For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

A Centerpiece Design for Outline Work

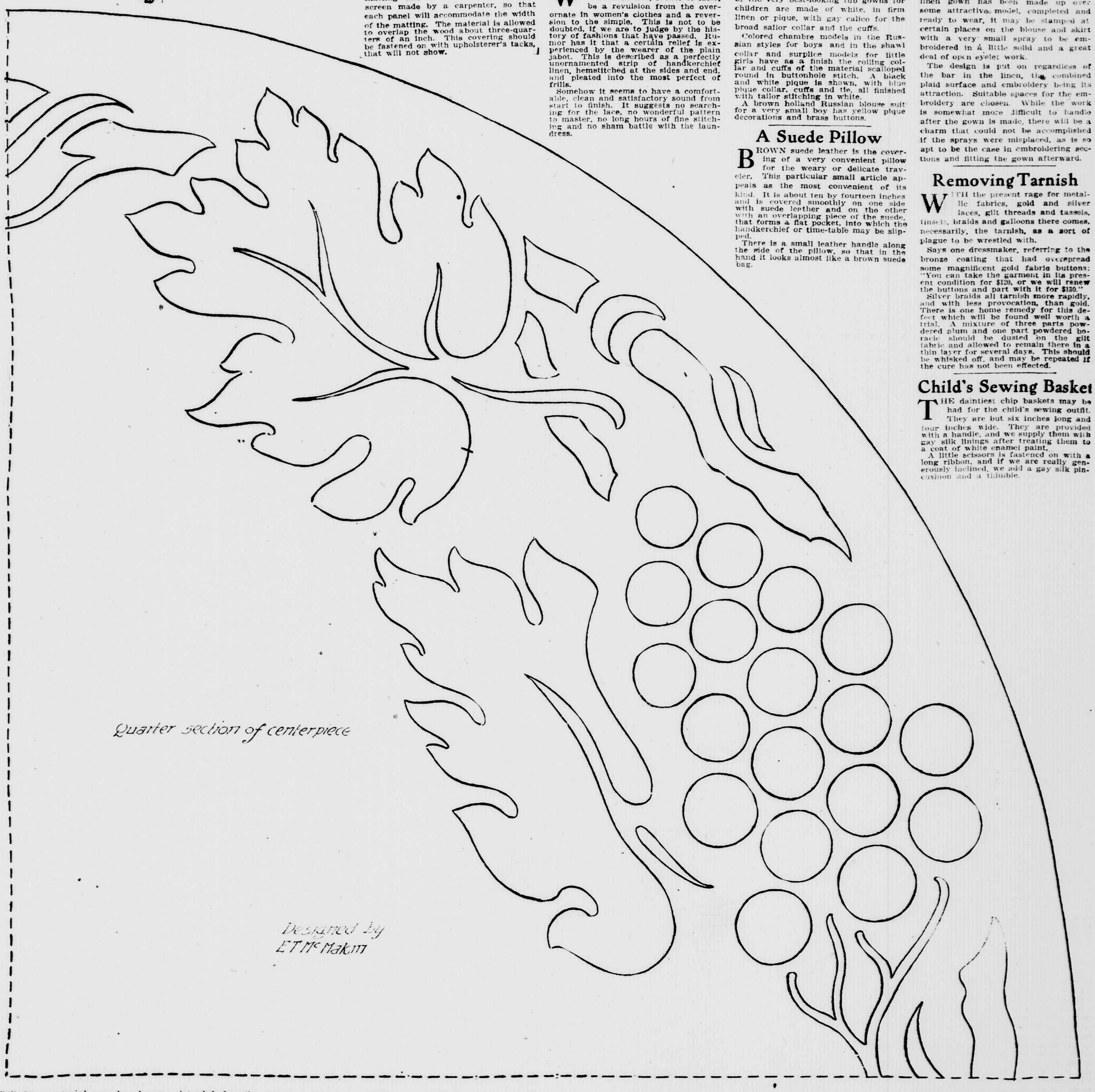
I KNOW so well that you all like designs that have to be outlined that I am always looking for something which you will find satisfactory when carried out in this stitch. There are so many people who are willing to pick up a little outline work who are unwilling to take up a more difficult task. Furthermore, when fruits are done in solid stitch, it is important to do them carefully, so that the light spots will be in the proper places. This is a task that requires the skill of an artist, and I, therefore, do not think that the busy woman particularly cares to undertake so difficult a feat.

If this centerpice is to be used as a dining-room decoration, I suggest that you do all the embroidery in white, using a heavy, twisted mercerized cotton. This will make the outline more rope-like in appearance, and will suit the strength of the design. When you are doing the outline, be sure that every stitch comes back to the finish of the former stitch, so there will be no open spaces. In other words, make every stitch a complete backstitch, and not a half backstitch.

If this centerpiece is to be used as a piece for the library table, and wish to embroider it on unbleached linen, then I advise you to do the grapes in a deep tone of purple, the stems in a greenish brown and the leaves in the darkest green. This will give a very rich and harmonious combination, and at the same time will follow out to some extent the nature colors.

I think the finished centerpiece will be a great success, but before I leave the subject I want to mention the outside edge, which, as you see, is merely a single line. This should be embroidered in the outline stitch and then the material must be cut away, leaving a half-inch margin, which must be basted down on the wrong side. For a finish, use a piece of cluny lace, preferably real cluny, about four inches wide. Place it along the under side so near to the edge that the lace will not be perceptibly covered. Baste it first from the upper or right side, fulling the lace at every stitch so it will be able to accommodate the curve and will lie perfectly flat, yet not be full, for there must be no gathers visible.

It is possible for you to do all the embroidery in the long-and-short stitch, but I am sure that you will be no better pleased with the effect than were it done in the good old-fashioned outline stitch.



How to Apply the Design

THERE are two ways to apply this design to the material upon which you wish to work it.

If your material is sheer—such as handkerchief linen, lawn, batiste and the like—the simplest method is to lay the material over the design, and, with a well-pointed pencil, draw over each line.

If your material is heavy, secure a piece of transfer or impression paper. Lay it, face down, upon this; then draw over each line of the paper design with a hard pencil or the point of a steel knitting needle. Upon lifting the pattern and transfer paper you will find a neat and accurate impression of the design upon your material.

There are two points to observe in this simple process, if you would execute it satisfactorily. One is, see that your material is level—cut and folded by a thread—and that your design is placed upon it evenly at every point.

The second is, when placed accurately, secure the design to the material with thumb tacks or pins so that they cannot slip during the operation.

Transfer paper comes in white, black, blue, red and yellow. I advise the use of the lighter colors when possible, as the black and blue are so liable to crock.

Do not rest your hands or fingers upon any part of the design you are transferring, else the imprint of hand or fingers will be as distinct upon the material as the drawn lines of the design.

Embroidery Hoops

MANY who work among flosses and fine linens will welcome the oblong or oval embroidery hoop. There are often portions of a design that will take the elongated hoop far better than the perfect circle. It is never well to grow so dependent upon devices in one's work that they submerge the worker or render her helpless when without them. Nevertheless, each embroiderer has her own peculiar difficulties, and perhaps it is as well for her to know all about the helps toward the ready accomplishment of her task. Some one fault is nearly always present with the worker who is otherwise successful. The oval hoop may be the one device that will obviate her difficulty and help her to the better accomplishment of certain portions of the embroidery. Then there is the hoop that is cushioned with felt. All the workers have not yet met with this really necessary device for holding the work more firmly, and preventing its slipping.

Now there is, too, a hoop with a spring, a very little metal attachment on the larger or outside hoop. It is intended to be used for the embroidering of heavy materials. The space to be embroidered is placed over the smaller hoop and the large hoop is spread by a pressure of the thumb on the little metal spring, so that it will be possible to get it over the heavy goods. The spring is then released and the outer hoop clasps tightly over the smaller hoop and the material.

A Decorative Screen

THE screen enters so largely into the present single room fitted up for some business purpose that, as a piece of furniture, it is well worth our consideration. The milliner and the dressmaker use it; the artist divides her studio with it, and the desk in many business offices gets at least a minimum of privacy behind its screen. Almost every private house boasts a screen or two, and no modern boarding house bedroom is complete without the screen that converts it into a sitting room for daytime use.

There is a finely woven quality of matting in the solid colors that makes appropriate screen covering. Picture a burnt-orange color, which is one of the most beautiful, with the framework of the screen stained a rich, golden brown with modern wood dye, and treated to a final coat of wax finish rubbed to a desirable smoothness.

It will be necessary to measure the matting and to have the frame of the screen made by a carpenter, so that each panel will accommodate the width of the matting. The material is allowed to overlap the wood about three-quarters of an inch. This covering should be fastened on with upholsterer's tacks, that will not show.

Helpful Hints for Knitters

FOR THE persistent knitter there may be had a delightful yarn holder that is better than human in the way it holds and moves the skein. It has four arms, yet it does not provoke the smothered wrath of the winder, who is dependent on some two-armed friend who perchance reluctantly consents to hold the skein and hurries off the yarn by waving his arms like a windmill.

There are so few things for the woman who knits that we feel like passing along whatever new ideas we hear of. There is a delightful knitting bag made to serve the same purpose that the bracelet basket is made for. I think we all know the little round or oblong basket that holds the knitting ball and swings over the arm of the knitter.

The new linen canvas bag is cut in two pieces, not unlike the rounded sides of a leather shopping bag in shape, except that these sides slope gradually up into a narrow strip two or three inches wide. The sides are joined together to hold the knitting. This basket-shaped affair is lined, including the strips which are joined together to form a handle. This is slipped over the arm. The bag may be decorated with a design in cross-stitching.

A Plain Jabot

WE ARE constantly admonished that there will, sooner or later, be a revulsion from the overornate in women's clothes and a reversion to the simple. This is not to be doubted, if we are to judge by the history of fashions that have passed. Rumor has it that a certain relief is experienced by the wearer of the plain jabot. This is described as a perfectly unornamented strip of handkerchief linen, hemstitched at the sides and end, and pleated into the most perfect of frills.

Somehow it seems to have a comfortable, clean and satisfactory sound from start to finish. It suggests no searching for the lace, no wonderful pattern to master, no long hours of fine stitching and no sham battle with the laundress.

Braiding Coats

BRAIDING has taken a renewed lease—a sudden hold, in fact—on the imagination of designers and on the affections of women workers. Besides the silk soutache, braids are brought in the most fascinating colors of mercerized cotton for use on all the linens, cottons and crepes.

One of the most easily made garments for the amateur dressmaker who is seeking for something to braid is a sleeveless linen coat. It is simplicity itself, because it is collarless as well as sleeveless, and it requires only a facing of bias linen before or after the decoration is done. This skeleton coat may be either of heavy linen or pique, in white, to wear with the lace, linen or batiste robe; or it may be a part of the colored linen costume. In either case the finished garment will be more exclusive and in better taste if the braid be an exact match for the linen.

It is advisable to select a design that will appear in equal quantity on the back of the coat and on the front, otherwise the braiding will appear disproportionate on the garment. Braiding, to be a pronounced success, should follow several general lines. The design should be chosen that seems to have no end and no beginning. In other words, there must be no "stop-offs," but the line must be continuous. This line should, in its various twists and turns, appear the same distance apart throughout the design, so that there will be no empty spots or crowded places. All of the turns should be carefully observed by the braider. If sharp points are denoted, the braid should invariably be well sewn into the sharpest turns.

If the spirit of the design is smooth and flowing, the greatest care should be taken to avoid uneven and pointed turns in the braiding. All ends of braid must be pushed through a stiletto hole in the material and strongly finished on the under side.

Fashions in Collars and Cuffs

ECRU in French pique is new for the collar, cuffs and belt of children's blouse dresses made of bright-colored Scotch ginghams. Some of the very best-looking tub gowns for children are made of white, in firm linen or pique, with gay calico for the broad sailor collar and the cuffs.

Colored chambre models in the Russian styles for boys and in the shawl collar and surplice models for little girls have as a finish the rolling collar and cuffs of the material scalloped round in buttonhole stitch. A black and white pique is shown, with blue pique collar, cuffs and tie, all finished with tailor stitching in white.

A brown holland Russian blouse suit for a very small boy has yellow pique decorations and brass buttons.

A Suede Pillow

BROWN suede leather is the covering of a very convenient pillow for the weary or delicate traveler. This particular small article appeals as the most convenient of its kind. It is about ten by fourteen inches and is covered smoothly on one side with suede leather and on the other with an overlapping piece of the suede, that forms a flat pocket, into which the handkerchief or time-table may be slipped.

There is a small leather handle along the side of the pillow, so that in the hand it looks almost like a brown suede bag.

Eyelet in the Finished Gown

THERE is a charming little idea that has come to us straight from the woman who tried it. After the cross-barred handkerchief linen gown has been made up over some attractive model, completed and ready to wear, it may be stamped at certain places on the blouse and skirt with a very small spray to be embroidered in a little solid and a great deal of open eyelet work.

The design is put on regardless of the bar in the linen, the combined plaid surface and embroidery being its attraction. Suitable spaces for the embroidery are chosen. While the work is somewhat more difficult to handle after the gown is made, there will be a charm that could not be accomplished if the sprays were misplaced, as is so apt to be the case in embroidering sections and fitting the gown afterward.

Removing Tarnish

WITH the present rage for metallic fabrics, gold and silver laces, gilt threads and tassels, tinsels, braids and galloons there comes, necessarily, the tarnish, as a sort of plague to be wrestled with.

Says one dressmaker, referring to the bronze coating that had overspread some magnificent gold fabric buttons: "You can take the garment in its present condition for $120, or we will renew the buttons and part with it for $130."

Silver braids all tarnish more rapidly, and with less provocation, than gold. There is one home remedy for this defect which will be found well worth a trial. A mixture of three parts powdered alum and one part powdered boracic should be dusted on the gilt fabric and allowed to remain there in a thin layer for several days. This should be whisked off, and may be repeated if the cure has not been effected.

Child's Sewing Basket

THE daintiest chip baskets may be had for the child's sewing outfit. They are but six inches long and four inches wide. They are provided with a handle, and we supply them with gay silk linings after treating them to a coat of white enamel paint.

A little scissors is fastened on with a long ribbon, and if we are really generously inclined, we add a gay silk pincushion and a thimble.

A Slumber Bag

THE steamer rug so well known to the traveler has come out in a new version—a late edition. The slumber bag is not for bedtime use at home, but for the deck of an ocean steamer. It is a convenient substitute, intended for the traveler who previously wrapped herself in two steamer rugs.

The slumber bag is made of heavy wool in plain colors, and not so attractive as the Scotch plaids we are accustomed to. It is long and commodious generally. It folds over the feet of the person reclining in a steamer chair, and it laces together quite up to the neck. It is provided with a hood, eliminating entirely all necessity for a hat or cap, and is admirably suited to the convalescent or the boastful traveler, who, after all, succumbs.

Bags for Parasols

THE parasol is always a problem; it is usually too long to be kept in one's bureau drawer, and if hung in a closet the cover becomes soiled by an accumulation of dust or by rubbing against the dark fabric of gowns or coats. Most careful maids and matrons have the bag habit very well developed. Parasols may be beautifully disposed of to one's intense satisfaction in long, slender bags hung in the closet. Fine umbrellas may be cared for in the same way.

A parasol bag can be made of some long strip of lining, unbleached muslin or linen that would do for nothing else. The narrow breadths of a discarded linen or gingham skirt will make the nicest sort of covers, and you may rest assured that bagged possessions can come to no harm.

Cleaning Wall Paper

ONE of the very neatest and most successful ways to remove spots from plain wall paper of delicate shades is to rub them very cautiously with a clean H rubber—the kind that artists use. This will leave a lighter spot on the paper, which may be toned gradually into the general color by rubbing the whole surface for a considerable distance with a perfectly clean chamois skin.

Grease on wall paper may not respond to this treatment, but it can nearly always be removed by one or more applications of French chalk rubbed on the spot and left there for