooden beads at the left side. But all around the inner edge there was a narrow friil, about an inch wide, of white pleated lawn with a tiny embroidery edging. The touch of white gave coolness and distinction to the whole hat.

The other idea was a welcome change from the eternal black waist with white ruching. It was worn by a woman evidently in half mourning, and consisted of a white tucked batiste waist, cut with a round Dutch neck, and with a folded collar edging of half-inch wide black lawn. Here again was an excellent finishing touch produced simply by a reversal of the commonplace and ordinary.

The Clothesbrush

OFTEN on millad's dressing table the clothesbrush, with its plain wooden handle (for the silver-backed brushes always have bristles entirely too soft), is the only unattractive object. One way of bringing it into harmony with its surroundings is to cover the back with brocade or broche silk.

First sandpaper the wood, so that it will take mucilage better, and then paste the silk, which has been cut out to the exact shade and size, on to the brush back, applying the glue only at the edges, so as to insure smoothness. This rough edge should be fastened and finished off by a border of gimp or of metal galloon.

Flowered silk, of a color to match the other toilet belongings, is best. The brush thus treated makes an attractive gift, and one that will be appreciated by the dainty woman.

Cretonne, by the way, or even small-figured chints, may take the place of the silk if the former is used elsewhere in the bedroom furnishings and accessories.

The Newest in Home-Sewed Neckwear

ECRU frilled collars and jabots edged with an inch of dark-colored net, blue, or brown, are very pretty, and it is easy to make them up by sewing the colored net on as a hem.

Chemiseettes and yokes of tucked and pleated net are also seen. Figured net is also made up into gimpes with short sleeves. These gimpes have either a low, frilled collar in the Flerrot style or a high military collar that is newer, but not by any means so comfortable.

The starched collar has returned. Remember this in making up linen stocks and Dutch collars.

Low lace yokes and collars are fashionable. The laces most seen are princess, duchesse and Venetian among the more expensive varieties, and Irish, cluny and cotton cheaply among the less costly. Many of these lace collars have a deep border of silk in pale Dresden design which is very attractive.

Maline and figured net are also used for these yoke collars, being seen in white and ecru.

Brown collars are seen in black satin with white lawn frilling and in tucked white batiste with Persian edging and jabot.

Beads on Lingerie

PARISIAN women who have adopted the fashionable "baby dress" (a waist cut in one piece with the sleeves and terminated just above the normal waist line and a full hanging skirt, almost in directoire effect) are trimming these simple frocks with beads instead of embroidery.

Often the beads are sewed on net strips in flower or conventional designs, and then applied as girdles or skirt-bands. White leads in favor, though the lighter pastel shades in fabric have been embroidered to match them as closely as possible.

These are glass beads; it is almost the only place where the wooden beads have not driven them out. Iridescent and metal beads are also occasionally seen, especially in gowns with a touch of the prevalent oriental embroidery. Sometimes an entire frock of null or batiste is embroidered with single beads, giving the effect of a dotted material. The result is very pretty and quite unusual.

The Smoke-Gray Tunic

THE latest Paris color effect is the smoke-gray chiffon or net tunic over yellow, coral, apricot and rose underlinings of lattice or satin. Gray with yellow is odd and extremely popular with the artistic Parisian. There is no prettier combination in shades than dull gray and burnt orange, and this, too, is being seen in the tunic effect.

If net is used, it should be the coarse silk net. Sometimes these tunics are trimmed with a touch of silver or gunmetal embroidery, which emphasizes the bright color beneath.