

For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

FIVE SUMMER BELTS

Designed by
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TOP FRENCH KNOTS



THE WILD ROSE



BOWKNOT AND INITIAL



A DAINTY DESIGN



EASY FORGETMENON

TROUSSEAU ACCESSORIES

ACCESSORIES count for much in calculating the success of the trousseau of a bride today, and the girl who is planning what she is to have and how to expend the money at her disposal to the best advantage will put almost as much thought into the little things as she does on the bridal gown itself.

Happily for her, the majority of these little things are handmade and can be fashioned by the girl herself at odd moments or during the leisure evening hours.

Her sachets, for example, are all made by the girl herself or by devoted friends. Twenty, even ten years ago, the bride's girl friends would make large sachets of quilted satin, covered with plain satin that was decorated with elaborate embroidery or hand painting.

Fortunately for the bride of today, that fashion is no longer with us, for sachets are now made of the thinnest china silk or fine handkerchief linen.

They are cut double, of course, and have a sheet of very thin wadding between; but they occupy such a small amount of space that several, with their contents, can be carried in a suitcase, with room to spare. A very lovely one, designed to hold dainty lingerie, is made of pale blue china silk thirty-six inches long and eighteen inches wide, double.

Between the two pieces of silk is laid the cotton wadding, thickly sprinkled with the bride's favorite sachet. The silk which is to be the inside of the sachet is caught to the wadding at intervals with tiny stitches to hold the wadding in place.

The outside piece of silk is embroidered with a large bowknot, having long ends that ripple over the length of the sachet. The embroidery is done in white floss.

The edges of the silk are turned in and sewed together by hand, then bound with narrow blue satin ribbon. Now the sachet is folded over on itself for fifteen inches and the edges caught together with a loose buttonhole or cat stitch, leaving three inches at the top to fold over like the flap on an envelope. This has a piece of the ribbon in the center held down by a flat bow; the

under part is fitted with the same, so that when the lingerie is slipped into the stikken case the sachet may be tied together and laid in the bottom of bureau drawer, trunk or suitcase, protecting its dainty contents from dust.

Smaller sachets are made, exactly on the same principle, of linen or pretty flowered lawn, the flowers matching the color of ribbon used.

Ribbon trimming the sachet should match in color and shade that which is run through the lace beading on the lingerie.

Another useful accessory to the trousseau is a throwover of china silk.

This is made from a square yard of silk, and many and varied are its uses.

It may have a plain hemmed border or a two-inch hem can be feather-stitched all around with silk floss matching the color of the china silk.

Fit one side of the "throw" with pockets made of squares and oblongs of silk, machine stitched on, and into these slip the articles most needed at the end of a journey when you stop at a hotel overnight—a change of underclothing, the night robe, a fresh blouse, lace jabot, belt, handkerchief, gloves or whatever you will require first. Then when the trunk or suitcase is packed, the "throw" is laid on top, folded neatly and tucked in at the edges; then everything is conveniently at hand when needed.

It can also be used as a trunk cover or to toss over the lingerie when laid upon a chair at night.

Nimble fingers will also take delight in making all the dainty dress accessories in which every bride delights.

Girdles of ribbon and silk, jabots of lace and linen, satin and velvet bows for the neck, embroidered collars in varying sizes and shapes, besides the hundred and one other pretty things that suggest themselves as the bride-to-be works on.

Almost indispensable are oblong bags of bright colored chins or gingham, made perfectly plain, to slip the shoes, overshoes or slippers in when they must be carried about from place to place.

THE embroidered belt on linen or military belting holds a place in the summer wardrobe that no other kind has been able to take. Fashions may vary, but the white belt in its tailored effect will go on for years to come. And then it is so delightfully easy to make. Have you ever priced hand-embroidered belts? Try it and then come back to this page. I am giving today a variety to suit all tastes. The French knot design is very quickly done; the buckle in French knots surrounds your own initial or monogram, and regular embroidery stitches are used in the rest of the ideas.

Spirals is always effective. French knots in white can be made as large as you wish, or in two sizes; of course, the size of any knot depends upon the thickness of thread and the number of times that it is wound around the needle. Work the stems in a corded outline and the leaves in outline or half solid. If you are blessed with much time, an entire solid leaf is even better. This design is effective in colors selected to match the stripe in the

shirtwaist or the main color in the suit with which the belt is to be worn. Daisies are always favorites. They can be relieved by the addition of yellow centers. The forget-me-nots have been added for a new feature. Remember that an all-white treatment increases the wearing possibilities of any embroidered work. Work the petals of the blossoms in solid stitches and use outlining for the slender stems. French knots fill the centers very effectively and quickly. The leaves are so slender that I would recommend solid work for them also.

Embroidered Sashes

THE revival of the directoire fashions marks the return of the inevitable sash.

This is a welcome fact to most women, who realize what an improvement sashes are to any frock.

Black velvet or satin is a favored material for the directoire sash-girdle. These are not difficult to make and are inexpensive if fashioned at home. It requires three yards of three-inch ribbon velvet. Three-fourths of a yard forms the waist belt. To this attach three hooks and eyes to fasten at the side.

The longer sash end should be cut 1 1/4 yards and the shorter one yard long. The ends are bordered with a deep silk fringe.

If black satin is used, it requires 1 1/4 yards. Cut the strips bias, the desired width of the sash.

Form the waist belt of soft folds. The ends are effective if embroidered either in black or colors. If the latter are preferred, select an Arabian design. The ends may be rounded or diagonal. Sashes of wide ribbon require very little time to make. It requires three-fourths of a yard for the waist belt and the balance for the ends.

Floral at the left side with a wreath of tiny flowers and foliage fashioned or ribbon. The ends are adorned in the same manner.

How 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. Fit 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, slip 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 dimity.

Surely the way is easy.

knobs. Add your initial or monogram by either drawing, padding and working or using the small forms so much in vogue.

Pad the bowknots and work in solid stitch. The blossoms should then be worked solid, with a small French knot in the center. Finish the design by outlining the stems and filling in the slender leaves.

Wild roses with just a touch of solid work on the turned edges are the last flowery offer. Work as you see, and fill in the center of each flower by solid stitches surrounded with small French knots. The leaves should be solid and the stems in outline.

I know of one woman who is making her Christmas gifts now. She is enthusiastic over belts, and says that she is going to make them while the sun of leisure shines. They are easy work and show the hand touch so beautifully that you ought to trace them and prepare for the gift-giving day when the personal touch is so thoroughly appreciated. The time is now!

Two pieces of material may be used for a bow, cutting one slightly smaller than the other, forming a double bow.

Any dainty spray of flowers or design may be embroidered upon either end, adding to the beauty of the bow.

This is a clever way to use small odds and ends of linen. One can never have too many small bows for warm-weather wear.

Colors may be used to embroider and buttonhole the edges, matching any frock you desire to wear the bow with.

Washable Linen Bows

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FACING FOR YOUR HAT

THIS season's straw hats are to be faced either with velvet or silk, declares one of the famous makers of millinery fashions in Paris. Facings on the under brim of hats are beautiful and usually very becoming to the wearer, provided they fit properly and are put on without the slightest crease or wrinkle.

Few women who trim their own hats have the slightest idea of how to adjust a fitted facing, and this work is either left undone or put into the hands of an experienced milliner, for it is deemed a difficult task, and yet, when one knows how, is not so hard after all.

When you have selected your summer hat, take a sheet of tissue paper large enough to cover the entire brim. Lay this flat on a table and put the hat on top of it.

Have at hand plenty of sharp-pointed pins—steel pins are the best—and draw the paper up over the brim, pinning it fast to the edge at intervals of one-half inch all the way around.

This done, cut the paper outside the edge to a point one-half inch above the brim's edge, then turn the hat over and slash the paper in the center of the crown to a point one-quarter of an inch inside of the brim line. Make eight or ten slashes across the diameter of the crown, so the paper will fit up into it without wrinkling.

Between the slashes the paper will be pointed; cut off one inch from each point.

With great care remove the paper from the hat. You now have a correct pattern from which to cut the material for facing.

With a pencil mark the center of the front and the center of the back on your pattern, so that when you cut out the material the grain will run properly. Velvet must be cut so the nap runs from back to front, and silk must be cut so the straight of the goods follows the line from center front to center back of the hat.

Cut your facing exactly like the pattern and lay it on the hat's brim, taking care not to stretch it in so doing. Pin it securely to the brim's edge, as you did the pattern, then smooth it into the crown and pin at frequent intervals at the crown line.

Be sure the facing lies smoothly before you begin to sew.

Beginning at the center back, turn in the edge of the facing to meet the edge of the hat's brim and sew it fast with a small slip stitch—that is, running the thread under the edge of the velvet and catching it to the straw.

If you use satin or taffeta for a facing, it will be necessary to have an interlining, cut exactly like the facing, of cambie or some thin, firm lining material.

This is not necessary when the facing is of velvet.

With the "hand, smooth the facing from the edge of the brim toward the crown and, if necessary, readjust the piece to make it fit without a single wrinkle. This done, sew the facing at the crown line, using a long-and-short back stitch and strong cotton thread.

The hat's lining is also sewed around at this point, concealing the line of stitching on the facing. Then the hat is faced, ready for the trimming. If it does not sound so terribly difficult after all, I am quite sure that the woman who can trim her own hats can face them if she follows these directions.

Summer Bedspreads

THE sleeping apartments during the summer should be made to appear dainty and cool.

This is an easy matter and little expense is attached to it. After all the draperies used during the winter have been stored away and the unnecessary articles of furniture dispensed with, clothe your room in its summer garb.

Purchase plain, barred or figured dimity, any color your taste may dictate. From this fashion a cover for your bed, bureau, dressing table and the window draperies.

Measure the length of the bed and allow three or four widths of material, according to the size of the bed. This may be finished by a ruffled, flared, pleated or by a deep hem. Fourteen inches from the hem, or bordering the ruff, attach bands of figured dimity.

Cut these bands from a wide material design, which may be had in a great number of varieties.