

For the INDUSTRIOUS NEEDLE WOMAN

By ADELAIDE BYRD

ONE DESIGN ON MANY PIECES

WHEN one idea can be put to many uses, we are indeed happy. You see, the economical airway becomes satisfied and all of us rejoice. Here are many little garments for baby, each one of which is decorated with a design that I have had made to be adapted to the ends in view. There is a lily design, and there is a daisy design that can be made to decorate the cap, the cape, the carriage robe, etc. A set can be made, or any single garment that you may select to work for the little one.

Figures of heavy corded duck or linen works up well for the bib and booties. Sheer linen for bib or booties must be put over a foundation of soft silk. The same treatment is good for the baby cap.

When using the design for the carriage blanket or the baby cape, fine French flannel is best, and silk should be used, of course. The yoke for the

baby's dress speaks for itself in the little sketch.

Now, on examination you will find the convenient designs to be made up each of a central motif and two side sprays. I advise you to trace the central one separately, for the side sprays will require a readjusting on the different garments. On the booties, for instance, they must be brought, in an upstanding position, nearer together. The little spray above the design can be used as your fancy dictates to fill in spaces or to connect the different parts of the design.

Many of my circle are using pale blue and pale pink silks on sheer linen with colored linings when they make the bib, booties and cap. In this day of silk perfection the idea should appeal to lovers of the beautiful. Otherwise the soft mercerized white cotton is the thread that should be used on linen. The design is used on the top of the

little boots. It decorates the lower part of the bib and the two side sprays are straightened out to form the decoration on the turned-back flap for the cap. On the yoke the design is traced as it appears; but the smallest spray is used on each shoulder near the top.

The blanket is scalloped on its flap; the design is just the same.

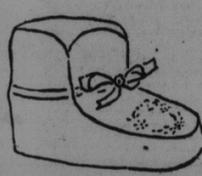
When working, pad the petals of the daisies and work in solid stitches across the oval. The stems should be outlined and the leaves worked solid after padding.

If you use the fly-of-the-valley design, solid work will give a pretty effect, with the long leaves also in solid work. The stems can be outlined and the outlining whipped into a thick cord.

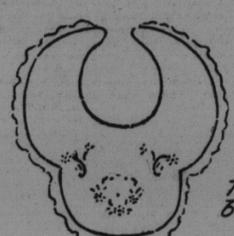
A set is always lovely as a gift for the new-comer. Have had the design made so that there is really little work required. Indeed, a set of two or three pieces can be made in the time that it takes to work a centerpiece. Why not try this adjustable design?



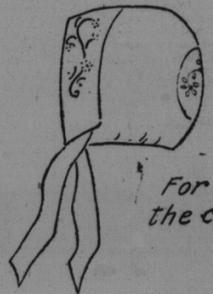
Designed by Anna Loos



On the little boot



The bib



For the cap

Making Petticoats

WHEN a woman goes to select a ready-made petticoat of moderate price, she will have great difficulty in finding one that will fit without considerable alteration.

For that reason it is best to make your silk undergarments at home, or have them made by a competent seamstress. If you make them yourself, it will be possible to have two petticoats for the price of one well-made bought one.

Messaline is the most popular petticoat fabric; but it is also possible to purchase a soft-finished taffeta that wears very well.

Four and one-half yards of yard-wide material will be sufficient to make an amply full skirt, trimmed in an attractive manner with a flounce or several rows of quilting. Cut the petticoat over a gored skirt pattern; five, seven or nine gores will be found easy to make.

Take care when you lay the pattern on the silk that the perforations marking the straight edge of the pattern are placed on the straight of the material; otherwise you will have trouble in making the skirt set properly.

If the pattern is too long, lay a fold the required number of inches to make it the right length in the center of each gore before cutting out the material. Baste the gores together and fit the skirt before stitching. Then, if you wish, you can make French seams, giving a neat finish to the work.

Adjust the waistband and stitch it in place before you finish the hem; then it will be easy to get the proper length. A two-inch hem or facing goes on next and the trimming last.

Either flounce or quilting must be cut on the bias.

Five inches wide when finished is a good width for a flounce and two inches for quilting. The flounce is hemmed on one edge and gathered on the other. Quilting must be hemmed on both edges and shirred or box pleated through the center.

Some women prefer quilting with a pinked or fringed edge. This can be done at small cost in a department store if you have no machine of your own.

The petticoat will wear better and last longer if a strip of silk is sewed around the under edge of the hem to protect it from being cut out.

Hooks and eyes or snap fasteners secure the placket from gaping open. Good luck to you in the making of your silk petticoat at home.

How to Transfer

HERE are suggestions for transferring the pattern before you to any material before working. Perhaps the easiest way is the "wind-down-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 wax 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.

Lace and Ribbon Quills

IT TAKES only a slight knowledge of needlework to be able to make the lace and ribbon quills that are now so fashionable on midseason hats.

The lace is wired on to a leaf-shaped frame of fine cotton-covered milliner's wire, being kept perfectly flat over a foundation of very heavy net.

A narrow band of fur is then sewed all around the edge, and by means of wrapping wire about the ends of the fur or winding thread tightly around them, they are attached to a short double wire, on which it is fastened to the hat.

These quills can be edged with fine silk or satin flowers, metal lace braid or an edging of heavy lace, as you choose.

Ribbon quills, shaped like a long heart-tongue fern, are very popular. The shape is first made of thin muslin carefully wired, and then the ribbon is gathered through the center and sewed with a long-and-short stitch to the muslin.

Ribbon quills are held in place with a ribbon rosette which matches the center of which is a ribbon-covered button or a fancy ornament.

Careful Needlework

IT IS the back of garments that most often picture the carelessness or ignorance of the home dressmaker. Too much attention cannot be paid the placket of a skirt or the fastening of a bodice, especially if it fasten in the back.

Be sure that the line of the placket is perfectly straight before finishing; otherwise you will have an unsightly, gaping opening that even pins will not be able to remedy.

Should the back of the bodice not meet evenly the wearer will look as if she were suffering from curvature of the spine, besides besetting the atoms of carelessness. Patent glove fasteners, or snaps, as they are sometimes called, are best to fasten collars. They do not catch or pull the hair and obviate the use of pins.

In finishing the back of a lace yoke, always stitch a narrow piece of tape down each edge of the opening to hold it firmly in place, and be sure, when sewing on fastenings, be they hooks and eyes or snap fastenings, that they are placed half an inch apart.

Never stin on hooks and eyes; a few minutes saved in sewing on fewer fasteners will be lost many times over in pinning together open spaces between hooks.

It is best to sew sleeves in a bodice before finishing them at the hand; also to adjust a skirt at the waistband, stitching this in place before turning up the hem.

In this way one is sure of getting the lengths correct and, in the case of the skirt, of having it hang evenly around the bottom.

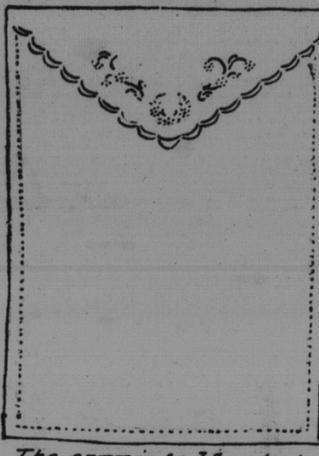
To insure an even hem, if the skirt is cut long enough to touch the floor, mark it at the floor length with a bit of tailor's chalk all around, then turn up the hem the desired number of inches from that point.

Another way to insure an even length is to place a yardstick on the floor, holding it close to the body and marking the point where it touches the body with chalk. This is done at intervals of a few inches all around; then from the chalk mark on the hips the proper length is measured and the hem turned up. If skirts are made of very thin soft silk, face them for eighteen inches from the hem with a thin quality of cotton flannel.

This gives body to the skirt's hem, yet is as soft and supple as can be desired when a slight train is used on evening gown. French modistes use fine brushings for facing silk, but cotton flannel answers the same purpose and is far less expensive.



The yoke



The carriage blanket



Applied to a cape

BABY CAPS



Braided with soutache



Trimmed with chiffon



Rabbit fur and satin

IT IS very easy to choose a cap for the infant; but when baby has passed the second year on life's journey, mothers begin to doubt just what is correct for little Robert or tiny Jane.

There are so many models from which to make a selection that it is not always a simple matter to choose wisely.

In the pictures here given we have three pretty caps, any one of which you can make yourself, and all suitable for a child from 2 to 4 years old.

The first is simply a soft white felt blocked to fit the small head, edged with several rows of chiffon quilting.

A pretty ornament of the soft quilting decorates the left side. This is made by cutting two pieces of muslin in narrow leaf shape. The edges are wired and covered with china silk; then the little frills of chiffon are sewed fast, beginning at the outer edge and working toward the center until the entire surface is covered. The backing of muslin is then lined with silk.

The little round button on the side is made in the same manner.

The strings are of china silk, hemmed

by hand and attached to the cap with a soft, loose knot.

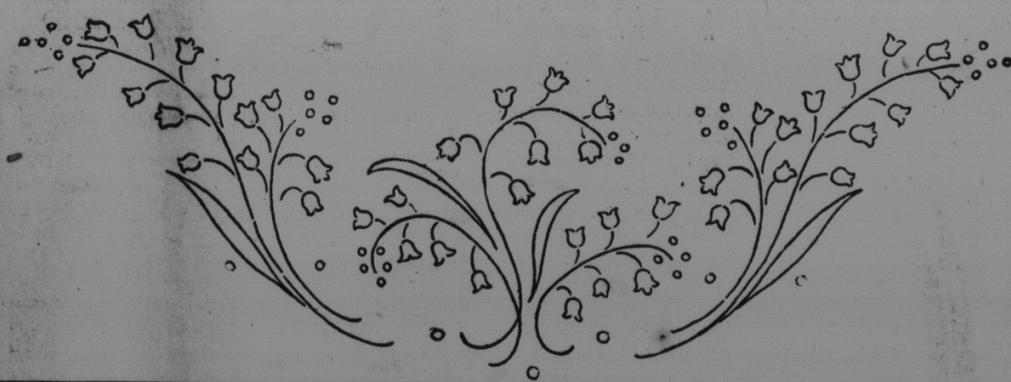
Soft white rabbit fur is used for the second model. The fur is mounted on a muslin frame and trimmed with a broad band of palest blue satin laid in fine tucks. At the corners over the ears this band is mitered.

A satin-covered cord edges each side of a band of Irish lace insertion that outlines the broad tucked band. Cord rosettes conceal the joining places at the corners. The large one is edged with a narrow pleating of folded satin.

Strings of soft ribbon, exactly matching the trimming, lie under baby's chin. The cap is lined with fine china silk. The last model is more elaborate. A

plain white satin cap is braided with white soutache in an intricate design, the braid being sewed on by hand on its edge. White silk braid binds the edge, and to this are sewed small silk-covered balls. The trimming consists of a pale pink satin rose set on a cluster of green leaves on the left side. The rose is made by folding ribbon over a small ball of cotton wadding for a center, and to this are sewed several folds of ribbon. This cap is lined with quilted satin.

From these models you may glean ideas for making your own little one a pretty cap that will keep the little head and ears warm during frosty weather.



Home-Trimmed Hats

AT THIS season the stores are reducing the price of all felt hats, so that if you are needing a mid-season hat, one that will last and look well until the spring opens, now is the time to buy.

Be sure, however, to select a becoming shape—one that will require little trimming and one that will be as serviceable in stormy weather as when the sun shines. A small close-fitting felt hat, with a round brim turned up on each side, can be trimmed simply with a two-inch binding of velvet on the brim's edge and on the left side a cockade made of satin ribbon held in place with a larger fancy button.

An extra felt that fits the head closely has the brim folded back in front and in the back. This is bound with golden brown velvet, cut on the bias. On the right side is an old gold ornament holding in place a brown silk tassel.

An easily duplicated hat is a broad-brimmed black felt trimmed with a folded band of cream-colored satin ribbon, tied on one side with a many-looped

bow. It is best always to wire satin ribbon before making the bows for the hat.

Tack a piece of flat ribbon wire to the center of the wire and a very tiny stitch on the ribbon.

Now when loops are made there will be no difficulty in keeping them upright or in any position desired.

When applying a binding to the edge of a hatbrim be sure to have the satin or velvet cut on a true bias. To cut a true bias, lay the lengthwise at right angle of your materials on the crosswise straight and cut through the fold.

A Velvet Scarf and Muff

WITH cold weather upon us, the girl who is clever with her needle will not despair because she has no furs to protect her from icy blasts, but will set about making a scarf and muff of velvet.

While not quite as warm as fur, it is heavy enough to keep out the cold even of a severe winter. Materials required for making are 1 1/2 yards of velvet—brown or black is the best color to choose—one sheet of cotton wadding, enough satin to line both scarf and muff and one-half yard of deep silk fringe.

The scarf is a straight piece of velvet one yard long and eight inches wide. This is laid over a foundation of thin muslin to which is tacked a strip of wadding one inch smaller than the velvet all around.

Now turn the edges of the velvet over and baste them securely to the wadding, using a long stitch on top and a short one underneath, but tak-

ing care not to catch the stitches all the way through.

To each end apply a strip of fringe. Sew this to the velvet.

The lining is then cut the same size as the velvet, turned in at the edges 1/4 inches and slipstitched to the turned edges of velvet. Now you have the scarf completed.

The muff is more difficult of construction, but when finished repays one for the trouble expended in making. The velvet is cut eighteen inches wide and thirty inches long; or, if it cuts to a better advantage, take two pieces 15 by 15 inches. A muslin lining is made the same size, and to this, as in the scarf, a double sheet of wadding is tacked. Then join the strip at the top and sew it together very securely—on the sewing machine if possible.

The lining is made separately, one inch smaller than the outside. It is then slipped inside the muff and the edges turned and slipstitched to the velvet.

It is well worth while to make such a set for yourself if furs are unobtainable.

