For the INDUSTRIOUS NEEDLEWOMAN
By ADELAIDE BYRD

Designed by Anna J. Loos.

BUTTERFLY DESIGN for a NIGHTGOWN

HERE is a design for a very important piece in a set. The butterflies offer relief and still are not too prominent. The design is graceful and requires not too much work. The result is quite worth every minute of time that you give to it.

Let us work the butterfly in the center first. The lines in the drawing suggest outline work, and the edges of each wing should be solid work after padding with darning cotton. Work the dots in either eyelets or solid stitches and fill in the lower part of the wings with French knots or seed stitches.

Outline the flower stems and whip into a heavy cord by whipping over the stitches. You do not touch the material at all in this last way, but catch together the outline stitches where they overlap.

Pad the petals and work with your soft mercerized cotton in the opposite direction until they are solid. The centers can be single eyelets or French knots.

Fill in the rest of the design with either eyelets or solid dots, and work the small butterflies in a manner similar to the one suggested for the large one.

The eyelets for the draw ribbon should be buttonholed. Pad the scallops with darning cotton in long stitches or a chain stitch and work with buttonhole stitch. You will find that these will

be completed very quickly, for I have had them made quite shallow.

The kimono sleeves are treated in similar way.

The design is on the upper part, and if you wish you can omit some of the flowers. If you are making the nightgown for summer do not have the sleeves too long.

This nightgown can be further beautified by insertion of fine cluny, torchon or valenciennes. Motifs of lace can be added on yoke and sleeves.

The butterflies are exquisite if made of plain net or valenciennes lace. This is basted over the design on the outside. The edges are worked over and over in solid stitch and any part that extends beyond is cut away. The under cambric is then cut away and the dots and lines are put on the lace afterward. The effect is beautiful, although the lace pattern is not so durable as the hand-embroidered solid work.

An edge of lace gives a pretty finish for the sleeves and neck, and when you run white ribbon through the eyelets tie in a full rosette or a flat bow at the side there is not a more exquisite piece of lingerie that you could wish.

With other garments decorated with the same motif a set would be greeted with joy by any woman who has a truly feminine love of dainty lingerie.

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 goods. If one-half of the design only be given, unpin the paper and turn the other side to the fabric. The strong light behind will make it plain.

If you have carbon paper, you should place the sheet between your fabric and the newspaper. This latter is on top. With a sharp pencil go over the outline of the design. The impression will be left in fine lines and will last until worked. This method is successful on heavy material.

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 on the fabric and redraw the outline, pressing hard with the pencil. The pattern will be transferred without difficulty.

Surely the way is easy.

Irish Lace

IRISH lace promises to be more in demand this season. While it has always been popular, for the last few years women who are fond of needlework have taken up the work in earnest.

Lingerie gowns, wool and silk costumes, hats and the accessories of milady's collette, all have some trimming of it, while whole coats and evening gowns of this beautiful lace are worn by those who can afford them.

Insertions are, perhaps, the simplest form of Irish lace to begin on when first taking up the work. The picot edge is simple and easy to crochet, and is always useful for the edging of lingerie frocks, collars or trimming of underclothes.

There are many different patterns of insertion to choose from, all more or less elaborate, which, if worked at as a pastime during odd moments, will grow to many yards in a surprisingly short time. Wide brims for picture hats are favorites with some of the lacemakers; neckwear is a wide variety of design is always in demand. The number of useful and beautiful things that can be made of this form of fancy work is almost limitless. If you are clever with the crochet needle, take up the making of Irish lace and make for yourself and your friends some dainty article that if purchased in the shops will cost many dollars.

SPECIAL TIES FOR SPECIAL GOWNS

WHEN planning your spring and summer wardrobe, make up your mind to have a set of ties and fancy neckwear for each particular gown. The small pieces of silk, linen, lawn or dimity left from making the gowns will do nicely to fashion bows and collars that will be necessary to form a complete set for each frock.

In making these there will be ample opportunity to use up small pieces of lace and embroidery that have been left from gowns of other summers.

Beads and hand embroidery may also trim these dainty ties if you are particularly fond of working with your needle and care to put a touch of individuality on your garments.

Wash-silk blouses will hold their popularity for the coming season. Each should have its own collars and ties, and of course more than one set is required for each blouse.

If you are not wearing a Dutch neck, make a standing collar of silk cut on the straight of the material and laid in fine lengthwise tucks. The collar should be cut one inch longer than the neck size to allow for lapping in the front and high in the back, if you prefer that style.

Hold the collar up with transparent bones tacked to each side of the front and one in the center of the back.

This style can be varied in many ways by trimming or tucking, but forms the basis of all high collars.

Decorate the front of plain collars with small jabot ties made of silk that matches the collar.

A plain but dainty one is made by cutting two straight pieces of silk, one six inches and one 6½ inches long and 3½ inches wide. Shape them both alike into long oval pieces having the widest part about one inch from the bottom. The shape should be somewhat like a pear. Bind these with a narrow strip of bias silk, or if you have a contrasting color of silk handy, use that. In the shortest piece set a bit of lace insertion extending three inches from the top and a bit around the curve of the bottom of the tab.

Join the two at the top, allowing the bottom tab to extend one-half inch below the upper one.

Now cut a piece of silk four inches long and three inches wide, round the ends, and bind as the tab. Inset a bit of lace insertion in each and pleat it through the center, holding in place with a small knot of folded silk. Fasten this little bow to the top of the two tabs and also to the center front of the collar. This completes one set for the silk blouse.

The same thing may be repeated in

lawn, dimity or any soft sheer material to match gowns of the same.

Vary this design by squaring off the ends of the tabs and making a double bow for the top, edging the under piece of material with fine lace and decorating the upper portion with a dainty spray of hand embroidery done either in silk to match or a delicate contrasting shade. When lace is used to edge the tie, omit the bias binding. Satin and chiffon blouses have ties of this description trimmed with designs worked out in beads, and sometimes are ornamented with short tassels of fine beads.

Ties and jabots that match the blouse are worn with flat lace collars and Dutch necks.

Where the gown is fitted with a net yoke, the collar and tie must also be of net. These are trimmed with lace or net. Irish lace edges and insets are particularly attractive and elegant on the net ties.

Plain white collars and ties are always useful. These can be made at any time and laid away for use with the thin white blouse worn in midsummer. The making of your own neckwear will afford pleasant and profitable pastime. It is work that can be picked up when you are entertaining informal callers or passing an evening at home with the family.

HOW TO MAKE BUTTONHOLES

Cut   Whip   Bind   Work   Finished

BUTTONHOLE making is an art in itself, and the woman who can work a good-looking buttonhole may be justly proud.

First take great care in cutting the hole that you do not get it too long for the button you intend to use. The button should just slip through easily without stretching either side.

If possible, cut with regular buttonhole scissors, which can be regulated to make every hole the same size; otherwise use sharp-pointed scissors and measure each hole with a bit of cardboard marked the correct size. After the hole is cut, whip it over and over with the cotton or silk you intend to use in the working, using three or four stitches on each side.

Take a couple of stitches over the end of the hole, draw the thread along to the other end and there take two stitches in order to hold it in place, draw the thread to the starting point and catch fast. Now whip, or overcast the raw edge to the hole all the way around. This prevents the edges from fraying and makes a much more neatly finished buttonhole.

If the cloth is inclined to fray very much, a good thing to do is to bind the edges with a bit of seam binding tape or a thin strip of silk. Fold the strip

over the edge of the hole and sew it down with a running stitch. When this is done, work over the mitre surface edge of the stitching to it, there the thread over the needle and draw the

needle through, pulling the thread firmly toward the cut edge. This makes a little twist of thread, which is continued all along the edge of the hole and forms a firm resistance to the wear that results from the button being slipped through it. The finished buttonhole should be evenly worked all around and finished at the starting end with an over-and-over stitch, fastened on the under side.

of muslin or lawn, one-quarter inch wide, and use that for a wrapping. It is only necessary to sew these strips in place when you first begin to wrap, and at the end of each wire.

Now, having the wires completely covered, the work of laying on the cretonne begins.

It is best to make a paper pattern of the shade, or of one portion thereof. First, for example, if it be a round shade it will be necessary to cut the pattern to fit all the way round, covering the entire surface that is to be covered with cretonne; but if the shade has four sides or is shaped like an octagon or a hexagon, then a pattern of one section of the shade is all that will be required.

New Cretonne Lampshades

THIS beautiful oriental-looking lampshades that one sees in the shops, made of flowered French cretonne in the soft tones of the far east, can be made at home at very small cost, if you are clever about doing things with your hands.

These shades are all made over wire frames, and at first glance appear to be the work of the master hand, but when discerned will be found far from difficult to make, provided you have patience and are able to handle a needle.

First of all, the wire frame is covered with cotton tape or narrow strips of any thin cotton cloth. This is wrapped around the separate wires, beginning at the top and wrapping around and around to the base of each wire, then wrapping the wire previously covered and around to the base of the next section of wire.

If tape is used for this, select the narrowest that can be bought; about one and one-half inches wide; cut or tear into strips.

Take care that the pattern exactly fits the shade, for if the sections are cut the least bit too large or too small it will be impossible to make a neat-looking piece of work.

Cut the cretonne the size of the pattern, allowing one-half inch extra, both at the top and at the bottom to fold over the wire, making a neat finish there.

When cutting the cretonne arrange a figure of the material to come directly in the center of each section of the pattern; but if the frame be a round one, let the figure encircle the shade. In making a round shade, after the cretonne is cut lay it over the frame so that there will be no wrinkles. Slip

the top and bottom edges to make it lie flat when turned over the wires and, using a long backstitch, sew the edges down flat over the wires.

At the joining place, which must come directly over one of the brace wires, one edge of the cretonne is sewed to the cotton covering of the wire and the other edge turned in, a wee bit and sewed fast to the overlapping cretonne.

Fancy galloon, either gold, silver or some pretty color contrasting with the color of the shade, is then sewed around the top and bottom of the shade and also over the joining point. The shade is then ready for use.

When making a many-sided shade, each section must be applied to the covered wires. The top and bottom of each section are folded over the wire and sewed down with backstitch. Galloon covers the joining point of each section and also both top and bottom of the shade. If you desire an added touch, you can sew silk or bead fringe around the bottom of the shade after it has been covered. When doing this, place the edge of the fringe under the galloon.

And now, good luck to you in making a shade for your library lamp, which if purchased in a shop would cost five times as much as if made by your own fair hands.

Fancy Hems for Sheer Materials

MANY women who are fond of needlework do not possess the skill to work some of the embroidery designs that are now so fashionable; but almost any one with a little practice can do feather-stitching neatly and rapidly.

With this stitch you can secure many effective designs with very little labor, and it is an ideal way to

finish the top of hems on any sheer material.

When French knots, "birds' eyes" and eyelets are combined with the feather-stitching, lovely effects are possible.

Such borders are particularly attractive on summer gowns, but can be used on anything from the finest lingerie to curtains, heavy cushions and table covers.

"Birds' eyes" are made by drawing the thread through to the right side of the material of the hem, then holding its down with the left thumb (as you would for buttonhole-stitching), inserting the needle in the hole it has just passed through and taking a small stitch, pulling the thread through until the loop formed is the same length as the stitch you have taken; then take a stitch at the outer point to hold the loop securely.

Dainty little daisies can be made of the birds'-eye stitch by making the first stitch long enough for the petal; after taking the second stitch draw the needle through the first made, which will be the center of the flower.

Then make a second petal, pulling the needle through the center hole to form each petal.

A line of these little flowers placed just inside the feather-stitching at the edge of the hem will make a delightful finish for the gown. Feather-stitching applied in scallops with a tiny daisy at the top of each or in the center of each scallop is another dainty way to trim a hem. Perfect scallops are easily made by drawing a perfect circle on stiff cardboard and cutting it out, then dividing it exactly in half. Now lay these two half circles on the material and to and draw a fine line around the outer curved edge, keeping the straight edge even with the edge of the hem.

Repeat this process all the way along the hem and do the stitching over the mark.

Very fine mercerized cotton is used for this work. White material worked in pale colors is beautiful, and for variety you may do the feather-stitching in one color and the row of daisies or eyelets in a contrasting shade.

"Pagoting is sometimes used instead of the feather-stitching, and with a little practice you will be able to use different patterns for yourself, cutting the work to the need of your material or the article being made.