



# FOR THE HOME DRESSMAKER



## FRENCH APRONS FOR CHRISTMAS GIFTS

THE most charming and dainty aprons are seen made of sheer muslin, dotted swiss, pretty flowered dimities and lawns with all sorts of quaint designs and attractive colorings.

Then there are the dainty aprons of silk in pink and blue and all the pastel shades, as well as the more useful ones of pongee and natural colored heavy linens.

Quite the daintiest and least difficult to make are the dotted swiss aprons. They are made both square and pointed, with and without bibs. The distinctive feature of the apron is in the treatment of the corners. The imported swiss is used

and a row of dots outlining the edge of the apron are covered in with silks in blues or pinks or lavenders. Sometimes a double row of the dots are worked. The effect is extremely pretty, and the time it takes to cover the dots amounts to very little.

The favorite decoration for the muslin aprons is flowers done in the colored shadow work, or a combination of the shadow and French embroidery.

When serving afternoon tea these dainty little aprons are most useful, and they would make a charming and very inexpensive gift for Christmas.

The more expensive and attractive

of the aprons are made with bibs or shoulder straps, and these are edged with Val lace or fine embroidery. The shoulder straps give a dressy touch to the aprons and make them much more becoming to the average wearer.

The first apron pictured on the page is of pale blue muslin or dimity, with trimmings of Val lace inserting. This pattern could also be carried out in white dotted swiss and would be very new and dainty.

The second illustration shows an

apron of rose-colored China silk, with inserting of narrow Val lace and a wide Val trimmed ruffle. If desired the ruffle may be made entirely of the material.

The third apron is a very practical and charming model in pongee in natural tone. The touch of hand embroidery gives a very pleasing finish and is not at all difficult to do. This model would also be very attractive in pale blue or pink dimity or in a more useful apron of white lawn.

The last illustration shows a smart little apron in dotted swiss, with lace inserting as trimming.

It is well to remember when making any of these aprons for holiday gifts that colors are much more used than is white, unless it be of the sheerest material, like swiss or handkerchief linen.

Most of these French aprons have much fullness at the waist line. The fullness is laid in tiny pleats, and these are joined on to the belt so as to give the desired flat look.

## Helps for the Home Dressmaker

IT IS always a good plan to send coats and outer garments to a tailor to be pressed after the work is all completed. This gives a set and finish that cannot be obtained by home pressing. Knowledge of just how to do that work, combined with the fact that extremely heavy irons are used, insures the very best results. It is well, also, to do this in case of skirts, as they will be found much more satisfactory after being treated this way.

When gathering a certain length of ruffling to fit a given space, loosen the upper tension of the machine, stitch across, then draw up the straight thread. The gathers do not slip as when done by hand, and are more evenly and quickly done.

To be sure that a sleeve will set well when there are no notches as guides, measure an inch back from the shoulder seam, fold the arm-hole together, and place the inner seam of sleeve at front fold of arm-hole. For a very stout person measure two inches.

Before cutting buttonholes in materials that fray, mark the position and length of each, then stitch on the machine close around the mark. When the buttonholes are cut between the stitching there is a firm edge to work upon.

Knot the end of a thread broken from the spool and the thread will not knot and kink.

To insure that the two fronts of a waist will be tucked exactly alike, tuck both sides at once before cutting out. Take just twice the length of goods required for a single front, fold where the shoulder point comes, lay the front of the pattern along the selvedge edge, and mark with tracing wheel or pins how far the tucks are to go.

Make tucks exactly even as to length, width, spacing and all. The same method applies when waist opens at the back.

In hemming napkins, put the hemmer attachment on the machine, without thread, turn an even hem, and then hem afterward by hand. This line of accurate perforations is very easy to follow. In hem-stitching, draw the threads and baste the hem neatly. With the sewing machine, having the stitch regulated the length desired, without thread, stitch close to the edge as in ordinary hemming. For hand-run tucks use a coarse needle, mark with the machine in the manner described, and run the thread in the holes thus made.

To keep silk thread from unwinding too rapidly when sewing on the machine, put a small piece of thick cloth under spool.

To hang your own skirt, finish the skirt with the exception of the lower edge.

Put it on just as it is to be worn. Standing before a mirror, place one end of a good straight yardstick on the floor, holding it perfectly straight up against the dress.

Put a pin in the dress at the top end of the yardstick, and then move the stick an inch or two to one side, measure, and again mark the place with a pin. Continue until you have a row of pins all around your dress skirt at somewhere near the hip measurement.

Take the skirt off and finish the bottom exactly one yard from each pin, if you want the dress to just touch the floor. If you want it an inch from the floor, finish it thirty-five inches from the row of pins, and so on.

By using care and a good mirror, you can do this measuring entirely, yourself, and the skirt will hang exactly even.

## For the Small Girl and Boy

THE coat of the boy and girl up to five years will be almost identical—the box or reefer model of navy blue serge or scarlet golf suit—except the sister's will have hand-embroidered collar and cuffs of white or tan linen or a figured white pique.

The most effective of these collar and cuff sets are done in large scallops, with a design in dots or eyelets on very heavy linen, possibly a linen sheeting stuff.

The coats in the smartest models are quite expensive in the shops, but home product looks quite well if one buys a good pattern and has a tailor press the seams well. The scarlet golf suiting is very wide, and one yard is enough for a little reefer.

There are the quaintest little Dutch bonnets with plaid ribbons, and they will be worn by both the small boy and girl. And the old-fashioned poke bonnet has come back to town for the little lady.

## Jeweled Buttons and Buckles

JEWELED buttons and buckles on the handsomer, more elaborate gowns are among the new touches. Almost without exception the coats are fastened with regular buttons instead of what was called the fly front.

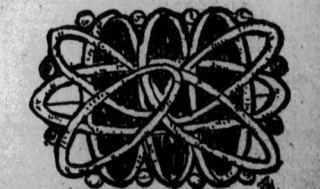
The fashion is an attractive one and the coats look far better.

On velvet and fur coats the jeweled silver and rhinestone buttons are most effective, while on the more fanciful waists the jeweled buttons add greatly to the finished effect.

But there are not many buttons used at one time, and apparently, they are not intended as trim-

mings, but merely to combine the practical with the effective.

## Belt Pin



Of silver and ruby enamel hand work.

## Putting on Long Gloves Properly

AS THE holiday season of parties approaches the long glove becomes an important adjunct to one's toilet. To put on long gloves properly is quite as much of a trick as getting into a princess frock. And since long gloves one must wear, it is important to know how to put them on.

To yank on one's gloves hurriedly without regard to the lines of the hand or proper location of the seam is a kind of social misdemeanor. The offense brings its own punishment in the shape of shabby gloves.

The results of putting gloves on in the wrong way are shown in their being stretched out of shape, the splitting of the kid between the fingers, in breaks in the stitching and in the small tri-cornered pieces being torn out below the thumb, while the top of the glove becomes so enlarged by the strain as to sag unbecomingly.

To put on a pair of long gloves properly, the operation should take at least ten minutes. This is after the first trial. The first time they should take at least twenty minutes, and possibly more, according to the elasticity of the kid.

There is no objection to having a glove stretched before it is put on, but care must be taken not to use too much strength in the operation. Only sufficient pressure should be used to force the fingers wide open.

Slip the hand in, and start all four fingers at the same time, leaving the thumb outside. If the left glove is to be put on first, use the right hand, fit each finger separately, using the same gentle but firm pressure. One of the worst offenses committed in putting on gloves is to try and force the glove on by running the hand down sharply between the fingers. This not only splits the kid, but breaks the stitching as well.

In putting the gloves on always rub the inside and outside of the fingers, never the sides. After this has been done, loosen the glove up a bit to let the thumb in place. Smooth the thumb on in the same fashion.

Carefully adjust the glove and button the first button before fitting the top part. Another point to remember is that the first button on the glove should properly come directly at the wrist, not half way up the palm of the hand, a fashion that some women insist upon, thinking that it makes the hands look smaller.

The fingers of the glove should be nearly but not quite as long as the wearer's fingers. If too-short, they give a pudgy, deformed appearance to the hand, and if fully as long as one's fingers, then the glove is apt to wrinkle unbecomingly.

Quite as much attention must be bestowed upon the mousquetaire portion of the glove as on the hand itself, and one of the harmful things done to kid is the habit that some women have of yanking their gloves from the top. Indeed, this is a common custom, and the only wonder is that after one or two wearings anything is left of the gloves.

Women wonder why their gloves do not keep their shape, and blame the manufacturer, when in reality it is their own ignorance that is responsible. Certainly, when a glove does not withstand such treatment it is surely to the credit of the kid as well as of the manufacturer.

To fit the long tops of gloves the same pressing, smoothing action is required as in putting on the hands of the gloves. The kid is carefully worked on, using the palm of the free hand to assist the process.

When the arm is covered the folds may then be arranged as desired. It is essential to have this part of the glove long enough, and while under ordinary circumstances a sixteen-button length is sufficient, if one's arm is unusually long, the eighteen-button length should be insisted on. The entire effect of any long glove is lost if it is necessary to smooth out all the fullness in order to make the sleeve and glove meet.

Very few women take off a glove properly. One often sees a woman pull a glove off fingers first. The mischief such practice is capable of doing is incalculable. As a matter of fact, the glove should be peeled off, turning it inside out from top to bottom.

Once off, it should then be turned right side out, the fingers smoothed and shaped, and the gloves carefully laid away in tissue paper.

Very frequently a woman tries to button a glove on before it has been fully fitted, and as a result she tears a tiny tri-cornered piece from the thumb, or else breaks the kid where the stitching comes, so that it shows white, and often the button will pull out, bringing with it a piece of kid.

Before trying to button the glove keep smoothing the kid from the back of the hand toward the palm until the edges meet easily without undue strain.

## Small Hats Gaining Favor

AS TO the general ensemble of afternoon hats and gowns, dark harmonizing colors are in vogue, in stripes for tailor costumes. Dark toned plaids are much liked, and the quietness of these costumes is relieved by the originality of the hats.

Brighter colors are seen in millinery. For instance, a hat of mole-colored felt, lined with sapphire velvet, is trimmed with an enormous clump of small curled wing feathers in tones of royal blue and light sapphire; a drapery all around the crown is of mole-colored velvet, and a mole-colored ribbon is knotted under the clump of feathers, which is placed on the right side of the hat.

An original hat is of light mordore panne, trimmed with choux of fringed taffeta, two centimeters wide, in prune color, and with long bunches of grapes mingling with two roses.

A hat of mordore satin is trimmed with a fantasia of sifflot and man-teau de velours bird, shading from dark to light ruby, a twist all around the hat of pleated satin and ruby falls. This turban shade is very new.

Shapes raised on the side are the latest novelty. The Louis XIII styles are making their appearance, and a few small Watteau, trimmed more lightly than usual, either with small puffs of fantasies or else short but thick tips of ostrich.

Tones of suede and black are in favor, mixed with ibis or fantasies of Ara. Navy blue is trimmed with many different colors, that are yet not too contrasting, either dark ruby, violine, gray or green, a great deal of green. Ribbon is being used more than it has been recently.

## PARIS NOTES

THE vexed question of short or long sleeves has been solved by a kind of compromise—dressy indoor frocks or reception or visiting gowns are made of elbow-length sleeves, while the tailor-made costumes are made with long ones.

Draped sleeves, rather full a little above the elbow, and close-fitting from the elbow to well over the hand, are very becoming. A reaction has come, also, in favor of very long undersleeves of fine lace or net, gathered all the way down the arm and allowed to fall in long points over the back of the hand.

The Directorate influence does not seem to be on the wane, and the basques of many coats are cut into points. The short, loose coat is

out of date, and long shoulder seams are still approved of.

Evening cloaks are marvels of beauty, especially those that affect the Greek style, draped, hung with tassels and one side thrown over the shoulder.

There is much variety in the Parisienne's headdress for the theater this winter. The Grouse style, with ribbon threaded through undulations, is much favored, while jeweled butterfly wings are popular.

Aigrettes placed horizontally, and plumes laid flat against the head and curling round the neck in quite the old-fashioned style, are smart.

## Veils

INvariably the veil should harmonize with the color of the hat, though dark gray and golden brown are fashionable shades that may be worn with almost any colored hat. The smartest driving veil is of ivory green chiffon, with tucked or hem-stitched border, and is worn pinned closely over the hat and face with flying ends.

While this shade is best suited for the eyes, it also has the advantage over other shades that it harmonizes with almost any color.

Complexion veils are clamoring for recognition again, but it is doubtful if they will be accepted by the multitude.

Those who have adopted them are wearing coarse black meshes with white threads running in the opposite direction from the heavy threads.

Instead of barely covering the nose, as formerly, the complexion veil now reaches to the chin, where it is retained by a group of fine gathers.

## Waistcoats

WAISTCOATS and waistcoat effects are in style this season, and most exquisite in color and workmanship are many of them.

Brocade in all colors is much used, while satin or velvet, braided in soutache or silver or gold, is also smart.

A brown velvet costume, with an orange velvet waistcoat, braided in brown, with a line of gold, is charmingly original and picturesque.

The same color, with waistcoat of old rose and green brocade, is quite original and utterly different from anything of the same nature that has been seen for a long time.

Gold and white and silver and white brocade are effective with all colors, and this season the all-black costumes that are thought smartest are made with these waistcoats—not wide, but narrow, and so put into the coat that they are not conspicuously prominent, but appear as if they were merely part of a scheme of color.

## The Newest Neckwear

### Ribbon Tie



Collar of fine mull decorated with heron-stitching.

LACE neckwear is extremely fashionable.

The heavier forms are particularly favored.

Irish, venise and princess lace are shown in yokes, chemisettes and half-sleeves.

A medium between the plain linen collar and the soft muslin and lawn neckwear is met with an open-work collar of linen lace and strappings of cambric or linen. Then there are the all-round collars, composed of five or six narrow bands of pique or linen, united by hairpin work and overlaid in parts, with leaves of embroidered pique or linen.

To many women the stiff collar is most unbecoming, while others again never look so well as when dressed in the prim linen collar and severely made tailored suit.