CHAPTER XI

GIRDLES, COLLARS, SLEEVES, ETC.

SEPARATE GIRDLE, CLOSED AT BACK

A girdle is a belt which may be made separately or attached to the waist; it is intended as a decoration or a finish to a waist. A very practical way to make a foundation for a separate girdle closed at the back is to secure a belt tape the size of the person’s waist measure plus one inch for turnings; mark the center and half the distance from the center front to the end of tape with pins; cut five pieces of covered featherbone; the length of these pieces must be governed by the height intended for the girdle when finished. For a normal figure, that is, about thirty-six bust and twenty-four waist measure, a girdle with a bone four inches above the waist line

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and one inch below in the center front, another bone one and one quarter inches above and one half inch below the waist line at the under-arm seam, and one three inches above and three quarters of an inch below the waist line at each side of the center back, will prove a good foundation on which to build a girdle. The bones are pinned to the belt tape at the front, sides, and back, and sewn firmly to it with cross stitches of buttonhole twist or coarse cotton.

The covering for the foundation of the girdle may be of any material one desires; taffeta, silk, satin, and sometimes chiffon and crêpe de Chine, as well as plain or fancy ribbons, are used with very charming effect. If silk or satin is used, it is well to cut the material on the bias; for a girdle of the proportions given above a half yard of silk on the straight will make one. Fold the silk so as to get a true bias, but not exactly across from corner to corner; fold the corner over so that the center of the piece of silk will measure very nearly as many inches as the waist; about eight or nine inches along the selvage will be a sufficient width for the girdle; then join the other piece to the selvage side of the bias and cut it to the same width. Hem the bias edges of
this piece either by hand or machine. Mark the center of the material and pin it in little folds to the center bone, turning the lower edge over the bone toward the inside; arrange most of the fullness or folds from this point to about two inches above the waist line, making the folds of the silk scant at the top of girdle. Drape the material along the belt tape to the next bone, which, of course, will be shorter, and the folds will of necessity be crushed closer together. Pin securely to the bone, drape the material to the back of the foundation, spreading the folds again. The back of the girdle may be finished by a small heading, or ruffle, made of the end of the bias material. This little ruffle should be secured by two rows of fine gathers which reach to the outer edge of the bone. The ruffle will serve to hide the joining. The girdle should be secured by four or five hooks sewn securely through the bone at the center back and far enough back on it to
prevent the opening from spreading. The eyes on the other side of the belt should extend sufficiently to permit the hooks to slip into them. The belt should be adjusted to the figure so that it will pull around perfectly true, as the bias is apt to pull more to one side than the other, and thus render a girdle a most careless and untidy affair.

GIRDLE, CLOSED IN FRONT

The foundation for a girdle which is closed in the front or on the side should be made with three pieces of featherbone placed in positions on the belt tape corresponding to the back seams of a tight-fitting waist: one for the center back and one on either side of the center back; the distance between the center and these bones is about one and one half inches for an ordinary waist measure. The center piece of featherbone should measure more in length than those at either side of it; these must measure exactly the same in length. Another bone is placed at the under-arm seam, and one in the center front. The style of the girdle necessarily determines the length of the pieces of featherbone, but there is one suggestion I would make emphatically, and it is that the top line of the girdle be of the height which would
seem to balance. For instance, the front bone should not reach higher on the body than the bone at the center back; otherwise the figure appears short-waisted at the front and disproportionately long at the back. The under-arm bone must also be carefully placed, so that it will not shove the material up into a point and thus spoil the even line desired. The materials may be placed in a variety of ways on these foundations. I will give a few suggestions.

FLOWERED RIBBON GIRDLE, OPENING IN BACK

A ribbon girdle may be made in this manner after the foundation is satisfactorily fitted. A piece of ribbon one yard long and about nine inches wide will be sufficient for a twenty-four-inch waist measure. Find the center and mark with a tracing thread; make a quarter of an inch tuck, leave a sufficient length of the silk or twist to draw up when the shirred effect is made. Leave a
space of one quarter inch on each side of the center, and run another tuck of the same depth as the center and leave the thread. Pull these threads so that the ribbon is a trifle wider than the bone, and fasten them well with two back-stitches. Sew these tucks through the bone, as they must be very secure and firm. Drape the ribbon to the under-arm bone and lay it in plaits, and fasten them to the bone. These fastening stitches must be so small as to be almost invisible. The reason for laying the plaits or folds at the under-arm bone is to give the waist a trim appearance. Shirred tucks placed there would tend to increase the apparent size of the waist measure.

Now drape the ribbon to the back bones; mark with a tracing thread exactly the line where the belt meets, which will curve in slightly at the waist line. You will find a surplus amount of ribbon on each side; measure on this piece the amount necessary for three one-quarter-inch tucks, which will be one and one half inches. Now measure that amount in on the ribbon toward the under-arm bone and begin to make your tucks, taking the last tracing line for your guide for the sewing of the tucks. The tucks must be made in the space between the tracings. The tucks will fit
exactly into the position desired if these directions are closely followed. The back tucks must be sewn very firmly to the bones, as the strain will fall there when the girdle is pulled around the body. The remaining edge of the ribbon may be turned back over the featherbone and the hooks and eyes sewn on. The hooks should be placed a sufficient distance, on the right-hand side, from the edge to slip into the eyes, on the left-hand side, in such a manner that the joining or opening may not be detected. The hooks and eyes should be faced with a piece of Prussian binding or silk.

TRIMMED GIRDLE

A very attractive girdle may be made by making the foundation to open a little to the left of the front. Three quarters of a yard of soft silk or satin about twenty-one inches wide will make this girdle. Find the true bias by folding the selvage over until it lies across the piece

Fig. 46.—Girdle Lacing in Front,
on a straight line from selvage to selvage; the slanting or oblique fold thus made is the true bias; cut through this fold, then measure ten inches on the selvage of the larger piece and cut across the material parallel to the first bias, preserving the same distance. Join the smaller piece to the larger along the selvage until sufficient length is obtained to reach around the body plus two inches. Hem both the edges of this bias piece; find the center and pin the material in flat folds to the bones in the back and sew them through; allow the hem to turn over the ends of the bones and sew it with a few firm stitches. The bones of this girdle should extend five inches above and one half inch below the waist line in the back, two inches above and one half inch below at the under arm, and three and one half inches above and one and one half inches below the waist line in the front.

The material is draped in folds at the under-arm bone and sewn firmly through the bone. It is then draped to the front and pinned in evenly distributed folds on the bone. It may be found necessary to add another bone at each side of the front, of the same length, to hold the trimming in position. These bones will be placed about two
inches either side of the front on the belt tape, and will extend one half inch higher on the belt tape. The material is extended three inches beyond the center mark to lap over to the left side. Shaped pieces of the silk are cut and interlined with thin crinoline, two pieces for the back the same width as the girdle, and two pieces for the front.

The edges of these pieces are turned over the crinoline and machine stitched in two or three rows as a trimming; eyelet holes or buttonholes are made in these pieces opposite to each other. A silk or velvet ribbon is laced through these openings and tied in a bowknot at the bottom, or simply cut off and finished on the inside of the piece. This piece of trimming is slip-stitched to the girdle along the firm line made by the bones. The front pieces are attached in the same way, except that the edge which is sewn to the lap of the girdle hooks over on the girdle proper. This same style of girdle may be made very attractive by making, instead of buttonholes or eyelets, a lattice work of small bands connecting the shaped pieces. The ends of bands may be finished with a small, fancy button.

A very beautiful girdle may be made of three
shades of the same color, either of silk or ribbon; the darkest shade is placed at the bottom of the girdle, and the lightest at the top. The fastening at the back may be finished with small rosettes of the material of which the girdle is made.

Another pretty fashion is to make a bias girdle and fasten it with an attractive metal buckle, or some pretty design in appliqué or passementerie.

TRANSPARENT COLLAR

Fancy collars have such a vogue that any woman with a little taste may keep her neck looking pretty at all times. The transparent collar is the most popular because the most attractive; the foundation of a transparent collar is made of mousseline de soie; two layers of this thin material for a collar is a good provision, as the heat and perspiration of the throat cause this thin material to split or tear. A second thickness protects the outside material. The collar measure is taken from the crinoline impression, and the bones put in in the usual way. (See Dress Collar.)

TUCKED-NET COLLAR

A very serviceable collar may be made of net tucked in little quarter-inch tucks, made on the
straight of the material. The tucked net is placed with the edge of the tuck forming the lower edge of the collar. The net is then stretched over the collar and turned over the top and bottom and caught with small stitches to the mousseline foundation. Bias strips of silk or satin, or small patterns of lace, may be applied to the net collar. There are many pretty devices in which small buttons may be introduced, and silk braids of narrow widths of various colors may also be used. Beads of silver or gilt give an attractive touch to these dainty neck pieces. A few colored beads or "cabochons" are often used, but discretion must be used in selecting them; they must not be large, as that would tend to make the collar appear heavy and the neck thick, two items to be considered in making collars.

STOCKS

When a collar is made of tucks only, they should run around the neck; when the tucks run up and down they give the neck a very thick appearance. If appliqués of lace are put on a tucked collar it does not matter in which direction the tucks run, as they will be held in place by the lace.
Stocks of silk or linen are very fashionable, and may be made at home at much less expense than the price asked for them in the shops. The stock consists of a collar proper and two tie ends, one of which is sewn on the lap side the full width of the back seam of the collar. The second tie end is joined to the collar about one half inch down from the top, and the same distance up from the bottom, leaving a space open to slip the other tie end through. These ends are brought around to the front of the throat and crossed like a man’s puffed scarf and secured in position by a scarf pin; or they may be tied in a four-in-hand knot. If made of piqué or linen they may be embroidered in various designs; French knots grouped in patterns or filled in with polka dots.

LINEN COLLARS AND CUFFS

Very pretty stylish collar-and-cuff sets are made from batiste or handkerchief linen. These may be made with small hand-made tucks, insertions of lace and lace edgings, or embroidered in a small vine pattern with knots or eyelets worked in the plain spaces. A very attractive edge for such a collar is made in buttonholed scallops; a tiny edge of lace gathered on them is very pretty
also. For the woman who embroiders there is a large field for her work in this line, so many ideas may be worked up for fancy collars and cuffs and vests. A very attractive set which was washable was worn on a pale tan coat suit. Pale green linen formed the collar, cuffs, and vest for the Eton coat. The embroidery was made of mercerized cotton in shades of tan or copper browns with a touch of black; the edges were couched, and the pattern inside was a sort of succession of stars of long French knots. Another was made of pale blue coarse linen; eight of the threads were drawn for a double hemstitch, graduated polka dots of dark blue mercerized cotton were embroidered above the hemstitched hem.

**FANCY SLEEVES**

Fancy sleeves so much in vogue are draped, that is, the material is applied to a foundation sleeve of a lining of muslin, etc. To assist the home dressmaker in this matter, I would suggest a padded arm on which to drape the sleeve. There are many ingenious inventions which are a great help, but, of course, they are expensive. The padded arm is made by fitting a strong muslin sleeve to each arm. Machine stitch it and pad
it with tissue paper until it is perfectly firm and smooth from wrist to armhole; a piece of muslin is cut to fit the top of the sleeve or armhole, this piece sewn over the armhole to keep the padding in place; another piece of muslin is sewn over the opening at the bottom of the sleeve at the wrist.

Sleeves which reach to the elbow are very fashionable for coats and waists; when the lower arm does not look well in this style of sleeve, a high cuff of lace covers the arm and does not affect the style of the sleeve. With these short sleeves long gloves of silk or kid are absolutely necessary. The puff for a short sleeve of silk, muslin, or woolen should measure about twenty-four inches in width at the widest part, and should measure one inch more than the length of the arm from the armhole to the break of the arm on the front seam, and about five inches above the armhole to the top of the sleeve for the fullness. A leg-o’-mutton-shaped puff is also worn; this sort of sleeve fits close to the arm above the elbow, but grows fuller toward the top. The fullness of the top of the sleeve should be gathered in two rows of fine running stitches. An elbow sleeve is usually finished at the bottom by a cuff, or ruffles and plaitings of silk and lace.
A very attractive sleeve may be made entirely of tiny ruffles; they must overlap to give the proper effect. A foundation sleeve, of course, is used, on to which the ruffles or plaitings are sewn. This foundation should not be very full, about four or five inches more than the measure of the arm around the fullest part of the upper arm. When the sleeve is to be draped on a foundation or lining, the lining should be placed on the padded arm and arranged in the proper position, the front seam on the front seam of the padded arm. If a draped effect is desired, the material should be pinned through to the foundation at irregular intervals until the desired effect is produced. The pins are left in the sleeve until it is removed from the arm; it is then tacked with two small running stitches and one backstitch; these stitches must be secure. Should the puff droop over the cuff or band at the bottom of the sleeve, the fullness may be laid in small tucks across the front seam.

Many of the sleeves made of thin materials have no linings, and are much trimmed with insertion and medallions of lace. When a transparent cuff is attached to an elbow sleeve, it should be made sufficiently long to reach over the elbow
point, as it will otherwise be too short at the back seam when the elbow is bent. If a transparent cuff is made for a silk or woolen sleeve it should be lined with mousseline de soie, as it will then hold its shape and add much to the appearance of the arm. Batiste, which is so much used in trimming waists, may be made into very serviceable cuffs for woolen waists; it should be tucked in groups and have a narrow insertion of lace placed between the groups; the tucks and insertions to run around the sleeve. A ruffle of narrow lace at the hand would make a neat finish.

The sleeves should correspond to a chemisette and collar made in the same design. Coat sleeves when made elbow length, always covering the point of the elbow, are made either a puff or leg-o'-mutton shape, and are usually finished by a cuff or band, and may be trimmed with braid, embroidery, or stitching. Plaited lace or silk adds to the finish when placed so that it falls from the inner side of the sleeve. The band or cuff may be made shaped to a pretty design—such as a leaf design which might be outlined with braid or fancy stitching, the same design to be made on some of the other portions of the coat; the revers, vest, and collar for instance. When a band is
used as a finish, it may be made of a bias strip of canvas cut the width desired and covered with the cloth or material designed for it.

TRIMMINGS FOR EVENING GOWNS

Evening gowns may be made very attractive by fancy hand-made trimmings. An evening gown of pale blue crêpe de Chine was trimmed with pink chiffon roses. These were made from strips of chiffon four inches wide folded double; the petals were cut from this strip about two and one half by two inches; the folded edge was turned over to form a triangle, with the folded edges running from the point to the base. The raw edge was gathered into a one-half-inch space. About five of these petals placed in artistic positions will make a rose. The center may be either hidden or crossed with yellow twist. These roses were joined by a vine of pale green chiffon to which leaves made of the green chiffon were joined. This garniture was applied to the crêpe de Chine with fine white cotton around the low neck and short sleeves. The skirt was trimmed with a vine running from the foot trimming of two tucks up about eighteen inches. There were five of these on the skirt.
Another very pretty and girlish evening gown was of white spotted net over a pale blue slip. The neck was cut low and outlined with three ruffles like a bertha; these were placed one over the other. On the spots in the lace a velvet forget-me-not petal was sewn or pasted; there were three rows of these on each ruffle. The same scheme was carried out on the ruffles of the skirt. Artificial flowers are sometimes used for the decoration around the low neck. A garniture of small roses with the buds falling from it is very pretty. Maline is a very soft finish inside of the low neck; it softens the effect if folded in soft lines from the back over the shoulders to the front, following the line of the neck. A neat little tucker of maline is often placed in a low-necked waist. A tucker is made of a piece of maline doubled two inches wide and gathered in two rows, in this way forming a ruffle which stands up on the neck. The lower edge is gathered and sewn into the waist at the neck, extending all around. A very narrow ribbon is run into the space below the ruffle to hold the tucker close against the neck. Bunches of artificial flowers are very much worn. A very handsome white satin gown was made quite low in the neck, a full piece of maline was draped over
the top of it; blush roses were sewn in the ma-
line, the fullest portion of the spray being placed
on the left shoulder and tapering to the center
front, where it ended in a few leaves and buds;
one or two of the rose petals were sewn on the
waist as if they had fallen there; these petals
were sewn on with a crystal "cabochn" or bead.

Black velvet evening gowns when cut low are
very elegant if trimmed with a bertha or collar
of real lace, Duchess or Irish point being very
much admired. In fact velvet needs very little
trimming, but that little must be of the best. At
evening parties which are not very ceremonious
the transparent yoke may be worn. When the
neck is very thin one is very foolish to expose it
by a low-cut waist. The "Dutch" neck, while not
low, may be made very attractive; the line of it
covers the bones at the front of the neck. When
the lace is lined with chiffon or mousseline de soie
the skin looks softer and the hollow places are not
apparent. One thickness of fine Brussels net
stretched over the neck and attached to a velvet
neck band is another fashion much worn by young
women.

If the neck is bathed with warm water, then
with cold, a good cold cream rubbed well into the
skin and then powdered with a reliable powder suitable to the complexion, the neck will look much fuller.

**A NET GOWN**

Net looks well when made up with ruffles as the trimming scheme; these ruffles may be edged with narrow lace or with insertions of lace. A very attractive gown shown in a fashionable establishment was made of black dotted net; the foundation was of soft white satin; over this a veiling of one thickness of black mousseline de soie was placed. When the black net was placed over these a soft gray effect was produced. The net skirt was made from a seven-gored pattern, with extra width allowed on each gore to make the skirt fuller than the foundation; small tucks were made around the top of the skirt ending about four inches down from the waist line. Each gore was outlined by a strip of one-inch velvet ribbon. The bottom of the skirt was trimmed with a deep flounce tucked to correspond to the top of the skirt; this flounce was trimmed with six small ruffles put on in a waving line, one lapping over the other; the edges of these ruffles were trimmed with a row of narrow velvet ribbon. All the ruffles were cut on the straight of the material. The
deep flounce was joined to the skirt with one row of one-inch velvet ribbon which had one row of one-half-inch velvet ribbon above and below it.

The waist of this gown had a foundation of white satin covered with black mousseline de soie. The black net was tucked in groups, the tucks corresponding to the skirt tucks in size. A strip of velvet ribbon was sewn in the space between the groups of tucks. The tucks and strips of velvet extended from shoulder to waist line. The collar and square transparency at the neck were made of fine black lace over black mousseline de soie. Small bows of black velvet ribbon were placed down the front of the waist. The waist was finished with three strips of one-inch velvet ribbon formed into a girdle forming a point at the top in the back and drawn down lower toward the front. The sleeve was of elbow length: a puff held in with a cuff of three bands of velvet ribbon finished by small bows at the back.