

# For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

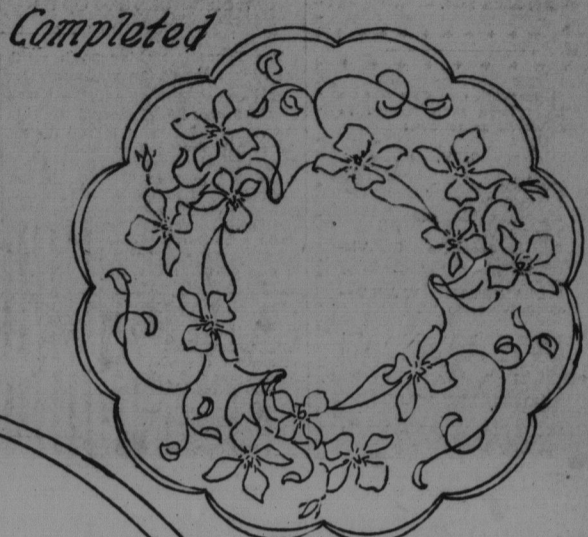
## CLEMATIS CENTERPIECE

designed by  
**E. J. BUCKMAN**



### 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 glass. If one-half of the design only is 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.



WITH the assurance of the popularity of the clematis and the regret that we see so little of this lovely flower, I offer you a centerpiece today that I know will meet with your approval. The easy, graceful way in which the blossoms have been placed around the circle is very attractive, is it not? And then, too, the small amount of work that is demanded speaks much for the favor that should be accorded to the design before you in one-half of its beauty. If you are going to trace it, let me suggest that you use medium-weight linen and a soft mercerized cotton when working. In transferring you will see that the design is not balanced exactly. This will necessitate your using one of the three "repeats," and when it comes to filling out the design on the other side of the middle line you can match the overlapping flowers with those in one of the entire motifs and "go on your way." It is really very easy. I would suggest outline work for these large petals. Do this in coarse thread and secure a heavy corded appearance if you are going to work in this way. Fill the central part in solid stitches or French knots and work the radiating lines in outline stitches, using fine thread. Another pretty method is the use of outline stitches for the petals and a filling in of the stems with seed stitches or running stitches that give a darned effect and very successfully cover the surface. Try this if you desire for new effects at small cost of labor. Work the stems in heavy outline stitch and combine solid and seed stitches

on the leaves, using one kind on each half of the leaf. Work the ends in solid stitches after padding slightly. If your time be unlimited, work the clematis flowers in long-and-short stitches from the outside. This is beautiful when finished and really pays for every minute that you have—enjoyed with it. Pad the scallops, which you will see I have had made shallow so that your work will be curtailed. Work them in buttonhole stitches and give a second treatment of buttonholing to strengthen and to prevent from fraying. Colored threads on gray or tan linen give pretty effects for the library or sitting room. The purple or white flowers look well with pale-green leaves. Gray is a good neutral tone on which to work in colors. White touched with pink is another suggestion. And do not forget to use the pale, bluish green for the leaves. And I think that it will make you glad that you can still sew—if not for yourself, for your friends.

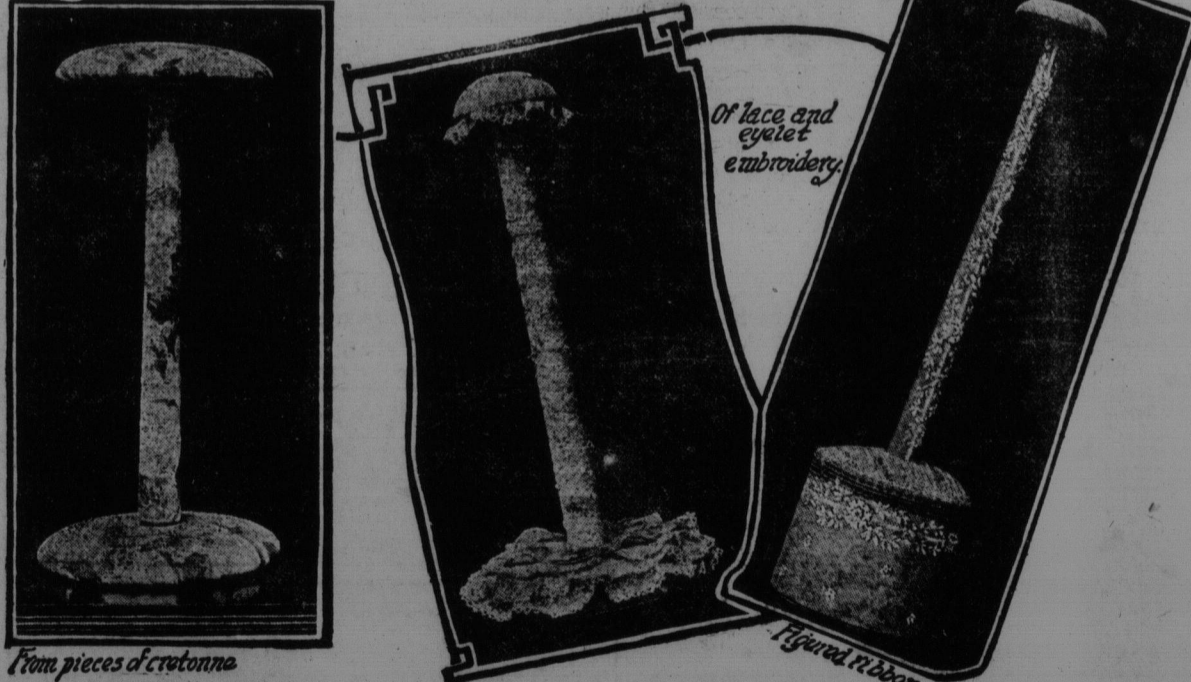
### Hand-Run Lace

THIS lace so great a factor in woman's dress, she who is "handy with her needle" will find it a pleasure to make herself some handsome pieces of real hand-run lace. This is far easier than it sounds. Beautiful "alovers" can be made by tracing the desired pattern on fine net. Put this on the embroidery frame and darn in the pattern, or outline it with the satin stitch known to all embroiderers. The work can be done in white or even mercerized cottons; or if you want something very lovely, do it with fine silk. The design can be worked in any color you wish; sometimes two or three shades are used on the same piece of lace. Very beautiful effects are produced by working in silver or gold thread on black net. For the yoke of the evening gown this is lovely and is far less expensive than the kind you buy. The work is fascinating for the woman who has leisure hours to employ in making pretty things.

### For Amateur Milliners

THE woman who trims her own hats will find a fine thread and needle quite inadequate for fastening ornaments on her hats. The amateur milliner will find linen shoe thread quite satisfactory if used with a large glove or milliner's needle. Wrap the thread about the center of a bow of velvet and attach it to the hat that way. When sewing on quilts, be sure to pierce the stem of the quilt, in order to hold it firm and in one position on the hat. Feathers should be sewed on in the same manner; but if you wish to hold the tips of ostrich feathers in place, sew them with a fine thread and tie them in place so the thread will be invisible. The amateur milliner, as well as her sister in the profession, will often have better results by pinning the trimming on her hat with a long steel pin, concealing the head under a loop of ribbon or the petal of a flower.

## FANCY HAT HOLDERS



From pieces of crotonna

HAVE you seen them—those fascinating hatstands made of ribbon and silk over cardboard? Most women realize the unsatisfactory way of keeping their picture hats or best bonnets in hatboxes that are found, sooner or later, to cause the trimming to become flattened and matted, besides being a constant trouble to lift from the closet shelf or to pull out from under the bed. The accompanying illustrations show three pretty styles. The first has the top and base covered with white linen, embroidered with pale blue roses. A silk lining of blue accentuates the embroidery. Frills of narrow valenciennes edge trim the top and base and are used to wrap the stem of the holder, which has first been covered with silk. Figured ribbon is used to cover another attractive hatholder. One edge of bordered ribbon has been used to cover the stem, while the other edge and the rest of the ribbon covers the base, which in this case is made of a hollow pasteboard box, filled with coarse hair and covered with ribbon, over which is a circular piece of silver net. A band of silver braid finishes the edge. This hair-filled box is in reality a cushion for the hatpins. The top disk is first padded slightly with a thin piece of cotton thickly sprinkled with violet sachet, giving a dainty perfume to the lining of the hat. Flowered crotonna makes a pretty cover and is used with effect on the holder here pictured.

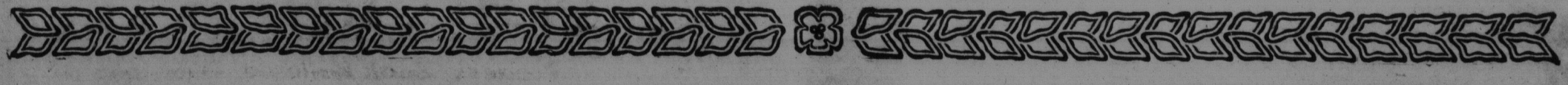
### Nightcaps

WHAT woman is there who has seen the fascinating little nightcaps that are now displayed in the shops and has not longed to possess one? They are of net, lace and embroidered or dotted swiss, and are designed to protect the hair during the hours of sleep. They are quite simple to make. All that is required is an eighteen-inch square of material and a yard or so of ribbon, with the addition, perhaps, of a few yards of lace edging. They are cut exactly in the same manner as the old-fashioned mobcap—or the dustcap of a later day. Cut a circle eighteen inches in diameter and sew around it several rows of narrow valenciennes lace. Run a casing all the way around, two and one-half inches from the edge, and through this run a narrow ribbon, which is drawn up to fit the head and tied in a bow on the side. That is all. The cap is ready to wear. A variation of this style can be made by shirring the circle into a band of lace insertion cut long enough to fit the head. This has a lace frilling about the edge and a folded band of ribbon that joins in front with a soft flat bow or on the side in a many-looped chow. One of the prettiest models I have seen is of dotted swiss, gathered into a headband which showed a garland of tiny pink and lavender ribbon roses embroidered on it. On the left side was placed a soft bow of pastel shaded ribbon, and a narrow lace frill peeped out from beneath the headband. Another one of handkerchief linen had tiny blossoms embroidered at intervals all over it. This was held in about

the head line with a pleated frill of linen edged with lace, the joining point being covered with a cord of pale blue ribbon, which began and terminated under a wreath of tiny forget-me-nots. The needlewoman can vary her nightcaps as much as she chooses and have as many as she likes, for the cost of the material is small and it requires very little time to make one. A set of these little caps would be an ideal gift for a bride. Another pocket contains a small pin-book, fitted out with various sizes and kinds of pins, not forgetting several small and a few large safety pins. In this pocket is a folding shoe-buttoner and in a similar pocket is a little purse where the child can safely carry her handkerchief and the change for her fare. The slippers and fan are carried in the main portion of the bag. Such a bag would be acceptable and pleasing to any little girl who knows the joys of attending dancing class.

### A Child's Slipper Bag

IF YOU are a lover of children you will not fail to make glad the heart of your favorite little girl friend by giving her a dainty bag to carry her slippers in when she goes to dancing school. This you can make from three-fourths of a yard of a dark colored silk and the same amount of a bright flowered satin or brocade for a lining.



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