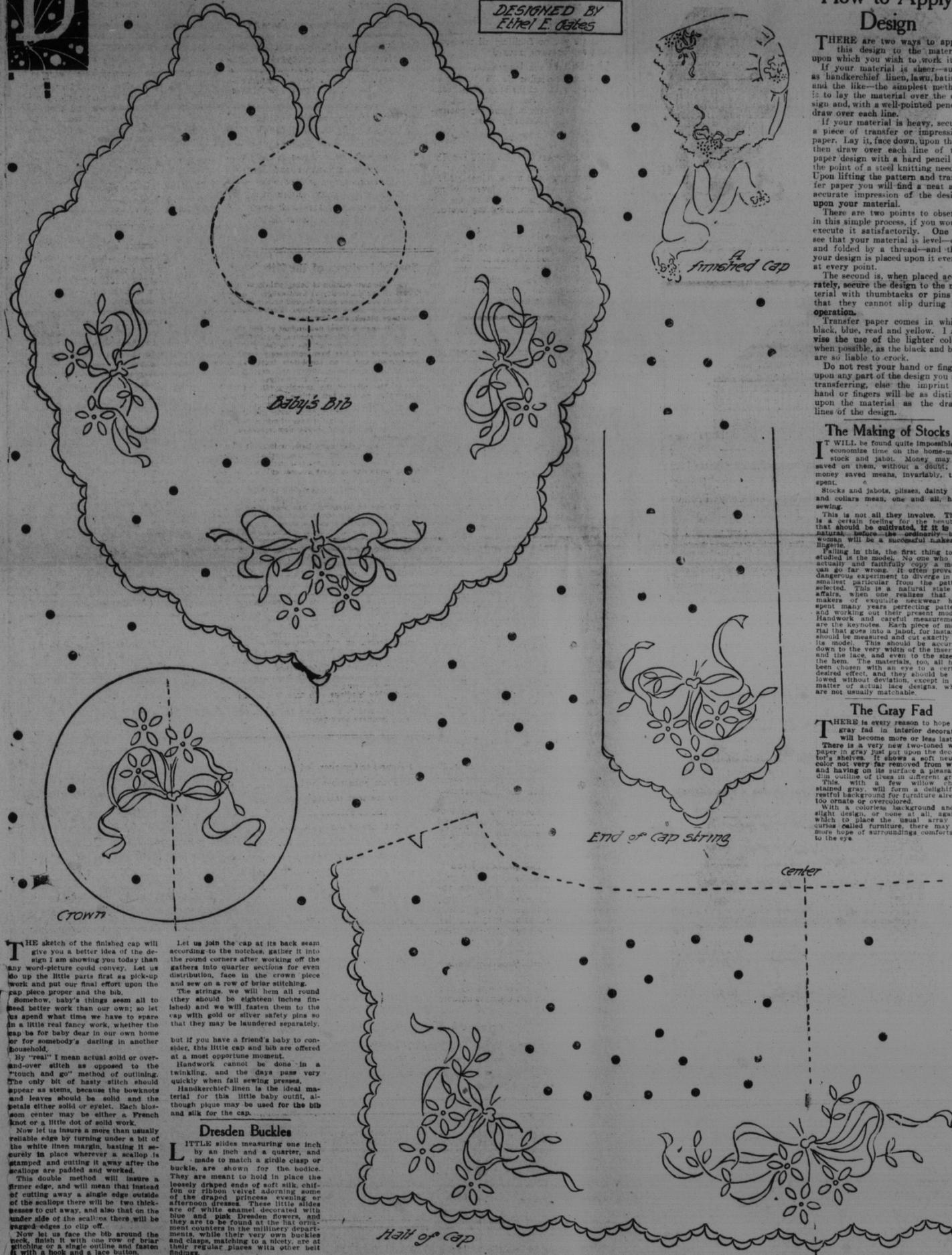


For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

Design for Infant's Cap and Bib

DESIGNED BY
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Warm Shirtwaists

THE dotted shirtwaist is very new, very light in weight and very warm. Indeed, it is well worth a second thought, and it invites the sensible woman or, better still, the sensible mother. Daughters are not very warmly clad these days, and it might be well to take some time for the consideration of the fairly warm winter waist. It is not the least objection to the non-washable blouse if it is made of material that is not bulky, and worn on the right occasions. It involves more care than the durable white linen waist, and should be made with the idea of an occasional bath in warm, soapy water. Almost all shallice will stand this treatment occasionally. This year there is a beautiful little model shown at an exclusive shop. It is made of this pretty, soft material, embroidered by hand over its entire surface; but there are evidences of carelessness in its make-up. The little dots have, quite apparently, been embroidered first, since the seams cut them off at certain points. The ideal way to get around this difficulty, which really amounts to a defect, is to first cut out the blouse and fit it; then, with the seam lines marked, to embroider the separate pieces and re-make the blouse. The small dots on the pretty sage-green shallice were done in darker silk to bring it into harmony with its skirt. On some woolen shirtwaists a single line of dots only appears down each side of the center pleat and on the cuffs. They are larger, the size of a pea, and are worked in a quite dark shade of the color shown in the material.

How to Apply Design

THERE are two ways to apply this design to the material upon which you wish to work it. If your material is sheer—such as handkerchief linen, lawn, batiste and the like—the simplest method is to lay the material over the design and, with a well-pointed pencil, draw over each line. If your material is heavy, secure a piece of transfer or impression paper. Lay it, face down, upon this; then draw over each line of the paper design with a hard pencil or the point of a steel knitting needle. Upon lifting the pattern and transfer paper you will find a neat and accurate impression of the design upon your material.

There are two points to observe in this simple process, if you would execute it satisfactorily. One is, see that your material is level-cut and folded by a thread—and that your design is placed upon it evenly at every point. The second is, when placed accurately, secure the design to the material with thumbtacks or pins so that they cannot slip during the operation. Transfer paper comes in white, black, blue, red and yellow. I advise the use of the lighter colors when possible, as the black and blue are so liable to crack. Do not rest your hand or fingers upon any part of the design you are transferring, else the imprint of hand or fingers will be as distinct upon the material as the drawn lines of the design.

The Making of Stocks

IT WILL be found quite impossible to economize time on the home-made stock and jabot. Money may be saved on them, without a doubt, but money saved means, invariably, time spent. Stocks and jabots, plisses, dainty ties and collars mean, one and all, hand sewing. This is not all they involve. There is a certain feeling for the beautiful that should be cultivated. If it is not natural, hence the ordinarily busy woman will be a successful maker of lingerie. In this, the first thing to be studied is the model. No one who will actually and faithfully copy a model can go far wrong. It often proves a dangerous experiment to diverge in the smallest particular from the pattern selected. This is a natural state of affairs, when one realizes that the makers of exquisite neckwear have spent many years perfecting patterns and working out their present models. Handwork and careful measurements are the keynote. Each piece of material that goes into a jabot, for instance, should be measured and cut exactly like its model. This should be accurate, down to the very width of the insertion and the lace, and even to the size of the hem. The materials, too, all have been chosen with an eye to a certain end, and they should be followed without deviation, except in the matter of actual lace designs, which are not usually matchable.

The Gray Fad

THERE is every reason to hope the gray fad in interior decoration will become more or less lasting. There is a very new two-toned wallpaper in gray just put upon the decorator's shelves. It shows a soft neutral color, not very far removed from white, with a few wavy, pleated, or dimpled lines in different grays. This, with a few willow chairs stained gray, will form a delightfully restful background for furniture already too ornate or overcolored. With a colorless background and a slight design, or none at all, against which to place the usual array of curves called furniture, there may be more hope of surroundings comfortable to the eye.

Bonnet Crowns

NOT for baby, but for either ma or grandma are the bonnet crowns told of here. Bonnets are not so prevalent as meales, but they still are worn by certain devotees of a good, reliable style that has never wholly left us. The bonnet crown or top is a thing on which beautiful handwork may be put, and to a money advantage, for excellent bonnet crowns are not a small item in grandma's wardrobe. A motif of old lace which may have been saved from the wreck of a family fortune is often quite enough to begin with. This is applied to a handsome bit of brocade, ottoman or velvet, as the quality and color, or even as the season of the year, may make necessary. After it is sewn fast so daintily that it looks as if it had blown there, the material under it is cut away and an open effect of rare beauty and of some value is the result. Brocade is used, too, in another way, and so is allover lace. Either one may be hand run with gold and silver threads in and out among the design. A braided bonnet top is effective, and the work is delightful. Given a background of patterned lace, its outline can be readily carried by a very narrow and fine quality of silk rattail. Any one of these will form the nucleus of a handsome bonnet, which will, if the crown be somewhat voluminous, require very little extra material. With the advent of the large, crown-crowned turban the elderly lady's bonnet has increased in size. A note worthy of mention to the would-be maker of the bonnet crown.

The Making Up of Velvet

VELVET is to be such a very good material for the winter that some points toward its manufacture into the afternoon costume should be understood. It is highly necessary to avoid handling the half-made gown whether it be velvet or velveteen. There is a certainty which counts for much in the result. To acquire this certainty, it is advisable to make a perfectly fitted model of your velvet gown or suit in some flannel, to rip it and use it as a pattern, and thus to save in error of handling in the fitting of the velvet. Pinking is a great source of difficulty, each pin leaving its mark upon the surface of the velvet. Only round-headed black pins should be used for what little pinning is required after the cautious beginning. Handling requires care, because the threads, drawn too tightly, will press a line into the surface. They should be removed only after clipping each stitch, so that there will be no long pulls to cause the defect. The pressing of velvet being quite out of the question, a substitute is demanded to replace the flatiron. The kitchen poker is one very ordinary weapon. A long velvet seam turned with its wrong side up, is first pinned by its one end to a heavy ironing board and then held in midair and the point of the slightly heated poker is run evenly along the line of sewing. Just sufficiently to press the seam apart. It is quite inconceivable that any one, not knowing these slight first helps, would undertake the making of velvet.

A Scalloped Bed Spread

TO VARY the monotony or to give a more fancy appearance to the bedroom, the coverlet for the metal bed is now frequently scalloped before its valance is attached. To do this it is not necessary to have a pattern, but to cut the top of the coverlet so that at the head of the bed there is allowance for the hem, while at the end and sides there will be a fall of ten inches. This fall or extra material is then cut into long, shallow scallops, nine inches deep in their centers. Each side of the coverlet will accommodate four scallops, while three may be made across the foot. A regulation ruffle is then gathered and basted along this scalloped edge; but in cutting this valance it should measure once and a half the length of the actual scalloped edge. It may either fall unevenly at the bottom or be cut such a length that it may be sloped evenly near the floor. On the side of the scalloped edge is less stiff and more fluffy. A coverlet of this type should be made of flannel, chintz or of dotted Swiss or plain white muslin, and either of the white colors may be used over a colored spread.

When Material Ravels

ANY very loose or overcast material should be treated with more than ordinary discretion. As soon as it is cut out each section should be stitched round its edge by machine to keep it from raveling. This naturally implies the largest of stitches and the loosest possible tension. Otherwise, there will be a drawing round the edge, which will prevent the successful making up and result in greater damage than the raveling.

THE sketch of the finished cap will give you a better idea of the design I am showing you today than any word-picture could convey. Let us do up the little parts first as pick-up work and put our final effort upon the cap piece proper and the bib. Somehow, baby's things seem all to need better work than our own; so let us spend what time we have to spare in a little real fancy work, whether the cap be for baby dear in our own home or for somebody's darling in another household. By "real" I mean actual solid or over-and-over stitch as opposed to the "rough and go" method of outlining. The only bit of hasty stitch should appear as stems, because the bowknots and leaves should be solid and the petals either solid or crested. Each blossom center may be either a French knot or a little dot of solid work. Now let us insure a more than usually reliable edge by turning under a bit of the white linen margin, basting it securely in place wherever a scallop is stamped and cutting it away after the scallops are padded and worked. This double method will insure a firmer edge, and will mean that instead of cutting away a single edge outside of the scallops there will be two thicknesses to cut away, and also that on the under side of the scallops there will be basted edges to clip off. Now let us face the bib around the neck, finish it with one row of braid stitching or a single outline and fasten it with a hook and a lace button.

Let us join the cap at its back seam according to the notches, gather it into the round corners after working off the gathers into quarter sections for even distribution, face in the crown piece and sew on a row of braid stitching. The strings, we will hem all round (they should be eighteen inches finished) and we will fasten them to the cap with gold or silver safety pins so that they may be laundered separately, but if you have a friend's baby to consider, this little cap and bib are offered at a most opportune moment. Handwork cannot be done in a twinkling, and the days pass very quickly when fall sewing presses. Handkerchief linen is the ideal material for this little baby outfit, although pique may be used for the bib and silk for the cap. Dresden Buckles LITTLE slides measuring one inch by an inch and a quarter, and made to match a circle clasp or buckle, are shown for the bodice. They are meant to hold in place the loosely draped ends of soft silk chiffon or ribbon velvet adorning some of the draped princess evening or afternoon dresses. The little slides are of white enamel decorated with blue and pink Dresden flowers, and they are to be found at the hat ornament counters in the millinery departments, while their very ornate buckles and clasps, matching to a nicety, are at their regular places with other belt findings.



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