

Quaint Lines for Quaint Stuffs

Styles by Jeannette Hope

Text by Caroline Harper

FASHION is picking such enviably quaint stuffs to make kiddies' clothes of that there is simply no resisting the temptation to make them up. Then add to that first temptation the second and even stronger one of these charming designs, and there is no hope of not succumbing.

There isn't a single one of the charming quartet that the most amateur of home dressmakers can't get away with. In the first place, they are mostly yoked, and that alone makes any dress vastly easier to make. Then the trimming is the simplest matter ever. And on the whole, they are all on the "straight" with no difficult complication of line.

We will consider the delightful little thing worn by milady perched on the stool first. Truly, it almost explains itself, so obviously simple is the whole cut of it. Choose a well-fitting yoke with close, round neck and kimono shoulder. Gather there to the rest of the dress and make your hem of a contrasting stuff. But do, pray, let unbleached muslin do the contrasting in yoke and hem, and choose a bright bit of a calico for the rest of the frock. Note the pretty line of the cuff here. It's a circular.

Just a bit different is the yoking on the next model. As a matter of fact the real yoking occurs under what appears to be a yoke, but happens to be a deep, deep collar. Again it is the close kind with snug round neck, sleeve in one, and the rest of the frock straight and gathered. Can you imagine anything more attractive for the making than one of those prim figured voiles for the dress proper and double organdie to do the deep round collar and cuffing? That cuff is an unusual thing, which started out to be conven-



tionally narrow all the way round, but changed its mind in favor of widening with excellent effect right where it wouldn't be missed. Thinking about something dressy for her? Yes, that is a problem. Still, if you get some crepe de chine in a bright polka dot to begin with and a little more crepe de chine in a plain color, either to match or contrast with the figured stuff, the third model ought to prove a wonderfully happy solution to your problem.



Yoke Effects Are Strong

the shoulders as straps should and slip thru slits in the skirt part. What do you say to handkerchiefs given to the blouse part and a crisp percale for the skirt?

Unbleached muslin is attaining to a tremendous popularity in things for the youngest set. That it can make a whole frock as effectively as it can trim another of contrasting stuff is given charming proof in the two little dresses illustrated. Now can't you just see that cunning little thing with the panel skirt and the belt made of quaint cal-

ico and touched up with the muslin? The plan of the frock is simple enough, to be sure; being the usual straight-from-the-shoulder type with its sleeve in one. Then the collar is a simple turn-over and the gilet just what it appears to be. If you are a reasonably experienced cutter, you won't need pattern help at all here.

Truly, it couldn't be more distinctive, this neighboring frock with close touches in narrow side panels and effectively at the throat. It is one of



Unbleached Muslin, Trims One Frock and Makes Another

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While not exactly yoked, the suspender thing of the line has the same effect without being a bit more

What is New in Dress and Accessories

WELL, Polly-O. Interesting bits for you this week, I have. If you remember, I was to treat you to silk-suit news. I am particularly interested in the silk suit for two very excellent reasons. One of them is that the model is making the silk suit very close to its heart. And the other is that I consider the suit of silk fabric an entirely practical and adaptable element of the average wardrobe.

I have been singing about box coats and tube frocks and sleeveless suit coats for a good many weeks now. And now I come to tell you that all these charming things are being combined in one costume and being developed in satin or a fabric of a combination of silk and wool. True, there is the strictly tailored suit of tricotine or velour or gabardine, but that you have talked us up. But I know scores of women who don't feel right in the "strictly" for informal things, such as the formal luncheon occasions in the springtime. There must be something else in the wardrobe that answers this need. Of course, it might be a one-piece dress and a separate coat or wrap; but, my dear, is that costume ever as chic on the highways as a trig bit of a suit? And when it happens to be suit and dress, too, as this sleeveless, coated thing is that I am getting so enthusiastic about, think of the other and the transforming possibilities of it. I saw a perfectly stunning little thing of tubes, with string sash, which, by the way, affected well below the waist, was caught up in a tantalizing loop somewhere in the vicinity of milady's knees. The straight little coat of it was frontless, as all good smart little coats are this time, the frontless part colorfully lined with a contrasting material, Chinese red, which was made staggeringly pretty by allover embroidery of tarnished-metal shades. The sleeves of the dress-remember, the coat was sleeveless-were conventionally snug to the elbow, whence it went off in a moderate flare, but the compelling thing about this sleeve was an undercuff of the Chinese red stuff.

And that is a small point of interest that you want to keep in mind for future service. It's quite the fetching thing to have undercuffs and neat match whatever the type of suit, so long as it is treated in the proper way. It's an incredibly smart combination of taffeta and tricotine, the former making most of the suit and the woolen lining the collar and facings-boasted a Persian silk front. You can't imagine how effective and the narrow cuff of the silk were against the somber navy of the suit background.

A New Twist to the Suspender Frock



Double Straps, Just for a Change!

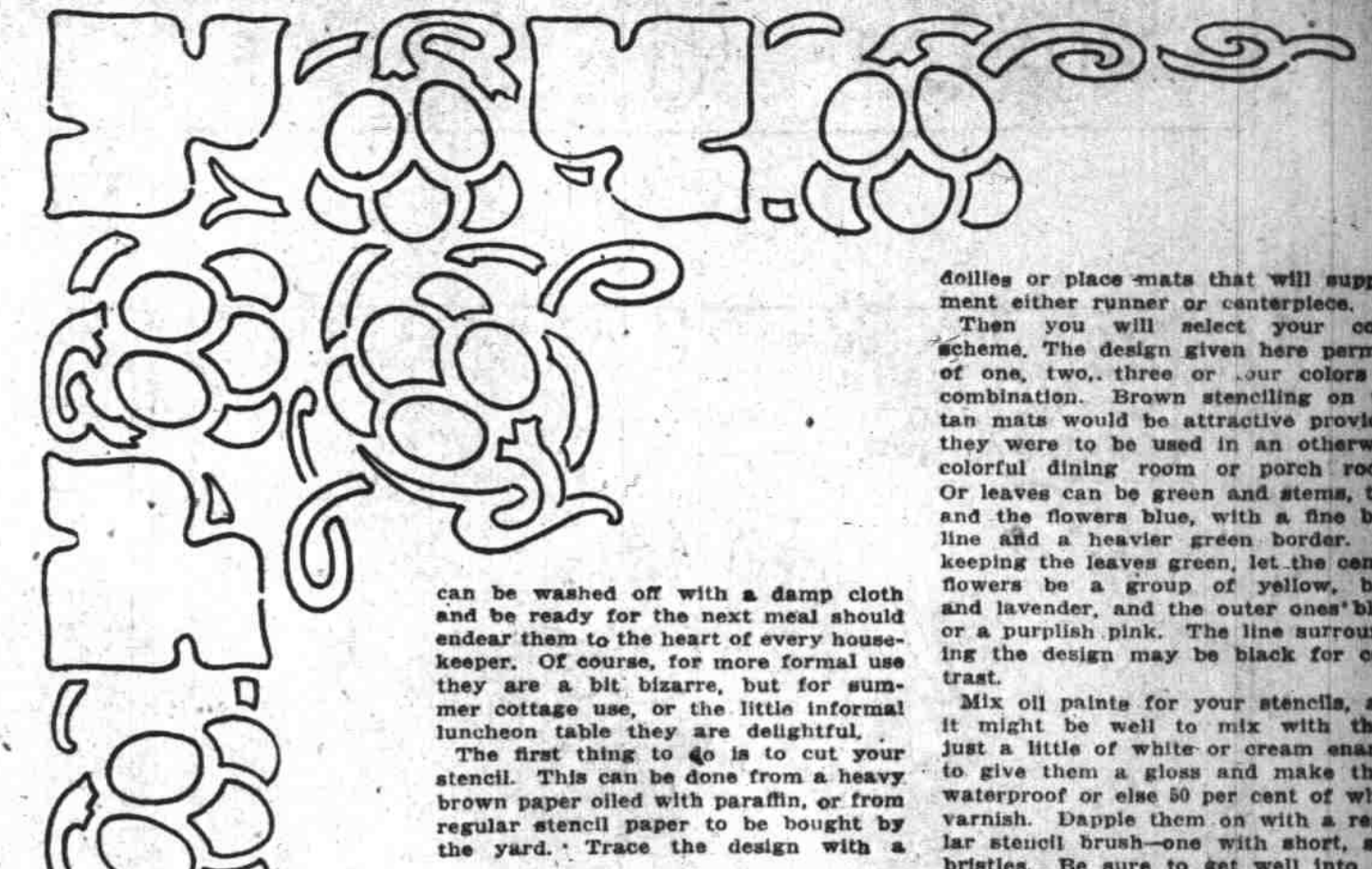
YOU can't imagine a wee garment easier to make or more distinctive when it is made. It's a suspender, too, and that alone is bound to make it please. Two perfectly straight lengths of material joined at the sides and cut into double strap extensions at top, and that is quite all there is to it.

Then the guimpe is just what you expect a guimpe to be—a bit of a waist with close, round neck and sleeve set in. Just by way of relieving any suggestion of severity that the overdress crocheted rather than knitted. It's demurely frilled at neck and wrists. Battute would be charming for part of it and calico, gingham or a contrasting chambray for other.

For Stenciled Oilcloth

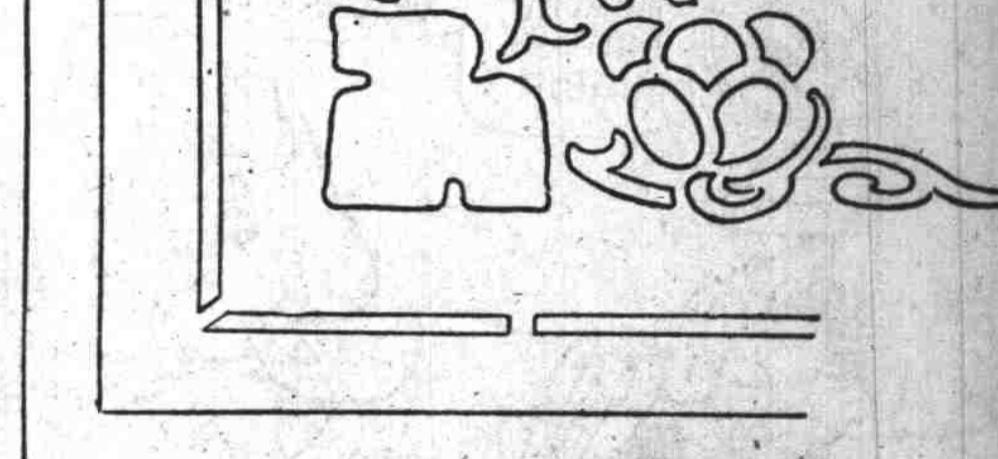
Designs by E. J. Buckman

Text by Adelaide Byrd



can be washed off with a damp cloth and be ready for the next meal should ensue them to the heart of every house-keeper. Of course, for more formal use, they are a bit bizarre, but for summer cottage use, or the little informal luncheon table they are delightful.

The first thing to do is to cut your stencil. This can be done from a heavy brown paper oiled with paraffin, or from regular stencil paper to be bought by the yard. Trace the design with a



The Smaller Corner May Prove More Adaptable

This May Be Worked Up in Two or More Colors

LAST summer this very practical voguish was just in its beginning stage. One saw occasional sets of either the shiny oilcloth in white or black stenciled for porch use, or else the dull pebbled cloth which those who are proficient in stenciling say is the better medium to work with. It can be bought by the yard in wallpaper shops, some needlework and novelty shops or from art and kindergarten supply houses. It is being made in a delightful buff or tan color as well as in white.

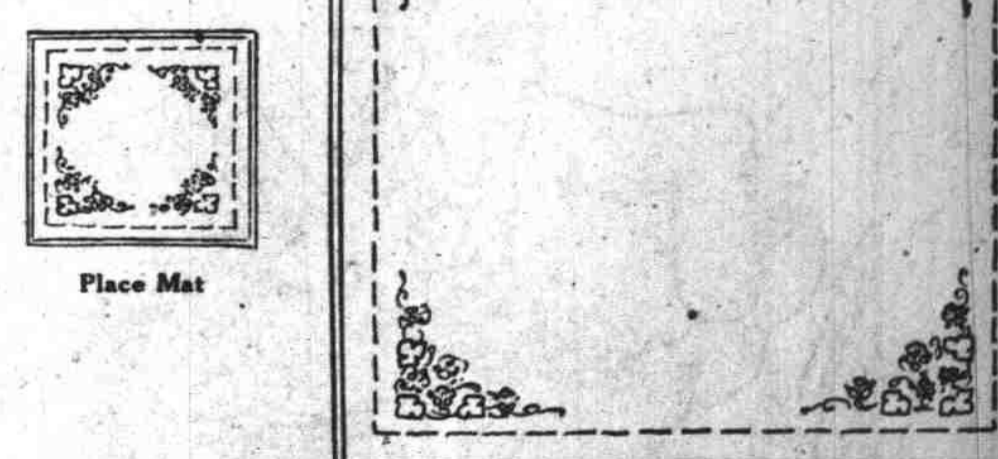
It does not seem necessary to dwell on the practical aspect of these attractive table sets. The fact that they

Place Mat

piece of carbon on the paper, place it over a piece of glass, a marble-topped table or a picture and cut out the design with a very sharp knife. Be sure to make the outline clean and the corners sharp. Two sizes of stencil are given, and it might be well to cut both so that you can use the larger one on large square centerpieces or table covers, also on runners and larger table mats, and the smaller corner on the

If you cannot get the thin pebbled cloth anywhere near you, the heavy, shiny cloth may be used instead and that gloss and odor takes off by rubbing it down with ground pumice powder mixed with oil. The color of paint and oilcloth will disappear if it is left in the air for a few days after being decorated.

Edges are left raw as a rule, but they can be braid-bound as preferred.



A Square Cloth Using Larger Corner

And Now the Slip-Over Adopts Calico



Don't Miss the Flowing Kimono Sleeves

FOR could you blame anything for adopting calico; it's such an intrinsically pretty and possible thing. Here you have attractive evidence of its possibilities in a slip-over dress, or two of them, to be precise. The little sashed thing to the left has decided apron tendencies, which makes it as easy to make as it is effective in one made. Round of neck and sleeveless and straight from the neck down, you could easily cut it without help, don't you think? A contrasting stuff, plain and colored chambray, for instance, would be ever so effective for making the deep round collar, the string belt, and hem addition. Then little white bone buttons might be used to treat the shoulder and cuff.

There is a hint of the oriental about the neighboring delight with its flaring kimono sleeve and suggestion of the mandarin in the straight jacketlike tendencies of the dress part. A combination of plain and figured silk would make a stunning little dress-up of it—a foulard, for instance, and a plain colored crêpe de chine. With all its oriental flavor, tho, the dress might easily be built on elaborate apron lines. You see the overdress is really nothing more than a straight panel back and front with side extensions forming a curtailed skirt. Buttons covered in the unfigured stuff can be used with good effect on the shoulder line.

Redistributing Wear

EVERY housewife is acquainted with the principle of redistributing wear as it applies to rugs, carpets and other floor coverings. Namely, it is to reverse the position of the rug or carpet so that the hard usage comes on that portion of the fabric that is in the best condition to stand it. But that this idea may be profitably carried to other articles covering flat surfaces is not so generally realized. Towels, tablecloths, sheets and pillow cases may all be so handled as to greatly lengthen their time of service, altering their position or shape a little so that another portion of the garment will take up the strain. With the towel, fasten a tape to both ends. Then when in use the position is repeatedly reversed and the wear so distributed that the towel lasts much longer. The tablecloth wears in the ironing by being continually creased along the same lines. Cut off a strip of the goods from two adjacent sides so that when folded the crease will fall along new lines. The pillow case if made open at both ends, like the bolster, is a far more durable proposition than the case closed at one end. Change the position of your sheets on the beds from week to week. While it is the proper method to always have the wide hem of the sheet at the top of the bed, the sheets wear much better on an occasional reversing. Old roller towels cut down into hand towels for ordinary use; tablecloths into good napkins. The wear in the tablecloth invariably appears in the center first. An economy practiced in some homes is to take the two ends of a

A Lesson on Hems

MAYBE you thing you know how to hem, but this is not such a simple matter as it sounds. There are several ways of making a hem and each has its special uses. For instance, there is the rolled hem. This is used to finish a raw edge, which is not to be conspicuous. Rolled hems are used oftener on thin materials, and when trimmings of lace are to be applied. This is a particularly good finish for lingerie. To make this hem you roll the raw edge, not too thickly with the thumb and forefinger of the left hand, just an inch or so ahead of the needle which secures it with the usual hemming stitch. A decorative hem can be made of this for handkerchiefs, household linens, etc., by overcasting it with a contrasting thread. Next there is the faced hem. This consists of applying a separate piece of material for purpose of economy or adornment. The regular hemming stitch is used to catch the top of the applied piece to the goods. A slip-stitch hem is good for woolens, velvets, silks, etc., where the stitches should not show on the right side at all. The hem is backed and the binding thread is fastened under the fold. A few stitches are made on the fold of the hem, then a little beyond a few very tiny ones are made on the material, merely catching up a thread at a time. This process of lace are to be placed into the material. If the stitches were of the cloth, they will not be visible from the right side.

YOUR OWN CAROLINE HARPER.