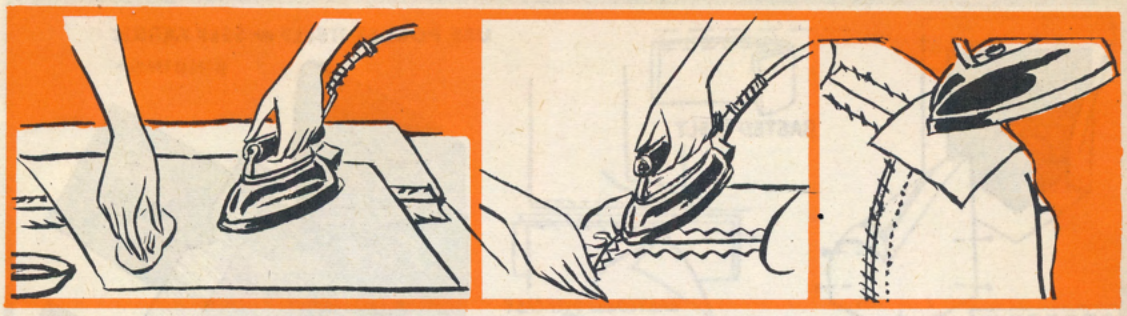


Protect wools and wool blends with a press cloth (left). Press armholes and shoulder seams with care.

the tops of the side seams before joining the skirt to the waist.

Overlaid Seams: When the seam edge is turned for a yoke, a patch pocket, a slot seam, or an overstitched seam, press the edge; your work will be much easier.

POCKETS

Pockets are easy to make once a few simple rules have been mastered. They are useful and decorative and give a professional touch to a garment. Use them in all types of clothes.

Types of Pocket: There are four different kinds of pocket: patch pockets, bound pockets, welt pockets, and pockets with a flap. Each of these fundamental types can be cut in many different styles.

Patch Pocket: The secret of success with patch pockets is to have them absolutely true and even, and the best way to do this is to cut the pocket shape in cardboard, omitting seam allowances. Place this cardboard pattern over each of your pocket pieces and press the seam allowances over the edge of the cardboard. This will insure that all pockets are the same size and every edge is true.

Next finish the top edge. In light-weight fabrics, turn the edge and hem it; in heavier fabrics, cover the raw edge with flat seam binding after you have turned the edge, then hem it. Pin the pocket on the garment and check accuracy of placing.

Decide whether the pocket is to be stitched close to the edge or back from it. Pockets stitched close to the edge are finished at the top with one or more rows of machine stitching. When a pocket is stitched back from the edge, the same seam line is followed across the top to complete a decorative detail.

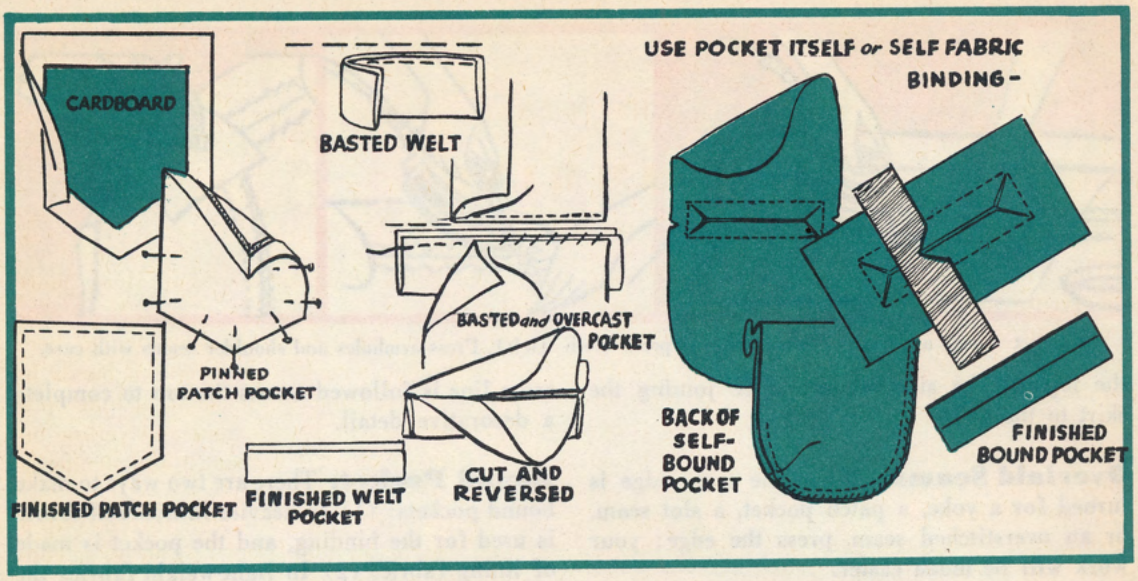
Bound Pocket: There are two ways to make bound pockets: (1) In heavier fabrics self-fabric is used for the binding, and the pocket is made of lining fabric. (2) In light-weight fabrics the pocket is used for the binding, which makes for a great saving in time.

Pockets Bound in Self-Fabric: Mark the pocket opening on both garment and binding. The binding is cut 1 inch longer than the finished pocket and 3 inches wide. The grain of the material should match the garment at the cutting line. If the cutting line of the pocket parallels the cross grain of the material, make the binding on the straight of the goods; if the pocket slants across the grain of the goods, it must be bound with a true bias.

Finishing a Bound Pocket: Place the binding on the right side of the garment with the cut lines matching. Pin it in place and baste it carefully.

Stitch a little box around the cutting line by machine or by hand—the size of the box depends upon the length of the cutting line and the effect desired. For a piped effect, stitch ¼ inch away from the cutting line on both sides. In a heavy fabric, stitch ½ inch from the cutting line. Turn the corners sharply at each end and make the same number of machine stitches down each side. When working by hand, use a gauge and turn the corners carefully, making them firm with extra stitches.

Cut the slash from the center toward each end, and cut into the corners (see page 140) almost cutting the stitches at the corners. It is far better to cut a stitch accidentally and repair



it with overcasting than not to cut deeply enough into the corners.

Draw the binding piece through the slash to the wrong side of the garment and pull it into straight even lines, watching the effect on the right side as you pull. Keep pulling until the binding looks like two perfectly even rows with squared ends. Fasten the material at each end. This stitch holds the edges of the binding together and is caught firmly in the edge of the pocket slit at this point. When both ends have been stitched, outline the buttonhole by making running stitches in the seam edge, catching the back of the binding with these stitches. This makes the seam lay flat away from the edge.

Join the pocket on the wrong side of the garment. First join a pocket piece to each side of the binding, then smooth the two pieces together and baste them. If the edges are not even, it does not matter—you can shape them alike. Stitch, and overcast the seam.

Pocket Used for Binding: Cut the pocket piece any desired size and mark the cutting line on both garment and pocket piece. Place the pocket piece on the right side of the garment and follow the directions for Finishing a Bound Pocket.

Welt Pocket: The welt pocket is very easy to make. To prepare the welt, cut a piece of the garment fabric 2½ inches wide on the straight of the goods. Make it 1 inch longer than the length of the pocket. Fold this piece lengthwise and stitch both ends. Clip the corners before turning, to insure square edges. Press with an iron.

Place the welt below the cutting line of the pocket with the raw edges of the welt piece turned up toward the cutting line. The lower pocket piece is placed over the welt. Stitch across the pocket, paralleling the cutting line about ¼ inch back from it.

Cut the pocket, from the center toward the ends, cutting into each corner to the stitching. Turn the pocket pieces to the wrong side of the garment. The welt piece remains on the right side and is turned up to cover the pocket opening. Slip-stitch each end of the welt to the garment. Turn to the wrong side and join the pocket pieces in a seam. The pocket must lie flat. If the pieces are uneven, they should be reshaped.

Flap Pocket: Pockets with flaps are made like welt pockets. Cut the flap any size and shape desired. When it has been seamed and turned, it should be exactly the length of the finished cutting line of the pocket. Baste the flap to the right side of the garment *above* the cutting line and stitch. Cut and turn it like a welt pocket. When the pocket is turned, the flap falls over the cutting line. Sometimes, the ends are finished with tailor's arrows.

CHAPTER XXI

TRIMMINGS

The trimmings described in this chapter do not record current styles; they are designed simply to stimulate your thinking. Trimming details change continually, and you should study trimming types and check them in the fashion news. Watch out for the newest ideas in trimming when you plan your dress. Plan the trimming as an integral part of the garment, not as a last-minute addition. My experience in judging sewing contests has convinced me that few home sewers pay proper attention to trimming details. Yet the use of a dollar's worth of style-right trimming can make the dress a hundredfold more successful.

Trimming Bands: Bands of contrasting fabric or color are an important development in most style cycles. The band is often applied on top of the garment fabric and hemmed or stitched on both edges. Other bands are inserted either in a seam joining or on top of the fabric, which is then cut away under it. These decorative touches of color can be used at necklines, in sleeve trimmings, in cuffs, and to form stripes extending the length of the garment.

Buttons: Buttons often make an effective trimming. They can be the outstanding note of contrast in a costume, particularly when the color of the buttons is echoed in a piping, binding, or belt.

Slenderizing Trimmings: Contrast trimmings can help slenderize the figure if they add height by following the horizontal lines of the garment. Surplice lines and V necks can be emphasized with narrow or wide bands to add interest to the costume and height to the figure. Here are three specific examples:

1. The surplice waistline of a dress is edged with a narrow fold of white. If it ends at the waistline, it has not accomplished its purpose; but if it is extended to the hem of the dress, the trimming helps to make the figure look more slender.

2. The surplice line from shoulder to hem can be trimmed with two or three flat bands in blending colors. Three shades of light blue on a navy blue dress; or brown, tan, and yellow on a brown dress—these give a smart and slenderizing effect.

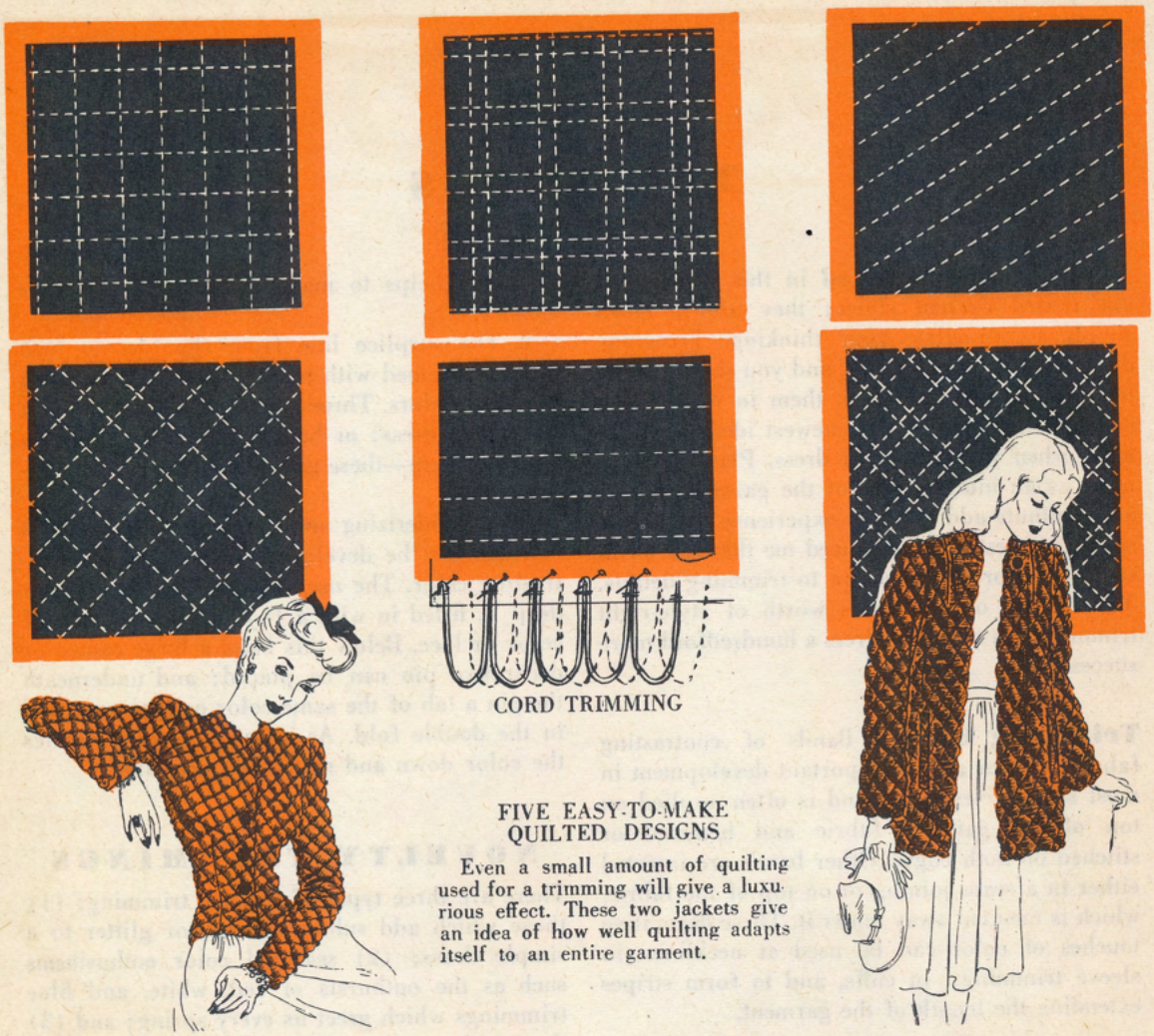
3. A slenderizing neckline which dresses up a costume can be developed in lace or in a contrasting color. The neck of the dress is cut in a deep V, filled in with a 1½-inch double fold of color or lace. Below this band a large cameo or decorative pin can be placed; and underneath the pin a tab of the same color or lace you used in the double fold. As it hangs down it carries the color down and makes a longer line.

NOVELTY TRIMMINGS

There are three types of novelty trimming: (1) those which add subtle richness or glitter to a simple dress; (2) seasonal color enthusiasms such as the outbursts of red, white, and blue trimmings which greet us every spring; and (3) the garish novelty, bold and strikingly colored.

Trimmings of Subtle Richness: These trimmings introduce beading, braid, and embroidery. The style dictates the design; it may be a banding, an allover effect, or a small spot. Choose the easiest and quickest designs and reproduce them. Most of the embroidery is chain stitch. Often a small piece of appliqué is the trimming of a dress—a white piqué flower on a dark dress; three self-color flowers in a group, or one after another to form a band; three or more circles in different colors arranged in a group—these are only a few of the ideas which can be carried out in appliqué.

Glittering Trimmings: Metallics, rhinestones, spangles, jet, and the shiny-faced textiles



CORD TRIMMING

FIVE EASY-TO-MAKE QUILTED DESIGNS

Even a small amount of quilting used for a trimming will give a luxurious effect. These two jackets give an idea of how well quilting adapts itself to an entire garment.

such as satin and sateen, as well as lacquered textiles, are included in this group. Glitter should be used as current fashion decrees and need not be expensive. You can make outline embroidery with metallic threads or appliqué satin flowers with metallic threads and fill the center with glittering beads. You can outline the edge of a collar with jet or spangles, or buy spangles in bands and apply them. You can paint a piece of soft leather with metallic paint, then cut it into a flower and pin or appliqué it in place.

Garish Novelties: Bold novelty trimmings are often developed by the use of bright colors in braid, bands, rhinestones, and so forth. When glitter is used in too large quantities, it oversteps the bounds of good taste.

Pockets: They are important in trimming all-purpose and simple tailored clothes. The type of pocket and its position is a style feature. Pockets are easy to make and add greatly to the success of a garment. The three types of pocket are: patch pockets, bound pockets, and welt pockets. Once you understand these three simple constructions, you can make a pocket in any garment. First decide whether the pocket is a decorative feature or simply for utility.

Shaped Edges: Edges can be shaped into scallops, squares, or fringed effects, and bound or faced. It is easier to carry out a shaped edge in facing when the design is small. You can do this as soon as you learn to run a machine expertly. The stitching *must outline a perfectly*



BRAIDING

spaced and even design. To do this, draw the desired outline on your facing or stamp the edge with an embroidery pattern. Place the facing on the garment, matching the edges on the right side of the garment, and stitch the outline. Examine the stitched line before cutting it. Then cut and turn it, following the directions for shaped bands on page 67.

Self-Fabric Cords: Festooning an edge with self-fabric cording can be done in two ways:

1. Stitch and turn a narrow piece of fabric to make a tubing. Fold it again and overcast it so it is very narrow. Place this cording on a piece of paper as fully described on page 132. Turn in the edge of the garment and place it over the cording. Stitch the edge of the garment so



SMART USE OF CONTRAST BANDING

that it catches the cording and then tear the paper away.

2. Fringed and corded trimming can be bought by the yard. It is usually finished at the top with an edge which can be placed under or over the garment edge.

Self-cording can be shaped into large or small frogs for closing a jacket or dress. The button used should also be of self-fabric. Self-cord can be twisted into circular designs; and another way is to finish a corded edge by extending the cording beyond the edge and turning it in a loop or leaf outline or inner circle.

Quilting: This makes a simple and decorative trimming. It is often used in small spots or in bands at the edge of wide sleeves or in surplice closings. Quilted belts, tams, muffs and jackets, add richness to a simple costume.

Large women who prefer beltless dresses can add variety to a new costume with two quilted motifs—one at the beltline to emphasize the closing, and the other on the waist. The redingote lines of a dress can be outlined with quilting.

Quilting is used on the collars of dressmaker coats and suits, especially those in soft fabrics. For details on quilting, see Chapter XLV.

BRAIDING

Functional fabrics which lack a texture interest or novelty weave make a perfect background for a trimming touch. To add a touch of distinction, use narrow sutache braid in the simple designs illustrated here. To apply braid in this way, first trace the design on your fabric with chalk. Then apply the braid, stitching it through the center. The stitching can be done by hand or by machine. You can buy braided motifs in the stores and apply them to the garment by hemming them in place.

Before starting your work, consider the line of the garment which you will trim. Place the braiding so that it will emphasize the good lines of the design and your figure. Even a small touch of braiding in the form of a pocket motif adds distinction to a simple jacket blouse.

THAT EXPENSIVE LOOK

The trimming details made from self-fabric and the handwork used in trimming touches are the mark of quality that often makes the difference between the expensive and the inexpensive dress. The home sewer who will note these details and add them to a dress will be abundantly repaid for the additional time. These trimming touches give to dresses what is recognized as "that expensive look." The sketches shown on page 145 show details made in self-fabric that cost so little, add so much, and make the simple dress into an outstanding one.

SCALLOPS are a pretty, feminine finish for yokes, necklines, closings, on soft little crepe dresses. Since they represent quite a bit of labor, they give a dress an expensive, custom-made look.

SADDLE-STITCHING is a very smart, and very simple finish for tailored clothes. It can be done in self-color or in definite contrast, white, for instance, on navy. It is used down the fronts of jackets and on revers, cuffs and yokes of tailored

suits, dresses, and coats. Saddle-stitching is done by hand.

RICKRACK is a gay finish for cotton clothes. It is invariably used in contrast, on dresses, pinafores and play clothes of the more feminine variety.

TUCKING when used as an integral part of the design adds interest to a simple dress—and tapers in fullness without any bulk. It is frequently used at waistlines for this purpose. It can also be used purely decoratively.

TOP-STITCHING is the frank use of stitching on the outside of a dress, suit, or coat to emphasize lines that are important in the design. It is often combined, as in the sketch, with *lapped seams*. Top-stitching is done by machine.

GATHERS are used to concentrate drapery and are vitally important in keeping the soft dress slim and svelte. They appear in various positions—at necklines, waistlines, hiplines, even sleeves. Often they are repeated two or three times in the one dress.

PLEATED EDGINGS are best used on simple dresses. They make them charmingly feminine without being fussy. Either self-fabric or contrast can be used. White, on a dark or print dress, is a perennial "white touch" favorite.

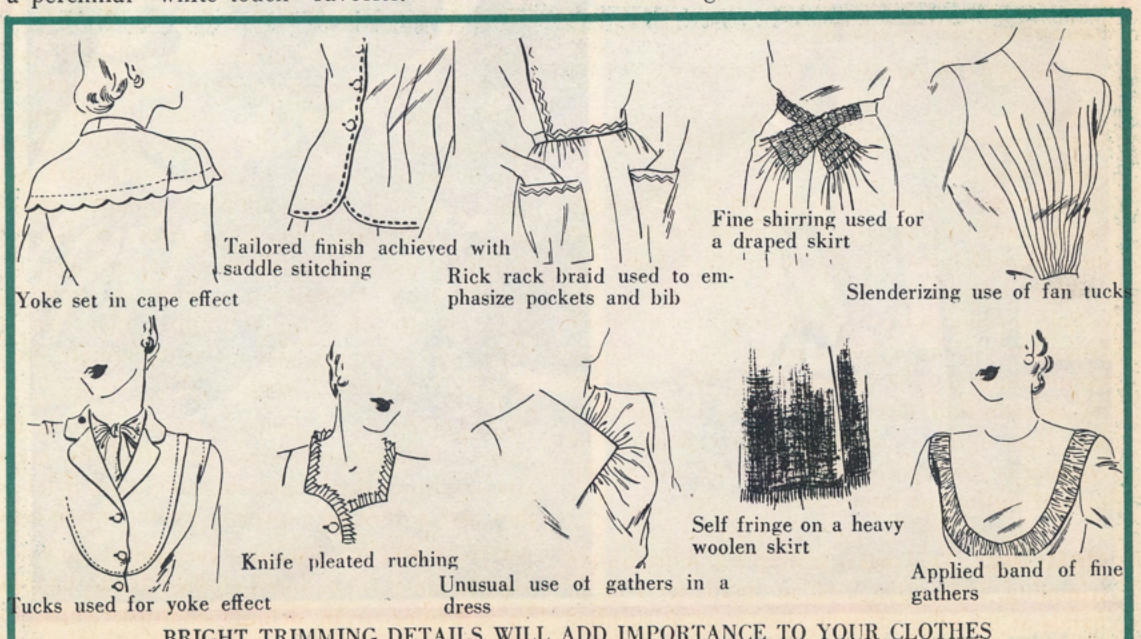
CLUSTER SHIRRING is not difficult to do, it just requires a little patience. The result is well worth the trouble as it gives an expensive look to a simple, soft crepe dress. It is used, as gathers are, to concentrate fullness, decoratively, at neckline, waistline, hiplines, or sleeves.

FRINGE can be used on both formal and casual clothes. Narrow wool fringe or self-fabric fringe adds a distinctive touch to casual wool dresses or suits. Lustrous silk or rayon fringe is used on more formal daytime and dinner clothes.

INSERTED BANDING may be shirred self-fabric or it may be contrast, of either color or fabric. It is used to outline simulated yokes, which are often repeated on the skirt—and it is also used instead of cuffs.

BINDING is a functional finish, used to hold the edges of a dress or jacket firm and trim. When it is used purely functionally it is narrow and made of self fabric. But binding often combines a decorative quality with its functional purpose. Then it is in contrast of colour or fabric or both.

DRAWSTRINGS are a pretty way to confine and distribute fullness. They also serve the purpose of fastenings—and thus save on metal.



BRIGHT TRIMMING DETAILS WILL ADD IMPORTANCE TO YOUR CLOTHES

CHAPTER XXII

POINTS TO REMEMBER ABOUT UTILITY CLOTHES AND TAILORED CLASSICS

Utility clothes are work clothes as distinguished from everyday clothes in general. They include house dresses and aprons, uniforms, and outdoor coveralls. Whether your needs demand a wrap-around dress, slacks, or coveralls, take care to select a pattern which will be becoming to you—and will permit free action in whatever you have to do, thus freeing you from distracting worry about tearing or soiling your clothes.

Your work clothes should be chosen with three things in mind: good looks, long wear, and economy. To this end, select a textile that will look well, wear well, and clean easily. Most work clothes are made from utility cottons, and the emphasis should be upon *extra tensile strength*. The color must be fast to permit the use of alkali soaps to clean away grease and dirt. A preshrunk fabric is essential.

The Department of Agriculture, through clothing experts and home demonstration agents in every state in the Union, has conducted tests on the wearing quality of garments designed for housework. The tests proved that house dresses made at home from color-fast preshrunk fabrics gave twice as much wear as garments bought at the stores for the same price. The women who made the tests chose a simple pattern and made several house dresses each season, so that they were always supplied.





Utility garments should be well constructed and have ample seam allowances. The fabric should be preshrunk and washable. Simple patterns should be chosen.

Women who wear uniforms also report that a really sturdy fabric repays them in longer wear and at the same time makes them "look more capable."

CONSTRUCTING UTILITY GARMENTS

All utility garments are washable garments, hence should be made with seams that will hold through innumerable washings. Consult the index for flat felled seams and covered seams. Big useful patch pockets, bound buttonholes, and bound slits through which to pass a belt are other features in utility garments.

House dresses: For warm weather use seersucker and other sheer cottons which need no ironing. Make them in simple, useful styles with gathered or tucked fullness, and don't forget big pockets. They can be a slip-on model with a drawstring waistline, a wrap-around which ties in place, or a button-front dress, as preferred. For general all-year-round utility, or to wear over sweaters and skirts in the very cold months, the best choice is a wrap-around dress of denim or a heavy cotton suiting which can be run through the mangle. Choose a dress which crosses in front and ties in place, or a single-breasted one which buttons. All house dresses should have short sleeves. See that the waistline is trim and that the neckline fits and is becoming.

Women who cook in a laboratory or large kitchen need a dress which buttons down the front so it can be slipped over another garment. In this kind of dress, remember to plan for a long reach, which demands a garment cut with an action back. Use cotton seersucker in white or a cool light color and make roomy pockets and a self-belt. Crisp starched cottons are attractive, but they have to be washed and ironed often.

Trim Waistline: Choose a pattern with a trim fitted waistline and a gored skirt, or fit a straight-line dress at the waistline with darts. These darts can be stitched in the garment in both waist and skirt. In one-piece garments, darts can be stitched at intervals to take away the baggy look. Even when a string belt is used, these darts improve the appearance of the dress. Many women like a slip-on dress in semifitted lines which requires no placket closing.



Utility house dresses and uniforms should look trim and attractive. They need deep armholes and action backs.

Action Back: House dresses should be cut with back yokes which permit fullness or pleats, or the back should be extra large and wide. The armhole must be large, and is often cut with a square line to permit reaching without tearing out the sleeve. In fitting house dresses, watch for trimness which gives looseness and permits plenty of activity, and allows for wearing a sweater underneath when necessary.

Aprons: Aprons are (1) protective, (2) for utility, or (3) decorative.

Protective Aprons: These aprons are made of denim or cotton drill. They can be coveralls, smocks, or wrap-around aprons with generous bib fronts. Choose the style best suited

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

to your need and incorporate pockets which will speed your work. Buttoned pockets will prevent tools from falling out as you work—only one button in the center of the top edge is necessary. Be sure that all ties are securely *stitched* in place.

Utility Aprons: Utility aprons are made of gingham or other housedress fabrics. They can be large or small as desired. Usually they tie or button around the waist and have a bib front joined with a strap. Straps and ties can be made of self-fabric by stitching and turning a tubular band. For a trim appearance, hold the bib with a single band which can be easily slipped over your head.

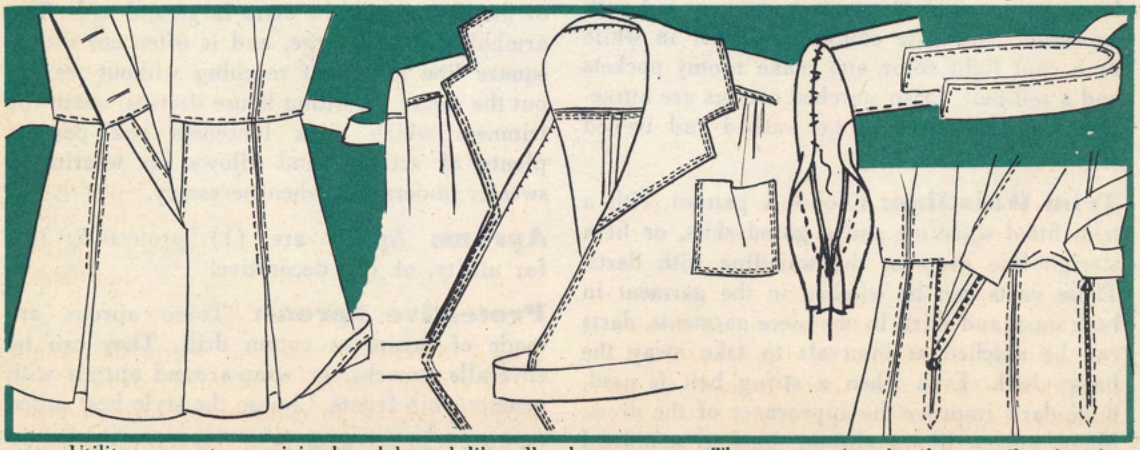
Decorative Aprons: Many women like a pretty apron with frilled edges and appliqué decorations to wear while serving dinner. They can be made of dainty fabrics in any style your taste dictates. In any home where the men step into the kitchen, decorative aprons should include a man's bar apron in light-weight denim, bound with white tape.

Service Uniforms: Sometimes these are provided; again, the worker must supply her own made to a traditional pattern. If you make your own, it will insure longer wear than uniforms bought for the same price in the stores will give. You have to duplicate the style and the material used in the uniform type, but you can provide yourself with a better-fitting garment and one made of better-wearing material. Buy a pattern of the stated type or rip up an old uniform and use it for a pattern. Follow the instructions for built-to-measure garments in Chapter X.

Factory Workers' Garments: The kind of garment needed for factory work depends upon which of the many factory jobs you do. Women in nonactive jobs usually wear a coverall apron—not a house dress. Those who work near machinery must wear a coverall, either one- or two-piece. In some jobs button-cuff trousers and long sleeves with tight cuffs are essential for protection. In other work, short sleeves give greater freedom.

Denim or cotton twill is the rule for one- or two-piece coveralls and for slacks. Some jobs require a sweater with slacks, others a plain shirtwaist. Psychological tests prove that a bright color offsets strain. Other tests recommend that pockets be made in open lattice effects (strips of fabric crossed) so that matches and metals can be seen without searching in factory inspections.

Children's Utility Garments: Children of every age need utility garments, and their first requirement is action room. The garment should be very simple so it can be washed easily. Time-saving styles must open at the right length and be easily slipped on and off. Fastenings should be easy to open and close. In cold weather, children of every age wear overalls of heavy cotton—denim, gabardine, or coverts. For warm weather a loosely woven sturdy cotton is more comfortable. For general wear a one-piece coverall or a two-piece slack-and-smock garment is



Utility garments are joined and basted like all other garments. The construction details are tailored with sturdy stitching and carefull pressing. Square all corners, turn and stitch the seam edges.

preferable. For summer wear the overall can have a halter top or be cut sleeveless with a V neck. With this type of garment it is wise to make also a jacket or bolero to wear after the sun goes down.

TAILORED CLASSICS

Tailored classics are always correct, and their quality is gauged according to the fine detail. Besides the classic tailored suits and coats—based on men's apparel—this group includes the universally popular shirtwaist dresses based on the man's shirt. Some shirtwaist dresses duplicate exactly the fine tailoring points of a man's formal sport shirt, and the price is set according to the detail of this handwork. Others are based on the casual type of man's sport shirt, and are much quicker and easier to make. Those which really belong in the easy-to-make category skip the details and keep only the general effect of a tailored garment. They do not meet the standards of a classic tailored garment.

Middy blouses are also based on traditional details of line and cut. They are sometimes authentic, and sometimes merely effective simplifications.

Any woman who can make shirtwaist dresses which include all the painstaking details, can also make men's shirts and all kinds of boys' clothes, which have the same tailored effects.

Shirtwaist Dresses: When you select a pattern, choose a skirt that is gored or pleated, a kick pleat front and back, a pleat on each seam, and clusters of pleats. In the waist, watch for bands, yokes, and action pleats in the back. Most of these dresses feature a regulation shirt collar and convertible neck closing. Pockets, trim beltline, and link cuff details are other features to watch for. Many pockets have button flaps set high like the pockets of a man's sport shirt.

An interlined front band, cut in one or separately, is a mark of quality. The quicker-to-make models have the edge folded back without a band, like the man's casual shirt.

Resort shirtwaist dresses are often so beautiful that they are worn for afternoon dresses at formal teas. In this kind of dress, watch all the fine details and use studs instead of pearl buttons.

The choice of material for shirtwaist dresses is wide. For morning wear, or for golf, dresses in true classic traditions are made of broadcloth in men's shirting patterns, and the striped details are used just as in men's shirts. A striped cotton in trick cutting does not make a classic garment.

SEWING FOR MEN AND BOYS

Men's Shirts: Buy a pattern and follow every detail of the tailor's art. Apply the patch pockets correctly—that is, make it first and pin it in place with a tailor's precision. The stitching should be ⅜ inch from the edge all the way around, and the same stitching must continue around the edge of the flap. The flap is closed with a button and buttonhole.

Join the yoke lining to the back, then baste the outside of the yoke to the line and stitch them all together, on both inside and outside. Join the front at the shoulder, stitching it first to the inside of the yoke, and basting the outside edge of the yoke over this seam. The sleeve is stitched before the underarm is placed. This seam is a flat fell. Stitch it the first time as you would a regular seam, then clip away half of the edge on the armhole side of the shirt. Turn the other seam edge over and stitch it flat to the garment. Now baste the underarms of shirt and sleeve. Before you make the collars and cuffs, consider whether you want to make an extra set now or to lay away enough material to replace them later. The lower edge of the shirt is hemmed. The collar is interlined with unbleached muslin and the interlining is stitched to the collar. The seam is then clipped away close to the stitching and the collar is turned. Baste the inside edge of collar and lining to the neck and stitch the collar in place. Turn in the opposite edge and hem it over the seam. The collar centers at the center front of the garment, and the edges beyond the collar are turned in and slip-stitched.

The cuffs are finished in a classic line with a band. In casual sport shirts make a single cuff. In this type some men prefer a short sleeve finished with a narrow hem.

Boys' Shirts: Once you learn the simple tricks of constructing a tailored garment, you need not hesitate to make boys' shirts of heavy cotton. It saves time to make several at once, using the same pattern and varying the material.



Boys' garments have double yokes, firm bands, patch pockets and tailored details.

Use any style suited to your purposes and remember that all this work is machine work and not difficult. Most of the seams are stitched on the outside, and the double yokes and facings are simplified. The most important things are accurate turning of edges and corners (use an iron) and straight stitched lines.

Pin the patch pockets in place before you join the garment. Turn the edge of the yoke and pin it in place. Turn the edge of the facing and pin it in place. Put the facing on the sleeve and prepare it for stitching. Now stitch pockets, yoke, facing, and sleeve edge one after the other. Turn all edges for a second stitching except those joined to the garment. Once the shoulders are stitched you can pin the sleeve in place. Turn the facing and pin the collar at the same time. The underarms of sleeves and shirt are stitched in one seam. Do not close this seam until the collar is finished.

Boys' Shorts: Boys' shorts are easy to make if you pin the pieces together as you cut them. The usual difficulty is that the pieces look so much alike it is hard to assemble them if they get separated. Some shorts are finished with a casing and elastic band, others with a fabric belt. When seams are stitched and pressed, hem the edge.

Children's Sailor Suits: Classic middy designs can be made from drill or any heavy white cotton. Once you go to the trouble to make a suit, use the correct braiding so dear to children's hearts. Finish the sleeve ends of the middy blouse and make a bound pocket before the garment is put together. The collar is not only hemmed and braided, but also lined with self-fabric or lawn. When the collar is finished and lined, it is joined to the neck with a bias facing. To insure a clean point, the neck edge is cut shorter than the collar. Baste the collar around the neck, extending it deeper in the center front, and stitch it in place with a binding. Before you turn the bias facing to the wrong side, slash between the collar points. Slip-stitch the facing in place. The shield is usually lined, and the lining can be stitched and the shield joined or the edges can be slip-stitched together.

The shorts can be finished with a self-band. In tiny boys' suits it must be buttoned to the middy.

As you cut the shorts, pin them together. As you cut the facing and belt, pin them in place. Don't hesitate to include pockets in this type of garment. It is not difficult to make slashed pockets. You can buy stars and insignias to complete the decorative effect or omit them, remembering that navy work uniforms are not decorated.

CHAPTER XXIII

POINTS TO REMEMBER ABOUT EVERYDAY AND SPORT CLOTHES



The clothes worn every day—for school, for work, for shopping trips and informal calls—should be simple and made from washable fabrics that wear well. But this does not mean they should be dull and uninteresting. Harmony and variety can be characteristic of everyday clothes as well as more elaborate ones. Make your plain dresses that you wear day in, day out, harmonize with your coat, just as your best street dress does. Introduce variety in them with jumpers and dickies, boleros and jackets. Blouses, too, make everyday dresses versatile.

Button-Front Dresses: One of the most popular styles, because it is becoming to so many figures, is the button-front dress in the redingote style or in the softer lines which introduce pleats or gathers into the redingote cutting. Be sure you work on a table when you face the front opening, whether the facing is cut in one or separately. To be successful, your work must be flat. Press the front edge into a sharp straight line before you join the facing, or to help you turn it if it is cut in one. Facings can be stitched flat to give a tailored effect, or the edges can be turned and slip-stitched so that no stitching shows on the garment. In faced coats or dresses, watch the hemline. The open edge of the facing must end evenly and so must the hem. The end of the facing can be cut short and fitted inside the hem, or it can be extended to the bottom and the hem cut away under it.

If the dress is made of wool or a fabric that looks like wool, the buttonholes can be bound. Bound buttonholes are good in silk or rayon crepes, but they do not show up as prominently, and so are not as important, as the buttonholes of a redingote in wool. The buttonholes can be horizontal or vertical.

Button-front waists are faced and often trimmed with an outside stitching, especially on a plain fabric. They can be closed with buttons or studs.

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



BUTTON FRONT DRESSES AND BLOUSES THAT LOOK LIKE JACKETS, VIE WITH PLAIDS FOR POPULAR EVERYDAY WEAR.

Boleros are easy to make when you face the edge with self fabric.

Jumper Styles: Jumper dresses for growing girls should have the added skirt fullness so flattering to youth, but once the girl reaches her teens the skirt should be straighter and more fitted through the waist. This fitting can be a dart construction or a shaped and fitted belt. In misses' and women's jumper dresses, the simple straight line is emphasized by pocket or tucked details.

Whatever the type of jumper dress, it is easy to make. Cut the skirt and fit it; then cut the waist and fit it. When you are ready to finish the edge of the armhole, decide whether you will face it with self-fabric or a sheer lining fabric. If so, the facing is cut on the bias and turned to the *wrong* side of the garment. If you are trimming the jumper on the outside with a trimming bought by the yard, both neck and sleeve edges must be turned to the *right* side of the garment and basted. Snip the turned edge where it curves at armhole and back of neck so it lies flat. Then baste the trimming band to the inside edge so it lies flat and joins at the underarm. Fit the trimming band around the neckline, pulling it a little at the center back in rounding the curve of the neck. Stitch the bands in place.

Jumper dresses can be worn with simple slip-on blouses, sport shirts, sweaters, or gay decorative blouses with jabots and puffed sleeves. Make several blouses to wear with each jumper.

Pockets: Pockets are an important feature in everyday clothes. You can make patch pockets with a straight edge and place them on the bias instead of straight on the garment. You can place a bound pocket straight or on a slant. Be sure the binding matches the grain of the fabric. If the fabric is jersey or sheer woolen, the pocket will wear better if you use a double binding. Cut it the length of the pocket and 1 inch wide. Fold the binding in half lengthwise, with the wrong side together, and *press it.* Then proceed as for any bound pocket. When pockets are made of lining material, one section must be faced with fabric at the top so no lining will show through the pocket opening. It is better to make the pockets of the dress fabric unless it is too heavy.

Dicky-Front Dresses: One type of dicky dress is slashed to the waistline, another is open halfway down. A third type of dicky is worn

with a high-necked sweater or dress. A dicky-front dress is made like the jumper dress, with a slender skirtline and a simple blouse. The sleeves can be three-quarter or full length. When the front is finished in a V or a U line, it can be faced. When the front edge is slashed through the center of the waist, it must be reinforced and the slash outlined with stitching before it is cut. This is satisfactory for short openings, but it is not recommended for a slash extending to the waistline. In that case, cut the slash and face it. It will hold its shape better. If you want no stitching to show on the right side, do not stitch the band flat, but turn the edges and stitch them separately, then join them to the garment and make a row of stitching close to the edge, so close it will look like beading. Hold the inside edge in place with catch stitches, holding the thread loose and taking up only one thread of the fabric.

The dickies and vests worn with these dresses can button close to the neck or be cut in V neckline large enough to slip over the head comfortably. A detachable vest must be large enough so that the edge of it doesn't show when you bend over, and it must be firmly hooked in place so that it cannot slip up. In the winter months a bright velvet or velveteen vest of this type adds richness to the dress. In the spring it should be changed to white and several vests made, of satin, organdy, and lace. A print vest is good, too.

Jacket Dresses: Jacket dresses can be a separate jacket with a dress, a two-piece dress that looks like a jacket, or a bolero jacket. These popular styles are becoming to all ages, and they are no more trouble to make than a button-front dress. Cut the jacket or bolero by a pattern and make it as you would a dress, facing back the front edge.

Boleros: Sometimes bolero jackets end above the waistline, sometimes they come down to the waistline and are fitted a little. This is a slenderizing style which looks well on any figure.

Most boleros are made with a dart on each shoulder. Finish the edge with a 2-inch bias facing. Fit the facing carefully all the way around the garment, mitering the corners. These corners must be seamed and pressed open before the band is stitched. After the band is stitched, the corners must be cut across before the band is turned. Do this work on a table, and turn the edge carefully so it lies flat and smooth. The band can be finished in a hand hem or stitched by machine. The facing band can be a print fabric for variety. This is very pretty if the



Change the effect in grown up Jumper Dresses from softness to tailored trimness with a change of blouse.

Basting an extra peplum to create the effect of a two piece dress.

Add skirt fullness to Jumper Dresses for growing girls.

Join one edge of the collar to the neck and then turn the facing and join the edge to the collar.

bolero is worn with a matching print blouse. Some people bind the bolero with self-fabric and then cover the binding with a bias facing of print. When they get tired of the print, they take it off and the garment is fully finished underneath.

Sewing for Children: Children of preschool age need a great many plain, simple garments in washable fabrics. Yoke effects and new placements for pockets add interest to the garments and are easy to do. It is fun to work out several variations by the same pattern, using different fabrics and trimmings. Contests prove that every time another garment is made from the same pattern, it goes faster; and when you have a number of garments to make, it will save time to use the same pattern.

Growing girls need gored or gathered fullness in their skirts, and they like the fitted effect of a basque waist. Edges can be bound or faced, and buttons and buttonholes rejoice young hearts.

Pockets always please the youngsters, and they are useful as well as decorative.

The skirt of a daytime dress cut on the straight can be given variety by turning the hem to the right side of the dress and finishing the top with a contrasting binding. Make a collar to match the binding and repeat the color in the buttons.

Plaids are popular in the schoolgirl's wardrobe. Choose a small plaid and buy an extra ¼ yard of material to allow for matching the pattern. Except for precautions in cutting (*see* Chapter XII), plaid dresses are easy to make and always decorative.

Children's jumper dresses are often made of corduroy. When you use heavy material, be sure the lines of the pattern are straight and slender or cut circular. This kind of fabric cannot be pleated and should not be gathered. All facings are made of a contrasting lining material in a matching color. Velveteen is cotton, but it must be steamed like velvet because of the pile, not pressed. When it is used for children, it is wise to select the natural color tones, because the darker colors mark in wear.

When you sew for girls, encourage them to help you work out band effects and develop individual trimming touches. It will interest them in sewing.

SPORT CLOTHES

Casual sport clothes have a place in the wardrobe of almost every woman, young or old, city- or country-dweller. They include tweeds and tweedlike fabrics in an interchangeable assortment of skirts, jackets, shirts, sweaters, waistcoats, and suits. To this group belong also the casual dresses so different from everyday tailored dresses, as well as the jumper and suspender dresses which make a wardrobe look bigger and more varied than it is.

Fabrics for sport clothes in autumn and winter are wool and wool-like, heavy and really warm. In summer fabrics the wool effect is given to light-weight materials which wear well and do not muss or rumple in damp summer weather.

Wearability in fabric and construction is the keynote of sport clothes. These garments are undated and continue in the wardrobe year after year, with appropriate additions and subtractions.

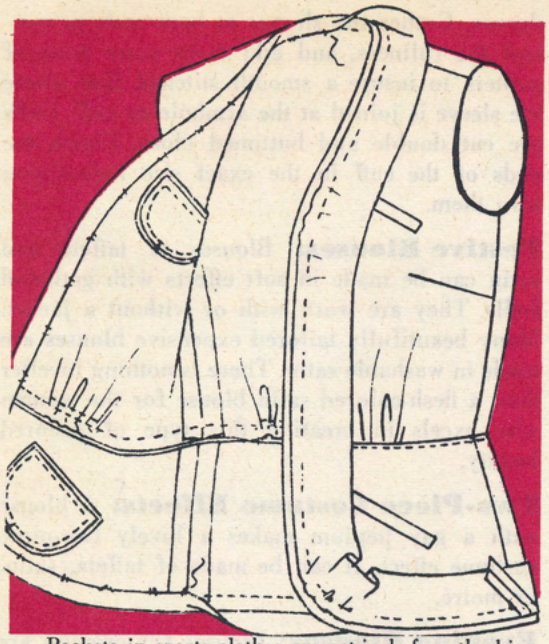
In making casual jackets, watch for the important differences between those which are easy to make and those tailored ones which require much more work. These differences are explained in Chapter XXVII.

Separate Skirts: Consider your skirts in relation to shirts, jackets, sweaters, and other important accessories. They can be gored, pleated, circular, or gathered.

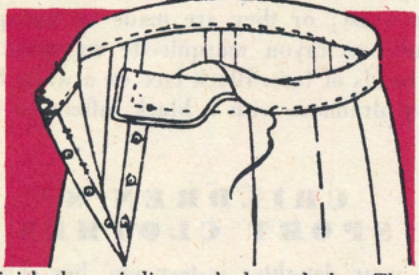
The 4-piece skirt cut in tweed, serge, or twill is a classic. It should be finished with an interlined self-belt so the blouse can be worn inside or outside. Fit the skirt smoothly through the waist and hips, and be sure the waistband is firm but not too tight. If it is too loose, it will allow the skirt to twist.

A gently flared skirt with a kick pleat in front, or front and back, is easy to make and flattering. In plaid or patterned fabrics, this kind of skirt is easier to match in a novelty fabric than a skirt cut in many gores.

Smooth, fitted hips, smoothly adjusted beltline, and a placket that is invisible and stays closed are the secrets of success in separate skirts. If you plan to wear a leather belt, the top of the skirt can be finished with a bias binding or a straight narrow band of lining fabric; or it can be finished with a self-belt. Some people prefer a high waistline, made by an inner belt



Pockets in sports clothes are set-in before the bias facing is basted around the shaped edges.



Finish the waistline and place placket. Then turn hem.

2½ or 3 inches wide (see page 121). With this you wear a narrow leather belt at the normal waistline, below the edge of the skirt.

Jumpers and Waistcoats: Jackets and waistcoats, and jumpers in variety, are needed for wear with skirts. Several jumpers made from the same easy-to-make pattern will give variety. For instance have one in white pique, one in black jersey, another in soft pastel wool.

Jumpers: Jumpers can be worn inside or outside the skirt. They can have a close-fitting round neck, a square neck, or a V neck. Select a pattern that suits you, fit it carefully, and keep it for all your jumpers. Buy remnants, a yard or a yard and a half, depending on your size, and width of material. Jumpers are not trimmed. The edges are tailored with a smooth turned band. The high-neck ones are closed on the shoulder with an inconspicuous placket turned toward the back. A jumper can be made in approximately an hour and a half.

Waistcoats: Waistcoats are sleeveless jackets with pockets; or sometimes the man's vest is borrowed and interpreted in flannel. Use a pattern and make the waistcoat of tweed or flannel which is easy to sew. The front edge must be faced. Place a stay of unbleached muslin under the facing and hold it in place with small tailored bastings. Don't hesitate to make bound buttonholes and bound pockets.

Casual Jackets: Casual jackets are usually unlined and often collarless. Cultivate an easy-to-make pattern and fit it to your measurements. The front facing cut in one is a feature which will make the jacket easy to do. Learn to make seams with stitched turned edges so the inside of the jacket will be neat. The sleeves and lower edge can be finished quickly by a hem turned with a seam binding. The lightweight tweeds, wool jerseys, and spun rayons in lovely colors are suitable for jackets and do not reveal a beginner's stitches. You can make gay casual jackets to wear with white skirts and summer tennis dresses—in fact, with all your dresses.

BLOUSES

Blouses correlated to suits, boleros, and jumper-style garments add vitality to the wardrobe. Too many people think of blouses only in terms of the classic tailored variety and ignore their important function in the two-piece costume, tailored or formal, dainty or picturesque. When you choose a blouse pattern, watch out for the time element. A simple-looking blouse can entail long hours, often more than it takes to make a dress. Study the simple, effective constructions, and do not attempt painstaking details unless you can afford the time.

Transparent Blouses: Blouses made of printed or striped chiffon or rayon sheers with full sleeves and classic lines are well worth the time and trouble they cost. They add variety to the wardrobe and can be worn without a coat. Select a pattern especially designed for transparent materials. It may look tailored, but actually it will be cut with soft fullness and full



Little girls love the excitement of quick change made possible by jumper and jacket dresses.



A transparent blouse of sheer rayon introduces softness in the waist and sleeves.

Soft white blouses of voile in white or delicate colors add a frill to frame the face.



Moiré Blouses that stimulate suits are more dressy than the shirtwaist type.

sleeves. Gather the sleeves at both ends to control the fullness, and add three more rows of gathers to insure a smooth stitched line where the sleeve is joined at the armhole or cuff. Cuffs are cut double and buttoned close. Finish the ends of the cuff in the exact size before you turn them.

Festive Blouses: Blouses of taffeta and satin can be made in soft effects with gathered frills. They are worn with or without a jacket. Many beautifully tailored expensive blouses are made in washable satin. There is nothing lovelier than a flesh-colored satin blouse for the woman who excels in creating this type of tailored beauty.

Two-Piece Costume Effects: A blouse with a gay peplum makes a lovely two-piece costume effect. It can be made of taffeta, satin, or moiré.

Evening Blouses: Blouses for evening are usually cut with a square neck and fitted tightly at the waist; or they are made of transparent organdy or rayon marquisette encrusted with wide bands of lace. Black lace on a white blouse is very dramatic with a black taffeta or jersey skirt.

CHILDREN'S SPORT CLOTHES

Until your daughter is teen-age, her skirt and waist should be buttoned together or joined with snap fasteners. Finish the skirt with a self-belt, just as in a grown-up's skirt. Interline the belt so it will hold its shape. Make the blouse as though it were a separate garment, and when it is finished sew a tape at the waistline. Join the two garments with snap fasteners. You can sew them to a tape, or buy tape with snap fasteners already set on it. This latter makes a simple way to join the two garments, for you can sew the corresponding tape to the inside of the skirt belt.

Make your daughter several one-piece dresses in simple casual sport styles with a gored or circular perky skirt and a simple basque waist. Let her plan with you a variety of waistcoats and simple jackets to correlate with the dresses. Small girls can wear shirtwaist effects, and usually they love them; but until they are of school age the garment should be very simple.

CHAPTER XXIV

POINTS TO REMEMBER ABOUT AFTERNOON DRESSES AND FORMALS



The street-length dress in black or a becoming color can be made in simple or deceptively subtle styles. The two look very much alike to the untrained eye, and many home sewers confuse them. When you choose a pattern for an afternoon dress, keep in mind that there are three different kinds: (1) the simple soft dress, easy to make; (2) the soft trimmed dress, easy to make; and (3) the subtle, sophisticated dress which requires knowledge and painstaking detail. Beginners should not attempt the subtle dress, but they can make a simple dress very successfully. As you look over patterns, watch for the placing of the lines. In easy-to-make models, softness is introduced on the shoulders, below yokes in skirt and waist—in either gathers or tucks.

The subtle dress is recognized by its lines. These poems in fabric, so flattering to the figure, must be cut in many pieces; and the wise home sewer will join the pieces of the pattern together and fit it accurately before she begins to cut. Failure to do this is the fundamental reason for failure with this kind of dress. Lines which cross the figure are easier to adjust than those which run up and down. The subtle dress is easier to make successfully in firm rayon crepe or satin. To make one in transparent fabrics, you must have experience in handling such fabrics and in bias cuts.

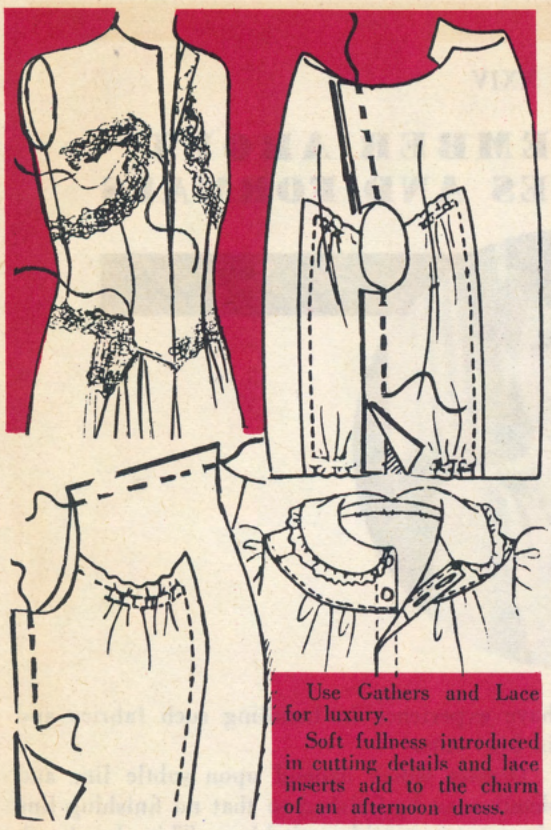
Dresses which depend upon subtle line and detail must be finished so that no finishing line shows—no outside stitching. This handwork makes these dresses very expensive to buy ready-made. You can duplicate $40 to $65 dresses at about a third of the price if you learn to do this kind of handwork yourself.

CHOOSING THE DRESS

If you add an afternoon dress to your wardrobe each season, be careful not to type yourself by always choosing the same kind. Each season your wardrobe should have the added interest of a totally different kind of afternoon dress—all of them suited to your figure lines, of course. Make a list of your activities to help you choose what to wear to restaurants and the theatre, what to wear to card parties and concerts, both afternoon and evening, what to wear at family gatherings and at holiday festivities.

Girls' and misses' dresses, and those for women, too, which are suitable for restaurants, theatres, dancing, and so forth, depend for success on a wise choice of fabric. The soft black

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



Use Gathers and Lace for luxury.

Soft fullness introduced in cutting details and lace inserts add to the charm of an afternoon dress.

dress which carries over from season to season should be made in a good quality of rayon crepe with both softness and body. If you have several afternoon dresses, you will want one in velvet. For a soft dress with trimming, use a good quality of crepe that will hold decorations and not pull out.

The dress which features contrast in colors is an important means of adding variety to the wardrobe. Choose a pattern which can be made in two tones—a shiny surface and a dull one of the same color—or a harmonious color contrast, or a vivid contrast. Sometimes the contrast is in a two-piece effect which looks like a jacket; sometimes it is introduced in the yoke and sleeves, in a panel front or blouse.

The Basic Dress: The simple basic dress which is becoming to your figure can be in any of several styles. It can be a simple gored skirt with a plain high neck and long sleeves, a surplice line with a little fullness, or a simple button-front dress with soft fullness.

The first step to success is to choose a background dress with no style feature of its own. By developing the right accessories, you change your dress as desired. With one group of accessories you will be simply dressed; with another you will be soft and feminine; with another you can feature the latest fashion (see Chapter XXX).

Children's Afternoon Dresses: In the nursery, dress-up usually takes the form of fine handwork—beautiful smocked voile, eyelet embroidery on batiste, lace and tucked collars and cuffs on fine organdy. School-age children wear the same becoming lines for all occasions, and dress-up is indicated by a plain soft fabric in soft gathered lines; or a plain dress in a lovely color; or a plain dress in a rich fabric such as velvet, velveteen, or moiré.

The teen-age girl revels in the suggestion of a suit. These dress-up suits are usually made of moire or velveteen in a becoming color. They are really a button-front dress with a peplum, very easy to make.

Princess lines are becoming to children of all ages. The fabric can be light-weight wool, spun rayon, velveteen, or corduroy. The dress-up trimming takes the form of a lace collar and cuffs and gay buttons. In summer, girls wear lovely prints in rayon crepe and cotton. Children are sensitive to style—not the grown-up style, but the styles in their own school group. These fads should be watched and taken into account in dress-up as well as in sport clothes.

FORMAL CLOTHES

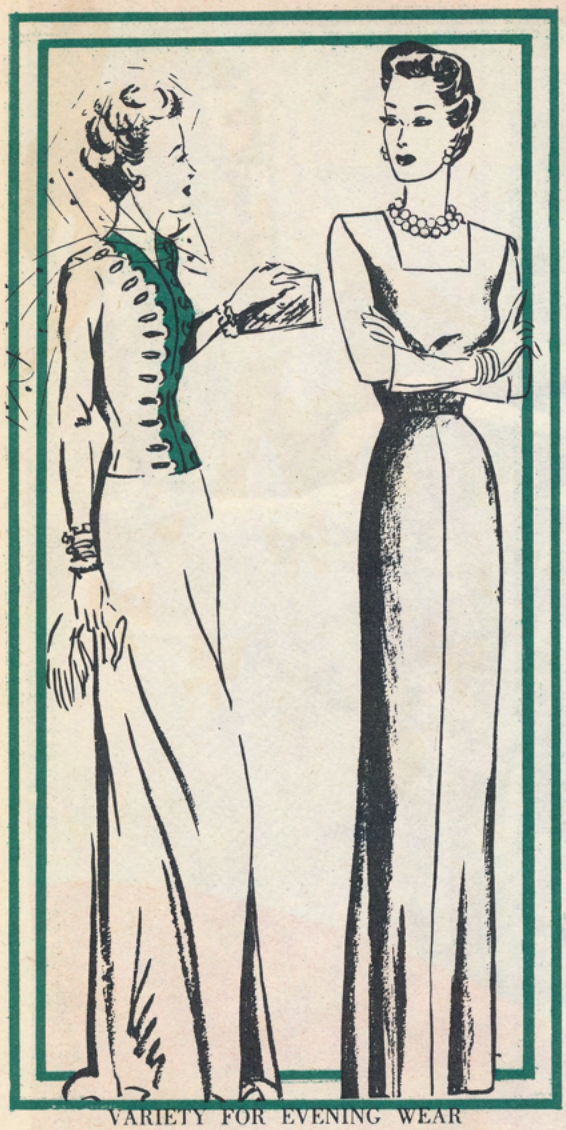
Most women wear formal clothes less often than any others, and this is the logical place to economize. Formal clothes should be planned to create a big effect for little money; and the way to accomplish this is to have a versatile assortment of garments which can be interchanged to make half a dozen formal outfits instead of one. No matter how old you are, where you live, or how much money you have to spend, let versatility be the keynote of your formal wardrobe.

By working out a basic plan, young girls who go dancing often can have enough changes to look like a debutante, and older women who wear formals only occasionally can do themselves proud without spending a lot of money they would rather use for something else. Even



MAKE THE MOST OF YOUR PATTERN

One pattern made these three dresses. This shows the possibilities of the different cutting lines offered in most patterns. One dress is made of wool, another of plain rayon crepe, and a third of print.



VARIETY FOR EVENING WEAR

One basic evening dress can be used with different jackets, a tied-on peplum or an over-skirt of net.

women of wealth who need a great many formals plan for versatility nowadays. Their first rule is something simple for restaurants, theatres, and public events in general. Usually this something simple is a long slip of good crepe or satin worn with any number of smart jackets, or a dinner dress with capped or long sleeves. Besides this they have a gala evening dress with a dramatic full skirt. All of these correct formals can be achieved in an interchangeable wardrobe suited to any budget.

FULL SKIRT WITH THREE WAISTS

Make a full skirt of white or black net. It should be 4 or 5 yards wide and full length. Gather the top with four rows of gathers and finish it with a firm belt. The placket is lost in the fullness of the skirt and need not be finished. Make one waist by shirring a wide piece of net up and down and basting it to the top of a slip to form a camisole top. Make the shoulder straps of rhinestone banding or ribbon, and make a belt to match the straps.

Make the second waist of net shirred on the shoulders and crossing front and back at the waistline. Put a large rose on the shoulder; and when you wear this waist, baste some rose petals to the skirt.

Let the third waist be a close-fitting taffeta one. With this, make little bows of narrow ribbon the same color as the waist and tack them to the skirt.

Long and Short Skirts with One Waist: Make the dress in classic lines that you can wear from season to season, and make it in your most becoming color. The short skirt should be the same color as the waist; the long one can be black or any staple color which harmonizes with the waist. Finish the skirts with fabric belts and snap fasteners so you can wear either one with the same waist. Make some fancy belts and a little hat the color of the dress, and a smart handbag. This is the kind of costume the best-dressed women wear to weddings, restaurants, the theatre, and charity benefits.

Matrons' Formals: The formal dress for the older woman should be made of a rich fabric in slenderizing lines. If you have little need for a formal dress, make a long skirt, carefully fitted to give the slenderest possible lines. Make a halter brassière top, and over it wear a jacket of rich brocade, lace, or velvet in a becoming color. This kind of costume can be laid away and will not go out of style.

Hostess Dresses: A hostess dress has to be comfortable and practical, and yet elaborate enough to match the party clothes of your guests. To be practical, it should be washable; to be enduring, it should be cut in classic lines with a shoulder drapery or a net or lace collar. I have

used a dress like this for years, made of pink chiffon print with a fichu collar bordered with lovely handwork with inserts of net. It doesn't show spots when I cook, and it has been washed a dozen times. Anyone who entertains at home a good deal will find this kind of dress a blessing. If your budget allows separate formal wardrobes for summer and winter, by all means have a velvet slip or a velvet jacket. If your budget is limited, make your staple slip of crepe and combine it with a colored crepe. Make extra jackets of moiré, heavy faille, and lace. In the summer you can use a jacket of white piqué like a man's white evening jacket. You can also make an organdy ruching or cape to tie on your black slip, or a short ruffled cape of net.

Children's Party Clothes: In children's party clothes there is a distinction between those for informal parties and those for formal ones. At informal parties little girls wear smocked dresses and fresh little dresses of dotted swiss and flowered prints. For special events such as a wedding or a strictly formal family function, the party dresses of even the youngest member reflect the elegance of the occasion. For them make taffeta slips with gay little dresses of net or tulle. Select a pattern with fullness, and add more fullness to the gathered skirt. Make puffed sleeves and trim the dress with bows of ribbon. They can be arranged in rosettes with streamers, or in little bowknots appliquéd to the skirt, with the same ribbon repeated in the child's hair.

For teen-age children's formal parties in spring or fall, lovely flower effects can be created by using a dress of gathered net or chiffon and trimming it with artificial flowers. Pin a bunch of flowers on the shoulder and sew some over the skirt at scattered intervals. In winter the dresses are often made of faille, silk, or velvet.

When parties are more formal, the sophisticated young miss will wear a long formal of taffeta. A wise mother will select a color for this formal which is becoming and can also be used in a daytime dress. Then when it is outgrown as a formal, the dress can be recut to serve again. A short skirt can be made from the old party dress to wear with a new waist of velvet in a matching or contrasting color. If the velvet is made with short sleeves and a square neck, it can be used for afternoons.



THREE DRESSES IN ONE

Several different bodices can be made for one net skirt. Vary the skirt trimming as well.

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

CHAPTER XXV

POINTS TO REMEMBER ABOUT COTTON GARMENTS

Cottons are coming into their own in American styles, and the notion that cotton clothes meant cheap clothes is now outworn. Beautiful cottons are available in the stores, and cottons correctly used have a high style value. They have further advantages in that they wear well, are washable, and are easy to sew. There are cotton fabrics for dress-up as well as for utility wear. Afternoon dresses, dinner dresses, and formal evening gowns can be effectively made in cottons, and each season you will find many cotton fabrics for every phase of your summer wardrobe. There are some in wool-like finishes which will serve for fall and winter, too. It will well repay you to explore the possibilities of cotton.

EVERYDAY COTTONS

Cotton fabric will, of course, figure largely in everyday wear for all members of the family.



Wool-like cottons designed for warmth are adaptable for vests and other sport clothes.

Because cotton garments are washable, select patterns which will hold their shape through many washings. This includes patterns with gathered or tucked softness, straight-line skirts gored and not too full, and classic skirts with a kick pleat.

The casual dress with a convertible neckline and gored skirt is a perennial, and excellent for cotton fabrics. It can cross in surplice lines; it can end in a short V at the center front of the waist; it can extend in a long slash to the waistline. The front edge is faced, and the collar is a double fold of straight material with pointed ends which binds the neck. These simple dresses are easy to make and can be varied by trimming and choice of prints. They are particularly good for prints with wide-spaced designs.

Cotton voiles should be made by a pattern which has gathers or tucks, and trimmed with a sheer contrasting fabric—such as organdy collars and cuffs, single bands of organdy joined with hemstitching and hemstitched on the edge, net footing, or velvet ribbon.

Dirndl gathered skirts are suited to every figure if care is taken to select a becoming blouse. Dirndls with contrasting blouses—for instance, a dotted blouse and striped skirt in the same color—offer variety in this popular fashion.

SPORT CLASSICS

Each season offers a new version of the slenderizing button-front straight-line cotton dress, made in piqué, shantung, and shirtings, as well as linen-finish cottons. Yokes are a feature of this dress, either separate or cut in one with the back. The front is usually buttoned, but if buttonholes are a stumbling block to you, stitch the front of the skirt closed in an overlapped seam —stitching back ¼ inch from the edge—and continue the stitching line up the front of the waist. The waist can be closed with snap fasteners to give a tailored classic line. The belt is

usually self-fabric, interlined with unbleached muslin thoroughly washed to remove the starch. If preferred, you can wear a leather belt or a novelty belt.

White Summer Classics: These include sleeveless dresses of white piqué or linen-finish cotton, short princess dresses designed especially for tennis, classic golf dresses of men's shirting or seersucker. These garments are easy to make, but always remember that active sport garments should obey the laws of good dress. This means that the patterns should not be selected at random, but chosen from those designed in the tradition of sport clothes.

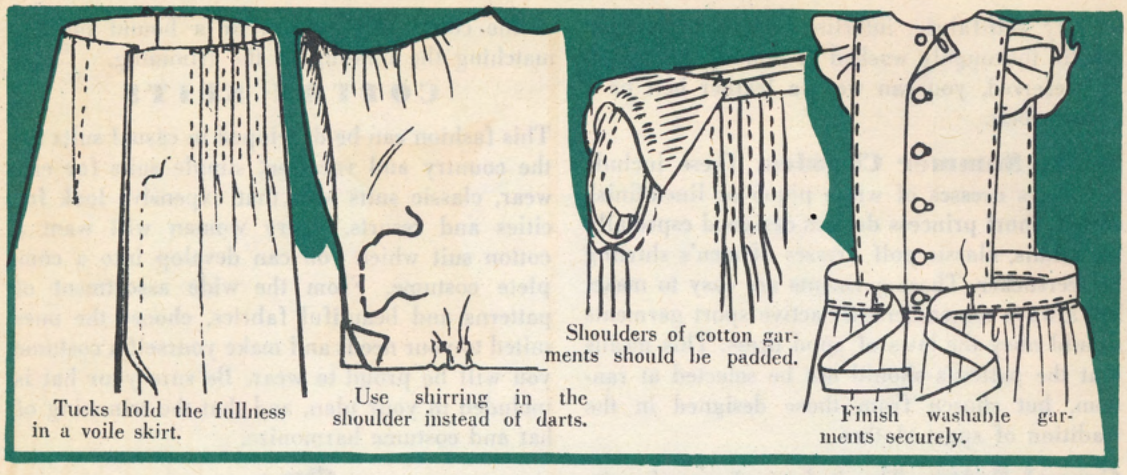
Casual Suits: The jackets of casual suits are unlined and as easy to make as the waist of a two-piece dress. Choose a pattern with an open front that does not button, or a buttoned front with a facing cut in one. Some jackets have a fitted peplum, which is easy to apply. The seams should be clipped and stitched again in a covered seam; contrasting collars should be double and tailored, even when made of organdy. When a binding is part of the trimming, use a piece of the fabric or a contrasting color. Pockets are a feature of unlined cotton jackets. You can make a welt pocket, matching the welt to the contrasting collar; or a bound pocket, matching the binding to the trimming.

COTTON SUITS

This fashion can be developed in casual suits for the country and vacation; simple suits for city wear, classic suits with that expensive look for cities and resorts. Every woman will want a cotton suit which you can develop into a complete costume. From the wide assortment of patterns and beautiful fabrics, choose the ones suited to your needs and make yourself a costume you will be proud to wear. Be sure your hat is included in your plan, and that the trimming of hat and costume harmonize.



Drapery fabrics make attractive pinafore dresses for Mother and Daughter.



A separate cotton jacket of gay print which can be worn with white classic dresses or harmonizing colored dresses is an easily made addition to your summer wardrobe. Choose a box style with a front facing cut in one with the jacket. Long sleeves will make the jacket more effective.

Tailored Classic Suits: Classic cotton suits with that expensive look are a stand-by for the commuter and the business woman. They are made of cotton twill, linen-finish cottons, and piqué in plain colors or prints. Choose a pattern with a semifitted line. It can be cut in a real tailored style or in an easy-to-make style with the facing cut in one with the front. In either case it must have long sleeves.

Simple jackets made in this style can be worn with matching skirt and contrasting shirtwaist, or as a vivid contrast to a single dark dress of navy rayon crepe, The dress can have sleeves or be made with a halter neck like an evening gown; in this case the jacket is not taken off, but it can be worn unbuttoned.

TRANSPARENT DRESSES

In all transparent dresses the slip must be considered an integral part of the dress. Unless fashion specifies a contrasting slip, the slip is always made of a self-colored opaque fabric. Sateen and rayon crepes are the best choice. Be sure the slip is cut on bias lines, and that the top is shaped so that the outline flatters the dress to be worn over it. The shoulder straps can be very narrow self-colored fabric or linen, or they can be made of net to accentuate the transparent effect.

Tailored net dresses can be made on any pattern with a little fullness, preferably a pattern recommended for lace, chiffon, or voiles. The hem and sleeves can be bound with the slip fabric, or a hem can be turned. The hem must be straight and even and not too wide. A V neck can be finished with a ruching of organdy or lace. If it has a little white collar, it should be a single fold of organdy with a hand-rolled hem.

Dressy afternoon dresses of net or opaque fabrics often have sleeves and a yoke of transparent net or lace. The yoke can be lined with flesh-colored or self-color net. The edge of the neck and sleeves can be bound with dress fabric, using a narrow French binding or narrow ribbon. Never machine-stitch this kind of binding.

VOILE AFTERNOON DRESSES

Printed voiles of the better quality can be made into pretty low-necked dresses with short puffed sleeves or a dropped-shoulder sleeve cut in one. This is the kind of dress to wear with a big hat to summer afternoon parties or to a restaurant on a summer evening. Choose a pattern with tucked or shirred fullness, in the simplest lines. It can have a self-fabric belt, a ribbon belt, or a wide fancy belt. It needs no trimming.

When a dress of this kind is buttoned up the front, use for the facing a material that is both strong and transparent, and the color of the background of your print. The facing will then

stay the edge and hold the buttons without spoiling the transparent effect. The edge of the sleeve can be faced with the same material, and the edge must be hemmed by hand so the stitches do not show.

The neck edge can be turned over a cord or faced with a transparent material so that the finish is inconspicuous and the line of the neck clear and even. No machine stitching should show.

Unless you are very skillful, it is not wise to try to make buttonholes in a transparent fabric. Sew the buttons on the outside fold of the dress and put snap fasteners under them.

COTTON EVENING DRESSES

Evening dresses made of cotton can be informal or the formal kind suited to country clubs and summer resorts. The latter are usually made of organdy, cotton net, cotton lace, or lovely open-work embroidery. Often they are made of prints in the heavier cottons as well as the transparent.

Informal evening dresses, made of pique, gingham, dotted swiss, organdy, or voile, can be cut by pattern with full dirndl skirts or gored skirts with more fitted lines. They are usually trimmed with contrasts of organdy or net and are very becoming.

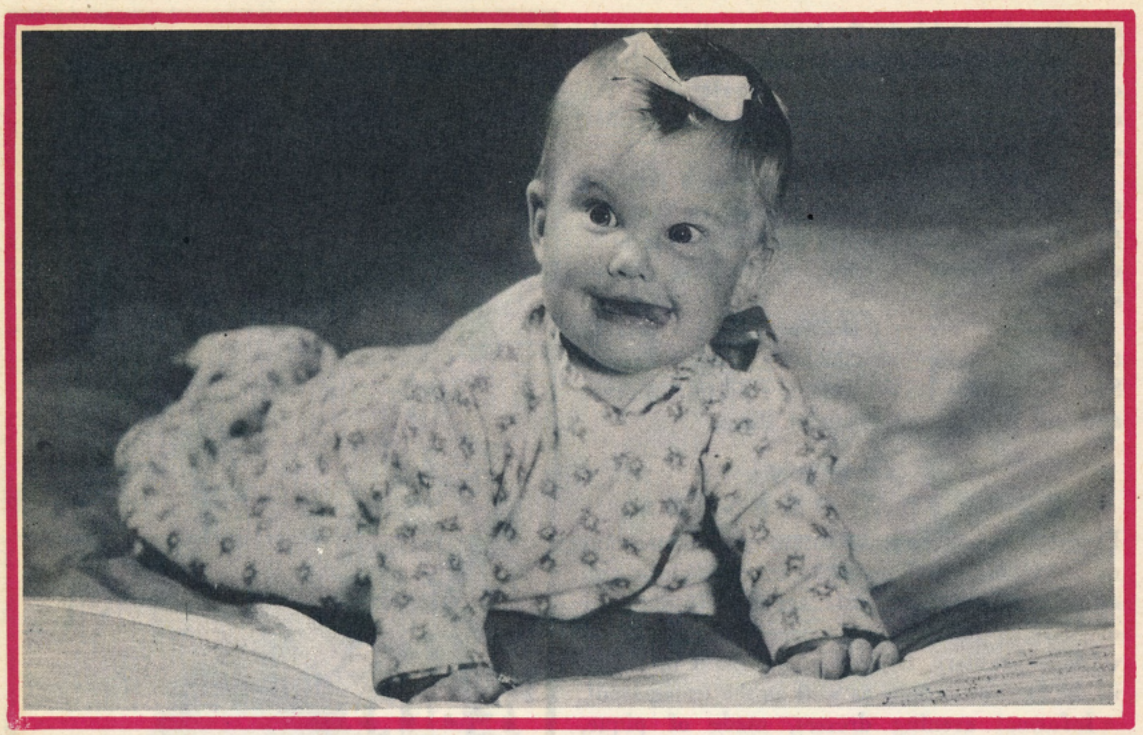
COTTON CLOTHES FOR CHILDREN

Pattern books offer a wide assortment of one-piece dresses suited to every age group and every type of child. Mothers faced with the problem of dressing a child for summer vacation can save a great deal of time by planning all the clothes at once. As far as possible, use only two patterns for a dozen garments, and vary them by selecting different types of fabric and print and using different trimming details. This will make the work go more quickly; and another time-saver is to plan every detail of each garment and make a shopping list. Keep the list in your handbag and pick up an item here and there as you pass by instead of making special trips. Then sort out your purchases and put everything needed for each garment together and tie it into a roll. Put the rolls in a big box with all your sewing accessories. Then when you sew everything will be ready, and no time will be wasted running to the store or searching the house for something mislaid. If you make sewing fun, your daughters will want to sew.



Cottons and washable corduroys are both practical and attractive for children's clothes.

Pinafores of white lawn, dotted swiss, or a quaint print, plaid, or calico are easy to make, and many little girls like them. This is something your daughter can be encouraged to make, along with simple dresses with puffed sleeves cut in one, or ruffles for sleeves.



CHAPTER XXVI

MATERNITY DRESSES AND INFANTS' WEAR

Conservative Maternity Dresses: Conservative women prefer plain dark fabrics or dark prints with very small designs. The dresses are made in simple lines—a surplice, a coat effect, or a one-piece dress with a drawstring at the waist. A fresh white collar or jabot is a feature of these dresses. Select a pattern that fits your neck and shoulders so you have the correct shaping for sleeves and armholes. Then add fullness to the rest of the pattern to fit your measurements, as described in Chapter XI, in the sections on enlarging a pattern. Dresses which cross and tie are particularly good for the summer months. Put large pockets on these dresses, especially low skirt pockets on the side. They help to balance the figure. Some women find a surplice-front dress with a little fullness across the skirt is comfortable when the fullness is held by elastic. Others feel more comfortable in a surplice dress with a little fullness at the shoulders and in the skirt than in the more tailored models. It depends upon your figure which type you will prefer.

Allow an extra deep hem in the dress so that adjustments can be made from time to time. A half-inch longer in the front is barely perceptible, and it will allow for the "jumping up" which occurs in the later months.

Casual Maternity Dresses: Women who wear decorative color prefer casual maternity clothes. They find that a jumper dress with gay sleeves and vest and plenty of changes relieves the monotony of their wardrobe. Jumper dresses with dirndl skirts—the waistband drawn through a casing—are easy to adjust. The self-fabric bow can be worn for a time, then changed by crossing the tie strings in front and looping them at the center back. Two jumper dresses with several blouses give a wide variety adaptable to climate changes. Other women prefer a jumper or dicky dress of wool supplemented with a plain fabric

dress in a dark rayon crepe — semisheer cool crepes are good. Add a summer print for variety, made of a cool cotton or rayon print. Print dresses are often made with an extra tuck or pleat on the hip which can be adjusted. Others are made in jacket, or pleated jumper styles.

Two-piece costumes lend themselves to decorative effects, and women who prefer a garment hung from the shoulder can choose between a jacket type and a loose jumper. The skirt is hung on a lining, and both skirt and lining can be laid in unpressed pleats spaced to be let out one at a time. Over this wear a jacket or jumper so the pleats do not show. In summer wear fresh touches of organdy that make you look and feel cool. Don't limit yourself to a collar; wear a jabot, a scarf tied in a bow with long ends, or face the lapels of your jacket with crisp pique or print.

Decorative Maternity Dresses: Women who understand line and color contribute constructive ideas aimed at distracting the eye from the waistline. Yokes and sleeves of contrast color introduced in wrap-around dresses are good when the color extends to the hem, thus drawing the eye away from the width. The contrasts can be white on dark colors or light and dark shades of one color.

Other decorative costumes combine gathered skirts and contrasting blouses worn with a boyish-cut jacket, loose with low pockets and long enough to fit well over the hips. This breaks the line and helps conceal width at the waist.

One enterprising young artist determined to wear pretty clothes, so she made herself a petticoat with hoops and wore over it gay peasant dresses of striped cotton with full gathered skirts. Her housecoat had a frill up the center from neck to floor. The longer the skirt, the more slender the effect; so wear a full-length skirt whenever you can.

Maternity Dress Made without a Pattern: Another workable idea is a dirndl with a dicky top cut broad in a decorative outline and slipped over the head. Finish the top of the full skirt with a casing deep enough to pass a belt through 1½ inches wide. Finish the ends of the belt with loops and adjust it from time to time, putting a button at the waistline of the dress wherever the belt ends comfortably. A separate blouse is worn with this, so it adjusts easily. This dress can be made with a street-length skirt or a long skirt; it can be carried out in cottons or heavy rayon crepes. Made in rich fabrics and metallics, it is a perfect evening dress.

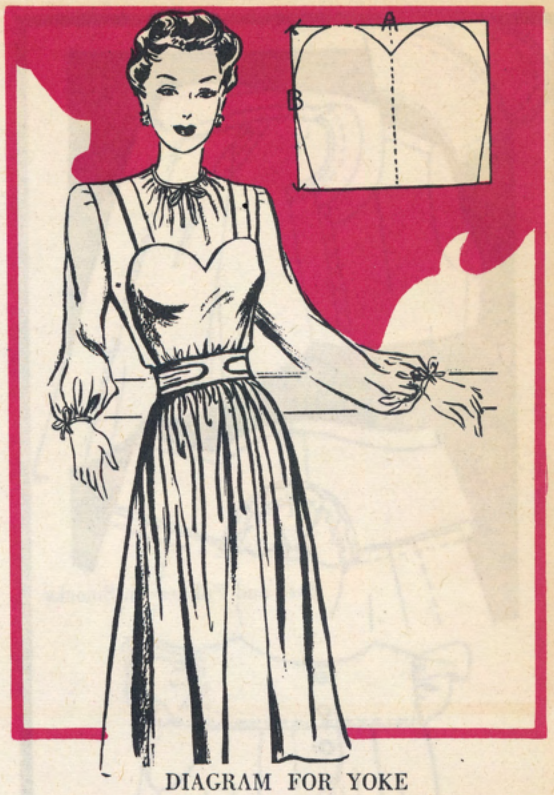


DIAGRAM FOR YOKE

This maternity jumper is attractive and deceiving when worn with light-colored shirts, and sheer blouses.

To make this dress, decide whether you want a cotton suited to country life, a light-weight wool, or a rayon crepe, either plain or printed, or a formal dinner dress. Plan the fabric for the skirt and dicky, and plan two or three blouses to wear with the dress. When the dress is cut in a short length for daytime wear, the blouses can be cotton, in the peasant types, or tailored blouses. When you cut the dress with a long skirt, plan a blouse suited to formal wear. It can be chiffon, georgette, or a sheer metal cloth. No matter what the fabric, the skirt is made of three full widths of material. Cut it in the length desired, allowing a hem. Seam the straight pieces and gather one edge.



Yoke Stitched in Smock

Plan a placket opening at one side. Draw the gathering into a 60-inch measure. Stitch a double band to the top of the skirt. It should be 2 inches wide when finished. Make an opening at the center back. Now cut the heart-shaped dicky by diagram. To do this measure your length from shoulder to waist and divide this figure by 3. Two-thirds of this measure will be the length of your dicky. Mark it on the diagram. Now measure the width suited to your proportions and mark it on the diagram. Cut a piece of fabric for the dicky in the measurements you have set on the diagram. Fold this in half; measure down 2 inches from the top in a curved line as in the diagram. Measure in 2 inches from each edge and slope the sides as in the diagram. The dotted lines on the diagram show you how to shape the dicky. You can bind it or edge it with a ruffle. Now make the belt by cutting a piece of self-fabric twice the length of your waist measure and 4 inches wide. Cut an interlining of unbleached muslin in this length, making it 1½ or 2 inches wide. Cut the shoulder straps long enough to extend from the dicky to the waistline in back. They cross at the center back. These strips can be in contrast color or self-fabric and should be 3 inches wide. Fold the belt and the shoulder straps lengthwise and stitch the edges in a seam in the belt. It is necessary to stitch the interlining in this seam. Stitch the interlining at the opposite edge of the belt before you turn it. Turn the belt and the shoulder straps. The shoulder straps are joined to the dicky in the front. The opposite ends are finished with hooks and eyes. The belt is turned and run through the casing at the top of the skirt. Finish the ends with hooks and eyes. When this dress is made, the belt will hook in the front. As the figure increases in size, the belt can be spread and hooked to the casing at the most comfortable angle. In this way, you are continually changing the position of the hooks and eyes which hold the belt. Otherwise, the blouse and skirt adjust themselves.

INFANTS' CLOTHING

In selecting a pattern for an infant's clothing, the important things to consider are protection, comfort, room for activity, and room for rapid growth. Requirements for protection differ in different climates, and in this respect you should have your doctor's advice.

Approach the making of a layette with a practical and not a sentimental plan. The kind and number of garments is a matter of personal adjustment, but wise mothers plan for very few infants' clothes. Few of them make the gift-type of garments, and those who do usually regret it when their friends begin to send gifts.

When you select your patterns, keep these three things in mind: the garments must be comfortable; they must be easy to launder; they must be easy to slip on and off. Select garments that tie instead of button. Give preference to those that open and close in front, and to raglan sleeves. Resist tiny collars that crumple up, no matter how cute they are; and resist garments that slip over the head. They are hard to adjust and hard to iron. A christening dress is enough of this type. You can make that as elaborate as your heart desires.

The fabrics must be soft. Fine nainsook, lawn, and batiste, and soft crepes are satisfactory. The soft flannels are made especially for babies. Finish the seams flat or in French seams and hand-roll or bind the edges. Ribbon binding is decorative and can be made into bows, thus serving a double purpose.

CLOTHES FOR THE TODDLER

The baby who is crawling or learning to walk needs special consideration. Plan garments which allow the greatest freedom for reaching, kicking, getting around on hands and knees, and trying out the first steps. Rompers with raglan sleeves and a little fullness set in the shoulder are good. They must be long enough, and the neck opening large enough so the garment can be easily slipped on and off. They should be buttoned at the crotch for easy changing. Babies at the creeping stage need a romper that is longer in the back and shorter in front. At this stage they are difficult to keep clean, and frequent changes are necessary. For this reason the garments should be made with a little fullness and no frills.

Bind the neck and make the garment in pretty colors which can be washed continually. Soft, flexible fabrics with a smooth surface which does not pick up dirt should be used. They should be preshrunk and color-fast. All seams should be narrow, flat, and smooth. All neck edges and arm and leg openings must be smoothly finished and easy to iron. All stitching should be secure—the garment will receive hard wear. Buttons and buttonholes must stay fast and keep their shape. Remember, they will have to stand a great deal of buttoning and unbuttoning.

At this age a coat and bonnet of challis or soft wool is an important part of the wardrobe. They can be lined with washable silk, but a more practical way is to make an unlined challis or flannel coat with a tiny yoke and turned-down collar. Make it with French seams if it is unlined.

Little dress-up garments in white or colored nainsook or batiste are made by hand, and the tiny frill on the collar can be lace or a hand-rolled ruffle of the garment fabric. But dresses are a sentimental addition to the toddler's wardrobe, and the time might better be spent on making a coat and an assortment of rompers in progressive sizes. Boy babies get into rompers earlier than girls, as a rule; but when the baby begins to creep, dresses are hampering and the wise mother will curb her desire to dress the child like a doll until her active offspring is steady on her feet.

CLOTHES FOR THE TOT

Clothes for a child who has learned to walk must have action features—raglan sleeves that permit high reaching, seats with extra length that permit freedom in bending and spread for squatting, shoulder lines with gathers or tucks to add fullness. The garment should fit the child. Little girls' dresses with hems can be adjusted; little boys' suits with trousers buttoned to the waist permit of some adjustment, but they are outgrown more quickly than dresses because of the crotch length.

To encourage self-reliance in the child, fastenings and plackets should be in front within easy reach. Very large or very small buttons, snap fasteners, and hooks and eyes are taboo; they are too difficult for tiny fingers. Tests show that little children can easily learn to use a medium-sized round, flat button. It should have a slight groove to keep fingers from slipping off, and it can have a tape adjustment to give the child something to pull. The garment should have as few fastenings as possible.

Dresses should be slipped over the head and fastened at the neck with one button. Boys' suits can be buttoned together and slipped on and off like a one-piece garment with one or two fastenings. Drop seats controlled by a belt which buttons in front are easy for a child to manage and should be used in boys' suits, underwear, and pajamas. Drop seats are also arranged with an elastic run through a casing, which stretches easily and flies back into shape. An elastic run through a casing is also used on little girls' panties. These can often be made from pieces left from a dress, but they should not be too brief and short.

Children are active and the textiles and workmanship of their clothing should above all be sturdy. Make the armholes extra size, and make sleeves that allow plenty of freedom. In warm weather the child needs no other garments under a denim coverall with a drop seat. This is easily made and easily washed, a utility garment as becoming as it is practical.

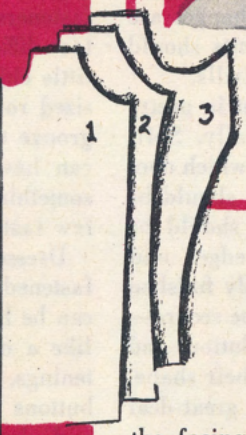
CHAPTER XXVII

HOW TO MAKE COATS AND JACKETS

Contrary to what many people think, coats and jackets are not hard to make at home. Their success depends upon a careful choice of pattern. Different styles of coats and jackets look much alike, but with a little attention you can learn to tell the easy-to-make ones from those requiring intricate tailoring and construction; and then you can choose a pattern that accords with your sewing ability. With the help of the following simple rules you can tell the difference, and with their help learn to make new coats for yourself or your children, or remake and reline old coats.







Though these two coats look alike, the one on the right is easy to make. The other, because of its pointed reveres and tailored detail, is more complicated.

RULES FOR IDENTIFYING EASY-TO-MAKE COATS

Train yourself to check the cutting diagram on the back of the pattern, noting particularly the front closing edge of both single and double-breasted coats and jackets. Learn to recognize from the pattern pieces whether the front edge is (1) straight, (2) curved, or (3) has excessively pointed lapels.

Most coats are faced with a shaped piece which is seamed to the front edge, but by asking, the beginner can find the easier straight coat with the facing cut in one with the coat. This edge is creased and turned instead of being joined in two pieces in a seam. Choose a pattern with the fewest possible pieces.

The tailored classic coat is deceiving. Home sewers often select a plain tailored coat or suit as the easiest to make, and immediately they are in trouble because garments in men's-wear fabrics call for fine details perfected through centuries of tailoring. Lapels with points must be reinforced; edges must be taped; fullness must be shrunk out at the tops of the sleeves. As none of these details are necessary in casual and dressmaker garments, home sewers can make innumerable coats without selecting models which require rigid tailoring. So look at the

front edge in the pattern. If it has a sharp point extending beyond the collar, you will be faced with tailored construction. Compare the different cutting lines on the preceding page. The first two are used in all coats except those with pointed revers; the third is used for a pointed revere.

For your first coat, choose one that is not lined. You will finish it sooner and more easily. This practice will make your second coat easier to do, and to this one add a lining. The third coat can be more complex, with more pieces in the pattern, and be interlined for warmth. After that, you will be able to make any coat you like, until you will feel competent to master the intricate tailored models.

SELECTING PATTERN AND FABRIC

Pattern: It is not necessary to buy your coat pattern in a larger size than your dress patterns. Commercial patterns are always made up and the garment tried on a figure before they are placed on sale, so you can rest assured that any pattern you buy has been fitted over a dress, and is loose enough for a lining. Always buy your dress size in coat and jacket patterns.

Fabric: Select your material before you buy your pattern, then choose the pattern and examine the cutting detail before you buy the material. Be sure to look at the chart of pattern pieces on the back of the envelope. This cannot be overemphasized. When the fabric is heavy, such as camel's-hair or a heavy napped woolen, avoid patterns which call for pleats or gathers. Softer, light-weight fabrics, designed for lighter coats, can be made into lovely warm garments by putting in a wool interlining, which is easy to do, as explained later in this chapter.

A suiting fabric is lighter than a coat woolen, and better adapted for a light coat or spring suit. Both napped and smooth surface fabrics are used in coats for city wear. Dress coats are made of wools or worsteds with a smooth surface; casual coats of sport fabrics with a nap. A summer coat which does not crease can be made from a soft, spongy wool, or in soft fabrics with a little rayon or rabbit's-hair mixed in. These need no pressing. To make a warm summer coat, you can line it with the same fabric



The raincoat and these four jackets can be cut from the same basic pattern. Variety can be achieved in fabrics and trimming details.

in a lighter tone. Flannel and smooth-surface fabrics are also suitable for summer coats, but they must be pressed.

SUCCESS IN MAKING THE COAT

You will soon find that you can make many different coats with just one pattern. For example, the same straight-line pattern can be used for a raincoat, a warm winter coat, and a spring plaid coat. This will speed up your work because you won't have to study a new pattern routine each time, and yet the coats will look different because of the different materials.

Sewing on heavy coating fabrics is no different, you will soon discover, from sewing on dress materials, except that the machine stitch must be loosened. You can easily make successful coats in very heavy fabrics, in ordinary winter-coat weights, in light-weight coatings warmly interlined, in spring tweeds and sport fabrics—provided you avoid the classic tailored

garments. In addition, you can make reversible coats and raincoats in cotton treated to repel water.

Many women find that lining or interlining a coat already made is a good first step to making a new coat. Remaking an old coat is excellent practice too. A coat is usually the largest single item in the budget, so that learning to make your own is a considerable saving. If you can use a discarded garment for the interlining of a reversible coat, if you can line and interline coats that need it, you make an important contribution to your wardrobe and your budget.



Facing is turned back when cut in one with the coat, (1) and (2).

Facing cut separately is joined and turned (3) and (4).

CASUAL COATS

This includes the important sport coat, the straight-line coat, the raglan-sleeve coat, the open-front summer coat; and it includes jackets in tailored lines, single or double-breasted, jackets with revere collars, and jackets that hang straight without closing. All of them are very easy to make.

Adjusting the Pattern: To save hours of work in fitting, the pattern must be fitted and adjusted to the figure before the coat is cut. Your coat pattern will show you exactly where to lengthen or shorten it.

Making the Coat: Pin before basting. When you have basted the darts in the shoulders and pinned the pieces together—except the sleeves—try on the coat to check the proportions. Make any necessary alterations, then stitch and press the seams. Then you are ready to adjust the interfacing.

Interfacing: Cut it by the pattern and apply it as directed there. Both the *front edge* and the *collar* are interfaced. In casual coats, the best material for interfacing is unbleached muslin, thoroughly washed to remove all starch. For a heavy fabric, use tailor's canvas. The interfacing is held to the coat by slant basting, which is done by using a fine thread which exactly matches the coat fabric and taking tiny stitches through both muslin and coat. The stitches should be spaced an inch apart, and must not show on the right side of the coat.

Facing and Collar: After the interfacing has been basted in, join the facing by stitching it to the edge of the coat (the front edge only). Pin the collar to the coat on the right side. One edge of the collar joins the neck edge of the coat either flush with the front edge or 2 or 3 inches back from the front edge. Join the opposite edge of the collar (in the front only) to the facing and seam it to the top of the facing. Press these seams before you turn the facing to the wrong side of the coat, and check for a smooth collar line. Hem the collar across the back of the neck after the lining is adjusted. Then you are ready to finish the lower edge.

Finishing the Lower Edge: Turn a hem at the lower edge. In coats hems are laid flat and

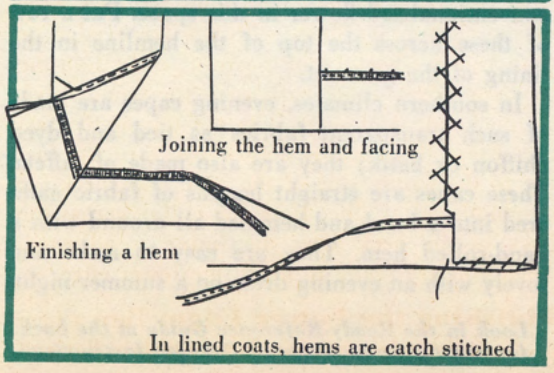
the top edge covered with a seam binding, or catch-stitched flat and covered with the lining. Fit the end of the facing even with the hem edge and clip away the hem under the facing. Be sure to nip away the corners that make bulk so that hem and facing will lie flat in a smooth coat finish.

Sleeves: Coat sleeves are often cut in two pieces. Seam them as you would in any garment and baste them into the armholes. Then make your final fitting, watching the sleeves and the front closing. Mark the places for the buttons, and watch the pockets and mark them accurately. The sleeves are adjusted like the sleeves in any garment, and the shoulder padding can be made from a circle or a square in any size desired. The hem of the sleeve is turned like any garment hem. When the coat is lined, you catch-stitch the sleeve hem; when it is unlined, you cover the edge with seam binding instead of turning it. In unlined coats, the armholes are bound with lining fabric.

Pockets: Pockets are not hard to make, and they add to the success of a casual coat. In sport coats the pockets are either a patch pocket buttoned at the top, a patch pocket with a flap buttoned down, a welt pocket, or a bound pocket. The pockets are placed as current fashion dictates; often they are slanted. (The index gives the page numbers for detailed directions for making pockets.)

Lining: When the pockets have been made, you are ready to line the coat. Complete directions for this are given on page 179.

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



In lined coats, hems are catch stitched



Dressmaker coats feature rolled collars, soft details and can be made as easily as a dress.

Buttons and Buttonholes: Bound buttonholes and worked buttonholes are easy to make, but they take a little practice. Until you become proficient, you can have a tailor make them for you.

DRESSMAKER COATS

The simple coat with fitted lines, known as the dressmaker coat, features soft rolled collars, princess lines, and body softness. Often these lovely afternoon coats introduce gathers and pleated inserts. You can select the type that meets your need in full confidence that these coats are no more difficult to make than a dress. Follow the routine for making a casual coat.

Collars: White coat collars are made separately of piqué, linen, or heavy cotton. Cut both collar and lining by the coat pattern and seam

them together. Clip the corners before you turn to the right side. Bind the inside edge with a tape and baste the collar into your coat.

Inlaid collars of velvet or velveteen can be added as a third facing as described in the next paragraph, except in garments made of very heavy fabric. In this case the velvet or velveteen can be made to look like an inlay by cutting it without seams and then slip-stitching it to the edge. An extra seam allowance should be cut at the front edge of coat and collar when this is done.

Printed Facing: When it is fashionable to face your coat with the print from which your dress is made, the coat is finished with self-facing and an extra facing of dress fabric laid over it. To do this, cut the third facing without seam allowances. Turn the seams and baste them. Place this third facing over the coat facing and slip-stitch it in place, leaving a little border of coat all around so it looks like an inlay.

EVENING COATS

Luxurious evening wraps are really very easy to make. There are five distinct kinds: (1) the full-length formal coat of velvet or velveteen, interlined and warm; (2) the three-quarter-length velvet-lined box coat of tapestry damask or metallic fabric; (3) the capes, full-length or short, of velvet or rich metallic novelties; (4) the short fancy jackets of moiré or taffeta for summer evenings; and (5) short summer capes, lined or unlined, of velvet, velveteen, heavy rayon crepe, or taffeta.

An evening coat need not be expensive, but it must be fashionable, with well-fitted lines. The fabric must be luxurious. If your budget is low, use velveteen, but keep in mind that velveteen will not wear season after season like a more expensive velvet coating. Remember also that, although a dress velvet will do for short wraps or capes, a long velvet coat must be made of a Lyons velvet or rayon velvet with a cotton back and erect pile.

Select your pattern from among the dressmaker coats or the coats designed for casual sports wear, or use a cape pattern especially designed for evening wear. If you want a full-length princess coat and no pattern is available, use a shorter coat pattern with the lines you want and lengthen it. Don't be afraid of a coat with a little cape. If you have enough fur to border the cape, you can lengthen the coat to full length. Three-quarter-length evening coats are box and loose-fitting. Use a sport-coat pattern and follow the routine for casual coats.

The short evening coat of taffeta or moiré which goes so well with full skirts can be made from a jacket or fitted coat pattern, single- or double-breasted. Cut the pattern at the waistline, and add full gathered balloon sleeves. To do this, split the sleeve pattern through the center and spread it 6 or 8 inches. Fit the shaped end of the sleeve to the armhole and gather the extra fullness across the top, spacing it carefully. Gather the lower edge of the sleeve into a band.

Evening Capes: Full-length evening capes are very becoming to larger women; shorter capes are flattering to the slender one. Elbow-length capes are a graceful complement to a narrow-skirted evening dress. When you cut a velvet cape, make sure the grain of the fabric runs the same way in all the pieces, or it will not fall in graceful folds. Match the seams carefully and steam them so they are indiscernible. When you are cutting a large cape from 39-inch material, estimate the piecing and join the fabric and steam the seams before you cut the cape. Piece and seam the lining fabric the same way.

Gathered capes are often in fashion, and they are easier to make than circular capes. Interest and beauty are added to the lining of a cape by making half of it out of metallic fabric and the other half out of the cape fabric or satin the same color. These linings are often appliquéd with large, elaborate designs, made by outlining a small plate on a piece of paper and drawing a conventionalized flower in this space. Put a row of these across the top of the hemline in the lining of the garment.

In southern climates, evening capes are made of such transparent fabrics as tied and dyed chiffon or batik; they are also made of taffeta. These capes are straight lengths of fabric gathered into a band and hemmed all around with a hand-rolled hem. They are easy to make and lovely with an evening dress on a summer night.

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

TAILORED CLASSIC COATS

Making the Tailored Coat: Cut, fit, and pin the garment like any other coat. The interfacing must be put in painstakingly. Use tailor's canvas in the pointed lapels — many professionals use it for the whole interfacing. Others make the interfacing of unbleached muslin with a revere stayed with tailor's canvas. This interfacing and revere are placed *inside the seamline* and held in place with slant basting. The basting can be open and wide in the long straight edges, but must be very close and fine in the pointed revere. The collar must be interlined and reinforced with stitches the same way. These tiny padding stitches must not show on the right side of the garment.

Tape all edges. The tape is placed ½ inch back from the edge and must continue all the way up the front edge of the coat and around the neckline to the shoulder seam. This tape is mitered at the corners and held in place with catch stitches.

Turn the edges of the collar and the coat over the tape and baste them. Turn the edge of the facing over tape and place the facing over and slip-stitch the coat; match the edges.

Then place the collar on the right side of the garment and join one edge to the neckline. The opposite edge—at the front only—is seamed to the edge of the facing. One seam is over the other seam. Stitch these seams and press them open, fitting the collar and facing smoothly across the shoulder and neckline.

Finish the lower edge. Turn up a hem and catch-stitch it in place. If the coat is not to be lined, finish this hem with a seam binding. Turn the end of the facing in place and fit it over the hem. Before you do this (1) clip the seam above the turning, (2) nip the corner before turning, (3) cut away a little of the seam, and (4) cut away the hem under the facing.

Bound buttonholes are a feature of all tailored garments. In classic tailored suits they are often worked over a cord to give them an extra finish. In other suits a lining facing is placed under the buttonhole on the wrong side of the garment, and a binding of self-fabric on the right side. The buttonhole is then outlined through all these fabrics. Tailors stitch the outline of all bound buttonholes.

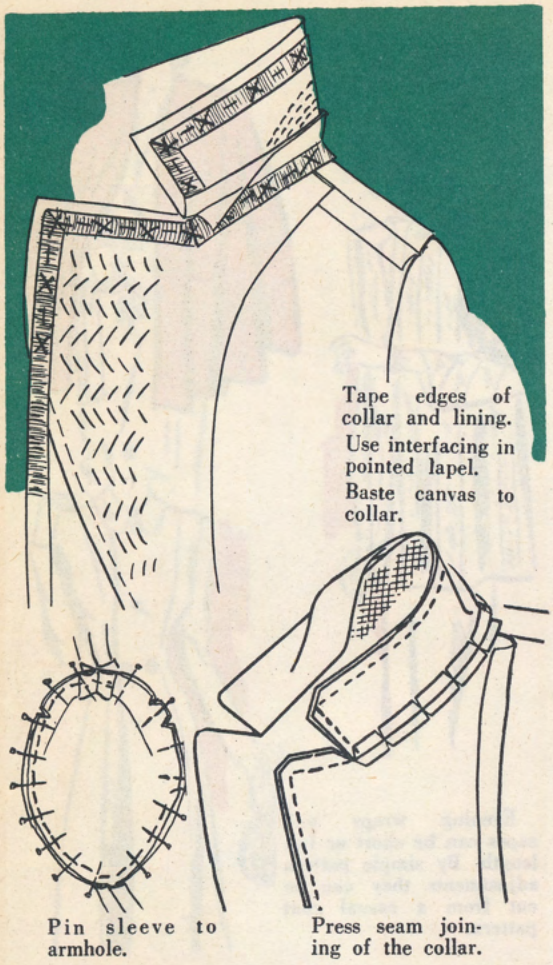


Evening wraps and capes can be short or full length. By simple pattern adjustments they can be cut from a casual coat pattern.

Sleeves: In classic tailored garments the sleeves are always cut in two pieces. Stitch them, press the seams open, and turn the lower edge. The top of the sleeve is not notched into little darts. Instead, the fullness is shrunk out of the cloth so that it is round and smooth (see page 118 for directions). After the fullness is shrunk out of the sleeve, it is placed in the armhole and the sleeve padding adjusted.

CHILDREN'S COATS

The easiest patterns to adjust for length are those with straight lines. As the child grows and the hem has to be lengthened, there is no telltale beltline to spoil the effect of an otherwise good garment. Many mothers prefer a double-breasted coat for children. They also save a little fabric to make cuffs when the sleeves shoot up, and one mother tells me she not only adds cuffs, but



has often stitched a band down the center back and let the garment out in front.

Fabrics: Fabrics for children's coats must be durable and colorfast. A "bargain" which fades, shrinks, or wears poorly will not in the end be as economical as a first-quality woolen which lasts several years. Plain-colored fabrics and smooth-surface tweeds wear longer than rough tweeds and novelties. But children love gaiety, and every child wants at least one gay plaid coat.

Don't overlook the possibilities of the soft woolens made especially for snow suits, some of which are treated with a water-repellent. These fabrics, however, do not wear well enough to be used for all-purpose coats. Raincoats, lined with wool or unlined, are easy to make; the heavy cotton in close weave, treated to repel water, is easy to manage when you use a straight, simple cutting construction.

The section on Casual Coats at the beginning of this chapter will give you many pointers on constructing the most popular types of children's coats. Don't hesitate to use pockets, inlaid collars, white collars of piqué or lawn (see index for directions).

Children's Reversible Coats: Select a boys' or girls' coat pattern in a straight-line model, either single- or double-breasted. It will be worn on both sides, and you will work with two fabrics, wool and cotton. Both fabrics should be treated with a water-repellent. Fit the pattern carefully and make the necessary adjustments. Do not use the facing in the pattern; you simply cut two full coats, one from each fabric.

Cut the cotton first and pin it together. Fit it to the child and make any alterations needed. Use this fitted garment for a pattern to cut the wool. Remember that if your wool is a plaid, you must match the pattern of the plaid.

Join the pieces and make two separate coats, one cotton, the other wool. Seam the underarm and shoulder and press the seams open. Turn up the lower edge and hold it with a catch stitch. Make the pockets and sew in the sleeves. Do not join the collar or finish the front edge.

The front edge of the woolen coat must be reinforced with an interfacing of unbleached muslin, adjusted exactly as the pattern directs. Turn the woolen coat wrong side out and have the child stand still while you adjust the cotton one. This must be done on the figure. First pin the shoulder seams and neck edges together, then the underarm seams down to the elbow. Pin the front edges together and test the closing line of the coat, marking it for buttons and buttonholes.

Lay the coat on a table and turn the front edges so they face. Slip-stitch these edges together. Run a machine stitching at the top of the hemline, through both the woolen and the cotton. The edges will not be joined below the stitching. Stitch the edges of the sleeves together, turning them so they face each other. The edges should meet exactly and be slip-stitched together.

Join the collar as directed before under Tailored Classic Coats. Make the buttons and buttonholes so they are finished on both sides. If you are not expert at this, have the tailor do it.

Children's Raincoats: Select any straight-line tailored coat and follow the directions in the pattern. The fabric should be a heavy cotton treated with water repellent. These garments have felled stitched seams, and the facings are stitched to the garment. These rows of stitching are part of the trimming and are repeated at the edge of the collar and pockets. Raincoats often have inlaid collars of velveteen.

Children's Fitted Coats: Coats in princess lines or with definite waistlines require more tailoring than the straight-line casual coat. They are not difficult to make, however, and amply repay the time spent on them. They are usually made of luxurious fabrics of tweed or plain-colored woolens. Often tailored leggings are made from the same fabric to go with the coat.

Cut the garment from a pattern which has been carefully fitted, and make allowances for growth in your cutting. These coats have separate facings which are applied after the interfacing is adjusted. The pattern directions show you clearly how to make the coat. For lining and interling, see pages 179 and 180.

Extra Heavy Fabrics: For boys' mackinaws and boys' and girls' all-purpose coats, extra heavy fabrics are often fashionable. Use whatever fabric is fashionable at the time. The extra weight of the fabric will not complicate your problems. These coats are cut in straight lines, and all you need do is remember that these fabrics have a pile and must be cut with the top of each piece pointing in the same direction, and that you must adjust the needle, thread, and stitch of your machine. You will need a heavier thread, a coarser needle, and a looser stitch.

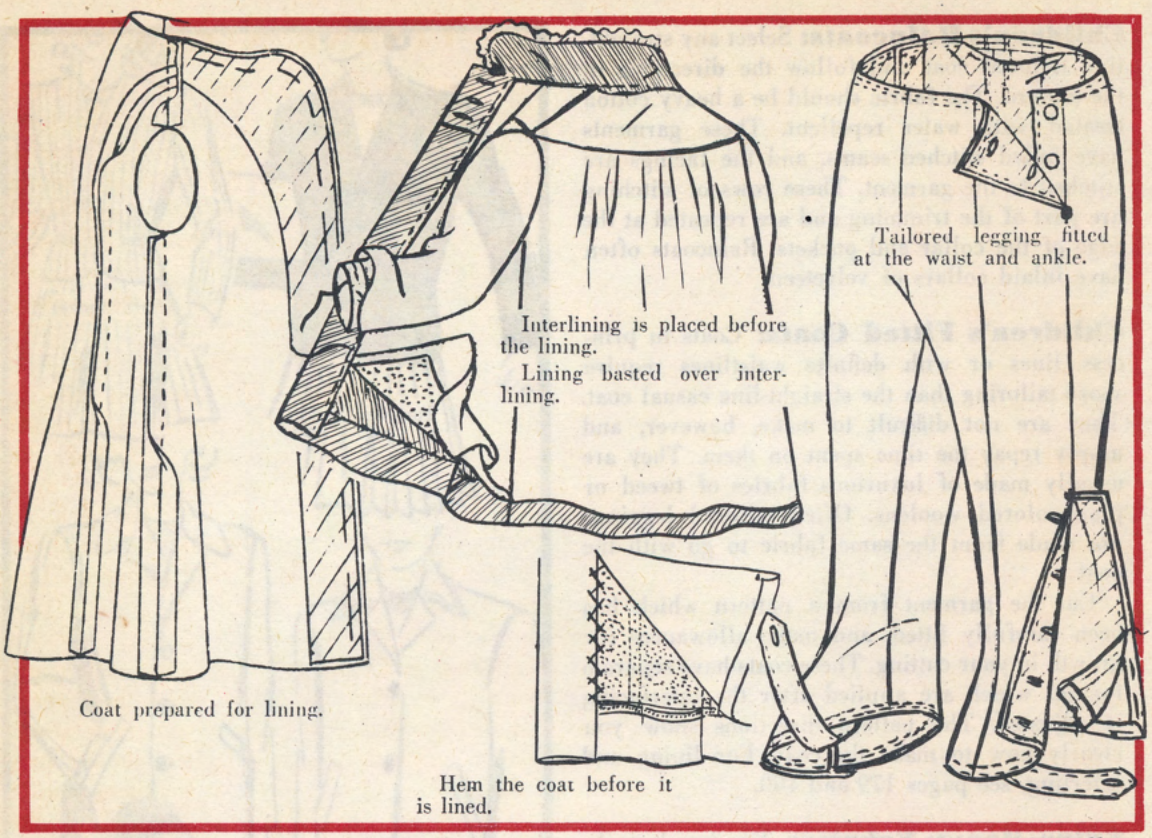
These coats are not faced. Instead, the front edge is bound with a straight binding of thin woolen, easy to apply. It must be wide enough to hold the buttonholes comfortably. Make the collar to match the binding. These coats are often lined with the same kind of wool used for the binding. Some textiles are double-faced and need no lining. In that case, make flat stitched seams and bind the armholes .

Hoods: A hood can be added to any child's coat to protect from rain.



These three reversible coats can be made of a rainproofed cotton and lined with wool.

Adjustments for Growth: When you are making a garment for a growing child, you will want to make some adjustments to allow for growth. Write the child's measurements on a piece of paper — length, sleeve length, bust



measure. Then decide how much extra you want to turn up in the hem—4 inches is about right. Decide what you will add to the sleeve length—2½ inches is the average. Decide whether you can add any extra to the front edge without spoiling the line of the garment. Write these extra allowances on the paper beside the measurements and keep the paper before you as you cut. Do not try to cut by eye, but measure the additional length with a tape measure and add it to the edge. When the addition is more than 2 inches, it must be added in the center of the pattern as described in Chapter XI.

WORKING IN FUR

For your fur trimmings you can buy new fur, use some from a cast-off coat or muff, buy fur trimming, or buy fur cloth by the yard. Fur is cut, joined, strengthened, taped, and lined; but it is not nearly as difficult as it sounds or as most home sewers think.

Odd bits of fur applied as trimming can be hemmed to the garment without binding or strengthening. Will the fur be simply ornamental, or will it get hard wear, as in the collar or banding of a coat, or in a muff?

Fur Collars: Collars of fur can be straight or shaped. Use a pattern. If you are remaking a garment and must cut the pattern yourself, take a piece of paper and shape it into the pattern desired. Try it on to be sure of the size and the effect you want.

Lay the fur face down on the pattern. If none of the fur pieces are large enough, you can piece them, matching the hair on the right side, then turning to the wrong side and overcasting the edges together. Make the overcasting close and fine, and be sure not to catch any hairs in it. The joining must not show on the right side. When the piecing is done, lay the fur on the pattern again and cut.

Lining Fur: To hold the pelt so the edge does not tear, first overhand a tape to the pelt. Hold the fur toward you with the tape against the pelt and be careful not to catch the hair. Then put in a lamb's-wool interlining to make your collar fluffier. Lay it over the pelt and

catch-stitch the tape over it, mitering the corners. Then cut a collar lining like the coat lining, of satin, damask, fabric or crepe and turn in the seams. Slip-stitch this to the tape, again watching out for the hair, both in short as well as long-haired fur.

Fur Trimming Bands: Bands of fur cloth or fur must be taped on the edge as directed above for collars. The interlining is an open soft canvas, and if the band is hemmed to the garment on both edges, no other lining is necessary.

Small Fur Details: When bits of fur are applied to a garment or hat, overcast the joining when necessary. If you are making a band of many little scraps, it is better to take it to a furrier. If you are using tiny tails from a muff, paste a tape to the end before you join it to the garment. Furs cannot be sewed like fabric; the edges are delicate and tear away easily.

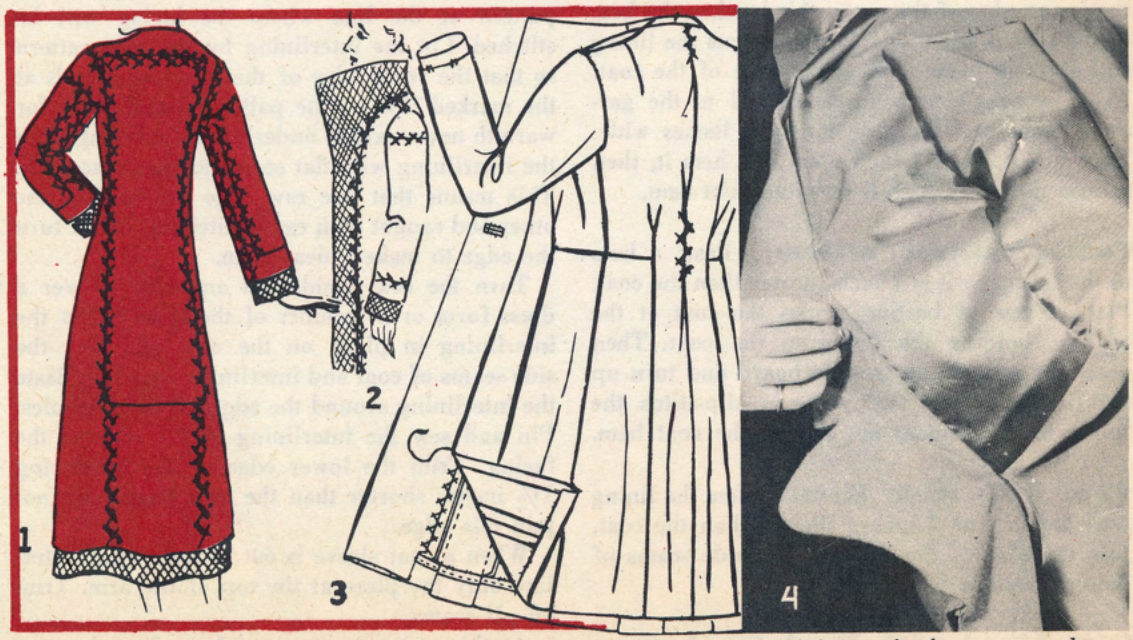
Fur Cloth: This can be handled like a heavy pile fabric. Turn the edges back and catch-stitch them down without the taping necessary to reinforce fur.

LINING A COAT

Most coats and jackets are lined throughout, but certain types of classic sport coats are lined only to the waist or have a yoke lining. This usually includes a sleeve lining. The purpose of a lining is to permit the coat to slip on and off easily and to add to its appearance; it should resist soil. Select your lining with these things in mind, and remember that it should be a closely woven, smooth fabric which will wear well.

Cutting a Lining: Use the coat pattern, folding the front edge back so that the finished lining will overlap the facing ½ inch. When the coat will receive hard wear, some sewers lay a pleat in the fabric before cutting the back, so that a soft fold or pleat extends the length of the center back. This extra fold is not used in jacket linings.

Making a Lining: The lining is stitched like a dress. Stitch the seams, press them open, and turn in the front edge in a narrow seam. The sleeve lining is inserted later; do not join it at this time. Check your coat for these points: (1) Is the hem turned and finished? (2) Is the facing turned and catch-stitched to the coat? (3)



(1) Interlining (without seams) is catch-stitched to the coat. (2) For added warmth place an extra layer. (3) Lining is made separately and added to the coat. (4) Slip-stitch the lining to the coat.

Are the lower edges of the sleeve turned and catch-stitched? (4) Is the coat pressed?

When all these things have been done, turn the coat inside out and have someone else wear it while you insert the lining—or put it inside out on a dress form. Slip the lining over the coat and adjust it so that the shoulder seams of coat and lining match. First pin the neck edges in place. This seam is usually a straight joining. Then catch-stitch the underarm seams of the lining to the seams of the coat with long stitches so the lining will not slip. At the front edge, pin the lining over the edge of the facing, turning the lining edge so this seam can be slip-stitched. The pleat at the back of the lining is catch-stitched for 5 or 6 inches, then the pleat falls loose.

Slip the sleeve linings in place and baste them to the armhole edges, matching the lining to the coat fabric at the top of the sleeves. Turn the top edge of the lining in so it can be slip-stitched into place.

Finishing Hems: The hem of a lined coat can be finished in any of four ways: (1) The lining is hemmed to the garment—this is when the hem is narrow. (2) The lining is hemmed separately and allowed to hang over the hem at the lower edge of the coat—this is when the hem of the coat is wide. (3) In other coats the lining and garment hems meet at the edge of the coat. (4) The coat hem is catch-stitched to the garment. Turn the lining in a hem 2 inches wide. Turn this up in a 1 inch pleat and hem it, then release the pleat, to fall over the skirt hem.

Coat with Narrow Hem: Baste a hem in the lining so it is 1 inch shorter than the coat. Place a row of basting across the coat at the hipline, holding the lining to the coat. Then place the coat on an ironing board and turn up the lining hem so that you can slip-stitch the lining to the coat at the top of the coat hem.

Coat with Wide Hem: Hem the lining separately, 1 or 2 inches shorter than the coat. Join the edge of the lining to the side seams of the coat with a long tack.

Coat Lined with Wool: Extend a lining to the edge of the hem so they can be slip-stitched together at the edge. This is a feature of reversible coats.

Half-Lined and Unlined Coats: In these coats the hems are turned and finished with a seam binding or bias binding of the coat lining. They often feature bound seams to match.

Sleeve Edges: Hem the lining to the top of the hem at the lower edge of the sleeve, covering the catch stitches which hold the sleeve edge in place. Be careful not to pull the sleeve lining down too tight, or it will not wear. Many good sewers turn a deep hem in the lining so it can be let out if they find the lining too tight at any spot.

Neckline: The collar is sometimes hemmed over the lining. In tailored coats the lining is hemmed over the edge of the collar. In other coats the facing of the collar is cut in one with the front facing and the lining slip-stitched over this facing.

INTERLINING A COAT FOR WARMTH

Coat-Style Interlining: Mark your coat pattern at the line where the facing will be stitched. Cut the interlining by the coat pattern so that the front edge of the interlining ends at the marked line on the pattern. Interlinings for warmth never extend under the front facing. Join the interlining with flat seams to minimize bulk. This means that one raw edge is laid over the other and caught with catch stitching. Never turn the edge to make a neat seam.

Turn the coat inside out and slip it over a dress form or a member of the family. Pin the interlining in place on the coat and tack the side seams of coat and interlining together. Baste the interlining around the edges of the armholes. Pin and sew the interlining to the edge of the facing. Trim the lower edge of the interlining 1½ inches shorter than the coat length. Do not join this edge.

When a coat sleeve is cut in two pieces, interline only the piece at the top of the arm. Trim off all seams.

At this point you are ready to line the coat as directed above. At the lower edge, turn the

lining hem over the interlining and let them both hang free of the coat. At the top of this double hem, tack the lining and interlining to the coat at each seam with French tacks.

Overlaid Interlining: In cutting the heavier types of interlining, all seam allowances in the garment pattern are omitted, and the interlining ends at the facing line on the front of the coat. These bulky interlinings are usually ended below the knee; in straight-line coats they can go down to the hem, and this is always true of children's coats.

In joining the seams of the interlining, lay the edges together so they meet, but don't let them overlap. Catch-stitch these edges together. If you have a dressmaker's form, it is easier to adjust these seams after the interlining is pinned to the coat. If you adjust the interlining while someone wears the coat, then join the seams on a flat table.

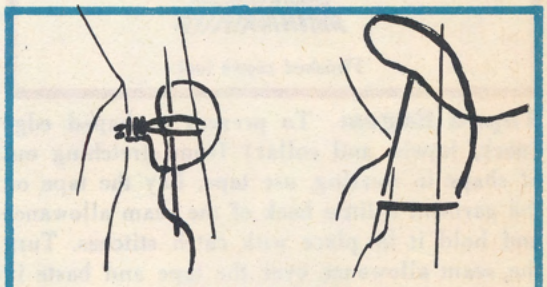
Turn the coat inside out and place it on the form or figure. Pin the interlining in place, and catch it around the neck and down the front edge. Baste it to the armholes. Put the lining for the sleeve on the garment and catch-stitch it in place. See that it does not extend below the top of the hem at the edge of the sleeve. Catch-stitch it to the top of the sleeves but do not catch it in a seam. These precautions will keep you from adding bulk to your garment.

For Extra Warmth: An extra layer of the interlining can be placed wherever you want extra warmth. The top of the sleeve and the center back are the usual places. Make them as large as you like, but be sure they are smaller than the first layer of interlining. Only amateurs cut two thicknesses and seam them together.

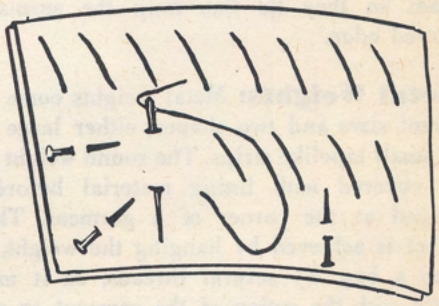
Children's Coats: Coats for children are often shortened one year and lengthened the next. Take care when you do this to add as little bulk as possible at the hemline. In this case the rules of good coat-making have to be broken by turning both the facing and the coat, and sometimes even turning up the interlining too. When you do this, catch-stitch the interlining in a hem, then turn the lining of the coat over the interlining and catch-stitch it. Press the lining and join it to the coat with long French tacks placed at the seam.

TAILORING FINISHINGS

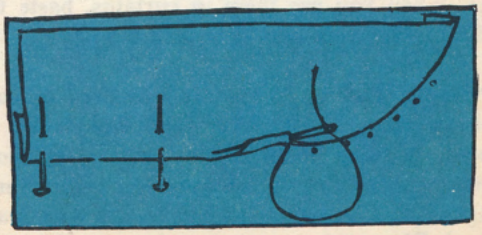
Shoulder Padding for Coats: Cut a piece of lining or unbleached muslin 5 inches wide and 12 inches long. This includes ¼ inch for seam allowance. Fold it in half and cut the ends in a curve; open it out flat and put a piece of cotton batting over one side, extending not quite to the seam allowance at the edge. Turn the seam allowance, fold, and stitch the edges together. If this pad is put in place after the coat is lined, cover it with coat-lining material and tack it in place. If it is placed before the lining is put in, baste it to the shoulder. The padding can be varied as desired—made thicker on the outside edge and thinner on the shoulder; or the padding in one shoulder can be made thicker than in the other if the shoulders are not quite alike.



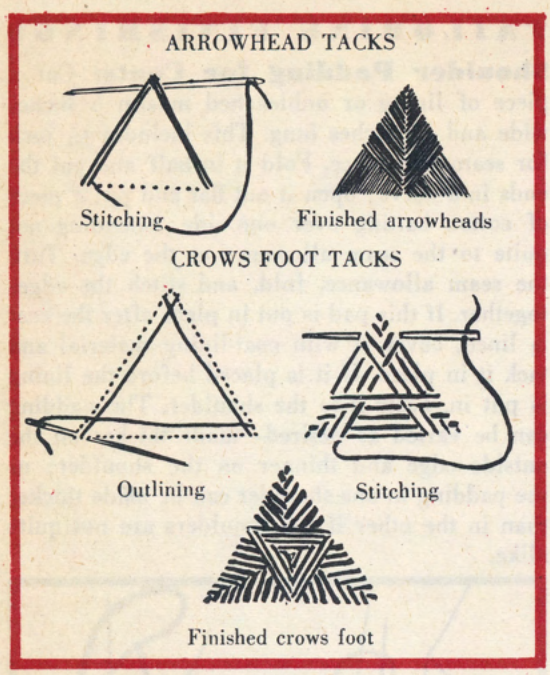
FRENCH TACKS



SLANT BASTING



SLIP-STITCH



Taped Edges: To prevent a shaped edge (neck, lapels, and collar) from stretching out of shape in wearing, use tape. Lay the tape on the garment a little back of the seam allowance and hold it in place with catch stitches. Turn the seam allowance over the tape and baste it. Be sure to clip the corners of both tape and seam so they lie flat. Snip the seams on a curved edge.

Metal Weights: Metal weights come in different sizes and two shapes, either large circles or small tapelike strips. The round weight should be covered with lining material before it is placed at the corner of a garment. The best effect is achieved by hanging the weight, sewed into a bag, by several threads, so it moves a little with the action of the garment or curtain. The tapelike weights are placed in hems or casings. When you use them in curtains, baste the weight to the fold and then turn the hem.

French Tack: This stitch is used to control an edge which falls free and looks as though it hung loose. With embroidery floss matching the color of the garment, take several long stitches between the two edges you want joined. The stitches must not show on the right side. Work a blanket stitch over the threads that join the edges, reversing the needle so the eye passes through the stitch first.

Slant Basting: To hold the interlining in a faced lapel or a rolled collar, slant basting is used. On heavy coatings the stitches are wide and open; on worsteds and tweeds used for men's suits they are close and small. Pass the needle through the interlining and let it catch only a few threads on the top of the garment fabric. Leave a space or long thread on the lining and take another small stitch. *These stitches do not show on the right side of the garment.*

Slip Stitch: Slip-stitching is used in many ways: At the hem line of all faced garments where two edges are turned and must be joined; it is used to join the edge of garments that are taped—to do this the facing edge is turned and basted all around, and the edge of the garment is slip-stitched. When a facing is used in a garment which will not be lined, the edge is turned, basted, and slip-stitched when you want no trace of stitching on the outside of the garment. When there is a row of stitching on the outside, this edge is stitched. When a garment is to be lined—with a silk or rayon lining—the edge of the facing and the hem are caught with a catch stitch, and the lining is turned and slip-stitched to cover these edges.

Crow's Foot: At the end of pockets or darts in tailored garments a crow's foot is sometimes used. Mark the shape of the crow's foot with basting, then bring a needle threaded with embroidery twist through the left lower corner up to the top corner taking a small stitch from *right* to *left*. Bring needle down to right lower corner again taking another small stitch (this time from *left* to *right*) and continue on to starting point taking small stitch (*left* to *right*). Continue up to top point again and thus outline the crow's foot with row after row of twist, each row close to the next.

Arrowhead Tacks: Mark the shape of the tack. Use a needle threaded with embroidery twist. Bring the thread through the left lower corner up to the top corner taking a small stitch from *right* to *left*. Pass the needle to the right lower corner and insert it bringing it out close to the starting point. Continue working around so that each thread lies close to the last.

CHAPTER XXVIII

UNDERWEAR FOR ALL THE FAMILY

All underwear and sleeping garments can be made in two types: plain sturdy garments or frail, luxurious ones. The fabrics of both kinds should first of all wear well. The advantage of making underwear at home is that it can be made from the kind of material which gives longer wear than that in garments we buy. Be sure to ask for a textile label on the fabric you buy, because fabrics which look very much alike may have very different wearing qualities. Read what the label says about color fastness, preshrinking, tensil strength, fiber quality, and washing directions. See charts in Chapter XXXI.

In the selection of both fabric and pattern, consider how the garment is to be washed. If you include underwear in the family washing done in your own washing machine or by a laundry, don't select a garment which needs hand care. If you expect to run it through the mangle to save long hours of hand ironing, choose a simple pattern construction. If it is to be ironed by hand, select the kind which irons easily. Making underwear of crinkled crepes, seersucker, canton flannel, and other fabrics which need little or no ironing will save you hours of work.

SLEEPING GARMENTS

Pajamas: Pajamas can be one-piece or two-piece, with full-length trousers or shorter ones. The pattern companies offer a wide assortment of tailored pajamas for every member of the family. Select pattern and fabric to give you a garment which will be comfortable, serviceable, and attractive. Cotton, percale, broadcloth, novelty shirtings, cotton mesh, and seersucker are all used for pajamas. If you choose seersucker, be sure it is fast color and will not shrink. Winter pajamas for cold climates are made of cotton flannel, flannelette, baby flannel, challis, knitted wool or cotton novelties.

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

A two-piece garment with a slip-on top will save much work. One-piece pajamas and coat-front pajamas necessitate buttons and buttonholes. There are no construction problems in pajamas except those for tots, which must be made with a drop seat.

To save time in making sleeping garments for all the family, adopt the assembly-line technique of the factory. Adjust all the patterns and assemble all the materials. Cut all the garments, pinning each one together as you cut it. As you pin, sort out all the "stitch first" pieces and put them in one pile. In your next sewing period do all this preliminary stitching at once, including front-edge bands and facings, pockets, and cuffs —when they are applied flat. Then prepare for the second stitching. Join the shoulder seams, apply the neck bands, and apply the sleeves to the armhole before you stitch the underarm and sleeve seams. Full-length trousers are easy to do if you pin the seams, stitch them, then turn the hem and stitch it all at one time.

A garment in several pieces is not so easily adapted to the time-saving routine described above. But you can save some time by spreading one fabric over another and cutting two or three garments at once. Work on a very large table or on the floor. Spread each layer of fabric flat and smooth, and use more than the usual number of pins to hold the pattern so the fabric cannot slip as you cut.

Nightgowns: Utility nightgowns made of cotton or cotton flannel are cut from patterns especially designed. These garments are simple, and you should plan to make several at one time and speed the stitching, as described above for pajamas. Speed depends upon planning and assembling the material so that everything is ready to work with. Check your pattern details and decide whether the neck and sleeves will be bound; whether any tape or bias binding is required; whether buttons will be required.



Summer utility nightgowns and pajamas can be made from Rayon jersey or cool cotton prints. For cold winter months, use flannel or flannelette.

Utility garments need not be drab. Much can be added by selecting a fabric with a tiny dot, stripe, or flower; by using rickrack braid or bias trimming in contrasting colors; by outlining contrasting yokes and hems (stitched bands). The cotton flannel nightgown can be edged with a little ruffle or heavy lace or hand crochet. The buttons can repeat the color of the trimming.

BATHROBES AND LOUNGING ROBES

Every member of the family needs tailored bathrobes, warm ones for winter, and cool, light ones for summer. For all of them, the keynote should be simplicity and usefulness. Choose the patterns with care to give the necessary comfort. In winter a double-breasted bathrobe is an asset; for warmer weather the single-breasted coat type is preferable. Slip-on robes are another possibility, and easier to make.

In winter, flannel or a blanket material assures warmth. Remember that a napped fabric gives warmth. Costly bathrobes made out of wool blankets are lifetime treasures. Warm robes made from cotton blankets with a thick napped pile will wear through continual washings for four or five years. Upholsterers' plush, which is a heavy napped cotton, is used for bathrobes, and so are some of the soft woolen coatings designed for summer coats. When warmth is not the prime consideration, tailored bathrobes can be made from corduroy, velveteen, the heavier rayon novelty ribbed fabrics, and the heavier cottons. Mixtures of cotton and rayon are developed in lovely fabrics especially for bathrobes.

Fabrics which will keep you cool in hot weather are found among the cool cottons—lightweight toweling; cotton crepes, printed or plain; seersuckers; and any opaque dress fabric. Cotton meshes which permit quick evaporation are very cool, and residents of the tropics report that fine linen is cool and does not stick.

Men's and Boys' Bathrobes: First adjust your pattern, shortening or lengthening the sleeve, testing the length and width across the back. The robe should fit loosely. Be sure that the robe is ample through the hips and crosses over to give just the protection the wearer likes. Some people like a large overlap, others a small one. Find out whether your menfolk like a

notched collar or a rolled collar in contrasting satin. Men have distinct preferences in sleeves—some like a set-in sleeve and others a raglan. Your pattern will give you a choice of sleeve, and adjusting it for the one which will give the greatest pleasure will save hours of work and fussing.

Baste the seams and insert the interfacing, except in cotton fabrics. In blankets or heavier woolens, this interfacing must be cut from French canvas; in lightweight woolens, it is cut from unbleached muslin. Pin on the pockets and finish and join the collar. When a tailored revere is used, the collar must be carefully interfaced to hold its shape. A rolled collar requires less tailoring, but it must be interlined with unbleached muslin. Join the sleeves to the armhole. Before stitching, fit the robe for proportions, and at this time turn the lower edge and mark the buttons and buttonholes.

If you are experienced in working with heavy fabrics, make the buttonholes yourself. Otherwise, take them to a tailor. Select the buttons and belt with care. The belt can be self-colored or contrasting, fabric or cord. Many men like a plain bone button in a harmonizing color. Be sure to include slides to hold the belt and a hanger at the back of the neck. These finishing touches should be carefully made and sewed on with strong stitches which will hold through hard wear. If your men belong to some organization, it is often possible to buy a shield with its insignia on it. Apply it to the pocket or sleeve of the bathrobe.

Women's and Girls' Bathrobes: Use a pattern designed for women and make the bathrobes as described above for men's robes. Women often prefer utility colors, but it is possible to use pastels and gay designs in the novelty fabrics to make the bathrobe decorative as well as useful. Many are bound with the blanket binding sold in stores. If you prefer, you can cut a bias binding of any trimming fabric and apply it.

Lined Bathrobes: Bathrobes are sometimes lined, but this is not usual. If a lining is used, cut it from the bathrobe pattern and put it in like a coat lining (see page 179).

Cotton Bathrobes: These are quickly and easily made. Finish them wth flat welt seams or



Tailored bathrobes must cross full in front. Use washable flannelette or a warmer fabric.

upholstery seams. All trimmings—buttons, binding, and stitching—must be washable and colorfast.

Housecoats: Select a pattern with becoming fullness. One that slips on over the head is easier to make than one buttoned from neck to hem. Most housecoats have short sleeves, but a dressier effect can be achieved by long sleeves, fitted or full. The design of the fabric and the simplicity of line of the pattern are the secrets of a good-looking housecoat. Use any opaque cotton dress fabric.

Some older women prefer a fuller, more comfortable housecoat, which can be made with a surplice closing and includes a little fullness at the shoulder. Use a short self-fabric belt that buttons or a beltless closing. A flattering finish is a ruffle around the skirt, up the front edge, and around the neck. It is sometimes made of self-fabric and sometimes of contrasting color of net or organdy. Other people trim a simple, plain-colored housecoat with cord or braid.

Blanket Bathrobes: In cutting a bathrobe from a bed blanket, lay the pattern so that all



Luxury Underwear

Hostess gowns can be made from sheer cotton or chiffon.

The costume slip should be carefully fitted and finished with hand details.

Insert lace banding in seams of luxury nightgowns.

the edges touch the binding. When the bottom edge, the sleeves, and the collar are cut this way, the robe is partly finished before you join the seams. These robes are not faced; the front edge can be turned in a hem or bound to match the bottom edge, or you can simply use the blanket selvage for the front edge. The seams in these heavy fabrics are overlaid—one edge laid over the other and basted flat without turning. When you stitch both edges, you have a flat seam; it should overlap at least ½ inch. The armholes should be bound.

LUXURY UNDERWEAR

Fine needlework is the hallmark of luxury underwear. Tailored underwear depends for its beauty upon fine hand finishing, and the most popular types feature edges bound with self-fabric or ribbon. All ruffles should be finished with hand-rolled hems, and lace should be applied with the same kind of hems.

Lace trimmings are important features of luxurious nightgowns, slips, and panties. Women who enjoy handwork can make really beautiful underwear, and it's not hard to apply lace motifs or sections of lace cut from allover patterns. The better quality of machine embroidery is often used in combination with tucks and lace. For directions for applying these finishes, consult the index.

Costume Slips: A slip improves the appearance of the dress worn over it and protects it from soil. Slips should be carefully fitted through the hips and waist. The fabric must be smooth and lovely to look at, and in addition must wear well. National tests of the wearing qualities of slips can give us information on the better-wearing fabrics and points in cutting and construction which add to wearability.

Seam Slippage: The commonest cause for discarding slips is "seam slippage," which must not be confused with a ripped seam. "Seam slippage" means that the fabric tears and frays at the seam. Tests prove that to avoid it you should: (1) buy textiles which have been tested for extra strength and are so labeled, and (2) cover all seams to prevent raveling. Use a flat fell or a French seam; overcast seams do not show good results in these tests.

Holes and Fuzz: If the fabric roughs up in fuzz or wears through in holes, it was unwisely chosen. French crepes tested for wear give twice the value of taffeta or satin in the long run. Viscose rayon and viscose acetate blending are recommended for good wear. Novelty fabrics rough up more quickly.

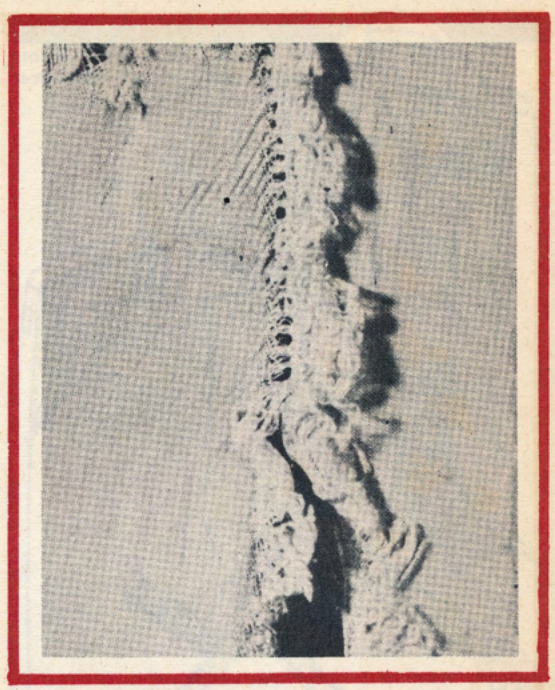
Twisting: If a bias slip twists, the reason is either scanty cutting, or that the seam does not lie on the *true bias* of the fabric. Even if it entails cutting the slip a little wider, make sure that the seam lies on the true bias. A slip cut with straight-panel front and back does not ride up. This popular four-gore construction has bias sides which ensure a fitted line.

Shoulder Straps: Shoulder straps must be double-stitched. When the strap is turned, both edges must be stitched; when it is joined to the garment, it should extend 3 inches below the top of the garment. This joining is double and triple stitched through all the thicknesses of the fabric. If the top of the slip is lace or a single thickness of fabric, it is often reinforced at the joining with a small patch of fabric or net.

Making a Slip: Whether the fabric is rayon crepe, broadcloth, chambray, sateen, or silk crepe, fine needlework should be employed. Before cutting decide whether the top is to be single or double. Decide upon the length and allow a generous hem. Fit the pattern carefully before you cut, and save a fitted pattern for use again and again.

First join and finish the brassière top. The edge can be bound or finished with a narrow lace edge. When the edge is single, the lace can be applied in a hand-rolled hem. When it is double, the lace is basted on the right side of one section and held in place by hand running stitches, the work is turned to the wrong side and the second section applied so that the seam under the lace is turned down and the edge of the second section is turned in; the turned edges are matched and basted, then stitched on the right side as close as possible to the edge of the lace.

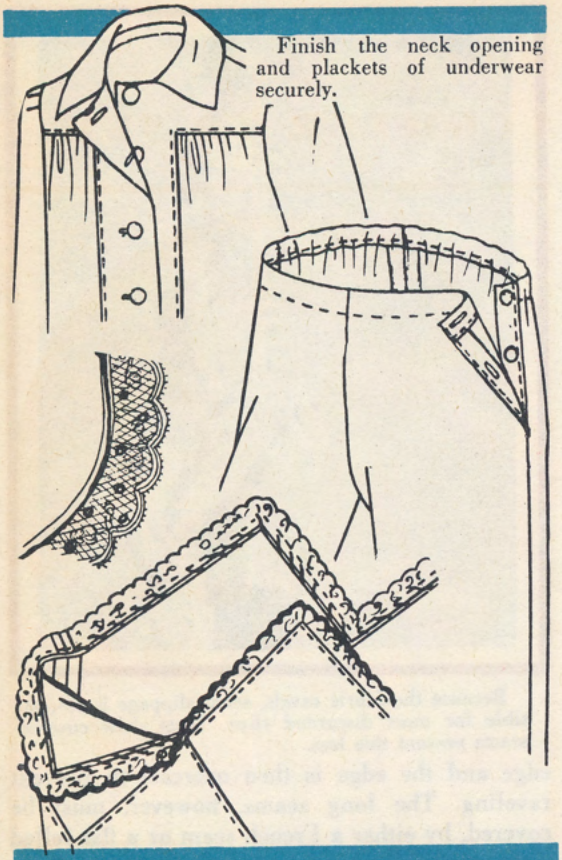
Seam the slip and apply the top. The seam which joins the top to the slip does not receive as much strain as the long seams of the slip; it is pressed down and overstitched close to the edge and the edge is then overcast to prevent raveling. The long seams, however, must be covered, by either a French seam or a flat felled seam. Make shoulder straps of ribbon or fabric. Fit them carefully so they will not slip off your shoulder, then fasten them securely.



Because the fabric ravels, seam slippage is responsible for most discarded slips. Tests show covered seams prevent this loss.

Nightgowns: Recently nightgowns cut on the bias like some evening dresses have become very popular. There is no reason why the home sewer should not make them herself. Buy an evening dress pattern which has the following characteristics: (1) is sleeveless; (2) has fullness in the shoulder; and (3) is cut in a point which shapes the waist below the bustline—either a belt, or the lower part of the garment extended into a high fitted line. Commercial patterns for nightgowns in this style are also offered. Between the two, there is a wide choice for your nightgown pattern.

The fabrics can be decorative or plain, or encrusted with lace and fine needlework. Cottons in dainty prints and colorful challis in quaint designs lend themselves to the more decorative nightgown. It is not difficult to make these garments, but contrasting bindings should be hand-



Lace is applied by hand on underwear.

finished and ruffled edges finished in hand-rolled hems.

Panties and Brassieres: Choose a pattern which fits smoothly through the hips and at the waist. Bra and panty sets are easy to make and are welcome gifts. Use any cotton—dimity, batiste, cotton shirtlings, et cetera; or use rayon crepes, the plain French crepe, or printed crepes. The edges of the garments are bound with self-fabric or a contrasting color. The button fastening must be very secure.

Negligees and Hostess Dresses: They can be simple and feminine or very glamorous. Especially in sheer fabrics, wide, sweeping gowns are more becoming and luxurious than more scantily cut ones. Washable gowns of dotted Swiss, organdy, or lawn have the advantage of a permanent finish, a feature which keeps the garment lovely through countless washings—and all too often not to be found in a ready-made one.

Women who wear luxurious negligees of chiffon, velvet, moiré, and taffeta are careful to plan two different kinds of garments for summer and winter wear. There is a great distinction between bedroom negligees and hostess dresses. Both are made of beautiful fabrics, and they may be equally becoming; but the negligee is not worn out of the bedroom. Hostess gowns are really dinner dresses, with long skirts fitted so loosely that a girdle need not be worn. They can be made from evening dress patterns if the pattern is fitted to the figure without a girdle and the necessary alterations are made.

Negligees and hostess gowns need not be costly. They can be made from a washable printed cotton or rayon and worn in the kitchen. They should be made in a becoming color to last for several years. They flatter a woman and permit her to relax in her own home and still be attractively dressed to receive guests. Several wealthy women have told me that they alter their old evening dresses to make hostess gowns.

Men's Lounging Robes: Beautifully lined moiré and faille silk lounging robes make excellent gifts for men. Any woman who can make a simple coat can make a lounging robe. Choose a pattern and follow its directions. Choose a luxury fabric which will not show spots.

Men's Lounging Pajamas: Many men like a lounging suit cut on more fitted lines than ordinary pajamas. Select an opaque fabric which will not muss—a rayon faille or a novelty stripe, a decorative cotton or a moiré. This garment when successful is a comfortable suit for wear in the living room, so take care to select a fabric which will not suggest either beach or bedroom clothes. The coat is unlined, and a slack pattern can be used for the trousers. Many have slip-on tops or smock tops.

Quilted Robes: Quilted robes are usually cut by patterns designed for tailored garments. You can buy a quilted material or do your own quilting before you cut the garment. To do this, stretch three layers of fabric in a curtain stretcher or a quilting frame. See directions on Chapter XLV.

CHAPTER XXIX

TEACHING YOUR DAUGHTER TO SEW

This chapter is dedicated to all girls—those who love to make things, those who have talent and creative ideas, those who want fashion careers, and those who can't afford frills on their budgets.

Sewing should be thought of as an art expression and you should learn to develop beauty and line in textiles. Rid yourself of the fear of drudgery. Have fun as you sew. Learn about careers that are open to girls who know how to sew. Many of the creative workers of America's great fashion industry—designers of dresses and accessories—writers who describe garments for magazines and newspapers—artists who illustrate for the fashion industry—the highly-paid sales-promotion women and editors of magazines—have told me that as girls they sewed with their mothers.

The editor of one of the leading fashion magazines is the daughter of a dressmaker. When she graduated from college, she received a small salary on a newspaper. Advancement to a magazine was open "to a girl who knew how to sew." Her salary at the present time is more than $25,000 a year, and she tells me that no one can properly describe a garment who does not understand how it is made.

The editor of another famous woman's magazine, left a widow with a child, worked first for a pattern company. Her great opportunity arrived when the pattern company was bought by the publisher of a magazine.

A sales promotion job that paid a very high salary was once offered me, and I was chosen from among many applicants because one of the men felt that I could help garment manufacturers understand his product because I knew how to sew.

One of our best-known American designers tells me that as a girl she and her mother sewed together. During a college holiday she decided she must learn professional sewing methods and, because she was interesed only in costly clothes, she went as a finisher into a great dressmaking house. Had this girl not known how to sew, the door to opportunity would not have opened. Later she went to Paris and progressed still further.



Many established designers say the girl who wants to design clothes or develop ideas should *first seek out her talent* before she chooses her schooling. Many vocational directors advise girls to finish their schooling and then choose a specialty course of some kind that will lead them into the fashion world. The girls who learn how to sew at home and really practice fashion coordinating and the solving of home problems will be best qualified to advance into the splendid positions offered by industry for this talent.

DEVELOPING TALENTS

Youthful talent is sometimes clearly marked, but often it is deeply hidden; and unless it is given free and natural expression, it cannot develop. Home sewing that is fun, based on a streamlined routine, permits girls of any age to make what

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

they like without restraint or tradition and helps bring forth talent. In developing a talent, a girl must not think of sewing. She must think of expressing her ideas. Beginners should not be asked to learn more than to work neatly.

A beginner's first problem is to overcome the false fear that sewing is difficult and to banish the feeling that one cannot sew without learning a long and complex science. The best way to prove that this is wrong is for the girl to make something all alone. It should be a garment she really wants, it should be made in a hurry; and when it is finished, good or bad, she will be proud to wear it.

Girls who make themselves a basic dress, and continually change it with accessories and trimming so that their wardrobe looks five times larger than it really is, are preparing for jobs as fashion co-ordinators — equipping themselves with experience that is needed in all stores in every city—to assist the window trimmers, to arrange interior displays, to develop advertising approaches.

Too many beginners with artistic talent who set out to take courses tend to believe in nothing but art for art's sake, and make their designs around fairytale dresses. They are so seldom needed that it is pitiful to spend time this way. Instead, they should set out to solve actual problems in the home—take their eyes off fanciful dreams and help dress the problem figure. Industry needs women who can do this.

In several states, sewing is a required study for school children. The enrollment in Home Economics classes and trade schools is increasing. In facing your child's future, consult with the teachers. They may advise that home sewing be used as I recommended—to develop a talent followed by special courses; and they may already have recognized your daughter's talent.

HELPING YOUR DAUGHTER TO SEW

I have taught many girls to sew, and I find that too often youth is discouraged by Victorian methods. Our daughters live in a machine age and want streamlined speed. To them, samplers and long-drawn-out routines vanished with the horse and buggy.

Therefore, sewing, like all other sciences, should be presented in modern dress. When a girl between the ages of eight and fourteen wants to sew, expressing the natural urge to make things, meet this wish with an invitation to have "lots of fun." Lay aside pet traditons and let the girl prove *to herself* that she can sew. Let her make something she will be proud to wear. She will surely make mistakes, but you and she can laugh them off together and learn as she goes. Once the fear of "spoiling something" is proved false, both mother and daughter can progress in one of the happiest bonds — making pretty clothes. When a little girl says, "I would like to make a dress," I have but one answer: "By all means; you can make a lovely dress. What kind would you like?" Youthful taste is simple, and if the choice is not wise, can be easily guided to something "prettier" that an adult head knows is easier and youth describes as quicker. If, however, a young sewer's heart is set, whatever her choice, let her make it, explaining only that it will take longer—and so prepare her for unusual patience.

The secret of helping a girl to love sewing, or developing a talent, is to concentrate on speed in making the first garment. It must be finished so quickly that she, you, and all are amazed. It must be cute, so that she is proud of her work. She must do it all by herself.

If you do not sew, join your daughter and make your first dress with her in a merry class for two. Why not make "mother and daughter" dresses and conduct a family contest that the men of the family can cheer? Beginners should choose their own patterns and fabrics. Without any help, they should assemble the trimming and anything else they may need. For success this program must be filled with gaiety. Make no suggestions that she must learn to hem before she makes a dress.

It should be made by hand with no preliminaries and no outside help or assistance. It will be fun for any mother to watch the capable efficiency of her daughter when she examines her first pattern—especially if she has gone to the store alone and bought this pattern. Our commercial patterns do not need to be explained to modern girls. Just say to your daughter that all the directions are there, and she need only open the package and read the directions. She must circle with a pencil the cutting guide for her size and width of material. It is a good idea to check



The pattern should all be laid out before cutting. Perforations and notches are abbreviations which show what pieces are joined and where.

the pattern before cutting, as sizes differ from those in dresses we buy in the stores. A suitable time should be set for cutting the garment so that you and your daughter can be quiet. Either cut your own dress on another side of the room or sit quietly and do some mending. Your daughter will pin her fabric to the pattern and cut it with quiet determination. When girls have sewed with me, I always ask that they let me see the pattern when it is all pinned before the actual cutting. In looking back over this long list of earnest young faces, I have no memory of one who did not capably lay her pattern exactly like the diagram.

Immediately the dress is cut, it should be pinned together with speed. Here again the girl must be on her own. The picture diagram in the pattern will help her speed things up. Watch her joy as she tries it on.

The seams are run and backstitched; the hem is turned. Even if this is her first hem, no matter; she can do it. Girls are deeply interested in the trimming touches and can make facings, casings that hold ribbon, or wool pompoms, or tiny bows to decorate a dress. They usually have good style-right ideas about trimmings and should be encouraged to develop any idea that is not time-consuming or difficult. Your daughter will appreciate your help in hanging the skirt and in fitting, otherwise let her be an independent artist.

I place great emphasis on the fact that the mother is not to help. This is most important in developing confidence and establishing a desire to learn more about sewing.

The secret of success in teaching girls to sew is the simplicity of the first pattern. The making of your daughter's first dress should not require more than a few hours. When a bright-eyed youngster goes to a store and tells the sales-girl she would like to be measured—she came to buy a pattern for her first dress—rest assured she is in the hands of an expert; for the pattern saleswoman knows what is simple and easy. The sales person will gladly show her where to look





Follow the picture instructions in the pattern for step by step directions. Press cotton and rayon on the wrong side. Wool or wool blends need a press cloth.

for the correct yardage if she is buying her fabric in the same store. A printed cotton that is not too thin, chambray, percale, broadcloth, and shantung are the easiest fabrics to work on; but I have seen girls cut wool jersey and trim it with wool pompoms. In a large club of beginners, smocked shirtwaists of white voile were a great success.

Remember the pattern should have as few pieces as possible. This insures speed. It is also wise that the fabric be printed so that unskilled stitches are not emphasized. It is important also that the trimming touch be style-right.

Once a beginner has made her first dress, she should be encouraged to progress only when she wants to. When the first experience has been quick and a lot of fun, she will want to sew again; but her own timing is the best guide to a happy mother-and-daughter sewing relationship.

WHAT IS EASY TO MAKE?

The first garment should be a one-piece dress cut in 2 or 3 pieces (sleeves cut in one or set in). This slip-on type of dress, made of a printed cotton, a rayon crepe, a wool jersey, or a spun rayon that looks like wool, will be easy and quick to make. These fabrics absorb amateur stitches.

The second garment should have a set-in sleeve and a joining at the waistline. It should be made in a textile with a surface interest, such as a novelty rayon crepe, a print, a wool jersey, or a spun rayon fabric that looks like wool. Avoid plain-surface crepes or transparent fabrics, satin, and fabrics that are not firm.

The third garment should be a one-piece dress with a jacket—one with the fewest number of pieces, with the pattern marked "Easy to Make." It can be a simple dress with a jacket, a bolero, or a waistcoat. It can be made from printed crepe rayon, spun rayon, lightweight wool, or the firmer types of cotton.

The fourth garment should be a coat or a coat-style dress or a smock.

When these four types have been made successfully, the sewer is no longer a beginner and she can choose any garment in the pattern books. Beginners often prefer to make a curtain or couch cover for the home. Because this work is straight, it is an easy approach to sewing. Many beginners approach sewing by altering or remodeling garments, which quickly encourages them to venture into the making of a new garment of the simpler kind.

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



BEGINNER'S LUCK

The pattern of this soft dress in floral, color-fast cotton was designed for this book so that Mother and Daughter can make their first dress in streamlined speed. An experienced sewer can make the dress in two hours. The speed is possible because there are only three pieces in the pattern. You seam the front and back, make the hem, set in the sleeves, make 5 casings, run in ribbon, tie the bows and step out in a dress you are proud to wear.

Remember to lengthen or shorten the pattern before cutting. How to do this is explained on Page 81. Use combination stitch for the seams and hemming stitch for the hem and the casing edges. Use the Ready Reference Guide for the page numbers of exact instructions on these stitches.

CHAPTER XXX

ACCESSORIES AND GIFTS

Accessories make one dress do the work of three, bring last year's dress up to date, turn a simple dress into an elaborate one, and impart an air of luxury to an expensive dress. They are easy to make and cost practically nothing if you use scraps of material left over from suits and dresses, or keep your eyes open for remnants. They can be quickly added when you dress, and they make an incalculable difference in the smartness of your appearance.

Everything from shoes and hats to collars, belts, and jewelry is included in accessories. Directions for making dickies, gilets, collars, and cuffs are given elsewhere, and in this chapter you will find directions for many others you can make yourself.

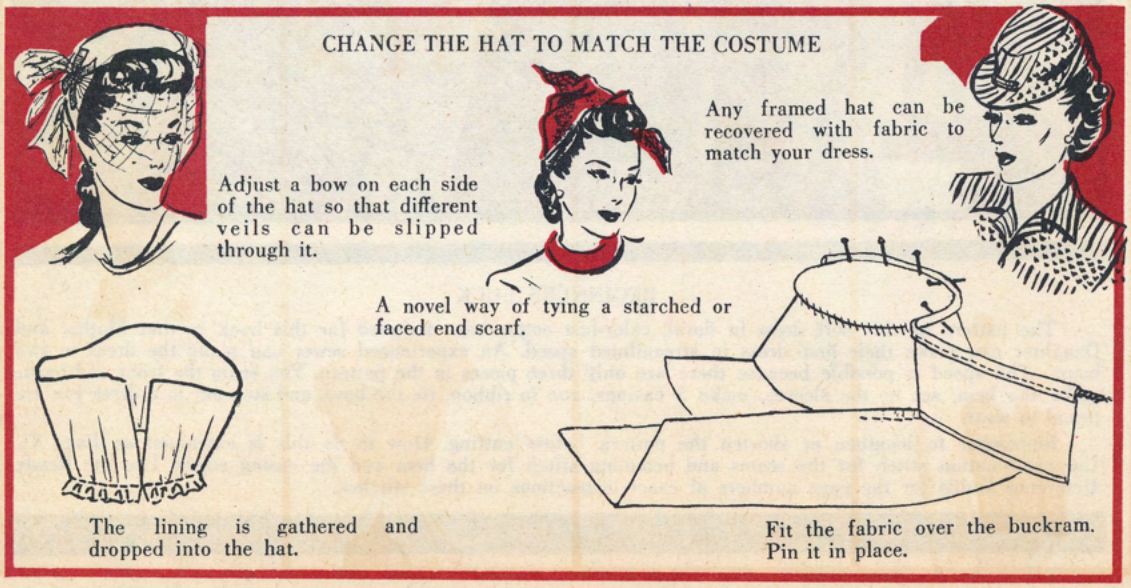
THE RIGHT ACCESSORIES FOR THE OCCASION

To test your accessories for any costume, stand in front of a long mirror to finish your dressing. Make sure your shoes and hosiery, your handbag, neckwear, and jewelry are all co-ordinated. Too much jewelry makes you look overdressed, so after you are dressed look at the effect with a critical eye and remove or change your jewelry or flowers to give the most flattering appearance. Hats are always important. With the help of flowers, bows, and veiling, they can completely change the appearance of a costume.

Use what you have in the way of accessories, but use it so that you look fresh, up-to-the-minute, perhaps even ahead of the season. Remember to change accessories from one costume to another, or to change them with the season on the same simple dress. A basic dress is the perfect background for a continual change of accessories.

SEASONAL CHANGES IN ACCESSORIES

The dates for seasonal changes differ in different climates and localities; but the check list which follows is general and can be adapted to your wardrobe and the climate in which you live. The recommendations in the list are by no means definite rulings; they are simply suggestions designed to stimulate thought so that you can make your own plan according to your particular needs.



JANUARY: To brighten your winter coat, wear a huge flower boutonniere of violets or gay vari-colored felt flowers. Carry a muff-bag and repeat the flowers on the bag. Match your gloves to the flowers.



MARCH: Begin to look springlike. Add a starched white piqué or linen collar to your coat. Make a pert bow for your hat and sew matching cuffs onto your gloves.



MAY: Bring back your February print blouse and turban to wear with suits. Alternate the blouse with frilly ruffles and jabots worn on the outside of your suit. Wear snow-white gloves and add crisp new veiling to your hat.





FEBRUARY: Remove flowers and make a new print turban and dress or blouse with scarf ends. Pull the ends through to show at the opening of your coat. Wear gloves in the predominating color of the print.



APRIL: Bring back your January boutonniere, or make a new smaller one in daisies. Sew matching flowers around the brim of your hat. Repeat the color of the flowers in linen touches on your dress or suit.



JUNE: Wear printed red-ingotes or suits to introduce a cool look into all your clothes. Face a dark bolero with a bright print and wear a matching print hat, or put new veil in matching color on your old one.

JULY: Wear sheer voile, nets and crepes, tailored or dressy. For special dress-up occasions sew flowers around the neckline of a dress, and for extra flattery repeat the flowers around the crown of your hat.



SEPTEMBER: Wear a suit dress, one that can be worn under a winter coat. Plan your new suits and dresses with an eye to the color of your winter coat. Add a braid or wool loop fringe to a plain jacket and repeat it in the trimming of your hat.



NOVEMBER: Plan a basic dress. Add a detachable collar of black sequins; carry long net sequin-sprinkled gloves. These and a sequin belt can be folded in your purse. At the end of the day, with these additions you are ready for dining and dancing.





AUGUST: For advance style, rip off the white collars and flowers from your dresses and suits. Wear a brilliant, jewel-colored velveteen hat with bag and gloves to match, and a dark sheer crepe or wool crepe dress.



OCTOBER: With a warm suit, carry a tweed bag and line one side of your hat with the matching tweed. Face your boleros in velvet; make velvet collars and cuffs, dickies and belts for your dresses.



DECEMBER: Add a tie-on peplum of rich lamé, or lustrous satin to your basic dress. Make gloves to match and wear them alternately with your net gloves. With such interchangeable accessories, you can always be well dressed with a minimum of expense and time.



HATS

The woman who knows how to change the trimming on a hat or make a new one can always have smart millinery to go with her newest costumes or accessories. From fabric left from a garment she can re-cover an old hat or cover a new shape to make a hat to match.

Covered Fabric Hat: Use a new buckram frame or an old one from which the fabric has been removed. (*See diagram on page* 194.)

1. Cut a circle of new fabric to fit the top of the crown, allowing about ¼ inch for seam or hem. Baste it to the crown with catch stitches.

2. Cut a strip of fabric on the bias, 1 inch wider than the height of the crown and long enough to go around the crown with ¼-inch seam allowance at each end. Turn one edge of this strip over a narrow cord and baste it. Place this edge over the edge of the circle on the crown; fit it smoothly all around and pin it in place. Then sew it with matching thread just under the cording, using a fine running stitch. Be sure to catch the material on top of the crown with each stitch. Join the ends with a fine slip stitch. If the hat is brimless, turn the remaining cut edge of the fabric in a hem inside the hat edge.

3. To cover a brim, cut a piece of material on the bias long enough to go around the brim and twice as wide as the brim plus 1 inch on each side for the hem. Stretch this bias fabric around the brim so that it lies as smoothly as possible above and below. Pin it firmly. A few tiny gathers will probably be unavoidable when the fabric is joined to the frame. Sew it in place with large strong stitches through the crown, catching both ends of the brim fabric. Then sew the loose end of the crown covering in place with a hemming stitch at the joining of crown and brim.

4. Finish the inside of the hat with a lining. First cut a circle of thin lining fabric about 4 inches in diameter. Put this inside the hat against the top of the crown. Cut a piece of bias fabric wide enough to reach from this circle to the brim edge of the crown, and long enough to fit smoothly around the head size. Allow ¼ inch seam allowance on all sides. Sew the ends of the band together. Then gather one side and sew it to the circle of fabric, distributing the gathers evenly. Drop this lining into the hat, pin it around the brim edge of the crown, and hem it in place about ¼ inch from the edge of the crown.

The hat body is then complete and can be trimmed.

Pillbox: Cut a band and a circle of buckram as shown in the diagram. To get the size, measure the head with a tape measure. Use this measure on line A of the diagram, and cut a strip of paper, shaping it as shown in the diagram. Join the ends of the band and place it over a piece of paper so you can outline on that paper the circle formed by the band. This circle is the top of the crown. When you have fitted the paper band to the head in the effect you like, cut a band and a circle from the buckram with these patterns. Cover them with fabric and join the two pieces with small stitches which do not show. Line the hat with pieces cut by the same patterns and seamed together.

Wrap-around Turban: Use soft woolen, a wool jersey, or a very firmly woven rayon crepe. A yard of 40-inch material will make two turbans. Cut the turban 36-inches long and half the width of the material. Fold at A and seam the folded end. With a series of gathers, gather this seam into a 2½-inch measure. Place the gathered material at the beginning of your hairline in the center front, mark the turban, as shown at B. Split the unfinished end through the center of the fabric up to the mark on the material, so that the ends can cross and wrap around the head. Tie the turban and make sure you have split it so it ties at the most becoming angle. When the effect is just what you want, hem the unfinished edges. *See diagram page* 196.

CHILDREN'S HOODS

Hood Capeline: This protecting hood, made from a triangle of fabric, is popular with children and easy to make. Measure the child's head from forehead to back of neck. Add the amount you want for the cape effect—for a child it would be from 4 to 2 inches. On the center of your triangle of cloth measure up this distance from the base (A to B on the diagram). Fold along this center line and cut straight across the fabric at B. These cut edges are then seamed together and form the front of the hood. From this point measure down the number of inches in the head measurement (B to C) and run a basting at this neckline. It is easier to fit the hood if the neck is finished first. Use a self-fabric casing, or run a twisted cord of contrasting wool in and out through the fabric with a large needle to make a drawstring. When the hood is drawn in to the neck, turn it on the wrong side and fit it across the top of the head. Make a seam and cut away the excess fabric. Finish the edge around the face with a narrow hem. If you want to draw the hood close around the child's face, use this hem as a casing for a drawstring. Hem the edge of the cape or finish it with knotted fringe.

Babushka Hood and Mittens: To shape the hood, follow the diagram. Measure the child's head and place this measure in the center line of the diagram between the arrows. Measure around the child's face and put this measure at the edge of the diagram marked "center front." Measure

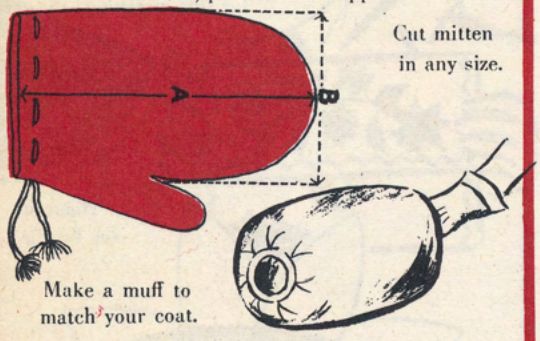




Sun-bonnets cut from stiffened fabric need no interlining.



Trace this kitten's face to embroider children's mittens, pockets and slippers.



Cut mitten in any size.

Make a muff to match your coat.

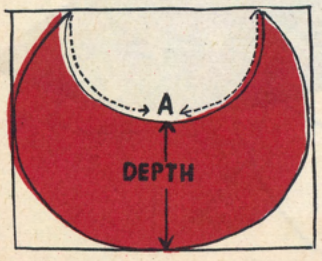


Diagram for Peplum

around the neck and divide the result by three. Put one third of the measure at each end of the front, and the third at the center back. Cut a piece of paper the shape of the diagram, following the measurements you have inserted. Pin the dotted edges at the sides together for side seams and fit the paper to the child's head. When it is snugly fitted, you are ready to cut your material.

Seam the sides and hem the front edge. Cut a self-fabric tie long enough to go around the neck and make any size of bow you want. It should be 1½ inches wide. Seam this strip at each end, leaving the center open far enough to bind the lower edge of the hood. When this binding is complete, make embroidery in gay colored yarn by tracing the flowers in the diagram on to tissue paper. Pin the tissue paper flowers to both hood and mittens and embroider through the paper with a loose running stitch. Tear away the paper when the embroidery is finished.

Make the mittens as directed for Kitten Mittens on opposite page.

Beanie and Bag: To shape the beanie, take a tape measure and pin it into a band which fits the child's head closely. This band must be placed so that it is as small as possible and still stay on the head. Measure across the head from front to back and from side to side. Adjust the tape-measure band until the cross measure is the same on front and back. When the measure is set, divide it in half. Place this measure on the dotted line in the diagram. Divide the measure around the head into six equal parts and place the measure of each sixth on the wide edge of the diagram. Then cut a piece of fabric like the diagram, using your measure to enlarge it to actual size. Allow ¼-inch seam allowance on all sides.

Cut six sections like this and seam them into a little round cap. Face the front edge with a bias strip folded back. Stitch the front edge by machine, on the outside as close to the edge as possible. Make two rows of outline stitch in gay colored wool around the outside of the beanie. Place flowers from the diagram on page 197 on the beanie. Make the bag to match.

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

Sunbonnet: A sunbonnet can be made from any firm cotton fabric in a gay print. Shape it as in the diagram; and to adjust it to the head size, cut a piece of paper in a rough outline of the hood so you will know how much shade you want beyond the face. It may be 3 or 4 inches. Set this measure at line A on the diagram. Measure the head from the center of the forehead where the hood ends, across the head to the end of the hairline at the back of the neck. Set this measure on line B of the diagram. Then measure line C, which is from chin bone to chin bone, across the top of the head. When this figure has been set in the diagram, you will have the size for cutting a pattern. Cut the pattern first in paper, and when it is shaped as desired, use it for cutting the fabric.

Cut a piece of lightweight buckram the size of the pattern, then two pieces of fabric the same size plus seam allowance. Cover the buckram with one piece of fabric so that it is smoothly fitted. Turn in the seams of the second piece of fabric and baste them. Put this piece over the covered buckram with all edges meeting. Stitch the edges all around. *Diagram on page* 198.

KITTEN MITTENS

Make mittens to match the children's coats, or buy remnants of fuzzy fabrics and make a scarf with mittens to match. Mittens of any size can be made easily by shaping them as shown in the diagram. Have the child lay his hand flat on a piece of paper and draw the outline of the hand, with the thumb sticking out and the four fingers together. Measure the length of the hand in the tracing and place this measure on the diagram at A. Measure the width of the hand and put this on the diagram at B. Cut a piece of fabric by these measurements and round the front edge in the shape of the fingers. The thumb must be outlined from your tracing of the hand. Allow ½-inch seams all the way around. Unless it is made of very heavy fabric, the mitten should be double. *Diagram on page* 198.

Seam the edges of the outside mitten and turn it right side out. Seam the lining and slip it over the hand. Pull the outside over the lining so that the tips of the fingers meet. Join the seams of the two with slip-stitching and slip-stitch the wrist edges together. If you like, finish the wrist edge with a casing and gather it on a cord.

Trace the kitten's face on tissue paper and baste it over your mitten. Outline it with embroidery stitches and tear the paper away.

FABRIC MUFF

You can buy a muff foundation with a purse pocket, or make one of unbleached muslin filled with feathers, down, or cotton batting. First cut a paper, shaping it to the exact size you want for a muff. Join the ends of this paper and dart the edges. Cut another paper the length of the muff and half as wide. Join it—it must make a circle large enough to join to the edge shaped with darts. This is the center of the muff, through which your hands pass.

Cut both pieces of paper in muslin and seam the small piece to the darted edges. Fill this muff bed with stuffing and overcast the seam.

To cover the muff, use coat fabric or a contrasting material. Cover the muff foundation smoothly with the fabric. The edges can be corded, or you can seam them and cover them with bands of fur or fur trimming.

PEPLUM

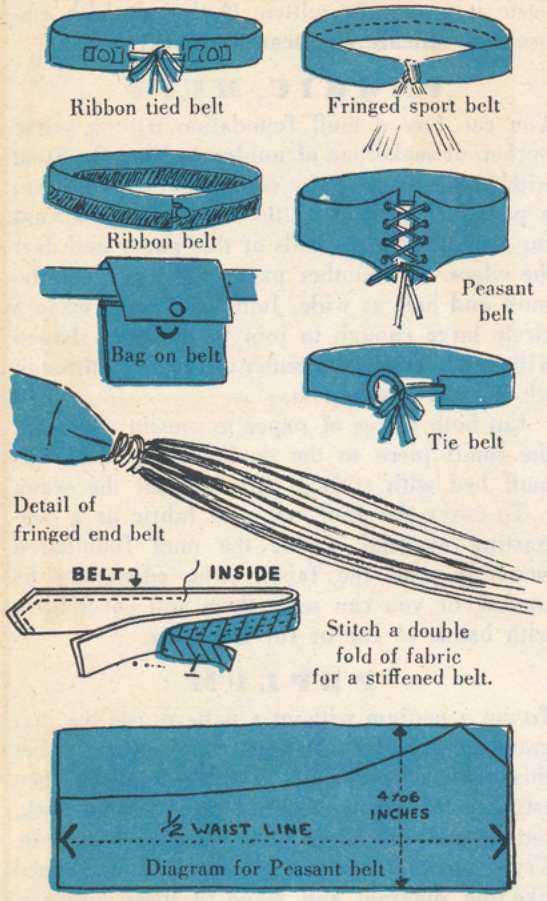
To cut a peplum without a pattern, use the diagram on page 198. Measure your waistline. Set this measurement on line A of the diagram. Then estimate the depth of the peplum in the back, setting a figure which you consider becoming. Try 6 inches. Then cut a paper pattern shaped like the diagram and made to these measurements. Try on the pattern and shape it to the effect you prefer. You can make it longer, wider, shorter, or deeper. You can change the curve of the line as you please. When your pattern gives the desired effect, cut the fabric, allowing for seams.

Cut a self-fabric waistband 4 inches wide and long enough to tie around your waist and make whatever bow you want. The bow can have long or short ends. Seam the fabric together in a long strip, then fold it lengthwise and seam it on the wrong side, working from both ends toward the center. Leave an opening in the center long enough to bind the waistline of the peplum.

Finish the edges of the peplum with a narrow hem. Insert the peplum into the waistband and seam it in place.

BELTS

Belts can tie, buckle, or button. They are all made with a stiff interlining, which can be a



stiff belting bought by the yard, a piece of buckram cut in the correct size, or an old belt you can cover. Old leather belts can be covered to make decorative fabric belts.

Tied Belt: The stiff interlining can be any width desired. Cover it with fabric, cutting the material twice as wide as the interlining, plus ¼ inch on each side for seam allowance, and 3 inches shorter than your waist measure. Fold the fabric on the wrong side and seam the length and one end. Turn it right side out, slip in the interlining, and overcast the other end together. As illustrated, use old bracelets or rings through which to tie the ends; or you can make a fancy end from an old felt hat or leather handbag.

If you have one ring, sew it securely to end of the belt, and to the other end sew a self-fabric tie made from straight fabric stitched and turned. It should be 10 inches or more long, and any width desired. Slip the tie through the loop and tie it.

If you have two rings, sew one to each end of the belt, and to only one ring sew a double casing of self-fabric.

When you finish the end of a belt with a square, circle, or cut-out design in leather or felt, the belt must first be stitched and then the decorations sewed on. Make the ties of self-fabric and join them securely under each end of the belt.

Fringed Sport Belt: This belt is made from hopsacking or other material which is easily fringed. Cut the fabric long enough to fit your waist plus 10 inches for the fringe. This band should be 2 inches wider than the interlining. Fit the interlining so it is 3 inches shorter than your waist measure. Fold both fabric and interlining in half and mark the center back. Overcast the fabric to the interlining, with the center marks together. The ends to be fringed will extend beyond the interlining. Fringe these ends so the long threads hang free, pulling out the cross threads, until you reach the inner belt; then tie the fringed ends. In a coarse cotton fabric, these ends will not tangle and they make an attractive sport belt.

Ribbon Tie Belt: Fit a stiff interlining belt and close it with hooks and eyes. Cover it with ribbon and fold both ends of the belt in a point. (You can use two different colors of ribbon if you overcast them together.) Overcast the ribbon to the lining, allowing the ends to extend. These ends can be tied in front, or crossed and fastened at the sides of the waistline.

Buckle Belt: You can buy a buckle and sew it to the end of belt, or use a buckled leather belt and cover it with dress fabric. Cut the fabric double plus seam allowances and turn it over the belt, overcasting the edges together. To give a tailored effect, the end of the fabric must be overcast around the point of the belt so it fits smoothly.

Button Belt: Belts are often made in two sections and buttoned together. Begin by fitting an interlining belt and close it with hooks and eyes. Cover this belt with fabric, then try it on

and place the buttons on either side. Cut a piece of paper the width of the belt and long enough to extend over the buttons with enough for a buttonhole to be made in each end. Cut fabric twice this size and shape it like the paper pattern. Point each end and make a buttonhole. This piece is now ready to button in place.

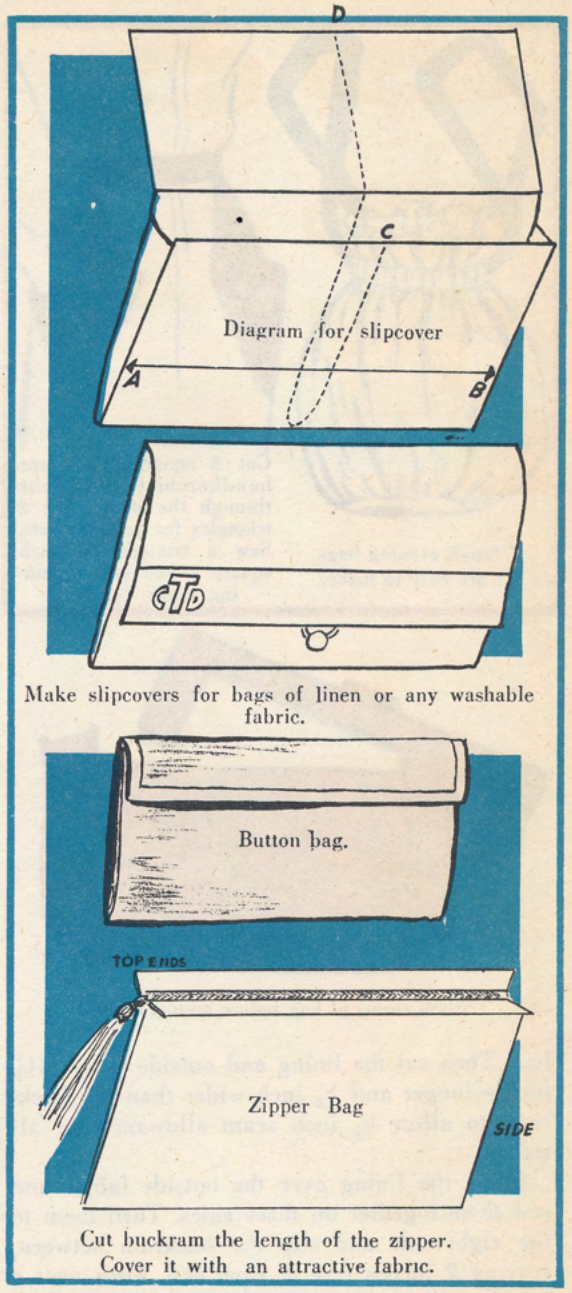
Peasant Belt: Cut buckram as shown in the diagram and cover it with lining fabric. Then cut the outside fabric, allowing for seams, and stitch it to the belt. Finish the front with eyelet rings through which ribbon or cord will be laced. When this belt is not interlined, it must be boned to hold it stiff. *Diagram Page* 200.

HANDBAGS

Handbags made of fabric require an interlining of tailor's canvas or buckram. For the softer bags, tailor's canvas is suitable; stiff buckram is necessary for the over-the-shoulder bag. Bag slipcovers can be made of washable or decorative fabrics to fit an old bag, preferably a flat envelope shape. Small bags for the country and the small envelope bag attached to the belt are not interlined when made from felt—perhaps from an old felt hat; but they must be interlined if they are made of fabric.

When you are remaking a bag, remember to save all the leather for trimming bands. An interesting effect is gained by attaching a strip of leather and cutting initials through it so the fabric shows through. You can remodel bags to give more wear by ripping out zippers, changing purses, and other variations.

Handbag Slipcovers: Any envelope bag can be supplied with a slipcover. Examine the shaping on the side of the bag and make a paper pattern of the gusset insert. Cut the pattern in fabric. Measure the bag for your slipcover as follows, allowing ¼-inch seam allowance on all sides: First measure the width from A-B in the diagram; then around the bag from C-D. Cut your fabric in this size and pin back one end for a hem to fit over end D. Fit this end to the top of the bag while it is on the wrong side. Then fit in the gusset and seam it to the sides of the bag cover. Bind the top of the gusset and the unfinished edge of the cover with self-binding or contrasting color texture.



Make slipcovers for bags of linen or any washable fabric.

Cut buckram the length of the zipper. Cover it with an attractive fabric.

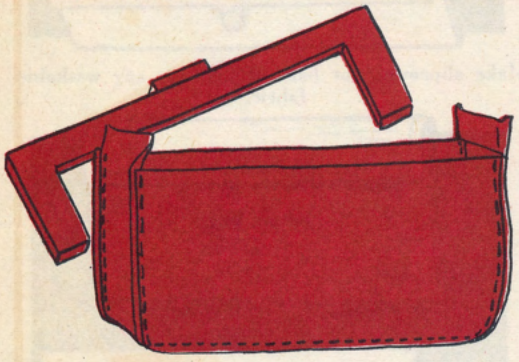
Tack this edge to the edge of the bag. For a secure closing, sew to the top edge a loop of trimming cord or a fabric-covered cord, and sew a button to the lower edge so the loop will catch.

Zipper Bag: A zipper bag can be any shape, but it is usually square or oblong. If the fabric is not very heavy, use a buckram interlining. Cut the buckram the exact size and shape of the



Small evening bags are easy to make.

Cut 3 squares from one handkerchief, fold one through the center for 2 triangles for your pockets. Sew a triangle on each square, piece out remaining fabric for belt.



Stitch seams of bag before adding frame.

bag. Then cut the lining and outside fabric 4½ inches longer and ½ inch wider than the buckram, to allow ¼ inch seam allowance on all sides.

Place the lining over the outside fabric and sew them together on three sides. Turn them to the right side and slip the buckram between, leaving 2 inches free at each end. Turn over a 1-inch fold at each end and baste it in place. You can now attach a change purse or pocket if you wish; use one salvaged from an old bag or buy an inexpensive one. It should be sewed to the lining about 2 inches from one end.

Insert the zipper. Slip the tape edge ⅛ inch under the folded ends of the bag and stitch firmly through the bag fabric. Then sew the sides of the bag together with a firm overcasting stitch. Be sure to sew the ends of the zipper tapes in firmly, for they will have to stand considerable strain. Attach a smart tassel, ornament, or fabric loop to the metal pull of the zipper.

Evening Bag: Evening bags can be made of velvet, velveteen, lace, and metallic fabrics; or you can use a plain fabric and quilt or bead it. Cut two cardboard disks the size desired for the base, which is usually 4 to 6 inches. Cut lining material to cover both the circles, allowing ¼ inch for seams. Overcast them together. Cut the bag itself in: (1) the outside fabric, (2) the lining material, and (3) the interlining. All three pieces should be long enough to go around the base with 6 inches additional for fullness. Cut lining and interlining the desired depth, at least 6 inches; but the outside fabric should have an additional 3 inches or so to form a double fold for a heading with a casing.

Seam the bag and overcast it to the base on the wrong side. Finish the top with a drawstring run through a casing, or sew tiny metal rings to the outside of the bag and run the drawstring through them. Make the drawstring of ribbon. Velvet ribbon is lovely with a beaded bag.

Bags of this type, finished with spaced metal rings, can be made from velveteen, corded silk, or dress fabrics to wear with print or other daytime dresses.

Frame Handbag: Frames of wood, tortoise shell, or metal are sold in the notion departments of many stores. They are finished with the type of ring or eyelet to which a bag can be attached. Notice the difference between this type of frame and the frame in bags you buy. The latter require a machine for framing.

Make the bag to match or contrast with any coat or dress. The fabric should be heavy enough to hold its shape, and the lining should be

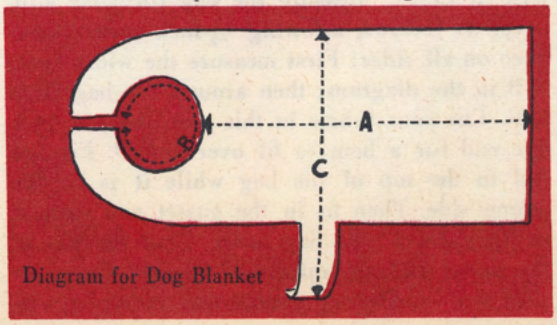


Diagram for Dog Blanket

sturdy. Sateen or heavy rayon crepe are excellent. Cut the bag as in the diagram. To do this, measure your frame and put this measure at the top of the diagram. Now try out a paper pattern to estimate the depth of the bag. Put this measure on the dotted line in the diagram. Cut the bag in fabric in this size. Round the corners and shape the sides as in the diagram. Then cut a straight piece of fabric 2 or 3 inches wide and long enough to go down each side and across the lower edge of the bag. Join this strip to the bag. The edges can be corded.

Make a duplicate of this bag in lining fabric and drop it into the bag; then join bag and lining at each corner. Sew the bag to the rings or eyelets on the frame, overcasting them securely. In some bags the lining is joined after the bag is attached to the frame.

In most bags the lining is slip-stitched to the top of the bag.

DOG BLANKET

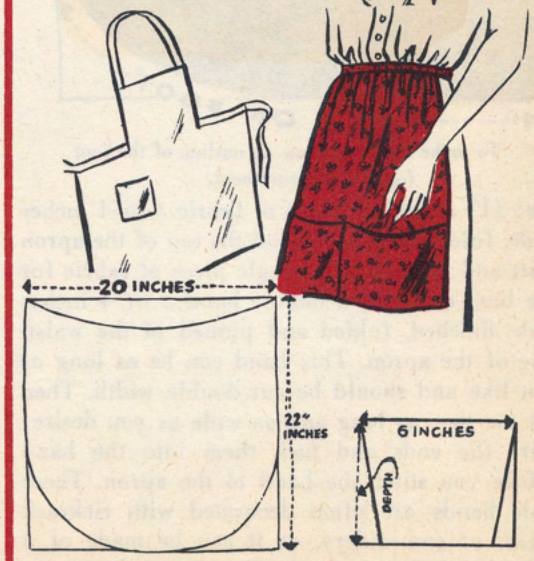
To make a simple blanket for your dog shape the fabric as in diagram D. Measure the dog from collar to tail and put the measurement in the center of the diagram, at A. Measure his neck and put this measure at B. Measure around his barrel behind his front legs and put this measure at C. Cut a piece of fabric in these measurements and shape it like the diagram. The edge which meets behind the dog's legs, as well as the one under his chin, must be closed with snap fasteners. For an old dog a rainproof cover of this kind is wise.

Decorative Aprons: Aprons made from prints or plain fabrics joined in gay striped effects or colored poplin or unbleached muslin with an appliqué—all are decorative aprons. Cut the apron like the diagram on this page. Make it 1 inch wider and 1 inch longer for each size over the commercial size 36. This apron can be hemmed or bound, or the edge can be scalloped and finished with rickrack braid. Some are finished with a ruffle. Cut the bib 6 inches wide and as deep as you like, shaped as in the diagram. Plan the shoulder halter and the waistband tie. Two popular types of waistbands

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



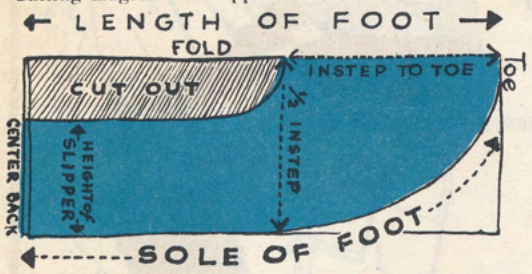
Cutting diagrams for aprons.



These aprons can be made from directions given in this chapter.



Cutting diagram for slippers.



To make slippers, draw an outline of the foot for sole measurement.

are: (1) a straight piece of fabric 3 or 4 inches wide, folded double to bind the top of the apron skirt and finished as a single piece of fabric for the ties; and (2) a double band 3 or 4 inches wide finished, folded and pinned to the waistline of the apron. This band can be as long as you like and should be cut double width. Then cut the ties, as long and as wide as you desire; shirr the ends and tuck them into the band before you stitch the band to the apron. These wide bands are often decorated with rickrack braid, or embroidery, or it can be made of a print which is repeated in the skirt of the apron. To make a prize gift for an older woman, insert a band of crocheted lace.

The halter in gift aprons should be narrow and inconspicuous. Make a self-fabric tubing in the length desired and join it at both ends.

Sewing Aprons: Any woman who sews will appreciate an apron with pockets to hold her thimble, scissors, and tape measure, and keep her sewing clean too. Choose something heavy and washable in a print, solid color, or white trimmed with binding. Cut the apron by the diagram on page 203, allowing 4 inches to turn up for pockets. Finish the waistline with either of the popular bands. The pockets can be bound or hemmed.

BEDROOM SLIPPERS

Men's Slippers: Men's slippers can be made from old felt hats, or from scraps of coating, carpet, or drapery. Use a shoe to make the pattern, outlining it on a piece of paper. No seams need be allowed. Cut the top of the slipper double, by the diagram, fitting it around the sole. All seams are joined on the right side and should first be basted. Then bind them with a strong binding, stitching as close to the edge as possible. Run a binding flat to cover the front seam and bind the top edge.

Women's Slippers: Dainty slippers for Mother can be made from any of the fabrics mentioned above for men's slippers, or they can be made with quilted tops made from dress fabric in plain colors or prints.

Quilt the fabric before you cut out the slipper. To save work, outline the shape of the slipper top on the lining; if you don't want a seam in the center front, join this edge and make your seam at the center back. (For quilting, see Chapter XLV.) When the quilting is finished, the seam joining the slipper to the sole should be placed on the inside before you seam the back.

Children's Slippers: Slippers for children can be made to match their bathrobes. Follow the directions above for men's slippers; but bathrobe material will not make a suitable sole. Use felt or scraps from an old coat, or buy a sole. Slippers for toddlers and tots should be made of washable material. When the material is plain, embroider a cat's face on the front of the slipper (page 198).

CHAPTER XXXI

THE CARE OF CLOTHES

The care of clothing—cleaning, mending, and pressing—is a time-consuming item in any household routine. A systematic plan and a little expert knowledge can substantially reduce the number of hours required for this task. This chapter gives suggestions for time-saving schedules for cleaning and mending, some helpful facts about expert cleaning, and a check list of common spots and how to treat them.

Most homemakers know a great deal more about the care of washable garments than about nonwashable ones. Spots on wools, wool blends, silks, and cottons and rayons are a perpetual trial because most people have one home cleaner and one method of cleaning for everything. Anyone who has had a good dress returned from a cleaner with "persistent spots" knows that clean-cleaning troubles are not confined to the home. Dry cleaning is a problem in chemistry, and the only sound approach to it is to follow expert advice and prepare to act quickly. To do this we must have a "quick cleaning kit" and know how to apply the right cleaner at the first appearance of a spot.

Fully as important as cleaning is the daily care of clothes—brushing, correct hanging, correct pressing, mending ripped seams, replacing loose buttons, and other quick mending.

QUICK CLEANING

Government chemists say that spots should be removed while they are still wet, or as soon afterward as possible; and there would be few stubborn spots to cope with if this practice were followed. Too often a spot is set by the wrong treatment, or a garment is pressed without cleaning, for "just one more wear" before it goes to the cleaner.

The first necessity for immediate removal of spots is to have the equipment handy. If the iron is in the kitchen, the ironing board in the pantry or a closet, one cleaner in the bathroom, one in the kitchen, and another in the laundry—and cleaning pads nowhere to be found—removing a spot becomes a monumental labor. If a place is made on the bedroom floor for an extra iron and ironing board and a complete cleaning kit, every member of the family is more easily encouraged to attend to spots the moment they are discovered.

Spot Removal Kit: You will need two cleaners, an absorbent cleaner and a solvent; also brown paper; a blunt knife; a clothes brush; an assortment of swabs; and a frequent change of pressing pads. Keep all this equipment in a tightly closed box to keep out the dust. Paste the rules for using solvents and abrasives on the lid of the box for ready reference. Always keep the box well supplied with clean pads and swabs.

Absorbent Cleaners: These are cornstarch, chalk, and magnesium. They act like a blotter, absorbing the ingredients of a fresh stain. An absorbent cleaner will not injure any fiber or fabric. To use it, place the garment on an ironing board with the right side up. Spread a layer of it on the wet stain and work it into the stain with a blunt knife, taking care not to injure the fabric. As soon as the powder is grimy, brush it off and apply another layer. Repeat the process patiently until the spot is gone. Check your work in a bright light, then brush away every trace of powder with a piece of clean fabric.

If the spot persists, try leaving a layer of the absorbent on it overnight. To speed the action of the absorbent when the spot has a trace of oil or grease, spread a layer of absorbent, put a piece of brown paper over it, and press with a warm iron. Heat is necessary to dissolve the grease before the absorbent can blot it up.

Solvent Cleaners: These include benzine, turpentine, alcohol, water, and carbon tetrachloride. They dissolve the spot, and it is important to work on the wrong side of the gar-

ment so that the spot is eliminated and not soaked through the fabric. Solvents may be used by the pad method, the bowl method, or immersing the whole garment.

Swabs: The swabs used for applying solvent cleaners should be of the same material as the garment if possible. Rub wool with wool, rayon with rayon, cotton with cotton. Swabs must be cleaned after each use.

Pads: Pads are made from old Turkish towels, absorbent cotton, or white blotting paper, and they must be changed frequently to prevent rings.

Press Cloths: At least three press cloths made of unbleached muslin or old sheets should be included in the spot removal kit.

THE CAUSE OF RINGS

A too-generous application of a solvent forms rings. The solvent must evaporate as you work and never be permitted to run. Another cause is that the garment was soiled before the cleaning was started, so a clean spot forms a ring. Solvents often loosen the fabric finish and flood it to the edge of the damp section, thus forming a ring.

PROFESSIONAL CAUTIONS

Stains are hardened by exposure to wear; others grow stubborn with ironing. Protein stains—from meat or milk—are permanently set by hot water. Other stains are set by the alkali soaps used in washing.

At the end of this chapter is a list of stains and how to treat them; here we return to time-saving routines in the care of clothes.

QUICK-STITCH MENDING

A drawer in every bedroom should contain a pincushion with threaded needles so that every member of the family can take a few quick stitches during dressing if he discovers a minor rip in the garment he wants to put on.

Ripped Seams: A small rip should be overcast with a few stitches. Secure the thread with care and overlap a few of the stitches not ripped. This rip will never trouble you again.

Loose Buttons: Buttons which hang by a thread should be sewed securely on the spot. It takes only a moment and prevents the loss of the button, sometimes a whole row of them.

Ripped Shoulder Straps, Belts, Sashes: They should be caught securely and at once. Attach belts and sashes with a long stitch covered with buttonholing. Shoulder straps should be stitched all around the edge.

Small Rips in Hems and Coat Linings: They can be caught in a few moments and prevent having to sew a long hem or tripping over a loose one.

Rips in Glove Seams: Overcast the seam on the outside.

Runs in Hosiery: Don't overcast a run together, but run the needle in and out of the open space and let one or two threads close the run. In circular or knitted hosiery, be sure to catch both ends of the run and fasten them securely.

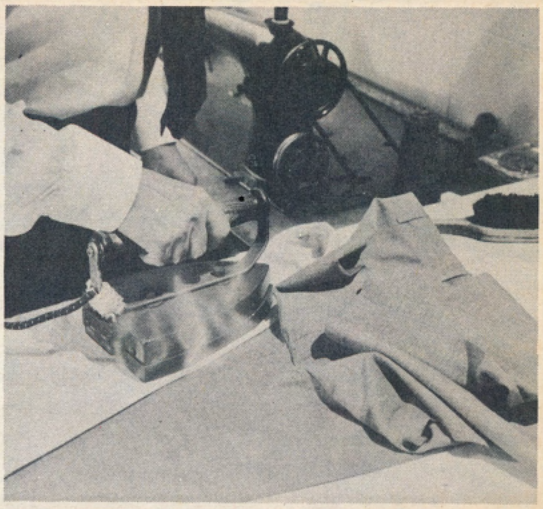
PRESSING

Pressing must be distinguished from ironing. In ironing, a hot iron is pressed directly on a fabric to smooth the surface, which is sometimes dry, sometimes damp, sometimes wet. In pressing, the iron is not applied directly to the surface of the fabric. A cloth or paper is put over the fabric, and the iron applied to that. A tailor's iron is heavier than the usual household iron and makes a sharper fold in the edges of the fabric. Ironing is used for lightweight fabrics, particularly cottons; pressing is essential for woolens and worsteds, for heavy cottons and blended fabrics which look like wool. They cannot be ironed.

Dry Pressing: Lightweight dress fabrics of rayon, cotton, and silk are pressed dry. The garment is turned to the wrong side and pressed without a press cloth. Set the iron so it will not scorch, and keep it moving so it does not mark the fabric.

When a stubborn crease persists, wipe the fabric with a damp press cloth and press again.





Experts brush the garment inside and outside before pressing. Woolens and worsteds must be steamed.

Wet Pressing: Dress weights of wool or blends of wool must be protected from shine by a press cloth. A damp cloth can be used first, and then replaced with a dry one. Press the garments on the wrong side.

Steam Pressing: All lined garments, or those with double collars or facings, must be steam-pressed. Lined garments are pressed on the right side, using two press cloths. Unbleached muslin is used for lightweight garments, but for heavy coats the press cloth should be canvas or wool. The wetter the press cloth, the better the steam, and these garments require a great deal of steaming. The muslin cloth can be soaked and squeezed out so it is wet but does not drip, but the heavier press cloth must be wet with a sponge dipped in water.

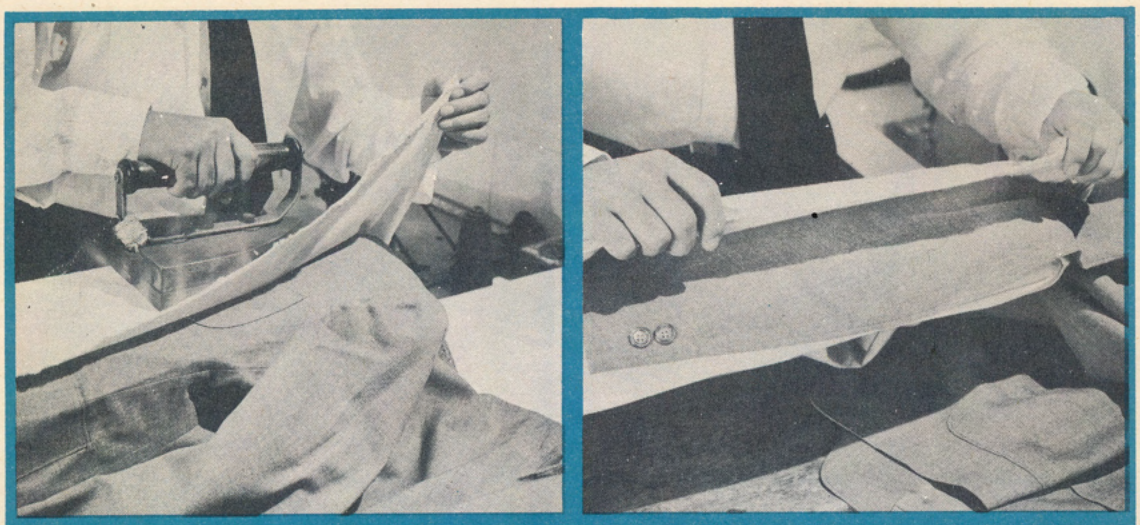
Double thicknesses at the lapels and facings are pressed on both wrong and right sides.

Place a low table beside your ironing board so that the garment will not wrinkle as you work, but can be carefully laid. Put the wet press cloth over the garment and iron it with a hot iron. Keep the iron moving. Press around buttons, not over them. Remove the press cloth and brush the garment vigorously. Use a soft brush for woolens and a hard brush for worsteds. This brushing will eliminate the steam and dry the fabric; it will prevent shine; it will raise the nap; it will prevent sharp marks on the edges of pockets and seams. Then place a dry cloth over the garment and press until it is almost dry. A wool or blended fabric should not be pressed dry, because it makes the fabric shine. Hang up the garment while it is still damp and let it dry in the air. The coat-hanger must be as wide as the shoulders of the garment so it will not sag as it dries.

Professionals first press the sleeves, then begin at the underarm on one side of the garment, working toward the front. Then they turn the garment so the pressed side rests carefully on the table beside the board and press across the back toward the other front edge.

Pressing a Sleeve: When you press on a flat surface, fold the sleeve at the underarm seam. If you want a crease on the outside edge of the sleeve, let the iron reach this edge. Most dress sleeves should not have an outside fold, and in this case the sleeve is pressed so that the iron does not reach the outside edge. When all but the edge has been pressed, the sleeve is laid so the center line lies flat in the center, then the center is pressed. This is not difficult to do in a wide sleeve; but a narrow one, fitted at the wrist, should be pressed on a sleeve board.

The rounded shaping of armhole and shoulder in any garment must be protected in pressing. A tailor's cushion, a pressing mitt, or a sleeve board will help. The secret of pressing the armhole joining is to first lay the shoulder flat on the sleeve board and press it with the collar turned out. Never let the iron touch the seam which joins the sleeve to the armhole. When the



Brush vigorously to raise the nap and prevent marks from iron at edges of pockets.

shoulder has been pressed, place the garment on the sleeve board so that you can press the waist or jacket fabric around the armhole. Do not touch the seam. When this fabric has been pressed, place the top of the sleeve on the broad end of the sleeve board and press the gathers or rounded shaping at the top. The iron comes up to but does not touch the seam. In the making of a garment, this seam joining the sleeve to the armhole is pressed toward the sleeve. To do this, first press the seam firmly; then remove the sharp line by moving the seam back and pressing the sleeve under the seam, removing the press lines from the sleeve.

Removing Shine from Woolens: Worsteds made from long, tightly twisted brushed wool shine most easily. Woolens made from unbrushed wool in a fuzzy fabric seldom shine. To remove shine from top-quality, fast-color worsteds, wipe the fabric lightly with a solution of vinegar, lay a press cloth over it, and steam it. Lift the press cloth and brush the fabric. If you are not sure of your fabric, test this treatment on the underhem only.

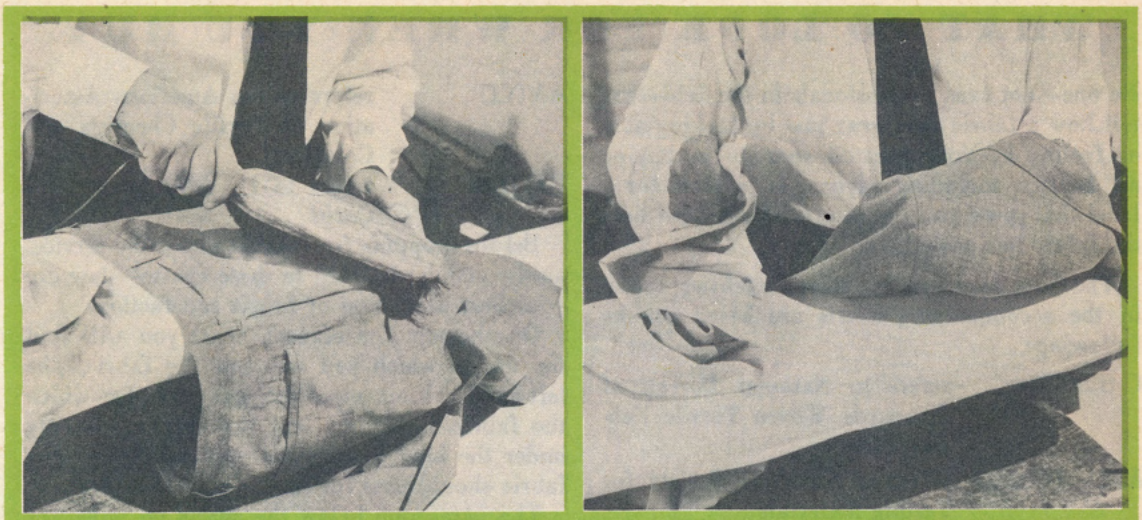
If your fabric will not take the vinegar treatment, use the following method, which can be recommended for all fabrics: Soak a press cloth; it must be wet but not drip. Hold the iron just above the cloth, so it creates steam but does not press the cloth. Move the iron continually, but very slowly, so that the steam penetrates the fabric, over a section of the garment. When that section has been thoroughly steamed, lift the cloth and brush the fabric. If the shine is not removed, repeat the process. To dry the material, hold the iron close to the dry press cloth so the heat dries the fabric and it seems to have been pressed, even though the iron never touches the fabric.

RULES FOR CLEANING GARMENTS

In dry cleaning, government experts point out, we are using chemistry; and the action of the cleaning fluid upon the spot cannot be predicted unless we know what chemical is in the spot, what chemicals are in the fabric, and what chemical is in the solvent or bleach. The complex problem of removing persistent spots must therefore be broken down in a chart which takes into consideration the age and nature of the stain, and the nature of the fabric.

Colored fabrics, especially prints, present the most troublesome problem. Often the dye is not fast; often the chemical of the spot remover acts on the dye as well as the spot and leaves you with a disheartening white spot. To avoid this, experts always test a colored fabric by trying a little of the spot remover on the hem to be sure it does not take out the color. Do this when the directions say "test for color."

Water is one of the best solvents, and wiping with water will remove many stains; but many fabrics water-mark, so here again it is wise to test the fabric first.



The armhole is pressed last. Use towel for pressing mit and wrap press cloth around iron.

An abundance of clean pads and swabs are the first essential of good cleaning. Soiled swabs and too few swabs are two reasons why homemakers are unsuccessful in removing spots.

Note these fundamental warnings:

1. Is the fabric acetate rayon?—*Don't* use chloroform, ether, or acetone solution.

2. Is the fabric rayon wool or silk?—*Don't* use concentrated or strong acids or alkalis.

3. Is the fabric cotton?—*Don't* use alkalis and hot water solutions too long.

Work Fast: The secret of success is to work fast. Have everything you need ready. Solvent and bleaching chemicals each have a job to do. Apply them carefully as directed. Have a bowl of cold water on your work table, and have a pail and pitcher handy so the water can be continually changed.

METHODS OF CLEANING

Pad Method: Pads are made from white blotting paper or clean pieces of fabric swabs from a fabric like the garment. They must be spotless, and bountiful, as they are changed frequently. Place the spot face down on a pad and apply the cleaning fluid to the back of the fabric with a swab. Be sure that there is not too much moisture on the swab. There must be enough to penetrate the spotted section only, with no surplus to run. Apply it again and again, changing the pad. When the spot is removed wipe the spot dry with a clean swab and blow on it until it is dry.

Bowl Method: You will need two bowls, a medicine dropper—separate ones for acid and alkali solutions—and a swab and several dry pads. Stretch the fabric over a bowl of lukewarm water, holding it over the bowl with an elastic band. With the dropper put a few drops of the cleaning fluid on the spot. When the spot changes color plunge the material into the bowl of water if it is washable; if it is not, steam it over the spout of a teakettle, with a cloth over the spout.

Gasoline Bath: Professional cleaners immerse the garment in a gasoline bath after the spots are removed, to remove rings and freshen the whole garment. Homemakers who have facilities for working outdoors can do this easily. Gasoline is inflammable and should never be used in rooms where there is a fire burning or even a lighted cigarette. All windows must be open. Strain the soiled gasoline through a cloth and reuse it, again and again.

WHAT TO LOOK FOR WHEN YOU BUY

No one—not even professionals in the field—can tell how a fabric will wear just by looking at it or feeling it. Your greatest security in buying all fabrics, including rayons, is to look for a label that gives you the results of standard tests the fabric has passed.

The tests used for "stabilized" fabrics shown in the accompanying charts are based on the following:

C S 59-41 refers to National Bureau of Standards Woven Textile Fabrics Tests

ASTM D231-39 refers to American Society for Testing Materials

AVC refers to American Viscose Corporation Tests

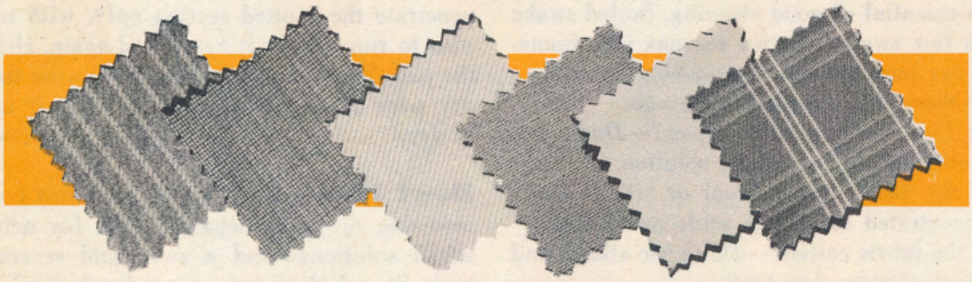
AATCC refers to the American Association of Textile Chemists and Colorists

P.Q.D. 38 refers to U. S. Quartermaster Corps

Before shopping for fabrics, check the serviceability standards given in these charts—they are your best prediction of fabric satisfaction.

On the top line of each chart you will find the use to which you will put the fabric. The left-hand column gives the standards for which the fabric is tested; and the column directly under the kind of fabric, shows which tests the fabric should pass for that specific use.

The paragraph below the charts on page 211 explains in detail the actual tests which the fabrics undergo.



TESTS FOR STABILIZED RAYON FABRICS FOR WOMEN'S WEAR

	MINIMUM REQUIREMENTS NO 101 WOMEN'S WOVEN SPORTSWEAR FABRICS			MINIMUM REQUIREMENTS NO. 101A WOMEN'S KNITTED SPORTSWEAR FABRICS			MINIMUM REQUIREMENTS NO. 102 WOMEN'S WOVEN SUITING FABRICS			MINIMUM REQUIREMENTS NO. 103 WOMEN'S WOVEN UNIFORM FABRICS		MINIMUM REQUIREMENTS NO 104 WOMEN'S WOVEN COATING FABRICS		
	WASHABLE	HAND WASHABLE	CLEANABLE	WASHABLE	HAND WASHABLE	CLEANABLE	WASHABLE	HAND WASHABLE	CLEANABLE	WASHABLE	CLEANABLE	WASHABLE	HAND WASHABLE	CLEANABLE
Tensile Strength: Dry / Wet — C559-41	35 lbs. / 20 lbs.	35 lbs. / 20 lbs.	35 lbs. / 20 lbs.				50 lbs. / 25 lbs.	50 lbs. / 25 lbs.	50 lbs. / 25 lbs.	50 lbs. / 25 lbs.	50 lbs. / 25 lbs.	35 lbs. / 20 lbs.	35 lbs. / 20 lbs.	35 lbs. / 20 lbs.
*Bursting Strength: Dry / Wet — ASTM D231-39				50 lbs. / 30 lbs.	50 lbs. / 30 lbs.	50 lbs. / 30 lbs.								
Resistance to Seam Slippage: C559-41	15 lbs.	15 lbs.	15 lbs.	10 lbs.	10 lbs.	10 lbs.	25 lbs.	25 lbs.	25 lbs.	25 lbs.	25 lbs.	15 lbs.	15 lbs.	15 lbs.
*Dimensional Restorability — AVC	2%	2%	2%	2%	2%	2%	2%	2%	2%	2%	2%	2%	2%	2%
Color Fastness: To Laundering	Test #3	Test #1	–	Test #3	Test #1	–	Test #3	Test #1	–	Test #3	–	Test #3	Test #1	–
Perspiration	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A
Dry Cleaning (Wet)	–	–	Test A	–	–	Test A	–	–	Test A	–	Test A	–	–	Test A
Hot Pressing	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A
Crocking	Test B	Test B	Test B	Test B	Test B	Test B	Test B	Test B	Test B	Test B	Test B	Test B	Test B	Test B
Sunlight	Test #3	Test #3	Test #3	Test #3	Test #3	Test #3	Test #3	Test #2	Test #2	Test #3	Test #2	Test #3	Test #3	Test #3
*Atmospheric Fading	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A
*Permanence of Finish: Consecutive Tests	3	3	3	3	3	3	3	3	3	3	3	3	3	3

TESTS FOR RAYON DRESS AND LINING FABRICS

	MINIMUM REQUIREMENTS NO. 105 WOMEN'S WOVEN LINING FABRICS			MINIMUM REQUIREMENTS NO. 106 WOMEN'S WOVEN DRESS FABRICS			MINIMUM REQUIREMENTS NO. 107 WOMEN'S WOVEN SHEER DRESS FABRICS		MINIMUM REQUIREMENTS NO. 108 WOMEN'S KNITTED DRESS FABRICS		
	WASHABLE	HAND WASHABLE	CLEANABLE	WASHABLE	HAND WASHABLE	CLEANABLE	HAND WASHABLE	CLEANABLE	WASHABLE	HAND WASHABLE	CLEANABLE
Tensile Strength: Dry	35 lbs.	35 lbs.	35 lbs.	20 lbs.	20 lbs.	20 lbs.	15 lbs.	15 lbs.			
Wet CS59-41	20 lbs.	20 lbs.	20 lbs.	10 lbs.	10 lbs.	10 lbs.	10 lbs.	10 lbs.			
*Bursting Strength: Dry									50 lbs.	50 lbs.	50 lbs.
Wet ASTM D231-39									30 lbs.	30 lbs.	30 lbs.
Resistance to Seam Slippage: CS59-41	15 lbs.	15 lbs.	15 lbs.	15 lbs.	15 lbs.	15 lbs.	8 lbs.	8 lbs.	10 lbs.	10 lbs.	10 lbs.
Dimensional Restorability AVC	2%	2%	2%	2%	2%	2%	2%	2%	2%	2%	2%
Color Fastness: To Laundering	Test #3	Test #1	–	Test #3	Test #1	–	Test #1	–	Test #3	Test #1	–
Perspiration	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A
Dry Cleaning (Wet)	–	–	Test A	–	–	Test A	–	Test A	–	–	Test A
Hot Pressing	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A
Crocking	Test B	Test B	Test B	Test B	Test B	Test B	Test B	Test B	Test B	Test B	Test B
Sunlight	–	–	–	Test #3	Test #1	–	Test #1	–	Test #3	Test #1	–
Atmospheric Fading	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A
*Permanence of Finish: Consecutive Tests	3	3	3	3	3	3	3	3	3	3	3

TESTS FOR UNDERWEAR AND BATHING SUIT FABRICS

	MINIMUM REQUIREMENTS NO. 109 WOMEN'S WOVEN PAJAMA—NIGHTGOWN—UNDERWEAR FABRICS		MINIMUM REQUIREMENTS NO. 109A WOMEN'S KNITTED PAJAMA—NIGHTGOWN—UNDERWEAR FABRICS		MINIMUM REQUIREMENTS NO. 110 WOMEN'S WOVEN DRESSING GOWN—LOUNGING PAJAMA—NEGLIGEE FABRICS			MINIMUM REQUIREMENTS NO. 110A WOMEN'S KNITTED DRESSING GOWN—LOUNGING PAJAMA—NEGLIGEE FABRICS			MINIMUM REQUIREMENTS NO. 111 WOMEN'S WOVEN BATHING SUIT FABRICS	MINIMUM REQUIREMENTS NO. 111A WOMEN'S KNITTED BATHING SUIT FABRICS (Other than those containing elastic yarns)
	WASHABLE	HAND WASHABLE	WASHABLE	HAND WASHABLE	WASHABLE	HAND WASHABLE	CLEANABLE	WASHABLE	HAND WASHABLE	CLEANABLE	WASHABLE	WASHABLE
Tensile Strength: Dry	20 lbs.	20 lbs.			20 lbs.	20 lbs.	20 lbs.				–	
Wet CS59-41	10 lbs.	10 lbs.			10 lbs.	10 lbs.	10 lbs.				40 lbs.	
*Bursting Strength: Dry			50 lbs.	50 lbs.				50 lbs.	50 lbs.	50 lbs.		–
Wet ASTM D231-39			30 lbs.	30 lbs.				30 lbs.	30 lbs.	30 lbs.		50 lbs.
Resistance to Seam Slippage: CS59-41	15 lbs.	15 lbs.	10 lbs.	10 lbs.	15 lbs.	15 lbs.	15 lbs.	10 lbs.	10 lbs.	10 lbs.	25 lbs.	25 lbs.
*Dimensional Restorability AVC	2%	2%	2%	2%	2%	2%	2%	2%	2%	2%	2%	2%
Color Fastness: To Laundering	Test #3	Test #1	Test #3	Test #1	Test #3	Test #1	–	Test #3	Test #1	–	Test #3	Test #3
Perspiration	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A	–	–
Dry Cleaning (Wet)	–	–	–	–	–	–	Test A	–	–	Test A	*Special Tests: Fresh Water Test A	*Special Tests: Fresh Water Test A
Hot Pressing	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Salt Water Test A	Salt Water Test A
Crocking	Test B	Test B	Test B	Test B	Test B	Test B	Test B	Test B	Test B	Test B	Chlorinated Test A	Chlorinated Test A
Sunlight	Test #1	Test #1	Test #1	Test #1	Test #1	Test #1	–	Test #1	Test #1	–	Test #3	Test #3
*Atmospheric Fading	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A	Test A
*Permanence of Finish: Consecutive Tests	3	3	3	3	3	3	3	3	3	3	3	3

Dimensional Restorability means the ability of a fabric to return to its original size and shape after washing or dry cleaning—by use of normal home handling and shaping methods. (AVC)

Laundering, Test 3—Fabric tested in water (strong soap) at 160° F. (Hot). No appreciable loss of color nor staining of other fabrics. CS59-41

Test 1—Fabric tested in water (mild soap) at 105° F. (Luke Warm). No appreciable loss of color nor staining of other fabrics. CS59-41

Perspiration, Test A—Fabric tested for satisfaction against loss of color or staining through either acid or alkaline perspiration. CS59-41.

Dry Cleaning (Dry) Test A—Fabric tested in solvents without appreciable loss of color. CS59-41

Dry Cleaning (Wet) Test A—Fabric tested in water and mild soap solution at 90° to 100° F. (Cool) without appreciable loss of color or staining of other fabrics. CS59-41

Fresh Water Test A—Salt Water Test A—Chlorinated Water Test A—Passed if fabrics show no appreciable loss of color in tests similar to natural conditions. AATC

Crocking, Test B—(Color Rubbing Off). Tested by fabric-covered mechanical "finger" rubbing fabric. If discoloration on finger cloth results but disappears after scrubbing in mild soap solution, the fabric is passed. CS59-41

Sunlight, Test 3—40 hours in Fadeometer (Sunlight Testing Machine) with no appreciable loss of color. CS59-41

Test 2—20 hours in Fadeometer (Sunlight Testing Machine) with no appreciable loss of color. CS59-41

Test 1—10 hours in Fadeometer (Sunlight Testing Machine) with no appreciable loss of color. CS59-41

Atmospheric Fading—Tested against loss of color caused by gases in the air. Passed if no appreciable loss of color is noted after test. AATCC

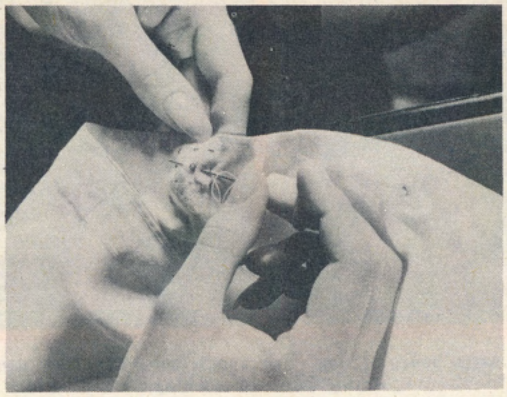
Permanence of Finish, Consecutive Tests—Passed if fabric shows no appreciable change of finish or texture after either three launderings or three dry cleanings. PQD-38

SPOT CHECK LIST

Kind of Spot	Cleaning Fluid	How to Use It
Cream and coffee Grease, Oil, Lipstick, Fly paper, Chewing gum, Paint	Carbon Tetrachloride	Wipe the stain with a pad moistened with a *little* cleaning fluid.
Butter and butter substitutes	Carbon Tetrachloride Fuller's Earth	With a blunt knife scrape off as much of the butter as possible. Apply the fluid by the pad method. Put the powder on both sides of the fabric and let it stand ½ hour. Brush off. Repeat if necessary.
Grease and oil	Carbon Tetrachloride Warm water and soap	Use the pad method, a very little solvent at a time to keep the grease from spreading. Between applications rub the spot with a clean cloth until thoroughly dry. On delicate fabrics, spread a paste of cleaning fluid mixed with an absorbent powder. Rub it into the spot, let it dry, then brush it off. In washable fabrics, use warm water and soap containing naphtha or kerosene.
Candle wax	Turpentine or lard Blotters and warm iron	Scrape off as much wax as possible. In washable fabrics, rub the spot with turpentine or lard and wash in warm suds. In nonwashable fabrics, place a blotter on both sides of the stain and press with a warm iron. Remove the remaining grease stain with solvent. If any color remains, sponge with denatured alcohol.
Fresh fruit and berries	Oxalic Acid Ammonia Solution Hydrogen Peroxide	White washable cotton and linen: use boiling water or moisten the stain with lemon juice and put it in the sunlight. If a blue-gray stain remains, use a chemical with the bowl method. On silk and wool and colored fabrics, apply hydrogen peroxide with a medicine dropper at 5-minute intervals. Test for color.
Cooked fruit and berries	Oxalic Acid Ammonia Javelle Water Boiling Water	Soap is likely to set this stain. On color-fast materials, when the stain is fresh, pour boiling water from a height. When the stain is old, bleach with javelle water (white cotton or linen only). For other fabrics use alternate treatments of oxalic acid and ammonia (bowl method). Experiment first.
Dye and running color	Hydrogen Peroxide	Ease with which dye is removed depends upon the nature of the dye. Dye stains in white fabrics can often be removed by soaking in warm or cold water for 10 or 12 hours, and then bleaching in the sun. For white wool or silk, soak in hydrogen peroxide solution, made slightly alkaline with a few drops of ammonia. Rinse thoroughly.
Blood	Water Hydrogen Peroxide	Always use cold water first (never soap or warm water). Soak in cold water until the stain is almost gone, then wash with soap and warm water. Delicate fabrics should be sponged with cold or lukewarm water. To remove the last traces, sponge with hydrogen peroxide to which a few drops of ammonia have been added. Heavy material, blankets, mattresses, etc.: make a paste of raw starch and cold water. Apply to the stain and brush off when dry. Repeat.
Egg	Cold Water Carbon Tetrachloride	Cold water first (no hot water). Washable color-fast materials (1) cold water, (2) wash in hot water. Other fabrics: sponge with cold water. Allow stain to dry. Then apply cleaning fluid by the pad method.
Chocolate and cocoa	Carbon Tetrachloride Soap and hot water Javelle Water Wood Alcohol	Washable material: soap and water. On white linen and cotton, when stain remains, use javelle water. For colored material, if dye is fast, soak stained portion in wood alcohol with a few drops of ammonia solution. For nonwashable material, use carbon tetrachloride, pad method.

CHAPTER XXXII

THE FINE ART OF MENDING



Mending is an inescapable, and in too many case, a time-consuming part of the routine of every household. Skillful mending saves many dollars by prolonging the life of clothing and household linens; and skillful organizing to catch the tear in time saves hours of needless labor. "A stitch in time saves nine" is no idle saying, as many a mother knows; and by systematizing your mending you can make the bottomless mending basket disappear from your home.

TIME-SAVING PLANS

Your own habits and circumstances will determine the exact details of the plan you work out for mending, but whatever it is, "do it now" should be the keynote. One good way is to watch for tears and missing buttons as you iron and make it an iron-clad rule to mend them before the garments or linens are put away. If you send your washing to the laundry, check each item for rips and tears as you check the laundry list, especially sheets and pillow cases.

I know of one mother who cleverly enlists the children in her mending program. In each bureau drawer is a pincushion with threaded needles, and each child has learned to do a little quick mending—catching together the small rip, sewing on the button hanging by a thread.

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

APPRAISING YOUR MENDING PROBLEM

There are different kinds of mending appropriate to different cases—quick-stitch mending, tide-over mending, and permanent mending. The last of these can often be decorative mending, in which the mend is concealed by being made to look like part of the trimming. The condition of the garment, of course, will largely determine which kind you use. A well-worn garment, on the last lap of its life, hardly deserves the same careful mending as a perfectly good garment.

Second-Grade Garments: This includes all fabrics which have split or worn thin. Hold the fabric to the light and examine it for slippage and small holes, strained seams, and so forth. Such garments deserve only quick tide-over mending.

Good Outside Garments: When a perfectly good garment has suffered an accident, the problem of mending it needs careful consideration. It should not look mended; so the problem is, can it be repaired with an inconspicuous mend, or must you resort to decorative mending to disguise the spot? If the latter is the case, the nature of the spot to be covered will determine the kind of thing you can do. Is it a tear, a permanent spot, a burn? Has the fabric slipped and worn at the seams? Is the fabric