

For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

A BABY'S SACQUE

DESIGNED BY BETTY LYNN

IN THE pretty little kimono shape, so practical and good looking, is the baby's sacque that I am offering you today. You will see that only one-half of the design is shown. The dotted line shows the fold of the French flannel, the linen or silk that we see in these little garments. The greatest length of the whole pattern is less than 18 inches, so that you can buy your cloth accordingly.

The all-white working is dainty and always appropriate for babies. Still many are being worked in pale blue and pale pink, and I have seen the loveliest combinations of these two colors on some imported garments that would win your hearts. The colored silks or flannel wash well, while white has a tendency to grow yellow in a year or so.

These forget-me-nots can be worked in solid stitch, over and over the oval. The center can be a French knot, and the little seeds at the end of the stem in each group of blossoms are very effective in French knots.

Another way to work the flowers is to form each petal of one large French knot. You will have to use a double thread or coarse silk for this. The button stitch, a long French knot on the needle, caught at both ends of the oval, is another easy method of making each petal.

Outline the stems and whip over the lapped stitches, so as to give the work the appearance of a tight cord. Pad the long leaves lengthwise and work over and over, if your thread be heavy, they will need no padding. The combination of pale pink and blue in the one flower gives a beautiful effect that is almost iridescent. Indeed, no special rule need be observed in working this design. If you wish to keep a pale coloring, you can make the leaves white or in blue or pink. Your own taste in this respect should decide.

Work the scallops in buttonhole stitch, using a few strands of darning cotton as padding, holding this as you do couching thread, turning as you move and working over it in buttonhole stitch. Every needlewoman to whom I have suggested this method has become a devotee. It is so quick and gives a solid padding that is very durable and good-looking.

The ovals on the sections should be buttonholed. Work in slightly heavier floss, for these are eyelets through which you pass ribbon to tie the jacket into shape.

Work around the neck line in the same way and pass ribbon through the eyelets, allowing ends to tie in a bow in front. Cut out and tie around the little one's shoulders.

The kimono can be made heavier by lining with silk. If you use bengaline or any of the corded silks, omit the scallops and finish with a hem on which a cord whipped will make an excellent finish.

You will find that high prices are always charged for hand-worked garments for little ones. The work is fine, to be sure, but every stitch counts, and the result is exquisite. When you can put your cleverness to this use, is it not deplorable that every baby is not robed in the dainty appropriate garments that are fitting wraps for the little ruler?

Wash Pillows

THERE is nothing which contributes such an air of hominess to a room as a couch filled with clean, artistic cushions.

They are appreciated by every member of the household, especially the men, who can sling themselves down for a half-hour's relaxation without the fear of spoiling the dainty pillows.

Wash pillows are the only practical things to use in the living-room, the den or on the veranda.

When selecting materials for wash pillow covers, choose those which will not fade. Heavy linen in the cream or ecru tones, gingham in checked or plain designs, particularly the blue called nurse's blue, and the linen glass toweling in the barred designs all give excellent service. Purchase the best qualities, for it pays in the long run.

Plan the wash pillow cover so that it can easily be removed when soiled. There are various ways to fashion the cover. It may be in two parts and laced together; it can be fastened at one end or across the back, with buttons or buttonholes or snap fasteners, or it can be tied together at one end with short lengths of tape.

With very little work these covers can be made artistic.

A lovely pillow can be made of nurse's-blue gingham embroidered with a floral design worked with wallachian embroidery with coarse white mercerized cotton. Around the edge make a row of eyelets and lace the two sections together with narrow white linen tape.

A yard and a half of material is required for this cover. The front should be cut 24 inches square and the back 26 inches. To the front stitch a two-inch band of white material, using two rows of machine stitching. Care should be observed to make a perfect miter at the corners.

Another handsome pillow is made from cream linen. Four disks cut from delft-blue linen are applied to each corner with a buttonhole stitch, done with coarse white cotton. These should be four inches in diameter.

To make these resemble a comet, draw curved lines at intervals of about three-quarters of an inch around the disk, making the first line two inches in length, the next three and a half inches long, increasing the length accordingly as you follow the circle until seven lines are drawn.

Work these lines in feather-stitching with heavy thread of a delft-blue color. Round the corners of this pillow and finish with mounds covered with linen.

When purchasing pillows, select them an inch larger than the cover, so that it may be well filled. Choose a sunny day to launder the cushion tops and wash them with a pure, white soap and warm water. Rinse them through several cold waters and starch them, using a teaspoonful of medium thick starch to a large bowl half filled with water. Wring as dry as possible and hang up until dry, then sprinkle and iron.

Do not hang the colored pillow tops in the sun, as they will fade, and when sprinkling them for ironing do not allow them to be rolled up for any length of time. The colored threads may run and spoil the pillow.

If these directions are followed, the pillow covers will last for a long time without becoming faded or worn.

How 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 fabric 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. The 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.

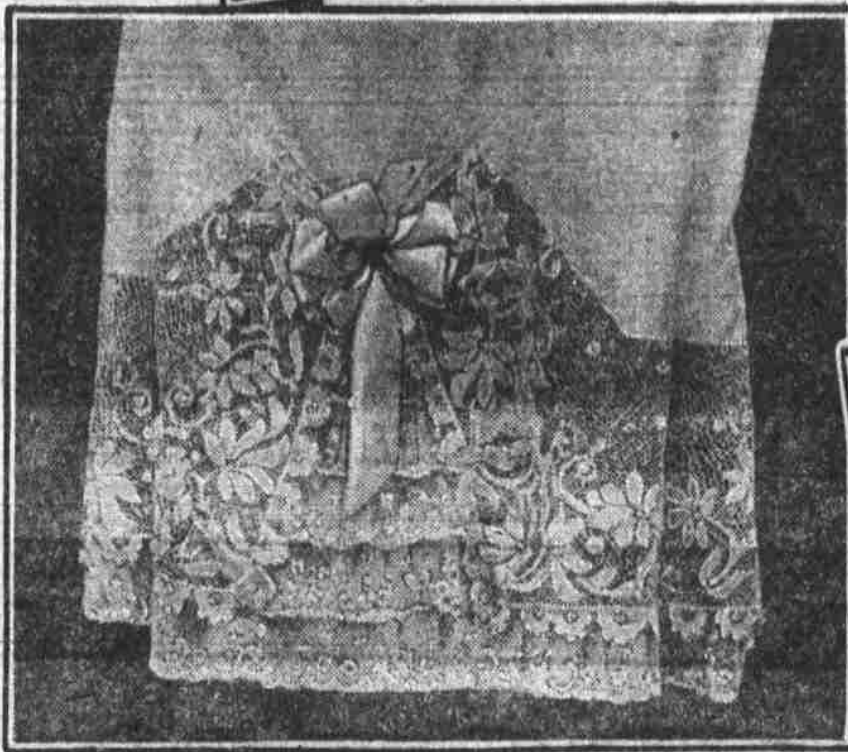


Mechlin in Points and Bands

HOW UNDERWEAR IS TRIMMED

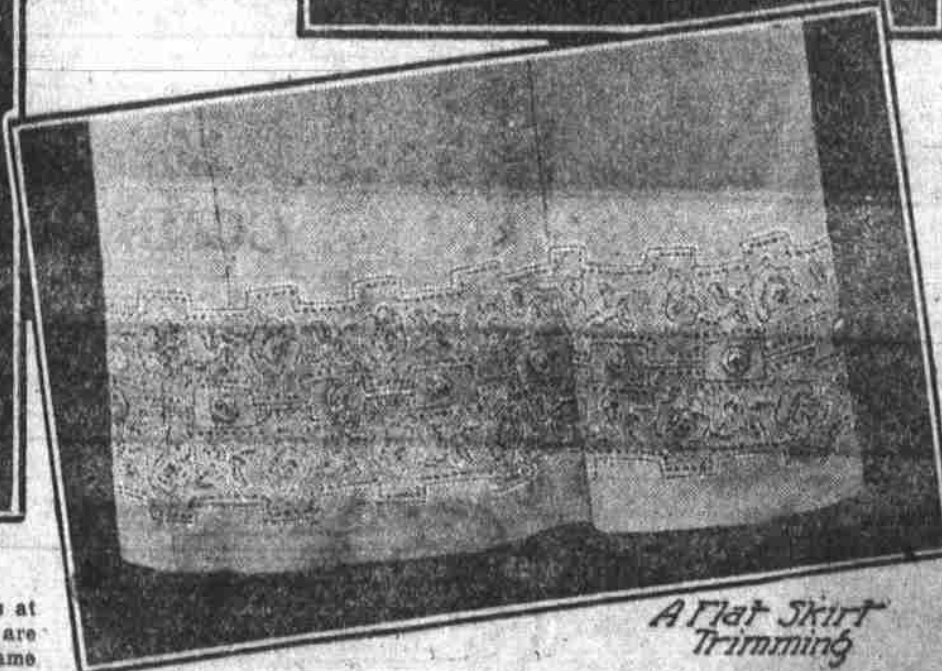


Bohemian Lace and Roses



Spanish and Valenciennes on a Satin Skirt

With Heavy and Fine Lace



A Flat Skirt Trimming

THE decorative touch is the important point in the newest underwear, and so many are the exquisite touches that the only difficulty that confronts the needlewoman is the choice of trimming. Of course, these garments are the ones for very best wear. The fineness of the fabric and the exquisite weaves of the laces would not defy constant laundering or everyday wear. For the hope chest or for a fine outfit these suggestions are given. There is a lovely combination of heavy and fine laces on underwear which gives a body and at the same time a slimy trimming. This is shown on the combination, which has a heavy lace yoke and insets of heavy lace at the sides. The front fastening is edged with beading and lace and has tiny pearl buttons. From the heavy lace yoke two lines of valenciennes insertion radiate to the armholes. Beading and lace head the top. The lower part has heavy lace with stripes of valenciennes, and the bottom of the drawers is edged with deep beading, through which two-inch ribbon is run and tied in a bow at the side. Necktie bows are placed on the top and at each leg as shown.

The entire yoke and sleeves of the nightgown are of the wide Bohemian lace so much used. Tabs of lace extend down each side, between which the material is tucked by hand. The kimono sleeves are open on the top line and caught together with bows or ribbon and bands of handmade roses on a strip of ribbon. Across the front of the yoke are small swirled roses, a large rosette at each side.

Flat trimming is used on the pink crepe de chine skirt, which has no fullness and can be worn under the

straight narrow dresses which are still with us. Two bands of lace are placed so that the points touch. On the little spaces between small roses of pink chiffon are placed. Although this petticoat is very plain, there is a richness of color and line that should not be overlooked.

Spanish lace is combined with wide valenciennes to trim the lower part of the white satin petticoat.

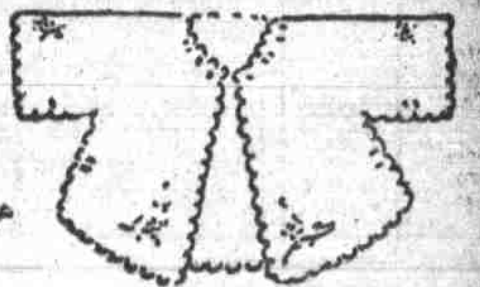
The wide lace runs up in points at the side. Between the points are ruffles of valenciennes and this same lace edges the entire skirt, being more durable. A bow of white ribbon trims the top of this lace panel.

Mechlin lace forms the points on the corset cover of the last combination. It trims each drawer leg and is continued in horizontal bands as shown. Two scant ruffles of lace edge

the bottom and side panels of lace run up from the lower edge to the top insertion. A narrow ruffle of lace edges the front fastening. Rosettes put the finishing touch on the dainty undergarment.

Copy one of these French models in

your American sewing room. They are really very easy to make. The result is exquisite and the satisfaction of wearing a beautiful undergarment is sufficient reward for the time spent in fashioning an outfit from the group here shown.



One-Half of Pattern

When Finished

Little Hints

IF YOU are adding crocheted laces and edgings to underwear, dollies, etc., shrink them before sewing to the edges of the material. This insures a smooth adjustment.

Have you ever filled your pincushion with coffee grounds? Dry them thoroughly and pack firmly in the case. This filling prevents needles and pins from rusting.

Use a white broom to brush the fringes on napkins and towels before ironing. It will look like new.

In the hot weather use the emery cushion frequently. Passing the needle through it removes moisture and insures an easier manipulation.

If buttons tear away from a woolen sweater or woolen fabric, try sewing them on with a small linen button on the wrong side. Pass the needle through both buttons at one time.

Instead of binding or felling seams on summer lingerie, use lace insertion, one piece on each side of the raw edges. Stitch on both edges with the sewing machine.

When pressing tucks in crepe de chine use a piece of tissue paper between the iron and the right side. The tucks can be seen and at the same time protected.

Wax the thread well before stringing beads or sewing them on material. This makes the work easier and gives a stronger fastening.

When cutting a pattern from goods that pull, such as crepe de chine, crepe charmeuse, mousseline, chiffon, baste the material to newspaper or tissue paper and cut out by pattern through paper and material.

A little hook and eye, instead of stitches, will keep a shield in place. Place one hook at each end and one on the center of the curve. Match the pieces with eyes down to the bodice or gimples. These hooks and eyes are most convenient for adjustable shields.

If you have not wire collar supporters with covered ends, work buttonhole stitches over them with coarse cotton. This protection saves the lace of a collar and prevents the unsightly extension of wire over the edge.

A Pretty Comforter

AN EXCLUSIVE shop is displaying a lovely comforter for baby which can easily be duplicated at home.

It is of white china silk trimmed with small pink roses. The material required for this fascinating article are two yards of silk, 24 yards of pink ribbon and one pound of cotton batting.

Take one yard of the silk and mark the positions of the roses. Arrange these in seven rows across the width and seven across the length, alternating four and three roses. Start the rows four inches from the edge.

Baste one piece of the silk to a layer of cotton before joining the other piece. Sew through the two pieces of silk and the cotton at the places marked for the roses, and neatly whipstitch the four sides of the comforter together. To fashion the ribbon roses take one-eighth of a yard of ribbon a half inch in width. Turn under the edges and crease the ribbon at the center. Roll the ribbon around until a center is formed and sew firmly in position. Swirl the remainder of the ribbon loosely around the heart of the rose until it is completed.

Fasten a rose securely to each place marked on the comforter. This is a lovely gift for the nursery, for it is extremely dainty and so difficult to make. Crepe de chine or silk may be substituted for the silk if desired.