

NEEDLE-WORK SUGGESTIONS FOR THE HOLIDAYS

IN anticipation of the holiday season, when suggestions in woman's handiwork are generally most acceptable, THE LADIES' HOME JOURNAL presents to its readers this month the following three extra pages especially prepared for it, entirely given over to ideas in needlework.

THE designs here presented have been selected by the most trustworthy authorities, not only for their artistic excellence, but for their intrinsic practical value, so that they might not only please the eye, but lend themselves to being practically carried out as well.

DRAWN WORK EFFECTS WITH EMBROIDERY

By Mrs. Barnes-Bruce

THE constant demand for new and attractive methods in decorative needlework has led to the suggestion of introducing simple drawn work effects, together with ordinary embroidery, in the execution of floral subjects. Very beautiful and uncommon results can be obtained in this manner, and the pieces of work herewith illustrated were specially designed to demonstrate how admirably the idea can be worked out for various purposes.

A SOFA-PILLOW OF POPPIES

IN the really unique design for a sofa pillow (Illustration No. 1) it will be seen that the poppy, with its peculiarly shaped seed pod, was found to lend itself in the most satisfac-

tion has been rendered the basis of the design, and has been allowed, as it were, to suggest the manner of its treatment, which is one of the great elements of good designing, properly so-called. The subject may be carried out in various methods. It is intended to be worked upon white linen. One suggestion is to make it up over black or dark green velvet, rendering the drawn work stitches in light green silk. The delicate pinks employed in the poppies must be repeated in the border by introducing them into the coloring of the pods. This will produce a particularly handsome and luxurious effect, which may be further enhanced by finishing the pillow with a soft, full ruffle of white mull. The design may also be worked upon silk of an éru shade, over a pale pink foundation, with threads introduced in green. The edging may be of a full silk moss fringe. The flowers are worked in long and short stitch, and the stamens in French knots.

A VIOLET BUREAU SCARF

IN the design for a bureau scarf, of which one-half is shown in the drawing (Illustration No. 2) the forms for the violets are cut out of the material, and buttonholed around, the spaces being filled in with threads and stitches in drawn work fashion, to indicate the petals and veining of the flowers. The fabric employed is fine linen lawn over a violet satin lining. The flowers and buds are rendered in silk of a lighter shade than the satin foundation. The leaves, stems and the buttonholing which indicates, as will be seen, forms suggestive of the shape of the leaves, are all worked in delicate shades of green. In executing the violets, the divisions of the petals are made by tightly twisted bars, each petal being filled in with three threads, with forms in darning stitch introduced toward the base, which are, in fact, when combined, the ordinary star form so frequently used in lace or drawn work. The buttonholing all around is the only finish actually required.

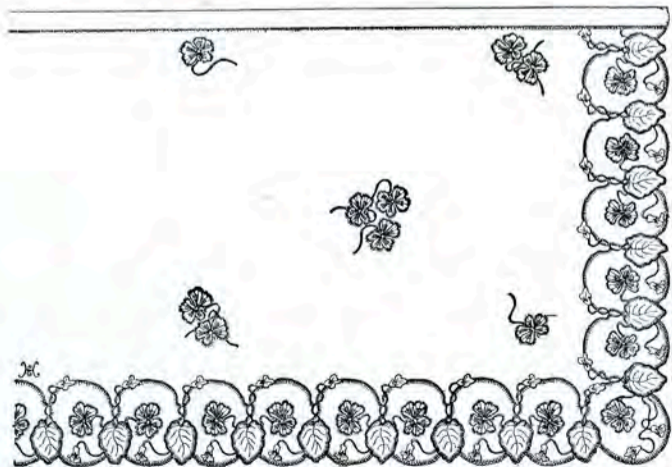
A GRACEFUL TEA-CLOTH

THE tea-cloth, of which one corner is shown in Illustration No. 3, is, when worked out, extremely dainty and graceful. The inner row of drawn work blocks, form, in the complete design a square, which may be laid either on the table against the edge, or allowed to fall just over it, the corners hanging over the sides of the table. The cloth here pictured measures forty-five inches each way, and the sections of drawn work are two inches and a half square. It is made of fine linen or lawn, and is laid over a colored silk cloth to harmonize with the coloring chosen for the morning-glories, either rose, pink or violet looking well. The design may be worked either all in white, or in pink and white, with the green leaves, or in purple and white, or all these tints may be harmoniously combined. If blue be preferred, the flowers should be in blue and white, and the cloth laid over blue silk or satin. The hem, which measures two inches and a half, may have substituted for it a fringe with several rows of pin-stitching for the heading. The drawn work is executed in white linen thread.



POPPIES IN DRAWN WORK AND EMBROIDERY (Illus. No. 1)

tory way to being rendered in the style indicated, the centers of the blossoms and the tops of the pods being represented in the "spider" or "web" drawn work stitch, the linen having been previously cut away in the requisite spaces. The whole manner of treatment and the arrangement of this subject is particularly good, both in principle and execution, and may well be regarded as a lesson in the art of designing. The growth and



A BUREAU SCARF DESIGNED IN VIOLETS (Illus. No. 2)

characteristics of the plant have been preserved and made the most of. In fact, its for-

EDITOR'S NOTE—Any readers of these needlework articles who may wish for further particulars as to obtaining the requisite patterns and materials for carrying them out, can gain the desired information by writing to the authors of the different articles in care of the JOURNAL, at the same time enclosing a stamp for reply. Letters without stamps enclosed will receive no attention.

FOR A VESTIBULE TRANSOM

ILLUSTRATION No. 4 shows a very handsome and effective design for a vestibule transom. The material suggested is canvas, although lawn or silk may be used. The subject is the Japanese lily, which is to be worked in outline stitch, either in white or in natural colors, delicate or rich in tone, according to individual taste or requirements. The markings on the petals may be rendered in eyelet holes. The border is in a very simple drawn work pattern.

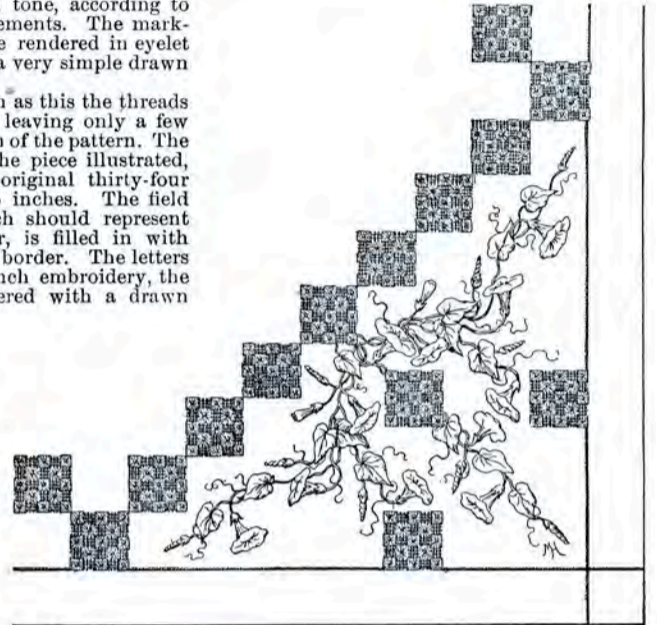
For an open design such as this the threads are withdrawn in blocks, leaving only a few each way as the foundation of the pattern. The width of the border in the piece illustrated, which measures in the original thirty-four inches wide, may be two inches. The field around the cipher, which should represent the initials of the owner, is filled in with drawn work to match the border. The letters are worked solidly in French embroidery, the open spaces being rendered with a drawn work device.

A CURTAIN BAND

THE design for a band for sash curtains (Illustration No. 5) may be used in two different ways. It can be employed horizontally, as shown in the drawing, for a band across the top of a single curtain, which may be either plain, gathered or plaited, and sewn on to it. If plain, the curtain should have discs, similar to those in the embroidered band, worked in it at intervals. The discs are buttonholed around, cut out of the material and afterward filled in, as shown, with a simple net stitch, for which, however, more elaborate devices may be substituted if preferred. If the curtain be plaited, a simple hemstitch is all the finish required. If it be gathered, either a very few discs may be worked in it, or a simple border in drawn work may be used instead. The flowers of the trumpet vine and the leaves are embroidered in outline in their natural colors, the material being white, of canvas, linen,

SUGGESTIONS TO NEEDLEWOMEN

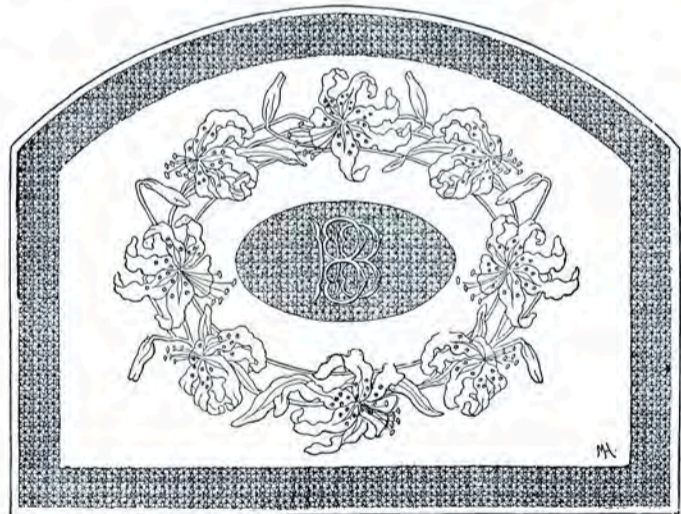
THE treatment of the subject of the tea-cloth in Illustration No. 3 will well repay attention. It is a good example of semi-conventional treatment. The drawing of the flow-



A DAINTY TEA-CLOTH (showing one corner) (Illus. No. 3)

ers and leaves has been preserved, the characteristics of the growth have been emphasized, and yet the lines and the forms have been not so much forced as led to take just the direction and the lines requisite. The forms balance and answer one to the other without stiffness or constraint; they represent the natural growth, and yet are entirely obedient to the requirements of the design. The main lines of the design are admirable in arrangement.

As a matter of fact, the proper treatment of flowers in making designs for needlework needs a very thorough knowledge of the principles involved. In the first place, good appreciation of the habits, growth and formation of the plants or vines is a necessary requirement. Beyond that, one must have a knowledge of the foundation of lines and curves upon which all design is based; for, although less apparent in the kind of treatment usually adopted for subjects for embroidery, it is no less necessary than in the most correct and elaborate architectural decorations. All can, by study, acquire these principles; but it is a fact that some artists, without possessing much definite technical knowledge of this kind, have a certain intuitive sense of the fitness of lines, which they can neither analyze nor explain, but which, nevertheless, goes far to make up the sum of their talent for decorative work. The designs on this page were made from studies drawn directly from the flowers themselves; the studies were not, however, used in their original form, but were adapted to the special requirements in each case, the natural growth being partly followed, and partly led to the ultimate result in working out the designs, and from this arises their decorative value.



FOR A VESTIBULE TRANSOM (Illus. No. 4)

lawn or silk. This band may also be used vertically on the middle edges of a pair of sash curtains, such as those which are shirred on a rod. In this case a few of the discs may be introduced in the body of the curtains. The discs are to be worked in white.

The needlewoman, in making use of the suggestions in the different illustrations can, of course, adapt each separate design for a number of different purposes, according to individual fancy. For instance, the border of seed pods in the poppy subject is a repeating pattern, and may be employed for a piece of almost any shape or size.



A BAND FOR SASH CURTAINS (Illus. No. 5)