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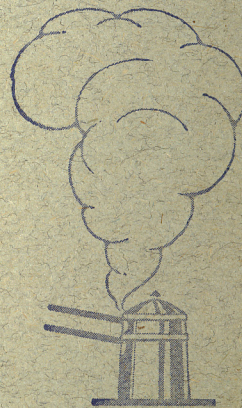
House Aprons and Caps

By MARY BROOKS PICKEN

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WOMAN'S INSTITUTE
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ADVICE TO THE STUDENT

Study a few pages at a time and in consecutive order. Pay particular attention to the definitions; a correct understanding of them is essential. If you do not understand any of the statements or if you meet with difficulties of any kind, write to us for assistance. It is our desire to aid you in every way possible.

After you have studied the entire Section, review the whole subject, then write your answers to the Examination Questions at the end of this Paper. All that is necessary is to give the answers and write in front of each the number of the question to which it refers.

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HOUSE APRONS AND CAPS

REMARKS

1. Some women have an idea that aprons are *passée*, almost to the point of being obsolete, but such thoughts cannot be tolerated even for a moment by the woman who does housework, no matter how little or how much she does. Such women surely know that it is impossible to appear clean and to keep clean around the house without the aid of appropriate aprons, and the genuine comfort these women derive from their use cannot be easily expressed.

2. The number of styles of aprons that serve to protect the clothes from dust and dirt seems to be unlimited. They vary from plain aprons that tie around the waist to aprons that cover the entire dress, even to the sleeves. Aprons are known by various names, too, but in many instances the names are used simply to distinguish styles of different designers, and the aprons are much the same in appearance, except, perhaps, for a little change here and there, more noticeable in the material and trimming than anywhere else.

3. It is said that the German women appreciate the value of aprons more than other women, and it is from them that emanate many of the ideas regarding cover-all aprons—that is, aprons that cover the entire dress. Some of these aprons are very unique in design and color combinations. Frequently, they are made up of a soft, silky quality of sateen for which Germany is noted and in which appear many colors; also, they are combined in such a way as to give the appearance of a dress. Such aprons are attractive, and so should they be, for they require as much labor to make as would an ordinary dress. Of course, aprons of this description are almost too elaborate for every-day housework wear, but they are very convenient for some occasions.

4. American women, as a rule, differ from the Germans in their taste for aprons. What they cling to for housework are serviceable, practical styles of aprons that will keep their house dresses clean while they are doing their work in the home and at the same time permit them to look neat. They usually make their house aprons of calico, percale, gingham, and chambray, all of which are good, common-sense materials, because they launder easily, appear fresh and clean when laundered, and have the smooth surface so necessary in housework to prevent the collection of dust, dirt, and grime. In this connection, it will be well to note the superiority of the materials mentioned over rough, loosely woven fabrics, which collect dirt readily.

5. In connection with house aprons, many women like to wear house caps that match. Such caps, in many instances, lend greatly to a woman's appearance, and against their usefulness no serious question can be raised. Many are the designs of such house caps, and when properly and tastefully made of material that matches or harmonizes with the apron material, very pleasing are the effects that result.

6. Of course, aprons of sheer materials are worn in the home, too. However, such aprons cannot properly be classed with house aprons, for their purpose is entirely different; they are treated as fancy aprons and sewing aprons in another Section. Here, it is the purpose to show several styles of practical house aprons and, in many cases, the caps that go with them, as well as the method of making them. The work in connection with these aprons and caps is very simple, and as experience in garment construction has been had up to this point, no difficulty should be encountered in connection with this fascinating work. The essentials of house-apron construction are simply neat designs, appropriate materials, and good workmanship, and truly essential they are, for an apron, if of colored fabric, must be sufficiently strong in color to bear frequent laundering; it must not be so firmly woven that the dirt will not come out with the starch in laundering; and the workmanship must be sufficiently good so that the seams and hems will not roughen out by hard wear or washing.

APRON AND CAP MAKING

PLAIN APRON

7. In Fig. 1 is shown a **plain apron** that is without doubt the easiest of all house aprons to make. It consists simply of a skirt part, a band that goes around the waist, and a pocket. For this style of apron are required only two lengths of gingham, and it is not necessary to draft a pattern for it. This apron, although plain, will give much service. If a woman's time is limited and she does the work carefully,



FIG. 1

this entire apron may be made with the sewing machine, the gathering being done with the machine ruffler and all basting omitted. If desired, several aprons may be cut out at one time, and then each step in construction, such as stitching the seams, gathering, and turning the hems, done on all of them in order. If this plan is followed, the work of making several aprons will be greatly simplified. Of course, the making of such an apron entirely with the machine should not be attempted unless the beginner feels satisfied that she

is competent to do so. The directions for making the plain apron follows.

8. Cutting Out the Material.—The first step in making the plain apron shown in Fig. 1 is to cut out the material, and, as no patterns are needed, the procedure is as follows: First, determine the length that the apron should be by measuring the skirt over which it is to be worn from the waist line to the bottom, adding to this length enough for a hem. As a rule, 3 in. is sufficient for the hem of an apron of this kind. Cut the apron material, which is usually about $2\frac{1}{2}$ yd. long, through the center, crosswise. Then, for the band and the pocket, cut off from one piece a lengthwise strip 6 in. wide and the full length of the piece. The pocket of this style of apron should be of fairly good size; therefore, for the pocket, cut from one end of this 6-in. strip a piece $9\frac{1}{2}$ in. long, and, to shape it so that it will appear as shown at *a*, fold it through the center, lengthwise, measure up $1\frac{1}{2}$ in. from the lower end, and from this point cut in a diagonal line to the fold. At the other end, or top, of this pocket piece of material, turn a hem $1\frac{1}{2}$ in. wide. Next, for the front gore of the apron, fold through the center, lengthwise, the piece of material from which the 6-in. strip was cut, and, measuring in 3 in. on one edge—not on the fold, though—cut in a diagonal line from this 3-in. mark to the lower outside corner of the piece. Cutting in this way will gore the strip and will take out some of the fulness that would otherwise appear at the waist line. Next, for the side gores, simply split through the center, lengthwise, the strip that is still intact. Finally, to provide the band for the apron, split through the center, lengthwise, the piece of material from which the pocket was cut. If the apron is very short, it may be necessary to use both of these pieces for the band, in which case a seam will have to be made in the center; if the apron is long, one strip will be sufficient, as the band should be only about 4 in. larger than the waist measure, so that it may be lapped and buttoned or pinned at the center back. If it is desired to tie the apron on, then both strips should be used and a seam made to join them. When the band has been prepared, fold it through the center, lengthwise, and make a notch at its center so that the center of the apron may be joined to it properly.

9. Constructing the Apron.—With the material for the plain apron prepared in the manner just explained, begin its construction by joining the raw edge of each of the side gores to the gored piece

prepared for the center front of this apron, doing the work so that the seam may be finished in a flat machine fell; thus, the apron will appear to be finished on both sides, and the selvage edges of the material will be at the outside edges of the apron, which is desirable for an apron of this kind.

Next, with a tape line, measure from the center front, at the waist line, over the hips to determine how far it is desired to have the apron come. Some women like the apron portion to come just midway over the hips, while others prefer to have it come around to the back, so as to cover the hips well. When the distance is decided on, measure this distance from the center notch on the band and place a notch on the side so that the skirt part of the apron may be properly joined. Since, in cutting out the material, the apron was gored a little at its upper edge to avoid some of the fulness, it may have a tendency to cup up at the center front. If this should occur, it is well to measure down $\frac{1}{2}$ to 1 in. from the top on the center front of the apron and then cut from this point in a graceful curve to each seam, having, of course, the material folded through the center, lengthwise, so that the cut to each seam can be made at one time. By following this plan, the top of the apron will be shaped and any possibility of its cupping up, which is very annoying in an apron of this kind, will be overcome.

10. Next, form a notch at the center front of the apron, and, placing this notch at the notch of the center front of the band, pin them together; also, pin the selvage edges of the skirt part of the apron to the notches made in the band to indicate how far the apron is to come out over the hips. With the garment thus pinned, begin to gather the material from the center front to the edges of the apron, taking care to use small stitches and to stroke the gathers. After the gathering is done, baste the apron to the band, as indicated at *b*, adjusting the gathers evenly. Some women prefer to have only a few gathers in the front and more at the sides; but this is merely a matter of taste, and the gathering may be done to suit the individual. When the apron is basted to the band in the manner explained, crease the edges of the band all around, turn the band over to the right side, as at *c*, and baste it down.

11. When the entire band is basted in place, put the apron on and measure down with the hand on the seam at the right-hand side to a point convenient for the hand to reach; at this point, pin

on the pocket, placing it directly over the seam, as shown at *d*. Next, observe the length of the apron, and turn the hem so that it will be about $\frac{1}{2}$ in. shorter than the dress with which it is to be worn, for in no case should an apron be longer than the dress; however, a plain apron should be as near the length of the dress as possible, in order to protect its lower edge. Turn the edges of the pocket under next, and baste and stitch the pocket in position. Then crease the turned hem, taking care to keep a good, even line at the bottom, and baste and stitch it in position. As has been mentioned, if the material is held carefully and stitching can be done straight and even, it will not be necessary to baste the hem; that is, it may be stitched in with the sewing machine without basting. In stitching the hem of an apron, it is well to begin at the bottom and stitch up one side the width of the hem, then across the hem, and then down the other side to the bottom of the apron. Stitching in this way prevents the apron from tearing out at the ends, which, if left open, are always in danger of being caught in something and thus being ripped out, at least part way. To say the least, aprons with the ends of the hem hanging down are untidy. If it is desired to finish the ends of the hems very neatly, they may be overhanded together instead of stitched. Next, stitch the band on, stitching from the right side all around the outer edge. Complete the apron by pulling out the basting stitches and tying the machine-thread ends.

THREE-PIECE COVER-ALL APRON

12. In Fig. 2 is illustrated a **three-piece cover-all apron** that is made in much the same manner as the plain apron shown in Fig. 1. Although it is not so attractive as some of the cover-all aprons shown later, it serves its purpose very well. The original of this apron was made of gingham; however, calico or chambray may be used to good advantage for an apron of this style if desired. No pattern is needed in cutting out the material.

13. Cutting Out the Material.—For this apron are required three lengths of material, plus a hem for each length. The quantity of goods needed for each length is determined by measuring from the top of the bust to the bottom of the skirt over which the apron is to be worn, and, as 2 in. is sufficient for the hem of this style of apron, 6 in. in all must be allowed for hems in purchasing the material.

14. To prepare the material for the apron, first lay out two lengths of the material, measure in 7 in. from the selvage at one end, and then, through both thicknesses, cut from this point in a diagonal line to the bottom corner of the lengths to the same selvage, in order to gore the material and thus remove some of the fulness. Along each opposite selvage, cut a straight strip 4 to 6 in. wide. Next fold the remaining length through the center, measure in 3 in. from the selvage, and then gore it down to the lower end of the selvage. This length is used for the front gore of the apron. The strips that are cut from the gores are utilized for the pocket, the straps over the shoulder, and the band.

With the gores of the apron thus made ready, cut out the pocket, making it the same in size and shape as that used for the plain apron. Next, for the shoulder straps, cut two strips 12 in. long and 6 in. wide. If the material will not permit these straps to be made 6 in. wide, four strips cut 3 in. wide and then seamed together will do. Next, for the band across the front, cut two strips $3\frac{1}{2}$ in. wide and of a length equal to the width-of-chest measure; also, cut two pieces for the back in the same manner, but make each of them $1\frac{1}{2}$ in. longer than the width-of-chest measure, and then split them through the center crosswise, as the apron must be open at the center back.



FIG. 2

15. Constructing the Apron.—Having prepared the material for this apron, hem the center-back edges; then join the gores, beginning 8 in. below the top of the apron and stitching the gores together in a flat fell seam. Then, hem the edges above the joining on both sides with a narrow hem, for this space, as will readily be

seen, is for the arms. Next, gather the apron at the top and secure the front gore to the front band and each of the other two gores to one-half of the back band. As each of the bands is made up of two pieces, instead of one, as in the plain apron, slip the shoulder straps between the two pieces at the upper edge, so that they may be sewed in place and the raw edges of these straps concealed. Next, put on the apron to determine the length that it should be and to find the position of the pocket; then, proceed to finish the apron in much the same manner as directed for the plain apron. When all the stitching is done, tie all machine-thread ends and put two buttons and two buttonholes at the joining of the yoke band in the center back. If desired, the selvage edges at the center back may be turned over $\frac{1}{2}$ in. for a hem.

THREE-PIECE CULINARY APRON AND DUTCH BONNET

REMARKS

16. In Fig. 3 is shown the back view and in Fig. 4 the front view of a **three-piece culinary apron**, which, in addition to being useful, is very attractive when carefully made. It is so designed that it may be put on without assistance, its straps coming over the shoulders from the back and buttoning in front, as the illustrations clearly show. It is provided with two large pockets, which come in very handy for the housekeeper.

These illustrations show, also, the front and the back of a house cap, the style of which gives it the name *Dutch bonnet*. This cap is made to match the apron, and when the cap and the apron are worn together, the combination is decidedly pleasing.

17. Gingham, percale, or oilcloth may be used for the culinary apron. If blue-and-white or pink-and-white checked gingham is employed, it will perhaps be prettier than if some other color of material is used, as such checks are clean looking, especially if white binding is used, as in this case. In any event, the color of the material should be such that it will not fade or run into the white. For this apron and the cap are usually required 3 yd. of 30- or 36-in. material, 7 yd. of white binding, and six buttons—four for securing the shoulder straps and one for each flap of the pockets.



FIG. 3

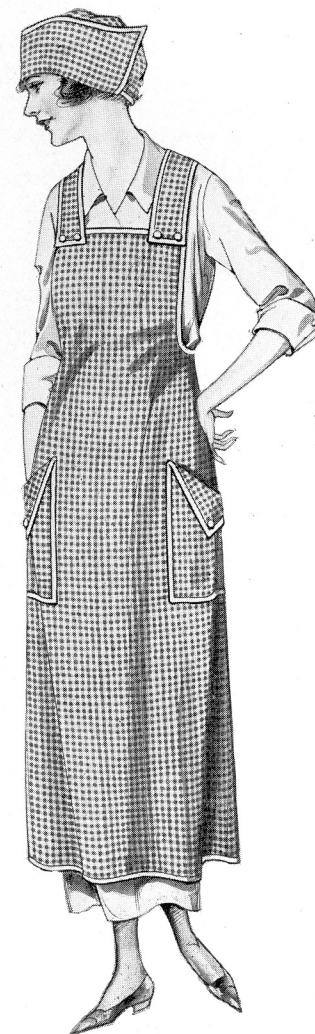


FIG. 4

The construction of this apron is more difficult than that of the two aprons already discussed, but the task should be a slight one for any person who has advanced to this part of the lessons on dressmaking. The cap, too, will be found simple to make. Each of these articles, including the drafting of patterns for them, is treated separately.

MAKING THE THREE-PIECE CULINARY APRON

18. Preparing the Patterns.—The first steps in making the culinary apron shown in Figs. 3 and 4, as in making other garments, consist in taking the measurements and then drafting the necessary patterns. Five measurements are required for the pattern of this apron—the front, the chest, the length of back, the hip, and the front skirt length—and it must be drafted in two sections, the front and the back. The measurements used in drafting the models from

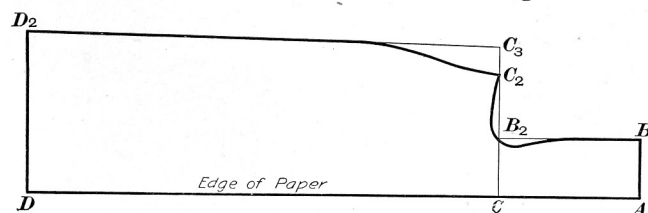


FIG. 5

which the small drafts shown in Figs. 5 and 6 were made, as well as from which the apron was cut out, are as follows, but, of course, in making up this apron, use should be made of the measurements of the person for whom the apron is intended.

	INCHES
Front.....	21½
Chest.....	14
Length of back.....	15
Hip.....	38
Front skirt length.....	41

19. To draft the pattern for the *front* of this apron, proceed in the manner shown in Fig. 5, using a piece of paper 18 in. wide and 54 in. long. As in making other drafts, several points and construction lines must be located according to the measurements. Therefore, with one of the long edges of the paper next to you, first locate point *A* by measuring in 4 in. from the right edge of the paper with

the square. Next, with the long arm of the square, L. S. up, on the bottom edge of the paper and its corner at point *A*, draw a vertical line along the short arm of the square, making it one-fourth the chest measure plus 1 in., in this case 4½ in., or opposite 18 on the scale of fourths, and place the letter *B* at its termination. Locate point *C* next, placing the short arm of the square, U. S. up, on line *AB*, its corner at point *A*, and the straight edge of the long arm on the bottom edge of the paper, and then measuring to the left one-half the front length, in this case 10¾ in., or opposite 21½ on the scale of halves. From point *C* locate next point *C*₂. Thus, place the square, L. S. up, so that the long arm is on the bottom edge of the paper and the corner of the square is at *C*; draw a vertical line along the short arm, making it one-fourth the hip measure above point *C*, in this case 9½ in., or opposite 38 on the scale of fourths, and letter the termination of this line *C*₂. Extend the line thus made 2 in. above *C*₂, and letter its termination *C*₃. Next, place the square, L. S. up, so that the short arm rests on line *AB* and its corner is at *B*; draw a line along the long arm from *B* to line *CC*₃; and letter the intersection of these lines *B*₂. After all these points are located and marked, measure to the left of point *C* on the bottom edge of the paper a distance of 3 in. to 5 in. less than the front skirt length and locate point *D*; in this case, the distance is 3 in. less than 41 in., or 38 in., to the left of *C*. With point *D* known, place the long arm of the square, L. S. up, on the bottom edge of the paper and its corner at *D* and draw along the short arm a vertical line the length of one-fourth the hip measure plus 3 in., lettering its termination *D*₂; in this case, one-fourth the hip measure is 9½ in., or a point opposite 38 on the scale of fourths, and by adding 3 in. the line is made 12½ in. in length. Then, connect points *D*₂ and *C*₃ with a straight line.

With these points located and the connecting lines drawn, the curved lines for the apron may be made. Thus, with the square U. S. up, place *mm* of the L. A. C. on point *C*₂ and let *ff* touch the line *C*₃*D*₂ where it will; then draw a curved line to connect these points. Next, connect *C*₂ and *B*₂ with a curved line, placing the square, same side up, so that *ll* of the L. A. C. is at *C*₂ and the edge of the sharp bend of the curve, near *qq*, touches *B*₂. Finally, with the curve still touching *B*₂, adjust the square so that the S. A. C., between *uu* and *vv*, touches line *BB*₂ where it will and draw a curved line from point *B*₂ to line *B*₂*B*, thus completing the drafting of the front part of the pattern for this apron.

In order to make the pattern, cut the draft as follows: From A to B ; from B , on the curved line, through B_2 , to C_2 ; from C_2 to D_2 ; and from D_2 to D .

20. The draft for the *back* of the apron, which is shown in Fig. 6, requires a sheet of paper 18 in. wide and 72 in. long, the extra length being needed for the shoulder strap of the apron. As in beginning the draft for the front part, place one of the long edges of the paper toward you and, measuring 4 in. from the right edge of the paper, locate point E . With the corner of the square, L. S. up, at point E and its long arm on the bottom edge of the paper, draw a line the length of one-fourth the hip measure plus 4 in. and mark the letter F at its termination. In this instance, the scale of fourths on the short arm may be used, but as this arm is not long enough to make the measurement, one-fourth of the hip measure is determined and 4 in. is added to it. Thus, in this case, one-fourth the hip measure is $9\frac{1}{2}$ in.,

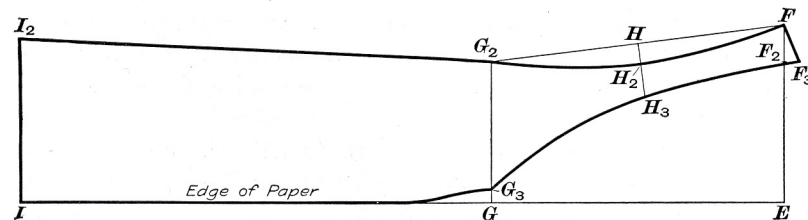


FIG. 6

and by adding 4 in. to $9\frac{1}{2}$ in. the point F is located $13\frac{1}{2}$ in. above E . With this point located, locate point F_2 on the line EF thus drawn, placing it 3 in. below F , and $1\frac{1}{4}$ in. to the right of F_2 locate point F_3 . Next, locate and mark point G by measuring to the left of E the length-of-back measure plus one-third the front measure. In this case, use the scale of thirds; measure first the back measure, or 15 in., and make a mark; then from this mark measure to the left with the scale of thirds one-third the front measure, marking point G opposite $21\frac{1}{2}$. Next, with the long arm of the square, L. S. up, along the edge of the paper and its corner at G , draw along the short arm from point G a vertical line one-fourth the hip measure plus 1 in. and place G_2 at its termination; in this case, the point should come opposite 42 on the scale of fourths. While the square is in this position, locate point G_3 1 in. above G on this line GG_2 . Next, connect points G_2 and F with a diagonal line, and locate on it midway between these points the point H , measuring the line FG_2 first so as to know just

where to place point H . Next, locate point H_2 $1\frac{1}{2}$ in. below H and point H_3 $2\frac{1}{2}$ in., or the width of strap desired, below H_2 , placing the square, U. S. up, so that its short arm rests on line G_2F and its corner is at H and marking the points opposite the proper place on the scale of halves.

With these lines and points made, form the outline of the shoulder strap of the apron. First, connect points F and H_2 with a curved line, placing the square, U. S. up, so that the arrowhead of the L. A. C. is at point F and the edge of this curve, near ff , touches H_2 ; then, connect points G_2 and H_2 with a similar line, turning the square L. S. up and placing it so that z of the L. A. C. is at G_2 and the edge of the curve, near t , touches H_2 . Next, connect points F_3 and H_3 , placing z of the L. A. C. at F_3 and making the edge of the curve, near t , touch H_3 . Continue the curved line from H_3 to G_3 , turning the square U. S. up and placing it so that the arrowhead of the L. A. C. is at G_3 and the edge of the curve, near hh , touches H_3 . Connect points F and F_3 with a diagonal line; then, with n of the L. A. C. of the square, L. S. up, on point G_3 , letting t of this curve fall on the bottom edge of the paper where it will, draw a curved line between these points.

Next, as in making the draft for the front part of the apron, measure to the left of point G a distance of 3 in. or 5 in. less than the front skirt length and locate point I . In this case, the distance is 3 in. less than 41 in., or 38 in., to the left of G . With the long arm of the square, L. S. up, on the bottom edge of the paper and its corner at I , draw a vertical line along the short arm, making it one-fourth the hip measure plus 3 in., and letter its termination I_2 . Finally, complete the drafting of the back part of the apron by connecting points I_2 and G_2 with a straight line if a square outline is desired. If a curved outline, as shown in Figs. 4 and 7, is to be used, measure 12 in. to the right of I_2 and 12 in. to the right of I and then connect point I and the point 12 in. to the right of I_2 by swinging an arc, using the point 12 in. to the right of I as the center.

To make the pattern, cut the draft apart as follows: From F , on the curved line, through H_2 to G_2 ; from G_2 to I_2 ; from I_2 to I ; from F to F_3 ; from F_3 , through F_2 and H_3 on the curved line, to G_3 ; and from G_3 on the curved line to the edge of the paper.

21. For the two *pockets* of this culinary apron, it is not absolutely necessary to draft a pattern. Each pocket consists of a piece of

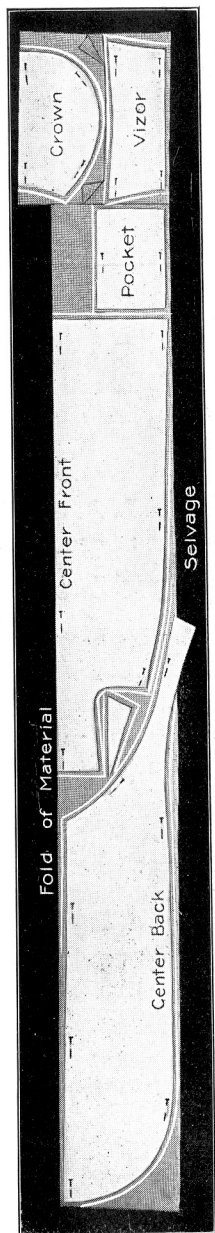


FIG. 7

material 9 in. long and 6 in. wide, the flap being formed by measuring down 3 in. from the upper corner on one side of the pocket piece and folding the material diagonally from this 3-in. point to the opposite upper corner, the direction in which the fold is made depending on which side of the apron the pocket is to be placed. Thus, for the right pocket, fold the material on a line extending from the upper right-hand corner to a point 3 in. below the upper left-hand corner; and, for the left pocket, fold on a line beginning at the upper left-hand corner and terminating at a point 3 in. below the upper right-hand corner.

22. Cutting Out the Material.—With the patterns for this apron prepared in the manner directed, it is next in order to place them on the material so that the parts of the apron may be cut out. Therefore, fold the material through the center lengthwise and then secure the pattern pieces to it in the manner indicated in Fig. 7. Have the center back of the back part of the pattern come parallel with the edges of the material, and the center front of the front part come on the fold. For the end of the shoulder strap that hangs over the edge, material may be secured from in between the large pattern pieces, as is clearly indicated. The pattern for the pocket, if one is cut out, may be placed as shown, also. In addition to the apron pattern, the pattern for the Dutch cap is shown in proper position for cutting out the material. However, it will not be considered until the making of this cap is taken up in detail. After pinning the parts of the apron pattern in place, as in making other garments, trace the pattern so as to show where the seams will come in sewing and cut out the material, allowing $\frac{3}{8}$ in. for seams on all edges.

23. Constructing the Apron.—With the material thus cut out, proceed to construct the apron by joining the back portions to the front portion in a French seam or a flat fell seam. Then, slip the apron on to make sure that the straps that come over the shoulders are of the proper length, and adjust the apron over the hips so that it will not draw. The straps should cross in the back and should lap $2\frac{1}{2}$ in. over the bib in front. If the straps are a little too long, they may be cut off; if they are a little too short, they may be lengthened by facing the end of each strap instead of hemming it. Next, mark with chalk the position of the pockets, which should come about 6 in. below the under-arm waist, with the edges of the pockets

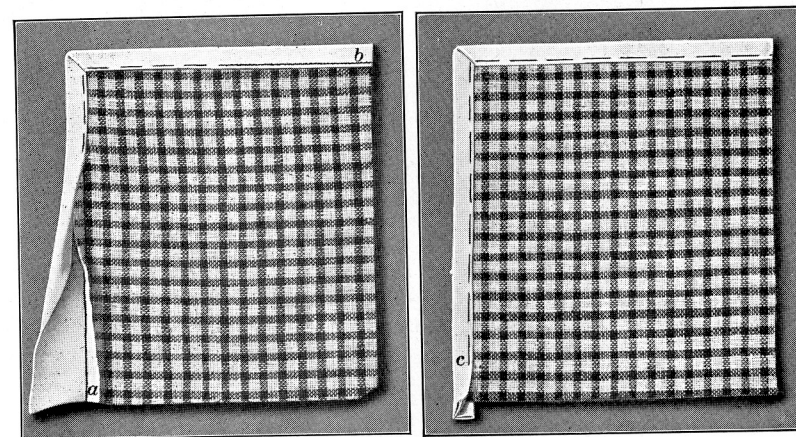


FIG. 8

just covering the side seams and the front edge of each pocket straight with a lengthwise thread of the apron. Observe at this time the bottom of the apron to see whether or not the outline is even. Sometimes if the figure is very erect or the bust prominent, the apron will be a trifle long at the sides and at the back. It is then necessary to trim the bottom edge enough to give a good, even outline.

24. Having carefully observed and carried out the details just mentioned, remove the apron and turn a hem 1 in. wide at the top of the yoke and at the end of the straps; stitch these hems, and then bind all the edges with a piece of bias binding, proceeding as shown in Fig. 8. White binding, as has been stated, is very satisfactory for this style of apron, but, of course, colored binding may be used

if preferred. If the binding is to be made, the strips should be cut 1 in. wide. Place the right side of the binding to the wrong side of the apron, beginning at one end of the strap, and stitch all around the apron in the manner shown at *a*; that is, with a scant $\frac{1}{4}$ -in. seam. Then turn the binding over on the right side and stitch again, as shown at *b*. If ready-made binding is to be used, it should be $\frac{1}{4}$ in. wide when finished, so as to catch enough of the material to hold well. Baste it in position at *c* and stitch it in place; or, better still, provided sufficient experience has been had in using the binder, one of the valuable attachments of every sewing machine, bind all the edges by machine, and in this way save much time. However, in this connection, it should be borne in mind that most of the beauty of this apron depends on neat workmanship, and unless the binder can be used successfully the binding had better be put on in the manner illustrated. To become proficient in using the binder, it is advisable to practice first on straight edges and then on such curved edges as those used for this apron. Owing to the different makes of sewing machines, explicit directions for using the binder cannot be given here. In all cases where attachments are to be employed, directions for their proper use should be ascertained from the book of instructions that accompanies the sewing machine.

Next, work two vertical buttonholes on the end of each strap and on the top of the yoke sew buttons to correspond. Bind the pockets the same as the apron, next, and place them in position. Baste the binding all the way around; turn the corners of the pockets down in the manner previously explained; stitch around each flap thus formed; and then baste the pockets on and stitch them in place. Hold the flaps of the pockets flat by sewing on buttons, as is shown in the front view of the apron, Fig. 3. Finish the apron by pressing it carefully.

MAKING THE DUTCH BONNET

25. Preparing the Pattern.—Before attempting to make the Dutch bonnet to be worn with the three-piece culinary apron shown in Figs. 3 and 4, two pattern parts must be drafted, one for the *crown*, or the part of the cap that rests on the head, and the other for the *vizor*, or *head-piece*; that is, the part of the cap that projects and serves as a shield for the eyes.

26. To draft the *crown*, proceed in the following manner, using a piece of paper 19 in. long and 11 in. wide and following Fig. 9 as a

guide. As in drafting other patterns, points and construction lines must be made first. Therefore, with one of the long sides of the paper next to you, locate point *A* 1 in. from the right edge and point *B* 17 in. to the left of *A*, marking both points on this lower edge of the paper. Next, with the U. S. of the square up, its corner at *A* and its short arm along the bottom edge of the paper, locate point *C* $9\frac{1}{2}$ in. above *A* and draw a light vertical line to connect these points *A* and *C*; also, with the square in the same relative position and its corner

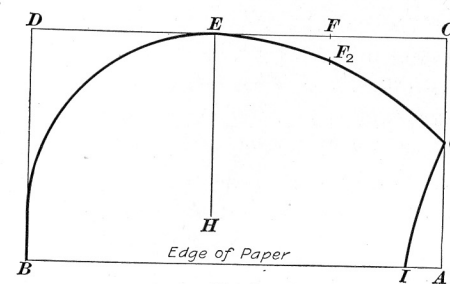


FIG. 9

at point *B*, locate point *D* $9\frac{1}{2}$ in. above *B* and connect *B* and *D* with a light vertical line. Then connect points *C* and *D* with a light line. Locate points *E*, *F*, *F*₂, and *G* next, marking point *E* $7\frac{1}{2}$ in. to the right of *D* on line *DC*; *F* midway between *E* and *C* on line *DC*; *F*₂ 1 in. below *F*; and *G* $4\frac{1}{4}$ in. below *C* on line *CA*.

With these points located, connect points *B* and *E* by swinging an arc to form the pattern line for the top part of the cap, using for this purpose a string and a pencil, as previously explained, but locate first a point as center for the arc. To locate this point, which should be lettered *H*, place the short arm of the square, U. S. up, along line *DC*, so that its corner is at point *E*, and measure down the long arm $7\frac{1}{2}$ in. Connect points *E* and *F*₂ next, placing the square, L. S. up, so that *r* of the L. A. C. is at point *E* and the edge of the curve, near *t*, touches *F*₂; then, connect points *F*₂ and *G*, placing *r* of the L. A. C. at *F*₂ and the edge of the curve, near *u*, at *G*; and, finally, locate point *I* $1\frac{1}{2}$ in. to the left of *A* on the bottom edge of the paper and connect *G* and *I* by placing *s* of the L. A. C. at *I* and the edge of the curve, near *v*, at *G*.

The pattern is made by cutting from *I* to *G*; from *G*, through *F*₂, to *E*; and from *E* to *B*.

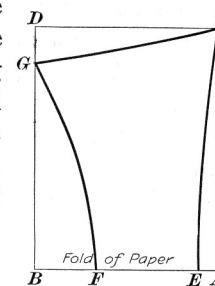


FIG. 10

27. To draft the *vizor* for the Dutch bonnet, proceed in the manner shown in Fig. 10, using a piece of paper about 10 in. wide

and 22 in. long. Fold this paper through the center, crosswise, and with the folded edge next to you, proceed to mark the points and lay out the construction lines. First, measure 1 in. from the right edge of the paper and locate point *A* on the folded edge; then measure $7\frac{1}{2}$ in. to the left of *A* on the fold and locate point *B*. Next, with the square U. S. up, its corner at *A*, and its short arm along the fold, draw a light vertical line 10 in. long and letter its termination *C*; then, keeping the square in the same position, move it to the left so that its corner is at point *B* and draw a similar line from *B* and letter its termination *D*. The short arm of the square must be kept along the fold in drawing this line, so that the lines thus made, namely, *AC* and *BD*, will be exactly parallel to each other. Next, connect points *C* and *D* with a light horizontal line and thus complete the parallelogram *ABDC*. With this parallelogram completed, locate points *E*, *F*, and *G* to be used in outlining the vizor pattern. Place *E* $\frac{3}{4}$ in. to the left of *A* on the fold of the paper; *F* $2\frac{1}{2}$ in. to the right of *B*, also on the fold; and *G* $1\frac{1}{2}$ in. below *D* on line *BD*.

Next, with heavy curved lines, connect points *E* and *C*, placing the square, L. S. up, so that *u* of the L. A. C. is at *E* and the edge of the curve, near *z*, touches *C*; points *C* and *G*, placing the square so that *z* of the L. A. C. is at *G* and the edge of the curve, near *v*, touches *C*; and points *G* and *F*, placing the square so that *p* of the L. A. C. is at *G* and the edge of the curve, near *u*, touches *F*.

The pattern is made by cutting, with the paper still folded, from *E* to *C*; from *C* to *G*; and from *G* to *F*.

28. Cutting Out the Material and Constructing the Bonnet.—Having made the pattern parts for the Dutch bonnet, proceed to place them on the material as shown in Fig. 7; that is, with the vizor, or brim, part on a single thickness and the center back of the crown part on the fold. Then cut out the material, allowing $\frac{1}{4}$ -in. seam edges.

Next, following the pattern parts as a guide, gather the crown from *G*, through *F*₂ and *E*, to *B*; then cut a small notch at *B* to indicate the center of the crown, and also cut one at *E* on the vizor. Place these notches together next, and adjust the gathers on the crown, placing more of them across the top than at the sides; then baste all around the edge and slip the cap on to see whether or not it fits the head. If the head size is very small, the cap may be let out, but, as a rule, the size given will be correct for nearly any head.

If the cap is found to be too large, the edges all the way around the crown may be trimmed to make it the desired size, or the seam that joins the crown and the vizor may be taken in $\frac{1}{2}$ or 1 in. When the correct size is determined, remove the cap and finish the joining in a French seam; then gather the crown at its lower edge and bind all the way around with bias binding. The vizor can then be turned back the desired width at the front. If the bonnet is worn in the sun, the vizor may be pulled down well over the face; in the house, it may be pulled back far enough just to cover the hair.

ONE-PIECE CULINARY APRON AND HOUSE CAP

REMARKS

29. In Fig. 11 is shown the front view and in Fig. 12 the back view of a **one-piece culinary apron** with a cap to match. This apron requires very little labor, and as the pattern is cut all in one piece it is very satisfactory. Such practical aprons are always in style, and when they are made up as attractively as this one they cease to be ordinary. Nearly every woman admires this style of apron, because, with the cap, it is usually becoming.

As will be observed, this apron is tastefully trimmed with rickrack, or serpentine, braid, and the pockets, two in number, as well as the straps, which button in front, are pointed. The cap, too, is trimmed with rickrack braid. This cap may really be called a *combination house cap and sunbonnet*, for the reason that with the vizors turned back it makes an attractive house cap and with them turned down it is a very satisfactory substitute for a sunbonnet, as it protects both the neck and the face.

30. To develop the apron and the cap $3\frac{1}{2}$ yd. of gingham or 3 yd. of percale are required. In addition, there are needed $13\frac{1}{2}$ yd. of rickrack braid, $1\frac{1}{2}$ yd. being required for the cap, and four buttons—one for the belt in front, one to fasten the waist portion to the skirt at the center back, and one for the overlap of each pocket. The construction of this apron is simple, but it is first necessary to draft a pattern for it. In drafting this pattern, use must be made of a plain foundation-waist pattern that has been drafted according to the measurements of the person who is to wear the apron.

MAKING THE ONE-PIECE CULINARY APRON

31. Preparing the Pattern.—To draft the pattern for the one-piece culinary apron, a sheet of paper 81 in., or $2\frac{1}{4}$ yd., long and 36 in. wide is needed. With one long edge of this paper toward you, pin to it the front and back parts of the plain foundation-waist pattern, placing this pattern so that the waist line of the back part is 4 in. from the left end of the paper, the shoulder points at the neck come together, and the center-front and center-back lines are on the edge of the paper toward you, as shown in Fig. 13. Having pinned the pattern in place in this manner, locate point A_2 $1\frac{3}{4}$ in. below G_2 on the bust line of the front of the waist pattern and B_2 2 in. below V on the waist line; then draw the under-arm edge of the pattern over toward you and crease the pattern so that the fold is along points A_2 and B_2 . Next, measure 1 in. to the left of the point B_2 , now folded under, and locate point C_2 . Then with the corner of the square, L. S. up, at the intersection of the center-front line and the waist line and the straight edge of the long arm on point C_2 , draw a line from this point along the long arm, making its length one-third of the waist measure and lettering its termination D_2 .

32. The skirt portion of the apron is the next to be drawn. For the front of the apron, a length that brings the apron from 3 to 5 in. above the bottom of a dress skirt is very good, and, whatever this length is, the back should be the same. In this case, the front length is 37 in. Therefore, on the edge of the paper toward you, measure 37 in. to the right of the waist line and locate point E_2 ; also, draw a line 37 in. to the right of point D_2 and locate point F_2 , placing the square, U. S. up, so that its short arm is on line C_2D_2 and its corner is at point D_2 . In drawing the line to locate point F_2 , it is necessary to draw the full length of the long arm of the square and then slide the square along and continue drawing until the line is of the proper length. Having located points E_2 and F_2 , connect them as shown, that is, with a heavy curved dotted line. The corners at the back of this draft may be left square, but a very pretty effect may be obtained by making this part of the draft round. To round the corners, it is necessary to swing an arc. Thus, locate the points for the arc, first measuring 8 in. to the left of F_2 on the line F_2D_2 to locate point G_3 and then 8 in. below F_2 on the line F_2E_2 to locate point H_2 . Then locate the point J_2 from which to swing the arc, placing the corner

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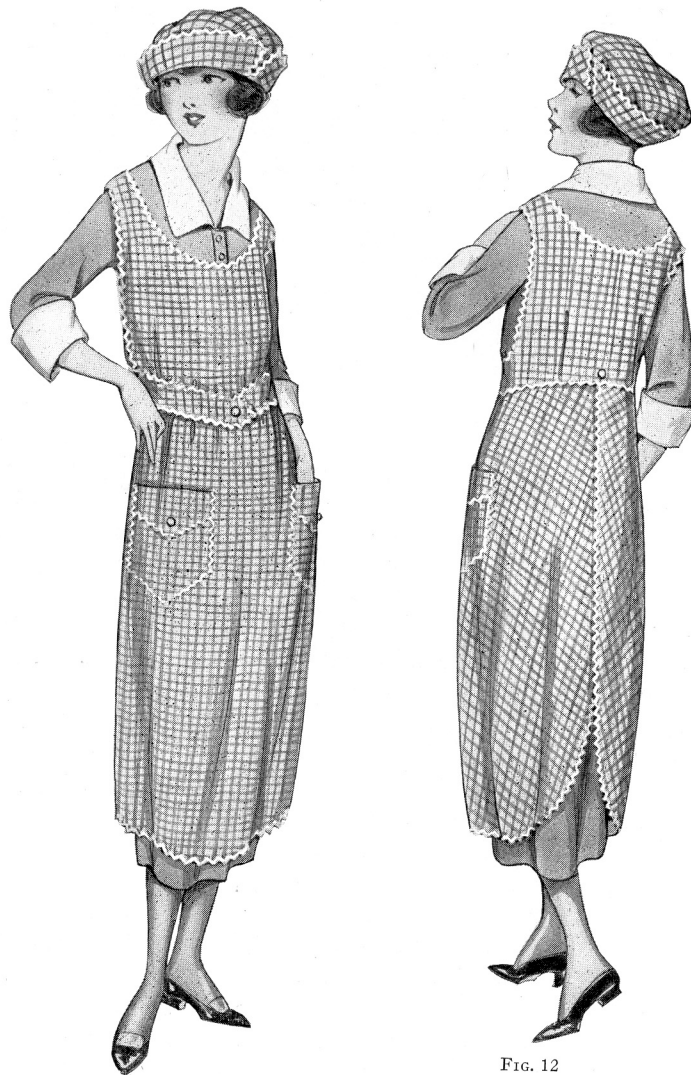


FIG. 11

FIG. 12

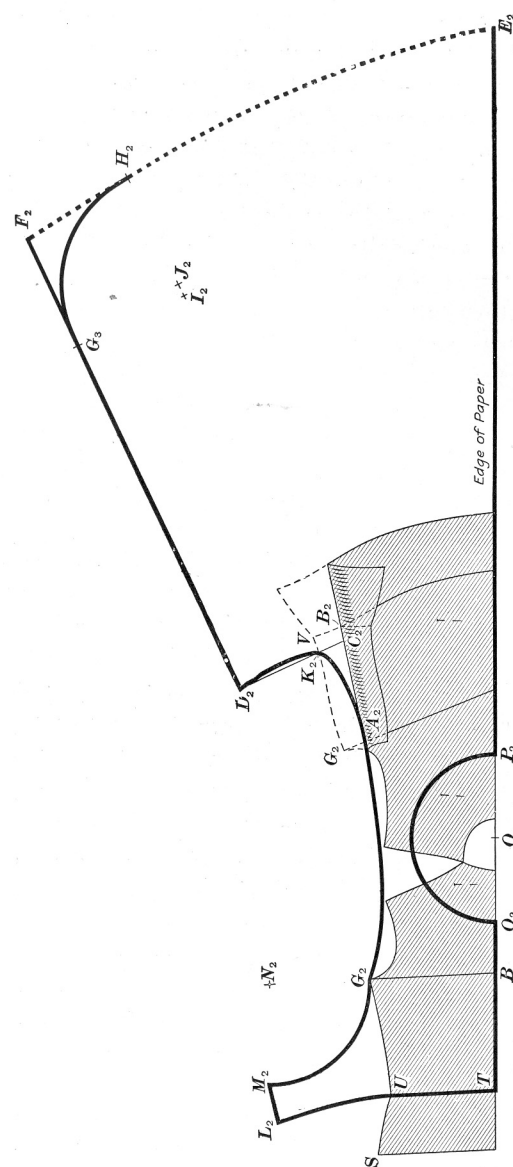


FIG. 13

of the square, either side up, at the point G_3 and the short arm of the square on the line F_2D_2 , measuring down 8 in. on the long arm to locate point I_2 , and then measuring to the right of I_2 a distance that will make point J_2 come just 8 in. to the left of point H_2 . Swing the arc from G_3 to H_2 in the manner previously described, holding the pin placed on the cord firmly at point J_2 .

33. The line that begins at point D_2 and extends over the shoulder, thus forming the strap of the apron, should receive attention next. Measure down from point D_2 on the line D_2C_2 one-fourth of the waist measure, and locate point K_2 . Connect D_2 and K_2 with a curved line, placing the square, L. S. up, so that j of the L. A. C. is at K_2 and the edge of the curve, near p ,

touches D_2 . Turn the square, U. S. up, place qq of the L. A. C. on K_2 and let the edge of this curve, near ii , touch the edge of the folded part of the pattern at the armhole, and draw a line from K_2

to this point. Turn the square around, not over, and place it so that the arrowhead touches the curved line just drawn and the edge of the L. A. C. touches the shoulder point of the back part of the pattern and draw a line to point G_2 of the back armhole curve.

The lower end of the strap, which extends from the back around the waist, is to be drawn next. Place the square, U. S. up, so that gg of the L. A. C. is at U on the waist pattern and adjust the square so that its straight edge touches S of this pattern, and then draw a curved line along the L. A. C. On the curved line thus drawn, measure the length of one-third of the waist measure and letter this point L_2 . This strap should be $2\frac{1}{2}$ in. wide at the end. Therefore, with the corner of the square, L. S. up, at L_2 and its straight edge touching point U of the waist pattern, measure $2\frac{1}{2}$ in. to the right of L_2 and locate M_2 , and then connect these two points with a straight line. Next, connect points M_2 and G_2 of the back armhole curve of the waist pattern by swinging an arc. To locate the point from which to swing the arc, place the square, U. S. up, so that its corner is at B and the straight edge of the long arm touches G_2 and draw a light line along this edge, from G_2 , 7 or 8 in. long; then measure out on this line from G_2 one-half the width-of-back measurement and locate point N_2 . The distance from G_2 to N_2 should be the same as that from N_2 to M_2 . If the arc M_2G_2 interferes with the line at point G_2 , it should be straightened, placing the square, U. S. up, so that the curve near cc touches the back shoulder line and near hh touches curve M_2G_2 . The end of the strap at L_2M_2 may be finished round or with a point, as shown in Fig. 11.

34. Finally, attention should be directed to the opening that slips over the head. This opening is made by swinging an arc. Thus, locate a point O_2 midway between the back bust line and the back neck curve, and another point P_2 midway between the front bust line and the front neck curve. Then, for the center from which to swing the arc, locate a point Q_2 midway between points O_2 and P_2 . Swing the arc in the usual manner, holding the pin in the string firmly at point Q_2 .

35. With the drafting accomplished, the next step is to cut out the pattern so that it may be used in cutting out the material for the apron. To form this pattern, first trace the curve O_2P_2 that forms the opening that slips over the head; remove the foundation-waist pattern from the paper, and cut the draft as follows: From E_2

needle out, as at *b*; and then put the needle back in again at *b* for a second stitch. By continuing in this manner until all the rickrack is sewed on there will be two stitches at every point of the braid, and these will serve to hold the braid securely in place. By slipping the needle inside the hem, all the stitches, except the tiny one that joins the braid to the hem, will be neatly covered.

40. When the braid is sewed on all the apron edges, sew some of it on each flap of the two pockets, and with the pockets thus prepared place them in position on the apron and, outlining each one

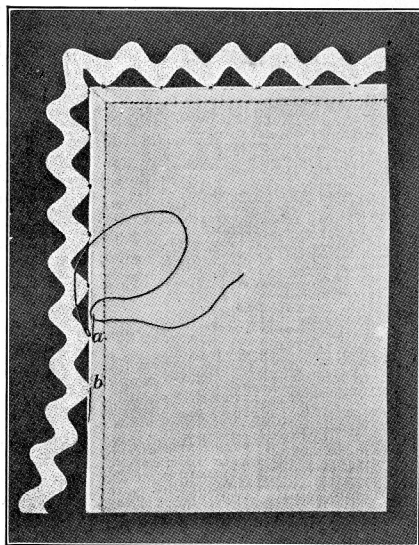


FIG. 16

with braid, stitch each pocket in place, sewing through both the braid and the material for the pocket. In addition, sew a button on each pocket to hold down the flap. Next, put the apron on and determine by measurement just where the button should come in front to have the belt comfortable; also, notice how far the skirt should overlap at the back and mark with a pin the buttonhole position in the center waist portion and the button and buttonhole positions in the skirt. As will be observed in Fig. 12, the right skirt portion buttons over the left and then the waist buttons over this. Complete the apron by sewing the buttons in place and working the buttonholes. As, in this case, there is only one thickness of material in which to work the buttonhole and to which to sew the button, it is advisable to place a small piece of the material directly underneath the spot where the buttonhole and button are to be and then baste it all around the outer edge. With this done, the buttonhole may be cut through the two thicknesses and worked, after which the surplus material of each small piece may be cut away close to the buttonhole and button and stitched or overhanded down. By following this plan the buttonhole will receive additional strength and will not be bunglesome, either.

MAKING THE COMBINATION HOUSE CAP AND SUNBONNET

41. Preparing the Pattern.—The pattern for the combination house cap and sunbonnet shown in the views of the one-piece culinary apron, Figs. 11 and 12, must be drafted in two parts. The work of drafting is done as follows:

42. To draft the *crown* of the cap, or the part that rests on the head, a sheet of paper 21 in. long and 12 in. wide should be used. With one long edge of the paper next to you, proceed with the drafting as follows, referring to Fig. 17 as a guide: Measure 1 in. from the right edge of the paper and locate point *A* on the bottom margin.

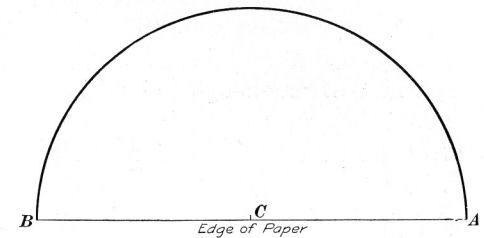


FIG. 17

Next, measure $18\frac{1}{2}$ in. to the left of point *A* on the bottom edge of the paper and locate point *B*. Then place point *C* midway between the two points *A* and *B*. With all the points thus located, swing an arc from *B* to *A*, using point *C* as the center. The pattern is made by cutting on the curved line from *A* to *B*.

43. To draft the *vizors*, or the pieces of this cap that turn back or down a piece of paper 6 in. wide and 16 in. long is needed. This paper should be folded through the center, crosswise. Then, as shown in Fig. 18, with the folded edge next to you, begin the drafting by drawing a parallelogram *ABCD*, making the sides *AD* and *BC* each $7\frac{3}{4}$ in. and the ends *AB* and *CD* each $4\frac{1}{4}$ in. With the parallelogram drawn, locate points *E*, *F*, and *G* so that the pattern lines may be drawn. Thus, place points *E* $\frac{3}{4}$ in. to the left of *A* on the fold; point *F* $\frac{3}{4}$ in. to the right of *C* on the line *CD*; and point *G* $1\frac{1}{2}$ in. below *D* on line *AD*. With these points located, connect *E* and *G* with a heavy curved line, placing the square, L. S. up, so that *t* of the L. A. C. is at *E* and the edge of the curve near *w*, touches *G*. Connect points *B* and *F* with a similar line, moving the square, same side up, so that *u* of the L. A. C. is at *B* and the edge of the curve near *y*, is at *F*. Finally, connect points *F* and *G* with



FIG. 18

a diagonal line. The pattern is made by cutting through both thicknesses of the paper from *E* to *G*; from *G* to *F*; and from *F* to *B*.

44. Constructing the Cap.—Begin the making of the combination house cap and sunbonnet by cutting out the material. Cut out the crown first. If the head for which the cap is to be made is small, do not allow for seams in cutting, but if it is large allow $\frac{1}{4}$ in. for seams. Place the edge *AB* of the crown pattern, Fig. 17, on the fold of a piece of material and then cut around the curved part, forming a circular piece. Next, cut the vizors lengthwise of the material and use two thicknesses of material for each, so that they will be firm enough to hold in position. With the material cut out, fold the crown through the center and cut a small notch at each end; then fold the folded material through its center and cut another notch at the outside end of the fold, thus dividing the crown material into four equal parts. Then gather the crown all the way around the outer edge. Next, place the right sides of each pair of vizor pieces together and stitch $\frac{1}{4}$ in. from the edge around the three outer edges; clip the corners and turn each one right side out; and then stitch on the rickrack braid. Next, notch the vizors in the center of the raw edges and join them to the crown, bringing together the notches of the lengthwise ends of the crown and those of the vizors, and placing the ends of the vizors at the notches on each crosswise side of the crown. Next, baste with the seam to the right side and cover it with a bias strip of the material. Finally, finish the joining of the bias strip neatly by either stitching or whipping it down.

If, in making this combination house cap and sunbonnet, square points are not desired for the vizors, or if the material of which the cap is to be made is scarce, a diagonal line may be drawn from *B* to *G* of the vizor pattern, Fig. 18, and the portion above this diagonal line cut off, thus obtaining a point for the vizor in the center front and the center back of the cap. This plan provides an attractive way in which to shape the vizors and gives a little variation from the square points. Another way in which to vary the style of this cap is to round off the corners of the vizors and use rickrack braid as trimming. Sometimes a straight band is used around a cap of this kind, the band being finished about $\frac{3}{4}$ to 1 in. wide. When finished with a straight band, the cap is usually called a *tam o' shanter*. Such a cap is suitable for children, provided the joining of the band is covered with an attractive buckle or button.

LONG-SLEEVED HOUSE APRON AND SWEEPING CAP

REMARKS

45. In Fig. 19 is shown the front and in Fig. 20 the back of a cover-all apron with long sleeves set into the natural armhole line. No housewife's outfit seems complete without a big, long-sleeved apron of this kind to cover and protect the entire dress or to wear on days when there is much work to be done around the house or in the kitchen. This style of apron is sometimes worn as a dress with a skirt to match, as it serves practically the same purpose as a house dress when much cleaning has to be done in the home.

As will be observed, this apron is fitted with a *Dutch collar*, which style of collar is simple and practical for all sleeved aprons and house dresses on which a flat collar is desired. The sleeves are fitted with cuffs, and at the back, where the garment is buttoned, there is a belt that serves to draw in some of the fulness and thus add to the attractiveness of the apron. In making this apron, a dart extending from the shoulder to the bust line is taken on each side of the center front, midway between the neck and the armhole, to give the necessary fulness across the bust and yet permit the apron to hang straight down from the bust. These darts are very necessary in an apron of this kind, as the apron itself is thus kept out of the way in working, whereas if they were not used the apron would be full in front and consequently in the way.

46. The sweeping cap to be used with this apron is shown later. It is no more difficult to construct than any of those already discussed. The style of this cap is such that when it is made of suitable material it answers very well as an *automobile cap*. This fact should be kept in mind, for when a pattern for this cap is once drafted it may be used to advantage for caps other than those for wear in the home; also, it gives the woman who sews a chance to develop originality in trimming it so as to add to its effectiveness.

47. Percale, gingham, chambray, or calico is excellent for an apron and cap of this kind. For the apron 4 yd. of 36-in., $4\frac{1}{2}$ yd. of 32-in., or 5 yd. of 27-in. material is sufficient for the average figure; and for the cap is required an additional $\frac{1}{2}$ yd. of goods.

MAKING THE LONG-SLEEVED APRON

48. Cutting Out the Material.—To cut out the material for a long-sleeved apron like that shown in Figs. 19 and 20, it is not necessary to draft a pattern, as the plain foundation-waist pattern may be placed on the material in the manner shown in Figs. 21 and 22 and lines for the skirt parts of the apron extended and drawn directly on the material. Of course, if preferred, a full-length pattern may be made of paper and placed on the material and afterwards preserved for future use. In either case, the procedure is as follows:

49. For the *front* of the apron, first make a dart lengthwise between the shoulders and the bust line so that the apron will hang straight down from the bust and yet be loose enough not to draw across the bust. To mark the front of the waist pattern for the dart, measure the front shoulder line, locate a point midway on this line, and from this point draw a line parallel to the center-front line, extending it to within 2 in. of the bust line. Slash the pattern on the line thus drawn, and then lap the pattern at the waist line so that it will spread apart $1\frac{1}{2}$ in. at the shoulder, as shown. With the pattern thus prepared, the material should be made ready to receive it. Therefore, place the folded edge of the material next to you and measure to the right from the left end a distance equal to the front skirt length and place a pin at this point. It is not necessary to allow for a hem on an apron of this kind; as it is not fitted at the waist line, the length is sufficient to permit of a $2\frac{1}{2}$ -in. hem. Next, lay the waist pattern as just prepared on the material (or on the paper if a pattern is being made), with the center-front line on the fold and the waist line directly over the pin that marks the front skirt length, as at *a*, Fig. 22, and pin it securely in position. Then, at the intersection of the under arm and the armhole, measure out $\frac{1}{2}$ in. from G_2 , Fig. 21, and locate point G_3 ; also, measure out $1\frac{1}{2}$ in. from the waist line at V and locate V_2 . Draw a line from G_3 , through V_2 , the full length of the long arm of the square. Then, with the straight edge of the long arm of the square or with a yardstick resting along this line G_3V_2 , extend this front under-arm line until it is the side skirt length below V_2 .

To secure the proper width at the bottom of the apron, it may be necessary to piece the material at the bottom of the side fronts. In such cases, gores must be cut on the selvage, as shown at *b*, Fig. 22.



FIG. 19



FIG. 20

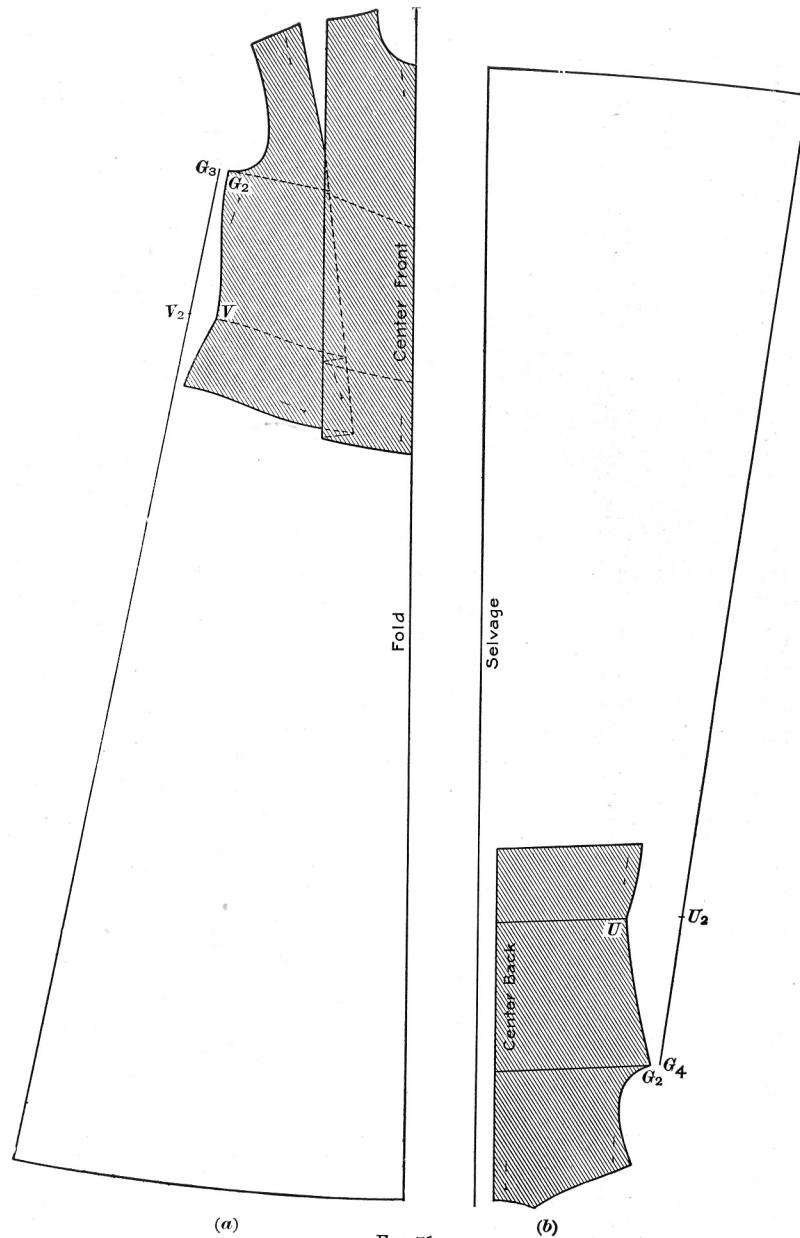


FIG. 21

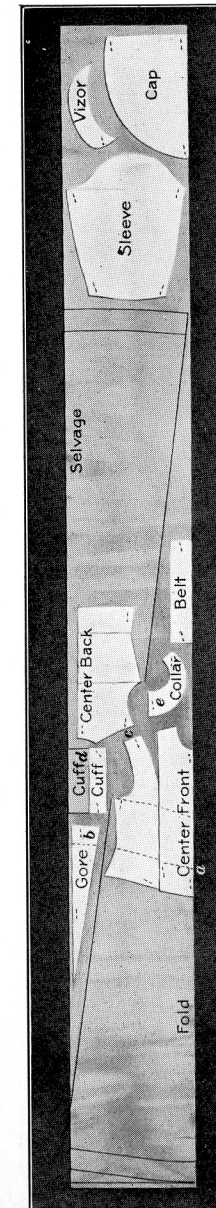


FIG. 22

The gores should be cut a little longer and a little wider than desired, so that they may be stitched to the apron, the selvage edges of the apron and gores coming together. When they are stitched in place, the under-arm line should be extended so that a good, even line may be obtained for the entire length. Any surplus over the seam allowance may be trimmed away after the gores have been stitched on. The bottom of the skirt is outlined in the same manner as the bottom of other skirts.

50. To outline or to draft the *back* of the apron, proceed as follows: Pin the back of the foundation-waist pattern on the material or the paper, as the case may be, placing it so that the center-back line is 1 in. from the selvage, thus allowing enough material beyond the pattern for the hem, so that the back shoulder line will be $1\frac{1}{2}$ in. away from the front shoulder line, as shown at *c*, Fig. 22, thus allowing sufficient material for seams on the shoulders. Next, measure out $\frac{1}{2}$ in. from the under-arm point G_2 , Fig. 21, and locate point G_4 ; also, measure out 3 in. from U at the back waist line and locate U_2 . Then draw a line from G_4 , through U_2 , and extend it the side length below U_2 . Finally draw the line for the bottom of the skirt.

51. For this apron, use is made of the shirtwaist sleeve-and-cuff pattern with the cuff opening omitted. The way in which the sleeve part of the pattern is placed on the material is clearly shown in Fig. 22. The cuff part of the pattern is placed in $2\frac{5}{8}$ in. from the edge, as shown at *d*, so that the cuff may be made double.

The *belt* is straight. It should be the width-of-back measure in length and 3 in. in width, and should be made of two thicknesses of material. It is best cut on a fold of the material.

52. As has been mentioned, a Dutch collar is used for this apron. To draft the pattern for such a collar, proceed as follows, using Fig. 23 as a guide: Pin the front and the back of the plain foundation-waist pattern with the shoulder lines together on a piece of paper about 10 in. by 14 in., placing the center front of the pattern 1 in. from the long edge of the paper and the shoulder point midway of the length of the paper. Measure down on the center-back line the width that the collar is to be in the back, usually 3 in., and locate A_2 ; also, measure down on the center-front line the width that the collar is to be in the front, usually $1\frac{1}{2}$ in., and locate O_2 . Then draw the outer edge of the collar pattern by swinging an arc from A_2 to O_2 , locating first the point C as a center by measuring out $1\frac{3}{4}$ in. from A on the long arm of the square, U. S. up, which should be made to rest along the center-back line. Next, measure out $\frac{1}{2}$ in. from A_2 on line A_2O_2 and locate point A_3 . Then, connect A and A_3 with a diagonal line. Next, measure out $1\frac{1}{2}$ in. from O_2 on line O_2A_2 and locate point O_3 ; then draw a curved line from O to O_3 to shape the front of the collar, placing the square, L. S. up, so that j of the L. A. C. is at O_3 and the edge of the S. A. C., near h , touches O . Trace the pattern on the piece of paper to which the front and the back foundation pattern is pinned by tracing from O to O_3 , from O_3 to A_3 , from A_3 to A , and from A to O . Remove the waist pattern from the paper and cut out the collar pattern thus drafted by cutting on the traced lines. Then pin the pattern to the material in the manner shown at e , Fig. 22.

Many other attractive flat-collar patterns, such as those with square corners or points on the shoulders, may be obtained by placing the shoulders of the waist pattern together and tracing the outside line to conform with the style desired. Illustrations of such collars are given in later Sections.

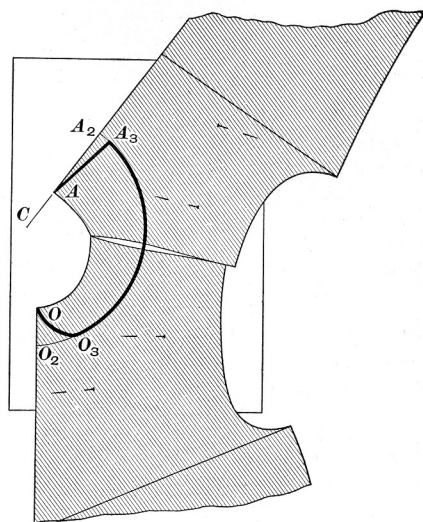


FIG. 23

53. Constructing the Apron.—With the material for the apron cut out, the construction of the apron may be proceeded with. First, baste the darts in the front-yoke portion and baste the shoulder and under-arm seams together in the regular way; also, turn over hems 1 in. wide at the center back and stitch them in position. As these hems are perfectly straight when carefully traced, it is rarely necessary to baste them. Next, gather the lower edge of each sleeve into each cuff band and stitch these parts together; also, French-seam the sleeve and stitch through both the sleeve and the cuff, taking care to secure the ends at the bottom of each cuff so that there will be no danger of the seams ripping open. The seams of the apron may be French-seamed or overcasted, as desired.

To see how the apron sets, baste the sleeves in and then slip the apron on and pin it together in the back. Notice the neck first; if it is too high, trim it out a little. However, do not attempt to fit the apron close, as it is intended to fit rather loose. Notice, also, whether the sleeves are put in so that the lengthwise thread of the material comes at the shoulder seam, and whether the gathers, which are very few, are correctly adjusted. At this time, too, turn the length at the bottom. An apron of this kind should be plenty long, so that it will cover every part of the skirt under it. With all these points taken care of, remove the garment and proceed to finish it, remembering that it buttons down the back and has across the back a strap that buttons in place, two buttons being used on each side.

54. While the making and finishing of this apron is simple and the beginner should be able to perform the work without explicit directions, it may be well to go into details regarding the putting on of the Dutch collar. If bias banding is to be used, it is well to stitch around the neck line with the sewing machine, as shown at a , Fig. 24, before putting the collar on, to prevent the neck of the apron from stretching out of shape, for no matter how much care is taken when putting the bias banding on, the neck of the apron is sure to stretch a trifle. An apron of this kind should fit close to the neck and not pouch out at the center front, and, as a rule, if machine stitching is done in the manner mentioned, the neck of the apron will be sufficiently strong to resist stretching in making the garment, as well as in wearing it. Next, bind the outer edges of the Dutch collar with a bias banding of the material. Of course, if desired, rickrack braid or bias banding of a contrasting color may be used; however, the bias

banding of the material of which the apron is being made is very attractive and satisfactory, and, besides, is inexpensive. Stitch the banding on the wrong side of the collar portion, turn it over to the right side, as shown, and baste it in position, with the center front of the collar to the center front of the apron, and the back edge of the collar even with the hem at the back of the apron, as at *b*. When the binding of the collar portions are stitched on, baste them to the neck of the apron and face the neck with a narrow bias facing, as shown at *c*, which should be long enough to extend all the way around

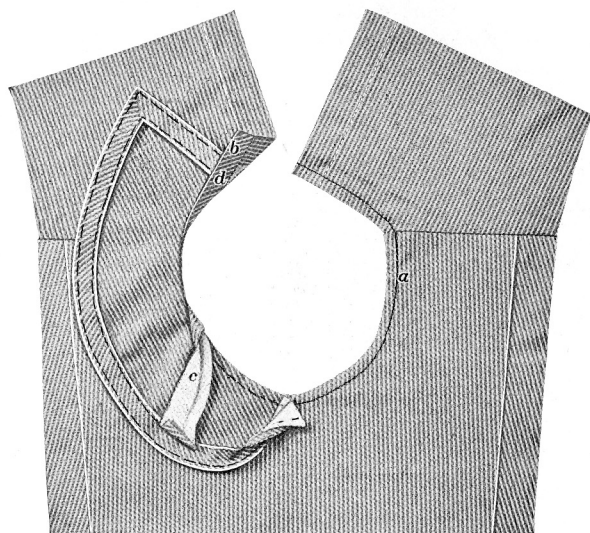


FIG. 24

the neck of the apron. Turn the bias facing over to the wrong side of the apron and stitch it down in the manner indicated at *d*, taking care to finish off the ends at the center back neatly. If the material stretches easily, a very narrow, straight strip of the material, one that is just wide enough to cover the raw seam, is preferable to a bias strip for binding the neck; for this strip, the selvage edge is perhaps best, as it saves one thickness of material and may be stitched directly on the edge for a finish. Extra care must be taken where a straight band is employed, for it must be put on so carefully as not to cause the upper edge to pouch out.

55. Petticoat for Wear With Sleeved Apron.—Since the sleeved apron here discussed completely covers a person's figure, it

is not compulsory, as has already been stated, that a dress be worn under it, and as such an apron is cool and comfortable for working many women like to complete the outfit with a petticoat made of the same material as the apron. Fig. 25 shows a petticoat that is practical and satisfactory for wear with the sleeved apron, as it is plain and very easily made.

The skirt pattern for this petticoat is the same as that for the simplicity dress previously considered; that is, it has three gores and a seam on each side and one in the center back. The opening of

the petticoat should be made on the left side, so that there will be no danger of its gapping underneath the apron. The petticoat, or skirt, is fitted in the usual way, and the hem is so turned that its length will correspond exactly with the apron with which it is to be worn. A straight band of the material is used to finish the petticoat at the waist line.

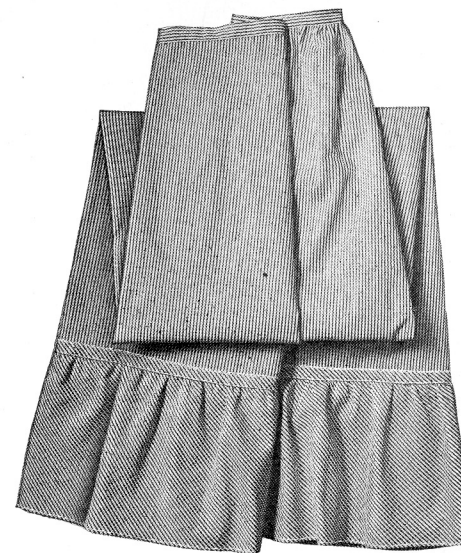


FIG. 25

For trimming, use is made of a $6\frac{1}{2}$ -in. bias ruffle, this ruffle being secured in position with a $\frac{1}{2}$ -in. bias band of the material used for the

garment. As will be observed, the ruffle of this petticoat appears to be scant. However, such a ruffle is advisable for a skirt of this kind, as it should not be so full as to hold out the apron and thus be in the way of the wearer while she is working. As a rule, material equal in length to one and one-half times the width of the skirt at the bottom is used for a ruffle; but, in this case, a length equal to just one and one-third the skirt width is employed.

The flat-stitched placket of this petticoat should be finished with two buttons on the placket and one on the band. If desired, two loops of tape may be sewed on the inside of the skirt band, so that the petticoat may be hung up easily when not in use.

MAKING THE SWEEPING CAP

56. Preparing the Pattern.—In order to make the sweeping cap to be used with the full-sleeved apron shown in Figs. 19 and 20, it is necessary first, as in making the other caps, to draft the pattern with which to cut out the material. To draft a pattern for this cap, a piece of paper 21 in. long and 26 in. wide is needed, the work being done as follows:

57. As shown in Fig. 26, fold the paper for the pattern through the center, crosswise, and with the folded edge of the paper toward you draw as a guide for the pattern lines a parallelogram $ABCD$, making the ends AD and BC each $11\frac{1}{2}$ in. and the sides AB and CD each $17\frac{1}{2}$ in. With the parallelogram completed, locate point E 1 in. to the right of C on line CD , and then connect points E and B with a heavy straight line, thus forming the bottom line of the crown part of the cap pattern. Next, locate point F $4\frac{1}{2}$ in. to the right of E on line CD and point G $3\frac{1}{2}$ in. to the left of A on the fold, and connect these two points F and G with a light diagonal line.

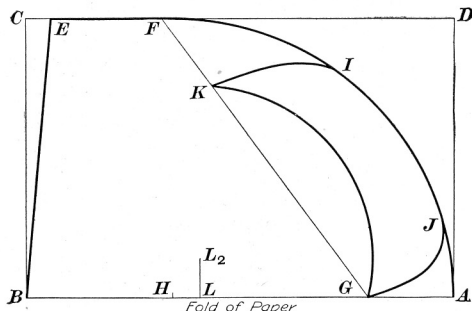


FIG. 26

Proceed, next, with the remainder of the pattern lines of the cap. The top of the cap, or the curved line from F to A is drawn first by swinging an arc from one of these points to the other. Thus, for a center, locate point H $11\frac{1}{2}$ in. to the left of A on the fold. Then, with the left hand holding the string at point H , swing the arc, as previously directed, from F to A . The vizor, or projecting piece, of the cap should next be drawn. First, locate point I , measuring $7\frac{1}{2}$ in. to the right of F on the curved line FA , and point J , measuring $3\frac{1}{4}$ in. to the left of A on the same curved line; then connect points J and G by placing the square, L. S. up, so that a of the S. A. C. is at point J and the edge of this curve, near f , is on G , and drawing the curved line from J to G . Next, measure $3\frac{1}{2}$ in. to the right of F on the line FG and locate point K . Connect points K and I by placing xx of the S. A. C. of the square, U. S. up, on I and the edge of this

curve, near tt , on K and drawing the curved line thus outlined. The draft for this cap is completed by swinging an arc from point K to point G . For a center, first locate point L $10\frac{3}{8}$ in. to the left of A on the fold, and then, with the short arm of the square, U. S. up, along the fold of the paper and the corner of the square at point L , locate point L_2 $1\frac{5}{8}$ in. above L . Then, with the left hand holding the cord at point L_2 , swing the arc from K to G .

58. With the drafting thus completed, trace the vizor, or projecting piece, on a separate piece of paper, and form the vizor pattern by cutting on the traced lines. Cut out the crown pattern by cutting on the curved line from A to F ; from F to E ; from E to B ; and along the crease made in folding, from B to A .

59. Constructing the Cap.—Having made the pattern for the crown and the vizors of the sweeping cap, proceed with its con-



FIG. 27

struction by cutting out the material, following the plan illustrated in Fig. 22 and being sure to place the edge AB of the crown part of the pattern on a fold of the material. Next, begin to make the cap by binding the top of the crown with a bias band of the material used in the rest of the cap; also, bind the vizors in the manner laid down in connection with the construction of the apron. If bias banding or braid is used for the apron, it should be used for the cap, too. Hem the lower edge of the crown piece with a $\frac{1}{2}$ -in. hem, as indicated in Fig. 27. Then, beginning at the center of the upper part of the crown, fold the crown into tiny plaits, as shown. Place the points of the vizor pieces $\frac{1}{2}$ in. apart, as at a , and then pin the crown portion

to the vizors all the way down the side fronts. Put the cap on next, lap the hems, and then bring the upper end of the hem down over the lower end to form a point. If the cap is too large, make the plaits a little deeper on the top of the crown and fold in the vizor parts, as at *b* and *c*, Fig. 27, so that they will appear shorter. If the cap is too small, make the plaits smaller and the extension of the crown beyond *b* and *c* longer. When the plaits are properly adjusted, stitch the crown portion to the vizors, stitching directly on the edge of the band so that the plaits will be held in their correct position. Next, work four buttonholes, as *d*, in the right-hand side of the cap, and then, on the left, sew three buttons to correspond with the first three buttonholes on the right. Button these three buttons next, and bring the buttonhole *e* at the center down over the button and buttonhole at the extreme edge of the cap to secure it in position and thus get the pointed effect mentioned. The buttons and buttonholes of this cap make it possible to open out the cap in ironing; this is a decided advantage when there is a great deal of fulness in the crown part of a cap.

KIMONO APRON

60. In Fig. 28 is shown the back view and in Fig. 29 the front view of a **kimono apron**. This apron serves practically the same purpose as the sleeved apron just described, and it has found a place in the hearts of many women. Without doubt, it is the most popular of the house aprons, possibly because of its simplicity and the fact that it requires very little time in making and very little labor in laundering after it is made. Particular attention should be paid to this apron, because it will be referred to later in connection with night dresses, and then, too, the neat way in which the neck is finished cannot be passed over lightly.

The kimono apron is becoming to slender and medium figures, but it is not especially satisfactory for stout women or those having a proportionately large bust. When the bust is large, a dart from the shoulder to the bust, as in the long-sleeved apron, is necessary in order that the apron may hang straight from the bust. Such a dart would not appear well in a kimono apron having a seam through the center of the sleeve and, of course, could not be made in a kimono apron not having this seam. Then, too, the kimono apron gives a very broad effect through the shoulders and is not nearly so becoming

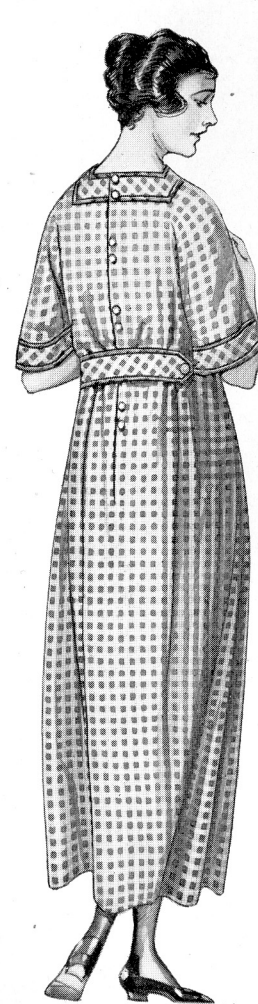


FIG. 28

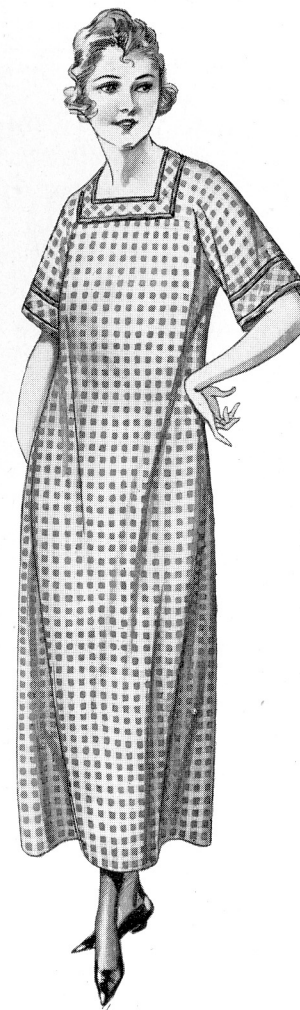


FIG. 29

as one cut from the plain foundation pattern having the natural armhole line.

61. Material for the Kimono Apron.—For this kimono apron, from $3\frac{1}{2}$ to 4 yd. of 30 in. material is needed, depending on the height of the woman who is to wear it. To determine how much material should be provided for the apron, including the hems, measure from the lower edge of the skirt in front up over one shoulder and down to the lower edge of the skirt in the back. For the bias banding of the collar, sleeves, and belt, which should be cut on a true bias, an additional $\frac{1}{3}$ yd. of material should be secured. This material will allow $\frac{1}{4}$ in. to be turned in on each edge and leave a finished band about $1\frac{1}{2}$ or 2 in. wide.

In selecting the material, percale is perhaps the best on account of its width; and light-ground percale with small figures, stripes, or checks is very attractive, especially when piping of a contrasting color is used. As a rule, material suitable for piping may be obtained from the scrap bag. However, if there happens to be no material on hand suitable for trimming, $\frac{1}{2}$ yd. of material 24 in. or more in width, to be cut into strips for piping, should be provided. Each piping strip should be cut on a true bias $1\frac{1}{4}$ in. wide.

62. Cutting Out the Material.—In order to cut out the material for the kimono apron, as in making the sleeved apron, the pattern may be drafted on the material, as shown in Fig. 30. In this case, the standard kimono pattern is used, the sleeve portion being cut off or folded back at the elbow length and the pattern slashed on the shoulder crease, from the neck through the sleeve portion, so that it may be separated. The object in making the shoulder seams is to lift the front up at the under arms so that the apron will not drop down, as well as to keep the center back of the pattern on a lengthwise thread of the material. Then, too, an apron cut with the seam on the shoulder is preferable to one without a seam, because when an apron is so cut, it will not fall out and be in a woman's way when she is working.

To determine the right length for the front of the apron, measure from the side of the neck at the shoulder down to the floor. With this length known and the material arranged as shown in the illustration—that is, folded lengthwise through the center and its selvage edges pinned together—place the front part of the waist pattern on the material so that its center front is on the fold and

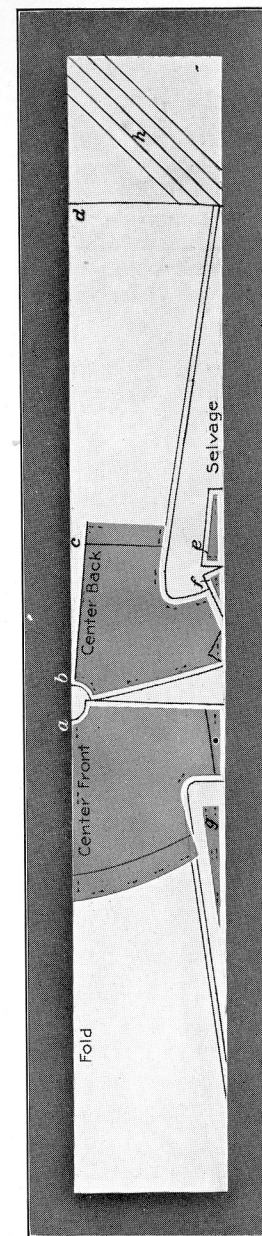


FIG. 30

neck curve, as at *a*, is the distance determined for the apron length away from the left end of the material. Pin this part of the pattern securely to the material, and then proceed to pin the back part of the kimono-waist pattern on, keeping the neck edge, as at *b*, $\frac{1}{2}$ in. from the fold and the waist line at the bottom of the pattern 2 in. from the fold, as at *c*.

Next, measure down from the neck line at the center back of the pattern pinned to the material to a point corresponding to the length of the person who is to wear the apron, as at *d*, and draw a line across the material at this point. In determining what this length should be, measure from the back shoulder line of the figure to the floor. Next, extend the under-arm lines down from the under arms of the waist pattern, as shown, making the lines in the manner explained in connection with the sleeved apron.

63. Having proceeded this far, cut out the material in the usual way, allowing $\frac{3}{8}$ -in. seams on all edges, so that the French seam may be used in finishing. As will be observed, the material is not wide enough for the sleeves; therefore, it is necessary to piece each one at its lower edge. For the front part of the sleeves, the pieces may be provided as shown at *e*, and for the back part of the sleeves pieces may be cut as indicated at *f*. It is also necessary to add narrow gores to the front of the skirt; and these gores are provided for as shown at *g*. The piecing is done in the manner explained in connection with the two-piece skirt previously considered. The bias binding

to be used in constructing this apron is marked for cutting in the manner shown at *h*.

64. No provision is made at this time for the square neck of this apron, for the reason that the better plan is to put the garment on to determine the position of the neck line and then trim it out correctly. If a square neck is desired and it is cut out before the garment is fitted, there is always danger of getting it too low in the back. A neck so cut out spoils all the charm of the square neck; in fact, the back should never be cut down more than one-fourth of the length of that cut in front if it is desired to make it balance well and thus insure a pleasing neck line.

Before removing the kimono pattern, slash the material from the neck line at the center back down to a point 4 in. below the waist line, as at *c*, so as to provide for the opening in the back.

65. Constructing the Garment.—After removing the pattern from the material, finish the placket opening with a flat-stitched placket, making it so that the right side will lap over the left. Very narrow seams should be used in putting the back finish on, so as to avoid too much of a plait at the lower end. Next, French-seam the shoulder seams, as well as the under-arm seams, and put the apron on. When the apron is adjusted properly, turn a hem at the bottom and turn the sleeve edges to the right so that they will assume a good line.

66. Next, take the bias pieces of material that were allowed in cutting and fit them around the neck; miter the corners as previously directed, remembering to place these strips at a point where they will give the proper neck line; that is, so that it will not be too high or too low for comfort when these strips are securely pinned in position. Take off the apron, next, and lay it out on a table to make sure that the pieces around the neck are exactly even. If one side appears to be a little lower or higher than the other, straighten it, for sometimes in fitting a bias piece in this way one corner may drop a little lower than the other and not be noticeable until it is measured up. As has been mentioned before, it is always well to measure up each side of a garment after fitting to make sure that it is properly balanced, and especially is this necessary when trimming is applied in the fitting.

Next, trim away the neck edge even with the upper edge of the bias facing; bind the neck edge with piping all the way around, as shown at *a*, Fig. 31; and put on the bias band of the material, which has its

lower, outer edge piped. Next, turn the upper edge of the bias band over to the wrong side and baste it to the piping, as shown at *b*; then baste the outer edge to the apron, as at *c*, taking care to keep the band the same width all the way around.

67. When this trimming is basted in position, bind the lower edge of each sleeve, and then baste a piece of bias banding around over the piping; also, bind the upper edge of the band with piping, and baste this edge flat to the sleeve.

Next, prepare the belt by cutting two strips of bias banding 3 in. longer than the width-of-back measure and 2 in. wide, and binding

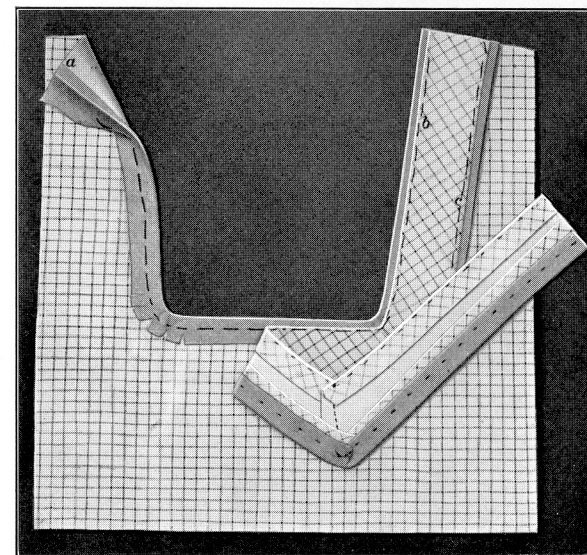


FIG. 31

one strip all the way around. Then place over this the other piece of banding, right side up, and, turning under its edges, baste it flat. In this way, all the raw edges will be inside of the belt, making it appear well finished.

At this stage, it is advisable to try on the apron to see whether the facing fits correctly at the neck. It should set perfectly smooth and not appear drawn in any place. Next, pin the belt across the back so as to mark its position, placing a pin opposite the point where it comes at the under arms, so that a button may be sewed to the seam at this place.

68. Next, proceed with the final stitching. Stitch directly on each edge of the bias banding at the neck, on each sleeve, and also on the belt. Have this stitching just as even and as near the edge of the band as possible, so that it will appear neat. Then, stitch the hem in and finish the apron by working buttonholes and sewing on the required buttons. Fig. 29 shows an attractive way in which to arrange the buttons for a kimono apron. Four groups of two buttons, making eight buttons in all, are placed down the center back. Of course, if desired, the buttons may be spaced evenly, in which case four or five will be sufficient. Next, sew a button at each side for the belt and work a buttonhole in each end of the belt, so that it may be buttoned in position. It is advisable when buttons must be sewed to the under-arm seam to sew a small piece of tape or material underneath the seam, in order to impart strength to the point at which the button is sewed and thus keep holes from being torn in the apron. Also, in this style of apron, if time is very valuable, a buttonhole may be worked in the left end of the belt only, and the right end secured to the apron by sewing the button through the belt and the apron.

HOUSE APRONS AND CAPS

EXAMINATION QUESTIONS

- (1) (a) What is the chief essential of house aprons? (b) Why should material of good quality be used for such aprons?
- (2) (a) Why is the plain apron gored at the top? (b) Why is it advisable to secure the ends of apron hems?
- (3) In constructing an apron, what is the advantage of notches in the band and in the skirt part of the apron?
- (4) How is the position of an apron pocket determined?
- (5) Why is ready-made binding put on differently from home-cut binding?
- (6) Why is it necessary to have apron binding $\frac{1}{4}$ in. or more wide when finished?
- (7) How may the size of the Dutch cap be decreased?
- (8) How should the material for the one-piece culinary apron be cut?
- (9) What are the advantages of the darts in the back of the waist of the one-piece culinary apron?
- (10) What precautions must be taken in sewing rickrack braid on: (a) by machine? (b) by hand?
- (11) What is the object of placing a small piece of material under the button and the buttonhole position of an apron belt?
- (12) (a) What are the advantages of a sleeved apron? (b) What is the purpose of the darts in the front of the sleeved apron?
- (13) When is a Dutch collar appropriate?
- (14) What precautions must be observed in finishing the neck of the sleeved apron to prevent it from stretching?
- (15) Why is a scant ruffle on the sleeved-apron petticoat advisable?
- (16) (a) How may the size of the sweeping cap be regulated? (b) What is the object in having the sweeping cap open in the back?
- (17) What are the chief characteristics of a kimono apron?
- (18) (a) What is the object of the seam on the shoulder of the kimono apron? (b) Why is it best to trim a square neck out in fitting rather than before?
- (19) Why is a narrow seam taken up in stitching the placket strip on to the opening of any apron having an opening in the center of a gore?
- (20) (a) What determines the length of a belt that goes across the back of an apron? (b) In making such a belt, why are the seams all turned to the inside?