

For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

A WILD ROSE CENTERPIECE

Designed by CIDA FERRIS

HOW do you like it? The commendable feature that I wish to bring to the notice of my large circle of embroiderers is the beautiful effect that can be produced by little work. One-half of this design is shown. It is a swing design. When you trace the pattern on medium-weight linen, arrange it so that the stem that runs into the border is swung around from the lower to the upper part of the circle. This design is effective in pink and pale greens on white or tan. An all-white scheme is also good. In this design coarse thread should be used, as the working is on a large scale. You will see that the flower is worked

in long-and-short stitches, as shown in the detail drawing. Make the center in French knots, and the turned-over edge is worked solid, using stitches across the space. The stems you will do in stemstitch, and the leaves are shown in outline stitch, with the turned-over edge solid and half done in seed stitches or, in other words, backstitches. The broad bands that break into the design are very effective when outlined on coarse thread and filled in with seed stitches or French knots. Work the edge after padding with darning cotton, in buttonhole stitches, and reinforce your edges by double treatment of the stitches. This will prevent fray-

ing. Broad lace in cluny or torchon can be applied on the edge, attaching it quite far in, so that the little curved-in parts of the edge will be filled in with lace. If you do not care to hide so much of the lace, fill in the spaces first with lace and then add the lace as if the circle were unbroken. Some women are adding French knots in color to the lace edge, using the color of the blossoms. Try this wild rose design. It is too pretty to miss, and will be more valuable when worked by you in your leisure hours.

Detail of stitches



DRAWNWORK HINTS

WHEN making drawnwork be careful not to put too many different stitches in one piece of work. If possible, use a wooden frame to hold it firmly. Beginners should try for the first piece a dolly made of butcher's linen, with a hem-stitched border. Decide the depth you wish to work and carefully cut the threads to that depth on all sides, next to the hem at the corners. Draw out the cut threads. Use one-half-inch squares for dollies and one-quarter-inch squares for handkerchiefs, making three rows of work in depth. Cut one-half inch, leave one-half inch, and repeat until the squares are formed. Draw three rows from side to side. If you desire a complete border, the remaining squares to be drawn have their threads cut at the edge of the center square and pulled from center to the hem. With a fine cotton sew around the inner border and center square. Now you have the linen in small blocks of thread and holes. It is well to whip over all the edges of the solid blocks to make them firm. Fasten the threads in the middle of the lower edge of the right-hand corner and proceed with the simplest stitch. Divide the strands on each side into three portions. Carry the needle over to the side, catch into the middle of the side and throw the thread over the point of the needle, making a twisted loop. Next, carry it directly above and separate one-third of the strands from the rest; throw the strand over the needle point to make another twist. It is a loose, underdrawn buttonhole stitch. Go to the left side in the same way and finish at the bottom of the square by twisting the needle about the first thread and fastening to the side of the hem. Oversew the edge finely until you come to the next vacant block. The spider stitch is made by using a darning stitch and weaving in a circle twice

around the little square and knotting the thread when it goes over or under. The flower stitch is made by taking two strands of one side of the square and two on the next side and with a darning stitch weaving them together six times. Take the two middle threads of the four you have been using and draw them together three times; this will make one petal of the flower; the other six are merely repetitions of the former stitch. Each block of linen, if this stitch is used, must be made into a flower before another stitch is used. Butterflies are woven in by using the darning stitch. Begin with six for the body and widen until the wings are the desired size; curve slightly. In drawnwork the number and combination of stitches are almost endless. You can secure designs, patterns and directions for working at any of the large stores that sell art needlework. At the present time, besides using drawnwork dollies on polished tables, it is one of the best decorations for fine towels. This embroidery is put upon damasked huckaback, mummy cloth, basket weave, Irish linen and birdseye linen. One and is embroidered. The best taste inclines to a plain, hemstitched border. Fleurs-de-lis and vines are sometimes embroidered on the hemstitched borders. The towels are drawn from Mexican linens, and solid embroidery is used with this. Many beautiful effects are thus obtained.

To Prevent Sagging Skirts

SUMMER dress skirts when made of thin material will always sag after they are hemmed and finished if care is not taken to prevent it. A good way to do is to have the skirt sagged first, before it is turned up to be hemmed.

This is done after the skirt is completely finished excepting the hem, from the band to the final fitting and the last hook and eye is in its place. The skirt is now hung in a closet or, better still, put upon a full-length dress form, raised from the floor by placing it on a box, and the bias portions of the gores weighted so they will stretch to the fullest extent. After several days of this strain the material will have sagged to its fullest extent, and the hem may be measured and turned up. Anything will do for weighting. The smallest weights from the kitchen scales, put in temporary coverings of muslin and pinned on, are excellent. Any other small objects of uniform heaviness will do for other weights.

Apron Pockets

SEW the pocket of your apron on the inside, a little in from the right-hand edge. Nothing will drop from it then, it will stay clean and a great deal can be carried in it without showing any ugly fullness.

To Hem Napkins

IT IS very difficult to turn a narrow and perfectly even hem in table napkins by hand. Try the experiment of attaching the hemmer to your sewing machine and running your napkins through it without using the thread. They, of course, will come out evenly creased to the desired narrowness and ready to be sewed by hand.

New Veil

YOU can keep a new veil from stretching by threading the sewing machine with silk of the same color and stitching carefully along each edge. The stitching will not show and the veil will remain always in good condition.

Woolen Crochet on Velvet



"IF possible," ask the bored embroiderer, "that there is anything new under the sun in the way of fancywork?" Yes; it is very true, and very pretty as well. It is woolen crochet on velvet. The larger photograph of the two reproduced here shows the work in detail. A dull velvet with not too thick a pile is chosen for the foundation, and on it are sewed clusters of little flowers, crocheted in Berlin wools in a contrasting and appropriate color. The relative size of each flower can be gathered from the fact that, as shown in the other photograph, the example given here is a girde with ash ends. The flowers are crocheted separately—it is the simplest form of the work, being only in single crochet, though shell stitch, if preferred, and if carefully manipulated, will give the raised edge even better. Start the work, of course, from the center, thus leaving the little opening through which the flower is sewed to the velvet. A few radiating

stitches, doubled so as to give a heavier effect in the topmost blossom of the cluster, are all that is necessary. There remains to add the stems and leaves. The former, naturally enough, are done in stem stitch, with rather long stitches. Use silk or mercerized thread for this, as for all the work except the flowers themselves, since wool would be too heavy. Besides, the contrast increases the attractiveness of the effect. For nearly all the leaves a heavy back stitch will be sufficient. But the leaves at the base of the central cluster on the side and of the cluster at the ash ends must be treated differently. They are marked either entirely in Japanese chain stitch, or in seed stitch with a chain stitch outline. Even French knots, with a buttonholed edge, would be quite in order, especially as the leaves on the ash proper reach quite to the edge of the velvet. They will be the better, therefore, for a little foreshortening with buttonholed stitch. The prettiest part of this quaint work

and, I think, its real reason for being, is the lovely color contrast obtainable. The piece shown here was in a soft salmon pink on dark brown velvet, with olive green stems and a slightly darker green in the lower leaves. I have seen, with harmonizing shades of green for leaves and stems, peacock blue on white, purple on gray, straw color on terracotta, navy blue on crimson. Each was as pretty as it could be; the soft shades of the wools (the same wools of which they are making artificial flowers for street wear at Paris), the velvet and the silk contrasted so charmingly. This form of ornamentation is adaptable to almost any article of dress; not only girdles, but ties, tunic edges, coats, hairbands and hat bows are amenable to this treatment. And then there are all the minor articles of dress and household use; bags of all sorts, fans, cardholders, tablecovers, sofa pillows—their name is legion. Certainly it is a very well worth the learning—and it is very easy to learn.

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.

Handkerchiefs

FROM a French review comes the news that the handkerchief does not come from CHINA, as is generally believed, but from Italy. Only 200 years ago the handkerchief of a Venetian woman was considered a great curiosity. The style of carrying a lot of lace and linen crossed the Alps and was received with great favor at the court of France. Handkerchiefs were then made of cambric or lawn and bordered with venetian or alician lace. Under Henry III of France the sachet was introduced. A little later the handkerchief was taken into Germany and was known as

the "façolletti," after its Italian name. Only persons of quality used it, and an edict of 1596 was published at Dresden prohibiting the use of the handkerchief among the trading classes. It then reached England, and naturally followed its introduction into this country.

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