

WOMAN'S INSTITUTE of DOMESTIC ARTS & SCIENCES INC.



INSTRUCTION PAPER
With EXAMINATION QUESTIONS

PLAIN UNDERGARMENTS
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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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PLAIN UNDERGARMENTS

STYLES AND MATERIALS

1. Perhaps no other part of a woman's wearing apparel appeals so much to her as her undergarments. Every woman has an inborn longing for dainty articles of wear, and to satisfy this desire she generally makes the best of the opportunity afforded by the garments that are intended to be worn under her dresses and gowns. True it is that women at one time did not realize that their undergarments gave them a chance to express their own individuality, but such is not the case nowadays. Instead of making and wearing such garments simply because of necessity, they now derive pleasure and satisfaction in wearing garments produced to gratify their personal desires.

Credit for such a change is perhaps due to the French women, who, long before others, took delight in dainty, personal things and who gave to undergarments the name *lingerie*, which word really has a tendency to make such garments appear less ordinary. It must, of course, be admitted that the term *lingerie* does not seem applicable to the practical and serviceable undergarments that many women find necessary to wear; yet it always seems a little more womanly to apply the name *lingerie* to those garments which mean so much for a woman's happiness and in the making of which she has opportunity to express so much of herself.

2. Daintiness and simplicity should be the keynote of all lingerie. The woman who wears dainty undergarments will in most every case be careful of her outer garments if for no other reason than that of wanting them to be in keeping with each other. However, sight must not be lost of the fact that such garments must be serviceable and perfect fitting. To dress well requires a good foundation, and as the undergarments are the first consideration they must receive care and thought in their construction so that the appearance of the outer garments will not be spoiled.

The old saying, "The art of being well dressed is not so much a matter of expense as it is of discrimination," certainly holds true in connection with lingerie, for even the most inexpensive garments, provided they are carefully chosen, will express as much refinement, good taste, and common sense as the most elaborate and expensive ones, and no matter how meager may be her purse every woman can have dainty, neat, well-fitting garments if she chooses her materials and designs wisely and does her sewing skilfully.

3. Bearing of Styles on Lingerie.—Until within very recent years, but little attention was given to the relation between undergarments and outer garments. Indeed, style and variety were practically unknown so far as lingerie garments were concerned, the rule being undergarments that were full of ruffles and unnecessarily burdensome. However, the time has come when the requisites of milady's lingerie are daintiness of fabrics and careful, thoughtful shaping of such garments to make them trim and neat in appearance and of a style that conforms to the outer garments with which they are to be worn. The woman who had a fondness for ruffles and unnecessarily burdensome garments has, perhaps reluctantly, had to give way to changes wrought by Dame Fashion; yet the comfort and freedom derived from the sensible, graceful garments that now prevail should make her appreciate that the change is for the best.

4. Although style changes in dresses, suits, and skirts are announced almost weekly, extreme changes are rarely sudden. For this reason, it is usually safe to plan and make underwear so that it will last a full season or even an entire year, but always with a determined effort to choose for every undergarment a model so well designed that it will remain satisfactory, so far as style is concerned, as long as its material lasts. As it is advisable to study style books in selecting styles for dresses, so it is with undergarments, for the same effect is usually carried out in both. For example, if narrow skirts are in style, narrow underskirts should be worn; if waists are worn tight, tight corset covers are best; and so on. No woman cares to wear a petticoat that is so much fuller than her outside skirt that it hangs beneath the skirt, all the way around, when she sits down, nor can any woman expect a close-fitting bodice to set without a wrinkle over a frilly, fluffy corset cover.

5. It is always well to bear in mind that the figure remains much the same at all times, and that underwear that is made from correctly

fitted patterns and worn over a good corset is sure to produce a smooth exterior. The best patterns tend toward garments that fit the figure correctly and are not so extreme by being either so scant or so full that they have to be discarded as often as there is a change in the style of the outer garments. Undergarments made with an excess of gores or gathers invariably destroy the lines of the outer garments, and, what is almost as bad, require endless time in laundering. The thoughtful woman will therefore constantly realize the advisability of striving always for styles in undergarments that express a happy medium.

6. Novelties in undergarments are always welcome, provided they meet all requirements. Yet it will be found on close observation that there are few new or novel ideas brought out in the shaping of garments that will bear the test of wear, for, after all, the proper fit is the thing that counts, and great care must be given to the patterns, as well as the cutting and fitting, to insure this.

The method of trimming lingerie must not be overlooked, either. Scarcely a year passes without the appearance of a new way of shaping yokes or of trimming the front, armholes, or sleeves. All of these merit attention, for the cleverest and quickest way in which, to apply trimming of any kind is usually the best. At no time can the importance of keeping informed as to new things in sewing be overestimated, for to grow in proficiency and to develop originality it is necessary to be ever on the alert for any new feature that tends to save time or material or that serves to aid in developing ideas.

7. Selection of Materials for Underwear.—The chief object of the woman who makes undergarments for herself should be to produce garments that are more durable, better fitting, daintier, and better finished than ready-made ones. To establish permanency in her sewing, she should use fabrics and trimmings of as good and substantial a quality as her means will allow, striving, when buying, to procure materials that combine daintiness with durability. The way in which the materials will launder should not be overlooked, either, for to keep undergarments fit for wear they require frequent laundering, and this wears out garments more quickly than actual use.

8. The most effective and serviceable fabrics for lingerie are those which will launder well and which will permit of a neat seam finish. To insure durability and neatness, all raw seam edges must be concealed in undergarment construction, and it must be admitted that

flat-trimmed underwear is more easily ironed and stands washing better than underwear that is trimmed with lace and ruffles.

Soft nainsook and long cloth are very practical materials for general wear, and if laundering is a serious problem cotton crêpe is highly desirable, because if garments made of this material are carefully stretched when hung out to dry, little or no ironing is required. Crêpe de Chine is another very desirable material, but its initial cost is considerably more than that of soft muslin and, consequently, it is not the most popular fabric. However, it is cool, easy to keep fresh and clean, and wears remarkably well. In buying crêpe de Chine for undergarments, the thinnest qualities should always receive the preference, for this material is inclined to fill up in washing; also, the thinner grades launder much better than the heavy grades and they are not so expensive.

9. The selection of trimming for undergarments, namely, laces, embroideries, and seam finishings, has much to do with home-made garments looking better than ready-made ones, principally because of the fact that there is a better variety to select from in buying lace and embroidery by the yard. Precautions should always be taken, though, to get the trimmings equal, so far as wearing qualities are concerned, to the material on which they are to be used, for it is distressing and expensive to have the material give out before the trimming and vice versa. Another important consideration is expense; yet it is only a waste of time and effort to put cheap, flimsy lace on good fabrics. Real Valenciennes or Cluny lace should not be selected as trimming for a cheap grade of muslin or nainsook; rather, an attempt should be made to get the trimming and the material as nearly alike in quality as possible.

In selecting embroidery, it is well to remember that the sheer Swiss embroideries, which are finely worked designs on sheer, but firm, muslin, wear remarkably well; in fact, they give better service than do the coarser, cheaper patterns of muslin embroidery, for the thread with which the embroidery work itself is done is generally of much better quality on the finer embroideries than that used on the coarser grades. Convent embroideries, which consist of muslin that is usually very firmly and heavily embroidered, are excellent for wear. As a rule, they are almost too heavy for sheer garments, but where durability rather than sheerness is preferred they are admirable.

Generally, in making undergarments for themselves, women prefer the daintier patterns or designs of embroidery and lace to the gaudy, coarse patterns that are frequently displayed in the shops; and this is as it should be, because the dainty patterns not only express a more refined taste, but wear better and are much more easily laundered.

10. **Economy in Purchasing Materials.**—By choosing wisely the materials and trimmings and then making carefully and neatly the undergarments required for one season, using correct patterns as guides, the real economy of making their own underwear will appeal so much to women that they will strive to arrange for a special time each year in which to do such work. True economy, however, depends considerably on the way in which materials for undergarments are purchased. Some women prefer to buy undergarment materials in small quantities; that is, to purchase just enough material for two or three garments at a time and the trimming for each separately. This plan, however, is not in accordance with economy, for frequently the cost of one garment can be saved by buying sufficient material at one time for four or six. It is not advisable to buy either the material or the trimming in too small a quantity. For instance, if $2\frac{1}{4}$ yd. of lace is needed for a garment, a woman might feel compelled to get $2\frac{1}{2}$ yd., or if $\frac{3}{4}$ yd. of material is required she might think it necessary to buy a yard, and so on. It can readily be seen that in buying sufficient material for four or more garments at a time, a saving will result. In such an event, too, the element of time saving in construction enters, for when the pattern is ready it requires only a little more time to cut an extra garment or two, and when the sewing machine is made ready the additional time consumed in stitching is very little.

11. Much to the advantage of women who desire to economize in purchasing materials for undergarments, the stores throughout the country, generally in January of each year, after the Christmas rush is over, conduct what they term *white sales*. If it is convenient to purchase such materials at this time, a noticeable saving may very frequently be made. Especially is this so if undergarments for several members of the family have to be provided. When buying at a sale, however, women should never be tempted to buy more than their requirements demand merely because materials can be purchased at a low price; rather, they should buy just enough for the garments they contemplate making, for even rare bargains

cannot always be considered bargains if the materials that are purchased cannot be put into actual use and made to fill a want.

It may be well to remember, too, that lace and insertion usually come in bolts containing 12 yd. and that, as a rule, a complete bolt, or 12 yd., may be bought for the price of 10 yd. Muslin was originally put up in large bolts of 40 to 55 yd. only, but now 10- and 12-yd. bolts may be purchased. The 10-yd. bolts cost, on an average, the same as 8 yd. would if bought separately, and a bolt of 12 yd. costs but little more than 10 yd. would if purchased by the yard.

12. Bearing of Time on Undergarment Construction.

In the construction of home-made undergarments, the consideration of time is very important; indeed, the time that a woman has to spare has much to say as to how they should be finished. Most women prefer to leave the making of their lingerie until summer time, when they may sit on the porch or near an open window and make most of it by hand. Such a plan is all well and good for those who have an abundance of time, for surely every inch of femininity delights in beautiful lingerie and especially that which is hand made; the busy woman, though, must realize that machine-made garments, because of the time saved in their construction, are the most practical for her. Such women will find it advantageous to cut out a half dozen corset covers, gowns, and petticoats and then do all the machine stitching on them, reserving for odd moments such work as sewing on buttons, making buttonholes, and the little finishing touches that will make them ready for wear. Women frequently make the mistake of undertaking the construction of a garment that requires so much time that the time needed for the making of other garments is consumed. For instance, no woman should attempt to embroider one corset cover elaborately when she is in need of a half-dozen practical machine-made ones. The best plan for her is to make enough for her actual needs and then utilize the time that remains in the making of hand-made garments, for it must be admitted that even the busy woman wants clothes that make her happy, and even she should not deny herself the pleasure of having on hand a few dainty, hand-made, perhaps hand-embroidered, pieces of lingerie; yet, as just stated, her actual needs should always come first, and then, if time permits, she may satisfy her fancies.

13. Importance of Cleanliness.—To be clean and appear well groomed is the duty of every woman, not only to herself, but to

her family and associates. Nothing in the way of wearing apparel bespeaks the lady more than clean, neat undergarments, even though they be plain, and daintiness cannot prevail without cleanliness. No gown, no matter how elaborate or how beautiful it appears, is at its best if the person of the wearer and her undergarments are not perfectly clean. No woman is happy and free if she feels conscious of her clothes, especially if they are not clean and neat, and since cleanliness has such a vital effect on the happiness and good of all women, there is every reason why they should make the necessary effort to possess those things which tend to give confidence and poise. Effort is the chief requisite for cleanliness so far as underwear goes, for underwear is decidedly inexpensive if made at home and if several garments are made at one time, and, at the same time, by having an abundant supply it is possible to change frequently and be at all times fresh and clean.

UNDERGARMENT CONSTRUCTION

BRASSIÈRES AND CORSET COVERS

PLAIN BRASSIÈRE

14. In Fig. 1 is shown the front and in Fig. 2 the back of a plain, close-fitting corset cover, or brassière. As such garments are worn as a support, they should be made of firmly woven muslin or of linen, so that they will be strong enough to stand the strain they are subjected to in wearing without splitting. Brassières of this kind are very inexpensive when it is considered that scarcely $\frac{3}{4}$ yd. of yard-wide material is required to make one, and that, in addition, there are needed only $2\frac{1}{4}$ to $2\frac{1}{2}$ yd. of edging and four to six buttons.

15. Preparing the Pattern.—In making a brassière of this kind, use should be made of a tight-fitting corset-cover pattern or a foundation tight-lining pattern. The yoke lines may be marked as high or as low as is desired. To determine the position of the yoke lines, measure up on the center front, as well as on the center back, of the pattern to a point that indicates just where the upper edge of the brassière should terminate. Many women prefer to have a brassière come up to within 6 in. of the neck in front and to within

5 in. of the neck in the back, and others like to have it lower. It is well, though, in making a plain brassière, to have it come just high enough to cover the undervest and still be low enough not to show in case a daintier cover is to be worn over it. Next, determine the width that the shoulder pieces, or straps, are to be. If lace or embroidery edging is to be used, as in this case, the shoulder pieces need be only 1 in. wide at the shoulder, but if just a hem is to be used to finish the neck and the armholes, then the shoulder pieces should be made $1\frac{3}{4}$ in. wide, so that they will hold their shape well. Having



FIG. 1

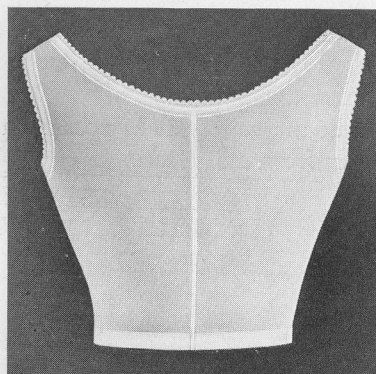


FIG. 2

determined the points on the center front and the center back, as well as on the shoulders, connect these points by drawing graceful curves and thus outline the yoke lines.

After the yoke lines for the brassière are drawn, place a sheet of paper of suitable size under the marked pattern and then trace the brassière pattern lines on it and proceed to cut out the pattern. Of course, the original pattern could be cut, but as a rule it is advisable to keep it intact for future use.

16. Placing the Pattern on the Material.—Fig. 3 shows the manner in which the pattern pieces for the brassière should be placed on the material so that the garment, when put together, will be as strong as possible and will not stretch. The back portion is placed so that the bust line is on a lengthwise thread, as shown at *a*. By omitting the dart in the back between the side section and the back section, and then placing the two back sections together and cutting a pattern for them, it is possible to cut the back for the brassière so

that there will be a seam at the center back only. In this case, a seam is to extend all the way at the side front; therefore, the front side body is placed with its bust line on a lengthwise thread, as shown at *b*. The waist line of the center-front portion is placed on a lengthwise thread, too, as at *c*. Placing this part of the pattern in this manner will cause the front section to appear a trifle irregular in outline, as is indicated at *d*, but when the center-front section is joined to the side section this irregularity will be overcome and the side line will be in correct position and will set well on the figure.

17. Cutting Out the Material and Making the Brassière.

In making brassières, it is advantageous, first, to cut out the material for just one garment, allowing, in cutting, $\frac{3}{8}$ in. for seams, to mark the pattern lines carefully, and then to baste this one together and try it on to see that it fits well, that the shape of the yoke, as well as its depth, is just as desired, and also that the armhole is large enough for comfort. Special care should be given to the fitting of the armhole, as it should be comfortable and yet fit up close enough to give protection under the arms; also, pains should be taken to fit the brassière in close at the waist line and to have it long-

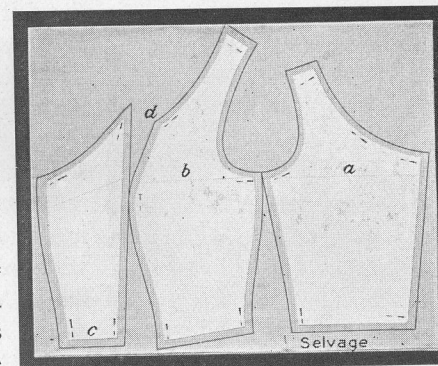


FIG. 3

waisted enough to come down well under the skirt band, so that it will not pull out. If any slight changes must be made in the brassière in fitting, because of incorrect measurements or error in testing, then these changes should be made in the pattern and other brassières cut out with the aid of this corrected pattern and finished up without fitting, thus saving much time.

18. In connection with the cutting of underwear material, it may be well to mention that the scraps should always be saved. They should be carefully rolled together to avoid wrinkling and put away in the scrap bag. By rolling them together they will remain clean and be in good condition when patches or odd pieces are required. Nothing is more necessary in the scrap bag than clean bits of white

wash goods, for there are always a hundred and one places where they will serve as patches. The little scraps of trimming are always worth keeping, too, for sometimes a scallop of lace or embroidery is damaged in washing or in hanging up the garment and has to be replaced with another one. Again, a pattern of embroidery may be an inch or so short, and a little odd bit of such trimming will come in handy in piecing it. For bits of lace, lace insertion and embroidery, finishing braid, and so on, it is a good plan to provide a small bag that may be put in the large scrap bag. Such a bag will serve to keep such bits clean and will keep them together so that they may be easily reached when they are needed.

19. In constructing brassières, the edges of the material should be trimmed evenly and carefully and then finished with a narrow,

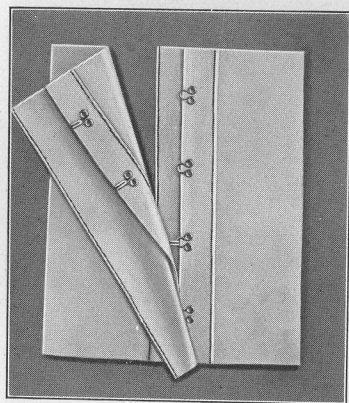


FIG. 4

flat fell in order to give them a neat, substantial finish. If it is desired to have the brassière very plain, as shown in Figs. 1 and 2, the fronts may have a plain hem that is $\frac{3}{4}$ to 1 in. wide, the neck and armholes may be finished with scalloped edging, and bias facing that is $\frac{3}{4}$ to $1\frac{1}{4}$ in. wide may be used to finish the waist-line edge. If more elaborate garments are desired, narrow torchon or Cluny lace may be used to trim the yoke and the armholes. If the brassières are made so as to be worn

always underneath a daintier cover, which plan is frequently followed, especially by women who are very stout, then it is advisable to make them just as plain as possible; in fact, a narrow hem or bias binding around the neck and sleeves, with tiny feather-stitching as trimming, is most satisfactory. If desired, very narrow bias facing or binding may be put on and torchon, filet, or Cluny lace whipped to one edge, or a rolled hem may be used and the lace whipped on as the hem is rolled.

20. To complete close-fitting brassières like the one illustrated in Fig. 1, several buttonholes must be worked on the right side of the front opening and buttons to correspond sewed on the left side of the opening. However, if time is of great value, **hook-and-eye**

tape, an example of which is shown in Fig. 4, may be substituted satisfactorily, as it gives a close, secure closing and may be easily applied. Hook-and-eye tape consists of firmly woven tape to which are riveted small hooks and eyes. These hooks and eyes are of good quality, and the tape is substantial, making it very desirable for closings that require strength. Such tape may be purchased for 19 or 20 cents a yard in most stores that deal in sewing materials. To secure hook-and-eye tape in place, it may be stitched in with the hems, as shown in the illustration. The hems should be turned $\frac{1}{8}$ in. wider than the hook-and-eye tape is when it is hooked up; that is, if each piece of the tape measures $\frac{1}{2}$ in. in width, the lap portion should be $1\frac{1}{8}$ in., so that it will cover both pieces of the tape well. The tape should be sewed on before the finish is put on at the top and the bottom of the brassière, in order that its ends may be concealed underneath the finish. There are many ways in which hook-and-eye tape may be used, and many places will be found in which it may be substituted for buttons and buttonholes; consequently, it serves as a great time saver for the woman who sews. The tape, however, does not produce so neat or so flat a finish as do buttons and buttonholes; therefore, it is well to be careful not to sacrifice neatness by using the hook-and-eye tape where daintiness is of great value, for only a little time is needed to make the required number of buttonholes for brassières and to sew on buttons to correspond.

CORSET-COVER STYLES AND MATERIALS

21. Corset covers are not unlike brassières; indeed, the only practical difference between them is that brassières fit very close, whereas corset covers fit rather loose and may have fulness across the front and sometimes a large number of gathers around the waist. As a rule, too, corset covers are a little daintier and sheerer than brassières, for the reason that they do not have to be made of such substantial material.

It would seem that there is such a vast number of designs or, rather, styles, in corset covers that only the patterns, the cutting out, and the general finishing can be considered in discussing them. Every woman must decide for herself as to how much time she can afford to give to the making of them and how much money she can afford to spend for the trimming they require, for these two points have much to do with the style of corset cover she will wear.

The corset cover, however, is the one undergarment that will bear no slighting so far as fit and finish are concerned, and especially is this true when it is worn with lingerie blouses; besides, as lingerie blouses are worn in both summer and winter, it is advisable to make ready several dainty corset covers that may be worn with them. The word dainty seems to be the one word to keep in mind in considering undergarments of all kinds, for dainty clothes underneath outer garments always proclaim for their wearer innate refinement and a goodly portion of good taste.

22. Soft nainsook, long cloth, handkerchief linen, and crêpe de Chine from 36 to 40 in. wide are the most suitable materials for corset covers. It is a mistake to buy heavy materials for such garments, for to appear fresh and dainty they should be starched, and if heavy material is used they will require more time to iron and will appear stiff and ugly, thus destroying all claims to daintiness. It is a fact, too, that the soft, dainty fabrics just mentioned will wear just as long as any lace that is suitable for corset covers, unless it be hand-made lace.

The lace for corset covers should always be neat and dainty and of a quality that harmonizes in weight, design, and texture with the material that is used for the garment. In making corset covers that have the fulness drawn up with beading and ribbon, it is well to use lace that has beading attached, for then the time required to join the lace and the beading will be saved. The amount of lace required for a corset cover may be determined by measuring around the yoke line of the pattern and the armhole, doing the measuring carefully and without drawing the tape line tight; twice this amount is needed, plus 6 in. for every yard. This allowance is necessary, because the lace must be held easy when stitching it in position. Lace that is stretched when sewed on will usually tear when the garment is ironed. Insertion, too, may be used in making corset covers. It is certainly worth while to form a small sleeve cap by sewing to the armhole insertion that matches the lace, for it imparts a lacier appearance and serves to give protection at the armhole. If insertion is to be used for both the yoke and the armholes, the quantity required may be determined in the manner directed for lace. If it is to be used only in the armholes, 1 yd. is usually sufficient for one row in each armhole.

PRACTICAL CORSET COVER

23. In Fig. 5 is shown a corset cover that is not only practical in every way, but serviceable as well. Such a garment can be made quickly, and it is so simple that no difficulty will be encountered in laundering it. It does not have the appearance of being overdone with either labor or trimming, and for this reason should appeal to many women. The general simplicity of this corset cover gives to it a niceness worthy of consideration, and in addition to the merits enumerated it is inexpensive. Only a little more than $\frac{3}{4}$ yd. of 36-in. material, usually sheer nainsook, is required to cut out one garment of this kind for a figure of average proportions, and two garments may be cut out of $1\frac{1}{2}$ yd. of the same material. For trim-



FIG. 5

ming, only 3 yd. of dainty, narrow lace that has beading attached and 1 yd. of insertion are required for each corset cover, and besides the material and the lace mentioned there are needed $3\frac{1}{2}$ yd. of lingerie tape and three buttons.

24. Preparing the Pattern.—The pattern to be used in cutting out this practical corset cover is nothing more or less than a plain shirtwaist pattern cut off at the waist line and then shaped down from the neck to give a rounded-yoke effect. The depth of the yoke may be made to suit the wearer. Corset covers that are not too high are really the most pleasing; yet they should always be high enough to cover the undervest. A corset cover that is too high in the back

has a tendency to make the figure of the wearer appear round-shouldered, and one that is too high across the front makes the figure appear crowded and, besides, detracts from the attractiveness of yokes and collars, especially if the blouse under which the corset cover is worn is a sheer one. As a rule, a corset cover should measure two-thirds of the original back length from the top of the band at the center back to the finished edge of the trimming, and if a measurement is taken from the waist line to the top of the breast bone in the center front and the corset cover finished to measure just two-thirds of this length it will be found satisfactory. Shoulder pieces that are only 1 in. in width may seem very narrow, but when lace is put on them and insertion and lace are sewed in the armholes they are sufficiently wide.

25. Cutting Out the Material.—In cutting out the material for the corset cover shown in Fig. 5, it will be found economical

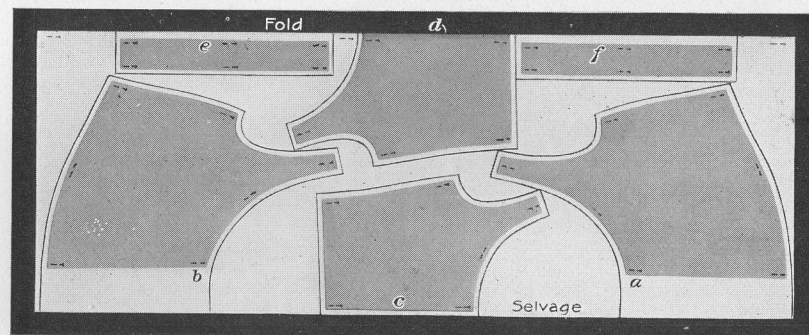


FIG. 6

to cut out enough for two garments at one time. In such an event, $1\frac{1}{3}$ yd. of 36-in. material is needed, and the pattern pieces should be placed on it in the manner shown in Fig. 6. To secure the required number of pattern pieces, trace two patterns with the aid of the corset-cover pattern made from the plain shirtwaist pattern, and on which the yoke depth is marked; also, cut two strips of paper to form patterns for the bands, making them 2 in. wide and one-half as long as the waist measure, plus 1 in., so as to allow for the seam at the center back and the overlap in front. With two patterns thus prepared, fold the material through the center lengthwise and pin the selvage edges together. For the average figure, place the center-front line of one front pattern piece $2\frac{1}{2}$ in. from the selvage of the

material, as shown at *a*, and the other front pattern piece $2\frac{1}{2}$ in. from the selvage, as at *b*. One back pattern piece will fit in very nicely a seam's width from the selvage between the two front pattern pieces, as at *c*, and the other along the fold, as at *d*. The pieces for the band may be placed along the fold, as at *e* and *f*. By cutting the band in this way it will be necessary to piece it at the center back, but piecing is not objectionable if the seam is stitched twice in the same place to give it strength and is then carefully pressed open. If desired, the band of the corset cover may be omitted and the waist portions so cut out as to come 1 in. below the waist line all the way around. This will permit the formation of a $\frac{3}{4}$ -in. casing, through which an elastic may be run. Also, if desired, embroidery insertion or beading may be used for the band.

26. Figures with very small bust measures require more fulness across the front than those with average measures, and also a little more in the back. To allow for this fulness in cutting, place the center back of the back part of the pattern for figures having small bust measures from $\frac{1}{2}$ to 1 in. from the fold or the selvage, and the center front of the front part $3\frac{1}{2}$ in. from the selvage, instead of $2\frac{1}{2}$ in., as directed for the placing of the pattern parts for the average figure. For figures with busts greater than 38 in. and less than 42 in., it is really better to have less fulness across the front than is allowed for average figures; therefore, in such cases, place the front parts of the patterns so that their center fronts are only 2 in. from the selvage. As a rule, all waist patterns are made larger than the bust measurement, and this allowance in itself is almost sufficient. For bust measures that are greater than 42 in., it is advisable to use material that is 40 in. wide instead of 36 in.

27. When the pattern pieces are placed on the material in the manner just described, proceed to cut out the material for the corset covers. Allow $\frac{3}{8}$ in. for seams at the shoulders and the under arms, and $\frac{1}{4}$ in. for seams around the yokes, the armholes, and the waist lines. Do not allow seams for the bands, as they should be just $\frac{3}{4}$ in. wide when finished. Notch the center back of each piece of material for the back of the corset cover at the waist line, so that it may be joined to the center back or seam of the band; also, place a notch 2 in. from the under-arm seams on the waist line of both the center front and the center back, to mark the points from which to gather and thus correctly place the fulness in the band.

28. Constructing the Garment.—Begin the construction of the practical corset cover by first French-seaming the shoulder seams, making the seams very narrow. Then proceed to stitch the beaded edge of the lace on as the hem is turned with the machine hemmer. To make sure that the shoulder seams will go through the little turn piece of the hemmer well, trim the ends as shown at *a*, Fig. 7; that is, so that there will not be too many thicknesses. When the lace is sewed to the yoke, sew the insertion in the armhole in the same manner. Then remove the hemmer from the machine, put the machine presser foot on, and sew the beading edge of the

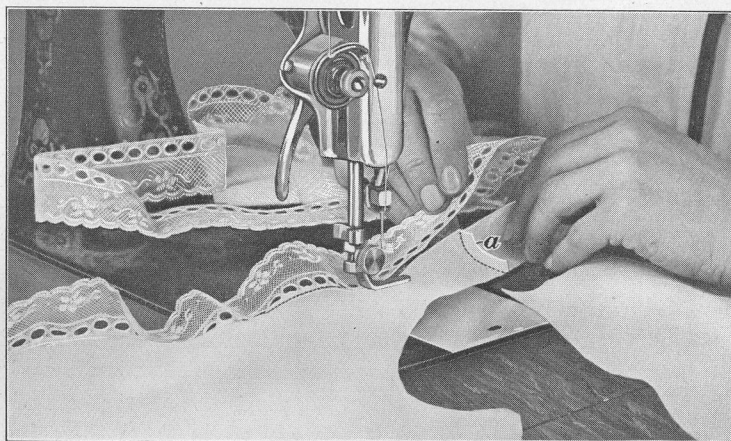


FIG. 7

lace to the insertion, taking care just to catch the edges and not to let them overlap more than is necessary to stitch them together.

When the lace is sewed on, proceed to stitch up the under arms with a narrow French seam, continuing the seam through the insertion and the lace, also. Next, turn a hem $\frac{1}{2}$ to $\frac{3}{4}$ in. wide on each center front; continue the hem up through the lace and beading edge, but make these hems just wide enough to come even with the first hole in the beading, as shown at *a*, Fig. 8, turning the hems in both instances to the wrong side. When this is done, put the machine gatherer on and proceed to gather the waist line of the corset cover, gathering each side from the center front to the notches at the waist line at the under arm and from notch to notch in the back. It is not necessary to break the thread in gathering the waist line; just slip the material out of the machine gatherer and skip the 4-in. space

at the under arm and then put the material back in the gatherer and gather across the back; then skip the next under-arm space, and gather from the notch to the center front.

Next, replace the gatherer with the presser foot and place the band with its right side to the wrong side of the back, the seam in the band meeting the notch at the center back, and pin them together. Then proceed to adjust the gathers, as shown in Fig. 8. If the gathered space is larger than the band, pull gently on the bobbin thread on each center front, so as to draw the gathers up a trifle. If the gathers are too full and will not reach the length of the band, then very carefully break the thread that holds them in as many

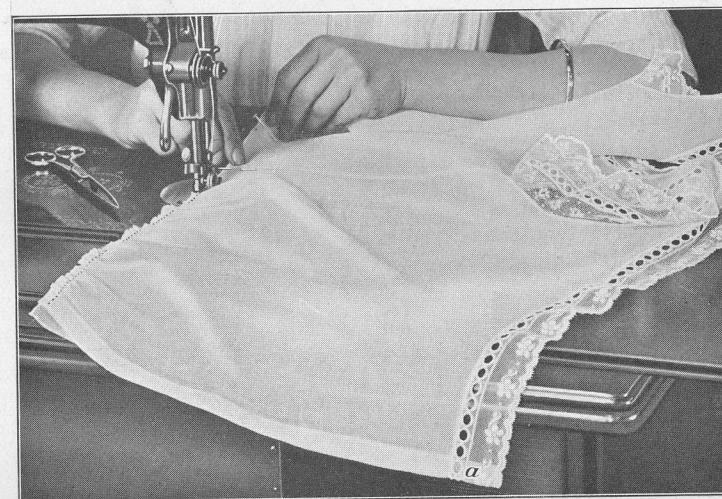


FIG. 8

places as is necessary to give the required length. Begin the breaking near the under arm, so that the fullest part of the gathers will come near the front. When the gathers are adjusted, stitch the band to the corset cover with a $\frac{1}{4}$ -in. seam. To make sure that the gathers will not slip out of position, keep the gathered side up in stitching in order that they may be held in place with the left hand as the stitching is proceeded with. Tie the machine-thread ends; then make a narrow turn on both ends of the band and on its free side, and turn it over the joining of the band and the corset cover, exercising care to cover this seam well and to keep the band from stretching.

When several thicknesses of material are sewed together at one time, as in this case, there is danger of an ugly twist appearing in the band. This is due to the fact that the underneath feed of the machine carries the underneath layer of cloth forwards, and the presser foot, since it fits down tight because of the several thicknesses, has a tendency to stretch and push forwards the upper thickness of the band. Such danger, however, may be entirely overcome if the underneath portion is held carefully with the left hand while the right hand guides the upper part of the band under the presser foot, as indicated in Fig. 9, so as to keep the wool threads

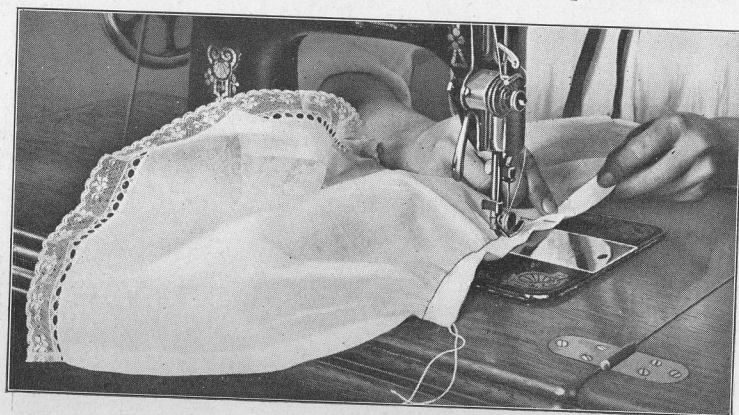


FIG. 9

and the stitching in the upper part of the band exactly over the corresponding threads and stitching in the lower part.

After the stitching is done, secure every machine-thread end, so that the seams or stitching will not ravel out in laundering. If there are any places where the lace edge or insertion is not caught to the garment in stitching, take a few overhanding-stitches to hold them securely together. Next, work two vertical buttonholes in the hem on the right-hand side of the corset-cover portion and one horizontal buttonhole in the center of the band, and then sew small, flat pearl buttons to the hem and band on the left-hand side. Finish the garment by running narrow lingerie tape or washable ribbon in the beading of both the yoke and the armholes or sleeve caps.

29. For corset covers in which there is so little fulness to be gathered up that beading is not desirable, the finish shown in Fig. 10 will be found especially pleasing. This finish, known as

cross-stitch beading, is substantial and inexpensive, and it is very attractive when the cross-stitch is made in light, fast-colored threads, such as pink, blue, and lavender. Besides being excellent for the yokes and armholes of women's corset covers and night dresses, cross-stitch beading is desirable for dresses that are to be worn by little folks.

30. To make cross-stitch beading, turn the edge to be finished over to the right side, making the turn a scant $\frac{1}{8}$ in. deep, as shown at *a*. Then baste the lace edge on, as at *b*, or stitch it on with the sewing machine if such stitching can be done more conveniently. Next, place a very narrow lingerie tape—the $\frac{1}{8}$ -in. width is the most satisfactory—over the edge of the lace, as at *c*, and proceed to cross-stitch over the tape, as at *d*. This tape should be of a quality that will launder well, preferably the twistless, as it is not to be removed from the garment. In doing this work, care must be taken to keep the stitches even and to catch them just outside the tape each time, for if a single stitch is caught in the tape difficulty will be encountered in drawing it up.

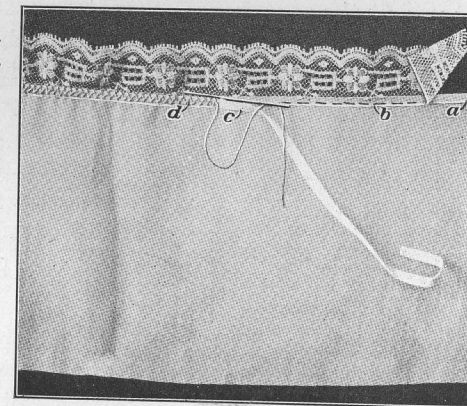


FIG. 10

The distance between the stitches should be about half the width of the tape. In catching the upper edge of the cross-stitches, it is always well to make sure that the stitches are taken through both the lace and the material; also, it is always advisable to begin the making of cross-stitch beading at the point where the tape or the ribbon is to be drawn up. For example, in applying the stitches around the armhole of a corset cover, always begin at the shoulder seam so that the bow, when tied, will come in the proper position at the top of the shoulder. If the bow is not desired at the shoulder, then begin at the under-arm seam, so that the bow may be tied there.

31. Shirring may be done with cross-stitch beading if desired. Thus, one, two, or three rows of ribbon may be placed over a piece

of material that is to be Shirred and the cross-stitch made over these rows of ribbon. When the ribbon or ribbons are drawn up, an attractive and even adjustment of the fulness will give a very desirable finish. There are many other ways in which cross-stitch beading may be advantageously used.

VARIATIONS OF THE PRACTICAL CORSET COVER

32. Corset Covers That Give Width Through the Shoulders.—Very small women or women who are narrow through the chest and the shoulders derive much satisfaction from corset covers whose shoulder points are extended. When worn under waists made of sheer material, a corset cover of this kind gives to the wearer the appearance of greater width. Such a garment should always be considered favorably by such women, as it makes the shoulders appear better and prevents the formation of a break at the neck or the collar line by coming up close to this line. Corset covers with extended shoulders may be made in the same manner as the practical corset cover, but the pattern must first be worked out to suit the person who is to wear the garment, so that the width may be obtained across the shoulders and yet give a correct-fitting armhole, which will aid in holding the corset cover in position on the shoulder.

33. Corset Covers With a Peplum.—Instead of a corset cover with a band at the waist line, some women prefer to have one with a *peplum*, or small skirt-like effect below the waist line. In such a case, it will be necessary to prepare for the peplum a pattern that may be used in conjunction with the corset-cover pattern. To prepare a peplum pattern, first measure down $3\frac{1}{2}$ in. on the center front of a circular foundation-skirt pattern, 3 in. on the bias side of the gore, and $2\frac{1}{2}$ in. at the center back. Then connect these points with a slightly curved line, so that the bottom line of the peplum pattern thus marked will correspond with the curve at the waist line. Next, place a piece of paper of suitable size underneath the part that outlines the peplum pattern and trace as follows: first, on the new line that connects the $3\frac{1}{2}$ - and $2\frac{1}{2}$ -in. points; then up from the $3\frac{1}{2}$ -in. point on the center-front line; and then along the waist line and down on the center-back gore to the $2\frac{1}{2}$ -in. point. Finally, form the peplum pattern by cutting on the traced lines of the paper that was placed underneath the skirt pattern.

34. Corset Covers Without an Opening.—Corset covers that have no opening at the center front and the center back may be developed with the aid of the pattern used for the practical corset cover. In cutting out the material for the corset cover that is to have no opening, place the center back of the pattern along the fold in the usual manner, but place the center front $1\frac{1}{2}$ to $2\frac{1}{2}$ in. from the fold, the distance depending on the fulness desired across the front; usually less fulness is allowed than when the corset cover is to open in front. Allow 1 in. at the waist line in cutting in order that it may be finished with a $\frac{3}{4}$ -in. casing through which to run an elastic or a tape. The opening for the elastic may be made at the under-arm seam, and after the elastic is in position and securely stitched so that it will not pull apart the opening may be overhanded together.

PETTICOATS

MATERIALS AND STYLES

35. Underskirts, which are called *petticoats* by American women and *jupes*, or *jupons*, by the French, are important factors in the wardrobe of every woman, notwithstanding the fact that many dressmakers discredit them and that tailors frequently claim that they mar the beauty of the outside skirt. Our grandmothers never wore fewer than two petticoats under their outer skirts, and sometimes they wore as many as five, thus burdening themselves unnecessarily. The time, however, has passed when so many underskirts are worn, the rule being to wear only a sufficient number of skirts of reasonable fulness for protection and to hold out the dress sufficiently. When style decrees that the outer skirts be extremely narrow, petticoats are sometimes omitted entirely, especially if the outer skirts are tailored and made of heavy material. However, most women feel more completely dressed in a petticoat of some kind, even if it is only of the thinnest silk Jersey or crêpe de Chine. Women have no cause to regret that custom has done away with the wearing of voluminous underskirts, for, besides saving the endless time required to make and launder large numbers of petticoats, they enjoy more freedom of motion than would be the case if they were hampered unnecessarily.

36. Petticoat Materials.—The outer garments that a woman wears generally govern the kind of material that should be used for

the petticoats. If the outer skirts are clinging and the lines very straight, then very soft fabrics should be selected for the petticoats; if the skirts are full from the knees to the bottom and hang full and fluffy around the feet, soft, clingy petticoats with many flounces and ruffles should be worn; if the outer skirts have a decided flare at the bottom and the flare extends from the waist line, then the petticoat itself should be made almost as full as the outside skirt and of material that will give graceful lines and at the same time serve to hold the dress out well.

Lingerie petticoats are made of numerous kinds of wash materials, such as crêpe de Chine, silk Jersey, sheer muslin, cotton crêpe, flowered lawn, piqué, raw, or unbleached, muslin, percale, and gingham. Non-washable petticoats are made of silks, especially the soft taffetas and the surahs, and satins, and also of silk-and-wool Jersey, sateen, and percaline. The non-washable materials first named are the ones usually preferred when beauty is the consideration; the other materials are not so attractive, but they give excellent service. Sateen and percaline petticoats are often made with taffeta, satin, or messaline flounces, which finish makes such garments very satisfactory.

37. It may seem ridiculous to say that petticoats may be made of chiffon; yet many of them are to be seen. It appears, however, that such garments are intended for dancers, rather than for the home or the business woman. Sometimes chiffon petticoats measure several yards at the bottom, on which are used straight, fluffy ruffles of chiffon. The method of making chiffon petticoats is very similar to that employed for other petticoats, except that each seam must be stitched over paper so that there will be less danger of pulling or otherwise injuring the chiffon in stitching.

38. Petticoat Widths.—The width of petticoats is governed to a great extent by prevailing styles. Some persons advocate that all women should wear a fairly narrow petticoat—that is, one that measures from $1\frac{3}{8}$ to 2 yd. at the bottom—contending that a woman's walk is more graceful if her stride is restrained somewhat. One advantage of narrow underskirts is that a woman may wear them with full or narrow skirts without any fear of their showing from beneath when she sits down. One very full petticoat without a reasonably narrow one underneath is a nuisance, because it falls around the limbs and interferes with walking. If a full petticoat is required, a plain foundation petticoat should be worn underneath

it, so as to overcome the difficulties that would otherwise be encountered in walking.

39. Petticoat Styles.—Petticoats that are to be worn with tailored garments should be made very plain, while those which are to be worn with dainty dresses may have flounces of lace or embroidery, or both, or ruffles of the material of which the petticoat is made.

Of all the styles of petticoats, the *two-piece petticoat* is perhaps the most serviceable and satisfactory, provided a petticoat that is not overly full at the bottom is desired. Such skirts are especially desirable when darts are put in the back between the hip and the waist line, for the reason that less material, as well as less time in making, is required. Besides, in the two-piece petticoat, there are no unnecessary seams to mar the lines of the outside skirt. The opening on the side is also a convenience in a skirt of this kind.

Next in favor comes the *three-piece petticoat*. Such a skirt cuts with almost as much economy as a two-piece skirt, has only one more seam, and is very satisfactory when made up, because, as the darts in the back are omitted, the slightly bias seam at the center back causes the skirt to fit into the figure better than it would if it were cut on a fold of the material. Some women prefer this seam at the center back, thinking that the extra seam does not require so much labor as do the darts.

40. One advantage of either the two- or the three-piece petticoat is that an extra front gore may be put in so as to make it suitable in case only one petticoat is to be worn with a thin dress; that is, the front of the petticoat may be made of two thicknesses of material so as to provide enough thickness at the front to make one petticoat take the place of two. A woman should always be careful to wear a petticoat of such thickness as to prevent her shape from being visible through her garments when she stands in the sunlight. Women have been severely criticized for displaying their forms in this way, and chiefly because they make the mistake, frequently through thoughtlessness, of wearing petticoats that are too thin. If a double thickness of material is put across the front of a petticoat, as suggested, women will not be open to criticism when they wear thin dresses. This extra front gore may be put in, as shown in Fig. 11, so that it will serve as a seam finish. It will not be difficult to iron a skirt so made, especially if the extra gore is smoothed over the front gore very carefully so that wrinkles will not creep in anywhere.

A good way in which to avoid the appearance of wrinkles is to lay out flat on the table the two pieces that comprise the front gore and pin the center of one directly over the center of the other, taking care to keep the lengthwise threads of each running exactly parallel with one another. Next, stitch the back gore to the front by stitching the sides together, seams to the right side, and remembering in doing this to leave a placket opening on the left side. When the side pieces are stitched, smooth the skirt out carefully, smoothing from the center, and pin the upper front gore to the underneath gore, just inside the side seams, placing pins every few inches, so as to hold the

edge securely. Then, when the edges of the top front gore are turned under and stitched directly over the seam, as in Fig. 11, there will be no wrinkles in either the upper or under gore.

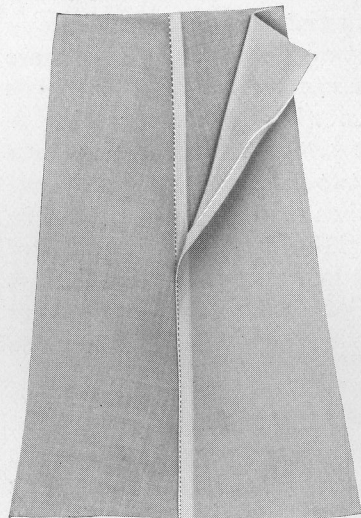


FIG. 11

41. Petticoats of Narrow Material.—If material less than 36 in. wide is to be used for petticoats, a *four-gored skirt* will prove to be more suitable than one of fewer gores, as it cuts to better advantage, giving a seam in the center front, one in the center back, and one over each hip. To cut out a four-gored skirt, use should be made of a plain two-gored skirt

pattern. Open out the material and fold it through the center crosswise, as shown in Fig. 12. By folding it in this way, only two skirt lengths are required for cutting out a skirt for the average figure; if the figure is very large or if it is desired to have the skirt wider at the bottom than the foundation pattern calls for, then two and one-half skirt lengths will be needed. Next, pin the selvage edges of the material together and proceed to place the patterns in position. Put the center front of the front-gore pattern back far enough from the edge to avoid the close weave along the selvage, which is usually from $\frac{1}{4}$ to $\frac{3}{8}$ in. wide; also, put the back edge of the back-gore pattern two seam widths from the back edge of the front gore and its front edge in a slightly diagonal line from

the opposite selvage, reversing the gores, as shown in the illustration, so that the wide part of one gore comes opposite the upper, or narrow, part of the other, thus saving the material. By placing the pattern edges the width of two seams apart in the center, sufficient material is usually allowed along the selvage for a band

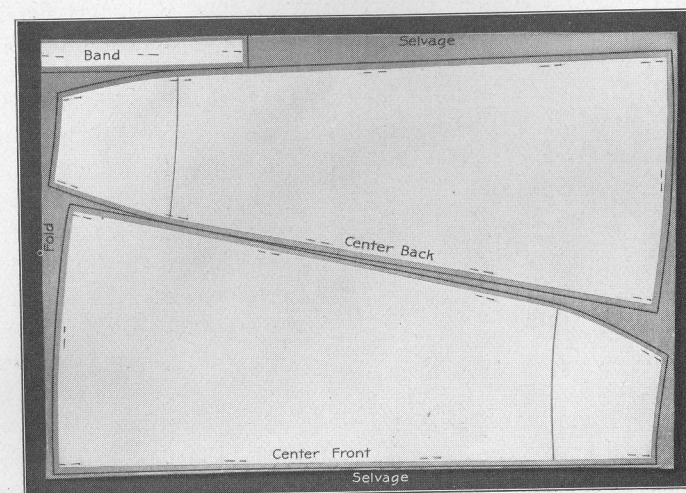


FIG. 12

and placket finish. If the gores are very wide, then additional pieces will have to be provided for the band and the placket. If the skirt is to be joined to a corset cover or a brassière, the opening at the center front will prove very satisfactory, as it may be finished on the center-front seam, which, as a rule, is convenient for the opening of the attached garment.

PETTICOAT CONSTRUCTION

42. Petticoat-Making Details.—The foundation of a petticoat depends on the number of gores desired, the material, and the method of cutting and fitting. In constructing petticoats, the method of applying the placket and the band is practically the same in all cases; indeed, such garments do not permit of much variation, except perhaps at the bottom, which may be finished with a plain hem, with scallops, or with flounces of various kinds.

In the actual construction of petticoats, it is a good idea to finish the skirt at the waist line before finishing it at the bottom; by so doing, a good, even length is assured, and then, too, if the lower

part of the skirt flounce is to be finished by hand, such work may be done at odd moments without any danger of the band and the placket opening fraying out, or raveling. The flat-stitched placket is the most commendable for petticoats, as it provides strength at its lower end, is neat, and may be easily applied. However, the seam placket or the continuous placket may be used if preferred. The band should be made double and of the same material as the petticoat; also, it should be finished from $\frac{1}{2}$ to $\frac{3}{4}$ in. wide. If it is desired

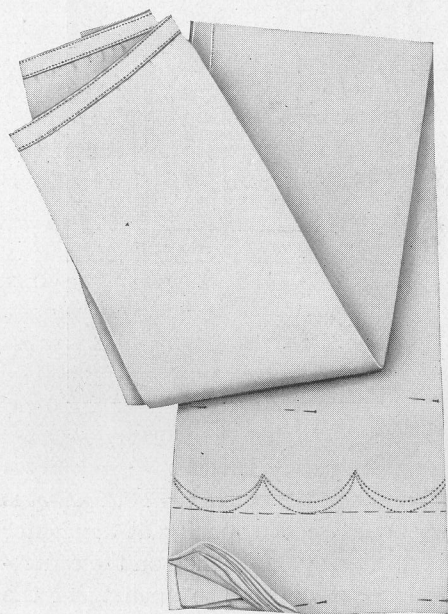


FIG. 13

to have the petticoat fit a trifle loose around the waist, the center-front and center-back edges of the material may be placed in 1 in. from the fold in cutting and an allowance of 1 in. made at the top for a finish. A narrow casing, say $\frac{3}{4}$ in. wide, may then be made at the top, and in it may be placed elastic that is $\frac{3}{8}$ to $\frac{1}{2}$ in. wide. In such a case, the elastic should be secured at the placket opening, in the same manner as for a shirtwaist. Buttons and buttonholes, snap fasteners, and hooks and eyes may be used for the placket openings. Wash materials usually require buttons

and buttonholes, while for non-washable materials snap fasteners or hooks and eyes are more satisfactory. If snap fasteners are used on a placket opening, the band, since it fits snug, should be provided with hooks and eyes, so that it will hold together well when the garment is being worn.

43. Scallops at the Petticoat Bottom.—A very satisfactory way in which to finish a petticoat is to place a row of scallops at its lower edge. Each of the scallops for this purpose should be about $2\frac{3}{4}$ to 3 in. across and from 1 to $1\frac{1}{4}$ in. deep at the longest part, or center. To mark for the scallops, first determine the length that the

finished skirt should be, marking with a basting thread or a tracer a line to indicate the point where the bottom of the scallop should come. Next, fold the skirt into equal sections, as shown in Fig. 13, first folding on the center-front and center-back lines, then on the sides, and then folding again. With the folding completed, divide the space equally, so that the scallops will be uniform in size. For instance, if medium scallops are desired, three spaces will be satisfactory; if the scallops are to be large, then two will suffice; and if they are to be small, four spaces will be none too many. Then with the aid of a teacup or a drinking glass mark, with a pencil, the scallops above the basting thread or tracing, keeping the lower edge of the scallop even with the mark all the way around. Next, trace through the pencil lines with a tracing wheel, so as to mark each one of the scallops in the flounce distinctly. It may be necessary to retrace some of the marks in the underneath part of the folded portion, so as to make sure that they are distinct enough to follow in outlining the scallops. The material below the scallops should not be cut away at this time, for there must be enough below them to catch in the embroidery hoops while they are being worked with the buttonhole stitch. If it is found that the petticoat is not long enough to permit of this, then a piece of material should be stitched on the lower edge to give enough length to secure the scallops in the hoops at a convenient distance from the edge for working. After the scallops are marked in a skirt of this kind, outline each by stitching around it a couple of times with the sewing machine, using a long stitch. Such stitching will reinforce the lower edge and assist in preventing the scallops from tearing out when the garment is in use. To save time in putting in the padding- or chain-stitches, heavy knitting cotton may be used in padding the scallops. After the scallops are buttonhole-stitched and the raw edge is trimmed away, it will not be necessary to buttonhole-stitch the edge a second time, unless, of course, it is desired to have an extremely neat and substantial finish, as the machine stitches and the knitting cotton used for padding will give sufficient strength. When the scallops are cut out, the petticoat will be of a good length and sufficiently strong around the bottom to overcome splitting and to give good service.

44. Petticoat Flounces.—Flounces for petticoats are most commonly made of embroidery, lace, and lace insertion, the latter material sometimes being set in between tucked material, which, as a

general rule, is of a little finer quality than that used for the petticoat itself. It is possible to purchase attractive pieces of embroidery that may be used in the manner illustrated in Fig. 14. Such embroidery is simply gathered at the top, and, to hold the fulness in position and to cover the upper seam edge of the flounce, finishing braid is applied as shown. Petticoats so finished are attractive, easily made, and very satisfactory.



FIG. 14

better; also, if small designs are used for petticoat flounces, there will be little danger of women catching the heels of their shoes in the open spaces of the design. Embroidery used for flouncing should seldom be more than 20 in. wide; if it is too wide, the fulness at the top of the flounce will come too far up on the hips and thus interfere with the line from the hip to the knee, which line is best in nearly all cases if left straight and plain.

46. In Fig. 15 is shown a **flounce of tucks and embroidery**. This attractive flounce consists of 4-in. embroidery edging joined

45. The quantity of embroidery required for the flounce of a petticoat is equal to one and one-half times the distance around the lower edge of the garment. That is to say, if a skirt measures 2 yd. at its lower edge, then 3 yd. of flouncing should be provided; if it measures 3 yd., then $4\frac{1}{2}$ yd. will be needed; and so on. In making a flounce of the same material as the skirt, the same proportion of material as that mentioned for embroidery should be employed.

In purchasing embroidery flouncing to be applied to a petticoat, or slip, it is well to select a design with shallow scallops and moderately small eyelets. Small designs are daintier than large ones, and they really wear

to the tucked portion of the material. By joining the embroidery in a French seam, as shown at *a*, a neat finish will be secured. In this case the ruffle of embroidery is slightly gathered and therefore has a little more fulness than it would if it were put on plain. Since the tuck is very narrow, and for this reason there is not much of an allowance made for seams, the notched unfinished edge of the embroidery should be trimmed away, so that the machine gathering may be run close to its outer edge. The unfinished edges of the insertion should be trimmed evenly, but enough material should be allowed on each side to give a width exactly equal to the space between each tuck. As will be observed, there are five tucks between the embroidery and the insertion—one joining the embroidery, one joining the insertion, and three between; also, there are four tucks placed above the insertion, one joining and three above. Only four tucks are used above the insertion, chiefly to make the lower part of the flounce appear a little heavier than the upper part. If another row of insertion should be added, then, to make the flounce appear properly balanced, only three tucks should be placed above it.

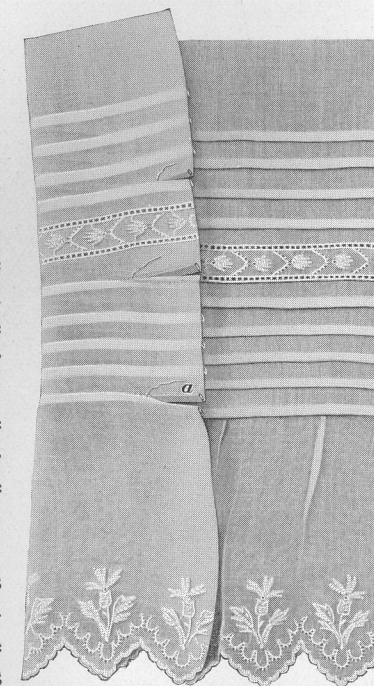


FIG. 15

47. A **scalloped flounce** is shown in Fig. 16. This flounce represents more hand work than the one shown in Fig. 15, but it does not require a great deal more time to make, even though it would seem at a glance that it does. To make the flounce shown in Fig. 16, first determine how much material is required for it, as well as the depth it should be when finished, minus the width of lace that is to be used at the bottom. When the outline of the scallops is marked, baste the lace edging all the way around, taking care to hold it easy and to allow a little fulness at the points, so that there will be no possibility of its appearing drawn. By using soft knitting cotton

as a padding, it is possible to give sufficient weight to the body of the scallops and yet save much time, as the knitting cotton does not have to be secured to the scallops except when working them. When all the lace is basted in position, buttonhole-stitch the edge of the scallops, catching each stitch through the lace, so that it will hold securely in position. Take care not to stretch the padding cotton, and be sure to shape it well at the points of the scallops. When the scallop edge is worked, apply the dots as shown; that is, embroider them in the satin-stitch without padding. Such dots may be put



FIG. 16

in without stamping the design, provided care is exercised in spacing them. Put one dot at the center of each scallop, one at each point, and one in between. When the embroidery work is done, trim away the material below the scallops up close to the buttonhole-stitch, doing the work very carefully so that the lace will not be clipped in any place.

48. For a flounce of the kind just considered, it is advisable to add a **dust ruffle**, such as that shown at *a*, Fig. 16, to the bottom of the skirt, especially if the flounce has a lace finish. The purpose of the dust ruffle is to protect the edge of the flounce from hard wear

and prevent it from becoming soiled; thus, it serves to preserve the flounce so that it will wear as long as the material of which the skirt itself is made. A dust ruffle should be from $2\frac{1}{2}$ to $4\frac{1}{2}$ in. wide, and it may be cut either bias or crosswise of the material, but never lengthwise. Lengthwise ruffles are difficult to iron, have a tendency to split in ironing, and do not set so well as bias or crosswise ruffles. Very narrow ruffles are best when cut on the bias, as they may be easily ironed. A ruffle 4 in. or more in width sets better when cut crosswise of the material. A hem $\frac{3}{8}$ to $\frac{3}{4}$ in. wide may be used to finish the bottom edge, or a substantial narrow lace, such as Cluny, torchon, or Dutch lace, may be sewed to the lower edge as the hem is stitched in position.

When the dust ruffle and the flounce are finished at their lower edges, divide them into eight equal sections by folding and marking each fold with a notch or a pin, beginning the divisions at a seam in the flounce or the ruffle. To apply a dust ruffle in this way, first determine the length of the skirt and from its bottom measure up the width of the ruffle desired and cut the skirt off at this point; then proceed to stitch the ruffle in place, using the machine ruffler. When the ruffler is attached to the sewing machine, adjust it so that 6 in. will be gathered into a 4-in. space, using a scrap of material in adjusting the ruffler. By adjusting the machine ruffler correctly in the beginning, time will be saved in applying the ruffle and the flounce to the skirt. With the ruffler ready, proceed to stitch the dust ruffle to the lower edge of the skirt. First, stitch with a narrow seam to the right side, and then cover the seam with bias tape, or finish in a flat fell seam, as at *b*, so as to get a neat, flat finish. When the dust ruffle is applied, the flounce may be attached to the skirt. Pin each scallop to the bottom of the dust ruffle, keeping the edges of the lace of the dust ruffle and the flounce even across the bottom; then bring the edge of the flounce up and pin it all around at the top. When it is pinned in position, put it over the table of the machine, hold it very carefully, and stitch it to the skirt, with the raw seam of the flounce up. Then, over this seam, stitch insertion, finishing braid, or bias tape to cover the raw edge, following the plan shown in Fig. 16, which illustrates a two-piece skirt with a 16-in. embroidery flounce applied with embroidery insertion.

49. If a petticoat that is to receive very hard wear is to have a dust ruffle, the lace should be omitted from the dust ruffle itself;

instead of the lace, a $\frac{1}{8}$ -in. turn should be made to the wrong side of the ruffle and a narrow linen or cotton tape stitched to the lower wrong-side edge, as shown in Fig. 17. This tape will serve to prevent the material from breaking or tearing; in fact, it will protect the petticoat in the same way as wool braid protects a tailored skirt.

To apply the braid, make a $\frac{1}{8}$ -in. turn to the wrong side of the ruffle, as mentioned, and then hold the braid under this and stitch from the right side, keeping the ruffle a good $\frac{1}{16}$ in. from the edge of the braid. By stitching from the right side, the ruffle portion can be stretched a little and the braid held rather loose, so that it will not be drawn tight. The braid will shrink more than will

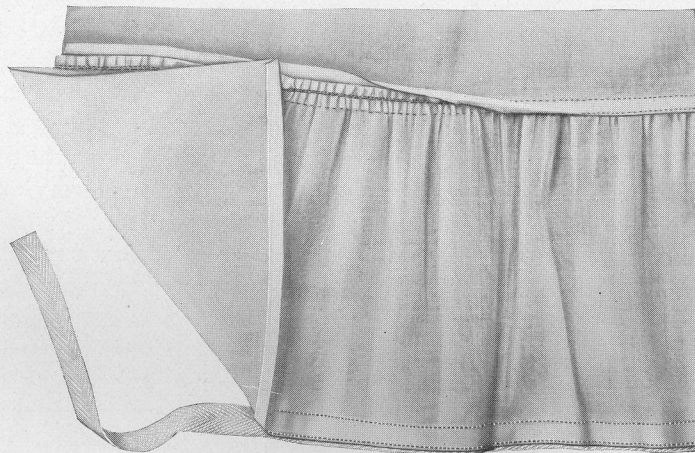


FIG. 17

the material of the skirt; consequently, difficulty will be met in ironing if it is tighter than the ruffle itself. When the tape is stitched to the ruffle at the lower edge, turn the ruffle and stitch the upper edge of the braid to the ruffle from the wrong side, as shown in Fig. 18, stitching right along the top of the tape. Finish the braid where it meets with a hand fell, turning the edges under to make a neat, flat finish.

50. Silk Petticoats.—In cutting out silk petticoats, the rules given for muslin petticoats also apply. If a silk petticoat is to have a ruffle of the same material as the skirt, the required amount of material should be provided. In placing a silk ruffle on a petticoat, no matter whether the ruffle is wide or narrow, it is well to bear in

mind that the ruffle will set better and may be more easily applied if cut on the bias. A bias binding of the same material as that used for the skirt makes a satisfactory finish for the top of the ruffle. Sometimes a narrow hem turned on each edge with the machine hemmer, a gathering placed $\frac{1}{4}$ to $\frac{1}{2}$ in. from the top of one hem, and



FIG. 18

a heading make a neat, attractive finish. It is advisable, however, not to make the heading too deep, as it is liable to drop down and catch lint on the top, and thus present an untidy appearance. Although the ruffle with the heading may be applied more quickly than the bias facing, it is not quite so durable.

NIGHT DRESSES

REMARKS

51. The essential requirements of *night dresses*, *nightgowns*, or *nighties*, whichever name it is desired to use, are to make the wearer comfortable while sleeping and to give protection to the body. The materials of which such garments are made should therefore be suited to the temperature of the room in which the wearer sleeps. For nights that are very warm, sleeping garments made of the sheerest

batiste, nainsook, long cloth, or cotton crêpe should be worn, and to give additional comfort they should have short sleeves and low necks. Cold climates demand garments made of the heavier qualities of muslin, flannelette, or flannel and with necks that are cut high and sleeves that are long. In very cold weather, if the sleeping room is cold because of being well ventilated or if outdoor sleeping is indulged in, night dresses of flannelette or flannel will be found comfortable. As the fleece of flannelette is soft, many women prefer sleeping gowns of such material to muslin for winter wear. Such garments, provided they are made in the fall, will generally become thin enough with wear and washing through the winter to be comfortable for use in moderately warm weather.

52. There was a time, and not so very long ago, when the chief requirement of a night dress was durability; however, the desire for daintiness has superseded this thought of durability and many gowns are now made more for beauty than for service. Still, with night dresses, as with corset covers, the time a person has to spend on such garments must be taken into account and not be spent on one garment when from three to six are needed. However, if the material used in their construction is soft and sheer, night dresses may be very dainty and yet not require the expenditure of much work. Kimono nightgowns, for instance, which are doubtless the simplest of all sleeping garments to make, will appear very dainty if a narrow lace edging is put around the neck, the yoke, and the sleeves; and, as they have only the two under-arm seams and the hem, little time is required to make them. In addition, kimono night dresses are comfortable and easy to iron and they require less material than do gowns with separate yokes and sleeves. Yoke night dresses always require much more labor than do kimono nightgowns, for which reason the majority of sleeping gowns in use are of the kimono type.

53. Quantity of Material Required.—To determine how much material is required for a night dress is a simple matter. For a kimono nightgown, measure from the shoulder to the floor and take twice this length. For a nightgown with a yoke, one sleeve length additional, measuring from the top of the shoulder to the wrist, will be needed, as the material is usually wide enough to cut both sleeves from one length; also, an additional $\frac{1}{2}$ yd. of material will be required for the yoke, unless the yoke is to be made of embroidery,

in which case, of course, this extra $\frac{1}{2}$ yd. may be omitted. Material that is 36 in. wide is usually very satisfactory for a night dress for the average figure; for the very large woman, however, 40-in. material will be better, because by using it she will save the time that would be required to piece the widths of 36-in. material.

54. Trimming for Night Dresses.—The trimmings for night dresses are many. They consist of hand and machine embroidery, scalloped embroidery edging, and French and German Valenciennes, Irish and filet crochet, torchon, and Cluny laces. For very inexpensive night dresses, Dutch lace is often used, and sometimes feather-, chain-, or cross-stitching is used alone as trimming.

55. Sewing-Machine Work.—The making of nightgowns affords excellent practice in machine work, and unless a woman has an abundance of time she should avoid all hand work possible in garments of this kind, always giving the sewing machine the preference. The long seams at the under arms can be run up quickly with a French seam or a flat fell on the sewing machine, and the hem, as it is practically straight with the grain of the cloth, can generally be put in without basting, thus serving to save much time in the construction of a garment. Night dresses, however, wear from 6 months to 2 years and are washed frequently, for which reasons they should be made well and very neatly.

KIMONO NIGHT DRESS

56. In Fig. 19 is shown the upper part of a kimono night dress, it being deemed unnecessary to show the entire garment. Patterns for such garments can be purchased at any pattern counter.

57. Cutting Out the Material.—In cutting out the material for the kimono night dress, proceed as follows: Fold through its center lengthwise a piece of muslin that is equal in length to the full length of the kimono-nightgown pattern, which consists of the front and the back in one piece, and then pin the selvage edges together. Next, pin the pattern to the material, placing it so that its center front and center back are on the fold, and cut out the garment in the regular way.

If the front gore is to be pieced, the portion cut off at the back under arm will be needed for the front. Place this gore alongside

of the front and lap the selvages enough to make a narrow seam; or, if it is desired to cut the selvages away, then allow $\frac{3}{8}$ in. on the edges for the joining. When the section is pinned in place, cut out the front portion. As a rule, the full width of the material, or 36 in., is used for the sleeves, so that there is no need of trimming them away at their lower edge; but if 40-in. material is used and the sleeves are a little longer than it is desired to have them, the material may be cut away accordingly.

58. Constructing the Garment.—When the material for the kimono nightgown is cut out, proceed to join the gores of the front portion of the gown and then finish the neck in the manner shown. As will be observed, use is made of narrow lace edging, with finishing braid to cover the joining. To apply the finish, turn a

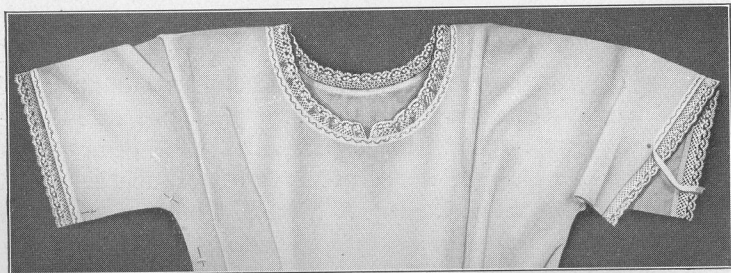


FIG. 19

seam edge to the right side and stitch the lace on, as shown at *a*, Fig. 20; then stitch the finishing braid over the raw edge. Instead of finishing braid, bias banding or lace insertion may be employed to finish the raw edge if desired. When lace is used around the neck, a little neater finish may be had at the joining if the edges are turned back so as to form a **V** in the front, as shown at *b*. Such a finish will also be of assistance in distinguishing the front from the back when the gown is put on. The finishing braid, insertion, or banding may be joined at the front also, and then covered with some appropriate embroidery stitch. Apply the lace and finishing braid to each sleeve in the same manner as they were applied to the neck, that is, as shown in Fig. 19, stitch the lace on and then cover the joining with the braid. When the trimming is in position, French-seam the under-arm seams of the night dress, remembering to stay the inside of the seam of each sleeve at the under-arm turn with a bias binding, so as to keep it from tearing out. The sleeves of

a kimono night dress should always be finished before the under-arm seams are stitched up, for then it is possible to do neater work on the sleeves and also to save time in finishing. Finally, on the bottom of the gown turn a hem that is $1\frac{1}{4}$ to 2 in. wide, and stitch it securely with the sewing machine.

59. If a lace yoke, a square yoke, or any fancy crocheted yoke is to be used for a kimono night dress, proceed by cutting the garment out as just directed. Next, open out the gown so that the neck will lie flat, lay the yoke portion over the neck of the gown and pin or baste it in position, and then secure it in place in a manner suitable to the yoke itself. For example, if a hand-made yoke, something very elaborate, is to be put in, it should be whipped in position on the right side of the gown; then the material underneath it should be trimmed away, and a rolled hem should be made from the wrong side and whipped back to the edge of the yoke.

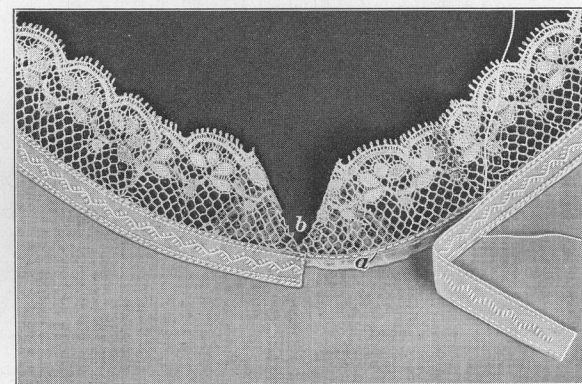


FIG. 20

As most women prefer loose, free sleeves on a garment of this kind, it is very rare that cuffs are used or that the edges of the sleeves are gathered in any way. However, if cuffs are desired, the lower edge of each sleeve may be gathered and the cuff joined in the same way as any other cuff. If lace cuffs to match the yoke are to be used, they should be put on in the same manner as the yoke is finished, but care must be taken not to make them so tight as to cause the sleeves to be uncomfortable.

FLANNELETTE NIGHTGOWN

60. In Fig. 21 is shown a flannelette nightgown the style of which is very satisfactory, because it permits of a sleeping garment that is neither clumsy nor bunglesome. In flannelette night dresses, a

separate yoke for both the front and the back is avoided in order to overcome the seam thicknesses that would result with it, but a double yoke is used at the back because of the additional strength it imparts to the shoulders of the garment; and, although the front of such a gown may be perfectly plain, without any gathers or fulness, and still be satisfactory, it is perhaps more pleasing if tucks are put in as shown in the illustration—that is, if they are made very tiny, so that they will appear as if corded. To add to the attractiveness, feather-stitching or chain-stitching may be put in between the clusters, or groups, of tucks.

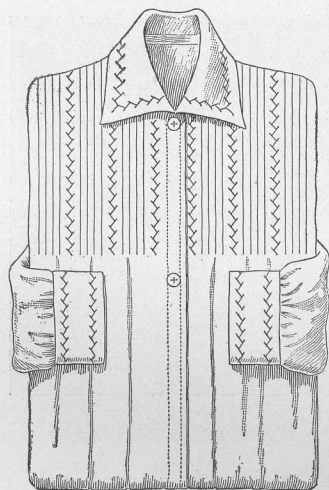


FIG. 21

61. For a garment of this kind, use should be made of two lengths of flannelette that correspond with measurements taken from the shoulder to the floor. If the front portion of the nightgown is to have tucks, begin by tucking one end of the material that is to be used for the front. Start the tucks about 2 in. from each side of the center, making them 8 or 9 in. deep and arranging them in groups of two, three, four, or five. When the yoke portion is thus tucked, lay the shirtwaist pattern on the tucked end and

proceed to shape the neck, shoulders, and armholes; also, lay the back part of the shirtwaist pattern on one end of the piece that was measured off for the back and shape it, remembering to allow ample seams, so that a roomy night dress will be obtained.

In cutting, narrow gores may be taken off the side of the back portion from the armhole down to about the midway point of the under-arm seam, and these gores then sewed to the front section, so as to give it additional width at its lower edge. At this time also, using the upper part of the back of the shirtwaist pattern as a guide, cut a yoke lengthwise of the material. Make this yoke about 4 in. deep at the center back and allow the same width of seams as is allowed in cutting the back of the night dress. Next, cut out the material for the sleeves, using the shirtwaist sleeve pattern from which the length of the cuff has been deducted. In addition, cut two cuffs

lengthwise of the material, making each of them 4 to 6 in. wide, so that they will be of a neat size when doubled, and 2 in. larger than the hand measure, so that they will slip over the hand easily.

62. With the tucks in place and the material shaped, cut the center of the tucked portion, slashing as far down as the length of the front measure in order to provide an opening that will permit the night dress to be slipped on and off easily. Then finish this opening with a flat-stitched placket. Next, sew the gores to the sides of the front section, provided it is desired to use them, and proceed with the back of the gown. Place the yoke on the right side of the night dress, turn under its lower edge, and stitch it in position. Join the shoulder seams, next. Join the front and the back sections together, the seam to the right side; trim the seam evenly; turn the yoke portion down over this seam; and then stitch as in the tucked-yoke night dress, stitching first on the edge of the yoke and then out $\frac{1}{4}$ to $\frac{3}{8}$ in. Next, join the under-arm seams with a flat-fell seam, stitch the cuffs on, and sew up the sleeves with a flat fell.

With the work thus advanced, baste the sleeves in with the seam to the right side of the night dress, so that a flat-fell seam may be used. Turn and finish this seam from the right side in order to get a neat finish; it is much easier to get an even edge on flannelette by stitching as much as possible from the right side. Next, put on the collar. The plain blouse collar is used for this night dress, and it is put on with a fitted or a bias facing, which, when finished, is from $\frac{3}{8}$ to $\frac{5}{8}$ in. wide. Finally, sew two or three large pearl buttons on the front closing and put in the hem. A hem that is $1\frac{1}{2}$ to $2\frac{1}{2}$ in. wide is satisfactory for the bottom of a night dress of this kind.

DRAWERS

REMARKS

63. Drawers seem to be the only undergarment about which every woman has a set notion; as a rule, when a style that particularly suits her has been adopted, she rarely changes to some other style. Every woman seems to have her own ideas as to how full or how scant she wants such garments, as well as how much trimming she wants

to use; she even has set ideas as to what kind of material should be used. However, every one will agree that a good-fitting pattern is essential to comfort and that the material should be soft enough to wash easily and not take up much time in ironing. The trimming should be neat and durable; however, just what it should be like is a personal matter—one that should be decided by the individual.

As a rule, drawers that are simply trimmed, substantially made, and just full enough for comfort are preferable. The best patterns are those which fit the figure, not those which agree with the fashion of the moment. Although fashion governs the exterior garments of women, it should not be permitted to dominate their undergarments, especially drawers, which should be made as far as possible to the measure of the individual.

In making drawers, the best plan is to obtain a pattern, cut out and fit one pair, make the necessary alterations, and then cut out and make several pairs at a time—enough to permit frequent changes to be made. By cutting the required number of such garments according to the fitted pair and then making all of them at the same time, a great saving of time will be effected, for nearly all the work can be done on the sewing machine; in fact, three pair can be made in this way almost as quickly as two pair that are cut out and made separately.

CONSTRUCTION OF DRAWERS

64. Material Required.—As a rule, $1\frac{1}{4}$ to $1\frac{1}{2}$ yd. of 36-in. muslin is sufficient for a pair of plain drawers for the average figure; but if ruffles are to be made of the same material as the drawers, then at least $\frac{1}{4}$ yd. more of the material will be required. For circular drawers, owing to their increased fulness, $2\frac{1}{4}$ to $2\frac{1}{2}$ yd. of material of the same width will be needed.

65. Patterns.—Patterns for drawers should be purchased according to the hip measurement. In testing them, they should be measured from the waist line at the side to the bottom of the pattern, which measurement should correspond with the side measurement from the waist line to the knee. If the pattern is found to be greater or less than the side measurement, it should be shortened or lengthened the necessary amount.

66. Cutting Out Plain and Circular Drawers.—In placing drawer patterns on the material preparatory to cutting out the

garments, the center of the pattern, or the side line should always be placed on a lengthwise thread of the material. A good idea of the difference in placing the circular- and the plain-drawer pattern on the material may be had by referring to Fig. 22. To avoid piecing the leg portions, the pattern for the circular drawers is placed with its center front along the selvage of the material so as to bring the center side line on the bias, as shown at *a*, whereas the pattern for the plain drawers is placed so that its center side line is on a lengthwise thread, as shown at *b*. By following this plan, the plain drawers, when made, will hang straight at the sides and the circular drawers will flare gracefully.

In cutting, allow $\frac{3}{8}$ in. for seams on all sides. If a ruffle of embroidery is to be used, the pattern for the plain drawers may be cut off an amount equal to the width of the embroidery, as at *c*, and then slipped down to the edge of the material. If either of the drawers is to be finished with a hem and tucks, the amount of material that each will take up must be allowed for below the pattern. In making circular drawers, they are rarely finished with

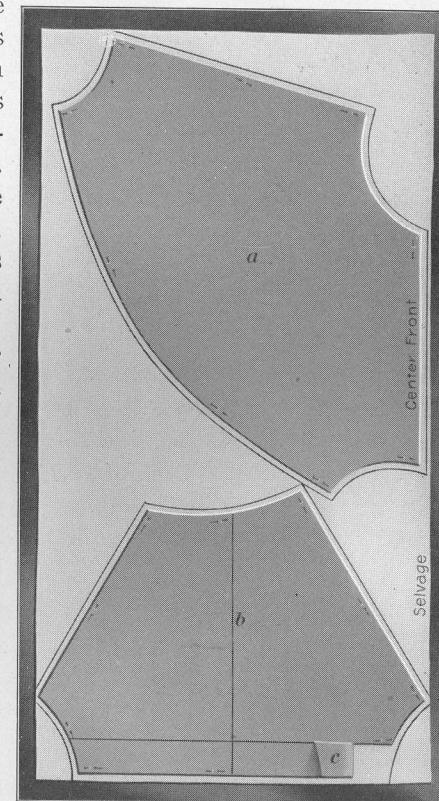


FIG. 22

tucks, because the tucks come so much on the bias that they would be difficult to put in, owing to the tendency they have to twist and cup out, unless, of course, they are made very tiny. For this reason, no provision is made for the allowance of tucks or a hem on circular drawers. It is preferable to face the lower edge of such an undergarment with a piece of bias facing, so as to make it lie perfectly smooth.



FIG. 23

67. Making the Garments.—After the material is cut out, the making of drawers is a simple matter; indeed, the way in which they are finished has most to do with the amount of labor involved. The method of finishing circular or plain drawers—that is, whether

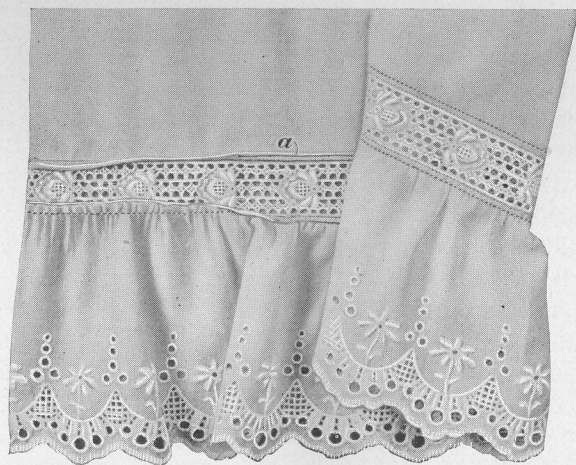


FIG. 24

open or closed—is exactly the same; but circular drawers demand that instead of a wide hem, as in plain drawers, a narrow hem or

Before removing the pattern, notch the center front with one notch and the center back with two notches, as in the pattern, so that there will be no danger of finishing both leg portions for one side, for, as there is no right or wrong to the material, this might accidentally be done and cause much annoyance. Another plan to avoid such an occurrence is to mark the right side of the leg portion by placing a pin in it.

bias facing be used at the bottom, chiefly for the reasons that much time would be required to put in a wide hem and that such a hem would not be satisfactory on account of the curved edge.

68. An attractive way in which to finish a pair of plain drawers is with insertion and embroidery, as shown in Fig. 23. The insertion is flat-stitched in place, as shown at *a*, Fig. 24. The drawer portion and the embroidery come up close to the open work of the insertion, thus giving enough of the unfinished edge of the insertion to cover the other raw edges. If desired, tucks may be added above the insertion in an undergarment of this kind; but as a rule, the insertion itself is sufficient. After the ruffle is stitched in position in making such drawers, proceed to stitch up the leg portions of the drawers, finishing them with a flat-stitched seam.

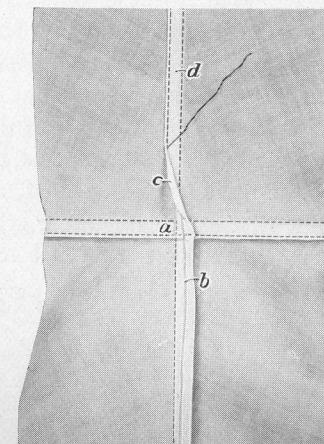
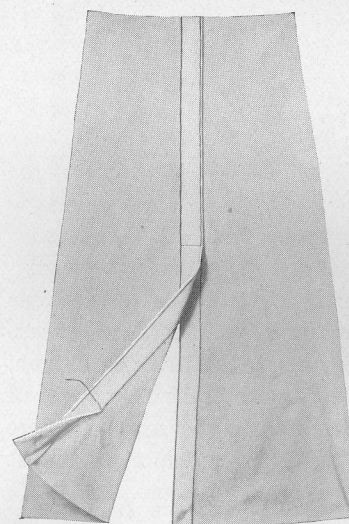


FIG. 25

In stitching through the embroidery and the insertion, though, be careful to keep the patterns matched evenly; that is, hold the seam edges so that the edge of the embroidery and also that of the insertion will exactly meet.

69. If the drawers are to be closed, proceed to stitch them together as shown in Fig. 25. Before stitching, however, pin the edges together very carefully, so that the seams in the leg portions will meet exactly, as at *a*. By slipping one edge back, as at *b*, and allowing enough material to turn over the other raw edge, as at *c*, time will be saved in trimming off the seam



[FIG. 26]

for the flat fell. When the leg portion is joined, turn and stitch the

seam the second time, as at *d*, to give a flat finish. Next, on the left side, put in the flat-stitched placket; also, put on a straight band that, when finished, will be $\frac{3}{4}$ in. wide.

If the drawers are to be open, face the opening on each side with a fitted or a bias facing that is $\frac{3}{4}$ to 1 in. wide, as shown in Fig. 26.

For slender figures, such fullness as is shown in Fig. 23 is good, but for women who are the least bit stout gathers should be avoided and a close-fitting yoke applied, as shown in Fig. 27. In applying the yoke, first stitch its upper edge all the way around, as shown at *a*; then clip the corner as at *b* and turn the yoke with its stitched side

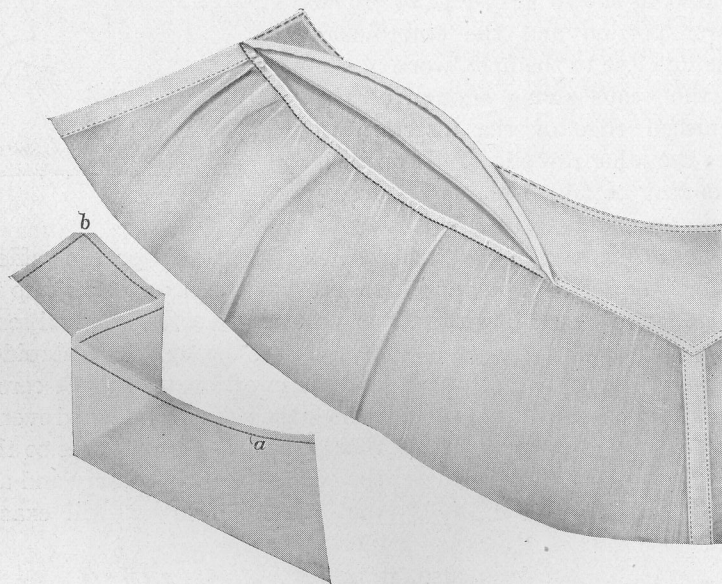


FIG. 27

in. Roll the material back as close to the stitching as possible, as this is very essential to the neatness of the garment. Then crease the edge very carefully and apply the yoke to the drawer portion, keeping the center front of the yoke in line with the center front of the drawers. If the yoke is stitched twice all the way around where it joins the drawers, as well as at its upper edge and in the back, it will be stronger and stand the strain or wear much better.

70. Plain drawers of crêpe de Chine or silk Jersey make very satisfactory knickerbockers when the waist and the legs of the garments are provided with elastics run through hems or casings. In

cutting out such a garment, to allow for fullness at the top and the bottom, slash the plain-drawer pattern along the fold and separate the two portions from 4 to 8 in.; also, allow 1 in. more at the top than the pattern calls for, so that it will be possible to turn a hem through which to run an elastic. At the lower edge, allow 5 in.—4 in. for the blouse and 1 in. for a hem through which to run the elastic. Such a garment will be comfortable and not too full for the average figure.

CHEMISES

71. The chemise is a favorite undergarment with many women, and although French women claim that American women do not know how to wear a garment of this kind, it is difficult to tell who get the most comfort from the chemise, the French or the American. It must be conceded, however, that the chemise is more popular in France than in America, which fact would lead to the belief that the French women appreciate them more. In France, the chemise is worn next to the body, being greatly preferred to the knitted undervest. The French garment is made to fit closer than the American chemise; also, it is very simply made of soft handkerchief linen, batiste, nainsook, or long cloth. American women, as a rule, prefer to wear knitted undervests next to the body and have their chemises made a little longer than do the French women, and they wear these garments over the corset as a corset cover and short petticoat combined, for which reason the garments must be made larger than those which are worn next to the body.



FIG. 28

72. A style of chemise, known as the **envelope**, is shown in Fig. 28. The only real difference between this garment and a simple chemise lies in the lower part, the simple chemise being open and the envelope chemise having a flap that buttons at the front and thus

serves to close the garment, as shown. Patterns for chemises, either simple or envelope, may be purchased at any pattern counter.

73. In cutting out the material for either the simple or the envelope chemise, the center front of the pattern must come on the fold of the material and the back of the pattern must be so placed that its center is on a lengthwise thread; also, as in cutting out similar garments, $\frac{3}{8}$ in. should be allowed for seams. In putting the garment together, whether it is the simple one or the envelope style, the work is very similar. The yoke and the armholes may be trimmed the same as for a corset cover, and the bottom may have a 2- or a 3-in. ruffle, a scalloped edge, or a narrow hem, as desired. For the lower edge of the envelope chemise, provided substantial lace is sewed to it or use is made of a scalloped edge, a small hem will suffice; if frail lace is used, then half-bias facing will be better, as it will strengthen the lower edge and will also provide a place in which to work the buttonholes that serve to fasten the envelope portion of the chemise. If a chemise is to be as comfortable as an undervest, as much material as possible should be dispensed with around the waist; the slope of the side seams will eliminate some of this fulness. Also, the side seams should be very small and flat-felled, so as not to be rough or bunglesome.

CARE OF UNDERGARMENTS

MENDING

74. The mending of undergarments is never overlooked by the thrifty woman, for careful attention to such work often means a considerable saving. Neatness should be the keynote in mending such garments, and to make neat repairs attention must be paid to the materials that are used. The mistake of combining heavy, new material with partly worn, fine material should be avoided. An effort should always be made to have the materials as nearly alike as possible, for then the mended part will not be conspicuous. In using either material or trimming that is not new, selection should be made of a piece for the patch that has not had quite so much wear as the garment that is to be mended, so that the patch and the garment may wear out together. Dainty stitches should be the rule

in patching all undergarments. In patching drawers, however, such stitches are not so essential; indeed, if the patches are put in with a French seam or a flat-fell seam, the result will be very satisfactory.

75. As a rule, such garments as brassières, corset covers, and princesse slips give way under the arms at a point where the arms rub against the body, especially if the corset that is being worn is high above the waist line. An ordinary patch at the under arm is very unsightly and will usually show, but a patch put on in the shape of a dress shield will not attract attention. Such a patch gives a good, substantial finish, and is especially satisfactory if the outer edge is finished with feather-stitching or with narrow lace edging. The patch should always be put on from the right side. If the material is just worn thin and a hole has not been made, then it will not be necessary to cut the material away from underneath. If a hole has formed, however, the material should be cut away and the edge turned under as for a flat-fell seam and stitched and hemmed down.

76. If embroidery insertion is used for the waistband of an undergarment, and it should give way where the buttons and buttonholes are located, new insertion as nearly as possible like the pattern used for the belt should be added at the ends. In doing this, the worn portion of the belt should be trimmed away and the new material joined to the old in a flat-fell seam. Then the new portion of the belt may be extended the desired length and finished off with a hem, just as the original belt was.

In patching embroidery or insertion on which there is no strain, the patch should always be put on from the right side and stitched around the raw edge with the sewing machine. Usually, it is better to stitch twice all around the patch and then trim away the underneath seam edges up close to the last row of stitching. Such a method is preferable to turning under the edges of the embroidery or the insertion, because, as they are generally thick, an ugly joining will result.

If, as in a brassière, buttonholes that are worked near the edge of the hem should pull out, a good plan is to bind the outer edge with narrow bias binding. This binding serves to make the buttonhole edge stronger and to prevent the buttonhole from again tearing out.

77. A piece of lace that has become torn or damaged in some other way may be repaired by setting another piece of lace in with the flat-fell seam; or, if a piece of lace to set in is not at hand, the damaged

lace may be mended by darning a small piece of net underneath it. When lace or embroidery edging becomes ragged and frayed from wear and the body part of the undergarment is good, the life of the garment may be prolonged considerably by retrimming it with inexpensive lace or embroidery. In such a case, of course, the worn trimming should be done away with.

LAUNDERING

78. In order to keep undergarments white and fresh looking, they require careful and frequent laundering. As in laundering embroidery pieces, they should first be washed, boiled, and rinsed, and possibly starched, so that they may be ironed satisfactorily.

Before laundering any garment in which ribbon is used, it is advisable to remove the ribbon. To do this quickly, tack a narrow tape to the end of the ribbon, lapping one over the other, and then draw the ribbon out of the beading so as to leave the tape in its place. The ribbon may be replaced after laundering by simply reversing this operation.

Before washing any undergarment that is stained, special attention should be given to the removal of the stain. A good plan is to soak the stained part in clear water that is a little more than lukewarm, and then, when the stain turns a dark brown, apply soap and warm water to remove it. Under no circumstances should soap or hot water be used until the stain has been thoroughly soaked in the clear water, because the soap, as well as the hot water, has a tendency to fix the stain in the fabric.

79. Before ironing, nearly all muslin undergarments should be starched with cooked starch that is moderately stiff—not cold starch. If the garment is a petticoat, the flounce and dust ruffle should be well dipped into the hot starch. In rinsing a petticoat, turn it wrong side out and wring it as dry as possible; then, holding it at the band, dip it into the starch and let the starch come up almost to the hip portion of the skirt. It is always best to avoid starching around the waist line and hips of any undergarment, unless the figure is very slender, in which case the starch is not amiss, because a garment so starched will make a person's figure appear a trifle larger than it really is. In wringing out a petticoat thus starched, perform the operation thoroughly but gently with the hands, so as not to tear

the flounce of lace or embroidery; and before hanging the garment out to dry, shake the ruffle and flounce well. In hanging such a skirt on the line, allow the flounce portion to hang down so that no strain will come on it; also, if the dust ruffle is frail, fold it over the clothes line so that there will be no strain on the ruffle itself.

80. The ruffles on drawers should be starched and handled in the same manner as the flounce of a petticoat. The body part of drawers, however, should not be starched. Muslin corset covers, as a rule, should be starched in a moderately thin, hot starch, as should also the trimming on the sleeves and yokes of gowns, just the trimmed portion being dipped so that it may be made to look a little daintier. If the time for ironing is limited, then the starch may be omitted, for, of course, starched garments require a great deal more time to iron than do those which are not. Chemises rarely require starching, and no starch should be used for silk or knitted garments of any kind. Sometimes a lace ruffle on a silk garment may be starched very lightly, but the starch should not be allowed to come in contact with the silk in any place, because it will not distribute itself evenly in the fabric and will cause spots to appear.

81. Any garment that is starched in hot, cooked starch should be thoroughly dried and then dampened before any attempt is made to iron it. If cooked starch does not become thoroughly dry before it is made damp, it will stick to the iron in ironing and cause a great deal of inconvenience; also, if starch is not thoroughly cooked it will stick. These two precautions should always be observed in using any kind of cooked starch, for then the ironing of the garments will be a simple matter.

82. In ironing petticoats, iron the dust ruffle and the underneath flounce portion first; then iron the flounce. If it should become dry in any place, moisten a clean, soft cloth with lukewarm water and rub it over the dry place, so that all the wrinkles will come out under the iron. After the flounce has been very carefully ironed, iron the upper portion of the garment, putting it over the ironing board and dampening it where necessary to take out the wrinkles.

The lower edge of drawers, or the ruffles, should always be carefully ironed before the body part. The drawers should be folded so that the upper portion is in and the lower portion out. Then, when the garments are put away in a drawer or a chest, it will be a simple matter to ascertain just what garments are at hand.

Night dresses should have the neck and the sleeves ironed before the body part. They should be folded in much the same way as a man's shirt is folded when it is purchased or is returned from a laundry; that is, with the sleeves and skirt portion in.

Dainty corset covers should have the trimming ironed before the material. They should be folded down the center back, the armholes together, and then folded lengthwise again at the armhole. Such garments should be carefully laid away, if possible in a chest or a drawer, so that they will not become wrinkled, as it is almost as important for them to be free from wrinkles as it is for the blouses that are worn over them.

83. When discontinuing the use of lingerie petticoats after a summer's wear, it is a good idea to place them in a coarse muslin bag or an old pillow slip that has been made very blue in a blued rinse water. A bag so treated will prevent muslin garments from becoming yellow, whereas a plain white muslin bag will permit them to turn yellow. Before putting such garments into the bag, however, they must be thoroughly washed and dried, without starching or ironing. The starch has a tendency to rot the fabric while the garment is not in use. By caring for garments in this manner much labor will be saved later, for when they are to be used again it will be necessary only to put them through a fresh suds and a rinse water and then dip them in starch. There will be no need of bleaching, as the blue bag will have prevented the garments from becoming yellow. Suds are used at this time so that the garment will absorb the starch readily and be easily ironed.

TINTING

84. Many women like undergarments in soft tints, or *pastel*, as such tints are called, expressing great fondness for petticoats, night dresses, and corset covers in pastel crêpe de Chine. Unfortunately, though, the tints that are most suitable for undergarments, as the pale yellows, pinks, and blues, and lavender and apricot, grow dim when the garments are washed, frequently becoming so murky looking as to destroy their beauty. It is possible, however, to restore such tints or, if desired, to change them entirely by means of **tinting**, a process in which colored crêpe paper or colored tissue paper is utilized as the coloring medium.

85. Tinting is possible only after the garment to be treated has been washed and rinsed without bluing. Into a fresh rinse water add lemon juice in the proportion of 1 tablespoonful to 1 gallon of water. The purpose of the lemon juice is to aid in distributing the color evenly. If it is not convenient to use lemon juice, vinegar in the same proportion will answer. Next, dip into the water a 3- or 4-in. piece of tissue or crêpe paper, the color of which is several shades deeper than the color desired for the garment, and squeeze the color out of it. Stir the coloring into the water well with the hand, and then dip a scrap of cloth into the water to make sure that the tint is as desired. Of course, the tint will appear a little deeper while the sample is wet than it will when dry. However, care must be taken not to get the tint too deep. Next, rinse the garment in this tinted water, dipping it quickly so as not to permit the formation of streaks in the garment. If the tint is not deep enough the first time, dip the garment again. Then wring it out very dry and make ready to dry or to iron, as the material demands. If the material must be dried before ironing, shake it frequently during the drying so as to avoid streaking.

86. The process just mentioned may also be used for tinting lace or a blouse made of soft silk, such as crêpe de Chine or Georgette crêpe. As a rule, very firm materials are not satisfactory when tinted, as they have a tendency to streak, but all soft fabrics will yield naturally to the treatment described. When this method of tinting is used, it is necessary to renew the tint with each washing, because the color will not hold in the suds. Some women do not consider fading a disadvantage, however, for in this way a change of color may be had each time a garment is washed.

Flesh-colored undergarments always seem to have preference over tinted ones. Therefore, if it is not convenient to use the colored paper mentioned for tinting, $\frac{1}{2}$ teaspoonful of red ink to each gallon of unblued rinse water will give a very satisfactory flesh tint.

Tinting powders in various colors may be purchased at drug stores or at stores in which cloth dyes are sold. Such powders are satisfactory for tinting, also. The packages in which they come contain directions for their use, but the use of the crêpe paper, as mentioned, is more economical.

PLAIN UNDERGARMENTS

EXAMINATION QUESTIONS

- (1) Why should undergarments conform in line to outer garments?
- (2) (a) What two qualities are essential in the material for undergarments? (b) What materials are suitable for undergarments?
- (3) Why should the trimming of undergarments be in keeping with the material?
- (4) What is the advantage of purchasing materials for several undergarments at one time?
- (5) How may time be saved in making undergarments?
- (6) (a) Why should a brassière be cut crosswise of the material? (b) How should the pattern pieces of a brassière be placed on the material?
- (7) Tell how to cut a corset cover without an opening at the center front and the center back.
- (8) What points must be considered when purchasing material for: (a) lingerie petticoats? (b) non-washable skirts?
- (9) (a) Why is a reasonably narrow petticoat usually preferable to a wide one? (b) Why is a two-piece petticoat often preferred to other styles?
- (10) What apparent advantage has a three-piece skirt over other skirts?
- (11) What precautions must be observed in placing a double front in a petticoat?
- (12) (a) When is it advisable to make a four-gored petticoat? (b) In what style of petticoat is a front opening convenient?
- (13) Why is it advisable to finish the placket and the waist line of a petticoat before finishing the lower edge?
- (14) What are the advantages of a dust ruffle?
- (15) (a) Why should a lengthwise ruffle be avoided? (b) How can a skirt and ruffle be divided to adjust the fulness evenly?
- (16) Why is it advisable to use the sewing machine as much as possible in making night dresses?
- (17) Why should a double yoke be used in the back of a night dress?
- (18) What kind of material is best suited for drawers?
- (19) In what way may time be saved in constructing more than one pair of drawers?
- (20) How much material is usually required for a pair of: (a) plain drawers? (b) circular drawers?