

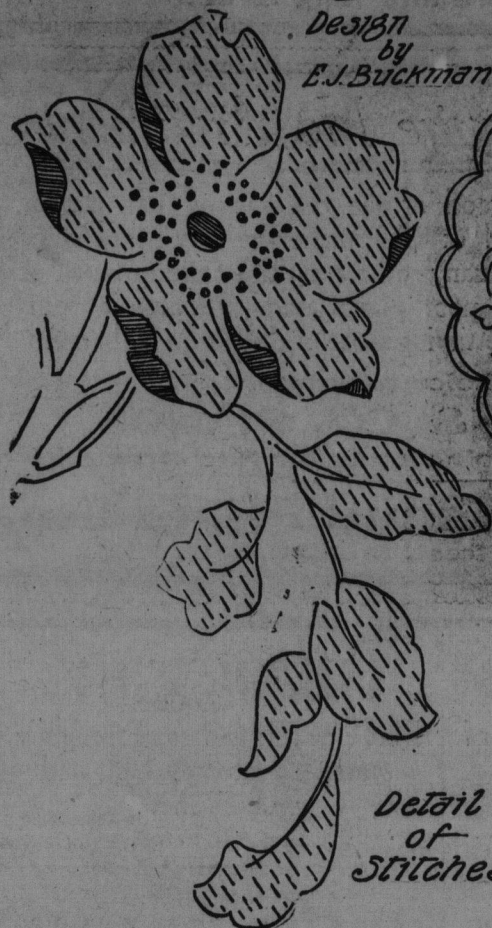
For the INDUSTRIOUS NEEDLEWOMAN

BY ADELAIDE BYRD

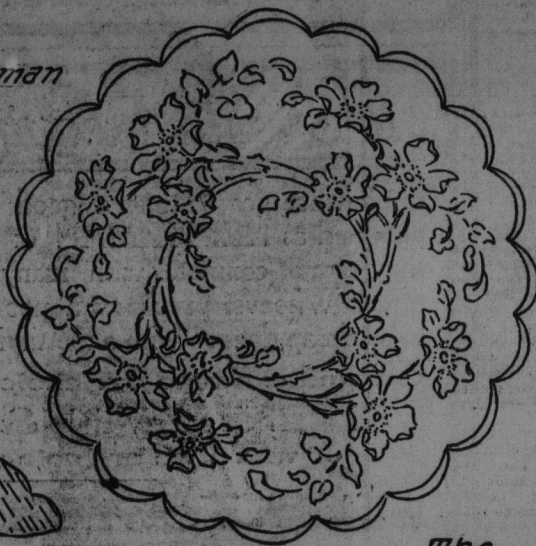
Wild Roses in Darned Work

Design
by
E.J. Buckman

One
Half
of
Design



Detail
of
Stitches



The
Centerpiece

the rose fever," but it is one of the pleasantest afflictions that I can promise you.

Just a word concerning the threads with which to work this pretty piece. Heavy thread, either mercerized cotton or silk, is necessary for effective results. In this era of convenient luxuries silk is just as durable and decidedly elegant on centerpieces. It gives a certain glossy effect that is lovely, and if it be used for this present, the fortunate possessor may well be happy.

Why not make some of these quick and lovely designs for the coming year with its calendar of special days that mean remembrances of somebody's birthday, engagement or anniversary?

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 linens, 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. The pattern will be transferred without difficulty.

Surely the way is easy.

IN THIS age of labor-saving devices it is not surprising to find that some clever ones have turned their attention to the embroidery field. Look, my friends, at the result: A lovely design is here, combining graceful flowers with easy work and quick results.

One half of a centerpiece is here for your benefit, and as gifts for yourself or others are always timely, I would suggest that you begin now.

After swinging the design around, and making the diameter of the circle lap on itself, complete the decoration on your material. This is excellent on fine buck. Linen, too, is good; but the former material seems well adapted to the darned work here shown.

I have had shown a spray of leaves and a flower, with a detail of stitches. You will see that very little solid work is used. Just work a little on the turned-over parts of the petals and in the circular center of the flowers. The rest of the flower is outlined with

pink thread, if you are desirous of color effects. White is just as popular as ever. After outlining the flower petals are filled in with straight running stitches. Take the weave of the material for your guide, and make them in parallel lines. No matter how the leaf or flower turns, the darned work goes in its first direction. When finished, the whole design will be worked in parallel stitches.

Finish the stem in either stem stitches or heavy outline stitches, which will give nearly a solid effect. Pad the scallops with darning cotton and then work with buttonhole stitches as usual. And your work is done!

Any color is good for this design. Yellow, pale blue, green, any of the shades of pink are lovely and will carry out a color scheme effectively. One of these on a table in a guest room, worked out to match wallpaper and hangings, will be a beautiful finishing touch. The favorite color of a favorite friend can be caught in the wild roses. You will get

each little raised thread in a row of the huckaback under the needle, as in darning, and running the thread under it. Run up and down the rows vertically, remember. Then the white raised work over the color is done partly in solid stitch and partly in whipped outline. You can understand better by examining the two towel ends shown here. In the one with the conventional design all the dark part (it is really yellow) was drawn first in pencil and then filled in with the colored thread. You know you can stop at any point in the huckaback and turn by a stitch underneath to the next row, and so you can follow the pattern exactly. The upper and central parts of the design are done solid—the raised effect at the upper edge is gained by padding with one row of cotton—and all the flat edges are emphasized by outline stitch, whipped over and over. Since this design extends to the edge of the towel, the scalloped is done in buttonholing, and then the huckaback is cut away from it with a pair of manure scissors.

This effect is not the only one possible, however, as the water-lily design shows. Here there is a double row of drawn work in blue and white, finished by a plain hem. You may take your choice, or you may devise some other form of edging—crochet would look well, for instance—as you please. In this design all the edges are outlined and whipped, except the lower petals of the lilies, which are padded heavily and done solid. The stamens of the flowers are suggested by large, flat French knots or, as here, by dots worked solid, with a longer one in the middle for the pistil.

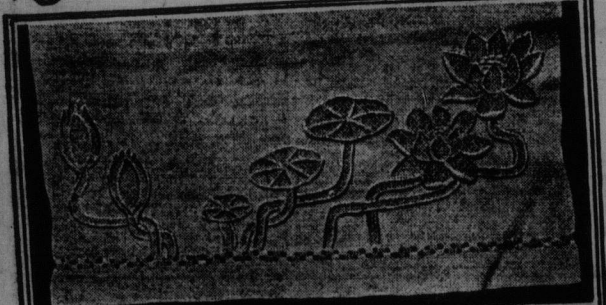
Really, you can trace any design you please on the huckaback and then work it by this method. The best colors to use are yellow and blue, as they are the fastest dyes, though the towels look lovely in all white.

Of course, as I said, towels are not the only articles which are susceptible to such treatment. I can fairly see the lovely bureau sets—scarf, pincushion, glove and veil cases and handkerchief box—that might be made in this way, to say nothing of sofa pillows and table covers. It is the coolest and daintiest thing in the world for a bungalow, and I advise you to start right off and see just what you can do with it.

really no reason why it should not extend its sphere; but of that I will speak in a moment. The important thing here is how it is done.

The fundamental idea consists of marking off a design and filling it in solidly with colored thread, and then embroidering outlines and connecting lines in white cotton over it. The colored work is done by catching

The Latest in Huckaback Work



Combined with drawn work



With scalloped edge

DO YOU remember, several years ago, the pillows made by running colored mercerized thread through the meshes of huckaback toweling? Well, the idea has been taken up again, but with a new "kink" that makes it really artistic and beautiful.

So far the work has been seen only in guest towels, though there is

really no reason why it should not extend its sphere; but of that I will speak in a moment. The important thing here is how it is done.

Teach Children to Sew

NEEDLEWORK is one of the courses taught in the elementary schools, but it is surprising how few young women graduated from the high schools know how to do the simplest things in practical sewing. Stitching, unless it has an object in view, is considered merely task work. It must be made interesting if the attention and interest of the child is to be held, and for this reason, if for no other, girls should be taught as soon as possible to cut out and make some garment that will be more than a sample and that they can wear themselves.

Teachers who really understand children know that there is nothing so discouraging as to see that their work has been done for no purpose except to be looked at and thrown away. The joy in creating something is as strong in children as in adults; therefore, to teach a child to sew, it is wisest to allow her to make herself some simple garment as soon as she has learned the few necessary stitches that are essential in ordinary sewing. The interest of a child is excited and maintained if she feels that she herself is responsible for the construction of something. Let her begin on a doll's petticoat, which embraces several important stitches; namely, running, hemming,

overcasting, gathering and the button-hole stitch. Succeeding in this, she will want to make her dolly a dress, then other undergarments, a coat and perhaps a bonnet and hat. With such a set completed a child will have gained a working knowledge of sewing that will be remembered all through her life, and no doubt be of valuable use as she grows older.

Do not expect a child to work well with a coarse needle and coarse thread. Such a thing is quite impossible. Let her learn how to make straight stitches with a moderately heavy needle and strong cotton, but when it comes to doing the sewing that is to last, give her a fine needle and a fine soft cotton to work with.

Imagine a child trying to make a good-looking, neat garment out of heavy calico or unbleached muslin, using a No. 8 needle and 40 cotton! You could not do it yourself, could you? Yet little children of 10 or 12 years of age are expected to do this wonder in their sewing lessons at school.

Cutting out and pattern making form an important part of the needlework lessons. Every child should be taught to make simple patterns that can be made entirely by measurement. Drawing lessons help in this, as they do later, when the child is clever enough to sketch her own design for blouses or skirts.

Needlework in the higher classes can be associated with drawing and arithmetic, for it is well to compare prices of materials, trimmings, etc., thus giving lessons in practical economy as well.

