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ABC
of Dress

Mary Collins

THE A B C OF DRESS



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THE A B C OF DRESS

BY

HARRY COLLINS



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THE author is under lasting obligation to those whose cöoperation and experience have done much to aid him in solving the practical problems discussed in this book.

The appreciation of his readers and of the author must therefore be extended to the Mesdames Collins, Mortensen, Linker, and Gorton; to Miss Rebekah Miller for her sketches; to George Marix, who has always aided him in the creation of the clothes that have made "Art in Dress" so vital; and to

THE AUTHOR'S WIFE,

who, by her representation of all that is charming, womanly, and sweet, inspired him to the consciousness of the opportunity to elevate the standard of good taste in dress for all women, that their path in the world of dress might be illuminated and that they might better express the latent charm and poise inherent in most women.





TELEGRAPHIC ADDRESS
RIZCARLTON

UNDER THE DIRECTION & MANAGEMENT OF -
THE CARLTON AND RITZ HOTELS LONDON

RITZ-CARLTON HOTEL

MADISON AVENUE & FORTY SIXTH STREET

NEW YORK

Feb. 5th 1921

Harry Collins,
New York.

My dear Mr. Collins:
Since I know of no
one better qualified
to write an "educa-
tional article claiming
that "Lines" Express Mrs.
Hardings clothes," you
certainly have my
permission to write

it.

also. - I appreciate
what you have
done along those
same "Lines" -

Sincerely yours,

Thomas King Harding

AUTHOR'S NOTE

AT the risk of being accused of a lack of modesty, the author begs to direct the reader's attention to page vi on which is pictured the dress made for Mrs. Warren G. Harding and worn by her at the Inauguration on March 4, 1921.

Remarkable as it may seem, this is the first dress worn by any "Mistress of the White House" that shows the long waist line; and though the author hesitates to prophesy, he believes that this mode will outlast all fads of fashion, and the dress be as wearable and in as good style at the next inauguration as at the last, since it is conceived on the principle of correct lines.

The conception of this dress, be it said, was facilitated for the designer by Mrs. Harding's suggestions as to what was becoming to her.

So strongly was the American Press influenced by the vogue of American Dress as sponsored by Mrs. Harding, that request was made for an article on the subject—an article which Mrs. Harding graciously gave the author of this book permission to publish, as will be seen from the copy of the letter on the preceding page.

PART I

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FOREWORD

IT was the psychological and romantic Hawthorne of the "wizard hand" who wrote, "Woman derives a pleasure, incomprehensible to the other sex, from the toil of the needle." And who was it who said, "A woman is always at home with her heart when she is sewing"? It is a way of recognizing that a woman's sewing tools—her thread, her scissors, her thimble and, above all, her needle—are not altogether things of utility. From the time the first needle—perhaps of bone, perhaps of wood, but presumably of the former—was pushed through leaf or skin, down to the small, shining, steel stilettoes of to-day, woman has woven around her thread and needle and sewed into her garments the romance, the poetry, and the dreams of her life. The finely white manicured hands of beauty, the toil-worn fingers of housewife and mother alike are inspired by the everlasting beauty of life and love. So it was with King Solomon's proverbial heroine; so it was with the tapestry makers of the times of the Crusade; with the embroiderers and fine sewing women of those far-off days; so it was with the fine crafts guilds that grew up during the Middle Ages.

To find oneself truly inspired with the sense of the art that has linked itself with the needle, you must read William Morris's "The Water of the Wondrous Isles." It is the vogue just now to sneer at things "Mid-Victorian;" waiving for the moment the claims of critics of that age, please note that it produced a brief, exquisite renaissance of the romance of the Arthurian times and of the Middle Ages. Nowhere will this spirit be found in more purity than in the book just mentioned above. I quote:

"In the middle of March when the birds were singing and the leaves were showing on the hawthorne," Birdalone "came across some threads of silks of divers colours . . . so she took them and her needle up into the wood . . . and fell to broidering. . . Still she wrought on at her gown and her smock. . . She had broidered the said gown with roses and lilies and a tall tree springing from amidst the hem of the skirt . . . and the smock she had sewn daintily at the hems and the bosom with fair knots and buds."

A tale of another age, another world, but immortally true. We read on

that after Birdalone had escaped from her witch mistress in the latter's weird ferry, she came after much wandering and adventure to the "City of the Five Crafts," and amid "the going to and fro and the thronging of the markets" found "the Hall of the Embroiderers," where she was received courteously by the "Master of the Craft when he heard there was fine work come to town," and who told her that "none in such craft might have the freedom of the market save by leave of the Guild's craft," and to "bring samples of her work to the Guild hall as soon as she might."

And we read further that

"Without more ado they brought her to the House in the Street of the Broiderers and she was received in the Broiderers Guild, remaining five years in rest and peace in the City of the Five Crafts," where "with due apprentices they began to gather much work . . . for of fine broidery little was done in the Five Crafts and none at all could be put beside their work."

Linking oneself, then, with the beautiful, fine work of the women of story and history who have practiced this, the most ancient and the most dear of all crafts, and realizing the heritage of the sisterhood of artists in fabrics, one finds herself, subconsciously at first and then more definitely, growing into a knowledge of this common possession of hers and theirs.

INTRODUCTION

YOUR bookshelf probably holds many excellent books on Costume Design for students; it may hold excellent treatises on the practical details of dressmaking. But there is no treatise or book, so far as investigations show, that teaches the home dressmaker how to understand dressmaking as it applies to her individual needs; nor is there any literature that teaches her how to become that rare master—an original designer.

Briefly and directly, this book is presented to fill or round out a practical need such as is described above; and for that reason, it will concern itself not only with the broad, artistic foundations of art in dress, but with all the intricate details of dressmaking, theory and practice being constantly interwoven; for only in this way can the home dressmaker acquire a sound knowledge of the principles of design and of their correct execution.

That increase of educational material on dress issued by fashion magazines and pattern companies, together with the growing number of fashion articles in the newspapers, has had a very beneficial effect on home dressmaking—both in reducing mistakes and eliminating haphazard methods—is recognized; this book, however, drawn as it is from a wide experience of many years in actual designing, seeks to illuminate, by the light of this long training, the general principles of art in dress and their application.

As some of these principles have already been set forth in articles for the "Ladies' Home Journal" (1920-1921) and for the "Modern Priscilla" (1922-1923), a review has been made of such sections as properly belong herein.

The reading matter of this book is in itself a dry and uninteresting subject unless you take material and thread and needle in your hand; then it becomes alive with beauty and with life!

The creating of clothes is an art—an art which aspires to the dignity of painting or sculpture; and progress in dressmaking is as worthy as

progress in any art, providing your work really expresses individuality and beauty.

Discontent with life, rightly corrected, makes for progress; dissatisfaction with one's clothes is often the cause of a mist of regret; but a perusal of this book with a desire for progress will make for enlightenment, clearer vision, and a greater peace of mind.

Are we not about to enter an era that will be singularly marked with an understanding on the part of women of the need for proper dignity and for the expression of good taste in dress—with a desire to have one's dress correct, one's costume suitable? It would seem to us that such an era is in its dawning.

It needs only to recall to our readers a probably common experience to demonstrate the importance of correct dress. How many times have you looked at some old photograph of yourself in a certain dress and asked the question, "How could I have worn those clothes?" The judgment of time may be amusing, but it is also severe. And the obvious thought arises, "Judgment and criticism alike might have been more favorable had the dress been made on the right lines—lines that were really my own."

In this simple and humble attempt to bring his readers closer to the "A B C of Dress," it has been the author's aim to endow them with the desire for clothes truly expressing themselves and truly in good taste; to help them make their dreams of dress come true; so to direct their efforts that their clothes will become "a thing of beauty and a joy forever." If he has attained these results, a fresh happiness and contentment are his.

It is only fair to say that this book will not accomplish the impossible; it will not at first, nor even at second, glance turn the aspirant into a super-dressmaker, but it will aid and assist the sincere student in a great measure.

And if she will, in addition, observe and study the clothes she sees on the streets, in the shop windows, on the stage, or in the paintings to be found in our museums, and apply the deductions she draws from such observational study, she cannot fail to reach a newer and more definite understanding of the principles of dressmaking and of their application to herself, with the result that she will comprehend more fully how to plan her own clothes.

CHAPTER I

PROPORTIONAL FORM

THE principles of proportion are everywhere present. Beauty is not a matter of chance. "Order is Heaven's first law." "For the world was built in order, and the atoms march in tune." Through no caprice are both the lily and the snow crystal drift white; through no whimsicality are both pointed—always six-pointed—hexagonal in every detail. And surely there is design and plan in the white pine that has a sheaf of five needles while a pitch pine has a sheaf of only three.

By comparing the relative shapes, proportions, and angles of any two chosen specimens or types, one may determine in each specimen the factors that make the specimen a design and not a thing of chance. Applying the same principles of observation, analysis, and deduction to Dress, one recognizes first the initial need for a study of the proportions of the human figure and a knowledge of its lines—both fundamental and subsidiary—in order to correlate one's lines properly with the lines of one's dress.

In ancient times dress was identified with draperies and flowing lines—an artistic covering that followed the natural lines of the human figure—which is the reason why the Greek period has always been recognized as one of great art, beauty, and purity of line. And to this present day—and forever—Grecian lines are an unending and infallible source of inspiration to which designers may always safely revert.

During the Feudal and Mediæval centuries, the dresses still clung to the figure, but you may discern the beginning of the exaggerations and passing fancies of the centuries, which to this day are known as "style or mode," to the detriment of line. The queens and their courts, to emphasize their majesty or their rank and to keep their clothes in harmony with their palaces and their castles, began to wear damask and brocades, stiff and heavy, woven by hand with metal threads and weighted down

with bands of fur. Trains reached a great length, out of proportion to the height of the wearer. To try to keep a certain harmony, the headdress kept getting higher and higher, until all human proportion was lost, and the eternal beauty of the Greek lines was far away.

One exaggeration followed another. The Renaissance brought the skirts known to this day as the "hoop-skirt" and the "pannier." What the skirt had in length in the former century, it was now stylish for it to have in width; the sleeves followed the proportion of the skirt; the collar, with its stiff armature, reached well above the back of the head. These are but few of the exaggerations of those days.

At the time of Louis XIV of France, dresses were big, pompous, overloaded with embroideries and jewels. It was the wish of the King to have the most sumptuous court of the world, and clothes had to be kept in harmony with the magnificences of Versailles.

Tired of so much artificiality, the following years show a timid attempt at a relative simplicity, until Marie Antoinette reached the greatest degree of extravagance, creating a new style almost every week and wearing the pannier skirt that measured eight and ten feet in diameter. And again to keep a certain proportion to each deformity, wigs and their load of trimming had to be extended to a height of three or four feet. The court of Napoleon I made an attempt to return to the lines of the Roman period in every artistic or decorative way but we see the waist line too high, the bodice cut too low, and here again the line is not simple or human. Hats and bonnets were elaborately trimmed and unbecoming.

Artificiality was again the keynote of dress during the following reigns, and the restoration of 1848 shows the deformity of the crinoline, the leg-o'mutton sleeve, and the pantalets. The Second Empire, from 1852 to 1870, continued to wear the crinoline, the styles drawing their inspiration from the French eighteenth century. About 1880 we see the bustle and a revival of the leg-o'mutton sleeve—passing fancies!

The students of fashion have approached their subject through precepts and laws laid down by peoples of ancient times, whose acts and whose modes of living contrast so strangely with ours that it would be difficult to adapt in any way to our twentieth century the beauty that was expressed in clothes of the sixteenth and seventeenth centuries. So we in America (with few exceptions) work without any accepted body of

dress principles for the dress creations of the present time. And after all, it is the American dress problem that concerns us.

To-day the life of woman is different. She is active in various fields, social, sport, or business; she has thrown away much conventionality; she wants ease and comfort, which is a guarantee that she will keep away from any cumbersome exaggeration; and with the breaking down of class distinctions, the simple, logical, practical dress has become universal. Time was when clothes were symbolic of social status: nobles, judges, monks, peasants, wore clothes indicative of their social class. To-day clothes indicate breeding, personality, and intelligent understanding of line and fabric.

The master key to correct dress is a knowledge of the right lines of your figure. Every step in the making of a dress should be preceded by this knowledge. Some women intuitively feel line and are called "naturally graceful," but this is no reason for discouragement on the part of some less gifted individual, as there is the assurance that this faculty of discrimination may be acquired through study and self-discipline—that is, through a study of nature and a schooling of one's self in controlling the carriage of the body.

What we call "chic" is in reality a feeling for line. Some look for this in the mysterious attributes associated with wealth and social station, whereas grace and charm are the result of training the body to express one's mind with sincerity and poise. By giving proper attention to seemingly slight details of deportment and carriage, one acquires a sense of line and a poised figure.

To master line, observation of nature is important. A landscape is a harmony of lines, whether the trees be dwarfed or majestic, the branches clustered or sweeping, the boughs angular or free. Let us, then, dress as Nature dresses, adding the touch of art for dignified decoration. William Morris has well said, "Every one who adds beauty of raiment to goodness of soul makes goodness doubly dear."

Before line can be mastered, we must also study the native beauty of the human form. The human figure is the most beautiful combination of lines known, its charm in woman receiving special emphasis in the sinuous line from armpit to ankle. More exquisite, however, than faultless proportions is grace of motion—the gods' own gift. A marble statue may

be perfect in form, but it cannot be compared to the grace of an elastic, spirited woman, whose every gesture indicates soul.

A woman, though, is not always in motion, so she must be careful that she is not dressed with that rigidity of line which will give her a "set" appearance. In our modern times, the activity of the American woman has changed materially the lines of her figure and has given to her a foundation for dress unknown since the period of the Greek. Her bust line has become less prominent, her waist line less marked (which explains why the line of a dress of foreign origin always has to be altered to fit the American woman); and it is because of these changes in her figure that in the following chapters our attention is given to the creating of dress purely American in feeling.

NOTE REGARDING CORSETS

In reality, your waist line is as definite as your nose; but fashion decrees that it shift its definite station to any point from the bust to the knee; therefore, to suit the fashion, we must make the figure, and we do so rightly and wrongly with a corset. (We are about to speak now to the woman of ample proportions, because the woman with the boyish figure needs not to heed any discourse on corsets.)

The proper corset is the proper foundation, the wrong corset the wrong foundation. Well do the corset makers know this; they are true prophets and anticipate the changes of style so as to make the right corset for the coming mode.

In buying a corset, there are three points which merit earnest consideration: comfort, support, and beauty. We will discuss them in the order named.

1st—Comfort. The corset should conform to the lines of your figure, without creating superfluous or unbeautiful lines. It should not be so high or so tight as to push up the bust or the flesh under shoulder blades or arms. On the other hand, it should be high enough to give proper support, and it should not be so low as to catch into the figure instead of supporting it.

2d—Support. For a stout woman, the corset must of necessity be of heavier material, have stronger boning and different lines from that for

the slender figure. The figure should be made as symmetrical as possible through the proper support, which a properly fitting corset will give.

In a well-made corset, reinforcements are made at points needing extra support or requiring forming of graceful contours. For instance, a woman of large abdomen will have a corset with double reinforcements underneath, lacing and holding in the abdomen, before the corset is fastened over it.

It would be well for you, before buying your corset, to thoroughly acquaint yourself with your own figure. Find out if you need reinforcements and where, if you are of large proportions. If you are small and slender, study to avoid a heavily boned corset which may destroy rather than mold contours, giving you a square appearance.

3d—Beauty. The human figure is the most beautiful combination of lines known in nature and in art. What we should avoid, therefore, is the disguising of the natural lines, and the modifying of the lines which tend to disturb the symmetry of the outlines.

Don't, above all things, buy your corset hurriedly at a bargain counter, haphazard, without a proper fitting. It is a false economy that will only result in discomfort, a slovenly appearance, and a general puzzlement as to what is wrong with your figure.

CHAPTER II

SUITABILITY OF DRESS

IT is axiomatic that there are certain unchanging laws of line and of color. These laws must be applied to each type, and there cannot and must not be the slightest confusion of one type with another; or to express it in a slightly different manner, each type must remain thoroughbred.

To illustrate: The plump, blonde woman cannot appropriately select the same clothes as her tall, dark sister. So to begin, study your own type and, without overdoing it, see whether your style leans toward the Oriental, the Mediæval, the Victorian, etc. Study the tones of your skin, the color of your hair, your eyes; select a few becoming colors and cling to them. All colors—no matter how much you may like to wear them—cannot be becoming to you.

If you do not trust your own judgment and your mirror, look at the old prints and note how the art masters dressed their models when painting them for posterity. Perhaps you will meet a woman whose type is similar to yours, and you may, if you will, note how much the art of dress adds to her beauty.

Unless you are absolutely certain that you know how to dress your own type so as to enhance your personality, it would be wisdom to forget your taste and inclinations and dress in accordance with your type as shown in these different pictures.

And of course "type," in the full sense of the word, includes the thought of age. Whatever your general line of dress—whether severe, fluffy, or something else—it can always be adapted to your age. Remember that dress always expresses your personality; you must apparently belong to the dress, and the dress must belong to you. Remember also that your clothes must always be in harmony with your body and also with your age.

Your figure is of primary importance; keep in mind that you cannot

wear anything and everything. The lines of your dress must be *en rapport* with the lines of your body (one must complete and even correct the other, and a well chosen dress is the clever accomplice that will cunningly help you to display your type of beauty to the best advantage, and hide your defects).

Don't think it necessary to adhere faithfully to any one dress; look carefully at the frock presented to you and see what help it can be or what harm it can do to your figure. Is the outline the most flattering to you? Will the shoulder or armhole make your figure look too broad or less broad? Is the waist line so placed that your bust will look long enough in proportion to your lower limbs? Or will your lower limbs look too short? Does the length of the skirt give you the right proportion and lend ease and dignity to the costume ensemble as well as to yourself? Is the neck line becoming to you? Adapt the decrees of fashion to yourself, for you can only in a small measure accommodate yourself to the vogue of the hour.

The seasonableness of the dress should also receive careful thought. It is simple for the woman of moderate means to avoid having dresses she can wear but a short time only, or dresses which will look out of place as soon as the season changes. She can, as a matter of general rule, avoid velvets, or too many velvet frocks in winter, and it is not essential that she wear muslin or organdie in summer.

For your more elaborate clothes—those you do not wear every day—it is well to limit your choice to the soft silks, dull or shiny, the crêpes, the failles, the chiffons; and if you are brave enough to defy the seasons and wear out your clothes before the vogue passes, you will feel satisfied with the result of such choices as indicated.

Of importance, also, is the occasion on which the dress is to be worn and the combination of one material with another. A blouse of shiny satin should not be worn with a cheviot skirt, or heavy broadcloth with a blouse of filmy crêpe de chine; neither should a velvet gown be worn in the house in the morning nor a calico dress to a formal evening affair.

The right dress in the right place will not only insure approval of your mode of dress, but will also manifest your breeding and your tact. Outside of a shop, a dress is not, in itself, a beautiful thing, only as it is a part of yourself; and it then becomes beautiful in association with you and

the background, atmosphere, or surroundings in which it is worn. Our great stage women know this, and in portraying their rôles they select the gown or frock best fitted to convey to the public the personality they are playing. If you will recall some play you have seen and review mentally the gowns worn, let us say, by Madame Nazimova, you will comprehend how each costume developed your understanding of the character and also assisted in interpreting the atmosphere in which each scene took place.

If you were going to a party, would you be very loud? Not likely. Would you be silent? That would hardly be your intention. Just so is it with your dress. You would prefer to behave in a well-bred manner; so should you dress—in the right apparel on every occasion.

And though, at first thought, this might seem to call for a large wardrobe, second thought would point out that this rule really makes the situation simpler. Avoid the loud, the extreme, the dress too markedly seasonal; and with a few clothes, judiciously selected and worn at the proper time, you will not have to run the gauntlet of criticism or be uncomfortable because of clothes unsuited to the season.

Now, for a few details. Here is a way to be different and at the same time express your own personality in your own way. Don't think you are completely dressed when you have your dress on. There is another outlet for your good taste and fancy. The right shoes, the right hat, the right handbag, the right gloves, the right handkerchief or flower (not omitting the correct jewels or ornaments), are all constructive details in what the costume expresses, and are the touches which complete or destroy the artistic effect. Concentration on the details of your dress is like giving it a background against which its perfection becomes more perfect. And by a study of such changes in the details as may contribute to a satisfactory picture, you give a new lease on life to the dress. And here, as in all matters relating to dress, be careful—studiedly careful—not to overlook the fundamental principles of line and color. If your dress is plain, relieve it with an extra touch; if your dress is elaborate, it is probably sufficient in itself, so avoid overbalancing or overdoing; if your dress is somber, your fancy may dictate safely a touch of color in your handbag, or in your ornaments, providing these details are well combined, and either contrast or supplement the effect of dress in a harmonious way.

If your dress be brilliant, do not add anything to it; do not destroy the color scheme, if there is any, and remain neutral in the selection of details. To achieve perfection in these points requires much study and training, but the result justifies the work; therefore study yourself, without self-indulgence, impersonally and dispassionately, and try colors and tints; limit your taste and choose a certain number of things only—things which are, self-evidently, your things. And while making the most of your advantages, remain yourself by making your clothes a part of your individuality.

“The woman worth while” expresses through her personality an individuality that should not be smothered by clothes. Her silhouette always remains the same. It is seldom except through a stretch of years that a woman’s figure changes. Therefore the author is personally opposed to the waist line being at one time five inches above the waist and at another time five inches below.

Fashion does not follow any set laws. *There are principles of good taste*, but there are no real laws of fashion. For this truth, we would like to find further emphasis. Indeed, it should become the slogan of those who design in America to-day. There are no laws of fashion; there are only principles of good taste.

We do not maintain that fashions should not change. Were the weather always the same, we would not appreciate the days of sunshine. So we believe that for one season, the skirt should be short; for another season, long; we believe the neck line should be square at one time, at another round, for the same reason. And we conform to the belief that one tires of a sleeve that is everlastingly a sleeve. Some seasons it should be as wide as the kimono worn by the Mikado himself, sometimes as tight as the wrappings of a mummy. This gives interest and charm to clothes, but we think the silhouette should remain the same. The foundation of the dress line should always conform to the anatomy and should always be soft and pliable; the lines of a dress should always be subtle, but never severe. Subtle lines that only touch the figure are much more artistic and surely in better taste than the old-fashioned “princesse line” of which possibly we have all heard.

Fads, such as the trousered dress, should be tabooed. A woman should always be a woman. She should leave to the other sex that which is

rightfully theirs, and costuming which tends to make a woman less womanly should never be encouraged.

And while on this phase of dress, let us say there is a style for the girl which should remain hers; there is a style for the middle-aged woman which should be only for her. It is but natural and pardonable that the woman might wish to look like the girl, the girl like the woman, but in adapting the desire to the individual, the laws of good taste should be our guide.

CHAPTER III

TYPES

IF our readers will close their eyes and draw a concrete mental picture of each of the types presented in the following dress problems—studies which we believe will clarify our theories—they will receive much help from the cases in point in determining how to arrive at an analysis of their own lines.

A lady, whom we will call Miss B, sought advice as to the problem of her figure. She is the typical “average girl,” a lover of the outdoors, interested in modern sports, and endowed with an excellent sense of proportion; yet in her moments of solitude, she broods. She blames Nature for not having bestowed on her “a smart figure;” she complains, “I think I have good taste; if only I had a figure!”

Miss B’s age is not relevant for our purpose, but it may be said she is at that period when the charms of girlhood have become mellowed. Her complexion is fair; her weight about one hundred and thirty-five pounds; her height, five feet, five inches. Dressmakers call her figureless; but this seems a fallacy, because you might as easily say that a human being is characterless. It is true that Miss B’s hips are not large; her bust line not accentuated; it is also true that her neck is a trifle too long, her limbs an inch or an inch and a half too short; but with that faith which is born of a knowledge of the dressmaking art, we shall show how she—and others—may profit even from their limitations. She has now learned the wisdom of self-knowledge, and being essentially modest, is going to dress in such a way that her natural limitations will be subdued and her natural grace—latent in all women—further enhanced.

Miss B, as you will have noted, is a little long-waisted; and for that reason we must be careful in making her bodice to see that it has a softness created by either a shirring or slight fullness at the sides under the arms. She should not wear surplice effects; but she can and may wear a

V-neck, providing the space between her neck and the point of the V is filled in or built up with either lace, tulle, or a tucked fabric and the vestee so formed brought to a becoming line. We wish to emphasize the fact, however, that her best neck line is the bateau, or, as some are pleased to call it, "the round neck." She can also wear the Dutch neck.

Her correct sleeve length and its relation to the waist was a problem to her, and her dilemma was increased by the shifting decrees of fashion on this subject and also by the fad of lengthening sleeves. Here, as in other instances, it was made clear to her that once the principle of line was grasped, and properly applied, difficulties vanished.

For example, she was much puzzled over the kimono sleeve. She had been told it was not as becoming to her as the set-in sleeve—a conclusion which had been reached owing to the fact that the kimono sleeve had been cut too close to her under arm, giving her a flat appearance rather than the so much desired softness. Had this kimono sleeve been cut two or three inches wider at the sides, a soft effect would have been secured and a better line created. But even after the mistake was made—with the kimono tight across the chest as a result—the adding of a panel, either front or back, or both front and back, would have given her a most flattering line.

Her puzzle over the long sleeves was settled in the following manner; she was taught that the long sleeve should have a certain degree of fullness. A loose sleeve, be it noted, serves to suppress inartistic details of the arm. On the other hand, if a short sleeve was Miss B's desire, it was made so as to achieve at least two inches above the elbow or two inches below—thus subduing the over-accentuated elbow bone, so that when the arm was raised or lowered, or the elbow in motion, the beauty of line was still preserved.

Further regarding the long sleeve, Miss B was told that a much better line could be obtained, and her hand made to look more slender, if the sleeve were taken right to the wrist; and in case she desired a sleeve that was not lengthened to the wrist, the sleeve was cut loose, as a matter of beauty, so that it fell gracefully any distance between the wrist and the elbow—bearing in mind, of course, that the sleeve must always be two inches below the elbow, as above mentioned.

Another line discussed with Miss B was that of the under arm. This

was a most interesting detail because, whether in a girl of sixteen or a woman of sixty, the under arm is the most flattering line the human figure possesses. For this reason, one should never permit this beauty to be broken up by any ornamentation of the line from shoulder to waist.

The problem of Miss B's skirt length was not a serious one. She was advised not to wear a skirt draped across her knees as that would cut her height and give her a dwarfed appearance; further suggestion was made that the drapery fall below the knee, as this would give her a long line. When she wanted a tunic or apron, it was brought to a point two inches above her knees or about three inches from the bottom of her skirt; and in accordance with the artistic aim of giving as much length to her appearance as possible, she tabooed a belt or girdle more than an inch below her waist line.

Since her neck was a trifle too long, she did not wear her street frocks too low. The preferable natural line for her neck is the round or Dutch, she may experiment with the bateau, but she will do well to be self-sacrificing and leave the V-shaped neck to her friends whose necks are shorter and stouter—unless, indeed, she fills in or builds up as described in a preceding paragraph.

Miss B is fair—a condition which makes it possible for her to wear almost any color, with the understanding, of course, that she selects appropriate colors for her costume and for the occasion at which it is to be worn. A later chapter will be given to the subject of colors, and places and times at which various costumes may be worn.

Miss B has come to the realization that color sense may be developed from observation of the blues, the pinks, the mauves, and the grays of the skies, the harmonious blending of sky and earth with the foliage of the seasons, the gradations of greens in grass, flowers, and leaves. She has learned that the neutral colors of one bird's feathers, the bright plumage of another, have their relation to the color scheme, both of their immediate background and that of the universe.

For her hat, she will not select colors lighter than her hair, for experience has shown her that yellow or tan for the blonde type may be superseded by more flattering colors. She may wear almost any dark colors, the lighter shades in greens, reds, and the pastel colorings.

Having considered the case of Miss B, I want you now to meet Miss X.

You know her—if you don't know her personally, you are acquainted with many like her. She is forty or possibly forty-five years of age, tall, well proportioned (although she feels that she is quite a few pounds too heavy) and the scale would probably record from one hundred and sixty-five to one hundred and seventy pounds. Some people might call her fat and heavy—let us say she is statuesque and cannot in consequence afford in her choice of clothes to select fancy effects, broken lines, and bizarre designs. She must always dress with dignity—which does not mean that her clothes must make her look older than she is—with a certain purity of line, and also with softness. A mistake too popularly accepted and too often seen is that of dressing the big type of woman in tight clothes. Have you ever seen a statue fitted tightly into her draperies? And who has so perfect a body that it is wise to exhibit every curve or every angle of it? *Dress softly*, no matter what your figure may be. Under the graceful folds of the materials—who knows? Perhaps you are too thin, perhaps too fat—at any rate, you keep everyone guessing; and the softness of your dress is your best accomplice.

But to return to particulars. Miss X should avoid too much tightness, also too much fullness. The straight or chemise dress has proved to be the almost ideal dress for Miss X and women of her type.

Since this is the case, and since, in addition, this type of dress has been worn for a few years, let us proceed to analyze its lines in detail.

Beginning at the neck line—this might be a V-shape, a long oval, a square—even a bateau line, providing it is curved down the front and not quite a straight line between the shoulders (which line would make Miss X look too broad, short-necked, and too long from the neck to the waist line).

The armhole of her frock should be cut in the normal place—a trifle narrower, perhaps, unless she wears a kimono sleeve, though she should limit this sleeve to her soft material gowns. When her dress is made of woolen material, heavy silk, or velvet, her best solution will be the set-in sleeve, or even better, a sleeve mounted on the lining, independent of the dress, so she may move easily without putting all her dress in motion.

For her waist line, it is always advisable to pull the waist up a little, so as to get a slightly bloused effect. Don't overlook the fact that Miss X probably has large hips; consequently, the dress hanging straight down

from her shoulders would make her look larger than she is in reality and also too tall, whereas an indication of a waist line, a blouse that softened the figure and maintained a correct proportion between hip and bust, would mitigate and even flatter the too full lines of her figure. It might be added that a wide sash, softly draped about the hips, is the best selection, as this flattens the fullness of the skirt and also gives the appearance of a longer waist line.

Concerning Miss X's skirt, it should be full enough to allow grace of motion and comfort, and yet narrow enough to obviate cumberdom and detract from her height. A too full skirt for Miss X would draw attention to her breadth. Length, of course, would be according to the mode or vogue, without exaggerations—Miss X would understand that the too short skirt would be incongruous with her physique and that a too long skirt would be too old and uncomfortable.

Now about her sleeves: as always, try to secure softness. As her arm is really fat, she should avoid the long, tight sleeve. The upper part of Miss X's sleeve should be rather well fitted, finished with a long, wide or perhaps slashed cuff (some sort of a bell or pagoda sleeve will hide the extra embonpoint of her upper arm).

Miss X has given much thought to materials and colors, so she realizes that too vivid shades, too lustrous satins, make her look larger than she is and far too conspicuous, and that fancy materials with big figures and fabrics with stripes running across are not for her. Nor does she wear the "disconnected dress"—a skirt of one color, a bodice of another. When she does wear this combination in a three-piece suit, she has some of the skirt material introduced into the bodice to soften the tone—a panel front or back, straps running up like suspenders, etc.

Her selection of clothes is about the same as any other type of woman might choose; she does not, however, attempt the strictly tailored suit—it is more than likely to give her figure a hard, mannish appearance. She finds more becoming a one-piece serge or light wool material with coat or cape.

No one, nowadays, likes the stiff and heavy satins or brocades of our grandmothers, and Miss X avoids them; nor does she wear taffetas. Her best selections are the soft satins (she avoids the too lustrous or too shiny), the crêpes, the failles, and the soft velvets; and she does not forget the chiffons, the soft laces, for more elaborate occasions.

The willowy sister of Miss B is another type of which we ask your consideration. At first glance, we thought she was in the early twenties; on closer inspection, we came to the conclusion that her years might have been subdued by the charm of correct dress and color selection. Her gown was so fashioned and she seemed so slight that we hazarded the guess she did not weigh over one hundred and ten pounds; and great was our surprise to learn that her five feet five and one-half inches of height represented one hundred and twenty-five pounds of weight.

She was "a pronounced brunette," with clear complexion, with rather thin arms and neck, and collar bones that would perhaps have marred the picture, had it not been that these defects were minimized by the correct cut of the neck line of her dress. She has learned from her sister to keep in mind the neck line of her frocks—the round, Dutch, and bateau being most preferred by her.

Being endowed by Nature with a slender form and graceful carriage, it was not difficult for her to soon learn how the selection of her clothes, as to both color and design, should be made. While her figure and her type allowed her more freedom than her less fortunate sister, she did not go to extremes in either line or color, but dressed always in good taste. Let us give you an idea of her frocks during the past year.

For a June day, she wore a frock of flowered chiffon with yellow background against which were placed motifs in different shades of mauve—an evidence of how carefully she had studied just what color combinations she could wear, and what she should avoid. She knows that for her coloring reds and half tones, browns, whites and autumn shades, (unless she happens to be a trifle sallow), as well as hues of mauve, are best.

Generally, the neck line of her frock is the bateau; she is careful that it is not too broad or too long—a wise precaution in concealing the defects of her neck. In the case of the chiffon frock noted above, the waist was cut rather full, forming a slight blouse at her waist line; a slightly draped girdle of self-material, with sash ends at the sides, joined waist and skirt—the latter being draped, in soft, beautiful folds to a point between the knee and the hem of the dress, and the drapery again brought up to her waist and adjusted underneath the bow. The sleeve, loose and full, was caught in prettily at the wrist. A picture leghorn hat completed the costume.

In the matter of the length of her skirt, Miss B's sister never went to extremes. Her draped skirts were long enough for grace, and her sport clothes were worn at the proper shorter length of seven or eight inches from the floor.

For a day in the early fall, too cool for a silk dress, and still too warm for a topcoat or heavy suit, she wore a chic frock of navy-blue cloth, decorated with a bit of embroidery in old red and gold. The waist of the frock was so made that it could be worn either closed or open—an arrangement made possible by a cut down the center front to the waist line. When closed the neck line fitted snugly to the throat, the embroidery following around the line of the opening down the front. A collar of fur finished the neck. The waist, when worn open, formed revers with a satin vestee in front. The sleeves were of three-quarter length, bell-shaped, and set in the dress itself, giving a tailored effect. The embroidery design was again developed at the bottom of the sleeve, the sleeve being faced back with the same shade of red as appeared in the embroidery. Knife pleating had been set in on both sides of this one-piece frock, and a cloth belt, about two inches in width, with a buckle of old gold, supplied the "final touch" to the details of her costume. A rather large black satin hat completed the picture.

At a dance on New Year's Eve, she appeared in a vivid shade of vermilion velvet, quaintly suggestive of an older fashion in its picturesque ensemble. The skirt was particularly interesting; its fullness required proportionate length, but it was a little shorter in front than in back, faced up with bright silver lamé. Of course, you would anticipate that a frock of this type would have a tightly fitted bodice; and so it was—an old-fashioned basque, cut with a bateau neck line, higher in front than in back; the shoulders were cut so long as to form a pretty cap sleeve, covering a shoulder bone which otherwise might have been too pronounced. Waist and skirt were joined by a cord of the velvet, dipping slightly in front. Two huge vermilion velvet and silver lamé bows added a final note of cavalier times. Above this simplicity of silhouette line and magnificent color combination, her black hair gleamed in soft, deep tones—she was indeed a picture.

For spring, she had a three-piece suit of faille crêpe in tan and cocoa color combination. Her dress was a simple chemise frock of tan with a

pleated apron front and back, the apron being pleated in sections of the two shades. A bateau neck line, full-length sleeves gathered tight at the wrist and set on the lining to allow for freedom of motion, with a narrow belt of the material, completed the dress. Her coat was of brown, hanging in a box effect and of the proper length for her height. The sleeve was a loose bell shape set in a tight armhole. A small collar of self-material finished the coat and a large hat of brown milan straw and taffeta completed the costume—a study in brown.

So much for the types we have presented for your consideration; perhaps you belong definitely to one of them. At any rate, let us say here that the ever-changing styles prevent a permanent analysis of what you may becomingly wear. Still, were we to hold the key to future costuming, dress would lose much of its charm.

But whatever the vogue, whatever the season's fabrics, a knowledge of the laws of line and an understanding of the lines of your figure (which you may analyze in the manner indicated above) will prevent you from making mistakes and will enable you to form your decision as to your correct dress in relation to new modes. And don't, as too many people do, call these new modes "the decrees of Fashion"; rather consider them as indications only of what you may do in adapting them to a new interpretation of your personality.

CHAPTER IV

DRESS VERSUS LINE

SPRING is in the air as we write; the brightness of the sun invigorates; one fairly beams with energy and hope. Suddenly, one catches a glimpse of one's self in some mirror—and oh, what a shock! Forthwith, a decision to have a new frock and a hunt through all the magazines and papers—an intensive scanning to find the dress one has in mind.

Some dresses merely cover the body, as some houses only keep out wind and storm, but beauty should never forsake either clothes or dwellings. *One should dress to make one's self more beautiful,* and this thought should premeate the work of all dressmakers.

And what have you in mind? Are you thinking of what use you wish to make of the dress? Will it be your only frock for wear in the street—at luncheon—and for dinner? Will it be one of three dresses of the season?

For the purpose of this chapter, we will assume your wardrobe is to contain three dresses. The manner of selection is indicated below; but it matters not how rich or how poor you may be, your selection must be followed by religious precision and adherence to the self-analysis that should precede the event of a new costume.

SELECTING THE PATTERN

Whether you dwell in town or country, you are doubtless of the type of woman whose first thought is of the “womanly” dress. The “mannish” phase in clothes has perished with the leaves of far-away summers and we do not believe it ever made much appeal to you, anyway. So for the street dress, you will naturally select a pattern suitable for your type and wearable for the occasions which accord with your environment.

SELECTING THE DRESS

The cloth dress serves many purposes—for the spring, to wear without a coat; for the fall, to wear under a topcoat; for the winter, to wear under

a fur coat. "Simple and well tailored," if possible, is the Golden Rule for a dress of this description.

So much for a brief caption of the ensemble of this frock; but what about its details? The sleeve, for instance? This detail should be given a great deal of attention; it should fit snugly at the shoulder; it may be long, tight, or three-quarter length, or it may be loose and cut with a flare below the elbow, according to the mode.

A frock of this type may be ornamented with braid or stitching in black or self-color, and it is always becoming to have collar and cuffs of stitched batiste, heavy thread lace, or linen. Several sets give opportunity for frequent replacements and give your frock a dainty touch and a different aspect. If your dress be blue or black, you might have one set of collar and cuffs in tan, or perhaps in blue or yellow linen.

The skirt should never be too long or too tight, so that you may walk in comfort. We show you on page 21 a sketch of the "correct silhouette of a cloth dress," adaptable for either fall or spring wear, in the form of a bolero frock. The blouse may be of any material preferred or any color, adopting the lines as shown here, unless you are too short or too stout.

THE SILK DRESS

Select a dark silk (and we advise a trademarked fabric as being the cheapest in the long run, because the maker of this spends thousands of dollars in advertising his product and always stands behind the quality of his materials).

Select, then, a dark silk, either black, blue, or brown. If it is a street frock, remember dark shades are always wearable and ever in good taste. Navy blue is better than French blue; dark brown always better than golden brown; black the most eternally dependable. And speaking of black, if you will select a pattern of a model youthful in line, the making of your frock in black will never result in your having an "old-looking" dress.

The waist should be made soft; there should always be fullness over the bust—a fullness created by shirring the material at the waist either under the arm or under the bust, whichever, after trying the different effects before the mirror, gives you the most flattering lines. "A flattering effect" is one that creates a subtle curve to your bust and a longer length from shoulder to waist line.

CORRECT SILHOUETTE
FOR STREET FROCKS
SHOWING ADDITIONAL
POSSIBILITIES FOR
TREATING SLEEVES AND
NECK LINE



The sleeves should always be set on the lining, because this adds the desired softness across the bust; and they may be long or short, according to the vogue. If long, they will require a trimming—a bit of embroidery, a loose cuff, or very tiny silk-covered buttons. Short sleeves may be finished off with a hem or a cording, but the *short sleeve should never finish right at the elbow*; it should be either two inches above or two inches below, to create the best effect or line.

The neck line is something that the individual must decide for herself. The majority of women find a bit of white (either chiffon or lace) set on the lining a soft finish; and it is usually more becoming to the face than the reflection of the dark material of which the frock is made.

The waist line should be a little below the natural waist line; your mirror is the best friend to consult as to just the proper distance to give you the most flattering proportions; if you look all limbs, your waist line is too high; if you look all waist, that is the proof that your waist line is too low. Keep trying, however, until your mirror tells you that the right balance between waist and skirt has been obtained.

A crush belt of the same material as your frock is often used; but the belt may be varied by the use of ribbon in a contrasting shade. A passementerie girdle, not more than one inch to an inch and a half wide, finished with a tassel which, when the girdle is tied, reaches below the knee, is a happy solution of the girdle question.

The skirt length should be as the mode of the hour dictates, but never extreme, whether the short or the long is the rule of the moment. We may not, in a book of this character, lay down rules as to what skirt length would always be correct, because a straight or circular silhouette allows a shorter skirt than does the draped or narrow silhouette. Here, again, your mirror is your very best counsellor.

THE CHIFFON DRESS

For both reasons of beauty and the many semi-formal occasions upon which it may be worn, the chiffon dress is a general favorite. It should be of the color you consider most becoming—preferably not of too light a tone. Black, dark blue, and brown are excellent, but if you must have lighter colors, there are French blue, gray, tan, or taupe.

The waist should be made with fullness; your slip, or foundation,



A CORRECT SILHOUETTE FOR
SILK DRESS SHOWING VARIA-
TIONS FOR THE SAME FROCKS

should be of crêpe de chine or of satin crêpe and should reach a little above the center of the bust and there be joined to net, which will form the upper or top part of the waist. This achieves an effect of softness and transparency.

Seldom, if ever, is a collar used for a chiffon dress; but if you must have one, it should be of very fine soft lace. The neck, however, is usually finished off with a soft piping of the same chiffon as the dress.

The sleeves should be cut so as to fall softly. They may be an inch or more above the elbow, or several inches below.

The skirt must, of course, be soft and full—the width depending entirely on whether you are of thin or stout figure. Sometimes it is wise to have the gathering full over the hips, with very scant front and back.

The chiffon dress requires very little trimming; tucks four or five inches wide may trim the skirt (though this would not be good for the stout figure).

Again, the chiffon may be put over the lining with very little fullness; and over this you may add panels, back and front, or on both sides. These panels may be finished at the edge with small beads or embroidery—whichever would be most appropriate to the color you have selected and the occasion upon which you wish to wear the dress.

A point to remember is that it is always wise to have your underskirt an inch shorter than the chiffon, as this gives a nice, soft finish to the bottom of your skirt. Your skirt length, by the way, should be moderate.

The author submits the above nucleus of a wardrobe which, he believes, will be found satisfactory by the majority of women for most occasions. He will now go a step further and analyse a mental process which may be helpful in determining your selection of your own dress.

There are many ways of expressing one's personality, of interpreting one's own feelings and thoughts. A writer employs words, phrases, and the ideas they convey as the shape in which to symbol forth his inner vision. A great actor visualizes his conception of the character his rôle portrays; and in this connection, it has been said that Caruso, as soon as he had donned the costume of the character for which he was cast, no matter how tired or jaded he might be, immediately found himself assuming his part. The designer of clothes uses fabric as her medium, and



CORRECT SILHOUETTE FOR CHIFFON FROCK WITH POSSIBILITIES OF CHANGING
THE DRESS BUT NOT THE SILHOUETTE

by means of line, color, and decoration subtly invokes into visibility the mood or personality of the woman.

Every woman, though, is capable of being her own designer—a fascinating study, and one that will deepen her understanding of lines, their character, and their interrelation to the wearer's figure and to each other.

Summoning, then, your best powers of observation and analysis and an unwearying resolve to master anew the subject of lines, let us first determine the design and its relation to the individual. First, there is the outline or "silhouette"—the ultimate character to be given to the fabric and the announcement of the artist's powers to weave order and beauty into the material for the expression of what we are pleased to term "a dress." Then there are the secondary or subsidiary lines—the waist line, the neck line, and the bust. There are, besides, terminal points—at the hip line, at the top of the limbs, at the end of the knee cap, at the hem of the skirt, at the edge of the sleeve.

Lines govern the dress, so the dressmaker must master lines, must grasp their qualities, their character, their relations, their suggestiveness, as an understanding of them is essential to the intelligent handling of a fabric.

Lines invite suggestions from ornamental details, whether in embroidery, ribbon, or lace. *They demand an undivided allegiance to pure design.* They refuse to have their individuality blurred or shifted in a mass of decorative details, but embellishment is necessary at times to complete what might otherwise have been an interrupted line or to disguise some fault in the human figure.

A design is transient or permanent in proportion to its lines; right lines endure; wrong lines are short lived. And permanency is not bestowed by Mistress Luck, but emerges from the correct application of principles of construction.

Lines converge to make a design; they can be so broken up as to create confusion. Lines have character; a perpendicular line may be dignified or severe; a lengthened line may add a cubit to one's stature or produce a caricature; a shortened line may add softness and charm or make one ridiculous.

The term "dividing lines" is used to denote lines which divide the figure; they are difficult to use, as they tend to destroy the unity of

thought and feeling in the design; therefore it is advisable to start by designing straight lines, which are expressed best in the frock sometimes referred to as "the chemise dress."

As an extreme instance, to dramatize the point as to lines, you may, in your own mind, draw a parallel between the lines of a schoolhouse chimney, and the spire of a cathedral. What a difference in purpose, use, fitness, association, thought!

The lines of one design may fit you like a natural skin; the lines of another design may be as inappropriate as smoking a cigarette in church. What is becoming to one woman may be entirely foreign to the figure of another.

You have seen, we will assume, a design that interested you, or perhaps you have imagined a design for which there is no pattern. In either case, you will do well, before you start to design your own lines, to draw a mental picture of the finished gown as you will wear it. Your picture will be much stimulated and will be more "true to life" if you will start your mental process in front of a mirror. Before your glass determine the lines of the dress you should wear. There is the question of your hips; if they are large, select a silhouette that will soften their outline; if the bust line be accentuated, plan to subdue it. Are your arms thin? Your sleeves should have a certain degree of fullness; a loose sleeve will hide the details that are not so pretty. Do you desire a short sleeve? Have it at least two inches above the elbow or two inches below; then, when your arm is raised or the elbow is in motion, the beauty of line is maintained because by the architecture of your sleeve you have succeeded in softening the over-emphasized elbow bone.

As a part of your study, you might put on one of your old frocks and again before the mirror, note every detail. Does your shoulder look broad? If so, try a fold over the side of the bust—does this not make you look narrower and taller? Do you not prefer the narrower shoulder to the broader one? Is your neck line long enough (and low enough) from shoulder to shoulder? If your neck is not beautiful, do not build the neck line of your gown too far away from the throat, and develop the neck line carefully in its journey from shoulder to shoulder, trying to find the most becoming lines.

(Should it seem to any of our readers that "vanity" might be the

outgrowth of this "mirror study," we would say to such a one that at least it prevents much vexation of spirit, which might otherwise disturb what would have been a happy evening or occasion.)

Consider the waist line—one of the most important of the secondary lines. It can make or mar your costume. The fashions of to-day have a tendency to experiment with the waist line. It is useless to make any general rules when dealing with particular cases; one rule, however, outlives all fashions and all seasons and that is, that the lines of the natural figure must be always followed. Knowledge and mastery of natural lines will enable you to solve any dress problem and any details of your costume.

The vogue of the long-waisted dress makes for beauty if the waist line be correctly proportioned to the figure of the wearer. The belt of the dress should be placed slightly below the normal waist line, keeping the lining, however, at the normal waist line. This might puzzle the home dressmaker, but one of the tricks practised by the great designers, in order to make the matronly figure look more youthful, is virtually to confine such a figure in a lining or foundation which follows the natural line of the figure. Every line follows precisely the figure, in reference to curves, et cætera, but the top drapery is where the art of the dressmaker is best expressed. He keeps the curves subtle by draping the material from shoulder to waist line, preferably one to one and a half inches below the waist line of the lining.

The wide belt would increase the prominence of a bust already large. The figure of the thin woman, however, would attain proportion by means of the wide belt; and if she were short in stature, she would do well to place the belt either slightly below or at the normal waist line, thus disguising her thinness and creating that proportion which adds so much to the line of a dress.

CHAPTER V

THE SELECTION AND TREAT-
MENT OF MATERIALS

IN choosing materials, one should be influenced by the quality, the color, the texture, the weight.

Some fabrics are so beautiful in themselves that it is not necessary to load them down with trimmings. If a suitable piece of cloth is selected, and if it be a simple weave and a proper weight for the season's wear, it will look well and wear well. Good cloth will not fade or shrink quickly.

The texture of cloth is just as important as the color. The fabric may be suitable in itself, but if the texture, figures and designs are too brilliant, it will never make a good design for you. Consider the difference of the texture of chiffon and net from the texture of silks or heavy materials.

The following are the most important items in considering material:

- (1) It should be adapted to the type of dress and to the season in which it is to be worn.
- (2) Fabrics which are decorative in texture and pattern require very little trimming.
- (3) It should be of good quality to wear well.
- (4) Plain materials are suited to almost any type of figure.
- (5) The use of plain material for tucks and pleats is to be preferred to cheap trimming. Trimming made of self-material is preferred always to cheap or inharmonious trimming or ornaments. Use trimming only when necessary to add a line or touch—and then only enough to be becoming; your dress should be so made that there is no need to use trimming as an excuse for wrong lines.
- (6) Very broad stripes or plaids of contrasting colors and hues and textures should be avoided. Vertical stripes of contrasting tones

may, however, be worn by slender persons; also, at discretion, pattern plaids if the skirt is not short. Stout women should never wear plaids.

- (7) Figured materials with large, conspicuous designs should be avoided by everyone. Moderately large figured materials may be worn by tall, slender persons if the colors are subdued. The short, stout woman requires plain materials or fabrics with small figures.

Most materials have a right and a wrong side. In double fold materials, the right side is folded inside to protect it from becoming shopworn. In materials where it is difficult to tell the right from the wrong side, the selvage is usually smoother on the right side than on the wrong side. In serge or diagonal weaves, the twills run downward from left to right on the right side of the material.

Almost all the wool materials should be sponged before they are used. Sponging shrinks the material and if it were not done before the material is made up, the goods would shrink on the first damp day and ruin the appearance and possibly the usefulness of the garment. Sponging also prevents the ordinary spotting from rain, drops of water, etc.

There are certain wool materials such as velours, duvetyn, wool plush, and materials of similar character that should not be sponged. Very thin open-meshed materials should be sponged either at the store where bought or at home. If you are uncertain as to whether your material should be sponged or not, it is wise to experiment with a small piece of it first. If it shrinks too much, or changes its color, do not sponge it.

Before sponging your material, cut off the selvage, or clip it at intervals. Lay your material face down on the table. Wet the muslin with cold water and wring out. Spread out your material, pulling out all the wrinkles and lay the muslin (also spread out and free from wrinkles) over it. Fold the other half of the material over the muslin, roll the material and sponging cloth together in a tight roll and let it lie overnight, covered with another piece of muslin and some newspapers, so that the moisture will be retained.

In the morning, unroll the material, pressing it dry on the wrong side as you unroll it. In sponging material of double width open it out its full

width and sponge it in the same way, using a double width of muslin for the shrinking process.

The heavier wash materials of the cotton and linen order should be shrunk in the same way before they are made up.

Certain wool materials, such as velours and duvetyn, should be steamed instead of sponged. Use the same table, ironing blanket, and unbleached muslin as for sponging. Lay the material face down on the blanket. Wet the muslin and lay it over the material. Hold an iron so that it just touches the material enough to let the steam go through the material. Pass it over the muslin, but do not let it rest on it, or it will mark the material. It must just touch the muslin.

Velvet, velveteen, panne velvet, and plush, and a few wool materials like broadcloth have a distinct pile or nap. Except in the case of a kimono sleeve garment, the nap or pile must run the same way in every part of the garment. In materials with a pile, such as velvet, velveteen, or plush, the material must be cut with the pile running up, so that the nap will fall out and show the full richness and depth of color. If the pile ran down, it would flatten and lose its appearance of thickness and depth.

With panne velvet, in which the pile is purposely flattened, the pile should run down. One can easily tell which is up and which is down by running the hand up and down the material.

In kimono sleeve garments that are cut without a seam on the shoulder, or in one piece, it is impossible to have the nap or pile run the same way at the front and back. Get the best effect in the front, as the back is less noticeable. In the pile fabrics, let the pile run up in the front; in broadcloth and panne velvet, have the pile run down in the front.

CHAPTER VI

COLOR AND TEXTURE

A SENSE of color may be defined as the ability or faculty in a very high degree to distinguishing colors, shades, hues—both independently and in their relation to each other.

Inaudibly, but none the less definitely, color voices our emotions just as words manifest our feelings; we react to color as we do to speech, though perhaps not so consciously. Life grows richer in the presence of color; we experience peace, joy, happiness, under its influence, and suffer poverty of thought and feeling under its lack.

And as an angry or foolish word may destroy our loveliest and happiest emotions, so will jarring colors or a discordant note disturb and even prevent our reaction to the general color scheme. There must be then harmonious combinations of colors; there must be proportion or balance in the introduction of contrasting hues or colors, in the gradation of one tone into another.

Fortunate, indeed, are those who have an eye for color—an almost instinctive understanding of the correct selection and proper proportioning of colors. But since there is a definite relation between colors, and since the law of proportion or balance obtains everywhere, the possessor of a normal color sense need not despair. To such a one we would say that there are definite ways of developing one's appreciation of color. Association with colors is the simplest method of intensifying one's innate color perceptions; but to acquire an understanding of the laws governing harmonious combinations and a consequent knowledge of how to combine colors is a better method, as before the power of practical application may reach its fullest development, there must be theoretical knowledge and comprehension.

Suppose, for a moment, that the circumstances of your life had brought you into touch with a new city or town—an entirely new group or com-

munity of people. You would, no doubt, find them all strangers at first; then you would grow to know their names and faces; and after a time you would become familiar by observation and association with the actual and potential characteristics of this or that member of the group, with his family connections, his friends, his general relation to the group and what tradition and life influenced his actions; and were you giving a dinner-party or luncheon, you would try to bring together a collection of those members of the community who were affiliated by character, circumstances, or thought, so that the occasion might be a happy one.

So with color. You may become well acquainted with each member of the color group, the shades and hues belonging to this or that color; you will know what hues result from the combination of one color with another; the softening or neutralizing effect of tones; and you will grow to understand color values.

And as there are in your community initiators and leaders of thought and action whose thinking and whose activity dominates the group with which they are amalgamated, so do certain colors dominate and lead the rest—the primary colors, as they are termed.

Red, blue, and yellow are the primary colors. For long years (and this tradition has Nature's rainbow and the weight of great artists' opinions to strengthen it) purple or violet, indigo, blue, green and yellow and red were called the primary colors; but science has discovered that red, yellow and blue can be combined to produce "the secondary colors" as they are called. Blue and red, for instance, form violet; red, yellow, and blue make indigo; yellow and blue make green; and orange is a combination of red and yellow.

All other hues, all other tones (shades and tints) are but members of the color group, relating to or taking their origin from primary or secondary color combinations, tones being achieved through the neutralizing effect of black for shades and white for tints, or through hues of another color.

With what a thrill must the first dyer of material have contemplated the fabric in its new aspect! Here was beauty—in a pliable form, and adapted to everyday needs. The first wonder of coloring materials has gone; but you of this modern time may know something of that joy if, when you are about to buy a new costume, you will experiment in fabrics;

and in this experiment of yours, you must bear in mind that a third factor in color enters the calculation—yourself.

At the risk of reiteration, we repeat once more the essential importance of a careful study of one's self—the color of one's hair, one's eyes, the tones of one's skin, the final impression you wish your personality to convey—all should be weighed carefully in your mental thought when you are selecting the color for your new costume. You want to be sure that you are purchasing the fabric most becoming to you—a material whose color will enhance the tones of your skin, give you a happier or sweeter expression, deepen your eyes, or beautify your hair. A woman who dressed for years in blue discovered one day that she became subtly beautiful in brown.

Still another factor must be reckoned with—indeed, two more factors—the light and the background against which your costume will be worn. The effect of light on color is too well known to deserve more than passing mention, but we recall it merely as a reminder to our readers of the intensifying effect on color of high light, the subduing effect of dimmer softer lights. Orange, for instance, becomes yellow under high light, brown under lower light.

And your background—a dark red dress on a wintry, snowy day, looks warm and beautiful; but picture the same dark red dress on a sweltering afternoon in mid-July. Booth Tarkington, perhaps unconsciously, taught a lesson in backgrounds to the readers of his "Conquest of Canaan" when he sent Ariel Tabor forth, clad in lavender with overtones of gray, to the meeting over the bridge with Joe Loudon, on a spring day.

When you have begun to understand the part played by light and background, when you have mastered the combination of colors, the gradations of tones, you will have reached a point where you can, with benefit to your color education, study the works of the great masters of art; you will have reached a stage where you will note, with joy, the eternal beauty Nature paints all about you. Her skies are endless studies of contrasts and gradations—subtle ones; her seas run endlessly in combinations and gradations; her woods, with their everlasting play of distant lights and shadows, are studies in tones; and her flowers, her brightly or soberly hued birds, her animals, the color and tones of their fur (think for a moment of the midnight shining blackness of the leopard, its yellow

eyes—how small the proportion of yellow!—or the polar bear, white-furred against his background of ice)—they are all masterpieces in colors and tones. Consider the flower dear to all, the daisy—a combination of yellow and white; the apple blossom, with its graded pinks against a background of soft green leaves; consider the tiger lily and the tiny spots of blackness in its petals of fire, with its background of a summer afternoon; think of the orchid, running tints from lilac to purple; of the gay green and yellow parrot; of the exquisite pure red flame of the scarlet tanager, the Baltimore oriole. Yet these are only a few of the millions of color combinations in Nature. We cannot err in following her combinations; and suffice it to say that our American atmosphere is so happy an accomplice with Nature that we make a mistake seldom, if ever, in so doing.

Indeed, our greatest artist—Nature—presents her law, two-branched, very clearly for the combination of colors; the first is gradation, the second contrast—gradation being the gradual blending of one tone, color, or hue into another; contrast being secured through harmonizing the quality and quantity of one color, tone, or hue, with the proper quality and quantity of another, or even by the introduction of a third tone, either white, black, silver, gray or gold, to modify a sharp discordant combination of colors.

The streets, the shops, the drawing-rooms of our cities and towns—our theaters (even the movies) teem with color combinations, color suggestions; watch these, analyze and criticise or praise, as the case may be.

Returning, briefly, for a moment to the study of works of art—a method of studying color of which we have temporarily lost sight in our discussion—we cannot be too emphatic in advising our readers to pursue this way of acquiring further comprehension of color play and color handling. Backgrounds have their part, light has its share, in every production of the masters, whether they are of Italian, Dutch, Japanese or American nativity. And if an art museum is not easy of access, little shops have copies of all the beautiful things the artist's brush has done with colors. Procure or look at some of these; note how colors have been combined in costumes; how tones have neutralized hues into harmony; how a touch of brightness or of softness has given life to dull grays, browns, and greens, relieved brilliancy into subtle beauty. These artists have

mixed their colors after long study and deliberation; you can do no less for your costume, to make it a picture of harmony and fitness. The secret of harmony is a *proper balance of contrasts and gradations*; and there is no easy way of discovering this secret.

For her who would know the practical combination of hues and tones as they are practised to-day, there is further enlightenment in our chapter on "Accessories"—a study of the colors generally assumed to be suitable for certain types, some favorite combinations, and suggestions as to when and where colors may be worn.

One cannot forbear, as one draws near the conclusion of this chapter, to draw attention to a combination in nature familiar to us in our florists' windows and in our gardens—the combination of colors in the flower called the pansy. Note how the bright yet soft beauty of the yellow pansy is deepened by the black at its center; it is indeed a beautiful contrast of hues. Consider how the velvety quality of the black pansy gains by contrast with the tiny tints at its heart; and above all, consider the purple pansy, with its purple hues, its lavender tints—was there ever a more exquisite combination of purple hues and purple tones? And the combination of purple and yellow in another type of pansy—saw you ever anything more lovely from the inspired hands of the best designers? Do not, unless you are a rare artist, run the whole gamut of tones and shades of the more variegated pansies in your costume; but try to select a harmonious blending of the hues and tones you may find in this, one of our most exquisitely and variously blended flowers.

TEXTURES

Before closing this chapter, it would seem well to make a few remarks on texture, as textural quality appeals in some degree to those æsthetic emotions which respond to color. To some minds, the appeal of contrasting textures is far more subtle than the primitive reaction to color; it is, perhaps the most subtle appeal that fabric makes. The highly civilized woman whose personality finds its happiest expression in plays of texture should arrive first, nevertheless, at a decision as to which color harmonizes with or best interprets her tonal type.

Her next reasoning should be as to which of the various texture combinations—brocades with chiffon or georgette; serge with satin, chiffon

with crêpe de chine; velvet with chiffon; organdy with chiffon or georgette, et cætera, convey fitness to the occasion and to herself; her costume, for instance, for a morning's shopping or a day at the office would not be chiffon with crêpe de chine or velvet with satin; these are for more formal, elaborate occasions. Nor will she wear brocades with chiffon or georgette, lest she might suggest a real poverty of wardrobe and an absolute and painful lack of a sense of the fitness of things.

Great care in the selection of contrasting materials, an analytical discrimination in colors, a nice sense of fitness and harmony—these are absolutely essential to good dressing.

PART II

ABC
Dressmaking

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FUNDAMENTALS OF DRESSMAKING

THE greatest pianist in the world would not know how to make a piano, the greatest designer how to make a pattern. It follows, therefore, that you can make a perfect dress without knowing how to use a pattern.

Bear in mind, however, that when you buy a pattern of standard make, it is mechanically perfect, made so by those who have spent their lives doing just this work; therefore, the selection of the right pattern should be your only concern.

A complete knowledge of how to lay your pattern and cut the material—how to sew it together, and how to fit it—these are the essentials of dressmaking. And it is with these essentials, and nothing more, that this part of our book concerns itself.

There are few laws of dressmaking that are really fundamental, so one's chances of success in making a perfect dress are limited only to the application of skill, taste and common sense. We shall try in this "A B C of Dressmaking" to set forth, as simply as possible, the few fundamentals that are necessary for success, hoping that your path will be made easier and that the so-called "mystery" of dress-designing and dressmaking may remain a "mystery" no longer.

In the preparation of the following chapters, the author has been guided by questions which have been asked of him by students in our dressmaking classes and questions which have been put to him while on the lecture platform—in fact, he has been repeatedly asked, "How may one secure the proper fit of a dress? How may one set a sleeve in correctly? How may one arrive at a knowledge of one's proper lines?" et cætera.

Should you, in the perusal of this book, however, find certain points of interest to you which have not been covered, do not hesitate to write us,¹ and we shall endeavor to be of service.

July, 1923

¹ Modern Modes Company, 598 Madison Avenue, New York City.

CHAPTER I

THE TOOLS IN YOUR WORK SHOP

HAVE you ever, as you watched the construction of a neighboring or adjacent building, noticed the men coming to work with their boxes of carpenters' tools? Have you ever watched an artist lay out his brushes and paints? Have you ever noted the busy housekeeper, as she collected her utensils for the baking of a cake or a pie? If so you can readily conclude that it is a poor workman, indeed, who does not instinctively respond to the thrill that comes when his fingers close about the tools with which he is to do his work. He may not always be conscious of this response, but it is always there even when the craftsman's mind is busied with the work actually to be done.

As a good craftsman, then, select your tools discriminatingly and with all discretion. Be sure your scissors are sharp, your needles bright and shiny, your tape measure accurate, your sewing machine well oiled and clean.

The most precious possession of the home to the author's mind, however, is the sewing machine—a trustworthy one which, with its many attachments for trimming and fancy stitches, can surely be figured as a worthwhile possession.

The first machine, we suppose, was probably a sad affair; it undoubtedly had many ailments, dropped stitches, broke threads and kept the mind of its operator in a trying condition. But to-day if a well-known machine becomes a part of the home and can be depended upon to run smoothly and behave well—as it should do if it is a standard machine—it surely should be reckoned with and considered as a part of the necessary expenses of the household, as much so indeed, as the kitchen table.

Machine work is so much an art to-day that one no longer values a garment more because it has been "made by hand." In fact, the reverse is now true, and the ease with which we may learn to run a machine should count much in its favor.

A list is given below of the "things" you will need, and also a few little guideboards of direction relating to these same things.

A Sewing Box or Basket (all your smaller tools, thread, etc., may be kept in this).

Thimble (of silver or celluloid).

Scissors and shears.

Fine pins (about 1 inch long, with sharp points).

Needles (two kinds, one for sewing, one for basting. Sizes 7 to 9 are a good selection for sewing. For basting, use milliners' needles in the same sizes).

An Emery Bag (for smoothing needles).

Pincushion (one in which needles and pins may be easily inserted).

Tailor's chalks in various colors.

Basting Cotton (use regular cotton, white. Colored cotton is sometimes used to mark alterations after a fitting. Tan, light blue, or yellow are also good for basting. Very fine materials should be basted with a fine sewing silk).

Thread.

Tape Measure (smooth ends—brass-clipped ends are not so accurate).

A sewing machine of a standard make.

Dress form or figure.

The last item is so important as to merit a paragraph of its own. The dress form or figure is used in the fitting of your garments. This is purchasable in any size to fit the figure, and can generally be bought at any department store; if the store does not happen to have one on hand, it will procure one for you in a short time. It is well to buy your form in a hemp color, being careful to secure one in a standard type and of the very latest manufacture. Some women prefer an adjustable form, that is, one capable of being raised or lowered at will; others prefer a non-adjustable form. Be careful to get one that is small enough; the bust measure may be right, and the rest of the form too large; neck, bust and hip measures should all be taken into consideration. Too large a form is useless; the smaller can be made to serve by making larger.

These forms are of a composition which will permit the insertion of pins for draping and handling of material.

For the further enlightenment of the home dressmaker, it may be

mentioned that there are also forms of a special type which permit the making of different size dresses on one form through an expanding and contracting mechanism. There are also forms with a special framework attached for use in hanging skirts.

Aside from all the above—scissors, pins, needles, form—the next most important article—perhaps the most important—is the one which is known as “the Pattern.” It is the originating point on which everything else swings for weal or woe.

So as a cardinal motto in the use of the pattern, select the one which after careful study seems best to fit your personal needs, and be sure it is a standard one.

Our educational world of to-day, broad and complete as it is, must recognize the value of educating our girls to compete along lines of construction with their brothers. It is a curious survival of instincts that compels the girl in her infancy to play with her doll, while her brother plays with blocks and occupies himself with constructing play buildings. He may, while she is playing with her doll, even build for her a doll's house. While sister curls her dolly's hair, he chooses to solve puzzles for her amusement. She may once in a while rush in with truly feminine intuition and solve an intricate point, but for the most part she is content that brother should construct. Bearing in mind this trait of the girl, we reach an explanation of women's difficulty in correctly untangling the parts of a pattern and knowing how to put them together, whereas the building blocks and puzzles, if pored over in her youth, might have developed a constructive bias which would have rendered the putting together of the pattern parts an easier matter.

CHAPTER II

STITCHES AND SEAMS

EVEN as the painter prepares his canvas for the expression of what may be acclaimed a masterpiece, so should you prepare the foundation of your dressmaking. As the painter knows his colors, so must you know your stitches; as the artist practises his knowledge of balance, so should you practise your knowledge of seams, because stitches and seams are just as imperatively factors in the construction of your dress as are colors in the painter's picture. Let us, then, give our attention to this all-important subject.

The basis, the foundation, of all dressmaking, so far as assembling the various parts or pieces is concerned, is stitches and seams. It is more than essential that our student bring to this part of the work great patience and an ardent desire to master details, if she wishes her dress, when finished, to have a really smart appearance. That seams must be properly sewed and stitches neat are basic axioms in the art of making a dress.

THE BASTING STITCH

To many people, particularly to those who are anxious to achieve so-called "effects," the basting stitch seems almost a humorous item. Did you ever hear a woman say, "I never baste?" A few great designers use pins, perhaps, but they are masters in their art; and they are much more likely to use pins only when developing a costume conception with the material draped on a form.

It is literally true that the importance of the basting stitch cannot be overestimated; the wrong basting of a garment may ruin your material and your dress.

A No. 8 needle or a millinery needle (which is a long-pointed affair) is often used in basting, and there is a special cotton, No. 40 and No. 50

thread being favored. Be careful, though, when basting silk to use silk thread, as cotton may mark the material.

Once again we repeat that no matter how simple your dress, correct basting is necessary. If you will take heed of this truth and memorize carefully the suggestions that follow, you will save yourself much time, and it may be that you will save material as well.

Before basting your parts together, carefully match all the notches of your pattern, as noted elsewhere in this book. Then pin the parts together before you start to baste. Baste from one half to three quarters of an inch below the line on which you intend to sew, or one inch from the edge of the material, so that the basting stitches will not be sewed in with the stitches which ultimately keep the parts firmly together. And when you are about to remove the basting threads, do not pull the entire thread out at one drawing, as in so doing you may mark your dress. Rather should you cut the basting thread at intervals of three or four inches; and when you do begin to pull out, begin at the knotted end.

When you baste a straight and a bias edge together, hold the bias edge *toward you*; in this manner, you can better adjust the extra fullness to your straight edge and prevent too much fullness in any one place; you also lessen the possibility of stretching the bias too much.

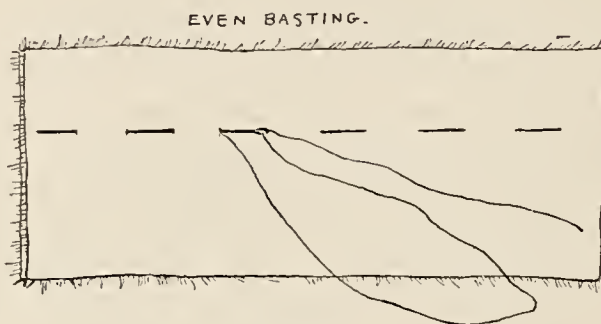
When basting under-arm seams, start at the waist line and baste toward the top. Baste down from the waist line. Baste shoulder seams from the neck line toward the armseye. Side-front seams should be basted from the bust line to the shoulder, then down from bust line to waist line. Side-back seams should be basted up the shoulder-blade line to the shoulder seam, then down from the shoulder blades to the waist line. Baste sleeve up.

Skirts should be basted from the waist line down. The one exception to this rule is that obtaining in closely fitted skirts, which are basted from the hip line up to the waist line and down from the hip line.

Make your thread about twenty-five inches long, single (it may seem ridiculous to make a point of this seeming triviality, but too long a thread will, nevertheless, cause trouble by twisting, tangling or knotting, thereby not only distracting your attention, but making your basting line less sure), and then proceed to baste, after having knotted the long end of

your thread, which should be about three quarters of the length of the thread with a small, neat knot.

A word, however, as to the kinds of basting; there is even basting, uneven basting, and tailor basting. Let us start with the one most used and most familiar. Look carefully at illustration No. 1:

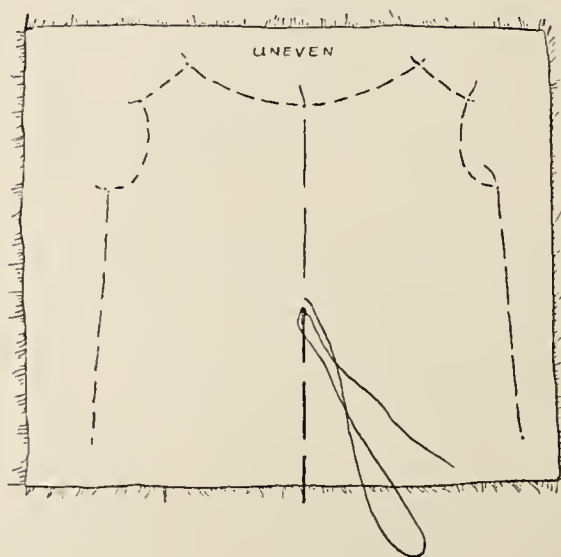


No. 1

Our artist has made this sketch for you in black and white, so that you may have no doubt as to what the even basting stitch really is.

The even basting stitch is used to hold edges together. Begin at the upper left hand of the edges you wish to bring together. Push needle through material, take a *straight* short stitch, and so proceed, pushing the needle in and out. *Keep the stitches even and in a straight line.* A straight even line of basting is in itself an inspiration.

Now consider the uneven baste, as in the sketch below: No. 2



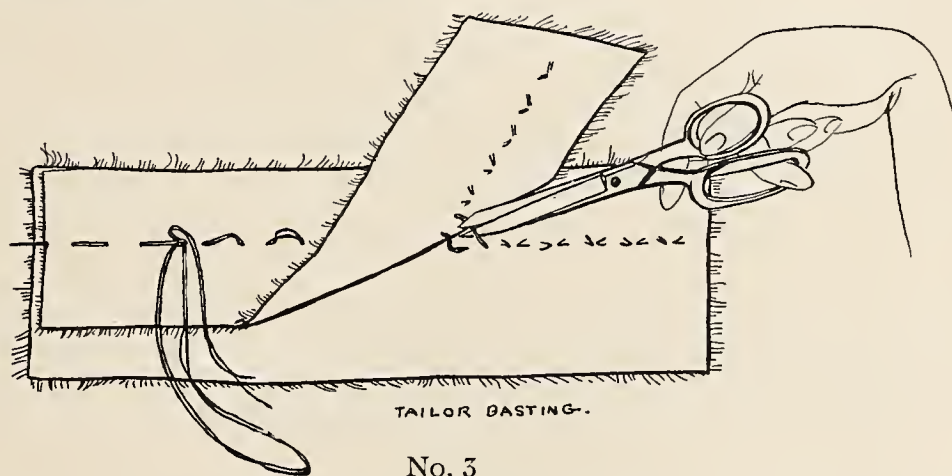
No. 2

Take a short stitch, then a long one; then another short and another long, until the basting is finished. Do not take the stitches too long; otherwise the necessary firmness is not achieved. Experience will soon guide you as to the best length of stitch.

When you come to the end of your material, fasten your basting by two back stitches, or with a loop, so that the thread will not pull out.

REGULAR TAILOR BASTING

This basting is used for cloth material. Put cloth on double and have the thread double, about twenty-seven inches in length. Baste through the cloth on the double, having each stitch loose—not firm. Then lift one edge of the material and cut through the center of each basting stitch, thus leaving an exact marking for seams. In this way you secure absolute evenness on both sides.



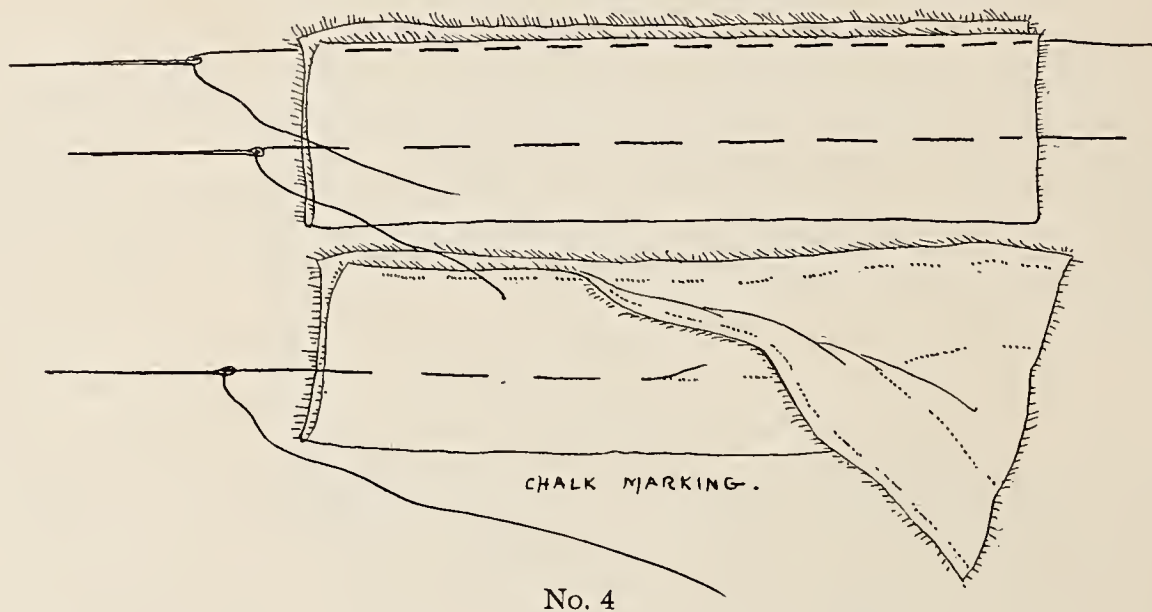
Another way is to use chalked double thread so as to mark both sides alike. For this your thread may be shorter. This method is used to advantage in the case of all thin materials, and is much favored for marking by the efficient dressmaker. It may be used also for wool materials. See sketch No. 4.

There is also a tracing wheel, the use of which facilitates seam work, but as directions for use are furnished with these, a description is not necessary for the purpose of this book.

THE RUNNING STITCH

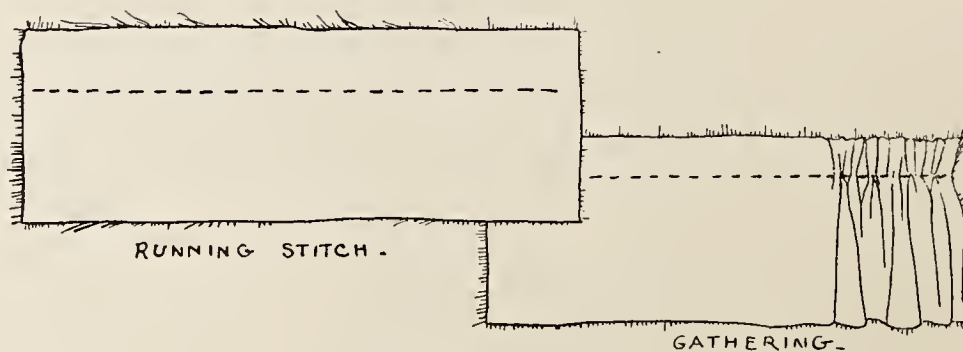
This stitch is used for shirring, tucking, gathering, and sometimes for seams, if they do not require firm sewing.

To make this stitch, begin at the upper right of your edges, which you have basted together as previously instructed. Take several short stitches (you who like the nice little stitches will be in your element now) with the point of the needle, holding the stitches on the needle as you take them; then pull the thread through the material, and follow the line of basting (if you are sewing two edges together) until the completion of your work.



No. 4

Gathering is another version of the running stitch. When you come to the end of your material, remove the needle and gently pull the thread till the material is gathered to the required fullness (see illustration 5).

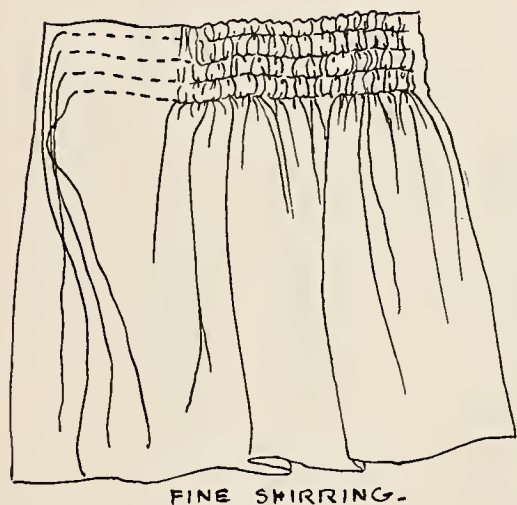


No. 5

When several rows of gathering are used, it is called *shirring*. If you wind your thread over a pin at the starting point of each row, you will hold the gathering firm. Each row should be firm—each row should be

directly under the row above, for it is truly workmanlike to have your rows straight and even.

Use strong thread for shirring. This stitch, by the way, is often used as a trimming and makes a very delightful decoration for little girls' dresses. See the accompanying sketch of a shirred dress for a little child.



No. 6

COARSE AND FINE SHIRRING

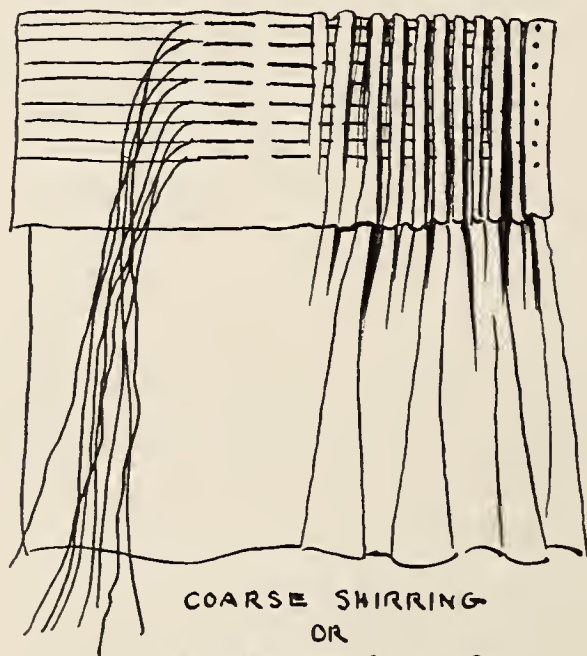
In fine shirring, an edge is turned back to the top of the first row of shirring as illustrated. On thin material, it is well to insure an absolutely true line, which may be done by pulling through the material a thread on the grain. Two or three rows are all that is necessary for fine shirring, unless the shirring is to be used as a trimming, in which case as much as three or four inches of shirring may be made, each row one-quarter inch apart. Shirring may be defined as evenly spaced, fine stitching gathered.

Coarse shirring is made in the same way as fine shirring, the only difference being in the gathering, which is made more coarse. Shirring is

graded by the size of the stitch—the smaller the stitch, the finer the shirring.

THE BACK STITCH

This stitch is a very useful one. Frequently it is used in place of machine stitching by the woman who likes “everything made by hand.” Begin at the right hand, take a short, straight stitch, then put the needle back to where you began your stitch, insert and pull through the same length beyond the stitch. It is superfluous to say that the stitches should be straight and even. See illustration No. 8.



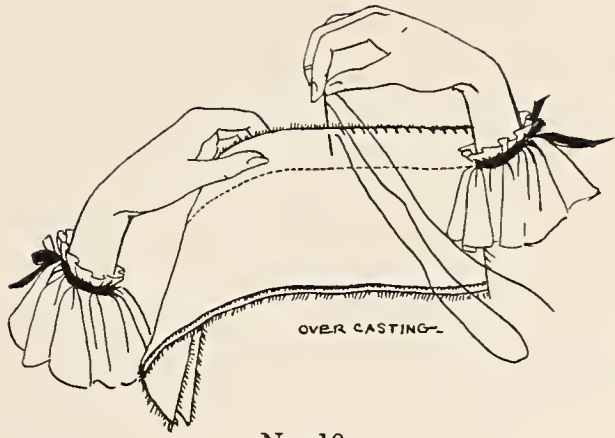
COARSE SHIRRING
OR
CARTRIDGE PLAITING

No. 7

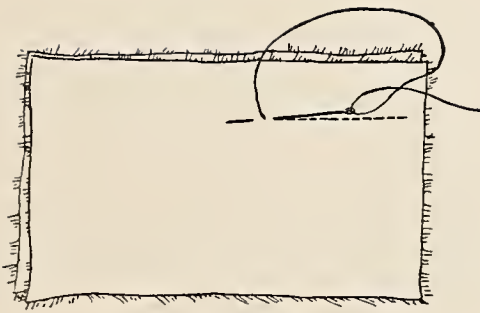


THE COMBINATION STITCH

This is a running stitch combined with the back stitch. It is accomplished in the following manner: take several running stitches, then one back stitch, and proceed in this way. This stitch is used to secure firmness when the running stitch will not accomplish this purpose to one's entire satisfaction. See illustration No. 9.

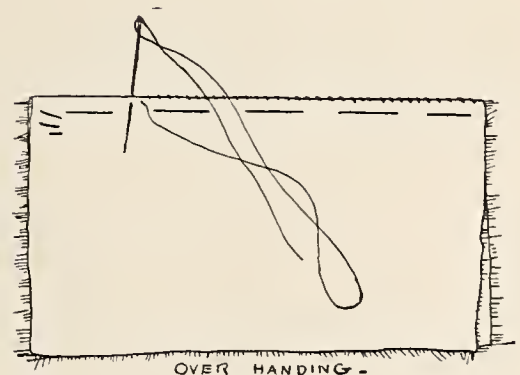


No. 10



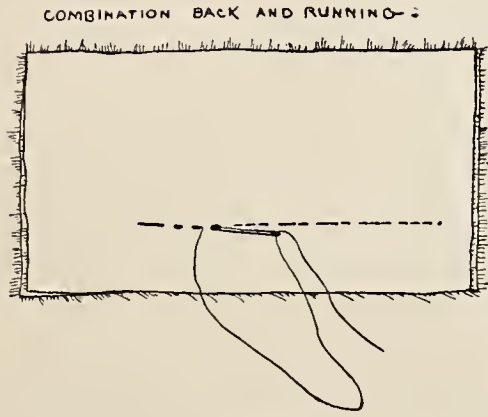
BACK STITCH-

No. 8



OVER HANDING-

No. 11



COMBINATION BACK AND RUNNING-

No. 9

OVERCASTING

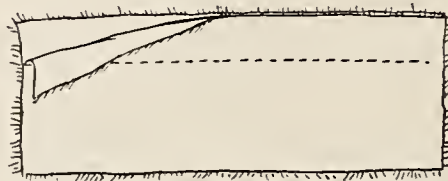
This stitch is generally used for overcasting seams or raw edges, to keep the material from fraying. Hold your material in your left hand; fasten thread with back stitch or knot (for a trial); start with your needle from the under side of the material, put your needle through, bring the thread over the top of the material, then start needle from under side again, and continue in the same fashion. Do not pull the stitches too tight, and make them deep enough, so that they will not pull out of the material. Illustration No. 10.

OVERHANDING

This is a stitch often used on very fine material. It is used to sew two folded edges together. For the beginner, it is wise to baste the two edges together, then proceed as in overcasting, placing the needle in from the back, pulling it through, and bringing thread over the top of the material. Continue as in illustration 11. Take even stitches and do not pull the thread tight. The stitches must be small enough to hold the edges of the material firmly.

SEAMS

When one has reached the moment where one may begin the seam, one has arrived at a thrilling stage. Your cutting has been done; you have mastered stitches by practice; and you are ready to put together the various parts.



PLAIN SEAM.

No. 12

The plain seam is the simplest; baste the two edges of the material together as indicated above under "Basting," then sew with back stitch or by machine. Make your seam deep enough, so that the material will not fray.

THE TURNED-IN SEAM

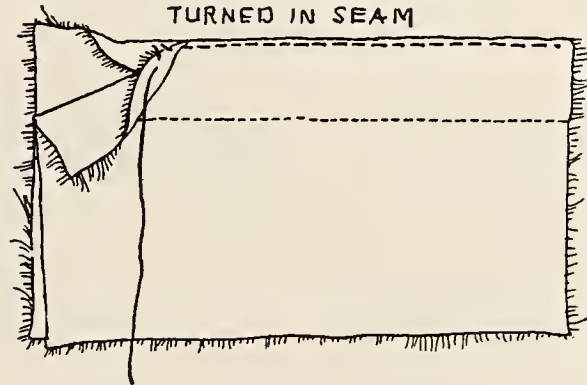
First, make a plain seam as above. Then turn in the edges toward each other; baste edges together, then overcast as in illustration 13.

FRENCH SEAM

Again make a plain seam on right side of material, just far enough in to hide the raw edge. Then fold the seam in, using the stitches on the seam as edge, and stitch again, this time on the wrong side of the material, deep enough to cover the raw edges of the first seam.

FELLED SEAM

Make plain seam on wrong side of the material. Trim one side of the material close to the seam, and fold the wide edge in towards the cut edge. Then lay the work flat on the table and hem the turned-in edge. This seam, when finished, should be flat as in illustration 14:



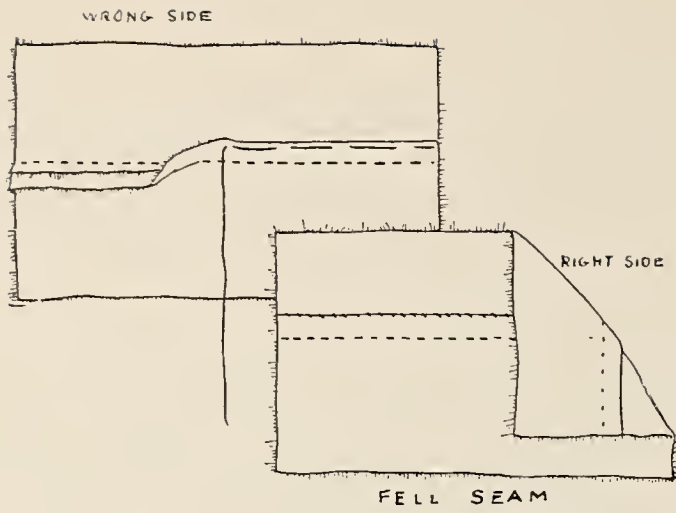
No. 13

This seam is used for under-arm or skirt seams.

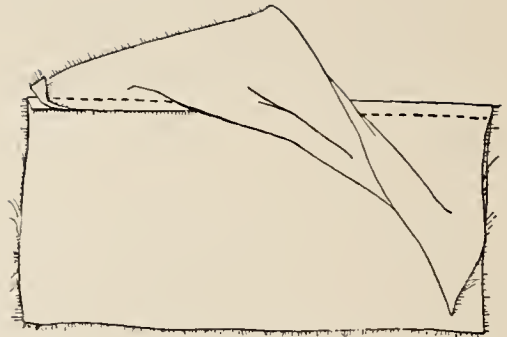
Now put the needle through the material, then take a small, straight stitch on the turned-in edge (the needle pointing to the left) and continue along the entire edge. The stitches must be kept even so that the right side may show the rows of small, straight stitches—the stitches of a true craftsman.

ROLLED SEAM

The Roll Seam is used when materials ravel or when a narrow joining is required. Have the edges even, baste together, then roll edges over, and overhand with small, close stitches. Bring the stitches from under the roll; that is, put needle in back of material. Illustration No. 15.

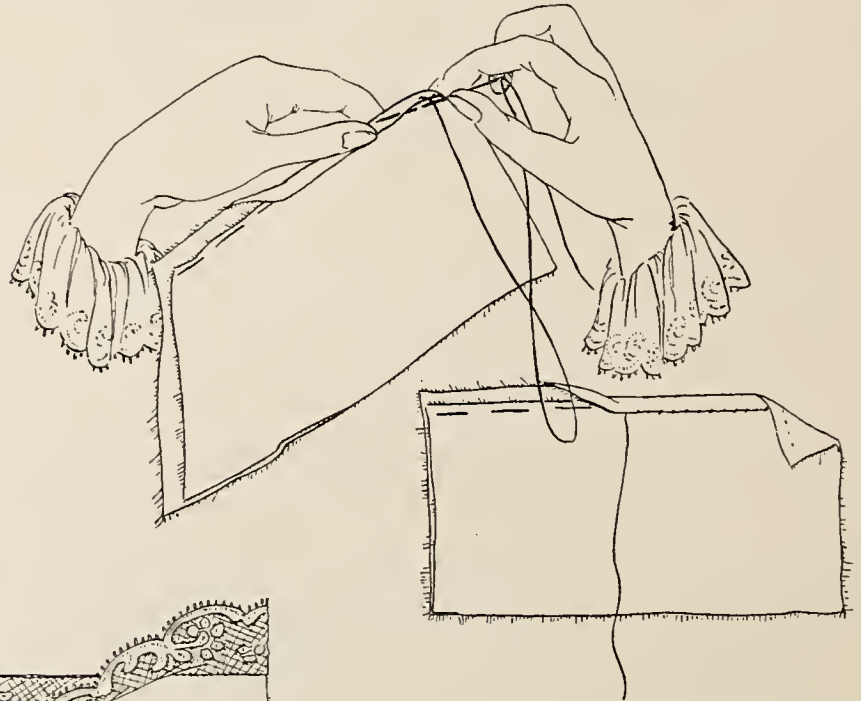


No. 14

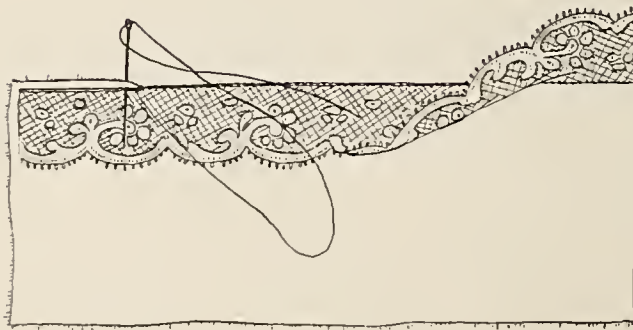


FRENCH SEAM.

ROLLED SEAM-



No. 15



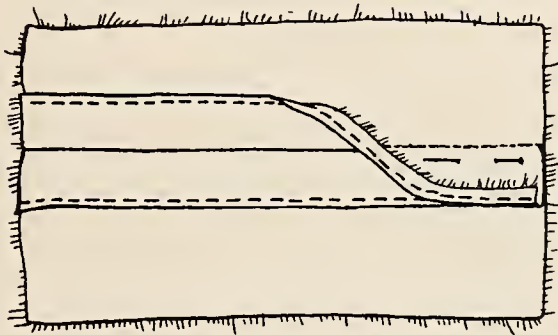
WHIPPING.
No. 16

WHIPPING

This is a form of stitching used on edges. Turn the edge down very slightly, and apply running stitching. Then roll the top down over the edge about one sixteenth of an inch and overhand with fine stitches. Use a very small needle. This form of stitching is used for chiffon edges, thin silks, and fine lace edges. Illustration No. 16.

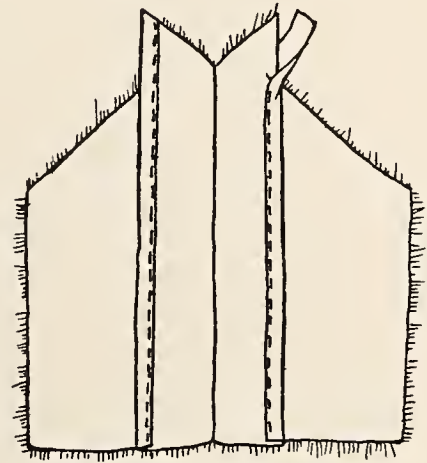
OPEN RUNNING SEAM

The edges of the material are stitched together, in the usual manner, about an inch from the edge. Then the two edges are pressed back



OPEN RUNNING SEAM

No. 17



OPEN BOUND SEAM.

No. 18

and down to the wrong side of the material, as in the illustration. The raw edge on each side of the seam is then turned slightly back in a tiny fold which is kept in place by a running stitch. See illustration No. 17.

Another excellent plan for obviating the raw edges of a seam is the device shown above, a piece of narrow ribbon binding being placed over the raw edges and held in place by means of a single running stitch in the manner indicated:

INVISIBLE SLIP STITCH

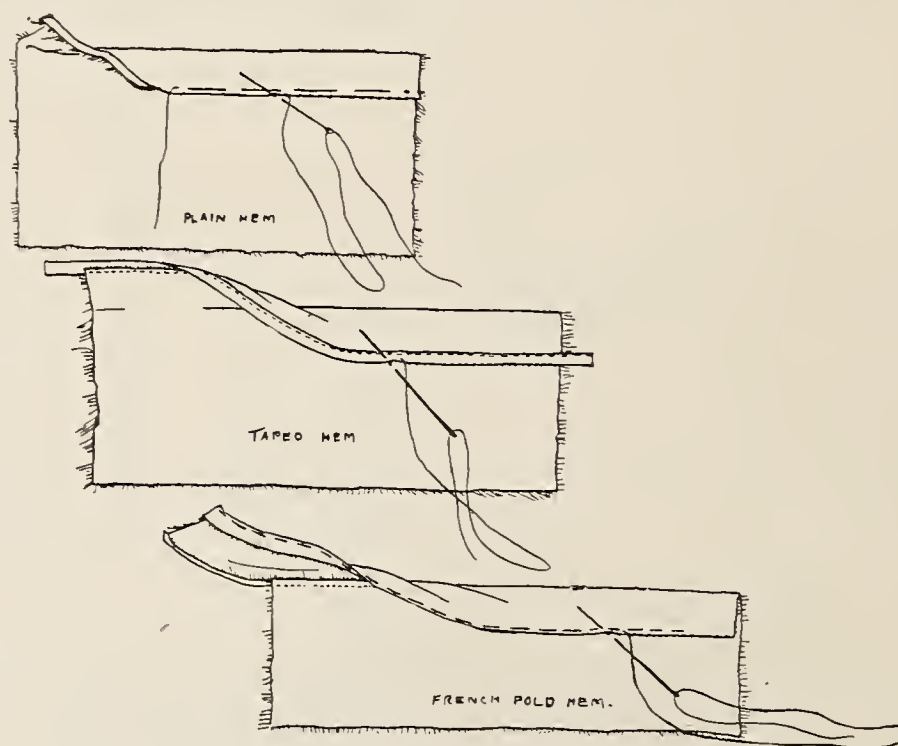
A very valuable stitch to know is the slip stitch. This is used for turned-in edges when one does not wish the stitches to show.

Fold your hem to the desired depth; then baste. Fasten the thread under the fold of the hem when you start; bring your needle out through

the crease of the fold at the under edge of the hem, taking up only one or two threads of the material, then slip the needle along the inside of the folded edge, bringing it out a short distance from where you began. Then take a very small stitch into the material, then a long stitch along the inside of the folded edge, and so on, until work is completed.

HEMMING

Hemming is the form of stitch employed for fastening the hem of a garment to the material. The hem is made in this manner: First turn back



No. 19

No. 20

No. 21

on the wrong side of the material a tiny fold sufficient to insure a perfectly smooth, straight edge. This smooth, straight edge will be the top of your hem, when your work is finished, so turn back another fold to the depth desired in the manner shown in the illustration. No. 19. Hems may be anywhere from two to seven inches in depth, according to material.

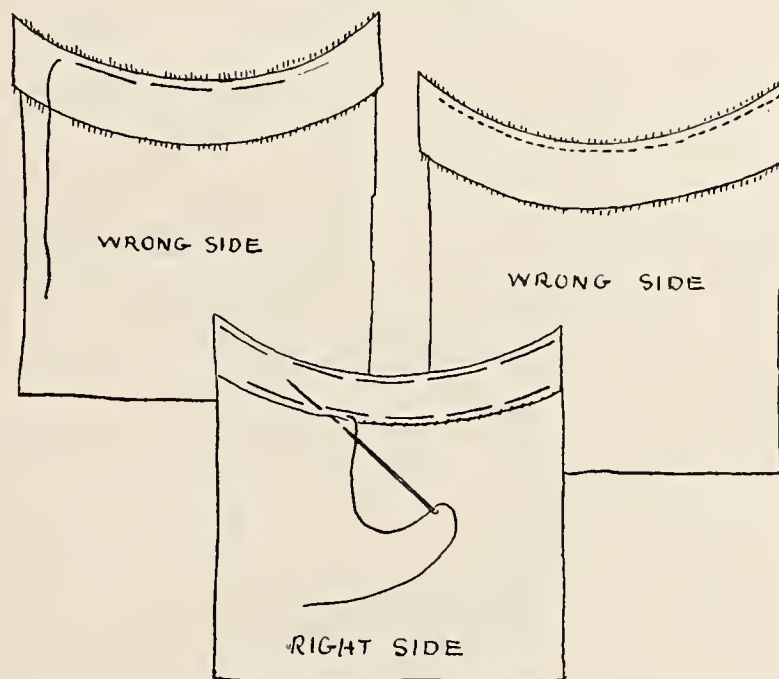
Having made the second fold as indicated, take the material in your left hand; insert your needle just below the edge of your first fold or top of the hem; push upward slightly to the left and catch with a tiny stitch

the edge of your hem to the material; proceed in this manner, taking very small, neat stitches.

TAPED OR TAILORED HEM

When a skirt or dress of heavy wool or cloth material is hemmed, the turning under of the raw edge renders the hem thick and clumsy; the method usually employed, therefore, for hemming materials of this type is to stitch binding on the edge of the material and then sew the outer edge of the binding to your material, forming the hem. No. 20.

BIAS-FACING



No. 22

FRENCH FOLD

In many dresses, the French fold is used in place of the hem. For instance, a serge dress may have a French fold of satin; a lace or chiffon dress may have a satin or crêpe fold. These folds may be of any width desired, but the narrower French fold gives a smarter appearance. After cutting the required number of bias strips, sew them together, press the seams flat, and then stitch the edges of the binding to the edge of your material on the right side; roll the binding over the edges to the wrong

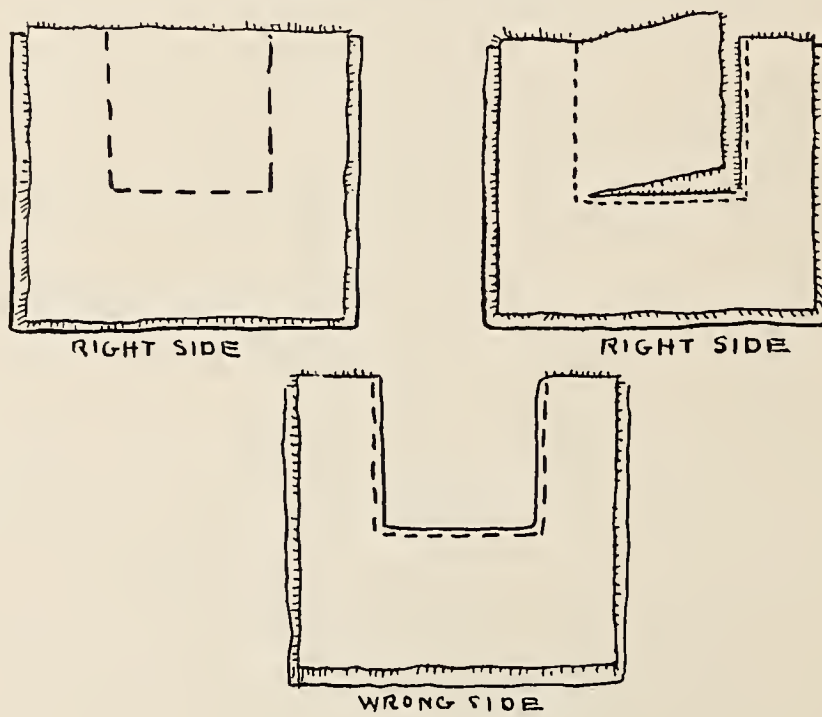
side, turn in the raw edge of the binding and slip stitch to the material so as to cover the first stitching on the right side. Illustration No. 21.

FACING

Facings are of three kinds—straight, fitted, and bias. They must be cut on the same grain of the goods as the material you wish to face.

A straight facing is made from a piece of goods cut straight across the grain.

FITTED FACING



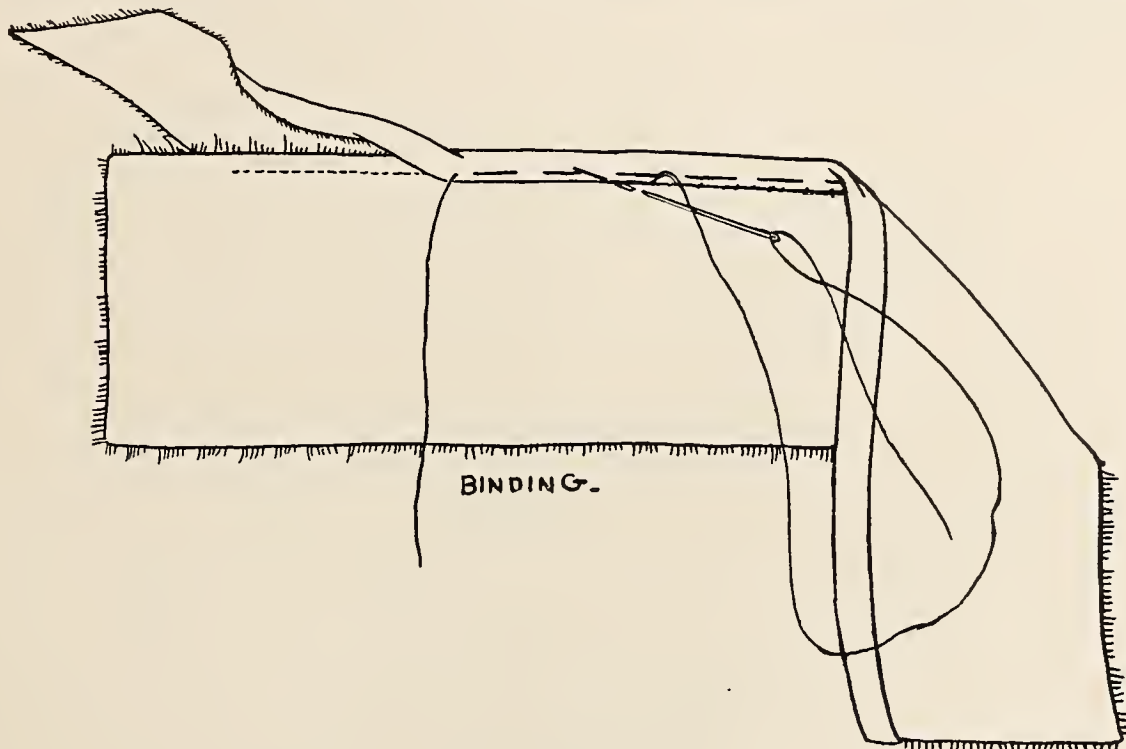
No. 23

For a *bias facing*, take the goods on the straight grain and fold diagonally to make the bias. In other words, fold your material so that the lengthwise grain and the cross grain are at right angles to each other. Then cut the desired depth of facing, the diagonal line serving as a reference guide in maintaining the line, and you will have a perfectly true bias. The advantage of the bias facing lies in its power of being stretched to circle a curve or go around a point. Illustration No. 22.

For a *fitted facing*, lay that part of the garment which is to be faced on your material, being careful that the grain of the goods and the grain of the garment part are identical. Cut your facing, first tracing the

outline of the garment where necessary. Then, having shaped your facing, you may cut to the desired depth.

For example, let us suppose you need a five-inch facing. Measure off with a tape measure the desired width of your goods, allowing for seams. Lay your facing on the right side of the material, edge to edge, and then baste. Stitch the basted parts together, then turn over the facing on the wrong side of the material and baste again, edge to edge; finally, hem the



No. 24

top of your facing neatly, so that the stitches will not show through. This method will secure for you a very neat facing and a workmanlike edge. Illustration No. 23.

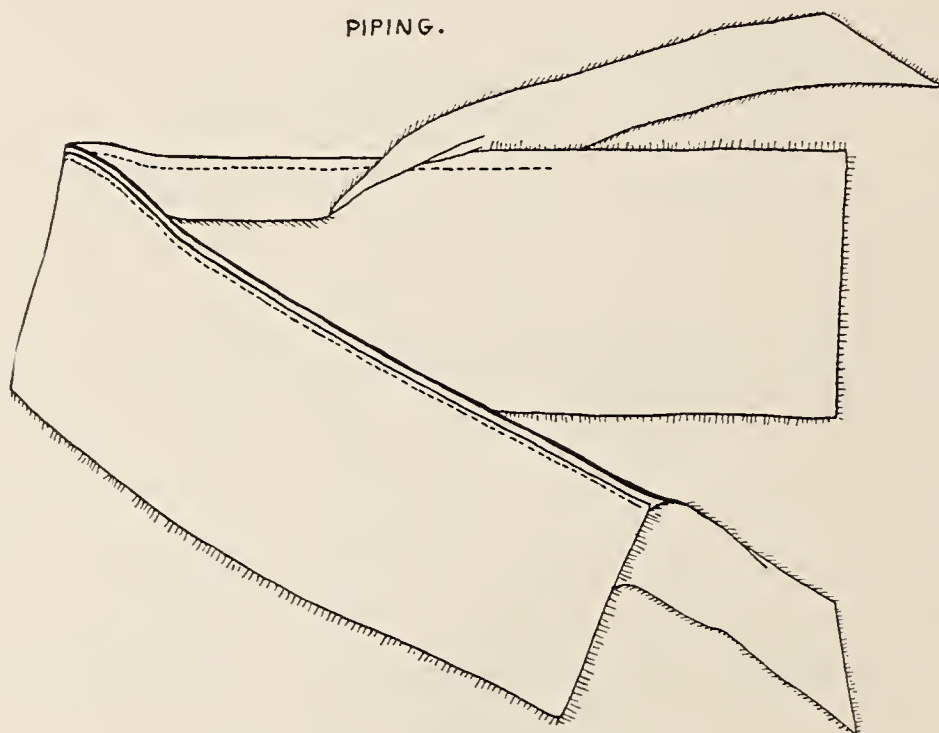
BIAS BINDINGS

A bias binding is cut on the same grain as a bias facing. It can be made any width from one-eighth inch to one-half inch or even one inch.

Lay the binding on the right side of the material, as for bias facing, and stitch, taking care to keep the edges very straight. Then turn the binding down toward the wrong side of the material, double the desired

width of the binding; fold on the half and hem lightly on the original stitching, so that your stitching will not show through on the right side of the material.

For instance, if you wish to make a binding one-quarter inch wide, cut your binding one inch wide. Lay your edges together, as described above, and stitch; then turn the raw edge of your binding down to one-half inch wide and fold again on the half. Then hem lightly on your original stitching, and you will find you have a one-quarter inch binding. Illustration No. 24.



No. 25

PIPING

Take a bias three quarters of an inch wide, and stitch as a regular seam, having your bias on the right side of your material, and then hem on the other side not lower than your first sewing.

A piping can be made flat or with a cord. It is used to finish the edges of a dress and, as a rule, is of a contrasting color. The material should be soft enough to lend itself easily to the corners and curves of the dress, such as neck line, armholes, et cætera. See illustration No. 25.

MITERED AND SQUARE CORNERS

One of the difficult parts of finishing a garment is the making of the hem at the corners.

The narrow hem may be turned in at the corners, but for the deep hem, there would be too much material; therefore, the accumulation must be cut away and the corners turned. To accomplish this, it is necessary to miter (see sketch 27).

Trimmings may be mitered so that the joinings can hardly be seen. This form of joining may be used for turning square corners (see illustration) on collars, for lingerie, and in fact for any form of decoration where a corner is needed.

In the case of mitering a corner for embroidery, take piece of embroidery between thumb and finger of right hand. Fold the embroidery to form diagonal or bias in the same manner shown in illustration No. 26. The same design of embroidery pattern should appear on each side of the diagonal. Now turn material over to the wrong side and sew first with a running stitch along the line of the crease. Cut off the waste material close to the running stitch so as to avoid bulkiness, and whip or overhand raw edges closely together. Press with a hot iron on the wrong side; turn over to the right side, and you will find the embroidery properly mitered and corner squared.

Lace presents two angles of discussion in regard to the square corner. Suppose, for instance, you wish to miter a piece of lace having scallops; proceed in the same manner as for embroidery, but be sure that you *fold on the center of the scallop*, so as to match the two halves of the scallop together. In the case of a large scallop, care must be taken to use the center of two scallops.

Turn the lace over on the wrong side, sew along the crease with running stitch, as for embroidery, cut off waste, and overhand or whip the raw edges firmly together.

Still another angle of the art of mitering presents itself—the appliquéing of lace on a mitered corner so neatly that the joining may not be detected.

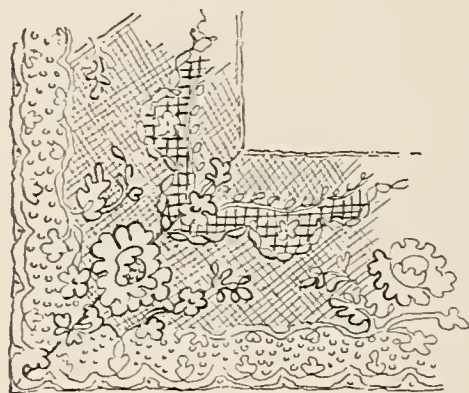
If you have any heavy lace, such as point-de-Venise, or appliqué lace of any kind, you may join the corners as follows:

First, take a stiff piece of paper and draw a diagonal or bias line

similar to the one formed in folding embroidery or lace; place your lace on the paper, and fold precisely as already described along the pencil line. Now cut out your lace along the crease as nearly as possible to the pencil line, cutting in and out to save your design. From the pieces that you have cut off, secure various flowers and leaves and appliqué those to your corner in such a manner that the pattern is filled out and the seams rendered invisible.

There are two kinds of square corners. Let us take the case of the square neck corner.

There is a little knack in getting the corners of a square corner. It is a good idea first to trace your square either with chalk or basting



MITERED CORNER OF LACE OR EMBROIDERY

No. 26

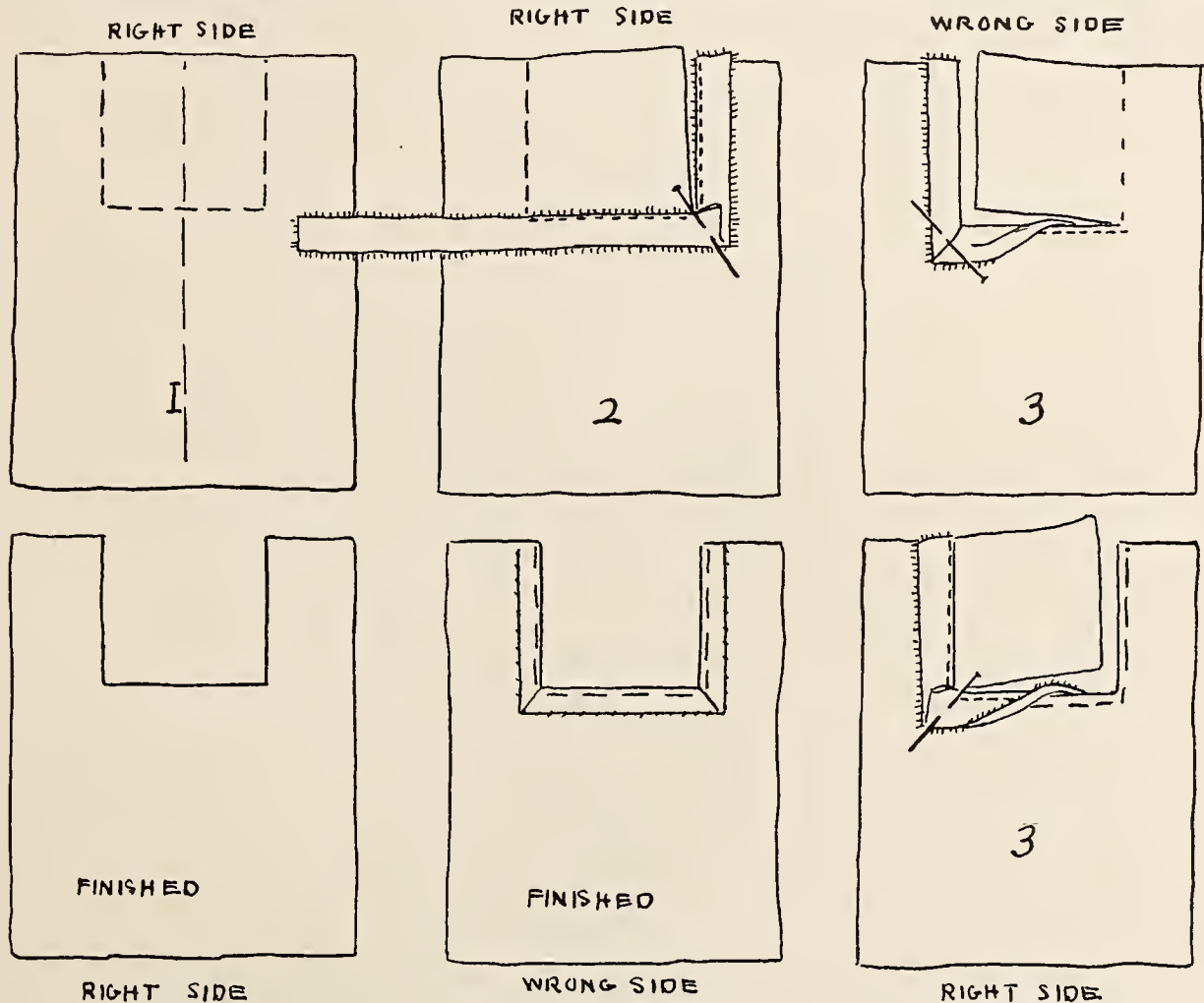


No. 27

thread on the grain of the material, for both the up and down lines of your square and for the meeting line, which, of course, comes across the grain.

Now, before cutting, begin to bind with a piece of binding or a tiny cording, as your fancy pleases; lay the binding on your tracing line, edge to edge, on the right side of the material, and apply the binding to the material with a small running stitch. When you come to the corner, cut out your square, using care not to cut to the very corner. Lay your work flat on the table; gather up with your left hand a small fold of the binding, right at the point where the two lines meet, so that the top of the fold will run true with the tracing line, meeting the line on which you have

been running your stitch; then, with your right hand, turn the binding backward on the tiny fold until a little triangle is formed; fasten the point of this triangle firmly to your material, just as if you were continuing your running stitch; take the binding in your left hand and manipulate this round your corner to form a square, keeping the edge of the binding true to your tracing edge. When you have finished running the binding on,

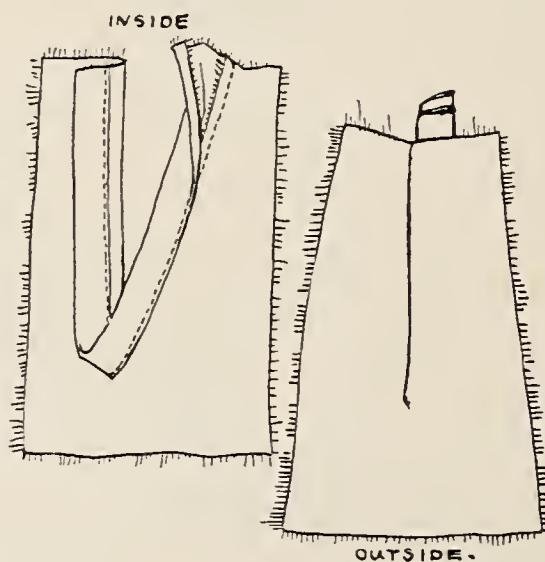


No. 28

you may cut along your tracing line; then turn the binding on the wrong side of the material and tack lightly. A little practice will soon enable you to become an adept in producing a real square corner. See illustration No. 28.

Another form of square corner is that used in the square edges of coats, tunics, wraps, and so forth, as per illustration 27. It is formed in this way:

We will suppose that you are squaring the corners of your coat. First turn your side and bottom hems in to the desired depth, both being the same width. Again, lay your work flat on the table. Turn back the bottom hem and cut out one thickness on the inside the depth of the hem as indicated. Fold the hem back to its original position, and on the single thickness of material that you now have, begin to fold in and down toward the opposite corner, so that you will achieve the point of the triangle at that corner; turn the hem back and cut off more material, leaving plenty of edge for turning in; adjust your triangle or diagonal line once more, and you will have achieved your square corner.



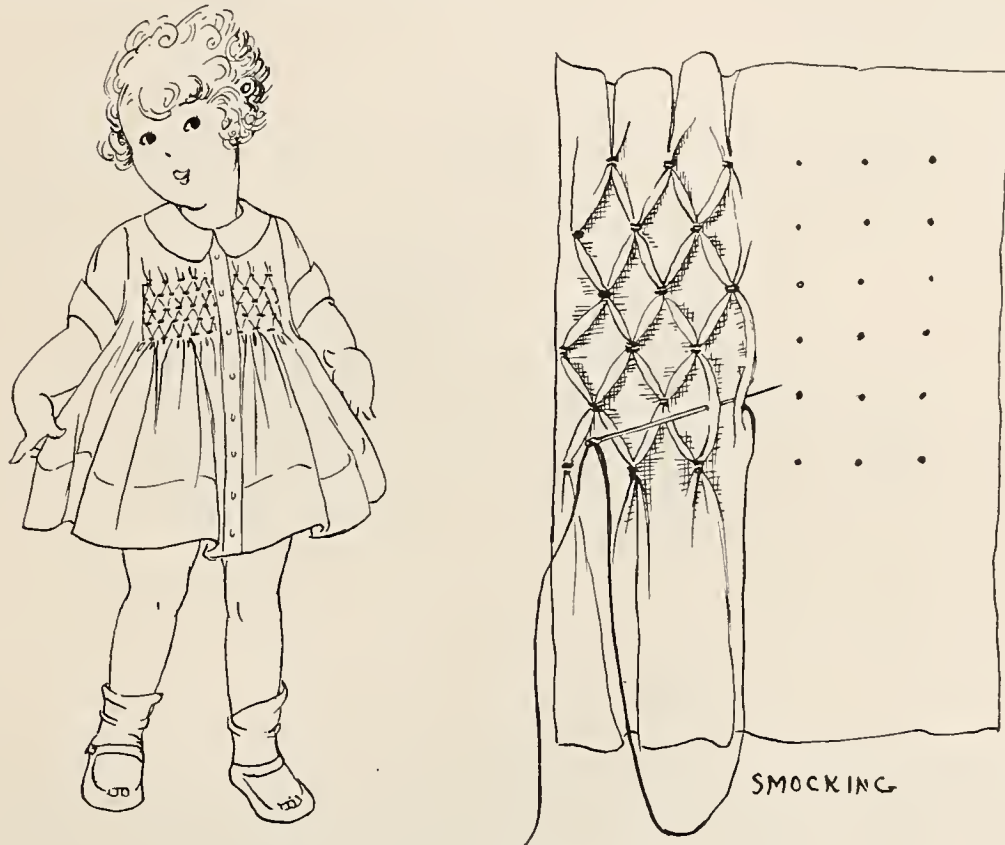
PLACKET

No. 29

PLACKETS

This is one of the points in which it is exceedingly difficult for the home dressmaker to excel. Its position, for one thing, is important. It should not be any longer than necessary. If you are making a plain gown, you may hide the placket under a panel or sash, though it should usually be hidden under a fullness, or under a pleat or trimming. If it is on a seam, it is not so hard to make. The placket should be faced with a straight little piece of the material. Ten inches is generally a good length for a placket. Cut as indicated on the pattern. If a placket has to be cut right into the material where there is no seam, take a straight piece of thin

material about one and one-half inches wide (silk, ribbon, or tape); cut your placket, lay the tape on the right side of the material and stitch all around it; then turn as for binding over the raw edge, allowing one-half inch, and stitch down on either side. The right side is for the hooks with the binding turned down, and the left side is for the eyes, the little binding forming flap or fly. Snaps may be used instead of hooks and eyes, if desired. Illustration No. 29.



No. 30

SMOCKING

This is a very pretty and quaint trimming which breathes of an older world and is still always new. Smocking must be made on both the lengthwise and cross grain of the material. Otherwise it does not have the desired effect.

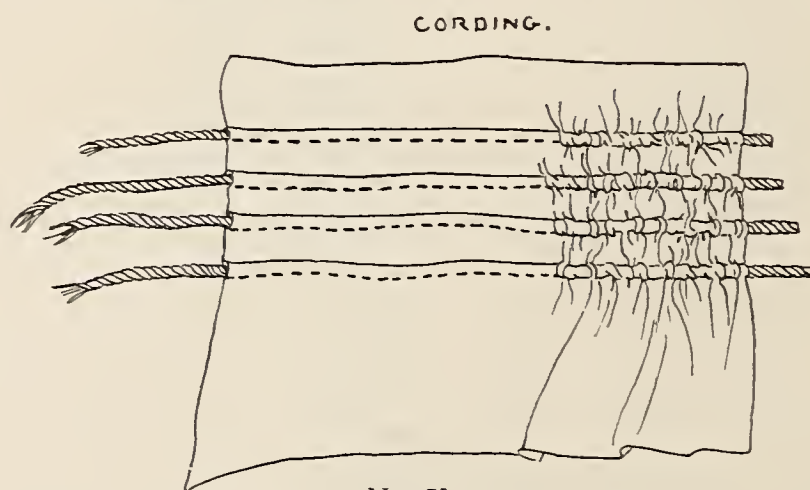
With a pencil make little dots about one-half inch apart to the desired size of the smocking. You will need about double the amount of material; for instance, five-inch smocking will require about ten inches of material.

Now, if you want a band of smocking that is five inches wide and five inches long, you would need ten inches in width. The length does not vary. Pick up with your needle your first row of dots. Catch your first two dots together, leave a space, then catch the next two dots, and so proceed, leaving space and catching dots.

On the second line of dots, you alternate: leave the first dot, space, catch up the next two dots, space; catch up the next two dots. On your third row, do as on your first; on your fourth, as on your second, and so on. Illustration No. 30.

CORDINGS

Cording is another very pretty trimming. It must be made, however, with great care, because the least little deviation from the straight lines



No. 31

spoils the effect. A good idea is to start with a pulled thread. Gauge as for tucking. Have fine cording of whatever width desired. Place your cord under the material and use a running stitch as for tucking. Run your stitch close to the cording, exercising great care not to catch the cording. Measure from edge to edge as in tucks; three-quarters or one-half inch between makes an attractive band of cording.

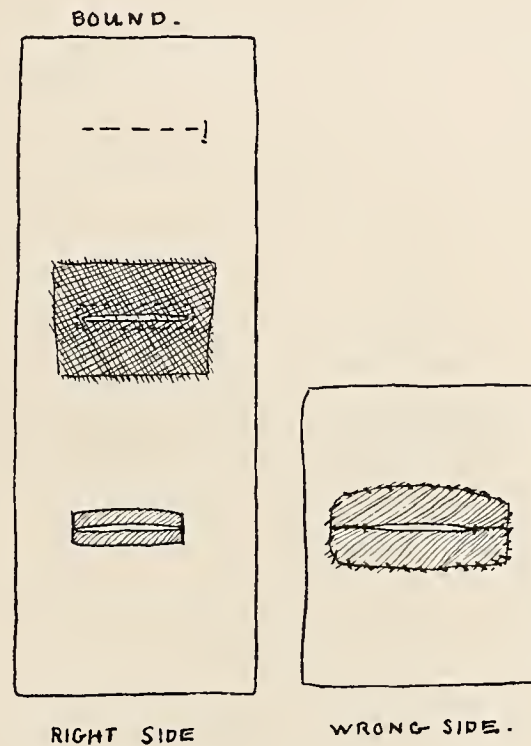
An attractive trimming is made by drawing up the cording slightly as for shirring. Illustration No. 31.

BOUND BUTTONHOLES

A bound buttonhold serves two purposes: the first, a useful one, since it holds the button; the second, a decorative, since it makes a trimming.

To make a bound buttonhole, care must be taken that it is put on the right grain of the material, size and distance between each buttonhole carefully measured, as shown in the sketch.

First, mark with chalk the desired size of the buttonhole, and, if preferred with colored thread in addition. They must be placed at an even space from the edge of the garment, as well as in relation to each other.



No. 32

Right side when finished

Wrong side when finished

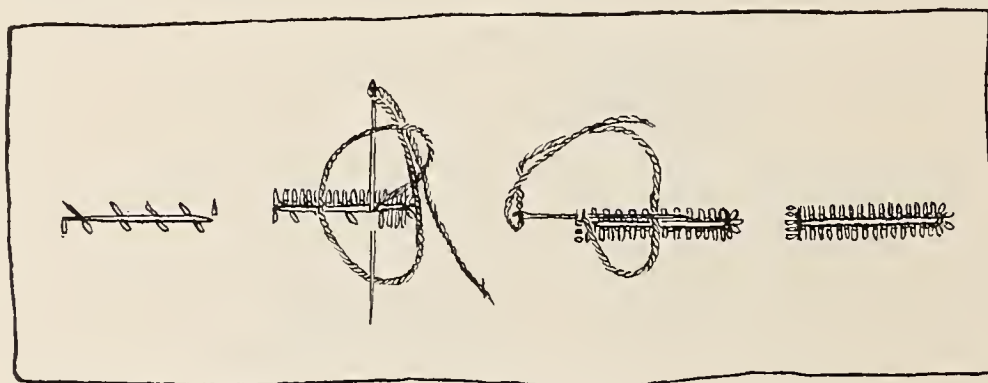
3 steps to take in the making indicated below

The center of the buttonhole having been traced as outlined in the preceding paragraph, place a piece of material of a size larger than the desired buttonhole on the right side of your garment. The center of this piece of material is placed exactly on the same line as the center of the buttonhole. Baste on the buttonhole, mark, and stitch all around or at a distance of one-sixteenth inch from the center of the buttonhole, forming little square corners at the edges, as indicated in the illustration. For the buttonhole, cut through the tracing, turn a little square of material in on the wrong side to form the binding on the right side, as shown.

Stitch lightly near the edge on the wrong side to keep the binding firm, and catch lightly on the outer edge of the square, sewing the corners firmly on the wrong side. Press with a hot iron, and the finished bound buttonhole will appear as shown. Illustration No. 32.

WORKED BUTTONHOLES

First chalk out on your garments the size of buttonholes required; measure the space between each buttonhole to secure accurate distance between. You may mark with thread if your wish. Then cut along the line of thread or chalk. With needle and twist, start from the right-hand corner and overhand, this being a stitch similar to overcasting, all around



No. 33

the buttonhole, making the corners nicely; then buttonhole stitch all around the buttonhole.

Buttonhole stitches are made in the following manner: put the needle through with an upward motion and draw the thread over the needle to form a loop at the top of the buttonhole; fasten firmly, but not tightly, and proceed as shown in the illustration. Note the finish of the stitch on the inner edge of the buttonhole at the corner. Illustration No. 33.

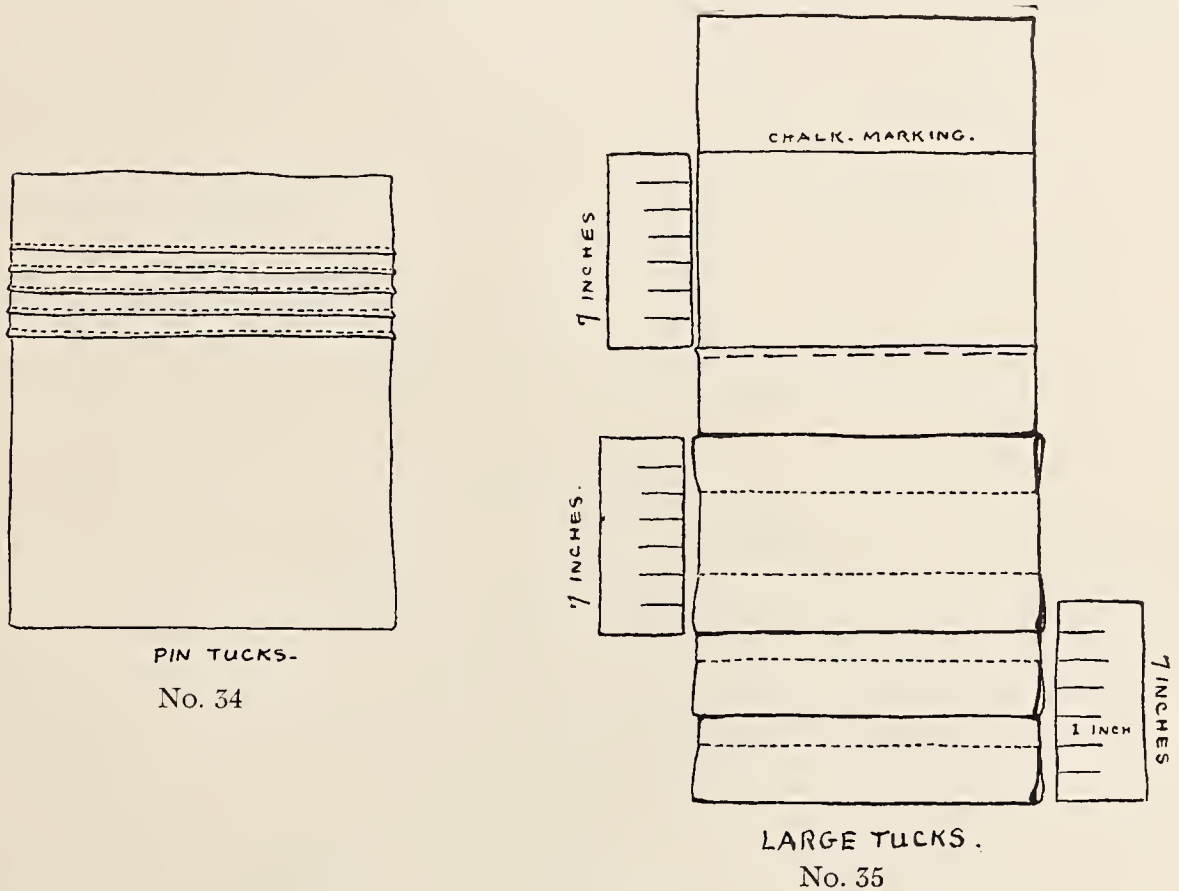
TUCKS

Tucks, when used as trimming, are adaptable to either thin or heavy materials. If you wish to tuck chiffons, organdy, or any thin material, always pull a thread across the material for your initial tuck.

Pin tucks are charming. In making these, take up the smallest amount of material—one-sixteenth inch, if possible—and use a running stitch

with a fine needle and No. 100 cotton. A space of one-quarter inch between the edge of each tuck is generally good gauging. From initial tuck measure one-quarter inch; indicate by mark exact point; then make one-sixteenth inch tuck, proceeding in this manner you will find that a one-eighth space is left between each tuck, the problem of even spacing being thus taken care of.

Clusters of pin tucks are indeed pretty with either plain space between clusters of lace or ribbon insertion, as your fancy dictates. For larger tucks



space accordingly. Great care must be taken, however, that all tucks be made perfectly straight on the grain, or their beauty will be spoiled.

When tucking heavier material, such as silk, cloth, serge, et cætera. it is necessary to baste the tucks, being careful to use the straight grain. Measure accurately the desired tuck and space, using tape, or rule and chalk. Mark your tuck, baste and stitch by machine. Illustration No. 34.

To make a two-inch band of tucks as a border on a skirt, with one-inch space between tucks, chalk a line for the first row of tucking two inches

from the edge; allow a turn-in of one-quarter inch, which forms the hem as well as the tuck. Chalk out as many tucks as you wish to make, seven inches apart. Next, pick up the chalked edge; use a two-inch marker of cardboard and baste your tuck, turning it downward toward your hem tuck, and you will find a one-inch space between tucks. Illustration No. 35.

It may be mentioned that, in chalking out your tucks, you should scale your second tuck from the bottom of the hem, and so on, up the skirt.

For larger tucks, the proportions must necessarily be larger; if you want five-inch tucks, chalk the first tuck five inches from the edge, allowing for turning-in, as before, to make the hem. Then, if you want two inches between tucks, take the next chalked line twelve inches from the bottom of the hem; turn the tucks downward as before, and you will have five-inch tucks with two-inch spaces.

CAUTION—Be careful when cutting your lengths to allow for the length of the garment *plus tucks*. For instance, each two-inch tuck has to have four inches; each five-inch tuck, ten inches, added to the length of the material.

ORGAN PIPES

This form of trimming is a first cousin to fluting. It can be made in firm materials only, such as taffeta, satin, twill, serge, et cætera; in fact, any fabric that is firm. (For illustration see Coarse Shirring, page 52.)

Turn the material double the depth that you want, on the wrong side, chalk straight lines across the material three-eighths or one-half inch apart. Next chalk lines lengthwise one inch apart across the first set of lines.

Then, with double twist, take stitches one inch long across the material on your chalked lines. *Each stitch must be one inch long*, and you must follow straight on the chalked lines. Pull your threads together as closely as you can, because the organ pipes must set close to one another. When finished, tie your threads to hold the pipes in place and when you sew them on, catch only to the wrong side of your organ piping.

PLEATS

While the subjects of pleats does not really come within the range of this book, the wide interest at the moment in the pleated skirt, the one

best suited for sports wear, has induced the author to include a discussion of it in these pages.

If possible, have your pleats made by machine, as the steam tends to keep the pleats in better and more firmly than does hand pleating. Always allow three times the size of the pleat desired. For a one-inch pleat, allow three inches of material; for a two-inch pleat, six inches; three-inch pleat, nine inches.

If you wish to make a skirt, say for 40-inch hip measure with a one-inch pleat, you will need 40 x 3 inches or 120 inches of material—three lengths of 40-inch material.

Before pleating, make your hem straight on the cross grain of your goods, hemming by hand or machine; if the material does not tear across, pull a thread before making the hem, as it must be perfectly straight in order to pleat well.

After the pleating is finished, put the skirt on a form and gradually lay your pleats in from the hip line to the waist line (a distance of about 9 inches) to fit your waist line.

Next, make your skirt the proper length. Sew the tape on the wrong side at the hip line, catching each pleat to the tape, so as to keep the pleat in place. Have a band of belting ready; turn down the top edge of the skirt and sew against the top edge of the belting.

A little note as to the plaid skirt may interest our readers in connection with the study of lines! Plaids, because of their tendency to disturb the natural lines of the body, are best worn pleated. In this manner coherency and firmness are secured for the scattered design of the plaid.

CHAPTER III

MAKING THE LINING

IN dressmaking, as in every other field of endeavor, it is well to know every labor-saving device and to safeguard, wherever possible, against the making of mistakes. We should, therefore, select the dress form which will be the foundation of all our work. If the figure to be fitted be our own, we shall eliminate the possibility of ripping and refitting by the purchase of a standard form, smaller than our actual size. We should place thereon a lining from one of our old well-fitting frocks; padding either with tissue paper or with cotton, we should mold the bust line with care, so that it may really duplicate our own figure; and if we carry out this part of our program correctly, we are assured that our home dressmaking is starting in accordance with true accuracy.

“Safety first” is the axiom supreme of dressmaking; therefore we would further advise that, before you cut into your material, you try the pattern which you have selected on your dress form. You can make the necessary changes in the pattern—a device which will not only eliminate possible later cutting, but also create your own individual pattern to place on your material when you start to cut.

The first step in the making of a dress is the making of the lining. If you are, for example, size 14, 16, or 18, your case is not a difficult one; you may even use what is termed a “soft lining.” A soft lining is one with only two seams—in fact, it is merely a soft slip, gathered a little at the waist and finished at the top with a little net, or straps over the shoulders.

But if you are larger than size 18, a close-fitted lining will be required, even though you are going to drape the material softly on the lining in order to make the dress model. A pattern of a close fitted lining can always be bought in any size desired, but it should be cut in a firm fabric that does not stretch. In such a pattern are notches showing the waist line:

these notches should be carefully traced on the lining; and when making alterations or adjustment, it is most important that these tracing marks be kept at your waist line, and adjustments, if necessary, should be made at either the under-arm seam or the shoulder seam; that is, if the lining be a trifle longer from the waist line to your shoulder than your actual figure, the adjustment may come at the shoulder seam, because if this plan is not precisely followed, you would find your waist line either dropping or pulling up out of proportion to the natural line. If, however, the length be very marked, it would be better to take a tuck across your pattern before cutting the lining.

You may, with materials which stretch easily, cut the material on the cross grain (the material for lining) instead of lengthwise, eliminating thus not only the possibility of the lining being stretched out of shape, but also of the seams pulling out under strain.

In order to keep the figure in place, the lining is cut in sections or parts, this form of lining being usually referred to as the "French lining." The center front, side back, and center back should be cut ordinarily on the straight grain of the material, to insure comfort for the wearer. The lining may open either in front or in back, depending entirely on the style of dress selected. There should be a fitting with the parts basted together—a preliminary fitting, we might call it; and after the lining is completed, and the hooks and eyes in place, it should again be taken from the form, tried on your figure once more, and final adjustments made, a process which we will explain more fully later in this chapter. To secure the proper results, it is necessary that the fitting be done over a well-formed, well-fitting corset. Our readers know very well that an old corset has often lost its shape. The lining should be well pulled down over the figure, the waist line properly adjusted, and the center-back seam pinned in place, so as to insure accurate adjustment. Have someone do this for you, if possible; if not, the adjusting may be done by yourself, in front of a mirror, where you may discover which seams may be taken in and which let out.

After cutting the lining, baste the shoulder and under-arm seams together, making proper allowance for seam, according to the directions on the pattern. Then try on the lining to see how it fits; bring the two closing edges together in a proper manner and pin with great care, starting

at the waist line with the first pin. Smooth the lining carefully to your figure; ascertain the correct waist line by placing the tape measure around the waist and moving this up and down, from one place to another, until you are positive that you have the correct waist line for yourself. Pin in accordance with the tracing marks on your pattern—you will remember that we mentioned this earlier in the chapter; in the tracing marks indicating the waist on the pattern should be pinned at your waist line. In other words, the waist line of the lining should be at the natural waist line.

Now that waist and center back seam have been pinned to secure the lining in place, you may give yourself up to a study of the fit.

Are the armholes too tight? Cut very carefully at the side front; three-eighths inch is deep enough, but be careful not to make the armholes too large.

Does the neck seem too high or too tight? Exercise discretion—don't cut out too much; the three eighths of an inch above recommended will serve in this instance; cut less if possible.

Does the lining seem to draw to one side at the waist line? In that case, see if your waist line is even all around; possibly the waist line at the back of the lining is higher or lower than is the waist line of the lining in front.

Do the shoulder seams appear too loose? With pins, mark how much they must be taken in to insure proper fit; be careful not to pull up the waist line in making this adjustment of shoulder seams. If the seams appear to be too tight, then you will have to rip out your bastings—though you may be able to indicate by pins at your first fitting about how much higher the shoulder seams will have to be placed, or how much material let down. But be very sure that both shoulders are alike.

Are there wrinkles in front between the shoulder and the neck? This is hardly a fault of the lining; rather would we say that the pattern makers are at variance with the natural hollow of the neck in their calculations. In order to remedy the trouble, take out your pins and basting threads at the shoulder seam and draw or pull the lining toward the back from the center of the shoulder to the waist. A too long-waisted lining may be the reason for the wrinkles which sometimes appear at the back near the neck, or the shoulders may have been sloped too much. Rip out the

bastings; draw the lining up on the figure, smooth out the wrinkles, and pin together once more on a line that will insure a smooth fit.

Be careful not to fit the lining in too closely at the under-arm, and do not slope in too much at the waist line. If you are wearing the proper corset, the lining will follow a straight outline under the arm to the waist.

If the lining seems too tight across the bust, rip the under seam and let out as much material as required, remembering that both sides must be alike. Should one of your shoulders be higher than the other, both sides must be fitted.

If the seam bulges over the bust, pin until you secure the correct line; then, when you remove the lining, take in darts as needed, pinning when the alteration is correct. Darts are little folds of the material which start from mere nothings and develop into the required size to fit the lining properly.

Pin all your alterations as you proceed. Remove the lining, mark the lines of pins with tailor's chalk on both sides of the new seam; then baste through or between the chalk marks, taking out the pins as you baste.

Two problems sometimes encountered in the first fitting of a lining is the adjustment of patterns to rounded shoulders and full bust. With care and patience, these difficulties may be removed by the application of either of the following methods:

Method A—If the shoulders or bust are but slightly rounded or full, as the case may be, cut a little wider across the pattern to allow for more of the lining being taken up.

Method B—If, however, the bust be very full, slash the pattern across the bust within one and one-half inches of the armhole, but before doing this try the pattern on the figure. After slashing, adjust the pattern to the waist line correctly, leaving the proper space open at the bust. Now slip under the slash across the chest a piece of tissue paper previously cut with reference to this purpose; pin this piece of paper to the pattern at both edges of the slash, and work out the width of the insertion required to give the correct bust pattern. The same method may be used for round shoulders.

Method C—Another method, similar to the above in principle though somewhat more detailed, is the following:

Cut a piece of the lining material six or seven inches wide and of a length that will reach across the bust to the under-arm seams. Pin this to your camisole or slip; now put the lining on; pin the fronts carefully, and enough to insure accuracy of fit; do not for the moment worry about the wrinkles which will start to form from the bust to the under-arm sleeve causing a draw, for these are the things we are going to adjust with the aid of the small piece of lining pinned underneath. Have some friend cut the lining straight across the bust to the side front seam; then straight upward in a slanting or slightly diagonal line toward the armhole, this line to terminate an inch or one and one-half inches from the armhole edge at a point near where the under-arm sleeve begins. Also cut the material underneath for the front opening.

The lining, when cut in this fashion, separates and drops into its proper position on the bust. Pin the edges of the slash to the lining underneath. Remove the lining, carefully baste the edges of the slash to the piece underneath, and try on the lining once more.

Then take the lining apart, *cutting through the material underneath on a line with the seams*; take each part of the lining and the corresponding piece of the pattern and correct the pattern to correspond with the lining, so that it is exactly similar; slash the pattern in exactly the same manner that you have slashed the lining, and make adjustments on the pattern with tissue paper, to correspond with the lining pieces inserted.

The same method may be used for round shoulders. For our reader's benefit, we will briefly detail this step also.

Put a piece of the lining material about four or five inches across the shoulders. Put on the lining, and if wrinkles run up from the under-arm to the side back seam and the lining stands out across the back near the waist line, proceed as follows:

Slash the lining across the shoulders between the side back seams; then downward from the seams in a straight, slightly slanting line to within three eighths of an inch of the under-arm seam. The lining drops to proper position when separated. Have someone pin the edges of the underneath lining to your lining. Take off the lining and baste the new pieces in carefully; try on once more to insure correct fit; then proceed as before (in the case of the too full bust) to adjust the paper pattern, pasting the tissue underneath.

It is only for very round shoulders or very full bust that alterations such as the above are necessary.

If the pattern seems too long, make a fold halfway between the waist line and armhole, of the depth required to relieve the unnecessary length.

The woman with the small bust also has her problem. She, too, should slash her pattern or lining in the same manner as the woman of too full bust; but she should not insert material underneath; when she puts on her lining, she will find the lining will drop in wrinkles below the belt; so she should slash at some point as for a full bust and lap the slashed edges until the lining is smoothly comfortable on the figure but not tight or close. Pin the edges of the slash, remove the lining, baste the alterations, and try on once more. When a perfect fit has been reached, take the lining apart and make corrections in the paper pattern in the same manner.

Sometimes, even to-day, we find the woman of square shoulders, or very erect bearing. In this case, follow the same method as for round shoulders, so far as slashing is concerned. No under piece is needed. Lap the slash across the shoulders, being judicious in the amount of lapping. Baste; try on the lining, rip apart and make the proper corrections in the pattern. If there is any unevenness at the seam edges caused by the lapping, trim off and even the seams.

For square shoulders, adjustment is made also at the shoulder seams. Start near the neck to remove wrinkles, sloping off the alteration toward the shoulder. If this lifting of the shoulder seam causes the neck line to be too high, slash the neck edge here and there until it is correctly adjusted. The sloping shoulder is also corrected from the shoulder seam, though the process is slightly reversed, more lift being taken at the shoulder than at the neck—in other words, the alteration is sloped off from the shoulder to the neck.

Now, again try on the lining to make sure that your alterations are correct; and if, upon this trial, you find the lining correct, you may remove and stitch the seams, *outside the bastings*, so that the lining may not be made smaller. You may make a French seam or you may stitch your seams together on the wrong side and make a fell seam (see chapter on “Stitches and Seams”).

The fullness at the waist line may be taken care of by three small “dart pleats” set each side of the center front toward the under-arm.

There may be also three dart pleats each side of the center back, in the direction of the under-arm. The darts should not be made toward the center. As you will perceive, this plan leaves a smooth, plain space at the sides. If the lining is still a little large at the waist line, gather, distributing the fullness so that it falls in straight lines; do not allow your fullness to be distributed unevenly; leave your thread until you have ascertained the correct fit, and then move your fullness about until it is perfectly even and straight. It is a good idea to place most of this fullness at the center back and on each side of the under-arm seams, leaving a smooth space directly under the under-arm. This paragraph applies to the soft lining only, however.

In regard to the sewing on of hooks and eyes, your pattern allowed you a hem on each of the closing sides. Turn the raw edge under and stitch. If the edge is selvage, the hem is not necessary. Now stitch tape about three eighths of an inch wide on the underside of the hem to make a firm foundation for your fasteners.

The lining should lap over from left to right; sew the hooks on the right side, therefore, and the eyes on the left. On the right, or hook side, the tape foundation just mentioned may be stitched to both edges of the hem, but on the left, or eye side, only the inner edge of the tape should be sewed to the hem, because the eyes are sewed between the hem of the lining and the outer edge of the tape, with the rounded part of the eye projecting just a little from the hem's fold. The hooks, on the contrary, are sewed a little back from the fold of the hem.

Before putting on the tape, however, it is well to machine or back stitch on each side of the closing one eighth of an inch back from the edge and again three eighths of an inch back from the first stitchings. Then put on your tape and you have a firm edge and foundation for your fasteners.

Pin the closing edges of the lining together, taking care that neck and waist lines are even. Now put your tape measure along one side and, by means of pins placed crosswise, plan out the exact position of each hook and eye, always remembering that they must be parallel to each other, or exactly opposite, in order to insure even closing.

When sewing on the hooks, separate the two rings at the back as much as is wise, so that the hook may lie flatter when sewed down. Place the

hook well inside the closing edge, sew each ring firmly and then over the bill. Sew each eye through the two rings and again just at the closing edge. Remember that they should always project just a trifle beyond the closing edge for easy fastening. Sometimes, in the case of a very stout woman, it has been found advisable to sew hooks and eyes on alternately to insure the firmness of the fastening, but for most people the hooks and eyes sewed on together will do very well.

To finish the armhole edges of the lining, hem all around with a very narrow hem, but do not pull on the armhole or stretch it out of shape. You may, if you wish, turn the edge under on the wrong side and face with a very narrow bias facing—perhaps three quarters of an inch wide, with both edges turned under about one quarter of an inch. Tape three eighths of an inch wide is also used for facing.

The neck edge may also be hemmed very narrowly; should this make the neck too low, turn the edge under to the wrong side about one eighth of an inch and face with self-material. You may use a one-half inch bias facing, or you may seam the facing to the neck edge on the right side; then turn it over the underside and hem down, as for a binding. Tape may also be used if you wish.

Very dainty frocks may be hemmed at the neck or arms with a narrow edging of very fine lace which may be overcast to the edges or stitched on flat, preferably by machine.

You are now ready to adjust the belting. Unless you are very long-waisted, belting from one and one-half inches to two inches deep will probably be satisfactory to you. When fitting the lining, you might try strips of the material to see what width of belting you will require. Cut the belting the same size as this lining belt, allowing one-half inch at each end for the hem. Put the belt around the waist line and fasten it properly; adjust the lining to it, fastening it in place with pins set straight and close together. The gathers of any fullness should set straight and even on the belting; dart pleats must be kept in a straight up-and-down line.

When the belting has been properly adjusted, turn the raw edge of the lining under about one-half inch at the bottom; baste on to the belt, then stitch strongly and firmly. Make a second row of stitching about one-half inch above the first row of stitching. It is not necessary that the

lining come to the bottom edge of the belt; rather let it remain where it appears to set right on your figure.

A careful following of the above plan should give you the foundation for a good dress.

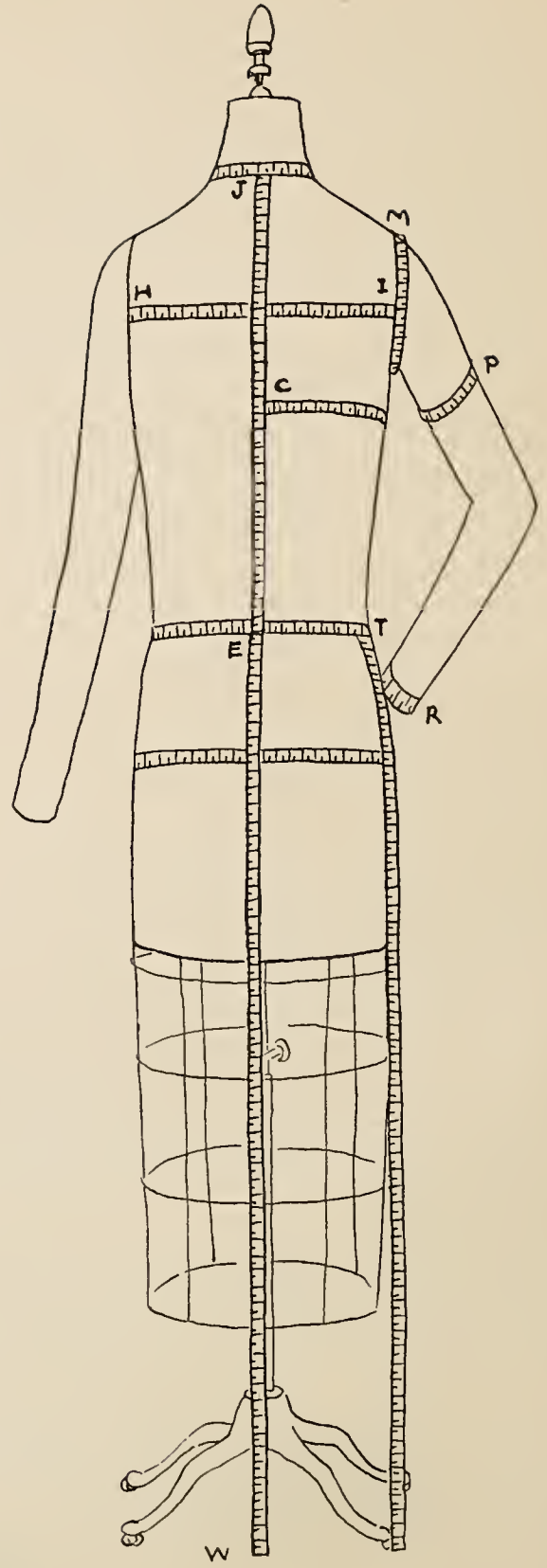
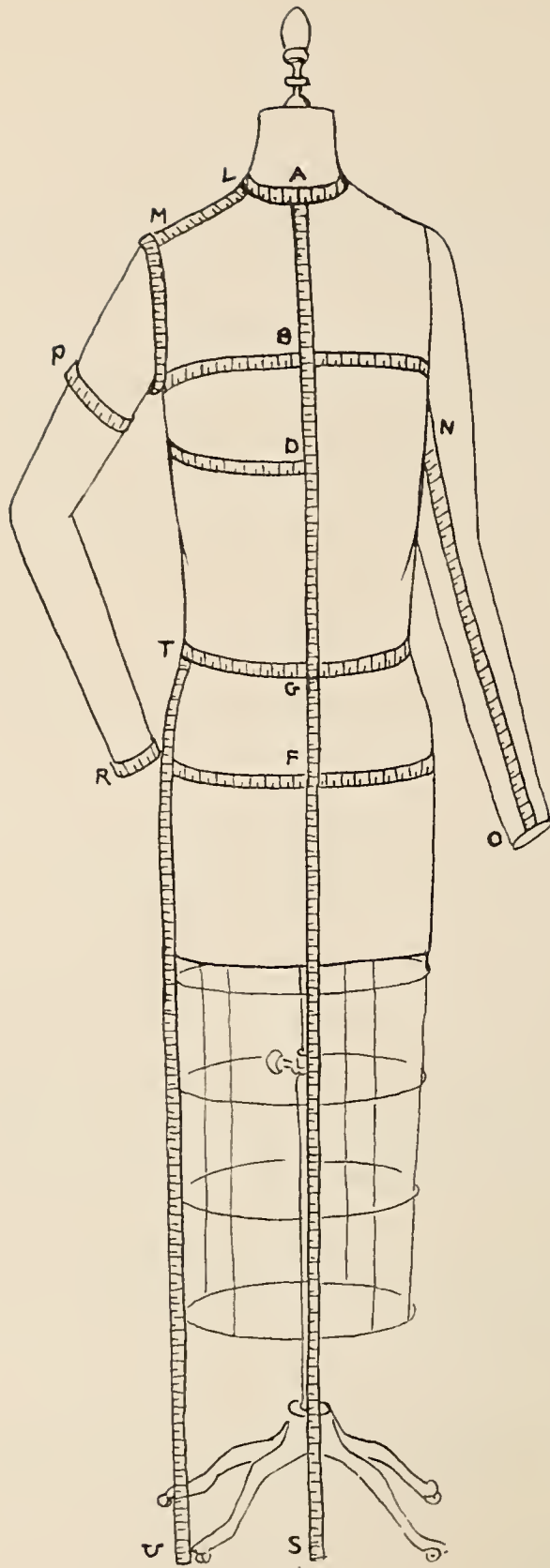
For sheer frocks of such material as georgette or chiffon, a net lining may be used and also a camisole lining of China silk or some thin material, taking a straight piece from the waist line up to above the bust (or as high as may be required) and putting straps over the shoulders. This lining may be opened front or back or under the arm.

Use one- or two-inch belting, place the belt at the waist line, and fit to measure. Then hold in the fullness of the camisole or soft lining to the size of the belt. Remove the lining and try on before sewing to make sure that it is all right.

HOW TO TAKE MEASUREMENTS

- 1—Collar Measurement..... A to A
Measure the neck around the bottom.
- 2—Chest Measurement..... B to B
Take the measure close up under the arms by passing the tape around the body above the bust.
- 3—Size of Bust..... C to D
Place the end of the tape in the center of the back and measure across the broadest part of the back under the arm and over the fullest part of the bust to the center of the front. Just one half of the figure should be measured.
- 4—Waist Measurement..... E to E
Pass the tape closely around the actual waist, beginning at the center of the back.
- 5—Hip Measurement..... F to F
Pass the tape all around the figure seven inches below the waist line, taking the actual size of the hips at this point.
- 6—Length of Waist in Front..... A to G
Place the end of the tape at the center of the neck in front and measure down to the waist.
- 7—Width of Back..... H to I
Measure across the back from H to I.
- 8—Length of Waist in Back..... J to E
Place the tape in the center of the back where the collar joins the waist, and measure to the waist line in the back.
- 9—Length of Shoulder..... L to M
Place the end of the tape at the collar line and measure to the end of the shoulder.
- 10—Length of Sleeves..... N to O
Place the end of the tape where the arm joins the body in the front and measure to the wrist.
- 11—Sleeve Measure around Muscle of Upper Arm..... P to P
Measure from P to P.
- 12—Wrist Measurement..... R to R
Place the tape around the wrist.
- 13—Size of Armhole..... M to M.
Pass the tape around the arm. Be sure that it is close under the arm, but do not draw it too tightly.
- 14—Length of Skirt in Front..... G to S
Measure from the center of the front at the waist line, straight to the floor, starting from G and thence to S.
- 15—Length of Skirt on Side..... T to V
Measure from the waist line at the side over the fullest part of the hips, straight to the floor.
- 16—Length of Skirt in Back..... E to W
Measure from the center of the back at the waist line, straight to the floor.

In case you should order a dress by mail, or a pattern cut specially to your measurements, sketch and chart will show you how professional measurements are taken.



CHAPTER IV

CUTTING MATERIAL FROM PATTERNS

BEFORE cutting, it is essential that you study the layout of your pattern, because a layout of the pattern in the manner shown on standard patterns achieves economy and proper cut. If you will follow this plan faithfully, satisfactory results are assured.

“Cutting on a straight line” is only another way of saying that your pattern must be kept perfectly straight on the material. And let us say to you, at this moment, that the greatest mistakes are often made in cutting, with a result akin to that which happens if the foundation of a building be improperly laid; in the latter instance, not any skill of architect nor any cunning decorative work will hide the sorry truth. In the former case—that of cutting out wrongly—no elaborate design, no wonderful embroidery, nor any other thing, can hide or disguise the imperfect lines.

To make your own dress is indeed a responsibility. And more clearly to grasp a sense of that responsibility, you should know the principles of dress construction, and realize that these principles are accessible and simple in their application. In furtherance of this thought, we will briefly discuss the “fundamental principles” which are applicable to the subject of dress construction.

There are three axioms of the art of design (familiar to art students) which are applicable to the making of a dress. The first axiom is that of *Coherence*; the second that of *Line*, and the third that of *Motion*.

Axiom 1. The axiom of *Coherence* demands that a dress, in its entirety, illustrate balance and proportion in mass, detail, and color. This, the most comprehensive of the principles of art available in dress, calls for a feeling for form and architecture such as we find in a beautiful building.

Axiom 2. The second axiom, Line, demands that the dress follow the natural lines of the human figure. It is interesting to note that the principle of line is sovereign in all the arts and that its basis is derived from the manifestations of nature. John Burroughs was filled with an intellectual rapture before the order and the harmony of the work of nature as revealed in line, as taught to him in a lifelong study of trees and flowers. It was impressed upon him that each tree, each flower, is true in line and in proportion to its own nature. The human figure is a beautiful combination of lines—its charm in woman, as previously noted, being emphasized in the sinuous line from armpit to ankle. The Greeks translated this line into a permanent expression of beauty, but they likewise realized that grace of Motion (*Axiom 3*) is a finer quality than faultless proportions. A marble statue is sufficient unto its own beauty, but no one will compare it to a living, graceful woman whose every gesture indicates vitality and consciousness.

Axiom 3. This brings us to our third axiom, Motion. A dress is intended not only to decorate the body, but also to enable the wearer to move with freedom and ease in the plastic rhythm that expresses life and personality. If a dress impedes or distorts motion; if a dress is littered with encumbrances, as in the days of the French kings and Marie Antionette; if a dress throws the figure off the axis of symmetry; it cannot hope to be a work of art.

The above are the three fundamental principles which the home dress-maker, or the woman purchasing a dress, must accept without reservation before selecting a frock in which she will be considered "well dressed."

As a guide, that one may not be lost in the mazes of fashion, one must remember in buying patterns:

First, that the pattern should be of the right size; but remember that a larger size is better than one too small, because if you have a 36-inch bust and a 38-inch hip line, it is much easier to fit your 38-inch pattern to your 36-inch bust than vice versa.

Second, that the style should be suitable to you and to the occasion for which it is required—a subject which is discussed under the chapters "Suitability of Dress" and "What to Wear and When."

Third, that the style and general effect should be in harmony with the material, because the general effect of the dress depends largely on the

proper selection of fabric. If straight lines or soft drapery are desired, the softest kinds of fabrics must be used. Taffeta or any character of stiff silk would give you a bouffant effect—in fact, except for a very youthful dance frock, a “grandmother’s dress,” or something similar, taffeta should never be used, as it gives you a rigidity of line that detracts from that axiom of motion which you desire to follow.

It is a good idea, if the material be thin, to use a kimono waist, which may, as before stated in this book, be broken with panel front and back in accordance with requirements.

A little talk about the one-piece gown, which is so much with us to-day, may not be amiss at this point. If our readers find this an uninteresting subject, they are at liberty to skip this part of the chapter.

The type of one-piece dress for the beginner is the slip-over or kimono mode. There are no fastenings, no placket to worry about, only a few snaps on the shoulders. And the model being kimono, there are no separate sleeves to harass the beginner. Sleeves, as we have already said, and as the ambitious beginner will find out, are not easy; the dauntless souls, however, will not be discouraged by this.

In the case of the kimono model, the pattern will tell you what to do. There are just two seams—shoulder and under-arm seams. Lay your pattern length-wise on the fold of the material; be careful about notches and their subsequent placing together.

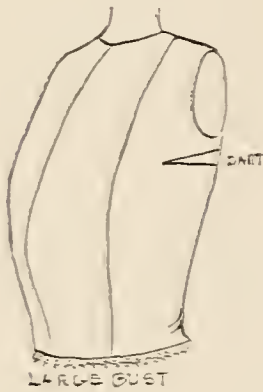
Equally important with the proper selection of a pattern is a study of the “grain” of the material: There are two grains—the up-and-down and the cross grain. The up-and-down runs on a line with the selvage; the other is the cross grain. Should you have difficulty in locating the grain in a material (say, for instance, chiffon), pull a thread, because the chiffon or georgette is woven on a horizontal line. This rule for pulling a thread obtains for all materials except wool or novelty goods. And when the thread will not serve the purpose of locating the grain, try tearing the material.

It is imperative that you determine the grain of your material before you cut; so *BE CAREFUL*. A dress should always be cut with the straight up-and-down grain in the center front, and you should follow one grain all through the cutting and making of a dress.

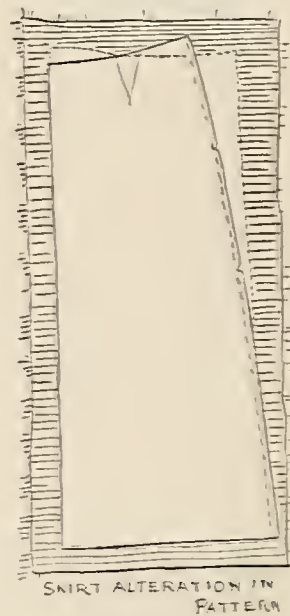
The grain of your dress is determined by the material you use; for

instance in twills, canton cr pe, faille, et c etera, you always cut with the grain; for velvets, cut against the grain, for practical reasons and for beauty. It will wear longer, item one; it will mark less easily, item two; and item three, in the interests of beauty, you will find the contrasts in shades thus obtained very delightful. You would not, however, desire the contrasting shades in silks and twills.

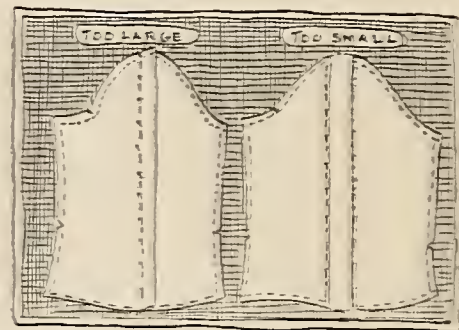
It is also a good idea to fold your material lengthwise, and after you have ascertained the grain, make a layout of the pattern on the goods. A layout of this kind will give you an excellent idea of the relation the different parts of the pattern will bear to the material when you actually begin to cut.



No. 36



No. 57



No. 38

Before cutting, there are preliminary ways of arriving at a knowledge of one's own personal requirements when making a dress. Even though you may have selected a pattern of the proper size, it must often be altered before you cut the material.

A woman of large bust, for instance, will find that a dart taken cross-wise under-arm toward bust (see sketch No. 36) will prevent the front from standing out at the waist line.

Still another case might be that of the woman of large abdomen, who will do well, in extreme instances, to purchase the pattern the size of

the hip and then make alterations as required in the rest of the pattern. For the more modified abdomen, however, it is possible to drop the center of a two-piece skirt from three quarters to one inch in front, lifting up the same amount on the sides. Allow a trifle larger at the side, according to need, and ease the front slightly when putting on the band, and there will be no chance of "hiking." See illustration No. 37.

Regarding the fitting of a sleeve, let us consider two possibilities which might arise—the one, that your pattern sleeve might be too large, the other, that it might be too small.

In the first case, lay your pattern flat on the table and make a pleat through the center of the sleeve. Try on before cutting, so as to be sure that you have the correct size. If, on the other hand, the sleeve be too small, cut down through the center of the sleeve pattern and insert the required width. The sketch No. 38 will show how this is done, but great care should be taken if good results are to be secured.

If the sleeve pattern be too long from the shoulder to the elbow, try a pleat in the pattern; if too short, ascertain how much insertion of tissue paper on the pattern will make sleeve the required length. Should the sleeve pattern be too long from the elbow to the wrist, remedy the trouble with a pleat in the proper manner; if too short, insert tissue paper by slashing the pattern and pasting a slip of tissue to make the pattern the necessary length.

It is well to remember, when cutting the sleeve, that it is a good idea for the top part of the sleeve to be longer than the under part. You might start with five inches or a little less of extra length—your judgment will soon teach you just what length you require. In this way, you will avoid the possibility of wrinkles on your shoulder or even just a little below the shoulder.

It might be well at first to spend the time—because later judgment will convince you of the practicability of this suggestion—in carrying out a plan followed by some beginners who desire that even amateur frocks may be perfect.

Cut the pattern first in some inexpensive material—cheesecloth, unbleached muslin, or even calico. Put this on your dummy form, or cover a stock figure with an old lining from one of your best fitting dresses. Study the fit and the possibilities of improvements and alterations—in

short, have a preliminary rehearsal before you begin to create the fabric into your ideal dress.

Then, after you have fitted the inexpensive material to your dummy figure and made all changes, as just described above and precisely as if the inexpensive material were the fabric of your dress, you may place the adapted cheesecloth or muslin on your material, providing you have not stretched or pulled it too much, and follow closely the chart supplied by the pattern. Some beginners prefer to make alterations on the tissue pattern and cut material from this.

Before cutting the outside material, read the directions on the pattern carefully; you will find that by following the notches in the pattern when putting the seams together, as directed, your task will be made easier. Indeed, you might put the parts together on the figure and mark with chalk in such fashion as A A or B B; so if, as often happens, a cuff piece looks like a collar, or a front panel like an under-arm, the marking done by you will help in putting the pieces together when they are ready for basting and sewing.

You have now experimented on your figure with the muslin or cheesecloth, which, for convenience' sake, we will call "the pattern." Remember always that you must guard against stretching this out of shape or making it larger. In laying or placing this on the straight of your material, in accordance with your chart, as noted above, fold your goods lengthwise to allow a double fold for cutting two similar parts or pieces at once. The lengthwise grain of the material runs with the selvage, therefore lay the pattern so that the direction of each piece runs parallel with the selvage. Then pin the pattern to the material, piece by piece, exercising great care to have the entire layout and its various parts straight and true, both in direction and in their relation to the grain, or up-and-down threads of the fabric.

CUTTING TWO PARTS OF A PATTERN AT THE SAME TIME

If possible, the two corresponding sides or pieces of a garment should be cut at the same time, to avoid the possibility of cutting the same piece twice. Exceptions to this general rule are noted below, but generally the two side pieces of a dress may be cut at one time on a double fold of the material and the front and back pieces in a similar manner.

If your supply of material is scanty, however, you may be compelled to cut the pieces singly so as to economize on your goods; if your fabric has a very emphatic up and down, the pieces may have to be cut out separately both for appearance and for utility. And when one side front is made in a different manner from the other side front, you will have to cut on the open goods and not on the fold.

Having pinned your pattern to the material in the manner noted and made sure that it is perfectly straight, and that you are following the grain correctly, you may begin to cut. Be sure to follow the notches or marks that are on the pattern and put the parts together in accordance with these notches and marks, for, by following this method, you will make no mistake.

Suppose, for instance, your pattern shows that these marks 0 0 0 (we speak now of the original tissue-paper pattern) must be followed; indicate the marks on the pattern you use for cutting and use a knot to indicate the place of the circle.

You might have a notch like this V. This it is well to cut after you have finished cutting the material, before you unpin your pattern, as it is better to cut notches at one time than when you are cutting your garment as a whole.

Before taking the pins out of the material, mark the waist line with basting thread at the center front and back. And it is also recommended that, in taking the pins out of the material, preliminary to basting the parts together, the collar, cuffs, and sleeves—in a word, the details of the main part of the pattern—be left pinned to the material until one is ready to baste them to the waist, which should have been previously fitted and adjusted. To put it in another fashion, it is well to have your waist nearly completed before you consider taking up the subject of the various parts which are to be added to it; and if these be left pinned to the pattern as above stated, you will find it easier to review the pieces before you start to put them on your dress.

CHAPTER V

PUTTING PARTS TOGETHER FITTING—FINISHING

THE first step in putting the parts together, after having cut out material as outlined in a previous chapter, is the tracing of the outlines of all seams, either with basting or with chalk, before removing the pattern from the material.

The second step, after taking the pattern off the material, is to pin the pieces of your dress together—the skirt and waist being kept separate until your initial trying on. Trace the center line down the back of the waist and also down the back of the skirt; a mark indicating the center of the skirt in front will also prove helpful to the beginner.

Be sure, when you are pinning the parts together, to *follow the notches carefully*.

The third step, after you have pinned the parts together, is to baste as follows:

Shoulder seams
Under-arm seams
Seams on skirt
Seam of right sleeve

The three preliminary steps having been accomplished, you may turn your attention to fitting. But before proceeding to this operation, we think it well to clarify your understanding of the methods of fitting over the different kinds of linings.

FITTING

1. Suppose, for instance, that you have selected the plain waist or “French lining” described in the chapter on “Making a Lining.” In this case, you will put the lining on your own figure; then put on the skirt of

your dress, attaching the skirt to the belting in the proper manner with pins. See illustration No. 39. Then put on the waist. Join to lining at shoulder by means of pins—one at each shoulder,—or in the back of the neck, if the latter joining is called for by the type of dress. It may be said here that, in general practice, the dress should be joined to the lining at the back of the neck or tacked at the shoulders—whichever seems best suited to the character of the frock in process. A one-piece or tailored frock, for instance, should be tacked at the shoulders.

2. Suppose, however, that you are the type of woman who is so fortunate as to find a straight or soft lining suitable for most of your frocks. In this case, your procedure will be slightly different. Put on the soft lining; *at the normal waist line, place a belting* three or perhaps three and one-half inches wide, adjusting carefully, as you will attach the skirt to this by means of pins. Then put on the waist, as in Case 1.

The present vogue of long-waisted dresses, hanging from the shoulders, does not require that the belting be retained after the dress is fitted; you may, therefore, if you desire, eliminate this belting when you are finishing the dress, or at the time when you are sewing the skirt to the lining—a step which will be explained later in this chapter.

Sometimes even belting is not used in fitting; “bone casing,” something like a narrow piece of tape, is used instead.

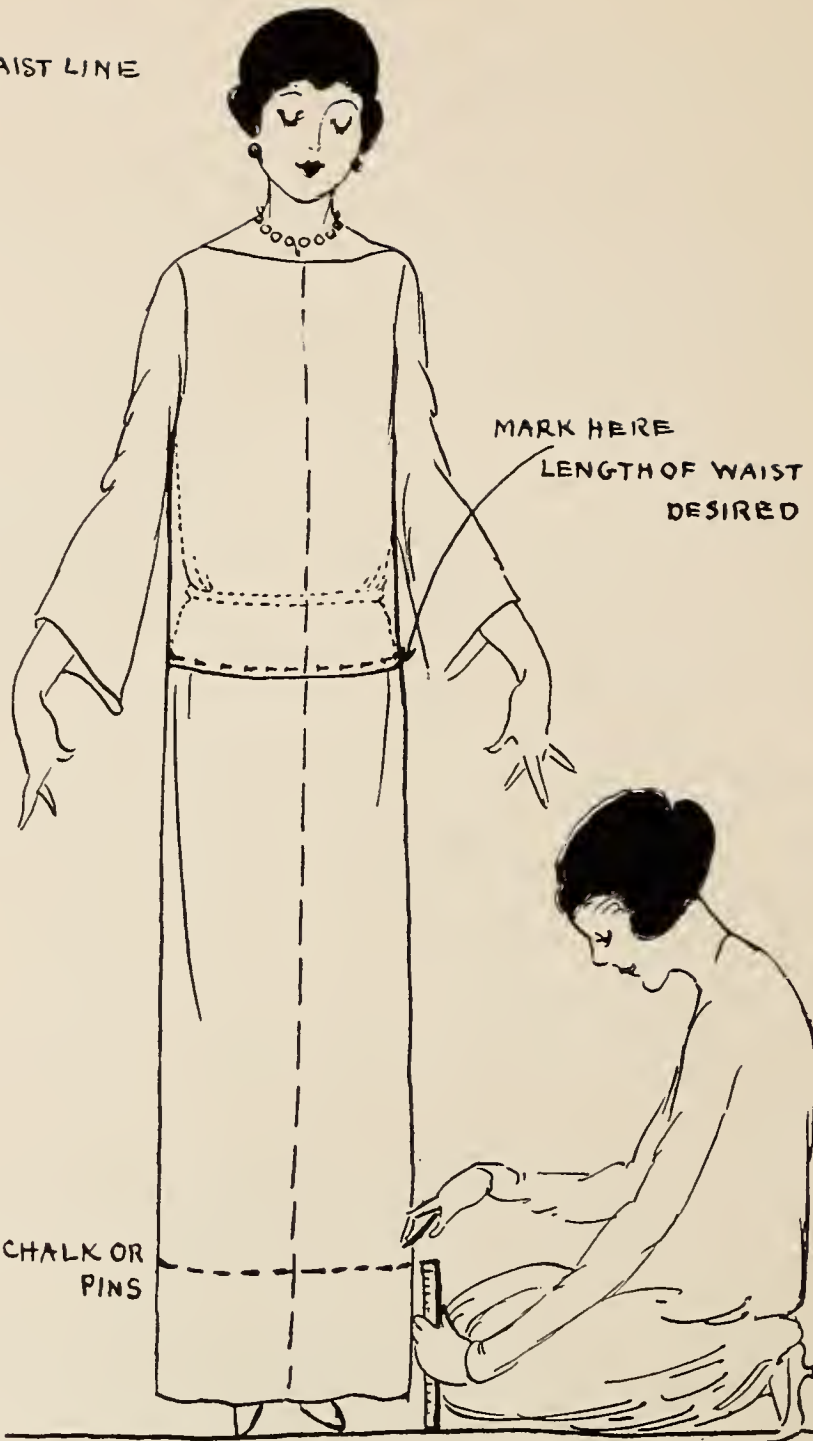
Having put the dress on the lining and basted it together, stand in front of the mirror and proceed with the fitting! Pin for all necessary alterations.

Many home dressmakers fit the entire dress at one time, but this procedure is against all the rules of professional dressmaking. Always fit the right side of the skirt and the waist at the same time. Adjust the waist at the point desired below the normal waist line (illustration No. 40); pin in place, try on the sleeve. Take off the lining and dress pinned together.

Next, remove the lining carefully, so as not to disturb the alterations. Where pins have been inserted to show alterations, trace with chalk or basting thread in the following manner:

Lay the dress flat on a table; *on the other side of the material* from that in which pins were inserted to show alterations, mark with chalk or basting in accordance with the pins (which show through), until your entire right side is corrected to accord with the alterations. Then take the left side of your

FIT SKIRT TO BELT
AT NORMAL WAIST LINE



MARK HERE
LENGTH OF WAIST
DESIRED

CHALK OR
PINS

WRONG SIDE
OF SKIRT

MEASURE UP FROM FLOOR
DESIRED LENGTH

BASTED AND HEMMED
No. 39

No. 40



dress and correct from the right side just altered, unless, of course, a fitting is needed for both sides. This, however, is not often necessary.

Again put on the lining; slip the corrected dress over it, pin at belting and shoulder to the lining, and once again make necessary adjustments and alterations. Continue until the dress is correct and ready to finish.

FINISHING

For the convenience of the beginner, we have divided the finishing process into steps as follows:

- Step 1—Seams
- Step 2—Neck Line
- Step 3—Length of Sleeve and Mounting of Same
- Step 4—Getting Length and Hemming of Skirt
- Step 5—Waist
- Step 6—Pressing

Step 1. Your under-arm, shoulder, and skirt seams, as soon as the major alterations have been completed, may be sewed together. Press open; pink, overcast, or bind, if the dress be of woollen. If you bind, each side of the seam must be bound. Velvets should have binding ribbon on edges and hem also, as the turned-in edge, in this case, would make a ridge. Taffeta binding is excellent for seams.

Seams of silk dresses you may either overcast, pink, or leave. You might in some cases use the French seam. For dresses of very thin material such as chiffon or georgette, roll, picot, or French seam.

Step 2. Put the dress on once more. Have both sleeves basted in. Fit the neck. See to it that your sleeves fit properly. Then face or bind the neck line, unless your dress has a collar. In the latter case, you will find directions on the pattern. (See chapter on "Stitches and Seams" for facings and bindings.)

Step 3. Length of sleeve and mounting of same. The next task is to set in your sleeves. If you are using a set-in sleeve, the treatment will be as follows:

Just as the pendulum of a clock must balance in order to secure correct time, so must the sleeve swing correctly in order properly to give balance to the dress; so while it is not so important as to how the sleeve fits the

arm (see the chapter on "Cutting Materials from Pattern"), the manner in which the sleeve is set into the armhole is of the utmost importance.

A little chat about the sleeve, therefore, may not be amiss. Two or three suggestions regarding the mounting or putting-in of a sleeve, if carefully followed, may make this eternal *bête noire* a little less black and a little less "beastly."

Method A—Imagine a line drawn from the first three fingers straight up the outstretched arm to the point where it joins the shoulder (see illustration No. 41).



No. 41

The simplest way of attaching the sleeve is to put your dress, with under-arm and shoulder seam properly adjusted, on your form; then begin to pin in the sleeves, using care that the grain of the material runs parallel with the imaginary line you have drawn from fingers to shoulder.

Start from the shoulder point, pinning first toward the front until you reach the under-arm seam; then from the shoulder back to the under-arm seam, in the same manner as in front.

The reason for starting at the shoulder point is an economical one; supposing you were to start at the curve of the under-arm seam and after working up to the shoulder, discover that your material was too short, there would be no remedy for this predicament; but if, on the other hand, you had started at the shoulder point and worked down, as above described,

any superfluous fullness you might have could be fitted into the under-arm as you joined the sleeve to the waist.

In putting in our modern one-piece sleeve—whether bell, tight, short or long, make sure that the seams of both sleeve and waist meet under arm.

Method B—Consider your shoulder, as this is the axis on which the sleeve swings. In putting in, or mounting, the sleeve, it is an almost canonical law that you *follow the line of shoulder*. Join the top of the sleeve to the top of the shoulder, then go straight down the shoulder to the front; return to the shoulder and go down the back, as noted under “Method A,” to the under-arm where the curve begins.

There remains only the hand edge. This may be taken care of in the manner indicated on the pattern. First, however, determine the length of the sleeve with chalk or pins.

Step 4. Getting length and hemming skirt. Skirt alterations may be divided into two classes, hip alteration and belt alteration.

The hip is the first point of importance, so we will make our first alterations there; if the hip fit too loosely or be too large, then take in at the seams; if the fit at the hip be too tight, let out the seams.

Now for the waist line. The hip must be right first; then, if the waist line be too large, ease the material into the belting.

The same rule obtains in the case of the soft lining. If it be too full and you wish to obviate as much material as possible, you might make little darts from the hip to the waist line on each side of the skirt, or, if you prefer, you may take your material in on the back seam.

Put the dress on once more. Now, to determine the desired distance of the lower edge of the skirt from the floor, take a yardstick and go all round the skirt, pinning at the desired distance. Some friend will do this for you, or you might try putting your dress on the form and with yardstick and pins indicate the lower edge wanted. See illustration No. 40.

Take off the dress and, with a piece of cardboard representing the narrowest distance between pins and edge of skirt, measure off all round the skirt, making the bottom of the same equidistant from pins all the way round. Allow one-quarter inch for turn-in at hem, provided you are not going to use the tailor's hem. If you are making a regular hem, overcast or slip stitch to skirt. (See chapter on “Stitches and Seams” for direction in sewing hem.)

For the skirt or slip of chiffon gowns, finish the bottom with a fold of lace; cut away the material, leaving the bottom transparent; the fold of lace should be from three to five inches deep.

Join the skirt to the belting, leaving the raw edge of skirt on the outside. Sew the skirt to the lining along the hem line at the bottom, provided the waist lining has been finished with a hem or overcasting. Baste the skirt into proper position on the belting and backstitch firmly into place.

Attach the waist permanently to the skirt. Baste into proper position on the skirt, if the waist line be long; then turn under the bottom of the waist and sew so that the bottom of the waist covers up the seam attaching the skirt to the lining.

It may be noted here that lining of the same color is preferable in the case of dresses of soft or thin material. The lining may be used to form a bust band and skirt, the two pieces being joined together slightly below the waist line. The dress skirt, basted together, is joined in manner noted earlier in this chapter and basted to the lining at waist line preparatory to fitting and stitching.

Then drape the bodice, also basted together, on the form; see that the neck line is correct; fasten the shoulder lightly to the lining, shir the bottom of the waist with two rows of shirring, pin to the bottom of the bust band, adjusting the fullness correctly and evenly on both sides, and baste to the lining. Have the girdle ready, place the center of the girdle at the edge of the bust band, and make proper adjustment at the waist line. Try on the sleeve to insure proper fit.

Our discussion of the manner of making dresses of soft or thin material and the type of lining suited to frocks of delicate material has led us to digress from the point of finishing. Indeed, there are so many points to be discussed in a chapter of this type that we hope our readers will, for the sake of the practical information given, overlook any tendency to ramble from the subject in hand.

There still remains the matter of putting on the hooks and eyes or snappers. If the opening of your dress be on the bias, sew a piece of tape on each side of the opening. If a placket is provided by the pattern, look up directions for the same on the pattern; also note discussion of placket in the chapter on "Stitches and Seams."

Put the dress on once more. Mark the place for hooks and eyes, with either basting or chalk, on each side of the opening. You may, if you like, use pins to indicate the position of hook and corresponding eye.

Then take off the dress and put on the hooks and eyes, being careful to hook the eye, not to eye the hook.

Press the dress.

In finishing, exercise every bit of good workmanship that you possess; great care is absolutely essential, because your gown will not only look better, it will also wear longer, if you finish it in a craftsmanlike manner, or as the architects say in their building specifications "in a neat and workmanlike manner." Think, for instance, of how careful work on the hanging panels of a gown of serge or twill will emphasize the "tailored finish" effect. The panels should have a turn-in of at least two inches at the sides, and four inches at the bottom. A thin silk binding should be stitched on, covering the edge of the turned-in part, and hemmed lightly on the other side. The corners should be mitered, bound, and the bottom finished in the same manner.

When pressing, always use a damp cloth, pressing on the wrong side. If you do press on the right side, use a dry and then a damp cloth on top of the dry one to prevent gloss or shine.

Velvet gowns, when completed, should be steamed. This can be done over the spout of a kettle. And when pressing seams on velvets, use a velvet board, pressing on the wrong side.

DRAPERY

We cannot conclude this chapter without a brief reference to one of the most interesting and most difficult ways of making a dress—that of draping. Draping is indeed an art which requires care and skill, discriminating study of what is becoming to the individual, and masterly manipulation of material, great care being taken to use the grain of material correctly.

The Too Thin Woman, the Stout Woman, even the Short Woman, are everlastingly devoted to the drape.

Why not? It is supremely graceful in itself when properly done; it adds grace and charm to the figure, a subtle elusive touch to the woman who wears it; it softens and disguises the too abundant curve, it hides



No. 42

THE INSIDE OF A DRESS SHOWING HOW THE DIFFERENT STITCHES AND SEAMS ARE USED

thinness; its lineage is ancient and honorable; Egypt felt its influence; Greece realized to the full its beauty, properly balanced against mass and space. Of all the designer's many methods of stimulating interest in a costume—whether by fold, ribbon, pleat, tuck or embroidery, surely the drape yields to none in gracility of line and curve.

The amateur will be wise to select for her first attempt in draping some design which may be easily executed, and to choose materials which drape easily. She might experiment initially with such simple fabrics as unbleached muslin, or even cheesecloth or net; these are not hard to drape; and the practice will be excellent.

For materials such as chiffons, net, veilings, silks, she will find that she will need more goods for draping purposes than for heavier materials, such as velvets, metal brocades, et cætera.

She must also carefully study her figure before the draping is attempted and use discretion in selecting the drape best fitted to her type. For the slender figure, full draperies on skirts are becoming; for women of large proportions, less fullness is advisable. Draperies on skirts drawn in slightly at the foot give the figure the appearance of being taller and thinner. For the tall, slender figure, the straight lines are more becoming.

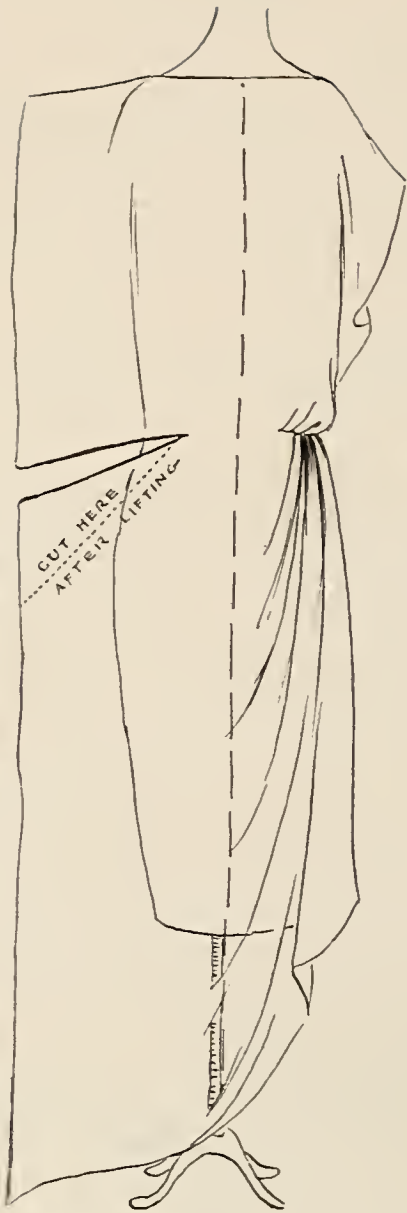
The pieces of material must be of exactly the right shape and size, the direction of the lines as true as truth itself; the correct grain of the material must absolutely be maintained, or the costume will be ruined; whether you work on the straight grain or the bias of the material, an unerring following of the grain is imperative, for a slight variation in grain results in uneven fullness on one side or the other of the costume, and the folds will not take the same lines.

There are several kinds of drapery. For our first case, we will select a shoulder and waist drape, that is, drape hanging from either shoulder or waist line. (In the latter case, you will have to make your waist separately. Pull the material up on either one or both sides to the waist line, fitting it in to the figure. This is the simplest kind of drape.)

For this form of drapery, two lengths of material are required. Sew up the side seams; indicate the center by a chalk mark on the straight grain of the material; place your goods on your form or figure, and keep this chalked center exactly in the center of the figure.

If the material hangs from the shoulder, as shown in the picture, a

SEAM HERE IF MORE MATERIAL IS DESIRED



No. 45



No. 44

SHOULDER AND WAIST DRAPED DRESS

horizontal slash or cut may be made on either one or both sides of the material at the waist line, or a little below if a long waist is desired (see illustration No. 43).

Consider the material from the waist down; hold the material easily in your fingers, pull up the bottom edge of the slash underneath the top slash and attach to either the lining or the belting; if the material is not wide enough, more material can be added from the waist down on either one or both sides to satisfy one's own judgment as to what is required to obtain a truly artistic drape. Superfluous material may be cut away.

When you have finished draping below the sash, consider the upper part of the waist. As a matter of fact, the top should be done first. Get the desired neck line, whether Jenny, Dutch, V, or square. Cut the superfluous material away from the shoulder, after the shoulder seams have been completed, as in the illustration. If desired more material may be added to form a sleeve as shown and the waist draped in the manner illustrated.

To drape or hang the foundation slip, be careful about the grain in the bust band and hip line, for on the foundation depends largely the success of your gown.

For the bust band, swing the grain of the material on the bust line, following the bust measure on your chart, also on the hip line for the skirt. This will make your slip tilt well to back, following lines of form front and side.

For the skirt, drape one width across the figure, keeping the center of the goods on the center front; the other half width forms a panel in the back, allowing for a three-inch pleat on either side for sitting room.

Join your bust band and skirt top together; fasten in the center back on the side, and put two little straps over the shoulders. Turn up the hem to the correct length and, presto! your slip is finished. See illustration No. 45.

For a beginner, a drapery made to cover this slip can be made of two lengths of material 36-inches wide. Measure the desired lengths from the shoulder to the edge of the skirt. Turn an edge on the right side of the lengths three quarters of an inch all around your material and stitch around the edge as you would a narrow tuck. Turn back your material; double in an edge, turn over this tuck—which forms a little binding all around the drapery—hem lightly on the wrong side; tack your pieces

TYPES OF DRAPED DRESS-
ES EXPRESSING THE COR-
RECT SILHOUETTE



No. 46

together at the shoulders to form a bateau neck line; tack further down on the shoulders if you wish to cover your arms; then you may direct your attention to below the waist line. Sew pieces together five or six inches from the edge on both sides, and you will have a dress with jabots on the sides complete. A pretty girdle of similar material, or a ribbon, finishes the rather long waist line. See illustration No. 44.

Another kind of drape may be made as follows:



No. 45

Simple, plain foundation is made first; then an extra piece of material forming a band, either narrow or wide, can be draped on this foundation as in illustration No. 46.

The band may be draped in one continuous piece from the shoulder to the waist, falling easily from the waist to anywhere below the knee, then again brought up to the waist, either to the side front, side back, or directly on the side, following the waist from the selected point into a sash knot. To make slip use two and one-quarter to two and one-half yards of material, 36 or 40-inches in width—one and one-half widths for the skirt, the other half of the width forming the cover of the bust band.

CHAPTER VI

WHAT TO WEAR AND WHEN. A FEW DON'TS OF DRESS

PSYCHOLOGY teaches us that the reactions of an individual to situations are governed fundamentally by inheritance and environment. As a direct inheritance, he has, in common with everyone else, an invisible assortment of instincts, primitive ones; as a less direct inheritance, an equally invisible assortment of thoughts, emotions, and tastes which are the result of training or origin; and he is alternately governed by his environment or controls it, in accordance with these inheritances.

With this philosophical thought in mind, it would be an interesting journey to trace the history of the growth in the human mind of the theory that certain occasions demand a certain type of dress; we could probably amuse ourselves with considerable speculation on the subject; but for the moment there does not seem to be a pleasingly concise solution for that clear-cut, universal, and prompt reaction which every woman and a great many men make to an invitation to some function or other—"What shall I wear?" We might humorously assert that this reaction in some of its degrees is almost as elemental as an instinctive process.

Leaving the thought with the reader for what it may be worth, let us proceed with the answer to the query that has been put, "What shall I wear?"

The scope of this book does not permit an exhaustive résumé of the costume suited to every occasion; but the innate good taste of every woman and every girl is their guide; and a general rule may be laid down to the effect that the costume should—in fabric, make, and detail (and by detail we mean such accessories as ornaments, shoes, stockings, et cætera), studiously harmonize with your personality and with the occasion, as well as with the rule, both written and unwritten, of good taste. In

other words, on every occasion analyze both the situation and your costume and let them be in accord with good taste and with you.

Remember that there is always individuality of dress and responsibility of dress, and that it therefore behooves you to dress in a manner that truly expresses your individuality—not glaringly or loudly, in which case your dress might be invidiously termed “individual”—but in a manner that bespeaks your knowledge of what you should wear and when. It is this responsibility that each individual must shoulder for herself.

Clothes never were as becoming to the American woman as they are to-day; she needs only to give a little thought to her dress in order to give satisfaction to herself and to others. The day has passed when all women accepted the last word of fashion as true clothes propaganda, whether the vogue was becoming or not. The crimes that were committed in the world of dress then—even the crimes which are being allowed to-day—are being slowly driven back by the oncoming waves of good taste and studied knowledge as to the proper manner of expressing one’s self in one’s clothes. Education in the principles of correct line and color, a study of detail and accessories, the application of artistic principles to daily life, are destroying the former allegiance to Fashion’s dictates.

Let us now discuss a few specific instances of answers to the query, “What shall I wear?”

We will suppose, for instance, that you have been invited to a wedding. Your costume will depend largely upon the time of day the ceremony takes place, whether in the morning, afternoon or evening, and also upon the time of year and the place.

In June, for example, you might wear a chiffon frock, either plain or embellished with embroidery—the type of dress known as the afternoon or dinner dress. Slippers should be of satin, in harmony with the costume, and the stockings may either match the slippers or be of the shade known as “nude”—a tone much in vogue at present and which can be worn with almost any color. If the wedding takes place in the afternoon, you will need a hat; if in the evening, no hat is necessary, and your frock of chiffon will be more elaborate, both in embellishment and in cut. For a noon wedding, a hat of sheer transparent material, harmonizing with the costume, is in very good taste. A wrap for your frock may be of either

cloth or silk; indeed, one's regular wrap may be pressed into service, as you will take it off in the reception room.

If, however, the wedding is taking place at that time of the year when the flying of the snow may be expected, the dress, naturally, would be of a little heavier texture. The sleeves should be about elbow length. The neck line remains the same. Gloves are worn above the elbow, and satin slippers in a becoming color.

In case you are invited to a reception of the usual informal character, it necessarily follows that the dress should be informal also. So you will wear any dress in your wardrobe that is not severely tailored, a dress uniting both beauty and style—a harmony of curves and lines—without high collar or long, tight sleeves, or stiffness, as in cloth, a dress typifying informality. There should be in such a frock an artistic carelessness of dress that is not rigid, either in line, fit, or texture.

It is not good taste for this informal dress to be in one of the high colors; nor is it necessary that it be one of the street shades; it should be a happy medium in either French blue, any of the range of soft browns, grays, or black.

The same type of dress might be worn with propriety at a church fair, a theater, or a luncheon or dinner. A hat is customarily worn with an informal frock of this type. In fact, the only time a hat is not worn is when the costume is *décolleté*.

A costume of this type is never tailored or rigid; it should be of a subtle carelessness, and the hat should correspond. It may be made either of soft straw, tulle, or any fabric, and should not be too large. A tightly fitting turban should never be worn with a costume of this kind.

It might be well for the young girl who is going to her first party, and who has spent considerable time on the thought of how she will look, to remember that all ornaments such as glass beads, studded hair combs, bracelets, et cætera, should be eliminated in favor of a simple dress—indeed, simplicity should be the rule of her costume. It is absolutely essential that her hair be dressed in a simple, girlish manner; that her dress be neither too short nor too long; in the ensemble, the lines and curves of her dress should be subtle, never too tight, accentuating the figure. Do not be one of those “whose great aim and desire is to attract attention.” Jean Worth, the great French dressmaker, said in speaking

of woman's dress, ". . . advise the canonization of simplicity rather than crude straining after effect."

Pretty satin slippers and stockings to harmonize with her costume will be chosen by the young girl—either white, black, or matching the costume tones.

When you are in the country, sport clothes are appropriate—particularly if you are young. Jerseys, tweeds, cloths of rough weaves, all are good. For town, however, your suit or dress should not be of the sports type unless you are off for a country trip, and then the early morning or late afternoon appearance in sports costume on the street is permissible. The business woman will do well to avoid buying sports costumes to wear to work.

If you are of the type of girl who spends week-ends with friends in the country often enough to make it worth while, investment in a sports costume is practicable. If you have but one dinner dress, have a pretty one, with stockings and slippers of a harmonizing hue; the black dress, so often recommended, if beautifully and simply made, is serviceable for most occasions. In fact, any informal dress of a pretty, simple type will do quite well. Hats should, of course, harmonize with the costume.

For morning wear, your frock, according to season, may be of simple wash materials, or a one-piece frock of silk or wool.

When traveling, wear a simple, smart, neat costume—a one-piece dress of either silk or cloth, according to time of year, semi-tailored, with coat to match, or cape, if it is becoming to you and the vogue permits. A veil may be worn if desired; shoes should harmonize with the costume, the leather shoe being preferred by many people for wear with twills and cloths. The heels may be of medium height and size, or low, if one prefers and one looks well in low shoes. Wear a rather heavy glove if it is spring or winter, in black, tan, or a color to match your dress; silk, lisle, or cotton in summer. Your bag, if you like, may harmonize with either shoes or hat.

CARE OF THE CLOTHES

To the end that after having selected a pretty and becoming frock, it may look well and "wear well," it is essential that proper care be taken of the dress when it is removed after having been worn. Your shoes, your coats, your dress, all should be given attention. Do not neglect any of the

accessories of your costume. Don't throw your clothes down on chairs; brush and put them carefully away on hangers. Further, if you can do so, place them in a bag of some inexpensive material; light frocks should of course be hung in a bag of light color. Mend little rips or runs, repair trimming or lace collar whenever necessary. Brush your hat when you wear it. Smooth out your gloves, and put them away in a box or case; keep your belts and girdles in a separate box, neatly folded, not anywhere in the bureau drawer. Carefully shake your veil, fold, and put away in a case when you take it off. Clean your shoes and put them away on trees or stuff the toes with soft paper.

To emphasize what may be accomplished by the exercise of persistent good taste in the acquiring of a fitting wardrobe for all occasions, we cannot forbear, in closing this division of our chapter, to quote to you the words of one of France's greatest artists in dress. He exclaims!

I tell you that one of the best dressed women in Paris buys only three toilettes a year. But these three are perfect in taste, in fit, in materials. They are made of the choicest fabrics of their kind, with rare skill, and they accord marvelously with the wearer. Then, too, this woman knows to a nicety how to put her dresses on; how to add, just where it is wanted, a corsage knot of blossoms, a piece of real old lace, or a suitable jewel.

And in connection with attention to details, he says:

To show the care in detail that was lavished upon the dress, let me say that the very pattern of the brooch was designed and woven in such a manner that the symmetry of the wearer's figure was enhanced by it.

If the author has indicated clearly, without confusing the reader with excessive detail, the two great rules of costume for "What to Wear and When"—namely (*a*) suitability to the occasion and (*b*) suitability to the wearer—and it is hard to tell which rule is the most weighty—he has achieved his aim and rests content. For with these two rules in mind, good taste and knowledge on the part of the reader will complete the rest.

As our next step in developing this central thought of suitability, we shall take up some of the "don'ts" of dress.

A FEW DON'TS OF DRESS

The public—and now, for the first time in this book, we are talking to men, because we feel that most of them firmly believe as did a business

man who remarked to the author, "Why, I could dress women better than they dress themselves." He was a quiet, unpretentious man as a rule, but we observed that like all mankind, he noted the follies of womenkind not as individuals, but en masse.

After all, glaring errors are not so frequent; seldom do we find a woman dressed in decidedly poor taste. They are the exception rather than the rule. It is in the details of a costume generally that the fault lies, rather than in the costume itself.

We left our sentence hanging in mid-air to pursue the sympathy of the business man with problems of design; what we were about to say was, the public is harassedly resigned to all the things women do which they should not do. The short skirt of a few years ago gave place to the longer one, not because clerical brothers exhorted against it, not because societies vigorously protested, but simply because fashion's logic demanded a longer skirt. There is a ridiculous long skirt, if the man who says much against the short skirt and speaks purringly of "long lines" will but stop to consider.

And the moral of these truths is just simply, *Don't go to extremes*. It is well enough to be *a la mode*; don't overdo it.

The above rule is of the all-sufficient, all-embracing type. Having secured the ear of man, however, we descend to particulars and invite his pet grievances on the subject of dress, for many of these cover our "don'ts" of dress to women.

There is the matter of big hats, for instance; they shouldn't be worn on the street or in street cars, or with every costume. At a smart restaurant, in a hotel dining-room at the proper hour, or at an afternoon social function, nobody will admire the big hat in black or in dark colors more than the man who has loudly inveighed against it when worn for business or on the street. And if his wife happens to have been so kind as to give in to his pleadings for "a small hat" her auditory senses are likely to prove forerunners to a wave of indignation when the tactless creature asks, "Why don't you get a hat like that?" Even then, if his wife is a dainty little creature, we would detain her long enough to whisper, "Don't get a large, top-heavy hat."

Don't wear unbecoming colors, just because they are in fashion. The greens that come to greet each spring cannot be worn by many women—even youth will do well to discriminate.

Don't wear the wrong shoes with the wrong costume; it is as ridiculous for a woman to wear low-heeled sport shoes with a dainty frock as it is for a man to wear tennis shoes with a dinner suit. And in elementary justice to man, we never heard of his doing such a thing. If you want to live out of doors, well and good; it is an excellent thing; dress for the outdoors occasion; but for the love of good taste, don't bring outdoors and its equipment into the reception room. Rarely indeed is one called from the farm to the reception room of the large city so immediately that the question of correct dress becomes a matter of instant moment.

Don't wear elaborate clothes when simplicity is the rule; this is really the reverse of the above case. We recall a walk taken two years ago at an outdoor lunch in the country: one girl appeared in sensible, low shoes and enjoyed herself; another wore high French heels and spoiled the day for herself and very nearly for the party.

Don't wear conspicuous stripes and plaids. Give ear, O Man, for this time you are included in our condemnation, since we occasionally find milady's brother or husband overstepping bounds in this particular. We remember with joy how one of the best bred men we know wore at a summer camp a lumberman's shirt in red and black; fortunately, he was of the type that could wear the combination, but a smile would go all round the group when he and the shirt appeared together.

If you are a short, stout woman, don't wear big hats with dusty feathers! This occurrence is rare, but it does happen.

Don't wear long, vertical lines, if you are of the folded silk umbrella type. And if you are large at hip, don't wear skirts that are narrow at hem, as they accentuate size of hip and trunk.

Don't, if you are past your youth, make the mistake of wearing a too youthful frock. If you must err, wear the clothes suited to the elderly woman; much better that someone should tell you that you are wearing clothes too old for you than someone should exclaim, "Look at that old woman trying to look like a girl." The lines of youth, the lines of age, are different, and wise women of good taste realize this.

And if your arms are not pretty—we mean the scrawny, thin arm that always looks cold and bony, even on summer's warmest day—don't try to wear short sleeves in the day time, particularly in the street.

CHAPTER VII

EMBROIDERY

THE decorative beauty of embroidery not only relieves the plain surface of the material or fabric, it also gives to one's costume new meaning and interest.

Just as the veins or lines in leaf and flower intensify their color or form, so should embroidery intensify and develop into new beauty the line or color of one's gown or frock; and embroidery, whether simple or elaborate, should relate just as naturally to the material on which it is placed as the tree branches relate to their background of blue sky. One should complement the other with the same harmonious flow of beauty and fitness.

Embroidery is the "fine art" of sewing; it links itself with lace, with fine fabrics, with dainty costumes. As in sewing, its perfection may be ruined by careless or ignorant inattention to stitches. Even the matter of the needles used has its importance; threads or silks have their essential share; and there must be in the soul of the craftsman who would achieve beautiful embroidery a sense of exquisite, careful beauty, and in her fingers a feeling for fine detail, in her soul a serene patience.

Beginning, then, with her needle, we would give a brief resume of these as follows:

First, there is the embroidery needle, used for all kinds of silk embroidery. It has a characteristically long eye; for the rest, it is about the length of an ordinary needle. Then there is the needle for sewing on beads; the crochet needle for crocheting beads on the material; there is the lamé needle—a needle about the size of a pin, with two holes close together at the top (lamé by the way, is a kind of wire tinsel). One threads first through the top eye or hole and then carries the lamé through the second hole—a device which holds the lamé flat and prevents it from twisting and tangling—a thing which the wicked lamé is prone to do.

The making of one's own embroidery design is a fascinating project.

Whether you buy a "transfer pattern" as it is called, or are an inspired artist who is fain to make your own embroidery pattern, the way is one of patient delight. If you are clever at drawing, make your design on a sheet of paper. Place your material, right side up, below this paper, inserting a sheet of carbon, between the paper and the material, and with a pencil trace heavily so that an outline of your design appears on your goods.

Still another way is to make your design on a piece of perforated paper, and then after your design is completed, use the perforating machine or a pin, completing the pattern in this way. Lay the design on the material and stamp with stamping powder.

Another way of stamping material is to use a transfer pattern and apply the design to the material by the use of a hot iron on the transfer pattern.

Having stamped the material you wish to embroider, place the fabric in your embroidery frame. An embroidery frame is made of four pieces of wood, with tape at the edge of all four sticks, so that the side sticks may be adjusted in accordance with the size of embroidery. Clamps are used to keep the frame tightly together while the embroidery is made. The embroidery frame is necessary in order to hold your material properly in place, and for your ease in studying your design as you make your stitches.

There remains one other needle, which so far we have not noted, the punch needle. This needle has a sharp, triangular point with a round head, long eye, and is about twice the size of most embroidery needles. It is used, as you probably surmise, for punch work, the triangular point being used to punch the hole or to thrust the material aside, preparatory to drawing the holes together with the thread.

Punch work is used mostly for trimming collars, cuffs and yokes and makes a little fancy effect which is very pleasing. It may also be used to decorate a border.

CHAIN STITCH

This stitch may be used in different ways for outlining, for padding, for stems, leaves, and petals.

To make this stitch, start at the top of the stamped line. Knot your thread, insert your needle on the wrong side of the material, bring through to the right side; insert the needle one eighth or one sixteenth of an inch to the left of first stitch and bring through from the wrong side about

one quarter of an inch below the first stitch; throw the thread under your needle, in the manner indicated in our sketch, just as if you were about to make a buttonhole stitch; bring your loop into position on the stamped line; again insert your needle, about one eighth of an inch from the point where you first brought your needle through the material (point the needle toward you); and take a stitch the desired length inside the first stitch; throw the thread under the needle as before, bring the loop into position; and so proceed. See sketch No. 47.

THE OUTLINE OF BACK STITCH

This stitch forms a raised line—the heaviness of which depends on the thread used. It serves for outlining your design and also for outlining stems and in its simpler forms is made in the following manner.

Make a knot in your thread, bring the needle through to the right side of the material, and make a running stitch about one eighth of an inch long. Start your second stitch about one eighth of an inch below the first, at a point about midway in the stitch; hold the needle toward you, keeping the thread to the left, so that the thread will come on the stamped line; draw up the thread; take another running stitch; insert the needle slightly below at the center point of the stitch just made, holding the thread at the left; draw up the thread and bring to position on the stamped line. Then take another running stitch, *et cætera*. When a very heavy thread is used, this stitch becomes the “rope stitch.”

Note also that the appearance of the outline stitch may be varied slightly if the thread be held to the right, in making the second or “back stitch” of the series. Illustration No. 48.

THE FEATHER STITCH

A delightfully dainty stitch, full of interest, and frequently used to open or decorate seams. It is made as follows:

Knot the thread, bring the needle through to the right side of material; insert the needle slightly to the right of first stitch; take up about one eighth of an inch of the material and, as you draw the thread through, throw the thread under the needle to form a loop, holding the needle slightly toward you. Draw the thread in a straight line to a position one quarter of an inch below the starting-point and on line with it.

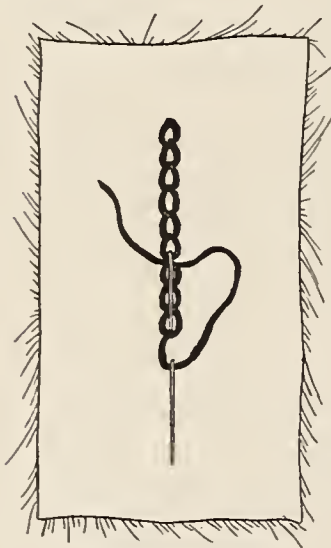
Feather stitching is sometimes used in place of a hem to hold tucks in place. Illustration No. 49.

BUTTONHOLE STITCH OR BAR

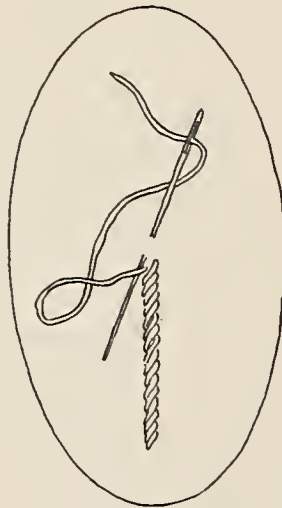
The buttonhole stitch may be made very close—one stitch almost on another, or the stitches may be farther apart, according to one's desire.

It is a good idea to pad a little with one or two running stitches the length of the bar, before starting on the buttonhole stitch, if one wishes close work, however.

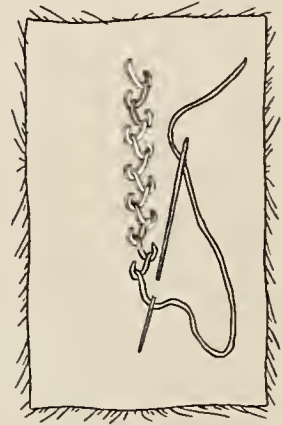
Insert the needle in the material at a point in line with your running stitch and work the buttonhole stitch as illustrated, throwing the thread



CHAIN STITCH
No. 47



OUTLINE STITCH
No. 48



FEATHER STITCH.
No. 49

under the needle to form a loop. Hold the thread toward you in making this loop, so as to hold the loop in position at the edge. Illustration No. 50.

SMOCKING

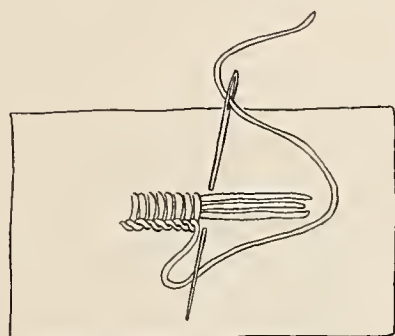
See the chapter on "Stitches and Seams." Embroidery smocking is done in precisely the same manner as described in this chapter.

HERRINGBONE STITCH

Both this stitch and the feather stitch described may be used to open or decorate seams.

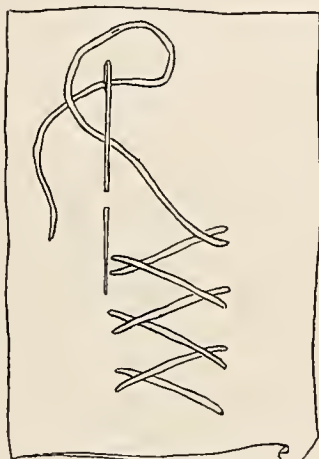
To make the herringbone stitch, bring the needle through to the right

side of the material. Hold your thread away from you in a slantingly diagonal direction to the left. Insert the needle one-half inch away from the original point, take up one-eighth inch of the material, with the needle pointing toward you, that is, to the left; hold the thread with the left hand so as to throw the thread under the needle for the loop; cross the thread in the manner indicated, point the needle toward the left and take up one-eighth inch of the material, this time on a line with your original stitch or starting point, but about one-half inch below it; hold the thread under the left thumb to form a loop in the thread. Your first herringbone stitch is made. Proceed as before until your stamped outline is complete. Illustration No. 51.



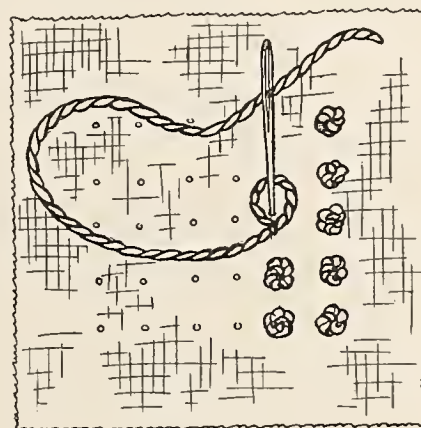
BUTTONHOLE STITCH OR BAR

No. 50



HERRINGBONE

No. 51



FRENCH KNOTS

No. 52

FRENCH KNOTS

As a little drop of consolation to the would-be embroiderer who has struggled valiantly with the intricacies of feather, herringbone, long and short stitches, let us say that the French knot is easier to make, very pretty, and usable in many kinds of decorations.

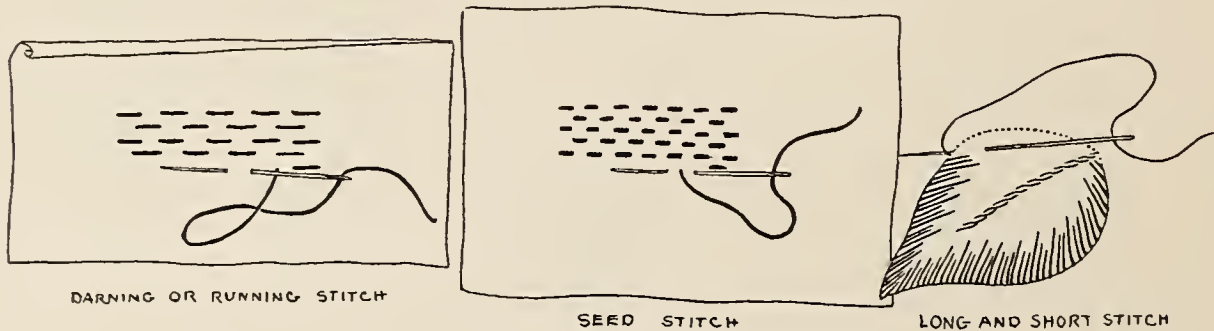
Knot the thread, bring the needle through to the right side of the material, hold the needle in your right hand, and the thread between the thumb and forefinger of your left; wind the thread around the needle, as few or as many times as you wish, according to the size of the knot desired; hold the thread firmly in place on the needle with the left thumb and forefinger; insert the needle at a point very close to the point through which it has just been thrust, and pull the knot down to the material. Bring

the needle from the wrong to the right side of the material at the place where you wish the next knot to be. Illustration No. 52.

THE RUNNING STITCH

(Sometimes called the "darning stitch," also shadow stitch)

Knot the thread, bring the needle through to the right side of the material. Take up on the needle one-eighth inch of material; leave a space of about one-quarter inch for running stitch; again take up on the needle about one-eighth inch of material, leave one-quarter inch space, and proceed thus until the first row is completed. For the second row, take up one-eighth inch of material half way between the first stitch, leave one-quarter inch space for the running stitch, and proceed in this



No. 53

No. 54

alternate fashion. The third row is like the first; the fourth line similar to the second, and so on. See illustration No. 53.

This stitch is used for all kinds of embroidery. Flower petals may be filled in with it, made a little smaller, when it becomes the "seed stitch."

THE LONG AND SHORT STITCH

This stitch is often used for working leaf petals and is also used for shading and for scallops, to make an edging solid.

In making the scallop edge, start from the end of the scallop nearest to you, or whichever you prefer. If you make scallops from left to right, hold the thread to the left of the needle so as not to form a loop; if you work from right to left, keep the thread to the right of your needle. The length of your stitches depends, of course, upon how deep you wish to make the edge of the scallop. We will suppose, for instance, that you

wish to make your first long stitch one-half inch deep; it makes no difference whether you start on the scallop and work inward, or at a point one-half inch from the edge and work outward: Bring your first stitch straight up; your second stitch you start exactly on a line with your first, but you make this stitch half the length of the first stitch, or one-quarter inch long. Proceed with alternate lengths.

In the case of the leaf, bring the needle through from the wrong to the right side of the material, take the first long stitch at the tip of the petal or extreme point of the center of the leaf; proceed to the right with alternating long and short stitches, working in from the edge of the leaf, until one half of the petal is completed; then start again at the tip and work the left half of the petal in the same manner. Illustration No. 54.

CROSS STITCH

Insert the needle from the wrong to the right side of the material. Begin in the lower left-hand corner of the design. Take a stitch of the desired length, slightly to the right of the first stitch, and make several slanting stitches, the same distance apart, and in the same direction as the first slanting stitch, that is, from left to right (see illustration No. 55), making the stitches even. In making your last stitch bring your needle out at a point on the line with the other stitches, then make slanting stitches in the opposite direction, taking care that they cross your first set of slanting stitches in the manner indicated on the sketch.

COUCHING STITCH

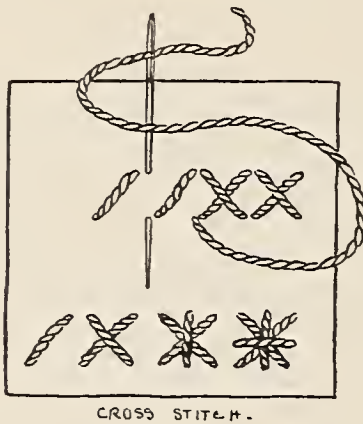
Use two threads of the required thickness; the thread which is to be couched is heavier than the thread used for couching.

Place the thread which is to be couched on the stamped line; take the thread of lighter weight and by means of a stitch taken over the heavier thread, fasten the latter into place or position, being careful to hold the thread straight. Gold and silver thread, cord, worsted, and gold braid or twist are very often used for couching, being fastened into place by lighter threads. Our illustration will show you how the cord is held in place. See illustration No. 56.

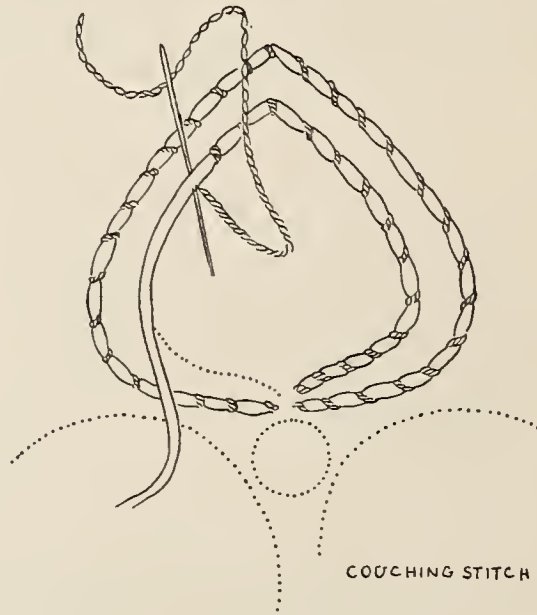
LOOP STITCH

(Used for making the "Lazy Daisy")

Draw the thread through at the center of the daisy, insert the needle at the same point; hold the thread so as to form a loop when bringing the needle back to the right side of the material at a point half an inch away from the center. Put the needle through the loop and pull the thread firmly, but not tightly, take a little stitch to hold the top of the loop in place, and lo! you have formed one of the petals of your "lazy Daisy;" bring the thread through to the center of the daisy on the wrong side of



No. 55



No. 56

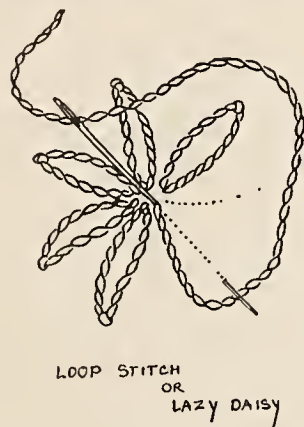
the material when taking the little stitch to hold the loop in place, and proceed to make your second petal in the same manner. Illustration No. 57.

PUNCH WORK

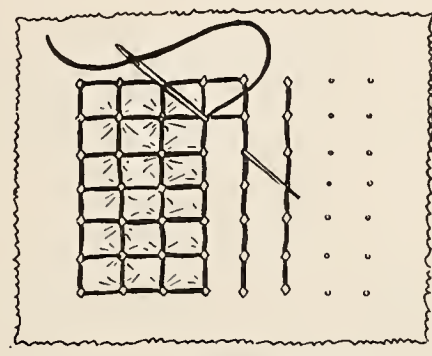
This form of embroidery is generally applied to coarse linen or linen with a loose weave. A punch needle and linen thread are also required, and it is well for the beginner to have a stamped outline of the dots required, similar to that appearing in our illustration:

Knot the thread and bring the needle to the right side of the material at the first dot of the second row, beginning the work in the left-hand corner. Pull the thread through from the first dot in the second row to

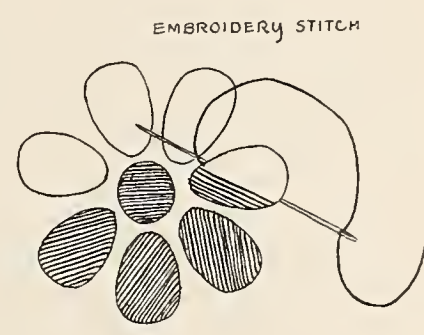
the first dot in the first row and back to the second dot in the second row; then to the second dot in the first row, from thence to the third dot in the second row to the third dot in the first row, and so on. Return for the third row by bringing the needle up at the last dot in the third row. It is well to complete any other embroidery work in your design before beginning the punch work. Illustration No. 58.



LOOP STITCH
OR
LAZY DAISY
No. 57



PUNCH WORK
No. 58

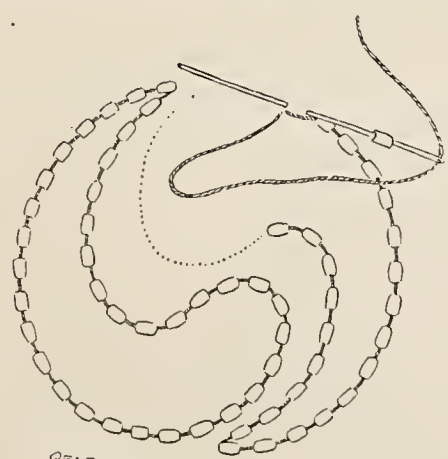


EMBROIDERY STITCH
No. 59

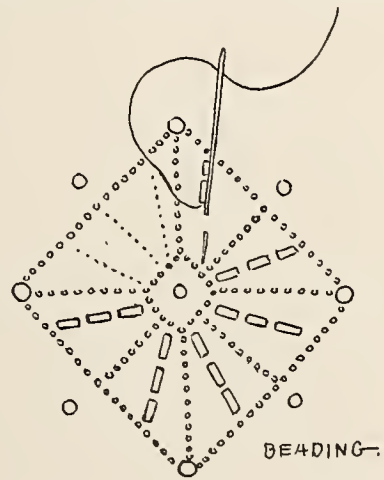
To-day, however, crocheting is more in favor than the above method, that is, using the crochet needle for various embroidery stitches.

EMBROIDERY STITCHES

In making this stitch, the shape of the petal or leaf is followed, the stitches tending toward the center of the flower or leaf. This rule obtains even where a petal has a distinct center vein; in such petals, start your stitches toward the center from the outer edge or margin, slanting the stitches slightly until the bottom of one half of the petal is reached; then



BEADING
No. 60



BEADING
No. 61

work the other half in the same manner, proceeding from the tip of the leaf. The parallel veined leaf is embroidered from the tip of the leaf down to the stem. The stitch is worked in the following manner:

Start at the outer edge, proceed to the center vein with one long stitch, slightly slanted; then start from the outer edge with the second stitch and bring to the vein once more, and so on, until one half of the leaf is finished, and bringing the stitch back to the outer edge of the leaf on the wrong side of the material, using the same length of stitch as will appear on the other side of the material. In other words, work the stitch over from the outer edge of the vein and back on the wrong side of the material to the outer edge once more. See illustration No. 59.

BEADING

Our illustration shows two ways of beading. Sketch 60 shows you how to sew beads on singly, back stitching for heavy or large beads to hold each bead in place. Running stitch is sufficient for most beads. If you prefer, you may string your beads on the special thread for beads and then couch the beads down with a stitch between each bead. Our illustration (No. 61) pictures the beading of a design, the beads being fastened to the material in the same manner, that is, either by couching or back stitching or running stitch.

CROCHETED CHAIN STITCH

It is well to use a crochet needle for this. You will have to procure a special crochet needle, known as the "crochet beading needle." Use a stamped design.

Hold cotton or silk loosely in left hand underneath the material. Work of this type should be done in an embroidery frame.

Punch a hole with the needle from the right side of the material, catch the thread underneath and draw it up through the hole to the right side, to form a loop. Now take an extra stitch very close to the first stitch, catching the silk or cotton from underneath as in the first stitch. This second small stitch holds the loop in place.

For the next long stitch stamped on the design, take up the cotton from underneath, and then take a short stitch, catching the cotton from underneath as before. The length of your long stitch will be regulated by the stitches on your design. Continue in this fashion, one long and one short stitch, until the outline is completed.

CONCLUSION

ACCESSORIES

TOO often, after planning a new frock, does one believe that one's costume is complete, whereas, in reality, one's task is only half done. One should still study those touches that are necessary to complete its beauty, for it is only by harmonizing details in hat, shoes, hose, gloves, and bag—in a word, the accessories of a costume—that one may achieve the much desired chic in dress. It is not a question so much of straining after effect as it is a realization that one wrong detail may throw the entire costume out of its true relation to the occasion and to fitness.

A tea gown of chiffon or lace on the street; a formal hat with fine lace worn with a street costume, instead of a sport or tailored hat; a "Cinderella slipper" with shimmering buckles worn with a walking costume, are all details that destroy and disturb the harmonious effect of a costume in its entirety. In each case, the occasion or the fitness of the accessory has been disregarded. The tea gown, worn rightly in the intimacy of one's home, would complete the harmony of a beautiful moment in the day; the pretty slipper, worn with the right frock, would complete the harmony of a suitable dress, as would also the formal hat. The "eternal fitness of things" to each other is as essential in dress as in life and art.

Having illustrated our point with the above examples, we proceed to a practical discussion of the accessories of dress and begin with the most important complementary feature of the frock—the hat.

The correct hat is as essential as the correct frock, and by the "correct hat," we mean one matching your gown or suit or one harmonizing with it: correct fabric (according to season and costume), correct size, correct line, correct color—these are all to be considered when deciding about your hat.

To illustrate the above, let us suppose for a moment that you have planned a chiffon frock. For this you will require a silk hat, or if the frock is for evening and dinner wear, a lace or tulle hat.

For a street dress of silk, one's hat should be of some such material as crêpe satin, straw or velvet, according to season. For the serge or tailored frock or suit, the hat should always be simple; it may be of silk, straw, or velvet, but it must be simple—no fussy trimming. A ribbon bow, a smart buckle, or just a pin such as those in vogue at the moment, is all that good taste demands.

If you do not look well in small hats, when you are planning a hat for your tailored frock or suit, try one of medium size. With a large hat, you will never achieve the smart tailored effect you so much desire.

On the other hand, the large hat achieves a beautiful effect when worn with the proper frock at a restaurant, garden party, or some other proper informal costume.

Now, as to line: remember always that the hat frames your face. Ask yourself if the hat you are trying on has the proper shape and lines to bring out the best in your features. Is the "frame" for your face so small that your face looks large? Or is the hat so big that your face becomes merely a something small on which the hat has been erroneously placed? Be careful to see that the crown does not extend beyond the line of the forehead in front, or beyond the hair in back. Take care that the crown is not too wide or too high; the height of any hat, generally speaking, should not be more than three-quarters the length of the face.

A hat with a brim is always more flattering than one without. The turban, while smart, has a tendency to bring out all the defects. It also necessitates a perfect coiffure, and the straight line across the forehead accentuates the lines of the face.

A woman with a short, thick neck should never wear a hat with a broad brim. Our reader needs only to recall in mental vision the picture of such a one, with the brim almost touching the shoulder in back and hiding the neck and hair to recognize the truth of this rule. For this type, a toque or a narrow-brimmed hat is best. With these small hats a veil is very often worn, and softens in great measure the line of the hat, making it more becoming.

It may not be amiss at this point to discuss briefly the matter of veils, leaving our next thought—that of color—for later amplification. The time at which veils may be worn is important. What we term a "face veil" should be worn only when one is wearing a tailored frock and only

in the day time. It should be carefully selected in regard to color and texture so that the veil may prove a beautifier rather than a disfigurement. A delicate-skinned, exquisite-featured woman will look well in a thin mesh veil, while a woman of high coloring and large features will often look very smart in a figured veil. In choosing the figured veil, however, great care should be taken not to have the pattern too large or too heavy, as the design in this case may come in just the wrong place, say just at the top of the nose, completely covering the mouth, and thereby causing a very ugly effect.

A very pretty method of trimming a simple hat is to drape it with a lace or chiffon veil—the plain mesh of the lace veil may fall over the face and the fancy part may hang off the hat.

The question as to the color of one's hat is a paramount consideration in choosing one's accessories for a costume. A safe rule is always to match color of hat and costume. Black may be worn by many women, but discretion should be used. It is important that the color blend nicely with your hair, your eyes, and your complexion.

The matter of what shades may be worn next to one's face should receive considerable study. If your eyes are blue, for instance, you may select a facing of blue for your hat, which will make your eyes deeper and darker. The brown-eyed woman similarly may find a certain shade of brown very becoming to her eyes; and who will ever forget the beauty of black eyes set in a proper background?

Someone has suggested that when lines are too noticeable in the face, it would be well to choose soft, dark facings against whose background the lines would be softened and subdued. Be very careful in the matter of facings; literally, they are a frame for your face, and you should study the frame most carefully.

SHOES AND HOSIERY

Shoes and hosiery are "tremendous trifles" in the final effect of a costume. They are next in importance to hats in securing harmony in one's costume.

Our reader, we will assume, has been at great pains to select a becoming frock, paying great attention to material, color, et cætera. She has given even more time and attention to her hat, realizing its importance. Her

shoes and stockings, if not selected with the utmost care, may spoil the whole effect of her costume.

For example, picture a young lady wearing a beautiful lace or chiffon frock, with a medium size hat (preferably with a brim) either of taffeta, velvet or straw—depending entirely on the season—and then, to complete the picture, can you imagine our young lady wearing dark brown walking shoes and brown stockings? We exaggerate to bring to you a realization of the thought, care, and attention which should be given to these finishing details of your costume. You will at once perceive that the young lady of our picture has spoiled her costume by wearing the wrong shoes and stockings; a satin slipper with matching or harmonizing hose, would have given to the portrait a delicate nuance that would have completed and perfected its harmony.

It is equally improper to wear satin slippers, however, with a walking dress or suit. A conservative taste in shoes is always the “best taste” and “conservative taste” means that the harmony is so complete that attention is not particularly attracted to the young lady’s shoes and stockings.

Frequently women make the great mistake of wearing shoes that match the gown when black shoes would really look much better, though often the stocking may match the dress or even be in harmony, as in the case of wearing beige stockings and black shoes with a brown or blue dress. In this instance, it would be advisable to wear a black hat, if it is becoming; a brown or blue hat would also look well, according to costume. If you do wear a black hat, it should be all black, and in the case of the brown dress, it might have a brown trimming, but no other color should be used.

The wearing of too many colors in one’s costume is also a frequent error. Picture a navy-blue serge dress trimmed in red with black stockings and black shoes, and a navy-blue hat trimmed with French blue; you will at once recognize the lack of congruity in your color picture. With such a costume a simple blue hat would have been much better—or even a black hat. The red trimming was quite enough color for the entire costume.

Returning to our discussion of shoes, no standing rule may be laid down beyond that street shoes should be worn with street costumes, and only street costumes! Evening slippers should be worn only with evening dress. Many are the styles of shoes that may be worn with the afternoon

or informal dress. With silk frocks, wear black patent leather slippers, or suède if you wish. The low-heeled suède should be worn only with the tailored suit or dress, or perhaps with a proper sports costume. Black patent leather slippers may also be worn with dark chiffon afternoon and dinner dresses. With light chiffon dresses and dance frocks in bright colors, it is much better taste to wear flesh-color stockings and slippers than to wear slippers and stockings to match, except, of course, for a white dress, when only slippers of white should be worn.

The woman of good taste never goes to extremes in selecting her shoes. Here, above all other details of costume, it is well to be conservative. A good motto to follow is, "Keep your feet inconspicuous."

There remains in our study of costume accessories the details of gloves, bag, jewels, handkerchiefs, et cætera. Undeniably, the complete touch to a costume is often given by some accessory that supplies and carries to perfection—a charming perfection—the *tout ensemble* of the costume. In selecting accessories, it is very important that the appropriate one be selected, for if the right one may achieve perfection, the wrong one may conversely destroy or pervert the most charming effect.

Study your gown—your hat—your shoes—your hose—and then consider gloves—bag—handkerchief—jewels. Often a string of beads of just the right color will bring out the right tone in your gown and add to its chic. Do not, however, wear too many jewels; even fine jewelry may lose its charm when used to excess.

The subject of gloves is not an extensive one, but it merits attention just the same. White gloves, long or short, according to your sleeve length, are always in good taste. It is economy and good taste to wear the brown or gray glove, whichever harmonizes with your costume. A great many women follow the French plan and wear a black glove with dark costumes.

A nice black bag (preferably silk) is always smart, and will suit any costume. In addition to its serviceability and smartness, it also has the virtue of inconspicuity—one of the marks of good taste.

Colored handkerchiefs are a fad—a fad, we regret to say, not in good taste. A white handkerchief with a colored border may be used, but an all white handkerchief is best. They are dainty things and come in varying sizes. The glove handkerchief is generally used for evening. It may be a

lace-trimmed trifle, or brodered and edged with net. The latter by the way, are easily made at home, by hand. Just hem (roll hem is preferable) a sheer four-inch square of linen; buy the net footing and overcast this on your square around the edges. The corners may be shirred in. If this is done carefully, you will have a charming handkerchief.

In considering all these details of dress, select with two ideas in mind, good taste and smartness. Close study is necessary, but the subject is a fascinating one and you can best work it out yourself. Do not let anyone persuade you, unless it be a very artistic person, indeed, to take something with which you do not feel completely satisfied.

You will soon find that results justify all the time spent in achieving them, and you will fall into the habit of taking care of details, so that each time you plan a new costume, it will be easier for you to select what will make your costume individual, beautiful and chic.

A LITTLE TALK ABOUT COLORS

The subject of becoming colors is one of endless interest to women. We have not room in this book to discuss lengthily this interesting topic; we have, however, selected certain well-known types and analyzed the color situation in regard to them, but the truth remains that every woman is her own artist and should study the colors of each season in relation to her own color of hair, eyes, and skin, and make her own decision after much comparing.

No. 1—The blonde with blue eyes, pale face, and light hair.

This type may wear practically any color, though the soft shades are more becoming. Wear dark shades during the day, pastel shades at night.

This type of woman prefers delicate frocks with dainty trimmings, such as fine laces, pastel flowers, et cætera; for evening wear, she will select whites, grays, mauves; all pastel shades (except perhaps yellow) are good.

No. 2—The blonde with brown eyes, rosy cheeks; blonde with brown eyes and pale complexion.

The blonde with the brown eyes and rosy cheeks could wear the same shades as her sister of the pale coloring, but will probably

avoid all shades of pink, red, cerise, or even pinkish mauve—in a word, all colors which would accentuate the pink of her cheeks.

The blonde with the brown eyes and the pale complexion should select shades a little stronger than the other blondes, as shades too soft or delicate would emphasize her colorlessness. For day wear, the shades are practically the same, though she should avoid the tans and light browns, and the medium greens. For evening, she should avoid yellows and pale greens.

No. 3—The brown-eyed, drab-haired type of woman with sallow complexion, and the brown-eyed medium-haired woman with a good complexion.

The first-mentioned type should avoid light pastel shades. She should select decided colors, such as bright blues, reds, jade, deep turquoise, in a word colors neither light nor dark, and strong enough.

The second type—the brown-eyed woman with a good complexion may wear practically any color, according to age, taste, and occasion. Being not an extreme type herself, she will do well to avoid extremes.

No. 4—The brunette with fair skin and blue eyes; the brunette with olive skin and brown eyes.

The brunette with fair skin may wear all colors; the brunette with the olive skin and with brown eyes, of the Oriental type, may wear strong colors, but she will avoid pastel shades, greens and yellows, unless it is a strong emerald, or apple green and canary yellow. For day wear, she should avoid beige and tans.

No. 5—The red-haired woman with brown or blue eyes.

Red-haired women will be always at their best in black or dark blue for street wear, unless they select in silk or velvet a very golden shade of brown. For afternoon and evening wear, all greens, including jade, are probably the best, also black, gold tissue with touch of strong color, and all shades of gold, copper and orange to blend with her hair.



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