

# The American Dressmaker



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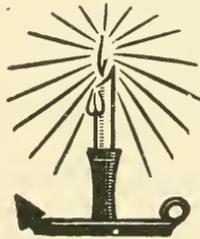


*The* AMERICAN SYSTEM  
OF DRESSMAKING

BY

MISS PEARL MERWIN  
Supervisor

AMERICAN COLLEGE  
*of* DRESSMAKING



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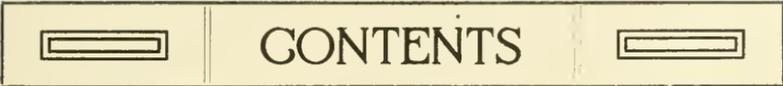
## PREFACE

The Science of Dressmaking and Ladies' Tailoring embraces a vast scope of knowledge, much of which because of the very nature of the relation which they sustain to the home and society, becomes, in a general way, the common property of all women. Beginning with the simplest forms, and gradually developing chapter by chapter, the more complicated phases of the profession, the author has studiously striven to classify and crystallize this general knowledge into a tangible working system. The success of her effort will depend largely upon the student's attitude toward the study and her desire to become proficient in the application of the principles outlined.

This volume is intended to be at once a complete and comprehensive text book for the beginner, a handy guide for the seamstress in the home, and a ready reference for the graduate and professional dressmaker.

The large printed drafts and tailor's square which accompany the lessons are essential to an intelligent application of the American System.





# CONTENTS

## CHAPTER I.

Introduction; hints; rules; taking measurements; description of the square and its use; order of taking measurements, neck, bust, waist, front, back, chest, width of back, under arm, armhole and shoulder; drafting front of waist.

## CHAPTER II.

Drafting back of waist; determining length of back, width of side-bodies, width of center back; finding position of back bust line; extension of lines below waist line; position of waist line when the under arm measure is short compared with the back measure; position of waist line when the under arm measure is long compared with the back measure; neck rules, different sizes, etc.; dart rules.

## CHAPTER III.

Testing measurements in front and back; tracing the linings, fronts, center back and side bodies; allowing width of seams in cutting the lining portions; method of cutting a pattern from the draft; irregularities in waist drafting, persons more developed on one side than the other, persons with enlarged necks, persons with round shoulders, persons hollow between the shoulder blades, fleshy forms, etc.; the French lining.

## CHAPTER IV.

Sleeve measurements; order of taking, length of sleeve, length of sleeve from shoulder to elbow, inside measure from armhole to wrist, armhole measure, elbow measure,

hand measure; drafting a sleeve pattern; tracing and cutting the sleeve; shirt waist sleeve; Leg O'Mutton sleeve; Bishop sleeve; Mousquetaire sleeve; elbow sleeve.

#### CHAPTER V.

Basting lining of waist; seams to baste first; shoulder seam, under arm, darts; basting the sleeve lining, how to pin before basting, how to correct errors in basting; fitting the waist lining, how to have person stand, how to pin, numerous points to observe; fitting the sleeve lining, how to pin into the armhole, points to observe, how to remove lining and make changes; stitching lining and finishing seams in the waist; arranging for hooks and eyes on waist; boning the waist; second fitting of waist; padding the waist; draping waist on the lining; fitting a lining over a form; to prepare a form for one's own use.

#### CHAPTER VI.

Sewing stitches, basting, running, back-stitch, overcasting, overhanding, hemming, cat-stitching, feather-stitching, hemstitching; French seam, fell seam, French hem, French knots, buttonholes of different kinds, eyelets, loops, sewing on buttons, button moulds; draping a waist, the yoke, the part below the yoke; evening waists; plain tight-fitting waists; basting material on lining; pressing seams and different fabrics; basting of different fabrics.

#### CHAPTER VII.

Points to take into consideration in boning; the various forms of featherbone; to bone dart or seams going to the shoulder, boning under arm seams, finishing the bones, hook and eye bone, three-cord tape for coats, collarbone; girdles; drafting a waist pattern with one dart in front, under arm portion and two back pieces; drafting a waist pattern with two darts and two back pieces; how to fit irregular or disproportionate figures; short-waisted, long-waisted, round-shouldered, over-erect, very prominent or very small bust; altering for the high or low bust person, square and sloping shoulders, etc.

#### CHAPTER VIII.

Shirt waist, preparing the pattern, how to lay it on the material, how to mark for tucks and to put them in

correctly; fitting shirt waists, points to observe and how to correct errors, fitting the sleeve, marking and making changes, seams to stitch after first fitting; gathering the fullness at waist line in back of waist, gathering the front fullness into a band, adjusting the neck band; finishing the sleeve, the opening, cuff, etc.; drafting a stock collar; Bertha collars; Sailor and Buster Brown collars; cuffs, drafting a circular, cuff for the Bishop sleeve, for wash waists, lapped; Sailor blouses; the Gibson waist.

#### CHAPTER IX.

Skirt measurements; waist; around the hips; length of dart; length of front; length on side; length of back; use of square in skirt drafting; relative proportions of gores; drafting top part of skirt; testing hip line; constructing the waist line; testing waist line; drawing dart lines; inverted plait; extension of gores below the hip line.

#### CHAPTER X.

Cutting the skirt; notching the gores; basting the skirt; fitting the skirt; stitching; finishing the bottom; applying velveteen; putting on braid; lined skirts; walking skirts, finishing the bottom, pressing.

#### CHAPTER XI.

Drafting five-gore skirt; drafting nine-gore skirt, adding flare to nine-gore; drafting fifteen-gore, adding flare to fifteen-gore skirt; adding flare to five-gore skirt; adding fullness to skirts by plaits or tucks at the seams; adding flare to seven-gore; general instructions for adding flare to skirts.

#### CHAPTER XII.

Side-plaited skirts, drafting those with an equal space between the plaits and those with few seams, how to cut gores when plaits are to turn toward the front, how to cut when plaits are to turn toward the back, stitching and finishing plaited skirts; skirts with plaits placed in at knee depth; skirts with two, three or more plaits between the plain gores; gored skirts with a wide or inverted box-plait let into the seams some distance from the bottom, how to support the plaits; shirred skirts; skirts with flounces, drafting, cutting and applying a graduated circular

founce; plaited, shirred, gathered and tucked founces and how to apply; skirts of uneven number of gores; skirts of even number of gores; skirts of even number of gores with a seam in center front; skirts of an even number of gores measuring more than three inches at hip line without a seam in center front and those whose gores measure less than three inches, how to proportion the gores.

#### CHAPTER XIII.

How to finish a drop or foundation skirt, cutting and applying foot ruffle and graduated founce, making and applying accordion-plaited founce; garments for maternity wear, underwear, shirt-waists, blouse, waist with fitted lining, surplice waist, suitable plaited skirt,—how to adjust the plaits and finish skirt at top; Empire skirt; circular skirts, two-piece with seam in center front, one-piece, three-piece, two methods of cutting; finishing plackets; tucks at bottom of skirt, obtaining exact skirt length, putting in hem, measuring for tucks and stitching; Tunic or overskirt, one-piece circular, two-piece with seam in front, how to trim to make the seaming invisible.

#### CHAPTER XIV.

Single box-plaited skirts; skirts with single box-plaits set in at the seams both full length and at a graduated distance from the bottom, how to cut, baste and finish; double box-plaited skirts; triple box-plaited skirts; irregularities in skirt drafting, points to be observed in taking measurements, how to proportion the darts in the different forms, importance of proper underwear and correct pose, drafting for those with round abdomen, prominent hips, prominent abdomen, etc; variances to the general rule of skirt cutting, cutting skirts from striped and plaid material; stitching seams as a trimming, single stitched, double stitched, broad seam stitched, welt seam, double stitched welt, open welt, tucked seam, bound open welt, slot seam double and single stitched, strap seam, imitation strap, raw-edge lapped seam, cord seam.

#### CHAPTER XV.

Tailor-made suits, points to be carefully observed, methods of shrinking cloth, shrinking colored fabrics to

prevent spotting or fading; drafting a close-fitting coat, single-breasted, double-breasted, drafting the rolled turn-over collar with lapels; the lined coat; how to lay the pattern on the material; cutting the interlining for the fronts and side-fronts; basting the canvas on the material; making and applying hair cloth pad to fronts; basting the canvas to the collar, stitching the standing part, padding and applying to coat; taping the coat; cutting and applying the collar and front facings; how to cut and apply a velvet collar facing; interlinings for warmth; padding the shoulders and around the armhole; making and putting in the sleeves; lining the coat, how to cut and baste the portions to the coat preparatory to felling; how to cut interlining for sleeve; making and putting in the sleeve lining.

#### CHAPTER XVI.

The unlined coat, how to cut the interlining and what kind to use in coats made of the different materials, stitching and finishing the seams, cutting and applying the collar and front facings, making, putting in the sleeves and finishing the armhole, buttons and simulated buttonholes used as trimming, putting weights in bottom of coats of light-weight material; coat pockets; the Peplum; drafting a tailor's cushion; making fancy coat collars; an evening coat, suitable material, cutting and applying the interlining, basting, fitting, taping and stitching the coat, cutting and putting in the lining; drafting an evening cape, one, two and four-piece, suitable materials, trimming, etc., basting, fitting and stitching, preparing the openings for the arms; lining.

#### CHAPTER XVII.

Russian blouse coat, drafting a pattern for the upper part, with and without a dart in front, also, how to draft a tight-fitted upper portion with two darts in front; drafting the skirt portion of coat and fitted belt; how to draft with a V-shaped neck; cutting the portions of coat; cutting the interlining, fitting, making and finishing the coat; drafting a tight-fitting princess, tracing and cutting the different sections, how to cut and make the lining when used, finishing the bottom of princess; how to cut the sections for a high-waist line princess; panel front princess with

plaited lower skirt portion; semi-fitting princess with long-waist effect, panel front and flounce; constructing, trimming and finishing; wrappers, to make a pattern, etc.; dressing sacques; matching figures and plaids.

#### CHAPTER XVIII.

Infants' first outfit, drafting front, back and sleeve; petticoat, coat; little girls' dresses, taking measurements and drafting pattern, suitable materials, Bishop dress, French dress, Buster Brown dress, suspender dress or bretelle skirt, blouse dress, yoke apron, suspender apron, kimono, one-piece apron; rompers, little girls' Russian dress, Russian coat, surplice effect dress, making the shield and collar, yoke dresses, panel or princess effect dress; boys' pants, taking measurements, drafting front and back of pants, pockets—side and back, fastening, finishing; boy's Russian suit, knickerbockers and coat or jacket; Norfolk jacket.

#### CHAPTER XIX.

Muslin underwear, drafting umbrella drawers, tucking, applying insertion, gathered ruffle of embroidery, etc.; making a band; drafting circular drawers; underskirts, drafting yoke, finishing of tucks, insertion, ruffles of lace and embroidery, etc.; night gowns; chemise; corset covers, tight-fitting, embroidery, seamless; embroidery bust supporter or brassiere; combination suit seamed together at waist line; combining under garments; combination suit with top and lower portions in one piece; one-piece children's drawers.

#### CHAPTER XX.

Selection of material; how a tall woman should dress; how a stout woman should dress; points to be considered in designing a garment; what a blonde should wear; what a brunette should wear; choosing colors that are harmonious, blending and combining; the touch of black in trimming; origin of style, where styles come from, where designers get their ideas, comparison of past and present styles; copying from fashion plates; the study of styles; bias bands and folds; making and applying; circular yoke; girdles; cording; shirrings; tucked shirring; French shirring or gathers; ruchings, pinking; mode of applying shirred trimming; single side plaits; single box-plaits;

double box-plaits; applying fur trimming; crow foot; tailor's tacks or mark stitching; skirts of bordered material; illustrations showing points in designing.

#### CHAPTER XXI.

Fitting up a dressmaking shop; location, room, space, reception room, sewing room and fitting room, furnishings; how to construct a form for one's own use; household recipes.

#### CHAPTER XXII.

Helpful hints; methods of increasing trade; how to advertise your services, sample advertisements.



# CHAPTER I.

Introduction; Hints; Rules; Taking Measurements; Description of the square and its use; Order of taking Measurements, neck, bust, waist, front, back, chest, width of back, under arm, arm-hole and shoulder; Drafting Front of Waist.

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## INTRODUCTION.

For a great many years much has been known of making beautiful tapestries, embroideries and needlework, but the great problem of putting the art of plain sewing on a scientific basis and making it a part of woman's education is just now being solved. To meet the growing demand for more practical methods and to supply the long-felt want that has been but sparingly met by the use of patterns, the American College of Dressmaking has spared neither time nor expense in the preparation of these lessons.

Since in any work a thorough understanding of the rudiments is essential, so in sewing the first step is to implant those elements and principles which are the foundation of all needlework, and each part should be so thoroughly mastered that the next becomes easy. Thus we have arranged a course of twenty lessons so systematically that each succeeding lesson is a natural stepping stone to what follows.

Study these lessons carefully and diligently, as much depends upon the aptness, energy and spirit with which you enter into the work. You cannot become a successful dressmaker unless you manifest every interest in the study and put forth every effort to carry the work through from start to finish without dragging.

Nor do we want you to rush through with the course with a view to finishing in the shortest possible time, but rather to study each lesson until you are thoroughly familiar with every part of it before taking up another. If at any time there are any points that you do not perfectly understand to your own satisfaction, write and ask us on the special blank furnished for that purpose, and information will be cheerfully and promptly given.

If at all possible, arrange your work so that a certain time, say an hour or two, more or less, each day, may be set aside for this special study. Permit no other task or duty to take its place. If possible it is well to have a little room that you can call your study and sewing room, where you can withdraw from other duties and apply all your energies to the work in hand. You will find it very convenient. Provide yourself with a good tape, yard stick, tracing wheel, a sharp pair of scissors and a good pencil.

### HOW TO PROCEED.

**First**—Study the lesson carefully, comparing instructions and accompanying drafts. (You will observe that the instructions tell how the large draft is made.)

**Second**—With the lesson and draft before you for reference and comparison, take a sheet of wrapping paper and draft a pattern exactly like the large printed one.

**Third**—Draft ten other patterns, using different measures each time. (This is not required, but we strongly recommend it.) One of the main secrets of the success of our graduates is that they *know* the system, because they learned it well by much practice.

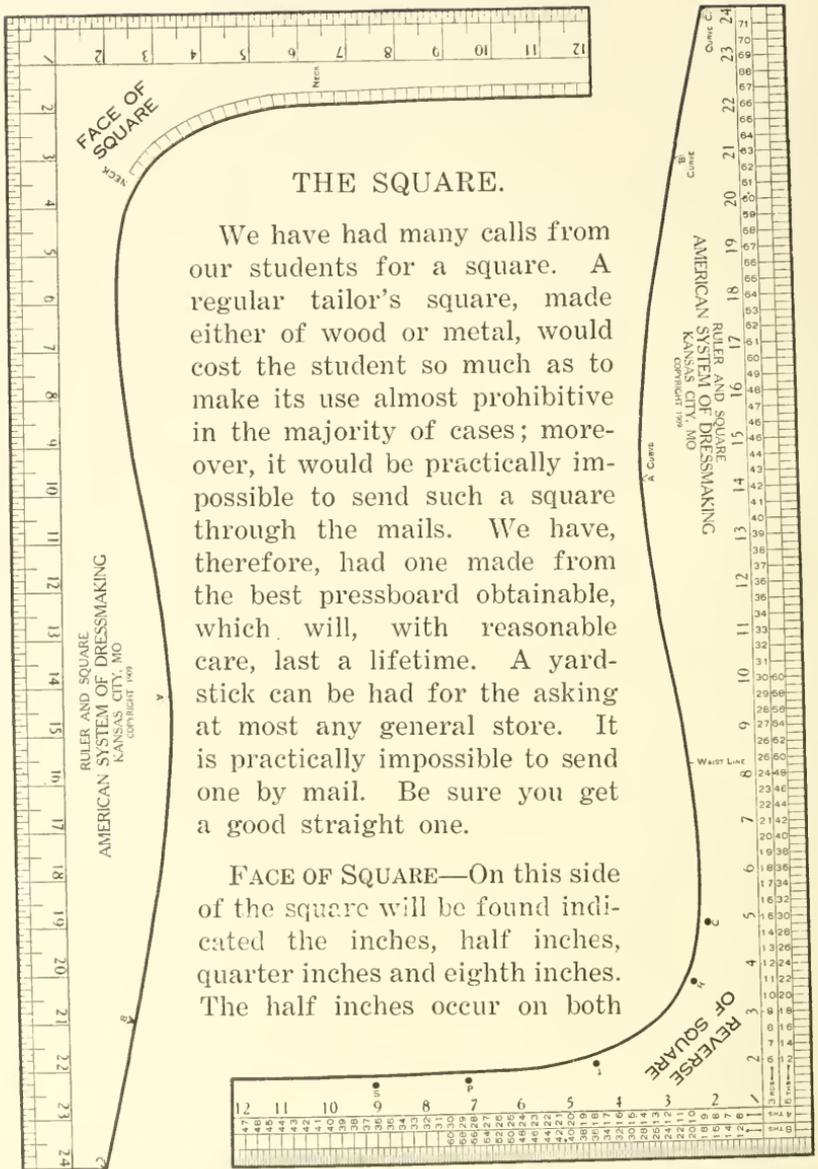
**Fourth**—Write the answers to the questions and send them to us to be graded.

## TAKING MEASUREMENTS.

Just a word of caution about taking measurements before entering upon the lesson proper. Strange as it may seem, there is nothing more important in dressmaking than the taking of correct measurements. It matters not how nicely you have drafted the pattern or how carefully you have put the different parts together, you cannot turn out a satisfactory piece of work unless the measuring was accurately done. This requires practice—much practice. Practice as much as possible until you have become perfectly familiar with every detail.

Observe very closely the form of the person whose measures you are taking. This is very essential, as different forms have different characteristics of contour. Two persons may have the same measurements exactly, yet their forms be so different that a pattern that will fit one may not fit the other at all. For instance, two persons may each have 38 bust measure; one of them may have a full, rounded bust and a narrow back, while the other may be flat in front with large protruding shoulder blades and a deep hollow in the back, where the measure is taken up.

For practice it is well to take the measures of as many different persons as possible. Before beginning to take measures, tie a cord tightly around the waist at waist line and take the measure to the bottom of this cord. Pay no attention to the seams in the waist of the person whose measures you are taking. They may or may not be correct. Always take the measures in the order given below, and write each measure down in same order. For recording measures, use the accompanying blank. For practice measures you can extend this blank as far as you like, ruling blank paper and pasting it on at the bottom.



ends. This is called the "scale of halves." The eighths are indicated along both sides of the square but are not numbered on this side. Now turn the square over.

REVERSE OF SQUARE—On the reverse side of the

square the fourths, eighths, thirds and sixths of inches are indicated and numbered; the fourths and eighths are on the short end, and the thirds and sixths are on the long end of the square. These are called respectively the "scale of fourths," "scale of eighths," "scale of thirds" and "scale of sixths." Inches are also numbered on both ends of this side of the square. Sixteenths are indicated on the short end, but not numbered. On the inside of the long end and on reverse of the square occur the curves "A," "B" and "C," while on the face they are simply named A, B and C, which are used for the various curves in all the drafting.

Always measure from the corner of the square.

THE USE OF THE SQUARE—The use of the square saves calculations. For instance, one will find the different scales on the square a great time saver and convenience in dividing space accurately. Thus to divide a 15-inch space into four equal parts, divide by placing the short end of the square upon which the scale of fourths is marked (reverse) on a line with the space to be divided and mark off at 15 on the scale of fourths, which will make each division  $3\frac{3}{4}$  inches, as by measuring from corner of square to this mark you will find it  $3\frac{3}{4}$  on the scale of inches. If the 15-inch space is to be divided into eight equal parts, or  $1\frac{7}{8}$  inches, mark on the scale of eighths opposite mark representing 15, which is half way between figures 14 and 16; a glance will show you that 15 on the scale of eighths is  $1\frac{7}{8}$  on the scale of inches. To divide the 15-inch space into three equal parts or three parts of 5 inches each, mark opposite figure 15 on the scale of thirds, which you see is marked 5 on the scale of inches. If you wish the same space divided into six equal parts, mark on the scale of sixths opposite mark representing 15, or half way between 14 and 16, and you will see you have  $2\frac{1}{2}$  on the

scale of inches. Thus in every case use the scale representing the number of parts into which the space is to be divided, placing that edge of the square on a line with the space to be divided and mark opposite the figure on the scale representing the entire number of inches.

### THE WAIST MEASURE.

The American System uses the following ten measures for the waist:

First, neck; second, bust; third, waist; fourth, front; fifth, back; sixth, chest; seventh, width of back; eighth, under arm; ninth, armhole; tenth, shoulder.

1. Neck measure: This measure is taken around the neck directly under the chin. (See Line 1, Figs. 1 and 2.)

2. Bust measure: This measure is taken around and over the fullest part of the bust, having the tape line well up under the arms, and bringing it to the center of the back. This may be taken as tight as desired. (See Line 2, Figs. 1 and 2.) It is well to stand directly behind the person in taking this measure.

3. Waist measure: Pass the tape around the waist line, drawing it very snug and tight. (See Line 3, Figs. 1 and 2.)

4. Front measure: Place the end of the tape line on the prominent bone at the back of the neck; pass the line over the shoulder near the base of the neck and down over the fullest part of the bust to the waist line, drawing it snug. This measure is taken from the back of the neck to get the length of the front from the shoulder down to waist line. It might be taken from the shoulder, but

as there is no set or determined point from which to take the measure on the shoulder, we take it from the back of the neck. (See Line 4, Fig. 1.)

5. Back measure: Measure from the prominent bone at the back of the neck to bottom of waist cord. Allow plenty of room, as too short a measure gives a low neck in the back. (See Line 5, Fig. 2.)

6. Chest measure: This measure is taken across the chest, from armhole to armhole, midway between the base of the neck in front and bust line. (See Line 6, Fig. 1.)

7. Width of back: This measure is taken across the back, from armhole to armhole, about midway between base of neck in the back and bust line. (See Line 7, Fig. 2.)

8. Under arm measure: Place the end of the tape line close up under the arm and measure straight down to the bottom of waist cord. (See Line 8, Figs. 1 and 2.) The arm should be dropped naturally at the side while this measure is being taken.

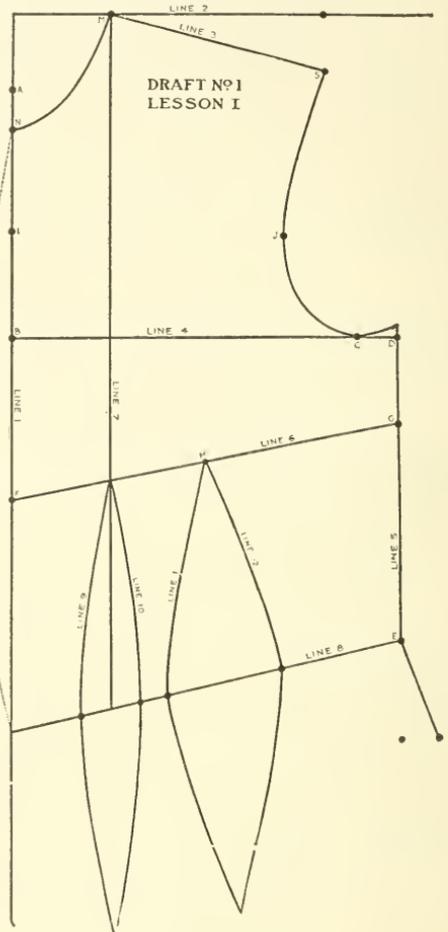
9. Armhole measure: Pass the tape around under the arm and bring it up to the shoulder. This measure should be taken very tight, or the draft will be too long from bust to shoulder. It drafts out larger than taken. It is the tightest measure we take, and should not be more than one inch larger than neck measure. (See Line 9, Figs. 1 and 2.)

10. Shoulder measure: Measure from the base of the neck at the side, to shoulder point. This measure can be taken as long as desired, depending on the prevailing style. (See Line 10, Figs. 1 and 2.)

The draft used in this lesson is made from the following measurements: Neck, 12 inches; bust, 36 inches; waist, 24 inches; front,  $20\frac{3}{4}$  inches; back, 15 inches; chest, 14 inches; width of back, 14 inches; under arm, 8 inches; armhole, 13 inches; shoulder,  $5\frac{1}{2}$  inches.

## DRAFTING FRONT OF WAIST.

Measure in two inches from the left edge of the paper and down two inches from the top, and draw a perpendicular line to the bottom of the paper; this we will call Line 1. Measure down from the top of this line 2 inches and make dot A; also measure down on this same line one-fourth of the neck measure and make dot N. From the top of Line 1 draw a horizontal line to the right parallel with the top edge of paper; mark this Line 2. From the left end of Line 2 measure to the right  $2\frac{1}{2}$  inches and make dot M. Dots N and M are the ends of the neck curve. (Rules for different neck measures are given in Lesson 2.) From dot M measure out on Line 2 to the right, the length of the shoulder measure, and make a dot; then drop or lower this dot  $1\frac{1}{2}$  inches and mark it S, for shoulder point. (This is called the shoulder drop, and usually averages about  $1\frac{1}{2}$  inches. However, if the person for whom



This miniature draft of the front of the waist is shown here simply for immediate reference in study. It is reduced to one-fifth actual size. In drafting always refer to the large draft accompanying this lesson.

you are drafting has very sloping shoulders, the drop will be 2 inches; but if the shoulders are high and square, 1 inch will be sufficient. The form must be observed when taking the measures.)

Draw a line from dot M to dot S and mark this Line 3—the shoulder line. From dot A measure down on Line 1 one-half the armhole measure and make dot B. From dot B measure out to the right one-fourth of the bust measure on the scale of fourths and make dot C; then measure out one inch further and make dot D. Draw a line from dot B to dot D through dot C. This is the bust line. Mark it Line 4.

(The draft we use for this lesson is for one-half the front, and, as the front should be a little wider than the back, we add an additional inch to one-fourth of the bust measure. By using just one-fourth of the bust measure the line would come directly under the arm, but by adding the one inch it comes a little past.)

From dot D measure straight down the length of the under arm measure and make dot E. Then draw Line 5 from dot D to E. Make a dot  $2\frac{1}{2}$  inches below E and measure out to the right of this dot 1 inch and make another dot and then continue Line 5 so as to touch this last dot. This is to give width over the hips.

Now measure down  $4\frac{1}{4}$  inches from dot B on Line 1 and make dot F; also measure down  $2\frac{1}{4}$  inches from dot D on Line 5 and make dot G. Draw Line 6 from dot F to dot G. This is the dart line. From dot M draw Line 7 straight down—parallel with Line 1— $2\frac{1}{2}$  inches shorter than the front measure. This is the front measure or front line. (See draft.)

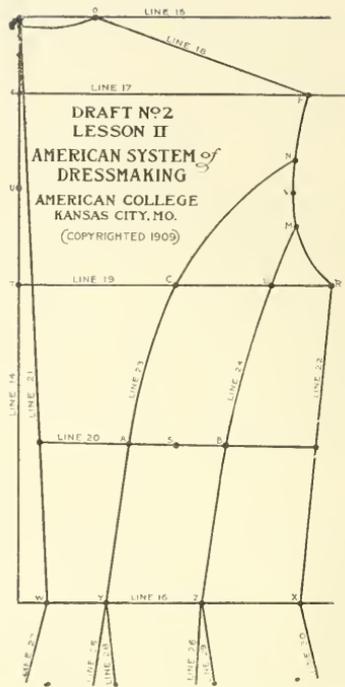
(You will remember that we took the front measure from the prominent bone at the back of the neck across the shoulder at the base of the neck and down in front to

waist line. Now this  $2\frac{1}{2}$  inches we take off when drawing Line 7 is the width of the neck from the prominent bone around to the shoulder, and since we are only drafting from the shoulder, Line 7 should be  $2\frac{1}{2}$  inches shorter than the original front measure. Take off  $2\frac{1}{2}$  inches when the neck measure is from 12 to 15 inches; when it is below 12 inches take off 2 inches; when above 15 inches take off 3 inches.)

Now draw Line 8 from dot E to the end of Line 7 and on to Line 1. This is the waist line. (Line 8 in different measures will come in different positions. Sometimes when the front measure is quite short it slants up. When this occurs, if the darts above the waist line appear too short, move Line 6 a little nearer Line 4, using your own judgment as to how far to move it.)

The top of the first dart is determined by the point where Line 7 crosses Line 6. Make dot H on Line 6  $2\frac{1}{2}$  inches to the right of the junction of Lines 6 and 7; this is the top of second or back dart. The first or front dart is nearly always one and one-half inches wide. To get the width of back dart, find the difference between the bust and waist measures and use one-fourth of the difference for the width. Rules regarding darts will be given in the following lesson.

Make a dot on Line 8 each side of Line 7 one-half of first or front dart's width, and draw lines from these dots to junction of Lines 6 and 7, placing A curve on square on the dots and letting long end of square touch the junction, and mark these Lines 9 and 10, respectively.



This miniature draft of the back of the waist is shown here simply for immediate reference in study. It is reduced to one-fifth actual size.

After drawing Line 9 the square must be reversed or turned over to draw Line 10, but always place A curve or A on the dot. Make a dot on Line 8 three-fourths of an inch to the right of the back edge of the front dart; now measure out to the right of this dot on Line 8 one-fourth of the difference between bust and waist measures and make another dot, and draw lines from these last two dots to dot H; mark these Lines 11 and 12, respectively. Finish darts below the waist line on same reverse slant by measuring down below the waist line the same distance that the top of the darts are above the waist line; that is, make the center line of each dart the same length below the waist line as above, then draw the other lines. (See draft.) The darts below the waist line are made here to give the idea of how they should appear in the tight-fitting dresses, such as the Princess, and sometimes wrappers. They are not used in waists.

Now find the midway point between dots B and N and make dot I. From dot I measure out to the right one-half of the chest measure and make dot J. Now draw a line from S to J and curve on down to C; or, with the aid of the square, draw the armhole, placing dots S, J and C on square, respectively, on same dots on draft, allowing the curve to come to a point about one-fourth inch above dot D. Connect this point with dot D. Also use the square for drawing the neck curve. If a swell front is desired, place C on square on dot N on draft and let the waist line on square meet the waist line on draft and draw Line 13. (See draft.) This line is used chiefly in tight-fitting garments, coats, etc., to give full round effect over bust.

This completes your first lesson. If there are any points therein not entirely clear to you, frankly write and tell us what they are. We guarantee to satisfy you in every particular, and want you to feel perfectly free to ask us questions at any and all times.

We strongly urge that you draft at least ten patterns from that many different sets of measures; that is, of ten of your friends. You will be surprised at the rapidity of your improvement in making the curves as you advance on each new pattern. After drafting these ten patterns you

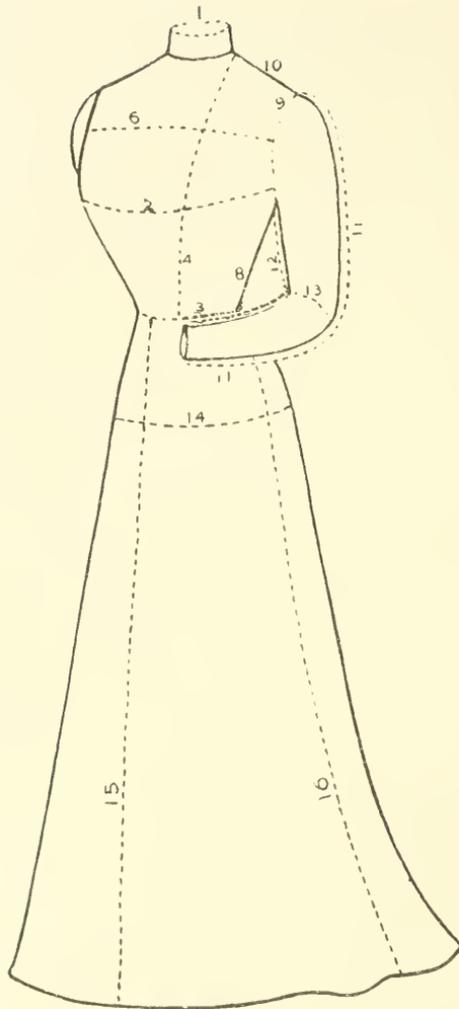
ought to be able to make the curves with comparative ease. Remember the three things of greatest importance in this lesson are: (1) *Taking measures correctly*, (2) *practicing curves*, and (3) *practice*.

NOTE—The plain lining is the foundation of all sewing. Therefore, it is necessary to first learn how to draft the tight-fitting lining of a waist, sleeve and skirt. From these are developed all the fancy and elaborate designs as seen in the fashion magazines. The first few lessons then must be on drafting alone. Those following discuss in detail all the rudiments and elements pertaining to dressmaking.

# MEASURE BLANK--AMERICAN SYSTEM (WAIST)

No.	NAME	1 Neck	2 Bust	3 Waist	4 Front Back	5 Back	6 Chest	7 Width of Back	8 Under Arm	9 Arm Hole	10 Shoulder
1											
2											
3											
4											
5											
6											
7											
8											
9											
10											

(This blank is given only for the student's convenience in practice or actual work.)



**FIG. 1**

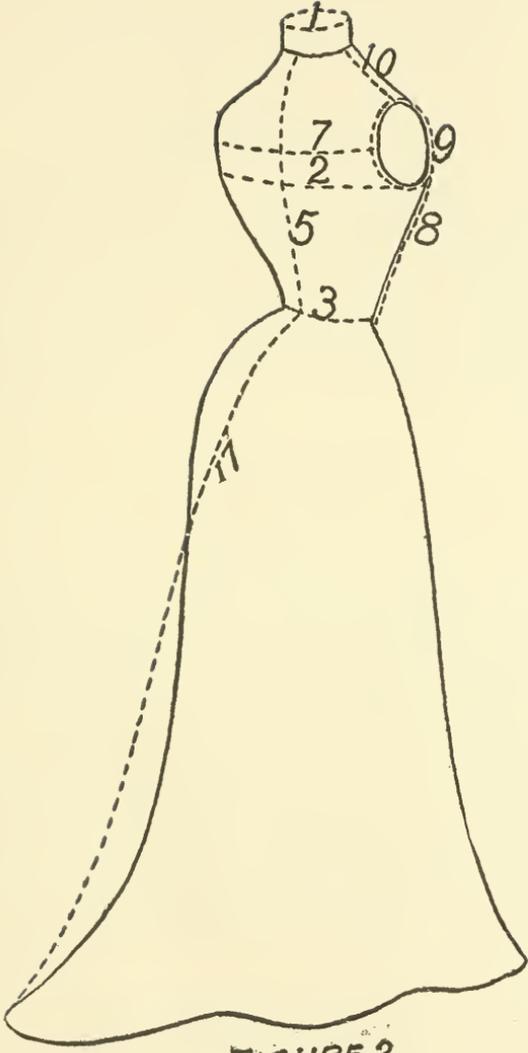


FIGURE 2.



## CHAPTER II.

Drafting Back of Waist; Determining length of back, width of side-bodies, width of center back; Finding position of back bust line; Extension of lines below waist line; Position of waist line when the under arm measure is short compared with the back measure; Position of Waist line when the under arm measure is long compared with the back measure; Neck Rules, different sizes, etc.; Dart Rules.

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### NOTE.

(Proceed as in the first lesson; that is, first study the lesson with the draft before you for comparison; second, using the same measurements, make a draft exactly like the one accompanying the lesson; third, we advise that for practice you make at least ten other back drafts from that many different sets of measurements. Use the accompanying measure blank in which to record them; fourth, answer the questions and send them to us for correction and grading.)

### DRAFTING BACK OF WAIST.

The draft used with this lesson is made from the same measurements as given in previous lesson, but for your convenience we will repeat them here:

Neck, 12 inches; bust, 36 inches; waist, 24 inches; front,  $20\frac{3}{4}$  inches; back, 15 inches; chest, 14 inches; width of back, 14 inches; under arm, 8 inches; armhole, 13 inches; shoulder,  $5\frac{1}{2}$  inches.

Measure in 1 inch from the left side of the paper and down 1 inch from the top and draw a perpendicular line the length of the back measure plus one-fourth of an inch; mark this Line 14. From the top of Line 14 draw a horizontal line to the right, parallel with the top edge of the paper, the length of one-fourth of the bust measure on the scale of fourths minus 1 inch; mark this Line 15.

(You remember that in the front draft we used one-fourth of the bust measure and added 1 inch to allow the under arm seam to come a little past the center under the arm, because we wanted the fronts a little wider than the back. Since we used one-fourth of the bust measure and added 1 inch in front, we will use one-fourth of the bust measure minus 1 inch for the back.) This line is the same length that the bust line in the back will be.

From the lower end of Line 14 draw a horizontal line to the right the same length as Line 15 and mark it Line 16. This is the waist line.

Measure down one-fourth of an inch on Line 14 from the top and make dot K; also measure down 2 inches from the top of this same line and make dot L. This is for the shoulder slant. From the left end of Line 15 measure to the right 2 inches and make dot O. Dots K and O are the ends of the neck curve. Draw a slight curve from dot K to dot O. From dot L draw a line to the right parallel with Line 15; mark this Line 17. Now place the end of the yardstick at dot O and let the length of the shoulder measure, plus  $\frac{1}{4}$  inch, fall on Line 17, and draw Line 18—the shoulder line (see draft). This

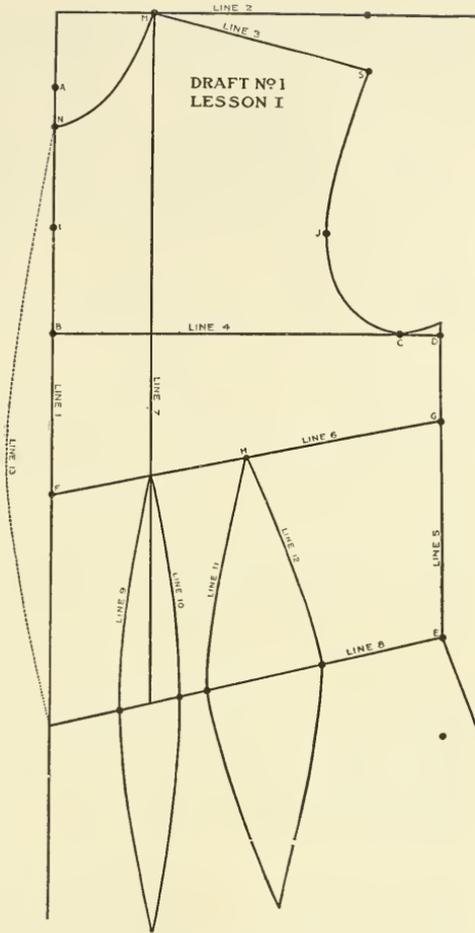
Page Four

$\frac{1}{4}$  inch is to make Line 18 as long as Line 3 in front draft, which was made a little longer than actual measure because it is drawn slanting. Make a dot where Lines 17 and 18 meet, and mark it dot P.

Measure up from the lower end of Line 14 the length of the under arm measure plus one-fourth of an inch, and make dot T. Measure up the same distance from the right end of Line 16 and make dot R. Draw a line from dot T to R; mark it 19. This is the bust line.

(You remember that in drafting the front, when drawing the armhole we let it come to a point one-fourth of an inch above dot D and then connected it with the under arm measure, or Line 5. This is the reason we add one-fourth of an inch to the under arm measure in the back—to make it as long as the under arm measure in the front, since the two join together.)

Occasionally when the under arm measure is short



This miniature draft of the front of the waist is shown here simply for immediate reference in study. It is reduced to one-fifth actual size.

in comparison with the back measure the right end of Line 16 will have to be raised, thus making it a slanting instead of a straight one. This is raised in order to give the proper curve to the armhole and to make it small enough. When the under arm measure is long in comparison with the back measure, then the right end of Line 16 is lowered, and the under arm is measured from this point. This is done to give the armhole sufficient curve and to make it large enough.

Find the midway point between dots T and L and make dot U at that point. From dot U measure out to the right one-half of the width of back measure and make dot V. Now draw a curved line from P to V and on down to R, or, with the aid of the square, draw the armhole, placing dots P and R on square respectively on the same dots on drafts.

Find the width of the back at the waist line and take it out of the center of Line 16. To do this measure Line 8 in the front draft, omitting the darts; that is, measure from Line 1 to Line 9, skip the front or first dart and measure from Line 10 to Line 11, and then from Line 12 to Line 5. Subtract this from one-half of the waist measure, which will leave the width for the back. Take this out of Line 16, leaving off the same amount on each end. Or, you may use one-fourth of waist measure and then place dots W and X so that Line 16 will be that length between them.

The back is divided into three parts—center back, and two side bodies. The center back is usually  $1\frac{1}{2}$  inches wide at the waist line except when the waist measure is quite large; then it may be made 2 inches.

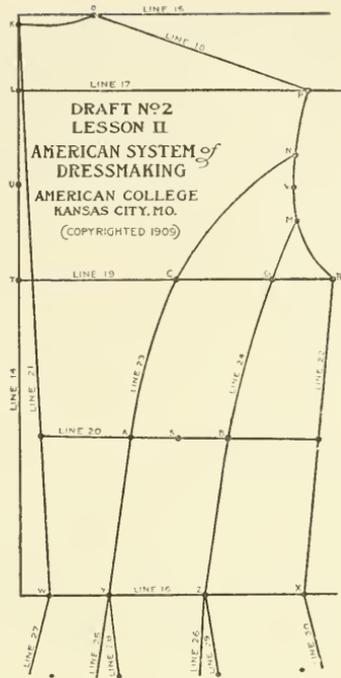
(In the front draft Line 8, omitting the darts, measures  $5\frac{1}{2}$  in. One-half of the waist measure in this case is 12 in., which, minus the  $5\frac{1}{2}$  in. of the front, leaves  $6\frac{1}{2}$

inches for the width of the back at waist line. The length of Line 16 in this draft is 8 inches. Subtracting  $6\frac{1}{2}$  inches for the width of the back, leaves  $1\frac{1}{2}$  inches to take off of Line 16— $\frac{3}{4}$  inch at each end.)

So make dot W on Line 16 three-fourths of an inch from Line 14; also make dot X on Line 16 three-fourths of an inch from the end. Then draw a line from dot K to dot W; mark it Line 21. This line represents the true back measure. With the aid of the square draw a curved line from dot R to dot X, placing C on R, and mark this Line 22. This is the true under arm measure (see draft).

Now, mark off the center-back, and side bodies on waist line, or Line 16. Make the center-back  $1\frac{1}{2}$  inches wide; so from dot W measure to the right  $1\frac{1}{2}$  inches, and make dot Y. Then divide the remaining space between dot Y and dot X into halves, and make dot Z at the midway point (see draft). To get the width of the side bodies in the armhole, divide the distance from P to R into thirds, and place dots N and M at the division points.

Find the midway points of Lines 21 and 22 below Line 19 and draw Line 20 from one point to the other and make dot S at the middle of this line. The side bodies must be the same width on this line as on Line 16, so measure an equal width to the left and to the right of



This miniature draft of the back of the waist is shown here simply for immediate reference in study. It is reduced to one-fifth actual size. In drafting always refer to the large draft accompanying this lesson.

dot S and make a dot on each side and letter them A and B. The width between these dots must be the same as the width between Y and Z. Find center of Line 19 and make dot C. From dot C measure out to the right the same distance as between dots A and B and make dot D. Now draw Line 23 from Y to A and on through C to N. Also draw Line 24 from Z to B and on through D to M. Continue Lines 23 and 24 below the waist line about 2 inches and number them Lines 25 and 26 respectively (see draft). Measure straight down 2 inches from dot W and make a dot; measure out  $\frac{1}{2}$  inch to the left of this dot and draw Line 27 from this point to W. Measure  $\frac{1}{2}$  inch to the right of the lower end of Line 25 and make a dot and draw Line 28 from this dot to Y. The two lines, 27 and 28, outline the center back below the waist line. From the lower end of Line 26 make a dot  $\frac{1}{2}$  inch to the right and draw Line 29 from this dot to Z. The two lines 25 and 29 outline the first side form below waist line. Make a dot 2 inches below dot X and then measure out  $\frac{1}{2}$  inch to the right of this dot and draw Line 30 from this point to X. Lines 26 and 30 respectively outline the second side form below waist line.

### NECK RULES.

The rules and draft given in the first lesson are for a 12-inch neck measure. In every case use one-fourth of the neck measure to get dot N, and always measure down on Line 1 the length of that measure for dot N. Now dot M in front is for a 12-inch neck measure and is placed  $2\frac{1}{2}$  inches from the left end of Line 2. For a 13-inch neck, place dot M  $2\frac{3}{4}$  inches from the left end of Line 2; for 14-inch neck, place dot M 3 inches from the left end of Line 2, thus adding one-fourth of an inch for every additional inch of neck measure over 12 inches. When the neck measure is more than 15 inches, it is

better to add one-fourth of an inch to the back by placing dot O  $2\frac{1}{4}$  inches from the left end of Line 15.

If the neck measure is 11 inches, or less than the 12-inch measure, reduce in the same proportion; that is, for an 11-inch measure place dot M just  $2\frac{1}{4}$  inches from the left end of Line 2; for a 10-inch measure, place dot M 2 inches from the left end of Line 2. When the neck measure is less than 10 inches, make dot O  $1\frac{3}{4}$  inches from the left end of Line 15.

### DART RULES.

In forms with a very large bust and waist, place the darts just a little over three-fourths of an inch apart on the waist line, moving the top of the back dart the same distance also. If the darts are placed one-fourth of an inch further apart on waist line than given in the first lesson, place the top of the back dart one-fourth of an inch further out also.

When there is a very great difference between bust and waist, and the back dart is over 3 inches, make the front dart enough wider to take up a part of the excess over 3 inches. The back dart should not be over  $3\frac{1}{4}$  inches wide.

# MEASURE BLANK--AMERICAN SYSTEM (WAIST)

No.	NAME	1 Neck	2 Bust	3 Waist	4 Front Back	5 Back	6 Chest	7 Width of Back	8 Under Arm	9 Arm Hole	10 Shoulder
1											
2											
3											
4											
5											
6											
7											
8											
9											
10											

(This blank is given only for the student's convenience in practice or actual work.)

## CHAPTER III.

Testing Measurements in Front and Back; Tracing the Linings, fronts, center back and side bodies; Allowing width of seams in cutting the lining portions; Method of cutting a pattern from the draft; Irregularities in Waist Drafting, persons more developed on one side than the other, persons with enlarged necks, persons with round shoulders, persons hollow between the shoulder blades, fleshy forms, etc.; The French Lining.

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### TESTING MEASUREMENTS.

Before proceeding any further with the drafting, it is necessary to test the measurements of the front and back drafts to see if they correspond with those you have taken. Of course, if they were taken correctly and you made the right calculations when drafting, you will find them just exactly the same when testing them. Test them in the same order as they were taken and you will not be so apt to miss any of them.

First test the neck measure. Begin at dot N in the front draft and measure the neck curve up to dot M, being very careful not to let the tape line slip at any time; then measure from dot K to dot O in the back draft. Twice this measure will give the entire neck measure, as this is only one-half of the waist. This measure will test out from one to two inches larger than the original neck measure. You

will remember that this measure was taken around the neck directly under the chin. Now as the base of the neck is from one to two inches larger than at the top, so the drafting must test out more than the measure taken.

Next test the bust measure by measuring from dot B to dot D in front draft; then measure Line 19 in back draft from Line 21 to dot R. This measure should test out very nearly correct, if you made the right calculations in finding one-fourth of the bust measure. Twice this amount will give the entire bust measure. The short distance cut off of Line 19 in drawing Line 21 will not interfere with the fitting.

Now test the waist line. Measure Line 8 from Line 1 to Line 9, skip front dart and measure the space between the two darts, skip the second dart and measure from Line 12 to Line 5. Then measure Line 16 from dot W to dot X. Twice this amount should give the original waist measure. If the measure tests out too large, take the back dart up a little and make Line 16 a little shorter by moving Line 22 a little nearer Line 24. If it tests out too small, let the back dart out a little and make Line 16 a little longer by moving Line 22 a little out to the right.

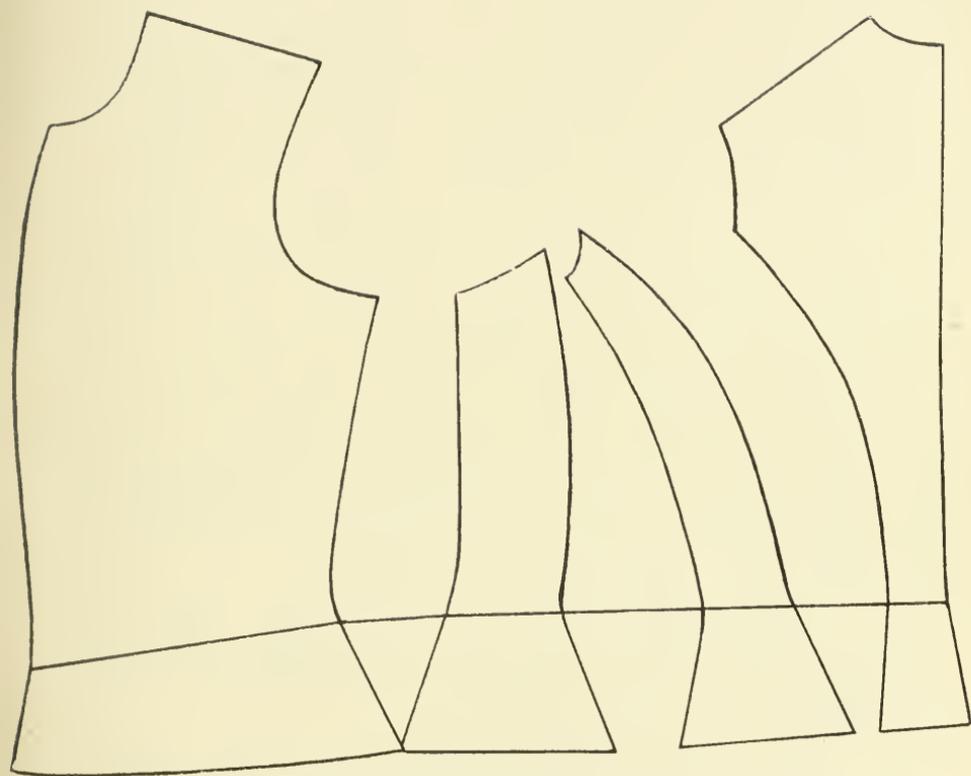
Test the front measure by measuring Line 7 from dot M to Line 8 and then add  $2\frac{1}{2}$  inches for the width of the neck from the prominent bone at the back around to the shoulder which was subtracted when drafting.

Measure Line 21 from dot K to Line 16 to see if it corresponds with the original back measure. Also test the under arm measure in front draft by measuring Line 5 from dot D to dot E, and from R to X in back draft.

Test the shoulder by measuring from dot M to dot S in front draft and from dot O to dot P in back draft. These measures will always test out a little larger than taken.

## TRACING THE LINING.

Now that you have made the drafts and tested the measures and know them to be correct you are ready to



FRONT BACK AND SIDE FORMS  
SHOWING WAIST LINE ON A  
STRAIGHT LINE

**FIG. 3**

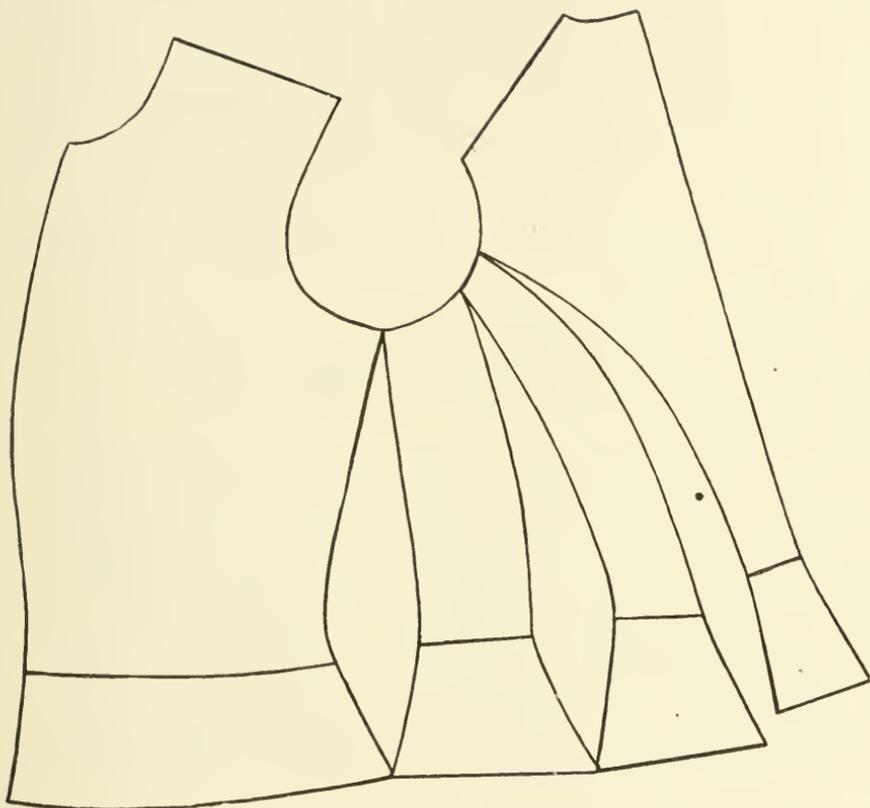
trace and cut the lining. This requires a tracing wheel. You can trace the front just as it is drafted, but each piece of the back must be traced separately if you desire a seamed lining. You will need about two yards of lining for a waist. Use the lining crossways of the material and it will not stretch out. A very safe way is to fold the lining through the middle, so that the ends will come together, pinning it securely, so that when tracing it will not slip, and both fronts will be traced exactly alike. This is very essential, for if the fronts are not just alike, the waist is apt to twist.

Lay the front draft on the lining with Line 1 about  $1\frac{1}{4}$  inches from the ends of the lining. Pin the draft to the lining in several places. Trace the waist line or Line 8 first. Then trace Lines 1 and 5, beginning at the waist line and tracing up; also trace the dart lines in the same manner, tracing Line 9 first, then Lines 10, 11 and 12 from the waist line up. Now trace the neck curve, beginning at dot N and trace to dot M; also trace the arm hole, beginning at Line 5 and tracing up to dot S; then trace Line 3 from dot S to dot M. This finishes the front tracing.

Take the draft off and cut out the lining. Leave the  $1\frac{1}{4}$  inches on the front line or Line 1 for hems. Allow  $\frac{3}{4}$  of an inch for seams on Lines 5 and 3. Cut the arm hole and neck curves in the tracing.

Now place the back draft on the double lining, being very careful to have the waist line, or Line 16, on a straight thread of goods. Trace the waist line first, then Lines 21 and 23, always beginning at the waist line and trace up. Next trace the neck curve from dot K to dot O, then the armhole from dot N to dot P. Then trace Line 18. Trace Lines 27 and 28, about 2 inches below the waist line, beginning at Line 16 and tracing down.

Remove the draft and cut out the center back. First, cut Line 21, allowing three-fourths of an inch for a seam. Next cut Line 23 and allow one-half inch for a seam; then



FRONT, BACK AND SIDE FORMS  
IN ORDER OF PLACING TOGETHER  
**FIG. 4**

cut Line 18, allowing three-fourths of an inch for a seam. Cut the neck and arm hole in the tracing.

Now place the draft back on the lining, being sure to put the waist line on a straight thread of the goods, and to have the lining pinned securely together. Trace off the form next to the center back, tracing the waist line first. Then trace Lines 23 and 24, remembering to trace up from the waist line. Next trace the arm hole from dot M to dot N, then trace Lines 25 and 29 about 2 inches below the waist line, beginning at the waist line and tracing down.

Remove the draft and cut the curved Lines 23 and 24, allowing one-half inch on each line for seams. Cut the arm hole in the tracing.

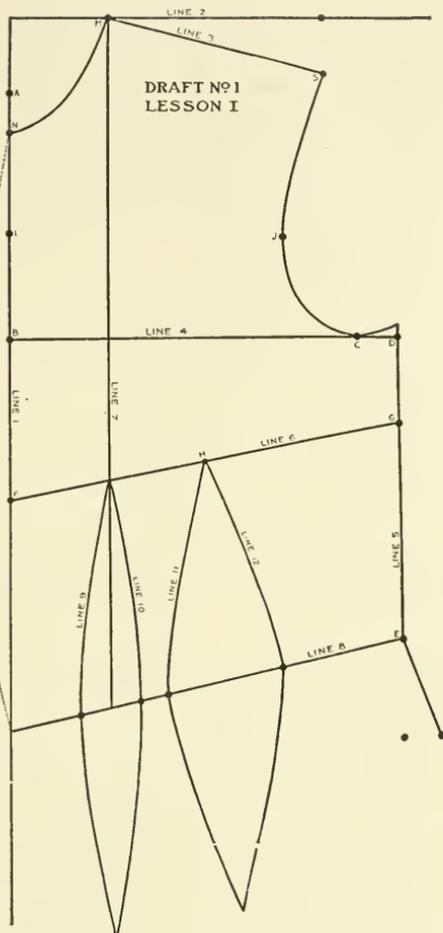
Lay the draft back on the lining, putting the waist line again on a straight thread of the goods and trace off the next side form.

Trace the waist line first, then Lines 24 and 22, always tracing up from Line 16. Next trace the armhole from dot R to dot M, then trace Lines 26 and 30 about 2 inches below the waist line, tracing down from the waist line.

Remove the draft and cut out this form. First cut Line 24, allowing one-half inch for a seam, then cut Line 22, allowing three-fourths of an inch for a seam. Cut the armhole in the tracing. These divisions have to be cut one at a time this way so as to allow for seams on each edge.

If you prefer to cut a paper pattern first from your draft before laying draft on the lining, it may be done in the following manner: Place the front draft on a piece of paper and leave a margin of  $1\frac{1}{4}$  inches at Line 1. Trace according to instructions as given for tracing the lining. Cut the neck and armhole curves in the tracing. Allow three-fourths of an inch for seams when cutting Lines 3 and 5. Cut as far below the waist lines as you wish the pattern to be.

Place the back draft also on the paper just as the instructions on the lining direct and trace the center back first, then remove and cut. Then put the draft back on the paper and trace the form next to the center back; remove draft and cut, allowing the same amount for seams as given for the lining. Proceed in the same way with the next form. If your lining does not happen to be in one piece, as is sometimes the case, you will find a paper pattern much more convenient to use. Always be sure to have the two front edges on the straight of the goods, and be very careful to have the waist lines in the center back and both side forms on a straight thread of the goods; otherwise the waist will twist. In using the paper pattern, remember to trace the waist lines, seams and darts as you did with the draft, as you will need these tracings in the lining to baste by.



This miniature draft of the front of the waist is shown here simply for immediate reference in study. It is reduced to one-fifth actual size.

Be very careful when tracing to begin right at the waist line to trace up or to trace down. If you do not, when cutting you will be apt to make the waist shorter or longer and also make it larger around the waist.

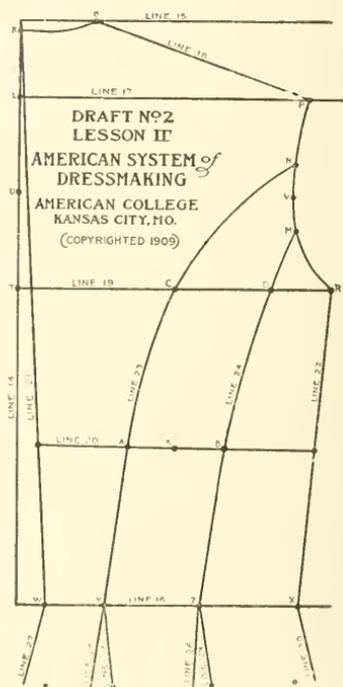
It has been stated that you should cut the arm hole and neck line in the tracing, but it is better to leave one-half inch on these lines also. Then if they are too small they can be cut out more. It is a good idea never to cut out the neck curve before the collar has been pinned or basted on, for the front should be left as high as possible to maintain the round shape. This is very important. Of course, cut out enough so that the front will fit up around the neck fairly well.

### IRREGULARITIES IN DRAFTING.

Occasionally when you are taking measurements you will find a person who is more developed on one side than on the other. In many such cases, padding will be advisable, but sometimes you will find it necessary to take measures for each side and make two different drafts according to each set of measurements. This, however, is very rare.

You are also apt to have to draft patterns for persons with enlarged necks, but with medium busts and waists. First, draft a pattern as though the neck was normal, using a neck measure about the same as the armhole measure, and a shoulder measure in comparison with the other measures. Then take the neck and shoulder measures as they really are and apply them to neck curve and shoulder line on draft and make each long enough to correspond with "enlarged" measures. In this way you keep the shoulder, front and armhole lines in their proper positions.

When taking the measurements of a round shouldered person, the back measure is extra long while the measure from the point of the shoulder to the bottom of the waist is



This miniature draft of the back of the waist is shown here simply for immediate reference in study. It is reduced to one-fifth actual size.

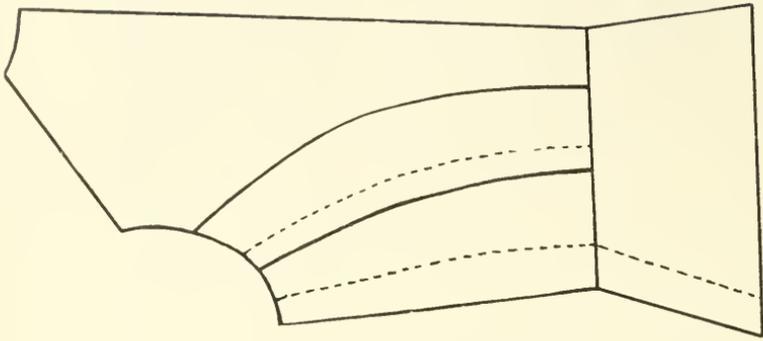
shorter in proportion to the back measure than it is in a straight back; therefore, when fitting a waist on such a person it will bulge in the armhole. This can be partly overcome in the cutting if you will lay a small dart in the pattern in the armhole in the back, letting the dart run out towards the center of the back; if there is still fullness there when fitting, it can be more easily remedied. When cutting the lining, allow wider seams in the back as the round shoulders are wider and require more room than the normal back. It is also a good idea to take a long shoulder measure and then when fitting, if it is too long, it can be cut off, while if it were too short it would have to be pieced.

If the person is hollow between shoulder blades, and the blades are very prominent, the back measure will be shorter in the center than it would be two inches at either side, so be very careful to take a long back measure on such a person or the lining will come low in the back of the neck, the shoulder blades taking up the length.

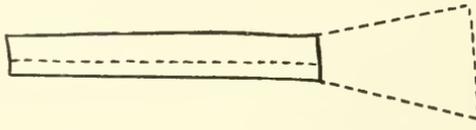
In drafting a pattern for fleshy forms, it is sometimes necessary to use three under arm pieces. Draft the front as directed in Lesson 1. Draw a new Line 5 from dot C straight down to the waist line, parallel with the old Line 5, and make the extension below the waist line from the end of the new Line 5. (See Figure 5.)

Draft the back as directed in Lesson 2 until you come to the division of Line 16 and the arm hole for the side bodies and center back. Make the center back on Line 16 from one and three-fourths of an inch to two inches wide. Use one-third of the balance of Line 16 for the width of the first side body and a little over one-half of the remaining for the width of the second side body, making dots at the division points.

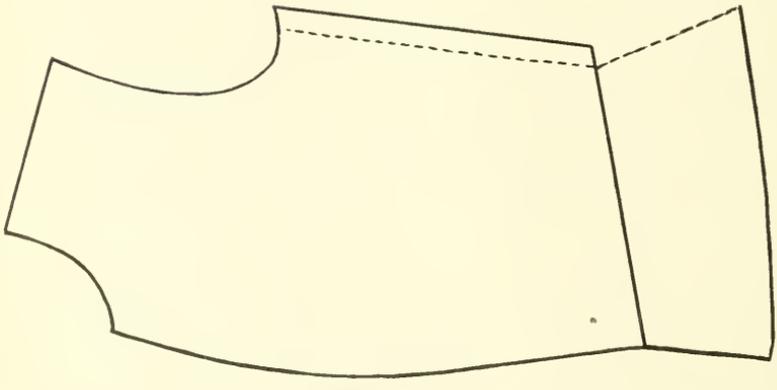
Use one-third of the arm hole for the width of the center back, and a little more than one-third of the remaining for the width of the first side body, and a little over one-half of the balance for the width of the second side body, making dots at the division points. Draw Lines 23 and 24 from the first and second dots on Line 16 to the first and second dots in the arm hole, and draw a new Line



DIVISION OF  
BACK FOR THE  
THIRD SIDE FORM  
**FIG. 7**



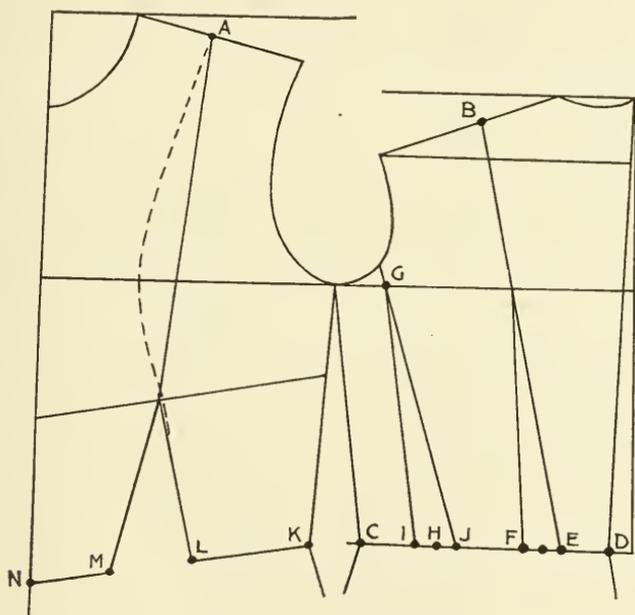
THIRD SIDE FORM  
**FIG. 6**



DIVISION OF FRONT  
**FIG. 5**

22 from the third dot on Line 16 to the third dot in the arm hole. (See Figure 7.)

Now cut off the space between the two Lines 22, also between the two Lines 5 in the front; join these two pieces together and lay on a piece of paper and trace around the outside edges and make the hip curve; trace the waist line and then cut out, allowing for seams. After tracing the second side body and front, do not forget to allow for seams where you cut off the two pieces to form the third side body; also give a curve over the hip in the second side form. (See Figure 6.)



### FRENCH LINING.

Many dressmakers prefer to use the French lining, which consists of only one dart, two front sections, an under arm section and two back sections.

To draft this pattern first outline a front and back according to instructions already given, with the exception that the bust line in front and back is each made just  $\frac{1}{4}$  of bust measure. To draft a pattern with only one

dart in front, omit the first or front dart and place the top of the second dart on Line 6 about three and one-half inches from Line 1. Let the center of this dart on Line 8 be at a point straight down from top of the dart. Use one-fourth of the difference between the bust and waist measures for its width. If this should be over three inches take the excess out at dot K. Draft the back by continuing the bust line, making it also  $\frac{1}{4}$  of bust measure. (See illustration.) Draw the waist line, making it same length as bust line. Next draw the center back line from the end of waist line up until it is the length of back measure plus  $\frac{1}{4}$  inch. Then draw the top line the same length as bust line, also measure down two inches from the top line and draw the line which will locate the shoulder line, as explained in Lesson 2. Draw the shoulder line and divide it, also the front shoulder into two equal parts, placing Dots A and B at the division points. From A draw a line to the top of the dart. The waist line in the back must be made to measure just  $\frac{1}{4}$  of the waist measure, which in this case is six inches. The back is divided into three sections, therefore this surplus can be taken out when drawing the lines for the sections. To ascertain just how much must be taken out subtract  $\frac{1}{4}$  of the waist measure from the waist line, as it is. In this case it measures nine inches. Therefore nine inches minus six inches leaves three inches to be taken out. By taking  $\frac{1}{2}$  inch off of each end and one inch at each of the center sections, will use up the surplus—three inches. Therefore, draw the under arm and center back lines to a point  $\frac{1}{2}$  inch from the ends and name these points C and D. (See illustration.) The center back is one and one-half inches wide, so make Dot E this length from D and draw a line from E to B. Now, since one inch must be taken out here, measure to the left of E one inch and make Dot F, and draw a line from F to the bust line at intersection of the other lines. From the right end of bust line measure to the left  $\frac{1}{2}$  of width of back measure and make Dot G. Find the center of line between C and F and make Dot H at division point. Again, since one inch is to be taken out here, make Dots I and J each  $\frac{1}{2}$  inch

from H and draw a line from J to G on up to armhole; also draw a line from I to G.

Trace and cut according to instructions previously given. In tracing the first part of the front, trace on the solid line from M to A, but when tracing the second part trace on the dotted line from L to A. The first part will have to be traced and cut and then laid on material again before second part is traced and cut, in order to make a seam allowance. The dotted line gives full rounding effect over bust. The back and under arm portions are also traced and cut separately.



## CHAPTER IV.

Sleeve Measurements; Order of taking, length of sleeve, length of sleeve from shoulder to elbow, inside measure from armhole to wrist, armhole measure, elbow measure, hand measure; Drafting a sleeve pattern; Tracing and cutting the sleeve; Shirt-waist Sleeve; Leg o'Mutton Sleeve; Bishop Sleeve; Mousquetaire Sleeve; Elbow Sleeve.

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The American System uses the following measures for drafting the sleeve lining:

First, length of sleeve; second, length of sleeve from shoulder to elbow; third, inside measure from armhole to wrist; fourth, armhole measure; fifth, elbow measure; sixth, hand measure.

1. Length of sleeve: This measure is obtained by measuring from the armhole at a point about two inches below and back of the top of shoulder down over the bent elbow to the joint of the wrist. (See dotted Line 11, Fig. 1, Lesson 1.)

2. Length of sleeve from shoulder to elbow: Measure from the armhole, at a point about two inches below and back of the top of shoulder, to the elbow point. (See top part of Line 11, Fig. 1, Lesson 1.) In taking this measure be very careful about placing the elbow correctly, as a wrong measure here will make the sleeve out of pro-

portion—either too long above the elbow or too short below, or vice versa.

3. Inside measure from armhole to wrist: Place end of tape line at armhole (close up) and measure down to the wrist. (See Line 12, Fig. 1, Lesson 1.)

4. Armhole measure: Taken according to instructions in Lesson 1 for taking armhole measure.

5. Elbow measure: Measure around the arm at elbow bend; this measure should be taken rather loose. (See Line 13, Fig. 1, Lesson 1.)

6. Hand measure: Measure around the hand at the largest part, with thumb held inside the hand, so as to get the sleeve large enough for the hand to slip through easily.

The measures used in drafting the sleeve for this lesson are as follows: Length of sleeve, 25 inches; length from shoulder to elbow, 15 inches; inside measure from armhole to wrist,  $18\frac{1}{2}$  inches; armhole, 13 inches; elbow, 11 inches; hand, 8 inches.

Measure in 1 inch from left edge of paper and down 1 inch from the top, and draw Line 1 the length of sleeve measure, which in this case is 25 inches. From the top of this line draw a horizontal line to the right parallel with edge of paper, about 10 inches long, and mark it Line 2. Measure down on Line 1 the length from shoulder to elbow, which in this draft is 15 inches, and make a dot and mark it A.

From the lower end of Line 1 draw a horizontal line to the right and make it the length of one-half hand measure and mark it Line 3. Place dot D at junction of Lines 1 and 3 and dot E at right end of Line 3.

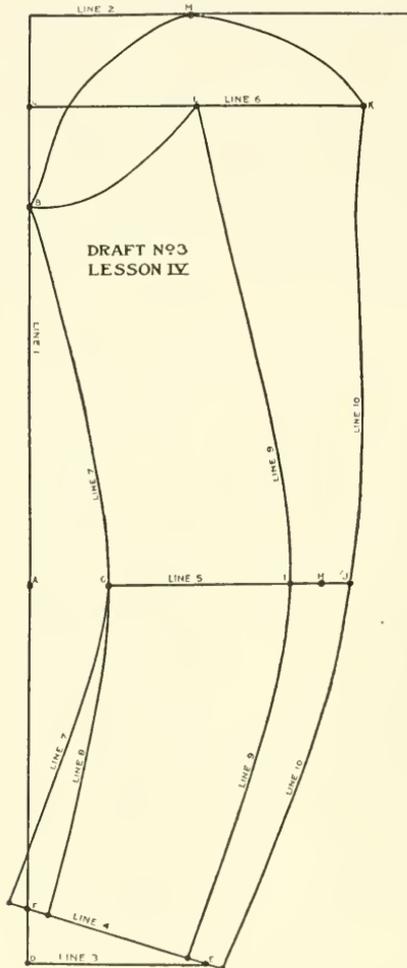
Measure up  $1\frac{1}{2}$  inches from D and make dot F and draw Line 4 from F to A, letting it extend  $\frac{1}{2}$  inch beyond the dots; also make dots  $\frac{1}{2}$  inch in from F and E

(see draft). From F measure up the length of inside measure and make a dot and mark it B. Find midway point between B and top of line and place C at division point. Measure 2 inches to the right of A and make a dot and mark it G. From G measure to the right the length of one-half the elbow measure and make a dot and mark it H. Make dots three-fourths inches to the left and to the right of H and mark them respectively I and J. Draw Line 5 from G to J, through I and H. From C draw a horizontal line to the right the length of two-thirds of the armhole measure and mark it Line 6. Make dot K at end of Line 6. Find the midway point of this line and make dot L at this point. From junction of Lines 1 and 2, measure to the right the length of one-third of armhole measure and make dot M. Draw a slight outward curve from B up to M and on down to K. Draw Line 7 from G to B by placing the A curve on square on G on draft and the lower end touching B. Reverse the square and continue Line 7 on down to end of Line 4. Also draw Line 8 from G to dot  $\frac{1}{2}$  inch to right of F while square is in this position, moving it over so it will touch the dot. In the same manner draw Lines 9 and 10, drawing from dots I and J up to L and K and then reverse square and continue them on down to Line 4, letting Line 9 touch dot  $\frac{1}{2}$  inch to left of E, and Line 10 touch dot  $\frac{1}{2}$  inch to right of E or end of Line 4. When within 2 inches of dot K in drawing Line 10 reverse square and place C at end of square on K and finish the line. This gives a spring to the sleeve which adds to the fit of it. Draw a line from B to L by placing the neck curve on long end of square on B and letting short end touch L. Lines 7 and 10 outline the upper part of sleeve and Lines 8 and 9 outline the under part of sleeve.

#### TRACING AND CUTTING THE SLEEVE.

Lay the draft on the double lining, and pin down carefully. Have the center of the upper part from M

straight down to Line 5 on the straight of the goods. First, trace Line 7 from G up to B, then from G on down. Next, trace Line 10 from J up to K and then from J on down. Tracing from the elbow up and from the elbow down keeps it from slipping. Trace Line 4, also the line from B to M and on to K. This finishes the upper

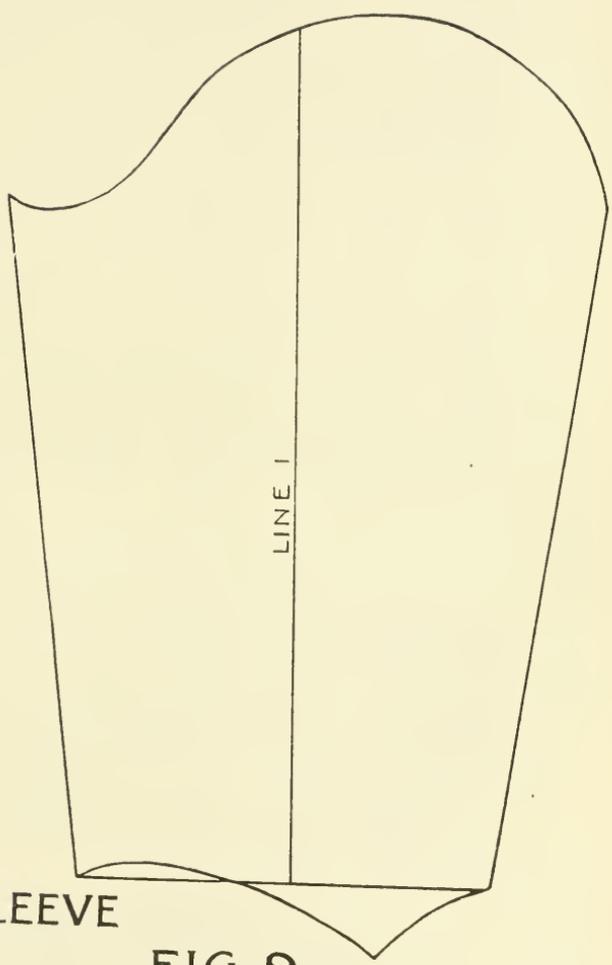
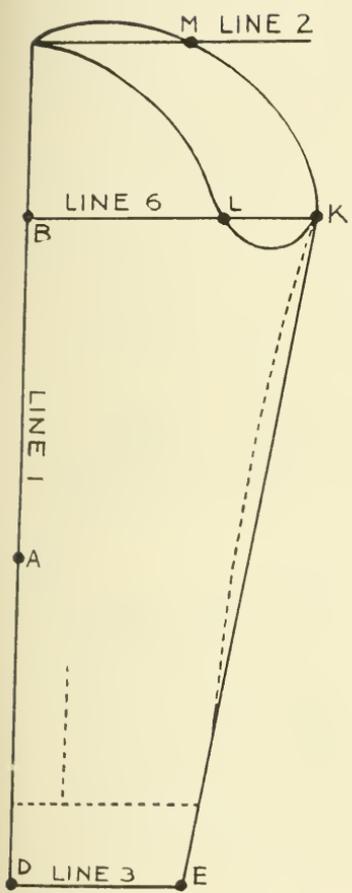


This miniature draft of the sleeve is shown here simply for immediate reference in study. It is reduced to one-fifth actual size. In drafting always refer to the large draft accompanying this lesson.

part of the sleeve. Unpin and remove the draft and cut, leaving three-fourths of an inch for seams on Lines 7 and 10 and one-fourth of an inch on Line 4 and top curve. Now pin draft back on lining again so that the center of the under part will be on the straight of the goods and then trace Lines 7 and 9 from elbow up and Lines 8 and 9 from elbow down; also trace Line 4 between Lines 8 and 9 and the top curve, from B to L. Remove draft and cut, allowing the same for seams as in upper part of sleeve. If you prefer to cut a paper pattern, proceed in the same manner as given for the lining.

### SHIRT-WAIST SLEEVE.

Draft the sleeve on a folded piece of paper having the folded edge towards you. Measure along the fold the length of sleeve measure and make a dot at both ends and



SHIRT WAIST SLEEVE  
FIG. 8

FIG. 9

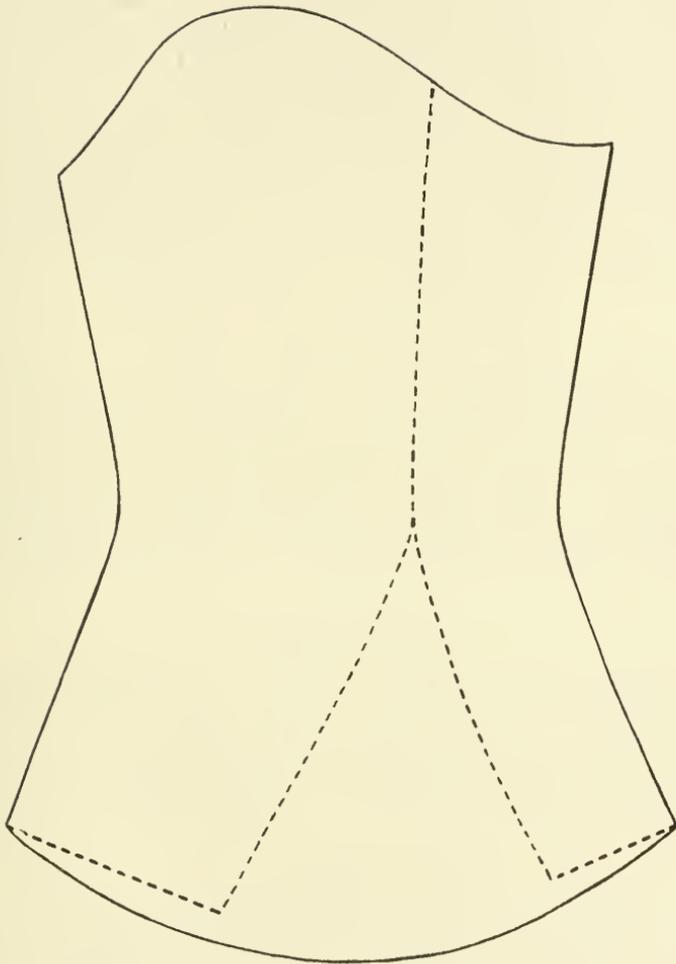
draw Lines 1, 2 and 3, according to instructions for drafting a tight-fitting sleeve. Line 3 is made the length of one-half of hand measure plus three-fourths of an inch. Locate dots A; B and D and E as given for a tight-fitting sleeve. From B measure out to the right and draw Line 6 the length of two-thirds of the armhole measure and make dot K at the end of this line. From the left end of Line 2 measure to the right one-half of armhole measure minus 2 inches and make dot M. Make dot L on Line 6 one-half inch farther than M is on Line 2. For the top of the upper portion of sleeve, draw an outward curved line from the junction of Lines 1 and 2 to M, letting it extend  $\frac{1}{2}$  inch above Line 2 and curve on down to K, then curve from junction of Lines 1 and 2 to L and on to K, letting it extend  $\frac{1}{4}$  inch below Line 6. (See Fig. 8.) Draw a slightly curved line from K to E. Leave  $\frac{1}{2}$  inch margin for seams when cutting this line and  $\frac{1}{4}$  inch at top. If made with a cuff cut the sleeve off on dotted line. Cut the opening of the sleeve  $11\frac{1}{2}$  inches from the fold, extending it up about one-half the length of the cuff, so that in laundering the cuff will lie open and can easily be ironed.

### LEG O' MUTTON SLEEVE.

The one-piece shirt-waist sleeve adapts itself admirably for a leg o' mutton sleeve with the exception of it being just a little large for the sleeve now in vogue. This can be overcome by laying a small plait or fold lengthwise of sleeve through the center. The two-piece coat sleeve also makes an excellent fitting two-piece leg o' mutton sleeve. The measurements should be taken just a little looser and then drafted according to instructions given. (See Fig. 9.)

### BISHOP SLEEVE.

Lay the back edges of the two-piece coat sleeve together as indicated in Fig. 10 and pin them onto a large piece of paper. Cut along the inside lines and around the top. If these inside lines are drawn with less curve it will give more width at the elbow, if desired. Cut the bottom on a curved line like illustration. If more fullness



**BISHOP SLEEVE  
FIG. 10**

is desired, make the curve a little deeper, or lower toward the center.

Occasionally one wishes to make a sleeve with an inside seam only. This is done by arranging the two-piece coat sleeve as given for a Bishop sleeve. Follow the inside lines and top curve, also lower lines. Cut from the lower lines up to elbow on both upper and under portions. This will make a seam from the elbow to wrist on the outside, but will give the entire upper half in one piece. (See Fig. 11.) This is an excellent fitting sleeve and adapts itself well for an all-tucked sleeve.

#### MOUSQUETAIRE SLEEVE.

Lay the two-piece coat sleeve according to instructions given for the Bishop sleeve. Outline the top curve and down to elbow on inside lines. Continue these inside lines in the same gradual slope until they are as long as sleeve is desired. This sleeve is usually tucked or shirred at inside seam, therefore allowance must be made in the length for this. (See Fig. 12.)

#### ELBOW SLEEVES.

Use the shirt waist sleeve and cut from dot A across to the inside seam or line. Do not make this a straight line, but curve up a little before reaching the inside line. This will make the pattern a little longer in the back than in the inside, which is necessary, since the arm is longer on the outside.

Thus, you see, the foundation of all sleeves is the plain coat sleeve as given in this lesson, and for any sleeve, however fancy, that has a tight-fitting lining, the coat sleeve is used.

When a tight, glove-fitting sleeve is made, great care must be exercised in the shape at the top and in the elbow; otherwise you will have a sleeve in which you cannot raise the arms or bend the elbow with any freedom. This sleeve must be fitted to the arm and in the armhole as carefully as any other part of the waist.

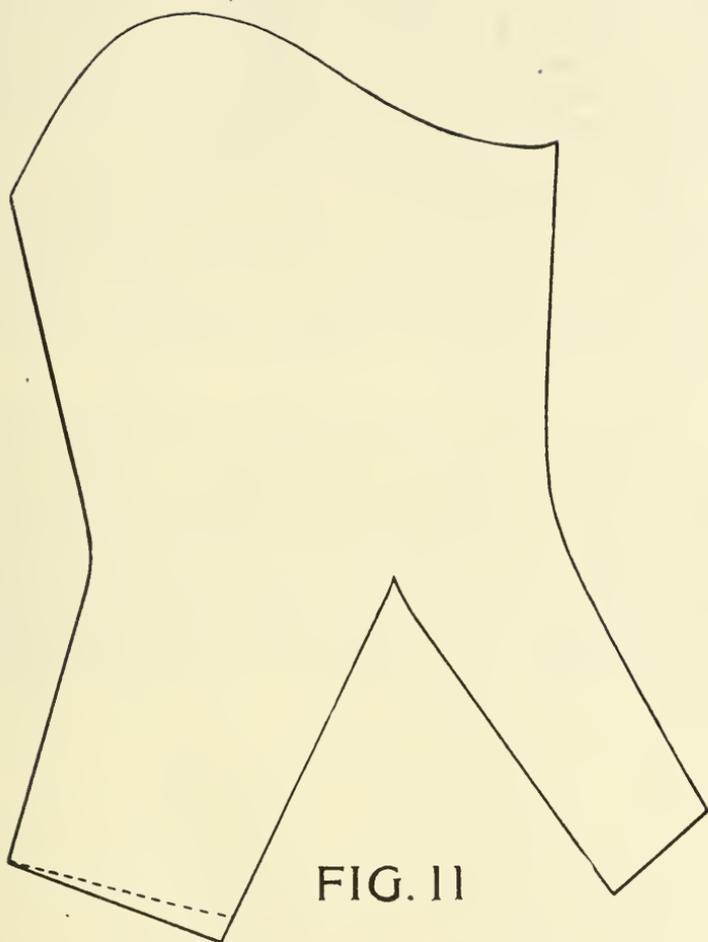


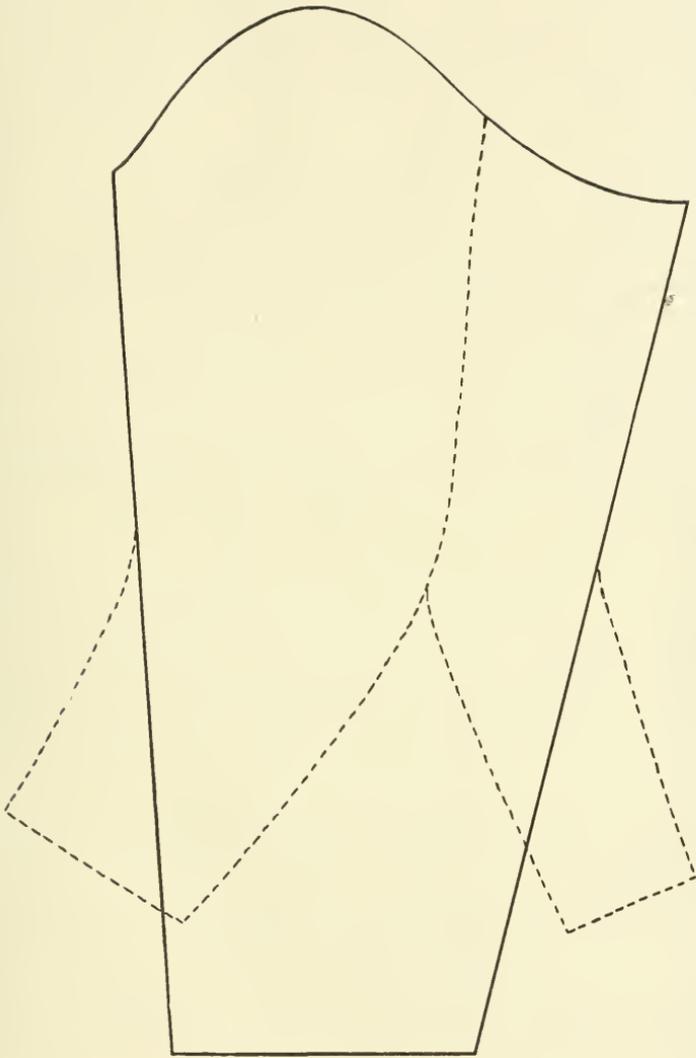
FIG. II

SLEEVE WITH INSIDE SEAM  
AND SEAM FROM ELBOW TO  
WRIST ON THE OUTSIDE

It is always advisable to draft a sleeve pattern for each patron from her own measurements. Dressmakers too often make the mistake of trying to make the same sleeve pattern do for everyone, and hence in a number of cases a poor fit is obtained. No two persons are exactly alike; some arms are long from the shoulder to the elbow, and short from the elbow to the wrist, and some are the reverse; some are large around the upper part of the arm and small around the lower part, and vice versa.

Every beginner and most dressmakers consider the making of the sleeve the most difficult part in all their sewing, yet it need not be if it is given the attention from the start that it deserves, and is thoroughly mastered. It is, however, one of the most important parts in the making of a costume.

Nothing is more uncomely and uncomfortable than an ill-fitting sleeve. It is, therefore, very necessary that in the first place correct measurements are taken; secondly, that the drafting is accurately done; third, that the cutting and the basting are carefully and minutely done; fourth, that the sleeve is put in the armhole in the right position. Much, however, depends upon the basting and the location of the elbow, since a little carelessness in either direction may result in a very unsightly appearance.



MOUSQUETAIRE SLEEVE  
**FIG. 12**

# MEASURE BLANK—AMERICAN SYSTEM (SLEEVE)

No.	NAME	1 Length	2 Length from Shoulder to Elbow	3 Inside Measure	4 Armhole Measure	5 Elbow Measure	6 Hand
1							
2							
3							
4							
5							
6							
7							
8							
9							
10							

(This blank is given only for the Student's convenience in practice or actual work.)

## CHAPTER V.

Basting Lining of Waist; Seams to baste first; Shoulder seam, under arm, darts; Basting the Sleeve Lining, how to pin before basting, how to correct errors in basting; Fitting the Waist Lining, how to have person stand, how to pin, numerous points to observe; Fitting the Sleeve Lining, how to pin into armhole, points to observe, how to remove lining and make changes; Stitching Lining and Finishing Seams in the Waist; Arranging for Hooks and Eyes on Waist; Boning the Waist; Second Fitting of Waist; Padding the Waist; Draping Waist on the Lining; Fitting a Lining over a Form; To prepare a Form for one's own use.

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### BASTING LINING OF WAIST.

We will now take up the lining of the waist where we left off in Lesson 3 and proceed to put it together. Proper basting is a very important factor in the fitting of a garment, and should be learned as correctly as any other part of dressmaking.

Thread a needle with colored cotton thread, and baste along in small stitches on the waist line in each part of the waist, also in the front tracings, or Line 1. This will enable you to always know just where those lines are and will aid you in putting the waist together, and in fitting. Leave them in until the waist is finished.

Use basting cotton No. 50 for basting the seams and always make short stitches so the seams will not gap when fitting.

First, baste the darts beginning at the top, and baste down; be sure and keep the traced lines together. This can be done with more exactness if they are first pinned together. The waist line in the darts may not meet exactly; if they do not, see to it that there is the same difference in them in both fronts, as they must be exactly alike.

Next baste the two center backs together. Begin first by pinning them together at the waist line and then on up, and baste from the waist line up and from the waist line down, keeping the traced lines together. Now baste on the side forms that fit next to the back, pinning them at the waist line first. Baste each of the other forms on in the same manner, placing waist lines together, etc., etc.

Baste the shoulder and then the under arm seams. Proceed in the same manner in basting the under arm seams as given for basting the backs. Instead of basting the shoulder and under arm seams on the side as the others are basted, baste them on the opposite side; then when fitting, if any changes are to be made, they can be made at these seams with very little trouble.

#### BASTING THE SLEEVE LINING.

First, baste the inside seam. Begin at dot G, and pin it together each way, pinning up from G to B and down from G to dots, and then baste it. The upper part of the sleeve is much wider than the under part. To make the back seam, place the top edges of the upper and under parts together and pin them; also pin on down toward the elbow until within two inches or such a matter of the elbow, keeping the tracings together; then baste it. Now pin the parts together at the wrist line and on up to within two inches of the elbow, and baste it. If the upper part is found to be a little longer than the under part of the sleeve gather this extra fullness and adjust it in this 4-inch place at elbow and baste it. (See Fig. 13.)

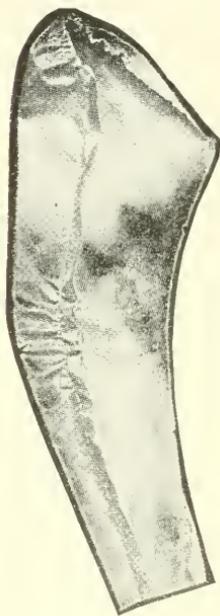
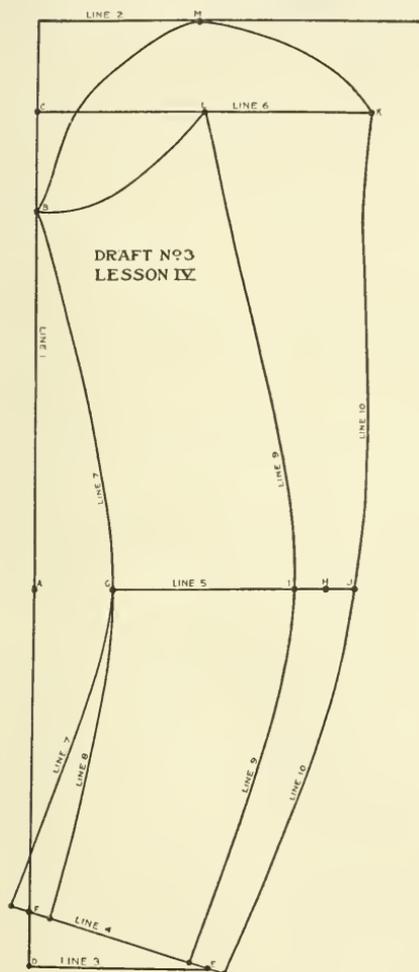


Fig. 13  
Fullness of Sleeve Lining  
at Elbow

Lay the sleeve on the table or some flat surface with the upper part down. If it is basted properly it will lie flat and smooth except the fullness at the elbow; if not basted properly, it will twist. If the upper part of the sleeve draws in toward the elbow (after it is basted), there is too much fullness at the elbow; draw out the basting

and let enough of the fullness out to make it set smooth. If it draws away from the elbow, there is not enough fullness there. Again the importance of correct measurements is shown, for if the elbow measure is a little too high or too low, the seam may have to be rebasted and the elbow put in the proper position.

### FITTING THE LINING.



This miniature draft of the sleeve is shown here simply for immediate reference in study. It is reduced to one-fifth actual size.

The next important step after the basting is the fitting. If the measurements were accurately taken, and the calculations and drafting were properly done, and great care was used in the putting together and basting, there would be no alterations to make and a perfect fit would result, if the form you are fitting is normal.

Put the waist lining on the person to be fitted and have her stand in a natural position. First pin it at the neck and then on down to the bust, allowing the front tracings to come just together. Do not lap it, but pin it like you would a seam. Next pin the waist lines together and then on up to the bust.

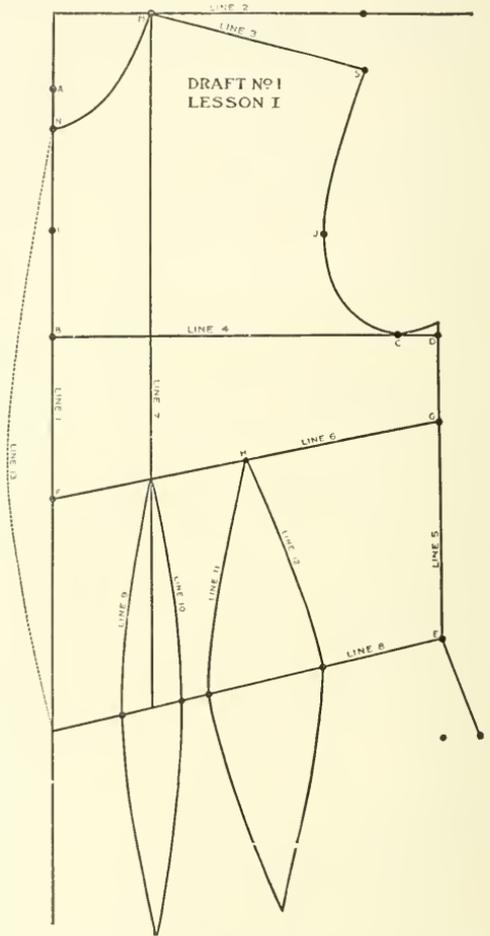
Now notice the bust. If it appears too tight, allow more room by letting out the under arm seams. If too loose make these seams a little larger. Do not fit it too tight over the bust. Note the waist in general; if too large, take it in on the under arm seams. Sometimes

it will be necessary to take some of the surplus out at the darts, but you will have to use your own judgment largely in this. You do not want the lining to draw cornerwise from the darts to the under arm seams; it must fit perfectly smooth there.

Notice if the darts are in the right position. If they seem too low, raise the front at the shoulder seam; if too high, lower the front at the shoulder seam. Sometimes they may need running just a little higher, or they may have been basted a little too high.

Next fit the shoulder. If you have to open the seam, place one hand on the back and the other over the front and smooth them both up at once toward the shoulder, noticing that they fit up to make the neck right.

Now look at the arm hole. It should fit quite close. Do not be in too big a hurry to trim it out, for remember that a three-eighths inch seam must be taken off when the sleeve is sewed in, and this will make the arm hole about one inch larger. Of course, if it fits too snug and feels too tight, it may be trimmed a little; do not cut out too much in the back and over the shoulder. A wide back is required when the shoulders are to be



This miniature draft of the front of the waist is shown here simply for immediate reference in study. It is reduced to one-fifth actual size.

fitted long, but the back is narrower if the shoulder is fitted short.

If the lining wrinkles much in front when the arms are hanging down, it is too high under the arms and needs trimming out. If, after cutting the arm hole out here, it makes the front too loose above the bust, raise the front at the shoulder seam. If the arm hole is too large make the shoulder and under arm seams a little larger. Occasionally there will be a little fullness in the arm hole right in front of the bend of the arm that cannot be taken out. In such a case take a small dart about one-fourth of an inch deep in the lining and one and one-fourth inches long, letting it extend out toward the back dart; this gives a good spring over the bust.

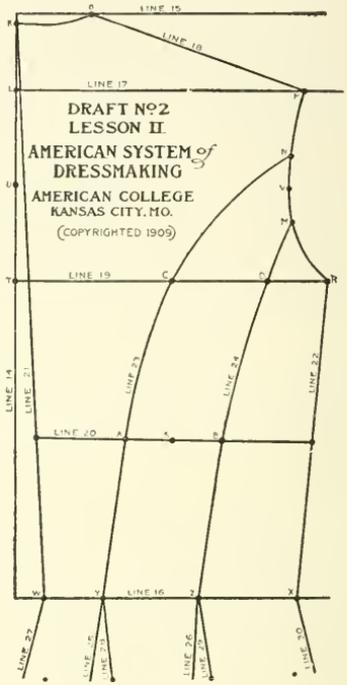
If there is still a little fullness over the bust in the center front where it is pinned together, take a small dart in the center front where it is pinned together, about where the bust line is, letting it extend toward the arm hole.

If the lining is too loose across the shoulder blades, make the curved seams a little larger. See if the waist line in the back is in the right position. Observe height of the neck in the back. Notice if the side bodies are the right length, setting well down to the form, and if the waist is high enough under the arms.

If the side bodies set close to the waist and armhole, most of the changes can be made in the under arm and shoulder seams. The darts and curved seams will not often have to be altered. If the curved lines bulge out any, pin them in. If the back draws across the upper part, let the center seam out a little. If it is too large at the waist line and taking it up under the arms throws the curved seams too far forward, take the center back seam up a little. It is advisable to fit as broad across the shoulders as can be worn and not bulge in the back. Trim out the neck sufficiently to be comfortable. Do not have it too high in front or too low in the back. When all the necessary changes have been made, mark with pins where the bottom of the waist is to come, which depends upon the style in which it is to be worn.

## FITTING THE SLEEVE LINING.

Before taking the waist lining off, fit the sleeve lining. Adjust the sleeve in the proper position; draw it well up under the arm so that the elbow is in the right location, and pin the sleeve in the armhole at the inside seam and around under the arm almost up to the shoulder seam. Now have the person bend her arm back and forth and you can readily tell if the elbow is correct; if it is too high, lower it; if too low, raise it by adjusting the seams. If the sleeve is too loose, take up a little on each seam; the shape of the sleeve is much better retained by altering both seams. Of course, if the sleeve is just a trifle too small or too large, the change may be made in just one seam. If there are changes to be made above the elbow, make them there and not below; the same applies to changes made below the elbow. Make the sleeve the desired length, being very careful not to get it too short. Fit it as long as can be comfortably worn, as sleeves seem to shorten with the wearing.



This miniature draft of the back of the waist is shown here simply for immediate reference in study. It is reduced to one-fifth actual size.

Of course, you will not need to make all these changes in one fitting, but they will appear from time to time, and as said before, the more accurate the measurements and drafting are done, the fewer changes will have to be made. This requires much practice and patience, and the more practice and experience you have, the sooner you will reach perfection.

Carelessness in basting the sleeves may cause you to think that it has not been properly put in or is not cut

correctly. Every remedy but the true one is tried; the armhole becomes disfigured and stretched by much basting and trying on, and the sleeve is ruined by too much trimming and twisting.

Now remove the lining. As you take the pins out of the fronts to open it, be sure and place them back in one front just where you removed them; also mark the point in the armhole where the inside seam of the sleeve is placed. It is a good idea to take a needle and thread and run around with small stitches in all changes you have had to make; also where the pins are around the bottom so they can be removed. Mark the changes in the shoulder and under arm seams and trim them evenly before taking out the pins. In order to have both sides just alike, fold the waist together and pin at the waist line, top of darts, under arm seams, and in the back, and then trace all of the sewings where changes were to be made in the one side, on to the other side. Run the tracing wheel also over the stitches for turning at the bottom. Open the sleeve and trace on to the other any changes that may have been made.

If one shoulder is a little higher than the other, trace the highest one and then pad the other.

#### STITCHING LINING AND FINISHING SEAMS.

The stitching is now ready to be done. Stitch all but the shoulder and under arm seams. Do not stitch *in* the basting threads, but as close to them as possible, as it makes them so hard to draw out. Stitch the curved seams just inside the tracing, and the others just outside. After stitching them, trim them off evenly. Leave one-half inch in the curved seams. Stitch all the seams the same way, either from the bottom or the top, and be sure the needle is on the waist line before the turn is made; otherwise you may lengthen or shorten the waist a trifle. Overcast or bind them, as best suits your convenience. This will prevent any fraying out of the seams. If you overcast them, use small, even and very shallow overhand stitches and do not draw them very tight. If you bind them, use seam binding, sewing it along the edges of the seam and arranging it so as to sew both edges of the binding at the same time; do not draw the stitches too tight. Both edges of

the curved seams are to be overcast or bound together, but each edge of the center back and darts must be overcast or bound separately.

### ARRANGING FOR HOOKS AND EYES.

Cut a straight piece of lining two inches wide for each front and a little longer than the front edge of the lining. This will serve as a facing for each front where it is not hemmed. Place a strip on the outside of the lining with one edge even with the edge of the front, and stitch a seam three-eighths of an inch back of the edge. Turn the facing over so that its free edge will come on the inside of lining, making the fold come just at the seam, and stitch one-eighth of an inch back of the edge; make another row of stitching three-eighths of an inch beyond the first row and into the casings thus formed run a piece of whalebone or featherbone and tack it in place.

Now mark the space for the hooks and eyes. Cut a piece of cardboard the length of space you want between the hooks and eyes, which is usually about one or one and one-half inches, and lay it on the edges of the fronts and mark both fronts by tracing or with tailor's chalk, from the waistline up to neck. A very satisfactory method of marking the places for the hooks and eyes is to lay the fronts together so that the front line of one will come directly over the front line of the other. Mark the spaces on the top front, then trace these markings on to front beneath, and in this way there is no possibility of the eyes on left front not being directly opposite the hooks on right front. Place the hooks on the right front about one-eighth of an inch back, and sew through the two rings at the back and also around the hook end, sewing this to the row of stitching near the edge. Place the eyes on the left front about one-eighth of an inch out. Sew entirely through, allowing the stitches to show on the outside of the lining. Be sure to place the bone spoken of above in the fronts before sewing the hooks and eyes on the lower part of the fronts. Turn under a seam at the edge of the facing strip and pull it up under the hooks smoothly and overhand or hem it down neatly.

## BONING THE WAIST.

All the seams must be carefully pressed and finished before boning them. We advise the use of featherbone, since it can be cut any length desired and there is no waste. Use sewing silk for sewing the bones in and a medium sized needle and take a very long stitch. Each bone should reach below the waist line to the turning-up line for the bottom of the waist. Bone the darts first. Cut the featherbone the length of the darts; pull the casing down a little and cut the bone off about one-fourth of an inch, so as to make the casing longer than the bone, and then turn the casing over the end of the bones to make a smooth finish. If you possess a machine attachment for boning, you can sew the bones in very easily. Lay the featherbone under the foot of the machine and place the edge of the seam over it and stitch it down on the part of the seam that extends out, stitching as closely as possible to the seam stitching, but never in it, and be careful to have it smooth and straight. In like manner bone the center back and under arm seams, but do not bone the latter until after the second fitting. When boning a waist for fleshy forms, it is sometimes necessary to place a bone midway between each two seams and fasten them to the lining only.

## SECOND FITTING.

The lining is now ready for the second fitting. Urge your patrons at all times to wear smooth underwear; also to wear a good corset and to have it the same each time they are fitted. Once in a while a patron will lace differently and cause a great deal of trouble in the fitting in this way. You cannot secure a perfect fit over bunglesome underclothes or over an old, broken-bone corset. If you find that these defects are true of a patron, do not hesitate to call her attention to it.

Sometimes after boning a waist it is a little too tight. If so, let it out in the under arm seams,

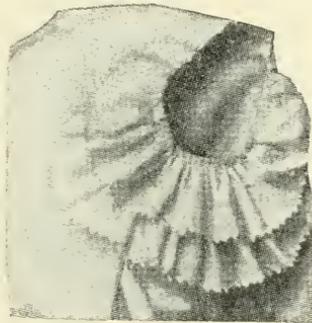


Fig. 14. Frills, as Padding, at Armhole.

as they have not yet been stitched. Now notice if any padding must be done, and if so, mark the place. If one shoulder is higher than the other, a more perfect fit is obtained by padding the lower one. If there is a hollow in the center of the back between the shoulder blades, put in a small pad. If there is a hollow place under the arms, pad it; if these pads are made after the fashion of a dress shield and sewed in after waist is finished, more pleasing results follow. If the chest is flat, the appearance will be much improved if padding is placed there also.

For padding use cotton batten which comes in sheets. When more than one layer is needed to fill the hollow, make the first layer to fit the place to be padded, then the next one a little smaller, and so on until it is filled. If you will pull the cotton out at the edges instead of cutting it, the padding will not show where it begins. If you are obliged to cut it from some places, pull out the edges afterwards. If the material for the outside of the waist is of heavy goods, the padding may be placed between the lining and the material; if not, it will have to be placed on the wrong side of the lining and then covered.

A very satisfactory way to make the waist appear fuller through the bust when it is necessary is to wear a corset cover which has two or three ruffles across the front about three and one-half inches wide, sloping off to about two inches wide at the arm hole and the under arm seam. These ruffles are very pretty, made of embroidery, although they may be made of bias crinoline. If the arms are long and thin, padding may be used between the elbow and shoulder in the sleeve; a better way, however, is to plan the waist with sleeves that are trimmed to enlarge the appearance of the arms.

The lining is now ready to be draped, which should be done upon a form, as it requires a great deal of time. If you do not have a form, it will have to be done on the patron, and there is danger of your hurrying too much for fear you will tire her, and perhaps, in your hurry, you will overlook some things that should have your careful attention, whereas, if you had a form you could take your own good time and not feel hurried, or that you were subjecting your patron to long and tiresome fittings.

Now observe the waist very carefully to ascertain if all the necessary changes have been made and if it fits perfectly. Notice if the shoulders set properly and be sure that the arm hole is correct. Notice the sleeves in particular, that they are the proper length and that they set well. If they appear too long at the top, turn them down, pin and then trim them off; if left too long or too high on the shoulders they will stand up when stitched in. If the long shoulder effect is worn, the sleeves should be cut less rounding at the top than when the shoulders are short.

Cut a bias strip of canvas or crinoline about an inch wide and baste it around the bottom of the waist on the inside; turn the edge of the waist under just a seam's width, cut a bias strip of lining one and one-fourth inches wide, turn under one edge and hem it down as a facing on the turned under seam of the bottom of the waist; then turn under its other edge and hem it neatly to the waist. This is done, of course, after the outside material is draped on.

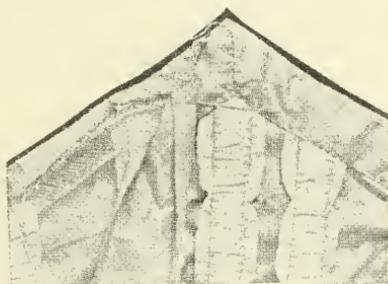


Fig. 15. Facing the Bottom of the Waist

### FITTING A LINING OVER A FORM.

One of the greatest difficulties in making one's own clothes is the necessity of having to try on again and again, and it is not always easy to ascertain whether the desired effect is being produced or not. It is, therefore, of the utmost importance when one is making her own dresses, to possess a form of her own bust measure upon which to drape the waists and skirts. It is almost impossible to fit one's self without it. They may be purchased in any size. If you are sewing for others, you may need several sizes. However, adjustable ones are manufactured now which can

be made any size desired. The size of the form is based upon the bust measure.

To prepare a form for your own personal use, cut a lining from heavy unbleached muslin or from cotton duck, or some strong material, and have it fitted perfectly to your own figure. Place the lining upon the form, draw it well on and pin the fronts together for one or two inches from the neck down, and up to two or three inches from the bottom—just enough to hold it firmly on the form, but open at the bust line. If the lining does not fit the form perfectly, do not try to make it do so, but make the form to fit the lining. Pad between the form and lining with cotton, tissue paper or scraps of cloth until the lining fits the form as smoothly and evenly as it did you. Especial care must be given to the shoulders and neck; if the lining is too long waisted for the form, raise it up by padding more under the shoulders. If too loose in the back, fill it up there. When the form is firm and will not dent in handling, sew the two front edges together with an over-hand stitch.

This will require a great deal of care, but you will find it well worth your trouble, because it will simplify all the work in the future and save many fittings. Leave the lining always on the form and fit your waist over it. You can fit and make shirt waists on this form without ever trying them on, and be assured of a perfect fit, since all the imperfections can be easily seen and corrections made. When fitting waists that have a lining, fit the new lining right over the lining you have just put on the form.

NOTE—The subject of boning thoroughly treated is so comprehensive—embraces so much, that as it comes more properly after the student has finished the elements of dressmaking—has completed the course—we have made arrangements with the Warren Featherbone Company by which they have prepared for us a special lesson on feather-boning, which follows immediately after the next lesson.

## CHAPTER VI.

Sewing Stitches, basting, running, back-stitch, overcasting, overhanding, hemming, cat-stitching, feather-stitching, hem-stitching; French Seam, fell seam, French hem, French knots, button-holes of different kinds, eyelets, loops, sewing on buttons, button moulds; Draping a Waist, the yoke, the part below the yoke; Evening Waists; Basting Material on Lining; Pressing seams and different fabrics; Basting of different fabrics.

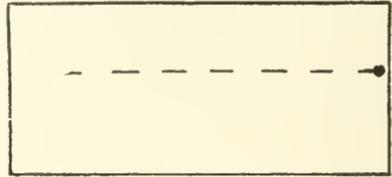
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### SEWING STITCHES.

In sewing, as in embroidery, the beauty of the work depends largely upon the smoothness and evenness of the stitches. Uniformity in length of stitches and straightness of line are of the utmost importance. The mistake is often made of using a needle too large and thread too coarse for the material, and vice-versa. Do not use a long thread, and to avoid knotting and tangling, thread the needle with the end that hangs from the spool. After threading, make a knot at the longest end by twisting the end of the thread once and a half around the first finger of the left hand, then roll downward on the ball of the thumb, twisting once or twice and slip off and draw down to the end of the thread with the middle finger.

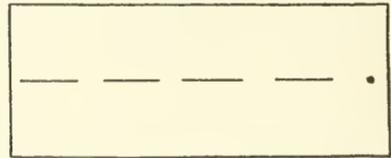
The stitches commonly used are the basting, running, overcasting, overhanding, hemming and cat-stitching.

**BASTING**—There are two kinds of basting stitches— even and uneven. Even basting is made by passing the needle over and under the material, making the stitches of equal length. (See Fig. 16.) In uneven basting the stitch and space are not the same length. The stitch that is taken up on the needle is shorter than the space covered by the thread. (See Fig. 17.)



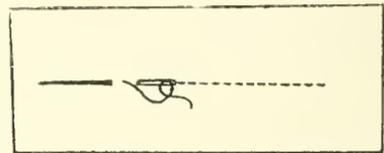
*Fig. 16*

**RUNNING**—Running stitches are made just like the even basting stitches only smaller.



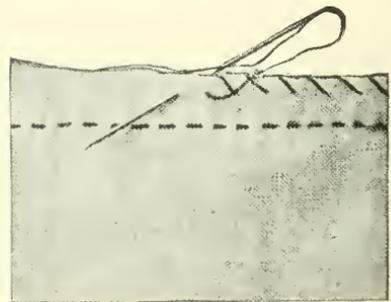
*Fig. 17*

**BACK-STITCH** — To make a back-stitch, take a short stitch on the upper and a longer one on the under side, and bring the needle out a stitch in advance. Continue by inserting the needle to meet the last stitch, passing it under the material and out again a stitch in advance as before. Fasten at end by taking two stitches over the last one made. (See Fig. 18.)



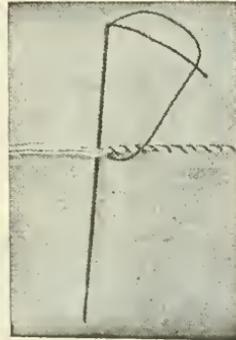
*Fig. 18*

**OVERCASTING**—When taking this stitch, the needle should always point toward the left shoulder. Hold the material loosely in the left hand and make the stitches about one-eighth of an inch in depth and one-eighth of an inch apart, and keep the spaces even between the stitches. (See Fig. 19.) This stitch is used to keep raw edges from ravelling.



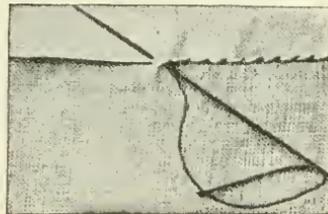
*Fig. 19*

**OVERHANDING**—The overhand stitch is used for seaming two edges together, usually two selvages. Baste the two edges together first, then hold the material loosely in the left hand, having the edges between the thumb and forefinger, and place the needle in from the back and let it point toward the shoulder. Overhand with close stitches over and over the edge, taking up as little of the material as possible and making the stitches of equal length and depth. (See Fig. 20.) When the material is opened the edge or seam must lie perfectly flat and not form a cord.



*Fig 20*

**HEMMING**—A hem is a fold of goods turned down and folded over to conceal a raw edge. Always turn the hem toward you. Crease the raw edge over one-fourth of an inch with the thumb and forefinger. To get the hem equal in width, cut a piece of cardboard the width the hem is to be, and place the end of the cardboard at the turned edge and mark the desired width by putting in pins, or with tailor's chalk. Move to left and continue marking until hem is marked all the way, then fold the material on the marking, and baste it down first. The hemming stitch is a slanting stitch and is made by holding the hem across the forefinger of the left hand and placing the needle in it so it will point toward the left thumb. Take up one or two threads of the cloth and also catch the fold of the hem at the same time. (See Fig. 21.) It is very important to have the stitches slant in the same direction and of uniform size.



*Fig. 21*

**CAT-STITCHING**—Cat-stitching is a small stitch used to hold the various edges in dressmaking, especially the

flannel edges. Place the pieces of the flannel together and make a seam. Trim off one edge of the seam and press the other edge down to cover the seam. Insert the needle under the flat seam at the upper left hand corner, then cross to the edge below and take a small stitch a little to the right through all the thicknesses; cross again to the top and insert needle as before, taking a similar stitch, always pointing the needle to the left. (See Fig. 22.) Flannel seams may also be pressed open and each side of the seam cat-stitched. (See Fig. 23.)

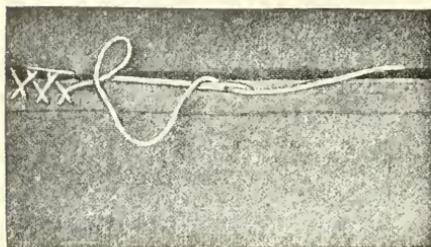


Fig. 22

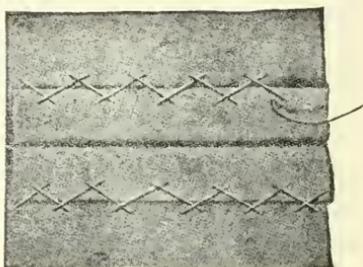


Fig. 23

**FEATHER STITCHING**—Feather or brier-stitching is often used in fancy and embroidery work as well as in sewing. To make this stitch, bring the needle and thread up through the material, which should be held over the left forefinger. Take a short, slanting stitch, bringing the needle

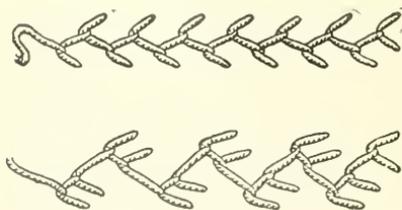


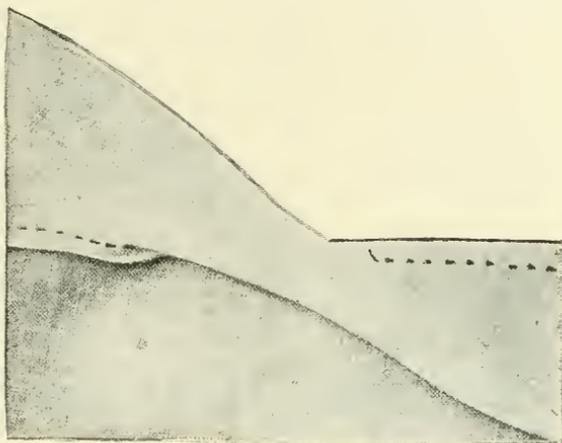
Fig. 24

out over the thread which is held down by the thumb. Take the second stitch on the opposite side, pointing the needle towards the line on which you are working. Two or more stitches, instead of one, may be taken on each side. (See Fig. 24.) The beauty of feather-stitching depends upon the uniformity of the stitches.

**HEM-STITCHING**—Measure from the edge of the material twice the width of the hem wanted and with a

needle or pin pick out one of the threads, being careful not to break it if possible. The chief difficulty is in drawing the first thread. From four to six threads should be drawn, depending, of course, upon the texture of the fabric. Turn the hem, creasing the edge one-eighth of an inch, and baste it even with the threads drawn. Fasten the thread in the hem and take up an equal number of the cross-threads. Draw the needle through and take one stitch in the hem, being careful not to take the stitch too deep. Repeat this until hem is finished.

**FRENCH SEAM**—This is made by joining a narrow seam on the right side, then trimming it closely and evenly; turn the seam on the wrong side, crease it smoothly and take up another seam about one-fourth of an inch deep. This must fully cover the edges of the first seam. (See Fig. 25.)



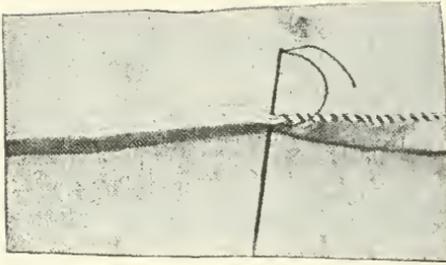
*Fig. 25*

**FELL SEAM** — A fell is a seam hemmed down to conceal a raw edge. It is made by trimming off one edge of a seam very close to the stitching and turning the other edge down flat to cover the short or raw edge; press hard with thumb, then baste and hem. (See Fig. 26.)



*Fig. 26*

**FRENCH HEM**—First crease a narrow turn on one edge of the material, then a second. Hold the wrong side

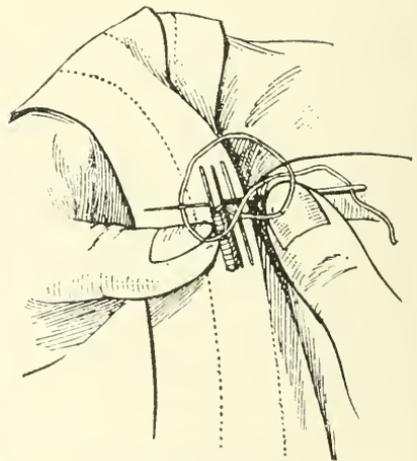


*Fig. 27*

ming table linen. (See Fig. 27.)

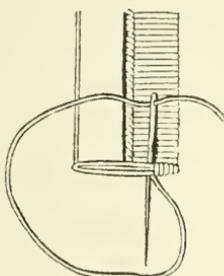
**FRENCH KNOTS**—Draw the needle and thread through the material to the right side and take one very short back stitch. Hold the needle in the right hand, and with the left take hold of the thread near the material and twist the needle around the thread three or four times. Then put the needle down through the material close to the point at which it was brought up. Hold the thread firmly near the cloth so that it will not untwist or knot while being drawn through. The size of the knot will depend upon the number of times the thread is twisted around the needle. These knots make a very effective trimming on dresses for children. They are used chiefly in embroidery work.

**BUTTONHOLES** — A buttonhole is an opening or slit cut in a garment to hold a button, and the edges are worked to prevent ravelling. Always cut it straight by a thread of the material when possible. The edges are usually barred or stranded with the thread or twist used in making the buttonhole. This is done by putting the needle in from the wrong side at the lower right hand side of the hole.

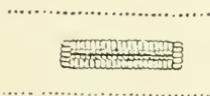


*Making a Buttonhole  
Fig. 28*

Draw it up through the length of the thread and carry it to the next end and form a bar by taking two stitches, then go back to opposite end and take two stitches. Begin working the buttonhole at the corner of starting point. Insert the needle from the wrong side through the hole, and while it is pointing toward you, bring the double thread that hangs from the eye of the needle around under the point of the needle and draw the needle through the loop thus formed, drawing the thread up tight and letting the purl come just to the edge of the slit. Skip two or three threads of the material and take another stitch, and so on.

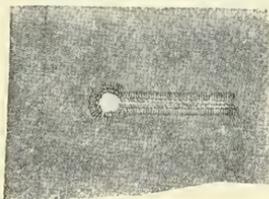


*Barring the End*  
*Fig. 29*



*The Finished Buttonhole*  
*Fig. 30*

When one side is completed, take the stitches around the end in a curve or repeat stitches on the other side. When the last end is reached, in the latter case, bar the end and work the stitches over the bar-stitches to fasten the end of the thread. (See Fig. 29.) The distance apart and the depth of stitch taken depend entirely upon the material. When making buttonholes in goods that fray out easily, it is well to overhand each edge of the slit before working the hole; especially is this true when making a buttonhole in a bias piece of material.



*Tailored Buttonhole*  
*Fig. 31*

The tailored buttonhole has a round end to accommodate the shank of the button. Mark position of buttonhole and baste around it before cutting, so the thicknesses of material will not slip when the scissors are used. At

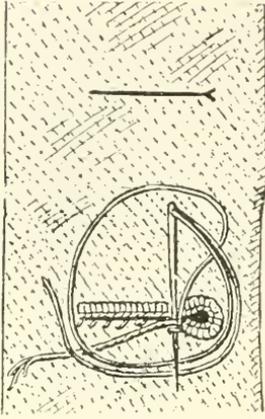


Fig. 32

the outer end cut small openings as shown in the top illustration of Fig. 32. The buttonhole should then be stranded, and the usual buttonhole stitch worked over it. The stitches should radiate from the eyelet like the spokes of a wheel. The inner end of the buttonhole must be barred. After the buttonholes are worked the edges should be drawn together with basting cotton, using an over-and-under stitch, then press under a dampened cloth.

When working buttonholes in a lace yoke or waist, first baste small squares of lawn under each place where the buttonhole is to be worked, then cut the buttonholes and work them. Cut away the surplus lawn around the buttonholes, leaving them firm and strong. Also put small squares of the lawn under the yoke under each button.

**EYELETS**—An eyelet is a round hole made and worked in a garment either for a button or cord, the latter being used when the garment is fastened by lacing it up. The eyelet is made with a stiletto or bodkin. Hold the hole over the forefinger of the left hand. Overcast it closely with buttonhole twist, drawing the stitches firm to tighten the edge of the hole and to keep it open. Use the buttonhole stitch and instead of drawing the purl to the edge of the eyelet, let it come to the outside, as the purls would soon fill the eyelet up. However, the eyelets may be made large enough at first to allow the purls to come to the edge, as in a buttonhole.

**LOOPS**—A loop is used to take the place of an eye. Mark the places where they are to come opposite the hooks. Insert the needle from the wrong side and bring it up through the material. Make a bar of three stitches one over the other about one-fourth of an inch long. Work these closely with the buttonhole stitch from right to left, letting the purl come over the lower edge of the loop; fasten on the wrong side.

**SEWING ON BUTTONS**—Use a coarse thread and insert the needle from the wrong side and bring it up through the material and into one hole of the button and draw it down in place. Lay a pin across the button and work the stitches over the pin. If there are four holes in the button, turn the pin a little and sew across the other holes. After the button is sewed on firmly, remove the pin and pull the button from the material as far as possible; wind the thread around the button several times and pass the needle to the wrong side and take several stitches to fasten the thread.

**BUTTON MOULDS**—To cover button moulds, cut a circular piece of the material and gather it around its edge by whipping it over and drawing the thread up, and place the mould inside of this. The piece must be cut small enough at first so that its edges will not quite meet after the mold is put in or it will look too bunglesome. Overhand the edges together and fasten thread securely. A small facing may be whipped on to conceal the edges and stitches.

### DRAPING A WAIST.

The construction and draping of a waist requires the most careful attention to every detail, but one can feel moderately sure of a good effect if sufficient perseverance be exercised and much care be observed throughout the entire work.

If the waist is to have a yoke, drape it first. Open the under arm seams and lay the center front of waist on a fold of the material and cut to outline the neck in both front and back and make the yoke as long or as short as desired. The back will come out bias. If the yoke is wanted to open in front, lay center of back on fold of the material. Now place this yoke on the form and pin it securely.

The lower part is draped next. In the draped waists which are generally worn at the present time, the outside material is not fastened in with any of the seams except the shoulder seams. There are instances, however, when the material is fastened in the under arm seams as well.

Measure the material from neck to waist line to get the length, then add three or four inches for fullness, and cut off a width from the material this length. Pin the center of the goods at the center of the front, placing it high enough so it will reach the lower part of the yoke and the arm hole. Push the goods straight back under the arm, pinning as you go; also pin at the top of the under arm seam. If tucks or plaits or fullness are desired, pin them in as you proceed. As you pin it on down on the under arm seam, give the goods a swing toward the front, which will give the seam a bias effect and leave some fullness in front, which may be gathered or plaited in at the waist line. After this is carefully pinned down, trim off the goods at the yoke line, in the armhole, under arm seam and around the bottom, leaving enough to turn up at the bottom; also allow for seams under the arm. If waist opens in front, put the selvage of the goods at the center of front, leaving enough for hems and drape one side of front, then remove it and cut other front by it and replace both on form.

Drape the back in the same manner, placing the straight of the goods at the center of the back and pinning toward the under arm seam. Have the goods high enough to reach the shortest part of the yoke. Pin along at the yoke line and the arm hole and to the top of the under arm seam. If you desire tucks or plaits or fullness, pin them in as you did in the front before pinning it down on the under arm seam. If the waist is to open in the back, cut it down through the center; if to open in front, leave the back whole. Trim the goods off around the yoke, arm hole, under arm seam and around the bottom, leaving enough to turn up at the bottom and allowing for a seam under the arm. Remove from form and cut the other side of the back just like it. Then replace on form.

If you desire to have no yoke in the back, and want it draped up to the neck and shoulder, proceed in the same way, allowing the material to extend up to the highest point of the shoulder and pinning it at the neck and shoulder seam, and then cut it off there, allowing for a seam. Drape the front without a yoke in the same way.

Now remove from the form with the lining also and be sure no pins fall out. Carefully baste along the front, around the yoke, neck, shoulders, arm holes and the under arm seams—both in front and back; also around the bottom. Open the shoulder and under arm seams and baste the outside in with the lining, turning the seams this time so they will be on the same side as the other seams. Be sure to keep the waist lines together when rebasting the under arm seams. Use your own judgment as to whether you sew the outside seams in with the lining or leave them separate. If the lining seems fuller than the outside, leave it so, but be sure there is no fullness in the outside. Turn the goods under at the bottom and baste it.

Finish off the waist neatly. Use any kind of finish where the yoke and waist meet; either turn it under and whip or hem the edge down or cover with ribbon binding or braid. If you prefer the yoke unlined, cut the lining out at the yoke line. If the yoke is of lace or embroidery and is very thin, a lining of chiffon or net should be put under it. A lined yoke may come farther down than an unlined one. If there is to be any tucking or plaiting or gathering, it must be done before it is draped. If you have not left enough on the opening of the yoke for a hem, you will have to face it with itself and fasten it with small hooks and eyes.

If you do not have a form on which to drape the outside material and do not care to tire your patron with long standing, you can cut the goods by the fitted lining before it is stitched, allowing for all fullness and doing the tucking or plaiting before cutting it out.

### EVENING WAISTS.

Drape evening or low-neck waists in the same manner. When fitting the lining, mark on it just how low the neck is to be, then when draping bring the material up to these marks. In these waists it is a good idea to run the bones in the back clear to the top to keep the waist from drooping. In some instances where the material is soft and full, it is advisable to run a string of tape around the top on the inside that can be drawn to fit the wearer.

## PLAIN TIGHT FITTING WAISTS.

Cut the lining of a tight fitting waist the same as directed in Lesson 3. If it is to have a skirt portion, draft the pattern below the waist as far as desired. This will require a hip measure, which is usually taken around the hips five or six inches below the waist line. Then, when testing this measure, if it tests out too small, trace outside the lines far enough to get the extra width; if too large, trace inside the lines. Be sure to get it large enough over the hips or it will draw and wrinkle there.

After cutting the lining out and shaping it below the waist line, lay the front on the double material with front edge of the lining on the straight edge of the goods, and pin carefully, and then cut out. After all are cut, separate and place each piece of the lining with its corresponding piece of the material or goods. You will not get two pieces for the same side when cutting both sides at once this way on the doubled goods, and can cut as saving also. Occasionally, however, you will have a piece of goods that can be cut to much better advantage by cutting each piece separately. When this occurs, be sure to compare the two corresponding pieces before cutting, so you will know that they are right, and thus avoid the danger of cutting two pieces for the same side. If the material has much of a nap, cut each piece of the waist to run in the same way; otherwise, by different reflections of light, caused by the different directions of nap, the garment may appear to be made of two shades of goods. It is advisable, even in material that has no nap, to cut each piece the same way.

## BASTING MATERIAL ON LINING.

Lay the lining on the table and place the goods over it and smooth the goods over and over again and draw it out a little. Pin it carefully in several places around the edges to hold it in place, then baste it about where the pins are. Turn it over and baste along the waist line also. The idea is to get the outside drawn a little tighter than the lining, which will obviate all those little lengthwise wrinkles so often seen in a tight fitting waist. Careful judgment, however, must be used in the smoothing, as different tex-

tures of goods give more or less in this smoothing, which must always be done lengthwise of the goods.

Join all seams together from the waist line up and from the waist line down, making the turn at the waist line decided. Pin and baste according to instructions already given for basting the lining. If there is any unevenness in any of the pieces, caused by careless cutting, do not attempt to full it in, but let it come out at the top or bottom, being sure first that the waist lines are together. After all the seams are basted, cut the darts off a little so that when fitting the waist will set well down to the form; when ready to bone they can be cut off the desired width.

Clip all seams at the waist line after they are stitched and finish them as you wish. If you bind them, be very careful to put the binding on loose enough so the seams will not draw; otherwise a perfect fit will not be obtained.

### PRESSING.

Careful pressing is the most important part in dress-making. You cannot hope to attain the desired results unless this is properly done. Special pressing boards may be purchased from dressmakers' supply houses, but home-made ones answer the purpose quite as well. A narrow iron is more preferable for pressing seams than a wide one, but in the average household the ordinary flatiron will be chiefly used. While it has long since been the custom to press the seams open with the point of the iron, a much better result is obtained by using the square end, as the edges of the seam are thus spread out evenly at the same time that the seam is pressed. Lesson 15 gives illustration and instructions for making a tailor's cushion which is much used in pressing.

Open the seams in cloth dresses and dampen with a wet sponge or cloth and press hard until thoroughly dry. Do not press velvet by setting a flatiron on it. Lay the iron on its side with a damp cloth over it and open the seams and draw them across the edge of the iron. Soft fabrics, such as silks, cashmeres, etc., do not require dampening. Do not use an iron that is too hot, as the heat takes out

the dressing and leaves the silk soft and old-looking; move the iron quickly and smoothly over the seams. For sleeves, a small sleeve board made of hard wood is used. However, if you have none, a broomstick or a small rolling pin will do.

In making up goods that shrink, such as linens, duck, etc., it is best to shrink them before making them. Place them in hot water, dry and press well. Haircloth and canvas should also be dampened and pressed before it is used; otherwise, if the dress becomes damp the haircloth and canvas will shrink and ruin the looks of the dress. For shrinking woolen materials see Lesson 15.

On account of its springiness, woolen material should be slightly stretched down in length and basted more closely to the lining. In open-meshed goods, where the threads are quite prominent, great care must be used in the stretching or the threads will be crooked.

When basting velvet, plush, corduroy, etc., baste as close to the edge as possible, as the basting threads often break the pile or nap down and leave a mark. When stitching these materials, stitch against the pile and the seams will show less and the goods will not push ahead of the presser foot. After stitching the seams, clip every stitch or two of the basting and remove at once. Clipping the basting in this way will leave the seams smooth and will leave no marks, whereas, if you undertook to draw out a long basting thread it is likely to cut the pile on velvets and plush and split silks. Remove all bastings from such materials as soon as possible.

## CHAPTER VII.

Points to take into consideration in Boning; The Various Forms of Featherbone; To bone dart or seams going to the shoulder, boning under arm seams, finishing the bones, hook and eye bone, three cord tape for coats, collarbone; Girdles; Drafting a Waist Pattern with one dart in front, under arm portion and two back pieces; How to fit Irregular or Disproportionate Figures; short-waisted, long-waisted, round-shouldered, over-erect, very prominent or very small bust; Altering for the high or low bust person, square and sloping shoulders, etc.

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### INTRODUCTION.

Of the many inventions of recent years of devices to aid the dressmaker in adding to the comfort and appearance of her customer, probably that of Warren's Featherbone is the most important. Until recently, dressmakers were averse to using anything but genuine whalebone, but on account of the waning of the whalebone industry, the price has so advanced that it is beyond the reach of the majority. We now have a substitute, Warren's Featherbone, which is sold by the yard, and is so much less expensive and more satisfactory that it is used almost universally. The story of its invention and the discovery of the many and varied places of utility in women's apparel awaiting its coming, will prove of interest to every dressmaker.

#### TO BONE A WAIST.

IMPORTANT—Don't try to use Featherbone until you have read the instructions.

Don't try to use Featherbone for waists without the boning attachment.

Don't make the mistake of thinking that one style of Featherbone will do for all purposes—it will not.

## THE VARIOUS FORMS OF FEATHERBONE.

There are as many different forms of Warren's Featherbone as there are uses to which it is to be put. There are 34 different styles of Featherbone for the dress alone, composed of different amounts and qualities of quill fiber, hence varying in weight and in the degree of flexibility. There are 10 styles of covered and five styles of uncovered bone for the waist, 10 styles for the collar and five styles for the skirt. There are four styles of Featherbone Cord for cording, piping and shirring, and Crinolette for finishing, besides.

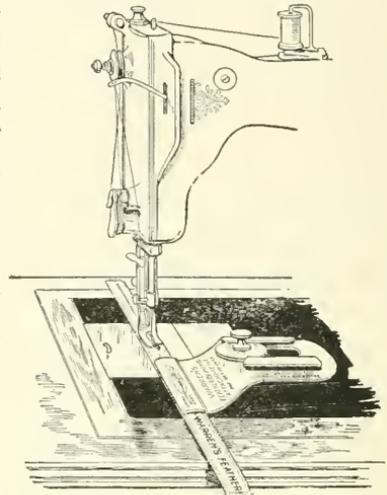


Fig. 1

Dressmakers should be acquainted with all of the 34 styles to know for what kind of work each style is adapted, and then use the size or style of bone which will give the best results in the work on hand.

As this Featherbone comes in 12- and 36-yard lengths and may be obtained in any quantity, there isn't a particle of waste, because you cut off just what you need.

All dressmakers know that the secret of a perfect-fitting waist is to have it properly boned. As Featherbone is stitched by machine, through its center to the center of the seam, it becomes a part of the waist, holding the seams permanently in place.

Present styles call for long, straight lines for which Featherbone is invaluable to dressmakers. Care must be taken that the bone has been made straight by drawing it through the right hand, putting the pressure on the thumb, and that the seam is crowded all the way except two inches at the waist line, one inch above and one inch below. It is well to have three notches, one at the waist line, one an inch above, and one an inch below. Be sure to use sewing silk, a

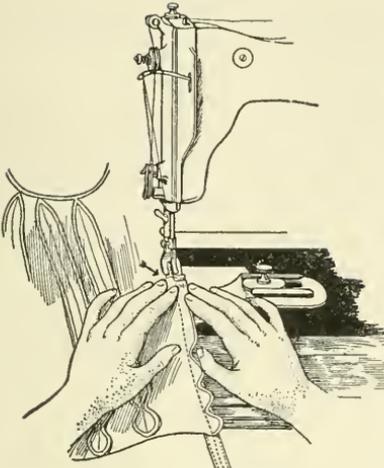


Fig. 2

the bone toward you, drop the presser foot, place boning attachment over bone so as to guide the bone under the needle, and secure the attachment in place by tightening the thumb screw.

### TO BONE DART OR SEAMS GOING TO THE SHOULDER.

Place the waist wrong side up on the machine (as in Fig. 2). Begin by boning the first dart or seam going to the shoulder. Lay the flatly pressed open seam on top of the bone and boning attachment, so that the center of the seam is over the center of the bone.

Place the needle down at whatever point the Bone is to be above the waist line, close to the seam stitching, but not in it; then crowd the seam under the presser foot, not enough, however, to make a plait. Then lower the presser foot and cut the bone the length needed. Continue crowding until one inch above the waistline, then hold the waist flat to the plate of machine; hold it tight for

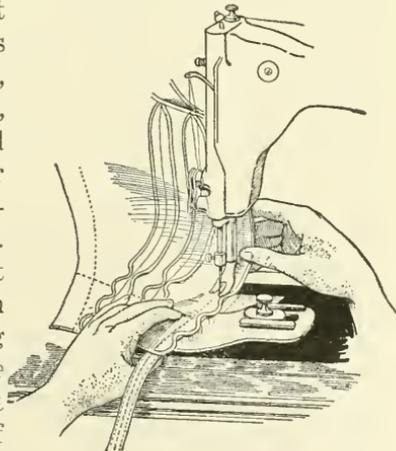


Fig. 3

very long stitch and medium size needles. All seams must be carefully pressed and finished.

Before beginning to bone a waist, place the straightened featherbone wrong side up, one inch beyond the presser foot. Have the needle in the center stitching. (Leave long ends of silk to finish off the ends of the bone. This will prevent the ends from coming untied and the bone ripping from the seam.) Draw the

two inches, one inch above and one below the waist line, then, whatever length the bone is, crowd to the end of the bone. If there are two darts bone them alike.

**UNDER ARM SEAM.** Begin to bone whatever height the bone is to be above the waist line. Crowd the seam the same as the dart, to one inch above the waist line; then, if the model has a curve over the hip, draw the seam tight for two inches and spring the bone by raising the waist back of the presser foot.

If no spring over the hip is desired then draw the seam tight, hold it flat to the plate for two inches, and crowd to the end of the bone. At present, bones are used from three to six inches below the waist.

#### SECOND UNDER ARM SEAM IS BONED THE SAME AS THE FIRST.

The seam going to the shoulder seam and center back seam are boned according to the different directions here given, as far as it is desired to carry the bone above and below the waist line.

If a French back, fold the lining and trace it where the bone is to be, then place the traced line over the bone and crowd all the way. Do not leave it plain at the waist line.

It is only the linings that are now boned, but if the outside is made up with the lining, follow the same process in boning.

**FINISHING BONES** (at the top and also at the bottom where the bones do not go in with the facing). Thread the long ends left in the needle; rip the center stitching out of the extended bone, slip back the casing, cut bone off one-half inch round corners, turn casing over loosely one-sixteenth inch, overhand each side of the

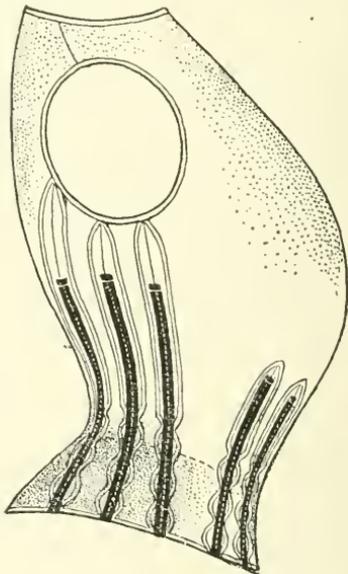


Fig. 4

bone, and sew across the back several times. Leave bone loose from waist one-half inch. Do not sew top of bone to the seam.

To rip Featherbone from the waist, begin at the top and with a pair of sharp scissors inserted between the bone and the seam, run them quickly down the bone, cutting through the stitching.

### HOOK AND EYE BONE.

Take off the boning attachment, lay the waist right side down on the machine. Have the hem opened out flat; place the bone inner curve down on the hem of waist outside the edge line, close to it, about four inches above the waist line. Place needle in the end of the bone, then cut the bone the required length. Hold the bone in place, keeping it close to the line, then crowd the waist a little, all the way to one inch above the waist line. Then spring the bone by holding it up and the waist tight, for two inches at the waist line, one inch above and one inch below. Crowd the remaining length of the bone.

Place a second Hook and Eye bone outside of the first bone attached; turn the hem over to the edge line and stitch through each bone the length of the hem.

Coming styles indicate separate waists, in which case crinolette will be very good to use in finishing off the bottom of the waists. Turn the crinolette back so the cord comes on the edge and turn the edge of the waist up over this. It will prevent the edge from stretching. The crinolette can be trimmed narrow if desired. It is used at the top of collars and at the edge of the half-length sleeves, to keep them in shape.

### THREE CORD TAPE.

A prominent dressmaker has declared that three cord tape has been of the greatest assistance to her as both a labor and time saving device. For instance, instead of using silk ruffles to pad a waist, fit the lining as loose as it needs to be, extended over the bust, stitch a strip of casing across the bust from armhole to armhole. Slip in a piece of three cord tape, the inner curve to the figure, using as much tape as the waist needs to

be extended. Then fasten at intervals with the needle. Do not stitch it in with the machine. It is easier for the draper to arrange the drapery over the lining and the waist does not get out of shape, as is the case with ruffles.

### TO BONE COATS WITH THREE CORD TAPE.

To prevent a coat breaking between the armhole and the bust pad use three cord tape from the deepest curve of the armhole to one inch beyond the break. Have the inner curve of the tape on the outside of canvas or shrunken cambric interlining. Have the tapes one-half inch apart at arms eye. Spread fan shape to required length. Stitch each side of the tape with a very long stitch, using as many pieces as the size of armhole requires.

If there is a break at the back of the armhole the same as at the front, the tape can be used the same way. Always lay a thin piece of sheet wadding over the tape to prevent tape showing in the pressing.

One large establishment which has used this in every coat for sometime, states: "Coats are worn so broad across the chest that there is apt to be a break when the sleeves are placed in the armhole." Some figures are very hard to fit in a coat across the shoulders. A dressmaker overcame this by putting a piece of interlining from the neck down to the end of the armhole, fitting it in with the shoulder seam, also with the sleeve seam. Midway between the shoulders she stitched a strip of casing from armhole to armhole, and then slipped in a piece of three cord tape, inner curve to the figure. It served to keep the back in place.

Dressmakers, in making unlined waists for their customers, put a piece of percaline or lining silk, shield-shape, from the shoulder around to the underarm seam, then around the back to the shoulder seam. They stitch on pockets of Prussia binding, beginning at the deepest curve of the armhole, extending them out over the bust as far as needed, and using as many as the customer requires. This shield is adjusted to armhole. The tape must not extend beyond the stitching in the sleeve. In

case the customer is hard to fit, back of the armhole, these tapes could be used the same way.

### COLLARBONE.

Four to six bones are used in boning a collar as best suit the wearer—two or three bones on a side. Be sure the collar bone has the curved side to the neck, and the collar is held slightly full on the bone, otherwise it is apt to bulge on the side of the collar. When using collar bone push back the silk cover, cut off a small piece of *bone*, then turn the stitched side straight across the bone. That will give a bias end. Turn the bias back. That will give a mitred end, preventing the bone from coming through. This will also support the lace at the top of collar. In Paris, New York and Chicago dressmakers are boning their collars on the side from top of collar to end of yoke and down the back from top of collar to end of yoke.

There is a new nearsilk collarbone that will not turn yellow in the laundering.

### GIRDLES.

The Princess style, which for the past season has been shown by the designers, is an effect easily produced by the skilled use of a girdle frame. One of the most satisfactory so-called Princess gowns shown at a recent opening was really a two-piece garment held together, in design, by a wide lace girdle. The lace was lined with net, and the whole held smooth to the figure with a boning of Warren's Featherbone No. 1400. This bone being narrow and covered with taffeta silk, was not discernible through the lace.

Number 20 girdle form, closed in the back, is the general favorite, as it adapts itself to so many styles. It looks equally as well with the long sash ends, that are being worn again, as finished more plainly.

### DRAFTING A PATTERN BEGINNING WITH THE BACK, USING ONE DART IN FRONT AND THREE BACK PIECES.

In this draft an extra measure is used—a dart measure—in order to be more specific in the drafting of the

dart line. This measure is taken exactly like the front measure, except it stops at the fullest part of the bust. In this instance the dart measure is 13 inches, and the other measures as given in the first lessons. Use a piece of paper large enough to draft both front and back. The lines and dots in this draft are marked to correspond with the other drafts as far as is possible to do so. Measure in one inch from the right edge of paper and down three inches from the top, and draw a line the length of back measure plus one-fourth inch, and mark it Line 14. While the square is in this position, draw Line 15 out to the left about four or five inches long. Make Dot K one-fourth inch from top of Line 14. Measure up from the bottom of this line the length of underarm measure and make Dot T. Dots L and O are each made the length of one-sixth the neck measure from top of Line 14. Draw the neck curve from O to K. U is the midway point between L and T.

Squaring on Line 14, by placing corner of square on T and its short edge along Line 14, measure out to the left and draw a line the length of one-half the entire bust measure and mark it Line 4. This is the bust line. Place Dot B at its left extremity. (See Fig. 5.) While the square is in this position, make Dot C at the middle of Line 4; also make Dot D one-half the width of back measure from T on Line 4, then make Dot E midway between D and T. Place corner of square on B and letting its short edge touch Line 4 draw a line from B up to top of paper. Reverse square and continue the line from B to bottom of paper and mark this Line 1.

From D measure to the left one-fourth of the armhole measure and make Dot J. Squaring on Line 4 at J, draw Line 10 about three inches long. Again squaring on Line 4, by placing corner of square on D and its short edge on Line 4, draw Line 13 the length of one-third the armhole measure and make Dot P at its termination. Draw Line 18 from O to P, which forms the shoulder line. Continue Line 13 above Dot P until it is the length of one-eighth the armhole measure above P and make Dot I. Squaring on this line at I, draw a line to the left, making it the same length as from P to I,

and make Dot S at its termination. Placing corner of square on U and letting long end touch S, draw a line from U to S and continue it until it strikes Line 1, and mark it Line 3. Draw the armhole curve from S, touching Line 10 and down to C, and continue on up to P, touching Line 13.

Now, measure the shoulder line from O to P, and whatever that is, measure the same length minus one-fourth inch from S on Line 3 and make Dot M. This forms the shoulder line of the front draft. The shoulder line may extend beyond P in some cases. (See Fig. 5.)

From M measure to the left on Line 3 one-sixth of the neck measure and make Dot mm. Placing corner of square on mm and letting its long edge touch B, draw a line from mm through B down to bottom of paper and mark this Line 1-a. From M draw Line 7 parallel with Line 1-a, making it the length of front measure minus width of back of neck. From M measure down on Line 7 the length of one-fourth of neck measure and make a dot, then squaring on Line 7 from this dot to M draw a line across to Line 1-a, and make N at this point. Then draw the neck curve from N to M.

Measure down on Line 7 from M the length of dart measure, minus width of back of neck, and make a dot. Squaring on Line 1, so that short end of square will touch this dot, draw Line 6 from Line 1 through the dot, making it five or six inches long. From Line 1 measure on Line 6 three inches and make Dot H. Divide the shoulder lines of both the front and back equally and place dots at the division points. Draw a straight line from the center of front shoulder to H, and continue on down, making it the same length as Line 7. Make this Line 9 above H, and Line 11 below H. Place Dot F at its termination. Squaring on Line 1-a so that end of square will touch F, draw the dotted line from F to Line 1-a. Mark this Line 8, as it represents part of the front waist line.

Next squaring on Line 14 at the bottom, draw Line 16 to the left, making it the length of one-half the waist measure, plus two or three inches. Squaring on

Line 4 at C, draw a line straight down to Line 16 and mark it Line 5; also make Dot X at the junction of Lines 5 and 16. From the right end of Line 16 measure to the left one-half inch and make Dot W, and draw Line 21 from W to K. Measure to the left of W one and one-half inches and make Dot Y. Placing A curve on Y, draw Line 23 up to E and continue it on to center of shoulder in a straight line. From Y measure to the left one and one-half inches and make Dot Z and draw Line 24 from Z to E, by placing A curve on Z and letting armhole curve touch E. Divide the distance from X to Z equally, placing V at midway point. Make Dots R and Q each one-half inch from V and draw Line 25 from R to D and on to armhole by placing A curve on R and letting edge touch D. Draw Line 26 from Q to D on same curve as Line 24 was drawn. Draw Line 22 by placing A on X and letting armhole curve touch C. Measure to the left of X one inch and make ee and draw Line 17 from ee to C, like Lines 24 and 26 were drawn.

The next step now is to test the waist line. Measure from W to Y, from Z to R, from Q to X, and from F to Line 1-a. In this instance it measures  $8\frac{1}{4}$  inches. Place the  $8\frac{1}{4}$  inch mark on square on Dot ee and measure to the left and make a dot at the point, indicating one-half the waist measure, which is 12 inches in this case. Hold square firmly with the  $8\frac{1}{4}$  inch mark on ee with right hand, and move end of square down with left hand until the distance from H to this point is one-fourth inch less than Line 11 from H to F, and make Dot G at the 12-inch mark. Placing A curve on ee and letting square touch G, draw Line 8 from ee to G; also place A curve on G and let end of square touch H and draw Line 12 from G to H. Make a small curve at H, as indicated in Fig. 5, to give round effect over bust. Draw a straight line from G to F and on to Line 1-a.

Now continue Line 14 below waist line until it is six inches in length, and then draw a line from W to the bottom of this line. Draw dotted lines straight down from X, V and the center of Z and Y, making each six inches in length, and number them Lines 27,



one-half inch and make Dot ff and draw a line up to X, using A curve on X. Again from the bottom of Line 27 measure to the right one and three-fourths inches and make Dot dd and draw a line from dd up to ee, placing A on ee. Squaring on the line from F to G, draw a straight line down from G six inches in length; also squaring on dotted Line 8 at F, draw a line down from F, making it six inches long. Make 1-a six inches in length below Line 8 and connect it with this line at the bottom. Connect the bottom of the lines below G and ee, making the distance from ee to dd six inches. Connect ff and cc; also the end of Line 28 with aa, and bb with lower end of Line 14. This finishes the drafting of the back and front. Trace and cut a paper pattern, allowing three-fourths of an inch on all the seam edges.

#### DRAFTING WITH TWO DARTS AND ONLY TWO SIDE PIECES IN THE BACK.

Begin as in the other draft and outline a back and front, drawing Lines 14, 15, 16, 4 and 1. Also locate Dots O, K, T, L, U, C, B, D, E and J, as given before. The Dot cc is midway between C and D. Next draw Lines 10 and 13, locate Dots P, I and S, draw Lines 18 and 3 and make Dots M, mm and N. Draw the neck and armhole curves. W is one-half inch from Line 14, and Y is two inches from W. From Z to Y is one and one-half inches. Line 5 is drawn straight down from cc and R is at junction of Lines 5 and 16. X is made one inch to the right of R and ee one-half inch to the left of R. Lines 21, 23, 24, 22 and 17 are drawn as in the other draft. (See Fig. 6.) Draw Line 7 parallel with Line 1-a, making it length of front measure, minus width of back of neck. Measure down on this line the length of dart measure, minus width of back of neck, and make a dot and mark it hh. Squaring on Line 1 so that one edge of square will touch hh, draw Line 6, making it about six or seven inches in length. Measure to the right of hh two and one-half inches and make Dot H. Draw Line 9 from H to center of shoulder. Squaring on Line 1-a, so that one end of square



so measure to the right of the lower end of Line 26 one inch and make a dot, then raise this dot one-fourth inch to keep the waist line from falling too far down, and draw Line 11 from this dot to H. The next step is to test the waist measure by measuring from W to Y, from Z to X, the space between the darts and from F to Line 8.

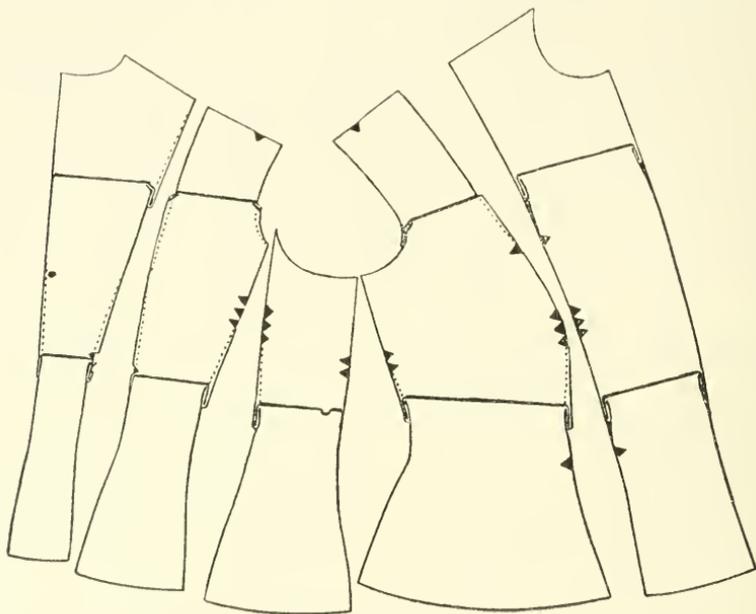


Fig. 7. Altering a Pattern for a Short Waist.

In this instance it measures  $7\frac{1}{2}$  inches. Place the  $7\frac{1}{2}$ -inch mark on square on ee and make a dot at the 12-inch mark. Holding square firmly on ee, move the end down gently until the distance from H to the point is one-fourth inch less than Line 11, and make G at this point. Place A curve on ee and letting square touch G, draw Line 8 from ee to G; also draw Line 12 by placing A on G and armhole curve touching H. Draw a straight line from G to the dot at the lower end of Line 26. (See Fig. 6.) Make Line 1-a six inches long below Line 8. From the bottom this line draw a line to the right two inches and then draw a line from F to the end of this line. Squaring on Line 8 at the end of Line 26, continue Line 26 on down six inches. From the end of this line draw a line to

the right two inches long and then connect this with lower end of Line 11. Draw the other lines below the waist similar to instructions given for the other draft. Test hip measure by measuring the bottom lines and if there is any increase or decrease make it on the line from ee to dd. That is, move dd either to the right or to the left of its present position, and then redraw the line from ee to dd. Trace and cut a paper pattern, allowing for seams as given before.

## HOW TO FIT IRREGULAR OR DISPROPORTIONATE FIGURES.

So many of our students are such busy dressmakers that they often write asking if it is really necessary to take the time to draft a pattern for every customer, especially when the measurements of many are about the same. If they have the "know how" of altering the patterns they have previously drafted to conform to the slight differences in the measures, then there is no necessity of drafting a pattern for each customer. Another problem a dressmaker has to meet is the difficult figures to fit. They may be classified as follows: The long-waisted and short-waisted, the round-shouldered and over-erect shoulders, the too-highly developed bust and too small one, the high bust and the low bust, the prominent abdomen or the too prominent hips, etc.

In some instances we can alter the seams sufficiently and obtain a satisfactory fit, but in the majority of cases it is better to alter the pattern before attempting to cut a garment. Taking up these difficulties in the order given, are first, the long-waisted and short-waisted figures. By this is meant that the figure is either very long or very short from the bust to neck or from the waist line to the bust. A person might measure in inches precisely what she should, from neck to waist line, and yet have a very long, deep bust, and a very short line from bust to waist. In that case a pattern which corresponded to the person's measures in inches would have to be lengthened in the upper part and shortened below, to fit her. Therefore, it is of the utmost importance that the front and back measures are carefully taken, as well

as the under arm measure. Compare all her measurements to those of the pattern and then make alterations only where needed. For instance, if the back measure corresponds exactly to that of the pattern, but the under arm measure is long or short in comparison to that of the pattern, the pattern must be altered at its lower part only. If, on the other hand, the under arm measures

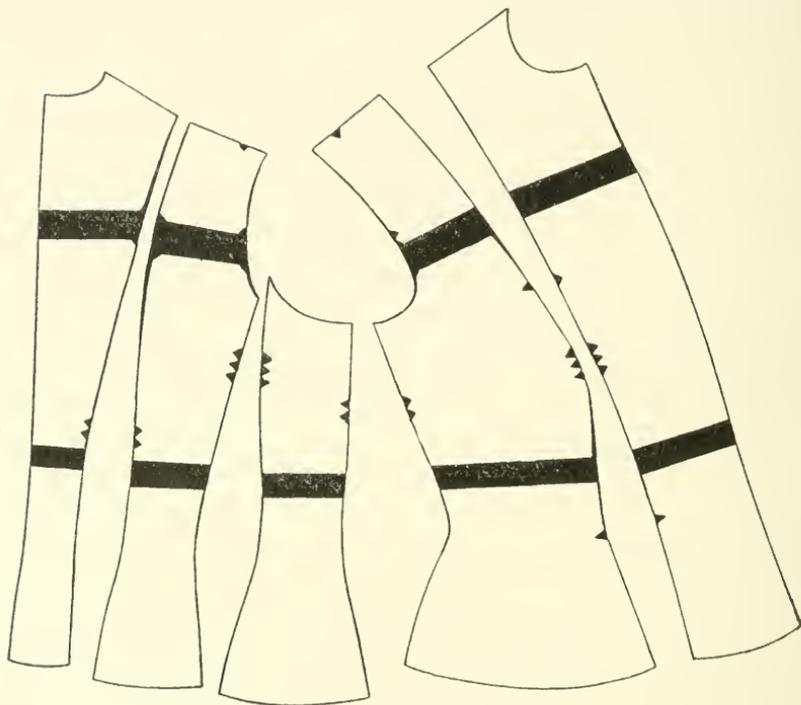


Fig. 8. Altering a Pattern for a Long Waist

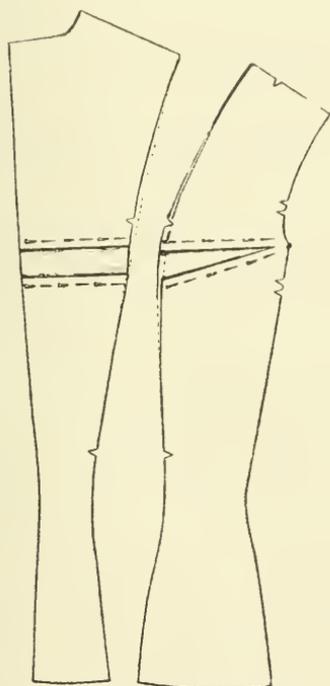
correspond and the back measure is too long or too short, then the upper part of the figure is out of proportion and therefore the upper part of pattern will have to be lengthened or shortened to fit.

In some cases both the lower and upper portions of pattern will have to be altered, but in most figures it is only necessary to alter the lower part. Some women are long-waisted from under the arm to the waist line, and short from under the arm to neck. If it is found the pattern is too long in lower part, lay a plait across each section about two and one-half inches above waist line.

The size of the plait is, of course, determined by the difference in the measurements. If the pattern is too long in upper part, lay the plaits in each section half way between the neck and bust line. (See illustrations in Fig. 7.)

The alterations for a long-waisted figure are also determined by comparing the back and under arm measurements of the figure and pattern. The place for alteration is just the same as for the short-waisted figure. Slash across each section where it needs more length, and separate the pieces—the amount of separation depending again on the difference in the measurements. (See illustrations in Fig. 8.)

### THE ROUND-SHOULDERED AND OVER-ERECT FIGURES.



1—FOR ROUND SHOULDERS

Fig. 9

Round shoulders make the back of a waist draw up until its waist line is far above its proper place and wrinkles appear in the garment at the sides of the back under the arms. Sometimes the neck will drag also. To correct this, slash the center back straight across at the most prominent part of the shoulders and the side back section to within three-eighths of an inch of the seam edge. Allow the edges to separate as much as is necessary to remove all wrinkles and give a smooth, easy fit. In this instance it is better to use a cheap lining. The slashing can then be done after the lining is on the figure and just enough separation made to fit down to the figure. The separated parts

must be pinned smoothly over some cambric or a piece of lining. (See Fig. 9.) Of course, if the person is just

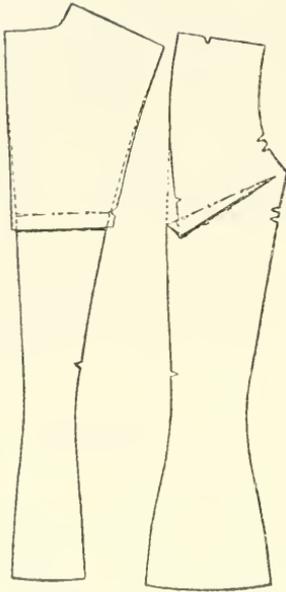
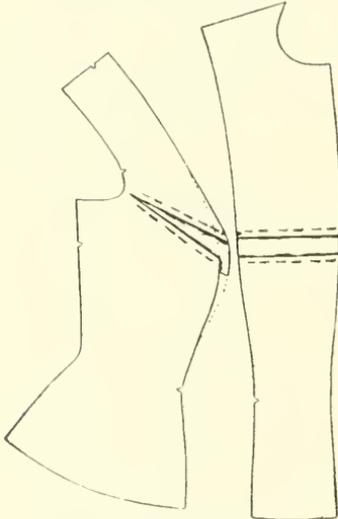


Fig. 10. For Over-Erect Figures.



FOR THE PROMINENT BUST

Fig. 11

slightly round-shouldered then the alteration can be made by slashing the paper pattern. A figure of this type is usually quite a little longer-waisted in back than in front.

On the other hand the over-erect figure is generally shorter-waisted in the back and longer-waisted in front than the average. The method of alteration is practically the same as for the round-shouldered, except where the edges are lapped instead of separated. (See Fig. 10.)

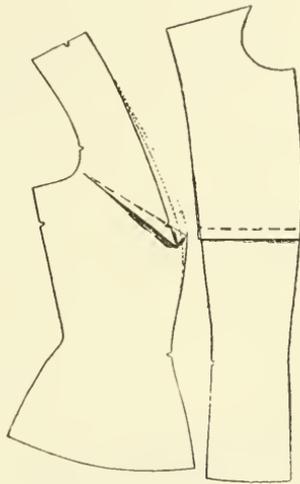
#### THE VERY PROMINENT OR VERY SMALL BUST.

As stated in a former lesson, many people may have the same bust measure in inches, yet be so entirely different in contour that a pattern drafted for one would not fit the other at all. A broad, flat-chested frame; a round, plump figure; a hollow-chested, round-shouldered woman are types that come under this head. All of these may need the same amount of room in a lining, but they need it in different places. The pattern must be altered at the point where it is too small or too large for them. For the large bust slash the center front section across at bust line

and the side front from the bust line upward to the arm-hole edge. Allow these parts to separate sufficiently to remove all wrinkles and to give ample room over bust.

In this instance also it is better to use a cheap lining and do the slashing in the lining after it is put on the figure. The separated parts are held together by a piece of cambric or lining which must be carefully pinned under the slash. Sometimes, after slashing the lining, the side-front seam will separate a little below the bust to give proper room, or they may have to be taken in a little more to fit smoothly. After removing the lining, rip the seams, spread the pieces flat, trim the patched edges evenly and then cut garment by this. (See Fig. 11.)

For the small bust the reverse treatment applies. The pattern is slashed as before, but is lapped over instead of separated. Do not force the piece in any way when lapping, but allow them to set easily, the lower over the upper. Pin the edges firmly together, remove the lining and baste edges down. When the lining is ripped apart it will be found that the lap on the side front has made the front edge uneven. It should be evened off and kept a smooth, unbroken line. (See Fig. 12.)



4-FOR THE SMALL BUST  
Fig. 12

When altering for the high or low bust person, special attention must be given to the place of slashing. That is, the slash must be made over the prominent part of bust, even though it comes above or below the average bust line.

In making any or all of these changes, bear in mind that not only must changes be made in the lining, but in the other portions of the waists and coats as well. Because of the adaptation of the French lining to alteration, it is used here instead of the two darts in front, or with a curved or straight front edge. These same principles, however, apply to any lining. The important point is to slash the lining at the right place and to allow the

edges to separate or lap as much as seems to be necessary.

Another difficulty a dressmaker is sure to encounter is the square shoulder and the sloping shoulder figures. When a lining wrinkles crosswise at the front just below

FIG. 13

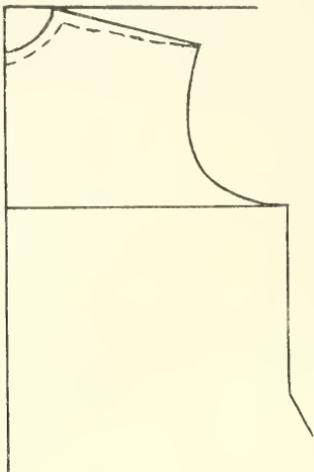


FIG. 14

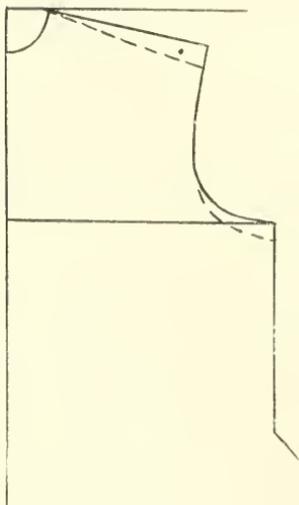
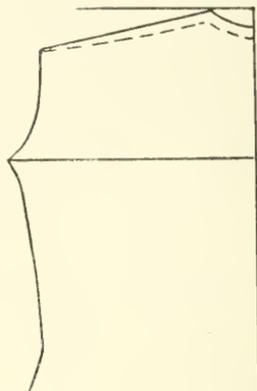


FIG. 15

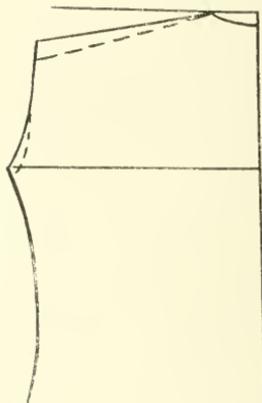


FIG. 16

the neck curve, it is an indication of square shoulders. The dotted lines in Figs. 13 and 14 show how to alter the waist to obtain a successful fit. One must be careful

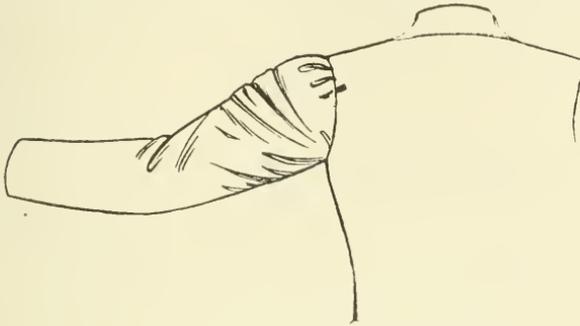


Fig. 17. Too Short Under Arm

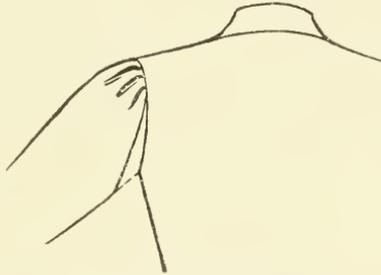


Fig. 18. Method of Altering

in taking off the amount, as it is quite surprising how much one-eighth or one-fourth of an inch alteration will change the fit or set of a waist.

If the lining shows a diagonal wrinkle from the neck to armhole, it indicates that the shoulders are more sloping than the average. The dotted lines in Figs. 15 and 16 show how to alter the front and back to overcome this problem.

The most common difficulty with the sleeve is its drawing on the upper part and also at the elbow whenever the arm is raised or bent. This is caused by the under part being too short, or rather cut too low. If the sleeve is plenty long the seams may be ripped and the under part raised a trifle and then reshaped at top and at elbow. If not sufficiently long, then a piece will have to be joined on and shaped to fit. (See Figs. 17 and 18.)



## CHAPTER VIII.

Shirt Waist, preparing the pattern, how to lay it on the material, how to mark for tucks and to put them in correctly; Fitting Shirt Waists, points to observe and how to correct errors, fitting the sleeve, marking and making changes, seams to stitch after first fitting; Gathering the fullness at waist line in back of waist, gathering the front fullness into a band, adjusting the neck band; Finishing the sleeve, the opening, cuff, etc.; Drafting a Stock Collar; Bertha Collars; Sailor and Buster Brown Collars; Cuffs, drafting a circular, cuff for the Bishop sleeve, for wash waists, lapped; Sailor Blouses; The Gibson Waist.

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### SHIRT WAISTS.

The term "shirt waist" covers a very large field, embracing the perfectly plain waists of linen, gingham, percale, etc., with a single box-plait down the front, and proceeding through the different degrees of elaboration to the more costly ones of silk, lace and chiffon. Not so much care and skill is required in the making of a shirt waist, and one can easily fit herself, but a careful fitting is needed to make it appear "chic."

Draft a pattern the same as given in Lessons 1 and 2 until you come to the darts in the front and the curved forms or side bodies in the back, which do not draft—simply outline the front and back. Measure out to the left of the junction of Lines 1 and 8 from one to three inches and make a dot. (This depends on how large the bust is and how full you want the waist in front at the waist line.) Draw a line from this dot to dot N and mark it (1-a), and use this new line (1-a) for the front edge of the waist. If you want still a little more breadth across the bust, draw the arm hole from dot J to C with less curve. If more

fullness is desired in the back, trace Line 14 instead of Line 21, allowing it to extend four or five inches below Line 16, or waist line.

The pattern is now ready to cut the waist material. If there are to be any tucks or plaits, or tucks and insertion, they must be put in before it is cut out. If you do the tucking on a machine with a tucker, be sure the tucker is adjusted right. Try it beforehand on a piece of the same material; if you try it on a heavier or thinner piece of goods the tucks will not look the same in the waist as in the sample.

Place Line (1-a) on the straight edge of the goods, allowing for hems. Give plenty of spring over the hips and allow four or five inches below the waist line. Be sure and have both fronts just alike. Lay the tucks from the neck and shoulder to the bottom of the waist so as to keep the goods straight while cutting and the waist will not draw across the bust. You can stitch them as far down as you desire.

Place the center of the back on a straight fold of the goods also, and remember to allow for all seams. When cutting the sleeves, be sure not to cut them the full length, but leave off the depth of the cuff. Baste according to instructions given for basting a lining.

A great many women experience considerable difficulty in getting both sides of the waist tucked alike. Either the tucks will be a little narrow, the space between a little wider, or in the case of graduated tucks, the length on one side will not correspond to the length on the other. As stated above, all tucking should be done before cutting. To do this successfully, measure the length of the front from shoulder seam to lower edge or as long as the front is desired, on the material of which the waist is to be made. Then double this over, which will enable one to mark both fronts at once. Decide how far down the tucks are to extend and put a pin at either end, using the shoulder line for the center of the length; then mark from pin to pin.

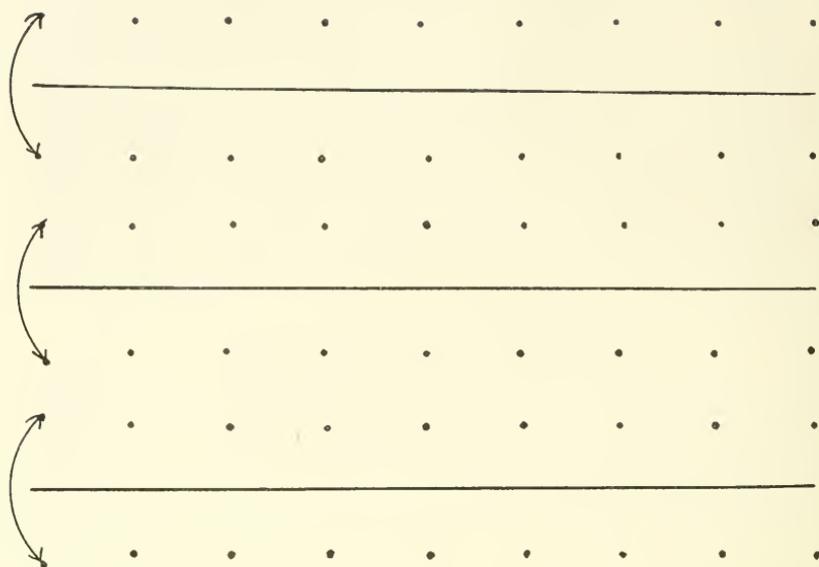
Figure 33 shows how to mark the material in tucks in clusters of three, but any number desired may be marked. The solid lines represent the edges of the tucks,

while the dotted lines represent the stitching lines. The dotted lines connected by arrows are to be brought exactly together, having the fold or edge on the solid lines. First, decide on the size and distance apart of the tucks and make a gauge (a card with notches in it) to indicate the depth of tucks, the stitching line and the distance apart of the tucks. Place this gauge at any point selected beyond which the tuck is to be made and mark with crayon or tailor's chalk the material at the notches on the card, moving it gradually across the material. Fold tucks according to instructions given above and stitch.

### FITTING SHIRT WAISTS.

Put the waist on and be very careful to pin the fronts together straight. Tie a string around the waist and adjust the fullness in the back and mark where the gathers will be and the space they will occupy. If the tucks or plaits run straight of the goods, see that they set that way, or if they run to the front, notice if both sides are just alike. Notice if the waist draws across the bust; if so, let the fronts out at the under arm seams. The waist should fit quite loose across the bust. If the arm holes are too large, take up the shoulder seams. Be sure that the armholes turn a perfect curve over the shoulders; do not have them shorter at the shoulder seams. The effect of a great many waists is spoiled in this way. They give the sleeves a pointed effect at the top instead of the rounded curve they should have.

Draw the fronts forward at the waist line and arrange the gathers so as to make the waist set perfectly smooth under the arms. Now pull the fronts up until you have as much of a droop in front as desired and mark it. If it draws across the hips, let the under arm seams out below the waist line. If this does not give as much fullness as is needed, leave the seams open entirely below the waist line. Fit plenty long in the back. The skirt is usually fastened to the waist at the center back, and as it tends to pull the waist down in the back, the neck will be too low in the back if not fitted long enough. The neck requires especial care. Do not trim it out too much; the neck band should fit closely, though not too snug.



### SPACE BETWEEN THE CLUSTERS

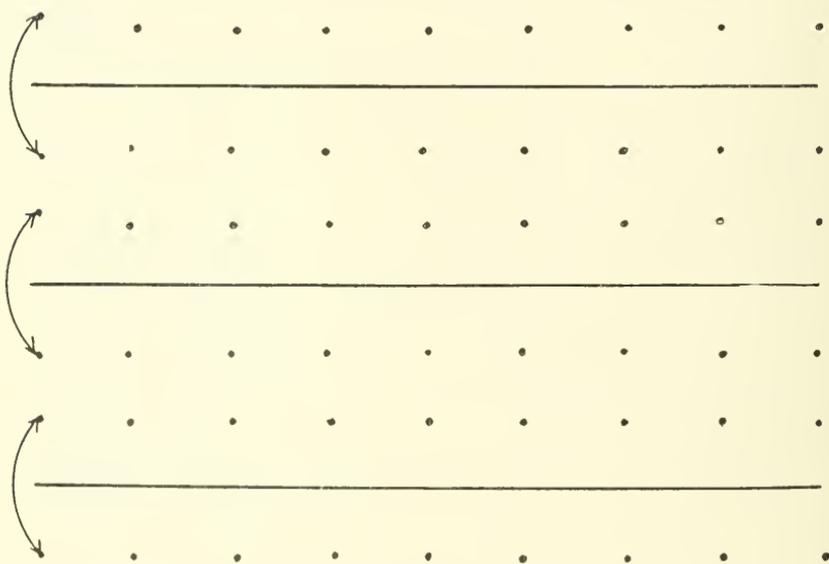


Fig. 33

Fit the sleeve so that it is not too long at the top. Mark the place in the arm hole where the seam is to come; also mark where the gathers begin and end. Adjust them to come well down in front, beginning about one and one-half inches from the seam and extending up over the shoulder and not too far in the back. Notice the gathers at the wrist to see if they are arranged to give a pretty set to

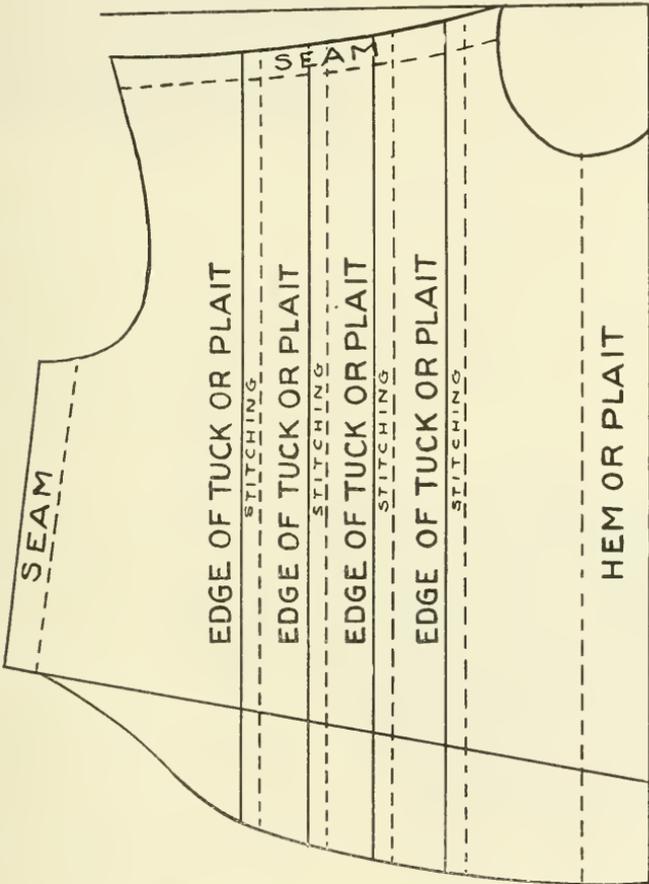


Fig. 34. Illustration Showing Tucks and Stitching in Front of Waist

the bottom of the sleeve. Fit a strip of lining or canvas on the sleeve for a cuff and cut it the desired length and width.

In nearly every instance the sleeves are made to accord with the design of the shirt waist. Plain shirt waists

have plain sleeves, finished with a cuff, while more elaborate waists have the sleeves either tucked or plaited, finished with a deep cuff of fancy design.

Observe the waist all over very closely to see if all the necessary changes have been made and whether there are any more to make. If not, remove the waist, draw out the bastings and mark both sides alike and trim them, and rebaste. Use the French seam when stitching the

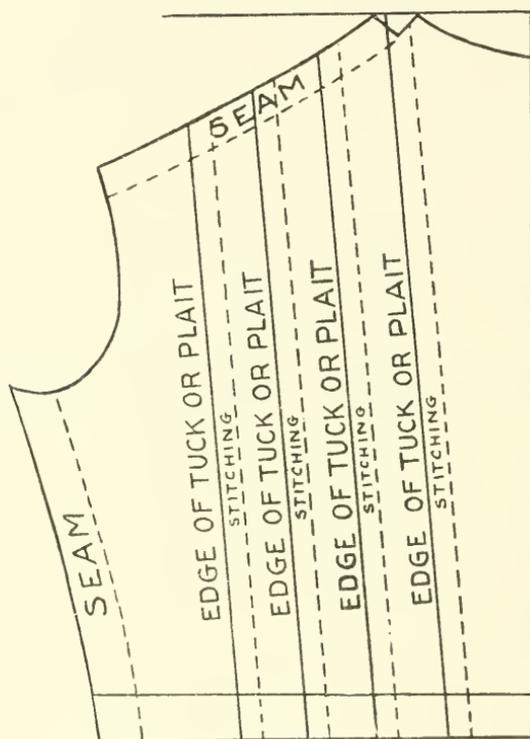


Fig. 35. Illustration Showing Tucks and Stitching in Back of Waist

seam. If the waist is wool or of heavy material, trim seams evenly and either overcast, bind or notch them. Leave the shoulder seams unstitched until after the second fitting, so in case there is any fullness to be disposed of, or any little readjustment to be made, it can be done without having to rip a finished seam.

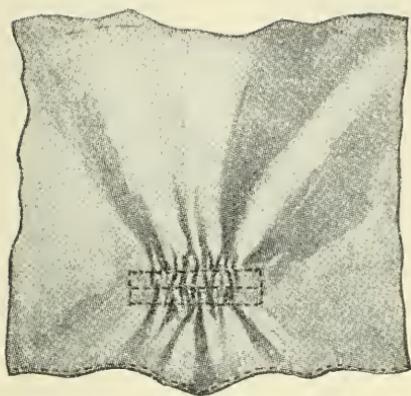


Fig. 38. Front Fullness Gathered into a Band

arrange the gathers in the fronts the same way by stitching the tape to them also. Some shirt waists are not gathered at the waist line in the fronts at all, but allowed to fall free from the neck and shoulders. In this case, the tape is stitched on the outside at the back, over the gathers, and tied in front each time the waist is worn, and the fullness adjusted to suit the wearer. Many prefer this plan, as they are much easier laundered.

When a waist is made of heavy material and full in front, it is sometimes necessary to cut up to the waist line from the bottom at the point where the gathers begin, and the fullness gathered into a band. This band should be about one and one-fourth inches deep when finished and cut a little on the bias. Even

with the band, the fronts may be drawn down tight or pulled up to droop over the belt. Adjusting the fullness in a band in this manner does away entirely with the bungle-some quantity of material below the waist line, which interferes so often with the proper fitting of the skirt. The bottom of the remainder of the waist is finished with a

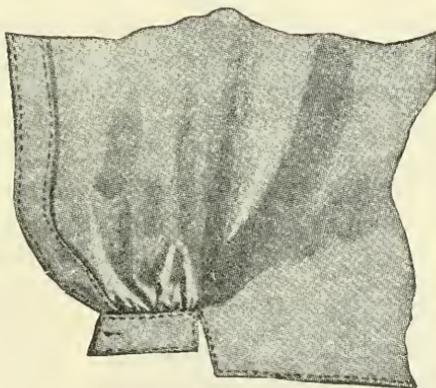


Fig. 37. Gathers at Back of Waist

Gather the fullness at the waist line in the back, two rows being sufficient. These are stayed with a strip of the material about three-fourths of an inch wide and stitched all around on the under side. Or, if a tape is used to tie around the waist, adjust it in the same manner at the back. You can ar-

narrow hem. Cut the collar band just a little curved, as it will set up to the neck smoother than a straight band. Baste one edge of the band to the neck of the waist and stitch it; turn the other edge over the seam and overhand it down neatly.

If there are any changes to be made in the sleeves, make them now, and be careful to get both sleeves alike. The opening of shirt waist sleeve varies its position according to the dictates of fashion. Sometimes the opening is at the inside seam and sometimes at the back of the sleeve or the under side. For a shirt cuff, cut an opening at the back of the sleeves from the wrist the desired depth. Sew an underlap to the back of the opening with the seam on the right side; crease the seam over on the lap and fold the other edge over the seam and stitch down. Join the overlap to the front of the opening on the right side of the sleeve also. Turn down the other edge of the lap and fold over so as to cover the seam. Adjust the overlap so as to entirely conceal the underlap and then baste it. Stitch all around the overlap, keeping the point in a good shape; when stitching around the point, stitch it down through the underlap so it will hold the opening in good position. Or, if you prefer, you can leave a small opening at the inside

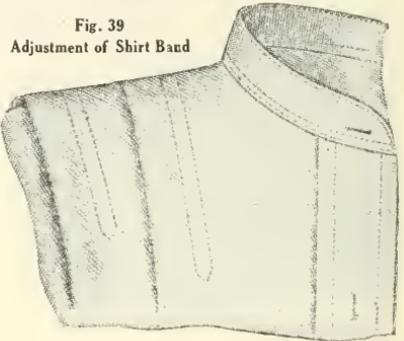


Fig. 39  
Adjustment of Shirt Band



Fig. 40. Over and Underlap for Shirt Cuff

seam. The underlap should be about one and three-fourths inches wide, and the overlap about two inches wide, with one end pointed. Sew up the seams to the sleeves, using the French seam also, and press them well before putting on the cuffs. Gather the fullness at the bottom of the sleeve and bind it if it is a woolen or silk waist.

Baste the sleeves in the waist and then try it on again before stitching them in. Look the waist over carefully and notice if all the changes have been made. See if the fullness in the fronts and back is adjusted properly, and if the tape or strip is on at the waist line all right, and note whether the sleeves are in correct position. Remove and stitch the shoulder seams and then the sleeves, having the shoulder seams turned to the front. Stitch a bias strip in with the sleeves and then turn the strip over the seams and overhand it down so there will be no "raw" seams.

### HOW TO DRAFT A COLLAR PATTERN.

Take one-half of the neck measure and add half an inch to it, then make a rectangle whose top and bottom will each be that measure, and make the sides each four inches long, and number these lines 1, 2, 3 and 4, respectively. (See Fig. 41 accompanying this lesson.) This will make a draft for a collar two inches wide. When drafting for a wider one, make the sides of the rectangle twice the width you wish the collar to be. Using the neck measure given in the first lesson—12 inches—one-half of twelve is six inches; adding half an inch, according to instructions given above, makes six and one-half inches long to draw the top and bottom of the rectangle; make each end four inches long.

Find the midway point of Line 3 and make dot A—the depth of the collar in front; also make dot B at the midway point of Line 4, and make dot C at the junction of Lines 2 and 3. On Line 1, one inch from Line 4, make dot D and connect dots B and D by a straight line. Now draw a slight curve from dot A to dot D; also one from dot C to dot B. By measuring from dot C to dot B, you will find that it is about one inch longer than from dot A to dot D; this being one-half of the collar, it will make two inches difference in the whole collar, which is the correct proportion. You can use the lower part of this collar to cut a shirt waist neck band.

When cutting this collar for back opening, lay the edge from dot A to dot C on the fold of the goods, and allow for turning under on all edges. Interline with canvas; baste the material on the canvas and turn all the edges over the canvas and baste them. If you want the

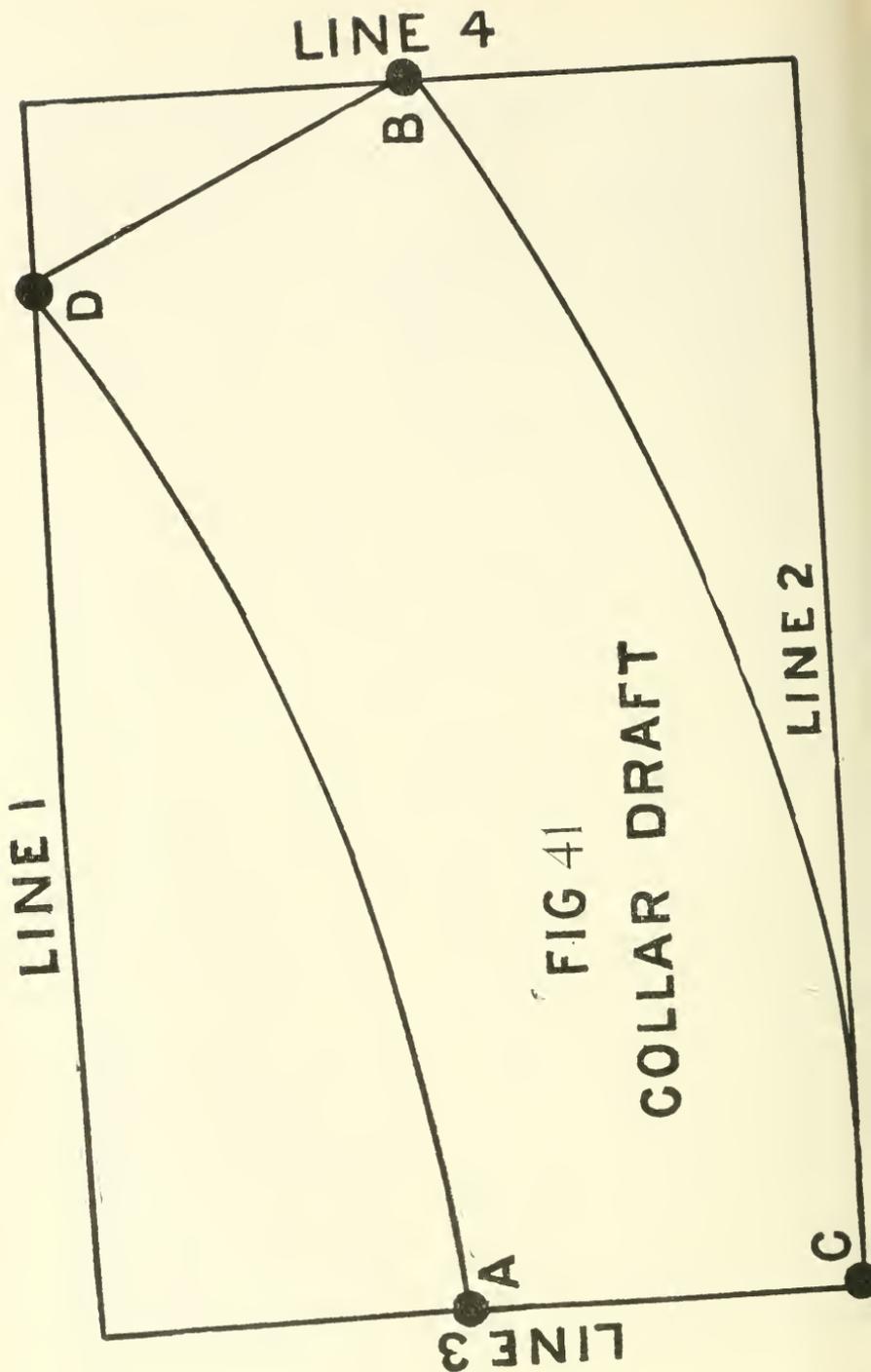


FIG 41

COLLAR DRAFT

collar stitched any it should be done now; then press and line with silk or some soft material.

### BERTHA COLLARS.

Cut a bertha or cape collar on the same principle as the Sailor collars given below, only hollow it out in the neck to the desired shape, and make the bottom either circular, square, scalloped, pointed in the front, back and shoulders, or any fancy shape desired. You may use the front and back drafts to cut these different collars by, provided there were no changes made in the neck and shoulders when fitting the waist that was cut by same drafts, but if there were changes made, it is a better and safer plan to cut by the waist.

### SAILOR AND BUSTER BROWN COLLARS.

The Sailor and Buster Brown Collars are easiest made by arranging the front and back as in Fig. 42, leaving a space of one-fourth inch at the neck and one-half inch at the armhole. This is done to allow extra room over the shoulders, as the collar must fit a little looser than the waist. The length from A to B depends on the depth of collar desired. The line from B is drawn straight across the back and extends one inch beyond the armhole. Follow the armhole curve over to the

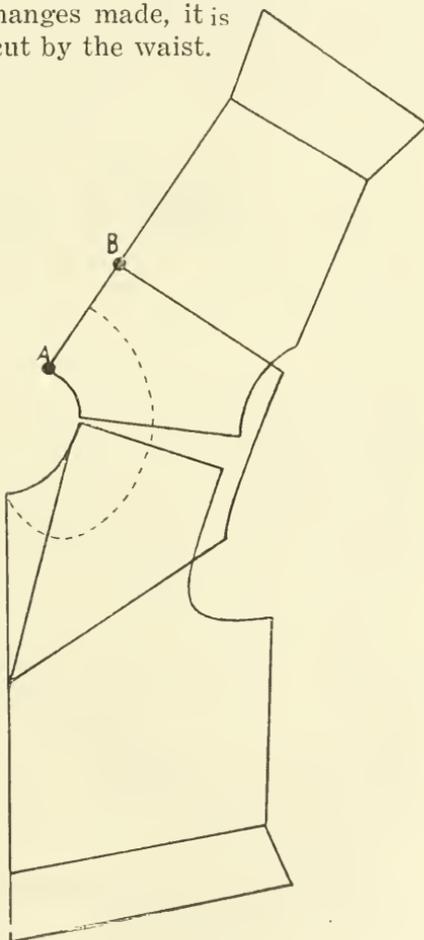


Fig. 42

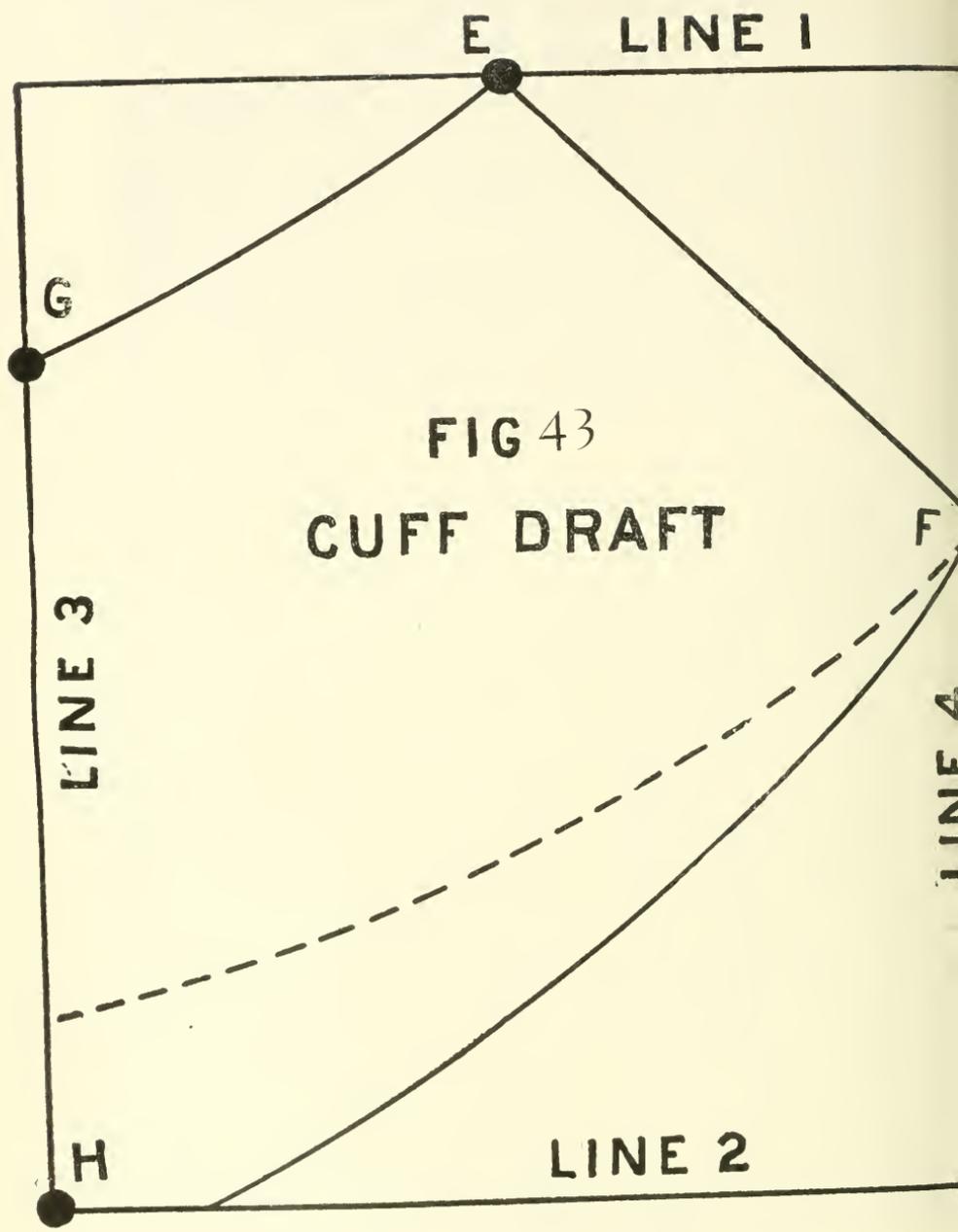


FIG 43  
CUFF DRAFT

front as far as you wish and then down across the bust to a point in front as far down as desired. If a V shape is wanted, draw a line from the shoulder to this point. (See Fig. 42.)

The dotted line represents how the Buster Brown Collar may be drawn. When cutting from material lay the center back on a fold in each instance.

## CUFFS.

### DRAFTING A CIRCULAR CUFF.

First, measure the hand around the thickest part with the thumb held inside of the hand. This measure should be taken as snug as can be drawn over the hand, then one inch added to that measure. This one inch will allow for seams and the room the canvas will take up.

Take one-half of this measure and add two inches to it and draw a rectangle whose top and bottom will each be this measure, and whose sides will be six inches. Number these lines 1, 2, 3 and 4, respectively. (See Fig. 43, accompanying this lesson.)

Make a dot two and one-half inches on Line 1 from Line 4 and mark it dot E; also make a dot down on Line 4 two and one-half inches from Line 1 and mark it dot F. Connect dots E and F by a straight line. Now make a dot down on Line 3 one and one-half inches from Line 1 and mark it dot G; also make dot H at the junction of Lines 2 and 3.

Draw a curved line from dot G to dot E. Begin at dot H and draw a curved line following Line 2 about one inch and then curve on up to dot F. This is just one-half of the cuff pattern; when cutting a cuff of the material, place the line from G to H either on a straight lengthwise fold, or on a true bias. These cuffs are interlined with canvas and finished off the same as given in the following pages.

When attaching the cuff to the sleeve, place the middle of the cuff or dot G at the inside seam of the sleeve.

This is a curved cuff with a narrow back; if the cuff is wanted even in depth all around, measure the shortest part of the cuff in depth and finish the bottom from this point. (See dotted line in Fig. 43.)

The cuff for the bishop sleeve may be fixed in this manner; either cut an opening or leave the inside seam open two or three inches. Finish this opening by sewing a straight strip of the material clear along both edges of the opening, having the strip equal in width its entire length. Turn the other edge over to cover this seam and stitch it down. When the cuff is attached to the sleeve, turn under the band or strip just sewed on at the upper or overlapping edge of the opening and extend it on the under side to form an underlap.

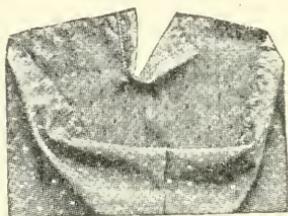


Fig. 44  
Straight Band Hemmed to Opening in  
Bishop Sleeve

Cut two pieces for each cuff, and an interlining of crinoline or coarse muslin that will hold starch when laundered may be put in between the two pieces. Baste the interlining to the wrong side of one piece, then baste the second piece right over this, the right sides of the material facing each other. Stitch along both ends and one side. Trim the seams close at the corners and turn the cuff and baste around the seamed edge. Sew the cuff portion to which the interlining was basted to the edge of the gathered sleeve, allowing the seam to turn toward the inside; turn under the edge of the other or inner cuff piece and baste it to the sleeve so as to cover the first seam made, and then stitch, or you may stitch the first seam and then whip the other edge over it.



Fig. 45  
Cuff Basted to Sleeve

If the opening is made at the inside seam, a plain cuff may be put on the sleeve before the seam of the sleeve is sewed up. No lap or facing is necessary; the edges of the seam are hemmed. Baste one edge of the cuff to the sleeve and stitch it; also stitch the sleeve seam. Turn the other edge of the cuff in and whip down over the seam. Finish the opening firmly with a buttonhole bar so the seam will not rip.

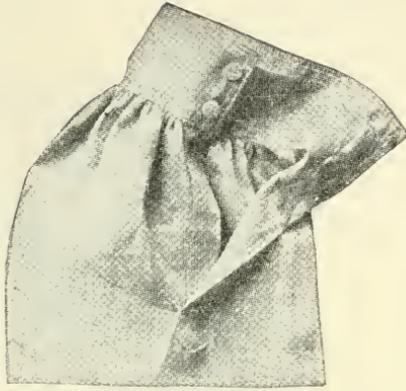


Fig. 46  
Sleeve with Lapped Cuff, Opening at the Underside

### SAILOR BLOUSES.

Use the drafts as made for a shirt waist and extend Line 5 straight down to a point about six inches below the waist line or Line 8; make a dot four inches to the right of the end of this line and draw a line from the new dot to dot D; this gives a new Line 5. Extend the line (1-a)—given in shirt waist instructions—draw one inch farther down than the new Line 5 and draw a line from the end of Line (1-a) to the end of the new Line 5.

Extend Line 22 in the back six inches below the waist line or Line 16, and make a dot two inches to the right of this and draw a new Line 22 from this dot to dot R. Extend Line 14 six inches below Line 16 and draw a line from the end of this line to the end of the new Line 22.

The pattern is now ready to cut a blouse. Place Line (1-a) on the straight of the goods and allow for hems; place Line 14 in the back on a double fold of the goods. Do not use the darts in front or the curved forms in the back. Cut, baste and then fit. It must fit very loose over the bust. The fronts may be hemmed with a plain hem or a plait put

on as directed for a Gibson waist. Fasten it in any mode. Hem the bottom of the blouse and run a rubber the size of the waist measure in the hem. A tape may be used instead of the rubber. Use the sailor collar on a blouse. The blouse and collar may be made V-shaped in front by cutting each that shape and wearing a chemisette under the blouse, which can be easily cut by the front and back drafts to fit the neck, and the lower part shaped as desired.

### THE GIBSON WAIST.

The Gibson waist is simply a tailored waist with a deep tuck or plait over the shoulder, which is usually stitched down the entire length at the back, but only to yoke depth in front. The size of tuck or plait varies, of course, to suit one's taste.

After drafting a plain shirt waist pattern by the required measurements decide just where the edge of this plait is to come at the shoulder, the waist line in back and front, where it is stitched or laid in, and slash the pattern accordingly. It will also be necessary to decide the depth of the plaits so that when stitched they will not overlap or appear closer than intended at the waist line in back of waist.

We have taken for example a model where the plait at the shoulder will come an ordinary seam's width from the armhole after waist is finished, a plait one inch wide all the way to waist line, the edges of the plaits at waist line in back being three inches apart. To start with make a dot on the plain back and front draft at shoulder about three-fourths of an inch from the armhole; measure along waist line from center back one and one-half inches and along waist line from center front, four inches, in this case, and connect the points. (See Fig. 47.)

Slash the pattern along these lines and, keeping the portions on a straight line at shoulder, spread them twice the width the plait is to be, or two inches in this instance.

(See Fig. 48.) In some models they are narrower as they approach the waist line and in such cases spread the slashed portions less at the bottom than at shoulder, depending upon the difference desired.

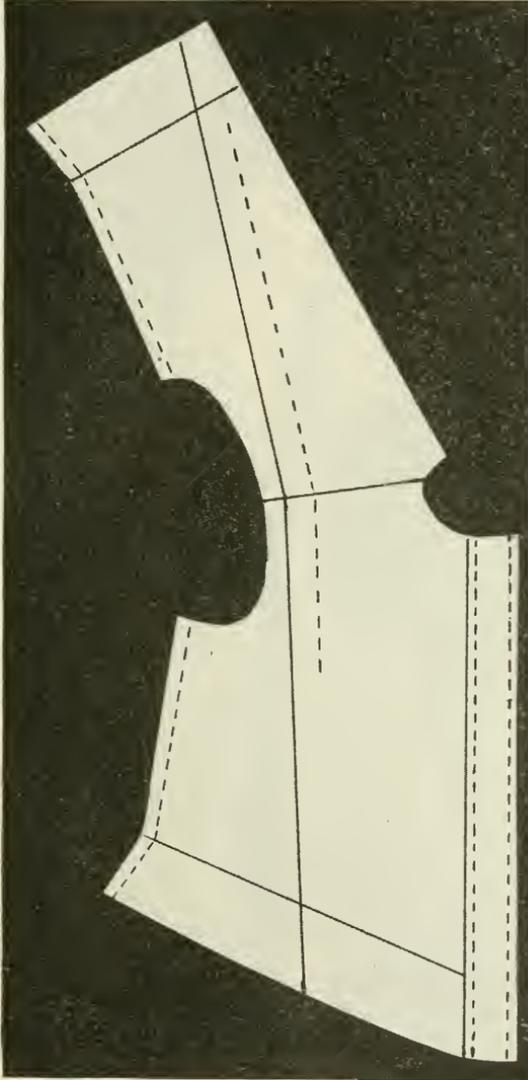


Fig. 47

The positions of these portions, as described above, may apply to the making of a new pattern or may be

pinned on the material and marked. If there are other tucks they are made first.

Trace along the shoulder line and all the outer edges of the portions, making allowances as instructed in pre-

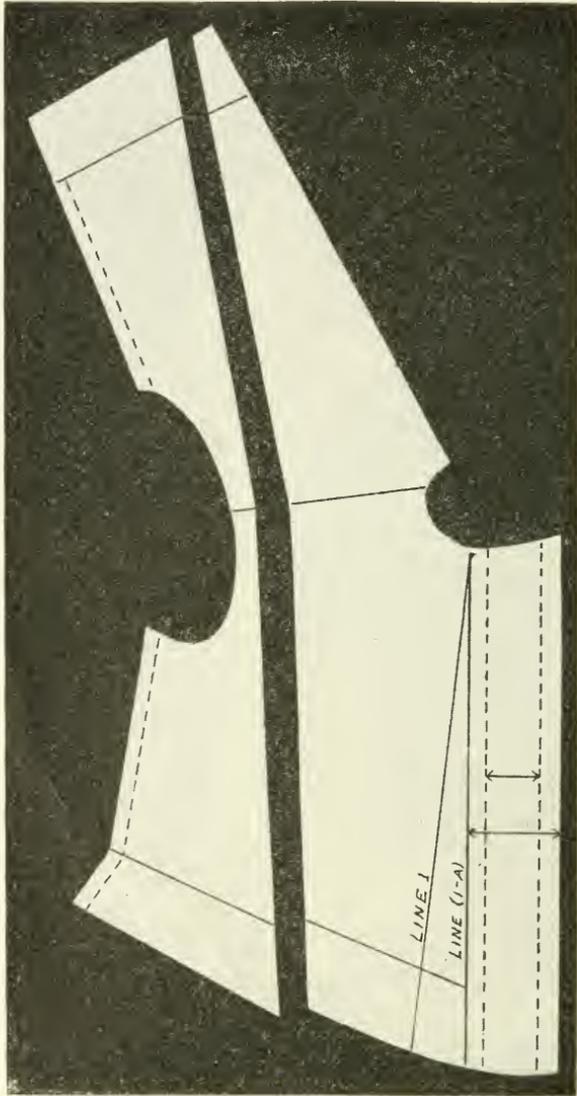


Fig. 48

vious lessons, also trace along the inside edges of the slashed portions, which mark the edge of the plait and the

line to which it is to be brought in forming it. Make an allowance on the fronts according to the width of plait and hem desired.

Since this tuck is continuous from one end of its stitching to the other, after cutting, join the shoulder seam, pin the tuck into position without in any way stretching the material and baste, join underarm seams and try on. Make any alterations necessary, unbaste plait far enough to stitch shoulder seam, then rebaste plait across shoulder and stitch into position.

In this case there is an allowance of three inches made on the right front for the plait (see long arrowhead line in Fig. 48), making it one and one-half inches when in position (see short arrowhead line for width of plait). Also make seam allowance on front edge when cutting. One and one-half inches and a seam will be sufficient allowance on left front for a hem, as allowance for plait and hem should be such that original front lines will meet when waist is fastened. The width of them and the style of front closing may be varied as wished.

To form plait shown in illustration baste along its edges which are indicated in Fig 48 by the dotted lines. Next, letting the seam allowance lay out flat, bring the lines marked by the long arrowhead line together and stitch or fell into position. If stitched, the stitching will come in the center of the plait and no stitching on the edge of the plait will be necessary to hold it in place.

Another method of forming the plait on the right front after three inches have been allowed, is to first fold the edge under one and one-half inches. Now to complete the plait crease on Line 1-a (Fig. 48). After forming the crease or fold it will be seen that the front edge of the waist fits right into it. Baste one-half inch in from the crease to form a tuck, so that this under edge cannot pos-

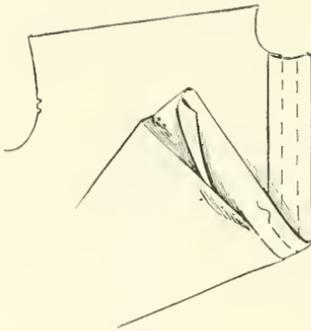


Fig. 49  
Plait Showing How to Catch Under Edge  
into Tuck

sibly slip out when it is stitched. (See Fig. 49.) There are two rows of machine stitching on this plait. Each one is one-half inch from either fold or edge. This distance can be changed, however, to suit one's taste. Whatever is used must be allowed on the left front so that it will make up the amount taken off of the right waist front. When stitching these rows be very careful to keep them even. Do not use too long a stitch, too coarse a thread, or too loose or too tight a tension.

Usually the left front is not cut so wide as the right front because there is no plait but a plain hem. This hem must be wide enough to come to the last row of stitching in the plait, in this case one inch.

Occasionally both fronts are cut just alike and the left is simply turned under twice, making three thicknesses of material on which to sew the buttons. This is all right for thin materials, but it would be too bunglesome in heavy weight goods. Buttonholes are worked lengthwise in the center of the plait, or the fronts can be fastened together by fancy pins, leaving off the buttons and buttonholes.

## CHAPTER IX.

Skirt Measurements; Waist; Around the hips; Length of dart; Length of front; Length on side; Length of back; Use of square in skirt drafting; Relative proportions of gores; Drafting top part of skirt; Testing hip line; Constructing the waist line; Testing waist line; Drawing dart lines; Inverted plait; Extension of gores below the hip line.

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### NOTE.

(Proceed as in the first, second and fourth lessons; that is, first study the lesson with the draft before you for comparison; second, using the same measurements, make a draft exactly like the one accompanying this lesson; third, we advise that for practice you make at least ten other skirt drafts from that many different sets of measurements. Use the accompanying measure blank in which to record them; fourth, answer the questions and send them to us for correction and grading.)

### SKIRT MEASUREMENTS.

The American System uses the following six measurements in skirt drafting: First, waist; second, around the hips; third, dart length; fourth, length in front; fifth, length on side; sixth, length in back.

To take the skirt measures: First, measure around the waist at the waist line, drawing it snug. (See line 3, Figs. 1 and 2, Lesson 1.) Second, measure around the fullest part of the hips about five or six inches below the

waist line. (See Line 14, Fig. 1, Lesson 1.) Third, place the end of the tape line at the waist line at the side and measure down to the fullest part of the hip. Fourth, place the end of the tape line at the waist line in front and measure down to the floor, allowing the tape line to touch the floor two or three inches in front of the feet. (See Line 15, Fig. 1, Lesson 1.) Fifth, place the end of the tape line at the waist line on the side and measure down over the largest part of the hip and on down to the floor. (See Line 16, Fig. 1, Lesson 1.) Sixth, place the end of the tape line at the waist line in the back and measure down to the floor, allowing the tape line to swing out from the feet a little farther than in front. (See Line 17, Fig. 2, Lesson 1.) If the skirt is to have a train, this measure will have to be taken as long as the train is desired to be.

The measurements used in this lesson in making the draft are as follows: Waist, 24 inches; around the hips, 40 inches; dart length, 6 inches; front length, 40 inches; side length, 41 inches; back length, 41.

As the seven-gore skirt is very popular at all times, and since it is quite easily made, we will use it in this lesson, as a foundation basis to work from and gradually develop other types in succeeding lessons.

In making the skirt draft, which accompanies this lesson, the instructions read to draw Line 1 the length of one-sixth of one-half of the hip measure. The hip measure in this draft is 40 inches. Instead of having to stop to compute  $\frac{1}{6}$  of  $\frac{1}{2}$  of  $40 = 3\frac{1}{3}$ , simply mark on the scale of sixths opposite the mark representing one-half the hip measure, or 20, which is  $3\frac{1}{3}$  on the scale of inches. Likewise, in marking for the hip line of second gore, instructions read to draw Line 5 one-third of one-half the hip measure; therefore, simply mark on the scale of thirds opposite figure representing one-half of hip measure, or 20, which by measuring from the corner of the square to this mark is  $6\frac{2}{3}$  on the scale of inches, that is  $\frac{1}{3}$  of  $\frac{1}{2}$  of  $40 = 6\frac{2}{3}$ .

### RELATIVE PROPORTIONS.

The draft accompanying this lesson represents the top of one side, or one-half of the skirt draft. The right edge

of the paper from E on down represents the center of the front gore, therefore only one-half of the front gore is illustrated on draft. The width of the front gore at the hip line is one-sixth of one-half of the hip measure. The width of the first side gore at the hip line is one-third of one-half of the entire hip measure; the width of the second side gore at the hip line is also one-third of one-half of the entire hip measure. The width of the back gore at the hip line is one-sixth of one-half the hip measure. In proportioning the width of the gores at the hip line, they are made so that they will be equal with the exception of the back gore. There are two of these gores and the width of the two at hip line is equal to each of the others. Then the width of one of the back gores or Line 13, together with the width of one-half of the front gore or Line 1, which is represented on draft, form one-third of this half of the skirt. The first and second side gores form the other two-thirds. This is why we draw Lines 1 and 13 the length of one-sixth of one-half of the entire hip measure, because one-sixth is one-half of one-third.

### DRAFTING TOP OF SKIRT.

Measure down from the top of paper on its right edge, fifteen inches and draw to the left a horizontal line, by placing the FACE of the square down, with the corner and short end on the edge of the paper. As the width of the front gore is one-sixth of one-half the hip measure, and since the hip measure is 40 inches in this draft, the length of Line 1 will be 20 on the scale of sixths, which by testing is found to be  $3\frac{1}{3}$  on the scale of inches.

From the left end of Line 1 draw a straight line down six inches long at a right angle with Line 1 and mark this Line 2. This is done by placing corner of the square on left end of Line 1 and letting the short end of square touch Line 1 and drawing Line 2 by the long end of square until it is 6 inches long. In future lessons, for convenience we will call this process "squaring" on a line. From the lower end of Line 2 draw a line to the left one-half inch long at a right angle with Line 2 and mark it Line 3. This is done by squaring on Line 2 or placing the square so that

its short end will touch Line 2 and its long end will extend to the left. (See draft.)

Now, with the square touching the left end of Line 3, also junction of Lines 1 and 2, draw a straight line, letting it extend about six inches above Line 1 or hip line, and about 10 or 12 inches below Line 1, and mark this Line 4.

Next square on Line 4, or place the corner of the square at junction of Lines 1 and 4, and let the short end of square touch Line 4, and draw a line by the long end from the corner, the length of  $\frac{1}{3}$  of  $\frac{1}{2}$  of the hip measure, which is the width of the first side gore at the hip line. Mark this Line 5. Since the hip measure in this draft is 40, the length of Line 5 will be twenty on the scale of thirds. (See draft.)

Line 6 is now drawn just like instructions given for drawing Line 2. Draw Line 7 according to instructions given for drawing Line 3, only make it  $\frac{3}{4}$  of an inch long, then draw Line 8 just like Line 4, and the same length. Now, square on Line 8, or place the corner of the square at junction of Lines 5 and 8, and let the short end of square touch Line 8, and draw a line to the left from the corner of square the same length on the scale of thirds as Line 5, and mark it Line 9. This is the width of the second side gore at the hip line. (See draft.)

Draw Line 10 similar to Lines 6 and 2 and draw Line 11 similar to Lines 7 and 3, making it one inch in length; also draw Line 12 similar to Lines 8 and 4. Square on Line 12, or with the corner of square on junction of Lines 9 and 12, and the short end touching Line 12, draw a line the same length as Line 1 (one-sixth of one-half of the hip measure) and mark it Line 13. This line will also come to twenty on the scale of sixths. This is the width of the back gore at hip line. Draw Line 14 like Lines 10, 6 and 2 were drawn, and make Line 15 the same length as Line 11. Draw Line 16 according to instructions given for drawing Lines 12, 8 and 4, only make it about six or seven inches long above the hip line. (See draft.)

#### TESTING HIP LINE.

This completes the hip line for one-half of the skirt draft, which is represented by Lines 1, 5, 9 and 13. The

next important step is to test this line. It should measure twenty inches as the entire hip measure is 40 inches. To do this place the square, face down, with its corner on the right end of Line 1 and its short end on edge of paper below hip line and the long edge along Line 1. Place the fore-finger of left hand on square at left end of Line 1, and hold very firmly while with the right hand swing square up gently until it reaches Line 5. See to it that it does not slip backwards or forwards. Before releasing right hand from the square, place the fore-finger of left hand on square at left end of Line 5, and move it upward with the right hand until it touches Line 9. Before releasing right hand, place left fore-finger on square at left end of Line 9, and move square as before until it touches Line 13. The twenty-inch mark on square should come exactly to end of Line 13 if the drafting and measuring have been properly done.

If the measure and draft do not correspond the first time, test them again to be sure the square did not slip backwards or forwards, and if it tests incorrectly the second time the probabilities are that the fault is in the drafting, therefore go back to the first again and test each line separately. That is, test Line 1 to see if it is one-sixth of one-half of the hip measure. If it is correct its left end will come to the twenty mark on the scale of sixths. Then measure Line 5 by testing it just like instructions for drawing it, placing the corner of square at junction of Lines 1 and 4, with the short end of square touching Line 4. You will recall that the length of this line should be one-third of one-half the hip measure, and if it is correct the left end of Line 5 will come exactly to the twenty mark on the scale of thirds. Move square to the left and test Line 9 just like Line 5 was tested. It should be the same length as Line 5, and its left end should also come to the twenty mark on the scale of thirds. Move square to the left and test Line 13. It should be the same length as Line 1, and its left end should come to the 20 mark on the scale of sixths.

### CONSTRUCTING THE WAIST LINE.

When the hip line corresponds exactly with the measures taken, the next step is to locate the waist line and to

take out the darts or difference between the waist and hip measures. The length of all the gores from the hip line to the bottom must be the same, the difference in the lengths coming above the hip line. The position of point D is always determined by the length of the dart above hip line. The length of the hip dart in this case is six inches. So locate the waist line at the side by measuring up six inches from the hip line on Line 8 and mark point D. Since the distance from the hip line to waist line is 6 inches on Line 8, and since all the gores must be equal length below hip line, this would leave thirty-five inches in this instance for length of gores below hip line. Next locate the waist line at the center of front gore by taking the difference between the entire front and length below hip line. Since its length below hip line is 35 inches, and its entire length is 40 inches, the length from hip line to waist line must be five inches. So measure up from the right end of Line 1 five inches and make point E. Now locate the waist line on Line 16 by taking the difference between back and side skirt lengths. In this case it is nothing, since the entire length of the back and the side measures are the same, Lines 8 and 16 will of course also be the same length above the hip line as well as below. Then measure up six inches from hip line on Line 16 and make point F. Now to locate the waist line on Line 4, place the A mark on square on the D point on draft, having face of square up and curved edge toward hip line or lower part of skirt. Hold it in place here with one hand while with the other hand move square up to touch point E. Holding square firmly in position make a point on Line 4, just where square touches it, and mark this point G. To locate the waist line on Line 12, place the A mark on square on the D point on draft, having face of square down. Hold in position at this point and move square until its edge touches point F. Make a point on Line 12 where the square touches it and mark the point H. This gives five points—D, E, F, G and H—from which to work to take out the darts or difference between waist and hip measures.

Make a slip knot in a piece of wrapping cord or twine and place point of pencil through loop and draw the knot

up close to pencil. Now place the point of pencil on G, and placing forefinger holding cord on junction of Lines 1 and 4, swing pencil back and forth about two inches each way, making the curved Line 17 about 4 inches long. Be very careful not to let the cord slip or your markings will not come in the same place each time. Make the curved Lines 18 and 19 in the same manner. (See draft.)

Now a very important step is to measure the waist line to see how much is to be taken out. Place the corner of the square with its face up on point E. Hold it firmly there and move the square so its edge will touch dot G. Hold it on G with forefinger of right hand and gently move the square with the left hand so its edge will touch point D on draft. Remove right forefinger now to D and move square until its edge touches F, and while in this position mark the point representing one-half of waist measure. The waist measure in this case is 24 inches, one-half of this is 12. Make a dot on draft where the 12-inch mark comes. Lift the square and measure from the dot just made to point F, which will give the amount to be taken out in darts. As a rule a little less than one-half this amount should be taken out in the dart that comes over the hip and a little less than one-half of the remainder should be taken out of the front dart or at Line 4, and the balance out of the back dart or at Line 12. In this draft there are five inches over the original measure of half the waist (12 inches) to be taken out in the darts. One-half of five is two and one-half inches, therefore the side dart is made two and one-fourth inches wide, which is a little less than one-half. This leaves two and three-fourths inches to divide between the front and back darts. The front dart usually is a little smaller than the back dart, so use one and one-fourth inches for the width of the front dart, and the remainder, one and one-half inches, for the back dart. When taking out the darts always take off a little more from the bias side of the gore than from the straight side. In the seven-gore skirt make one-fourth inch difference.

Since two and one-fourth inches are to be taken out at side dart or Line 8, measure one inch to the left from point

D on the curved Line 18 and make point I; also measure one and one-fourth inches to the right of point D and make point J. Now take out the front dart, which is one and one-fourth inches, by measuring one-half inch to the left from point G, and make point K on the curved Line 17; also measure three-fourths of an inch to the right of point G and make point L on the curved Line 17. Next take out back dart, which is one and one-half inches, by measuring five-eighths of an inch to the left from point H, and make point M; also measure seven-eighths of an inch to the right of H, and make point N on the curved Line 19. (See draft.)

#### TESTING WAIST LINE.

Now measure up waist line outside of these points just made to be sure it is correct. Place the corner of square, with its face up, at point E and measure to L. Place forefinger of right hand directly on the mark on square where it touches L and move square with left hand until the mark upon which forefinger is held is directly on K, and measure from K to J. Again place forefinger of right hand directly on the square where it touches J, and move square with left hand until the place upon which forefinger is, is directly on I. From I measure to N. Then move square as before and measure from M to F. This should measure 12 inches. If it does not correspond, test it over again carefully and notice that the square does not slip either backwards or forwards. If it is still incorrect the error is probably in taking out the darts, and they will also have to be tested. Measure from I to J, which should be two and one-fourth inches; also measure from K to L, which should be one and one-fourth inches, and then from M to N, which should be one and one-half inches. (See draft.)

#### DRAWING DART LINES.

When the measure and draft correspond, put in the lines which form the darts, and also outline the gores from the hip line to waist line. Since the largest dart is taken out at the side or directly over the largest part of hips, and since a little more is taken off the bias side of gore than off the straight side, the greatest amount will then come off the back edge of the first side gore. Place the face of square

down with A on square on the junction of Lines 5 and 8, and let the edge of square just touch point J, and draw a line from hip line to J and mark it Line 22. Next reverse the square by placing its face up and connect point I with hip line so that this line will not touch Line 8 until it reaches the hip line. Mark this Line 23. (See draft.)

Connect hip line with point L by placing the face of square down, and drawing Line 20 from curve made by placing A curve on square about one-half inch below hip line or junction of Lines 1 and 4, and having edge of square touch L. Place C curve on square on junction of Lines 1 and 4, and let the edge of square just touch point K on draft and draw Line 21. Next draw Lines 24 and 25, according to instructions, connecting hip line on Line 12 with points N and M. Place C curve on square about one inch above N on draft and draw Line 24. Place C curve on square at junction of Lines 9 and 12, and let the edge of square just touch point M on draft and draw Line 25. Carefully observe in every instance that these curved lines do not touch the perpendicular lines until they reach the hip line, except where the curves are very slight, and even in this case do not allow them to touch the perpendicular lines more than one-eighth of an inch above the hip line. If this is not observed the dart will be shortened, which will make the fitting difficult. This can be avoided by moving the curved side of square up and down until a place is found by which the curves can be drawn without touching the straight lines.

Now draw curves for the waist line or top of each gore. Draw a line connecting E and L by placing A on square on E on draft, and mark this Line 26. Lift square and place A on square about midway between points J and K and draw a line connecting K and J, and mark this Line 27. Connect I and N in the same manner, with A on square about midway between them, and mark it Line 28. Connect M and F by placing A on square on F on draft and make line and mark it Line 29. (See draft.)

#### INVERTED PLAIT.

This completes the upper part of the draft for a seven-gore skirt ready to extend to full length, with the exception

of the inverted plait on the back, in case one is desired. This plait is usually made four inches wide at the waist line. Measure down 6 inches from top of Line 16 and make a point. Place the corner of square on this point with its short end touching Line 16, and draw a line four and three-fourths inches long and mark it Line 30. Now draw Lines 31 and 32 by placing square, face down, so that its edge on short end will touch F at the four-inch mark and its edge on long end will touch left end of Line 30. Begin at F and draw a line to corner of square and mark this Line 31. From corner of square draw a line down below Line 30 about ten or twelve inches and mark this Line 32. By creasing draft on Line 16 and folding it back so that Line 16 will come directly on Line 32, it will give correct position of the inverted plait. While it is still in this position, run the tracing wheel along on Line 29. Unfold and it will be observed that the middle of the plait does not extend up quite far enough. Therefore ascertain and mark the center of Line 31 and raise the plait as far above Line 31 as the tracing indicates by placing corner of square on the center mark and its lower edge along Line 31. Draw a line the desired length and mark it Line 33. Draw Lines 34 and 35 by connecting the upper end of Line 33 with point F and top of Line 32.

In adding the inverted plait to the back, always measure down 6 inches from waist line on Line 16 to locate Line 30, which in different measurements it will be observed will not bring hip line in back gore the same distance below waist line as Line 30, as in these measurements. Line 30 is drawn three-fourths of an inch longer than Line 31 in order to give the plait flare at the bottom. If a narrower plait is desired, draw Line 30 shorter and Line 31 three-fourths of an inch shorter than Line 30. Likewise if a wider plait is desired, increase in the same proportion.

#### EXTENSION OF GORES.

The gores are now ready to be extended the full length. As stated in the beginning of the lesson, they are all the same length from the hip line to the bottom. The entire side measure in this case is 41 inches. Since the dart length above the hip line is 6 inches, the gores will all be 35 inches from hip line to bottom. Beginning at the front

edge of paper measure down 35 inches from the right end of Line 1, and mark it. Also extend Lines 4, 8, 12, 16 and 32 until they are each thirty-five inches in length. Since the gores are so wide at bottom, the best way to secure a pretty bottom line is to divide each gore into thirds by slight marks. Make these divisions in about three places—at hip line, half way down the length of gore and near the bottom. (See Fig. 50.) Now measure from the hip line to these marks and make a small mark at bottom where the 35-inch mark on yard stick comes. Then connect these points at the bottom between the lines, marking the bottom line by a slightly curved line such as the curve on square from C to B.

Before drawing the bottom outline for the inverted plait, fold the draft back on Line 16, seeing to it that Line 16 comes directly over Line 32 all the way down, then with the tracing wheel begin at bottom of Line 16 (that is, at bottom of line where the draft is folded) and trace along the bottom outline of skirt until the tracing extends across the folded plait. Unfold draft and mark bottom outline of plait on tracing, otherwise the skirt will not hang evenly at the bottom across the plait.

When taking skirt measurements, always observe in particular the build or form of the person. You may take the measures of two persons who have the same waist and hip measures, and yet their forms be entirely different; one may have a large, full stomach and be flat on the hips, while the other may have a flat stomach and very round hips. Thus the skirt drafting for these two persons would be quite different. As a rule the largest dart is on the side over the hip. In the model draft the next largest dart is in the back, and the smallest dart in front, but in a form that is flat in the back and with large stomach the largest dart would be placed over the hip, the second largest in the front and the smallest in the back.

NOTE—As stated in the beginning of this lesson, the seven-gore skirt draft for which we have just given instructions is used only as a foundation basis; therefore, do not cut an outside skirt until you have learned how to add fullness to the bottom of this draft. Instructions for this will be found in a later lesson.

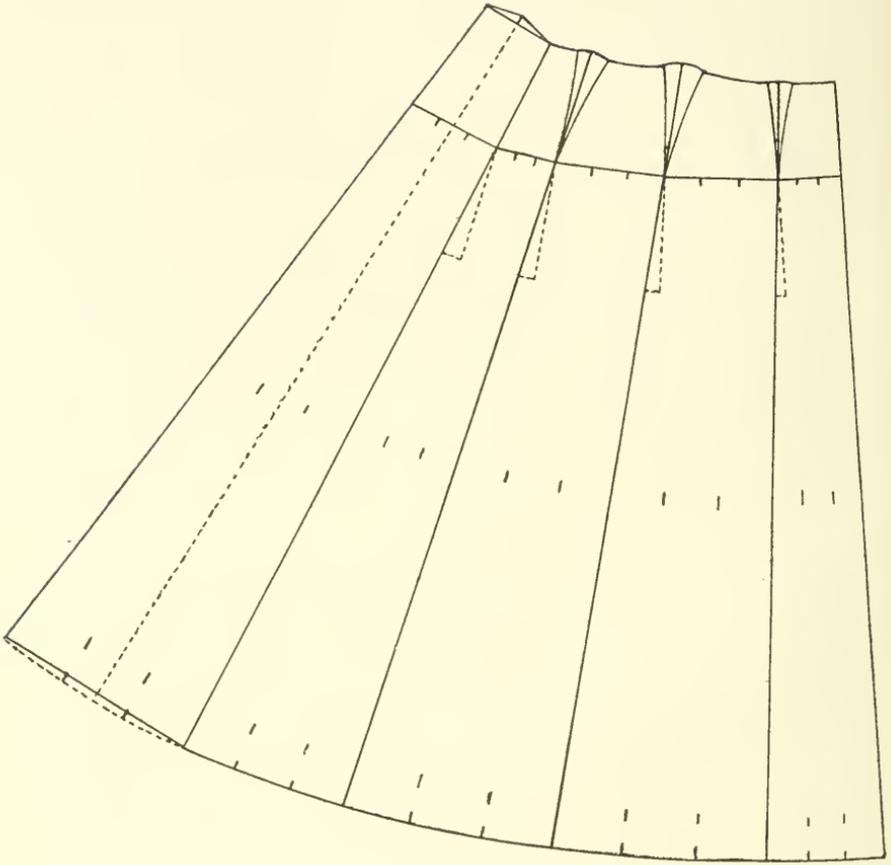


FIG. 50

# MEASURE BLANK--AMERICAN SYSTEM (SKIRT)

No.	NAME	1 Waist	2 Around Hips	3 Dart Length	4 Front	5 Side	6 Back
1							
2							
3							
4							
5							
6							
7							
8							
9							
10							

(This blank is given only for the Student's convenience in practice or actual work.)



## CHAPTER X

Cutting the Skirt; Notching the Gores; Basting the Skirt; Fitting the Skirt; Stitching; Finishing the Bottom; Applying Velveteen; Putting on Braid; Lined Skirts; Walking Skirts, finishing the bottom, pressing.

### CUTTING THE SKIRT.

Very few skirts at the present time are lined, or if a lining is used, it is in the form of a foundation or drop skirt, made entirely separate from the outside skirt. The lined skirt is scarcely ever seen, though there is some talk every little while of its return, but it is hardly likely to be very popular, as it is always so heavy.

Lay the front gore with its perpendicular, or straight, edge on a fold of the goods, as this is the center of the front, having the bottom of the draft at the end of the goods in order that you may place the top of the next gore up into the piece left, provided the material has no nap. Trace the front gore, beginning with the hip line, then the lines that outline this gore, waist, side and bottom. When cutting, leave a three-fourths inch seam on the side, one-fourth

of an inch above waist line, and cut it from one-half to one inch longer than the tracing.

Cut the other gores in the same manner, keeping the front edge of each gore on a straight line of the goods. Trace Line 4 from the hip line to bottom of skirt, then trace Line 20 from hip line up to waist line. This forms the back edge of the front gore. The front edge of the first side gore is formed by Line 4 from hip line to bottom, and by Line 21, from hip line to waist line. Its back edge is formed by Lines 8 and 22. Likewise Line 8, from hip line down to bottom, and Line 23, from hip line up, form the front edge of the second side gore, and Lines 12 and 24 form its back edge. Line 12, from hip line to bottom, and Line 25, from hip line to waist line, form the front edge of the back gore, and Line 16 its back edge, unless the inverted plait is allowed, then Line 32 forms its back edge. When tracing and cutting, pay no attention to Lines 2, 3, 6, 7, 10, 11, 14 and 15, as they are only used to give the proper slant to the lines that extend to the bottom. When the material is narrow, you may have to piece on the lower part of the bias edges of the gores. When you do, be sure to have the piecings cut on a straight line of the goods where it is to be sewed to the gore. Do not piece a bias edge on a straight edge. When cutting gores that have the flare on both edges, place the center of each gore on a straight thread of the goods.

After cutting the gores, mark the seams with notches at the hip line—the front gore with one notch and the front side of the first side gore with one notch, as these two edges join. Mark the back edge of the first side gore and the front edge of the second side gore with two notches, as these two edges join. In other words, mark both edges of Line 4 with one notch, both edges of Line 8 with two notches, and both edges of Line 12 with three notches. This will prevent the misplacing of the gores when basting them.

## BASTING THE SKIRT.

First fold the edges of the front gore together and run a basting along the folded edge as a center mark. Always start with the front gore and pin the first side gore to it, beginning at the hip line and pinning down rather close, and then pin from the hip line up, and be careful not to stretch the bias edge. Pin all the gores this way before basting, placing the straight edge of each to the bias edge of the other; or, put the corresponding notches together. Hold the bias edge next to you in each case. This is very important. The two bias edges of the back will come together at the center in the back. Leave an opening for the placket. Use moderately short stitches when basting.

## FITTING THE SKIRT.

Cut a strip of lining lengthwise about two inches wide and the length of the waist measure, plus two inches for lapping, and after allowing for the overlap, notch the center of the remaining length. Pin this around the person you are to fit, and place the notch directly in front. Do not lap the ends of the band in the back, but pin to form a seam.

Put the skirt right side out on the person and pin the center of the front gore to the center of the band; also pin all the seams to the band, letting them come up easily and smoothly over the hips and having them straight from the hips to the waist line. Pin so the seams will not slant toward the back.

If the gores are too wide at the top, you will have to take the fullness out at the seams. The best way to do this is to smooth the fullness as close to the seam as possible and pin the skirt to the band, having the fullness between the pin and the seam. If there is any fullness on the other side of the seam, dispose of it in the same way. This will leave the seam pinned at three different places. When you take the skirt off to rebaste it, remove the center pin which fastens the seam to the band and the edges of the

gores will still be held in place on the band by the other pins.

If the fullness is taken from one edge only, pin as directed above, always placing a pin on each side of the seam. Rip the seam open a short distance and let the fullness out from just the one side, and then rebaste. If the fullness is taken from both sides, just pin the seam enough larger to take up the fullness, pinning down toward the hip width of the seam. Notice all the seams closely to see that they run straight from the hips to the waistline; if they do not, the gores will not hang evenly. If the gores are too narrow to permit the seams to come up straight, pin the gores to the band and then fit the hips so as to make and keep the seams straight.

If the skirt is too loose over the hips, take the seams deeper, and it may be necessary to let them out just a little at the waist line. If the skirt draws across the stomach, loosen it on both front seams. Arrange the inverted plait in position in the back and pin it, letting its edges come together five or six inches below the band without having to be drawn together to make it stay in position. If all necessary changes have been made, have the person sit down in order to ascertain if the skirt sets well in front when she is sitting; it will roll up across the stomach if it is too tight there. Extraordinary care must be exercised here, as the skirt must not be fitted too tight around the hips and stomach, and yet it must not be allowed to hang in little lengthwise folds or ripples from the waist to hips. Remove the skirt and first fold skirt band on center notch and hold it together at the back to see that the seams of the corresponding gores meet at the same point on either side of the band, and also that the back edges of skirt or the width of the back gores are exactly the same, otherwise the skirt will be wider on one side than on the other. If the seams do not correspond and the corresponding gores are not the same width, make them equal by dividing the difference into halves and widen one gore and narrow the other until they are of equal width. For instance, if the difference is one inch, one-half of this added to the narrow gore and the other half taken from the wider gore.

The band will have to be removed to make the alterations, but before doing so run a basting thread at the lower edge of it; also along the edges of the inverted plait. After making all the changes and basting band back on, put the skirt on again to see if the alterations have been properly made.

The instructions given in Lesson 9 are for a round seven-gore skirt. By "round length" is meant a skirt that just touches the floor all around. If making a fancy skirt, make it to touch the floor in front and on each side and with a graceful sweep in the back. Commence the sweep at the second side gore, but be sure first that this gore fits perfectly smooth over the hips, as sometimes they take it up more than has been counted on, and it will be too short; the skirt must be even at the bottom, or the beauty of the sweep is lost.

Before ascertaining the length, observe if it is perfect around the top, at the waist and around the hips; also see if the skirt sags or pulls down in the back; if it does, raise it up and trim off a little at the top. If trimming it makes it too large at the waist line, take the seams up a little. If one hip is higher than the other, which is frequently the case, pad the lower one enough to make it the size of the other. Mark just how far the padding must extend.

If the person is very slender and the skirt is made plain around the hips, her appearance would be much improved if both hips were padded a little. If she is flat in the back, a small bustle should be worn, or a pad may be made and fastened in the skirt at the last fitting; slope it off gradually from the waist line. The skirt length is now ready to be measured.

Fit the skirt over the same number of petticoats as will be worn with it, as a skirt may be made from one-half to an inch shorter by a different set of petticoats. These petticoats should all fit smoothly over the hips to make the skirt set well. A change in corsets will also make a difference, as well as high and low-heeled shoes.

Remove the skirt and mark the bottom with a basting thread.

## STITCHING THE SKIRT.

Commence at the top of the seam and stitch down to the bottom. When stitching the back seam, stitch in at the same time a straight strip of lining about one-half inch wide. This will prevent the bias seam from stretching and sagging. Draw out the basting thread and trim the seams evenly and notch them in several places where the flare comes, so they will not draw. This seam may be over-cast, notched or bound, using binding ribbon with which to bind them.

Now finish the placket opening. If making a drop or foundation skirt, do not use canvas, but just a strip of lining, and make a fly about one and one-half inches wide, and sew to the left side of the opening. Face the right side with facing about one and one-half inches wide and stitch it down firmly at the bottom over the fly. Press the seams and then stitch the band on. Other ways of finishing the placket will be given in a later lesson.

## FINISHING THE BOTTOM.

The finishing of the bottom of the skirt is a very important matter in dressmaking, and one which requires and necessitates as much skill and care as any other portion of the garment.

Fold the skirt together at the center front fold, and pin the corresponding seams together at the hip line. Be extremely particular when doing this, as the skirt must hang even all around. Now pin the front seams together all the way down, then the two first side gore seams, and so on. Notice if the corresponding gores are the same width at the bottom. If not, make them so by taking up the seams of the widest one. After they are all pinned together evenly, put in a few pins between the seams near the bottom so that both sides will be held firmly.

Now, notice if both sides are marked even in length. Run the tracing wheel on one side on the mark for the bottom, and see if the other side corresponds to this one. In case the material does not show the tracing, then pin through both sides on the bottom mark. Or, take the tape  
Page Eight

line and measure each seam, noticing whether the corresponding seams are the same length. When you are certain they are all the right length, trim the skirt off around the bottom, leaving about one-half inch below the marked or traced bottom line; this one-half inch is to turn over the facing in case the bottom is finishing in this way. A narrow hem is much used for finishing the bottom, especially in the light weight materials, such as voile, etamine, panama, silk, etc. Velveteen has always been considered by many to be the most wear-resisting, but it is not used as much now as formerly. There are two methods of applying it to a skirt, as follows:

Sew one edge of the velveteen to the lower edge of the skirt on the inside, using a short running stitch. Begin at the back, lay the right side of the velveteen toward the skirt and allow the edge to lie on the skirt just a narrow seam's width the remainder of the velveteen extending below the bottom of the skirt. Sew

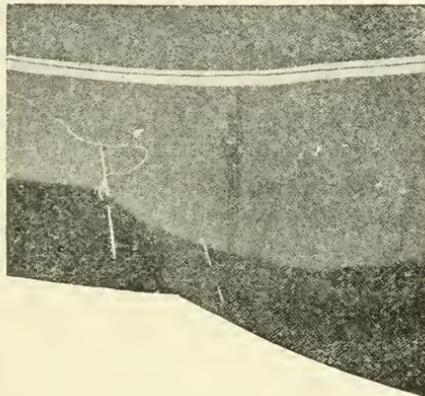


FIG. 51  
Velveteen Finish on Bottom of Skirt

this on with an occasional back stitch, being careful to take the stitch into the facing only and not through to the outside. Be sure and do not stretch the velveteen.

After the lower edge has been properly sewed up, turn the skirt on the right side, crease the velveteen so that about one-eighth of an inch will extend below the bottom of the skirt, and then baste it all around on the right side. Turn the skirt again and turn in the top edge of the velveteen and whip it down to the facing. (See Fig. 51.)

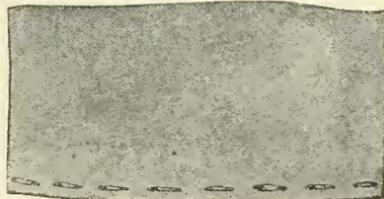


FIG. 52  
Correct Finish of Velveteen

Some dress-makers do not turn in the top edge, but catch across the raw edge to hold it to the skirt.

Another way of applying velveteen is to place it right side down on the material, then baste and stitch it. This is done before the facing is put on. Baste the velveteen on first, then

the facing, then stitch. Turn and baste the facing down smoothly and stitch if you desire, or catch it down lightly to the material. Fold the velveteen down on the facing, allowing it to come about one-eighth of an inch below the bottom of the skirt, and then baste it; finish by whipping it down to the facing. (See Fig. 53.) If braid is used instead of velveteen, it must be shrunken first by dipping it in water and then pressed until dry. Press the bottom of the skirt well after it is finished.

In hemming the bottom of a skirt made of heavy material, such as broadcloth, etc., it is difficult to turn under the edge at the top so it will lie flat and smooth. This may be finished without turning under the edge by notching the top of the hem when material is such that it will not fray, by using a narrow satin ribbon about one-half inch wide or a strap of good wearing silk, or mohair braid. If these finishings cannot be had to match the material it

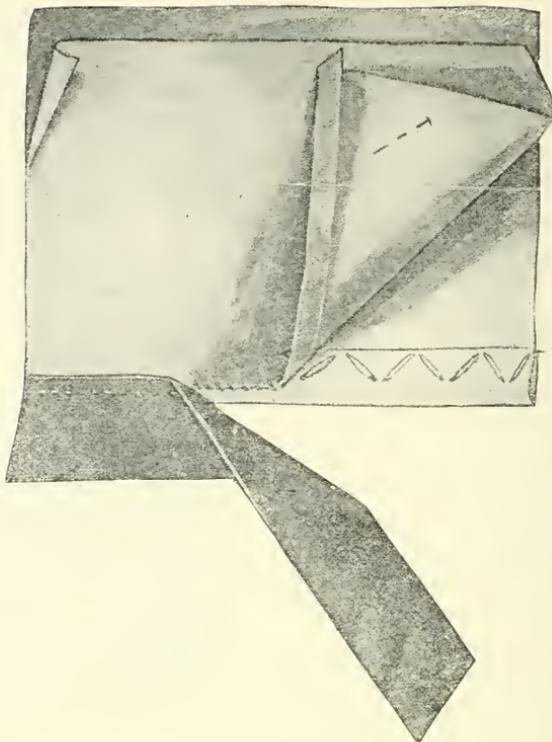


FIG 53  
Velveteen on Lined or Faced Skirt

color, use black, or if the skirt is very light in color use white. Before putting this on the top, however, put the braid on at the bottom of hem. This is done in different ways according to the braid used, how the hem is stitched, etc. If no stitching is to show at the very bottom from the the outside, a very good way to put the braid on is to turn the skirt up at the bottom on the traced or marked line and baste it. Then, holding the outside of the skirt toward you with the bottom of the skirt up, proceed to baste the braid on with a loose stitch about one-half of an inch long and as close to the edge of the material as possible. If the braid is of ordinary mohair skirt braid, see that it is shrunken before applying it to the skirt. Baste it so it will extend about one-eighth of an inch below the bottom of the skirt, beginning to baste about one-half inch from the end of the braid, leaving that much to turn up as a finish. When the braid is basted nearly around the skirt, turn the last end over the first about one-half inch and finish basting. Then, with a thread to match the braid, whip along the width of the braid on either side where the ends turn over each other, being careful to draw the thread tight enough to hold the braid at its original width.

If the brush braid is used, proceed in the same manner, holding the skirt so that it will extend nearly a quarter of an inch below the bottom of the skirt. The basting will thus extend through the brush part only, which will, however, be sufficient to hold it in place until stitched. Just before the end of the braid first basted on is reached, fold this last end under about one-half inch to cover end already basted on. Use a thread to match the braid to whip this turned edge down. Now remove the basting that holds the hem, leaving only the one that holds the braid which has just been put in. Then, with the hem out and the right side of the skirt up, stitch along both upper and lower edges of the braid, stitching the latter far enough in to stitch on the solid part. If the plain mohair braid is used, stitch only its upper edge.

Before removing the basting holding the braid, rebaste the hem by having the inside of skirt up so that the fullness at the top can be basted in in small plaits. First baste

near the bottom and work toward the top, putting enough rows to hold the hem perfectly smooth. When this is completed, press well with a damp cloth over it, being careful to press until perfectly dry. If the material spots, do not use the damp cloth. Next measure width of hem desired, minus the width of the finish (ribbon, strap or braid). A convenient way is to measure off and cut a piece of light-weight pasteboard the desired length; this marker must be long enough to include the braid that extends below skirt, as the hem must be measured from the bottom of the braid each time. When measuring, mark along the edge with tailor's chalk.

Skirts and costumes in the soft, sheer materials, such as crepe de chine, chiffon, voile, nettings, etc., need no braid at the bottom. In finishing the top of hem in such skirts after basting hem a ways from the bottom, measure and mark depth of hem, trim a seam's width above the mark, turn this width back at mark and hold in place while, with a silk thread to match the material, gather along close to the folded edge with small stitches, drawing the thread just enough to make the hem lie flat. Pin into place along as the gathering is done. Then, with a basting thread, baste the hem in position at the top. When basting in a hem always place the skirt so that hem will be on a flat surface or so that outside of skirt will lay smooth. Be careful to keep the lines of fullness running straight up from the bottom of the skirt toward the gathered edges. Press hem well and put hem in by hand or stitch it. In case it is hemmed by hand, the turned-up portion of the hem should be fitted to the skirt by small plaits where necessary, instead of gathering the edge. The same care should be taken to make these plaits run in straight lines, as only in this way can a smooth hem be made. Press and slip-stitch hem, that is, take up only a thread or two of the skirt and slip the needle along inside of the folded edge of the hem; the stitches may be about one-fourth of an inch apart.

#### LINED SKIRTS.

Lined skirts usually require some stiffening in the bottom to permit the skirt to hang well and set out properly from the feet. Some designs and styles are most desirable

made with a lining throughout, and these usually have an interlining of hair cloth or canvas in the bottom. (See Fig. 54.)

The lining and material are cut exactly alike, but each is stitched as a separate skirt. Press the seams of each and apply the interlining to the lining. Linen canvas, hair cloth and crinoline are the materials principally used for this purpose. These must be thoroughly shrunken before using them.

If canvas is used, cut the strips about two or three inches wide on the true bias. If it is cut wider than three inches it will have to be cut to fit the bottom of the skirt. Baste the canvas on the inside of the skirt, placing the edge of the canvas on the marked line for the bottom of the skirt. Hold the canvas towards you and baste real close to the edge, drawing it just a trifle when you come to the curves at the bottom. After basting all around turn the skirt so the material or the right side of the skirt will be next to you instead of the canvas. Hold the canvas in position with your left hand and baste it at the top from the outside. After this is done, baste the one-half inch space at the bottom of the skirt up over the canvas.

If preferred, hair cloth may be used instead of canvas; it will make a much lighter facing. If you use hair cloth, cover its seams with a piece of cloth or lining or the hairs will

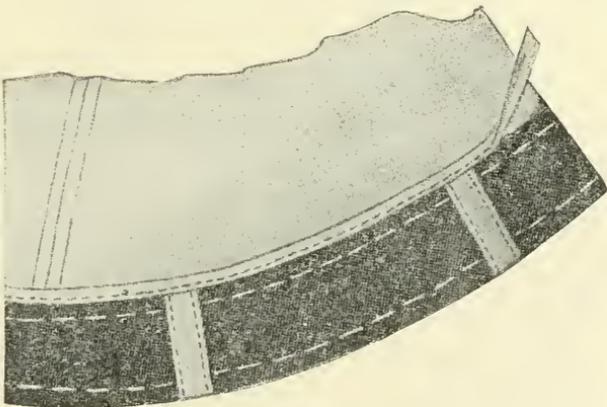


FIG. 54  
Fitted Hair Cloth Bound

work through to the outside. Cut the hair cloth so the hairs will run around. Use skirt featherbone if you want

the skirt to stand out well at the bottom. Stitch it in with the machine at the top of the canvas. If you do not use the featherbone put a few rows of stitching around the top of canvas.

The best method of shrinking hair cloth is to lay it on the ironing board, and with a large sponge which is thoroughly saturated with water, wet the hair cloth well about one-half yard at a time, rubbing in one direction. Use a very hot iron and press until perfectly dry. The hair cloth will also have to be cut to fit the bottom of the gores. Now join the lining to the skirt by having them both turned wrong side out and place the front gore of the lining over the front gore of the material with the corresponding seams touching each other. Each seam of the material is tacked to its corresponding seam in the lining until all are joined together. If both lining and material are cut exactly alike and the seams stitched the same width, there will be no difficulty in putting the skirt together.

Some may prefer the old-fashioned way of basting the lining to each gore of the material and stitching together at the seams. This is sometimes desirable for lining thin materials when the edges of the seams would show through.

### WALKING SKIRTS.

When taking the measure for a short walking skirt, take them as instructed and then take off an equal amount from each measure. The skirt will then hang even all around and you will have the correct measure over the hips. A walking skirt should clear the floor about two inches. Draft plenty long, however, as some people take up a skirt on the hips and stomach more than others.

All cloth must be sponged and shrunken before cutting and making a skirt, or it will shrink and show spots after it is made. Take a damp cloth or sponge and thoroughly dampen the goods and then press it until dry; do not have the iron too hot. Lesson 14 fully explains the different methods of shrinking.

If the cloth has an up or down, or, in other words a nap, be very careful to cut all the pieces one way. Cut and baste according to instructions given for the round length skirt. Stitch all the seams except the back seam. Leave this open until the seams are stitched on the outside or any trimming of straps, etc. Finish the seams on the inside by binding, notching or overcasting.

### FINISHING THE BOTTOM OF A WALKING SKIRT.

If the bottom of the skirt is to be stitched with several rows of stitching (see Fig. 55), face the skirt either with itself or with bias strips of light weight flannel cotton and wool mixture, so the stitching may show with better effect. This inner facing should be basted around the skirt several times, beginning at the traced line for the bottom and basting one row, then another, and so on until the top of the facing is reached. This will prevent the skirt

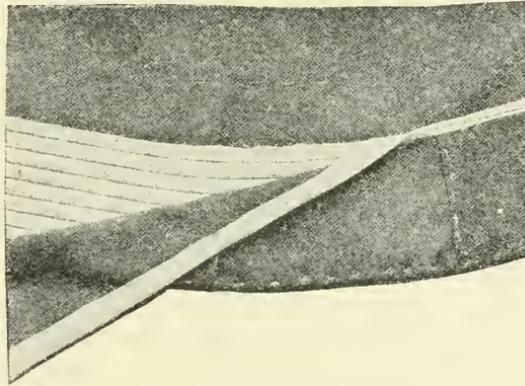


FIG. 55  
Stitching on Bottom of Skirt

and facing slipping when being stitched. Stitch the first row near the edge so as to catch the facing and then stitch the rows about one-fourth of an inch apart until you reach the top of the facing. Be careful to have an easy tension on the machine that the stitching may not draw. A gauge or quilter, fastened to the needle bar will make the stitching more even. After the stitching is finished, turn up the bottom at the tracing or marked line for the bottom of the skirt, and hem if it is long enough; if not, it will have to be faced with a lining.

If you do not care for so much stitching and a simple hem is preferred, baste a bias strip of lining or cambric in the bottom of the skirt in the same manner as the flannel, and turn the hem over it and baste in place and then one or two rows of stitching may be put in at the top.

Or, another way is to baste the inner facing enough to hold it in place and before stitching baste the skirt at the bottom mark; then put on the outer facing, beginning by basting it a little less than one-fourth of an inch from the bottom of the skirt and continue putting rows of basting about three-fourths of an inch apart until nearly to the top of facing. Turn the edge of the outer facing over the top inner facing and baste to hold in place. If a braid is to be used, adjust it next. If the material is heavy and a brush braid is used, baste it into position by holding outside of skirt to you and letting braid come below bottom of skirt nearly a quarter of an inch, and proceed to stitch as directed for the inner facing. A mohair braid may be used on heavy materials and its durability will be greatly increased by doubling that part of the braid which comes next to the bottom. It should be thoroughly shrunken before using it. Put the braid in water and squeeze it as dry as possible and then press. The ordinary mohair skirt braid is two-thirds of an inch wide. Turn over the edge of the braid next to you so that it will come within one-third of an inch from the other edge, holding the end of the braid with the flat iron, and when folded as described, press into position, being careful that it is pressed perfectly dry or it will not be shrunken the same and will be wider in some places than in others. Before proceeding to stitch, place the braid so the edge which was folded back will come next to the facing and so that the double portion will come next to the bottom and about one-eighth of an inch below, and hold in this position a little way ahead of the presser foot, and stitch along edge of skirt. When nearly to the other end of the braid on the skirt, double the last end of the braid back about one-half of an inch for a finish. The ends of the braid will flare if not held in position, so before making the second row of stitching, hold the braid together so it will be th

same width at the ends as elsewhere, and baste. Proceed with the stitching to top of facing as before instructed.

Fasten the belt or band of the skirt at the top with hooks and eyes. Do not have the band too wide. Draw out all the basting threads and press the skirt well. Use a long ironing board so as to stretch the skirt out full length. Begin with the front gore and press out any folds or wrinkles that may be in it. Dampen the seams and press until perfectly dry. Keep the skirt straight on the board and press the gores, running the iron in a semi-circle motion—not up and down, as in some material this would lengthen the skirt. Press the inside folds of the inverted plait in the back, and the bottom of the skirt thoroughly.

Put a hanger or loop on each front seam and one in the center of the back, so that the skirt will hang even when hung up. If you wish to make an outside belt of the same material, cut it on the straight of the goods, about one and one-half inches wide. Cut an interlining of light weight canvas about one inch wide on the half bias, which is half-way between the true bias and straight of material, and baste center of this strip to center of outside strip. Turn the edges over interlining, stitch and then press. Face it with a piece of lining, sewing the facing on by hand. The belt may be made either long enough to just meet or to lap in front. In the latter case make it about three inches longer than the original waist measure, and make the ends pointed.



## CHAPTER XI.

Drafting Five-Gore Skirt; Drafting Nine-gore Skirt, adding flare to nine-gore; Drafting Fifteen-gore, adding flare to fifteen-gore skirt; Adding flare to five-gore skirt; Adding fullness to skirts by plaits or tucks at the seams; Adding flare to seven-gore; General instructions for adding flare to skirts.

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### DRAFTING FIVE-GORE SKIRT.

Take the skirt measure as directed for a seven-gore skirt and make the seven-gore foundation lines below the hip line very light, as indicated by the dotted lines in Fig. 56 accompanying this lesson. Then test the hip line to see if it corresponds to the hip measure, and if correct draw Line 16. The front gore is made one inch wider than in the seven-gore, so measure one inch to the left of the dotted Line 4 on hip line and draw a line parallel with Line 4 and extend it about seven inches above the hip line. Mark it Line 17. Make the back gore two inches wider than in the seven-gore, therefore, measure two inches to the right of the dotted Line 12, on the hip line, and draw Line 18 parallel with Line 12, and extend it also about seven inches above the hip line. (See Fig. 56.)

Now divide the space at the hip line between Lines 17 and 18 equally and place dot Y at the midway point. Draw a line six or seven inches long up from Y and mark it Line 19. (See Fig. 56.) This line should be parallel with dotted Line 8.

Next locate the waist line. Measure up on Line 19 from dot Y, the length of the dart which in this case is six inches, and make point B. Since the original side measure is forty-one inches, and six of this is above the hip line, all the lines or gores must be thirty-five inches below the hip line. As stated in a former lesson, the difference in the measures must come above the hip line. Since the front measure is forty inches, and since the length below the hip line is thirty-five, then the length from hip line to waist line must be five inches. So measure up five inches from the right end of Line 1 and make point E. The back and side measures in this draft are the same, so measure up six inches from hip line on Line 16 and make point F. Now, with face of square up, place A on square on B on draft and let edge of the square touch E, and where the edge of square touches Line 17, make point G. Reverse the square by placing its face down and place A curve on square on B on draft and let the edge of square touch F, and where the edge touches Line 18 make point H.

Measure up waist line in the same manner as in the seven-gore, to see how much is to be taken out in darts. This will be found to be a trifle less than five inches. Be sure to notice the form and build of each person when taking the measurements so that the darts can be made accordingly. Next make the curved lines that form the top of the darts. This is done according to instructions given for the seven-gore.

Since in the five-gore skirt the front gore is so wide at the waist line it is deemed advisable in most every case to take out at least a small dart on either side of the center, about half-way between the center and Line 17. Make this dart one-half inch in width in this case. The side dart or dart on Line 19 is made two and one-fourth inches wide. This will leave two and one-fourth inches for the darts on Lines 17 and 18. Make the dart on Line 18 one-fourth inch wider than the dart on Line 17. This will make the former dart one and one-fourth inches wide and the latter one-inch wide. Draw the lines that form the darts from hip line up to points on the curves, according to instructions for drawing them in the seven-gore. Re-

member a little more of the dart is taken off of the bias edge of each gore than off of the **straight** edge.

Draft inverted plait if desired and extend the draft below the hip line as in the seven-gore.

### DRAFTING NINE-GORE SKIRT.

Take the measures as directed for the seven-gore skirt, being careful to note the form of the person. It is well to make notation of any irregularities for reference in drafting.

Make a light or dotted foundation of the seven-gore draft, as this is the basis from which to work in drafting any number of plain gored skirts. After locating and testing the hip line, draw Line 16. Proportion the gores at the hip line so that they will be as nearly the same width as possible. The front gore may be made a trifle smaller than the other gores. There are two back gores, which, taken together, are the same width at the hip line as each of the other gores, so when proportioning for the other gores at the hip line, calculate the same as if only eight. In the model measure or any measure not varying greatly from this forty-inch hip measure, this calculation is saved by measuring one inch to the right from Line 4 on hip line, and from this point draw Line 17 parallel to Line 4, and extend it six or seven inches above the hip line. Then measure three-fourths of an inch to the left from Line 12 on hip line and from this point draw Line 18 parallel to Line 12, also extend it above the hip line six or seven inches.

Measure the space between Lines 17 and 18 at hip line and divide it into three equal parts, marking on the "Scale of thirds." Extend Lines 17 and 18 about twelve inches below the waist line, and then measure the space between their lower ends and divide it into thirds, marking on the "Scale of thirds." Connect these points with those made on the hip line, and mark them Lines 19 and 20. (See Fig. 57.)

Next, locate the waist line as in Lesson 9, and measure it to see how much is to be taken out in the darts. In this instance four and five-eighths inches are to be taken out. There are four darts in this draft, and as the darts

on Lines 19 and 20 are so nearly an equal distance from the point where the dart length is taken, make these two darts equal, and their sum equal to a little more than one-half of the entire amount to be taken out. In this case they will each be one and three-eighths of an inch wide; the dart on Line 17 will be seven-eighths of an inch and the dart on Line 18 one inch wide. The curves at top of Lines 17, 19, 20 and 18 are drawn according to instructions for drawing them in the seven-gore. The points on the curves and the lines that form the darts are also drawn as in the seven-gore. Always remember when making the darts to take off a little more on the bias edge of each gore. In this case, one-eighth of an inch more is sufficient.

Measure up the waist line outside of the darts to see if it is correct, then draw the waist line for each gore and add the inverted plait, if desired, in the same manner as in the seven-gore draft. Extend the lines below the hip line until they are the desired length, and draw the line that forms the bottom.

If from this draft a flare skirt is desired, measure the width around the bottom of the plain draft and add such an amount as will make the width from  $4\frac{1}{2}$  to  $4\frac{3}{4}$  yards, which is considered good for an average measure in the nine-gore skirt. It varies, however, according to the skirt length—the short skirt requiring less flare than the long length, also a stout figure less than a slender one.

After ascertaining the amount to be added to the original draft to make it the required width, count the number of edges upon which the extra width is to be added and proportion it accordingly, adding more of the flare to the bias edge of the gore than to the straight edge, and a greater proportional increase on the bias edges than on the straight.

Measure down on Line 17 about one-half the front length, or a distance where the flare is desired to begin, and from this point draw Line 21 to a point on Line 18 about three inches below hip line.

It is found, by estimating, that this draft must measure 81 inches, after the flare is added, to make it  $4\frac{1}{2}$  yards around the entire skirt.  $4\frac{1}{2}$  yards equal 162 inches, and half of this amount (which is the part represented by this draft), is 81 inches. Then, by subtracting the width of

this draft at the bottom—49 inches—from the width, it should be after the flare is added—81 inches—it will leave the amount to be added in the flare, 32 inches. In this draft there are eight edges upon which to add the flare, or nine when the inverted plait is not used. In this draft this plait is shown (See Fig. 56), so that the flare added to the front edge of back gore, which is cut out with the inverted plait, is usually deemed sufficient without adding any to the plait at the back.

As the amount added to the front edge of the gores is increased in a regular proportion, as is also the amount added to the back edge of the gores, it is best, to avoid confusion, one with the other, to add the flare first to the back edge of each gore and then to the front edge of each.

Beginning with the back edge of the front gore, add  $1\frac{3}{4}$  inches; that is, measure on bottom outline of skirt  $1\frac{3}{4}$  inches to the left of Line 17, which is the original back edge of front gore, and from this mark draw a line up to the junction of Lines 17 and 21. Then this new line will mark the back edge of the front gore after the flare is added. Next, add the flare to the front edge of the first side gore, making it  $1\frac{1}{2}$  inches, since less is added to the straight edges than to the bias. Do this by measuring on the bottom outline of skirt to the right  $1\frac{1}{2}$  inches from Line 17, which is the original front of this gore, and from the  $1\frac{1}{2}$ -inch mark draw a line to the junction of Lines 17 and 21. This new line will mark the front edge of the first side gore, after the flare is added. Now, as a greater proportional increase is required on the bias edges than on the straight, increase the bias edge in this case  $2\frac{1}{4}$  inches and the straight edges  $1\frac{1}{4}$  inches.

Be careful in adding the flare to measure out from the original edge of the gore, and as soon as the amount of flare is marked, immediately draw the lines indicating the new edge of gore (as instructed in adding the flare to the front and first side gores), so the marks will not be confused. To the back edge of the front gore was added  $1\frac{3}{4}$  inches, and increasing this  $2\frac{1}{4}$  inches, will make 4 inches to be added to the back side of the first side gore,  $6\frac{1}{4}$  to the second and  $8\frac{1}{2}$  to the third. To the front edge of the first side gore was added  $1\frac{1}{2}$  inches, and since the increase on

these edges is  $1\frac{1}{4}$  inches, it would make  $2\frac{3}{4}$  inches to be added to the front edge of the second side gore, 4 inches to the third, and  $5\frac{1}{4}$  inches to the back gore.

Beginning at front edge of draft, indicate the respective edges of the gores, after adding the flare, by drawing an arrowhead line across each gore near the bottom from one edge to the other (See Fig. 57), so that the pattern may be traced and cut without any mistake. These lines can be easily followed by glancing above Line 21 at the original edges of the gore and following the lines outside the original edges, which are the new outlines. In adding the flare in some instances where the new outlines of the gores join the original ones on Line 21, the slope is not gradual enough. Obviate this by placing point C on the square on the perpendicular line, about  $1\frac{1}{2}$  inches above the junction lines (or far enough to make the flare slope off gradually), and draw a line.

The next step is to trace and cut the different gores, as instructed in Lesson 9. Part of them may be cut from this draft, while others must be traced, as the lower edges in some of the gores overlap. (See Fig. 57.) The gores marked with a small circle near hip lines are those to be traced on other paper. Cut the others from the draft. The front edge of the third side gore overlaps the back edge of the first side gore, however, and the time and trouble in tracing one of these gores complete may be saved by simply adding a small piece of paper to one or the other, equal to the overlap.

### DRAFTING FIFTEEN-GORE SKIRT.

The measures are taken the same as in the seven-gore and first a foundation of the seven-gore draft is made. Test the hip line to see if it is correct. Then draw Line 16, letting it extend six or seven inches above the hip line and about twelve inches below.

In the many gored skirts make the gores the same width at the hip line with the exception of the front gore, which may be made just a little wider; however, not less than one-half inch wider. In this draft the hip measure is 40 inches. This is to be divided among the fifteen gores, and by dividing 40 into fifteen equal parts the gores would be

nearly two and three-fourths inches wide. Make the whole front gore three inches wide, but as only one-half of this gore appears on draft, the hip line or Line 1, will be one and one-half inches wide. After measuring for this width, draw Line 17, to form the back edge of front gore, by first measuring down on right edge of paper 12 inches, and make a mark to the left of it,  $2\frac{1}{4}$  inches or  $\frac{3}{4}$  of an inch more than width at hip line, to give the proper slant and connect this mark with that on hip line.

Now, measure the space on the hip line, between Lines 16 and 17, and divide the space into seven equal parts, as this is only one-half of the skirt. Also measure the space between the lower ends of these two lines and divide it into seven equal parts. Connect these divisions with the corresponding ones on the hip line, and mark them Lines 18, 19, 20, 21, 22 and 23, respectively, extending them five or six inches above the hip line. (See Fig. 58.)

Locate the dart length on Line 8, and from this locate the waist line on the other lines, according to instructions already given. Then measure up waist line to find how much will have to be taken out in the darts. In this case there are four and three-fourths inches over the given waist measure. In this draft the darts are to be taken out on Lines 17, 18, 19, 20, 21, 22 and 23—seven in all. As a rule, take out the most on the sides and the least in front. It depends on the form of the person. In this instance take out considerably less than one-half of the entire amount—four and three-fourths inches—on Lines 20 and 21. The darts on these lines are each made one inch wide. This leaves two and three-fourths inches to be taken out in the other five darts. Decrease one-fourth of an inch on the darts next to this on either side, and make the dart on Line 17 three-eighths of an inch wide. That is, the darts on Lines 20 and 21 will each be one inch in width; those on Lines 19 and 22 will each be three-fourths of an inch; those on Lines 18 and 23 will each be one-half of an inch, and the one on Line 17 will be three-eighths of an inch in width. Draw the curved lines at top of these lines, as already given in the seven-gore draft. With square in left hand, place thumb nail on mark indicating amount to be taken out in each dart, and place this space at the middle of the curved line, or on

top of Lines 17, 18, 19, 20, 21, 22 and 23, respectively, and then let the square slip forward far enough to take a little more of the dart out on the bias edge than on the straight edge of gore. The difference will be much less, of course, in the many gored skirts than in the few gored. One-eighth of an inch difference is made in this draft. Before drawing the lines that form the curves, always test the waist measure to see that it is correct. After these lines are drawn, then draw the lines that form the top of the gores or waist line.

This completes the upper part of draft with the exception of the inverted plait, which is drafted the same as in the seven-gore.

If a flare skirt is desired from this model, begin in the same way as instructed in the nine-gored flare skirt except make the estimate for about five and one-half yards. Measure down on Line 17 about one-half of the skirt length, or where flare is to begin, and draw Line 24 from this point to hip line, on Line 23. To Line 24 draw the lines indicating the edges of the respective gores, after the flare has been added. The flare on the front, or straight, edge of each gore is less than on the back, or bias, edge. The flare on the front gore is the least, gradually increasing toward the back. As the amount added to the front edge of gores is increased in a regular proportion, as does also the amount added to the back edge of the gores, it is better here, as in the nine-gore, to add the flare first to the back edge of each gore and then to the front edge of each. One inch is added in this instance to the back edge of the front gore. Add this much and one inch more to the back edge of the first side gore, then connect this point with the junction of Lines 18 and 24. Be very careful in adding the flare to measure from the original edge of each gore. To repeat, begin with the back edge of the front gore and add one inch. Measure on the bottom line of skirt one inch to the left of Line 17, which is the original back edge of the front gore, and from this inch-mark draw a line up to the junction of Lines 17 and 24. This new line will now be the back edge of the front gore, after the flare is added. Add three inches to the back edge of the second side gore and four inches to the third, five inches to the fourth, and so on. As soon as

the amount of flare is marked, then draw the line indicating the new edge of each gore, according to instructions for the back edge of the front and first side gore. (See Fig. 58.)

Next, add the flare to the front edges of all the gores. Three-fourths of an inch is added in this draft to the front edge of the first side gore, so measure on the bottom line of the skirt three-fourths of an inch from Line 17, which is the original front of this gore, and from this point draw a line to the junction of Lines 17 and 24. This new line will now mark the front edge of the first side gore.

Increase this amount to be added to the front edge of each gore three-fourths of an inch, so at the front edge of the second side gore add one and one-half inches; to the third side gore two and one-fourth inches, and so on—adding three-fourths of an inch each time to the next gore.

Continue until the flare has been added to all the gores. If there is no inverted plait, draw Line 24 from the same point on Line 17, but extend it to the hip line on Line 16, and add the flare on the left side of Line 16, with the same increase as the others. The amount added to the first two edges, however, must necessarily be less, as there will be one more edge to which the flare must be added than when the plait is used. The illustration accompanying this lesson shows skirt with inverted plait added to the back gore; therefore, add the flare only on the front edge of the gore.

Now, beginning at the front edge of the draft, indicate the respective edges of the gores, since their flare has been added, by drawing a line across each gore from one edge to the other, as indicated by the arrowhead lines in illustration. This will avoid confusion when tracing and cutting the gores. These lines can be easily followed by glancing above Line 24 at the original edges of the gores, and then following the new outlines on down to bottom.

The next step is to trace and cut the different gores apart. Part of them may be cut from this draft, while others must first be traced and then cut, as the lower edges in some of the gores overlap. (See Fig. 58.) The gores marked with a small circle near the hip line are the ones to be traced on to another piece of paper in order to have

them separate. The others, which are marked "cut," can be cut from the draft. Be sure to trace the hip and waist lines in each gore. If the inverted plait is used, simply trace on Line 16 to show back edge of back gore; cut the gore and plait together in one piece by cutting Lines 23, 32, 34 and 35, and on waist line and bottom line. (See illustrations for cutting the back gore in the seven-gore skirt.) Follow instructions in laying pattern on material and tracing, as for the seven-gore, and be sure to allow at least three-fourths of an inch when cutting.

#### FIVE-GORE FLARE SKIRT.

About four yards is usually considered a good width around the bottom for a five-gore flare skirt. First, measure draft around the bottom of the plain five-gore draft, and then subtract this amount from one-half of the entire width the skirt is intended to be at bottom, and this will give the amount to be added to this half of skirt. Divide this amount among the gores, adding one inch to the back edge of the front gore, and the remainder to the other gores, according to instructions for adding the flare to the nine-gore skirt. Draw a slanting line across the gores to determine where flare is to begin. (See Fig. 57 and 58, of the nine and fifteen gore.) This line will vary according to the form and also style. Proceed as for the nine-gore flare. Since the five-gore has only four edges on draft upon which to add the flare, much more must be added to each one than in the nine-gore. In this case one inch is added to the front edge of the side gore, and 12 inches to the front edge of the back gore; two and one-half inches is added to the back edge of the front gore, and seven and one-half to the back edge of the side gore. Slope the flare off at the top at the point where the new lines of the gores join the perpendicular ones, by placing point C on the square far enough above their junction to give a gradual slope—say about one and one-half inches. Near the bottom of the draft draw an arrowhead line across each gore from one edge to the other. (See Figs. 57 and 58.) Trace the side gore and cut front and back gores according to instructions already given.

The fullness can also be added in other ways, such as a plait or a tuck on each seam, which is very simple and yet

neat and stylish. This can be done by cutting the seams as much wider than the original seams as the plaits are desired. Baste the seams up on the tracings and fit the same as a plain skirt. Let the plaits graduate; that is, stitch the seams in front down to about knee-depth, or a little below, and then make a gradual raise on each seam toward the back. Stitch the back seam all the way down, but when stitching on either side of the placket, stitch only placket length, allowing the plait to fall out from there down.

To make a tuck turning toward the front on each seam in the upper part of skirt, turn the seams from underneath so that their edges will turn toward the back of skirt, and stitch back from the basted seam at an even distance. To make tucks turning toward the back, turn the seams so that their edges will extend toward the front and stitch as above. Then, when the top of skirt is stitched as desired, turn the skirt wrong side out and finish out the stitching of the seams, taking as small a seam as practicable, so that as much will be left in the plait as possible. Press well before taking out the basting.

Add the flare to the seven-gore skirt in the same manner. First, determine how wide the skirt is to be around the bottom, when finished. Four and one-third yards is a good average for a seven-gore flared skirt. Measure the width around bottom of the plain draft, and subtract this from one-half of the entire width, which will give the amount to be added to half of skirt. Make the least of the flare on the front part of skirt, and on the straight or front edges of the gores. Draw a line similar to Line 24 in the nine-gore skirt, which will mark point from which the flare on each gore is to begin. Begin by adding three-fourths of an inch to front of the first side gore, and increase amount added to the others three and one-half inches each time, and draw the new lines as before instructed. Then add one inch to the back edge of front gore and increase flare on the other gores four and one-half inches each time. Draw new lines for these edges and mark the bottom of the gores after flare is added, as indicated in illustration of nine and fifteen gore skirt. Trace the back gore, together with the inverted plait, if used, on to another

piece of paper and cut the others from the draft, as before instructed.

Instructions have already been given for cutting a skirt to flare on both edges of each gore below the hips. A few words here in regard to special treatment in the finishing, to preserve the flare and make them hang in just the proper manner, will not be amiss. After basting and stitching the seams, try the skirt on and pin a tape around to determine the hip depth to which the flat seams shall extend, for in a flare skirt the seams above the hips must be finished so they will lie open and flat, while below the hips they are finished off together. Mark the skirt with a basting thread along the edge of the tape. Remove the skirt and clip both edges of each seam on the inside at the basting thread, in order to divide the flat-finished seam from the rippled part. Extend this clip the full width of the seam edges, running in close to the stitching. Open and press the seams above the clip and finish each edge neatly with binding ribbon or notch them. Or the seam may be finished with a row of machine stitching at each side of the seam and quite close to it.

Now, mark up from the bottom just how far the hem or facing is to extend, usually about three inches, and clip the seams also at this point, and open and press them below the clip in order to do the hemming or facing properly. The seams between the clips must be bound together, using a narrow strip of lining or binding ribbon. Do not press this part of the seam to either side, but allow it to stand out straight from the inside of the skirt, which will give a pretty rippled effect to the gores.

Interline the bottom with crinoline, having the edge of the crinoline come to the tracing line that marks the bottom of the skirt, and turn the bottom up over the crinoline at the tracing line and baste it. Baste over this a bias facing and whip the lower edge to the turned-up edge of the skirt; the upper edge may be hemmed down by hand or by machine stitching,

## GENERAL INSTRUCTIONS FOR ADDING FLARE TO SKIRTS.

No set rule can be given for adding the flare to skirts, since it varies so much. The short skirt requires less flare than the long length, and a stout figure less than a slender one. It varies, also, according to the prevailing style and taste of the person for whom the skirt is made.

To make a skirt of many gores the same width around the bottom as one with a few gores, it will be necessary to add less flare to each edge of the former, since there are more edges to which to add it.

In adding the flare, the first thing to consider is the desired width of the skirt when finished, then measure the bottom of the extended plain draft, and subtract this amount from one-half of the width when finished and the difference will be the amount to be added to the draft. Always add more to the bias edge of the gores than the straight, increasing the flare of each gore as you approach the back; with this in mind, count the number of edges to which the flare is to be added and proportion accordingly so that the sum added to all the edges will be equal to the amount left after subtracting the width of the plain draft at the bottom from the width of one-half the skirt when finished.

You will note that in the nine-gore flare we have taken for example a skirt which measures four and one-half yards, in the fifteen, one measuring five and one-half, and in the five-gore, one which measures four yards. In the nine-gore there are eight edges to which to add the flare, in the fifteen-gore fourteen edges, and in the five-gore only four edges, when using the inverted plait as shown in the skirt draft illustrations. Then, since the width around the bottom and the number of edges both vary, it can readily be seen that the flare added to the gores could not be the same in any two of them.

When one wishes the width around the bottom of skirt greater in any than those given in the lessons, begin by adding a trifle more to both the bias and straight edges and let the proportional increase on each be greater. Or, on the

other hand, if a skirt that measures less, begin by adding a trifle less to both the bias and straight edges, letting the proportional increase on each be less.

For example, in the instructions for the nine-gore flare we have taken one which measures four and one-half yards around when finished. If one wishes a skirt that measures five yards, or one hundred and eighty inches, one-half of the finished skirt would measure ninety inches. Then by subtracting the width of the plain draft (in this case forty-nine inches) from this width, it will leave the amount to be added in flare, or forty-one inches. In the instructions for the nine-gore flare one and three-fourths inches was added to the back edge of the front gore, and this was increased on each corresponding edge as we approached the back, by two and one-fourth inches; and to the front edge of the first side gore we added one and one-half inches and increased each of these corresponding edges one and one-fourth inches, as we approached the back, so in this one which we wish to measure five yards, or half a yard more, add two inches to the back edge of front gore and let the increase on the corresponding edges be two and one-half inches, then on the front edge of the first side gore add one and three-fourths inches and make the increase on the corresponding edges one and one-half inches, which will make thirty-nine inches added to the eight edges, which is about as near forty-one inches as we can figure it in giving a regular proportion. The addition to the front edges will be as follows,  $1\frac{3}{4}$ ,  $3\frac{1}{4}$ ,  $4\frac{3}{4}$  and  $6\frac{1}{4}$ , and on the back edges of the gores 2,  $4\frac{1}{2}$ , 7 and  $9\frac{1}{2}$  inches.

Then for a nine-gore flare skirt, measuring only four yards, decrease in the same proportion.

These same instructions may be followed out in making a draft for a flare skirt of any number of gores increasing or decreasing the amount added to edges of the gores, also making the increase on the corresponding edges greater or less according to the width desired, using as the basis the examples given in the lessons and bearing in mind the variation mentioned in the beginning of this article.

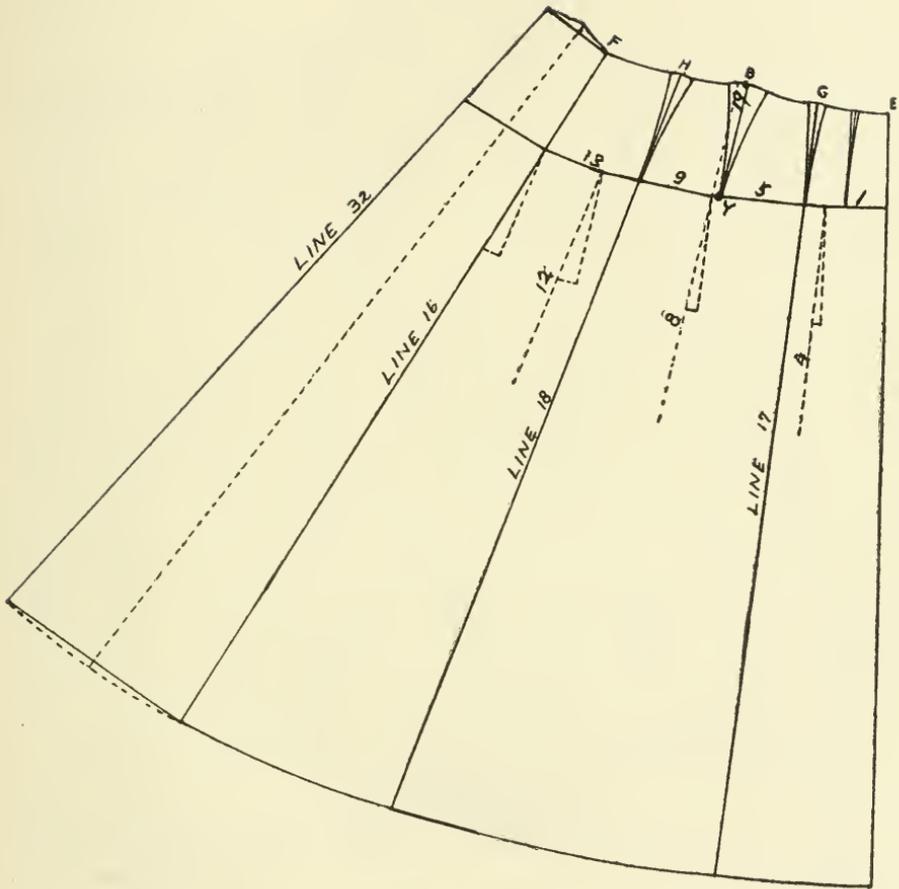


FIG. 56

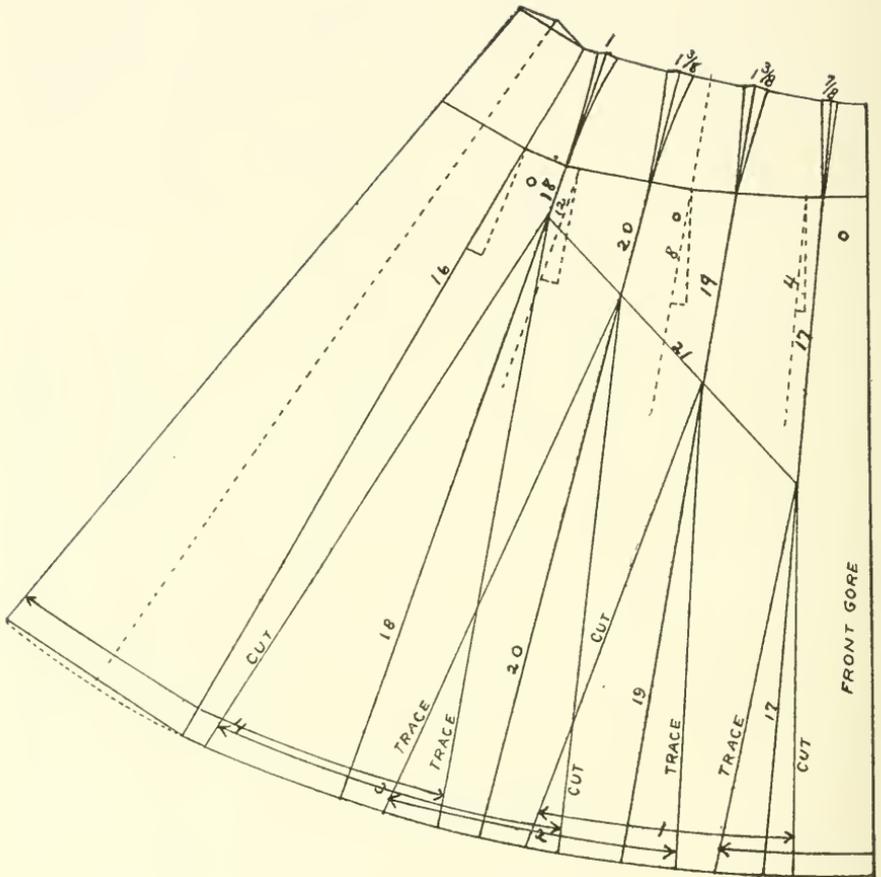


FIG. 57

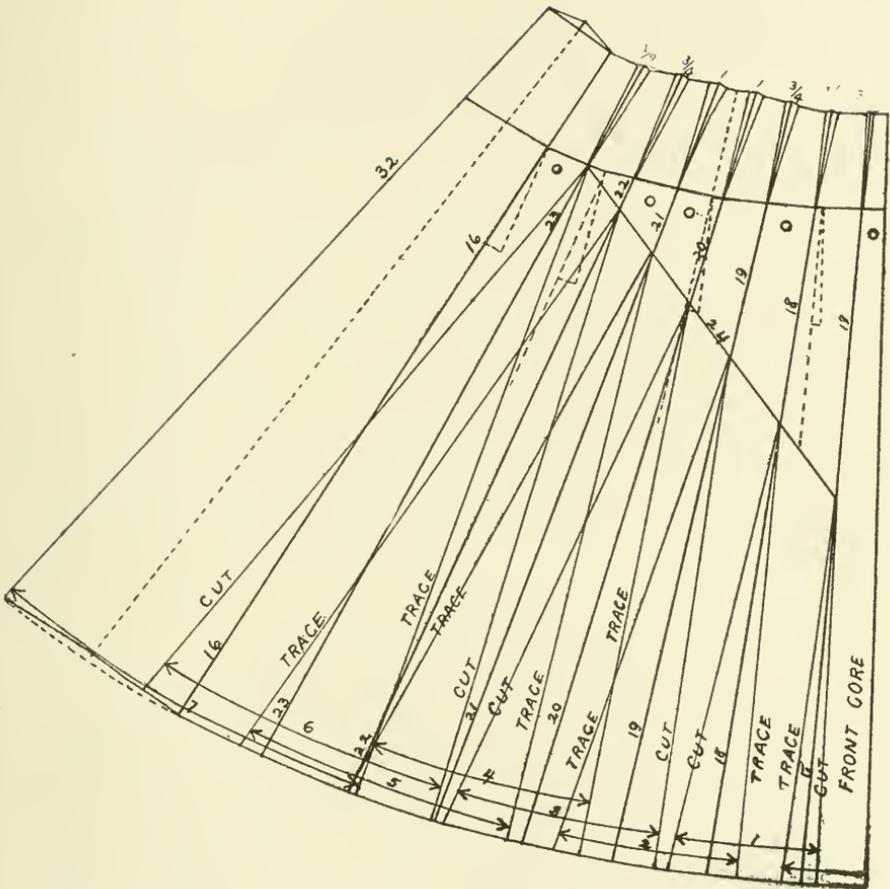


FIG. 58



## CHAPTER XII.

Side-plaited Skirts, drafting those with an equal space between the plaits and those with few seams, how to cut when plaits are to turn toward the front, how to cut when plaits are to turn toward the back, stitching and finishing plaited skirts; Skirts with plaits placed in at knee depth; Skirts with two, three or more plaits between the plain gores; Gored skirts with a side or inverted box-plait let into the seams some distance from the bottom, how to support the plaits; Shirred Skirts; Skirts with Flounces, drafting, cutting and applying a graduated circular flounce; plaited, shirred, gathered and tucked flounces and how to apply; Skirts of uneven number of gores; Skirts of even number of gores; Skirts of even number of gores with a seam in center front; Skirts of an even number of gores measuring more than three inches at hip line without a seam in center front and those whose gores measure less than three inches, how to proportion the gores.

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### SIDE-PLAITED SKIRTS.

Under this head may be included skirts plaited in clusters and those of single plaits with an equal space between them. These skirts, if properly constructed, present a very charming appearance and it is very imperative that their construction be thoroughly understood.

For a plaited skirt with an equal space between the plaits, to insure the proper slant to the edges of the plaits, as well as an economy of goods, draft a pattern for a many gored skirt. Make as many gores as will make the plaits on hip line the desired width and allow half the depth of the plait on either edge of the gores—two inches at the hip line sloping off to five inches at the bottom makes a good plait. Take, for example, the fifteen gore draft (Fig. 58), and for a side-plaited skirt with the same distance

between the plaits (with the exception of the two in front, where the distance in this case will be a trifle greater), draft a pattern just the same as for the plain gored skirt allowing one-half of the width of the plait on either edge of the gores, as the other half will be added on the edge which joins it. For instance, if the plait is to be two inches at the hip line and five inches at the bottom, add one inch on either side of the gore at the hip line and two and one-half inches on either side of it at the bottom and connect the corresponding points at the hip line and the bottom and these new lines will be the edges of the new gores. If the plaits are to turn toward the front cut the new gores just made by placing them on the material in the same way as instructed for cutting the plain gored skirt. Mark the edges of the new gores on the wrong side of the material, and make the allowance for seams outside of these marks; also mark the edges of the original gores, which were the edges before the allowance for the plait was made, as these marks will give the line upon which the skirt is to be basted.

If the plaits are to turn toward the back, cut the gores with their back edges on the straight of the goods with the exception, of course, of the front gore which is cut in the usual way when there is no seam in front. When there is a seam in front, cut the front gores the same as the others. Then, in drafting the pattern for a skirt where the back of the gores is to be cut on the straight of the goods, take out the dart so that a little more of its width will be taken off of the bias side than off the straight, as instructed in previous lessons. That is, more of the dart will be taken off of the left-hand side of the straight line above the hip line instead of from the right-hand side, as shown in Fig. 58.

If a skirt with fewer seams is desired and still with about an equal distance between the plaits, select the nine-gore draft and divide the side gores into two equal parts lengthwise by a dotted line (See Fig. 60). Then allow, on either edge of the gores, one-half of the width of the plait at the hip line and bottom outline of skirt just as before, but an allowance for an entire plait must be made at the dotted line to which was just referred, as this dotted line represents the edge of the plait.

To make these allowances cut along the edges of the original side gores of the nine-gore draft, in this case, and also cut along the dotted line dividing the gores lengthwise into two equal parts. Now place these parts in their correct position just as far apart at the hip line and at the bottom as the plait is to be at these points. By way of illustration, to make the plait at hip line two inches and at the bottom five inches, place the edges representing the center of the gore two inches apart at hip line and five inches apart at bottom line, and pin in position, trace along the four edges—two inner and two outer edges and then mark the allowances on the two outer edges for the plaits as instructed, and connect the corresponding points at hip line and bottom and cut pattern along the new lines. The front gore will be cut as in the plain gore skirt, except the allowance for plaits is made on its edge as instructed for the others. Also if the inverted plait is used with the back gore the allowance for the plaits is made on its front edge only, and cut as in the plain gore skirt. Notch each gore as before instructed so they will not be confused. Fold the new gores lengthwise by placing their edges together so that the fold will show the center of the gore, and in cutting the material place the pattern so that the center of the gore will come on the straight of the goods, pinning it on the wrong side of the goods in case it will not show a tracing, so the chalk marks will be on the side from which the basting is done.

First, mark the hip line of the original part of the gore then the two inner lines, which, when brought together and basted will form the plait in the center of the gore. Next, mark the lines which were the original edges of the gores. These represent the lines upon which to baste up the skirt. Lastly, mark along the edges of the new gores which represent the lines upon which to baste up the seams at the back of the plaits. The allowance for seams is made when cutting out the gores. Baste the gores together, using a small running stitch, for about seven inches below the waist line, and from there down one-half inch stitches will be sufficiently small.

Next, baste the two inner lines together in each gore which will form the plait in the center of the gore. Be-

fore basting the gores together, carefully pin them at the hip line and then proceed as in a plain gore skirt to baste and fit. After fitting, the stitching is ready to be done. If the plaits are to turn toward the back, in stitching them down, see that the edges of the seams between the gores turn toward the front of the skirt. Also turn the basted plait in the center of the gore so that its underneath edge will turn in the same direction. If the plaits are to turn toward the front, reverse the order, turning these edges toward the back of the skirt. They may be either held or basted in position, if the stitching is to come on or very near to the edge of the plait, otherwise it will be necessary to baste a little distance back from the edge of the plait and as far down as it is to be stitched on the outside.

Stitch the plaits down in the upper part of the skirt in any way desired, and then where this stitching discontinues, baste the seams from the inside of the skirt, which will hold the gores together at the lower part of the skirt where the plaits fall out, and then stitch.

Finish the top of the skirt. Leave the plaits basted in their full length until the bottom is turned and basted at the correct length and press well along this bottom edge to show just where the edge of the plaits will come when in their correct position, as they are inclined to drop below the bottom of the skirt at their edges. If the material will not show tracing, in putting in the basting mark at the bottom of a plaited skirt, a loop of the thread must be left at the edge of each plait long enough to reach across the plait when the plait is drawn out. It is important to bear this in mind, where the bottom outline is not pressed in, or the length would be lost when the plaits were unbasted. After pressing or marking the bottom, take out just enough of the basting, holding the plaits, to finish the bottom; rebaste and press the plaits, noticing that they are in position at the bottom edge of the skirt. Press the skirt thoroughly and remove the basting.

If a skirt with plaits placed in about the knee depth or below, is desired, allow an extension from that point on the bias edge of the gore, wide enough to make as many and as wide plaits as desired. Cover the plaits where they are fastened down at the top with a fancy strap or with but-

tons. Finish the bottom of the skirt in any way preferred. Folds make a very pretty finish. Make them on the true bias and use them on the double of the goods. They may either be stitched on or put on by hand.

### SKIRTS WITH TUCKS OR PLAITS BETWEEN THE PLAIN GORES.

To make a skirt with two tucks between the plain gores, in order to preserve the symmetry of the skirt, it will be necessary to narrow the original gores on either side, decreasing them at the hip line and bottom outline just one-half of the space taken up by the tuck and the space between the two tucks. For instance, if two inch-tucks stitched back one-half inch with one-fourth of an inch space between them at the hip line are desired, draft as for a seven-gore skirt or any other preferred, and measure on either side of the line marking the edge of the original gores (See dotted lines Fig. 59), three-eighths of an inch in this case, or one-half of three-fourths (as the tuck is to be one-half inch wide and the space between them is one-fourth of an inch). Make the width at the bottom outline sufficient to make a good flare, say one and one-half inches in this case, or twice the amount taken up by one tuck, and space between the tucks. Connect the corresponding points on the hip line and at the bottom by a straight line extending on up to the waist line. Then, from the marks on the hip line, draw the curves for the darts on the gores by drawing lines parallel to the original curves as far from them as the mark on the hip line is from the edges of the gore, or one-half the width of one tuck and the space between the two tucks (in this case, three-eighths of an inch). (See solid lines on either side of the dotted lines Fig. 59.)

The numbered arrow-head lines in Fig. 59 show the edges of the plain gores—number one of the front gore, number two the second plain gore, number three the third, and the one numbered four and five the back gore and inverted plait respectively. The unnumbered arrow-head lines indicate the edges of the wedge-shaped gores.

Now trace on these new lines and cut both the plain and wedge-shaped gores. Trace the edges of each on another

piece of paper, and the back edges on each piece will show where the edge of the tuck is to be turned, and the front edges of each will show where the edge of the tuck on the gore in front of it will come, if the tucks turn toward the back. Otherwise, the order will be reversed—the front edge showing where the tuck is to be turned and the back edges where the edge of the tuck on the gore back of it will come. Now, add to either side of the plain and the wedge-shaped gores, at the hip line, one-half of the width of the tuck on the double or the width the tuck takes up at the hip line (in this case one-half inch), and to make the flare sufficient at the bottom add to either edge one and one-half inches, or as much as was taken off of either edge of the original gore at this point. Connect these corresponding points on each edge and mark these edges, when on material, as they are the lines upon which the skirt will be basted.

Place gores on the material as in a plain skirt, cutting with the front edge of each on the straight of the goods where the tucks turn toward the front, and the reverse where the tucks are to turn toward the back, with the exception of the front gore, which is cut as in the plain gore skirt. Cut the wedge-shaped gores with the edge representing the center fold of the tuck on the straight of the goods. Make the allowance for seams when cutting the material. Proceed to baste and fit in the usual way, or an easier way is to baste the edges first where the tucks turn back, basting the full length of the skirt to hold them in position until the skirt is finished. If the tucks are to turn toward the back, holding the right side of goods toward you turn back the edges of the front gore on the inside markings; likewise at corresponding marks at the back or left-hand side of each gore, and put the skirt together by basting these edges along the inside markings on the front or right-hand side of each gore. If tucks are to turn toward the front, reverse the order.

For a skirt with three tucks between the plain gores decrease the width of the original gores at the hip line and bottom outline in the same proportion as for two tucks; that is, decrease the width of the gores at these points one-half the space taken up by two tucks and the

space between them. Proceed to make the pattern for the new gores in the same way as before, taking for illustration the same width tucks and space as before, at the hip line—two one-inch tucks on the double, each taking up one-half inch space when made, with one-fourth of an inch between the tucks would make one inch taken up by tucks and one-half inch in the space between the tucks, making one and one-half inches. Then decrease the gores at this point one-half of one and one-half or three-fourths of an inch, marking on either edge of the original gores as before (See dotted lines Fig. 59), allowing as much flare at the bottom as is desired (in this case,  $1\frac{1}{2}$  inches), seeing to it, however, in other cases that not enough is added to make an overlap at the bottom, when basted. The tucks will fall out at the bottom when skirt is finished, but the edges should not overlap. In adding the flare at the bottom for skirt with two tucks decrease the original gores an amount equal to twice the width one tuck takes up at hip line plus the space between the tucks, or  $1\frac{1}{2}$  inches; therefore, we will follow out the same proportion in this case. Then for three tucks decrease the original gores at the bottom outline an amount equal to three times the width of one tuck and space between two tucks at hip line (three-fourths of an inch), or  $2\frac{1}{4}$  inches. Connect the points and draw lines above the hip line, showing edges of new gores, as before. Make the allowance on the edges of the gores as before—one-half the width of the tuck at the hip line, and the flare at the bottom twice the width of one tuck and space between two tucks (in this case  $1\frac{1}{2}$  inches). Connect the points and mark the edges as before. The center line of the wedge-shaped gores, or the line representing the original edges of the gores (See dotted lines Fig. 59), is the line representing the edge of the center tuck. To make the allowances for it, cut along this line and spread it at the hip line the whole width of the tuck (in this case, one inch), and the whole width it is to be at the bottom (in this case, three inches), remembering to mark these two lines on the material as well as the others, for these inner lines on the wedge-shaped gore will be basted together.

Proceed to baste, fit and finish as before instructed. Skirts with a greater number of tucks between the plain gores may be developed by making calculations in the same proportion.

Gored skirts that have a side plait or an inverted box plait let into the seams some distance up from the bottom are sometimes troublesome through a tendency of these inlet plaits to show below the bottom edge of the skirt, as there is nothing to which to sew them. This difficulty may be overcome in this manner: Bind the top of each cluster of plaits, and after the skirt is otherwise finished, take a tape or a strap of lining and sew it to the top of each cluster, letting it extend from one to the next **all** around the inside of the skirt. In a light-weight skirt this is generally found to be enough, but in a heavy-weight cloth a short tape or strap may run diagonally from the top of each cluster to the next seam and be firmly sewed there to the wrong side.

When a plaited skirt is made of the material that will launder, the laundering will not be difficult if one understands the correct way of ironing. Do not press the lower part of the skirt out flat, but lay each plait as it is pressed on a line with the upper portion in position all the way to the bottom of the skirt and press it down. Afterwards the iron may be run under the plait to smooth the part underneath.

### SHIRRED SKIRTS.

There are several ways in which skirts may be shirred; some are shirred all around the top, while others are shirred on the sides and in the back, leaving the front gore plain; some have just a few rows of shirring, while others are shirred to a depth of five or six inches; some have every other gore shirred and the others plain.

One way to make the shirred skirt is to cut the widths of the goods perfectly straight and use enough of them to make the skirt plenty full; or, all the gores may be used by making each gore half as wide again as in a plain skirt, and then seam them up. Shirrings may be placed equal distances apart or in groups. If every other gore is shirred, cut the gores to be shirred half as wide again and leave the others plain.

The lines for the shirring must be marked. Use a piece of cardboard cut the length the first row of shirring is to be from the top and measure along every two or three inches from the top and mark with crayon or tailors' chalk. Mark off the next row in the same manner, using a cardboard cut the desired length the rows are to be apart. Mark all the rows before beginning to shir. Use a straight running thread with which to shir, or a small tuck may be made on the right side and a cord run in the tuck to draw it up on. If the tucked shirring is used, allow extra length for it, according to the width of tucks. (See illustrations in a later lesson.)

Sometimes in soft thin materials, in using the small pin tuck shirring, it is best to have a small piece of cardboard cut just the length the rows are to be apart, and shir right along as it is measured off. Hold the cardboard in left hand and measure every few inches, then shir up to that point of measurement, and so on.

### SKIRTS WITH FLOUNCES.

To draft a pattern for a flounce the same depth all around, extend a draft representing the desired number of gores and measure up from the bottom outline on each line just the depth that the flounce is desired and connect these points, being careful to make the connecting line smooth in order to give a pretty outline to the top of the flounce. (See long dotted line in Fig. 60.)

For a graduated flounce mark the depth it is to be in front by measuring up from the bottom of the skirt on the center front or right edge of paper; likewise measure the depth it is to be in the back. For example, if it is to be nine inches in depth in front and eighteen inches in the back, measure up nine inches from the bottom at center of front and eighteen inches at the back or on Line 32. Now a gradual curve must be made connecting these two points. The distance from one to the other is too great to try to draw this curved line without having some points between. These may be made by folding the draft so as to divide the flounce lengthwise into halves. This is done by folding the nine-inch flounce mark over on the midway point of Line 32 between the bottom and eighteen-inch mark, letting the lines

representing the front and back edges fall as they will. It will be observed that they will not come on a straight line with each other.

Then, being careful that the paper does not slip, fold twice more which will divide it into eighths. Unfold the draft and draw lines on the marks made by folding, which are seven, dividing both the top and the bottom of the flounce into eight equal parts. (See solid lines in Fig. 60.) Number these lines 1 to 7, respectively. (See illustration.) Then, on Line 4, which is the center one of these lines, measure up from the bottom and mark the depth of the flounce at this point, which should be one-half of the sum of the front and back depths. In this instance the front depth is nine inches and the back depth is eighteen inches. Their sum is twenty-seven inches, and one-half of this is thirteen and one-half inches, therefore measure up thirteen and one-half inches on Line 4 and make a point. By finding the other lines in the same manner, it would make the increase too much near the center of the front and back where the curve at the top of the flounce should be the most gradual, therefore, make the increase on Line 1 only one-half of an inch over the front of the flounce, making its depth nine and one-half inches; increase Line 2 one inch and increase Lines 3, 4, 5 and 6 each one and one-half inches, then Line 7 one inch, as marked on illustration.

Divide space at top and bottom outline of flounce between its front edge, the lines just drawn and its back edge, into two equal parts, which are indicated by dotted lines in Fig. 60.

This will divide the flounce lengthwise into sixteen equal parts as represented by the lines in Fig. 60. Connect the top of these lines which will result in a smooth line for the top of flounce. Cut the flounce off on this line, also on bottom and center front line and Line 32, preparatory to making the flare for it.

Make the estimate for the flare in the same manner as given for the plain flare skirt—subtract the width of the draft at the bottom from the width desired and the difference will be the amount to be added to the draft. Remember that less flare is put in front and that it gradually increases toward the back. A flounce about four yards around

the bottom is sufficient for a plain flared flounce similar to the one illustrated in Fig. 60. Now, cut the flounce on all the lines, both dotted and solid, beginning at the bottom and continuing as near to the top as possible without cutting entirely through. This will hold them together, but for fear they should get torn apart and misplaced, number all the divisions in regular order.

Pin the first division on a large piece of paper upon which the flounce is to be made. Pin it near the top and at the bottom, and while holding the second division at the top to be sure the top outline of flounce is being preserved, with the left hand pull the bottom part of this division back far enough to give the desired flare, and pin in place, continuing to increase the flare in a regular proportion. In this case enough is added in the flare to make the skirt four yards around at bottom edge of flounce, therefore, flare according to markings at the bottom right hand side of the division lines of flounce in Fig. 60. Flare the first and second portions each one-fourth of an inch and increase one-half inch when an increase is made, but do not increase as rapidly as you approach the back or it will be too full there, as you will recall considerable flare has already been added to the back of the skirt in the inverted plait to which the flounce is now being added. In the second two slashes or divisions, increasing the flare on the first two by one-half inch makes them three-fourths of an inch; the next two are also increased by one-half inch, making them one and one-fourth inches; the next four slashes are flared one and three-fourths inches, and the last five are flared two and one-fourth inches. It is important to pin each division carefully, as the upper outline of this new flounce must be exactly the same as the one cut from the draft, so that when the top of the flared flounce in the material is sewed to the lower edge of the skirt, it will fit.

Cut the flared flounce pattern by cutting along front edge, top line of flounce, and back edge. Before cutting its lower edge observe that when spreading the slashes to make the flare that their back edges extend lower than their front edges, so to make an even bottom outline, cut from the lower edge of one to the lower edge of the next one to it. To cut flounce from material place center of front on a fold of

the goods, adding the widths to the flounce by piecing the straight edge of one width to the straight edge of another. Mark the center front on the material, also along the top, bottom and back edges and cut, allowing a seam about three-fourths of an inch wide on the back, an allowance on the top according to the way it is to be finished and about one inch below mark indicating the bottom, if a facing is to be used, but if a hem is used, add the width of the hem below bottom outline.

In cutting the gores for this skirt, cut as before instructed and trace each at the bottom where flounce was cut off, allowing a seam's width below this tracing when cutting material, and when basting up the gores see that these tracings at the bottom meet each other and that the tracing at the top of flounce is basted through these tracings at the bottom of the gores, otherwise the skirt length will be changed.

Before basting the flounce on, first seam it up in the back and press the seams, then, if the top of the flounce is to be finished by rows of stitching, turn the allowance back on the tracing from the right side and baste along its edge, then pin the flounce on the skirt beginning at the center front of each and pin to the back on either side being careful not to stretch the top of the flounce, or it will be too large to fit on the skirt.

The top may be finished in as many rows of stitching as desired. It may also be finished at the top with braid, a strap of the same or contrasting material, etc., and in such cases, to save the extra thickness underneath the finishing, do not turn the flounce at top before putting on to the skirt, but baste flat, being careful, as before to see that the tracing on flounce comes exactly on tracing on skirt. Finish the bottom of the gores underneath according to the texture of the material by notching, binding or overcasting and the bottom of the flounce just as instructed for finishing any other skirt of like material. Flounces are also put on skirts in many other ways, such as shirring, plaiting, gathering, tucking, etc. Such flounces are cut with little or no difference between the top and bottom, the extra fullness at the top being taken in as above described. The deeper the flounce the more fullness it will require accordingly.

## SKIRTS OF UNEVEN NUMBER OF GORES.

As stated before, the seven-gore skirt is the basis used in drafting all skirts; therefore, to draft a pattern of any number of gores, it is first necessary to draw a light foundation of the seven-gore skirt according to the measure desired, in order that one may have the correct length and position of the hip line upon which to build. Then divide the hip line according to the number of gores desired.

Instructions have been given for drafting the five, seven, nine and fifteen gored skirts, to illustrate how the division of the hip line may be made, and, using these instructions as a basis, one may proceed with this division as far as practicable.

In drafting a pattern for the many-gored skirts of an uneven number of gores, after making a light seven-gore foundation, proportion the gores similar to instructions for fifteen-gore skirt, so that the entire width of the front gore will be about one-half inch wider than the others. Then, after laying off the width of one-half front gore (which is the part that will appear on draft), measure the remainder of the hip line and divide into as many equal parts as half the number of gores desired in the skirt, minus one. Thus, in the eleven-gore skirt, after proportioning width of one-half the front gore at hip line, divide the remainder into five equal parts, in the thirteen-gore into six equal parts, in the fifteen into seven parts, in the seventeen into eight parts, in the nineteen into nine parts, in the twenty-one into ten parts, in the twenty-three into eleven parts, etc., making as many divisions as practicable.

## SKIRTS OF EVEN NUMBER OF GORES.

Draft a pattern for the even number of gores just the same as for the uneven when no seam is used in front and center back, the change being made in cutting.

For instance, in a four-gore skirt, use the five-gore draft, cutting the front gore with its center and the back gore with Line 16 on a fold of the goods. (See Fig. 56.) Cut side gores same as instructed for five-gore skirt.

If a seam is desired in the front and back, omit the side gore as represented on five-gore draft, adding its width

to the front and back gores. Do this by extending Line 19 below hip line, which will represent the back edge of front gores and the front edge of back gores. To cut front gore, place right edge of draft on a straight edge of material, trace hip line first, then the darts and waist line; the same as in five-gore pattern. Omit Line 17. Trace Line 19 below the hip line, and the curve above the hip line that marks the front edge of the side dart. To cut the back gore, place Line 19 on the straight edge of material and trace hip line first; then the dart, and the curve above the hip line, that marks the back edge of the side dart. (See Fig. 56.) Next trace Line 16 and the lines representing the inverted plait, if one is desired.

For a six-gore skirt, use the seven-gore draft, cutting the front gore with its center and the back gore with Line 16 on a fold of the goods. (See Fig. 50, Lesson 9.) Cut side gores the same as instructed for seven-gore skirt.

If a seam is desired in the front and back, make only one side gore. As there will now be the upper part of three full-sized gores on this draft, of equal size, measure from right edge on paper on hip line one-third of one-half of hip measure, and draw a new line dividing the space, both above and below the hip line between Lines 4 and 8, equally. This line represents back edge of front gore and front edge of side gore. Divide the remaining space on hip line into two equal parts and from this division draw a new line which will represent the back edge of the side gore and the front edge of the back gore, dividing the space above and below the hip line, between Lines 8 and 12, equally. Then place darts on these new lines, making the sum taken out in both a little less than dart on Line 8, and the remainder will be taken off at waist line on back edge of the back gore, sloping off to termination of hip line on down to bottom of skirt. This will vary according to the measures taken and the form of the person, taking out more on the back edges than on the front edges.

For an eight-gore skirt use the nine-gore draft, cutting the front gore with its center and back gore with Line 16 on a fold of the goods. (See Fig. 57.) Cut the side gores the same as instructed for nine-gore skirt.

If a seam is desired in the front and back, make only two side gores by dividing the space between Lines 17 and 19, 19 and 20, 20 and 18, into two equal parts, both above and below the hip line. This will throw one-half of the width of the first side gore into the front gore, also one-half of the original third gore into the back gore, then this will make two side gores instead of three, which will represent the upper part of four whole gores. Take out the darts altogether on the three new lines, proportioning them similar to the darts in a seven-gore, except as the front and back gores just made are wider (as this represents the upper part of whole gores), place a little more of the amount taken out in the seven-gore side dart into the front and back. It will be observed these new edges of front and back gores come nearer the hip, where there is, as a rule, more difference between the hip and waist measures.

In making a draft for a skirt with an even number of gores, having a seam in front and center back, (after making a light seven-gore foundation), divide the hip line in draft into half as many equal parts as is desired in the entire skirt, and put in the darts according to the measures and form of the person for whom the skirt is to be made; that is, for a ten-gore, divide the hip line on draft into five equal parts, etc. It is not likely, however, that one with more than eight gores will be desired.

To draft a pattern of a skirt for an even number of gores without a seam in the front and center back, whose number of gores will necessitate dividing the hip line so that the width of each gore at hip line will be *more* than three inches, make the width of the gores, including the front gore, equal at hip line. First, lay off front and back gores on draft, which will be just half the width of the entire gores, as the part on draft of these gores will represent just half of their width at hip line, then divide the remaining space at hip line into just half as many equal parts, less one, as the entire number of gores desired. That is for a ten-gore skirt of this style, the "remaining space" should be divided into four equal parts; in the twelve-gore into five equal parts; in the fourteen-gore into six equal parts;

in the sixteen-gore into seven equal parts, etc., continuing in the same way for any number of gores.

Likewise for the many gored even number of gores, without a seam in front and center back, whose number of gores will necessitate dividing the hip line so that the width of each gore at hip line will be *less* than three inches, always make the front gore at waist line about three inches, as this gore in the many gored skirt should be a little wider than the other gores, and it does not look so well narrower than three inches at hip line. Then mark off one and one-half inches from right edge of the paper on hip line for the front gore, as the part on draft will represent one-half of the gore. Now, subtract width of front gore (three inches) from the entire hip measure, and divide the remainder into as many equal parts as the number of gores desired, less one (as described in the paragraph above). Draw the lines representing the edges of the gores by first drawing a line for the back edge of the front gore and the front edge of the back, giving them a similar flare to those in five, seven, nine and fifteen gore draft (see illustration); and, after these two lines are drawn, divide the space between them at the bottom into as many equal parts as the space between these lines on hip line is divided and connect these corresponding points on the hip line, and at the bottom, making the lines an equal distance below hip line. See instructions for extending seven-gore draft. Take out the darts and draw bottom outline as instructed.

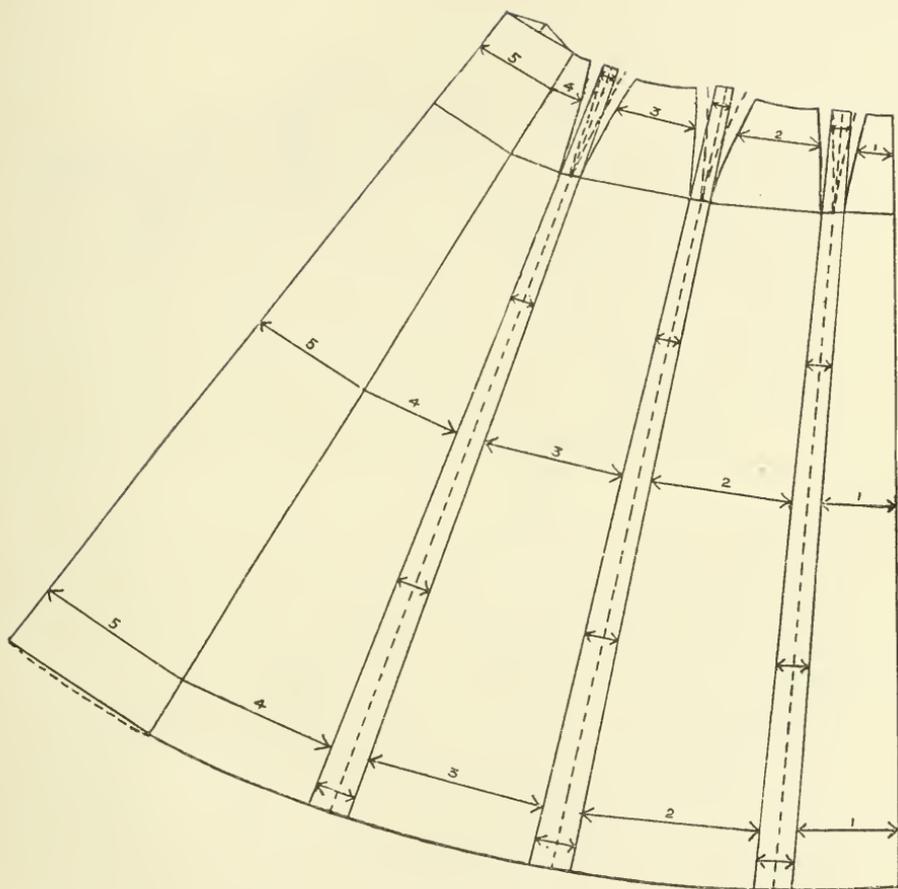


FIG. 59

Showing how to decrease the original gores of a plain seven-gore draft in making a draft for a skirt with either two or three tucks between the plain gores.

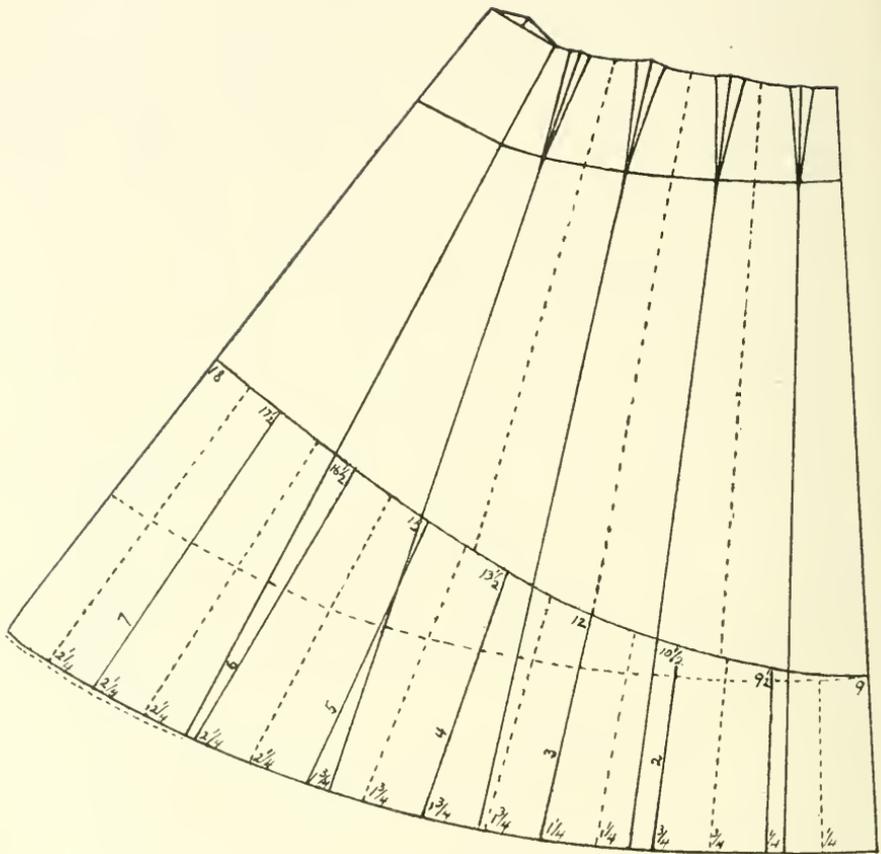


FIG. 60

## CHAPTER XIII.

How to finish a Drop or Foundation Skirt, cutting and applying foot ruffle and graduated flounce, making and applying accordion-plaited flounce; Garments for Maternity wear, underwear, shirt-waists, blouse, waist with fitted lining, surplice waist, suitable plaited skirt—how to adjust the plaits and finish skirt at top, Empire skirt; Circular Skirts, two-piece with seam in center front, one-piece, three-piece—two methods of cutting; Finishing Plackets; Tucks at bottom of skirt; obtaining exact skirt length, putting in hem, measuring for tucks and stitching; Tunic or Overskirt, one-piece circular, two-piece with seam in front, how to trim to make the seaming invisible.

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### HOW TO FINISH A DROP OR FOUNDATION SKIRT.

A drop or foundation skirt may be made of taffeta, percaline, nearsilk, or any like substance, and the seven-gore skirt is ordinarily used. The seams in a drop skirt are usually finished with a French seam as the material is light in weight, as a rule. When they are finished in this way, baste the skirt so that the seams will come on the right side or outside of the skirt, and fit the skirt in the same way. This will make the fitting convenient as the seams can be so easily altered. When the fitting is completed, take skirt off and baste in the alterations as marked. Stitch skirt by making the stitching as far from the basting toward the edge of the seam as the French seam is to be, then trim seam evenly, close to machine stitching, take out the bastings, turn the seam on the wrong side, crease the edge and take off another seam just wide enough to make this second stitching in exactly the same place as skirt was fitted.

Finish top of skirt, and if a foot ruffle is desired turn the bottom in the ordinary way and after making this bot-

tom line measure up from this line just one inch and cut off along this mark, then cut the foot ruffle two and one-fourth inches wide, which by the time it is hemmed and French seamed on to the skirt will make up the inch that was cut off the skirt length. Make this foot ruffle about once and a half the distance around the skirt and cut either on the straight or bias. If a braid is desired on it, which will make it wear much better, shrink the braid and put it on. It is not necessary to baste it. After sewing the ends of the foot ruffle together, place it along the braid on the machine, turning under a narrow edge of the ruffle about one-fourth of an inch from its edges and stitch, turning the ends of the braid over each other as instructed in applying braid to the bottom of outside skirts. Turn the work and stitch upper edge of braid. Cut this ruffle a trifle narrower when a braid is used than when hemmed. Divide the distance around the bottom of skirt from center of the back into quarters; also divide the ruffle in the same way, and mark. Commence in the back of skirt to gather on the ruffle, placing the quarter mark in each together and in the process of gathering on the ruffle see to it that these marks come together and that the seams of each face each other. That is, place the ruffle on the skirt so that the inside of each will come together. If one has a ruffler it can be sewed on and gathered at the same time, being careful to keep the edge of the ruffle exactly even with the edge of the bottom of skirt and make the seam straight in order to keep the skirt perfectly even. Finish the French seam as instructed, except instead of taking half of the second seam off of both the ruffle and skirt, take all of it off the skirt, as it will keep the gathers more even and make a neater finish; thus the stitching should come close up to the turned edge just outside of where the first seam stitching came.

If a graduated flounce is desired, cut the ruffles and make the flounce and apply to the skirt. Ruffles set better if cut on the bias. Mark the skirt in the front where the top of the flounce will come and also in the back and measure the skirt around at these points and make a ruffle about once and a half this width, and

the second ruffle about once and a half the length of the first, etc., cutting the widths that compose these ruffles wider as they **approach** the back of the skirt. If it is found that the first or top ruffle requires five widths of material to make a flounce twelve inches in front and eighteen inches in the back composed of three ruffles for the top ruffle, cut one width four inches, two widths five inches and two widths six inches. Sew together by sewing one of the five-inch widths on either side of the four-inch width, then a six-inch width on each of the other five-inch widths and "circle. That is, make a circle by sewing the ends together, being careful that the extra inch in each case will come on the same edge of the ruffle. Begin where this extra inch projects along the edge and trim by sloping it off gradually. Place a mark at the center of the four-inch width which is to come in the center of the front, and divide in quarters and mark. Make eight widths in the second ruffle—three widths four inches wide, two widths five inches wide, and three widths six inches wide. Make ruffle by sewing the three four-inch widths together, then one of the five-inch widths on either end of this length, and one of the six-inch widths on each of the five-inch widths, observing that the extra width comes on same edge, "circle" and trim as before. Place a mark at center of the middle four-inch width and quarter. Make the third or bottom ruffle in the same way, allowing for it eleven widths—four widths four inches wide, four widths five inches wide and three widths six inches wide, and place a mark at the center of the narrowest space, which will come on a seam this time as an even number of widths will come on either side of the front. The number of the widths may vary according to the fullness desired, as well as the number of ruffles in a flounce and their depth.

The quantity of material required for a flounce will, of course, vary according to the width of the material used. The flounce may be put together by hemming the bottom and top of each and gathering the top edge of one onto the bottom edge of the one above it, leaving a little heading above the gathering, from one-half to three-eighths of an inch. These can be gathered and sewed on by one stitching if a ruffler is used and thus much time is saved. Start

the gathering by beginning in the back of each and see to it that the quarter marks come out together. If a braid is used on the bottom ruffle of the flounce, as is quite desirable, do not hem its lower edge but apply braid as for foot ruffle. Instead of the heading at top of ruffles they may be French-seamed together. When the flounce is made, gather it on the skirt, beginning at the back of each, having the lower edge of the flounce come even with the bottom of the skirt. Cover the edge where it joins on to the skirt with ribbon binding or a narrow facing of the same material. Or the top edge of the flounce may be hemmed and gathered on with a heading.

This skirt may also be finished with an accordion-plaiting flounce, which may be any prescribed depth. If you use accordion-plaiting and do not have a plaiter, you will probably have to send it out to be plaited. If you make it yourself, cut the goods cross-wise, the depth you wish the plaiting to be and sew the pieces together and press the seams open. You will need about three and one-half times the amount of the width of the skirt where the plaiting is to be applied to the skirt. Be sure and have the plaiting an even depth all the way. Hem both edges. The lower edge may be left plain or it may be finished with a narrow ruching about three-fourths of an inch wide, made of the same material as the flounce. Cut the ruching on the true bias and either hem both edges or fray them out; gather it in the center and stitch to the bottom of the plaiting through the gathering thread. After plaiting the flounce, join it to the skirt, having the lower edge of the flounce come even with the bottom of the skirt; cover the edge where it joins on to the skirt with ribbon binding, or with a narrow facing of silk.

As much care should be exercised in the fitting and making of these foundation skirts as the outside ones.

## GARMENTS FOR MATERNITY WEAR.

Garments for maternity wear should be so designed that they may be adjusted comfortably to the changing figure, and yet retain as trim and tidy an appearance as possible. The extra work it requires is well repaid by the comfort given and the feeling that one is properly clad.

Of course, for hygienic reasons, the clothing can and must be arranged so that no undue pressure will rest upon any part of the body. The natural feeling of depressed spirits at this time is somewhat calculated to lead one to become more careless about her personal appearance. The fact that she goes out less may tend in the same direction, but one should not allow this tendency to approach untidiness.

Underwear should be as light weight as comfort requires, and drawers and petticoats may be made adjustable by hemming or facing the tops and a tape run through the casing, thus formed. A loose-fitting corset cover so constructed that it can be drawn in at the waist line and top by ribbons run through casing or beading, will be more satisfactory if a loose waist is worn. If one has been accustomed to wearing a corset continuously before this time, it is not necessary that she entirely discard it now. It is rather difficult, however, to find a satisfactory corset, but the ones now made especially for maternity wear and laced in front, are quite comfortable and serve as a support for belts and bands. They are soft and pliable, and since the lacing is in front, it can be easily adjusted to suit the wearer.

Shirt waists are rather trying, particularly the plain ones, so in summer when thin ones are desired, the selection of a model that has plenty of fullness across the bust and in the back, will tend to make the increased waist size less apparent. A blouse or waist with a fitted lining is most becoming. The lining should be arranged so that it will be adjustable. This is a very simple method. All the seams but the darts are joined in the usual manner. The fronts are hemmed or faced and featherbone inserted and fastened securely. Use one dart in each front. Elastic cloth is sometimes set into these darts, or the edges are faced or bound and worked with eyelets for lacers. The darts should be boned also on each side of eyelets. If one is averse to making eyelets, then the eyes that come on the card of hooks and eyes may be put on each side of the dart in the same manner as if sewing them to a front of a waist, and the cord can be laced through these eyes and the edges of the dart drawn together as close as is required.

Eyelets are also worked down the front, or hooks may be sewed to the under side at each side, letting the hook part come toward the inside. The front is then laced by catching the cords around the hooks instead of threading them through the eyelets or eyes which requires more time and patience. A wide underlap should be sewed to the left side of the front closing so that the body may be protected

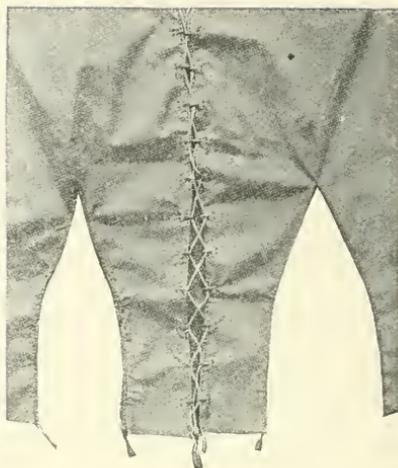


Fig. 61

when the fronts are not drawn close. A waist closing at the front is much more desirable than one closing in the back, and the outer material, whether tucked or shirred, will always fit satisfactorily over a lining arranged as above. (See Fig. 61.)

A surplice waist is a very becoming style, also a model having a bertha collar or stole ends extending to the waist will be found to assist in concealing the figure. Negligees made of becoming materials and a pretty touch given by the addition of lace, insertion, embroidery and ribbon will make one appear attractively gowned. The soft wool or silk, and plain solid colors are better and more appropriate than figured materials.

The most suitable skirt for wear at this time is one with some fullness at the waist and hips and a Maternity skirt, to be entirely satisfactory, must have this allowance made when it is cut. A deep plait at each side of the front width will allow for increasing the waist and hip size, and it is advisable to allow an extra plait at each side of the center-back also. The skirt should have the usual inverted back plait, and the extra plait on each side is laid directly over this and then as the size of the waist and hips increase, the top plaits are let out without making the skirt hang scant in the back.

An arrangement permitting lengthening the skirt at the front and sides is of as much importance as the provision for extra width. The skirt should be cut so that its front gore will

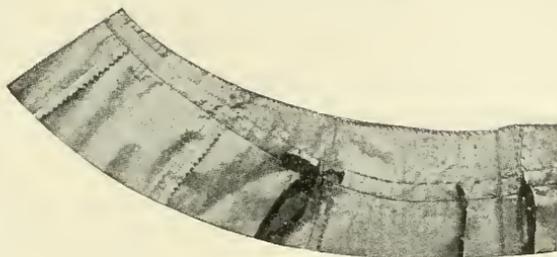


Fig. 62. Front and Side of Skirt with extension, adjustable casing and arrangement of plaits.

extend above the waist line three and one-half inches, and its first side gore about three and one-fourth inches, and its second side gore two inches, sloping off gradually toward the back gore. In fact, allow each gore to extend up far enough above the waist line to run a casing around the top for a tape or a draw-string. (See Fig. 62.) The casing should be a bias strip of lining material, about five-eighths of an inch wide after each edge is turned under. After basting the seams of the skirt, baste the inverted plait in position at each side of the placket.

Try the skirt on and pin the front plaits in position, making the seam that joins the front and first side gore form the under fold of this plait, and having the outer fold turn toward the back. Next pin the extra plaits in position on top of the inverted plait at each side of the center back. Notice carefully that the skirt is lowered sufficiently at front and sides to give an even line at the bottom with the back widths.

Now pin a tape around at the waist line and then remove the skirt and trace or mark with colored thread at the lower edge of the tape, after which remove the tape. Stitch all the seams and press them open except those that join the front gore to the first side gores. Baste the casing to the inside of the skirt, having its lower edge even with the tracing or colored thread that marked the position of the tape. Do not extend the casing across the seams at each side of the front gore, but turn under the raw edge and let it finish on both the side and the front gores before the seam is reached. Hem

the casing in place with loose stitches. Make openings across the casing at the place where the seam will come when the plait in front is laid on each side, then overcast or buttonhole these two openings. Run ribbon or tape through the casing, allowing one piece to cross the front gore, the ends coming out through the buttonholed openings. Run a piece of tape into the casing at each side, starting at the center back, where it should be tacked securely, and letting an end hang from the open end of the casing just back of the front seam. Tying these two ends of tape together will hold the plait in place on the inside of skirt while the outer fold may be held by a hook and eye or a loop. As the skirt begins to shorten across the front and sides, move the casing up toward the top. The hook and loop should be moved up also, placing them at the new waist line formed by the casing. Overcast the raw edge of the material at the top of the skirt on the front and side gores, in order to avoid the extra thickness that would result if it were hemmed or bound. The extra plaits at the back may be arranged similar to those in front or a short length of facing may be added at the back when they are let out. It is a good idea to place about three hooks on the inside of the top of the skirt at the back, and three eyes or covered rings on the outside of the waist. These will hold the skirt up nicely and prevent any separating of skirt and waist. If one does not care to go to this much trouble in the preparation of such a skirt, just run a tape through the casing that will extend around the figure and let it come through a small buttonhole opening in the center front where the ends can be tied. There are also Maternity skirts provided with adjustable extensions for both length and width, which can be purchased readymade.

The Empire skirt worn with a dainty blouse and an Empire coat make a very admirable costume for maternity wear. Any form of coat a little more than hip length will be found more satisfactory than the longer ones.

## CIRCULAR SKIRTS.

Under this head are those of different number of gores, and those shirred, or with small tucks at the top to take up the extra fullness at the waist when less difference is desired between the width at top and bottom. It is impracticable to make a circular skirt of material that stretches easily.

Select a plain gore draft which is best suited to cut the style of circular skirt desired. That is, to cut a two-piece circular skirt with a seam in front, draft a pattern for a four-gore skirt with a seam in the front and place the back edge of its front gore to the front edge of the back gore together at the waist and hip lines, letting the bottom edges of the gores lie as they will, tracing at waist line and along the bottom outline of the gores, marking off the space between them an even distance from hip line and connect in a smooth, even outline. This style may be varied by using a double box plait at back, decreasing each back gore one-half of the width of this plait.

A pattern for a one-piece circular skirt may be made by first drafting a seven-gore skirt, cutting the gores out and notching as instructed, and pinning them on a large piece of paper, with the edges of the gores in their proper order, letting the edges of each meet at the waist and hip lines with the exception of back edge of front gore and front edge of first side gore which should just meet at waist line and lap one-fourth of an inch at hip lines and the bottoms of the gores lie as they will. (See Fig. 63.) Measure around the bottom as it stands, and if not wide enough a small amount may be added to the back edge of the back gore, gradually sloping up to the hip line. Four and one-third yards is considered a good width around the bottom for a one-piece circular skirt of medium size. The one-piece circular skirts are not very satisfactory, as after a short time the skirt will sag at the sides and will have to be turned up at the bottom. This is on account of that part of the skirt coming on the bias. It is an excellent idea never to hang a circular skirt when not worn, as the weight of the skirt itself will tend to make it sag. It should be folded lengthwise and kept in a skirt box or long drawer.

If a skirt with a circular front only is desired, place the front, first and second side gores together as directed in the last paragraph, and then cut the back gores separately. Or place the front and first side gores together as directed in the one-piece circular, cutting the two as one gore, placing the center of the front on the straight

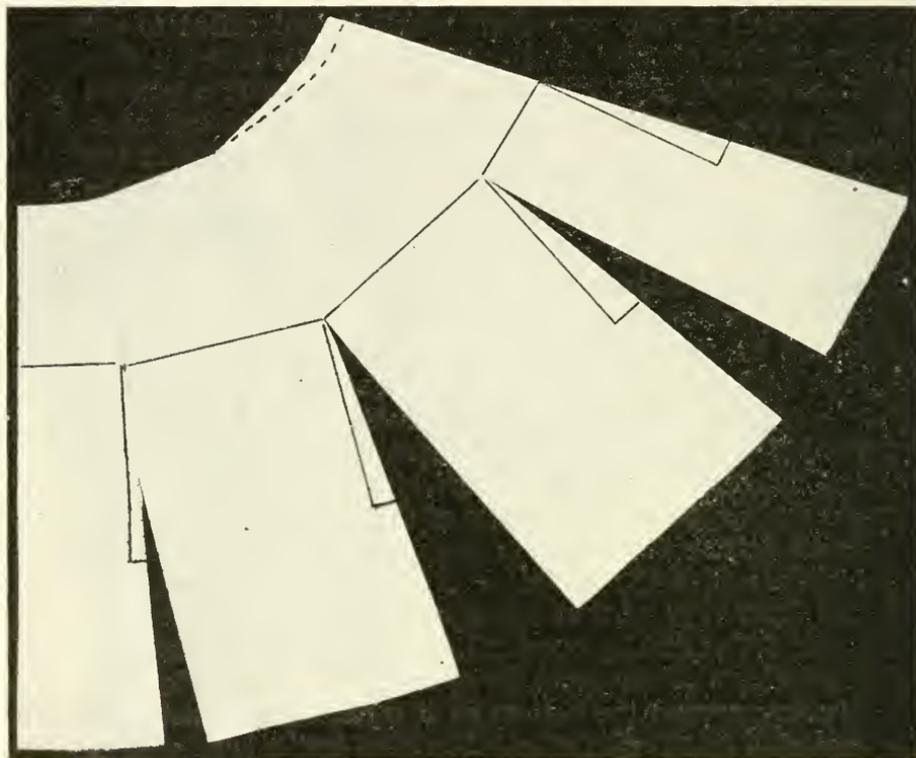


Fig. 63. Circular Skirt Top, or Circular Skirt Portion of Russian Blouse

of the goods, trace hip line, waist line and trace curve at the back edge above the hip line, which will be the curve at the back edge of the original first side gore. Then place the second side gore and the back gore together at the waist and hip lines the same as those just cut, and place the front of this new gore on the straight of the goods and trace hip line and the curve above the hip line on the front of the gore, which will be the curve at the

front of the original second side gore. There will be a dart taken out at the waist on either side of the skirt in these two models. A circular skirt cut after this fashion will prevent, to some degree, the sagging referred to which occurs in circular skirts.

Finish off the placket, using canvas in the fly and facing when the skirt is of heavy material. The placket is one of the most important considerations in a well-made skirt and should be given careful and close attention. It may make or mar the general appearance of an entire gown. The skirt may be thrown entirely out of position and given a very careless appearance by the absence of hooks and eyes on the placket, or because they are sewed on in a manner as to be nearly useless.

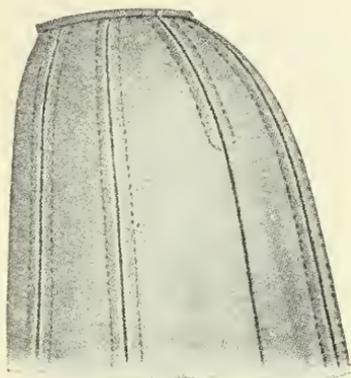


Fig. 64. Finished Placket

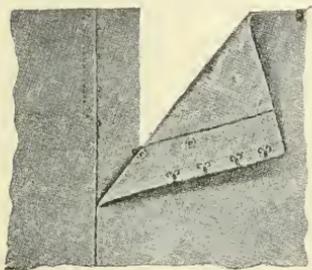


Fig. 65. Placket Showing Hooks and Eyes

The question of using either hooks and eyes or the patent fasteners must be settled by the individual. Many prefer the latter, while others would have nothing but the former, but both are very good and have been used together with satisfactory results. Whichever is used, see to it that they are sewed on firmly and close enough together to insure sufficient protection against the strain at this point.

Plackets may be arranged either at the back, front or side of a skirt, depending upon the design, and there are many methods of finishing them. The opening should be only as large as is necessary to get the skirt easily over the hips—the shorter it is, the better, provided it is not too short to slip on and off easily.

The habit-back skirt requires even more careful attention at the placket opening than any of the other designs,

as the closing must be made as invisible as possible. The back seam should appear to continue to the waist line and there should be no gaping at the opening. The best method of fastening this skirt is as follows:

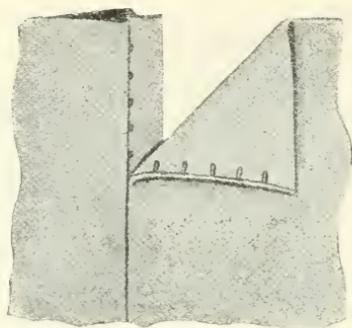


Fig. 66. Placket for Habit-Back Skirt.

Stitch and press the back seam, leaving an opening for the placket. Lay a canvas facing one inch wide on the right-hand side from top to bottom of the placket. Turn the edge of the material over this the width of the seam and cat-stitch and press. Put the hooks on equal distances apart—about one inch to insure a perfect closing. Cover or face this with a piece of lining and blind stitch it down neatly by hand. Sew an underlap on the left-hand side and mark the places on the underlap for the eyes to correspond with the hooks. Push the rings of the eyes back into the seam which joins the underlap to the skirt without breaking the machine stitching. They may then be sewed to the underlap on the wrong side also taking up a thread or two of the material at the back part of each hook; sew them on firmly. If you care to do so, you may finish the eyes by buttonhole stitching all around the part that is visible.

Occasionally the opening in a skirt is on the left-hand side of the front, under a tuck or plait. Sometimes an extension lap is put on the outside of the front closing and an underlap applied to the side gore that joins it. This extension may be cut any shape desired, either with straight lines or fancy curves. Cut two laps, having one edge of each straight, and then stitch them together along the outline or curved edges, leaving the straight edges open to be sewed to the skirt. Work three buttonholes in the extension

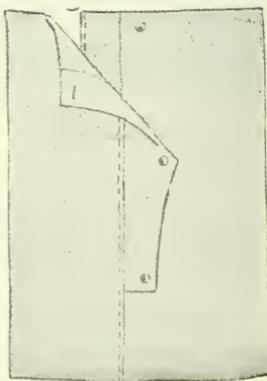


Fig. 67.

Placket at Front Gore of Skirt.

lap, one each at the top, center and bottom, then after it is sewed to the skirt sew three buttons on the skirt to correspond with the buttonholes. The underlap is cut and sewed on the side gore the same as any other underlap. If desired, a trimming piece similar in shape to the extension lap may be put on the other edge of the gore.

This extension lap may be allowed on the gore when cutting; it is then lined or faced and machine stitched and made to fasten upon the side gore, either with button and buttonholes or hooks and eyes. In this case, no underlap is needed unless desired.

The placket-hole of a lingerie skirt should be finished with a continuous strip of material so that no stitching will show on the right side.

#### TUCKS AT BOTTOM OF SKIRT.

Tucks of various styles and sizes are fashionable at different times and they are always appropriate for full skirts of soft materials, which seem to demand something more than a plain hem for a finish. They are not so difficult to put in when the bottom of the skirt is straight or nearly so, but the increased fullness often requires the bottom of these skirts to be almost circular, so that it is sometimes puzzling to know just how to put them in and make them lie flat.

Nun tucks are ordinary tucks but are more difficult to accomplish, and on account of their depth, require different treatment because where the bottom of the skirt rounds at the sides and back, the lower part is naturally fuller than the upper.

Before the skirt can be finished around the bottom, or the length marked, it must be stitched or firmly basted to the belt so that it cannot sag or fall from the waistline, as it is very important to have an even length before putting in the tucks, so that no alteration will be necessary afterwards. Turn the bottom and mark the same as any skirt and then baste the skirt up near the bottom, pinning the extra depth allowed for tucks up out of the way while the skirt is tried on again to be sure it is even. When perfectly even, mark the bottom with a thread, let the bottom out and measure the shortest distance below

this thread and make the same depth all the way around. That is, if the shortest space below this bottom mark measures seven and one-half inches, then measure down seven and one-half inches all the way around the skirt and cut off any material that comes below the seven and one-half inch mark.

Next, plan the width the hem and tucks are to be made, allowing one-quarter of an inch for the turn at the top of the hem and from a quarter to a half-inch allowance that the tucks will take up—according to the material—remembering that a tuck will take up goods equal to twice its width. That is, what is called a two-inch tuck will take up four inches of goods.

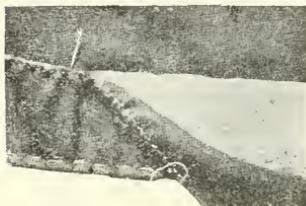


Fig. 68. Hem Gathered at Top.

Using a thread to match the material, so that it need not be taken out, turn the bottom of the skirt back from the right side a seam's width and as this folded edge will be the upper part of the hem, make the stitches small so that it may be gathered by drawing the thread enough to make it lie flat against the part of the skirt to which it is to be stitched. Cut a piece of cardboard twice the depth of the hem desired, notching at its center, and measure all around the bottom every few inches and mark it at top and center of cardboard. Baste the hem close to the bottom edge with small stitches, also, baste the upper part of the hem, drawing the gathering thread already put in enough to make it lie flat and pinning ahead of the basting.

The next thing to do after the hem is put in is to mark off the tucks and baste them. Cut another piece of cardboard the depth of the desired distance between the top of the hem and the first tuck, plus twice the depth of the first tuck and make two sets of notches on either side of the cardboard—one set marking the distance between the hem and the tuck, and the other marking the line where the tuck is to be basted in, and the top of the cardboard marking the folded edge or center of the first tuck. That is, if the distance between top of hem and first tuck is one inch and the first tuck is two inches in depth, make the

notches on the cardboard one inch from its lower edge and the second set of notches two inches above the first set.

Measure all around the skirt every few inches and mark at both sets of notches and at the top of cardboard. When these marks are in, all around the skirt, fold the edge of the tuck (which was the line marked at the top of the cardboard), and baste close to its edge, then baste the tuck in by laying the skirt on a table with the full part of the skirt uppermost and baste along the

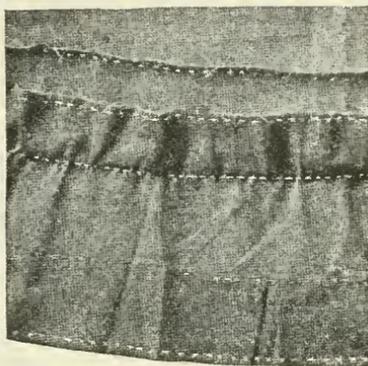


Fig. 69. Preparing "Nun" Tucks.

mark indicating the depth of the tuck, laying the extra fullness in small plaits so it will lie naturally. Then measure from the top of this tuck as basted, in the same manner as before, for as many tucks as desired.

If, after the tucks are basted in and the skirt fitted on, it is observed the material has not taken up quite as much as was allowed for it, thus making the skirt a little longer than was intended, it can be taken up by stitching inside the basting of each tuck just enough to make up the difference; on the other hand, if the skirt has taken up more than was allowed, stitch outside of the basting of the tucks.

After stitching the hem and tucks, press them well on the wrong side.

### TUNIC OR OVERSKIRT.

The tunic or overskirt of some kind is a very practical feature worthy of consideration because of the opportunity it provides for artistic effects in drapery, as well as that of making over a dress already on hands, and thus bringing it up-to-date. It is cut circular and can be varied in many ways at the bottom. To make a pattern lay the gores of the seven-gore skirt together with the hip lines of each gore just touching each other. Arrange the front and first side gore so that there will be a small dart

between them from hip to waist line; also arrange the first and second side gores so that the dart will be just a little larger than the one between front and first side gore. (See Fig. 70.) The inverted plait may or may not be used. It is not used in the illustration. Frequently a double-box plait is used instead of the inverted plait, whichever one is preferred. The flare below the hip line

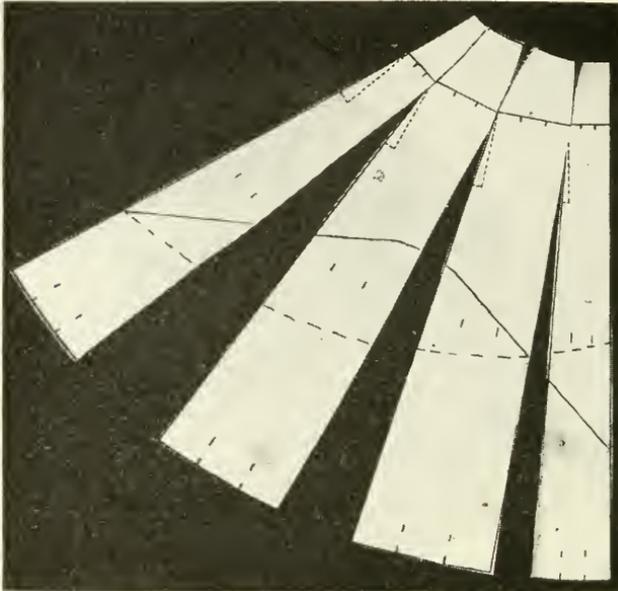


Fig. 70 Tunic or Overskirt

will depend on how much width or ripple is wanted in the overskirt. The dotted curved line represents an overskirt with a point in the back and slopes to much less depth in the front. The solid line represents an overskirt cut with a point each in the front and back, sloping up to less depth at the side.

If the overdress is to be made in one piece, lay the pattern with the center front on a lengthwise fold and the piecing will come toward the back, where it will be less conspicuous. If these piecings are not desired, they can be obviated by having a seam down the center front by laying the front gore on the selvage. In some material this seam can be made almost invisible, while in others an inset band of lace, embroidered net or other trimming

does away with a visible seaming as well as adds to the attractiveness of the gown. When using silks or narrow material the center front seam will be found more satisfactory. After cutting, take up the darts and press very carefully. In closing the back seam use a ribbon tape to bind it; otherwise, as it is bias, it would soon stretch out of shape. Do not stitch the entire length, but leave an opening for the placket. Fit the overdress over the skirt and baste the edges at the top to the edges of the skirt in the proper position, and then put on the skirt band.

That part of the dress skirt that extends up under the overskirt may be made of lining material if the overdress is not transparent. It can be cut circular also, and made to follow the outline of the overskirt at the bottom. The lower part of dress skirt is then attached to this lining. It may be made plain or put on in the shape of a flounce, plaited, shirred, or in any way desired.



## CHAPTER XIV.

Single Box-plaited Skirts; Skirts with single box-plaits set in at the seams both full length and at a graduated distance from the bottom, how to cut, baste and finish; Double Box-plaited Skirts; Triple Box-Plaited Skirts; Irregularities in Skirt Drafting, points to be observed in taking measurements, how to proportion the darts in the different forms, importance of proper underwear and correct pose, drafting for those with round abdomen, prominent hips, prominent abdomen, etc.; Variances to the general rule of skirt cutting, cutting skirts from striped and plaid material; Stitching seams as a trimming, single stitched, broad seam stitched, welt seam, double stitched welt, open welt, tucked seam, bound open welt, slot seam—double and single stitched, strap seam, imitation strap, raw-edge lapped seam, cord seam.

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### BOX PLAITED SKIRTS.

As in side-plaited skirts, the best model is a many-gored plain skirt draft, using as many gores as will make the plaits at the hip line the desired width. Draft exactly as for a plain skirt, and the fifteen-gore pattern will make the plaits a good width at the hip. Draw dotted lines dividing the length of each gore into equal parts. (See Fig. 71.) When cutting the pattern for the new gores, make an allowance on each edge of the gore at the hip and bottom lines for one-half the depth of the plait, as the other half will be added to the gore which joins it. Allow enough on the edges to make the skirt about five yards around the bottom.

In cutting the box-plaited gores from the material, place center of each plait on the straight of the goods. The center of each gore is represented by the dotted lines with the exception of the front gore which is cut by placing its center or edge of paper on a straight fold of the goods. When cutting allow for the seams, after the edge of the gore is marked on the material, as these markings will give the lines upon which to baste the skirt.

First trace the hip line and also the edges of the box-plaits (which represent the original gore, before allowance for plaits were made, above the hip line along the curves made by taking out the darts, as well as below). If the material will not show tracing, pin the gores to the material along the center and outer lines (or the lines named above), then fold the pattern back on the lines one at a time and mark along the folded edge on material. In drafting and cutting the back box-plaited gore, if the inverted plait is used no extra allowance need be made to the back edge of the gore, but simply trace or mark as instructed for the other gores and cut this gore and the inverted plait together, making allowance for plait on front edge only.

Now as the edges of the box-plaits turn away from each other, it will be necessary to place a plain gore underneath the edges to which to sew the box-plaits. To cut this pattern for the gores on either side of box-plait in the center of front gore, trace on another piece of paper, the line representing the back edge of the front gore below the hip line and the straight line above the hip line, and this line just traced will represent the center of the new gore. Next trace the waist line which will extend across the front dart. Trace the hip line making the width of the gore on either side of the center line one-half of the width of the plait at this point. Likewise, make the width of the gore at the bottom on either side of the center line one-half of the width of the plait at that point. Connect these marks with straight lines from bottom to hip and extend them on up to waist line and these lines will represent the edges of the new gore. Make the same allowance for seams when cutting as for the box-plaited gores. Cut with center mark on the straight of the goods. Before basting the skirt, baste a center mark in each of the gores. In this case there will be fifteen box-plaited gores and fourteen plain ones. Now fold the edges of the box-plaits back and baste to the edge. Baste the gores together in the same order as instructions in Lesson 10, pinning a box-plaited gore on a plain gore at the hip line and basting its edge to the center mark on the plain gore the full length of the skirt.

Pin up the bottom on mark, and then fit, making alterations as nearly as possible an equal distance from the center of the box-plaits. When the skirt is ready to stitch, if the box-plaits are to be stitched on the outside in the upper part of the skirt, do this stitching first and then baste the seams from the inside of skirt beginning where the stitch-

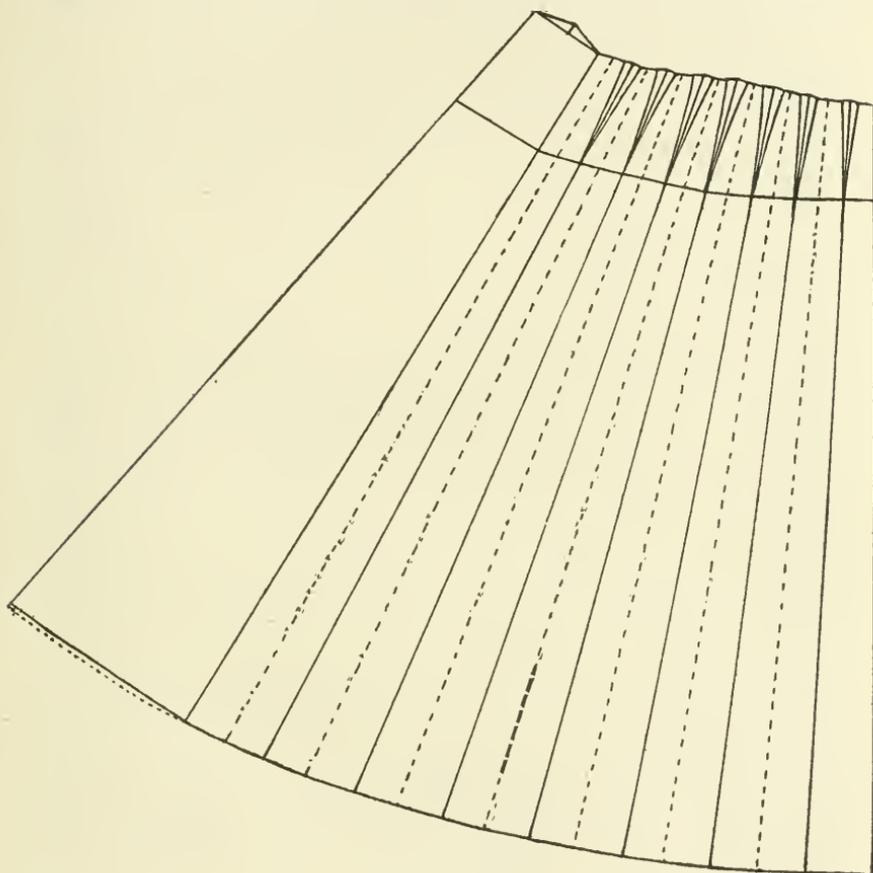


FIG. 71

ing stopped, and continuing on down to the bottom and then stitch them. If no stitching is to show from the outside the seams must be basted all the way from the top and stitched, and the edges of the plaits will have to be held in place by trimming straps or by tacking each edge to rows of tape run around on the inside of the skirt, two or three rows being sufficient. These are put in just before

removing the basting, after the skirt is finished. Pin the tape to the center front at the hip line and continue to pin, raising it on either side as the back is approached. Tack the edges of the plaits to it, being careful that the stitches do not go through to the outside. The rows of tape may be put in from four to six inches apart at the front of the skirt, raising toward the back from three to four inches.

The instructions just given are for full single box-plaited skirt. Box-plaits are also set in at the seams of a skirt, both full length and at a graduated distance from the bottom. Cut the plaits the desired width. One made two inches in width at the top of the skirt to five inches at the bottom of the skirt is a good slope for a full length box-plait on the seams. Fold a piece of paper for a pattern the length of the seam upon which it is to be placed including the hem, if one is used, and mark back from this center line at the top two inches (in this case) and five inches at the bottom and draw a line connecting these two lines and trace; cut on the line just made, then open and trace along the fold, which is the center of the box-plait. This will make the pattern four inches across the top and ten inches across the bottom. To cut the box-plait place this center mark on the straight of the goods and mark along the edges, which will be the line upon which to baste, and make the seam allowance outside of these marks. Before basting the box-plaits in the seams, baste a center mark the full length of each and folding on this mark, pin along near the edge to keep the plait straight while basting and see that the seam mark on the gores is exactly on the same line with the seam line on the plait. Any discrepancy may be obviated by making the seam allowance on each exactly the same, then if their edges are even the seam marks will be on the same line. Sometimes the seams or box-plaits are each stitched down an equal distance from the waist line, but more frequently they are stitched lower at the front seams, gradually raising to the bottom of the placket in the back gore. Place pins along each gore as far from the waist line as they are to be stitched, and see to it that the length on corresponding gores is the same. After these points are marked, place the edges of the box-plaits between the edges of the gores upon which they are to be,

and pin from the hip line up. Beginning at the top, baste all four edges together as far as the marks. Then from there down, as the plaits are to fall out below these marks when the skirt is finished, make the two seams by basting one edge of the plait to the edge of the gore next to it. It will be easier to fit by putting the skirt on so the seams will come on the outside, providing the person is the same size on both sides, otherwise try on in the regular way. When the fitting is done, let the seams of the box-plaits out or take them in to correspond with the seam after the alterations are made and then stitch the seams as basted. Before finishing the skirt at the top and turning at the bottom, the box-plaits must be basted and pressed into position and this is done by first removing the basting from the seams and continuing from the inside of the skirt to baste the two seams where the plaits are to fall out, as one, thus holding both the edges of the plait and the edges of the gores together the full length of the skirt. Press the seams open as stitched, turning back the two edges on either side. To do this without pressing the edges of the plait until in position, run a narrow ruler up on the inside of the box-plait upon which to press the seam; dampen and press well. Then beginning at the top of the skirt baste the center of each box-plait to the center of each seam and press into position. Finish the top of skirt and turn the bottom while the plaits and seams are still basted and when the length is correct, press well at bottom, taking out just enough of the basting to finish the skirt at the bottom. When finished, press well around the bottom and rebaste box-plaits into position, being careful that their edges are basted so they will not extend below the bottom of the skirt, but just as pressed before finishing the bottom, and press again.

#### DOUBLE BOX-PLAITED SKIRTS.

These may of course be varied, and many pretty skirts are developed by the use of the double box-plaits. In some skirts the front gore only is a double box-plait, the others being plain; some have the double box-plait in both front and back gores, the side gores being circular, and again others have the double box-plait in front, back and side gores, with plain panels between.

In the latter instance, take the eight-gore draft for a skirt with no seam in front or center back. Then to cut a pattern for the double box-plaited gores measure in from either edge of the gore at the hip line the distance the edge of the inside box-plait is to be from the edge of the outside box-plait. For example, say they are one inch apart at hip line and two inches at the bottom outline of skirt, then measure in one inch from either edge of the original gore on hip line and two inches at the bottom and connect these corresponding points, and these new lines will represent the edges of the inside box-plait. Also draw a line dividing the gore lengthwise into two equal parts and trace the hip line. Cut out the original gore and in order to make the allowance for the inside plaits cut along the lines representing the edges of the inside box-plait, pinning the center of the double box-plait on another piece of paper and the other strips as far from it on either side at the hip line and bottom as the depth of the plaits at those points. Taking the same width plait as in the box-plaited skirt—one inch at hip line and two and one-half inches at the bottom—spread the strips two inches apart at hip line and five inches at the bottom, being careful to see that the hip line of the strips on either side of the center piece are on a line with its hip line when the plait is folded in place. In the front and back gores where the depth above the hip line on their outside edges is the same, both of the outside strips are pinned the same to make the plait allowances, but on the side gore, where in most cases there is a difference in the depth of the outside edges, the strip on the side where the depth of the outside edge is the longer must be raised up enough to make the hip lines on it and the center strip the same when the plait is folded in. Likewise, lower the strip on the side where the depth of the outside edge is the shorter. Trace on the edges of the three strips of paper when adjusted, making an allowance for one-half the depth of the side box-plait at hip line and bottom on the outside edges of the one representing original edges of the gores (in this case one inch at hip line and two and one-half inches at the bottom). The other half of the plait must be allowed for on either edge of the plain gores which join these double box-plaited gores.

Cut, baste, fit and finish as instructed for the box-plaited skirt.

If the width of the material would necessitate piecing the box-plaited gores where the piecings would come on the outside of the plaits, make three pieces out of box-plaited gore pattern by dividing the space between the center strip and those on either side into two equal parts or fold the plait in by bringing the edges of these strips together and cutting along the underneath fold. Then allow a seam on these new edges and place the pattern on the material so that the edges of the plaits will come on the straight of the goods. The dart may be marked from the hip line up, as indicated, or may be fitted by taking the dart out on the inside edge of the plait.

Patterns for triple box-plaited skirts may be drafted by using the same proportions.

#### IRREGULARITIES IN SKIRT DRAFTING.

In taking skirt measurements and observing the different forms one will readily see that average proportions and average measurements are not one and the same thing. For instance, two women may measure exactly the same around the hips and yet one of them may have acquired most of her inches across her abdomen and the other across her back. The same skirt will not fit them both, and if the darts were taken out without regard to their form, the first woman's skirt would poke forward and upward in front, while the second woman's would be short at the back.

All irregularities must be carefully noted when taking the measurements (the importance of which has already been explained), and a good way is to make a memorandum of the form, such as a prominent abdomen, flat at back, or in front, very large hips, etc., so that these things may be recalled and the darts taken out accordingly, for no one can make the gores fit at the top with no alteration without noting the form of the person for whom the skirt is to be made, unless the person is normal.

When drafting the pattern for a person with a prominent abdomen and flat back, make the second largest dart in front and the smallest in the back. It is well, in some

cases, where the skirt is made of material that will shrink well, to cut the edges of the front gore from one-half to one inch longer than the front edges of the side gore when abdomen is very large and gather with very small stitches the depth of the dart and a few inches below and shrink, and then baste gores together as usual.

When drafting the pattern for a person who is flat in front, take out a very small dart there. In some rare cases none is required.

The side dart in a draft for a person with a short dart length will appear much larger than one with the same measures and a longer dart length, and *vice versa*.

In some cases one will find a form whose back skirt length is shorter than the front length, or about the same, and in such cases draft the pattern as previously instructed, but in cutting the material, cut the back gore from three-fourths to an inch higher in the back, also cut the gore next to the back a little higher, as the waist line should be changed in such figures to give them a stylish appearance. To do this raise in the back and adjust the belt so that the skirt will dip slightly in front, then to fill in the hollow of the figure below the waist line in back a pad must be used. It may be necessary to trim it off in front after fitting. In drafting the inverted plait for such forms it will be necessary to raise Line 33 more than one-half inch, so in drafting this plait, in all cases, crease back on Line 16 and fold back to Line 32 and trace along waist line of back gore (or on the line of allowance above waist line, as in this case) so that it will be sure to be long enough when the plait is adjusted.

When a person is more developed on one side than another, draft a pattern for the larger side and pad sufficiently to make both sides alike.

There are many things which, if carefully observed, will make a great difference in the set and appearance of one's clothes—corsets, garters, underclothes and the way one stands. Buy the best corsets you can afford and use good, strong hose supporters at the sides and front of your corsets. Those that have a shield-shaped portion fitting over the abdomen are especially to be recommended to those having a round or prominent abdomen. Make

your own lingerie, if possible, and see that it sets smoothly with very little, if any fullness, over the hips and around the waist.

And, above all, stand firmly on both feet, with the weight of the body thrown forward, your shoulders back and your abdomen in. Do not let your shoulders drop forward and your weight sag to one side.

Some do not care to take the time to make a separate pattern for each customer, especially when rushed with work; therefore, when having a draft which will correspond in waist and hip measures from this, changes may be made as to length and different irregularities with very good success, although we strongly recommend the drafting of a pattern for each person, unless one has had sufficient practice and experience to make the changes so as to give the proper lines.

For those who have had such practice, as stated above, select a draft with the same waist and hip measures as the one for whom you wish to revise a pattern. If the pattern is too long or too short for your purpose, it may be altered by slashing or laying plaits in it portion by portion. (See Figs. 72 and 73.) If the pattern is too long, lay a plait the required depth straight across each gore about six inches below the hip line. This will leave an unevenness on the edges

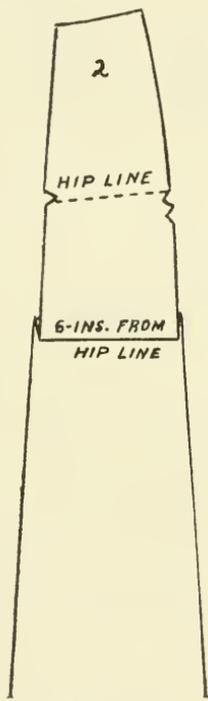


Fig. 72. When too Long

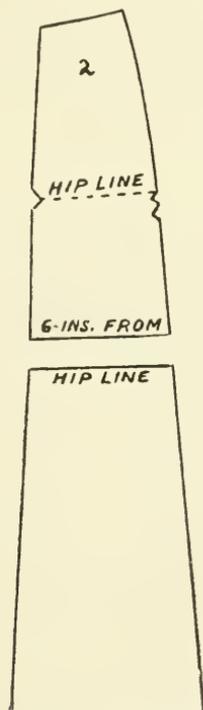


Fig. 73. When too Short

of the gores, which should be filled in when cutting, as indicated by the black background. (See Fig. 72.)

If the pattern is too short, slash each portion at the same distance below the hips (six inches) and separate the pieces as much as necessary. (See Fig. 73.)

If the figure you wish to fit is of average proportions, and they naturally stand correct, you are now ready to cut out the material. But for those who are *not* of average proportions and who do *not* stand correct, some changes must be made. There are those with slightly rounded abdomen, the decidedly prominent abdomen or prominent hips, in place of the flat abdomen, rounded hips and erect pose.

In the first two instances—that is, those with slightly rounded or prominent abdomen, the skirt pattern, if drafted according to instructions for a normal form, would stand out in front to a greater or less degree, depending on the size of the abdomen. On the third type of woman the prominent hips will make the skirt stand out at the sides. All these women have, as a rule, flat backs and, as directed in our general instructions, in such cases a small pad should be worn under the corset at the back.

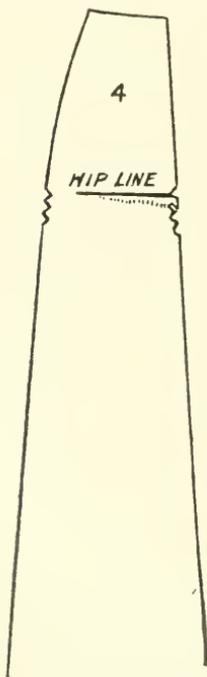


Fig. 74. For Round Abdomen

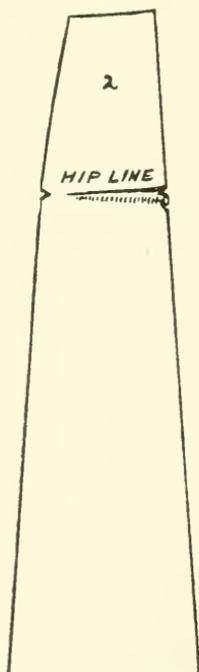


Fig. 75. For Prominent Hips

For the woman of the first type (round abdomen) take the side-front gore of your pattern and at the hip line in the back edge of the gore take up a dart-shaped plait (varying according to size of abdomen) tapering off to nothing three-eighths of an inch from the front edge of gore. (See Fig. 74.) This alteration may not seem worth while, but you will find that it changes the balance of your gore. If it is necessary, do the

same thing to the next side gore, but do not go back of the hip. In making these alterations the dart-shaped plait may be increased, where necessary, until the back edge of the gore above the hip forms a straight line with the back edge below the hip (See Fig. 74), but never beyond this, as back edge must never become hollow or concave.

For the woman with the prominent hips, select from the pattern the gore whose front edge comes over or nearest to the fullest part of the hip. In the seven-gore, for example, it would be the second side gore, in the nine the side-back gore. (See Fig. 75.) This gore must be altered in exactly the same way that the pattern was altered for the woman with the round abdomen. (See Fig. 74.)

For the woman with the prominent abdomen an allowance of an inch or so should be made on the upper edges of the front and side gores, tapering the allowance away to nothing over the hips, unless pad is worn at back, in which case an allowance will be needed on all of the gores.

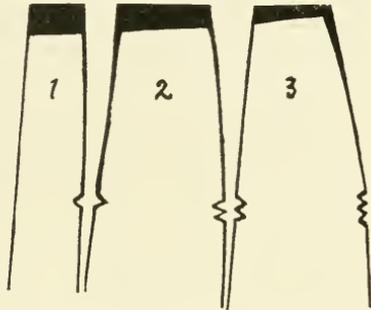


Fig. 76. For the Prominent Abdomen

(See Fig. 76.) Extending the gores up on their original lines will make the waist line smaller, so the side edges of the gores, from hip line, must be increased to keep waist line original measure. It is a good idea to outline the original pattern on your material to be used, as a guide in fitting, but leave sufficient material around it to raise the waist line and widen the gores as much as may be necessary to fit the prominent abdomen and let the skirt drop in a straight line to the floor. A woman of this type should always wear a flounced petticoat with flounce coming well up in front and raising gradually at back in order to keep skirt from falling in at bottom.

## VARIANCES TO THE GENERAL RULE OF SKIRT CUTTING.

The general rule for cutting skirts is given in Lesson 10, but there are exceptions to this, some of which

are explained in succeeding lessons. In plaited skirts try to arrange to have the outside edge of plaits, come as nearly as possible on the straight of the goods, as they stay in longer and hang better, hence we give instructions to cut a skirt with only one plait at each seam by cutting so that the plait will come on the straight of the goods. That is, when the plait turns toward the back, cut the gores with their back edges on the straight of the goods; on the other hand, if the plait is to turn toward the front cut the gores with their front edges on the straight of goods. It is understood, in the first example that the back of the front gore will be on the bias, as it will have to be cut in the usual way, unless there is a bias seam in the center. Where two bias seams come together, they may be stayed by sewing in a strip of material with the seam to prevent sagging.

Likewise, in the plaited skirt with a plait coming in the center of the gore (as explained in Lesson 12), cut so the edge of the plait will come on the straight of the material and in this way the plaits at the seam will be only slightly on the bias, whereas, if the gores were cut in the regular way, the allowance for the plait in the center making the gores quite large, the plait on one of the edges would be very much on the bias.

Where stripes or plaids are used, great care should be taken to match them at the seams from the hip line down. A plaid that misses connections by about one-half inch say at every seam all the way around is a very slipshod-looking affair and manifests either ignorance, carelessness or indifference. In stripes the lines, as a rule, run lengthwise and match at the seams, forming V's. In plaids the lines run both lengthwise and crosswise and should match at seams. In cutting a skirt from a stripe or plaid, the center of the gores should practically come on the straight of the material. It is better to cut one entire side first, cutting the front gore first, and carefully matching the lines at the seams. Then remove the pattern and lay the first half of the skirt, portion by portion, on the material, matching the stripes and plaids at all points, before cutting the second half. (See Figs. 77 and 78.) In doing this be sure to place the right sides

of the material face to face; otherwise you will have cut the two halves for the same side—one of the most frequent and expensive errors of the amateur seamstress.

In cutting the front gore from striped or plaid material, great care must be taken in having the center of the stripe or plaid in the center of the gore—otherwise the skirt will have a one-sided appearance.

In using a plaid one must work slowly and with painstaking care. The matching is not difficult and the result amply pays for the labor and trouble. In cutting, place hip line of the gores along the same section of plaid in each, having the center on the straight of goods in the front gore, and practically so in the others (See Fig. 78), as explained before. Of course, the plaids are not expected to match from the hip line up. In basting the skirt together, lay the gores flat on a table, following the general instructions, and as there will be two bias edges at each seam, the work must, therefore, be handled as deftly as possible, taking the greatest care not to stretch the edges.

### FINISHING SEAMS.

There are several different methods of finishing the seams in tailored suits which tend to further ornament or decorate in addition to any other trimming that may have been used. They may be classified as the single stitched, double stitched, broad seam stitched, welt seam, double stitched welt, open welt or tucked seam, bound open welt seam, slot seam, strap seam, imitation strap seam, raw-edge lapped seam, and cord seam. Always remember when making a coat suit that the same finish selected for the skirt should be carried out in the coat as well.

The single stitched seam is obtained by first stitching an ordinary seam, then press open and stitch again with one row of stitching on one side of the seam. (See Fig. 79.) The double stitched seam has a row of stitching on both sides instead of on one.

In the broad seam stitched, the seams are cut wider so that after the double stitching is in, an additional stitching may be added on each side one-half inch from the center. (See Fig. 80.)

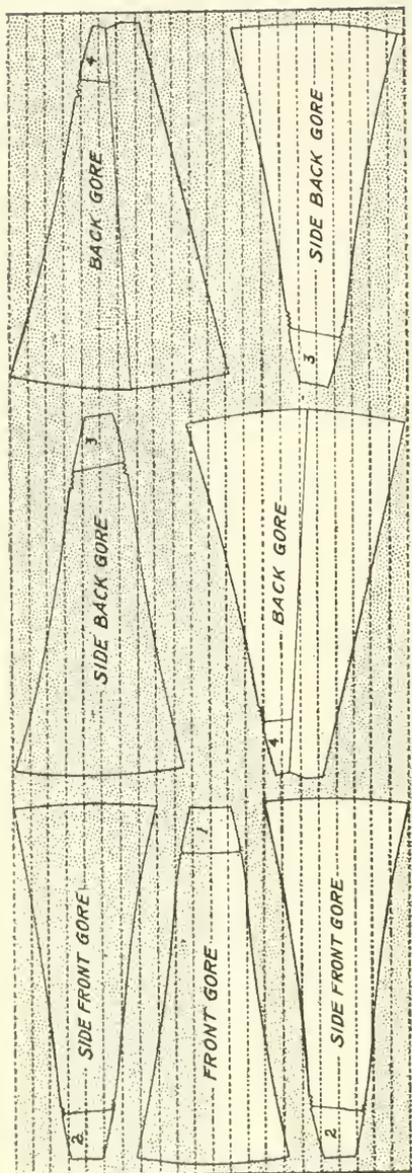


Fig. 77

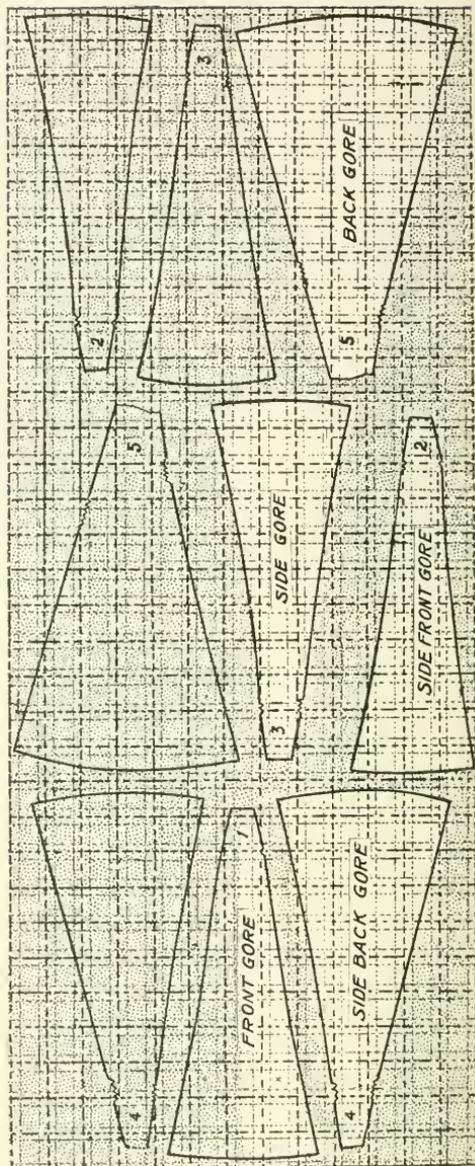


Fig. 78

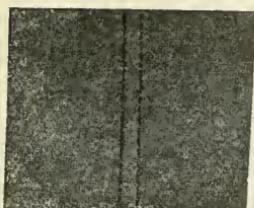


Fig. 79.  
Stitching on One Side of Seam

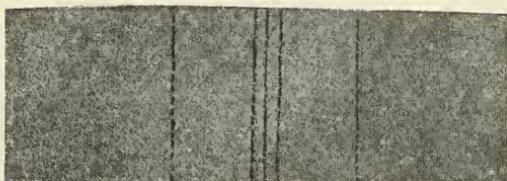


Fig. 80. Broad Seam Stitched.

The welt seam is obtained by cutting wide seam-turnings and after being stitched in the ordinary manner, is pressed to one side.

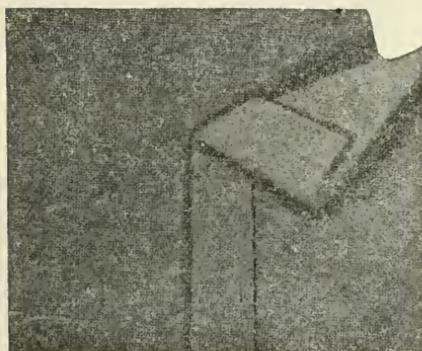


Fig. 81. Welt Seam

Then an ornamental row of stitching is placed from one-fourth to three-eighths of an inch from the seam. If the material is of heavy weight the edge of the upper seam may be cut away up to this row of stitching to

avoid too many thicknesses. (See Fig. 81.)

The double stitched welt is made just like the welt with the exception that there is another row of stitching on the side of the seam about one-eighth of an inch from the seam. (See Fig. 82.)

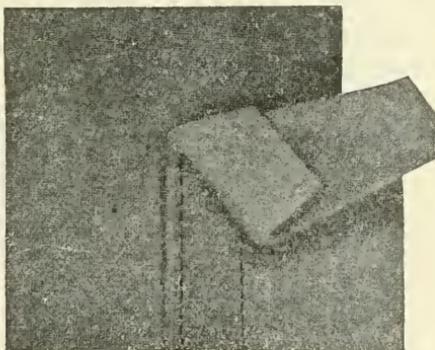


Fig. 82. Double Stitched Welt

The open welt or tucked seam is stitched in a regular seam, but instead of being pressed on this seam, the material is folded over one-half inch beyond the stitching. The ornamental row of stitching is then put on from one-fourth to one-half inch

from edge. The other edge is not stitched but is left free, and therefore resembles a tuck. This should be pressed very flat. (See Fig. 83.)

The bound open-welt is made by binding the raw edge of the seam with grosgrain ribbon, which may be purchased for this purpose at any department store. The seam is lapped well over the opposite piece and stitched as near the cording of the ribbon as possible. (See Fig. 84.)

A slot seam is made by joining the seams as for an ordinary finish. This must be done with a fine basting thread or sewing silk and the seam pressed without being stitched. An under strip of the material is cut about one and one-fourth inches wide and placed directly over the center of the seam at the back; this is stitched to the garment from the right side three-eighths of an inch each side of the seam. Remove the basting which will free the pressed edges. Raise them from the under strip and stitch each edge and then press. (See Fig. 85.) This is a double stitched slot seam. A single stitch is obtained by leaving off the final stitching on the double stitched slot seam.

For the strap seam, wide seam turnings are allowed and the seam is stitched and pressed. The strap is usually

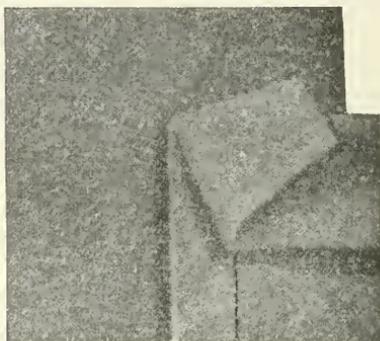


Fig. 83. Open Welt

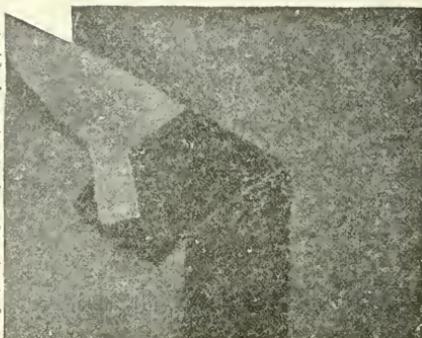


Fig. 84. Bound Open Welt

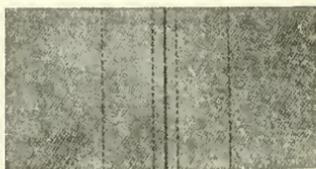


Fig. 85. Double Stitched Slot Seam

about five-eighths of an inch wide when finished, and the center is placed directly over the seam. The wide turnings underneath extend beyond the stitching of the strap so as to gradually decrease the thickness. (See Fig. 86.) Where the material is heavy cut away the upper edge of seam as described in the double stitched welt seam.

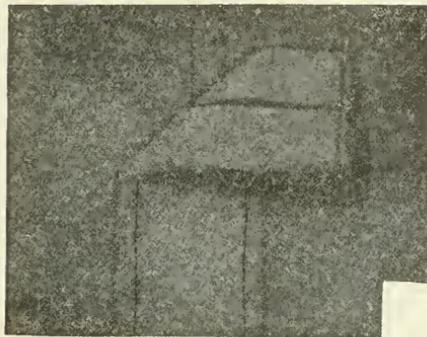


Fig. 86. Strap Seam

The straps may be made on the length of material, but far better results are obtained by making them on the bias.

For a strap five-eighths of an inch in width, cut as many strips of cloth as will be required, each one one and one-fourth inches wide. Join them and press the seams open, but when basting the straps on the seams of the coat or jacket,



Fig. 87. Imitation Strap Seam

avoid bringing any of these joinings in a prominent place. It would be preferable and denote better workmanship to waste a few inches and discard the piece with the seam in it, if necessary.

An imitation strap seam is made by lapping the material as much as desired, then turning in the edge on both right and wrong side and stitching flat. (See Fig. 87.) This is used extensively on unlined coats and skirts.

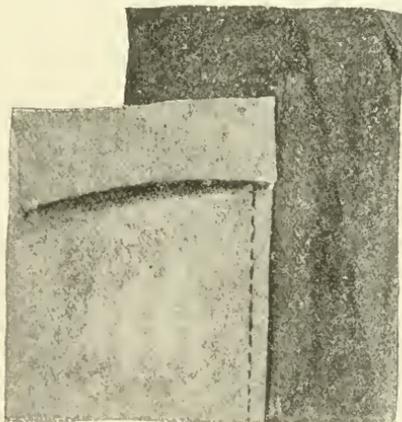


Fig. 88. Raw Edge Lapped Seam.

The raw-edge lapped seam is used solely for very

heavy material which is not likely to fray. The raw edges are lapped three-fourths of an inch and the stitching placed directly on the edge. If the garment is lined it is not necessary to have the second row directly on the under edge, but it may be placed somewhat back. (See Fig. 88.)

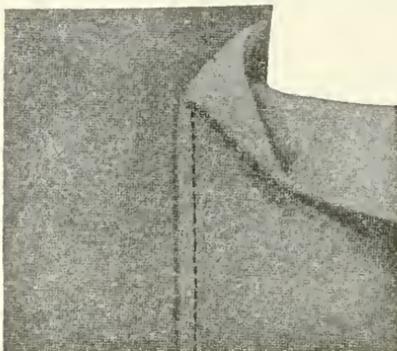


Fig. 89

A cord seam is illustrated in Fig. 89. The seam's edges are both pressed to one side and an ornamental row of stitching added on the right side, far enough from the seam to form a raised edge, which will appear as corded.

## CHAPTER XV.

Tailor-made Suits, points to be carefully observed, methods of shrinking cloth, shrinking colored fabrics to prevent spotting or fading; Drafting a Close-fitting Coat; single-breasted, double-breasted, drafting the rolled turn-over collar with lapels; The Lined Coat; how to lay the pattern on the material; cutting the interlining for the fronts and side-fronts; basting the canvas on the material, making and applying hair cloth pad to fronts; basting the canvas to the collar, stitching the standing part, padding and applying to coat; taping the coat; cutting and applying the collar and front facings; how to cut and apply a velvet collar facing; interlinings for warmth; padding the shoulders and around the armhole; making and putting in the sleeves; lining the coat, how to cut and baste the portions to the coat preparatory to felling; how to cut interlining for sleeve; making and putting in the sleeve lining.

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### TAILOR-MADE SUITS.

Until recent years it was considered impractical for the home dressmaker to attempt the making of a tailor-made suit or gown, but now with increased facilities and reliable information, the amateur can produce some very creditable results. By observing every detail, however small, and following the rules carefully to the very letter, she will accomplish results which will be both pleasing to herself and friends.

The work is not so much greater in a tailor-made suit than in a draped gown, except the basting, pressing and fitting, which must be carefully done, giving each and every part its proper consideration. Much depends upon the basting and the size of the stitches. Use a very small running stitch so that the seams will not gap and the waist will set well down to the form.

The cloth must always be shrunken and sponged before it is cut out. Your dealer will probably do this for you at a slight extra cost per yard. However, in case you have it to do yourself, the following method may be employed when shrinking heavy goods: Use a piece of unbleached muslin about one yard longer than the cloth; also use a board from eight to ten inches wide and a little longer than the cloth is wide. Dip the muslin in water until it is thoroughly wet and then wring as dry as possible and spread it out on a large table, smoothing out all the wrinkles. Lay the cloth on the wet muslin, first tearing the selvage off and, if double width goods, leave it folded through the center lengthwise so the right sides will face each other. Adjust the muslin at the ends of the board so that when rolling the cloth on the board the cloth will not touch itself. Roll up smoothly on the board, watching closely to keep out wrinkles, and leave it rolled from two to four hours. Unroll and spread it out on a table or some smooth surface to thoroughly dry. You do not have to use the hot iron in this method, which makes it more preferable than in any other way, although it requires a little more time and care.

If you prefer to use the iron, follow this method: Use a large, long table that will not be injured by water, and a piece of unbleached muslin about a yard wide and two yards long. Place a large ironing blanket upon the table, being careful to smooth out all the wrinkles. Lay one end of the goods, if single width, right side down upon the blanket, and dip the muslin in water, and then wring as dry as possible and place over the cloth. Run the iron over this several times, then remove the muslin and press the goods until almost dry. Shrink only a small portion at a time, moving the material until the full length has been sponged and pressed. Wet the muslin each time you put it on the material. Leave double width goods folded with the right sides turned in, and if it is very heavy and the steaming process does not go through the second fold, repeat the process on the other side after finishing one side.

For colored fabrics that may spot or fade when wet, put a handful of salt, or enough vinegar to taste slightly

acid in the water. When pressing the thinner materials, be careful not to draw or stretch either side, but keep the threads straight in both the length and width. Canvas or haircloth used for interlining **must** always be shrunk before using it.

### DRAFTING A CLOSE-FITTING COAT.

Outline a front according to instructions given in first lesson, omitting the darts. Make the shoulder drop two inches instead of one and one-half inches. Draft the back right on to the front, continuing the bust line until it is the length of one-fourth of bust measure, minus one inch. Measure down from the right end of bust line the length of under arm measure and draw the center back line. Continue this line above bust line until its entire length is the length of the back measure, plus one-fourth inch. Then draw lines 15, 17 and 18, also neck curve the same as described in Lesson 2. (See Fig. 90.) Divide the shoulder lines into halves, placing A and B at the division points. In the back draft divide the waist line also into halves and make Dot C at the division point. To ascertain how much to take out of the waist line in the back, subtract one-fourth of the entire waist from the waist line in the back. In this case it is eight inches. One fourth of twenty-four is six, and six from eight leaves two. This space must be divided equally at the ends and center of waist line. Therefore, draw the center-back and under-arm lines each to a point one-half inch from the ends of waist line and place Dots F and G at the division points. Make Dots D and E each one-half inch from Dot C.

Find the center of bust line in the back and draw a line from D to this point and continue it on up to B. Draw a line from E to intersection of the bust line, by placing C on end of square on intersection and letting square touch E. Draw the under arm line from G to armhole by placing A curve on G and letting edge of square touch armhole at dotted line. Place Dot H as indicated in Fig. 90. Measure three-fourths of an inch to the left of H and make Dot I and draw the under arm line of the side front by placing A on I and letting edge of square touch armhole at the intersection of other lines. Next, continue the front line or line 1 from waist line until it is 19 inches

in length below waist line. Now to give a good spring over the bust, find midway point between bust and dart lines and make a dot and measure to the left of this dot one inch and make another dot and draw a line from neck curve through this dot on down, making it the length of line 1 and mark it Line 2. Measure two inches to the right of Line 1 on waist line and make Dot J; also measure three and one-half inches on dart line and make a dot for top of dart. Draw a line from J to this dot by placing A on square on J and letting edge of square touch the dot. Then draw a straight line on up from this dot to A on shoulder line. Draw a line from J straight across to Line 2 and place L at this point. Now to get the width of dart, measure the waist line in the back from F to D and from E to G; also measure from J to L. In this case it measures nine and one-half inches. In a coat draft the waist measure should be made to measure about four or five inches more than the original waist measure. Therefore, one-half of the coat should measure about two or two and one-half inches more than one-half the waist measure. As stated above, the waist line thus far measures nine and one-half inches. Hence place the nine and one-half inch mark on I and measure to the left on waist line to the fourteen-inch mark on square, which will make it just two inches more than one-half of waist measure, as one-half of twenty-four is twelve. Make a dot at this point and then lower it one-fourth of an inch until the distance from top of dart is one-fourth inch shorter than from top of dart to J, and mark it K. Draw a line from K to the dot representing top of dart by placing A curve on K and letting square touch top of dart. Now place A curve again on K and let square touch I and draw the dotted line from K to I, which will be the waist line for side front.

Now squaring on the line from L to J at dot J, draw Line 3, making it nineteen inches in length, and connect it with Line 2 at the bottom. Again squaring on the line from L to J, which will bring the corner of square a little below K, draw a line from K to the 19-inch mark and mark it Line 4. Lines 1, 2, 3 and 4 in this instance are each drawn 19 inches long, while the others are made 20 inches in length. Draw dotted lines six inches long straight

down from H and C and place Dots O and P, respectively, at the ends of these lines. From O measure out to the right two and one-fourth inches and make Dot Q. Now placing B curve on I and letting A curve fall a little below Q, draw a line from I to Q. Continue this line from Q by placing corner of square at a point about three-fourths of an inch to the right of H and letting square touch Q, and draw it to the 20-inch mark on square and number it Line 5. Connect Lines 4 and 5 at bottom. The space between these lines represents the side front gore. Next draw a line from G to O by placing C on square on G on draft. Squaring on the line O to Q continue the line from O until it is fourteen inches long below O and mark it Line 6.

From P measure to the right one and one-fourth inches and make Dot R. Draw a line from E to R by placing A on E and letting square touch R. Continue this line by placing corner of square on C and edge touching R and draw it to the 20-inch mark on square. Number it Line 7. Connect Lines 6 and 7 at the bottom. The space between these lines represent the side back gore. Draw a straight line from D to a point one-fourth inch to the right of P and continue this line until it is 20 inches long by squaring on the line from P to R. Mark this Line 8. Continue the dotted center back line until it is 20 inches long below the waist line and draw a line from F to the end of this dotted line and mark it Line 9. Connect Lines 8 and 9 at the bottom. The space between these lines represent the back gore.

If the coat is to be a single-breasted one, extra must be allowed for the lap in front. This will require about two inches more. If double-breasted, about three inches or more.

To draft a rolled turn-over collar with lapels, first measure down from N one-half inch and make Dot 10; squaring on Line 1 make a very light dotted line from Dot 10 out to the left two and one-fourth inches long and make a dot, and, squaring on this dotted line, lower the dot one-half inch and mark it 11. This dot is made, however, as far to the left of Line 1 as one wishes the lapel or overlap. From Dot 11 draw a straight line down the same length as Line 2 and parallel with it, if coat is to have a

straight front. Number this Line 10. From M measure to the left one-fourth of an inch and make Dot 12, also to the right three-fourths of an inch and make Dot 13. Then, squaring on Line 2A, measure up from a point midway between Dots M and 13 the width of back portion of neck, plus one-fourth of an inch for ease (in this case two and one-fourth inches) and make Dot 14. Next draw a line from Dot 14 to Dot 12, continuing in a straight line on down till it touches outside line of coat. Squaring on this line just drawn (which is the line showing the collar and lapel break in this case) measure from Dot 14 to the right one and one-fourth inches and make Dot 15 and to the left one and three-fourth inches and make Dot 16. Now draw a curved line from Dot 15 on down to Dot 11, through Dots 13 and 10. Squaring on this line just drawn from 10 to 11 extend the line to the left one-half inch and make Dot 17. Holding square along same line measure from Dot 17 to the right one and one-fourth inches and make Dot 18. Place corner of square on Dot 18 (face up) and its edge touching Dot 17 draw a line up one and one-fourth inches long and make Dot 19. Now, holding long end of square in right hand and short end in left hand, place A curve at Dot 19 and move edge of square so that it touches Dot 16 and draw a line connecting the two points, extending it one-fourth of an inch farther up and make Dot 20. Draw a straight line connecting Dots 20 and 15. The line from 19 to 20 represents the lower edge of the turn-over part of the collar when collar is in its natural position. The position of the lapels and collar are represented by dotted lines. Measure straight down from Dot 11 seven inches and make Dot 21. Then, placing C curve on square at Dot 17 and moving square so that it touches Dot 21, draw a line connecting the points. This gives a little flare to the upper part of the lapel. The width and shape of collar and lapel may be varied as desired. (See Fig. 90.)

The pattern must now be made from the draft and the sections cut separately before it is ready for use. The back and side-front sections must be traced on another piece of paper, while the side-back and front portions may be cut from the draft.

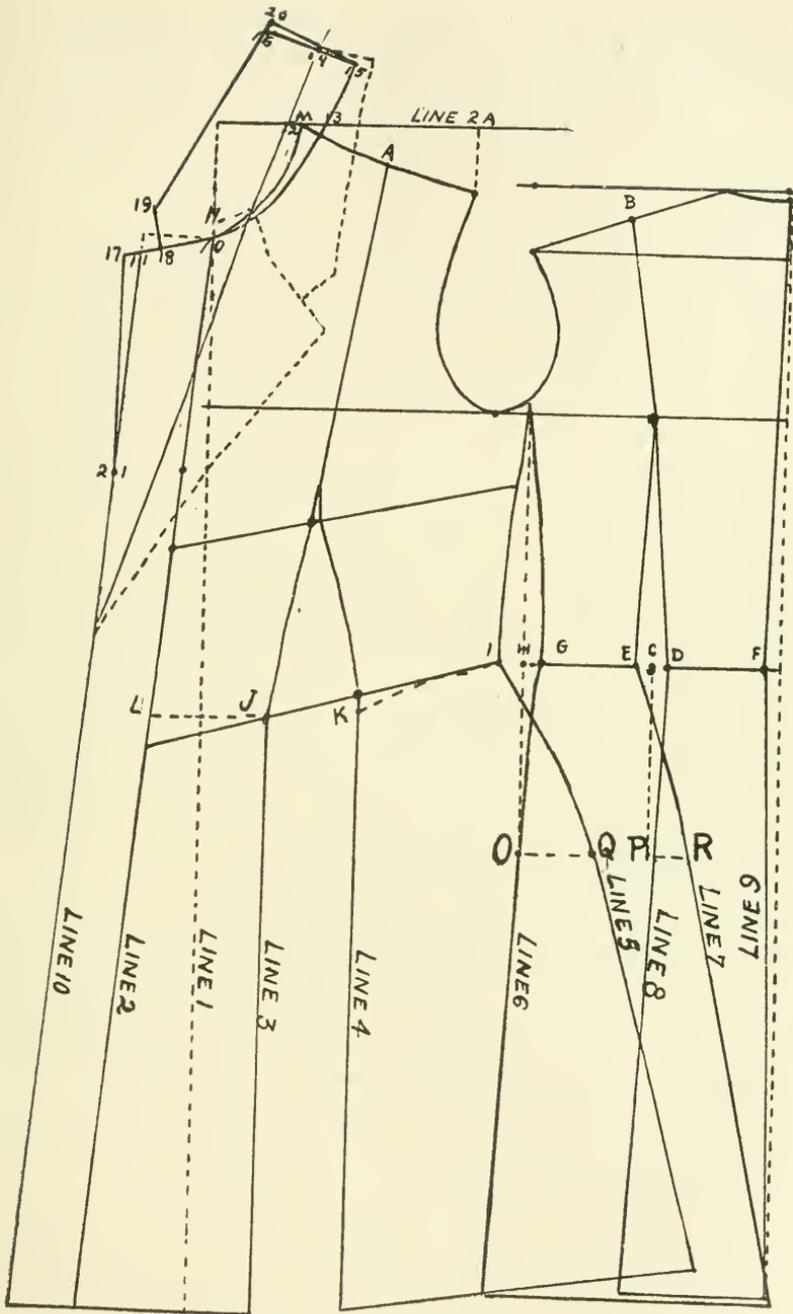


FIG. 90

First, trace the collar portion. Begin at Dot 18 and trace up to Dot 15 through Dots 10 and 13; then trace to Dot 20. Beginning at Dot 18 again, trace up to Dot 19 and on up to Dot 20; then trace break line from neck curve through Dot 12 to Dot 14. In cutting the collar from the material allow ample for finishing.

Next, pin the draft on another piece of paper very carefully so it will not slip. Begin at Dot F and trace up to neck line, then trace from D up to B. Next trace from F down to end of Line 9, also from D down to bottom of Line 8. Then trace the bottom line, also the waist line, from D to F, the neck curve and the shoulder line from B to neck. Trace the side-front portion next. Begin at Dot I and trace up to the armhole and from K up to A. Next trace from I down to end of Line 5, and from K down to end of Line 4, then the bottom line. Trace the waist line from K to I, the armhole curve, and the shoulder line to A. Remove the draft and cut along the traced lines on the new piece, allowing three-fourths of an inch for seams when cutting from material. As stated above, the side-back and front portions may be cut from the draft. To cut the side-back cut from E up to B and from G to armhole. Cut from E to end of Line 7 and from G to end of Line 6. Then cut the bottom line, also trace the waist line from G to E and cut armhole curve and shoulder line to B. Next trace and cut the front. Trace waist line from J along solid line to Line 2. Next trace Line 2 from waist line up to Dot 10 and from waist line down to bottom. As the lapel is cut with the coat, to cut coat portion at neck begin at Dot 10 and cut along solid line to Dot M (instead of 13, which is used for the collar), then the shoulder line from M to Dot A, from J to A, also from J to end of Line 3. Next cut along the lines representing the extension and lapel, that is, from end of Line 10 up to Dot 21 and on up to Dot 17 and from 17 to Dot 10, then cut along the bottom of front section from end of Line 10 to Line 3. Trace the break line for lapel. When cutting these sections from the material make allowance for seams as before. When drafting from measurements any larger than these, use the drafts as given in Lesson 7. The two-piece back and the one-dart front with a small dart like given in

the princess is preferable, though often stout people will prefer the three-piece back, as the three sections tend to decrease the apparent size of the figure.

## THE LINED COAT.

The first important item in the making of this garment is to have the cloth properly shrunken, and instructions for this have been given in this lesson. Tight-fitting coats that closely outline the figure require much more care and attention in the making than a semi-fitting coat. The measures should be taken a little looser over the bust, and a little longer on the shoulder than for a dress.

After drafting the pattern, lay the pieces all out on the goods, being careful to place them so they will all run the same way of the goods, having the nap run down; pin them in a number of places to the cloth. Be very particular to have each piece of the pattern on the right *grain* of the goods; otherwise the coat will twist and draw, and no amount of basting and fitting will straighten it. (See Fig. 101.) Outline each piece with tailor's chalk and allow for large seams. If the cloth is double width, you may be able to cut all the pieces economically with the cloth folded lengthwise through the center, as it is folded when purchased.

If single width, lay the goods out smoothly with the wrong side up, and after outlining all the pieces of the pattern, cut off the length of the cloth containing them. Take the remainder of the cloth and reverse it, and lay it out with the right side up and place over it the piece on which the outlines are marked, with the right side of the latter facing the right side of the lower cloth, and be extremely careful that the nap of each runs the same way. Pin the two widths together smoothly and cut through both thicknesses.

Cut the fronts and side fronts of the coat from tailors' canvas which has been thoroughly shrunken. It should be soft and pliable, as it is not intended to stiffen the coat, but merely to give it body and support. Cut the canvas the same shape as the front along the front and shoulder lines. Follow the armhole curve down to the under-arm seam,

and down on Line 5 about three inches, then slope across from this point to the waist line at bottom of dart and continue straight down to the lower edge. (See Fig. 91.)

This leaves no canvas at the side waist line where it would break and cause the coat to wrinkle. Before basting stretch the side and front edges of side front from a point two inches above the waist-line to a point two inches below the waist-line. Along the under-arm edge of the side back, baste a strip of cambric about two inches wide cut the same shape as the side back. Also baste a strip of cambric of the same width along the extensions of the back and side back or rather at the bottom of the sections. (See Fig. 92.) This will give a body to the edges and help the tailored effect of the coat.

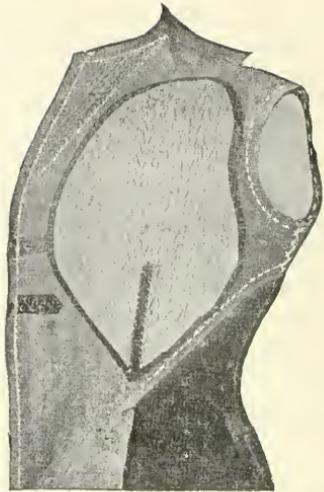


Fig. 91. Canvas and Haircloth Applied in Front of Coat

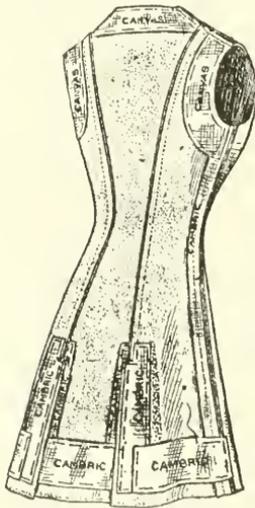


Fig. 92. How Cambric and Canvas are Used.

Baste the canvas to the wrong side of the cloth, then baste all the seams together in the tracings. Try the coat on, lapping the right front over the left so that the two front lines will come together. If there is to be an interlining it will tighten the coat some through the body, so bear this in mind. Do not try to fit the semi-fitting coat snugly. It should hang from the shoulders, curving slightly into the figure between the bust and hips. It should fit as smoothly over the hips as possible and still allow the figure ample freedom in walking. Give the bust and chest all the room they will take. A semi-fitting coat will break in an ugly fashion at waist line if fitted too snugly over hips. If the coat should be too large through the body take it in at the seams; if

too small, let out the underarm and shoulder seams a trifle. If one shoulder is higher than the other pad the lower one until the two sides are exactly alike. After fitting, baste the alterations carefully and try on the coat once more to make sure the changes are all right. Stitch the seams and clip their edges at all curves so that they will lie flat. Press them carefully.

If the seams are to have straps stitched over them, or if they are to be stitched with one or more rows of stitching each side of the seam, or as lapped seams, press well and then stitch before the lining is put in.

Now fasten the canvas down on the cloth with several more rows of basting. You can scarcely do too much basting or pressing in a tailor-made garment. In fact, that is one of the main secrets of a well-made tailored suit. To prevent the coat from wrinkling and breaking over the bust, take a piece of hair cloth and shrink it and cut to follow the shape of the front, around the neck, shoulder and armhole curve, but a few inches smaller, and finish it in a point about three inches above the waist line. Do not make a dart in it, but cut

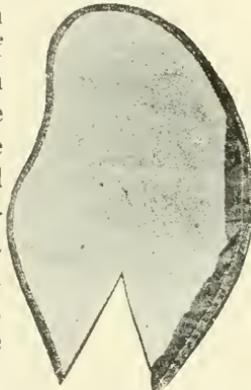


Fig. 93. Haircloth Pad

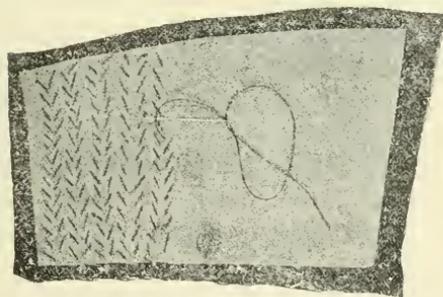


Fig. 94. Padding Stitch

out a V-shaped piece to make it fit, and draw the cut edges together. (See Fig. 93.) Baste a strip of cambric over this seam and all around the edge of the hair cloth to hold it in to the canvas, and also to cover its raw edges. Attach the hair cloth to the canvas by means of the padding stitch and hem it to the

canvas at the bound edges. A padding stitch is made by many small stitches about one-half inch long on the canvas side which just barely catch, but do not show through on the right side of the cloth. (See Fig. 94.)

Cut to shape a piece of canvas about three inches wide and baste it around the neck at the back; also similar pieces around the armholes of the back and under arm seams to meet the canvas in front. This holds the coat in better position and improves the stitching. (See Fig. 92.)

The next and most important point in coat construction is the collar. The collar, in this case, is in two pieces, with an outlet seam in the center where alteration may be made if necessary. Stitch this seam and press well. Cut a piece of canvas the shape of the collar, but three-eighths of an inch smaller on all the edges.

Baste the canvas to the wrong side of the collar and roll the collar over on the break line. The stand—the part of the collar between the break line and the lower edge—must be stitched

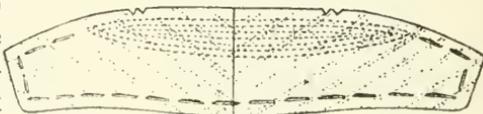


Fig. 95. Stitching on Standing Part

with several rows of stitching of one-fourth inch apart. (See Fig. 95.) The canvas and cloth on the rolled-over part of the collar and in the lapels must be caught with

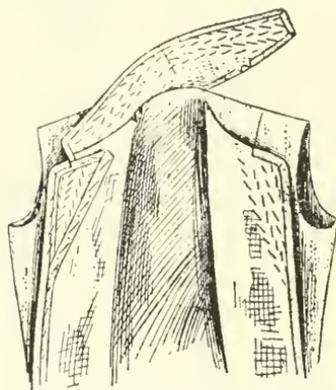


Fig. 96. Stretch the Collar on Each Side of the Back Seam

row after row of padding stitches, which may be one-half inch long on the canvas side, but scarcely visible on the cloth side. When making these padding stitches, hold the parts over the hand, canvas uppermost, and roll and shape the collar and lapels into the position which they are to occupy. By doing this it will prevent the cloth from drawing or wrinkling on the canvas when the coat is worn.

Turn the edges of the cloth over on the canvas of the collar and catch these edges to the canvas. The edges should be carefully pressed. Remember that careful pressing at different stages in the construction of a coat is one of the most important points.

Baste the collar flat on the coat, with the canvas side

uppermost. The neck of the collar should be stretched a trifle as it is being basted on the coat. (See Fig. 96.) Try the coat on, rolling the collar and lapel into position. If necessary the outer edge of the collar may be stretched in pressing to make it fit the neck snugly and set perfectly when the coat is on the figure.

The edges of the lapels and the fronts must be taped with tape about one-half inch wide. (See Fig. 96.) This must be shrunken before used. After the coat is taped it should be pressed along these edges. If the taping is not used, then turn the cloth over the edge and catch it to the canvas and press.

Cut a seamless collar facing, letting the line from 15 to 20 come on a fold of the material. The facings for the front should be cut from the draft, cutting both collar facing and front facing a trifle larger than the draft. The front facings should be about one inch wide at the shoulder seam and four inches wide over bust. From there they may slope away gradually to a width of two inches at the bottom.

Pin the facing inside the coat and over the lapels, rolling the lapels and fronts into their natural position, making sure that the facings are large enough to cover the lapels and fronts when they are turned back. Turn the edges of the facing under even with the edges of the coat and baste them with great care. Leave the facings free at the neck and shoulders and join them to the collar facing. Stitch the seams and press them open.

Place the collar facing over the collar, taking care to allow sufficient ease to roll the collar over smoothly. Turn the edges of the facing under even with the collar edges, and baste them carefully. A row of stitching should run close to the edge of the collar, lapels and fronts of the coat. A second row may be stitched one-fourth of an inch within the first one if desired. If the velvet collar facing is used it should be cut from a seamless bias strip of velvet, and should be basted to the cloth facing. It should reach to the seam joining coat and collar. The outer edge should be turned under one-half inch from the edge of the collar, allowing a narrow strip of the latter

to show beyond the velvet.

If an interlining is used it should be the regular silk-and-wool interlining used by tailors. It is light and warm and takes up little room. It should be cut from the draft, and reach just under the front facings about three inches below the waist line. In putting it together do not

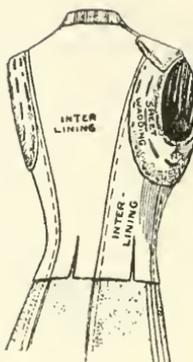


Fig. 97.

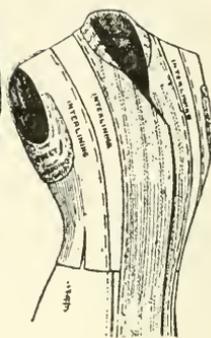


Fig. 98.

use the ordinary seams, **Padding Lower Shoulder. Interlining and Sheetwadding** but lap one edge over the other and baste. Slash the interlining at the bottom edge up to the waist line to make it lie smooth. (See Figs. 97 and 98.)

Beginning at the back, pin the back interlining portion inside the coat and catch the edges to the seams of the coat with loose basting stitches. Take the next piece of interlining and pin it inside the corresponding piece of the coat, lap one edge over the other, cutting away superfluous material, and baste the edges together one over the other, avoiding all possible thickness. Repeat this method with each piece of the interlining.

If necessary, pad the shoulders and around the armhole with sheet wadding. (See Fig. 97.) As many layers may be used as necessary, always decreasing them gradually at the outer edge, so that they will eventually merge into the lines of the coat without any lumps and ridges. The padding around the armhole in front should be cut in sort of crescent or half-moon. The padding on the shoulder should taper to a point half way to the neck. The padding should be thinnest at these points and widest and thickest around the armhole where it fills in the hollows. This wadding should be basted in carefully and securely so it will not slip.

Baste and stitch the seams of the sleeves which have been cut by the coat sleeve draft. Gather the sleeve at the top with two rows of gathering stitches. The first row should be three-eighths of an inch from the edge and the second one-fourth of an inch from the first. A bias

strip of canvas about three inches deep should be basted to the wrist of the sleeve about three-eighths of an inch from the lower edge, and the cloth edge of sleeve is turned over and hemmed down to the canvas. Baste the sleeves in, allowing the inside seam to come about one and one-half inches in front of the under arm seam. Try the coat on to see if the sleeves set well. Remove and stitch, having the sleeve seams turn toward the neck. Press the seams until they lie perfectly flat.

Line the coat either with silk or satin. Silk substitutes may be used where it is an absolute necessity for economy. Have the lining match the shade of the cloth. A white lining is very pretty and attractive, though not so serviceable. Remember, all the stitching and finishing of seams must be done before the lining is put in.

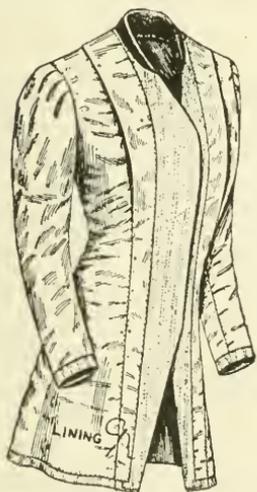


Fig. 99. Front View of Coat Lining

The lining should be cut with the coat draft as a guide, making any changes in the lining that were made in the coat. Cut the lining fronts to reach just over the edges of the front facings. Allow one-half inch on either side of the center back for a center back plait. Allow a little extra at the side, front and side-back seams, for the lining must be easy in width and length or it will draw the outside of the coat.

Baste the plait in position in the back and baste the lining in the back of the coat. Catch the side edges flat to the interlining of the coat seams with a loose basting stitch. Take the next piece of the lining and baste it to its corresponding portion of the coat, always keeping the lining easier in length and width than the coat itself. Turn the back edge of each lining portion under and fell or overhand it over the front edge of the adjoining lining portion. Clip the edges at the curve in the waist line so they will shape themselves easily into the coat. At the side-front seam lay a small plait at the shoulder, taper-

ing it to nothing at the waist line. This removes any possible chance of the lining being too tight across the chest and bust. At the neck let the lining cover the collar seam. Turn up the lining at the bottom so that about one-half inch of the cloth will show. Fell or overhand the neck, front and bottom of the lining neatly with small, even stitches.

Cut the sleeve lining the same size as the sleeve itself. A piece of cambric six inches deep should be sewed in the top of each sleeve to hold it out slightly from the shoulders. If an interlining is used in the sleeve it should be cut by the draft, but should only reach to within an inch and a half of the side edges of the upper portion and about three inches from the top and wrist. Baste it to the inside of the lining. The lining is basted and stitched separately from the sleeve itself, and then pressed. Slip the lining inside the sleeves with the corresponding seams together. Turn under the upper edge and baste it over on the coat lining, felling it into place afterwards. Turn under the wrist edge of the sleeve lining and baste it first over the hem, being careful not to get it too short, and then fell or overhand it down neatly. A final pressing should be given the coat before it is worn. This coat is designed to be worn in the Fall and Winter. The Spring and Summer coats do not require the numerous linings, interlinings, wadding, etc.



Fig. 100. Plait and Back View of Lining

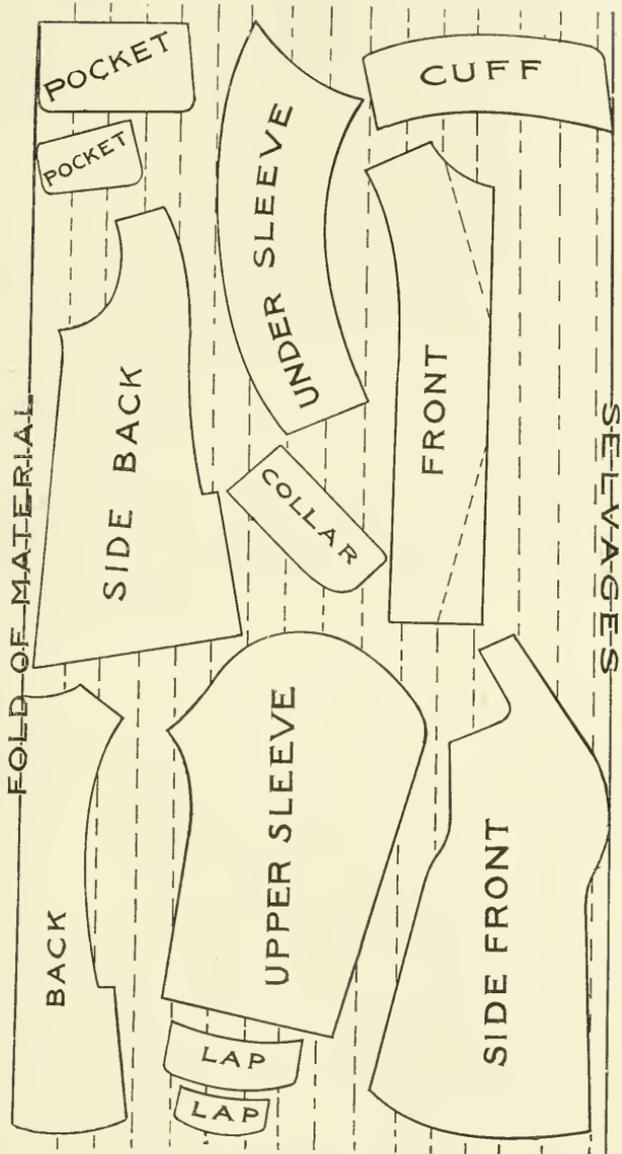


Illustration Showing How to Lay the Pieces of the Coat on the Material.



## CHAPTER XVI.

The Unlined Coat, how to cut the interlining and what kind to use in coats made of the different materials, stitching and finishing the seams, cutting and applying the collar and front facings, making, putting in the sleeves and finishing the armhole, buttons and simulated buttonholes used as trimming, putting weights in bottom of coats of light weight material; Coat Pockets; The Peplum; Drafting a Tailor's Cushion; Making Fancy Coat Collars; An Evening Coat, suitable material, cutting and applying the interlining, basting, fitting, taping and stitching the coat, cutting and putting in the lining; Drafting an Evening Cape, one, two and four-piece, suitable materials, trimming, etc., basting, fitting and stitching, preparing the openings for the arms and lining.

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### THE UNLINED COAT.

The coat, collar and sleeves, of course, are drafted according to instructions already given. Remember to shrink all the material before using it. Lay the different sections of the draft or pattern on the cloth, as before instructed, allowing ample for seams. The fronts will require the firmness of an interlining, otherwise they will droop and wrinkle. This interlining is from one and one-half to two inches wide at the bottom, gradually increasing in width until it is about four inches wide at bust line in the upper part. It should extend out to the armhole and to the shoulder seam above the chest. However, if the coat is made of heavy material and the person has a full figure, the interlining need only be placed in the first section, and not extend over to the armhole in the second section.

For linen coats the interlining should be of butchers' linen. For cloth use the soft pliable tailors' canvas. For

silk use a lining material about the weight of cotton serge, sateen or cotton henrietta in the fronts, and a light weight lining canvas or soft crinoline for the collar, sleeve caps and wrist. The interlining must always be shrunken like the coat material before it is used. Lay the interlining on the wrong side of the front sections, pin and then baste it in place. It is a good idea to stretch these pieces the same as given in the lined coat. Baste all corresponding seams together. Try the coat on lapping the fronts until the two front lines come over each other. This coat usually requires very little fitting, especially if the measures were taken correctly, and the drafting properly done. It should set smoothly, giving the figure plenty of room, but defining every curve. It must be perfectly easy over the bust and fit a trifle more closely over the hips. If too snug let out the seams a little, or if too large take them up enough to give proper fit.

It is possible the shoulder seams might cause a little difficulty, as they cannot be padded in an unlined coat. If one shoulder is higher than the other, fit the higher one rather snugly, the lower one rather loosely, and the difference between them will hardly be noticeable. Remove coat and if any alterations are to be made, rebaste and give the coat a second trying on. Stitch the seams on the wrong side for woolen or wash materials, but on right side for a silk coat, which must be finished with French seams. In the cloth or cotton coat the seams must be slashed or notched at the curves so that they will lie perfectly flat. In woolen material, the seams may be pressed open, the edges bound separately with thin silk or seam binding, and stitched again on each side of the seam. Or they may be bound together, laid flat against the coat, and stitched with one row of stitching. In wash materials the seams may be bound and stitched like the cloth coat, using a thin lawn the color of the lining for a binding. This thin lawn binding can be purchased at the stores in three or four colors.

In a cloth coat the interlining should be caught to the fronts with padding stitches. In silk or wash material the over and over, or whipping stitch, will hold the interlining firmly in place. If the front facing extends out to

the armhole in front, then there must be a yoke lining across the back. It should be about six inches deep and extend straight across the back. Hem the lower edge and baste the yoke to the back of the coat, leaving the lower edge free.

The coat collar has a seam at the center of the back which can be let out or taken in to correspond to any changes that were made in the neck or shoulder seams of the coat. It is drafted the same as given in the lined coat.

Baste and stitch the collar seam and then press it open. Cut an interlining the shape of the collar, but three-eighths of an inch smaller at all the edges.

Use the collar draft for this so that the shape will be exact and keep the grain line absolutely true. Baste the interlining to the collar, holding them both over the hand with the interlining on top. Stitch the stand with several rows of stitching one-fourth inch apart. (See Fig. 95.) In a silk or linen coat stitch the rest of the collar with a zigzag row of stitching. In a cloth coat use the padding stitches.

Turn the outer edges of the collar over on the interlining and catch them down and then press them so that they will lie perfectly flat under the collar facing. Baste the collar to the coat, interlining uppermost. Stretch the collar a little at its neck edge when putting it on so that it will fit close to the neck. Try the coat on, rolling the collar over at the stand. If the outer edge of the collar seems to adhere to the figure too closely over the shoulders and back of the neck, stretch it a little. Remove coat and stitch the collar seam where it joins coat.

Turn over the front edges of the coat three-eighths of an inch, baste them down and then catch to the interlining. The interlining in the fronts must now be covered with a facing. Pin this facing inside the coat, turn under the front edges even with the coat edges and baste them down very carefully. Be sure that they do not push out beyond the edges of the coat. Baste the shoulder and collar edges of the facing neatly. Stitch once close to the edge and again three-eighths of an inch from it. The

shoulder edges of the back yoke should be turned under and felled over the shoulder edge of the facing.

The collar facing should be cut from a seamless bias strip of material. Pin the bias strip over the collar, allowing it to extend one inch beyond the roll. It should start at the seam of the neck. Its outer edge should be turned under one-half inch from the outer edge of the collar and blind stitched or machine stitched to the collar. Its neck edges should be felled into position.

The bottom of the coat should be turned up about one and one-fourth inches for a hem. Baste and stitch the sleeve portions together. For the fuller sleeves gather the tops with two rows of stitches, which should be uniform in size. A bias strip of interlining about three inches deep should be basted to the wrist of the sleeve about three-eighths of an inch from the lower edge. Turn up the lower edge of the sleeve and catch it to the interlining. Since the sleeves are unlined the wrist must be under-faced with a bias strip of the coat material. Turn under the lower edge of this facing and blind stitch it to the sleeve. Hem or bind the upper edge and catch it to the sleeve with a few invisible stitches.

Cut from the interlining material a crescent-shaped piece to be used in the top of the sleeve to prevent its falling in against the arm. This should be covered on each side with pieces of the coat material. It should extend as far as the lower edge of the yoke lining in the back and to a point in front one and one-half inches from the under arm seam. This is sewed into the coat with the sleeve.

Baste the sleeves in, having the gathers evenly distributed, though of course more of the fullness goes on top of the shoulder than toward the front and back. Try the coat on before stitching the sleeves in to see if the gathers are in the right position and the sleeve sets properly. The fullness at the top can be shrunken out so that it will look perfectly plain, if desired, using the tailor's cushion.

After the sleeves are stitched the seams must be neatly bound, the seam turned toward the inner edge and

pressed flat against the coat; otherwise the top of the sleeve will stand up from the arm instead of lying flat against it. (See Fig. 102.) The coat is fastened with buttons and buttonholes. Buttons are generally buttonmolds covered with the material of the coat or trimming. Occasionally the only trimming a coat has are buttons and simulated buttonholes. The latter are made of narrow strips of braid or silk ribbon, with their edges turned in and blind stitched together.

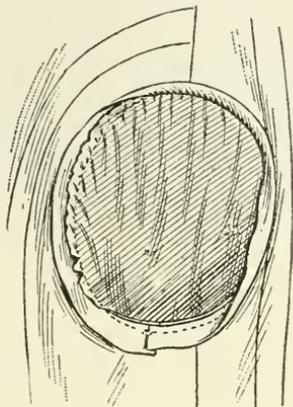


Fig. 102. Binding Armhole

Light weight coats need a weight of some sort at the bottom to keep them from flying up at every draft. Little leaden pieces about the size of a quarter can be purchased at the notion counter for this purpose. They should be covered with the material of the coat and sewed at each seam just inside the hem.

### COAT POCKETS.

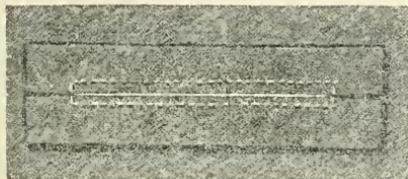


Fig. 103. Pocket Slash Stitched

Coats are made either with or without pockets. When made with they are inserted during the making of the garment and before the lining is put in.

In a loose front coat a pocket is generally inserted between the coat and lining at one of the front edges on whichever side is more convenient for the wearer. It is made of the same material as the lining. The opening for the pocket should begin about four inches below the waist line. A great amount of care is required to insert a pocket neatly, but much difficulty may be obviated if instructions are followed closely.

The opening or slash may be perpendicular or horizontal. The same method of inserting is followed in either case.

Make a mark for the slash in the desired position and baste a strip of material for a facing over this on the out or right side of the coat. On the wrong side just opposite this piece, baste a larger piece of stay linen. Make two rows of stitching one-fourth of an inch apart so that the mark for the slash will come right in the center between the two rows. (See Fig. 103.) Cut through between these rows; continuing the cutting of the facing to the ends. Now pull the facing that was put on the right side, through this opening and baste, allowing only a slight edge of the facing to show on the right side. This forms what is called a "welt edge." Fasten the two edges of the opening together with the overhand stitch and leave them basted until the garment is finished as it serves to preserve the correct shape of the pockets. Press well.

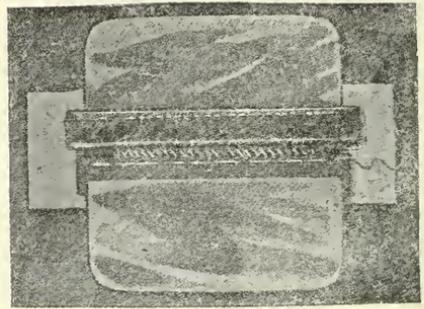


Fig. 104. Pocket Showing Facings

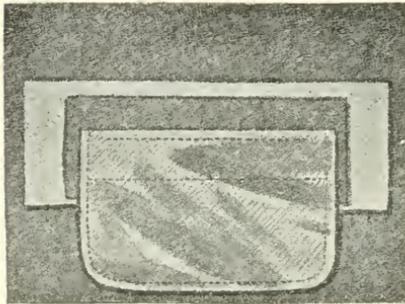


Fig. 105. Reverse Side with Pocket Stitched Around Edge

Cut the pocket of the lining material. It is cut in two pieces. The lower portion is basted to the welt facing and the upper portion is faced with the strip of the material. (See Fig. 104.)

Turn the coat on the right side and stitch just back of the welt on each side. This stitching also includes the portion of the pocket which has been faced with material and previously basted in position. Now place both sections of the pocket together and stitch all around the edge. (See Fig. 105.)

In some cases an in-and-out pocket-lap is used. It is cut any size desired and then inserted in the opening far enough to catch its upper edge in position when the welt stitching is put in, the pocket being included at the same time in the sewing.

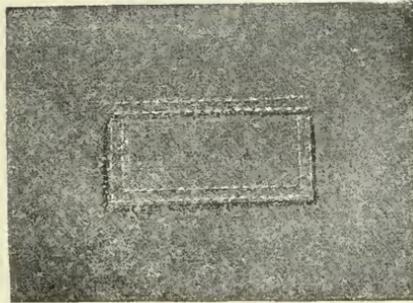


Fig. 106. In and Out Lap Completed.

There is also what is called a patch pocket, applied like a patch on the outside of the jacket. This is a very simple matter, as it is just stitched on.

### THE PEPLUM.

To cut a peplum arrange the gores of a seven-gore skirt as given for cutting a skirt yoke pattern or a circular skirt, and follow the waist line when cutting. Cut any width desired. They are generally left open in the back, and some have the inverted plait the same as the skirt. They may be lined or unlined. If unlined, finish around the edge with a narrow silk facing. Peplums are usually attached to the coat by means of a belt which is stitched solidly to the coat. Use the stitching silks which are made for stitching purposes, as the ordinary sewing silk is too fine and sinks into the goods.

### DRAFTING A TAILOR'S CUSHION.

Draw a straight line about eighteen inches long, and mark it Line 1.

Divide this in the center and place Dot A at the division point. From A measure straight up about six and one-half inches and make Dot B. Draw an outward curved line from left end of Line 1 to B and continue on to right

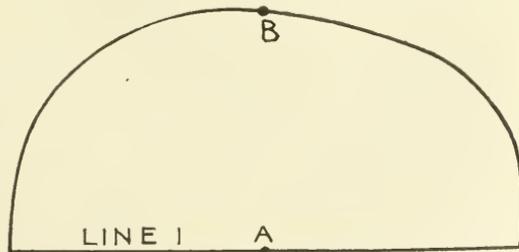


Fig. 107. Draft of Tailor's Cushion

end of Line 1 to B and continue on to right

end of Line 1 though drawing this line with a little less curve than the other. (See Fig. 107.) To cut, lay Line 1 on a lengthwise fold of the material. Cut two of these sections and join them together, leaving an opening about six inches long at one end for stuffing.

The stuffing is made by cutting cotton rags into small pieces. Dampen the rags sufficiently to shrink them before stuffing; if this precaution is not taken they will shrink when cushion is used afterwards in pressing dampened garments. Stuff carefully so that the surfaces will be smooth and the cushion firm and solid. Saw-dust also makes an excellent filler. Close the opening.

This cushion is used to shrink out any fullness not wanted visible such as in the top of sleeves, at elbow, and in skirt at waist line and over hips.

#### MAKING FANCY COLLARS.

In making fancy collars with several corners, it is often a tedious and difficult task to get the corners turned in evenly, so that a neat result will be secured. Nearly all collars of this kind are lined and often an interlining of crinoline is used. The lining is usually of silk or satin, especially when a coat collar. Baste the crinoline portions to one of the silk portions then baste the upper section and the under section, having the right sides together

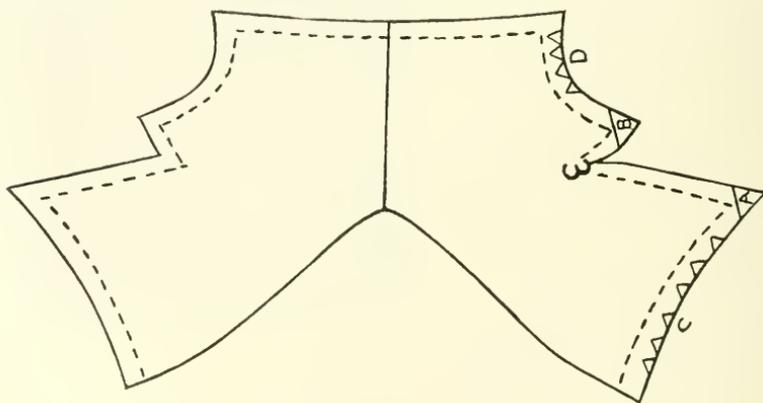


Fig. 108

and stitch three-eighths of an inch from all the edges, following outlines of collar closely. (See Fig. 108.) After stitching trim off the collar edges at the points,

leaving just enough material to hold the edges securely together. (See Lines A and B.) The curved part of the seams must be clipped or notched up close to the stitching so that they will not draw when the collar is turned right side out. See notches at C and D. At E the collar edge must be slashed almost to the sewing line so that it can be turned neatly, otherwise the collar will draw here also.

Now turn the collar right side out with the seam exactly in the fold. Baste all the edges and press under a cloth with a medium warm iron and then stitch it three-eighths of an inch from the edge. Adjust to coat according to instructions given in a former lesson. If a rolled-over collar is used stitch the stand part with several rows of stitching about one-fourth inch apart.

### AN EVENING COAT.

The evening coat may be drafted according to instructions given for the coat, but instead of cutting each front and each back in two pieces, leave the front in one piece and the back in one piece. There will then be the two fronts and the two backs.

Broadcloths, velvets and satin are used, but the most practical is the broadcloth, as it is always in style. The color may be chosen according to one's own taste, but the soft, pale shades are the most popular. They range in rose tints from coral to pink; the champagne colors from cream up to light browns, and the paler shades of blue and gray. Black is always appropriate, especially for elderly women. When broadcloth is used remember to have it sponged before it is used, to prevent its spotting. Lay all pieces of the pattern on it with the nap running the same way in every piece. The nap should run down in broadcloth or panne velvet, but in the other velvet it should run up. The trimmings usually consist of satin facings for collars and cuffs, fancy braids, cloth or satin-covered buttons, etc., etc. The lining should be white to protect the gown beneath it.

Evening coats are not cut full length, but should come about ten inches from the floor. This is long enough to protect the dress, and yet short enough to protect the col-

oring of the coat itself. A hem of one and one-fourth inches deep should be allowed on the lower edge of each section. Besides the material for the coat, there will be needed a lining, an interlining of outing flannel or a wool interlining, one and one-half yards of sateen for facings, a yard of soft crinoline and trimmings for collar and cuffs, to suit the taste.

An all-important point is laying each portion of the pattern on the correct grain of the goods. Allow for all seams when cutting. Cut a strip of sateen the shape of the front of the coat. It should be about six inches wide along the front edges, and should extend to the neck, shoulder and armhole and down the under arm seam about three inches. Cut another piece of the sateen three inches wide and the shape of the armhole in the back; also a third piece two inches wide the shape of the back at the neck. Pin these portions smoothly to the wrong side of the material of the coat in their proper positions and baste carefully with short stitches. After basting stretch the shoulder seams a little which will make the coat fit into the curve at the shoulder. This sateen is used instead of tailors' canvas, because it is a little softer and more pliable.

Use a tape about one-fourth of an inch wide and sew it to the sateen along the edges of the fronts, being careful that the stitches do not show through on the right side of material. The tape must be shrunken before being used. Stitch along the shoulder, neck and front edges of the coat as close to the raw edge as possible. This will hold the cloth and sateen firmly together so that in handling it can be managed as one thickness of material.

First, baste the shoulder and under arm seams together, then the center back seam, using about three-eighths of an inch for the seam of the latter. Try the coat on, lapping the right front over the left front, and pin in this position. This coat is loose fitting and must hang from the shoulders. If it wrinkles in any way alter it according to instructions and illustrations given in Lesson 7. Remove and make alterations, if any, and try on again before stitching seams to make sure it is right. Stitch the

seams and then trim them to within three-fourths of an inch of the stitching and press open.

Turn under the front edges of the coat three-eighths of an inch and catch them to the sateen; also turn up the bottom edge one and one-fourth inches for a hem, and baste. The top edge of the hem need not be turned under again as the lining will cover the raw edge. Stitch around the bottom about one-fourth of an inch from the edge and continue the stitching up the fronts, keeping it the same distance from the front edges as from the bottom. This stitching also serves to hold the sateen and cloth in one thickness in handling. Baste a piece of cambric six inches deep in the top of each sleeve to give body and firmness to the folds. Instead of gathering the fullness in upper edge of sleeve, make three forward and three backward turning plaits, large enough to take up the amount of fullness not required by the armhole itself. Evening coat sleeves usually have fullness at the lower edge and are finished with a large cuff which turns back over the sleeve. The fullness at the lower edge should be plaited in folds, also. Baste the sleeve seam, stitch and press it open. Baste the sleeves in and try coat on to see if they are in right position. Remove and stitch the seams and press flat, having the seam turned toward the neck. Use the circular cuff draft for cutting the cuffs, following the same method of basting in crinoline, trimming and slashing the edges, pressing, etc., that were given for the collar. Join the ends of the cuff after it is made, with invisible stitches to within two and one-half inches of the top. Baste the cuff to the sleeve and stitch it three-eighths of an inch from the lower edge. Turn up the sleeve and cuff just within the row of stitching, and stitch it again through the sleeve and the edges of the cuff about one-eighth of an inch from the first stitching. Cut lining and interlining from sleeve draft. The interlining should extend only to within three inches of the upper and lower edges of the sleeve, and should be basted securely to the wrong side of the lining. After this is done baste the seams of the lining together, stitch and press open, and then lay the plaits in this lining the same as in the outer sleeve.

The lining and interlining of the coat are cut from the coat draft. Baste the interlining sections to the wrong side of the lining and then baste the seams, remembering, of course, to alter these seams the same as coat seams were altered. Stitch the seams and trim them off to within three-eighths of an inch of the stitching and press them open.

Cut away the interlining three-eighths of an inch from the neck and front edges and about two inches from the bottom of the lining. Turn the lining up two inches with its raw edge turned under a seam's width and baste it down and then stitch right through the interlining. This will make the lining three-fourths of an inch shorter than the coat itself, as it should be, to keep it from slipping down and showing below the bottom edge of the coat.

Now place the lining inside the coat having the interlining next to inside of coat, of course. Catch the center-back seams of the lining and the coat together with long basting stitches, also the shoulder and under arm seams in the same manner. Catch the raw edges of the neck and fronts of the interlining to the raw edges of the coat. Turn the lining edges under a seam's width and fell them into position with small stitches. The lower edge of the lining should be felled to the coat as far as the sateen extends; the rest is left loose. Baste the arm-hole edges of the coat, interlining and lining together and then slip the sleeve lining inside the sleeve with the seams together and the wrong side of the interlining next the wrong side of the sleeve. Turn under the upper edge of the lining a seam's width and fell it over the body lining. Turn under the wrist edge of the lining in the same way and fell it neatly to the lower edge of the sleeve. The fancy collar may be used for finishing the neck or a shawl collar used, or it may be left plain and trimmed in fancy braid.

#### DRAFTING AN EVENING CAPE.

Evening capes are usually forty-five or fifty-two inches in length. To draft a pattern make a square whose edges will each be forty-five or fifty-two inches long—whichever length desired. Outline the neck curve by laying the front

and back drafts of a tight-fitting lining shoulder to shoulder having the front edge of front draft on a straight line of the square (in Fig. 109 on the line marked Center Front). Since these capes do not as a usual thing fit close at the neck in front, continue the neck line from shoulder down to a point about six inches below where the neck curve would naturally be, or draw it according to instructions given for drawing the break line in the close-fitting coat when lapels are used. Mark the center-back line as indicated on illustration, also Figs. A, B and C.

Make a slip knot in a piece of wrapping cord or twine and place point of pencil through the loop and draw the knot up close to the pencil. Now place the point of pencil on C and holding cord firmly on A, swing pencil from C to B, drawing the curved line which forms the bottom of cape. Be very careful not to let the cord slip from A or the line will not be a true curve. If a scalloped bottom is preferred instead of a round one, use the dotted lines as indicated on illustration. Any number of scallops desired may be used. The most important feature is to have them all of a uniform size.

The cape may be cut in either one, two or four pieces. To cut in one piece lay the center back line on a fold of the material. This will probably necessitate piecing on small pieces near the bottom of the center front line. If wanted in two pieces lay the center back line on the selvages. This, of course, will make a seam down the center back. This method is preferable for the reason that there will need be no piecings. To cut in four pieces draw a line from a point directly over shoulder at neck curve down to a point half way between Dots B and C and cut on this line. There will then be two backs and two fronts with a seam down center back and one over each shoulder. To make the cape fit smoothly at neck over shoulders draw the small dart lines as indicated on illustration.

The most suitable materials for these capes are broad-cloth, satin, crepe, moire, ottoman and velvet. The two former materials are always fashionable and really more economical in the end since they may be used several seasons. They may be made plain or trimmed to suit one's

own taste. Braid is used very much now, either in elaborate or simple designs. Fancy collars are a very popular finish to these capes. They may be either pointed or scalloped or a sailor collar outline. They may be made of the same material as the cape or of contrasting color. Frequently a cape of broadcloth has a collar of the same material braided all over with soutache. Sometimes it is a braiding design, which follows the outline of the collar and that of the cape. Fur is often used also for the collar and frequently for the entire cape. The colors range in popularity as those given for the evening coat. The darker shades are dull red, brown, Prussian blue, gold, green, gray and black. The lining should be white, though contrasting colors may be used. A deep blue lined with red is a very popular combination. Capes for summer wear need no lining, therefore an allowance for hems must be made on all the edges. In making a cape with a lining allow only a seam's width on the edges. The materials used for the lining should be of satin or silk. There are satins manufactured now that are specially wide for the purpose of linings. Silks are narrower, yet they come of sufficient width not to require much piecing. The same quantity of material is required for the lining as for the cape itself.

In joining the pieces of the cape, spread them flat on the table and pin the edges carefully together, then baste them closely. Next baste the darts. Do not baste them in a straight line, but in a gradual curve so that their termination will be smooth, and will not puff. Use very short stitches in basting the darts. Try the cape on and if there is any adjustment to be made it must be at the darts if there are no seams. Of course, if there is a center-back seam or a seam over the shoulders, alterations can be made on them. After stitching the seams and darts, cut the dart seams or folds open so that they may be dampened and pressed. Press them on the edge of the ironing board so that it will not leave an impress on the right side of the cape. If the material is of silk do not dampen, but simply press with a warm iron. If a fancy collar is used, line and make it according to instructions already given and baste it in position. It is a

good idea to baste a bias piece of soft cambric about one or one and one-half inches wide to the edges of the cape to give it firmness or body, before basting on the collar. Shrink it, however, before cutting it. Cut it on the true bias so that it will stretch smoothly round the curves. In joining the strips do not make a seam, but lap one edge over the other and stitch. Baste the cambric just three-eighths of an inch within the edges of the cape and press.

Now pin the collar in position at the center back and at the front ends so that the cut edges will come on the inside of cape, being careful to pin the edges so that they

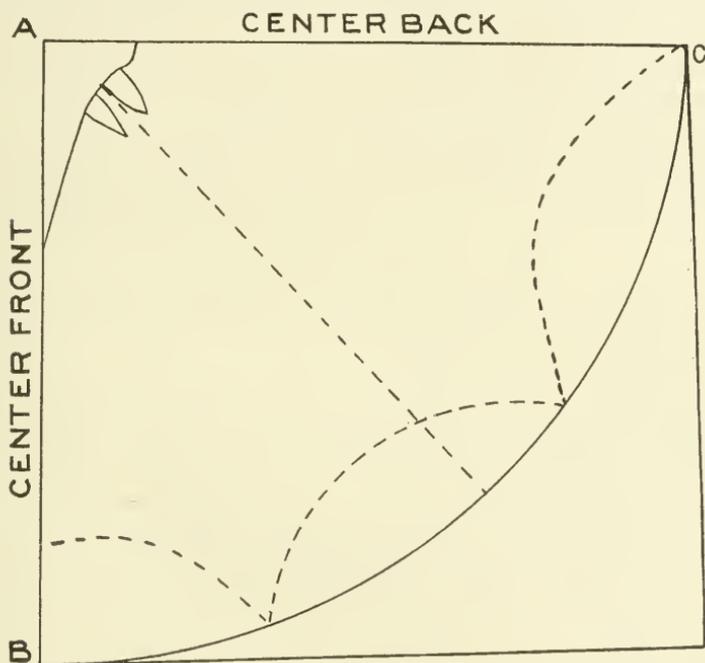


Fig. 109

will not stretch or slip while basting. After basting roll the collar over and try on. If it fits smoothly, remove and stitch the collar, clip the seam edges round the curve of the neck so that they will spread when they are turned over on the cambric. Baste them down and press well.

Turn over all the edges of the cape on the cambric, clipping them where necessary, and baste them; then

stitch all around the cape about three-eighths of an inch from the edge and press. Of course, if no stitching is wanted to show through on the right side, the edges of the cape can be cat-stitched to the cambric instead. This will hold them just as firmly.

Now the slash must be made for the hands and arms to pass through. If there is a seam over each shoulder the openings are left in the seams, but in case there are no seams, then the cape must be slashed. Try the cape on and indicate on cape at each side just where waist line comes and make the slashes at these points. That is, slash up about seven and one-half inches and down about seven and one-half inches as each opening should be about fifteen inches long. Turn under these edges three-eighths of an inch at the middle of the slashes and finish the ends of the slash with a piece of the lining as described in lining and finishing the corners of the fancy collar. Baste and press these very carefully to avoid allowing the edges to ravel. If there are any trimmings or bandings used, put them on before the lining is put in, also the hooks and eyes. Alternate these, instead of having all hooks on one side and all eyes on the other, as it makes a fastening that will not open by itself.

Now make the lining an exact duplicate of the cape. Turn in the edges of the slashes a trifle deeper than those of the cape, finishing ends as given above. Press the seams and darts open. Pin the lining to position down the center seam. Before basting the lining to position, sew the seam edges of lining and cape together with a running stitch. This will tend to hold the lining firmly in position.

Baste the lining smoothly to the cape around the outer edges and round the edges of the slashes. To do this properly, spread the work out smoothly on a table. Turn under all the edges of the lining and fell them down neatly. Slip the lining under the prongs of the hooks and cover the sewing of hooks and eyes. Make all these felling stitches as invisible as possible. Several rows of stitching round the edges of the cape are often used as a trimming.

## CHAPTER XVII.

Russian Blouse Coat, drafting a pattern for the upper part, with and without a dart in front, also, how to draft a tight-fitted upper portion with two darts in front; drafting the skirt portion of coat and fitted belt; how to draft with a V-shaped neck; cutting the portions of coat; cutting the interlining, fitting, making and finishing the coat; Drafting a Tight-fitting Princess, tracing and cutting the different sections, how to cut and make the lining when used, finishing the bottom of princess; how to cut the sections for a high-waist line princess; panel front princess with plaited lower skirt portion; semi-fitting princess with long-waist effect, panel front and flounce; constructing, trimming and finishing; Wrappers, to make a pattern, etc.; Dressing Sacques; Matching Figures and Plaids.

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### RUSSIAN BLOUSE COAT.

To make draft for the upper part of Russian blouse proceed to outline a front as instructed in Lesson I. Also make back draft as in Lesson 2, except that the divisions for the center back and side portions should be omitted and leave Line 16 seven inches long by taking off only one-half of an inch on either end instead of three-fourths.

To give ample fullness across bust, measure from a point midway between Dots B and F to the left one inch and make a dot. Draw a line from the junction of Lines 1 and 2 through this dot, continuing until it meets the waist line, which is also extended beyond Line 1, and where no dart is used, extend it one inch beyond waist line to give ease in length of front, and in that case, the lower line in Fig. 110 represents the waist line.

By drawing this line which we will call Line 1-A, it will increase the neck measure on draft one-fourth of an inch, which is necessary in an outside garment.

When a dart is desired, to locate the top of it measure from Line 1 to the right on dart line one-half the chest measure plus one-half of an inch. Measure the same distance from Line 1 to the right along waist line, to

locate center of dart, and from this point measure out one and one-fourth inches on either side and make dots. Draw lines connecting these dots with point representing the top of dart. (See Fig. 110.) Measure Line 11 and extend Line 12 to correspond to it in length, drawing a line from its termination up to Dot E. The solid line

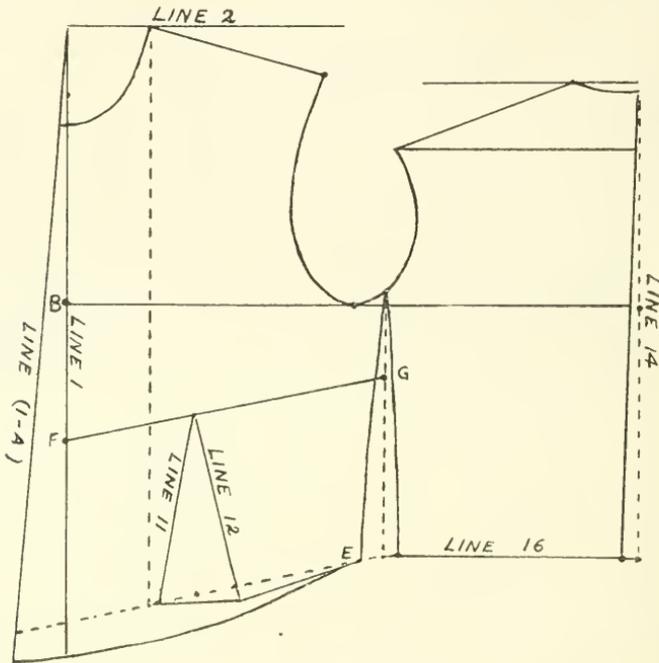


Fig. 110

from E to end of Line 12 and to end of Line 11 and the dotted line from there on to Line 1-A represents the waist line when a dart is used. This draft will give a slight fullness at waist line in back, between dart and Line 1-A and ease between Line 12 and underarm line.

In making a tight fitted upper portion, make Line 16 one inch less than one-fourth the entire waist measure; that is, for a 24-inch waist measure, make Line 16 five inches long. To do this take off one inch from its right end and two inches from left end, in this case. Introduce two darts in front, taking them out as in Lesson 1, adding to them an amount equal to the distance at waist line between Line 1 and **Line 1-A**.

For skirt portion of Russian blouse see Fig. 111. To make this, draft top of seven-gore skirt by the required measurements, according to instructions in Lesson 9.

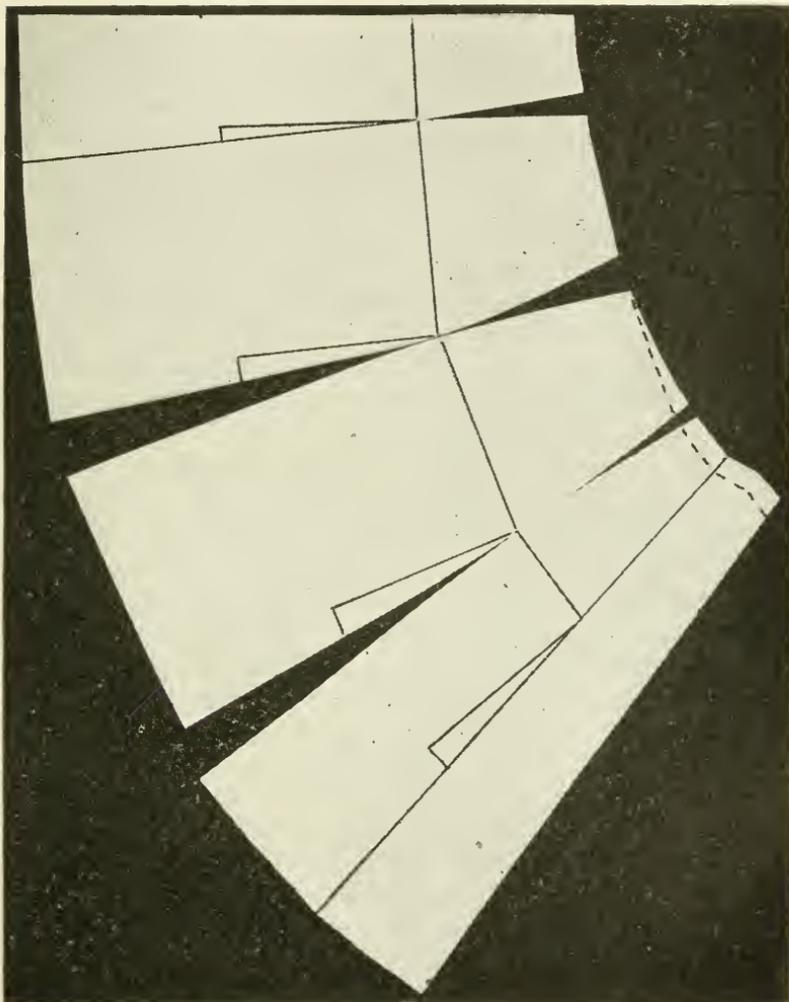


Fig. 111. Skirt Portion of Russian Blouse or Top of Four-Gore Skirt with Seam in Center Front.

Leave front and side-front gores as drafted. Cut along lines representing edges of original side-back and back gores. Pin these portions on another piece of paper. Taking the same measurements as used in Lesson 9 for



at the division points. Measure up one inch from the bottom of Line 4 and make Dot C; likewise measure down one inch from the top of Line 2 and make Dot D. Measure down one-half inch from A and up one-half inch from B and make Dots E and F, respectively. Now, placing A on square at the junction of Lines 1 and 4 and letting its edge touch E, draw a line from the junction of these lines to E. Move square down so that A will touch C, letting its edge touch F, and draw a line from C to F. Reverse square and place A curve on D and let its edge touch E and continue the line from E to D. Move square down so that A curve will be at the junction of Lines 2 and 3 and let its edge touch F, and continue the line from F to the junction of Lines 2 and 3. Measure one-fourth inch to the left of D and make Dot G and draw a line from G to junction of Lines 2 and 3. This will give just a hint of a point in front when the ends meet. It may be made more pointed or cut in a more fancy shape, if desired. Allow a seam's width on all the edges when cutting. Line 4 from C to junction of Lines 1 and 4 is laid on a fold of the material.

The coat may be drafted with the open or V-shaped neck, the plain coat sleeve and the longer peplum or skirt portion. Or it can be drafted with the standing collar, bishop sleeve and short peplum. Both styles are equally good. The former is preferable for spring wear as the open neck is more comfortable than the standing collar. To draft a V-shaped neck draw a line from M to the junction of Lines I-A and 4. This may be drawn straight or slightly curved.

The front is laid with Line 1-A on the selvage. If no seam is desired in the back, lay the center back line on a fold of the material. The front skirt section is laid with its front edge on the selvage and the back skirt section with its center on the straight of the material. The center of each sleeve portion is also laid on the straight of the goods as in the close-fitting coat instructions. Trace all the lines and allow good, big seams when cutting.

It is advisable to use an interlining to give body and firmness to the coat edges and to hold it out from the figure over the hollow places. If the material is silk the

interlining may be of sateen, cotton serge or cotton henrietta; if the material is linen then use the butcher's linen. French canvas is the best interlining for cloth and velvet. It is cut to shape around the armhole in the back, and across the chest in front, up to shoulder line, but is cut away under the arm as described and illustrated in Lesson 15. If the standing collar is used the neck edge of the back should have a piece about two inches deep running straight across the shoulders, but if the open neck is used it is finished with the flat collar facing which has an interlining itself. These pieces of interlining are basted in place on the front and back of the blouse before the coat is basted together.

Run a gathering thread along the bottom of the fronts and back three-eighths of an inch from the lower edge, and another gathering thread about two inches above the first. Now baste the different waist sections together, being very careful to have the waist lines meet. Cut a belt of both the material and interlining and baste the latter to the wrong side of the former. Cut the interlining away three-eighths of an inch from the edges of the outside belt and turn the outer edges over the interlining and catch them down to it. Place the belt over the blouse with its lower edge three-eighths of an inch from the lower edge of the jacket and baste both the upper and lower edges in position, pushing most of the fullness of the blouse well toward the front and simply ease it into the belt under the arm and across the back. Of course, if the darts are used it will be tight-fitting in front, and it is eased into the belt along here also.

Try the coat on and pin fronts together on traced or marked lines. The upper part of the blouse should set easily over the bust and shoulders without wrinkling or drawing. The belt should be snug but not tight and should come at the natural waist line. If any changes are to be made, make them at the shoulder and under arm seam. If belt is too high or too low, lower or raise it until it is in correct position. Remove and baste in any alterations and try on again to make certain that it is right before stitching the seams. If the material is of heavy weight it can be cut away from underneath the belt after the

blouse has been fitted and stitched, to avoid bulkiness at the waist line.

The next step is to finish the front edges. Cut away the canvas interlining three-eighths of an inch from the front edges of the coat and then baste a cotton tape along the neck and front edges of the interlining. This tape should be one-fourth inch in width and should be shrunk before it is used. Dip it in water and press dry. Turn the edges of the coat back over the tape and catch them to the canvas. When turning the neck edge, the cloth should be slashed occasionally so that it will lie flat. Put in two rows of stitching, one row about one-eighth of an inch from the edge and the other one-fourth of an inch from the first row.

Hooks should be sewed securely to the edge of the right front and eyes to the edge of the left front—the hooks one-eighth of an inch back and the eyes one-eighth of an inch out.

The flat collar and its interlining are cut to shape by that part of the front of the waist around the neck and down to the V-shape point in front. Baste the interlining to the cloth collar and then cut it three-eighths of an inch smaller on all its edges and turn the cloth edges over and catch to the interlining. Stitch all around the edge of the collar and then apply to blouse, pinning its neck edge so that it will just cover the neck edge of the coat. Baste it carefully in position, then blind stitch it to the blouse from the inside of the jacket. The blouse is now ready for its lining. Cut it by the same pattern as the coat and allow for the plait down the center back. This lining is attached to the blouse exactly like the lining in the coat in Lesson 15. The sleeves are also cut and made and put in according to instructions already given.

Now baste the peplum or skirt portions together. Baste the upper edge of the peplum to the lower edge of the belt, having the bastings come about three-eighths of an inch above the lower edge of belt. Try the coat on and make any changes necessary. Do not fit it too tight over the hips. Cut a bias strip of cambric one inch wide and baste it along all the edges of the peplum. If the side seams of the peplum are left open at the bottom a

part of the way, baste the cambric up on these open edges also. The cambric should be basted to the right side of the coat and stitched one-fourth inch from the edge. Be careful not to stretch the edge when basting the cambric on. Turn the free edge of the cambric over to the wrong side so that the seam itself will come one-eighth of an inch from the fold and baste it in this position. Stitch one-eighth of an inch from the edge, and if preferred, another row may be put in one-fourth inch from the first row. Also stitch the belt at both its lower and upper edges with as many rows of stitching as desired.

Cut a peplum lining using the same draft or pattern as the peplum was cut and baste it in place and fell one edge over another in the usual manner. Also cut a belt lining, turn under its edges and fell them against the belt.

If preferred, a little vest made of the same or contrasting material may be used in front. This may be further ornamented by the use of buttons, frogs, etc. The jacket may be made to slightly blouse over the belt or drawn snugly under it. Extra length should be allowed for this.

#### DRAFTING A TIGHT-FITTING PRINCESS.

The measurements used in this drafting are the same as used in Lesson 1. The hip measure and the length of skirt are the same as given in Lesson 9.

Outline a front and back as given for the close-fitting coat and divide the shoulder lines equally, placing A and B at division points. Dots C and D are each one-half inch from the ends of the waist line in the back as there are two inches to take out at waist line the same as in the coat. One-half inch is taken off at each end and one inch in the center. F is the midway point between Dots C and D. Make Dot E one inch to the right of F and make Dot G half way between Dots F and E. Draw a straight line from E to B. Draw a line from F to intersection of bust line by placing A curve on F and letting armhole curve on square touch intersection of bust line. Draw a line from C up to armhole, placing C curve at armhole

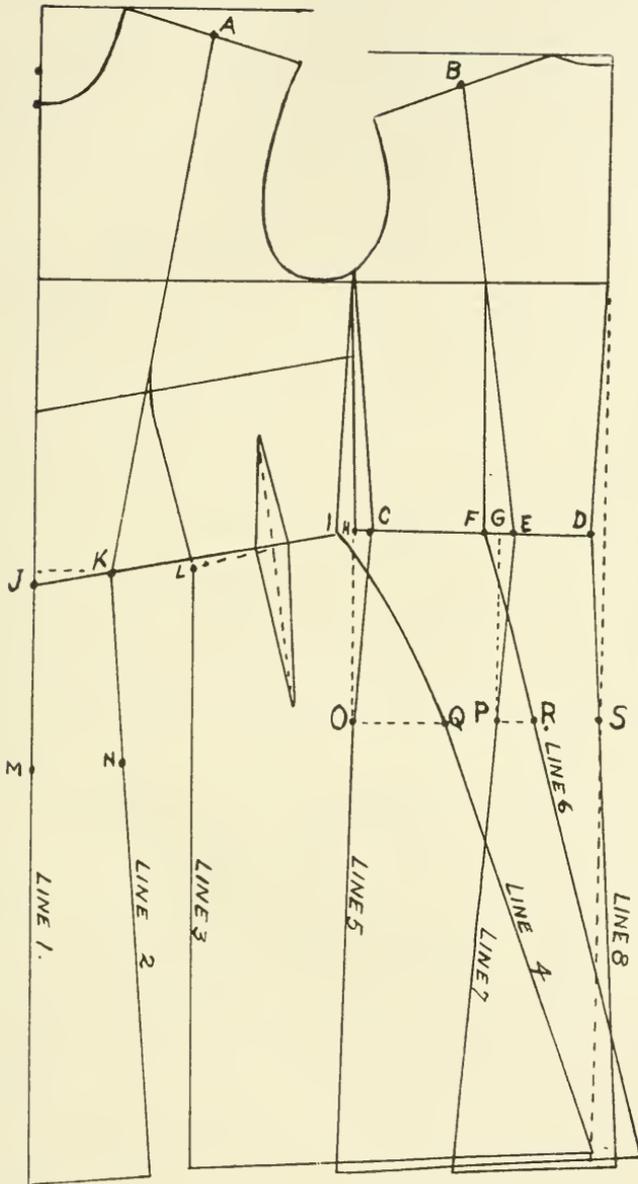


Fig. 113

where bust line intersects it. Reverse square and draw a line from this same point to Dot I, which is one-half inch from H. (See Fig. 113.)

Place Dot J at left end of waist line and measure two and one-half inches to the right of J and make Dot K, also measure on the dart line three and one-half inches and make a dot and draw a line from this dot to K by placing A on square on K on draft and extend this line on up to A. Now measure up the waist line in the back from D to E and from F to C; also in front from J to K. In this case it measures eight and one-half inches. Now, since the princess dress must set well down to the figure at the waist line, it is an excellent idea to use a small dart in the center of the side front instead of having one dart in front too wide. This dart should be about one inch in width. Place the eight and one-half inch mark on square on Dot I and measure to the left on waist line to the 12-inch mark on square, plus one inch, and make Dot L, and draw a line up to the top of dart by placing A curve on L. Draw a line from L to I, placing A on L and letting square touch I. (See Fig. 113.) This forms the waist line of the side front section. Place the center of the small dart midway between Dots L and J, letting it extend up two-thirds of the distance to dart line and down about five inches below the waist line. This dart is seldom ever over one inch in width, but it frequently is smaller, depending on the difference between bust and waist measures. This distance from L to I depends, of course, on the waist measure. Next test the waist measure to see if all the calculations have been made correctly. Measure from J to K on solid line, from L to I, omitting the dart, and from C to F and from E to D. This should measure exactly one-half of waist measure. On account of using the one-inch dart in side front, the other dart will be narrower, which will make its edges come about on the same grain of the material and for this reason both sides are drawn the same length.

Now, continue the front line or Line 1 below the waist line until it is the length of front skirt measure. Measure down six inches from J and make M. From M measure out to the right three inches and make N. Draw

a line from K through N and make it the length of front measure also, and mark it Line 2. Connect Lines 1 and 2 at the bottom. The space between these lines represents the front gore. Find Dots O and P the same as given in the coat draft. Q is made three inches from O, and R is made one inch from P. Now draw the lines representing the first side gore exactly according to instructions for drawing them in the coat draft and mark them Lines 3 and 4. Line 3 is made the length of front measure and Line 4 the length of side measure. Connect them at the bottom.

Draw the two lines representing the second side gore as given for the coat, making them each the length of side measure, and mark them Lines 5 and 6. Connect them at the bottom. Place corner of square on E and let its edge touch P and draw a straight line from E through P, continuing it until it is also the length of side measure. Mark it Line 7. Extend the center back line or Line 14 down until it is the length of the back skirt measure. Make Dot S six inches below the waist line on this line and then draw a line from D through S, continuing it until its entire length is also the length of the skirt back measure, and mark it Line 8. Connect 7 and 8 at the bottom. The space between these lines represents the back gore.

On account of the overlapping of the gores at the bottom, each section will have to be traced and cut separately with the exception of the center-back and center-front gores. It is advisable to first trace and cut a paper pattern from the draft, so that all the sections will be separate. Leave three-fourths of an inch on all the edges for seams. Remember *not* to cut the sections in two pieces at the waist line, but trace and cut right on up to the shoulder lines and armhole. The front is laid on the material so that Line 1 from top to bottom will be on a fold. The other sections are laid on the material so that the center of the gores are on the straight of the material. If greater width at the bottom is desired, add more flare as given for adding flare in a seven-gore skirt. When drafting from measures larger than these, use the instructions given in Lesson 7 for the waist part.

A princess dress in cloth or a non-transparent material does not really require a lining. It is advisable, however, to use a lining for the reason that it protects the dress and rather improves its set, making it fit up close and snug to the figure. The lining is made entirely separate from the outside material, and should extend about eleven inches below the waist line in closely woven material, while in transparent it should extend to the bottom of the dress, forming what is called a princess slip. Cut the lining by the princess draft, allowing for hems on fronts if opened in front, or on the backs if opened in the back.

Join corresponding seams, fit and then stitch. Press all seams open, bind each edge and then bone. The hooks and eyes should be sewed on alternately, and should be about one and one-fourth inches apart. A belt tape is sewed to the lining at the back with its lower edge one-half inch above the waist line.

The bottom is either hemmed or faced. It is advisable to finish it with a skirt braid to prevent it from fraying out. Remember to shrink the braid before using it.

If a high waist line is desired, cut the sections off four or five inches above the waist line. The top is then finished with a facing and an interlining of light-weight canvas about one and one-half inches wide. In fitting a skirt of this kind on a figure having a small waist line and large hips, make the alterations on each and every seam, so as to keep each section of uniform size. Allow good, big seams on each edge to permit of enlarging, should it prove to be too snug. This skirt, of course, requires a blouse, which may be made of contrasting material, such as silk, net, etc., etc.

If a long-waisted dress is desired, cut the gores off about twelve inches below the waist line. The lower part then usually consists of plain widths joined together and plaited on to the upper part. The front section is often left in one piece and is termed a "panel front;" likewise, the back may be left in one piece, forming a back panel.

The semi-fitting princess dresses differ from the tight-fitting ones in that they do not fit so close at the waist or hip lines and an allowance must be made on the seams accordingly. They should fit a little closer, however, over the hips than at the waist line. The seams are readily put together as they are almost straight. In these, as well as in the tight-fitting princess dresses, it is all-important that the sections are laid on the correct grain of the material. It would be an irremediable mistake to cut any of the pieces off the correct grain, even though it would require more material. The center of each gore is laid on the straight or a lengthwise thread of the material, that is, parallel with the selvages. Be very careful to pin the pattern in many places to the material before cutting to avoid slipping. The semi-princess is often made with long-waist effect, panel front and flounce.

Broadcloth, serge, worsted weaves and the panamas are all appropriate for this style. The dress may open at the center back or at the left of center front. In putting the different sections together, nearly everything in the upper part can be finished before the flounce is added. First, pin and baste the panel front and side front seams together, basting from waist line up and from waist line down. Next baste the center back section to the side back sections from waist line up and from waist line down. If the dress opens at the center back, there will be two back sections. Lastly, join the shoulder and under arm seams and try on. Pin the backs, having them correctly lapped. Then, if the fit is not perfectly smooth, the alterations can probably be made at the shoulder and under arm seams. If there are wrinkles anywhere, clip the bastings and smooth the material by passing the hands over the figure, allowing the garment to set easy. Then pin the seams in the corrected position. Do not disturb the side front and side back seams unless it is necessary to make the panels straight. Keep the armholes as small as possible, though not too snug. Clip the armhole edges if they are disposed to wrinkle, and after removing the garment the armhole can be cut away to the depth of notches made. Slip the dress on again,

to make sure the changes have been correctly made, then stitch and press the shoulder and under arm seams open. The seams joining the panels and side sections are pressed together on one side. Bind or overcast the edges.

For making the flounce, sew together the several widths, and then plait them, making the plaits the desired width. Baste each of the plaits in position, then press on the wrong side, using a wet cloth and a moderately hot iron. Bind the top edges of the plaits, also run a piece of tape across them about a fourth of the way down, and tack each plait to this tape. This is called taping the flounce, and always assures their remaining in position as long as the dress is worn. Adjust the flounce to the bottom of the dress, sewing the corresponding seams together on the sides and extending the bound or top edge of the plaits up under the body part and basting it into position. The joining together of the body and top of plaits may be concealed by a tuck, or fancy braid, or the edge of the upper part may be turned under a seam's width and then stitched down to the plaits. Try the garment on again, and fit the sleeves, which should have previously been made. Mark the length at the bottom, remove dress, baste and stitch the sleeves, also finish the bottom either with a hem or facing. Bind the armhole. The neck may be finished with any kind of collar desired. These dresses may be ornamented with braid, trimmings of velvet, or with bretelles over the shoulders.

## WRAPPERS.

Nearly every woman nowadays prefers a comfortable negligee to a house-gown, for early morning wear. The old-time objections of untidiness cannot truthfully be put forward against the up-to-date negligee, be it wrapper or dressing-sack. These are usually adjusted to the figure at the waist line with a belt or ribbon girdle, while the loose wrapper and kimono is reserved almost exclusively for lounging or bedroom wear.

While a wrapper does not require so much care and attention in its fitting, and is much easier to make, still there is a tendency toward elaboration and dress effect

in some of them that demands careful treatment as the work advances. Usually only the waist is lined, but the lining may be left out entirely.

To make a wrapper pattern, lay the front and side front of the wrapper together from the shoulder down to top of dart and let the bottoms lie as they will. Cut these two sections in one piece by following the neck curve, shoulder line, armhole and down the under arm seam. Line 1 should be laid on the selvage, allowing for a hem. Lay the center back and side back together in the same way, placing the center back on a fold of the material, and cut these two sections together. Remember to allow for all seams. Extend the gores down the desired length and add sufficient flare to give proper width. If lined, baste the material to the lining before joining the seams. If preferred, the wrapper may be made with a yoke in both front and back. The yoke may be plain or tucked. The neck may be high and finished with a roll collar, or it may be low and finished with a fancy collar. A very pretty collar may be made in the sailor style with the back and the fronts pointed. This may be further trimmed with narrow lace slightly fulled on. A pointed bertha makes a very pretty finish, or if the wrapper is made of dimity, foulard or silk, wide lace may be fulled in around the yoke. Either hem or face the bottom. Trim with ruffles around the bottom if desired. Bias bands make a pretty finish; also a wide flounce is usually becoming. The opening or placket, down the front is finished by sewing a straight strip about two inches wide clear around the opening. Face the right side down to the wrapper as a faced hem and finish the other side and leave out for a fly.

The fastenings in the front are usually invisible by being arranged under the hem. The lining fronts are fastened separately with hooks and eyes. If you want a belt, cut it two inches longer than the waist measure. Cut a lining the same size and turn the edges of belt and lining together and stitch. If you prefer the belt to lap in front, cut it about five or six inches longer than the measure. The sleeves are usually made bishop style, and may be made in full or shorter length.

## DRESSING SACKS.

Use the same drafts as given in Lessons 1 and 2 and mark on the draft the depth of the yoke, then if you care to, you may cut the yoke part off at these marks and use this for the yoke pattern. Cut the skirt portion twice the width of the yoke, both front and back. They may be cut any length desired. If it is to be fastened down at the waist line, it should be cut a little longer than if left to hang loose. If fastened to the yoke with a heading, allow extra for this when cutting. Cut a small gore off of each front section on the under arm seam, making the top two inches narrower than the bottom. When fastening the front portion to the yoke, let the skirt portion extend out about three inches at the armhole and the back skirt portion about one inch. This is to form the balance of the armhole, which must be shaped by that part of the pattern which was cut off from the yoke at first.

The fullness of the skirt portion may be either gathered or plaited and stitched on to the yoke. A dressing sack may be cut without a yoke and the fullness both in front and back arranged from the neck and shoulders by tucking or plaiting the material before cutting. Lay the tucks or plaits on down to the bottom of the garment before the pattern is laid on, then when stitching, stitch the depth desired. This will keep the sack from drawing across the bust. Any style sleeve and collar may be worn. A pretty effect is obtained by putting a ruffle of the material or lace or embroidery around the yoke.

If you prefer to finish the dressing sack off in kimono style, cut the neck out in front from the shoulder to a point three or four inches down from the center of the neck. Then baste on a bias or a straight strip about six or seven inches wide. Begin at the bottom, place the right side of the strip on the wrong side of the sack and baste up the front, around the neck and down the other front. Turn this over and turn in the edge and baste it down so as to cover the seam just made, and then stitch. The one stitching is sufficient to catch both edges. When worn this strip is turned down around the neck and as far down as desired where the fronts are overlapped. Use the flowing sleeve and leave it loose at the bottom.

Face them on the right side with a two-inch band the same color as the strip around the neck and down the fronts, which may be of contrasting color.

### MATCHING FIGURES AND PLAIDS.

The effort to match figured, checked, striped or plaid material in cutting and fitting is sometimes a very difficult matter, and some very unsatisfactory results are often obtained; yet it is a very simple and easy matter if a few points are

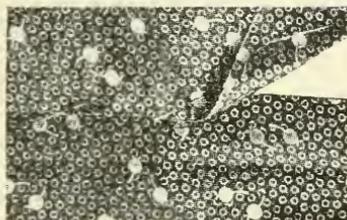


Fig. 114

borne well in mind. Select one position for the figures or flowers, and in the latter the stems usually run downward. When cutting a garment where several widths must be joined as in a circular or shirred skirt, it is of the utmost importance that the pattern or figures on the material should be matched, and oftentimes this cannot be done when the widths are simply joined at the selvages. It will sometimes be necessary to lap the second width some little way over the first in order to find the corresponding figures. When this is done, turn in the edge of the second width and pin it to the front or first width. Proceed in the same manner to join the other widths for both sides of the skirt. Slip-stitch the widths together from the outside. This is done by slipping the needle along inside the turned-in edge of the applied width, and then taking a stitch in the under width. When the skirt is turned wrong side out, the slip-stitching will be found to form the basting of the seam. (See Fig. 114.)

When purchasing plaids, an extra quantity will always be required beyond that needed for a plain material gown of the same design. When cutting, be sure to keep the waist line of each piece on the same line or section of the plaid. If a seamed waist, the plaids must be matched both ways. Cut the fronts first in the usual way. Place Line 21 of the back in the center of a plaid, leaving Line 16 on the same section of a plaid as Line 8 in front. To cut the first side body,

place Dot Y on the same section of the plaid as it came on in the center back. To cut the second side body, place Dot Z on the same section of the plaid as it came on in the first side body. This will give a back with an unbroken plaid after it is seamed. The plaids may not match when sewing the under arm seams together, but it will show least under the arms.

## CHAPTER XVIII.

Infants' first outfit, drafting front, back and sleeve; petticoat, coat; Little Girls' Dresses, taking measurements and drafting pattern, suitable materials, Bishop dress, French dress, Buster Brown dress, suspender dress or bretelle skirt, blouse dress, yoke apron, suspender apron, kimono, one-piece apron; Rompers, little girls' Russian dress, Russian coat, surplice effect dress, making the shield and collar, yoke dresses, panel or princess effect dress; Boys' Pants, taking measurements, drafting front and back of pants, pockets—side and back, fastening, finishing; Boys' Russian Suit, knickerbockers and coat or jacket; Norfolk Jacket.

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### INFANTS' FIRST OUTFIT.

There is not so much opportunity for changes in the cutting and making of infants' garments, still from time to time there are improvements tried, with a view to making the process of dressing an infant a less wearisome operation and to give greater comfort to the child. The beauty of these little garments is the extreme neatness with which they are made.

To draft a pattern of a slip, draw a straight line thirty-six inches long lengthwise on a piece of paper and mark it Line 1. Make a dot on this line two inches from the top and mark it Dot N. Also make another dot on this line three and three-fourths inches from the top and mark it dot A. From the top of Line 1 draw a line straight out to the right four and one-half inches long and mark it Line 2. Make a dot one-half of an inch below the right end of Line 2 and mark it dot S. Make dot M one and three-fourths inches from the left end of Line 2 and connect it with N for the neck curve. Connect dots M and S with a line and mark it Line 3. From dot A measure straight out to the right and draw a line five and one-half inches long

and mark it Line 4. From the bottom of Line 1 measure straight out to the right and draw a line sixteen inches long and mark it Line 5. Connect the right ends of Lines 4 and 5 with a line and mark it Line 6. Measure from dot S straight down to Line 4 and make a dot at the midway point. Make another dot one-fourth of an inch to the left of this dot and draw a curve from dot S to the last dot and curve on down to the right end of Line 4. This forms the armhole curve in the front. (See Fig. 115.)

To draft the back, draw a straight line thirty-six inches long lengthwise of the paper and mark it Line 7. Make a dot on Line 7 one-fourth of an inch from the top and mark it dot B; also make another dot three and three-fourths inches from the top and mark it dot C. From the top of Line 7 measure straight out to the right and draw a line four and one-half inches long and mark it Line 8. Make a dot one and three-fourths inches from the left end of Line 8 and mark it D. Connect B and D which form the neck curve. Make a dot one-half of an inch below the right end of Line 8 and mark it dot E. Draw a line from D to E and mark it Line 9. From dot C measure straight out to the right and draw a line five and one-half inches long and mark it Line 10. From the lower end of Line 7 measure straight out to the right and draw a line sixteen inches long and mark it Line 11. Connect the right ends of Lines 10 and 11 with a line and mark it Line 12. Draw a curve from dot E to the right end of Line 10 for the armhole curve. (See Fig. 116.)

To draft a sleeve, draw a straight line across the top of the paper ten inches long, mark it Line 13. From the left end of this line measure straight down and draw a line eight inches long and mark it Line 14. From the lower end of Line 14 draw a line straight out to the right and make it the same length as Line 13, and mark it Line 15. Connect the right ends of Lines 13 and 15 with a line and mark it Line 16. Divide Line 13 into four equal parts by making dot F at the two and one-half inch mark and dot G at the five-inch mark and dot H at the seven and one-half

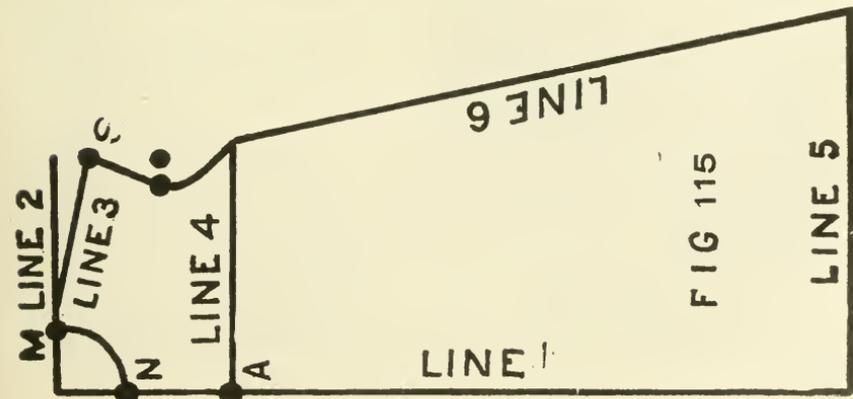


FIG 115

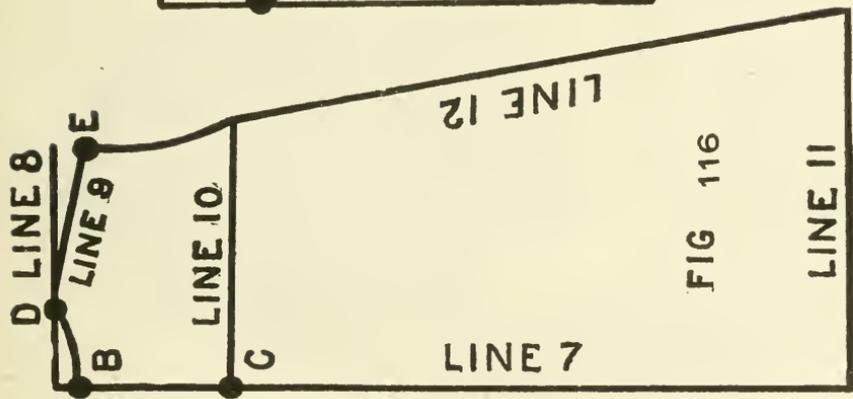


FIG 116

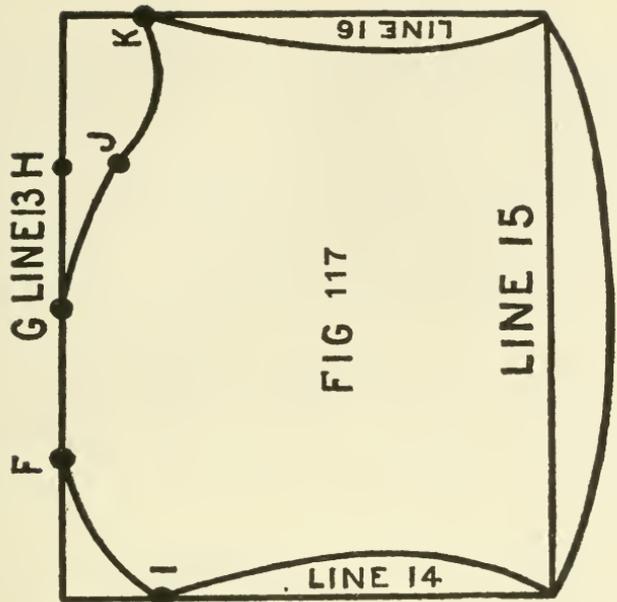


FIG 117

inch mark. (See Fig. 117.) Now, measure down on Line 14 and make a dot two and one-half inches from the top and mark it dot I; also measure down one and one-half inches from dot H and make dot J; also measure down on Line 16 and make a dot two and one-half inches from the top and mark it dot K. To outline the top part of the sleeve begin at dot I and draw a slight outward curve to dot F; follow Line 13 to dot G, then curve down to dot J and on to dot K, making an under arm curve from J to K. Draw a slight inward curve from I to the end of Line 14; also an inward curve from K to the end of Line 16. Draw an outward curve from the lower end of Line 14 to the lower end of Line 16. (See Fig. 117.)

To cut the slip, lay the front draft on a double fold of the goods and the back draft on the sel- vage. Allow for the hems on the back. One-fourth inch seams and a two-inch hem for the bottom are al-



Fig. 118. Front of Slip.

lowed on the draft. If you want to make the slip with a yoke, cut the tops of the drafts off one-half inch below Lines 4 and 10. The yoke may be made of all-over lace or embroidery, or of tucks and insertion.

To cut a slip with fullness at the neck, lay the front and back drafts with their straight edges on a double fold of the goods, though back from the fold about three inches. When cutting extend the neck curves to the fold. This fullness may then be gathered and fitted to a band at the neck or a draw string may be run in and the fullness drawn to fit any sized neck. When cutting this style of slip from

material thirty-six inches wide, let the bottom of the slip be the width of the material and then gradually slope to the armhole.

When a yoke is used, use two full widths of goods thirty-six inches wide and cut them thirty-four inches long for the skirt portion. These widths may be left straight on each edge or a small gore may be cut off of each edge at the top, making the top of each width about thirty inches wide instead of thirty-six.

To cut a band or waist for a petticoat, cut off the tops of the front and back drafts about three inches below the armholes and make Lines 6 and 12 straight instead of slanting. Before cutting, pin Lines 6 and 12 together and lay the pattern with its front edge on a double fold of the goods. Hollow out the neck and armholes a little more than for a slip. For the skirt portion use two widths of thirty-six inch goods. Flannel skirts are made in the same way, the band always being made of muslin. The trimming of flannel skirts consists of embroidery or fancy stitches. Open the seams in flannel and cross-stitch them down, and fell or overhand seams in muslin, or use the French seam. Do *not* leave any raw seams. When putting skirts on waists, face them on. Always finish the placket opening neatly.

Finish the slips with a ruffle of embroidery around the yoke, or they may be left perfectly plain. The skirt portion may also be trimmed in tucks and insertion or left plain. Finish the sleeves in any dainty way you desire. Use the same drafts for making the gowns, only cut them a little larger and do not

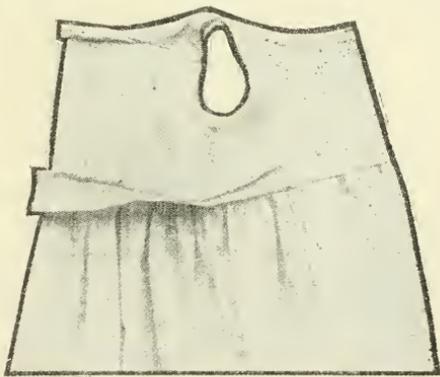


Fig. 119.

Petticoat Joined to Ordinary Body.

use the yoke, but leave the fronts

in one piece, also the back. If at all possible, purchase the shirts and bands ready-made.

A coat may also be made by the slip pattern, by allowing more for seams and cutting the sleeves larger. Cut to open in front by placing Line 1 on the selvage of the goods, and place Line 7 in the back on a double fold. A simple little cape may be made by using an eighteen-inch square of fine flannel or any soft woolen goods. Cut a circle out of the center for the neck. Fold the piece through the center diagonally and cut from the neck to one corner to form the opening for the front. Scallop all around the edge with the buttonhole stitch. A cape made after this style makes an appropriate cape for the coat also.

#### LITTLE GIRLS' DRESSES.

Take the measurements of children a little looser than for adults, especially the bust and waist measures. Draft the pattern the same as given in Lessons 1 and 2, omitting the darts and side forms. Dot A is made two inches from top of Line 1 the same as for adults. The bust and waist measures are so near the same in children that the difference is taken out in the under arm seams. If the waist measure is larger, as is sometimes the case, add one-half of the excess to each side of the front. Make a dot out to the right of dot E this distance and draw Line 5 from dot D to this new dot. Draw the armhole curve one-half of an inch above the bust line, as children do not need as deep a curve at the armhole.

Sometimes a small dart is used for children over eleven years of age in the front lining. Place the dart midway between Lines 1 and 5, extending the top to within one and one-half inches of Line 4. Do not use so much of a drop for the shoulder slant for very small children—about one-half of an inch less. If shoulder is three inches long, make the drop about one inch, from four to five inches the drop should be about one and one-fourth inches.

When drawing Line 18 in the back, raise it the same amount that you take off of the shoulder drop in front.

Thus, if you lowered dot S only one and one-fourth inches instead of one and one-half inches, raise Line 18 one-fourth of an inch higher than given in Lesson 2. Extend the left end of Line 16 out one inch and re-draw Line 21 from dot K to the end of the line; also extend the right end of Line 16 one inch and re-draw Line 22 from dot R to the end of the line. Test the waist measure and if too small make Lines 8 and 16 a little longer; if too large, make them shorter.

The sleeve measures are taken the same and sleeve drafted the same as for adults.

The materials which are used so much for children's wear, such as linen, duck, madras, gingham, chambray, pique, repp and cheviot, should be shrunken before being made. If not shrunken, an allowance will have to be made on all the pieces; and this does not always give satisfactory results. One inch to the yard is the estimate shrinkage for these goods. The following method may be used which does not require pressing: Roll the folded goods smoothly in a cloth and cover with water and leave it over night. Remove in the morning and hang up to dry without wringing. It will take it some time to dry out thoroughly, but it will not need pressing until after the garment is made, then it is dampened and pressed. It is a good idea to put a tuck under the hem, or the bottom of the skirt may be ornamented with several tucks, then as the dress shortens a tuck may be taken out.

No better selection can be made for a little tot than the Bishop style, since the long unbroken lines give apparent height to the child and is much more becoming than those which are belted or seamed on at the waist. The little plain mother-hubbards make good every day dresses, as they are easier laundered. For girls from four to six years of age the French dress is very suitable. The skirt is seamed on to the waist, with the waist blousing over the skirt a little below the waist line. The skirt and waist both may be cut with either plaited or gathered fullness. The Buster Brown dress may be and is worn by children of all ages. The suspender dress or bretelle skirt is a very use-

ful garment, as it can be worn with separate waists, and it is a very convenient way to remodel old dresses.

All the varieties of dresses for children can be made by using as a basis the drafts which have already been given. While there are many and great variations from this original draft, still with the knowledge and experience you have acquired thus far you will have little difficulty in adapting it to all changes, if you but exercise a little originality mixed with a moderate degree of ingenuity and common sense.

For instance, in cutting a blouse place the back of the draft with Line 21 on a double fold of the goods and cut round the neck and armhole, also the shoulder. Cut the blouse five inches longer than the back measure. Then slope the goods out from the armhole to the bottom, making it three inches wider than the width of back measure. This will make the whole back six inches wider at the bottom. Now place the straight edge or Line 1 of the front on the selvage of the goods and cut along the neck, shoulder and armhole. Cut the front six inches longer than the front measure and make each half front four inches wider at the bottom than one-half of the chest measure. Cut out a V-shaped point in front at neck and finish with a sailor collar.

Do all tucking or plaiting before cutting out. There are many different varieties of aprons, which may be made of white linen lawn, crossbar nainsook, plain and checked ginghams, etc. All of these can be made from this same draft. The yoke aprons may be cut by using the tops of the front and back drafts to within an inch below the armhole. The skirt portion is cut plain and gathered on to the yoke. For a short yoke cut across a little above the armhole, then after the skirt portion is sewed to the yoke, hollow it out some under the arms to form the curve of the armhole. The suspender style is very pretty and dainty, especially when the straps or suspenders are made of insertion. This may be varied by putting shoulder ruffles on the straps.

#### MAKING A LITTLE GIRL'S KIMONO.

To cut a kimono pattern, lay the front and back drafts together shoulder to shoulder, as shown in Fig. 120. Cut to

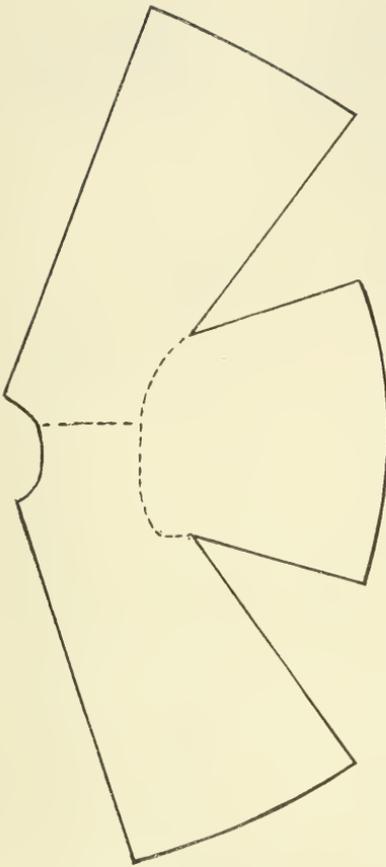


Fig. 120.

follow the neck curves front and center back lines, under arms and bottom lines. The sleeves may be cut short and in any shape desired. This will give the kimono and sleeve all in one piece, if preferred, by laying the center back on a fold of the material. Allow about two inches for fullness by laying the draft that far from the fold. After cutting, join the center back seam, if any, under arm and sleeve seams. Gather the back at the neck and finish it, also down the fronts, and lower edge of sleeves with a trimming band of contrasting material. (See Fig. 121.) Hem the bottom.

To make a one-piece apron or dress lay the front and back drafts so that the center front and center back lines will be on the same straight line. (See Fig. 122.) Outline all the edges and cut

sleeve as in the kimono draft. When cutting lay the center front and back lines on a fold of the material. There is only one seam on each side—the under arm seam which is to be joined. This little dress slips on right over the head without any fastening, but if preferred, an opening may be made at the back and fastened with buttons and buttonholes. If it seems large over the shoulders lay a small box plait on top of shoulder beginning at nothing near neck line and gradually increasing in width to arm until sufficient has

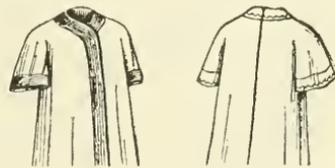


Fig. 121.

been taken up. Finish the neck and sleeve edges with a narrow frill of lace. Sew beading at the inside edges of the frills and insert ribbon in beading. Draw the ribbons up closely to fit the neck and arms, and tie in pretty bow.

### ROMPERS.

Lay the front and back drafts together, as in Fig. 122, placing the center front and center back lines on a fold of the material, and cut all in one piece, including the sleeves. Cut along the neck curve also. Remove the draft, open up the material and fold so that the lower edge of the front and back will come together. At the center of the back and front section cut small darts which will form the inside seams of the leg portion. (See Fig. 123.) Join these seams, also the under arm and sleeve seams. The lower edge of



Fig. 124.

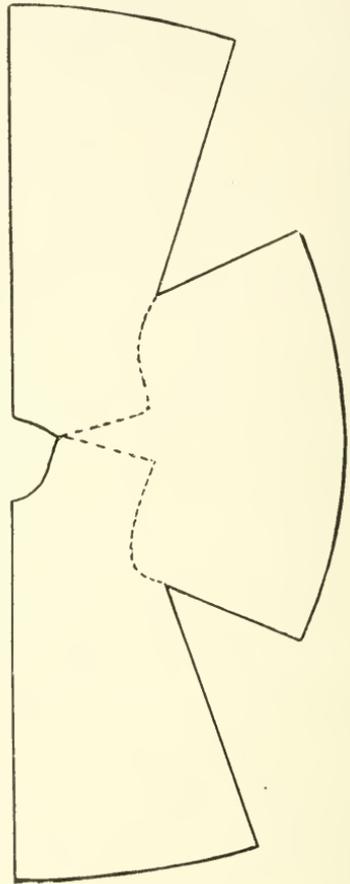


Fig. 122

each leg portion is hemmed, into which a rub-up to fit the and drawn  
 sleeve may be left loose or gathered into a wristband. The neck may be finished with a band or cut a little low and faced. The rompers are made to open down the center back. These edges are faced and fastened with buttons and buttonholes.

If preferred, the lower back section may be cut across at dotted line and

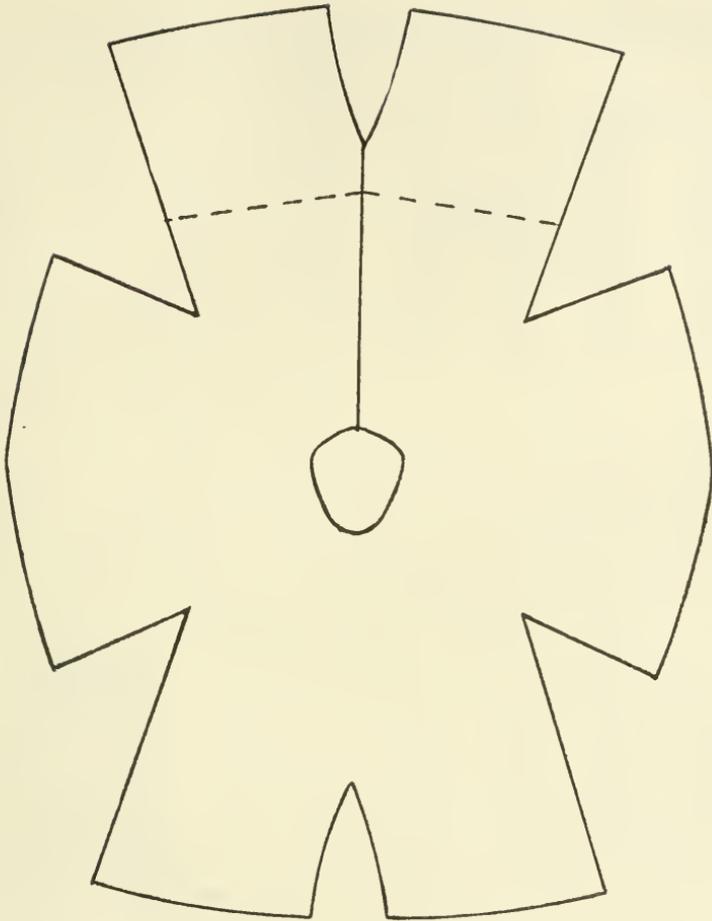


Fig. 123.

gathered into a band which fastens on both sides, with small openings or plackets at the under arm seams. The band may be made long enough to extend around to the front and fasten with a button and buttonhole. (See Fig. 124.)

#### A RUSSIAN DRESS.

This is a practical little dress and quite easy to make. As a rule, dresses made in one piece (the waist and skirt portions cut in one) are apt to be scant at the bottom. This difficulty is obviated here by inserting inverted plaits at each side in the under arm seam and center back. The

material for the plaits is added from the waistline to the hem, and is arranged to give a flare to the skirt portion. Use



Fig. 125.

the plain front and back drafts and since the Russian Dress fastens on the left front, cut the right front so that it will be wide enough to come about halfway over the left front, and allow for a hem. (See Fig. 125.) Allow from one and one-half to three inches for a hem at the bottom, also for the inverted plaits. Join the

center back and under arm seams. Form the inverted plaits at the sides and back and baste them into position and then press flat. If the dress is made of heavy material, these plaits are apt to sag unless secured at the top. Bind the upper edges of the plaits and then stitch them across the top. Have the stitching come through the dress, and this will hold the plaits firmly in position. The belt will hide the stitching. Turn the hem on the right front and face the edge of the left front. The neck may be left high or cut a little low. If the former, finish with a narrow band. If the latter, a facing will have to be used. Next, turn the hem at the bottom. It is a good idea to first pin it near the bottom, and then baste around the lower edge of the skirt about one-half or one inch up. At intervals of eight or ten inches it may be necessary to lay a tiny plait at the top of the hem. These little plaits must be pressed flat. After basting, stitch the hem with one or more rows.

If the right side of the dress is to be finished with a trimming band, it should be applied before buttonholes are worked near the edge. The band should be bias. Sew buttons at the edge of the left front and button the dress at the side. To keep the belt in position, sew narrow straps at the under arm seams, through which the belt may be passed. Lap the ends of the belt in front and fasten with a button and buttonhole.

Use the Bishop sleeve and gather it at the upper and lower edges. Finish the lower edge with a wristband. Pin

the sleeve in the armhole, placing the seam about one and one-half inches from the under arm seam. Always hold the sleeve toward you when arranging it in the armhole. Pin the plain part of sleeve smoothly into the armhole. Draw the gathers up to fit the remaining space, distributing them evenly and pin carefully before basting sleeve to position. When stitching, stitch in a bias strip with which to bind the armhole. (See Fig. 102.)

A little Russian coat (Fig. 126) is made in the same manner with the exception that the coat sleeve is used and a lining and interlining. It can be made from a variety of materials, chosen according to the use for which it is designed. For school wear, serge, cheviot, and mixed cloth will give satisfactory results, do excellent service and make an extremely stylish and attractive appearance. The trimming bands may be of velvet, broadcloth, or, if desired, of



Fig. 126.

several rows of pretty braid. For a more dressy coat, broadcloth is the most desirable, and the lining should be of silk, but if the matter of economy must be taken into consideration, then a soft light weight sateen will do. For the interlining use wool wadding as it is less bulky and at the same time is very warm. Cut the material for the coat and the lining exactly alike. Join the seams of the coat and press them open. Apply narrow bands of light weight canvas down the fronts, around armholes and neck, the same as given in Lesson 15 for adults. Next apply the interlining by same instructions, then lining and finishing, etc.

Another very popular little dress is the plaited skirt joined to the waist by means of a belt. For this example the surplice effect is used in the waist. (See Fig. 127.) A shield with collar attached is worn with it. The surplice

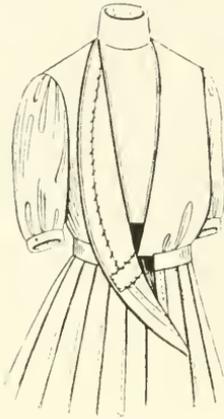


Fig. 127.

effect is obtained by using the plain front and back drafts, and turning back the front from shoulder at neck down to a point two inches from center front at waistline. The skirt consists of several plain widths joined together, hemmed and then plaited. After cutting, join shoulder and under arm seams. Gather the lower edge of the waist in front and back and baste it to the top of the belt. Both sides of the front of the blouse are alike, in that they lap in front, and the belt laps also. After fitting, stitch the shoulder and under arm seams and press open and finish each edge. The neck and front edges of the material should be underfaced. Lay underfacing right side against the edge of the waist, baste and stitch. Then fold it over to the wrong side, turn under its free edge and fell it down.

After basting the plaits in the skirt into position, press them well. Cut a placket opening in the underfolds of the first plait in the left side and bind the edges of this opening. (See Fig. 127.) For wash dresses it is a good idea to cut this opening right down to the hem, and tack it temporarily together, or button it invisibly by means of a fly. In basting the skirt to the bottom edge of the belt first pin the corresponding center backs and front edges together. If it is necessary to alter the waist size of the skirt, alter the underfolds of the plaits, keeping the outerfolds unchanged. If the skirt does not hang evenly when tried on, raise it where necessary under the belt. Do not alter the width of the belt. Press the belt when it is stitched, pressing both cut edges toward the middle of the belt. Fell a belt lining over this to cover up the seams. A large button or hooks and eyes fasten the dress at the waist line. Use the Bishop sleeve and adjust to armhole in the regular manner.

The shield is cut by laying front draft with its front edge on a fold of the material. It is cut any shape desired. It may be attached to a lining like a guimpe, if preferred. If not, hem its outer edges and baste a collar band to the

neck curve. Try it on and when satisfactorily adjusted, stitch. A lining should be cut for the collar. Baste this against the right side of the collar and stitch the top and back edges of it. Turn the lining over on the wrong side and fell its neck edge over the neck seam. Add a stitching on the right side at the top and at the bottom of the collar.

The back edges of the shield and collar should be made to lap and button. A buttonhole at the back of the waist at the neck buttons on to the shield and keeps it in position. The waist may be further buttoned on to the shield on either side in front, if desired.



Fig. 128.

Another favorite dress is the one made with a yoke. The skirt is joined to the waist with a belt in this case also. The yoke may be made round-  
ing, V-shaped or square. (See Fig. 128.)

The yoke may be made of the same material or of all-over embroidery or lace. For school wear, a dress made of pretty gingham and the yoke of all-over embroidery is very serviceable as well as economical. Cut the yoke by the top part of the plain front and back drafts. Tuck a width of the material with as many tucks as desired, making them the width and

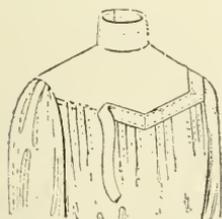


Fig. 129

length wanted, either solid or in clusters. Fold through the center and lay the front draft with its front edge on the fold and shape the under arm seam, also the armhole curve. Remember this waist does not extend up to the shoulders and neck lines, but to bottom of yoke. The back is tucked and cut in the same manner, with the exception that the dress opens in the back and the edges should be hemmed before tucking. Baste and stitch these body portions to

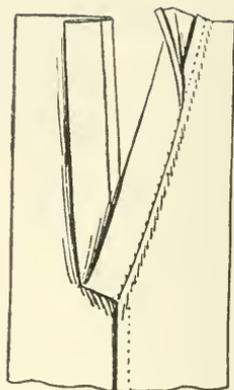


Fig. 130.



Fig. 131.

the yokes with the seam edge on the right side, as they appear in Fig. 129. This makes a neat finish when there is a banding or embroidery to be applied over the seam. (The banding of course is not applied until after the sleeves are sewed in.) (See Fig. 129.)

Join shoulder and under arm seams. Gather the bottom of the waist and baste to top of belt. Try it on and make any necessary changes in the seams and belt size. Join the skirt widths together, gathering or plaiting the upper edge and attach to lower edge of belt. The simplest kind of placket is the best to use for this wash frock. A straight length of the gingham, about one and one-half inches wide, and long enough to bind both edges of the placket. Stitch this continuously along the edges of the placket. Fold the strip down its length, turn under its free edge and fell it down over the seam. (See Fig. 130.)

Use the Bishop sleeve, and finish the neck with a collar band.

A pretty little model as well as a serviceable one is illustrated in Fig. 131. The tucks are so arranged as to

give a box-plait panel or princess appearance down the front and back. The two fronts are joined by a straight strip of the material, whose edges are turned under and stitched in such a manner as to form the tucks.

The stitching extends to waist line only, but the plait extends down the entire length of the dress. The backs are arranged in the same manner, except each back is finished separately. A hem allowance must be

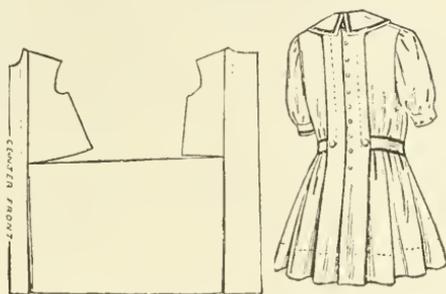


Fig. 132.

made on each piece. Two widths of the material form the skirt portion. These pieces are joined to the under edges of the tucks. (See Fig. 132.) After joining the shoulders and under arm seams, gather the top edge of the skirt portion and baste to lower edge of the waist. Or, a belt may be used in this also and both waist and skirt joined to the belt. Any mode of trimming may be used. The neck is either finished with a band or Buster Brown collar.

#### DRAFTING BOYS' KNEE PANTS.

The following five measures are used in drafting boys' pants: Waist, seat width, outside length, inside length, and knee.

Waist measure: Pass the tape around the waist line taking a rather loose measure.

Seat width: Measure over the largest part of the seat and on around to the front.

Outside length: Measure from the waist line, down over the hip to knee. This should be the length you wish to make the pants.

Inside length: Measure from the crotch down to the knee, or the length desired.

Knee measure: Take the measure around the knee the width you wish the leg of the pant to be at that point.

The draft used here is made from the following measures: Waist 24 inches, seat width 32 inches, outside length 16 inches, inside length 8 inches, knee 13 inches.

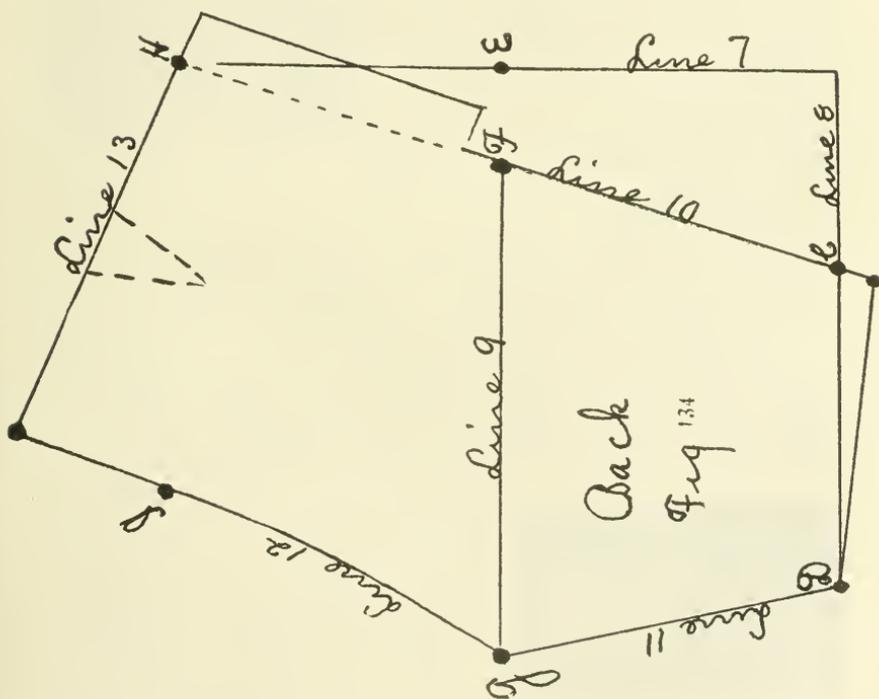
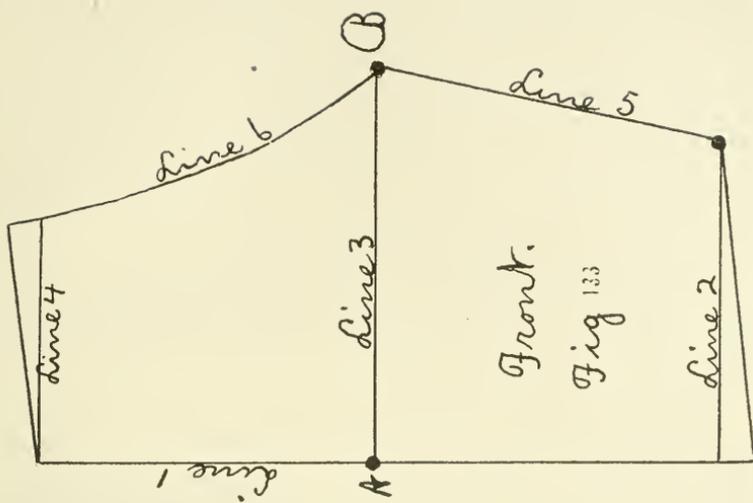
Measure in one inch from the left edge of the paper and down one inch from the top, and draw a perpendicular line the length of the outside measure and mark this Line 1. From the bottom of Line 1 measure out to the right one-half of the knee measure minus one-half inch, for the width of leg at the bottom, and draw Line 2. From the bottom of Line 1 measure up the length of the inside measure and make a dot A. To find the width of the front on the seat line, measure from Dot A to the right one-fourth of the seat measure minus three-fourths of an inch and draw Line 3. From the top of Line 1 measure out to the right one-fourth of the waist measure minus one inch, to obtain the width of the top, and draw Line 4. Draw Line 5 from dot B to the end of Line 2 for the inside seam. Make a dot one-fourth of an inch below the junction of Lines 1 and 2, and draw a line from this dot to the junction of Lines 2 and 5. This is to give a slant to the bottom of the pant. Extend Line 1 to the dot below.

Also make a dot one-fourth of an inch above the right end of Line 4 and draw a line from this dot to junction of Lines 1 and 4 to give a slant at the top. Draw a curved line from the last dot to dot B and mark it Line 6. (See Fig. 133.) This completes the draft for the front of pant.

#### DRAFTING BACK OF PANTS.

Measure in one inch from the right edge of the paper and down three inches from the top and draw a line the length of the outside measure and mark this Line 7. From the bottom of Line 7 measure out to the left and draw a line and mark it Line 8. From the right end of Line 8 measure to the left three and one-half inches and make dot C. From dot C measure out to the left one-half of the knee measure plus one inch, for the width of the leg at the bottom, and make dot D. The length of Line 8 depends on knee measure.

From the bottom of Line 7 measure up the length of the inside measure and make dot E. Measure to the left of dot E two inches and make dot F. To get the width of seat, measure out to the left of dot F one-fourth of the seat measure plus one and one-half inches and make dot G, and draw Line 9 from dot F to dot G. Draw Line 10 from dot



C to dot F, and Line 11 from dot G to dot D. Line 10 should be the length of the outside measure, so continue it until it is this length, and make a dot at the end of it and mark it dot H. From dot H measure out to the left one-fourth of the waist measure plus two inches for the width of the top and make dot I. Draw a curved line from dot G to dot I and curve on up to a point about three inches above dot I and mark this Line 12. Draw Line 13 from dot H to the end of Line 12.

Make a dot one-fourth of an inch below dot C and draw a line from this dot to dot D and extend Line 10 to the dot below. When drawing Line 10 from F to H, allow for flap as indicated. (See Fig. 134.)

Cut the pattern allowing for seams on Lines 1, 5, 6, 10, 11 and 12. Allow for hems at the bottom and a seam's width or more at the top. Fit the back of the pant with a dart in the center of each piece. Sew up the inside seams and stitch them flat on the right side; sew the inside seams of each leg, then joining the inside seams at the seat line, baste and stitch the front and back seams, then press well and stitch on the right side. Hem the bottom of each leg portion and finish the placket with a facing. Sew a band on the inside at the top for the buttonholes to button on to waist. The band can also be tacked to the pants between the buttonholes.

If the pants are to have a back pocket, it must be put in before the seams are basted and stitched. First stitch the darts in the back portions, then cut them so the seams can be pressed flat. Mark where the pocket is to come and run a colored thread along the mark so that it is visible on both sides of the material. Cut a piece of the cloth two inches wide and one inch longer than the pocket mark and baste it with its right side facing the right side of the material and in such a position that the pocket opening or mark will run directly through its center and leave one-half of an inch at each end. (See Fig. 135.) Baste a piece of canvas the same size as the piece of cloth and in same position, on the

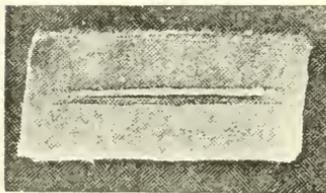


Fig. 135.

wrong side of material. Two rows of stitching must now be put in, one an eighth of an inch above the pocket mark and the other an eighth of an inch below. Do not stitch across at the ends. Tie the ends of the thread of the stitching firmly, then cut through carefully exactly on the pocket mark with a sharp pair of scissors or a knife, and cut just the length of mark. Remove the bastings from the piece of cloth, and push the ends through the pocket opening and baste around the opening from the outside, letting the loose part of cloth form a cord beyond the stitched edge of the seam, but no more than an eighth of an inch. At the ends the cloth piece may be drawn entirely through the opening and basted flat on the wrong side. Draw the two edges of the opening together with loose overhand stitches and press very thoroughly. (See Fig. 136.)

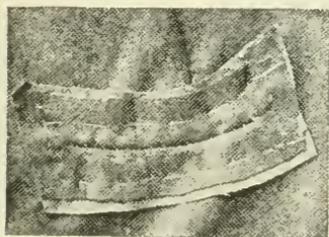


Fig. 136.

Stitch around the opening from the outside as close to the seam as possible.

Cut the pockets from some strong lining about seven inches long and four and one-half inches wide. It will require two of these pieces for each pocket, one piece being an inch longer than the other. Place the two pieces of the pocket together in such a position that they will hang straight. Face the top edge of the longer piece with a piece of the cloth two inches deep and stitch at its lower edge to the pocket. Cut the lower corners of the pocket rounding, trimming both portions alike. Now place the shorter pocket piece on the inside of the garment so that its rounded edge will extend toward the top of the garment and its straight edge one-half inch below the pocket opening and on a line with it. Baste this securely in place and stitch from the outside across the straight edge. Remove basting and turn this piece down so that its rounded edge will extend toward lower part of garment. Place the longer pocket portion over it with the two rounded edges together and with the facing on longer piece toward the cloth of the garment. Baste this in position to the top of pocket opening and stitch from outside close to the seam, as on the lower edge. Now turn in the edges of the two

pocket pieces and stitch all around. A button hole bar is put in to stay the ends of the pockets.

If the pants open down the front, the opening must be faced with fly portions. (See Fig. 137.) Cut a piece of lining the length of the opening and about one and one-half

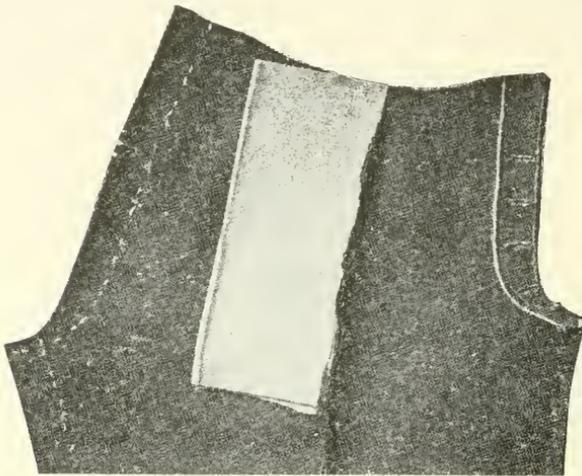


Fig. 137.

inches wide and shape it at lower end by the front portion. Baste this on the outside of the front edge of the left front portion and stitch along the edge. Turn the facing over to the wrong side, allowing the cloth edge

to extend over far enough to conceal the lining, and baste in place. Cut two more facings like the first one, one of the cloth and one of the lining. Stitch together on the same edge as the first facing was stitched. Then turn, and baste it firmly and stitch on the edge to hold it flat. This piece is basted in place on the under side of the left front portion with the edge of the piece just a trifle under the edge of the front. The lining of this piece is placed next to the material. The buttonholes may be worked in this fly piece now or after it is stitched in place and are worked from the cloth side, the first one to come just below waist band. A row of stitching one-fourth of an inch back of the buttonholes and through both outside and fly piece will hold it in place against the facing of the left front portion. Overcast the raw edges at the inside.

Cut two more fly facings, one of lining and one of the material and sew together at the outer or rounded edge. Place the right side of the material to the right side of the right front portion, sewing the curved edge of the cloth only to the pants. Press the seam open and turn in a nar-

row edge of the lining and baste down over this pressed open cloth seam, and make a row of stitching on the front portion close to the seam which will hold the facing in place. There should also be a row of stitching on the other edge of this extension fly piece to hold it and its facing together. Buttons are sewed on this piece to correspond with the buttonholes in the fly.

The side pockets are next to be sewed in place. A piece of cloth one and one-half inches wide should be basted to the front portions by a narrow seam, and extend one-half inch above and one inch below the pocket opening, which should have previously been marked with a thread when the seams were marked. The pockets are cut from drilling or other strong lining material. One piece eight and one-half inches wide and eight inches deep is required for each pocket. In larger or smaller measurements the size of the pockets will vary accordingly. Seam one side of the drilling pocket piece to the front portion over this small facing piece so that one seam will hold both, and stitch as far as the pocket opening. The raw edge of the cloth facing should be turned under and stitched to the inside of the pocket. The back edge of the lining pocket should have one edge turned over a seam's width and the edge thus made should be basted even with the seam mark to the under side of the back portion of the trousers. A row of stitching extending from the waist to the bottom of the pocket opening will hold this in place, and the edge of the extension piece on the back portion of trousers forms the facing for the other side of the pocket. It should be turned under at its edge and stitched to the inside of the pocket.

The outside seam of the leg, below the pocket, is now seamed, then both edges of the seam are turned toward the front and a row of stitching is placed on the outside one-eighth of an inch from the edge, giving a lap or welt seam finish. The seam should be closed all the way down if the legs are to be finished in knickerbocker style, or the allowed hem on the front portion may be turned under and have buttonholes worked in it, and the underlap on the back portion may be underfaced and have buttons sewed on it.

The seam from the top of the pocket to the waist should also be stitched in a seam. Bring the finished pocket edge of the front portion even with the seam mark on the back portion and baste firmly in position, the pocket turned toward the front, as in Fig. 138. The edges of the lining pocket are turned in a



Fig. 138.

seam toward the inside and stitched together close to the folded edge; one or both corners of the pocket may be rounded.

The inside seam of each leg is now stitched and the seams pressed open; the two leg portions should then be joined by a seam down the back, extending from the waist to the lower edge of the fly piece. This seam should be pressed open and covered with a tape or a bias strip of lining basted flat on the open seam and stitched from the outside with a row of stitching each side to form a stay. The end is turned under and hemmed down neatly at the end of the fly stitching. A strong stay stitch or overcast bar should be worked in the outside of the fly opening.

The top of the trousers should be turned over a seam's width toward the wrong side and a facing hemmed to it. The band should be made and buttonholes worked in it. It is basted in position and one row of stitching made from the outside holds the lower edge of the band and facing. A strong tack thread should catch the band and the outside portion together between the buttonholes. The fly piece should be caught to the facing of the left front in the same way.

#### BOY'S RUSSIAN SUIT.

The Russian suit consists of a coat or jacket, fastened at either the right or left front, and knickerbockers. The fronts and back are drafted according to instructions for children's drafting in first part of this lesson. An al-

lowance of one and one-half inches for a hem must be made on the left front. The knickerbockers are drafted the same as the drafting for knee trousers, except they are made a little longer to blouse at the knee when drawn up on a rubber or put into a band.

Because of the fact that knickerbockers come more under the head of tailoring than dressmaking, the work must be done with the greatest neatness, for careful pressing, even stitching and absolute exactness in cutting and construction, count far more on boy's suits than fine needlework. The amateur is often discouraged over that "home-made look" that sometimes results in the making of these suits, whereas, if above points in tailoring were considered she would have no difficulty whatever in giving them the smart tailor finish.

In using new woolen goods the material must always be sponged and pressed carefully before it is used. Little suits of this character are often made of wash materials also such as linen, pique, chambray, percale, galatea, and even gingham for summer wear.

The model used for an example is illustrated in Fig. 139. To make and insert the pocket in the left front baste a piece of the material three inches deep and one inch wider than the pocket opening to the right side of the coat over the pocket opening. It is stitched, cut and pushed through to the wrong side, like the facing of the back pocket in boy's trousers. Two pocket pieces are cut of stout lining. The lower piece should be about four and one-half inches long and the upper one five inches long. Both pieces should be one inch wider than the

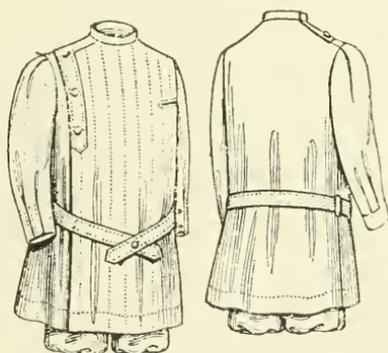


Fig. 139.

of stout lining. The lower piece should be about four and one-half inches long and the upper one five inches long. Both pieces should be one inch wider than the

opening. They are slipped under the facings, basted and

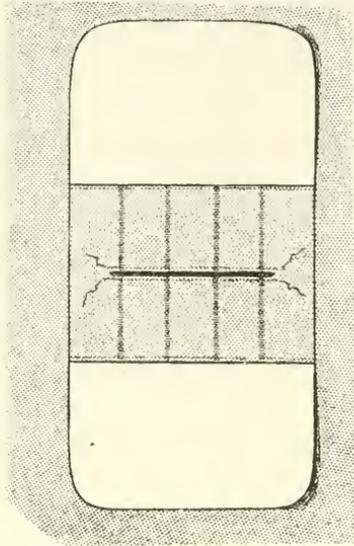


Fig. 140.

stitched from the right side.

(See Fig. 140.) The raw edges of the facings are turned under and stitched to the pocket pieces. The upper pocket piece is then turned down over the lower and basted and stitched to it around its three open edges. The raw edge may be bound or overcast.

Turn under the one and one-half inch hem on the left front and stitch. The right front should be underfaced with a strip of strong cotton material about one inch wide. This finishes the edge and also serves as a stay for the but-

tons. Sew the trimming band flat to the left front with their edges even, having previously turned under the edges of the band. Stitch it to the blouse with a single row of stitching an eighth of an inch from the edge of the band.

Join the shoulder and under arm seams, and after fitting stitch the seams and finish them in a flat fell seam. Make the standing collar band of two thicknesses of the material, seamed first on the wrong side and then turned right side out. Sew one edge of the band to the blouse so that the seam comes on the outside. Turn in the other edge and baste and stitch it over the first seam and along the ends and upper edge. The collar buttons and buttonholes. Fasten narrow straps made of two thicknesses of material to the side seams just below the waist line. A leather belt or one made of the material may be used. If the latter, it should be about one and one-half inches wide and should be made of double thickness of the goods. The bottom edge of the blouse is turned in a two-inch hem and stitched. Allowance for this hem must be made when cutting.

The sleeve is made with a little fullness at the top and bottom which may be either plaited or gathered. Face the lower edge then close the inside seam and insert sleeve in the armhole. Bind the armholes with a narrow bias facing.

After taking up the darts in the back portions of the knickerbockers, insert the back hip, also the side pockets, according to instructions already given. Close the inside leg seams, stitch and press open. Next, close the back seam of the trousers from the waist to the bottom of the facing. This seam is then pressed open and covered with a tape or bias strip a quarter of an inch wide when finished. Baste this flat to the open seam and stitch it from the outside on each side of the seam. The raw edges of the seam are whipped. A strong stay stitch or overcast bar should be worked at the top and bottom of the opening and also at the lower part of the side pockets to prevent their tearing down. The tops are finished the same as the knee trousers. Turn under the bottom of each leg an inch for a hem-casing, through which run an elastic; and the suit is finished.

### NORFOLK JACKET.

In making a Norfolk suit the method is very similar to the Russian blouse suit. The knickerbockers are made just the same. The jacket, illustrated in Fig. 141, is made with a seam running to the shoulder in both the front and back portions; the simulated box plait is afterward applied directly over these seams and covering them. The pockets are made and inserted the same as the back hip pocket in the trousers. The fronts are faced with canvas from the shoulder. The upper corner or lapels of the fronts are to have the canvas and cloth held together with padding stitches, as given



Fig. 141.

in Lesson 15. After joining all the seams press them open.

The rolled collar is drafted and finished exactly according to instructions for drafting the rolled turn-over

collar in Lesson 15. Cut canvas interlining for the box plaits as wide as desired, and the outside material three-fourths of an inch wider at each edge than the interlining. Turn over this three-fourths of an inch, baste it, then stitch three-eighths of an inch from each edge. It is better to stitch the plaits separately and slip-stitch them to the jacket. Interline the belt with canvas and hem a lining to the turned-over cloth.

Apply the collar to the jacket as previously described in Lesson 15. Cut a facing for the collar and baste it on. Also cut the front and back linings like the cloth fronts and back and attach to coat, leaving one-half inch plait down the center of the lining in the back. Finish the same as given in instructions for ladies' coats.



Two designs for dresses very desirable for summer wear are suggested above—one for a house dress and the other an afternoon gown. The former may be made of any wash material, either plain, dotted or figured. The latter, of course, may be made of silk or light-weight woolen materials with net or all-over lace for the waist and sleeves. Soutache or rat-tail braid is used in any ornamental design.



Two illustrations depicting simple and easy lines to follow in drafting, cutting and making. One shows a very desirable style for making up the now popular plaid, while the other is excellent for soft silks, messalines, broadcloth and smooth light-weight suitings.

## CHAPTER XIX.

Muslin Underwear, drafting umbrella drawers, tucking, applying insertion, gathered ruffle of embroidery, etc.; making a band; drafting circular drawers; Underskirts, drafting yoke, finishing of tucks, insertion, ruffles of lace and embroidery, etc.; Night Gowns; Chemise; Corset Covers, tight-fitting, embroidery, seamless; Embroidery bust supporter or brassiere; Combination Suit seamed together at waist line; Combining under garments; Combination suit with top and lower portions in one piece; One-piece Children's Drawers.

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### MUSLIN UNDERWEAR.

The making of underwear should be considered quite as important as the outside garments, for upon the fit of the under garments depends largely the fit of the outer ones. A great amount of time may be put in on the making of underwear, as the amount of handiwork is unlimited, the finish often being made entirely by hand, yet much fine and beautiful work may be done on the machine, and it is a great time saver. Much care should be exercised to have the tension draw evenly on both the upper and lower threads; also to use just the right size needle and thread. One should not expect to obtain good results using the same needle and number of thread on all materials. No. 80 cotton is the best for white, except on very fine material, when 100 may be used for hems and tucks and all outside stitching. Every make of machine is accompanied by a table of the size of needles that should be used with the different kinds of thread, and it is wise to follow these directions. Leave no raw edges on muslin underwear of any kind. Either use the French or felled seam. The latter is made by placing the edges together and stitching a three-eighths of an inch seam; then one seam edge is trimmed close to the stitching and the other edge

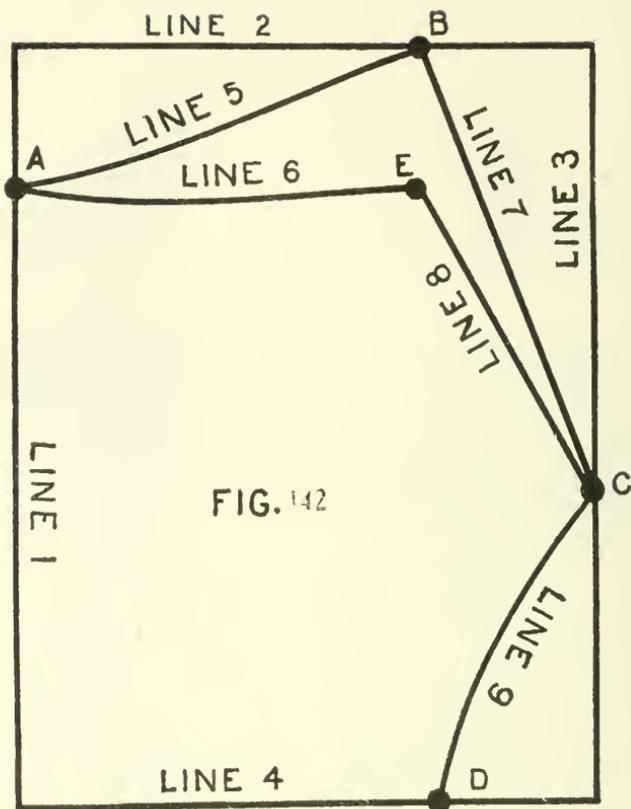


FIG. 142

is turned in and stitched down over the trimmed edge, making a perfectly flat joining.

To draft a pair of drawers, draw a straight line 27 inches long lengthwise on a piece of paper and mark it Line 1. From the top of Line 1 measure straight out to the right and draw Line 2 twenty-two inches long. Draw Line 3 from the right end of Line 2 parallel with Line 1 and the same length as Line 1. Connect the lower ends of Lines 1 and 3 with a line and mark it Line 4. (See Fig. 142.)

Measure down three inches from the top of Line 1 and make dot A. Measure fourteen inches from the junction of Lines 1 and 2 and make dot B on Line 2. Measure down eighteen inches from the top of Line 3 and make dot C. Make dot D on Line 4 seventeen and one-half

inches from the junction of Lines 1 and 4. Make dot E three inches below dot B. Now draw the curved Line 5 from A to B and also Line 6 from A to E. Draw straight Lines 7 and 8 from B to C and from E to C. Draw the curved Line 9 from C to D. (See Fig. 142.)

Now fold a large piece of paper through the center and lay the draft with Line 1 on the fold of the paper and pin securely. Cut along Lines 5, 7, 9 and 4. Remove the draft and unfold the sheet of paper and lay the draft back on it, placing Line 1 in the center and cut one side by Lines 6 and 8. This gives the pattern complete, and makes a medium sized pair of umbrella drawers for a twenty-five inch waist measure. If wanted larger or smaller, add to or take from on the straight edge or Line 1. For more length from B and E to C, lay a fold in the muslin; for shorter length lay a fold in the pattern between dots B and C. For more length from C to D lay a fold in the muslin; for shorter length lay a fold in the pattern between dots C and D. From A to E is the front top of drawers and from A to B is the back top.

When making drawers use the French seam to join the edges of each leg portion and also to join these portions together in the seam that extends from the front band to the back or Lines 7 and 8. In open drawers this seam is not joined, but each portion is faced along this edge with a bias strip of the same material. (See Fig. 143.) This strip may also be cut to fit the portion. Stitch the facing to each leg portion or along Lines 7 and 8 from dot E to C and from C up to B. Turn in the other edge of the facing and hem it to the inside of the garment.

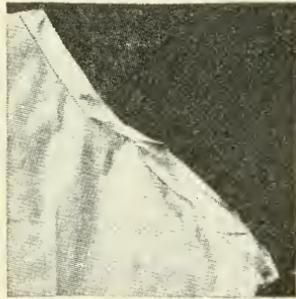


Fig. 143.

Facing on Drawers.

If the leg portions are to be ornamented with tucks, allow for the tucks when cutting and tuck the portions before stitching the seams. Hem the bottom, however, after the seams are stitched. A gathered ruffle of either the material or embroidery makes a pretty finish and should be inset in the hem, which is cut through its folded

edge for this purpose. Sew the ruffle to the lower edge of the hem and baste down over the seam and stitch. If no hem has been allowed sew the ruffle to the edge of the drawers so that the seam will come on the inside and then face it on the inside with a strip of the material about one and one-half inches wide. Baste one edge of the facing in the same seam as the ruffle and stitch. Turn in the other edge and stitch down to the drawers.

When insertion, either of lace or embroidery, is used, baste it in position with a row of basting on each edge and then stitch on each edge also; cut the material underneath through the center and turn each of the edges back and crease to hold it flat. Cut away to leave only enough for a tiny hem turned back from each row of stitching and then stitch. (See Fig. 144.)

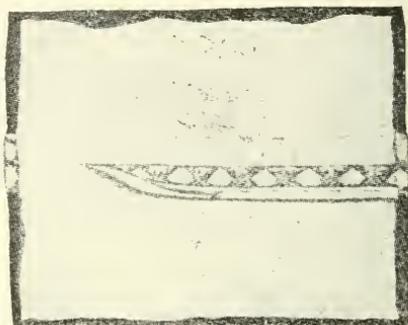
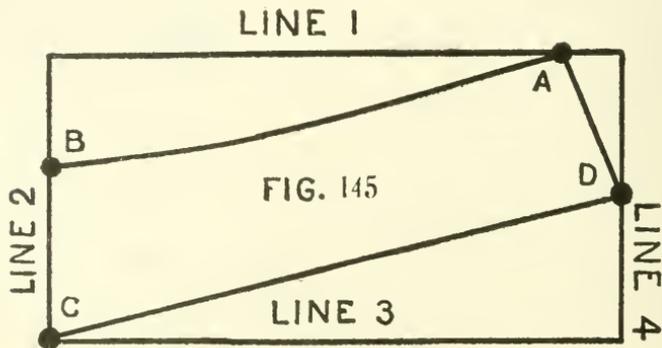


Fig. 144.  
Method of Applying Lace Insertion.

To make a band for the drawers, take one-half of the length of the waist measure and add one inch to it and draw a rectangle whose top and bottom will each be this length and whose sides will each be six inches, and number these lines 1, 2, 3 and 4. (See Fig. 145.) Make dot A on Line 1 one and one-half inches from the junction of Lines 1 and 4. Make dot B two and one-half inches from





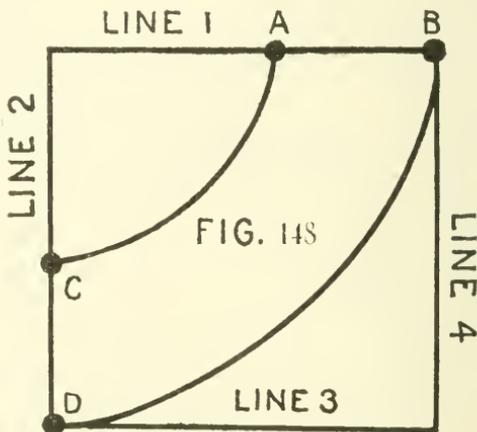
Lines 1 and 4 draw a curve to E and a slight curve from E to G. Next, begin at B and draw a slight outward curve to D and continue on down to G, making the curve at G by the armhole curve between dots J and C; that is let C in armhole curve come to a point about one inch to the left of G. Trace Line 1 from A to bottom, also the curved line to E. Trace A to B, from A to D, from E to G and from G to B. Now, cut along these tracings allowing for seams. Unfold the draft and cut one side at top from A to D. This represents the front waist line, while the line from A to B represents the back waist line. Measure to the left of B three inches along waist line and make dot H. This gives the point to make the folded edge of the inverted plait which is used in the back. In the front section draw a line from a point about 2 inches from A to a point about two inches from E, which must be laid on the straight of the material when cutting. (See dotted straight line in Fig. 146.)

Underskirts are cut much the same as outside skirts, and to avoid the bulky fullness at the waist line and over the hips, yokes are frequently used. (See Fig. 147.)

The width of the yoke is usually about five inches. To draft a pattern of a yoke, take one-third of the waist measure and add the width of the yoke to it and make a square whose ends and sides will each be this measure and number the lines 1, 2, 3 and 4. (See Fig. 148.) Make dot A on Line 1 five inches from the junction of Lines 1 and 4 and make dot B at the junction of these lines. Make dot C on Line



Fig. 147. Yoke Sewed to Underskirts.



2 five inches from the bottom, and make dot D at the junction of Lines 2 and 3. Draw deep curves from C to A and from D to B. (See Fig. 148.)

When cutting the material, lay Line 2 from C to D on a straight fold of the goods and when making, dot D is placed in the center of the top of the skirt. Two yokes should be cut for each skirt. Tucks and insertions and ruffles of lace or embroidery make a good finish. Allow for the tucks when cutting.

The same pattern for the front of a wrapper will apply equally as well to cutting the front of a night gown, except that night gowns do not need to be so wide at the bottom as a wrapper. The back may be cut by the draft given in Lesson 2 by extending Lines 21 and 22 the desired length, making the bottom the width of the goods. Cut off the top of the back any desired depth to obtain a yoke. They may also be made, without a yoke. The yoke may be of the same material or of lace or of embroidery; or it may be made of tucks and insertion or tucks and plain strips. A ruffle either of the material or of embroidery may be used around the yoke. Any mode of trimming can be used in the finishing.

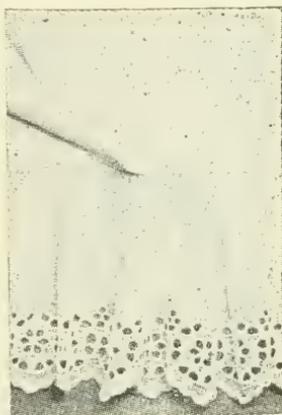


Fig. 149. Embroidered Ruffle Set in Hem

The sleeves are cut flowing or fastened into a band. Night dresses may be cut low in the neck, either round or square, and finished with beading through which a ribbon or tape is run and the fullness drawn up to fit the wearer. Make gowns large and roomy, as they shrink in the laundering. In fact, all muslin underwear should be made large to allow for shrinkage.

A chemise is also cut the same as a night gown, only no yoke is used, and it is made shorter. The top and arm holes are prettily finished with beading and ribbon drawn through it to regulate the fullness.

For a tight-fitting corset cover use the draft as given in Lessons 1 and 2, cutting the side forms in the back separately and using the darts in front. Hollow out the neck either rounding or square, or cut it V-shaped. Sleeve caps may be placed in the armholes or trimmed around with narrow lace or embroidery.

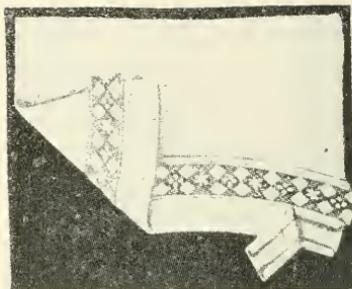


Fig. 150.  
Insertion Above Hem.

The simple corset cover that involves little labor in the making is the one that appeals to the great majority of women. The one illustrated in Fig. 151 is just full enough to be pretty under the fashionable blouses, and is especially designed for embroidery flouncing.



Fig. 151.

Some make them to extend straight around the form below the arms, but as this is so low it does not afford sufficient protection. To allow it to come higher, place the front and back drafts on the embroidery and cut out armholes large enough to permit the cover to come up well under the arms.

It is a good idea to cut out a dart under the arms to eliminate some of the fullness at the waist line. Begin at the armhole and gradually increase the width until it is about one and one-half inches wide at waist line.

The lower edge is shaped so that it will slope from the back to a dip length to form a blouse in front.

For a 36-inch bust measure it will require one and five-eighths yards of embroidery flouncing sixteen inches deep. After cutting, close under arm seams in a French seam. The fullness at the top is adjusted on ribbon run through the embroidery.

The little circular sleeves are pretty and much liked by many women, but they can be used or omitted as liked, also there is a choice of belt or peplum at the lower edge. The corset cover is made in one piece. The right front edge is finished with a simulated box plait and the closing can be made invisible by means of buttonholes and a flap or with buttons or buttonholes worked through the center of the hem as liked. The upper edge is finished with beading which regulates the size, and the lower edge is gathered and joined either to the narrow belt or to the peplum. This last can be used or omitted as liked, but has the great advantage of keeping the corset cover perfectly in place without bulk over the hips.

The bust supporter or brassiere is especially practical under shirt-waists, unlined blouses, with tea gowns and long negligee garments. The brassiere is a positive necessity for a full bust and fleshy forms, for it gives support just where it is most needed and where the best cut corset often requires reinforcement. As the garment is tight fitting, there is considerable strain on the material, and goods sufficiently strong should be selected, such as contille, linen or any similar durable material. Embroidered flouncing such as shown in Fig. 152 may be used—the scalloped edge making a pretty finish for both upper and lower edges, and renders the making very simple. The fronts are drawn very snugly to the figure and laid in up-turning plaits at the fronts and when the edges are straightened they are finished with a band of insertion edged with lace, beneath which the closing is

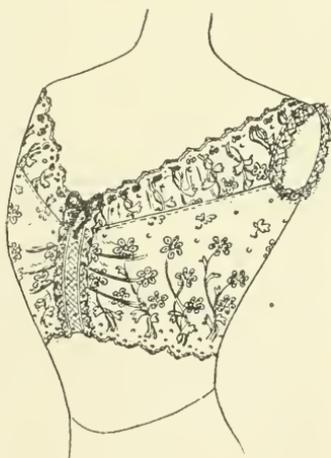


Fig. 152.

made. The quantity of material required for the medium size is two and one-half yards of embroidery, nine inches wide with one-fourth yard of insertion and a yard and a half of lace for front band and sleeves.

To draft the pattern, outline a front and back according to instructions given in Lessons 1 and 2, using

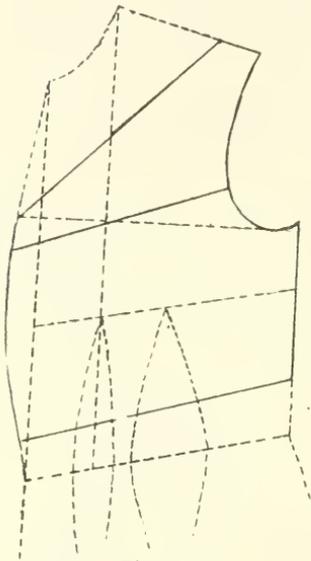


Fig. 153.

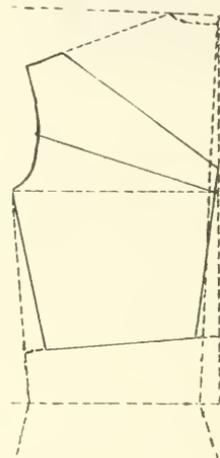


Fig. 154.

the swell front line. Extend the bust line until it touches the swell front line. Draw a line from the intersection of these lines to a point one and one-half inches from dot S on shoulder line. Draw a line from a point one

inch below J to a point one and one-half inches below junction of swell front and bust lines. Measure up two inches from E and one and one-half inches from left end of waist line and draw a line connecting these points. The solid lines in Fig. 153 represent the cutting lines for the brassiere, allowing, of course, for seams.

On the back draft draw a line from a point one and one-half inches from P on shoulder line to a point one and one-half inches above dot T. From V draw a line to T. Measure up from X two inches and from other end of waist line two and one-half inches and draw a line connecting these points. Make this line about five inches in length by re-drawing the under arm line to a point one and three-fourths inches from left end, and the center back line to a point one and one-fourth inches from right end of line. (See Fig. 154.) The length of the line will

vary, of course, in different measures. The solid lines in Fig. 154 represent the cutting lines for the back portion of the brassiere.

Cut the front and back portions out, turning the top edge of the lower parts under and join to the narrow upper parts, as shown in the illustration. Sew up the back and under arm seams, then try on, and, drawing close to the figure, lay the three up-turning plaits at the front edges.

Another method of making a corset cover is to make it without seams. Use the same draft as given in Lessons 1 and 2, omitting the side forms in the back and instead of using the darts, take off in front or on Line 1 from dot F to Line 8 one-half the quantity usually used in the darts, and the other half from the under arm seam from dot D to Line 8. That is, begin at dot F and slant to Line 8 one-half the quantity or width of darts, and begin at dot D and slant to Line 8 the other half of the dart's width. Cut the front out and place the under arm line on Line 22 of the back and pin together. Place the center of the back on a straight fold of the goods, allowing for fullness if desired. The front will come out bias. Hollow out the neck the desired depth. Finish with a peplum around the bottom and with beading and ribbon at the top or neck.

To draft a combination suit, draft a front and back as given in Lessons 1 and 2, except that you do not need the curved forms in the back. Draft the drawers as if they were to be made separately, except they should be drafted a little longer on Lines 1, 7 and 8 (Fig. 142), to take the place of the band or yoke. Unfold the drawers draft and join the front to the front of the waist, having Line 1 in the drawers meet Line 5 in the front of the waist and Line 7 in the drawers meet Line 21 in the back.

The front of the drawers will then extend several inches beyond the front of the waist, as represented by dotted line. (Fig. 155.) If the suit is to be made with darts, cut on solid front line and extend the darts down into the front of the drawers from the waist. If fullness instead of darts is desired, retain the full width of the drawers, extending the same amount up even with the neck. (See dotted line.) When joining the under arm

seams take up a dart one inch in width and about three inches deep in the drawer portion so that it will give a smooth ending for the seams.

One clever way of combining garments is to mount the petticoat and the corset cover separately on belts of ribbon beading, and to thread the two together with one ribbon. Then it is easy to separate the garments for

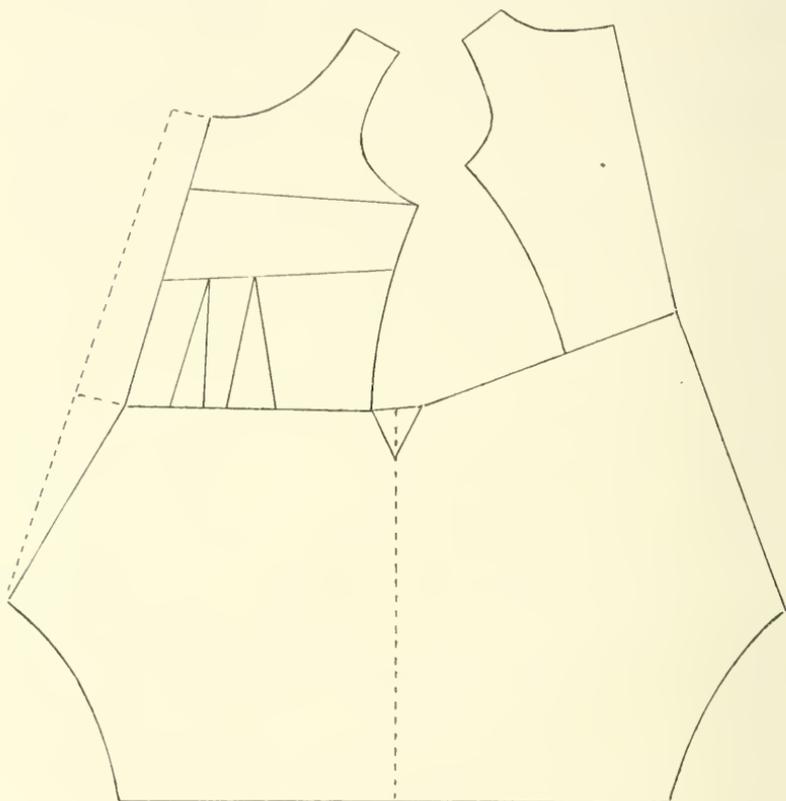


Fig. 155.

laundrying. Otherwise, corset cover and petticoat may be sewed to the same belt, or finished separately. Other combinations are corset cover and knickerbockers, or drawers, and corset cover, petticoat and knickerbockers. When drafting for knickerbockers an allowance must be made at the bottom of the leg portions which are gathered and inserted into a band.

Long cloth and cambric are the favorite materials for

making underwear. Persian lawn is sometimes chosen when very fine material is desired. Lace and embroidery are used to an equal extent for trimming, and sometimes seam beading is used at every seam.

When making the last named combination the body edges of the knickerbockers must first be underfaced, as in Fig. 143. Gather the lower edges of the leg portions. If embroidered insertion or beading for the leg band is used, sew it to the gathered edge in a French seam. The edge of the bands should be seamed first and the lower edge should be turned into a tiny hem. If lace insertion is used for the leg bands it will be necessary to bind the gathered lower edge of the leg in a narrow straight width, and then to whip the insertion to the bound edge. In binding the edge lay the straight width against it, right sides together, and pin them to assist in distributing the gathers evenly. When they are stitched, turn under the free edge of the width, then fold it over to the wrong side and fell it over the seam.

Instead of either lace or embroidery a plain band may be used which should be cut on the straight of the material.

Next, seam up the petticoat, leaving an opening for the placket, and finish it with a long continuous strip cut lengthwise of the material. Baste this strip along the placket edges, placing the right sides together; and when it is stitched fold it back so it will form an extension, then turn under the free edge and fell it over the seam on the wrong side. This extension should form an underlap on one side and should be folded under on the other side. Finish the skirt around the bottom any way desired.

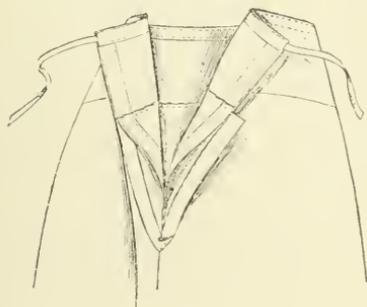


Fig. 156.

Now, baste the upper edges of the skirt and knickerbockers together. (See Fig. 156.) Pin the front edges of the knickerbockers to the center front of the petticoat and pin the corresponding back edges together. Baste, holding the petticoat on the under side, so that the top of

the knickerbockers may be eased in, for it may be slightly larger. Draft a yoke pattern as illustrated in Figure 148, and underface its ends. Next, underface the upper edge of the yoke, stitching the underfacing at both edges and leaving the ends open for a tape to be inserted. (See Fig. 156.)

Baste the petticoat and knickerbockers to the bottom of the yoke, first pinning them together, and holding the yoke on the under side. This seam may be either a flat, or French seam, or they may be joined with seam beading. If preferred, two yokes may be used, one faced right over the other after all joinings are made. The top of yoke is joined to corset cover after any method above described.

#### DRAFTING A COMBINATION SUIT WITH TOP AND LOWER PORTIONS IN ONE PIECE.

First draft a plain front and back, using only one dart in front and omitting the divisions in the back. (See Fig. 157.) Make the top of this dart four inches from Line 1, on Line 6, and let its center on Line 8 come at a point straight down from its top. Its width should be about one and one-half inches. Cut it low in the neck, as illustrated by the solid curved lines, if no fullness at top is desired. The drawer portions in the back must be a little longer than in front; therefore it is necessary to lower the left end of waist line in front two inches. The dart, being its widest on this line, will lower the front to correct position when basted.

Extend the under arm line straight down from the armhole until it is twenty-four inches long below the waist line. Measure down three and one-half inches on the line from waist line and make a dot. Measure to the right of this dot one-half inch and make another dot; then draw a curved line from this dot to E, placing C curve on square on Dot E. Continue the line on down until its entire length is twenty-four inches, by placing corner of square on a point halfway between E and dotted under arm line. Draw a line from X through the dot on dotted line and continue it until it is twenty-four inches in length.

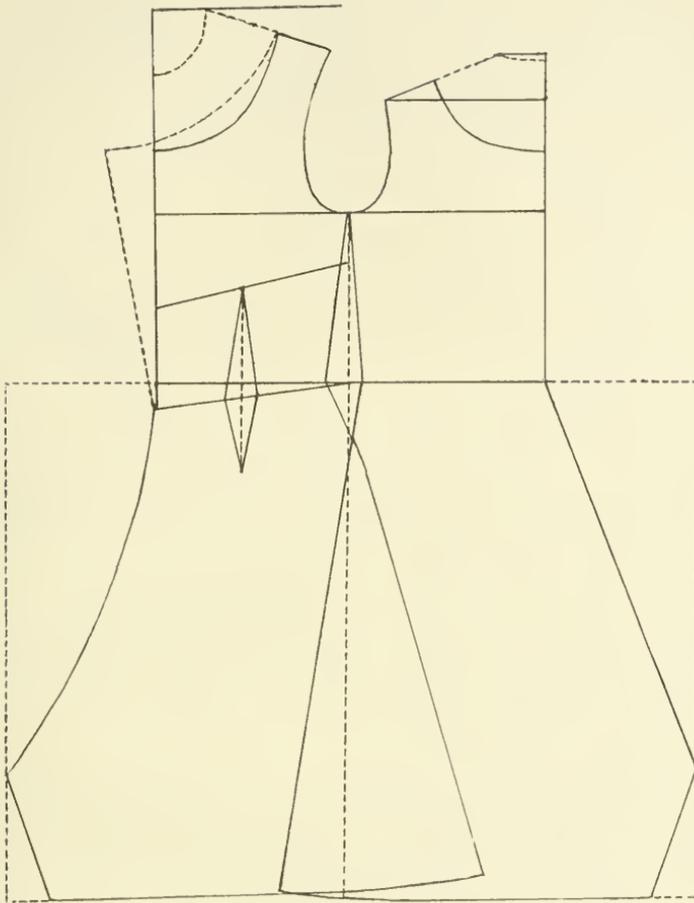


Fig. 157.

Now measure to the right end of waist line at back and draw a line seven inches long; also measure to the left of waist line in front and draw a line seven inches long. Draw lines straight down from the end of both these lines, making them each twenty-four inches in length. (See dotted lines in Fig. 157.) Measure up six inches from the bottom of each line and make dots, also measure in two inches and make dots and connect these dots with straight lines. (See Fig. 157.) Draw a line from the center back line to the six-inch dot on the dotted line, also draw a curved line from Line 1 in front to

the six-inch dot on the other dotted line. Connect the leg portions at the bottom. (See Fig. 157.) Extend the dart in front on down into the top portion of drawers about four inches. The dart may or may not be used. The draft allows about five inches on the entire back at waist line for fullness, but it is a good idea to use an inverted plait also in the drawer portion so as to give ample room. This is gotten by measuring out to the right four inches on the dotted line from waist line and raising this one-half inch and drawing a line from this point to the six-inch dot below.

If fullness is desired at top of corset cover in front, measure to the left three inches and make a dot and draw a line from this point to waist line. This will necessitate raising the top line a little to keep it from coming too far down. (See dotted lines in front portion.)

Trace and cut the front and back portions separately, allowing for seams. When laying draft on material to cut, lay the center front and center back lines on the straight of the material.

To draft children's drawers, take two measures, the waist measure and a side measure, from the waist line over the hips to the knees. The latter is the length the drawers are to be. Make Line 1 from A to Line 4 the length of the side measure (Fig. 142), then add one and one-half inches above dot A from which to draw Line 2. Make Line 2 three-fourths of the length of the side measure, plus one inch, and draw Line 3 the same length as Line 1, and make Line 4 the same length as Line 2. To find dot B, measure out from the junction of Lines 1 and 2 one-third of the waist measure and add one inch. Make dot E one and one-half inches below dot B. To get dot C measure up from the bottom of Line 3 one-half the length of the side measure and subtract one inch. To get dot D measure out from the junction of Lines 1 and 4 on Line 4 one-half of the length of the side measure. Draw curved lines from A to B and from A to E, also from C to D. Draw straight lines from E and B to C.

## DRAFTING ONE-PIECE CHILD'S DRAWERS.

For a two-year-old child, fold a piece of paper through the center and make a square whose sides are

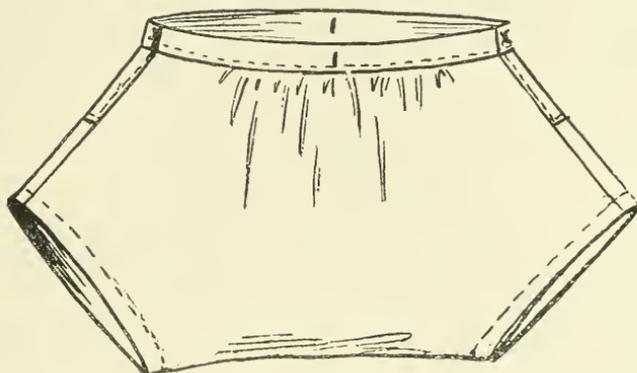


Fig. 158.

each eleven inches and number the lines 1, 2, 3 and 4 respectively. (See Fig.

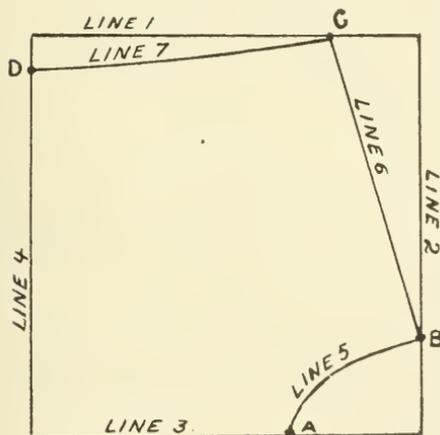


Fig. 159.

159.) Let Line 3 come just on the fold of the paper. From the right end of Line 3 measure to the left four and one-half inches and make dot A; also measure up three and one-half inches from the bottom of Line 2 and make dot B. Connect A and B, using the armhole curve on square, by placing R on square on A on draft, having face of square

down, and the short edge of square touching B between dots P and S. Number this Line 5. From the right end of Line 1 measure to the left three and one-half inches and make dot C. Connect B and C and mark this Line 6. Measure down from top of Line 4 one and one-half inches and make dot D. Draw a curved line from D to C, using A curve on D and edge of square touching C. Mark this Line 7.

Now trace Line 1 from its left extremity to C, also Line 7 from D to C. Next trace Line 6 from C to B and Line 5 from B to A, then Lines 3 and 4. Cut along Lines 5 and 6. Unfold paper and cut along the traced Line 7.

Lay all the entire length of Line 4 on a fold of the material (See Fig. 160) and cut to follow all the lines, leaving five-eighths of an inch for seams on all the edges. Remove draft and fold drawers on Line 3. The entire length of Line 7 represents the front top of drawers and Line 1 the back top. Lines 5 represent the opening for the legs, while Lines 6 are seamed together, leaving opening at the top for little plackets, which are finished with a continuous facing. Gather front and back along upper edges. Sew one edge of the waist band to drawers, turning lap at back underneath, and fell other edge of band over the seam.

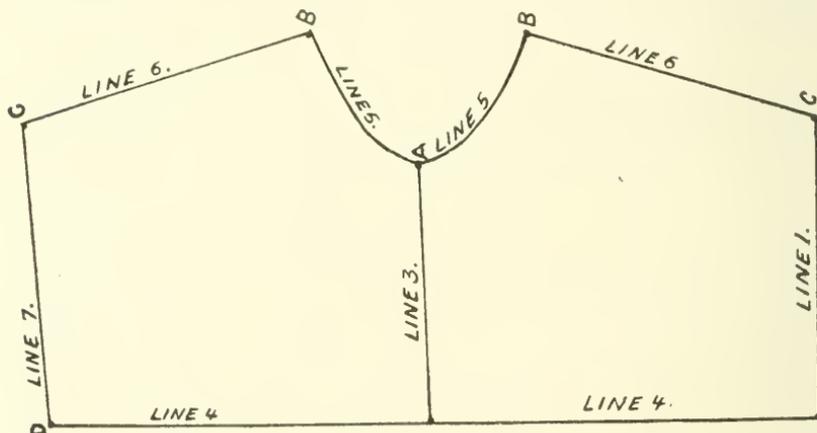


Fig. 160.

Lap back band over front the width of lap and close with buttons and buttonholes. Trim with edging and beading.

## CHAPTER XX.

Selection of Material; How a tall woman should dress; How a stout woman should dress; Points to be considered in designing a garment; What a blonde should wear; What a brunette should wear; Choosing colors that are harmonious, blending and combining; The touch of black in trimming; Origin of style, where styles come from, where designers get their ideas, comparison of past and present styles; Copying from fashion plates; The Study of Styles; Bias Bands and Folds, making and applying; Circular Yoke, Girdles; Cording; Shirrings; Tucked Shirring; French Shirring or Gathers; Ruchings; Pinking; Mode of Applying Shirred Trimming; Single Side Plaits; Single Box-Plaits; Double Box-Plaits; Applying Fur Trimming; Crow Foot; Tailor's Tacks or Mark Stitching; Skirts of Bordered Material; Illustrations showing points in Designing.

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### SELECTION OF MATERIAL.

There are many factors that enter into the selection of material, and each in its turn should receive due consideration. Chiefly among these may be mentioned the height, complexion, color of eyes and hair, general features, general form and build of the body, etc. Another factor quite as important from a practical standpoint is the means at one's command—one's financial circumstances. There is nothing more out of harmony than to see a woman dressed, no matter how well and tastily, beyond her means. It is every woman's duty to herself, her family and her home, to be at all times as attractive as possible in a quiet, modest way. It not only elevates the home, but adds much toward beautifying the world, and making it a good place to live in, but when one dresses simply for a matter of display, and far beyond her ability, and thereby deprives her family of the real necessities of life, all the charm and beauty are lost to those who admire the beautiful—and know the circumstances.

In the selection of material, choose that which will add to rather than detract from the beauty and personal charm of the wearer. One does not have to dress gaudily and in loud colors to be attractive. Simplicity is considered one of the chief characteristics of a well-dressed woman. Above all dress comfortably. Dress according to the laws of nature and in harmony with the surroundings. Beauty in personal appearance is often lost by a lack of understanding how to maintain and utilize the beautiful gifts of nature.

### HOW A TALL WOMAN SHOULD DRESS.

If a woman be tall, let her dress so that she may still look tall, but not increase or add to her height. It is quite the fashion now to follow the long lines of the Greek statues, and it has long been an established fact that the Grecian women were the most beautiful women of their time. What the tall woman needs to study is not how she shall look short, but how she shall look tall and slender—not tall and broad. The matter of avoiding breadth with height ought to be the exclusive subject of her study.

It is quite true that cross lines detract from the height, but what they subtract from the height they add to the breadth of the figure. This makes the tall woman look huge. The cross lines can be achieved without making the lines straight. The Spanish flounce in vogue several years ago was a deep, graduated ruffle placed on the skirt in curved instead of straight lines, giving the upper part of the flounce a scalloped effect. This took away from the tall woman's apparent height without giving her the ugly cross-barred effect. A woman may use the cross trimming on her frock and yet let it follow the line of beauty, which is the curve.

The long flowing sleeve borrows from a woman's height also. There are numberless variations of them, that may be dictated by the moment's mode and by the wearer's taste, besides what should always be the first consideration—becomingness to the wearer. The tall woman should wear short trains to her gowns. She should wear materials of the softest, finest sort—cloths that cling

closely to the figure. For street wear the fine serges are becoming to any figure.

The tall woman should eschew high heels, but neither need she wear the too low heels. The flat-crowned, wide-spreading hat is the one for the tall woman. The trimming should be flat or curving, following gracefully the lines of the brim. The tall woman should be very particular about the way she combs her hair. She should avoid a knot at the top of the head as well as the height-increasing pompadour. Let the hair be parted in the middle, if the features are regular; if not, more or less at the side, according to becomingness. In wraps she should be governed by the same rules as those for choosing her gowns.

#### HOW A STOUT WOMAN SHOULD DRESS.

A stout woman ought not to wear the extreme of any style in dress or in hats. She should never lace. By this is meant that she should not draw the corset laces so tight at the waist that the flesh above and below will protrude in unsightly masses. The flesh, as is often remarked, must go somewhere, and if it is unduly restricted in one portion it will thrust itself forward somewhere else. Every stout woman should wear a corset, a good, strong, well-fitting one. She should wear them long, with good stout garters attached over the abdomen and hips. It should not be too high in front. The upper part of the figure should melt comfortably into it and rest at ease, yet be in a measure independent of its support.

A stout woman should never wear loose, clinging gowns. If the lines are good, as well as ample, be candid about them. Flat folds is her watchword for trimming. It has long since been a matter of much discussion as to whether or not the stout woman ought to adhere closely to black to obtain the best results, but of recent years the tide has turned and white is fast taking its place, with very satisfying results. Black seems to give to a woman of large frame that "settled" look that every woman dreads. It adds years to her face and a decade or more to her figure. Black does not make a woman look any slihter than does dark green or brown, or even a very dark shade of gray. Solid colors are more preferable than

stripes or figures. A gown made surplice effect is a divider of the figure. A circular skirt is always good because it fits flat and snug about the hips and flares at the bottom. A narrow band of embroidery or lace down the front cuts the expanse of skirt front and adds to the apparent height of the wearer.

When making a selection of material, the design of the gown should, to some extent, influence both the style of material and the width. For instance, if a circular skirt, or one with very wide gores, has been chosen, a material of double width should be selected so as to avoid seaming. For a skirt with narrow gores a single width material may be used.

Sometimes a woman is prevailed upon to purchase too much material, and sometimes not enough, but it must be remembered that one person may cut more economically than another, and while one woman may be contented to piece out a width, another would refuse to do so, but would open the goods its full width so that no piecings will be required. This, of course, necessitates a greater quantity of material, but it also denotes good workmanship. However, there are occasions when small piecings may be required at the lower edge of a gore even in the widest goods, but this is unavoidable.

In designing a garment, as well as in selecting the material for it, there are important points to consider, two of which are the season of the year and the occasion for which it is intended. Usually light colors and delicate tints or shades are more desirable and pleasing in the thin, light-weight materials for summer wear, while the darker and more neutral shades are more suitable in heavy material for winter wear. Garments for summer weather are designed to be light, cool and airy, but for winter they must be lined and interlined. For instance, in summer the coats are made of light-weight material, open in front, of a short length and perhaps with short sleeves. In winter the long, heavy double-breasted and high neck collar coat is worn, and is usually made of a dark color. Of course, there are some who can afford to have an assortment of the light colors, such as white, light tan and gray, but the average woman can only afford the most serviceable one.

The same is true of dresses. People in modest circumstances must plan and design their dresses according to their means. That is, if one can only afford to have one "extra" dress or costume, plan and design the making of it so that it will be suitable for all occasions as nearly as possible. Do not cut it low in the neck and with short sleeves, as it could then be only properly worn at evening. Do not make it a strictly street dress, for then it could not be used as a visiting dress. There are some people who can make one dress do for most all occasions for one season, and they look well, too.

### WHAT A BLONDE SHOULD WEAR.

What a blonde should wear depends upon the blonde. There are shades of blonde as there are shades of red or any color. Just as a piece of cloth may be red and yet be scarlet or crimson, wine color or flame color, cherry or apple tinted, so a blonde may be of the deep golden variety, the silver variety, as the ash blonde, or she may be a brown or a Titian blonde.

A correct choice of color has more to do with a woman's appearance than most people imagine. It is not every one who understands how to choose the right colors. A great many women are apt to be much swayed by decrees of fashion, when selecting shades for a new hat or dress, perfectly regardless of the fact that these same fashionable tints may be most unbecoming to them.

The blonde, considering the points to be brought out by her dressing, should think most about her hair. The hair is the brilliant spot or mass in her color composition. Whatever throws the hair vividly into relief is, as a rule, a good color for the blonde. That is a strong argument in favor of the darkest tones for a blonde. Black throws up the golden lights in her hair. Brown, of a dark shade, does also. So does a very dark gray, with a suggestion of black in it. Blondes with clear complexions and good color always make a becoming choice when they select Nile green or very dark shades of green.

After the hair, in the consideration of a gown, the eyes are secondary, but they are important. The color of

the gown must not clash with, but must accentuate them. A green frock brings out the green in a girl's eyes; the blue brings out the blue, and the brown brings out the brown. A gray gown, unless carefully selected, makes the eyes look hard and stony.

The complexion, too, demands consideration. If it does not receive it when the choice of gown is made, it will when it is worn, and the consideration is likely to be adverse. A good device is to choose frock and hat of such color as will throw the hair exquisitely into relief, and select such trimming for the hat as will match and emphasize the color of the eyes.

The brown blonde, therefore, for street may wear to advantage black, the darkest shades of brown, dark wine color and dark greens. For evening she may wear most of the paler shades of lavender, especially the pinkish lavender, silver gray, clear white, pink and perhaps turquoise blue. The golden-haired blondes are beautiful in black tulle, lavender, lilac, petunia, pale grays and pinks, delicate orchid tints and black trimmed with rose pink or turquoise blue.

#### WHAT A BRUNETTE SHOULD WEAR.

Brunettes have a friend in very rare and beautiful combinations of colors, black and white. It is always becoming, as well as appropriate for any occasion that may arise. One must be very careful in combining the two to use the right proportions. For example, the white frock trimmed with black should not be so heavily trimmed with black as to seem overweighed by it. A touch here and there of the black is sufficient. Brunettes have been afraid to wear purple because they thought it made them colorless. On the contrary, it throws a reddish glow upon the cheeks. Pale yellow, deep pink and purples are the brunette's colors. Ivory white and the pastel shades may be moderately worn. The dark reds, when carefully chosen, are good, but often certain shades make one look harsh and coarse. Heavy red materials, like cloth serges, etc., are most trying to nine brunettes out of ten, while all of them would look beautiful in soft red tulle, mousselines, nets, etc.

## CHOOSE COLORS THAT ARE IN HARMONY.

Harmony of color is of as much importance as proper adaptation of lines. If the color is not in harmony with the wearer, the smartness of chic is destroyed. The finished product must be characterized both by a unity of color and a symmetry of outline.

Red and green may produce good results, provided the right shades are used. For instance, a red which is dulled with brown may be trimmed with dull green with harmonious results; or a soft dull green gown may be combined with trimmings of dull red, without violating the rules of color harmony.

Brown and blue are not complimentary colors, and yet they are frequently used together. All browns are either yellow or orange dulled with black. There are red browns and yellow browns, and the most harmonious combinations for these are warm yellows, orange or red with a yellow tone to it. Brown is a warm color; gray, or most grays, are cold; therefore, the latter—the blue grays in particular—combine well with pale blue.

Pink in the hands of the artist may have a good many liberties taken with it, and with excellent results. In the hands of the average person it combines best with white or black or a slightly deeper shade of pink. There is a soft pale green which is the complimentary color of pink.

Black whitens the fair skin, but is not so becoming to a dark complexion. A brunette should always wear glossy black, while the blonde may wear the dull finish. White is the most universally becoming color. It seems to soften the skin and make one appear more youthful. All shades of green are becoming to a complexion which has high colorings, as the green seems to whiten the skin.

In blending colors one of the main points to be remembered is that they must be of the same tone. The colors may have the same name, but the tone or tint or hue may be quite different. A tint is any color modified by white. A shade is any color modified by black. A hue is any color modified by another color. Tone is a state of color as it passes from light to dark.

When combining colors on an evening dress or gown,

great care must be exercised in the combination, as colors look very different in artificial light from what they do in daylight.

### THE TOUCH OF BLACK.

No matter for what purpose a gown is designed or of what material it is made, the effect is greatly enhanced by introducing in the costume a little touch of black. Oftentimes a really simple frock is given a touch of conservative elegance in this way. Sometimes it is merely a black velvet ribbon below the ruching at the neck fastened in place with a pretty pin. One or two rows of the narrowest black velvet ribbon at the top of stock, also, at lower edge of cuffs finished with tiny bows of the same are very effective. One pleasing fad is that of black-rimmed buttons outside a mold covered with the fabric of the gown. Often the belt, when made from the same material as the costume, is piped top and bottom with black velvet; such a belt gives a very smart air to a white serge, or mohair gown. Trimmings of black in silk, satin, or velvet buttons, soutache braid with buttons and simulated buttonholes of the same and French knots are much used. Some shades of blue with black trimmings are beautiful, various rose shades are greatly enhanced by just a little bit of black used in the garnitures and even taupe and smoke shades are made richer by the addition of a little black, while the various buff and yellow shades, the prairie greens and the like are vastly more beautiful with some little bit of black used in combination than where such trimmings are omitted.

### ORIGIN OF STYLES.

The question is often asked, "Where do styles come from?" or "Where do the designers get their ideas?" On the following pages are three styles worn just exactly one hundred years ago with three companion styles worn at the present time. The fourth couplet shows a style worn fifty years ago and one worn now.

The first couplet illustrates the empire. Note the similarity of the two. About the only difference is in the waist and puff sleeves, the older one being plain, while the new has a little fullness. Observe the second couplet—



the cape with its hood. The older one has rounding edges, while the newer one has corners. In many cases the modern opera cape is made nearly an exact copy of the former style—open in front, with rounding edges and trimmed in lace. Note the long handle parasols in each instance.

The third couplet illustrates the scarf or drapery worn one hundred years ago and today. Thus it will be seen that the long lines of present day styles are copied from those of a century ago. In the fourth couplet it appears that the designer surely had this fifty-year-old gown before him when designing the accompanying gown. The lace and flowers are very similar. The overskirt is draped a little higher and fuller in the older style. The flowers are bunched together in the old, whereas in the new they are made to follow the outlines of the overskirt. In this particular design you have practically a duplicate of the older style; the only difference of much consequence being the omission of the bustle, which has long since been discarded.

Take for another instance the 1910 auto cap or bonnet for the feminine sex. When it first made its appearance the motor girl was quite sure she was attired in the very latest fashion when donning one of these, but she was only wearing an adaptation of the calash worn so jauntily by her great-grandmother in 1776.

Thus it appears that styles are a repetition of themselves in a modified form. The creators of styles simply go back to the old fashions of ages ago for their ideas and work them over, making a change here and there, which the people accept as new and "just from Paris." A year or so ago the Louvre in Paris was ransacked to satisfy the desire for ideas to be gained from styles that prevailed during the French Empire, and, as many of the garments worn by Empresses are in that museum, it attracted scores of designers, who immediately copied them, with a few changes, and handed them to the public as new. Hence we have the now popular "Empire" with its scores of modifications.

In the same way, the directoire gown, which recently had such a rage, was evolved from styles which were in vogue during the Directorate Period in French history, taking its name therefrom.



## COPYING FROM FASHION PLATES.

With the knowledge you have gained from these lessons you ought, by a reasonable amount of practice, to be able to reproduce most any of the costumes and dresses you see illustrated in the fashion plates of the fashion magazines. Every woman, whether she sews only for herself and family or for the public, should take at least one of the leading fashion magazines, and as many more as her means will permit. They constantly reflect the ever-changing styles and foretell the tendency toward change and the trend in which the coming fashions are moving. Changes in styles are not sudden or abrupt, as some suppose, but rather gradual and slow. The first showing of styles for a season are sometimes extreme and do not stay in vogue very long, therefore do not copy them too closely.

In former years the fashion magazines showed only the general outline of the gown or costume, leaving all the draping and trimming to the originality and ingenuity of the dressmaker. But of later years the finished garment in colors true to life is shown to the best advantage on the figure, oftentimes being even exact photographic reproductions. You have learned how to draft your own patterns, which may be applied to any fashion plate design. The draping and trimming are left entirely to your own taste. You can use the plan and scheme for finishing the dress as illustrated or may modify it to suit your own taste and convenience. Perhaps you can make a combination of two or three of the styles given. You may like the waist of one and the skirt of another. If so, put the two together. Where the illustration has several rows of small tucks, you may prefer one or two large ones, or where it has tucks you may prefer shirring. If so, make the changes. Do not be afraid of yourself. "Nothing attempted, nothing gained," you know.

If you have always relied upon ready-made patterns, and thought it impossible to reproduce the fashion plate illustrations without patterns, you will be surprised at the ease and success with which you can duplicate the illustrations from your own drafting. Study the fashion journals as much as possible. Practice every spare moment at reproducing some gown, or a part of it, by cutting the differ-



ent parts out of paper or some cheap cloth before attempting it on costlier goods.

One cannot expect to be skilled in designing unless the proper materials are at hand with which to work and design. First of all, it is quite necessary to have a form and some cheap material, such as cheese cloth, silesia, etc., to practice on. The material may then be pinned and arranged upon the form any number of times in different ways, making it a decidedly easy matter to copy or reproduce any style in the fashion magazine. One can then pin and unpin, arrange and rearrange until the desired effect is produced.

After the cheese cloth is draped upon the form the way you wish a waist or skirt draped, you can then remove the cheese cloth and drape the material right on the form without any delay or difficulty. Always purchase the cheese cloth with which you practice and experiment as wide as the material which you are going to make up; then you will not have to drape and redrape the material on account of it not being the same width as the cheese cloth. For skirts use the cheap grade of cambric, as it has just enough stiffening in it to work well.

When making belts or girdles, buy the belt forms already made for that purpose, and get them a size or two larger than the waist measure so they can be fitted to your own figure.

On the blank form (Page 32) you are asked to make a sketch with pencil of just such a gown or dress as you think will be appropriate for all occasions. You may use your own original ideas or copy from the fashion plates or magazines. Make some change in it, however, for the sake of the practice in original designing it will give you.

## THE STUDY OF STYLES.

The student will find the study of styles a very fascinating one. Every season has its predominating or characteristic elements, some of which are more pronounced than others. The student of styles can pass many an entertaining half-hour with her fashion magazine before her, analyzing and classifying the different elements in the style illustrations given therein.



As a rule the different elements gradually develop into some other type or fade away entirely from season to season. Thus the chief elements of present day (1910-11) styles may be classified as follows:

1. The overskirt or tunic with its manifold forms and modifications.
2. The panel effect in varying widths and lengths.
3. Princess and semi-princess gowns, both of which have been very prominent for some time and are still quite popular.
4. The Russian blouse.
5. The one-piece dress and coat.
6. Long lines in all designs, characteristic of both last season and this.
7. Artistic draperies, both solid and transparent, including fringes, ornamental spangles and jets. This element bids fair to almost become a "rage."
8. Small, short sleeves with a gradual tendency toward fullness at the bottom.
9. Semi-fitting effects in coats.
10. Small yokes.
11. Tight-fitting dresses.



Fig. 161.  
Basting Bias Strips.

#### BIAS BANDS AND FOLDS.

Bias bands, folds and ruffles are used so extensively in dressmaking that it is very desirable to know the best and quickest way of cutting and making them accurately. Spread the material of whatever the bands are to be made smooth upon a table, and mark up four inches from the lower left-hand corner on the left selvage, and also mark four inches on the right of the left corner. Using a yardstick or ruler, draw a

line with chalk or pencil from one mark to the other. From this line mark the desired width for the bias strips and draw another line through these marks. Continue marking off from last line made each time until you have a sufficient number marked off. (See Fig. 161.) Cut through the lines and join the ends together neatly and accurately. Always join the right end of one piece to the left end of another piece. Make the seams diagonally, *not* vertical. (See Fig. 162.)

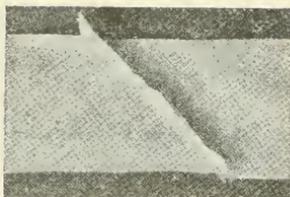


Fig. 162. Diagonal Joining for a Bias Strip.

Bias folds are used in many instances and for many purposes and are made of various widths. The milliner's fold is made by turning the top edge over one-half inch. The lower edge is then turned under a seam's width and is brought up to within one-fourth or one-eighth of an inch of the top edge.



Fig. 163. Narrow Stitched Milliner's Fold.

(This is decided by the size of the fold being

made.) (See Fig. 163.) When several folds are put on a garment the lower ones are made plain by folding each through the center lengthwise, bringing the two raw edges together. Turn the raw edges in toward the inside in a narrow seam and baste along close to the edge. The milliner's fold is put on at the top by slip-stitching it on.

When applying straps to seams on a coat, avoid, if possible, placing the joinings of the straps in a prominent place; it is

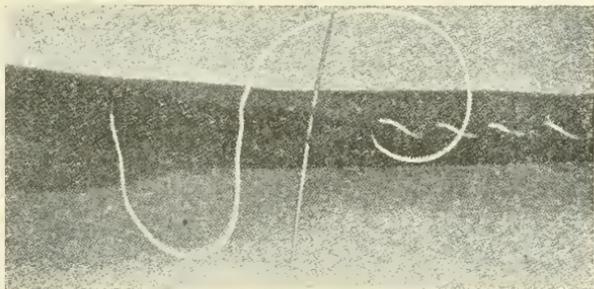


Fig. 164. Making Strap for Seam.

better to waste a few inches and discard the piece with the seam in it. To make straps for a coat cut them about one and one-fourth inches wide; fold evenly through the center lengthwise, right side out and overhand the two raw edges together very loosely with coarse even stitches. (See Fig. 164.) Flatten it out so that the row of overhanding will come in the middle of the strap and press well on the overcast side. Baste it over the seam on coat and stitch near each edge through both strap and coat.

When making crepe folds, cut them straight across the goods, if possible, as this will show the crinkles running diagonally. When cut bias the crinkles will run straight and the effect is not so good.

Silk folds are usually cut bias, and a home-made appliance by which they may be accurately and quickly made is shown in



Fig 165.

Fig. 165. Cut the bias strips twice the width of the desired

fold, stitch them together, making the seams at the selvages, and press the seams open. Cut a short strip of cardboard the width of the completed fold. Wrap around it two or three times a piece of thin card—a postal card answers admirably—and paste the edge down. Lay it under a book or an iron until the paste is dry, then remove the piece of thick card that is inside, and in place of it run the silk, folded, with raw edges meeting in the center. Press with a warm iron over a damp cloth, pushing the card along, forming and pressing the fold at the same time, using straight end of iron.

#### CIRCULAR YOKE.

Place the shoulder seam of the front to the shoulder seam of the back so that the neck line will be one continuous, line, and lay these on a piece of paper. Trace around the neck curve in both front and back, and also down the front and back the width you wish the yoke to be. Remove the drafts and cut out the neck curve and round it at the bottom. If yoke is to open in front, lay the back edge on a fold of the goods; if it is to open in the back, lay the front edge on a fold. If you wish to

make a circular yoke of bands and trimmings to run around, baste them on to the paper pattern, shaping them as they are basted. The bands or trimmings, whatever they are, may be fastened together with fancy stitches or in insertion with a cord on the edges, one edge may be drawn up to make it lay flat on the pattern. Overlap edges sufficiently to stitch.

### GIRDLES.

The foundation or form for the different styles of girdles can be purchased so reasonably that it saves a great deal of time to purchase them already made up. However, if you prefer to make them, use a bias piece of canvas, cutting it the shape and width you wish the girdle to be. Stitch a small dart under each arm and probably in the center back to make it fit at the waist line. Or cut by waist draft in Fig. 5, Lesson 7, making it as high and as low below waist line as desired. Then fit it to the form or figure and open and press the seams. Stitch featherbone in the front, back and under each arm on the seams. Cover the edge of the canvas with the material and the girdle is ready to be draped.

### CORDING.

Cording is made of bias bands about three-fourths of an inch wide, with a cord placed in the center and the goods folded down over it and basted close up to the cord. Rows of plain cording are made by folding over the material at the desired places, putting the cord in position and sewing along with short stitches close to the cord. Make as many rows as you wish at regular intervals. The cord may be any size desired. Be very careful not to let it twist when basting it in.

To make shirred cording first mark the distance apart the rows are to be, if more than one row. Then put the cord under the material at each line of marking and sew them as in plain cording, being careful not to catch the cord. The desired number should all be run in, then drawn up together, be-

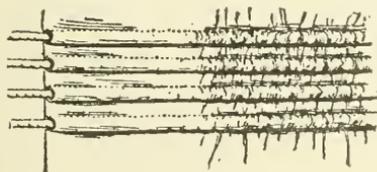


Fig. 166. Cord-Shirring.

ing sure that the cords are drawn up evenly at the same time. (See Fig. 166.) By the use of a corder this may be done on the machine and much time saved.

### SHIRRINGS.

There are many different styles of shirring, the one most commonly used being the straight plain shirring. If more than one row is used, they should all be marked first. If the material is too thin and flimsy to be marked, run a colored thread in, which can be removed after the shirr thread has been put in. Do not use very fine thread or silk, because it will knot and break. Make a large knot at the end of the thread before starting, so it will not pull through. Leave a long thread at the end of each row.

### TUCKED SHIRRING.

This is made by making a tuck any width desired and shirring it. They may be put in singly or in clusters. Great care must be exercised in the marking of these tucks, as any unevenness whatever in the shirring mars the effect entirely. Tucked shirrings of this character can be shaped to accommodate almost any pattern by drawing up or letting out the threads. If necessary, the thread of the first tuck may be much shorter than the last, if a curve is being formed. Tucked shirring somewhat resembles cord shirring, only it has a softer appearance. (See Fig. 167.)

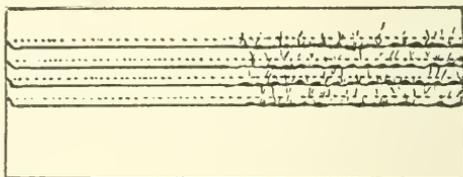


Fig. 167. Pin-Tuck Shirring.

### FRENCH SHIRRING OR GATHERS.

These are made by taking a succession of small stitches on the under side and longer ones on top. These stitches must all be kept the same length as when begun to insure evenness. Three rows are usually made and the stitches in each row must come one below the other to draw up properly. This method is particularly desirable for heavy material and is used when adjusting a

quantity of material to a comparatively small place, as is sometimes used at the back of skirts.

### RUCHINGS.

Ruchings are made fuller than ruffles and before they are gathered they should measure about twice the length of the space they are to cover. They may be cut straight or on the bias. When making them of chiffon or net, cut them on the straight. Cut as many strips as desired and join them with seams. They should be about two inches in width. Fold the top edge over one-fourth of an inch, bring the lower edge up to the center of the strip and fold the top edge, which has been turned under, over it. This brings both edges to the center so that no raw edge remains. Shirr through the center and the ruche is formed.

Single ruchings of silk or woolen materials are cut in bias strips about two inches wide, seamed together and pinked on each edge, and either plaited or shirred through the center. In cotton goods they are hemmed on each edge with a narrow hem.

There is also a three-tuck ruching which is made by cutting the strips six or seven inches wide and seaming them together. Then fold through the center likewise and mark along this fold. Open it again and bring the top edge to within one-half inch of the center fold or mark; also bring the lower edge up to within one-half inch of the fold. Fold through the center again where it was folded at first and shirr it along one inch from the center fold. When the shirr is drawn up there will be a ruche with three tucks equal in width.

### PINKING.

Pinking is used either on bias or straight materials, but the former gives much better results. It is done with a pinking iron which should be very sharp. They come in different sizes and patterns.

The edges to be pinked should be folded together with several folds of the goods and basted securely together. If the material is heavy only two or three

thicknesses must be cut at one time, but in thin, soft materials several thicknesses can be cut. Place the material on a block of wood and holding the pinking iron in position, strike it very hard with a hammer, being careful to hold the iron level so it will cut through all the thicknesses. Do not raise the iron until you are certain it is all cut, which may be ascertained by slightly pulling the edge which is to come off. If it does not come readily give the iron another stroke. Continue until the end is reached.

#### MODE OF APPLYING SHIRRED TRIMMING.

Before shirring any material always divide it into fourths, making marks at the division points; also divide the place where the shirring is to be applied into fourths. Then use a thread at least long enough to shirr one-fourth of the material each time, and when applying the shirring to a garment, pin the quarter marks of the shirring to the quarter marks on the garment and adjust the gathers equally between each two quarter marks, letting the seams come in as inconspicuous places as possible and baste it. It may then be stitched or fastened down by hand. Fasten the ends of each thread securely and clip off any extra length.

#### SINGLE SIDE PLAITS.

Single plaitings require about three times the length of space where it is to be applied. The plaits are usually cut on the straight of the material and are any length desired. One edge should be hemmed before plaiting. If you chance to have a plaiter, follow the instructions which accompanied it. If done by hand, begin at the hemmed edge and lay the plait the width wanted, and baste as you proceed to the other end with small running stitches right on the edge of the plait to hold it down firmly, so that when pressing the edge will not turn up. Keep the edge of the plait on a straight thread of the material. Lay the next plait in the same manner, allowing it to come right up close to the plait just laid, and continue until the plaiting is finished. If the plaits are very wide, more than one basting thread will have to

be put in. It is then pressed. Lay the plaiting on a pressing board or table with the wrong side up; wring a piece of muslin out of water as dry as possible and spread over the plaiting. Use a hot iron and press until the muslin is perfectly dry. Do not try to press very fast or the plaits will twist and wrinkles will be pressed in them. In such a case the muslin will have to be re-dampened and the wrinkles pressed out. Always use a fine thread when basting the plaits in, as the bastings are not removed until after the pressing is done and coarse thread will often leave marks.

### SINGLE BOX-PLAITS.

Single box-plaiting also requires about three times the length of space it is to cover. It is made by first turning a side plait, then reversing and turning an equal sized plait in the opposite direction, bringing two single side plaits facing each other on the wrong side. These are pressed in the same manner as single side plaits.

### DOUBLE BOX-PLAITS.

Double box-plaits are made like single box-plaits only that two side plaits are laid side by side, the lower one extending out a little farther than the upper one. If three of these side plaits are laid they are called triple box-plaits. Double box-plaits require about four times the length of space to be covered and triple box-plaits require six times the length of space. These plaits may be laid solid or with spaces.

Ruchings are frequently made of the double and triple box solid plaitings, and either hemmed or fringed on the edges and stitched through the center.

Plaitings are applied on underskirts in different ways; sometimes the raw edge is basted to the garment and then covered with a bias strip or seam covering; sometimes they are made with a heading of their own by turning the edge over at the top before the plaiting is done, and then stitched on. Another way is to measure up from the bottom of the skirt three-fourths of an inch less than the width of the trimming to be applied, and mark this width all around with a colored

thread. Place the plaiting on the skirt with its right side toward the right side of the skirt, and its lower edge toward the top of the skirt, and its upper edge even with the mark which was made with the colored thread. Baste and then stitch. Remove the basting and let the ruffle or plaiting fall over. This may be restitched at the top after the ruffle is let down, though this is not necessary.

### APPLYING FUR TRIMMING.

Applying fur trimming is not a very easy matter, especially to one inexperienced in that line. Use what is called a glovers' needle, and heavy glazed thread or buttonhole twist. The trimming is usually sold in bands of different widths. When necessary to join the widths, turn the pelt side up and push the fur away as much as possible and join with an over and over stitch. When cutting collars and revers from the fur piece, first tack the fur to a board with the pelt side up, stretching it well. If the pelt seems hard and dry, dampen it to make it soft and pliable. Lay the pattern on and outline it with crayon or pencil. Then use a sharp pen knife and cut through the pelt only. If there is a weak place in the skin it must be drawn together before it is stretched upon the board. When joining pieces of fur be careful to have the hairs run the same way in the different pieces. Apply fur trimming to the cloth with a close hemming stitch. Hold a piece of cardboard next to the fur and close to the edge where it is being applied and the thread will not twist and knot up with the fur. The cardboard can be moved along as it is sewed.

### CROW FOOT.

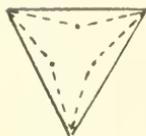


Fig. 168.

To make a crow foot, first make a perfect triangle, the size you desire, then at the center of each of its sides make a dot a trifle inside (See Fig. 168), and connect these dots with the corners on same side of triangle. Cut along these lines and lay it on the garment just where the crow foot is desired, outlining edges carefully with tailors' chalk. For working use coarse button-

hole twist or twisted embroidery silk, which is generally the same color as the material. However, black is very much used on dark shades. The stitches should be taken as close together as possible without overlapping, so that the work will be smooth and even.

The crow foot is begun by bringing the needle up just a trifle to the left of one of the points, (See A, Fig. 169), and turning work so that B will be at the top, take a stitch as small as it can be taken across the point at B,

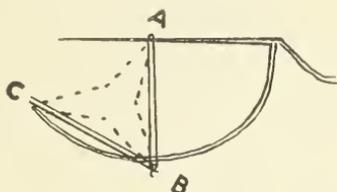


Fig. 169.

turn work as before so that C will be at top and take a stitch similar to that at point B. Next take a stitch at the right of A coming up on dotted outline and as close as possible to the stitch from A to B. Continue in this way until entire outline is filled in, keeping just outside of outline and always outside of the made stitches. (See Fig. 170.)



Fig. 170.

### TAILORS' TACKS OR MARK STITCHING.

Tailors' tacks are used by tailors and dressmakers when basting two sides of a garment so as to have them both exactly alike. This requires much less time than basting each side separately. It is *generally* employed after cutting, when one side of the material has been marked with tailors' chalk and the seams and other indicating marks of the forms are desired exactly alike on both. The stitches pass through both thicknesses and if the edges are kept even it is not possible for the lines to deviate. It is made as follows:

With a double thread of basting cotton baste through both thicknesses of cloth, using one long and two short stitches, leaving the long stitch loose enough to form a loop under which the finger may be placed, and repeat all around through the chalk marks. Then take hold of the two edges of the cloth and gently separate them, so the stitches which hold them together can be plainly seen, and cut the stitches in the center as they show between; this

will leave the threads in each piece of cloth which will represent the sewing line, and both sides will be found marked exactly alike.

### SKIRTS OF BORDERED MATERIAL.

To make a plaited or tucked skirt of material with a border at the bottom, the plaits or tucks will need to be laid in at the hip and waist line according to the measurements of the person for whom the skirt is intended. First, make a plain seven-gore skirt pattern, which will help you in determining the exact length and it will be a guide in laying the plaits at the points mentioned. Lay off the width of the front, which will be according to one's taste, or the model followed. It is the best plan not to cut the material off at the waist line until the final fitting and the position of the band is permanent, as much more depth is required in the back of the skirt than one would suppose before laying the plaits. Where the plaits are to be deep, and there is considerable difference between the hip and waist measure, it is a good plan to gore the front about half way down or farther in order to get rid of some of this difference. Lay the plaits at the hip line and then continue in a straight line to the waist line (laying them close enough together to conform to waist measure), and extend in a straight line to the termination of the plait. That is, divide the space at the hip line and the space where plaits are to terminate into as many equal parts as there are plaits. Where one objects to the seams in goring, and the material is not so thin that they will show through, they may be made on the edge of a plait. If the material is thin, however, the seams may be covered with applique or insertion of lace or embroidery set in, and in this case also introduce some into the waist, but it will not be necessary at all to have this trimming match that in the bordered dress pattern.



These illustrations are used to show points in designing, and to indicate how the same general outlines may be used in both garments yet changed in such a way as to practically have two different designs. Note the panel effect in both—one extending full length and the other to bust line only. The manner of applying the insertion is similar yet there is a difference also. The plain skirt in one is changed to the founce skirt in the other. Thus, by studying, comparing and contrasting the two designs, you may find other elements of similarity as well as additional points of difference.



In these two illustrations we have practically the same bodice, but a variation in the overskirt. One is made with the extreme point in front and with much less depth on the sides, while the other has just a suggestion of a point with not much difference in the depth on the sides. One is trimmed with band trimming, while narrow braid is used on the other. One has the plaited skirt underneath overskirt, while the other is plain. See what other likenesses and differences you can discover in these two designs.





## CHAPTER XXI.

Fitting up a dressmaking shop; location, room, space, reception room, sewing room and fitting room, furnishings; How to construct a form for one's own use; Household Recipes.

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### FITTING UP A DRESSMAKING SHOP.

The first thing to be considered in opening up a dressmaking establishment is the location. As it is to be a business concern it should be located where you will get the most business, and where it is most accessible. Unless one has a large capital with which to start, it is better to avoid the strictly business part of the city because of the high rents usually charged in those parts, and locate nearer the residence district.

The next thing to consider is your room space. You may not be able to find just what you would like, but by a little planning and ingenuity on your part, you can arrange it so as to meet all the necessary requirements. Select one large, airy, light room, or a suite of three rooms. The former, you can curtain off into three divisions—a reception or office room, a fitting room and a sewing room. Or, you may have a carpenter partition off the space for you, using cheap ceiling lumber and extending the partitions only a part of the way up. In the reception and fitting rooms put neat white swiss sash curtains at the windows.

Make your reception room or office as cheerful and home-like as possible. The furniture, of course, will depend upon the amount you wish to spend on it. A rug, a table well supplied with fashion magazines, two or three

rocking chairs and a few pictures on the wall, including your diploma, if you like, are all that are necessary in this room.

In the fitting room you will need only a full length mirror, a small table and one or two chairs, and a good-sized footstool upon which your patron can stand when measuring length of skirt.

The sewing room is the most important of all, as this is where you will spend the greater part of your time and where the bulk of the work is done. Too much care and judgment cannot be exercised upon the arrangement of this room. Above all, have all the daylight you can possibly get, as the best results in sewing are to be obtained only in good daylight. Next to light is convenience. Arrange all the furnishings of this room with the object of having everything as convenient as you can. One machine may do for a while, but you will probably need two or more soon.

There should be at least two long tables in this room; one should be high enough to draft and cut the patterns and material without having to bend over; the other should be low enough to sit and sew. Both tables should be well supplied with drawers in which to keep all the accessories, such as the uncut materials, linings, canvas, trimmings, unfinished garments, etc.

Provide each helper with an easy chair, lapboard, yard stick and a work box containing scissors, basting and sewing thread of the different colors, needles, hooks and eyes, tapeline, tailors' chalk, tracing wheel, emery, etc. Avoid having them to get up and look for all these things, as it takes time and provokes worry. You will need about three press boards—a waist board, sleeve board and skirt board, all of which should be padded and covered with heavy muslin.

The waist board should not be very wide and not necessarily over two feet long. The sleeve board is a narrow board, wider at one end than at the other. The skirt board is a long common ironing board, over which the skirt can be easily slipped and the seams pressed. This board may answer the purpose also of the other two boards. Two small irons and one large one to press heavy material are

needed. Several pieces of muslin should be provided, as they are sometimes needed in pressing, as explained in a former chapter.

Several simple bust forms may be needed, or one of the adjustable forms, bust and skirt combined, will be all that is necessary for a while. Besides the shears for cutting and trimming you will need one or more pairs of buttonhole scissors. Keep them all sharp. Do not depend upon newspapers in which to send out the finished garments. Buy a roll of wrapping paper and have it attached to one end of the table. You will need this also in drafting patterns. On one side of the room tack a strip of muslin about two or three inches wide to pin the different garments to as finished. Don't throw them over the back of a chair or on a table where they will become wrinkled.

When drafting patterns notice if your tapelines correspond with the yardsticks in length of inches. Tapelines often draw up and this will cause a great deal of trouble.

#### HOW TO CONSTRUCT A FORM FOR ONE'S OWN USE.

Where family sewing is done in the home it is almost as important to have a dress form as it is to have a machine, and one may be constructed at much less cost than the boughten ones and will answer the purpose quite as well.

Cut and seam a lining of some very strong duck or drilling crossways of the material. Use the darts in front and the forms in the back and cut it at least six inches below the waist line. Use the measures of the person for whom you are sewing, so that every curve and line will conform to her figure in its proper place. Fit the lining on the person as carefully and perfectly over the hips as any part of it. Stitch the seams with very coarse thread to make them stout. Stitch up the center front line, leaving a space in the middle large enough to admit the hand and fill the lining with bits of cloth and cotton. The latter is better, but requires a large quantity, as it must be made very solid. This will take lots of time and patience, for the stuffing must be done evenly and smoothly in order to bring out the curves. Cut a piece of cardboard the size of the neck and two inches wide and fit inside the neck of the

lining. Glue it to the lining. Use a stocking leg to form the arm. Take a large dart in it at the elbow point to form the bend at the elbow. Stuff this until it is the same size as the arm, and make it the same length as the arm. Sew it in the armhole of the lining. Be sure there is enough stuffing at this point. Since the form is now perfectly fitted to six inches below the waist, the skirt can be fitted also. Place the stuffed lining upon a standard or pole of some sort, having it arranged so the skirt will hang freely. If a bustle and hip pads are worn, remember to place them on the form also when fitting the skirt.

Papier mache forms, such as are seen in stores for displaying goods upon, can be purchased at a slight cost, and by putting the fitted lining over this and stuffing it out where necessary, saves a great deal of time. Where there are two or three in family to sew for it is better to purchase one of these forms, having the bust measure correspond to the bust measure of the smallest person. Each one will need a fitted lining, then when using the form put on the lining needed and stuff it up. In this event, do not stitch the center fronts together before putting it on the form, but overhand them together after the lining is on the form, leaving a space in the center large enough to put in the filling.

These forms are very useful for pinning on trimming and laces, etc., to enable one to see the effect, and also in designing and planning a costume.

## HOUSEHOLD RECIPES.

### WASHING FLANNELS.

As one wash is sufficient to ruin flannels, unless the work is done in a proper manner, particular attention should be given their first launder. If this is done properly they will not be apt to shrink so much later on. The secret of washing flannels is to have the changes of water of the same temperature and never to rub soap or anything directly on the garment. Keep the temperature of the water the same throughout the entire process, as sudden changes from hot to cold will shrink any woolen fabric. Flannels should have a clean suds prepared especially for

them and should be well shaken before being put in water to free them from lint and dust, and the water must be warm, but not boiling, as flannel shrinks when put into boiling water. Stir two tablespoonfuls of a good washing powder in a quart of lukewarm water until a strong lather is produced and pour this into a tubful of water of the same temperature before the flannels are put in. Lay the flannels in the suds and cleanse by lifting up and down and rubbing with the hands. From this water lay them into a second prepared exactly like the first and of even temperature. Rinse well in this and lay them in clear, warm water. Wring through the clothes wringer, pull and shake well and dry in warm temperature. While drying, shake, stretch and turn them several times and they will keep soft without shrinking. If possible press before perfectly dry, but after they are dry a damp cloth should be placed between the iron and the garment.

Blankets are washed in the same manner, though, of course, they are not ironed. All work of this kind must be done rapidly, for the chief point in washing flannels is not to let them lie in the water a moment longer than necessary. The fumes of a lighted match of the old-fashioned variety will bleach out the remnants of stains in many instances in flannels.

#### HOW TO WASH AN INFANT'S UNDERWEAR.

The baby's underwear should be of flannel, as soft and fine as the means at hand will permit, and kept in the best possible condition by washing it properly. If washed carelessly they will shrink and be so rough that they will irritate the tender flesh almost beyond endurance.

The following method has been used successfully for years and the little garments retain their soft, fleecy look until worn out: Use water that is as hot as you can bear your hand in comfortably to cleanse and purify the garments. Dissolve a little borax in it and add enough soap to make a strong suds; wash the flannel through two waters prepared in this way—plunging up and down and rubbing gently between the hands. Do not rub soap on the flannels, as this will thicken the texture. Rinse through clear water of the same temperature as that used for wash-

ing, and pass them through the wringer. Pull and stretch each in shape before hanging out. This is quite important, as the tiny wool fibers interlace, causing them to become hard and shrunken, if neglected. After drying, spread them on the ironing board, cover with a damp cloth and iron over this, pressing down heavily. Do not have the iron too hot.

Lace should never be rubbed hard, for this will break the delicate threads and destroy its beauty. Fill a large-mouthed bottle half full of water in which a little borax has been dissolved. Dip the lace in water and after rubbing soap on it put it in the bottle and set it on the back of the stove or some other place where it will keep warm. Allow it to soak ten or twelve hours, shake the bottle up for a few minutes and pour the contents into a pan or basin. Dip the lace up and down in the water, then squeeze or press it out (never wring it), and rinse through two waters, adding a little boiled starch to the second. Place while it is wet, upon a clean board or marble slab, to dry, placing each scallop straight and smooth. The borax cleanses the fabric without rotting or injuring it in any way.

Another way of cleaning lace is to roll it tightly around a glass bottle and fasten it securely. Make a suds of warm water and pearline and allow the lace-covered bottle to soak in this for several hours. Repeat the process in another suds, patting the lace often with the fingers. Rinse in several waters and then dry the lace on the bottle with a soft towel.

To clean lace that is slightly soiled sprinkle some magnesia upon a smooth sheet of writing paper, and lay the lace upon the paper and springle more magnesia over it; cover with another sheet of paper and place a book or some light weight upon the paper, letting it rest for several days. Then take it up and brush the powder out. It will be nicely cleaned.

Laces that are seldom used or worn should be rolled upon strips of dark blue paper to keep them firm without creasing them. Do not fold fine cobweb lace when putting it away; drop it carelessly into a satin-lined box and allow

it to remain in the position you place it; do not finger it or move it about.

To remove the mildew from any white cloth stir one ounce of chloride of lime into a quart of cold water. After it has settled two or three hours pour the clear liquid off into a bottle and it will be ready for use. Dip the mildewed spots in the liquid and let dry. If one application does not remove the stain entirely repeat the process. Rinse in clear water.

To cleanse grease from wool or silk, apply a fluid made by dissolving two ounces of white soap and one-half ounce of borax in a quart of warm soft water. Pour a small quantity into a bowl, add the same amount of water and sponge the goods with it. After it is clean sponge with clear water and hang up to dry.

Paint may be removed by washing the spots in turpentine. If the cloth is too heavy to be washed, put two parts ammonia and one part turpentine in a bottle and shake well. Apply this until the paint is softened, and it can be scraped off.

Spots of paint, grease, pitch or oil may be removed from silk or linen by rubbing with purified benzine applied with a cloth or sponge. To destroy the odor of benzine add a little oil of lemon.

Fruit stains may be removed from clothing by pouring boiling water through them. Ink spots may be removed with sour milk, and afterwards rubbed with a piece of lemon on which some salt has been sprinkled. Remove tar spots by putting butter upon them, and then wash out the grease spot with soap and water.

To remove ink from white linen, dip the spots immediately in pure melted tallow, then wash out and the ink will have disappeared. To remove iron rust from clothing mix a teaspoonful of oxalic acid in three tablespoonfuls of hot water and apply to the spots. It will bleach out the rust, and if washed afterward with clean water will not hurt the goods.

Another method is to tie up the spots with a little cream of tartar, and place in cold water and let come to the boiling point, when the rust spots will disappear. Lemon juice and salt are also good for the same purpose. To

remove iron rust from linen or cotton, wash the cloth through one suds and rinse. Rub ripe tomato juice on the spot and lay in the sunshine until nearly dry, then wash in another suds.

#### TO RESTORE THE FINISH TO OLD GOODS.

The fine glossy finish that comes on certain grades of new woolen goods must sometimes be restored to make an article look well. Thus if a stain is made on the goods the gloss is removed when the stain is washed out. This leaves a dull spot on the material, spoiling the general effect of the whole piece. To restore the original glossy finish the cloth should be laid on the table or other smooth surface and carefully brushed with weak gum water. Dip a clean tooth brush in the water and lay the gum water on carefully and evenly. Then place a sheet of clean white paper over it, and either press it with a lukewarm iron or put a weight on the paper and leave it there until dry. When the cloth is dry the dull spot will have disappeared, and if the operation has been performed successfully there will be no break in the glossy finish apparent to the eye.

To obtain the glossy effect on linen, it is advisable when washing to put a little gum arabic in the starch. Dissolve a half teaspoonful of the gum arabic in boiling water, and when cold add to the starch. The linen will then have a beautiful gloss finish when ironed.

#### TO MAKE OLD CASHMERE LOOK NEW.

Soak the goods in strong soft-soap suds two hours; then, having dissolved one ounce of extract of logwood in a bowl of warm water, add warm water to cover the goods, which should be taken from the suds without wringing. Allow the goods to stand in the logwood water over night; in the morning rinse in several waters without wringing. To the last water add one pint of sweet milk, which will stiffen the goods a little; iron while quite damp.

Another method is to wash it in hot suds in which a little borax has been dissolved. Rinse in bluing water—very blue—and iron while damp.

#### TO RESTORE COLOR TO FADED RIBBONS.

Add a little pearlash to soap lather, place the faded ribbons therein and their natural color will be restored. Silk goods may also be restored when treated in this manner.

Cloth that has turned yellow from long standing may be whitened by soaking it in buttermilk a few days. White clothing that has been discolored from red calico, or streaks that are often found on napkins or towels, which by mistake have been washed with the white goods, may also be removed by soaking in buttermilk.

Two cups of salt dissolved in ten quarts of cold water is the proper mixture in which to dip cotton goods before washing them. Goods of black and white, slate color, brown, or their shades, may then be washed with safety, for the salt sets the colors. After they have been dipped in the solution hang them in the usual way. Calicoes and muslins do not require hot suds and should never be allowed to soak long in the water. Wash quickly, turn the wrong side out, dry in the shade, and always iron on the wrong side with a moderately hot iron.

Very delicate cotton or colored things of any description, silk, or flax embroideries and the like, should be put in bran water with soap jelly and not soap powder or soda, then rinsed in salt and water. To make the bran water, tie up a quart of bran in a muslin bag, boil it and let the water cool until it is almost tepid. Wash the articles thoroughly and quickly, and rinse in cold, salt water, adding a little vinegar if the colors need reviving. Pass through the wringer, hang in the shade, and iron on the wrong side before quite dry. Cretonne may also be washed in the same way.

#### TO RESTORE COLOR DESTROYED BY ACID.

First apply ammonia to the spot to neutralize it, after which an application of chloroform will, in almost all cases, restore the original color.

#### CLEANING VELVETS.

Lay the velvet on a table or some other smooth surface and apply naphtha with a tooth brush to the spots only, brushing it well into the pile and against the nap.

To remove creases in velvets, hold the creased part over a pan of steaming water, or spread a damp cloth over a hot iron and pass the velvet slowly over this, brushing it with a soft brush against the pile. Repeat the process until the crease disappears and until the pile stands up.

Faded plush may be brightened by brushing it very lightly with a sponge dipped in chloroform.

Mud stains on a black dress may be removed by rubbing them with the cut surface of a raw potato.

#### CLEANING KID GLOVES.

Kid gloves may be nicely cleaned if you will take the pains and have patience until you learn the system thoroughly. The material to use is gasoline or purified benzine, which is not quite so odorous. Both are highly inflammable, however, and the vapor arising from them is explosive if in reach of fire, so this work should never be done at night, nor in a room where there is a lamp or fire in the daytime. It is safer to do this process out in the open air. Use a bowl and pour into it enough of the liquid to cover the gloves, wetting them thoroughly. Then smooth one of them out on a clean board and with a soft brush, sponge or cotton cloth, rub them carefully, one way only, from the wrist to the finger tips. If the first bowl of benzine becomes soiled before the gloves are thoroughly cleaned, throw it out and start with some fresh.

When you finish, rinse and squeeze out in the clean benzine until they are as dry as possible, after which put them in the sun to continue drying. Have a clean, smooth stick about a foot long and rounded and tapered like a finger, and over this draw each finger of the gloves in turn, holding it smooth there while you rub it dry with fine soft muslin. When all this is done, polish with white French powder and a soft flannel, keeping the glove fingers tight on the stick all the time. Put the gloves on every night while during the drying process, so they will not shrink too small, and when all is done you will be delighted with the results of your work.

#### CLEANING LACES.

Cream-colored Spanish lace can be cleaned and made to look like new by rubbing it in dry flour; rub as if you were washing in water. Then take it outdoors and shake all the flour out; if not perfectly clean, repeat the rubbing in a little more clean flour. The flour must be very thoroughly shaken from the lace, or the result will not be satisfactory.

#### TO WASH COLORED COTTONS.

Boil two quarts of bran in water for half an hour, let it cool, then strain it, and mix the liquid with the water in which the things are to be washed. They will only require rinsing, as the bran stiffens them sufficiently. For colored muslins, rice water is very good, as it helps to preserve the color; but, although it makes white muslins clear, it sometimes gives them a yellow tinge. When used, it should be previously boiled in the proportion of one pound of rice to one gallon of water. No soap is required.

#### WHITENING YELLOW FLANNELS.

Flannel that has become yellow from being badly washed can be whitened by soaking it for two or three hours in a lather made of one-quarter of a pound of curd soap, two tablespoonfuls powdered borax, and two tablespoonfuls of carbonate of ammonia, dissolved in five or six gallons of water. Boil the soap in small shavings in water until it dissolves, then add to it the other ingredients. Let the flannel lie in it until it looks whiter, then squeeze and press it, and rinse in bluing water, and hang in the hot sun to dry. Iron while still damp.

#### TO TAKE MILDEW FROM CLOTHES.

Mix soft soap with powdered starch, half as much salt, and the juice of a lemon; lay it on the part with a brush; let it lay on the grass day and night, till the stain comes out. Iron moulds may be removed by the salt of lemons. Many stains may be removed by dipping the linen in sour buttermilk, and then drying it in a very hot sun; wash it in cold water; repeat this three or four times. Stains, caused by acids, may be removed by tying some pearlsh

up in the stained part; scrape some soap in cold soft water, and boil the linen until the stain is gone.

#### SCORCHED LINEN.

Peel and slice two onions, extract the juice by pounding and squeezing; add to the juice half an ounce of fine white soap, two ounces of fullers earth, and half pint of vinegar; boil all together. When cool, spread it over the scorched linen and let it dry on; then wash and boil out the linen, and the spots will disappear, unless burned so badly as to break the thread.

#### TO WHITEN LINEN.

Stains occasioned by fruit, iron rust, and other similar causes, may be removed by applying to the parts injured a weak solution of chloride of lime—the cloth having been well washed—or of soda, oxalic or salts of lemon in warm water. The parts subjected to this operation should be subsequently well rinsed in soft clear warm water, without soap and be immediately dried in the sun.

#### WASHING MERINOS AND SILKS.

The following directions for washing merinos, lambs' wool and silk underclothing may be useful: Use one pound of dissolved soap in four gallons of warm water, in which well rinse the articles to be washed, drawing them repeatedly through the hand; wring them as dry as possible to remove the soap; rinse them again briskly in clean, luke-warm water; wring and stretch them to their proper shape, and dry in open air if possible.

#### TO REMOVE RUST FROM LINEN.

Dissolve an ounce of oxalic acid in a pint of water, apply liberally to the spots of iron rust, then expose them to the sun's rays for half a day. The same will remove ink stains, but in either case it must have the first chance—that is, before soap suds or any other applications. Label the bottle "poison."

Another way of removing iron rust is by tying a little cream of tartar in the stained spot before putting the

cloth to boil. If this does not succeed, thicken lemon juice with equal parts of salt and starch, add some soft soap, apply the mixture to the cloth, and lay it in the hot sun. Renew the application several times.

#### TO WASH A CAMBRIC HANDKERCHIEF.

To wash a fine cambric handkerchief, embroidered in colored silks, so that the colors do not run, the secret is to wash in soap lather very quickly, wring thoroughly and then iron so that it dries at once. There should be no soaking, and the embroidered corner should be kept out of the water as much as possible. A little alum in the water will make the process more sure.

#### TO WHITEN YELLOW LINEN.

Linen garments which have become yellow from time, may be whitened by being boiled in a lather made of milk and pure white soap, a pound of the latter to a gallon of the former. After the boiling process the linen should be twice rinsed and a little bluing added to the last water used.

#### TO PREVENT CALICO FROM FADING.

To render the colors of cotton fabric permanent, dissolve three gills of salt in four quarts of water; put the calico in while hot and leave it till cold; it will not fade by any subsequent washing.

#### TO CLEAN BLACK CASHMERE.

To clean black cashmere, wash in hot suds in which a little borax has been placed. Rinse in bluing water—very blue—and iron while damp. If carefully done, the material will look equal to new.

#### FOR REMOVAL OF STAINS AND SPOTS.

The following methods of removing spots and stains from clothing are given on the authority of high chemical and textile authorities. They are believed to be trustworthy:

*Grease*—White goods, wash with soap or alkaline lyes. Colored cottons, wash with lukewarm soap lyes. Colored

woolens, the same or ammonia. Silks, absorb the grease with French chalk or fuller's earth, and dissolve away with benzine or ether.

*Oil Colors, Varnish, and Resins*—On white or colored linens, cottons or woolens, use rectified oil or turpentine, alcohol, lye and soap. On silks, use benzine, ether and mild soap, very cautiously.

*Stearine*—In all cases, use strong, pure alcohol.

*Vegetable Colors, Fruit, Red Wine and Red Ink*—On white goods, sulphur fumes or chloride water. Colored cottons and woolens; wash with lukewarm soap-lye or ammonia. Silk, same but more cautiously.

*Alizarine Inks*—White goods, tartaric acid; the more concentrated the older the spots are. On colored silks, diluted tartaric acid should be applied cautiously.

*Blood and Albuminoid Matters*—Steeping in lukewarm water. If pepsin or the juice of carica papaya can be procured, the spots are first softened with lukewarm water, and then either of these substances is applied.

*Iron Spots and Black Ink*—White goods, hot oxalic acid, dilute muriatic acid, with little fragment of tin. On fast dyed cottons and woolens, citric acid cautiously and repeatedly applied.

*Lime and Alkalies*—White goods, simple washing. Colored cottons, woolens and silks are moistened, and very dilute citric acid is applied with the finger end.

*Acid, Vinegar, Sour Wine, Must, Sour Fruits*—White goods, simple washing, followed up by chloride water if a fruit color accompanies the acid. Colored cottons, woolens, and silks are very carefully moistened with dilute ammonia, with the finger end. (In case of delicate colors, it will be found preferable to make some prepared chalk into a thin paste with water, and apply into the spots.)

*Tannin from Chestnuts, Green Walnuts, etc., or Leather*—White goods, hot chlorine water and concentrated tartaric acid. Colored cottons, woolens, and silks, apply dilute chlorine water cautiously to the spot, washing it away and reapplying it several times.

*Tar, Cart Wheel Grease, Mixtures of Fat, Resin, Carbon and Acetic Acid*—On white goods, soap and oil turpentine, alternating with streams of water. Colored cottons and woolens, rub in with lard, let lie, soap, let lie again and treat, alternating with oil of turpentine and water. Silks the same, more carefully, using benzine instead of oil and turpentine.

#### TO WASH AND CURL FEATHERS.

Wash in warm soap suds and rinse in water a very little blued, if the feather is whiten, then let the wind dry it. When the curl has come out by washing the feather or getting it damp, place a hot flat iron so that you can hold the feather just above it while curling. Take a bone or silver knife and draw the fibers of the feather between the thumb and the dull edge of the knife, taking not more than three fibers at a time, beginning at the point of the feather and curling one-half the other way. The hot iron makes the curl more durable. After a little practice, one can make them look as well as new. When swan's down becomes soiled, it can be washed and look as well as new. Tack strips on a piece of muslin and wash in warm water with white soap, then rinse and hang in the wind to dry. Rip from the muslin and rub carefully between the fingers to soften the leather.

#### TO CLEAN FURS.

For dark furs, warm a quantity of new bran in a pan, taking care that it does not burn, to prevent which it must be briskly stirred. When well warmed, rub it thoroughly into the fur with the hand. Repeat this two or three times, then shake the fur, and give it another sharp brushing until free from dust. For white furs, lay them on a table, and rub well with bran made moist with warm water; rub until quite dry, and afterwards with dry bran. The wet bran should be put on with the flannel, then dry with book muslin. Light furs, in addition to the above, should be rubbed with magnesia or a piece of book muslin, after the bran process, against the way of the fur. Solid white fur can be nicely cleaned by rubbing it thoroughly in white flour. It should then be hung outdoors for about

thirty minutes. Repeat the process several times, and the fur will be equal to new.

#### TO DETERMINE THE QUALITY OF SILK.

The following directions for detecting the spurious from the genuine article in black silk will be found useful: Take ten fibers of the filling in any silk, and if on breaking it they show a feathery, dry, and lack-luster condition, discoloring the fingers in handling, you may at once be sure of the presence of dye and artificial weighting. Or take a small portion of the fibers between the thumb and forefinger and very gently roll them over and over and you will soon detect the gum mineral, soap and other ingredients of the one and the absence of them in the other. A simple but effective test of purity is to burn a small quantity of the fibers; pure silk will instantly crisp, leaving only a pure charcoal; heavily dyed silk will smolder, leaving a yellow, greasy ash. If on the contrary you cannot break the ten strands, and they are of a natural luster and brilliancy, and fail to discolor the fingers at the point of contact, you may be well assured that you have pure silk, that is honest in its make and durable in its wear.

#### CLEANING BLACK SILK.

One of the things "not generally known," at least in this country, is the Parisian method of cleaning black silk; the modus operandi is very simple, and the result infinitely superior to that achieved in any other manner. The silk must be thoroughly brushed and wiped with a cloth, then laid flat on a board or table, and well sponged with hot coffee, thoroughly freed from sediment by being strained through muslin. The silk is sponged on the side intended to show; it is allowed to become partially dry, and then ironed on the wrong side. The coffee removes every particle of grease, and restores the brilliancy of silk without imparting it to either the shiny appearance or crackly and papery stiffness obtained by beer, or, indeed, any other liquid. The silk really appears thickened by the process, and this good effect is permanent. Our readers who will experimentalize on an apron or cravat will never again try any other method.

#### TO CLEAN GLOVES.

The following is recommended as the best mode of cleaning gloves: Mix one-fourth ounce carbonate of ammonia, one-fourth ounce fluid chloroform, one-fourth ounce sulphuric ether, one quart distilled benzine. Pour out a small quantity in a saucer, put on the gloves, and wash as if washing the hands, changing the solution until the gloves are clean; take off, squeeze them, replace on hands, and with a clean cloth rub fingers, etc., until they are perfectly dry and fitted to the hands. This cleaner is also an excellent clothes, ribbon and silk cleaner; is perfectly harmless to the most delicate tints. Apply with a soft sponge, rubbing gently until spots disappear; care must be taken not to use it near the fire, as the benzine is very inflammable.

#### TO CLEAN PLUSH.

That plush can be cleaned is a fact of interest; children's plush coats that have become soiled on the front can be softly and delicately sponged with a little borax and water without injury; a teaspoonful of powdered borax to nearly a quart of water is the proper proportion; use a very soft sponge—and by the way, a sponge may be softened by boiling it in clear water; then take it out and rinse it in several waters; if not softened sufficiently, repeat the boiling and rinsing process.

#### TO RENOVATE BLACK CLOTH.

Clean the cloth from grease and dirt with the following mixture, thoroughly dissolved: Aqua ammonia, two ounces; soft water, one quart; saltpeter, one teaspoonful; shaving soap in shavings, one ounce. Then when dry, make a strong decoction of logwood by boiling the extract in a gallon of soft water; strain and when cool add two ounces of gum arabic; apply evenly with a sponge over the surface and hang in the shade. When thoroughly dry, brush the nap down smooth and it will look as well as new. Keep the liquid tightly corked in a bottle.

#### TO CLEAN OSTRICH FEATHERS.

White or light tinted ones can be laid on a plate and scrubbed gently with a tooth brush in warm soap suds,

then well shaken out and well dried either by the hot sun or a good fire. At first the feather will have a most discouraging appearance, and a novice is apt to think it perfectly spoiled. But after it is perfectly dry it should be carefully curled with a penknife or scissors' blade, and it will recover all its former plummy softness.

#### TO RESTORE THE PILE OF VELVET.

Stretch the velvet out tightly, and remove all dust from the surface with a clean brush; afterwards, well clean it with a piece of black flannel, slightly moistened with Florence oil. Then lay a wet cloth over a hot iron and place it under the velvet, allowing the steam to pass through it, at the same time brushing the pile of the velvet till restored as required. Should any fluff remain on the surface of the velvet, remove it by brushing with a handful of crepe.

#### TO REMOVE GREASE.

Aqua ammonia, two ounces; soft water, one quart; saltpeter, one teaspoonful; shaving soap in shavings, one ounce; mix together; dissolve the soap well, and any grease or dirt that cannot be removed with this preparation, nothing else need be tried for it.

#### TO RESTORE COLOR.

When color on a fabric has been accidentally or otherwise destroyed by acid, ammonia is applied to neutralize the same, after which an application of chloroform will, in almost all cases, restore the original color. The application of ammonia is common, but that of chloroform is but little known.

#### TO REMOVE STAINS FROM BROADCLOTH.

Take one ounce of pipe-clay that has been ground fine, and mix it with twelve drops of alcohol, and the same quantity of spirits of turpentine. Moisten a little of this mixture with alcohol, and rub it on the spots. Let it remain till dry, then rub off with a woolen cloth and the spots will disappear.

#### TO DYE FURS.

Any dye that will color wool will color furs. In buying furs, examine the density and length of the down next the skin; this can easily be done by blowing briskly against the set of the fur; if it is very close and dense, it is all right, but if it opens easy and exposes much of the skin, reject it.

#### TO SET COLORS.

Salt or beef's gall in the water helps to set black. A teaspoonful of spirits of turpentine to a gallon of water sets most blues, and alum is very efficacious in setting green. Black or very dark calicoes should be stiffened with gum arabic—five cents' worth is enough for a dress. If, however, starch is used, the garment should be turned wrong side out.

#### TO CLEAN RIBBONS.

Take one tablespoonful of brandy and one of soft soap and one of molasses. Mix thoroughly together; place the ribbon upon a smooth board, and apply the mixture with a soft brush, after which, rinse in cold water and roll up in a cloth until nearly dry. Iron with a flat iron not too hot.

Rub together fine French chalk and lavender to the consistence of a thin paste, and apply thoroughly to the spots with the finger; place a sheet of brown or blotting paper above and below the silk, and smooth it with a moderately heated iron. The French chalk may be then removed by brushing.

#### TO FRESHEN BLACK LACE.

Lay it on a clean table, sponge it all over with a weak solution of borax, about an even teaspoonful, or less, to a pint of warm water. Use a piece of old black silk, or black kid glove is better, to sponge with. While damp, cover with a piece of black silk or cloth, and iron.

#### CARE OF VELVET.

How to brush velvet is a thing, easy as it seems, not known to everybody. The whole secret lies in the management of the brush. Take a hat brush that is not too soft,

but has the bristles elastic, and that will return at once to their original state after being pressed aside. Hold this firmly under the palm of the hand, in the direction of the arm, and with the bristles downward, and pressing them first gently into the substance of the velvet, then twist around the arm, hand, and brush altogether as on an axis, without moving them forward or backward. The foreign matters will be drawn up and flirited out of the flock without injury to the substance of the velvet; and the brush must be lifted up and placed in a similar manner over every part required to be brushed. By this means velvet will be improved instead of deteriorated, and will last for years.

#### TO REMOVE COFFEE OR MILK STAINS.

The use of glycerine is recommended for this purpose. The silk, woolen, or other fabric is painted over with glycerine, then washed with a clean linen rag dipped in lukewarm rainwater, until clean. It is afterwards pressed on the wrong side with a moderately warm iron as long as it seems damp. The most delicate colors are unaffected by this treatment.

#### VOLATILE SOAP, FOR REMOVING PAINT, ETC.

Four tablespoonfuls of spirits of hartshorn, four tablespoonfuls of alcohol, and a tablespoonful of salt. Shake well in a bottle and apply with a sponge or brush.

#### TO CLEAN ARTICLES MADE OF WHITE ZEPHYR.

Pour in flour of magnesia, changing often, shake off the flour and hang in the open air for a short time.

## CHAPTER XXII.

Helpful Hints; Methods of Increasing Trade; How to Advertise Your Services, sample advertisements.

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### HELPFUL HINTS.

Manufacturers nowadays seem to pay especial heed to the needs of the home dressmaker, and there have recently been put on the market little items that make the task of cutting and sewing much easier.

Several widths of bias folds are put up in pieces of one dozen yards each, in nainsook, India linon, lawn and cambric. The piece runs from ten cents a dozen yards for the narrowest in lawn. These are all folded on each edge so that all the user has to do is to apply the fold with machine stitching. For underwear, sleeve bindings, seam coverings, cuff and collar finishings and for trimming little girl's frocks and pinafores, the home sewer will find countless uses for these convenient fabrics. They are also offered in taffeta, China silk and satin, and in several widths and colorings.

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If when stitching a tuck or seam, one will simply turn the garment and stitch back a short distance, it will save much time, as tying threads will not then be necessary.

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To protect the work table when cutting out garments, it is often necessary to mark the seams or other lines with a tracing-wheel. In order to protect your work table, or lap-board, slip a small board—your dry goods

dealer will give you one from which a piece of dress goods has been unwound—beneath the material to be marked.

A board of this kind is also useful when cutting and basting, and one covered with several layers of soft cloth makes a very convenient ironing board for collars, cuffs, etc.

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It is quite difficult to sponge and treat silk in a manner which will entirely obliterate the marks of stitching. In fact, whether you can do so or not depends entirely upon the special kind of silk and whether the stitching has been done for a considerable length of time. Some of the softer kinds can be sponged and pressed without injury, and the pressing will often remove the objectionable marking, but again there are others for which such treatment would be unsuccessful. If the silk is black, sponge it with a solution of soap, tree bark and water or with rather strong tea, then press it, if you think the iron will not injure the silk; but if it is the kind to be spoiled by the iron, wind it very tightly and strongly round and round the handle of a broom, which you have previously covered with white muslin, and let it stand until perfectly dry. This is a very old method of treatment, but one which is often successful in renewing the silk when the use of an iron is not possible. If your silk is colored you can only determine what to sponge it with by experimenting with a small piece. Some silk can be sponged with pure water, some is much improved by sponging with alcohol, and experiment is the best means by which you can discover which is best adapted to the special sort.

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To color lace to match a gown is rather a nice piece of work, but can be done successfully by the use of home dyes, if care and pains are taken. The dye must be of the exact shade and this can only be obtained by following directions and testing with samples of lace until the desired shade is obtained. To color lace a yellow tinge, boil in coffee, strained and diluted to the right tint. Let the lace remain in the coffee for half an hour. Tea used

in the same way gives a pinkish shade; strong black pepper, steeped in water, gives a dark tan color.

Also, by using tube paints and gasoline. Mix white with colors and test sample until the desired shade is obtained. Use plenty of gasoline and a very small amount of paint.

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To tell the right side of goods in making up dresses of wool serge, it is well to remember that in serge weaves twill always runs to the right on the right side of the goods.

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When ripping a long seam, put one end of the goods under the presser-foot of the sewing machine, hold the other side firmly with the hand and with a sharp knife the threads can be cut quite easily.

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When making buttonholes in thick cloth, baste the cloth smoothly where each buttonhole is to be made, then put two rows of machine-stitching the length desired for the buttonholes, cut between the rows and then work.

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Many times when one is sewing, their shears become dull, and it is oftentimes quite impossible to take them to a shear sharpener at once. One may get the desired results by taking a smooth-necked glass bottle and cutting the neck as if cutting cloth. Shears are sharpened fairly well this way.

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To darn a tear invisibly in silk or wool, use a fine needle and a human hair. In darning a shirt waist or other garment where it is important that the place should be noticed as little as possible, the work should be done without putting a piece under the hole. If the darning is well done, the spot will be as strong as the fabric around it and when starched and ironed will be scarcely noticeable. The edges of the material must, of course, be drawn together in their original position and the direction of the thread follows as closely as possible the lines of the warp and woof. Sometimes it is advisable to use

a thread unraveled from the goods to darn the rent. Sometimes when silk is used, it is advisable to split it in order to have a flat thread instead of a round one.

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To attach large buttons on shirt waists and tub gowns, when desired, a quick and easy way to attach them so they may be removed for laundering, is to use buttons with a shank, and fasten in place with small safety-pins on the wrong side. The spaces should be measured and marked with a few stitches where the buttons should be, so they may be quickly attached after each trip to the laundry. In this way one set of buttons will do duty for a number of suits.

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*To Keep Goods From Fraying*—Keep a piece of undissolved glue with your sewing things. When making buttonholes on wiry goods, mark them with a thread. Moisten one edge of the glue. Rub over the place for buttonholes on both sides before cutting, and when dry the glue will hold goods firm so they will not fray while working.

*To Gather Goods Without a Ruffler*—If the stitch of the machine is lengthened and a loose tension used, a row of stitching can be run where the gathering is desired and then the thread may be pulled up until the goods has the desired fullness. The result is nice even gathers. This is especially fine in shirring or where two gathering threads close together are needed, as in the top of some sleeves.

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Amount of material required for making a suit will depend upon the width of goods and the style followed; however, the table given below may be of some help:

Broadcloth or any goods fifty inches wide will require from six to ten yards, according to length of coat and amount of fullness in the skirt.

For goods under fifty inches and over forty-two inches would require for a medium length coat and reasonably full skirt, eight yards.

All silks and satins of ordinary width (say twenty-one inches) will require from twelve to sixteen yards, and the wider goods in proportion.

To prevent buttons from tearing out, sew a small one to the back of a large one. Place a pin between, while sewing. This causes the thread to be loose, and thus makes it button easier.

---

Take good care of your sewing machine. See that it is kept well cleaned and oiled. Use the right size needles for the work in hand and have them straight and sharp. It is a good idea to keep a small piece of emery stone in the machine drawer upon which to sharpen needles that have become slightly blunt.

---

When sewing, and it is possible, keep most of the sewing to the left of the needle, for it is hard to stitch accurately when forcing too much goods under the arm of the machine.

---

When stitching a bias and straight edge together, let the bias come next to the feed. In very thin goods, to protect it from the feed, it is well to lay a piece of paper next to the feed, stitching it in with the seam and then tearing it out after the stitching is done.

---

When pongee silk is spotted from water, let it dry thoroughly, then take two thicknesses of heavy cloth, laying both over the spot to be removed, dampening the upper one slightly, press carefully, thus steaming the goods, and the apparent grease spot will disappear.

---

Strive to excel. This means study and close application. Keep up with the times. Always try to have some late novelty that your competitors haven't. Have confidence in your ability, but be sure that it is sustained by your knowledge and not mere conceit. Never work nights and you will accomplish more in the end and have better health. Never allow customers to set the price on your work—that is your business.

---

The best way to keep one's waists and skirts in place at the waist line is by sewing hooks and eyes on them, or by the use of buttons and buttonholes. Corresponding

hooks, buttonholes or eyes are sewed to the inside of the skirt belt and to the outside of the waist at the belt line. Care should be taken to sew them in the same position on all waists and skirts, so that any waist may be worn with any skirt. For a boned waist worn over a skirt, the hooks should be sewed to the inside of the waist and the eyes on the outside of the skirt belt.

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Never try a garment on until you have run a strong thread around the neck and armhole to prevent stretching.

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Clip all selvage seams to prevent drawing on the outside, or a better way is to cut away the selvage entirely.

---

In basting silks and velvets, always use sewing silk. Cotton basting is apt to cut the material and will leave marks after they are taken out. Great care should be used in removing bastings from silks or the material will split—they should be clipped every two or three stitches. In fact, it is never a good plan to pull long bastings from any kind of material.

---

In making thin summer dresses, hang the skirts on waistbands one and a quarter inch deep; leave seams of each skirt open one and a quarter inch at top, and set that amount into the band. In case of shrinkage one has only to take off the band to let down the skirt.

---

While doing the spring house cleaning, slip on a pair of bloomers, made from four widths of heavy, dark skirt-ing, making a divided skirt. Gather in a band to button about the ankles and waist. These bloomers are valuable protectors for the skirts and facilitate climbing step-ladders, scrubbing floors, etc.

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#### METHODS OF INCREASING TRADE.

Don't be afraid to ask for patronage. Every advertisement you see in the papers and magazines is simply a request for business. By letting people know what you

have to offer, you will be following the best rule for getting trade that has ever been discovered.

When you open a dressmaking shop of your own, give the paper a small advertisement as frequently as the returns will justify the expenditure, remembering that advertising is like a garden—you must first plant the seed, then cultivate the plant, and finally reap your harvest of success. It is no disgrace to advertise—to bid for business. The fact is, everybody advertises, in one way or another, the wares or service he has to sell. Even the preacher has sermons and his service to sell—over the pulpit—and so, by one means or another, solicits your attendance. The same is true of every profession and avenue of life. The dressmaker has a technical and trained service to sell, so if she would succeed she must let it be known. The business woman who hides her light under a bushel these days won't have a light to hide very long. We have come to agree with the commercial poet in that—

“One step won't take you very far—  
You've got to keep on walking;  
One word won't tell folks who you are—  
You've got to keep on talking;  
One inch won't make you very tall—  
You've got to keep on growing;  
One little ad. won't do it all—  
You've got to keep them going.”

You must advertise for customers and, when advertising secures them for you, you must please them and hold their trade and win their friendship, so that they will come back to you again and again. It often takes time for advertising to have its full effect. Some people will not even remember your name until they have met you several times—so it is in advertising. The first small advertisement has but little effect upon the public, but its appearance week after week will gradually bring results. Of course, your advertising must be to the point an state clearly just what services you are prepared to render. A good advertisement must attract attention, create desire, and convince the reader that you are the

person she is looking for. If you make a specialty of children's clothes or boys' suits, or house dresses, or evening gowns or street suits, or anything that is likely to be in demand at the you advertise, be sure to mention it.

Keep the names and addresses of your customers and from time to time write them a little note, saying that about such and such a time you will have a few days to spare, and will be glad to serve them if they have any sewing which needs attention. Or better still, call on them if your time will permit. Ask your customers if they know of anyone who is thinking of having some sewing done, and try to get your patrons to speak a good word for you to their friends. Remember, a living advertisement—a pleased customer—is the best kind of advertising in the world. In fact, try in every dignified way to increase the circle of your acquaintance, so that you will have a great number of people from whom to draw your trade.

I know of an instance where a dressmaker had only four customers, yet they occupied her whole time, and, being women of wealth, paid her a good income. In the long run, however, it is better to have a great number of customers, so that if any move away or fall ill, it will not make great inroads on your earnings.

---

#### HOW TO ADVERTISE YOUR SERVICES.

First of all make an analysis of your ability and see exactly what you have to offer the public. If you are opening a shop of your own, you should advertise your location and state whether you are prepared to turn out work quickly, what work you make a specialty of, whether you have the requisite sewing appliances, whether you are well qualified for that particular branch of dressmaking, what educational or professional equipment you have had, etc.

If you intend to go out by the day to sew, you should use the "want" columns of the local papers, and tell exactly what you want. Be specific, do not make general statements.

I know of several instances where women wanted sewing brought to them, and yet who advertised in such

a general way that they received replies from women who wanted a seamstress to go to their homes. The advertisements, under those circumstances, were practically thrown away, because they did not bring the dressmaker the kind of sewing that she wanted, and in the way she wanted it. In your advertising be sure to say that you will be glad to submit samples of work that you have done. Nothing is so convincing as such evidence of your ability.

I would caution recent graduates against attempting more than their experience might warrant. If you accept a position that is too difficult, you are likely to lose confidence in your own dressmaking ability.

The following sample want ads should be used only as a suggestion and should not be copied too closely. Make your advertisement fit your own case. It will bring better returns.

DRESSMAKER OF EXPERIENCE desires to sew by the day at your home. Fast, capable worker. General experience. Boy's Buster Brown Suits a specialty. Phone —.

YOUNG WOMAN HAVING completed course in dressmaking, is in position to accept work from a limited number of customers. Dainty house dresses my specialty. 118 Elm St.

MRS. JONES' DRESSMAKING Parlors, 1000 Main St. Ten years' experience. Fashionable dressmaking and ladies' tailoring. Reasonable prices. Intelligent and prompt service.

MRS. A. M. ALLEN WILL RECEIVE sewing in her home, work called for and delivered; fancy shirt waists a specialty. 316 S. Main St.

GRADUATE DRESSMAKER OF  
five years practical and successful  
experience desires position as head  
of Dressmaking Department in good  
Department Store. Address 91, Star.

---

GLOSSARY.

*Accordion Plaiting*—Single plaits to stand back and forward (as the bellows of an accordion). Is done by a machine only.

*Albatross*—A soft, fine wool material.

*Albert Cloth*—Named for England's prince, is a reversible all wool material, each side of different colors, and so finished that no lining is required.

*Antique*—Generally used to designate styles of former centuries.

*Applique*—To apply one material to another, as lace ornaments are sewed on silk, etc.; also used to designate a certain embroidery and lace.

*Apron*—A draped or flat skirt front.

*Armure*—A fancy weave, having a bird's eye, diamonds and seeded effects.

*Astrakhan*—A woolen or silk material with a long and closely curled pile in imitation of the fur of the Astrakhan goat.

*Baby, or Persian Lamb*—Fur skin of the still-born lamb.

*Basque*—A tight-fitting waist extending below the waistline in different shapes.

*Batiste*—The French word for lawn, fine white cotton or linen fabrics, sometimes printed.

*Batting or Padding*—Cotton or wool prepared in sheets for quilting or interlining.

*Beaver*—Similar to Kersey, but with a long nap; soft, thick nap inside.

*Bedford Cord*—A closely woven woolen or cotton cloth having a raised corded surface similar to pique; used for women's wear.

*Bengaline*—A material with a heavy filled cord, covered with silk or wool.

*Bertha*—Any kind of a trimming, such as a ruffle or shaped revere following the outline of a low-necked or yoke waist.

*Bias*—The diagonal edge of material.

*Bishop Form*—A Shape, like sleeves, either plain or gathered at the top, the fullness of the lower part being attached to a band over which the fullness drops to form a puff.

*Blouse*—A loose, round waist; that is, a full waist to drop over the belt.

*Bodice*—A close-fitting waist.

*Bolero (bo-leer-o)*—A small, round, sleeveless jacket not extending below the waist line.

*Blind-Stitch*—An invisible stitch.

*Border*—A trimming put on at or near the edge.

*Boucle*—Tiny locks of hair scattered over the surface of a woolen material.

*Bouillounee*—A puffing.

*Bourette*—Rough threads or knots in straight or uneven stripes.

*Bretelle*—A revere band, etc., extending from the shoulder to the waistline, front and back; often known as suspender trimming.

*Brilliantine*—A coarsely woven mohair with a glossy surface.

*Brocade, or Broche*—An embroidered effect obtained by weaving.

*Broadcloth*—A fine woolen cloth with a glossy surface. It takes its name from its width.

*Buckram*—A coarse, plain woven, linen or cotton material used for stiffening.

*Buckskin*—A soft doeskin with a more defined twill.

*Cambrie*—Fine white linen, also made in cotton imitation.

*Camel's Hair*—A soft, silky fabric, usually woven like cheviot, of hair of the camel or goat.

*Canvas*—A closely woven linen or cotton material used for stiffening in coats, etc.

*Canton Flannel*—A stout, twilled cotton cloth with a nap on one or both sides, used for clothing or decorative purposes.

*Cashmere*—A soft woolen material with a fine diagonal rib on the right side.

*Cascade*—Material cut slant and plaited over each other to form shells.

*Challis*—A fine twilled woolen fabric.

*Chambray*—Is woven like zepher, except that it is stronger and thicker.

*Chenille (she-neel)*—A soft, tufted, hairy-like cord, of silk or worsted.

*Cheviot (sha-vi-ot)*—A woolen material with a diagonal cord.

*Chiffon*—A very soft, flimsy, thin, silk material.

*Collarette*—A collar covering the shoulders, which may be cut in various shapes.

*Corded Silk*—Is similar to gross grain, except that the cord is rounder and varies in thickness from a very fine to a very coarse thread.

*Corduroy*—A heavy ribbed velveteen.

*Cloth*—Is a fabric woven of cotton, wool, linen or silk.

*Cravenette*—Is a name applied to the finish which can be put on any all-wool fabric. It is a process of dyeing or finishing which renders the cloth proof against moisture. It is made water-proof without closing the pores of the cloth, thus rendering it cooler and more comfortable for the wearer than a gossamer.

*Cravette*—A bow, or the like, worn at the neck.

*Crepon*—Is a fabric woven in cotton, in imitation of the wool and silk crepons.

*Crushed or Draped Belt*—A bias piece of material laid in folds.

*Decollette (day-col-tay)*—Low-necked.

*Denim*—A heavy cotton material with a smooth finish. Used principally for men's overclothes.

*Dimity*—Is a thin material corded with a fine cord, either lengthwise or in checks. It comes in white and colors, and is commonly used for summer dresses.

*Doeskin*—A compact, twilled woolen, soft and pliable.

*Drilling*—A coarse linen or cotton cloth used for trousers.

*Drop Skirt*—An underskirt.

*Empiecement*—A piece set in where the outer material is cut away.

*Epaulette* (*ep-paw-let*)—A shoulder trimming to extend over top of sleeve.

*Etamine* (*eh-ta-meen*)—A light woolen cloth similar to batiste and nun's cloth.

*Eton*—A short, square-formed jacket.

*Eyelet*—A hole or loop worked in a garment to receive a hook, cord, etc.

*Faconne* (*fa-son-nay*)—Fancy.

*Farmer Satin*—A lining of cotton, chain or warp, and wool filling finishing with high lustre.

*Festooned*—Draped in curves.

*Fichu* (*fi-shoe*)—A draped piece crossing the shoulders, with long ends in front.

*Filet* (*fi-lay*)—A square, crossed, knotted mesh net.

*Flannel* — A soft, lightweight woolen fabric, plain weave or twilled, of which the yarn is but slightly twisted.

*Flannelette*—A cotton imitation of flannel.

*Fold*—Is made by doubling one part of the material over the other.

*Foulard* (*fu-lard*)—A soft silk with a fine twill or cord.

*French Back* — The usual three-seamed back with curved seams terminating at the armhole.

*French Gathers*—Gathers made with one long stitch on the outside and a short one underneath, or the opposite.

*Fringe*—Strands of beads, silk, chenille, etc., fastened to a narrow band.

*Frogs*—Are military braid ornaments, generally used on the front of a coat, jacket, cape, etc.

*Galatea*—Is a strong, heavy cotton material, used for boys' summer suits, and dress skirts.

*Gauntlet Cuff*—One shaped like the gauntlet on a riding glove.

*Gigo* (*jig-o*)—A large puff sleeve at top terminating close below, as the leg o' mutton sleeve.

*Gingham*—Is a smooth fabric, usually woven in checks or stripes. The yarn is dyed before weaving, so that the cloth is nearly alike on both sides; the warp and woof are of the same size.

*Girdle*—A shaped belt for the waist.

*Grafting*—Joining two edges with darning stitches in such a manner as to render the joining invisible.

*Granite*—A slightly raised armure effect in silk and wool materials.

*Grenadine*—Is a silk net or gauze, sometimes woven plain, but more often striped or with a pattern woven in it.

*Grosgrain* (*gro-grain*)—A close woven, finely ribbed or corded silk with but little lustre.

*Guimpe*—A loose waist with yoke and sleeves, to be worn with low-necked, sleeveless dress waists.

*Habit-Back Skirt*—A skirt without the regular inverted plait or any extra fullness at the back.

*Haircloth*—A cloth woven of horse hair one way (from which it takes its name), and cotton or linen thread the other.

*Hem*—A fold, made by twice turning over the edge of the material, and then sewing it down.

*Homespun*—A cloth woven on hand looms or made in imitation of such cloth.

*Jabot*—Any plain or fancy bow, made either of lace or linen, or both, and worn at the neck under the chin.

*Jean*—A heavy cotton cloth much like denim.

*Jersey Cloth*—Woolen stockinette.

*Kaikai*—A thin Japanese silk.

*Khaki (kahke)*—A light, brown colored cotton cloth used in army service in hot countries.

*Ladies' Cloth*—A fine, wide, woolen flannel, slightly napped, similar to broadcloth.

*Landsowne*—A very fine silk and wool material.

*Lapels*—Turned back pieces to form trimming, as the lapels or reverses of a coat.

*Lawn*—Is a cotton imitation of linen lawn, which it resembles except in the finish, which is more soft.

*Liberty Crepe*—A very soft crepe-like material.

*Liberty Satin*—A very soft, bright satin.

*Liberty Silk*—A very soft, clinging silk.

*Mirror or Miroir*—A very glossy mirror effect, obtained by ironing over the top surface of velvet or satin.

*Mohair*—A finely woven wiry wool material, with a watered effect surface.

*Muslin*—Is a fine, thin cotton fabric, always woven plain, and generally made only in white. Book muslin, mull, Swiss muslin, Victoria lawn, and Madras muslin are all muslins, with slight variations in the thickness or finish.

*Nap*—Is the shaggy substance on the surface of the cloth.

*Notte*—Basket weave.

*Ottoman*—Is a thick, corded silk, used more for wraps than for dresses. It is corded with one thick, bright cord each side of two or three fine cords.

*Overcoating*—Fabrics woven especially for overcoats, as covert, kersey, melton, beaver, frieze, whip cord, etc.

*Panel*—A lengthwise piece of material between two rows of trimming or plaits, generally used on skirts and princess dresses.

*Pagoda Sleeve*—A sleeve gathered full in the arm-hole, and falling away loosely straight across the lower edge, with front seam left open, very much like the Grecian sleeve.

*Peau de Soie (po-de-swa)*—An entirely silk satin, very much alike on both sides.

*Pique*—Is a firm cotton fabric, originally made with a cord running from selvage. Many fancy weaves of the same material are now made. Cotton Bedford Cord, Marseilles, Ottoman and Repp closely resemble Pique and are often mistaken for it.

*Polonaise (pol-on-nays)*—Waist and overskirt cut in one.

*Poplin*—A textile fabric made of silk and worsted, and of many varieties.

*Postillion*—Waistback with extension below waist line.

*Princess Wrapper*—Waist and skirt parts cut in one.

*Print*—Is a standard cotton fabric with the pattern stamped or printed on the right side only.

*Quilling*—A narrow border or trimming of lace, and the like, folded or plaited so as to somewhat resemble a row of quills.

*Raw Edge*—Is the edge that is cut or torn.

*Redingote*—An outside garment in polonaise style.

*Revere*—Same as lapel.

*Ruche*—A strip of material finely plaited, sewed or gathered through the center.

*Sateen*—A cotton, satin-finished material in imitation of satin.

*Selvage*—A finished edge of the material that cannot unravel.

*Satin*—A silk fabric having a high lustre on its face.

*Serge*—A wool material with a diagonal twill or cord.

*Shaped Belt*—A wide belt cut to fit the figure and kept in shape with featherbone or whalebones.

*Spanish Flounce*—A deep gathered flounce joined to the edge of a short skirt.

*Silesia*—A light, close woven, fine twilled, cotton material.

*Stock Collar*—A full or draped piece of material drawn over a plain foundation collar.

*Stole*—Pieces of material worn down each side of the front, the same as a Catholic priest wears over his gown.

*Surah Silk*—Is a soft, bright, thin silk, twilled on both sides.

*Sun-Plaiting*—Graduated accordion plaiting.

*Taffeta*—A smooth, thin silk, with considerable body to it and alike on both sides.

*Tabs*—Loose hanging pieces.

*Tissue*—Is a very thin fabric woven like gingham. In the checks each color is usually separated from the joining one by a fine cord.

*Tunic*—An overskirt.

*Velveteen*—A cotton velvet.

*Vest*—An extra piece or trimming set in the front of a waist or coat.

*Voile*—Nun's veiling, or a fine wool material.

*Volant*—A plain gathered strip of material commonly known as a ruffle.

*V-Shaped*—Cut in the form of the letter V.

*Warp*—The lengthwise threads of a material.

*Wash Silks*—Are those which can be washed, without injury. The China and India silks are smooth, plain wash silks with a soft finish.

*Worsted*—Well twisted yarn, spun of long-staple wool which has been combed to lay the fibres parallel.

*Woof*—The crosswise threads of a material.

*Yoke*—A square or round piece of material across the chest and shoulders.

*Zephyr*—Is a weave of gingham, and can be distinguished from it by its finer, more silky appearance, and by the warp being coarser than the woof, thus causing the check to be uneven.

*Zibeline*—A wool material with long hairs.



# INDEX.

	PAGE
Accordion-plaited flounce .....	202
Acetic acids, for removal of.....	379
Acids, for removal of.....	378
Added flare for a wrapper .....	283
Adding flare to skirts .....	175, 176
Adjusting front fullness of waist in a band.....	119
Adjusting fullness of skirt portion of a dressing sack.....	284
Adjusting fullness at top of sleeve in an evening coat.....	263
Adjusting the flounce of a semiprincess to the upper skirt portion.....	282
Adjustment of neck band on waist (Fig. 39) .....	120
Albuminoid matters, for removal of .....	378
Alixarine inks, for removal of .....	378
Alkalies, for removal of .....	378
Allowance for fullness across the bust of a Russian blouse coat... ..	269
Allowance for plait and fly in front of waist.....	131, 132
Allowance for seams in the princess .....	279
Allowance for seams in the tailor-made coat.....	242
Allowance for tucked shirring on skirt gores .....	189
Altered sleeve where under part was cut too low or short (Fig. 18) .....	111
Altering a pattern for a long-waisted figure (Fig. 8).....	106, 107
Altering a pattern for a short-waisted figure (Fig. 7).....	106, 107
Altering back skirt length to help the appearance .....	224
Altering draft when underarm measure is long compared with back .....	34
Altering draft when underarm measure is short compared with back .....	34
Altering for a figure with small bust, description.....	109
Altering for a figure with a small bust (Fig. 12) .....	109
Altering for a figure with a very prominent bust, description.....	108, 109
Altering for figure with a very prominent bust (Fig. 11) .....	108
Altering for a long-waisted figure, description.....	106, 107
Altering for a long-waisted figure (Fig. 8) .....	106
Altering for an over-erect figure, description .....	107, 108
Altering for an over-erect figure( Fig. 10) .....	108
Altering for a short-waisted figure, description .....	105, 106
Altering for a short-waisted figure (Fig. 7) .....	104
Altering for high-busted figure .....	109
Altering for low-busted figure .....	109
Altering for round-shouldered figure, description .....	107, 108
Altering for round-shouldered figure (Fig. 9) .....	107
Altering sleeve where under part is cut too low or short.....	111
Altering for sloping shoulders, description.....	111

	PAGE
Altering for sloping shoulders (Figs. 15 and 16) .....	110
Altering for square shoulders, description.....	111
Altering for square shoulders (Figs. 13 and 14) .....	110
Amount of material required to make a suit .....	388
Applying box-plaits to boys' Norfolk jacket .....	314
Applying braid to the bottom of skirts .....	160
Applying brush braid to the bottom of skirts .....	155
Applying canvas and hair cloth to a coat .....	243, 244
Applying canvas to bottom of skirt .....	157
Applying collar band to waist .....	120
Applying collar to the evening coat .....	264
Applying embroidery ruffle to hem, description .....	323
Applying embroidery ruffle to hem (Fig. 149) .....	323
Applying fur trimming .....	358
Applying graduated circular flounce to skirt .....	189, 192
Applying graduated flounce to drop skirt .....	201, 202
Applying hair cloth to bottom of skirt .....	157, 158
Applying insertion, description .....	320
Applying lace insertion (Fig. 144) .....	320
Applying insertion above hem (Fig. 150) .....	324
Applying lining and interlining to the evening coat .....	264
Applying mohair braid to the bottom of skirts .....	160
Applying pockets to boys' trousers .....	306, 309
Applying rolled turn-over collar to coat (Fig. 96) .....	246
Applying Shirred trimming .....	356
Applying side pockets to boys' trousers .....	309
Applying rolled turn-over collar to the lined coat .....	246, 248
Applying rolled turn-over collar to the unlined coat .....	255, 256
Applying velveteen to bottom of skirt .....	153, 154
Apron, little girls' one-piece, description .....	295
Apron, draft of little girls' one-piece (Fig. 122) .....	296
Aprons for little girls .....	294
Arm opening in the evening cape .....	268
Armhole measure .....	21
Armhole of coat, binding (description) .....	256, 257
Armhole of coat, binding (Fig. 102) .....	257
Arranging for hooks and eyes on waist .....	72
Arranging the gathers at waist line in back of waist, description..	119
Arranging the gathers at waist line in back of waist (Fig. 37)....	119
Arranging the gathers at waist line in front of waist, description..	119
Arranging the gathers at waist line in front of waist (Fig. 38)....	119
Articles made of white zepyr, to clean .....	384
Attaching belt to the Russian blouse coat .....	274
Attaching circular cuff to sleeve .....	125, 126
Attaching cuff to Bishop sleeve .....	126
Attaching cuff to bottom of sleeve in an evening coat .....	263
Attaching cuff to sleeve before inside sleeve seam is sewed.....	127
Attaching skirt portion of a girl's dress to a belt .....	300

	PAGE
Back measure, length of . . . . .	21
Back measures, lines showing (Fig. 2) . . . . .	29
Back measure of skirt . . . . .	134
Back of infants' outfit, drafting . . . . .	288
Back of waist, cutting center . . . . .	42, 43
Back of waist, drafting . . . . .	31, 36
Back of waist measure blank . . . . .	38
Back skirt length, lengthening of to help appearance . . . . .	224
Back-stitch (Fig. 18) . . . . .	78
Back, tucks in skirts turning toward . . . . .	182
Back waist draft (Illustration) . . . . .	24, 35, 46, 70
Bands and folds, cutting and making . . . . .	350, 351
Bands and straps, making . . . . .	351
Band, drawer (Fig. 145) . . . . .	320
Band for girls' Russian dress . . . . .	298
Band with buttonholes at top of boy's trousers . . . . .	310
Barring the end of a buttonhole (Fig. 29) . . . . .	83
Basting and stitching single box-plaited skirts . . . . .	217, 218
Basting and stitching sleeves in a tailor-made coat . . . . .	248, 249
Basting and stitching sleeve seams in an unlined coat . . . . .	256, 257
Basting canvas to the material in a tailor-made coat . . . . .	244
Basting cambric around the edges of the evening cape . . . . .	267
Basting cambric around the skirt portion of Russian blouse coat . . . . .	275
Basting collar to a Russian blouse coat . . . . .	275
Basting collar to a tailor-made coat . . . . .	246, 247
Basting corudroy . . . . .	90
Basting darts at neck of evening cape . . . . .	266
Basting in shirt waist sleeve . . . . .	121
Basting lining of waist . . . . .	65
Basting material on waist lining . . . . .	88, 89
Basting open-mesh goods . . . . .	90
Basting plain graduated flounce to outside skirt . . . . .	192
Basting plush . . . . .	90
Basting skirt portions of a Russian blouse coat . . . . .	275
Basting skirt portion of a Russian blouse coat to belt . . . . .	275, 276
Basting sleeve lining . . . . .	66
Basting sleeves in a Russian blouse coat . . . . .	275
Basting stitches (Fig. 16) . . . . .	78
Basting the different sections of the princess together . . . . .	280
Basting the lining of the skirt portion of Russian blouse coat . . . . .	276
Basting the seams of an evening cape . . . . .	266
Basting the seams of an evening coat . . . . .	262
Basting the sections of a Russian blouse coat together . . . . .	274
Basting the skirt . . . . .	149
Basting velvet . . . . .	90
Basting woolen material . . . . .	90
Belt draft of Russian blouse coat for adult (Fig. 112) . . . . .	272
Belt for boy's Norfolk jacket . . . . .	314

	PAGE
Belt for girl's Russian dress .....	298
Belt for Russian blouse coat .....	272, 273
Belt, tailored .....	272, 273
Bertha collars .....	123
Bias bands and folds, cutting and making .....	350, 351
Bias folds, ready-made .....	385
Bias strip, diagonal joining of (Fig. 162) .....	351
Bias strips or folds, marking (Fig. 161) .....	350
Binding armhole of coat (Fig. 102) .....	257
Binding for fitted hair cloth .....	245
Binding the armhole of coat, description .....	256, 257
Binding the upper edges of the inverted plaits in a girl's Russian dress . . . . .	298
Bishop sleeve (Fig. 10) .....	58, 59
Bishop sleeve, attaching cuff to .....	126
Bishop sleeve, cuff for .....	126
Bishop sleeves for little girls' dresses .....	298, 299
Black cashmere, to clean .....	377
Back cloth, to renovate .....	381
Black ink, to remove .....	378
Black lace, to freshen .....	383
Black silk, cleaning .....	380
Black, touch of in trimming .....	342
Blank for sketch of dress .....	363
Blonde, what she should wear .....	339, 340
Blood, for removal of .....	378
Blouses, children's .....	294
Blouse for maternity wear .....	202, 204
Blouses, ladies' sailor .....	127, 128
Blouse, sailor, (drafting) .....	127
Blouse, sailor (making) .....	127, 128
Bone, crowding the (Fig. 2) .....	93
Bone, springing the (description) .....	94
Bone, springing the (Fig. 3) .....	93
Boned lining (Fig. 4) .....	94
Boning attachment on machine (Fig. 1) .....	92
Boning attachment, position of seam on (Fig. 2) .....	93
Boning a princess .....	280
Boning coats with three cord tape .....	96
Boning, crowding the seams in (Fig. 2) .....	93
Boning dart seams in waist .....	93
Boning seams running to the shoulder in waist .....	93
Boning the waist .....	73
Boning underarm seams of waist .....	94
Bordered material, skirts made from .....	360
Bottom of skirts, stitching on .....	159, 161
Bottom of skirt, tucks at .....	211, 212
Bound open welt seam, description (Fig. 82) .....	232

	PAGE
Bound open welt seam (Fig. 84) .....	232
Boy's knee pants, drafting back of .....	304, 306
Boy's knee pants, drafting front of .....	303, 304
Boy's knee pants, draft of back (Fig. 134) .....	305
Boy's knee pants, draft of front (Fig. 133) .....	305
Boy's knee trousers .....	303, 307
Boy's knickerbockers .....	313
Boy's Norfolk jacket .....	313, 314
Boy's pants .....	303, 307
Boy's Russian coat, description .....	310, 313
Boy's Russian coat (Fig. 139) .....	311
Boy's Russian coat, upper and lower pocket lining pieces (Fig. 140) .....	312
Boy's Russian suit, description .....	310, 313
Boy's Russian suit (Fig. 139) .....	311
Box-plait, (inverted) let in at the seams of a skirt .....	220, 221
Box-plaited skirts, double .....	221, 223
Box-plaited skirts, single .....	217, 221
Box-plaited skirts, triple .....	223
Box-plaits, double .....	357
Box-plaits, single .....	357
Box-plaits set in at the seam of a skirt .....	220, 221
Braid, applying to bottom of skirt .....	160
Braid on bottom of the princess .....	280
Brassiere, drafting .....	325, 326
Brassiere of embroidery (Fig. 152) .....	325
Brier stitching .....	80
Broadcloth, to remove stains from .....	382
Broad seam stitched, description .....	229
Broad seam stitched (Fig. 80) .....	231
Brunette, what she should wear .....	340
Brush braid, applying to bottom of skirt .....	155
Buster Brown collar, description .....	123, 125
Buster Brown collar (Fig. 42) .....	123
Bust measure .....	20
Bust supporter, drafting .....	325, 326
Bust supporter of embroidery (Fig. 152) .....	325
Buttonholes, barring the end of .....	83
Buttonholes, how to keep edges from fraying before making .....	84
Buttonholes, how to prepare in thick cloth .....	387
Buttonholes, plain (Fig. 28) .....	82, 83
Buttonholes, tailored .....	83, 84
Button moulds .....	85
Buttons and buttonholes on waist and skirt bands .....	389, 390
Buttons, how to attach large ones to shirt waists and tub gowns ..	388
Buttons, sewing on .....	85
Buttons, to prevent from tearing out .....	389
Cambric and canvas at bottom of coat, description .....	244
Cambric and canvas at bottom of coat (Fig. 92) .....	244

	PAGE
Cambric at top of evening coat sleeves .....	263
Cambric handkerchief, to wash an embroidered .....	377
Canvas and hair cloth applied in front of coat, description....	243, 244
Canvas and hair cloth applied in front of coat (Fig. 91) .....	244
Canvas applied to bottom of skirt .....	157
Cape collar .....	267
Cape draft, evening (Fig. 109) .....	267
Cape, evening .....	264, 268
Cape for an infant .....	292
Cape, length of evening .....	264
Carbon, for removal of mixture of.....	379
Care of velvets .....	383, 384
Car wheel grease, for removal of .....	379
Cashmere, to clean black .....	377
Cashmere, to make old look new .....	372
Cat-stitching (Fig. 22 and 23) .....	78, 79, 80
Center back of waist, cutting .....	42, 43
Changing skirt draft for figure with prominent abdomen, descrip- tion . . . . .	227
Changing skirt draft for figure with prominent abdomen (Fig. 76) .	227
Changing skirt draft for figure with prominent hips, description..	227
Changing skirt draft for figure with prominent hips (Fig. 75)....	226
Changing skirt draft for figure with round abdomen, description.	226
Changing skirt draft for figure with round abdomen (Fig. 74)...	226
Chemise . . . . .	323
Chest measure .....	21
Chestnuts, for removal of tannin from .....	378
Children's aprons .....	294
Children's blouses .....	294
Children's drawers .....	332
Children's two-piece drawers, drafting .....	332
Child's one-piece drawers, complete (Fig. 158) .....	333
Child's one-piece drawers, drafting and making .....	333, 334
Child's one-piece drawers, draft of (Fig. 159) .....	333
Child's one-piece drawers, pattern of (Fig. 160) .....	334
Circular cuff draft (Fig. 43) .....	124
Circular drawers, draft of (Fig. 146) .....	321
Circular drawers, drafting .....	321, 322
Circular graduated flounce .....	189, 192
Circular skirts .....	207, 208
Circular skirt, draft of three-piece (top part) (Fig. 63) .....	208
Circular skirt, one-piece .....	207
Circular skirt, three-piece .....	208
Circular skirt, two-piece .....	207
Circular skirt with circular front only .....	208
Circular yoke of waist .....	352, 353
Clean and keep lace, how to .....	370
Clean articles made of white zephyr, to .....	384

	PAGE
Clean black cashmere, to .....	377
Clean furs, to .....	379
Clean gloves, to .....	381
Clean ostrich feathers, to .....	381, 382
Clean plush, to .....	381
Clean ribbon, to .....	383
Clean swans' down, to .....	379
Cleaning black silk .....	380
Cleaning delicate fabrics .....	373
Cleaning kid gloves .....	374
Cleaning lace .....	375
Cleaning velvets .....	373
Cloth, to renovate black .....	381
Clothes, to take mildew from .....	371
Clothing, little boys' .....	303, 314
Clothing, little girls' .....	292, 303
Close-fitting jacket sleeves, two-seam (Illustration) .....	56
Close-fitting sleeve, two-seam (Illustration) .....	56
Coat, boy's Russian, description .....	310, 313
Coat, boy's Russian (Fig. 139) .....	311
Coat, cambric and canvas in, description .....	243, 244
Coat, cambric and canvas in (Fig. 92) .....	244
Coat, canvas and hair cloth applied in front of, description .....	243, 246
Coat, canvas and hair cloth applied in front of (Fig. 91) .....	244
Coat collar .....	239, 240
Coat collar, applying to lined coat, description .....	246, 247
Coat collar, applying to lined coat (Fig. 96) .....	246
Coat collar, fancy (Fig. 108) .....	260
Coat collar, padding (description) .....	245
Coat collar, padding (Fig. 94) .....	245
Coat collar, stitching stand (description) .....	246
Coat collar, stitching stand (Fig. 95) .....	246
Coat, double breasted .....	239
Coat, drafting close-fitting .....	237, 240
Coat, draft of close-fitting (Fig. 90) .....	241
Coat, evening .....	261, 264
Coat for an infant .....	292
Coat for maternity wear .....	206
Coat, hair cloth pad for, description .....	245
Coat, hair cloth pad for (Fig. 93) .....	245
Coat, interlining and sheet wadding for (Fig. 98) .....	248
Coat, laying pattern on material (Fig. 101) .....	251
Coat, length of evening .....	261
Coat, lined .....	243
Coat, lining, back view of (Fig. 100) .....	250
Coat lining, basting and putting in .....	249, 250
Coat lining, front view of (Fig. 99) .....	249
Coat, little girls' Russian, description .....	299

	PAGE
Coat, little girls' Russian (Fig. 126) .....	299
Coat, padding, lower shoulder of (Fig. 97) .....	248
Coat, Russian blouse, draft of upper part (Fig. 110) .....	270
Coat, Russian blouse, draft of skirt portion with side seams (Fig. 111) . . . . .	271
Coat sleeve draft .....	56
Coat sleeve, two-seam .....	54, 55
Coats, to bone with three-cord tape .....	96
Coat, unlined .....	253
Coffee, to remove .....	384
Collar and shield for little girls' dresses .....	300, 301
Collar, berthia .....	123
Collar, Buster Brown .....	123
Collar band of waist .....	120
Collarbone . . . . .	97
Collarbone, nearsilk .....	97
Collar, cape .....	226, 227
Collar, coat .....	246, 247
Collar, coat, to line a fancy .....	260, 261
Collar, cutting stock from draft .....	121, 122
Collar draft, stock (Fig. 41) .....	122
Collar, drafting stock .....	121
Collar facing for boy's Norfolk jacket .....	314
Collar, fancy coat .....	260, 261
Collar on a Russian blouse coat .....	275
Collar, sailor .....	123
Collar, sailor and Buster Brown (Fig. 42) .....	123
Colored cottons, to wash .....	375
Colors destroyed by acid, to restore .....	373
Colored fabrics, removal of stains from .....	373
Colors, harmony of .....	341
Colors, to prevent from fading .....	236, 237
Colors, to restore .....	382
Colors, to restore to faded ribbons .....	373
Colors, to set .....	383
Combination skirt and knickerbockers (Fig. 156) .....	329
Combination suit draft, top and lower portions in one (Fig. 157) . . . . .	331
Combination suit, drafting (top and lower portions in one) . . . . .	330, 332
Combination suit seamed together at waist line, description . . . . .	327
Combination suit seamed together at waist line, draft of (Fig. 155) . . . . .	328
Combining skirt and knickerbockers .....	329, 330
Combining underwear .....	328
Comparison of styles—present and past .....	342, 345
Constructing a form for one's own use, how to .....	367, 368
Constructing waist line in skirt draft .....	137, 138
Construction of the coat collar .....	239, 249
Copying from fashion plates .....	346, 348
Cord seam, description .....	234

	PAGE
Cord seam (Fig. 89) .....	234
Cord shirring, description .....	353
Cord shirring (Fig. 166) .....	353
Cording . . . . .	353
Corduroy, basting .....	90
Correct pose and importance of proper underwear .....	224, 225
Corset cover of embroidery, description .....	324, 325
Corset cover of embroidery (Fig. 151) .....	324
Corset cover, seamless .....	327
Corset cover, tight-fitting .....	324
Corset for maternity wear .....	203
Cotton, to wash colored .....	373
Crepe folds, cutting .....	352
Crow foot, description .....	358, 359
Crow foot (Figs. 168, 169 and 170) .....	358, 359
Crowding the seam in boning (Fig. 2) .....	93
Cuff, attaching circular to sleeve .....	125, 126
Cuff, attaching Bishop to sleeve (Fig. 45) .....	126
Cuff, circular (draft) (Fig. 43) .....	124
Cuff of an even depth all around .....	126
Cuff put on to sleeve before sleeve seam is sewed .....	127
Curly and wash feathers, to .....	379
Cutting and applying flounce to drop skirt .....	199, 202
Cutting and applying plain graduated circular flounce to skirt .....	189, 192
Cutting aprons for little girls .....	294
Cutting a band for an infant's petticoat .....	291
Cutting a blouse for a little girl .....	294
Cutting a French waist lining .....	51
Cutting a Gibson waist .....	128, 130
Cutting an infant's slip .....	290
Cutting an infant's slip with yoke .....	291
Cutting an infant's slip with fullness at the neck .....	290
Cutting a kimono for little girl .....	294, 295
Cutting and making a wrapper belt .....	283
Cutting and making bias bands and folds .....	350, 352
Cutting a pattern for round-shouldered person .....	107
Cutting a princess lining .....	280
Cutting a shield for little girls' dress .....	300
Cutting a shirt waist .....	114
Cutting and tracing the sleeve .....	55, 56
Cutting a wrapper .....	283
Cutting collar band of waist .....	120
Cutting lining and interlining for evening cape .....	268
Cutting lining and interlining for evening coat .....	263, 264
Cutting lining for skirt .....	156, 158
Cutting pattern from waist draft .....	44
Cutting pocket opening in boy's pants, description .....	306, 307
Cutting pocket opening in boy's pants (Fig. 135) .....	306

	PAGE
Cutting single box-plaited skirts .....	217, 220
Cutting stock collar .....	121
Cutting the different portions of the waist.....	42, 44
Cutting the different sections of a tailor-made coat.....	240, 242
Cutting the gores for a shirred skirt .....	188, 189
Cutting the gores of plaited skirts .....	181, 184
Cutting the gores of the skirt from plaid material.....	228, 229
Cutting the gores of the skirt from striped material.....	228, 229
Cutting the rolled turn-over collar and lapels .....	242
Cutting the sections of the coat from canvas .....	243, 244
Cutting the skirt gores .....	147, 148
Darning a tear invisibly in silk or wool .....	387
Dart lines of skirt, drawing .....	138
Dart measure of skirt .....	134
Darts, proportioning in seven-gore skirt .....	139
Darts, how to arrange and apportion .....	139
Dart rules for waist .....	37
Determining length of waist line in a tight-fitting princess .....	278
Determining the quality of silk .....	380
Determining width of bust line in a tight-fitting princess .....	276
Determining width of the sections at waist line in a close-fitting coat . . . . .	237
Determining width of side forms in a close-fitting coat .....	237, 238
Designing a garment, points to be considered .....	338, 339
Designing, illustrations showing points in .....	361, 362
Diagonal joining for a bias strip (Fig. 162) .....	351
Different method of applying flounces to outside skirts .....	192
Disproportionate figures, to fit .....	105
Division of front and back of waist draft for third form (Figs. 5, 6 and 7) .....	47, 48
Division of hip line in a close-fitting coat .....	239
Division of hip line in a tight-fitting princess .....	279
Division of shoulder lines in a close-fitting coat .....	237
Division of shoulder lines in a tight-fitting princess.....	276
Double box-plaited skirts, cutting, basting and finishing .....	220, 223
Double box-plaited skirts, drafting .....	222
Double box-plaits .....	357, 358
Double-breasted coat .....	239
Double stitched seam .....	229
Double stitched slot seam, description .....	232
Double stitched slot seam (Fig. 85) .....	232
Double stitched welt seam, description .....	231
Double stitched welt seam (Fig. 82) .....	231
Draft for umbrella drawers (Fig. 142) .....	318
Draft plain coat sleeve (Illustration) .....	56
Draft of back of waist (Illustration) .....	25, 35, 46, 70
Draft of belt of Russian blouse coat for adult (Fig. 112) .....	272, 273
Draft of brassiere (Figs. 153 and 154) .....	326

Draft of bust supporter (Figs. 153 and 154) .....	326
Draft of evening cape (Fig. 109) .....	267
Draft of circular drawers (Fig. 146) .....	321
Draft of circular skirt portion of Russian blouse (Fig. 63) .....	208
Draft of close-fitting coat (Fig. 90) .....	241
Draft of combination suit seamed together at waist line (Fig. 155) . . . . .	328
Draft of combination suit, top and lower portions in one (Fig. 157) . . . . .	331
Draft of drawer band (Fig. 145) .....	320
Draft of fifteen-gore flare skirt (Fig. 58) .....	179
Draft of fifteen-gore single box-plaited skirt (Fig. 71) .....	219
Draft of five-gore skirt (Fig. 56) .....	177
Draft of French lining (Illustration) .....	49, 50
Draft of front of waist (Illustration) .....	22, 33, 45, 68
Draft of infant's slip (Figs. 115, 116 and 117) .....	289
Draft of little girl's kimono (Fig. 120) .....	295
Draft of nine-gore flare skirt (Fig. 57) .....	178
Draft of one-piece rompers (Fig. 123) .....	297
Draft of seven-gore skirt (Fig. 50) .....	144
Draft of skirt portion of Russian blouse with seam at side (Fig. 111) . . . . .	271
Draft of skirt with two or three tucks between the plain gores (Fig. 59) .....	197
Draft of stock collar (Fig. 41) .....	122
Draft of tailor's cushion (Fig. 107) .....	259
Draft of tight-fitting princess (Fig. 113) .....	277
Draft of top of four-gore skirt with seam in center front (Fig. 111) . . . . .	271
Draft of top of three-piece circular skirt (Fig. 63) .....	208
Draft of underskirt yoke (Fig. 148) .....	322
Draft of upper part of Russian blouse coat for adult (Fig. 110)....	270
Draft, waist, with one dart in front, underarm portion and two back pieces (Fig. 5) .....	97, 101
Draft, waist, with two darts in front and two back pieces (Fig. 6) . . . . .	102, 105
Drafting a close-fitting coat .....	237
Drafting an evening cape .....	264, 265
Drafting a fitted belt for the Russian blouse coat for adult... ..	272, 273
Drafting a French lining .....	49, 51
Drafting graduated circular skirt flounce .....	189, 192
Drafting a little girl's kimono .....	294, 295
Drafting a one-piece apron for little girl .....	295
Drafting a rolled turn-over collar and lapel .....	239, 240
Drafting a Russian blouse coat for adult .....	268, 272
Drafting a sailor blouse .....	127, 128
Drafting a shirt-waist .....	113, 114
Drafting a tailor's cushion .....	259, 260
Drafting a tight-fitting princess .....	276, 279

	PAGE
Drafting back of an infant's slip .....	288
Drafting back of boy's knee trousers .....	304, 306
Drafting back of waist .....	31, 32, 33, 34, 35 36
Drafting bust supporter .....	325, 326
Drafting brassiers .....	325, 326
Drafting child's one-piece drawers .....	333, 334
Drafting child's two-piece drawers .....	332
Drafting a circular cuff .....	125
Drafting circular drawers .....	321, 322
Drafting close-fitting coat .....	237, 240
Drafting combination suit seamed together at waist line .....	327
Drafting combination suit with top and lower portion in one .....	333, 332
Drafting double box-plaited skirts .....	220, 223
Drafting drawer band .....	320, 321
Drafting eight-gore skirt .....	194
Drafting eleven-gore skirt .....	193
Drafting fifteen-gore flare skirt .....	170, 172
Drafting five-gore flare skirt .....	172, 173
Drafting five-gore skirt .....	163, 165
Drafting fifteen-gore skirt .....	168, 170
Drafting four-gore skirt .....	193, 194
Drafting fourteen-gore skirt .....	195
Drafting front of an infant's slip .....	287, 288
Drafting front of boy's knee trousers .....	304
Drafting front of waist .....	22, 23, 24 25
Drafting, irregularities in skirt .....	223, 225
Drafting, irregularities in waist .....	46, 47
Drafting nine-gore flare skirt .....	166, 168
Drafting nine-gore skirt .....	165, 166
Drafting nineteen-gore skirt .....	193
Drafting one-piece skirt-waist sleeve .....	56, 58
Drafting pattern for enlarged neck .....	46
Drafting patterns for little girls' clothing .....	292, 293
Drafting seven-gore flare skirt .....	173
Drafting top of seven-gore skirt .....	135, 141
Drafting seventeen-gore skirt .....	193
Drafting side-plaited skirts .....	181, 185
Drafting side-plaited skirts with an equal space between the plaits .....	181, 182
Drafting side-plaited skirts with few seams .....	182
Drafting single box-plaited skirt .....	217, 220
Drafting six-gore skirt .....	194
Drafting sixteen-gore skirt .....	196
Drafting sleeve of an infant's slip .....	288, 289
Drafting skirts of an even number of gores .....	193, 194
Drafting skirts of an uneven number of gores .....	193
Drafting skirts with more than three tucks or plaits between the plain gores .....	188

	PAGE
Drafting skirts with three tucks or plaits between the plain gores . . . . .	186, 187
Drafting skirts with two tucks or plaits between the plain gores . . . . .	185, 186
Drafting stock collar . . . . .	122
Drafting ten-gore skirt . . . . .	195
Drafting the sleeve lining . . . . .	54, 55
Drafting thirteen-gore skirt . . . . .	193
Drafting twelve-gore skirt . . . . .	195
Drafting twenty-one-gore skirt . . . . .	193
Drafting twenty-three-gore skirt . . . . .	193
Drafting waist with one dart in front, underarm portion and two back pieces . . . . .	97, 102
Drafting waist with two darts in front and two back pieces . . . . .	102, 105
Draping lower part of back of waist . . . . .	36
Draping lower part of front of waist . . . . .	25
Draping a waist . . . . .	85, 87
Draping waist on the lining . . . . .	87
Draping waist yoke . . . . .	85
Drawer band draft (Fig. 145) . . . . .	320
Drawer band, drafting and cutting . . . . .	320, 321
Drawers, facing on (Fig. 143) . . . . .	319
Drawers, child's one-piece (complete) (Fig. 158) . . . . .	333
Drawers, child's one-piece, draft (Fig. 159) . . . . .	333
Drawers, child's one-piece, drafting and making . . . . .	333, 334
Drawers, child's one-piece, pattern (Fig. 160) . . . . .	334
Drawers, child's two-piece, drafting . . . . .	332
Drawers, circular, drafting . . . . .	321, 322
Drawers, draft for umbrella (Fig. 142) . . . . .	318
Drawers, draft for circular (Fig. 146) . . . . .	321
Drawers, drafting umbrella . . . . .	318, 319
Drawing dart lines of skirt . . . . .	140, 141
Dress little girl's panel (complete) (Fig. 131) . . . . .	302
Dress, little girl's panel, draft and back view of (Fig. 132) . . . . .	303
Dress, little girl's panel, description . . . . .	302, 303
Dress, little girl's princess effect, complete (Fig. 131) . . . . .	302
Dress, little girl's princess effect, draft and back view of (Fig. 132) . . . . .	303
Dress, little girl's Russian, description . . . . .	297, 299
Dress, little girl's Russian (Fig. 125) . . . . .	298
Dress, little girl's surplice, description . . . . .	299, 300
Dress, little girl's surplice (Fig. 127) . . . . .	300
Dress, little girl's yoke, description . . . . .	301, 302
Dress, little girl's yoke (Figs. 128 and 129) . . . . .	301
Dress, plaid (Illustration) . . . . .	316
Dress sleeve, foundation for a one-seamed tucked (Fig. 9) . . . . .	56
Dresses, easy designs to follow (Illustrations) . . . . .	315, 316
Dresses, summer (Illustrations) . . . . .	315
Dressing sacques . . . . .	284

	PAGE
Dressing sacque sleeves .....	284
Dressing sacque, skirt portion of .....	284
Dressmaking shop, fitting up a .....	365, 367
Dressmaking shop, location of .....	365
Dressmaking shop, partitioning off the space in .....	365
Dressmaking shop, reception room .....	365, 366
Dressmaking shop, sewing room .....	366
Duck, shrinking .....	293
Drop of foundation skirt, how to finish .....	199, 202
Drop skirt, accordion-pleated flounce for .....	202
Drop skirt, ruching for flounce of .....	202
Drop skirt, width of foot ruffle for and how to apply .....	199, 200
Dye furs, to .....	383
Eight-gore skirt .....	194
Elbow measure .....	54
Elbow sleeves .....	60
Eleven-gore skirt .....	193
Embroidery, applying to hem (Fig. 149) .....	323
Embroidery brassiers (Fig. 152) .....	325
Embroidery bust supporter (Fig. 152) .....	325
Embroidery corset cover (Fig. 151) .....	324, 325
Empire skirt for maternity wear .....	206
Enlarged neck, drafting pattern for .....	46
Evening Cape. . . . .	264, 268
Evening cape cut in four pieces .....	265
Evening cape cut in one piece .....	265
Evening cape cut in two pieces .....	265
Evening coat. . . . .	261, 264
Evening waists. . . . .	87
Extending the lines below the waistline in the princess draft. . . . .	278, 279
Extension of lines in a wrapper below the waistline. . . . .	283
Extension of skirt gores. . . . .	142, 143
Eyelets. . . . .	84
Fabrics, cleaning delicate. . . . .	373
Facing drawn through pocket in boy's pants (Fig. 136) .....	307
Facing for front of a boy's Norfolk jacket .....	313
Facing for hip pockets in boy's trousers .....	306, 307
Facing for pockets .....	258
Facing for side pockets in boy's trousers .....	308
Facings of pocket for coat (Fig. 104) .....	258
Facing on collar and fronts of a tailor-made coat .....	247
Facing on drawers (Fig. 143) .....	319
Facing the bottom of a waist, description .....	75
Facing the bottom of waist (Fig. 15) .....	75
Facing the front edges of boy's trousers or knickerbockers. . . . .	308
Facing the fronts of an unlined coat .....	255
Faded ribbons, to restore color to .....	373
Fancy coat collar (Fig. 108) .....	260

	PAGE
Fancy collars on evening capes .....	266
Fastening the front of maternity waist (Fig. 61) .....	204
Fashion plates, copying from .....	346
Fat mixture, for removal of .....	379
Featherbone, various forms of .....	92
Feather stitching (Fig. 24) .....	80
Feathers, to clean ostrich .....	381, 382
Feathers, to wash and curl .....	379
Fell seam (Fig. 26) .....	81, 317
Fifteen-gore flare skirt draft (Fig. 58) .....	179
Fifteen-gore flare skirt .....	170
Fifteen-gore single box-plaited skirt draft (Fig. 71) .....	219
Fifteen-gore skirt, drafting .....	168, 170
Figures and plaids, matching, description .....	229
Figures and plaids, matching (Fig. 114) .....	230, 285
Finished skirt placket (Fig. 64) .....	209
Finished Buttonhole (Fig. 30) .....	83
Finishing bottom of a dressmaker's sack .....	284
Finishing bottom of a princess .....	280
Finishing bottom of an unlined coat .....	256
Finishing bottom of a walking skirt .....	159
Finishing bottom of a wrapper .....	283
Finishing bottom of gores of skirt with a flounce .....	192
Finishing bottom of plaited skirts .....	184
Finishing bottom of skirt with velveteen .....	157
Finishing bottom of sleeve in an unlined coat .....	256
Finishing edges of yoke in little girls' dresses .....	302
Finishing front edges of a Russian blouse coat .....	275
Finishing off a waist yoke .....	87
Finishing off the bottom of a waist .....	75
Finishing plaited skirt at the bottom .....	184
Finishing seams in the unlined coat .....	256
Finishing seams of an infant's flannel skirt .....	291
Finishing seams on the outside as a trimming .....	229
Finishing skirt hem of heavy material .....	156
Finishing skirt hem of soft fabrics .....	153
Finishing skirt plackets .....	209, 211
Finishing the bones in a waist .....	94, 95
Finishing the bottom of a side-plaited skirt .....	184
Finishing the bottom of a skirt .....	159, 160
Finishing the bottom of leg portions of boys' pants in knicker- bocker style, . . . . .	309
Finishing the edges of an evening cape .....	267, 268
Finishing the plackets of little girls' dresses .....	302
Finishing the seams of flare skirts .....	174
Finishing the seams of a shirt-waist .....	71
Finishing the skirt placket .....	209, 211
Finishing the top of a side-plaited skirt .....	184

	PAGE
Finishing top of a flounce on an outside skirt .....	192
Finishing top of flounce of drop skirt .....	202
Finishing top of maternity skirt (Fig. 62) .....	205
Finishing top of plaited skirts .....	184
Finishing top of trousers or knickerbockers .....	310
Finishing-touch of black .....	342
Fitted belt of a Russian blouse coat .....	272, 273
Fitting a lining over a form .....	75, 76
Fitting a Russian blouse coat for adult .....	274
Fitting a shirt-waist .....	115
Fitting a shirt-waist sleeve .....	117
Fitting room in dressmaking shop .....	366
Fitting the evening cape .....	266
Fitting the lined coat .....	244, 249
Fitting the princess .....	280
Fitting the skirt .....	149, 151
Fitting the sleeve lining .....	70, 71
Fitting the unlined coat .....	254
Fitting up a dressmaking shop .....	365, 367
Fitting waist lining .....	67, 69
Five-gore flare skirt .....	172, 173
Five-gore skirt draft (Fig. 56) .....	177
Five-gore skirt, drafting of .....	163, 165
Flannel, to finish the seams in .....	80
Flannels, washing .....	368
Flannels, whitening yellow .....	375
Flare skirts, finishing the seams of .....	174
Flare skirts, general rule for adding flare .....	175, 176
Flounce, accordion-plaited for drop skirt .....	202
Flounce, circular .....	189, 192
Flounce, finishing the top of for an outside skirt .....	192
Flounces for outside skirts, plaited, shirred, gathered, tucked.....	192
Flounce for petticoat, cutting and applying .....	201, 202
Flounce, graduated circular for outside skirt, drafting of.....	189, 191
Flounce, graduated for drop skirt, cutting and applying.....	200, 201
Flounced skirt draft (Fig. 60) .....	198
Flounce, Spanish .....	336
Flounces applied to skirts in various ways .....	192
Fold, stitched milliner's (Fig. 163) .....	351
Folds, crepe (cutting) .....	352
Folds, cutting and making .....	350, 352
Fold maker (Fig. 165) .....	352
Folds, milliner's stitched, description .....	351
Folds, silk (making) .....	352
Foot ruffle for drop skirt, width and how to apply.....	199, 200
For removal of acids, vinegar, sour wine, must and sour fruit....	378
For removal of alixarine inks .....	378
For removal of blood and albuminoid matters .....	378

	PAGE
For removal of grease .....	377, 378
For removal of iron spots and black ink .....	378
For removal of lime and alkalis .....	378
For removal of oil colors, varnish and resin .....	378
For removal of paints, etc. ....	371
For removal of stains and spots .....	371
For removal of stearine .....	378
For removal of tannin from chestnuts, green walnuts or leather..	378
For removal of tar, cart wheel grease, mixture of fat, resin, carbon and citric acids .....	379
For removal of vegetable colors, fruit wine, red ink .....	378
Form, fitting a lining over .....	70, 76
Form, how to construct for one's own use .....	367, 368
Form, bust to prepare for one's own use .....	76
Foundation for a tucked dress sleeve draft (Fig. 9) .....	56, 57
Foundation of drop skirt .....	199
Foundation sleeve draft .....	60
Foundation sleeve draft (Illustration) .....	56
Foundation skirt draft (Fig. 50) .....	144
Four-gore skirt .....	193, 194
Four-gore skirt, draft of top with seam in center front (Fig. 111).	271
Four-piece evening cape .....	265
Fourteen-gore skirt .....	195
French gathers .....	354
French hem (Fig. 27) .....	81, 82
French knot .....	82
French lining draft (Illustration) .....	49
French seam (Fig. 25) .....	81
French waist lining, drafting .....	49, 50, 51
French waist lining, tracing and cutting .....	50, 51
Freshen black lace, to .....	383
Frills as padding at armhole in waist (Fig. 14) .....	73
Front, back and side-forms in order of placing together (Fig. 4)..	43
Front, back and side-forms, showing waist line on a straight line (Fig. 3) .....	41
Front fullness of waist gathered into a band (Fig. 38) .....	119
Front measures, lines showing (Illustration) (Fig. 1) .....	28
Front opening of skirt, placket for (Fig. 67) .....	210
Front skirt measure .....	134
Front, tucks in a skirt turned toward the .....	182
Front view of coat lining (Fig. 99) .....	249
From waist draft (Illustration) .....	22, 33, 45, 68
Front waist measure .....	20
Front of waist measure blank .....	27
Fruit, for removal of sour .....	378
Fullness at elbow of sleeve lining (Fig. 13) .....	66
Fullness in the back of a Russian blouse coat .....	269
Fur trimming, applying .....	358

	PAGE
Flared flounce for skirt, drafting of .....	191, 192
Flare skirts, finishing the seams of .....	174
Flare skirts, general rule for adding flare .....	175, 176
Furnishing for dressmaking shop .....	365, 367
Furs, to clean. . . . .	379
Furs, to dye. . . . .	383
Garments for maternity wear .....	202, 206
Gathering back fullness of shirt-waist and staying .....	119
Gathering front fullness of shirt-waist into a band .....	119
Gathering skirt hem of soft material .....	211, 213
Gathering without a ruffler .....	388
Gathers at back of waist (Fig. 37) .....	119
Gathers at top of skirt hem (Fig. 68) .....	212
Gathers, French .....	354
General rule for adding flare to skirts .....	175, 176
General rule for skirt cutting .....	227, 228
Gibson waist, making pattern for and cutting .....	128, 129
Gibson waist, showing how to allow for plait (Fig. 48) .....	130
Gibson waist with no fullness at waistline in back (Fig. 47) ....	129
Girdles. . . . .	97
Girdle frame. . . . .	97
Girdles, princess .....	97
Gloves, cleaning kid .....	374
Gloves, to clean .....	381
Goods, to keep from fraying .....	388
Gored skirt, adding flare to fifteen .....	170, 171
Gored skirt, adding flare to five .....	172, 173
Gored skirt, adding flare to nine .....	166, 167
Gored skirt, adding flare to seven .....	173
Gore, back of a princess .....	279
Gore, first side gore of a princess .....	279
Gore, front of a princess .....	278, 279
Gore, second side gore of a princess .....	279
Gored skirt, eight .....	194
Gored skirt, eight—with seam in center front .....	195
Gored skirt, eleven .....	193
Gored skirt, eighteen .....	196
Gored skirt, fifteen .....	193
Gored skirt, five .....	163, 164
Gored skirt, four .....	193, 194
Gored skirt, fourteen .....	195
Gored skirt, four with seam in center front .....	193, 194
Gored skirt, nine .....	165, 167
Gored skirt, nineteen .....	193
Gored skirt of an even number of gores .....	193, 196
Gored skirt of an uneven number of gores .....	193
Gored skirt, one-piece circular .....	207
Gored skirt, six .....	194

	PAGE
Gored skirt, six—with seam in center front .....	194
Gored skirt, seven .....	134
Gored skirt, sixteen .....	196
Gored skirt, seventeen .....	193
Gored skirt, ten .....	195
Gored skirt, thirteen .....	193
Gored skirt, three-piece circular (Fig. 63) .....	208
Gored skirt, twelve .....	195
Gored skirt, twenty .....	196
Gored skirt, twenty-one .....	193
Gored skirt, twenty-three .....	193
Gored skirt, twenty-two .....	196
Gored skirt, two-piece circular with seam in center front .....	207
Gored skirts with gores less than three inches at hip line .....	196
Gored skirts with gore more than three inches at hip line .....	195
Gored skirts with seam in center front .....	271, 272
Gores of a princess .....	278, 279
Gores of skirt, notching .....	148
Gowns, night. . . . .	323
Graduated circular flounce, cutting and applying .....	191, 192
Graduated circular flounce, drafting of .....	189, 191
Graduated flounce for drop skirt, cutting and applying .....	200, 202
Grease, for removal of .....	382
Grease, for removal of car wheel .....	379
Grease, to remove .....	371
Green Walnuts, for removal of tannin .....	378
Habit-back skirt, placket for (Fig. 66) .....	210
Hair cloth, applying to bottom of skirt .....	157
Hair cloth fitted to bottom of skirt and bound (Fig. 54) .....	157, 158
Hair cloth pad for coat (Fig. 93) .....	245
Hair cloth, shrinking .....	158
Handkerchief, to wash an embroidered cambric .....	377
Hand Measure. . . . .	54
Harmony of colors .....	341
Hem, French .....	81, 82
Hem, gathering at top in skirts, description .....	212
Hem, marking in skirt .....	211, 212
Hem, gathers at top in skirt (Fig. 68) .....	212
Hem-stitching. . . . .	80, 81
Hem with insertion set above (Fig. 150) .....	324
Hemming (Fig. 21) .....	79
Hemming the bottom of a princess .....	280
High-busted figure, altering for .....	109
High waist line skirt .....	280
Hip and side pockets of a boy's Russian blouse suit .....	311, 312
Hip line in foundation skirt, testing .....	136, 137
Hip measure .....	133
Holding plaits of skirt in place by tape .....	188

	PAGE
Hollow between the shoulder blades, taking measure of such figures . . . . .	46, 47
Holding plaits of skirt in place by trimming straps . . . . .	184, 185
Hook-and-eye bone . . . . .	95
Hooks and eyes on skirt placket (Fig. 65) . . . . .	209
Hooks and eyes on waist and skirt bands . . . . .	289, 290
Hooks and eyes on waists, arranging for . . . . .	72
Household recipes . . . . .	368, 384
How a stout woman should dress . . . . .	337, 338
How a tall woman should dress . . . . .	336, 337
How cambric and canvas are used in coats (Fig. 92) . . . . .	244
How to allow for shrinkage in summer dresses . . . . .	293
How to attach large buttons to shirt-waists or tub gowns . . . . .	388
How to clean and keep lace . . . . .	370
How to darn a tear invisibly . . . . .	387
How to finish drop or foundation skirt . . . . .	199, 202
How to prepare buttonholes in thick cloth . . . . .	387
How to remove water spots from pongee silk . . . . .	389
How to rip a long seam . . . . .	387
How to sharpen shears temporarily . . . . .	387
How to stitch very thin goods on the machine . . . . .	389
Illustration of two dresses with easy lines to follow . . . . .	316
Illustration of two summer dresses showing points in designing..	361
Imitation strap seam, description. . . . .	233
Imitation strap seam (Fig. 87) . . . . .	233
In-and-out pocket lap, description . . . . .	259
In-and-out pocket lap (Fig. 106) . . . . .	259
Infant's cape . . . . .	292
Infant's coat . . . . .	292
Infants' first outfit . . . . .	287
Infant's flannel petticoat . . . . .	291
Infant's night gown . . . . .	291
Infant's petticoat joined to ordinary body (Fig. 119) . . . . .	291
Infant's petticoats . . . . .	291
Infant's slip, draft of (Figs. 115, 116 and 117) . . . . .	289
Infant's slip, front of (complete) (Fig. 118) . . . . .	290
Ink, for removal of alizarine . . . . .	378
Ink, for removal of black . . . . .	378
Ink, for removal of red . . . . .	378
Inlaid plaits in skirt, supporting . . . . .	188
Inserting pockets in a boy's Norfolk jacket . . . . .	313
Insertion, applying above hem (Fig. 150) . . . . .	324
Insertion, method of applying, description . . . . .	320
Insertion, method of applying (Fig. 144) . . . . .	320
Inside sleeve measure . . . . .	54
Interlining and sheet wadding in coat (Fig. 98) . . . . .	248
Interlining in a tailor-made suit . . . . .	248
Interlining in top of sleeve of a tailor-made suit . . . . .	248

	PAGE
Interlining of an evening coat .....	264
Interlining of a fancy coat collar .....	260
Interlining of a girl's Russian coat .....	299
Interlining of a Russian blouse coat for adult .....	273, 274
Inverted box-plait let in at the seams of a skirt .....	188
Inverted plait in back of skirt .....	141, 142
Inverted plaits in girl's Russian dress .....	297, 298
Irregular figures, to fit .....	105, 109
Irregularities in skirt drafting .....	223, 227
Irregularities in waist drafting .....	46, 47
Iron spots, for removal of .....	378
Jacket, boy's Norfolk, description .....	313, 314
Jacket, boy's Norfolk (Fig. 141) .....	313
Jacket, boy's Russian, description .....	310, 313
Jacket, boy's Russian (Fig. 139) .....	311
Jacket sleeve, draft of close-fitting (Illustration) .....	56
Jacket sleeve, to-seam .....	56
Joining the center back seam of boy's trousers .....	310
Joining the inside leg seam of boy's trousers .....	310
Joining the outside leg seam of boy's trousers .....	309
Joining the seams of a boy's Russian blouse .....	312
Keep and clean lace, how to .....	370
Kid gloves, cleaning .....	374
Kimono for adults .....	284
Kimono for little girls, description .....	294, 295
Kimono, little girl's, draft for (Fig. 120) .....	295
Kimono, little girl's, front and back view of completed (Fig. 121) .....	295
Kimono with center back seam .....	295
Knee measure for boy's pants .....	303
Knee pants, drafting boys' .....	303, 306
Knickerbockers and skirt combined, description .....	329
Knickerbockers and skirt combined (Fig. 156) .....	329
Knickerbockers, boys' .....	311
Knot, to make a .....	77
Lace, cleaning .....	375
Lace, how to clean and keep .....	370
Lace insertion, applying (Fig. 144) .....	320
Lace, to color, by the use of dye, to match a gown .....	386
Lace, to color, by using tube paints and gasoline, to match a gown .....	387
Lace, to freshen black .....	383
Lapped cuff attached to sleeve (Fig. 46) .....	127
Lapped seam, raw edge, description .....	233, 234
Lapped seam, raw edge (Fig. 88) .....	233
Laying shirt-waist pattern on the material .....	114
Laying the different sections of the coat draft on the right grain of the material .....	243
Laying the different sections of the semi-princess draft on the right grain of the material .....	281

	PAGE
Laying the different sections of the Russian blouse coat draft on the right grain of the material .....	273
Laying the different sections of the semi-princess draft of the right grain of the material .....	281
Leather, for removal of tannin from .....	378
Leg o'mutton sleeve, description .....	58
Leg o'mutton sleeve (Fig. 9) .....	57
Lengthening skirt draft, description .....	226
Lengthening skirt draft (Fig. 73) .....	225
Lengthening girl's skirt with tucks at the bottom .....	293
Length of evening coats .....	261, 262
Length of fancy skirts .....	134
Length of shoulder line in little girl's drafts .....	292, 293
Length of sleeve .....	53
Length of sleeve from shoulder to elbow .....	53
Length of walking skirts .....	158
Lined coat .....	243, 249
Lined skirts .....	156, 158
Linen, scorched .....	376
Linen, to remove rust from .....	376
Linen, to whiten .....	376
Linens, shrinking .....	293
Lingerie skirt, placket for .....	211
Lining a princess .....	280
Lining a wrapper .....	283
Lining, basting the sleeve .....	66
Lining, basting the waist .....	65
Lining, cutting the skirt .....	157
Lining, fitting the sleeve .....	70
Lining, fitting the waist .....	67, 68, 69
Lining for an evening cape .....	268
Lining for an evening coat .....	264
Lining for girl's Russian coat .....	299
Lining for a fancy coat collar .....	260, 261
Lining for a tailor-made coat .....	249, 250
Lining for boy's Norfolk jacket .....	314
Lining of the Russian blouse coat for adult .....	275, 276
Lining of waist, basting the material on .....	88, 89
Lining the belt of the Russian blouse coat for adult .....	276
Lining, the boned (Fig. 4) .....	94
Lining, the waist (tracing) .....	40, 42
Little girl's apron, draft of one-piece (Fig. 122) .....	296
Little girls' dresses .....	292, 304
Little girls' dress with a plaited skirt joined to waist by means of a belt .....	300
Little girl's dress with panel effect in front and back .....	302, 303
Little girl's kimono, front and back view of completed one (Fig. 121) .....	295
Little girl's kimono, draft for (Fig. 120) .....	295

	PAGE
Little girl's panel dress complete (Fig. 131) .....	302
Little girl's panel dress, draft and back view of (Fig. 132) .....	303
Little girl's princess dress complete (Fig. 131) .....	302
Little girl's princess dress, draft and back view of (Fig. 132) ....	303
Little girl's Russian coat, description .....	299
Little girl's Russian coat (Fig. 126) .....	299
Little girl's Russian dress (Fig. 125) .....	298
Little girl's surplice dress, description .....	299, 300
Little girl's surplice dress (Fig. 127) .....	300
Little girl's yoke dress (Figs. 128 and 129) .....	301
Locating dart line in a coat draft .....	238
Location of dressmaking shop .....	365
Long-waisted dresses .....	280
Long-waisted figure, alteration for, description .....	106, 107
Long-waisted figure, altering pattern for (Fig. 8) .....	106
Loops to take the place of eyes .....	84
Low-busted figure, altering for .....	109
Making a buttonhole (Fig. 28) .....	82
Making and applying straps .....	351, 352
Making and finishing the coat of boy's Russian suit .....	311, 312
Making a flounce for a semi-fitting princess .....	282
Making child's one-piece drawers .....	333, 334
Making fancy coat collars .....	260
Making side-plaited skirts .....	181, 185
Making skirt with a sweep .....	151
Making strap for seam (Fig. 164) .....	351
Mark stitching or tailor's tacks .....	359, 360
Marking bias strips (Fig. 161) .....	350
Marking for bias folds .....	350, 351
Marking for hip pockets in boy's trousers .....	306, 307
Marking for hooks and eyes on waist .....	72
Marking for pockets .....	258
Marking for tucks in skirt-waists (Fig. 33) .....	116
Marking for tucks in waists .....	114
Marking hem in skirt .....	212
Marking the gores for a shirred skirt.....	189
Marking tucks in bottom of skirt .....	212
Matching figures and plaids, description .....	285
Matching figures and plaids (Fig. 114) .....	285
Material, amount required to make a suit .....	388
Material, selection of .....	335, 336
Materials suitable for a semi-fitting princess .....	281
Materials suitable for an evening cape .....	265
Materials suitable for an evening coat .....	261
Materials suitable for boy's Russian suits .....	311
Materials suitable for little girls' dresses .....	293
Materials suitable for little girls' Russian coat .....	299
Maternity blouse or waist .....	203, 204

	PAGE
Maternity corset .....	203
Maternity garments .....	202
Maternity shirt-waists .....	203
Maternity skirt .....	204, 205, 206
Maternity skirt, finishing the top of (Fig. 62) .....	205
Maternity surplice waist .....	204
Maternity underwear .....	203
Maternity waist, fastening for front of (Fig. 61) .....	204
Measure blank, back of waist .....	38
Measure blank, front of waist .....	27
Measure blank, skirt.....	145
Measure, blank sleeve .....	64
Measuring waist line in a Russian blouse coat .....	269, 270
Measurements, skirt .....	133, 134
Measurements, sleeve .....	53, 54
Measurements, testing of waist .....	39, 40
Measurements, waist .....	20, 21
Merino and silk, washing .....	376
Method of applying insertion .....	320
Mildew from clothes, to take .....	375
Milliner's fold, description .....	351
Milliner's fold, stitched (Fig. 163) .....	351
Mixture of carbon, to remove .....	379
Mixture of acetic acids, to remove.....	379
Mixture of fat, to remove .....	379
Mixture of resin, to remove .....	378
Mohair braid, applying to bottom of skirt .....	160
Mousquetaire sleeve .....	60
Mousquetaire sleeve, one-seam (Fig. 12) .....	63
Muslin underwear .....	317
Must, to remove .....	378
Nearsilk collarbone .....	97
Neck band of waist, adjustment of (Fig. 39) .....	120
Neck measure .....	20
Neck, rules .....	36, 37
Needles, sizes to use .....	317
Night gowns .....	323
Nine-gore skirt, drafting .....	165, 166
Nine-gore flare skirt .....	166, 167
Nine-gore flare skirt draft (Fig. 57) .....	178
Nineteen-gore skirt .....	193
Norfolk jacket, boy's (Fig. 141) .....	313
Norfolk jacket, boy's, drafting and finishing rolled turn-over collar for .....	314
Norfolk jacket, boy's, interlining and making box-plaits for .....	314
Norfolk jacket, boy's, making belt for .....	314
Norfolk jacket, lining of boys' .....	314
Nun tucks .....	211, 213

	PAGE
Nun tucks, preparing (Fig. 69) .....	213
Oil colors, for removal of .....	378
Old cashmere made to look new .....	372
Old goods, to restore finish to .....	372
Omission of the divisions of the back of a Russian blouse coat....	269
One-piece apron for girls .....	295
One-piece apron for little girl, draft of (Fig. 122) .....	296
One-piece circular skirt .....	207
One-piece evening cape .....	265
One-piece overskirt or tunic .....	213, 214
One-piece rompers completed (Fig. 124) .....	296
One-piece rompers, draft of (Fig. 123) .....	297
One-seam Bishop sleeve (Fig. 10) .....	59
One-seam blouse waist sleeve (Fig. 9) .....	57
One-seam foundation for tucked dress sleeve (Fig 9) .....	57
One-seam leg o'mutton sleeve .....	57
One-seam mousquetaire sleeve, description .....	60
One-seam mousquetaire sleeve (Fig. 12) .....	63
One-seam shirt-waist sleeve .....	56, 58
One-seam shirt-waist sleeve (Fig. 8) .....	57
Openings for arms in evening cape .....	268
Open-mesh goods, basting .....	90
Open welt seam, description .....	231
Open welt seam (Fig. 83) .....	232
Order of taking measures for boy's knee trousers .....	303
Origin of styles .....	342, 345
Ostrich feathers, to clean .....	381, 382
Outside seams, finishing and stitching as a trimming.....	229, 234
Over-and-underlap of shirt-waist cuff .....	120
Overcasting stitch (Fig. 19) .....	78
Over-erect figure, altering for an (description) .....	107
Over-erect figure, altering for (Fig. 10) .....	107, 108
Overhanding stitch (Fig. 20) .....	79
Overskirt, arranging draft for pattern of (Fig. 70) .....	214
Overskirt, one-piece .....	213, 214
Overskirt, or tunic .....	213, 214
Overskirt with point in front and back .....	214
Overskirt with point in back .....	214
Overskirt with seam in front .....	215
Padding at armhole of waist (Fig. 14) .....	73, 74
Padding of the waist .....	74
Padding shoulder of coat (Fig. 97) .....	248
Padding stitch (Fig. 94) .....	245
Padding stitches in tailor-made coats .....	245
Paints, for removal of .....	371
Panel dress, little girl's complete (Fig. 131) .....	302
Panel dress, little girl's, draft and back view of (Fig. 132).....	303
Panel front .....	280

	PAGE
Pants, boy's knee, draft of back (Fig. 134) .....	305
Pants, boy's knee, draft of front (Fig. 133) .....	305
Pants, boy's knee, inside view of fly and pocket (Fig. 137) .....	308
Pants, boy's knee, outside view of fly and pocket (Fig. 138) .....	310
Partitioning off the space in dressmaking shop .....	365
Patch pockets .....	259
Peplum, the .....	259
Petticoats, infants' .....	291
Petticoats, infants' joined to ordinary body (Fig. 119) .....	291
Petticoat or foundation skirt .....	199
Petticoat, ruching for flounce of .....	202
Pinking .....	355, 356
Pin-tuck shirring (Fig. 167) .....	354
Placket at front gore of skirt (Fig. 67) .....	210
Placket, fastening with hooks and eyes .....	209, 210
Placket, fastening with patent fasteners .....	209
Placket, finished (Fig. 64) .....	209
Placket finish for wash dress (Fig. 130) .....	302
Placket, finishing on skirt .....	209
Placket for habit back skirt, description .....	209, 210
Placket for habit back skirt (Fig. 66) .....	210
Placket for lingerie or wash skirt .....	211
Plaquettes in little girls' dresses .....	302
Plaquettes in side front of skirt .....	210
Placket opening showing hooks and eyes (Fig. 65) .....	209
Plaid dress, illustration of .....	316
Plaids .....	285, 286
Plaid material, cutting skirt gores from .....	228
Plaid material, to lay skirt pattern on correctly (Fig. 78) .....	230
Plain coat sleeve draft (Illustration) .....	56
Plain tight-fitting waists .....	88
Plait and back view of coat lining (Fig. 100) .....	250
Plait in the center back of a coat .....	250
Plait on each seam of skirt .....	181, 182
Plaited flounce for petticoat .....	202
Plaited skirts, cutting the gores of .....	182
Plaited skirt, double box .....	220, 222
Plaited skirts, finishing the bottom .....	185
Plaited skirt, fifteen-gore draft of single box (Fig. 71) .....	219
Plaited skirt for maternity wear .....	204
Plaited skirts—holding plaits in place by trimming straps .....	184, 185
Plaited skirts—holding plaits in place by use of tape .....	188
Plaited skirt, pressing one of wash material .....	188
Plaited skirt, side .....	181, 184
Plaited skirt, single box .....	217, 219
Plaited skirt, single box plaits set in at the seams .....	220
Plaited skirt, triple box .....	223
Plaited skirt, with few seams .....	182, 183

	PAGE
Plaited skirt with more than three plaits between the plain gores . . . . .	186, 187
Plaited skirt with plaits between the plain gores . . . . .	185, 188
Plaited skirt with three plaits between the plain gores . . . . .	186, 187
Plaited skirt with two plaits between the plain gores . . . . .	185, 186
Plaits between plain gores of a skirt . . . . .	185
Plaits, double box . . . . .	221, 223
Plaits, inlaid in skirt, how to support . . . . .	188
Plaits, inverted at back of skirt . . . . .	141, 142
Plaits, inverted box let in at the seams of a skirt . . . . .	188
Plaits of skirt held in place by tape . . . . .	188
Plaits of skirt held in place by trimming straps . . . . .	219
Plaits on skirt gores at knee depth or below . . . . .	118
Plaits, single box . . . . .	217, 218
Plaits, single side . . . . .	181, 183
Plaits turning toward the back in a skirt . . . . .	173
Plaits turning toward the front in a skirt . . . . .	173
Plush, basting . . . . .	90
Plush, to clean . . . . .	381
Pocket facings in a tailor-made coat . . . . .	258
Pocket, inside view of side pocket in boy's pants (Fig. 137) . . . .	308
Pocket, in-and-out lap (Fig. 106) . . . . .	259
Pocket in boy's pants, facing drawn through (Fig. 136) . . . . .	307
Pocket in boy's pants, stitching and cutting opening (Fig. 135) . . .	306
Pocket in boy's Russian blouse coat . . . . .	311, 312
Pocket lining in a tailor-made coat . . . . .	258
Pocket marks in a tailor-made coat . . . . .	257, 258
Pocket, outside view of side pocket in boy's pants (Fig. 138) . . . .	310
Pocket showing facings (Fig. 104) . . . . .	258
Pocket slash stitched (Fig. 103) . . . . .	257
Pocket, reverse side stitched around edge (Fig. 105) . . . . .	258
Pocket, upper and lower lining pieces in boy's Russian coat (Fig. 140 . . . . .	312
Pockets, applying hip in boy's knickerbockers or trousers . . . . .	306, 307
Pockets, applying side in boy's knickerbockers or trousers . . . . .	309
Pockets, hip in boy's knickerbockers or trousers . . . . .	306, 307
Pockets in a tailor-made coat . . . . .	257, 259
Pockets, patched . . . . .	259
Points to be considered in designing a garment . . . . .	338
Pongee silk, how to remove water spots from . . . . .	389
Position of seam on the bone and attachments (Fig. 2) . . . . .	93
Pressing . . . . .	89, 90
Pressing cashmeres . . . . .	89, 90
Pressing in tailor-made suits . . . . .	235, 236
Pressing plaited skirt of wash material . . . . .	188
Pressing seams in an evening cape . . . . .	263
Pressing seams open . . . . .	89
Pressing silks . . . . .	89, 90

	PAGE
Pressing skirt .....	161
Pressing soft fabrics .....	89
Pressing velvet .....	89
Prevent colors from fading, to .....	373
Princess, draft of tight-fitting (Fig. 113) .....	277
Princess dress, little girls complete (Fig. 131) .....	302
Princess dress, little girls', draft and back view of (Fig. 132) ....	303
Princess lining .....	280
Princess, the .....	276, 282
Prominent abdomen, changing draft for, description .....	227
Prominent abdomen, changing draft for (Fig. 76) .....	227
Prominent bust, altering for, description .....	108, 109
Prominent bust, altering for (Fig. 11) .....	108
Prominent hips, changing draft for, description .....	227
Prominent hips, changing draft for (Fig. 75) .....	226
Proportioning darts in five-gore skirt .....	163, 164
Proportioning darts in fifteen-gore skirt .....	168, 169
Proportioning darts in nine-gore skirt .....	165, 166
Proportioning darts in seven-gore skirt .....	139
Proportioning darts in the skirt portion of a Russian blouse suit .....	271, 272
Proportioning gores at hip in seven-gore skirt .....	135, 136
Raw edge lapped seam, description .....	233, 234
Raw edge lapped seam (Fig. 88) .....	233
Ready-made bias folds .....	385
Reception room in dressmaking shop .....	365, 366
Recipes, household .....	368, 384
Red ink, for removal of .....	378
Regulation waist line in Russian blouse suit .....	270
Renovate black cloth, how to .....	381
Resin, for removal of .....	318
Resin mixture, for removal of .....	379
Restore colors .....	382
Ribbons, to clean .....	383
Ribbons, to restore colors to faded .....	373
Rolled turn-over collar and lapels on tailor-made coat.....	239, 240
Rolled turn-over collar and lapels on boy's Norfolk jacket.....	314
Rompers . . . . .	296, 297
Rompers, one-piece complete (Fig. 124) .....	296
Rompers, one-piece, draft of (Fig. 123) .....	297
Room space in dressmaking shop .....	365
Round abdomen, changing draft for, description .....	226
Round abdomen, changing draft for (Fig. 74) .....	226
Round shouldered figure, altering for a .....	107
Round shouldered figure, cutting a pattern for .....	107, 108
Round shouldered figure, taking measurements of .....	46, 47
Round shoulders, altering for (Fig. 9) .....	107
Ruchings . . . . .	355

	PAGE
Ruching for flounce of petticoat .....	202
Ruffle, applying to hem (Fig. 149) .....	323
Rule for taking skirt measurements .....	133, 134
Rules for darts in front of waist lining .....	37
Rules for making neck curve .....	36
Running stitch .....	78
Russian blouse coat for adult, draft of belt (Fig. 112) .....	272
Russian blouse coat for adult draft of circular skirt portion (Fig. 63) .....	208
Russian blouse coat for adult draft, of skirt portion with side seam (Fig. 111) .....	271
Russian blouse coat for adult, draft of upper part (Fig. 110) .....	270
Russian blouse for adult with fullness in back .....	270
Russian blouse for adult with high neck .....	273
Russian blouse for adult with tight-fitting back .....	270
Russian blouse for adult with V-shaped neck .....	273
Russian blouse suit .....	269, 276
Russian blouse suit with a dart .....	269
Russian blouse suit without a dart .....	269
Russian blouse with a vest .....	276
Russian coat for girls .....	299
Russian coat, little girls' (Fig. 126) .....	299
Russian dress for girls .....	297, 298
Russian dress, little girls' (Fig. 125) .....	298
Russian suit, boys' (Fig. 139) .....	311
Rust from linen, to remove .....	376
Sacques, dressing .....	284
Sailor blouses, drafting .....	127
Sailor blouses, making .....	127, 128
Sailor collar, description .....	123
Sailor collar (Fig. 42) .....	123
Scale of eights on square .....	19
Scale of halves on square .....	18
Scale of fourths on square .....	19
Scale of sixths on square .....	19
Scale on thirds on square .....	19
Scorched linen .....	376
Seam allowance in a tailor-made coat .....	242
Seam, bound open welt, description (Fig. 84) .....	232
Seam, bound welt (Fig. 83) .....	232
Seam, broad stitched, description .....	229
Seam, broad stitched (Fig. 80) .....	231
Seam, cord, description .....	234
Seam, cord (Fig. 89) .....	234
Seam, double stitched .....	229
Seam, double stitched slot, description .....	232
Seam, double stitched slot (Fig. 85) .....	232
Seam, double stitched welt, description .....	231

	PAGE
Seam, double stitched welt (Fig. 82) .....	231
Seam, fell .....	81
Seam, French .....	81
Seam, how to rip a long one .....	387
Seam, imitation strap (Fig. 87) .....	233
Seam, imitation strap, description .....	233
Seamless corset cover .....	327
Seam, open welt, description .....	231
Seam, open welt (Fig. 83) .....	232
Seam, raw edge lapped, description .....	233, 234
Seam, raw edge lapped (Fig. 88) .....	233
Seam running to shoulder in boy's Norfolk jacket .....	313
Seam, single stitched, description .....	229
Seam, single stitched (Fig. 79) .....	231
Seam, slot—doubled stitched .....	232
Seam, slot—single stitched .....	232
Seams, outside finish of .....	229
Seams, pressing open .....	89
Seams, stitching and finishing as a trimming .....	229
Seams, to finish in flannel .....	80
Seams, to finish in waist lining .....	71, 72
Seam, strap, description .....	232, 233
Seam, strap (Fig. 86) .....	233
Seam, tuck, description .....	232, 233
Seam, tuck (Fig. 83) .....	232
Seam, welt, descriptoin .....	231
Seam, welt (Fig. 81) .....	231
Second fitting of the waist .....	73, 74
Selection of material .....	335, 336
Selvage seams, to prevent drawing .....	390
Semi-fitting princess .....	281
Semi-fitting princess with a flounce .....	282
Set colors, to .....	383
Seven-gore flare skirt .....	173
Seven-gore skirt draft (Fig. 50) .....	144
Seven-gore skirt, drafting .....	135, 140
Seventeen-gore skirt, drafting .....	193
Sewing hooks and eyes on a princess .....	280
Sewing hooks and eyes on a Russian blouse coat .....	275
Sewing hooks and eyes on a wrapper .....	283
Sewing machine, care of .....	389
Sewing on buttons .....	85
Sewing on embroidered ruffle to hem (Fig. 149) .....	323
Sewing on insertion above hem (Fig. 150) .....	324
Sewing on lace insertion or embroidery .....	320
Sewing, position of work on machine .....	389
Sewing room in dressmaknig shop .....	366
Shears, how to sharpen temporarily .....	387

	PAGE
Shield and collar for little girls' dresses .....	300, 301
Shirred skirts, cutting gores of .....	188, 189
Shirred skirts, marking gores for the shirring .....	189
Shirred trimming, mode of applying .....	356
Shirring . . . . .	354
Shirring, cord (Fig. 166) .....	353
Shirring, French .....	354
Shirring, tucked .....	354
Shirring without a ruffler .....	388
Shirt-waist, arranging the fullness at waist line in back .....	119
Shirt-waist, arranging the fullness at waist line in front .....	119
Shirt-waist collar band .....	120
Shirt-waist, cutting .....	114
Shirt-waist, drafting .....	113
Shirt-waist, finishing the armhole of .....	115
Shirt-waist, fitting .....	115, 116
Shirt-waist, front fullness gathered into a band .....	119
Shirt-waist, laying the pattern on the material .....	114
Shirt-waist, making allowance for plait and fly on fronts.....	131, 132
Shirt-waist, plait in front of .....	132
Shirt-waist sleeve, basting and putting in .....	66, 67
Shirt-waist sleeve, drafting a one-piece .....	56, 58
Shirt-waist sleeve, fitting .....	117
Shirt-waist sleeve, one-seam (Fig. 8) .....	57
Shirt-waist sleeve, opening of .....	120
Shirt-waist sleeve, putting on the cuff .....	120
Shirt-waist sleeve, two-seams (Illustration) .....	56
Shirt-waist, marking for tucks .....	116
Shirt-waist, stitching and finishing the seams of .....	121
Shop, fitting room in .....	366
Shop, fitting up a dressmaking .....	365, 366
Shop, furnishings .....	366
Shop, location .....	365
Shop, partitioning off space in .....	365
Shop, reception room in .....	365
Shop, room in .....	365, 366
Shortening skirt draft, description .....	225
Shortening skirt draft (Fig. 72) .....	225
Shortening skirt with tucks at the bottom .....	293
Short-waisted figure, altering for a, description .....	106, 107
Short-waisted figure, alternig pattern for (Fig. 7) .....	104
Shoulder measure .....	21
Shrinking duck .....	90
Shrinking fullness out of top of sleeve in the unlined coat .....	256
Shrinking hair cloth .....	158
Shrinking linens .....	90
Shrinking material for little girls' dresses .....	293
Shrinking material for tailor-made suits .....	236

	PAGE
Shrinking materials that fade or spot .....	236, 237
Side measure of skirt .....	134
Side-plaited skirt, drafting and making .....	181, 184
Side-plaited skirts, finishing the bottom of .....	185
Side-plaited skirts, finishing the top of .....	184
Side-plaited skirts with an equal space between plaits .....	181, 184
Side-plaited skirts with few seams .....	182, 183
Side plait let in at the seams of a skirt .....	188
Side pocket in boys' pants, inside view of (Fig. 137) .....	308
Side pocket in boys' pants, outside view of (Fig. 138) .....	310
Side pockets in boy's trousers .....	309
Silk and Merino, washing .....	376
Silk folds, making .....	352
Silk, how to darn a tear invisibly in .....	387
Silk, how to remove water spots from pongee .....	389
Silk, pressing .....	89, 90
Silks, thread to use in basting and how to remove .....	390
Silk, to determine quality of .....	380
Silk, to remove marks of stitching in .....	386
Simulated box-plait on front of waist, description.....	131, 132
Simulated box-plait on front of waist (Fig. 49) .....	132
Single box-plaited skirt, basting and stitching .....	217, 220
Single box-plaited skirt, cutting .....	220
Single box-plaited skirt draft, fifteen-gore (Fig. 71) .....	219
Single box-plaited skirt, drafting .....	217, 218
Single box-plaits .....	357
Single breasted coat' .....	239
Single side plaits .....	356, 357
Single stitched seam, description .....	229
Single stitched seam (Fig. 79) .....	231
Six-gore skirt, drafting .....	194
Sixteen-gore skirt, drafting .....	196
Skirt and knickerbockers combined, description .....	329
Skirt and knickerbockers combined (Fig. 156) .....	329
Skirt, applying braid to bottom of .....	154, 155
Skirt applying brush braid to bottom of .....	155
Skirt, applying canvas to the bottom of .....	157
Skirt, applying hair cloth to the bottom of .....	157
Skirt, applying mohair braid to the bottom of .....	154, 155
Skirt, applying velveteen to the bottom of .....	153, 154
Skirt, back measure .....	134
Skirt, basting the .....	149
Skirt, circular .....	207, 209
Skirt, constructing waist line .....	137, 138
Skirt, cutting the gores from striped material .....	228
Skirt, cutting and marking the gores .....	147, 148
Skirt, cutting the gores from plaid material .....	228
Skirt cutting, variances to the general rule .....	227, 228

	PAGE
Skirt, dart lines in foundation draft .....	140, 141
Skirt, dart measure .....	134
Skirt, double box-plaited .....	221, 223
Skirt, drafting five-gore .....	163, 164
Skirt, drafting fifteen-gore .....	168, 172
Skirt drafting, irregularities in .....	223, 225
Skirt, drafting nine-gore .....	165, 166
Skirt, drafting top of seven-gore .....	135, 141
Skirt draft, lengthening (Fig. 73) .....	225
Skirt, draft of flounced (Fig. 60) .....	198
Skirt, draft of seven-gore (Fig. 50) .....	144
Skirt draft, shortening (Fig. 72) .....	225
Skirt draft with two or three tucks between the plain gores (Fig. 59) .....	197
Skirt, eight-gore (drafting) .....	194
Skirt, eleven-gore (drafting) .....	193
Skirt, extension of the gores .....	142, 143
Skirt, fifteen-gore flare, description .....	170, 171
Skirt, fifteen-gore flare (Fig. 58) .....	179
Skirt, finishing bottom of walking .....	159, 161
Skirt, finishing the bottom of a side-plaited .....	185
Skirt, finishing the placket of .....	209, 210
Skirt, finishing the top of a side-plaited .....	185
Skirt, fitting the .....	149, 151
Skirt, five-gore draft (Fig. 56) .....	177
Skirt, five-gore flare .....	172, 174
Skirt, flare, finishing the seams of .....	174
Skirt flounces applied in various ways .....	192
Skirt for maternity wear .....	204, 206
Skirt, four-gore (drafting) .....	193
Skirt, fourteen-gore (drafting) .....	195
Skirt, front measure .....	134
Skirt hem, finishing of .....	154, 155
Skirt hem in soft material gathered at top (Fig. 68) .....	212
Skirt hem slip-stitched .....	156
Skirt, hip measure .....	133
Skirt, inverted plait at back .....	141, 142
Skirt, length of fancy .....	151
Skirt lining, cutting of etc. .....	156, 157
Skirt measure blank .....	145
Skirt measurements .....	133, 134
Skirt measurements, rules for taking .....	133
Skirt, method of laying pattern on plaid material (Fig. 78) .....	230
Skirt, method of laying pattern on striped material (Fig. 77) .....	230
Skirt, nine-gore flare, description .....	166
Skirt, nine-gore flare (Fig. 57) .....	178
Skirt, nineteen-gore (drafting) .....	193
Skirt, one-piece circular .....	207

	PAGE
Skirt placket, finished (Fig. 64) .....	209
Skirt placket, for front opening (Fig. 67) .....	210
Skirt placket for habit-back (Fig. 66) .....	210
Skirt placket showing hooks and eyes (Fig. 65) .....	209
Skirt plackets, finishing of .....	209, 210
Skirt portion of a dressing sack .....	284
Skirt portion of Russian blouse, draft of (Fig. 63) .....	208
Skirt portions of a Russian blouse coat .....	271
Skirt portions of a tailor-made coat .....	233, 239
Skirt pressing .....	161
Skirt, proportioning darts in five-gore .....	164
Skirt, proportioning darts in fifteen-gore .....	169
Skirt, proportioning darts in nine-gore .....	165, 166
Skirt, proportioning darts in seven-gore .....	139
Skirt, relative proportions of gores .....	134, 135
Skirt, seven-gore (drafting) .....	135, 141
Skirt, seven-gore flare .....	173
Skirt, seventeen-gore (drafting) .....	193
Skirt, side measure .....	134
Skirt, six-gore (drafting) .....	194
Skirt, sixteen-gore (drafting) .....	196
Skirt, stiffening in bottom of .....	158
Skirt, stitching the seams .....	152
Skirt, ten-gore drafting .....	195
Skirt, testing hip line .....	137, 138
Skirt, testing waist line in foundation draft .....	139
Skirt, top of four-gore draft with seam in center front (Fig. 111) .....	271
Skirt, thirteen-gore, drafting .....	193
Skirt, three-gored circular, description .....	208
Skirt, three-gored circular draft (top) (Fig. 63) .....	208
Skirt, twelve-gore, drafting .....	195
Skirt, twenty-one, drafting .....	193
Skirt, twenty-three, drafting .....	193
Skirt, two-piece circular with seam in center front .....	208, 209
Skirt, walking .....	158
Skirt with a flounce .....	189, 190
Skirt with a sweep .....	151
Skirt with a tunic .....	213, 214
Skirt with plait on each seam .....	185, 186
Skirt with tucks at the bottom .....	211, 212
Skirts, adding the flare to .....	175, 176
Skirts, lined .....	156, 157
Skirts of an even number of gores .....	193, 194
Skirts of an uneven number of gores .....	193
Skirts of bordered material .....	360
Skirts, plaited, finishing the bottom .....	185
Skirts, Shirred .....	188, 189
Skirts, side-plaited, drafting and making .....	181, 184

	PAGE
Skirts, side-plaited with an equal space between plaits .....	181, 182
Skirts, side-plaited with few seams .....	182, 183
Skirts, single box-plaited, basting and stitching .....	218, 220
Skirts, single box-plaited, cutting .....	218, 219
Skirts, single box-plaited, drafting .....	217, 218
Skirts to preserve the flare of .....	174
Skirts, triple box-plaited .....	223
Skirts with a side or inverted box-plait let in at the seams.....	188
Skirts with box-plaits set in at the seams .....	220
Skirts with more than three tucks or plaits between the plain gores . . . . .	187
Skirts with plaits on the gores knee depth or below .....	188
Skirts with plaits or tucks turning toward the back .....	173
Skirts with plaits or tucks turning toward the front .....	173
Skirts with three tucks or plaits between the plain gores ....	185, 186
Skirts with two tucks or plaits between the plain gores .....	185, 186
Slashes for the arms in an evening cape .....	268
Sleeve, altering where the under part is cut too low or short....	111
Sleeve, basting of .....	66
Sleeve, Bishop, description .....	58, 60
Sleeve, Bishop (Fig. 10) .....	59
Sleeve, cutting pattern .....	55, 56
Sleeve draft, foundation .....	54, 55
Sleeve, elbow .....	60
Sleeve, fitting lining of .....	70
Sleeve, inside measure .....	54
Sleeve, leg o'mutton .....	58
Sleeve, length from shoulder to elbow .....	53
Sleeve, length of .....	53
Sleeve lining, drafting of .....	54, 55
Sleeve lining of a tailor-made coat .....	250
Sleeve lining showing fullness at elbow (Fig. 13) .....	66
Sleeve measure blank .....	64
Sleeve, measurements .....	53, 54
Sleeve, mousquetaire .....	60
Sleeve, one-piece shirt-waist (Fig. 8) .....	57
Sleeve, opening for Bishop (Fig. 44) .....	126
Sleeve, opening for shirt-waist (Fig. 40) .....	120
Sleeve opening for sleeve with lapped cuff (Fig. 46) .....	127
Sleeve, plain coat .....	54, 55
Sleeve, shirt-waist .....	55, 56
Sleeve, shirt-waist, basting and putting in .....	120, 121
Sleeve, shirt-waist, opening of .....	120
Sleeve, shirt-waist, putting on cuff .....	120
Sleeves of a dressing sack .....	284
Sleeves of a tailor-made coat .....	248, 250
Sleeves of a wrapper .....	283
Sleeve, tracing and cutting .....	55, 56

	PAGE
Sleeve, two-seam blouse waist .....	55, 56
Sleeve, two seam coat .....	55, 56
Sleeve, two-seam close-fitting .....	56
Sleeve, two-seam jacket .....	55, 56
Sleeve, two-seam shirt-waist .....	58
Sleeve with cuff attached (Fig. 45) .....	126
Sleeve with inside seam, also, seam from elbow to wrist (Fig. 11). ..	61
Sleeve with lapped cuff (Fig. 46) .....	127
Sleeve with under part too short (Fig. 17) .....	111
Slip, draft of infants' (Figs. 115, 116 and 117) .....	289
Slip, front of infants' (complete) (Fig. 118.) .....	290
Slip-stitched skirt hem .....	156
Slip-stitching widths of material together .....	285
Sloping shoulders, altering for, description .....	110, 111
Sloping shoulders, altering for (Figs. 15 and 16) .....	110
Slot seam, double stitched .....	232
Slot seam single stitched .....	232
Small bust, altering for, description .....	109
Small bust, altering for (Fig. 12) .....	109
Sour fruit, for removal of .....	378
Sour wine, for removal of .....	378
Spanish flounce .....	336
Springing the bone in boning (Fig. 3) .....	93
Square, face of .....	18
Square, reverse side of .....	18, 19
Square shoulders, altering for, description .....	110, 111
Square shoulders, altering for (Figs. 13 and 14) .....	110
Square, the .....	18
Square, the face of (Illustration) .....	18
Square, the reverse of (Illustration) .....	18
Square, the use of .....	19, 20
Square yokes in little girls' dresses .....	301
Stain and spots, for removal of .....	377, 379
Stains from broadcloth, to remove .....	382
Stiffening in bottom of skirt .....	156, 157
Stitch, padding (Fig. 94) .....	245
Stitches .....	77
Stitches, back .....	78
Stitches, basting .....	78
Stitches, overcasting .....	78
Stitches, overhanding .....	79
Stitches, running .....	78
Stitching a bias and straight edge, how to place on machine.....	389
Stitching and cutting pocket opening in boys' pants (Fig. 135)...	306
Stitching and finishing seams as a trimming .....	229
Stitching and finishing seams in an unlined coat .....	254
Stitching and pressing seams in an evening cape .....	266
Stitching, brier .....	80

	PAGE
Stitching, cat .....	79, 80
Stitching, feather .....	80
Stitching, on bottom of skirt (Fig. 55) .....	159
Stitching plush .....	90
Stitching pockets .....	258
Stitching seams as a trimming .....	229
Stitching sleeves in the princess .....	280
Stitching standing part of a rolled turn-over collar .....	246
Stitching the skirt seams .....	152
Stitching velvet .....	90
Stitching very thin goods on the machine .....	389
Stitching waist lining and finishing the seams .....	71
Stock collar, cutting from draft .....	121
Stock collar, drafting .....	121
Stout woman, how she should dress .....	337
Straight band hemmed to opening in Bishop Sleeve (Fig. 44)....	126
Strap seam, description .....	232, 234
Strap seam (Fig. 86) .....	233
Strap seam, imitation .....	233
Strap, making for seam (Fig. 164) .....	351
Straps, making and applying .....	351
Striped material, cutting skirt gores from .....	228
Striped material, to lay skirt pattern on (Fig. 77) .....	230
Study of styles .....	348, 350
Stuffing a tailor's cushion .....	260
Style, comparison of present with past (Illustrations) .....	343, 349
Styles, comparison of .....	342, 349
Styles, origin of .....	342, 345
Style, the study of .....	348, 350
Summer dresses, how to allow for shrinkage .....	293
Summer dresses, illustrations of .....	361, 362
Supporting inlaid plaits in a skirt .....	188
Surplice dress, little girls' (Fig. 127) .....	300
Surplice, effect in little girl's dresses .....	299, 300
Surplice waist for maternity wear .....	204
Tailored belt .....	272, 273
Tailored buttonhole (Fig. 31 and 32) .....	83, 84
Tailor-made suits .....	235
Tailor's cushion, draft of (Fig. 107) .....	259
Tailor's cushion, use of .....	210
Tailor's tacks or mark stitching .....	359, 360
Taking back measure for person hollow between the shoulder blades . . . . .	46, 47
Taking little boy's measures for knee trousers .....	303
Taking little girl's measures .....	292
Taking measurements of a round-shouldered* person .....	46
Taking measures of the waist .....	17
Taking skirt measurements, rule for .....	133

	PAGE
Tall woman, how she should dress .....	336, 337
Tannin from chestnuts, for removal of .....	378
Tannin from green walnuts, for removal of .....	378
Tannin from leather, for removal of .....	378
Tape, three cord .....	95
Tape used in holding plaits of skirt in place .....	188
Taping edges of an evening coat .....	262
Taping front edges of a Russian blouse coat .....	275
Taping the lapels of a coat .....	247
Taping the top edge of the flounce in a semi-fitting princess.....	282
Ten-gore skirt, drafting .....	195
Testing hip line in skirt draft .....	136, 137
Testing little girls' measures .....	293
Testing measurements of waist .....	39, 40
Testing measurements in a princess draft .....	278
Testing waist line in skirt draft .....	139
Thirteen-gore skirt, drafting .....	193
Three cord tape .....	95
Three-piece circular skirt .....	208
Three-piece circular skirt, draft of top (Fig. 63) .....	208
Tight-fitting corset cover .....	324
Tight-fitting princess .....	276, 282
Tight-fitting princess, draft of (Fig. 113) .....	277
Tight-fitting waists, plain .....	88
To clean articles made of white zephyr .....	384
To clean black cashmere .....	377
To clean furs .....	379
To clean gloves .....	381
To clean ostrich feathers .....	381
To clean plush .....	381
To clean ribbons .....	383
To clean swans' down .....	379
To color lace to match a gown by the use of dye .....	386
To color lace to match a gown by using tube paints and gasoline.	387
To cover button moulds .....	85
To determine the quality of silk .....	380
To dye furs .....	383
To finish seams in flannel .....	80
To fit irregular or disproportionate figures .....	105, 106
To freshen black lace .....	383
To keep goods from fraying .....	388
To make a knot .....	77
To make old cashmere look new .....	372
To prepare a bust form for one's own use .....	76
To prevent buttons from tearing out .....	389
To prevent colors from fading .....	236, 237
To prevent selvage seams from drawing .....	390
Top of skirt, drafting .....	135, 141

	PAGE
To protect work table .....	385, 386
To remove coffee .....	384
To remove grease .....	382
To remove marks of stitching in silk .....	386
To remove rust from linen .....	376
To remove stains from broadcloth .....	382
To renovate black cloth .....	381
To restore color .....	382
To restore color destroyed by acids .....	373
To restore color to faded ribbons .....	373
To restore finish to old goods .....	372
To restore the pile to velvet .....	382
To save tying threads .....	385
To set colors .....	383
To take mildew from clothes .....	375
To tell the right side of wool serge .....	387
Touch of black in finishing .....	342
To wash the curl feathers .....	379
To wash an embroidered cambric handkerchief .....	377
To wash colored cottons .....	375
To whiten linen .....	376
Tracing the rolled turn-over collar and lapel .....	242
Trimming, fur, applying .....	358
Tracing the different sections of a tailor-made coat .....	242
Tracing and cutting a French lining .....	51
Tracing and cutting the sleeve .....	55, 56
Tracing the different sections of a princess draft .....	279
Tracing the waist lining .....	40, 42
Trimming, shirred .....	354
Trimming, stitching and finishing seams as a .....	229
Trimming suitable for an evening coat .....	261
Trimming suitable for an evening cape .....	265
Trimming straps used in holding plaits in skirts in place .....	188
Trimming, shirred, mode of applying .....	356
Triple box-plaited skirt .....	223
Tucked seam .....	231, 232
Tucked shirring, allowance for on skirt gores .....	189
Tucked shirring .....	354
Tucked sleeve, foundation for (Figs. 8 and 9) .....	57
Tucks at bottom of skirt .....	211, 212
Tucks in back of waist (Fig. 35) .....	118
Tucks in front of waist (Fig. 34) .....	117
Tucks in little girls' dresses .....	293
Tucks in shirt waists, marking for (Fig. 33) .....	116
Tucks, nun .....	213
Tucks or plaits between the plain gores of a skirt .....	185
Tucks, preparing nun (Fig. 69) .....	213
Tucks turning toward the back in a skirt .....	182

	PAGE
Tucks turning toward the front in a skirt .....	182
Tunic or overskirt .....	213, 214
Tunic or overskirt, arranging draft for pattern of (Fig. 70) .....	214
Turning edges under of an evening cape .....	267, 268
Turning edges under of an evening coat .....	263
Twelve-gore skirt, drafting .....	195
Twenty-one gore-skirt, drafting .....	193
Twenty-three-gore skirt, drafting .....	193
Two-piece circular skirt .....	207, 208
Two-piece evening cape .....	265
Two-seam close-fitting sleeve (Illustration) .....	56
Two-seam coat-sleeve .....	56
Two-seam jacket sleeve .....	56
Two-seam shirt-waist sleeve (Illustration) .....	56
Two-seam sleeve .....	56
Tying threads, to save .....	385
Umbrella drawers, draft for (Fig. 142) .....	318
Umbrella drawers, drafting and making .....	317, 319
Underarm measure .....	21
Underskirts .....	322
Underskirt yoke, 'draft of (Fig. 148) .....	322
Underskirts, yoke for .....	322, 323
Underskirt yoke, method of applying (Fig. 147) .....	322
Underwear, combining .....	328
Underwear, for maternity wear .....	203
Underwear, how to wash an infant's .....	369, 370
Underwear, importance of having correct .....	317
Underwear, muslin .....	317
Uneven number of gores in skirt .....	193
Unlined coat .....	253
Use of a tailor's cushion .....	260
Use of inverted plaits in little girls' dresses .....	297, 298
Use of two darts in a princess .....	278
Using a princess draft for cutting a wrapper .....	283
Using a dart in little girls' drafts .....	292
Using circular skirt draft for skirt portion of the Russian blouse coat .....	271
Using four-gore skirt draft for skirt portion of the Russian blouse coat .....	208
Using hooks and eyes on skirt placket .....	209
Using patent fasteners on skirt placket .....	209
Using tape to hold plaits of skirt in place .....	188
Using trimming strap to hold plaits in place .....	184, 185
Variations to general rule of skirt cutting .....	227, 228
Varnish, removal of .....	378
Vegetable colors, for removal of .....	378
Velvet, basting .....	90
Velvet, care of .....	383, 384

	PAGE
Velvet, cleaning .....	373
Velvet, pressing .....	89
Velvet, to restore the pile to .....	332
Velveteen, applying to bottom of skirt .....	153, 154
Velveteen, correct finish at bottom of skirt (Fig. 52) .....	153
Velveteen finish on bottom of skirt (Fig. 51) .....	153
Velveteen on lined or faced skirt (Fig. 53) .....	154
Velvets, thread to use in basting .....	90
Vinegar, for removal of .....	378
Waist, basting lining of .....	65, 66
Waist, boning the .....	73
Waist, construction of shirt .....	113
Waist drafting, irregularities in .....	46
Waist draft with one dart in front, underarm portion and two back pieces, drafting .....	97, 102
Waist draft with one dart in front, underarm portion and two back pieces (Fig. 5) .....	101
Waist draft with two darts in front and two back pieces, draft- ing .....	102, 105
Waist draft with two darts in front and two back pieces, drafting (Fig. 6) .....	103
Waist, drafting back of .....	31, 36
Waist, drafting front of .....	22, 25
Waist, draping of .....	85, 86
Waist, draping on lining .....	87
Waist, facing the bottom of .....	75
Waist, facing the bottom of (Fig. 15) .....	75
Waist, fitting lining of .....	65, 66
Waist, fitting shirt .....	115, 117
Waist, for maternity wear .....	203, 204
Waist, frills as padding at armhole (Fig. 14) .....	73
Waist, front fullness gathered in a band (Fig. 38) .....	119
Waist, gathers at back of (Fig. 37) .....	119
Waist, Gibson, making pattern for and cutting .....	128, 131
Waist, Gibson, showing how to allow for plait (Fig. 48) .....	130
Waist, Gibson—with no fullness at waist line in back (Fig. 47)...	129
Waist line of skirt, constructing .....	137, 138
Waist line of skirt, testing .....	139
Waist, line, French .....	49, 51
Waist lining, stitching and furnishing the seams of .....	71
Waist, markings for tucks (Fig. 33) .....	116
Waist measure .....	20
Waist measurements .....	20, 21
Waist, padding of .....	74
Waist, second fitting of .....	73, 74
Waist, shirt .....	113
Waist, simulated box-plait in front of (Fig. 49) .....	132
Waist, surplice for maternity wear .....	204
Waist, taking measurements of .....	17

	PAGE
Waist, tracing the .....	40 and 42
Waist, tucks in back of (Fig. 35) .....	118
Waist, tucks in front of (Fig. 34) .....	117
Waists, cutting the different portions .....	42, 44
Waists, evening .....	87
Waists, plain tight-fitting .....	88
Walking skirt, stitching at bottom of (Fig. 55) .....	159
Walking skirts .....	158
Walking skirts, finishing the bottom of .....	159
Walking skirts, length of .....	159
Wash and curl feathers, to .....	379
Washing colored cottons .....	375
Washing flannels .....	367, 368
Washing silk and Merino .....	376
Wash skirt, placket for .....	211
Wash skirt, pressing the plaits of .....	188
Weighting coat .....	257
Welt seam, description .....	231
Welt seam (Fig. 81) .....	231
What a blonde should wear .....	339, 340
What a brunette should wear .....	340
When underarm measure is long compared with back measure, altering draft for .....	33, 34
When underarm measure is short compared with back measure, altering draft for .....	33, 34
Whiten linen, to .....	376
Width of back measure .....	21
Wine, for removal of .....	378
Wine, for removal of sour .....	378
Wool, how to darn a tear invisibly in .....	387, 388
Wool serge, to tell the right side of .....	387
Woolen material, basting of .....	90
Work table, to protect .....	385, 386
Working buttonholes in facings for boy's trousers .....	308
Wrappers . . . . .	283
Yellow flannel, whitening .....	375
Yellow linen, whitening .....	377
Yoke, circular .....	352, 353
Yoke, draping in waist .....	85
Yoke dress, little girls' (Figs. 128 and 129) .....	301
Yoke, finishing off one in a waist .....	87
Yoke for underskirts .....	322
Yoke in dressing sack .....	284
Yoke in wrapper .....	283
Yoke, round .....	301
Yoke, square .....	301
Yoke, underskirts, draft of (Fig. 148) .....	322
Yoke, underskirt, method of applying (Fig. 147) .....	322
Yoke, V-shaped .....	301
Zephyr, to clean articles made of white .....	384

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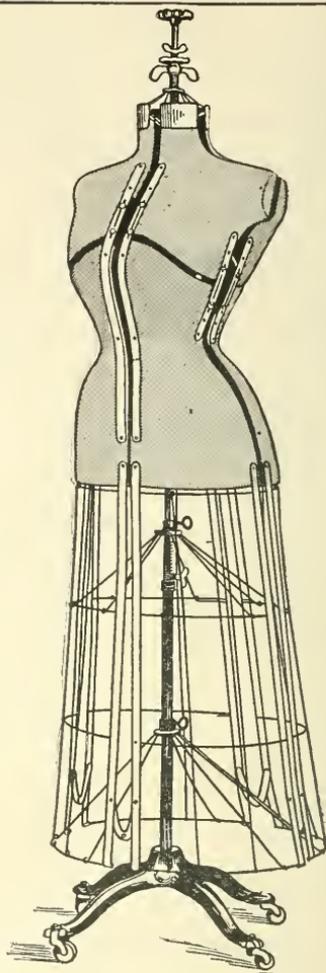
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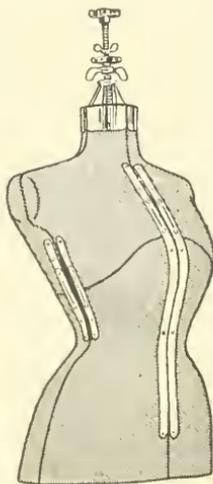
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