

before-mentioned pint of claret included—costing but eighteen-pence!

Coffee is now served to those who wish it, and our opposite neighbour, who has carried out his evident determination of getting the most for his money, at the sight of the fragrant beverage wakes up from the lethargic state into which his gastronomic labours have thrown him, and inquires of the waiter, "Extra, isn't it?" and on being answered in the affirmative, growls out, "Then I won't have any," immediately preparing to depart. He produces a two-shilling-piece, and on the waiter, with the usual foresight of his *genus*, returning him the change, sixpence, in coppers, the old gourmand pockets the lot, to the evident disgust of the garçon, who says to him in broken English—

"Vell, sar, I sall hope you not come here again, or ve sall have to raise de prices."

The old man, looking perfectly unconscious, places on his head an enormous white hat, winds a huge muffler round his neck, shoulders his umbrella, or rather the ghost of one, and departs.

And now for one or two other occupants of the

room, who have attracted my attention during dinner by some peculiarity or other.

A single glance at a couple within a few yards of me is sufficient to tell me they are Germans, even before they have spoken a word—evidently man and wife, the husband showing his watchful care for the object of his affection by transferring from his plate to hers all the choicest morsels. Next to these two sits a diminutive Italian, the ferocity of whose glances at the waiter, when not attended to with sufficient promptness, is ludicrous to behold. My left-hand neighbour, his taciturnity overcome by my offer of a cigar, proves to be a military man who has seen much service in India, and has met with many exciting adventures, some of which he details with a quiet modesty which in itself is sufficient guarantee for their truth.

And now, my coffee finished, I bid my neighbours good night; and amid an animated discussion between a Republican and an Imperialist, which might have been interesting if more intelligible, I take my departure, having spent a couple of hours most pleasantly and, I hope, also most profitably.

HOME DRESSMAKING.

PART THE FIRST.—CUTTING OUT.



DRESSMAKING has—unfortunately, we think—been long considered a mystery too recondite for any but professional minds to unravel. But this is quite an erroneous impression, and it will be our endeavour in

these pages to give clear directions by which the most inexperienced may, with a little care, trouble, and practice, be enabled not only to make their own dresses, but to insure their fitting satisfactorily. Probably the first attempt may not be perfectly successful,

nor may the second; but, with perseverance, success is certain, and the economy achieved will be immense, besides the pleasing power being attained of exercising individual taste, and rendering the costume other than the exact counterpart of all those around.

The first object to be considered is the construction of an absolutely correct, well-fitting pattern, by which all patterns of special garments procured at different times must be remodelled. It is the neglect of this necessary remodelling that so frequently induces discontent with bought patterns; ladies will cut by them—forgetting that they are cut to a general average, not an individual figure—and are then disappointed to find that the garment is a failure.

A pattern may be taken in two ways—either by fitting on a holland body or by measurement, the latter being by far the easier and more satisfactory, besides not requiring assistance, as the fitting on necessarily does. Of course, great care and accuracy are requisite in taking the measurements, and they should be at once written down, and never trusted to memory.

Take an inch measure, and measure first the length of the bodice in front. Write down on a sheet of paper, (1) length of front of bodice, — inches. Then measure the size of the neck, and mark it (2) size of neck, — inches, and so on for all the other measurements. Those required are:—Size round the figure taken under the arms, width of chest at the top of the shoulder taken from the centre of the front of the bodice, length from the point where the shoulder-seam joins the neck-band crosswise to the front of the waist, size of the waist, length of the centre of the back, width of the shoulders taken at the top of the arm, length from neck to top of arm, length of the arm straight, the same with the elbow bent, size of the wrist, size of the arm-hole—making thirteen necessary measurements for the bodice. They should be taken fairly, with no undue tightening of the measure.

Now that dresses are so closely fitted on the hips, it is necessary to measure them about four inches, and again about eight inches below the waist; then measure the proper length of the skirt in front, on the hips, and at the back, noting the measurements carefully, as has already been done for the body. The next step is to construct a paper pattern from these measurements; and it should be borne in mind that, as the correct fit of the dress depends entirely upon the pattern, no trouble should be spared in making it quite perfect.

Take a large sheet of paper, and draw a line exactly the length of the front of the bodice, then another at the top at right angles to it, precisely half the width of the chest, then the one from the junction of the shoulder-seam and neck-band to the bottom of the front line. Another line at right angles to the first one gives half

the width of the chest at the widest part, across the bosom, and a straight line drawn from it to the waist (parallel to No. 1) gives the side seam. This line must be curved if the waist be slender. The shoulder-seam-line is drawn from the end of the upper line of chest-width, to the end of the line starting from the neck-band to the waist; and from this point to the top of the first line is drawn the curve of the neck. The armhole describes a curve between the ends of the two lines across the chest—it should not be too much hollowed out until the pattern is known to be absolutely correct. The "darts," as they are technically termed, which draw the pattern in at the waist, are situated below the bosom. For good and slender figures one is sufficient (it must be distinctly understood that in these measurements only one-half of the bodice is being drawn out), for stouter figures two, or, in extreme cases, even three are requisite. They must be outlined on the pattern, but not cut; they commence at the waist, and are carried up to the rounding of the bosom.

The pattern of the back is drawn out in a similar manner. The centre line is drawn of the length measured, then the cross-lines half the width of shoulders and half the width of back, the line from top of shoulder-seam to bottom of centre-line, and the curved lines of neck and armhole. Should side-pieces be desired, a straight line is drawn from the top of the shoulder-seam to the waist, and a curved one from it to the lower point of the armhole. This forms the curve wherein the side-piece is placed, but they are now very frequently omitted. Their measurement depends on the length of the side-seam under the arm, and the curve from the armhole to the waist, with which they must exactly correspond. They require to be most carefully cut, and stitched with extreme neatness, or they are most unsightly; their gradual disuse is an unspeakable boon to amateur dressmakers.

For the sleeve, the lines to be drawn by measurement are—a line the length of the bent arm, straight from shoulder to elbow, and gently curved from elbow to wrist; and another of the inside of the straightened arm. Draw the lines of armhole and wrist. For an open sleeve the outer line is drawn longer, and the inner one somewhat shorter. This pattern gives an indication of the arm, but of course modifications have to be introduced, according to the style of sleeve fashionable at the moment. It is hardly necessary to take a pattern of a skirt; having the measurements exact, it is better to apply them to any pattern purchased, of the prevailing fashion.

Having carefully traced out the patterns as described, cut them out accurately in duplicate, before proceeding to the next portion of the work—namely, the cutting out. And before commencing this, we may just make a few observations respecting the materials which it is requisite to have at hand. In the first place, if a whole room cannot be given up to dressmaking, the worker should at least have a certain table to call her own, and not to be used for other purposes. Nothing is so convenient as one of the old-fashioned tables, surrounded with drawers, and turning

on a pivot, the tops of which are usually covered with leather or a species of glazed cloth. If a table with drawers is not attainable, the worker should have a large covered basket, lined, and liberally furnished with pockets, each pocket labelled with the name of its contents, thus: "Hooks and Eyes," "Buttons," "Sewing Cotton," "Machine Cotton," "Sewing Silk," "Machine Silk," "Needles," "Petersham," "Tailor's Twist," &c. In the top of the basket should be the large cutting-out scissors, the ordinary, small, and button-hole scissors; in the body of the basket, the material, lining, patterns, and unfinished work.

The lining is, of course, the first part of the dress to be cut out. It should be of a soft twill, the colour selected according to the dress for which it is intended. It may be mentioned here that, although it may sound extravagant, it is always well to line the *backs* of a silk dress with the same silk instead of ordinary lining; otherwise, when the dress has been worn a short time, the lining is apt to show through the sewing. This is more especially the case when there are stitched side-pieces.

The roll of lining should be placed at some little distance, with the unrolled portion towards the worker. Take the right-hand front of the bodice, cut out in paper, and place the straight portion a full inch and a half from the left-hand selvedge, fasten with pins, smooth the pattern, and pin it carefully all round. Then, with a needle threaded with any colour that will show on the lining, run a line of stitches carefully round the whole outline. Proceed in a similar manner with the left-hand front on the right-hand selvedge, and run a line of stitches round it. Draw out more lining, and proceed exactly the same for each half of the back, supposing that there are to be no side-pieces, which are now out of fashion, and that the back reaches to the side-seam. In many of the new fashionable bodices, however, there are five seams, two on each side of the centre one; these must, of course, be cut from the fashionably-cut pattern, bought for the occasion, the measurements being adapted from those for which we have already given directions. When side-pieces are used there is rarely a seam in the centre of the back. Lay the half back with the straight line in the centre of the lining, outline it, then reverse it, laying the straight line of the pattern against the straight outline, thus obtaining the entire pattern. The sleeves should be placed one on each selvedge, like the fronts, with the straight portion (from shoulder to elbow) on the straight, leaving the lower part slightly on the bias.

All the pattern being now outlined, and the paper removed, each portion must be cut carefully round *half-an-inch beyond* the run outline, excepting where the selvedge forms the line, where, as before directed, there should be an inch and a half of margin. It is better to mark "Right" and "Left" on the patterns, for fear of confusion, remembering that those cut on the *left-hand* selvedge are the *right* side of the bodice, and those on the right-hand selvedge the left. When the pattern is cut, roll up and put away the lining. Even if the room is entirely devoted to dressmaking, endeavour to keep it as free from litter as is possible.

We are writing as if these patterns were to be cut out from the paper patterns, and the dress at once proceeded with ; but of course a beginner possessed of the slightest prudence will tack the lining pattern together, and carefully fit it on, making any alterations that may be requisite before proceeding to cut out the real lining of the dress. But this preliminary accomplished, and the true lining cut, the next step is to proceed to the material, which, the pattern being known to be absolutely correct, may be confidently proceeded with.

The beginner should select for a first essay a plain material, as it presents fewer difficulties. And here it may be well to say a few words respecting the widths of the materials in most common use, premising that they vary, but that we give the average width :—Silk, twenty-four inches, varying about a couple of inches either way ; foulard, the same, though some of the better qualities reach thirty inches ; alpaca, from thirty inches to a yard wide, but the “double width” averages fifty-four ; velvet, eighteen to twenty ; velveteen, twenty-seven ; merino, a yard and a quarter—this is an excellent material on which to make experiments ; serge, another useful material, thirty inches ; prints, piqués, &c., thirty-two.

If the material is delicate, it is a good plan to take a white cloth and cover the table with it, securing it firmly beneath the edge so that it cannot move. The material is placed face downwards on the table in a position similar to that previously directed for the lining. If the fashionable pattern from which the bodice is being modelled has any basques, they have of course been added, by accurate measurement, to the original pattern, and cut out in the lining. Place the patterns lengthways on the stuff, and as close as is possible to avoid waste, taking care that the material lies quite smoothly beneath them ; tack them slightly to the material, and cut precisely by the linen patterns. The paper pattern shows the exact size, the extra half-inch in the linen one is for the turnings, and the inch and a half of selvedge allowed in the fronts is to strengthen the buttonholes in the right front, and to allow of a piece on the other to go under the buttonholes.

The bodice and sleeves being cut, the next step is to cut out the skirt : this must be done from a fashionable pattern of the style of skirt wished, which must of course be remodelled according to the measurements taken at the commencement as to length of front, back, and sides, size round the hips, &c. Of course a stout person will require gores wider at the top where they are put into the waistband than a thin one, and the gores must be proportionately wider at the bottom, therefore a stout person will necessarily require a wider skirt than a slim one. For an average figure the width of skirt now fashionable is from three and a half to four yards round, and all the fulness is reserved for the back, usually in the form of a Bulgare plait. Skirts are rarely if ever lined, the patterns of

the gored breadths must therefore be cut in paper—allowing for turnings at the seams, and also top and bottom—laid on the material, pinned there, and cut out. The back width—which is the longest, and forms the train—is plain, that is ungored ; if the train is wished extra full, two breadths are used ; if the plait is to be trimmed up the back, they may be joined in the usual manner ; but should there be no trimming to hide the seam, the centre breadth should be plain, the other divided in two and one half put on either side of it. In the present skirts five other pieces are required : the front breadth slightly sloped on each side, and hollowed out at the waist where it is put into the band, and two gores on each side. Of course the *straight* side of one breadth must always be joined to the *sloped* side of the next.

Two gores can sometimes be cut out of one straight breadth if the figure be slight, and the material wide. Measure the width the gore (with turning) should be at the waist, at the upper edge of the material from the *left-hand* selvedge, and at the lower edge from the *right-hand* selvedge, fold, and cut from point to point ; this will give the two gores for the *right* side of the skirt. For the *left* side gores, measure the waist-width from the *right* selvedge at the top, and the left selvedge at the bottom. It must be borne in mind that this method can only be pursued when the material is plain, for it makes one gore upside down, which will not do if there is a pattern. When the material, therefore, has a pattern, it is well to cut the skirt first, as the remains of the gored breadths may perhaps be utilised in cutting out the bodice. Sometimes another difficulty presents itself, the material not being so wide as the gore required ; put the straight edge of the gore along the selvedge, place a piece of the material parallel with the first breadth, allow for the turning, and be quite sure that the two pieces are placed the same *way of the stuff*, and cut the required piece out of it.

When a tunic, tablier, or polonaise is required, a proper fashionably-cut pattern of it should be bought, and altered to the scale of the standard pattern : that is, for example, it should be observed how low a tablier was intended to reach on the skirt for which it was sold, and care taken to make it the same length in proportion to the skirt with which it is to be worn.

We have now noticed all the points necessary for cutting out, excepting when a low bodice is required. It will then be necessary to slip on the trial bodice, and mark with pins the desired height ; it is then easy to draw a pattern to measure from the paper one by measuring the height from the linen pattern. In cutting out proceed exactly as already described, remembering if the bodice lace behind, as is now the fashion, that the widest turnings should be left at the back instead of the front. We reserve our observations on the making up of the cut-out dress for next month.

ABEILLE.

One advantage of this game consists in the simplicity of the materials, which any village carpenter, properly directed, can readily supply. They might even be improvised, at a picnic or other social gathering, with the exercise of a very little ingenuity. A hat on the top of a long stick (somebody else's hat, perhaps, for choice) would make a very fair wicket, and any flat piece of wood might be fashioned with a pocket-knife into a passable bat or racquet, and it would be strange if you could not obtain or manufacture a ball of some description.

If the members of any Sussex stool-ball club that has invested in elegant implements should feel at all offended by this suggestion, I refer them to the origin of the game, which antiquarians tell us was a favourite one with the milk-maids, who used their three-legged stools to strike the ball with, whence the name. And this assertion is partly corroborated by the old Sussex term for the same pastime, *bittil-battil*, the *bittil* and the *battil* being instruments connected with the dairy. I say partly, because an antiquarian in chase of a theory is apt to jump all obstacles in his way with unhesitating resolution, and a stool would be

a very awkward substitute indeed for a bat,—so much so, that one would be rather inclined to suspect that a leg screwed out of it would be preferred to the unwieldy article itself. It is asserted that the *bittil* was a stool, and there may be valid reasons for this opinion, but I have not been able to make them clearly out. The Sussex name is pure Anglo-Saxon. *Bytl*, or *bill*, was a mallet; and *bat*, a club; from which it seems more probable that the *bittil* and *battil* were instruments used in churning, or for making up the butter into pats, and these would be much more handy articles for the game in question. But I speak diffidently, for some learned men may be able to confound me with a clear proof that either the *bittil* or the *battil* was a three-legged stool. But even then I do not see why we should conclude that the stool was used to strike the ball with. Why should it not rather have been the wicket?

However all this may be, *bittil-battil*, or stool-ball, is capital fun, and any readers wanting a game in which both sexes can join in larger numbers than is desirable at croquet or lawn tennis, cannot do better than try it.

HOME DRESSMAKING.

PART THE SECOND.—MAKING UP.



THE dress having been accurately cut out as described in our last number, the next step is the making up. And here it may not be amiss to remark on the immense saving, both of time and labour, to be obtained by the use of the sewing machine. It is not our intention to recommend the machine of any special maker, as tastes and opinions differ greatly respecting their various merits: but we may say that, while for any work that is to be subjected to much wear-and-tear, such as linen, the lock-stitch is advisable, if not absolutely necessary, for all ordinary dressmaking the chain-stitch will be found amply strong enough, with the additional recommendation of being easily undone when alterations are requisite. Either the foot or the hand machine may be used; some are adapted to work by either motion at pleasure; but it should be borne in mind that professional machinists who work the treadle machines seldom keep their health, owing to irritation of the nerves of the spine, while the hand machines are absolutely harmless, though they are a little more troublesome at first, as only one hand is free to guide the work. If the worker is unaccustomed to the management of the machine, she would do well to perfect herself in its use before commencing her dress.

As we have already said, a plain material should always be selected by a beginner; stripes, checks, or other patterns being very troublesome, and requiring much experience for their satisfactory arrangement.

First take the two back-pieces of the bodice, and with the machine stitch them together exactly along

the outlining tacking-thread of the lining. Of course the pieces are placed face to face, and pinned together to prevent slipping. Fasten off the end of the seam securely with a needle and thread. If side-pieces are used, they are stitched very neatly on to the back centre-piece, which then, as we explained before, has usually no seam down the centre. Care must be taken to place them high enough, or the back will be too narrow; and they should be as close together at the waist as is possible. Side-pieces, however, are rather out of date, and the back is often made with five seams, all of which are stitched together before the fronts are commenced.

Then take the right-hand front-piece, fold back exactly on the tacking, and run a neat row of stitching along the edge. On the left-hand front, a line of stitching must be run down the outline thread, but the inch and a half of margin must not be folded under, as on the other side, as the piece is required to go under the button-holes. The next things to be stitched are the darts below the bosom, which draw the material in at the waist: they too must be stitched accurately on the outlining threads. Next come the shoulder-seams, and then those joining the backs and fronts together. The same rule applies in every case, that the pieces are placed faces together, and stitched accurately and carefully on the outlining thread of the lining.

Cut a bias-band of the material about an inch and a half wide, to allow for turning, and stitch it on the outlining thread of the neck, then turn over and finish neatly.

Sew the buttons firmly on the left side, taking care

that they are at perfectly regular intervals from top to bottom. This is best insured by a tape, with pins inserted at accurately measured distances, being placed on each front, and pins being put in the material to secure correspondence of buttons and button-holes; then work the button-holes very neatly with tailor's twist. These are troublesome, and require some practice to execute neatly and quickly. Fit them accurately to the size of the buttons, and then with a full needleful (about a yard) of the twist, exactly matching the material in shade, work from right to left, putting the silk round and under the needle at each stitch.

When the bodice is so far completed, try it on, to see that all is absolutely correct; and this is the proper time for accurately shaping the armholes. If this is not carefully done, some ugly creases will always appear between the armhole and bosom. The bodice should be cut well up on to the shoulder, instead of, as is so frequently the case, being left to project over the arm.

All turnings of seams must be carefully folded back, and the edges of material and lining basted together. The next step is to make the casings for the whalebones: these are inserted at the side-seams, in the left front in advance of the buttons, and in each dart. In the new fashionable cuirass bodices, whalebones are in nearly every seam, and are brought down over the figure almost like corsets; but such difficulties should not be attempted by beginners. The casings for whalebone are made of tape slightly wider than the bone, firmly stitched down on each side of the seam: the whalebone should be pared off at the top, and a small hole made in the bevelled end, which, being sewn to the tape, prevents the bone moving up and down.

The basques, if any, of the bodice, should always be lined with the same material cut on the bias, to prevent the calico lining showing if they should accidentally turn up. If this is not done, they must be faced with a bias-band of silk; thick materials, such as velvet, must be lined with silk.

The sleeves, if unlined, must have the seams very neatly sewn: they are, however, usually lined. Lay the two right sides of the material together with the lining outside each, tack them all together, and stitch with the sewing machine along the outline thread. The bottom of the sleeve must be faced with silk, but the material should be turned down a little way, to prevent the facing from showing. Facings should be about four inches deep, and cut on the bias. Turn the sleeves right side out, and tack into the armhole, to see if they fit or require alteration: they almost always require sloping out in front. Sleeves should always be put in with piping to make them strong. Piping is made of an inch-wide strip of the material cut on the bias. Tack the piping-cord into the centre of the strip, and sew into the armhole. Having seen that the sleeve fits, stitch it closely to the piping. As a rule, the back-seam of the sleeve should correspond with the shoulder-seam. The present mode of sleeve fits closely to the arm. Many kinds of trimming are

worn, but cuffs are the most general. These are cut from a proper pattern altered to the correct measurement of the individual sleeve, and care must be taken in sewing them on not to take the stitches through to the right side of the cuff.

Take a piece of Petersham ribbon, place its lower edge at the bottom of the waist, and stitch it very firmly to every seam as far as the front dart; put on a hook and eye, letting the band fit easily though closely to the waist. This completes the bodice, excepting in so far as trimmings are concerned, unless the dress is an evening one, laced up the back. In this case there are of course no buttons or button-holes in front, but there is a whalebone the entire length. Whalebones are inserted in a casing of the material up each side of the opening at the back, so that when laced they are pressed closely together. On the inner edge of each whalebone is worked a row of small eyelet-holes for the lace. Low bodices, when made with either round or pointed waists without basques, are generally edged with a double piping. At the top of the bodice a casing is made, through which must be run a tape to tie at the back.

Having described the making up of the bodice, we now come to the skirt, the different breadths of which have been cut from the correct pattern, with an allowance of three-quarters of an inch on each side for turnings. Lay the material right sides together, and run the seams with the sewing machine, remembering to commence from the top and to lay the straight edge of one breadth against the gored edge of the next. An extra inch must be allowed for turning in at the top, and another for turning up at the bottom.

Few dresses are now lined throughout, unless they are of light texture, such as very thin silk, when a lining is desirable, not only for appearance, but also to improve the wear of the dress. It likewise keeps the inside clean—an object of importance where turning the dress is contemplated. If this through lining is used, it must be run into the seams with the material, and must be cut on precisely the same pattern.

The lining of the bottom of the skirt is the next point. For beginners it is easiest to put this in before fastening up the last seam. If the skirt is otherwise unlined, it should reach to the knee; if lined, about four inches is sufficient. Tack it carefully in, making the necessary plaits in the lining to fit the various gores, turn a small hem all round, and hem to the skirt, taking care that the stitches do not go through the outer material; then baste the upper edge of the lining, and sew firmly to the seams, which will be sufficient to keep it in place. For morning dresses a false hem of the same material as the dress is generally added: it should be about four inches deep, and cut the length or selvedge way of the stuff.

Before running all the seams, determine the place for the pocket, which is now generally very far back, when not entirely superseded by the *châtelaine* bags. If not made entirely of the material of the dress, it must be faced with it, to obviate all danger of the lining showing. The placket-hole, too, must be allowed for: it is generally placed on the left side, in

the seam between the second gore and the back breadth. After the skirt is finished, a braid precisely matching the material in tint is generally sewn beneath the edge, to prevent the rapid wearing out of the skirt.

The most important thing towards the correct sit of the skirt—of course, after the careful sloping of the gores—is the hollowing out of the top of the front and side breadths before sewing them into the band; and as such hollowing depends upon the individual figure, only experience can decide the requisite amount. The wisdom of making the first essay upon inexpensive material must therefore be clearly apparent. The size of the hips, and the flatness or rotundity of form in front, all affect the amount of cutting out required, and practice and observation can alone instruct the worker.

The band into which the skirt is sewn is generally of Petersham ribbon, and should be about three inches longer than the size of the waist, to allow of a double set of hooks and eyes. On the extreme left-hand edge two eyes are sewn, and two hooks to correspond three inches within the right-hand edge: two hooks on the extreme right-hand edge, and two eyes three inches within the left-hand edge.

Now that it is fashionable for the front breadths to cling so closely to the figure, it is necessary to fit the skirt on over an under-skirt of the cut which it is intended to wear with it, as on the cut of the under-skirt much of the sit of the dress depends. Hook the band round the waist, and pin the breadths into it, putting as little fulness as possible in the front and side breadths, which depend for their smooth sitting on the hollowing out before referred to. Very stout figures, however, require some fulness, which is best afforded by small plaits at the seams: the side breadths should extend to within an inch and a half on each side of the centre of the back. The band fastens about an inch and a half to the left of the centre, so all the fulness of the back breadth or breadths has to be fastened into the three inches left on the right-hand end of the band, the placket-hole being invariably on the left side. Almost all skirts are now made with the Bulgare plait, which means that all the fulness is put into a large fourfold plait, and the folds continued, widening them gradually and carefully down to the bottom of the skirt. These folds must be tacked in their places, and then secured on the inside, either

with strings or bands of elastic, placed at short intervals and very firmly stitched on. When the plait has been stitched into the band, and the pocket put in, the plain skirt is finished; and we do not propose to consider trimmings in the present article.

Tabliers and tunics are so constantly changing in fashion that a paper pattern of the desired make will of course be requisite, to be altered to the individual measurement as explained in the last number. For the benefit of beginners it is as well, however, to observe that, as it is objectionable to have a seam down the centre of the front breadth of an over-skirt, the material should, for the *front* breadth, be folded in half and cut double, as the paper pattern naturally represents but one half of it.

A few words respecting basques may be useful, as they are now almost indispensable adjuncts to any bodice, with which they are cut in one piece from the pattern selected. Slight figures can bear the close-fitting cuirass basques, completely encircling and fitting closely over the hips: stout ones will find them inexpedient, as the size of the hips causes the basques to rise, and fall into unsightly creases. They will do well to select a pattern opening at the back and sides. Basques must be very neatly finished off.

As we have on several occasions directed that the material should be cut "on the bias," it may be well to say a few words on this head. It is not easy for a beginner to cut accurately on the bias, but the art is necessary, and must be acquired. Cut the material perfectly straight across from one selvedge to the other, and fold the cut end along one selvedge in the form of a triangle, pin or tack the fold down to prevent slipping, and cut accurately along the crease. According to the width of the bias band required, measure along the selvedge, both top and bottom, fold over, pin, and cut as before. If bias bands are not cut accurately to measurement they will never sit well, but are sure to "drag," and to become unsightly.

The Princess form of dress is again coming into fashion, but it presents so many difficulties both in cutting and fitting as to be hardly suitable to beginners. It is cut in one from the throat to the bottom of the skirt, and all the same rules as to cutting the pattern apply as were given in our last number. It is a style only adapted for very slight and elegant figures.

ABEILLE.

SAILED TO-DAY.

SAILED to-day:
Faced the grey seas and white winter skies,
None watching from the quay with straining eyes.

Sailed to-day:
Far in his distant home, sad faces bow
And whisper, "Is his ship unanchored now?"

Sailed to-day:
A tearless mother muses on the morn
They bade her cheer, because her boy was born.

Sailed to-day:
And those who loved him best urged on his flight.
The bitter message reached him but last night.

Sailed to-day:
With laugh and boon companions left behind
To mock him in the ghostly midnight wind.

Sailed to-day:
The day of loving parting is so sad,
But we have learned to think such day is glad.

HOME DRESSMAKING.

PART THE THIRD.—TRIMMINGS.



HAVING given what we trust may prove clear directions for the cutting out and the making-up of a dress, we now proceed to some observations on what, in the present day, requires fully as much time and attention—namely, the trimming. The full trimming of a fashionable costume requires nearly as much stuff as, and considerably more time than the making of a plain dress. It is almost impossible to enumerate all the different forms of trimming, for they change with every variation of fashion, but there are some kinds a knowledge of which is absolutely necessary. Among these may be mentioned bias bands, flounces, gathered or plaited, plaitings, the form of gathering known as *coulissé*, lines of cording, *froncé* puffs, and *coquilles* of silk. Bias bands are a very favourite trimming, made either of the stuff itself or else of silk, upon such materials as cashmere, foulard, or merino, or of velvet upon cashmere or silk. They must be cut very accurately on the bias according to the directions given in the last Number, or they will never set flat, and it should always be borne in mind that they should be cut two inches wider than the bands are intended to be. When the bands are not double they should always be lined. The lining and material are placed face to face, and run together; then the lining is basted down to keep it steady till the band is sewn to the dress—the lining should be very slightly tighter than the band. It is of the utmost importance that the bands should be sewn on perfectly straight and even, and until practice has enabled the worker to do so almost mechanically, it is well either to chalk a straight line or run a tacking thread as a guide. Care must also be taken, when two or three bands form the trimming, to keep the distances between them accurately even.

Flounces are of many kinds; those which are gathered are frequently gathered over a cord at the top. They should always be cut on the bias, for though occasionally cut on the straight they never hang so well. French hems are perhaps the most fashionable method of edging them. To form them, turn the material back over the right side about an inch, and run along the edge, taking the stitches through, then turn the narrow part over, and hem it down on the row of running, being careful not to take the stitches through. These French hems are tedious work, as they must be done very neatly, and by hand, but when finished they well repay the trouble.

Plaited flounces are edged with a simple flat hem. They take a large quantity of material: thus, to make a plaited flounce three and a half yards long, the strip of material to be plaited must be ten and a half yards in length. They may be cut either straight across the material, when they will set rather full—this style is better adapted for narrow frillings than for deep flounces

—or the selvedge way of the stuff, when they will set very flat; this style is usually termed kilt-plaiting. It is somewhat an arduous undertaking for the amateur dressmaker to arrange one of these plaited flounces, as the appearance is utterly spoiled if the folds are not absolutely regular. A treadle sewing machine renders the work easier, but with a hand machine the plaits must be carefully tacked down before the stitching is commenced. When the flounce is deep it is impossible to keep the plaits in place without a line of tape at the back half-way down, to which the back folds of the plaits are very firmly stitched.

Frillings are really little but tiny flounces, and follow the general rules laid down for the latter; when gathered they are almost invariably edged with French hems.

Any one who casts their eye over descriptions of fashionable toilettes must be struck by the frequent recurrence of the word *coulissé*. This really means that the material is drawn on threads until it has the appearance of the old-fashioned drawn-silk bonnets of former days. This style was much used last season for the back of trained skirts in place of the Bulgare plait, and will probably be equally in vogue this year. The back widths were so closely gathered and drawn for about twelve inches below the waist, that their whole width was compressed into the three or four inches left between the back side-gores. From the bottom of the *coulissé* portion the train spread out *en queue de paon*.

Another word nearly as familiar was *froncé*, which means gathered or puffed. Of course the quantity of material depends greatly on the fulness of the puffs, which are sometimes scanty and sometimes extremely full. The material is cut on the bias, as all puffed trimmings set fuller when so cut than when on the straight. Care must be taken, if the trimming consist of rows of such puffs, that they are all precisely the same width. They may be arranged perpendicularly, horizontally, or slanting across the skirt, and a pretty method of trimming the front breadths is an arrangement of *froncé* puffs in the form of *chevrons*—that is to say, the sides sloping sharply to a point in the centre, the point being higher or lower than the sides, according to taste.

A pretty way of separating such puffs is by several lines of cording, the material being closely gathered over cord similar to that used for piping. Sometimes these cords are placed quite close together, sometimes a small space of the tightly-gathered silk is left visible between them.

Another variety of puffs are styled *bouillonnés*, and are used rather for thin materials, such as tulle, tarlata, and gauze, than for heavy ones, though they are sometimes used in silk. Like the *froncé* ornaments, they should be cut on the bias, and they give to thin materials a soft, full, and fleecy appearance. They are

always diamond-shaped : sometimes a button, rosette, bead, or flower is placed at the point of each diamond, and when such is the case, the dress is said to be *capitonné* if the *bouillonnés* be large, and *matelassé* if they be small. Sometimes, too, the *bouillonnés* are separated by tiny bias bands of silk or satin, and this style is termed *treillissé*. The mention of these terms may render more comprehensible the directions of fashion-books, and, as styles vary every month, it is from them that the chief information respecting trimmings must be obtained.

Revers is a word constantly to be found in fashion-books : it signifies pieces of the material turned back, and generally lined with a different material or colour.

Tuyaux are fluted plaitings generally placed at short distances from each other, with a quite plain frill or flounce between them. To insure their standing out properly, they should be lined, unless the material is very stiff. *Tuyaux d'orgue* are the same arrangement but on a larger scale.

Rouleaux are made of bias strips of the material cut of a width suitable to the size they are wished to be ; the edges run together, and the join run on to the material ; this is a pretty method of heading flounces of thin material with a thicker one. Sometimes when the *rouleaux* are wished particularly large, they are slightly stuffed with wadding, or else are made up over stiff lining muslin.

Ruches are extremely valuable as trimmings ; they are usually narrow, and have their edges pinked out ; this can be done at a trifling cost if the bands to be stamped are all cut of the required width. They are closely gathered up, so as to form a line of fluffy trimming.

Ruches à fleur differ only in the method of sewing on : they are gathered at intervals into a species of rosette, then comes a plain piece, and then another rosette.

Ruches à la vieille are wider *ruches*, more deeply pinked, and plaited instead of gathered. "Fringed-out *ruches*" have all the threads going the length of them drawn out to the required depth, leaving a soft fringe.

Coquilles are shell-shaped ornaments, and make a very handsome trimming on rich materials. They are formed of bias bands cut double the width of the desired depth of the *coquilles* : they are then cut into the requisite lengths doubled and gathered into the shape. They usually spring from a bias band, and form a pretty heading to flounces.

Dentelé and *crénelé* are terms applied to the edges of flounces or frills, or sometimes of train skirts. *Dentelé* signifies that the edge is cut out into teeth or points, while *crénelé* is applied to square teeth like battlements. Flounces thus edged generally have the teeth bound with another material or colour. The method of binding is to take a narrow strip of the material of which the edging is to be composed, and placing it face to face with the flounce, to run them securely together ; then turning the binding over to the wrong side, to run it on, taking care the stitches do not come through. Care must be taken to ease

the binding at the points, as otherwise they will never lie flat.

En escalier signifies a trimming that is wide at the bottom and narrow at the top—as, for instance, a pyramid of flounces where the lower one may be eighteen inches long, or even the whole width of the breadth, and the upper perhaps not more than three or four inches.

En cascade is used chiefly to describe trimmings of either fringe or lace, and signifies a hanging trimming placed *en zigzag*, backwards and forwards. Fringe is now generally manufactured with an ornamental heading that requires no finish at the top ; but lace requires to be headed with a bias band, *ruche*, plaiting, row of *coquilles*, or some similar trimming. Thick lace, such as Venetian, or Spanish point, or Greek lace, should be laid quite flat on any material it is intended to adorn ; but thin lace, such as Brussels, Flemish, or Honiton, requires some slight fullness. French *modistes* invariably place slight puffings of net or tulle under this thin lace instead of sewing it on to the plain silk. All possible ingenuity should be exerted to avoid cutting lace : it may be passed through seams, and carried behind the material from point to point, or an unrequired end may be formed into a bow, or hidden under a trimming—in short, anything should be done rather than cut valuable lace, as the fatal snip once given, it cannot be recalled.

En flots may be used either of flounces of gathered lace, generally of inferior quality, falling one over the other, or of wide loops of ribbon similarly arranged.

En violon was a term much used last summer, and referred to the pieces of different colour or material let into the backs of bodices. *En plastron* was the term used when a piece was only inserted in front. *En éventail* refers to trimmings, generally fluted arrangements of either velvet or satin, used principally on skirts, and made fan-shaped. *En cœur* is applied to demi-toilette bodices, and signifies that the opening in front is pointed and narrow instead of square. *En châte* is much the same shape, but one side is longer than the other, and folds over it. *Simulé* is applied to a trimming which gives the idea of something that does not exist—as, for example, a bias band and fringe placed on the front of a skirt so as to simulate a tablier tunic, or bands so arranged on a bodice as to give the idea of a waistcoat.

Quilles are trimmings applied to the side breadths of the skirt.

Marguerite plaitings are very narrow and very fine plaitings, which take a long time to do, but repay the labour by their rich and handsome appearance.

Like fitting and making up, trimming requires much practice, and until considerable dexterity has been acquired by rehearsals upon unimportant materials, it is as well to attempt nothing too elaborate. It should be borne in mind that the fit of the dress and the set of the skirt are the points of greatest importance, and when they are satisfactorily attained it will be time to think of elaborate trimmings.

Before concluding these articles, it may be well to say a few words on the choice of materials, for those

who are their own dressmakers generally wish to study economy. It is not very difficult to calculate the quantity of material required for a plain dress. Pin sheets or paper on the carpet, marking the width of the material you propose to purchase upon them, and lay on them half your patterns for skirt and bodice, allowing of course for the turnings: measure the length they occupy, and buy double the quantity. When trimmings are in question, the difficulty of calculation commences, and it is almost impossible to give any satisfactory rules, as only experience can teach.

There is a common idea that silk is an extravagant material; but, in our opinion, it is exactly the reverse. Other materials may be cheaper to buy at the outset, but they become shabby, and look worn and faded, before a fairly good silk has lost its freshness. Besides, when the latter has done its duty as a dress, it lends itself to useful combinations with such materials as cashmere or woollen damask. From its lasting qualities it is specially adapted to those ladies who, while making their own dresses, do not wish to be incessantly so employed; and, as we have already said, in our opinion it is the most economical of materials. Those economically inclined should be prepared to resist the fascinations of the new shades that appear each succeeding season. Not only are these silks dearer from their novelty, but—a serious consideration to those whose dresses must last long, and be “done up” more than once—the colours are frequently evanescent, and impossible to match when new trimmings are required. The colours chosen should be ordinary, and somewhat dark. It is wiser to trim either with the same colour or with a darker or lighter shade, rather than with a contrasting colour, which renders the dress more remarkable.

Before the worker has acquired the experience necessary to determine the quantity of material which she requires for the desired trimmings, she will do wisely to consult some one who can afford her the information. She must also remember when purchasing material such as silk, velvet, satin, or turquoise exclusively for trimming, to state whether she wishes it on the straight or the bias, or her purchases will not be made to the best advantage.

One very useful portion of home dressmaking is the altering and “doing up” of half-worn dresses, and it is unfortunately the portion on which it is most difficult to give practical advice, as each individual case is different. We may say, however, that it is better to have light silks dyed either black or some dark colour than to have them cleaned, as the result of the latter operation is seldom satisfactory: that it is a matter for mature consideration whether a dress which is somewhat *passé* is worth the purchase of trimming necessary to make it presentable, or whether it will be wiser to make it do duty either as a morning skirt under a tablier tunic of cashmere or some other woollen material, or if of lighter shade, as a slip under some thin evening dress.

Ladies who are fond of white must know to their cost how rapidly the edge of a white silk skirt becomes dirty from contact with the floor. A good plan is to

arrange the trimming so as to come nearly to the bottom of the skirt, and then to cover the hem with white muslin, the edge of which is hidden by the trimming, and which can be altered as often as required. The same plan can be pursued with coloured muslin for coloured dresses, and if the trimming does not come down low enough, and so the hem cannot be covered, it is well to place under the edge of the skirt a small plaited muslin flounce.

The fashion of inserting pieces of a different material in the bodice, *en violon* or *en plastron*, affords an excellent method of altering it when either it has become slightly soiled, or else when, the figure having become stouter, it is desirable to enlarge it. Sleeves of a different material are also now permissible, and are a better substitute for those which may have been soiled or worn out than new ones of the identical material, which would look brighter and fresher than the bodice itself. In short, the modern fashion of making a costume of more than one material lends itself to many useful economies, and renders the process of “doing up” comparatively easy, though it is one that demands much thought and careful attention.

Ladies who are occupied in “doing up” dresses, will find the advantage of extreme care in the process of unpicking. Every thread should be most carefully removed, and the thread should be cut at close intervals, not drawn out in long lengths, as this widens the holes and marks the stuff. The next step is to brush the material very thoroughly to free it from all dust, and if it be black silk, a good plan is to sponge it thoroughly with blue-water, and then iron between damp cloths; or if the silk has worn greasy, as is sometimes the case, to wet it well with gin, and then iron as before. Of course, the future arrangement of the dress must entirely depend on the material at command, and also on the portions of the original dress that require to be covered. The present fashion of a costume of two shades is very convenient, as when a dress has been worn even but two or three times, the colour imperceptibly changes, and even if a piece of the original stuff can be procured, it will never precisely match, but will make the portion which has been worn look both old and shabby. It is then that bands, frills, or flounces of a darker shade, or of a contrasting colour, are really useful, making an old dress look really almost as good as new. It is beyond the scope of these articles to enter fully into any details of millinery; but this, too, is a branch of dress-making which may very profitably be pursued by ladies. Bonnets, caps, and coiffures fichus, and arrangements of crêpe lisse and tulle for square or *en cœur* bodices, are all things which, though very expensive when bought at a shop or from a first-rate modiste, are often composed of materials of but small cost, and owe their value to the taste with which they are arranged. Surely, with but little practice and experience, ladies should be able to exercise their more highly-educated taste, and to produce results infinitely superior to those attainable by the most talented dressmaker.

We hope these few chapters on Home Dressmaking may prove useful to our readers. ABEILLE.