CHAPTER XII

GOWNS: THEIR CHOOSING AND MAKING

MATERIALS

EACH season naturally suggests the appropriate materials to be converted into gowns to be worn during that period. For winter we look for materials which will give warmth, and woolens hold first place. In the colder portions of our country heavy woolen materials are necessary. The milder climates call for the beautiful light-weight woolens and woolen mixtures so fashionable. Cashmere and Henrietta cloth are manufactured in such attractive colorings that they meet the demand for either street or evening gowns, and may be had in light or heavy weight. Henrietta cloth has a rich, glossy finish and is very serviceable. Both of these materials lend themselves readily to cleansing processes. In fact, if one is very careful in the work they may be successfully washed at home. (This
cleansing operation will be dealt with in a chapter devoted to such helpful suggestions.) Voile, which is the French name for veiling, is a very popular material. It is a thin woolen or silk and wool fabric, usually transparent, and requires a silk lining throughout the gown.

While speaking of thin materials we must not forget the beautiful chiffons and chiffon effects. Silk mull has long held sway for inexpensive thin dresses, and some very beautiful gowns have been made from this material. A lawn lining is usually made in them which keeps the cost down to a very reasonable sum. Shirred tucks and insertions of lace or medallions add to the attractiveness of these gowns. A gown made of either black or white net will prove a very valuable acquisition to a lady’s wardrobe. Many styles might be suggested for a net gown, but here are a few suggestions which will hold good for any style. The first thought in making a net gown is for the lining; this should be of silk or satin, over which a veiling of mousseline de soie should be placed to give a softer appearance. A net gown should be made in such a manner as to allow for shortening, as the net will lose some of the dressing and sag somewhat after having been worn a few times.
Net should not be weighted with a quantity of heavy jet or other trimming at the bottom of the skirt. Silks are always fashionable; particularly is this true of black taffeta, which is worn for both dress and service. Every season brings forth a variety of handsome patterns and colors in silks. For street wear tweeds, serges, broadcloth, velvets, and velveteens are much worn.

GOOD TASTE AND ECONOMY IN DRESSING

Good taste may be exercised in the simplest and most economical dressing. To buy poor materials and trim them elaborately is poor taste in the extreme, but, on the other hand, materials of good quality however plainly made speak for themselves and the wearer. In order that one may be sure she is dressed in good taste the gown should not be too conspicuous in color or design; if more than one color is employed in the gown, the colors must harmonize. The trimmings must also be appropriate. That undefinable something called "style" is not given to all of us, but with some thought and consideration of our good points a certain amount of style may be obtained. Do not anticipate fashions, nor is it wise to hold to a too modest style. However, a happy medium may be
arrived at in a stylish, well-made garment of a becoming color, which, of course, must be one which is fashionable, but not extreme. In such a gown one is at ease and happy in the consciousness of being gowned in good taste.

As a good foundation is essential in the construction of fine buildings, so, too, must a woman who aims at a good appearance look well to the foundation; that is, to all the undergarments and the manner in which she adjusts them. The short, stout woman is the most difficult to dress becomingly. She should strive to keep her figure as trim as possible; her undergarments should be made on the union-suit model, in this manner doing away with a number of waistbands. Of course, the outside petticoat must be a separate garment. The drawers and waist may form the undergarment, over which the corset is placed. I have given in a previous chapter some hints on corseting which will assist a stout woman. Drawers and petticoats, if made separately, should be placed on deep yokes and never fastened by means of a drawing string, as the gathers would in that way make the figure very bulky and spoil the fit of the dress skirt. Every garment which a stout woman puts on her body should be made
to fit smoothly. Buttons should never be sewn on drawers or petticoats; tie strings serve all fastenings.

A short, stout woman should never wear very voluminous sleeves or skirts, neither should she wear materials in which a round effect is apparent, as stripes running round or large plaids; large-flowered materials should also be avoided. In selecting colors great care should be exercised. Solid colors, black, blue, brown, green, and sometimes plum, are perfectly safe selections. The complexion must also be considered. A word in favor of black gowns for a stout woman will not be amiss here. Black has a tendency to decrease the apparent size of the figure and is always in good taste, whether the occasion be sad or festive. A stout woman may feel that her gown is appropriate if it be black; the range is so great that a very elaborate gown or a very plain one looks well in black. Then, too, black admits of many decorations. A black chiffon taffeta silk gown is a most useful and economical investment. It may be made either on the shirt-waist model or more elaborately. Also, coat suits made of taffeta are very fashionable. Taffeta silk can be gotten a yard wide and of very good quality for $1 a
yard. A little touch of color or gilt braid adds much to a black gown; however, it should not be overdone. A stout woman who has height has a much easier task in dressing, as her greatest consideration must be in reducing the apparent width of figure. Narrow stripes, small checks or figures, and plain goods in both light and dark shades, may be worn by a woman having this style of figure. White dresses may also be worn with good effect, provided the trimming runs in vertical lines. The waist line should be defined by a narrow girdle dipped at the center front.

The slender woman of medium height can wear almost any style, the loose Gibson effect is hers by right; all she needs is a good pair of straight shoulders and a normal waist measure to carry out the idea. However, when a tighter, more closely fitting garment is desired, she may be "made up" into the proper proportions. Not only is it nec-

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**Fig. 47.—Ruffles Around Arm Hole Used Instead of Padding.**
necessary to give this attention to the gown; all the accessories must harmonize. The gloves should fit well, and the far-sighted woman would rather have one pair of gloves of a reliable make than a box of cheap gloves, as the latter rarely proves a bargain. Tan or reddish-brown gloves harmonize with most street gowns, whereas white or black kid gloves are worn almost entirely for evening wear. The silk glove in both black and white has had a tremendous vogue, particularly elbow lengths to meet the needs of the elbow sleeve. Black shoes are always and ever in good taste, except in the case of an elaborate white wedding gown. White shoes are at times very fashionable, particularly in the summer. White canvas ties and pumps are the most effective. Colored hose with white or black shoes are at all times in bad taste; only those seeking extremes in fashion would think of wearing them. The footwear should be in perfect harmony with the costume, but should not be conspicuous.

PURCHASING

The most satisfactory agent in purchasing should be one's own self, and it is no easy matter to get the best value for the money expended.
Purchasing should be carefully thought out and pursued systematically. Judicious purchasing consists in a comparison of prices and qualities, and a common-sense decision as to which will meet all the requirements. Many women become in-veterate bargain hunters; although what is known as a bargain generally proves the reverse, for some one must be the loser if materials, etc., can be sold so much below the regular price. The exception of this assertion occurs at the end of the season only, for at that time room must be made for the next season’s goods, and the merchant is glad to dispose of them at a reduced price for that reason. But in the height of the season be wary of “bargains.”

Remnants, too, are not always a wise investment, as they are either a little too large or *vice versa* to make a gown or waist, and one is confronted with the fact that more material must be bought of another kind to put with the remnant, or a piece not large enough to do anything with is left over. Mending or patching is so rarely done nowadays that these left-over pieces are practically of no use. Every woman with proper respect for herself desires to look her best at all times, and to do this she must exercise all her
ingenuity in purchasing, unless her purse is well filled and overflowing, as a change or apparent change is necessary more often than in years gone by, and in order to do this, good quality without pretense should be her guide.

Woolen materials of a rough, loose weave which will shrink and draw out of shape when wet, will not prove a good investment; nor will flimsy, thin material prove serviceable. Cotton and woolen mixed goods are hardly worth the time spent in buying them, as they become very shabby after very little wear. If one cannot reach the stores herself samples may be sent for and the selection made from them. Department stores usually have a Mail Order Department, and will gladly furnish samples of materials on application. When buying cottons, note carefully the weave, whether the threads, warp and woof, are evenly placed, and be sure that the color is "fast"; that is said of a color when one color will not run into another in washing.

Linen should be bought of reliable houses which make a specialty of that line of goods. Linen has so many advantages over cotton that it can be recommended; it is much stronger and more enduring; it is more lustrous, smoother, and
does not absorb and retain moisture so readily. Linen is capable of a high gloss or finish when laundered. Linens may be gotten in various grades, from sheeting down to fine linen lawn, and grass cloth, one of the sheerest fabrics woven. A test of linen is made by wetting the tip of the thumb and placing it on the material; if linen, the moisture will dry immediately; if linen and cotton mixed, it will not dry so soon.

So-called woolen materials are very easily detected if part wool and part shoddy. The shoddy, which consists of various other fibers and very short woolen ones, may be detected by raveling a piece of the goods; the short ends will break away, thus proving the inferiority of the goods. Many devices are resorted to in the manufacture of woolen goods, but as we are not aware of them we are, as a rule, satisfied with the storekeeper's assurance that the material is bona fide wool.

In buying silk, crumple it in the hand, and if it crushes and wrinkles it is not going to prove very serviceable; another test is to draw diagonally across the silk with the thumb nail; if the thread loosens and spreads the silk is not what it should be. Pure silk has a bright luster and a soft, firm texture or feel. Cheap silk is not worth making
up, as it will break or split and will not stand any wear. For linings of waists or skirts only silk of a reliable make should be purchased. Great care should be exercised in pressing silk, as the heat takes the life out of it and will make a gloss on it. A good plan is to draw the seam over the edge of an upturned iron; in this way the edges of the seam are not pressed flat and consequently there is no impression of them on the right side.

Velvet has for centuries been considered an evidence of elegance and wealth. In old pictures and historical stories kings and queens are always described as garbed in velvet gowns. Not so in our day; velvets are manufactured so cleverly and to such an extent that it is in reach of nearly all of us to have it for trimming, at least, if the material of the gown calls for it. Velveteens and velours are cotton-back velvets, the pile of which is close. Many things should be considered when velvet is to be used, either as a whole garment or the trimming for one. Velvet for trimming is usually cut on the bias, as it can be used to better advantage for folds, bands, pipings, etc. Velvet for entire gowns is bought, of course, on the straight.

When velvet garments are cut the pile must run down or with the dark shade down, and all
the pieces of the garment must be cut the same way. Never fold the velvet double to save time, as you then have one piece on the down or dark, and the other on the up or light shade. Pay close attention to your work when cutting velvet, and in basting use a fine needle and silk thread, as cotton thread leaves an impression or mark on the velvet pile. When ripping basting threads, cut them; do not pull the long basting thread, as that would mark the velvet. Keep a small piece of velvet between your finger and the piece being hemmed; place the back of the piece to your finger so that the pile of both pieces will be together, and in that way avert any crushing of the pile. Be very careful about putting pins in velvet; use steel pins or needles, as ordinary pins leave an impression. Have a definite idea as to where the pin should be placed before putting it in the material. When a seam is once machine stitched in velvet it never can be steamed out completely, so great caution should be taken to have the seam exactly in the proper place and position before it is put in the machine. To press the seam of a velvet garment place the iron, which should not be too hot, on the side, open the seam and draw it back and forth on the wrong side over the edge of the
iron, holding the seam taut; if it is a long seam, such as a skirt seam would be, care must be taken when the hand has to be held part way on the length of the seams, and then changed to the end of the seam; otherwise the pile will be crushed. Be sure that the fingers are not moist, and it is a good plan to place a small piece of velvet between the hand and material.

When hemming bias velvet, turn the edge down but once and catstitch it along, taking up the smallest possible thread. Buttonholes never look well when made in velvet. Velveteen makes a good serviceable dress and will take hard wear. It will wash, too, which fact will surprise many persons, but it has been tried and came out successfully. This is the manner in which it is done: Make a lather of Ivory soap and hot water, souse the velveteen up and down in it a number of times, then put it in two hot lathers and finally rinse thoroughly in clear, warm water. Do not wring it out, but hang it on the line and let it remain there until it is half dry. Remove it from the line and have some one hold one end while you hold the other with the left hand, and with the right hand iron over the wrong side of the goods. The steam will raise the pile and make it look like new
material. About a teaspoonful of salt to a quart of water should be used in the washing and rinsing waters.

CHOOSING THE DESIGN

When the style of making the gown is being thought out many things must be considered. The figure of the person for whom the style is being selected is one of the most important. A short, stout woman should be very careful in her selection of a model. She should avoid a style which will tend to broaden her and cut her height; ruffles, bands, or tucks running around, double skirts or very short-waisted effects, the bolero with a high girdle and very large sleeves should be avoided. The very slim woman should avoid the opposite effects. There are so many fashion books that one may obtain several designs which will suit her particular figure. The whole design given in a fashion book need not be followed; parts of one design may be used for the waist, and the skirt be taken from another. The trimming scheme, however, must be the same; if the trimming of the skirt should be ruffles, plaitings would hardly be in good taste for the waist; or taffeta trimming on the waist and velvet on the skirt; or
a very fancy design for the waist and a walking skirt is not good taste. The portions of a gown must balance well as regards the style. The best plan for home dressmakers is to secure a paper pattern which fits her and suits her style; follow the directions accurately, and she will find that home dressmaking with the immense assistance given by them becomes simple to understand, easy to accomplish, and economical to carry out. The home dressmaker must not expect to get a paper pattern which will fit her form exactly without any alterations, unless her figure is of perfect proportions. Paper patterns are not cut with seam allowance, so precautions must be used in cutting the materials; one half an inch is the least that should be allowed for a seam.

**MEASUREMENTS**

The measurements for a pattern should be taken over the fullest part of the bust up under the arms, drawn snugly. For the skirt measure around the hips six inches below the waist measure; measure around the waist tightly. Sleeves are measured around the upper part of the arms. Patterns are sold by the bust measures. The proportionate measures are:
Bust....32 in. Waist....22 in. Hips....39½ in.
" ....34 in. " ....24 in. " ....43 in.
" ....36 in. " ....26 in. " ....45 in.
" ....40 in. " ....30 in. " ....57 in.

Patterns for children are ordered from the breast measure and the age; they are graded every two years after the two years' size; every pattern has full instructions on the envelope for cutting and putting together; but with these the home dressmaker must exercise good judgment, care, neatness, precision in details, to insure successful results.

DRESSMAKERS' TERMS

Terms and expressions which occur in fashion notes and books are very often unintelligible to many home dressmakers; therefore, the introduction of them here may be helpful. We get our fashions from the French people, and many of them are never translated into our own language, but always retain the French names.

Accordion plaiting: One plait laid on another by machinery, steamed and dried so as to retain this position.

Ajour: An open effect produced by joining two parts together by a cross or catstitch.
Antique: A word used to designate an old-style material or fashion such as has been used in times long past—Moiré Antique.

Appliqué: Laces or embroidery joined to or applied to a material. It may be a piece, or design of leaves, figures, etc.

Arabesque: A scroll effect or design which may be made with cords, stitchery, or applied pieces outlined.

Armure: A fancy weave of silk which has a small raised pebble design. It is much affected in mourning wear.

Bag seam: A seam stitched on the right side and then on the wrong, hiding the raw edges.

Basque: A tight-fitting waist which extends below the waist line; taken from the costume of the Basque peasants of France.

Batiste: A fine cotton muslin having a good deal of dressing, resembling lawn, batiste being slightly heavier.

Bayadere: A design in dress materials in which the stripes run from selvage to selvage giving a round appearance.

Beige: A soft, fine material made of yarns in the natural color. May be either twilled or plain.
Bengaline: A plain round-corded weave of silk and wool, in which the wool is used as a filling covered by the silk. It is smooth in surface and small in grain. When the cord takes a fancy appearance the fabric is called Crystal.

Bertha: A ruffle or shaped cape following the line of a low-cut waist around the shoulders. It may be of lace, silk, or velvet.

Beurre: A name given to materials or lace having a yellow color resembling butter.

Bishop Sleeve: Named for a sleeve in the robe of a bishop of the Episcopal Church. It is gathered at the top and again at the wrist with a straight cuff.

Blouse: A loose waist usually gathered on a draw string at the bottom; to blouse a waist is to puff up from the waist, back and front.

Boa: A round neck scarf, either short or long, made of net, chiffon, lace and ribbon, and various soft materials. Fur and feathers are made into boas also.

Bodice: A tight-fitting waist; it is also applied to a high-fitted belt or girdle.

Bolero: A Spanish jacket; a small sleeveless jacket worn over a loose blouse. Many styles have this effect produced on lace or velvet.
Border: Any trimming put on an edge or above it and used as a finish to a garment.

Bouclé: A woolen material whose surface is raised in little tufts at regular intervals or in patterns; a rough material.

Bouffant: Used to express a very full or puffy effect—as bouffant sleeves.

Bouillouée: A narrow puffing used for fancy trimming, sometimes corded. It is often made in chiffon or soft satin.

Bourette: A kind of material on which rough threads or knots appear as straight or broken stripes.

Brandenburg: A military ornament of braid and loops with which a jacket is fastened.

Bretelle: A sort of cape which extends from the belt in front over the shoulders to the belt at the back of a waist. It is much wider at the shoulders and slopes at the waist.

Broché: An embroidered effect obtained by weaving; also called brocade.

Cabochons: A jet, glass, steel, or pearl flat bead or nail head, used for dress trimming or millinery.

Challie: An extremely light-weight dress fab-
ric of cotton and wool, woven without twill; soft and free from dressing.

Chameleon: A changeable effect obtained by weaving two or three colors together.

Chiffon: The finest, sheerest silk material manufactured.

Chiffon Cloth: A firmer fabric than chiffon.

Chiffon (Liberty): A chiffon cloth with a satin finish.

Chiné: Effects obtained by printing the warp before weaving, making the filling of a plain color.

Crêpe de Chine: A soft silk fabric which lends itself to graceful folds.

Choux: A rosette of any soft material which will look like a cabbage.

Circular Flounce: A flounce cut to fit the skirt at about the knee, but which flares in a circle at the foot of the skirt.

Collarette: A large collar or cape which fits the shoulders.

Collet: A small cape or large collar.

Covert Cloth: Light-weight summer cloths, originally made of natural or undyed wool, resulting in gray, drab, or fawn colors.

Crash: A rough, loose linen material used for
toweling and also for dresses. Often spoken of as *Russia crash*.

Crêpe Tissue: A very fine transparent, crumpy material which is worn very much for mourning ruchings and trimmings.

Crêpon: A woolen or silk-and-wool material with a crêpe or crinkled effect.

Cuirasse: A perfectly plain tight-fitting waist.

Demassé: A fabric ornamented on the surface with a rich design, the running figure woven, but not printed, like damask.

Drap d’Été: An all-wool fabric with a twilled surface, woven as a twill and finished as a broadcloth.

Dresden Effects: Warp-printed flowers and figures like those used on Dresden china.

Drop Skirt: A lining skirt which is intended for one special dress, and is often hung or attached to the outer skirt.

Duchesse: The finest satin fabrics woven.

Dutch Neck: A square or round neck cut only two inches below the throat.

Epaulette: A trimming which falls over the shoulders like a small cape.

Etamine: A canvas weave with a wide-open
mesh rendering it more or less transparent. Sometimes woven with a silk stripe.

Eton: A short jacket or coat reaching to the waist line, dipping slightly to a point at the center back—after the style of uniform worn at the Eton School, England.

Faconni: Fancy, elaborate.

Fagoting: An embroidery stitch which fills the space between two edges, holding them together; it differs from the cat- or herringbone-stitch in being worked through the edges, and not flat on them.

Faille Française: A silken material having a soft cord with a cotton filling.

Featherstitching: Very much like bias or cord stitchery used in embroidery and with very good effect in dressmaking.

Fichu: A draped scarf or cape having long ends which fall from a knot at the breast.

Foulard: A soft, thin dress silk woven without twill. Twilled foulard is known as a silk serge.

French Gathers: Made of one long stitch on the outside and one underneath, and alternating.

French Knot: An embroidery stitch in which from four to eight or nine twists are made on the
needle. The needle is pushed back through the same opening to the wrong side while the loops are held on the right side.

Frogs: Ornaments made of braid in a fancy pattern having a loop which fastens on the opposite button or olive. There are always a pair of these ornaments used for each fastening.

Full Back: The straight-back widths of a skirt gathered in two rows at the top.

Galloon or Passementerie: Trimming made of beads, spangles, or silk, into bands and fancy designs.

Gauffié: An effect seen in silk when the material is pressed into shapes or patterns.

Gauntlet: A cuff shaped like a gauntlet or riding glove, similar to the spreading cuffs seen on costumes of past centuries.

Gigot: A sleeve with a large puff at the top and fitting close to the lower arm like a leg-o’-mutton sleeve.

Girdle: A belt of shaped cincture for the waist line.

Glacé: A shiny surface, applied to gloves and silk materials.

Granite: A raised pebbly effect in silk or woolen goods like armure.
Grenadine: An openwork diaphanous silk, wool, or cotton.

Gros Grain: A silk fabric with a cord or ribbed effect.

Guimpe: A yoke or waist usually made of white materials and worn with low-cut dresses—worn very much by children.

Habutai: A plain woven silk made in Japan on hand looms. It is smooth and even in texture.

Harlequin: Made of three or more separate colors.

Huckabuck: A dicelike pattern, very heavy, used for toweling.

Iridescent: Changeable, having a rainbow effect.

Jabot: A trimming, usually of lace or chiffon, gathered full and allowed to fall in cascades or shells.

Jaconet: A fine muslin heavier than cambric, free from starch or dressing, but glazed by calendering.

Jacquard: Applied to materials on jacquard looms which automatically select the threads and make the designs, formerly produced by hand looms only.
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cotton threads lustrous. The thread is shortened and hardened, producing a silky effect.

Merino: A soft woolen material.

Merveilleux: A satin fabric woven in a sort of twill pattern.

Miroir Velvet: A smooth, shiny effect produced by ironing velvet with the nap.

Mitaine: A form of sleeve in which the lower part below the elbow resembles a mitten.

Moiré: A watered effect like spreading waves over a silk, cotton, or woolen material.

Motif: A portion of a design—as a leaf from a spray of flowers.

Mousseline de Soie: A transparent, very thin material used for gowns or veiling satins or silks.

Nacité: A mother-of-pearl effect.

Natté: Like a basket weave.

Natural Color: The grayish flax color—known as undyed.

Oriental; Persian; Cashmere: Names applied to a series of colors and patterns found in cashmere shawls.

Ottoman: A name applied to silk or woolen material with a large rep or cord.

Oxford: Originally a wool fabric in dark gray and white mixtures (ninety per cent of the
former and ten per cent of the latter). Of late, heavy cotton and linen fabrics have been known by this name.

Paillette: Spangles of gelatine.

Passementerie: Heavy embroideries or edgings and galloons, especially those made of rich gimps, braids, beads, silks, and tinsel.

Pastel Shades: Very light tints, somewhat opaque in character.

Plastron: A full or draped vest for a waist.

Panel: A piece of material placed either in the front or sides of a skirt, usually outlined by rows of trimming giving the appearance of an inlay.

Peau de Cygne: One of the popular weaves of soft, highly finished silk; closely resembling peau de soie.

Peau de Soie: A tough satin fabric.

Percale: A kind of cambric closely and firmly woven with more dressing than ordinary, and may be either printed or plain.

Picot: A small loop used as an ornamental edging on ribbons or laces.

Piping: A bias fold or cord put on the edge of a band or garment as a finish.

Placket: The opening left in a skirt to allow
the garment to be put on and off the person: an opening in a shirt-waist sleeve.

Plait: A trimming made by folding the material over on itself.

Box Plait: 'A' fold turned toward either side.

Double Box Plaits: Box plaits having two folds.

Kilt Plaits: Large single folds turned one way.

Knife Plait: Narrow folds turned to one side.

Triple Box Plaits: Box plaits having three folds.

Plissé: Plaited.

Plumetis: A fine, sheer fabric in which a design is produced by means of loose tufts or spots.

Pointillé: Dotted with small spots or polka dots.

Polonaise: A waist and overskirt combined in one garment. It is taken from the Polish national costume.

Pompadour: Mixed colorings in light shades, such as were worn in the time of Louis XV and Mme. de Pompadour.

Postilion: An extension of the back pieces of a basque or extra tabs set on to a basque at the back.

Pres de Soie: A fine, cotton lining used for underskirts.

Princess: A style of dress in which the waist and skirt are made in continuous breadths from neck to feet.

Quilling: A narrow-plaited effect; a rose quilling is a very full triple box plaiting stitched through the center, having the effect of a row of full-blown roses.

Redingote: An outside garment cut princess style, showing a skirt front beneath.

Rep: A style of weaving in which the surface has a crosswise appearance as a distinction from cords, which extend lengthwise in the fabrics.

Revers: Pointed or square pieces usually turned back or reversed on the front of a waist or coat.

Ruche: A trimming of lace, silk, crêpe, or chiffon, gathered or stitched in the middle.

Shantung: A heavy grade of pongee silk in
which the natural color of the material is preserved.

Shirr: Two or more rows of gathers having a space between.

Sicilienne: A mohair of heavy weight, either plain or with a fancy pattern.


Soutache: Narrow worsted mohair or silk braid used in dress trimmings.

Stock Collar: A full or plain collar in imitation of the stocks of fifty years ago.

Suède: Undressed kid; a skin from which the outer part has been rubbed off or skinned.

Surah: A soft silk woven in nearly invisible cords or twills.

Taffeta: A smooth weave of silk.

Tussah: A coarse silk produced by silkworms which are fed on oak leaves.

Tuxor: A soft, rich satin or silk cloth.

Vandyke: Pointed effects seen in laces, trimmings, etc.

Venetian: An all-wool material of a broadcloth construction, except that the face is twilled.

Vest: A flat center front trimming for a waist, also a separate garment.
Voile or Veiling: A wool or silk-and-wool fabric similar to the old-fashioned nun’s veiling. Some voiles are extremely thin and transparent; these are called chiffon voile.

Vigomeux: A worsted material which is printed in several colors, giving a mélange effect.

Watteau Plait: A box plait down the center of the back of a Princess gown which is laid from the neck to the waist line and then hangs freely to the bottom of the skirt.

Zibeline: A shiny, woolen material having long hairs.