

LESSON XI.

What can be more dainty and bewitching than our summer girl, robed in those airy, fairy things of muslin and lace? And it is the refined delicate touch given these garments in the making that really makes them what they should be.

Linen has grown into strong popularity; we cannot say this has been brought about on the account of its practicability, especially in colors, for the best of it will surely fade in the water and sun after a brief time, and what was once a thing of beauty will be a misshapen, faded article of wearing apparel. Linen too has a strong faculty for wrinkles, and after one wearing from the laundry, it has lost its freshness. But linen has its redeeming qualities—it is beautiful, especially in the delicate colors; when freshly ironed it is so clean and crisp in appearance; it is cool and always rich and costly looking. No summer wardrobe is complete without at least two one piece frocks of linen, two separate white linen skirts, two linen shirt waists and two linen coat suits—one in a color of your own choosing and one of white.

To make these linen dresses, select a plain skirt pattern and a plain waist pattern that will nearly fit you; alter according to rules already given. Design your frocks by sketching them on paper or copy a design from a reliable fashion book. When you have decided upon your style of garment lay your altered plain pattern on your material and cut as before directed in the cutting of garments. The skirt portion of this garment may be plain and straight; it may be composed of shaped designs, or it may be strapped in shaped or bias bands—the design and trimming to be determined upon by the present fashion. Do not attempt to ornament a linen garment with frills, ruffles or fussy trimmings. Heavy lace and embroidery insets and insertions are appropriate, so is embroidery, braiding and stitching, but the whole effect desired should be a tailored one, and do not deviate from this too much or the style of your garment is destroyed. Satin and taffeta collars, cuffs, buttons or strappings can be used to good effect on the dress of linen.

A white linen embroidered in delicate colors makes a most charming frock, so does a colored linen embroidered in white. Shaped designs cut in linen and the parts herringboned and spiderwebbed together makes a cheap trimming; it makes the garment cool and the work is easily accomplished. Draw your design on paper and trace through the paper to the linen. The cloth is again basted to soft paper and cut apart on the trace lines, the material then turned away on either side from the trace mark and basted again. The herringboning is then accomplished—instructions for this you have had in a previous chapter. These stitches should be made with a heavy twist, either in white or color same as the garment. The spider webbing consists of a series of webs of the twist connecting the edges of the material. Another thread of the twist is wound in and out through this webbing, beginning at the center and working about one-half the space full. Use webbing where there is a corner to dispose of in herringboning.

Gingham dresses are essential to every woman's wardrobe. They are extremely practical and when made of good quality of Scotch gingham they may be worn on the street, for shopping, for outings at the beach and watering places and for girls' school dresses. They admit of a variety of trimmings—hand embroidery, pipings of self or plain material of contrasting shade, heavy linen laces, buttons, embroidery sleeves and yokings or banded in embroidered insertion.

If you are stout do not choose a gingham of large checks or plaids—keep to plain materials or stripes. A slim dainty figure will look well in one of the large Scotch plaids.

The lingerie frock demands much attention for it is severely abused. Quantities of cheap, coarse lace have been lavished upon frail muslins and batistes until they fairly shrieked at the imposition. Above all, do not use cheap, coarse laces and embroideries and attempt to call the garment on which you used them a lingerie garment. It is far from it. A lingerie garment must be sheer, it must be dainty and it must have good materials in its make-up. Most all the ready made garments that come under this class are simply laden with inferior laces and embroideries, the very sight of which will turn a woman of refined tastes to disgust. Never under any circumstances invest money in such wearing apparel; it at once stamps you as belonging

to a cheap class of people, a class that does not know good taste in dressing from bad. If you cannot afford good laces or embroideries when making a garment, then make your garment up plain, as it will look much better and give the wearer a different air. But on the other hand nothing is so dainty or rich in appearance as the fussy little affairs where the right quantity of good laces have been used and they are made well and finished neatly. Your waist and skirt may be tucked—usually fine pin tucks, and in fact the entire garment made, and then the lace may be inserted in artistic designs, stitched, cut away underneath, turned down and stitched again. In this manner of draping lace you can go over seams, carry your lace out through the sleeves from the waist or perhaps run it into your hem. If you do not desire this feature of the draping, it is best to pin your tucked material on a paper pattern, drape lace on, stitch, cut out, baste away and stitch again. In exceptionally fine work, this second turn should be felled down by hand and no raw seams allowed.

The lingerie frock may be cut on the princess lines or it may have the waist and skirt joined either with or without a girdle. The lingerie frock may have a dainty draped ribbon or satin girdle or belt of lace, the same as used on the garment.

The more dressy affairs for the afternoon and for informal affairs are usually of silk, in the form of messaline, soft taffetas, crepe-de-chines, foulards, etc. Such garments are usually built over a soft silk slip, cut on princess lines, and they may be touched up with bits of hand embroidery, embroidered buttons, laces dyed to match, deep pipings of a contrasting shade, lace yokes and sleeves, braiding, bandings of shaped designs, etc.

All women should care for their health, and it is impossible to do this unless you are properly equipped for rainy days. Even the little home-body who goes about very little will find times when a rainy day outfit must be brought into play. Any sort of waist will do, but you require a short skirt of waterproof material, made perfectly plain and a long plain coat of the same material.

The making of the Maternity Gown. When a gown of this kind becomes necessary much thought should be given to it, as health, comfort and general appearance depend strongly on the garments worn at this time. The weight should be as light as possible and suspended from

the shoulders. The waist of such a garment should have darts in the lining and laced up with a cord. The skirt should be of fashionable cut, but long, covering the feet. The front gore should not dip at top, but round up instead—it should be cut broader also. The waist belt should be of elastic, the skirt must be shirred slightly to this, or the fulness laid in loose plaits that they can be let out as occasion demands. If the back of the hips appears very flat, a pad should be worn. The waist must be made soft and loose and slightly bloused; an extra coat effect added to this and extending below the hips is most becoming. The shoulders must be built very broad; sailor collars are very good on this kind of garment. The color of such a garment should not be conspicuous—black and whites, grays, browns and blues.

The net veil with a nun's veiling border is the most popular of all veils for mourning wear.

For a parent some wear mourning two years, the first year black, the second year black and white, gray and lavender; for a sister or brother the same rule is followed. Crape is little used except for the husband or parent. The widow wears mourning for two years and oftentimes as long as she is a widow, which frequently is the remainder of her life. White shirt waists and black skirts are far more sanitary and sensible in hot weather, and it is perfectly proper to wear them after a few months have elapsed. Do not put on bright, gaudy colors as soon as mourning is laid aside. Pure white is considered deep mourning, but it is only worn in the house during the first few months of mourning.

ADVICE TO THE LEARNER.

It does not take a long time comparatively to learn the principles presented in this lesson; it is the putting into practice of the principles learned. This is the real work in learning dressmaking, and is generally where the beginner fails. She does not sew enough—she seems to have forgotten the three rules: *Sew, sew, sew*. If you are not putting in as much time on your sewing as you should then set yourself to the task at once, and never leave a lesson until that part of your work has been well and faithfully done. The best teacher in the world cannot help you in this respect. The real work must be done by the learner herself—and in order to do this we repeat, “Sew, sew, sew.”

FIVE RULES TO REMEMBER.

1. All goods that are to be made up to launder, must be shrunk first.
2. In cutting out goods of any kind, overcast if it frays.
3. Cloth, velvet and velveteen must be cut with all the pieces running the same way or they will shade different.
4. Pressing is one of the most essential points in sewing, as it gives the garment that stylish, finished effect.
5. To shrink wash goods, lay in cold water till thoroughly moist, hang over line till dry and when sufficiently dry, press. Keep all goods folded as it comes from the store and it will look like new after it has been pressed.

QUESTIONS.

1. What do you think of linen as material for garments?
2. Describe the general idea of ornamenting a linen frock.
3. Why should gingham be given an honorable place among dress materials?
4. Why should you never use coarse, cheap laces on lingerie garments?
5. Are ready-made garments satisfactory? Why?
6. How should you be equipped for rainy days?
7. What is correct mourning and what should follow it?
8. Of what materials should the afternoon frocks be made, and describe the designing, cutting, fitting and finishing of such a garment?
9. Make a design on paper for a lingerie frock.
10. How do you do herringboning?