

For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

DESIGN FOR A SEWING APRON

Half of Apron

ON DEEP HEMS

IT HAS been found that the light-weight silk dress does not hang to the satisfaction of fastidious woman, and its hem has been deepened to bring about a firmness at its lower edge.

The idea is equally applicable to marquisettes, voiles, organdies and awais. This "newfangled" hem is a half yard deep. Fashion notes do not refer to the added cost of a garment whose hem alone necessitates some yards more material, but they assure us, as we would ourselves surmise, that the skirt is visibly improved.

It occurs to us to argue in favor of it as a saving in petticoat frounces and in dress trimming.

It goes without saying that the perfectly hung skirt—the exquisitely fitted dress—demands less decoration than the makeshift which shrieks out for a kindly, a concealing adroitness.

On the more elaborate satins and liberty crepes this deep hem is, in reality, a facing of inexpensive broadcloth, of flannel or of cashmere.

In applying the bias facing there is no difficulty in the fitting of its bias width to even a circular skirt, but the summer frock, which involves a hem of its own material, will require careful handling in the matter of its turn-up to prevent a twist.

The laying of the hem against the under side of the skirt will involve a lapboard and a careful hand for smoothing and the laying in of the occasional pleat, to say nothing of the straight eye required in planning these pleats or darts so that they slope in a line with the seams of the skirt.

The deep hem is usually put in by hand. It may be stitched by machine at times when there is concealing decoration, such as the narrow lace frill around the middle of the skirt, "after 1890," or the row of fringe.

Tucking to the depth of eighteen or twenty-seven inches, sometimes takes the place of this abnormal hem in some of the white mull dresses from Paris.

Graduated tucks, beginning with a six-inch one as a hem and decreasing each one a half inch until one inch is reached, will be the attractive skirt finish of some of the lawns.

Six tiny ruffles below the knees, or six rows of narrow cotton fringe, will cover very well and effectively the bottom of a skirt if a full inch is left bare between each two lines of the decoration.

All of this is but a return to the outlines and the trimmings of other days.

This is the day of revivals, and we welcome them.

Colored Irish Crochet

IRISH lace is now dyed to match the costume linen with which you want to use it. The dyeing of cluny lace has long been successful; the tea-dipping and coffee-soaking process has worked so well with the Irish crochet that this latter is now actually dyed.

The thread of which it is made takes on a very fair rose pink, old blue or dull lavender. The darker linen shades are not so successfully obtained in the hard Irish thread.

The small rose, or medallion, and the round "danglum" of crocheted thread are the pieces most frequently dyed.

When the colored motif is applied to linen the material is cut away from beneath it, leaving it more delicate in appearance.

Rose-Making

ROSES for the summer hat are made of whatever pretty lace you have in the house. Cream, white or black is used, and sometimes a combination of two tones, with the lighter for the center, will make more effective work.

The formation of the rose depends upon the folding of the lace round a given center—upon the feeling of the worker. It may be a thing of beauty, a triumph of art such as the French milliner will bring forth by her genius, or a mere stiff little twisty thing of lace looking very little like the flower for which it is named. Examine the hand-made rose. The art of rose-making may be acquired if we have it not.

Handkerchiefs

THE border on your handkerchief, if you color it with hand embroidery, should match your tailored suit.

You would have observed, had you lived in France, that the kerchief is very small and the embroidery is unusually large.

The colored work consists of huge coin-spots across one corner or round the entire edge. They are worked in solid stitch, padded, and are very rich and, at the same time, dainty.

The most extreme among them show a single dollar-sized dot in one corner. This, done in a vivid blue or a rare azalea pink, is indeed fetching for the young girl in the gay linen costume.

On the Silk Princess

A DECIDED innovation but lately introduced upon the princess slip is its separate frounce.

An eighteen-inch ruffle of China silk to match the slip in quality, or else made of batiste, is finished with a straight band at its top, and is provided with buttonholes, which fasten to a row of buttons on the slip.

These ruffled frounces are designed to save the laundry bill; the slip, which necessarily would require less frequent laundering than the frounce, is made short enough to escape the dust. One slip may be made to do duty for a pair of frounces, a plain and a fancy.

Polka Dots

POLKA dots provide ornamentation for a plain lawn shirtwaist and enrich the trousseau of a recent bride.

The colored dots form a line down the front box pleat and the pleats on each side. They also run down the top of the sleeve and cover the entire four-inch cuff and the attached high collar. A pleating of the plain white material extends down one side of the front pleat, and this is edged with a narrow line of plain color.

Color on Negligee

SOMETHING new in embroidery is here for the lover of the dressing sacque and the negligee.

The touch of embroidery upon the daintiest white garment is now done in colored linen fices.

Mark you, the white scallop is not abandoned on this color-touched garment, and aside from its ribbons and the effective showing of rather strenuous work, the negligee is as dainty as ever.

Initials and Names

WHEN working the first name or initial in script upon kerchiefs or underwear, the French now use the same shade of embroidery floss which they have chosen to introduce upon these dainty lingerie articles.

Since it has become a fashion to use coarse linen and cotton linens, for the embroidery of fine mulls, these heavy threads are split or separated for the working of initials and names.

THE design for a sewing apron on today's page is offered in compliance with a request. If I may judge by the suggestions from numerous correspondents, this design should prove a popular number.

The apron is very simple in construction, and after the embroidery is completed there will be very little trouble in the making of it.

Made of two pieces, the back is apron-shaped and the top piece a generous circular pocket. One-half of this pocketed apron is shown, and the making of it means merely the sewing together of the outer seam, which fastens the pocket to the apron.

It is expected that lace be sewed along the outside edge after the seam has

been felled or turned toward the inside of the pocket.

No belt is supplied, because of the prevalence of the ribbon band, which is the color touch and is folded over the raw edge at the top of the apron, hemmed fast and its ends allowed to fall as strings.

The scallop, which you will pad with soft, untwisted cotton, is a shallow French design, and usually proves satisfactory in all useful articles. No time spent in doing it in close buttonholing will be wasted.

The floral design upon the pocket may, if time be too great an object to permit of more work, be done in closely worked stemstitch, but to get the best effect it should be done in solid over-and-over

stitch along the double lines of the whole design.

This work will preserve a delicacy not usual in a heavily embroidered solid piece, and it will take far less time in the doing.

To give a certain indescribable lightness or laciness there are added small circles in groups of three, which are intended as English eyelets. They may, however, be solid, and they may, moreover, be worked in color if desired.

Aprons are a delight to the recipient always, and the advantages of the fancy-work apron with its commodious pocket, are known both to those who have had them and to all who have done without.

It is a pleasant piece of work, and as nice to keep as it is acceptable when given away.

Practical Undergarments

WHILE we all openly adore the dainty lingerie whose praises are sung wherever needlework is appreciated, the practical woman knows, down in the depths of her secret heart, that for the average woman a number of plainer pieces must be added to the wardrobe; some that will stand the wear and tear of our common enemy, the laundress, and come back clean, untorn and fresh looking each alternate week, giving place to their more fragile sisters only upon especial occasions.

Therefore, when doing the spring shopping, we clutch our pocketbooks determinedly in our fists as we slip around the dainty piles of white with colored ribbons arranged to tempt us on the counters or along the aisles of our favorite shop. We make a beeline for the more sedate but, when we reach it, equally attractive counter of white goods, where we hurriedly buy what we know we ought to buy, but what we do not want to buy at all. Then the fascination of "making things" grips us once again, as it is sure to do, and, oh, goodness me! Then we go right to work and make them too elaborate again!

There is a way to have these at once useful and pretty, simple and dainty. Cross-barred muslin of a quality that seems almost like dimity wears well.

Choose a pattern, when cutting out, that combines corset cover and drawers, or corset cover and short petticoat. The corset cover is cut all in one piece, giving the fronts a generous bias.

If you care more for line and neatness than for the accepted idea of a finish for the edges of either of the lower garments, leave off the umbrella frounce or the straight gathered ruffle and finish the edge first with a narrow linen tape which comes with a hemstitched design through the center. Sew to this by hand, so as to get the proper fullness, machine-made linen edging from one inch to one and a half inches in width.

The neck and armholes can be finished in the same way, while a dainty washable ribbon can be run through the lace at the neck to draw in all extra fullness.

The lower part can be joined to the upper by means of a piece of the linen tape about two inches longer than the size of the waist, and to which all extra fullness at the waist line is placed.

This, when sewed twice so as to cover all raw edges, has the effect of the French seam, beading or entre deux, and is much stronger and more durable.

Buttons and buttonholes finish this garment, and the more it is laundered the daintier it becomes.

It is a comfort indeed to have some undergarments that are always ready to wear.

The Distinctive Touch

NO MATTER how plain the material of the little corset cover or chemise, or how simple the garments must be made, there is always a way to give them a distinctive touch, to make them truly our own possessions.

This can be done by the simple little embroidered wreath inclosing the given name and done with No. 20 white embroidery cotton. Use the heavier cotton in order to save the stitches and yet to give the same effect as that done with finer thread.

A design can be copied from any pattern that seems attractive, and can be used again and again. In fact, the repeated design then becomes as much our own as the name it surrounds, which makes it doubly personal.

Poor Little Dollies!

THREE wee bisque dollies were deprived of their legitimate arms, and swathed—each one separately—in sachet-scented cotton until they were only little round balls with saucy heads above and tiny toes sticking out below.

Two were dressed in Pierrot costumes of blue, made by gathering a piece of dotted satin ribbon about their passive necks and ankles, and the center one was dressed as becomingly in pink.

They were strung on ribbon of blue and pink—decorated with bows of the same—and labeled "Fancy Pincushions." Poor little dollies!

at the same time enrich and often recolor the garment.

This adding of a new touch to the half-worn article of apparel is frequently truer economy than the rebuilding of a garment, with new materials reaching almost the price of a new gown.

ful in their coloring, and to their usefulness there is no end.

A square of material about three-quarters of a yard in size and hemmed all around with an inch-wide hem was sewed to small brass rings at its four edges.

These in turn were strung on a piece

of the material—or on inch-wide ribbon—and bound around two oblong embroidery hoops. This made a most attractive model, as well as a sensible one.

Here is proof of the fact that anything that holds anything and hangs on anything is a delight to anything that wears skirts—and man's despair.

Designed by

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