

for Fletcher's  
**ASTORIA**

Remedy for Infants and Children  
or babies. A baby's medicine  
Remedies primarily prepared  
digestible. It was the need of  
parents of Infants and Children  
a public after years of research,  
for it that its use for over 30

**ASTORIA?**  
Remedy for Croup, Whooping  
Cough, Sore Throat, etc. It  
is pleasant. It contains  
other narcotic substance. Its  
use for more than thirty years  
has relieved Constipation, Flatulency,  
allaying Feverishness arising  
from the Stomach and Bowels,  
aiding healthy and natural sleep.  
Mother's Friend.

**ASTORIA ALWAYS**  
Signature of  
*Fletcher's*  
Over 30 Years  
NEW YORK CITY

of the Fittest!

Business is a battle of  
the keen mind is the gold  
door vision dulls the mind.  
us—unbeknowningly—have  
in some degree. Know  
of your eyes! See an  
oculist. He will know. You  
if you intend to keep fit.

There is a regulation guardroom in  
the bank and a dining room and  
sleeping apartment are set apart for  
the officer of the guard. Dinner is  
provided for him by the bank, and he  
may invite a friend.  
The officer also receives a guinea,  
which he must give to a charity, and  
to every man to the guard, 21 in  
number, is given when he arrives  
at the bank for duty.

**THE OLD STUMP FENCE.**

There have been found a grassy garden on  
the summit of a hill.  
Where an old stump fence grows  
Where the grey pine trees are standing  
Very wise and very still,  
While they spread their thoughts  
to mellow in the sun,  
Where the wind crawls up the hill-  
side through the tawny curling  
grass.  
And tumbles past the hill crest  
to clouds,  
There's a place for learning  
words that very often pass  
between the quiet earth and friend-  
ly clouds.  
—Helen Underwood Hoyt.

Montreal Tramways regular 2 1-2  
per cent for quarter ended Septem-  
ber 30, payable November 2 to re-  
cord of October 24.

**BABY'S OWN SOAP**  
Excellent for the Skin  
Best for Baby  
Best for You

**UP!! FORE!!**  
Illustration of a woman and a child for a hair product advertisement.

THE STANDARD.

For the **INDUSTRIOUS NEEDLEWOMAN**  
By **ADELAIDE BYRD**

**TWO SEPARATE COLLARS**

Designed  
by *Betty Lynne*

**W**HAT is more dainty and "sum-  
mery" than a separate collar  
worn with a plain tub frock  
and adding a touch of individuality that  
need not cost you much and can be  
achieved with very little trouble?

Here are two for you, representing dif-  
ferent types and assuring good effect to  
the wearer and wearer.

One design, half of which is shown,  
can be worked in French knots and is  
beautiful in the finished form. It has a  
very attractive slashed back, with  
slightly narrowed fronts.

Work the blossoms as suggested, using  
the friendly knots for the centers and  
the groups around it. Outline the lines  
from the centers and whip into a firm  
cord by catching together the over-

lapped stitches. Outline the stems and  
work the small leaves in solid stitches.  
Pad the collars and work in button-  
hole stitches around the edge. Add a  
narrow band of lawn or lightweight  
muslin, which can be used to fasten the  
collar in place on the blouse that it will  
undeniably adorn.

The other pattern gives an excellent  
opportunity for a combination of solid  
work with eyelet work.

**PADDING THE PETALS**

Pad the petals of the blossoms and  
work with soft mercerized cotton in  
solid stitch. Outline the short stems  
and work the leaves that are distributed  
on each side in eyelet work. Those  
little ovals that lap over the stems may  
be worked solid.

The bell-like forms should be worked  
either solid or in small seed stitches to  
fill in an outlined space. Make the  
flower centers in eyelets by way of  
contrast to the solid petals.

Pad the edge and work in button-  
hole stitches. Add the narrow band of  
straight goods as suggested above.  
This design on handkerchief lined,  
plique or durable linens is extremely  
effective. It is lovely in color, and if  
you have a willing worker who will  
copy this in the material to match your

frock and work it in white or a darker  
shade of the same color, by all means  
use yes. Best shantung, for instance,  
is lovely in tan or brown; the pinks and  
blues in gingham or lawn can be  
worked in white or contrasting colors.  
Cuffs can be improvised by using the  
same decorative motif and making the  
collars shorter, that is all. The ends  
can be cut off and the curve made more  
shallow.

The touch of handwork is undeniably  
worth while. It raises a plain little  
frock to a distinctive class and decidedly  
out of the ready-to-wear category.  
And may I add that the white em-  
broidered sets are to be just as fashion-  
able this fall as ever? They will be  
worn with frocks of serge and silk  
and should not be ignored in the  
planning of a gown for business or  
home wear.

**THE VALUE OF DETAIL**

**E**VERY successful dressmaker un-  
derstands the value of careful de-  
tail. Indifferent finish is bound to  
spoil otherwise good work. A cheap  
grade of hooks and eyes or snap fas-  
teners, for example, are climaxes  
shaped and should never be selected by  
the home dressmaker who takes pride  
in the fit and set of her work.

The finishing of seams, stitching, and  
patches fastenings very often stamp a  
gown as being made by an amateur,  
when every other part of it is stylish  
and well fitted.

I have often seen very smart-looking  
shirtdresses that have appeared "tal-  
lor" enough excepting for the button-  
holes; but once you caught sight of  
these you knew they were worked by  
the rankest novice.

A well-made buttonhole should be  
perfectly flat, and the edges should lie  
close together, touching each other  
when unbuttoned. The end of the but-  
tonhole toward the outer edge of the  
box pleat should be rounded, while the  
other end should be drawn close to-  
gether with a few stitches worked over  
and over. Buttonholes should not be  
worked with too coarse thread. This is  
a mistake that many dressmakers make,  
and the result is a thick, clumsy-looking  
buttonhole that gaps apart like a  
pig's eye—always open. Use medium  
fine waxed thread, single, never dou-  
bled, and begin to work at the end of  
the hole furthest from the edge of the  
material. Then take the stitches very  
close together, the width of the thread  
apart and a little less than an eighth of  
an inch away from the opening. Work  
straight ahead until you reach the other  
end of the opening; then work around  
it as you would if making an eyelet.  
Now continue to the starting point, and  
when you reach it take three or four  
stitches over the end and secure the  
thread on the wrong side before cut-  
ting it.

An important point to observe while  
working is to keep the cut edge close  
together; then you will have no trouble  
with a gaping eye.

When buttonholes are cut parallel to  
the edge of the material, begin at the  
lower end of the cut edge to work.

When sewing on hooks and eyes, be  
sure that the bill of the hook is placed  
at least a quarter of an inch back from  
the edge of the goods. Then sew them  
fast with double waxed thread, catch-  
ing it through the loops for that pur-  
pose and two or three stitches under  
the bill, so that it will not work loose  
at the edge. The eye must be placed  
a quarter of an inch back from the  
edge and sewed down flat.

The raw edges of seams should be  
either bound with fine silk seam-binding  
or carefully pinned on the edges by  
snipping them in little V-shaped pieces  
with the scissors. If you are working  
with material that frays badly, such as  
serge and some of the heavy woven  
siles and woollen materials, all seams  
should be covered, or "whipped," on  
the edge. The arching of an unlined  
waist should be bound, and those of  
a lined bodice whipped.

If an inside belt is used to hold the  
bodice down at the back, attach it to  
the inner seams at the back with the  
catching worked in silk. Sew silk ties  
in under the arms by catching them  
lightly at each end, and so the sleeve seam  
and in the center of the lower portion  
next the waist to the edge of the un-  
derarm seam.

fectly flat, with not the slightest bulge  
between the hooks. Snap fasteners are  
best to use for this purpose. They should  
be sewed on carefully without catch-  
ing the stitches through to the right  
side. Take this precaution when sewing  
on skirt bands. An easy way to pre-  
vent the stitches from catching all the  
way through the hem on a skirt is to  
insert a narrow card between the ma-  
terial of the hem and slip it along as  
you work, so that you can take a good  
stitch in the material, yet have the  
card prevent the needle from going  
through to the right side.

A straight facing should be placed  
on the neck of a low-cut blouse, so  
that it will not stretch out of shape;  
but if you want a full curve, it will be  
necessary to face the edge with a nar-  
row strip of bias material, stretched to  
fit the curve.

Take great pains with all handwork  
to have the stitches small and neat,  
and when stitching on the machine, use  
the guide that comes for that purpose  
to keep the rows of stitching straight  
and an equal distance from each other.

See that every little detail of the  
gown is finished carefully and you will  
be repaid for your trouble by the price  
of your friends.

**How to Transfer**

**H**ERE are suggestions for trans-  
ferring the pattern before you  
use any material before working.  
Perhaps the easiest way is the "win-  
dow-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 win-  
dow. 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 de-  
sign 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 out-  
line, pressing hard with the pencil. The  
pattern will be transferred without dis-  
culty.  
Surely the way is easy.

**When Winding Wool**

**W**HEN winding wool for croch-  
et or knitting, begin the ball  
by winding the thread over the  
tag that comes with the skein. This  
will save trouble in starting the ball  
and also trouble when more wool is  
needed, as the tag has the number and  
size of the thread on it, and will be  
there when the end of the ball is  
reached, and will serve as a guide for  
the person who uses the last of that  
ball. Always mix the tags of silk em-  
broidery, thread and cotton and linen  
threads, for crocheting for this same  
purpose.

**MAKING A TAILORED BLOUSE**

**T**HOSE tailored blouses are so  
smart. I should love to have  
one, but if I buy one, already made,  
they are so expensive that I will  
not be able to afford more than  
one blouse this season, and I  
need several. If I could only make one  
myself! And the little woman, who  
stood next to me at the counter where  
linen shirtdresses were sold, sighed  
deeply as she carefully smoothed the  
crisp folds of the "smart" tailored  
blouse she so much admired.

"Do you make your own blouses?" I  
inquired.

"Yes," she said; "but I have always  
been afraid to attempt a tailored model,  
they look so hard to make. I am afraid  
I could not put on the cuffs, the collar-  
band and the yoke properly. This one  
has tucks in the front—I know I never  
could get them right." So while I wait-  
ed for my change, I explained to her  
just how to go about the making of a  
tailored blouse.

"First," I said, "select a fine, close-  
woven linen, not too heavy, but one that  
will take the starch nicely when it is  
laundered; then before you cut into it  
soak it overnight in cold water, let it  
get almost dry, then iron it out smooth  
until it is perfectly dry.

"This shrinks the linen so that it can  
be made up without fear of shrinking  
the first time it is laundered.

"Now measure off the lengths of the  
two fronts. Leave this in one piece,  
allow a two-inch margin on one side for  
the box pleat, and tuck the material in  
the size tucks you want—one inch on  
one and a half is the most popular  
width. This done, measure off a length  
for the back and add tuck that; or, if you  
wish, leave it plain and add a yoke like  
this one has.

"Then the back and sleeves are cut,  
and from the pieces left come the cuffs,  
yoke, collar, box pleat and belt."  
"Cut the neckband, collar and cuffs  
double; the cuffs should have an inter-  
lining of heavy linen that has been  
shrunk before using. Now baste  
shoulder and underarm seams, taking  
up one-half inch and matching the  
notches; but make the shoulder seam on  
the right side instead of on the wrong,  
if you are using the yoke.

"Try the blouse on, and if there are  
any alterations to make in the fit of the  
sleeves, they can easily be made at  
this time.

"Pin a tape around the waist line over  
the blouse, and to this tape pin the  
blouse in place around the waist, and  
stretch the fullness in the center of the  
back and a little to each side of the  
center of the front.

"The box pleat is then pinned on. This,  
of course, is just a strip three inches  
wide, turned in one-half inch on each  
edge and placed on the right-hand side  
of the front.

"This done, slip the waist off and  
stitch the seams in place; but first, if  
you are using the yoke, that must be  
basted in place on the back along the  
lower edge and the shoulder seams left  
open, so that it can be turned in and  
stitched to cover the seam of the waist  
on the shoulder that is turned back to  
slip under the yoke.

"Should the armhole be too large, take  
the underarm seam in a little, and if  
the neck has the same fault, take it up  
on the shoulders. These details you  
will have to overcome when fitting  
the first time; then, if all is well, you  
can stitch the seams, making a French  
seam under the arm; that is, stitch a  
very narrow seam on the right side and,  
turning it, stitch a wider seam on the  
wrong side, so as to take in the edges  
of the narrow seam.

"The tape is basted in place and  
attached on both edges and the bottom  
of the waist is finished with a narrow  
hem. Now the neckband must be ad-  
justed. If the standing or stiff collar  
is to be worn, lay the neckband sections  
with the right sides together and stitch  
along the top edge, then turn it right  
side out and baste one edge—the inner  
one—in place around the neck of the  
blouse. Try on the blouse and see that  
the collarband fits well, then turn in  
the outer edge and stitch in place.  
The sleeves are slashed at the indi-  
cations marked on the pattern. Finish the

back edges in the slash with an under-  
lap one-half inch wide completed, and  
the front edge with the overlap of the  
pattern. Sew this shorter side of the  
slash in a very narrow seam, with the  
edges on the right side; then turn the  
lap over and baste it flat to the sleeve,  
finishing the edges neatly, making a  
good point at the top. Stitch the sleeve  
seam, finished. Then gather the lower  
edge each side of the slash. The cuffs  
are then made ready to attach to the  
sleeve, placing the right sides together  
and the interfacing against one of them.  
Stitch along the lower edge and ends,  
and then turn the cuff right side out.  
Stitch the outer edge of the cuff and  
the interfacing to the lower edge of the  
sleeve. Baste the inside section in place,  
run a stitching all around the cuff, and

with the notches matching, try on and  
see if they set all right; then stitch in  
and bind with a narrow bias strip of  
linen.  
"Stitch the little patch pocket on the

left side of the front if you are making  
a plain-front waist.  
"There you have it, and it is not so  
hard after all, is it?"  
"No," beamed the little woman. "I  
shall go right home and make one for  
myself after I purchase a pattern, for I  
have a large linen bolster case that was  
mother's that will be just the thing to  
practice on. Thank you so much for  
telling me how to do it. Goodby.  
Thank you again."

Run another stitching across the top a  
little below the other.  
"Baste the sleeve into the armhole

Solid  
and eyelet  
work

One-half  
of  
French knot  
design

