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Dressmaking

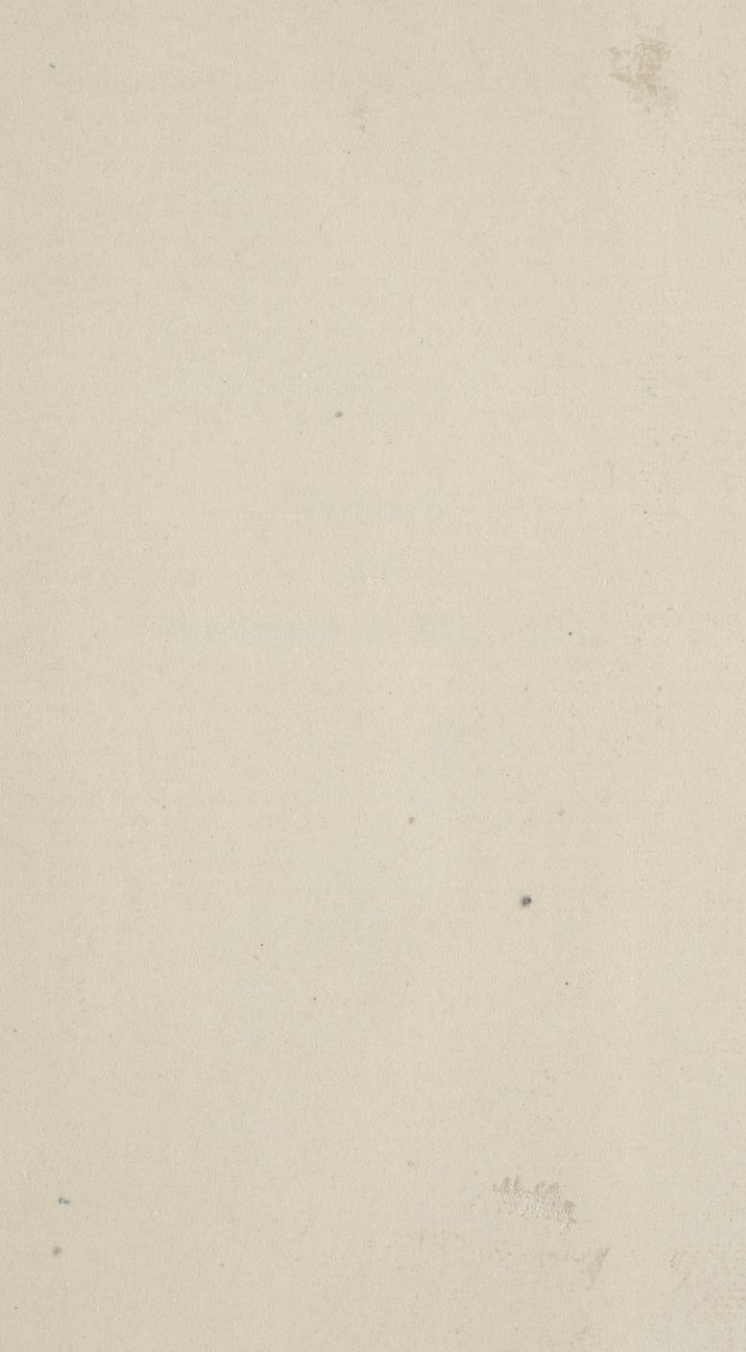
Self Taught



Madam Edith Marie Carens

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Become A Graduate Dressmaker

Fit yourself to take a position or open an establishment of your own. High salaries are always paid to those skilled in this craft, and the demand is far greater than the supply.

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Each lesson is graded, revised, and corrected for each individual pupil and the complete course can be studied in ten weeks by studying two lessons a week, but you have six months in which to complete the work if you desire. As soon as we receive your application for enrollment, we will mail you the first two lessons with examination blanks. After studying lesson No. 1 you answer examination blanks for that and mail it to the school; we grade the lesson, send you corrections and lesson No. 2 and so on throughout the course. Thus, you have always one lesson on hand.

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DRESSMAKING
SELF-TAUGHT
IN
TWENTY COMPLETE LESSONS



BY
MADAM EDITH MARIE CARENS

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TO ALL AMBITIOUS GIRLS AND WOMEN
WITH A DESIRE TO IMPROVE THEIR
PRESENT CONDITIONS AND MAKE THEM-
SELVES INDEPENDENT AND SELF-SUPPORT-
ING, THIS LITTLE BOOK IS DEDICATED.

—THE AUTHOR.

Harris Press



Jacksonville, Fla.

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MADISON

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METHOD OF STUDY.

The necessity of thoroughly familiarizing the first lesson in this Course cannot be impressed too strongly upon the student's mind, as it is practically the alphabet to Dress-making. This may be overlooked in a desire to "get on;" but it is a great mistake for a learner to permit herself to leave this "alphabet" until she thoroughly understands every principle involved therein.

A knowledge of the principles of each lesson should be tested by the questions found at the close. When the questions can be answered satisfactorily, practice your work again and again until you understand the lesson thoroughly. Then after your lesson has been corrected look over your paper carefully and take note of your errors.

The principles of each and every lesson must be understood before satisfactory progress in their application can be made. Learn the principles thoroughly; let them become a part of your very self. How soon you will be able to make practical use of Dressmaking will depend upon your familiarity with the little details and of the time devoted each day to the actual application of yourself to the work.

GENERAL DIRECTIONS TO THE LEARNER.

Any young girl or any woman who possesses patience, perseverance, a desire to learn and a determination to succeed can master Dressmaking. There is nothing of mystery about the art.

The first lesson must be thoroughly learned before the second is taken up; the second before the third and so on to the end of the course.

In studying this work learn to be accurate. This is the main thing. Learn to take measures properly. When you can do that and apply your principles to the cutting of your garments a good fit is assured. We want you to be a good Dressmaker and we can turn you out as such if you will give a little really painstaking effort to the study of this course.

Never sit in a stooped or cramped position while sewing. Have your chair drawn up to the table and sit well back in it. Hold your work so that you will hardly have to stoop.

Always buy good needles. Use fine needles, as small stitches cannot be made with coarse needles. For ordinary sewing use No. 7 and for basting No. 6.

Do not use too coarse thread. Always thread your needle with the end that is broken off the spool. This keeps your thread from knotting. Always cut your threads in sewing; never bite them. Do not use too long thread.

In making knots, make them small for sewing purposes, but for basting make them large so they will not rip out in handling the work. If the knots cannot be hidden then fasten your thread by taking two small stitches, one on the top of the other.

Use sharp, heavy scissors for cutting, but for general use, use smaller ones.

Hold your work while sewing, straight and tight between the two hands and make the stitches with the right hand.

When you commence the study of Dressmaking, you should not let a day pass without giving to it some portion of your time, even though it is but a few minutes; you will accomplish more in this way than by irregular practice.

Remember that you and not your teacher must do the studying.

Master the lesson in hand; the following ones will take care of themselves.

Learn to be independent. Work out the puzzling things if possible.

Be studious, be punctual and methodical. Every principle in the course requires your careful attention. Do not slight one of them.

LESSON I.

HAND SEWING.

See Figures 1 to 40.

Running Stitch. The running stitch is very simple and is used to join material where there is little strain on the goods. It is used on light material, tucks, plaits, cording, running on trimmings, shirring or any ordinary sewing.

The Back Stitch. It is used to take the place of machine stitching. Sometimes the work is too clumsy to stitch on the machine or if it is inconvenient to use a machine, then use the Back Stitch, which is made by taking a stitch backward on the upper side and twice as long on the under. The Half Back Stitch is made by taking the stitch only one half back.

Basting is used to prepare cloth for sewing. On silk and velvet use silk thread, as cotton thread will leave a mark. Always clip threads every few stitches when pulling out basting after sewing, as you are apt to mar the cloth. Never stitch into line of basting or over knots. There are three kinds of basting, Regular, Irregular and Crosswise. The Regular consists of stitches all of even length in a direct line. Irregular consists of one longer stitch and usually two or three shorter ones. Crosswise consists of even stitches in a diagonal manner. Use the Irregular for long seams where little firmness is required, and for hems; and the Crosswise for basting canvas. Use the Regular basting on all goods that want to be held firmly. Practice these different kinds of bastings until you can do them quickly and evenly.

Hems. A Hem is used to finish a piece of cloth by turning the material down twice, the first turn to be as narrow as possible and the second to be any desired width according to the style of your work. There are four kinds of hems: Rolled, Narrow Basted Hems, Faced Hems, and Slip Stitch Hems. The Rolled Hem need not be basted, it is so narrow; use slanting stitches and make them small; do not allow them to show on the right side. The Basted Hem can be any width, but should always be basted as it

keeps your work in place, otherwise it is done just as the Rolled Hem. The Faced Hem is used when there is not enough material or the conditions are such as to not make it advisable to use the cloth itself. A Faced Hem can be made of material like the garment or of some contrasting material, and can be used on the straight or the bias of the cloth. The Slip Stitch Hem is used on woolens, silk or velvet, where the stitches are not to show on either side. Baste your hem, then fasten your thread under first fold; take one or two stitches on the first fold of the hem, then a little farther on one or two stitches on the cloth. Keep the stitches straight with the thread of the cloth so they will not show.

Overcasting is used to finish a raw seam. It consists of a series of stitches over and over the seam from right to left. This keeps the seam from fraying.

Binding Seams. Use the regular ribbon for this purpose and hold the ribbon down over the edge of the seam while you sew it on. Use a running stitch and use small stitches.

Catstitching is used to finish seams and is made by leaving the knot underneath of material nearest to you; slant silk across to opposite side and take a short stitch from right to left, having your needle point away from the thread; draw needle out and take another slanting stitch.

Feather Stitching is used to decorate garments. Start at farthest point from you and bring needle up from beneath, take short stitch toward line along which you are working, slanting the stitch towards you and throw the silk under point of the needle, drawing the needle through. The second stitch is on the opposite side of the line and slant it so that it will be the reverse of the one just taken and make it the same as the other stitch.

Fagot Stitching is used for ornamenting. First baste folds or ribbon down on to a lining, having them the distance apart that you want the width of the fagot stitching. This stitch is similar to the Feather Stitch and is worked in the same manner except that you put the needle under the fold and take a short stitch out from the center instead of toward the center and draw your thread down so that it forms the twist and then to the second stitch.

Blanket Stitch is used to protect and ornament the edge of woolen materials. Hold material toward you and

work from left to right. Insert needle the depth of stitch to be desired. Hold thread down with left thumb; this forms a loop. Hold thread again with left thumb and insert needle same depth and about 1-16 of an inch from first insertion. Pull thread with loose stitch to edge of cloth. Repeat these stitches—use coarse silk for this work.

Hemstitching is used to finish linen and various kinds of dainty work. Draw threads and baste hem down even with outer thread that you have drawn. Hide knot in fold of goods. Put needle under cluster of threads, bringing needle over thread so as to form loop to catch cluster together, then take plain slant stitch between clusters so as to firmly hold loop. Work from left to right. Use the same number of threads in each so the work will look even.

Seams. Seams are the joining of two pieces of cloth. The running seam is the mere joining of the material. The French Seam is used to make a neat finish on the wrong side. Join your cloth in a running seam, on the right side, cut closely, baste into seam and stitch on wrong side. In the Fell Seam stitch as usual and trim off one side of material, fell other side down flat on to the cloth. Stitch an ordinary seam, press to one side and stitch again for Welt Seam. For Lap Seam turn away the edge of your material as in a small tuck, lap to the desired distance and baste, when stitched this forms the Lap Seam.

Gathering consists of a running stitch, either by machine or hand and pulled into the desired space.

Cording is made on the same principle as is shirring or gathering. Use a running stitch, form cloth into small tuck and insert cord as you join the two sides of your tuck together.

Ruffling is made by hemming certain widths of material and gathering one side of it.

Ruching is made on the same order as ruffling, only it usually is narrow and is hemmed on both sides and either Shirred or plaited down the center.

Shirring consists of a number of gatherings, either plain or tucks, to fill a certain space.

French Knots. Place knot on under side of material, draw thread through, winding thread over end of needle twice, insert needle into material again thus forming a knot. These are very pretty when made of heavy silk. and can be used to ornament dainty waists and collars.

Buttonholes. Cut hole desired size, and overcast. Begin work from inner end so as to have the unbroken line where the greatest strain falls. Fasten thread by a few stitches on edge of hole. Never use knots. Draw needle at right angles and away from edge of hole. Throw thread over needle from right to left, drawing needle through loop. Always work your buttonhole from right to left. Keep stitches even and do not draw thread too tight.

Eyelets are used where metal eyes would be too conspicuous or where they would be too injurious to dainty material. Take several stitches over and over in the same place, leaving them just a little loose, then buttonhole them together.

Loops are made in the same manner as the eyelets, only the foundation thread is looser, as loops are usually used to fasten two edges together with a button and loop.

Sewing on Buttons. Start on the right side, by taking small stitch, leave knot on right side so it will be covered by the button. Place button on material, laying pin cross-wise under the button. Use strong thread. Sew over the pin from hole to hole. Fill holes in button with as many threads as possible, then remove the pin and the button will have the right give. Put needle down through one hole of button, wind thread around several times between button and cloth and fasten.

Covering Button Moulds. Various kinds of plain and fancy buttons can be made by covering wooden moulds with any kind of material desired to suit the style of garment. Cut out circles of your material that will almost cover twice the size of your mould, gather around the outer edge of this circle of cloth, slip in your mould, and pull up your draw string. Fasten your threads firmly and you have a neatly covered button. To make the button more fancy, stitch some straps across the circle before it is applied to the mould—or fancy braid, or French knots or perhaps an embroidery design might be used.

Making Trimmings and Ornaments for the finishing touches. Pippings are made by cutting the material about one and one-half inches wide and doubling, then basting to hold the two sides secure. Folds are made by cutting bias bands of material and basting together so one side is one quarter inch longer than other, then turn the longer side down over the shorter side, apply to the garment and

stitch. Do not use this kind of fold on wash material, as it does not launder well. To make a flat fold cut material the desired width, baste one quarter turn on both sides, apply to the garment and stitch. Always use a card marker to get the exact width in turning folds or hems. Fancy Cording trimming may be made of silk or any material desired by using the desired size of cord and overhand bias strips over the cord. Shirred Bands may be made by stitching a small cord into either side of a bias band that has been turned away on both sides. By pulling the cords that are run through the edges of these bands some very artistic trimming may be made. Fancy Motiffs can be made by fagot stitching bias bands of material or narrow ribbon by first making your design on paper, basting the bands on and using the Fagot Stitch to join the parts, tear the paper away and you have some dainty ornaments. Shaped ornaments cut out of material, buttonholed around the outer edge and applied to a garment make pretty trimming. Designs cut from a good quality of broadcloth leaving the edges raw makes artistic trimming, especially when used on silk. Touches of hand embroidery are very good looking on every kind of material nowadays.

TO THE LEARNER.

Let no impatience or wearisomeness of labor prevent you from learning this lesson. Take any inexpensive material or scraps that you may have about the house and make at least one of every kind of stitch or ornament that has been taught you. Look them over carefully and see if they are entirely satisfactory to you, if not do them over again and again until they are perfect.

FIVE RULES TO REMEMBER.

1. Have sharp pair of scissors.
2. Have good ironing board and wax for irons.
3. Have large cutting table and lots of pins.
4. Have good tracing wheel and piece of chalk.
5. Have correct tape line and rulers.

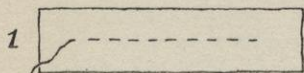
REVIEW QUESTIONS.

First Lesson.

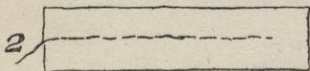
1. How do you make the Fagot Stitch; the Feather Stitch?

2. What are the Five Rules given in this lesson to memorize, and why do you think they are important?

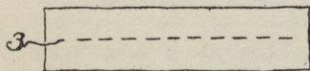
3. Name three different styles of finishing touches for a garment and tell how they can be made.
4. How would you finish a seam on a plain shirtwaist?
5. What is the most common of all stitches?
6. When do you think you would use a roll hem; a Slip Stitch hem?
7. When do we use the Back Stitch?
8. Why is basting important? Tell how the three different kinds of basting are used.
9. Describe in full how to make a buttonhole.
10. Why should every girl and woman learn to sew?



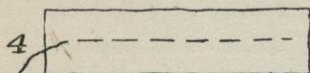
RUNNING STITCH



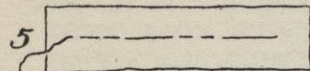
BACK STITCH



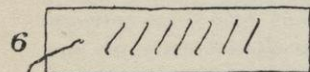
HALF BACK STITCH



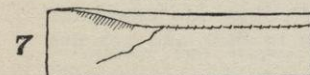
REGULAR BASTING STITCH



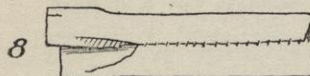
IRREGULAR BASTING STITCH



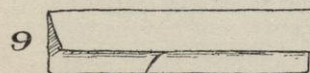
CROSSWISE BASTING STITCH



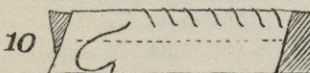
ROLLED HEM



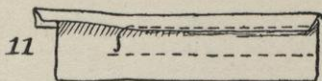
FACED HEM



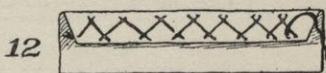
SLIP STITCH HEM



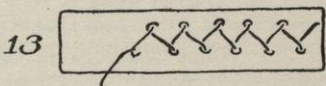
OVERCASTING



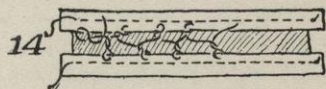
BINDING SEAMS



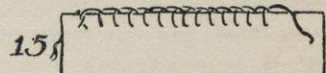
CATSTITCHING



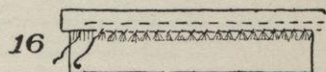
FEATHERSTITCHING



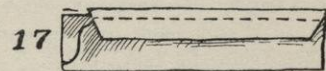
FAGOT STITCH



BLANKET STITCH



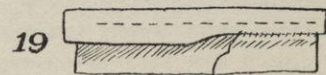
HEMSTITCHING



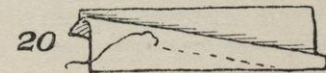
RUNNING SEAM



FRENCH SEAM



FELL SEAM



WELT SEAM

LESSON II.

FIVE GORE SKIRT.

The five measures taken for the drafting of any skirt are: Waist, Hip, Length of Front of Skirt, Length of Side of Skirt, and Length of Back of Skirt.

The Waist Measure is taken by placing a tape line around the lady's actual waist, and held snugly while taking.

The Hip Line is taken by passing the tape line six inches below the Waist Line over the Hips. This measure should be taken quite loosely.

The Length of the skirt in front is taken by placing a tape at the bottom of the belt. Measure down straight to the floor and out from the toes three inches. If the skirt is to escape the ground two inches, then subtract two inches from the full length to get the desired skirt length, etc.

Length of side. Place tape about half way between front of belt and back of belt over fullest part of hip, extending tape down to floor and out about five inches from feet.

Length of back of skirt. Place tape at bottom of belt in direct back and extend down to floor and out five inches from the feet.

To cut this pattern we will use a set of measures taken from the average size lady. If you wish to cut a pattern for your own self then substitute your own measures, being careful to take them correctly, as the fit of your entire skirt depends solely upon the accurateness of the measures. It is the foundation of your garment. Practice Measure Taking on any of your family or friends until you can take them rapidly and accurately.

As it has been demonstrated in all high class establishments the world over, that it is not at all practical to use valuable time in the drafting of individual patterns for each customer, so will we teach in these lessons the mode used in these places. The world is entirely too

busy nowadays and time too valuable to spend two or three hours over the cutting of every pattern to be used. Upon investigation in many hundreds of large stores throughout the United States I have found that the mode of cutting used therein is the one I am giving you in these lessons.

A good set of plain patterns is procured from infants up to as large bust measure as can be procured. From each of these cut a set of linings from white cambric; on them write in ink the kind of patterns they are. Baste them up carefully according to directions and you have a Dress-making System that will fit you for any kind of high-class work—and will save you hundreds of dollars in time in the course of a year.

It is not necessary that you purchase all these patterns at one time—you can get them as you need them. To make elaborate garments, it is all done by draping and using the plain foundation as a guide; all this work you will get in later lessons of this course.

Make for yourself a filing case for these patterns. Use a long strip of the cambric and lay onto it another strip of the cambric the same length and twelve inches in width. Stitch the two pieces together every four inches, thus forming pockets in which to keep these patterns. On top of every pocket write in ink the kind of pattern enclosed. Your patterns are all together then and you do not need to waste time searching for them.

When you wish to cut a garment, you select such patterns from the filing case as will nearest fit your customer, this to be determined by measures taken of your customer.

Fit your plain five gore skirt pattern that has twenty-four waist size on your customer. By taking the measure of your pattern, you found it to have twenty-five inches waist; around hip, forty-two inches; length of skirt to be finished in front thirty-eight inches; side forty inches, and back forty inches.

In this lesson we will suppose the person whose five gore skirt is to be made has a waist measure of twenty-four and one-half inches, hip measure forty inches and in front a distance of forty-two inches from waist to floor—forty-

three and one-half inches on side and forty-three and one-half inches in back. The skirt is to be finished two inches from floor, then the finished garment must be in front forty inches from waist to bottom of hem, forty one and one-half inches on side and forty-one and one-half inches in back, but we must allow for a hem. The width of hems vary as much as do sleeves, so change them according to prevailing fashion.

In fitting you will find that the skirt is two inches too large in hip. Now pinch up bias side of side gore of skirt one-half inch on each hip and down to as far as required. At waist line only pinch in one-eighth of an inch, as you see the waist measure of your pattern is only one-half inch larger than your customer.

You will also note that the length of the skirt of the customer is to be forty-five inches finished, including a four inch hem and seam allowance, while the pattern only measures forty-three inches in front, forty-five inches on side, and forty-five inches in back, including hem and seams.

By turning up the hem of your pattern four inches on your customer you find then that it is two inches shorter in front than she desires—one and one-half inches shorter on the sides and one and one-half inches shorter in the back. Now it is a very good plan to use a card marker two inches wide—as your customer wishes her skirt two inches from the floor—pass the two inch card marker around the skirt, between skirt and floor, while your customer is standing on a table; do this as you pin it up. This is a very satisfactory way to hang a skirt.

You will now see just about how the pattern fits. Take it off, mark with colored thread where pins are—rip it at seam where alteration was taken and lay two sides to be altered together—pin securely and with your tracing wheel trace through both sides the desired alteration. This will be the sewing line of the finished skirt.

With the same colored thread mark with a long stitch one-half way around bottom of pattern where you turned it up. Pin the pattern together carefully at top and bottom and trace through the colored mark at bottom so the other side of the pattern will be the same.

If four inches is the width of hem on this skirt we must add four inches to the finished length of skirt. We also must add one inch for seam allowance—half inch at top and half inch at bottom—therefore, the skirt when cut must measure in front forty-five inches, on side forty-six and one-half inches, and in back forty-six and one-half inches.

See Figure 41 to cut without pattern.

The pattern is now complete for the Five Gore Skirt.

Have your cloth sponged if woolen material; shrunk if cotton or linen; silk requires neither. Take particular note of the up and down of your cloth. Velvets and broadcloths have a nap that should extend downward on every piece of your garment. Some materials have certain figures or designs. Be careful that each gore should be laid on the cloth so that when they are joined the designs will match as they were intended. Plaids and stripes should be given the same attention.

In buying your material for a skirt be sure that you get good quality, as an inferior grade will not stand the required pressing to give the finished garment the desired look. Buy only a sufficient amount of material to cut your skirt with ease. For the plain five gore skirt you can always figure on two lengths of your skirt including hem and curve at waist, when using material that is at least forty-four inches in width, providing there is no up and down or right and wrong to the cloth. If you find such conditions as these, always allow one more length of double width in buying. Note all this before taking your material from a store.

You are now ready to cut your skirt. Fold your goods on a straight lengthwise fold and lay pattern of front gore on this with straight of pattern to fold of cloth. Three-eighths inches is the usual seam allowance. In cutting do not forget the half inch seam allowance at top and bottom and the four inches intended for hem, or you will be obliged to face your skirt and that is not desirable nowadays.

Be careful to always use the straight of your pattern to the straight of your cloth. The lowest point in the curve line at waist should always be to the straight of goods. Lay all of the gores on your material before cutting

one of them to be sure that you have sufficient quantity of goods. Have cloth double so you cut both sides at once, except in plaids or figured materials that have a decided up and down, for these must be carefully laid together that all stripes or figures may match.

Cut your lines straight and even or your finished seams will have a zigzag appearance. Pin your pattern carefully on all gores before cutting into your material, as it may save much disappointment. There are five pieces in a five gore skirt—the front gore—the two side gores and the two backs.

When the gores are all cut join together by first pinning the side gores to the front gore while the cloth is laying flat on the table. Insert your pins every three or four inches on a crosswise of your material as they are liable to pick up more goods on one side than on the other and give the finished seam a puckered look. Begin basting from the top and baste with small running stitches to a little below the hip line, then use the Irregular Basting Stitch—two short stitches and one long. Always baste the two seams together by having the straight of the goods on top and baste three-eighths inch seams as you have allowed that amount in cutting. Use a small piece of cardboard that is notched the exact width of the seam and use this while basting to have your work accurate. Baste while cloth is still on table and flat.

Remember that you always have a straight and bias seam coming together, never two bias seams except in the middle of the back or when some special style of skirt is desired.

In basting the gores together be sure to baste the side gore and front gore before beginning the seam where side gore and back gore join. Handle as little as possible until skirt is stitched. Baste with straight side on top.

You are now ready for the fitting and if you have taken your measures carefully and followed your directions to the very letter in cutting and basting, your skirt should fit without a single alteration, but if you find that it is a little too large all over, then stitch slightly inside your basting line. It is best to always stitch just a very little on outside of basting line, unless you find the skirt a great deal too large, as your basting threads

do not hold your gores as tightly as the stitching and you are apt to get your skirt too snug. Be sure to avoid too tight fitting about the hips, as the skirt will then roll in an unsightly manner.

When the skirt is on for fitting note carefully if the seams extend from the bottom up in a correct perpendicular line and that they do not skew from hip line up. In case you find they do, through some inaccurate cutting, then take up on one seam, and let out the same amount that you have taken up on other seam.

When everything has been found correct, then you are ready for stitching. Place your work on the machine with straight side of your seams up. You will be obliged to stitch one half of your skirt from the top and one half from the bottom, or you will get your work skewed. By stitching in this manner you stitch away from the edge of your material, thus avoiding a crowding down of the material. Do not have too tight a stitch on your machine. If your material happens to be of soft silk or other dainty material it is advisable to stitch it on paper or run up the seams by hand, using a very fine running stitch for the work.

Do not close the middle back seam until later—do not even baste it up yet.

Pick out your basting threads by clipping threads now and then and press. Be careful to not stretch your seams in pressing. If cloth has been used for the skirt bear very heavy on the iron and pound seams with iron. It is pressure that counts here instead of motion. If silk has been used in this garment then use moderately hot irons, as heat is very destructive to silk. In all cases be sure to use a cloth in pressing—if cloth or cotton use it damp, but on silk use no water.

Cut a belt of your material the waist size, allowing one-half inch at each end for seams and allow for whatever the skirt laps at placket. Cut this one and one-half inches wide and face with silk or a soft lining. When finished the belt should be three-fourths of an inch in width. Now pin your skirt to the belt. Be sure to have the center of the skirt the center of belt. The waist of the skirt should join to the belt with ease or the seams

will appear strained. Prepared belting can be used. It is found at all notion counters and comes at ten and fifteen cents per yard.

Overcast all seams with heavy self colored thread, bind by hand with seam binding or bind with narrow bias bands of thin silk or lining. The latter mode of binding makes your skirt appear more tailor finished, but care must be used in applying this or your seams will be held in by the binding. Stitch these bias bindings on right side of your seams with small seam and finish up on right side. Do not allow your binding to run down into your hem as it makes the hem clumsy. All outside seams of skirt can be finished with welt or lap seams and stitched.

The Placket. Use a straight piece of material like your skirt with a piece of light canvas, for inner lining, so hooks will not show through. Cut the placket facing about eleven inches long and one and one-half inches in width. Stitch on wrong side of goods to right side of opening, turn, baste and finish by hand with invisible stitches. Great care should be maintained to get a neat finish to the placket, as it is the most prominent portion of the skirt. The underlap should be same length as facing, but twice as wide. Stitch on right side, turn over and stitch on right side allowing it to extend out at least one inch. Press and sew on hooks and eyes or clasps. A light weight facing can be run over hooks and eyes. Remember the skirt should have the right side to lap over the left in closing.

Baste up the back seam with a straight piece of lining or light tape for a stay, as you have two bias seams together here and they will sag and give that ugly hang at bottom after the garment has been worn a short while. Stitch and press. Finish seam as others have been finished.

Try on skirt again to see if it hangs evenly around bottom. If every precaution has been used, you will find that your hem will turn up just the four inches that were intended. But in case you find the skirt appears uneven, then have some one turn up skirt at bottom until it is found to be of even distance from floor all around. Baste hem in by first basting the lower edge, then turn the upper edge of hem in one-half inch and baste by using

a card marker as a guide to keep the hem even width all around. Use the irregular basting stitch for this. Press all seams again and then try on once more before stitching in hem and on belt. Always stitch hems from right side. The hem can be felled if you do not care to have the stitches show.

Sew a three inch piece of tape lengthwise to belt in center front and center back as hangers. Press again thoroughly and your skirt is complete.

If trimming is desired use nothing more than shaped bands or buttons, as cheap braid or other trimming will ruin your skirt and destroy that tailored finish.

TO THE LEARNER.

Practice measure taking until you can take skirt measures quickly and accurately.

Draw many diagrams of the plain five gore skirt on paper with different measures until you understand every principle of the drafting, then draw the diagram of a skirt as if you were going to cut a skirt of material. Cut the paper pattern out and join each part together as they should belong were you using cloth.

FIVE RULES TO REMEMBER.

1. Have good waist and skirt forms on which to drape your garments.

2. Always use good needles. No. 6 and 7 are good sizes to use for ordinary purposes.

3. Hooks and eyes. Never use too large hooks—No. 2 for linings and plackets, No. 3 for skirt bands, and No. 1 and 0 for collars and on garments where there is no strain.

4. Have all goods shrunk or sponged before making up.

5. Be sure to always get good linings, as a poor quality does not hold its shape.

QUESTIONS.

1. How many side gores in the Five Gore Skirt?
2. What is the foundation on which all skirts are cut?
3. Describe fully how you may fit a Five Gore Skirt.
4. Name the five rules of this lesson.
5. Tell how you would take skirt measures.
6. Why do we fold material in cutting the front gore?
7. Describe the construction of a placket.
8. Explain fully the pressing process of any skirt.
9. What do you know about belts?
10. How do you get an even length on all skirts?

LESSON III.

THE PLAIN SHIRTWAIST.

The thirteen measures necessary for the cutting of the Plain Shirtwaist are:

1. Bust Measure—taken over the fullest part of the bust, close up under the arms and high in the back.
2. Waist Measure—taken tight around the waist.
3. Neck Measure—taken at base of throat; rather an easy measure.
4. Armseye Measure—taken easily around arm, just where it fits into the socket.
5. Length of Back—taken from base of neck to waist-line.
6. Width of Back—taken from one armseye to other at a point which is one quarter the distance from waist to neck.
7. Length of Shoulder—taken from base of neck at side out to where arm slopes.
8. Underarm Measure—taken well up under arm to
9. Length of Front—taken from base of neck to waist-line.
10. Width of Front—taken from one armseye to other two inches below base of neck.
11. Length of Sleeve around Upper Arm—taken about half way between armseye and elbow. Allow about four inches for easy shirtwaist sleeve.
12. Length of Sleeve—taken from armseye in front to a little below bone in wrist.
13. Around the Hand—taken around the broadest part of the hand, over thumb.

The first eight measures should be taken while standing at the back of the person being measured.

There is a wide range of choice in materials for the

Plain Shirtwaist. Most any material in wool, silk, cotton or linen may be used, providing it has plenty of body, as flimsy goods will not look well in this style of waist. Aim to have the material harmonize in color with the skirt with which it is to be worn. Above all, never have a waist darker than the skirt accompanying it, as it will make the wearer appear topheavy.

If the waist to be made is woolen, be sure to have the goods sponged before cutting. This is a simple way of doing it, if it has to be accomplished at home: Ring a sheet as dry as possible, spread out your goods over the sheet so as the wet sheet touches every part of your cloth, roll tightly and leave for several hours. Then unfold and press on wrong side with hot iron, using a cloth between iron and your cloth.

If your material for waist is of cotton or linen, shrink it. Thoroughly immerse in cold water and hang up until partially dry. Press on wrong side. If your material is double width, do not unfold, but press with goods on double and it will look like new.

If your waist is to be made of silk, it will require no previous attention before cutting.

For the average bust measure, 36 in., three yards of material 27 in. wide are required. Two and one-half yards of material if it is one yard in width, and two yards of material if goods is 44 in. in width. These figures are given presuming there is no right or wrong nor up or down, nor figures nor stripes to match. These things should all be considered before the material is taken from the shop.

Select for yourself any good pattern that is as near the bust measure as possible of the lady for whom the waist is being made. If the exact measure cannot be obtained, then get the size smaller, as all the stock patterns run large. We will use an average set of measures for the pattern we are about to use, from which we will cut our waist: Bust 36, Waist 24, Neck 13, Armsize 16, Length of Back 15, Width of Back 14, Shoulder $5\frac{1}{2}$, Length of Underarm 9, Length of Front 16, Length of Sleeve 19, Around Upper Arm 15, Around Hand 8.

And we will presume the following measures are the

ones you found by measuring the person whose waist you are about to make: Bust 37, Waist 26, Neck 14, Arms-eye 16, Length of Back 16, Width of Back $14\frac{1}{2}$, Shoulder 5, Underarm $9\frac{1}{2}$, Length of Front 17, Width of Front 17, Length of Sleeve 18, Around Upper Arm 12, Around Hand $7\frac{1}{2}$.

Measure your pattern carefully and allow or deduct as is necessary. If your pattern measures 36 bust and you want to make a waist 37, then allow $\frac{1}{2}$ inch extra on each side of the front piece where it joins under the arm. The length of the Back in your pattern is 15, and the waist upon which you are working is 16. Mark out the armhole, shoulder and neck, and two in. below arm-size, then slide pattern one inch down and finish. The waist measure does not matter as in this waist it is loose at waist line.

The Neck Measure in your pattern was 13, you wish it 14. Trim neck size very slightly and you will have the extra inch. Or let out $\frac{1}{4}$ inch on double on shoulder at neck.

Arm size of pattern 16, and you want it 17. Trim out slightly for to get size; or let out $\frac{1}{4}$ in. on double under arm and $\frac{1}{4}$ in. on double at shoulder.

Width of Back of Pattern is 14 and you wish it $14\frac{1}{2}$. Add $\frac{1}{4}$ in. to each side of back at armhole.

Shoulder of pattern, $5\frac{1}{2}$, and you want it 5. Trim off on top of armsize $\frac{1}{2}$ in.

Length of Underarm of pattern is 9 and you wish it $9\frac{1}{2}$ in. Mark out around your pattern two inches down from top, slide down pattern $\frac{1}{2}$ in., and cut rest of under-arm.

Length of Front of pattern is 16, and you wish it to be 17. Cut as directed for lengthening back. If these measures were to have been shortened instead of lengthened, then we would follow the same method, only instead of sliding the pattern down we lay a tuck in the pattern, 2 in. below armseye, the desired length to be shortened.

Width of Front of Pattern is 16, and you wish it 17. Spring the pattern 1 in. below the base of the neck to $\frac{1}{2}$ in, 3 in. below neck. This gives the extra 1 in. To spring the pattern lay your 36 Bust Pattern on the paper you

are cutting your new pattern from. Lay with straight of front to double of paper in center front and spring as directed.

Length of Sleeve of Pattern is 19, you wish the sleeve to be 18 in. Lay $\frac{1}{2}$ in. tuck in pattern, 3 in. below the armsize in front.

Upperarm of Pattern measures 15, you wish it 12. Lay $1\frac{1}{2}$ in. tuck down the center back of sleeve pattern and cut.

Around Hand, in measuring pattern, you have 8 in. and you wish it $7\frac{1}{2}$. Stitch cuff with $\frac{1}{4}$ in. deeper seam at each end.

After you have the new pattern cut and fit to the proper size, you are ready to use your cloth. Pin all patterns carefully to the cloth. Thumb tacks can be used to good advantage in holding pattern and cloth fast to cutting table.

Fold your material on a lengthwise thread. Lay center back, edge of pattern to this fold. The piece that is left over from this will cut the collar band, sleeve laps, cuffs, etc. Cut front on the double, by laying center front of pattern to double edge of goods. Right here be careful to allow 1 in. for hem down front. The Plait is usually put on extra.

Cut sleeve from remaining length on double of goods as in front and back. Be very sure to have a straight of the goods down center of sleeve where it folds, or the sleeve will twist. If your material is figured or checked, do not cut sleeve on double, but cut one sleeve, then lay your material on for second sleeve in such a manner that your figures in goods are all running down and that they match, also see that the stripes match. Cut the overlaps and the underlaps of the sleeve slash from a straight lengthwise piece of material. The overlaps should be 1 in. wide when finished and 4 in. long. They should finish with a point. Stitch overlap which is cut 2 in. wide so as seam is on right side of sleeve, turn over to the 1 in. width and stitch once all around. The underlap should finish up the same way and should be $\frac{3}{4}$ in. wide when finished.

Cut cuffs always with lengthwise thread of goods going around. Cut four of these cuff pieces, two are for the

lining. In silk or woolen waists, a light weight canvas should be used to interline the cuffs. The cuff pieces should be cut about 10 in. in length, allowing $\frac{1}{2}$ in. at each end for seams. They should be cut 3 in. wide, and finished up to $2\frac{1}{2}$. Cut 2 pieces of butchers linen with which to interline cuffs if the material is cotton or linen. Interline plait down front, which should be cut on straight of goods and be $1\frac{1}{2}$ in. in width when finished, therefore cut piece to be used as plait $3\frac{1}{2}$ in. wide.

The Collar Band should be cut double—either lengthwise or crosswise of cloth. Have it the neck size, allowing the amount extra to it that is in the plait and underlap on front of waist. This underlap facing is a straight piece about $1\frac{1}{2}$ in. wide and fastens to the left side of waist.

When the waist is all cut you are ready for basting. Baste according to indications in the pattern. Baste with all seams on right side. Use small stitches. Try on and if you have followed your directions carefully it will need no altering. In case the waist seems loose on the shoulder, pinch up the required amount. If it appears tight and drawn, clip your thread on shoulder and loosen. Fit smoothly and easily. Nothing so much mars the shirtwaist as to have it appear drawn and pinched. If waist seems tight across bust, let out seam under arm; if it appears loose and baggy under arm, pinch upon the double, unless the extra bagginess seems to come in on the front portion of the waist. In that case, take the pinch in cloth entirely off of the front, at underarm seam. If long on shoulder, or wide across front or back, trim out armsize, slightly on sides and top.

Fit neck carefully; do not pare it too low, as great labor is required to restore it. If cut too low take up shoulder seams, if it is only the front that is low, then only fit fronts on shoulders. Fit neck a little tight and stretch slightly when applying collar band. If these precautions are followed, you will have a well fitting collar.

Fit armsize with ease. Keep it as small as possible. If paring is required, slash slightly while it is on the figure so it fits easily. When waist is removed, pin all parts of the waist together, and trim out armsize the amount indicated by the slashes. Above all, do not pare armsize too much as it is impossible to remedy by altering.

Place a piece of white tape around the waist and pin the fullness at back to this. On dainty silk blouses, use a piece of heavy satin ribbon, as it gives a finish to the garment. In fitting this fullness at waist, allow ease. Leave fronts loose if the waist is to be laundered. After waist is removed and necessary alterations have been basted you are then ready for the stitching. Stitch seams on right side a shade on the outside of the basting line. Be sure you have your basting line at each shoulder alike, also the underarms alike. When stitching is finished, clip the front of the shoulder seams short and lap the back over the front so as to form a good $\frac{1}{4}$ in. seam. Baste down and stitch again. Do the same to underarm seams. This finish gives to the garment that tailored appearance. French seams could have been substituted instead of these, but they haven't the smartness connected with them that the welt directly over the hips, then it remains the same across the seams have.

Be sure that the neck band is slightly larger than the neck for it to fit well. In applying this band, hold the neck of your garment to the lining side of band and baste, stitch and turn the right side of band so as it finishes on right side of waist. Stitch all around band. It is advisable to interline this band with butchers linen the same as the cuffs and plait.

Stitch two rows of gatherings about $\frac{1}{2}$ in. apart at waist line between underarm seams. Apply the tape, leaving a distance a little less than half the waist measure. Have tape so that it will tie in front or fasten with a hook and eye.

Hem down lower edge of waist with tiny hem, bind with seam binding or overcast with heavy thread. The latter is preferred on heavy materials. Silk seam binding may be used on silk waists.

For stout people, always use a peplum to keep waist inside of skirt. It is a circular fitted piece of lining or silk and is attached to waist at waistline. The fulness of the front of waist at waistline is laid in plaits and a piece of tape with waist size is stitched over the joining of the peplum to the waist. But even for stout people it is best to leave a tub waist loose in front.

The sleeves should be finished before basting in waist.

Finish the underlap and overlap in slash before sleeve is sewed up. Stitch up sleeve and apply cuff. Put two rows of shirring at bottom of sleeve, and pin on cuff, allowing most of the fulness to come under the sleeve. Baste and stitch. Baste with seams right side of sleeve, stitch and turn down top of cuff and stitch again. Stitch all around cuff about $\frac{1}{4}$ inch from edge.

Put two rows of shirring at top of sleeves, the first to be $\frac{1}{4}$ in. from top edge of sleeve. This shirring should be $\frac{1}{4}$ in. apart and should begin 1 in. from seam on top and 5 in. from seam underneath. Pin sleeves into armseye with the fulness between 5 in. in front of shoulder seam and 3 in. back of shoulder seam. There is no set rule as to where the seam should come in setting in the sleeve, as this varies according to the size of the armsize, and the position of the underarm seam. Always get the proper inserting of the sleeve by pinning in the sleeve while the waist is on the figure. Baste the sleeve to the armsize, not the armsize to the sleeve. Try on and see if the fulness falls in an easy manner and does not drag. If the sleeve does not feel comfortable, it probably needs to be lifted a trifle. Stitch in sleeve with small bias binding under, and turn down binding and stitch again. Or you can set the sleeve $\frac{3}{4}$ in. back from armsize all around, stitch, cut the seam on the sleeve close, and turn the waist part over the sleeve into a welt seam and hem. This finish to the armsize is ever so much more tailored.

Make four buttonholes down the plait of front and cut them lengthwise of plait. If tiny buttons are desired then use more buttonholes, but the four larger ones look better. Make buttonhole in each end of neckband where it should meet when fastened. Make one in center, back of band, also. The buttonholes in front of the band should be made by first punching a little round hole in the band and then cutting the hole the desired length. Buttonhole stitch around the hole and work straight bar across opposite end of the hole. Make buttonholes in the cuffs the same way. Have buttonholes a little to the lower of the center of the cuffs and $\frac{1}{2}$ in. from edge of cuff. Mark now for your buttons on front of waist, by lapping the buttonhole side over the opposite, as it should be when meeting. Sew on buttons by having a pin underneath; this keeps button

from being sewed too tightly. When secure, pull out pin, wind thread around button twice and fasten.

Study the different forms with which you come in contact, study shapes and outlines, learn to detect misshapen garments, and see at a glance in your mind's eye where they can be rectified. Make this such a part of your very self that you can soon be able to draft a pattern that will fit any figure. You will soon be able to see that the lines are exactly correct, the proportions perfect and the garment cut with perfect curves.

TO THE LEARNER.

We would impress upon you the necessity of thoroughly mastering each lesson as it is taken up. Do not leave it until you are as familiar with it as you are with the ABC's.

Take different sets of measures and cut patterns from different stock sizes to correspond. Make up three sets of measures and alter a 34, 40 and 42 Bust Pattern so as the patterns will correspond with your set of measures.

Take particular note of the illustrations, study them carefully. Read your lesson and note how it corresponds to the various diagrams.

Practice the making of three shirtwaists before finishing this lesson. Practice the making of buttonholes on odd pieces of cloth.

Be sure you know thoroughly how to adjust the overlap and the underlap in the slash of the sleeve.

If you have learned this lesson as you ought, you should be able to alter any pattern to fit any set of measures, or to purchase the material, design, cut, fit and finish any plain shirtwaist, showing scientific knowledge of the garment and first class workmanship and giving it the professional finish.

FIVE RULES TO REMEMBER.

1. Cut all linings for waists crosswise of lining.
2. Cloth, velvet, figured material with an up and down or plaid should be cut with pieces all the same way.
3. Do not use too coarse silk or cotton—it does not make a pretty stitch.

4. Press cloth seams open. Hold seam open and run damp cloth along seam; press with moderately hot iron. Unless goods have been sponged great care should be used not to dampen goods too much or it will draw up and spot.

5. Cut off all selvage in cloth as it will cause your seams to pucker.

QUESTIONS.

1. Name the 13 measures necessary for the drafting of a waist.

2. Tell how to shrink woolen and linen material.

3. Describe fully how to lay pattern on goods in cutting.

4. How would you alter a shirtwaist stock pattern that was 40 Bust and 15 in. Length of Back to fit a person with 39 Bust and 14 in. Length of Back?

5. How would you fit a shirtwaist?

6. Describe the different methods of finishing the bottom of waists.

7. Tell briefly how you would finish the slash in a shirtwaist sleeve.

8. How would you baste in a sleeve?

9. Tell how to adjust a neck band properly.

10. What about the cutting of materials that have figures, stripes, checks and a right and wrong?

LESSON IV.

SLEEVES.

The seven measures necessary for the cutting of a sleeve are:

1. Length from Armsize to Hand—taken from armsize in front down inside arm to hand.
2. Length from Armsize to Elbow—taken from armsize in back to bone in elbow.
3. Length from Elbow to Hand—taken from Elbow to bone in wrist.
4. Around Upper Arm—taken very loosely around upper arm, half way between elbow and armsize.
5. Around Lower Arm—taken very loosely around lower arm half way between elbow and hand.
6. Around Hand—Taken very loosely around fullest part of hand with thumb closed.
7. Armsize—taken around arm where arm joins into socket at shoulder.

HOW TO CUT PATTERN FOR SLEEVES.

Use a perfectly plain stock pattern for the kind of sleeve you wish to make, long or short, loose or tight. All sleeve patterns are gauged by the Bust measure, therefore, in purchasing sleeve patterns always procure such size as the bust measure is of the person for whom the sleeve is being made. Fit yourself with a set of linings for sleeve patterns the same as recommended in Lesson Two, and you will always have a lining you can fit on when you are preparing to make a sleeve. Fit this lining, take alterations necessary, open up the seams and you are ready to cut sleeve.

We will use the average set of measures for the finished pattern we are about to cut: Armsize to Hand $17\frac{1}{2}$, Armsize to Elbow 13, Elbow to Hand $12\frac{1}{2}$, around Upper Arm 13, around Lower Arm 11, around Hand 9, Armsize 16.

And we will presume you found the following measures for the person for whom you are to cut a sleeve pattern: Armsize to Hand 19, Armsize to Elbow 14, Elbow to Hand

13½, around Upperarm 12, around Lowerarm 10, around Hand 8, Armsize 17.

Measure your pattern carefully and allow or deduct as is necessary. If your pattern measures armsize to hand 17½ in. and you wish it 19, then allow a ¾ in. tuck in the new pattern. Armsize to Elbow 13, you wish it 14, take ½ in. tuck in upper portion of new pattern. Elbow to Hand 12½, you wish it 13½, take a ½ in. tuck in lower portion of new pattern. Around Upperarm 13, you wish it 12, take seams at front and back ¼ in. deeper if the sleeve is two-piece and if only one piece, then take seam ½ in. deeper. Around Lower Arm is 11, you wish it 10, take seams up same as in upper portion of sleeve. Around Hand 9, you wish it 8, alter same as in upper portion of sleeve. Armsize 16, you wish it 17. As you near the top of the sleeve, stitch out ¼ in. on front and back seam if a two-piece sleeve is used, and if it is a one-piece sleeve, then stitch out ½ in. from the original basting line.

After you have your new pattern cut and fit to the proper size, you are ready to use your cloth. A cheap grade of lining is the proper material to use for the new pattern.

Never lengthen or shorten a sleeve pattern at top or bottom, unless the alteration is very slight.

Sleeves often draw across the top, owing to their not having the proper shape at top, usually they are cut too short here. If short shoulders are used then the sleeve should have a long rounded portion at top; if long shoulders then this top portion should be short.

In your stock pattern you noticed a set of heavy perforations in the center of your pattern. These indicate that your pattern is to be laid on your cloth with the perforations on the straight lengthwise of your material. Pin cloth and pattern carefully together, cut, pin and baste even with more care. Pin all parts together according to notches indicated, then pin sleeve together at top and then at bottom; baste with small stitches and try on. If you have followed this lesson carefully you will have no trouble in making a well fitting sleeve. Notice that all parts fall naturally or you will have an ill fitting sleeve.

It is quite advisable to have several sizes of sleeve forms on which to drape your sleeves. These are made

by using a tight fitted lining and stuffing solidly with cotton or hair. Fit in a piece at top and bottom to keep the filling in place.

After a sleeve has been fit and all necessary alterations taken it is ready to stitch. Stitch slightly on outside of basting line; pick away all bastings and press on sleeve board. Clip seams every few inches to keep them from puckering. All seams should be overcasted closely. But in case of wash material or other soft flimsy goods, then it is best to French-seam, or bind seams.

This pattern may be used as a tight lining on which to drape an outside sleeve, or it may be used as a plain tight fitting sleeve. If it is used as an outside sleeve, it may be trimmed in any way according to the prevailing fashion.

The shirtwaist sleeve may be most any style, shirt sleeve, a long tight sleeve, a long loose sleeve, a short tight sleeve, or a short loose sleeve. These sleeves may be plain or fancy, all depending on the mode of the moment.

Always use a stock pattern the desired size and alter according to the measurements of the party for whom the sleeve is being made. All sleeve alterations are made according to instructions given in this lesson.

The Shirt Sleeve has been thoroughly described in Lesson III; study it again carefully.

To make the Plain One Seam Dress Sleeve, alter pattern according to rules, baste, stitch, press and finish the same as the Two Seam Sleeve.

For a Short Tight Sleeve, you can use either a One Seam or a Two Seam Sleeve pattern and cut away to the desired length or you can always get a short sleeve pattern and alter as per sleeve instructions and cut off to the desired length or you can always get a plain short sleeve pattern, either one or two piece or tight or full. Or you can cut your own short sleeve pattern by following these simple directions: Fold a piece of paper so that it measures one inch wider than the armsize. Take the measures around your arm where the bottom of your sleeve will come, slope your sleeve gradually from armsize to the bottom. The rounded portion should vary as to length according to length of shoulder. A long shoulder requires a short curved portion and vice versa. These directions call for the cutting of a plain one piece tight fitting sleeve.

A one piece loose sleeve may be cut by adding as many more inches for the size around as is desired that the sleeve should be fuller than the tight fitting sleeve. Always cut the sleeve a little shorter on top at lower portion than it is underneath, this allows for the bending of the arm.

Six Styles of Fancy Sleeves: We might suggest here a dozen styles of fancy sleeves, but it would be useless to go into such detail, as styles change so rapidly; but the sole object of this lesson is to teach the pupil to cut, fit, make and finish six distinctly different fashions of sleeves that are in vogue when this lesson is being studied. Try to originate the designs of these yourself, but if you lack that art of designing then copy them from a fashion book, and make and trim as suggested in the picture.

Six Styles of Cuffs. The Shirt Sleeve Cuff has a straight piece of material cut double and interlined with butcher's linen, providing it is a tub waist; otherwise it should be interlined with light canvas. It is usually cut about ten inches long and 3 inches wide; it is basted and stitched on the wrong side, turned to the right, and stitched once again all around $\frac{1}{4}$ in. from edge of cuff.

The Peter-Pan Cuff is cut slightly circular, is lined with same material and has interlining of light weight material. This cuff is worn with a short sleeve, but the same style of cuff can be made for the long sleeve, but it is not cut quite so circular.

The Long Tight Fitting, or Mousquetaire Cuff is made by using the goods on the double, the exact size of the arm at top and bottom of cuff. Always close this kind of cuff at back, and it is advisable to leave it open a distance, the opening to be closed with small hooks, or tiny buttons and loops. Such a cuff may be made of the material of the garment, either plain or tucked or strapped; it may be made of bands of tucking and lace joined; it may be a cuff of shaped design, or it may be ornamented in various ways, just as fashion sees fit. Use your own designing powers and see just how many dainty cuffs you can make, all representing originality. Buttons are usually used to good advantage in sleeve decorations. Dainty sprays of embroidery, fancy stitches, or rows and clusters of French knots are always ornamental, and give that finished look so much desired.

The plainest and most common of all cuffs is the Band Cuff. It is a straight piece of the material or of trimming, cut the length to fit around that portion of the arm where the bottom of the sleeve will come. It is cut on the double of the goods; it is stitched together at the ends; one side is basted to the sleeve so that the seam comes on the right side, and the other side of the cuff is turned over this, and stitched on the right side of sleeve.

A wide or narrow piping of the material or of trimming may be used in the form of a cuff for either the short or the long sleeve.

Dainty Turn Back Cuffs, embroidered or made of bits of lace give any garment a refined air.

Ornaments for sleeves. Much may be said of sleeve ornamentation. Some fashions demand much elaboration for the finished sleeve, while others demand the sleeve severely plain but elegantly made. Many sleeves of thin materials are elaborately trimmed with lace insertions and medallions, arranged in an artistic fashion. Solid tucked sleeves or those tucked in groups are always good style. Sleeves are very attractive when made of tiny ruffles, that slightly overlap. These ruffles of course must be sewn to a foundation sleeve, the size depending on the style of the moment. The entire sleeve may be composed of shaped designs, they in turn ornamented with buttons or straps. Massive tucks make a pretty sleeve for a slender arm. Avoid many frills and circular trimmings on the short, stout arm. Embroidery or braiding designs are always good on any sleeve.

ADVICE TO THE LEARNER.

We call attention to the necessity of becoming familiar with every kind of sleeve, worn at the time this lesson is learned. They should be so thoroughly understood that there should not be a moment's hesitancy in deciding the style of sleeve that will correspond with the rest of the garment. So important is the sleeve, that many modistes design the sleeves first and then build their waist to meet it. There must be constant practice in the designing, cutting, fitting and finishing of sleeves. Take different sets of measures and practice altering patterns to correspond. Make up three sets of sleeves, using the model given in this lesson, and make it correspond with three models of your own fig-

ures. Cut, fit and finish these sleeves, the first to be a short fancy sleeve for a lingerie blouse, the second a long tight sleeve to be worn with a Princess frock, the third a three-quarter sleeve to be worn with a black afternoon gown. Use bits of bright linings, old trimmings or old materials you may have about the house, for these experiments, if you lack confidence to work on new material. It is not always a question of confidence, for the beginner should never cut into good materials until she thoroughly understands the work before her. In experimenting on these sleeves, be sure to finish them, cuffs and all complete.

If you understand the principles in this lesson, you should be able to make any sleeve to be worn with any waist. Practice Sleeve Making—you cannot become too expert. Rip apart the three sleeves you have made and put them together again, noting all the while wherein you may improve your previous work. Note carefully the fit and hang of your sleeves. Fit them to different arms and take alterations wherever necessary. You can't put too much time in on sleeves—they are the vital point of any garment.

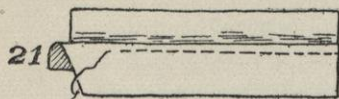
FIVE RULES TO REMEMBER:

1. In cutting cloth of any kind, if it frays much, overcast before working with it.
2. Use coarse silk for ornamental stitching—the effect is better.
3. Never make a full, fluffy sleeve for a short, stout arm.
4. Sponge all cloth goods before making up.
5. Use cool iron to press silk—too much heat will cause silk to cut.

QUESTIONS FOR REVIEW.

1. Name the seven measures necessary for the drafting of a sleeve.
2. Tell how you would shorten a pattern that measures 20 in. from armsize to hand so that it will fit an arm that measures 18 in. from armsize to hand.
3. Describe three kinds of cuffs.
4. How would you baste a sleeve?
5. How would you fit a pattern that measures 13 in. around upper arm on an arm that measures 15 in. around upper arm?

6. Describe fully how you would fit a sleeve.
7. What kind of a sleeve would you use for an evening gown?
8. What kind of sleeve would you design for a boating frock?
9. Describe three different ways of trimming sleeves.
10. Tell fully how to make a sleeve form and why it is essential in the making of sleeves.



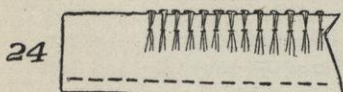
LAP SEAM



GATHERING



CORDING



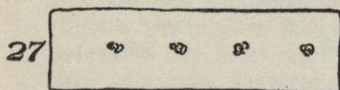
RUFFLING



RUCHINGS



SHIRRING



FRENCH KNOTS



BUTTONHOLE



EYELETS



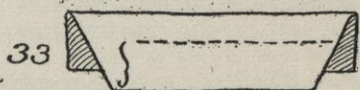
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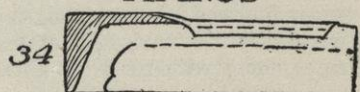
SEWING ON BUTTON



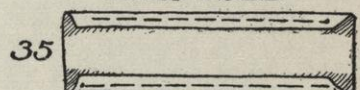
COVERED BUTTON



PIPING



BIAS FOLD



FLAT FOLD



CORDING TRIMMING



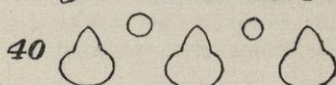
SHIRRED BANDS



FANCY MOTIFF



SHAPED DESIGNS
BUTTONHOLED TO
GARMENT



DESIGNS OF
BROADCLOTH

LESSON V.

Supply yourself with a plain, two gore skirt pattern as near your waist and hip size as possible. After your measures have been taken, compare them with the measures of your pattern and alter your pattern so that it will exactly correspond with your measures taken.

When you have your pattern properly altered, you are ready to cut your skirt. Fold material on double lengthwise; fold and lay the straight side of the front gore of your pattern to the fold of your material; pin securely. Do the same thing with the back gore. Now cut carefully and you are ready to pin and baste.

Full directions have been given in Lesson II on the buying and sponging of material, altering patterns, cutting, fitting and finishing of the Five Gore Skirt. These directions apply in general to the making of any kind of skirt, therefore it is quite unnecessary to repeat them here. But it is most essential that we follow some special details in the making of each of the several kinds of skirts given in these lessons.

The Two Piece Skirt may be closed on the left side, and have a seam on the right; or it may be closed directly down the center, front or back, and have the sides left plain. This all depends upon the style of skirt you wish. The placket of these skirts may be either long or short or the skirt may be closed all the way down with large buttons and buttonholes. Such a skirt as this is usually finished up quite plainly, the effect desired is strictly tailored and to attempt any trimming outside of buttons would tend to destroy the tailored lines. The front gore may lap over the back with a wide tuck that is stitched $\frac{3}{4}$ in. from edge. A straight narrow belt may be stitched to the skirt; or if the high waist line is fashionable, then make your skirt high waist if you prefer that style and it is in keeping with your figure. The short, stout woman should never cater to this fashion if she does not want to accentuate her abbreviated condition. To effect the high waist style,

cut your skirt about 2 in. higher than the normal waist line. Curve skirt slightly in at waist.

For those desiring to cut skirts from actual measurements we will give you full directions and you can cut your own patterns. The same measurements are taken for every skirt and when once you have grasped the principle involved in the skirt drafting, you will have no trouble to cut a well fitting garment.

For a Two Gore Skirt one-half the hip measure is divided by two; so is the waist measure. Drop for a 2 in. curve at top on both gores. The width of the back gore is about 4 inches wider than the front. If the skirt is to be 2 yards around the bottom then one-half of this is 1 yard or 36 in. If the back is to be 4 in. wider than the front then we will make the front gore at the bottom 18 in. and the back 22 in. If wide skirts are in fashion, then these figures must be increased accordingly.

See Figure 43 for 38 hip, 24 waist, 38 length front, $39\frac{1}{2}$ length side, $39\frac{1}{2}$ length back. This is the average skirt and these figures will be used for all skirts in these lessons.

The length of a skirt for the average person is $1\frac{1}{2}$ in. longer on side and back than front, therefore in cutting you must measure down from waist to hem from center front to back and mark the length of your skirt—each measure you will notice gets a little longer until it reaches directly over the hips, then it remains the same across the back, as is the hip length.

In cutting any skirt be sure to allow for the desired width of hem, also allow $\frac{1}{2}$ in. for seam at top and bottom and $\frac{1}{2}$ in. on each gore for seams, unless there is a wide overlapping seam desired, then allow the amount on each seam that is desired for the overlap.

The Three Gore Skirt is cut on the same principle, only the proportions are different, as there are three pieces in the garment. Drop front gore at top 1 in. for curve, the back gore 2 in. One-half the hip measure is divided to make the three gores. This style of skirt usually has a wide panel in front and the other two gores join with a seam directly down the center back. The panel for the front should be cut the width that is the proper proportion for skirts at the time this lesson is learned. Styles change so rapidly that it is almost impossible to give any set rules to follow in the cutting of such garments, but when you

have once learned the principles for the cutting of certain garments it is an easy matter to adjust them to fit the mode of the moment. The gores are sloped in from the hip line, which is 6 in. below the waist line, to the waist until we have the waist size. Great care should be taken here to have the lines correct. Be sure not to have them drag toward the back. These lines should be one straight line from waist, through hip to hem. See Figure 44.

Drafting of Four Gore Skirt. This skirt consists of four pieces, panel front and back and one gore on each side. Drop front gore 1 in. at waist, side gore $1\frac{1}{2}$ in., and back $\frac{1}{2}$ in.

To get the proportions of such a skirt, you take one-half the hip measure and divide it according to the several pieces. The panel for front is marked off the width determined by the prevailing fashion; so is the width of back gore determined. The balance of the one-half hip measure is given to the side gore. The waist size is gotten in the same manner as in the other skirts, so is the bottom. The back panel should always be narrower at hips than the front and wider at bottom than front. If a Four Gore Skirt is to be 2 yards around or 36 in. for the one-half then we will make it 8 in. front at hem, 16 in. for side at hem, and 12 in. for back at hem. See Figure 45.

Drafting of Nine Gore Skirt. There are six side gores, one front gore and two back gores, or three gores on each side and one back gore on each side with seam down center back. Drop each gore $\frac{1}{2}$ in. at top. The width of the front gore at hips is determined on, the back gores are a little narrower at hips and the remainder of the one-half of hip measure is divided equally among the three side gores. The first side gore at bottom can be narrower than the other two. See Figure 46.

Drafting of the Fifteen Gore Skirt. Drop each gore $\frac{1}{4}$ in. at top. This skirt has six side pieces cut double for the two sides, has a front gore and a back gore. The width of front gore is determined on, the back is made slightly smaller and the remainder of the one-half the skirt measure is divided equally among the six remaining gores. They are all the same size, and the ones over hips and back are $1\frac{1}{2}$ in. longer than front. You see each gore is $\frac{1}{4}$ in. shorter in front at top than on sides at top; if they were $\frac{1}{2}$ in. shorter it would give too much curve to the skirt at top and the skirt would not hang well. The greater number

of gores, the less the curve at top. See Figure 47.

The Five Gore Skirt is a very popular model, as it is suitable for both outside skirts and for slips. This skirt has a front gore, one side gore, cut double, and back gore cut double. The width of front gore is determined on, and the back gore is made a little narrower than the front, the remainder of one-half the front gore is given to the side gore. You must thoroughly understand that the width of front and back gores depend entirely upon the fashion of the moment, and there are no set rules as to width of hem. Supposing the hip measures 38 in. One half of this is 19—we always use one-half the hip measure because we are cutting only one-half of the skirt pattern. The style at the time these lessons are arranged calls for a wide front, in fact, all skirts at this time have few gores. Then we will make the front gore 5 in., the back $4\frac{1}{2}$ in., as it is always narrower than the front. You have used 5 in. for the front, $4\frac{1}{2}$ in. for the back and you then have $9\frac{1}{2}$ in. taken up in these two gores; then 19 in. less $9\frac{1}{2}$ in. leaves $9\frac{1}{2}$ in., for the width of the side gore at the hip. The waist measure we will suppose is 24 in. The front gore will run about 4 in. at waist, the back $3\frac{1}{2}$ in., leaving $4\frac{1}{2}$ in. for the side gore at waist. Supposing the bottom is 2 yards around, then 36 in. is one-half of this. The front gore we will make 8 in. at bottom portion, the back 10 in. at lower portion and the side gore will then be 18 in. You must remember that each gore is dropped 1 in. in the cutting at waist to give the required curve at top.

The Eight Gore Skirt is the same as the Nine Gore Skirt except there is no seam down center back; the material for back gore is folded on double and cut same as front gore, only it is a little narrower at hip.

All pattern measurements should be tested thoroughly before you attempt to put the scissors to your material. Always be sure you have allowed for the $\frac{1}{2}$ in. seam at top and bottom, the amount necessary for a hem, and the seam allowance on each gore. Be very sure that the pattern is properly pinned to the cloth, and that the sizes of each gore taken together will measure the amount required either around hips, waist, or bottom of skirt.

ADVICE TO THE LEARNER.

If learning dressmaking consisted only of mastering the cutting of patterns accurately, it would be a comparatively

easy task to learn the art. Each preceding lesson has given you an idea of the measurements necessary for the cutting of patterns, also how to cut these patterns so they will properly fit the person for whom you are making these garments. But there is much more to learn—you merely have been given the rudiments of plain and simple things which will eventually lead you on to the more complicated affairs of a woman's wardrobe.

Beginners in dressmaking are apt to make large stitches in sewing and their work will look mussy and unfinished. Endeavor always to make your stitches of even length and measure the width of all seams. If you have made one side of a garment or a design, then lay the other upon the finished side that the two may be exactly alike—for nothing so destroys the appearance of a garment as to have it uneven or out of proportion. If trimmings are applied be very careful that they are even in every particular, that they are applied artistically and that they are securely fastened. Buttons or ornaments applied should be of even distance apart and made secure to the garment. All hooks and eyes and bones must be well put on. It is these small details that go to make the well finished garment. Exercise patience in sewing. If a seam has been wrongly stitched or any mistake whatever has been made, be not afraid to rip it out, and do it again until the work is properly done. Learners are apt to get impatient in a desire to "get on," that they may make high-class gowns. Speed is not the beginner's test as to her progress; principles must be learned first; material must be obtained before the house can be built.

Carefully correct all your finished work if you have no teacher according to your own ideas. Criticise your own work, for in so doing the principles are more securely impressed upon your mind.

FIVE RULES TO REMEMBER.

1. **Stitching Seams.** If you have your seams stitched on the outside, leave one seam open until all your other seams are finished.

2. **Short walking skirts** should be even distance around from the floor—the distance depending upon the fashion and upon the taste of the wearer.

3. When making a ribbon belt put feather bone in the front, sides and back of it.

4. Open and press waist seams; if cloth dampen, if silk do not.

5. Yokes should always be fastened either in the back or on shoulder, never in front.

QUESTIONS.

1. Draw a diagram of a two-piece skirt and illustrate how you would go about to draft a pattern that will exactly fit yourself?

2. How many side gores in the nine gore skirt?

3. Why do you consider it important to test measures before cutting out your cloth?

4. What is the difference between the eight and nine gore skirt?

5. From what you have learned in this lesson, cut and make a model of a fifteen gore skirt, stitching and finishing hem and placket as it should be finished.

6. Explain how to obtain the proportions of any gored skirt.

7. What difference is there between the front, side and back of a skirt for the average person?

8. Why is it essential to give especial care to the lines from hip to waist?

9. Describe in detail the making of a Nine Gore Skirt—from the buying of the material to the finished garment.

10. Why is it essential to give so much attention to the Gored Skirt?

LESSON VI.

Waists may have tucks of various size, from the tiny pin tucks to the size of two inches. All material should be tucked before it is cut, except in cases where a tuck is continued through a seam like a Gibson tuck on a shoulder, and in that case the size of your tuck should be pinned in, the shoulder stitched and then your tuck is ready to stitch. All modern machines have a tucker attachment, therefore making the tucking process very simple, as tucks of any size may be made with them and they are far more accurate than the eye can make them.

In using tucks, they should be close together to give the desired effect. Plaits are practically the same as tucks, only they are used in more different ways. There is the plain tuck or side plait, the box plait, the inverted plait, the double box plait, etc.

The plain tuck or side plait is made by taking up twice the amount of goods as the plait is wide. The box plait is made by taking up twice the amount of goods as the plait is wide and after the plait is stitched, baste outer edge of plait on to the row of stitching and press into position.

The inverted plait is made by simply turning a side plait underneath.

The double box plait is made by adding another plait each side of the single box plait.

Triple box plait is made by adding two more plaits each side of the box plait, these may be even with the edge of the outside plait or may extend a little outside the box plait.

Frills, as the term generally implies, signifies ruffles, or anything about a garment that is fluffy or fussy. Ruffles are made by using the straight or the bias of your material, cut in the desired width and hemmed on both sides, and a row of shirring put in on the plain or turned away edge at top. Another kind of frill is made by cutting narrow bias strips, hemming on both sides and shirring down the center. Still another style may be made by using the material on the bias, doubling it and shirring the one edge, or down the center.

Insertions. Lace or embroidery is inserted in material on which it is to be used as trimming. It is first pinned on

in the design desired, then basted in place and stitched on either side by machine, or it may be run on by hand. The material under the insertion is then cut down the center and turned back on a line with the stitching and basted there. A second row of stitching should be made as nearly on the first as possible; this makes the work firm. The edge of the material should then be cut away $\frac{1}{4}$ in. from the stitching. But if you desire to do real dainty work it is advisable to turn the material back into a tiny hem and catch it down to the row of stitching. All corners should be trimmed down and sewn flat—buttonholing secures these raw edges.

SHAPED DESIGNS.

A whole garment may be constructed of shaped designs, artistically arranged. To do this, first draw your design on paper, lay your material on this and either pin mark it through or trace it on your cloth. Each piece is thus gone over, and when you have all the separate parts together on the paper, baste, stitch and tear away the paper.

You then have your garment ready to baste up. In such work, great care should be exercised to bring out good lines, and not to accentuate breadth if length is desired, and vice versa.

Fancy Waists are many and varied. They may be elaborately trimmed with insertion, tucking and applied trimmings in the form of fancy braids, bits of elegant lace, a touch of velvet, here and there a spray of embroidery, or perhaps herringbone work. Any of this work if properly applied will add to the success of a fancy waist.

If a tailor finish is desired, your work should bear the most minute inspection—every line should be in the right proportion, every stitch on the machine should be perfect and every seam should be of an even width.

Many ladies prefer to effect the tailor finish in all their garments—and on most people it really looks well—while on some a tailored effect makes them appear stiff and awkward. But on any and most all occasions the tailor-made girl or woman may consider herself well dressed and in the best of taste.

To copy styles from the fashion books is easily acquired with a little practice. Outfit yourself with two or three first-class fashion books and spend one hour each day for two weeks, copying designs on paper from the illustrations.

After you have acquired a fairly good knowledge of this, then put what you have learned into execution by using material and making different garments, or parts of garments, exactly like copy of the picture in the fashion book.

After you have spent many hours in the study of these illustrations, you will find yourself trying to add to or take from these pictures, and gradually you will find yourself master of a whole lot of originality in designing—and that is what makes the modiste valuable to her customers and gives her power to command first-class wages for her labors.

To secure a professional look to a finished garment, great care must be exercised from the very beginning of your work—do not slight it in the least instance. In handling your work, handle it as if it were something precious and rare and not as if you were using a dust cloth; each little wrinkle or fold that is carelessly pressed into new material takes away that freshness so much desired. Rip-ping should be avoided as much as possible, especially machine stitching, as it not only mars the cloth but actually wears it out. Avoid the use of pins as much as possible on delicate materials as they are bound to leave marks. On very dainty fabrics it is advisable to use steel needles instead of pins. In applying trimmings fasten securely but do not give your work a pasted down appearance.

In the cutting of waists, collars, cuffs, skirts, etc., always be certain that your measures have been accurately taken, also that the measures by which you are cutting these articles are the actual ones taken for them as you are often bothered and may have the wrong figures, thus ruining valuable material and wasting still more valuable time. Always allow for all seams in cutting and cut lines true and accurate.

ADVICE TO LEARNER.

After we have progressed so far with this interesting study, we grow more and more anxious each day to accomplish much. Up to the present time not much stress has been put upon the ability to be able to do much in a short space of time. The Author of this valuable instruction book has been anxious that you learn the little details of the work, and to do this much, haste must be avoided. But you have reached a point now where you can begin to exercise speed with what you do. If you are going at this work

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2. Explain what you mean by shaped designs in a garment and design one on paper.

3. Tell how you may become a designer of original styles.

4. Which is to be preferred, the tailored or fancy finish in garments and explain your answer.

5. Name three kinds of plaits and describe fully.

6. Tell what you know about insertions. Name the five rules in this lesson and tell why they are important.

7. What do you know about tucking?

LESSON VII.

The drafting of a plaited skirt calls into play not a little planning, ingenuity and skill. To have the plaits in their proper position, to see that they are the correct distance apart and when stitched to watch that they do not skew, demands figuring and forethought. But when the plaits are correctly placed, properly stitched and pressed, no other skirt is half so dainty or feminine in its appearance; no other skirt is more graceful or will give its wearer more solid comfort.

The side plaited skirt is much more to be preferred than any other; these plaits may turn towards the front or back, just as fashion demands. There are two ways by which you can make a solid plaited skirt: (1) by taking a straight piece of material that is long enough for a skirt length including a hem; hem the skirt, then baste in your plaits—2½ in. deep is about the depth desired; baste them in so as the edge of each tuck will be 1 in. apart. When the material that was allowed for this skirt is all basted—or when you have tucked enough material to make the hip size, then pin it into shape on the person for whom the skirt is being made. Each tuck should lap at waist line so that the skirt will fit into the waist. When skirt is all pinned, baste and stitch down to below the hips. This fitting must be done quite loose or your skirt will be entirely too tight when once it is stitched. See Fig. 48. (2) Solid Plaited Skirts may be made by first laying a plait in each side of front gore which is cut very narrow. This plait laps over the second gore that has a plait laid in on farthest side; this gore in turn laps over the second side gore; the second side gore laps over the third, etc., until you have filled in the hip measure. If these plaits are to turn towards the front, they will be basted in on the straight side of each gore, but if to be turned toward the back, they must be basted in on the bias side of your gores. The tucks should be about 2 in. deep and each gore should be about 3 in. wider at bottom than at hip, all depending on width of skirt at bottom. The edge of tuck should be 1 in. apart at hips. Any of these tucks may be stitched to knee depth or they may only be stitched to just below the hip—all depending on what the fashion demands.

If tucks or plaits are desired between the gores in a gored skirt, it is best to tuck your material, then lay on this tucked material a plain gored skirt pattern; and with the fullness the tucks give to the gores, held in place, the gores are cut.

In laying the pattern on the gores to be cut, care should be exercised not to cut into laid in tucks or cut in where fullness is intended. Be sure to allow for all seams and in case of overlapping tucks, be very careful to allow extra on gore that comes underneath or you will have your skirt too tight. Be sure you have the straight of your pattern to the straight of your cloth. In tucking or plaiting two gores, one intended for one side and the other for other side, note carefully that two rights or two wrongs come together when the one gore is laid on the other or you will have both pieces for the one side of the skirt. Also note up and down and right and wrong of material.

Skirt Yokes. When this lesson is written, skirt yokes are not so very popular, but every season or so they are launched into the world of fashion, and it is best to know how to make them. This is the case of many other styles brought up in this course of lessons; while they are not popular at present they may be before the season is over, so changeable is "Dame Fashion." Skirt yokes may be circular, gored, shaped, pointed, etc. To cut a circular skirt yoke, fold the material on a lengthwise fold, and cut a circle at top that will fit the waist size, and slope down until it fits the hip size. Such a yoke could not extend down very far without its making the skirt too full at bottom. A yoke may be the upper gored portion of a skirt and the lower portion of this yoke may be shaped any design to suit the particular taste. It may lap over the lower portion of skirt with the effect of its buttoning on to the skirt proper, and it may finish with a tuck, piping or braid. A yoke may be cut in two or three gores and pointed in front and back. The tops of any of these yokes are cut on the same plan as the tops of skirts.

Skirt flounces may be circular, shirred, plaited, accordion plaited, box plaited, side plaited, tucked, etc. The circular flounce has a quarter circle cut that exactly measures the distance around skirt where flounce joins the skirt. The material should be laid on a double lengthwise fold for the center front.

A shirred flounce is made by using a straight piece of the material $1\frac{1}{2}$ times larger around than the skirt where it is attached. One, two or three rows of shirring may be used.

A plaited flounce may be either side, box or accordeon plaited. The side plaited flounce may have large or small plaits and they may turn to front or back. The box plaited flounce is made by using a straight piece of material and box plaiting. The accordeon plaited flounce is made by a machine designed for that purpose. Hem your material after it is cut, the desired width; but be sure to allow three times the length of material as the distance around skirt where it is attached is wide.

ADVICE TO THE LEARNER.

Again we remind the learner the necessity of being accurate, paying the strictest attention to the little details of all your work, also to gradually gain speed in your work. Learn to cut accurately, baste properly, fit correctly and finish neatly and you have mastered much of dressmaking. If you lack the patience to do these things, you may safely conclude that you will find your vocation in other fields than sewing, for these four essentials are the "backbone" to dress-making. Practice the making of the various kinds of yokes, flounces and plaited skirts suggested in this lesson until you have become thoroughly familiar with all of them. It is an excellent practice to take notice of the different styles of yokes and flounces you see, then practice the making of them on paper or out of bits of cloth you may have on hand. Do not let any impatience or indolence prevent you from giving to every exercise the required amount of practice in designing, cutting, fitting and finishing.

FIVE RULES TO REMEMBER.

1. Placket. This part of the skirt must be done neatly. Put light weight canvas on both sides and fasten with clasps and you will have no trouble to keep your skirt closed.
2. Tucked Shirtwaist. First cut off the length for the two fronts, then the back. Tuck before cutting out.
3. In finishing up a waist, that is, facing up the bottoms, always use silk as it looks neater. Always use silk to face cuffs, collars, etc.

4. Always press sleeves on a sleeve board if you have one, if you have not then make a roll out of paper; it will answer nearly as well. Be sure to cover the roll with cloth or plain paper, as ink on printed paper will come off. Slip this roll inside of sleeve and press seams open.

5. Use the tracing wheel with care on silk, as it is likely to cut the fabric, or leave a mark. It's better to mark with a needle and thread.

QUESTIONS.

1. Name and describe the making of three styles of yokes.

2. Should plaits turn towards the front or back?

3. Describe in full how you would make a straight, plaited skirt.

4. How would you lay the pattern upon a piece of material that has been tucked for a gored skirt?

5. What do you know about flounces?

6. How far down should plaits be stitched?

7. Name the five rules in this lesson and tell why you think they are important.

8. Which style of skirt do you think is the most graceful, the gored or plaited?

9. What is accordeon plaiting?

LESSON VIII.

To cut and fit tight linings for waists is the most difficult and the most complicated of all the work connected with the art of dressmaking, therefore it is most essential that we give our every thought and attention to this lesson. To make a perfect fitting lining is an art within itself. See Figure 49.

Outfit yourself with a set of plain tight lining patterns, and cut from them a set of strong cambric patterns; baste these up and keep them ready to fit on your customers. Always take the person's measures the same as directed in Lesson III. Measures for all waists are always taken in the same manner. To obtain a perfect pattern, use the bust size pattern that is nearest the measure taken of the person for whom you are making the waist, and alter as directed in Lesson III. When your pattern is altered, cut a cambric lining and baste; fit this on your customer and if you have followed directions carefully there need be no further alterations, but in case there are changes to be made, do so wherever necessary and you have a perfect model by which to cut your lining.

This method of obtaining a perfect model is so much easier accomplished and so much more satisfactory than following a set system. It relieves the operator of many heart-aches, for in the case where systems are used there is so much opportunity to ruin good materials in cutting and in the long run makes very expensive labor.

To bone linings and guarantee them to be a success, you should equip your machine with a boning attachment. Place the featherbone wrong side up under the machine foot, pass the needle through the center of the bone, in the center row of stitching allowing one inch to project back of the needle for finishing the ends. Draw the bone straight towards you, drop the presser foot, then place the boning attachment over the bone so as to guide it under the needle, securing it in place by tightening the thumb screw. Now raise the needle and presser foot and you are ready for boning.

To bone darts. Have waist wrong side up on the machine. Bone first dart. Lay the open seam on top of bone and bone attachment so that bone is right in center of seam.

Put needle down about $1\frac{1}{2}$ in. below top of dart close to seam, stitching around the material up to needle, lower presser foot and cut, be sure the fulness starts right with the first stitch or from the needle. This is important, as it prevents the bone from showing at the top, or causing a little plait above the top of the dart. Continue sewing to within $\frac{1}{2}$ in. of waist line, and be sure to follow machine stitching closely; hold seam firm to bottom of short waist. Bone all darts alike. Take the extended $\frac{1}{2}$ in. on each bone and rip back the casing $\frac{1}{2}$ in., cut off the bone, round the corners, turn casing over the bone and fasten. Do not fasten to waist. When you have your tight lining fitted perfectly and boned you are ready to attach the outside. Put this lining on a dress form so that it is held in place and that it will make a proper foundation for your draping. We will presume this waist is to have a deep yoke, front and back. Put pins in lining the depth the yoke is to be. This yoke if lined can be much lower than if it is left without lining. Have front of yoke deeper than back. Take the material intended for a yoke and pin center of piece intended for front to front seam of waist. Pin down firmly all around, stretching slightly. Do the same thing with the back. If waist is to be closed in back then split the piece for back yoke down center. The body portion of waist is then stretched and pinned into place on the lining. Use plenty of pins, and be sure your lines do not drag—the scant fulness at waist line must fall into easy, graceful folds. When the lining and yoke are pinned securely, lift the garment from the form and baste closely before any pins can fall from the work, following the neck, armsize, down center front, and at waist line. But before the actual basting is done, fit the work on your customer to satisfy yourself that all is correct. If your lining is perfect, there can be no doubt about the outside.

Hooks and eyes should be sewn on before the draping is done. To get the exact line to turn away lining, mark with colored thread in the pin marks, where the waist closed when being fitted, pin the two sides together and thread mark other side the same as first. Be sure that both sides are even by pinning every part of waist together. In case there is no marked defect in the figure of the person, the two sides should be exactly alike. The right side should be the hook side. Turn back each edge to the underneath and insert a bias piece of canvas and stitch $\frac{1}{4}$ in. from edge.

Pin the two sides together and either mark with chalk, pins or pencil 1 to 1½ in. spaces on each edge for hooks and eyes. The right side is the hook side. Sew them on securely with coarse cotton or linen thread—silk is liable to cut. Sew with not less than four stitches through each little ring and three or four stitches on the bill. The hooks should be set back from the edge about 1-8 in. The eyes should extend out from the edge sufficient distance for the hooks to slip into them. Sew with four stitches through the little rings and each side of the eye.

Before sewing on hooks and eyes a piece of uncovered featherbone should be slipped into the turned back portion of the edge of waist and stitched. Use a bias piece of silk or lining and face both the hook and eye side of waist; do this all by hand.

Seams on a nice lining should be bound with seam binding, a kind of soft ribbon that comes prepared especially for this purpose. When binding seams, be very careful not to hold the ribbon too tight, as it may tighten your seams. Overcasting is quite satisfactory in the finishing of lining seams but it does not give the garment that finished look that bound seams do. The bottom of the separate waist, if intended to be worn on the outside should be faced with a 2 in. facing of taffeta the shade of the waist. This work should be done by hand.

The trimmings on all waists should be arranged in a very artistic manner, bringing forth all the good points of a woman's figure and concealing the bad ones. No trimming should be of an inferior grade—far better no trimming at all, than to mar the garment with cheap, gaudy decorations. It is in far better taste to use a mere touch of some expensive lace, beadwork, satin or velvet than to use much of this same material as the garment is likely to appear overdone. Fancy hand-made trimming seems to give the finished garment a rich, attractive appearance. Pale pink chiffon roses on a pale blue chiffon gown give a smart effect. The roses are made from strips of chiffon 4 in. wide, folded double; the petals are cut from this strip about 2½ by 2 in.; the folded edge is turned over to form a triangle, with folded edges running from the point to the base. The raw edge is gathered into a half in. space. About five of these petals placed in artistic positions will make a rose. The center may be either hidden or crossed with yellow

twist. These roses are joined by a vine of pale green chiffon, to which leaves of the pale green chiffon are added. A wreath of these may be applied to a low neck blouse and to short sleeves.

Another very pretty blouse is made by using large coin spotted net, either in white or ecru. These spots are embroidered in a delicate color.

Maline folds inside a low neck and short sleeves add to any fancy waist.

Bunches of artificial flowers are much worn, both at the waist and throat.

Spotted lace whose spots are outlined with velvet forget-me-not petals makes pretty frills, or even an entire blouse.

A garniture of small roses outlining neck and arms is always good looking.

Duchess or Irish point lace makes elegant trimming for evening gowns.

Hand embroidery is much worn, both for elaborate and more severe garments.

Fringe revived from our grandmother's day is most always fashionable.

ADVICE TO THE LEARNER.

As has already been stated, each lesson presents some new principle, some new suggestion for the making of fashionable and well-fitting garments. With each lesson you are given a broader insight into the mysteries of the making of gowns; you are also acquiring more speed, becoming more familiar with the workings of cloth into beautiful clothes, therefore it becomes obvious that you should master every new idea and thought brought forth in this lesson.

The necessity of thoroughly understanding every principle presented in each advanced lesson cannot be urged too strongly. It is impossible to make satisfactory progress in the art, without thoroughly understanding the principles presented in each lesson. Do not get the impression that you are smarter than others who have learned dressmaking and can master this work by merely

glancing at each lesson. If you do you will be terribly disappointed. You will find that you will have the work all to do over again, if you did not learn each new idea suggested in these lessons. First ask yourself, "What is the object of this lesson, and why should I learn it?" It teaches you the making of the foundation for all waists; if this is not thoroughly understood it is utterly useless to attempt to go further in the making of clothes. Therefore, say to yourself, "I will begin with this very lesson and not leave it until every principle is thoroughly understood — until I am as familiar with it as with my ABC's; then your success is assured, then, and not until then.

FIVE RULES TO REMEMBER.

1. Waist seams must be nicked at the waist line so as to give the spring on the hips.
2. Do all your draping for waists on a bust form.
3. Cut linings for waists crosswise of goods, to keep them from losing their shape.
4. In basting seams, be very careful to baste on even distance from edge and have line absolutely straight; stitch a shade on the outside of basting line.
5. Have an attachment to your machine for putting in featherbone.

QUESTIONS.

1. Describe in every particular the making of a tight fitted lining.
2. Tell of two different styles of trimmings for fancy waists.
3. How would you sew on hooks and eyes properly?
4. Why do you use a bust form for the draping of waists?
5. What do you understand is meant by the draping of waists?
6. Why is the basting of lining and outside waist important?

7. Describe in detail how to use a featherbone attachment.
8. How would you finish off bones?
9. Why do you consider this lesson important?
10. How would you finish the seams of a silk lining?

LESSON IX.

The one piece frock is the popular model of the moment—and well does it deserve its popularity, for no fashion has ever been quite so serviceable as this little one piece affair that we can slip readily into and with the closing of a few hooks and eyes or perhaps buttons you are attired for home or street. There is not the long, tiresome siege of fastening collars, adjusting skirts, belts or perhaps searching for lost collar and cuff buttons. Long let live the popularity of the One Piece Frock!

To join waists and skirts by a girdle, it is first necessary to have a boned foundation of canvas. This foundation may be cut from a straight piece of canvas that is slightly curved on the lower edge. Pinch up three darts on each side about 3 in. apart by beginning at nothing at top and taking darts to a depth of $\frac{1}{4}$ in. as they reach the bottom of belt. Sew bones on darts. If you desire the girdle to fit low on the waist, then begin at nothing at bottom of girdle and stitch into $\frac{1}{4}$ in. depth at top. Such a girdle must curve down about $1\frac{1}{2}$ in. in front to give the proper shape. When the girdle is properly boned and fitted, the skirt is pinned into place to lower portion of belt if the skirt is regulation waist height, but if it is to be high-waisted then fit skirt to $\frac{3}{4}$ the height of girdle and when waist and skirt are securely fastened, a bias strip of soft silk or satin is laid about the girdle in graceful folds, pinned into place and later tacked securely.

The girdle is a form of belt and may be worn separately or attached to a dress or waist. It is used as an ornament and oftentimes gives the finishing touch to what otherwise would have been a plain garment. The most successful girdles are draped on a canvas foundation. The covering for the foundations may be silk, satin, chiffon, soft ribbons, etc. Always use silk or satin on the bias. The canvas is fastened on the person and the covering is draped in folds upon it. The edges are turned down over the canvas and seam binding is run along this for a finish; or the girdle may be faced with a bias facing. The draping is turned under at each end. A canvas buckle covered with

the material concealed the closing of this girdle, or a row of tiny buttons may be used. Sometimes you might leave a long end of the silk at the right end of belt, and shirr this into a deep or narrow heading. Fasten with heavy hooks and eyes. This girdle may have embroidered rings set back a short distance from each end and then laced up with a heavy cord. Most girdles fasten in the back.

A girdle covering of fancy shaped design may be stretched upon the canvas foundation in the making of a garment that calls for shaped designs on blouse or skirt.

Girdles may be trimmed with buttons, braid, embroidery or anything carrying out the trimming scheme of the garment for which it is intended.

A stitched tailored girdle is made by stretching the material on the unboned canvas and stitching. Leave the material extended out over the edges of the canvas, sew bones in by hand and turn edges of material down over the bones and face with bias facing of silk.

A ribbon girdle may be made by using a featherbone foundation. Cut five pieces of covered featherbone, the length depending on the width of the girdle. A girdle with a bone 3 in. above the waist line and 1 in. below the center front, another bone $1\frac{1}{4}$ in. above and $\frac{1}{2}$ in. below the waist line at underarm seam, and one 2 in. above and $\frac{3}{4}$ in. below waist line at each side of center back makes a good foundation on which to drape ribbon. A piece of belt tape is used to form the waist line of this foundation. The bones are pinned to the belt tape at the front, sides and back and sewn firmly to it with cross stitches of buttonhole twist or coarse cotton. Such a girdle may be made by shirring the material used as a covering and fastening it to the foundation. A shirred heading finishes the back.

A belt is usually worn separate from the garment, but many waists and skirts are joined by stiff tailored belts. A skirt with a narrow straight belt attached is quite satisfactory. These belts may be made of the material and worn separately or they may be made of cloth, velvet, silk or suede, and buckles procured for them. Eyelets are then worked in the one end; this makes them very serviceable.

Sashes are the decoration for an elaborate frock and are usually associated with the garments of children and misses, but again and again they are launched forth by Dame Fashion so enthusiastically that maid and matron

alike are wearing them and a pretty style it is too—so simple and girlish. These sashes are usually constructed of wide ribbon, shirred or folded into place on a feather-bone foundation, or fastened directly upon the garment. They may be made of wide bands of soft silk and caught at ends with fancy ornaments, or left flat, and fancy ball trimmings or fringe used to finish the ends. It is not necessary that there be any form of belt or girdle in the joining of waists and skirts; but it is quite essential that there be some form of stay used inside when the beltless garment is preferred, as the waist line would stretch out of shape. To effect this beltless garment, the top of the skirt must be turned down $\frac{1}{2}$ in., it may have a narrow piping, outlining this and waist and all stitched to an inside canvas girdle or inside straight belt. The inside canvas girdle is used when the skirt is to be high-waisted.

The two-piece dress may be made any style, but it is not at all practical, as there's always that bother to adjust skirt bands so as there are no unsightly gaps where waist and skirt meet; and, too, there is the waist to keep in its proper place to avoid its being pulled away from the skirt band. When skirt and blouse are once joined you avoid all this unnecessary bother. Of course in the wearing of the tailored coat suit, there needs must be the separate blouse; in this case we are compelled to endure the inconvenience.

The separate waist may be either plain or fancy, all depending upon the occasion for which it is to be worn. For the strictly tailored suit and for street, the severe shirt, or shirt waist is the proper thing. Right here turn back to your lesson on shirt waists and study it once more; see if you can not learn something from it you failed to learn when you were with it before. For house and afternoons, the lingerie blouse is very serviceable. This is made of sheer lawn or batiste, fine tucked and inset with lace and medallions. When you have tucked your material, lay it on a newspaper pattern of your measure, pin securely, and drape your lace according to some particular style or after your own original ideas; stitch and tear away the paper; your waist is then ready to baste and fit. Just such a waist may be made of net, chiffon or soft silk. The separate blouse may be made up from most any kind of material, but be very sure that it blends with the skirt with which it is

to be worn—never have a waist darker than a skirt as it gives the wearer a most awkward appearance.

We have had continued instruction on the making, draping and trimming of waists, but it is not a loss of time here to turn back to the various suggestions on the art of waist making. Study them again and again. Improve upon what is given you here and add new ideas if it is possible to do so.

Space is limited in these lines, but your field is wide and you are at liberty to broaden your study of waist making to any degree—the greater number of different, original garments you can make only shows your advancement with your dressmaking lessons.

ADVICE TO THE LEARNER.

You must sew well and sew rapidly. Badly sewn garments require too much time for ripping and going over again. True success in dressmaking comes from familiarity with the principles and actual application to the work. Upon seeing a woman, we should at once be able to design a garment that would be her particular style and suitable for her in every detail. The beginner who is really doing things, should see at a glance what that style of garment should look like when once it is completed and the wearer is gowned in it. Never think of mingling with other women unless you can study the garments they are wearing—decide for yourself if they are appropriate for them, if properly worn, and if the garments they are wearing are in keeping with the occasion. A dinner gown if worn on a shopping tour is certainly wrenched from all its original beauty and it has lost that smartness which it could only portray in some elegant home, framed in dainty luxury, and hidden from the coarseness of a criticising public.

For one whole year while studying the making of dresses think of nothing else important except the building of garments. Study and plan for them at all times. If you see an ill-fitting garment on a lady, immediately proceed to figure out where you could have done that work differently and materially improved that misshapen piece of feminine finery.

FIVE RULES TO REMEMBER.

1. Shields. Get good ones and sew them in towards the front, not straight down, and put the needle only through the binding. Tack under the arm firmly.

2. Bias ruffles should be cut on the true bias or else they are hard to hem and do not set well.

3. The seams of a skirt should be nicked in various places, especially where there is a curve. Do this before pressing and finish off by overcasting or binding.

4. Width of canvas for finishing of bottom of waist should be about $1\frac{1}{2}$ in. wide, cut on the bias.

5. A neat fastening is difficult to make on a lace yoke. Face it back with a piece of itself and use very small hooks and thread loops.

QUESTIONS.

1. Describe the making of three kinds of girdles.

2. What do you think of the one piece frock?

3. How would you make a tailored belt from cloth or velvet?

4. What relation has a belt or girdle to a waist or dress?

5. What do you know about sashes?

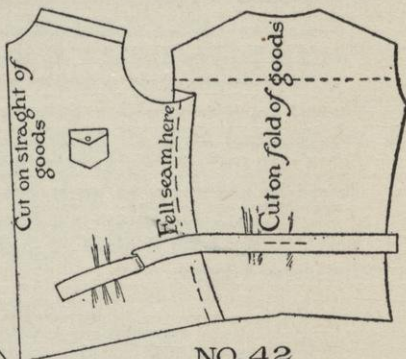
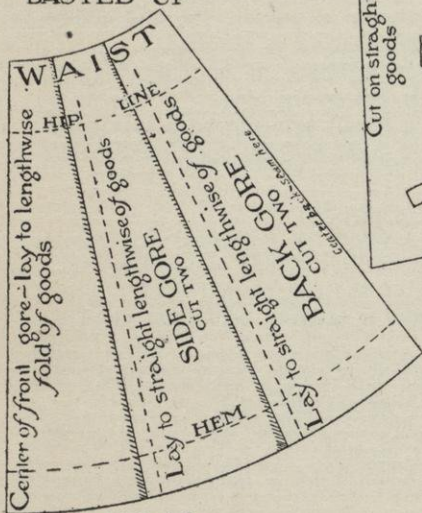
6. Describe fully what manner is used here to join waists and skirts without belts or girdles.

7. Describe in detail an outfit for a lady for the street on a shopping tour.

8. Describe in detail a lace gown, and tell why you think it should not be worn on a shopping expedition.

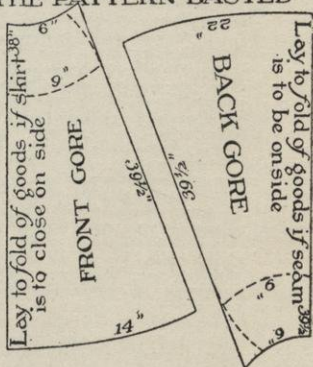
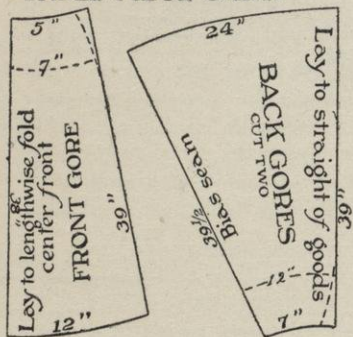
9. Tell of a method by which you can broaden your views on the subject of dressmaking.

NO. 41
THE PLAIN FIVE GORE
SKIRT SHOWING ONE
HALF OF THE SKIRT
BASTED UP



NO. 42
THE PLAIN SHIRT WAIST
SHOWING ONE HALF OF
THE PATTERN BASTED

NO. 44
THREE PIECE SKIRT



NO. 43
TWO PIECE SKIRT

LESSON X.

The Princess dress, like the tight fitted lining, is a difficult subject, but when it is thoroughly understood nothing is more artistic nor displays more real skill in the making. Fit yourself with a plain, tight-fitting Princess pattern as near your own measures as possible, or of the person for whom the garment is being made. Alter according to rules already given for tight-fitting linings, that it will correspond with measures taken. Then cut a lining from muslin or cambric, baste up and fit. If there are any more alterations to be taken, take them, and then rip apart the lining and lay on your cloth for your Princess. Pin securely, cut accurately, and baste still more carefully; fit again and you will find that your garment is absolutely perfect. Stitch a shade on the outside of your bastings, pick bastings and press. If the Princess is only a foundation lining, the bones can be inserted the same as for a tight-fitting waist, only they extend farther below the waist line. But if this Princess is to be finished up as an outside garment, then insert all bones by hand, as care must be exercised not to have stitches show on the outside. A Princess should not be fit too snugly. Finish the closing in the same manner as for a tight lining—using a narrow strip of the material under the eye side for a fly. The plain tight fitting Princess should be fitted up with a pair of long tight-fitting sleeves—no short, fussy sleeves nor low-cut neck can be tolerated on the tailored Princess frock. Such a garment may have heavy motifs or insertions or fancy braid or button trimmings—this all being left to the taste of the wearer. To make an elaborate Princess there may be dainty hand-run tucks, bits of hand embroidery, or perhaps some set-in bits of trimming that are herringboned to the garment proper.

The Princess may be either tight-fitting or semi-fitting as fashion demands. The cutting of the semi-fitting Princess is done after the same manner as the tight fitting, only it does not fit so closely at waist. The semi-fitting Princess is usually cut on tailored lines, and the garment admits of little trimming and fuss work.

Either style of garment is usually built up with a panel both back and front. This panel may be perfectly straight and plain or it may be cut in designs, strapped, braided or embroidered. To braid a panel for a Princess, first have it stamped, then sew by hand with small back stitches, the braid, following carefully the line of stamping.

The Princess may extend about two-thirds the distance of the skirt and have the lower portion of the garment cut away and in its stead have a straight plaited flounce, the joining of which to the skirt is concealed with a wide tuck on skirt portion or perhaps a row of braid or bias band of the material.

All seams should be nicked and bound as carefully as in a tight-fitting lining. Or if the garment is an outside frock, the seams may be finished as lap seams, French seams, tuck seams or welt seams. If the garment is to be tubbed, do not bone it.

The plain tight-fitting Princess may be used as a lining foundation on which to drape an outside garment. It is really one of the most satisfactory methods of lining a garment that is to be draped, as it is a perfect fitting foundation, and the finished garment cannot help being a success if handled carefully.

It has often been a question, who should wear the Princess? Tastes will vary in this respect, but the safest basis is a good figure, be the subject tall or short. A perfect figure is most essential for real success with the tight-fitting Princess, as it displays every defect of the form. The short, stout woman can safely gown herself in such a garment, providing she has good lines and carries herself well. The Princess accentuates height, therefore it rightly belongs to the woman who needs must make herself appear taller. The tall woman can safely depend on the Princess providing she is not too thin. The small or medium-sized person with no hips or bust should ever shun the tight-fitting garment, as it only exaggerates her thinness and makes more prominent her bones and hollows.

ADVICE TO THE LEARNER.

The utmost familiarity with this lesson is necessary that the learner will not hesitate when she is called upon to build a Princess either for lining purposes or an outside garment. She must not hesitate a single moment to decide whether such a garment is suitable for the woman in ques-

tion, for while the garment may be made to fit her figure perfectly, the woman's figure may not have been made to fit a Princess.

The learner who shirks the labor necessary to thoroughly master every rule and principle in each lesson and apply the same in her work, may safely conclude that she has not the necessary qualifications to succeed in dress-making, or any other profession where close application and faithful study are necessary to success.

FIVE RULES TO REMEMBER.

1. If material has a figure or flower design you must be very careful and watch in your cutting out and see that the pattern is all running the same way and that it matches.

2. Sometimes skirts that stand out around the feet are stylish. If you wish a skirt so, use skirt featherbone in bottom of hem of lining.

3. All waists drape prettier if they fasten in the back; avoid fastening elsewhere if possible.

4. In removing a waist from the form, handle with utmost care so that the pins will not drop out. Baste at once.

5. To press velvet seams, you must lay the iron down on the table and pull seam over the edge of the iron; never set an iron on velvet.

QUESTIONS.

1. Who should wear the Princess?
2. Describe fully two methods of trimmng the Princess frock.
3. What about the boning of the Princess?
4. What about the closing of such a garment?
5. Name the five rules in this lesson.
6. Tell in detail how to cut a perfect-fitting Princess.
7. What about the sleeves that belong with the Princess?
8. How would you finish the seams of this garment?
9. Why is this lesson important?

LESSON XI.

What can be more dainty and bewitching than our summer girl, robed in those airy, fairy things of muslin and lace? And it is the refined delicate touch given these garments in the making that really makes them what they should be.

Linen has grown into strong popularity; we cannot say this has been brought about on the account of its practicability, especially in colors, for the best of it will surely fade in the water and sun after a brief time, and what was once a thing of beauty will be a misshapen, faded article of wearing apparel. Linen too has a strong faculty for wrinkles, and after one wearing from the laundry, it has lost its freshness. But linen has its redeeming qualities—it is beautiful, especially in the delicate colors; when freshly ironed it is so clean and crisp in appearance; it is cool and always rich and costly looking. No summer wardrobe is complete without at least two one piece frocks of linen, two separate white linen skirts, two linen shirt waists and two linen coat suits—one in a color of your own choosing and one of white.

To make these linen dresses, select a plain skirt pattern and a plain waist pattern that will nearly fit you; alter according to rules already given. Design your frocks by sketching them on paper or copy a design from a reliable fashion book. When you have decided upon your style of garment lay your altered plain pattern on your material and cut as before directed in the cutting of garments. The skirt portion of this garment may be plain and straight; it may be composed of shaped designs, or it may be strapped in shaped or bias bands—the design and trimming to be determined upon by the present fashion. Do not attempt to ornament a linen garment with frills, ruffles or fussy trimmings. Heavy lace and embroidery insets and insertions are appropriate, so is embroidery, braiding and stitching, but the whole effect desired should be a tailored one, and do not deviate from this too much or the style of your garment is destroyed. Satin and taffeta collars, cuffs, buttons or strappings can be used to good effect on the dress of linen.

A white linen embroidered in delicate colors makes a most charming frock, so does a colored linen embroidered in white. Shaped designs cut in linen and the parts herringboned and spiderwebbed together makes a cheap trimming; it makes the garment cool and the work is easily accomplished. Draw your design on paper and trace through the paper to the linen. The cloth is again basted to soft paper and cut apart on the trace lines, the material then turned away on either side from the trace mark and basted again. The herringboning is then accomplished—instructions for this you have had in a previous chapter. These stitches should be made with a heavy twist, either in white or color same as the garment. The spider webbing consists of a series of webs of the twist connecting the edges of the material. Another thread of the twist is wound in and out through this webbing, beginning at the center and working about one-half the space full. Use webbing where there is a corner to dispose of in herringboning.

Gingham dresses are essential to every woman's wardrobe. They are extremely practical and when made of good quality of Scotch gingham they may be worn on the street, for shopping, for outings at the beach and watering places and for girls' school dresses. They admit of a variety of trimmings—hand embroidery, pipings of self or plain material of contrasting shade, heavy linen laces, buttons, embroidery sleeves and yokings or banded in embroidered insertion.

If you are stout do not choose a gingham of large checks or plaids—keep to plain materials or stripes. A slim dainty figure will look well in one of the large Scotch plaids.

The lingerie frock demands much attention for it is severely abused. Quantities of cheap, coarse lace have been lavished upon frail muslins and batistes until they fairly shrieked at the imposition. Above all, do not use cheap, coarse laces and embroideries and attempt to call the garment on which you used them a lingerie garment. It is far from it. A lingerie garment must be sheer, it must be dainty and it must have good materials in its make-up. Most all the ready made garments that come under this class are simply laden with inferior laces and embroideries, the very sight of which will turn a woman of refined tastes to disgust. Never under any circumstances invest money in such wearing apparel; it at once stamps you as belonging

to a cheap class of people, a class that does not know good taste in dressing from bad. If you cannot afford good laces or embroideries when making a garment, then make your garment up plain, as it will look much better and give the wearer a different air. But on the other hand nothing is so dainty or rich in appearance as the fussy little affairs where the right quantity of good laces have been used and they are made well and finished neatly. Your waist and skirt may be tucked—usually fine pin tucks, and in fact the entire garment made, and then the lace may be inserted in artistic designs, stitched, cut away underneath, turned down and stitched again. In this manner of draping lace you can go over seams, carry your lace out through the sleeves from the waist or perhaps run it into your hem. If you do not desire this feature of the draping, it is best to pin your tucked material on a paper pattern, drape lace on, stitch, cut out, baste away and stitch again. In exceptionally fine work, this second turn should be felled down by hand and no raw seams allowed.

The lingerie frock may be cut on the princess lines or it may have the waist and skirt joined either with or without a girdle. The lingerie frock may have a dainty draped ribbon or satin girdle or belt of lace, the same as used on the garment.

The more dressy affairs for the afternoon and for informal affairs are usually of silk, in the form of messaline, soft taffetas, crepe-de-chines, foulards, etc. Such garments are usually built over a soft silk slip, cut on princess lines, and they may be touched up with bits of hand embroidery, embroidered buttons, laces dyed to match, deep pipings of a contrasting shade, lace yokes and sleeves, braiding, bandings of shaped designs, etc.

All women should care for their health, and it is impossible to do this unless you are properly equipped for rainy days. Even the little home-body who goes about very little will find times when a rainy day outfit must be brought into play. Any sort of waist will do, but you require a short skirt of waterproof material, made perfectly plain and a long plain coat of the same material.

The making of the Maternity Gown. When a gown of this kind becomes necessary much thought should be given to it, as health, comfort and general appearance depend strongly on the garments worn at this time. The weight should be as light as possible and suspended from

the shoulders. The waist of such a garment should have darts in the lining and laced up with a cord. The skirt should be of fashionable cut, but long, covering the feet. The front gore should not dip at top, but round up instead—it should be cut broader also. The waist belt should be of elastic, the skirt must be shirred slightly to this, or the fulness laid in loose plaits that they can be let out as occasion demands. If the back of the hips appears very flat, a pad should be worn. The waist must be made soft and loose and slightly bloused; an extra coat effect added to this and extending below the hips is most becoming. The shoulders must be built very broad; sailor collars are very good on this kind of garment. The color of such a garment should not be conspicuous—black and whites, grays, browns and blues.

The net veil with a nun's veiling border is the most popular of all veils for mourning wear.

For a parent some wear mourning two years; the first year black, the second year black and white, gray and lavender; for a sister or brother the same rule is followed. Crape is little used except for the husband or parent. The widow wears mourning for two years and oftentimes as long as she is a widow, which frequently is the remainder of her life. White shirt waists and black skirts are far more sanitary and sensible in hot weather, and it is perfectly proper to wear them after a few months have elapsed. Do not put on bright, gaudy colors as soon as mourning is laid aside. Pure white is considered deep mourning, but it is only worn in the house during the first few months of mourning.

ADVICE TO THE LEARNER.

It does not take a long time comparatively to learn the principles presented in this lesson; it is the putting into practice of the principles learned. This is the real work in learning dressmaking, and is generally where the beginner fails. She does not sew enough—she seems to have forgotten the three rules: *Sew, sew, sew*. If you are not putting in as much time on your sewing as you should then set yourself to the task at once, and never leave a lesson until that part of your work has been well and faithfully done. The best teacher in the world cannot help you in this respect. The real work must be done by the learner herself—and in order to do this we repeat, “*Sew, sew, sew.*”

FIVE RULES TO REMEMBER.

1. All goods that are to be made up to launder, must be shrunk first.
2. In cutting out goods of any kind, overcast if it frays.
3. Cloth, velvet and velveteen must be cut with all the pieces running the same way or they will shade different.
4. Pressing is one of the most essential points in sewing, as it gives the garment that stylish, finished effect.
5. To shrink wash goods, lay in cold water till thoroughly moist, hang over line till dry and when sufficiently dry, press. Keep all goods folded as it comes from the store and it will look like new after it has been pressed.

QUESTIONS.

1. What do you think of linen as material for garments?
2. Describe the general idea of ornamenting a linen frock.
3. Why should gingham be given an honorable place among dress materials?
4. Why should you never use coarse, cheap laces on lingerie garments?
5. Are ready-made garments satisfactory? Why?
6. How should you be equipped for rainy days?
7. What is correct mourning and what should follow it?
8. Of what materials should the afternoon frocks be made, and describe the designing, cutting, fitting and finishing of such a garment?
9. Make a design on paper for a lingerie frock.
10. How do you do herringboning?

LESSON XII.

Underwear made at home is much more satisfactory than that which is bought in the shops ready to wear. The original cost of your garments is not only less, but you will use far better materials and trimmings, and your garments will be better made, thus giving them a longer lease of life.

Look up a good set of patterns and alter in the same way as for outside garments, and if all directions and rules are followed, a satisfactory result may be expected. Long cloth, fine muslin, nainsook, cambric or batiste all make exquisite underwear. The selection of cloth for underwear must be decided upon according to the wear you hope to get from it—if you want something very sheer and extremely dainty, then select batiste; but if you are particular as to the wearing qualities of your garments, you will find a good quality of muslin or cambric the proper material to use. Avoid purchasing muslins that have much starch in them; for when the material is once laundered, there is not much left of it. Always shrink all material for underwear before cutting.

To make drawers, you must first decide upon the way you want to make them. Exact measures must be taken to obtain a correct pattern. Take measures from waist to bend of knee and around fullest part of hips. Cut the legs of drawers over your pattern and join in a French seam either by hand or machine. If they are to be left open, then face the upper portion from leg to waist with a bias facing about 1 in. wide. If they are to be closed, then this portion must be seamed up. Some drawers call for a yoke and some have the body portion put directly into the band. For a stout person the yoke is the most satisfactory. If a yoke is to be used, baste body portion onto yoke, so that seam will come on inside of yoke, and baste other side of yoke down on this and stitch. Most all the fulness is left for the back. Sometimes the fulness is taken up in darts. Stitch pieces of tape to ends of yoke so that they will cross in back and tie in front. If no yoke is used, then use this tape as a band, leaving ends sufficiently long to tie in front. It is not desirable to tuck the legs of drawers,

but what trimming is intended to be used should be put on in the form of a deep flounce. This flounce may be of wide embroidery, or it may be bands of tucking and insertion and edged with lace to match. A flounce on the bottom should be one and one-half times the size of the leg to which the flounce is to be attached. Another pretty flounce for drawers is made by using a piece of fine material the desired width of the flounce, that has about a dozen pin tucks in the lower portion of it. Insert lace in a serpentine or scroll effect, and cut away underneath. Apply to the edge, by hand, lace edging to match. Do not full this on.

Petticoats. Cut all petticoats over a five or seven gore pattern. The body portion should be plain to the flounce. Use wide embroidery or make a skimpy flounce about 12 in. wide of the material of the skirt, tuck in clusters, and hem, and stitch narrow lace edging on the lower edge; join this flounce to skirt by first basting so seam will come on the right side; stitch bias tape to cover this seam. The outer flounce may be the same as the flounce for the drawers. The body may be put into a yoke or tape band, the same as the drawers. To finish the placket on a petticoat use a straight piece of material about 2 in. wide and long enough to go all around the placket. Baste this piece so as seam will come on right side of skirt, stitch and baste other side of facing down over this seam and stitch again.

Nightgown. Get a pattern the style you wish your nightgown; get it a little larger than your actual size. Either French seam all seams or finish them in tiny fell seams. The nightgown may be made with or without a yoke. The yoke may be made of all-over embroidery or lace or bands of tucking and lace insertion. A tiny lace frill finishes the neck and sleeves. A very pretty gown may be made by using a cluster of tucks on each shoulder, leaving the neck low and large and slip on over head. The neck would need to be finished with beading so as ribbon could be drawn through. Or the neck could be buttonholed in scallops and buttonholes worked every few inches apart all round the neck so as ribbon could be drawn through them. A spray of hand embroidery on the sleeves and the front of the garment would be in keeping with the rest. The opening of a nightgown should be about twenty inches deep. A fly about one inch wide should finish the under side, and the top side should be faced back 1 in. Fasten bottom of opening with a double row of stitching.

A Corset Cover. For a stout person cut a corset cover on the same lines as a tight-fitting lining and fasten in front with buttons and buttonholes. A tiny edge of lace should be slightly full on by hand around top and armsize. A spray of hand embroidery here and there will add to the looks of the garment. The neck of a corset cover should be cut low and the armsize should be large and roomy.

For the more slight figure, cut the corset cover with more fulness. A plain shirt waist pattern can be used as a guide. Cut it sufficiently low in the neck and allow about 4 extra in. for fullness in the front. This body portion may have clusters of tiny tucks, it may be tucked in squares, it may be composed of bands of tucking and insertion, it may be trimmed with lace insertion in cross, serpentine or scroll design, or it may be left perfectly plain. At any rate, the top should have first a row of insertion overhanded to the waist, a band of beading to this and last an edge of lace finishing the top. The lace edge should also be overhanded around armsize.

Wide embroidery especially manufactured for corset covers makes good looking garments; they are easily cut into shape and altogether prove very satisfactory. A piece about $1\frac{1}{2}$ yards in length will suffice for the garment. Measure the width of the person's back and divide this measure by two. Supposing the width of the person's back was 14, one-half of that is 7; then fold your embroidery in the center and from this center measure 7 in. And from this mark curve out on armsize towards the front that measures 4 in. in length and 3 in. in depth. At each corner of this armsize in back attach a band of embroidery 9 in. in length and fasten to corner of armsize in front; this forms the straps over the shoulder. The fullness at the waist is gathered into a belt that will fit the waist, allowing for lap in front. A fitted peplum or circular piece of muslin may be attached to the waist band at bottom to keep the garment from slipping up.

To do real dainty work in underwear, it should all be done by hand, tiny seam beading should be inset between the seams, and wherever a touch of handwork can be displayed do not hesitate to do it, as it only enhances the beauty of the garment. Leave no raw seams.

A Princess slip cut after a model of a tight-fitting lining is a valuable accessory to a woman's wardrobe, for no Princess frock can be successfully fitted over a corset

cover and petticoat. The Princess slip is cut, fit and made as a tight-fitting Princess would be made. You can finish the upper portion of it as a corset cover would be finished and the skirt portion same as a petticoat.

The wrapper as a house dress is worn by few women nowadays, but it has been replaced by the one-piece frock of gingham or any desired wash material. This garment has a plain baby waist, cut low neck and short sleeves, is attached to a plain gored skirt by a belt and the whole garment closes on the left side.

The dressing sack is an important feature of a lady's wardrobe. For summer, make them of dainty lawns and figured muslins, with a bit of Valenciennes lace for trimming, and they are very cool and pretty. The neck may be finished with a small sailor collar. To cut such a garment you may use a plain shirt waist pattern and cut the same as directed for cutting waists. The dressing sack is left loose across front at waist, but the fullness at back is gathered into a band of the material. A ribbon is attached at each end of this band and used as a stay for the fullness in front. This garment may have the fullness gathered into a belt at waist, the lower portion cut away and a peplum attached instead; this style is always neat looking and trim.

A kimono is not a graceful garment, by any means, but it is so very serviceable that no woman should be without two or three of them. They are made of silk, soft loose woolen materials or wash fabrics. They should be trimmed with a band of plain material around front, neck and sleeves. The kimono is easily made. Select a pattern your bust size, cut, fit and stitch up. You will find there are few alterations, save, perhaps, in the length.

A whole chapter might be written on the subject of children's clothes, for the field is large; but they, like grown-ups, their garments change with the fashions. The wise mother will outfit her children with bloomers for playing. They are easily made and easily kept clean. You will have no difficulty in securing proper patterns in making children's garments—and one advantage is that they rarely need fitting. Full instructions for the making of these garments come with each pattern.

The Buster Brown dress is a sensible creation for both boys and girls. The blouse dress for a girl under ten years is always in fashion, and is easy for the child to put on.

Children's garments should be made of material that will stand heavy washing, and will fade the least possible in sun and water. The ducks, piques, gingham and muslins are all good materials to use for youngsters' clothes.

For the misses we have the sailor suit, the guimpe dress, the suspender dress, the "Peter Pan" dress, the "Peter Thompson" and the many thin dresses of organdie and lawn. These dainty little affairs with full skirts laden with insertions and frills of lace, and a baby waist that is also heavily trimmed in laces, when finished with a big flowing sash, makes a most charming frock for a dainty little miss.

The usual style for a baby dress is one with a yoke and skirt attached. The material used is fine lawn. The yoke extends to about armsize. This may be made of solid tucking, bits of tucking and fine lace joined or it may be of all-over lace and embroidery. A narrow edge of lace finishes neck and sleeves. The skirt has a three-inch hem and clusters of pin tucks at top of hem. Use only small buttons on baby garments.

The baby's layette is usually the source of much love and care, and most often much extravagance. Always consider the comfort of the little body first. Have plenty of little vests, birdseye diapers, pinning blankets, plain slips of outing or nainsook, little sacks of flannel or crocheted wool, and several outside dresses of fine material. A complete outfit of baby patterns can be purchased for about fifty cents. All baby garments should be made by hand if possible; the work on them should be done neatly and carefully. A complete outfit is illustrated in Figure 50.

The girl or woman who makes all her own neckwear is able to save much money, for fancy neckwear in the shops comes high. Jabots may be made of bits of batiste and fine lace or hand embroidery. Take a straight band of linen the neck size and proper height, stamp it and embroider it in some dainty pattern. Attach it to a linen band and you have a very pretty collar. Cuff sets to match this may be made in the same way. Large sailor collars or little roll collars of fine tucking and insertions are very pretty when handled carefully. All this work should be done by hand, for herein lies their beauty.

ADVICE TO THE LEARNER.

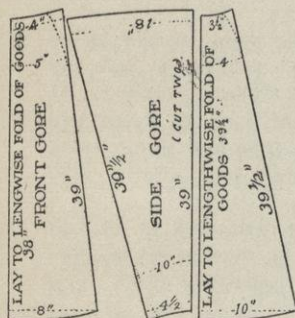
After you have thoroughly mastered the principles involved in this lesson, practice the making of these various garments. Make one of each kind of garment in the lesson, and if you can do this satisfactorily, you have accomplished much in sewing, for to do the plain things and do them well displays no little art.

FIVE RULES TO REMEMBER.

1. All raw seams should be either overcasted or bound with seam binding.
2. Shirtwaists and children's clothing should not be fitted too closely.
3. Bias bands must always be cut on the true bias or they will not set well.
4. Always use good linings.
5. Basting is very important; if your garment is not well basted, it cannot be stitched well.

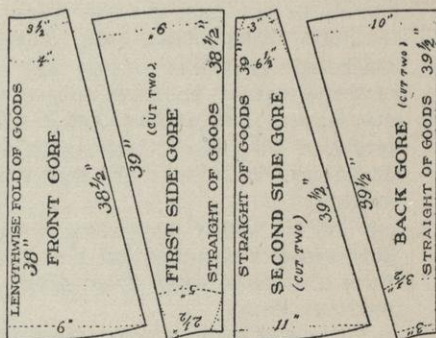
QUESTIONS.

1. Describe the making of two styles of corset covers.
2. How should all underwear seams be finished?
3. Make a child's dress for practice, and describe the process of making.
4. Tell how to make flounces of petticoats.
5. How would you finish the placket of a petticoat?
6. What style of garment is worn now instead of the old-fashioned wrapper? Why is it to be preferred to the wrapper?
7. Tell what you know about children's clothes.
8. What is a peplum? And when and where is it used?



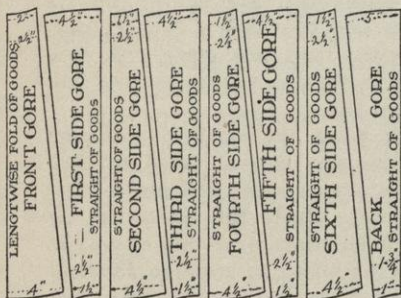
NO.45

FOUR GORE SKIRT



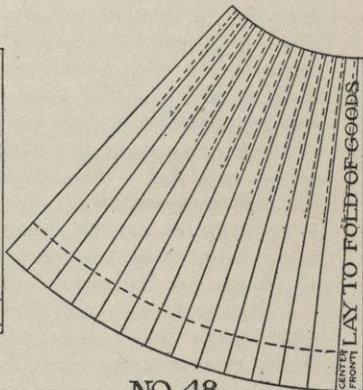
NO.46

SEVEN GORE SKIRT



NO.47

FIFTEEN GORE
SKIRT



NO. 48

STRAIGHT PLAITED
SKIRT

LESSON XIII.

The Tailor Made Suit. The cloth used in the tailor made suit should be of the very best quality, as inferior material cannot be made into a well fitting garment. It may appear well at first, but it will not keep its shape any length of time at all; better save your time and the expense of linings, etc., than make poor materials into tailored garments.

In all first class stores, they are prepared to sponge your material for you, but if it must be done at home, perform the work after rules given for sponging cloth in a previous lesson.

For the coat select a good pattern of the particular style you desire and be quite certain that it is the nearest possible size to your measures. Alter the paper pattern as you would any other pattern and cut a pattern from muslin or cambric; baste and fit this to the person; if there are any further alterations take them and remove lining, mark with colored threads where the new sewing line is to come, rip open your lining and you have a perfect pattern by which to cut your coat. Cut each piece with care and thought—have your lines perfect, as uneven cutting will surely display itself in tailored work.

To cut the canvas lining, place the cambric lining on the figure wrong side out and the canvas fitted to this. Keep grain of canvas straight across chest and pin in dart below bust to bottom of canvas. Baste this seam flat, as all canvas has flat seams. Fit haircloth over this canvas in the same manner, only allow haircloth to come to shoulder seam while the canvas stitches in with shoulder seam. Baste canvas and haircloth solidly together. When this is done, stitch by hand or on machine in a series of serpentine or circular stitches the joining of canvas and haircloth. Cover all edges of haircloth, with cambric in flat seam to keep the hairs from working through the canvas to the outside. After the coat is fitted and stitched place over a tailor's cushion (a flat cushion of canvas, oval shaped and stuffed with sawdust, soaked and baked for use) and dampen and press the bust into shape. If the canvas does not fit well into the armsize, cut a dart from armsize towards

the front, stitch flat. Sometimes the cambric lining we use for our pattern is used for an interlining, but it is not necessary to use an interlining in coats. If it is so used the front of the canvas is built to it.

If the design does not call for a turned-over collar and revers, the canvas extends to the front and cloth extends 1 in. beyond this so that it may turn in under the canvas. If you desire regular tailored collar and cuffs such as are on men's coats, then cut the outside of the coat with the canvas; baste thoroughly all parts. A facing for the front is then attached by slip-stitching it on to the edge of the coat and later finishing edges with stitching if desired, or it can be stitched to right of coat and turned. This facing should extend 2 in. from collar towards shoulder, and slope gradually until it runs off to a width of about 4 in. at bottom of coat.

Tack canvas and cloth with crosswise basting stitches; this keeps the revers in shape and the cloth from sagging from the canvas. In doing this the stitch in the cloth must be merely enough to hold it—only a thread. Arrange the stitches in rows close together.

If an interlining is used, attach center of it to center of outside with basting down the center. Then baste all around.

The mannish coat collar is made by using two pieces of canvas about 14 in. long and 6 in. wide. After they are shrunk baste together. Cut in half and stretch both upper and lower edges by wetting thoroughly and ironing the edges into curves, the lower edge being curved most, at the same time using care to not stretch the center of these pieces. Place the collar on neck of bust form, pin together in back, and mold to fit neck by turning upper edge over lower until it fits close to neck. The revers and collar are then pinned together. Chalk mark on coat where lower edge of collar comes. Stitch center seam of collar and press open. Cut four pieces of cloth like canvas, two for outside and two for facing. Allow $\frac{1}{2}$ in. seam all round, stitch so that seam on canvas comes on under side. Stitch the facing and canvas together on machine by using a series of serpentine shaped rows until the entire collar is stitched or fasten these together with rows of crosswise basting stitches. Sew tape all around edge of collar and revers to hold them in place. Dampen and press again and baste to coat. Fit revers on collar. Turn cloth on edge of collar in and hem

to revers. Join the outside of collar pieces in a seam and press. Be sure to place seam of outside collar to seam of canvas. Stretch cloth over collar and baste around neck line. Now join outside of collar and revers with the finest of slip stitching.

Finish off bottom of coat by turning it over a piece of bias canvas which is cut $1\frac{1}{2}$ in. wide and basted all around bottom of coat. You can stitch all around this any desired width. Carry the same stitching around bottom and fronts, collar and revers.

Use satin or silk if possible with which to line the garment, as it presents a far better appearance. In cutting the lining cut same as outside, only allow a 1 in. plait in lining throughout the back, from neck to bottom, and on shoulders in front. This plait keeps the garment from becoming too tight, also assists in the ease of getting it on and off. After the lining has been stitched and pressed, pin into the coat and baste all around; it is ready then to fell all around. Do this with very fine stitches and conceal them as much as possible.

The coat sleeve is made in very much the same way as the plain sleeve for a dress, only it is cut larger. Place a piece of bias canvas on inside of bottom of sleeve and turn cloth over this. Stitch bottom same as coat. Press entire sleeve on sleeve board. The lining of the coat sleeve is cut a little longer than outside. After it is together slip it over the outside sleeve when outside sleeve is wrong side out, and baste into shape. Either shirr top of sleeve with two rows of shirring or lay fulness into plaits. If the sleeve is perfectly plain at top like a man's coat sleeve, then fit it into coat with ease. Fit coat on person with sleeve basted in. The sleeve is basted and stitched in, in the same manner as the plain dress sleeve. In basting the coat sleeve into the coat, only baste to outside of coat, and then fell lining of coat over seam of armsize.

Press the garment on wrong side, all except the last pressing. Place collar with padded side on board, stretch and dampen both edges and press into shape by holding one end up and press in the form of a loop, to get curved effect. Dampen revers on right side along fold and press by stretching edge a trifle. Press facing by using wet cloth, and finish with dry cloth. Press revers and collars in same way. Press coat sleeve at shoulders over pad, by using a wet cloth on wrong side. As a finish use a

damp cloth and press all over coat on right side. To remove the shine caused by this, put wet cloth over hot iron and hold the outside of garment to this—the steam will remove the shine.

Double-breasted coats are made in the same way as this, except that fronts are cut wider. When once you have mastered the idea of coat making you will find that they are all made in practically the same way. The Eton coat is cut shorter in the body, has the wide back, and is usually trimmed rather elaborately. The finish is practically the same.

A shawl collar is made by simply using one piece for the outside and carrying it down as far on the facing of the coat as desired. Any sailor collar pattern desired may be used for a sailor collar on coat. Such a collar on a coat is usually of satin or broadcloth and is used on a coat that is intended to be somewhat elaborate. Buttons and strappings further ornament this. The cuffs must match such a collar. Cuffs for coats are of many styles—plain flat affairs, roll-back cuffs, a bias band and fastened with a button; shaped cuffs, etc.

Pockets may be in the form of a patch pocket which is made and stitched flat to coat. They may be the inset tailor pocket, which has a slash in the coat, the pocket then faced down part way and stitched to this slash on right side, turned and pressed thoroughly. They may have the little shaped flat piece to finish the slash in the form of an overlap.

Make a plain Four-piece skirt to complete this suit.

ADVICE TO THE LEARNER.

The making of tailored garments is not a difficult task when once you have grasped a few details. They are all suggested in this lesson, and if you have given it every attention you will have no difficulty in making a good-looking tailored garment. Tailored work really is a man's work as it is very heavy and requires much strength in the pressing. But a woman can do much towards making a success of tailoring if she but gives the proper attention to principles involved. Practice the making of small tailored models until you well understand the adjusting of collars, cuffs, revers, basting in sleeves and linings, and pressing.

FIVE RULES TO REMEMBER.

1. In using striped material be very careful that the matching of the stripes is perfect.
2. Always allow an inch plait in lining of coat at shoulder in front and middle back.
3. All tailored buttonholes are bound about with a heavy cord and then buttonholed over this.
4. Collars and cuffs may be of material like garment or of a trimming material.
5. Be sure and get good lines in tailoring, for nowhere else in the making of garments do poor lines so display themselves.

QUESTIONS.

1. How should the finished stitching be done on a tailored coat?
2. How would you make a shawl collar?
3. How do you baste in a lining of a coat?
4. Describe the foundation of a coat.
5. How should the bottoms of sleeves be finished?
6. When would you use a sailor collar on a coat?
7. Why do you use canvas in bottom of coats?
8. In what way do double breasted coats differ from single breasted?
9. Make a model for a single breasted coat.
10. What kinds of materials are used for coats?

LESSON XIV.

The Unlined Semi-fitting Long Coat. The material for such a coat may be of cloth or it may be of heavy silk. But use the very best material that you can possibly afford and put the very best of workmanship on it.

All coats, whether long or short, loose or tight, are made on the same general plan* and if you thoroughly understand Lesson XIII you will have no difficulty in making a good looking coat. There are certain details to be followed in tailoring, and when once you have mastered these success is assured.

Figure 51 illustrates a long, semi-fitting coat with sailor collar. Select your pattern and alter to fit your measures. Cut a cambric lining like the altered pattern and after it is basted up, fit it. Alter where necessary, rip apart and pin to your material. Cloth 52 in. in width cuts to much better advantage. Be sure to cut center back to double lengthwise fold of cloth. All other pieces are cut double. Baste the sides of center back piece away into a tuck to form lap seam. Also baste sides of center front to form lap seam. If these seams should finish with a $\frac{1}{2}$ in. lap, then baste away $\frac{3}{4}$ in. Pin all the parts together while lying flat on the table. Baste with small, running stitches. The underarm seams should be basted and stitched into an ordinary seam. You will find that the garment requires little or no alterations if you have done your work carefully up to this point.

Use a white thread and baste with a half-inch marker all along the lap seams. Stitch on this line and be certain that you stitch from the edge of the tuck or the seam will be puckered.

All seams should be bound with bias strips of satin or taffeta. Stitch these on with seam on top, turn and finish the stitching on the right side. Press the entire garment the same as directed in Lesson XIII. The sleeves should be given their proper attention. All seams are finished up the same as in the coat. All seams may be bound before the garment is stitched.

There are no revers on this coat when the sailor collar is used, but the front of the coat must be canvased the

same as any coat. The collar is cut from your sailor collar pattern. This may be made of the cloth like coat or it may be silk or satin. It is cut double but has no canvas interlining.

The cuffs should be of same material as the collar. They are interlined with canvas. All canvas used in this garment should be the regular tailor's canvas—soft but heavy. Press the coat thoroughly. Work four medium sized buttonholes on the right side, the first to come just where the collar finished and each one to be about four inches apart. Two large buttons and buttonholes may be used instead of the four smaller ones.

Use patch pocket for this coat. If it is the fashion, use very large ones. Make them of the material of the coat and face with silk or satin. Stitch into place on coat with one row of stitching close to outer edge. Stitch all around edge of coat with one or two rows of stitching as desired. The sleeves are inserted with the fulness laid in plaits or gathers. Set in sleeve with fulness proportioned same as for a dress-sleeve. Try on sleeve, and if all sets well stitch it into place with a bias binding underneath; finish this binding on right side of inside of coat.

If such a coat is to be lined, it is necessary to cut the lining at the time you cut the cambric lining. Baste it, stitch and press and apply to coat same as in Lesson 13.

The Lined Tight-fitting Coat is cut after a tight-fitting pattern, with the same rules applying as for other coats. Just a little more care must be exercised in the cutting and making and just a little more padding and pressing must be done to overcome any and all defects as this garment must be absolutely perfect.

ADVICE TO LEARNERS.

Spend every moment possible in the study of tailoring—even if you do not intend to follow this branch of sewing, as it will aid you materially in acquiring accuracy and correct proportions. Rip apart every old tailored garment you may have about the house. Press the pieces carefully and put the garment together again. Note how every stitch is put in, how the padding and canvas are applied; also take special note of the pockets and collar. Men's tailored garments are the best practice material, as you are certain there that the workmanship is absolutely

correct. If you are in the habit of devoting one hour each day to sewing, spend at least thirty minutes in tailoring. Remember too that it is the pressing that counts, so give no little time to the practice of correct pressing.

FIVE RULES TO REMEMBER.

1. Never waste scraps in the sewing room; they can be put to so many good uses.
2. Always dress a young girl in all white garments as much as possible.
3. Dressmakers are born—not made; but the art may be acquired by careful study.
4. Velvets make excellent long coats.
5. Do not dress the old lady in black—her silvery hair blends beautifully with all white, steel gray and navy blue.

QUESTIONS.

1. What kind of material should be used for the long coat? Why?
2. Why is it necessary to have studied thoroughly Lesson 13?
3. What makes tailoring difficult?
4. Describe in detail how you would cut a long semi-fitting coat so that it will fit correctly.
5. What kind of stitch should you use in tailoring? Why?
6. Describe the making of a tailored sleeve.
7. Describe the pressing process.
8. How should the seams be finished?
9. Describe fully the joining of a coat sleeve.
10. How about the cuffs, collar and pockets?

LESSON XV.

There seems to be little more to say on the subject of coat making. You have already been given the theory of tailoring and what you now require is practice, practice. You cannot put too much time in on it.

There are many ways in which to finish both outside and inside seams in coats. In Lesson 14 you had the lap seam for the outside finish and the bound seam for the inside. Where a coat is to be lined the welt seam is very satisfactory—but in getting ready for this be very careful in the basting; press thoroughly after the first stitching, baste again and press once more before the second stitching. You absolutely cannot press too often in tailoring work. Press every seam after each basting and after each stitching. Press by weight on the iron and not by moving the iron lightly over the cloth. Use irons as heavy as you can possibly handle.

In making different styles of coats, use whatever style of seam that would be appropriate for them. In some seasons the slot seam is very fashionable. This is made by basting away each side of the pieces of material in a tuck; they are to be joined, and either baste a piece of the material under the joining, leaving a space of about $\frac{1}{2}$ in. between each, or in basting away the edges leave one side extend out far enough that the other side may be basted to the first piece, still leaving $\frac{1}{2}$ in. space. The slot seam may be used on waists, skirts or coats. Where there is no joining of material, the slot seam may be formed by using two tucks and turning them towards each other. A bit of trimming is oftentimes inserted between these tucks.

When stitching is fashionable, the stitched seam makes the proper finish on a tailored garment. Stitch the seam as usual and when the coat is ready for the lining stitch two, three or four rows of stitching all of even width down one side of each seam. Press thoroughly afterwards.

For the double stitched seam, stitch on either side of the seam. For this turn the edges of the seam back on each side—but for welt, and single stitched seam, turn edge all one way.

Piping is used to good advantage on seams. On coats this may be of silk, satin or broadcloth. Or the seams may have a bias band of the silk, satin or broadcloth stitched flat on the seams. Braid may also be used to outline seams, but it must be a flat pattern. Trimming thus used forms a strap seam.

Coat collars may be plain or fancy, all depending on the style of the garment. The strictly tailored coat of cloth should have no other collar than like that on a man's coat. Those of a more fancy pattern may have a sailor collar, shawl collar or shaped collar stitched flat to coat. Any of these may be elaborate or plain. They may be ornamented with straps, bands, braid, buttons or inserted trimmings. Cuffs are always made to correspond with the collar, and whatever trimming is used on collar should be used on cuffs.

The lining of all coats should be felled down neatly all around—no stitches showing. On more elaborate garments a tiny feather stitching or the narrowest of ribbon slip stitched over the felled seam makes a dainty finish.

The evening coat is usually made of broadcloth, satin, velvet or lace. In each case use a pattern that is large and roomy and has comfortable sleeves that the gown beneath will not become crushed. The evening coat admits of much elaboration, but first of all, the cloth must be elegant. Never attempt to make such a garment from inferior materials; far better do without the coat. If lace is used, it needs must have an interlining of chiffon or satin. Satin is better for the finished lining than silk. A shirred lining of chiffon over the satin lining gives the finished garment a rich appearance. The wrap of broadcloth, velvet and satin may have trimmings of beautiful creamy lace, fringe, large embroidered buttons and ornaments; heavy silk tassels, drappings of chiffon, etc., all depending on the fashion of the moment. No woman's wardrobe is complete without one evening wrap if she is in the habit of going about to theatres and dinners.

ADVICE TO THE LEARNER.

Take bits of cloth that you may have about the house and practice making every kind of seam mentioned in this or any other lesson in this book. Do them again and again until you are expert at seam making. Practice making fancy collars from odd pieces. Experiment with every kind

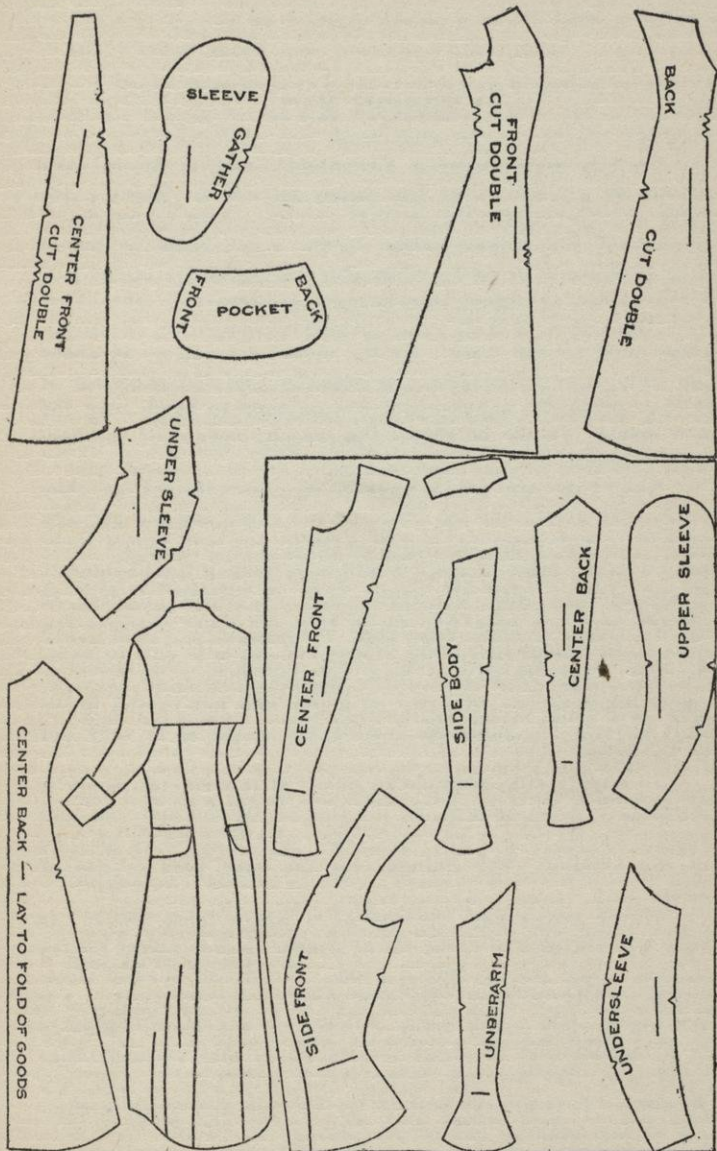
of collar that can be used in sewing. Make an evening coat for practice. You can make it from scraps and make it doll size; what you want is the practice in the cutting, designing and finishing.

FIVE RULES TO REMEMBER.

1. Pin all seams before basting and baste all seams before stitching.
2. Try on all garments before stitching.
3. Remember that good clothes will give you prestige wherever you go—in business it is your stock-in-trade.
4. All broadcloths and velvets have an up and down and a right and wrong.
5. In figured materials with an up and down, never cut two pieces at once, else you will have the one side wrong.

QUESTIONS.

1. What is the most essential thing to do at this point in your tailoring lessons?
2. Describe the lap seam.
3. Why is it essential to do good pressing in tailoring?
4. What do you know about the various kinds of seams?
5. Describe three kinds of collars.
6. How would you finish the lining of an opera cloak?
7. How would you finish the lining of a long tailored coat?
8. What style of cuffs would you use on a severely tailored coat? A fancy silk coat?
9. When and how do you use braid on tailored garments?
10. What about buttons for coats?



PLAIN SEMI FITTING
LONG COAT
NO. 51

PLAIN TIGHT
WAIST
NO. 49

LESSON XVI.

To buy well, depends on oneself—and it is no easy matter to get full value for money expended. Think carefully and systematically of what you are about to purchase. Successful shopping depends on the comparison of prices and qualities also as to what use the article is to be put. Many ladies are inveterate bargain hunters and what they may think is a bargain often proves the opposite, for somebody must be the loser. At the close of a season is about the only time when you can actually find bargains for it is then when the shopkeepers are anxious to make way for new goods. In the height of the season, beware of the bargain counters.

Remnants are not always a wise investment as they frequently are either too large or too small for the use you wished to put them to, and eventually you will spend more than a whole piece of cloth would have cost in the beginning. Every woman with the right kind of respect desires to always look her best, and to do this she must exercise the best of judgment in buying unless her purse is full to overflowing. Buy linen only from reliable houses, as it is so easily adulterated. Wet tip of finger and put to the linen; if it absorbs the moisture readily the material is very apt to be linen.

In buying silk, crumple in hand; if it wrinkles easily it is not of a good quality. If the threads of the material pull readily apart, do not buy it. Cheap silk is a waste of time in the making. For linings, use the very best grades of silk.

Never buy cheap woollens of a rough loose weave, as they will shrink and draw out of shape. Never invest money in cotton and woolen mixed goods. To detect shoddy woollens is an easy matter. Ravel a piece of the material and if the short ends break away beware of the cloth. Shoddy is a combination of short woolen fibers and various other materials. Do not buy cottons that will fade in ordinary washing. It is always best to try in soap and water a sample of the material before purchasing.

In buying velvets, always buy the best you can possibly afford as it will then last you for years, while if the

material was of an inferior grade, it would soon grow rusty and become faded and worn in appearance.

Many things must be considered in planning a new garment—the figure of the person for whom the garment is being designed is the most important. If the subject is short and stout, avoid stripes or trimming going around or loose fluffy trimmings. Aim to give her height. If you cannot design a garment for her yourself, then select a picture in a fashion book. You can choose what is best from several styles—a sleeve from one picture, a skirt from another, a touch of trimming from another, a waist from another. But the trimming on each of these must be in harmony.

In buying materials, always select the best the purse will afford and buy sufficient quantity that the garment can be cut out easily without some ungainly piecing. Buy just enough. If you measure your pattern you can readily tell just about the exact amount of material required to make a garment.

Be very sure that no shades clash on a garment. Every color, every tone must melt into each other as the sinking sun melts into the horizon. Avoid colors and effects that are loud and suggestive. Use good taste. Do not use cheap trimmings. A plain dress well made is far more satisfactory than one elaborately decorated with gaudy materials. That indefinable something called style does not belong to all of us and we must make up for this defect by giving to our good points some thought and consideration. Do not rush into new styles too readily nor hold too long to the old. "Be not the first by whom the new is tried, nor yet the last to cast the old aside." Strike a happy medium in the selection and making of your clothes and you are certain that you are always tastily and properly attired. In such garments you are happy and at ease, for you know you are dressed in good taste.

In choosing shades and colors, select those that will blend with the eyes, complexion and hair. Gray with touches of old rose; brown with a note of yellow; dark blue with green; black with turquoise, and grass green with tan are all very smart looking. Black with red; old rose with touches of pale green; pink with white; lavender with heliotrope and, most every shade and color toned down with black may be made into striking costumes.

Rich dark brown touched with vivid red, or bright plaid is a fine combination for a dark, sallow woman.

Cream or white is good for the brunette with high color. All pinks are good for her; so is gray if her complexion is good.

Any shade of blue is good for a blonde, so is green and scarlet if her skin is white.

Black is good for the blonde and brunette alike, and no woman's wardrobe is complete without a black gown.

The short stout woman should look to the long flowing lines, and avoid frills. Banish the high collar and wear soft turndown affairs of lace. Extremely tight fitting garments on the stout woman only accentuate her avoirdupois; tight garments are only for the good figure—neither stout nor thin.

The thin woman to make the best of herself must omit the word lines from her being. She should avoid tight waists, lengthwise trimmings, long flowing sashes, unbroken lines or anything that tends to give length or flatness. Fit her up with soft, fluffy ruffles and frills, and trimmings encircling the form. Always aim to soften her contour and break up those angular lines.

Women owe it to themselves and to all they hold dear to ever and always look their best. Do not make people suffer through your vanity, but a certain amount of it will work wonders in a woman's makeup. The well dressed woman is received where she of plain raiment is shunned. Try going to a high class hotel or department store in shabby garments and note the attention you will receive by those intended there to serve you—but let an elegantly gowned lady enter a store or hotel and all will strive to be attentive. Then, too, the woman who knows she is well attired is happy with herself, and to be happy means that she be pleasant and congenial to all those about her. Be as well dressed at all times as your purse will afford. Go on to the street, go shopping, go calling, go to dinners, in the proper garments so as you can look the whole world in the face with a self-satisfied air. Study your customers carefully when they are ordering new garments. Be very sure you are designing the proper garment for them. If the customer is flat chested, narrow shouldered, tall and thin, build her gown that it will give her breadth and take away from her height. If your customer has uneven proportions, note this carefully and remedy. If she is stout but lacking

in some perfection, note this and build her out. If she is stooped, design her waist so as to conceal this as much as possible. If she has hollows about the arms and neck pad her out. If she is short, make her appear taller by using lines, lengthwise trimmings and long skirts, but do not put too short a skirt on the tall slender woman, or she will appear awkward and ungainly.

ADVICE TO THE LEARNER.

You must be careful to distinguish between good and bad sewing; too much pains cannot be taken in this particular for often an ill made garment can be traced directly to this carelessness. It is better to do the work well than to have done much. Do it well, no matter how long it may take you to do it. We are anxious to have you "get on," but it must not be done at the sacrifice of well made garments.

FIVE RULES TO REMEMBER.

1. The facing of a skirt if wide must be cut the shape of the bottom of the skirt.

2. Padding should be done wherever necessary in building garments. If the person is flat-chested use crinolin or muslin ruffles under the lining.

3. Hair cloth and canvas should always be sponged. Wet and hang up till almost dry and press between cloths.

4. Never buy material for a garment nor the trimming until you have decided on the style in which it is to be made. This will save much money and much worry.

5. Always buy a little more material than is actually required for the making of your garment, as it will help you if you desire to remodel it.

QUESTIONS.

1. Tell how you should buy with good judgment.
2. What colors should a blonde wear? A brunette?
3. Why should care be used in designing?
4. What kind of garments should the tall thin woman wear?
5. What about the blending of shades and colors?
6. Tell how to buy linens, silks and woolens successfully.
7. Why should women dress the best their purse will afford?
8. What should you do to make a garment set well on a person of ill proportions?
9. What about the trimmings for a dress?
10. Why buy expensive velvets?

LESSON XVII.

To cut a true bias band or fold, it is first necessary that your material be folded on a true bias; to do this, fold your material over cornerwise so that the selvage falls on an even line with the cut edge. Cut through the folded edge which is the bias and cut off strips by measure, so they are even width all along. Use a pencil or chalk, mark the width of the bias every few inches and with a ruler connect these marks; cut on this ruled line. Continue this process until you have sufficient bias material. Use great care in joining these strips, as they must all be the same way of the goods when joined. Straps are cut in the same manner.

Ties are usually cut on the bias, and should be the proper length. If piecing is necessary, then join where the seam will come in the knot. These ends should be cut on a three-quarter bias line and the entire hemmed with a tiny hem or made double, stitched and turned.

To cut yokes for waists and skirts it is first necessary to do your designing of yoke on a piece of paper with pencil. When you are satisfied with the diagram, cut all around pencil line and you have your yoke pattern. There are pointed yokes, square yokes, rounded yokes and yokes of shaped design, both for waists and skirts. Draw pictures of all these and see how many new styles you can actually originate yourself. Attach these to waist and skirt patterns in your practice.

There are many varieties of trimmings that are used on gowns; a list of a few are given here: Cord trimming is made by using a bias band of whatever width desired, and a cord inserted on each side of the band as the edges are turned over. This should all be done by hand. The cord on either side or both can then be drawn into what ever design desired.

The making of chiffon roses is another charming trimming; instructions in the making you had in a former chapter.

Beading is revived now and then by Dame Fashion. It is beautiful, but requires much patience in applying. The garment is stamped the design desired and then with

needle and thread the beads follow the outline of the stamping.

Flowers and conventional designs cut from silk velvet and applied to chiffon gives a richness that nothing else could possibly give.

Tiny rosebuds made from narrow pink ribbons and festooned about neck, sleeves and skirt make a rich but inexpensive decoration.

Satin pipings and collars give any garment a finished look.

French knots are used to ornament both elaborate dresses and tailored affairs—they seem to fill vacant spaces that nothing else will. They are much used on muslin underwear as well.

Review your lesson here on herringboning.

Pipings are appropriate on the elaborate gown as well as on the more tailored affairs. Pipings are made from bias bands folded in the middle. They are applied to the edge of shaped designs, cuffs, collars, belts, etc.; about one quarter inch of this piping is displayed. This may be of silk, satin or any material in keeping with the garment and the color used must also harmonize.

A cluster of buttons here, a spray of hand embroidery there, a richly fashioned collar, a bit of rare lace at throat and sleeves, a huge covered buckle at belt in back, a bunch of artificial flowers worn at the belt, a row of tiny satin bows on yoke in back all go to give the garment that finished appearance. They are the finishing touches, as it were.

Right at this point, it might be well to spend a couple of hours reviewing the cutting of skirts and waists. Turn back to your lesson on skirts and waists and go over them thoroughly once again. See if you do not understand them better—see for yourself if there isn't something new there that you never saw when you studied them before. Be very sure you can cut a skirt of any style from exact measures, or that you can alter any pattern that it will exactly fit you.

A trousseau or bride's outfit requires much thought. Consider every side of the question—the amount of money to be spent on such an outfit and the station in life the bride will occupy. Every girl should have six full suits of underwear, one-half dozen pairs of stockings, one dozen skirts, two pairs of shoes, one pair of slippers, one kimono, two dressing sacks, one bath robe, one silk petticoat, good

comb and hair brush, tooth brush, nail brush, and other toilet articles which she may require.

For outer garments she should have one good semi-tailored frock of dark wool material, a tailor made coat suit, black or dark blue skirt and six shirt waists, a pretty fancy dress, two gingham house dresses, aprons, etc.

The wedding gown is usually of white, symbolic of purity. By all means be married in white, be the gown elaborate or simple. If the wedding takes place in the summer, swiss or organdie would make a suitable gown; trim this with lace and insertions. It should be worn over a princess slip of china silk. Wear with this a white leg-horn hat. Never wear a bridal veil with a short dress—a veil is worn only with a gown with a train.

Voile, crepe de chine, chiffon cloth, eolinne, net, marquissette and satin all make appropriate wedding gowns. Lace robes are exquisite for this purpose.

Satin of course is the most exquisite of materials and should be cut on the princess lines with yoke and lower sleeve portion of fine lace. The train of such a garment should rest on the floor at least one yard, measuring from waist to end of train seventy-two inches.

The tulle veil should be a little longer than from the top of the head to the end of the train, and should be arranged by a milliner or some one with taste. Orange blossoms are worn in the corsage and the hair. The gloves should be of long white suede or glace kid. The flowers carried may be of roses, lilies of the valley or orchids. The stockings worn are white silk and the shoes white kid or satin.

For a quiet wedding the bride may wear her going-away gown—an elegant tailored suit of blue, tan or gray. A handsome lingerie waist may be worn with this suit.

A long coat of pongee is a very useful addition to a bridal outfit.

ADVICE TO LEARNER.

Remember, it is only a perfect familiarity with every new principle presented, and the application of the same in making garments, that satisfactory progress can be made. Do not be impatient; do not think that some other method of study will enable you to secure a knowledge of the art of dressmaking, for it will not. Each lesson is like a step in a journey, each one bringing you

nearer the end; and, like the traveler, when the end is reached the pleasure experienced from a knowledge of the fact that the work is accomplished will give you renewed energy to use intelligently the attainments secured by a thorough mastery of the lesson, each one of which may be compared to the steps taken by the traveler in his journey.

FIVE RULES TO REMEMBER.

1. In pressing cloth seams in cloth dresses all seams must be opened. Run damp cloth along seams and press.

2. Be sure all woolen goods have been sponged before you cut your garment or else you cannot press seams well, and too, the seams are liable to spot when in contact with water if not previously sponged.

2. In making seams in haircloth, you must stitch a piece of lining over the joining of the seams so as to prevent the hair from working out.

4. The height of collars must depend upon the wearer and the style of the moment.

5. The velvet for a small tailor made coat collar can be put on the collar on the bias.

QUESTIONS.

1. Explain in detail how to cut a true bias band or fold.

2. What is the difference between bands, folds and straps?

3. How would you proceed to cut a square yoke for a waist? A pointed one for a skirt?

4. When and where are pipings used?

5. What do you consider gives the finishing touch to a gown?

6. Make a sample of four kinds of fancy trimmings for gowns.

7. Why do you consider a review of skirt and waist cutting here beneficial?

8. Describe the wedding gown in detail.

9. Make up a list for a trosseau.

10. When is a traveling suit permitted to be worn at a wedding?

LESSON XVIII.

This lesson is to be a general review of all the preceding lessons. It is not necessary to go into detail again of all the interesting things found in each lesson; but go thoroughly over every one, search it carefully, see for yourself if there is anything you do not understand, for if there is one single thought that is not plain to you study it again and again; practice the things that appear difficult to you, do them over and over until they are as familiar to you as your ABC's. Make one model of every garment; of every style trimming; of every kind of stitch and of every kind of seam and hem mentioned in this book. You cannot do this too often. If you are thoroughly familiar with these lessons you are then capable of doing any ordinary sewing—you have laid a foundation for high class work and you can easily do it.

Take every opportunity to learn to make complicated garments; learn new things that are not suggested in these pages. Read articles on dressmaking, study pictures of new fashions and note wherein you might improve them—nothing is so perfect but what some critic may discover a flaw. Learn to recognize at a glance what will best suit your customer and be appropriate for her particular style. The more practice you have in this work, the sooner you will be able to make practical use of dressmaking. Do not let a single day pass without giving some portion of it either to cutting or sewing, if it is only thirty minutes you have to spare, give it. More will be accomplished by devoting 15 minutes each day, as near a certain hour as possible, than by two hours irregular practice as opportunity offers.

If directions for study and practice given in each preceding lesson have been faithfully followed, you should be able to make any ordinary garment in a lady's wardrobe, and make it so it will be stylish in design, perfect in fit and the workmanship first class. See if you can't say this much of yourself. Rules have been given in this lesson that call attention to important phases of the work and if you have learned them as thoroughly as you should, you will have no difficulty when your work brings you in contact with

such things. You should be possessed of such a thorough knowledge of dressmaking as to make the practice of sewing easy, pleasureable and useful.

QUESTIONS.

1. Name, describe and give uses of three kinds of seams.
2. Tell how you would make a seven gore skirt.
3. Describe in detail the fitting of a shirt waist.
4. How would you cut a plain one seam dress sleeve?
5. Tell what you know about the 15 gore skirt.
6. How may you learn to be an originator of styles?
7. How would you cut a gored plaited skirt?
8. Describe fully the boning of linings.
9. How would you join a waist and skirt?
10. Describe the making of a princess frock.
11. What about the lingerie frock?
12. How would you proceed to make a tub petticoat?
13. What is the advantage of the tailor made suit over other garments?
14. Tell in detail about the making of a long, semi-fitting coat.
15. How should tailored linings be finished?
16. Why should women wish to dress well?
17. What gives the finishing touch to a garment?
18. Which do you consider the most important of all these lessons? Why?
19. Tell how you would design, make and trim a waist, skirt and dress.
20. Describe in full how to make every kind of fancy stitch given in these lessons. Explain their use.

LESSON XIX.

How to design, make and trim two different styles of waists.

Waist No. 1. The Peasant Blouse. Select your plain peasant blouse pattern as nearly the proper size as possible. Cut a newspaper pattern from this that takes in the entire waist. Make the blouse of fine imported embroidered Swiss. This material is quite wide and you will see at a glance that you will require but one length for the garment. Four inches from the neck on either side put a cluster of eight or ten tiny tucks. Of course you can not stitch in tucks through embroidery designs so you will have to arrange your tucks accordingly. Extend them about 6 in. down in front and back from a line drawn down from the neck through the center of the sleeve. After your tucks are stitched, pin the center of your material to the center of your pattern; pin all around securely. On the opposite side of your pattern draw the design for scroll work. Lace 1 in. wide is used. Most all val. laces have a thread on each edge, that you can draw up and thereby use your lace for circles and curves. After you have your design drawn on the one side of your pattern, pin it together and use tracing wheel to mark other side and both sides of the material. In designing this scroll, it will be well to bring the first row of the lace well up around the yoke to make that portion of the garment lacy and pretty. The second line of lace should have the scrolls brought low upon the sleeves, giving the shoulder a broad effect. The bottom of sleeves should finish with two rows of the insertion put on straight and edged with lace to match. The insertion is used in a scroll effect about the low throat as a finish. The waist fastens in back with tiny buttons, about 1 in. apart. The front of the waist is left loose at waist line, and the back is gathered into tape that is long enough to form a tie across the front. Any lingerie waist is made in the same manner, except the sleeves, and they are made separately and then set in.

Waist No. 2. A white chiffon blouse for evening wear. Cut and make a tight fitted lining according to rules given. Put it on a bust form and you are ready to drape the out-

side. Use a straight piece of material the length of the front and back. Hold the material to the form and find out about where the neck, shoulder and armsize will come; pin line these. At the same time pin line (put a row of pins) a line that would give bolero effect. Then run in by hand a series of the tiniest of pin tucks. A pinch of these tucks about the yoke and in the sleeves would look well. For trimming we will use some very fine point lace motifs. These are applied to the chiffon by hand in artistic design, the cloth is cut away and edges of material run back by hand. This lace should be used freely on body of waist and sleeves. Cut another piece of chiffon same as this one and use as interlining. Now first drape the interlining to the tight lining by pinning center front of chiffon securely down center front of lining; pin all around neck and armsize and draw fulness in at waist, front and back. Cut out now for neck and armsize and pin into place under arm. Drape the outside on in the same manner.

The sleeves of such a garment should be very short, with crescent shaped clusters of tucks down center of sleeve on the cross and about 4 in. long. Between these clusters applique the lace. Use a short tight fitting sleeve lining, put it on the sleeve form and drape the outer sleeve on this; use interlining on chiffon. Finish neck and lower part of sleeve with tiny frills of very narrow val. lace and a piping of pale blue chiffon. Two sets of hooks close the garment in the back and the fulness at waist is fitted into a peplum of the silk. A deep girdle of pale blue messaline is worn with this charming blouse. A cluster of forget-me-nots caught up with pale blue velvet ribbon is worn at the belt.

How to design, make and trim two different styles of skirts.

Skirt No. 1. Four piece skirt in white serge. You can use a pattern and alter to fit or you can cut the skirt from measurements, the directions for cutting are given here. Suppose the measures are: Waist 24 in.; hips 38; length front 37 in.; length of side $38\frac{1}{2}$ in.; length back $38\frac{1}{2}$ in. Use a large piece of paper from which to cut your pattern. Measure down from top of paper on a straight edge $\frac{1}{2}$ in. Put mark there; from this $\frac{1}{2}$ in. mark measure down 37 in. Put mark here; this is the length of skirt in front. From the $\frac{1}{2}$ in. mark measure down 6 in. Put mark there; from this 6 in. mark measure straight out and slightly up 4 in. for the

width of front gore. Measure out and slightly up from the 37 in. mark, 8 in.; this is width of bottom of front gore. Through the mark at hips on bias side draw a line from waist to the extended mark at bottom, $37\frac{1}{2}$ in. long. Curve in from the hip mark at side to waist line until you have waist size for the front gore 3 in. Curve from the first mark to top of paper—this gives the curve at top of front gore. Now cut all around your drawings and you have one-half of the front gore of your skirt.

The side gore. On another straight edge of the paper, mark down $\frac{1}{2}$ in. From this $\frac{1}{2}$ in. mark down $37\frac{1}{2}$ in. From the $\frac{1}{2}$ in. mark down 6 in.; from the 6 in. mark out and slightly up $11\frac{1}{2}$ in. From the bottom of the $37\frac{1}{2}$ in. line mark out 18 in. Through the $11\frac{1}{2}$ in. mark on the gore side, mark down from the waist to the 18 in. mark at bottom. This line must be $38\frac{1}{2}$ in. long; 6 in. is the size of the waist for this side gore, then curve in from the 6 in. mark to the waist equally on each side until you have 6 in. for the waist size. Curve out the top around waist.

The back gore. It is cut the same as the front, except it is $\frac{1}{2}$ in. smaller at hips and 2 in. larger at bottom. It is $38\frac{1}{2}$ in. long on both sides. The top is cut straight across. Be sure and allow $\frac{1}{2}$ in. for seams on each side where the goods is not cut on the double; if cut on the double, only allow $\frac{1}{2}$ in. for seams. Of course the straight side of the pattern is laid to the fold of the goods for the front and the back gores. Both sides are cut at once. A hem is allowed at bottom to be 3 to 5 in. wide; $\frac{1}{2}$ in. is allowed at top and bottom for seams.

To get the proportions for the cutting of any skirt, first know your hip measure. In this instance it is 38 in. We are cutting one-half the pattern, therefore 19 in. is the amount on which to reckon. All skirts are based on the hip measure. The waist is 24 in.; one-half of this is 12 in. And we are making the skirt 72 around bottom, then 36 in. is one-half the width. The width of hip and bottom depends on the prevailing fashion and should be cut accordingly. Sometimes fashion demands that this same skirt be 4 yards instead of two around the bottom, and again it will demand that the front and back gores be very narrow. But if you thoroughly understand the principle of this skirt you can cut any other style or gore.

Skirt No. 2. The straight plaited skirt. See Figure 48. Tear off straight strips of material the length of the

finished skirt plus the hem. Baste and stitch all but one near back—do not have seam in middle front. Baste and stitch in hem. Mark center front of cloth with colored thread. On each side of this and 2 in. from center baste 2 in. tuck the full length. Repeat this operation until entire skirt is basted into tucks. Have tucks with a 1 in. space between them. Lay tucks toward the back. Pin skirt into position on the person, baste and stitch to a depth just below the hips. Press thoroughly both before and after stitching; put on the band after the placket is finished.

How to design, make and trim two different styles of Dresses.

Dress No. 1. A boating frock of white nun's veiling. The blouse is cut present style with large sailor collar like garment; sleeves laid in tucks at hand; pearl buttons down front, on sleeves and two on back of belt. The skirt is four piece and joined to the waist by a plain straight belt, and the garment closes in the center with hooks and eyes. The buttons are fastened to the straight band on this closing. A large black tie is worn at the V in front, a chemisette of white lace is worn with this frock.

Dress No. 2. Is a little afternoon gown of pink marquisette over pink messaline. The blouse is cut low square neck, short sleeves and on the peasant lines. The lining is not cut on the princess lines but is made like a corset cover and petticoat joined. The top of the corset cover is edged with lace and has ribbon drawn through beading. The waist has lace yoke and sleeves, the body portion meeting this yoke effect with a deep frilling of the marquisette, the marquisette extending out into sleeves. Tiny bands of chiffon are stitched into design on the lace. Buttons further ornament the yoke and sleeves. A wide silk fringe outlines the high waist, finishes the short sleeves and heads the wide hem in the skirt. The skirt of this model is narrow but full on to waist. If this style of garment is *passe* when this lesson is learned then select another style as near this as possible and make a garment that will be up to date. In fact, the author intends such to be done with all these lessons as styles change so rapidly it is almost impossible to select a garment that will do two seasons without alteration.

ADVICE TO THE LEARNER.

You are now familiar, if you have done your work well, with the principles involved in the making of most all of

finished skirt plus the hem. Baste and stitch all but one near back—do not have seam in middle front. Baste and stitch in hem. Mark center front of cloth with colored thread. On each side of this and 2 in. from center baste 2 in. tuck the full length. Repeat this operation until entire skirt is basted into tucks. Have tucks with a 1 in. space between them. Lay tucks toward the back. Pin skirt into position on the person, baste and stitch to a depth just below the hips. Press thoroughly both before and after stitching; put on the band after the placket is finished.

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LESSON XX.

More money is to be made by sewing than almost any other profession open to women, if conducted in a thoroughly professional manner. It is not necessary that the dress-maker always remain a seamstress. Exercise all the talent within you; study the details and the outlines of every garment that comes before you. Plan new styles, new designs. Picture in your mind's eye particular cuts and lines that will fit certain figures and styles of women. Study color combinations and what shades are best suited to certain complexions, eyes and hair. It is not the mere sewing woman who makes money—it is the woman who goes on each year improving her art and adding more and more to her store of knowledge. There is always something new to be discovered in the world of gown-making, and she who accomplishes the wonderful creations and the novel things is she who demands the attention of the fashionable women and can command the highest prices, for women will pay for style, no matter the cost.

Learn to be a maker of gowns that are really worth while. Make the best of what this little book has taught you—improve upon all the suggestions given herein. Save what you can that you can afford to work your way later to a higher course of the work. If at all possible seek employment if for only a short period in a strictly high-class modiste parlor in a large city. Here keep your eyes and ears open to everything that is new; compare the mode in which they do things there to the manner in which you have been doing; get all the actual practice possible on their elaborate gowns and wraps; note particularly the manner in which they conduct their business; see if you could improve upon it when you are ready to go into active work.

To make the most money by sewing you must do the best of work. Put out the finished article so that it will be perfect and free from criticism. The inside of your garments must be as neat as the outside. No woman is so careless about herself as not to appreciate a gown that is well finished inside. If you do not actually do this work yourself, employ no help that neglects these little details. Sew all shields, bones, hooks, buttons, trim-

gings, bindings, etc., with care, so that the person after wearing the garment once or twice is not made to realize that she has been deceived as to the class of work you are sending forth.

In opening a dressmaking establishment, select desirable roomy quarters, either in a first class residence district or in the business section of your town or city; if you are a stranger to the customers you hope to have, then it is better to make your beginning where you are surrounded by close neighbors, as people who hire sewing always prefer their garments made near home, thus saving those long tiring trips for fittings, where they are obliged to dress for the street.

A neat glass sign suspended from a chain in your window will soon tell the neighborhood that a new dressmaker is in their midst. Have cards with your business, name and address neatly printed thereon and arrange with some trusty youth to have them delivered at the door of each house within several blocks of your new establishment; or secure the names and addresses of your prospective customers and mail your business cards to their homes; or insert a clever advertisement in the columns of your daily or weekly paper announcing your business.

You can begin with one assistant, and add more as the business grows.

Conduct everything on a thoroughly business basis. Do your work neatly, be obliging, and in every manner endeavor to make new customers.

Dress neatly, have your own clothes well cut, and made up with a jaunty air and an original style. This is the very best kind of advertisement and draws custom.

Have one set price for your work, to all customers, and grade your prices according to the labor put upon it. Make your terms moderate at first—you can ask more compensation when your customers are made to realize what you can do.

A dressmaking establishment should have ample light and plenty of ventilation. A large cutting table, 4x6 ft. should occupy the center of the work-room. If a number of girls are employed, then each draper with her assistant should be supplied with a sewing table fitted up with at least two large drawers in which to keep tools and work when not in use. Each draper should also be supplied with a form on which to drape her garments while in the process

of construction. Have the work-room spotlessly clean—it is an inviting work-room that has its walls done in white enamel or paint and kept free from soil. The floors should be covered with white canvas that can be lifted each night and the refuse shaken off. This canvas should be laundered once every week.

The machines should be kept in perfect repair, and free from dust and oil. One machine to each draper and assistant is none too many. If you have access to motor power it is better to run your machines by electricity. Enforce thorough cleanliness in workroom and there will be fewer damages to pay on soiled garments.

Two good ironing boards with plenty of heavy irons and a two-burner gas stove is most essential to the work-room's equipment.

Aim to have a separate room for fittings. If this is not possible, then curtain or screen off one corner so as the customer is not obliged to be stared upon by a dozen questioning girls while being fitted. It is better, too, to have the customer away from the work-room as the girls soon know too much of your business. This fitting room should be supplied with plenty of light, a three-panel revolving mirror and an adjustable stand on which to have your customer stand while having skirts hung. The floor should be neatly covered with canvas.

A small reception room is quite essential to a first-class place, as ladies are often required to wait their turns for fittings. This room should be equipped with a small table with a few good magazines thereon, a neat rug on the floor, jaunty curtains to the windows, and roomy, comfortable chairs.

Do not overwork—the dressmaker is so apt to attempt more than she is able to care for. Do not promise your customers to do more than you can finish within a given time and therefore become clogged with work. Eight or nine hours is long enough for any woman to sit in a cramped position or to worry over some unruly garment; therefore when your quitting hour comes, lock the workroom door and walk out, not to enter again until working hours in the morning.

There is money to be made from sewing, under most any circumstances. Even in a small town and with only one assistant the lady in charge should clear at least twenty dollars a week for her labor.

Or if the dressmaker wishes to do residence work, thus avoiding the responsibility of an establishment, she can readily find employment in homes. Her mode of obtaining customers is followed along the same lines as in establishing a business. When once established she will find no trouble to keep busy and the wage paid will range from \$1.00 to \$5.00 per day, all depending upon the ability of the person in question and the size of the town in which she works. Then too the resident seamstress always obtains free of charge her lunch and sometimes her breakfast and dinner, which is an item to be considered.

Dressmaking Specialty Work. If you do not care to do general sewing then why not specialize on some particular line—for instance, take up waist making, do nothing but make waists. This is the day of the specialist and she who does one thing is more successful than had she learned a half dozen vocations and does not really know one of them.

Then there is a line of tailor skirt making; learn to make tailored skirts and make them well—give them lines and a finish that will demand the attention of any well dressed woman.

Children's sewing is another line of specialty work. Learn to make the kiddies dainty little frocks that will make your little customers the envy of the entire neighborhood. You will find this work extremely lucrative and interesting.

Tailoring work is a moneyed branch of sewing and more money can be made from this than any other branch of sewing. It is quite heavy work, especially coat making, and is not really a woman's work as it requires a man's strength to give the finished garment the proper pressing, and pressing is the one great feature that counts. Yet there are many women who prefer this class of work as it is more simple and when a certain few details are followed out to the very letter you will encounter no serious trouble in putting out tailored garments for which you can command the very best price that is paid for any kind of sewing. The work requires extreme accuracy, ideas of correct proportion, neatness and lines that will exactly suit the customer for whom the tailored garment is intended. No slovenly work can be tolerated in tailoring, as there is no trimming to cover defects, and all work should be finished as you proceed with the garment.

Teaching dressmaking is another feature of the sewing world. It has been found to be a paying line of this work as well as light work. If you are an old established modiste and wish to drop the sewing to open a school all you will need to do is to inform your pleased customers. If you pleased them when you made their gowns they will be sure to recommend you to their friends, when you have decided to teach the mysteries of making dresses to others. But if you are new to the city or town you will be obliged to go about the work to secure pupils in the same manner as recommended in establishing a sewing business. Have two rooms at least and be sure they are light and airy. Fit up with small tables, one for each pupil. One sewing machine to about six pupils will be sufficient.

Select The Carens System of cutting to teach your pupils, as it is the most simplified system in use today. A child can learn it. Also teach them to properly handle patterns. This gives the pupils an idea of the manner in which a garment goes together. When the pupil has thoroughly mastered the idea of cutting and can cut any garment from measure, then she is ready for the sewing room. Have her bring some plain material with which to make a plain gored skirt or simple shirt waist. All pupils should furnish their own material on which to practice. Be sure that each pupil can fit and finish one of each kind of a woman's wardrobe before she is allowed to graduate. She must do this work neatly and accurately.

About a three months course is the average time allotted the sewing pupils, and in this time any pupil should be able to handle in a neat, concise manner any garment. A fee of not less than \$25.00 should be charged each pupil, depending upon the town, and class of people with whom you expect to deal. You know conditions always vary the prices for everything in certain localities. It is quite advisable to allow the pupils to pay on the installment basis, if they are taking the regular course; it is easier for the pupils and you would get scholars by doing this where you would not be able to find one to pay the full cash price down on entering the school. A good idea is to require a cash payment of \$5.00 and a payment of \$5.00 each week until the full amount is paid. So you see by working up a class of about twenty pupils, each paying \$25.00, would net you a nice income of about \$500.00 in three months, or \$150.00 a month, which is considered excellent wages for a woman.

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Figure for yourself what a dozen girls, each earning you five dollars a week, will clear you in one month's time, \$240.00—and this besides your discounts will mean no trifling salary for the ambitious woman.

A word to those who wish to learn for economy's sake. It is not the material that makes clothes so expensive; it is the high salary and other expenses of the dressmaker that makes the clothes item a serious proposition. Then too you avoid those long waits to get your garments from the shop. You can always have many more clothes if you can make them yourself.

So now the pupil can see why the writer has impressed it so strongly upon her mind all through this course to make a real success of her chosen work. It means independence and a permanent income for life. It is an education that when once mastered no one can take it from you and you can derive an income from it wherever you go, whether married or single, young or old. The remuneration from your labors in the sewing world exceeds any other providing you go about it rightly and give a good lot of common sense and hard work to the business.

TO THE LEARNER.

As this is distinctively a text book on dressmaking, the author has eliminated big words and difficult sentences for the pupil to ponder over. Plain English has been used to express her thoughts and she trusts that no reader of this work will experience any difficulty in grasping every idea involved in this book.

The principles if thoroughly understood and put into sufficient practice will enable the pupil to make any ordinary garment of a woman's wardrobe.

This book is practically what the term signifies. It tells the pupil just what to do and how to do it. If every text book were its own instructor there would be no need of colleges or schools. The author has aimed to make this work a school in itself—taking the place of the oral instruction in a class or actually coming in contact with a sewing establishment.

Be sure to take one or more dressmaking magazines. There are many, and every one contains something new and interesting. Study each new fashion printed therein. You should not think of being without the best dressmaking

magazines no more than a lawyer, preacher or physician would be without a technical magazine of his profession. Get these magazines regularly and keep posted on all that is new and up-to-date.

Do not get discouraged. Do not get the impression that you can thoroughly master a profession so important as dressmaking in a few days—there is always something new. It requires practice, patience and perseverance—so does every art. Go on in your chosen profession. There is always more to learn—be a graduate in your profession.

Whatever department of sewing you intend to enter, teacher, resident seamstress, children's dressmaker, or conducting an establishment, stand at the head of your profession and you will never lack employment.

QUESTIONS.

1. Describe fully how you would fit up a sewing room.
2. Why do you consider it valuable to learn dressmaking as a profession?
3. Who should learn to sew? Why?
4. Why do you consider the conducting of a dressmaking school an important phase of the dressmaking business?
5. Describe fully the method suggested in this lesson of establishing a dressmaking business or school.
6. Why should every dressmaker be supplied with high class fashion books?
7. What steps are essential in order to realize success in the art of dressmaking?
8. How can tailoring be made a profitable branch of sewing?
9. Why keep dressmaker's findings?
10. Why would you favor a position as resident seamstress?

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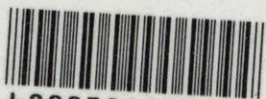
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