

# For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

## BABY CAP AND BOOTE

DESIGNED BY ELIZABETH MILLER

### AN IDEA

WHY is it that we see so little colored embroidery on night-robes? Beautiful white laces and white embroidered hand and machine made, are used profusely on these sleeping gowns, but rarely is there a touch of even the palest of pastel shades on the gown, with the exception of the ribbon. Is there any reason why we shouldn't have colored embroidery on night-robes? They are not worn under a sheer waist, as are corset covers. We do not embroider our corset covers in colors because of the bad taste of which we would be guilty did we allow colors to show through our sheer blouses. But, again, let us say that there isn't any reason why it shouldn't appear on a nightrobe, and there is more than one reason why it should.

Colored silks in pastel shades are both dainty and artistic. Colored silks in this age of perfection in dyeing rarely fade if properly washed. Colored embroidery on the white materials used in robes would be infinitely becoming and a great relief to those of us who never look well in all-white. Colored embroidery, while adding the desired note of color, is less trouble than the tying of ribbon bows and the threading of ribbons through eyelets or beading. You see, a pretty fitted or round yoke will need no drawing up with ribbons. Crochet buttons can be used to fasten the yoke at the front, back or side. The side is preferable, as it is less noticeable.

Too much care and work cannot be spent upon a trousseau gown, and so let us plan one of fine and not too heavy material. Simplicity shall be its keynote. There shall be a plain curved band about the low neck, a shaped band. The rest of the gown shall loosely fall from this about the yoke, both back and front, and the bodice will rise in satin stitch. The sleeves shall be short and be embroidered with roses, about the trilling skirt of the gown, just above the hem itself, shall be a wide and is embroidered with roses, all having, of course, their pale yellow centers and pale green foliage. Yes, it will take time, but a trousseau gown is worth much time. Do not have the material very heavy. Rather, let it be light and something like, perhaps, a very fine quality of nainsook or batiste.

### Embroidered Tunic

THE soft spring silks with the exception of taffets, have tempted many an needleworker to embroider the bottom of the popular tunic. Usually it is the darker materials that are embroidered in this fashion, thus introducing a note of contrast. Blue crepe de chine or charmeuse embroidered in different shades of blue, or with a touch of green or old gold in the design, is very lovely. Some few tunics are scalloped and buttonhole-stitched. Particularly suitable for the tunic borders are the conventional cubist designs. The same design can be carried up into the waist. One must be aware, however, or there will be an overelaboration, and even in beautiful hand embroidery overelaboration is not permissible.

### Cap Bows

ONE may possess only two bou-doir caps, but seemingly a great many more by the addition of a different colored bow of ribbon now and then. Sometimes it may not be more than a knot of ribbon, a three or four inch piece left over from a longer piece used for trimming. It is a wise plan to save all scraps of ribbon three inches long and over. Not only do they make bou-doir cap bows and knots, but they may be used to ornament undergarments. There is one popular girl who trims her bou-doir caps entirely with bows made from candy-box ribbons. It is a pretty fashion to have a knot of ribbon upon the cap to match the kimono or the ribbons of the nightrobe.

### How to Transfer

LACE a sheet of impression carbon paper between your fabric and the newspaper design, the latter on top. With a sharp pen or a glass-pointed needle trace over the line. The design will be transferred to the material and will last until worked.

IN OUR wealth of beautiful designs for the embroiderer we must not forget the baby. And here is a tiny outfit that will give the maker joy and great satisfaction and will make the little one more attractive than ever, if that be possible. The little drawing of the cap shows how convenient this new shape is. It can be opened out for laundering, as the design shows; when ready for wear it is laced up through the eyelets that are on the slanting edges, and a round, comfortable cap fits over the baby's head in a new line. I have had little embroidery put on the cap, for simplicity is a good note to sound in a baby's dress. It is also very easily worked.

The little bootee matches the cap, and the set of these with the cap will make a present that is fit for a king. Linen of a medium weight, pique or duck will be suitable for these designs. White mercerized cotton of a soft untwisted variety is excellent. If you like the color note on the little one's garments, use pink for the boy and blue for the girl, if you are a follower of convention. The combination of pastel shades in the delicate pink, blue, lavender and green will make a varied effect, and on this simple design it can be done with an effect that will not be obtrusive.

As you look at the sketches before you, you will see that the work is very simple. The flowers are to be done in French knots, and the leaves can be done in solid stitch with a very fine needle or with a lazy-daisy stitch, that is, simply a loop of cotton, the end of the loop held at the tip by a short

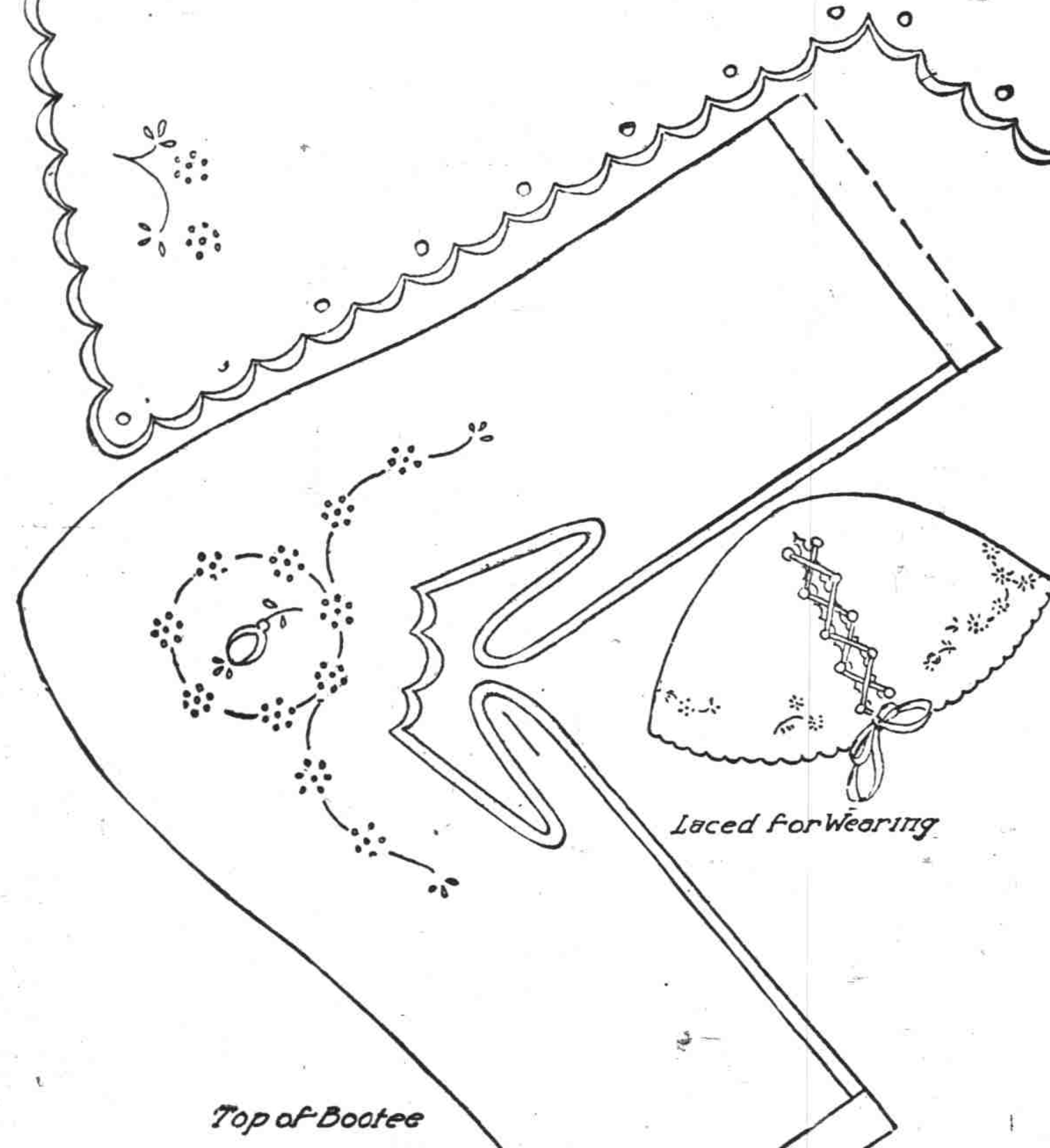
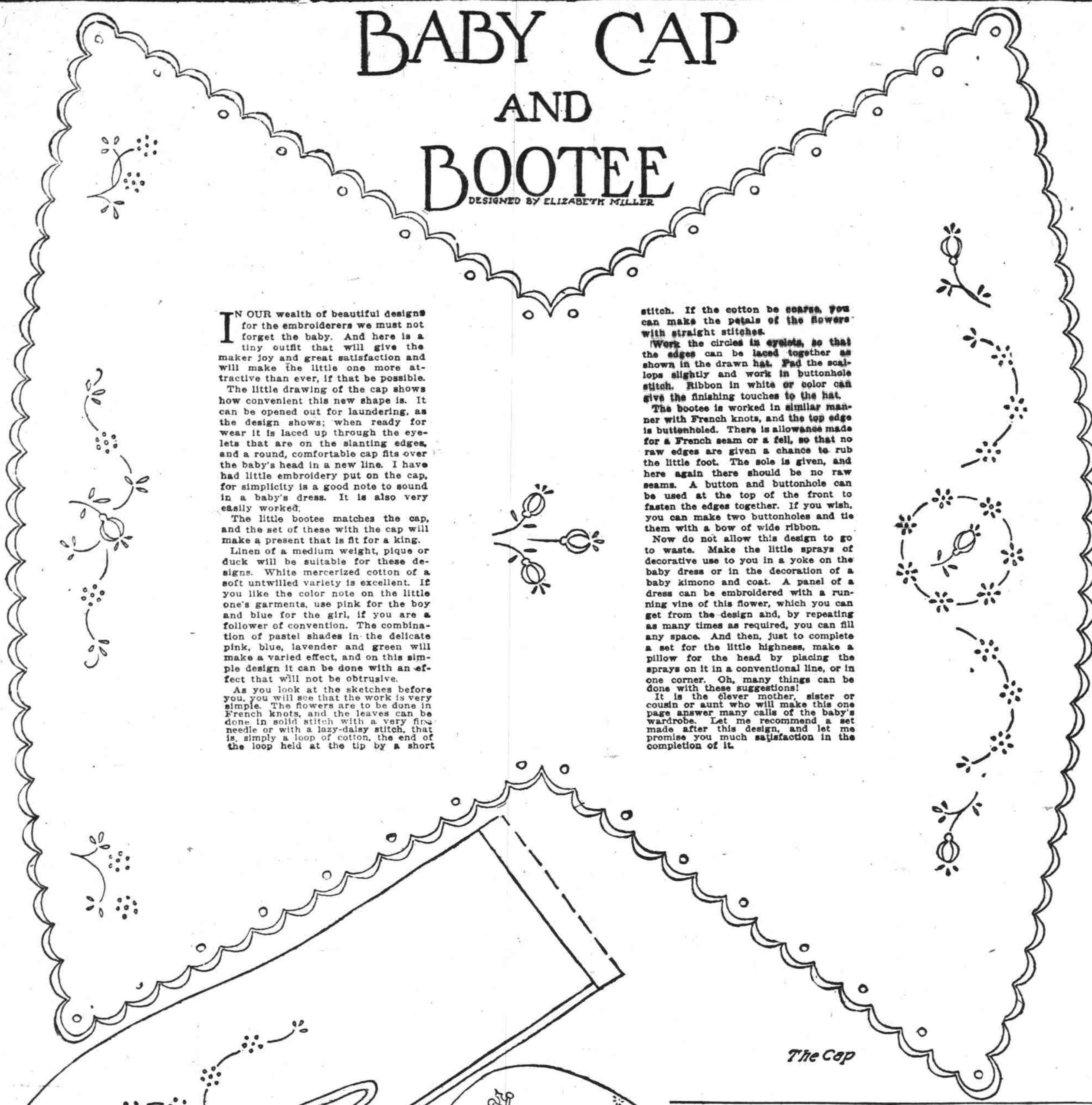
stitch. If the cotton be coarse, you can make the petals of the flowers with straight stitches.

Work the circles in eyelets, so that the edges can be laced together as shown in the drawn hat. Pad the scallops slightly and work in buttonhole stitch. Ribbon in white or color can give the finishing touches to the hat.

The bootee is worked in similar manner with French knots, and the top edge is buttonholed. There is allowance made for a French seam or a fell, so that no raw edges are given a chance to rub the little foot. The sole is given, and here again there should be no raw seams. A button and buttonhole can be used at the top of the front to fasten the edges together. If you wish, you can make two buttonholes and tie them with a bow of wide ribbon.

Now do not allow this design to go to waste. Make the little sprays of decorative use to you in a yoke on the baby dress or in the decoration of a baby kimono and coat. A panel of a dress can be embroidered with a running vine of this flower, which you can get from the design and, by repeating as many times as required, you can fill any space. And then, just to complete a set for the little highness, make a pillow for the head by placing the sprays on it in a conventional line, or in one corner. Oh, many things can be done with these suggestions!

It is the clever mother, sister or cousin or aunt who will make this one page answer many calls of the baby's wardrobe. Let me recommend a set made after this design, and let me promise you much satisfaction in the completion of it.



The Cap

Laced for Wearing

Top of Bootee

### Again the Child

IT HAS been frequently remarked by people of observation how very simply the "old families" dress their children. Millions of money they may have, but their code of simplicity for the little folks is almost invariable. Occasionally, when some "new" blood marries into the family touches of overelaboration are sometimes exhibited. Studied lines these little children may have, and the finest of materials and the smallest of stitches. Simplicity does not necessarily mean a lack of expense. It means, most of all, a lack of display. But not only with the wealthy and the "four hundred" does this custom of juvenile simplicity prevail, but with well-bred people in general. Childhood and youth are in themselves a sufficient decoration.

An exclusive and simple frock for the little girl may be made from natural-colored linen, with lay-down collar and cuffs embroidered in golden brown mercerized thread. Have the dress falling in large box pleats back and front from a yoke and belted in with an embroidered belt. A very suitable design would be that of the decorative and yet simple pattern of the walls of Troy.

### SIMPLE EMBROIDERY

HAVE you noticed the attractive bedroom sets embroidered with the simple lazy-daisy stitch? They are lovely enough to attract the attention of any woman who admires bright color and flower designs. The background usually chosen for these sets is ecru or deep cream linen and the designs are baskets filled with daisies or asters, old-fashioned bouquets of the same flowers or garlands arranged in festoons about the edge.

It is easier to take the dimensions of your dresser and chiffonier to a needlework shop and have the linen stamped there in any design you may prefer. Select mercerized cotton of a not-too-heavy quality, in rich tones of purple, dark rose, yellow and green, to embroider the flowers and foliage. A few

forget-me-nots, miniature roses and other diminutive blossoms, packed into baskets or to form bouquets. These are fashioned entirely of French knots arranged in groups, numbering anywhere from six to twelve. Sometimes the flowers are so small that only three knots are required to cover the outline. Mercerized cotton of a medium weight is used for the stems and the colors combined upon the personal taste.

The roses are loveliest when embroidered with tones of rose shading from a dark rich shade to a pale tint. Dark green is chosen for the foliage, and the baskets are outlined with brown. Pink or blue is the tone usually selected for the bowknots which ornament the compact little bouquets or hold the festoons in position.

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## SOME THINGS TO KNOW ABOUT LACES

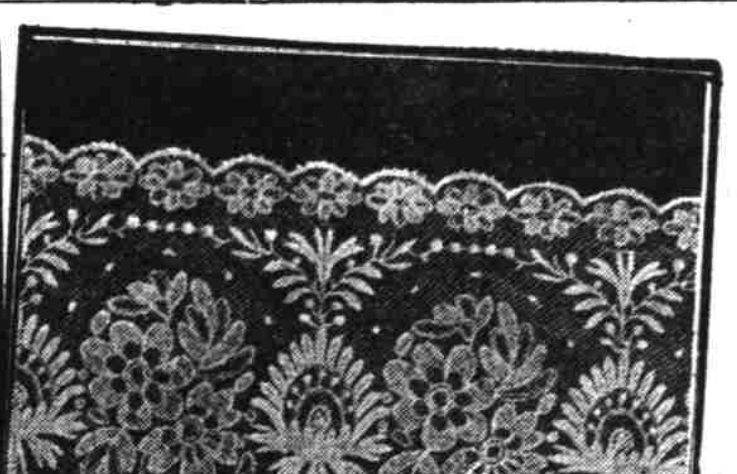


Real Mechlin is Exquisite



Brussels in Rose Design

IT IS very often difficult for the layman to distinguish between the mechlin and valenciennes laces, so much does each resemble the other. They are considered the two principal Flemish laces of their class. Mechlin, as with valenciennes, is worked ground and flowers together, instead of the designs being applied upon the ground-work, as is the case with many other laces. This method of working necessitates the use of many bobbins at one time, sometimes numbering as high as five hundred. We cannot but marvel at the almost abnormal patience required to manipulate and keep separate these many little spools and to regard the poorly paid lacemaker is not more boundedly remunerated, although mechlin lace brings much higher prices than many other laces. Said to say, however, the largest profit



does not go to the actual toiler, but to the "middleman."

The lace is made in Mechlin, St. Trond and Turnhout. While mechlin originated from an effort to make a cheaper lace, it soon became so elaborate that it ranked with the expensive brussels, and brought frequently as high a price. One way of distinguishing mechlin from valenciennes lace is that the mechlin is often far more elaborate and has a great variety of stitches. Like valenciennes, however, it has been so cleverly imitated by machine that the sale of the real lace has greatly fallen off. Machine-made mechlin has far less durability than the hand-made lace. Real

people employed give them the thread to make them; this they do according to a pattern, and give them out to be grounded, after which they give them to a third hand, who bears all the flowers with the open work. That is what makes the lace so much dearer than the mechlin, which is wrought all at once.

There is a prominent cordnet, or raised thread in brussels lace is almost a fabric. It is necessary to spin the very finest of this thread in dark, underground rooms for cones to with the dry would cause the almost invisible thread to break. Dark paper is used for a background to throw out this thread in a ray of light is admitted to the room and focused upon the work.

A beautiful characteristic of brussels lace is that almost invariably its design is composed of objects naturalistically treated, usually birds, trees and flowers. Sometimes the human figure and animals are incorporated in the design, as in the patterns of brussels lace the designs are connected by brides, small irregular threads, and others the groundwork or resseau is a fine net.

Fortunately for the town of Brussels, no other town has been able to compete with her in the manufacture of the lace which she has named for herself. Antwerp, Ghent and other localities have tried in vain to equal it. The difficulty in procuring thread of the necessary fineness has prevented other countries from competing in the art. A Scotchman who hospitably gave up a desire to manufacture the lace in his "ain country" said, regarding the lace: "At Brussels, from one pound of flax alone, they can manufacture lace to the value of £700."