

For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

A GRAPE CENTERPIECE

Designed by ANNA J. LOOS

ONE-HALF of this lovely design is sufficient to make an appeal to my circle of embroiderers today. At a glance this grape design suggests many possibilities. First of all, there is the use of punched work in the oval pieces around the edge. Then if you do not care to spend all your time punching, you can use heavy lace or figured net for the medallions, setting them in and buttonholing around them before cutting out the linen.

The plain linen can be filled in in various ways. French knots are always good and never will lose favor with us. Darned stitch is also a good filler, and the double dash, run in parallel lines with one white and one colored thread, has found a warm place in many hearts. Darned stitches in both horizontal and vertical directions make a good basket weave for solid places. Whatever method you take, I am sure will contribute to the effect of this pretty design.

If you choose punched work, you should be sure to work the outer line in buttonhole stitches first and then to punch the material quite close to the edge. The tapestry needle or a three-sided needle is good for punching. Do not pull the goods and work from one dot across to the next; then pass the needle underneath diagonally and proceed until you have a row of short stitches on each side of the dot.

Work all holes in this direction first. Then complete the squares by working in the opposite direction. You should put the needle through each hole eight times before the punched work is completed.

The grapes look very well worked in solid stitch. Pad in one direction first, using darning cotton, and then work with soft mercerized cotton in the opposite direction. You will find that the solid work is a lovely contrast for the outline work, which I would suggest for the leaves.

After working the grapes, outline in heavy thread the leaves and vines. Couching stitch is another effective method. Heavy silk or mercerized thread can be used. Hold it with the left hand and follow the outlining of the pattern, catching it down by small cross stitches. If done with pale green, the effect is fine.

The leaves can also be filled with French knots. A white outline in couching stitch held down by pale green thread and filled in with pale green knots, makes as effective a leaf as you can ask.

Work the stems in stem stitch or in heavy outline with a ladder stitch between. This is merely a crossbar of double thread caught on the sides.

Pad the edge with darning cotton in long loose stitches or in a loose chain stitch of a double strand. Another method is to use about 25 or 30 strands of darning cotton just as you would couching thread, and hold it as you buttonhole over it, going around the edge.

If you can add a piece of lace with a grape design in its weave, you will make the beauty assurance doubly sure, and if time be at your disposal, work over the grapes in the lace with solid stitches. This gives a completeness that is gratifying.

I have seen grapes and leaves worked with outline in buttonholing around lace. The ovals which the designer has marked for punched work were left in the linen and worked in French knots. The lace border of fruit and leaves was very attractive in the finished centerpiece.

You can do this in colors if you are tired of white work. Pale green for the grapes and a darker silvery green for the leaves make a fine combination with white and green used in the punched work and white for the scalloped edge.

Purples in two or three shades with

pale green are good, too, and when I mention the stencil brush it is hard to stop my story. If you decide to use this, trace the pattern on stencil board, which you can purchase at 5 cents a sheet at the art needlework department of any large store, or at a store that sells artists' materials. Use a carbon paper between this sheet and the stencil board, and after the design is transferred cut out the leaves and grapes with a sharp knife. Leave the central vein, about one-eighth of an inch in the cardboard.

Paint through the openings on tan or gray linen with a stiff brush, using one color at a time. By that I mean paint all the grapes first, then rinse the brush thoroughly and use the green for all the leaves.

Place a blotting pad under the linen to absorb all extra paint. Stencil dyes or paints, with full directions for mixing and applying, are purchasable at the places above mentioned.

After the design is dry, outline it with rope silk or coarse mercerized thread. A beautiful result will be yours for some very pleasant work.

To the clever woman a centerpiece design need not be a centerpiece. It can be transferred to the front of a blouse, a lingerie hat, a parasol section. Trace any motif that appeals to you and combine the leaves and bunches of grapes in other forms, twisting and curving to suit the space to be filled.

I never confine one design to the original form. There is always another way to use it, and it is wasteful, in my opinion, to put a pretty pattern away. I am sure that you will like this centerpiece. Try it and let me know.

One half of Design

Sets for the Dresser

EVERY woman who admires daintiness will admire a pretty dresser set, consisting of the scarf and cushion to match.

If possible, have these embroidered in colors to match the draperies used in the room. When it is impossible to know the personal taste of the person for whom the gift is being made, white is used, and it is always lovely.

A charming set shows a border of empire wreaths formed of small roses joined with festoons. Three shades of pink are used for the roses, the darkest tone being used in the center and the lighter shades for the outer edge. Pad the bottommost lengthwise with darning cotton and cover with white or pale green silk, using stitches in the opposite direction. If desired, the center of the wreaths can be done in punched work. Nearly hem or buttonhole the edges and border with a two-inch edging of cluny lace.

The cushion should have one wreath for the center motif and a spray

of tiny roses gracefully arranged on either side. Sew a half of the lace around the cushion and attach dainty ruffles of ribbon to the four corners. Another pretty dresser scarf is made of white linen cut to fit the top of the dresser. The edge is bordered with butterflies, three across the front and one at either end. Pad the bodies and the edges of the wings with darning cotton, lengthwise, and cover with mercerized cotton, running the stitches in the opposite direction. Fill in the center of the wings with punched work. Pad the scalloped edge and buttonhole stitch over this. If desired, whipstitch an edging of cluny lace two inches wide to the sides of the scarf.

The pillowcase is made with one butterfly in the center and with the edges scalloped and buttonhole stitched. If lace is used on the scarf, the pillowcase should correspond. Ruffles of ribbon adorn each of the four corners.

These dresser sets make attractive gifts for the girl who goes away to school or for your small daughter who has her own room and dress pretty accessories. It requires very little time to make a dresser set and it adds greatly to the appearance of a room.

THE CORSAGE BOUQUET

PARIS this season has marked with her approval the corsage bouquet of small fruits fashioned of brightly colored silks. Orange and red are the favored colors, and smart women wear these small compact bunches tucked in at the girdle, pinned to the stole of fur or fastened at the side of the hat.

These corsage bouquets can be made by the woman who knows how to sew, in this manner:

Purchase a piece of silk the desired color; a vivid cardinal red for the mountain-ash berries. From this cut circular pieces an inch in diameter and run a drawing around the edge. Roll a piece of cotton the size of a berry and

fasten it to a green silk-covered wire long enough for a stem. Place the cotton in the center of the silk, which you have gathered on the edge, and draw the thread tightly about it, fastening it securely to the wire stem. When you have made enough berries arrange them in a cluster with artificial leaves made of green velvet. These can be purchased at the milliner's.

Orange-colored berries fashioned of velvet are shown among the imported corsage bouquets and can be duplicated by substituting orange-colored velvet for the red silk. A cluster of these contributes an artistic dash of color to the black, white, brown or gold gown. In the millinery, wild clusters of

apples are frequently used to adorn modish hats, and if you admire them, they are easily fashioned.

Select silk of a green, red or yellow hue and from this cut circular pieces $\frac{3}{4}$ inches in diameter. Around the edge run a drawing. To a piece of green-covered wire attach a ball of cotton large enough to fill the circular piece of silk. Over this tightly draw the silk covering and fasten firmly to the stem; then draw the needle through the center of the apple and, using the point of the shears, punch a hole deep enough to insert a clove. Between the prongs of the clove draw several strands of thread and draw them tightly enough to make a dent in the apple. This produces a natural effect and should not be forgotten when fashioning the apples. Cover the wire stems by winding a narrow bias strip of green silk about the stem. After the apples are completed arrange them in clusters with green leaves. They add just the correct touch to the turban of fur, velvet or straw.

If you desire to present a friend with a birthday remembrance or a little gift of appreciation, make a corsage bouquet and place it in a miniature handbox. These can be purchased in the millinery department of any large shop. They cost from 15 cents upward and add greatly to the appearance of the gift. Fasten the lid on with ribbon, tying a flat bow on the top.

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 the material the design, which can be easily seen through the paper. 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. The 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, place a piece of 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.

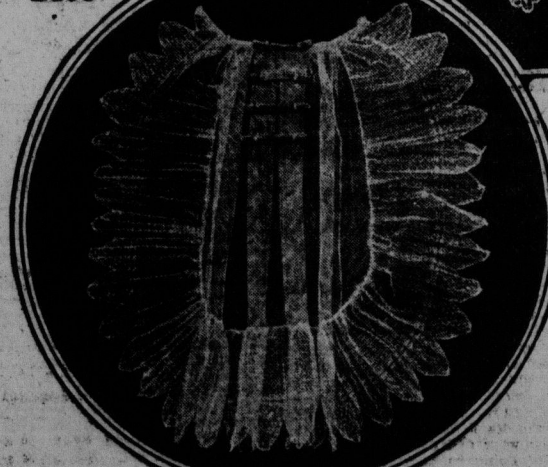
NEW NECK FIXINGS



With the Collar Attached



Of Pleated Shadow Lace



The Pleat on a Net

THE woman who is interested in dainty neckwear and what woman is not? will spend some of her spare moments fashioning some of her new pleated collars for her collection. The pleated frills worn on the coats the jabot has again returned to favor. Among the latest importations are the wide jabots of pleated net, lace or handkerchief linen. Frequently these are attached to stocks or rolled-over collars of the same materials or of black net or silk.

One of the loveliest designs recently displayed as a smart shop where one will be perfectly satisfied with the net

A Dab Effect

suits if you expend the time and money required to fashion a duplicate.

Shadow lace, on account of its durability and webby fineness, has won an enviable place in the affections of the feminine world. If you desire to copy this design, purchase a yard of shadow lace edging eight inches in width. Cut it in halves and pleat the sections, pressing with a heated iron. Sew the pleats firmly across the top, and place one portion over the other, making the top three inches shorter than the bottom. Join the two neatly together, and the jabot is completed.

The wide jabot with rounded corners is made of net, and its soft sheerness will appeal to many needlewomen. Cut an oblong center portion of plain net and round the lower corners. At the lace counter purchase a suitable edging of plain or dotted net and finely pleat it. Whiptitch this to the center portion, which is then pleated and pressed with a warm iron. Hem the top neatly and ornament the jabot with four strips of narrow velvet ribbon held in place with eight tiny crystal buttons.

Very often you can purchase the lace edging already pleated, and it is astonishingly inexpensive.

The jabot with the collar attached is made of tucked net and pleated shadow lace. Over a well-fitting pattern cut an ordinary stock collar. Trim the lower neck line with two pieces of black satin or taffeta cut to resemble the picture given here, and finish with four brilliant buttons. To form the jabot portion, cut a strip of tucker net five inches long by three inches wide and round the lower corners. Border the entire edges of this with a pleated shadow lace edging, which can be purchased at the lace counter. Sew the net to the collar and trim them with small brilliant buttons. Join the jabot to the stock, and it is ready to be worn. This model is particularly appealing to the woman, who, save wears the Dutch woman's