

# For the INDUSTRIOUS NEEDLE WOMAN

By ADELAIDE BYRD

## Bib and Booties for Baby

DESIGNED BY ANNA I. WOODS

A LITTLE set for the baby is my offer this week. When we think of the tiny boy or girl for whom we gladly make little things, we associate delicate flowers with handwork. What could be daintier than the graceful violets that are scattered over the bib and the upper part of the booties?

The bib, by the way, is a suggestion for the yoke of a little dress, if you wish to use the design in another form. A few scattered violets taken from the design can be used as motifs on the lower hem of the dress skirt, and two or three flowers can be made to decorate the cuff of the little dress.

But the bib must be made, if you wish to give an attractive little set to your favorite.

After tracing the design by following the directions for transferring patterns given on another part of this page, select soft mercerized cotton. You can

make this set of pique, linen or handkerchief linen. In the latter case, the bib and booties will be made over soft silk linings, in either white, pale blue or pink.

Pad the petals of each flower with only two or three strands of the same cotton and work across the petals. The center can be either a small eyelet or solid.

When working the stems, use the outline stitch, that can be made cordlike if you whip over the outline, being sure to run the needle through the overlapped threads.

The leaves can be worked in solid stitch, with the veins outlined. You have a choice again, when working the dots on the rest of the bib, either solid or eyelet work being effective.

Pad the pretty scallops and work the edge with fine buttonhole stitches. The

buttonhole should be continued around the neck line.

The pattern for the sole of the booties is given. The top is decorated also and has a front cut out in a pretty, irregular way. Through the two holes on the tabs ribbon must be run and tied in a little bow at the front. The flowers are worked in the same way as I have suggested for the bib. Buttonhole the top and seam the shape at the back using a French fell. Fit it over the sole in order to find how deep a seam will be possible.

Whip the top to the sole, being sure to allow no raw edges.

This set makes a charming gift. It is doubly precious when the two parts of the set are made. But if your time be limited, either the bib or the pair of booties will be appreciated by the mother and the fortunate baby.

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

Surely the way is easy.

#### Ribbon Widths

NOBODY but the manufacturers know why ribbon numbers mean certain odd and unusual widths, but so it is. Try to buy some three-inch-wide ribbon, for instance, as I did the other day. You simply can't do it. The saleswoman will bring you something and say, "This is the nearest; it is a little wider than three inches," or "a little narrower than three inches."

Here are the numbers and their corresponding widths. Cut this out and keep it for reference next time you need ribbon approximately a certain width:

No. 1 (Baby), 2-1/8 inch; No. 1/4, 5-1/8 inch; No. 2, 3/4 inch; No. 3, 1-1/8 inch; No. 4, 1-1/4 inch; No. 5, 1-1/2 inch; No. 6, 1-3/4 inch; No. 7, 1-7/8 inch; No. 8, 2 inches; No. 9, 2-1/8 inch; No. 10, 2-1/4 inch; No. 11, 2-1/2 inch; No. 12, 2-3/4 inch; No. 13, 2-7/8 inch; No. 14, 3 inches; No. 15, 3-1/8 inch; No. 16, 3-1/4 inch; No. 17, 3-1/2 inch; No. 18, 3-3/4 inch; No. 19, 3-7/8 inch; No. 20, 4 inches.

There are other intermediate widths, of course, but these are the most usual.

#### Cross-Stitching

CROSS-STITCHING may be done on canvas of several different degrees of fineness of mesh, a fact which is full of meaning for the worker who wishes to lessen or increase a pattern without harming the symmetry of the design.

The stitches count, of course, be counted on the material itself and on the printed pattern; but by making due allowance for greater or less coarseness in the canvas, the above effects can be obtained.

A blunt-pointed rug needle and mercerized cotton, which can be doubled when the pattern demands it, are the best implements to employ.

Of course, a great deal of the attractiveness of this work depends upon the color effects, due to the color of the canvas and of the thread. In general, quiet chintzlike shades are best; dull reds, blues and greens, such as those used for Bulgarian embroidery.

The possibilities of this work are endless. Let me only suggest sachets, bureau scarfs, workbags, tea cozies, table covers for small tables, pillow covers, table and dish mats and fire screens.

It is easy and charming work for a long summer afternoon on the porch or in the hammock under the trees.

#### Hooks on Skirtband

ONE would think every one would know that the best way to keep a blouse and skirt together is not to use safety-pins, but to sew hooks in the skirt and eyes to correspond on the back of the waistband of the blouse; and yet, judging by all the specimens of waist and skirt divorce and complete separation that we see, there are still many to whom that knowledge is lacking. It might be well to say, in addition, that if the blouse be too delicate in fabric to stand the strain, a bit of tape should be sewed to its back, on which the eyes can be fastened.

#### A Cleaning Hint

WHEN you are cleaning your sewing machine and cannot reach parts of it with a cloth, try using a bicycle pump. The suction of the pump will drive away the dust and threads.

Use the pump first, then wipe the more accessible parts with a soft cloth and end with a thorough oiling.

#### Lace Insertion

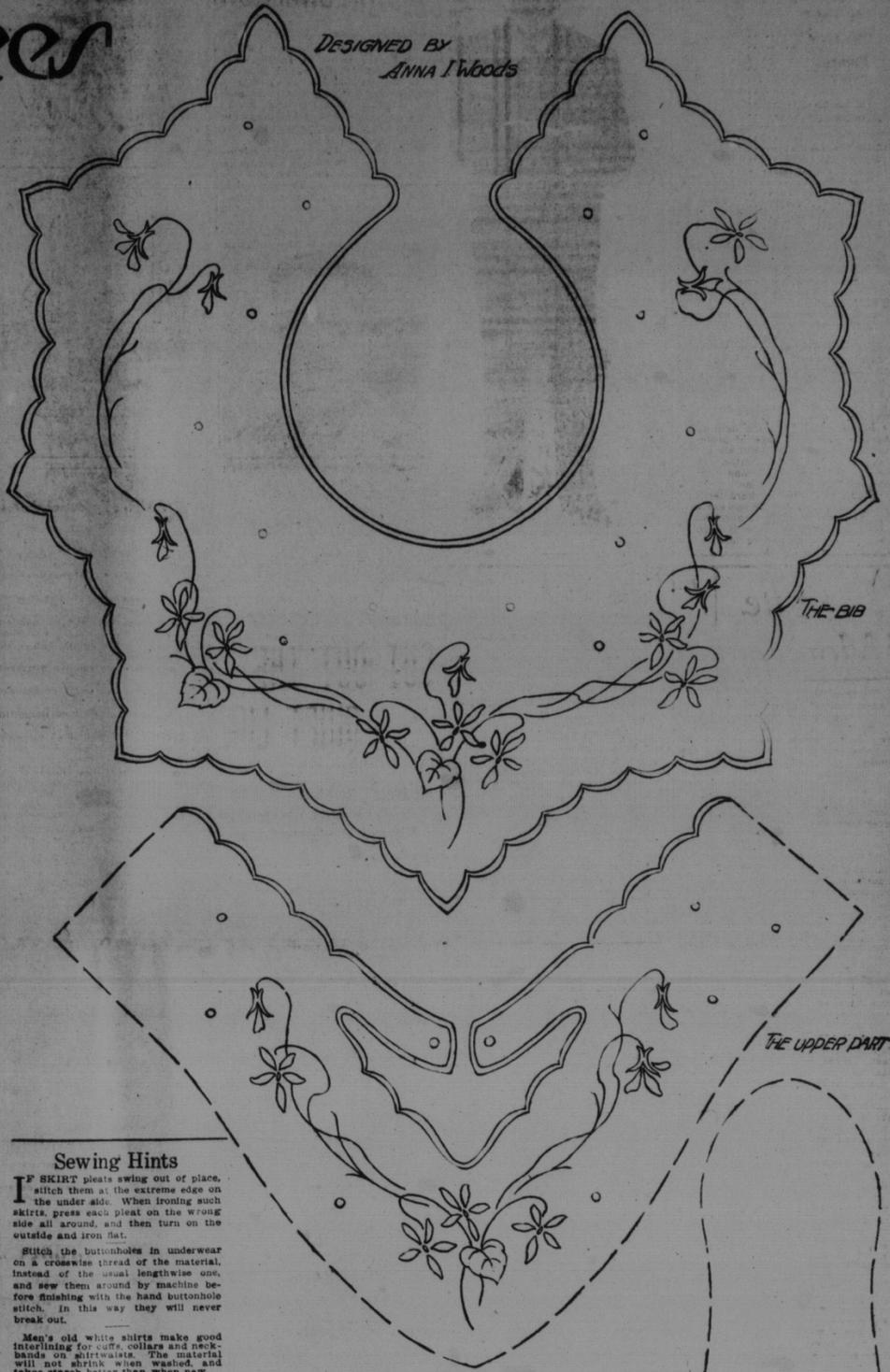
WHEN making lace insertion in the skirt flounce or the yoke of a lingerie frock, where the lace must stand some strain, place strips of bobbinet or net under the lace. All lace yokes, indeed, should have a net lining. They are made much stronger, and their beauty is rather enhanced than lessened.

#### To Clean a Machine

THE proper way to clean a sewing machine is with plenty of coal oil or kerosene, which are one and the same thing. Fill your oil can with it and oil carefully every working part that you can reach; then sew rapidly on some useless piece of goods to distribute the oil.

Then take a chamolite skin or a sponge, or a soft piece of cloth that will not leave lint, and wipe up all the surplus oil. It works like magic.

Of course, this strenuous treatment is only for once in a while; in general, oil only with the finest sewing-machine oil, or you will injure your machine. But once in every few months this method is excellent.



CIRCULAR WASH-HOLDER



THE COLLAR BAG

## A Linen Set in Egyptian Design



FOR NECKTIES



TO HOLD HANDKERCHIEFS



A SCARF END

STENCIL dye and embroidery silk on either tan or gray linen are effective means to a decorative end if you wish to furnish a bedroom completely with a linen set of use-

ful ornaments. Before you are a few suggestions of the Egyptian scarab on a background. For brother's room this set is very attractive. He cannot complain of too much "gitty" embroidery,

and you should certainly welcome the easy way to a decorative end.

For neckties, the holder has the ornament used in a wide form. The central oval is flanked on each side by wings

and three wooden knobs that are used on the lower edge of the frame. Blue and green dyes are used, and although the sectional wings on each side look complicated, the radiating lines done in

or your judgment.

Look at the end of the bureau scarf. The same Egyptian motif is used. Above it are small ovals with colaspas dotted among them. The blues, greens, golds

long outline stitch in old-gold silk are responsible. First paint the design and then outline. Notice the two darker spots at the top. These are done in French knots in dark green and brilliant blue. The rest of the solid work in the central figure is blue and green, depending on your eyes

and, if you wish, a spot of red are the best colors. Solid work is used on the painted background. Around the whole scarf is an edging of tan torchon lace, attached with a couching stitch in silk.

The collar-bag shows a border at the bottom treated in the same way as the design on the other articles. A straight band at the top is painted and outlined with silk. Brown ribbon for tan linen or dark gray for the gray set is suggested for the drawing-strings.

On the oddly shaped bag for soiled handkerchiefs the ornament has taken a rounded form. The wings, as it were, have curled up, and two motifs are placed at the corners. Colaspas in solid work connect the different parts of this design, and the top edge is outlined in buttonhole stitch. A celluloid brace holds the box-pleat on each surface through which the drawing-string is run.

For holding the necessary whisk-broom there is shown a circular form with a crescent flap, held in place at each side by ribbons that tie it through holes made in the thin wood or the thick cardboard, if you prefer. On the lower part most of the work is done, while a chain of colaspas and a smaller scarab decorate the upper disk.

One evening is more than enough for painting this design on linen. Stencil dyes are recommended. It is the matter of a few hours to outline the work. You need not make the entire set before his birthday. Three, with the "promises" of additions, will satisfy any one. The result is extremely charming.

FOR THE SOLE

### Baby's Sleeves

MOST mothers tie up their baby's sleeves with ribbon. A prettier way (and one that saves the trouble of ironing out the ribbons) is to purchase two small strings of white or gilt beads and two multicolored pearl buttons. Fasten one button on each sleeve, slip a string of beads over it, and fasten at the shoulder with a baby pin. The effect is charming—and it costs about 25 cents, altogether.

### With a Velvet Blouse

IT IS hard with a velvet blouse to get a coat on, as the velvet sticks and refuses to budge. This can be avoided by making an extra pair of sleeves from a bit of silk and slipping them on before donning the coat. The rest is easy.

