

For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

OAKLEAF

CENTERPIECE.

Designed by E. J. DUCKMAN

AUTUMN and oak leaves! Here are the leaves, at any rate, in as pretty a design as you could wish for a thirty-inch centerpiece. Just multiply this design by six, and you will have the full-sized centerpiece in its beauty.

The centerpiece is just as effective on white linen worked with white floss or coarse thread as it is on tan linen in browns and greens with here and there a dash of red or yellow.

You will find that tracing is a comparatively easy task, for the design swings around, keeping the same center, and completes the other part of the whole pattern. Be careful to match the edge and keep the radius in place, and the whole thing will be ready for working in a very short time.

Very coarse thread is good to outline the leaves and veins. Make the design stand out in cordlike clearness by whipping the outline stitches over on a second treatment. The needle does not touch the linen on this second sewing, but is passed through the overlapped threads.

The acorns are very effective if worked in French knots. The stem effect is good in the wallachian stitch, for you will see that it is wide and would take a long time if you used stem stitch. If you prefer the latter method, however, use it for it is certainly good-looking. In working the little parts between two leaves that are really extensions of the stem in the center, fill them in solid and use the same stitch for the crescent-shaped forms above the single acorn.

If you prefer the couching effect, procure couching braid or extremely heavy thread. With a lighter thread catch down the couching thread at intervals of a half inch. Hold the thread in your left hand over the outline of the leaf and catch down by a cross stitch with the needle. When finishing the line, punch a small hole through the linen and fasten on the wrong side.

Couching is very effective if done in contrasting colors—brown for the outline, for instance, and black for the stitches that secure it in place. Use the solid work and French knots for the acorns, thus giving a contrast for the quick work of the leaves. Pad the plain edge with darning cotton and work in buttonhole stitches. Add a lace edge in deep ecru tuchon or eluny, and if you wish to have an unusual effect, work over some of the solid portions of the lace with brown. This gives an added touch of beauty to the design. The red and yellow effect can be given to the leaves by working from the outline in long-and-short stitch, shading the colors into each other. The long-and-short stitch in brown

for the entire leaf is a method that many embroiderers like. If there is too much outlining on their centerpieces in a collection.

Any method that you will choose is good, for the results in a design like this one are gratifying.

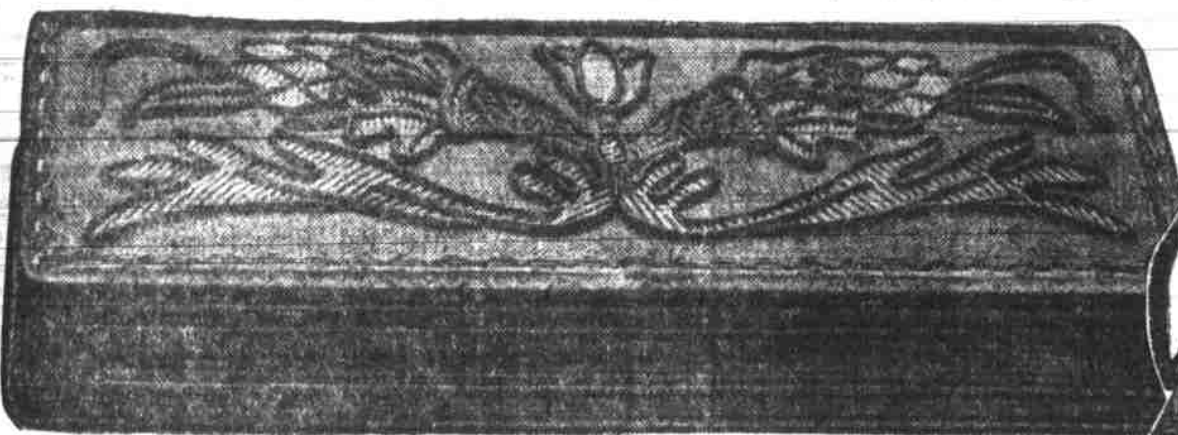
How to Transfer

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. 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.

SPANISH EMBROIDERY

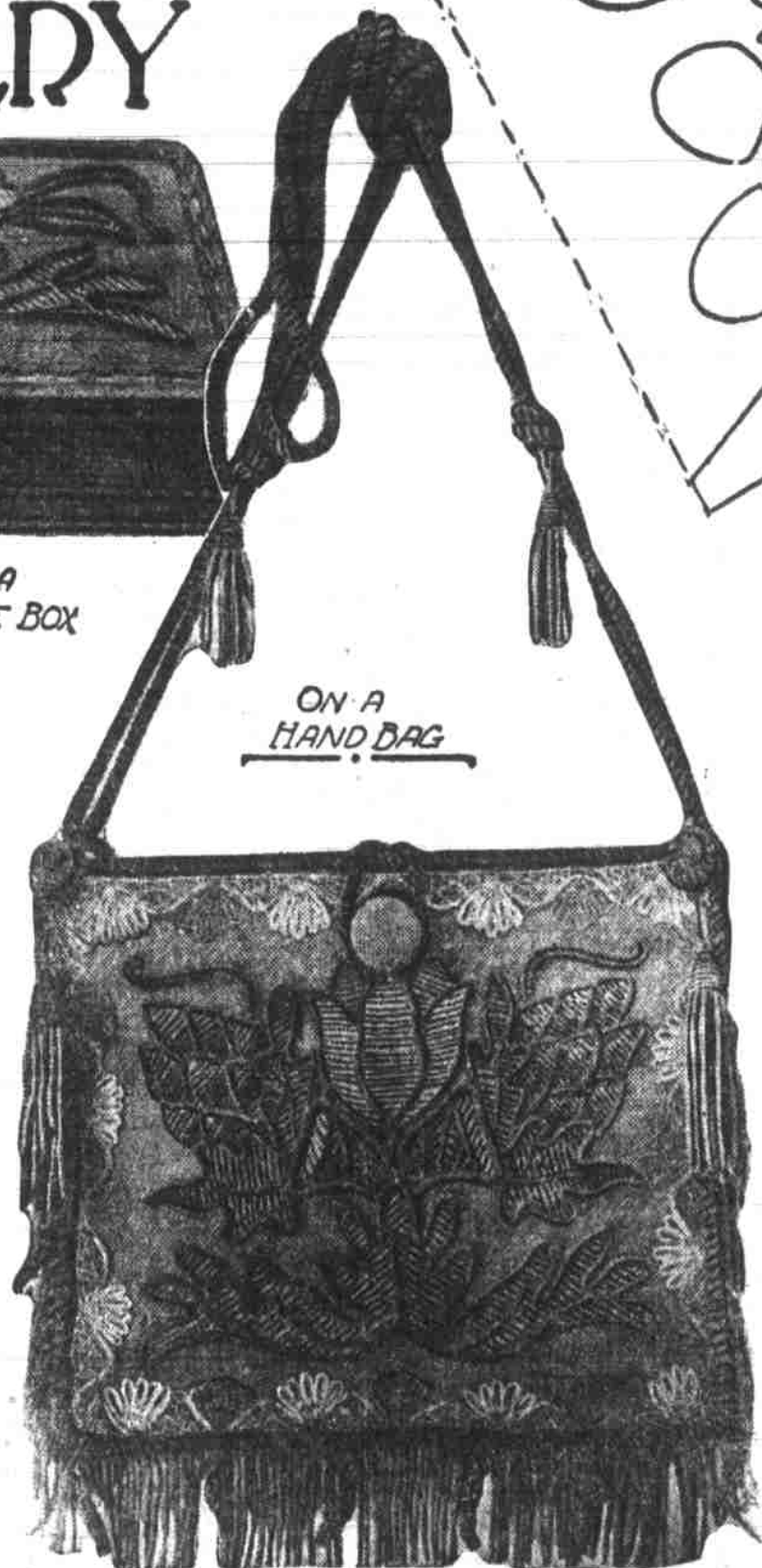


USED ON A GLOVE BOX



THE EMBROIDERED FRAME

ON A HAND BAG



laying the heavy silk in a straight line across the entire width of one portion of the pattern, catching it in place at regular intervals with fine silk; then, turning the heavy thread, work back again to the starting point in the same manner. Continue one thread above the other until the entire design is filled in.

After the body of the design is filled in, it is outlined with metal cord, slip-stitched in place.

The work is very easy to do and quickly accomplished. All sorts of beautiful effects can be had by artistic color combinations and shading.

The bag in question is lined with gold-colored satin and has an edge of heavy gold cord around the outside. A button covered with cloth-of-gold is used as a means of fastening; gold tassels and gold fringe are used to further enhance its beauty.

The cost? Just about one-fifth of what it would be if it were bought at one of the larger shops.

Light blue tapestry with threads of silver was selected for a covering.



1 2
DETAIL OF STITCHES

for the picture frame. The embroidery is done in shaded blue silk and silver cord, but another note in the way of a bowknot of silver ribbon given an added touch of beauty to the frame.

This narrow ribbon, or galloon braid, has a very narrow edge of silver galloon stitched to one side of it, then the ribbon is sewed to the tapestry in fluted lines, while silver fringe trims the ends of the bow.

Of course, the work must be done before the tapestry is mounted on the frame; after that is done, galloon is sewed around the outer edge and a very narrow edge stitched around the opening for the picture.

The glove box matches the bag and is made in the same way. You can make whole sets for your toilet table of this lovely work, or you can add personal touches to the boudoir, library or living room by making articles of this description that match or correspond with the other furnishings in the room.

Any number of beautiful gifts can be made of it. You will be well paid for your trouble if you take up this fascinating work.

THE COMPLETE PATTERN

Embroidery Frames

EXPERTS in embroidery work realize that it is necessary to use embroidery hoops or frames even for the smallest piece of work if they would keep it smooth. They also keep the stitches from drawing, and are an assistance when shading with colored silks, in allowing the embroiderer to observe the light and shadow on the silk when held against the material.

Sets of hoops of assorted sizes can be bought for a few cents apiece. One hoop in the set is a little larger than the other, but in order to hold the work firmly in the frame you must wrap each with narrow strips of muslin or some soft cotton material until one hoop fits very closely over the other.

The fabric to be worked is arranged by placing it over the smaller hoop; then, drawing it smooth and even, the larger hoop is pressed firmly down over it so as to hold the goods with an even tension without straining it. If the work is too large for the hoop you are using, finish one portion of the design before changing the work in the hoop, and keep the unfinished portion pinned up in a neatly folded roll while you are working.

For very heavy work or embroidery on heavy material, a plain picture frame, or the frame of an old slate, will do nicely to stretch the work over.

The edges of the material can be basted over the frame, or if the material is a little too small to allow for this, you can sew over and over the frame, catching the stitches into the material as you work, drawing them tight. This must be done with heavy linen thread that will not break or stretch.

To Make Fur Bands

WHEN you desire to cut fur in narrow bands place it hair side downward upon a marble slab and measure off the desired width.

Mark with a pencil and cut with a sharp knife, following the pencil mark indicated. Care must be taken not to mutilate the fur.

If you desire to join the bands, neatly overlap them with linen thread on the skin side.

ONE-SIXTH OF DESIGN



Enrich Lace Trimming

ANY girl or woman can greatly improve lace insertion, or any kind of lace, for that matter, which is to be used for dress trimming. I will tell you how to do this by describing a length of mesh lace insertion two inches wide that had upon it a running floral design showing small roses and buds.

The clever woman who enriched this lace to trim the yoke of a wonderfully beautiful lingerie frock worked the roses with small pieces of pale pink ribbon of a very narrow width and foliage with small pieces of green silk.

Thread a needle having a large elongated eye with the ribbon and draw it through the lace from the wrong side to the right; then twist the ribbon around the needle six times and place the needle through the lace again in almost the same hole. Pull it through rather loosely, so that it will, in reality, form a large French knot.

Cut the green silk into small squares one inch wide and fray out the edges until only a little of the solid silk remains in the center; then catch this up with a few stitches and sew it to the leaf and another one at the base of the "rose."

Forget-me-nots would look very well done in smaller knots grouped in clusters of five; minnows can be worked with yellow ribbon, or you can use any shade of ribbon that you wish for these pretty flowers. This method is pursued along the entire length of the lace.

Another pretty touch can be added by sewing on crystal beads, very small and in opalescent hues.

Fancy work of this kind is pleasant for idle hours—work that can be picked up at any minute, yet, when it is finished, it is a very charming gift for the most elaborate gown.

Plain dotted net can be worked with these little blossoms placed over the dots at irregular intervals, not too close together, and the blossoms can be joined with a running thread of green, representing stems that are done in the darning stitch.

Do not let your own cleverness with suggest many more good ideas for enriching lace.

IF YOU have holiday gifts in mind, you will welcome the knowledge of how to make truly beautiful and artistic things, worked with Spanish embroidery in gold or silver threads.

Plain tapestry is chosen for the foundation of this work, and the design is stamped thereon, if you wish a special

design to fit some special article; but very beautiful results are obtained by choosing odd pieces of tapestry from the upholsterer that have small designs or motifs upon them, and then laying on the threads of the embroidery directly over that pattern.

For doing the work you will require very heavy rose silk, fine sewing silk

to match it in color, and twisted or woven metal cord of a fine quality, either in dull gold or tarnished silver.

The detail of the stitch is very simple, as you can readily see. The sections of the pattern are filled in with the heavy silk, laid on in parallel lines, very close together and caught down in place with fine silk thread, the

stitches being opposite each other on every thread of heavy silk.

Tap-colored tapestry was chosen for the handbag. This had a fancy motif placed so that it could be used as a central figure, which the woman who embroidered it covered with varying shades of yellow silk. The work is started at the base of the design by