CHAPTER XIII
CONSTRUCTION OF UNDERGARMENTS: CORSET COVERS AND PETTICOATS

CORSET COVERS

**Suitable materials**

- Batiste
- Berkeley cambric
- Cotton crêpe
- Linen
- Longcloth
- Nainsook

**Suitable trimmings**

1. Lace edging.
   - Lace insertion
   - Lace beading
     - (a) Valenciennes...
     - (b) Cluny
     - (c) Torchon
     - (d) Irish
     - (e) Filet

2. Embroidered edging
   - Embroidered insertion
   - Embroidered beading
   - Entre-deux, suited to material of garment

3. Binding:
   - Bias strips...
   - Colors
     - white

4. Braid
5. Tatting

**Nainsook** is one of the daintiest cotton materials used for making corset covers. It admits of very simple or elaborate decoration, wears well, and launders easily.

For hard wear, however, with wool and heavy cotton and linen waists, longcloth and Berkeley cambric will give longer service. Crêpe commands its place as a material needing no ironing, so is to be considered for that quality, if for no other. It can be simply but daintily trimmed, and, worn under garments not too sheer, does not betray itself as the inexpensive material which it is. Crêpe gives fairly good service, but when it begins to show signs of wear, will suddenly tear in slits along the strips of "crinkles."

**Designing Corset Covers.**—Bear in mind the essential things to be thought about: The use to which the garment will be put, i.e., worn with lingerie or heavy waists, and base the choice of material and trimming upon that. Observe always simplicity of line and decoration. Use trimming in accord with the fabric. Strive first
for faultless line, and then for excellent finish. Do not neglect to try the garment on to test the lines of neck and armhole.

**Quantity of Material and Trimming.**—To calculate, open the pattern, lay the straight edge of the front on the edge of the table (representing the fold of the goods); slip the back into the curve of the neck of the front, the straight edge of the back on a fold (edge of table). Lay peplum pattern, so that center back is on the fold. Then measure from the lowest end of the front to the highest point on the peplum, to ascertain the quantity needed for the body of the corset cover. For trimming, measure neck curve and armhole, and calculate, allowing plenty of material for seaming and matching patterns.

**Making Corset Cover.**—The garment chosen for instruction in the principles of making, is a corset cover to be cut from a pattern developed from a shirtwaist pattern, which has already been tested and fitted. The garment is to be simply trimmed with tucks, beading, lace and featherstitching (Fig. 161). It is important at the beginning to gain a clear understanding of constructive principles, rather than spend a great deal of time on non-essential points which will be covered later in the making of many garments.

1. Prepare material according to directions on p. 227.

2. **Box plait, hem and tucks** should be placed in the material before cutting the garment out. For this purpose:

   (a) Measure the length for the waist line on the center front of the pattern to the neck curve.

   (b) Measure from the cut ends of the material on the fold, the same amount as above, plus two inches; place a pin, and from this pin trace along the woof threads for three to four inches.

   (c) Decide on the finished width of the box plait (one inch), and cut from the fold, on the traced line, through both thicknesses of cloth, twice the width of the plait, plus the turn. Cut through the fold to cut ends of the material.

   (d) Lay box plait and hem, with regard to the right and left hand side when garment is cut; baste to place.

   (e) Plan, measure and run tucks (p. 400), leaving ends of thread at both top and bottom when tuck is finished, so that after fitting, if desired, they can be lengthened or shortened without breaking or joining threads.

   (f) Lay box plait and hem together, folding both directly through the center.
FIG. 161.—Corset cover, simple decoration, tucks, featherstitching, embroidery beading and lace.
3. To Cut.—(a) Place broad end of the front of the pattern to the cut ends of the material, the center front on the center of fold of the box plait.

(b) Place the back of the pattern with its straight edge on the lengthwise fold, the neck and shoulders fitting into the curve of the front.

(c) Place the pattern of the peplum so that the center back is on the lengthwise fold of the material. If by any mistake there is a scant quantity of material, the pattern may be placed so as to have a seam in the center back. In this case set the pattern far enough from the selvedges so as to allow for cutting the belt.

(d) The belt should be lengthwise of the material, because the warp threads are strong and will stand strain when the garment begins to wear. Cut it three to four inches longer than the waist measure and one and one-quarter to one and one-half inches wide. See that seam allowance is provided for, but that there is no unnecessary waste. Pin pattern to place.

(e) Cut out, according to directions on p. 96. If by any chance the tucks should have been cut through in cutting out the neck curve, draw the thread up from the bottom, where a generous length should have been left.

(f) Trace the waist line; then from the waist line up, trace the underarm seams; trace neck and shoulder lines, all directly around the edge of pattern.

4. To Baste for Fitting.—(a) Follow directions for basting shirtwaists. Seams on wrong side, p. 96.

(b) Gather across back within two inches of the underarm seams and on the fronts from the center to within three inches of the underarm seams.

5. To Fit.—(a) Place the corset cover on the figure for which it is being made.

(b) Lap box plait over hem; pin.

(c) Draw gathers to place at waist, being careful to keep underarm seam in good position; fasten around a pin.

(d) Fit according to the directions followed in fitting shirtwaists, p. 97. Be extremely careful of the lines at the neck and armhole. These must be especially good, when worn under a lingerie waist.

6. Seams.—(a) Hemmed fell, turned toward front, first stitching to show right side on top of seam.
Fig. 162—Suggestions for decoration of corset cover.
(b) Trim underside very narrow, so that the finished seam will be very neat.

(c) Entre-deux may be used as finish for seam. Place entre-deux between edges of seam, using very narrow French seams for finish.

7. **Box Plait and Hem.**—(a) Stitch box plait and hem by hand or machine; the box plait may be featherstitched instead, if desired.

8. **Tucks.**—(a) Finish tucks; fasten thread on underside of garment, taking two stitches and passing needle through loop of second stitch.

9. **Waist Band.**—Cut band in one piece, three to four inches longer than waist measure, and twice the desired width plus seams; then:

   (a) Find the center of the length of the band and crease firmly. Also find the joins for center front by measuring from the center of the belt, one-half the waist measure toward each end; crease. Mark the creases with line of small stitches.

   (b) Place the right side of the band to the right side of the corset cover, center of band to center back of garment; pin the center front of the band to the center of box plait and hem; measure the band to the end of box plait and hem, fold back one inch and cut the remainder away. See that the gathers in the back are so adjusted that the underarm seams are the same distance from the center back on both sides of the center, pin to place.

   (c) Pin plain part of corset cover to band first, then adjust the gathers, distributing them very carefully. Baste on gathering thread; keep them the same distance from edge of band throughout. Try garment on to be sure the adjustment is correct.

   (d) Stitch band to garment, letting stitching come just outside basting. Trim seam, turn, and crease very hard.

   (e) Turn in edge and ends of second piece of band, baste to wrong side of garment, hem (vertical hemming) each gather down to band.

10. **Peplum.**—(a) Finish the bottom of the peplum with a very narrow hem, which being bias, should be pressed between the fingers, not creased as in a straight hem.

(b) Place the centre of the upper edge of the peplum to the center of the waist band, right sides of peplum and garment together; baste, trimming ends of peplum so they will allow a narrow
hem like the lower edge, yet just meet in the center. Stitch seam; turn in lower edge of under band with marks together; hem to the peplum.

11. Neck.—(a) French hem, beading, lace and featherstitching. Fold a very narrow hem to right side of garment, etc. (see p. 251, for description of finish).

12. Armhole.—(a) Same finish as neck, omitting the ribbon beading, and holding lace a little full, especially each side underarm seam.

(b) Featherstitching may be applied to hem on neck and armhole, in keeping with the decoration of the box plait. Other types of decoration might be chosen, suggestions for which are shown in Fig. 162. The corset cover shown in Fig. 163 is a good model of fine French embroidery and eyelets, the design as it is outlined being very graceful and dainty. The price of the garment was $2.25. It
was purchased in Switzerland. The price paid there for labor is very small.

13. Fastenings.—(a) Buttons: The size of the buttons should be in keeping with the width of the plait or hem in the opening. Too large a button mars the effect of the whole plait. A button the diameter of which is one-quarter inch is a good size, for a plait three-quarter inch in width. The kind and number of buttons depend on individual taste; three to five, according to the length of the garment from waist to neck line, the top button being about one and one-quarter inches from the neck line, the bottom button the same distance from the waist line. Linen-covered buttons or good pearl buttons with two or four holes are satisfactory kinds to use. The pearl button called a “fish eye” button is very smooth, easy to fasten and attractive. For method of sewing on, see p. 226.

(b) Buttonholes are cut lengthwise in front openings; crosswise in back openings of corset covers and underbodices. Those with bars at each end are preferable because of their strength. For method of making, see page 224.

14. Ribbons.—In drawing ribbon through the beading or footing, be careful not to twist it. Use wash ribbon, lingerie braid, linen bobbin, or crochet cord.

PETTICOATS

Suitable materials

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Piqué  
Poplin (cotton)  
Sateen  
Percale  
Chambray
  1. Taffeta  
  2. Pongee  
Silk  
  3. Crêpe de chine  
  4. Satin  
  5. Messaline
Brilliantine  

Embroidered scalloping

1. Ruffles or banding of same material
2. Ruffles of heavy net with stitched bands of material
1. Ruffles of same
2. Lace; shadow, etc., for evening wear

Bias flounce of same material

The list of materials given above covers a wide choice of fabrics, from which to select a petticoat.

*Berkeley cambric and longcloth* are suitable for petticoats to wear with cotton and linen dresses. Tucked flounces or bands of the same material may be used for simple decoration, or the flounces may be made of fine nainsook, batiste or Swiss, decorated with lace or stitching; *embroidered flouncing* may be used.

*Nainsook* is suitable for the body of the garment only when worn as an outer petticoat or slip under lingerie or soft silk dresses.

*Cotton crêpe* is suitable for wear with dresses through which the texture of the material will not show. Its chief recommendation is its light weight and the fact that it requires no ironing.

*Cotton poplin* and *piqué* make a heavier skirt, warmer because so closely woven, but recommend themselves because shadowproof. Because of their weight and thickness, only an edge trimming is possible, embroidered scallops, or a plain or shaped hem.

*Sateen* has a soft luster, is closely woven, but is much lighter in weight than poplin, and serves the same purpose as a single garment. It does not, however, retain its freshness and crispness as long as the poplin after frequent laundering. Because of its durability, it is also used in black and colors instead of silk for petticoats. Being soft in texture, a variety of decoration is possible, ruffles, bands, scallops.

*Percale* and *chambray* sometimes have a season of popularity. Both are very durable. Chambray is softer in finish; percale suggests stiffening, although it can be laundered without. Both materials may be trimmed with bands or ruffles. Scalloping, in white, on pink or blue chambray, is attractive. A durable flounce for a striped percale or chambray petticoat can be made of heavy white curtain net, edged with bands of the material and finished at the
Fig. 164.—Petticoats; A, petticoat for general wear of cambric; B, utility petticoat of poplin.
top with the same. Bands of striped percale, cut crosswise of the material, are more attractive than those cut bias. Percale skirts in black and white stripes stand endless laundering; the color of chambray does not hold quite as well as percale.

Silk is very generally used for petticoats to be worn with tailored suits and dresses of wool, silk and linen. These may be finished with a hem at the bottom, or with dust ruffle, and gathered or plaited flounce, according to the fashion in width for the outer skirt. Silks of delicate colors for wear with lingerie or silk afternoon and evening dresses admit of more decoration, the flounces being made of the silk, chiffon, crêpe Georgette or lace.

Pongee and crêpe de chine are very durable, and retain their freshness for a long time, if carefully laundered.

Taffeta, messalines and satins, while not so durable, shed the dust easily. They are very generally used. A wide range of colors is to be had, as well as black and white.

Brillantine, like percale, has good qualities. It is durable, sheds dust readily, is wiry, holds its luster, is light in weight. Good grades of brillantine can be successfully washed.

Designing Petticoat.—Petticoats may be cut upon various lines. Either four- or five-gored patterns are satisfactory for general wear. If the outer-garment with which the petticoat is to be worn is of sheer material, unless there is to be a slip worn over the petticoat, consideration must be given to the location and number of seams in the petticoat, and also to the manner of its decoration, that there may be no danger of marring the effect of the dress. Unless one is having several petticoats, it is wiser to keep to simple decoration on the few, with perhaps additional touches on a very best one, for "dress up" use. Fig. 164A shows a petticoat with simple embroidered flounce, suitable for general wear. Fig. 164B shows a utility skirt of poplin, with edge scalloped and foot of skirt decorated with simple hand embroidery. Fig. 165 shows a petticoat designed for occasional wear. It has more decoration, but this is simply applied and the lace is of good quality. The cost of all the garments is listed on p. 14.

Quantity of Material.—This will depend upon the kind of garment to be cut, the height of the figure, the width of skirt desired, and the width of the material from which it is to be cut. For wide materials, and average figures, to cut a four- or five-gored petticoat,
will require: (1) Petticoat full length with hem and embroidered flounce, twice the length of the skirt, plus the hem; also quantity necessary for the flounce. (2) Petticoat full length, with dust ruffle and flounce of material, twice the finished length of the petticoat, and the material necessary for dust ruffle and flounce.

To Calculate for Ruffles and Flounces.—Dust Ruffle: Allow one and one-quarter to one and one-third times the width of the petticoat at the lower edge for dust ruffle. Divide the entire width of the ruffle by the width of the material to ascertain the necessary number of strips. Multiply the desired depth, four to five inches finished, of the dust ruffle by the number of strips to ascertain the amount of material to allow.

Straight Flounce: Same as for dust ruffle, allowing one and one-third to one and one-half times the width of petticoat at the lower edge for the fulness of the flounce.

Circular Flounce (Sectional): Lay a section of the pattern on table as if for cutting out with center on a lengthwise thread. Lay another section beside this, reversing position, to see how many sections can be gotten out of certain width materials; then measure from the extreme end of one section, on a line with that of the other, to ascertain how much cloth would be required for the number

Fig. 165.—Petticoat for occasional wear, of nainsook, lace and embroidered beading.
placed. For instance, if it requires three-quarter yard to cut two sections, and there are eight sections in the flounce, it will require four times three-quarter yard for the entire flounce.

**Patterns.**—Use either a drafted-to-measure or commercial pattern. If using the latter, buy pattern according to the hip measure, because it is easier to fit from the hip to the waist than to fit at the hip line.

**Making Petticoat.**—To demonstrate the constructive principles of petticoat making, a petticoat of longcloth cut in five gores, with dust ruffle of longcloth, and tucked flounce of nainsook, upper edge finished with embroidered beading, has been chosen. A drafted-to-measure pattern will be used.

**Cutting.**—Prepare material for cutting as explained on p. 227. Fold the two selvedges together; pin occasionally.

1. **Placing Pattern.**—Fold back lower edge of the pattern far enough to give finished length of petticoat, and three-eighth-inch tuck, one-quarter-inch seam and three-quarter inch for shrinkage, minus the depth of the dust ruffle (three inches). Place the pattern on the material in an economical way. If the quantity of material does not admit of this cutting, plan another, being sure that the straight edge of the front gore is on a lengthwise fold of the material and the straight edge of the side and back gores are on the warp threads, allowing one-inch seams on all lengthwise edges, one-half-inch at waist, nothing at lower edge. Pin to place, or weight. Use tape measure to mark seam allowance, and cut along end of measure.

2. **Tracing Seams.**—Trace waist line, also hip line, from edge of pattern to one-half inch beyond seam lines only; trace seams from hip line up and down; trace marks for joining gores; trace darts, if any.

3. **Basting Seams.**—Before basting seams, decide on the kind to be used on this garment, and baste accordingly, for French seam or stitched fells. Lay straight edge of gore on the table, with bias edge of next gore on top, to prevent stretching the bias edge. Where there are two bias edges, lay the less bias on table, the greater bias on top. Pin seam lines together, having waist and hip lines meet (hem line also when used); having pins at right angles to seams. Use small stitches, twelve inches below waist line. Leave back seam open from twelve to fourteen inches for placket.
Prepare Waist Band: Take a lengthwise strip of material two inches wide and four inches longer than the waist measure, turn in both lengthwise edges of band one-quarter inch, crease very hard. Find the center of the length and mark with thread; measure one-half the waist measure on each side from the center of band; mark with thread. Turn one end of band on the mark and crease; measure three-quarter inch outside the mark on the other end, turn and crease; then fold through the center lengthwise, crease and baste near fold.

4. Fitting.—(a) Place Petticoat on figure for which it is being made. (b) Pin back seam together on tracings. (c) Pin Petticoat to figure at hip in center front, sides and center back (see that seams turn toward front). (d) Pin to figure at waist line, laying plait in back if desired, arranging fulness ready for gathers, or fitting smoothly for plain back. (e) Look Petticoat over and note the following:

1. Does it set easily, or is it tight?
2. Do seam lines carry straight up and down, or do they slant sharply toward the front or back?
3. Is the width at the lower edge satisfactory?
4. Does the lower edge hang away an even distance from the floor?

To Alter: 1. If the Petticoat fits well, but is tight, this can be corrected when stitching the seams. It must always fit easily, so as to allow for shrinkage.

2. Should the seam lines slant too much to the front, rip the seam, and repin it, letting out on the one side, and taking up on the other until the seam falls in proper line. This can sometimes be pinned without ripping the seam. The seams may slant a trifle toward the front, above the hip line without causing a bad line. Fit one side only. To alter a seam that has been pinned in position, trace along the line of pins, remove pins, open seam; also the corresponding seam on other side. Place corresponding pieces together, trace new lines, rebaste seams.

3. If the Petticoat is wider than desired, the extra width can be taken out in the seams, being careful if there is much to take out, not to remove it all from one seam.

4. To correct the line at the lower edge, use a drafting square, a yard stick, or skirt marker (preferably the latter), and measure
from the floor the height desired; mark with pins, remove, turn back on line of pins and baste.

When corrections have been made, pin belt around waist, letting outside edge fold back, so under side can be seen; try petticoat on again, pin to under side of belt, so that, if necessary, a new waist line can be marked on petticoat; pin back seam together. Approve alterations, see that the line at lower edge is even, and waist line correct. Remove petticoat. Trace along lower edge of band to mark new waist line in petticoat; also mark with colored thread, where seams or darts touch band. Remove band.

5. **Seams.**—Stitch seams, making French seams or stitched fells as planned.

6. **Placket Facings.**—(a) Continuous Facing: Cut a lengthwise strip of material twice the length of the placket and two inches wide. Place facing according to directions on p. 244.

(b) Continuous Facing: Cut a lengthwise strip of material twice the length of the placket and two inches wide. Proceed according to directions on p. 245.

(c) Invisible Closing: Cut a lengthwise strip of material twice the length of the placket and two and one-half inches wide. Follow directions given on p. 245.

7. **Placing Band.**—(a) Gather back of petticoat if fulness is to be placed in this way; (b) lay plait as fitted; or (c) have plain and smooth. Place front folded edge of band to the wrong side of the petticoat, fold directly on waist line and on gathers (if any) in back, letting center of band come to center of skirt, and seams meet marks on band, extension of placket facing to extension of band. Baste with small stitches, turn to right of skirt; lay folded edge of upper side of band to skirt, being sure that the ends of the bands meet. Baste carefully. Stitch all round band, directly on edge and again one-sixteenth inch inside first stitching if desired.

8. **Fastenings.**—Make one buttonhole in the band, and three or four as need be in the length of the placket facing, buttonholes with a bar at each end for strength. Sometimes snap fasteners are used on the placket facing, and button and buttonhole on the band. There can be little objection to the snap fasteners as there is to be had a non-rusting type, which is very flat. It is not to be advised for petticoats of thin materials.
9. Dust Ruffles.—(a) Join the strips for the dust ruffle, overhanding selvedges, or fell, on cut edges. Baste a hem three-eighth inch deep or, if preferred, use machine attachments. Gather this ruffle on the machine, first marking it off into quarters, and the skirt also, beginning at the center front, using colored thread with running stitches (Fig. 133).

(b) Receiving Tuck: This is one of the most satisfactory finishes for ruffles and flounces, making them seem to be a part of the material itself. Cut the petticoat off on the line which was turned and approved. Measure up from this edge twice the depth of the tuck, plus one-quarter-inch seam (one inch) and crease firmly, and baste (using card gauge for measuring). Then measure from the fold the depth of the tuck, set gauge on machine and stitch three-eighth-inch tuck. Remove bastings, fold tuck into place, crease flat; trace along lower edge of tuck to mark line to which gathers of dust ruffles are to be placed. Pin ruffle to petticoat, wrong sides together, keeping gathers on traced line, the divisions of the ruffle meeting the divisions of the skirt; avoid a seam of the ruffle in the center front. Baste ruffle to place; stitch; remove bastings. Lay edge of tuck down to gathers, baste to place and stitch (Fig. 133).

10. Flounce.—(a) Join the strips of material that have been cut for the flounce, overhanding edges if possible, because they are to pass through a tucker. The fells should be quite narrow, however. The flounce is to have a hem, one-inch deep finished, and three groups of one-eighth-inch tucks (five in each group), with space of three-eighth inch between the top of the hem and the lower edge of the first tuck; also between the groups of tucks, and one-eighth-inch space between the tucks. This will make a good problem in measuring and spacing before practice with tucker is begun. Lay, baste and stitch the hem. Follow the directions for tucking in laying the first tuck. Gather the flounce at the top, one-quarter inch from the edge, when the tucking is completed, first dividing the flounce into quarters and marking the same.

Placing Flounce: Fold the skirt through the center front; measure up from the bottom, the depth of the flounce to the gathering thread; place pins at intervals, and trace along the line of pins. Set flounce on skirt, being careful not to have join come in center front. Place marks of divisions on flounce to divisions on skirt, gathering thread on traced line; arrange gathers evenly, baste to
skirt, with small stitches. Trim plain material of beading away to one-quarter inch. Turn edge, leaving just enough of the material to take the machine stitching; crease. Pin and baste beading to place. Join with plain seam toward back of garment. Stitch both edges by machine. If the beading is intended for ribbon, run this through, using a wide ribbon runner, keeping the ribbon untwisted and smooth.

The problem which has just been explained was chosen because it embodied construction principles, which serve as the basis for making any type of petticoat. Many variations of the methods set forth might be made. Petticoats need not always have dust ruffles, nor need they always be made with the body of the petticoat extending to the foot. They are frequently cut the full length, less the depth of the flounce, setting this to the bottom of the skirt. This makes the petticoat less weighty, but necessitates an under-petticoat when worn with sheer dresses. Plain skirts of cambric and longcloth, and those with flounces, are sometimes cut with the front gore of double thickness in order to make them shadowproof and avoid the necessity of an extra garment. Utility skirts of firm material trimmed with shaped or bias bands, or scalloped edges are attractive and durable.

Silk, satin or brilliantine, petticoats are made on the same principle as the one just described.

Seams should be flat in finish, either a stitched fell or a plain seam overcast, if the material does not fray badly. Taffeta can be pinked. A stitched fell makes a better finish for brilliantine, because of its wiry, fraying qualities.

Placket Facings.—The simple, continuous facing (bound) (Fig. 139), is the best to use on this type of petticoat. Face brilliantine with either sateen or silk of the same color. The material itself would be too clumsy.

Bands.—Silk alone does not wear long. The under side of the band can be made of sateen, percaleine, or of Prussian binding, if one desires a very narrow band. In the latter, the edge of the outside silk would be turned in to meet the finished edge of the binding. Use sateen or percaleine, with silk facing if desired, for the band of a brilliantine petticoat. The band is sometimes omitted on such petticoats and the waist line finished with a bias facing of silk or sateen.
Ruffles and Flounces.—Dust ruffles, gathered or plaited, are used on some petticoats, in addition to the outer flounce, which may be gathered, plaited or circular. Other petticoats are cut shorter and the flounce set into the bottom of the skirt under a tuck, or the flounce set to the bottom of the skirt with a plain seam on the right side, the seam finished by a bias band of material.

One very good flounce for silk petticoats, circular in effect, is made of bias strips of material cut three and one-half inches wide, joined, and one edge put through a ruffler, fulling it very slightly. Cut off one strip long enough to go round the edge of the skirt at desired depth for flounce, allow seam for joining, but keep ends open until flounce is finished. Turn in lower edge one-quarter inch and press. Lay this folded edge on the gathers of another strip; baste, cut off strip, and press lower edge. Continue until enough strips have been joined to give the desired depth. Stitch strips together and close ends of flounce with a French seam. The lower edge can be hemmed by machine. This gives considerable fulness at the foot, but gradually works down, which makes the petticoat comfortable for walking, but no bulk at the top of the flounce. Taffeta lends itself specially well to such treatment. If one keeps in mind the fashion of the skirts of outer-garments, it becomes an easy matter to adapt the petticoat to these requirements.

SUGGESTIVE QUESTIONS

1. Name three materials suitable for corset covers. What trimming would you suggest?
2. Calculate the quantity of material and the cost of the same, for a corset cover for yourself.
3. Show, by drawing, how to place a corset cover pattern on thirty-six-inch material for cutting out.
4. What seams would you use on a corset cover and petticoat?
5. Describe the use of a receiving tuck; the making and placing of a ruffle under the tucks.
6. Describe two different kinds of flounces that can be used on petticoats.