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THE COMPLETE BOOK OF SEWING

OVER 750 EXPLANATORY PICTURES



EASY DIRECTIONS
FOR BEGINNERS

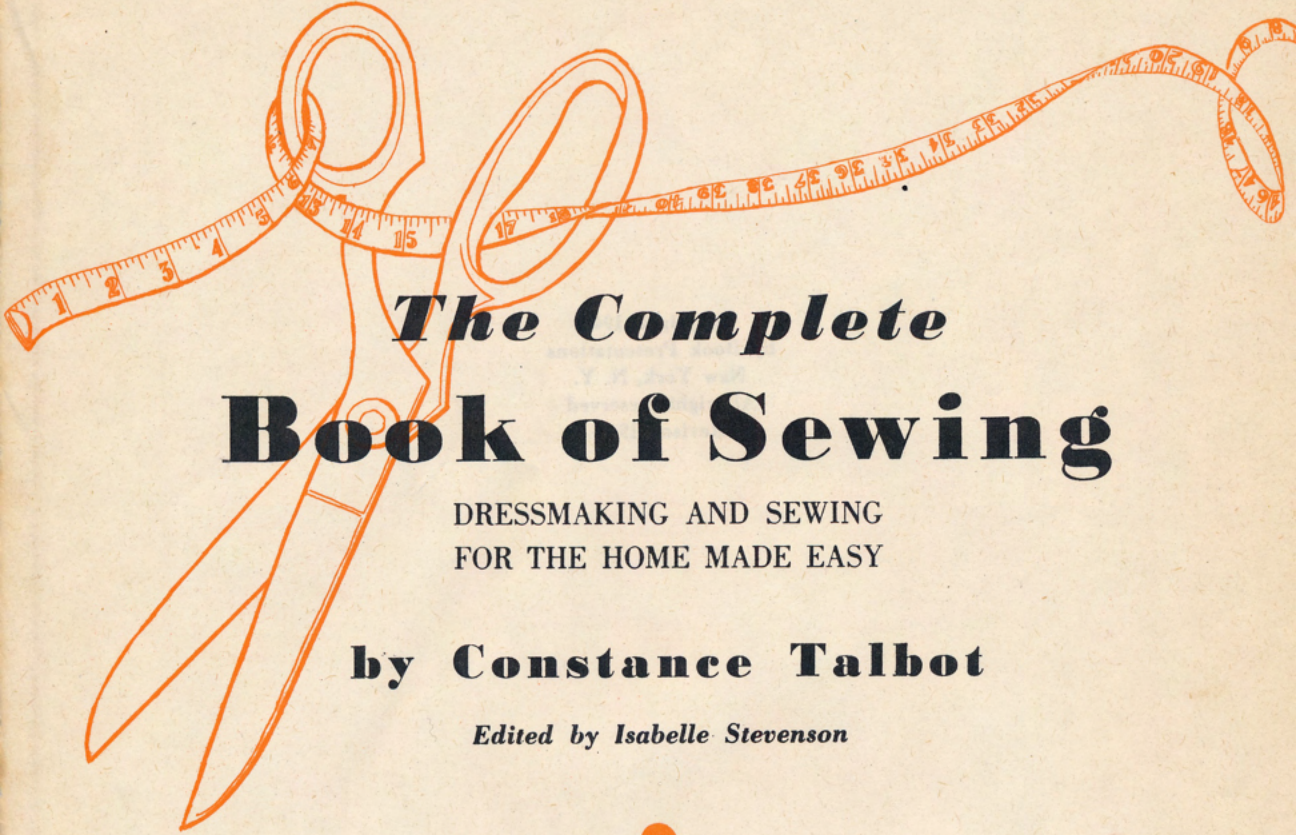
ADVANCED INSTRUCTION
FOR EXPERTS



SHORT CUTS IN MAKING AND ALTERING CLOTHES and sewing for the home, including detailed diagrammatic instruction for making economical dresses, suits, negligees, jackets, etc., as well as curtains, slip-covers, lamp-shades, trimmings and dozens of other personal and household accessories. Every step in sewing described and illustrated, including embroidery, quilting and smocking.

WITH A REFERENCE INDEX OF OVER 2000 ITEMS

The Complete Book of Sewing



The Complete **Book of Sewing**

DRESSMAKING AND SEWING
FOR THE HOME MADE EASY

by Constance Talbot

Edited by Isabelle Stevenson



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FOREWORD

THIS IS A BOOK on Sewing made easy—Sewing made fun! It is based on time-saving ideas.

The author, Constance Talbot, was a small girl when she first learned to sew. As she grew older she quickly became impatient with time-wasting Victorian sewing traditions—became too busy to labor long over a costume that required weeks of work when the same effect could be developed in a few hours with the aid of short-cuts.

In her business career with overflowing hours of work she has kept house and sewed successfully because she streamlined her routine to the shortest quickest timing.

The great modern American Dressmakers are among her close friends and from them she has learned much about efficiency in professional sewing. With countless housewives she has, during her nation-wide lecture tours and sewing demonstrations, exchanged tested short cuts.

Many of these time saving ideas and methods are included in this book to help both beginner and expert to discover that it is truly fun to sew.

Whatever your skill, whatever your interest in sewing, you will find the answers to your questions in this book. Use the Ready Reference Guide at the back freely, as you would the index of a cookbook. What is the easiest placket to make? How do you make a bound pocket? How many curtain poles are needed? What yardage is needed for a chair cover? The Ready Reference Guide will quickly point you to the answer.

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The Complete Book of Sewing



CHAPTER I

CHOOSING THE RIGHT CLOTHES

The first step in dressing well is choosing wisely. No one woman can wear all the styles developed, and the fashion industries never intended that she should. They offer a broad assortment so that each woman can choose from it the style that best suits her figure and personality. You often see two women together, both expensively dressed; one seems beautifully dressed and the other just misses it. You may be puzzled about what makes the difference, but the answer is simple—one woman has learned the secret of selecting the right clothes and having them properly fitted, the other has not.

A few simple rules will help you to analyze your type and your needs and to choose the clothes in which you will look your best. Ask yourself first these questions: What are my interests? Where do I go and what do I do? Do I feel better in tailored clothes, in soft feminine clothes, or in sophisticated clothes?

Before you go shopping decide not only exactly what you want, but also what you need. Basic garments are the most important items in your wardrobe, and they should be decided upon

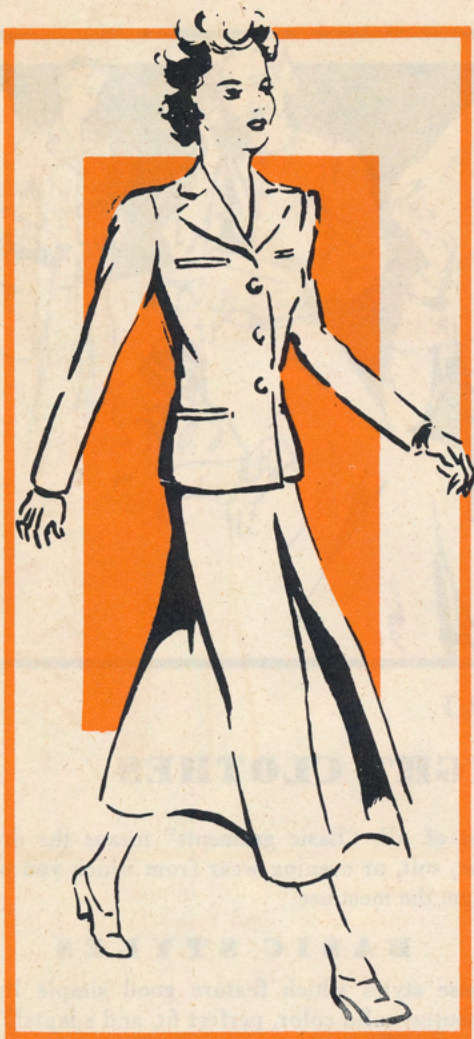
first of all. "Basic garments" means the dress, coat, suit, or evening wear from which you plan to get the most use.

BASIC STYLES

Those styles which feature good simple lines, a neutral solid color, perfect fit, and adaptability to many types of accessories are the basic styles in a dress. The same general plan applies to a coat or suit. Look for the following:

1. Convertible neckline which can be worn open or closed, high or low, with collars, scarves, and jewelry.
2. Short or three-quarter-length sleeves.
3. Trimming which is easily removed.

These clothes, the center around which you build your wardrobe, should be of the best material and workmanship you can possibly afford. If you can make them yourself, so much the better. You can save money and select just the right color and style. Never make or buy any garment just because it is fashionable. Your first consideration should always be: Is it right for me? And that means:



WALK TALL

To make you and each garment you wear look twice as attractive, learn to stand and walk correctly.

1. Does it express my type of person?
2. Are the lines becoming to my figure?
3. Can minor adjustments to answer my figure problem be made without destroying the original lines created by the designer?

If your budget for clothes is limited, plan your clothes for special occasions so that they will serve more than one purpose and harmonize with the rest of your wardrobe. In a dress or suit, consider its relation to your foundation garment and the outer clothing you plan to wear with it. A tightly fitted or low-cut dress some-

times demands a special type of girdle, brassiere, or slip.

A good posture is always the first step toward making you and your clothes look twice as well, regardless of figure, style, and price. Hold your stomach in until it becomes a habit and you no longer have to think about it. Keep your head and chin up—it takes years off your age. Keep your shoulders straight. No matter how tired you are, resist the desire to stoop—it will ruin your most becoming outfit. Regardless of your actual height—walk, sit, and feel tall at all times. If you follow these few simple rules, you will be off to a flying start on the road to being well dressed. Bad posture causes so many figure defects that it is an important consideration in selecting clothes.

CHOOSING YOUR COLORS

We read and hear so much about color, yet most of us still buy our clothes in the colors fashionable that season, instead of the ones most becoming to us. Figure problems can be solved with the right colors as often as with the right lines. Remember that light colors, even neutral grays and beiges, tend to make you look stouter. White, though the lightest color, adds the least weight to your appearance. Blue is a perennial favorite, and almost anyone can wear some shade of it. Gray-blues and deep blues are easier to wear than light blues. There is a shade of red for everyone, too. The most popular reds are deep garnet, dark strawberry, and raspberry red. Be careful of reds with purple tones; very few can wear them well. The yellow-greens go well with most eyes, skin, and hair. The blue-greens, turquoise, and peacock blue are hard to wear. Plain bright yellow and orange should seldom be worn. The burnt and old-gold tones are safer.

Neutral colors are black, white, gray, beige, and medium brown. The bright shades suggested for each type should be used for color accent in accessories. Unless you have a large wardrobe and no figure defects, it is not wise to buy garments in these colors. Whatever color you choose, be sure to study the effect with it of various types of co-ordinated make-up. There is the right color in cosmetics to harmonize with everything you wear.



TAILORED EVENING DRESS



TAILORED SUIT

Skin Tones: Study the tone of your skin before you select a color. Unless you have unusually dramatic hair and eyes, most colors that flatter your skin will be becoming. If your skin is white with a pink undertone, you can wear almost any color in the softer shades. Harsh colors or colors with a pink cast will make you look flord. If your skin is a clear olive, the bright colors were meant for you, but beware of purple and the hard shades of blue. They make a dark complexion look sallow.

Color of Hair: Matching your colors to the shade of your hair is not usually a good idea. The effect is likely to be monotonous.

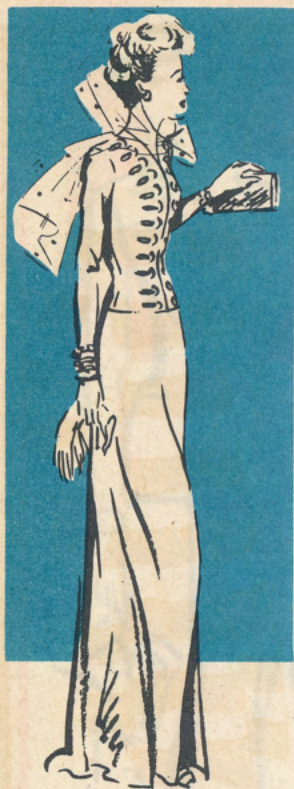
Gray Hair: The gray-haired woman has a much larger choice of colors than most people realize. She can wear warm greens, blues and reds, violets, and dark blue-grays. Scarlet lights up dull hair. An all-gray dress, however, makes gray hair look drab.

Blond Hair: Blonds should never choose harsh strong colors, and they should shun yellow and orange. They can wear all shades of blue and the darker shades of purple. Blue violet is better than red violet.

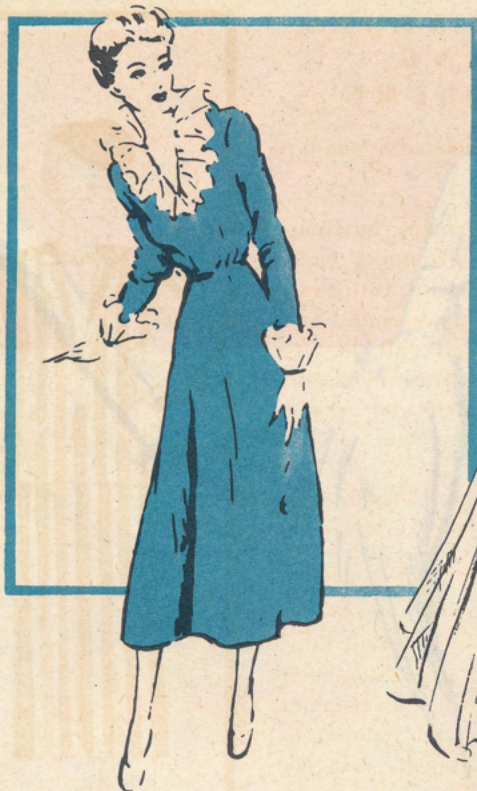
Red Hair: A lovely redhead is less dramatic in copper-color than in a bright contrasting color. Greens, medium blue, soft grays, and rich browns are the best.

Black or White Hair: Any color is good with black or white hair, provided the skin tone is taken into consideration.

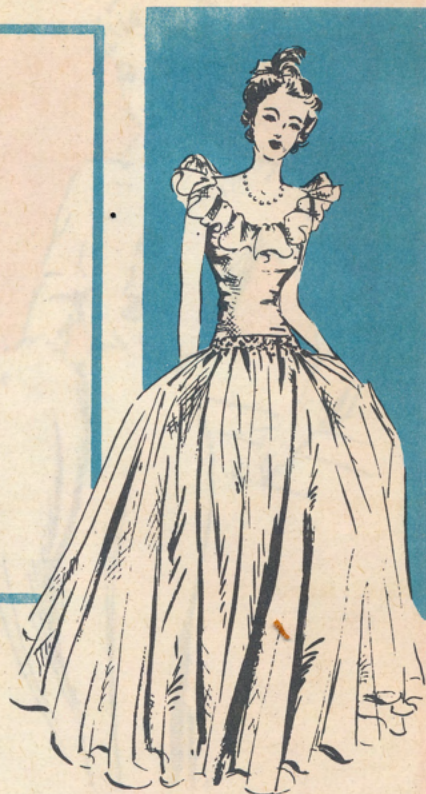
Color of Eyes: Eyes have more character when their color is emphasized. If your eyes are blue or green, select the color which most closely matches them and wear it as often as possible. Brown, black, and gray eyes need bright contrasts to emphasize them. Hazel, gray, or brown eyes are especially attractive with yellow-green.



SOPHISTICATED
EVENING DRESS



FEMININE
DAY-TIME DRESS



FEMININE
EVENING DRESS

CHOOSING CLOTHES ACCORDING TO PERSONALITY

Your personality should be the governing factor in choosing the type of clothes you wear.

Tailored Type: If you feel unhappy in fluffy, frilly garments, you are, like many of the most smartly dressed women, the "tailored type." You can wear tailored clothes for both day and evening clothes. Never let anyone persuade you to "just one" flowery veiled hat or beruffled evening dress. It may be perfect for someone else, but you will be uncomfortable in it. You can wear all versions of shirtwaist dresses.

Feminine Type: If the more elaborate type of dress appeals to you, never forget that too much veiling and too many fancy accessories make you overdressed, not more feminine. Keep the extremely feminine effects and other glamour styles for your evening wear, when such fashions

are smart and in good taste for young and old alike. For daytime clothes, choose graceful lines in soft fabrics which feature detail. Wear pastel colors with lace jabots or frilly organdy at neck and wrists.

Sophisticated Dramatic Type: Select striking colors and designs. Wear new and unusual costumes and bold color combinations. Don't be afraid to be daring in your selections. Choose outstanding trimmings and accessories.

CHOOSING YOUR HATS

Be sure to include your hat in the general effect you are striving for. The lines of your hat are most important, and the suggestions for the rest of your wardrobe can be applied to it. Remember that in general the small, close-fitting hat is more successful on the woman with small or regular features. Brims add grace and help to equalize large or irregular features. A turned-up brim accentuates a turned-up nose, and a thin face or neck looks thinner under a high crown.

CHOOSING CLOTHES ACCORDING TO YOUR FIGURE

The lines of your clothes are dictated by the type of figure you have. If you are:

Tall and Slim: Wear as many horizontal lines as possible—contrasting trimming bands, loose full sleeves or sleeves with fullness at shoulders or wrists, dolman types, and broad-shouldered effects. Wide hems, soft flounces, tunics, and large accessories will be most effective. Rich fabrics will add charm and grace to your figure.

Short and Slim: If you are slim but below average height, always use small accessories.

Short and Stout: Avoid all horizontal lines. Suits may be unbecoming. If you do want a suit, choose one in a dark, light-weight fabric in a simple tailored style with a medium-length jacket. Select garments with full-length trimming details, such as set-in panels and button-front coat dresses, slashed-front treatments with contrasting bindings or vestees. Wear only narrow matching belts and no tight-fitting garments of any kind. Any person who is too short should follow these recommendations, whether stout or not. Both types should include only simple or tailored garments in their wardrobes and use bright colors only as contrasts in trimming and accessories.

DETAILED FIGURE PROBLEMS

Here are some suggestions for minimizing common figure problems. Fundamental garment lines and trimming details can be made to solve your particular problem.

Necklines: If your neck is thin, soften the effect with fine finishing details at the neckline. Soft net or ruffled edgings, full collars in rich fabrics, and bright colors are good. In your coat, a long-haired fur collar is the solution. If your neck is too stout, never use any but the simplest finishing details. Wear a V-neck whenever possible and avoid all rich fabrics or long-haired furs against the throat.



SHORT AND STOUT

TALL AND THIN



THIN NECK

STOUT NECK



Narrow or Sloping Shoulders: Never wear a raglan or dolman sleeve unless the shoulders of the garment are well padded to make them look square; and you can do this only if you are above average height with a small or medium bust. If you are short and have a large bust, avoid this kind of sleeve entirely. The square padded shoulder line is the most effective disguise for narrow or sloping shoulders. Bright-colored yokes and neckwear, or horizontal trimming lines across the shoulders will help.

Broad or Square Shoulders: Garments with padded square shoulders and tight sleeves should be avoided. Raglan, dolman, and full sleeves will soften the shoulder line. Any contrasting vertical lines in neckwear or other trimming will be attractive.

Flat Chest: A flat-chested figure requires soft front treatments in all garments. Gathers and tucks and horizontal lines above the waist are becoming, and ruffled jabots or long frilly collars are a good choice.

Full Bust: Vertical and diagonal lines minimize a full bust. Vestees, dickies, or narrow plastrons in contrasting color are effective. A full-busted figure should never appear in a tightly fitted skirt or blouse, or in raglan or dolman sleeves. Deep-slashed necklines set off with contrasting piping are a smart solution.

Large Waistline: A large waistline can be minimized by carrying the lines through the full length of the garment. Never break the lines of the dress at the waistline. Narrow matching belts are the only kind that can be successfully worn. Panel fronts, coat dresses, and trimmings which extend the length of the dress are good.

Small Waistline: With a small waistline you can wear many high treatments which will turn this defect into an asset. The full high-waisted dirndl, peplums, broad belts in bright contrasting colors, broad bands of color set in at the waistline, two-tone garments with color division at the waist, any horizontal line or trimming at the waist—all these will be becoming.

Thin or Heavy Arms: In either case, avoid tight sleeves. Any soft treatment is preferable.

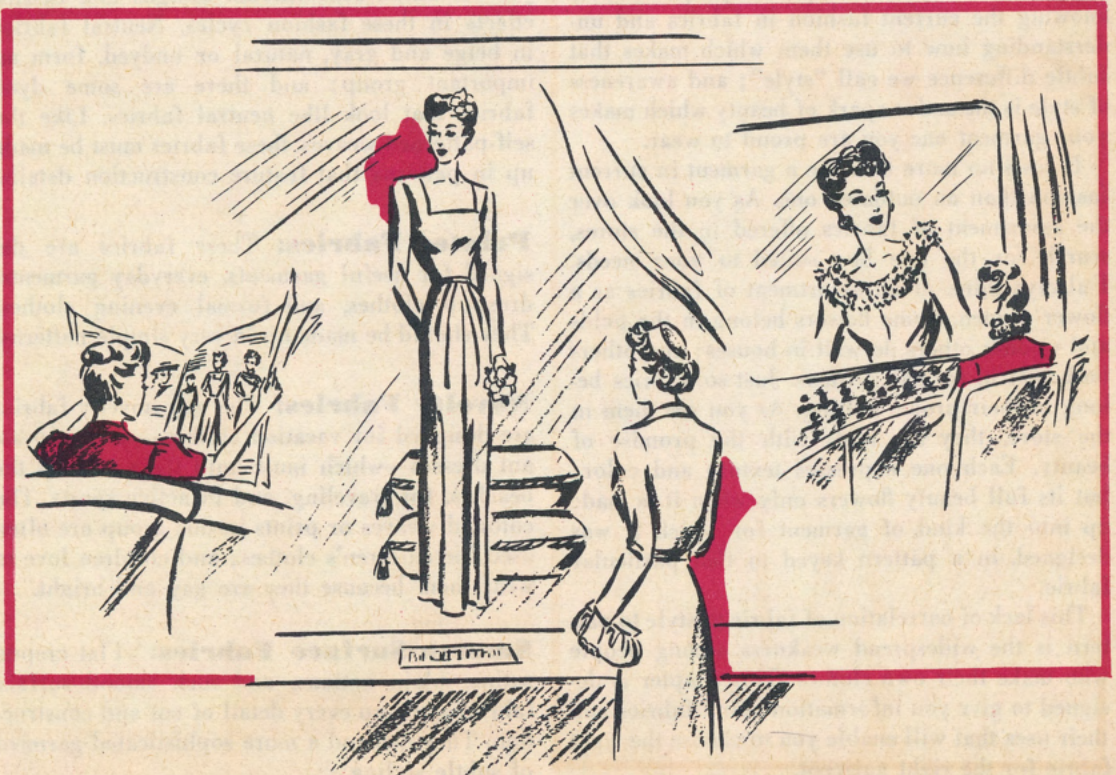
EMPHASIZING YOUR GOOD POINTS

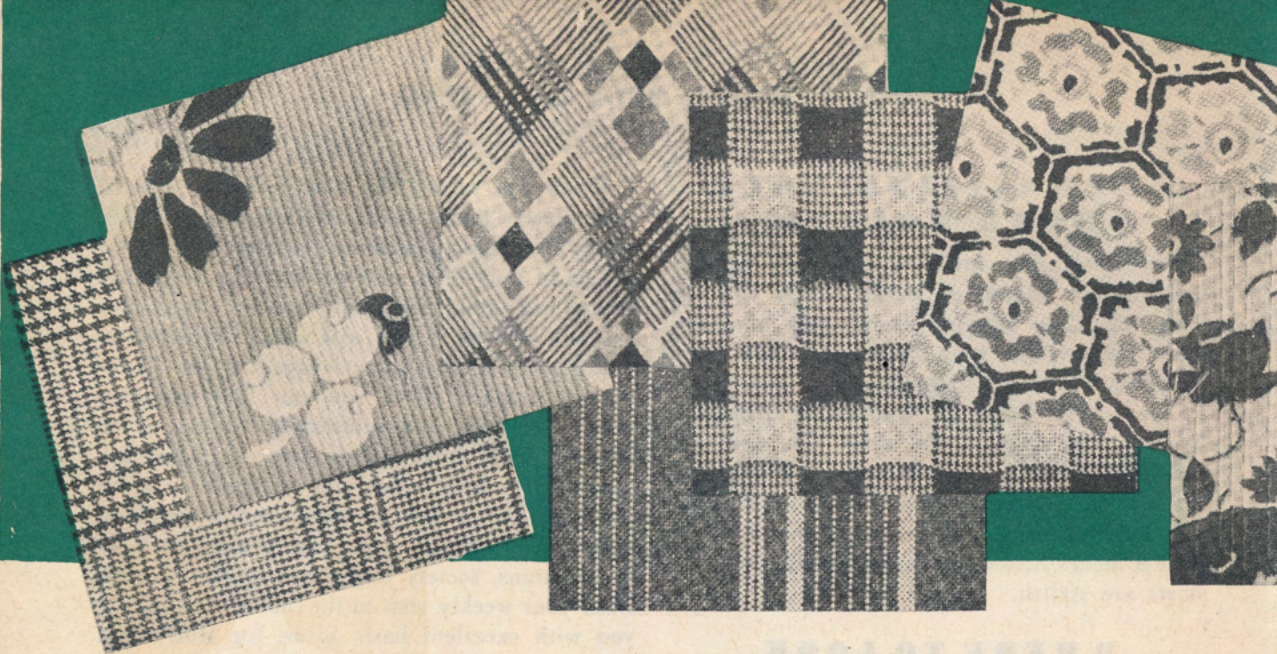
Well-shaped arms and throats should be emphasized by trimming details which will set them off. Lace edgings, contrasting bindings, smart jewelry, and tight sleeves will help focus attention. Well-shaped legs should be dramatized by decorative hems or contrasting trimming bands at the edge of the skirt. The petticoat ruffle sewn under tailored skirt hems is designed for this. The older woman should never wear very low necklines, and her skirts should be at least 3 inches below the knee even when shorter skirts are stylish.

WHERE TO LOOK FOR IDEAS

Make notes of all the suggestions given above which apply to your figure and keep them firmly in mind. Soon you will find yourself getting the most for your money with the satisfaction of knowing that everything you select is right. Your clothes should express you at your loveliest if you want to be well dressed.

When you review the new fashions, discard immediately those which are designed for other types. Each new season will present you with a choice of new lines, new colors, new trimmings meant for you. You can become your own fashion reporter if you will watch out for little points often hidden in extravagant styles. Under the extravagant effect you can find trimming details, cuttings, and color combinations which you can adapt to your own purposes. These advance styles from which you can learn so much are available to you in store-window displays, fashion and pattern magazines, newspaper fashion columns, society pages, and advertisements. Even your weekly visit to the movies can supply you with excellent basic ideas, for Hollywood designers are forced to dress the stars in enduring basic fashions so the film will last several years without looking old-fashioned. This means that both young and older women can look to Hollywood for sound angles in basic dressmaking. Notice, too, accessories and how they are used to give a glamorous effect. Cleverly chosen accessories make your costume unusual and serve to highlight the best points of your figure.





CHAPTER II

HOW TO CHOOSE THE RIGHT FABRICS

Each season textile designers create a broad assortment of new textures and novelty designs. They strive to give you beauty both in everyday wear and in gala costumes; and to that end they plan each fabric for a specific purpose. It is knowing the current fashion in fabrics and understanding how to use them which makes that subtle difference we call "style"; and awareness of style is the active spark of beauty which makes your garment one you are proud to wear.

It costs no more to make a garment in current fashion than an outdated one. As you look over the assortment of fabrics offered in the stores, search for the one best suited to your needs. I always think of an assortment of fabrics as a flower garden. Some flowers belong in the fields and woods; others do well in houses; and others look best in formal gardens. Just so, fabrics belong in their proper setting. As you see them in the store, they are buds with the promise of beauty. Each one expresses texture and color; but its full beauty flowers only when it is made up into the kind of garment for which it was designed, in a pattern keyed to that particular fabric.

This lack of correlation of fabric to style to pattern is the widespread weakness among people who make their own clothes. This chapter is designed to give you information about fabrics and their uses that will enable you to choose the right fabric for the right garment.

Fabrics for Classic Styles: Such classic styles as shirtwaist dresses and tailored sport clothes feature fabrics of subtle weaves and conventional dots and checks. Over and over again you see small conventional designs and tie-silk effects in these fashion cycles. Neutral fabrics in beige and gray, natural or undyed, form an important group; and there are some dyed fabrics that look like neutral fabrics. Like the self-patterned weaves, these fabrics must be made up in patterns that feature construction details.

Printed Fabrics: These fabrics are designed for useful garments, everyday garments, dress-up clothes, and formal evening clothes. They should be made up in very simple patterns.

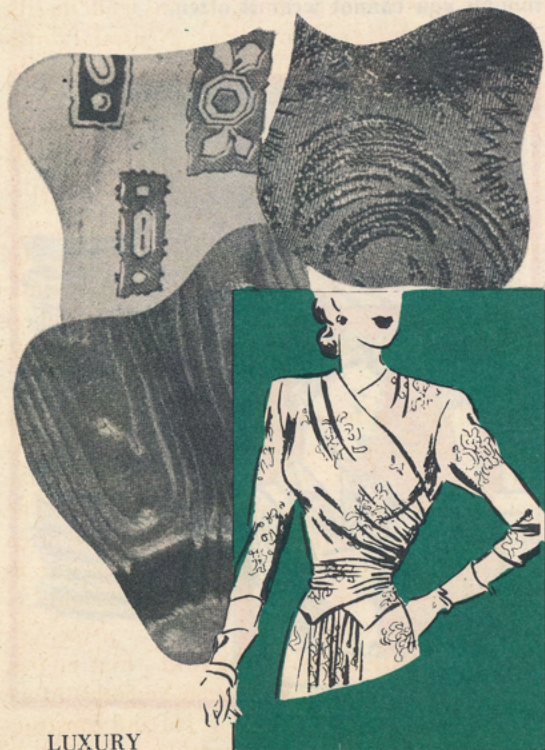
Novelty Fabrics: The gay novelty fabrics are designed for vacation clothes—such as peasant dresses—which must hold their own on the beaches, for traveling, and in active sports. The colorful weaves or prints in this group are often used for children's clothes; and children love to wear them because they are gay and bright.

Smooth-Surface Fabrics: Flat crepes, satins, plain cottons, and such smooth-surface fabrics show up every detail of cut and construction. They demand a more sophisticated garment of subtle styling.

Luxury Fabrics: Velvet, satin, and the rayon crepes with a rich surface interest suggest festive formality. This group includes metal fabrics and others which introduce glitter. These are often very expensive. Using a little of the rich fabric and balancing it with a plain fabric is a good way to reduce the cost.

Staple Fabrics: These are the tried-and-true weaves which continue season after season. They are offered in woolens as cheviot and flannel; in worsteds as tweeds and men's-suiting effects; in rayons such as crepe and taffeta; and in a long list of cottons, such as chambray, broadcloth, voile, and percale. Staple fabrics are designed for useful everyday garments cut in simple styles; but every once in a while some staple is promoted in a fashion cycle and spotlighted for dress-up wear.

Utility Fabrics: Utility fabrics are for garments which will be given hard wear, day in, day out. Use them when wearability comes first and style second, and aim for a useful beauty which will last. Most work clothes for men and



LUXURY
FABRICS

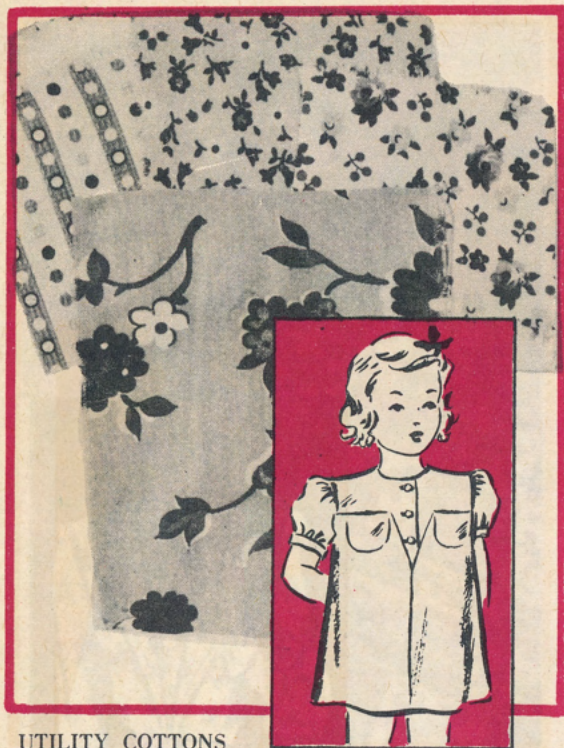


PRINTED
FABRICS

women in factories or homes, or on farms, and most garments in children's wardrobes should be made from utility cottons. Tweeds and other woolens which hold their shape through years of wear are utility fabrics also, and high-tension rayons are rapidly winning a place among these sturdy fabrics.

Pile Fabrics: Velvet, corduroy, velveteen, and other rayon and woolen weaves with a pile are used for cold-weather costumes or as trimmings.

Cold-Weather Fabrics: Besides the pile fabrics mentioned here, satin and many novelty weaves in rayon which look warm are classed as cold-weather fabrics. Prints are taboo in the cool months unless they have a classic allover design which speaks definitely of fall and winter. However, many cottons look like wool and are designed to appear warm. They also wash well.



UTILITY COTTONS

Warm-Weather Fabrics: They should be porous and so allow the heat of the body to evaporate. This does not mean that the fabric must be transparent. Tropical worsteds, for example, are porous. So too are cottons, linens, and some rayons.

Fabric Contrasts: Each season the changing cycle of fashion calls for different types of fabric to be combined, blended, or contrasted. This fashion note can be carried out in trimming bands, which should always be related to the garment fabric in texture and color, or be definitely contrasted with it. There are no hard and fast rules for the matching or contrasting of different colors and fabrics. Each season's fashion introduces different fabric contrasts, and the way they are used next year may differ from this year's use. Watch the fashion changes in this respect, for contrast of texture is important in sport clothes, where quick changes and versatile mixing make the garment style-right and the wardrobe seem much larger.

Coat Fabrics: A coat, suit, or jacket costume stands or falls on the fabric. Since coats

are the most expensive single item in a family's wardrobe, selecting the right fabric is very important. Will the fabric wear well? Will it show marks easily? Will it pick up lint? Will it rub thin in wear? On the answers to such questions depends whether the fabric is right for the all-purpose town coat.

If the fabric has a tweedlike or camel's-hair effect, it will stamp your coat at once as a classic staple suited to rough wear, bad weather, and country living.

The smooth-surface formal coatings and the rich pile coatings designed for afternoon and informal evening coats will require constant care. If you are planning an all-purpose coat, such fabrics are not a wise investment.

The softer textiles used for such active sport clothes as snow suits and gay summer casual coats are not expected to wear as well as a tweed or all-purpose coat fabric. They are selected for their beauty and novelty appeal at low cost. High novelties, such as plaids and Indian-blanket effects, are produced for the woman with a large coat wardrobe. If you have several coats you can well afford a striking novelty, even though you cannot wear it often.



WORK FABRICS

UNDERWEAR FABRICS

There are four important classes of fabric in the underwear group: (1), bathrobes (2), sleeping garments (3), plain sturdy underwear and (4), luxury underwear.

Bathrobe Fabrics: Fabrics for winter bathrobes must be soft, warm, and blanketlike. Corduroys, quilted rayons and taffetas, are as smart as they are warm. For summer robes, use only spongy cottons and seersuckers which are cool and need no ironing. More formal robes are made of rayon brocade and rayon novelties. For housecoats and negligees, watch the fashion cycles and choose the newest fabric for stay-at-home clothes.

Fabrics for Sleeping Garments: Sleeping garments for every member of the family should be made from fabrics which will stand up under hard wear and look fresh after countless washings. Never waste your time making up bargain fabrics, for, strange as it may seem, your

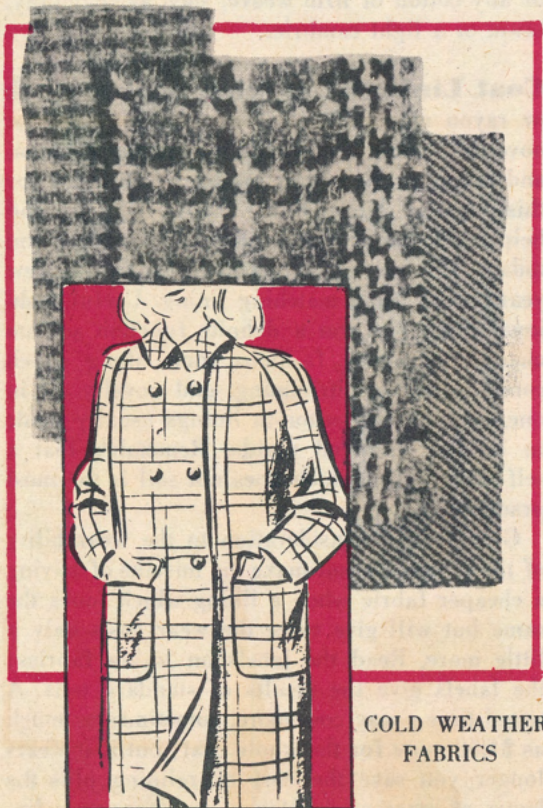


SUIT FABRICS

sleeping garment gets harder wear than almost anything else you own.

Sturdy Underwear Fabrics: Fabrics for sturdy underwear for every member of the family should be selected from the fine weaves of cotton. These fabrics in mesh constructions or crinkle finishes will save hours of ironing and still be as pretty and dainty as you wish. In selecting fabrics for underwear, by all means plan for beauty, but never buy a fabric which must be ironed, no matter how beautiful.

Luxury Underwear Fabrics: Luxury underwear will of course be ironed, and there is no limit to your choice of dainty cottons or rayon crepes. Before you put time and money into a luxurious embroidered or lace-trimmed fabric, be sure it will wear well. Do not let prejudice blind you to the fact that there are rayons so well made that experts can hardly tell them from silk. There are, of course, cheaper rayons of poorer quality which do not wear so well. In this, as in all buying today, read your labels and be guided by them.



COLD WEATHER
FABRICS

LINING FABRICS

A lining performs a definite and important function. Understanding of that fact makes it possible to appreciate the need for a lining, the best fabric to meet the need, and how wearable the fabric should be to give satisfaction. Linings which are seen must be harmonious with the color and richness of the garment. Linings which are not seen are no less important and should be as carefully selected.

Linings Which Are Seen: These linings are usually facings or collar linings. They can be made from the garment fabric, or from a contrasting or decorative silk or rayon. They can also be made from a light-weight lining fabric such as sateen, percale, or other closely woven cottons. Plan facings and collar linings carefully because they often show.

Linings Which Are Not Seen: Linings such as those which hold the skirt of a two-piece dress may be made of rayon crepe, sateen, or any cotton of firm weave, such as chambray, lawn, or a light cambric.

Coat Linings: Coat linings are made of silk or rayon crepe or satin, or printed rayons or novelties. There are coat linings made of cotton and rayon, or all cotton, especially designed for this purpose. A coat lining should look rich and help make the coat slip off and on easily; and today's fashion, which has stood for the last few years, calls for a matching lining. Useful fashions which perform a definite function seldom change. However, fashions come along which combine warmth, trimming, and novelty all in one, such as the button-in linings usually made in bold or subdued plaids. Remember that a self-color lining which does not soil is the most practical choice.

Give careful consideration to the wearability of the fabric. Do not make the mistake of buying a cheaper fabric when a lining which looks the same but will give twice the wear costs only a little more. Read the labels on lining fabrics; the labels give the results of standard tests. A tested lining may cost more, sometimes as much as \$1.50 more for the whole coat; but if it wears longer you save the cost of relining plus the hours of extra work. If you are choosing a lin-



ing for an old garment, the cheaper lining is best, of course, unless you expect the garment still to give a great deal of wear.

Coat linings with smooth surfaces are preferable. They soil less and let the coat slip on and off easily. Sport coats are sometimes lined with wool for extra warmth and style effect. Some expensive-looking summer coats are lined with the same wool used for the coat itself, but in a different shade. In a summer fabric which does not wrinkle, this makes a really luxurious garment. Other dress-up coats feature novelty dress or blouse fabrics for linings in rough rayon crepes, printed crepes, or light-weight dress woolsens.

INTERLININGS

Interlinings perform two vital functions: (1) They hold an edge in shape so it will not stretch or sag—this is necessary in every coat or jacket. (2) They form a stay to strengthen an edge which must hold the weight of buttons. (3) They strengthen a point which otherwise would rip and ravel. Other interlinings are used to add body or stiffening to some basic construction feature of the garment so it will hold its shape. Still others are for warmth only.

When you want to add more support than unbleached muslin permits, weigh carefully the relative merits of French canvas, French linen, and tailors' canvas, choosing the weight best suited to your needs. Although French canvas and French linen are the same weight, French canvas is cheaper and does not wear as well. Either can be used in suitings. Tailors' canvas is used for the heavier coatings. These are the interlinings used by tailors to insure edges that will not stretch and collars that roll and hold their shape. You can use them to interline handbags in many other accessories.

Interlinings to Hold Edges: In all woolen coats and many rayon ones, an interlining is recommended in the pattern. Sewers who use it carefully produce jackets with firm, straight edges which do not sag or lose their shape. For this simple operation, use unbleached muslin and wash it before you put it in the garment. In interlining double collars that should roll, unbleached muslin must be used if you want to avoid a flat look. Coat collars should always be interlined this way.

Interlinings for Stays: Interlinings for this purpose can be made from the garment fabric, from sateen, or from a light-weight firm cotton such as lawn. Stays are intended to hold a section of the garment in place—for example, under gathers or godets. They also guard against raveling when you slash into fabric in the front of a garment or at a gathered seam. They fortify an edge which holds buttons. Sometimes the band is cut with an extra fold that forms an interlining, or a straight strip of material is added under the buttons.

Interlinings for Warmth: The most popular interlining sold in stores is a loose construction of wool on a cotton warp. Coats are also interlined with flannel or with all-wool interlining. The purpose of the interlining is to add warmth without bulk; and if it looks thin, remember that you can lay one thickness over the other in certain spots of the coat and so gain more warmth without bulk.

STIFFENINGS

Buckram is a stiffener. It is made in several weights. The lighter or thinner types of buckram are pliable, the heavier are stiff. You buy these in millinery supply houses or upholstery shops. You can sometimes use the transparent braids used in millinery to help you in stiffening some piece of work that otherwise presents a problem—for example, in making the stiffened, transparent collars that stand up and frame the face or the ruffle on a hat that you want to flare and look transparent.

Remnants: In shopping for fabrics don't forget remnants. The smaller pieces are priced at less than complete yardage of the same fabric. Often in the better stores you can find remnants for a blouse, collar, or trimming in a truly lovely luxury fabric. This is particularly important in metallic fabrics, as the less expensive are not to be compared in beauty or endurance with those of better quality. Often a child's coat can be lined with two remnants. When one is large enough from which to cut the body of the lining, the other can be used for sleeves, even if it is of darker tone.



To achieve perfection in the finished garment, be sure to co-ordinate the fabric to the pattern.

HOW TO CHOOSE THE RIGHT FABRIC FOR THE PATTERN

Different fabrics behave differently. Each serves best when it is put to proper use. A softly draped skirt demands a different fabric from a crisp full flared skirt, and if you want to make a full pleated skirt you must buy a fabric that will hold pleats. Listed below are many of the facts you need to know to choose the proper fabric for the pattern you have selected.

Has the Pattern Gathers? For scant gathers a medium-weight fabric is appropriate; while for full gathers you *must test the softness* of the fabric. Run a pin in and out at one end and push the fabric together along the pin to see whether it falls softly or sticks out rebelliously.

Has the Pattern Pleats? A certain wiriness in textile construction holds pleats in shape and saves much work in re-pressing. If you are able to make a mark that stays when you crease the fabric firmly with your fingers, you will know the fabric is excellent for pleats. Remember that soft fabrics lose their pleats quickly,

Has the Pattern a Full Circular Cut?

The fuller the circular cut, the more firmness is required in the fabric. Transparent fabrics are often firm, and heavy fabrics are often loosely woven and stretch badly, depending on the weave. Hold the fabric up to the light; by looking through it you can quickly see whether it is loosely or firmly woven.

Has the Pattern Straight Lines? Here again firm material is a necessity if your skirt is to hold its shape and hang evenly. The plainer the dress, the more important is the firmness of the fabric.

Has the Pattern a Draped Effect?

If so, test your fabric before you buy it. Hold it by one corner and let it fall in draped folds. In this way, you will be sure the fabric has enough weight and not too much stiffness.

Has the Pattern Softness?

Patterns which call for gathers, a loose armhole, or a circular bodice require a soft fabric such as crepe, silk or rayon. But remember that transparent fabrics are not successful unless the pattern allows the necessary extra "ease" or fullness.

Has the Pattern Ruffles?

For ruffles the fabric must have some crispness; and if you are wise, you will buy organdies, marquisettes, et cetera, for "permanent crispness." Soft chiffons are successful only in extra full ruffles.

Has the Pattern the Cut Especially Suited to Sheer Lace, etc.?

Transparent fabrics are not successful unless the pattern allows the necessary extra "ease" or fullness essential to success.

Has the Pattern the Cut Suitable for a Woolen Dress?

If so, be sure you are using a light-weight dress wool. It can be soft and loose, or sturdy. Suiting weights, which are heavy, are unsuccessful for dresses.

Has the Pattern a Bolero or Jacket?

If so, use a suiting-weight woolen, a cotton, or a rayon with body.

Pile Fabrics: Pile fabrics, either the soft lustrous velvets, the functional corduroys, vel-

veteens, or pile woolens, or spun rayon with a nap, *must be cut* from a pattern which specifies them in its fabric listing. Remember always to cut every piece of your garment running in the same direction. Professionals cut the material with the nap running upward from the hem.

FABRICS

What Is a Fabric? Spinning and weaving are among the oldest arts known to man, and artists of every generation down through the centuries have added to the beauty of textiles. Those we have today are less expensive and more beautiful than those of the past. More people can afford to have beautiful textiles for their clothing and the decoration of their homes than was possible in former times. Like people, textiles have different characters and are suitable for different uses.

Fiber threads spun into yarn or the continuous filaments of rayon are *knitted* into textiles by hooking the yarn through continuous loops. Jersey is the most popular of the knitted fabrics. Most fabrics are *woven* on a loom. Lengthwise threads strung on the loom are called the warp; and the warp is filled in by threads carried on a shuttle, crossing and recrossing the warp. These cross threads are known as the woof.

Is All Weaving Alike? No, there are hundreds of different kinds of looms which produce different kinds of woven fabrics. *Firmness* is a quality worth noting in weaving because it is easier to work on a firm fabric. Pulling the fabric is a test for firmness. After you have pulled several, you will realize that some are firm and others stretchy. Firmness has nothing to do with weight. There are heavy fabrics which tend to stretch and many transparent and open-mesh fabrics which are firm.

IMPORTANT FACTORS IN WEARABILITY

There is much misunderstanding regarding the wearability of fabrics. Too many people think of wearability as ONE quality; but the truth is that there are six qualities of wearability in every fabric, and all are of equal importance to insure long, enduring wear. The six qualities are: (1) Fiber quality; (2) Yarn quality; (3) Weave quality; (4) Color Fastness; (5) Shrinkage; and (6) Fabric Finish.



When cutting the material, make certain patterns meet.

To understand better what these qualities mean, check this short list and ask for these qualities when you buy fabrics.

Fibers: There are vegetable fibers, as in cotton and linen; animal fibers, as in silk and wool; and synthetic fibers, as in rayon. Other fibers are made from chemicals such as casein, which is derived from milk. The material of the fiber has nothing to do with the wearability of the fabric. There is a different price for each grade, and there are hundreds of grades. The cheap grades wear badly; the good grades wear well. Ask to have every fabric identified before you purchase; for, though the fiber factor may not influence your buying, it is important for you to know exactly what the fabric is when you begin to take care of the garment. You must know whether you have bought linen, or cotton that looks like linen, wool, or a rayon that looks like wool; for each fabric requires different treatment when you wash it or remove a spot. The different methods for taking care of various fabrics is explained in Chapter XXXI.

Yarns: The natural and animal fibers are spun into yarns for use in weaving and knitting. Rayons and other chemical fibers are also made

into yarns. Yarns can be heavy or thin; strong or weak; they can be spun tight and smooth or soft and fuzzy. These elements effect the wearability of the fabric. Wool is resilient; it is brushed smooth for worsteds or spun without brushing for woolens. Its cost is estimated by the resilient quality. Brittle, cheap woolens are low in cost. The tensile strength, so often referred to on labels, is the strength of the yarn of the warp. When this thread breaks from weakness, your fabric is gone. When this thread holds, your fabric endures. In cotton fabrics, rayon, and linens, breakage strength is important. In wool it has no importance at all because wool yarn is resilient and stretches and springs back into shape without breaking. When wool yarn is twisted tight to produce tensile strength, it loses its quality of warmth.

Weaves: Weaves vary, but no matter what the style, they fall into three classes. Those that are close and firm and wear well, even though of mesh construction. Loose, sleazy constructions are cheap because the weaving goes faster and requires less yarn. Such novelties are sold for their eye-catching value and not for wear. In your store examine the fabric carefully. Ask if it roughs up in wear—if it picks up threads and dirt—if it has loose threads that will pull in wear. Look through a fabric to see if it is woven closely or has an open, cheap weave. When you can, as with sheeting, compare the thread count, which is included on many labels.

Color Fastness: There are two important elements in color fastness. The first is the quality of the dye; the second is its use in a particular kind of garment. In other words, garments that will be sun-bleached, such as bathing suits (following repeated wetting), require a stronger dye than outer garments such as coats and play suits that will be worn in the sun while they are dry. Underwear and garments worn under a coat are satisfactory with a lower quality dye, which would be impractical for utility garments exposed to the sun. In a print every color must be fast. In a washable dress the fabric and all the trimming colors must be fast. In your stores look for the important references to color fastness on textile labels. When the label says "washable," you will know the color fastness has been tested.

The label will also tell you if the fabric requires careful hand washing or can be done with the routine family washing at home or in the laundry. When a fabric is described as washable, be sure you know what kind of washing is meant. When color fastness is mentioned, be sure you know the difference between the weaker colors which wash satisfactorily and the stronger colors which can withstand sustained sunlight. Watch these labels carefully.

Shrinkage: The major cause of shrinkage is in fabric finishing, where there is a great temptation to stretch the fabric. Any fabric stretched abnormally and set to dry *must shrink*. Creped weaves and knitted fabrics of cotton, rayon, and linen which have resilience tend to shrink and cannot be preshrunk, as can smooth fabrics such as cotton shirtings. In these fabrics shrinkage is controlled in construction, and the greatest shrinkage is reported in the roughest crepe weaves and the loose, cheap knitting constructions. In your stores the washability labels include a shrinkage test. You will also find sanforizing control specified on textile labels, particularly cotton. When fabrics shrink, you can do as the cleaners do—*stretch them while they are wet*. When the yarn and weaving are strong, this is a satisfactory approach. It is important to stretch the fabrics gently so you will not tear them.

Worsteds that are strong are "LONDON SHRUNK." They are actually soaked in water and then steamed and refinished. Woolens, however, are only steamed, so that their delicate texture will not be marred. Blended fabrics which look like worsteds are shrunk by wrapping them in wet cloths. Spun rayons which look like woolens are preshrunk in the same way. What tailors call "washable woolens" are especially constructed for washability. In buying woolens for dresses or coats, ask the store to preshrink them, or shrink them at home before cutting. Woolens and worsteds should not be washed unless they are sold as washable.

Fabric Finish: This is the sizing, or wash, which makes the fabric look attractive and new. In good-quality fabrics this finish is permanent. In cheap fabrics, the finish washes away to reveal poor construction. There are many interest-

ing chemical finishes that render us a service, such as the resin finishes which make fabrics resist crushing. Other resin finishes give fabrics permanent stiffening qualities so that they never need starching, and other chemical finishes make them spot-repellent or germ-repellent. Thin coatings of wax make fabrics showerproof. When a fabric is to be washed frequently, be sure the finish is permanent. When your fabric has a washability label, this is included in the washing test.

Especially in cheap cottons, it is wise to rub the fabric together and look for grains of dust or powder. This denotes a starch filling which will wash away. In buying a fabric finished with a chemical, be sure you understand the difference between the chemical finishes which are permanent and those which are weakened or removed by the first washing or cleaning.

Many of these chemicals will render longer service if a garment is given careful hand washing.

WHEN IS A FABRIC WARM?

Scientists tell us that no fabric is warm; it is the body which is warm. Fabrics either permit body heat to evaporate, or hold the body heat. That is why we call some textiles warm fabrics and others cold fabrics. The tiny cell structures of sheep's wool hold the body heat. Other fibers with hairy surfaces have this element in a minor degree. The warmth of a fabric is increased by a close, even weave, and still more by a nap or brushed surface. Two thicknesses of a warm fabric are warmer than one thickness of a heavier fabric because the space between fabrics forms a warm air cell.

When you buy coatings, blankets, or apparel in worsteds or woollen, you may want intense, medium, or very little warmth. Textiles are made in just those degrees. This applies not only to wool textiles, but to blends of wool and cotton, wool and rayon, or wool and casein fibre. There are also all-cotton fabrics which are warm, for they are closely woven with a thick nap. In our stores, these claims of warmth are often confusing. Claims are made that some textiles such as a spun rayon, which looks and feels like sheer wool, are as warm as wool; or an all-cotton blanket, or a blend of wool and rayon, is claimed to give as much warmth as wool. The tested facts

offered to back up these claims are accurate and dependable, but they do not tell you that there are two thousand grades of wool. Certainly out of this wide assortment there will be wools that may not prove in a test as warm as a blended or cotton fabric at the same price. This does not mean that at an increased price you cannot buy greater warmth in a more costly grade of wool.

Wools which lack warmth are used in tropical worsteds for men's summer suits, and these fabrics give additional coolness by a loose weave that permits the body heat to evaporate.

Blended Fibers: The blended fibers listed on textiles you buy by the yard or in ready-made garments confuse many people who think this is a "new practice." The Mosaic Laws in the Bible give the first account of fiber blending, and in one form or another it has been common through the ages. Wool has always been scarce. For centuries it has been the habit to unravel and respin wool. This is the reused or reprocessed wool you read about on your labels. Reused wool has never been worn and is made from the clippings of garments; while reprocessed wool has been worn and resterilized. It has long been the practice to mix cotton with wool. Sometimes the warp is cotton and the filling wool; sometimes both fibers are spun together into a yarn. It is a recent development to mix wool and rayon, and this blending became fashionable in producing lovely novelties with a rayon thread woven through them. Rayon was also cut into short threads and spun to look like wool, for when 20 per cent of wool is added, the fabric feels like wool; and, of course when it becomes a matter of national necessity to conserve wool, blends of wool and rayon and wool and casein become Victory fabrics.

Camel's-hair, vicuna, and the fibers of other rare animals are classed as wool. In buying them we must consider that there are grades and qualities in these groups and that often camel's-hair is mixed with rayon. You will find this explained on the label.

WHAT CONTROLS SHRINKAGE?

The sanforizing process is mechanical, not chemical. This is an important distinction, because chemicals are often transitory, whereas sanforizing stays with your fabric. When the fabric is finished, it is run through the sanforizing ma-

chine, and little fingers in the machine play over the fabric to loosen any extra stretching. All fabrics cannot be treated in this way, but the long list of sanforized textiles include smooth-surface rayons, as well as most cottons.

FABRIC FINISHES

Chemical Fabric Finishes: Many of the new chemicals are permanent. They will last as long as the dyes. Many do not last after the first dry-cleaning, and others do not last after the first four or five careful hand washings. It is important for you to know the difference between various chemical finishes so that you may give each its proper care.

Crease-Resistant: This resin process is permanent. It renders a fabric resistant to creases, not creaseproof. It applies to velvets as well as many types of cotton and rayon.

Permanent Stiffening: This finish is permanent and endures through many washings. You do not starch these textiles. They are sold under many trade names.

Glazed Finishes: Most glazing on fabrics is not permanent. There is, however, a trade process for glazing chintz which makes it permanent and washable.

Stain Resistant Finishes: There are two classes of stain-resistant finishes: those which are permanent and those which are not. These processes protect the fabric from soil and from stains such as ink or tomato. You will be wise to know the difference between the chemical

process, which penetrates the fibre, and the wax process, which coats the surface of the fabric.

Sanitary Finishes: These are applied to many textiles and are part of a new chemical development which helps keep fabrics germ-proof.

Shower-Resistants: Most finishes in this class are wax coatings which help make fabrics water-repellent. There is a chemical shower-resistant which penetrates the fabric and offers long wear, for it will last as long as the dye. Cravanetting is another process, in which the fabric is given two alum baths. Most processes require only one finish, and therefore cravanetting is not applied to the less expensive fabrics.

HOW TO SHRINK OR SPONGE A FABRIC

Cotton and linen which will shrink from $\frac{3}{4}$ of an inch to over 3 inches a yard should be soaked in water overnight. If the fabric is colored, *only* warm water should be used. Never wring the water from the material. Always squeeze it, hang it on a line to dry, and then press. To shrink wools or worsteds at home, soak two sheets or long strips of muslin in cold water. Spread out the fabric carefully so that it lies smooth and single and lay it flat on one of the soaked sheets. Place the other wet sheet over the material and then roll tightly. Wrap the outside of the roll with paper, dry sheets, or a blanket, so that the moisture has an opportunity to penetrate. After 24 hours, remove the fabric and press it until it is dry. A textile of blended fibers—mixed wool and rayon—should not be pressed until it is completely dried by hanging on a line.





CHAPTER III

SEWING TOOLS AND HOW TO MAKE THEM WORK FOR YOU

Success in sewing calls for the right tools at the right time. All tools must be in order, and you must know how to use them to save time and produce the best results. Sewing without the right equipment is like trying to cook without the right ingredients.

Some of the things you need, such as scissors, needles and pins, are in the house—others you must buy for the occasion. The “recipe” you follow for sewing a garment is the detailed directions on your pattern. Use it as a shopping list. Check the listing of fabrics and trimmings. Study all the information it gives on linings and interlinings.

Keep your sewing aids in order in one place;

otherwise, you will waste much time in fretful searching. I keep all my sewing aids in a Martha Washington sewing table—others use a large box and store it in a closet. If you have neither use a bureau drawer. Most important of all, you must have the right tools for the right job. You may have scissors in the kitchen for use about the house, and paper scissors in the children’s room, but neither of these is efficient for sewing.

Cutting Shears: Your cutting shears should be at least 8 to 9 inches long, and should never be used for anything but your sewing. Professionals use larger shears which they slide along the table in a smooth cutting line. The longer

the pair of shears you can afford, the easier will your work be.

You will also need medium-sized scissors (5 to 6 inches) for shaping short work and small pointed scissors (3 to 3½ inches) for cutting threads, ripping, and for cutting buttonholes. A thread should always be cut, never broken. There are professional buttonhole scissors which are easily adjusted with a special screw so that the cut size for each successive buttonhole is the perfection of accuracy.

Pinking shears aid thrift in making underwear or any other "cut to fit" garment, for they finish seams as you cut. You can save time in making garments that may have to have seam adjustments by allowing a little extra material and cutting it away with the pinking shears after the garment is stitched.

Take good care of your scissors; they are noble instruments which will serve you well. Every now and then, be sure to drop a little lubricating oil at the joint to keep them moving freely. Keep them free from dust, dirt, and rust.

Needles and Pins: There is a size and type of needle for every kind of sewing. The chart on page 35 tells you the exact size of needle to use for every kind of fabric. Consult it often. A good needle has a smooth sharp point (except tapestry needles, which are dull) so that it slips easily in and out of the fabric without a catch and has a smoothly finished eye which helps prevent the thread from fraying. Polish your needles occasionally by running them through an emery bag. Never leave your needles sticking in the emery bag, for it attracts moisture and will cause rust.

Most home sewers have an adequate supply of needles in an interesting variety because our notions departments present them in selective packages as well as replacement sizes. But too few sewers consider pins of equal importance with needles. This is a mistake, for only by the generous use of pins can you be sure of accurate work. Add a half-pound box of dressmaker pins to your sewing kit.

Although some sewing cabinets contain a larger size pin, size 5 or 6 fills most necessary functions. They are sharp and thin and will not spoil or leave holes in the fabric. However, in taffeta, satin, or other easily marked fabrics,

needles are used instead of pins. Your dress-making pins, like the scissors, should not be used around the house. They should be kept clean—you can wash them to clean them—and each size of pin should be kept separately. Do not mix pin sizes in one box.

To save pins for reuse, and to save reaching for pins when you are sewing, wear a small pin-cushion on your left wrist or tack it on your shoulder. When you have finished sewing, drop your pins into a box, so that they can be covered and kept clean.

Measurers: Never out without your full assortment of measurers. You need not only the ever-present sixty-inch tape measure—marked on both sides—but in addition a foot rule to use as a gauge in turning edges or measuring hems, tucks, curtains, and ruffles. To help you in measuring such details as hems, braids, and button spacing, keep strips of cardboard with your sewing equipment to cut into gauges. You also need a small flexible composition rule and a yardstick for measuring fabrics, taking skirt lengths, and marking long lines. A tape measure is inaccurate in estimating yardage. An automatic skirt measurer will be a great help when marking a hem.

Thimbles: Supply yourself with plenty of thimbles in assorted sizes, and if you are a sentimentalist who sews in public, cherish a romantic thimble of gold, for during many ages this was the sentimental gift of a man to the woman he loved. Make sure your thimble is chosen with care. The lighter it is, the better. It should be a comfortable fit. Wear it on the middle finger of your right hand, and make sure it has no jagged ridges to snag the thread. Use a nail file to file down any roughness. Choose a thimble finished in chrome, celluloid or silver, since they will not stain your fingers.

Snap Fasteners, Hooks and Eyes: An assortment of sizes suited to different needs and different weights of material should be included in your permanent sewing aids. The cards should be held together with an elastic band, and the loose snaps and hooks stored in glass containers so you can see the size quickly. When you discard old clothes, save the buttons and fasteners to use again.

Thread: Just as a cook keeps her salt, pepper, sugar, and flour on hand, you should always have an adequate supply of staple threads. The chart on page 35 will show you what you should have. Consult it after making a list of your most common sewing duties. You will certainly need large spools of black and white sewing silk, heavy cotton for extra strong work, as well as cotton in the usual sewing sizes, plus spools of heavy linen thread in both black and white. Choose thread a shade darker than the fabric, because the single thread is always lighter than it appears on the spool. The spools of silk or cotton in colors that remain after you have made a dress should be added to the spool box or drawer and laid flat so that you can see the color quickly. When you sew, use the correct length of thread, which is about equal to the distance from your fingers to the elbow. This will help prevent knotting and fraying. To prevent unrolling from the spool, be sure you tuck the loose end of the thread into the notch on the spool after each threading. If the notch has been knocked off, snip another one with a razor blade.

Bindings and Beltings: These are another assortment of useful sewing helps. Single rayon seam bindings in black, navy, and white are continually useful. If you sew much on cotton, you should also have an assortment of the prepared cotton seam bindings and rickrack braids. Hold them together with elastic bands so you can quickly lay your hands on the one you want. Add cordings, weights, chalk, and the many other ribbon threaders, crochet hooks, and small tools that help speed your work.

Tailor's Chalk: This brushes off easily and is used to mark on woollens and velvets changes that must be made in seam lines or construction details. It is very useful in marking through pattern perforations. Keep a piece constantly at hand to mark every change you want to make.

Tracing Wheel: Before removing your pattern, you can use a tracing wheel—firmly but gently enough so that it does not cut fabric threads—to mark through several layers of fabric. Remember to place several thicknesses of newspaper or a board under the fabric before you trace, or you will mark the surface of your table.

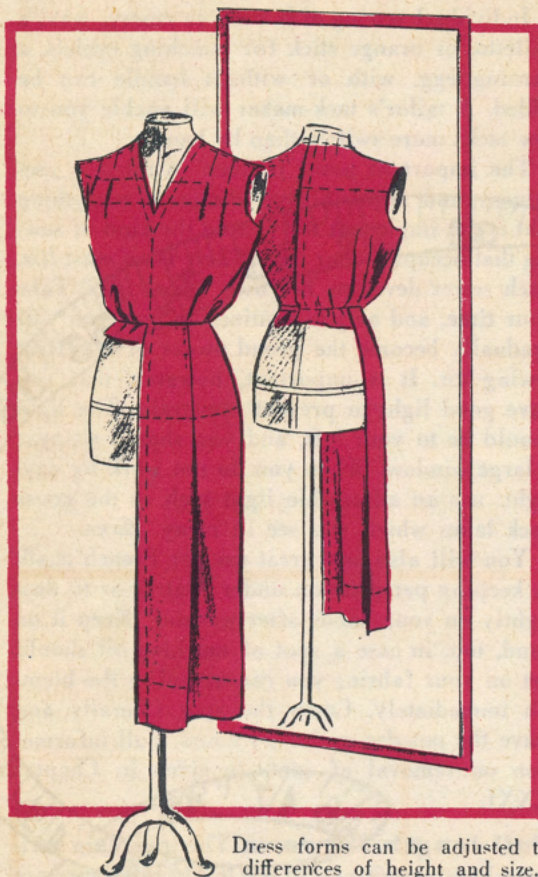
Individual sewing aids such as emery, wax, a stiletto, or orange stick for punching eyelets, a darning egg, with or without handle can be added. A tailor's tack-maker will enable you to sew tacks more swiftly than by hand.

The important point to keep in mind is usefulness and accessibility—eliminate everything that is not important to you and the kind of sewing that occupies your time. *There is no must list.* Each sewer develops her own "must list." Take your time, and as you continue to sew, you will gradually become the proud owner of a perfect sewing kit. It is important, however, that you have good light to prevent eye-strain. The light should be to your left, and you should sit near a large window. When you do not work by daylight, use an adjustable light such as the goose neck lamp which you see in many offices.

You will also find great use for French chalk in keeping perspiration under control or to dust lightly on your hands after washing. Keep it on hand, too, in case a spot of machine oil should get on your fabric; you can attend to the blemish immediately. Cover the spot liberally and leave the powder on for 24 hours. Full information on removal of spots is given in Chapter XXXI.

Full-length Mirrors: The long, thin variety which permit you to see the whole figure are a "must" for fitting yourself. They are also a great aid in maintaining a well-groomed look and are not costly (about \$2). They are a splendid investment. You will naturally need to see the back of your dress, and for this you need a large hand mirror.

Dress Forms: Some home sewers insure ease in fitting and speed their work with the use of a dress form. Others fit themselves before a mirror or with the aid of a friend. Hereditary dress forms in standard sizes are blurred with old home traditions and memories. The usefulness is still with us, even though the silhouette has changed. You can buy one nearest in size to your own bust measurement, or better still, you should buy it in the size of the smallest adult member of the family so that fitted linings of all the family can succeed one another at will on the form. You make a fitted lining from any lining pattern with a piece of unbleached muslin. You fit it to the figure as tight as a piece of



Dress forms can be adjusted to differences of height and size.

plaster so that it becomes an absolute figure-twin and shows any irregularity or individuality. Pay particular attention to the waistline, neckline, and armhole. Then put it on the form and fill it out with cotton batting. There is also a clever mechanical dress form which can be adjusted to differences of height and size.

There are many rubber dress forms which can be inflated, and there are the ultra-modern replica forms which are molded right on your own figure. These silhouette forms duplicate every individual curve, and the women who own them are enthusiastic about the saving of time they represent. Most home sewers fit their clothes on themselves or another member of the family, but for the women who dread a "try on" or those who like to see the dress as an abstract creation, a dress form is indeed an asset.

Sewing Machine: To speed up sewing, a machine is invaluable. You can make the machine work wonders for you, but you must *prac-*

tice. Keep the instruction book in the machine drawer and consult it often. Like the family automobile, a sewing machine must be oiled. For routine family sewing, oil once a month is sufficient. To let the oil penetrate properly, do your oiling at a time when you do not expect to be using the machine for 2 or 3 days. Wipe the machine clean before using, then stitch a few seams on a scrap to absorb the excess oil, and there will be no danger of getting oil on a new dress. After using the machine for a long stretch, while sewing for your local Red Cross Unit perhaps, it will be necessary to clean your machine once a week to remove lint. Oil it after each one of these sessions.

Cutting Board: Your cutting board or table should be large. The dining room table, covered with a pad, is ideal. If your tables are too small so that the pattern pieces will not all fit cut on the floor. In many cases, this is ideal, as with most fabrics the nap of the rug holds the material firmly.

Pressing Equipment: In addition to the ironing board used in the family laundry routine, an extra ironing board for pressing, small, but large enough to cover the average skirt length, should be arranged on the floor of your house where you sew, so that it is instantly available, since for true success in sewing, you must press constantly. This extra board is not an extravagance, but really an economy. Pressing gives the garment its true form and should be done as you work. Even short seams should be pressed right after stitching.

Iron: The iron for pressing as you work can be the household iron, electric or heated on the stove. It should be kept very clean. In addition to your household electric iron, consider one of the newer electric irons which contain water, and steam as you press. This ingenious discovery permits you to press seams open without dampening and to press and shrink fabrics by first running the iron over them to dampen them, then placing a press cloth over the fabric and ironing it dry. This leaves no sheen on the right side of the fabric. Remember that different materials require different pressing treatment. Test your pressing on a scrap of material first, to avoid major errors. Rayons, for instance, like a cool iron. Use a heavy pressing cloth for wool-

ens. Linens and cottons can be ironed directly, provided they are dampened first. If you work on woolens and worsteds or in the heavier cottons that must be tailored, pressing is an important feature of the success of your work. In that case you may want a heavier iron than the one used for average household ironing.

Your pressing equipment is not complete without a bowl of water and a sponge for dampening seams. You should include three clean press cloths free of starch or sizing—usually made from torn sheets—and one of wool.

Tailor's Cushion: You will need a tailor's cushion, which is important when your sewing includes the curving that tailors press into a garment. It is not used in soft dressmaking, and

unless you make a great many coats of masculine type in worsted and tweed you do not really need one. However, to make a tailor's cushion at home, take two ovals of unbleached muslin each about a foot and a half long. There must be no sizing in the material. Sew the ovals together, leaving a space to insert stuffing, and stuff out the material in the shape of a ham. Make a small three-cornered cushion in the same manner for pressing short darts such as you use at the top of a sleeve.

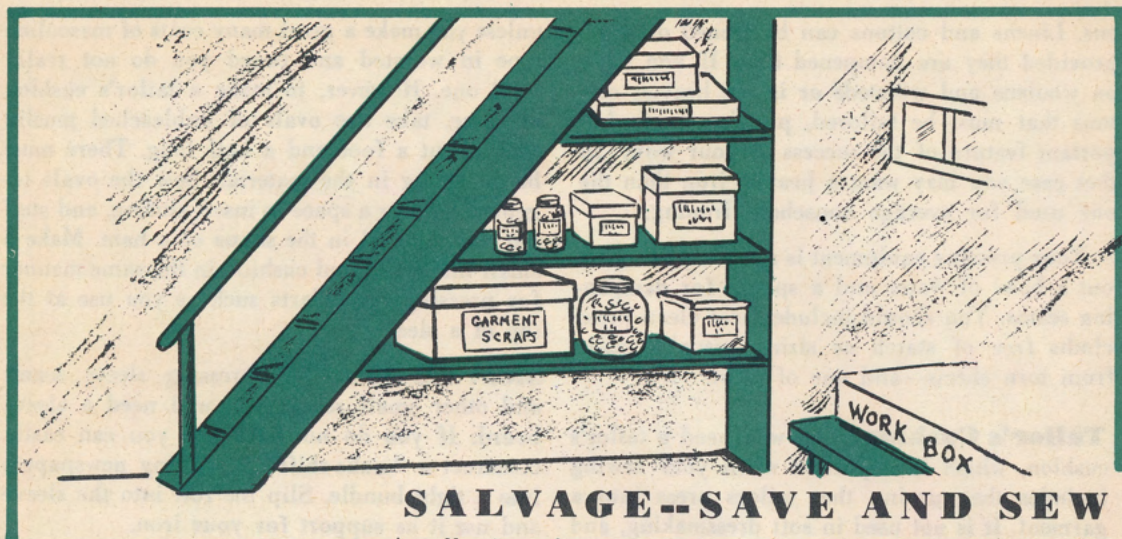
Sleeve Board: For pressing sleeve seams and other small seams you will need a sleeve board. If you do not have one you can easily construct a "make-shift" by rolling newspapers into a tight bundle. Slip the roll into the sleeve and use it as support for your iron.

WHAT SIZE NEEDLE AND THREAD

Sew wool and silk with silk thread. Sew rayons with either silk thread or sewing cotton. Sew cotton with cotton thread. Sew color fast fabrics with colorfast cotton thread.

Fabrics	Cotton Thread	Silk Thread	Hand Sewing Needle	Machine	
				Thread	Needle
1	100	00 & 000	10	100 to 150	9
2	80	0	9	80 to 100	11
	90		8		
3	70	A & B	7	60 to 80	14
	60				
4	50	C	6	40 to 60	16
5	20	D	6	30 to 40	18
	24		5		
6	16	E	5	24 to 30	19
			4		

- (1) Transparent fabrics—chiffon, light-weight rayon, fine dimity, sheer fabrics, also fine lace.
- (2) All medium light-weight fabrics—children's clothes, glass curtains.
- (3) Light-weight woolens, firm dress silks and cottons, draperies and men's fine shirts.
- (4) Heavy suiting, cottons and quilts. For stitching aprons and men's work shirts. For making buttonholes.
- (6) Heavy weaves of suiting, ticking, canvas. For wash uniforms and bedding.



SALVAGE--SAVE AND SEW

A collection of sewing rummage should be part of your sewing equipment. Fabric scraps, buttons, old belts and trimmings should be systematically saved so that you don't waste time searching for them nor money replacing something you have but cannot find.

Over a period of years I have discussed the importance of saving scraps with hundreds of home sewers; and I find that, though most women have some system, it is usually a system that doesn't work. The "box" is too small, or the "trunk" is so hard to get at that it is seldom used, or everything is cleared up in a hurry and dumped in together until it is hopeless to find what you want. I did find a number of homes with a good system, but the prize goes to a woman in Tennessee who showed me in her cellar the following simple system which everyone can use.

Boxes and jars were arranged on shelves with large, clear labels conveniently placed so that the contents of each could be seen at a glance. The secret of the system is plenty of boxes and jars. When one overflows, a larger one is substituted.

The largest box was marked GARMENT SCRAPS. Each fabric was rolled separately, with the trimmings and linings inside the roll. Other fabric boxes were labeled TRIMMING FABRICS and LINING FABRICS. A large box held UNCUT FABRICS. One was marked YARN, another FUR, another RIBBON. There was a box for old BELTS AND ZIPPERS, one for old FELT HATS, one for old LEATHER GLOVES. Glass jars contained buttons—matching buttons strung together—snap fasteners, beads and bead-stringing threads, hooks and eyes. One mystery jar was full of threads. When anything was ripped or remade, the threads were saved for stuffing and shoulder pads.

The family rules were these:

1. Never remove a box or jar from the sewing file. Use a work-box and collect everything needed from the file.
2. When the garment is finished, take the workbox back to the file and put everything back in its proper place.
3. File only clean fabrics.



Each box should be labeled.

CHAPTER IV

THE ABC'S OF STITCHES

BASIC INSTRUCTIONS IN SEWING

Chapters IV to IX contain instructions in the fundamentals of sewing. How to stitch and hem, how to make seams and tucks, how to make ruffles and gathers—these and other important skills are simply and easily explained. Beginners will find this section invaluable, and even those who have some experience in sewing will find here valuable hints for saving time, for doing things more easily and accurately. Here you will find the answers to questions which have puzzled you. The fundamentals of sewing are the foundation upon which successful garments are built. With a sound knowledge of these, sewing is easy; and things you have thought too difficult for you will turn out to be fun to make.

First select your needle and thread according to the chart on page 35. A finer needle than usual can often be used for the thread, and will help in making small, close stitches. For general sewing an average-sized needle makes for greater speed. Some people prefer a small-eyed needle, others a long or crewel-eyed one. It is important that each stitch be spaced evenly apart.

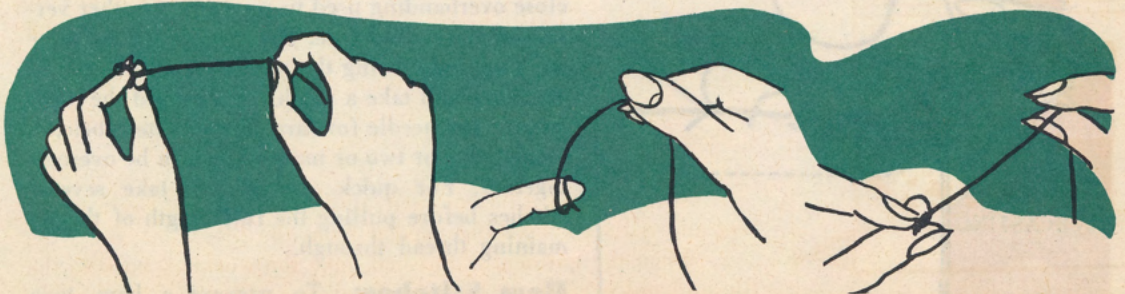
For information about a specific stitch, consult the index. Better progress is made by learning only the stitches needed for the garment upon which you are working instead of trying to learn all the stitches before beginning to sew.

Knotting a Thread: Twist the end of the thread twice around the first finger of your hand, and with your thumb roll it off the finger. Pull the thread down between thumb and finger, and at the end will be a small knot. Knotted threads

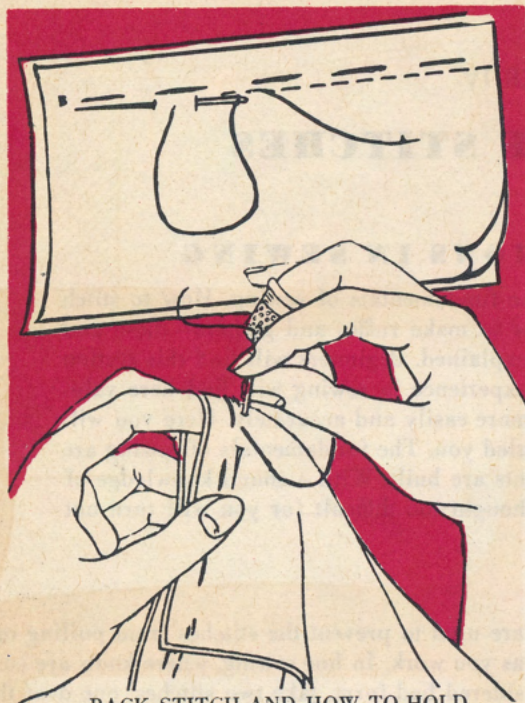
are used to prevent the stitches from pulling out as you work. In fine sewing, where knots are considered bad form, take two stitches, one over the other, at the beginning of your work to hold the thread.

Use a Thimble: Women who say they sew without a thimble usually do little sewing. Although it may seem awkward until you get used to it, learn to use a thimble when you sew.

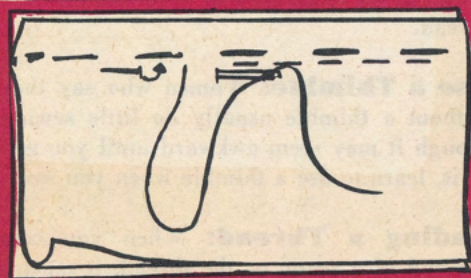
Ending a Thread: When you come to the end of a seam, or the thread, it must be secured so it will not pull out as the garment is fitted or worn. Either take three little stitches one over another and break off the thread, or run the needle through the last three or four stitches, then cut the end of the thread. When making gathers, do not secure the thread and cut it;



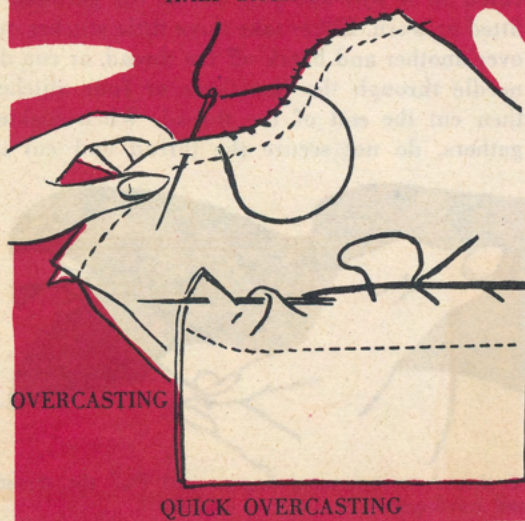
(1) Hold the thread between two fingers. (2) Twist the thread twice around finger. (3) Pull the thread between thumb and forefinger.



BACK STITCH AND HOW TO HOLD



HALF BACK STITCH



OVERCASTING

QUICK OVERCASTING

instead, put a pin at the end of the gathers and twist the thread around the pin. This will hold your thread until you can draw it and adjust the gathers. Then secure the thread or make a small knot in the end and cut the thread off.

USEFUL STITCHES

Each stitch performs a definite function, and the choice of stitch to use depends upon the purpose for which it is intended. The seams which hold garments together demand *secure* sewing, such as the *back stitch* or *combination stitch*. The hem of a skirt or sleeve is kept in place with *hemming stitches* or *slip stitching*. For quick seaming in light-weight fabrics use *running stitches* or a combination of *running* and *back stitches*. *Running stitch* is also used for gathering. Take tiny stitches or long ones, depending upon the effect desired. *Overcasting stitches* prevent the edges of fabrics from raveling.

Back Stitch: Fasten the thread and take one stitch in the material, *working toward you*. Then pass the needle back in the fabric to the beginning of the last stitch and bring it out a stitch ahead. As you work, you continue to take each stitch backward in order to strengthen the line of sewing.

Half Back Stitch: Make a long stitch and then take a stitch back placing the needle in the material halfway between the beginning and end of the last stitch; bring it out two stitches ahead. Hold the material as shown for a back stitch.

Overcasting: This is an important stitch. There are two kinds of overcasting: the loose quick overcasting used on seam edges, and the closer overcasting used on straight edges. The close overhanding used in piecing is another version of the second type. The stitches are the same in both kinds. Bring the needle up at one end of the work and take a stitch from behind the edge, passing the needle forward through the fabric. A single edge or two or more edges can be overcast together. For quick overcasting, take several stitches before pulling the full length of the remaining thread through.

Hem Stitches: To prepare a hem, turn the material over $\frac{1}{2}$ inch, then turn it again the

size of the hem desired. The first folded edge is held to the fabric with hem stitches. First take a stitch through the garment material and then catch the needle through the folded edge of the hem. Pull the thread. This is not the hemming used for skirts (see below). It is more suitable for narrow hems on collars and sleeves.

Slip Stitch for Skirt Hems: Turn the hem as directed above. Take a tiny stitch in the garment, as small as possible. Pass the needle through the turned edge (about $\frac{1}{4}$ inch), then take another tiny stitch in the garment.

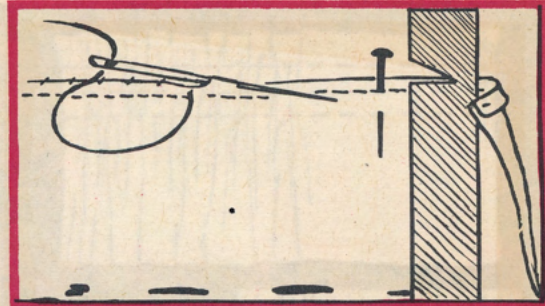
Blind Hemming: These stitches are like hemming stitches, except that they are farther apart and the needle is placed on a slant. Take up only one thread of the garment and make a big stitch in the folded edge of the hem.

Running Stitch: Hold the work horizontal between your hands and run the needle in and out of the fabric. These stitches can be very small or large; small for holding a seam or the final stitching of an edge, large for holding a band that will be later caught in a hem.

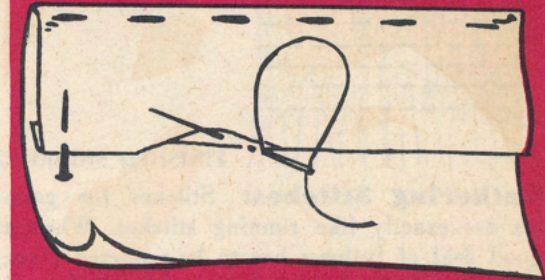
Strong Stitches: It is often necessary to join a band, a fastening or an end securely to a garment. These stitches must be large enough to take a secure hold around the joining. At each corner make it doubly secure by taking stitches over and over in the same place; then rework the edge for extra security. When a fastening is placed where it will not be covered the same security is necessary, but the stitches must be concealed under the edge of the fabric.

Combination Stitch: This hand stitching replaces machine stitching and strengthens the seam. Begin with two running stitches and then take a back stitch. Repeat this for the length of the seam. The stitches must be close, fine, and even. When the fabric is light-weight more running stitches can be placed between the back-stitches.

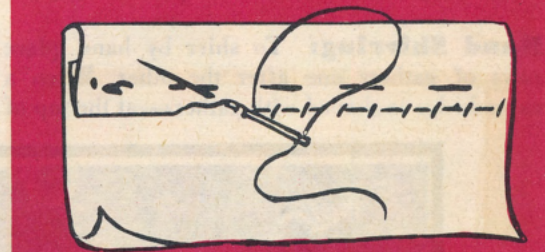
Look in the Ready-Reference Guide at the back for exact page numbers of Detailed Instructions



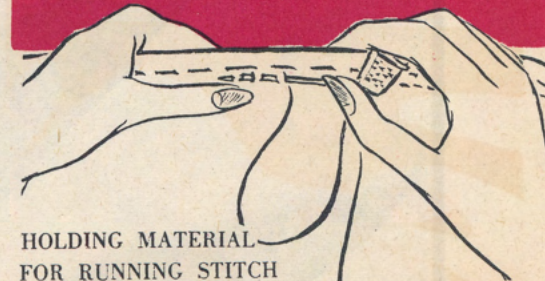
SLIP-STITCH FOR HEMS



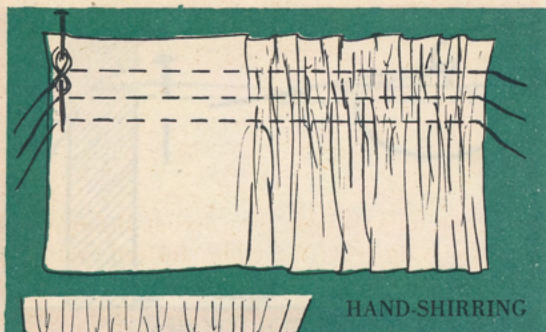
BLIND HEMMING



SLIP-STITCH

HOLDING MATERIAL
FOR RUNNING STITCH

RUNNING STITCH



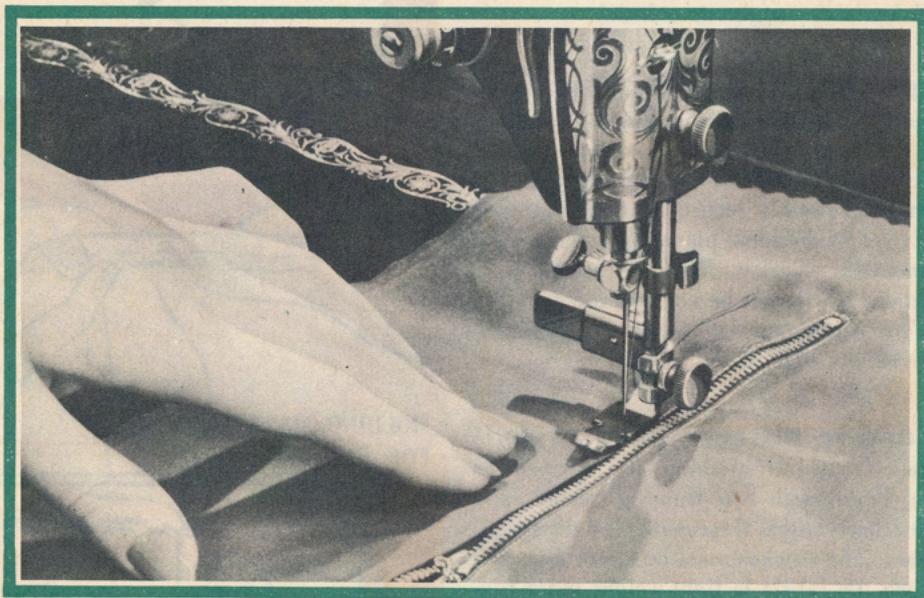
Gathering Stitches: Stitches for gathers are exactly like running stitches. When a good deal of fullness has to be gathered close, make the stitches long and even and pull the material along so the stitches are spaced evenly.

Hand Shirring: To shirr by hand place rows of gathers one after the other. When a curved edge is shaped with gathers—at the top of

a sleeve, for instance—one row of gathers helps to hold the sleeve in shape as you work. When ruffles are made, at least two rows of gathers are necessary; and when gathers are a trimming feature, you need three or more rows.

LEARNING TO STITCH BY MACHINE

It is easy to learn to make a line of stitching true and straight with a machine. Train yourself to watch the distance between the edge of the fabric and the foot of the machine. When you can keep an even seam line with a gauge without basting the seam allowance, the next step is to learn to do outside (or top) stitching for trimming. In this case let the foot of the machine follow a seam line or a turned edge. When the side of the machine foot parallels a straight seam or edge, your stitching *must* be straight. Any number of rows of stitching can be made the same way. The spacing between these rows can be varied by using the stitching gauge attachment. Practice stitching the outside edges of pockets and collars in a true straight line.. Practice turning sharp uniform corners so they all have the same angle or curve.



LEARN TO STITCH BY MACHINE

CHAPTER V

SEAMS

The dictionary defines a seam as "the fold or line formed by sewing together pieces of cloth." In other words, the seam is the foundation of all sewing, and success in making seams is the backbone of successful sewing. Seams fall into two general classifications: *Inconspicuous* seams, which allow the fabric to drape freely as though there were no seam; and *Decorative* seams, which emphasize the construction and form part of the trimming. Under each of these classifications there are several types of seam, for use with different materials and for different purposes. Each type of seam is described in detail here, but the following hints on successful seams apply to all seams.

SUCCESSFUL SEAMS

In making long seams always work on a table. Lay one piece of fabric out smoothly, then carefully smooth the second piece on top of it so that the edges are even. Never pull the edge. Baste the seam with the fabric *flat on the table*. Do not

put your finger under the edge of the material or raise it up from the table; instead, put your left hand flat on top of the material and hold it as you pin or baste. For short seams work in your lap. Seams can be sewed by machine or by hand using back stitches or running stitches. The size of machine stitch should be adjusted to suit the material.

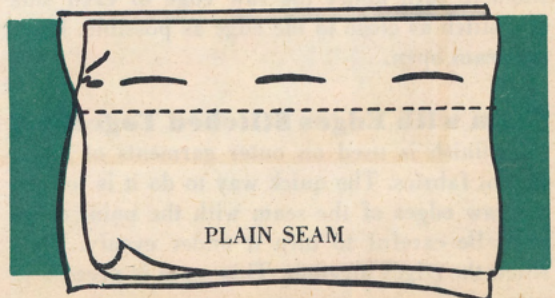
Seam Allowances: Accuracy is an essential of good dressmaking. A single pattern may call for different seam allowances for the various seams. Observe these carefully and follow directions. Or, if you have some reason to allow a wider seam as you cut—for instance, if your material ravels—remember to keep this same width constant as you baste.

Many good sewers baste seams before sewing; others stitch a pinned seam, allowing the foot of the sewing machine to push the material. This method is particularly good in joining two biases in a seam or in stitching velvet or any other napped or heavy fabric.

A seam may be stitched by hand or by machine, but always *the stitching must be strong and even*.

TYPES OF SEAMS

Plain Seam: The type of seam most often used for dresses, coat linings, blouses, and skirts made from fabrics that do not ravel, is the plain seam. The two edges of the fabric are simply pinned or basted together and then stitched.



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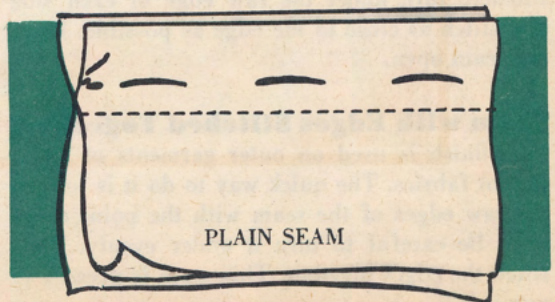
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If the seam is to be pressed open, set the machine for a close stitch; if it is to be pressed all to one side, use a looser stitch. If the seam is sewed by hand, backstitch it or combine running stitch and backstitch. Remove the bastings before pressing.

Pinned Seam: When a seam is pinned for stitching, the pins should be placed close together and set in from the edge so they can be removed as you stitch. This is particularly important when heavy fabric is to be stitched. For complete success remove the seam pins for 2 inches and let the machine push the excess fullness.

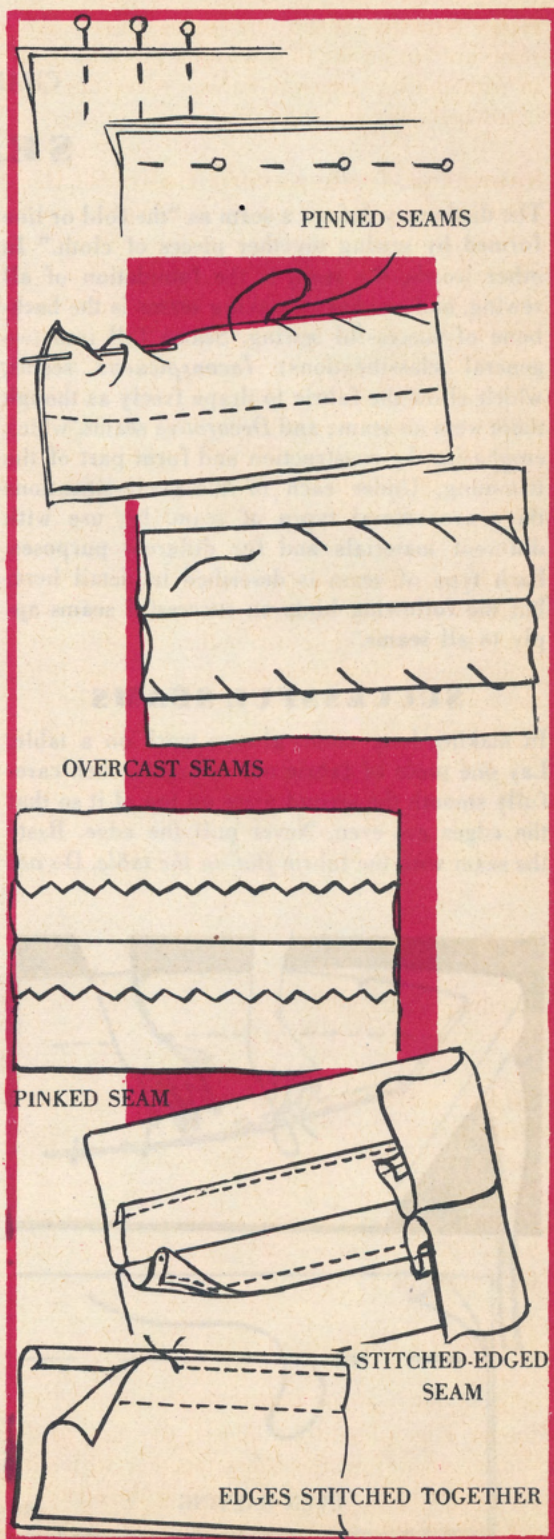
Puckered seams are caused by the fabric being strained or stretched. They cannot be pressed out. They must be ripped and the fabric allowed to fall into natural folds and then rejoined. When seams are laid flat on a table and basted strain seldom occurs.

Overcast Seam: To prevent raveling in dress fabrics of rayon, silk, or wool, the seams should be overcast—both edges together or each edge separately as preferred. Take up about $\frac{1}{8}$ inch of material and take care not to draw the thread too tight. Only inconspicuous seams in fabrics that tend to ravel require finishing.

Pinked Seam: Pinking is an excellent way to finish seams in taffeta and firmly woven fabrics of wool, silk, rayon, or velvet. For speed, use pinking shears or a pinking machine, otherwise fold the edge and snip it with a small scissors all the way along.

Stitched-Edge Seam: This is a popular finish for silk, rayon, or dress-weight woolens and the heavier cottons. After the plain seam is stitched, turn under the raw edge of each side and stitch as close to the edge as possible. Press the seam open.

Seam with Edges Stitched Together: This finish is used on outer garments of light-weight fabrics. The quick way to do it is to turn the raw edges of the seam with the point of an iron. Be careful to turn it under evenly. Then stitch the edges together. This seam is pressed to one side.



Bias Seam: When the edges joined in a seam are cut on the bias, baste a piece of paper in with the two edges of fabric. After the seam is stitched, tear away the paper.

Seam for Transparent Fabrics: Hemstitching makes a neat finish for seams in dresses, collars, and cuffs made from transparent fabrics. Make a plain seam, then stitch the seam a little inside of the finished line and take it to the hemstitcher. Cut off the raw edge close to the edge of the hemstitching, or cut through the center of it. (This is called *picot*.) If it is a bias seam, baste a piece of paper in with the seam before it is hemstitched. It is important that you do this when working on chiffon, lace, or voile, for it keeps the material from tightening.

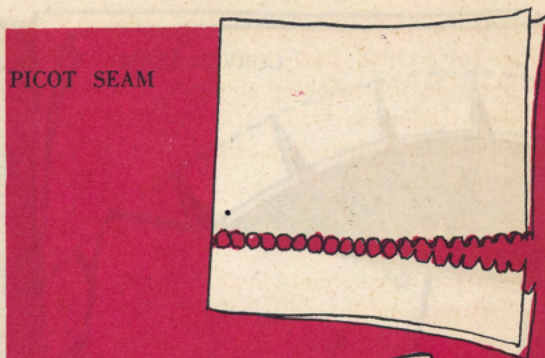
Gathers, Darts, or Tucked Edges at Seam: To keep gathers in place and evenly spaced, several rows of gathering should be made, and at least one row must extend below the seam. Darts and tucks must be pressed flat or to one side before the seam is joined. First place the plain edge down flat and the gathered or tucked edge on top. Baste carefully before stitching, and always stitch with the gathers or tucks on top. These seams are always pressed to one side.

Napped Fabrics in Seam: When a napped fabric is joined to a plain fabric, use a loose stitching. This applies also to joining two napped fabrics, as in a velvet dress.

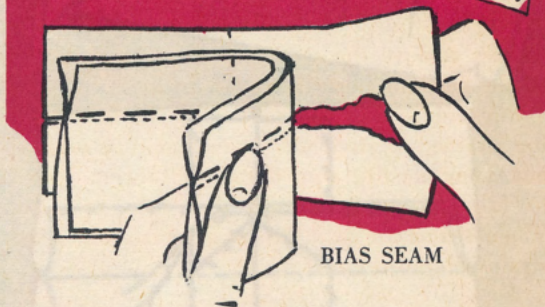
Seam with One Straight Edge and One Bias: Always lay the bias edge on top of the straight edge and be careful not to draw the bias edge out of shape as you work. Pin it at frequent intervals to hold it while you baste, or baste it with paper for stitching. (See illustration for bias seam.)

Eased-in Fullness: Often in fitting a curve, fullness has to be eased in. The fabric of one edge of the seam is longer than the other. The longer edge should be placed on top of the shorter one. Hold the edges together with pins, pushing a little extra fullness into the space between each pin. These seams must be basted.

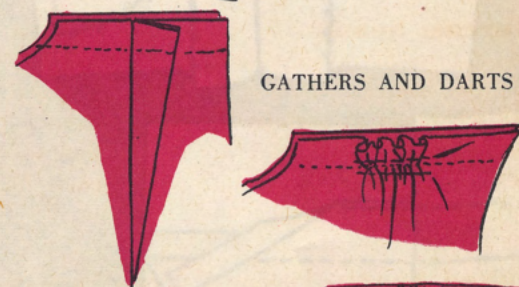
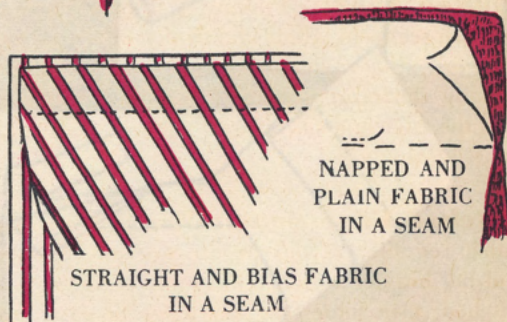
PICOT SEAM



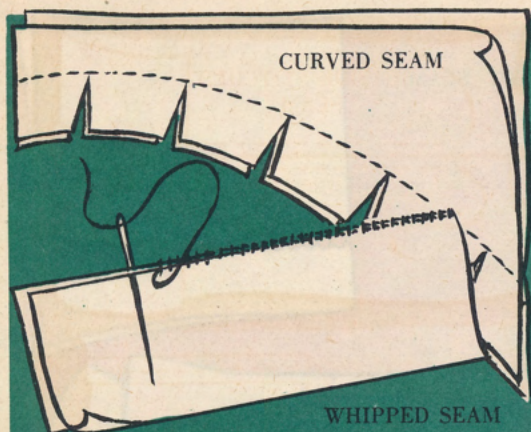
BIAS SEAM



GATHERS AND DARTS

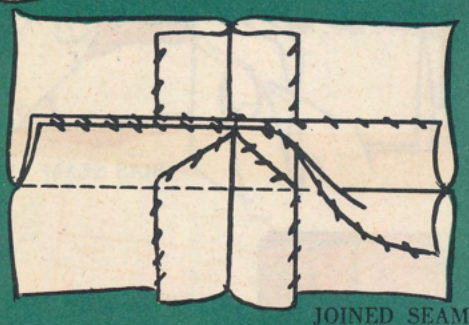
NAPPED AND
PLAIN FABRIC
IN A SEAMSTRAIGHT AND BIAS FABRIC
IN A SEAM

EASED-IN FULLNESS



Curved Seam: The fabric must be slashed frequently along a curved seam to allow it to curve in or out as desired.

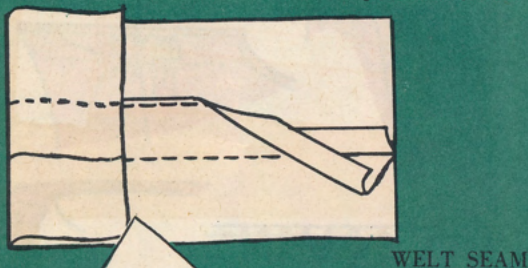
Whipped Seam: Whipped seams are used in piecing, when the fabric is not wide enough to cut the full sweep required by the pattern. For an inconspicuous joining, the grain of the fabric must be just alike at both edges. Turn the edges and overcast them together. The stitches must be close enough to hold the fabric firm and even, but the thread must not be pulled too tightly. The same seam is used to piece together two selvedge edges.



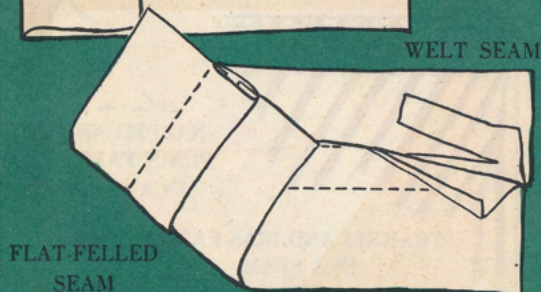
Joined Seam: When two seams cross, the important things are to keep the joining flat and not to add bulk. The seam in each piece should be stitched and pressed open before the two are joined. Clip away the edge of the seam which is to lie under the top seam.

TAILORED SEAMS

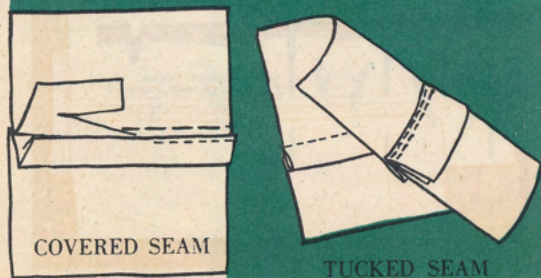
Welt Seam: For coats and other sturdy garments stitch a plain seam. Trim $\frac{1}{8}$ inch off one edge, put two edges together, and baste flat. Turn the garment right side out and stitch on the outside about $\frac{1}{4}$ inch from the seam line. For a double welt seam, make two stitchings.



Flat Felled Seam: This is a popular seam in men's shirts, uniforms, and pajamas. First stitch a regular seam, with the raw edges on the *outside of the garment*. Trim off one edge of the seam to within $\frac{1}{4}$ inch of the seam line. Turn under the raw edge of the other side, $\frac{1}{8}$ inch and pull it flat over the short side. Hem by hand or machine to the garment so the seam lies flat.



Covered Seam: The covered seam is excellent for house dresses and children's clothes which are washed regularly. Baste as for a plain seam. Trim off one edge to within $\frac{1}{8}$ inch of the basting. Turn the longer edge over the short one—raw edge turned under—and stitch on the basting line.



Tucked Seam: Baste in a plain seam and press the edges to one side. Turn the garment right side out and form a narrow tuck. Stitch the tuck on the seam line.

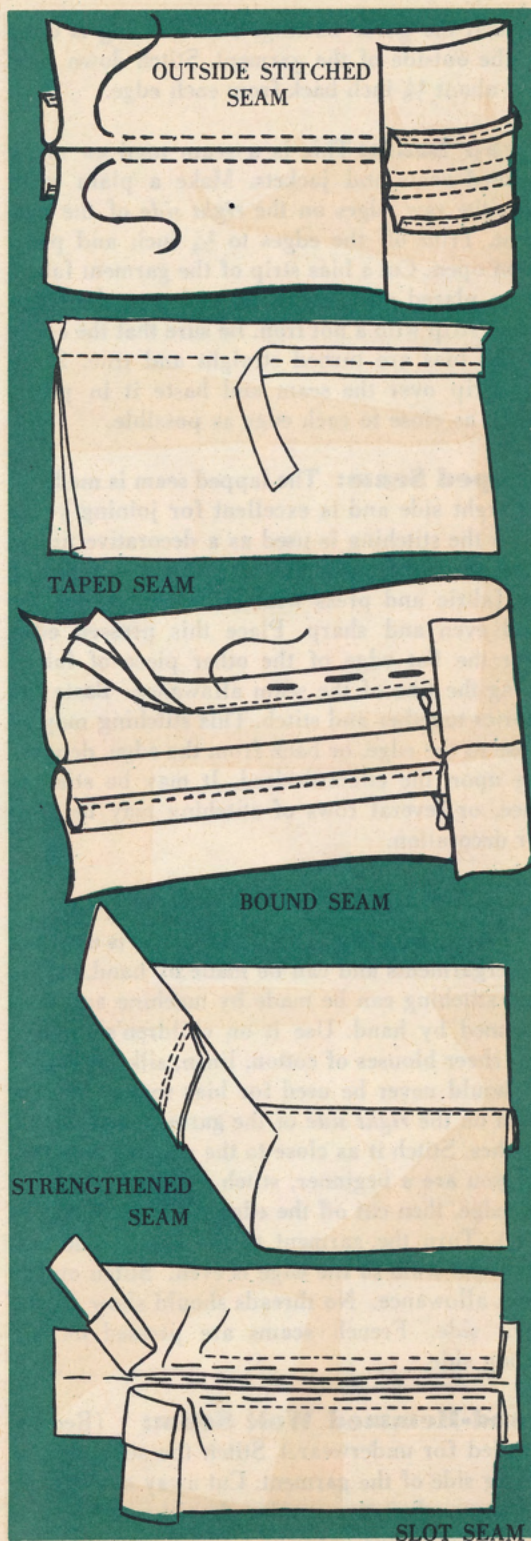
Outside Stitched Seam: This makes an easy seam finish for heavy cotton or light-weight wool materials. Stitch the seam and press it open. Turn to the wrong side of the garment and finish the edges of the seam by turning the raw edges under and stitch as close to the edge as possible. Then turn again to the right side of the garment and make a row of stitching parallel to the seam. Sometimes two rows are made, one on each side of the seam for trimming. This seam looks like a strengthened seam on the outside of a garment.

Taped Seam: In woolen garments where a bias edge is likely to shrink or stretch, purchase preshunk tailor's cotton tape. Baste the tape to the seam line after the seam is basted, then stitch through the center of the tape.

Bound Seam: In unlined coats or jackets made of wool or heavy cotton, bound seams are important. The binding may be a true bias you cut yourself, or you can buy a bias binding. There is also a straight binding you can buy, but this can be used only when the edges of the seam are straight. Stitch a plain seam and press it open. Bind each edge with the bias binding, stitching as close to the edge as possible in the first stitching.

Strengthened Seam: Stitch a seam and press both edges to one side. Then stitch again, through seam and garment, as close to the seam line as possible. This second stitching will show on the right side of the garment. This is a seam often used in tailored clothes and sturdy cotton garments. It is also very useful in joining a transparent fabric—neck edge, yoke, et cetera—to a non-transparent fabric. Fold both sides of the seam *away from the transparent material* and stitch on the non-transparent fabric. This keeps the seam from showing through.

Slot Seam: The slot seam is a decorative seam for tailored clothes. Cut a straight strip of the fabric twice the seam allowance and the length of the seam. Run a guide basting through the center. Press back the seam allowance of the garment and place it over the fabric strip with the edges meeting. Baste the edges down. When both edges of the seam have been basted to the fabric strip, the pressed edges of the garment should



meet at the guide basting. The stitching is done on the outside of the garment. Stitch down each side about $\frac{1}{8}$ inch back from each edge.

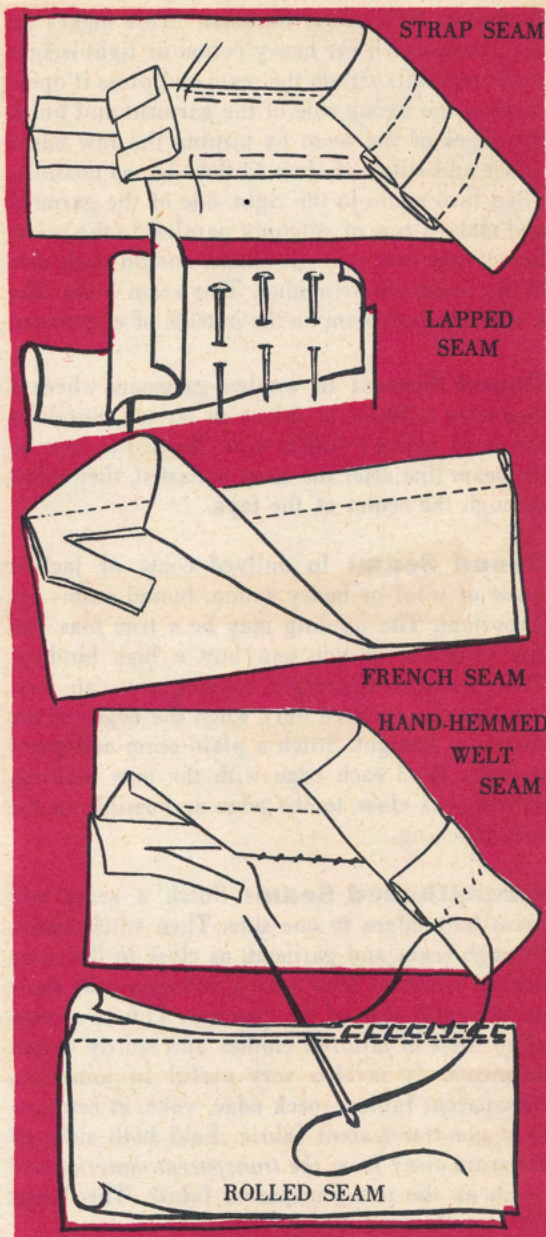
Strap Seam: This is a seam used on many unlined coats and jackets. Make a plain seam with the raw edges on the *right side* of the garment. Trim off the edges to $\frac{1}{4}$ inch and press them open. Cut a bias strip of the garment fabric to be placed over the seam, and turn the edges of the strip with a hot iron. Be sure that the edges of the bias are turned straight and true. Place the strip over the seam and baste it in place. Stitch as close to each edge as possible.

Lapped Seam: The lapped seam is made on the right side and is excellent for joining yokes when the stitching is used as a decorative finish. Fold back the seam allowance of one piece of the fabric and press with an iron, making the fold even and sharp. Place this pressed edge over the flat edge of the other piece of fabric along the line of the seam allowance. Baste the fabrics together and stitch. This stitching may be close to the edge, or back from the edge, depending upon the effect desired. It may be stitched once, or several rows of stitching may be used for decoration.

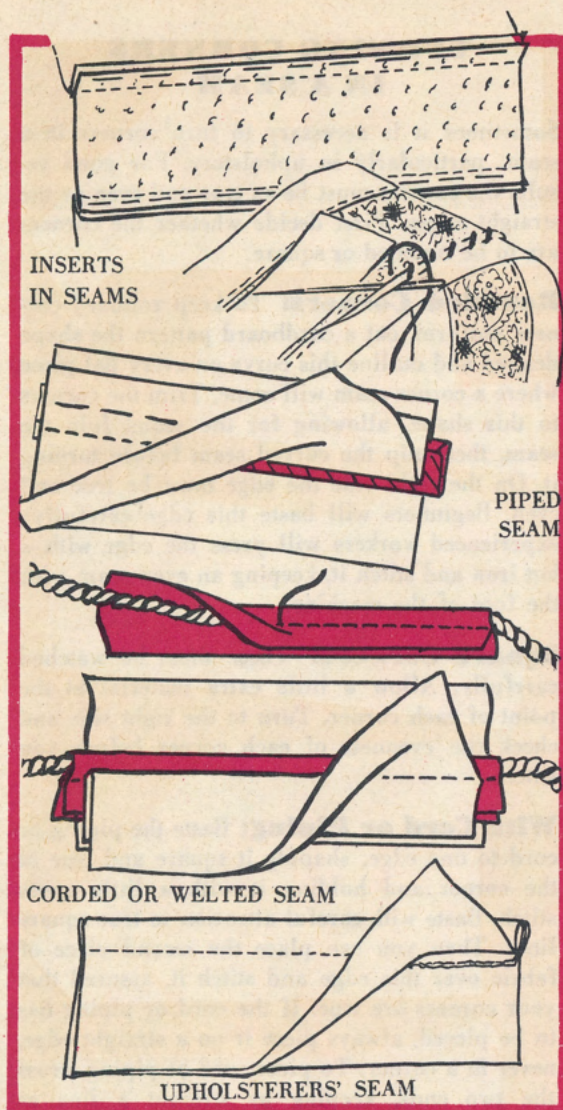
UNDERWEAR SEAMS

French Seam: This dainty seam is used for undergarments and can be made by hand, or the first stitching can be made by machine and then hemmed by hand. Use it on children's dresses, and sheer blouses of cotton, linen, silk, or rayon. It should never be used for bias seams. Baste a seam on the *right side* of the garment with small stitches. Stitch it as close to the edge as possible. (If you are a beginner, stitch back a little from the edge, then cut off the edge close to the stitching.) Turn the garment to the wrong side and baste the seam so the edge is even. Stitch on the seam allowance. No threads should show on the right side. French seams are pressed on the wrong side.

Hand-Hemmed Welt Seam: (Recommended for underwear.) Stitch the seam on the wrong side of the garment. Cut away one side of the seam edge, turn under the other edge, and hem it flat to the garment.



Rolled Seam: The rolled seam is used in fine sewing, where bands of embroidery are joined to the garment with *entre deux*, or in joinings where no seam should be visible through transparent fabrics. To make a rolled seam, join the seam with fine running stitches or machine stitches. Cut off half the seam allowance on one edge and roll the other edge between the thumb and first finger. Overcast this rolled edge close to the seam stitching.



DECORATIVE SEAMS

Seams for Set-in Inserts: Inserts of lace, embroidery, *entre deux*, or self-fabric trimming bands often have a seaming allowance. Place the trimming wrong side up and lay the edge of it on the garment at the garment seam allowance. The two sides of these seams are often very unequal. Baste the edges into a seam close to the trimming edge and stitch. Join the opposite side of the insert in the same way. In the case of *entre deux* and lace inserts, the edge of the seam is cut away and closely overcast; in other inserts the seam is pressed away from the trimming and stitched as close as possible to the seam edge of the trimming.

When the lace or *entre deux* has no seam allowance, baste its finished edge to the garment's seam-line and cut away half the seam allowance from the garment edge, then roll the remaining seam allowance and overcast it, taking the stitches through the lace or trimming.

Inserts: Inserts in a garment are placed on the right side of the fabric and pinned in position. Hem each edge of lace, or insert to the fabric by hand or by machine. Turn to the opposite side and cut through the center of the fabric covered by the insert. Press back the fabric edges and stitch down as described above or roll them by hand.

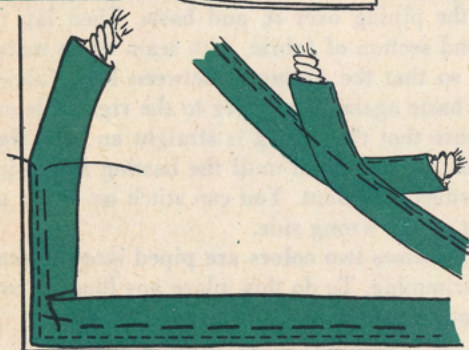
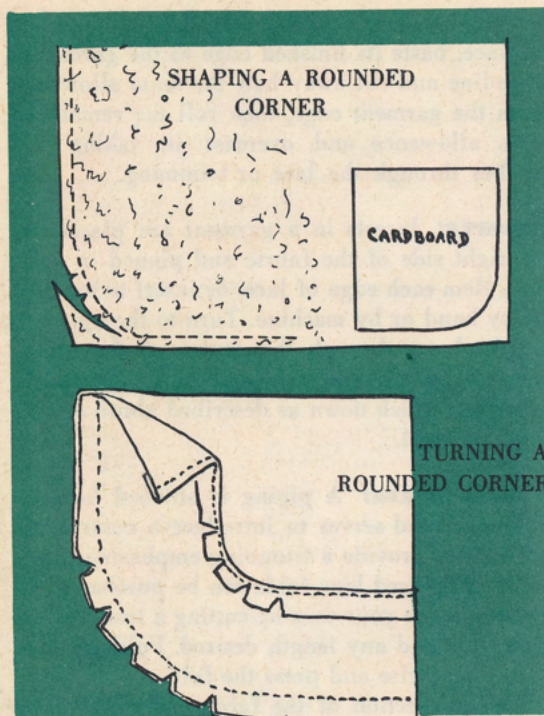
Piped Seam: A piping is stitched between the seams and serves to introduce a contrasting color or to provide a trimming emphasis in self-color. Prepared bias folds can be purchased, or you can make your own by cutting a true bias an inch wide and any length desired. Fold the bias strip lengthwise and press the fold.

Lay one section of the fabric flat on a table, lay the piping over it, and baste. Then lay the second section of fabric, with seam edges matching, so that the piping is between both fabrics, and baste again. Turn over to the right side and be sure that the piping is straight and the right width. Do not stitch until the basting shows just the effect you want. You can stitch on either the right or the wrong side.

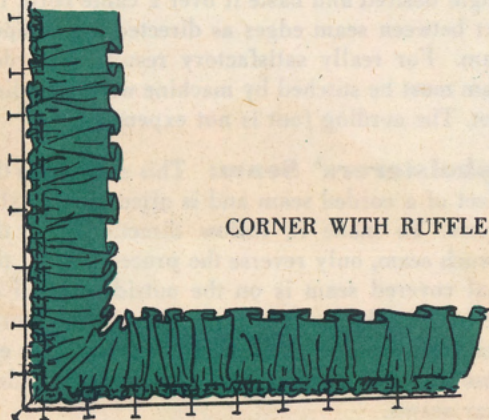
Sometimes two colors are piped into the seam for trimming. To do this, place one binding over the other and proceed as directed above.

Corded Seam: Cut a true bias binding the length desired and baste it over a cable cord. Insert between seam edges as directed for a piped seam. For really satisfactory results, a corded seam must be stitched by machine with a cording foot. The cording foot is not expensive.

Upholsterers' Seam: This seam gives the effect of a corded seam and is often used in slip covers. To make it, follow directions for the French seam, only reverse the process so that the final covered seam is on the outside instead of the inside. The last stitching is made one-fourth inch from the edge, and it is not necessary to enclose the raw edges on the inside, as in underwear seams.



SQUARE CORNER WITH CORD OR PIPING



CORNER WITH RUFFLE

TURNING CORNERS IN A SEAM

Sometimes it is necessary to turn¹ corners in a seam, particularly in upholstery. For good results the corners must be as true and even as the straight edges. First decide whether the corners are to be rounded or square.

Rounded Corners: To keep rounded corners uniform, cut a cardboard pattern the shape desired and outline this curve on every flat piece where a corner seam will come. Trim the corners to this shape, allowing for the seam. Join the seam, then snip the curved seam before turning it. On the right side the edge must be true and even. Beginners will baste this edge carefully; experienced workers will press the edge with a hot iron and stitch it, keeping an even seam with the foot of the machine.

Square Corners: These must be watched carefully. Allow a little extra material at the point of each corner. Turn to the right side and check the evenness of each corner before you stitch.

With Cord or Piping: Baste the piping or cord to one edge, shaping it square and true at the corner and holding it with a little cross stitch. Baste with careful attention to true square lines. Then you can place the second piece of fabric over this edge and stitch it, assured that your corners are true. If the cord or piping has to be pieced, always piece it on a straight edge, never in a corner. To piece cord or piping, cross the two ends, keeping as straight a line as possible.

Corners with a Bias: Turning corners with a bias is a simple matter because the material adjusts to curves. Take advantage of this and plan a slightly rounded point at the corner. Baste the material, then turn to the right side and make sure you have not stretched the material so tightly that it draws.

Corners with a Ruffle: Test the effect you want by laying the work flat and pinning the ruffle to the edge of the material so that it lies flat. This will show you how much fullness to add at the corner as you turn. Be careful of the corner as you baste, as you must make a true turn.

CHAPTER VI

DARTS, TUCKS, AND PLEATS

The group included in this chapter—darts, tucks, and pleats—has many uses both in dressmaking and in sewing for the home. Their function is to control fullness and to add to decoration. Darts, which shape the garment, are functional; pleats and tucks are both functional and decorative.

In making pleats and tucks it saves time to work on an ironing board and press the sharp edges before the pleat or tuck is basted. The *second pressing*, which completes the pleat or tuck, should not be done until after it is basted, fitted, and stitched.

Darts are used to curve a straight fabric to the molded lines of the body. They fit out fullness in a smooth line. Because of this, it is usually better to place several short darts one after the other than to fit out the same amount of fullness in one long dart.

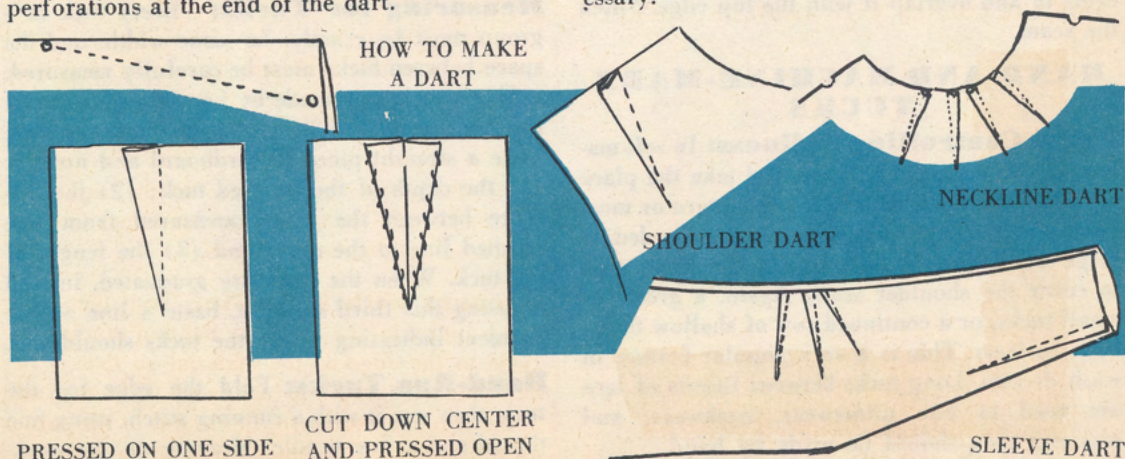
A dart is wide at one end and gradually tapers to nothing at the other end. You will find darts indicated with perforations in your pattern. To make a dart, lay the pattern on your fabric, mark the perforations, and fold the fabric so that the two outer perforations lie exactly on top of one another. Crease the fabric from the overlapping point to the perforation that marks the end of the dart. Then make a running stitch by hand or machine from the perforations at the edge to the perforations at the end of the dart.

FITTING DARTS

Plain Darts: The plain darts which shape the underarm or hip line of a garment are marked on each pattern. If you are not using a pattern, pin extra fullness into darts. Two or more short darts close together give better results than one long one. Dart stitching should be shaped to a point in a long, gradual line, so as to leave no awkward bulge at the end. Stitch the darts and press them before joining the seam. In heavy material the dart is cut down the center and pressed open; in light material it is pressed to one side or pressed flat.

Shoulder Darts: A dart longer than the underarm dart can be used at the shoulder, running from the shoulder seam down the front of the waist. Shoulder darts can follow the armhole line, placed $1\frac{1}{2}$ inches from the armhole; or be placed over the fullest point of the bust. Slanted darts are sometimes stitched on the right side of the garment as a decoration.

Neckline Darts: Most women find a neckline more becoming if darts are fitted in the back of the neck. This keeps the collar from standing out or away from the neckline. Two darts are often enough; sometimes four or more are necessary.



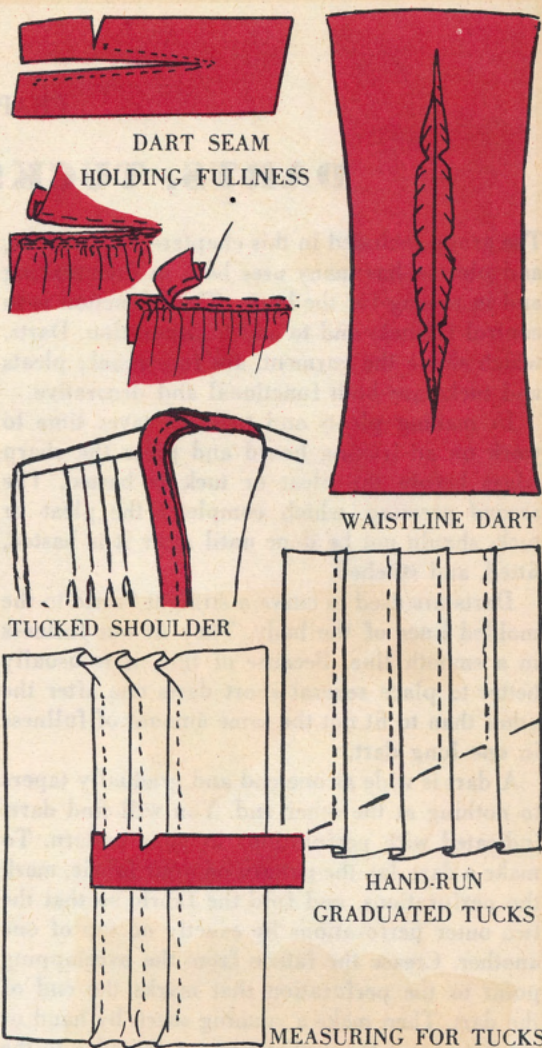
Darts for Sleeve Control: At the elbow of long tight sleeves, and at the shoulder of many sleeves, darts are used to curve the fabric. A long fitted sleeve should never be made without darts or fullness to ease the elbow.

Darts for Waistline Control: Darts are often placed above the beltline to hold the waistline fullness. This effect can be used either to create a high-waisted fitting or to control fullness in one spot. In princess lines, or in separate blouses, darts are often used to shape the garment to fit closer to the waistline. To make these body darts fold the fabric on a straight line and mark the widest section of the dart. Shape the dart into points at both ends. For the best effect, darts so used should be long. As in other instances of fullness control, several shallow darts are better than one large one.

Dart Seam Holding Fullness: In this type of dart the material is cut as for a seam. This gives fullness at the armhole or waistline. A straight edge of the fabric overlaps a gathered lower edge, and needs a stay to make it hold firmly. Cut a piece of self-fabric 1 inch longer than the longest edge of the dart and $1\frac{1}{2}$ inches wide for the stay. Lay the stay on the right side of the material. The stitching should outline where the seam of the dart will be—taking care to point the inner edge. When the stay is stitched, cut with sharp scissors between the stitching *into the point*. You must cut to the stitches at the point—if you cut through them, quickly overcast the point. Now turn the stay to the wrong side of the garment, basting the short edge and gathering the long edge. Draw the gathering in and overlap it with the top edge. Stitch the seam.

HAND AND MACHINE-MADE TUCKS

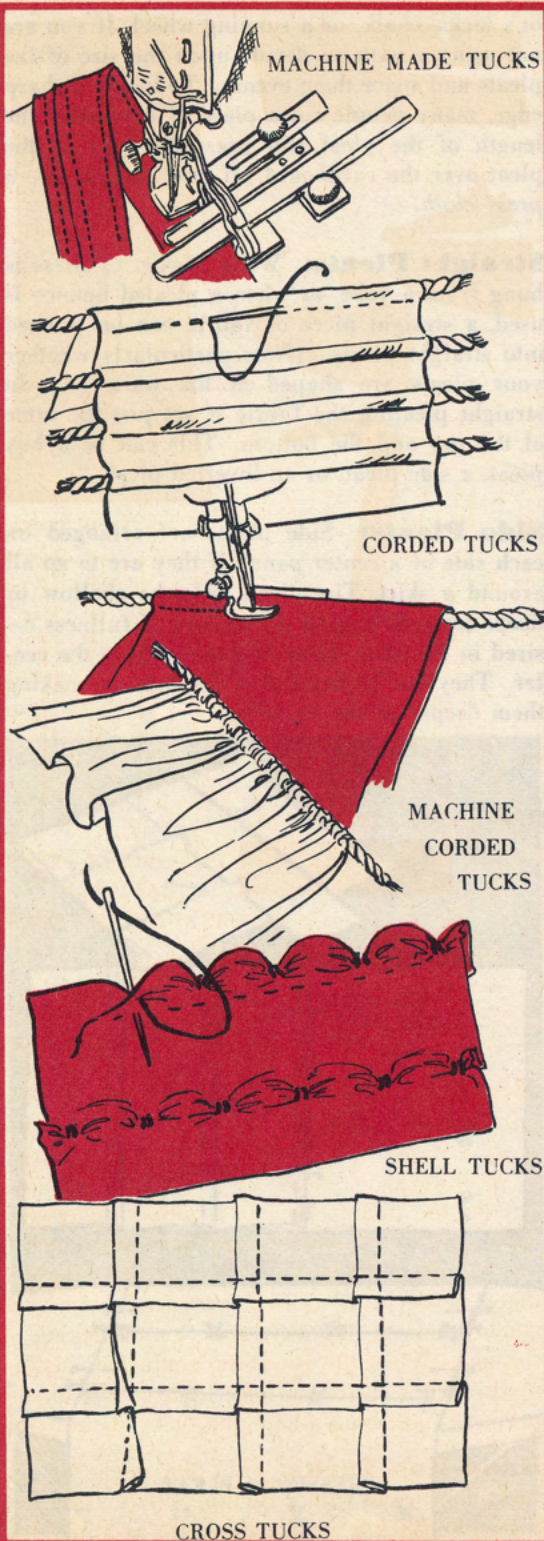
Tucks Controlling Fullness: In soft materials, tucks control fullness and take the place of darts. These are marked in the pattern or must be planned to give fullness where it is needed. A large tuck at the shoulder line is sometimes used to cover the shoulder seam. Again, a group of small tucks, or a continued row of shallow tucks, adds fullness. This is a very popular feature in wash dresses. Long tucks between inserts of lace are used in fine underwear, neckwear, and blouses; they should be made by hand.



Measuring for Tucks: Every tuck in a group must be exactly the same width, and the space between tucks must be carefully measured.

When tucks are made by hand, use the marking on the pattern, or cut a measuring gauge. Take a straight piece of cardboard and notch it (1) the depth of the finished tuck; (2) the distance between the tucks, measured from one stitched line to the next; and (3) the length of the tuck. When the rows are graduated, instead of using this third measure, baste a line on the garment indicating where the tucks should end.

Hand-Run Tucks: Fold the edge for the tuck, then sew it with a running stitch, using fine thread and a fine needle. Measure as you work



Tie your threads securely and cut them close—no knots must show. Never use a draw thread to make a tuck; the tuck would not wear.

Machine-Made Tucks: In making tucks with a machine attachment use the $\frac{1}{4}$ inch or 1 inch cleat provided for the purpose. Set this attachment, and it will space the tucks.

Pin Tucks: These are used as decoration on very sheer fabrics. Run the tuck by hand very close to the folded edge, so close you cannot measure it. Use the measure for spacing and for length of the tuck.

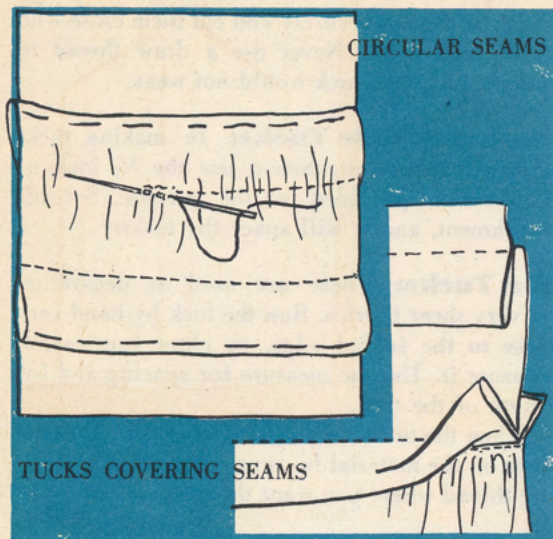
When the tucks vary in length, mark the variations on the material by running a diagonal basting thread where you want the tucks to end.

Corded Tucks—Run by Hand: Mark the edge of each tuck with a basting so it will be straight and even. Encase the cord in the tuck as you run it.

Machine Corded Tucks: Mark the position of the tucks and baste a tuck encasing a cord. Now stitch close to the cord, using the cording foot. If the edges are not covered by a seam, turn the cord to the wrong side and fasten each end down securely. If you unwind the end a little, it will make less bulk. Never cut off the cording flush with the end of the tuck; it would fray. If the side edge is finished before you cord the tuck, first finish the end of the cord by unraveling it a little, turning it back, and overcasting it several times. Then overcast it securely to the side edge before you start to run the tuck. The opposite end of the cord must be finished and overcast firmly in place before the tuck is finished. This makes a beautiful finish on the end of a scarf.

Shell Tuck: First measure for the shells. The gauge should be cut so the shell is about twice as long as the tuck is deep. Mark with a pencil dot. Then make two overcasting stitches across the tuck to hold the shell. Run the tuck to the next dot and make another overcasting stitch.

Crossed Tucks: Crossed tucks are sometimes used for decoration on yokes or allover blouses made of transparent fabrics. Space the tucks as desired. Mark the measures carefully



and make the horizontal tucks all the way across. Press them flat before measuring and tucking the vertical tucks.

Tucks Covering Seams: In skirts and blouses, in curtains and slipcovers, a tuck may be made directly over a seam to hide the joining. Make this tuck the desired width, and stitch the tuck in with the seam stitching.

Circular Tucks: These tucks must be marked carefully to indicate both edges. When you join the markings, lay the fullness of the under tuck, spacing it between pins, before basting or running the tuck.

GARMENT PLEATS

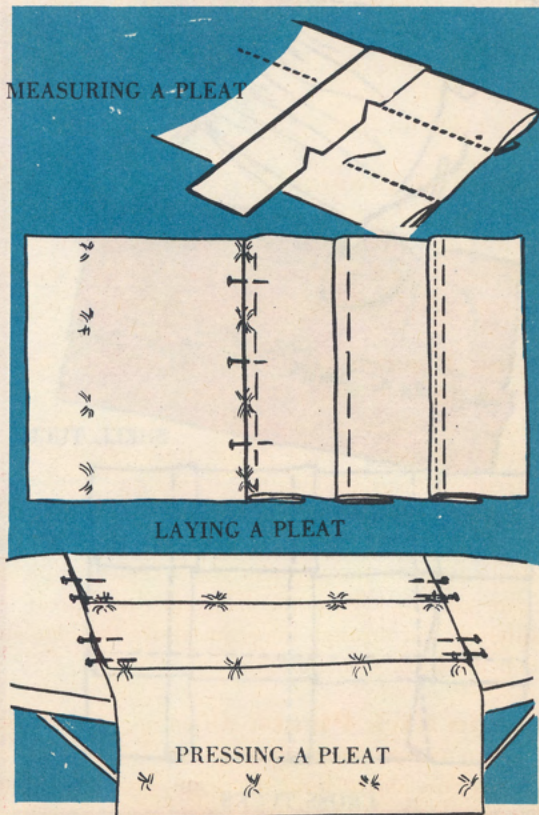
Although they are called by different names to describe their particular use, there are really two important types of pleats . . . the *side pleat* and the *box pleat*. When a box pleat is made wrong side out it is called an *inverted pleat*. When it is short and inserted in the lower edge of a skirt it is called a *kick pleat*. A *knife pleat* is simply the description of a pleat with a very firmly pressed edge. Pleats are spaced across the fabric, or in small groups, and are usually folded to a full depth.

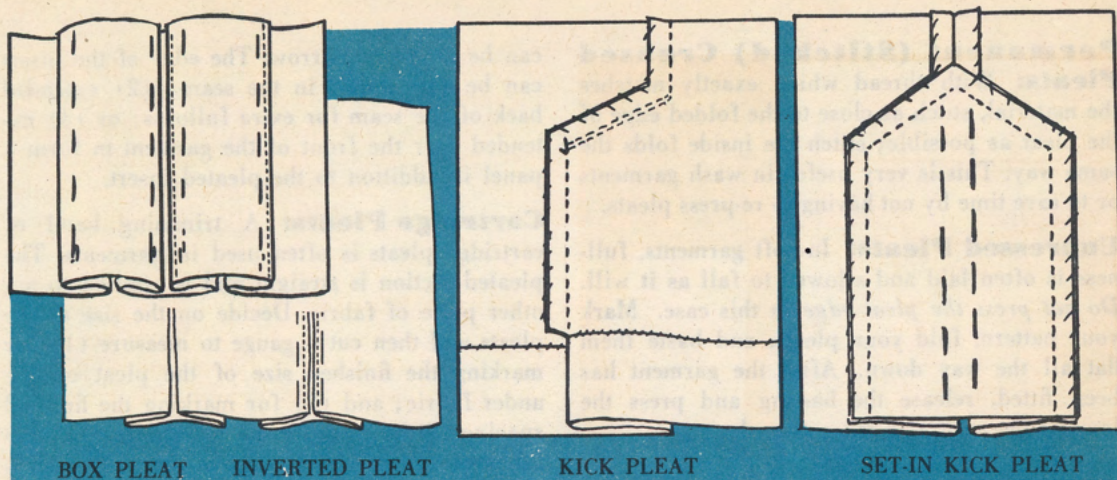
Whatever the type of pleating, first seam the sections of the garment and press the seam open. If you are using a pattern, you will find that the size and spacing of the pleat is marked. Carefully reproduce these marks on the material with tail-

or's tacks, chalk, or a running wheel. If you are not using a pattern, decide upon the size of the pleats and space them evenly. To insure a sharp edge, many people cut a piece of cardboard the length of the pleat and press the edge of the pleat over the cardboard. If you do this, use a *press cloth*.

Straight Pleats: When a skirt or dress is hung from a yoke, or when a pleated flounce is used, a straight piece of fabric can be pressed into straight pleats. (Note particularly whether your pleats are shaped at the waistline.) In straight pleating the fabric is set just the same at the top and the bottom. This can be a box pleat, a side pleat, or an inverted pleat.

Side Pleats: Side pleats are arranged on each side of a center panel, if they are to go all around a skirt. The pleats may be shallow or deep, depending upon the amount of fullness desired in the skirt. They fold away from the center. They can be fitted over the hips by making them deeper at the waistline.





Box Pleats: Box pleats are used in skirts, shirts, and in decorative flounces for bedspreads, slip covers, and so forth. They are used in clusters too; and we often see a box pleat forming a panel. Use the spacing marked on your pattern, or decide on the size and spacing suited to your need and cut a gauge. Mark the folding line with chalk, using a yardstick. Indicate by a basting thread the line to which this folded edge will be stitched. Decide on the top and bottom finish before you fold or press the pleats. A full box pleat is folded under so that the under edges meet; shallow box pleats that save material are made with a shallow fold.

Inverted Pleats: These are simply box pleats turned wrong side out. They are often used in the front and back seams of skirts, and the "action back" featured in sport shirts is made of one or two inverted pleats set below a yoke.

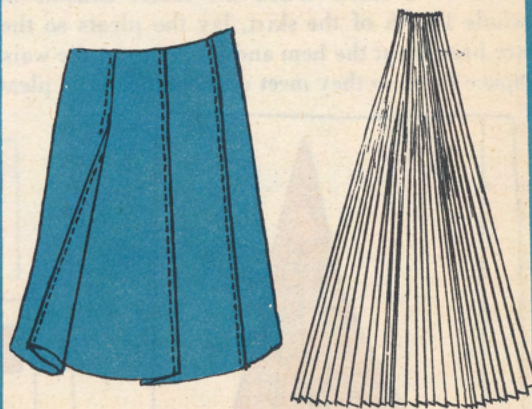
Kick Pleats: Kick pleats are set into skirts below the knee. As a rule they are cut in one piece with the skirt seam. This is a very important construction when pleats are used in transparent material. Stitch the seams and fold the pleat to one side; then stitch across the top of the pleat. This is the only stitch line that shows on the front of the garment and it keeps the pleat from sagging. Turn the hem after the pleat is stitched; cut through the seam above the hem so that the work lies smooth.

Set-In Kick Pleats: Often a feature of pattern construction, these pleats help widen a too-narrow skirt. Fold the seam back and plan

your pleat, fitting a stay (see index for detailed description) in place or cutting a stay to suit your needs. This pleat is made like a box pleat with a pointed top. Stitch the seams, press the pleat, and stitch the point carefully with one or more rows of stitching.

Contrasting Color in Pleats: Novelty pleats are made with striped fabrics pleated so that one color does not show until the pleat opens. This can be done with any pleated skirt pattern *with deep full pleats*. Simply insert stripes of the contrasting color in the exact width of the underfold of your pleats. Unless you have the great patience to insert the many stripes necessary for side pleats, it is better to use this effect in box pleats or inverted pleats.

STITCHED-IN PLEATS ACCORDION PLEATS



Look in the Ready-Reference Guide at the back for exact page numbers of Detailed Instructions

Permanent (Stitched) Creased Pleats:

With thread which exactly matches the material, stitch as close to the folded edge of the pleat as possible; stitch the inside folds the same way. This is very useful in wash garments or to save time by not having to re-press pleats.

Unpressed Pleats: In soft garments, fullness is often laid and allowed to fall as it will.

Do not press the pleat edge in this case. Mark your pattern, fold your pleats, and baste them flat all the way down. After the garment has been fitted, release the basting and press the lower edge as if it were gathered.

Accordion Pleats: Accordion pleats are pressed in by steam, and pleating them is a skilled art. You simply finish off the lower edge of the necessary yardage of material and take it to the pleater. To compute the yardage, decide on the finished size, then multiply that figure by three. Many skilled artisans nowadays can offer you sectional group pleating and circular pleating. Ask them for directions on how to prepare your material.

Pleated Circular Skirts: Circular skirts with pleats are usually cut in many gores, often twelve, one for each pleat. Seams must be placed at the edge of an under pleat. The outside pleats are pressed sharply on an edge, like a man's trousers. *They are not folded flat.*

Pleated Circular Inserts: These can be set into a seam or spaced like a panel in the front of a skirt. When the insert extends the whole length of the skirt, lay the pleats so they are broader at the hem and narrower at the waist. Space them so they meet at the center. The pleats

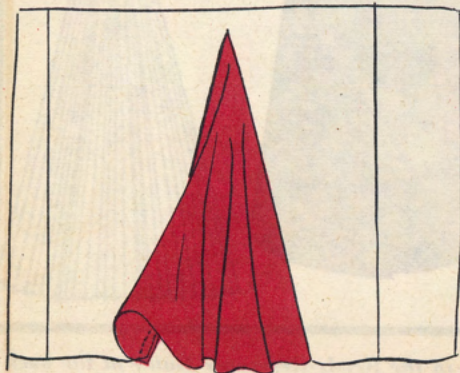
can be broad or narrow. The edge of the insert can be (1) joined in the seam; (2) extended back of the seam for extra fullness; or (3) extended over the front of the garment to form a panel in addition to the pleated insert.

Cartridge Pleats: A trimming band of cartridge pleats is often used in garments. The pleated section is straight and is applied to another piece of fabric. Decide on the size of the pleats and then cut a gauge to measure (1) for marking the finished size of the pleat on the under fabric; and (2) for marking the finished spacing of the pleat on the top fabric. Lay the fabrics together with the line of markings matching so the pleats stand out. Then you can stitch all the way down between each pleat, or only part way down so that the end of the pleat falls clear. Do not press cartridge pleats.

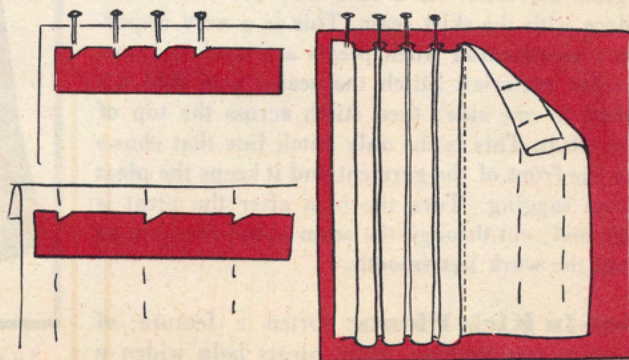
GODETS

Godets are circular inserts set into a slash or a seam. They can extend the full length of the skirt or curtain, or they can be shortened to any desired length. Some godets are shallow, others are very broad, at the lower edge. When the godet is a feature of fashion, your pattern will indicate the size and fullness. When you use it in remaking something or in home decoration, you must decide for yourself how much fullness you need. The top of the godet can be rounded or pointed.

To set a godet in a slash or seam, work from the lower edge to the point and shape the point carefully. There should be no wrinkle on the right side. After the seam is stitched, finish the hem.



SET-IN GODET



CARTRIDGE PLEATS

CHAPTER VII

GATHERS, RUFFLES, AND HEADINGS

Gathers are used to give fullness to garments or to shape an edge to a curve. Ruffles add gaiety to dresses and accessories, and ruffled curtains adorn many homes. Anyone who sews must learn how to draw fabric together in soft fullness, in gathers and shirrings, and how to make ruffles of every type.

Ruffles are gathered strips used as a trimming and are best made of soft fabrics or crisp, stiff ones. The amount of fullness is important; soft fabrics can be gathered more closely, giving greater fullness; but when the gathers are spaced, it will sometimes prove wiser to take out a little fullness by shortening the length of the ruffle. Fullness in heavy or wiry fabrics is best laid in pleats or darts. If a ruffle wilts, don't add extra fullness, but try binding the edge with ribbon or a double bias of self-fabric. Ruffles can be of any desired width, but the use for which the ruffle is intended will determine whether you (1) gather a single edge—to bind or set into a seam; (2) turn the edge to hem down; or (3) turn the edge to form a heading.

GATHERING

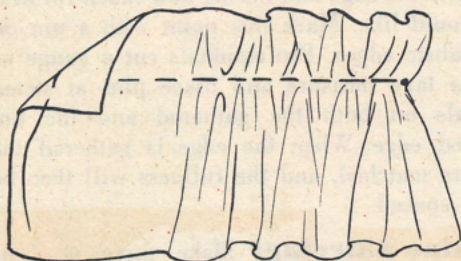
Hand Gathers: Use the coarsest thread a fine needle will hold and always knot the thread. Use a running stitch, and be sure that the stitching is straight. Sometimes it is necessary to use a close stitch for fine gathers in light-weight fabric. A longer stitch is suitable for heavier material. *Successive rows of gathers should always be done with the same stitch spacing.* Many people like to mark the rows for gathering to insure accuracy. Pull the fabric back on the thread as you work. The gathers can be closely or widely spaced depending upon the fullness desired. As each row of gathers is finished, fasten the end of the thread around a pin.

Hand Shirring: Shirring is several rows of gathers in a soft fabric evenly spaced. Shirred effects sometimes form deep yokes, and again are used in allover fullness construction.

Gathers that Shape an Edge: To shape an edge use one row of gathers.

Gathers to Control Fullness: Use two rows of gathers at the top of sleeves, in shoulder lines and other seam construction.

GATHERING A RUFFLE



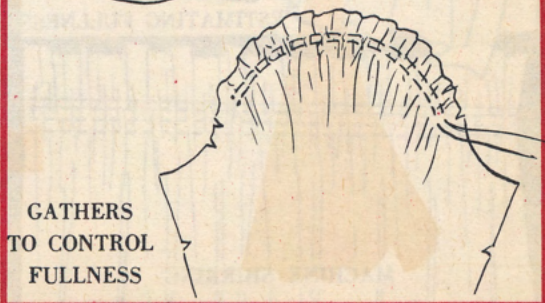
HAND-SHIRRING

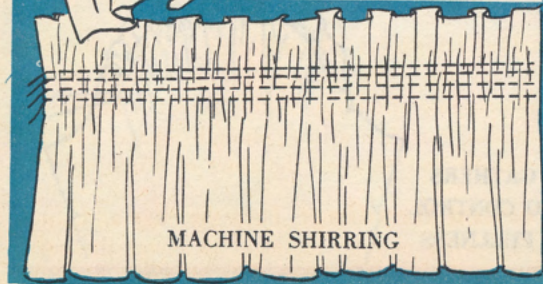
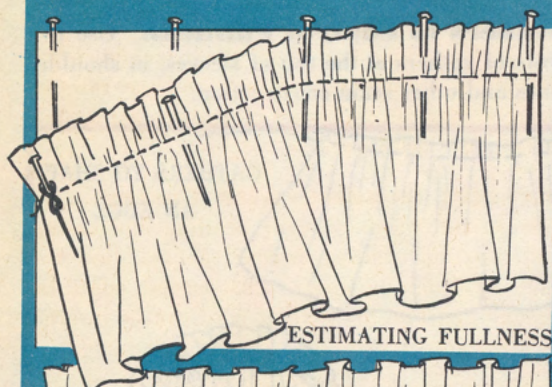
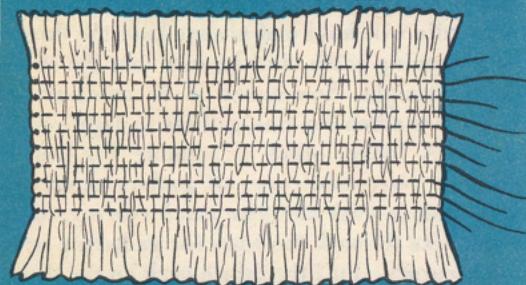
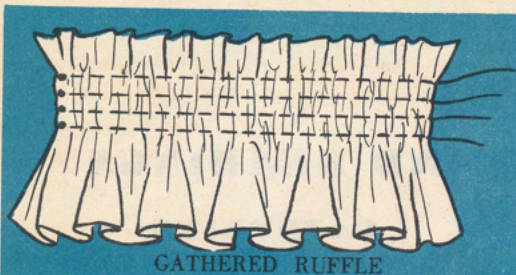


GATHERS TO SHAPE
AN EDGE



GATHERS
TO CONTROL
FULLNESS





Gathers in Ruffles: To draw fullness into a given measure use at least two and preferably four rows of gathers. For experimenting use a double thread and one single row.

Gathers in Shirring: Use fine thread and make row after row of gathers. You will need ten to twelve rows.

Setting Gathers: After the stitching has been completed, the gathers must be spaced to fall smoothly. Our grandmothers stroked the fabric with the point of the needle, but this too often cuts or damages a rayon or a delicate weave. A safer way is to twist the thread around the needle and pull the material into place.

A Stay Under Gathers: When many rows of shirring are used at the neckline or waistline of a garment, or in the heading of a curtain or flounce, a stay is placed under the gathers to hold the shirring in place, to prevent the threads from breaking, and to prevent the shirring from stretching in wear. The stay is generally a piece of thin fabric cut on the straight of the goods. (If you are working with transparent material use a piece of self-fabric.) Turn the ends in and hem it under the gathers.

Estimating Fullness: In flounces or ruffles where the gathered edge is very long, it will save time to space the fabric before you gather it. Between two pins space the fabric fullness on a section of the edge and decide how much fullness you would like. Mark this point with a pin on both fabric edges. Professionals cut a gauge or mark a tape measure and place pins at stated intervals on both the gathered and the un-gathered edge. When the edge is gathered the pins are matched, and the fullness will then be evenly spaced.

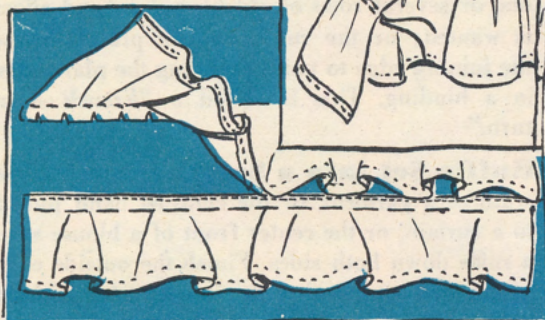
Machine Shirring: Make three or four rows of machine stitching across the fabric, setting the machine for an open stitch. Leave the threads on the ends of each row long enough to get hold of. Take hold of the bobbin thread of all the rows together and pull the material on the thread. Machine shirring saves time and insures even stitches.

Machine Gathering: The ruffling attachment of your machine will save time for you when you plan ruffled curtains or other long

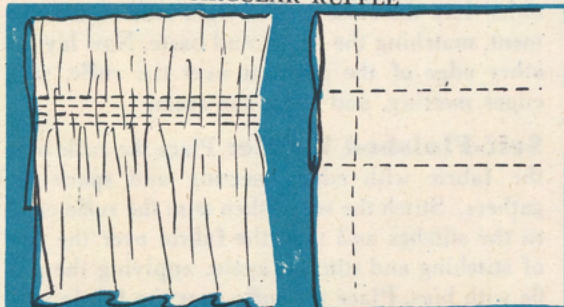


MACHINE GATHERING

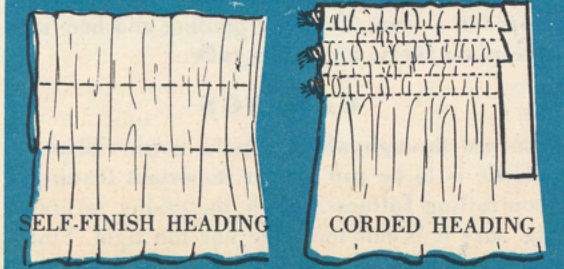
DOUBLE RUFFLE



CIRCULAR RUFFLE



GATHERED HEADING

STRAIGHT CASING
WITH HEADING

SELF-FINISH HEADING

CORDED HEADING

yardages. Always test the fullness of the ruffle on a scrap of material before you begin to work. Finish the edges of the material before ruffling. Your machine also includes a gathering foot which will save you time when you are making ruffles for aprons and so forth.

Double Ruffle: Finish both edges of the ruffle and gather it through the center, using two or four rows of gathers. A band or ribbon can be stitched through the center of this type of ruffle or it can be applied to the material with a stitching down the center.

Circular Ruffle: Many pattern constructions specify circular ruffles. Or you can cut them yourself in either of two ways: (1) a true bias or (2) a shaped circle. It is wise to test the shaped circle in tissue paper before cutting your fabric. In joining circular ruffles to a fabric edge, turn a seam and snip it occasionally so it will not draw. This seam can be stitched under the ruffle, or the ruffle can be basted in place and stitched on top.

HEADINGS

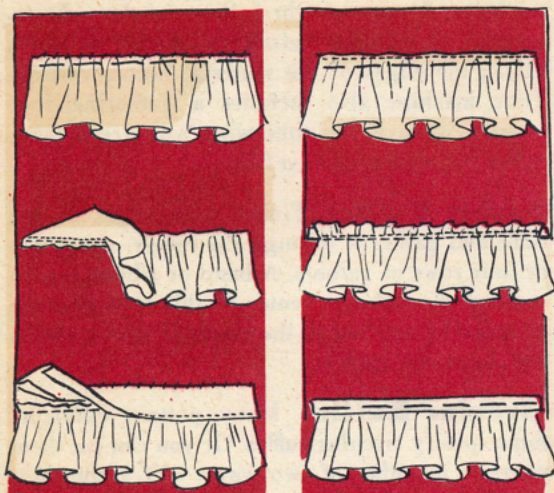
A heading is that part of a ruffle above the gathers, or the fold of the fabric which appears above the casing—as at the top of a curtain.

Gathered Heading: Decide on the width of your heading and turn the edge down far enough to include the heading and the rows of gathers. Run several rows of gathers across this turned fabric by hand or machine.

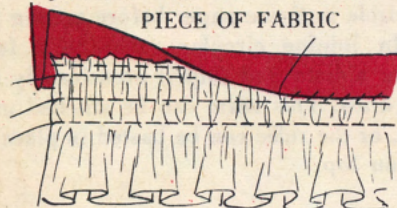
Straight Heading with Casing: Decide on the width of your heading and casing, and turn the edge as directed above. Run two rows of stitching across this turned edge, far enough apart so the pole or cord can be inserted in the space between.

Self-Finished Heading: Turn the top edge of the ruffle or curtain in a hem before gathering or stitching. If this finish is used on a window curtain, allow enough space for the string or rod between the rows of stitching.

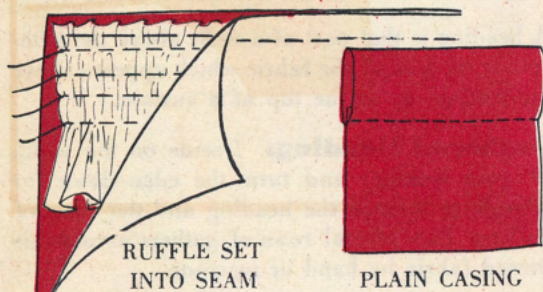
Corded Heading: Turn the edge and stitch it, allowing enough material to cover the cord. If a double or triple cord is desired, turn the



JOINING RUFFLE TO A STRAIGHT
PIECE OF FABRIC



SELF-FINISH RUFFLE



RUFFLE SET
INTO SEAM

PLAIN CASING

edge deep enough to include two or three cords. Stitch on both sides of each successive cord, using a gauge to space them evenly.

JOINING RUFFLES TO A STRAIGHT PIECE OF FABRIC

The top edge of the ruffle can be turned before gathering; after gathering, it is basted on the fabric. This edge can be hemmed by hand or top-stitched by machine.

An unturned edge of the fabric can be gathered. This type of ruffle is joined with an understitching.

A ruffle can be turned in a deep hem and the gathering placed at the edge of the turn. When

a ruffle is joined at this gathered line, the frill at the top is called a heading.

A ruffle can be gathered without turning the edge and joined with a bias stitched to the fabric with the ruffle.

The edge of the ruffle can be bound before it is joined. Gather the ruffle without turning the edge, then bind the edge. It can then be basted into place.

TYPES OF RUFFLE

Edging Ruffle: Ruffles used for edging collars, sleeves, the bottoms of skirts, and curtains should be carefully spaced, allowing extra fullness in turning corners *so the ruffle will lie flat*. The seam should be pressed away from the ruffled edge, and the seam finish is important. It can be stitched down close to the seam stitching with one or several rows of stitching if a band effect is wanted; or the ruffle can be placed below the joining edge to permit turning the plain edge in a binding. This is called a "French seam turn."

Ruffle Set into a Seam: This may be the seam of a garment, or the contrast band joined to a curtain, or the center front of a blouse with a ruffle down both sides. Finish the outside edge of the ruffle and gather the joining edge without turning—two or more rows of gathers are desirable. Lay the ruffle on the right side of the garment, matching the edges, and baste. Now lay the other edge of the garment over the ruffle, with edges meeting, and stitch the seam.

Self-Finished Ruffle: Place the ruffle over the fabric with edges meeting and space the gathers. Stitch the seam, then trim the ruffle close to the stitches and turn the fabric over the line of stitching and stitch it again, applying the ruffle with bias. Place the ruffle over the fabric with seams matching and space the gathers. Place a binding over the gathers and stitch the three edges in a seam. Turn the binding and hem it to the plain fabric above the ruffle.

CASINGS

Casings through which a pole, cord, ribbon, or elastic is to be run are an important feature in controlling fullness. Stitch the casing securely; be sure it is not too wide nor too tight. Finish ends of fabric before making a casing.

Plain Casing: The plain casing is used at the top of short cotton curtains and also to hold elastic at the bottom of a blouse, et cetera. Turn the edge of the curtain or blouse in a hem deep enough to let the curtain rod or elastic slip through easily. Finish the ends of the casing by turning the edge under and stitching it down. Finally, stitch down the hem of the casing.

Casing with Heading: A heading is a double ruffle above a casing and is used in curtains or garments. Turn a hem deep enough to include both casing and heading and stitch the edge. Next make a second row of stitching that will leave space for a curtain rod or elastic.

Multiple Casing: Plan carefully so you know how deep to make each casing and how much space you want between them. Either turn a wide hem and stitch on the markings, or turn the top edge into the first casing and apply a straight band across the fabric to make the others.

Applied Casing: When the casing does not come at the edge, cut a straight or curved band of fabric in the desired width, allowing for seams. Turn the edges under and stitch the band at both edges.

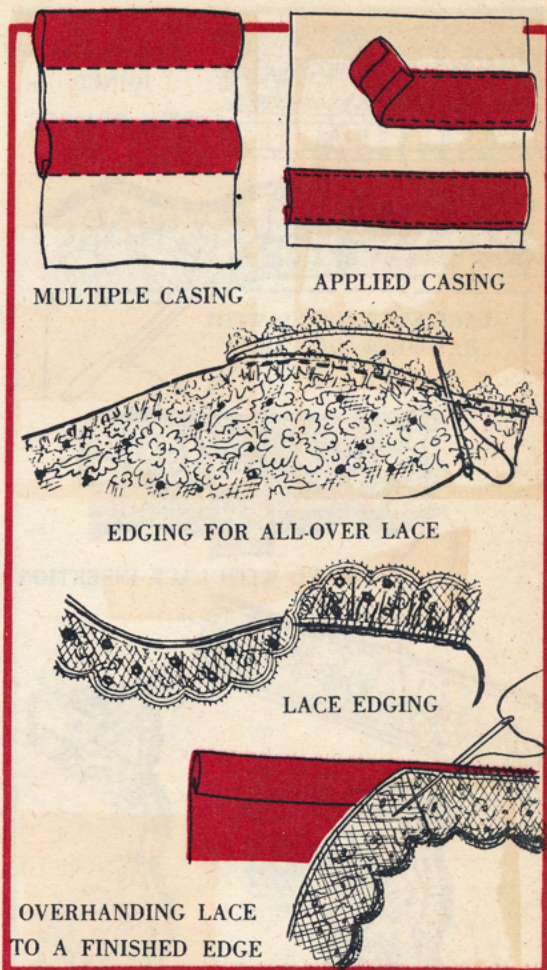
LACE EDGINGS AND INSERTS

Edging for Allover Lace: Allover lace, which is cut like a fabric, must be finished with a very narrow lace edge sold especially for this purpose and called a picot edging. Set the picot edging on the right side of the garment, covering the edge. Attach it with tiny running stitches. Turn to the wrong side and hand-roll the raw edge under the picot.

Allover lace can also be bound when you use a narrow insertion or ribbon beading. Crease the beading down the center and bind the edge of the lace, holding the binding in place with tiny running stitches.

When the edge of the lace is joined to chiffon, the seam can be picoted by machine. When the picoting is cut, the joining appears to be seamless.

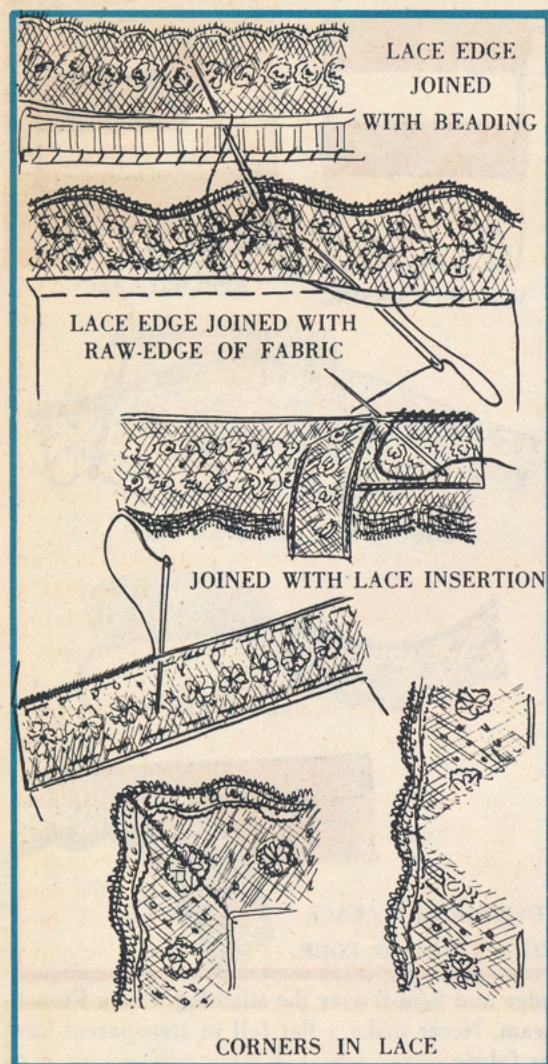
When a ruffle of chiffon or lace is joined, make the joining as you would for any ruffle; turn the



edge and hem it over the stitching, like a French seam. Never make a flat fell in transparent lace or fabric.

Lace Edging: Lace edgings can be wide or narrow; they can be joined to a fabric edge; they can be joined with a beading, (a narrow lace insertion sold by the yard); or they can be joined to a lace insertion. Applying lace should always be considered fine needlework and done by hand. The seams should not show when lace is applied. When the work is done by machine the garment is immediately stamped with the sign of cheap workmanship.

In many of the joinings described here, the lace edging may be applied either straight or gathered. To gather a lace edge, simply pull the thread at the straight edge of the lace until the desired fullness is reached.



To Overhand Lace to a Finished Fabric Hem: Hold the lace toward you and work on the wrong side, use a fine thread, and overcast loosely so that the lace will lie flat.

Lace Edge Joined with Beading: Turn the edge of the fabric at the side of the beading in a tiny rolled hem and whip the hem, catching the lace in each stitch as you hem the beading.

Lace Edge Joined with Raw Edge of Fabric: Baste the lace on the right side of the fabric close to the edge. Turn to the wrong side and roll the edge of the fabric, catching the lace with each stitch in the hem.

Lace Edge Joined with Lace Insertion: With a fine thread overcast the edges together. Do not take too tight a stitch, for a looser stitch more widely spaced will allow the lace to lie flat.

Lace Insertion: Baste the insertion, or the lace motif to be inserted, onto the right side of the fabric and work a satin stitch to cover the joining. If preferred, the lace can be joined to the fabric with a fine running stitch. Turn to the wrong side and cut away the fabric under the lace, leaving $\frac{1}{4}$ inch for a hand-rolled hem. Catch the lace in each stitch of the hem.

Corners in Lace: You can turn a flat mitered corner in a lace insertion or edging which has a prominent design. Center the design at the corner and cut away the excess material. With a fine thread overcast the lace edges together. The stitches must be so close together that they look like a fine cord.

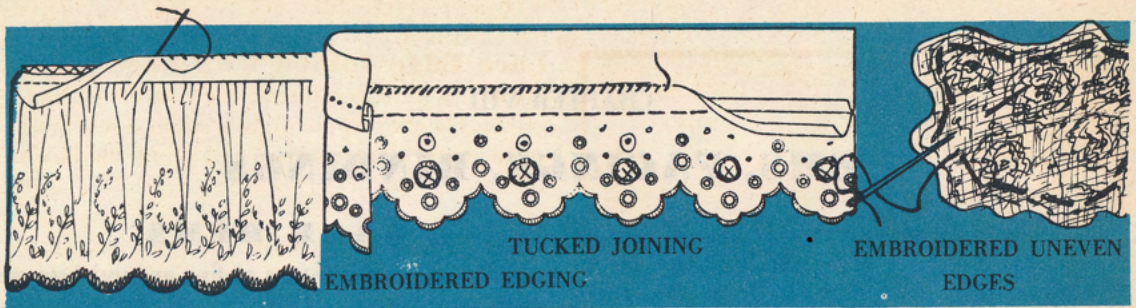
Invisible Lace Joining: When a joining is necessary in cutting a garment of allover lace, study the pattern, and whenever possible cut your edge following the pattern of the lace and place it so the pattern looks logical in the lace design. Overcast this edge with fine stitches in a thread that matches. In working with very fine lace it will help to baste the work on paper.

MACHINE EMBROIDERY EDGES AND INSERTS

Machine-embroidered trimmings fall into two groups: white embroidery on batiste, organdy, or lawn; and self-colored embroidery on chiffon, crepe, or velvet. Passementeries and prepared trimmings are part of this group, and are often a feature of current fashion. *Entre deux*, a joining banding, also belongs here.

Embroidered Insertions: These are often used in vests, blouses, and summer dresses, and are often joined to a plain fabric of the same weave. This joining can be a fine French seam or a lace insert, or *entre deux* can be set into the seam.

Embroidered Edging: Embroidered edging is used to finish the edge of an embroidered



insert or allover embroidery. A narrow edging is generally used for this purpose.

Heavy narrow embroidered edgings are joined in a straight seam; sheer ones are gathered and joined to a straight fabric.

Wide embroidered edgings are usually gathered before joining to a straight fabric.

Tucked Joining: Turn the edge of the embroidery down, then turn it up. Baste this in place. Then turn in the edge of the fabric twice the size of the desired tuck. Place the stitching edge of the tuck over the edge of the embroidery and stitch as if it were a tuck. Place tucks above and below this joining to conceal it. The embroidered edge may be used as a facing. Turn in the raw edges of the fabric and the garment, and apply one over the other in a flat felled seam.

Passementeries and Prepared Trimmings: This type of trimming, sold by the yard or in motif effects, has finished edges. Some of this work is heavy and is hemmed to

fabric to enrich the design; other varieties are fine and sheer and are set into fabric.

Set-in Motifs: Place the design over the fabric and hem the edges with a close stitch. Cut the material away under the motif and overcast the edge.

Embroidered Uneven Edges: These are a feature of most passementeries. It is best to apply them by hand, placing them over the fabric and hemming the edge with fine hand stitches.

Allover Embroidery: Allover embroidery is cut like any fabric with a print that must be watched. The edges must be finished with a narrow embroidered edging, applied in a rolled hem. Only on inexpensive garments is this type fabric finished with cotton binding. Other inexpensive garments join an edging with stitched-down tailored seams or wide, coarse seams that show. It is just as easy to make a dainty finish, and it adds quality to your garment.



CHAPTER VIII

HEMS, FACINGS, BINDINGS

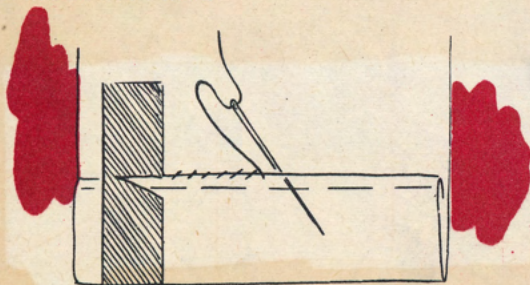
One of the most important techniques in sewing lies in the finishing of edges. It should be remembered that some finishes are purely functional, while others add to the appearance of the finished work. In home sewing, edges are generally straight; but in garments the edges which have to be finished are more likely to be curved or shaped. The first and most widely used finish for an edge is the hem; after that come facings and bindings.

SUCCESSFUL EDGES

It is important that all edges in a garment be considered in their relation to the completed article. There are two important classifications: inconspicuous edges, and decorative edges. Once the style of a finish is decided upon, examine the fabric grain. Be sure to apply straight fabric finishes to straight edges, and bias finishes to curves.

THE IMPORTANCE OF HEMS

Webster says the hem is "the edge of a garment doubled and sewn." Despite this simple definition, hems are far from monotonous; they can be of infinite variety. To make a hem, turn your material to the wrong side and fold over the raw edge about $\frac{1}{4}$ inch; turn over a second fold to the measure of the finished hem. Hem the fabric to the left side of the garment by hand or machine. A measuring gauge is essential to insure an even hem.



HAND HEM

HAND HEMS

Hand hems are a feature of fine apparel because they hang more gracefully and are less conspicuous than machine hems. The usual stitch used for hemming is called a felling stitch, and is made as follows:

Fasten the end of the material to something firm you can hold across your knees, or on a table (try pinning it to the skirt you are wearing). Sew your hem from right to left and work towards you, taking a tiny stitch in the garment and a tiny stitch in the folded edge of the hem. Train yourself to catch only a thread or two of fabric on the garment side. Some garments require fine, close stitches; but most hems are made with a quicker, slanting stitch.

Blind Hem: Blind hems are used when you wish a hem to be invisible on the right side of the material. Fine matching thread is important. Use a felling stitch. Space the stitches $\frac{3}{8}$ inch apart and do not take up more than one thread of the garment fabric with each stitch. On the folded edge of the hem, take a stitch about $\frac{1}{8}$ inch deep.

Slip-stitched Hem: This hem is used for facings and for hemming the linings in coats and dresses. It is invisible on both sides. With a thread exactly matching the fabric, take a stitch in the garment, picking up only one thread (in woollens this stitch does not pass entirely through—it only catches the top of the threads). Then pass the needle through the under side of the folded edge and slip it along inside the fold until you are ready to make the next stitch in the garment. The stitches should be about $\frac{1}{4}$ inch apart, and the thread should not be drawn too tight.

Underwear Hem: They are usually narrow and on luxurious underwear made by hand, even though the first turned edge of the hem is stitched by machine. To do this turn the edge $\frac{1}{4}$ inch and stitch it. Now measure a hem 1 or

1½ inches wide and hem it by hand. When the edge is short the width of the hem may be very narrow.

Shell Hem: This hem is used in making underwear. Baste a narrow hem (about ½ inch). With matching thread take three overcast stitches across the hem—pull tightly—then hem the edge for ½ inch and take overcasting stitches once more across the edge.

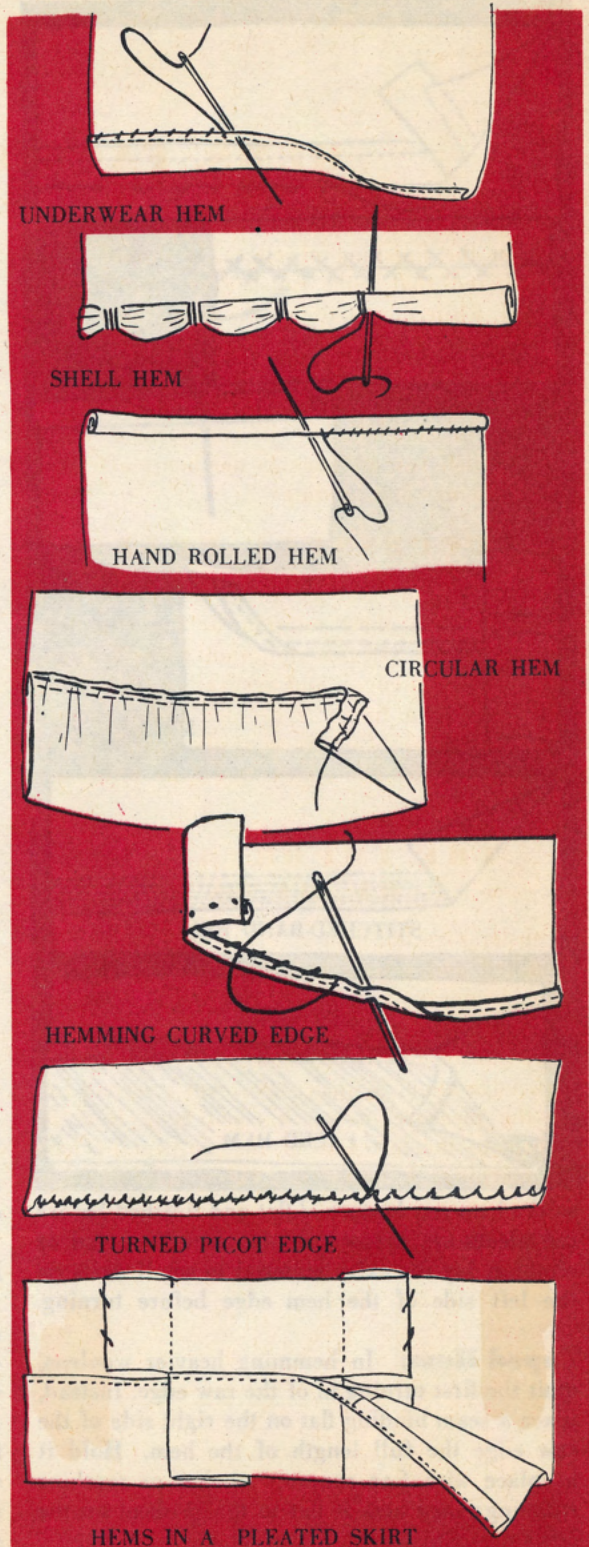
Hand-Rolled Hem: This important feature of fine needlework is adaptable to any soft or sheer fabric and can be used on both bias and straight edges. It is particularly recommended for all scarves and neckwear. Use a fine needle and thread. Roll the edge of the fabric between your first finger and your thumb (moistening the fingers will help). Hem this roll with fine, even felling stitches. To speed your work, pin the fabric and proceed as suggested for hand hemming.

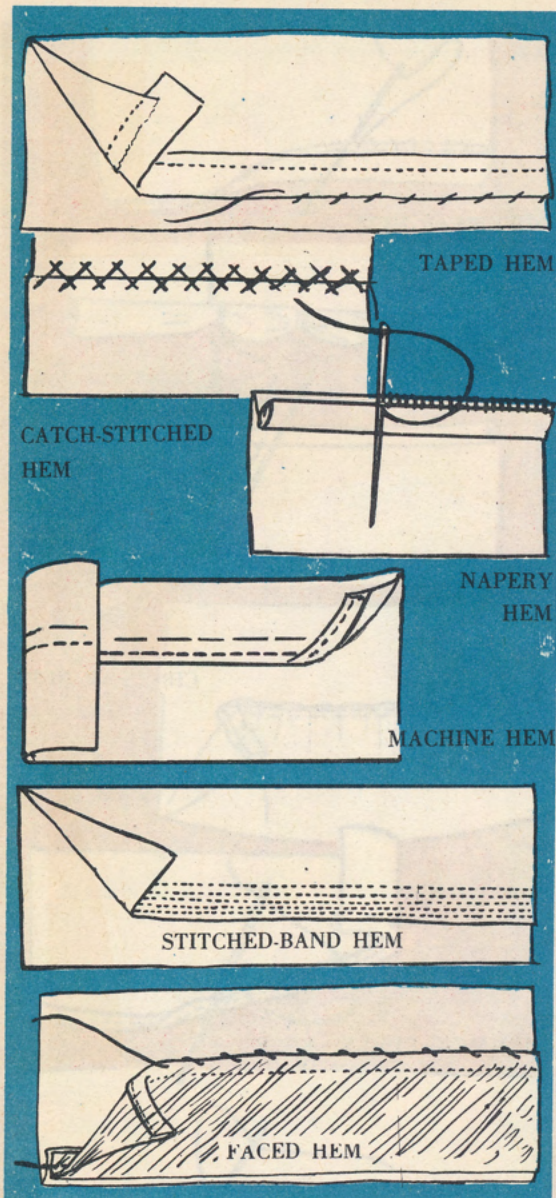
Circular Hem: In hemming flared skirts, first baste the finished edge line of the skirt, then control the extra fullness at the edge. There are two ways of doing this: (1) You can turn the edge ½ inch and gather it, then turn the hem and lay it flat, hemming it flat to the garment. Or (2) gather the edge without turning it, and finish with a bias tape; then fold and secure it to the garment on the wrong side.

Hemming Curved Edges: The safe rule is to make a very narrow hem — ½ inch or less is often enough. Where the decorative effect calls for a larger hem make it the size that looks best and follow the directions for a circular hem. When the skirt edge is very full, circular stitched hems 1 inch wide are effective. Rolled hems are best for transparent fabrics.

Turned Picot Edge: This makes a lovely finish for straight or curved edges in transparent collars and cuffs. Have the edge hemstitched by machine, then cut the hemstitching in half with a sharp pointed scissors. Turn this edge once, as little as you possibly can, and hem it. When a selvage edge is to be hemmed, it can be turned the same way.

Hem in a Pleated Skirt: First rip the bastings that hold the pleats at the lower edge





so the hem can be turned flat and finished before the pleats are pressed. If the skirt is curved or circular, lay the extra material in small darts on the left side of the hem edge before turning.

Taped Hem: In hemming heavier wools, omit the first turning in of the raw edge. Instead, place a seam binding flat on the right side of the raw edge the full length of the hem. Hold it in place with fine running stitches or machine stitching; then hem it flat to the garment on the left side.

Catch-Stitched Hem: In coats and jackets (made of heavy fabric) that are lined, the hem is turned once and the raw edge of the fabric is catch-stitched to the garment. This edge is later covered by the lining.

Napery Hem: On damask linen, first turn the raw edge under about $\frac{1}{8}$ inch, then fold the hem—about $\frac{1}{4}$ inch. Then fold the hem back on the right side of the material so you can hold the edges to be joined as you would for overcasting. Overcast the edge, taking tiny stitches close together across the edge of the work. The thread must be fine, and the stitches should run with the grain. The hem does not show on either side.

MACHINE HEMS

In sturdy cotton garments for men, women, and children, and in most sewing for the home, hems are usually stitched by machine. Prepare the hem as directed for hand hemming and baste it. Run the machine stitching as close to the edge as possible. If your machine is an old-type chain-stitch machine, the hem must be stitched on the right side of the garment.

Stitched-Band Hem: In tailored garments or in wide circular skirts made of opaque fabric, a narrow hem finished with five or six rows of machine stitching *evenly spaced* makes a very attractive finish. Omit the first turn and overcast the raw edges.

Hem for Ruffles: Hems that run into big yardage are finished with amazing speed if you use the adjustable hemmer on your machine. This attachment can be used for many types of narrow hems, especially long hems on straight edges.

Faced Hem: Garment edges which do not permit a hem without becoming too short should be faced. Cut the facing band the desired width of the hem and the necessary length. Stitch a seam holding the right side of the band to the right side of the garment. When you turn a faced hem to the left side, do not fold in the seam; instead, turn $\frac{1}{2}$ inch or more of the garment fabric in the hem so that the facing will not show. Finish as for regular hem.

DECORATIVE HEMS

Right-Side-Out Hem: Sometimes decorative hems are made by turning the hem up on the right side of the garment (the seams must, of course, be reversed in the hem section). These hems are often bound in contrasting color or finished with piping or corded. Sometimes they are shaped into scallops, points, or squared outlines. They should be used only in reversible fabrics, such as crepe-backed satin, or in fabrics which are the same on both sides. They are not successful when the fabric is ugly on the wrong side or when the garment is so curved that the fullness must be gathered or laid in darts.

Applied Hem or Double Bindings:

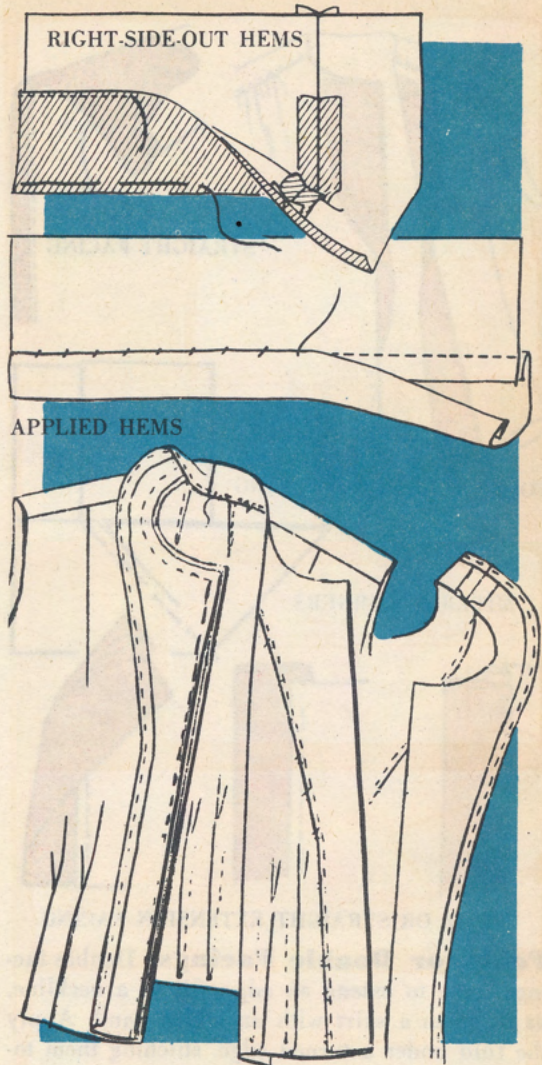
These hems are an important decorative feature of bedspreads and curtains; they are also used in peasant-type dresses and sometimes in sport clothes. Girls' dresses of organdy can employ decorative hems, and sometimes they are used on play clothes of chambray, percale, and sturdy cotton. This decorative hem is always in a *contrasting color*. It is cut on a true bias, which is then folded in half. Apply it to the edge of the skirt or bedspread by placing one edge of the binding on the right side of the fabric edge and stitching a seam that leaves one edge of the binding free. Turn to the wrong side of the garment and hem the free edge of the binding on the seam edge.

Stitched Applied Hem Extension:

A hem extension may be added to lengthen a woolen garment, especially if the skirt is not too wide. Cut the binding so that it can be applied double as directed above; or cut it in the size of the finished binding and line it with a thinner fabric *also cut on the bias*. Apply it as directed above, then cover it with rows of machine stitching.

FACINGS AND THEIR USE

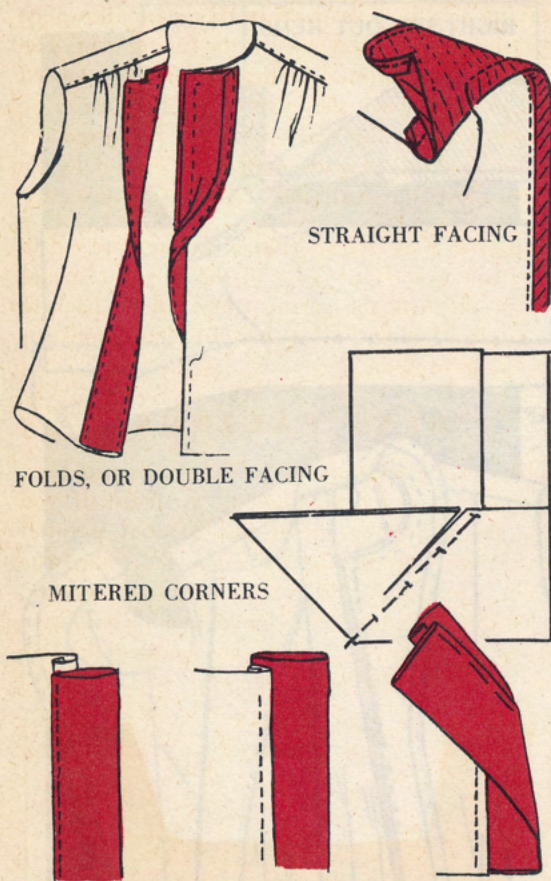
Facings can be used at the neckline, skirt hem, sleeve edge; at the front of a coat or jacket or open blouse—wherever the edge is too short to turn a hem. They are used in curtains and other home decorations as well as in garments. Stitch the seams by hand or machine, or a combina-



FACING ON A COAT CUT SEPARATELY

tion of the two, placing machine stitching where it will not show.

Facings cut in one with garments are turned back; those cut like garment edges are seamed. Facing bands cut without a pattern can be wide or narrow, they can turn back an edge, or extend beyond an edge. Before cutting a facing, decide upon the width, length, and fabric grain you want. Facings should always match the grain of the fabric to be finished; if the edge is straight, the facing should be cut on the straight of the goods, and if the edge is curved, the facing should be either a true bias or an exact duplication of the curve of the edge.



FOLD, OR STRAIGHT EXTENSION FACING

Folds, or Double Facings: Double facings serve to extend an edge, fill in a neckline, or lengthen a skirt with an added band. Apply the fold under a turned edge, stitching them together; or under a finished edge so the fold can be basted to the garment $\frac{1}{2}$ inch back from the edge; or turn the edges of the fold so they are finished and can be stitched on top of the garment edge.

STRAIGHT FACINGS AND TRIMMING BANDS

Straight Facing: Straight facings are used to turn an edge smoothly when it is not possible to spare fabric for a hem. They can be turned as facings on the wrong side or as trimming bands on the right side. When the facing is to be turned on the wrong side, apply your straight strip of fabric *on the right side of the garment*. Join the edges of the garment and the

band in a seam. Then turn the band to the wrong side of the garment, taking care that the seamed edge is basted and the fabric lies flat and smooth. Turn the edge of the band and hem it to the garment or stitch it in place.

To finish a trimming band on the right side of the garment, reverse the instructions given above and stitch the facing band to the wrong side of the garment first.

End Finish for Band Facing: When the end of the band is not included in a seam, it can be finished in any of the following ways: (1) Turn in the end and hem it to the garment; this stitching will show on the right side. (2) Roll the end in a self-hem; this stitching will not show on the right side. (3) When facing and garment edges meet, turn both edges so they face each other and slip-stitch them together. (4) When a band finishes with the edge of the garment and is included in a seam or collar joining, baste the three edges together before stitching the seam.

Applied Trimming Band: When trimming bands are narrow, it saves time to cut a cardboard the width of the band without seam allowance, then put this cardboard over the fabric and press the seam allowance over the cardboard so it makes a sharp, clear edge. Apply the band to the garment and baste the edges for stitching.

Band with Pointed End: When the end of a trimming band is pointed or curved, the cardboard used for pressing the sharp edge can be shaped and the end pressed sharply. Cut away all extra material from this end except the seam allowance before you apply it. When a band is stitched to a garment so the shaped end hangs free, allow a double thickness at the end of the band or else face the point or curve.

When a band, belt, or scarf ends in a point, stitch across the band in a pointed line before turning and cut away the extra material, snipping the corner.

Mitered Corner: When a straight band turns a square corner, fit the edges of the band to the fabric so the corner is square and even. Lay the excess fullness at the corner in a fold and stitch it so the line of stitching extends

straight across the corner. Cut away this excess fabric and press the seam open. Turn the band so it lies flat on the fabric, and so the corner is sharp, square, and smooth.

When a band is applied to a deep point, the edges are stitched in an even seam. Lay the fabric flat and pin the mitered corner so the line of pins extends straight through the corner. Cut away the extra material and seam the corner. Snip the seam allowance at the point and turn the band to the right side. This will make the band lie flat.

Banding a Square Neck: The band can be turned to the right side or applied as a facing. A straight band is stitched to the neckline with edges of band and garment meeting. Place it carefully so the outside edge lies flat and the excess fullness at the mitered corners is pinned for cutting. Before cutting it away, stitch across this excess material from corner to corner. Cut away the extra material. Press the short seam and turn the outer edge of the binding, then cut into the corner beside this new mitered seam, cutting through the seam allowance. Turn the band and lay it flat, first basting the inside edge.

Fold or Straight Extension Facing:

Cut your fabric twice the width of the facing and the desired length, with seam allowance. Fold it and baste the folded edge. To attach it, place the facing on the right side of the garment and seam the lower edge to the garment edge. Then turn the facing to the wrong side of the garment and hem the other edge on the seam.

Extension facings are often used in waists and plackets to hold buttons or snap fasteners. Make them as directed above, or, for greater strength, cut the facing three times as wide as the finished band. This gives three thicknesses of fabric to hold buttons.

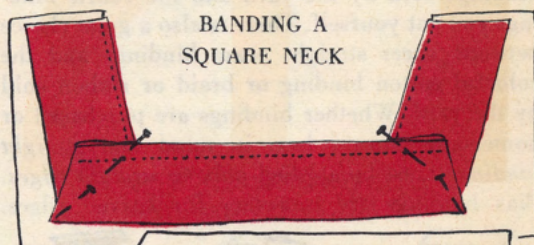
Facing Scallops: Outline the scallops on the article to be finished, using a cup or other object of desired size. This marking should be done in pencil on the wrong side of the fabric. Cut a bias facing 2 inches wider than the depth of the scallop and the length desired. Lay it right side up on the table and lay the scalloped edge over it with the right side down. Baste the fabric to the facing, following the outline of the scallops, then stitch on this edge. Now cut away excess fabric from the edge, following the scallops,

leaving a $\frac{1}{4}$ -inch seam. Snip this seam allowance occasionally before you turn the facing over. The edge of the scallops should be carefully basted and pressed. Then the edge of the facing can be hemmed above the scallops—or if preferred the facing can be cut wide enough to extend to the seam above the scallops.

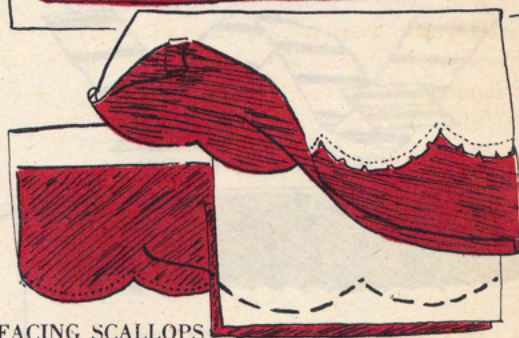
Shaped Facings: Shaped facings are cut to duplicate exactly the edge of the garment, or are cut in one with the garment and folded back to simulate a facing. Follow pattern instructions for this type of facing.

BIAS FACINGS

A bias facing must always be cut on the true bias. A true bias is the diagonal of a square. If you fold the straight grain of the material parallel to the cross grain, the folded edge is the true bias. Cut across this edge, using a measure. Even though cutting on "a near bias" would save material, it must never be done, because the facing would not lie smoothly.



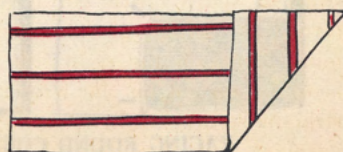
BANDING A
SQUARE NECK



FACING SCALLOPS



BIAS FACINGS



Piecing Bias Facing: The ends of the bias facing must be joined with matching grain. The seam is usually diagonal.

Applying Bias Facing: Place the facing on the right side of the garment and join the edges of facing and garment. Stitch the seam, cut away surplus, and turn the facing to the wrong side, taking care that the edge is smooth and even. Smooth the facing flat on the material and hem it to the garment, turning in the edge $\frac{1}{2}$ inch.

Facing Rounded Corners: A bias facing makes a smoother rounded corner than hemming. First shape the corner, then place the facing on the edge and around the corner, stretching it a little at the curved edge. Pin or baste carefully before sewing. It should be flat and smooth.

BINDING EDGES

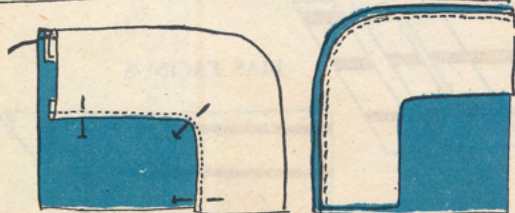
There is a great difference between prepared bias bindings sold by the yard and the fabric bindings you cut yourself. There is also a great choice between sheer straight seam bindings and the colorful cotton binding or braid or ribbon sold by the yard. Whether bindings are purchased or homemade, always bear in mind that *straight bindings* must be applied only to *straight edges*. Bias bindings are necessary for curved edges.



PIECING BIAS FACING



APPLYING BIAS FACING



FACING ROUND CORNERS

Note that binding covers both sides of an edge, as contrasted with facing, which can be seen only on one side.

Applying Straight Binding: Cut a narrow strip of material on the straight or use a purchased binding. To apply it, fold the binding in half the long way and press. Slip the edge of the fabric to be bound between the two halves of the pressed binding and stitch as close to the edge of the binding as possible. This is the simplest way to apply a binding and popular with most home sewers, but it is likely to pull out with frequent washings.

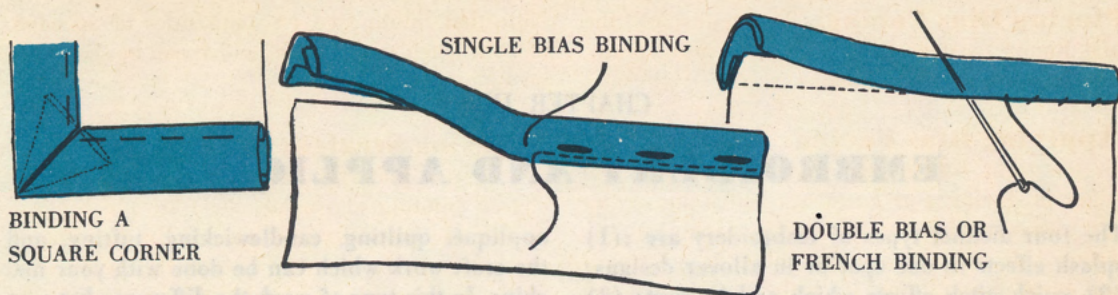
To make the binding more secure, stitch the edge to be bound by machine.

To make a binding secure to withstand constant washing, use the following method: Place the binding on the wrong side of the material, matching the edge to the edge of the fabric. Stitch these edges together $\frac{1}{4}$ inch back. Then turn the binding to the right side and hem it flat. It can be hemmed on the seam edge to make a true binding, or it can be pulled up as far as possible on the fabric and hemmed there to make a wider trimming. Bias bindings with folded edges, sold by the yard, are applied the same way.

Binding a Square Corner: In the first stitching continue the binding around the corner as you make your seam. Trim the seam close to the stitching at the corner. When you turn the edge and baste it, make the binding form a tiny inverted pleat at the corner so that the edge lies flat and square. This is called a mitered corner.

Braid Binding: There are several widths of flat trimming braid which can be used for binding. The wider widths are creased through the center and basted to the edge so that the binding is deep enough to hold firm when stitched. Narrower braids are applied to simulate binding, as follows: Stitch the braid at the edge and on the wrong side of the fabric, then turn the edge to the right side and hem the braid down.

Bias Binding: On household cottons, aprons, house dresses, children's dresses, and so forth, use a folded bias binding purchased at the store or cut your own. Turn both edges and fold the binding through the center. Apply it to curved edges



on garments, slip covers, et cetera, as directed for straight binding.

Single Bias Binding: Rayon crepe dresses or underwear can be bound with self-fabric or contrasting fabric, often from scraps left after cutting the garment. Be sure the binding is a true bias, not a near bias. If you are careful to match the grain, the binding can be pieced any number of times. To apply it, lay it on the right side of the garment with edges matching and stitch by hand or machine. Turn it carefully; first turn the seam of the binding then turn the binding in half and turn the edge under. This is not difficult if you work on an ironing board and turn the edges with the point of an iron. Hand-hem the binding to the seam so that no stitching shows on the right side.

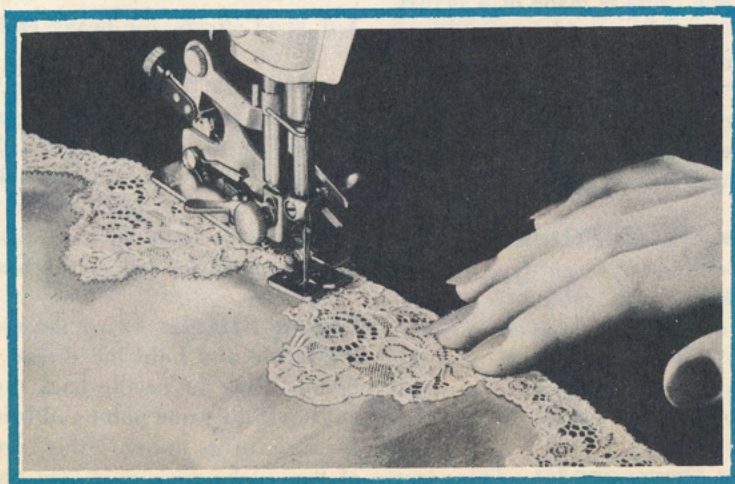
Double Bias or French Binding: This makes a good finish for transparent fabrics, sheer underwear, fine cottons. Cut a true bias $\frac{3}{4}$ inch wide and the length desired. Fold the bias in half



BINDING STITCH
IN A SEAM

lengthwise and baste or press the folded edges. Place the binding on the right side of the garment with the unfinished edges paralleling the edge of the garment. Join the edges in a narrow seam run by hand or stitched on the machine, then turn the folded edge of the binding to the wrong side and hem it by hand to the stitched seam. *No stitches should show on the right side.*

Binding Stitched with a Seam: Pin or baste the seam and place the straight or bias binding over the seam, stitching so that the edges of the fabric and one edge of the binding are caught in the seam. Fold the opposite edge of the binding and turn back so that it lies flat on the garment. Hem it down by hand or machine.



CHAPTER IX

EMBROIDERY AND APPLIQUE

The four distinct types of embroidery are : (1) splash effects in one spot or in allover designs; (2) quick-stitch effects which add interest; (3) homecraft effects; and (4) the fine embroidery on garments and household linens which gives them an expensive look.

There is a wide choice of embroidery thread, each suitable for a specific type of needlework. Be sure you use the kind of thread suitable to the fabric which you have chosen.

Embroidery in Splash Effects: Many whims in fashion cycles are expressed in great splashes of embroidery which follow the style of the moment. The design can be stamped on the fabric with a transfer pattern that comes off when ironed; it can be drawn with chalk on the garment as the professionals do it; or it can be traced upon tissue paper which is placed over the fabric, then torn away when the embroidery is done.

Running stitch, outline stitch, or chain stitch are used in single or double rows, sometimes combined with satin stitch or appliqué. Current fashion often introduces allover effects in braiding, couching, or quilting, which should be used instead of more old-fashioned routines. Appliqué on a dressy afternoon dress is made of a luxury fabric, and can be sewn down with a metallic or silk thread in a buttonhole stitch which will emphasize the luxury effect. Couching is often held down with metallic thread and thus enriched. It is not so much the stitch as the way you use it which produces a high style trimming effect.

Embroidery in Quick Stitch: On children's clothes, house dresses, peasant-type dresses, and so forth, quick-stitch embroidery is worked in lazy-daisy stitch, outline stitch, and chain stitch. The designs are floral or peasant motifs and the colors gay and bright. When the garment is washable, be sure the embroidery thread is also.

Embroidery in Homecraft: This class of embroidery includes cross stitch, smocking,

appliqué, quilting, candlewicking, tufting, and the craft work which can be done with your machine. In this type of work the difference between careful expert sewing and hasty or careless stitching will be very obvious in the finished article.

Embroidery in Fine Stitches: This last class is further divided into three types: (1) The hand hemstitching, pin tucking, and rolled edge which mark de-luxe neckwear and underwear. It will well repay anyone who spends a few hours putting this fine work into a linen jabot, a collar, and so on. (2) Fine beading and metal embroideries used on luxury garments. (3) The lace inserts, hand-rolled hems, and hand-embroidered monograms which mark fine underwear, blouses, and household linen.

Without going to the extreme of spending many valuable hours on embroidery as was done in former times, we can still keep it up as a graceful art and use it in those places where nothing else will give the same effect. Have in mind the time it will take in relation to the time you can afford to give when you plan a piece of work.

EMBROIDERY STITCHES

For good effects, use heavy embroidery threads.

Outline or Stem Stitch: Knot your thread and bring it through to the right side at one end of the line to be embroidered. Take a stitch $\frac{1}{4}$ inch away, point the needle back a little way before drawing it through to the right side of the fabric again. Make another stitch the same way, and so on to the end of the line.

Chain Stitch: Bring the needle up through the fabric and hold the thread down with your thumb. Pass the needle back through the fabric at almost the same point and bring it out $\frac{1}{8}$ inch forward, or as desired (this regulates the length of the stitch) passing it over the thumb. As you pull the thread, it will form a loop. Put the

needle back in the fabric inside of the loop close to the last stitch and bring it forward on the embroidery line so that it passes over the thread and forms another loop.

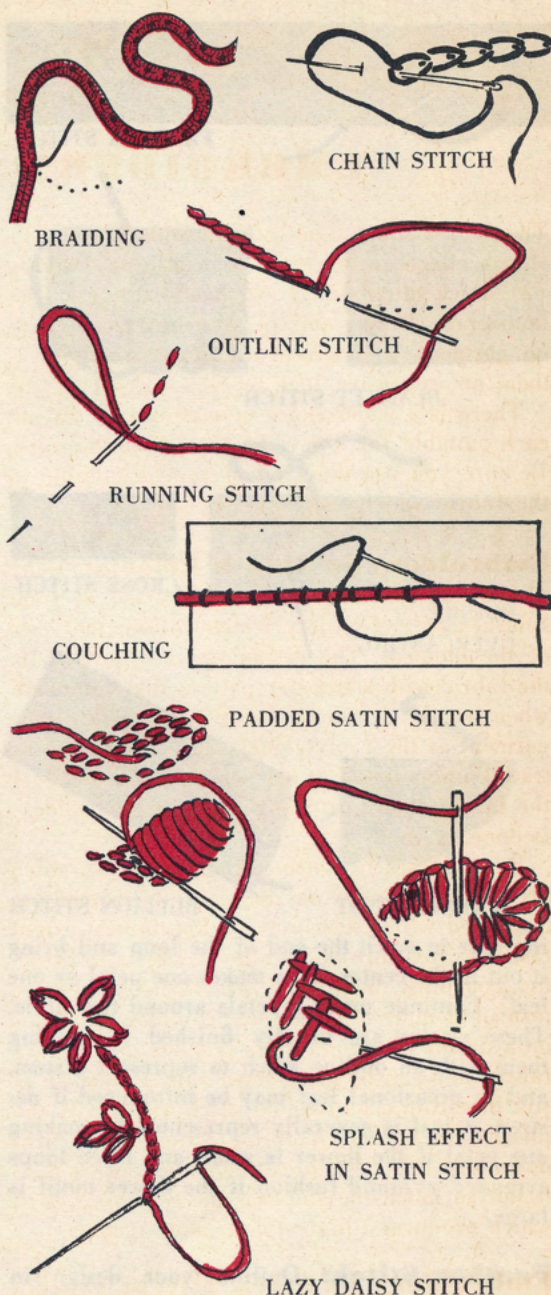
Running Stitch: With a heavy embroidery thread, run the needle in and out, following the line to be embroidered. The stitches should be $\frac{1}{8}$ inch long (or more, depending on weight of the fabric) on the top of the fabric and very short on the underside. The stitch is also known as saddle stitching.

Braiding: Use soutache or rattail braid, or any of the nubbed novelty braids. These can be attached by hand or machine. If you plan to use hand sewing put a row of running stitches through the center of the soutache braid. The thread must match so the stitches do not show. Be sure that the fabric doesn't pucker and spoil your trimming. Hemming one side of the soutache braid to the fabric and letting the other stand up will give a raised effect, if preferred.

Couching: The word couching is used to describe a fine cord in braided effects. The cord may be matching or contrasting in color, and it is simply overcast to the material with evenly spaced stitches. Many interesting effects can be made by using a heavy contrasting color thread for the stitches that hold down the cord. These stitches must, of course, be very carefully spaced, for they are part of the decoration.

Satin Stitch: In fine embroidery, satin stitch is first padded, then the padding is covered with close, even, overcast stitches, outlining the pattern. In the finished work, if you are using a fine floss thread, the stitches are all blended together into a raised satin surface. This stitch used without padding and done in corded silk or cotton makes a very effective combination for embroidery in splash effects.

Lazy-Daisy Stitch: To form a little flower, use a contrasting corded embroidery thread. Stamp the design or draw a line for the embroidery and put a dot at the points where you want a flower. The flowers can be $\frac{1}{2}$ inch in diameter or larger if desired. Be sure to allow enough space. Bring the thread through at the center of the dot. Hold the thread with your left thumb,



then pass the needle back through the fabric at the center, bringing it out on the circumference of an imaginary circle denoting the outer edge of the petals (this makes a $\frac{1}{4}$ -inch stitch). When drawing the needle out, pass it over your left thumb and put the thread under it so it forms a loop when drawn out. To hold the loop in place, pass the needle back close to the last stitch, mak-



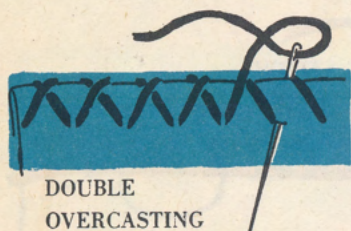
FEATHER STITCH



BLANKET STITCH



CROSS STITCH

DOUBLE
OVERCASTING

FRENCH KNOT



BULLION STITCH

ing sure to catch the end of the loop and bring it out in the center. This makes one petal or one leaf. Continue making petals around the circle. These circles are usually finished by joining them with an outline stitch to represent a stem, and an occasional leaf may be introduced if desired. A leaf is generally represented by making one petal if the flower is small and three loops arranged pyramid fashion if the flower motif is large.

Feather Stitch: Outline your design in straight lines, circles, or scrolls, using tailor's chalk. Thread the needle with an embroidery twist and bring it up at one end of the marked line. Hold the thread parallel to the line and take a stitch out from the line about $\frac{1}{8}$ inch, bringing the needle out at the line—the needle must pass over the thread. When you pull it through, it will hold the thread as you draw the needle parallel with the line. Take another

stitch on the opposite side of the thread, bringing the needle out at the line. Continue to work first on one side, then on the other until your line is complete. In fine infants' wear, beautifully double and treble feather stitching is a feature of quilts, sacques, petticoats, and everyday dresses.

Blanket Stitch: This important embroidery stitch is used on blankets and infants' clothing and as a quick trimming on house dresses, children's clothes, et cetera. It is also used in neckwear and collars when an extra color is needed. To do this, bind the edge with one color; then work a row of blanket stitch in a contrasting shade and the second row in another color. To make blanket stitch, use a corded embroidery thread and bring it out at one end of the work. Take a stitch $\frac{1}{4}$ or $\frac{1}{2}$ inch above the edge and bring the needle out at the edge, passing it over the thread. Spread the stitches about $\frac{1}{4}$ inch apart.

Cross Stitch: This versatile stitch can be developed as a simple background to throw a design into relief. Trace any simple pattern by outlining carefully. Fill the space between the lines with cross stitch. Other uses are for decorative edging, for corner motif, or for banding in simple or classic designs in complex coloring. First stamp a design on the right side of the piece you are going to embroider. Then start stitching with a needle and thread. Make an overhand stitch the length of one side of the stitch to be crossed. Now cross it by making another stitch in the opposite direction, the same length. It is faster to make all the first stitches on one line and then fill out the crosses on the return.

Double Overcasting: With a heavy corded embroidery thread, overcast the turned edge with even, slanting stitches $\frac{1}{4}$ inch deep. Finish edge, turn fabric, and work a second row, matching the stitches at each end. The wrong side of this edge produces a cross stitch, which you may prefer.

French Knots: Use a tightly twisted thread. Bring the needle up through the fabric and wrap the thread around the needle several times before you pull it back through, at almost the same

point in the fabric. Bring the needle out again $\frac{1}{8}$ inch away to start the next knot.

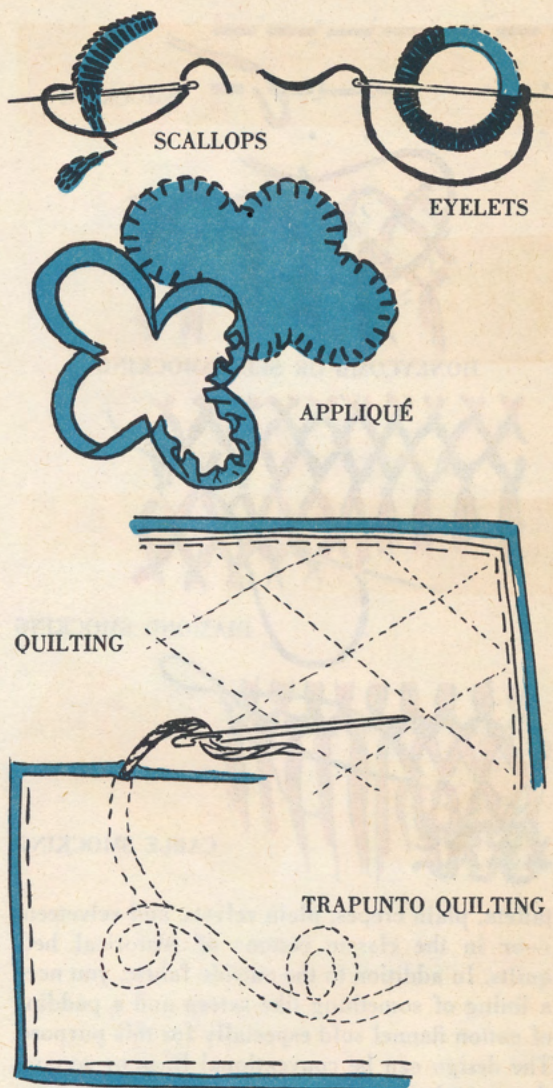
Bullion Stitch: The bullion stitch, like the French knot, is made by twisting the thread several times around the needle. When you put the needle back into the fabric, put it farther away so that the twisted threads lie flat instead of making a knot.

Seed Stitch: Thread a needle with twisted thread, either fine or coarse, and fill the space between the outline with tiny running stitches. This stitch is used to finish the centers of flowers when the edge is worked in buttonholing.

Beading: Use a fine thread which matches the fabric. To apply the beads use one of the following methods: (1) Pick up a bead on your needle and pass the needle back into the fabric close to the thread protruding from it. This is fine work and takes a great deal of time. (2) A shorter way is to string the beads on a fine thread which exactly matches the fabric and couch (see index) the string to the fabric with little stitches taken between beads or between groups of two beads or more. (3) Professionals crochet beads in allover designs. For this work the fabric is stretched on a frame, and the worker faces the wrong side of the fabric, so the design must be traced or stamped on the wrong side. The beads are strung on fine thread matching the fabric. With a fine beading needle (crochet hook), draw the thread through to the wrong side. Slip a bead close and draw the thread through again. On the wrong side you form a chain stitch of thread which holds the beads securely.

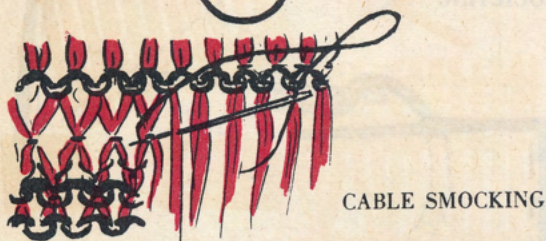
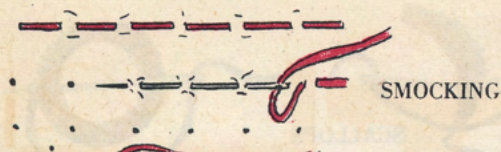
Eyelets: Use an embroidery puncher and hold your work in an embroidery frame. Punch a hole the size desired. With fine stitches outline the hole, then use a buttonhole stitch or overcast so that the threads are close together. Long eyelets are made the same way except that a slit is cut.

Scallops: In fine embroidery worked with floss, scallops are first padded. In decorative scallops worked with a twisted embroidery thread, they are not padded. Scallops can be worked in buttonhole stitch when the edge is cut; when the scallop is bound or placed above the edge, work it in blanket stitch.



Appliqué: Your motif can be a flower, a band, a circle, or part of a large design. Cut the piece of contrasting fabric in the shape of your design, with seam allowance, then cut a piece of cardboard the same shape without seam allowance. Press the edges of the fabric over the cardboard to insure a clean sharp edge. Lay this piece on the material to be appliquéd and join it with a fine hemming stitch or with blanket stitch.

Quilting: In quilting, three surfaces of fabrics are joined with tiny running stitches. Use a very fine needle and a fine sewing thread which matches the color of the fabric. Any fabric can be quilted, but the stitch is particularly good on



taffeta, plain crepes, plain velvets, and velveteens—or in the classic cottons of historical bed-quilts. In addition to the outside fabric, you need a lining of something like sateen and a padding of cotton flannel sold especially for this purpose. The design can be conventional lines or squares drawn with chalk and a ruler. When a more complex design is used, stamp it on the lining fabric. In quilting large pieces, you will need a quilting frame; for small pieces no frame need be used, but the pieces must be basted around the edges.

Trapunto (Italian) Quilting: This type of quilting features double lines with a raised design between. No interlining is necessary but the material must be lined. Outline the design in a double line about $\frac{1}{4}$ inch apart on the right side of the material. Run the outline stitches in matching thread through both the material and lining.

To raise the design thread a needle with a double thread of heavy knitting yarn which is

then run between the outside and the lining, following the design. This is done by inserting the needle through the lining and running it as far as you can in the design until stopped by a curve or corner. Then bring the needle out through the lining, making a hole to do so, re-insert, and finish the design. At the end of the design bring the yarn out on the wrong side; turn it back on the outline; overcast it before cutting the yarn thread.

Smocking: For simple smocking stitches, get an embroidery transfer pattern that stamps on your fabric, and carry out the smocking design planned for this space. For more complex or decorative smocking, professionals first gather the material with row after row of even basting and work the smocking across the bastings, taking care that the lines are even. The smocking stitches include cable stitch done single or double, honeycomb stitch, and diamond stitch.

Honeycomb or Seed Smocking: Bring the needle through the first dot, or gathered fold, take a stitch through the second dot or fold, and draw the thread together. Take a second stitch across both previous stitches to secure the fullness and emphasize the color of the smocking. Pass the needle under the fabric to the next dot on the line below and draw two dots together just as you did above. Alternate back and forth between the two rows to the end of your marking. Always pass the thread on the wrong side. Then do another two rows the same way.

Diamond Smocking: This smocking is worked like honeycomb except that the thread is passed on the outside instead of the inside of the fabric. To complete the diamond effect, you work the next row of dots and pass the needle again through the last row of work.

Cable Smocking: This is an outline stitch worked on one row of dots and can be developed in three ways: (1) Bring the needle up at the first dot and take a little stitch at the next dot with the thread above the needle. Continue in this way all along the row. *The thread is always above the needle, and the line of stitches is straight and even.* To vary this stitch, (2) take the stitches the same way, but in the first stitch pass the thread above the needle, in the next

stitch pass it below the needle, next above it, and so on, alternating all the way across. (3) Double cable stitch is worked on another row of dots placed very close, and the stitches are worked by alternating the thread and placed so they meet the threads of the last row.

Fagoting: This can be worked by hand in bar effect or in a crisscross design. Fagoting can be done by machine, and fine ribbon can be used for it. Fagoting fills the space between two finished edges, and professionals baste their work right side down on heavy wrapping paper. The space between the finished edges can be $\frac{1}{4}$ or $\frac{1}{2}$ inch, or finer if desired.

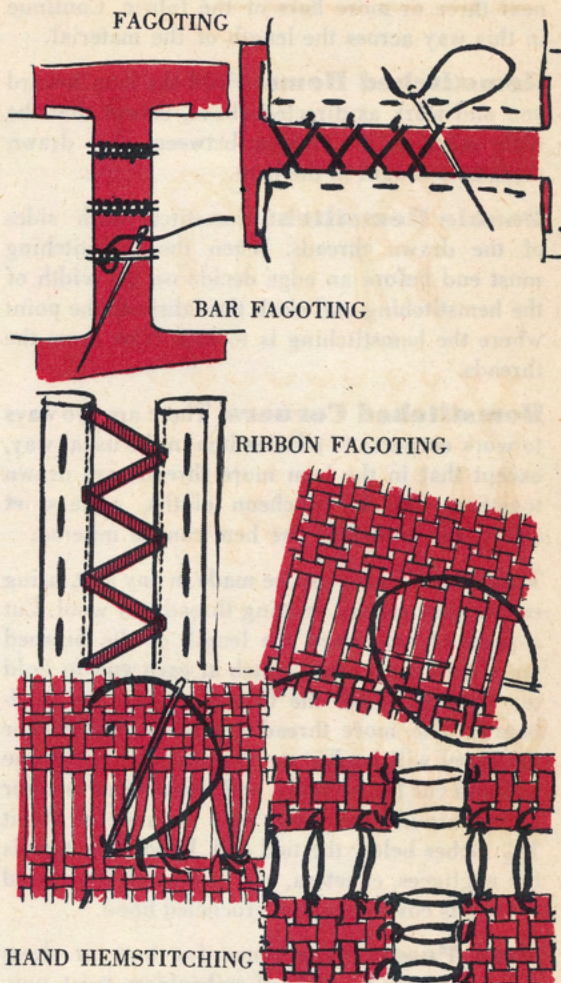
Bar Fagoting: Use twisted embroidery thread or buttonhole twist. Take a stitch on one side and secure the thread; then take a stitch directly across the space, catching the opposite edge, and bring your needle back, catching the first edge. This forms the cross thread or foundation bar. Cover it with over-and-over stitches, and make the next fagoting stitch about $\frac{1}{8}$ of an inch away.

French Fagoting: This is done like bar fagoting, except that the thread is twisted around the needle several times—enough times to extend across the bar.

Crisscross Fagoting: Use a heavier thread and take a buttonhole stitch in one edge of the fabric; on the opposite edge take another buttonhole stitch, spacing it so the thread slants across the space to be filled. Be sure your buttonhole stitch holds the thread securely so it will not pull in wear.

Ribbon Fagoting: Baste the finished edges to a piece of paper with the wrong side of the fabric up. Pin the ribbon, which should be very narrow, on each edge, crossing it from side to side. Now make a row of stitching through the fabric, catching the folded edges of the ribbon as you stitch.

Machine Fagoting: Purchase machine-made fagoting which is sold by the yard like braid. Baste this fagoting strip to paper and baste the fabric edges over it so that the turned edges of the fabric are face down and the edge covers the



side thread of the fagoted braid. Now stitch close to the fabric edge, catching the braid underneath.

Hand Hemstitching: Hand hemstitching is most successful on linen, basket weave, cotton, or any loosely woven fabric where threads pull easily. Hemstitching can be placed across a fabric or at the top of a hem. First draw the threads in the desired width across the length of the article to be hemstitched. With fine matching sewing thread fasten the end securely and pass the needle behind three or four or more bars of the fabric thread as desired. The sewing thread should pass under the point of the needle. Pull the sewing thread tight so that the bars of the fabric are drawn together. Now take a tiny stitch in the edge of the fabric and pass the needle behind the

next three or more bars of the fabric. Continue in this way across the length of the material.

Hemstitched Hems: Hold the hem toward you and work as directed above, except that the little stitch in the fabric between the drawn threads is caught in the hem.

Double Hemstitch: Hemstitch both sides of the drawn threads. When the hemstitching must end before an edge decide on the width of the hemstitching and slash the fabric at the point where the hemstitching is to end. Now draw the threads.

Hemstitched Corners: There are two ways to work corners: (1) Hemstitch in the usual way, except that in the hem more threads are drawn together. (2) In luncheon cloths, collars, et cetera, the corner of the hem can be mitered.

Tassels: Tassels can be made in any size, using embroidery cotton, knitting threads, or wool. Cut a piece of cardboard the length of the finished tassel and cut a small notch at each end to hold the threads. Wind the thread around the cardboard. The more thread you wind, the thicker the tassel will be. Tie the threads securely at one end and cut the opposite end. Now wind another thread around the tassel at a distance of about 1½ inches below the tied end. Decorative tassels for negligees, et cetera, are tied much lower and the top is covered with a crocheted hood.

Pom Poms: Pom poms for hats or dress decoration can be made of embroidery twist, novelty knitting thread, or yarn. They can be large or small. Cut two circles of cardboard the desired size, cut a hole in the center of each, and hold them together. Thread a needle with a long thread and pass it through the holes and around the cardboard until it forms a thick layer around

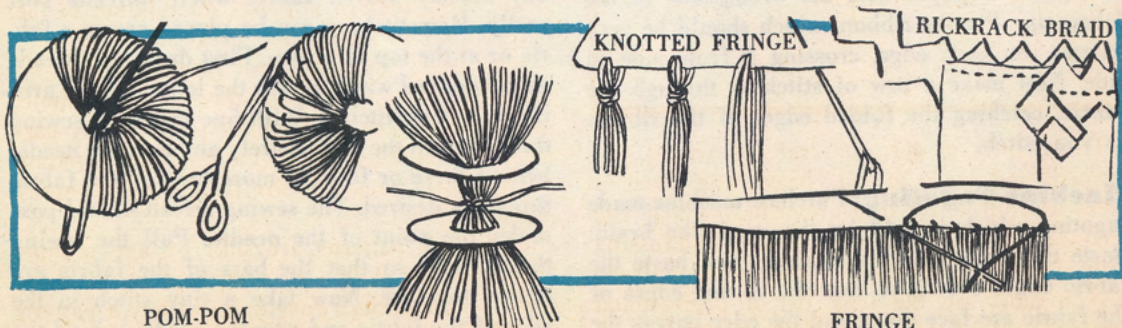
the entire circumference of the circles. The thicker the layer, the fluffier the pom pom. Pass the point of a scissors between the cardboards and cut only the threads around the circumference. Remove the cardboards, holding the threads firmly at their center and tie a thread at that point in a secure fastening. Clip the edges of the thread.

Fringe: Fringe can be bought by the yard, or the edge of a fabric can be raveled. First decide upon the width of the fringe and remove the cross threads to the desired depth. Cover the top of the fringe with a tiny braiding or overcast the fabric above the fringe with a decorative stitch. This will prevent the fabric from raveling. The fringe should then be combed to make it hang straight.

When the fringed ends of a belt are used as a tie they must be knotted where they join the belt.

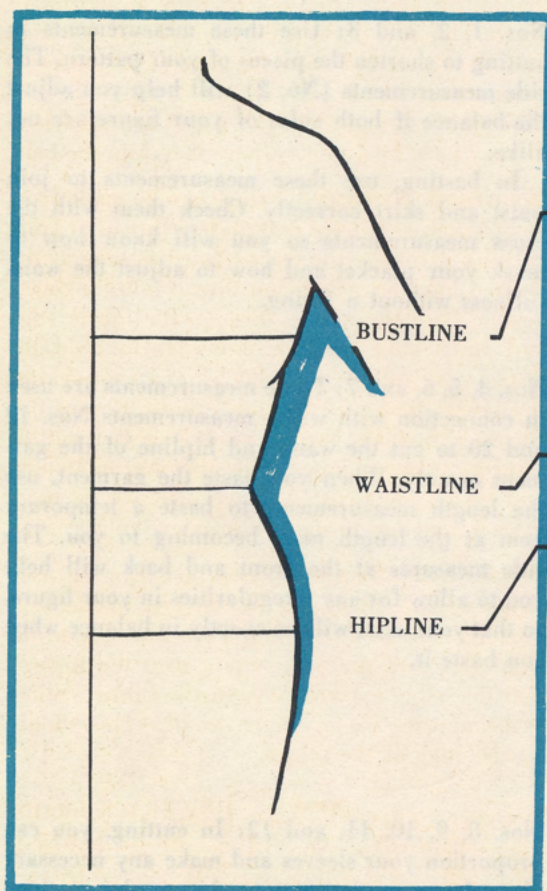
Knotted Fringe: Fringe can be made from a cord such as twisted embroidery thread or from knitting yarn. Cut the thread twice as long as the desired finished fringe and thread in a long-eyed needle. Pass the needle through the fabric edge and stitch once through this edge to hold the threads. Now tie the threads, using a knot against the fabric, and clip the ends evenly. Repeat this for each thread of the fringe. If you wish cut the threads 1 inch longer than the desired length and knot them twice. You can use two or more threads together to make a heavier fringe.

Rickrack Braid: Rickrack can be used as an edging, or it can be stitched inside of a finished edge as a banding. Turn the edge to the right side and place the braid over the turn so that one edge extends beyond the fabric. Stitch it through the center of the braid. (This should be the edge of the fabric.)



CHAPTER X

TIME-SAVING MEASUREMENT ROUTINES



Before you buy a pattern, take the measurements of your figure at the bustline, waistline, and hips. To take these measurements accurately, stand straight, with your heels together and your weight on both feet, and measure as follows:

1. Bustline: Pass the tape measure around the figure at the fullest part of the bust and close under the arms. Hold the tape snugly, neither too tight nor too loose. Keep the tape straight across the back; or, if you want to be sure of plenty of ease in the fit of the pattern, slope it up almost an inch in the center back.

2. Waistline: Pass the tape measure around the waistline.

3. Hips: Pass the tape measure around the hips at the fullest part, 6 inches or so below the waist.

When you have taken these measurements, compare them with the measurements printed on the envelope of the pattern, and buy the pattern which most nearly corresponds to your measurements. This pattern size has no relation to the size you buy in ready-made dresses.

Buy dress, waistcoat, and blouse patterns by the bust measure, because the sleeve, armhole, and shoulder are the trickiest parts of any garment to shape or alter. Patterns for separate skirts, shorts, or slacks are bought by the waist measure.

Children's patterns are sold by age groups. Compare the child's measurements with those listed on the pattern envelope and buy a pattern for the age group nearest that size.

To be truly modern you can go a long step forward and learn to cut, baste, and finish a dress to your exact measurements, so that you need waste no time in ripping, fitting, and fussing with alterations. To do this as professionals do it, you must use the long list of professional measurements shown on the following pages.

A MODERN STREAMLINE ROUTINE

To cut baste and finish a garment to your exact measurements it is easier to take measurements from a dress than from your own person. Select a simple dress that fits well. Lay the dress on a smooth surface and study the diagram and chart. The diagram represents the dress—the numbers,

the location of the measurements—the arrows are the extremes of each measurement. As you take these measurements, write them on a card and keep it safely. You will find that they save you time. The right hand column of the chart tells you exactly how to use each measurement.

MEASUREMENT CHART

How to Use

Length Measurements

1. Center front, from neck to waistline
Center back, from neck to waistline
2. Right side front, from shoulder seam to waistline
Right side back, from shoulder seam to waistline
Left side front, from shoulder seam to waistline
Left side back, from shoulder seam to waistline
3. Center front, from waistline to hipline
Center back, from waistline to hipline
4. Center front, from waistline to hem
Center back, from waistline to hem
5. Right side front, from waistline to hem
Right side back, from waistline to hem
Left side front, from waistline to hem
Left side back, from waistline to hem
6. Underarm, right side, from armhole to waist
Underarm, left side, from armhole to waist
7. Side seam, right side, from waistline to hem
Side seam, left side, from waistline to hem

Sleeve Measurements

8. Right side shoulder seam to elbow
Left side shoulder seam to elbow
9. Right side elbow to wrist
Left side elbow to wrist
10. Underarm seam, right side, armhole to bent elbow
Underarm seam, left side, armhole to bent elbow
11. Underarm seam, right side, bend of elbow to wrist
Underarm seam, left side, bend of elbow to wrist
12. Wrist

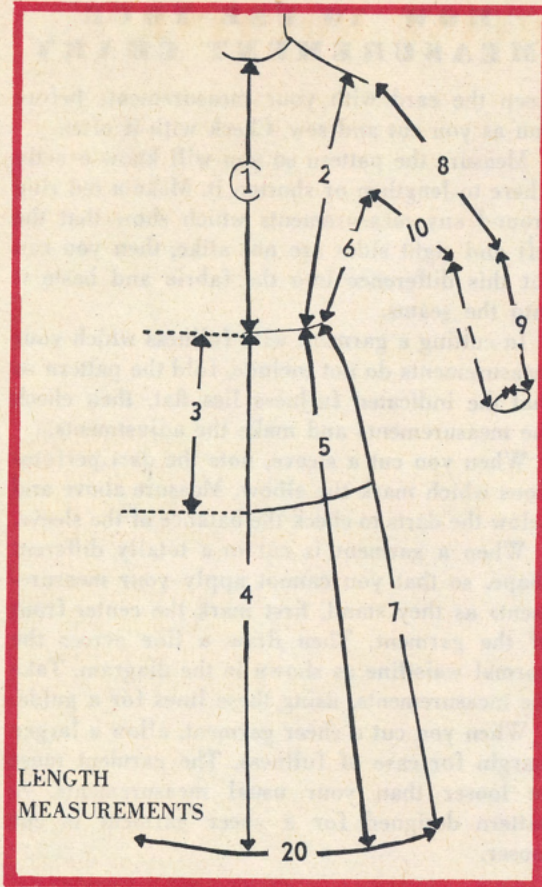
How to Take Them

Nos. 1, 2, and 3: Use these measurements in cutting to shorten the pieces of your pattern. The side measurements (No. 2) will help you adjust the balance if both sides of your figure are not alike.

In basting, use these measurements to join waist and skirt correctly. Check them with the cross measurements so you will know how to mark your placket and how to adjust the waist fullness without a fitting.

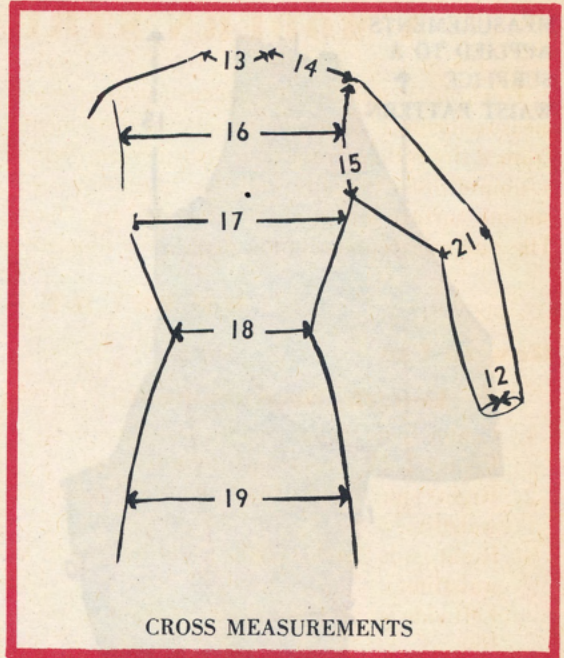
Nos. 4, 5, 6, and 7: These measurements are used in connection with width measurements Nos. 19 and 20 to cut the waist and hipline of the garment exactly. When you baste the garment, use the length measurements to baste a temporary hem at the length most becoming to you. The side measures at the front and back will help you to allow for any irregularities in your figure, so that your skirt will be exactly in balance when you baste it.

Nos. 8, 9, 10, 11, and 12: In cutting, you can proportion your sleeves and make any necessary alterations in the pattern by applying these measurements. The small chart (13) on page 80 shows these measurements actually applied to a sleeve pattern.



Cross Measurements

13. Measure neck in a becoming line
14. Shoulder, from neck to armhole
15. Armhole, from shoulder seam to underarm in front
Armhole, from shoulder seam to underarm in back
16. Front measure, from armhole to armhole
Back measure, from armhole to armhole
17. Bust measure, from underarm to underarm
Back measure, from underarm to underarm
18. Front waist measure, from side seam to side seam.
Back waist measure, from side seam to side seam.
19. Front hip measure, from side seam to side seam
Back hip measure, from side seam to side seam
20. Skirt width
21. Width of sleeve



No. 13: Use this measurement when joining a collar, to be sure the neckline of the dress is cut in a becoming line.

Nos. 14, 15, and 16: Used in setting in a sleeve. No. 14 shows your exact shoulder line, and No. 15 shows a comfortable sleeve depth to be used when you set in the sleeve. No. 16 will give you the amount of material you need, front and back, so the sleeves will not tear out.

Nos. 17, 18, and 19: No. 17 separates the bust measure so you know how much width you need in back, compared to the front. Measure your pattern and balance this width as needed. This measure, combined with No. 18, helps you decide how much, if any, fullness should be fitted out at the side seam. No. 18 also makes it possible to fit the top of the skirt to your exact waist measurements. You can measure across the front and back of the garment and baste the placket line without a fitting. Nos. 18 and 19 can be used together to shape the top of the skirt across the hips. Increase or decrease the size of the pattern according to your measurements when you cut; use them to baste the side seams of the skirt.

No. 20 helps you adjust the skirt to a becoming width.

No. 21 helps in fitting the underarm seam of the sleeve if you want a tightly fitted cuff line.

A SIX-STEP-PLAN FOR MAKING CLOTHES

The process of making a garment is an orderly progression from one step to the next, from the choice of pattern and fabric to the finished garment. Professional dressmakers divide the process into logical steps and estimate the time required for each step—cutting, basting, construction, and finishing; and so they know exactly how long it will take to make a given garment.

In many homes, making a dress means a frantic disruption of the home routine because the home sewer has no idea how long it will take her to make the garment she has chosen. Perhaps she has only a day to make a dress, and she chooses a complicated pattern which takes hours and hours to make. These miscalculations can be avoided by learning to plan as you learn to sew.

The steps in making a garment are outlined below, with the processes required in each step listed under it. Make yourself familiar with just what each step involves, then learn to estimate how long each step will take in the pattern you have chosen. In this way you can fit your sewing smoothly into the time you have to give it, and dressmaking will become a pleasant, ordered routine instead of an exhausting scramble.

Practice will make your timing more and more accurate; but while you are learning to plan, here are some pointers:

If you want quick results, choose a pattern with few pieces. An intricate pattern composed of many pieces naturally takes longer to cut and longer to sew.

Styles and patterns which call for tedious handwork require watching because the finishing and trimming details will be time-consuming.

STEP 1—PLANNING

Decide what you need.

Correlate it to your wardrobe.

Decide upon the style.

Choose the pattern.

Choose the fabric.

Keep in mind how much time you have and allow enough time to make a garment you will be proud of. Occasionally arrange to make something special that takes a longer time.

STEP 2—ASSEMBLING EQUIPMENT

Be sure everything you will need for your work is assembled in a large workbox. Never start work without:

1. The right tools
2. All the necessary supplies

STEP 3—CUTTING

Adjust pattern measurements.

Cut out the garment.

Pin the pieces together.

Set aside time to finish this process without interruption. You should preferably be alone while you do it.

STEP 4—BASTING

Baste all curve controls—darts and tucks.

Join the seams of yokes and panels.

Join the long side seams.

Make a temporary hem.

FIRST FITTING — FOR BALANCE AND PROPORTION

You must work near a table.

You will need an iron.

This is social work, the time to ask a friend to join you with her sewing. A friend with a keen eye for line can help you with the first fitting.

STEP 5—CONSTRUCTION

Press as you go.

Make the waist and skirt separately.

Make the neck and collar finish.

Stitch the seams.

Adjust facings.

Make and adjust sleeves.

Make vest, cuffs, et cetera.

Second Fitting—(for final check-up)

Adjust the waistline and hang the skirt.

The making of collars, cuffs, and other small items will go quickly if you plan to pick it up for sewing by the evening lamp.

STEP 6—FINISHING

Finish the waistline joining.

Insert the placket, pockets and buttonholes.

Finish the hem, sleeve edges and trimmings.

Final Fitting—(adjust trimming)

Check all closings.

Give a careful final pressing.



ACHIEVE PERFECTION BY CAREFUL FITTING OF THE PAPER PATTERN

Measure the paper pattern, making all needed adjustments on the pattern, or if necessary on muslin before cutting your fabric. Pin, baste and fit your dress with minute attention to detail. Check your proportions, and make accurate markings to place your trimming. Make a special effort to achieve a professional look in your finishing touches.

CHAPTER XI

HOW TO ALTER A PATTERN



Look in the Ready-Reference Guide at the back for exact page numbers of Detailed Instructions

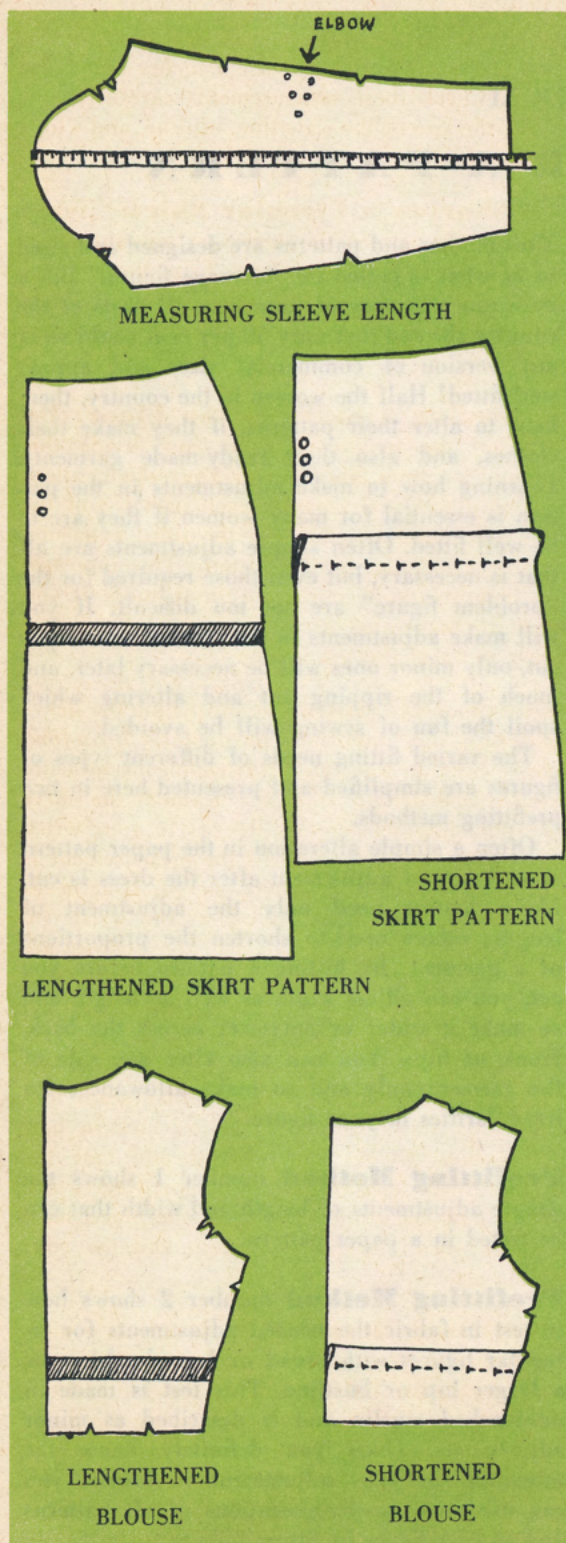
Most clothes and patterns are designed and sized to fit what is called the "average figure." But a government survey of women in all parts of the country showed that only 50 per cent could wear any version of commercial sizes and appear well fitted! Half the women in the country, then, have to alter their patterns, if they make their clothes, and also their ready-made garments. Learning how to make adjustments in the pattern is essential for many women if they are to be well fitted. Often simple adjustments are all that is necessary, but even those required for the "problem figure" are not too difficult. If you will make adjustments in the pattern before you cut, only minor ones will be necessary later, and much of the ripping out and altering which spoil the fun of sewing will be avoided.

The varied fitting needs of different types of figures are simplified and presented here in two prefitting methods.

Often a simple alteration in the paper pattern saves hours of adjustment after the dress is cut. Many figures need only the adjustment of length; others need to shorten the proportions of a garment. By testing a pattern before you cut, you can adjust width as well as length and so make it wider or narrower across the back, front, or hips. You can also alter one side of the garment only and so make allowances for irregularities in your figure.

Prefitting Method number 1 shows the simple adjustments of length and width that can be tested in a paper pattern.

Prefitting Method number 2 shows how to test in fabric the needed adjustments for irregular figures with broad or low shoulders or a larger hip or bustline. This test is made in unbleached muslin and is described as minor adjustments. Once you definitely know the measures for your adjustment in fabric, you can use them in pre-alterations of all patterns and so save hours of fitting.



To Test the Pattern: Pin all the sections of the front and back that will be seamed together. Include yokes, pleats, and inserts. Join the waist and skirt and the shoulders. Do not pin the underarm. Do not pin the sleeve. Stand in front of a mirror and slip the pattern on.

Bear in mind that paper and fabric have different textures. Paper will stand out from your figure where the woven material will hang softly. If the paper bulges at the waistline, don't think you should take out the darts there.

Mark your alterations with tailor's chalk. Pencil will tear the paper.

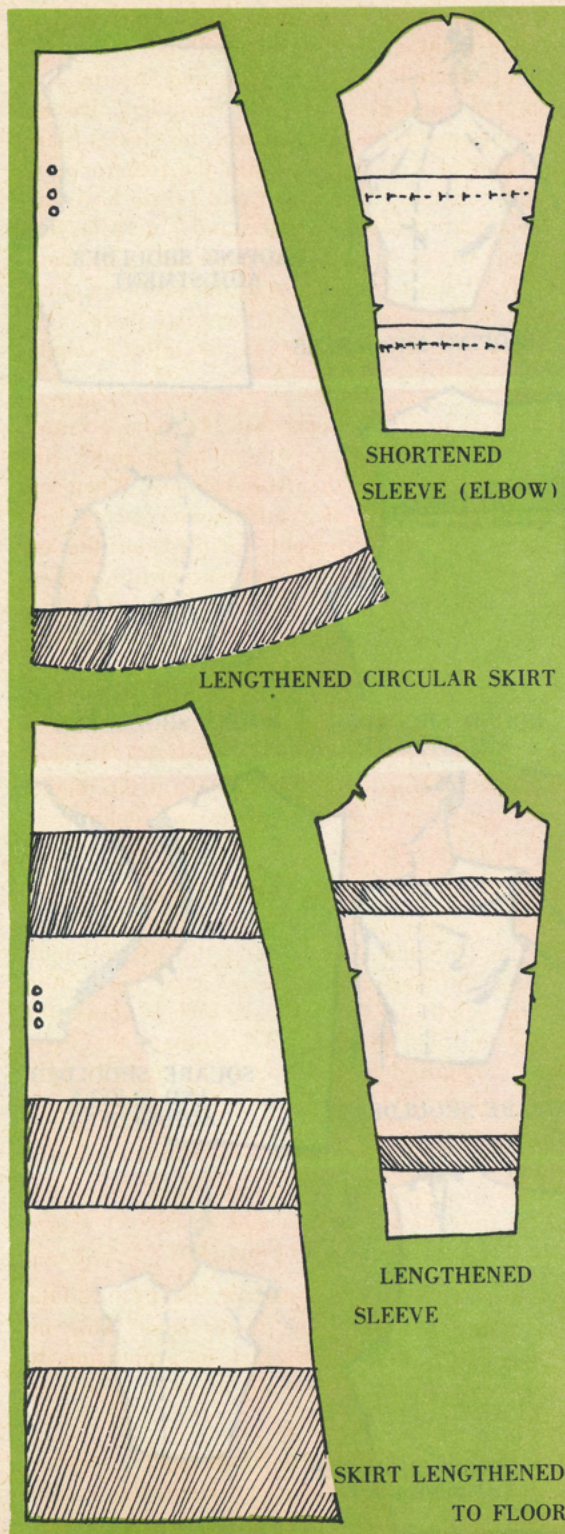
Prefitting Method No. 1: Have accurate measurements and keep them in an index file. Once a year check them for changes. When you buy a pattern, check your measurements with the pattern measurements printed on the envelope and choose the measurements nearest your size. Buy coat, dress, waist, and blouse patterns by the bust measure; buy skirt patterns by the hip measure.

How to take bust and hip measurements, as well as all other important figure dimensions, is explained and illustrated on page 77. Remember that the pattern should be a trifle longer than your figure because there is a definite allowance for ease in the pattern measurements.

To Make a Pattern Longer: To lengthen a skirt and still keep the line and proportions of the pattern, add the extra length across the pattern just above the knee. Add extra length to the waist 3 inches above the waistline. To do this: (1) estimate the extra length required and divide it by 2; (2) split the pattern and pin tissue paper between the edges of the split, spreading each piece half the length to be added; (3) paste the additional length in place; and (4) verify these alterations with your measurements and if correct repeat for the waist and back of the skirt.

To Lengthen a Circular Skirt: Add the additional length to the lower edge. This increases fullness of the skirt in proportion to the length and makes certain the skirt will hang properly.

To Make a Pattern Shorter: Shortening the pattern at the hem or waistline spoils the proportions of your dress. Instead, pin tucks



across the pattern both in back and in front (1) just above the knee, and (2) 4 inches above the waist. Check these measurements carefully and check the size of the waistline, hipline, and width of shoulder.

To Shorten a Circular Skirt: Take a tuck in the pattern the necessary amount about 9 inches below the waistline. Trim the edge of tuck so it lies flat on the pattern. This makes a new cutting line—shortens the skirt, yet keeps the fullness.

Extending a Skirt to the Floor: Decide on the length required and divide this amount in three. Split across your skirt pattern in two places and separate each part $\frac{1}{3}$ of the full additional length. Add the third extension to the lower edge of the pattern. This increases the length without increasing the fullness. If you want to make the skirt fuller, extend the garment more at the lower edge.

Sleeve Adjustments: Adjusting the sleeve pattern is very important, particularly for a long sleeve fitted at the wrist. Have someone measure your sleeve length from the seam at the curve of your shoulder (top of sleeve) to your wrist, with your elbow bent when the measurement is taken. Measure your pattern sleeve. If it needs shortening, do not cut it off at the wrist; instead, check the elbow darts. The sleeves are shaped for elbow action, and therefore these darts must be at the bend of the arm. For a long sleeve, make the adjustment at two places: one halfway between the elbow and the wrist, the other halfway between the shoulder seam and the elbow darts. In each division tuck in half the amount to be shortened or add half the amount to be lengthened. For a short sleeve, take out or add the whole amount in one place, halfway between the shoulder seam and the edge of the sleeve.

Prefitting Method No. 2 Adjust a muslin lining to your figure so all irregularities in your figure are balanced. Once these alterations are tested and cut in muslin following the directions here, you will *know exactly* how much to add to or subtract from your pattern when you cut. You need do this only once if you make a card index of the tested measurements and keep

the card before you when you cut. The following paragraphs show how to make each adjustment you may need.

Shoulder Adjustments: When a shoulder is square or slopes, or when you need a broader back or an action back, make sure of the measurements for your particular need and add to the pattern before cutting the dress by pre-fitting in muslin.

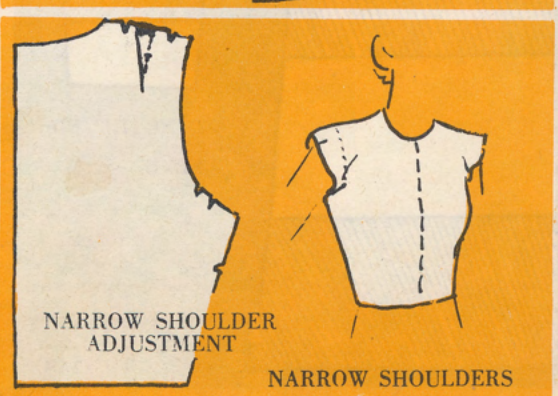
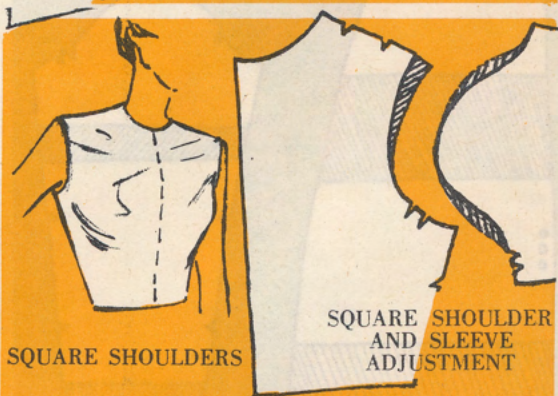
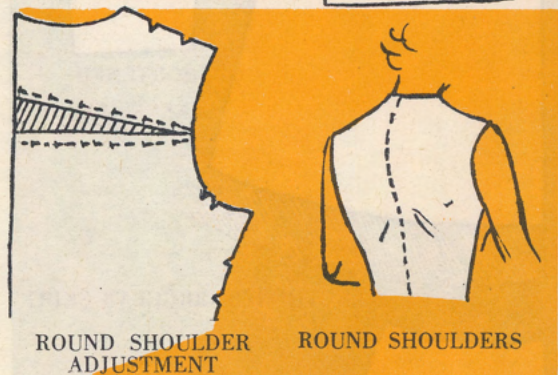
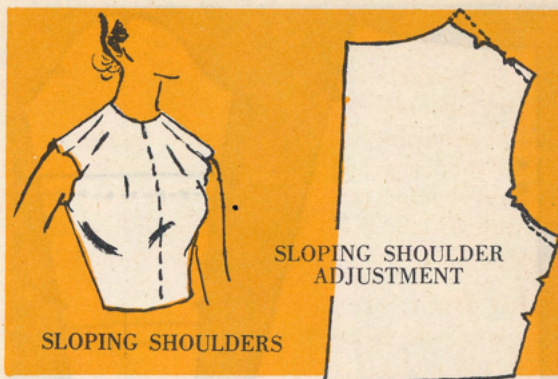
Sloping Shoulders: Raise the shoulder, pin the needed amount, and shorten the under-arm. Each shoulder should be adjusted separately, because they may not be alike. When you take up $\frac{1}{4}$ inch or $\frac{1}{2}$ inch on a shoulder, mark this on your seamline and trace a new line to the neck to form a new shoulder seam. Mark an equal amount at the lower edge of the sleeve and slope it into the sleeve (these marks are your figure cut into the pattern). Be sure you drop the armhole to keep the original size.

Rounded Shoulders: Fullness through the back must be allowed before the garment is cut. Slash the muslin across the back at the shoulder blades or where the shoulders are heaviest and separate the pieces in a dart shape which does not increase the size of the armhole but allows extra width in back. Make a tuck across the chest to reduce the front by the same amount that the back was increased. This type of figure often needs a little extra material in the center back as well.

Wide Shoulders: Wide shoulders often need added material, and the additions should be made at the outside edges of the sleeve, front and back, as well as across the shoulders, tapering to nothing at the neck.

Narrow Shoulders: For figures with narrow shoulders, the shoulder line on all garments should be placed as wide as possible on the shoulders, so that the sleeve does not fall off, but is as near as possible to the edge of the shoulder. To make the shoulders narrower, take a pleat or dart in the shoulder line between the neck and the armhole, taking care not to draw the sleeve too far up on the shoulder.

Square Shoulders: Paste a piece of paper to both shoulders and make a new line to allow



for a broad shoulder. When the sleeve is not too tight, you can add the amount at the lower edge of the armhole equal to the amount you added at the shoulder. Your sleeve pattern will then fit the armhole. If the sleeve is too tight, you are both enlarging an armhole and altering for a square shoulder, and the sleeve must be adjusted in proportion. Follow the instructions given in the paragraph on Sloping Shoulder Adjustments.

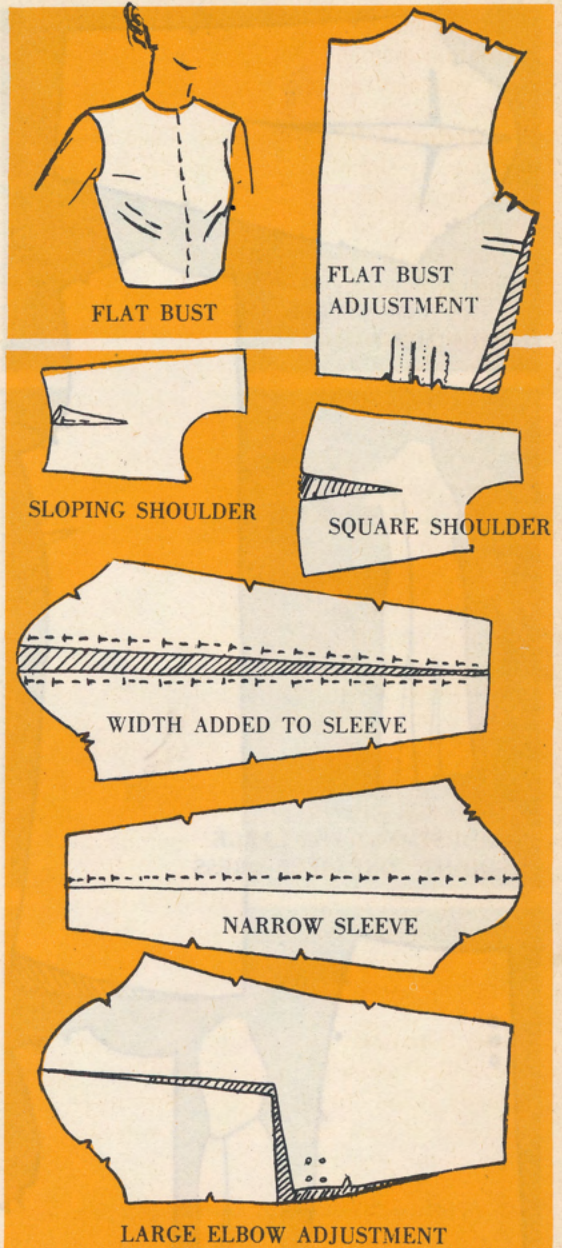
Flat Bust: To give the effect of fullness at the bust, take in a few small pleats at the waistline and add a fold at the bustline, starting at the side seam and gradually sloping to nothing toward the center. Adjust the sleeve to fit the new line of the armhole.

Yoke: If a sleeve is set in with a yoke, the shoulder adjustment must be made in the yoke section where the seam would normally be placed. To do this draw a line on the yoke across the shoulder. Separate the yoke at this line to fit square shoulders, or take up a tuck to fit sloping shoulders.

Narrow Hips or Small Waistline: It is a mistake to fit out all of the fullness on the side seams. When a skirt has four or more gores, take a little width from each seam except those at the center front and back. Fitted seams are taken gradually into the skirt seam. In a two-piece skirt, take a little out of the side seams and introduce darts into the skirt. Make the darts slender and tapering to take away the additional fullness so smoothly that it does not show.

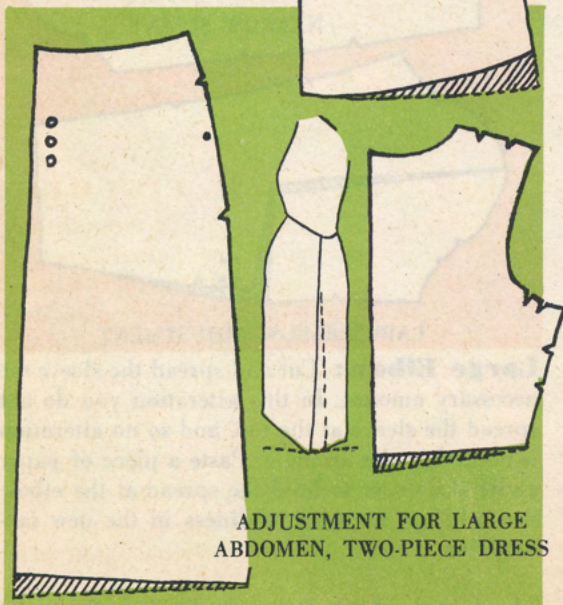
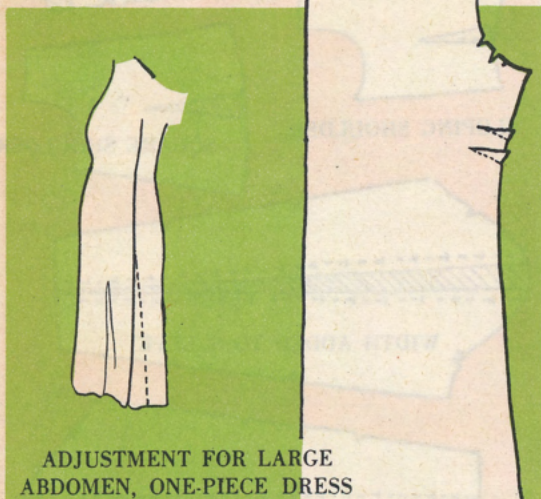
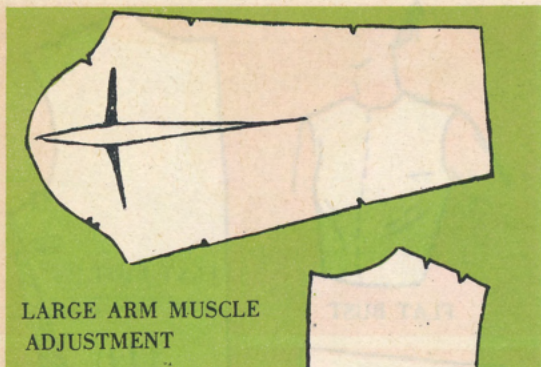
Large Arm: Cut the sleeve through the center and paste a piece of paper between, spreading the two edges the necessary width. Cut away from the underarm of the armhole half the amount you are adding to the sleeve. To compare your measurement with the measurement of the pattern, measure the fullest part of the arm, about 1 inch below the armhole. For convenient size, the pattern should measure $1\frac{1}{2}$ inches more than the arm.

Small Arm: Pleat the sleeve through the center, taking up the necessary amount. Add to the lower edge of the armhole on both sides pleats to make the armhole small enough to fit the sleeve.



Large Elbow: Cut and spread the sleeve the necessary amount. In this alteration you do not spread the sleeve at the top, and so no alteration is needed in the armhole. Paste a piece of paper under the sleeve to hold the spread at the elbow and add the necessary fullness in the new cutting line.

Look in the Ready-Reference Guide at the back for exact page numbers of Detailed Instructions

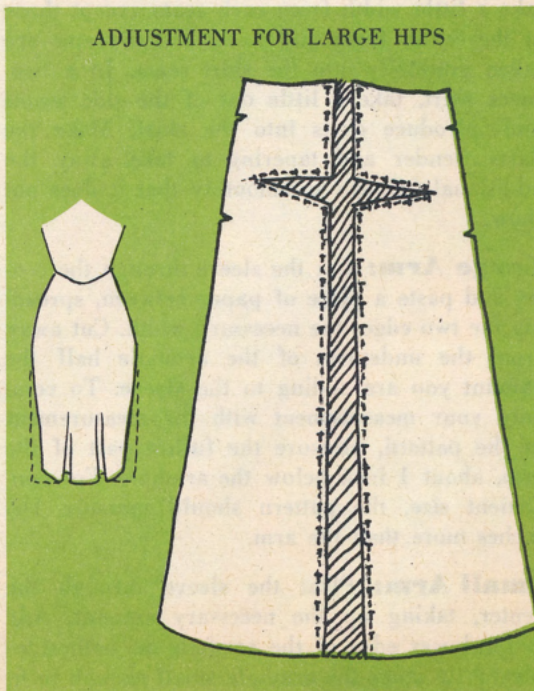


Large Arm Muscle: To hold the original shape at the top of the sleeve, slit the sleeve through the center and form a dart like the one shown in the illustration. In this way the sleeve is spread, and the extra fullness is laid in the darts without changing the shape of the armhole.

Arms Large at the Top: When a sleeve needs added length in the cap or top, add a strip of paper to separate the sleeve. Half of this width must be cut away from the lower edge of each armhole.

Major Alterations: No matter what the figure defect, balance is the first consideration. Make a test in unbleached muslin. You can slash the muslin and set in pieces wherever they are necessary. It will help to use a contrasting color for the insets, and you will know then what measurements should be set into your pattern every time you cut. Slash the pattern, set in your shaping adjustments, and cut your size into the fabric. Be sure to keep a record of your figure adjustments.

Large Abdomens: If your skirt pulls up, raise the back until the seamline hangs straight.

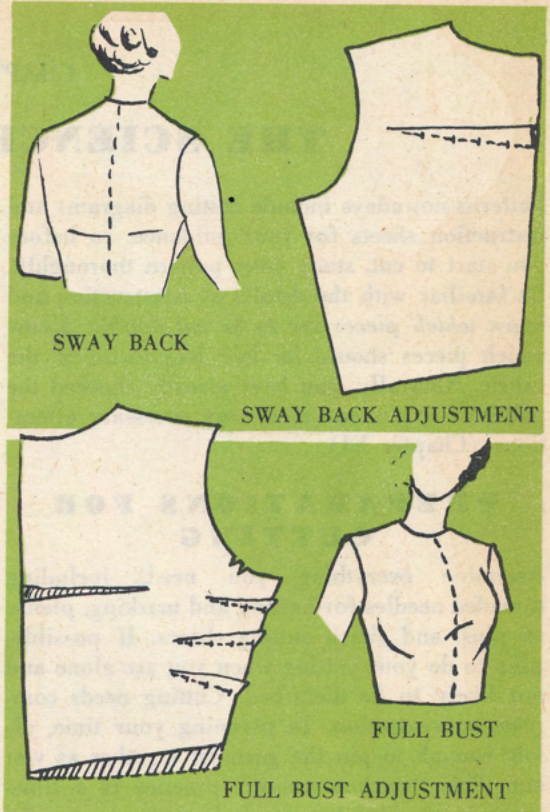


There are two ways of making the necessary alterations: (1) In a one-piece dress, take two darts across the back at the side seam just above the waistline. Take in enough fullness so your side seam swings straight, and add the same amount to the lower edge of the skirt. In a two-piece garment, add half the needed amount at the front waistline and half at the lower edge of the center front of the skirt. This will make your beltline balance. (2) Slit the skirt pattern and drop the hemline of the front to a normal skirt length. In this slit put the necessary extra width to make the pattern balance.

Large Hips: Take measurements so that you know exactly how long you want the skirt to be and how many inches you must add to give a proper fit. Alter the pattern without losing the balance of the skirt. Divide the back gore of the skirt in half, cutting it lengthwise. Cut the back section of this gore across and spread the slit until the skirt length is correct. Paste a piece of paper to hold the two sections together. Be careful to keep the lower edge of the hemline correctly curved. Sometimes skirt balance requires shifting the next gore by adding a little to the lower edge and taking away a little at the hip-line.

Sway-Back: This should be corrected by fitting a tuck in the muslin test before the garment is cut. The back line is a little shorter in the center, but the underarm seams are not altered. To do this, pin the fullness at the center back of the waist to test how much you want to take out. Pin this fullness into a tuck at the center back and gradually slope it to nothing under each arm.

Full Bust: If the bust is full, a normal garment will pull up in front and wrinkle under the arms. The easiest way to alter it is to make an extra dart under the arm. Pin up $\frac{3}{4}$ inch in the dart. If this is not enough, pin in another dart. Three short darts will bring a garment into balance much better than one long dart. Add to the lower edge of the waist the same amount that you take up in darts under the arm. Every pattern you cut in future garments should have these extra darts and the extra material at the waistline. For an extremely full bust, make a muslin pattern with exactly the piecing you



need. Then you can slash any commercial pattern you buy and set in the tested type of piecing. Slash your muslin pattern through the center front and across the bustline and drop it, allowing a piecing to fill in the extra space. Fit this carefully so that the lines are straight and the dress is not too tight.

SHORT-WAISTED FIGURES

A garment can be shortened above the waistline by following the directions for shortening a pattern. But this merely emphasizes a short-waisted figure instead of flattering it. A better plan is to have the beltline below your natural waistline, which gives a more balanced line to the garment as a whole. Use a narrow, inconspicuous belt.

If you have a large figure and are short-waisted only in the back, use a slanted fitting line at the waist, shorter in the back and dipping in the front. This line can be emphasized with embroidery or with a narrow set-in belt. Avoid straight fitted belts and never use a buckle except at the center back.