

# For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

## A BUREAU SCARF AND PINCUSHION

Designed by Clementine Howard

TO BEGIN the year right why not set up your bureau or dressing table in an attractive way? If you are a true embroiderer, you will delight in the designs that I have had made for you. The daisies are so attractive, and the working of them so easy, that I am sure I shall compel you to change the linen on your bureau. I cannot refrain from suggesting the set for a gift to the bride-elect. When I promise the pillow sham next week, you will appreciate the value of this set for the bedroom, and so will any one who receives it. Why not come with friends in embroidering this set for another? Give her a shower that she will not forget.

The design for the top of the pincushion is beautiful when finished. The lower portion is not shown here, but is a circle one inch longer in diameter. You will have to cut this and work with the scallops yourself. This allows a comfortable lap together of the upper and lower sections over a satin form which you can buy in any shade at the art needlework departments of our stores.

Pad the conventional petals of the daisies lengthwise with soft darning cotton. Work crosswise with mercerized cotton in white if you intend to have an all-white set. The dots that are placed around the edge of the scallops should be in eyelet work, and the central ring of dots also is open-work, showing the colored cushion in pretty contrast. If you wish to give another effect, work this ring in solid dots and use punched work for filling in the medallion. This is always effective and is made by punching a coarse needle through the fabric in parallel rows, going through each hole eight times. No pulling is required, the punching of the needle giving the open effect so admired.

Work the ovals in eyelets, for through these the laces are run over the small round form.

Pad the scallops, using soutache braid, regular darning thread, in long stitches, or using twelve or sixteen strands of darning cotton, holding it as you work, just as you hold couching thread.

The lower part is scalloped and eyelets corresponding to the upper circle are worked.

If you allow the central part to be plain, you can add an initial, not too big to give a much-appreciated personal touch.

In the end of the bureau scarf, you will follow the general method which I have described for the pincushion.

The daisies are to be padded and worked solid and the rows of dots above each flower. Eyelets are good for the centers of the daisies and form a pretty finish if used above the scallops. It is very difficult to choose between solid dots and eyelet work,

each giving a good result. The combination of eyelet and solid work is the best way out of the difficulty of choosing.

Of course you will follow the same plan as your pincushion. If the ring is of eyelets, make it of eyelets on the bureau scarf. If you use punched work, repeat the Note on the scarf. An initial on one end of the bureau scarf is sufficient. It can be larger than that used on the pincushion.

Pad the scallops and buttonhole as usual.

The same design can be used on the cover top for the chiffonier, only the length is not so great as that of the bureau scarf.

Have you thought of the colored work on this set? It should reflect the coloring of the furnishings and is a delightful change. If your room is papered in blue, work the design in pinks to match the blue of the paper and hangings. Pale yellow and pink are good; the light greens are beautiful, and in this day of perfection in dyeing there need be no fear of fading.

A white solid work outlined in color, using either back stitches or fine outlining, is another effective idea. The centers of the flowers are made in color, using tiny French knots or seed stitches.

Linen of a medium weight is good for this work, although any art linen in the different weaves will afford a good background for the design. Of course the shams should be of the same material to complete the set.

Next week be ready for the pillow shams, for they are lovely.

### How to Transfer

These 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, pale blue, 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 glass. If one-half of the design only be given, upon the paper and turn the other side to the paper. The strong light behind will make it plain.

If you have carbon paper, you should place the sheet between your fabric and the paper. The latter is on top, and the design is transferred to the fabric. The impression will be left in the paper and will last until washed. This method is successful on heavy materials.

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 place it on the fabric with a heavy lead pencil. Then place the design down on the fabric and draw with the pencil. The pattern will be transferred without difficulty.

### SEPARATE MUFFS

YOU cannot afford a new set of furs, and you wish something new in a muff. The answer is in the exquisite offerings of separate muffs that are combinations of fur and fabric and are delightful expressions of a useful idea.

One muff displayed recently was of bands of skunk fur arranged in bands at the end, with puffings between. Old-gold satin is used for the shirred bands, and the edges of the muff are of satin. A central strip of exquisite gold brocade gives a rich note. A similar effect is possible by placing ecru lace over satin and embroidering the solid forms in tapestry blue, old rose and dull green.

This model is soft and has a gold lining. It costs in the little shop a fabulous price. There is no reason why you should not have one at the price of four strips of narrow fur, a little satin and lace.

Bandings of cozy are combined on black chiffon in diagonal lines on another muff for evening wear. The diagonal of the large oblong shape is drawn, and the lower part of the muff is made of stripes of fur alternating with puffings of chiffon. The whole is made over a satin foundation. On the upper portion of the muff, above the diagonal line, the chiffon is placed smoothly over the satin, after being filled with lines of tucked shirring.

To give a touch of color, a cluster of hand-made berries rests on the top. These are made of yellow, blue and lavender silk over balls of cotton, and are painted here and there with water-colors in contrasting tones.

Panne velvet of a soft shade of gray is trimmed with a wide band of moleskin on each edge. The larger portion of the muff is of the velvet, shirred on the central line in three lines and

caught in at the middle under a cut-steel buckle holding a bow of velvet. Gray satin forms the lining, and silver roses made of metallic tissue edge the inside of the muff, showing their French touch at the sides.

An old ermine set too small for this season's styles can be utilized if cut into strips and combined with black panne velvet and chiffon, after a model

that claimed the attention of every one who saw it. The foundation was of white satin. Over this the ermine bands were combined with velvet puffs, and placed across the muff on the upper side. The under surface was of shirred velvet, thereby requiring a small amount of fur. The edges of the muff have soft flounces of white chiffon, and on this at the top of the muff are clusters of tiny yellow silk berries, to hint of the yellow in the fur.

It is not difficult to imagine this muff completed by a smart stock of fur to carry out the idea.

Sealskin allied with gold and brown brocade makes a darker muff that is suitable for any time of the day. A broad band of the fur is placed on one side only of the muff. From this the brocade extends to the other edge, where a narrow band finishes it. Brown and gold are repeated in the exquisite rose at the side; and the brown chiffon which covers cream-colored satin at the lining gives wonderful richness to the model.

Any fur can be used. The field of fabrics for combination is so wide that any taste and book-club should be gratified. Separate muffs are here to stay, and the wise woman is making one if she cannot buy one.

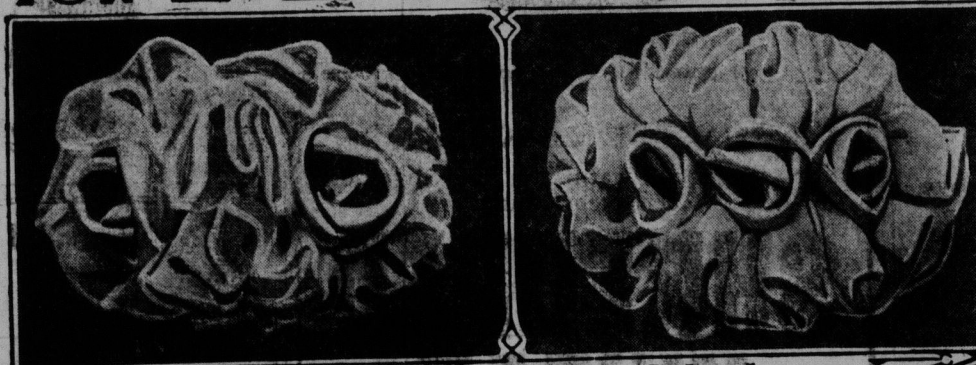
Shrinking Fabrics

TO SAVE a great deal of time and worry, shrink all materials before making them up. Then there will be no hems to let down, sleeves to lengthen, belts to widen, due to the shrinking of the material after the garment is made.

Woolen shrinking muslins and gingham place them in a pan and cover with clear warm water to which has been added a little salt. The salt prevents the colors from running. Allow the material to stand for a half hour, then wring it as dry as possible and hang on the line. When half dry, press with a hot iron. If it is difficult to determine the right side of the material, mark it with a thread at one corner before shrinking.

Shrinking never injures the material, and it will always appear fresh and bright after pressing.

## FOR EVENING SLIPPERS



The Double Rosette

Three Buds and a Quilling

Steel Beads on Velvet

The White Orange Flower

A Jewel in Ostrich Feathers

Like small did creep her pretty feet a little out and then, as if they played at hide-and-seek, did soon draw in again.

WHAT is prettier than a daintily shod foot when ready to glide through the mazes of the dance? The well-fitting evening slipper of satin, kid or velvet adorned with a buckle or ornament of ribbon flowers, lace, chiffon, velvet or beads poised high on the instep produces an alluring effect.

This year the shoe buckle enjoys an unqualified popularity and many are duplicates of the designs worn in the days of powdered hair and patches. These buckles of silver, gold, cut steel, rhinestones or enamel are extremely expensive, and fashion has provided a variety of ornaments, none the less beautiful, but which can be made with little difficulty by any one who can sew.

These dainty slipper ornaments make useful and appropriate birthday gifts. The debutante cannot possess too large a collection; each gown should have its corresponding note of color sounded on the evening slipper. A single pair of white or black slippers will appear totally different with each change of ornaments.

Give "buds to the bud," and for the debutante fashion a pair of ornaments duplicated from the one with three rosebuds surrounded with a quilling of chiffon.

To copy this, first cut a small oval from a sheet of buckram, and either

make a quilling from folds of chiffon or buy it at the trimming counter. Sew this to the buckram until it is entirely covered. The rosebuds are fashioned by swirling folded ribbon around a center petal to form a natural-looking bud. Three of these are arranged through the center of the chiffon. Any tint or shade desired may be used for this ornament.

Those who admire unusually smart novelties in the form of a slipper decoration will immediately choose the pom-pom of ostrich feathers. This is purchasable by the yard at the trimming

department of any shop. Stitch it to a small circle of buckram and adorn the center with a colored jewel or brilliant. These are found at the button counter. Any one would be delighted with an attractive ornament duplicated from this one; the jewel scintillates with each motion of the foot in its setting of ostrich plumage.

The double rosette is appropriate for the bride, debutante or her younger sister. Two rosettes or quilled chiffon

are formed on an oval of buckram, and in the center of each is placed a rose bud formed of ribbon.

Black velvet and steel beads are effectively combined to fashion a handsome ornament suitable for adorning the evening slipper of the older matron.

Cut two flowers of five petals each from buckram and cover with black velvet. The upper flower should be much smaller than the lower one. Outline each petal with a single strand of

steel beads, and vein the petals of the upper flower in the same manner. Purchase the steel beads at the art needlework department of any large store.

The orange flower is especially dainty, and should be worn with the white frock. A bride's trousseau is incomplete without this accessory, so fashion a pair for her.

On a small circle of buckram form a rosette of quilled white chiffon and center it with an orange flower of white satin. Use narrow ribbon for this, shaping the five waxy petals with the aid of fine milliner's wire instead of sewing with thread. Form the yellow center with flower stems which are procured at the milliners.

You will find making slipper ornaments a fascinating task for odd moments. It requires very little time, and a pair is completed before you can say "Jack Robinson." They can be made with ease, as no especially clever needlework is required to make them beautiful.

caught in at the middle under a cut-steel buckle holding a bow of velvet. Gray satin forms the lining, and silver roses made of metallic tissue edge the inside of the muff, showing their French touch at the sides.

An old ermine set too small for this season's styles can be utilized if cut into strips and combined with black panne velvet and chiffon, after a model

that claimed the attention of every one who saw it. The foundation was of white satin. Over this the ermine bands were combined with velvet puffs, and placed across the muff on the upper side. The under surface was of shirred velvet, thereby requiring a small amount of fur. The edges of the muff have soft flounces of white chiffon, and on this at the top of the muff are clusters of tiny yellow silk berries, to hint of the yellow in the fur.

It is not difficult to imagine this muff completed by a smart stock of fur to carry out the idea.

Sealskin allied with gold and brown brocade makes a darker muff that is suitable for any time of the day. A broad band of the fur is placed on one side only of the muff. From this the brocade extends to the other edge, where a narrow band finishes it. Brown and gold are repeated in the exquisite rose at the side; and the brown chiffon which covers cream-colored satin at the lining gives wonderful richness to the model.

Any fur can be used. The field of fabrics for combination is so wide that any taste and book-club should be gratified. Separate muffs are here to stay, and the wise woman is making one if she cannot buy one.

Shrinking Fabrics

TO SAVE a great deal of time and worry, shrink all materials before making them up. Then there will be no hems to let down, sleeves to lengthen, belts to widen, due to the shrinking of the material after the garment is made.

Woolen shrinking muslins and gingham place them in a pan and cover with clear warm water to which has been added a little salt. The salt prevents the colors from running. Allow the material to stand for a half hour, then wring it as dry as possible and hang on the line. When half dry, press with a hot iron. If it is difficult to determine the right side of the material, mark it with a thread at one corner before shrinking.

Shrinking never injures the material, and it will always appear fresh and bright after pressing.

End of Bureau Scarf

Shrinking Fabrics

TO SAVE a great deal of time and worry, shrink all materials before making them up. Then there will be no hems to let down, sleeves to lengthen, belts to widen, due to the shrinking of the material after the garment is made.

Woolen shrinking muslins and gingham place them in a pan and cover with clear warm water to which has been added a little salt. The salt prevents the colors from running. Allow the material to stand for a half hour, then wring it as dry as possible and hang on the line. When half dry, press with a hot iron. If it is difficult to determine the right side of the material, mark it with a thread at one corner before shrinking.

Shrinking never injures the material, and it will always appear fresh and bright after pressing.