

# For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

## LINGERIE HAT FOR A YOUNG GIRL.

Designed by  
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I HAVE in mind the young girl who is to be graduated, and who is puzzling her industrious friend or an embroiderer in the matter of gifts. Why not embroider a hat for her? The expression of your handwork is always the best, for it gives a part of yourself in your gift; and then I think every one does the best work in the line that appears.

If you do not wish to give the hat, omit the lines for the slots through which ribbon is to be run, and omit the central flowers and work this design as a centerpiece.

After you have traced the design on medium-weight linen, pad the petals the length of each oval with darning cotton. Then work across them with

soft mercerized cotton. The centers are effective and easily done in French knots, as shown by the dots in the ovals.

Work the stems with outline stitch and the slender leaves in solid stitch. The larger leaves can be done in whipped outline stitch and filled in with seed stitches, which are tiny, loose backstitches.

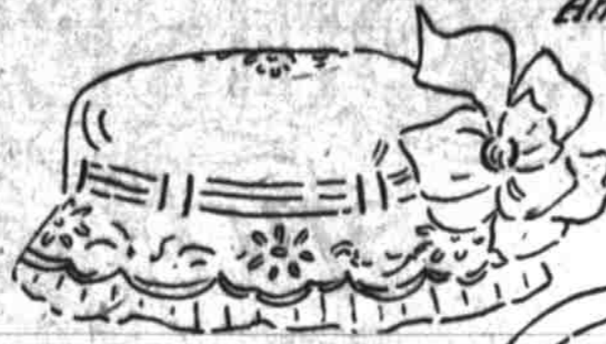
The scallops you will first pad and then work in buttonhole stitch. Add another row of buttonhole stitches to prevent any fraying.

If you are working the centerpiece, your task is done. If, however, you are making a lingerie hat, you will next proceed with the eyelets. Stitch around the ovals in running stitches, be-

fore cutting. Then whip the edges in regular eyelet fashion. The center you will work in a way similar to that suggested for the edge.

When you purchase the frames, get the close-fitting, mushroom type, and cover with netting. Run ribbon through the slots, and arrange a rosette on a large silk rose at one side. The pretty hat can be further beautified by a pleated or gathered frill of Valenciennes lace under the brim.

The whole shape should be caught here and there on the wire frame and removed for the wash. In this day of lingerie dress the hat is a welcome accessory, and I am glad to give you a pattern that combines little work with such pretty results.



Over a mushroom frame

### SEWING HINTS FOR THE DRESSMAKER

SPRING dressmaking is again upon us. Here are a few hints that may help you on your troublesome way:

When you buy gauze union suits for the summer, baste a half-inch-wide tape around the open edges, stitching the tape by machine. This will prevent both stretching and tearing of the material.

In sewing dress shields to a kimono blouse, where there seems no place to

attach them, make a little bolero of thin lawn, buy washable shields and sew narrow elastic on them for shoulder straps, and sew them into the bolero, stitching the shields in all around the binding. Then cut out the material under the shields, and either cut out the neck line in front and back or fasten the front with tapes. This bolero can be washed and used over and over again with different blouses.

If the cuffs of your linen shirtwaist are frayed, bind them with color and

put a piping of the same color around the box pleat or opening in front. The waist will wear longer, and look like new.

Paper patterns often call for a large amount of material than is really necessary. After you have used a pattern that you intend to use again, mark upon it the amount of material actually required; and then when you have a remnant or a limited amount of goods you can always tell just what pattern will make your garment satisfactorily.

### THREE WAYS 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 on y be given, unpin the paper and turn the other side to the fabric. The strong light behind will make it plain.

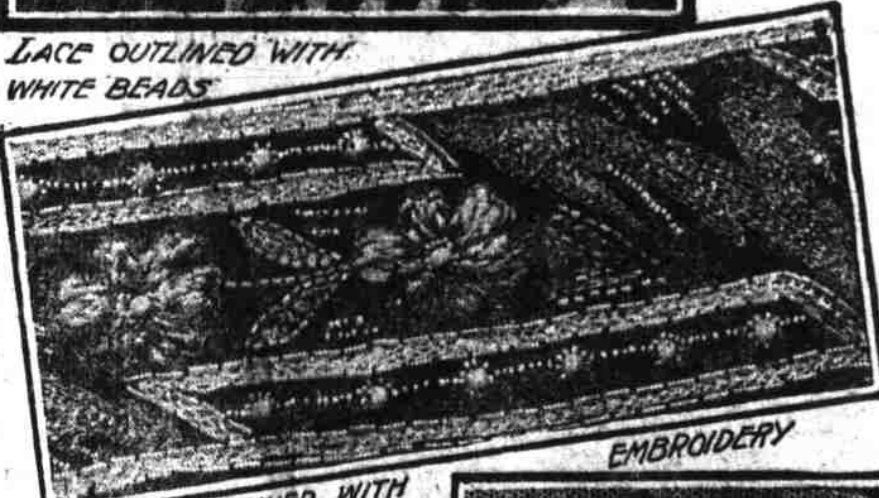
If you have carbon paper, you should place the sheet between your fabric and the newspaper. This latter is on top. With a sharp pencil go over the outline of the design. The impression will be left in fine lines and will last until worked. This method is successful on heavy material.

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. Surely the way is easy.

## Modish Trimming Made at Home



LACE OUTLINED WITH WHITE BEADS



COMBINED WITH

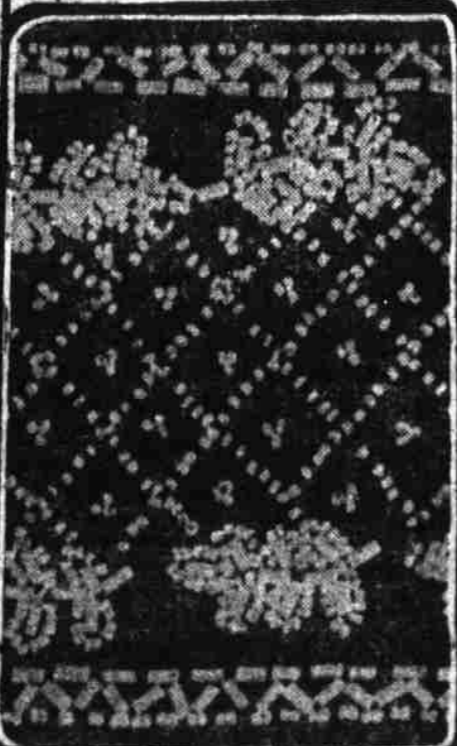
EMBROIDERY



BLACK AND WHITE BEADS TOGETHER



LONG AND SHORT BEADS COMBINED



SILK TAPE ON CANVAS

THE beautiful oriental trimming bands and borders which are so much in the mode nowadays come pretty high for the economical maiden. If she be of an inventive turn of mind, however, and skilled with the needle, she can always turn these talents to account by making her embroidered bands and collars at home.

As a simple example let her begin with such a design as the one in silk tape on canvas. In all of these it is understood that she will purchase a tiny length—an inch or two, perhaps—of the pattern she wishes to copy and then will imitate it herself. In this case the thick silk net, in a chain pattern, is sewed in strips over the canvas and the narrow silk tape caught in it and sewed through to the canvas. No explanation could be as simple as just looking at the photograph and seeing for one's self how it is done.

Beads, as we shall see, play an important part in the make-up of these trimmings. Here is a plain pattern in white net, in white rubber beads and jet, the jet being a little the larger of the two varieties. All you have to do is to mark your pattern with pencil and then work over it, stringing a bead and then catching the net, and so down the line.

Beads combined with silk are shown in the single lower motif of long and round jet beads on close white net. The outline is worked in the beads. The space between is then filled up with white,

thick floss in a very loose, irregular chain stitch, the stitches being longer in the leaves than in the petals.

The collar and oversleeve effect shown on the model consists of a lace pattern of the figures of which have been outlined in tiny white beads. The edges are cut out as the figures run, giving the bowknot effect in front. The back of the

sleeves and the upper part of the collar are of heavy net over chiffon, with just a defining border of jet beads.

What can be done with beads of one color but of different shapes and sizes is shown in the banding of white rubber beads on coarse black net. The inner border and part of the close figures in the inside pattern are of the long, cylindrical beads; elsewhere the flat, round ones are employed. These designs in white beads are chiefly intended for trimming black or black-and-white dresses, with perhaps a daring touch of color somewhere about them. Just as a touch of final elaboration,

the result of much practice, I give the bands of beads and embroidery in oriental colors. Three sizes of beads are used here, and three kinds of silk—rather, two of silk and one of metallic thread, to define the flower petals and form the border of the wave design. The whole is done on dull gold net, and the colors are rich rather than bril-

One half of design

lant. It is a pattern which needs great care to be successfully worked, and simpler designs should be attempted first.

