For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

A SHAMROCK CENTERPIECE

DESIGNED BY E. S. DUCKMAN

AS A timely offering, I have had designed a shamrock centerpiece, and whether your feelings are green or orange today, I know that in embroidery affairs you will be an enthusiastic supporter of the centerpiece here shown.

The entire centerpiece is here for your pageoyed, with the beauty of the design free, EXTRA, for its simplicity.

Now, will work it on either tan or white linen in white or colors; and although green is the hue which we have in mind, this is sufficiently conventional to allow of any shade in mercerized cottons or silks. The lovely qualities of gray linen, which are purchasable in the linen department or the fancy-work department of large stores, are just as much used as tan, although they fade more quickly and are successful only when not exposed to strong light.

The detail of stitches shows three quick ways for filling in the rather large leaves.

There should be heavy outlining on the leaves and stems. Work in regular outline stitch, and then go over the over-tapped stitches by whipping together so as to produce a cordlike effect. This second whipping is done on the threads entirely; the needle does not pass through the goods until the process is finished or the thread runs out.

One leaf in the detail of stitches is filled in with darned work, which is nothing harder than making long stitches in parallel rows. These go with the threads of the goods, and only one direction for all leaves should be observed. Let the weave of the fabric guide you. Make the outline rather heavy before filling in.

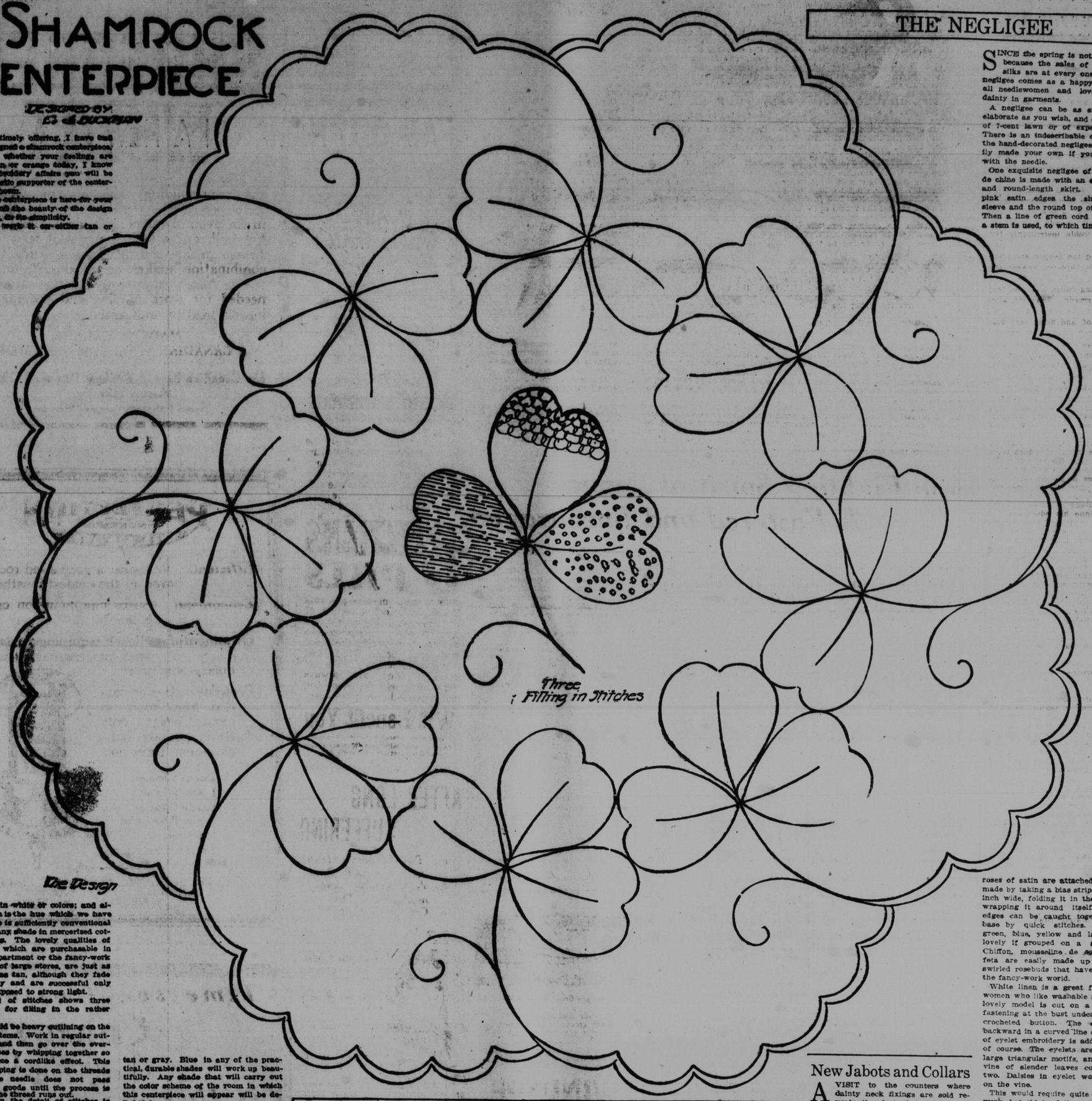
The other easy expedient is the filling of a space with French knots. You can cover the leaves completely with these friendly stitches or you can group them at the broad parts of the leaves, having the portions near the centers plain, except for the outlined stems.

Of course, you will use only one of these methods for the entire design. The three have been given on one leaf for lack of space.

The last method of filling in is a stitch which is used in Battenburg or renaissance work. The outline is made quite heavy, then the first loop is made at the top of the work—in this case at the widest part of the leaf. A second row of loops is begun below, the thread caught to the curves of the loops stitches above. You will soon be able to shape the loops into the oval leaf, and by fastening at each side the whole lace work will be made very substantial. Variations of this stitch can be made by using two or three little loops when attaching the new curve to the upper stitch. This gives a very attractive woven effect, with spots over the surface, that resembles lace.

Punched work is easily done on the leaves, and if you do not care to make the entire design of the easy and popular stitch, alternate it with solid or filled-in forms.

If you are using very coarse thread, the wallachian stitch is good. This is worked from the center of the leaf out toward the edge, a purling-like buttonholing being formed on the outer line. One half is finished and then the other. A quick, solid work results that is very effective.



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 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. 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 when the material is thick, like tan or gray. Blue in any of the practical, durable shades will work up beautifully. Any shade that will carry out the color scheme of the room in which this centerpiece will appear will be delightful.

The scallops should be padded in any of the ways which I have mentioned to my readers. Soutache braid has been found a very easy padding. Hold it as you would couching thread and work the buttonhole stitches over it. Darning cotton in twelve or sixteen threads is also a quick filling. Hold this in the same way and work over it in the regular buttonhole stitch.

The old reliable padding of long stitches in darning cotton is always good and sure, if you are not prone to try new ways. Continue the stems that extend from the scallops, in outline stitch, whipping over again to produce a heavy string effect.

I hope that the promise of this centerpiece will be fulfilled to hundreds of my friends. Till next week, then.

THE NEGLIGEE

SINCE the spring is not far off and because the sales of cottons and silks are at every one's door, the negligee comes as a happy thought to all needlewomen and lovers of the dainty in garments.

A negligee can be as simple or as elaborate as you wish, and can be made of 7-cent lawn or of expensive satin. There is an indescribable charm about the hand-decorated negligee that is easily made your own if you be clever with the needle.

One exquisite negligee of point crepe de chine is made with an empire waist and round-length skirt. A band of pink satin edges the short kimono sleeve and the round top of the bodice. Then a line of green cord to represent a stem is used, to which tiny handmade roses of satin are attached. These are made by taking a bias strip of satin one inch wide, folding it in the center and wrapping it around itself. The raw edges can be caught together at the base by quick stitches. Pink, pale green, blue, yellow and lavender are lovely if grouped on a green stem. Chiffon, mousseline de soie, and taffeta are easily made up into these swirled rosebuds that have swept over the fancy-work world.

White linen is a great favorite with women who like washable negligees. A lovely model is cut on a plain style, fastening at the bust under a washable crocheted button. The sides sweep backward in a curved line and a border of eyelet embroidery is added by hand, of course. The eyelets are grouped in large triangular motifs, and a running vine of slender leaves connects each two. Daisies in eyelet work are used on the vine.

This would require quite a few days' work, but think of the joy of the possession. When you recall the entire frocks and petticoats of muslin worked in eyelet design by your grandmother you will be convinced as to the durability of this kind of embroidery.

An exquisite negligee of white china silk is trimmed with ecru shadow lace and white Irish crochet insertion. The yoke and upper part of the sleeves are of the lace. Silk gives a body to the empire waist, and the long, straight skirt is attached to the high waist line by five rows of tucked shirring. The bodice is edged with a row of roses done in coarse silks swirled around a center, the raised forms being exquisite in their relief. A line of roses extends down each sleeve, ending in a cluster of satin ones in the same color halfway down. A petticoat of china silk is made with a scant ruffle, knee deep, trimmed with lace and insertion applied in deep curves and further decorated with the silk roses and cluster at one side.

Japanese crepe, procurable in the most artistic, unusual tones, is an excellent fabric for negligees. Can you picture a stone-gray model trimmed with a royal-blue satin collar and revers that are folded in at the fastening? Embroidery or, rather, applique or cretonne flowers is the decoration above the cuffs and collar. The blue flowers are cut out and buttonholed on the crepe with blue and gray thread. The effect is of Japanese embroidery, without the endless work. [illegible] The drapery, [illegible] in

DAINTY BOUDOIR CAPS

SINCE these dainty little caps were introduced about four years ago they have never lost their popularity, and reappear with new charm as every importation is shown. So easily are they made and such dainty gifts are they for hope chests or special occasions that every needlewoman should use her cleverness in fashioning at least one of them.

The general style is the same: a round full top and a frill or a soft band on the edge; but, oh, the lovely changes that can be rung on the one idea! Exquisite pieces of lace, embroidery and ribbon can be pieced together and ornamented with handwork, fit for costliest dresses. The work is so interesting that boudoir caps have a habit of duplicating themselves, and the worker finds two or three where only one was planned.

One plain net cap has a pleating of net two inches deep. The entire cap is run in straight lines with coarse mercerized blue, pink and lavender threads, under and over in long stitches. The combination gives an iridescent effect and there is still retained a facipess that is attractive. Around the edge of the ruffle is a triple chain-stitch of the colors, forming a border which is dainty and can be made by any woman. At one side is a cluster of roses made of the coarse threads swirled around in relief as you have seen it on the ends of bought stamens are easily made. You have had so much practice in this season of handmade flowers that the idea should be carried out quickly and easily.

As a parting thought a description of the latest boudoir caps will be inspiring, to say the least.

It is of white valenciennes over white chiffon. White satin forms a huge pond lily at one side, while a pale green cord of silk twines in and out around the crown. This is easily done if the lace be open in design. On the lace ruffle there are two lily buds made by hand, and the stems are of cord looped in a chain stitch. The buds hang loose over the ruffle.

The pond lily can be developed in any other flower, the combination of white silk and pale green being delightful in dainty cool suggestion.

Boudoir caps have been decried as encouraging negligee habits, especially in hairdressing. They are far from that, and are delightful little cover-alls for hair that is combed, we hope, but simply arranged for the breakfast or the

Dotted swiss is a practical fabric for boudoir caps. It can be combined with shadow laces or any of the val patterns. These can be applied in straight lines that form squares. The material should be cut away, for if the sewing be careful and the material of good quality, a cap of this type should last several seasons. The ruffle in this instance is attractive if made of very narrow strips of swiss attached to the full top, and composed for the rest of its width of rows of lace insertion and lace whipped together.

The allover valenciennes and shadow laces are exquisite when made into boudoir caps, touched up with color. Some of leaves and flowers in the pattern have been taken by a clever French designer and worked in color. The effect is lovely. Long solid stitches of coarse silk are used for the leaves, while the flowers are composed of clusters of French knots. A garland of swirled roses made of doubled satin ribbon defines the crown, and on the ruffle at only one side is a group of roses and handworked leaves that weight down the lace over the hair.

Beaded chiffon is another favorite, the pattern of beads requiring very little ornamentation. It is more durable when made over colored silk, and the ruffle gives a pretty frame for the face if made double, the pleated chiffon falling

Ribbon can be whipped over cording and ornaments fashioned of this in loops, cabochons and braids. A very effective trimming is of two rosettes of ribbon, one on each side, a loop of braided ribbon cord connecting them.

Flowers made of ribbon cut out in separate petals and attached to a center

New Jabots and Collars

A VISIT to the counters where dainty neck fixings are sold reveals the fact that jabots and collars are lovelier than ever. Frills are no longer worn on the coat; they have been supplanted by the jabot and rabat collar.

A pretty jabot can be made of tulle or Brussels net cut in a strip twelve inches long by seven inches wide. On this embroider a dainty design with mercerized cotton. This can be more successfully executed if a piece of stiff paper is basted under the tulle. Whipstitch an edging of valenciennes lace to the edge of the strip and baste the pleats in place. Finally press with a heated iron and bind the top with a bias strip of lawn.

If you do not embroider well, charming collars can be made of fine allover embroideries. Many of the loveliest designs are colored to represent the old colonial needlework. Select a pattern which fits well and arrange the strip of embroidery around the edge. Carefully miter the corners, so that the design matches perfectly. There is great satisfaction in making one's own collars, for they usually fit well and are of designs and materials to suit the personal taste.

It is an easy task to fashion a rabat collar of handkerchief linen bordered with Irish lace. Cut the collar and rabat from the linen, using a good pattern. Turn in a narrow hem and slipstitch it neatly in place. To the outer edge of the collar and rabat whipstitch an edging of Irish lace an inch and a half or two inches in width.

Other collars are fashioned of black moire silk with a rabat of pleated cream-