



HINTS FOR THE HOME DRESSMAKER.



FASHIONS FOR LITTLE PEOPLE.

CHILDREN'S fashions must above all be practical. Expensive materials are not necessary. There may be one or two dainty little frocks of fine material trimmed with dainty hand-work, but for general service plain frocks are much better style and more practicable.

The styles for small boys and girls always follow to some extent those for their elders, but extremes are modified for the little people. For little girls the cut of the sleeve is the main point of difference from one season to another, as it is with their mothers and big sisters. Sleeves are full at the top and usually close fitting from the elbow to the wrist.

French dressmakers insist upon radically different fashions for the different ages, and even make a decided difference in prices for gowns intended for young girls. Daintiness in design and coloring is insisted upon; simplicity in effect, if not in reality, and pale colors rather than marked shades, all are relegated to extreme youth. On this side of the water the dressmakers are following the same lead, and certainly the young girl of the present day is most becomingly and suitably dressed. Trimmings of tulle, chiffon, or mousseline de soie are considered much more youthful than laces, and are in consequence used on girls' evening gowns.

Soft finished taffeta silks are now considered youthful and many a fascinating little frock of this material is designed. Plain white is greatly in demand, but among the newest designs are most attractive models in colors.

Russian blouse suits for boys have proved to be so satisfactory that the fashion of Russian overcoats is coming forward for these small men. The double, triple, and sometimes quadruple collar is becoming and makes the fashion distinctive and new. These coats are made up in lightweight cloth, serge, pongee, and linen; but the latter materials are not to be generally recommended, as, if an outer garment is required, it is best to have one that gives some warmth. A number of new models are shown in the coats for small girls, but as a rule the more severe designs are the favorites with many persons. Still, fashion decrees that at the present time elaborate styles shall be worn, and, consequently, the elaborate ones straightway are evolved. Lightweight cloth or serge, silk, and linen, all are employed, while combining two shades of color is thought smarter than is all one shade.

Little girls' dresses in the main are so loose looking that at a first glance little or no fitting would seem to be necessary. But it is an art quite by itself to give the proper cachet to these same small garments. There are several pretty coats illustrated, and the same principles of putting together are followed as though the garment were intended for a grown person, except, of course, that there is no padding (padding stitches are not meant by this), and of course no bust forms. But canvas is used down the front and in other parts of the jacket to keep the garment in place, and the lining has a plait laid down the length of the middle back, and is all put in loosely both as regards the length and width. One pretty little coat is of lightest weight chiffon broadcloth or taffeta silk in a golden brown. The

coat ripples gracefully under the arms and has a slight bias seam in the middle of the back. There are small bretelles over the shoulders, braided in the same shade of brown, and a dainty rounding collar of guipure lace, finished with a tiny frill of silk, finishes the edge. The coat lining is of tan in just the right contrasting shade.

Another charming coat is of cream white serge, simple and straight in outline, and the neck is finished with three flat circular collars in satin. The sleeves consist of two circular pieces, the lower one of satin, and the outer and shorter one of the serge.

Little girls' dresses (excepting those for morning wear) are charmingly dainty and attractive. In the latest models it is to be seen the empire style, which adapts itself especially well to a child's figure, and is in marked contrast to the long waisted models. Soft China silks, mulls, and India lawn are the favorite materials for these frocks, and the trimmings is of Cluny or baby Irish lace in preference to the lighter qualities of lace like Valenciennes or Malines. The broad sash of liberty satin that is tied just under the arms is finished with a double rosette, and the ends of it are edged with lace to match that on the dress. If a dress less expensive than this would be desired, it would be made of flowered muslin, substituting rows of tucks for the lace. This same rule applies to all children's clothes, as for those intended for grown people, that the lines may be followed, and yet in the materials and trimmings two-thirds of the cost can be eliminated.

Little boys' clothes are in their way as attractive as little girls'. When a 3 year old boy dons his baby skirts he dons a Russian blouse suit. This consists of bloomer trousers, full in the seat and legs, and gathered into a band below the knee, and a blouse made on one piece long enough to reach from the neck to just above the knee, plaited, and belted at the waist. Sometimes the belt is of leather, and sometimes of the same material as the suit. It never fastens tightly, but drops to a point in front in the fashion made familiar a couple of years ago by the extremists in the straight front, long waisted effects. The materials and minor details give room for great variety, while the general style is the same. Dressy suits are often of white pique or duck, trimmed with narrow bands and oftentimes buttons. But the severity of the style must be maintained. For playtime they can be made of galates, brown Holland, crash, or khaki cloth. Denim is excellent for rough and tumble suits.

A pretty little short waisted frock is shown in red and white checked linen, the skirt not gored at all, simply the straight width gathered into the shirwaist. The bottom of the skirt is finished with a hem and two tucks. The body of the waist is of sheer white lawn with insertions of nainsook embroidery set in, running around the waist and sleeves in two rows. The gingham is below the lowest embroidery band on the waist, and into this the skirt is gathered. There are suspender-like pieces which cross in the back and front and fasten at the waist, with buttons. Under these, across the shoulders, are square shaped bretelles which can easily be copied from the illustration.

HAND MADE LACE DESIGNS.

NEVER before has there been such a demand for hand made laces as an accessory to the toilet, but it is expensive and out of reach of many women. It is all but indispensable for the up to date woman who likes to show her individuality in its selection. In the really made princess applique the woman of limited means has an opportunity of providing herself with everything requisite.

Although the princess lace no longer is a novelty, it still retains its place in popular favor. The princess applique, as its name implies, means the sewing of braid, such as Honiton, point lace, Cluny, and the vastly improved and favorite Bruges braid, on a foundation of Brussels net. The mode of mounting costly and delicate lace sprays on this net is a favorite one with lace-workers and had its origin in the original method of tacking the lace sprays on a linen foundation and then connecting these sprays with various lace stitches, which were so fine and evenly worked they had, when finished, the appearance of what now is known as Brussels net.

Any woman who can sew neatly can make exquisite, if somewhat fragile, articles in the princess applique, as it really is easy of execution, while its appearance is distinctive and artistic in the extreme. In addition to this it quickly is worked, and any one with artistic taste can draw designs for herself. This is done on a piece of calico, cut to the pattern of whatever article is selected. The net then is sewn over this so that the pattern shows clearly through. Over the net the pattern is followed out by tacking on whatever braid is chosen, which afterwards is neatly sewn in place, and then fancy stitches are worked here and there over the net to relieve the monotony and to give wherever possible the appearance of light and shade. If preferred, these stitches can be omitted, and then a design of fancy kind in braid is shown applied on the net groundwork, but the additional stitches add to the beauty as well as to the value of the work, as they show up the pattern and bring into prominence the beauty of the design.

It is necessary that the net and materials used be of the best, and even then the cost will be slight, and that the work be kept perfectly clean when making. There are two kinds of net sold for the purpose, fine for personal use and coarser for household articles. The braids are made in various widths and degrees of fineness to suit individual taste. Of course, for delicate designs fine braid will be used, while for the bolder designs a coarser and wider one will be employed. The lace thread matches the braid in fineness, while all can be obtained in white or cream color.

Be careful when tacking the net over the pattern to have it perfectly smooth and flat and without creases. Tack all around the edges and here and there throughout, so the net will be kept in place over the pattern, and keep the long stitches at the back of the foundation. If the design contains flower sprays the stems may be worked in darning, commencing well up to the flower

pattern, so the ends be concealed beneath the braid, and working downwards to the end of the stem and then up again to the beginning. Care must be taken to have the stems gracefully curved. The braid can be cut where necessary for the neatness of the work, and the ends turned in and sewn down in place.

The best method of cleaning princess lace is to cover a board with linen and pin the lace to the linen. Then pass the board several times through warm, soapy water, afterwards through clean, tepid water to rinse thoroughly. If there remain any soiled spots they can be dabbed with a sponge dipped in warm, soapy water until the stain disappears, then again rinsed. Shake the board gently and put up to dry. On no account must the lace be rubbed or squeezed. If ironing is necessary, place the lace face downward on the ironing board, which has been covered with several folds of soft flannel and a piece of cambric. Then place a piece of thin muslin over the lace and press carefully with a hot iron.

A simple design is shown for the beginner, worked on the new shape cuff, and the materials used. It is so simple there will be no difficulty in drawing it with pen and ink on a piece of white, tough but pliable, paper cut to the shape. Tack the net carefully over the lines as illustrated. Then remove the net and darn in the centers with embroidery cotton. The little rings can be bought or made by winding cotton around a small mesh and then working over this ring a close row of ordinary buttonhole stitches and then sewn into place. Be careful to sew the braid on the outside of the curves first. When the sewing is completed press the work on the reverse side with a hot iron.

SHAPELY WAIST LINES.

FRENCH women are wont to blame English and American women for the way in which they spoil their well made corsets for want of proper adjustment. Before putting them on the lace at the back should be brought out almost to its fullest extent, and the lace should be so put in it can be drawn tight at the waist line by means of the two ends, which are brought round the waist and tied in front. This gives the proper curve to the figure, and if the corsets are not properly adjusted it spoils the set of any gown.

In hooking you should always start from the bottom upward; the laces should be each five yards long, and two are required. In putting them in from side to side they should be crossed, beginning in the top hole, and should be drawn pretty tight at the bottom. At the waist line each lace is pulled through to the outside and put into the next hole horizontally on the same side of the corset, which gives the loop by which the ends can be pulled tight.

Few women pull the laces out sufficiently to make them easily adjustable to the figure of the moment, which is not always the same. This enables it to be pulled down on to the hip, and this treatment gives that bend at the back which is so essential, and the mode of the moment is for a well shaped waist. The mistake is to tighten the ribs at all. At the waist it has no ill effect, and before the laces are brought to the front they should be crossed at the back.

NOTES FOR THE SEWING ROOM.

HEMSTITCHING is a great factor throughout the decorative world. It is used with the utmost impartiality on all and every imaginable garment and is invaluable to the cause of the narrow frills that go to the formation of some of the daintiest sleeves of the moment. Hemstitching is one of the little hand touches that mean so much to latter day dressmaking, and nothing but the real thing suffices. Inserted beadings are quite another story, a shabby resource that immediately infects the garment on which it is introduced with a commonality there is no mistaking.

A perfect pattern should be correct in every particular. The first essential is the right placing of the lines. Unless a gown be cut on proper lines it cannot impart good style to the wearer. Trimmings cannot conceal bad cut.

The Japanese sleeve may be adapted and made becoming to those who hesitate to widen the figure by

the adoption of the wide and loose armhole. A fairly full puffed but limp short sleeve can have the wide armhole set in at the base of the puff and at an angle of forty-five degrees rather than almost perpendicularly.

A lovely little combing jacket is made of albatross of a creamy white. It is circular in cut and the upper part turns back, forming pointed revers, white places for the arms to go through are cut in the lower part. There is a hem turned up on the right side all around, and a broad band of delicate satin ribbon is set above this.

Few long skirts are worn out of doors. The all around walking skirt is much preferred. It is worn just off the ground and is plaited to about half way down in the case of soft stuffs like Shantung, which is growing quite popular. It is dyed the most wonderful shades of raspberry, aubergine, Copenhagen blue, myrtle green, and old gold.