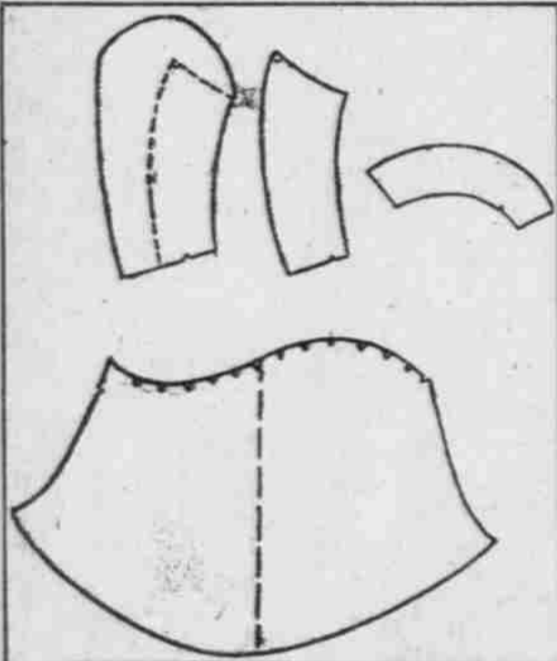


HINTS FOR THE HOME DRESSMAKER



The New Sleeves



THE graceful sleeve that is No. 6 of those shown in the upper half of the page, expresses the newest modes in sleevehood, the fullness at the shoulder, the elbow length for afternoon wear, and the fashionable winter trimmings of fur and lace.

For a Spring frock the fur would naturally give place to some other material, particularly the dress material proper.

The pattern is composed of three parts. The lining of the sleeve cut along a straight line, the dots mark off the under part of the sleeve. The second part is the sleeve cut in a straight line from a single piece on the line A-B; the plaits are denoted by the indentures. The two cuts for the small of the arm are shown by an indenture.

The third part is the side cuff of the sleeve, with a notch showing where it is fastened to the lining of the sleeve.

The leg-o'-mutton sleeve has been quite adopted, setting in motion a series of causes which make it impossible to wear the bores which long have been necessities with the sloping-shouldered gowns.

Furthermore, the drooping, sweeping hats have been necessarily ostracized by this new fullness of sleeve near the neck.

Hats finally have had to take upward lines, as if to flee from encroaching lines, perching on feminine heads like small crowns, or seeming but the point where a parolche of waving plumes takes its hold.

Sleeves, if not short, are at least an inch or two above the wrist.

This in its turn means that four-button gloves are no longer possible with afternoon gowns.

The six and eight-button lengths are needed, with a bracelet if liked covering the bare space above the wrist.

The pattern printed on this page is of the sleeve No. 6.

No. 1 in the group is the new leg-o'-mutton sleeve of the now accepted shape. Nos. 2 and 3 the new evening sleeve; No. 2, suitable for silk, velvet, etc., being an elbow sleeve full at the top, and fitted gracefully to the arm below, while its companion is intended for chiffon and its kindred ephemeralities, gauged at the inside of the arm, and finished off with graduated killed frills. No. 4 is a beautiful sleeve for blouses or demi-toilettes, gauged and further decorated by bands of fur, while a pointed cuff of gipsure forms its completion; and No. 5 is a charming presentment of the ruffled gigot.

How to Finish Off a Waist

THERE are several ways of finishing off waists. As a rule, when there is a tight-fitting lining this is cut off at the waist, even though the outer material is carried a little below it. The material should be left open at the side seams (and at the center of the back also where there is no fullness at the waist), and the edges hemmed and well pressed.

A strip of linen binding should be laid along the waist over the raw edge of the linings and stitched on by both its edges.

A nice method of finishing silk waists that are not to be laundered is to arrange the edge of the silk over an ordinary belting.

The latter should be set well down to the waist.

This when basted must be stitched along the lower edge and a quarter of an inch above that.

On no account stitch it higher, as by leaving the band otherwise free of the bodice portion it will hold the whole garment nicely down in place, which it will not do if not free in the manner described.

One or three hooks and eyes should always be arranged at the back to secure the skirt to the waist.

The advantage of this plan is evident in having absolutely nothing to sink below the waist.

When the bodice is worn outside the skirt the lower edge should be finished off with ribbon or binding, according to the depth below the waist line.

When fitting first see that the bodice is setting well down to the waist at back.

Next, pin the front lines together from the neck to the waist.

At the latter place do not let out if too tight, as by so doing you immediately alter the set of the darts and give a waisted, and by lowering the shoulder a little this may be rectified; in such a case, open the shoulders and pin them temporarily together, fitting them properly after fitting the waist.

If too long-waisted, pin a tuck all round the waist line in the lining and stitch it along each piece when they are all separated.

If there is more fullness than is needed just in the

front of the armhole an interlining of fine French canvas, the best kind of padding, will make it set quite smoothly.

Or, take up a small dart from the armhole edge, tapering it off to nothing, at about the center or below the top of the back dart.

For a figure which sinks in much at the armhole, it is always a great improvement to put an interlining of fine French canvas in the form of a wide binder, and cut on the same way of the thread as the lining and material of bodice are.

It should be finely basted or stitched on to the lining in rows about an inch apart.

It cannot be done simply by placing it in position without securing it, as the result of so doing will only be much more decided creases than if no canvas had been used.

In altering a shoulder-seam and stretching the front edge, always place the armhole ends together and stitch it towards the neck end, where any surplus may be cut off.

If this is reversed, the armhole edge just in front of the shoulder-bone will stand out in a most unsatisfactory manner.

In fitting a sleeve, the elbow should first be exactly in the right place, and any difference in the lengths above and below made at either end as required.

To let out or take in a sleeve without altering the shape, do so at the outer seam.

To make in the inner seam makes a straight sleeve and to let it out makes a more curved one.

In fitting it to the armhole, the sleeve should be placed so that it sets straight on the upper arm, and when pinned in will not draw if the arm is raised and held forward.

When it does so in the front the inner seam is too far under and requires moving forward.

The under edge of the sleeve should be stretched to the armhole; the upper part eased, gathered, or plaited, as fashion decrees.

The surest way of fitting a sleeve is to pin it to the bodice the whole way round while on the figure.

In putting a collar on, see that its lower edge sets exactly where a crease on the neck edge of the bodice indicates the bend of the neck.

The collar must always be slightly larger to allow for its being an outer one of two circles.

The lines made by the pins down the center of the front must be carefully marked and all necessary edges and margins required for the arrangement of the fastenings must be allowed outside those lines, which must be exactly down the center when the bodice is fastened.

They should be placed so as to represent, respectively, the shank of the button in a buttoned bodice or the exact edge in a hooked one.

The Importance of Taste in Dress

LET us be tasteful or hide.

Today, when the edicts of the fashion queen are laudable fairs edicts and graciously allow each subject to follow her own particular caprice, free and welcome rein is given taste.

Today we choose, like free women what we shall wear and are not tyrannically chosen for.

If picture hats are not becoming we choose toques.

If turbans do not suit we wear sailors.

A lordly opportunity this to express our souls—to vote, garmently speaking.

Some women of us, indeed, do look as if they had simply blossomed out of their inner consciousness into a beautiful toilet; others of us are the creatures of chance, and look as if their clothes had been hurled at them by a tornado.

Some of us, otherwise good and true, have a sort of inborn want of taste and wear too bright colors, too many glass beads, too much hair, and a combination of discordant materials, which causes the heart of a good dresser to smart with anguish.

This want of taste runs across the character like an intellectual bar sinister, forcing us to believe that their conclusions are anything but legitimate.

We know how it offends us to see a person in a dress which is inappropriate.

A Chief Justice in the war paint and feathers of an Indian chief would scarcely be listened to, even if his utterances were those of a Jay or a Marshall.

It takes a great person, a courageous person, to bear the shame of unbecoming dress; and no doubt to a nature shy, passionate, proud and poor the necessity for wearing poor or unbecoming clothes has done injury for life.

He despised himself for his weakness, but the weakness remained.

Perhaps to their taste in dress French women owe much of their early civility and their success in social politics, and herein women are far more fortunate than men, for they can always ask, "Is it becoming?" and add the handkerchief, fan, muff or mantle for trembling hands.

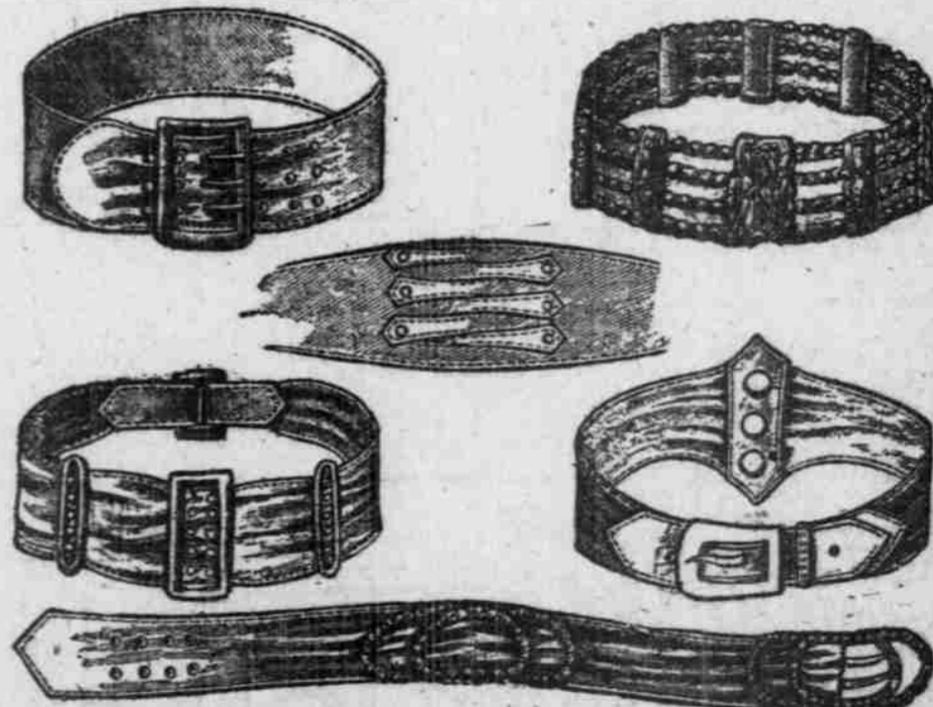
Neatness and simple elegance are the shibboleths of good taste, and after that one may be as expensive as one please if only at the right time.

Vulgarity is readily seen under the costliest garments. There should be harmony and fitness and suitability as to times and seasons and purposes.

A gorgeously dressed woman in the proper place is a fine sight.

A tastefully dressed woman is she who understands herself and her surroundings.

Some Beautiful Belt Novelties



New Collars You Can Make

