

HOME PRESSMAKING.

Partly worn basque may be renovated or a plain one be made into a dressy garment, by adding a lace and silk muslin garniture shown in Figure No. 54. A straight piece of silk muslin, 48 inches in length, is folded round the neck, as illustrated, in loose pleats that are tapered in at the waist, and then fall loose.



FIG. 54

A row of lace trims the entire edge, and insertion is set in at the bottom of the V-shaped neck before the muslin is pleated. The sleeves should be finished with a lace frill, which is sewed in so as to be fuller and wider toward the back.

Wash goods have the round, full waist gathered and lapped front and back, or at the front only. The V is of embroidery or



FIG. 55

goods. One revers down the lapping side is worn. The round, turned-over frill of lace or embroidery on the neck and sleeves has just caught public favor at its flood. Straight gathered skirts of cotton goods are not lined. A white skirt having stiffly starched ruffles up the entire back should be worn with a cotton gown.

Figure No. 55 illustrates a blouse bodice



FIG. 56

suitable for cotton, tennis flannel, surah, or light-weight woolen goods. The back is cut like an ordinary loose waist, while the front is represented with a pointed yoke of folds from the shoulder-seams on either side of a V of embroidery, with a collar to match. The lower portion of the front is gathered on the yoke, forming an erect ruffle, and worn with a belt, leaving the basque part outside of the skirt. The sleeves are gathered at the shoulders, and into cuff bands of embroidery.

Figured woolen goods, surah, and embroidery galloon are illustrated in Figure No. 56 though plain and figured India silk or woolen material would afford a handsome combination. The front and right side of the skirt are of the silk laid in kilt pleats, with a full straight back, and the left side partly crossing the front of the woolen fabric.

The round waist fastens invisibly, and has the right side and collar completely covered with embroidery, while the left front is full from the shoulder and lapped over the waist line under a girde belt of the embroidery. The sleeves are full at the top, and have cuffs of the galloon embroidery.



FIG. 57

The lace trimming shown in Figure No. 57 answers either for a pointed or round basque, with long or short sleeves. Lace about four inches wide forms a round collar and epaulet on the right shoulder, with a drapery of lace net or silk muslin, edged with lace down the front and over to the right hip.

Loops of No. 12 ribbon are placed at the neck, falling over the bust where the drapery ends, over on the right side, and a bow

the waist line. Flowers are interspersed among the ribbons to brighten the dressy effect.

The morning robe shown in figure No 58 is appropriate for Valenciennes lace and nainsook or India silk, or the lace on the skirt might be omitted, and a neat gown be



FIG. 58

made of cashmere. The guimpe may be of velvet plain or tucked nainsook, surah, or embroidery, according to the material selected, and this is made on a close-fitting lining, with the low baby waist worn over it. The latter has gathers at the top and waist centre, front and back with full sleeves and lace frills.

The straight gathered skirt is four yards and a half wide, and is worn over the waist, which is cut long enough to thrust beneath the belt. A ribbon belt is worn, and tied on the left side.

Straight skirts are varied by having a Grecian-draped front, which is shown in this issue in pattern No. 4306. side pleats, Spanish flounce fronts or deep shirrings over the front and sides at the top, making them in straight rows or deep Vandykes.

The foot of the front and sides may be finished with a box-pleated ruche, a gathered frill of silk, lace, or the dress fabric; and the old fashion of leaf or square tabs of the material over a tiny flounce of lace has been revived for Empire gowns.

Figure No. 59 is one of those standard designs that are always in fashion for cotton, flannel, cloth, or cheviot every-day gowns. The belted blouse has three tiny folds down either side of the front, and a plain back, with a high collar, coat sleeves and belt of the dress goods. The full skirt has the sides and back laid—not caught down—in kilt pleats, the front gathered, cut



FIG. 59

somewhat longer on the right side and caught up there in a shallow funnel pleat.

The full Empire waists are out with or without side forms, according to the figure, only very slender figures being able to dispense with them. The fronts are without darts, the fullness being shirred along the shoulder seams and at the waist line, unless a very short basque is worn, and then the fullness ends in close overlapping pleats from the waist line to the edge of the garment. The lining of the front has the usual darts, and often a sash is folded narrow and laid around this edge so as to outline it before it is tied in the back or at the side.

Figure No. 61 is represented in white and embroidered nainsook, though the design will readily lend itself to silk and woolen combinations. The skirt is arranged in wide kilt pleats, a full gathered back, and flat front of embroidery over a lining of the usual shape.

The round waist has a plainly fitted back,



FIG. 60

full fronts edged with embroidery and lapped at the waist line, V of tucks, collar, and cuffs of embroidery, and leg-of-mutton sleeves. A ribbon belt is on the left side.

A modified style of an Empire waist suitable in silk, lace, &c., for evening wear is shown in figure No. 62, which is arranged with the usual shaped back under folds like those in front, one dart in each front, and folds from the shoulders crossed at the waist front, leaving a low neck, with a tiny V of lace in front. The puffed sleeves are headed by ribbon bows, apparently holding the folds together. A wide or narrow sash may be worn.

Figure No. 60 illustrates a useful petticoat to wear with full, straight skirts that



FIG. 61

are without reeds. Surah, pongee, or muslin is used, with frills of lace or the material at the foot. One reed is inserted about seventeen inches below the belt, and the skirt is cut like a dress pattern. If of muslin, the trimming would be of embroidery,



FIG. 62

and the reed withdrawn for washing. for a stout person, a yoke should be fitted to the top in place of a belt.

Pretty yokes for cotton and challie gown are rounded back and front, and very short with the body portion gathered on a stand-



FIG. 63

ing frill, which is doubled—not hemmed—at the top. A revived fashion shows the neck, sleeves, and edge of yoke, finished with a puff of the fabric, gathered a frill on either side, or a box-pleated ruche of lace having the straight edges sewed together before it is pleated.

The jaunty Directoire gown shown in Figure No. 63 is of cashmere, with cuffs collar, and ves of figured India silk. The gathered skirt is trimmed across the front and sides with a deep border of embroidery, and a sash bow hangs on the left side.

The coat basque has a long, narrow back to the foot of the skirt, and jacket fronts having revers and large buttons. The double-breasted vest also has revers showing a V of the basque material. The sleeves are coat shaped, and the whole costume bears the unmistakable Parisian stamp.

The measurements of a Parisian-made gown indicate wider skirts, as the lining of this one is 3 yards in width. The front is 27 inches wide at the bottom and 9 inches at the top; the gore on either side is 14 inches at the belt, and 23 inches on the lower edge, and the straight back is 36 inches in width, with a 12 inch reed 13 inches below the belt, and has the tiniest of pad bustles.

Handsome skirts have a gathered and pinked silk frill on the inside of the lower edge. Skirts often slip around, and thus lose their designed effect, but sewing a hook at the centre front of the belt, and an eye on the corsets, any twisting around may be prevented.

Sash ends, trimmed with trimmed with fringe, are cut straight across. The front and sides are frequently finished on the lower edge with fringe, which falls over a gathered frill of the dress material. A flat border of ribbon, lace insertion, embroidery, galloon, woven designs, or velvet continue in vogue for the front and sides, or from only, of skirts.

Lace basques for stout figures are made of the lace laid smoothly over the silk lining, with bristles of three rows of No. 7 ribbon passing over the shoulders and tapering to one row about 2 inches back of the slight point of the bodice, back and front. The sleeves are trimmed with lengthwise rows of ribbon to the elbows.

The Directoire ruff on waists is a gathered ruff, three inches deep, of crepe, silk muslin, silk embroidery, or lace, finely knife-pleated or left plain, and sewed down the lapped-edge of the round waist full enough to fall gracefully. It is usually accompanied

by a turn over collar and cuffs to correspond.

The full sleeves are shown in many designs, but the most highly favored one is quite close at the wrists and slightly full at the top. This has coat shaped lining, with the outer material cut longer.

Then there is a draped sleeve having the foundation cut as usual, with the top part of the outer material of the larger half of the sleeve cut longer and wider at the top, which fullness is draped in easy folds over the shoulder, tapering narrower in the centre. In all cases the top of the sleeve is arranged to give a rounder appearance to the arms and a graceful slope to the shoulders.

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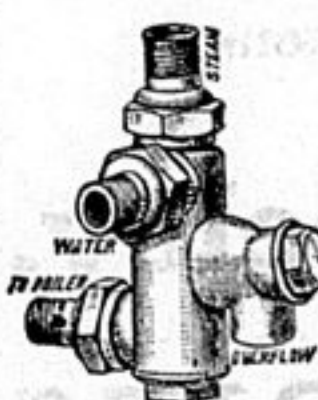
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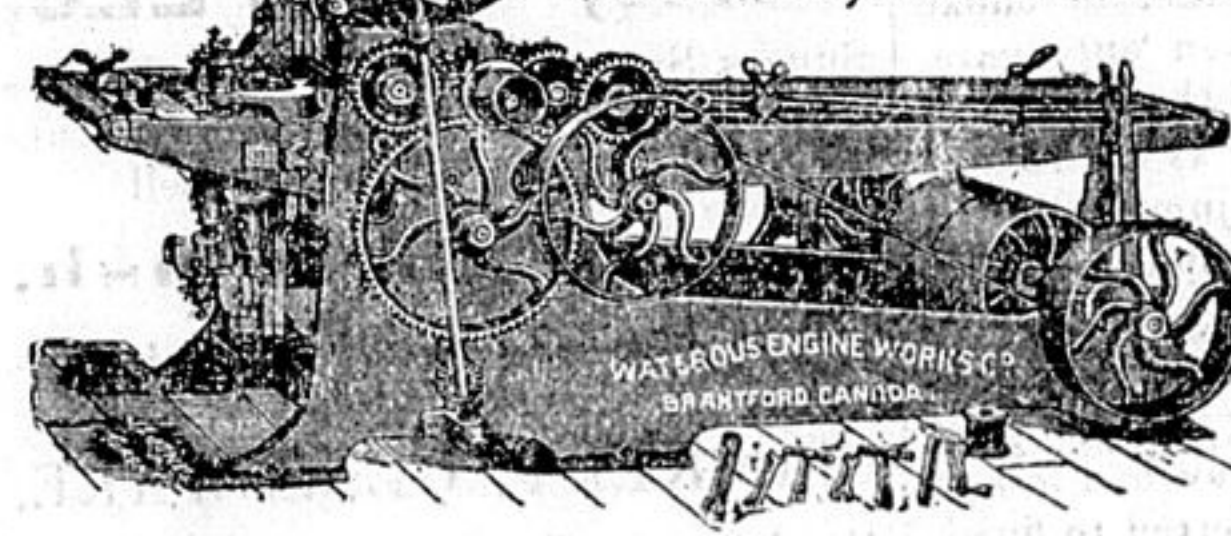


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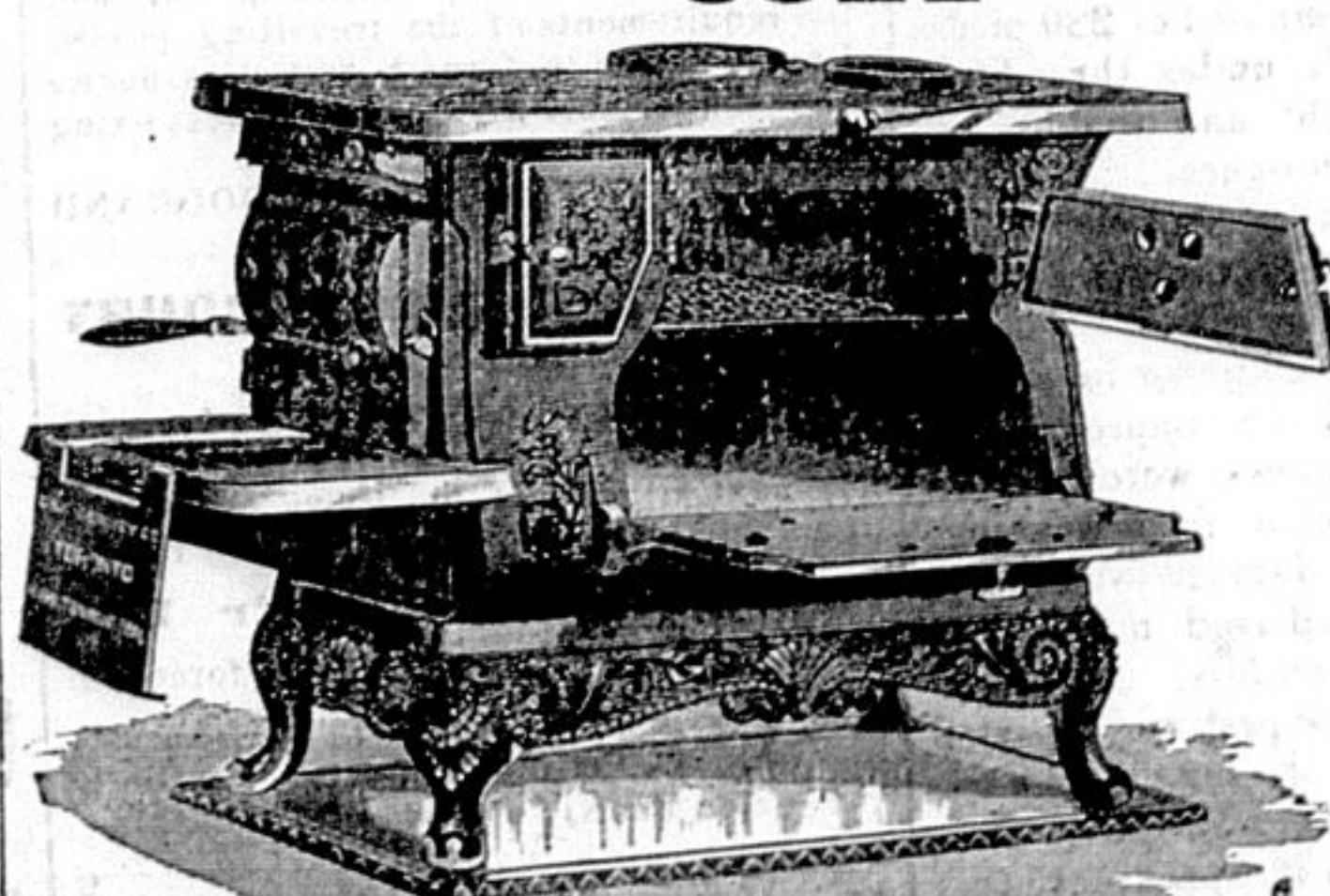
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