

# For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

## A Butterfly Centerpiece

**H**OW do you like it for a change? It suggests pleasant work for the woman who wishes to complete it soon, and yet the effect, when finished, is far from a scantily covered circle. The conventional use of the butterfly idea is beautifully shown in one half of the design. It is one that can be turned over when you have traced half, and the rest is easily completed. If the dots in the central part of the design seem too many for you to work up quickly, omit every other one when

tracing. For my part, I prefer them as they are; and if I did not wish to work all in solid stitches, I would do every other one in fine outline. This centerpiece is very effective in color. Use either mercerized cotton or silk for working. The latter is extremely effective, and in these advanced days, washes and wears equally as well as the cottons. On tan or white linen the colored design is lovely; white on white linen is also good, if you are partial to all-white effects.

You will see that most of the work is outlining. The tips of the wings can be worked solid and the dots on them done in solid stitches. The large, graceful curve on the top of each wing should be solid and the space below it, as shown, filled in with small French knots. The central body is best solid, and the antennae should be done in fine outline stitch. I have spoken of the dots in the rest of the design. Pad the scallops with darn-

ing cotton and work with buttonhole stitches, being careful to make the scallops that form part of the butterfly to meet the lines that continue from them. Some combinations of color may be suggested. Delft blue, with darker blue for the markings, is a good scheme. Yellow and golden brown are very effective. Coral pink, tan and brown work up well. Your own preference or the general color scheme of the room must guide you in your choice. At any rate, you have a fine design upon which you can prove your cleverness.

### A FUR MUFF AND STOLE

**F**ROM an old fur jacket a clever woman made herself a very good-looking muff and stole. The coat was worn smooth in so many places that the furrier declared it unfit for renovation, but said it could be made into a muff and neckpiece.

The price for making over was far beyond the means of the little woman, so she set about to do the work herself. She was successful. When ripping up the coat she carefully noted how the pieces of fur were joined together on the under side. The underarm pieces and under parts of the sleeves were worn badly. These she discarded; but the rest of the coat was usable.

Now sew five snap fasteners on the lower edge and the sockets even with the shirred satin and turn up the end of the stole, snap it in place and a comfortable, roomy muff is ready to protect the hands from winter's chill. No danger of leaving this muff on the floor, at a counter when doing a little shopping. If your stole is made of satin or velvet and edged with fur, the same plan can be carried out by putting an extra interlining of lamb's wool inside for the width required for the muff. When you do not wish to use the muff the stole is let out straight as originally planned.

### Work Around the Tea Table

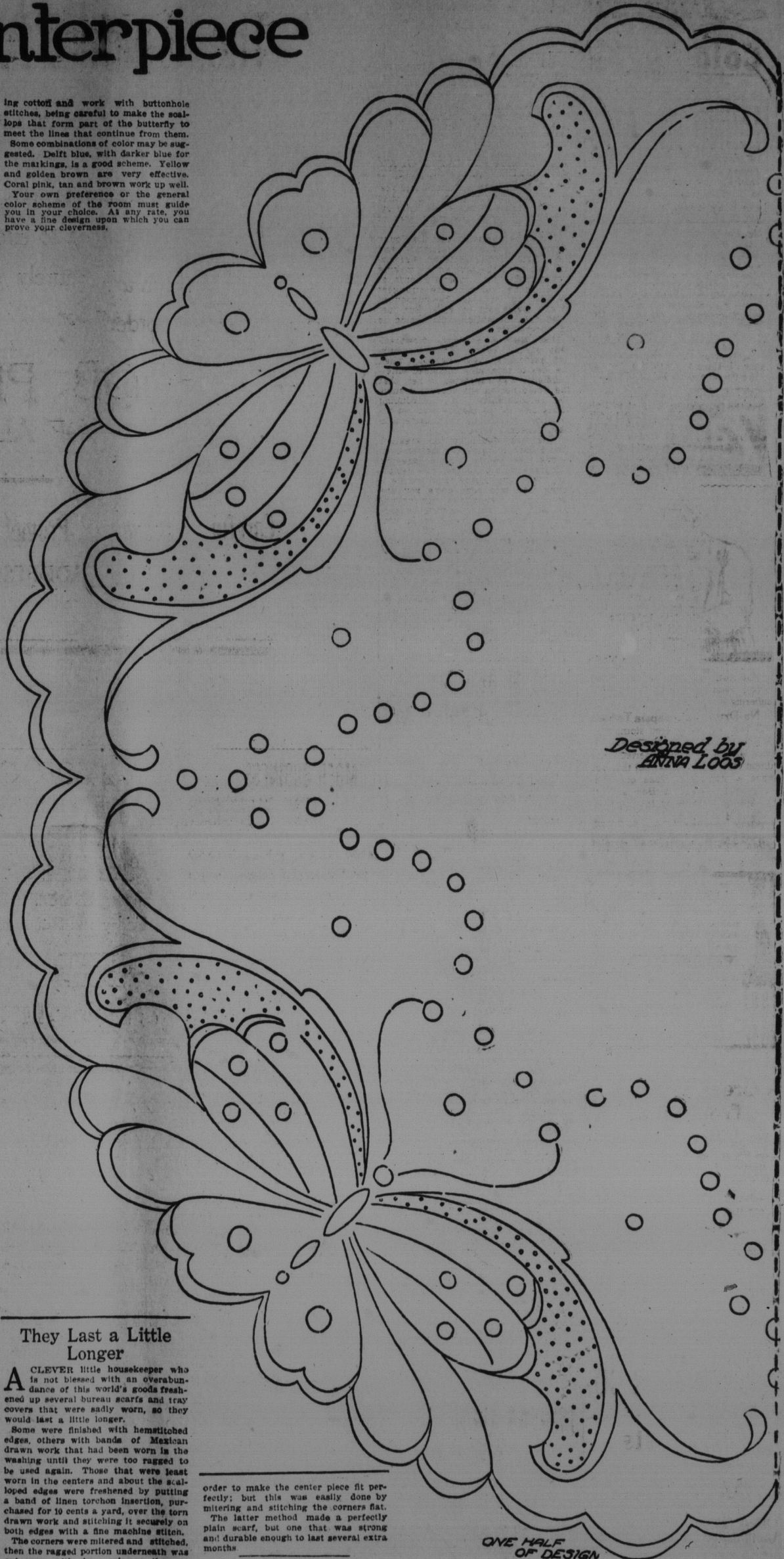
**M**OST women who delight in fancy needlework have some dainty bit of embroidery or sewing to put up while they are chatting with friends who drop in for a cheering cup of tea. For such occasions milady needs our dainty apron workbag.

This she can make in combination by making an ordinary sized apron of flowered dimity and stitching across the bottom a strip of dimity the width of the apron and fourteen inches wide. An inch-wide heading and casing is stitched across the top of this piece and double ribbons run through so that when the pocket or bag thus formed on the apron is laid away it can be drawn up to hold the work securely.

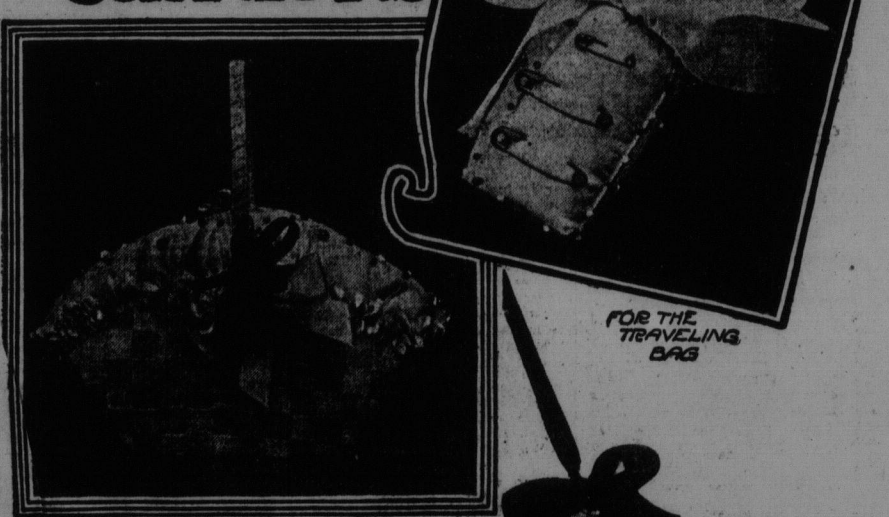
A lace or corded edge is sewed all around the square. After the materials have been put together and the cord sewed on, the four corners are folded over, envelope fashion, while four inches from each point the sides are caught together with a tiny bow of ribbon. Slip folded handkerchiefs in each of the four sides, wrap it in tissue paper and send it off to a friend for a birthday remembrance.

### To Bone High Collars

**A** CONVENIENT way to bone high collars on wash blouses is to sew narrow linen tape on the collar in as many strips as you wish bones. Stitch the bottom of the tape across and from the top slip in the feather-bone, then fold over the end of the tape and sew it fast by hand. When the blouse is to be laundered, unfasten the hand sewing, slip the bones out and lay them aside until the blouse is ironed ready to wear again. It is then very little trouble to replace them.



## Quaint Din-Cushions



**F**ANCYWORK is always a favorite pastime with women of leisure who enjoy needlework. The dainty pin-cushions pictured here are designed especially for women who appreciate quaintness as well as beauty in their belongings. The long cushion will be convenient to slip into milady's traveling bag when she departs for a hurried journey. The uncolored cushion can be bought and the lined with straight pieces of delicate colored ribbon, stitched together on the edges. Square pieces of ribbon cover the ends, and the cushion is tied around the center with broad satin ribbons like the pins are inserted. Six squares of fancy silk brocade cover the cube shaped like a cube. Sew the squares together in proper form over the cube before it is put on the cushion. Leave two edges forming a single open, slip the cover on the cube and overlap the edges together with silk.

Isn't the little basket cushion dainty? This is made by covering pieces of cardboard, cut the shape of the sides of a small fruit basket, with narrow ribbon in two shades of pink, woven over and under as a basket is woven. The sides are whipped together and the basket filled with wool. Then a cover of pale pink ribbon is put over the wool and a quilting of ribbon sewed around the joining point. The handle is simply a strip of cardboard wrapped with ribbon. Bows of ribbon attach it to the basket. Notice the clever way pins have been placed in each lower corner—for all the world like little round ball feet for the basket to rest upon.

### They Last a Little Longer

**A** CLEVER little housekeeper who is not blessed with an overabundance of this world's goods freshened up several bureau scarfs and tray covers that were sadly worn, so they would last a little longer. Some were finished with hemstitched edges, others with bands of Mexican drawn work that had been worn in the washing until they were too ragged to be used again. Those that were least worn in the centers and about the scalloped edges were freshened by putting a band of linen torchon insertion, purchased for 10 cents a yard, over the torn drawn work and stitching it securely on both edges with a fine machine stitch. The corners were mitered and stitched, then the ragged portion underneath was cut away with sharp scissors, the raw edge of linen turned back and again stitched in place. This made an almost new looking scarf, which doubled the wearing edge of the original. With those that were scarcely worth spending any money on she cut away the drawn work entirely; then, turning in the edge of the center, she laid it flat over the hem and stitched it down on the very edge. At each corner it was necessary to cut away a small portion of the hem in

order to make the center piece fit perfectly; but this was easily done by mitering and stitching the corners flat. The latter method made a perfectly plain scarf, but one that was strong and durable enough to last several extra months.

### How to Transfer

**H**ERE 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 waxy 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 down on the fabric and redraw the outline. The pattern will be transferred without difficulty. Surely the way is easy.

