CHAPTER IV

ON MAKING LINGERIE

Every woman longs to possess fine lingerie—she feels it is her birthright—but the question of expense in outlay and upkeep is a paramount deterrent to many. As a matter of fact, lingerie is the least costly item of the wardrobe. It is not dated to the same extent as external clothing, and each garment can be worn until it is literally threadbare and still be in vogue, which is more than can be claimed for our outer wear.

It is a good plan always to have a piece of work on hand which can be taken up in the odd moments that would otherwise be wasted. If all the spare minutes are utilised you will soon have an addition to your lingerie drawer, and easily keep the stock up to standard.

It is a great mistake to fly higher than one’s means warrant in this matter. If you have not a crêpe-de-chine income it is best to accept the fact by purchasing the very best quality of some cheaper and stronger material, rather than buy a poor quality, or a substitute which badly falls short of the silk it imitates. Crêpe-de-chine must be of heavy weight to wear and look well. It is an ideal fabric for the woman with large means.

The secret of being well dressed on a limited income lies in buying the best that your purse will allow. In a small wardrobe everything must be good; therefore the wise woman will have two or three sets of super-quality crêpe-de-chine underwear, which she will keep for going away or special occasions. In between times they will lie in scented obscurity, whilst the more serviceable lingerie takes routine duty.
Hand-made underwear is the only possible choice for the fastidious, and there is no more fascinating work for the skilled needlewoman, as it gives her the opportunity of displaying the finest kinds of needlecraft to the best advantage.

Both economy and the love of beauty is satisfied if a sheer white linen is chosen as the mainstay of the lingerie drawer. It is comfortable to wear and easy to launder, and even in its declining days it will keep the beauty of its pristine freshness.

Linen looks best when treated with austerity; frills, tucks, and quantities of fine lace are not suitable. Drawn thread work, Richelieu embroidery, satin-stitch, or broderie Anglaise, combined with a sparing use of filet, torchon, or Cluny laces, will handsomely repay the worker by the beauty of the results. The silk-finished cotton floche, manufactured by Messrs. J. and P. Coats, is the best medium to work with, and it can be obtained in various sizes to suit the weight of the linen.

The chief essential in the making of underwear is the excellence of cut and the distinctiveness of the treatment. This is one of the drawbacks of ready-made underwear. However pretty they may be, they have not the personal touch, because they are made in dozens. Exclusiveness in clothes is a luxury for all except the capitalist and the craftswoman.

Ribbon is used in conjunction with linen, either threaded through slots worked in broderie Anglaise or run behind a casting of fine net. White ribbon is the choice of many women, as it does not show through a transparent dress material. In every case ribbon should be of pale colours when adorning white linen.

Coloured lawn is a boon to the woman who launders her own things and has not the facilities for boiling clothes—an essential factor in preventing white wear from turning yellow. This type of underwear can assimilate more embellishment. Tucks, lace, coloured
embroidery, and novelty trimmings generally can be used. Coloured lawn does not need such a high standard of work as white linen. Any moderately good hand-sewer can make a dainty set of coloured lingerie in a short time.

Crêpe-de-chine makes the least demands upon the skill of the sewer, as its own richness makes trimming more or less superfluous. The neck edges, sleeves, and hems look well if they are picot-edged by machine (p. 49), or a fold of georgette in contrasting colour attached by machine hem-stitching or hand veining (pp. 48 and 63) makes a pretty finish. Or again the crêpe-de-chine edge may be buttonholed in a scalloped design to a double fold of contrasting georgette. Satin-stitch embroidery is suitable (p. 67), Richelieu work (p. 66), or wreaths of attached flowers in ribbon work. Valenciennes and the lighter laces are always a beautiful, if a stereotyped, trimming.

Most women make their lingerie in sets, so that the nightdress, camisole, knickerbockers or cami-knickers all agree in their trimming. Plackets and fasteners should be avoided as far as possible; garments should be large enough to slip over the head. Waists of light fabrics are finished with ribbons or elastic, which should be detachable for washing.

Boudoir caps are made of all kinds of materials; they can be beautiful or merely bizarre. The most becoming are fashioned of lace, ninon, crêpe-de-chine, ribbon, and similar fabrics. Wired lace wings, reminiscent of a Dutch cap, are very charming when combined with small ninon roses (p. 85) and trails of narrow ribbon.

Remember, in making underwear, that all seams and turnings should be as fine and narrow as is consistent with durability.
Some Useful Lingerie Stitches and Finishings

Slant Hemming Stitch (Fig. 29) is used for fine underwear. Place the hem over the forefinger of the left hand, keeping the work in place with the thumb. Commence at the right by inserting the needle under and through the fold, leaving a short length of cotton to be secured with the stitches. Point the needle towards the left shoulder, taking a small slanting stitch through the material and the fold in the hem. Only two or three strands should be taken up with each stitch, which must be of uniform size and evenly and closely spaced. When a new thread has to be started, the old and the new are tucked in and caught with the stitches. A fine needle and cotton should be used.

A Flat Fell has one edge hemmed over to cover the other. Join the seam on the wrong side with the edges even, sewing with small running stitches. Cut the turning nearest to you close to the sewing line, turn under the remaining edge, and press flat against the material. Hem down with small stitches (Fig. 30).

An Ordinary Hem (Fig. 29) is the most usual finish for lingerie edges; its depth varies according to the position it occupies. It is made by turning over the edge of the material twice. The first fold must be quite straight and narrow, the depth of the second is determined according to its placing. If the turning is wide it must be accurately measured with a cardboard gauge; a tack thread should be run at the turn, also close up to the first fold. Always turn a hem towards you.

A Damask Hem (Fig. 31).—Turn under the raw edge twice as though for an ordinary hem, fold it back against the right side of the material, and crease the latter in a line with the first fold. Sew both material and fold together with fine straight oversewing. Open out and press the stitching flat.
Fig. 29. Slant hemming.

Fig. 30. A flat fell.

Fig. 31. A Damask hem.

Fig. 32. Oversewing.

Fig. 33. A rolled seam.

Fig. 34. A French seam.

Fig. 35. A turned in French seam.

Fig. 36. A felled French seam.
Oversewing (Fig. 32).—This stitch is used for joining finished edges together. Tack the pieces with selvages or turnings level, then sew over and over with small, close stitches, working from right to left, taking up as few threads as possible, so that the join will not form an uncomfortable ridge on the wrong side.

A Rolled Seam is used for very transparent materials that are liable to fray. Tack the seam together on the wrong side with edges level, cut off all ravellings. Commence at the right by rolling both thicknesses of the fabric towards you, between the thumb and forefinger of the left hand. Keep the edges rolled an inch ahead of the needle. Whip very closely, inserting the needle under the roll, never through it. Pull the thread up tightly (Fig. 33).

French Seams (Fig. 34).—Place the two edges together so that the seam comes on the right side of the material, sew with fine running stitches, trim off surplus turnings close to the stitching, press the seam flat with the fingers. Reverse to the right side, creasing on the stitches line, and sew a second time with fine running stitches. This must take the edges of the previous seam, otherwise instead of a smooth join the edges will protrude on the right side.

A Turned-in French Seam (Fig. 35).—If the seam is a very curved one, this type of join will be easier to make than the ordinary French seam. Sew with small running stitches on the wrong side of the garment, turn in both raw edges towards each other, taking care to keep the turnings level. Oversew both folds together with fine stitches.

A Felled French Seam (Fig. 36).—Sew the edges together with fine running stitches in the usual way. Cut off the turning nearest to you an eighth of an inch beyond the sewing line. Crease the remaining edge an eighth of an inch from the stitching, turn under the
raw edge an eighth of an inch from this crease, and hem to the seam line.

**Mitred Corners.**—This is a method of finishing off square corners so that there is no perceptible join on the right side. Fold over the edges at right angles to each other, as though for ordinary hems, well creasing the turning lines. Open out and turn the point of the corner inwards towards the centre, and crease exactly where the lines of the hems cross. Cut off the point an eighth of an inch outside this fold. Turn the hems over on their original lines, and hem down in the usual way. Bring the mitred corners together and oversew, taking care not to catch the material beneath (Fig. 37).

**A Square Corner** is used for finishing a hemmed square, but it is not so neat as the mitred corner. Turn under the hem on one edge, then fold under a similar hem on the other edge at right angles with the first. Crease the lines where the folds of the hems cross each other. Open out and cut off the top section of the first
hem a quarter of an inch outside its creased fold (Fig. 38). Turn under the hems on their original lines, and hem the overlapping edges of the first hem to the under side of the second, being careful not to allow the stitches to penetrate through the material to the right side (Fig. 39).

**Gathering.**—If a long length is to be gathered, it is best to divide it into quarters, marking the termination of each section with pins. The straight edge to which it will be attached should be quartered in a similar manner. Gathers are made by pulling up the thread of a line of fine running stitches (Fig. 40). Always commence with a firm knot on the under side of the material, taking as many stitches on the needle as possible, as it is then easier to keep them of a uniform size. When the gathers are completed, pull the thread up as tightly as it will come, and insert a pin vertically against the last stitch. Wind the thread round the pin in the form of a figure eight.

**To Stroke Gathers.**—Hold the work between the thumb and the first finger of the left hand, so that the thumb is just below the gathering thread. Work from left to right. Reverse the needle, as the pointed end will scratch and weaken the material, place the side of the needle above the last stitch in the gathering thread, pressing it into a tiny plait which is held down by the thumb. Proceed along the gathers, forming each stitch into a plait (Fig. 41).
A Whipped Gather.—Divide the material into sections, and roll the raw edge towards you with the thumb and first finger of the left hand, keeping the material rolled an inch ahead of the needle. Always insert the needle under the roll in a slanting direction. If the stitches are too closely spaced the gathers will not pull up. This gathering is not stroked (Fig. 42).

To Insert a Frill in a Hem.—Lay the hem in the usual way, creasing the fold at the edge, and turn it back against the right side of the garment. Divide the prepared frill and hem into sections, then insert the gathered edge between the creased fold, so that the right side of the frill is towards the right side of the garment. Tack the frill between the plait, and sew with running stitches, taking the stitches through the under fabric of plait. Turn the material back to the wrong side, and hem into position (Fig. 43).

To Cover the Join of an Embroidery Frill (Fig. 44).—Divide the garment and embroidery into sections, turn over the raw edge of the material to the right side, and attach the frill to this fold at its gathered line. Cut a bias strip, turn under both sides, and arrange over the raw edges, so that the lower fold of strip lies even with the gathering stitches. Hem down both edges of facing, and finish with featherstitching (p. 46).

To Measure Tucks.—Regularity of width and spacing is essential in tuck-making. Cut a gauge from a piece of cardboard, measure the depth of the first tuck from the top, make a horizontal cut where the stitches are to come, and a bias snip to meet it. Make a second notch lower down the gauge, estimating for the width and space between that of the second tuck. All tucks should be measured and tacked on the material before sewing with fine running stitches (Fig. 45). Pin tucks are measured by marking lines in tack threads on the single material, the fabric is folded at these points, and very fine tucks are made in running stitches.
Fig. 40. Gathering.

Fig. 41. Stroking gathers.

Fig. 42. A whipped gather.

Fig. 43. Inserting a frill in a hem.

Fig. 44. Covering the joining of an embroidery frill.

Fig. 45. Measuring tucks.

Fig. 46. Crossed tucks.

Fig. 47 Measuring a curved tuck.
Crossed Tucks.—Measure and make pin tucks in one direction. When a sufficient number are completed, turn the work, and make a similar number of tucks transversely. The spaces between will form perfect squares (Fig. 46).

Curved Tucks are made on a curved line, thus the under side of the tuck is fuller than the upper. Take the edge or hem as the fixed line, and measure from it the position of the tuck fold with a gauge, and secure with a line of tacking run close to the edge. Measure the depth of the tuck from the fold thus made, placing the gauge against the under side of the tuck, casing in the surplus material with the second tacking. Distribute the fulling equally when running, so that there is no bunched effect (Fig. 47).

Embroidery may be Joined in a Tuck.—Very accurate measurement is needed. Seam the embroidery and material edges together on the wrong side, trimming the edges close. Crease on the right side so that the join comes just under the fold. Measure and run a tuck from this turn, enclosing the raw edges. The tuck forms the basis, above which other tucks should be measured (Fig. 48), also below if the plain material of the embroidery allows it. If the texture of both embroidery and material are the same, the join will not be discernible.

Straight Embroidery Insertion should have the plain borders on either side cut away to the ornamental edge, then place it over the garment to which it is to be attached. Cut out the material beneath, leaving a narrow turning allowance. Place the embroidery edge against the cut edge of the fabric, right sides facing, roll the cut edge towards you, inserting the needle beneath the roll and through the edge of the embroidery behind. Oversew closely, and straighten out (Fig. 49).

Mitred Embroidery Insertion.—Care must be taken in matching the design perfectly, so that the join is scarcely
discernible. Double the insertion so that the right-angle fold comes exactly in the centre of the corner, crease well and cut on the lines (Fig. 50). Arrange with right sides facing, buttonhole the raw edges together on the wrong side, with small close stitches (Fig. 51).

**Fine Laces may be Mitred** in a similar manner, but greater care must be exercised in cutting, so that the cords of the mesh are not severed. Always cut between the cords, and not through them; take the needle back for the depth of two cords when buttonholing the cut edges together (Fig. 52).

**Attaching Lace.**—It is always best to whip on lace edging or insertion; a lighter effect is given when no stitching is discernible. Most lace edgings have a stout thread worked through the top, and this can be pulled up to gather. Otherwise the edge must be loosely oversewn, and the cotton pulled up to size. In the case of a fabric raw edge, the lace and material should be placed together, right sides facing, with the material uppermost. Roll the cut edge towards you, inserting the needle under the roll and through the edge of the lace (Fig. 53). If the lace insertion is to follow an intricate design it must be tacked in place on the right side of the material, and both lace edges sewn down with fine running stitches. The fabric beneath should be cut away, allowing for small turnings on either side. These edges must be rolled back against the edges of the insertion, and whipped securely by inserting the needle under the roll (Fig. 54).

**To join Lace to fit a Curve,** cut the shape in thick brown paper, and tack one edge of the insertion, right side down, to the widest part. Pull up the thread in the upper edge to fit. Oversew a second strip of lace to the tightened-up edge of the first, tack down to the paper, and pull up the thread in its upper edge—and so on until the pattern is covered (Fig. 55). If the fulling
Fig. 48. Joining embroidery in a tuck.

Fig. 49. Attaching embroidery insertion.

Fig. 50. Preparing insertion for mitred corner.

Fig. 51. Mitred corner.

Fig. 52. Mitred lace.

Fig. 53. Attaching edging.

Fig. 54. Cutting away fabric behind insertion.

Fig. 55. Fitting lace to a curve.
is evenly distributed, it will not show after a good pressing, unless the curve is very acute.

**Lace Motifs** are applied on the right side of the material, and attached by fine running stitches round their edges. The material beneath must be cut out, leaving a narrow
allowance which should be rolled back and whipped against the stitching on the wrong side.

A Placket for Lingerie.—If there is no seam available a straight slit of the required length must be cut in the material. Take a strip of fabric, two and a quarter inches wide and twice the length of the opening, fold in half, right sides facing, and crease. Open, turn under both side edges, and fold lengthwise down the centre, wrong sides together. Cut away the right-hand section nearest to you, leaving a seam allowance at the half and lengthwise folds (Fig. 56). Sew the long straight edge of the strip to both edges of the opening, so that the narrow seam comes on the wrong side, run the stitching almost to a point at the termination of the slit (Fig. 57). Double back the wide part of the lap, and hem to the sewing line of the seam—this forms the under lap of the placket (Fig. 58). Turn back the narrow portion on the sewing line, and hem the remaining edge to the material. Turn under the end of the under lap and secure by a line of fine buttonhole stitching worked from the right side of the garment (Fig. 59). A continuous placket (p. 77) is also a suitable one for underwear if no strain is to be met.

A Round-ended Buttonhole for Lingerie.—A buttonhole must always be cut straight by following a thread in the fabric; it must be worked in double cloth, never single material. The cut edges should first be stranded to make a firm foundation for stitching. To do this, insert the needle from the under side at the lower right-hand end of the slit which is farthest away from the edge of the garment. Carry the thread to the opposite end of the buttonhole, then form a bar by taking two vertical stitches crossing the end. Carry the thread along the opposite edge, and bring it out at the starting-point (1st stage); commence to stitch the buttonhole from this position. Place the buttonhole over the forefinger of the left hand, holding it in place with the thumb
and second finger. Keep the working edge nearest to you, insert the needle pointing towards you, bring the double thread as it hangs from the eye round to the left under the needle, take the latter through the loop, and pull the thread up tight, so that the purl comes exactly on the edge of the slit. Skip two threads of the material and repeat the stitch (2nd stage). When the end of the buttonhole is reached, the stitches should be taken round in a curve, like the spokes of a wheel, then turn the work and continue to buttonhole the other edge in the same way. Bar the end by taking two or three vertical stitches, crossing the point of the buttonhole; finish by covering them with fine oversewing (3rd stage). The different stages of working the buttonhole will be seen in Fig. 60.

**Buttons.**—It is not always possible to procure suitable buttons for fine lingerie. These can be made in any colour by covering the small brass rings which are sometimes used in lieu of the eye that accompanies a hook. Cover the ring with silk buttonholing, arranging the purl at the edge. Cross the strands from side to side, twisting them so that they meet in the centre, darn in and out of these strands. Attach the button to the garment at its centre.
**Single Buttonhole Stitch** is one of the most adaptable and useful stitches; it marks a line with decision and, closely worked, will prevent cut edges unravelling. If employed for embellishing underwear it is usually worked in a scrolloped design, the stitches being so closely packed that each one touches the other; afterwards the surplus material is cut away, leaving a shaped edge. Mark the design on the right side of the material in pencil or with a transfer, thus a uniform shape will be secured. If the hem or line is to receive hard wear the design should be outlined in running stitches to add strength to the edges. The work is done from left to right; commence by bringing the needle up through the line on the lower edge of the design, hold the thread down with the left thumb, insert the needle through the upper line, take a stitch which crosses the design on the under side of the material, bringing the needle up through the loop of thread alongside the commencing stitch, and pull up to form a purl on the lower edge of the outline. Proceed in this way until the design is completed. Cut away the surplus fabric with embroidery scissors, just below the purl edge, taking care not to sever the stitches. Buttonholing can be padded by working over two or more strands of coarse
embroidery cotton. If a straight strip of fine contrasting material is tacked beneath the design before working the upper fabric can be cut away at the purl edge at the right side (Fig. 61), and the raw edges of the applied material may be trimmed off on the wrong side above the stitches. Although there is no purl on this side there is no danger of fraying if the stitches are closely packed.

Single Featherstitching may be worked in silk or cotton to suit the material; it may follow a straight line, or be worked in intricate curves. It is a very decorative lingerie stitch; its beauty lies in the evenness of the working. Mark in tacking or tracing the centre line that is to be followed, make a knot in the cotton, and bring the needle up at the top of the line from the wrong side of the material. Hold the thread on the line with the left thumb, insert the needle to the right of the line, taking a small downward slanting stitch towards the centre, drawing the needle out over the working thread, which is still held taut with the thumb, and pull up. Hold the thread over the centre line as before, and take a small downward slanting stitch to the left
side of the line, bringing the needle out over the loop of thread. Work alternately, right and left, until the line is finished.

**Double Featherstitching** is worked in the same manner, except that two stitches are taken at the right side and two at the left instead of working singly.

**Triple Featherstitching.**—Three stitches are taken on each side before crossing the centre line (Fig. 62).

**Hand Hemstitching** must always be worked on a straight line, because its foundation is a drawn thread, so it never can follow a curve. This stitch is best when used on linen, but voile and other materials with a loose weave lend themselves to this treatment.

**Single Hemstitching.**—Make an allowance for the desired width of hem, then draw a parallel thread where the first fold comes; draw as many other threads beneath this one as you please. Tack the hem in place, so that the first fold lies even with the first drawn thread. Hold the work over the forefinger of the left hand, keeping the hem, fold uppermost, nearest to you. Insert the needle through the under fold of the hem at the left-hand edge, keeping the thumb over the thread. Take up four or five strands with the needle, and draw it through, fixing the thread securely with the left thumb. Take a small stitch through the fold of the hem at the right of these stitches, catching the under side of the material. Take up the same number of threads again, and proceed as before (Fig. 63).

**Double Hemstitching.**—The linen is prepared in the same manner as for single hemstitching, and the work is held in a similar way. Insert the needle through
the under fold of the hem at the right hand, and work from right to left. Secure the thread with the thumb, and take up four or five strands on the needle, bringing it out through the looped thread, which should be pulled up tightly and secured by taking a small stitch through the fold of the hem and material to the left of the stitch; this should be continued down the length of the hem. When completed turn the work so that the opposite edge is nearest to you. Stitch from right to left in the same way, taking up the same clusters of threads as before, making the severing stitch through the edge of material instead of through the hem (Fig. 64).

Faggot Hemstitching.—The side nearest the hem is worked in exactly the same manner as in double hemstitching, but an even number of strands must be taken up with the needle. In working the second line, half the strands in one cluster and half in the next are taken up and grouped together; thus it is essential that the strands be of even number, so that they will divide equally (Fig. 65).

Machine Hemstitching is undertaken by most sewing-machine establishments, or by the shops which specialise in plaiting, pinking, etc. The line that the hemstitching is to follow should be marked by a single row of tack thread, which should match the colour of the garment (Fig. 66); this is important, because the tacking will
be sewn in with the hemstitching, and its subsequent removal would tear the worked line. As it is necessary to keep the work as flat as possible, the seams which are to be sewn in the ordinary way should be left undone until the hemstitching is completed. Seams joined by machine hemstitching should have both the cut edges turned in the one way, tacked flat and pressed before sending the garment to the shop (Fig. 67). The raw edges will be cut off level with the hemstitching on the wrong side. If an invisible join is desired, with no hemstitching appearing on the right side, the seam should be tacked together on the wrong side as though for an ordinary seam; the hemstitching will be made just outside the tacking on the reverse side of the garment, the edges being cut off level with the stitching (Fig. 68).

If a picot edge is chosen, a row of tacking must be made half an inch inside the raw edge, indicating the line to be followed by the machine; afterwards the hemstitching is cut in half down the centre (Fig. 69). This
makes a substantial edge which can be put to many uses. A durable slot to carry ribbon is made by spacing short lines of hemstitching at equal distances apart,

![Fig. 70 Slots for ribbon made by cutting machine hemstitching](image)

and cutting through the centre to within a bar of either end (Fig. 70). If a hemstitching or picot is to be made on a bias a straight foundation must be provided for the machine to work on. Tack an inch wide strip of organdi, lawn, or silk beneath the line to be followed (Fig. 71). Nets and transparent fabrics should be
strengthened in a similar way, afterwards the edges of the foundation are cut level with the stitching, and are not discernible. A very ornamental trimming is made by working several rows of hemstitching closely beneath each other: this is called French hemstitching, and needs a foundation. One guide line of tacking will be sufficient, the subsequent rows are gauged from the first hemstitching (Fig. 72). Prepare all work before sending it away, and include written instructions describing the type of hemstitching you want—it is never safe to leave any loopholes for mistakes in dressmaking.

**Broderie Anglaise** is one of the most beautiful embroideries for lingerie; it may be combined with satin-stitch or Richelieu work (p. 66), or the design may be worked in broderie Anglaise alone (Fig. 73).

**Method.**—Stamp the design on the right side of the garment. Follow the outline of each eyelet with running stitches. Commence the oval ones at the bottom, when the outline is completed cut the eyelet down the centre with embroidery scissors, place over a stiff piece of black toile cirée—calico glazed for the purpose. Hold the work over the first finger of the left hand, keeping it in place with the thumb and second finger. With the point of the needle push back the material inside the eyelet level with the outline, and oversew with fine close stitches, inserting the needle under and through, pulling
back the fabric to the outline each time (Fig. 74). The round eyelets are made with a stiletto; otherwise the working is the same (Fig. 75). The important thing is to keep the stitches close and even, so that the outline will be firm. The stems between the eyelets should be worked in corded stitch; this is done by covering the straight line with small closely packed horizontal stitches (Fig. 76). If you are working an eyelet-hole border it must be done in

Madeira Embroidery.—In this case the inner half of the eyelet is worked in overcasting stitch, and the outer half in buttonhole stitch. Instead of finishing each eyelet completely, you travel from the inner or top half of one eyelet to the outside or lower half of the next one, then up to the top half of the third, and down to the lower half of the fourth, and so on (Fig. 77). When the last
eyelet in the line is reached, you turn back and work all the other halves. The edge of the material is then cut away from the buttonholed eyelets.

**DRESSING-GOWNS, TEA-GOWNS, KIMONOS, AND BATHWRAPS**

The first three are usually lined with China silk, the fourth is an unlined affair, made of fancy towelling, joined with French, stitched, or bound seams (pp. 34 and 140). The collar should be of doubled material (for description of making see p. 57).

Dressing-gowns and tea-gowns are made of velvet, silk, crêpe-de-chine, georgette and lace, wool-back satin, soft flannel, voile, or cotton crêpe, to number a few materials. Straight fur trimming is charming round the neck, front edges, and sleeves of velvet or silk wraps for bedroom wear. Detachable collars of georgette, muslin and lace, or crêpe-de-chine, are a convenient finish for serviceable gowns (p. 97).

Kimonos are best made of heavy China silk or crêpe-de-chine (which may be embroidered in satin-stitch, p. 67) or of cotton crêpe. The bottoms of all kimonos should be finished with a roll of cotton-wool inserted in the hem.