

# For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

## Golden Rod in French Knots

designed by  
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**A** TIMELY offering is on the page before you. I have had the glorious goldenrod placed in a graceful design on a centerpiece. And candidly, now, isn't it a beauty? The use of French knots is the easy road to success.

Work the stems in outline stitch first. Then go over them by whipping the overlapping stitches together. This will give a cordlike appearance and a solid effect that is very charming.

Fill in the blossoms with French knots as shown on the drawing. Make the clusters quite thick. You will find that a quickness and deftness are acquired as you go on.

The leaves can be padded and worked in satin stitches the length of the leaf forms. On the ones that show the mid-vein you can use the purled stitching. This is made by omitting all padding and beginning at the top of the leaf. Shift the needle in toward the mid-vein and catch the thread under the point, just as you do in buttonholing. Work first at the right side, then at the left, bringing the point at the cen-

ter over the middle line. The effect is beautiful. Practice on a separate piece of cloth until you see what I mean. Remember that the stitches slant in and down from the outer edge.

Another method is a heavy outlining of the leaf and a filling in with small seed stitches, so largely used by French embroiderers in filling in spaces.

Pad the scallops and work with buttonhole stitches. Give a double row of stitches to prevent fraying.

If you wish, add cluny or torchon lace around the edge. It is always a pretty finish.

The all-white treatment will never go out of style. With reliable soft mercerized cotton on good, medium-weight linen the results will be satisfactory.

If you wish to catch the sunshine, yellow thread on tan linen is recommended. A deep shade of yellow here and there will give depth and character to your work. Green for the leaves will complete the work. For the scallops use brown thread over padding and work lace to finish the study in yellow. As a suggestion of country, this centerpiece is here in lasting beauty. Don't let this golden rod opportunity slip by.

The centerpiece.

### Clothes Brushes

**V**ERY often on the dressing table the clothes brush with a plain wooden handle is the only unattractive article to be seen. Silver-backed brushes always have bristles too soft to be of practical use, and the plain ones with stiff bristles are within the reach of even the modest purse.

A good way to bring them into harmony with the surroundings is to cover the backs of such brushes with brocade or broche silk.

Sandpaper the wood so it will retain its lustre. Have the silk cut the exact size and shape of the brush's back and paste it on very smoothly. Finish the edge, after it is dry, with a narrow border of gimp or galloon.

Flowered silk to match the coloring in the other toilet belongings is best.

A brush treated in this way makes an attractive gift, and one that would be appreciated by the dainty woman.

Cretone and small-figured chintz may take the place of silk, if the former is used elsewhere in the bedroom furnishings.

Linen or plain silk with the monogram of the owner embroidered on it also makes a pretty covering for the backs of brushes.

### Scissors Case

**A** PRETTY scissors case can be made by cutting two triangular pieces of cardboard a little larger than the size of the scissors they are to cover and a small triangular-shaped piece to serve as a flap to the case.

Cover all with silk, satin or any fancy piece of material, turning in the edges and whipping the silk on the boards.

Now sew the longest edges of the boards together and the flap to the short edge of one board. Sew a pretty cord, gilt if possible, all the way around the edge of the case and fasten the flap down with a small bow or ribbon or a fancy button. This would make a dainty and useful holiday gift if fitted with a good pair of scissors.

### To Transfer

**H**ERE are suggestions for transferring the pattern before you to any material before working.

Perhaps the easiest way is the "wind-down-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.

### MAKE YOUR OWN JABOT

**T**HE sudden fancy that has sprung up this year for the jabot has become almost universal. Whether it be of the finest lace, linen, chiffon or net, every woman must have one, or a dozen, according to the amount of money she spends for dress accessories. She can have a great many more of these pretty frilly things if she can and will make them herself.

One yard of lace, as much narrow insertion and a strip of fine handkerchief linen six inches wide will make as dainty a jabot as any one could wish to possess.

Run a very narrow hem on one lengthwise edge of the linen, whipping the lace edge on with it; set the insertion in one inch and a half from the hem and cut out the linen underneath it. Hem both ends.

Now, lay this straight piece down flat

on a table or lapboard and crease small side pleats in it, about one-half or three-fourths of an inch deep. Baste these pleats down on each edge as you work, and after the entire length is pleated and basted sew a narrow binding to the edge without lace. Press the pleats in place with a hot iron, placing a paper between the material and the iron.

Snip the basting stitches and pull them out, and you will have a lovely, fluffy, pleated jabot that can be worn with any tailored blouse.

Follow the same instructions for net, lawn and chiffon.

Lovely jabots of lace are made by simply pleating the lace into a narrow binding. A yard of lace six or eight inches wide is required for these.

Some of the jabots are twelve inches wide, and resemble more than anything else a broad rever.

Jabots of linen, having the edge scalloped and embroidered, are easy to make.

The buttonhole stitch is used for scalloping, and colnapiots of various sizes are embroidered in rows the length of the material. Some of them are done with silk and some with cotton thread in dainty colors, whichever you choose.

"Cording" collarettes of embroidered batiste are made in the same way, the only difference being that the collar is brought into a binding that fits the neck and is the same width all the way around, while many of the jabots are graduated in width, being narrow at the lower end.

Drawnwork can be employed on your jabots also, if you are an adept at doing this fine, lacy work, and the jabot is linen with simply a hemstitched edge is extremely smart.

### Sewing-Room Hints

**T**O FIND a true bias, lay the lengthwise straight edge of the material on the crosswise straight edge and cut through the fold.

When sewing up seams on thin material, run them through the narrowest hemmer on your machine (called the "foot hemmer"). You will then have a firm, neat seam.

In turning hems for tablecloths and napkins, run through this "foot hemmer" on the machine without having the needle threaded. You have then a uniform-width hem. And where the machine needle has pierced the linen you can hem by hand far easier than if this were not done.

Crochet cotton is fine for sewing on buttons, and also for working large buttonholes.

When making large round or oblong eyelets, or those that are petal-shaped, all difficulty may be avoided by buttonholing on the material first and cutting out the center afterward with a pair of small manicure scissors. If this method is followed, laundering will not wear out the work.

Sew a piece of tape on the underside of the band of your aprons to hang them up by, and thus keep them clean and fresh much longer than if they are thrown carelessly over the back of a chair.

### Unique Place Cards

**I**NSTEAD of the usual place cards as a recent green-and-white luncheon, the hostess had made dainty souvenirs, that served also to mark the places for her guests. Green crepe paper had been cut and shaped like lettuce heads, with the edges of the leaves curled and crumpled, and in the center of each head was glued a tiny mirror.

Upon entering the dining room the guests were told that each must find the clue which told her where to sit. There was much fun and excitement until one girl thought to look inside the lettuce head. She saw her own reflection, and sat in the chair in front of that place.

You can make just such place markers by cutting crepe paper the size of young leaves of lettuce and gluing them to a small round disk, and on this give a small round mirror of the kind that shows the whole face greatly diminished in size.

Roses, chrysanthemums, water lilies or any flower that can be set flat can be made of the crepe paper, in natural colors, and serve for the same purpose, if you desire to give a floral luncheon, or want any particular color to be supreme in the decorations.

### An Odd Workbasket

**A** Dainty sewing basket and pin cushion can be made from an old straw sailor hat.

First paint the outside of the hat with gilt paint and let it dry thoroughly. Now make a circular pad stuffed with bran that will exactly fit the rim of the hat. It is best to make this over a foundation of cardboard, covered first with muslin, then with silk.

Next line the crown of the hat with some pretty silk, leaving enough at the edge to make a frill that can be slipped on and worn around. Then sew the pad tightly to the brim at each edge, covering all stitches with a cord matching the color of the silk or corresponding with it.

After this is done lay on a second coat of the gilt paint. Dry, and the basket is ready for use. The pad forms the pin cushion and the crown the basket proper.

