

For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

CLEMATIS CENTERPIECE

Designed by Eleanor Howard



THE beautiful purple or white clematis is always admired when it graces your front porch. How lovely then is it in fastening form on your table in the wreath of a centerpiece which I am offering today!

I have had the design arranged so that one-half of the circle is shown, and it is sufficient to speak for itself to all embroiderers who like the floral decoration for centerpieces.

After transferring the design and completing it by keeping the center stationary and matching scallops and denticles, decide on the best of methods which I shall suggest.

You will notice that there are dots for punched work arranged around the border of the circle. The flower and leaves can be worked in several ways. One very effective method is the use of the long-and-short stitch around the edge of the flower petals. Make this a solid border about one-quarter of an inch in width. Fill in the rest of each petal with seed stitches. These are small back stitches, the thread remaining loose so as to represent small seeds. The stitches are made in parallel rows close together.

When you work the centers use the button stitch. This is a long French knot, made by bringing the point of the needle up through the material, twisting the thread around it from twice to twenty times, passing it down through the coil to the wrong side and leaving a long "spring" of thread that makes one station of the center.

The leaf should be outlined on the central stem and both sides. You can fill in the outer rim with solid stitches and the central part with seed stitches, or reverse the idea. Keep the outline of the shape distinctly worked, for the punched work will come up to it and should be sharply defined.

When you punch, use a tapestry needle or a regular three-eighth needle that comes for this kind of work. Pass the needle through two dots that are opposite. Work in parallel rows, passing down to a row below by a slanting direction of the needle on the under side of the material.

When you have worked over the entire space in a horizontal direction, complete the squares by working in vertical lines. Do not pull the goods from the hole. The constant punching of the needle will give the open effect when you have finished. Pulling will cause a rough gathered surface.

The edge should be padded first before buttonholing. Use soutache braid which has been stained in water to

stitch it if you wish a solid padding. Hold it as you would couch thread with one hand, while you buttonhole over it around the outside.

Another method is to use swags or sixteen strands of darning cotton as a padding, holding it in the scallops as you buttonhole over it. This is one of the most satisfactory methods that I know. The paper mache scallops are purchasable at most art needlework stores or departments, and the regular, old-fashioned long padding stitches of darning cotton are still used.

Although this design is for a centerpiece, it is full of possibilities. A stem can be made and the flowers painted with stencil dyes, using a deep purple for the blossoms and a silvery green for the leaves. Outline the stenciled pattern when dry, using heavy silk or mercerized cotton. A pillow top, centerpiece and table runner on tan linen make a beautiful library or living hall set. Punched work can be combined with stenciling.

I have seen a beautiful bloom made with a yoke outlined with delicate flowers and leaves. A lovely open-work effect is obtainable by using Valenciennes or plain net for the flowers. Baste this over the whole blossom, and outline with buttonhole stitches about one-quarter of an inch deep. Cut away the lines underneath and trim the edges of the net on the right side. The first laundering will do the rest of the shrinking.

I know you are anxious to give this design to suit your own needs. Good luck to you.

Embroidered Lamberquin

AN exceedingly beautiful lamberquin of white silk, hand embroidered in lotus blossoms, recently made a journey from Tokyo to a home in Newport, to grace the drawing room of a wealthy woman of excellent taste. Even in that home of beauty one distinguishes the exquisite bit of silk called forth unusual comment. Upon close examination the embroidery was found to be worked in a plain satin stitch, and it was evident that several strands of the silk had been used at one time.

The flowers were pink and white, and were offset with green foliage. The lamberquin was bordered with a heavy white silk knotted fringe.

The same idea could be carried out by any lover of art needlework, not only in lotus blossoms, but in cherry, apple or peach blossoms—in fact, any flower one wishes.

A Sachet Handkerchief Box

HANDKERCHIEF boxes are lovely when they have a liberal amount of your favorite sachet padded into their silk linings. Unfortunately, however, the delightful odor soon fades, and one would probably have to use many rows of silencing, etc., in the petty linings in order to renew the supply. A very practical sachet box recently seen at a bazaar entirely overcame this difficulty. The striped silk lining contained narrow but deep pockets about the edge, one on each of the four sides, into which the sachets of white muslin were slipped. They could readily be renewed at will, and as the little bags were of such ordinary material one would feel no regret in throwing them away, as sometimes occurs with their more elaborate gifts and embroidered sisters. To insure even a more lasting perfume to the box, the one in question was made from one of those delightful sweet-grass baskets.

A Rich Workbag

YOU have, of course, seen the shining bags—those made with the simple crochet stitch, you know. They are serviceable, but no one would care to assume the responsibility of calling them beautiful. Suppose, then, that you were to substitute a soft silk tape for the wry shoestring; can you not picture the richness? True, silk tape is rather expensive and not always obtainable, but "where there's a will there's a way," and here is one of the ways.

If you are acquainted with an underwear manufacturer or a friend has a friend who has another friend who knows one, see if that manufacturer will not relax his iron-bound wholesale rates and sell you a spool of the all-silk tape that he uses to run through undercuts. And if you can't scrape up an acquaintance with such a manufacturer for the occasion, muster all your courage to the front and call upon him at his factory and state your errand. The spools are about six inches long and four wide, and contain yards upon yards of the tape, quite enough to make two or three bags. The bag can be made as fancy or as plain as desired and lined with any color. A girl who is fortunate enough to be the daughter of an underwear manufacturer has a heavy silk tape bag of champagne color lined with lavender mesaline, and it sometimes serves as a slipper bag as well as workbag. The champagne-colored tape may be somewhat difficult to obtain, so that you will have to be content with cream or white.

For the Traveler

EVERY one is, of course, familiar with the little needle and pin cases that are oftentimes the good angels of travelers. But a new feature can be added to this old standby—a tiny button bag—just the thing to hold those buttons, buttons of all kinds, even collar buttons if the traveler be a man, or a shirtwaist woman. Take a foot of Dresden ribbon and line it with soft flannel (to keep the pins and needles from rusting, especially where there is salt air). Cut the flannel about a quarter of an inch smaller all around than the ribbon. Lay the flannel on the ribbon and turn the ribbon up over the raw edge of the flannel and bias-stitch it to the flannel on the inside. Now work two small buttonholes in the square end of the ribbon (the other end is to be pointed) and place two tiny pearl buttons about three inches from this square end on the flannel. The end containing the buttonholes can then be turned up and buttoned to the small pearl buttons, which are set in about an inch from either edge. Fasten the little pouch or bag thus made with an over-and-over stitch along the sides. The buttons at the top are not to keep the bag in place—the stitches at the sides will do that—but to fasten the bag after the buttons have been deposited in it so that they will not fall out. Fasten about a foot of narrow ribbon on the pointed end of the case. The ribbon is to be tucked in the center to the point so that when the case is rolled up there will be two ends to tie about it and fasten into a bow.

To Mend and Freshen Gloves

A NEAT and durable method of mending kid gloves is to buttonhole around the edges of the tear or hole in the glove before drawing the sides of the worn place together. The mending stitches will not then be so likely to tear out.

When cleaning white kid gloves, put one of the gloves upon the hand (the other hand must be left free to do the work) and immerse in a basin of gasoline. Wet a small soft brush with the liquid and rub upon it a good white soap. Scrub the glove gently with the soap and gasoline, rinse in clean gasoline and hang in the shade to dry. Treat the other glove in the same manner. The rinsing gasoline may be returned to a separate bottle for future use in washing, but not rinsing, gloves. The soapy gasoline is, of course, thrown away. Gently pull and stretch the gloves, after they are dry, before attempting to put them on the hands.

Embroidered Bandeaux

IT is said that bandeaux are to be popular again this winter. Many of them are to be jeweled and somewhat barbaric, a style best suited to older women and tall, stately girls. This does not mean, of course, that our petite sisters will not share in their splendor, but there will be many occasions when they can substitute softer, less ornate bandeaux to advantage.

Nothing could be prettier for the debutante in a slimy pink frock than a soft gilt ribbon bandeau embroidered in apple blossoms or tiny pink roses. A heavy silk could be used that would work up quickly and yet be very effective. For a blue frock, a gilt bandeau embroidered with tiny forget-me-nots trailing from the center to the ends would beautifully carry out the color note of the gown. Black velvet embroidered in gilt thread would offset the yellow gown, and any number of other colors could be combined with good effect.

Colored Laces

IT is oftentimes very difficult indeed to get colored laces in just the shades desired, and even dyeing is not always satisfactory. One woman, skillful at crocheting, makes laces of heavy twisted silk in colors for some of her own and her daughter's handmaiden gowns. The colored crocheted lace gives the gowns a decidedly unusual touch. Linen thread or mercerized cotton can also be used, depending, of course, upon the material of which the dress is made.

The Child's Bath

ONE can introduce play and fancy into so many things connected with the daily necessities that are often so disagreeable to children. What ordeal is worse for the average child than being "scrubbed"? No doubt if put to a vote they would unanimously agree with the little fellow who accused his mother of

"Always washin' something, Half the time it's me."

A pretty towel embroidered in yellow ducks would afford an element of attraction in the bathing hour. If done in the simple sashy style the embroidery of the ducks will take but a short time. Sometimes towels can be obtained already stamped for the purpose. If not, cut a duck from an illustration, if one can be found, and trace it with carbon upon the towel. Work over the outline thus transferred in yellow, insert a black eye, and the duck is complete. One duck placed after the other, in a line, and then a blue patch of tapestry stitch at the end of the towel will make the ducks appear as though they are waddling toward a pond. The towel can be simply hemmed, hemstitched, or scalloped and buttonholed in white mercerized twill. The small washcloths can be decorated with a fish in outline stitch or a tiny boat. A make-believe game of "Going to the Seashore" will oftentimes bring an otherwise reluctant child willingly to the dreaded tub.

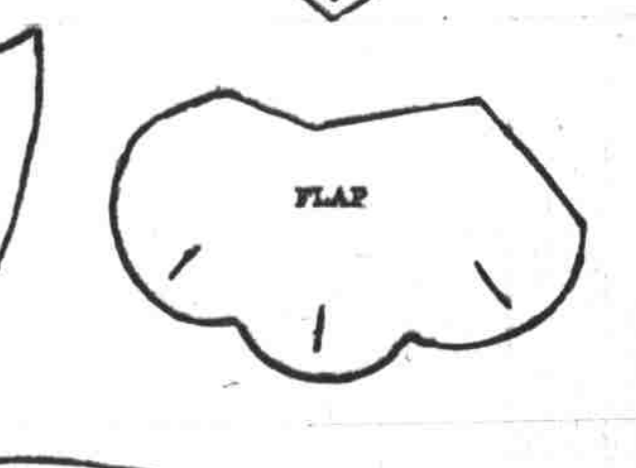
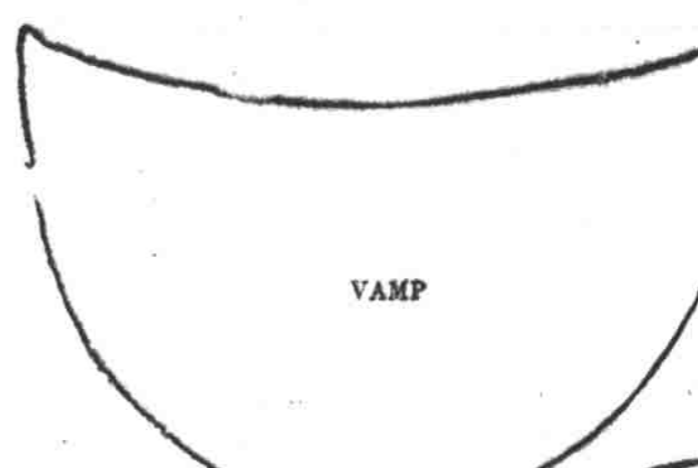
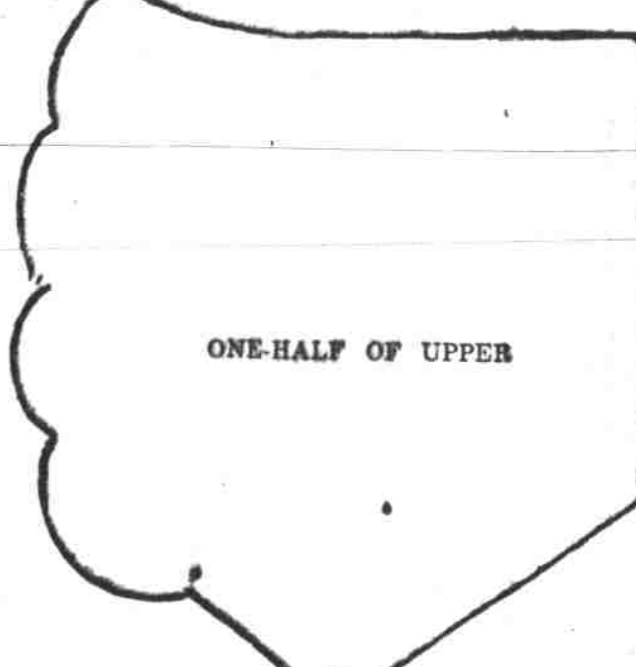
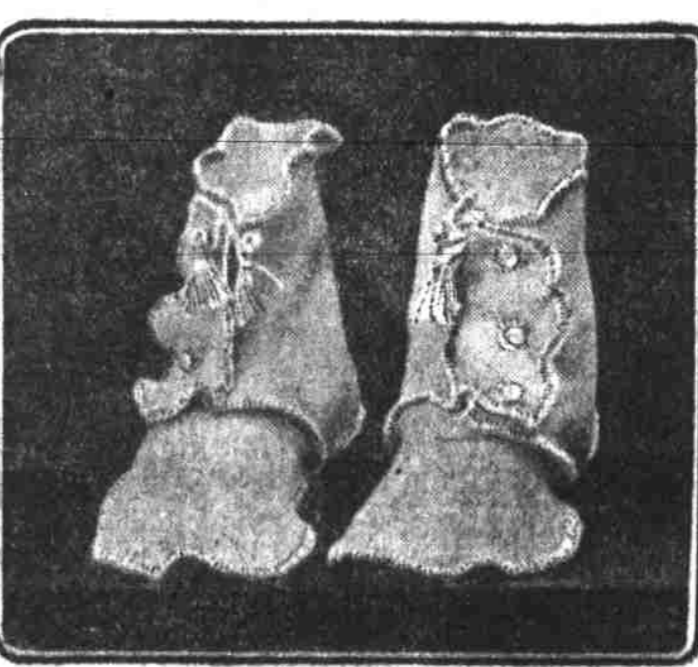
If the child is quite small a rubber doll that he may take into the tub with him will give untold delight.

A Fascinating Cap

"OH, WHAT a dream of a cap, Molly!" exclaimed a friend of an engaged girl ecstatically, as she held the dainty trifle between reverent fingers. And truly it was a beautiful thing of palest azure chiffon over pink silk. It was made of a circle of the chiffon lined with soft pink silk, which in turn was lined with thin white muslin to protect the silk from the hair. A casing ran around the entire cap about two inches from the edge, for the elastic which held the cap close to the head.

The elastic caused a shirring and spaced a ruffle or frill about two inches deep of the blue chiffon about the face. The pink silk lining reached only to the edge of the casing—in fact, forming part of the casing itself. Reaching from the casing to the edge of the blue chiffon frill, however, was another frill of pale pink chiffon underneath. About the cap was a wreath of tiny pink chiffon rosebuds with green thistle foliage. At the exact center back was a butterfly bow of blue chiffon, about five inches from top to loop, and having streamers of the chiffon in the same color. The streamers were six and four inches long respectively and were double. Each end was gathered in and weighted down with a somewhat larger pink chiffon rosebud and just a touch of green foliage. On the top of the cap was embroidered a cluster of rosebuds and foliage. It was a dream indeed!

HANDMADE SHOES FOR BABY



ALL the women who were interested in fancy work and who delighted in making pretty things while seated comfortably on the hotel piazza asked for the pattern of the little brocade shoes a woman was making for her tiny nephew—so I pass it on to you, for they are indeed, as one admirer aptly said, "the sunniest baby shoes she had ever seen."

They are easy to make; that is, easy for any one who enjoys needlework; and what mother will not appreciate the handwork of her friends displayed in such a gift?

The pattern is given in its actual size. All you have to do is to trace it on the material as you would the embroidery pattern on this page, or cut it out and use it as it is for your pattern.

White brocade and fine French flannel are the best materials to use in the making, but you can make them of kid, either soft suede or very fine French kid. You may use pink or blue cloth or kid, if you wish, and work with white silk floss.

Now we will make one shoe; the other, of course, is made exactly like it. Cut out the sole, the toe, the flap and then double the material in order to cut two pieces for the upper.

Pin the center front of the toe to the center front of the sole where the notch is marked on the pattern. Baste these two parts together and then buttonhole them together with pink or blue silk floss.

Now join the back seams of the uppers, using the buttonhole stitch, which, by the way, is used throughout the making of the shoes; then join the lower edge of the uppers to the sole with the seam to the center, as indicated. The bias portion of the upper is then joined to the curved portion of the toe, and the little flap is joined to the shaped part of the upper as indicated by the dots on the pattern.

Pin the center front of the toe to the center front of the sole where the notch is marked on the pattern. Baste these two parts together and then buttonhole them together with pink or blue silk floss.

Now join the back seams of the uppers, using the buttonhole stitch, which, by the way, is used throughout the making of the shoes; then join the lower edge of the uppers to the sole with the seam to the center, as indicated. The bias portion of the upper is then joined to the curved portion of the toe, and the little flap is joined to the shaped part of the upper as indicated by the dots on the pattern.

New buttonhole all around the malleted edge of the flap and the top of the uppers, work the tiny buttonholes in the flap and attach very small ball buttons of pearl to the other side of the upper, as shown in the picture.

The little tassels are made by winding the silk around a card one inch wide, running a thread through one end and tying it tight; then slip the silk off the card and tie the tassels around the top and the lower threads so they will flutter apart.

These you have if the shoes are ready to keep baby's tiny feet from getting cold, and are as soft and warm as can possibly be desired.

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 glass. If one-half of the design only be given, unpin the paper and turn the other side to the fabric.

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 the lines and will last until worked.

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.

For a Linen Gown

IT is remarkable how really "dressy" a simple linen gown may be made to look by using detachable cuffs, collar and girlets of satin. A woman whose purse is very slender, but who always appears well dressed, was recently seen in a pale-green linen on which she had put cuffs and collar of black satin embroidered in a large scroll design of pale green, the exact shade of the linen. She wore a pleated girlet with one long embroidered end. A few mornings after she was seen in a perfectly plain green linen with white collar and cuffs—the same gown denuded of its silken trappings.

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One-half of Design