

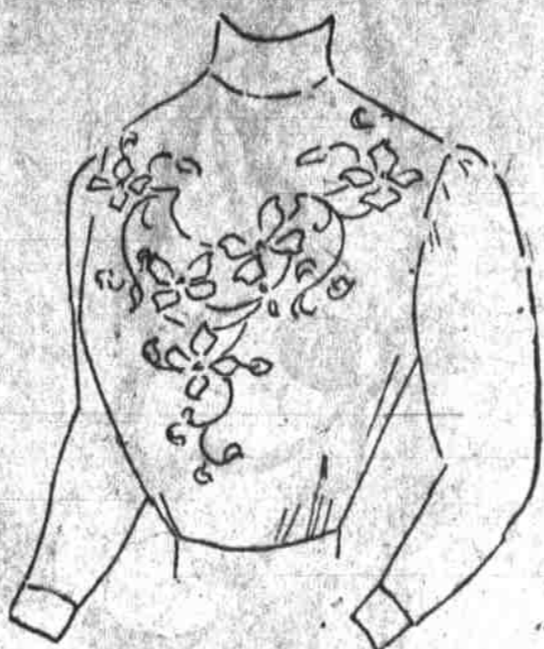
For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

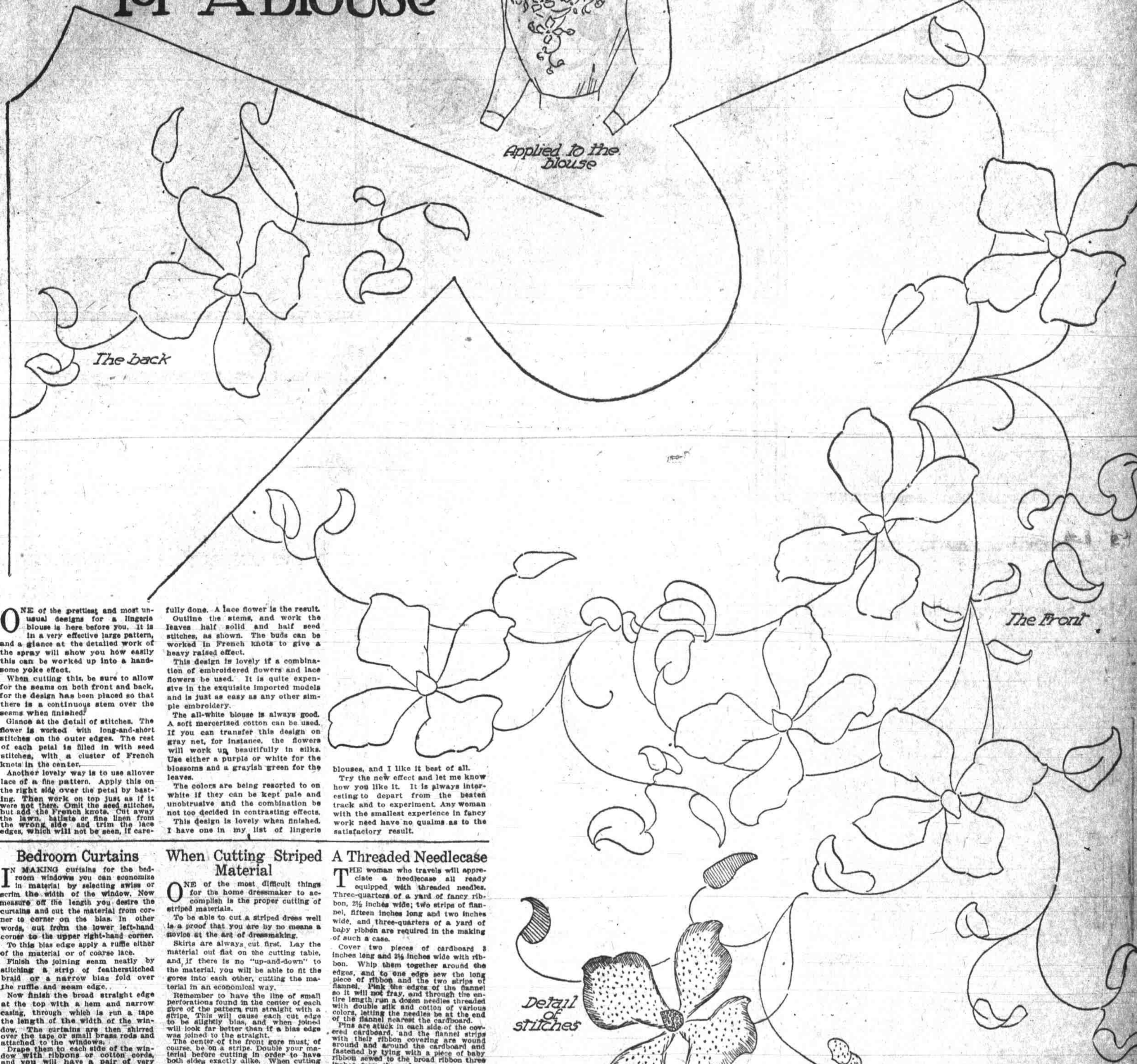


Clematis Design for A Blouse

Designed by E. J. BUCKMAN



Applied to the blouse



The back

The front

Detail of stitches

ONE of the prettiest and most unusual designs for a lingerie blouse is here before you. It is in a very effective large pattern, and a glance at the detailed work of the spray will show you how easily this can be worked up into a handsome yoke effect.

When cutting this, be sure to allow for the seams on both front and back, for the design has been placed so that there is a continuous stem over the seams when finished.

Glance at the detail of stitches. The flower is worked with long-and-short stitches on the outer edges. The rest of each petal is filled in with seed stitches, with a cluster of French knots in the center.

Another lovely way is to use all-over lace of a fine pattern. Apply this on the right side over the petal by basting. Then work on top just as if it were not there. Omit the seed stitches, but add the French knots. Cut away the lawn, batiste or fine linen from the wrong side and trim the lace edges, which will not be seen, if care-

fully done. A lace flower is the result. Outline the stems, and work the leaves half solid and half seed stitches as shown. The buds can be worked in French knots to give a heavy raised effect.

This design is lovely if a combination of embroidered flowers and lace flowers be used. It is quite expensive in the exquisite imported models and is just as easy as any other simple embroidery.

The all-white blouse is always good. A soft mercerized cotton can be used. If you can transfer this design on gray net, for instance, the flowers will work up beautifully in silk. Use either a purple or white for the blossoms and a grayish green for the leaves.

The colors are being resorted to on white if they can be kept pale and unobtrusive and the combination be not too decided in contrasting effects. This design is lovely when finished. I have one in my list of lingerie

blouses, and I like it best of all. Try the new effect and let me know how you like it. It is always interesting to depart from the beaten track and to experiment. Any woman with the smallest experience in fancy work need have no qualms as to the satisfactory result.

Bedroom Curtains

IN MAKING curtains for the bedroom windows you can economize in material by selecting swiss or scrim the width of the window. Now measure off the length you desire the curtains and cut the material from corner to corner on the bias. In other words, cut from the lower left-hand corner to the upper right-hand corner. To this bias edge apply a ruffle either of the material or of coarse lace.

Finish the joining seam neatly by stitching a strip of featherstitched braid or a narrow bias fold over the ruffle and seam edge.

Now finish the broad straight edge at the top with a hem and narrow casing, through which is run a tape the length of the width of the window. The curtains are then shirred over the tape or small brass rods and attached to the windows.

Draper them to each side of the window with ribbons or cotton cords, and you will have a pair of very good-looking curtains, made from the quantity of material generally employed in making one curtain.

For the Bedroom

DAINTY bedroom accessories in the way of curtains, bedspread, bureau scarf, dresser scarfs can be easily made at small cost of striped or checked ginghams.

Blue and white is a clean, cool color to select.

For the bedspread use coarse white lace insertion about an inch and a half wide to join the breadths together down the center and also to place at the heading of a ruffle eight inches wide that is placed on each side and across the bottom of the spread.

Shams for pillows are edged with narrow insertion and a four-inch ruffle. For the bureau scarf use three twelve-inch squares of gingham, joined and edged with insertion.

The window curtains are made perfectly plain, excepting for a ruffle across the end headed with insertion. A deep valance across the top is edged with a narrow ruffle also. With a blue-and-white cotton rug on the floor this makes a most attractive room for a young girl. Gingham is very inexpensive and handsome beautifully.

When Cutting Striped Material

ONE of the most difficult things for the home dressmaker to accomplish is the proper cutting of striped materials.

To be able to cut a striped dress well is a proof that you are by no means a novice at the art of dressmaking.

Skirts are always cut first. Lay the material out flat on the cutting table, and if there is no "up-and-down" to the material, you will be able to fit the goes into each other, cutting the material in an economical way.

Remember to have the line of small perforations found in the center of each gore of the pattern run straight with a stripe. This will cause each cut edge to be slightly bias, and when joined will look far better than if a bias edge was joined to the straight.

The center of the front gore must, of course, be on a stripe. Double your material before cutting in order to have both sides exactly alike. When cutting sleeves, be sure the material is doubled, and save yourself the trouble of having one sleeve different from the other, thus ruining the garment.

Stripes should run straight from the shoulder to the waist in sleeves. Have the stripes run straight down the center of the front and straight down the center of the back when cutting the bodice. Always allow plenty of material for seams when striped material is used, and be sure that the stripes match in the joining of seams.

Gilded Laces

ONE clever woman who appreciates artistic touches on her gowns and hats discovered while gilding little fancy things for Christmas that laces are made very beautiful by applying to them a coat of gilt paint.

She experimented at first with old bits of lace, and found the result so satisfactory that some yards of coarse imitation Irish lace were gilded and used as trimming on an evening gown.

To do the gilding, lay the lace perfectly flat over a clean piece of blotting paper and apply the gilt with a brush.

Let one side dry, turn and repeat the process on the other side.

If necessary, apply two coats of paint. Silver and copper can be applied in the same way. Lace treated thus is lovely for all sorts of fancy work besides trimming for gowns and hats.

A Threaded Needlecase

THE woman who travels will appreciate a needlecase all ready equipped with threaded needles.

Three-quarters of a yard of fancy ribbon, 2½ inches wide; two strips of flannel, fifteen inches long and two inches wide, and three-quarters of a yard of baby ribbon are required in the making of such a case.

Cover two pieces of cardboard 3 inches long and 2½ inches wide with ribbon. Whip them together around the edges, and to one edge sew the long piece of ribbon, and the two strips of flannel. Pink the edges of the flannel so it will not fray, and through the entire length run a dozen needles threaded with double silk and cotton of various colors, letting the needles be at the end of the flannel nearest the cardboard.

Pins are stuck in each side of the covered cardboard, and the flannel strips with their ribbon covering are wound around and around the cardboard and fastened by tying with a piece of baby ribbon sewed to the broad ribbon three inches from the end.

Another handy little case for needles and pins can be made from the top of an old kid evening glove. Cut a straight piece of kid 3½ inches long and 2 inches wide and a piece of soft satin the same size. Turn in the edges of the satin and featherstitch with self-colored silk. A little pocket is attached to one end by stitching a piece of satin one inch wide to the lining satin, and all are stitched securely to the kid covering.

Pins, safety pins and needles are stuck into the satin, and in the pocket are slipped two little cardboard bobbins wound with black and white thread. The case is then folded over in three parts and fastened with a glove snap or tied with ribbon.

On the outside the lid can be decorated as desired or the covering can be of heavy silk, brocade or linen embroidered with any dainty design.

A Rolled Hem

TO WHIP on the edge of a frill or as trimming for an undergarment without rolling the edge of the material, place the lace one-fourth of an inch from the edge of the material and whip it closely. Then roll the material into a neat and even hem.

This is particularly satisfactory for bias materials or circular edges, and will iron without wrinkling.

When Placing Sleeves

A GOOD rule to follow when determining the proper position of sleeves when placing them in a blouse is to fold the sleeve along the forward seam and crease it at the top of the fold at the opposite side.

This crease marks the point of the sleeve that is to be sewed to the shoulder seam.

After this, measure one inch back of the shoulder seam and crease the blouse at a point exactly opposite.

On this crease the forward seam of the sleeve is pinned. It is then an easy matter to baste in the under part of the sleeve and gathering the upper part of the sleeve. Make that in even with the edge of the armhole.

Lace-Edged Doilies

IN MAKING a set of round doilies for Christmas gifts one woman made the discovery that by stitching narrow hems in the edges with a rather long machine stitch she could very easily crochet linen thread lace on the edges, catching a loop of the linen thread in each machine stitch.

A simple wreath of scattered daisies and leaves was embroidered on each linen circle, then a two-inch edge of lace, resembling torchon, was crocheted about the edge of each. The effect is wonderfully good. The work is easily done, making a charming set for gifts.

About Buttonholes

EVEN such simple things as buttons and buttonholes require proper treatment to insure neatness.

When buttoning or unbuttoning a garment, forcing the buttons across the width of the hole will soon tear out the latter.

For this reason, buttons with only two holes are better than those with four, and should be so placed that their holes will be on a line with the length of the buttonhole.

Some women place buttons with four holes so that only two holes need be forced through—those on the opposite corners—thus making them last longer than if all four were used.

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 glass. 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 letter is on top. With a sharp pencil go over the outline of the design. The impression will be left in the lines and will last until worked. This method is successful on heavy materials.

Rusby the way is easy.