

# For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

## A NASTURTIUM CENTERPIECE

HERE is an opportunity for some color effects on tan or gray linen. I wish that you could see the lovely flowers in yellow, shading from pale canary to deep orange, with here and there a dark red one for contrast. The pale green leaves are interlarded with clever effect, and for once the leaves have been planned to form the lesser part of the design. No one can say that the design is the loser.

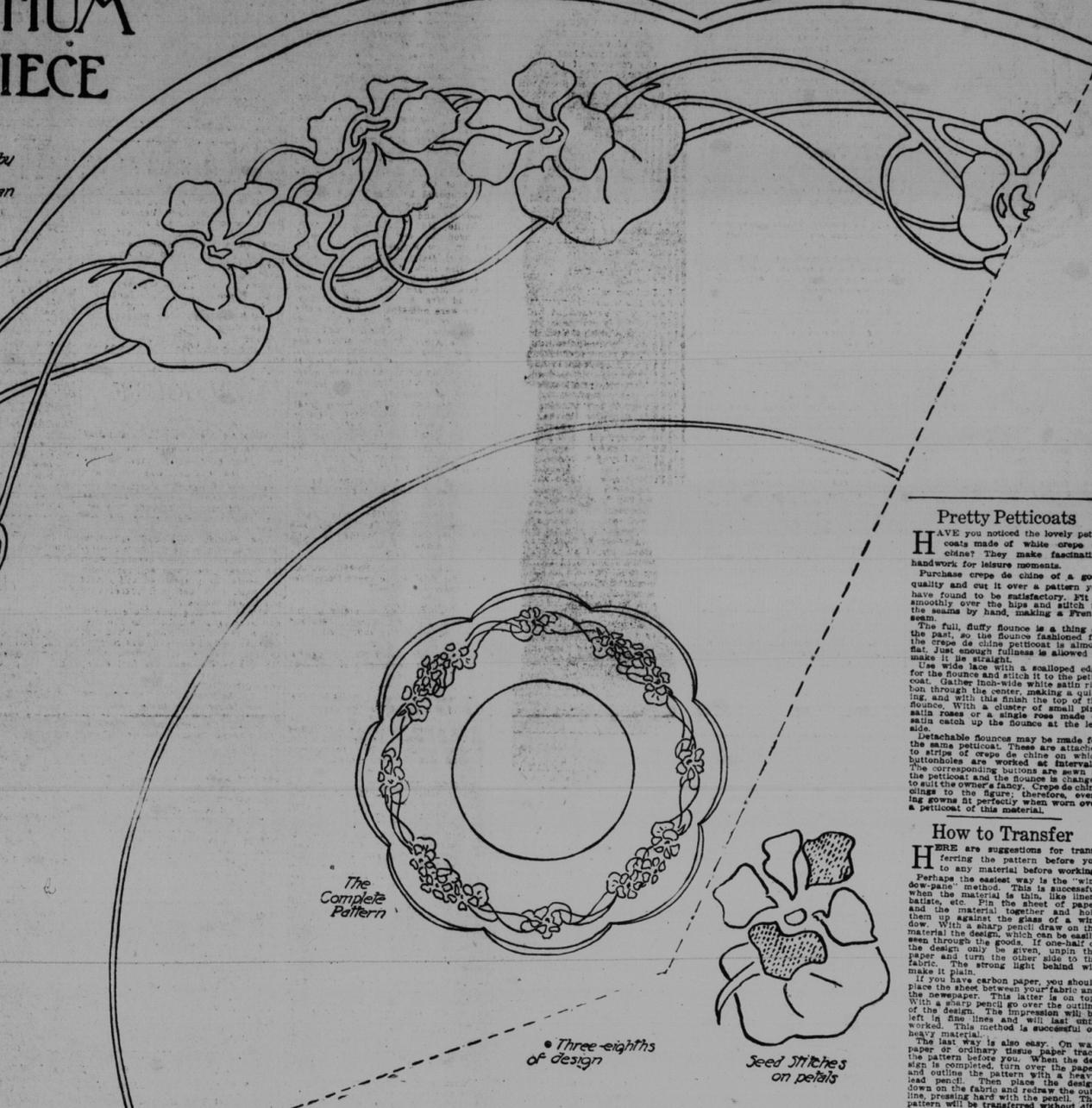
An all-white effect makes the design possible for the dining table at all times. Indeed, I find that white cottons give a good result because they do not change color and can be placed with any other colors on a table with attractive decorative results.

I am showing three-eighths of the design. If you trace it on linen by any of the methods suggested, you will find little difficulty if the same center be kept and if you swing the design around, matching the scalloped petioles and continuing the floral design.

Put the petals and work in satin

Designed by  
E. J. Duckman

Put the petals and work in satin



### Pretty Petticoats

HAVE you noticed the lovely petticoats made of white crepe de chine? They make fascinating handwork for leisure moments.

Purchase crepe de chine of a good quality and cut it over a pattern you have found to be satisfactory. Fit it smoothly over the hips and stitch up the seams by hand, making a French seam.

The full, fluffy rounce is a thing of the past, so the rounce fashioned for the crepe de chine petticoat is almost flat. Just enough fullness is allowed to make it lie straight.

Use wide lace with a scalloped edge for the rounce and attach it to the petticoat. Gather inch-wide white satin ribbon and with this finish the top of the rounce. With a cluster of small pink satin roses or a single rose made of satin catch up the rounce at the left side.

Detachable rounces may be made for the same petticoat. These are attached to strips of crepe de chine on which buttonholes are worked at intervals. The corresponding buttons are sewn to the petticoat and the rounce is changed to suit the owner's fancy. Crepe de chine clings to the figure; therefore, evening gowns fit perfectly when worn over a petticoat of this material.

### 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. 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 a window the design, which can be easily seen through the goods. If one side 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 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, lay over the paper an outline the pattern with a heavy lead pencil. Then place the paper down on the fabric and redraw the outline, pressing hard with the pencil. The pattern will be transferred without difficulty.

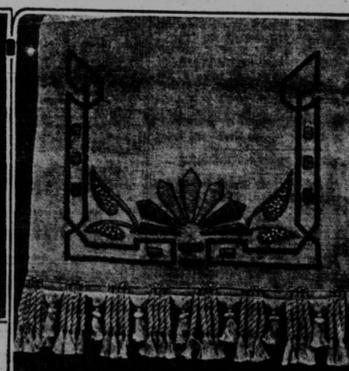
## THE END OF THE SCARF



Roses in High Relief



Three Oval Motifs



Raffia in Conventional Lines



Drawn Work and Fringe

stitch. This gives a solid effect and affords opportunity for shading, if desired. The general rule for shading is to use the colors more intense at the center of the flower. The finished appearance of nasturtium petals can be easily reproduced in embroidery.

If you are not desirous of working the design in solid effect, use very heavy thread or silk and outline the flowers. Seed stitches are used to fill in petals. They are applied in parallel rows. During stitches also are good filling stitches. These are made in rows running with the threads of the goods, a very small part being taken up on the needle between two stitches.

Work the stems in stem stitch.

The leaves can be outlined and their veins done in the same stitch. Green or a bluish or silvery cast should be used. Solid work is good if you have time; work in the satin stitches toward the center of each leaf, the suggested veins adding as guides for the placement of the stitches.

Put the scallops with darning cotton and work in buttonhole stitches. If you are using the yellow for a colored effect, buttonhole in brown or green thread. The white, of course, should be finished in white. An edge of olive or turquoise lace adds greatly to the general beauty.

Each motif can be used as a decoration on panels, scarfs, runners, curtains for bedrooms, etc. In the window, a wide border can be ornamented with the finished design, that is always beautiful and adds individuality to the home treatment of draperies.

THE end of the table runner is not here by many years. The way that this part of the scarf is decorated is shown in such a convincing form that the end promises to be the beginning of a story in embroidery.

In the embroidered scarf with the plain, straight fringe there are used three oval motifs, with conventional roses at the outer points. These roses are the repeats of the border. One rose is used at each corner, with coinspots between the design running in a line parallel to the edge. The ovals are a modified form of the Greek decoration, the line being broken.

The end of this scarf is worked in solid stitch, a combination of colors giving a delightful contrast. The centers of the roses and the wider parts of the ovals are worked in dark colors, which gradually shade to light at the curved ends. The intervening dots are in light colors,

and a buttonholed edge in dark finishes the straight edge, to which light fringe is attached.

The end of the table scarf which shows openwork is particularly attractive. The edge is cut in three lines of equal length. From the edge a design is pencilled and threads are drawn so that squares are left as shown. The remaining threads are whipped together, making a firm drawn-work effect, with motifs here and there on the lattice work formed. These motifs are made as you weave the effective battenberg stitches long ago. The diameters of the circle or square are formed of thread, caught together in the center, and the "spokes" are then taken for the framework on which are woven the solid forms. A little cleverness will show many ways to vary the idea. Around the edge of this macramé scarf is a deep fringe, which can be buttonholed on the edge.

In raffia the design on another table scarf stands out in bright relief. Raffia, made flexible by a manufacturing process, comes in all shades and is delightfully coarse and "filling." Solid forms are quickly made. The outline on this scarf is done in black silk, the solid stitches in raffia. The twisted stems are also in raffia, while the French

knots inside the leaves are in silk. This design can be reversed on a pillow, making a handsome library set. Swirled roses are still in high favor. Coarse silk is used, and it is wound around in a circle, the strands crossing to hold down the threads. The centers are in high relief. The leaves are done by beginning at the points, slanting in the needle to the midrib and curving the thread under the point before pulling through the goods. Work a stitch first at the right, then at the left, and so on down the leaf. The pulling formed by the buttonhole stitch will give a new velvet effect. Using the same color as the scarf outlines the edge of the scarf. Fringe finishes the end.

These designs are very lovely and easily made by embroiderers. The effect will last as long as the end of the scarf.

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