



FOR THE HOME DRESSMAKER



Plenty of Variety in This Season's Tailored Frocks

TAILORED clothes were never so varied in form and design.

First, there is the strictly tailored suit of tweeds, chevies, serge or herringbone, made in short or long lengths.

For these tailored suits, stripes continue to be very much in favor, but the monotony of white and black, blue and gray and green and brown is relieved by trimmings of rhododendron pink, wedgewood blue, leaf green and bronze browns on the collars and cuffs, and sometimes on the bands around the bottom of the skirts.

There are waistcoats, too, of solid colors, even when the color is not utilized as a garniture.

A vest of scarlet cloth is admi-

nable with a neutral-tinted toilet, but is not good with a black one, as it makes too vivid a contrast.

The vest has become a component part of the tailored suit. For the long coat with a cutaway jacket, the vest is a necessity, giving a more stylish finish than a blouse, which is a negligible note in the toilet.

Skirts of strictly tailored suits are almost invariably pleated. Again, there is the many-gored skirt, some showing ten or twelve gores, the seams either lapped or stitched or set together with black or colored pipings.

Self-colored wool materials have returned to favor, and are almost always covered with elaborate braidings.

The dominant note in the tailor-



made is the untrimmed skirt, and the much-trimmed jacket or bodice.

The first illustration shows a smart chevot model, semi-fitting, in a green and brown check. It is an exceedingly smart model for a young girl, and one that can easily be fashioned at home.

The collar is of brown velvet with a pleated or plain skirt, though the pleated skirt with the three-inch fold on the bottom is much smarter.

The second model is in one of the new blues braided in an inch-wide

silk braid. The buttons are of braid with rims of cloth. The cuffs and collars are of a light shade of the blue.

The next suit is in green broadcloth with soutache braid in black. The sleeves on this model are very new and give the desired long-shouldered effect which is being tried now in Paris.

The last design is carried out in brown velvet. The passementerie fastenings give a smart look to the whole costume. They are in gilt and brown.

To Prevent the Circular Skirt From Sagging

IN MAKING the popular circular skirt having seams both back and front, it is desirable to stitch a narrow strip of the material in with the seams.

This will prevent the stretching and sagging which so often makes these skirts unsightly.

It is also very important to get the bottom edge of the skirt absolutely even, a much more difficult task than with the gored or pleated skirts.

Accurate measurement with the yardstick is the only sure way to accomplish this.

A good, serviceable school dress can be made from one of the new tweeds, which may be had in a variety of checks and stripes.

Make the skirt with five or seven gored model, with flat-stitched seams, the gores flaring perceptibly from the knees down.

These skirts are designed to be worn with the inevitable shirtwaist, either of flannel or light woolen or of a rather heavy white wash material.

The New Belts.

THE newest belts show a combination of gold and silver and braid and leather mixed. Then two leather overlaid are very often used.

A pretty expression was seen in a belt of white kid, tucked top and bottom and centered by a box pleat, on either side of which was laid a half-inch band of silver braid.

In the mixed leather a smart belt was shown. The foundation was of white, overlaid with a narrower band of fawn-colored leather, pierced with holes the size of cherry stones and showing the white leather underneath.

Printed kids and repousse kid are much used for the composition of the new belts, which are fairly wide and straight all around, or shaped narrower in front.

Soft and charming are the wide belts of gold and silver cloth and matelasse, embroidered velvet, silk and satin and China silk ribbon with velvet border.

Other belts are of plain suede, with merely a very handsome buckle for ornamentation. Others are of soft glazed leather, in dull pastel shades, with odd figures and designs printed over them in contrasting but not aggressive colors.

Coral buckles in quaint rose bouquets adorn many of the black silk webbing belts.

To Make Fancy Guimpes

IN MAKING the fancy guimpes, so much worn by both adults and children, the material should first be tucked, or spaces left for the lace insertion, if any be desired, before cutting out.

The lace can then be basted on either edge—flat on the tucked material—and the fabric cut away from underneath.

Leave about a quarter of an inch on each side of the lace. Turn this back on the material and stitch on the edge of the lace.

Finish with feather stitching done with crochet or mercerized cotton, as preferred.

This makes a very pretty finish, and enables the garment to bear repeated launderings without the material fraying away from the lace, as it is apt to do in the case of most ready-made garments.

The Materials for Winter.

BROCADES are coming in again. They are usually shown in soft satins, ninons and crepes for evening dresses and blouses.

The embroidered fabrics continue to be on the increase.

Taffetas, of course, will be worn a great deal, but the newer fancy is for the soft, thick silks.

Needlework and hand painting decorate the surface of many of the more beautiful satins, velvet and chiffons.

Some of the new brooches are brightened with touches of gold and silver thread, picking out the pattern, and here and there beautified with pearls and other beads.

For shirtwaists and everyday blouses, cashmere, nun's veilings and fine cloth, will be very good, as will also the French delaine.

Home Dressmaking Problems Solved

IF ANNOYED by the dust-holding qualities of the ordinary petticoat ruffle, as well as by the rapidity with which it wears out, try cutting the next one in circular form.

Use two yards of yard-wide taffeta, cut two circles a yard in diameter, then cut a smaller circle from the center of each, leaving a ruffle a foot in width.

Cut open the circular ruffles on a straight edge and join the two pieces with felled seams. Hem and attach as you would any ruffle. When the hem frays cut it off and rehem.

This method offers no fold or creases in which dust may settle, and thus prolongs the life of a petticoat.

Be sure to get dead white mohair for the white mohair skirt. Cream color destroys the beauty of the lingerie blouse. Sun pleat it, or if that is too difficult, put it in tiny pleats.

When joining a bias piece of material to a straight piece always keep the bias piece underneath, as this prevents it from stretching.

Prepared dyes are used at home with complete success and they make possible a wonderful amount of going over. Everything will dye black that will dye at all, and a black dress is always useful and unobtrusive.

In making a shirtwaist most people bunch the fulness too much, both in the back and front.

In the back the fulness should extend five inches, while that in front occupies a space of seven and a half and eight inches.

This applies to slender figures as well as to stout, for the object is to have the fulness fall straight from the shoulders, giving the square effect.

Where the material is a yard wide such a shirtwaist can be made from less than two yards, and sheer wash cottons and heavy linen will make up very well, indeed, according to this plan.

Before the shirt takes its trip to the laundry, run a basting thread in the Marie Antoinette frill which may adorn it, to hold the pleat in place.

If a skirt is of heavy material or the facing is of cloth, the upper edge may be bound with a bias strip of lining, or seam binding.

Then stitch along the top of the hem or facing to avoid extra thickness, or turn in edge of cloth after the hem or facing of skirt is completed.

Most of the walking skirts are now finished with braid bindings, so as to protect the bottom of the skirt, and the braid should be allowed to extend one-quarter of an inch beyond the edge of the skirt.

The flat-lined skirt, as it is called when skirt and lining are made in one, is scarcely ever seen. Its re-

turn has been rumored, but it seems hardly likely to receive much favor, as a skirt of this sort is always heavy.

It is true that so much cloth and so much lining have probably the same actual weight, whether made together or separate, but the unlined skirt worn over the foundation petticoat is apparently much lighter, and certainly more graceful.

Skirt seams should be opened and pressed, the raw edges of the lining and the outside material put together and tacked, if a separate drop skirt is to be used.

The edges are overcast in an unlined woolen skirt, the seams pressed open, and the silk lining bound with bias strips.

The lower part is hemmed invisibly, turned up, pressed and bound as the material demands.

The velvet binding is run on after the hem, turned and then hemmed down, or the new binding that requires one sewing is used.

In either case the binding should project an eighth of an inch below the edge.

Sew the hooks and eyes three-fourths of an inch apart, on the front of a tight-fitting waist and back from the edge so as to prevent any gaping.

Run a whalebone up each front edge to the top of the darts to keep the edges of the waist firm. Cover all but the extreme edges of the hooks and eyes with a strip of seam binding hemmed down.

If a waist has been carefully basted it will be easy to stitch the seams straight. The stitching, except on a wash gown, should be done with silk, and with a very easy tension on the machine.

The stitching should be done just outside the bastings to allow for the bonings.

Finish the edges of the seams with overcasting, or seam-binding, or turn them in and run them together.

Use a small iron for pressing seams, and open all seams. Velvet or cloth seams are finished by standing an iron with a small end up and running the seam over it quickly, using a bit of thin crinoline between the goods and the iron.

Where there is pleated front fulness laid upon the shoulders of a waist, the fronts being open, use small buttons for the trimming of the pleats.

There are usually three pleats on the side of each front.

On the first and second pleats frame the front opening of the bodice, and, starting at the top of the shoulder line, place a vertical downward row of buttons. Upon the third pleat next to the sleeve place but four buttons.

Upon each upturned cuff place two vertical lines of buttons. Considering these as enamel buttons, their effect upon a silk or woolen waist is pleasing and simple.

To give a firmer set to the placket, patent fasteners of any preferred type may be used.

When the belt is of silk, it should be cut on the straight of the goods, usually two and one-fourth inches longer than the waist measurement.

This allows for seams and the lap, the widths varying—very narrow for a stout figure, not more than half an inch wide when finished, and with perhaps an inch allowed in width for a slender person.

Stitch one edge to the outside of the skirt, taking a three-eighths seam off, then turn remaining edge over the top of the skirt, turn over another three-eighths inch seam and stitch down by hand or machine.

Gowns for the Growing Girl

IN making gowns for growing girls it is well to provide for the outgrowing of the garment in advance, without spoiling the effect in the beginning by making them too large and ill-fitting.

For instance, the belts of the dresses may be set up on the waist instead of on the edge.

In this way one is enabled to lengthen the waist line by setting the belt down some two inches. It is usually in this particular that the gown is first apt to need lengthening.

Deep tucks are much in vogue, and are exceedingly convenient for this purpose. It is quite easy to leave enough space between each two tucks to enable one to take others on the wrong side under the wider ones.

These will not show at all, and can be let out as needed without any other change in the skirt.

The outgrowing of the sleeves may be provided against in a measure by setting the cuffs up, instead

of joining at the edge of the sleeves. Also tiny little tucks may be taken at the bend of the elbow at the inside seam.

All these little points add to the lifetime of a frock, and mean a great saving to the busy mother.

Renewing Cloth Bands.

IF the cloth bands on the last season's frock have become frayed and look ragged, get heavy soutache braid in the same shade and stitch over the edges of the cloth bands.

This will remedy the difficulty and add to the beauty of the garment as well.

As walking skirts are still worn short, one can afford to turn up the lower edge of the skirt, where the material has been cut by wearing, at least half an inch.

This will make the bottom of the skirt look fresh and new, and will not make the average skirt of last season too short for the present styles.

Gauntlet Glove.

THE gauntlet glove has taken a hold on the fancy of the fastidious, and is seen with almost any street costume.

This form of glove was once confined to the proper finish for the riding costume, but it has broken bonds and now covers the coat cuff of pedestrian suits.

Opals Again Popular.

OPALS are gaining in favor. Many new designs in jewelry have opals for the principal stone, and being surrounded with diamonds are sufficiently beautiful to cause women to cast aside their old superstition.

Bandeau Notes.

THE passing of the high bandeau is a great point in favor of the new millinery.

When a bandeau is used it is a round, modest affair, which barely lifts the hat from the head and tilts it not at all.

It is generally draped with a bit of illusion, generally brown, merely to cover it and keep it from being seen.

The New Collars.

COLLARS are small and inclined to show velvet facings when used on street suits.

These tailored collars are often embroidered in braid or decorated with velvet hems.

The collars on blouses or afternoon frocks are extremely high and stiffly boned.

Profusion of Velvet Flowers.

FLOWERS are enormous. At the beginning of the season the large, full single rose was the fashion. Now this has increased to several roses of huge proportions.

Morning-glories continue fashionable. They, too, are made of velvet, as are the handsomest roses.

A Foliage Fancy.

ONE of the novel effects of the season is that the foliage and stems are often shown to match the color of the hat, while the flowers are in the natural tints.

Maline continues to be used as the smartest material for the under trimming, and is selected in a shade to correspond with the hair.

Renovating Passementerie.

PASSEMENTERIE trimming, not entirely worn beyond service, but which looks a trifle old and gray, can often be induced to take on a new lease of life by simply sponging on both sides with clear black tea and ammonia.

Gold Chain Bags.

GOLD chain bags have lost none of their popularity.

In fact, they are worn more than ever.

The small sizes, however, are not as much in favor as formerly.

The larger sizes have, apparently, become a feature of milady's collection.

Applying Trimming

THERE is no method of trimming which can be depended upon to give more charming results and lend more style to a garment than soutache braid, if properly applied.

Simple or elaborate designs may be undertaken with good results if care and precision are exercised in doing the work.

Straight bands of contrasting material, with successive rows of the braid, are effective and neither as difficult nor as tedious as the more elaborate patterns.

The bands should first be cut from crinoline which is not too heavy or too stiff.

Strips of the material must then be cut one inch wider than those of the crinoline, and carefully basted to them, turning the extra half inch over on either edge and basting with short, even stitches.

The straight rows of braid may be applied by means of machine, but the greatest care must be taken to have the rows at equal distances apart.

On this very largely depends the success of the trimming.

In any design other than straight rows it is not well to use the machine, as it is sure to pucker the material.

Plenty of patience, tiny stitches and much care are required for success in this line of work.

Put on in relief, as it is called, this sort of trimming is most effective. This is done by hemming on one edge only, allowing the braid to stand up on the material.

Sleeve Suggestions.

IT IS insisted that sleeves have a moderate fulness at the shoulders, and for the rest are full length or three-quarter, according to the character of the coat.

Some of the new long sleeves are tucked lengthwise, between elbow and wrist, and finished with braid-trimmed cuffs.

Shorter sleeves are terminated with trimmed cuffs or strap bands, and often little frills of lace.

In Wearing the Tailored Suit

THE figure is the first important thing in the wearing of the plain tailored suit.

The carriage should be correct, and the matter of waist line carefully watched.

A good-looking tailored suit and a lovely waist line is an impossible combination.

The length of the coat should be governed by the height of the wearer. For the medium-sized woman the three-quarter or the long coat is particularly adapted. But the very short and the extremely tall woman should avoid this style, as it will rarely prove becoming to either.

The simple, single-breasted costume coat that clings to the figure and is cut to hip length is much better adapted to extreme figures.

The best made of these coats are marvels of shapeliness, and give lines and curves to the thinnest and most angular figure, and, what is most important this season, suggest a small waist, not so much by actual measurement as by contrast with the contour above.

Another type of costume coat is the knee-deep model, with cutaway fronts. This is so simple in style that to be a success it must needs be cut and made by a tailor who knows his business thoroughly.