

A PAGE OF ESPECIAL INTEREST TO WOMEN

Easy & Practical Home Dress Making Lessons

Prepared Especially For This Newspaper by Pictorial Review



CHILD'S PRINCESS SLIP

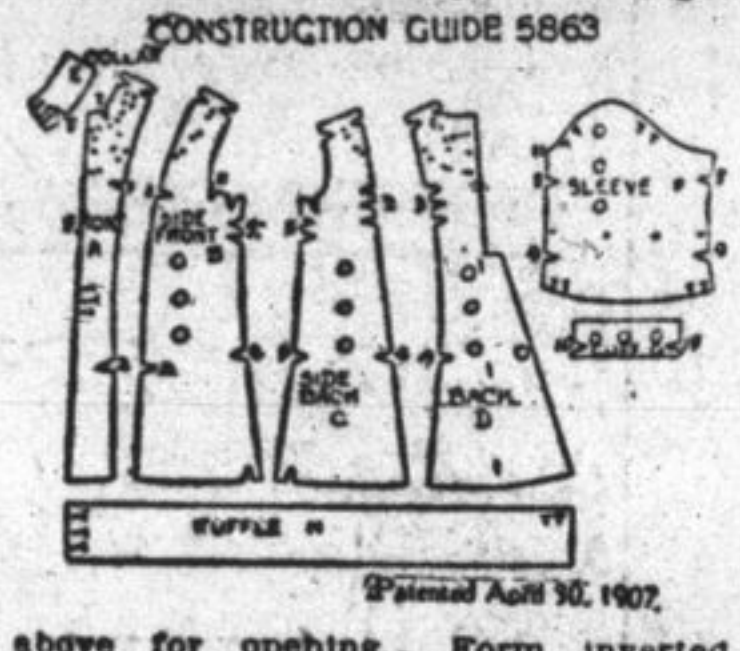


seam in material and clinging in line. This seven-gored princess slip with inverted pleat at the center of the back may be developed in lawn, cotton, crepe, China silk or satin.

To make it requires 2 1/2 yards of 36 inch or 2 yards of 45-inch material with 2 1/2 yards embroidery or lace 4 inches wide for the ruffle. Four yards of insertion and 3 yards of edging complete the decorative requirements.

Fold the material, if it is 36 inches or wider, and lay parts of pattern marked with triple "TT" perforations on a lengthwise fold and remaining pieces with time of large "O" perforations on a lengthwise thread of material.

Take the front gore, then join to this the side front. Do the same with back and side back. Close shoulder seam then close back seam from large "O" perforation to lower edge. Finish edges



Delicate seven-gored princess slip for girls to wear under frocks of sheer materials.

The stylized figure given to fashion's child requires underwear that is Pictorial Review pattern No. 5663. Size 6, 8, 10, 12 and 14 years. Price, 15 cents.

Corsets Were Worn Ages Ago

It was for a long time says "The New York Tribune," held that the corset originated at the courts of Italian princes, but as a matter of fact, stays had already been known in antiquity. The Russian historian of civilization, Mme. Syehinoff, adds in the "Moska Trüli," some interesting evidence to this effect.

Alciphron, the Greek epistolographer, who lived in the second century A.D., in his satirical hetaerae

letters ridicules the fashionable ladies who had themselves by night so tightly swathed in wet clothes that they could hardly breathe. By day the ladies wore linen belts that were strained around the hips, in order to produce a wasp-like waist. The physician Galen (about 130 A. D.), had in Pergamum frequent occasions to observe the evil effects of lacing; even distortions of the spine and bone fractures he could ascribe to such pressure of the hips.

"They all now fain would be slim"

laments Terence, (born about 185 B.C.) in one of his comedies: "and neither hips nor breasts have the women, for they are wrapt up in linen from head to heel. Three grapes and a glass of water is all their nourishment. And if there really happens to come along a lusty female figure then the chorus of women will immediately shriek: 'Lo, the huge woman! she looks like an athlete. And a body she has as an elephant calf. She'll one day wrestle in the arena, the fat bug.'"

Lacing Very Common In Rome

In Imperial Rome lacing became a general custom. The high schools of the art of getting rid of flesh—and the Roman ladies owing to their idleness tended towards corpulence—were according to the Roman author Petronius, the baths, where painful massages removed the inconvenient fat.

At that time they invented corsets that were pierced at various places. Through the holes ribbons were drawn and tightly tied together

These corsets often reached from the shoulders down to the thighs. We therefore see how near they came to the modern corset.

These corsets, though by no means cheap, were not durable, and had to be renewed often. However, they surely attained their object of rendering the bust corsets were, however, a constant reminder of the willow twigs, which she wore with silent

heroism until the straight line went out of fashion.

Corsets, however, by no means fell into oblivion. Although no longer serving as a means of losing flesh, the ladies still used them as brasseries for the support of the bodily forms. And the princes of the church of the first Christian era had to thunder in their penitential sermons against the corset, the use of which had become general in the Byzantine empire.

Caring For The Worn Linens

Everyone is aware of the fact that household linen, even of the best quality, will not last indefinitely. If one has embroidered and monogrammed towels that are becoming threadbare, instead of discarding them, they can be "remodeled"—if the embroidery is in good condition.

If the towel has an embroidered monogram on it, make a paper pattern, either a square, triangle, rectangle or circle, whichever will entirely enclose the letters. Place the paper pattern over the monogram and cut it out. Turn in the edges of the cut out portion and sew it in the corner or centre of a new towel.

The edge may be concealed by a row of chain, feather, or button hole, stitching. By this method you can have a new towel with a monogram—without embroidering the letters.

Usually towels wear thin in the centre; the other end, opposite the monogram, can be used for washing clothes, by cutting out the best sections and hemming.

Embroidered centrepieces can also be "made over", if the embroidery is near the edge and the work place in the centre. Take a piece of new material, shaped either square or circular, according to the centrepiece; place in it the exact centre, turn in the edges and sew, using tiny stitches.

Turn on the wrong side, cut away the worn place, and turn under and sew the edge. After this is finished, sew on the right side a flat narrow braid to cover the stitching, or use a row of chain stitch.

Another way to repair the centrepiece is to cut out of the new material a piece for the centre, hem it and sew to the edge lace or insertion. When this is finished baste it on the very middle, sew down the loose edge of the lace turn on the wrong side, and cut away the extra piece. The lace should be of a pattern that will either combine or match that used on the edge—if the edging is of lace.

Suggestions To Freshen Up The Wardrobe

Any woman who has time and a very little money can do much toward the furnishing of her wardrobe with the aid of innumerable inexpensive fabrics, some of which come almost ready to be adjusted. For instance, take the lengths of accordion-plaited chiffons to be found in nearly every large shop. The narrower little ruffled dusters, ruffles for delicate petticoats in net or soft silk, or the smother or kids the frayed ends of an evening frock. Many of the broader plaitings will make an entire skirt, if swung from a hip-length rope—for a short woman. And, as every thrifty person knows, the skirt is the main thing in these days. A bodice for indoor wear is really one length of chiffon or net or silk, mounted upon a veiled satin or silk foundation. Some of the prettiest of the bodices worn with white

ready-made plaited skirts are made from scarfs of chiffon figured with Turkish or Arabic patterns in gold or silver thread, pressed into the material.

Then there are the ribbons which, by the bolt, are often to be purchased at genuine bargain prices. The esch widths make the smartest sort of borders for skirts and tunics, even if they are not needed for one of the long girdles which, after crossing low over the hips, are knotted far below the knees on the lace of the skirt. Particularly worth considering are the broad ribbons in embossed, brocaded and appliqued effects, for these of themselves are wonderfully decorative. They make up into supplementary waistcoats which, tucked back from the neck into revers and lengthened into needle-points over the hips, do more

toward dressing up a plain tailor-made suit than any other accessory. Very pretty and practical are the brasseries of ribbon intended for use directly under net and lace blouses. These, made long enough to cover the waist line, are of ten-inch-wide cash ribbon, used, crosswise, and held together with shoulder straps of four-inch broad ribbon.

To edge the necks and sleeveless armholes of evening frocks and dinner gowns the use of strings of brilliants, amethysts and pearls which are most effective under the electric lights. Also there are huge poppies of velvet—red ones with black hearts, black ones with yellow hearts and some wholly of golden brown or French blue. They make stunning corsages for a black or a white gown.

To Preserve Beauty, Guard Skin And Face

From November 1 to April 1 is a particularly hard season for the woman who possesses a delicate skin. Some girls find that their hands and face stay in a continual state of chapped ugliness from the beginning of the winter to the bitter end.

There is nothing quite so ugly to the sight and to the touch as a chapped skin. Hands all broken open and acerated from the wind and face oarsened and roughened into a blotchy, sandpaper image of the old age are revolting to look upon as well as to feel. Powder bristles on the skin, giving it an appearance like the back of a white hen with ruffled feathers.

How much better by far it is to take a few simple precautions and thus avoid all this unnecessary ugliness. Every girl can retain her soft, smooth skin through the entire winter by spending just a few extra minutes in preparing for it a guard against winter's winds.

The first rule which each girl should remember, is never to dry her

skin hastily after washing. This is most important of all rules for winter, for more chapped skins are due to a slipshod drying than to any other cause. Also the girl who is careful of her complexion should be quite sure that no soap remains on her skin. After washing with soap she should rinse all over with clear, fresh water. Then a brisk, thorough drying should take place with a coarse bath towel if possible. A dry, rough bath towel is far better for thorough drying than the ordinary face towel which absorbs the water but does not take the moisture from the skin.

If the girl is going out immediately after washing, a little pure olive oil should be rubbed into the face and a little camphorated ice into the hands. The pure olive oil is far better than ordinary cold cream for keeping the skin smooth, nor is it apt to grow a great deal of hair, as so many persons are inclined to think. Before going out into the wind a little of the oil should be rubbed into the face and then dusted

over with powder. At night, after the face has been washed in warm water, the girl should rub in some good cold cream and then remove it with absorbent cotton. This will not only remove all the dirt of the day, but it will also leave the face soft and smooth for the night.

Another point for the girl who is anxious to avoid a chapped face is to taboo veils, unless they are of wide mesh. If they are closely woven the moisture from the breath will cling, wetting the veil, which in turn will chafe all the skin around the mouth and nose.

More girls are troubled with chapped hands perhaps than with chapped faces. Very few persons stop to dry each finger thoroughly after washing, perhaps because the hands are washed so often through the day that it seems as if too much time were wasted in drying thoroughly each time. This way of thoroughly drying can quickly become a habit, however, and it is a useful habit to acquire in winter.

Are Still Making Narrow Skirts

No one knows why the French designers did not advocate the full skirt for the evening, says a New York despatch, when they so strongly approved of the wide skirt for walking. Throughout the autumn they showed skirts that were the usual narrowness to any that had gone before, and yet one would think that the dance craze would have suggested the skirt that had three yards at the knees to give freedom to the movements of the dancers.

Instead they did just the opposite with an exception here and there. Did this exception point the way to something newer but the winter was well advanced? It looks as though we will be wearing much wider evening skirts by the time March is here, but in the meantime there is the present to consider.

And skirts are still narrow. That fact may rejoice the hearts of those who have gowns on hand that are sufficiently good to serve another few months if they are given a twist here and a twist there. Drapery must be eliminated. Those puffed-out pieces at the side that gave us the appearance of Dutch boys are ex-

ceedingly attractive, but old-fashioned. The line must be straight or flaring, but not broken up by horizontal or irregular lines going around the figure.

Such an edict shaves many gowns, it is true, unless one can see a clear way to abolish the drapery and pull it down into a clear-cut line from the waist to the feet. In some cases this can be done by putting the extra fabric into open pleats at the sides just above the hips. Callot did this on one of her most popular gowns in black silk, with a long tunic showing cross-bars made of black velvet.

There is no longer any doubt that the trains will be worn on the majority of gowns for the evening which are not intended for dancing. One sees them everywhere. They are not especially graceful, and, therefore, twist and roll up on themselves in a manner that could not be called prepossessing. If we skirts of 1850 were back in fashion, short and flaring to an extent of six or more yards, then the trains will disappear, for the two ideas do not go together. Many will think that the prettier style has been sacrificed to the uglier. One

thing is true for the moralist to assert, which is, that a woman can appear more modest in the former than in the latter. We have not had a fashion for centuries that left a woman so uncovered below her knees as the modern evening skirt.

One would think that the possession of thin arms would suggest to a woman that the Greek method of holding up the gown with a shoulder-strap, omitting the sleeves, which was not then invented, was not for her; but the consciousness of ugliness in any special part of her anatomy evidently does not deter a woman from exposing it if fashion demands that she must.

Really, the new method of omitting the sleeves and decorating the shoulders in a semi-barbaric manner is only fit for the lovely army. It was never meant for the scrawny woman whose, elbows are pointed and reddened. But, unfortunately, she is often the one to adopt it.

As the fashion goes now, it is the smartest way to finish off a bodice unless one adopts the long, tight sleeves of lace which the passion for the movenage has brought in.

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IN DARK RED REPP.



be of the same or a contrasting material. The average size required 4 1/2 yards of 54-inch or 6 1/2 yards of 44-inch material.

The development of the design is not difficult. First close under-arm seam as notched; then close shoulder seam. Gather lower edge of waist and adjust tabs between small "o" perforations at front edge of right front. Single stay to lower edge of waist, centers even, small "o" perforation at under-arm seam. Sew flare collar to neck edge as notched. Adjust, bringing large "O" perforations in sleeve and in front together. Close sleeve seam as notched to large "o" perforation. Gather on cross lines of small "o" perforations. Adjust sleeveband over gathers, single and double small "o" perforations even, lap-



Young matrons and college girls will find this model both smart and practical. It looks well in serge or repp.

The dark shades of red are very soft and becoming, therefore find great favor with women of youthful appearance. Ideal for the young matron or the college girl in this dress in best color silk repp. It is made without a skirt but can be changed into a tunic if preferred and has a deep girde which may be ferred.

Pictorial Review pattern No. 5932. Sizes 14 to 20 years. Price, 15 cents.

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SMART AND BECOMING.



sat in and plaid taffeta in which blue and green intermingled form an effective color scheme. Two yards of 36-inch taffeta and 2 1/2 yards of 36-inch satin are sufficient for the dress. For the underbody 1 1/2 yards of lining 27 inches wide are required.

The back has large armholes and extends below the waist-line in tunic effect. This part of the pattern is arranged on an open width of the material, with the cuff, vest, back gore and sleeve, which is in one with the underarm facer. The material is folded before placing on it the front, collar and front gore. These are laid on a lengthwise fold. It is a simple matter to get the straight belt out of the remaining silk.

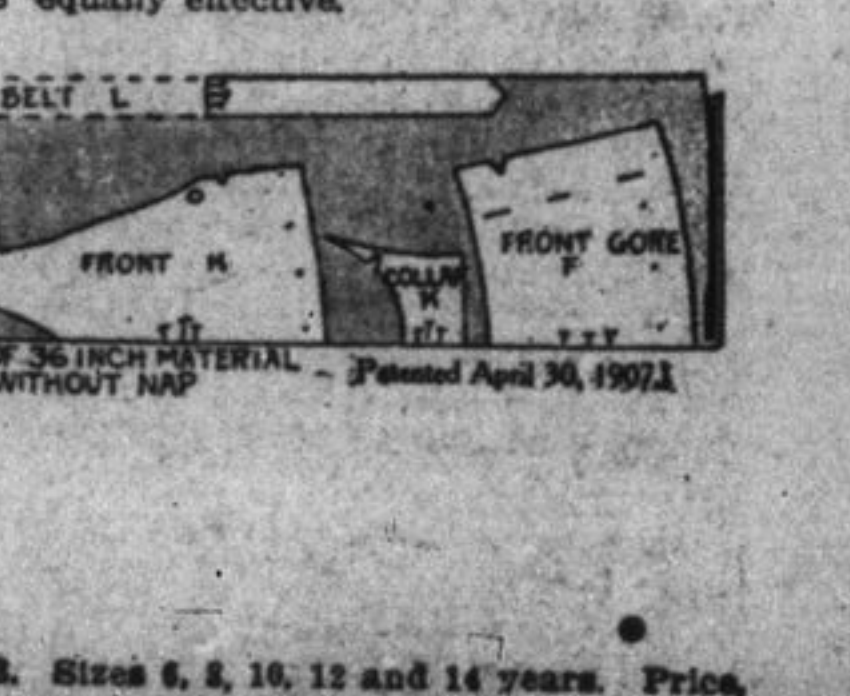
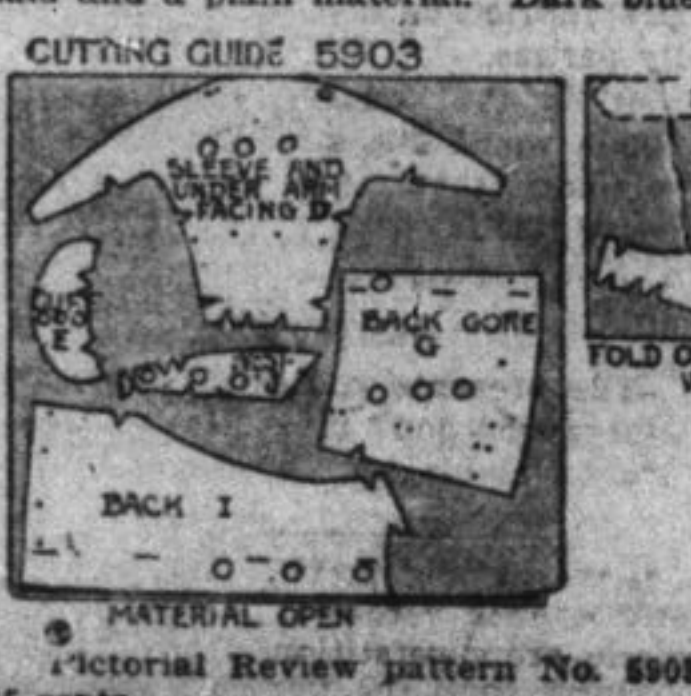
The underbody is first made; then fitted. Then close underarm and sleeve seams, finish sleeve with a cuff, or plain piping and adjust to position on underbody.

For outside, adjust vest, notches and centers even, leaving left side free below double small "o" perforation in vest. Center-front of vest indicated by small "o" perforations. Close under-arm seam as notched from large "O" perforation in front to lower edge. Tuck back, creating on slot perforations; stitch 3/4 inch from fold; turn edge of right back under and allow left back to extend for an underlap. Close shoulder seam. Underface armhole edge of front and back with a bias strip of material about 1 1/2 inch wide. Turn hem at lower edge on small "o" perforations. Sew large collar to neck edge as notched. Adjust a strap of material to position at under-arm seam as illustrated to pass belt through. Arrange outside on underbody, centers even, tack upper edges together at center-back.

Developed in one material and trimmed with embroidery the model is equally effective.

A new model for growing girls. As illustrated it is carried out in plaid taffeta and blue satin. Less expensive materials may be used, however.

This is an original design for a girl's frock and looks well carried out in a plaid and a plain material. Dark blue equally effective.



Pictorial Review pattern No. 5903. Sizes 6, 8, 10, 12 and 14 years. Price, 15 cents.

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A UNIQUE HIP TRIMMING.



price and excellent style. It is trimmed with dark velvet.

A frock moderate in price and good in style is shown in this design. It may be developed in silk and wool poplin or one of the smart dark shades, trimmed with velvet of the same color.

Essentially the most interesting feature of the dress is the skirt with its unique hip trimming. To make the design requires 3 1/2 yards 54-inch or 5 1/2 yards 44-inch material. The four-piece plaited skirt has a high waist-line and a trimmed with a bias girde fastened underneath an adjustable front section. If the girde is omitted, the new pleated circular skirt remains.

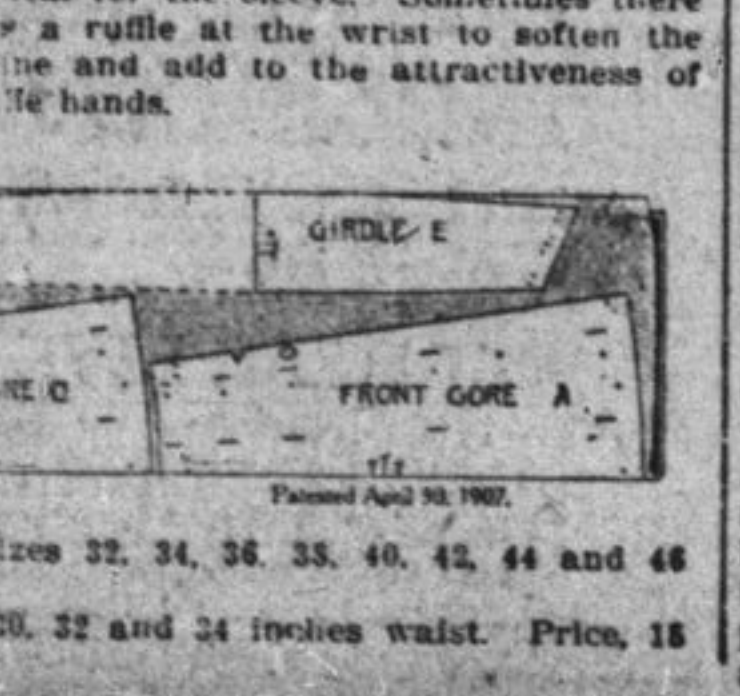
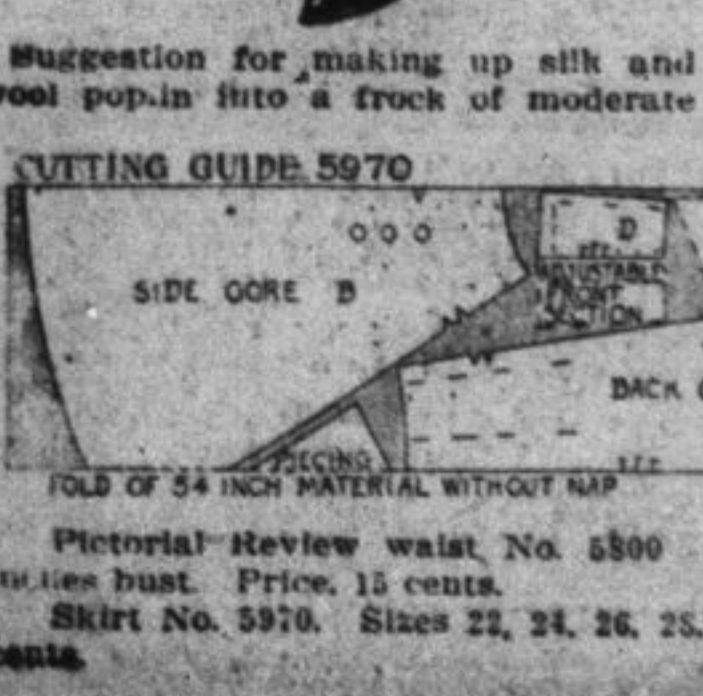
The back and front gores are placed on a lengthwise fold of the goods, when cutting. This side gore, arranged on a lengthwise thread will overlap the folded edge, but the pleating can be obtained from the strip of goods remaining between the back and side gores. The girde and adjustable front section are laid on a lengthwise thread of the material.

First join the gores, as marked, in making the dress, leaving edges to left of center-front free above single large "O" perforation in front gore for pocket. Pleat, creating on lines of small "o" perforations; stitch and press. Adjust a webbing or a straight strip of canvas two inches wide to position underneath upper edge of skirt for a stay, stitch upper edges together.

Turn under edges of adjustable front on slot perforations and stitch. Gather girde on line of double small "o" perforations; stitch a tape 4 inches long under fasteners. Adjust girde on adjustable front section, bringing corresponding single small "o" perforations together and tack. Arrange adjustable front section on front gore, centers and upper edges even and tack. Fasten gathered edges of girde underneath side edges of adjustable front section when closing.

The waist is effectively trimmed with a vest of plain silk and has long, close-fitting set-in sleeves.

The long sleeve is finished at a point over the wrist. The transparent net in sleeves is very important. Chiffon, net and mousseline de sole will be the favorite materials this winter, and in case the accompanying frock is developed in taffeta or satin, net would be ideal for the sleeves. Sometimes there is a ruffle at the wrist to soften the line and add to the attractiveness of the hands.



Pictorial Review waist, No. 5800. Sizes 22, 24, 26, 28, 30, 32, 34, 36 and 40. Price, 15 cents.

SKIRT No. 5970. Sizes 22, 24, 26, 28, 30, 32 and 34 inches waist. Price, 15 cents.