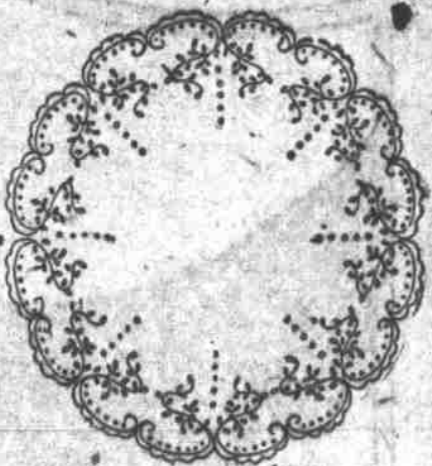


For the INDUSTRIOUS NEEDLE WOMAN

By ADELAIDE BYRD

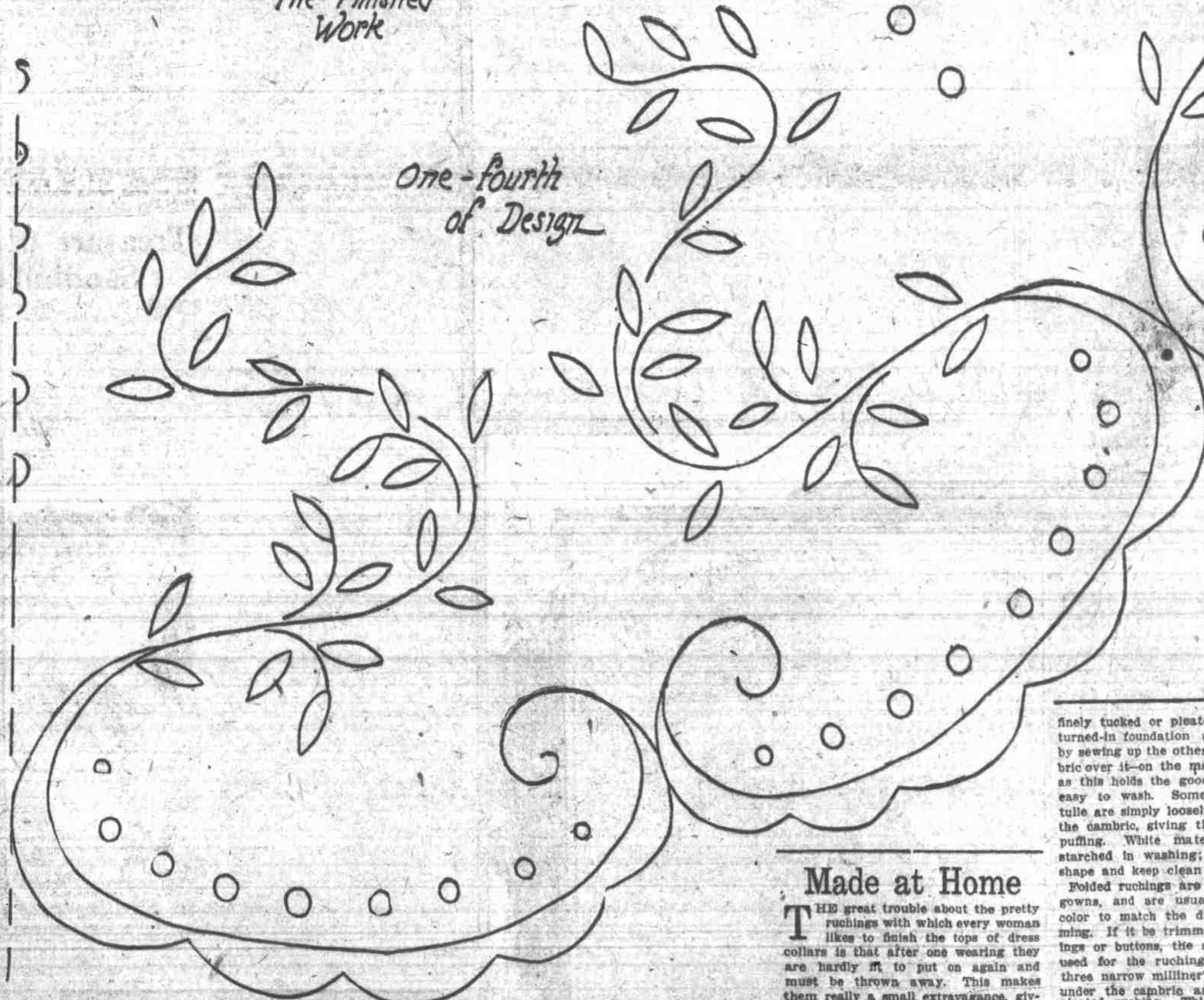
EYELET DESIGN for CENTERPIECE

Designed by
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The Finished Work

One-fourth of Design



Isn't it lovely? The fascination of eyelet work is perennial, and in addition to the effectiveness of the design there are a durability and an originality of treatment that commend themselves to both eye and hand.

First of all, let us decide just how much solid work is necessary to "hold together" the design. You see, the scalloped edge is quite heavy. This will be done as usual, first padding with darning cotton and working a buttonhole stitch, with probably an extra row of these along the edge for good luck. The terminating lines will be outline only. The graceful stems that wind in toward the center will be done in the same way.

Now for our choice. How would you like the round disks in each scallop and in the eight straight lines to be solid? This would give a relief to the eye, and just as much effect in the end. But with a providence that is commendable, the designer has so placed these circles that eyelet work in them is permissible, if you prefer the entire design worked in this favorite of the needlewomen.

The oval eyelets you will cut with embroidery scissors down the center, and after staying them with a few loose overstitches, begin in the firm stitches for regular eyelet work. If the oval is too broad, you can cut away a little of the goods.

You will find that this large center-

piece grows in a pleasantly swift way under your needle. It is labeled "eyelet," but there is given a design that will play successfully a double role. If you wish, the entire design can be solid work.

Why not begin on this pretty form for that friend who will be an early fall bride? But let nothing prevent you from proving what an attractive design this proves in a linen form. The prediction that I make is that you will not stop at one of these centerpieces. And you could not form a better habit.

Lace Flower Pins

The latest in dainty and charming pins for wear on collars and cuffs is a lace flower crocheted around an ordinary "safety" pin. The flower is usually in violet form, though in white, and stands out stiffly from the pin.

When crocheted to a violet pin, it may be used to fasten jabots of flowers, and it is just as pretty, though not quite so new, as applied to the hat-pin. A set of these pins, which include three for collar, two for cuffs—two hatpins and two stickpins would be the prettiest present a bride or a traveler to Europe ever received.

The bar of the safety pin is crocheted over and over to hide the steel in black, with black pins, they solve the question of what to use in mourning.

THREE MATERIALS COMBINED

A CLEVER girl who had three remnants, none of them large enough to make a gown, solved the problem by combining them. They were white batiste, plain lavender linen and checked lawns, and white linen in the same shade. The batiste formed the short belted sleeves and the puffed baby blouse. The lavender, of which she had the most, was made into a plain gored skirt. Cuffs, girle and pointed straps down the skirt from the belt and at the sides of the blouse were of checked

lavender. The round, low neck was finished by a plain strip of silver embroidery about six inches long.

The frock was as dainty and pretty as it could be, and yet it arose from a judicious choice of remnants. The possible color combinations are endless. How pretty old rose and green would be, with a checked or striped material in one or the other shade! And then there are tan and blue, and gray and pink. It is an answer to the annoying shortness of remnants.

Made at Home

THE great trouble about the pretty ruchings with which every woman likes to finish the tops of dress collars is that after one wearing they are hardly fit to put on again and must be thrown away. This makes them really a small extravagance, giving the choice of incompleteness or usefulness to the woman who would be well dressed and must be economical.

The solution is the making of ruchings by one's own hand. This is much easier than it sounds, and has other advantages, in that the ruching will always match or harmonize with the gown in color and material and that many new and unusual effects can be obtained.

Ruching may be corded, pleated or folded. Cording is the easiest method, and should be the one first tried. For this a strip of cambric twice the width desired for the foundation is stitched double, on the machine or by hand, and the stiff silk or metal thread cord is sewed to it by over-and-over stitch. This is triple-wide cord at least, and should be sewed on the exact edge of the cambric, so that it just appears over the collar. It may be of white or of a color to match the dress; and the gold, silver and bronze cords are especially pretty with the Persian embroidery now so much worn. Make a sufficient length at one time to last you for several ruchings—buy a whole piece of cord, if you can, and make it all up together.

Another corded ruching is made by using the very thin white or black thread cord and sewing it on the cambric in a looped and scalloped or a wail-or-troy pattern. This cord is very stiff, and is easily caught and held so as to form a design. This makes good, durable tourist's ruching, as does narrow white or black thread cord.

The pleated ruching is usually white and of lawn or linen, or of chiffon or net, though silk and ribbon ruchings are sometimes pleated also. The cambric foundation is not sewed together, but the material for the ruching is

finely tucked or pleated, sewed to the turned-in foundation and then finished by sewing up the other end of the cambric over it—on the machine, if possible, as this holds the goods and makes it easy to wash. Sometimes chiffon or tulle are simply loosely gathered under the cambric, giving the appearance of puffing. White materials should be starched in washing; they hold their shape and keep clean much longer.

Folded ruchings are best for tailored gowns, and are usually of silk in a color to match the dress or its trimming. If it be trimmed with silk piping or buttons, the same silk can be used for the ruching. Make two or three narrow milliner's folds, and sew under the cambric as shown in the pleated ruching. This ruching differs from the silk simply folded and sewed on to the collar in that, being on a cambric foundation that can be removed easily, it is renewed frequently, and always looks fresh and new. At a very little extra expense a woman can thus avoid the bedraggled appearance so common when a bit of silk is simply stitched on the collar as a finishing touch.

Other materials than those mentioned are quite possible as ruchings. Folded pins makes a practical finish for a shirtwaist stock, and flowered dimity is delightful on a lingerie dress in pale Dresden colors. Those in mourning are always sure of having the correct black ruchings, though, except in very thin waists, it is better to have a white cambric foundation, as it shows dirt immediately and thus insures neatness.

Often the exact color that will go with a gown is not to be found in the stores, or the ruching material seen utterly incompatible with the dress fabric; and then it is that the made-at-home ruching shows itself in all its usefulness. A few minutes' machine stitching will save you the buying of numberless ruchings, and make you certain of always looking well for it is the minor details in dress that count most.

Ruchings by the way, should not be pinned into the collar, a method untidy and uncomfortable, but should be sewed in by long stitches in uneven basing, with a least-at-each-end—rule—can easily be done without showing through in front, and keeps the ruching always firm and in place.

So the next time you are going to buy a ruche, think better of it; buy the materials instead and make yourself a whole lot of ruching for the price of a neck-length.

Trimming for Evening Cloak

A STUNNING evening cloak of thin black satin lined with emerald green had a hood and slashed bandings of thin striped gold net, under which the black was cut away so as to give a lovely green-under-gold effect. The heavy tassels were of gold, and the whole effect was magnificent.

The Revival of Ribbon Work

IN MID-VICTORIAN times every girl did ribbon work. Ribbon reticules, ribboned shawls, ribbon-trimmed sunshades were seen everywhere. But the pretty art went out with the crinoline, and has just come to light again. Let us hope it does not press the crinoline also.

Ribbon work, properly speaking, does not consist of articles formed of ribbon or trimmed with it. It means the following of patterns and designs, usually flowers, but with any variety permissible, by means of the cutting and sewing of white or colored ribbons, and the application of these to a fabric.

The chief beauty of ribbon work is in its color and in its fitness. It is a worthy rival to embroidery when well and artistically done, and can give with ease an appearance of nature that with embroidery would mean unusually skilled and laborious toil. The work is not, however, especially easy, as it needs the artist's eye and the craftsman's needle, but it is well worth the attention of any woman who loves pretty things.

The method of working can best be illustrated by a concrete example. Suppose that it is desired to adorn the blouse of a lingerie dress with a tracery of forget-me-nots. For this you will need a bolt each of light blue and green baby ribbon and blue, green and yellow embroidery silk. First draw your pattern in pencil on the goods, indicating roughly the direction of the stems and the position of the blossoms.

Do the stem and leaves first, twisting the ribbon into very narrow tubing for the stem, sewing it firmly to the fabric with green thread and then forming each leaf of about one-sixteenth of an inch of the green ribbon, pulled slightly and fastened with a stitch at each end. Each petal of the flower is cut the same size as the leaf, since it is pulled higher, and is fastened by two or three stitches more to the dress goods. In the center of each blossom place a yellow French knot for the pistil; the petals, of course, are stitched in blue.

That is one way of procedure; the other, better adapted for heavier goods, is to cut the ribbon, but to run it under the material, using it as if it were a thick embroidery silk, worked

with an over-and-over stitch effect wherever visible above the fabric. This is the method used with large flowers, such as roses and pansies. Sometimes the leaves are worked in this method, the stems in heavy twisted embroidery silk, and the flowers are simply quilted and padded ribbon about an inch and a half wide. This is very striking in border to lampshades and screens.

The color is really the all-important thing. On a white-trimmed evening dress, what more gorgeously beautiful than mauve orchids or little orange-yellow chrysanthemums? And every one of the multitudinous rose colors can be gained, from the white rose to the crimson rambler; even the pink and yellow tresses are not unobtainable.

The work has so far in its renaissance been applied mainly to dress. Court trains in England were being trimmed in this way before the king's death, and bridal gowns of soft liberty silk have been seen trimmed with white orange blossoms, but its possibilities are endless. I have mentioned lampshades and screens; the latter are especially pretty in Japanese effect, with purple frises and gilt ribbon chrysanthemums. Then there are white china silk shawls, which are lovely with tiny silver tassels and ash-pink roses instead of the conventional quilling or fringing; parasols, smart in tan with red geraniums in a regular conventional pattern, or dainty in light blue with tiny wreaths of pink rosebuds; bureau sets, wonderfully attractive in heavy dotted net over mauve green and with a traced border of sweet alyssum or violets.

Thus in dress, in the household and in all the dainty nondescripts that add the finishing touch to a personality or to a home the value of artistic ribbon work is evident. Extreme care is necessary in its making, for mourning shows more plainly the effect of bungling or amateurish methods; but when well done, with the proper implements and the needed attention to beauty and detail, it is so lovely that many women are never again satisfied with colored embroidery after having compared it with ribbon work.

It is certainly an art well revived, and let us hope that, without becoming common property to the extent that the fashionable designer has, it will grow to be known and appreciated by all women interested in the art of delicate needlework.

Hook-and-Eye Hints

WHEN sewing the hooks and eyes on the placket of a skirt, sew one pair at the very bottom, fasten them and crush them flat. This will keep the placket from ever tearing or ripping at the end.

On a wash dress, the eyes should be sewed on the upper flap and the hooks on the lower, instead of the usual fashion. The top flap can then be tucked flat, without the little lumps left by ironing over hooks.

In working on heavy materials, alternate the hooks and eyes; first an eye and then a hook on one flap, with first a hook and then an eye on the other. This method will hold the dress shut and save you from much discomfort and embarrassment.

Latest in Petticoats

DRESS undershirts are of fine muslin or batiste. Lace is more used in trimming than embroidery, all trimmings being neat rather than elaborate. All-over embroidery, cambric clays, torchon and honiton edgings and insertions are best.

Under wash dresses, colored lawn, chambray and batiste petticoats are most popular. They are made in white, with white lace insertions and colored ribbon bandings.

Among novelties are white muslin petticoats with a bouffant ruffling in the knees embroidered in color and finished with a heading cut with flutes of the same shade.