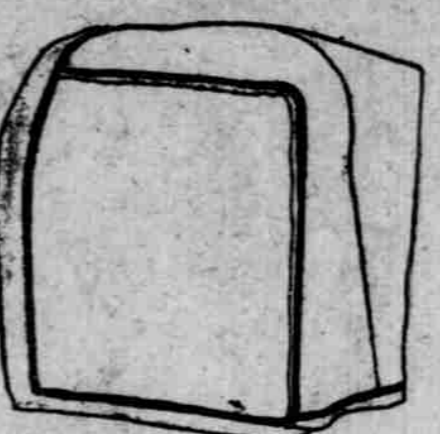
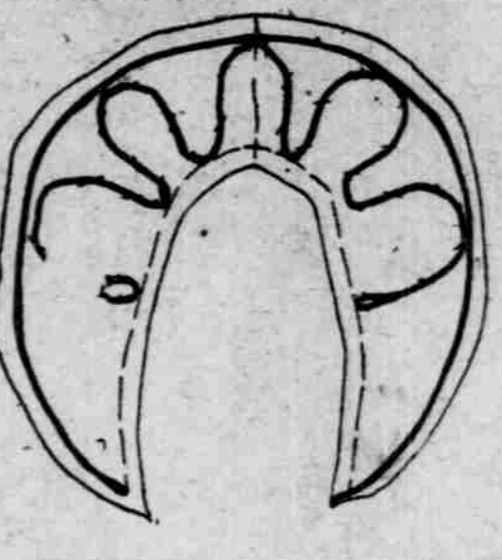




# HINTS FOR THE HOME DRESSMAKER



Foundation of Bonnet



## HOW TO DRESS THE BABY

**B**ABY outfits were never daintier or lovelier in all their extremes than in this the year 1905, and never were they so comfortable and healthful as now. From ante-bellum grown-up fashions to today's grown-up fashions is not nearly so vast a distance as from ante-bellum baby fashions to today's baby fashions. The change is in the padding and pinning and binding and bandaging and turning over and over in dressing and undressing.

First, after baby has been carefully bathed and dried and lies on his back on his mother's lap, there is put over his feet a woolen knit band, which is most elastic and is continuous and so has no seam to hurt the baby. It has soft, wide shoulder straps to keep it up smooth, and it comes far down. A knit napkin is often used, and with one pin is fastened to the strap in the band meant for this purpose.

It is one physician's idea that the undergarment should be made of "nice, fleecy goods, cut princess, reaching from the neck to ten inches below the feet, about 25 inches long, with sleeves to the wrists, and having all the seams smooth and the hem at the neck, wrists and skirt, upon the outside, turned over once and felled or cat-stitched with colored worsted, a tie and one button behind.

The next garment may be made of baby flannel, also cut princess, only one-half inch longer, reaching from neck to 12 or 14 inches below the feet to cover the other, with generous armholes, plinked or scalloped, but not bound, and with two buttons behind at the neck.

Over this comes the baby dress. These three garments may be put together before dressing, sleeve within sleeve, and then put over the little one's head at once and buttoned behind, and baby boy is dressed.

No shoulder blanket should be used, since it is sometimes over the head, sometimes about the shoulders and neck, and sometimes off entirely, and the changes mean exposure. Baby may be accustomed from the

first to go without it. At night a simple cotton flannel nightdress and the napkin is all that is needed.

Dressed this way the baby has perfect freedom to all thoracic, abdominal and pelvic organs. All clothing hangs from the shoulders. The mother has the great advantage of time and strength in caring for the child, there being but one piece instead of 15. There is health and comfort to the child. Tucking is not seen on the newest infants' dresses. For the yokes lace, the favorite alike for grown-ups and little ones, is the fashionable material. The newest thing in bands, has the shoulder straps for support, and a large tab at the center below, to which the napkins are to be pinned.

An attractive and simple little wrapper for the head and shoulders is made by cutting a square piece of flannel, rounding one corner. About two and a half fingers' distance from the center of the rounded corner place silk ribbon half an inch wide as a casing for a draw-string. Finish with a draw-string and plain stitching all around. This affords a neat and attractive protection for baby's head and shoulders. The wrapper is simply a square with the draw-string in its case, marking off the rounded corner.

A practical idea for a bib is to attach the lower edge to a narrow band that runs around the waist and buttons at the back. This is convenient for the baby at home, completely protecting the front of his gown and always keeping in place, but the idea is more practical, perhaps, than truly decorative, and belongs to baby's morning and nursery wear rather than for his rides and show occasions.

The four ways of trimming a baby's bonnet explain themselves. The little silk foundation is simple to make and is the same for all four.

Some of them are a little elaborate, but young mothers sometimes enjoy lavishing time and labor upon the outfits of their first-born, and all after-borns, and when done with an attractive bonnet they have ready one of the most charming of settings for a fresh pink and white baby face.

## BEAUTIFUL BELTS IN SHOPS

**T**HE waist belt of a year or two ago was a simplicity, but the flight of time has brought with it many sartorial changes, not the least fascinating of which concerns belts and sashes. The material on which fashion relies chiefly just now for creating smart waists is kid, which carries all before it. The kid belt is triumphant and appears in black, white, cream, and all the delicate pastel shades that are fashionable, as well as in bright and dark colors. Usually it is quite soft and draped, but those who prefer severe modes may choose their belts of two-inch kid, backed with stiffening—a mere straight band buckled with kid or metal; or, if black, patent leather, four or five inches deep. These latter are considered most smart and look their best around a small waist.

Quite the most original of stiff belts is of white kid, really a twin belt, the two bands laced together with white cord, which reappears at each outside edge, where it is laced through the kid, and the buckles are of plain gold.

Of supreme elegance are the wide belts of pale blue, pale pink and butter-colored kid trimmed with three big buttons of their own material, up the center back, and fastened with lovely kid buckles in front. They are most delicate and most lovely, and give a Parisian tash to the simplest frock.

Useful as well as ornamental are the metal slides through which the kid is drawn at the sides of the waist.

Belts of painted and printed kid are also a vogue, and are draped and drawn through long buckles of gold or plain steel, that span the back of the waist.

The new pink is reproduced in kid; myrtle green is another color, and rose red has its charms, particularly when conveyed in a draped belt of the softest kid, bordered with tiny paillettes of cut steel.

Another novel belt is of the skeleton class, the ends being of colored silk elastic, while the Swiss shaped center part is composed of narrow bands of velvet ribbon, laid upon silk, and daintily embroidered.

The new silk elastics, which render yeoman service in the composition of belts, are really charming, some of them appearing as glittering gold or silver.

Suede, as well as soft glace kid, is much used for construction, and the favorite decorations are wee-buttens of gold metal.

Striking novelties are the leather belts sprinkled with steel paillettes and cut with an irregular edge, that boast little basques; and the softer kid belts adorned with bows of their own material at the back, the center of the bow being a large kid button, are also effective.

Other novelties are the straight waistbands of white or pale blue kid veiled with a network of gold thread embroidery, having large, solid squares of gold about it. And last, but not least, are the Swiss belts of white kid, incrustated with ribbon embroideries in the form of small flowers and foliage.

Of silk belts little need be said. They are mostly high and draped. An exception to the rule occurs in a novel belt of shaded soft silk, embroidered with chenille, this being some five inches deep and worn to its full width without the introduction of folds or gathers.

## FORECASTS OF FASHIONS

The square coat with the square sleeves outlined with braid and bearing a small square collar at the neck of crocheted lace, is a pretty style which may be commended for comfort as well as elegance. But among the newest of the simple costumes is one in narrow black and white stripe, looking like a cashmere edition of our old friend Galatea. This, trimmed with strapings and bearing a turned-over collar and small waistcoat of white pique above a shirt of lace, must be quoted as eminently desirable.

The matinee hat has always been such an object of wrath that theatergoers may be glad to learn the theater toque is the last cry of fashion, and that its size is remarkable for its smallness. It is made of lace or chiffon twisted over a light flat frame, and just trimmed with a bunch of flowers or a couple of tips or an epeury. A chiffon toque, with neck scarf to match, is really pretty wear; and in Paris, where low-necked dresses are not worn at the theater, the toque accompanies all and every kind of dress; a flower one is pretty and accords better with a cloth costume than the chiffon shape. Whatever it be made of, it is small, flat and generally round.



## IN LITTLE GIRL'S CLOTHES

**T**HE princess petticoat is an important item and is made in linen or white silk. The simplest princess petticoat is cut with gores all in one, from neck to hem. Another model has an added flounce, and a third way to make it is with a long, plain waist sewed to a straight skirt, gathered at the waist, the garment being sleeveless or otherwise.

Overalls in art linens, honeycombed or gauzed, with or without yokes of lace, and colored in cross green, turquoise blue, or raspberry pink, are useful.

One of the prettiest coats for a little girl below her teens is cut with a stole front into which is gathered the actual fronts and back of the coat, the stole being stitched at both edges and fastened with small buttons put in in gulphs of three. The sleeves are full and conclude in frills. With this is worn a little bonnet, close-fitting, trimmed with a big rosette of ribbon at the left side, and a big bow at the right.

Yokes appear with marked frequency on frocks for

little girls, a collar being absent or present according to preference, while the shape of the yoke is now round, now square, and the edge scalloped or plain.

Bishop sleeves and short puff sleeves are the two leading vogues in connection with frocks for little children. Nothing of its class has superseded in favoritism the long-waisted French frock with a sash drawn well down to the hips and tied into a big bow at the back or a knot tied at the left side. A simple dress of this sort of pale blue china silk has an insertion of lace running round the skirt, and the bodice is hung to a scalloped yoke of lace to match, the cuffs to the bishop sleeves being also of lace.

Never since embroidery was invented has it been more used for any purpose than for adorning the garments of the little ones. Borderie anglaise is popular, and is extremely useful when utilized in bands of trimming, since they can be used again on other dresses.

## MAKING OF THE BLOUSE

**T**HE woman scarcely breathes that can have too many pretty shirtwaists and blouses, and once acquired the gentle knack of putting one together, their making can be a delight and a useful economy of short, inexpensive lengths of material or left-over pieces.

A favorite morning "shirt," as the Englishwoman says, is of delicate of the checked or striped varieties, with cream grounds that are cool-looking, yet not too thin for the chiller mornings of Spring and Summer. The neck is either provided with a turnover collar of its own material, piped or hemmed with silk, or finished with a smart little turnover of embroidered lawn and a bow tie of silk.

Yoked and yokeless shirts are equally fashionable, and into the yoke the shirt is often set in a series of small box plaits. Other patterns show a center box plait frilled with a tiny knitting of silk, and on either side are smaller box plaits or knife plaits, also edged with knitings.

One effective idea is the yoke that is apparently buttoned to the lower part, the buttons being either extremely large or extremely small. The shoulders stand out a wee bit beyond the sleeves to emphasize the illusion of the yoke being independent of the shirt, and the front continues as straps to the waist. Of course, we have all found out by this time that shirts fall much more closely to the figure than do yokes.

The smartest of the new models are cut with fitted sides, and the fullness is kept quite to the center, front and center back, where a slight panel is admitted or the shirt in front is fixed down straight and severe.

Linen and canvas shirts being on the crest of the fashion wave, girls with leisure and inclination are

working designs on linens destined for their own personal wear. You can confine the embroidery to the center box plait and cuffs, or spread it all over the front part of a shirt which has no plaits. A linen shirt without embroidery may have introduced a center plait paneled with torchon or Cluny lace, which either runs straight up to the neck or deviates into a small yoke. The cuffs are also paneled with lace.

The more severe shirts of striped linen or galatea have exceedingly stiff cuffs, about three inches deep, and wide, like a man's. The yokes slant off, and are also stiffened.

Not new, but charming for batiste blouses, is the round yoke composed of narrow bands of the batiste, joined by open-work stitching or braid. Although high, full shoulders are the dressier era, the sloping shoulder has not been altogether elbowed out of fashion, and is attractive in the soft materials and in this model. The slope must not be too pronounced and it must be balanced by width. Round, wide yokes of lace may be bordered with crossway bands of the batiste running right across the arms. The whole blouse may be of lace alternating with crossway bands, running all around the figure. The sleeves can carry out the same idea.

Crepe de chine and embroidered linen is a new departure. Linen under its present glorified aspects is seemingly fit company for even regal satin.

A lovely little design for this combination is a striped yoke of coarse white cut linen trimmed with buttons and beetle backs of linen, embroidered all over with silks and inset with little scrolls of valenciennes lace, a fringe of tiny embroidered barrels, falling from the edge of the cut linen over the blouse proper below, made of crepe de chine.

## TO MAKE THE ROSETTES

**R**OSETTES of many kinds are in favor and go well with the pompadour styles. Dainty rosettes of lace consist of a circular medallion of gold lace laid over satin cut to the same shape and bordered with a plaiting of silk or velvet.

The flat type of rosette is cut out as a large circle, the size of an ordinary teacup saucer. This is about six inches across, and the outer edge is gathered and brought to the center, in which a most tiny hole is cut. A button finishes this rosette, or a little gathered circle of material drawn up over wadding.

Triple rosettes are effective, and these are cut as largish circles of graduated size. The centers are cut away and the outer edges hemmed and sometimes trimmed. Each circle is then gathered up, and the three mounted one above the other, a gathered silk button or ball completing the rosette.

Small bows of velvet or silk are placed in lines close

together, and in black or dark ivory are most effective on light zowns. Medallions of ivory lace are also inserted in black net and lace gowns and outlined with narrow ruffings or with little plaitings of lace or ribbon. Applique scrolls and stenciled strapings are still in vogue, and, when marked out in silk or cloth, are cut with sharply pointed scissors, and, unless the edges are firm enough to be merely stitched, some species of drawing braid or ribbon is used over the cut edges.

The rosette and the tiny bow set in lines are, however, the favored trimmings of the moment. A great deal of material is used on some of the Summer silk gowns, as much for the trimming as for the gown proper. The plaited quiltings, with a folded beading on each side, are seldom less than two inches wide. Taffeta is delightful for quiltings, ruffles and bouillonnages, and for the narrow folded ruche, which is used to outline scrolls and motifs of lace.

## MAKING OF A WASH WAIST

When making wash waists, no hooks and eyes is the motto. Buttons wherever possible, for under many circumstances they are far preferable to hooks. In the dressy waists buttons and buttonholes can be hid under a fold.

In the wash waists handsome buttons may be fastened on with a tiny ring and readily removed when the waist has to go to the tub. In the waists which fasten at the back, buttons are far more reliable than hooks and eyes or hooks and loops.

So few needlewomen make good buttonholes that they feel a great temptation to use the hooks and eyes as being less trouble, but this is a mistake, just as is the using of strings in lieu of buttons on undergarments.

The best-fitting garments, whether visible or invisible, are those that are fastened with plenty of buttons which keep them in place and perfectly smooth, and do not allow the garment to gap. The buttons should be of a sort that will not break readily in the laundry.

