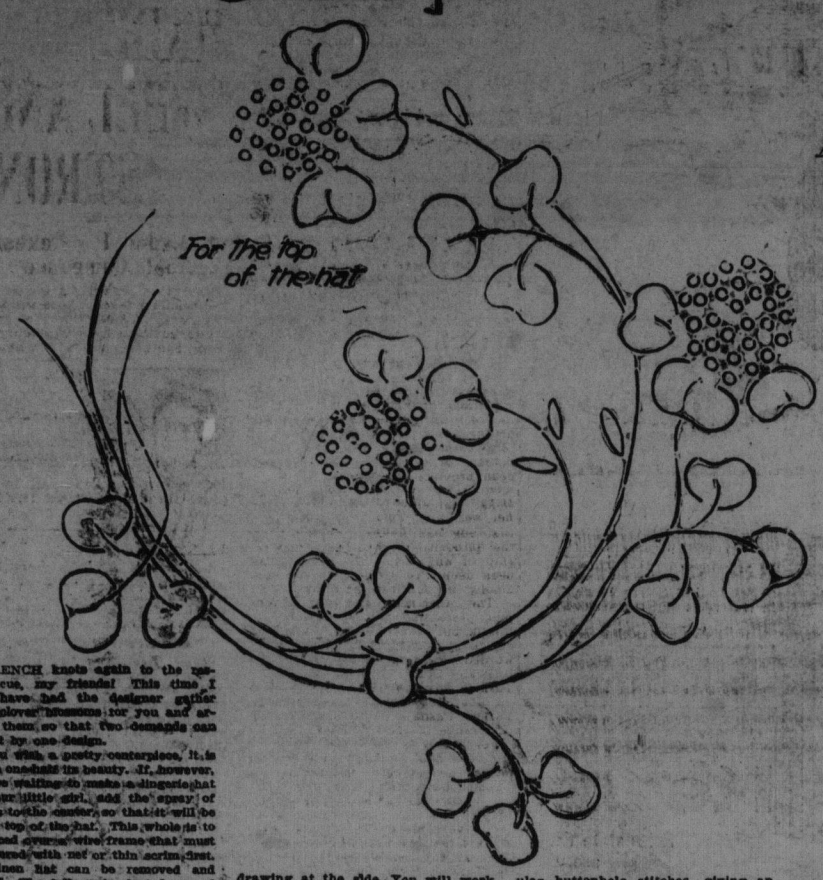
For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

For a Centerpiece or a Lingerie Hat.



Designed by Anna J. Loos

FRENCH knots again to the rescue, my friends! This time I have had the designer gather clover blossoms for you and arrange them so that two demands can be met by one design.

If you want a pretty centerpiece, it is here in one full flush of beauty. If, however, you are waiting to make a lingerie hat for your little girl, add the spray of flowers to the center, so that it will be on the top of the hat. This whole is to be placed over a wire frame that must be covered with net or thin scrim first. The linen hat can be removed and washed. The fullness is pleated around the crown, and a ribbon tied about the folds, ending in a bow at one side. A pretty variation of the bow is the immense silk flower made of silk petals that are grouped around the central yellow stamens that you can buy in the millinery department of any store.

Having decided about your centerpiece or the hat, trace the design on linen according to directions on another part of this page. The detail of stitches is shown in the little line drawing at the side. You will work the clover blossoms in large French knots, using coarse mercerized cotton. The leaves are effective when worked in long-and-short stitches, the central veins outlined. This is very short work, and before you realize it you will have finished a group of leaves and flowers. Work the stems in outline stitches and whip over them again to give a heavy cordlike appearance.

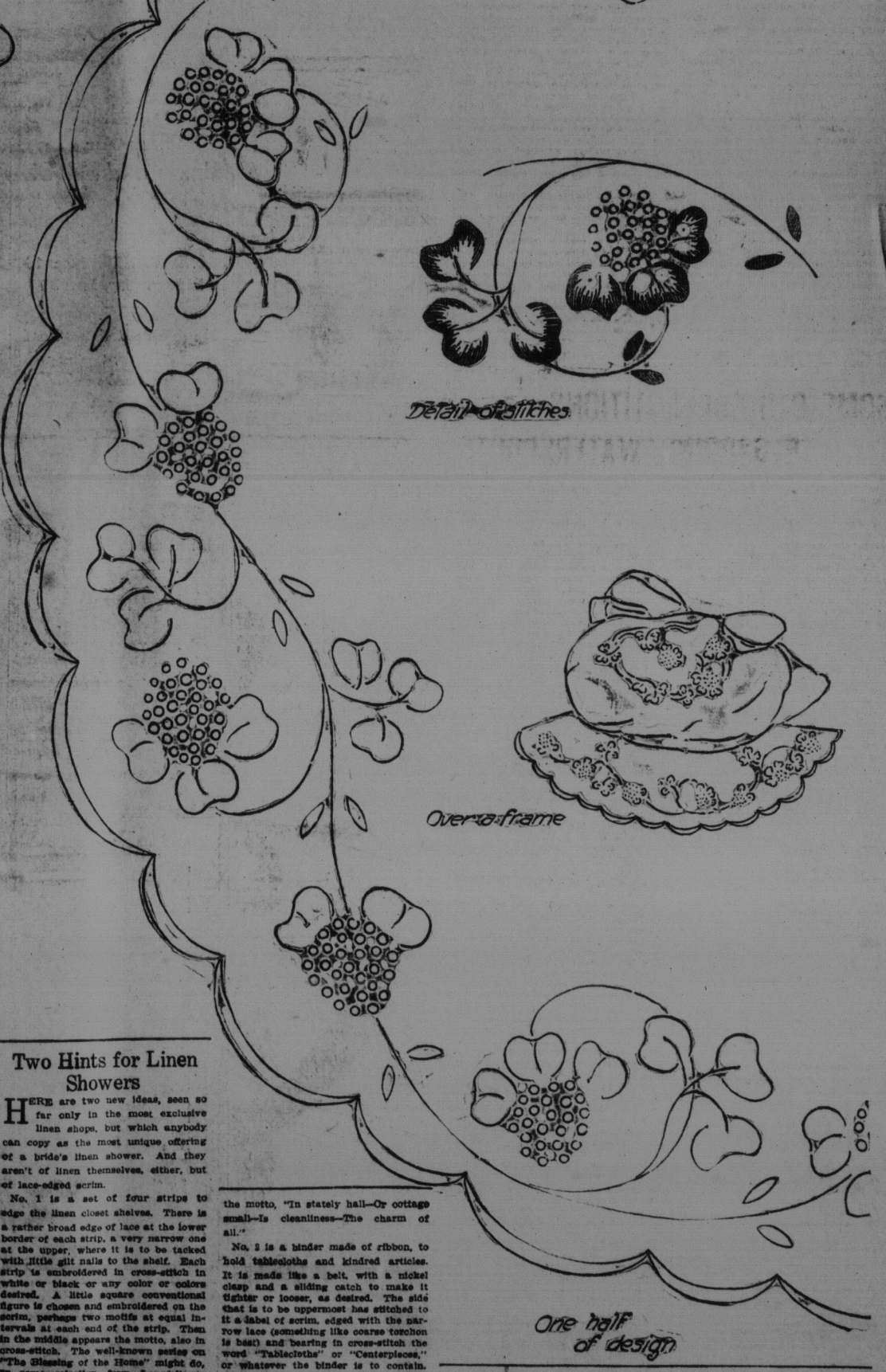
Pad the edge and work in the regular buttonhole stitches, giving an extra treatment for good luck.

The story of this is quite short, but the satisfaction is long-lived.

If you wish, you can work the blossoms in lavender or purples and the rest white. Lavender and soft green look well on a lavender linen hat, and white and green are lovely on green or white. The artist's license is yours when the question of color is to be considered. I am but showing you a delightful clover field of work for you to enter.

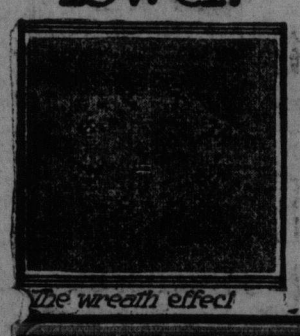
Detail of stitches

Over a frame



One half of design

Cross-Stitching on the Guest Towel.



The wreath effect

A Scattered design.

THAT most delightful of embroideries, cross-stitching, is doubly delightful, in that it is of all forms the easiest and simplest work to do, and that it is most effective and quaintly attractive when done. It seems made for all sorts of homely household articles, as well as for garments of all descriptions. And where is it more appropriate than on that dainty bit of extra welcome, the guest towel?

Beautiful work can be done in this way in washable silks and cotton, everything from the simple letter or monogram to the elaborate border all around, in German style. There is something of that land of thrifty housewives about cross-stitch, anyway, and many of the patterns seen in the embroidery shops are taken from German models.

All cross-stitch, no matter how elaborate, consists simply of the little crosses made one after another at varying distances and in varying colors. The design may be transferred from a printed pattern, may be done by hand in lead pencil or marking ink, or may simply take shape from the weave of the fabric, as in the huckaback towels shown here.

There are two ways of doing the work: The first, to make all the little parallel lines needed in one direction and then to come back and make the cross lines, also parallel; the second, to make each little cross separately, making a diagonal stitch to bring the needle out in position to cross. Perhaps the second method is better for the beginner, for it is less confusing, and enables one to see the work grow, so as to guide the next stitch. In general, it is better to do all the work of each color separately, beginning with the one to be most used and continuing to the little touches.

Quaint tapestry shades should be used, like those for Bulgarian embroidery—dull reds, blues, greens and yellows. A touch of brown or black adds to the effect, but should be nothing more than a faint suggestion. Of course, the work can be done in all-black or all-white, and black and white combined are often very attractive; but personally I prefer the many colors, like the gardens of grandmother's day.

As I said, these towels are usually embroidered either in one figure at the center of the border or in a scattered border design. The wreath shown here illustrates the first style. The leaves are dark green, the flowers rose pink, with dark yellow centers. A wreath of this kind looks well with the initial inside it, worked in old English or in the similar Gothic script. Made a little larger, the wreath will hold the entire monogram.

In the scattered pattern the central figure is dark blue and green, the side figures black and green in a light-blue diamond. These figures are purely conventional; but pretty effects are gained by rows of little clipped trees in brown and green, or of stiff green and yellow daffodils, or red and pink hollyhocks all in a row. The best of cross-stitching is that the designs are so simple you can make them yourself, and so have any effect in pattern or color that you desire. You can see readily how this will facilitate matching your guestroom, so that the towels will be the last completing touch in the color scheme.

Of course, it is not towels only that are so embroidered. I will wager that by the time you have done a few of them you will want a whole set to match, and will find yourself working traycloths and doilies and tablecovers. It is the kind of work that you can take up at idle moments and that grows marvelously under your hands, so that you never have time to get discouraged, as is the case with some kinds of embroidery. The towels, at any rate, are fascinating, and I advise you to buy some plain huckaback ones of good quality and start work at once.

Marking Laundry

THE best way to mark clothes for the laundry, unless you want to have your name embroidered on tape for the purpose, is to starch and iron a long strip of white tape and then write your name at intervals along it in indelible ink or pencil. Then you can cut off each section as you want it and sew it on the clothing or household linen. When the piece wears out, remove the tape and use it again.

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.

Two Hints for Linen Showers

HERE are two new ideas, seen so far only in the most exclusive linen shops, but which anybody can copy as the most unique offering of a bride's linen shower. And they aren't of linen themselves, either, but of lace-edged scrim.

No. 1 is a set of four strips to edge the linen closet shelves. There is a rather broad edge of lace at the lower border of each strip, a very narrow one at the upper, where it is to be tacked with little gilt nails to the shelf. Each strip is embroidered in cross-stitch in white or black or any color or colors desired. A little square conventional figure is chosen and embroidered on the scrim, perhaps two motifs at equal intervals at each end of the strip. Then in the middle appears the motto, also in cross-stitch. The well-known series on "The Blessing of the Home" might do, or some selection from Longfellow's "The Hanging of the Crane." One set seen here, each section on one strip, the motto, "In stately hall—Or cottage small—Is cleanliness—The charm of all."

No. 2 is a binder made of ribbon, to hold tablecloths and kindred articles. It is made like a belt, with a nickel clasp and a sliding catch to make it tighter or looser, as desired. The side that is to be uppermost has stitched to it a label of scrim, edged with the narrow lace (something like coarse torchon is best) and bearing in cross-stitch the word "Tablecloths" or "Centerpieces," or whatever the binder is to contain. A set of these, perhaps four or five, would gladden any bride's heart.

These ideas are worth considering as a relief from the more usual articles with which the bride-to-be is likely to be overwhelmed; and they are, besides, a suggestion for the neat and order-loving housekeeper of an older matrimonial generation.