

For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

SET, COLLAR and JABOT.

FOR the collarless frock or blouse this summer you simply must have a pretty finish, and here it is. If you are not going to wear this set yourself, some one should profit by this week's offer. I have had the small amount of work arranged so that the greatest effect is the result. This set complete can be broken up into three parts if you wish. The collar is acceptable when just by itself, although I must say that the finished jabot adds much to the attractiveness. The jabot can be attached to a straight band and presented to a friend, while the belt is always acceptable on linen or cotton, and finishes a linen blouse in a clean, appropriate fashion.

You can work this set on durable linen of a medium weight or on sheer linen. The thread will be lighter weight in the latter case, soft mercerized cotton being the most serviceable. Color can be introduced in many ways. The flowers can be worked in the pale blue or forest-green. White is good for the scrolls and scrolls in the remaining part of the design. In fact, I think that the touch of color on this design will be exquisite for the open character of the pattern gives a certain lightness in the general effect.

Trace the design on the fabric that you choose. Be sure to allow a portion beyond the dotted curve of the collar, so that you can attach it to a straight band of the same material. The flowers you can work gold and the dots either in solid or split stitch. Use outline stitch for the scrolls and work the ends in solid work.

Another method that has occurred to me is the use of French knots. Two or three knots will form each petal of the forget-me-nots. Four will fill the circular dots. End the scallops first with darning cotton and then work with buttonhole stitches.

The jabot is quite simple, and the workings similar to that which I have suggested for the collar.

When the belt is traced you will discover that the design is the same. French knots are effective on belting, and if fastened securely will defy the wash.

The dashed lines on the jabot are merely guide lines for the pleats that you will fold after the work is done. Attach the jabot to a folded piece of sheer linen at the top, almost two inches long and one-half inch wide, when finished.

And now the story is finished. I am waiting for your results.

Embroidery Pointers

USE your silk in the direction the twist runs, to secure even, smooth work. After drawing a thread from the skein, pass it lightly between thumb and forefinger, to ascertain this, and then insert the thread in the eye of the needle so that the twist seems to run down from the needle. If the opposite end be inserted, the thread is drawn through the linen against the twist, which causes roughness and knots.

Never knot thread, as this gives the work a rough appearance. Fasten the thread by running it in the cloth, or by sewing it over and over on some portion of the goods that is to be covered by the embroidery. When you are finishing a needleful of silk, fasten it in the same way and clip the silk short, or it will work to the surface, and later makes the work look ragged. Biting silk pulls it and gives it a drawn look; always cut it.

In working a leaf or petal, the part which lays over should be worked first. You may begin at the center and work out, at the base and work up, or at the edge and work in. A simple way is to begin at the apex of the leaf or petal, and then, after making a line of stitches down the center, work to the right until the right half is finished; then return to the apex and work the left side in the same way. In work that requires delicate shading, work up from the base on the whole petal or leaf. It is better to put in veining last, and the finished leaf, rather than outlining them first and filling in around them.

To make outlines distinct, so that leaves and petals will not seem to run together, outline the edges. The work is thus raised, and lights and shadows are shown better than by the flat treatment. If a still more highly raised work be desired, you must pad with white cotton or silk underneath.

To make shading artistic, so that there is no sign where one color ends and another begins, run the stitches of one color well up into the other, and do this unevenly, so as to leave no decided line where they meet.

Embroidery Needles

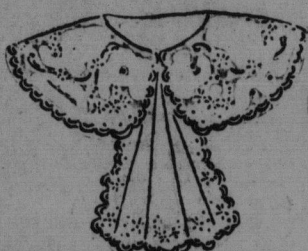
EXERCISE care in the choice of needles for embroidery. The best is a needle with a smooth eye that allows the silk plenty of leeway and will not pull or rough it.

Be sure your needle is adapted to the size of the silk. A too small eye cuts and frays the silk, gathering it in a thick lump which must be forced through the fabric. A too large one, on the other hand, shows the holes, and makes the work look as if it had too few stitches.

In general, when working on the usual materials, a No. 9 or a No. 10 needle is best for double silk, No. 12 for fine embroidery with a single thread, No. 7 for thick floss, twisted embroidery silk and outline silk, and No. 3 for rope silk.

In shading, where a number of colors are used alternately, have a needle for each color, and use the different needles in succession, instead of unthreading and threading again as you come to each new color.

Design by
Annals



Macrame Lace

MACRAME lace, that simple work done by the fingers, with twine as a medium, is enjoying a renaissance in England. It is certainly worth extending on this side of the water. Not only is it used in household decoration, but for personal adornment—belts, ties and fringes for scarves and shawls.

Coarse crochet cotton or mercerized thread, about the width used for crocheting ties, will do, though a regular macrame thread can sometimes be obtained. A frame may be made of a slab of wood, into the edge of which nails are driven to hold the cords. This can be tilted at any angle at which it is desired to work.

First, as a foundation, carry across a length of twine as wide as the article you are intending to make. On this foundation the upright pieces of twine are knotted, each piece in a strand three times as long as required, since each strand is doubled and secured in the center. The loop thus formed is pushed from under the foundation cord, and the two long ends are passed through it until it is drawn into a knot. This knot is pulled tight, and is followed by all the other working threads, which are put on in the same way until the entire width is covered.

The knots are the distinctive feature of the work, and the whole art of macrame consists in doing them regularly. Its variations are really only different kinds of buttonholing. After the foundation thread is covered thus a second lot of threads is drawn across the width to make the edge firm. On this the strands already on the first foundation are to be knotted again. Each strand now lying under the second foundation is taken up separately with the right hand and lifted up and over, then down behind it, and through the loop formed by itself. Doing this twice with every strand completes the true macrame knot.

As an illustration of the working of a

For the
Jabot

pattern I give a simple diamond design. Counting six knots from the second foundation, take the sixth strand in your hand, hold it firmly at a desired angle, as a guide, and work over it with all the other strings in succession, just as if it were a cord foundation. Knot each thread twice. Repeat this three times to get four rows of knots, holding out for each row the strand, then in the sixth place and working over it.

Get the knots and rows as close together as possible. For the other side of the diamond work in the same way, only sloping the rows in the opposite direction.

To close the diamond after making the first half, hold out the first or outer strands in a downward direction and work one row with each half of the threads. Knot together the sixth and seventh threads with a single chain

stitch after the first and every succeeding row.

Finish the middle of the diamond with what is known as a Genoese knot. This is made as follows: After completing the first half, of the diamond, take the four middle threads together; leave the two inside ones straight; take the right-hand one, pass it over the center ones, under the left one, then back over it, under the center one, and out to the right side again, through the loops made

by itself. This sounds complicated, but when you do the work you will see what is meant. Repeat this eight or ten times, then roll the whole bar up to the space above it and down behind it to the right side of the work.

The directions here given are for a strip about four inches wide. You can vary them to suit the width desired. If done exactly as directed, the work is quite easy, and is certainly very effective.

EMBROIDERY HOOPS

SMALL pieces of embroidery can often be done without hoops, but even the most skillful embroiderer would better use them for the larger pieces. They keep the work from drawing, and in doing colored work they are an aid in shading, for an embroiderer cannot observe and

match the different colors properly if she be obliged to hold her work in her hand.

Embroidery hoops may be made at home by taking two wooden hoops, one the least bit larger than the other (flexible wood may be curved and tacked in place with the smallest-size nails) and then winding both of them smoothly and tightly with narrow strips of white cotton cloth or white tape, until one hoop just fits over the other.

To use the hoops, place the fabric over the smaller hoop and draw it smooth and even. Then press the larger hoop down firmly over the smaller, so as to hold the goods without straining it. In using the hoops, care should be taken to avoid drawing the work or crowding the stitches.

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 draw the outline, pressing hard with the pencil. The pattern will be transferred without difficulty. Surely the way is easy.

