

For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

WOMAN'S BEST FRIEND

ONE of the best friends a woman can have is a well-equipped sewing basket and the knowledge of how to put into use the articles contained therein.

The sewing needle is a bright fairy, which, with the aid of scissors and its servant thread, makes clothes and their accessories.

When making a garment of any description the wise woman will baste liberally.

This takes time, but it often saves far more time than is required in the work of basting. Seams are apt to slip, edges pull, bias or curved edges stretch in handling, and all your work has to be ripped out and done over again, when a line of basting would have held the seam in place and prevented the stretched edge.

An ordinary straight seam is sewed with a running stitch—that is, small stitches, one after the other.

If you want to make it extra strong, use a backstitch—that is, a long stitch on the wrong side of the goods and a short one taken back on the right side.

The half-backstitch has one-half the size of the stitch on the right side, but it does not meet the preceding stitch. On the wrong side it is full length.

A combination stitch is one stitch back and two running.

All of these stitches are used in sewing a straight seam. To gather, make a running stitch and draw the material up against the knotted end of the thread. Gently stroke down the material between stitches with the eye end of the needle or with a thick pin to make the gathers even and regular.

The selvage edge of the material is turned in twice for a hem. This can be of any desired width. Now with a tiny slanting stitch catch the edge to the material, having a scarcely perceptible stitch on the right side.

To overseam: Hold the edges of any seam close together, after carefully trimming them off to be the same width, and stitch over and over through both edges at the same time, taking up as small an amount of material as possible.

When hemming table linen, use what is known as the "napery" stitch. This is quite simple and is obtained by turning back the basted hem so as to form a fold on the right side. Now catch the two edges together with a very small overseam stitch. If done carefully, the stitches will be entirely concealed when the hem is straightened out and pressed.

Overcasting is similar to overseaming, but taking a deeper stitch, and is used on rough edges to keep them from fraying.

The buttonhole stitch is more complicated, but when once learned is useful for many different things.

First, cut a straight slit in the material the length desired for the buttonhole. A good way to do is to first select the buttons you intend to use, then cut the slit just long enough to easily slip the button through. If a buttonhole is too short, it will wear out very soon; if too long, you will have difficulty in keeping the garment fastened.

After the hole is cut, overcast the edges very carefully, to keep firm and regular. The stitch is formed by putting the needle through the material one-eighth of an inch from the edge of the hole.

Throw the thread in a loop over the point of the needle; draw the needle through the material until the thread is firm but not too tight. Repeat this process, making the stitches one thread apart and set evenly.

Loops are made of three single strands of thread or a double thread carried from side to side, one-quarter of an inch apart and covered with buttonhole stitches, making a firm loop for hooks.

Eyelets are simply circular holes in the cloth edged with buttonhole stitching.

To make a scallop, cut the edge of your material in semicircular scallops and buttonhole the edges.

Darning is weaving; an attempt to bring ragged edges together; to simulate, if possible, the original material. In order to make the fabric durable the threads must extend on all sides from one-half to one inch from the edge of the tear.

In the days of our grandmothers every young lady was taught to make a neat darn; to finish it with such precision that one could not perceive the difference between the hole and the injured parts. The stitch is simply barring off the hole with threads and weaving over and under, back and forth, until it is filled up evenly and flat.

Patches are turned in neatly at the edges and sewed

on with the hemstitch. Care must be taken to match weave, figure or stripe of the material.

Sometimes a piece of material is basted on the under surface of the rent and the ragged edge neatly turned under and stitched down flat.

Designed by
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A WATERLILY CENTERPIECE

As a timely design I offer this pretty water-lily centerpiece. The graceful stems have the flowing watery lines that carry out the pond-lily idea. You see, I have had omitted the large leaves that require so much work to fill, and yet I think that the design has lost nothing.

Now, after choosing a medium weight linen and soft, mercerized cotton, trace the design and then look at the detail of stitches that acts as a clear guide for your work.

You will see that the solid work is distributed over the petals so that a lovely contrast is shown. Look at the large flower. The tips of most of the petals are worked solid, the rest being outlined in a firm, steady stitch. The central disk you will outline and fill with French knots. Outline the rest of the flower.

Work the three sections of the buds solid and do the small flower in the way suggested by the drawing.

The stem can be worked solid in stem stitch or in two heavy outlines, close together, so that a solid appearance will result.

Pad the outer edge and work in buttonhole stitches, giving a second treatment to prevent fraying.

A pretty edging of torchon or cluny lace gives a delightful finish to this little work of art.

On white lilies you can introduce a touch of pale green at the stems and pale yellow in the French knots in the center. Do not use the color in solid patches, but add to the white in fine streaks, just to suggest color. Colored French knots on the solid parts of the lace give a pretty effect.

This design is very lovely on gray or blue linen or denim. The white shows up effectively on the colored background.

Another effective way to work out the design is to use the long-and-short stitch on the outer edge, working the

few suggested petals solid. Perhaps the filling-in of outlined petals by seed stitches may appeal to you. This is a very favorite way of covering spaces these days. The effect is beautiful.

Make two of these centerpieces for your long reading table or for the taboret on the porch. The centerpiece in white on your luncheon table under a bowl filled with the white lilies will complete the lily idea in the most charming way. A pretty summer work that will be just as pretty in the winter seasons is here. Try to make it yours.

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 only 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.

SASHES for the DRESSY

GOWN

HAVE you seen it on its homeward path? What? Why, the sash on its way back to the realms of fashion.

For the ribbon or velvet separate sash, prettiest of dress accessories, is once more "in our midst," and you must surely have one, at least.

Complete

Detail of stitches

this summer to wear with your white lingerie frocks. Nothing gives so well the high waist line which it is still so modish to emphasize.

These sashes show "all sorts and conditions" of modifications. Notice, for instance, the one of pompadour ribbon. It is very simple—merely wide dress ribbon on which is

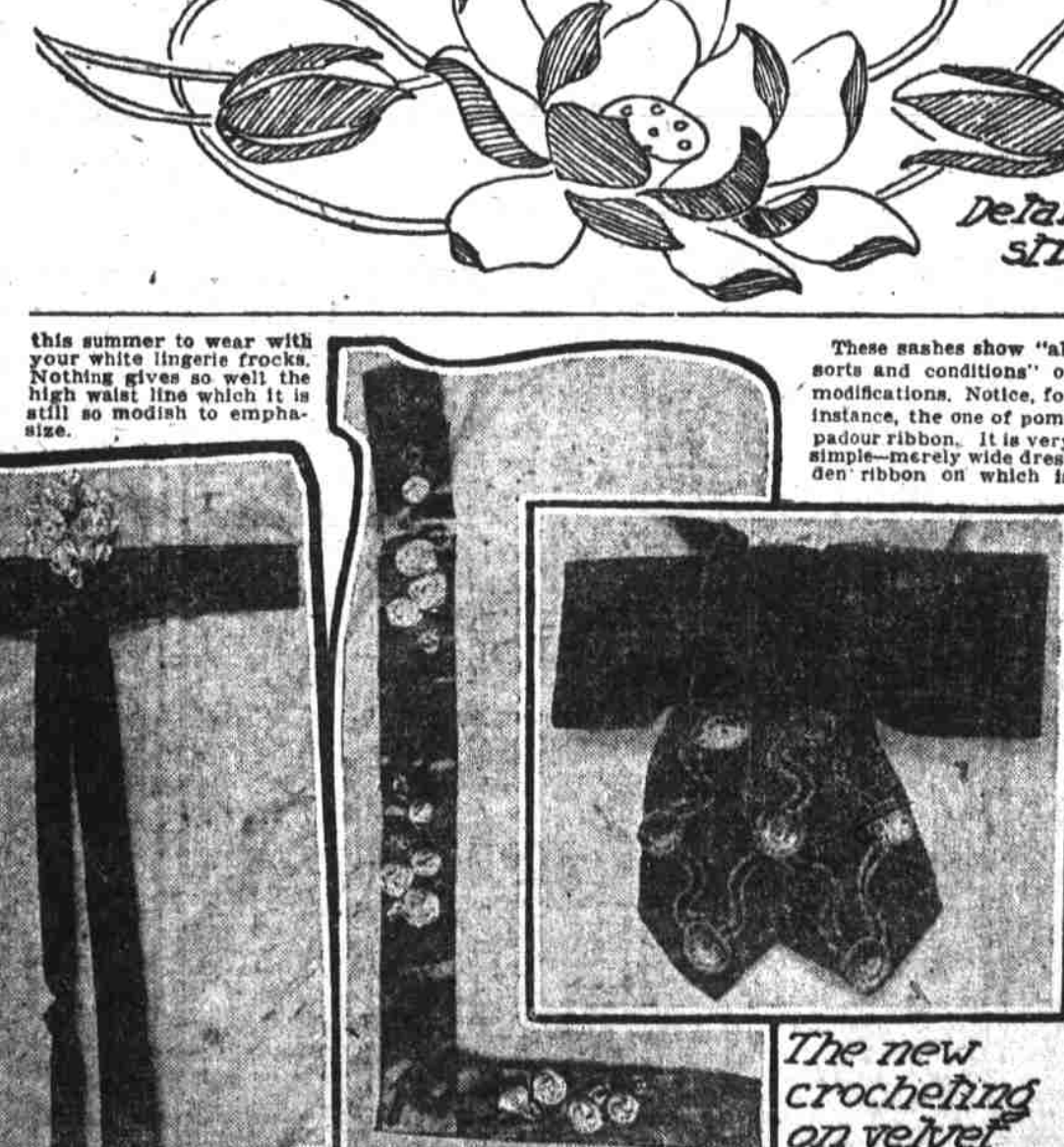
shown here is absolutely plain, except for the stitched pleating around the waist; and the bias bands at the edge of the sash ends, and is applied at the middle of the longer one, to which are attached the rows of silk ball fringe in a color to harmonize with the sash.

The use of ribbon flowers as dress ornaments is truly charming. The little ribbon roses almost make themselves. They are formed by crumpling the ribbon slightly and then winding it loosely upon itself. Yellow roses were used here, with smaller and flatter green folds for leaves; and each was sewed with a few firm but tiny stitches to the black satin foundation. In this sash there is another thing worthy of notice: the belt portion is sewed at right angles to the sash end, so that the latter hangs straight down and rather to the left side. The belt fastens by hooking at this point. This is the very latest substitute for a bow and shares honors with the obi.

The beautiful cream-colored silk sash embroidered in self-color is made more lovely still by daisies of cream chiffon (merely a loop for a petal, you see), with centers of tightly shirred yellow silk. These centers might be made also of close loops or knots of baby ribbon, or might be beaded. The girle is shirred all around in vertical rows about two inches apart.

As a sample of the sash with a wide bow and short ends, I give the dark-blue velvet trimmed with the new flowers crocheted in wool. The flowers are crocheted in two tones, and are connected by loose strands of the wool, caught down at intervals by the silk which holds the flowers themselves to the velvet.

There is not a sash given here that a woman clever with her needle cannot make for herself. You can ring numberless changes on one or two gowns by a judicious supply of separate velvet and ribbon sashes made on the models given here, and by all means I advise you to try it.



Notice the ball fringe

Pompadour ribbon and black velvet

Satin and chiffon

A wreath of silk flowers

With ribbon roses

The new crocheting on velvet