

# Vintage Notions

## MONTHLY

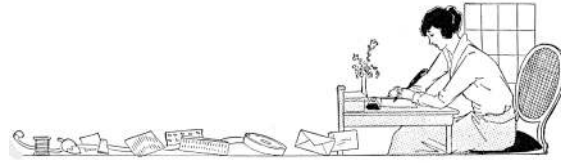
Volume 1  
Issue 1



A Guide Devoted to the LOVE of  
*Needlework, Cooking, Sewing,*  
*Fashion & Fun*

  
amy barickman

Greetings!



Enjoy this first issue of *Vintage Notions Monthly*. It continues to share the work of Mary Brooks Picken and the Woman's Institute which inspired my book *Vintage Notions: An Inspirational Guide to Needlework, Cooking, Sewing, Fashion and Fun!*

All my life I have been fascinated by fashion, sewing and all things vintage. As the owner of Indygo Junction, a sewing pattern company, and author of a library of craft books, I have spent a lot of time researching sewing publications that have been released throughout the years. It was during this research that I came upon a name that would have a huge impact on my career, Mary Brooks Picken.

A pioneer in the sewing arts, Mary Brooks Picken was the author of almost 100 needlework, sewing, and textile books. Regarded as an authority on dress, design, and sewing, she founded the Woman's Institute of Domestic Arts and Sciences (1916-1932) in Scranton, PA. At one point the institute had an enrollment of 300,000 women across the world connected through its correspondence courses and publications.

#### *Why create a Vintage Notions Monthly?*

When I read the story of Mary Brooks Picken and started to grasp the magnitude of her influence, I was compelled to collect and archive her numerous works. I believe I now have acquired the largest collection of Woman's Institute publications in the world. Although this Institute was founded 100 years ago, the treasure trove of lessons and stories are still relevant today and offer a blueprint for living a contented life. To celebrate the 100th anniversary of this influential institute, what better way than to introduce the material to a modern community than with the internet? (I think Mary would be thrilled!)

Inside the pages of this magazine you will find articles on sewing, cooking, decorating and even upcycling as well as testimonials from students. An original issue of the *Inspiration* newsletter is combined with articles I curate from *Fashion Service*, another popular Woman's Institute publication. I also add a "Magic Pattern" each month for those of you who are looking for quick and easy sewing projects! In this inaugural issue several pages of promotional content are included to give you a window back in time to a student's perspective.

I invite you to join our online community. Visit my blog at [amybarickman.com](http://amybarickman.com), join my Facebook page & Instagram- [amybarickmanstudio](https://www.instagram.com/amybarickmanstudio), and my Facebook group- [amybarickmansvintagemadmodern](https://www.facebook.com/amybarickmansvintagemadmodern).

So Enjoy! Be Inspired! Get creative!

All my best,  
*Amy*

# The Woman's Institute

## WHAT IT IS

**T**HE Woman's Institute of Domestic Arts and Sciences of Scranton, Pennsylvania, is an educational institution for women. It was founded for the purpose of making a practical knowledge of the domestic arts and sciences available to every woman or girl, wherever she may live.

Many of our schools and colleges are now teaching such subjects as dressmaking, millinery, and cooking. But the vast majority of women do not realize the need or value of a knowledge of such subjects until they are beyond school ages or have taken up the duty of presiding over a home, and even then comparatively few can spare the time and money necessary to attend a resident school.

It was this condition which led the Woman's Institute to develop an entirely new method of teaching these subjects by which any woman or girl, no matter where she may live or how she may be situated, may learn at her own convenience right in her own home.

The Woman's Institute is associated with the International Correspondence Schools of Scranton, Pennsylvania, and its method of teaching is based on the I.C.S. home-study method by which technical and commercial subjects have been successfully taught for more than a quarter of a century.

More than twenty thousand members have learned or are now learning through the Institute to make their own clothes or have prepared to take up dressmaking or millinery as a business. Hundreds more are joining the Institute every month. The present membership includes more than eight thousand home women, fourteen hundred dressmakers, six hundred teachers, and thousands of business women, girls at school or college, girls employed in offices, stores and factories, and women and girls in many other occupations. They live in every state in the Union. Many are in foreign countries. And all are learning right at home and receiving by mail the same intimate help and attention from expert teachers that they would receive if they were assembled in one great classroom.

The Woman's Institute brings a new opportunity of great possibilities to the women of America.

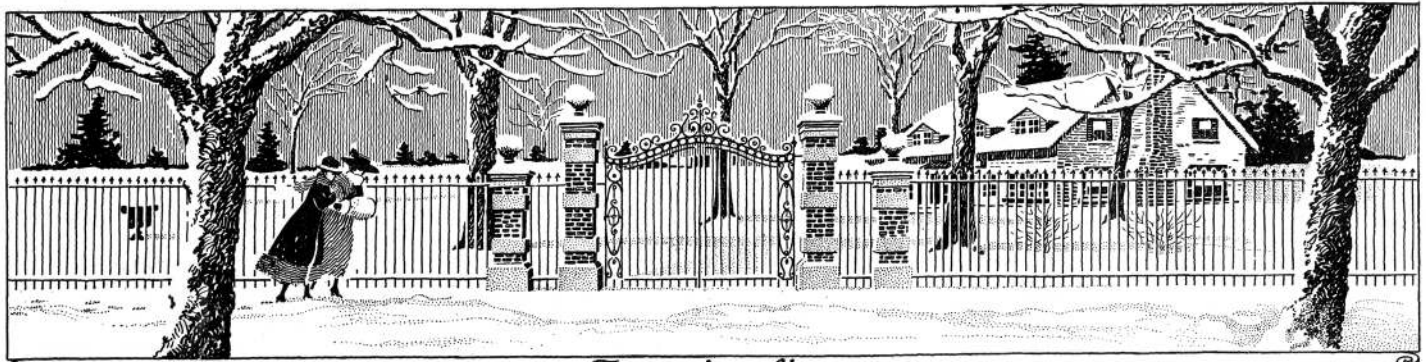
Its coming means the way to a skilled trade or profession—with easier, pleasanter work at better pay—for thousands upon thousands of women and girls who earn their own living.

It means better and neater garments for mother, wife, and daughter at less cost for clothes.

It means more efficient housewives, more attractive homes, and happier families.

It means a new dawn in the homes of the nation—a new day in the lives of its womanhood.

Originally published in "Dressmaking, Millinery and Cooking Made Easy" © 1916 Woman's Institute of Domestic Arts & Sciences, Inc.



Edited by GUSTAVE L. WEINSS

WELL, 1920 is here and on its way. The coming of a new year is to many of us a common enough occurrence. Still those who do not have faith in the hope that the new year has something good in store for us are in the minority. At the beginning of a new year we have a vivid conviction of the duties and obligations in which we have failed, and the moments of self-accusation that come to us as we reflect are valuable. They seem to say to us, "Try again." They make us feel that a new start is precisely what we need to bring to a successful termination many of the things we have set out to accomplish.

AND that is the point on which I wish to dwell—getting a new start. The determination to try again is without doubt the greatest factor for success in the lives of all whose achievements are noteworthy. The courage, the indomitable spirit, to start again after disappointments, losses, failures, and disasters has made possible the success of individuals, the perfection of institutions, the reconstruction of cities, the restoration of nations.

So we can do well to bear these things in mind as we make our pilgrimage through life, for just as an oasis permits the desert traveler to refresh himself on his way, so will a new start enable us to go on our way encouraged, reinvigorated, and determined to dare and do.

SINCE the great war, nation after nation has had to make a new start, and while some are building on a rock others are simply "riding for a fall."

We know that agitation and unrest and greed obstruct the attempts of those who would reconstruct and restore. We know that in the effort to bring order out of disorder there will be victories and defeats and successes and failures. And we know, too, that more new starts will be made and that eventually right will prevail.

Already we can see the beginning of definite steps to maintain law and order, to uphold liberty

## Getting a New Start

BY THE EDITOR

and justice, and to encourage industry and thrift. And they will continue to wield an influence that will result in the complete restoration of that great remedy for many evils—common-sense.

Then there will be another start and *true* prosperity—that is, prosperity tempered with contentment—will be in the ascendency and ready to reign supreme.

AND as with nations, so with individuals. Since the termination of hostilities thousands of men and women both in and out of the service have had to make a new start.

For some, the lessons taught by war have made clear the career that they wish to establish for themselves, have shown that endeavor is the guiding star of achievement.

In others, these lessons have created indifference, a disinclination to heed the call of the day, namely, productiveness. They have failed to recognize that present-day unrest is due in a large measure to the extraordinary demand for everything that can be produced or for service that can be rendered.

To the former much praise is due. To the latter must and will come an awakening, for they are bound eventually to realize that a secure and prosperous future entails the discarding of the abnormal for the normal and the bringing about of soberness and thrift.

SO, AS the new year advances, let us all try to recognize and utilize the wonderful possibilities of getting a new start.

A new start will help us to bear our trials and tribulations and overcome them. It will soothe and conquer our fears and worries. It will help us deliver ourselves from indifference and inspire us to real endeavor. It will instil in us the courage and determination to win. It will urge us on to the performance of acts and deeds that will be for the betterment of ourselves and thereby for the betterment of those who must associate with us.

# Smart Effects *via* Little Things

**I**DEALS are necessary regarding life and all it holds—home, church, friends, work, and play. We must have certain ideals about all these vital things and must keep them in the proper place in our minds so that they will make our travels through life pleasant and profitable for us. This business of life starts me thinking many times in my anxiety to render service to all of you, for sometimes I find myself so totally absorbed in the details of the day that I miss seeing the sun and the smiles and hearing the cheery words of encouragement.

**O**NLY the day before Christmas I was busy trying to get so many letters out to those who seemed to need some word from me that I was entirely tired and, may I admit, a little discouraged. Just at the close of the day my Secretary came in with dozens of beautiful cards and letters—holly, mistletoe, cedar, violets, oranges, and all manner of colors, shapes, and sizes of Christmas cheer. And right then I spent one of the happiest hours of my life, just drinking in the thoughtfulness of you dear, dear folks whom I so eagerly strive to serve. My ideals all took on a new light. My gratitude gave me happiness. I finished the old year and started the new one with bigger hopes and more ambitious plans for all of you than I ever had before.

So in my first 1920 message to you I am going to talk about the little things in dressmaking, because taking care of the little things will make it possible for you to develop garments that are in keeping with your ideals and that will really reward you for the time and energy you expend on them.

**T**HE other day I was talking to a dressmaker who said, "You know, everything I do looks amateurish. I don't understand why, either, for I try very hard to have the dresses I make look right." I realized as I noted her own dress that she was not careful about the little things. And then I wondered about you, my friends. How many of you realize the importance of the little things in dressmaking that make for success, for distinctive garments, garments that you are always proud to wear?

When I first began to sew, I was much concerned when people who knew would look over my work, for I was always sure they could see errors in my workmanship, errors that existed because of my ignorance. The fear of critical eyes made me set

By MARY BROOKS PICKEN  
Director of Instruction and Principal of  
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out to learn some definite sewing principles that would carry a garment through to completion without its showing "apprentice stitches."

To build a house, one must have first a plot and a plan, then materials and tools, and then patience. And that reminds me, the other day a student wrote that to make a hat one must have "Pins, Patience, and Picken." So to make a dress, we must have a design; then we must have materials of a color and texture to correspond with the design and to harmonize with the individual and be appropriate for the need; and then we must take heed of the little things that make for success in dressmaking.

**I**N CUTTING, we should have a pattern that is as nearly correct as possible. We should lay the material out carefully on a smooth surface and then observe the following rules:

Place each pattern piece on a correct grain of the material. In almost all standard garments, the lengthwise center of the pattern is placed exactly on a lengthwise or warp thread of the material.

Cut both sides of the garment on the same grain of the cloth and have them correspond exactly.

Provide a seam allowance that is in keeping with the materials. Soft or wiry cloth requires a wider seam than firm fabrics, and woolen or linen, a wider seam than cotton or silk.

**I**N PREPARING a garment for fitting, we should baste when necessary, but we must baste with a definite purpose, either to determine exactly how the garment will fit or to insure a smooth turn or a perfect seam.

We must respect our cloth, no matter how cheap it is, enough to have our sewing machine in shape to make good stitches. Pulled, puckered stitching lines or oil-soaked thread never does justice to any garment and is always a vexation.

**I**N FITTING, we must strive to have the garment properly adjusted on the figure—up well at the back of the neck and shoulder seams and entirely in proper position before any changes are made. Sometimes changes seem necessary when the trouble really lies in not having the garment correctly adjusted.

We should remember, too, in fitting, that the shoulder of the human figure curves down slightly between the neck and the shoulder point and that the shoulder seam should lie close to the shoulder; that is, it should never extend on a straight line from the neck to the shoulder point, but, rather,

should curve like the figure. A good rule, then, is to fit the shoulder smoothly, baste, stitch, and press carefully, and clip the seam in several places so that it will be perfectly flat.

The armhole seam should always be turned inside the armhole of the blouse, dress, or coat and pressed carefully. Nothing bespeaks the amateur so much as a seam allowed to extend out in the sleeve. The seam makes the sleeve appear heavy in proportion to the body of the garment, which needs this strength because it is larger.

**I**N FITTING the armhole, we must take care that the shoulder line is not too long to be draggly, nor so long as to make the shoulder appear heavy. Wide shoulders suggest mannish costumes and should be avoided if possible in dresses of dainty or soft fabrics.

In fitting the shoulder line short—that is, well up on the top of the shoulder—we must remember that the upper part of the sleeve will need to be a trifle longer and narrower than when a longer shoulder is used. A comparison of the top of the one-piece, close-fitting sleeve with the mannish sleeve will make this point entirely clear.

In fitting sleeves close, we should bear in mind that they need to be longer than fuller sleeves; also, that smart wrist lines are necessary because they are more conspicuous in close sleeves than in the fuller ones.

**T**IGHT, stiff inside belts should not be used. They will never allow smart waist-line effects; and just remember that the day of extremely tight waist lines is away, away in the past.

The width of skirts is also a grave consideration. Some think if they have the material there they must use it all, even though it will make the skirt so full as to be conspicuous. And, again, some follow the other extreme, and in their efforts to have a smart skirt they fit it so narrow that they cannot sit down or walk in it with comfort.

After a hem is turned, we should remember always to pin the waist line and also the side seams of the skirt together evenly, and then to lay the skirt out on the table and even up the edge, working from the turned edge so that a smooth, flat hem is acquired. An uneven hem will not make a perfect one, no matter how carefully it is pressed and sewed.



# Soup-Making Secrets

By LAURA MACFARLANE  
Editorial Department

IT WAS the coldest day of the season up to that time. All the way home on the car, remarks about the weather could be heard floating back and forth, as is usually the case on the first cold or hot day. Some persons were happy about it, and others, of course, were very much annoyed. But the remark that appealed to me most came from a high-school girl who evidently attended one of the downtown schools. In the midst of a discussion about the merits of the high-school play that had been presented a few days before, she burst out with, "Gee, I hope mother has soup tonight. I just love good hot soup on a night like this, don't you, Frances?"

When I stopped to think it over, I realized that she was right. On hot, sultry days, ice cream, ices, and similar dainties are the only things that appeal to us, but when the mercury is hovering around the zero mark, nothing seems "to touch the spot" like a bowl of steaming, appetizing soup. So this month I decided to discuss with you some of the secrets of successful soups, so that if that high-school girl were yours, she would not be disappointed when she returned "hungry as a hound" at the end of her strenuous day.

WITHOUT doubt, the soup course of a meal is neglected oftener than any other. Many housewives omit soup altogether from their meals because they think it either a trouble to make or too expensive a dish, while others give little thought to the making of it and consequently serve an insipid concoction that naturally fails to arouse any enthusiasm among the members of their families. Such conditions are indeed unfortunate, for soup has its place in the meal, in that it stimulates the appetite and aids in the flow of the digestive juices. And appetizing soup is not at all difficult to make if one just understands the underlying principles and applies them properly. In addition, soup is often a real economy, for in it can be utilized materials that might otherwise be wasted.

IF ONE intends to serve soup often, a stock pot made of either enamel or earthenware should be procured. Here

should be put the bones from the cooked roast, the trimmings cut from it before it was put into the oven, the tough ends and bones of beefsteak, the carcasses of fowls, together

with any remains of stuffing and tough or left-over bits of meat, left-over vegetables, any gravy or unsweetened sauces used for meats and vegetables, the water in which rice, macaroni, or certain vegetables have been cooked, and so on. Great care should be exercised, however, to keep the stock pot scrupulously clean, for nothing is more undesirable than a utensil of this kind if proper attention is not given to it. Frequently it should be emptied, thoroughly washed, and then exposed to the air to dry.

SHOULD meat be purchased expressly for soup making, the tough cuts, such as the shin, the shank, the lower part of the round, the neck, the flank, the shoulder, the tail, and the brisket, are preferable to the tender ones. As far as vegetables are concerned, those which provide the most flavor should be selected, and these include cabbage, cauliflower, asparagus, corn, onions, turnips, carrots, parsnips, tomatoes, beans, peas, lentils, salsify, potatoes, spinach, celery, mushrooms, and okra.

The flavoring of the stock is an extremely important part of soupmaking. Cloves, peppercorns, red, black, and white pepper, paprika, bay leaf, sage, marjoram, thyme, summer savory, tarragon, celery seed, fennel, mint, and rosemary are the flavorings most desired. In addition, Worcestershire sauce is a very valuable flavoring, and celery, parsley, and onions are much used. However, the housewife whose larder will not produce all these things need not feel that she cannot make soups that call for them, for very often certain flavorings may be omitted without any appreciable difference, or something that is on hand may be substituted.

AS A greasy soup is always unpalatable, an effort should be made to remove as much of the grease from it as possible. If the soup is hot, a large part of the grease may be skimmed off with a spoon and the rest then removed with clean blotting paper, tissue paper, or absorbent cotton. If the soup is allowed to become cold, the fat, which collects on top, will harden and it can then be removed by merely lifting off the cake that forms.

THE foundation of the majority of soups is known as stock. Every one who aspires to the making of appetizing soups should therefore be familiar with several kinds of stock. A stock that is suitable for clear soups or bouillon has beef for its basis, is flavored with such flavorings as onion, cloves, peppercorns, parsley, celery and bay leaves, and contains the usual flavorings, salt and pepper. A somewhat

more economical stock, called household stock, is made from merely the trimmings of fresh meat, bones, and tough pieces from roasts, steaks, etc. Then there is white stock, which is made from veal and fowl and seasoned with onion, celery, and mace, and which is used for soups that you wish to be particularly dainty and delicious. Any trouble you may encounter in the making of these stocks will be completely overshadowed by the delights experienced when you serve Julienne, noodle, vegetable, and similar soups, for all of these are an easy matter after the stock is prepared.

SOME time ago, I attended a luncheon at which such delicious cream-of-tomato soup was served that the memory of it still lingers with me. Soup of this kind, and in fact all cream soups, can be so easily made that no one needs to forego the pleasure of starting a meal with one of them. They consist merely of a thin white sauce which is properly seasoned and to which are added such vegetables as potatoes, corn, asparagus, peas, onions, or tomatoes in the form of purée or cut into small pieces. And in addition to being most appetizing, these soups have the advantage of being high in food value.

AS IS well known, chowders are soups that have sea food for their basis. Clam chowder is probably the most popular soup of this kind, but if clams are offensive, a fish chowder of any preferred variety of fish may be made. Sometimes, too, certain vegetable mixtures in which milk is used as the liquid are classified as chowders, and these really make a very good substitute when it is impossible to procure sea food. In real chowders, a variety of vegetables may be used, such as onions, potatoes, tomatoes, carrots, and celery, depending on the family's preference and the larder's possibilities.

THE garnishes and accompaniments of soups should not be slighted, either, for they greatly enhance what might otherwise be an unattractive course. Their chief requirement is that they be a contrast to the soup in both consistency and color. Radishes, olives, and celery are the usual garnishes, while crisp wafers, bread sticks, croutons, pastry strips, soup fritters, and forcemeat balls form a group of accompaniments from which selection can be made. In addition, a spoonful or two of whipped cream into which a little mashed pimiento has been stirred added to each dish of soup just before it is brought to the table produces just the touch that many soups need.

But whether a soup is garnished or not, one thing that should never be forgotten concerning it is that, if it is intended to be hot, it should be *hot* when it is served.



# Fashion Service

## SUPPLEMENT

Each Issue of *Vintage Notions Monthly* includes a *Fashion Service Supplement*. You will read about the fashion styles popular in the early twentieth century and receive a collectible fashion illustration to print and frame.

The students of the Woman's Institute would also receive a publication called *Fashion Service*. Where the *Inspiration* newsletter instructed them on all aspects of the domestic arts, not only sewing but also cooking, housekeeping, decorating, etc., *Fashion Service* was devoted entirely to giving current fashions with a key to their development.

*Fashion Service* prided itself on providing its readers with reliable style information and the newest fashion forecasting. The publication wasn't just eye candy. The Institute stressed the importance of studying the fashions to benefit the sewer's understanding of dressmaking. To quote founder Mary Brooks Picken, "Once the principles of design...and of construction... are understood, beautiful garments will result. This publication comes to you as an aid to this desired goal. Read the text of every page and reason out the why of every illustration and description that your comprehension of designing and construction may be enlarged and your appreciation made more acute."

Today, these articles and illustrations give us a historically accurate view of what fashion really meant 100 years ago. Not only can we study these articles for an "of-the-time" style snapshot, but just as their students did, we can also learn to understand the principles of design and increase our sewing skills. In each issue, look for a collectible illustration in the back of the supplement!





*Model 5*

## Variations of Long-Tunic Dress

*Model 5A.*—This design insists on spelling the one word artistic, and it seems right that it should, for it is so thoroughly practical, so definitely useful, and evidences simplicity in every line. Perhaps the artistic emphasis rests on the ever-favored panels. At any rate, the dress conforms to three rules of art—usefulness, simplicity, and appropriateness. Consequently, it lends itself to the needs of many; at the same time, it is desirable for many kinds of materials and especially where two materials are to be used in combination, a point often desired for dresses of cloth and silk. In this dress, for instance, if the contrasting material is used for inserted strips rather than for an entire underskirt, with  $1\frac{3}{4}$  yards of 40-inch satin and an out-of-fashion cloth suit or dress, a new dress can be created, and if the workmanship is skillfully done there need not appear even a suspicion of made-overness.

Crêpe de Chine, that well-known fabric which has proved its reliability and usefulness by its return to decided favor, is combined with duvetyne for this particular model, two very lovely shades of tan being used, one comparatively light and the other quite deep. The odd embroidered border that emphasizes the lower edge of the duvetyne bodice is developed of wool floss in a color that matches the deeper shade of tan crêpe de Chine.

For the average figure, provide 2 yards of 54-inch material and  $2\frac{3}{4}$  yards of contrasting material 40 inches wide if you wish to make an entire underskirt, or merely  $1\frac{3}{4}$  yards if, instead, you prefer to use the contrasting fabric for inserted strips in the skirt.

Attach the skirt and vest for this dress to the lining and finish the overblouse separately, with a  $\frac{1}{4}$ -inch bias binding of crêpe de Chine at the extreme lower edge. Then, to hold the blouse together at a point in line with the buttons, sew on a large hook and eye and apply the buttons merely for decoration.

In finishing the lower edge of the skirt, make a hem in the foundation, but face the loose, or "flying," panels.

*Model 5B.*—This slip-over dress, with its short sleeves and low neck, does not, at first thought, seem just right for a dress for fall and winter, although there are many short sleeves this season, even in dresses of very heavy fabrics. But, with the first whisper of winter, furs are donned, so that the low neck does not matter greatly, and there seems to be a pair of long gloves right in length, color, and texture for every pair of short sleeves.

Long-tunic dresses are naturally forerunners of wider skirts, and when the tunic has as much fulness as is provided by the plaits of this model and is made so long that the foundation skirt is hardly evident, one requires but little imagination to picture the skirts of styles that we may have another season. Foundation skirts, because of the manner in which they are covered, are bound to realize their insignificance sooner or later and take their place in the background until they are called again for use with the shorter tunic.

Model 5B was developed with the inserted panel and the foundation skirt of black satin, with marine-blue tricotine for the overdress. This was embroidered with Burgundy and tan beads in a very unusual conventional rose design.

For developing this dress for the average figure, provide  $3\frac{3}{8}$  yards of tricotine,  $1\frac{3}{8}$  yards of satin, and  $1\frac{7}{8}$  yards of China silk or lining material for a plain foundation slip to which the satin may be attached.

Cut the foundation slip on plain, straight lines and just a trifle lower at the neck line than the outer dress, in order that it will not have a tendency to show when the dress is worn. Make the front skirt portion of the slip of satin, but use a piece of satin only 8 or 10 inches wide to form the back lower edge of the slip. Make the waist portion of the lining entirely of

China silk, and insert strips of satin under the slashed openings of the outer waist, arranging for an opening at the left side of the slash so that the dress may be easily slipped over the head.

To make the belt illustrated, use a double bias strip that, when finished, will be 1 inch wide and about 10 inches longer than the loose waist measurement generally followed in making belts and girdles for one-piece dresses. At each end of the bias strip, sew on a large self-covered button and snap fasteners so that the belt may be lapped and easily secured.

*Model 5C.*—Another slip-over-the-head type of dress, having no opening except at the center front, is seen in this model of medium-gray duvetyne combined with crêpe meteor of a slightly darker shade. The stand-up Dutch collar and the "underneath cuffs" are distinctive features, as are also the three-quarter-around belt and the zigzag embroidery developed in maroon-colored wool. This dress would also prove a real delight if developed in dark blue and black, or brown and tan, in either cloth or silk.

The style is an excellent one for the medium type of person, and with a few slight changes might be adapted to a figure inclined to stoutness. For instance, the tucks in the waist portion might be made to turn in instead of out and the panel effects thus narrowed; the embroidery in crosswise band effect might be dropped to the lower edge of the skirt and attention therefore not concentrated at the waist line; and the collar might be made to fit a V-shaped neck.

For developing this model are required  $3\frac{3}{4}$  yards of duvetyne,  $\frac{3}{4}$  yard of satin, and  $3\frac{1}{2}$  yards of China silk for the foundation slip. Make sleeves in the foundation slip in order that the satin band may be attached to them.

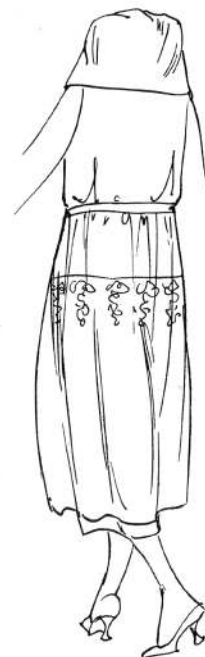
*Model 5D.*—Gleaming jet and spangles and black mirror velvet are all that one could desire in the ideal evening frock for the mature woman; but when one considers them in a gown for a more youthful type, one realizes their inability to provide all the qualities essential for success. And then comes an inspiration that suggests a bodice of crêpe meteor in a rich, lovely color copied exactly from the marigold. Thus is evolved a gown that any young matron would delight in, for the velvet and the arrangement of the drapery signify dignity, while the bright marigold provides just the touch of color necessary to remind one that youth has not entirely departed.

It will be necessary to provide for the development of a dress such as this  $3\frac{1}{2}$  yards of velvet and  $1\frac{1}{4}$  yards of crêpe meteor if you wish to make set-in sleeves, or only 1 yard of crêpe meteor if you prefer the kimono type. Also, 1 yard of China silk is required for the upper part of the foundation skirt.

Do not attempt to make this dress without first trying out the drapery in muslin, for it will require considerable experimenting in order to make the drapery assume just the effect that is illustrated. Use a  $2\frac{1}{2}$ - or 3-yard length of muslin and start arranging it by pinning the end, which is cut on a crosswise grain, so that about  $\frac{1}{2}$  yard extends below and the rest above the waist line at the left side back. Then draw the muslin down at the left side and bring it across the front so that it shows but a few inches of the foundation skirt. Pin the muslin at the waist line, laying it in soft plaits to hold the fulness; then loop it down at the right side and up at the back, and arrange the decided drape that is evident at the side. Next, bring the muslin up to the left shoulder, lay it in soft plaits at this point, cut the outline of the back panel, and trim away the surplus material at the waist line. Then extend the muslin across the front of the figure to the right side back and cut a bias waist-line band in one with the drapery, or, if you find it easier, cut the waist-line band separate from the drapery. Do not attempt to shape the lower edge of the drapery; rather, leave this, as it falls, on a lengthwise thread of the fabric.



*Model 10*



# Coats and Suits

*Model 10A.*—In thinking over the coats and dresses you have had during the past few years, you will probably recall quite vividly several models that were particularly satisfactory and serviceable, garments that you did not tire of quickly, and that, because of their conservativeness, seemed to lose little of their style value from season to season. Recollection of these “stand-bys” will probably cause you to make your decision for a coat style in favor of this particular model, which is of a heavy blue-and-gray mixture, a fabric that will not readily show either dust or soil. This season’s trimming offering is evidenced in the rows of gray chenille stitching and the soft-gray leather belt. This model would be very smart also if made of dark-blue tricotine and trimmed with deep-plum or turquoise-blue wool embroidery, either of these combinations proving effective where so scant an amount of color is used.

For this style,  $4\frac{1}{4}$  yards of 44-inch material will be sufficient for the average figure. The same Home pattern that was mentioned as being suitable for the deep-collar coat might be used for this style, with the lower portion of the coat made of separate strips or practically the same effect produced by rows of stitching arranged horizontally.

*Model 10B.*—Although loose-back coat models have had a season of popularity, they are by no means out of fashion, for their youthfulness and becomingness to many types will undoubtedly keep them in favor for some time. Swamp green, a medium, grayed color, was chosen in velour for this model, and the suggestion of embroidery, which indicates the waist line of the loose back, is carried out in a slightly darker shade of green-wool floss. An elaborate embroidery design used in such a manner would not harmonize well with the general style, but the simple band effect seems to add just the right touch.

Other than the loose back, the extension of the center-front trimming band, and the turn-back cuffs, this model has practically the same lines as the deep-collar coat and, therefore, may be cut with the aid of the same pattern.

To arrange the back portion of the pattern in order to make it suitable for this model, first mark the broad panel effect and also a shallow, round yoke, provided you desire to have the back quite full through the shoulder portion. Cut the pattern on the panel line, also on the yoke line if one has been drawn; then slash the back section lengthwise at several points and separate the pieces when placing them on the material in order to provide the amount of flare you desire. In cutting, extend the panel full coat length.

*Suit Tendencies.*—Long, straight lines prevail, whenever possible, in today’s fashions. Perhaps they are offered to help the many, many women who possess more pounds than fashion artists like to depict. And such women recognize, as do the artists, that the straight lines help not only the individual but her friends to forget that she carries more pounds than are actually becoming.

In the majority of coat suits, the waist line is only slightly fitted, although some declare that ere the winter is definitely here, suit coats will be actually “nipped-in” at the waist line. This scarcely seems probable when it is considered that every new model presented comes a wee bit nearer the skirt hem, and one of the prime requisites of a “nipped-in” coat is that it stop short from 2 to 12 inches below the waist line. Some interesting suits have the coats terminating midway of the skirt length; other styles choose a three-quarter length; and still others do not seem content without rivaling the top coat, for they reach almost to the lower edge of the skirt.

In some models, the waist line is marked with a narrow band of carriage plaits; others have a very narrow belt of self-material or leather; while others boast of no belt, hanging in box effect straight down from the shoulders.

One may choose from a variety of fabrics in making a suit selection, for the list includes tricotine, cheviot, broadcloth, velour, duvetyn, velveteen, and velvet, as well as novelty suitings and soft rich weaves of various descriptions.

Black is very popular in velvet, velveteen, and many of the softer woollens. As for colors, a somewhat wider range is evidenced in suits than is shown in coat models.

*Model 10C.*—Simplicity, the prime essential of a service suit, is happily introduced in this fur-collared model, the original of which was developed in bluish, elephant-gray broadcloth and trimmed in  $\frac{3}{8}$ -inch dark blue Hercules braid. The lining is of soft-gray silk three shades lighter than the suit material.

To develop this suit for the average figure,  $3\frac{1}{4}$  yards of 54-inch material is used, with  $2\frac{1}{3}$  yards of 36-inch lining and 8 yards of braid. McCall coat pattern No. 8623 has lines that are quite similar to this design and may be used satisfactorily in cutting it. In order to make the coat assume comparatively straight lines, take out the ripple that is evident in the McCall pattern by laying in a few shallow plaits at its lower edge.

Cut the skirt with the aid of a plain, straight pattern that has the panel effect marked on the front. Provide for no other seams in the skirt than those which join the panel. One length of 54-inch fabric will prove sufficient for cutting the skirt in this manner, for the width at the lower edge may be less than  $1\frac{1}{2}$  yards.

Join the skirt sections with plain seams, and lay a  $1\frac{1}{2}$ -inch plait along the panel edge. Provide a placket under the plait at the left side.

Finish the coat edges by turning them back and catch-stitching them, being sure not to take the stitches through to the outer side of the fabric. The catch-stitching will be covered with the lining when this is properly secured in position.

*Model 10D.*—Tailored suits, from the most severe to the elaborate models, have such a decided service value that fashion never fails to give considerable attention to them, although some seasons more emphasis is laid on separate coats than on suits, because of the general trend of styles. This season one would naturally suppose that separate coats, which have been made more luxurious and less ordinary than ever before, would relegate suits to the background. But such assumptions are without foundation, for suits are maintaining a goodly share of popular favor, and in regard to fabric and design they have no difficulty in holding equal footing with separate coats. Perhaps the very lovely overblouses that are shown have much to do with the favor accorded suits, especially the dressier models, for the combination of the two prepares one for many afternoon and evening functions.

Embroidery, of course, is evident on most of the elaborate suits, as shown in this model of rust-colored duvetyn embroidered with heavy self-colored silk floss and silver threads. The self-collar is made doubly attractive by means of the kerchief treatment, and the cuffs, which are a modification of a style shown previously in this Service, are all that one could desire as an appropriate sleeve finish.

For this suit,  $5\frac{1}{4}$  yards of 36-inch material is required, with  $1\frac{1}{2}$  yards of China silk for the skirt foundation. The same pattern that is suggested for Model 10C may be used as a foundation for cutting the coat of this design. Note the arrangement of the trimming bands and also the front closing, which overlaps its entire length rather than meets merely at the neck line as in the McCall pattern. Form the kerchief effect with a bias strip of material, first experimenting with muslin to produce the desired result.

Cut the tunic with the aid of a plain, straight-skirt pattern, arranging seams at the sides and making the width at the lower edge about  $1\frac{3}{4}$  yards.

# Magic Pattern: Glamour Cape & Hood

This is an original Magic Pattern, a project you cut out using diagrams instead of pattern pieces. These were first created by Mary Brooks Picken for the Woman's Institute's student magazines, *Inspiration and Fashion Service*. My book **Vintage Notions: An Inspirational Guide to Needlework, Cooking, Sewing, Fashion & Fun** featured 12 original Magic Patterns. Recently I have created modern patterns

that were inspired by these vintage gems featured in the book **The Magic Pattern Book**, which I licensed with Workman Publishing. We have chosen to keep the authenticity of this original pattern intact and therefore have not changed instructions based on modern fabrics and techniques. Note at the end of this pattern you will find helpful tips for drafting pattern pieces.

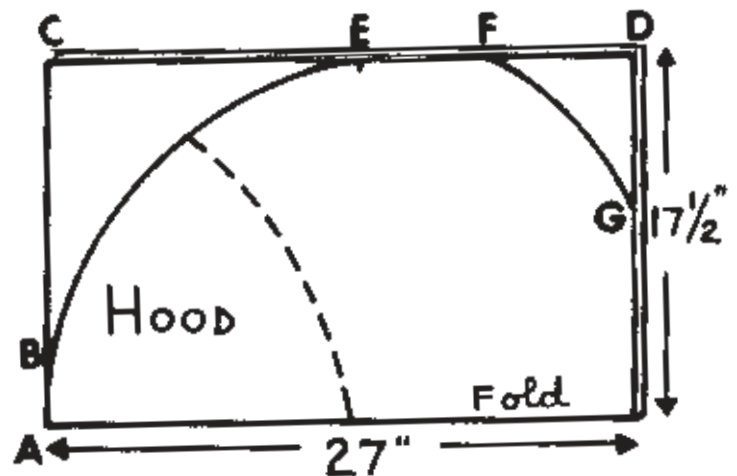


The cape and hood of filmy lace and net can be worn everywhere – at cocktail parties, in restaurants, even at the theatre. They are flattering, less expensive than hats, and easier to manage when dining or dancing.

This lace cape with hood was made from  $\frac{3}{4}$  yd. of 35" gossamer-type lace and 2 yds. of  $\frac{1}{2}$ " wide velvet ribbon.

Take a piece of paper 27" x 36" and make a pattern. Fold in half lengthwise and lay fold toward you. Place point A at left-hand lower corner, as in diagram. Mark B 3" above A. Locate E halfway between upper corners C and D. F is halfway between E and D; G is same distance below D that F is to left of D. Draw a curved line B to E, F to G. Cut on these lines.

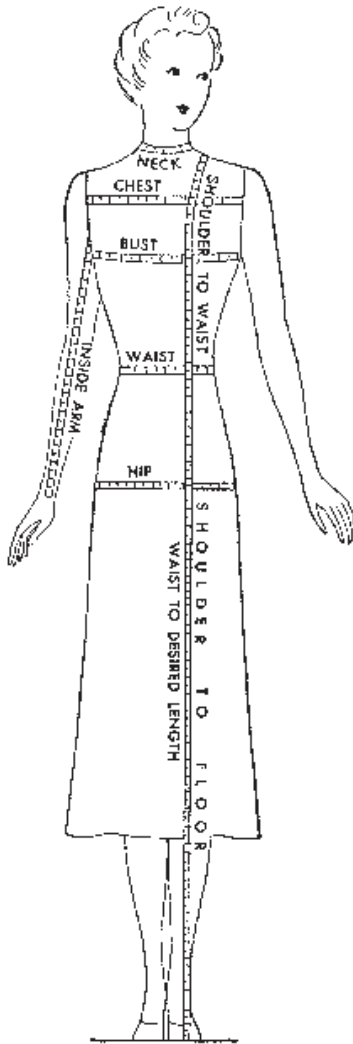
Put the hood on; bring it over hair as you want it. Tie ribbon around the neck over the lace, pin lace to ribbon. Line will come about as dotted line shows.



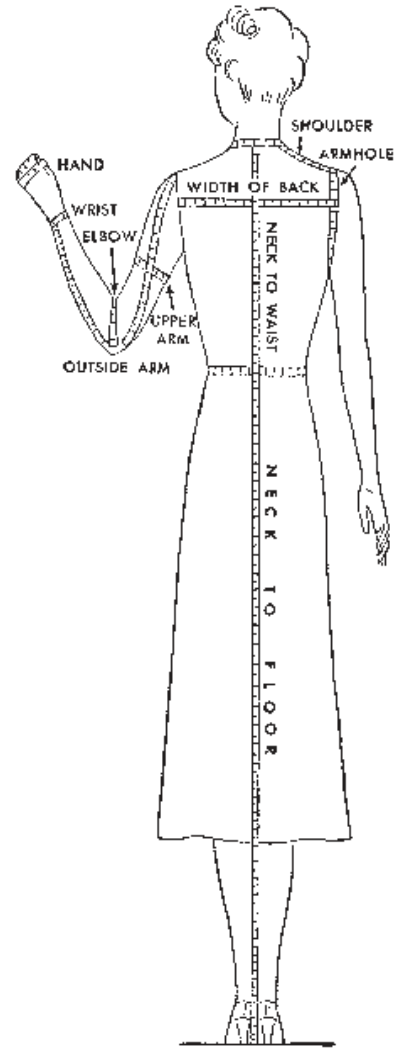
Finish edge of cape and hood by stitching edge 1/8" from edge all around; do this over paper to prevent tightening of stitching line. Turn stitched edge, making a rolled hem, and whip this down, or take to your local sewing shop and have all the edges

picoted. Gather fullness under ribbon. Do not make this tight, as it should appear loose and easy. Tack ends of ribbon at edge of hood so that they will hold.

## Your Measurement Chart & Notes on Making Magic Patterns



- BUST {Fullest Part} .....
- WAIST .....
- HIP {Fullest Part} .....
- WIDTH OF CHEST .....
- FRONT WAIST LENGTH  
Shoulder to Waist .....
- FRONT SKIRT LENGTH  
Waist to Desired Length .....
- FRONT FULL LENGTH  
Shoulder to Floor .....
- NECK (At Base) .....
- SHOULDER  
Neck to Armhole Line .....
- ARMHOLE .....
- WIDTH OF BACK .....
- BACK LENGTH  
Neck to Waist .....
- BACK LENGTH  
Neck to Floor .....
- OUTSIDE ARM  
Shoulder to Wrist [Arm Bent] .....
- INSIDE ARM  
Armhole to Wrist [Arm Straight] .....
- UPPER ARM {Fullest Part} .....
- ELBOW [Arm Bent] .....
- WRIST .....
- HAND [Closed] .....



### Keep Accurate Measurements

Since the garments in this book are all cut from measurements, it is necessary to have accurate ones to follow. Keep a list of your own measurements always at hand for ready reference.

Measurements for fitted garments should be taken over the type of foundation garments you expect to wear with them. Remove dress, jacket, or coat, which would distort the measurements. Do not take measurements too tight. Make all easy enough for comfort. The chart shows how to place the tape correctly for each measurement.

### Making The Pattern

If you have the least doubt about your ability to chalk out the garment on your fabric, then rough it out first with crayon or heavy pencil on wrapping paper or newspaper. Cut out the paper pattern and use it to cut your garment. Cutting from a diagram, you can be sure that the proportions are correct for your size and that the garment will be a good fit.

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Inspiration Vintage Notions Monthly, Volume 1, Issue 1 (VN0101)

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