



HINTS FOR THE HOME DRESSMAKER

To Aid the Woman With Small Chest

Lucky is she who is called upon to clothe a feminine form divine of spare chest formation, and being called upon, knows how to veil this flaring (or unflaring) fault.

It is in the interest of her who is called to this fastidious task and does not know, that an ingenious sketch is herewith submitted, as it has been tried and not been found wanting in coming to aid of flat-chested femininity.

It is tucked before and behind and shows two revers.

These revers and the empiement which covers the upper part of the corsage are edged braided with braid about an inch wide.

These stimulate a high chest and give a soft, effective fullness to the front.

The plait on the back, stitched to the corsage, fall slantingly, thus diminishing the size of the waist.

The plaits in the front are mounted, straight on the shoulder and each of them is stitched separately with two rows of stitching, one on the edge of the plait and the other about half an inch from the first.

The plaits are stitched separately so as to afford fullness to the front of the bodice.

The empiement is an advantageous idea for the dressmaker economical, since it may be replaced from time to time, and is a convenient mode of utilizing a small piece of goods.

Underneath on the lining are disposed flounces of taffetas, fixed at the height of the chest, as shown in the second illustration.

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The entire design is particularly effective in white and black.

What the Artist Said to the Dressmaker

Dress is a decoration.

The first law of decorative art is that adornment shall beautify something greater and be itself subordinate. Hence dress should always be less important than the woman whom it clothes.

It should accentuate her good points rather than call attention to itself.

Nothing that calls attention to a woman's dress rather than to herself should be tolerated, as no decoration should assert itself above the thing decorated.

The frock should be treated as a whole to recognize the unity of the frame.

Another law requires that decoration must be appropriate to its place and suited to the surface it adorns. Every human being has the stamp of a distinct personality which should be preserved in every agreeable feature of it. As individuals differ, the dress of one woman should not necessarily be like that of any other woman.

If a dress is beautiful it will make the most of the graces of the wearer and the least of her defects. It will convince everyone that its wearer is charming in her way.

The nobler the work of art the simpler it is found to be.

Provided the body is in fine proportion the simpler the form of dress appears to be at first glance, the more elegant the result.

To dampen seams, dip the tips of your fingers in water and draw them gently along the open seam; on no account wet but merely dampen the seams, as the material will shrink and pucker with the heat of the iron. If you rub soap along the seams it will help to flatten them and also give a certain amount of stiffness, but with some aniline dyes the alkali of the soap fades the color.

Ironing, as far as possible, is done on the wrong side; should circumstances, however, necessitate it being done on the right side a piece of loose material similar to the dress is placed over the part to be ironed.

Where fullness has to be removed this piece of material is dampened and a well-heated iron applied, so as to shrink away the superfluous material by the contact of heat and moisture. This process will cause the surface of the garment to become glossy, but the nap may again be raised by steam.

To do this lay a damp cloth over the glossed surface and hold an extremely hot iron as near to it as possible without actually touching it, and the steam thus produced will raise the nap.

If this should not prove thoroughly successful, rub the glossed surface gently with a damp cloth before steaming.

For pressing seams the iron must not be drawn along as in ordinary ironing, but lifted and laid down over every parting in order to prevent the seams being stretched by the toe of the iron.

If you have any boning to do remember that the height of the bones should be on a level with the top of the darts all the way round.

Occasionally those put in the side back seams are carried up to the armhole, especially for evening bodices, but for dresses in daily wear the bones, if made too high, are apt to work through to the right side.

The bindings are sewn on to the turnings of the seams only with running, hemming, or herring bone.

At the top make a small, loose pocket by doubling the binding for about an inch and sewing the sides together.

The binding is eased in all the way down, and for about one inch above and below the waist it should be distinctly puckered, so here greater fullness will be required.

You can put the bones into the casings from the top or bottom, according to your own fancy, but if from the top you must not make the pocket till the last.

The easiest way is to put the bones in from the bottom, cutting them fully half an inch longer than the required length and pushing them well up into the fully boundings, so that the bodice may be well stretched.

A hole must be pierced through the bone with a large pin at either end for fastening them in. The top end is finished with a fan of stitches worked through the hole over the pocket, the object of the pocket being to prevent the end of the bone showing on the right side, as it would do if sewn down to the seam all the way.

At the bottom the binding is turned in and sewn with the bone to the turnings of the seam.

Just a half word about making your seams neat. All of them should have the appearance of being curved, especially well into the hollow of the waist, but the curves must not be abrupt, but graceful and gradual. Let all your back seams slope to the center of the back waist and all the front seams to the center of the front waist.

For the stitching you do by hand you will need to be careful to draw the threads sufficiently tight to prevent the join dividing on the right side.

For your machine-seams the tension must be sufficiently loose to allow for the thickness of the material or it will appear puckered and the stitches crack and break in wear.

Your seams vary in width in different parts of the bodice, according to the nature of the figure, and a neat little item to bear in mind is that for angular figures it is well to leave them fairly wide where depressions occur, as, for instance, down the center of the back and the front shoulder.

In that way they act in the place of padding by filling up the hollows.

The under-arm seam is also usually left a little wider than the others in case the bodice needs to be altered during wear, but with these exceptions a half inch for turnings may be considered an average width.

At the waist lay each turning open and notch it to within an eighth of an inch of the seam. Your curved seams may also require one or two notches above to make them lie quite flat.

How to Press Your New or Old Dress

The time you put in pressing is time more than well spent.

Pressing is the pons astorum of the inexperienced dressmaker.

It is in pressing that amateurs generally fail and tailors score over the ordinary dressmaker.

You will find the tailor's goose or iron useful for long seams, but it is not necessary for ordinary work, and most workers prefer a large flatiron.

Good, heavy pressure in ironing is most essential and for thick materials this must be assisted by moisture.

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Handsome Nightgowns on This Page

The first model explains itself at first sight. The bands of insertion are separated by microscopic tucks done in colored batiste. The ribbons match the batiste in color. The entire gown, front and back, is tucked. The fastening is at the sides.

Embroidery is used for figure 2. Valenciennes borders the inner edge of neck piece to soften the effect of the embroidery against the throat, and is one of the gown's most artistic touches. Another novel feature of this garment is the buttoning down the middle of the back.

Number 3 is trimmed down the front on the sleeves with small buttons, the yoke and collar displaying large squares of cloudy lace.

Novel Fittings for Fireplaces

Now, if ever, the open fireplace stands high in the favor of the family circle. Through the winter months it has soared honors with the furnace, but now that the larger heating apparatus has been shut down, or at least the fires are kept banked, come those sudden cold rains or the unexpected wind storm, when, during the dull, chill evenings, open fires shed more than mere heat—a glow and comfort that is indescribable. Architects daily pay more attention to the fireplace and its position in the home. To keep pace with this demand, manufacturers and furnishers of appliances for the trust of all cozy corners are offering delightful novelties.

The man who, in true American fashion, loves to sit with his feet on a line with his body, can furnish his fireplace with iron or brass grating, tall and substantial, and topped by a rounding rail upholstered in red or black leather. On this he can toast his feet to his heart's content.

One of the simplest screens for preventing sparks flying out and igniting the carpet or rug offers a concave cover of black or gilt woven wire, which fits tightly over the opening. This is ornamented with gilt scrolls. Gilt screens having four or five wings of closely woven wire are not only a splendid protection from sparks, but a real decoration to the room. Wide one-piece screens are made of bronze hammered in scenes of the Christ child or interior views of Swiss peasant homes.

But the equipment of a fireplace dearest to the feminine heart is its andirons, and these the woman furnishing her new home will find in exact imitation of the long rests which added to the quaintness of her great-grandmother's wide-spreading fireplace. Among brass andirons the most artistic are those which show tall Roman lamps topped by a brass flame.



Maze and Thistles

Leaving for Tender Chest

Falops

Rods

Chrysanthemums

Violets

Poppies

Arrangement for a slender chest