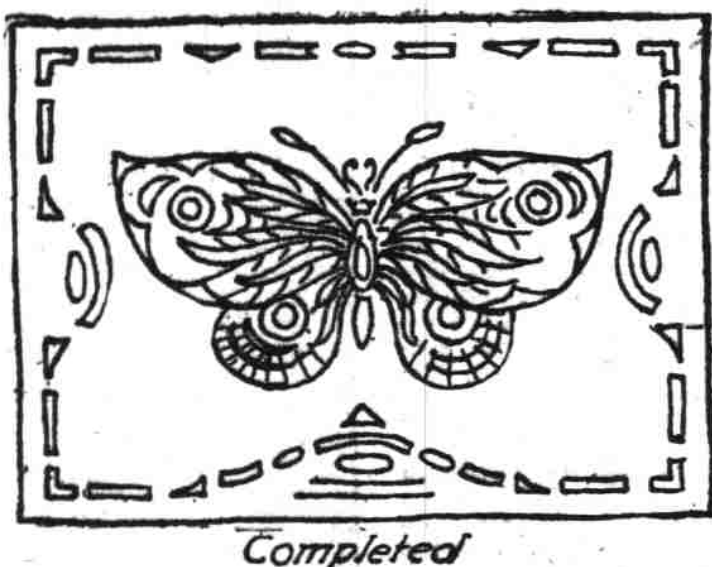


For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

A BUTTERFLY PILLOW TOP

DESIGNED BY BETTY LYNN



One Half of Design

I DO NOT advise you to throw that collection of worn pillows at any one's head, but I do suggest that you hurl them out of the window, because pillows lend decoration to a room when clean, fresh and attractive, and when they are not they are very much like the little girl with the curl on her forehead—horrid. I am giving today the design of a butterfly that is conventional and one of the most attractive arrangements in color that you will wish to see in any room. There are many possibilities in this design. It is beautiful when done in the rich, dark colors of the peacock, or the combination of yellow and brown with a dash of gold and black. The general scheme of the room in which you are going to place this pillow will decide the colors. You can, with great success, take this pillow out of the living room or library, and, if you work it in delicate colors, it will be an attractive unusual lingerie pillow for the guest room or the summer bedroom.

Silks or mercerized cottons will work up effectively on tan, green, brown or gray linen. Denim, monk's cloth and thin velvet are good backgrounds for this design, and advantage of the remnants in all departments of our stores should be taken. With this in mind, and the directions for tracing at your command on another part of the page, let us consider how this butterfly should be worked.

It relies on a contrast of solid work and outline for effect. There are several patches and places that will supply the color in this design. The most of the embroidery consists of outlining, and this makes the work on it comparatively small. Pad the crescents at the tips of the wings and work over the padding in solid stitch. The long curved pieces that come from the body of the butterfly should be worked in solid stitch, and the little portions that dip in from the outside line of the top wings are also effective if done in solid work. Below the crescents should be padded and made solid. The short lines that fill in the space between the solid patches should be outlined, and in the case of the very short ones a single stitch of coarse thread will be found sufficient.

Outline the lines that suggest veins and the antennae. Work the body of the butterfly in either outline or solid work and fill in the central section with French knots. The lower part can be effectively and quickly worked without lining. The circles in the wings should be solid in the center and done in stem stitch on the thin rim that is the outer line.

This design has been made for a cushion that is 18x18 inches, but it is complete and can be used on a larger size by simply allowing a greater margin before making the seams. You will notice that there is a

conventional border that can be outlined or done in solid work. You can vary the effect and reduce the work if you make some of the pieces solid and alternating ones in outline.

As only one-half of the design is shown, I am going to ask you to multiply the beauty of this pillow top by two. The little sketch shows how the design looks when finished.

If you do not care to have any border, or if a different finish to the edges of the pillow top is your idea, you can omit the broken border and put a simple outline of two parallel lines around the oblong. This butterfly motif can be used on a circular top, and it can be repeated in curtains, table runners and any large pieces of decorative embroidery that you may wish to include in a scheme of furnishing. At any rate, I am glad that you are having the chance to try your wings.

How to Transfer

LACE a sheet of impression carbon paper between your fabric and the newspaper design, the latter on top. With a sharp pencil or a glass-pointed pen go over the outline. The design will be transferred to the material and will last until worked.

Ragtime Embroidery

IT IS prettier than it sounds and decidedly more attractive than some of the music described by the same adjective. It gives, in fact, the impression of stained glass. Ragtime embroidery consists of small pieces of colored linens applied upon a plain linen background of another color. The colors, of course, harmonize. Cut out the design from the colored linen and baste it to the background. Then proceed to buttonhole the linen design to the background with silk the color of the applied design itself. In some instances flesh-color linen is used for the designs and watercolors are applied. This, however, is usually when one decides upon figures of children, cherubs, etc.

Calendar Blotters

A RATHER well-known but useful little gift is that of a calendar blotter. It is quickly made and very inexpensive. From a large 10-cent desk blotter cut smaller blotters, say six by three inches. Paste upon each of these smaller blotters a small calendar leaf. When finished, you will have twelve small calendars, each labeled with one of the months. Then the pack is arranged in order from January to December and tied with a broad red ribbon. Slip a twig or so of holly or mistletoe under the bow. There is a clean, fresh blotter for every month of the year.

A Twine Box

OF COURSE one has a twine box somewhere in the kitchen, to catch the grocery string, butcher string and strings from the hundred and one parcels coming to the house. These strings will do for ordinary occasions, such as tying up Billie's lunch; but for packages that the eldest sister or some other fussy person is to carry, a ball of new string should be hung in a convenient place. If the string is placed in a drawer, it usually becomes entangled with the rest of the contents, so a string box should be hung in a place convenient but unobtrusive.

Procure a square pasteboard box into which the ball of string will fit loosely. Cover it with a dark, heavy fabric that will not soil quickly. Cut one long strip of the fabric to go about the sides of the box, and a square about a quarter of an inch larger than the bottom of the box itself, to go on the bottom after the side strip has been put about the box. The side strip should be an inch wider than the actual height of the box. Spread a thin layer of paste on the fabric and more paste on the box. Stretch the strip about the box so that a half inch of the material projects above and a half inch below the box. When the sides have been tightly stretched and smoothed, these half inches are turned in at the top and under the box. The square piece of fabric is then turned in at the edge and a little hem pasted in it. This "hemmed" square is then pasted upon the bottom of the box, giving it a very neat appearance. Dark tapes or ribbons are sewed to all four corners of the covered box and joined into a securely knotted bow at the top. When the pasteboard on the box is dry, a tiny hole, just large enough for an end of the string to come through, is punched in the bottom of the box. Now hang it aloft—perhaps a strong gas fixture would do for its support, provided there is no danger of the box coming into contact with the key. The string is now at hand to tie up the "particular" parcels.

Either use photographer's paste or the following when covering the box:

One cup of whole-wheat flour, 1 cup of cold water; add 2 cups of boiling water. Boil five minutes. One teaspoonful powdered alum (dissolved in water); strain through cheesecloth. Place in uncovered jar. This paste will keep sweet for ten days.

Embroidered Jewel Envelope

WE WOMEN oftentimes carry a little packet of jewels within the bosoms of our gowns, rather than trust them to an accessible hand-bag; and if the packet be not dainty and fresh, the laces of milady's underwear are surely in danger of contamination. So, necessity, the mother of invention, has given birth to the washable envelope.

From a piece of white linen cut and make up a little white envelope about 3x4 inches. Cut the flap square and then mark off in a point by scalloping with a spool and pencil. Pad and buttonhole the scallops in white. Fasten with button and buttonholes at three places—the point of the flap and at points halfway between the point and the joining ends. The three fastenings are precautions against small jewelry slipping out. Embroider a small spray on the front of the envelope.

Make another small envelope of chambray, without the flap, and place inside the linen envelope as a lining.

The Traveler's Envelope

NEVER was there a handier thing invented than the little rubber envelope made to contain the damp articles, such as soap, face cloth, toothbrush, etc., which it is necessary to carry along in one's grip. Frequently we see the envelopes in rubberized cretonne, or with an attached lining of rubber made in either fashion, however, one has to be exceedingly careful in washing them. The cretonne is usually light, and it usually soils much more quickly than the rubber lining. The lining is easily wiped off.

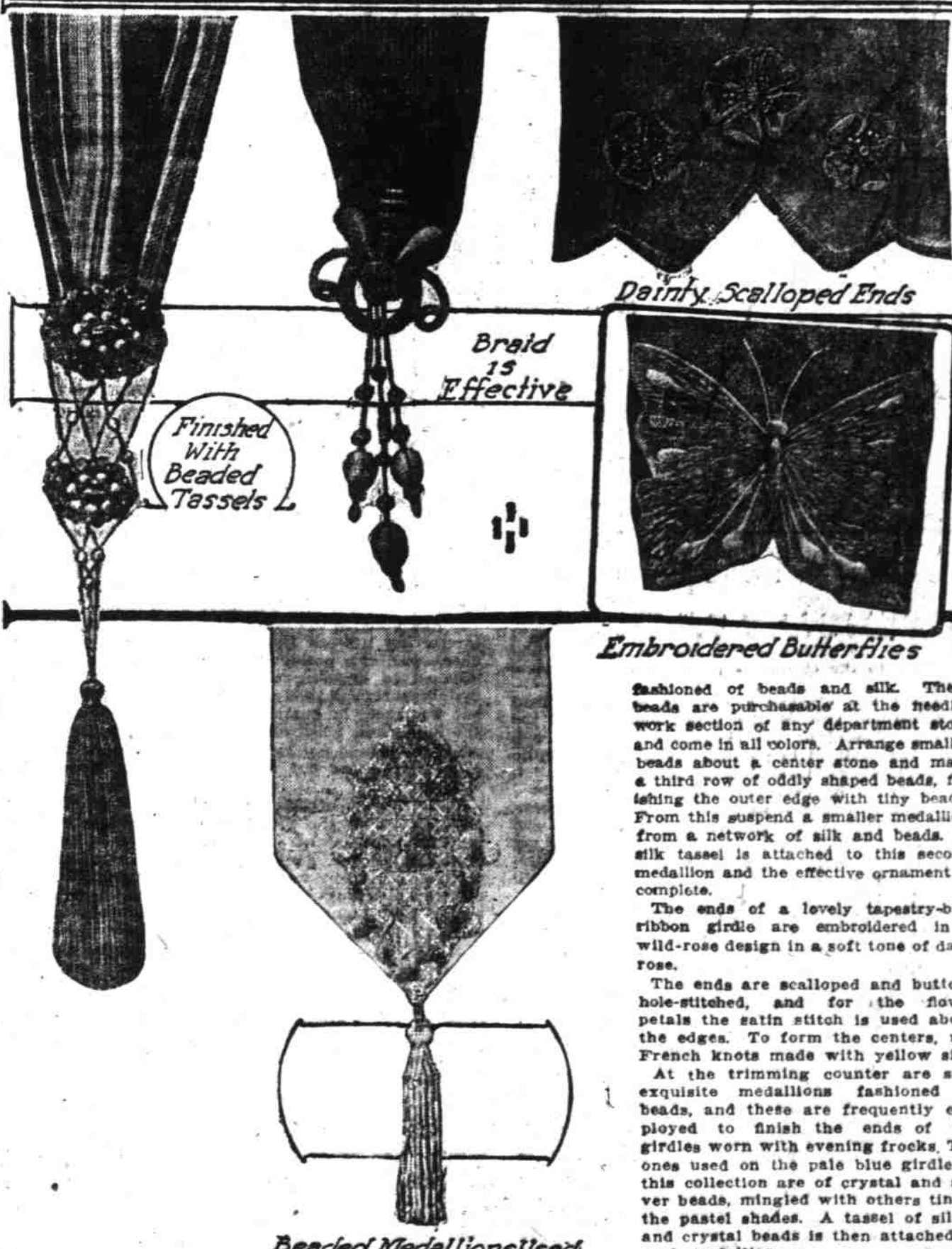
A solution to the problem is that of making the rubber lining and the outside of the envelope separate. Make the case as large as desired, and any shape that is preferred. A small one which will do for most occasions is a foot long and six inches wide. One narrow end has a flap on it that is pointed and fastened by a small patent clasp. If preferred, a button and buttonhole may be substituted for the clasp. Make the rubber envelope 12x18 inches, with a flap of its own. Then cut another envelope of the same shape, but a half inch larger each way, from white or tan linen. This second envelope is for the purpose of containing the rubber case.

The linen case may be as simple or as elaborate as one pleases. A simple buttonhole scalloping on the flap, with an embroidered monogram in one of the lower corners or in the center of the case, is quite sufficient. If the case is tan linen, the embroidery should be done in a brown mercerized thread. The white linen case may be in any color thread, but white is preferable. Sometimes a pale-gray linen is used. The gray linen is pretty when embroidered in white. When making the rubber envelope, it is well to put a long narrow pocket inside of it to hold the toothbrush, and so to protect the brush from contact with the soap and cloth that will be carried in the envelope. Not only are these traveling envelopes nice for one's self, but they make most acceptable gifts for the girl who is planning her trousseau, the friend who is about to go on a journey, or for a simple birthday gift to the friend who occasionally spends the week-end away from home.

A Dolly Case

AN EMBROIDERED dolly case would make an acceptable gift for a birthday where the mistress of the house has many embroidered doilies and centerpieces. Take a piece of natural-color linen one yard long and three-quarters of a yard wide and scallop the four edges by buttonholing them in blue, red or any dark serviceable color. At one of the narrower ends, about two inches above the scalloping, embroider either a spray of flowers, several conventional designs a measured distance apart along the end, or a monogram. On the extreme edge of this same end, about four inches in from both the left and right sides of the case, place two narrow ribbons with which to tie the case fast when rolled. These ribbons should be about a half yard each and should be attached to the case by their exact centers, so that when the case is tied there will be two ends to each piece of ribbon, so that they may be tied about the case. At the other scalloped narrow end a mailing tube is inserted and the end of the case is lapped over it once and basted fast to the tube. The tube is first covered by stretching a piece of the linen over it and sealing up the ends with a small circle of linen lapped over each end. An ordinary pasteboard mailing tube. The case is stretched out flat, the doilies placed smoothly upon it and the whole then rolled up and tied. The natural-color linen is used because it will not need laundering as often as the white linen. Even a darker material may be used if preferred.

THE END OF YOUR GIRDLE



fashioned of beads and silk. These beads are purchasable at the needlework section of any department store and come in all colors. Arrange smaller beads about a center stone and make a third row of oddly shaped beads, finishing the outer edge with tiny beads. From this suspend a smaller medallion from a network of silk and beads. A silk tassel is attached to this second medallion and the effective ornament is complete.

The ends of a lovely tapestry-blue ribbon girdle are embroidered in a wild-rose design in a soft tone of dark rose.

The ends are scalloped and buttonhole-stitched, and for the flower petals the satin stitch is used about the edges. To form the centers, use French knots made with yellow silk.

At the trimming counter are sold exquisite medallions fashioned of beads, and these are frequently employed to finish the ends of the girdles worn with evening frocks. The ones used on the pale blue girdle in this collection are of crystal and silver beads, mingled with others tinted the pastel shades. A tassel of silver and crystal beads is then attached to each medallion.

The sash girdles of braid are also popular, and the ends are usually finished with fringe or ornaments of braid. The ones used on the girdle of black silk braid are a combination of embroidery and braid. If you desire to make these, the braid and wooden molds necessary for the ball-ends may be purchased at the counter where braids are sold. It is much easier to buy the ornaments already made, for they are not expensive. These are just a few suggestions that may prove helpful when you are making girdles for your new frocks.