

INDIVIDUAL Designs Worked Out from Quaint and Charming Patterns



GIRLS who are fond of embroidery and are in search of original ideas for designs will be able to find a great many interesting and quaint patterns suitable to different sorts of embroidery upon the old china pieces which are decorated in the beautiful old colors that have long been fashionable for cross stitch and all other forms of embroidery. A number of embroiderers who accomplish really remarkable pieces of work and who look upon embroidery as one of the fine arts have secured charming results by copying the old china patterns and are enthusiastic over the idea which offers opportunities for such a wide variety in designs and coloring.

One of the most interesting features of this copying from old china is the individual quality that may be had by using the old family pieces of distinction and beauty for this purpose. Those who are skilled in making the stamped or drawn patterns upon the material to be embroidered may do the transferring of the pattern themselves, while for the less skillful the services of a professional embroidery designer can be had. The pattern may be traced or copied, according to whether it is exactly fitted to the purpose for which it is to be used.

Many designs, no matter whether they are taken from old china, tapestry or brocade, although charming in parts, may be resorted to as a whole to the new purpose for which it is desired to use them, or they may be either too large or too small. Then it is necessary to copy them instead. This is not at all difficult for persons who possess some rudimentary knowledge of drawing, as naturally most of those who are in the habit of making designs do. If a girl is to do this for herself, so much the more interesting will the use of the old designs be, but even if she is not she will be able to simplify or modify the pattern to her taste and have some professional designer do the actual work for her. This will be a matter of small expense unless the piece of work is an unusually elaborate one.

There is no comparison between this sort of work when it is done after one's own designs or after old designs which one has adapted, and the mere working of a slavish copy of a design which has been used a number of times and sold to any one who comes along, together with instructions as to what colors shall be used, &c. The one style of needlework is original and a true test of taste and skill, while the other at the best can be only a well done imitation of some one else's original. Consequently girls who wish their handiwork to count for something are more and more inclined to work out their own designs.

JUST at present there is in all needlework a tendency to revive old designs that makes the use of the old china

particularly opportune. Those who have in the family—as who does not to some extent—very beautiful pieces of china will find it particularly pleasant to reproduce the designs.

On linen, white, cream or colored, the designs are very attractive wrought with colored thread in the same tones as those used on the china. The old willow pattern has been used most effectively on white linen for sash curtains in a girl's sitting room and also for pillows. If a large platter having the willow pattern be taken the embroiderer will find no difficulty in tracing the design. Part of the design may be chosen and other parts left out completely if one desires, and this single design may be repeated as often as

the shape of the article to be embroidered demands.

The dim design in the upper corner of the willow pattern is better omitted in the embroidery, as the other part of the design is quite sufficient, and the additional pattern would make the work much more difficult without adding to its effectiveness. For a blue and white room one or two pieces worked in the willow pattern are charming. At the same time the design is, of course, one of those which have been most widely copied in modern ware and it lacks the distinction of the more rare pieces.

Most attractive pheasant designs are to be found on some of the old china. One of these, when the outer border decoration of the platter is removed, is a complete design for embroidery, even to the scalloped and embroidered edge. Although in the original platter this design was in blue and white, it will be found possible to introduce a variety of colors with great

effect. For a pillow cover, a table cloth or a screen the pheasant design is charming. There are two pheasants resting upon a branch of flowers, and both birds and flowers may be wrought in the natural colors. Linen with colored thread may be used for this design, but it is such a dainty one that it is also highly suitable for an embroidery in silk and gold wrought upon silk, satin or velvet.

Charming for an elaborate design is that to be found upon a beautiful old green plate in which, in dull shades of every hue, are represented flowers and birds, fruit and insects, fruit and leaf branches. Plump birds perched on branches interview bright insects, gay butterflies hover over cabbage roses and other old time blossoms, and queer beetles meander among flowering vines. Each object is interesting in itself, and the whole forms a delightful medley of color, suggestive of a garden. From this plate designs may be taken for the embroidered bed hangings which are so very beautiful and which many persons who have no need to be economical have made to order after designs made by artists of importance. For a pillow also this design may be used either wholly or in part, and indeed any one of the many designs to be found on it is suitable, without any modification,

carried out in exactly the colors used on the plate, for a great variety of purposes. There are many of these china designs in old china which are most attractive.

AMONG the very beautiful designs in old English china one plate shows a cluster of garden flowers from the centre of which two long stemmed lilies extend across the plate. On one of the stems an exquisite humming bird rests, and above the bouquet flutter several butterflies. The coloring is closely copied from nature except that it is less vivid.

Not alone the platters, but pitchers, bowls and other pieces of china may be used for designs in embroidery, but of course the designs on the flat pieces are more easy to copy usually. A large flower design, which makes a very satisfactory design either for linen or silk embroidery, is shown on a pitcher. It is a large rose in deep pink and a supplementary design in white and yellow daisies and green leaves. If difficulty be experienced in tracing the design from a pitcher or any other piece of china which is not flat the tracing paper may be stuck fast to the object with wax or adhesive plaster, and this may afterward be removed with warm water, or, in the case of adhesive plaster, with alcohol. Sometimes, of course, a piece of china is so

shaped that the design cannot be traced, and then it is necessary to copy it. However, one need not be discouraged if it be found impossible to trace a design and one be not sufficiently skilled to copy it without tracing. The field of design in old china is such a large one that if one pattern is not to be had there are plenty of others to take its place.

Not all old china is suitable in design to this purpose. Much of the old Chinese ware, for instance, is much too complicated in design to be of any use to the embroiderer. Where there is a mass of intricate geometrical designs or where there are pictorial designs so intertwined with the background as to be indistinguishable at some points the case is hopeless, so far as the embroiderer is concerned, and no matter how beautiful or

cherished the piece of china the embroiderer will do well to abandon it as a source of inspiration for her needlework. Then there are other china designs which are far too simple and which depend entirely in the original on the quality of the china itself rather than the quaintness or beauty of the design. The daintily sprigged china belongs to this class, and no matter how beautiful it is in the original there is absolutely nothing worth while from the embroiderer's point of view. A fairly distinct design which possesses intrinsic charm apart from the effect given by the glaze or other quality of the china is the only sort which is worth copying.

WHERE an article is being made which requires corner pieces and borders as well as a central design the exercise of taste is very necessary, because a jumbled effect may easily be produced if the designs are not carefully adjusted to each other. It is always dangerous to add anything to a design or to take anything away, and so when there is any modifying to be done the entire plan should be most carefully considered. There are some patterns also which look well used singly and which are not at all suited to repetition. Others, on the contrary, are most effective when used in repetitive designs. The willow pattern looks well in repetition, and so do most all designs which have a decidedly formal or conventional quality, whereas some of the garden designs look their best when used singly on a piece that requires only a central decoration. Some of the patterns, those with a quaint old fashioned effect, look specially well when done in cross-stitch.

Another point which the embroiderer who is using a new kind of designs which she has herself adapted must take into serious consideration is the use of borders, edges or finishes of any kind, for these naturally are not shown upon the original pieces as a usual thing. When it is necessary to use decoration in addition to the main design which has been copied from the china it is sometimes possible to adapt it from the border of the plate or other piece which has been copied. On other pieces a plain hemstitching will look best, or a cording, and again bits of the central design may be repeated for a border. These are the problems which must be solved anew for each design and for each fabric, and it is part of the pleasure of embroidering to work out these details successfully.

The New Combination Sweaters

THE sweater has come to be a recognized portion of every girl's wardrobe and one of the garments which is purchased as regularly as autumn succeeds summer.

For a quite young girl there is no model quite so smart as the middie coat of plain white with light blue or cardinal band borderings, and for hard service of navy with dark red stripes about the wrists, hip pockets and the nautical collar.

Similar color combinations are used for the thirty-six inch coats designed primarily for skating, but employed for a variety of purposes. These are double breasted from the tops of the shoulders, so that extra warmth is afforded to that portion of the body which most needs protection when a person is skating.

Also double breasted is the military sweater, which has strap fastened cuffs and collar which effectively prevent the wind from chilling the throat and arms, the full length coat which has a turn-down collar, one in fancifully woven wool with a shawl collar and side pockets, trimmed with a contrasting color, and an absolutely new model having wide double panels which may be buttoned back when not needed or be drawn across the front when extra warmth is required and has a knitted belt which disappears through slits beneath the arms and fastens under the coat at the back.

Many of the single breasted utility sweaters of coat shape have the collarless or V neck, patch pockets and turned over cuffs, and the favorite colors are Oxford gray, dull green or pure white, but a model which is having immense vogue this autumn is precisely like the garment worn by football players and is drawn over the head, sadly to the disfigurement of the coiffure it must be admitted.

Next in favor is the Russian sweater, which is prettiest in white with dark blue or red bandings, the nautical coat woven in a heavy plain stitch and re-

lieved with navy banded collar, cuffs, pocket flaps and right front opening; the one of angora wool which makes a girl look like a huge pussy cat if with it she wears a matching cap and the very closely woven and fitted affairs with narrow tight sleeves which were primarily designed to be worn beneath suit jackets.

Automobile sweaters, always in a class by themselves, are in most instances single breasted and fit the figure closely. Many of them are of fancy weave and the majority have high necks with closely fitted collars, long sleeves with tight wristlets and breast pockets for the purse and handkerchief. The chief thing to remember when buying a motor sweater is to see that it is sufficiently large about the hips, as otherwise the figure will have an awkward, ungainly appearance. It should also be of precisely the right waist length and there should be no strain upon the sleeves between elbow and shoulder or wrist. Because of its elasticity, the size of a sweater may seem an unimportant detail, but it is one which should be accorded as much consideration as color or style if the wearer of the garment wishes to look smart.

What may be termed motor sweater accessories, since they should precisely match the color of whatever woven worsted wrap is selected, are the Shetland wool spencers to be worn directly over the blouse, the wool tights which terminate at the ankles and the veils of crocheted zephyr.

There are also several sorts of mufflers. One of hand knitted wool or silk is shaped to the throat and has a clasp closing and another is very wide at its centre, has a deep point at either side which covers the front and back of the head like a hood and has ends which are wound about the throat and drawn across the chest. With such a protection a motorist can defy any outburst of nature short of a cyclone.

PRACTICAL TALKS BY THE APRIL GRANDMOTHER

THE girl who neglects her chin until its beauty has vanished is as little deserving of sympathy as the man whose motor is stolen because there is no lock on his garage," remarked the April Grandmother, who had been watching her eldest granddaughter try on one hat after another and then discard all because they emphasized the ugliness of her chin.

"When most hats were of a shape which exposed the brow and the ears no single feature attracted special attention and a girl of average good looks easily passed muster, but now that only the lower part of the face is distinctly seen beneath the overshadowing hat brims the chin has become vastly important. And if it is not pretty the fact is deeply impressed upon the mind of the observer.

"Comparatively few people are born with a positively ugly chin," continued the April Grandmother, "but a large majority of them contrive to spoil the appearance of that feature by their manner of holding it. The very tall girl who is apt to be self-conscious, nearly always stretches her chin forward after the manner of a thirsty goose, and the fat one, serenely satisfied with herself, lazily snuggles her chin into her neck so that its lower outline is wholly buried. But neither one of these habits creates as ugly a chin as the one made by fingering its

base until there is a wrinkled little bag beneath it or of keeping the teeth so firmly locked that the jaw becomes as square as that of a professional prize fighter.

"So difficult has it always been to convince girls of the evil effect of these habits that I regard the present modes in hats as a positive blessing, and while striving to undo the mischief of years the offending feature may be rendered less conspicuous by improving the coloring of the cuticle.

"Sometimes there are freckles on the chin, and if this is the case they should promptly be removed with peroxide, if possible, and if that harmless liquid does not prove efficacious, then with some lotion obtained from a reputable physician.

"The infinitesimal creases and lines to be found in all chins are the favorite nesting places for blackheads, and since motor hats have become so general many girls have a complexion which appears to be dull and dark, whereas it is merely grimy because the portion of the face not protected by the goggles frames, and especially the chin, is so continuously showered with dust particles. Holding the chin over a pitcher of boiling water will force all of this dust to the surface of the skin and a thick application of cold cream will remove most of it immediately. After that the chin should be bathed for ten minutes or more with icy water in order to close the pores and prevent them from enlarging.

"A dimple is a most adorable addition to the chin," admitted the April Grandmother in response to a remark of her second oldest granddaughter, who possesses one of those indentations, "but it loses much of its charm when the flesh about it is not snow white.

"A girl who recklessly exposes her face to the winter winds will be certain to have a chin so red and rough that people will notice only those blemishes, and if she feeds on candy and in out of season her jaw will probably become heavy with fat.

"I did not intend to be personal, my dear," she apologized, turning to her eldest descendant, "but if your chin were single instead of nearly double any of those hat shapes which you found impossible would become you. They require a clearly defined lower jaw, and that you may soon acquire if, at night and morning, you will take the trouble to rinse a small towel in cold water and with it slap the under portion of your chin for ten minutes at a time.

"At present the lower portion of your face is merely over-plump, but if you long delay the day of reformation it will reach the stage where the line between cheek, chin and throat will be utterly lost. A clearly defined facial outline is an important requisite of a youthful appearance, and to retain it indefinitely one need only be careful, aided by diet and cold compresses, to keep the chin delicately round."

Collar and cuff pieces instead of long boa or wide stole are extremely smart, and a round shaped collar is bound to be lower in cost than a long boa or wide cape which has to be of considerable size to appear like anything at all. These collar pieces are shaped and finished in such a way that the one piece of fur can be worn with every separate jacket. The fur is lined with satin and then either pinned to the coat or attached by small hooks and eyes or clasps which will not show if the suit is worn at any time without the fur.

Some few of the new collar pieces are shaped square like sailor collars or else cut in pointed revers in front, but a plain rounded shawl collar is sure to be in good taste and is more likely to be suitable with many different jackets than is the collar cut in the less ordinary model. A long haired skin, as fox or lynx, is sometimes seen with the head of the animal left at one end, this piece fastened over the other where the coat fastens across at the top button. The tail of the animal is not left on and is seen only on the large flat muff.

The shape of the fur-cuffs must depend largely upon the sort of fur. Long haired skins, as skunk, lynx, fox, &c., are generally round and anywhere from about three to six inches in width. The short haired skins, on the other hand, are sometimes pointed in the centre so as to be quite a little wider on the outside of the sleeve than on the inside. Beaver, French seal and mink are often shaped, but these skins, as well as the long haired furs, are just as often made in the plain round cuffs.

A muff should be as large as possible and flat. Schoolgirls do not, of course, carry muffs of so large size as their elders, but the muff which a few years

back was of apparently enormous dimensions will now look only a small affair. The envelope muff, with the skins open and laid over a tiny inner muff of satin, is still a favorite model, but a plain, flat muff ornamented with head and tails of the animal is equally in vogue. With the return of short sleeves has come again the long extension muff, as it might be called, with wide end pieces that can either be rolled back on the muff itself or pulled up over the kid glove almost to the elbow.

This muff is especially pretty in soft beaver, with coat collar, of course, to correspond. As short sleeve gowns are not worn in the street by young girls this muff is not necessary, but the same long shape, narrow at the cuffs, is a favorite one, as it fits up so snug and warm over the wrists.

Light gray baby lamb trimming a suit of corduroy or cheviot of corresponding color is extremely smart. The coat may be bordered all around with a narrow band of the fur, which with collar and cuffs attached and a muff to complete the whole makes a delightfully smart little costume.

Black fur is certainly not in the first rank of favor this year, and when a dark fur is desired brown is the favorite. There are numerous different kinds of brown and yellowish furs that are fashionable, from leopard to muskrat. In the long haired skins brown fox is much in demand, and, of course, the pointed fox is always smart, although not so much in favor for young girls as the silver or gray fox or white. The darkest shades of brown fox are intensely becoming, but the lighter dyes are more youthful and are more attractive with a light colored costume.

White furs are as popular as ever for young girls. There is nothing so charming with youthful coloring as the soft white lynx and a wide white collar and large lynx muff will make all set that any girl can be proud of owning.

A fur collar is now always lined with satin or plaited chiffon, a double thickness of fur being seldom seen in any style of boa or stole whatever. A fur neckpiece which is not cut in the shape of a coat collar is generally shaped to give somewhat of a cape effect, with the double heads or string of tails at the back often caught down at each end to the front pieces of the cape, with an opening for the arms to slip through. This makes one of the warmest styles of fur collar there is.

In the short haired skins, as beaver, opossum, mink, &c., small tie collars are good for school wear, as they fasten close about the throat so as to be delightfully warm, and still they will look equally well with trim tailored coat or heavy ulster.