The Individual Scarf

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"Oh, BETTY, what a darling scarf," exclaimed Mary Ellen, when Betty stopped for her on the way to Barbara's tea. "Where did you get it?" The scarf was a lovely creation. It was made of a very heavy crepe de chine in a rich gold-en yellow, which shaded into orange at the ends. The designs in the end were in white, shades of yellow and orange, and a few lavender rings. The scarf was fully as long as the dress and was weighted at the ends with crystal beads. Its brilliancy gave life to Betty's otherwise entirely grey costume.

"Well, I got the crepe at Jane's store, and the dyes at Martin's drug store, and the design out of my own head, then I just put them all together," replied Betty, laughing at the unbelieving on Mary Ellen's face.

"Betty, you didn't!"

"Oh, but I did."

"Then, how did you do it? How did you get all those beautiful shades of orange and yellow and white and lavender all in one scarf?"

"Well, it did take time and care, but it's really quite easy. You just tie up parts of the scarf, dip it in dye, untie some of them, and do it all over again."

"Will you show me how to make one and real soon, too?" asked Mary Ellen.

"I'll show you tomorrow if you like," and the two girls departed for the tea.

The next afternoon, Mary Ellen appeared at Betty's house for her first lesson in making a scarf.

"What materials do I need, Betty?" she asked.

"If you want it as long as your dresses, you will need about twice the length from the back of your neck to the bottom of the dress or about three yards of a heavy crepe. Oh, you can use light weight materials, light silks or georgettes if you like, but I like heavier ones better—crepe de chine or canton or some other heavy material."

"I think I'd like the heavier material better, too," said Mary Ellen.

"If you like mine, you may have the rest of the piece I bought. I used just half the width, and it's three yards long. Then it will use all the piece and only cost each of us half as much," Betty told her.

Mary Ellen agreed and Betty brought out the crepe, a piece of white cheese cloth and some heavy cotton thread.

"Now, I'll fix some dyes, and you can experiment with this cheesecloth and thread to see what you can make. Tie up little portions by putting it over the tip of a pencil, or outline designs with a running stitch, then draw them up and tie tightly, combine these methods—or, just start in to see how many things you can do. Then we'll dip them in a dye bath and watch the results."

While Betty was busy with the dyes, Mary Ellen worked hard. She folded an old calico and recut it, then drew this up very tightly. She drew flower petals and leaves, and outlined them, then drew them up tightly and wrapped the thread (heavy cotton) around and around in many rings. She found that a circle might have many concentric rings by wrapping thread inside the first rings. She made outlines by tying tiny circles, one after another, to form a design.

Then the dye was ready and she dipped it in rose.

"Now, untie some and leave some of your rings still tied," directed Betty. "But be careful to cut just the thread, not the material. If you'll tie your thread in slinkwops, you can untie it. That is a better way for then you are sure you won't cut the material."

Mary Ellen began to get excited. "Why, this is just like tying Xmas packages," she exclaimed. "You never know what to look for."

"Well, maybe not exactly just what to look for, because that it what adds interest to it, but you can tell what shape or design you'll get and that is why you can combine them to make real designs. Why, you can make ever so many designs if you'll just combine them instead of just tying rings hit and miss."

"Let's dip it in blue now," said Mary Ellen, anxious for further developments.

"Suppose you tie up some of the rose first, then we'll dip it in the blue," replied Betty.

Mary Ellen tied up some rose, then they dipped it in the blue dye. When they untied it all, Mary Ellen was delighted. The part she had left tied from the first was white. The parts she had untied after it had been dipped in the rose were a clear blue, while those she had tied between the two dye baths were rose. The background of the cloth was lavender.

"Now can I start my scarf?" asked Mary Ellen.

"Oh, no, not yet. You must experiment a lot on the cheesecloth, until you are sure of what you can do, because you mustn't run any risks of spoiling your crepe. Then when you know what you can do, you must work out on paper a good design for a scarf. You can use some line work, especially for borders, but don't be afraid to work in larger areas, because you can keep them from being spotty by winding string around them to keep part of the design and then dying the rest some other shade or color. Then, too, if you are depending on a line to make your design and the dye breaks across this, your design is lost."

Mary Ellen began to look downcast. "I never have any originality when it comes to designing," she said gloomily.

"Oh, yes you have," cheered Betty. "Why, take this flower form you have here, combine it with some circles and some leaf forms,—oh, not exactly leaves, but conventional forms—and some line design, and you'll have a lovely design,—it's easy."

"Well, what color shall I make it?" was Mary Ellen's next question.

"What color do you like?" inquired Betty.

"I just adore your yellow one, but I believe a lavender one would look better for me," Mary Ellen decided.

"Then you can have a design with white, pink, and blue in it. If you want some deeper color in it you can get it by dipping small parts in a little bit of darker blue or violet dye, but you'll have to wrap the rest of your scarf in a cloth so that you won't get any spots where you don't want them."

"Can't I have some touches of yellow or orange in it?" asked Mary Ellen.

"If you do, it will make it much more complicated, but you can do it. You will have to tie up a part of your design right from the first and keep it tied tightly all through the rest of the dyeing. Then when the rest is all finished, you can untie it and dip it in the other colors. You would have to tie up the lavender around it very carefully then, as the yellow over lavender would make grey, you know."

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keep a swimming pool and tennis court in some sort of logical ratio.

We find in the study of psychology, that the process of learning is made easier if accompanied by appropriate work with the hands. Thus this kind of sand play can be a real aid in the child's education, in history, geography — almost any course. If too much emphasis is laid on the technique of such work, its usefulness for fixing the main idea is negligible. The central aim should never be smothered in bothersome detail.

Appropriate Pictures for the Home

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or a narrow frame. The color of the mat must be harmonious with the color of the print. It must be light in value, but not white. Hokusai and Hiroshige, Japanese artists, are ranked among the great landscape painters of the world. Fine old engravings are very valuable. They should be mounted on a mat and a narrow frame should be used. Etchings by men like Rembrandt, Whistler, Goya and Zorn are almost priceless. There are many fine modern etchers. Mr. Pennell's work is perhaps best known. The colored etchings are decorative and very beautiful. These are classed among the most popular pictures for the home at present. They are, of course, more expensive than the colored print.

The oil paintings are not so popular at present as they were formerly. Possibly people realize that a poor oil painting is an abomination. The oil paintings done by an artist of ability will, however, always be desirable in a home. They are possibly better for the pretentious home than the modest cottage.

Above all, pictures become dear to us by constant association, and they also become a powerful influence in our lives. When we hear martial music we are stirred. I believe that pictures of a war-like theme stir one in the same way. We join the ranks, fall in line, and are swayed by the rhythm of line and mass, even as we are by the rhythm of martial music. It is important, therefore, to choose one's pictures with care even as one wishes to choose one's friends. Whether one follows tradition, precedent, or religious considerations, pictures will always be one of the big things in one's life and home which will need due consideration.

The Individual Scarf

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“Do you always start with white materials?”

“No, it isn't necessary to use white, but it is easiest. You can use any light color, but you will have to consider how the color already in the material will affect your dyes; for instance, if you dipped light blue material in yellow dye, you would have a light green color as a result. A light grey background would simply grey all your colors a little.”

Mary Ellen worked a little longer, then she took some paper and a piece of charcoal and began to combine a flower form of circles, a palm design to suggest leaves, and enough line design (made by over-casting) to hold it together nicely. Finally, both girls were satisfied with the design.
"Now, how do you get it on the scarf?" asked Mary Ellen.

"That’s easy. Take some paper and cut out your important shapes. Measure off the spaces on your scarf, then lay your pattern down and trace around it, very lightly, with a pencil. Unless you trace very lightly the line is apt to show even when the scarf is finished."

"It will take a long time to get it all on both ends, won’t it?"

"You can save time by folding your scarf in the middle so that both ends come together. Then baste all around the edge so they can’t slip. This also insures both ends being exactly alike in design and coloring. If you are working with thin, filmy materials you could even fold it twice so the cloth would be four thicknesses, but with heavier material the inside designs would be smaller than the outside ones," Betty told her.

"When I get the design traced on, what shall I do next?" was Mary Ellen’s next question.

"Then sew all around your designs with an ordinary running stitch, not too fine, leaving plenty of thread at the ends. Put all the thread in before you draw any of the design up, or you will find it hard to follow. You can draw it up then, at whatever intervals you wish during the process of dyeing. After you draw up the thread, wrap it around the cloth many times to be sure the dye cannot enter where it isn’t wanted."

Mary Ellen began to look disappointed. "I can’t make it all this afternoon then," she said.

Betty laughed. "No, it will take you some time to get it all sewed in and tied up, before you are ready to dye it. I’ll put this dye in some jars and set it away until you are ready to dye the scarf. When you are ready we’ll strain it through some fine cheesecloth to take out any specks of undissolved color, and heat it to boiling to be sure the colors will be fast."

Both girls worked that afternoon and evening, and were ready to dye the scarf next afternoon. They had a great deal of fun at this. They tied up all the parts that were to be either white or blue before they dipped it in the rose dye.

"Be sure you stir it all the while it is in the boiling dye, and rinse it well afterwards, too, so it won’t be streaked," Betty advised Mary Ellen. After the rose dye, they hung it out to dry. It was a warm afternoon and the scarf dried quickly. When they could work on it, they untied the parts which they wanted to be clear blue, and tied up the parts which were to be kept rose. Then they dyed it in the blue and again dried it. Mary Ellen had decided that instead of the yellow, she would make some areas a deeper violet than the background color of the scarf, so they mixed a deep violet dye, poured a little bit into a shallow pan, and after wrapping the rest of the scarf carefully in a cloth, dipped these small portions.

Both girls were very pleased with the results and Mary Ellen was in a hurry to press it out.

"When you press it, use a cool iron and do not press out all the wrinkly lines, as they add to its beauty," Betty said. "Now, how shall I finish it?"

"You may use fringe on the ends or a little rolled hem put in by hand, or a narrow hem and as you hem it, sew a bead on at intervals. Beads weight it so nicely," Betty added.

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