

For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

A Nasturtium Centerpiece

HERE is one-half of a centerpiece that is just twice as pretty in the completed work, and that's saying a good deal, isn't it?

I think that this design will be very effective on tan linen, worked with two shades of yellow and a pale green for the leaves and stems.

The idea is a swinging design. By that I mean that when you are transferring the design to your linen you will swing the circle around so that the lower scallop will join the one above. There must be a union of the small leaf and the larger one when you continue the design.

This design is very quickly done with long-and-short stitches in from the edges of the petals. The leaves can be worked in heavy outline stitch with green thread and the veins in the same stitch. In this case, work the turned-up

edges of the leaves solid.

If your time be not curtailed, work the flower forms in solid stitch, keeping the leaves in green outline. Let me suggest a little idea that has occurred to me: After a heavy outlining and veining of the leaves, why not fill in with stencil dyes? This will give a solid effect without the work that embroidered leaf forms would demand.

The scalloped edge you will first pad and then work with buttonhole stitches. A dark brown or green will be serviceable and pretty. Outline the stems with dull green thread and make the bud forms the combination of yellow and green.

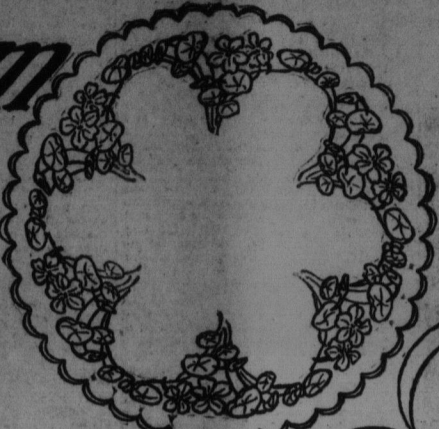
For your library table, this centerpiece is a beauty. It is a little different from most designs, and is particularly recommended for lovers of yellow or red flowers.

I have seen some very pretty designs

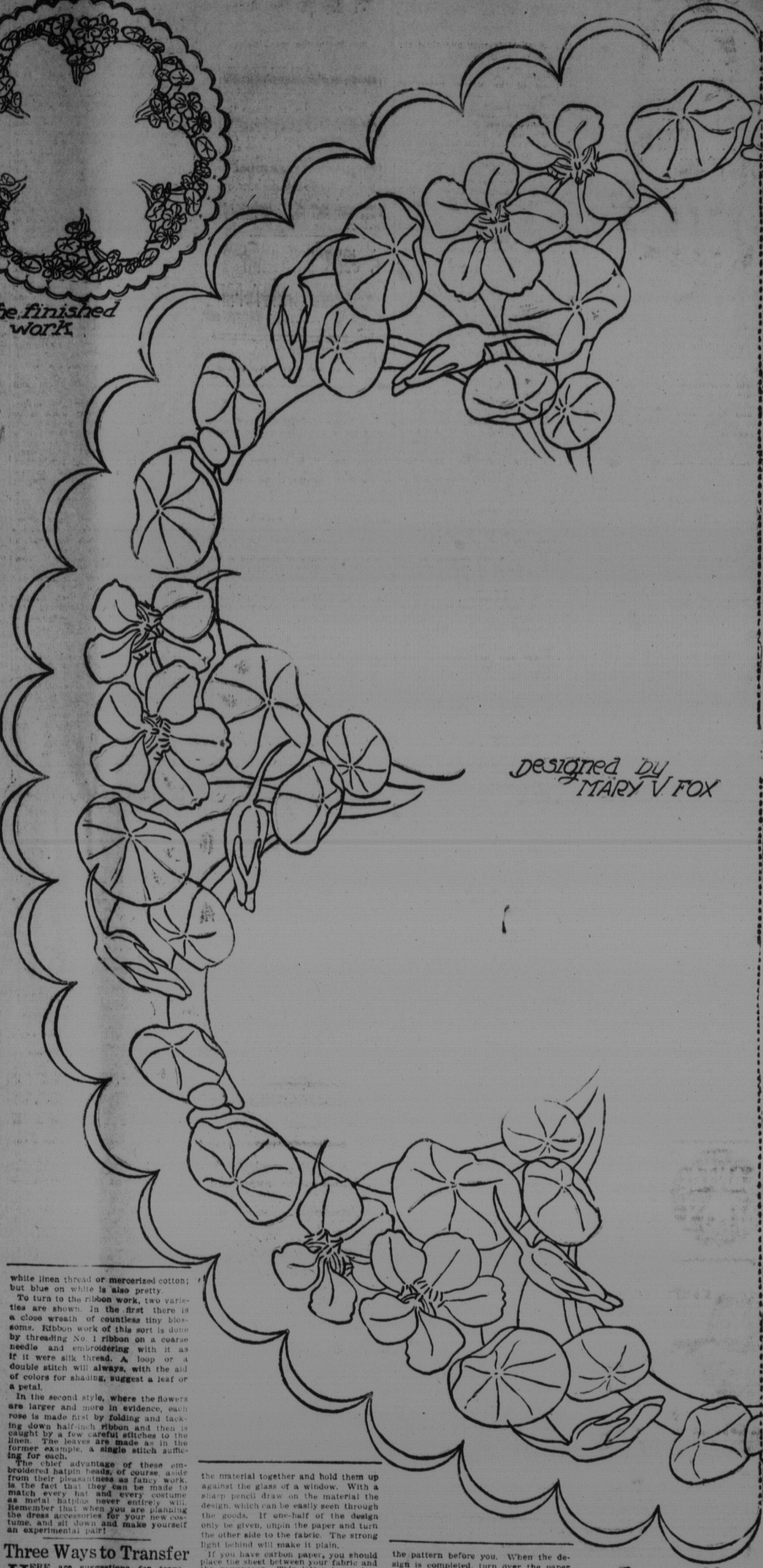
worked in seed stitches on some of the petals, alternating with long-and-short stitches on others. A combination of solid work and seed stitches is also good, while heavy outlining with long-and-short stitches at the center gives an entirely different effect. Here and there a leaf filled in with seed stitches will offer relief at the smallest cost of time and work.

The combination of this pretty centerpiece and a bowl of the real, fresh flowers is the loveliest possible scheme for your cool living room or your breakfast room.

It will be a bright spot in the room, and you will be glad that you were "tempted."



The finished work



Designed by MARY V. FOX

One half of design

VACATION EMBROIDERY

FOR veranda work during vacation time there are many odd pieces of embroidery that can be easily made, even if you are not an adept at the art of the needlework.

The woman who enjoys a daily dip in the ocean will find comfort in a pretty cap of pique and a broad sailor collar of the same material that covers her bathing cap of rubber and finishes the neck of her bathing dress.

The cap is made by cutting a circle of pique sixteen inches in diameter, scallop the edge and finish with the buttonhole stitch in mercerized white cotton. Two inches from the edge cut slashes two inches long and the same

distance apart all the way around. Buttonhole the edges of these and run a broad ribbon through them, drawing the cap up in the same manner a dustcap is arranged. A full bow finishes this in front.

The collar to match is cut either with pointed or scalloped edges and worked around with the buttonhole stitch.

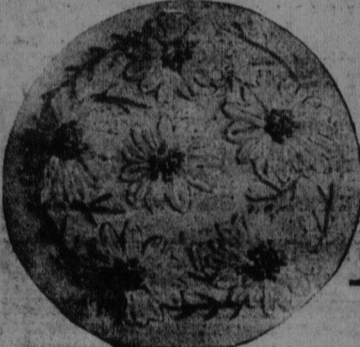
A sponge bag of buckram, toweling, embroidered with the darling stitch in your monogram or a simple bowknot or flower, is an easy thing to make and a very useful thing to own.

A bag of larger dimensions made of the toweling is extremely useful to the traveler. It holds all the small things for the toilet that are so hard to put

your hand on if left loose in the hotel.

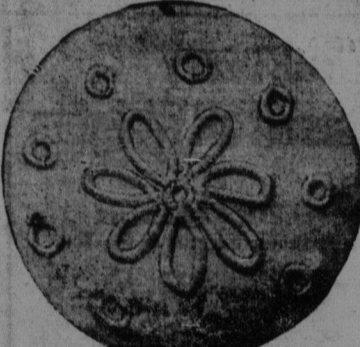
Still of the buckram toweling is fashioned a practical shirtwaist case. Cut the toweling three-quarters of a yard wide and a yard long; turn over an inch-wide hem all the way around and featherstitch in place. On one end embroider your monogram or some simple design, and fold the case over in envelope fashion, so that the edges meet evenly. With small buttons or glove fasteners catch the edges and the flap to the underneath portion of the case.

Such a covering for your fine waist fits into the bottom of a suitcase and protects the shirtwaist from dust, besides keeping them from being mussed or crumpled.

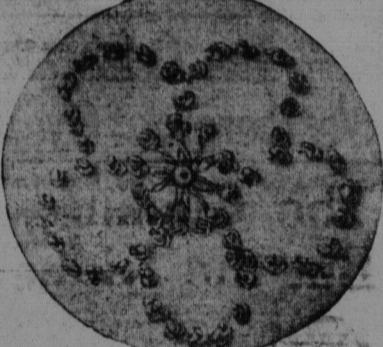


The lazy daisy

Linen Covers for Hatpins



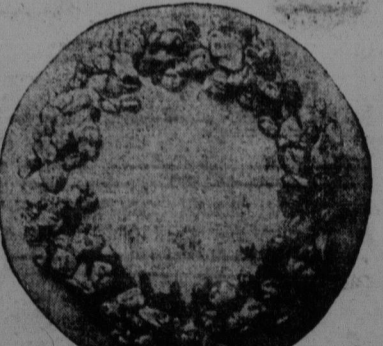
Embroidered rings



Large French knots



Ribbon roses



Large French knots

THE painted hatpin we have long had with us, the beaded hatpin, the lace-covered hatpin; and now, properly headed, comes the fabric hatpin head, which is either embroidered or, what is very much the same thing in effect if not in method, ornamented with ribbonwork.

Naturally the embroidery is done while the fabric—linen, usually—is still off the wooden or metal hatpin mold, which serves as the foundation. A circle is cut large enough to cover both sides of the flat mold, and the linen is then stretched tightly over the latter and sewed firmly where the pin meets the

head. Care should be taken to have just as few creases as possible, and none at all on top. Needless to say, virtually all the heads are of the same shape and size, as long or half beads would not show the embroidery so effectively.

A number of ideas are given here, and every possibility is in this line. One very stunning head is the daisy design. Each petal is made by a long stitch of thick yellow floss from the center to the end, a knot and another parallel stitch back to the center. Leaves and stems are done in stem stitch, or in outline stitch if still greater simplicity be desired.

The centers themselves are clusters of close French knots. In yellow and brown on natural-colored linen this pattern is extremely effective.

What may be done by French knots alone is shown by the conventionalized wild-rose design. The only other stitch used is the backstitch connecting the "stamens" in the center. Pious silk should again be used, old rose on white is a good combination.

English eyelot embroidery seems odd when used for this purpose; but it is most attractive, perhaps from its very simplicity. Somehow eyelot always looks best in all-white and worked in

white linen thread or mercerized cotton; but blue on white is also pretty.

To turn to the ribbon work, two varieties are shown. In the first there is a close wreath of countless tiny blossoms. Ribbon work of this sort is done by threading No. 1 ribbon on a coarse needle and embroidering with it as if it were silk thread. A loop or a double stitch will always, with the aid of colors for shading, suggest a leaf or a petal.

In the second style, where the flowers are larger and more in evidence, each rose is made first by folding and tacking down half-inch ribbon and then is caught by a few careful stitches to the linen. The leaves are made as in the former example, a single stitch sufficing for each.

The chief advantage of these embroidered hatpin heads, of course aside from their pleasantness as fancy work, is the fact that they can be made to match every hat and every costume as metal hatpins never entirely will. Remember that when you are planning the dress accessories for your new costume, and sit down and make yourself an experimental pair!

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.

