HOME DRESSMAKING.

FOUR DISTINCT SKIRTS AND HOW TO CUT THEM.

The Umbrella, the Empire, the 1830 and the Circular—Not a Difficult Task to Cut Them—Notes About the Trimming, Pockets and Openings.

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There are now four distinct skirts, known respectively as umbrella, empire, 1830 and circular. The circular is complete circle, with the seams cut out for the waist, as most falling to have fullness allowed and with no seam except that in the back were like those of last season, but fuller. It requires double width material to cut them. The top is folded in an inch and to cover the hips.

The umbrella style requires no breadths and is known at the top and extremely flaring and generally cases kind of trimming applied each seam.

The empire is composed of eight breadths and the skirt is made very full and flaring, sometimes plain from top to bottom, but more often with a flounce set on, which is cut to a special circle so as to give the appearance of a second skirt, which, as a matter of fact, is the case. It is headed by a narrow ruffle, or the joining is covered by some special trimming.

In most cases these are set in the form of a half circle, but in others they are cut in sections, with the side and downward and the top of each hollowed out a little and the bottom rounded to a flare.

The eight skirt is not much like any other, but there are eight breadths set against the film. The top of the front breadth measures from 6 to 7 inches across the top and flares to 22 at the bottom. It is cut lengthwise on the fold. The next two breadths are 6 inches across the top and respectively 18, 19 and 22 at the bottom. The back breadth is 6 inches all along and cut to a short train in the back. The top of the back breadth is entirely taken up in plaits, making this skirt as loose around the waist. In case the waist is loose about the breadths are to stayed in at the top or gathered slightly to bring it to the required size.

The pattern of a skirt is usually drafted, given the measurement of length and waistband, but few learn, even are needed either to say that they should be cut on the straight and right side up where there is a nap or pattern. Where the goods are silks, the plain silk, satinette, etc., it is quite immaterial, but if it is a fancy goods, as in showing on the diagram, by taking what comes from the box and adding it on the bottom, but this is not advisable if there is plenty of goods. Sometimes two breadths can be got from one width of cloth by adding these trimmed pieces. Sometimes by laying one breadth first one way and the other down when cutting, you can be not without piecing, but this will do only in cashmere, plain silk, satinette and overseas, where the same angles made on each width. Velvet and velveteen should never be cut "up and down," as there is always a difference in the shading.

The stiff skirt lining now used may be of satinette, lawsker or percale. If of lawsker, the edges must be firmly bound with strong material, so that the bias will not stick through and irritate the wearer, the facing to be cut just the shape of the bottom and can be as deep as desired. It is better to have it made separate and set with it to the lining, leaving the lower edge to come even with the bottom of the skirt. It should be to turn faced with paper or black silk stitched on with a machine. If there is four rows of the stitching on, it is more secured, they make the skirt stand out better. When these are first basted twice around the bottom and then cut stitched on, the edge should be carefully trimmed and then bound with the satinette, which comes in pieces for that purpose. It usually costs than one yard, as the skirts are so large around. This is to be basted with the velvet part to the skirt and turned upward on the outside and basted with a strong thread, which is to remain in. Then it should be stitched and firmly turned and kilted the strongly to the under side.

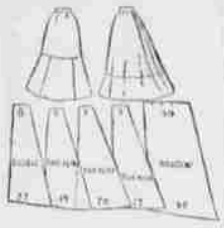

Illustration of Skirt Shapes.

The bottoms of all the styles of skirts are to be turned in the same manner, which gives them a neat and perfect finish. The bottom can then be pressed, and it is ready for the pocket and band. Some simply put the top and then to prepare them for all skirts to be worn with a bustle, but when they are to be worn with a short, round waist a band is better, as it offers a means of fastening with and skirt together.

The skirt must be notched, and the pockets should be lately large enough to permit the wearer to get into the dress, and it should be lapped over from the right side and finish stitched.

The pocket can be either notched or cut, but it can be set in the back seam of the left gore. It can be cut round or square, as is preferred, but must always be lined with the dress material. When two laps are proved, one on each side of the seam binding, the edge is finished ready for the dressmaker.

The trimming used in vogue last year is the narrow gathered ruffle, with velvet Tucks trim. This is two slightly gathered, sometimes with a heading and sometimes without. These are set around the bottom of the skirt. The adjusting of a skirt is no longer a matter of private taste that it is one may begin to discover as to its best style.

All the skirts where the full are to be to be pulled to the set were some interesting. It may be plain ribbon band, or passementerie or some fancy braid, or ruffles or bias. These are meant to be dressed, but every one can learn to make them by using 3 days.

Bias ruffles and silk for kilts seem to stand out conspicuous to keep clean. Bias of other fabrics or gathered ruffles placed at regular distances are much seen in fancy goods, and they are very effective when so used. Some of these skirts are so arranged as to be separate from the waist, but every one can learn to make them by using 3 days.

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Lungs Railroad Safety Bells.

Peter Lung of Connellsville, Pa., is the inventor of one of the most useful railway appliances of the age—a railway signal that clock which automatically indicates the time intervening between the passage of trains. It is designed primarily as a danger signal, and the engineer can readily tell by simply glancing at the dials the length of time which has elapsed since the preceding train passed that point. The clock runs regularly and indicates the hours and minutes just as an ordinary time-piece does, but at intervals of 15 minutes the time bell sounds, and the hour striking the minutes and bell to 12 at the close of the passing of each train. Then the hand moves forward to the regular way until the next train thunders past, when it is again thrown back to 12.

Should any one train not be followed by another for an hour or a longer period, then the minute hand will ring at 15 minutes and remain there until a passing train again throws it back to 12. If one it will again begin the 15 minute journey. The purpose of having the hand stop at 15 minutes is to show that at least that time has elapsed since a train has passed that way, which is simply sufficient to indicate "clear track."—St. Louis Republic.

A Wicked American Abroad.

I was once in a village on the Welsh coast. The Welsh, I have been informed, are a sober people, and so some of them may be. A certain wicked traveler chanced to come that way. According to his own account he had "struck oil" in the western states of America—and, possibly, he had "struck" some jewelry notions, too. For a whole week he "stood fiver" at the local lounging to everybody who chose to come and drink.

For a whole week every soul in the place, to all intents and purposes, was drunk—all the men, many of the women and some of the children. The wicked offered, and they rose to it. They is never before enjoyed themselves so much in their lives—that being their idea of enjoyment. No doubt to this hour many of those amusement seekers look back to that week as being the most amusing week they ever spent.—Ad the Year Round.

Patterns With Eccentricity.

Many of the leading people in English society regarded Thomas Carlyle with a feeling almost akin to reverent delight when he chose to behave like an ignorant boor in their drawing rooms, even taking his seat, it is said, unbidden in the presence of the queen. This generation, however, has little patience with such eccentricities.

It was an English bishop that is still living who, when the historian Freeman had worn out his patience with his rudeness, introduced him to a waiting audience as "the distinguished scholar that so admirably describes and illustrates the savagery of our ancestors."—Youth's Companion.

Color and Nervous Diseases.

"The professor," says a specialist in nervous diseases, "has been interested in a mode of treatment recently tried in Italy for nervous disorders, in particular those allied with insanity. It is called the 'color treatment' and is merely the confining of patients in rooms where the walls are colored a certain tint, the light coming through glass of the same hue. Red, blue and violet are colors that have exercised a very perceptible and beneficial effect on disordered minds, especially violet. A raving patient suddenly put into a violet room became perfectly quiet at the end of an hour or two. The red rooms are said to have an excellent effect upon melancholics, brightening up the patients and making them almost cheerful."

Which all goes upon a vista of interesting possibilities that may be a part of the future housekeeper's curriculum.—New York Times.

A Little Epitaph.

The most prominent paper at Tombstone, A. T., is called The Epitaph. It is edited by an Englishman named Collins, and the name of its publisher is Sexton. It is said to be a pretty live paper, too, and contains singularly serious to advertising undertakers, probably upon the principle that there is enough reminders of death connected with the paper.

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