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THE COMPLETE DRESSMAKER



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D. APPLETON AND COMPANY, NEW YORK.

The COMPLETE DRESSMAKER

With Simple Directions for Home Millinery

EDITED BY

CLARA E. LAUGHLIN



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NEW YORK

1907

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BY MARY I. McINTYRE

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BY MME. ANNA BEN-YÛSUF

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DRESSMAKING

BY

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Brooklyn, N. Y.

CHAPTER I

PLAIN SEWING

THE necessity of knowing how to sew is becoming more evident day by day. This is particularly so in the case of the woman with modest means. Fashion changes so rapidly that it requires one with a ready and clever needle to make any attempt to keep up its dictates.

The ready-made garment, which can be bought at the shops, is generally gotten up to catch the eye, much trimmed, but of inferior quality and workmanship. This method of getting our clothes, to be sure, is an easy one, but in the long run extravagant. Better material, better workmanship, and last, though not least, a better style can be gotten at home and the individual style retained. Whereas "store-bought" garments have been made by the dozens from one model.

Hand work is again on the high wave of popu-

larity. Hand-made underwear, blouses, and, in fact, entire gowns, are sold in all the first-class shops and bring large prices. In the fashionable dressmaking establishments some sort of hand work is introduced on every gown. Featherstitching, fagoting, French knots, darning, hand-run tucks, and ever so many fetching stitches are made on the gown, which enhances its value considerably. Quite a bit of pleasure may be had, while giving these little touches to a gown, in the thought that by one's own cleverness the same result is obtained for which other women are forced to pay such a high price.

To most women the ability to do plain sewing comes naturally, but they do so "after a fashion." For that reason, let us begin to do even the simplest and easiest stitches in a systematic and proper way, for in order to progress to dressmaking we must have a good and firm foundation.

While hand sewing is of much importance, machine sewing and its place in the sewing world must not be forgotten, for where strength and durability are required the machine holds its own. To obtain the best results, a sewing machine must be well cared for; it must be oiled about once a

week and kept free from dust; the proper needles, a good belt or strap, and proper oil (the name of which can be obtained when the machine is purchased) should be kept on hand. Many very stylish effects are obtained by trimming a gown with simple designs in machine stitching; particularly is this so on cloth gowns. It gives a tailored effect. We will begin with even basting stitches.

EVEN BASTING

Basting is a preparation for sewing, and is intended to keep the materials in place while the sewing is being done.

If small pieces are being basted place them over two fingers; if large pieces, place them flat on a table.

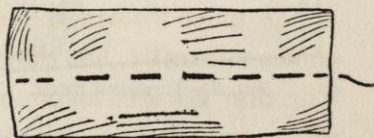


FIG. 1.—EVEN BASTING.

Be very careful when basting on trimming that the fabric is not drawn too tight nor the trimming placed on too full. After the work is completed remove the bastings. Always baste velvet with sewing silk, and it is wise to cut the basting thread every few inches, as the pulling of a long thread leaves a mark. This also applies to silk and fine cloth.

STRAIGHT RUNNING SEAM

A running seam is made by taking the needle in and out of the material, keeping the stitches and spaces the same length. It is probably so called because it is a rapidly made seam. It is much like even basting on a small scale.

Place the materials with the right sides together, keep the edges exactly even and baste one

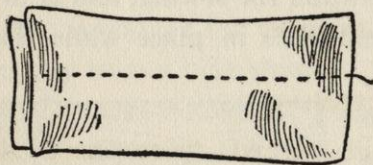


FIG. 2.—RUNNING SEAM.

half of an inch below the edge. Fasten the materials together with two stitches and run the needle in and out

evenly, holding the work between the thumb and first finger of each hand. Sew directly under the basting from right to left and fasten at the end securely with two or three backstitches. When a very strong seam is required it may be backstitched.

BACKSTITCH

The backstitch derives its name from the fact that the needle is taken backward in taking each stitch. Backstitching resembles machine stitching

on the right side, and is used on various parts of a garment where strength is required and for sewing on tapes. Baste as for a running seam; hold the work around the first finger of the left hand; take one short stitch to the right and one twice as long to the left on the wrong side of the seam. Make one stitch at a time. Be careful that the stitches are of the same size and that they meet.



FIG. 3.—BACKSTITCH.

HEMMING

A hem is a fold turned twice, used to strengthen and finish the material on which it is placed. The two turns of the hem are called the fold. A piece of cardboard may be used as a measure or gauge; the stitches should be exact and uniform in size, slant,

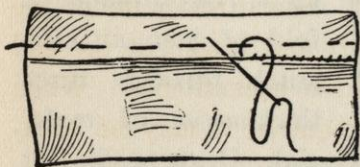


FIG. 4.—HEMMING.

and space to insure beautiful hemming. We will say that it is an apron hem that we desire. Place the muslin with the selvage edge at the sides;

make the first turn of hem one fourth inch, creasing from right to left. Special attention must be paid to this turn, as the evenness of the hem greatly depends on it. Make the second turn of hem one inch. Begin to turn it at the right-hand side and crease it by laying it in place between the thumb and first finger. Test the result with your measure or gauge. Baste close to the edge with even basting. Hold the hem straight around the first finger of left hand, point the needle toward the right and put through the fold of hem only.

Draw the needle through and tuck end of thread under fold of hem, take two stitches through fold of hem and turn your needle toward thumb nail of left hand. The stitches take the

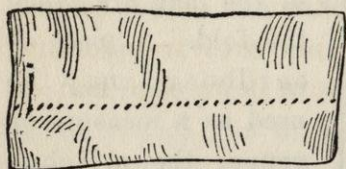


FIG. 5.—HEMMING, FINISHED.

place of a knot. Take up a few threads on fold of hem at each stitch through three thicknesses of material. Draw needle out

and continue to make the stitches close and slanting. Train the eye to know when the stitch is uniform in size, slant, and space.

PLAIN FELL

A plain fell is a flat, smooth seam between two pieces of fabric made by putting two pieces of material together with one edge extending beyond the other, and hemming the extended edge down.

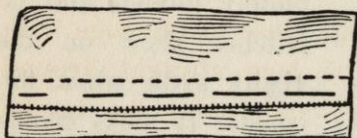


FIG. 6.—PLAIN FELL.

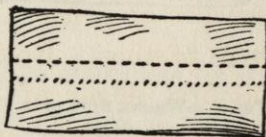


FIG. 7.—PLAIN FELL, FINISHED.

Place material together with upper edge one fourth inch above the lower edge; keep the edges parallel. Place wrong side of each piece out. Baste as for running seam and sew with three running stitches and one backstitch. Take out basting. Open seam and press it to prevent it from forming a fold on the right side, turn down edge that extends, and turn in hem.

FRENCH FELL

Place seam together with right side of each piece out; make edges exactly even; baste with uneven basting one eighth inch below edge. Sew first seam with one running and one backstitch.

Turn seam on wrong side and finish with back-stitching or running stitches according to texture of fabric.

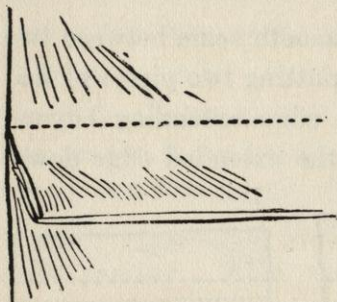


FIG. 8.—WRONG SIDE OF A FRENCH SEAM.

In a French fell the frayed edges are completely hidden and no stitches show on the right side when finished. It looks like a cord or ridge. This fell is particularly satisfactory on bias or curved seams.

OVERCASTING

Overcasting is used to finish the raw edges of a seam and to keep it from raveling. To overcast, first trim off the raw edges until they are even, begin at the right-hand side with two small back-stitches, point needle through edge toward the thumb of left hand, make stitches down one eighth and one fourth inch apart, take stitch over both edges of



FIG. 9.—OVERCASTING.

the goods and draw thread loosely. Be careful to get the proper slant.

In overcasting a lined dress waist, first press open the seams very carefully by pressing the point of the iron along the seam; carefully trim the raw edges and overcast.

GATHERING

Gathering is a stitch used to compress by the use of plaits or even wrinkles a portion of the material which requires to be drawn into a smaller space; this is needed to give ease to certain parts of garments. Double thread is used in gathering, in case one thread should break while the gathers are being placed. The material to be gathered should be divided into halves, quarters, or eighths, according to its width.

Find the middle of edge to be gathered and mark by cutting a small notch. Hold wrong side of material toward you. Take up two threads on the needle and go over four; or, in other words, the material taken up on the needle should be one half the quantity

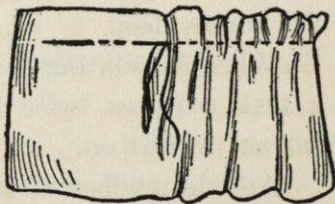


FIG. 10.—GATHERING.

of that passed over. When the gathering is finished fasten the end of thread with a knot. Put a pin through material vertically close to the last stitch. Draw the gathering thread up and wind it around the pin.

TUCKING

A tuck is a fold in a piece of material or a garment; very frequently it is one of a number laid parallel.

A tuck may be used by way of decoration, or with the expectation of letting it out as the garment becomes shorter by washing or the wearer grows.

Tucks may be made in various sizes from the smallest or pin tuck to a large one, say four or five inches deep.

When calculating for tucks, bear in mind that a tuck requires twice its depth with once that amount to rest on.

An odd number of tucks, rather than even, is to be preferred. A measure or gauge is necessary to the making of even tucks. The gauge may be made in this way. Take the stiff, even edge of paper or cardboard, make a dot the width of the tuck from the end, then make another dot the

width of the tuck plus the space below the first dot. At each dot make a straight cut into the paper and from that cut an oblique one.

Hold right side of material toward you. Place the second cut to the sewing of the hem, crease by the top of measure. After creasing across bring the measure

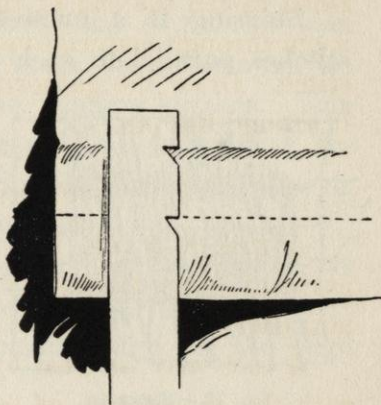


FIG. 11.—GAUGE OR MARKER FOR TUCKING.

back to the right-hand side and test the turn. Move the gauge along, at the same time baste under the first straight cut.

In making a second tuck place the straight cut to the sewing of the first tuck and proceed as before.

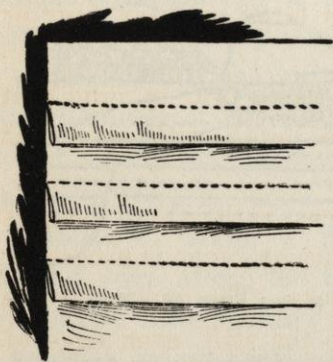


FIG. 12.—TUCKING.

SHIRRING

Shirring is a number of rows of running stitches parallel to each other. The stitches in shirring are usually very small and if necessary the lines may be marked in uneven basting in order to get exact straight lines.

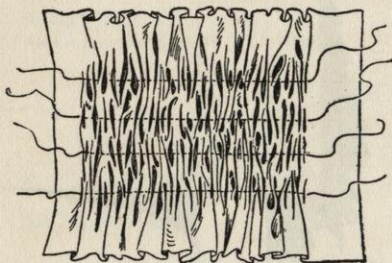


FIG. 13.—SHIRRING.

Embroidery may be sewn on by hand

by rolling edge between the thumb and first finger and whipping on to the edge of garment or piece

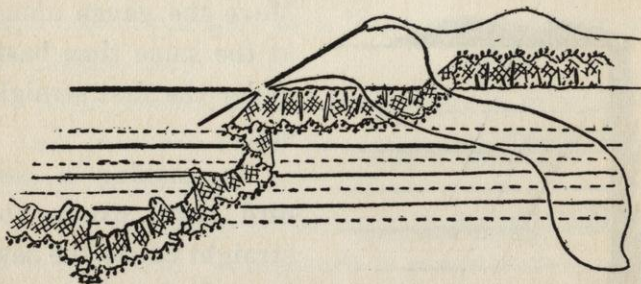


FIG. 14.—WHIPPING LACE ON THE EDGE OF A HEM.

of material. Another way of sewing on embroidery is to gather the embroidery with very small

running stitches, place it on the edge of garment right sides together, then place a narrow bias band of material with them, baste them all together, and sew with fine, running stitches. This joins the facing, garment, and embroidery together in one seam. Turn in the bias facing or band to the garment and hem.

Narrow laces generally have a thread at the top which may be drawn up as gathering string. Lace is usually sewn on the edge of a hem by whipping.

BUTTONHOLES

A buttonhole is an opening or hole made to admit a button. It is made in double material, sometimes three ply is put in for added strength.

The size of the buttonhole is determined by the diameter of the button, and is worked on the right side of the garment. It is cut a little distance in from the edge.

HOW TO MAKE A BUTTONHOLE.—Hold the folded edge along the first finger of left hand, baste two little running stitches on wrong side of material, point needle toward you. Bring the needle from underneath close to the folded edge of cloth. Work from right to left. Put in the

needle again the same distance from edge and directly in front of its first position. With the



FIG. 15.—MAKING A
BUTTONHOLE.

needle halfway through the cloth and pointed toward you, take the double thread at the edge of the needle and throw it under the point of the needle from right to left. Draw the thread tight. Work the buttonhole along in this manner until you reach the end nearest the fold of cloth. Work around the edge until you are directly opposite the first stitch taken at this point. Draw the stitches

so that the sides are close together. Make three stitches on the right side of cloth at the end of buttonhole the full width of the stitches. These are called the bar. Work over the bar with buttonhole stitches having the purl toward the buttonhole. If the buttonhole is large it may be overcast and barred first and a new thread taken for the buttonhole stitches,

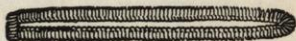


FIG. 16.—BARRED BUTTON-
HOLE, FINISHED.

BUTTONS

A button is a piece of bone, metal, or wood used to fasten one part of a garment to another by slipping through a buttonhole. It is sewn on by means of a shank or perforation.

Buttons are sewn on the right side of the material. It is advisable to put an extra fold as an interlining, as this serves to strengthen the place where the button is sewn on. Buttons which have no shanks require to be stemmed. This is done by leaving the threads loose so that the thread may be wound around them between the cloth and button, forming a shank.

When sewing on buttons, first make a mark where you intend to sew the button. This can be done by making a small knot on the end of your thread, put the needle through the cloth so that the knot makes the mark.

Double thread should be used in sewing on buttons. Be sure to avoid letting the thread knot in an untidy way on the wrong side under the button. Break the thread in such a case and begin again.

HOW TO APPLY A FLAT FACING

A facing is a piece or fold, usually bias, placed on the edge of a garment to take the place of a hem. The facing is generally placed on the wrong side.

The garment to be faced should be placed flat on a cutting board or table right side up, the

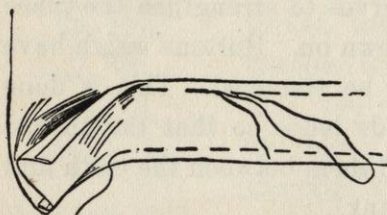


FIG. 17.—FLAT FACING.

facing placed on so that the right sides of garment and facing are together, edges meeting exactly. Baste one fourth of an

inch below edge, and sew either by machine, or by hand with a backstitch and one or two running stitches, below the basting. Fold over on the wrong side so that the seam comes at the edge, but does not show on the right side. Place the garment on the table and baste through the middle of the facing. Turn in the other edge of facing about one quarter of an inch, baste close to the edge, hem or slip stitch. Press with a moderately hot iron.

TAPE

Tape may be used in loops to hang up clothing. Tapes of this kind are sewn on flat, usually on the bands of skirts, neck band, and armholes. A piece is cut about four inches long and turned in at each end about a half inch, so that it will be strong, then it is hemmed on three sides to the garment. Two loops are better than one for most garments as the weight is more evenly distributed.

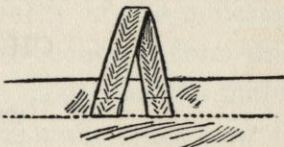


FIG. 18.—TAPE FOR TOWEL LOOP.

LOOPS OF TAPE FOR TOWELS

Cut a piece of tape the desired length, fold in the middle, and overseam it down about an inch,

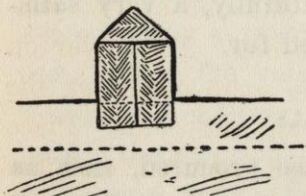


FIG. 19.—ANOTHER STYLE OF TOWEL LOOP.

flatten out the seam and turn it so that it forms a point at the top. Turn the ends over about one fourth of an inch on the right side, and place them on the wrong side of

towel, and hem the loop on the three sides. Turn the towel on the right side and backstitch it down to the tape.

CHAPTER II

UNDERWEAR

IF one wishes to make underwear at home the best way I have found, from experience, is to look up a set of reliable paper patterns. The Butterick patterns are well known and thoroughly reliable, as are also the May Manton patterns; in fact any of the paper pattern concerns will send you the patterns you desire upon receipt of the stated price. If the directions are carefully read and then followed faithfully, a very satisfactory result may be looked for.

MATERIALS

Good materials should be procured, such as long cloth or good muslin, for instance "Fruit of the Loom." This muslin sells for about ten cents a yard, and long cloth may be bought from \$1.25 up, for a piece of twelve yards.

While the store-bought underwear is very at-

tractive, upon closer investigation the muslin will be found to be of a coarse texture, much thickened with dressing. After one washing this dressing disappears and the poor quality of the material is quite evident; so it is more economic from this standpoint to be sure of the quality of the material used. Then again, home-made underwear is made better and with more care, and, as I said before, if close attention is paid to the instructions accompanying the pattern, a better-fitting garment will be secured.

A WORD ABOUT PAPER PATTERNS

Every woman who has given paper patterns a fair trial will agree with me that for home sewing there is no better or quicker method of getting a good-fitting garment, especially for the foundation, that is, the waist and skirt linings, both for women and children. Once a good pattern is obtained, the ingenious woman will be able to utilize it in many ways. To preserve the pattern place every portion on a cotton cloth back; that is, get some common cambric at about five cents a yard and paste the pattern on it, then cut it out, not allowing for seams. If a seam allowance is left on the pattern it soon becomes ragged from the

use of the tracing wheel, which would be used to trace the lines for the seams.

There is usually a very clear description as to the placing of the pattern on the goods. However, a word of precaution will do no harm. Be sure to get the back of a waist across the shoulder and the front across the chest, the sleeve around the upper muscle, and around the hips in the skirt, on the straight grain of the goods, that is, the woof thread running in a straight line.

HOW TO MAKE DRAWERS

Exact measures must be taken in order that the right pattern as to size may be gotten. Decide upon the way you want to make the drawers, whether closed or open, trimmed or plain. Take the measures around the waist, from waist to the bend of the knee, and around the fullest part of the hips.

OPEN DRAWERS

Cut the legs of drawers and join them either by machine or with running stitches by hand, having the seam on right side; turn the legs inside out and hide the raw edges in another seam and sew (by machine or running stitches); this is

called a French seam or fell. Face from the top or waist of each leg at the back around to waist at front with a bias band or facing about one inch wide. The legs of the drawers now may be joined to the yoke; this yoke takes the place of a band and is cut double, one for facing. The yoke is turned up on the wrong side about one half inch and basted. It is, of course, the size of the waist desired. The drawers are gathered slightly so that more of the fullness is at the back. The top of the legs of the drawers are lapped about one half inch and basted on to the yoke, with the turned-in edge of yoke and gathers on the right side. The other part of yoke is turned up one half inch and basted on so that it hides the gathering and raw edges of the yoke and drawer legs; stitch close to the edge so that one stitching will hold the yoke pieces and drawer legs together. A drawing string may be placed in a casing made at top of yoke. About six or eight inches from back on each side and three quarters of an inch from top make one row of stitching; the space between the top and this stitching will serve as a casing. Fasten the tapes well at the inner end and leave enough to tie at back.

CLOSED DRAWERS

Be sure that you have the proper length from the waist to the seat, otherwise the drawers will be very uncomfortable. French seam each leg and hem or trim as you desire, then make the plackets. Now you are ready to join the legs. Join the legs at the "crotch" by putting the seam on the right side, and be very particular that the seams meet. Sew with running stitches, then turn the drawers and sew again with running stitches, thus hiding the first sewing; this makes the French seam. Gather the front waist part into half the waist measure. The fullness should be placed more to the center, leaving about two inches from the placket plain. Gather the top of back of drawers into the other half of waist measure, more of the fullness being placed at the center, leaving about three inches almost without gathers at each end of the band.

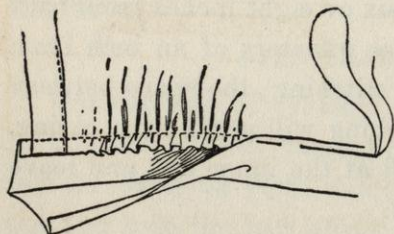


FIG. 20.—PUTTING ON THE BAND.

TO PUT ON THE BAND.—Notch the center of the strip intended for the band, put this notch

to center of drawers, baste on the gathers, then turn in the edge about half an inch and baste over gathers, stitch close to the edge. Turn in the ends of band and overcast very fine. The band is now ready for the buttonholes and buttons.

THE TRIMMINGS USED ON DRAWERS, AND HOW TO MAKE THEM

HOW TO MEASURE A TUCK.—Cut measure on a piece of cardboard twice the width plus the space desired. Fold the tuck carefully by measure, crease tuck down flat before measuring for next tuck, baste and stitch or run by hand.

HOW TO PUT IN INSERTION.—There are two ways of putting in insertion, with a single row of stitching or with a double row. If a single row of stitching is wanted as a finish, turn the material back to within one sixteenth of an inch of the needle-

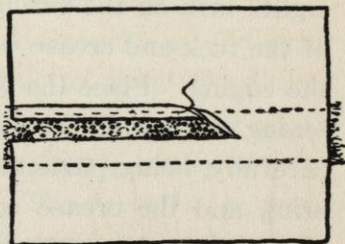


FIG. 21.—INSERTION.

work and baste flat on the goods (if tucked, leave the width of a tuck between the last tuck and edge of insertion). Then

baste the upper edge, after having folded down the edge, and stitch close to edge. After stitching first remove bastings, then run the scissors carefully between the material and the insertion and cut through the center. Trim away the surplus material and turn the other edge over like a narrow hem, then hem down. This gives a neat finish and protects the stitching when laundered. If two rows of stitching are desired, fold the edge to within one eighth of an inch of the needlework and proceed as before, making two rows of stitching one eighth of an inch apart. Never finish the edges differently on the same garment.

TO SEW EDGING ON THE BOTTOM OF DRAWERS.— Make one one-quarter inch tuck with one-eighth space at the bottom, then turn back the one-eighth inch on the wrong side even with the edge of the tuck and crease center. Gather and stroke the edging. Place the wrong sides together, fastening the centers and at each end. Then baste carefully, being particular that the rows of gathering and the crease come together, and stitch. Now flatten the seam with thumb and finger and turn tuck down over the seam, as it is best to turn the tuck back while basting on the edging, baste down and stitch close to the edge.

PAJAMAS

Pajamas are a wise protection for children, even the younger ones, as their little limbs are often uncovered at night and the pajamas help to protect them somewhat. I have also seen night drawers with feet attached, and it seemed to me a good idea. These pajamas are very comfortable made of outing flannel. The shirt part is made simply of two pieces cut to fit around the neck and shoulders, opened in front about nine inches, and the under-arm seam slightly gored to fit loosely at the arm-hole. This seam is stitched to about five inches from the bottom like a man's shirt. The sleeve is an ordinary two-piece sleeve, which may be gathered in at the hand. The drawers are made to the ankle, and these may be gathered in with a drawing string, especially for very small children.



FIG. 22.—NIGHT DRAWERS SHOWING THE ATTACHED FEET.

PETTICOATS

The easiest and best way, if one does not use a pattern in cutting an underskirt or petticoat, is to cut the material the length desired plus the hem and tucks. For a skirt about two and one half yards wide, three widths of muslin or gingham will be sufficient. This will cut a five-gore skirt. Fold one width together through the

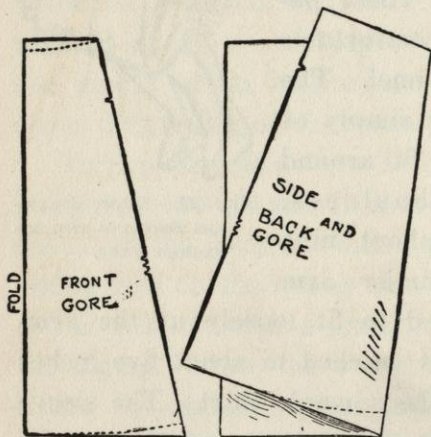


FIG. 23. — CUTTING PETTICOAT GORES.

center, measure about four and one half inches, on the double, from the center, and fold the selvage edges until you have a gore about nine inches from the center; this, when opened, will give a front gore nine

inches at the waist and eighteen inches at the bottom. The second and third gores are cut alike. Fold the goods so that one end of the gore will be about nine inches and the bottom

about eighteen inches; but this measurement is not arrived at in the same manner in which we got the front gore. The material is folded on a gore bias.

The gores must be even at the top, any difference in length coming at the bottom. French seam the gores together, and trim off the bottom evenly.

Turn up the hem and put in the tucks (in the same way as for drawers). Fit the skirt with darts at top and gather

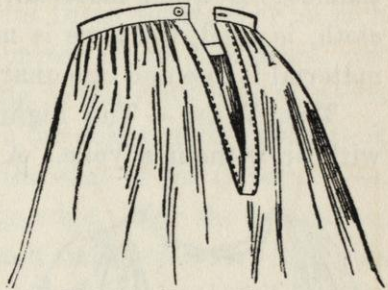


FIG. 24.—BOUND PLACKET.

the back gores into waist measure. Make placket by binding with straight strip of material. The placket should be about twelve inches deep. Sew the band on in the same manner as we did the drawers band.

NIGHTGOWNS

The measurements necessary for a nightgown are: depth from height of shoulder to floor, width of chest, width of back, length of shoulder, size of neck. The width of a gown at the bottom

should be two and one half yards. For this, if one-yard-wide material is used, it will be necessary to add a gore at the bottom to both back and front, and this gore may be gotten from the sloping which is necessary to make the gown fit at the armhole. The body seams are felled or French seamed. If wider material, such as English long cloth, is used, the gore is not necessary, as that material is one and one quarter yards wide.

THE YOKE.—The nightgown may be made with or without a yoke. A very pretty gown is

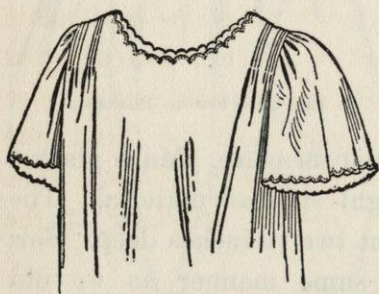


FIG. 25.—NIGHTGOWN DESIGNED TO SLIP OVER HEAD.

made with a few clusters of tucks in the front and the back plain. It is cut low enough for the head to pass through and so does away with openings. This sort of nightgown usually

has a short sleeve. Nightgowns with yokes are measured from the bottom of yoke to the floor. The yoke is basted to the body of gown, which has been gathered, wrong sides together and stitched. Then the seam thus made is turned up on the right

side and the front yoke turned in against it, basted close to the edge, and stitched. Yokes may also be joined to the body of the gown with a finishing braid placed over the seam.

THE OPENING OF A NIGHTGOWN. — Make an opening about twenty inches deep, baste a facing on the button side about three quarters of an inch wide, allowing one quarter of an inch seam, put the right side of facing to the right side of goods and stitch. Turn both the edges of this seam back on the gown, turn in the edge of the facing, baste, and stitch close to the edge. For the buttonhole side, make a hem about one inch wide, turn this hem to the wrong side, baste, and stitch close to the edge. Lap the hem over the faced side so that it covers the stitching on the button side. Fasten with a double row of stitching at the bottom of opening.

TO MAKE AN UNDER WAIST

Place your pattern on the straight of material and cut around pattern, being careful to crease or trace the waist line and amount allowed at seams. Baste the under-arm seams and shoulders together (make all alterations on these seams), and gather at the waist line to the size of waist. The

gathers are usually confined to about six inches across the front and about four or five inches at the back waist line. Run a thread at the top or neck of under waist so that it may be drawn up to fit. Make the armhole comfortable by clipping in the depth wanted, turn under and crease down. Cut out the armhole after the waist is taken off. The front of waist may be finished in the same way as the nightgown opening, or the hem on the buttonhole side turned on the right side and stitched at each side, making a bow plait.

TRIMMING.—There are many ways of trimming an under waist. If lace is used, the neatest way is to overhand the insertion, beading, and lace together. Turn a narrow hem on waist and overhand the insertion to the waist. If a band is wanted at the top of waist, put on a bias facing, hemming down a second time. Embroidery beading can be put on with French fell, the stitching coming below the cord of the beading. For feather stitching, fold edge of beading, lay on wrong side of waist, stitch on wrong side, and cover with bias band on right side. If trimmed with a ruffle, lay it on and cover all with a bias band on the right side.

In trimming around the armhole, much de-

depends on material of which waist is made. It may be finished with French hem or facing. If no trimming is used, it is better to face the armhole with a bias band. If trimmed with an embroidery ruffle, the ruffle and facing are basted in with the armhole, right sides together, turned **on** the wrong side of waist and hemmed, care being taken to stretch the bias so that it will not tighten the armhole.

PLACING BELT.—Measure belt, if of the material, the length, twice the width plus the seams, allowing for lap in front. Fold the edges to the center, place the center of belt to center of waist, arrange the gathers in right place, making it smooth under the arm, baste along the top and bottom of edges and stitch. If drawn up around waist, place straight beading at waist line and stitch top and bottom.

CHAPTER III

NEGLIGEE APPAREL

THE first and foremost consideration for an unpretentious, comfortable negligee is the kimono, either short or long. There is nothing which quite fills its place. It can either be made of sheer, fine materials or of the coarser textures. Even outing flannel is used.

SHIRT-WAIST SUITS

The wrapper as a house dress is almost a thing of the past. In its place we have the shirt-waist suit, with the skirt buttoned to the waist; also the tidy house dress with baby waist; that is, a waist with a yoke and full body attached to a waist band. The skirt is gathered on to the waist band making the dress all in one, opening in the front. The front of the skirt has an extra band, which hooks or buttons at the side.

DRESSING SACKS

The dressing sack is so necessary to a lady's wardrobe that quite a little thought should be given to its construction.

For SUMMER WEAR SACKS of fine white lawn or dimity are very cool and look very pretty. They may be elaborately trimmed with lace and insertion, or simply with tucks of the lawn or dimity. This style of sack is very attractive when the neck is cut a little low, either square or pointed in the front. A turnover collar is a pretty finish for the neck. This collar may extend to the shoulders and finish in a point at about three inches down on the front line of the sack, making the neck comfortably low. The edge of the collar may be trimmed with a ruffle of the material edged with lace.

A SQUARE NECK may be made by arranging a two-inch strip of insertion in a square on the neck of the sack, making the line across the front just cover the collar bone, the strip from front to back following a straight line over the shoulder, which will cover the highest point of the shoulder at the neck line. The back strip must connect these shoulder strips. The material should be

cut away at the lower edge of the insertion. The top edge may be finished with a tiny edge of lace. The sleeve should be cut elbow length and finished with ruffles of the material edged with lace.

ACCORDION-PLAITED DRESSING SACKS are quite attractive and fashionable. These are made principally of China silk, crêpe de Chine, or any of the soft silks or crêpes. The guide for calculating the amount of material is three times the amount which would be required for a plain garment. The length would be calculated from the armseye back and front, as these sacks are joined to a yoke which fits the chest and across the shoulders comfortably. It is well to line the yoke with lawn or silk. The sleeves are usually plaited also. Insertions of lace and lace edging may be placed in the material before it is plaited. A deep collar of lace or silk trimmed with insertion usually finishes the neck of this style of negligee. A piece of ribbon may be attached at the neck where the collar meets. This ribbon may be either long or short. A ribbon about two inches wide tied in a bow knot with long loops and ends is very attractive.

HANDKERCHIEF KIMONOS

Handkerchief kimonos are quite a fad now, and are made of four large handkerchiefs, men's size, arranged so that a point falls at the back, one on each shoulder, and one in the front. The front is made of one handkerchief cut in the center. The borders of the handkerchief should be of the same pattern and color. They are usually of gay colors, reds and blues wrought in various designs. The front may be tied with narrow ribbons attached to either side of the fronts.

CHAPTER IV

CLOTHING FOR YOUNG CHILDREN

THE BABY'S LAYETTE

THE contents of a layette for baby are the source of much love and care, and often extravagance. The comfort of the little body should be the first consideration, ornament the last. Comfortable little vests can be bought at baby bazaars or department stores, and plenty of bird's-eye diaper should be provided, linen preferably; pinning blankets and plain slips

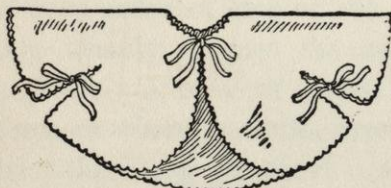


FIG. 26.—ONE-PIECE KIMONO

of good material, such as English nainsook, are the things which one must have for comfort. Little sacks crocheted of worst-

ed, or of flannel made in one piece, like a kimono, help to keep the little body warm. The nainsook

slips should be about one yard in length, for when the child is old enough to be "shortened," this length will make one whole dress and the skirt part another.

A very nice little wrapper may be made of China silk for an infant. Take the measures required—the length (about one yard), across the back at shoulder, across the chest, and the sleeve length. Cut

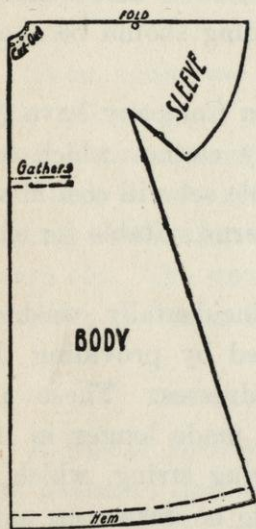


FIG. 27.—BABY'S WRAPPER,
THE PATTERN.

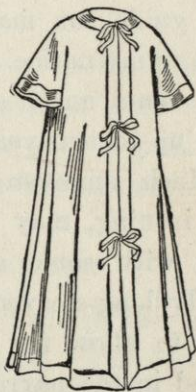


FIG. 28.—BABY'S WRAPPER
FINISHED.

two lengths of silk, slit one in half for the front, place them flat on each other, and measure up from the bottom the length to the arm-

hole mark. This mark should be gotten by measuring from center the width of back. Cut one and one half inches lower on the selvage, into the mark for the armhole, an oblique line. Then cut a gore bias or slope from the bottom of silk to the mark for armhole. Slope the neck, and bind the neck and front in one continuous line with satin ribbon. Bind the sleeves also with the ribbon. This ribbon or binding should be about three inches wide.

The May Manton Pattern Company have the best guide for making baby clothes which has come to my notice. The whole set will cost about forty cents, and it gives patterns suitable for children up to two years old.

Much annoyance, and incidentally washing and ironing, may be avoided by providing the baby with some creeping dresses. These are simply long-sleeved aprons, made longer in the skirt to allow for the drawing string, which is placed in the narrow hem, to be drawn up until the apron forms a bag, into which the petticoats are slipped, and the string is tied around the waist next to the band to which the diaper is fastened. The aprons are best made of gingham.

PLAY DRESS FOR BOYS AND GIRLS

The wise mother will see that her children wear bloomers of different weights, for summer and winter. The petticoat is thus reserved for dressier occasions, and the child has much more comfort and freedom. Many children wear the bloomers of the same material as the smock or apron.

Then again we must not forget the "overalls," which have proved themselves a boon to many busy mothers.

There is very little difference in the styles for making clothes for boys and girls of four or five years old. The smock dress is very popular and sensible, as is also the Buster Brown dress.

THE BUSTER BROWN SUIT

A Buster Brown dress is made in two pieces, the bloomers and coat or smock. The bloomers are made of two widths of material cut of sufficient length to fall over the knee when gathered in by the drawing string or elastic. The upper part of the bloomers is made like a pair of drawers, with plenty of length for the seat. If the material is not wide enough to give the necessary

width across the hips, little gores may be inserted, as is sometimes done in making drawers. The bloomers should be drawn in at the waist by a tape placed in a casing for that purpose. The coat or smock is made to reach from the highest point of the shoulder at the neck to the knee. It may be box-plaited or plain at the back, and box-plaited or gathered at the front. The smock opens at the side from the shoulder, and is either trimmed with a band of a contrasting color or the opening is hidden under a box plait. A turned-down collar is made, under which the tie is slipped and tied in a bow at the neck. A belt is placed at the waist line in the back and slipped lower in the front. The sleeve is made like a shirt sleeve fastened with a band at the wrist.

THE BLOUSE DRESS

A blouse dress for a girl of four or five years may be made very easily after this fashion. If a washable dress is desired, use linen, percale, gingham, cambric, etc. For the skirt of the dress cut three or four widths the length you wish plus three or four inches for the hem. If a very fine skirt is wanted, four widths of twenty-seven-inch, or three and one half of thirty-inch material will

be necessary. Join the widths with three running stitches and one backstitch; seams three eighths of an inch at least are necessary. If narrow seams are made the selvage is liable to show. When only three widths are made in the skirt, the placket will be at the joining of two widths, making the middle of a width the center front of the skirt; if four widths are used, a placket is made in the center of one width; the opening is cut from the top line down into the width nine or ten inches and is made in the usual way, an inch hem on the right side and a half-inch hem, tapering to nothing at the end of the opening, on the left side; this arrangement of the widths will place the middle of one width at the center front.

The skirt should be measured and pins placed at intervals to mark a line as a guide to turn the hem. Turn the hem up on the inside of skirt and hem with fine stitches. A fine hem on a washable dress serves as part of the trimming. Mark the center of the front width and make two rows of gathers one half an inch apart, leaving long threads at the ends. On the length of the material cut a strip four inches wide and two inches longer than the waist measure; place the center

of this strip (the waist band) to the center of the gathers. Mark half of the waist measure on the band, or one inch from the ends of the waist band, with pins; draw the gathers up until they correspond to these pins. Pin the waist band to the gathers, regulate the gathers so that more gathers will be at the back than front; it is well to stroke the gathers. Baste the band to the skirt about half an inch from the edge and sew with backstitches, beginning from the center and holding the gathers toward you. Turn the edge of the band in all around, then turn the folded edge over until it covers the backstitching; baste it in position, making sure that it does not twist. Hem the edge over the gathers, just covering the backstitching. Top sew the ends of the band. Make a buttonhole in the right side of the waist band and sew a good-sized button on the left side.

The blouse for this dress is made to fit the chest and back, and falls freely below them to admit of the blouse effect. The under seams are slightly gored from the armhole to the bottom of the waist. (A good plan would be to use the paper pattern which is suggested in another chapter, as a guide for the upper part.) The front

might be finished by a box plait on the right side, in which the buttonhole should be made, and a hem on the left side for the buttons. The bottom of the waist should have a casing for the drawing string. The collar should be a turned-over one, under which a tie of a contrasting color should be slipped and tied in a bow knot at the front. The sleeve should be bishop sleeves, which are gathered into a band at the wrist.

A BABY DRESS

The accepted style for a dress for a baby from infancy until it is two years old is one with a yoke and skirt attached; this may be long or short according to the age. The yoke reaches to about the armseye back and front and may be made of embroidery, the scallops forming the edge of the yoke and the skirt of the flouncing to match; or it may be made of nainsook, Persian lawn, or any other fine material, the bottom of the skirt hemstitched, the hem measuring five inches, and the yoke tucked by hand in groups, with drawn work or feather-stitching in the spaces; a narrow edging of lace is a dainty finish for neck and sleeves. Small buttons only should be used on a baby's dress.

A COAT FOR A BABY BOY

A very attractive coat may be made for a baby boy of red cloth; it should be cut by the box-coat pattern, double breasted, the lining should be of some sort of silk or satin of a color to correspond; red would not be the best color as it might rub off; a medium shade of gray is a very safe shade. The hemming of the coat is intended to have a military effect; three sets of heavy black cord frogs should ornament the double-breasted front, and the collar and cuffs should be of astrakhan; if Persian-lamb fur can be had the coat will be much more handsome; however, a very closely curled astrakhan cloth will make a very attractive finish. The cuffs are straight bands placed flat on the plain coat sleeve, and the collar should be a turned-over one. A black velvet cap with a deep band of astrakhan is suitable, and a cockade should be made on the cap.

Leggings of black cloth or leather should accompany this little costume. This same idea might be carried out in dark blue effectively.

A DUTCH SUIT

This sort of a suit has proved very attractive and comfortable; the waist and bloomers are

joined together across the front, the back of the bloomers buttoning up on the waist with two buttons at the side and one at the center back; the last button on the waist is the one used for the center buttonhole on the bloomers to fasten to. The openings at the sides are finished with plackets. For a little chap of two or three years one width of thirty-inch material will make each leg; they are slightly gored like drawers, back and front, the fullness is evenly distributed on the waist in front and on a wide band for the back; the legs are cut long enough to turn up to the knee and fall in a bag over it; they are so full that they look exactly like a very full skirt. The waist is a plain, high-necked waist, with a little round turned-down collar separated in the front; the sleeves are full and gathered into a band at the wrist. One of pink chambray was very much admired. A coarse white straw sailor hat with a white ribbon was worn with it. White socks and tan sandals completed this common-sense outfit.

CHAPTER V

GIRLS' CLOTHING

THE SAILOR SUIT

FOR little girls from four to ten years old a sailor suit is almost indispensable. The skirt is made by joining the widths together by machine. If the material is forty-two or forty-six inches wide, two or two and one half widths the length desired, or from four to five widths of narrow goods, will be necessary. A wide hem about three or four inches is next made; then the placket, which is made by turning a half-inch hem and tapering it to a point at the end of slit made for placket, which should be about ten inches deep. This hem is on the left or under side. On the right or upper side of placket a hem about one inch wide is made and lapped over the under side, hiding the hem. If finished by stitching put in two rows across the end of hem, thus holding the placket together firmly. The skirt is

now ready to plait or gather into the waist measure, which should be taken tight. For the waist or blouse I would get a good pattern. (See page on patterns.) This may be used as a guide for other dresses. The main point in making dresses for children of this age is to get well-fitting shoulders and sleeves. The body may be made in box or side plaits, or made in any fashion which your fancy dictates. This same pattern may be used as a guide in making smock dresses and the blouse portion of the Buster Brown suit.

THE GUMPE DRESS

The guimpe dress is a very sensible dress for a girl of about ten years. It gives the girl just about the style necessary and is not too old for her. A girl of that age would hardly wear a shirt waist, still a change is necessary. Some of these guimpe dresses have a sort of cape sleeve which is quite attractive. For a girl from twelve to sixteen years, I would have some sort of a loose dress such as a shirt-waist suit, which while it begins to have a more grown-up look does not need to interfere with her freedom. In order that the weight of the skirt may not come on the hips, it is a good plan to put a piece of material a little

above the waist line on the shirt waist, into which three buttonholes have been made. Have flat buttons on the skirt to correspond to the buttonholes on the waist tab.

THE SUSPENDER DRESS

The suspender dress, and the many styles having that for the foundation, are quite attractive for girls of this age (from four to ten). The skirt gives much room for variety; it may be made in straight widths, joined, hemmed, and gathered into a belt. Straps of the material, of sufficient length to reach from the front to the back, are then made and attached to the skirt. The straps are very pretty when pointed at the ends and trimmed with small buttons. If the material is of the washable kind, embroidery or lace insertions may be put in the straps. If of woolen or silk, braids, velvets, or silk ribbons suggest themselves. A very attractive dress for a little girl may be made by making two straps one and one half inches wide and joining them two inches apart, with little half-inch straps of the material stitched on the edges. These little straps may be placed in groups of three, one half inch apart. The space between each group should be about

three inches. These latticed straps form the suspenders. Ribbon and small buttons may be used on such a design, the ribbon in place of the narrow straps, and the buttons to finish the ends of the narrow straps.

THE "PETER PAN" DRESS

A dress known as the "Peter Pan" is very jaunty and attractive for girls of this age. It is very much on the shirt-waist order. The skirt may be made straight widths gathered or plaited at the waist band, or made in gores. The waist is more attractive, however; its jaunty turned-down collar, flowing tie, and cute little pocket set on the left front have launched it on the wave of popularity. The sleeve is made elbow length, with a turned-back cuff to match the collar. For country wear, natural-color linens and the less expensive denims of blue with a tie of red are very attractive and serviceable. White piqué suits made in the Peter Pan style are quite appropriate. For colder weather the style known as the "Peter Thompson" has had its run for a few years, and it seems that the Peter Pan is to prove just as popular.

LIGHT DRESSES

Very pretty thin dresses for girls of ten to fourteen years are made of white chiffon organdy or fine Persian lawn. A very attractive little dress of this material was made of two-inch puffs of the white organdy alternating with rows of insertion two inches wide running around throughout the skirt and waist. The waist was made to reach over the hips and was joined to the skirt by a band of insertion; the skirt was made like a ruffle, puffs and insertions growing less toward the waist. The bottom of the skirt was finished with a ruffle of lace two inches wide put on quite full. The width around the bottom of the skirt, without the lace ruffle, was two and one half yards. The sleeves were elbow length, made of the puffs and insertions and finished with a ruffle of the lace. The neck was cut "Dutch," that is, square at the throat. A bertha was made of one row of insertion, one row of puffing, and a ruffle of lace, pointed at the front, brought over the shoulders and across the back at the shoulder blades. A pink slip was worn under this dress, and pink ribbon bows were placed on the sleeves and at the point of the bertha.

CHAPTER VI

BOYS' CLOTHING

HOW to clothe boys of fourteen years and under is a problem which necessitates much care and thought to work out successfully. To begin with, the foundation must be a good one. The underwear should be of good, firm quality, and a boy should have a sufficient number to warrant him changing them often, as carelessness in this respect will grow on him and soon become a habit which will be very hard to overcome. A boy's stockings should be looked after constantly; they should be of a good quality and need not be very expensive. The ribbed sort seem to wear very well. The garters should also be carefully selected. If the necessity of looking well be impressed on a boy he will strive to keep up with his ideals, and beside the consideration of his health the fact that he can bear inspection as to his clothing will do much to help him respect himself.

"READY TO WEAR" CLOTHES—BOYS' SUITS

"Ready to wear" clothes may be had at any outfitter's, and it must appeal to any woman that she can get the best results as to fit and style when a coat, suit, or overcoat for a boy from ten to fourteen is being considered. Very few women can make a tailored coat, particularly a man's or boy's. Home-made garments always look it, as they lack the finish a tailor gives—particularly the pressing. But when a blouse suit is wanted, the home sewer can make it just as well as, if not better than, the ready-made garments. The trousers are usually knickerbockers which bag over the knees or are caught in with a band at the knee, fastened by a buckle. The blouse is made quite loose and falls over the belt quite a little. A good pattern may be had from any of the pattern concerns or department stores.

CORDUROY SUITS

Corduroy is a most serviceable fabric for boys' winter suits. A brown corduroy in which the welt is about one half an inch wide makes a handsome, serviceable suit. If a white turned-down linen collar and a pretty tie, say a red one,

is worn with it, this suit will certainly be very attractive and in good taste. A Norfolk jacket of corduroy is also a very good style. A jacket of this style is made to reach over the hips; it has one broad box plait extending over each shoulder and is usually double breasted. Knickerbockers are also worn with this style of jacket. A broad belt of corduroy or leather is slipped under the plaits below the waist line and fastened in front with a buckle. For hard country wear there is nothing better than corduroy trousers for boys of this age, and they may be bought at almost any department store or clothier's; they are not very beautiful in their usual drab color, but their service makes up for their lack of beauty.

It is a very good practice to watch the sales at the end of the season when all suits are marked down. Very good suits may be had for one half the original price asked. Poor materials, however, should be shunned as it is particularly throwing money away to buy an inferior quality in a boy's suit.

Every boy should possess a sweater; for hard wear at play and games there is nothing to take its place.

BLOUSE SUITS

For blouse suits of lighter-weight materials, serge, chevots, or tweeds are very appropriate. The percale, linen, madras, and cambric blouses which a boy wears before he aspires to a bosom shirt should be made at home if possible; they are very simple and will wear much longer. A very good idea in the matter of keeping buttons on a blouse is to make two sets of corresponding buttonholes in the fronts of the blouse, one set on the buttonhole side and one set on the button side of the fronts. Buttons the size necessary to fit the buttonholes are sewn onto a tape the same distance apart as the buttonholes. This button strip may be removed for the laundering and may be used for a number of waists. The same idea might be applied to the waist band.

CLOTHING FOR NIGHT WEAR

The nightshirt and night drawers are now simply a memory for boys of this age; only the very small boys wear night drawers, and these often extend to the feet, where they are shaped to the foot; of course summer night clothes are of light-weight material. The larger boys wear pa-

jamias made in two pieces; the drawers are very straight affairs, reaching to the ankles and drawn in at the waist by a ribbon placed in a wide hem at the top. The shirt is made with a straight width for the back, another for each side of the front. The fronts lap over each other, making a double-breasted effect. The fastenings are frogs of washable cord. The whole suit bears a close resemblance to the Chinese costume. For summer these pajamas are made of silk, madras, and gingham of light colors; for winter flannel or outing flannel will prove most satisfactory.

OUTDOOR DRESS AND ACCESSORIES

Every boy should have a cap for everyday wear; a hat seems to restrict him. Long overcoats seem very comfortable, but very few boys appreciate the fact. When an opportunity presents itself for any sport the coat is taken off, for by its weight and length it encumbers him. Much severe illness might be avoided if a short coat of sufficient warmth were provided for him.

In selecting shoes for a boy it is not necessary to get them as heavy as most people suppose. If a reliable "make" is gotten they will wear longer and can be mended. If possible get a hand-

sewn shoe, even if the price be larger. The shoe will wear longer and always keep its shape. The buying of cheap shoes is one of the most extravagant practices of numbers of people.

Neckties and scarfs of neat and becoming colors should be in every boy's wardrobe; they help in a great measure toward his personal appearance.

CHAPTER VII

SKIRTS

THE LINING SKIRT

TO the foundation or lining skirt much attention should be given. Experience has taught me that the best results come from the use of a five- or seven-gored pattern for this purpose.

HOW TO CUT A FIVE-GORED SKIRT.—The measures must be accurately taken. These are:

Waist—tight.

Front—from waist line at center to the floor.

Side—from waist line to floor over fullest part of hip.

Back—from center at waist line to floor.

Around hip at fullest part—taken easily.

If the pattern is too long, fold it across through the middle in a tuck to the required length. If the reverse is the case, slit the pattern across, about in the middle, and insert a piece

wide enough to make the length desired. The reason for putting in or taking out a piece at the middle, is that the

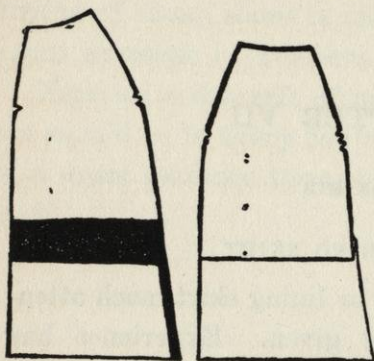


FIG. 29.—MAKING SKIRT PATTERN LONGER OR SHORTER.

middle, is that the shape is not interfered with at the bottom.

The best cotton material for skirt lining I have found to be percaline, which sells from twelve and a half cents per yard to

thirty-five cents per yard. This last is very fine and silky. A very substantial and satisfactory quality can be had for twenty-five cents per yard.

To cut a five-gored skirt place the lining on the cutting table. If there is no fold in material make one by putting both selvages together and creasing the length of skirt on the fold thus made. Now place the front gore, which is always a straight line, on the fold, and pin the pattern on securely along the edges and once or twice through the gore so that it will not move. Allow as much below the pattern as is needed for a hem;

about two inches makes a sufficiently deep hem, or if a ruffle is to be placed on the bottom of the skirt, subtract the depth of ruffle less one inch from the length of skirt. This inch will give you space on which to sew the ruffle. This amount must be taken from all the gores. Cut out the gore, allowing about three quarters of an inch for seams.

To cut the side gores place the straight side of the pattern to the selvage of the lining, with the broadest part at the cut end. Cut the larger gore first and invert the second gores and cut them from the same width. Short skirts should flare less in proportion to the size of hips than long skirts. The front breadth of skirts for large figures should be gored less than for medium-sized figures and should be broader at the hip line. This allows for the extra width, which is needed more for the front than at the hip, and prevents the skirt from drawing up in front.

TO BASTE THE SKIRT.—Place the bias edge or side of front gore to the straight side of second gore and baste with uneven basting from the top to the bottom. Hold them so that the bias side will not be stretched. Repeat the same process with the second and third gores. Join the back

seam. Be sure to have the top of gores even, letting any unevenness come at the bottom.

TO FIT THE SKIRT.—Put the skirt on the person wrong side out and pin the back seam together at the hip line. Be sure that the center fold of the skirt in front is pinned securely at the top to the underclothing, so that the skirt will not be drawn more to one side than it is on the other. Make all the fittings on the seams of the skirt. Keep the grain or woof thread even around the hips, and alter or fit from the hips to the waist. Trace exactly where the back seams come together, as the inverted plait will be turned and folded back to meet at the same line. Take the skirt off and baste the alterations, stitch by machine and pink out the edges, then press the seams open. The skirt lining is now ready for the last fitting. Try the skirt on again. Place a belt tape around the waist line and pin the skirt to it, arranging the inverted plait at the back. Decide about the length of the skirt and find how many inches from the floor it will measure. Take a ruler or yardstick, place the end on the floor or table and move it around the skirt, marking the number of inches from the floor as decided upon. This will give an even line when turned up. The

longer the skirt is the more fullness there is at the bottom, consequently when the hem is turned you will find it necessary to fit the fullness into little plaits. Distribute these plaits so that they will be as nearly perpendicular as possible. Measure with a gauge the depth of hem plus one half inch to turn in, and baste the hem down. Stitch close to the edge. Finish the back seam with a placket. (See Placket, page 29.) Turn over the belting and stitch close to the edge on right side.

THE PLAITED SKIRT

Of the many styles in skirts the plaited skirt is undoubtedly the most popular.

The pattern from which the lining skirt was made may be used for a guide in making a plaited skirt. Once the hip line is fitted properly the measure may be divided into as many parts as there are to be plaits in the skirt; for instance, if sixteen, divide the hip measure into sixteen parts, cut each of the sections or parts twice as wide at the bottom as they are at the top. The center front of the skirt will be placed on the fold of material and the plaits run from the center toward the back, forming a box plait for the center front, taking the first two of the sixteen sections or

gores. Mark the center of the other fourteen parts and trace with long basting stitches. Join all the parts together with three-quarter inch seams. Do not press the seams open. Now lay the plaits evenly at the hip line, fitting them into the waist measure. Place belt on waist line and pin on plaits to it. Baste the plaits close to the edges or in as far as is desired. For slight figures the plait may be stitched in as far as an inch, as it tends to make one look larger. Join the back seam, press open, and turn skirt up as lining was turned, with the ruler or measure from the floor. Bind the seams inside and make the placket. Great care should be taken when putting on the hooks and eyes on a placket. The under side of the placket for this skirt should have a fly stitched on, so that there is no chance for the skirt to spread apart and show the lining or petticoat.

ANOTHER STYLE OF PLAITED SKIRT

A gored skirt with a plait at each seam may be made very easily in this way. After the skirt pattern has been secured with the proper hip measure the skirt may be cut in the regular way, allowing as much on each gore as would make a plait the depth desired plus an inch seam. Baste

the skirt together at the original gore marks, leaving the amount of goods for tuck and seam on the inside. Place the skirt on the person to be fitted and make the alterations by pinning the seam over or letting it out where it is necessary. Be sure the material for plait and seam is folded to the side, back or front, to which you wish the plait to face. Remove the skirt from the person; baste a line down the skirt as far in from the gore line obtained in the fitting, and to the depth you desire. Join the seam on the wrong side to the bottom of the skirt. Place the belt on the skirt, and finish placket and bottom of skirt in the usual way. Remove the bastings and press the skirt. Any number of plaits in the skirt may be obtained in this way.

A SLOT-SEAM SKIRT

A slot seam has the appearance of two inverted plaits. To make a slot-seamed skirt, the gores should be cut with an allowance of material for a plait, and the edges of

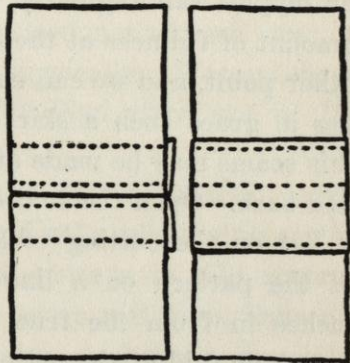


FIG. 30.—SLOT SEAM, RIGHT AND WRONG SIDES.

the gores turned to the inside of the skirt. Another piece of material the length of the skirt gores on both sides, is placed under the edges of the gores to form a rest or foundation for the edges to be stitched to. The under piece is cut narrow at the top and sufficiently wide at the bottom to hold the plait and to allow for a flare when the person is walking.

A CIRCULAR SKIRT

From its name one may get the idea that such a skirt is cut in a perfect circle; this is not the case, as a perfect circle would throw a great amount of fullness at the bottom of the skirt. When a skirt is cut perfectly circular, the flutes or ripples fall regularly and there is the same amount of fullness at the front as there is at any other point, and we can easily see how very lacking in grace such a skirt would be. To obviate this seams may be made at the center of the front and back. Open the fold of the material and lay it flat on the cutting table; place the front line of the pattern on a line which will extend six inches in from the true bias; try to place the crease or fold of the material as near as possible over the fullest part of the hip; this will prevent

much of the stretching which happens to every bias skirt. The back seam will also fall a little off the true bias, and this is also an advantage, as it prevents the back seam from dropping as much as a true bias would do.

When a circular skirt is cut and stitched it should be placed on a temporary belt tape and hung in the closet for three or four days (a week if possible) to allow the bias to sag. When striped, checked, or plaid materials are cut in this style, the stripes should be placed in such a manner that the most prominent line will form a long V; it takes quite a little planning to get similar lines or checks on both sides; but they must be worked out until the result is obtained. If possible, use a large table to cut skirts on so that you can walk around and need not stretch over, as this is very injurious physically. Women should be much more careful than they are in this matter.

A good circular-skirt pattern should, if possible, be obtained; but if not successful in getting one, use a seven-gored pattern in this manner: Place the gores of the paper pattern in their regular order, front, one, two, and three, on a large piece of paper. Let their gores meet at the waist

line. Decide on the number of yards you wish your skirt around the bottom. Place the front line or fold of the front gore on paper, just as was suggested in the circular-skirt directions. Spread the gores apart until you get them placed as you desire them. Try to have them meet at the hip line if possible, but, if your skirt is to be very wide at the bottom, you may have to lap the gores a trifle from the waist line to the hip line. The spaces between the gores represent the flutes or ripples of the circular skirt. Allow six inches on each center back seam at the hip for the inverted plait; let this addition taper to four inches at the waist line. As the plait must follow the line of the body, it must be less deep at the waist than at the hip. Sometimes the circular skirt is made of very wide material. In that case it is often cut without a seam in the front. The straight line of the pattern is placed on the fold of the material. If the material is not wide enough piece it by joining selvage to selvage. Skirts which are known as "sunburst skirts" are made from the circular-skirt pattern seamed up front and back and plaited by a machine made purposely for them.

CUTTING A BIAS

There are two kinds of bias edges; the materials used for a facing or binding on curved edges, folds, cords, and various other fancy trimmings, are cut a true bias; the selvage is folded on a woof thread across to the opposite selvage, the slanting line made by the fold is the true bias. Bias material is often preferred in facing a straight edge because it makes a smoother lining than a straight strip of cloth. Ruffles are almost always cut on the bias. When several strips are necessary, they may be accurately cut by first finding the true bias and cutting it, then take a yardstick and measure on both the selvages the number of inches or parts of an inch and make a mark; draw a line from selvage to selvage, connecting these marks with marking chalk or pencil; cut exactly in these lines. A garment spoken of as gored is cut with bias seams. The intention in goring any garment is to reduce the size and weight by taking away all unnecessary material, or to improve the appearance by decreasing the fullness at the waist and hips and increasing it at the bottom; in many cases it is an economical way of cutting.

FITTING THE SKIRT

Though the paper pattern is a great help to the home dressmaker in making a well-shaped gown, she must also use it intelligently. The pattern is not all; it must be opened and smoothed out, every notch and perforation located; a great amount of skill and patience is expended in making these patterns and every mark has its meaning, and unless the directions are closely followed a successful result is simply a chance. Remember, too, that the paper patterns are cut to the accepted measures for perfect forms, and nearly all of them will need some alteration, either taking in or extending at the proper places. The woman who uses paper patterns will not mind the expense of a few yards of common cambric which she cuts according to the pattern before cutting into the material. If this extra expense appears unnecessary she will match every notch of the paper pattern, pin every seam, tuck, plait, or fold together according to the directions on the envelope; she then measures the pinned-together pattern and compares it with her own measures, and notes where the alterations will be necessary at waist, hip, or in the length. The knowl-

edge gained in this little experiment will repay her for the time spent, as she will have an intelligent idea of the manner of the construction of the gown she wishes to make.

In direct contrast to this careful worker is the haphazard dressmaker who imagines herself so clever that the pattern is simply a meager guide in cutting a gown from material sometimes quite expensive. If the garment is cut in a slipshod manner many trying situations will arise and, of course, the pattern is condemned. The hang of the skirt depends to a great extent on the placing of the patterns on the material; in the first place, in every reliable skirt and waist pattern a line of perforations indicating the position in which the pattern is to be placed will be found; these perforations run up and down the straight or warp threads of the material; if the pattern is securely pinned in this position the material may be cut accordingly; if no allowance is made for seams leave three quarters of an inch for them on the outside of the pattern. In laying on the gores of a skirt, place the lower edge inside the selvage; as the gore tapers toward the waist line it will throw the upper part of the gore a few inches from the selvage. It is wise to pin all the gores

in place before cutting; allow a sufficient space between them for a seam on each side.

To make a tuck, plait, or box plait, pin the pattern in its proper position, being mindful of the perforations for the straight line; mark all the perforations with a pencil or chalk mark; take the pattern from the material (which was doubled) and connect the dots, making a straight line with the yardstick. Mark these lines through both folds of the material to insure the same lines on both, with tailor's tacking.

TAILOR'S TACKING

This is a method of marking which is used by tailors and a most accurate one, too. In making it a long double thread of basting is used. Begin with a knot, make two small running stitches and one about an inch long; the thread allowed for this long stitch must be about twice the length of the space for the stitch; then make two more small stitches and the long, loose stitch again; repeat this to the end of the line. The reason for leaving such an amount of thread for the long stitch is that there may be a thread long enough to hold in each side of the material when it is pulled apart. The threads are cut and the line

on one is exactly the same as that on the other. Fold the tucks or plaits along the tacking and baste them the desired width. In altering box-plaited skirts, the size of the box plait itself must not be changed, but the alteration must be at the seam under the box plait if greater width at the hip is necessary; if less width is desired lap each side of the plait over until the right size is obtained. Do not finish the seams of a skirt as a French seam; either bind, overcast, or pink them; a French seam is more suitable for underwear or shirt waists.

CHAPTER VIII

MAKING A WAIST

CUTTING THE LINING

THE first essential is a good waist pattern. Be sure your pattern is your proper size; this may be determined by the bust measure. Place cotton lining material on the cross of the goods, that is, with the selvage toward you, flat on the table; never raise it with your hand from that position until the whole pattern is pinned to it. Place the bottom of lining at the end of the goods, and arrange all the portions economically, but in such a manner that the waist lines run evenly with the thread of material. Do not strain the pattern out of the position which this thread will determine. Pin each piece of the pattern securely, tracing at the edge of the pattern. On the front of the waist about two inches is allowed for the hooks and eyes; this extra material forms a piece to turn back as a finish for the sewing on of the hooks and eyes. Allow about

one inch extra on the under-arm seams, as the alterations in fitting may have to be made there. It is also a good plan to allow one-inch seams at the shoulders. Three quarters of an inch is a good margin for seams on the other portions. It is much better to trim off the seams a little after the waist is fitted than to be forced to piece them or to make new ones. Allow a good seam at the neck and around the armhole. Even if these are tight they may be cut away after the proper size of armhole is determined.

In joining the portions, be sure that the waist lines are even. Pin these along the traced lines and baste from the waist line up and down with small, even basting. Do not stretch or strain any of the portions in order to make them meet, as any discrepancy should be either at the neck or armhole, and if a seam has been allowed there the lining has been protected. However, there should be no serious discrepancy.

FITTING THE LINING

Put the lining on the person with the seams on the outside, pinning it firmly at the chest and waist line, then along the traced lines of the fronts, holding them together. Now look at the

back of the waist: If it is too long the shoulders will need taking up; if the waist wrinkles across the back a dart across the waist at the shoulder blades makes the back fit smoothly. Try to avoid taking in the back seam, as it often pulls the other forms out of place and away from the armhole, making the armhole too large at the back. The rounding form would then have to be taken in also. The back having cross dart does away with these alterations, except in some cases when the figure is very hollow at the back armscye; then it is necessary to take in the round form. Pinch in the portions at the waist line and wherever it is necessary. If the front armscye or armhole is too large pull the fullness forward, so that the grain of the front of the waist under the arm at the armhole is straight, then smooth down from the shoulder seam over the shoulder bone until the waist feels comfortable; lay it in little plaits or tucks. If the front seam appears too long, smooth down from the neck any extra fullness and pinch it into a little dart at the hollow of the bust; be careful not to draw the waist down too much. Ask the person being fitted if the waist is comfortable. This will help you very much, as one cannot always judge from the appearance

whether it is comfortable or not. Mark the waist line, armhole, and neck with a row of pins, also make a mark with crossed pins where the front seam of the sleeve should be placed. Always fit both sides of the lining. Remove the waist carefully after the pins have been securely fastened, as the loss of a pin from the fitted waist sometimes causes a deal of trouble. Mark both sides of the waist front with pins, before the impression made by the pins used in fitting is lost. Trace all the alterations with colored cotton. Reverse all the seams, making sure that the waist is even at the waist line, and the portions as even as possible. As figures are not always the same on both sides, it naturally follows that the waist will not be exactly the same on each side.

FINISHING THE LINING

When stitching, the tension of the machine should not be too tight. Sewing silk should be used and the stitch medium. After the waist is carefully stitched, remove the bastings and notch the seams at the waist line, also one and one half inches above and below the waist line, so that the waist may not be tightened, but left free to curve at the proper places. Crease the seams open with

your finger and place them over some round surface. Never press a round seam on a flat surface; if nothing better is available a broomstick will serve. Use a well-heated iron, not hot; lay the weight at the point of the iron exactly on the seam, as that is where the pressing is needed most. Go over the seam with the iron flat on it, so that it will lie flat to the waist. If heavy woolen material is being pressed, dampen the seam a little first. The seams may be either overcast, bound, or pinked; this is a matter of choice, but I have always found that a waist with overcast or pinked seams gives more freedom.

(For the boning of the waist, see Featherbone.)

When the featherbone is stretched in and the waist turned back it is ready for the hooks and eyes. The hooks are set in on a waist about one eighth of an inch, and the eyes far enough outside the line to allow the hook to slip in easily. Fasten hooks and eyes strongly; sometimes it is well to sew them on with a buttonhole stitch.

FEATHERBONE

Since the fashion demands a tight-fitting lining, the necessity of a well-boned waist is once

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FEATHERBONE

Since the fashion demands a tight-fitting lining, the necessity of a well-boned waist is once

in boxes in a nice silk or cotton casing ready for use. It is stitched fast to the seams all the way, and so becomes part of the waist and does not pull out, and the waist always retains its shape. The bones in a waist must be sprung. To do this with featherbone is simply to stretch the goods so that there is more length of bone than seam length. This curves the waist toward the figure. Therefore the amount of spring required depends on the curve of the figure. Use sewing silk, a very long stitch, and a medium-sized needle. The seams must be carefully pressed and finished, bound with seam binding, pinked or overcast.

There are various kinds of featherbone, each one intended to meet a long-felt want, such as the collar bone which holds the collar upright.

Featherbone crinolette is placed in the hem of skirts or any place on a gown which needs holding out without apparent stiffening. It is almost invaluable. Also the sleeve extender. Now that the figure is much more defined and tighter-fitting dresses are in vogue, we must necessarily give much thought to planning the proportions of the figure. The sleeves will furnish much for consideration. If the effect of a small waist be desired, the shoulders and upper sleeves must

be broader; and again featherbone comes to the rescue. Caps made somewhat like a small dress shield boned on the edge with featherbone tape are one way of obtaining a broad effect. A framework around the top of the arm of two round stripes and two vertical stripes of wide featherbone tapes will make a good foundation on which to tack a draped sleeve. It is light and will not crush into wads, as other materials, such as crinoline or tarlatan, have a tendency to do. In fact, almost anywhere that a stay is needed featherbone can be utilized.

POSITION OF BONE IN 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

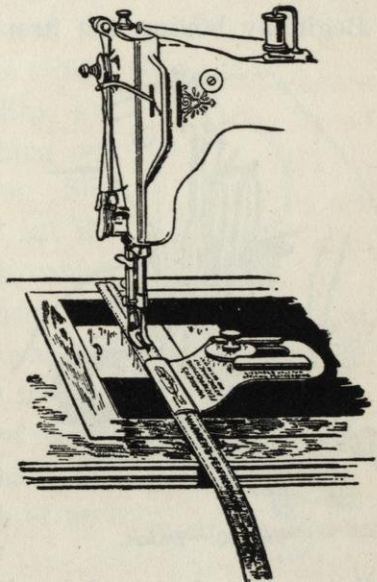


FIG. 31.—POSITION OF BONE IN ATTACHMENT.

project back of the needle for finishing the ends. Draw the bone straight toward 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.

DARTS

Place the waist wrong side up on the machine. Begin by boning the first dart. Lay the flatly

pressed open seam on top of the bone and boning attachment so that the bone is right in the center of the seam. Put the needle down about one inch below the top of dart, close to the seam stitching, crowd the goods (using the fore-finger of each hand) up to the needle, lower

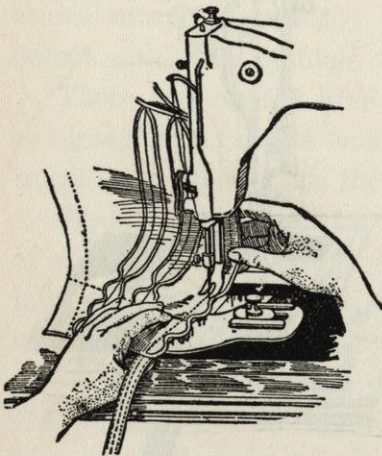


FIG. 32.—DARTS.

the presser foot, and cut, being sure the fullness starts right with the first stitch or from the needle.

This is an important point, as it prevents the bone from showing at the top, or causing a little plait above the top of the dart. Continue crowding to within one inch of waist line, following the machine stitching very closely, but never in the same stitching, then hold the seam very firm to the bottom of a short waist. Bone both darts alike.

FINISHING BONES AT TOP

You have on each seam allowed an inch of bone to extend beyond the needle. First tie the thread so that the stitching cannot rip. Rip the center row of stitching out of the extended bone. Slip the casing back and cut the bone off one half inch, rounding the corners, then turn the casing loosely over end of bone and fasten to bone and not to seam of waist, thus leaving one half inch of bone loose at top of each seam.

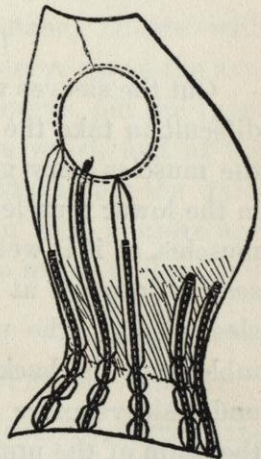


FIG. 33.—FINISHING BONES AT TOP.

TO BONE A COLLAR

Four to six bones are used, as best suits the wearer. Two bones are tacked in about three quarters of an inch from center front, two more at a point just back of the ear when adjusted, and one at each end, the bones back of the ear being cut slightly longer than the front bones. Ribbon-covered collar bone may be used without additional covering, or a Warren's featherbone stock foundation may be used as a skeleton collar.

THE SLEEVES

Cut the sleeves with generous seams; it is very difficult to take the exact measures of an arm, as the muscles vary greatly; some are much larger in the lower muscle, and others have larger upper muscles, so it is well to cut a sleeve with the back-seam allowance at least one inch. To baste the sleeve—place the upper sleeve piece flat on the table with the back seam nearest you. Take the under-sleeve piece and place the traced seam on the seam of the upper sleeve. They should fit exactly; if they do not, find the bend or break of the arm of both pieces and place them together. Pin along the traced line. Now smooth both of the

pieces until they are perfectly flat, and pin together at top and bottom. Fold the back edge of the upper sleeve over to the under piece, beginning at the top and placing the edges together; pin the traced lines so that the edges will stand up from the table to within one inch of the elbow mark. Now begin to pin the lower pieces together the same as the top, to within one inch of the elbow mark. This will leave some fullness in the upper piece. Gather this fullness into the space which is free on the under sleeve, distribute the gathers evenly and pin together. Baste with small, even basting. Pull the sleeve up on the arm so that it fits well into the armscye, pin the front seam to the cross pins on the waist, and at the place where the back-sleeve seam meets the waist turn in the top of the sleeve in little puckers and pin it to the waist around the armhole line; this line is determined by fashion.

HOW TO SEW HOOKS AND EYES ON A WAIST

Mark with a tracing of colored thread the front line of the waist marked by the pins in the fitting. Be sure that the waist is even; do this by pinning the back seam of waist together, open the shoulder seams, and place one side of the

waist flat on the other; unless there is a marked defect in the figure of the person, which you would have noticed in the fitting, the front tracings should meet. The next step is to place a stay of cambric, taffeta, or crinoline about one and one half inches wide over the tracing on the inner side, so that half of the staying piece is on either side of the tracing mark. On the right or hook side turn the lining back on the wrong side of the waist, so that the fold is one eighth of an inch farther out than the tracing line; baste a line about three eighths of an inch in on the waist, through the stay and piece, which has been turned over and stitched by machine from the neck to the bottom of the waist. On the left or eye side of the waist repeat the same operation, unless the fold is made from the traced line exactly. The hooks should be placed about one and one eighth inches apart; they should be held straight on the waist, with the end or bill exactly at the traced front, or back, line, as the same rule applies to waists opened in the back. Hooks must be sewn firmly with four stitches through each little ring, and three or four strong stitches on the bill; it is well to finish with buttonhole stitches. Coarse cotton, No. 40, or buttonhole twist, should be used to sew on hooks

and eyes. The eyes must be placed on the edge of the waist front so that they extend sufficiently for the hooks to slip into them. They must be sewn with three or four strong stitches in each ring, and two or three stitches over each side of the eye. Hooks and eyes may be sewn through to the outside of waist, if that part can be hidden by the trimming; in any case they must be sewn through the staying piece. Before the hooks and eyes are sewn on, a piece of uncovered feather-bone should be slipped into the casing made by the stitching on the waist fronts, about five inches above and to the end of the waist below the waist line. The hooks and eyes should be sewn through this bone. The piece of the lining turned back from the front tracing forming the stay or foundation on which the hooks and eyes were sewn, may be turned back over the hooks and eyes and form the facing or finish. This facing should be hemmed at the outer edge. If this piece of material is not wide enough to cover the hooks and eyes, a bias piece may be turned in and hemmed on both sides to the lining to cover the stitches used in sewing on the hooks and eyes. This bias facing must extend the length of the waist.

THE COLLAR

To fit a collar, cut a piece of crinoline on the bias about the height of the person's neck plus an inch, turn both the edges over about half an inch on the outer side, shape the lower edge by stretching it with the fingers to a slight curve, place the band on the neck of the waist and pin it there so that it fits comfortably. If this band be too high, turn the upper edge over to the proper height. If it stands out from the neck at the center front, take a little dart in it so that it fits snugly to the throat. Mark the back where the band meets with pins.

DRAPING THE WAIST

The waist is now ready to drape, that is, to apply the outside material to the waist lining. The most approved way to do this is to place the lining on a bust form. The bust form is one of the greatest helps in the sewing room, and may be obtained in the department stores for a very moderate sum, sometimes for fifty cents or less. If one lives too far from a large town, it will prove a good investment to send to a larger city or town for one.

The bust form should be a size smaller than the size of the waist to be draped. The reason for this is that there are very few perfect figures, and consequently if the lining is perfectly and truly fitted to the person it will not fit a model form and will require padding out where the discrepancies occur. This would be impossible, as may be readily seen, if the bust form were the same size as the waist measures. Several kinds of padding may be used, cotton batting, hair, or tissue paper. Tissue paper proves the least expensive and most practical. The padding must be pushed into the spaces firmly, but not in lumps.

The design of the waist should be definitely planned. If the material is a short pattern and requires much planning to obtain the design decided upon, it is well to cut a rough pattern of paper on the bust form. If you are not limited in material, the planning may be done by pinning it to the lining at once.

A PLAIN DRAPED WAIST

Measure the lengths desired. For the front of a thirty-six-inch waist one length of double-width material twenty-four inches in length, for the back, one half a width twenty inches long, will

be sufficient. Fold the length for the back so that the selvage and cut edge meet, to get the

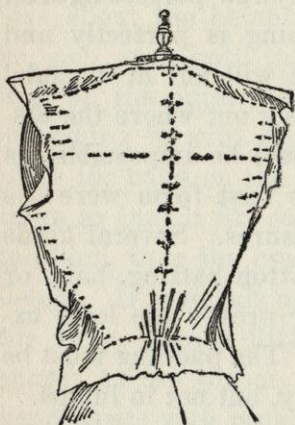


FIG. 34.—DRAPED WAIST BACK.

center; trace the center with a colored cotton thread. Place the center tracing on the center seam of the waist lining, allowing the material one inch higher than the lining at the neck, so that it will not fall short at the point of shoulder at the neck line. Pin the material securely with pins about three inches

apart down the center line, drawing it with the fingers to the waist line. Pin the material across the back at the armseye line in such a way that the grain or woof threads run straight across, and are not drawn or strained out of their proper position. Pin all around the shoulders and armhole, smoothing all the superfluous fullness away toward neck and armhole. Now smooth the material down along the under-arm seam, and pin. Place the pins, if possible, in a horizontal position. This suggestion applies to

the pinning on of any drapery. You will find that if you draw down the material on the grain to waist line you will have some fullness between the center and the under-arm seam; this fullness is usually laid in little plaits or gathers. Pin all the material securely at the waist line.

The front of a plain waist is usually finished at the center front with a box plait covering the opening, or a vest set in. If a vest is placed in a dress, it is done before the waist fronts are draped. Cut the double width through the fold, making one piece for each side. If a box plait is to be the finish for the front opening, fold back the selvage edge on the wrong side, fold the right side into a tuck which will hide the selvage edge, and stitch. Then stitch the other side the same distance from the edge, forming the box plait. This, of course, will be placed on the hook side of the waist. The edge of the eye side of the waist

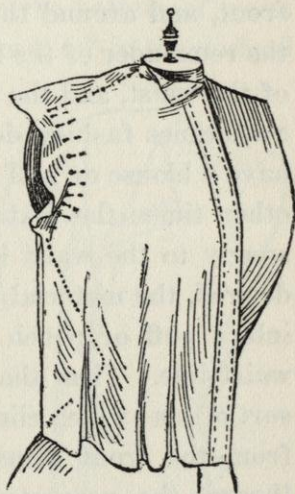


FIG. 35.—DRAPED WAIST,
FRONT.

is turned back on the wrong side about half the width of the plait on the hook side, and stitched on the selvage. Place the material on the front of the waist, always draping the right side first, with a generous seam on the shoulder, that is, raise it about one inch at the highest point above the neck line, smooth it over the front of waist to the armhole, having the straight thread running across. Pin it securely across the chest, down the front, and around the armhole. The draping of the remainder of the front depends on the fashion of the waist, and the prevailing mode in drapery. Sometimes fashion demands that all waists shall have a blouse or puff in the front of the waist; at other times the material is drawn down rather snugly to the waist belt. If a blouse or puff is desired, the material is raised at the center front into a puff or pouch and pinned securely at the waist line. Then the material is smoothed on a sort of bias which clings to the round of the form from the front armseye to the waist line and throws the necessary fullness to the puff or blouse; this fullness is gathered or plaited into the space from center front to the front dart, and pinned securely. The material is pinned a little in front of the under-arm seam, so that it may be

placed in the seam or slip-stitched over the back, which will have been sewn securely to the bone of the under-arm seam.

Now remove the waist from the bust form, and baste the material securely where it has been pinned. (Be very careful not to remove the pins before basting.) Pin the waist together at the waist line and around the neck and armhole, so that each seam meets the corresponding one and the waist is even. Now pin the bottom of waist below the waist line, and trim it off to the desired length and shape. Do

not cut it too short, as an allowance for turning the edge over the bones on the inside must be made. Cut the bones to the exact length of the waist, and baste the edge, which will be about one half inch wide, up on the inside of the waist; be sure that there is an even line for the

bottom of waist. Cut a bias strip of the lining about one and one half inches wide to face the

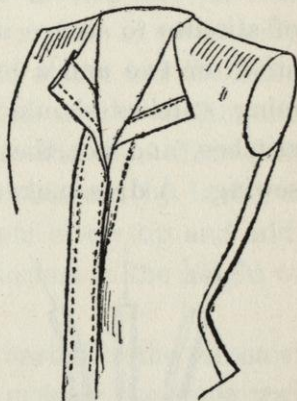


FIG. 36.—DRAPED WAIST TAKEN FROM BUST FORM.

waist. This facing may be sewn on the waist by placing the bias strip smoothly on the bottom and basting it through the middle of the strip, then turn in both the edges and hem. The hemming stitch must not be caught through on the right side.

Another way of facing the waist is to sew the bias strip, with right side toward the turned-up edge of the waist, with running stitches. Then turn the facing up and turn in the edge to the lining and hem it on to the lining. Be very careful to begin the sewing of all facings with a couple of stitches to secure it, and to fasten with a firm stitch or two and a buttonhole stitch. The hemming stitches should be dressmaker's hemming stitches, and not the tiny stitches used in plain sewing. A dressmaker's hemming stitch is larger

and more of a slide stitch, and when well fastened looks better and is just as reliable.

A belt tape is now placed in the waist to hold it down firmly on the

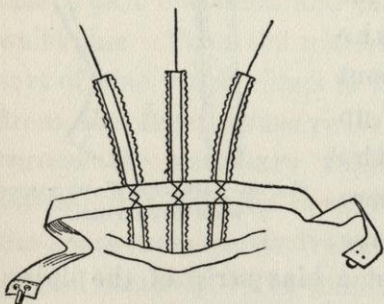


FIG. 37.—BELT TAPE.

body. This belt is measured to the waist line tightly, and fastened with a hook and eye, or belt buckle, such as is used on men's vests. The belt is secured to the three back seams of the waist, about one quarter of an inch above the waist line; it is caught to the bones by cross stitches.

DRAPING THE SLEEVES

Sleeves are made in various ways. For a plain waist we will take a plain two-piece sleeve with fullness at the top of the upper sleeve somewhat on the plan of a leg-o'-mutton sleeve. The material for the under-sleeve piece is cut exactly like the lining, but the upper sleeve has the number of inches desired added to the width and height from the elbow up to the top. This fullness on the width may be obtained by laying a tuck through the center from elbow up and adding a sufficient number of inches to the height to make a good shape.

The outside material is basted to the pieces of lining and put together in exactly the same way as was the lining. The sleeve is turned up to the required length and faced in the same way as was the bottom of the waist; it is then gathered at the top, the lining and outer material separately; the

usual guide for the beginning of the gathers is about four inches from the front seam of the sleeve, and according to the fullness from four to five inches from the back seam of sleeve. The lining gathers correspond to the outside in extent, but are, of course, not so full. The lining and material are basted together. The gathering strings are fastened by drawing them up to desired space and then fastening them around a pin placed perpendicularly in the material. The sleeve is now ready to baste into the waist. The front seam of sleeve is placed exactly at the mark in the armseye, which is generally from two to two and one half inches from the under-arm seam toward the front. Pin the sleeve into the waist, holding the inside of sleeve toward you, so that the sleeve may be stretched into the waist bust from the front where the fullness begins, around to the back fullness, and adjust the gathers so that they will be on the top of the shoulder. When the sleeve is basted in try it on the person, make any alterations necessary, rectify, and stitch in by machine. Trim off the armhole seam and overcast the edges with a firm but loose stitch. Shields, or protectors, are sewn in the armseye with a tacking at each point, once on the

under-arm seam, and once in the sleeve. Be sure that these are sewn through the binding, as any perforation of the rubber in the shield would defeat the purpose of the shield. When the shield is placed in the armhole, smooth the waist and sleeve over it, and in this way you will find if it is in too tight. An improperly put in shield often destroys the fit of a waist.

THE BELT OR GIRDLER

Waists usually have some sort of decoration for a finish a little below the waist line; this is called a belt or girdle. A girdle may be made of taffeta or satin, or, in fact, of any material which will lie in graceful folds around the figure. Another fashion for finishing the bottom of a waist is to shape a bias band to the shape of the waist, line it with crinoline, and stitch in rows about the width of the machine foot apart.

For a high girdle to be folded irregularly, one which reaches from three to five inches above the waist line, a true bias from nine to ten inches is necessary. The bias is drawn very snugly at the waist line and allowed to flare above and below, according to the curve of the figure. The material is then tacked on to the waist from the top to

bottom on the bones of the waist. If the girdle is to close in the front the ends should be folded in and sewed to the front waist bones, and the edge trimmed with little buttons, or a small ruching may be placed over it to hide the opening. If the girdle is to be finished at the side, about three inches from the center is the proper distance where it should lap. When the girdle fastens in the last-named fashion, there should be no extra material under it, as otherwise it does not allow the lap to lie flat on the waist. Hooks should be placed on the lap side of the girdle sufficiently close together to hold the belt in place, and loops, either of metal or silk, placed in a corresponding position on the side over which it laps. The hooks should be sewn in from the edge of the lap about one quarter of an inch and covered, save for the bill of the hook, with a piece of Prussian binding or silk.

TRIMMING WAISTS

Many and varied are the fashions of trimming waists. Waists may be trimmed by making the designs on the pieces intended for the drapery, such as tucks put in in designs and insertions of lace set in between and across in any fashion the fancy dictates. Then there is the plait which may

run either vertically or around the waist. Shirring also forms a most attractive trimming. The fashion books will suggest many ideas, and are of great assistance in this way. Gimps, braids, medallions, are also very much used. Lace also, in its many designs, may be cut apart and readjusted in a thousand ways. Pretty little ruchings are made by shirring pieces of silk, chiffon, or net; these when applied to the waist make it very attractive. Hand embroidery is just now very fashionable for collars, cuffs, yokes, etc. Roses and flowers are made of silk chiffon and velvet and applied to the different parts of a gown. All waists of net, chiffon, or any transparent material, should be interlined or veiled with mousseline de soie, as it softens the effect and hides all seams in the lining. When a transparent effect is desired for a yoke, a double layer of mousseline should be placed over the lining with seams on the shoulders. This must come below the line intended for the lace, or whatever material is used for the yoke proper, as seams and sewing are liable to pull the mousseline out of its place and therefore it is well to be protected by an inch or so in reserve. Leave a good margin at the neck line as that also works away. The material for

the yoke must be stretched over the mousseline without a seam on the shoulder, necessitating the finishing of the shoulder seam first. This should be done by either turning the mousseline in with the lining shoulder seam, or making a plain fell of this seam; in any case, it must be a very small but secure seam. The collar for such a yoke must also be transparent. It is made of double mousseline, boned, and is placed on the mousseline on the neck line and sewn there; the lace of the yoke is joined to the collar lace by applying one to the other; this does away with the harsh line of the collar joining the waist. When the yoke and collar are secure, the waist lining may be cut out to the depth desired, and finished with a piece of seam binding sewn over it, or simply hemmed. The hooks and loops are placed on the yoke in the same manner as on the waist.

THE GOOD FIGURE

A few words about making one look a nice figure. Every woman owes it to herself and to her family, and, in fact, to the world at large, to look as well as she possibly can. I do not mean that all these people should suffer through her vanity, but a reasonable amount of it will help one

along wonderfully. To make up the figure, the corset, of course, occupies first place; a good corset need not be a very expensive one, but it must be the right size and shape. A liberal amount of corset string is the next consideration, and by the way, a linen or silk corset string is not an extravagance. Put the corset lace in the corset so that it is very loose, and the corset may be put on the person without any compression. The next consideration is the garter or supporter. If the hips and abdomen are large, or inclined to be, two sets of these should be sewn to the corset, one set on the front and a single supporter on each hip. The corset should cover the hips well. Before lacing in the corset, the garters should be adjusted to the stockings. To protect the stocking, turn the top over, making a double thickness to which the garter is fastened. The corset is placed well down on the abdomen and fastened from the bottom. Pull in the lower lace until comfortable. Then lift your body out of the corset, as it were, by leaning first to one side and then to the other. Then pull in the top lace, and bring both of the laces around to the front, and tie under the front garters, or a hook which is placed low down on the front of the corset.

CHAPTER IX

LINGERIE WAISTS AND SHIRT WAISTS

LINGERIE WAISTS

THE lingerie waist is unquestionably the most popular waist of the day. The taffeta, crêpe de Chine, and various other silks so very fashionable awhile ago are scarcely ever seen now. The lingerie waist speaks for itself; it can be made in so many attractive fashions, of such a variety of thin materials, and after laundering looks as fresh as ever, that it fills a need long felt. The lingerie waists are most attractive when buttoned in the back. Fine Persian lawn, organdy, handkerchief linen, or other sheer materials, when trimmed with lace insertion, formed into designs or motifs, are very attractive; in fact, rows of insertions and tucks are very pretty, or allover tucking may also be made up in these materials. A fine under waist should also be worn with a lingerie waist, and should be quite

elaborate with lace and insertions or hand work. White ribbons are in better taste than colored ones, when run in the beading of the under waist. An ingenious woman has produced a very charming shirt waist by using deep flouncing of embroidery for the fronts, and some fine lawn, which matched that of the flouncing, for sleeves, back, and other trimmings. It required one and one quarter yards for the fronts of the shirt waist, having the points of the embroidery opposite. To join them, a strip of the lawn was tucked crosswise and placed back of the points, making a sort of vest. Three half-inch tucks were made at the shoulder, one reaching the armhole line. Some of the material was laid in a little deeper at this last tuck in order that the waist might not pull or draw in at the armseye. The backs were tucked in half-inch tucks to the waist in groups of three, and short sleeves, with a band of insertion, edged with a ruffle of narrow embroidery, were made of one and one half yards of lawn.

Many very fine patterns may be had in lengths suitable for such waists if the sales are watched, and a handsome lingerie waist made for one half the cost of those for sale in the shops. If fine

Swiss embroidery is used, yards and yards of insertion, hand tucks, and medallions may be used, and Valenciennes or Maltese laces look very fine with this sheer material.

When the figure is slight, ruffles of silk or muslin should be placed in the waist where they are needed: around the armhole, and across the front of waist at the bust line, usually three bias pieces are cut about four inches wide, and are sewed on the inside of waist at the bust line, one over the other, lapping about one inch. The edges of these ruffles may be pinked or hemmed. Pads are also made of cotton batting and hair, but both of these have proved to be so very uncomfortable that the idea of the ruffles in their stead has been hailed with delight. When the waist is taken off, these ruffles may be shaken out and aired, thus making the wearing of this kind of padding unharmed. Sometimes when a low corset is worn, it is necessary to wear a little pad of tiny ruffles of muslin or silk in the front of corset at the hollow of the bust. This little pad consists of a number of little ruffles sewn to a heart-shaped piece of muslin or silk, and is slipped into the corset, point downward.

SHIRT WAISTS

A good foundation pattern is absolutely necessary to the making of a well-fitting, good-looking shirt waist. The figure and type of the person must be considered. The plain, tailored shirt waist is planned very much like a man's negligee shirt, its seams are finished in the same way, and the collar and cuffs are of the same style.

To make a plain shirt waist, cut two lengths for the front and one for the back. On the piece intended for the right side, make a box plait from one and one half to two and one half inches wide, in the same manner as suggested for plainedraped waists. Turn back the piece for the left side about one inch, and stitch like a hem. If one wishes to have plaits or tucks, they should be put in before the pattern is laid on and the waist cut out. Place the straight edge of the pattern on the center of the box plait in a straight line from the neck band to a point four inches below, swing the edge of the material out from the edge of the pattern until the distance at the waist line is about three inches from the edge of the pattern to the edge of the material. For the back of the shirt waist, lay the straight of the pattern to the center

of the piece of material intended for the back, and cut out. Join the shoulders and under-arm seams, having the seams on the outside. Fit the waist with the seams in this position, as the alterations can be made and the seams stitched without reversing them. The edges are then cut so that one edge may be felled, that is, turned in over the other and stitched flat.

The fullness at the waist line of the back of the shirt waist is gathered with two rows of sewing, one half inch apart, into a space of about four inches. This will bring the width of the back at the waist line to about nine inches from under-arm seam to under-arm seam.

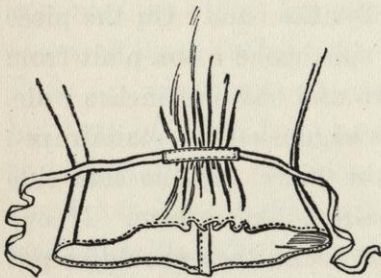


FIG. 38.—GATHERS IN BACK OF SHIRT-WAIST.

These proportions are intended for figures not over twenty-seven inches waist measure. One's own judgment must be used in arranging the gathers for larger figures. A band of the material, cut on the straight, one inch wide, having the edges turned in all around one quarter of an inch, should be stitched on the upper and lower

edges to the waist, so as to cover the gathers. A tape is slipped into this casing at the ends. The tapes, when tied, serve to hold in the blouse or fullness of the front of the waist.

The collar-band pattern is placed on the material with the center of back on the straight fold of goods. It is cut with an allowance of one quarter of an inch for turnings on both edges. Two of these bands must be cut, one for the foundation, and the other for the facing. The band intended for the foundation is placed on the inside of the neck of the waist, with the turned-in edge toward the waist; the band intended for the facing, or outside band, is placed with the edges turned in toward the foundation so that they meet exactly, then stitched close to the edge by machine.

The sleeves are cut with the center of the pattern to the center of the piece of material. They are then French seamed. An opening is made for a placket about four inches up from the bottom, into the sleeve, and about four inches from the front seam on the under side. A shirt-sleeve placket is usually made in a tailored shirt waist. A straight strip of material, one inch longer than the placket opening, is sewn to the top or lap edge of the opening by placing the right side of

the straight strip to the wrong side of the upper edge of the opening, both meeting evenly. The strip is then turned over on the outer side of the sleeve and basted to it; in this way the seam just made is hidden. The other edge of the strip or facing is turned in about one quarter of an inch and basted flat to the sleeve. The extra inch is formed into a point at the top of the facing, for a finish. This point is basted close to the edge, flat to the sleeve. The under or fly side of the placket is made by applying a straight piece of material and sewing it to the edge, with the seam

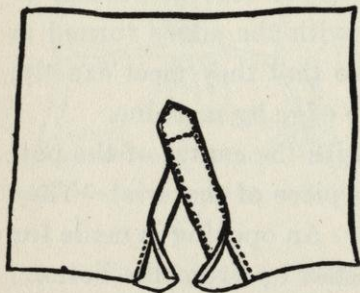


FIG. 39.—SHIRTWAIST SLEEVE
PLACKET.

to the wrong side of the sleeve. This strip is cut about one and one quarter inches wide and one half inch longer than the opening. After the seam is made, fold the strip of material to the inside of the

sleeve, turn in the edge, baste it back to the seam, and stitch. Turn in the edges of the top of this little fly, and catch the upper and under sides of the placket by making two rows of

stitching across the facing at the top of the opening. The sleeve is finished at the hand by a band or cuff. This band measures, for a normal wrist, eight inches long and two and one half inches wide; it is cut on the straight of the material, and must be of three thicknesses; that is, there must be an interlining of the same material or of "Indian Head," a kind of material like duck, which helps to stiffen the cuffs. The waist is finished at the bottom by a hem. Usually the waist is fastened in front and at the cuffs by buttons and buttonholes.

CHAPTER X

COATS AND WRAPS FOR WOMEN AND CHILDREN

WHEN selecting the style for a coat, the figure of the person is the first consideration. For instance, a very tall, slight person should select a coat which will break the long line from the shoulders to the bottom of the skirt. A three-quarter-length coat is a good selection, or for a short coat, one that covers the hips and does not define the figure to any great extent. For a short, stout person, more thought must necessarily be expended. The Eton coat often looks well; then there is the semifitting coat, which hangs from the shoulders to the hips and does not define the figure at the waist line. The full-length coat which reaches to the edge of the dress is not to be forgotten, for it tends toward making the person look taller by the unbroken line from shoulder to foot. To obtain the most satisfactory results, an all-wool material is

the best selection of which to make a coat. It should be of sufficient body to lend itself to the shaping, or shrink to the form. All cloths do not respond to pressing in the same measure, so some need more than others.

SPONGING THE CLOTH

The cloth for a coat or jacket must be sponged to prevent shrinking or spotting. To sponge cloth a sheet of muslin as wide as and one half yard longer than the cloth should be thoroughly wet and wrung out. Place the wet muslin over a table, place the cloth (leaving it in the fold) one half yard from the end of the muslin. Fold the end of the muslin over on the end of the cloth and roll them smoothly together. Let them remain for about eight hours, so that the cloth may be thoroughly dampened. When the cloth has been removed from the muslin, place it over the pressing board or table; a table is to be preferred in this case as it allows the iron a greater sweep, and consequently a more even pressing. Press the cloth lengthwise with a hot iron; be sure that you press with the nap of the cloth, which should smooth from the person. A cotton cloth should be placed over the goods while pressing, to pre-

vent scorching. The cloth should be thoroughly dry before it is cut, as it is not well shrunken before it is dry. A cambric pattern should be cut from the pattern to be used, and fitted to the person, and the alterations made on it, so that the cloth may be cut accurately. This cambric foundation is very often used as the interlining or foundation, particularly in coats of light-weight material. Very few women attempt to make heavy cloth coats, as it is almost impossible for a woman to give the necessary pressure on the iron in the pressing, and therefore the coat has an unfinished and home-made appearance. However, a good-looking coat may be made at home and by a woman, if the details are carried out faithfully.

MAKING THE FOUNDATION

To shrink canvas, put the piece into a vessel of water and thoroughly wet it, wring the water out of it, place it on the ironing board, smooth the wrinkles out of it, but do not stretch it, and press it with a hot iron until it is smooth and thoroughly dry. Do not scorch the canvas. The canvas is cut through the center, allowing half a width for each side of the coat. The cambric lining is placed on the bust form, wrong side out,

and the canvas fitted to the right side of the front; the grain of the canvas is kept straight across the chest, and a dart is made from the bust line to the lower edge of the canvas at the waist line. The edges of this dart are lapped and basted flat. The canvas is basted to the cambric lining. A half yard of haircloth is cut through the center lengthwise, placed over the canvas, and fitted in the same way. The canvas is placed a little over the shoulder seam, but the haircloth is placed in such a manner that it will just reach the seam when it is stitched. The canvas is stitched in with the outside material when that is placed on the shoulder seam. The haircloth is basted firmly to the canvas around the point of the dart, and also around the shoulder, neck front, and armseye.

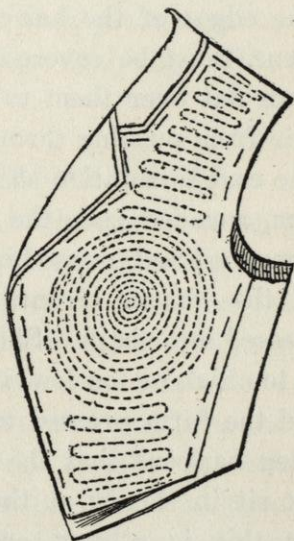


FIG. 40.—CANVAS COAT FRONT.

This process of putting in the canvas and haircloth is repeated

on the left side of the coat. Then the coat is placed in the machine. Beginning at the front of the dart, a succession of circles is stitched one half of an inch apart, through canvas, haircloth, and cambric, forming the shape for the bust; from the armhole line to the front of the waist and neck line straight lines of stitching are made in order to keep the coat in shape, as otherwise the canvas and haircloth might bulge. The edges of the haircloth, wherever they may occur, must be covered with a strip of cambric sewn flat over them to keep the little points of hair from pushing through the lining of the coat. The coat foundation should now be placed over a firm, rounded pad; the point of the dart is well dampened and pressed into shape. The remainder of the shaped front is then dampened and pressed into shape. Should the shape of the bust be too high or too low, it may be dampened again and the form pressed to its proper position. It often happens that the canvas and haircloth do not sit in closely at the armscye. The remedy for this is a dart cut in from the armscye toward the point of the dart; the edges of this dart are also lapped, stitched, and pressed flat. The point of the little dart must be so flat-

tened by dampening and pressing as to be unnoticeable.

The pad on which the bust of the coat foundation is made is a bag made of two layers of linen duck. One end is rounded and the other cut straight across. A piece of cardboard is slipped into this bag for the bottom of it. Sawdust is then packed into the bag very hard, the straight end of the bag is sewn firmly, and the bag is thoroughly soaked in water, then placed near a furnace or oven until it is thoroughly dry. It is then ready for use.

TRIMMING OFF THE FOUNDATION

When the foundation of the coat has been tried on the person and the alterations made, if any are necessary, it is in condition to have the outside cloth applied or draped on it. If the design of the coat does not call for a revers and turned-over collar, the canvas extends to the front line, and the cloth is left one inch wider to allow for turning over the canvas. The canvas should be cut away at the proper line, and it should never be folded back with the cloth. The edge of the canvas is held in by sewing a narrow tape flat on the edge.

When a turned-over collar and revers, like those placed on men's coats, is desired, much care and very good workmanship is necessary. For this style of coat the canvas extends beyond the center front line as many inches as the revers will measure when finished, plus one half inch allowance for work and shrinkage. The cloth for this style of front is cut the same width of the canvas, and is basted on the foundation around the neck, armhole, under-arm seam, down the front line, and around the edge of the revers. The revers is then creased back on the front and shaped. The canvas is slightly eased on the cloth before padding, to allow the revers to roll back in position.

PADDING

Padding or tailor's tacking is a succession of small stitches through the canvas and cloth to hold them together and to keep the revers in shape at all points, and to prevent the canvas from stretching. In padding, the stitch is a small, slanting basting; the larger stitch is made on the canvas, and the smaller one through the cloth; this last stitch is so small as to simply take up one thread, but nevertheless it serves to hold both materials together. The stitches are arranged in

rows quite close together. The canvas is cut away to the exact size of the revers, and a piece of tape is run flat around the edge to preserve the shape and keep the edge from stretching. An allowance of one half inch is left on the cloth outside of the canvas revers. The facing of the revers is then cut. If the coat is to be double-breasted, the facing must extend the full length of the front of the coat. This facing must fit exactly with the straight grain of the goods or material. The front line of a double-breasted coat must be on the straight grain of the material. The right side of the material must be placed to the right side of the coat, placing the edges exactly together. The facing is then stitched by the machine just outside the edge of the canvas revers. The edges of the cloth are cut at the point of the revers, to avoid any bulk at the point. The facing is then turned over on the inside of the front and basted with little stitches. The seam must be on the very edge of the revers. The cloth is then basted over at the other edge of the canvas on the inside of the coat. The piece of cloth for the back of the coat is traced through the center; this tracing is placed exactly to the center back seam and basted to it.

MAKING THE BACK

Plain backs are very rarely worn now. Plaits of some sort are usually made on both back and fronts. These plaits are made in the cloth before

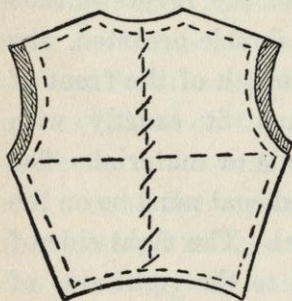


FIG. 41.—BACK OF PLAIN COAT OR ETON JACKET.

it is applied or draped on the lining; however, the principle is the same in both plain and plaited backs. The center must be placed to the center back seam, and the material drawn or smoothed on the straight grain across the back at the

shoulders. The plaits or fullness must follow the lines of the figure tapering toward the waist line. The back is basted to the lining all around the neck, armhole, and under-arm seam. The shoulders and under-arm seams are traced and marked. They are then ripped apart and the cloth or outside material basted to the lining in the seam tracings, the marks placed together, and the seams basted exactly as they were fitted. The seams should then be stitched by machine and pressed flat. If necessary, these seams may be dampened.

MAKING THE COLLAR

To make a turned-over collar, like a man's coat collar, take two pieces of canvas about twelve inches long and five inches wide, shrink them, and baste them together. Cut these pieces in half and stretch both the upper and lower edges by wetting thoroughly. Iron them with a hot iron curving the edges, the lower edge more than the upper; do not stretch the center of these pieces. Place them on the neck of the person, or on the neck of the bust form, and join the pieces in the center back by pinning them together in a seam. Flatten the seam and shape the collar by molding it to the neck. This is done by turning the upper edge over on the neck until the fold fits close to the neck. The under edge is cut in a curve at the corners so that it will not tighten the coat around the curve at the front of the neck. The top of the revers is placed on the collar and the place of joining marked on both collar and revers. A line is traced on the coat

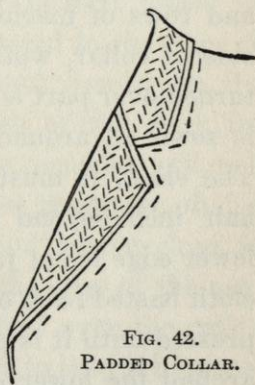


FIG. 42.
PADDED COLLAR.

at the lower edge of the collar. The collar is then removed from the coat. The center seam of collar is then stitched by machine and pressed very flat. Four pieces of cloth are cut the size of the collar, two pieces for the under side, and two for the top or outside. A seam of one half inch is allowed on these pieces all around. The pieces for the under side are joined to fit the canvas, the seam is placed next to the canvas seam, which has been placed toward the outside of the coat, making a smooth surface for the facing proper to be placed on. The cloth is then basted to the canvas and padded, either by hand, as the revers were padded, or by stitching rows and rows of machine stitching around the lower side of collar, which is placed on the coat. The turned-over part is stitched up and down. A tape is sewn all around the edge to hold it in place. The cloth, it must be remembered, extends one half inch beyond the edge of the collar. The lower edge is cut just the required shape, and the cloth basted back over the canvas, dampened and pressed until it is perfectly flat. It is now basted around the lower edge to the coat on the traced line.

FITTING THE REVERS TO THE COLLAR

The fitting of the revers to the collar and making a neat joining is one of the most particular and exacting parts of the making of a coat. The collar is molded with the fingers around the neck line until it fits in its proper position; it must not be drawn out of this position in any way. The revers is fitted upon the collar and cut away. The collar is also cut away, leaving only a small margin to lap on the under side of the revers. The cloth on the edge of the collar is turned in and hemmed to the revers. The under side of the collar is now hemmed or machine-stitched to the coat. The facing of the coat collar is next joined in a seam, to fit the collar and basted to the edge of cloth. The seam must be placed exactly on the seam of collar, the right sides of the cloth together. These edges must be machine stitched together, turned out after the thickness of the corners has been cut away, and basted close to the edge, the seam exactly on the edge of the canvas. The cloth is then stretched over the collar and basted around the neck line to hold it in place. The joining of the outer collar and facing of the revers is the next consideration. Turn in both of

these edges after they have been trimmed down to about three eighths of an inch, and catch them together with an overhand basting stitch, which will hold them very closely together. This seam is slip-stitched together with the finest of stitches.

FINISHING OFF THE EDGES

The bottom of the coat may be finished by turning the edge to the inside over a band of bias canvas. The edge of the material should be cat-stitched to the canvas. The coat is now ready to be stitched around all the edges. This stitching should be continuous and of the same distance from the edge throughout. Beginning at the under arm, it should extend around the bottom, up the front, around the revers and collar, down the other side of the coat front, and around the bottom to the starting point. If one or more rows of stitching is made on the coat, they must be the same space apart throughout the entire coat, as this stitching serves as trimming or decoration.

THE LINING

The coat lining should be of some substantial material, such as satin or silk. If a lining of

either of these materials is used the coat will have not only a handsome appearance, but will hold its shape longer and give greater satisfaction all around. If the coat is an Eton coat, one width of the silk for the back and one for each of the fronts will be necessary. The silk for the back is laid in a plait of about one inch. This plait extends through the center of the silk from the neck to the bottom of the coat. If the coat is an extra large one, judgment must be used when the calculation as to the number of yards which will be necessary for the lining is being made. Sufficient width must be given in the back lining to enable the person to put the coat on and off easily. The plait just spoken of will help in this way. When a coat is put on or taken off, there is more or less strain across the back at the shoulders; if the lining were of the same width as the outside material, it would split or tear. When the plait is in the lining it opens or spreads and relieves the strain on the silk. Coat linings are basted roughly into the coat, and then neatly arranged along the shoulder and under-arm seams, the edges turned in and hemmed all around the seams and edges with fine, firm stitches.

A COAT SLEEVE

A coat sleeve is necessarily larger than the dress sleeve, and the elbow is less evident. The sleeve is always cut on the straight of the goods, the grain running perfectly straight on both upper and under portions around the upper part of the arm; any swing from the straight is made from the elbow to the wrist. The sleeve is placed together exactly like the waist lining sleeve: is stitched with a half-inch seam, and notched twice at the break of the arm on the front seam. When the sleeve is stitched it should be turned inside out and placed over the sleeve press board, or any round board which will fit inside a sleeve; this board must, of course, be covered with some sort of covering of flannel and muslin. Mark the sleeve the length desired, place a piece of bias canvas at the bottom on the inside, and turn the cloth over it, catch the edge of cloth to the canvas. Machine stitch the edges once or twice to correspond with the stitching on the remainder of the coat. Press the bottom of the sleeve flat by placing the sleeve right side out on the board and pointing the iron in the sleeve so that the bottom is pressed all around in a circular way; never

holding the sleeve together and pressing it flat in that way. The lining is cut about one and one half inches longer at the top and one inch longer at the bottom than the cloth sleeve. The lining is stitched together and slipped over the sleeve and basted in its proper position, the front seam of the lining to the front seam of the sleeve. The lining around the hand is folded into one quarter of an inch from the bottom and hemmed. The lining at the top is basted to the sleeve about three inches from the edge. The cloth sleeve is gathered around the top with two rows of fine running stitches, beginning about four inches from the front seam and extending to four inches from the back seam. The sleeve is sewn into the coat in the same manner as was the sleeve in the waist: the front seam to the notch at the front armseye. The gathers in the outside sleeve are pulled up to fit the required space on the coat, and basted in. The coat should be tried on the person and the fullness of the top of sleeve satisfactorily adjusted. The sleeve should be stitched in by machine, the inside of the sleeve toward the person sewing. Almost a straight line should be preserved from the back armseye to the point where the fullness begins at the back of the sleeve. This

straight line gives the coat a tailored effect, and shoulders a broader appearance. The fullness or gathers beyond the seam should be trimmed to a small margin. This margin should be turned back on the coat and sewn to the lining. The sleeve lining must then be pinned in position. The gathers should be put in the lining at the top and drawn up to fit the sleeve. The edges should then be folded in and pinned so that the lining edge covers the machine-stitched seam. The sleeve lining is then ready to fell into the coat.

PRESSING

To properly and successfully press a coat, it is absolutely necessary to have the proper press boards and pads. All the pressing should be done on the wrong side except the last, or finished, pressing. The collar should be placed padded side up on the board, both edges stretched and dampened, and then pressed into shape by holding one end up and pressing in the form of a loop, so as to obtain a round effect. Dampen the revers on the padded side along the fold and press, stretch the edge a trifle and press until dry. This makes the edge of the revers fit closely to the coat, as it will follow the slope of the figure. To press

the facing of a coat, take a piece of wet muslin—unbleached muslin serves this purpose very well—place over the facing and press. Remove the damp cloth, and finish pressing over a dry cloth. Press the collar and revers in the same way. Do not press the fold of the collar and revers flat at any stage of the pressing. The coat sleeve at the shoulder should be placed over a pad. A cloth should be wet, wrung out, and placed over the coat on the right side, and pressed with a hot iron. The entire coat should be pressed, using a wet cloth and hot iron to give a finish. To remove shine caused by pressing, use a thoroughly wet cloth and a hot iron. Place the coat over a pad and lay the cloth over the shine. Hold the iron near the wet cloth with one hand and raise, with the other, the cloth against the hot iron; this will force the steam directly on the shine. Do not allow the weight of the iron on the cloth.

AN ETON COAT

An Eton coat is a short coat which does not reach to the waist line, but fits the figure closely. (It is called so from the style of little jacket worn at Eton College, England.) To make this jacket or coat, a cambric pattern is fitted to the figure

and used also as the foundation on which the jacket is builded. One half yard of tailor's canvas, which has been previously shrunken, and one half yard of haircloth will be necessary to make the form for the front of the coat. All the canvas used on a coat should be shrunken before using.

A BOX COAT

The cloth for a box- or loose-fitting coat is usually of a weight sufficiently heavy to hold the shape. This style of coat may be made long or short, lined or unlined, according to the material. If covert, melton, kersey, or cloths of like weight are used, the seams are usually bound neatly and thoroughly pressed, and no lining placed in the coat. If lighter weight cloth is selected, a silk or satin lining is used. Sometimes an interlining of flannel is placed in the light-weight coats. This interlining extends across the back and chest, and of sufficient length to protect the lungs. The collar of a box coat may be made like a man's coat collar, or may be stitched flat to the neck of the coat. A piece of canvas should be cut to fit the armhole from the front armseye, joining the canvas and haircloth around the armhole to the shoulder seam. If the coat is interlined this piece

of canvas is covered with a piece of silk, and is held in the coat by a close basting around the armhole. The reason for placing this canvas around the armhole is to make a firm foundation for the sleeve; if there was no stay at this part the cloth would wrinkle across the back. In lined coats this piece of canvas is attached by cross stitches to the interlining around the outer edge of the canvas.

A TIGHT-FITTING COAT

This style of coat must have all the portions cut separately and basted to the corresponding portions of common cambric. The lining should be eased on the cloth, particularly above and below the waist line, and the waist line marked and joined in the same manner as the tight lining is joined. The length from shoulder to waist is allowed one half inch longer than this measure for a waist, and from one half to one inch around the figure at waist and bust lines, allowing for the extra thickness of the dress waist worn under a coat. Particular attention must be paid to the lines of a tight-fitting coat; all the seams must be evenly stitched by machine and pressed flat. These seams may be stitched on either side close to the seam, or half an inch from the seam, as a

trimming. The front of this coat must be cut with the center front line on the straight grain of the goods; any shaping to the curve of the figure should, if possible, be made in the front dart. The fronts are lined with a piece of canvas the width of the buttonhole, plus an inch at least. This canvas must also be cut on the straight, otherwise the edge of front would stretch and ruin the appearance of the coat in a short time. The collar for a tight-fitting coat is usually made like a man's coat collar. The bust should be made as usual, with canvas and haircloth, and the canvas placed around the armhole. (See Eton Coat.)

To line a tight-fitting coat the silk for the fronts must be cut large enough to allow a plait one inch deep, which is placed at the center of the shoulder seam and extends toward the bust about four or five inches. This plait is placed there for ease across the fronts. The front dart of the lining, having been stitched and pressed, place it exactly over the seam of the coat and baste it with basting stitches to the seam of the coat. Ease the silk lining over the center front, turn it in about one eighth of an inch from the edge and baste. Ease the silk from the front dart back to the armhole. Turn in the silk at the shoulder line and

baste the front silk over the back. Turn in the silk at the under-arm seam and baste the front over the back. The back is cut with a seam, allowing three quarters of an inch for the back plait. All the portions of the lining are cut one half inch higher at the top and one inch longer at the bottom. The portions are all stitched together regularly and pressed, except the under-arm and shoulder seams. Fold the plait in the center back, pin it at the waist line and at the neck. Then pin the back portion along the rounding seam, turn back the free part, and sew the seam of the lining to the seam of the coat about one quarter of an inch from the machine stitching. Turn the silk over and pin along the next seam and proceed as before. Ease the lining up to the shoulder seam around the armhole and over to the under-arm seam, then baste. Turn in the lining all around the bottom and neck, being sure that the lining is full on the coat, and hem neatly.

COATS FOR CHILDREN

A child's coat is usually made on the box-coat pattern. This style of coat fits the shoulders and chest, but falls to the bottom loosely. Great care must be taken in the fittings, as the side

seams are liable to dip or hang below the line intended for the bottom of the coat, owing to the fact that both front and back are cut like gores at the under-arm seam. Many and various are styles which may be built on a box-coat foundation. A very smart coat may be made for a girl of ten or twelve by laying a box plait on either side of the back and front in such a manner that these plaits will exactly meet at the shoulders. The width of these box plaits should be determined by the width of the chest; a plait of about three inches is usually made in this style coat. The front opening may be made double breasted, or with an extra box plait of corresponding width applied to cover the opening. The box plaits for such a coat may either be applied, that is, made of extra material, or made in the pieces intended for the coat proper. When the plaits are made in the pieces of material an allowance must be made for twice the width of the box plait extra on the width of back and front. For instance, if the back of the coat measured fourteen inches across the back at the armseye and two box plaits are to be laid in the back, it would be necessary to allow twelve inches extra for these plaits, that is, six inches for each three-inch box plait. These plaits may be

stitched down to the bottom of the coat or left open a few inches from the bottom. A belt of the cloth of which the coat is made, or a leather belt, holds this coat in place, by being slipped into an opening made in the plait along the stitching. This opening is finished by a buttonhole stitch all around the raw edge to preserve it.

MATERIALS FOR CHILDREN'S COATS

Among the materials from which very attractive and useful coats may be chosen are eider down; a warm, serviceable woolen goods, which will make a very nice coat for a baby or small child. Cashmere and bedford cords hold their own in popularity for the little ones. These materials may be interlined if worn in the winter, and will wash. Heavy cords and taffeta silks make more elegant and dressy coats. For heavy winter coats, velvets, plush, and bearskin cloth, a sort of plush with a very long nap, usually white, are very much in demand. Broadcloth is also very much worn. Coats of these materials suggest heavy laces, silk-cord frogs, or handsome buttons as trimmings. For summer wear there is nothing more satisfactory for babies and small children than piqué and linen. These materials

may be had in colors, but good taste suggests white.

There is very little difference in the styles and materials used for little boys and girls, until they get beyond babyhood. At about five years, a little boy usually aspires to reefers and trousers. These may be bought ready to wear, particularly the reefer. From five to fourteen years old a girl usually wears a coat made as stated before, on the box-coat model.

CAPES

Capes are rarely worn now except for evening wear. A very pretty model is the "Red-Riding Hood" cape; this is cut like a circular skirt with a seam down the center back and fitted at the shoulder in one dart. To make this cape a warm one suitable for winter wear, I would interline with flannel to the hip line. Be sure that the interlining is eased on the cloth, as it would tighten the cloth otherwise. The hood is a circular affair lined with satin or silk. The lining and outside cloths are cut exactly alike; the right sides of both are placed together and machine stitched. These are then turned out and the edges basted. Two rows of machine stitching one half inch apart are

made about one and one half inches from the edge, catching the silk and cloth together and forming a casing for the ribbon draw string which, when drawn up, adjusts the hood to the shape of the head. The lining is fitted to the cape and eased on the cloth. It is then hemmed all around to the cloth, which was previously turned up to the required length. The cape may be fastened with hooks and eyes, or by a cord and tassel placed around the neck and fastened at the center front to secure it in its place. This cord may be tied in one knot or in a bowknot, according to the thickness of the cord. A pocket should be placed on one side of the cape lining just above the knee. This pocket may be made of a double piece of the lining cut nine by twelve inches, and gathered at the bottom by two rows of hand stitching to the required width—about four inches. A casing is made at the top, into which is placed a piece of flat hat elastic about four inches long; this is placed in the top so that the pocket will admit the handkerchief, fan, etc. The pocket should be machine stitched down the sides and across the bottom to the lining.

This style of coat may be worn by a young girl or by her mother. It is usually made of broad-

cloth. For a young girl, white, red, tan, lined with pale blue or pink, are very attractive. For an older woman black cloth, lined with white or some light-colored silk or satin, is most serviceable. Braid trimmings with a touch of gold thread or braid add much to the appearance of a black coat or cape. The hood attached to this style of cape is quite popular as a protection for the head, and incidentally very attractive.

THE ADJUSTABLE SHOULDER FORM

A very clever tailor has worked out the difficulty both tailors and dressmakers experience in getting a good-looking shoulder in a coat or cloth waist. Even the most symmetrical figures need padding more or less to fill out the hollow places that are found at the shoulders. This padding at each fitting was changed, as it was an experiment, and there was scarcely anything definite to it. This tailor has produced a most practical device, inexpensive and easily made, or it may be had at the shops where tailor findings are kept. It is an adjustable shoulder form, made from the lightest-weight canvas into the various shoulder lines, and suitable to the lines demanded by the season's styles. This little device is placed on the person's

shoulder a little in advance of the point; in shape it extends from the neck line over the edge of the armhole line. It is made of two pieces of canvas lapped to fit and stitched flat. It is then dampened and pressed into the desired shape. If the shoulder is extremely drooping, a layer of wadding, or as much as is necessary, may be placed under this form and tacked to it. The shoulder form may be sewn to the material or interlining to secure it. It may be had in the different weights to suit light or heavy materials, and to fit the different shapes in shoulders; the low or straight, the mannish or flat, and the shoulder which holds out the top of the sleeve.

CHAPTER XI

GIRDLES, COLLARS, SLEEVES, ETC.

SEPARATE GIRDLE, CLOSED AT BACK

A GIRDLE is a belt which may be made separately or attached to the waist; it is intended as a decoration or a finish to a waist. A very practical way to make a foundation for a separate girdle closed at the back is to secure a belt tape the size of the person's waist measure plus one inch for turnings; mark the center and half the distance from the center front to the end of tape with pins; cut five pieces of covered featherbone; the length of

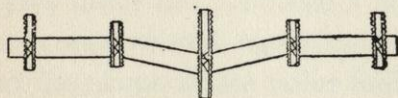


FIG. 43.—GIRDLE FOUNDATION.

these pieces must be governed by the height intended for the girdle when finished. For a normal figure, that is, about thirty-six bust and twenty-four waist measure, a girdle with a bone four inches above the waist line

and one inch below in the center front, another bone one and one quarter inches above and one half inch below the waist line at the under-arm seam, and one three inches above and three quarters of an inch below the waist line at each side of the center back, will prove a good foundation on which to build a girdle. 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.

The covering for the foundation of the girdle may be of any material one desires; taffeta, silk, satin, and sometimes chiffon and crêpe de Chine, as well as plain or fancy ribbons, are used with very charming effect. If silk or satin is used, it is well to cut the material on the bias; for a girdle of the proportions given above a half yard of silk on the straight will make one. Fold the silk so as to get a true bias, but not exactly across from corner to corner; fold the corner over so that the center of the piece of silk will measure very nearly as many inches as the waist; about eight or nine inches along the selvage will be a sufficient width for the girdle; then join the other piece to the selvage side of the bias and cut it to the same width. Hem the bias edges of

this piece either by hand or machine. Mark the center of the material and pin it in little folds to the center bone, turning the lower edge over the bone toward the inside; arrange most of the fullness or folds from this point to about two inches above the waist line, making the folds of the silk scant at the top of girdle. Drape the material along the belt tape to the next bone, which, of course, will be shorter, and the folds will of necessity be crushed closer together. Pin securely to the bone, drape the material to the back of the foundation, spreading the folds again. The back of the girdle may be finished by a small heading,

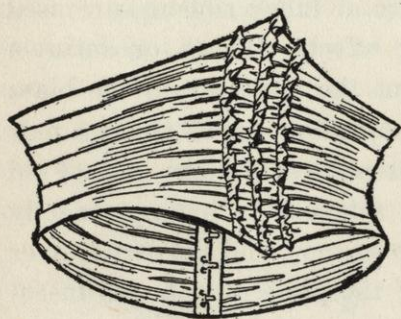


FIG. 44.—FLOWERED RIBBON GIRDLE,
OPENING IN THE BACK.

or ruffle, made of the end of the bias material. This little ruffle should be secured by two rows of fine gathers which reach to the outer edge of the bone. The ruffle will serve to hide

the joining. The girdle should be secured by four or five hooks sewn securely through the bone at the center back and far enough back on it to

prevent the opening from spreading. The eyes on the other side of the belt should extend sufficiently to permit the hooks to slip into them. The belt should be adjusted to the figure so that it will pull around perfectly true, as the bias is apt to pull more to one side than the other, and thus render a girdle a most careless and untidy affair.

GIRDLE, CLOSED IN FRONT

The foundation for a girdle which is closed in the front or on the side should be made with three pieces of featherbone placed in positions on the belt tape corresponding to the back seams of a tight-fitting waist: one for the center back and one on either side of the center back; the distance between the center and these bones is about one and one half inches for an ordinary waist measure. The center piece of featherbone should measure more in length than those at either side of it; these must measure exactly the same in length. Another bone is placed at the under-arm seam, and one in the center front. The style of the girdle necessarily determines the length of the pieces of featherbone, but there is one suggestion I would make emphatically, and it is that the top line of the girdle be of the height which would

seem to balance. For instance, the front bone should not reach higher on the body than the bone at the center back; otherwise the figure appears short-waisted at the front and disproportionately long at the back. The under-arm bone must also be carefully placed, so that it will not shove the material up into a point and thus spoil the even line desired. The materials may be placed in a variety of ways on these foundations. I will give a few suggestions.

FLOWERED RIBBON GIRDLE, OPENING IN BACK

A ribbon girdle may be made in this manner after the foundation is satisfactorily fitted. A

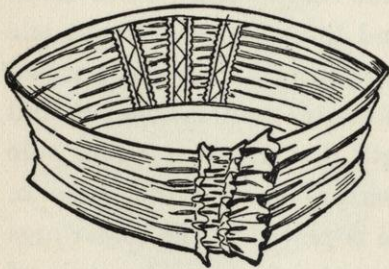


FIG. 45.—GIRDLE, OPENING IN FRONT AND TO SIDE.

piece of ribbon one yard long and about nine inches wide will be sufficient for a twenty-four-inch waist measure. Find the center and mark with a tracing

thread; make a quarter of an inch tuck, leave a sufficient length of the silk or twist to draw up when the shirred effect is made. Leave a

space of one quarter inch on each side of the center, and run another tuck of the same depth as the center and leave the thread. Pull these threads so that the ribbon is a trifle wider than the bone, and fasten them well with two back-stitches. Sew these tucks through the bone, as they must be very secure and firm. Drape the ribbon to the under-arm bone and lay it in plaits, and fasten them to the bone. These fastening stitches must be so small as to be almost invisible. The reason for laying the plaits or folds at the under-arm bone is to give the waist a trim appearance. Shirred tucks placed there would tend to increase the apparent size of the waist measure.

Now drape the ribbon to the back bones; mark with a tracing thread exactly the line where the belt meets, which will curve in slightly at the waist line. You will find a surplus amount of ribbon on each side; measure on this piece the amount necessary for three one-quarter-inch tucks, which will be one and one half inches. Now measure that amount in on the ribbon toward the under-arm bone and begin to make your tucks, taking the last tracing line for your guide for the sewing of the tucks. The tucks must be made in the space between the tracings. The tucks will fit

exactly into the position desired if these directions are closely followed. The back tucks must be sewn very firmly to the bones, as the strain will fall there when the girdle is pulled around the body. The remaining edge of the ribbon may be turned back over the featherbone and the hooks and eyes sewn on. The hooks should be placed a sufficient distance, on the right-hand side, from the edge to slip into the eyes, on the left-hand side, in such a manner that the joining or opening may not be detected. The hooks and eyes should be faced with a piece of Prussian binding or silk.

TRIMMED GIRDLE

A very attractive girdle may be made by making the foundation to open a little to the left of the front.

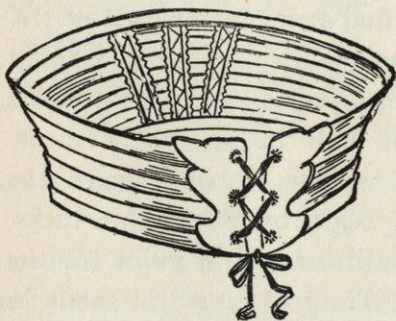


FIG. 46.—GIRDLE LACING IN FRONT,

of the front. Three quarters of a yard of soft silk or satin about twenty-one inches wide will make this girdle. Find the true bias by folding the sel-
vage over until it lies across the piece

on a straight line from selvage to selvage; the slanting or oblique fold thus made is the true bias; cut through this fold, then measure ten inches on the selvage of the larger piece and cut across the material parallel to the first bias, preserving the same distance. Join the smaller piece to the larger along the selvage until sufficient length is obtained to reach around the body plus two inches. Hem both the edges of this bias piece; find the center and pin the material in flat folds to the bones in the back and sew them through; allow the hem to turn over the ends of the bones and sew it with a few firm stitches. The bones of this girdle should extend five inches above and one half inch below the waist line in the back, two inches above and one half inch below at the under arm, and three and one half inches above and one and one half inches below the waist line in the front.

The material is draped in folds at the under-arm bone and sewn firmly through the bone. It is then draped to the front and pinned in evenly distributed folds on the bone. It may be found necessary to add another bone at each side of the front, of the same length, to hold the trimming in position. These bones will be placed about two

inches either side of the front on the belt tape, and will extend one half inch higher on the belt tape. The material is extended three inches beyond the center mark to lap over to the left side. Shaped pieces of the silk are cut and interlined with thin crinoline, two pieces for the back the same width as the girdle, and two pieces for the front.

The edges of these pieces are turned over the crinoline and machine stitched in two or three rows as a trimming; eyelet holes or buttonholes are made in these pieces opposite to each other. A silk or velvet ribbon is laced through these openings and tied in a bowknot at the bottom, or simply cut off and finished on the inside of the piece. This piece of trimming is slip-stitched to the girdle along the firm line made by the bones. The front pieces are attached in the same way, except that the edge which is sewn to the lap of the girdle hooks over on the girdle proper. This same style of girdle may be made very attractive by making, instead of buttonholes or eyelets, a lattice work of small bands connecting the shaped pieces. The ends of bands may be finished with a small, fancy button.

A very beautiful girdle may be made of three

shades of the same color, either of silk or ribbon; the darkest shade is placed at the bottom of the girdle, and the lightest at the top. The fastening at the back may be finished with small rosettes of the material of which the girdle is made.

Another pretty fashion is to make a bias girdle and fasten it with an attractive metal buckle, or some pretty design in appliqué or passementerie.

TRANSPARENT COLLAR

Fancy collars have such a vogue that any woman with a little taste may keep her neck looking pretty at all times. The transparent collar is the most popular because the most attractive; the foundation of a transparent collar is made of mousseline de soie; two layers of this thin material for a collar is a good provision, as the heat and perspiration of the throat cause this thin material to split or tear. A second thickness protects the outside material. The collar measure is taken from the crinoline impression, and the bones put in in the usual way. (See Dress Collar.)

TUCKED-NET COLLAR

A very serviceable collar may be made of net tucked in little quarter-inch tucks, made on the

straight of the material. The tucked net is placed with the edge of the tuck forming the lower edge of the collar. The net is then stretched over the collar and turned over the top and bottom and caught with small stitches to the mousseline foundation. Bias strips of silk or satin, or small patterns of lace, may be applied to the net collar. There are many pretty devices in which small buttons may be introduced, and silk braids of narrow widths of various colors may also be used. Beads of silver or gilt give an attractive touch to these dainty neck pieces. A few colored beads or "cabochons" are often used, but discretion must be used in selecting them; they must not be large, as that would tend to make the collar appear heavy and the neck thick, two items to be considered in making collars.

STOCKS

When a collar is made of tucks only, they should run around the neck; when the tucks run up and down they give the neck a very thick appearance. If appliqués of lace are put on a tucked collar it does not matter in which direction the tucks run, as they will be held in place by the lace.

Stocks of silk or linen are very fashionable, and may be made at home at much less expense than the price asked for them in the shops. The stock consists of a collar proper and two tie ends, one of which is sewn on the lap side the full width of the back seam of the collar. The second tie end is joined to the collar about one half inch down from the top, and the same distance up from the bottom, leaving a space open to slip the other tie end through. These ends are brought around to the front of the throat and crossed like a man's puffed scarf and secured in position by a scarf pin; or they may be tied in a four-in-hand knot. If made of piqué or linen they may be embroidered in various designs; French knots grouped in patterns or filled in with polka dots.

LINEN COLLARS AND CUFFS

Very pretty stylish collar-and-cuff sets are made from batiste or handkerchief linen. These may be made with small hand-made tucks, insertions of lace and lace edgings, or embroidered in a small vine pattern with knots or eyelets worked in the plain spaces. A very attractive edge for such a collar is made in buttonholed scallops; a tiny edge of lace gathered on them is very pretty

also. For the woman who embroiders there is a large field for her work in this line, so many ideas may be worked up for fancy collars and cuffs and vests. A very attractive set which was washable was worn on a pale tan coat suit. Pale green linen formed the collar, cuffs, and vest for the Eton coat. The embroidery was made of mercerized cotton in shades of tan or copper browns with a touch of black; the edges were couched, and the pattern inside was a sort of succession of stars of long French knots. Another was made of pale blue coarse linen; eight of the threads were drawn for a double hemstitch, graduated polka dots of dark blue mercerized cotton were embroidered above the hemstitched hem.

FANCY SLEEVES

Fancy sleeves so much in vogue are draped, that is, the material is applied to a foundation sleeve of a lining of muslin, etc. To assist the home dressmaker in this matter, I would suggest a padded arm on which to drape the sleeve. There are many ingenious inventions which are a great help, but, of course, they are expensive. The padded arm is made by fitting a strong muslin sleeve to each arm. Machine stitch it and pad

it with tissue paper until it is perfectly firm and smooth from wrist to armhole; a piece of muslin is cut to fit the top of the sleeve or armhole, this piece sewn over the armhole to keep the padding in place; another piece of muslin is sewn over the opening at the bottom of the sleeve at the wrist.

Sleeves which reach to the elbow are very fashionable for coats and waists; when the lower arm does not look well in this style of sleeve, a high cuff of lace covers the arm and does not affect the style of the sleeve. With these short sleeves long gloves of silk or kid are absolutely necessary. The puff for a short sleeve of silk, muslin, or woolen should measure about twenty-four inches in width at the widest part, and should measure one inch more than the length of the arm from the armscye to the break of the arm on the front seam, and about five inches above the armscye to the top of the sleeve for the fullness. A leg-o'-mutton-shaped puff is also worn; this sort of sleeve fits close to the arm above the elbow, but grows fuller toward the top. The fullness of the top of the sleeve should be gathered in two rows of fine running stitches. An elbow sleeve is usually finished at the bottom by a cuff, or ruffles and plaitings of silk and lace.

A very attractive sleeve may be made entirely of tiny ruffles; they must overlap to give the proper effect. A foundation sleeve, of course, is used, on to which the ruffles or plaitings are sewn. This foundation should not be very full, about four or five inches more than the measure of the arm around the fullest part of the upper arm. When the sleeve is to be draped on a foundation or lining, the lining should be placed on the padded arm and arranged in the proper position, the front seam on the front seam of the padded arm. If a draped effect is desired, the material should be pinned through to the foundation at irregular intervals until the desired effect is produced. The pins are left in the sleeve until it is removed from the arm; it is then tacked with two small running stitches and one backstitch; these stitches must be secure. Should the puff droop over the cuff or band at the bottom of the sleeve, the fullness may be laid in small tucks across the front seam.

Many of the sleeves made of thin materials have no linings, and are much trimmed with insertion and medallions of lace. When a transparent cuff is attached to an elbow sleeve, it should be made sufficiently long to reach over the elbow

point, as it will otherwise be too short at the back seam when the elbow is bent. If a transparent cuff is made for a silk or woolen sleeve it should be lined with mousseline de soie, as it will then hold its shape and add much to the appearance of the arm. Batiste, which is so much used in trimming waists, may be made into very serviceable cuffs for woolen waists; it should be tucked in groups and have a narrow insertion of lace placed between the groups; the tucks and insertions to run around the sleeve. A ruffle of narrow lace at the hand would make a neat finish.

The sleeves should correspond to a chemisette and collar made in the same design. Coat sleeves when made elbow length, always covering the point of the elbow, are made either a puff or leg-o'-mutton shape, and are usually finished by a cuff or band, and may be trimmed with braid, embroidery, or stitching. Plaited lace or silk adds to the finish when placed so that it falls from the inner side of the sleeve. The band or cuff may be made shaped to a pretty design—such as a leaf design which might be outlined with braid or fancy stitching, the same design to be made on some of the other portions of the coat; the revers, vest, and collar for instance. When a band is

used as a finish, it may be made of a bias strip of canvas cut the width desired and covered with the cloth or material designed for it.

TRIMMINGS FOR EVENING GOWNS

Evening gowns may be made very attractive by fancy hand-made trimmings. An evening gown of pale blue crêpe de Chine was trimmed with pink chiffon roses. These were made from strips of chiffon four inches wide folded double; the petals were cut from this strip about two and one half by two inches; the folded edge was turned over to form a triangle, with the folded edges running from the point to the base. The raw edge was gathered into a one-half-inch 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 were joined by a vine of pale green chiffon to which leaves made of the green chiffon were joined. This garniture was applied to the crêpe de Chine with fine white cotton around the low neck and short sleeves. The skirt was trimmed with a vine running from the foot trimming of two tucks up about eighteen inches. There were five of these on the skirt.

Another very pretty and girlish evening gown was of white spotted net over a pale blue slip. The neck was cut low and outlined with three ruffles like a bertha; these were placed one over the other. On the spots in the lace a velvet forget-me-not petal was sewn or pasted; there were three rows of these on each ruffle. The same scheme was carried out on the ruffles of the skirt. Artificial flowers are sometimes used for the decoration around the low neck. A garniture of small roses with the buds falling from it is very pretty. Maline is a very soft finish inside of the low neck; it softens the effect if folded in soft lines from the back over the shoulders to the front, following the line of the neck. A neat little tucker of maline is often placed in a low-necked waist. A tucker is made of a piece of maline doubled two inches wide and gathered in two rows, in this way forming a ruffle which stands up on the neck. The lower edge is gathered and sewn into the waist at the neck, extending all around. A very narrow ribbon is run into the space below the ruffle to hold the tucker close against the neck. Bunches of artificial flowers are very much worn. A very handsome white satin gown was made quite low in the neck, a full piece of maline was draped over

the top of it; blush roses were sewn in the machine, the fullest portion of the spray being placed on the left shoulder and tapering to the center front, where it ended in a few leaves and buds; one or two of the rose petals were sewn on the waist as if they had fallen there; these petals were sewn on with a crystal "cabochon" or bead.

Black velvet evening gowns when cut low are very elegant if trimmed with a bertha or collar of real lace, Duchess or Irish point being very much admired. In fact velvet needs very little trimming, but that little must be of the best. At evening parties which are not very ceremonious the transparent yoke may be worn. When the neck is very thin one is very foolish to expose it by a low-cut waist. The "Dutch" neck, while not low, may be made very attractive; the line of it covers the bones at the front of the neck. When the lace is lined with chiffon or mousseline de soie the skin looks softer and the hollow places are not apparent. One thickness of fine Brussels net stretched over the neck and attached to a velvet neck band is another fashion much worn by young women.

If the neck is bathed with warm water, then with cold, a good cold cream rubbed well into the

skin and then powdered with a reliable powder suitable to the complexion, the neck will look much fuller.

A NET GOWN

Net looks well when made up with ruffles as the trimming scheme; these ruffles may be edged with narrow lace or with insertions of lace. A very attractive gown shown in a fashionable establishment was made of black dotted net; the foundation was of soft white satin; over this a veiling of one thickness of black mousseline de soie was placed. When the black net was placed over these a soft gray effect was produced. The net skirt was made from a seven-gored pattern, with extra width allowed on each gore to make the skirt fuller than the foundation; small tucks were made around the top of the skirt ending about four inches down from the waist line. Each gore was outlined by a strip of one-inch velvet ribbon. The bottom of the skirt was trimmed with a deep flounce tucked to correspond to the top of the skirt; this flounce was trimmed with six small ruffles put on in a waving line, one lapping over the other; the edges of these ruffles were trimmed with a row of narrow velvet ribbon. All the ruffles were cut on the straight of the material. The

deep flounce was joined to the skirt with one row of one-inch velvet ribbon which had one row of one-half-inch velvet ribbon above and below it.

The waist of this gown had a foundation of white satin covered with black mousseline de soie. The black net was tucked in groups, the tucks corresponding to the skirt tucks in size. A strip of velvet ribbon was sewn in the space between the groups of tucks. The tucks and strips of velvet extended from shoulder to waist line. The collar and square transparency at the neck were made of fine black lace over black mousseline de soie. Small bows of black velvet ribbon were placed down the front of the waist. The waist was finished with three strips of one-inch velvet ribbon formed into a girdle forming a point at the top in the back and drawn down lower toward the front. The sleeve was of elbow length: a puff held in with a cuff of three bands of velvet ribbon finished by small bows at the back.

CHAPTER XII

GOWNS: THEIR CHOOSING AND MAKING

MATERIALS

EACH season naturally suggests the appropriate materials to be converted into gowns to be worn during that period. For winter we look for materials which will give warmth, and woolens hold first place. In the colder portions of our country heavy woolen materials are necessary. The milder climates call for the beautiful light-weight woolens and woolen mixtures so fashionable. Cashmere and Henrietta cloth are manufactured in such attractive colorings that they meet the demand for either street or evening gowns, and may be had in light or heavy weight. Henrietta cloth has a rich, glossy finish and is very serviceable. Both of these materials lend themselves readily to cleansing processes. In fact, if one is very careful in the work they may be successfully washed at home. (This

cleansing operation will be dealt with in a chapter devoted to such helpful suggestions.) Voile, which is the French name for veiling, is a very popular material. It is a thin woolen or silk and wool fabric, usually transparent, and requires a silk lining throughout the gown.

While speaking of thin materials we must not forget the beautiful chiffons and chiffon effects. Silk mull has long held sway for inexpensive thin dresses, and some very beautiful gowns have been made from this material. A lawn lining is usually made in them which keeps the cost down to a very reasonable sum. Shirred tucks and insertions of lace or medallions add to the attractiveness of these gowns. A gown made of either black or white net will prove a very valuable acquisition to a lady's wardrobe. Many styles might be suggested for a net gown, but here are a few suggestions which will hold good for any style. The first thought in making a net gown is for the lining; this should be of silk or satin, over which a veiling of mousseline de soie should be placed to give a softer appearance. A net gown should be made in such a manner as to allow for shortening, as the net will lose some of the dressing and sag somewhat after having been worn a few times.

Net should not be weighted with a quantity of heavy jet or other trimming at the bottom of the skirt. Silks are always fashionable; particularly is this true of black taffeta, which is worn for both dress and service. Every season brings forth a variety of handsome patterns and colors in silks. For street wear tweeds, serges, broadcloth, velvets, and velveteens are much worn.

GOOD TASTE AND ECONOMY IN DRESSING

Good taste may be exercised in the simplest and most economical dressing. To buy poor materials and trim them elaborately is poor taste in the extreme, but, on the other hand, materials of good quality however plainly made speak for themselves and the wearer. In order that one may be sure she is dressed in good taste the gown should not be too conspicuous in color or design; if more than one color is employed in the gown, the colors must harmonize. The trimmings must also be appropriate. That undefinable something called "style" is not given to all of us, but with some thought and consideration of our good points a certain amount of style may be obtained. Do not anticipate fashions, nor is it wise to hold to a too modest style. However, a happy medium may be

arrived at in a stylish, well-made garment of a becoming color, which, of course, must be one which is fashionable, but not extreme. In such a gown one is at ease and happy in the consciousness of being gowned in good taste.

As a good foundation is essential in the construction of fine buildings, so, too, must a woman who aims at a good appearance look well to the foundation; that is, to all the undergarments and the manner in which she adjusts them. The short, stout woman is the most difficult to dress becomingly. She should strive to keep her figure as trim as possible; her undergarments should be made on the union-suit model, in this manner doing away with a number of waistbands. Of course, the outside petticoat must be a separate garment. The drawers and waist may form the undergarment, over which the corset is placed. I have given in a previous chapter some hints on corseting which will assist a stout woman. Drawers and petticoats, if made separately, should be placed on deep yokes and never fastened by means of a drawing string, as the gathers would in that way make the figure very bulky and spoil the fit of the dress skirt. Every garment which a stout woman puts on her body should be made

to fit smoothly. Buttons should never be sewn on drawers or petticoats; tie strings serve all fastenings.

A short, stout woman should never wear very voluminous sleeves or skirts, neither should she wear materials in which a round effect is apparent, as stripes running round or large plaids; large-flowered materials should also be avoided. In selecting colors great care should be exercised. Solid colors, black, blue, brown, green, and sometimes plum, are perfectly safe selections. The complexion must also be considered. A word in favor of black gowns for a stout woman will not be amiss here. Black has a tendency to decrease the apparent size of the figure and is always in good taste, whether the occasion be sad or festive. A stout woman may feel that her gown is appropriate if it be black; the range is so great that a very elaborate gown or a very plain one looks well in black. Then, too, black admits of many decorations. A black chiffon taffeta silk gown is a most useful and economical investment. It may be made either on the shirt-waist model or more elaborately. Also, coat suits made of taffeta are very fashionable. Taffeta silk can be gotten a yard wide and of very good quality for \$1 a

yard. A little touch of color or gilt braid adds much to a black gown; however, it should not be overdone. A stout woman who has height has a much easier task in dressing, as her greatest consideration must be in reducing the apparent width of figure. Narrow stripes, small checks or figures, and plain goods in both light and dark shades, may be worn by a woman having this style of figure. White dresses may also be worn with good effect, provided the trimming runs in vertical lines. The waist line should be defined by a narrow girdle dipped at the center front.

The slender woman of medium height can wear almost any style, the loose Gibson effect is hers by right; all she needs is a good pair of

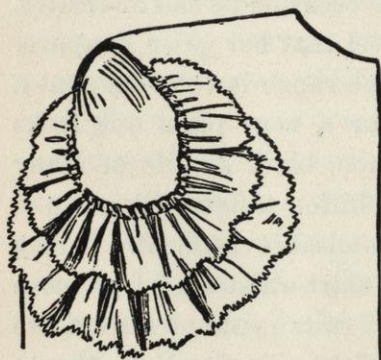


FIG. 47.—RUFFLES AROUND ARM HOLE
USED INSTEAD OF PADDING.

straight shoulders and a normal waist measure to carry out the idea. However, when a tighter, more closely fitting garment is desired, she may be "made up" into the proper proportions. Not only is it nec-

essary to give this attention to the gown; all the accessories must harmonize. The gloves should fit well, and the far-sighted woman would rather have one pair of gloves of a reliable make than a box of cheap gloves, as the latter rarely proves a bargain. Tan or reddish-brown gloves harmonize with most street gowns, whereas white or black kid gloves are worn almost entirely for evening wear. The silk glove in both black and white has had a tremendous vogue, particularly elbow lengths to meet the needs of the elbow sleeve. Black shoes are always and ever in good taste, except in the case of an elaborate white wedding gown. White shoes are at times very fashionable, particularly in the summer. White canvas ties and pumps are the most effective. Colored hose with white or black shoes are at all times in bad taste; only those seeking extremes in fashion would think of wearing them. The footwear should be in perfect harmony with the costume, but should not be conspicuous.

PURCHASING

The most satisfactory agent in purchasing should be one's own self, and it is no easy matter to get the best value for the money expended.

Purchasing should be carefully thought out and pursued systematically. Judicious purchasing consists in a comparison of prices and qualities, and a common-sense decision as to which will meet all the requirements. Many women become inveterate bargain hunters; although what is known as a bargain generally proves the reverse, for some one must be the loser if materials, etc., can be sold so much below the regular price. The exception of this assertion occurs at the end of the season only, for at that time room must be made for the next season's goods, and the merchant is glad to dispose of them at a reduced price for that reason. But in the height of the season be wary of "bargains."

Remnants, too, are not always a wise investment, as they are either a little too large or *vice versa* to make a gown or waist, and one is confronted with the fact that more material must be bought of another kind to put with the remnant, or a piece not large enough to do anything with is left over. Mending or patching is so rarely done nowadays that these left-over pieces are practically of no use. Every woman with proper respect for herself desires to look her best at all times, and to do this she must exercise all her

ingenuity in purchasing, unless her purse is well filled and overflowing, as a change or apparent change is necessary more often than in years gone by, and in order to do this, good quality without pretense should be her guide.

Woolen materials of a rough, loose weave which will shrink and draw out of shape when wet, will not prove a good investment; nor will flimsy, thin material prove serviceable. Cotton and woolen mixed goods are hardly worth the time spent in buying them, as they become very shabby after very little wear. If one cannot reach the stores herself samples may be sent for and the selection made from them. Department stores usually have a Mail Order Department, and will gladly furnish samples of materials on application. When buying cottons, note carefully the weave, whether the threads, warp and woof, are evenly placed, and be sure that the color is "fast"; that is said of a color when one color will not run into another in washing.

Linen should be bought of reliable houses which make a specialty of that line of goods. Linen has so many advantages over cotton that it can be recommended; it is much stronger and more enduring; it is more lustrous, smoother, and

does not absorb and retain moisture so readily. Linen is capable of a high gloss or finish when laundered. Linens may be gotten in various grades, from sheeting down to fine linen lawn, and grass cloth, one of the sheerest fabrics woven. A test of linen is made by wetting the tip of the thumb and placing it on the material; if linen, the moisture will dry immediately; if linen and cotton mixed, it will not dry so soon.

So-called woolen materials are very easily detected if part wool and part shoddy. The shoddy, which consists of various other fibers and very short woolen ones, may be detected by raveling a piece of the goods; the short ends will break away, thus proving the inferiority of the goods. Many devices are resorted to in the manufacture of woolen goods, but as we are not aware of them we are, as a rule, satisfied with the storekeeper's assurance that the material is *bona fide* wool.

In buying silk, crumple it in the hand, and if it crushes and wrinkles it is not going to prove very serviceable; another test is to draw diagonally across the silk with the thumb nail; if the thread loosens and spreads the silk is not what it should be. Pure silk has a bright luster and a soft, firm texture or feel. Cheap silk is not worth making

up, as it will break or split and will not stand any wear. For linings of waists or skirts only silk of a reliable make should be purchased. Great care should be exercised in pressing silk, as the heat takes the life out of it and will make a gloss on it. A good plan is to draw the seam over the edge of an upturned iron; in this way the edges of the seam are not pressed flat and consequently there is no impression of them on the right side.

Velvet has for centuries been considered an evidence of elegance and wealth. In old pictures and historical stories kings and queens are always described as garbed in velvet gowns. Not so in our day; velvets are manufactured so cleverly and to such an extent that it is in reach of nearly all of us to have it for trimming, at least, if the material of the gown calls for it. Velvetens and velours are cotton-back velvets, the pile of which is close. Many things should be considered when velvet is to be used, either as a whole garment or the trimming for one. Velvet for trimming is usually cut on the bias, as it can be used to better advantage for folds, bands, pipings, etc. Velvet for entire gowns is bought, of course, on the straight.

When velvet garments are cut the pile must run down or with the dark shade down, and all

the pieces of the garment must be cut the same way. Never fold the velvet double to save time, as you then have one piece on the down or dark, and the other on the up or light shade. Pay close attention to your work when cutting velvet, and in basting use a fine needle and silk thread, as cotton thread leaves an impression or mark on the velvet pile. When ripping basting threads, cut them; do not pull the long basting thread, as that would mark the velvet. Keep a small piece of velvet between your finger and the piece being hemmed; place the back of the piece to your finger so that the pile of both pieces will be together, and in that way avert any crushing of the pile. Be very careful about putting pins in velvet; use steel pins or needles, as ordinary pins leave an impression. Have a definite idea as to where the pin should be placed before putting it in the material. When a seam is once machine stitched in velvet it never can be steamed out completely, so great caution should be taken to have the seam exactly in the proper place and position before it is put in the machine. To press the seam of a velvet garment place the iron, which should not be too hot, on the side, open the seam and draw it back and forth on the wrong side over the edge of the

iron, holding the seam taut; if it is a long seam, such as a skirt seam would be, care must be taken when the hand has to be held part way on the length of the seams, and then changed to the end of the seam; otherwise the pile will be crushed. Be sure that the fingers are not moist, and it is a good plan to place a small piece of velvet between the hand and material.

When hemming bias velvet, turn the edge down but once and catstitch it along, taking up the smallest possible thread. Buttonholes never look well when made in velvet. Velveten makes a good serviceable dress and will take hard wear. It will wash, too, which fact will surprise many persons, but it has been tried and came out successfully. This is the manner in which it is done: Make a lather of Ivory soap and hot water, souse the velveten up and down in it a number of times, then put it in two hot lathers and finally rinse thoroughly in clear, warm water. Do not wring it out, but hang it on the line and let it remain there until it is half dry. Remove it from the line and have some one hold one end while you hold the other with the left hand, and with the right hand iron over the wrong side of the goods. The steam will raise the pile and make it look like new

material. About a teaspoonful of salt to a quart of water should be used in the washing and rinsing waters.

CHOOSING THE DESIGN

When the style of making the gown is being thought out many things must be considered. The figure of the person for whom the style is being selected is one of the most important. A short, stout woman should be very careful in her selection of a model. She should avoid a style which will tend to broaden her and cut her height; ruffles, bands, or tucks running around, double skirts or very short-waisted effects, the bolero with a high girdle and very large sleeves should be avoided. The very slim woman should avoid the opposite effects. There are so many fashion books that one may obtain several designs which will suit her particular figure. The whole design given in a fashion book need not be followed; parts of one design may be used for the waist, and the skirt be taken from another. The trimming scheme, however, must be the same; if the trimming of the skirt should be ruffles, platings would hardly be in good taste for the waist; or taffeta trimming on the waist and velvet on the skirt; or

a very fancy design for the waist and a walking skirt is not good taste. The portions of a gown must balance well as regards the style. The best plan for home dressmakers is to secure a paper pattern which fits her and suits her style; follow the directions accurately, and she will find that home dressmaking with the immense assistance given by them becomes simple to understand, easy to accomplish, and economical to carry out. The home dressmaker must not expect to get a paper pattern which will fit her form exactly without any alterations, unless her figure is of perfect proportions. Paper patterns are not cut with seam allowance, so precautions must be used in cutting the materials; one half an inch is the least that should be allowed for a seam.

MEASUREMENTS

The measurements for a pattern should be taken over the fullest part of the bust up under the arms, drawn snugly. For the skirt measure around the hips six inches below the waist measure; measure around the waist tightly. Sleeves are measured around the upper part of the arms. Patterns are sold by the bust measures. The proportionate measures are:

Bust.	32 in.	Waist.	22 in.	Hips.	39½ in.
“	34 in.	“	24 in.	“	43 in.
“	36 in.	“	26 in.	“	45 in.
“	40 in.	“	30 in.	“	57 in.

Patterns for children are ordered from the breast measure and the age; they are graded every two years after the two years' size; every pattern has full instructions on the envelope for cutting and putting together; but with these the home dressmaker must exercise good judgment, care, neatness, precision in details, to insure successful results.

DRESSMAKERS' TERMS

Terms and expressions which occur in fashion notes and books are very often unintelligible to many home dressmakers; therefore, the introduction of them here may be helpful. We get our fashions from the French people, and many of them are never translated into our own language, but always retain the French names.

Accordion plaiting: One plait laid on another by machinery, steamed and dried so as to retain this position.

Ajour: An open effect produced by joining two parts together by a cross or catstitch.

Antique: A word used to designate an old-style material or fashion such as has been used in times long past—*Moiré Antique*.

Appliqué: Laces or embroidery joined to or applied to a material. It may be a piece, or design of leaves, figures, etc.

Arabesque: A scroll effect or design which may be made with cords, stitchery, or applied pieces outlined.

Armure: A fancy weave of silk which has a small raised pebble design. It is much affected in mourning wear.

Bag seam: A seam stitched on the right side and then on the wrong, hiding the raw edges.

Basque: A tight-fitting waist which extends below the waist line; taken from the costume of the Basque peasants of France.

Batiste: A fine cotton muslin having a good deal of dressing, resembling lawn, batiste being slightly heavier.

Bayadere: A design in dress materials in which the stripes run from selvage to selvage giving a round appearance.

Beige: A soft, fine material made of yarns in the natural color. May be either twilled or plain.

Bengaline: A plain round-corded weave of silk and wool, in which the wool is used as a filling covered by the silk. It is smooth in surface and small in grain. When the cord takes a fancy appearance the fabric is called *Crystal*.

Bertha: A ruffle or shaped cape following the line of a low-cut waist around the shoulders. It may be of lace, silk, or velvet.

Beurre: A name given to materials or lace having a yellow color resembling butter.

Bishop Sleeve: Named for a sleeve in the robe of a bishop of the Episcopal Church. It is gathered at the top and again at the wrist with a straight cuff.

Blouse: A loose waist usually gathered on a draw string at the bottom; to blouse a waist is to puff up from the waist, back and front.

Boa: A round neck scarf, either short or long, made of net, chiffon, lace and ribbon, and various soft materials. Fur and feathers are made into boas also.

Bodice: A tight-fitting waist; it is also applied to a high-fitted belt or girdle.

Bolero: A Spanish jacket; a small sleeveless jacket worn over a loose blouse. Many styles have this effect produced on lace or velvet.

Border: Any trimming put on an edge or above it and used as a finish to a garment.

Bouclé: A woolen material whose surface is raised in little tufts at regular intervals or in patterns; a rough material.

Bouffant: Used to express a very full or puffy effect—as *bouffant sleeves*.

Bouillouée: A narrow puffing used for fancy trimming, sometimes corded. It is often made in chiffon or soft satin.

Bourette: A kind of material on which rough threads or knots appear as straight or broken stripes.

Brandenburg: A military ornament of braid and loops with which a jacket is fastened.

Bretelle: A sort of cape which extends from the belt in front over the shoulders to the belt at the back of a waist. It is much wider at the shoulders and slopes at the waist.

Broché: An embroidered effect obtained by weaving; also called brocade.

Cabochons: A jet, glass, steel, or pearl flat bead or nail head, used for dress trimming or millinery.

Challie: An extremely light-weight dress fab-

ric of cotton and wool, woven without twill; soft and free from dressing.

Chameleon: A changeable effect obtained by weaving two or three colors together.

Chiffon: The finest, sheerest silk material manufactured.

Chiffon Cloth: A firmer fabric than chiffon.

Chiffon (Liberty): A chiffon cloth with a satin finish.

Chiné: Effects obtained by printing the warp before weaving, making the filling of a plain color.

Crêpe de Chine: A soft silk fabric which lends itself to graceful folds.

Choux: A rosette of any soft material which will look like a cabbage.

Circular Flounce: A flounce cut to fit the skirt at about the knee, but which flares in a circle at the foot of the skirt.

Collarette: A large collar or cape which fits the shoulders.

Collet: A small cape or large collar.

Covert Cloth: Light-weight summer cloths, originally made of natural or undyed wool, resulting in gray, drab, or fawn colors.

Crash: A rough, loose linen material used for

toweling and also for dresses. Often spoken of as *Russia crash*.

Crêpe Tissue: A very fine transparent, crimpy material which is worn very much for mourning ruchings and trimmings.

Crêpon: A woolen or silk-and-wool material with a crêpe or crinkled effect.

Cuirasse: A perfectly plain tight-fitting waist.

Demassé: A fabric ornamented on the surface with a rich design, the running figure woven, but not printed, like damask.

Drap d'Été: An all-wool fabric with a twilled surface, woven as a twill and finished as a broad-cloth.

Dresden Effects: Warp-printed flowers and figures like those used on Dresden china.

Drop Skirt: A lining skirt which is intended for one special dress, and is often hung or attached to the outer skirt.

Duchesse: The finest satin fabrics woven.

Dutch Neck: A square or round neck cut only two inches below the throat.

Epaulette: A trimming which falls over the shoulders like a small cape.

Etamine: A canvas weave with a wide-open

mesh rendering it more or less transparent. Sometimes woven with a silk stripe.

Eton: A short jacket or coat reaching to the waist line, dipping slightly to a point at the center back—after the style of uniform worn at the Eton School, England.

Faconni: Fancy, elaborate.

Fagoting: An embroidery stitch which fills the space between two edges, holding them together; it differs from the cat- or herringbone-stitch in being worked through the edges, and not flat on them.

Faille Française: A silken material having a soft cord with a cotton filling.

Featherstitching: Very much like bias or cord stitchery used in embroidery and with very good effect in dressmaking.

Fichu: A draped scarf or cape having long ends which fall from a knot at the breast.

Foulard: A soft, thin dress silk woven without twill. Twilled foulard is known as a silk serge.

French Gathers: Made of one long stitch on the outside and one underneath, and alternating.

French Knot: An embroidery stitch in which from four to eight or nine twists are made on the

needle. The needle is pushed back through the same opening to the wrong side while the loops are held on the right side.

Frogs: Ornaments made of braid in a fancy pattern having a loop which fastens on the opposite button or olive. There are always a pair of these ornaments used for each fastening.

Full Back: The straight-back widths of a skirt gathered in two rows at the top.

Galloon or Passementerie: Trimming made of beads, spangles, or silk, into bands and fancy designs.

Gauffié: An effect seen in silk when the material is pressed into shapes or patterns.

Gauntlet: A cuff shaped like a gauntlet or riding glove, similar to the spreading cuffs seen on costumes of past centuries.

Gigot: A sleeve with a large puff at the top and fitting close to the lower arm like a leg-o'-mutton sleeve.

Girdle: A belt of shaped cincture for the waist line.

Glacé: A shiny surface, applied to gloves and silk materials.

Granite: A raised pebbly effect in silk or woolen goods like armure.

Grenadine: An openwork diaphanous silk, wool, or cotton.

Gros Grain: A silk fabric with a cord or ribbed effect.

Guimpe: A yoke or waist usually made of white materials and worn with low-cut dresses—worn very much by children.

Habutai: A plain woven silk made in Japan on hand looms. It is smooth and even in texture.

Harlequin: Made of three or more separate colors.

Huckabuck: A dicelike pattern, very heavy, used for toweling.

Iridescent: Changeable, having a rainbow effect.

Jabot: A trimming, usually of lace or chiffon, gathered full and allowed to fall in cascades or shells.

Jaconet: A fine muslin heavier than cambric, free from starch or dressing, but glazed by calendaring.

Jacquard: Applied to materials on jacquard looms which automatically select the threads and make the designs, formerly produced by hand looms only.

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cotton threads lustrous. The thread is shortened and hardened, producing a silky effect.

Merino: A soft woolen material.

Merveilleux: A satin fabric woven in a sort of twill pattern.

Miroir Velvet: A smooth, shiny effect produced by ironing velvet with the nap.

Mitaine: A form of sleeve in which the lower part below the elbow resembles a mitten.

Moiré: A watered effect like spreading waves over a silk, cotton, or woolen material.

Motif: A portion of a design—as a leaf from a spray of flowers.

Mousseline de Soie: A transparent, very thin material used for gowns or veiling satins or silks.

Nacié: A mother-of-pearl effect.

Natté: Like a basket weave.

Natural Color: The grayish flax color—known as *undyed*.

Oriental; Persian; Cashmere: Names applied to a series of colors and patterns found in cashmere shawls.

Ottoman: A name applied to silk or woolen material with a large rep or cord.

Oxford: Originally a wool fabric in dark gray and white mixtures (ninety per cent of the

former and ten per cent of the latter). Of late, heavy cotton and linen fabrics have been known by this name.

Paillette: Spangles of gelatine.

Passementerie: Heavy embroideries or edgings and galloons, especially those made of rich gimps, braids, beads, silks, and tinsel.

Pastel Shades: Very light tints, somewhat opaque in character.

Plastron: A full or draped vest for a waist.

Panel: A piece of material placed either in the front or sides of a skirt, usually outlined by rows of trimming giving the appearance of an inlay.

Peau de Cygne: One of the popular weaves of soft, highly finished silk; closely resembling peau de soie.

Peau de Soie: A tough satin fabric.

Percalé: A kind of cambric closely and firmly woven with more dressing than ordinary, and may be either printed or plain.

Picot: A small loop used as an ornamental edging on ribbons or laces.

Piping: A bias fold or cord put on the edge of a band or garment as a finish.

Placket: The opening left in a skirt to allow

the garment to be put on and off the person: an opening in a shirt-waist sleeve.

Plait: A trimming made by folding the material over on itself.

Box Plait: 'A' fold turned toward either side.

Double Box Plaits: Box plaits having two folds.

Kilt Plaits: Large single folds turned one way.

Knife Plait: Narrow folds turned to one side.

Triple Box Plaits: Box plaits having three folds.

Plissé: Plaited.

Plumetis: A fine, sheer fabric in which a design is produced by means of loose tufts or spots.

Pointillé: Dotted with small spots or polka dots.

Polonaise: A waist and overskirt combined in one garment. It is taken from the Polish national costume.

Pompadour: Mixed colorings in light shades, such as were worn in the time of Louis XV and Mme. de Pompadour.

Pongee: A thin, soft silk fabric, woven from the natural uncolored raw silk.

Postilion: An extension of the back pieces of a basque or extra tabs set on to a basque at the back.

Pres de Soie: A fine, cotton lining used for underskirts.

Princess: A style of dress in which the waist and skirt are made in continuous breadths from neck to feet.

Quilling: A narrow-plaited effect; a *rose quilling* is a very full triple box plaiting stitched through the center, having the effect of a row of full-blown roses.

Redingote: An outside garment cut princess style, showing a skirt front beneath.

Rep: A style of weaving in which the surface has a crosswise appearance as a distinction from cords, which extend lengthwise in the fabrics.

Revers: Pointed or square pieces usually turned back or reversed on the front of a waist or coat.

Ruche: A trimming of lace, silk, crêpe, or chiffon, gathered or stitched in the middle.

Shantung: A heavy grade of pongee silk in

which the natural color of the material is preserved.

Shirr: Two or more rows of gathers having a space between.

Sicilienne: A mohair of heavy weight, either plain or with a fancy pattern.

Smocking: Accordion plaiting caught together alternately in rows, making an elastic fabric.

Soutache: Narrow worsted mohair or silk braid used in dress trimmings.

Stock Collar: A full or plain collar in imitation of the stocks of fifty years ago.

Suède: Undressed kid; a skin from which the outer part has been rubbed off or skinned.

Surah: A soft silk woven in nearly invisible cords or twills.

Taffeta: A smooth weave of silk.

Tussah: A coarse silk produced by silkworms which are fed on oak leaves.

Tuxor: A soft, rich satin or silk cloth.

Vandyke: Pointed effects seen in laces, trimmings, etc.

Venetian: An all-wool material of a broad-cloth construction, except that the face is twilled.

Vest: A flat center front trimming for a waist, also a separate garment.

Voile or Veiling: A wool or silk-and-wool fabric similar to the old-fashioned nun's veiling. Some voiles are extremely thin and transparent; these are called *chiffon voile*.

Vigomeux: A worsted material which is printed in several colors, giving a *mélange* effect.

Watteau Plait: A box plait down the center of the back of a Princess gown which is laid from the neck to the waist line and then hangs freely to the bottom of the skirt.

Zibeline: A shiny, woolen material having long hairs.

CHAPTER XIII

RENOVATING

WHEN you decide to clean or renovate materials be sure they are in a condition which will repay you for the labor which you will put on them. If you have your doubts about this, make a careful inspection of them, and if they warrant the expense of so much energy, well and good; if not, put them in the rag bag and direct your energies elsewhere. Do the ripping with a sharp penknife, remove all the threads, shake each piece well; dust silken fabrics with a piece of flannel or an old silk handkerchief. Woolen goods should be shaken well, then brushed with a whisk broom. Velvet should have every tiny speck of thread picked out, then brushed with a soft brush or a soft piece of old crinoline. All such pieces of old silk or crinoline should be kept in the rag bag, as they are at times invaluable.

For any material which will wash, such as woolens, serges, etc., I would recommend Ivory

soap. When naphtha, benzine, gasoline, or alcohol are used, remember that they are highly explosive, and must not be used at night or near a fire or light. Never use these cleansing fluids in a room which is not freely ventilated. I have in mind at this moment a very fine woman who lost her life while cleaning some goods in a bathroom which, like most bathrooms, was small with one window in it. Unfortunately, this window was closed. The pressure of gas and the friction made in the cleaning process combined caused fire, and in a few seconds the whole room was a mass of flame. The poor woman was helpless and lost her life through thoughtlessness. I relate this sad instance that others may profit by it. Always ventilate a room in which these explosives are used. When materials have been cleaned with the fluids just mentioned, they should be hung in the open air for the disagreeable fumes to evaporate. If the materials are colored do not hang them in the sun or they will be streaked when dry.

CLEANING LININGS

It is very poor policy to use old linings, as they will shrink out of shape, and a dress cannot be properly fitted over a lining which is soft and

askew; the washing or cleaning takes all the life out of linings. The same thing happens to a lining which has been dyed. If one has to economize to the extent of using old linings save them for linings for the children's frocks. When the linings are washed and ironed they will serve very well for the foundations when cut down.

SPONGING AND WASHING SILKS

When sponging any material, use a downward stroke and try to get a piece of the same material to use as a wad. When washing goods in soap and water, do not rub the soap all over the material, only on the soiled spots; it is better not to use the washboard except for very heavy goods. Black silk can be made to look almost like new silk if sponged with spirits of wine on both sides and ironed on the wrong side. When ironing black, or in fact any silk, I have found that tissue paper placed over the silk gives the best results. If white China or Japanese silk is ironed when damp with white tissue paper over it, there will be no change in the color. The iron should be almost hot. These silks turn out beautifully if washed in a lather of Ivory soap. There are various fluids for sponging black silks besides those

mentioned. Equal parts of warm water and alcohol, cold strong coffee well strained, stale beer, and water in which an old black glacé kid glove has been boiled, using a pint of water to one glove, boiled down to just one half the original quantity; this pulpy mass must be strained, adding a little cold water if too thick. Use this fluid to sponge with, responge with clear water, partly dry, and iron. The material may be dried without ironing by pinning the wet pieces to clean sheets spread out on a board or carpet in a room which is not used. Then, too, black silk may be cleaned by being dipped in naphtha or gasoline. Do not wring silk out like other materials, but hang it out to drip. A very strong decoction of ivy leaves is said to clean black silk.

Black satin, worn until the surface is shiny, may be renovated by dipping the entire piece or garment into naphtha and hanging out in the air to dry. Satin should not be sponged, as it destroys the surface of the material.

REMOVING SPOTS FROM SILKS

These few suggestions may help one when a grease spot is to be taken out of either black or colored silks. If the silk is to be sponged look

over it well and mark with a fine needle the grease spots. Rub the spots well with a lump of magnesia, or separate a visiting card and with the soft side of it rub the spots and the grease will disappear. French chalk will also remove grease spots. Scrape the chalk on the spots, rub it in and let it remain there about twenty-four hours, then brush it off; repeat the process if necessary. Some spots are hard to eradicate. Chloroform also is a very satisfactory cleanser, particularly for white or dainty colors. This fluid should be obtained at a druggist's, as he usually keeps on hand the proper solution for cleansing purposes. Ammonia is of great assistance in cleaning some materials if used with discretion; otherwise it will take the color out of the fabrics, particularly if too much is used. One teaspoonful to a quart of water is a good proportion.

CLEANING RIBBONS

To renew black ribbons the same processes may be used as for black silk. To keep them from wrinkling, roll them around a bottle until they are partly dry, take them off and iron with a moderately hot iron, having placed a piece of tissue paper or crinoline over them while ironing. The

motion of ironing should be from edge to edge not through the center of the ribbon. Ribbons may be steamed by placing a wet cloth over a hot iron. To insure the thorough steaming of the ribbon hold a thick piece of cotton cloth over it, smoothing out the creases when it is necessary. A brush may be used also. Some taffeta ribbons will not yield to anything but pressing; a wet cloth must be placed over them during the pressing; if they come out stiff pull out on the bias. Another method used successfully is to sponge the ribbon with a mixture of one third alcohol to two thirds water; when partly dry iron it under a cloth or piece of crinoline.

CLEANING SCARFS, ETC.

Silk scarfs, ties, colored ribbons, chiffon veils, etc., may be cleaned by dipping them into a bowl of naphtha. They must be soused up and down, then rinsed in another bowl of clean naphtha, and hung in the open air to dry. They should be pressed dry and placed so that the air will get through them. This will assist in removing any odor of naphtha which may cling to the articles. It is a wise plan to keep white silks, crêpes, chiffons, and like materials wrapped in blue paper; this keeps

them white. If exposed to the light they are likely to become yellow. However, if they do discolor, make them up cream colored, as any attempt to bleach them will prove a failure. Never rub silk vigorously, as that will displace the threads. Freshen Japanese, China, India, and pongee silks in warm Ivory soapsuds, rinse them quickly and let them dry in the shade; roll them in a damp sheet for a few hours and then iron with a warm iron, having white tissue paper between the iron and material. A hot iron will discolor these silks. Ammonia may be tried on fruit stains; it restores the color, but sometimes leaves a ring around the spot. This may be removed by rubbing with naphtha. Colored silks may be cleaned in water in which a kid glove the color of the silk has been boiled, using a new tin pan to boil it in; strain, and add a little hot water and ammonia; wash in this, put half a teaspoonful each of borax and spirits of camphor to a quart of rinsing water; hang each piece up until it dries, but do not iron it. Ether is also used in cleaning colored silks.

STEAMING VELVET

When velvet is very much marked and does not respond to the steam process it may be made

very beautiful if transformed into mirror velvet. This effect is produced by ironing it the way the nap runs; the iron must be moved constantly. Velveteen and plush may be treated in the same manner. The steaming of velvet is done in this way. It is necessary to have some one assist you. Hold one end of the piece of velvet with the left hand while the other person holds the other end taut over a pan of boiling water. With the right hand brush up the nap while the steam is ascending. This process removes wrinkles and restores the nap. It may be applied to colored or black velvets. If there should happen to be a grease spot remove it with French chalk before steaming. A sticky spot may be removed by touching it with clean cold water.

RENOVATING WOOLEN GOODS

To remove mud or ordinary spots take a whisk broom and brush briskly; take a piece of the same material which has been dampened and wipe off the spots with it. Black woolen goods, as serge, cheviot, henrietta, are very easily cleaned. Grease spots may be removed in various ways. Naphtha or gasoline will remove these spots, but, as I urged before, be careful of these fluids as they

are explosive, and do not expose them to a lamp or fire. Silk and woolen fabrics should be washed by the hand, and should not be rubbed on a washboard. Never wring them out by twisting in the hand; run them through a wringer. Let them get just a "scutch" in the air. When nearly dry iron them on the wrong side with a moderately warm iron.

Black woolen goods may be very successfully cleaned by washing in soap-bark water. Take a quantity of soap bark—five cents' worth will be sufficient for one dress—soak it in warm water overnight, strain through a fine cloth; if any woody particles come through, strain again. Put this suds into two tubs, add warm water until it is about 98° Fahrenheit. Place the woolen goods in the first tub, and knead it as you would bread. Do not rub soap on the goods, and never rub it on a washboard. Turn it over and over, kneading it until you have taken out as much dirt as possible. A washing machine would be very helpful for this purpose. The material should be folded carefully and put through a wringer. Repeat this process through the second tub. Rinse it in water which is the same temperature as the first. Be sure that all traces of the soap have disappeared before it

is put through the wringer. If the wringer creases the material, take it out of the rinsing water and hang it by the selvage or straight edge upon the line to drip and dry. When nearly dry iron it on the wrong side.

Woolen goods of almost any color may be washed in a lather of Ivory soap. Alpaca or mohair may be washed in the same way as woolen goods, adding a little gum arabic to the rinsing water. Paint stains may be removed with benzine; if the latter leaves a ring remove it with French chalk. Water stains may be removed by rubbing the spot briskly with a piece of cloth until dry. When silk-warp woolen begins to shine, part of it may be removed by a sponging of alcohol and water. The shine, however, returns and is only entirely removed by redying the fabric, as the shine comes from the wool wearing away, exposing the silk in the warp. Wash colored woolen fabrics in warm water, putting a teaspoonful each of beef's gall and ammonia to a pail of water. Have the rinsing water ready, with a small portion of beef's gall in that; wash and rinse quickly, dry in the shade, and iron on the wrong side with a warm iron. The water may be softened with a little borax. Grease spots may be removed by

rubbing them with wet hunk magnesia; when it becomes dry brush off the powder.

Great care must be used in cleansing white woolen goods. Nearly all of these fabrics shrink considerably when washed unless the utmost care is used. A soft soap lather should be made by cutting up a piece of white soap into shavings, put them into a vessel with sufficient water to make a good lather, let it heat thoroughly; use this instead of rubbing the soap on the goods. Cold water should never be used on white woolen fabrics, nor should they be rubbed on a washboard. Rinse them in warm water and put them through the wringer as smoothly as possible. Put them in a pillow case and hang out in the air until the goods are nearly dry; iron them on the wrong side with a warm iron.

DRY CLEANING

White woollens may be dry-cleaned with hot corn meal or flour. Fill a bowl with either of these and rub the goods in it; take out and shake the meal off; repeat this process if necessary. Iron on the wrong side; if creased, sometimes the evening air will remove wrinkles if the material is hung out. White worsted shawls, baby

sacks, and other knit goods are cleansed by putting them in corn meal and leaving them there twenty-four hours. White cloth may be cleaned by patting into it pipe-clay or magnesia. Trim-mings like white cloth revers, collars, cuffs, etc., are cleaned by being covered with salt overnight, which is rubbed off with stale bread sliced. Linen which has become yellow with age may be whitened by being boiled in milk and soap; one pound of soap to a gallon of milk.

REMOVING STAINS

Grass stains may be removed from white woolens with cream of tartar and water or alcohol. They may be removed from muslin with a little molasses; keep covering the stain until it fades away. Knit sweaters should be washed in hot soapsuds; souse them up and down in this, then press rather than wring the water out. The collar or neck band, cuffs, and the band around the bottom may be rinsed in colder water to shrink them. Pin it out on a sheet and place it in an airy room to dry in the proper shape.

Mildew stains will disappear if rubbed with a diluted solution of chloride of lime and then rinsed in clear water.

Sewing machine oil spots may be removed from white goods by putting them at once into cold water.

Blood stains may be removed by washing them in cold water without soap. They may also be taken out by wetting laundry starch and placing it on the spot like a paste. Leave it on for an hour and then brush it off. A very small speck may be removed by a piece of cotton thread which has been thoroughly wet and rolled into a wad; place this on the spot; it will draw out the stain.

A solution of chloroform, sold by druggists for the purpose, will clean any silk, either colored or white.

A very highly recommended cleansing fluid may be made from the following:

Gasoline.....	1 gallon
Ether.....	1 teaspoonful
Chloroform.....	1 teaspoonful
Ammonia.....	2 teaspoonfuls
Alcohol.....	1 gill

Mix well and do not use near a fire or light, or in a closed room. This fluid cleans silks and woolen materials, leaves a new finish and does not shrink the fabric or give white goods a yellow tinge. It

may be used on the most delicate colors and fabrics and is very inexpensive.

Pour into a china washbowl sufficient of the fluid to cover the material or article to be cleaned; wash as you would in water, rub the soiled spots with an old, soft brush; a toothbrush will answer this purpose on a flat surface. Wring the material out of this fluid and rinse in a second portion. Wring out again and hang out in the air until the fluid evaporates. Save the remaining fluid, as it can be used a second time on dark materials, like black dresses, carpets, hangings, etc.

Stains made by sweets or sirups should be first washed in clear water.

Strong borax water will remove oil stains from cotton or linen.

Tar and axle-grease stains are most discouraging, but if taken in time will yield to soap, oil of turpentine, and water applied in turn. This applies to white cotton and linen.

Colored cottons and woolens are smeared with lard, then rubbed with soap and water and left standing for an hour, and finally washed with oil of turpentine and water alternately. For silk proceed as for woolens, only use benzine instead of turpentine.

CLEANING BLACK LACE

If black lace is really very dirty it may be washed in a suds of cold water and soap, a white soap if possible; or in a pint of warm water in which a teaspoonful of borax has been dissolved. Use an old black kid glove to sponge it with. Borax, diluted alcohol, beer, strained coffee, and cold strained tea, are all excellent renovators of black lace. It is better not to iron lace; it should be pinned out on a board; every point should be pulled into place and pinned there. But if an iron has to be used, in case of pressure for time, a well-padded board should be used and a cloth placed between the iron and the lace. A very successful and simple method of freshening black lace is to soak it in milk overnight, then rinse in cold water and press lightly when it is nearly dry, using an old silk handkerchief under the iron. Another freshening process is to souse the lace in water containing a few drops of alkali volatile, ten drops to a quart of water. When lace has been sponged it may be rolled around a bottle filled with warm water, where it should remain until it is thoroughly dry. Lace which has become rusty from dust should be well shaken and rinsed in a

cup of water with a tablespoonful each of alcohol and powdered borax. When sponging lace rub from the beading or selvage down to the edge.

CLEANING WHITE LACE

Very fine real white lace should be dry cleansed. Take a piece of clean white paper and cover it with calcined magnesia, lay the lace over it and sprinkle magnesia over it thickly; over this place another piece of paper. Put between the leaves of a book for three days; after this take out the lace and shake it well to scatter the powder. White silk laces are cleaned by soaking them in milk overnight. They should then be washed in warm soapsuds, rinsed, pulled out, and firmly pinned down on a board which has been covered with a clean white cloth.

COLORING LACES

To give lace a yellow tinge, wash it in coffee. Make the coffee strong, boiling it for an hour, strain, and dilute with cold water until the right tint is secured. Put the lace in it and let it remain for half an hour. A creamy *écru* tinge may be given to white lace by putting powdered saffron in the rinsing water. If a pink shade is desired

on dipped lace it can be gotten by putting the lace in strong tea which has been strained and diluted with cold water until the color has been secured. Strong powdered black pepper steeped in water will give lace a dark tan color. Since dyed laces are so very fashionable they may be dyed at home very profitably. The "Dainty" Diamond Dyes give great satisfaction; a deal of patience must be used, but the exact shade can be gotten if the directions on the package are followed. Laces should always be soured up and down and squeezed between the hands, but never rubbed.

WHITENING LACES

Silk and cotton laces which have become yellow with age may be whitened by covering them with soapsuds and allowing them to stand in the sun. White laces need a little bluing in the last rinsing water. Lace which is very dirty may be cleaned by washing in warm soapsuds. When lace is ironed, the thicker the padding on the board the better the pattern will be brought out; the lace is, of course, ironed on the wrong side.

CLEANING FUR

The dark furs, such as seal, mink, sable, etc., respond to mahogany or fine cedar sawdust as a cleanser. These may be purchased from any manufacturing furrier. Place the fur on a table with the hairy side up and rub the sawdust in by the handful. Use plenty of sawdust and rub vigorously. Shake the fur over the table to save the sawdust that falls, as it can be used again. Turn the fur with the hair side down on large pillows according to the size of the garment; beat it well with a switch. Shake the pillows occasionally and continue beating until all the sawdust is removed. White furs are cleaned in a similar fashion with corn meal. Grease spots may be removed from fur with gasoline. Remembering that it is very explosive apply the gasoline with a piece of cotton batting. It is often necessary to repeat the operation several times. If not successful, spirits of ether, oil of turpentine, or benzine may be tried.

CHAPTER XIV

FANCY STITCHES

FEATHERSTITCH

THE featherstitch is used as a finish in all kinds of sewing and is often used in place of backstitching. The pattern may be varied by taking a slanting instead of a straight stitch; also by making two, three, or even four stitches on each side. The stitch is

usually made with either a "sharps" or a zephyr needle, and embroidery cotton on cotton material, silk, or woolen thread on woolen material, and silk, linen floss, or flourishing thread on linen. To make the featherstitch, make a small knot, bring the needle from underneath, work on the right side of the material. Hold the thread down with the thumb of the left hand; take a stitch point-



FIG. 48.
FEATHER-
STITCH.

ing the needle toward you; carry the thread under the needle so as to form a loop stitch; always draw the thread out toward you; take a stitch alternately on the left and right of the thread held down. When the thread needs renewing or mending take the needle down close to the last stitch and fasten it, usually on the wrong side; bring the new thread from underneath inside the notch formed by the last stitch, so that no break will appear in the work.

CATSTITCH

This stitch is used principally on the seams of flannel or woolen materials to keep them flat after they have been pressed. It is also used in patching; in sewing on various finishings, such as belt tapes; applying the edge of a velvet skirt binding to the lining; catching the edges of material to the crinoline; also to catch the edge of velvet in place of a folded hem. To make a catstitch, begin with a small knot if it can be hidden, if it cannot, start with a backstitch. Begin at the left-hand side and sew toward the right, always

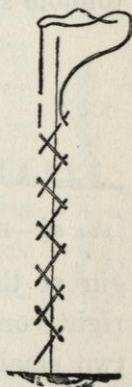


FIG. 49.
CATSTITCH.

pointing toward you. Be sure that the needle, when in position, lies in a horizontal line. Fasten the thread on the wrong side by a small backstitch.

The seams on flannel may be catstitched in three ways: by opening the seam and catstitching the raw edges on either side to the garment; by turning both the edges the same way and fastening them to the garment with one row of catstitching; by opening the seam, pressing it flat, and catstitching it down the center.

BLANKET STITCH

This stitch is very frequently called the buttonhole stitch; it closely resembles it, but differs in having a single purled edge. It may be made in various patterns; it is used in embroidering, scallops and sometimes is substituted for overcasting. Be-

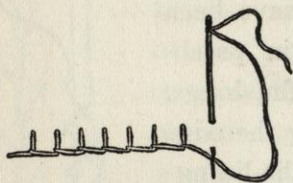


FIG. 50.—BLANKET STITCH.

begin at the left-hand side and work toward the right; on the wrong side of the material make two small stitches; point the needle toward the left; these little stitches should be taken one eighth of an inch above the edge of the material. Bring the needle through to the right

side (needle toward you); hold the thread down with the left thumb; insert the needle one eighth of an inch to the right, parallel to the first stitch; do not draw the threads tightly; fasten the thread by taking the needle through to the wrong side and making a few running stitches to the left; these should not show through on the right side. Care should be taken, in fastening and beginning new threads, to preserve the regularity of the stitch. The depth of the stitches may vary; this makes the design quite attractive.

CHAIN STITCH

This is a stitch which resembles the links in a chain. It should be made loosely. Work toward you; hold the material over the first finger of the left hand; begin with a small knot, bringing the needle from underneath; hold the thread to the left with the thumb; put the needle back into the same place where it comes out, and take a stitch through and over the thread. In making each new stitch the needle must be put inside the loop into exactly the same hole from which the thread comes out, taking the same amount of



FIG. 51.
CHAIN
STITCH.

material on the needle for each stitch. Fasten on the wrong side with a backstitch.

OUTLINE OR STEM STITCH

The outline stitch is used in embroidery for the veining of leaves, for defining delicate lines, and for emphasizing the edges of a design. To avoid drawing the line so that it looks too tight or puckered, be careful that the material is held over the first finger perfectly smooth. The material must never be held on the bias, no matter what the direction of the line that is being followed. In outlining a circle or curved line work it so that the silk when drawn through lies toward the inside of the curve when you are about to take the next stitch.

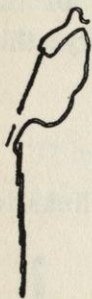


FIG. 52.
OUTLINE
STITCH.

In making this stitch work from you; hold the material over the first finger of the left hand; make a small backstitch on the wrong side; bring the needle up from underneath and make a slanting stitch, pointing the needle toward you; take a long stitch forward on the upper side and a short stitch backward on the under side; keep the thread to the right of the needle; do not

draw the stitches tightly, and fasten on the wrong side with a backstitch.

CROSS-STITCH

This stitch is used for marking undergarments and household linen, and as the foundation for dress trimmings. Begin with a backstitch or leave the end of the thread on the wrong side to be held in place by the first stitches; all stitches must cross in the same direction; have in mind the size of cross-stitch you wish to make; this can be done by counting the threads of the material. Bring the needle from underneath at the lower left-hand corner of the square in which the cross-stitch is to be made; take the needle down at the upper right-hand corner and bring it out at the lower left-hand corner of the next stitch; repeat this operation throughout the design. Be careful to have the back looking neat.

SEEDING

This is a simple method of filling in a leaf or part of a design, very popular and effective; it is simply fine backstitching with a space the width of the stitch between the stitches. It is used very

much on embroidered linen waists and gowns as well as in other decorative designs.

COUCHING

This form of embroidery is very attractive and easy to make. Several strands of the embroidery silk, twist, floss, etc., are held together, while another single strand is used to sew these several strands on the line designed for them; this stitch is an overcast stitch; the several strands are raised between the overcasting stitches, making a fancy braid or cord effect. Couching is used to outline designs, borders, and edges, and may be applied in making dress trimmings.

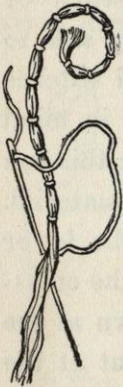


FIG. 53.
COUCHING.

HEMSTITCHING

Hemstitching is a fancy method of stitching lawn in which a number of threads of the material are drawn and separated. The number of threads drawn will depend largely upon the coarseness or fineness of the material. If the fabric has a great amount of stiffness or dressing in it, rubbing it

between the hands will help to soften it, and make the threads easier to draw. Mark the depth of the hem and allow one quarter of an inch for folding in. Draw one thread at a time the entire length of the hem. After the proper number of threads have been drawn turn and baste the hem close to the line thus made. Sew on the wrong side, holding it along the first finger of the left hand with the hem toward you. Begin at the right-hand side and secure the ends of the threads

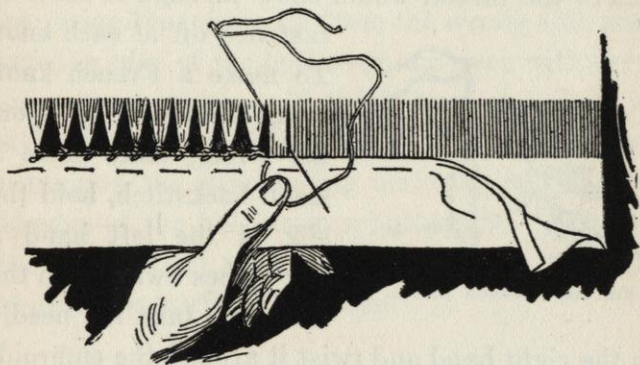


FIG. 54.—HEMSTITCHING.

as in ordinary hemming. Point the needle toward you, and take up three or four threads and draw it through. Hold the thread firmly with the left thumb; draw the cotton firmly and take an ordinary hemming stitch to the left, close to the

threads just drawn together. Proceed in like manner the entire length of the hem.

FRENCH KNOTS

This stitch is used in embroidery to represent the seeds in flowers, and is frequently combined with other decorative stitches in conventional or other designs. If the material is heavy the threads may be carried from knot to knot without breaking. If the knot is made on sheer material where the thread would show through it must be



FIG. 55.—FRENCH KNOTS.

fastened off at each knot.

To make a French knot, bring the needle up from the wrong side, make a small backstitch, hold the silk in the left hand a few inches away from the material; take the needle

in the right hand and twist it around the embroidery silk three or four times; with the silk held firmly in the left hand carry the point of the needle back two or three threads beyond where the silk was first brought through. Hold the knot in place with the left hand and pull the silk quite tight, so as to secure the knot on the wrong side.

EYELETS

An eyelet is a pierced hole worked with an embroidery or buttonhole stitch to prevent it from fraying. Eyelet holes are very much used when a dress is to be fastened by a lacing. They are also much used in embroidering on linen for dress waists and gowns, and they are made in the bosoms of shirt fronts for studs. To make an eyelet push the piercer or stiletto into the material carefully until the hole is made the desired size; bring the needle up from the wrong side and work the edge of the hole over and over with very close, even stitches. If the buttonhole stitch is used, the purl should form a ring around the opening on the surrounding material, and not on the edge of the hole as in a buttonhole. After it has been worked push the piercer again through the eyelet to perfect the shape.

SLIP STITCHING

Slip or blind stitching is a method of sewing a hem or trimming by invisible stitches. The reason for its name is that the needle is slipped between two pieces of material and joined by a long stitch through one piece and a short one

through the other; the edge of one piece of material having been folded in at least one quarter of an inch. These stitches are taken through the fold and the possible thread on the other part.

CHAPTER XV

USEFUL HINTS

MISCELLANEOUS HINTS FOR SEWING

ARMHOLES should be overcast or bound with a bias strip of soft lining silk or muslin.

The size of the buttonhole is determined by the diameter of the button.

When sewing in a sleeve, sew from the inside of a sleeve, that is, hold the sleeve toward you; in this way the sleeve is eased into the waist.

The front seam of a sleeve is placed about two or two and one half inches from the under-arm seam of the waist. Another very reliable guide is to fold the armhole from an inch back of the shoulder seam on a perfect bias. The point reached on the front of the waist is the guide to put the front seam of the sleeve at.

The inside seams of a sleeve should be bound or overcast to correspond to the finish of the seams of the waist and never left raw.

The binding for waist seams will be much easier to sew on evenly if the seam binding is creased in the center before it is placed on the edge of the seam. The stitches should be short on the right side and longer on the under side.

Bone casing makes a very nice finish in place of bands of silk to cover raw edges; seam binding serves the purpose where there is no strain or wear brought to bear on it.

Shields or dress protectors should be placed in the armhole so that they fit the round at the front armseye. They should never be put in tightly, and four tackings, one at each end of the shield, one on the under-arm seam, and one on the seam of the sleeve, are quite enough. The tacking should be done through the little tape which finishes the shield. If the rubber is punctured the perspiration will come through and possibly ruin the waist; small safety pins are sometimes used to hold the shield in place.

When sewing on a collar to a waist do not have any fullness across the back of the waist unless the waist is designed for it; if the neck has stretched hold it in to the collar from the front to a little in front of the shoulder seam.

The shoulder seams should turn toward the

front, to avoid any tightening which the reverse would make.

When the sleeve is sewn in try to keep the shoulder and under-arm seams from being tightened by the armhole stitching, as this often affects the fit of the waist.

When cutting very fine, soft materials, such as chiffon, it is well to draw a thread, as it is next to impossible to cut them otherwise, as the material creeps away. Lawn and fine white goods should be cut in the same way; it is a good guide to draw the thread whenever it is possible.

Some materials tear perfectly straight, but that is not the case with cheap or inferior qualities. Chiffon will tear beautifully if it is cut a short distance, sufficient for one to get a good hold on both sides of the opening; the motion must be a quick one or the chiffon will not respond to it.

When plaids or stripes are made up they should be very carefully matched; if a bias seam is made, every line or check must match.

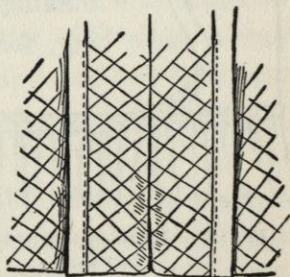


FIG. 56.—MATCHED PLAID.

Washable materials should be shrunken before being made up. They need not be washed; placing them in a tub of water until they are thoroughly wet will suffice. They should not be wrung out, but hung on the line by the selvage and allowed to drip. A little salt in the water will set the color.

Pale pink, blue, lavender, or green, should be hung in the shade when put out to dry, as the sun will fade them.

Dresses buttoned or hooked in the back should be fastened from right to left.

Hand work is so much in vogue that every woman can have her clothes very attractive if she will but use her spare time in making them. Drawn work, tuck-

ing, featherstitching, hemstitching, etc., may be used instead of lace. Books on embroidery and stitchery may be had from the Art Embroid-

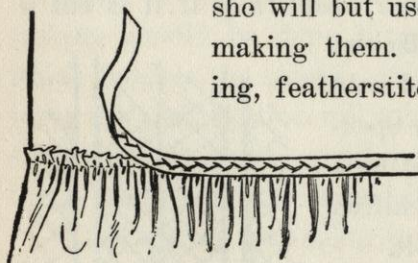


FIG. 57.—HAND WORK APPLIED AS TRIMMING.

ery Department of any of the dry-goods houses for a very small sum.

PLAITING AND SHIRRING

When the band is being placed on a gathered skirt the gathers must be held toward the person; a more even arrangement of them is obtained in this way.

When full skirts are shirred in more than three rows of gathers, a staying piece must be placed under them. This piece should be fitted around the upper part of the hips, though not too closely, as every row of shirring must be invisibly sewn to this yoke or stay, and will tighten it if it is fitted too snugly; one can easily see how very necessary a stay is under cording or shirring; otherwise the fullness will not remain in its proper position. The skirt lining, if it is attached at the band to the upper skirt, will make a fine stay, both for the hip shirrs or cords and for those that are placed lower on the skirt, if there should be any.

If one intends to have a plaited back in a waist or shirt waist, the tucks should extend the full length of the back. When the tucks or plaits end at the back yoke the fullness made by them gives a round-shouldered effect, unless when the tucks are so tiny that there is scarcely any fullness.

When the plaits or tucks are large the piece of material should be tucked perfectly straight from top to bottom; when arranged at the waist line or belt they should be folded over until they taper with the figure from the arm's eye to the waist. Tucks made on the bias to give this slope are never successful, as they are bound to stretch on the edge, either in the laundering or wear.

When tucks are stitched by machine the upper thread should be left long enough to draw through to the wrong side and tie to the under thread; the reason for doing this is to prevent the stitches from loosening and spoiling the line which is made to carry out the design.

BRAID TRIMMING

Skirt braids of mohair or worsted should be shrunken before they are sewn on the skirt. Mercerized braids may be sewn on without shrinking. A very nice way to sew on a skirt braid is to baste it to the bottom of the hem, allowing about one eighth of an inch to extend beyond to protect the edge of it; ease the braid on the skirt; use a strong silk or cotton thread to sew it the first time near the edge; these stitches should be fine running stitches; they can be made almost invisible

as the thread sinks into the braid. The top edge of the braid should be hemmed to the hem of the skirt with a fine, firm stitch, being careful to take no stitches through to the right side. The braid should be joined where the ends meet in this way: a small end should be left on one side to lap over and turn in; this should cover the little joining. Hem all around this little lap and press it flat. While sewing on the braid, it should be held in as flat a position as possible.

CHILDREN'S GARMENTS

Many mothers of young children have much difficulty in procuring the proper undergarments for their little ones. There are special bazaars and stores which make it their aim to help in this matter. All sorts of good ideas are gotten from consulting their catalogues and much satisfaction in purchasing their goods. The standard magazines advertise them and it is an easy matter to get in touch with them through this medium.

A very good idea one economical mother has is to reënforce the knees of her children's stockings, as it is a most difficult problem for her to keep them from breaking into holes. She takes a piece of an old stocking and places it on the

inner side of the new one, well over the knee, and darns very neatly back and forth; this darning is almost invisible and saves much time later on. Extra feet for stockings may also be procured for a very few cents; all mothers of growing children must face the same situation, and the darning of stockings does not help their good humor. The whole new foot seems to me quite a boon for them.

STORING AWAY CLOTHES

When the time comes to put clothes away either for summer or winter, a special place or room should be cleaned and cleared where they should be placed before they are packed up. Plenty of tar paper, camphor, or some other moth destroyer should be at hand when the winter clothing is being packed away. The very best and most secure place for storing woolens, etc., is a cedar chest; this, however, is not available to most of us. Shawls and other heavy woolens should be hung out in the air and sunlight, and brushed free of every vestige of dirt or dust, and allowed to hang there all day if possible.

BLANKETS should be thoroughly washed in a fine soft soap lather, rinsed and hung out to dry; a brisk warm wind will dry them quickly. Muslin

bags large enough to completely cover the blankets or other woollens after they have been folded to a reasonable parcel should be ready for them. Lump camphor should be put in the folds, and it is well to be generous with it; the bag should be sewn together and put aside for final disposal.

WOOLEN DRESSES AND COATS, MEN'S AND BOYS' CLOTHING, should be placed on the clothesline, thoroughly brushed, and if very heavy a beating with a rattan stick will do them no harm. Look over every portion of them, turn out pockets, sew on buttons, and make any repairs necessary, unless the article is to be made over when taken out in the fall. Make bags, or old dress skirts or petticoats, which have been washed and saved for this purpose, may be slipped over these articles after a liberal supply of camphor has been placed in the folds and pockets. If the article will admit of hanging up it is wise to do so. Little bags of camphor may be sewn in dresses or coats on the inside. Dress shields should always be removed from a waist before putting it away for any length of time. Newspaper if freshly printed is also a preventive against moth.

All CLOSETS should be dusted and scrubbed before anything is packed away in them. Cedar

oil, which is a deadly poison, if sprinkled on shelves and floors will keep any sort of bug or moth from the closet. Many people use moth balls, but the odor is so very disagreeable that I cannot recommend them. Lavender flowers are also said to be a preventive, and this odor certainly is a refreshing one. Salt is said to be very good to put in parcels which are being stored. Furs should be sent to the furriers, if possible; they have many methods of keeping them free from moth, cold storage being the best. If stored at home, leaf tobacco may be packed with them. Common salt and camphor should be thickly dusted into the fur.

SUMMER CLOTHES are not such a problem when the end of the season arrives. Wash dresses should never be put away soiled nor should they be starched and ironed. A good washing which will remove all the traces of starch will be sufficient. They should be folded and put in bags or sheets, and labeled so that there will be no chance of upsetting other bundles which may look like them. In fact, every parcel which is being stored should have a description of its contents written on the outside where it can easily be seen. Dresses which are not to be washed, such as fancy

soft organdies, etc., should be carefully folded, tissue paper put between the folds and in the trimming to keep them from crushing; together these gowns and waists should be put in paper suit boxes and labeled.

VELVET COATS AND SUITS should be carefully brushed and aired. Tissue paper should be placed between every fold in skirt or waist; if velvet is trimmed with buttons or passementerie, extra thicknesses must be placed in the folds, as these trimmings mark the pile in such a way as to make it impossible to remove them.

Pieces of PASSEMENTERIE, jet trimmings, beads, etc., should be wrapped separately in tissue paper and labeled before putting away. PATENT LEATHER should also be put away in tissue paper. STEEL ORNAMENTS should be kept in a box of powdered starch when not in use; should they become rusty, rub with spirits of wine and brown paper, polishing them afterwards with chamois skin. Gilt braid may be kept untarnished for a long time in an air-tight tin box.

CUTTING DOWN AND MAKING OVER

When a garment has gotten out of style or worn in such a way as to become useless to a

grown person, it may make a very serviceable dress for a child or growing girl. Woolen goods may be washed (see Renovating) and pressed to look almost like new goods. Skirt linings may be washed and allowed to get thoroughly dry before ironing; to iron muslin linings while damp would stiffen them. All threads and bad parts should be cut out so that the pattern may be planned.

The old waist lining is of very little use except to be kept for a pattern if the waist was a good fitting one. Bones, hooks and eyes, should be saved if they are in good condition. Sometimes new material of a contrasting color is a very practical addition. Plaid or striped material is a good combination with a plain color. The blue cloth of which officers' clothes are made is most excellent goods and can be cleaned beautifully. Little boys' suits can be made of it. A boy's trousers may easily be made of the larger pair, and a blouse or jacket can be gotten out of the coat nicely. When a lady's coat is cut in all the forms with pockets, it seems almost impossible to make anything out of it except an Eton jacket. Old jacket linings are never of very much value; a new lining in a jacket makes it seem so much nicer and cleaner.

SHORTENING SKIRTS

When shortening a skirt, do so from the bottom, either by making tucks or cutting off the number of inches from the ground to make it the desired length. When a skirt is to be lengthened do not piece it at the top; one way to lengthen a skirt is to turn it off evenly from the floor; measure the difference between the length desired and that which the skirt has after it is trimmed evenly; cut a piece of material twice the number of inches in width required to make the desired length and as many inches around as the skirt measures; allow one half inch on all seams; join this extra piece to the skirt proper, with the seam on the right side; press it flat with the edges down; turn the added piece up on the right side; measure from the waist line down the length of the skirt and turn the balance of the piece up on the right side; fold in the half inch at the edge and baste the edge over the joining. Stitch a double row of stitching sewing on the applied hem; one at the extreme edge and the other about one quarter of an inch from it. Press this flat and you have a trimming as well as an added length.

REMODELING CIRCULAR SKIRTS

When remodeling a circular skirt the most important thing about it will be the hanging of it or the turning up from the bottom. Place the skirt on the person for whom it is intended; measure with a cardboard or ruler as many inches from the floor as is desired; go all around the skirt, using the floor or whatever the person is standing on as the base; move the ruler or marker along, making a line of pins or chalk at the number of inches on the ruler as you move it. This will prove the simplest and quickest method of marking a skirt length. Baste the hem up according to this line. Very little can be done with a circular skirt or cape in the way of making it over, except for a small child's dress or waist for a larger girl, on account of the bias which necessarily comes in a circle.

MAKING OVER GORED SKIRTS

Gored skirts make over to better advantage; a guimpe dress for a girl of ten may be made from a woman's seven-gored skirt. Cut the child's skirt about twenty-four inches long out of the five front gores, including the center one; join them to-

gether, hem them, and either gather the top or lay it in plaits at the gores to fit her waistband. Cut the waist and sleeves out of the wider back gores; cut the fronts of the waist in surplice fashion so that they make a V to show the guimpe beneath the back; also slope to a point at the waist line, but do not lap; the waist is joined in an under-arm and shoulder seam; this last measures about two and one half inches in width when the sleeve is sewn in. The sleeve is one piece, slashed at the center of the top. A very attractive trimming for such a little dress is a narrow plaiting of silk put in to outline the surplice and edge of sleeve; the belt should be a few folds of the silk to correspond with the other trimming.

MAKING OVER COVERT COATS

The skirts of a three-quarter-length covert lady's coat, such as was worn a few years since, would make a very comfortable box coat for a little girl. The coat needs very little fitting, as it falls loose from the shoulders. The fronts are double breasted and must not be pieced, but the back may be seamed down the center and finished by a row of stitching on either side of the seam. If there is not sufficient material for sleeves the

old ones may be cut down to the necessary size. The coat may be trimmed with six buttons on the front placed in two rows, and the collar a turned down one, with a strap of velvet of a darker shade.

REMODELING FURS

The home dressmaker should not attempt to cut fine fur unless she has had some instruction from a furrier. However, if she finds herself in a position where she has to cut the fur, these suggestions may help her. Have a cutting board before you; dampen the pelt of skin of the fur, stretch it on the board and tack it there, using small tacks. Have a very sharp penknife at hand; mark the pelt with pencil and ruler just where you wish it cut; make the cuts with precision, getting a straight line. If bands are wanted, the pelt should measure when cut about half an inch less than the apparent width of the band, as the hairs will fall about that much below the edge of the pelt. Furs should be top sewn together with a coarse cotton thread; the hair must fall in the same direction. The edge of the pelt should be bound with a tape or a piece of silk.

INSERTION

When insertion is sewn in a design on a piece of material it may be sewn once by machine on either side of the insertion to the material throughout the design. The material between these lines of stitching should then be cut through the center and each side turned or folded back on a line with the stitching and basted there. A second row of stitching should be made as nearly as possible on the first row, thus making a firm hold for the lace and fabric; the edge of the material should be trimmed down to one quarter of an inch, no less, as it might break away from the sewing should it ravel. All corners should be trimmed out and sewn flat; the edges made in this way should be closely overcast.

Many very pretty corset covers and chemises are drawn in at the top by a narrow ribbon run through a succession of tiny buttonholes about one inch apart and three quarters of an inch from the edge, which is usually scalloped and buttonholed. This is a pretty change from the usual beading.

LACES

Very few of us ever handle "real lace"; but with few exceptions the possession of even a small quantity of it is a great pleasure; it is handed down from generation to generation, mended and often transferred from one background or mesh to another; this process is particularly adapted to lace with a fine mesh when the flower or design is heavy or raised, such as appliqué laces.

The most popular laces at the present time are the different styles of Irish crochet and point, Duchesse, Valenciennes, Bruges, Venetian, and Maltese laces. However, machine-made laces are so cleverly made now that very good imitations may be had at reasonable prices. Many of the imitation laces are made in our own country. We often see a combination of laces on one gown. Irish lace with edgings of German Valenciennes, or batiste medallions on a baby Irish mesh. Black lace is used as trimming and is usually of the heavier patterns, such as guipure, although black flet combined with French lace and Princess lace is also quite fashionable. Hand-run Spanish lace is an exquisite lace not used much at present, but considered very valuable. The flowers or pat-

terns are quite large and are outlined by a silk thread run in by hand; hence the name—hand-run. Escurial lace is another kind of silk lace which is outlined by a heavy cord; Russian lace is a heavy lace, the pattern of which is outlined by a heavy cord.

Real laces should never be cut; they are usually made in patterns which may be ripped apart and joined again when used in a different manner. The joining should be made with the finest silk or cotton.

ROBES FOR ROOM WEAR

Every woman should have close to her bed some sort of long wrapper or robe which may be slipped on in an emergency. The gown called a kimono, if long, will answer this purpose very well; so, too, will the bath robe; in cases of fire or sickness a robe of this kind is invaluable. Eider-down, a sort of rough woolen fabric, may be made into a bath robe, or the less expensive double-faced outing flannel. This may be had in very pretty patterns of tan and pale blue, brown and white, red and black, etc., and when caught at the waist with a cord and tassel the bath robe is quite attractive. With this robe a pair of bedroom slippers should be provided.

THE FACE VEIL

A face veil adds much to a woman's appearance, as it keeps the loose hairs from falling in an untidy way about the face, and adds much to the appearance of the face in hiding any blemishes which may mar it; altogether it gives a lady-like air. Of course, the veil must be suited to one's face; very extreme designs, such as large checks in the mesh or extra large dots, are hideous on most women; there is, however, a type of woman to whom these bizarre effects are becoming; she is usually of a large, Spanish type, dark hair and eyes, with a high color. White veils may be worn with impunity by the dark-haired, dark-eyed woman. So, too, is the lace veil with the scalloped edge becoming to her. A maline veil is often sufficient to keep the hair in place and will make the face look very well; then there are many small dainty meshes which serve the purpose and are inconspicuous. The black-and-white "beauty" veil may be worn by almost any type of woman. White maline veils are quite attractive, but should not be worn by a woman whose complexion or hair has a faded appearance, as they tend to make the hair look gray. Some very attractive

effects are produced by a double veil: a face veil placed close over the face, and a flowing chiffon or lace veil attached to the hat. The veil should be changed often, as it is a catch-all for dust and must necessarily be unsanitary.

A very nice way to keep a veil in good condition is to make a book of pieces of cardboard, about one half dozen pieces six inches deep by eighteen inches long, cover the pieces with thin silk or other soft, thin material; both sides of the cardboard must be covered, the edges turned in, and the top sewn together. Two ribbons are attached to the open side and the back tied together with three sets of ribbons. The veil should be removed from the face or hat very carefully and straightened out with the hand at the ends where they were pinned on, then wound around the cardboard and pinned there carefully with three pins to keep the ends from stretching. The veil should not be allowed to remain pinned on the hat when not in use; this practice will make a veil look shabby in a very short time, and there is scarcely anything more untidy in a woman's appearance than a shabby veil.

CARE OF GLOVES

To begin with, cheap gloves are not a bargain; a reliable glove costs at least \$1 for a short glove and a higher price according to the length which is designated by the number of buttons—a twelve-button glove will reach about to the elbow—sixteen, above the elbow. There are various styles of gloves, buttoned, laced, or Biarritz, one which slips on the hand and crinkles or crushes at the wrist, and is neither buttoned nor laced, having no opening at the wrist. The materials of which gloves are made are different kinds of skins, kid being the most popular. Glacé kid is a smooth-dressed kid, undressed kid or suède has a smooth back and a rough or undressed surface. Silk, silk and linen, and cotton suède are the materials used principally for summer gloves.

Great care should be taken of gloves if one wishes them to serve any length of time. The proper size should be selected, one that does not press the hand out of all semblance to that member. We often see this disfigurement which defeats its own purpose. Instead of making the hand look smaller it makes it conspicuous by its distorted appearance. The glove should be fitted

at the shop where it is purchased, as then any defect may be detected and much annoyance saved.

When the glove is put on for the first time, talcum powder should be sifted over the hand, the glove should be worked on easily, and the glove fingers worked from the tip to the hand with the thumb and forefinger of the other hand, keeping the seams straight; the fingers of the other hand should be slipped in between the glove and the hand, and the glove gently pulled into position across the knuckles. The opening should be gently drawn together and fastened; if it does not meet, a little fastener may be gotten for ten or fifteen cents a pair which will keep the glove in its proper place.

CLEANING GLOVES

WHITE AND LIGHT-COLORED GLOVES may be cleaned with naphtha or gasoline; both of these are very explosive when exposed to fire or in a closed room. They may be cleaned on the hand in this way: put on one glove and rub it with a clean piece of white flannel which has been dipped in the cleansing fluid; wet it all over and then rub it nearly dry with a second piece of clean flannel. Do the other glove in the same manner; leave

them on the hands until dry in order to keep them in shape. Put some talcum powder on them and hang them in the air until all the odor has left them. A nice sachet powder should be placed in the glove box in little bags; this will counteract the least vestige of the odor of gasoline or naphtha. Gloves should never be drawn off the hand, placed together and the fingers turned inside; the gloves are nearly always moist and should be allowed to dry in the air; a great help to this end is to make a habit of turning the gloves back over the hand, gently pulling the gloves off the hand by the tips of the fingers; in this way the glove is turned inside out and the air will get in.

CHAMOIS GLOVES, worn principally in the summer, may be kept perfectly clean by simply washing them on the hands, using a lather of white soap and water; if they are very much soiled in spots, these may be removed by rubbing them with magnesia; before washing rinse them in warm water and then in cold. Keep the gloves on the hands until nearly dry, then pull them off carefully in their proper shape and hang them in the air to dry. Another method of cleaning chamois gloves, said to be very good, is to rub the soiled gloves with equal parts of powdered alum and

fuller's earth; using a clean paint brush, wipe off the powder, sprinkle the gloves with bran, and then shake them well.

BLACK KID GLOVES which have become white at the seams or finger tips may be renewed by dipping a feather in a little olive oil in which a few drops of black ink have been dropped; brush lightly over the white places. This suggestion is intended for black glacé gloves. Worn spots may also be renovated by going over them with black ink and then rubbing with a flannel dipped in olive oil. Light-colored suède or undressed kid gloves may be cleaned with corn meal or dry bread crumbs, dusting them off with a piece of clean white flannel.

BOXES FOR GLOVES

Gloves should be kept in a long glove box or a box kept for this purpose; they should be allowed to dry before being put away. Lay them out flat in the box after they have been aired and drawn into their proper shape. One will be greatly repaid for this precaution both in the appearance of the glove and in the length of time it will wear. A very dainty habit is to perfume the glove box with sachet bags, using with other

sachet powder some orris root powdered. This retains its scent longer than any other that I know of. Never roll the gloves in a ball, as it spoils the shape of them.

CARE OF SHOES

Having two or more pairs of shoes which can be worn alternately is not an extravagance but a very economical move on the part of the wearer; not only is it better from a sanitary standpoint, but from the economical point also; to change the shoes every day or so, the shoe does not settle to the foot and lose its good appearance, and will wear more evenly. The shoe, if worn day in and day out, does not get a chance to be properly aired, which is necessary for comfort. I have found two pairs of shoes to wear me a year easily by this method—using one or the other every day. The shoes should be changed in the house for appearance and comfort. Low shoes are not always advisable, particularly if the ankles are weak; although some physicians argue that one should not cover the ankles except in very cold weather, protecting them by cloth gaiters or spats.

Vanity should never influence the choice of shoes as to the size; a well-fitted shoe, even if

large, looks much better than a small one which pinches and distorts the foot, thereby attracting attention to it and giving no end of discomfort and distress. If we unfortunately find ourselves with a pair of shoes which pinch, lay a cloth dipped in very hot water over the spot where it pinches, renew the heat as the cloth cools, as this will shape the leather to the foot. If shoes creak, bore little holes in the first or outer sole and pour in some oil. Shoes should be kept in a ventilated box; they should not be thrown or piled in carelessly, as this will scuff them more than the actual wear; place them in order and in pairs.

Heavy calfskin shoes, while very serviceable, are very hard to keep looking well. They are worn in stormy weather without rubbers, and may be rendered waterproof by rubbing them all over with mutton tallow and then with ink and sweet oil or blacking. When we can afford the expense there is nothing better to keep shoes in good condition and shape than foot trees; forms which may be adjusted to the size and shape of the shoe and may be had for seventy-five cents a pair. Slippers and ties may be kept in very good shape if stuffed with tissue paper. Tissue paper will make a soft covering for fine slippers. Cream

specially made for patent-leather ties and shoes may be had at the shoe stores. This cream should be rubbed into the leather with a piece of flannel, and then rubbed off with another fresh piece of flannel. Before putting a patent-leather tie or shoe on the foot rub it with the palm of the hand, as that will warm the leather and possibly save it from cracking. Patent-leather shoes should be rolled in a piece of flannel and not exposed to damp, dust, or outside air. An occasional rubbing with cold cream or a bit of soft flannel before any prepared dressing is applied will keep any shoe soft and flexible.

Light-colored suède slippers may be cleaned with corn meal, bran, or powdered magnesia. Tan shoes may be cleaned with any of the pastes prepared for them or with a flannel cloth moistened with a little turpentine. When shoes have become wet and muddy they dry very stiff and hard unless rubbed at once with a piece of flannel to remove the mud. Rub kerosene oil well into the leather, let them partly dry, then rub a second time with oil or vaseline. Put them in a warm place to dry, and finally apply a liquid dressing or paste to give them the desired polish.

CHAPTER XVI

HOW TO PATCH AND MEND

PATCHING is usually an art, and it requires much skill and patience to obtain a good result. It is the art of restoring the worn parts of a garment by inserting a better piece or part. To patch well one must have a knowledge of the methods and rules of constructing a garment. One must be careful to see that the patch matches the original fabric in color and quality. A garment which needs patching is usually one which has had some wear and has lost some of its original brightness and color. For this reason a patch of new material should be avoided if possible, as one of the fundamental principles of patching is that the repair when completed shall be almost imperceptible.

In PATCHING STRIPES, plaids, or figures, make the pattern so that it is continuous, every line, flower, etc., exactly in its regular place or space.

The warp of both the garment and the patch must run in the same direction. If possible, attach the patch to a seam. Sometimes it is possible to attach more than one side to a seam; this makes the work not only stronger but very much neater. An invisible patch is often invaluable.

Patches must necessarily be shaped differently to adapt themselves to the break and to the construction of the garment; some of these must be circular, oblong, triangular, half-moon, etc. The HALF-MOON PATCH will appeal to the mother to whose lot falls the patching of elbows and trousers' knees; this patch is of a most excellent shape to use, especially in places where the strain is great, as the edge may be attached to a seam. The size of a patch not only depends on the size of the actual hole, but also on the condition of the material surrounding it. If the material shows signs of giving way or looks threadbare, it must be reënforced by making the patch large enough to cover the weak place.

The simplest kind of a patch is one that is HEMMED to the garment. A piece of material large enough to cover the hole and surrounding weak spots is cut, after the matching of figures, lines, etc., has been attended to. Hold the patch

with the right side toward you, turn the corners down one quarter of an inch on the right side, next turn down the sides one quarter of an inch. Find the center of the patch and also the center of the hole; this may be done by folding them in their diameter; place the right side of the patch to the wrong side of the garment; be sure that the warp is in the right position; baste the edges with fine, even bastings; begin at the center of one side, begin to hem at the same point, as the corner will then have a better appearance. Be careful to have the patch in the proper position while hemming it. The patch, which represents the fold of the hem, must turn toward the point of the finger. Turn the material over and measure three fourths of an inch from the hem, make a square on its sides and cut the material on these lines; in this way the worn material is disposed of. Make a diagonal cut one quarter of an inch long at each corner; turn in the edges with your needle; keep the shape perfect by making neat, exact turnings at the corners; do not have any little threads escape at the corners, as it makes an untidy-looking square. Baste the edges of the turns with even bastings and hem, beginning in the center of one side. Cut the basting threads, do not pull

them, and press the patch carefully on the wrong side. This sort of patch is usually put on garments of cotton or woolen material.

There is another style of patch which is not as easily made as the hemmed patch; it is OVERSEAMED, lies very flat, and is made on very handsome cloth or flannel fabrics.

A CATSTITCHED PATCH is also used in patching garments of cloth or flannel. The fact that the material is thick makes this one of the easiest patches to make. The catstitched patch is made like the hemmed patch up to the turning in of the edges; these are left flat on the material and catstitched through the garment with small stitches.

MITERED CORNER.—The seam used in mitering a corner is made by joining two pieces of material together, each end cut at an angle of forty-five degrees, and sewing them so as to make a right angle. The material is usually cut into bands, and sometimes ribbons, laces, and insertions are planned in designs which call for nice corners, and the mitered corner gives the best effect. Fold the corner of the band or strip to be mitered on a true bias; cut with the inside of the crease up; place the bias ends together with the wrong side of each piece out; baste together one

fourth of an inch from the edge. Open the seam to see if it is correctly placed. Sew with fine stitches by hand, fastening off with two backstitches; trim off the edges and press the seam flat. If this seam be stitched by machine, the upper and lower threads should be left long enough to tie or fasten securely; otherwise the seam will rip a few stitches if the threads be broken off.

BIAS PIECING.—Place the bias strips with the wrong side up; put them over each other so as to make a straight line of these bias edges at the top; a point will extend on either side; baste them together with one quarter of an inch seam; open the seams to see if they are properly joined, then stitch and press flat.

THE OUTFIT FOR A SEWING ROOM

Every woman should have some place apart where she may do her sewing. Every other occupation calls for a special room or place, and why not the sewing? If one can afford a sewing room it should be fitted up with system, "a place for everything and everything in its place." The room should be well lighted and ventilated, warm in winter and cool in summer; one should be comfortable if a good result is to be obtained. The

floor should not be carpeted; bare, hard-wood floors are the best; but if one desires it covered, matting makes a first-class floor covering for a sewing room. The cuttings and threads are easily gathered from it and it always looks clean.

There should be a closet in which to hang skirts and waists, and shelves on which boxes containing the stock of findings are placed. A gas stove, or stove of some sort, should also be in the room or near it. An ironing board or table should be there, too, as much time is lost in leaving the sewing room going and coming from the kitchen, besides the annoyance it is to those in the kitchen. When one sews, the mind should be upon the work, and not upon half a dozen other things. A good machine which is kept in perfect repair is an absolute necessity. A stock of needles, pins, machine belts, and oil, a pair of shears for cutting garments, cloth, etc., a smaller pair for finer cutting, and a pair of buttonhole scissors, a good tape measure, an emery bag, and a lapboard and cutting table are all necessary. An assortment of needles, tapes, cottons, buttons, hooks and eyes, binding ribbon, Prussian binding, featherbone, and belt tapes, are also convenient to keep on hand. A piece bag or box and a waste basket

should also be in the room. Always close the machine for the night after you have finished using it. Saturday evening is a very good time to oil the machine, as it will soak in during Sunday, and will not be so liable to drop on the work when you begin to sew again the next week.

A yardstick and a piece of marking chalk are acquisitions to a sewing room. Bust and skirt forms should also be found in a well-ordered room; these may be placed in the wardrobe when not in use. When skirts are draped ready to finish they should be hung on a coat hanger in the closet. A very great help to the home dressmaker is the wooden or brass rod which may be placed in the wardrobe to hang the unfinished gowns on. This rod should be placed about nine inches from the top or the shelf of the closet and extend from side to side. A number of gowns and waists may be hung on it if they are placed one behind the other. Very fussy or elaborate waists may be put away in paper suit boxes, and all the pieces of material and trimmings with them while they are in an unfinished state. Pieces of white muslin should be kept in readiness for wraps in which to keep the sewing free from any dust or soil.

If called away from your sewing never leave

it uncovered. After fitting a garment hang it in the closet or put it away in a box until you are all ready to rectify or finish it, as the shaking out of the pins sometimes renders the time and labor spent in fitting and draping lost. Be sure that all your work is put in its place or covered before the cleaning up begins. A bag made of common cambric sufficiently large to slip over a bust form on which a waist is being planned or draped is the neatest disposal of the situation I have yet discovered; the drawing string may be pulled and tied under the figure, which may then be placed on the top of the closet out of the way.

Pins are every dressmaker's extravagance; this may be helped if the sweepings of the sewing room are sifted. A little sieve may be had for a few cents; it should not be too coarse, as the pins would fall through, nor too fine for the dust would not drop through. The sweepings should be placed in this sieve and shaken until all the dust and dirt are gone, leaving the pins by themselves. Put the sieve, with the pins in it, under the faucet and let the water run through them. After the pins have been thoroughly washed drop them into a pan of sawdust. Thoroughly dry the sieve and put the sawdust and pins back into the sieve,

shake all the sawdust through the sieve and the pins will be found nice and clean. This is a little trouble; but if the sweepings are saved until there is quite a lot of them one will be repaid for her labor.

When a thread is taken from a spool of cotton, slip the end into the little cut in the edge of the spool intended for it, as long threads hanging from spools of cotton are not only wasteful but untidy. Have the machine drawers in good order; the attachments and instruction book in one drawer, the bobbins in another. Keep the oil can and cloth to clean the machine in another drawer by themselves. Many otherwise neat women keep the machine drawers for a sort of catch-all.

Pieces of crinoline, canvas, and haircloth should be rolled in separate bundles and tied up securely; the little stiff fibers catch in everything, and often ruin pieces which one needs if they are left loosely in the piece bag. When pieces of dresses are left over they should be tied in neat little rolls and put where they can be gotten at easily; woolen and silk pieces in one bag and cotton pieces in another. When one is sewing on light materials, such as dainty silk or muslin, it

is a wise precaution to place a sheet on the floor and a large piece of muslin around the back and sides of the machine. Another good idea is to have a small bag, into which pieces of the lace or trimmings which we are using may be dropped, hung on to the side of the machine or near it. Much valuable time is lost in looking for things.

A thimble is another thing which should have its own place, as it is quite provoking to have to stop and look for it. A good plan would be to have two thimbles. Some people advocate the saving of the basting threads; it is a most economical habit if there is some one in the household who has plenty of time to save them and roll them on spools, but for very busy people it is simply "straining at the gnat" to attempt to save them; for something else of more importance worth many times the value of those old basting threads must be put aside and time given to the saving of them.

A good supply of darning cotton should be on hand; a fine brand may be gotten on spools. The darning thread is given special attention, as a carelessly darned stocking will often cripple the foot and make one appear lame. The darning should be done so that it lies flat and not in

humps. Woolen stockings are very little worn, but they should not be darned with wool; use the regular darning cotton, the result is more satisfactory. A darner, an egg-shaped contrivance, is a great help. Silk or very fine lisle stockings should be darned with fine silk or very fine darning cotton. Never use sewing cotton to darn stockings with, as it becomes firmer and harder when washed. The needle used in darning stockings should be of a medium size.

When garments are torn the parts of the fabric should be united by inserting new threads in a manner as nearly like weaving as possible. The quality, texture, and color must be considered in selecting materials with which to darn colored or figured fabrics. The predominating color should be matched and the darning done with that color. If the surrounding material is strained it might be well to draw the edges together into their proper place with basting stitches; these may be removed after the darn is completed, or a piece of material may be basted under the torn place and the edges of the tear darned down to it. In fine linen the darning should be done before sending it to the laundry.

The materials used in darning woolen gar-

ments are the raveling threads (warp threads) of the material, sewing silk, and filoselle; for darning linen fabrics, linen floss or flushing thread; for cotton fabrics, cotton thread corresponding in thickness with the finest thread in the fabric; and for alpaca or mohair a very fine hair or fine silk. Laces may be basted on a piece of stiff paper, every point of the pattern basted in the proper place, and the spaces darned together; if there are any large breaks endeavor to get a piece of the net exactly like the mesh of the lace, place it on the back of the lace and appliqué the edge of the pattern on it; if possible, get a flower or leaf and place it in the break and hem it with very fine stitches to the net. Lace may also be darned very artistically with very fine cotton. The lace should be placed on the paper wrong side up and gently pulled into the proper position; the edges must be basted to the paper and darned, keeping the openings of the mesh as nearly opposite as possible; do not draw the darning threads too tight, as that will strain the mesh out of its proper place.

CHAPTER XVII

GOWNS FOR VARIOUS OCCASIONS

OUTING SUITS

THE general trend of the up-to-date girl is toward athletics; of course, the natural sequence is a becoming costume. The athletic girl or woman must necessarily have much good common sense and a will and mind of her own. Many women have become quite adept at contriving a good-looking as well as comfortable gown for sport. Here are a few fundamental guides to this sort of costuming. First, the material should be of good quality and of a color which will shed the dust and stand quite hard wear. The skirt should be short, at least four inches from the ground. As only a girdle is worn, the waist should be made on the blouse model; the neck should be finished by a turned-down collar, which gives freedom to the throat, and the sleeves elbow length. Bloomers should be worn in place

of petticoats and undergarments. These suggestions are intended for outdoor sports.

The materials for these costumes are flannel, corduroy, tweeds, serges, and light-weight woollens; for the washable materials, piqué, linen, and denim are the most serviceable. The skirt of an outing or an athletic gown is best opened at the side of the front, and should be secured to the waist by hooks and eyes, or by a buttonhole tab sewn on the waist, and buttons on the skirt. The regulation gymnasium suit is usually made of blue serge, blouse and bloomers; these are made very full. Black stockings and gymnasium shoes complete the outfit. A bathing suit should accompany the gymnasium suit; this may be made of denim or brilliantine; the waist and bloomers are attached, the neck cut a little low, and the sleeves reaching above the elbow.

THE RAINY-DAY COSTUME

Every woman owes it to herself and those interested in her to take care of her health. To neglect to prepare for stormy and inclement weather in the matter of proper clothing is certainly responsible for much ill health and unhappiness. A short skirt of waterproof cloth or

serge should be in every woman's wardrobe. A cloak of some sort of waterproof material and unbroken rubbers are absolutely indispensable for a woman if she has to be out of doors in stormy weather. The skirt should escape the ground by four inches, in order that the ankles may be kept dry. There should be two pairs of rubbers, a storm pair and a pair of sandals for damp weather. Women who go to business should have rubbers and an umbrella at their business places and the same at their homes, so that they may always be prepared. Cravenette cloaks are made full length from the neck to the feet, and are quite attractively gotten up in tans and Oxford grays. There is, too, an arrangement of three capes which serves to keep the rain from the upper part of the body, but does not protect the skirt. A veil should also be provided for stormy weather, as it is almost impossible to keep one's hat in the proper position in a storm.

MATERNITY GOWNS

When a gown of this kind becomes necessary, much thought should be given to it. As health, comfort, and a good appearance are the requisites, we will think of those gowns which will com-

bine all three. To begin with, the weight, which should be as light as possible, must be suspended

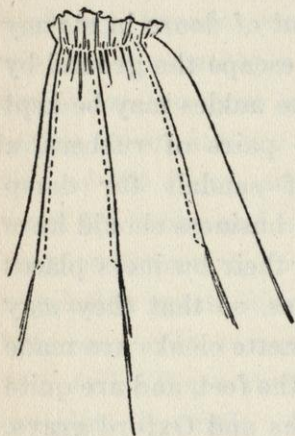


FIG. 58.—MATERNITY SKIRT.

in some fashion from the shoulders, not from the waist or hips. The gown should be designed in such a way as to allow for expansion without altering the appearance. A gown of this style which proved very successful had the darts in the waist lining laced, and as it became necessary the lacing was made looser.

A maternity gown should not be made of a conspicuous color for the street; indistinctly striped chevots, tweeds, or cashmeres are suitable materials. The skirt should be of a style which is fashionable, but one which may be adapted to this condition. The skirt should be made long, that is, to cover the feet; particular attention must be given to the front gore; it must be cut broader at top and longer; instead of being cut in a dip it must be longer in the center of the gore than at the sides. The waist belt should be much longer than

usual, about four or five inches. This extra width may be held in by an elastic put in like a drawing string in a casing at the top of the skirt. The back of the skirt should be laid in plaits like an ordinary skirt. If the back below the waist line is very flat a little pad made of three or four silk ruffles may be worn in place of a bustle. It will add much to the appearance of the back. The waist should be made with a puff or blouse in front. A coat effect, which should reach below the waist line over the hips, is most becoming and appropriate. The skirt should be attached to the waist by three hooks placed on the three back seams and three eyes sewn on the skirt at distances to correspond to the spaces between the hooks on the waist. In this manner the weight of the skirt is carried by the waist. For the house, tea-gowns, loose flowing affairs of silk or challie or some other light-weight material will help toward comfort and a good appearance. Short, fancy dressing sacks are also appropriate.

If a cloak or wrap is desired, the many styles of loose box coats seem to fill this need. Taffeta silks in dark colors, or light-weight cheviots, would make quite a comfortable wrap. A tight-fitting cloak or wrap should never be worn at

this time. Every garment should be as loose and comfortable as good taste will allow. It is not necessary to dispense absolutely with a fitted waist. As a substitute for the corset which some women seem to need, I would suggest a Ferris waist or a corset cover made of heavy muslin into which a few strips of featherbone have been sewn. This waist will give the necessary support to the back. The darts could be laced and let out when necessary.

The petticoats and undergarments should be made of light-weight materials; if warmth is to be considered they may be made of woolen materials.

CORRECT MOURNING

To all of us at some time comes the sorrowful occasion when we must express our grief by means of mourning clothes. This custom has always been followed, although nowadays some of us throw custom to the winds in this matter and wear no outward sign of grief. But mourning is worn by the majority, so there must be fashions and styles to meet its demand. Comparatively few women know what is correct mourning or what fabrics are worn or how they should be made. Good mourning, including crape, of course,

is very handsome and refined in appearance; it seems quite expensive, but when the durability of the material is considered that impression should be dispelled.

When selecting mourning materials in the shops, insist upon having a good light on them, as there are different shades of black. Only the blackest shade is considered mourning. Blue blacks are not appropriate on account of the bluish shade, and the brownish blacks appear shabby and rusty.

The length of time one wears mourning should be determined by one's feelings in the matter, and not by any arbitrary rule; however, there are certain formalities in mourning which good taste prompts us to follow. The deepest mourning is that worn by a widow, who wears crape at least one year. Her gown should be of some soft, smooth, silky material such as henrietta; the Priestly is the kind most approved. This gown may be trimmed with crape or mourning silk and should be made on the "simple elegance" plan. A few suggestions about the use of crape will prove valuable to the home dressmaker. Crape is made with the grooves or crimps running diagonally; when it is cut on the bias these crimps

will be found running up and down; when cut on the straight the crimps run on the bias, so that care must be taken before cutting the material, as a good quality is quite expensive, to have the pattern placed on the proper grain. Crape is so pliable that it can be shaped or molded to almost any shape; it should be basted smoothly on a foundation of soft crinoline which holds it in shape. The right side of crape is the raised side or the side on which the crimps run from left to right diagonally. Crape is not a very durable material, and should be placed on the gown in such a manner that it may easily be renewed or removed and some other trimming put on in its place. It takes the dust and becomes rusty looking after very little wear. When crape is laid aside plain black gowns and hats are worn, and these in time give place to black and white, grays, and lavenders. Many widows wear only black as long as they remain in that state, which in many cases means the remainder of their lives, particularly when they have passed middle life. The crape veil is not worn very much in America; it is replaced by a nun's veiling and net veils which may be had ready to wear. The nun's veiling has a border woven in it so that it is ready to put on the hat

when bought. The net veils are more elaborate; many of them are made of a heavy net with a very coarse mesh; a double hem of crape is slip-stitched around the four sides, making the veil quite handsome.

For a parent, mourning is worn two years; black for one year and black and white, grays, etc., during the second year. For a sister or brother about the same rule is followed. Crape is very little used for any except the husband or parent. Black is so very somber and unbecoming at the neck that even widows wear a band of white at the throat. White shirt waists with black skirts, belts, etc., are far more sanitary and sensible in hot weather than black ones, and many wear them after a few months have elapsed. A string of black beads will help carry out the mourning idea. When mourning is put aside it is very poor taste to put on any very bright or conspicuous colored dresses; dark blue, brown, or mixed cheviots or serges are very appropriate materials for this time. One word I feel I must say about those veils which some women affect when they put on mourning; those which have a deep border of crape which when placed over the hat reach anywhere from the mouth to the shoul-

ders. If some of those women could only see themselves in those veils I am sure no amount of grief could persuade them to don them. Pure white is considered deep mourning; it must be dead white, not cream white, and is usually worn in the house.

Ostrich feathers, velvet, jet, gold jewelry are not worn during the term of mourning. For first mourning folds and tucks are considered the most appropriate arrangement of trimming; crochet buttons and chiffon trimming are also in good form. Black taffeta silk is considered mourning, provided it has not a great luster.

A BRIDAL TROUSSEAU OR OUTFIT

The preparation for a wedding in the matter of an outfit requires much thought; all sides of the question must be considered, the contents of the purse being the first, and even for a very simple outfit or trousseau it must be pretty well filled. The station in society which the bride-to-be occupies before marriage and the one she will occupy when she marries must determine the extent of her wardrobe. Any sensible woman will prefer to have her underclothes both plentiful and of good quality. The outer clothes should be appropriate

and of sufficient number to meet any position in which she may find herself. Every girl should at the least have six full suits of underwear; one half dozen pairs stockings, one dozen handkerchiefs, two or three white skirts, two pairs of shoes, and one pair of slippers, two or three kimonos or dressing sacks, one silk or nice dark petticoat, a good comb and hairbrush, a nailbrush, toothbrush, and other toilet articles which her own habits will suggest. She should also have a bath robe or long gown of some sort.

This little list is the very least that any girl should start out with. For the outer clothes she must have a good woolen dress of a dark color, well made and not too much trimmed; a tailor-made suit would be a fine foundation around which to plan her other gowns; besides this there should be a black or dark blue skirt which would serve to wear with shirt waists; and of these she should have at least one half dozen. A pretty fancy dress of some light material of a dainty color would be one which she could wear on many occasions, as many invitations are extended to brides. She would not care to appear every time in her wedding gown, and a little gown of silk or fancy material would just do. If the bride in-

tends to do her own work she should have a couple of nice gingham house dresses or shirt waists and skirts, and some kitchen aprons made of three widths of gingham reaching from the armscye to the bottom of the skirt; one width is gathered to fit across the chest and one each for the back; these are placed on a band one inch wide and caught by a strap over each shoulder; they save all of the dress, and if long cuffs or half sleeves are pulled up on the arm from the wrist, she may wear a nice dress under the apron, and by simply taking the apron and sleeves off is ready to see a caller at a moment's notice and be spared the annoyance of being seen in untidy garments.

A WEDDING GOWN is supposed to be made of white material, as white is symbolic of purity. Whether the gown be elaborate or simple I would recommend white. We have given the girl of moderate means some suggestions for more practical gowns, now let us think of the wedding dress. If the wedding is to be solemnized in the summer what prettier material could be suggested than Swiss or chiffon organdy? It may be made very elaborately with lace, tucks, and insertions, and lined with taffeta silk, or if a softer lining is more

to her taste a pretty soft lawn trimmed with lace and insertion will do just as well. A very nice quality of Swiss or chiffon organdy may be had for fifty cents a yard; with a dress of this style a dainty summer hat of white leghorn trimmed in some pretty fashion with white would be appropriate. A bridal veil should never be worn with a short dress; a veil calls for a dress with a train.

White voile, eolienne, net, crêpe de Chine, chiffon crêpe, chiffon cloth, and the different weights of satin are all appropriate for wedding gowns; any one of these requires a silk lining throughout. Lace robes are very fashionable and can be bought ready to put together; the skirts have the flounces sewn on, and all that is necessary to complete the robe skirt is to join the back seam and hang it. A lace robe should be lined with silk or satin and interlined with mousseline de soie. The waist of a robe usually requires quite a little planning; this may be made easier if the mesh of the robe is matched when the dress is bought, and a couple of yards of net secured to help out in the making of the waist.

All-over Valenciennes lace may be made into a very handsome wedding gown. Flouncing to match the all-over lace may be had; if the lace has

a creamy color it makes it more elegant. Old family heirlooms of lace have a creamy or yellowed appearance and are much prized, especially for wedding gowns or trimming for them.

Crêpe de Chine will always be a popular material for wedding dresses. It has a clinging tendency and falls in very graceful folds; the trimming may be made of the material in tucks, shirring, cordings, bands, joined by a catstitch, or fagoting; in fact, any and all manner of hand work is appropriate for crêpe de Chine; with a transparent yoke the gown will be handsome enough for either a church or a home wedding. With this style gown a veil may be worn if the skirt is trimmed.

Satin, of course, is one of the most pretentious of materials, and should be made in the princess style, a lace yoke and bertha of some fine lace being a most beautiful trimming for the waist. The lower part of the sleeve might also be of lace. The lines of a princess gown should be beautifully fitted and stitched, as any deviation from an even stitching will be very apparent. The train of a white satin princess gown should rest on the floor at least one yard, a seventy-two-inch train; that, measuring from the waist to the end of the train,

is the usual length. Some extreme trains have been of sufficient length to rest two yards on the floor. A reliable pattern of a train should be secured, as it is a very difficult matter to make a successful one. The lining of the skirt should extend to the end of the train; it should be padded on the inside to the depth of half a yard with sheet wadding; this padding should be hidden with a facing of taffeta or the lining of the dress. Padding gives weight to the bottom of a skirt; little lead weights should be covered with pieces of silk and sewn at intervals around the bottom of the train; a dust ruffle must be placed on the inside and one on the outside of the lining to give a soft finish to it. The satin should be tacked to the lining with tie tacks—long stitches taken through both skirts and pulled out so as to make a half-inch space between them; these threads are buttonholed and in this way secure the skirts together. Orange blossoms are considered the proper flowers for a bride; some of them may be arranged at the front of the corsage.

The tulle which is worn for bridal veils is manufactured especially for this purpose, and is about three yards in width. The veil should be a little longer than the length from the top of the

head to the end of the train; this extra length is to allow for the graceful fall which it must have. It should be long enough to fall over the face to the knees, and may be arranged on the head by a milliner who has taste in such things. Orange blossoms are also worn in the hair. Long gloves of white suède or glacé kid should be worn; one of the seams of the ring finger should be ripped; it may be slipped back from the finger during the ceremony, in this way avoiding much confusion. The bouquet should be of some white flowers, such as orchids, lilies of the valley, or roses. The most fashionable is the shower bouquet, which consists of the bouquet proper of roses, etc., with ribbons hanging from it, on the ends of which are tied little bouquets of lilies of the valley or other small flowers. Some brides prefer to carry a prayer book or small Bible.

The stockings worn with an elegant costume of this kind should be of white silk, and the shoes of fine white satin or kid.

For a quiet wedding after which there is no reception many brides prefer to wear their going-away gowns: gray is the prime favorite. A tailored suit is quite the proper kind of a gown, and may be very handsomely trimmed with stitching,

buttons, braid, or embroidery. With this suit (skirt and coat), as very few tailored cloth waists are worn now, a handsome white lingerie waist may be worn. This waist may be quite elegant with hand work and lace, etc. Black ties or shoes should be worn and white or gray gloves. The hat should be a smart affair to set off the gown. A veil of chiffon or lace, either gray or white, should complete the costume. Blue, brown, or tan are worn at weddings, but gray seems to be the most appropriate, next to white.

A long coat of pongee, rajah, or mohair is a very useful addition to a bridal outfit; it saves the dress from dust, and as every bride wishes to look her best on arrival at her destination, this wearing of a traveling coat will help her to this end. It may be made of the box-coat model, reaching to the very bottom of the skirt; it may be made with a cape or set of capes, and the sleeves should be made quite full, gathered into a cuff at the wrist; the fronts should be double breasted, or arranged in such a manner that the coat will cover the entire gown when it is necessary.

This coat need not be an expensive one—if made of mohair, a very good quality may be had for this purpose for \$1 a yard; as it is wide—about

fifty inches—about seven or eight yards would make a very fine coat; the pattern may be gotten from the usual pattern concerns. No lining is necessary, and the only other expense would be one yard of taffeta, which would be cut into bias strips to finish the inside seams, and some pretty buttons.

Pongee would come a little higher in price, as it is of a narrow width, but is a very good investment, however, as pongee may be used for something or other while there is a bit of it left. It may be washed and ironed, and if this is carefully done will look as good as new. It should be washed in a lather of fine white soap and warm water, thoroughly rinsed in warm water, hung out in the air until nearly dry, then ironed with a medium hot iron on the wrong side. If it should become thoroughly dried in the air do not sprinkle it, as it will iron in little glazed spots; instead, place a large, damp cloth over the whole piece or garment, run the iron over it, and the steam will dampen the material more evenly. Then remove the damp cloth and iron as usual on the wrong side; hang the garment or piece in the air to dry. Pongee may be had for seventy-five cents a yard, and a

very good quality for that, all silk and about twenty-four inches in width. It will take about twelve yards to make a nice coat.

Rajah silk, which is a loose silk material, rough in texture, may be had for about \$1 a yard and requires about the same amount as for a pongee coat.

SIMPLE DIRECTIONS FOR HOME MILLINERY

BY

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CHAPTER I

SELECTING OF SHAPES AND MATERIALS

THIS little series of lessons is not intended to represent a thorough course of instruction in millinery, but in the simplest way to give the necessary directions for the use of women who must do their own and children's millinery, and are not in a position to see or hear much of the world of fashion.

Every woman rightly has the desire to look her best; to be at least as well dressed as her neighbors when they meet at church or socials, and she naturally takes as great a pride in the appearance of her children.

Materials are not so expensive, it is the work that costs, and the clever mother can make her own hat and two for her little daughters for what one would cost if bought in town.

TO SELECT A SHAPE

The first thing to consider is a becoming shape. No matter how pretty or costly a hat or bonnet may be, it is money wasted unless it is becoming. A becoming hat brings out the best points of the face, and lessens the effect or prominence of defects; a hat that is *not* becoming does just the opposite. There are a few rules to guide one, but often an unusual face sets all rules at defiance, and so one really cannot tell except by trying on and experimenting with various shapes. Everything we wear should balance our proportions. A face that is very round and full at the lower half must wear a hat that gives prominence to the upper part; but a woman with a large forehead and thin face should wear narrow hats that come rather over the forehead. A round face looks well in a wide brim; if short, a high crown is best; but a tall girl should select a low crown. A girl with fluffy hair can wear a hat that turns away from the head, but hair dressed close to the head should have the hat fitting well over it at the sides. The hat must always look as if it was a *part of* the wearer, not as if it had dropped on that head by mistake. A little study will soon teach any woman

what is best suited to herself; and the opinion of others is not to be despised.

Remember that the way you dress your hair has very much to do with the becomingness of your hat; if you have a very full forehead, let the hair come a little over the brow, it will soften the entire face; but if the brow is low, draw the hair away from it in a full, easy puff; in *no* case hide the eyebrows; these give much expression to the eyes, and the eyes are the life of the face.

The hair dressed low at the back is not becoming to many except quite young girls, and requires hats with brims that droop down at the back. A protruding knot on the middle of the head at the back is ugly, and no hat can look well over it. A woman's hair is her chief ornament, and should receive proper care and study; every woman can have nicely kept and prettily arranged locks, and the simplest, cheapest hats will look well on such a head.

COLORS

We say we "look well" in this or that color, and others seem to kill all the brightness in our own color tones; there are, of course, reasons for this, but they need not trouble us here. The thing

to do is to study what brings out the best in us, makes us look younger and generally pleasing. Eyes, complexion, and hair all combine to rule the choice of colors, and, of course, one's age must be considered. It takes a clear skin to wear delicate gray, lavender, or blue; and the cornflower blues and bluish purples, even if the eyes are gray or blue.

A woman with red hair looks best in all shades of brown, from the very darkest to the richest pale cream; she may wear grays, unless much freckled, dull sage green, flat powder blue, and very light soft blue, but not pink at all in any shade; but she will look well in deep rich garnet or a purplish cardinal, these making her look much more blonde.

Turquoise blue and other blues with green tones are becoming to brown-skinned women, and if they have some color they can wear greens and purples of all shades, but only rich dark reds. Browns, especially the golden tones, are particularly becoming to women whose skins are brown or sallow, and a relief of cream is very good. Pink is more generally becoming than any other color as a trimming.

Women who live in the country are more or

less continually exposed to the elements, and cannot take much care of themselves; consequently they often look older than they really are, and any little thing that will help them to retain their youthful looks as long as possible is surely a boon. Such women must avoid bright colors, as these would overbalance whatever coloring they have remaining in skin, eyes, or hair; and a woman's face should at all times be the youngest thing about her. Black is even worse than bright colors, as it reflects dullness, and shows up every wrinkle and brown spot. Women of middle age vary as much in their color tones as their young daughters, and must each study for herself what will brighten and bring out her best aspect.

The fair, stout matron with high color may wear soft grayish blues, dull sage greens, faded quiet lavender and purple shades with cream, white, or pale yellow near the face, and a soft pale blue—if she has blue eyes. In dark colors, navy blue, wine red, chocolate brown, and bottle green will be good, and dull rather than shining black; and always some little relief of cream or white near the face.

The colorless skin is not improved by bright

colors; on the contrary the delicate tints alone will bring out the best effects; a delicate pink under facing to the hat is wonderfully good. Soft gray of a pinkish tint and relief of pale pink roses is charming, and in dark colors soft dark red and reddish purple is effective.

Remember that *becomingness* is the chief consideration; style and fashion are things of the moment only.

FRAMES AND HATS

It is much the best to get frames ready made. A good plan is for a group of women to send to the nearest large city to a good store for a dozen *assorted* frames, which will cost \$3. Among these each will find one or two that will be becoming. Frames are twenty-five cents each usually, and the express on the parcel will add only two or three cents to each. In the same way several women may send for an assortment of felt or straw hats for themselves and their little girls, giving some directions as to colors and prices. The stores will mail price lists on application, but hats run from fifty cents, or even less, up to \$2 or \$3; but a fairly good quality can always be bought for \$1 or \$1.50. It is well not to order

materials and trimmings till you have selected shape or hat.

The magazines contain many good designs that can be copied at home, and it is a good plan to cut out what one likes and send it to the store, asking them to send the nearest they can get to that shape. In that case you may be able to get the trimmings at the same time, setting a limit price to the whole.

One of the most difficult things for the amateur is to calculate the quantity of materials required for the copying of a picture of a hat. A simple guide is the nose, which is on an average two inches long; judge then of the relative length of the bows or other parts of the hat by the nose of the picture, and from this calculate the whole; remember that the loops of bows are double.

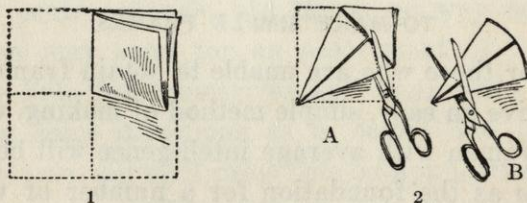
TO MAKE SIMPLE FRAMES

For those who are unable to obtain frames we will give an easy, simple method of making, which any woman with average intelligence will be able to use as the foundation for a number of variations.

Take the measure of the head to be fitted above the forehead and around the back of the

head, not too low. Heads, with their various arrangements of hair, vary much, and a child's head will be found larger in proportion than that of an adult.

Decide by the shape of the face and features how wide the brim must be; for a child it is best the same width all round, and this is the easiest frame to make first. Draft and cut it in stiff paper first. Let us say the brim is to be 5 inches wide, and the head measures $16\frac{1}{2}$ inches round, the diameter of $16\frac{1}{2}$ inches is $5\frac{1}{2}$ inches, which is the measure across the head size; add to this twice 5 inches for back and front brim, and you have the entire diameter of the hat. Cut a square of paper measuring $15\frac{1}{2}$ inches along each side; fold it over in half, and in half again, making a quarter size square (see Fig. 1); fold this over in a three-



FIGS. 1 AND 2.—MAKING PERFECT ROUND FROM SQUARE.

cornered wedge and over once more, and slope off in a curve all that is above the shortest

fold. (See Fig. 2 A.) Measure from the wide end toward the point of the wedge 5 inches, mark in the middle and at each side, and cut out in a curve from edge to edge (see Fig. 2 B); when the paper is unfolded you should have the correct pattern of the brim; if there are any little corners, trim them carefully off so as to get a perfectly even line, as also at the head line (Fig. 3).

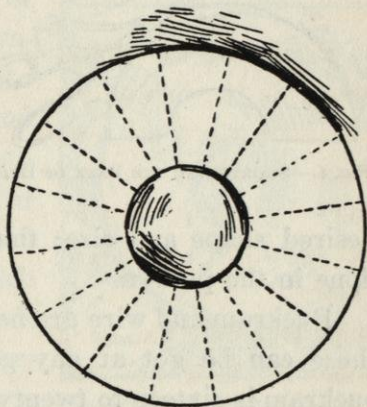


FIG. 3.—PAPER PATTERN OF HAT BRIM, UNFOLDED.

To get the pattern for top of crown, use the piece cut from the middle, flatten it out, and by it cut another perfect pattern. The piece for side of crown cut $17\frac{1}{2}$ inches long and 2 to 3 inches wide, a perfectly straight strip; this is the simplest form of crown.

If the brim is wanted narrower at the back, fold the pattern lengthwise from front to back; mark the back the width desired and with a pencil trace a curve forward, gradually running nearer

to the edge till it meets at the side, or nearer the front if the brim is to be narrower at the sides.

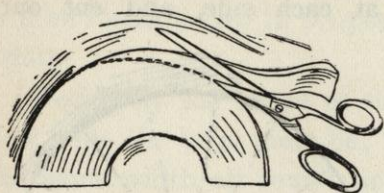


FIG. 4.—SHORTENING THE BACK OF BRIM.

(See Fig. 4.) If one side is wanted wider than the other trace the two sides separately, or add on a piece, curving it to the

desired shape and size; this must, of course, be done in the pattern.

Buckram and wire are needed to make frames; these can be got at any good dry-goods store; buckram is sixteen to twenty cents the yard, which will make two frames; the wire—a medium size—is twenty-five cents for a ring of thirty-six yards, but small rings, enough for one buckram frame, are sold for five cents. You will also need wire cutters and small pliers, obtainable at a hardware store.

Lay the pattern to the best advantage on the buckram. (See Fig. 5.) Pin with strong pins and trace around with pencil or chalk, and remove pattern. (See Fig. 5.) Draw a second circle three quarters of an inch inside the head line and cut round there; then snip, at one-inch spaces, all

round from this cut line to the head line; this is to turn up into the crown. (See Fig. 6.) The outer edge is cut along the line without any margin. Cut the top of crown without any turnings, taking care to have a perfect round without any little angles; cut the strip for side of crown eighteen and a half inches, which allows for a one-inch lap, as the circumference always takes up a little.

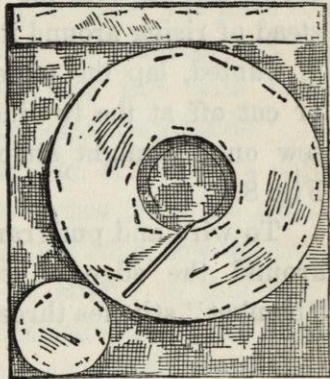


FIG. 5.—PATTERN LAID ON BUCKRAM.

To make a saucer brim from this simple frame, draw a circle two inches within the edge and slit from the edge to this line at one and a half-inch

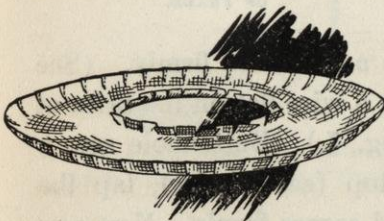


FIG. 6.—SAUCER SHAPE MADE FROM FLAT BRIM.

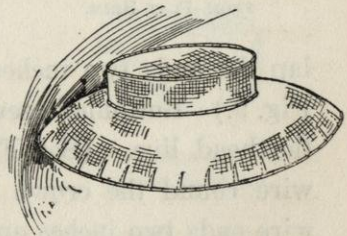


FIG. 7.—MUSHROOM SHAPE MADE FROM FLAT BRIM.

spaces, and lap each snipped section a very little, sewing firmly (Fig. 6). A mushroom or turned-down shape is the *saucer brim reversed*, and the crown put on with the brim drooping from it instead of rising around it (see Fig. 7). If a turban is wanted, lap the pieces till they stand upright, or cut off at the two-inch line and, after wiring, sew on a straight strip two inches wide. (See Fig. 8.)

To wire and put frame together, sew the wire around the edge of brim with buttonhole or "blanket" stitches three quarters of an inch long,

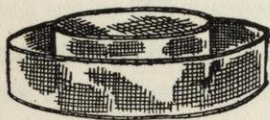


FIG. 8.—TURBAN SHAPE MADE FROM FLAT BRIM.

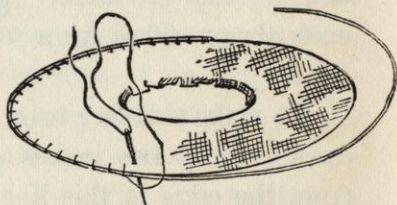


FIG. 9.—SEWING WIRE ROUND EDGE OF FRAME.

lap the ends two inches and secure firmly. (See Fig. 9.) Buttonhole sew a wire flat on the brim at the head line. (See Fig. 7.) Buttonhole sew a wire round the crown top (see Fig. 7), lap the wire ends two inches and secure firmly. Now sew the side of crown to the top by another line of but-

tonhole stitches, holding the two edge to edge; thus the one wire does for both; backstitch down where the side piece laps; set it on the brim and buttonhole the lower edge to the wire which you have set around the head line, turning the snipped part up inside the crown and securing this with long stitches inside and short backstitches outside.

In the saucer and mushroom brims sew a wire along the inner circle two inches from the edge; and for the turban, wire the cut edge, sew the two-inch strip (with buttonhole stitch) to this wire, holding it upright, and then wire the upper edge.

Save the paper patterns, as you will need them for covering the frames.

Bandeaux, which are set under hats to lift them becomingly, are made of buckram cut to the

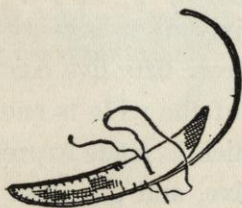


FIG. 10.—SIDE BANDEAU; SEWING ON WIRE WITH BUTTONHOLE STITCH.

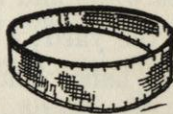


FIG. 11.—ALL-ROUND, OR CROWN BANDEAU.

required shape and wired round in the same way as the frames (Figs. 10 and 11).

CHAPTER II

THE COVERING AND LINING OF HATS

MATERIALS

HAVING made or purchased a frame or hat, the next thing is to cover and trim it.

This can be done with a variety of materials; velvet, silk, or a combination of both; felting, broadcloth, or other materials, to match a costume; these last materials, however, look best trimmed with velvet. Felting in a great variety of colors and shades can be purchased in the upholstery departments of the large stores. (They will send samples.) It is from thirty-six to seventy-two inches wide, and costs only from fifty-five cents to \$1.10 the yard; a half yard of the wide is enough for two hats. The felting which is made expressly for millinery is very expensive, and the other answers equally well in most cases. In the upholstery felting there is no up and down, and hardly any difference in either side, so that it is very economical in cutting. Velvet, besides having a

right and wrong side, has an up and down, and great care is necessary in joining, either on the straight or bias, that the pile of both pieces shall brush and shade the same way.

Bias strips of velvet must be *joined along the selvages*, or along the straight of the web the other way. (See Fig. 12.) Never, if it can be avoided, join across the bias.

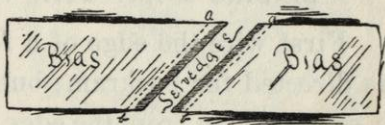


FIG. 12.—JOINING BIAS STRIPS AT SELVAGE.

CUTTING A TRUE BIAS

To cut a true bias, fold the velvet or silk over corner wise, so that the cut edge comes in even line with the selvage. (See Fig. 13.) Cut through the folded edge, which is the bias, and cut off strips for binds or folds by measure, so they are even all along. It is in joining these strips that care is needed to have them all the *same way of the goods*. Binds and

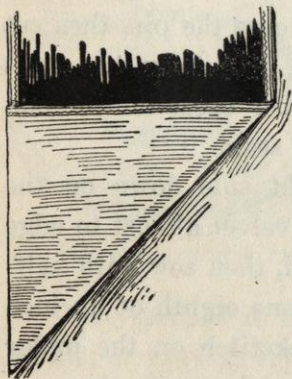


FIG. 13.—LAYING A BIAS.

folds must be on the true bias or they will twist, and the softer and more stretchy the material is, the wider the fold must be cut, because it *must* be stretched on the hat and will narrow in the process.

BINDING A HAT WITH VELVET OR SILK

First wire the edge of a felt hat the same way as directed for buckram; but on a straw the wire is set a trifle in from the edge. Cut two bias strips two inches wide through the bias; if of velvet, cut off the selvages and join the two strips so they are in even line. (See Fig. 12.) Pin one end over edge of hat and stretch the velvet round over the brim till the pinned end is reached, mark with a pin and remove from hat; lay the strip flat and fold over so that the end touches the pin, then cut in the same line as the end; join these two ends the same as the others. Either backstitch or machine stitch, and flatten the seam.

Now turn the strip right side down on the upper side of brim, edge of velvet almost to edge of hat, pin in place all round, then sew with half-inch stitches on the velvet, one eighth of an inch from edge, and a small backstitch on the under side; this line of stitches must be perfectly even,

and kept an even distance from edge of hat—from one quarter to one half an inch. (See Fig. 14.)

Now turn the velvet over edge of brim, turn the edge under evenly, with the head of a large needle, and "slip stitch" it down. This is done by passing the needle inside the turned-under part and

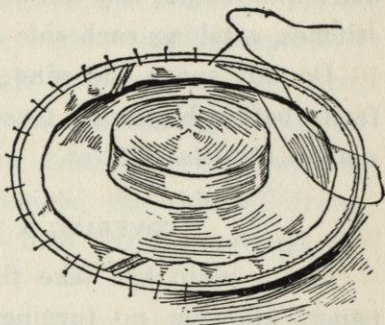


FIG. 14.—PUTTING ON NARROW BIAS BIND ON EDGE OF BRIM.

through the hat at a slant, then pass back with a tiny invisible stitch, bringing the needle out under

the edge of the fold, and repeating until completed; thus no stitches show on either side. Dress-makers call this a "blind" stitch. (See

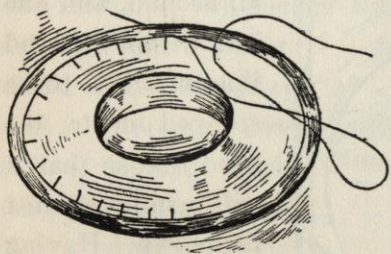


FIG. 15.—SLIP-STITCHING BIAS BIND.

Fig. 15.)

This method is the same for all hats, felt or straw, or hats of velvet or felt cloth. If a wider bind is desired, it is *stretched* on the hat after

joining to size, both edges are turned under so they come an even distance from edge, and both are slip stitched; this can be done with one line of stitches, catching each side alternately.

Do not spare the pins; pin everything perfectly before beginning to sew. *Note position of pins in the illustrations.*

COVERING A FRAME

For a plain hat take the correct pattern in paper, allowing no turnings; place the pattern of brim on the velvet so that the exact middle front and back comes on the true bias line. (See

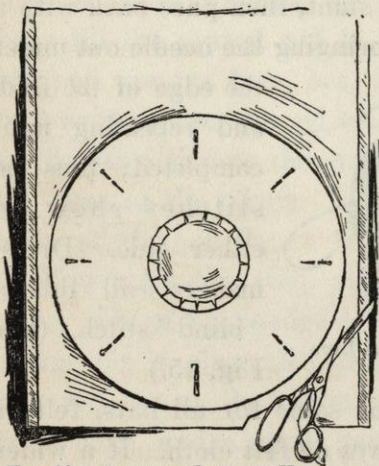


FIG. 16.—PATTERN LAID ON VELVET TO CUT OUT BRIM.

Fig. 16.) Allow a half - inch turning all around, and one inch within the head line, which is to be snipped in to the head line so that it will turn up against the crown. Having cut one side, place this *face to face* on another part of the velvet, bias line to

bias line, pin, and cut out; this insures a correct upper and under brim. Be sure to mark the exact middle of frame and pattern, and notch the velvet so that it will go on right; this is especially necessary where one side is wider than the other, or the pieces will not fit. In cutting the crown top see that the velvet shades the same way as the brim, and, if possible, the side of crown also. Allow half an inch turning around the crown top.

If the crown is straight or nearly so, a bias strip will cover the side; measure the depth and allow one and a half inches more; measure the circumference and allow half an inch for turning.

Cut some very thin interlining muslin on the bias in strips two inches wide, fold over to one inch and bind the edge of the hat with this; stretch it on and sew with a basting stitch *below* the wire. Bind edge of crown, putting a line of stitches on top and another line around the side. (See Fig. 17.)

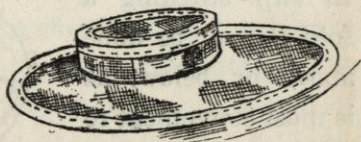


FIG. 17.—MUSLIN BIND ON FRAME.

Now put the upper covering in place on the frame, turn the edge over and pin to the muslin

bind, and sew with overhand stitches, as shown in Fig. 18. Note in this and Fig. 19 how the pins are placed. Now place the under facing, put pins

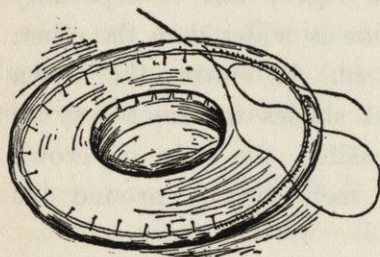


FIG. 18.—SEWING THE UPPER COVERING TO THE MUSLIN BIND.

at back, front, and sides, then turn the edge in so it comes level with edge of hat; pin as shown, and slip stitch the under to the upper brim, holding the *inside of the hat toward you*. (See Fig. 19.) In slip-stitching the bind, the needle is below the work; in the last example—though the stitch is the same—the needle is *above* the work. In slip-stitching a fold it may be done above or below, as is most convenient to the worker.

In placing facings all wrinkles must be smoothed out as they are pinned in place, so there may be no ripping once the work is done; the slip stitches should not

at back, front, and sides, then turn the edge in so it comes level with edge of hat; pin as shown, and slip stitch the under to the upper brim, holding the *inside of the hat toward you*.

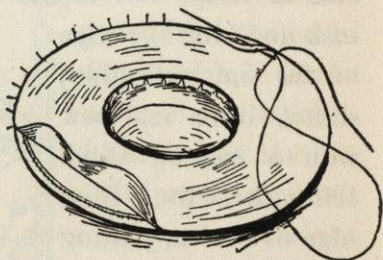


FIG. 19.—SLIP-STITCHING THE UNDER FACING TO THE UPPER COVERING.

be more than an eighth of an inch long, and the two edges be perfectly level.

Pin the crown piece in place with due regard to the middle front, as before noted, and sew the half-inch turning to the side with an even line of stitches, half an inch or less on the velvet, near the edge, and a small backstitch inside the crown.

The strip for the side is to be "catstitched" along both edges before putting it on the hat. Turn over half an inch, and sew with the same stitch as shown in Fig. 20, a "catstitch" fold; in this the upper layer

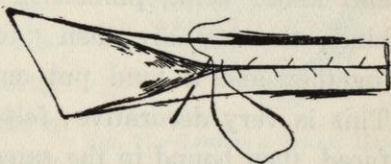


FIG. 20.—MAKING A FOLD, JOINING THE EDGES WITH CATSTITCH.

of *both* turned-over edges is picked up with a short, straight stitch; in doing a hem on velvet, etc., the upper stitch is like the fold, but the under one picks up *one thread* of the *back* of the web only; thus in neither fold nor hem does any stitch show on the right side. It is, in fact, "herringbone" done backward, i. e., from right to left. The band finished, stretch it around the crown, letting the join come where the trimming will hide it. If properly fitted, one edge comes

level with the crown top, the other neatens the head line; neither needs any sewing, but the *join* should be neatly done.

The snipped turning of the brim inside the crown is neatened by the head lining. Before describing this we will return for a moment to the brim of a hat, the covering of which has been described in one way; there are, of course, other ways; a brim may be covered in felting, silks, or velvet, cut just level with the edge, the upper and under being pinned in place to the muslin bind; the two are then "top" or "oversewn" together and a bind put on to finish the edge. This is very decorative; felts and straws may be faced, then bound in the same way, or the facings "slip-stitched" on.

LINING A HAT

Hat linings should be cut along the selvage; bonnet linings are best on the bias. Measure the depth of crown and allow two inches more in width, measure around the head line and allow one inch more in length. Run a half-inch hem along one edge. Sew the lining on just within the turn of the crown, *beginning at the back*, allowing a half-inch turning. In a felt or straw

the stitches may be taken through; have an even line of stitches one half inch long inside, with an invisible stitch outside; run the two ends neatly together.

(See Fig. 21.) In a covered frame the lining is put in with a pick-up stitch, not carried through; sew from inside the crown toward the outside. After the hat is trimmed baby ribbon is run into the lining hem, and it is drawn up so it fits nicely down into the crown, and the ribbon is tied in a neat bow.

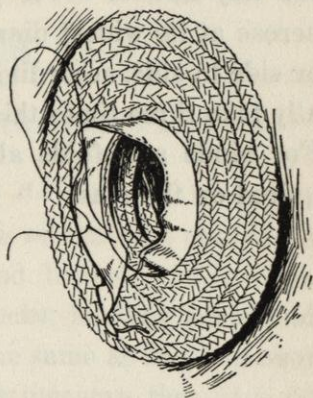


FIG. 21.—LINING A STRAW HAT.

SILK HATS

When covering frames with silk of any kind, it is necessary first to cover the frame with a thin layer of sheet wadding cut to shape of hat just the same as the silk; baste it on, and bind the edge over the muslin bind with a narrow strip of the wadding. This enriches and improves the fit of the silk.

QUANTITY OF MATERIAL REQUIRED

To ascertain the quantity of material required for any hat, to cover plain, measure the frame across at its widest diameter, from back to front, or side to side, according to the shape; it will usually take three times this of single-width material. For binds and folds allow double the *width* required on the bias.

CHAPTER III

SHIRRED FACINGS AND CHILDREN'S BONNETS

SHIRRED HATS

ANY woman who can sew nicely can make "shirred" hats and bonnets. The principle of making tucks, be they plain and flat, or fulled up, is just the same as in plain sewing or dressmaking. You measure the place or space to be covered, decide on the number and size of the tucks, and add this to the actual measure, allowing for the edge turning, and one inch always to turn up against the crown inside and out, if the work is to reach to the head size. If the tucks when made are to be plain, i. e., not ruffled, we allow ten inches to every forty for *ease*; otherwise, when put on the frame the tucks will lie flat instead of standing out nicely. If the tucks are to be full, ruffled, allow as much more in length as you wish fullness; of course, sheer materials should have more than thicker

ones, but it is a matter of choice; and sometimes of necessity, when one has only so much to make a hat of. The correct allowance, however, for fullness is:

For velvet, half as much again.

For silk, from two thirds to twice as much according to the thickness of material.

Chiffon and mousseline de soie two to three times.

Tulle or maline four to six times, according to quality.

The same proportions apply to shirred hats without tucks.

When measuring and marking for either plain shirrings or tucks, pin the line, and, if possible, crease it; when too soft to hold a crease, pin or baste carefully, as the beauty of the work depends on its being accurately done, and finely run. Take care not to make any backstitches, and avoid knots; some thread and silk knots more than others. The work must be kept flat until all the runners are put in, and if the piece is very long, or the material harsh, it is best to divide it into even halves, or quarters, and take each thread a little longer than these sections, beginning and ending all threads at the same place, or it will be

difficult to get the fullness even when the work is drawn up.

Toques and bonnets are frequently made entirely of shirred silk, velvet, or sheer materials, also children's hats and caps; but in hats the shirring is more often confined to the under facing of the brim, and occasionally shirred trimmings band a plain crown.

SHIRRED FACINGS

When a shirred under facing is put on a brim, the upper side is covered first, the under facing prepared, shirred, divided into eight equal parts, marked with pins, and the edge of the brim divided by measurement in the same way, then the facing is put in place pin to pin. Now we draw up the thread, or threads, at the edge, make the fullness even, which is quite easy when the piece and hat have been equally divided into eight parts; a few more pins secure these sections in an even line around the hat, and we are ready to sew. If the hat is of braid, straw, or winter braid, the stitches may be taken through, a tiny stitch in the fullness of the material, just on the shirring line; then, putting the needle through at a slant, we come back with a slant, making a small stitch on

the outside also; neither of these stitches may show. If the hat is of velvet or some other material on top, the stitches that secure the facing cannot be taken through, and it must be slip stitched on. To do this, take the tiny stitch in the full shirred line as before, and slant the needle through into the material of the upper brim, which is *turned under over the edge of the brim*; slant in such a way that the sewing shall form a straight line about one eighth of an inch below the edge of brim. Having sewn our facing in all around the edge, we secure the threads neatly and invisibly.

Now pull the work down into the head size, run a gathering thread in just inside the turn of the crown, draw up and sew down, taking care that the flutes of fullness run in even lines from the edge to the head. Last we draw up the threads that come between the edge and head, draw them to shape and size of brim, secure and neatly fasten off each thread, but they need not be sewn round on the brim.

This method applies equally to hats for children, when made on frames.

When a frame is much wider in front than at the back the shirring lines must be graduated in

proportion to the shape; this is easily done by dividing the measures in three or four equal parts, and graduating the shirring lines accordingly, always having the edge straight, however. For instance, say the front of brim is five inches deep and the back four inches, and you wish three lines of shirring; that gives you the edge tuck, then a space of one and one third inches between each set of shirring lines, and one inch spaces at the back; the spaces being gradually narrowed from front to back (Fig. 22).

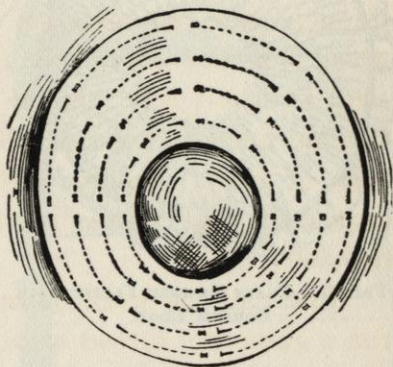


FIG. 22.—BRIM MARKED FOR GRADUATED SHIRRINGS.

In plain shirred facings, which are more usual for adults, especially for velvet and silk hats, it is best to finish the edge with a cording rather than with a tuck. This is done by cutting a thick silk wire the length of the brim edge, and lapping the ends about one and one half inches, sewing them firmly together. *After the flat shirrings are*

done, fold the edge over the wire ring and shirr the material together under the wire, fulling it up,

and drawing the thread up as the work proceeds, till the material is all on the ring; then even the fullness, pin in place on the brim, and sew or slip-stitch on and finish the brim, as before directed (Fig. 23).

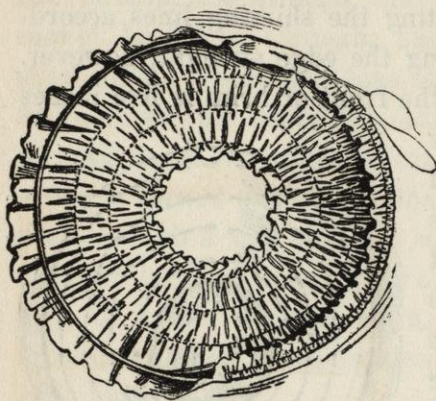


FIG. 23.—PLAIN SHIRRED FACING WITH
CORDED EDGE.

A CHILD'S BONNET

Children's bonnets are not made on hard frames; crown forms, and net shapes for "Granny" bonnets can be purchased, and may be used for winter bonnets, but shirred bonnets and hats are made over shirring cord, or feather-bone reeds; so that the work can be cleaned or laundered without ripping, as would be the case in using wire.

The bonnets illustrated are fairly representative; some years the brim will have more flare,

sometimes fashion decides the upper part shall be bent down and the sides thrown wide, and the crown have no puff, and there shall be more tucks and ruffles at the edge. Then the curtain, which was put on to protect baby's neck from sun and wind, comes in for its share of change, and is frequently

replaced by a mere twist or plaiting of ribbon. Whatever the shape may be, from the flaring "picture" bonnet to the neat close "Dutch" bonnet or cap (Fig. 27), if shirrings are done at all they are done in either of the following ways: The material is used double, the shirrings run in such a way that one can

run the reeds in between them (as shown in Figs. 24 and 26, which has the under fold plain, with a tuck above each

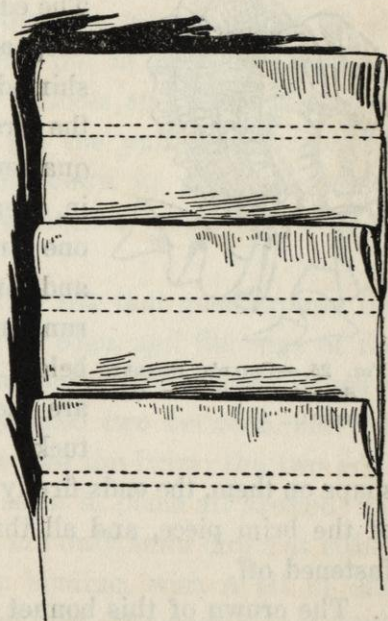


FIG. 24.—DETAIL TO HAT BRIM: SHIR-RING DOUBLE MATERIAL WITH TUCKS AND CASINGS FOR REEDS.

reed casing on the upper side); the tuck can be omitted, leaving a plain shirred effect, drawn to shape on the reeds.

The other method is the one used for the bonnet (Fig. 25), which is of two shades of gray silk,

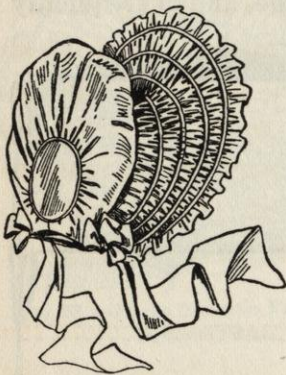


FIG. 25. — CHILD'S BONNET SHIRRED OF SINGLE MATERIAL.

used *singly on the straight*.

The edge tuck is two inches deep and is turned in and shirred along twice to hold the first reed; here a one quarter inch tuck is shirred in, then there is a space of one and one half inches, and another tiny tuck is run, and at equal distances below two more; the reeds are then pushed into these tucks, the brim drawn to

shape on them, the ends firmly sewn inside the ends of the brim piece, and all threads drawn up and fastened off.

The crown of this bonnet is a mere cap, fitted to the child's head, of stiff muslin; you can shape it by any child's cap, or over an old lady's close bonnet frame. Around the face and neck sew a piece of tape wire or flat featherbone, and bind

over with a bit of the silk. Flat on the back sew a piece of silk; next, take a strip of the silk, on the bias if possible, but on the straight will do, measure off a piece of reed to form a horseshoe or ring, turn one edge of the strip over this and shirr along below, in the same way as directed in Fig. 23, fulling up the silk and drawing up the thread till all is on, then fasten off; pin in place and sew on, allowing much more fullness and width at the top than at the side to get the puff, which must be arranged, pinned, and sewn in place about two and one half to three inches from face edge of crown.

The band of lighter silk that goes around the crown neatens the puff edge, and the edge of the brim where it is sewn on to the crown; it has a cording at each edge, and two between, shirred, and pushed on reeds like the brim; the two edge cordings are firmly sewn in place all around, but the two middle ones are only sewn down at either end, above the back binding, with a bit of silk bound over to make all neat. If a curtain is wanted, shirr on reeds same as brim, finishing the edge that comes on the bonnet with a cording like the crown; but the back may be finished by a twist or fold of ribbon, which is in one with the ties. A

pretty fashion is to have rosettes on each side where the ties are sewn.

Such a bonnet needs only a big bow of ribbon on top, but may have lace plaited on to the crown edge inside, and a bow over the left eye; the fullness of the lace can be kept in place by tying it

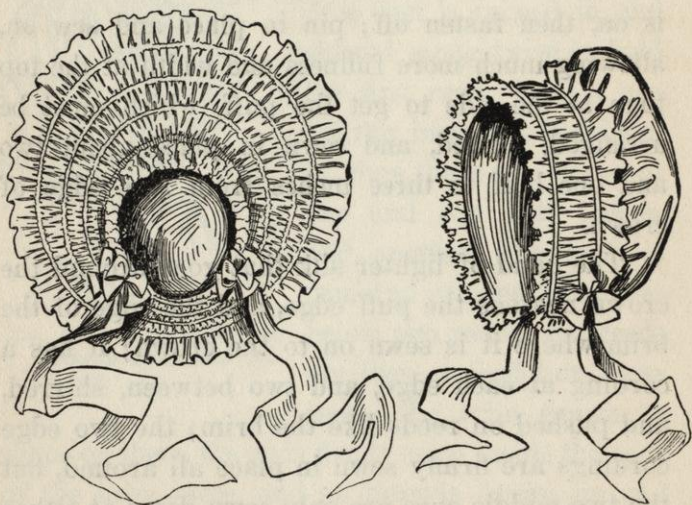


FIG. 26.—CHILD'S BONNET SHIRRED OF
DOUBLE MATERIAL.

FIG. 27.—CHILD'S "DUTCH"
BONNET.

every couple of inches with fine thread tied in a knot and cut off.

Fig. 26 is a similar bonnet, but with double brim carried all round and flaring more.

The same crown can be turned into the "Dutch" (Fig. 27) form by making the brim half the width and contracting the reeds till they are but little larger than the face edge of crown; and also lowering the crown puff to about the fullness of the sides. Such a bonnet must not be trimmed with large bows, but small rosettes, a cluster of very small feathers, or flowers, and a full ruche of narrow lace inside.

CHAPTER IV

MAKING HATS OF BRAID

SEWING straw, or other kinds of braid, on frames is not at all difficult, and the results are very satisfactory if a few simple instructions are borne in mind. Braids can be purchased very reasonably, and a hand-sewn hat is much superior looking to a machine-made and stiffened hat, except in Milan, Tuscan, and Neapolitan braids, which no amateur can handle.

COVERING FRAMES WITH PLIABLE BRAID

Hats are begun at the edge of the brim in two ways; if it is a soft, pliable braid it is best to bind the edge wire with it, running the two edges of the braid together, thus inclosing the wire; turn the end in and finish neatly. Sew the braid on the upper side first. Lay the edge of the braid level with the bound edge of brim and sew the second row of braid to the edge of the bind where it is

sewn (not the outer edge); this leaves about a quarter of an inch of the braid free around the edge, which makes a prettier and more becoming hat edge. Sew from right to left, a stitch half an inch long on the under side, and a tiny stitch on the surface of the braid. If the braid is one inch or less in width, you need not cut it at each row round, but lap over when you reach the beginning. Slant the braid downward, and continue round and round till the brim is filled in. In sewing the successive rows, do not lap them more than is absolutely necessary to sew one row to the other; it only makes the hat heavy and clumsy, and uses an unnecessary quantity of braid.

If the braid is pliable and will stretch a little, it is well to do this as you sew, as it will leave less to draw into shape at the inner edge of the braid. You will find that the inner edges of the rows are full, more or less; more as you get nearer the crown; it will be necessary to run a strong thread along and draw them to shape, then sew the next row on; and be sure to sew to the frame, catching the stitches around the wires whenever you meet them, or you will not come out right.

If the brim is the same width all round you will have an even number of rows from edge to

head, but if the brim is wider one side than the other, go around as many rows as will cover the narrowest part, then set on part rows from side to side, cutting the braid, and letting the cut ends come up against the crown. When the space is filled up the first row around the crown goes over these cut ends and neatens all (Fig. 28).

To sew the crown, continue round and round the same as the brim, taking especial care to cling closely to the frame till the middle top is reached. This seems always the greatest difficulty to the beginner, but is just a matter of neatness and deft fingering; usually one can finish the center by twisting under the cut end and sewing down; sometimes it is best to make a tiny rosette of the braid, gathering or plaiting it up tightly in the middle and sewing this on middle of crown. There is no rule for this; common sense and the nature of the braid will direct the best way in each case.

There is, however, another way to cover crowns, when they are of the " Bell " shape, that is, wider on top than at the head size. Supposing the braid to be of the same soft make as has been described for the brim, it is well to bind the edge of the crown in the same way and sew the flat top from edge to center as before described. This

done, the first row around the side is sewn on with the *scallop up*, and must be "slip stitched" to the bind row of the crown top. Hold the edge of the braid level with top of crown with the left hand, pass the needle through braid and bind, on a forward and upward slant; make a tiny stitch in the bind, return the needle downward with a slant, and back again with a tiny stitch in the braid. The rows may now be continued round and round to the head line, sewing in the same way.

COVERING FRAMES WITH STIFF BRAID

In using stiff, harsh braids the edge is not bound, but the first row is sewn on the wire, allowing from half to one third to project beyond the wire; this is best put on with a half-inch buttonhole stitch, such as is used for sewing on wire. The remainder of the work is the same as before

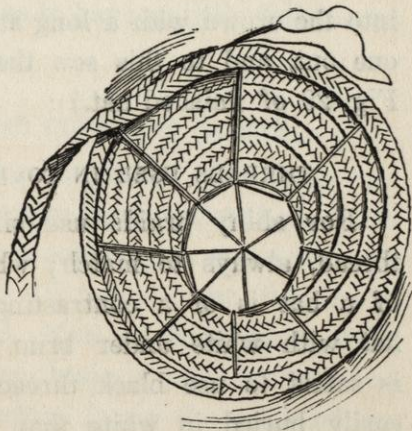


FIG. 28.—SEWING BRAID ON FRAME, FRONT DEEPER, SHOWING PART ROWS, AND SLIP-STITCHING FIRST ROW OF UNDER BRIM.

described, only as there is no bind, the two edge rows of the crown are slip-stitched together; and the first row of the under brim in the same way. (See Fig. 28.) The succeeding rows of the un-

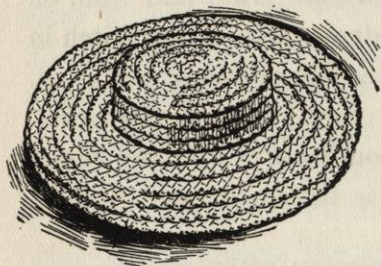


FIG. 29.—STRAW-BRAID HAT,
FINISHED.

der brim are all slip-stitched on with the slanted stitch between the upper and under brim, and the tiny stitch on both sides. Let the last row of the under brim turn over the head wire

into the crown with a long stitch inside and little one out, and to this sew the head lining. (See Fig. 29 of finished hat.)

THREADS USED IN COVERING FRAMES

For shiny braids use silk; for dull braids thread, always to match; when the under brim of a hat is of a contrasting color, as a black hat with white under brim, or the reverse, it is safest to use black thread, as black is more easily buried in white than white in black; in other contrasts it is well to experiment which will work best.

Sew always from right to left, and hold the edge of the hat away from you.

WINTER BRAIDS

The same rules and suggestions apply to winter braids, which are more or less of silk-covered fiber mixed with chenille, or felt strips woven up with one or both of these; and sundry other combinations that each season brings into the market. But most of these braids are much more pliable, and stretch more than straw braids, and many are heavy, therefore it is very necessary to use care in sewing, to lap them only the least bit, and stretch the edges so as to have as little fullness as possible to draw up.

COLORING AND COVERING FRAMES

Solid braids, and such as look sufficiently substantial when the upper and under brims are finished, need no extra covering over the frames; but if braids are at all transparent, the frame must match the braid. Now, as this is more often than not impossible to obtain, a quick and efficient plan is to tint the white frame the color of the braid. Every house has a paint box of some sort; mix the color wanted and lay on with a little

brush, going over twice if once does not tint deeply enough. Red, or blue, can be done with inks of these colors, black also, or with shoe varnish.

But there are pretty lacey braids that need an under covering over the frame; both must match; this under covering may be tulle, net, or a cheap silk mull, costing from fifteen to twenty-five cents the yard. Fold the material double, lay the frame on flat, pin around the edge, also around the head, and cut out, allowing one half inch turning around the edge and one inch inside the head size, which is to be snipped to the wire line. Remove the under layer of the mull, pin the other on the frame again, turning the edge up over the wire, and secure by running along under the wire. Slip the other piece over the crown, front to front (which should have been marked with cross pins), pin in place, turn the edge under over the wire, and run down. Run the two head margins together beyond the wire.

The crown is covered with a round piece, plaited down neatly and sewn to the head margin of the brim. The braid is then sewn on precisely as before directed, or run by the straight edge only on the mull.

If tulle is used for covering—and this or silk veiling net is best for fine horsehair or very open lace braids—it must be used double on each side of the brim, and four times on the crown.

A bind of velvet or silk is very pretty around the edge of brim and crown in place of the braid bind, or between the two edge rows of braid, even if the hat is not to be trimmed with velvet.

Many pretty things can be done with and made of braids—rings, shells, curlycues, full gathered and tucked effects—but all these are so dependent on the taste and ingenuity of the maker that it is impossible to give rules or descriptions; but anyone who will sew a few hats by the foregoing instructions will, by noticing and examining prevailing styles, see the various ideas employed and readily be able to copy them. When any fancy design is to be carried out, it will be necessary to cover the frame, and it will be best to practice on old braid first.

PLATEAUX OR FLATS

These are mats of braid sewn without a frame and without a crown; they may be made small to just cover a toque or make a Tam-o'-Shanter, or large enough to form the entire hat. These flats

are sewn *from the center out*, beginning with a close twist or little flat rosette of the braid, then one sews round and round, lapping the finished row over the one being sewn; this is a little more difficult, as the row that is being sewn must be a little crowded or fullled at the lower edge, in order

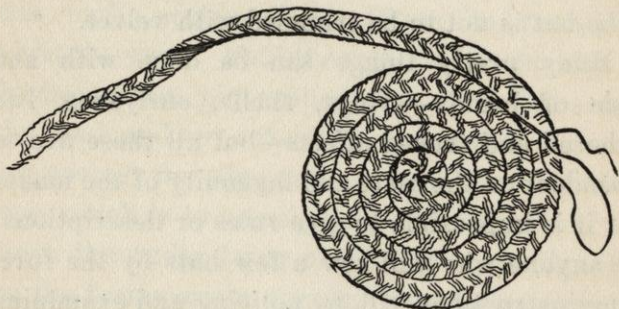


FIG. 30.—SEWING FLAT OR CROWN, FROM CENTER OUT.

that the outer edge of the work may be perfectly flat, neither full nor contracted, or you will have either a mat with frills or a bag-shaped affair (Fig. 30).

Such plateaux are mounted in many ways; they can be squeezed and draped over all kinds of frames, the edges coming over the brim of a toque and plaited around the head size; or they can be set on a low crown made of wire, buckram, or stiff muslin, and covered with velvet or silk (see

Figs. 11 and 33), in which case the plateau has to be "braced" with wires. If the edge is wanted soft and rather floppy, only two, three, or four loops of wire are sewn on flat, extending from the head size to about three inches from the edge; these are sewn on with

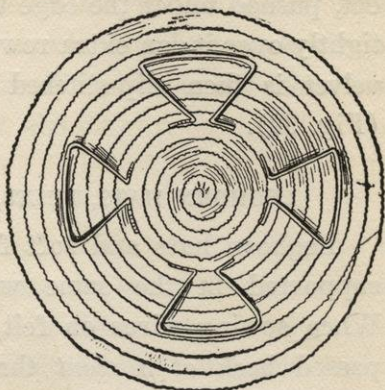


FIG. 31.—WIRE LOOPS, BRACING FLAT, STRAW, LEGHORN OR FELT.

half-inch-long buttonhole stitches on the wire, and

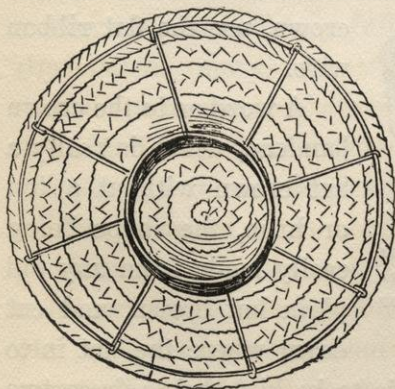


FIG. 32.—BRACING SOFT HAT OR FLAT WITH WIRE.

tiny stitches on the braid. (See Fig. 31.) If the flat is desired extended or turned up flat, then buttonhole a wire around one quarter of an inch from the edge, and also sew six or eight wire braces in even lines and spaces from

within the head line to the edge, where the wire is cut, pushed under the edge wire, and turned back tightly over it; an extra row of braid or a fold of velvet is then slip-stitched over the edge wire (Fig. 32).

LEGHORN HATS, FELTS, AND BEAVERS

Leghorn hats and soft felts and beavers are supported in the same way when necessary. When sewing wires on felt, the needle must be passed back *at a slant* through the same hole where it was pushed through; thus no stitch will



FIG. 33.—BANDEAU OR UNDER CROWN COVERED WITH VELVET, SHOWING METHOD OF SLIP-STITCHING.

show, the thickness of the felt holding the stitch. If wire is needed in the crown, use the flat ribbon wire.

A word as to the crown bandeau, which is really a hat crown without a top or brim, the shape being easily made from any old plain hat crown, and cut down where the hat is to

droop, the side that is to be high being from two and one half to four inches deep. These under

crowns, or bandeaux, are made of buckram, stiff net, or stiff crinoline muslin, wired around both edges, and covered with silk or velvet cut to shape, both sides neatly slip-stitched together along the edges. (See Figs. 11 and 33.)

QUANTITIES OF BRAID REQUIRED

Twelve yards of one-inch braid will make a good-sized hat, covering the entire top and under brim. A toque will take from six to nine yards, according to size, and a bonnet from three to six, according to whether it is put on plain or full. Very sheer, light braid, fullled up on a draw thread (which is usually woven into the inner edge, the same as in lace) and sewn on like lace ruffles, but only slightly full, on a previously covered frame, makes one of the prettiest of hats, toques, or bonnets; of course, it takes more braid, but if not done too full and lapped not more than just enough to hide the frame, half as much again will be sufficient.

When sewing braids more than one inch wide, each row should be cut off and neatly finished, but the joins are best scattered over the back or least conspicuous part of the hat, which is determined by the shape and trimming.

CHAPTER V

TRIMMINGS

THE inclination of all amateurs is to overload a hat with trimmings, which is not in good taste and necessarily adds to the cost. The simpler the design the better, but this must be complete in itself. In purchasing feathers or wings it is well to remember that a good ostrich plume or tips will wear many years, while cheap ones will hardly pay for cleaning or re-dressing. Good firm-made wings will with care easily last two seasons, while cheap ones are very likely to be blown to pieces in a good stiff wind. The natural wings from domestic fowl, cleaned and dressed, are far stronger than the artificially made wings. A good many domestic fowl, including turkeys, ducks, guinea fowl, and pigeons, have beautiful plumage, which, properly preserved and cured, makes handsome hat trimmings.

When the hat is made and the trimming de-

cided on, the effect of the principal piece, such as feather, wing, cluster of flowers, etc., should be studied with the hat on the head, before a mirror, and with a hand mirror, so that back and side views may be judged of, because one often finds a trimming becoming in a face view, when from the side or back it will give a quite impossible line.

Trimming is that part of millinery which cannot be taught; it must be studied by each one for herself; and the results will show if she has good taste and a good eye for effect.

FEATHERS, WINGS, ETC.

Use large, bead-headed pins to secure feathers when posing them, and sew with very strong thread at the shank; where the feather or tip droops over, it must be anchored to brim or crown by a long or short *loop of thread passed between* the two or three quills or stems of which the feather is made (one rarely finds a plume nowadays that is only one single feather); these long loops are simply tied in a tight knot and cut off.

In sewing on wings, the stitches must also be strong, as few as possible, and these neatly hid-

den under the upper feathers; enough must be put in to prevent the wing from wobbling.

Birds, breasts, or other flat pieces, as a rule, are mounted on lining or net foundations, and are easily sewn on by these. They form suitable trimmings for autumn and winter hats, either to form entire brims on turbans, or shorter pieces set along the sides of hats with turned-up brims. The natural breasts wear well, the artificial ones are made by gluing the feathers on foundations, and rain, wind, or sun soon detaches them. The real breast may be preserved by curing the skin with arsenic, and stretching it, feathers down, on a board to dry out. After that the entire pelt may be cleaned in gasoline to remove the animal oils and odor.

FLOWERS

The next thing of importance used in trimming is artificial flowers. These are just as varied in kind as the real ones, and also in price. It is wonderful what pretty blossoms and foliage are to be bought for a very small sum; and they will last a season and often more. The high-priced flowers will last years.

Small, simple flowers are best on the hats of children and young girls; if roses are used they

should be small, and buds rather than full blown. Some flowers, like pansies, heliotrope, violets, mignonette, and many more that will easily suggest themselves, are "older" flowers, more suitable for those in advanced years, though a bouquet of roses, heliotrope, mignonette, forget-me-nots, and foliage is a very pretty trimming for a young girl's white hat. Apple and cherry blossoms make lovely wreaths on young girls' hats, and the small pink or white hawthorn blossoms are suitable for any age. This is so very much a matter of taste that one cannot dictate, only again to say, Do not overload.

Sew flowers in place with a few strong stitches; if possible, sew in one place, cut off, and sew again in another place; this is better than carrying the thread along.

If trimming a sheer hat, either lace, straw, or shirred sheer material, put a piece of buckram or folded muslin inside the crown under where you sew the trimmings, as a support; indeed, it is often advisable to sew a bunch of feathers to a little foundation and sew this to the hat, with the support inside, as otherwise the trimming would pull through the texture of the hat.

RIBBONS

Ribbon is, of course, the chief of all garnitures; it is used winter and summer, together with feathers, wings, or flowers, or by itself makes a handsome and useful trimming. Since the large stores have taken to making up bows from the ribbons purchased at their counters, "free of charge," the home milliner has had her work greatly simplified, but many cannot avail themselves of this "get-there-quick" arrangement, and to these we will impart a few simple ideas in ribbon work.

Begin by tying a simple cravat bow (use cheap cambric to practice on, cutting it in strips like ribbon); pinch the ribbon between finger and thumb of right hand, leaving an end of two or three inches, or more if the ribbon is wide and the bow is to be large; now with the left hand lay a loop the other way, opposite to the end, then a loop the same way as the end; now tie the ribbon in a knot around the "waist" of the bow, bringing the end out on the side opposite the first end; pull tight and cut off in a slant. If you do not turn and tie the knot in the right way, your bow will fall to pieces instead of being made firm by the tie

(Fig. 34). Do this till you can do it well: then proceed to lay more loops to each side finishing with the tie-over, till you can make a bow of three or even five yards of ribbon *without cutting*.



FIG. 34.—HOW TO HOLD RIBBON IN RIGHT HAND.

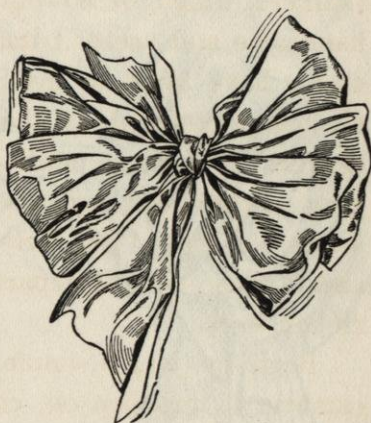


FIG. 35.—SIMPLE BOW OF TWO YARDS OF RIBBON.

In the larger bows, however, it is best to twist strong thread or fine wire round each two loops as the work proceeds, as it is a bit difficult to hold so much ribbon between finger and thumb, and a slip will let the entire work down. (See Fig. 35.)

Pretty rosettes are made in this way by *omitting the tie-over*, just twisting the waist tightly with thread or wire, and pulling the loops into a

round form; sew this on the hat from underneath. (See Fig. 36.)

Fig. 37 shows a very useful bow made in just the same way by laying the loops back and forth,

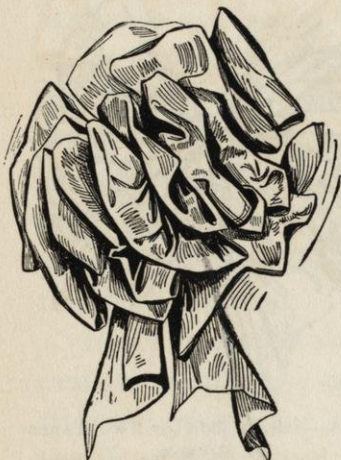


FIG. 36.—ROSETTE OF TWO YARDS OF RIBBON.



FIG. 37.—BOW FOR SIDE OF HAT, TWO AND A HALF YARDS OR MORE, OF RIBBON.

but they are laid long one side of the waist and short on the other; that is all, and a little practice will insure success. Wire loops are laid in long loops to support them, secured with a few tie stitches. (See Fig. 38.)

Narrow ribbons for children's hats, if made into rosettes, should be sewn on a foundation,

a loop at a time. (See Fig. 39.) But ribbons from one to three inches wide are handled the same as described before.



FIG. 38.—METHOD OF LAYING WIRE IN LOOPS.

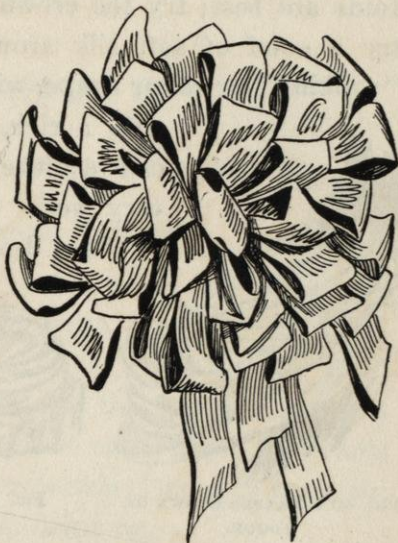


FIG. 39.—ROSETTE OF NARROW RIBBON ON FOUNDATION.

DRAPING

To drape materials on a frame is really a work of art that only clever fingers can accomplish, and the only way to find out if you can "drape" is to try. Take a frame and a piece of old velvet or silk (with the creases steamed out), or if you have not this, use Canton flannel or any soft stuff that will readily drop into folds. Play with this in a

half careless way, dropping it in folds on the frame, no hard lines or thin plaits; a few rich folds are best; try the crown of a hat or toque, try a scarf of soft silk around a felt or straw "walking" or sailor shape, with a big bow tied in with a rich, loose knot; if you can achieve this you will do very well. (See Fig. 40. Top of toque draped with velvet.)

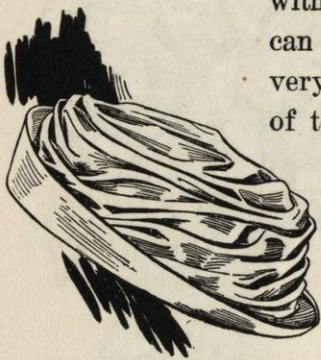


FIG. 40.—DRAPED CROWN OF TOQUE.

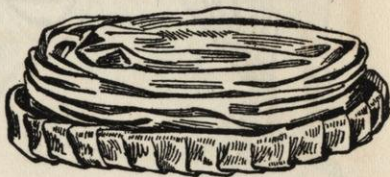


FIG. 41.—TURBAN WITH DRAPED CROWN.

Look at and study any good hats you can see, and copy them in practice materials when you get home; that is the best way to learn. (Fig. 41.)

CHAPTER VI

HOW TO CLEAN MILLINERY MATERIALS

CLEANING VELVET

LIGHT velvets if much soiled may be cleaned in a pan of gasoline, brushing the soiled places with a velvet brush; when clean hang up in the air till all the vapor is gone; it should not be *steamed* the same day. Of course you do not wring out materials cleaned in gasoline; they are to be hung up dripping.

To STEAM VELVET.—To take the creases out of velvet, stand a large very hot iron up on end on a cold stove cover or an asbestos mat; wring a piece of cheese cloth or thin muslin out of water, spread it smoothly over the iron, and holding the velvet with both hands, pass the *back* over the iron, holding the velvet so that you pull it on the straight either selvage way or across; indeed it is well to go over it both ways. Just as fast as the muslin dries pull a fresh piece over the iron,

and do much-creased places several times over. Last, pass the back of the velvet over the bare iron to dry it off and effectually raise the pile. On no account brush the face of the velvet, and hold it at the edges, as every finger mark will show.

HOW TO MIRROR VELVET

If a piece of velvet is so marred that the creases will not come out, it can be "mirrored" by laying it flat on the ironing table, face up, and passing the iron over it just as you would iron a handkerchief, taking care, however, to pass *down the nap*, and not to stop in the middle of a pass, or you will leave the shape of the iron, which can only be removed by steaming again. This process makes velvet look lighter, and is very pretty in effect. Velvet ribbons can be done in the same way.

CLEANING SILKS

Silks that are soiled, except "wash silks," must be well brushed in a gasoline bath. Spots may be taken out with ether or some of the preparations sold for the purpose. Often one can press creases out of silk (after the gasoline has entirely evaporated) without dampening it; this is well

because it leaves it soft as new; but if the creases will not come out dry, steam it over an iron in the same way as directed for velvet, but with a thick pad of rolled-up cotton cloth or clean flannel brush out the creases on the iron, holding the pad on the creases for a moment to condense the steam; last pass it over the bare iron, and if stiff pull it on the bias both ways, which will soften the texture again.

CLEANING RIBBONS

Ribbons are done in the same way, but some very stiff taffeta ribbons will not answer to this treatment, especially white, cream, or light fancy ribbons. For these we recommend an old-fashioned but excellent method. To half a pint of gin add a tablespoonful of soft soap and a teaspoonful of honey. Lay the ribbon on a clean table and scrub well on both sides with a large nailbrush dipped in the mixture; when clean rinse in several *soft* waters and roll in a clean towel, so that every bit of the ribbon or silk is between two cloths. When partly dry press with a fine smooth bit of muslin, like an old handkerchief, between the silk and hot iron. Black silks should be steamed with ammoniated water, and if very

dusty may be wiped over with a cloth wrung out of cold tea, or better still, water in which raw peeled potatoes have been standing a few hours. Alcohol, too, is good to freshen black silk.

CLEANING CHIFFON AND MOUSSELINE DE SOIE

These soft, sheer fabrics may be cleaned by shaking with the flat hand in gasoline; let it evaporate, then hold stretched on the straight over the full head of steam from a boiling kettle or saucepan; afterwards hold in the same way close over, but not on, a hot iron. There is, however, a washable chiffon that can be washed and ironed like muslin.

CLEANING LACE

White lace, if of silk, must be cleaned in gasoline, afterwards pressed on the wrong side with muslin over it. Black silk lace can be treated in the same way, or the same as recommended for black silk. Press on a thickly covered board. White laces, if handsome and worth the trouble, should be soaked in several waters prepared with Ivory soap, good suds. Shake the lace frequently in this, and if there are any very dirty spots pat or brush gently, *do not rub*. When clean rinse in

several waters, and pin out on a thickly covered ironing table, taking care to brush out and pin all the little loops that form the edge. Pin right side up. When dry take up, turn, and press out the pattern with the round end of an orange stick or ivory penholder. If the lace is very soft and needs a little stiffening, dissolve a little gum arabic and mix it with the last rinsing water. If it is required tinted, make the last rinsing water yellow with saffron steeped in boiling water and strained, or écreu with coffee, or cream with tea. Some laces, like Valenciennes, may be washed and ironed wet; never starch lace for millinery purposes.

CLEANING FEATHERS AND WINGS

Ostrich feathers, Paradise plumes, and aigrettes, may be cleaned in gasoline, shaken out and dried in the wind; even black are the better for this occasionally, as when dirty the fronds become stringy. But if feathers are badly out of curl as well as dirty, it is best to send them to some reliable feather dresser. Wings and breasts can be cleaned by shaking and rubbing gently with corn meal in a cardboard box; then pat and shake in the air. Light furs can be cleaned in the same way. Never use gasoline near fire or light.

CLEANING FELT AND BEAVER HATS

The corn-meal bath is equally efficacious for light felt and beaver hats and cloth; but these may be well brushed. Leghorn and Panama hats, if not too dirty and sunburned, can be scrubbed with Hand sapolio, rinsed, wiped, dried quickly, then pressed, with a clean dry cotton cloth laid over and a hot iron. Of course this applies to flat brims only; fancy shapes must be sent to a bleachery. Use a tiny iron—a tailor's round sleeve iron is best—for the inside of the crown.

To clean dark straws, brush well, rub into all corners with a bit of velvet, and brush over with white of egg. Black hats may be renovated by mixing good black ink with dissolved gum arabic and brushing the mixture over.

Flowers, if good but faded, may be retinted with ordinary water colors, if dirty the color can be mixed with gasoline, which will clean and tint at the same time.

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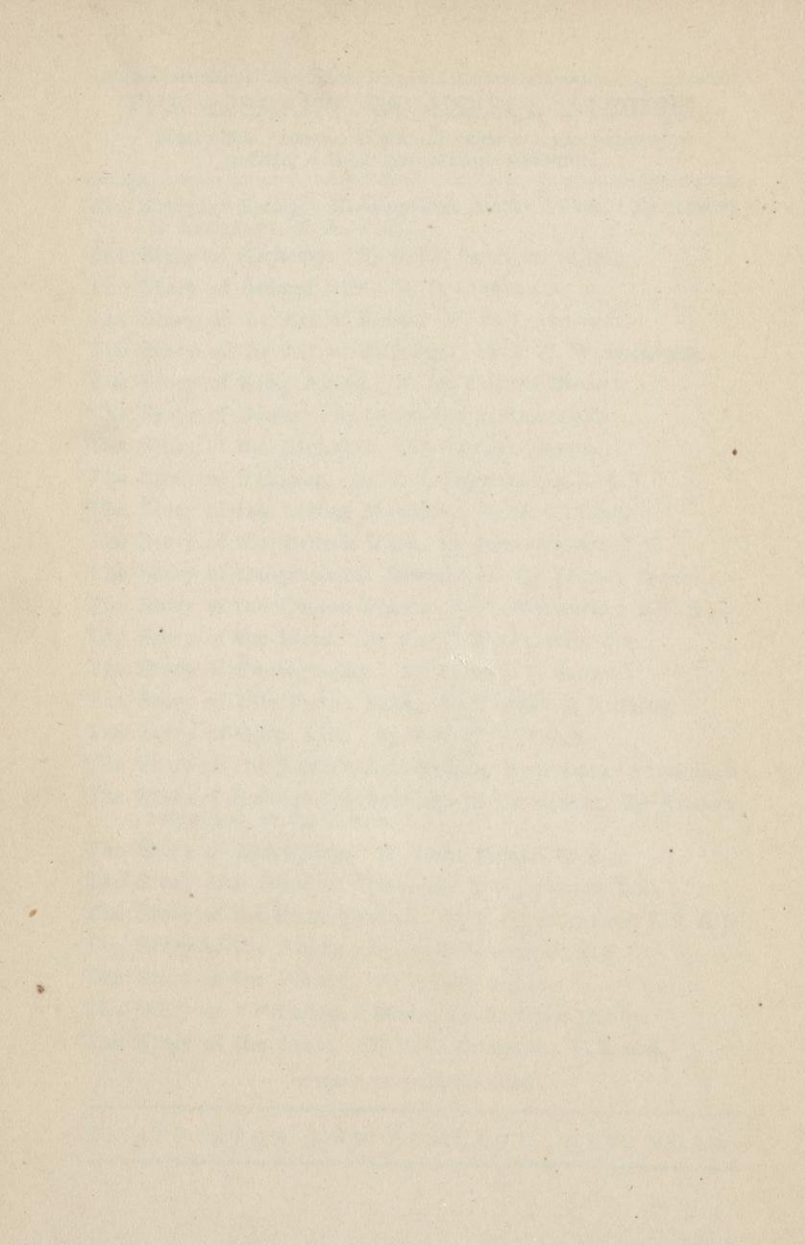
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