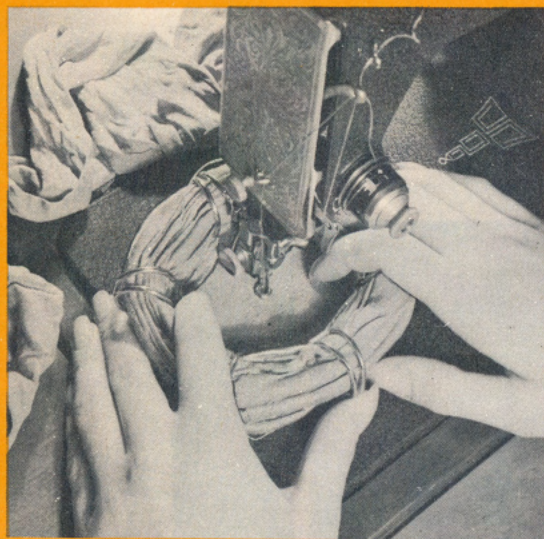




Darning stockings by machine saves hours of time. For small, soft, flat darn use a darning egg¹ and thread drawn from old stocking.

faded? Has the garment shrunk or been outgrown? At this point mending merges into remodeling or alteration, for which see Chapter XXXIII.

MENDING STOCKINGS

The time spent mending socks and stockings can be cut down by watching for the thinning-out which precedes a hole. This thin fabric is much easier to darn than a hole. An inside heel guard on the shoe saves stockings and is well worth the trouble of having it put in or putting in a ready-made one. If you have an unusually large family to mend for, it will pay you to buy a sock-mending attachment for your sewing machine.

Darning Small Holes: With the stocking right side out, slip a darning egg into place under the hole and draw the stocking tight over the egg. Thread a darning needle with cotton or wool the same shade as the stocking. Begin $\frac{1}{4}$ inch above the hole and pass the needle in and out in a weaving motion. The thread line should extend beyond the hole on each side. Draw the thread through—no knot in the end—then run another thread line back the other way, close to the first one. When you pull this second thread, leave a very small loop at the end between the

two lines of stitching. Weave back and forth in this manner until you have passed the hole and gone $\frac{1}{4}$ inch on the other side. Turn and do the same thing at right angles to the first set of threads. When you come to the hole, weave under one thread and over the next, and when you come back, alternate—under when the last thread was over, and vice versa. Fill up the hole with close darning in this manner, and when you finish, the darn should lie flat and smooth like part of the stocking. It should not be bulky and thick.

Darning Large Holes: Trim the frayed edges around the hole and cut a piece from a discarded sock to fill it. Catch-stitch the piece in place, then darn back and forth over the catch stitching so there is no seam or bulk at the edge. This is a time-saving way of mending holes, and women who do not like to darn can use it for small holes as well as large ones, or even for thin places.

Mending Runs: Thread the needle with matching mercerized darning thread, or with a thread drawn from a discarded stocking of the same shade. In circular knit constructions, in either sheer hosiery or underwear, you can stop a run permanently if you catch the end loop of the knitting and hold it securely with a thread. Now run the needle in and out of the threads

that form the run. Fasten the thread securely.

To mend a stocking run by machine, use matching thread. Fold the garment on the line of the run. Pin this fold to a piece of paper, stretching as you pin. Stitch close to this edge, extending the stitching beyond the run. Tear the paper away and tie the ends of the thread.

Mending Mesh Hose: Mesh knitting does not run, but the hole will grow larger if it is not stopped. Examine the hole carefully and start your mending thread in the looped stitch which pulls easiest. This is the trouble spot. Overcast your thread in and out to hold this loop fast, then overcast all around the hole.

DARNING GARMENT FABRICS

A small tear can often be darned inconspicuously if you use a very fine needle threaded with a thread drawn from the fabric. The hem, a seam edge, or the inside of a pocket are good places to draw out self threads. A short thread is best. First catch the edge of the tear with a basting stitch and then darn. In tears the darning is seldom recrossed; you pass the needle in and out, back and forth across the tear. If there is a corner, cross it twice for strength. On plain fabrics the loops at the end of the darning rows *must be even*. They can be shorter on woven fabrics that do not stretch than on knitted fabrics that do stretch.

If the tear is diagonal or across the grain of the goods, work first across the tear, then work lengthwise of it.

A piece of fine net is often placed under a

darn to strengthen the thread without adding bulk.

Darns conspicuously placed can be decorated. For suggestions see Decorative Patching below.

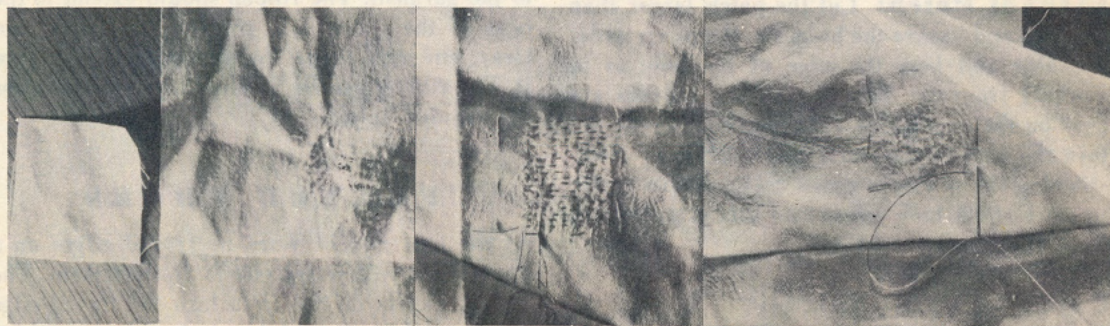
PATCHING

If you have no extra material for a patch, see whether you can cut a piece from the hem or an inside facing. If the garment has faded and the patch is bright and new, wash it first and dry it in the sun. There are four kinds of patches: (1) decorative, (2) hemmed, (3) darned, and (4) pasted.

Decorative Patch: The patch is not cut the size and shape of the hole, but in some decorative shape — diamond, square, heart-shaped, or whatever you wish. Apply it with catch stitch or hem it down on the right side.

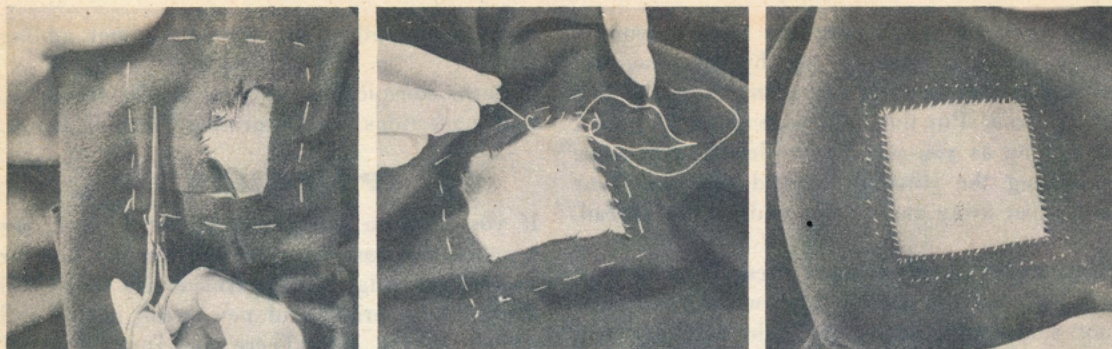
Pocket Patch: Making the decorative patch into a pocket can be considered only when the tear is in such a position that the pocket will be right on the garment. Short tears can be made into bound pockets, or patch pockets placed over mended rips. I have seen pockets in flower outlines placed over the darned tears in a child's dress.

Pasted Patch: The new press-on mending tape is fastened with a resin agency and so resists washing. When you use it, you must cut a patch the exact size of the hole and insert it. To do this, straighten the edges of the hole with the patch under it, and cut through both the edges and the patch. Remove the frayed ends and put the mending tape under the hole. Put



FRENCH DARN

Baste tear face down on paper. Use fine needle with thread drawn from fabric. Smooth thread with needle and darn cross-wise. Begin $\frac{1}{2}$ inch above hole, follow grain of fabric, with running stitch, leaving a little loop of thread at end of each row. When finished pull fabric on bias until threads disappear.



A HEMMED PATCH

Cut patch to more than cover hole. Baste to fabric. Trim hole to square shape beyond torn threads. Press edges of hole and patch so edge lies true and flat. Turn to wrong side and hem.

the patch over the hole on top of the mending tape and press with a hot iron.

These mending tapes are made in an assortment of colors and are sold in small packages. Cut the mending tape a little larger than the hole.

Overcast Patch: Square the hole and snip the corners. Cut your patch $\frac{1}{2}$ inch longer and wider than the hole and join it with a seam. With matching thread, turn this seam and overcast it closely.

Underarm Patch: When a sleeve tears at the underarm, rip the seam a little way so that a square overcast patch can be set in. Snip the seam of the garment above the patch so it will not draw. When a sleeve and underarm are too tight, a band can be set into the seam from the elbow to the waist, or the band can be shorter and tapered into a point at any part of the seam.

Blanket Patch: Cut the patch larger than the hole and square the hole. Pin the patch under the hole and hem the edge of the hole to it, working from the right side. These stitches appear on the wrong side only. Remember—do not turn the edge of the patch, but finish it by catch-stitching the raw edge down. Some people prefer to catch-stitch both edges, and this is preferable in a very heavy blanket.

Patch in Print Fabrics: Whether the garment is a cotton print, shirting, or rayon print, you must match not only the grain of the fabric, as in all patches, but also the design of the print. Examine the pattern of the print you

are using to patch with, and mark with pins the sections which correspond in pattern to the hole in the garment. Allow seams in cutting the patch and place it so that the design matches exactly.

Patches Under Torn-out Buttons: A hole left by a torn-out button or fastening requires a double patch for security. Cut a piece of cotton tape or strong cotton fabric big enough to cover the hole and apply the patch. Then turn to the opposite side and apply a similar patch. Sew the button in place.

Patches Under Torn-out Lingerie Straps: If a shoulder strap tears a hole in the garment or pulls out the finish of the edge, repair it in either of the following ways: (1) If you have fabric left, join a patch and refinish the edge in the shape of the edge of the garment. (2) Cut a band of ribbon $1\frac{1}{2}$ inches long, fold it in half, and bind the edge, then hem the ribbon to the garment. The ribbon should extend to the edge of the garment to replace the fabric torn away, and well below the torn edge to reinforce it. The ribbon can be finished in a bow to cover the mended hole.

FRAYED EDGES

At the first sign of worn or frayed edges on a garment, it will repay you to freshen them. The easiest way to do this is to turn the frayed edge to the right side and brush it; then machine stitch it $\frac{1}{2}$ inch back from the edge. If you have no machine, cut the worn edge—or rip the seam if there is one—and turn both edges so they face.



A DARNED PATCH

Cut out tear beyond the damaged threads. Cut duplicate square from hem or facing. Baste paper under hole to prevent stretching. Place patch, matching thread lines, and darn.

Slip-stitch the two edges together. If this makes the edge too short, consider the possibility of a binding, a band, or a cuff extension. These bands or extensions can be cut from the garment hem or facing.

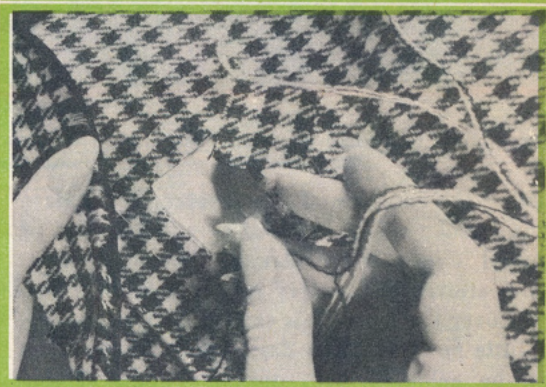
Turning Men's Shirt Collars and Cuffs:

Before ripping off the collar, mark the center of both collar and neckband by folding the neckband in half with edges matching. Use pins to do this marking. Then rip off the collar, reverse it, and replace it in the neckband. Pin it in place and check to make sure that the worn edge of the collar faces the right side of the shirt so it will be inside when you fold the collar. Then you are ready to stitch.

Cuffs are ripped and reversed in the same way as collars.

Split Seams: When the stitching of a seam gives way, it is easy enough to restitch it, on the machine if possible. When the fabric splits at the seam, you can overstitch the seam on the right side. Run the first row of stitching as close to the split edge as possible (do not turn the edge under). Then run several rows of stitching close together, stitching through the seam allowance on the wrong side.

There is a difference between a clean tear at the seam and slipping of the fabric at the seam. Seam slippage must be stayed with a band.



DECORATIVE MENDING

Tears and permanent spots can be covered with appliqué or trimming bands, or, if they come in the right place, turned into a pocket or covered with a pocket.

MENDING GLOVES

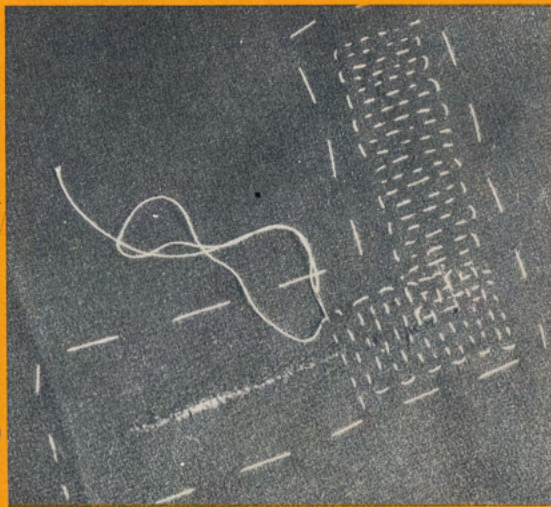
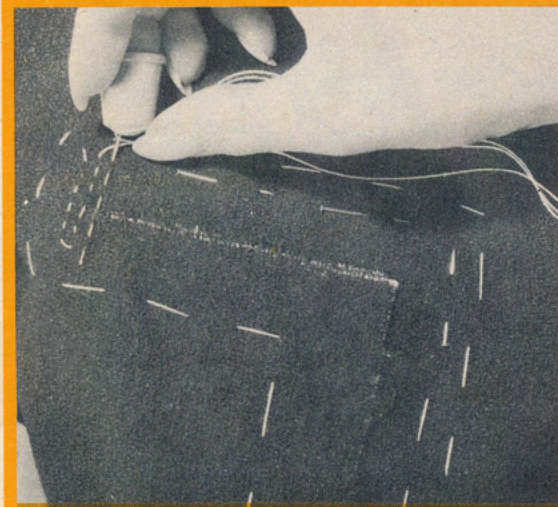
Ripped seams in the fingers should be closely overcast with a cotton thread the exact shade of the glove. Do not take the stitch too close to the edge or it will rip out again.

In mesh gloves, try to recreate the mesh. First run a long thread the length of the tear, then join the cross threads securely to this. Make a tie at each cross thread.

In mending gloves do not use knots. Allow extra thread and tie in the ends carefully.

MENDING MACHINE-MADE SWEATERS

Cut a piece from the bottom of the sweater and unravel it to use for darning the hole and over-



DARNING A CORNER TEAR

Baste fabric to a piece of paper. Darn triangular tears with thread drawn from garment. Begin $\frac{1}{2}$ inch above tear. Use rows of close running stitches. Avoid cross darns at corners.

casting the cut edge of the sweater. If the darn shows, make a few embroidery stitches over or around it in a design. Another possibility is to make allover embroidery on the sweater which will cover the darn. This can be scattered sprays of little flowers in lazy-daisy stitch, or the effect can be achieved with appliqué spots of embroidery or colored felt patches in diamond or heart shapes. If the hole is in the front or side, appliqué a monogram over it.

When a sweater is torn at the elbow, there is little to be done except make a darn or patch. But you can use one of the decorative patches suggested above and place a matching one somewhere on the body. If the sweater is of good wool, cut off the sleeves and make a sleeveless sweater, as described in Chapter XXXIII, or use it as an interlining in a coat or quilted bed jacket. Sometimes you can combine it with a fabric dress. If it is cotton wool, bouclé, or knitted cotton, consign it to your rummage bag for future rag rugs.

You can finish the lower edge by using some of the yarn you raveled out for darning and overcast the cut edge. Stretch the edge as you work and be sure to catch your needle through every row. In a ribbed band, take care to catch every stitch in the back row as well as the front.

Bands to Cover Darns: Sometimes small tears or mothholes are so placed that they can

be covered with bands after darning. They should be of sheer rayon crepe or ribbon, applied as directed in the paragraph on Trimming Bands.

REPAIRING GIRDLES

At the first sign of a rip or tear, mend your girdle promptly. Catch the end of each rubber thread and tie it with cotton thread so it will hold. Then darn these threads down into the seam or whatever part of the girdle ripped. Be careful not to put a needle through the rubber threads. If the tear is on a seam, rebind it with tape or a satin ribbon after mending. If the garter rips on a seam, use an overcasting stitch; it holds better and has some give.

MENDING LINEN

Sheets: Put bands of percale (solid color, or gay print) on a torn hem. Small holes can be darned or mended with appliquéd stars or tiny flowers. Large holes must be patched. To overcast a split sheet, join the outside edges and overcast by hand so the seam is flat.

Towels: Torn towels can be cut down to guest size. If the towel is small, appliqué amusing designs for a patch, such as red lips or a small hand. Towels too badly torn for repair can still give service as washcloths or potholders.

RESTYLING--REMODELING--REMAKING



Suggestions for refreshing or remodelling dresses. Worn skirts can be concealed by an attractive apron. Yokes can be added for dress-up, or re-styling.

Dressmakers' tricks of restyling and remodeling can give new life to a worn or outmoded costume—or to one you are merely tired of—or perhaps you want to dress up a garment for a special occasion, or simplify a party dress for everyday wear. Most home sewers think that remodeling always means completely remaking, but frequently some very simple adjustment will give months of wear to a dress which otherwise would have to be discarded. The suggestions in this chapter can be applied to girls' dresses as well as women's.

When you begin to remodel any garment, first check these three things: style, fit, and condition of fabric.

Checking Style: Consider the garment in relation to current fashion. Study the new color combinations and observe the new lines and trimmings. Discover what fabrics are being combined and contrasted, and how contrasts are being used. From the clothes in stores, pattern catalogues, and fashion magazines, you can not only check fashion details, but often get a new idea you can adapt. If you need additional material, first look in your salvage box for something you can use. If that fails you, buy a remnant.

Checking Fitting: When a garment is in fashion but looks wrong on you, examine the fitting. A complete refitting often restores a dress to usefulness. Try on the garment and check the pointers in Chapter XIV on good lines and proportion, as well as the details on how to make alterations.

Checking Fabric: When you are considering remodeling, the condition of the fabric is most important. Naturally, it will not pay you to remodel unless the fabric promises to give additional wear. If the surface is rubbed or faded, can it be dyed or reversed? Are there spots and holes in the fabric? If you decide it will not pay to remodel, cut out whatever material is good and save it for future use in remodeling some other garment.

Minor Adjustments: Such minor adjustments as adding new collars, cuffs, dickies, or belts, and replacing fasteners, button trimmings, and accessories are often enough to give new sparkle to old garments. Chapters XV, XVI and XXX contain detailed instructions and suggestions.



New Yoke



Chiffon blouse recut from skirt of evening dress.



Plastron added to plain dress.



New neck-line cut and ruffle added.



Petticoat ruffle added.



Ruching added.



Cummerbund set in waist.

Dressing up a Plain Dress: When you are tired of a dress, or want to dress it up for a special occasion, an easy way to give it a completely new character is to change the neckline. Insert a yoke of lace or net or a draped color contrast. Chapters XV and XVI will yield other suggestions which may be adaptable for your particular problem.

SKIRTS

Adjusting the Hem: Probably the most frequently needed alteration is adjusting the hem of a skirt. First rip out the hem and press it on the wrong side. If it has a binding in good condition, save it for future use. Try on the garment as you would for a new hemline and mark the new hem. Turn the edge carefully and hem it in place.

Removing a Mark: When a mark shows after lengthening a hem, treat it by one of the following methods, depending upon the fabric. If it is wool, steam the fabric with a wet press cloth and a hot iron; then brush away the steam, using a soft brush on woolens and a stiff one on heavy worsteds. Washing often removes the mark in cottons. In rayons, steam lightly. If the mark still persists, consider covering it with (1) a line of machine stitching. (2) a band of machine stitching, or (3) rows of ribbon or bias trimming.

Lengthening a Hem: When the skirt is too short to turn a new hem at the length you want, consider not only the possibility of a faced hem, but others as well. Can you use a band at the hemline? Stitched bands are decorative, and so are bands of contrast fabric set on with scallops or squared outlines. Ruching or ruffles can be added around the bottom of the skirt and repeated at neck and sleeves.

In many garments, skirt length can be added at the waistline. In pleated skirts, consider the addition of a yokeline, in matching material if possible. One home sewer who worked out a skirt set low on a yoke reports: "It was formerly a double-breasted suit with a pleated skirt, outgrown in length and width. The peplum of the jacket was used for the new skirt yoke, and the jacket opened and finished to form a bolero."

Another waist adjustment is a set-in wide belt-

line in contrasting fabric. Many young girls will welcome this idea.

For a woman's suit, consider the possibility of using the self-fabric belt for a set-in belt on the skirt. This will add 2 inches or more. To lengthen a ski-suit skirt, select a crepe in matching color and make a blouse and yoke. Open the placket of the skirt and the opposite side seam and let the skirt slip down a little. Join it to the new yoke. The joining must be covered by the jacket when the suit is worn, but the finished effect is right.

Skirt Too Full: When a skirt is too wide through the hipline, fit out the extra fullness at each side seam. Rip the seams and try on the garment, wrong side out, fitting the skirt to your figure. Baste the new seams as soon as you take off the garment. Finish the seam the same way it was originally. In circular skirts, unpressed pleats can be laid in to give a slender effect.

Skirts with gathered front fullness can be changed to a draped style by ripping one seam, near the fullness, and trying on the garment on the right side to refit this seam smoothly. Let the extra material fall in a jabotlike drapery finished with a hand-rolled hem. Possibly there will be enough material in this drapery so you can cut part of it off and continue a small strip from the top of the skirt to the neckline or shoulder, depending upon where the skirt drapery is placed. This gives a slenderizing line to the whole figure.

Adjusting a Skirt Seam: When a skirt seam is taken in to fit a smaller waist or hip, the placket must be ripped off and the seam finished as on a new garment—unless, of course, the adjustment can be made in another seam. Then replace the placket as though in a new garment and sew on the hooks and eyes again. A zipper in a placket must be carefully ripped off and reset. In a buttoned placket, it is sometimes possible to move the buttons and make a deeper lap. But if this cannot be done without hurting the line of the skirt, remove the facing with the buttons and buttonholes and adjust the skirt, then replace the facings neatly so that the edge is like new.

Tight Skirts Stretched in Wear: Bagginess in the front or back of a skirt can be adjusted by raising the skirt at the waistline. Stand in front of a mirror with the skirt on and take a little tuck across the waistline, at center back



Tight basic dress.

Width added by inverted panel, trimming carried out on cuffs.

or center front. When the line of the skirt is straightened and the sag removed, the tuck is deep enough. Rip the waistline and take up this amount of material. Your skirt should hang straight. If it does not, rip the side seams and adjust them too.

Concealing a Worn Spot: When a skirt has a tear or a persistent spot, consider the possibility of turning the skirt so that the bad spot can be covered by a pocket. Make the pocket of self-fabric or contrasting fabric as a decoration. On a soft formal dress, make a pocket of interlaced cording made from self-fabric or bought by the yard and dyed to match. Young people like the idea of a frilly taffeta apron when a simple dress is damaged.

DRESS TOO TIGHT

When the dress is too narrow throughout its entire length, you can set in a panel by slashing the front of the garment from hem to neckline. Adjust it to your figure, pinning a piece of paper into the front to serve as the panel, so that you can decide exactly how wide the panel should be. Keep in mind that no more than 2 or 3 inches in finished width can be allowed in the panel or the side seams will not be placed over your hips.

Types of Panel: Panels can be inserted or overlaid. Overlaid panels are of velvet, of

SOLVING SLEEVE PROBLEMS



New gala sleeves.



New top put on in contrasting color.

New blouse and peplum can be added.



Yoke and sleeve added to torn dress.

Bands inserted in sleeve torn at elbow.



Strip set into narrow sleeve.

version of this alteration is to use an inverted panel which looks, and is, exactly like an inverted pleat. This makes the finished garment look like a coat dress. The sides of the dress are joined to cover the panel at the waistline with a buckle or some other decorative fastening which will cover the space between the two sides. If the dress has a low neckline, matching collar and cuffs are attractive.

Bolero: When the skirt is good and the waist worn or tight, the skirt can be used as a separate unit and the waist made into a bolero effect. First separate waist and skirt, then turn up the lower edge of the waist to form a becoming line. Stitch this turn in a hem. If the dress has a buttoned front, it may make an attractive bolero. If the front is straight across, put a basting down the center front and cut on this line. This edge can be faced. If you have no self-fabric, make a print blouse and use the same print for the facing.

Worn Buttonholes: Worn buttonholes in a dress can sometimes be concealed by adding a band over the buttoned edge in a simulated fly closing. Ribbon can be used or a band of fabric made into a trimming. Center the band over the buttons and hem one edge of it to the garment.

SLEEVE PROBLEMS

Refurbishing Outmoded Sleeves: *Adding Circular Ruffle:* A ruffle to add to the end of a sleeve can be cut without a pattern. First cut a circle of tissue paper, then shape it into a ruffle and try it on against the sleeve before you cut the fabric. Any lightweight fabric can be used. Make the circle in paper the size of the desired ruffle, and cut a small circular hole in the center, big enough to fit the edge of the sleeve above the elbow. Finish the ruffle with a hand-rolled hem.

Gala Short Sleeves: A smart and simple dress-up addition to a dress is a short sleeve made in the crossed puff illustrated. This kind of short sleeve should be applied only to an easy-fitting armhole. If the armhole is too tight, cut it a little deeper and proceed as follows: (1) Remove the old sleeve and measure the armhole of the dress; then measure the number of inches

velvet, piqué, and other firm fabrics, and they are often buttoned to the dress. They can be straight or shaped. Soft panels of rayon crepe in plain fabrics or prints are gathered or pleated. Other panels are inserted. To do this, face the garment fronts with the contrasting fabric and then cut a plain or print panel wide enough to join the facing 2 or 3 inches back from the edge. A smart

across the shoulder top of your arm—measure down a few inches on each side, using the shoulder seam as a guide. (2) Cut a straight piece of fabric twice the width of the shoulder-top measurement and as long as the number of inches around the armhole, plus 2 inches. Fold the material after it has been cut to size, and cut off the short ends in a slant from about 2 inches at one end to nothing at the other. (3) Make a hand-rolled hem on the longest side of the fabric. Then take running stitches at each end of the material. Gather these ends so that they are no more than the width of the shoulder-top measurement and fasten the stitches. Place one gathered end on top of the other gathered end and baste them together. (4) You are ready to fit the new sleeve. Pin it in place around the armhole, making sure that the gathered sections are at the top. Try on the garment, and if the sleeve fits, sew the seam as for a regular sleeve.

Sleeves Torn at Armholes: Sleeves torn out of the back or front of a dress can be put back in a broad armhole. Select a pattern with a broad armhole, or a different type of armhole, which may mean recutting the shoulder seam. A piecing for a torn-out sleeve, or one too tight across the back, is an underarm treatment shaped to look like a jacket. In these adjustments it is wise to use a contrasting fabric—it can be the same color and different texture, or a contrasting color, or a print.

Outline the proposed alteration on the dress with basting or a row of pins. This will help you decide what kind of replacement will be most becoming. If you are inserting a piece without a pattern, measure carefully and cut a paper guide, allowing for seams. Baste the new fabric in place before you cut away the old material underneath.

Sleeves Torn at Underarm: First find out why the underarm tore. Did the fabric tear or split? Is the dress too tight? Is the sleeve too narrow to permit movement? Mending will not overcome the difficulty unless you remove the cause. If the sleeve is too narrow, set in a strip 2 inches wide along the entire length. Rip the underarm seam of the sleeve and the blouse; lay the folded end of the dress fabric over the edge of this new strip of material. The insert should be tapered off, wide in the middle and



narrow at the ends. When you have no matching material, insert a contrasting band from the neck edge of the shoulder to the end of the sleeve. Open the shoulder seam, slash the sleeve, and set in the new band. This will give you extra inches in the neckline and make the blouse a little longer on each side. The insert must be stitched very evenly so that it looks like a trimming.

Torn Sleeves at Elbow and Underarm: The sleeve can be shortened above the tear and finished with a hem or cuff made from the lower part of the old sleeve. If you want to keep the long sleeve, you can insert a cross-wise band to cover the damage. Decide on the width of the band; you may prefer 2 or 3 narrower bands of different colors, and insert it or sew it on top of the sleeve. Use self-fabric, harmonizing texture or contrasting color repeated in the trimming of the dress. Rip the underarm seam of the sleeve, lay it flat, and apply the band or bands. Shape the ends of the



bands to follow the side edges of the sleeves. Baste it in place and try on the sleeve before you stitch it. If the whole sleeve is shabby, the body of the blouse may make an extra gilet, dicky, or vestee. If you prefer, you can make entirely new sleeves of contrasting or matching material.

Waist Too Tight: If the waist of a simple dress is too tight, slash the front from neckline to waist, and face the edge back with self-fabric or contrasting material. Extra matching fabric can sometimes be taken from the hem and a false hem added. Dresses with slashed fronts can be used with dickies or gilets, or a smart-looking plastron will completely change the dress.

RECUTTING A GARMENT

Combining Two Garments: One or more smart new garments can sometimes be made out of several old ones. For instance, a plain woolen dress can be combined with a print, or an old crepe dress with a satin. Two plain fabrics that are opaque and harmonize in tex-

ture can be combined, or velvet or velveteen can be used as a jacket with a wool or crepe dress.

Making Two New Dresses Out of 3 Old Ones:

A home sewer showed me a plaid dress with a badly fitting blouse, worn lower sleeves, and a tight hipline. The skirt was in good condition. She also had an old solid-color dress with worn armholes and sleeves, in which the skirt was too tight and too short. There was also an outgrown wool dress with badly fitting waist.

The solid-color dress was ripped apart and the worn fabric discarded. The good material was pressed flat and measured, and a diagram made of the good pieces. From the skirt a jerkin was cut. Short sleeves were added from the sleeves of the plaid dress. (These plaid sleeves had been ripped apart and the lower part discarded). Smart buttons matching one color of the plaid were added to the jerkin. With the plaid skirt, this made one new dress.

The waist of the wool dress was ripped off the skirt, and a new waist added, made out of the plaid waist. The plaid waist had been ripped and pressed flat, and a new blouse pattern was used.

A major alteration pays only when the fabric is in good condition. First the garment should be cleaned—washed if possible. If it cannot be washed, remove soiled spots as described in Chapter XXXI.

Ripping: Careful ripping is important. Find a thread in the seam which can be pulled, or clip a thread and pull it out a few stitches at a time until it breaks. Then turn the garment and pull the thread again, and so on until no threads are left in the seams. If you rip with sharp scissors or a razor blade, you may nick the fabric edge. Every piece of the garment must be ripped, and each piece must be pressed. To remove the lines of the old stitching, dampen the edges of the fabric before you press.

Patterns: Select a pattern to help you in recutting all or part of the garment. There are always fashions which adapt themselves to remodeling plans, and frequently you can find one which exactly fits your requirements. Many peo-

ple make a little diagram of the pieces of the garment and put the actual measurements of each piece on the diagram. Such a diagram helps in choosing the pattern, for you can compare the cutting diagrams of the patterns with your diagram of what you have to work with.

Fabrics: In the fashion books illustrating patterns, many garments combine two fabrics. Look for them when you are considering a remake. There may be one which solves your problem. When a little extra fabric is needed, consider new material. Sometimes you will have in the house remnants which match or contrast; sometimes you will have leftover material from some other dress which can be used. If not, consider using another garment and combining the two.

Fabrics which contrast successfully must be considered for texture interest as well as for color and design. In plain fabrics the choice of a contrasting fabric in either a print or contrasting plain color is simple. Don't overlook the possibilities of texture contrasts by using a shiny-surfaced satin with crepe, or velveteen with wool, or a transparent fabric with a cotton print.

Jumper Dresses: Several smart versions of this becoming style are described on page 152. They are easy to make from any kind of dress in which there is enough good fabric. Jumpers can be worn by women and girls of all ages for many different occasions. When made with a long skirt or of a luxurious material, they can be worn with a sheer or metallic blouse, and are suitable for all but the most formal occasions.

How to Cut a Jumper: When the sleeve, underarm, or neck edge of a dress is worn, and the dress is otherwise becoming and in style, cut the armhole in the deep open styling of a jumper. Stand before a mirror and place a row of pins, following the line which seems most becoming. Place another row of pins at the neck edge, outlining a V or an open-front slash. Before you cut, verify these edges. Is the pin line alike on both sides? Is the curve exactly the same on both sides? Are you sure you are not cutting away too much fabric? When all of these questions have been settled, make a basting on the cutting line, placing it far enough outside



Various yoke treatments to rejuvenate old dresses.

the pin line to allow for a seam. Make a row of machine stitching on the cutting line and then cut. The edge can be faced or bound.

Child's Jumper Dress: A heart-shaped jumper dress can be recut for a child of any age from a straight adult skirt. First decide on the finished length of the skirt and add a hem line. This is the length you will use to cut the skirt. Then decide on the width of the skirt. It should be about three times wider than the hip measure. Now cut the skirt according to these measurements. If the dress you are remaking has a gored skirt, use the widest length

JUMPERS RECUT FROM OLD DRESSES



that approximates these measures and gather in as much fullness as you can. Bind the top of the skirt with a straight band of self-fabric to fit the waist. Cut the dicky according to diagram A. To do this, measure the length for a becoming dicky on the child. Now decide on the number of inches that will be needed for the width of the dicky. Set these measures on the diagram and use them to cut an oblong piece. Fold the piece in half and cut down 2 to 3 inches on the folded edge, shaping it in a curve. When you unfold it, it will be heart-shaped. Bind the edges

and sew it to the waistband of the skirt. Make shoulder straps of self-fabric bands and attach them to the top of the dicky, cross them at the back, and fasten them to the belt.

COTTON GARMENTS

Dresses and Shirts: Good cotton garments with fast color often wear at the underarm and sleeve when the rest of the garment is in good condition. Add a new yoke or sleeve in matching or contrasting colors. If you have a dress which is too tight, insert a band down the front with a tailored finish. If the buttonholes are worn out, cut off this section entirely and put in a new band of fabric and make new buttonholes. If the dress is too short, add a yoke or band to the skirt and use the same fabric to trim the collars and cuffs. When a house dress or a man's shirt cannot be mended and there is enough material, combine the two into something needing little material, such as a slip-on waist, a new apron, or sunsuits and rompers for a child.

Men's and Boys' Shirts: Worn collars should be carefully ripped off and turned over, then sewed back in the original seam. In the case of small-patterned materials or solid colors, new collars and cuffs can be made. Rip the old ones off entirely, press them flat, and use them as patterns for the new ones, which can usually be cut from the tail of the shirt without impairing its usefulness. In a striped shirt it is not possible to do this without destroying the shirt; if new collars and cuffs are added, make them of new material which matches the background color of the shirt. If the shirt is not worth preserving as such, it can be made up into aprons, washable ties, children's smocks, rompers, sunsuits, pajamas, or slips and panties.

Boys' Undershirts: Make an undershirt for the boy of the family from father's old one. You will need a pattern, but you can keep it and enlarge it bit by bit as the child grows. Cut the small shirt from the center of the worn garment where the fabric is still good. Bind the edges with tape, or use a bias binding cut from scraps in your rummage bag.

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

RAYON SILK UNDERGARMENTS

Outworn lingerie can often be remade for smaller members of the family. A young girl will gladly remake a fine slip which can be cut down to her size. Let her choose her own pattern and have the fun of making it herself. Silk gowns and slips often have enough good material left to make at least one pair of panties. If the seams are in good condition, use them for the center back and front of the panties. Use an old pair to guide you in cutting them out.

WOOLEN FABRICS

Remaking woolen garments, especially the heavier fabrics used in coats, is an important economy in the family budget. Sweaters and underwear as well as outer clothing can be remade into attractive garments. The first paper pattern, created by Mrs. Butterick in 1862, was a pattern for remaking men's suits into small boys' trousers. Remodeling father's and older brothers' suits is still a useful practice. Although Mrs. Butterick knew nothing about tailored leggings there is no reason why your children shouldn't have fashionable leggings and coat to match, made from a man's tweed suit. Many pattern companies offer patterns to remodel a man's suit into a woman's suit. The skirt is made from the trousers, and the jacket preserves the most important tailoring details of the coat. Ask the salesperson in any pattern department to recommend a suitable one.

Uses for Old Coats: A coat may have fashionable lines even though the fabric is faded. Examine the wrong side. It may be unfaded and the coat can be turned. At least it can be used to make new garments. If you have a skirt which harmonizes with the coat material, make a jacket. Or you may need a coat dress to round out your wardrobe; or a heavy lined skirt, open all the way down the front and fastened with buttons or hooks and eyes to wear with a fur jacket for very cold weather. If the skirt of the old coat is in good condition, cut it off at the waistline, try it on, refit the side seams, and attach belting.



For growing girls, insert waist panels and skirt bands.



Children's suits and pinafores can be recut from old housedresses, aprons and men's shirts.

Tight Shoulders: If the shoulders of an otherwise serviceable coat are too tight, add a yoke of harmonizing fabric to give additional width at the shoulders. Make cuffs to match the yoke. A serviceable type of flat fur is also good for a yoke.

Shortening a Coat Hem: Rip the lining from the facing on the bottom of the coat, then rip both the hem of the lining and the coat hem. Adjust the correct length for the coat, marking it just as you do in a dress. Mark the new place for the facing, then mark the new line for hem and facing by putting pins in the marked line at right angles to it. If you have a lot of material, cut it to $1\frac{1}{2}$ or 2 inches, using a measure. Then shrink out any additional fullness. Pink the raw edges, run a machine stitching close to the edge, and catch-stitch it in place; or bind the hem edge. Finish the lining by pinning it around the bottom of the coat. The hem of the lining should be 1 inch shorter than the coat hem.

Shortening Coat Sleeves: Free the lining from the sleeve fabric and lower the hem. Mark the desired length and check for evenness. Baste the turning, then press it. Trim the hem to 2 inches or less; catch-stitch it in place. Baste the lining to the sleeve about $\frac{1}{2}$ inch to 1 inch from the edge of the sleeve and slip it into place.

Worn Buttonholes: If the buttonholes are worn beyond repair, or if the overlapping edge of the coat is shabby, apply a facing of contrasting fabric or a wide strip of inexpensive flat fur, which can be purchased by the yard. A fur strip should be applied with a felling stitch and can be used all the way down the front. Either use braid loops for the buttons, or take off the buttons and use tailor-bound hooks and eyes, which will not show when the coat is closed. These are large metal fasteners covered with a fine braid which can be purchased at any trimming store.

Worn buttonholes can be rebound with a piece of fabric from the end of the belt or the hem. Undo all the old stitching or binding and proceed as for new buttonholes.

When repair is not possible, you may overcast the opening of the buttonholes so that the garment looks unbroken and put new large buttons—perhaps fur—over each buttonhole. Re-

move the buttons from the other side of the coat and replace them with tailor-bound hooks and eyes. Or, if you are not concerned with style, make new buttonholes on the other side and reverse the closing.

Worn Coat Sleeves: A narrow strip of fabric or fur down the entire length of the sleeve and over the shoulder seams to the neckline will disguise a worn spot at the elbow. If a cuff edge or sleeve hem is shabby, it is often possible to rip the edge and bend it back a bit so that no worn edge shows, and slip-stitch it to the lining. When this is not possible, you may be able to salvage material from the skirt hem or pocket to make a false hem or cuff.

Sleeves which are too full can often be taken in at the seams; but if the fullness extends to the shoulder, the sleeve should be taken out and both sleeve and armhole recut. Buy a pattern of the new sleeve you want—but first make sure it can be worked into your coat. If you make a change in the size of the sleeves, it will probably be necessary to use new fabric for this alteration. Either contrasting or harmonizing fabric may be used.

Worn Pocket Edges and Flaps: Take off a worn flap and finish the pocket edges without it, or with a strip of fur placed along the lower edge. If you do this, use fur trimming somewhere else in the garment. If a piece of matching material can be salvaged, the pocket can be rebound.

Collars: Collars can be turned by ripping the seam which holds the collar in place. Reverse the collar, turn it over, and replace it. Baste it before sewing and try it on to see that the collar fits properly around the neck. Or a new collar of contrasting material or fur can be sewn on top of the old one, and in that case the trimming can be extended down the front edge of the coat.

Lengthening a Coat: If it is not possible to let down the hem, a band of fur can be added to the bottom of the coat. Be sure to line this band. A bit of fur should be placed elsewhere on the coat when the band is used—at the edge of the collar, cuffs, buttons, or pockets. If the hem can be let down, rip it out, press the fabric, and mark and turn a new hem like the old one.

Mending Coat Lining: A coat lining usually wears out first under the arms. If you have some scraps of lining material or matching fabric, make underarm shields and put them in. The shields should be inserted so that they extend down into the sleeves as well as under the arm. Match the center seams in the shield and armhole and sew the shield flat to the lining.

The sleeve edge and the neckline are other trouble spots. The best way to mend the sleeve edges is to make a neat patch over the lining. At the neck, where a patch might show, use a harmonizing fabric and make a patch which suggests a yoke.

Worn seams can be covered with harmonizing braid.

Men's and Boys' Clothing: Only minor alterations are possible on men's and boys' clothing. Hems may be lowered to within $\frac{1}{4}$ inch of their full extent and a small piece of matching lining added to join with the old. Remove the line of the old hem by pressing with a damp cloth and hot iron. A shabby front edge can be concealed by reversing the closing.

Boys' Bathrobes: Bathrobes for boys can be made from worn blankets. Use the child's coat as a guide and follow directions for making a bathrobe in Chapter XXVII.

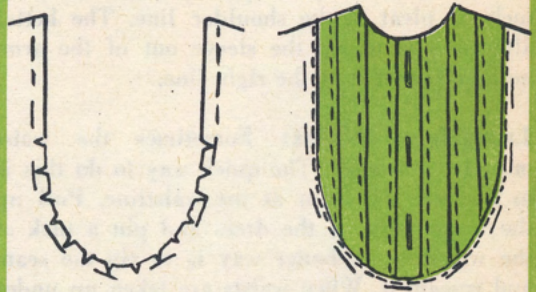
ALTERING A GARMENT

A knowledge of fitting alterations will come in handy countless times. Some member of your family loses or gains weight, and his clothes have to be altered; or you buy a dress which needs alteration to fit right. The most usual alteration is the hemline, for which you follow the usual directions for lengthening or shortening a hem. Full details on fitting alterations are in Chapter XIV.

Waistline and Hips: When a skirt and waist are too full, take them in at the side seams. Put the dress on with the right side out. Be sure the side seams are adjusted evenly. Pinch the seams in at both sides to gauge the amount you want to take up, beginning at the waistline. Pin this seam from the waist over the hips, taking care not to pull the dress too tightly. After you have pinned it over the hips, look at your



Insert a darned patch for underarm tear.



CUT YOKE OUTLINE, INSERT YOKE



BASTING YOKE INTO DRESS

skirt in a mirror and decide which would look best: (1) to make the skirt narrower all the way down to the hem or to (2) keep the skirt wider at the bottom by tapering the new seam until it comes to a point at or near the lower edge.

Shoulders and Sleeves: First check the shoulder seam. If it seems the right width, check the back, keeping the arms folded to be sure of back action. When a back is too wide, lay a pleat at the neck and stitch it down to a yoke effect, releasing the fullness below the shoulder blades. Check the sleeve. If it is too long, shorten it with the elbow bent. Check the placing of the darts on the sleeve seam. When darts are drawn too low in lengthening a sleeve, an extra dart may be necessary to take care of the elbow activity.

Narrow Shoulders: When sleeves hang over the shoulders, the quickest alteration is a tuck or pleat at the shoulder line. The better alteration is to rip the sleeve out of the armhole and reset it at the right line.

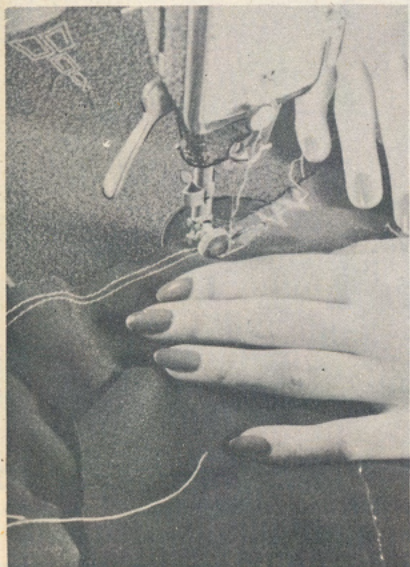
Length of Waist: Sometimes the waist must be shortened. The quick way to do this is to increase the seam at the waistline. Pull up the lower edge of the dress and pin a tuck at the waistline. A better way is to rip the seam and reseam it. When waists are taken up under the arm, the adjustment should be made in a seam that tapers to a point at the armhole so that this is not changed. When the sleeve must be tightened also, taper that seam too so the arm-

hole is not changed. When the armhole must be made smaller, the sleeve must be ripped, the waist fitted, and the sleeve reset.

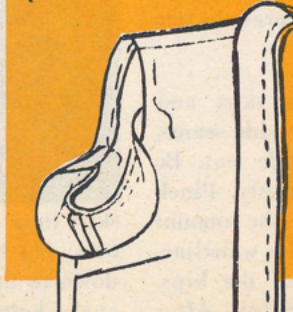
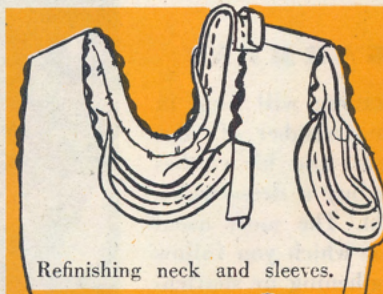
TAKING OFF AN ALTERED GARMENT

After the alterations have been pinned, take the garment off carefully so that the pins are not lost. Put it on a table and run a basting thread through the seams. Clip the thread from time to time and separate your seam. There should be little particles of thread marking the seam on both sides. Then turn the garment to the wrong side and straighten out the fitting, which means basting the seams straight, ignoring any little irregularities in the pinned line. In necklines, panels, and so forth, fold the garment to make sure both sides are alike. Alterations on the sides need not be made alike, because most figures are not quite the same and the alterations should be different.

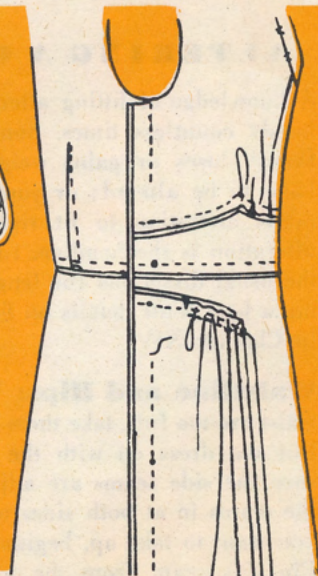
Before you stitch the garment, check your alterations. In quick alterations the old stitched seams remain and the new ones are run up beside them; in good alterations the old seams are ripped, the new ones are stitched, and the excess material is cut away.



Stitching a joined waistline.



Facing a slit front edge.



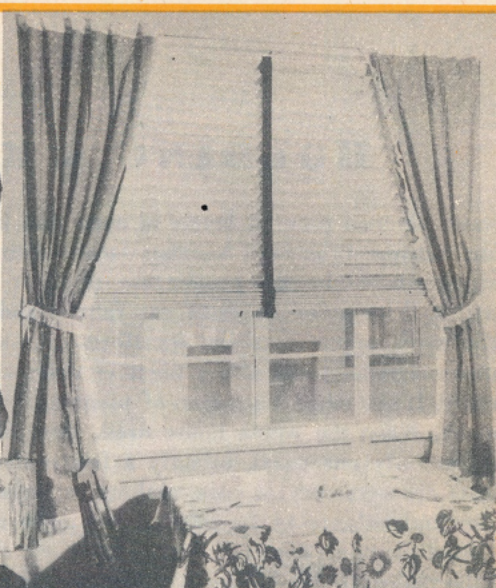
Insert slant pockets in the seam.



Make good use of your sewing salvage. The careful placing of large and small scraps makes a gay housedress.



Out of a seersucker twin-bed cover that is no longer in use, you can cut a practical and smart looking house coat.



Curtains that no longer fit your new color scheme or windows can be made into a button front jumper. When the center of the cloth becomes worn or if you can't find an attractively flowered border, use an inexpensive table cloth for a summer dirndl.



HOLDING A ROOM TOGETHER

A well-planned room is lovely to enter and livable, because it is held together—made into a unified whole—by the proper use of color in textiles. With a few yards of gay fabrics and a little work, any woman can transform a dreary thrown-together room into a place of cheer and beauty. It is simply a question of planning—not money. When the whole house needs refurnishing, or only one room, or only a few replacements are necessary, it costs nothing to include color and balance in the fabrics you make up.

Good planning does not depend upon the size of the budget. If the budget is ample, a plan can be put into effect immediately; if it is not, the plan can be extended over a period of time, doing a little at a time. This chapter outlines a simple planning program which can be set into the routine for any room in any home. Curtains, hangings, slipcovers, and cushions can be chosen with forethought according to the rules of proportion and harmony. These supplement redecorating and redoing furniture.

Begin by appraising your own problem. This is easier to do just after you have been away for a time. Come into your house and look at it as critically as though you were a stranger. Make a list of everything you would like to change; then make another list of ideas for making the family more comfortable. Review the list carefully, scratching out those items which are obviously beyond reason. The result will be a list of pointed suggestions which describe your need and give you a definite objective.

Make a third list, of the colors which must remain in the room. Note the colors of the wood in the furniture, the upholstery, the rug, the walls, and the woodwork. List all the colors, no matter how many, and whenever possible pin a little swatch to your list which approximates the color. If the rug or upholstery is multicolored, note both the predominating color and the most important contrasting color.

Don't shop for fabrics at once. Do a little window-shopping first. Search for the new ideas in decorating and appraise them in relation to

your needs. Put price out of your mind for the minute. When you look at a model room in a store display, note what textile is used and how. Note also how contrasting colors are used. Answer these questions for each display: How often is the print repeated? How often is white or a pale tone introduced? What kind of textile interest or stripe is contrasted to the print? How are trimming touches introduced in slipcovers, bedspreads, curtains, lampshades? What pillow cushions are in the room?

Don't dismiss a model room with the thought, "I can't afford anything like this!" Look at it anyhow and glean ideas from it. Look at the length of the curtains and the fullness in them; look at the type of valance and the curtain headings. There is a great difference in the amount of fullness in curtains you can buy and those you can make at home for the same price. One great decorator advises everyone to buy cheaper fabrics in abundance rather than costly ones.

When you come home list the ideas you gathered together and see how many of them you can use in your room. Perhaps you can rearrange the furniture. You may want to repropportion the windows. You may decide to rearrange the small pieces in new groupings. Forget the things you saw which you can't afford and give your attention both to those which cost nothing and those within your means. At this point your decision should be made about the kind of textile to use in decoration—a print, a geometric design, a stripe, a brocade, a textured fabric, or a crisp cotton.

CHOOSING A PREDOMINATING ROOM COLOR

A successful plan based on the colors already in the room can be developed immediately if you know exactly what you want. If not, develop several plans from which later you can choose the one you like best.

Choose a print, stripe, or textured fabric which is correlated with your rug and upholstery

CARPET COLOR	WALL COLOR	DRAPERY COLOR	DOMINANT UPHOLSTERY COLOR	SECONDARY UPHOLSTERY COLOR
BEIGE TO BROWN	Beige or Ivory	Peach	Brown	Green
	Blue	Rose	Burgundy	Blue
	Green	Gold or Beige	Cedar	Greer
	Peach	Green	Cedar	Gold or Beige
	Rose	Turquoise	Burgundy	Beige
BLUE	Beige or Ivory	Rose	Burgundy	Beige
	Blue	Peach	Brown	Beige
	Peach	Beige	Cedar	Blue
	Rose	Blue	Mauve	Beige
	Grey	Rose	Burgundy	Gold or Beige
WINES	Beige or Ivory	Green	Gold	Wine
	Blue	Oyster	Blue	Gold
	Green	Wine	Gold	Green
	Rose	Turquoise	Gold	Beige
	Grey	Rose	Blue	Mauve
GREEN	Beige or Ivory	Green	Cedar	Beige or Gold
	Green	Peach	Cedar	Beige or Gold
	Peach	Beige	Brown	Cedar
	Rose	Green	Mauve	Grey
	Grey	Peach	Green	Gold
PEACH	Beige or Ivory	Green	Brown	Cedar
	Blue	Beige	Cedar	Gold
	Green	Cedar	Green	Beige
	Peach	Beige	Blue	Gold
	Grey	Peach	Green	Brown
ROSE	Beige or Ivory	Mauve	Turquoise	Beige
	Blue	Oyster	Mauve	Blue
	Green	Rose	Mauve	Gold
	Rose	Blue	Burgundy	Oyster
	Grey	Mauve	Turquoise	Oyster
TURQUOISE	Beige or Ivory	Peach	Brown	Beige
	Rose	Beige	Mauve	Blue
	Peach	Turquoise	Cedar	Beige
	Turquoise	Gold	Mauve	Beige
	Grey	Rose	Burgundy	Beige

COLOR CHART

Select the dominant color in your room, check it on the chart for co-ordinating colors.

for each plan. A print or stripe exactly the color of the rug can often be found; sometimes there are several of them from which to choose. Pin a sample of each to a piece of paper and start a color chart. On each color chart pin a plain-textured fabric which matches the color of the predominating design; then to each pin a white

or pale tint matching the background of the prints or stripes.

Next, choose the second most prominent color in each print or stripe and match this in a plain fabric and pin it to the chart. For a large room look for a stripe and a print in the same colorings which can be combined.

Put each chart in a separate pocket of a shoe-bag, and slip into the pockets pictures clipped from magazines in any detail of room decoration or arrangement which interests you. To each pocket add a sample labeled "accent color," a color to be used in the trimmings of curtains, lampshades, slipcovers; and in such accessories as pictures, table mats, pottery for flowers, and ashtrays. If you have no shoebag handy, use envelopes or paste your samples into a scrapbook.

This kind of color plan helps even for simple rooms—kitchen, children's rooms, playroom, et cetera. This assortment of samples helps you to work out more interesting trimmings and details which give your finished product a more professional look.

When you have your working color plan completed, the next step is a practical shopping list. Compare prices and replace samples of color fabrics with a fabric within your price range. When you know exactly the type of curtains and slipcovers you want, you can estimate yardages exactly and save money. In deciding on the best styles and types for curtains and slipcovers you must take into consideration the proportions of your room.

Harmonizing Room Proportions:

Good proportions are as important to the success of your plan as good colors. It is wise, then, to analyze the proportions of your room before you decide on the proportions of your draperies and curtains.

Make a list of those things which influence proportion. Begin with the measurements of the room, in feet. Note the ceiling—is it high or low? Set down any irregularities, such as bay window, an alcove, a fireplace. List the doors and draw little plans of the windows without curtains. Make a diagram to show the proportions of the windows in relation to the walls.

Next consider the large pieces of furniture in relation to the room. Can a piano, a bookcase, a secretary, be moved into an alcove? Can the sofa



A great deal can be done with little money, and careful planning. Organdy curtains, striped valances, tie-backs, and a moiré rayon slipcover were made to harmonize with the new color scheme of the room.

and chairs be grouped for conversation or coziness? Can space be made for a game table in a far corner? These are typical questions to apply to a living room, but they illustrate the point of balance between room and furniture, which must be applied to all the rooms in the house. Once you understand defects in the proportions of room and furniture, you can use textiles to disguise them.

Ceilings: The higher the ceiling, the more formal the room; the lower the ceiling, the more cozy and informal the room. High ceilings make

a small room look smaller. To make a high-ceilinged room look less formal, plan tie-back draperies and slipcovers which touch the floor. To make a low-ceilinged room look higher, plan straight-hanging draperies and make slipcovers as short as possible so that the chair legs show.

Windows: Must they be curtained separately or are they so placed that they can be curtained in a group? Think of windows, not as separate items, but in relation to the room as a whole. Remember short tie-back curtains lend a note of informality to the room; long straight ones,

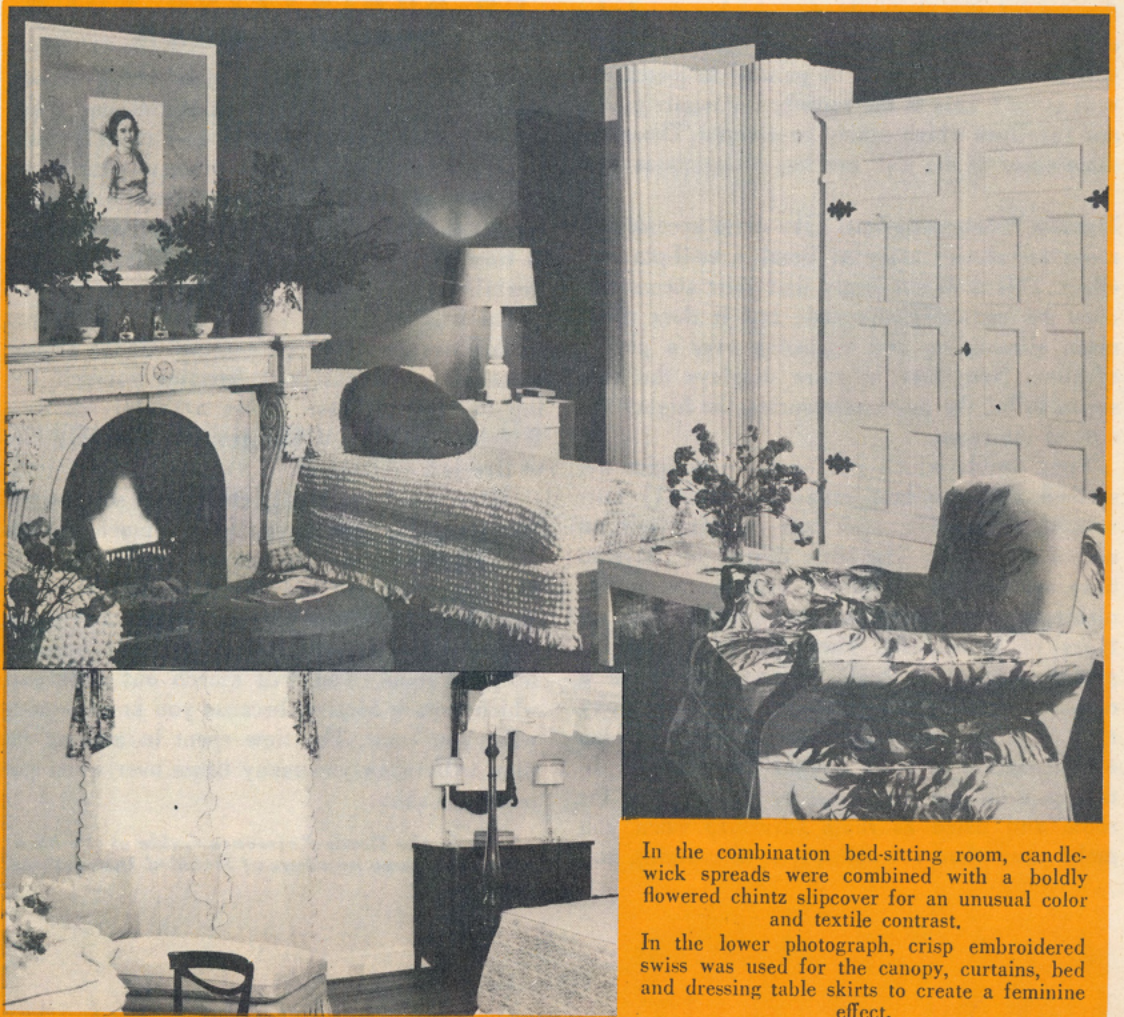
amply full, denote comfort and luxury, while tall slender curtains are formal. Many modern rooms use a textile hanging across the whole side of a room. These wall hangings are plain where they cover the side wall and finished with a heading simulating a drapery and valance where they cross the windows. They hang from ceiling to floor. They can be made in plain homespun, textured rayon, chintz, prints, or any fabric which is not transparent. It is an inexpensive way to add new interest to a room.

Long curtains which sweep the floor for 10 or 12 inches add formality to the room. They can be headed with a valance, a valance board, or a French-pleated heading.

When you have considered the relationship

between your windows and the room and furniture, you decide upon whether you want long or short, straight or tie-back curtains. Then it is time to decide upon the specific style of your curtains, considering your fabric, the window, and the furnishings.

Room Furnishings: After the window treatment is chosen, consider the other textile furnishings. Slipcovers, bedspreads, dressing-table skirts, and table covers are developed either to repeat the curtain or drapery fabric, or to pick up the contrasting color which breaks the monotony of an all-print room. The style of each furnishing is correlated in type as well as in color. If your room is plain and simple,



In the combination bed-sitting room, candle-wick spreads were combined with a boldly flowered chintz slipcover for an unusual color and textile contrast.

In the lower photograph, crisp embroidered swiss was used for the canopy, curtains, bed and dressing table skirts to create a feminine effect.

confine your desire for frills to such little accessories as lampshades and cushions. In your other room furnishings carry out the tailored or luxury theme. Decide upon the type of slipcovers, curtains, or bedspreads suited to your need—pin a picture of each to the color chart.

Odd Pieces of Furniture: When an odd piece of furniture is out of harmony with the room, consider the following remedies: (1) Can it be cut down? If it is too tall, particularly old tables and chests, it is often possible simply to have it cut down lower. (2) Can it be covered with a slipcover? Old-fashioned wooden chairs can be covered with loose slipcovers and so brought into harmony with any room. Sometimes superfluous fancywork has to be cut off the top of the chair. If the woodwork of the chair is attractive, consider a slipcover which will show it. (3) Can it be painted to match the wall color? This is the remedy for mantelpieces and furniture which cannot be covered. Those the same color as the wall are less conspicuous.

Room Accessories: Like dress accessories, room accessories make or break a well-planned effect. This does not imply that your accessories must be radically changed; but it does often mean eliminating and replacing over a period of time. Note that in store displays the rule seems to be, the more accessories, the higher the cost of the room.

First decide which of the three policies described here are best suited to you. (1) Correlated accessories, each one carrying out an accent color. (2) The little things you love to have around you correlated with the room furnishings. This includes photographs and all types of knickknacks. They can be framed in groups, placed in wall brackets, or made a definite part of the decoration. (3) The trophy type of home, where the color scheme and plan of decoration is built around the trophies. In this case the trophies must be arranged in the room and listed as room furniture when you make your plans for color, type of curtains, and

room furnishings. Children's trophies and fads should be treated this way. If the child collects photographs, put a bulletin board over his desk to save the wall. Put a sectional bookcase in the children's room and let them display their collections proudly.

Accent Color: All trimming details can be developed in accent colors—pipings, edgings on curtains, tie-backs, and so forth. Lampshades and scrap baskets can be correlated with the room by (1) trimming them with bands or bows made from scraps of your material, or (2) by making your lampshades out of your printed fabrics, or (3) covering scrap baskets with leftover pieces, or (4) developing cushions in an accent color.

CO-ORDINATING YOUR COLOR PLAN

You have selected the predominating colors, added contrasting and accent colors, and made notes of the types of curtains and room furnishings best suited to the proportions of your room. You have various assortments of these colors and types collected with your color plan, and now it is time to review them and test them for practicability.

The first step is to lay out the different types so they are grouped together, and all the groups close enough to compare. Imagine yourself living in each of these rooms or color schemes. Which is the kind of background you really like to live in?

When you have finally chosen the scheme you like best, it is time to decide how much you can spend and how you can get the best fabric available for what you can afford. If you go to the store with a definite plan for colors and types, you will not be tempted by a bargain unsuited to your room. You will search out a bargain which suits it ideally, because you know exactly what you want. The time spent in making the plan will repay you many times over when you begin to shop.

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

CHAPTER XXXV

FABRICS FOR THE HOME

Home sewers naturally put color and decorative value first in choosing a fabric for the home; but the wise woman expects serviceability as well as beauty in every yard of fabric.

Textile designers supply a group of living-room fabrics, printed, striped, and textured, which permit color harmonies in one room without using too much of any one textile. As you search for ideas, look particularly for tex-

tiles which harmonize in a single room and notice how textures of different types complement each other. The correct use of the fabric, as well as the correct use of color, has much to do with the success of your room.

Brocades, bouclés, matelasse, jacquard weaves, chintzes, and satin contribute richness and elegance to rooms in Sheraton, Queen Anne, Hepplewhite, and Chippendale periods.

Modern rooms call for linens, novelty cottons, taffetas, cellophane fabrics, velvet, and such familiar names as scrim, cotton, and unbleached muslin, all too often ignored.

In Early American rooms, homespun effects with self-patterns woven in designs or stripes, combined with quaint patterned chintzes, are very effective.

Fabrics designed for bedrooms feature small prints, ribbon stripes, and designs totally different from those in living-room prints. Both colors and fabrics help to create the kind of bedroom you want. Monastic simplicity carried out in homespun is preferred in many homes. Early American furniture in the bedroom calls for chintz and muslin, and the frilled white curtain is deeply rooted in this tradition. Feminine bedrooms are full of frills made from taffeta or organdy.

Luxurious bedrooms feature satin, chiffon, velvet, and the modern developments in trans-



parent rayons, like matelasse or ninon, plain or banded with ribbon. Modern furniture is accompanied by the smooth new rayons with many colors, or two colors with textured interest, as well as the plain ninon curtains often used alone.

Gingham, calico, voile, and other novelty cottons are used in the kitchen, nursery, and attic. Houses built in the Victorian style feature today's version of the lace curtain. In others the modern developments of net and lace are made in cotton and combinations of rayon and cotton. A lasting luminous effect is gained by using a cotton warp and a cross thread of rayon in a mesh curtain.

CONSIDERATIONS IN CHOOSING FABRICS

Serviceability: Curtains and slipcovers can often be made of the same material, such materials as chintz, cretonne, sateen, velveteen, and corduroy. When you make this combination, be sure to pick a fabric which can withstand rubbing well enough to make a seat.

Slipcovers get harder wear and soil more easily than curtains, and therefore it is well to keep in mind how much the fabric will show dirt. Glazed chintz coated with wax, smooth-surface rayons with texture interest, and smooth-surface fabrics like upholsterers' sateen will not show soil so quickly. Fabrics with a nap and a soft weave, such as monk's cloth and homespun, gather more dust than do drills, denims, mohairs, and other smooth-surface cottons.

Women who live in smoky cities should avoid the extremes of pale and dark colors; they should choose clear, intent shades. They should give preference to smooth fabrics which can be dusted or wiped and avoid those which demand brushing. They should avoid fringes and small headings which cannot be dusted.

Budgetary Considerations: If, when you buy your material, you are cautioned that the one you selected has to be dry-cleaned, stop and consider what that will mean to your budget before you make the final decision. Fortunately the modern trend in fabrics for the home is toward washable materials. But ask your questions about washability carefully. A material colorfast to washing is not always colorfast to sun. You will find your answer on the label or

the selvage. If the label says "washable," keep on looking for the comment on sunfastness. Sunfast tests are made for temperate zones. If you live in the tropics, avoid all colors unless extra proof of their durability is offered.

When you consider a fabric, decide whether your household routine and your budget can take care of it as it should be taken care of. If it is washable, make sure you have the essentials for washing it correctly. For instance, some fabrics have to be stretched every time they are washed. Have you a stretcher and a place to use it? Or would you rather substitute a fabric which can be washed and then ironed? Many formal overdraperies can be washed; others must be dry-cleaned. Some can be washed if they are not lined, but if they are they must be dry-cleaned.

If your budget forbids the expense of dry cleaning your draperies, see that the stiffening or buckram in the valance is as washable as the draperies; and be sure that any trimming used on a washable curtain is color-fast and washable.

In analyzing and comparing prices, take into consideration the fabrics which give extra service, such as a permanent starched finish which assures that the curtain will always be fresh and new. Let the developments of modern science save you work; the additional cost is negligible.

Blended Fabrics: Rayons and wool fabrics are now labeled by law, and the labels tell of amazing blends. Cotton mixed with rayon, rayon mixed with wool, rayon mixed with rayon. The chief reason for these blends is to produce a beautiful style-right effect; the second reason is to give you that effect at a lower price. Other ways of producing an effect at low cost are by using inferior or weaker fibers; by using less fiber; by using cheap dyes; by stretching the fabric to give more yardage. Shoppers who buy what look like bargains without inquiring for the facts about wearability are the ones who have troubles when their curtains and slipcovers are washed or cleaned. It is impossible to see quality in a fabric; you must read the labels on color and shrinkage.

Coated Fabrics: Many fabrics are finished with chemicals and coatings which render service—for instance, giving a starchless crispness to organdy, marquisette, and so on. Because this

chemical penetrates the fibers and is as fast as the dye, it stays through the life of the fabric. Always ask whether the coating on a fabric penetrates, or whether it is just on the surface, as in glazed chintz. The first washing of a glazed chintz removes the coating unless the chintz is labeled washable. When the fabric is finished with a chemical, be sure to keep the label which tells you how to care for it.

Summer Fabrics: For summer months or for life in the tropics, the homemaker should consider linens and cottons for her slipcovers. They look fresh and starched, and they are cool to sit on. Curtains should be functional and shut out the sun. In the tropics, pongee, linen, grass linen, and homespun are used for this purpose. Unbleached muslin can be tailored and arranged to be taken down and sent to the laundry. Transparent fabrics give a cool effect, but they are not actually cool fabrics. Glazed chintzes, cottons, and smooth fabrics are cool when they are selected in cool colors.

Winter Fabrics: Warm fabrics can be elegant or informal. If you change your draperies and slipcovers from summer to winter dress, not only make a change in the color harmony of the room, but also select a fabric which suggests warmth. Napped fabrics, ribbed fabrics, and rough-textured fabrics combine to make a room look warm.

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



CHAPTER XXXVI

SLIPCOVERS

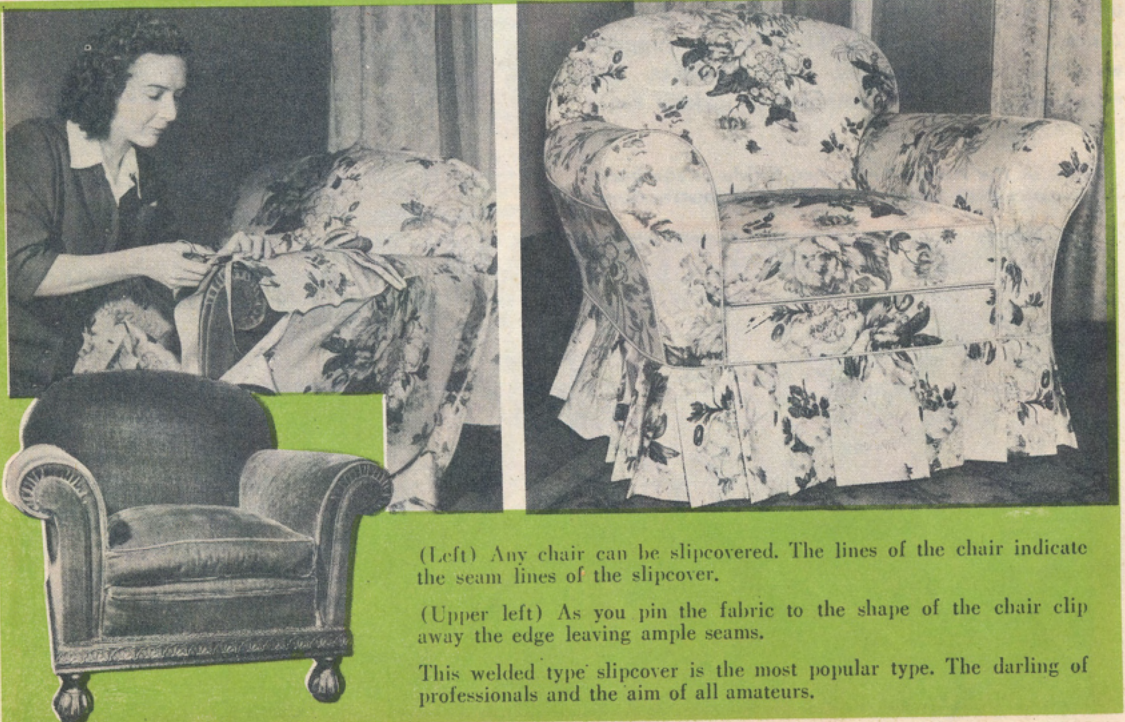
Slipcovers were originally designed for protection, but they are now part of the decorating scheme. They can be used to conceal bad proportions and to modernize a piece of furniture. They should contrast with the rug coloring and harmonize with the color of the room. A good plan is to have one or more slipcovers to match the drapes. If the drapes are print, another slipcover should repeat in plain color one of the colors of the print. With white ruffled curtains, striped and flowered slipcovers can be used. In rooms with colorful wallpaper, slipcovers can be striped or made of textured fabrics in solid color.

This chapter gives complete instructions for an easy-to-make slipcover, a professional slipcover with tailored boxing, and an upholstery slipcover which makes the chair look as though it had been upholstered. Covers can be made for any type of chair.

CHOOSING THE FABRIC

Select your fabric not only for its beauty but for its serviceable qualities. Insist upon preshrunk fabrics, and avoid soft weaves which hold dust. The smooth glazed fabrics shed dust and stay clean much longer. In very dusty cities, prints are preferable and strong colors give better wear (see Charts on pages 210 and 211 for wearability of fabrics).

Choose firmly-woven fabrics such as glazed chintz, cretonne, mohair, linen, and the sturdy cotton reps. Plain fabrics cut to best advantage but for all-over designs you need allow only $\frac{1}{4}$ yard more; however in a fabric with motifs or a repeated design which must be centered on the back of the chair and each arm, you will need at least a yard extra for matching the pattern. When your curtains have a large floral figure in the print, consider making the slipcover of plain fabric in one of the colors of the print, then



(Left) Any chair can be slipcovered. The lines of the chair indicate the seam lines of the slipcover.

(Upper left) As you pin the fabric to the shape of the chair clip away the edge leaving ample seams.

This welded type slipcover is the most popular type. The darling of professionals and the aim of all amateurs.

cutting out a floral print design and appliquéing it to the center back of a chair and the cushions of a couch.

The proportions of a slipcover, except for the length of the flounce, are controlled by the measurements of the chair. You are really putting a new skin on the chair. Decide whether you want a loose or a tight fit; decide upon the length, the type of cover, and the trimming details—then see the measurement charts in Chapter XLI for estimating the amount of material you will need.

ORDER OF PROCEDURE

1. Decide on the type of cover you wish to make and list all the style details.
2. Measure the chair and estimate yardage. (See Chapter XLI).
3. Plot your fabric or cut a muslin pattern. Cut fabric or pattern on the chair.
4. Fit the cover to the chair, one piece at a time. Cover back and seat first, then front edge below seat and sides.
5. Pin and fit the long seams.
6. Gather and fit all rounded shaped edges and bands.
7. Set trimmings into seams.
8. Pin all joinings.
9. Prepare the skirt or lower banding.
10. Press the skirt and apply it, or join lower banding.
11. Finish side opening and cover cushions.
12. Press slipcover.

MAKING A SLIPCOVER

Before you cut your fabric, drape it over the chair. Let it lie in front of the chair and pull one end up over the top, across the seat, and down as far as you want the finished cover to go in back. Push the fabric down to the back of the cushion and tuck it into the sides of the chair so you can see the effect. If the design is patterned, center the pattern in both seat cushion and back cover. If it is striped, center the stripe and decide whether you will have the cross sections on the arm running parallel to the back or at right angles.

If the seams are to be welted the fabric must be fitted on the *right side*. If they are double stitched upholstery or plain seams the fabric must be fitted on the *wrong side*.



Slipcovers which are frequently removed as you work on the seams, as professionals do, and those made from a tested prefitted pattern, should have the seam lines marked with a colored pencil. Otherwise cut fabric away as you work.

Easy-to-Make Slipcovers: First pin the fabric to the chair around the edges of the back so the pins mark a seam line at the edge, corresponding with the seaming on the chair upholstery. The covering of the back must extend down to the chair seat. Pin it in place. If the cushion is not removable, press the fabric down; if it is removable, take the cushion out. In both cases cut off the fabric at back of the seat. Now cut a piece to fit the seat. Cover the seat of the chair with lining under a removable cushion.



Cover seat of chair and pin-fit edge to back, front and sides to form seams. The skirt can be ruffled, pleated, or fitted band. Join it with welting.

Fit the back of the chair with a single piece of fabric.



Leave an opening at the back for snaps or buttons.



This lining is attached to all the edges which go into the seat. It must be smoothly fitted but not strained. It should be faced across the front edge for 2 or 3 inches of fabric so it does not show when the cushion is in place.

Then analyze the shape of your chair. In some chairs you can extend a band from the front up the arms, across the arms, up the side of the chair, and across the top. In other chairs the natural seamline is at the far edge of the roll. In these chairs the front is often shaped and must be fitted with a shaped piece. See diagram A and directions and details on page 245. Fit the fabric smoothly over the arms, tucking the ends well down into the sides of the chair. Fit the pieces over the arms and join them to the back section so that you can tuck the fabric well into any section of the chair when the seam is pinned. When the seam falls on a hard surface it must be fitted closely. A curved edge often has to be gathered to fit smoothly.

Consider the best place for the opening—either center back or side back—and decide how you will finish the opening, with snap tape, a zipper, or ties. In bedroom chairs, the slipcover can often be fitted without an opening.

Turn to the rear of the chair. Cut the back section. Pin it in place so that it joins the edge of the front section. Once this seam is pinned, you can cut away the extra fabric on the side of the back section for use in other parts of the chair.

Then fit the fabric across each side of the chair under the arms from the back of the chair to the front. These edges join the back, the end at the roll top of the arms, and the shaped front edge. Often you can cut a strip extending across the front of the chair and across each side, making a boxed effect.

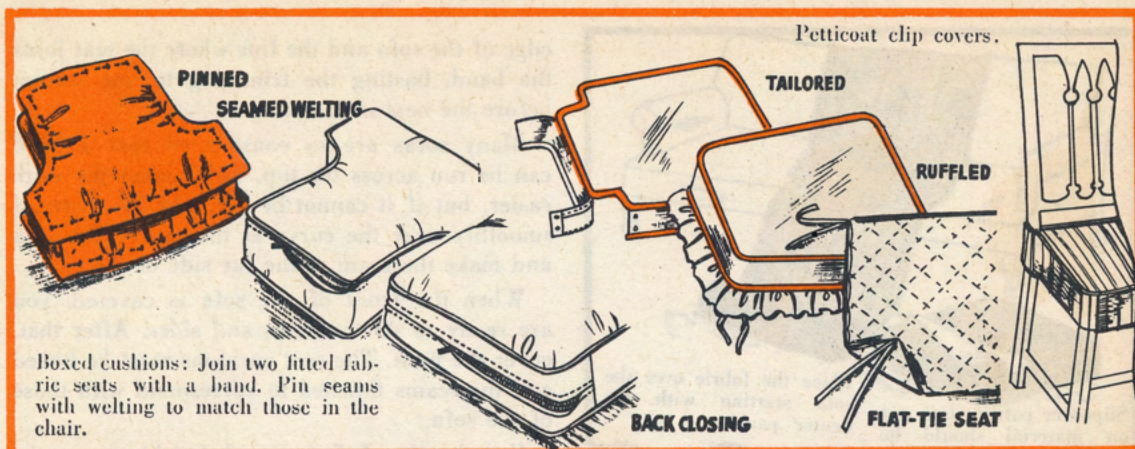
Decide on the length of the skirt, measuring up from the floor and placing a row of pins around the chair. The finished skirt should cover all the upholstery of the chair. Decide on the finished length of the slip cover from the floor and the length of the skirt. Then you are ready to seam your slipcover. Check your seam fitting and prepare to baste seams for stitching or to open them for trimming details such as the welting on page 245. The directions for anchoring a slipcover will be found on page 246. Do not remove the slipcover from the chair until the trimming is inserted and all seams are basted.

Professional Slipcovers: The boxed slipcover with welt seams and a box-pleated skirt is the most popular cover among professional upholsterers.

First he places his fabric on the chair and sets the design, if any, so that the stripe or pattern is centered. Next he decides on the length of the skirt. He begins by shaping the boxing at the front of the chair, pulling the fabric smoothly over the seat, and pinning the apron, or front banding, in place. This work is done on the right side of the fabric, and every seam is folded $\frac{3}{4}$ inch so that it can be basted for a welt.

He chalks the line where the seam will be placed, and chalks the outline of the seat and front bands. Then he removes the fabric and places it on the floor. With a yardstick he proves the edges, folding and basting a seam for the welt. He cuts the chair seat, allowing for seams. An allowance must be made at the end of all bands or flaps so they can be given a neat tailored finish when they are joined to the skirt.

Now the upholsterer lays the material he has cut, pinned, and basted on the chair. He meas-



Boxed cushions: Join two fitted fabric seats with a band. Pin seams with welting to match those in the chair.

ures the inside of the back, from the lowest possible edge where it folds into the chair to the highest point of the back, and chalks the lines. He measures and chalks the width of the back. Then he lays the fabric on the floor again and cuts the back of the chair from his measurements and chalk lines, allowing seams. He turns in the edges and fits the material to the back of the chair, smoothly at all points. Upholsterers always leave generous seam allowances of $\frac{3}{4}$ inch.

Next he fits the fabric to the arm of the chair and around the wing section, trimming away the excess material but allowing the material to push into the folds, with $\frac{1}{4}$ inch additional for seams. He pulls the fabric around the end of the chair and marks with chalk the edge where he will join the shaped endpiece. Then he pins a piece in place to cover the end and outlines the edge with chalk. This piece is cut, with a duplicate for the other arm, and both are pinned in place; then he trims away the excess material.

He measures, cuts, and pins a small piece for the chair side, and then prepares his skirt, in equal box pleats all around or in spaced pleats. The pleats at the corners require 4 inches. He hems the edge of the skirt and joins it to the band of the cover with a welt seam.

He fits the back in place, leaving an opening to be finished with snap tape; then he removes all parts of the cover from the fabrics and applies the welt to the seams. See page 245. The joining seams that tuck in, however, are not welted; they are stitched. Finally he finishes the box cushion, joining the top and bottom sections with a band and finishing the edges with a welting.

Upholstery Slipcovers: Slipcovers which allow parts of the chair to show should look as much as possible like upholstery. This demands upholsterers' or welt seams and a plain boxed skirt. The boxed skirt can be made with a narrow hem or a fringed edge, or it can be cut long enough to turn over the bottom of the chair. Catch-stitch it in place with a heavy thread in this case, or nail it to the wooden frame of the chair on the underneath side. Slipcovers like this should be fitted just like the upholstery they cover and made with very square corners. The seams should be in the same places as those in the upholstery.

Petticoat Slipcovers: These are for dining-room chairs and wooden armchairs. The seat can be covered with a boxed slipcover. Fit the boxing at the front edge of the chair and fit the seat smoothly. At the back corners cut the fabric around the back of the chair, finishing the corners with snap fasteners or ties.

A petticoat cover can be finished with a ruffle, narrow or wide, pleated or gathered; or it can be finished with a hem, a piping, or a welting; or it can be turned over the bottom of the chair and basted in an upholstered effect. All-wood chairs that have outdated proportions can sometimes be covered loosely so the cover holds good lines. In other chairs the arms and back have to be padded. An unbleached muslin is put over the padding before the slipcover is measured and made.

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



MAKING A SLIPCOVER PATTERN

Some experts hold that you should always make a pattern of unbleached muslin before you cut a slipcover for a difficult chair. I have made many slipcovers, and I consider a pattern necessary only when you are cutting a very expensive fabric. You then can gain confidence by making a trial cover first, using an inexpensive summer covering.

To make a pattern you follow the directions for either the easy-to-make slipcover or the professional type. When the slipcover is fitted, instead of finishing the seams, mark them carefully with notches and perforations so the pieces can be easily joined. Pencil the seam allowances and press the pattern. Then use it to cut the costly fabric.

SLIPCOVERS FOR SOFAS

The seams of the slipcover will follow the seam-lines of the sofa. Work from the top center, covering the top, seat, and band. Then cover the top, seat, and band on each side. When these three sections are fitted into place, join them. The fringe, piping, or welt cord is placed on both edges of the center section, and these are stitched over the side sections. Outline the top

edge of the sofa and the line where the seat joins the band, basting the trimming to one section before the next is joined.

Many sofas are so constructed that a band can be run across the top. This makes the work easier, but if it cannot be done, fit the material smoothly over the curve at the top of the sofa and make the seam at the far side of the roll.

When the front of the sofa is covered, you are ready to do the arms and sides. After that, cover the back. The seat cushions must be boxed and the seams finished to correspond with those of the sofa.

For details of fitting and finishing, see the directions for chair slipcovers given earlier in the chapter. You can use either the easy-to-make or the professional routine.

IMPORTANT SLIPCOVER DETAILS

Decide on the details best suited to your type slipcover before you begin to finish it. Allow for seams as you cut the fabric on the chair. For directions for making any seam, see Chapter V. Seams are 1 inch wide until the final fitting, when they are trimmed to $\frac{1}{4}$ of an inch. Professionals prefer a $\frac{3}{4}$ inch finished seam so that the upholsterers' method may be used in applying welting.

Slipcover Seams: The seams in a slipcover can be plain or decorative or both can be used. When both types are used, introduce decorative seams in joinings that show and seam the tucked-in joinings with plain seams.

It is important to decide on the type of seam, as the seam finish dictates whether you fit the chair with the fabric on the right or wrong side.

Right Side Fitting: When you use welted, piped, fringed, or bound seams right-side fitting is necessary.

Wrong Side Fitting: When the seam is finished with an upholsterers' seam or a plain seam, wrong-side fitting is necessary. A slipcover fitted for an upholsterers' seam should be loose enough to allow for the second stitching on the right side. Both these seam treatments are recommended for chintz and other close flowered designs.

FITTING DETAILS

The seams which join the back and arm coverings, and those around the outside edge of the chair, are fitted snugly. The back seams around the cushions are loose. Allow 3 inches on tucked-in seams. Box-spring cushions can be boxed and covered snugly, but down-filled cushions cannot be squeezed. Fit them smoothly and easily. When the slipcover is fitted, check the rounded sections and hold them in with gathers so the seamlines can be joined in a smooth sea. Watch shirred fittings of the arms in front and the rolled sides or the roll in back, or the over-roll of some arms and back constructions in which the plain surface is joined below a deep roll. It is sometimes necessary to introduce darts to fit under heavy overhanging areas.

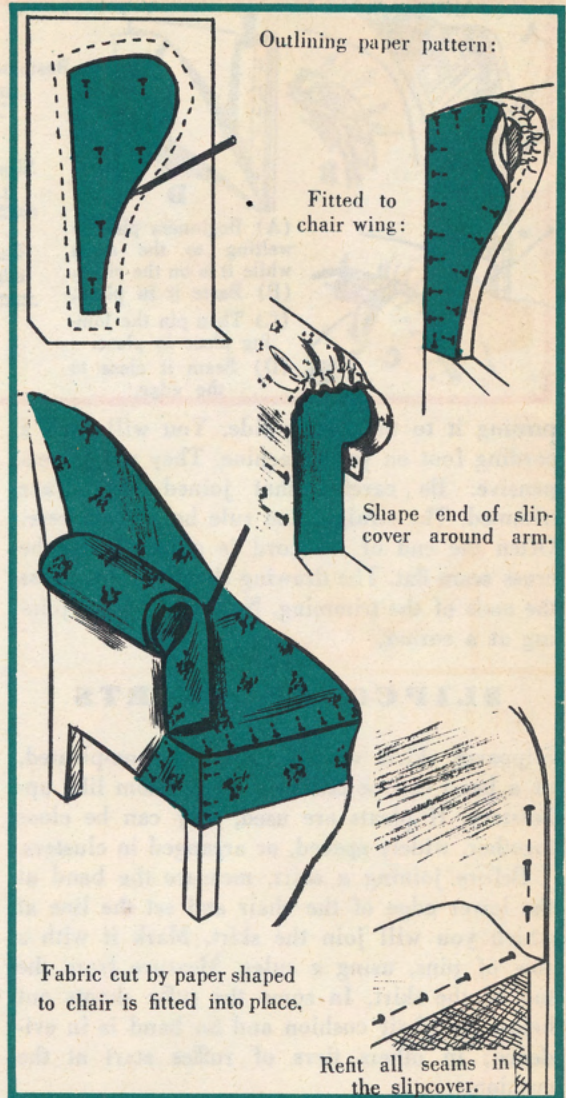
Shaping Front of Arms: Shaped ends and wings of chairs must be fitted with special attention. To do this place a piece of paper over the shaped edge and outline it with the side edge of a pencil point to get a heavy line. Cut on this pencil line and use it for a pattern in shaping the fabric. Be sure to allow for seams. Baste on the turned edgeline and outline the piece with welting; or, baste the welting to the edge of the fabric while it is on the chair and then add the fitted piece. Be sure the fitted lines fit snugly and are straight and true to the shaping of the chair.

APPLYING WELTING

There are two ways to apply welting successfully: details are illustrated on page 246.

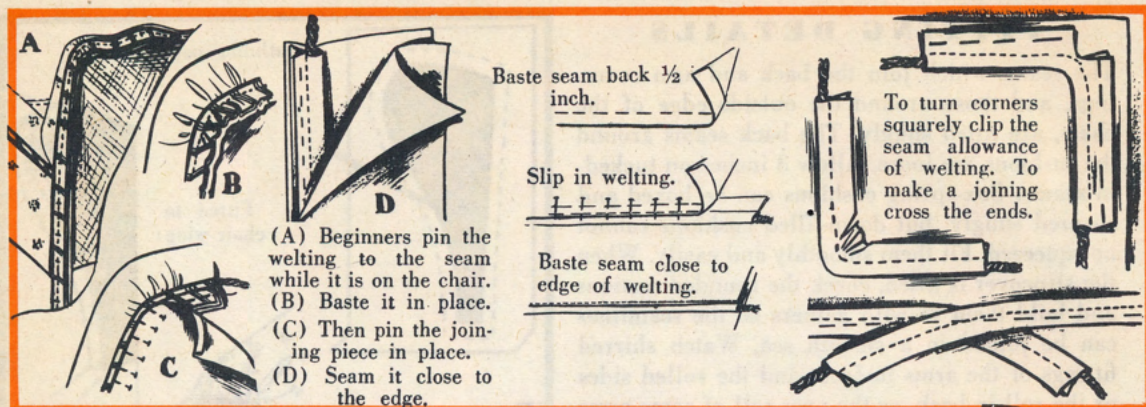
Beginner's Welled Seam: Fit the section of the chair where welted seams will be used. Pin the welting to the seam, taking care to fit the corners accurately. Baste the welting with long stitches. (Do not remove the slipcover from the chair until it is finished.)

Seams are finished with piping, cording, or a fringe. When the front of the slipcover is finished, pin in the cording or piping before you join the seam, taking care to make the corded corners rounded or squared at exactly the same angle. Baste it as you shape it to the chair. Then fit the joining piece over the welting so the cording is sandwiched into the seam. Baste it close to the edge. All bandings should be edged with



the piping or cording on both sides before they are attached. When all seams are basted remove the slipcover from the chair and stitch all seams.

Professional's Method: (You remove the slipcover continually). Cut the seams $1\frac{1}{2}$ inches wide where welting is to be used. Fit the slipcover on the right side. When all the seams are fitted, pin them and remove the slipcover. Working on the right side, with the work flat on a table, carefully baste each seam to be corded $\frac{1}{2}$ inch back from the edge. Slip the welting under the seam edge and pin it evenly. Baste the welting close to the edge. You can then choose between stitching the seam on the right side or



turning it to the wrong side. You will need a cording foot on your machine. They are not expensive. Be careful that joined seams are trimmed. The straight-line rule holds true here. Often the end of the cord is cut to make the cross seam flat. The drawing shows how to cross the ends of the trimming. Never make this joining at a corner.

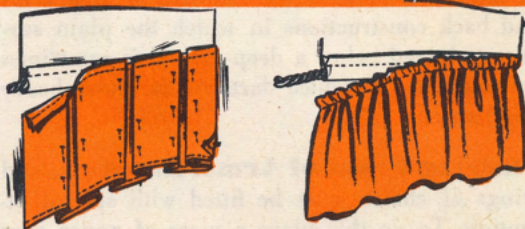
SLIPCOVER SKIRTS

Slipcover skirts can be gathered, box-pleated, or a band can be tacked to the bottom like upholstery. If pleats are used, they can be close together, widely spaced, or arranged in clusters.

Before joining a skirt, measure the band at the lower edge of the chair and set the line at which you will join the skirt. Mark it with a row of pins, using a ruler. Measure from the top of the skirt. In some the ruffle shoots out below the chair cushion and no band is in evidence; in others tiers of ruffles start at the cushion.

Full Box-Pleated Skirt: Allow twice the measure of the chair. Hem the lower edge and turn the top in $\frac{1}{2}$ inch. Measure for the pleats, spaced at 2 or $2\frac{1}{2}$ inches. Baste them even, press them, and stitch them down as you stitch the top edge. Baste the welting or trimming to the band at the end of the slipcover, and join the skirt to the lower edge of the band.

Group-Pleated Skirt: Measure around the chair and add to that measure the extra inches needed for the pleats. For example, if you set 6 groups of 5 pleats, multiply the depth of each pleat by total number of pleats and add



Joining a boxpleated skirt. Joining a gathered skirt.

this amount to the chair measure. Join strips to form this length. Finish top, hem and lay pleats.

Gathered Skirt: Measure the chair and use $1\frac{1}{2}$ times this measure for the gathered flounce. The top of the flounce can be finished over a cord or joined in a welted seam.

Slipcover Closings: Fit the material so carefully that the edges which will be closed are: (1) turned so they meet exactly and (2) finished with a cording or piping or a stitched edge to simulate an upholsterers' seam. Remove the slipcover and lay these edges flat on a table. Baste the narrow snap tape (or zipper) over the unfinished edge of the slipcover and stitch it on both edges with the cording foot. The fabric is turned under and the tape placed over the turned edge. The end of the tape is turned in. Stitch the other edge over the other section of the snap tape.

Anchoring a Slipcover: The lining is stitched to the seam which joins the skirt. Cut the lining the size of the chair with seam allowance and stitch the seams, leaving openings for the legs. Close one edge with snap fasteners or anchor by ties sewed to each corner and tied around the legs of the chair.

CHAPTER XXXVII

BEDSPREADS, COUCH COVERS, AND DRESSING-TABLE SKIRTS

The covering of a bed or couch should harmonize with the furniture and decoration of a room and protect the bedding as well. When twin beds are placed close together, one large cover is often used for both. When they are separated by a small space, the two covers must match; but if they are in different parts of the room, a color or textile contrast can be developed.

Several types of bedspreads are described here so you can choose the one best suited to your room plan and the type of bed. You can also use for beds the suggestions on day beds. Consider the pillows in your choice. Pillows must be comfortable and suited to the individual needs and preferences of each member of the family. The sketches in this chapter illustrate different

types of box pillow arrangements and spread construction that you can make. To estimate yardage for a bedspread or couch cover see Chapter XLI.

CUTTING A BEDSPREAD

Upholstery fabrics are usually 50 inches wide and require no piecing. When narrower fabrics are used, one length is used for the center and the other length split and pieced to each side of the center length. The joining of the pieces is decorated.

Decide whether you want a spread banded around the edge before it turns, banded after it turns, or with a deeper band or ruffle that touches



3. (Left) This room is a study in textile harmony, the coloring of the beds differ yet harmonize with the plaid used on the chair. The same plaid is used for co-ordinating accessories; note lamp-shades, ruffles and tie-backs.
4. (Right) Clear-spaced floral print of curtain and bedspread adds a ruffle of embroidered lawn. It is the color note for a lovely bedroom.

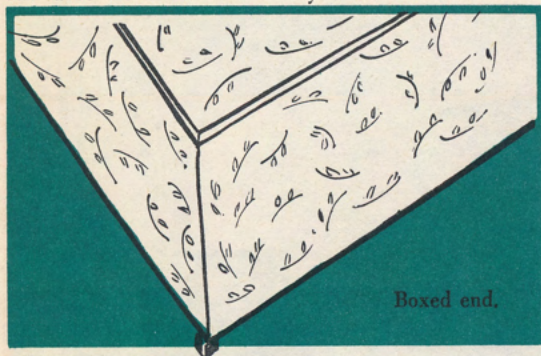
the floor. Decide on the size of the ruffle and band before you start to cut.

Bedspreads are cut as shown in the diagram on page 285. The spread can extend to the top of the mattress at the headboard, or it can be 18 inches longer so that it folds over the pillow, or it can be finished with reversed seams at the end so you can turn it back on top of the pillow. Or you can make a separate straight cover for the pillow.

PLAIN BEDSPREADS

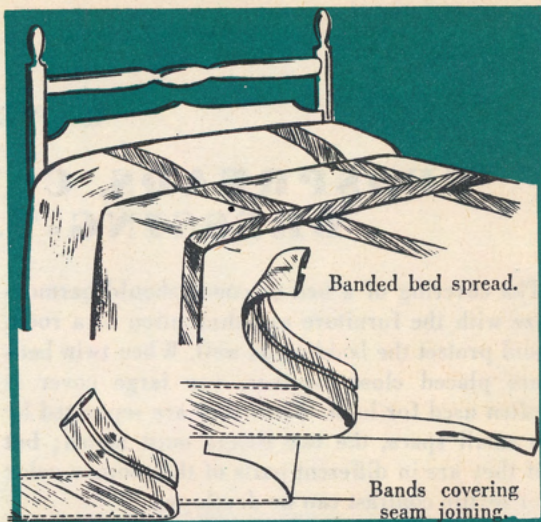
There are four types of plain bedspreads to choose from: (1) an unshaped spread which hangs free on all sides, (2) a spread with boxed seams at the foot, (3) a boxed spread with welt seams, and (4) a spread with decorative bands of contrasting fabric.

Plain Unshaped Bedsread: Unshaped spreads are often made of unbleached muslin, appliqué, decorated with candlewicking, or finished with a contrasting band of scallops. They can also be made from any cretonne or chintz.



Plain Bedsread with Boxed End:

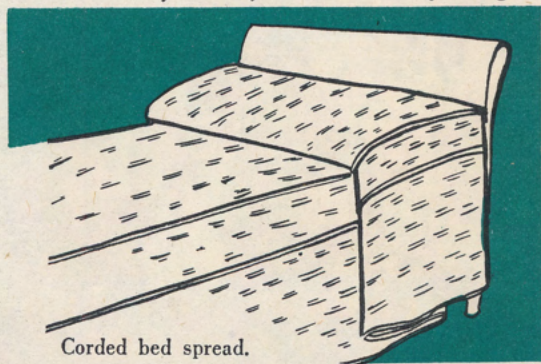
This spread is boxed only at the foot and can be cut long enough to cover the pillows at the other end. It is particularly suitable for a bed with an open footboard. Turn the spread to the wrong side and join the fabric seams so that the edges of the spread hang straight to the length desired. Box the corner at the footboard. You can also mark the edge line of the mattress if you wish. First stitch a seam along the mattress line, then turn the spread to the right side and stitch the seam again. This seam must be reversed at the top of the spread when it is long enough to turn back and cover the pillows.



Pillow Bolsters: Bolsters are cut in one with the spread or cut separately. They can be finished with a hem, a scalloped facing, a contrasting band, a fringe, or a cording. When the curtains in the bedroom are ruffled or a ruffle is used on the edge of the bedsread, the bolster can be finished with a ruffle.

Plain Spread with Decorative Bands:

Sometimes a spread is trimmed with a banding which extends across the pillow bolster and outlines the edge of the mattress. This band can be repeated at the hem of the spread. Bands are pleated, shirred, contrasted, or ruffled. They usually cover a seam joining.



Cord Edges on Bedspreads: The lower edges of the spread can be corded and a double band corded on both sides of the mattress, extending over the pillows. In other corded spreads, the joinings of the seams are finished with a welting.

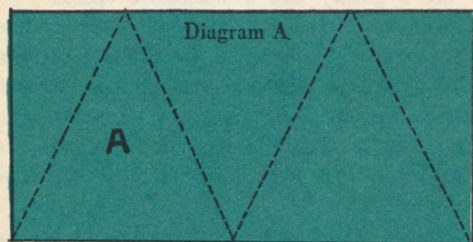
Corded spreads are made of monk's-cloth, velveteen and other heavy fabrics, and the cording should be heavy. See the Ready Reference Guide for page numbers on directions for covering upholstery cord.

When you join the seams, overlap the seam $\frac{3}{4}$ inch and pin it smoothly. Make the first basting $\frac{1}{2}$ inch back from the edge and insert the cord in the seam. Then baste the seam close to the cord and stitch it with a cording foot. In heavy material it is wise to rip the basting as you stitch, letting the machine push the material ahead of the foot. This avoids puckering.

To make a rounded corner, tie a pencil to a string so you can draw an edge equal to the side skirt of the spread. Hold the string at the seam and swing the pencil in a true line. Cut your corners on the true curve; turn the edge in and stitch it over a covered cord. This makes a more finished edge than turning the hem over a cord.



Bedsread with gathered skirt.

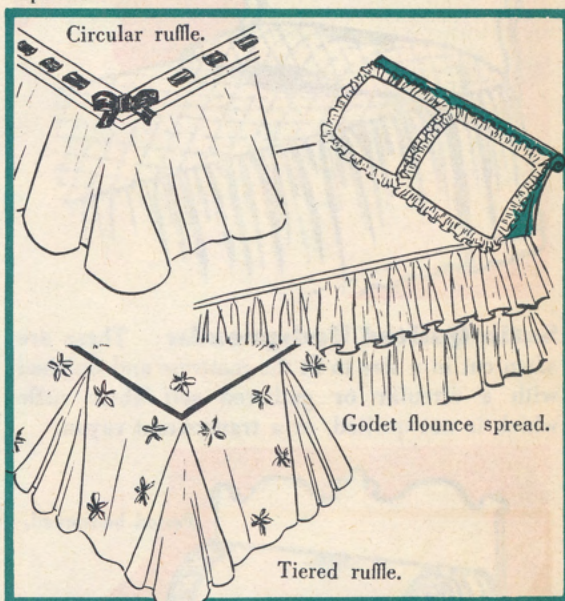


BEDSPREADS FOR BEDS WITH FOOTBOARDS

Bedsread with Gathered or Pleated Skirt: Cut a panel for the center of the spread. It should be 90 inches long and wide enough to cover the mattress, including the side bands. Cut these bands and join them to the center strip with piping or welt seams. Mark

off 18 inches at one end for the turn-in at the foot of the bed. Finish these edges with a hem.

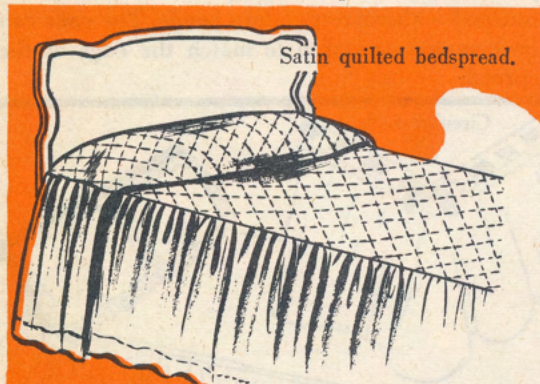
Cut the skirt section 26 inches deep, or the size desired. It can be pleated or gathered. Finish the skirt edge in a hem, gather or pleat it, and join it to the side of the spread. The bolster is finished with corresponding bands. The ends can be hemmed or ruffled to match the edge of the spread.



Godet Flounce Spread: Cut the spread large enough to cover the top of the mattress. Shape one end so that it tucks in at the footboard. Fit the sides of the spread in a straight boxed line. Divide the side length into even spaces and cut a slash in each space. Insert a godet—a triangular piece of self-fabric—into each slash. Diagram A shows the most economical way to cut a godet. These spreads are finished with a very narrow hem.

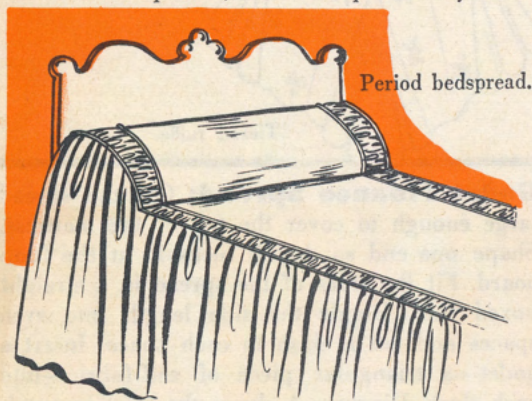
Circular Flounce Spreads: This spread requires a great deal of yardage and so is very expensive. To cut a circular flounce, fold the material so that the lengthwise grain parallels the crosswise grain. Put a pin in one corner. Tie a pencil to a string, hold the string at the corner, and draw the circular cutting lines for the flounce across the wider width of the fabric. The radius of the curve depends upon the depth of your ruffle. Hem the edge or bind it with ribbon. Join the circular flounces in seams that are hem-

stitched when the fabric is transparent. In satin or velvet make welted seams. The edges of the spread are finished with piping or ribbon, and placed above the top edge of the flounce. When elaborate spreads like this are used, the pillows are rolled and covered with a plain fabric.



Satin quilted bedspread.

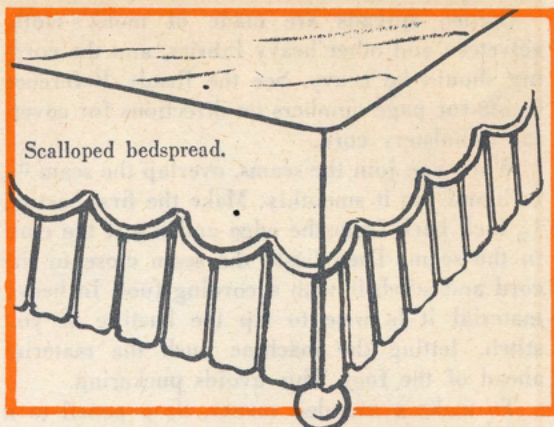
Satin Quilted Bedspreads: These are often cut in a size to fit the mattress and finished with a circular or gathered self-fabric ruffle which is not quilted, or a transparent rayon.



Period bedspread.

Spreads for Period Beds: When a spread is made of velvet, velveteen, or a rich brocade for a period bed, the fabric covering the mattress is cut long enough to extend over the pillows and be tucked down. In spreads of this type the corded seam outlines the mattress and the pillows, and the gathered skirt is cut long enough at the pillow end so that it can follow the curved line and keep an even line at the floor.

Scalloped Bedspread: When combinations of chintz and taffeta, or candlewicking and chintz, are used in a bedspread, the gathered or pleated flounce should be mounted on a separate



Scalloped bedspread.

lining placed over the bed spring. Then you can make a tailored bedspread with scalloped or fringed edges which extends over the ruffle and looks as though it is joined. This is very practical when one fabric is washable and the other is not. Candlewick spreads can be used with a chintz or organdy ruffle if the spreads are tucked in around the mattress and the ruffle falls below and in back of the wooden sideboard of the bed.

Organdy Bedspreads: Use embroidered organdy, eyelet, embroidery, or plain organdy. They can have one ruffle, two ruffles, or a ruffle finished with a ruffle. The covering for the mattress can be outlined with ribbon beading or a double organdy ruching. The ruffles can be joined in a piped seam or a gathered heading.

In making this kind of spread, remember that every additional ruffle means extra ironing. Be sure the organdy has a washable finish which requires no starch. You can cover the mattress with the organdy and stitch a ruffle into the seam joining; you can place a double ruffle over the seam joining; or you can use a ribbon beading in the seam joining. (To do this see Ready Reference Guide for page number of detailed instructions.)

A double ruffle is easy to make. Have your fabric hemstitched and run a machine stitching through the center. Cut the edges in a picot. Turn the lower edge of the flounce to the right side and apply the double ruffle on the turned edge, stitching it through the center. The ruffles for the spread over the mattress are done the same way. Fit a plain boxed muslin cover in white or colored sateen over the bed to form a background for all transparent spreads.



Gathered lace skirt over a sateen lining adds a luxurious note to a dressing table.

Spreads for Double Post Beds: Double post beds are often covered with candlewick or quilting. The underfounce and canopies are made of fine muslin or organdy, but some people like linen, silk, or any fabric suitable for a spread. The most popular canopies are gathered on both edges and joined to a ruffle with a heading. The canopy ruffle is usually half the width of the skirt ruffle. Join it just as you would the ruffle of a spread.

DRESSING TABLES

A dressing table can be simple or elaborate, large or small. Decide where you have space in your room for it and plan accordingly. It can be set into a corner, or it can be a table. Dressing tables made of unpainted wood, with drawer space and a bar on either side which opens, are sold in the stores. Sometimes you can use a kitchen table and nail a ruler the length of the

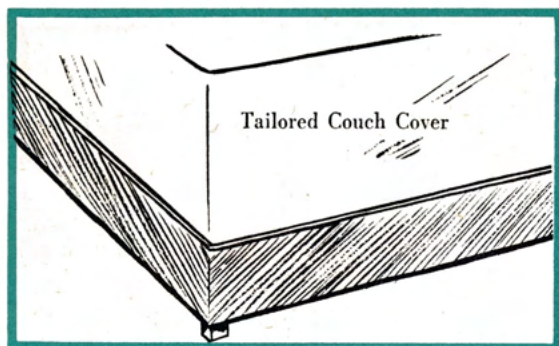
table to the top of the center drawer to hold the skirt. A small table or a sewing machine can be transformed into a dressing table, and some women make a frame from old packing boxes. To be really comfortable and serviceable, a dressing table should have drawers or shelves and a washable top, either a sheet of glass, an old mirror, or oilcloth in a delicate color or print.

Dressing-table skirts are usually gathered, but you can make them in ruffled or pleated effects, as tailored or as feminine as you wish. There is no rule to control the dressing table—no matter how tailored the room as a whole, a feminine dressing table is in order. Because the skirt must be removed and washed, it is often applied with snapper tape nailed to the edge of the table.

When you space the material for the skirt, split it so that the section which covers the drawer is made separately. When it is attached, it looks like part of the skirt. When the drawer is pulled out, that section of the skirt comes with it.

Dressing-table skirts can be made of taffeta, organdy, net, chintz, satin, or any sheer cotton fabric used in the decoration of the room. Mount one on a stiffened band or make the heading or shirring with ruffles of very narrow edgings, so that the powder won't accumulate in the edge. For this reason a smooth edge is preferable.





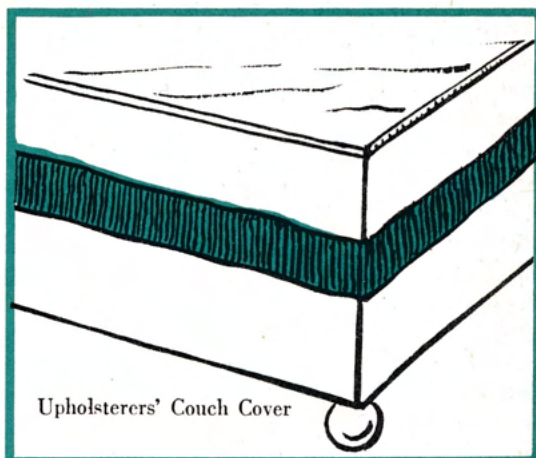
sides; but if the day-couch is placed against the wall, the cover will stay neater if it is tucked under the mattress on the wall side.

Tailored Couch Cover: There are two ways of cutting a tailored couch cover: (1) One piece of fabric is cut to fit the top exactly, and a long contrasting band is cut to extend all around the couch on the sides. (2) Two full lengths of fabric can be cut and joined together and fitted at the corners.

For the first type, lay the fabric that fits the top in place, right side down. Begin at one corner and pin the long band of fabric around this top section—it, too, must face away from you. At the corner pin a seam through the band, then continue to pin the strip along the long edge of the couch cover, and so on all around the cover. If you pin carefully and are an expert stitcher, you can stitch these seams without basting. Turn the cover to the right side and stitch the seam close to the seamed edge, making an upholsterers' seam. Then hem the lower edge, and your couch cover is completed.

For type 2, lay the fabric on the couch, wrong side out, and fit all four corners so the cover is smooth but not too tight. To do this, hold the corner points out and pin a seam line straight down the fabric, close to the couch. Stitch these seam lines and hem the cover. You will have a smooth unseamed edge except at the corners.

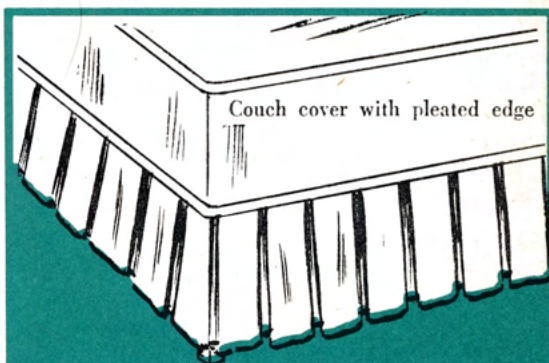
Upholsterers' Couch Cover: These covers are boxed and tailored, and the seams are finished with a cording or piping. Cut your fabric as directed for type 1 of Tailored Couch Covers above. Before joining the seam, outline the top piece of fabric with a cording by turning the edge over a thick cord and basting it. Be sure the corners are sharp. Lay this piece wrong



side out on the top of the couch and pin a long strip of fabric to the corded seam, so that when the seam is stitched the cord will extend around the edge.

Piping is applied the same way, basting it all around the edge of the large center piece so that the seam edge of the piping matches the edge of the cover. Piping is basted to the right side of the fabric. Be sure to turn the corners sharply.

Turn the piece to the wrong side, lay it in place on the top of the couch, and pin the band in place. When the seam is stitched the piping will outline the edge. The lower edge can be hemmed, it can be corded, or the piping color can be continued around the lower edge, or a contrasting band can be stitched to the edge in a faced hem.



Couch Cover with Pleated Edge:

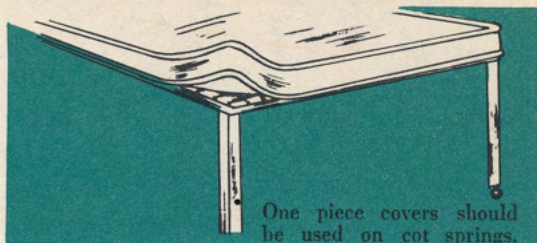
This couch cover is cut in three pieces. (1) Cut a large piece of fabric the size of the top of the couch. (2) Cut a band, 1 inch wider than the depth of the mattress and long enough to go all the way around the couch. (3) Cut the pleated extension. It should be wide enough to reach

Making a Dressing-Table Skirt: First estimate the yardage, measuring from the floor and allowing for a hem. Measure the outside of your table and allow twice this width for making a gathered skirt. For the foundation of tiered skirts, fit the fabric smoothly to the table.

When the hem is finished, gather the skirt or ruffle. Finish it with a 1-inch binding, which can be a contrasting color. When you attach the skirt to the table with thumbtacks, this banding is pulled down over the tacks. You can put a large or small bow in the center of the binding. If the skirt has tiered ruffles, each ruffle can be bound and tied with a bow, or each succeeding ruffle can be attached underneath the previous one.

You can finish the edge of the skirt with a binding and match it in the turned-down binding at the top. You can appliqué little bows to the fabric of the skirt to match this color.

Many dressing-table skirts are finished at the top with a scalloped band. Others are finished with shirred bands emphasized by applied trimming. When your dressing table needs a stiff heading under a shirred band, cut a strip of buckram the desired width and length, and cover it with fabric. Stitch this band to the inside edge of the skirt under the shirring.

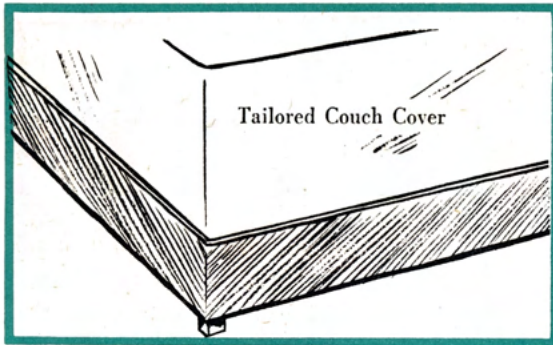


DAY-BED AND COUCH COVERS

One-Piece Covers: Any day-bed, couch, or cot without arms and back can be suitably decorated with a one-piece cover.

Informal Couch Covers: Take a piece of material long enough to cover the couch and touch the floor at both ends. This material should be placed on the couch so that the material not only touches the floor at the ends, but also at the front. If it is not wide enough to extend fully across the couch to the back, seam another piece of cloth to it. If the fabric has a pattern be sure to match the design at the joining. The corners are curved by cutting off the pointed ends which touch the floor. Make a narrow hem on all the edges. This casual cover can hang free on all





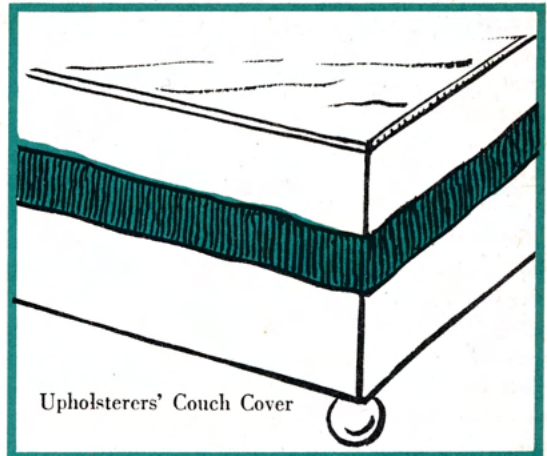
sides; but if the day-couch is placed against the wall, the cover will stay neater if it is tucked under the mattress on the wall side.

Tailored Couch Cover: There are two ways of cutting a tailored couch cover: (1) One piece of fabric is cut to fit the top exactly, and a long contrasting band is cut to extend all around the couch on the sides. (2) Two full lengths of fabric can be cut and joined together and fitted at the corners.

For the first type, lay the fabric that fits the top in place, right side down. Begin at one corner and pin the long band of fabric around this top section—it, too, must face away from you. At the corner pin a seam through the band, then continue to pin the strip along the long edge of the couch cover, and so on all around the cover. If you pin carefully and are an expert stitcher, you can stitch these seams without basting. Turn the cover to the right side and stitch the seam close to the seamed edge, making an upholsterers' seam. Then hem the lower edge, and your couch cover is completed.

For type 2, lay the fabric on the couch, wrong side out, and fit all four corners so the cover is smooth but not too tight. To do this, hold the corner points out and pin a seam line straight down the fabric, close to the couch. Stitch these seam lines and hem the cover. You will have a smooth unseamed edge except at the corners.

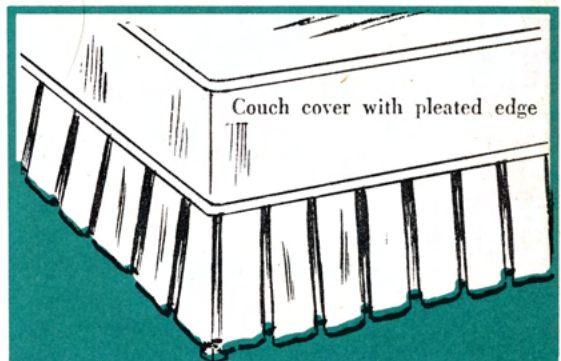
Upholsterers' Couch Cover: These covers are boxed and tailored, and the seams are finished with a cording or piping. Cut your fabric as directed for type 1 of Tailored Couch Covers above. Before joining the seam, outline the top piece of fabric with a cording by turning the edge over a thick cord and basting it. Be sure the corners are sharp. Lay this piece wrong



side out on the top of the couch and pin a long strip of fabric to the corded seam, so that when the seam is stitched the cord will extend around the edge.

Piping is applied the same way, basting it all around the edge of the large center piece so that the seam edge of the piping matches the edge of the cover. Piping is basted to the right side of the fabric. Be sure to turn the corners sharply.

Turn the piece to the wrong side, lay it in place on the top of the couch, and pin the band in place. When the seam is stitched the piping will outline the edge. The lower edge can be hemmed, it can be corded, or the piping color can be continued around the lower edge, or a contrasting band can be stitched to the edge in a faced hem.

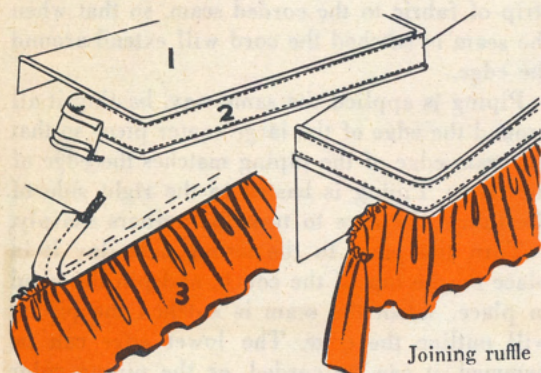


Couch Cover with Pleated Edge:

This couch cover is cut in three pieces. (1) Cut a large piece of fabric the size of the top of the couch. (2) Cut a band, 1 inch wider than the depth of the mattress and long enough to go all the way around the couch. (3) Cut the pleated extension. It should be wide enough to reach

from the band to the floor, allowing for a hem, and twice as long as the band.

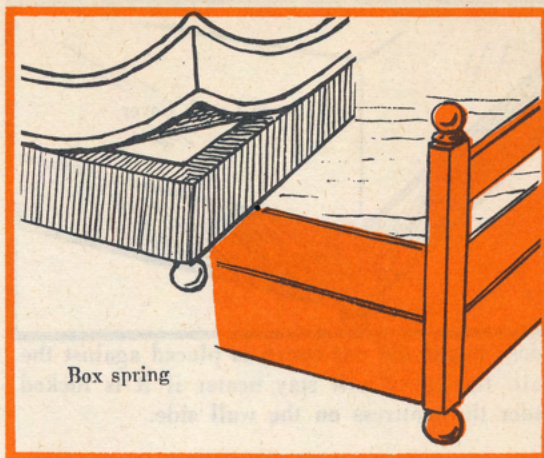
Turn the edge of the top section around a cord and baste it. Put it upside down on the couch and pin the band to it all the way around. Stitch this seam—the cord will finish the seam-line. Turn the lower edge of the band over a cord and baste it. Hem the pleated extension and baste it in box pleats, which can be spaced close together or 4 inches apart. The pleats can be deep, with the fabric meeting in back, or shallow, turned under $\frac{3}{4}$ inch. Join the pleated extension to the corded edge of the band in a seam, so that when it is stitched, the corded edge heads the pleats. Sometimes a cording is run down each corner.



Ruffled Couch Cover: A ruffled couch cover is cut in three pieces. (1) Cut a piece large enough to fit the top of the couch. (2) Cut a band as wide as the depth of the mattress or more, and long enough to go around the couch. (3) Cut a ruffle $2\frac{1}{2}$ times as long as the band and as wide as you desire.

Decide upon the finish. You can hem the ruffle and stitch the other seams; you can bind the ruffle and pipe the seams, using a color contrast; you can face the ruffle with a contrasting band and make the top of the couch cover in the same contrasting color.

Put the top piece right side down on the couch. Pin the band in place all around it—first basting the piping if it is used. Stitch the band to the top piece. Finish the lower edge of the ruffle with hem or binding and gather the ruffle at the top edge. Seam the ruffle to the lower edge of the band, spacing the gathers carefully. If the cover is finished with piping, it must be basted to the edge of the band before the ruffle is joined.



Two-Piece Couch Covers: This type of cover can be used only on day-beds or couches with box springs.

Upholstered Box Springs: Cut the band which covers the side of the spring 5 inches wider than the width of the spring and long enough to go around all four sides. (Piecings must not be made at the corners.) Turn the springs on end and apply this band with catch stitches on both edges so that it is smooth and secure. If you wish, the edges of the springs can be traced with a cording applied where the band passes over both edges. The cover for the mattress can be made in two ways: Either cut the cover long enough to tuck in at top and bottom—a long tuck so it will not pull out—or fit the cover as directed for Upholstered Mattress Cover and finish the edge to hang over the covered spring. This second method is used when ball fringe and braiding are introduced.

BOXED PILLOWS AND COVERINGS

A boxed pillow covering is sometimes used in a man's room to tuck the pillows into during the day. Boxed pillows are a "must" when you arrange a day-bed or a studio couch.

The Pillow: Cut out two pieces of unbleached muslin of the size of the pillow. Join the two pieces with a 3- or 4-inch band stitched to the edges. Turn this lining to the wrong side and stuff it. When feathers or down are transferred from one pillow to another, overcast the closure and cover with piped or corded seams.

CHAPTER XXXVIII

CURTAIN RODS TO SUIT THE CURTAINS

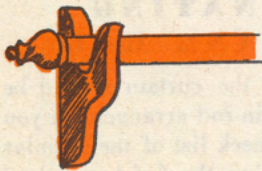
The use of curtain poles is an important part of the decorator's art. The correct use of curtain poles may make the difference between a well curtained house and one in which the curtains look cheap. Correct curtain poles need not entail expense. In fact, studying the type of window treatment in relation to the curtain pole, and so deciding on the type of window to make, often makes it possible to save money. In this chapter are certain types of curtains which look as though an expensive fixture was used; but close examination will show that the hanging on a costly fixture and the hanging on a simple curtain rod entail a different treatment in the making of the curtain. In other words, you can follow the orthodox method, or you can create the same effect more cheaply. To help you we have arranged pages of detailed illustrations

with captions, each explaining the use of the curtain poles. Before making use of this information, you should understand something about the curtain poles which are offered in the stores.

Inexpensive Extension Rods: These rods are sometimes flat, sometimes round, and they are designed to hold light-weight curtains which are not stretched beyond the measure on the inside of the window jamb.

Extension Rods: Many extension rods are especially designed to hold light-weight draperies joined to the outside edge of the window frame. Be sure never to over extend a rod so that it is weak and sags in the center.

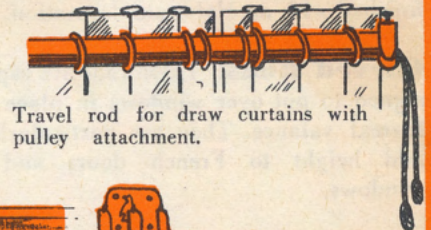
Rods Cut to Measure: Both round and flat rods can be cut to the exact measure of your



Wooden or metal curtain pole and fixture.



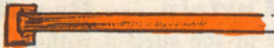
Swinging bracket crane in metal or wood.



Travel rod for draw curtains with pulley attachment.



Flat fixtures that hold the glass curtain inside the window jamb.



Flat screw fixture hold rods close to frame.



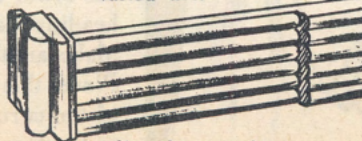
Curved rod fixtures hold one, two or three rods.



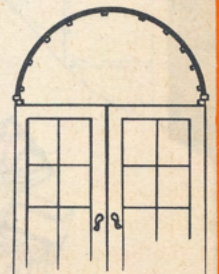
Curtain hooks that require no sewing rings and hooks for varied use.



Decorative tie-backs.



Adjustable cornice.



Curved rod.

windows. It will repay you to buy a sturdy rod. They are not expensive.

Side Brackets: Side brackets are designed to hold one rod or a group of rods. Some of them are screwed inside the window frame, others flat on the outside of the window frame. The side brackets designed to hold a curtain away from the window frame are an important addition to effective window trimming. In the stores you will find them shaped to carry one curtain rod. Two or three curtain rods can be joined so they are hung one behind another, all held in the same bracket.

Costly Rods: Much beautiful art work has been developed in straight rods and in swinging cranes. They are made particularly for curtains without valances and add an important touch to the final decoration of the room. Sometimes these rods are made of wood and are placed on brackets that permit the pole to extend beyond the bracket. This type is particularly good for portières and formal cascade draperies, or those hung on rings. The end of the pole is often finished with an elaborate decoration.

Curved Rods: These rods are especially designed to put over windows in place of a high formal valance. They are particularly good to add height to French doors and casement windows.

Traveler Rods Equipped with Pulleys: Rods equipped with pulleys so that a curtain or drapery may be opened and closed

are made in many types. In the less costly versions, rings finished with an eye to which the curtain can be hooked, are easy to use. Other rods are so elaborate that the rings do not show, but are covered by decoration.

Cornices: Wooden cornices are often used to cover the tops of curtains or to add height to a short window. They can be treated to match the woodwork of the room.

Tie-Backs: Tie-backs made of metal, composition, or glass are offered in the stores in lovely designs. These can be used to hold back simple or elaborate draperies, or you can buy a small hook and ring to join a fabric tie-back.

Rings & Hooks: Your stores also offer upholsterer's pins which can be hooked into a curtain and need no sewing. They also offer hooks and rings which can be sewed to your curtain. Once you know the style of the curtain and the type of pole suited to your need, you will be ready to choose the best type of ring or pin.

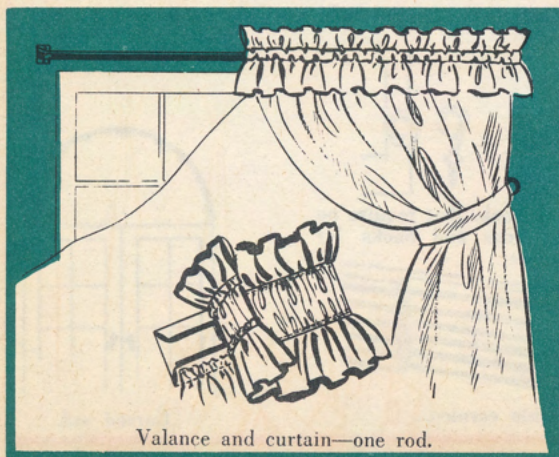
CO-ORDINATING CURTAINS AND RODS

The finish at the top of the curtain should be one suitable for the curtain-rod arrangement you plan to use. Below is a check list of the popular types of curtain, explaining the finish required for each rod arrangement. It tells you just what you need for one rod, two rods, or three rods, and explains the use of a valance board and other fixtures which help to make draperies successful.

RUFFLED TIE-BACKS

Valance and Curtain — One Rod:

Gather the top edge of the curtain without turning and seam it to a $\frac{3}{4}$ -inch band of curtain material. Make the valance twice the length of the curtain rod and the depth desired. Finish the lower edge with a narrow hem and turn the heading; stitch the heading hem and gather it. Make another row of gathers $1\frac{1}{2}$ inches below. Place this valance over the band at the top of the curtain so that the heading can be stitched to the top of the band and the gathered row of the valance to the lower edge of the band.



Valance and curtain—one rod.

Valance and Crossed Curtains —

Two Rods: Place one curtain over the other, laying them out carefully on the floor. Turn the top edge of both curtains in a casing extending across both curtains and double in the center. Stitch the casing and hang the curtains on the under-rod. Cut the valance in the desired width, allowing for a heading and a casing. Finish the valance and hang it on the top rod. This makes a permanent cross-line when the curtains are hung.

Valance and Crossed Curtains —

Three Rods: In this case the top of each curtain is finished with a separate casing, and the valance with a heading and casing. The valance hangs on the top rod, and one curtain on each of the other two rods. The cross-line of the curtains can be adjusted at the window after the curtains are hung.

Crossed Curtains with a Valance

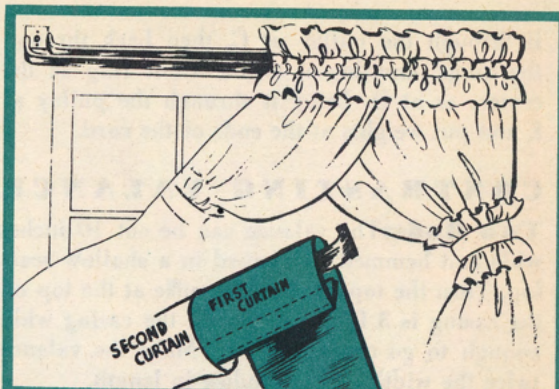
Board: The valance is cut double and finished with a ruffle. Then it is carefully fitted around the valance board and held in place with thumbtacks. The curtains can be hung on one or two rods placed close below the valance board.

PINCH-PLEAT CURTAINS

One Rod: Directions for turning a valance and making French pleats are given on page 268. They can be finished and hung in any of the following ways: Add an applied casing to the back of the curtain to slip over the rod. Finish the curtains with valance pins, which hook over the rod and pin to the curtain. Finish the curtains with rings and make draw curtains, as follows:

Draw Curtains—One Rod: You will need a round rod and small round rings. Sew a ring to the back of each pleat. Secure a cord four times the width of the window, and fixtures which hold the pole to the window frame with a pulley attachment. Slip the cord through the pulley at A, then through the rings, knotting it to the left ring at the center, as at B, and on through the remaining rings at the left. Bring

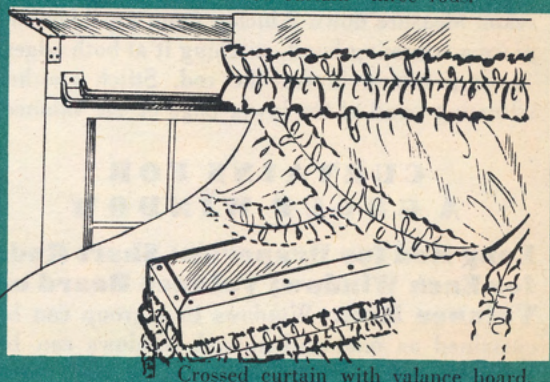
Look in the Ready-Reference Guide at the back for exact page numbers of Detailed Instructions



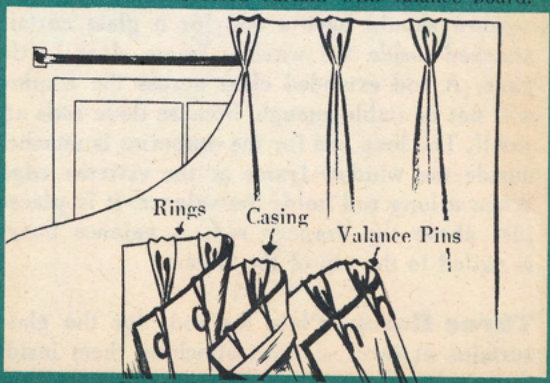
Valance and crossed curtain—two rods.



Valance and crossed curtain—three rods.



Crossed curtain with valance board.



Pinch-pleat curtain—one rod.

it through the pulley at C, then back through the rings, knotting it to the right ring at the center, as at D. Bring it through the pulley at E and put weights at the ends of the cord.

CONTRASTING VALANCE

Two Rods: The valance can be cut 10 inches wide and hemmed, or shaped in a shallow scallop. Turn the top edge so the ruffle at the top of the casing is 3 inches deep and the casing wide enough to go over one rod. Make the valance twice the width of the window in length.

Band Valance—One Rod: A plain valance with contrasting bands gives the tailored effect of a valance board, but the whole curtain is hung on one rod. The band can be 4 or 6 inches deep when finished, depending upon the size of the window. Cut it double. Prepare the trimming bands of the contrasting fabric and press them into straight folds. The curtain is joined to the end of the valance and must be measured in this length. Gather the curtain and sew it to one edge of the band. Turn the band double and hem the opposite edge over the seam. Measure down 2 inches from top edge and place a trimming band, stitching it at both edges. The top casing is for the rod. Stitch another trimming band at the lower edge of the valance.

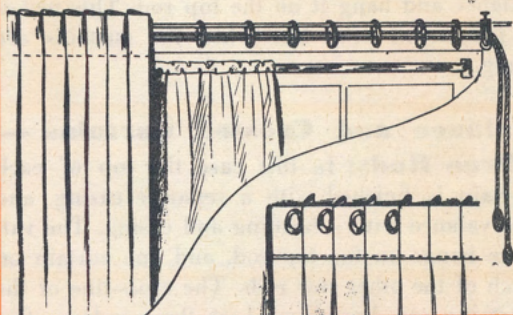
CURTAINS FOR A GROUP WINDOW

Long Rod for Draperies; Short Rods for Each Window; Valance Board or Valance Rod: Windows in a group can be curtained as one, and spaced windows can be grouped together and curtained as one. Each window should have a rod for a glass curtain attached inside the window frame close to the pane. A rod extended clear across the window will not be stable enough, because these rods are small. The long rod for the draperies is attached outside the window frame at the extreme edge. When a long rod holds the valance, it is placed just above the drapery rod. A valance board is nailed to the top of the frame.

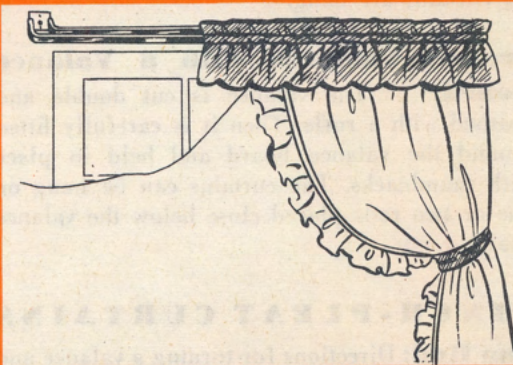
Three Rods: Place the rods for the glass curtains at each window, attaching them inside the window frame. The gathered or pleated val-



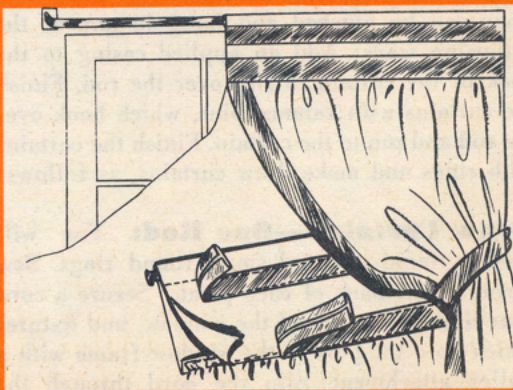
Pulley attachment for draw curtain.



Draw curtain—one rod with traveler pulley

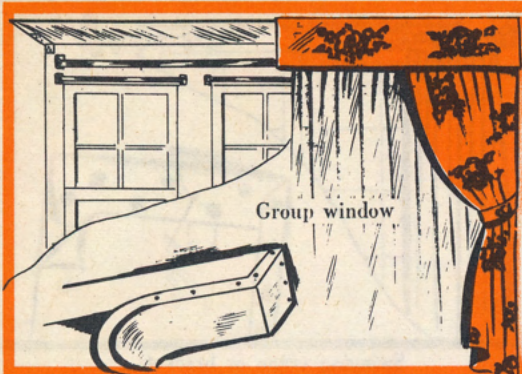


Contrasting valance—one rod.



Band valance—one rod.

ance can extend over the top of the draperies, or the top of the draperies can be finished like the valance and the valance hung on the rod between the draperies.



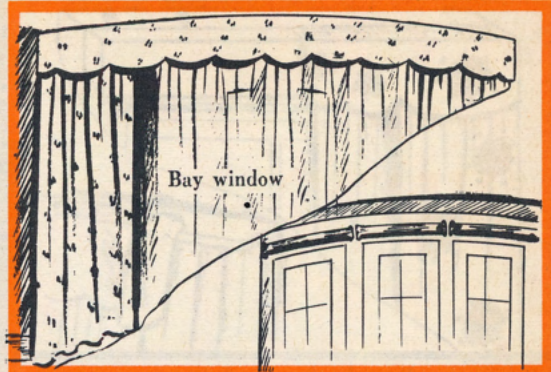
Place valance board above all windows in the group. Place rod that carries over curtain below valance board. Glass curtains are hung at each window, showing wall space between windows. When 2 or more curtains are used, one must be placed forward of the other so they can all hang freely.

FORMAL VALANCE

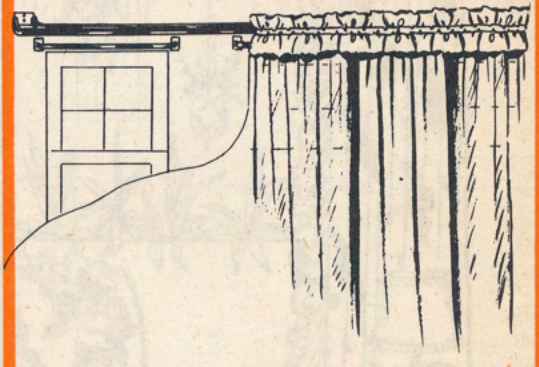
Valance Board and Two Rods: Adjust the valance board on top of the window or nail a board to the front of the window frame. Adjust the rod for the glass curtains inside the window frame as close to the glass as possible; adjust the rod for the drapery on the outside of the window frame as close to the end as possible—or, if you want to make the window look wider, extend it out over the wall. The glass curtains and draperies are finished with casings. The valance is interlined with buckram. Cut a paper pattern of the valance first, and pin it above the curtains so you can decide the right shape and width for the valance. Then cut the duplicate of the pattern in buckram, and the lining, interlining, and valance fabric.

SWINGING CRANES

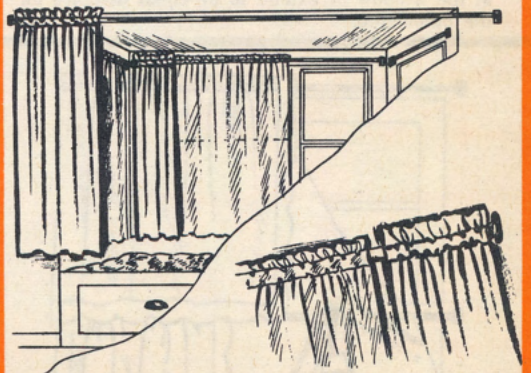
Doors or windows which swing out can use this Italian type of window treatment particularly well, but it can be used at any window. The cranes can be very simple or very decorative indeed. A swinging bracket is never combined with a valance, but a panel is often used over the window to add height and dignity. The best curtain for this arrangement is a straight floor-length drape with the fullness laid in pleats. Finish the top with pinch or box pleats and put a drapery pin behind each pleat. You can also make a casing and run the swinging crane right through it. See illustration on page 260.



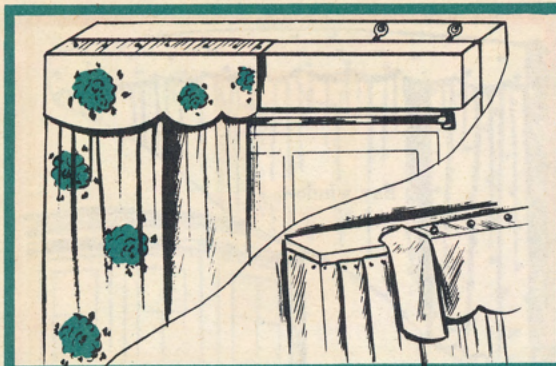
The rods carrying overdraperies and valances are placed at outside of bay windows. To get the effect of one curtain over the entire window space the glass curtain poles are placed end to end even if they must extend beyond window edge.



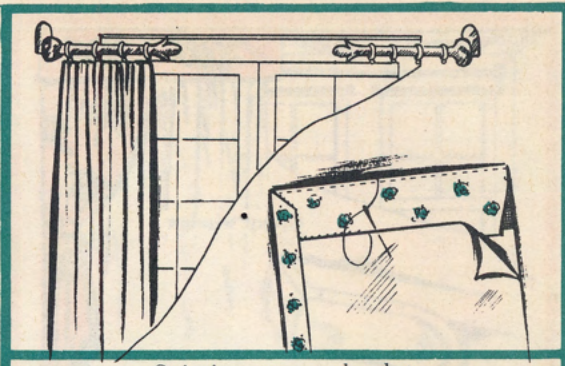
Glass curtain rod hung close to window pane and long rod extending over all windows carries both overdrapery and valance on one rod.



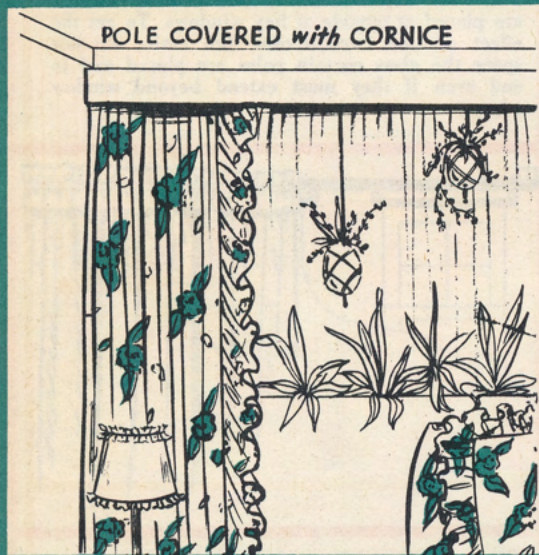
A heavy and transparent fabric can be hung side by side on one rod at the far end of the window. The heavier fabric can be repeated at the outside of the window bay.



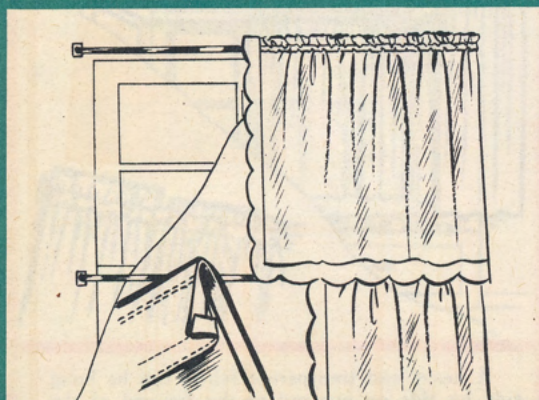
Formal valance and drapery.



Swinging crane or bracket.

POLE COVERED *with* CORNICE

A drapery extends over the side wall and covers the edges of the glass curtain. The pole can end at the window or extend to an equal distance on the other side.



Dutch curtains are hung on separate rods, placed on the window joint of both top and bottom casements.

WINDOW PROPORTIONS

CURTAINS FOR UNUSUAL WINDOWS

The windows of your room can be made to look wider, higher, or narrower, depending on the draperies you plan and the placement of the fixtures to hold them.

The first rule is to hang the rod as high and as wide as the window frame permits. A window can be made to look wider by extending the rod beyond the window frame so the overdrapery extends over the wall and covers only the frame of the window. Use a fixture on the framework that permits the pole to extend out on the wall, or have a board nailed to the wall on each side of the window and set the fixtures for the pole at the end of the wood. From 4 to 8 inches can be added in this way. Swinging fixtures can be hung outside the window frame, and so not shut out the light. Higher windows can be treated in the same way. Have a side



The beauty of soft satin is dramatized on a valance and drapery cut in one piece.

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

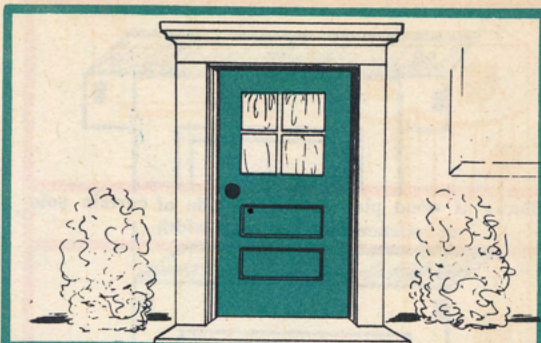
board and a valance board nailed above the window frame and paint it like the woodwork, or nail a strip of molding where you want the curtain pole and attach the fixture for the pole to the molding. The higher pole adjustments are often wide as well as high and this is a good way to cover the fact that windows are uneven. Ignore the top of the windows and set the curtain poles even, then make the curtains to cover the defect.

Group Windows: When two windows can be treated together, it makes a picture in the room. Make a little diagram of the side of the wall, then cover it with tracing paper and sketch some different types to see which one you like. Windows treated as a group often need the glass curtains hung close so they show a sweeping line instead of a separated one. They can then be framed with the overdrapery at each end, or set in between.

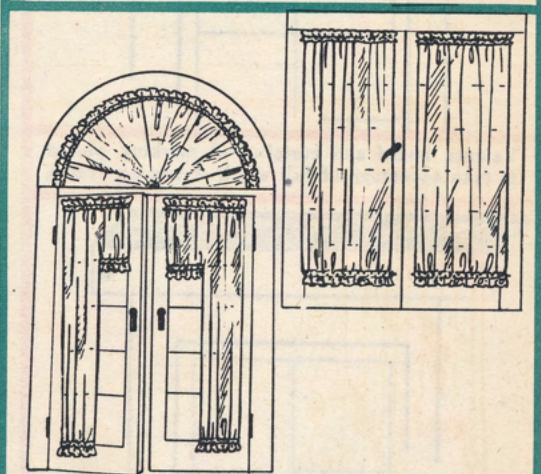
Sometimes a piece of furniture can be placed in the center of the window and covered with a new slipcover that helps the effect. Again, in a small piece of furniture, a mirror or a picture can be moved. Don't forget the possibility of flower boxes or a flower shelf under the window.

In bay, and set-in windows, the window can be brought into the room by extending the treatment across the whole extent. Often the window can be framed as if it were a cut-out. To do this, have a board nailed to the wall and shape valances over buckram to fit the opening.

Narrow Windows: Arrange the curtain poles so they extend beyond the windows and are attached to the wall, making the window look any width you want. Don't use a bracket which turns; use a pole which rests on a bracket attached to the window frame. The inside edge of the drapery which is to extend over the wall must cover the side hem of the glass curtain. In some windows a pole is hung over the wall and does not extend across the window. With this arrangement the whole side wall of the room and both sides of the window can be covered, and the curtains can be floor-length. Glass curtains cover the window, and flower boxes can be put in front of them and hanging flower pots arranged against them.

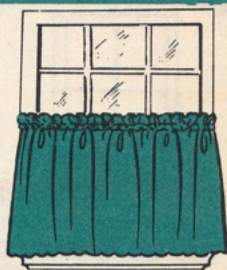


Front-door curtains should be attached to poles top and bottom.



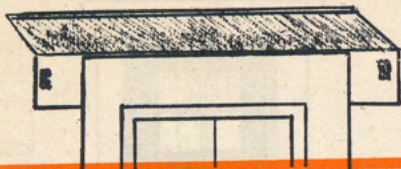
French doors and windows feature sheer curtains tightly drawn between rods placed at top and bottom of window pane.

Half-curtains are hung with rod attached to outside of window frame.

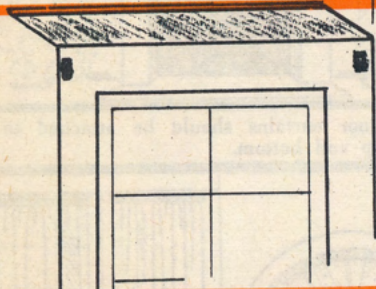


Use short draw or tie-string curtains for case-window curtains that open out.

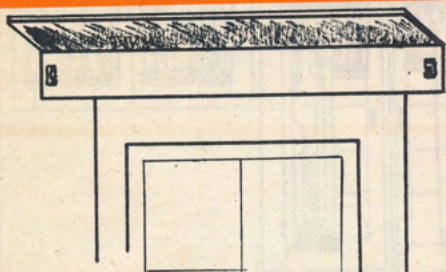




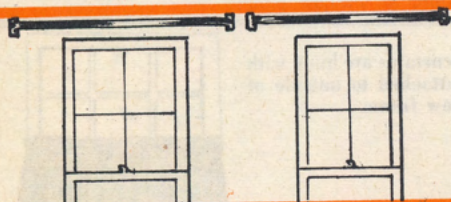
Blocks of wood placed on each side of curtain pole or valance board to add width.



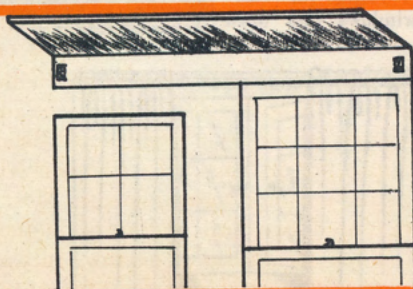
Valance board and curtain rod marking placed to take advantage of full width of window frame.



Board is placed above window frame to extend valance higher for taller appearing window.



Curtain rods can extend over the wall, above and beyond a window frame.



When windows are uneven, place valance board as for equal sized windows.

Short Windows: Place a valance rod above the window frame so that it extends over the wall. Make the curtains long and put a flower box or shelf under the window.

Small Windows: For very small windows, keep the curtains on the outside of the windows, against the wall. Whenever possible, group two windows as one, with a mirror between them. Sometimes a false window is made around a mirror in order to balance a room.

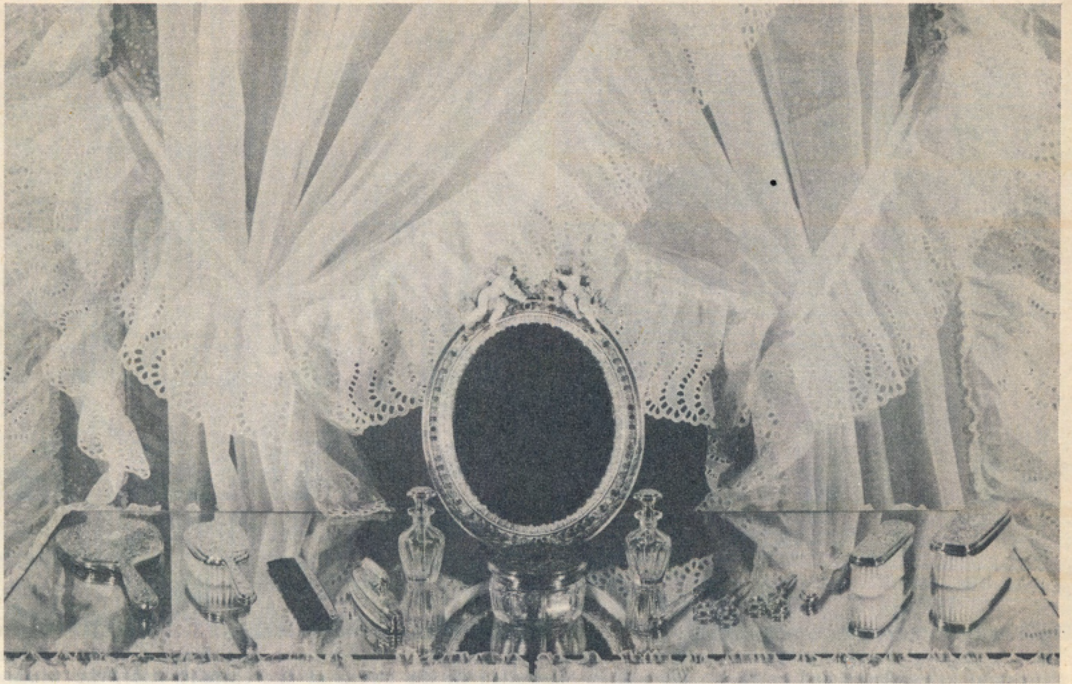
Bay Windows: Outline the window with a floor-length drapery placed on the outside of the bay. Use a gathered or pleated valance. Fit each window in the bay with a glass curtain hung on a rod inside the window frame. If there is a window seat, cover it with a matching or harmonizing fabric. If the outlining drapery is not used, the glass curtains can be hung on the outside of the window frame and feature a gathered heading, French-pleated heading, or a valance. The curtains should be long and touch one another to give a graceful effect.

Swinging Windows: When the window is hinged in the center so that the top swings in and the bottom out, the curtain must be stretched between two rods, one on the top sash and the other on the bottom.

Front Doors: The window in any door should be paneled with lace or finished with a net curtain stretched between two rods placed at each end of the panel. It is a mistake to hang a loosely gathered curtain at a door. If you want to make the door opaque, use semi-transparent rayon stretched between the two rods.

Vestibules: The outside door of the vestibule in a formal city house is not curtained. The front door and any side windows should be curtained alike. In suburban houses with many windows in the vestibule, they can all be curtained like the door or a novelty fabric can be used, depending upon the type of house.

Sun Porches: The windows of a sun porch may be left uncurtained, or uniform glass curtains used. Sometimes draw curtains are arranged to be pulled over the windows when desired. These curtains are usually floor-length and present a formal and colorful note.



CHAPTER XXXIX

HOW TO MAKE CURTAINS

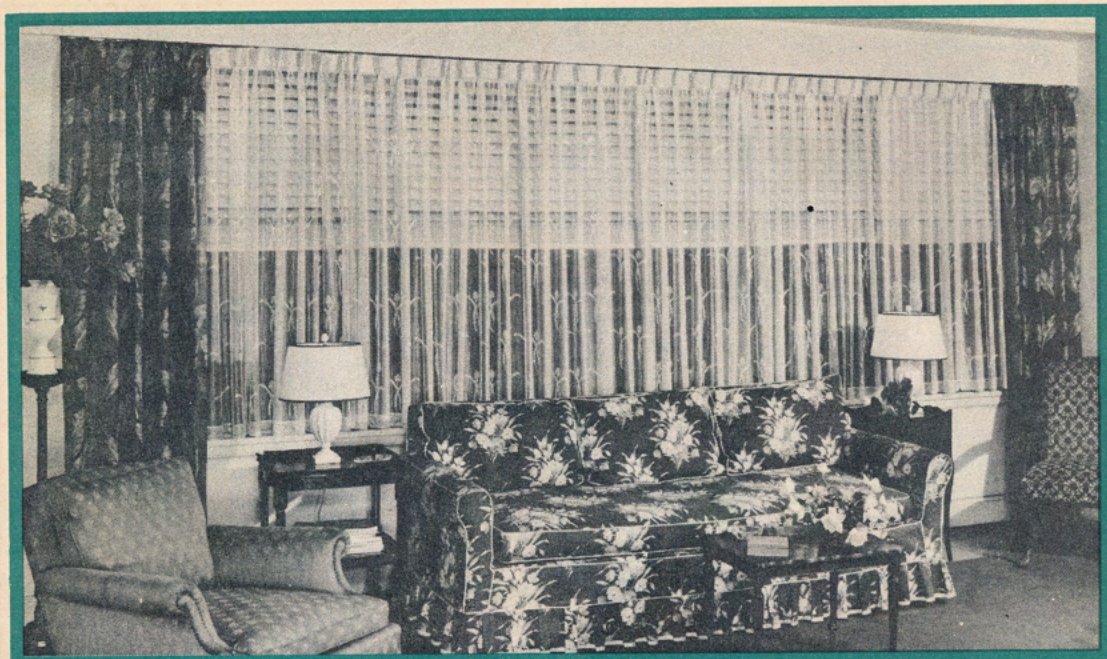
The amount of yardage in the curtains can make all the difference, decorators say, between a really lovely room and a drab, undistinguished one. For this reason it is better to use cheaper fabrics lavishly than expensive ones sparingly. If you make curtains at home, for the same cost you can expect (1) better material, (2) more fullness, and (3) longer wear than in those you buy. When you go to buy fabrics for curtains, look in the dress-fabric department as well as for drapery textiles. Very often you can find a dress fabric which costs less than the drapery fabric and gives the same effect.

Before you make your curtains, you will, of course, have considered carefully the type of window (Chapter XXXVIII), the matter of draperies and valances, and the outlook from the window. If you have a lovely view, you will want to give freedom to the windows which overlook it with transparent tie-backs or draw cur-

tains, or side curtains which fall away from the window. If the outlook is poor, use glass curtains and side draperies that hide the view. If the room needs cheer and sunlight use bright yellow ninon.

Curtains hung close to the glass are $\frac{1}{2}$ inch shorter than the window sill. Those hung outside the window frame can be of any length. A few summer curtains, attached to the outside of the window frame, end in a line with a radiator cover or at the lower end of the window sill. Tie-back curtains must allow for the draping.

The size of the window, the style of curtain, and the width of fabric vary so much that the method used by professionals should be adopted. They decide on the style and test all details before estimating yardage. See Chapter XLI for full instructions on measurements. Most large windows need two full widths of 50-inch material. When the fabric is narrow, full or half lengths must be joined, and don't forget to count this as extra yardage.



The lace glass curtains are finished with a French pleated heading to match those on the side drapery and hung on several poles placed end to end so there is no separation in the sweep of the curtain. Here, the windows join but the same treatment is possible in group windows if mirrors are placed between the windows.

CUTTING CURTAINS

Work on the floor to have space for laying out the work. It is not necessary to spread papers over the floor; vacuum-clean the rug or wipe a wooden floor with a damp rag before you begin. A rug holds transparent fabrics in line so it is easier to cut straight edges and join true seams.

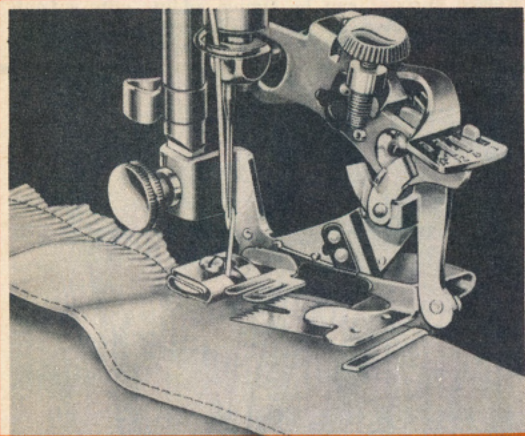
Cutting Straight Edges: Tear curtain fabrics whenever possible. If the fabric does not tear, draw a thread and cut on the thread line. If this is not possible, draw a chalkline on a smooth fabric with a yardstick. Use a yardstick when measuring for length, and a tape measure when working on details. Watch the grains of the fabric in all the cutting, folding, and stitching so the curtain will hang straight.

Remove All Selvages: Very often the selva is woven more tightly than the rest of the fabric. This will not show up in the new fabric as much as it will after the curtain is washed. It is safer to remove all selvages, because if you don't you may find yourself with a baggy curtain which cannot be ironed smooth.

Press Hem Edges: The side hems are turned first. The hem edge is 1 or 2 inches finished. You can save time in making it by putting an ironing board on the floor and pressing in both the first $\frac{1}{4}$ -inch turn and the second 1-inch turn; then you can pin the hem from the outside edge and stitch it without basting. If the curtain has a ruffle, hem only the wall edge.

Top Curtain Finish or Hem: The top hem is basted so that you can hang the curtain to test its length, width, and the way it drapes. When you have decided upon the correct length, join the ruffle, allowing $\frac{1}{2}$ inch for seams. This hanging test is important in all tie-backs, because a tie-back curtain or drape must be longer than the window length. It is important in straight curtains, too, when the window is uneven, because all straight-hanging hem lines must follow the edge of the woodwork.

The finish at the top of the curtain is a matter of style. If you make a casing, the hem is turned deep enough to let the curtain pole pass easily. If you have a casing with heading, turn the hem deep enough for both casing and heading and stitch it twice, once at the edge and once to mark



A Ruffler attachment on your machine will save you much time.

and seams and double ruffles in the draped heading. In other living rooms they are crossed, sometimes floor-length but usually short. Some have valances, some are finished with double ruffles across the top, some are headed with a double hem, and some are finished with a heading and casing.

Ruffled tie-back curtains are used alone or with print or checked window shades. In the city a glass curtain is often necessary. Hang the glass curtain close to the window and the ruffled curtain on the outside of the window frame.

Fabrics: The fabrics for ruffled curtains can have a permanent starchless finish. Ask for it in organdy or paper muslin for a really grand ruffled curtain. Ask for it also in lawn, dimity, dotted swiss, dotted scrim, net, and marquisette.

Making the Curtain: Spread the fabric smoothly and measure it carefully. First straighten the edge, then measure and mark the edges. The seams for extra fullness are joined first, then the side hems. If you stitch without basting, use pins lavishly. It will help if you press the turned hem on all the edges.

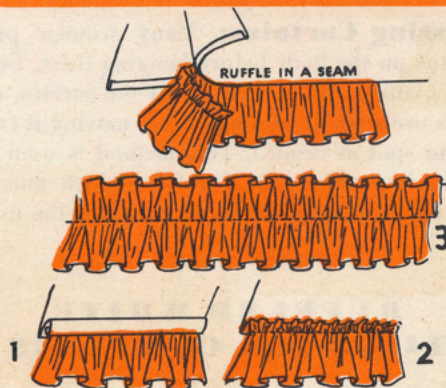
Ruffles: It will save time to cut and join the seams in all the ruffle lengths at the same time. Fabrics cut across the grain usually require $1\frac{3}{4}$ or 2 yards of ruffling for each yard of curtain length. For bias ruffles you need only $1\frac{1}{2}$ yards of ruffling for each yard of curtain.

The ruffles should be from 3 to 5 inches wide.

In many fabrics you can tear instead of cutting straight-grain ruffles. Test your fabric to make sure it will tear. Limp fabrics such as marquisette, ninon, and voile should be torn crosswise of the goods, never cut bias. Crisp fabrics like lawn, organdy, and taffeta tear lengthwise, but the ruffles show to better advantage if they are cut on the bias. Use a small French seam for joining the pieces of a straight ruffle. Bias ruffles must be seamed crosswise and the seam pressed flat. Snip off the end of the seam if you hem the ruffle by machine so the machine hemmer will work smoothly and not stop at the bulk of the seam.

Before you gather the ruffle, decide upon the type of joining to the curtain. You can use a heading, overcasting, or a flat fell, or a French fold or an upholsterer's seam. Use the gathering attachment of the machine and set your work in the machine so that the gathers come as close as possible to the edge. If you find that this gathered edge is too short when you come to join it, clip the machine stitching every few inches and stretch out the fabric. Ruffles can be gathered by hand. If you do this, make three rows of gathers and mark them so the spacing is even. Professionals use 3 needles and gather one section at a time.

Joining Ruffle to Curtain: Work on the floor. Lay the edge of the curtain flat and smooth. Lay the ruffle along the edge and full it around the corners. Pin the edges together and baste them.



Join the ruffles with (1) a French fold; (2) a small heading or (3) stitch a Double Ruffle to the edge.

the top edge of the casing. This leaves a ruffle of double fabric, called a heading, above the casing. It is narrow on glass and kitchen curtains, although wider for others. When the top of the curtain is pleated, the top hem is 3 inches deep or more, depending upon the style and spacing of the pleats. In transparent fabrics all hems are cut double, no matter whether the finish has a casing, heading, or pleats.

Shrinkage Tuck: An allowance for shrinking should be considered in the top of any curtain. In addition to the heading and casing, make a small shrinkage tuck which hangs behind the heading and so does not show. The allowance for shrinking differs with the fabric, but the usual tuck is 2 inches, which permits a 4-inch addition to the length of the curtain in case of need. When a ruffled curtain is turned, set your mark for the heading and casing; but before you turn it, make the shrinkage tuck, which extends the full width of the curtain and should be basted to the outside edge of the ruffle. When the tuck has been basted, turn the edge for the casing and stitch it just above the basted seam. Then stitch the heading casing seams.

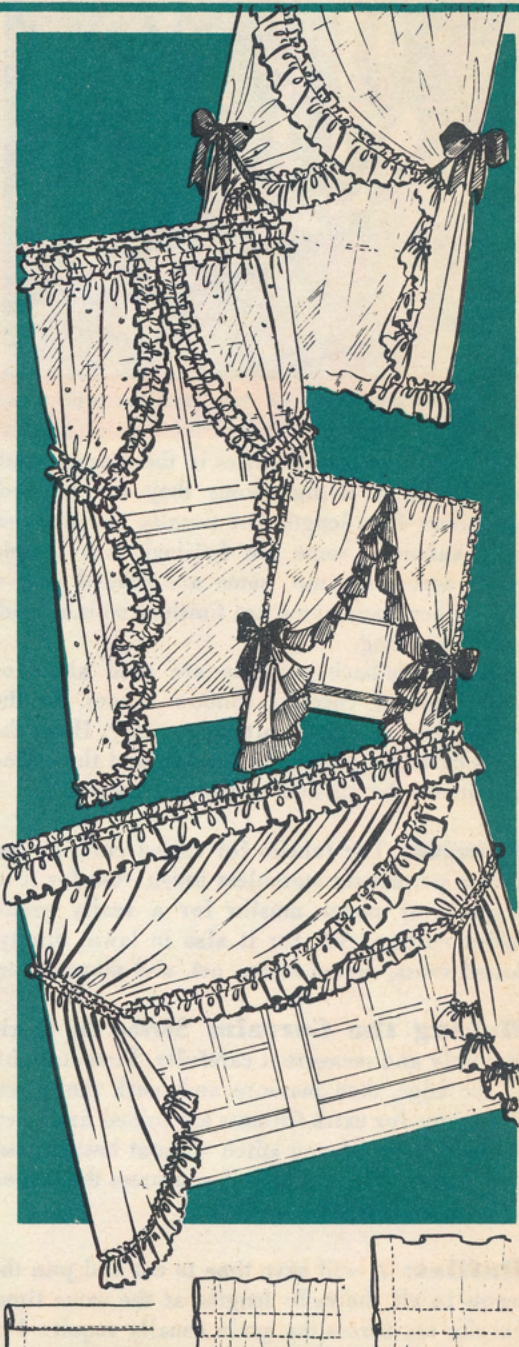
Seaming Long Joinings: Smooth the fabric carefully and insert pins without slipping your finger under the fabric. Baste the seam with the fabric still on the floor; pick it up only when you take it to the machine to stitch. Long seams in curtains are joined with an upholsterers' or a flat felled seam.

Pressing Curtains: Many women press curtains on the floor before hanging them. Some lay a blanket on the floor under the curtain, and others use a small ironing board, moving it from spot to spot as needed. This method is used for the final touching up of ruffles, which muss if you iron them on a standing board in the usual way.

RUFFLED WHITE TIE-BACK CURTAINS

America's favorite curtain is the ruffled white tie-back. When they are used for luxury living rooms, they are very ruffled indeed and sweep the floor. They often have a ruffle on all edges

Ruffled curtains can be simple adding only a fresh note of crispness, or they can be frilled and crossed and fitted into a more formal setting.



The turn-in at the top of a curtain governs the formality of the heading. On glass curtains a small heading is usual. In bedrooms the heading is 2 to 3 inches. In living rooms the heading is still wider.

French Fold: This joining is used for ruffles when no stitching is to show. Work so the seam is on the wrong side of curtain and ruffle. Place the gathered edge a little back of the curtain edge. Pin and baste the seam, then stitch it. Turn the long edge over the gathered edge and stitch again.

Turning Corners: When you apply a ruffle to a curve or corner, allow twice the length of the curve to make the ruffle lie flat and show equal fullness.

Ruffles Set into Curtains: These ruffles can be seamed in the joining or gathered with a turned edge and applied to the curtain near a marked line.

Double-Ruffle Edge: Cut your ruffle twice the width desired and finish both edges. The center can be finished with machine gathers and the joining stitched through these gathers. To do this, turn the curtain edge up $\frac{1}{2}$ inch on the right side and baste the ruffle over this turn. The ruffle can be gathered by hand if preferred.

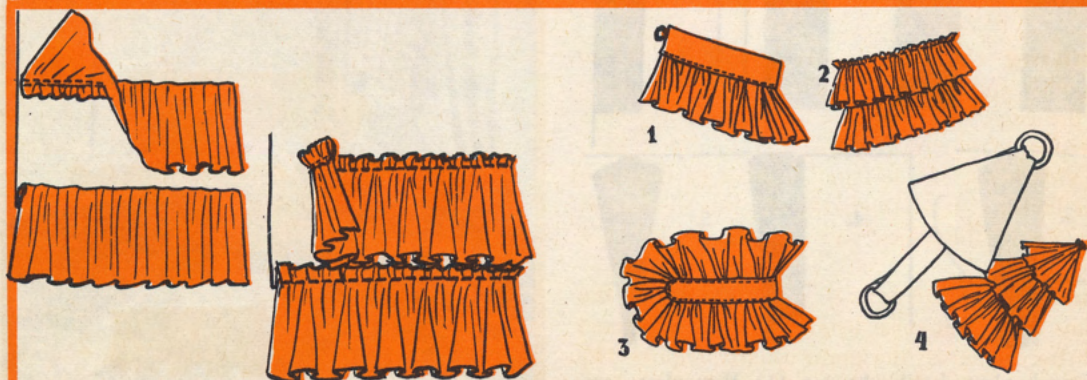
Tiered Ruffles: When ruffles are applied in tiers, mark the line where each ruffle is to come. Use pins, a basting thread, a creased line, or a tracing wheel. The ruffle which goes on the edge is joined with a French fold seam. The applied ruffles are basted along each straight line, with the ruffle placed above the line so that when it is basted and stitched it will fall over and conceal the seam.

Small Heading: Turn the top edge of the ruffle over 1 inch before gathering, and gather it $\frac{1}{2}$ to $\frac{3}{4}$ inch from the edge. Turn the edge of the curtain over $\frac{1}{4}$ inch on the right side and cover it with the ruffle edge.

Top Finish: A hem at the top, a casing, or a casing and heading finish—whatever the finish, it is stitched when the curtain is finished and extends all the way across the ruffled edge so that the curtain rod will slide the full width from end to end of the curtain.

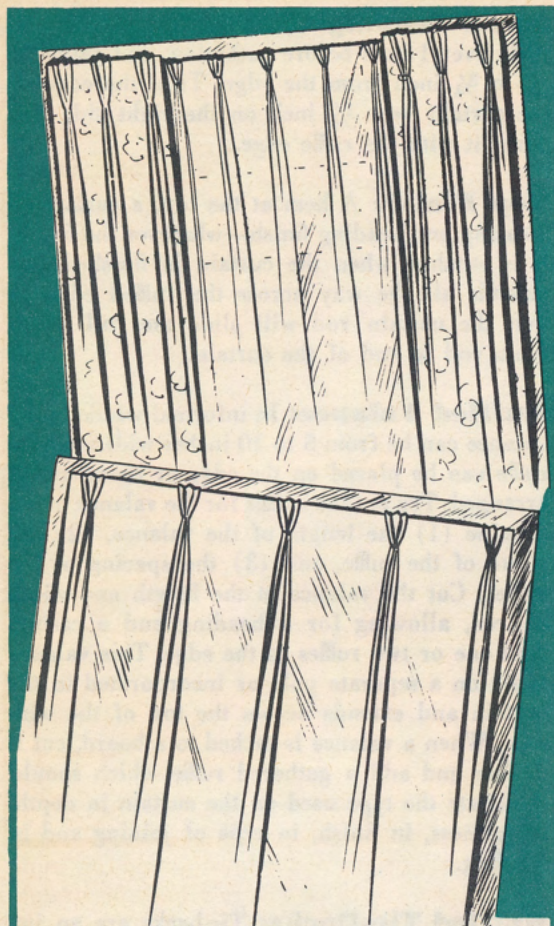
Ruffled Valance: In informal windows the valance can be from 5 to 10 inches wide, and the ruffle can be placed on the edge or tiered ruffles arranged. Try out the ruffles for the valance to determine (1) the length of the valance, (2) the width of the ruffle, and (3) the spacing of the ruffles. Cut the valance in the length and width desired, allowing for a heading and a casing. Add one or two ruffles to the edge. This valance is set on a separate pole or incorporated in the curtain and extends across the top of the window. When a valance is tacked to a board, cut it double and add a gathered ruffle which should duplicate the type used on the curtain in depth, in fullness, in finish, in type of joining and in heading.

Ruffled Tie-Backs: Tie-backs are an important part of ruffled curtains. They are made of the curtain material and can be developed in many interesting ways. The length depends upon

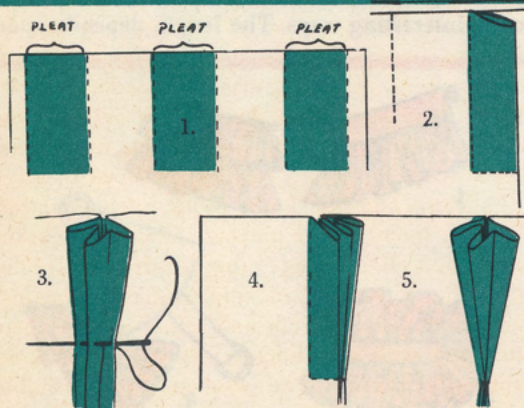


Tiered ruffles can be joined with a stitching under the ruffle or with a stitching across the gathers on the right side.

Ruffled tie-backs should reflect the ruffle treatment of the curtain. Single Ruffle (1); Double Ruffle (2); All-around Ruffle (3); Triangular Ruffle tie-back (4).



Transparent or opaque fabric can be finished with French pleats or pinch pleats.



French pleat details showing (1) How pleats are marked (2) How pleats are laid and stitched (3) How pleats are folded and caught into three little pleats (4) Side view showing stitching line to hold pleats secure (5) Finished Pleats.

the amount of fullness to be held in. Usually tie-backs are from 14 to 18 inches or longer. The ends are finished with rings or loops which are caught on a hook screwed into the window frame. Most ruffled tie-backs are made on a double band of self-fabric 1 to 2 inches wide. The ruffle should match the ruffle on the curtain in width, finish, and fullness. Attach the ruffle to one or both edges of the tie-backs, or two or more ruffles can be attached to one edge.

Triangle Tie-Backs: Cut a piece of buckram like the arrow in diagram on page 247. It should be $7\frac{1}{2}$ inches across the widest part and about 9 inches long. Try it on the window for size—you may want to make it a little larger or smaller. Cover the buckram with the fabric and attach it to a band of self-fabric 2 inches wide and 9 inches long. Cover the triangle with rows of ruffles and join the tie-back to the window by placing a ring at the point and at the end of the band.

FRENCH-PLEATED CURTAINS

Transparent Rayon Curtains: First decide whether you will finish your curtains with rings, upholstery pins, or an added casing. You will need two lengths of 50-inch transparent material for the average window. If the window is



A simple curtain finished with a French pleated heading and banded in contrasting color.

small, use the dress-weight ninons 40 inches wide. The beauty of these curtains is their simplicity. Cut off the selvage and turn the side hems of the curtains so that they are finished with double hems 1 inch wide. These hems should extend the full length into the tucked section at the top of the curtain.

Stiffening the Hem: Transparent curtains need a stiffening 3 or more inches wide in the heading, of firm crinoline or a light-weight buckram. In measuring the turning necessary for the heading, first decide on the depth of the pleat, then turn the top edge in 2 inches more than this measure. Allow a double turn so the buckram will not show through.

In measuring the length of the buckram, measure in 2 inches from the edge, because top stiffening should not extend into the outside hem of the French-pleated curtain.

Now use the chart which you made when you took your measurements. You can turn the heading at the top of the curtain. First baste the edge of the fabric to the buckram. Turn it twice and stitch the hem or baste it. In some curtains the pleats hold the hem and no hemline shows.

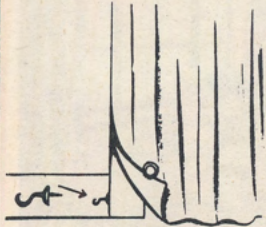
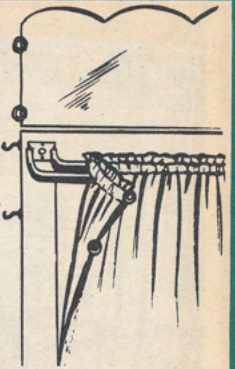
French Pleats: Lay box pleats across the top of your curtain and make a stitched line the length of the pleat on the grain of the fabric. Press the fabric in this pleat into three small folds and stitch across the end of the pleats. With a matching thread make a few stitches across the base of the pleats to hold them on the right side of the material. Work over and over stitches as these hold the pleats.

Finish the back of the curtain with an applied casing basted across the back of the pleats. The casing must be joined securely by hand so that the stitches do not show through on the right side. Or, instead of a casing, use an upholstery pin which is slipped into each group of pleats. The pins hook into the curtain rod. When these curtains are made into draw curtains (see page 257), sew a ring behind each pleat.

Heavier Fabrics: These heavier curtains are used alone, or with Venetian blinds, or with glass curtains in homes, offices, meeting halls, and play rooms. You can make them of any opaque curtain fabric—cretonne, chintz, monk's

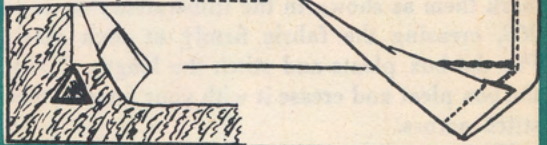
ANCHORING CURTAINS

To anchor a curtain or valance to the wall, screw hooks into side of window frame and sew a ring to the edge of the curtain and the valance so that they are held in place.



Screw a hook to the base board and sew a ring to the curtain edge to hold a straight line against the wall.

In transparent rayon curtains round weights are covered and placed in corner of hem. Or you can place weights sold by the yard in the hems; attaching them with long basting stitches so that they cannot slip.



cloth, linen, or any of the fabrics used for "summer drapes." They can be tied back or straight and should be abundantly full. The top of the curtain is finished with a stiff French-pleated heading which gives the curtain a professional look. Like the transparent curtains, they can be hung on a rod with a casing, on rings, or on upholstery pins. When a curtain is made for a set space, there should be no fullness between the pleats; for a draw curtain the pleats are spaced wider apart to permit fullness between them.

Fabrics which will stand alone, such as glazed chintz or linen, can be pleated without a buckram or crinoline interlining; other fabrics require the stiffening. If you are making washable curtains, remember that buckram and crinoline lose their stiffening with washing, unless you use a kind especially made to be washed. For washable curtains you can also use a washable stiffening with slits cut as eyelets for the curtain pole. This relieves you of the labor of setting in rings.

Estimate your curtain width and the spacing of the pleats and cut the curtain, allowing a



The Venetian blinds are complimented by a frame of chintz finished with a heading. To hang both curtain and valance on one pole see sketch on page 256.

turn-down to form the pleated section 2 inches longer than the pleats. Divide the pleats and mark them as shown in the illustrations on page 268, creasing the fabric firmly at each mark. Pin the box pleats and stitch the length. Divide the box pleat and crease it with your fingers, then stitch across.

When you use a patent washable pleater, buy it wide enough so that the eyelets for the rod can be placed exactly on the pole line of the curtain. Then turn the top of the curtain in and stitch the fabric at both edges of the stiffened band. Make another row of stitching on each side of the eyelets to hold the fabric firm. Next make a row of stitching between the eyelets where the pleat creases. Run the pole through the eyelets and press the pleats into shape. You can group them in clusters of three, held by a small stitch; you can space them evenly in close clusters or space them widely. Hang the pole before you finish the lower edge of the curtain.

EASY VALANCES

Pleated and ruffled valances can be added to casual unlined draperies or used as a heading for ruffled or glass curtains. Cut this kind of valance 14 to 16 inches wide and at least twice the length of the window, measuring around the pole at each end. If you want it really full, add still another length.

Gathered Valance: Turn a 6-inch hem at the top and seam it twice for the casing and the heading. Stitch these lines and hem the lower edge. A flat curtain pole is run through the casing, and you can space the gathers on the pole. This type of valance is sometimes run on the same pole with the side curtains to fill in the space between the draperies. Again, it extends over the top of the draperies in addition to crossing the window. This requires a separate pole for the valance.

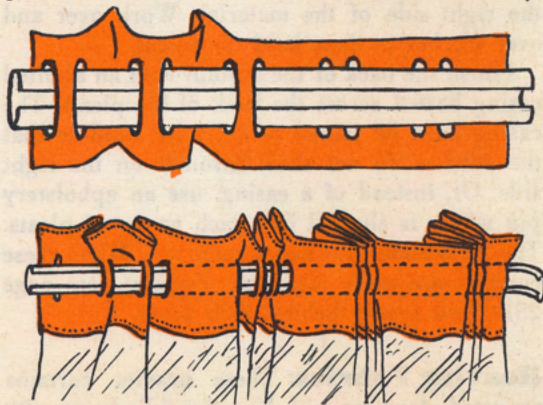
Pleated Valance: Turn a 4-inch hem and line it with crinoline or buckram, depending upon the weight of the material. Stitch the hem and finish the edge of the valance as directed for French pleats earlier in this chapter.

GLASS CURTAINS

Curtains hung close to the glass on a rod attached inside the window frame are called glass curtains. They are made of net, marquisette, scrim, or sheer rayon; and they can be used alone or combined with a formal or informal drapery. They are usually neutral in color and hang straight from a casing. They are sill-length and have soft, full gathers, which should never be skimpy. Most glass curtains are finished with a narrow hem.

All glass curtains which can be seen from the street should be uniform. Inside there can be plenty of variation.

Allow twice the width of the window to a pair of curtains. Cut these curtains carefully,



Washable buckram banding with eyelets help you form French pleats without measuring. No rings are needed as the curtain pole is slipped through the eyelets.

small, use the dress-weight ninons 40 inches wide. The beauty of these curtains is their simplicity. Cut off the selvage and turn the side hems of the curtains so that they are finished with double hems 1 inch wide. These hems should extend the full length into the tucked section at the top of the curtain.

Stiffening the Hem: Transparent curtains need a stiffening 3 or more inches wide in the heading, of firm crinoline or a light-weight buckram. In measuring the turning necessary for the heading, first decide on the depth of the pleat, then turn the top edge in 2 inches more than this measure. Allow a double turn so the buckram will not show through.

In measuring the length of the buckram, measure in 2 inches from the edge, because top stiffening should not extend into the outside hem of the French-pleated curtain.

Now use the chart which you made when you took your measurements. You can turn the heading at the top of the curtain. First baste the edge of the fabric to the buckram. Turn it twice and stitch the hem or baste it. In some curtains the pleats hold the hem and no hemline shows.

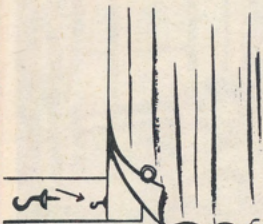
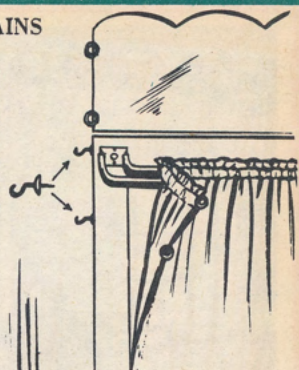
French Pleats: Lay box pleats across the top of your curtain and make a stitched line the length of the pleat on the grain of the fabric. Press the fabric in this pleat into three small folds and stitch across the end of the pleats. With a matching thread make a few stitches across the base of the pleats to hold them on the right side of the material. Work over and over stitches as these hold the pleats.

Finish the back of the curtain with an applied casing basted across the back of the pleats. The casing must be joined securely by hand so that the stitches do not show through on the right side. Or, instead of a casing, use an upholstery pin which is slipped into each group of pleats. The pins hook into the curtain rod. When these curtains are made into draw curtains (see page 257), sew a ring behind each pleat.

Heavier Fabrics: These heavier curtains are used alone, or with Venetian blinds, or with glass curtains in homes, offices, meeting halls, and play rooms. You can make them of any opaque curtain fabric—cretonne, chintz, monk's

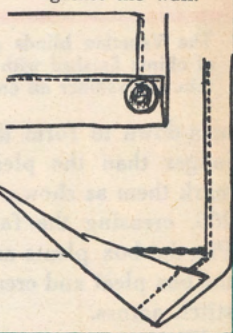
ANCHORING CURTAINS

To anchor a curtain or valance to the wall, screw hooks into side of window frame and sew a ring to the edge of the curtain and the valance so that they are held in place.



In transparent rayon curtains round weights are covered and placed in corner of hem. Or you can place weights sold by the yard in the hems; attaching them with long basting stitches so that they cannot slip.

Screw a hook to the base board and sew a ring to the curtain edge to hold a straight line against the wall.



cloth, linen, or any of the fabrics used for "summer drapes." They can be tied back or straight and should be abundantly full. The top of the curtain is finished with a stiff French-pleated heading which gives the curtain a professional look. Like the transparent curtains, they can be hung on a rod with a casing, on rings, or on upholstery pins. When a curtain is made for a set space, there should be no fullness between the pleats; for a draw curtain the pleats are spaced wider apart to permit fullness between them.

Fabrics which will stand alone, such as glazed chintz or linen, can be pleated without a buckram or crinoline interlining; other fabrics require the stiffening. If you are making washable curtains, remember that buckram and crinoline lose their stiffening with washing, unless you use a kind especially made to be washed. For washable curtains you can also use a washable stiffening with slits cut as eyelets for the curtain pole. This relieves you of the labor of setting in rings.

Estimate your curtain width and the spacing of the pleats and cut the curtain, allowing a

spreading them on the floor so they are smooth and the edges straight and true. Turn the top edge in a casing; if you like, make a narrow heading above the casing. Put in a shrinkage tuck. Hang the curtains and measure the hem. When the hem is turned over a second rod at the bottom of the window, the hem must be stretched and pinned to the rod. When your window frames are true and straight you can do this with measurements; if they are crooked or the pole sags, each curtain must be individually fitted.

KITCHEN CURTAINS

A cheerful breakfast nook is an American tradition, and the theme of the breakfast-nook windows should be carried into the kitchen. In older houses, the kitchen-living-room can be modernized or developed traditionally. In other houses the kitchen is simply the kitchen, and the curtains are correlated to the decorative scheme of the room.

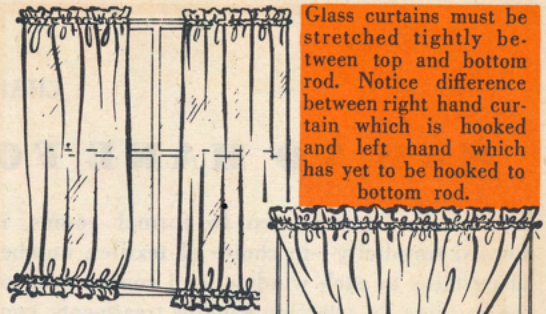
Kitchen curtains must be washed frequently, and so they are made of marquisette, scrim, dotted swiss, gingham, chambray, or muslin. They can be gaily colored, white trimmed with color, or all white.

The traditional white tie-backs are standard in kitchen-living-rooms; second choice is a straight-hanging white curtain, simple and plain.

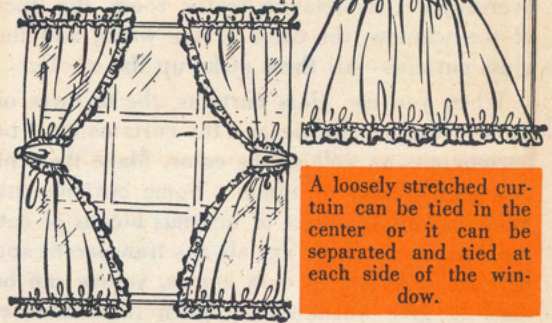
The curtains in dinette windows can hang straight and be finished with a drawstring, or they can be ruffled and tied back. They are usually edged with fringe or trimming stitched all around or at the front, and hemmed.

In other homes the kitchen has a valance and side drapes as well as glass curtains. Oilcloth can be wiped off and kept always clean. Use it for both valance and side curtains, and lay fullness in the side curtains.

When the kitchen curtains are edged with a banding, you can insert bands or face the curtain with a band. These bandings are often scalloped at either the lower edge of the curtain or the top of the hem. They can be banded and scalloped all around or only at the lower edge. They can hang straight or be tied back. The valance is run across a pole on a casing, and it can be cut to allow a small heading.

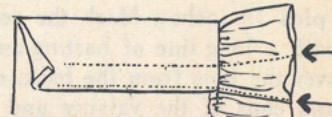
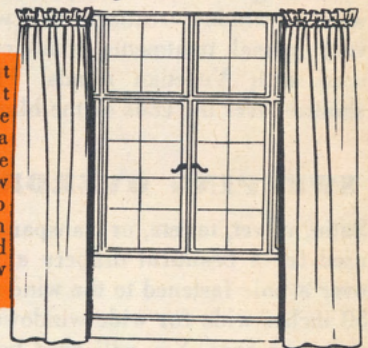


Glass curtains must be stretched tightly between top and bottom rod. Notice difference between right hand curtain which is hooked and left hand which has yet to be hooked to bottom rod.



A loosely stretched curtain can be tied in the center or it can be separated and tied at each side of the window.

For casement windows that open into the room fasten a rod on each side of the window on the wall so that curtain can be hung beyond the window frame.



To make a curtain with a ruffled edge, stitch the heading and casing seam across the end of the ruffle which edges the curtain.

Double Dutch Curtains: This treatment is attractive for some kitchens which have only one window and is illustrated on page 260. The curtains are finished with a casing and a short heading. They can be banded, bound, or scalloped. A rod is placed at the top of each half of the window sash. Use small glass curtain rods and screw them to the sash frame so they go up and down with the window.

CHAPTER XL

HOW TO MAKE FORMAL DRAPERIES

The modern trend, even in formal rooms, is toward simplicity—in choice of textiles, number of curtains to each window, and construction of the curtains. In selecting window treatments, consider the window as a whole. The style of the overdrapery, its relation to the room, the lines of the window, the color of the walls, and the glass curtains—all these make up the whole.

When you use glass curtains, the textures of the overdrapery fabric and the curtains must be harmonious as well as the color. Make them of net, scrim, lace, or ninon. Some curtains are made of cotton, others of lustrous blends of cotton and rayon. They are always transparent and delicate in color. In dark rooms, yellow can be used to give warmth only when it harmonizes with the window treatment as a whole. Except in very formal treatments, glass curtains are not used with Venetian blinds. The overdrapery should cover the ends of the blinds.

SWEEPING OVERDRAPERIES

Satin, velvet, taffeta, or transparent rayon can be used for a beautiful drapery and valance hung over a pole fastened to the window. Use a fabric 50 inches wide for wide windows, 40 inches for narrower ones. You will need twice the finished length, plus 18 inches. Mark the center of the fabric with a long line of basting and drop the fabric over the pole from the back, draping the center and ends of the valance and drapery in folds. Hold the folds in place with pins. This drapery can be basted or pinned in place. When the valance is securely held, adjust the tie-backs at the sides.

For an added note of luxury, the edges can be faced with a contrasting textile in self-color, and the hem can sweep the floor for 10 or 12 inches.

In draping a curtain, fold it back in pleats so the lower part of the outside edge cascades to the floor. The length of the tie-back and the position of the hooks screwed to the window frame govern this proportion. In formal draperies



Sweeping draperies with a cascade valance can be made at home. The background color of the chintz draperies matches the wall and the color of the tulip design is repeated in the cascade valance.

which slant abruptly, a low-placed short tie-back adds to the formality. In informal rooms, the tie-back is placed higher and the drapery allowed to hang more freely. Test out the sweep of the drapery with your tie-back before you finish the hem.

UNLINED DRAPERY

The easy-to-make unlined drapery can be elegant as well as informal, especially if you add the extra fullness which spells the difference between skimpiness and luxury. Full draperies need not be costly, for you can use joined lengths of plain or print fabrics, or make a striped effect by joining harmonizing tones of sateen in 4-inch stripes. Measure and cut the drapery. See Chapter XLI.

MACHINE-LINED DRAPERIES

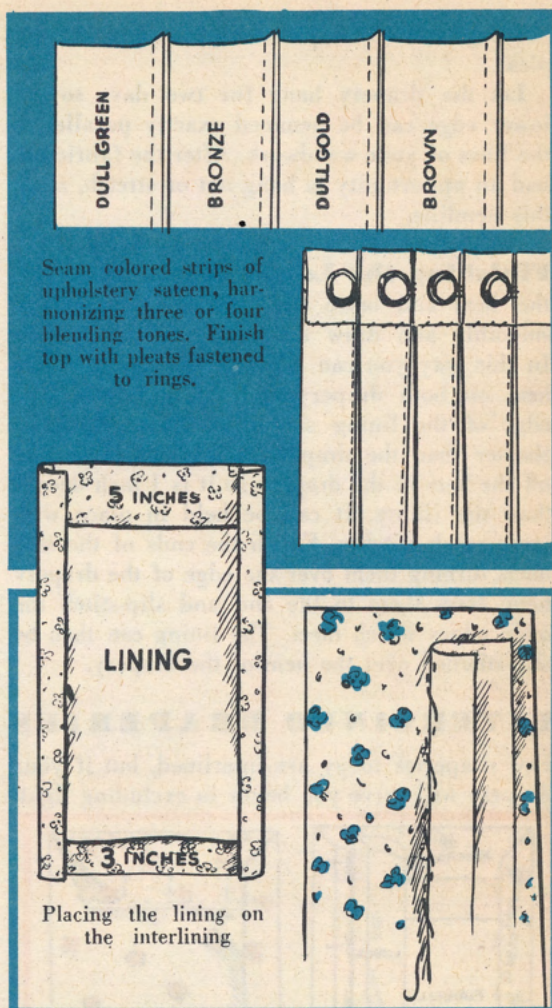
Linings were originally used to shut out peeping glances, but today their use is to add body and draping qualities to the fabric. The richness of high-ceilinged rooms with formal windows requires draperies with both lining and interlining.

Many lined overdraperies hang straight and are finished with a formal pleated heading. Others are used for valanced windows.

Lining Fabrics: For most draperies use sateen or muslin in a warm rose tan. Remember the lining must be sunfast. Use white if the background of a printed drapery fabric is tinted. Velvet curtains are lined with satin, and some of the French brochés are lined with taffeta. Taffeta is lined with a contrasting taffeta or with mull.

Making a Lined Drapery: Place the drapery on the floor, right side up. Place the lining on the drapery, right side down (see diagram). The lining must be 3 inches shorter than the hem at the lower edge of the drapery, 5 or more inches shorter than the hem at the top, and 4 inches narrower than the width of the drapery. First arrange the lining along one side of the drapery so that the edges of lining and drapery exactly meet. Pin this edge in place with pins running across the selvage edge. Then move the lining so the opposite edge exactly matches the edge of the drapery fabric and pin these edges together. Stitch the edges on the machine and turn lining and drapery so the seam is inside.

Lay the lined curtain on the floor so the lining is in the center with a 1-inch hem of the drapery fabric on each side. Baste this edge where the lining joins the fabric. Then finish the top of the drapery, sandwiching the stiffening between the



Baste the interlining or heavy lining fabric to the curtain with long tacking stitches that do not show.

hem; described in Stiffening a Top Hem. Baste the hem; turn the edge of the lining in and baste it over the edge of the stiffened hem. Hold this edge in place with slip stitch.

Turn the side hems at the top over the stiffening, cutting a mitered or slanting corner. Slip-stitch the mitered edge and the edge of the hem as far as the lining.

Top Finishes: The types of top finish for draperies are these: (1) a turned hem which is sewed to rings, (2) a casing with or without

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

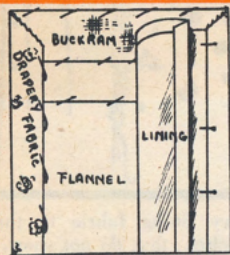
heading, and (3) a pleated top in any style of pleat.

Let the drapery hang for two days so the lower edge can be hemmed exactly parallel to the lines of your woodwork. After the fabric has had an opportunity to hang out or stretch, mark this hemline.

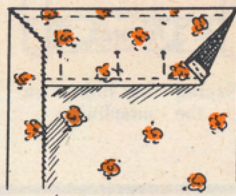
Finishing the Lower Hem: First turn the hem and baste the finished edge. Lay it smoothly and draw the lining fabric over it. In this way you can estimate the depth of the hem on both drapery and lining fabric. The edge of the lining should be about 2 inches shorter than the drapery. Baste this edge. Cut off the hem of the drapery so it is 1 inch deeper than the lining. It can be held in place with large catch stitches. Finish the ends of the side hems, turning them over the edge of the drapery hem. Hem them to the end and slip-stitch the open edges which meet. The lining can then be slip-stitched over the hem of the drapery.

INTERLINED DRAPERIES

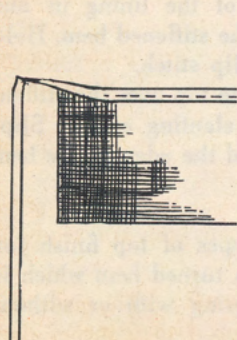
Few draperies today are interlined, but if your drapery will serve you better in excluding light,



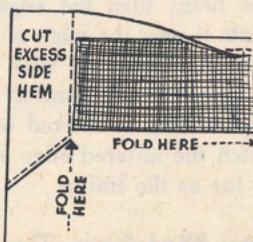
Placing interlining and lining in a drapery.



Baste hems with mitered corner.



Buckram in the top edge does not extend into side hem.



Fold over once to form hem cutting away surplus fabric at end.

or if the interlining will add to the richness of the draped line, do not hesitate to use it.

Draperies are interlined with canton flannel, which is much narrower than the usual drapery fabric. The interlining is cut in the exact size of the lining (see diagram, page 273). It is wise to seam the strips of flannel together before cutting, so they can be cut in the correct length and width. These joining seams should be laid flat, one over the other, and stitched on each edge so they will show no mark.

Place the interlining over the drapery fabric so the center of the drapery and the center of the interlining follow the same grain line. Fold the interlining back and tack it to the drapery, following the fold line. The stitches should be spaced far apart, passing long threads from one stitch to the next. When the drapery is very wide, use several rows of tacking to keep it firmly in place. Do not finish the edges of the interlining, but lay drapery and interlining flat and finish the side hems and the top edge of the drapery, following direction for finishing in the section on Points to Remember About Draperies.

When the stiffening band has been basted in place and the hem turned and basted, the side seams of the drapery should be turned so they extend over both stiffening and interlining. Hold them in place with broad catch stitches spaced far apart.

Turn the edges of the lining fabric and stitch them. Then place the lining on the drapery so that it covers the side hems and top hem. At the opposite end it will be much shorter than the drapery fabric. Pin this lining in place on all edges except the lower and slip-stitch it to the drapery.

PORTIERES

Portieres can be used in doorways or as wall panels—to properly proportion an uneven door. Make them of the heavier fabrics and finish the headings with French pleats or rings. It is not necessary to line them unless you wish to, but they must look ample. Do not skimp on the material. The fabric need not be costly. If the heavier fabrics seem high in price, consider velveteen or corduroy.

Finish the top with rings sewed to the edge. They are usually hooked to a ring on a metal



This formal valance shows the correct place of the side drapery. They should be the same width as the side scallops. The floor length glass curtains are made of embroidered net.

swinging bracket or on a wooden pole. Lined portieres can be finished with a double heading and the rings sewed between the headings of drapery and lining. Others are finished with French pleats.

Finishing the Lower Hem: Turn the hem allowance over the interlining and baste it in position. Then catch-stitch this hem to the interlining. The edge of the lining is turned and stitched, then the edge is slip-stitched by hand to the interlining. Be sure to fit the corners of the side hems into mitered smoothness, so the edges of the hem can be slip-stitched together without adding bulk.

POINTS TO REMEMBER ABOUT DRAPERIES

Never try to cut draperies on a small table. Working on the floor, as professional upholsterers do in the homes of customers, insures an

accuracy difficult to match any other way.

Side Hems: The side hem of the drapery must be basted first. Cut off all the selvage to make your work easier. Turn the edges $\frac{1}{4}$ inch and stitch on the machine. Press the edge, and then it is ready to turn in a hem. It is very important that all hems be turned on the grain of the fabric, and that all seams and hems be pinned and basted in order to avoid the "drawn" seams which so often mark the work of amateurs. Do not baste the side seam at the top and bottom edge of the drapery until the top and bottom hems are adjusted.

When the seams have been basted flat, stitch them and press them. Then you are ready to finish the top.

Stiffening a Top Hem: To make this stiffening, cut a band from 4 to 6 inches deep and as long as the width of the curtain minus the hem allowance. In other words, it should ex-

tend to the point where the side hems turn. In a well-made drape the stiffening never extends into the side hems. Lay the top of the drape flat and pin the canvas 1 inch below the top edge. Turn the 1-inch edge over the canvas and baste it. Turn the side hems over the ends of the canvas. Then turn the canvas top down over the curtain to form the top hem. To eliminate bulk, clip away the excess material at the ends of the side hems (see diagram page 274). Turn the side hem over the top hem and stitch in place through the two thicknesses of material and the canvas. The long hem across the top of the drape is usually basted and not stitched; the pleats or other finishes put on later hold it in place.

French Pleats and Box Pleats: For direction in measuring see page 282. For directions in making pleats turn to page 269.

Cartridge Pleats: Finish the drapery before inserting this type of pleat. Be sure to use a stiff buckram. Mark the distances on the top edge so that you provide 4 inches between the pleats and 4 inches for each pleat. Also mark the length of the pleats—usually about 3 to 6 inches long.

To hold this space, catch the top edge of the drapery for the first pleat, beginning about 3 inches from the edge. Catch the other pleats all the way across the top; then lay each pleat and stitch. Before you do this, press the fabric, and be careful not to crease the pleats in stitching. They bulge out from the front of the drapery and are never pressed.

Pipe Organ Pleats: These are like cartridge pleats, but they are filled with padding so they cannot be crushed flat. They are usually placed close together, and they are more appropriate for formal draperies in a modern room where the ceiling is high and no valance is used.

These pleats are usually longer, extending

about 6 inches into the curtain. You must decide upon the size and length of the pleats before you cut the padding. Cut a buckram piece the length and width of the pleat and fill it with a roll of cotton. Stitch the buckram around the edge of the cotton. When you stitch your pleats, insert a buckram roll in each one.

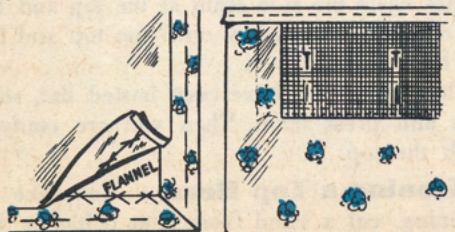
Finishing the Lower Edge: Window frames are not always true, so it is a good plan to hang your draperies before finishing the lower edge. Let a heavy or stretchy fabric hang for two days before you mark the hemline. If the hemline is not on the grain of the fabric ignore the grain and follow the line of the floor or window sill. If the window is off balance, the drape should be made to look true.

The hem at the lower edge extends the full width of the fabric and is turned up over the side hems. Measure the hem, lay it flat, and trim it off. Turn in the edge $\frac{1}{4}$ inch. Slip-stitch this edge to the drapery and slip-stitch up both ends of the hem or miter the corners.

DRAPERY VALANCES

A valance is the decorative strip of fabric stretched across the top of the window. It serves to hide curtain fixtures, to link up two or more windows into one unit, or as a connection between separate draperies. Valances can be French-pleated; they can be draped. They can be made in cascades or on buckram foundations. The buckram valance is sometimes straight, but more often it is shaped—divided into three scallops, one over each drapery and one over the center space. This formal scalloped effect can be arranged in a straight row of scallops; or a scallop can be arranged on either side as a heading for the draperies, and the space in between made into a deeper scallop or a high arch. Sometimes formal draperies have a pleated section set in at either side of the center motif or across the center.

Draped valances can be hung on a curtain pole with brackets which extend a little beyond the window frame. Pleated, ruffled, and scalloped valances can be hung on a rod which extends beyond the rod holding the curtain. Squared



Hem of an interlined drapery catchstitches to interlining. (Right) Buckram in the top edge does not extend into side hem.

formal valances are tacked to a valance board.

When an overdrapery and a glass curtain are used, choose a plain tailored valance or a pleated one, either continuous pleats or spaced groups of pleats. Or, if you prefer, have a wider valance shaped to complement the drapery.

Valances are hung on a straight rod, a curved rod, or a valance board. They are always interlined and often wide. Always allow 4 inches at the end of the valance to turn around the corner of the rod or board so the valance hugs the wall on the sides. This is called "the return."

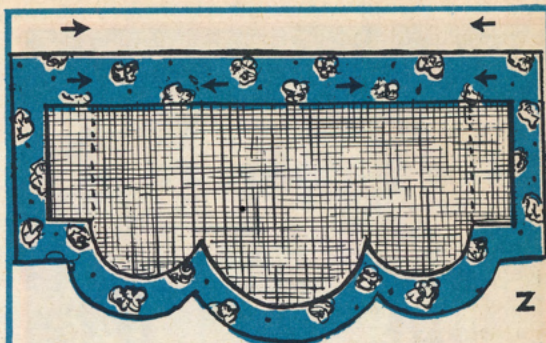
FORMAL VALANCES

If you want a formal valance, you will need a valance board fitted to your window. Some are shelves which hold the top of the buckram-lined valance away from the curtains; others are boards nailed above the window. Draped valances need not necessarily have a board, but decorators feel that a more flattering draped line is achieved when the drapery is held away from the curtain by a board or rod. Valance boards are usually the exact width of the window frame and 4 inches wide, unless you want an extended board. The valance can be tacked to the top of the board or attached to a buttoned tape tacked to the board. In this case, the valance buttons in place and is easy to remove. The ends of the valance are tacked to the window trim.

Formal Buckram Valance: Choose a shaped straight-line valance. It is always attached with tacks to the valance board. It is lined with heavy buckram and should be interlined with canton flannel as well. Its size and shape are a matter of artistic proportion.

Make a valance out of wrapping paper first and place it over the curtains to try out: (1) the width of the valance, (2) the relation of its shape to the proportions of the drapery, and (3) its relation to the proportions of the room. The corner turn is important. Be sure to allow the 4 inches to meet the wall.

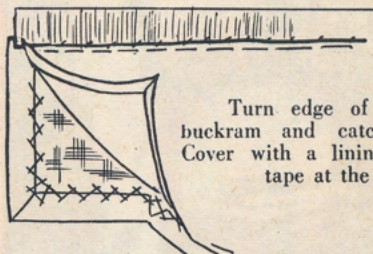
When the size, shape, and proportions of the valance are all decided, use your paper pattern to cut both lining and the buckram with no seam allowance. Cut the outside fabric and the canton flannel interlining by the same pattern, allowing for seams. When the outside fabric has a design, take care to center this design in relation



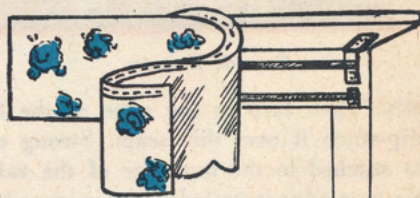
Showing placing of buckram in fabric. The outside arrows point to the window width. The inside arrows show width of side drapery.



Cut the tested valance in fabric taking care to center the design.



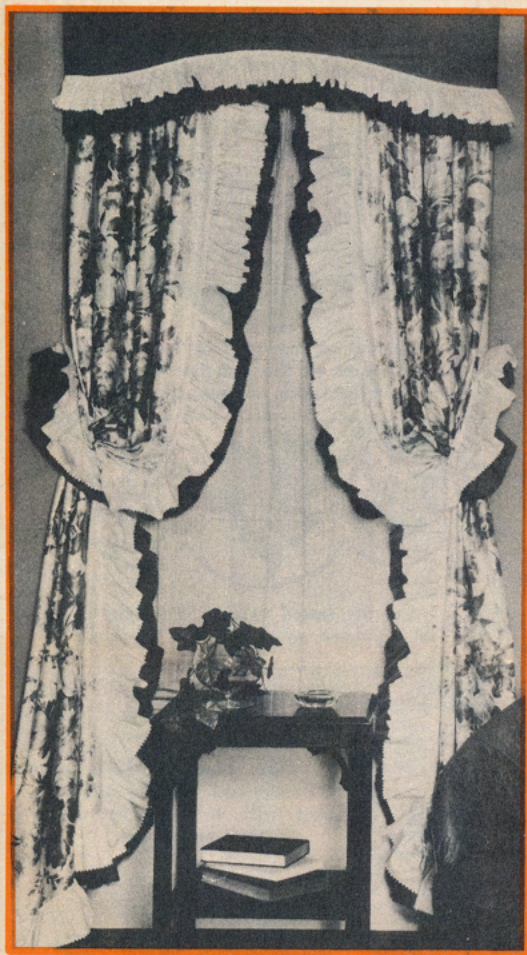
Turn edge of fabric over buckram and catch-stitch it. Cover with a lining and stitch tape at the top.



Tacking valance to valance board.

to both the shaping of the valance and the spotting of the design in the curtains. See illustration Z, which shows a flower motif centered in the valance.

Place the canton flannel interlining over the buckram, and the outside fabric over that. Turn the edges of the interlining and the outside fabric over the buckram and hold them in place with catch stitches. Use a large needle and coarse thread and make big stitches. Miter the corners



Cascade Drapery.

carefully. Then turn in the edge of the lining and slip-stitch it over this seam. Strong cotton tape is stitched to the top edge of the valance, and this tape edge is nailed to the valance board.

Draped Valance on a Pole: This formal valance is one long straight length of a soft fabric like satin, rayon crepe, or taffeta. Use the full 36-inch width. Cut it the length of the window, plus 20 inches. Finish the edges, press the valance, and hang it over the window on a long wooden pole, arranging the soft drapes with pins. This is an easy drapery to take down and keep clean.

Draped Valance with Cascade: Make a paper pattern and set it above your draperies

to test the proportions. To make a cascade with a draped section through the center, cut a pattern in muslin like diagram A. The side cascade turns the corner of the valance board and joins the front drapery 4 inches from the corner.

The Valance: Cut a piece of muslin the length of the valance board and as deep as you want the valance. Fold the muslin in half and measure in 3 inches from the outside edge (X in the Diagram B). From X cut to Y as shown by the dotted line. This line can slant slightly or as much as you wish, depending on the effect you desire.

Then cut a curved line from Y to Z (the center bottom of the valance). Unfold the muslin and divide into three units as shown by numbers 1, 2, 3, on Diagram A. At each of these points make a deep tuck. Pull them so they form a deep drapery and pin them to the valance board.

The Cascade: Make a muslin pattern before cutting the fabric. Unless your ceilings are very high, the side length of the cascade should be about 30 inches and should measure about 18 inches across the top. In this way a pair of

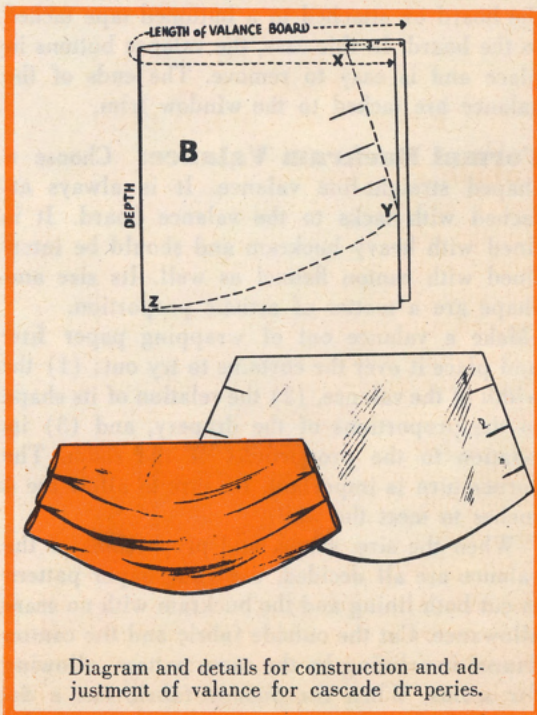


Diagram and details for construction and adjustment of valance for cascade draperies.

cascades can be cut from $\frac{1}{2}$ yard of 40-inch material. Measure down 5 inches from the top edge and 5 inches from the lower edge, and draw a diagonal line (see diagram).

Then pleat the fabric in three large pleats, including all but 4 inches at one end. This 4 inches extends around the corner of the valance board and permits the drapery to hang close to the wall. Baste the pleats across the top and try your cascade at the window. The end should exactly match the end of the drapery section, and the edge should cascade in ripples.

When you have tested the patterns for both drapery and cascade, cut your fabric.

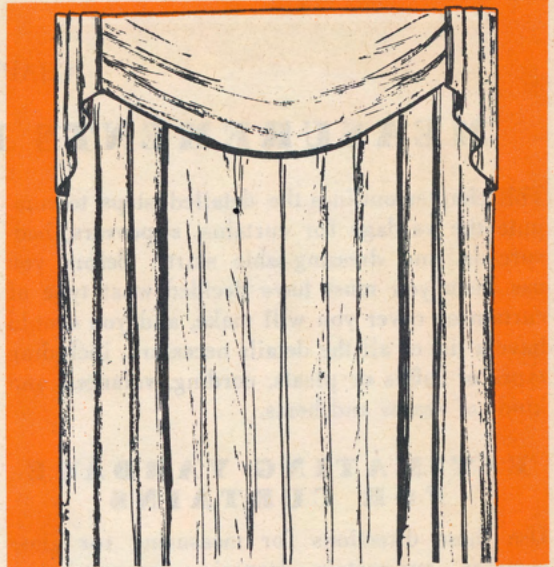
Finishing the Cascade: The edge of the cascade can be hemmed, but it is usually finished with a trimming. Choose a contrasting band of fabric, a band of ribbon, a fringe, a pleated edge, or a ball trimming. Apply the trimming, then press the fabric. Fold the drapery in the pleated lines you have already tested at the window.

Cascades of this kind are often made of contrasting fabric.

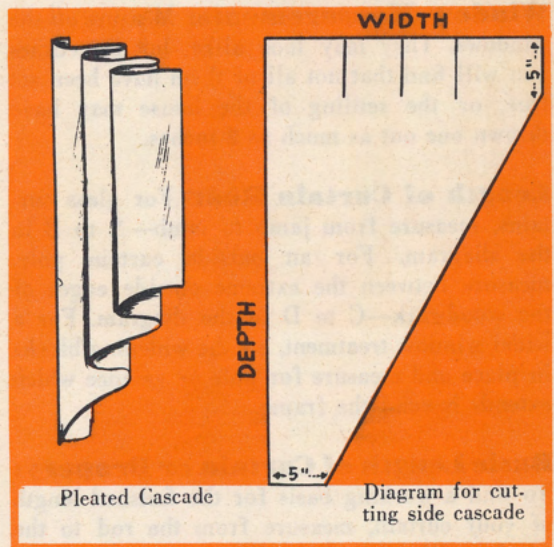
TIE-BACKS FOR DRAPERIES

Fabric Tie-Backs: The tie-backs for draperies can be cut straight or in a curved shape. Use the fabric of the drapery or a contrasting fabric, and make the tie-back plain or pleated. The tie-back for a heavy drapery should be interlined with buckram. For a plain tie-back, cut the buckram and bind the edge to prevent it from cutting the fabric. Then lay canton flannel over the buckram and cover it smoothly with the fabric. For a straight tie-back, cut the fabric double, seam it, and turn it to the right side. If you like, it can be pleated. Shape the ends in a curve.

Whatever kind of tie-back you make, finish the ends with rings which slip over a hook in the woodwork. Place the hook carefully and try the effect with the curtain draped at different angles, so you can find the draping line which best suits your draperies and your room.



For a formal window, combine a cascade valance that is easy to make with a pleated side drapery and gathered glass curtains.



Cord Tie-Backs: When you make tie-backs of cording, buy them in white and have them dyed to match your draperies. Use a double cord which is knotted. It can hang in tassels or be weighted with covered balls.

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

MEASUREMENTS FOR HOME SEWING

This chapter outlines the detailed steps to compute the yardage for curtains, slipcovers, bedspreads, and dressing-table skirts. Before you use them you must have decided what type of curtain or cover you will make, and you should have a list of all the details necessary, including types of ruffles or pleats, cording, valances, and kinds of seams and hems.

ESTIMATING YARDAGE FOR CURTAINS

Use these directions for measuring for glass curtains, one-curtain draperies, group-window curtains, draperies, and valances.

Window Measurements: Measure *all* the windows. They may look alike, but sometimes you will find that not all of them have been set true, or the settling of the house may have thrown one out as much as 2 inches.

Length of Curtain Rod: For glass curtains, measure from jamb to jamb—A to B in the diagram. For an outside curtain pole, measure between the extreme outside edges of the woodwork—C to D in the diagram. For a wider window treatment, set the widening blocks in place and measure for pole or valance which extends beyond the frame.

Basic Length of Curtain or Drapery:

To find a working basis for the finished length of your curtain, measure from the rod to the window sill (E to F in diagram), or from the rod to the floor (G to H). Which measurement you use, depends upon whether you are making sill-length or floor-length curtains. Once you have this basic or finished curtain measurement, you can add to or subtract from it as needed—for instance, you may want the drapery to sweep over the floor from 10 to 12 inches, or fall an inch above the floor, or at radiator height. The rod should be hung and the length measurement

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

verified before a curtain is cut. Always measure from the bottom of the rod.

Number of Curtains: Make a list of everything you will need—right overdrapery, left overdrapery, right glass curtain, left glass curtain, ruffle, valance, tie-back, trimming—everything down to the last detail. With this list before you, make another, this time of the exact allowances for turns and hems at top, bottom, and sides, plus shrinkage allowances.

Allowance for Lower Hem: The first turn in any hem should be $\frac{1}{4}$ inch. This means, for example, that the allowance for a hem 2 inches deep is $2\frac{1}{4}$ inches. The hem at the lower edge of glass curtains may be from 1 to 3 inches deep; in formal draperies, from $2\frac{1}{2}$ to $3\frac{1}{2}$ inches. A double hem is used in transparent fabrics, so in this case you must allow twice the measurement of the hem.

Allowance for Casing and Heading: The allowance for casing and heading at the top should be added to the lower-hem measurement. The casing should be deep enough to allow the rod to slide easily. A 4-inch allowance (plus $\frac{1}{4}$ inch for the first turn) makes a 1-inch casing and a $2\frac{1}{2}$ -inch heading. Yours should be at least that. In pleated curtains the top hem is twice the width of the stiffening bands.

Shrinkage Allowance: To the total length so far, add shrinkage of 1 inch to the yard for rayon fabrics, 2 inches to the yard for cottons. If the material is preshrunk, no shrinkage allowance is necessary.

Example of Computing Length: Here is an example of how to find the necessary length of fabric for a curtain. The curtain in this case is a glass curtain 69 inches from rod to sill.

Finished length 69 in.

Lower-hem allowance ($1\frac{3}{4}$ -inch hem plus $\frac{1}{4}$ inch for turn)	2 in.
Casing and heading allowance (4-inch plus $\frac{1}{4}$ inch for turn)	$4\frac{1}{4}$ in.
Shrinkage allowance (1 inch per yard)	2 in.
Cutting length	$77\frac{1}{4}$ in.

If this curtain were made of transparent material, another 2 inches for the double hem would make a total cutting length of $79\frac{1}{4}$ inches.

Make a diagram showing the length measurements you will use in your curtain.

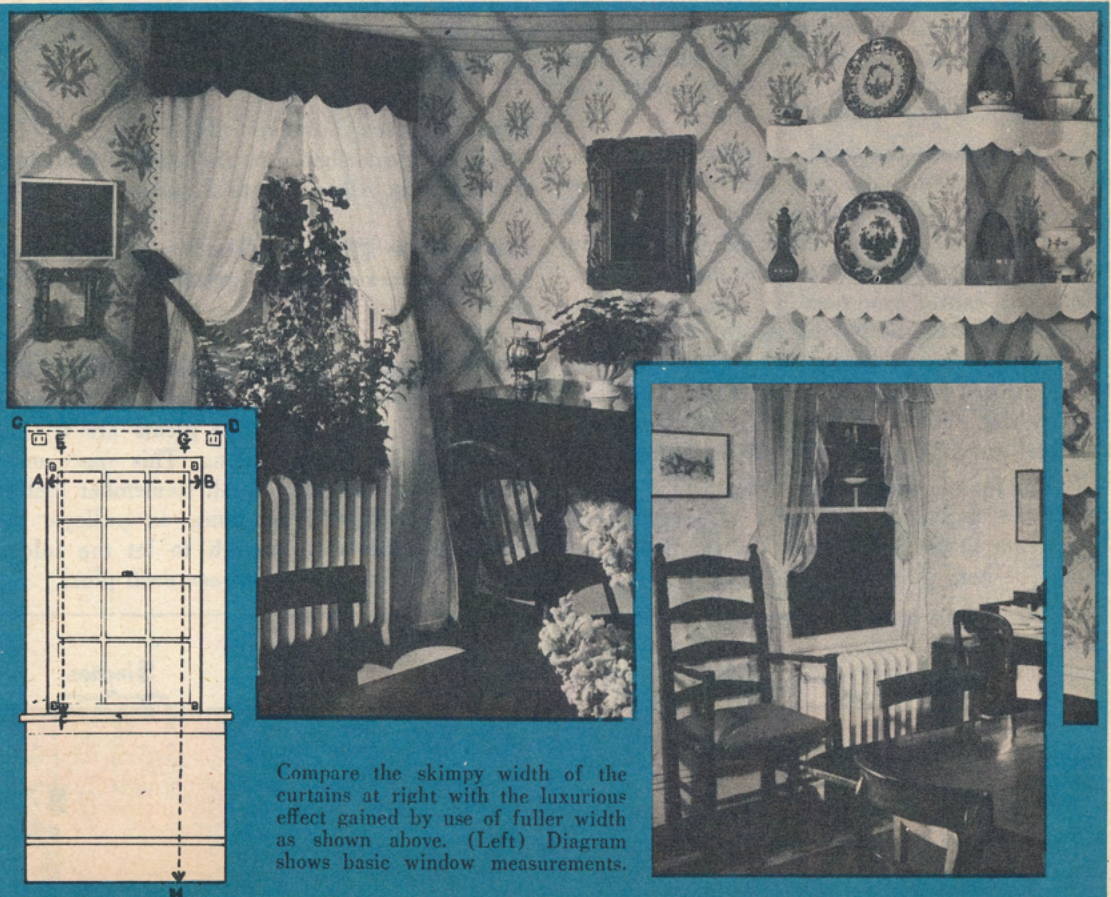
Width Measurements: The width of the curtain depends upon the fullness desired. Make the allowance for side hems and estimate fullness as described below.

Allowance for Side Hems: The side hem is measured without selvages but with $\frac{1}{4}$ inch for the first turn. On some curtains both

side hems have the same allowance; on others they are different, because (1) the hem at the center of the window is wider for emphasis, (2) a ruffle is joined (allow $\frac{3}{4}$ inch for joining a ruffle) or (3) the pole or valance board curves, and an allowance for the return to the wall must be added to the outside hem. The same size hem is repeated in a valance or ruffle.

Estimating Fullness: To estimate fullness, either for gathers or for pleats, you can follow popular rules. Allow the finished width of the curtain as it will hang on the pole and double this figure; or take the same measurement and add one-half to it. The fuller the curtain, the better the finished effect. For the average window, two 50-inch widths of fabric are skimpy; three 50-inch widths is the best rule. Transparent fabrics must be fuller than stiff ones.

In making your estimate for gathered or



pleated curtains, you can use the professional method of carefully working out a plan and adjusting the width of the fabric by adding a piece to make it wide enough to carry out the sweeping effect of the plan—or, like most home sewers, decide to use the set yardage of the fabric and adjust it as best you can to your window.

ESTIMATING YARDAGE FOR RUFFLES

The measurement for ruffles on curtains, slip-cover skirts, bedspreads, and dressing-table skirts is based on the measurement of the edge to which the ruffle will be attached. In furniture, measure all around the chair, sofa, or bed, or across one part.

Take the exact measurement of the edge. To add fullness, depending upon the effect you wish, allow double this measure or add one-half to it for the cutting length of the ruffle.

For example, if the edge measures 48 inches, the cutting length of your ruffle would be either 96 inches or 72 inches, depending upon how much fullness you wanted.

Next, set down the width of your fabric—36, 40, or 50 inches—and also the depth of the ruffle, including hem allowance at top and bottom. Divide the cutting length of the ruffle by the fabric width; the answer gives the number of widths of fabric you need to join for ruffles. Multiply this figure by the depth of the ruffle (including hems); the answer gives you the total yardage for one length of ruffle. Multiply this by the number of curtains, and you have the total yardage needed for all the ruffles.

Ruffles for curtains can be from 3 to 5 inches deep; the depth of ruffles for slipcovers and bedspreads is the length from the joining to the floor. The hem is from $\frac{1}{2}$ to 1 inch.

ESTIMATING PLEATS

The following instructions for estimating pleats in curtains, draperies and valances can also be applied to pleated skirts for slipcovers, bedspreads or dressing-tables.

Set down the finished width the curtain will occupy on the pole when hung. Add to this the width of the finished hem, plus the additional measurement required for turning the corner when the curtain is hung on a curved rod or a valance board.

Next, estimate the amount of extra fullness you will use. Divide this extra fullness by the number of pleats you will use; the answer gives the size of each pleat. Always use an odd number of pleats—five or seven, say—never six or eight. Bear in mind that the size of the pleats should be related to the depth of the stiffening band or skirt. The deeper the band, the wider each pleat should be. In simple curtains with a 3-inch stiffening band, use a French pleat $2\frac{1}{2}$ or 3 inches wide, spaced 2 to $2\frac{1}{2}$ inches apart. If the band is 5 inches deep, the pleat should be 4 inches wide.

Box Pleats: For box pleats the space between the pleats should be the same as the width of the pleats. Allow $2\frac{1}{2}$ to 3 inches.

Cartridge Pleats: The pleats should be 2 to $2\frac{1}{2}$ inches wide, and spaced 3 to $3\frac{1}{2}$ inches apart.

Pipe Organ Pleats: These longer and larger versions of cartridge pleats require a deeper stiffening band. The pleats are 6 to 9 inches, with a 5-inch spacing. This space must always be smooth and equal. Remember that in curtains which will be hung on pulleys, the space must be wide enough to let the folded fullness fall into place between each pleat.

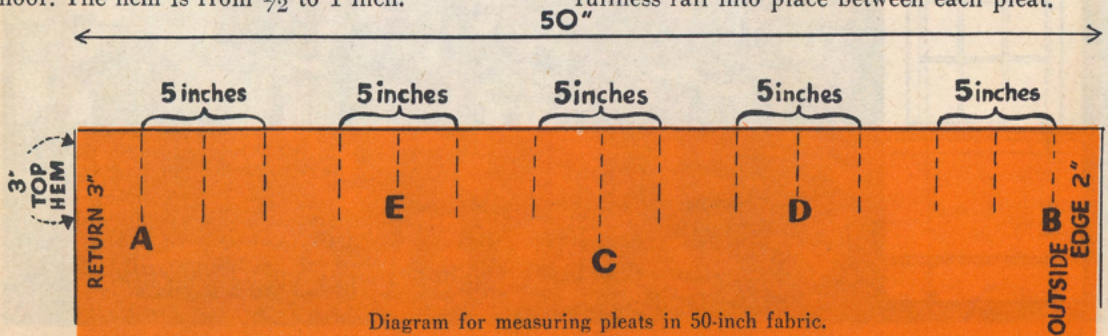


Diagram for measuring pleats in 50-inch fabric.

Making a Diagram: The next step is to make an accurate diagram representing the width of one curtain. At the ends, note the amount you will need for the center hem, including the outside return only if the pole is far from the wall. At these two points put marks indicating a pleat. At the exact center between these two pleats, place a third one; then fill in the space between the central pleats and each side one.

Example of Estimating Pleats: In the case of a curtain with a finished width of 45 inches; estimate pleats as follows: (See diagram on page 281).

To the 45 inches, add 3 inches for the return and 2 inches for a hem. This makes 50 inches. Allowing one-half the measure for extra fullness, you have a width of 75 inches. Suppose that you have decided upon five pleats: 5 into 25 (the measure of the excess fullness) gives you 5 inches as the width for each pleat.

The next step is a diagram representing a 50-inch width. On the left side 3 inches for the return is marked off at A; on the right side, 2 inches for the hem is marked off at B. At A and B a pleat is marked; then midway between A and B (half of 45 inches) a center pleat is marked at C. That leaves two pleats still to place. The first goes midway between A and C, at D; the other midway between C and B, at E.

ESTIMATING YARDAGE FOR VALANCES

Gathered or Pleated Valance: The yardage for gathered or pleated valances should

be estimated when you figure the extra fullness for the curtain ruffles and other details. The valance is measured the same way, and it will help if you make a separate chart for the valance, setting down the details for the hems.

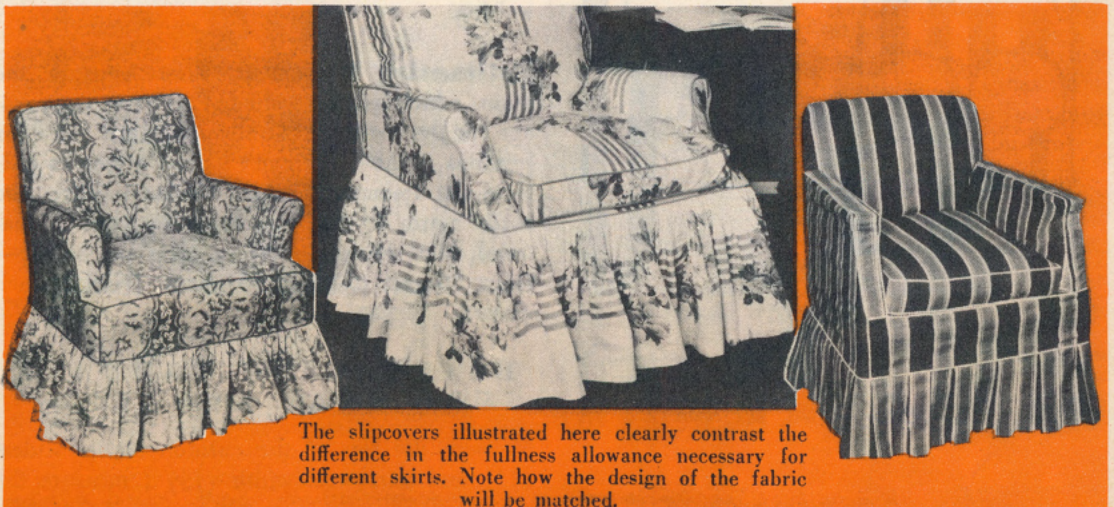
Straight Valance: It does not matter whether a plain straight valance is shaped on buckram or cut double and hung on a pole. Take the measurements carefully, allowing 3 extra inches of length and 3 extra inches of width. At the same time measure for the crinoline or buckram, if it is to be used.

ESTIMATING YARDAGE FOR TIE-BACKS

The yardage for tie-backs, and any ruffles or stiffening used with them, should be noted when you estimate your curtain yardage. In some widths of fabric, they can be cut from the waste ends from other pieces; other times it will be necessary to buy extra for the tie-backs.

BUYING CURTAIN POLES

In ordering curtain poles, explain that the length you order is the final length, not the length to which the pole is cut. This means that the fixture which holds the pole is included in the length, and the pole is cut long enough to fit the fixtures, so that the total length of pole and fixtures equals your measure. Making this fact clear at the outset will save disappoint-



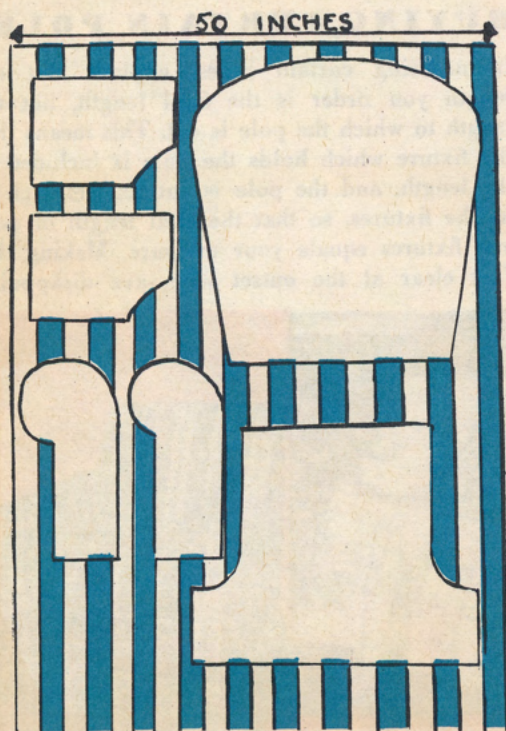
The slipcovers illustrated here clearly contrast the difference in the fullness allowance necessary for different skirts. Note how the design of the fabric will be matched.

ments in measuring for curtain poles. Be sure also to say that you have used a yardstick.

ESTIMATING YARDAGE FOR SLIPCOVERS

Determining the yardage necessary to cover a certain type of chair in a certain width of fabric is very difficult unless you use an accurate measuring chart. The rule is to take the length measures so that you know how much yardage is required to go over the chair, from the floor in front to the floor in back. When the fabric is wide and the chair small, you can often cover the sides of the chair or cut ruffles or pleats out of the excess fabric from this one length. When the fabric is narrow or the chair large, you must buy twice or three times the length.

Make a list of all the details you will use in your slipcover—including the style of skirt and the trimming. When welting is used in the seams, you must estimate the yardage both of the cord and of the bias strips of self-fabric which will cover the cord.



Remove the cushion from the chair seat when you take your measurements. The estimate for yardage is made the same way, whether you cover a small chair or a large sofa.

Length Measurements: The total of the following measurements is the length of the fabric yardage: (1) front from floor to chair seat; (2) front across chair seat, plus 3 inches; (3) front back from chair seat to top, including width of top; (4) back from top to floor.

Width Measurements: The width measurements are: (5) width across front of chair; (6) width across seat, plus 3 inches; (7) width across back of seat; (8) width across front back of chair; (9) height of arm inside, plus 3 inches; (10) width of arm outside; (11) width of arm inside; (12) length of arm outside to floor; (13) bands around chair.

Consider the longest width measure in relation to the width of the fabric and find out whether the sides can be covered from the extra width of one length of fabric, or whether you must buy an extra length.

Type of Fabric: If the fabric is plain, your final estimate will be the amount you buy; if it is striped, you will need a little extra for centering and matching stripes. Allow at least a yard for this in covering an overstuffed chair. When the fabric has a large floral design which must be centered, see whether you can use the side yardage from these pieces for ruffles or a pleated skirt, or for the bias covering of the welting.

Estimating Welting: First measure the seams which will be welted. This gives the yardage for the cording, but allow $\frac{1}{2}$ yard extra for joinings if the cord is not in one piece. To estimate the amount of fabric needed to cover the cord, figure as follows: From $\frac{3}{4}$ yard of material, bias strips $1\frac{1}{2}$ inches wide can be cut—from 36-inch material 25 yards, from 50-inch material 34 yards.

ESTIMATING YARDAGE FOR SEAT CUSHIONS

Measure the top of the cushion at the widest (14) and narrowest width (15); measure the

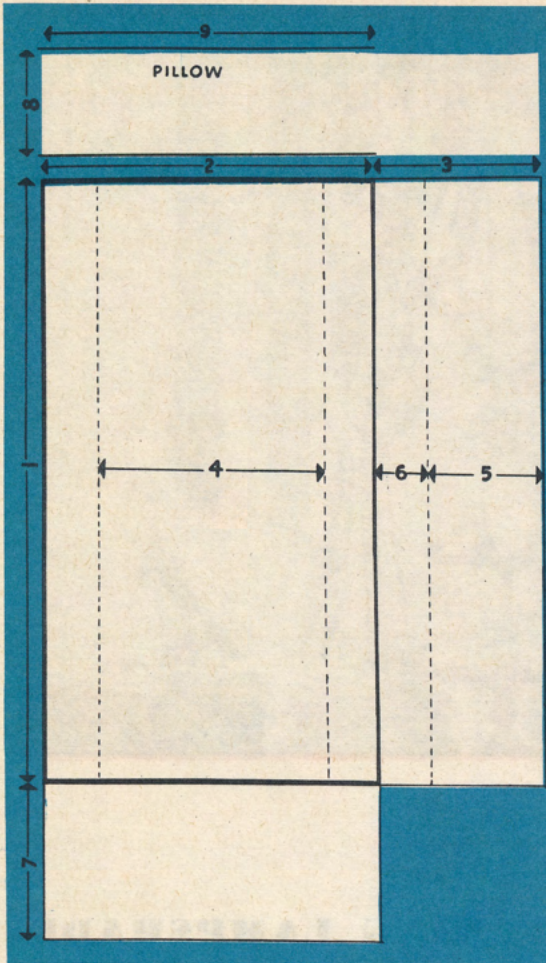
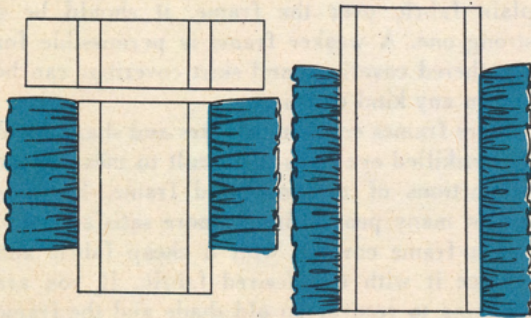


Diagram for taking basic measurements on bedspreads.



Two ways to space bands and ruffles.

length (16) of the cushion. Then (17) measure the cushion all around and (18) its depth. Allow 2-inch seams all around.

Then decide whether the bottom of the cushion

and the seat of the chair will be covered with the fabric of the slipcover or with an inexpensive lining fabric.

ESTIMATING YARDAGE FOR BEDSPREADS

Decide upon the style of spread and make a list of your needs for that style, listing the side pieces separately so you know where a band or ruffle comes, how wide each will be, and how much you will need for hems and joinings. Decide upon the treatment of the top—whether one piece of fabric will cover the whole top or a strip through the center—see Chapter XXXVII.

Measurements for Bedspreads: (1) Length of bed from headboard to footboard; (2) width of bed from edge to edge; (3) length from top of mattress to floor; (4) width of fabric; (5) length of ruffle from floor to heading; (6) length of band above ruffle; (7) width of tuck-in at foot; (8) length of pillow cover; (9) width of pillow cover.

Count the complete length, including width of pillow cover and tuck-in at the footboard (line X), for the fabric length. To estimate how many lengths of fabric, check the width measures with the width of your fabric. Add hem measurements and all measurements for ruffles or pleated skirts.

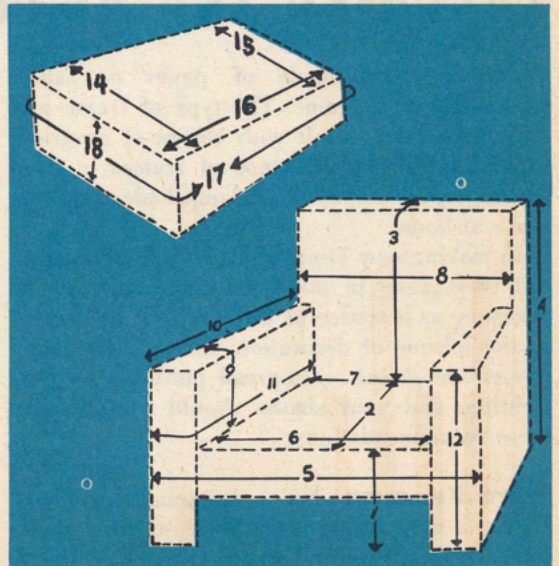
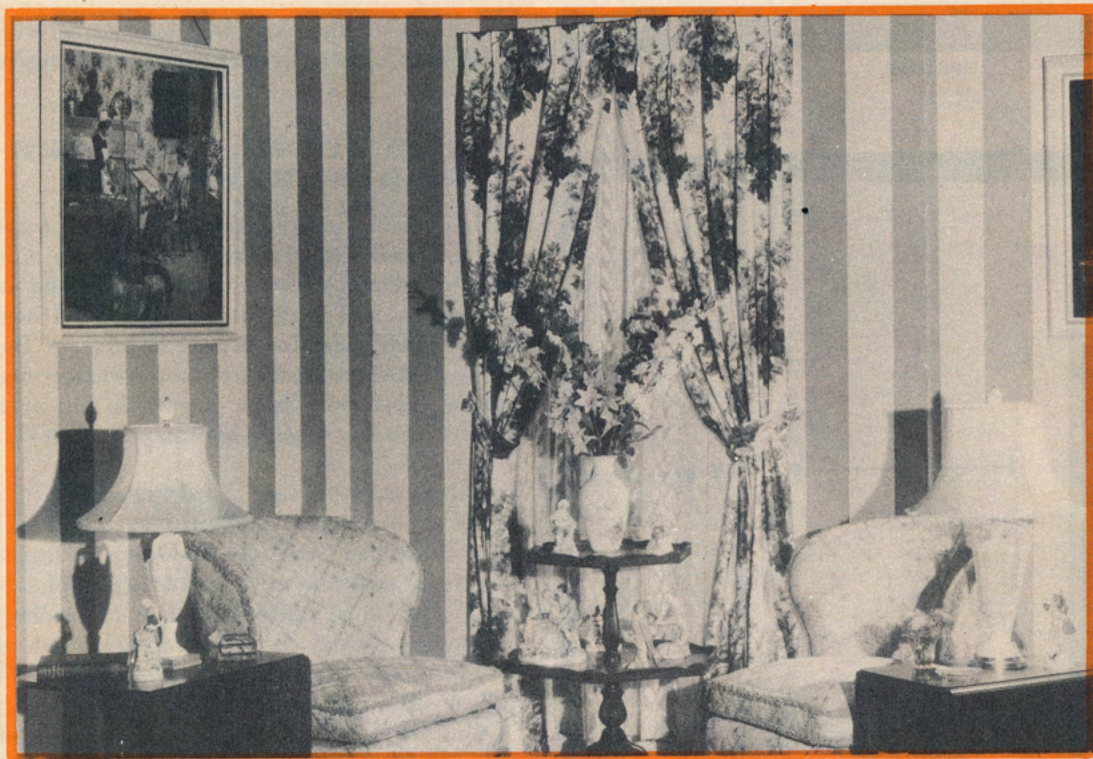


Diagram for taking basic measurements of slipcovers.



CHAPTER XLII

COVERING AND RE-COVERING LAMPSHADES

Lampshades are made of paper or fabric stretched over a frame. The type of frame will to a large extent limit your choice of covering, so an analysis of the kinds of frames is given before the descriptions of lampshades you can make at home.

In making new lampshades and in re-covering old ones, keep in mind the importance of its efficiency as a source of light as well as its part in the scheme of decoration. Electric light companies are giving widespread publicity to good lighting, and your shades should comply with these recommendations.

Wire Frames: For a lampshade made of fabric, a wire frame is the most secure foundation. There are several qualities of wire frame,

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

and the strength of the frame should be considered. When you are planning to stretch a plain fabric over the frame, it should be a strong one. A weaker frame is permissible for a gathered covering; and skirt coverings can be put on any kind of frame.

Wire frames come in all sizes and shapes, and the unskilled eye finds it difficult to measure the proportions of an uncovered frame. For this reason many people find it more satisfactory to buy a frame covered with a cheap fabric and replace it with the desired fabric. If you are planning to recover an old shade and the frame seems to be out of shape or out of proportion, you can have it reshaped for less than the cost of a new one. Good wire frames are expensive.

Parchment Frames: Many old frames are parchment, and they can be used for the

lining of a fabric shade even if the shade is torn on one side; or it can be used as the foundation for a skirt covering. Old parchment shades which use only two metal rings which are separated can be restored only by using a stiff new paper shade.

PAPER LAMPSHADES

Paper shades can be smoothly fitted or pleated. Use any heavy wrapping paper or wallpaper—all types of paper can be shellacked on both sides; use coated paper, which means the surface is coated with a quick-drying enamel; or use old maps.

Smooth Shades: To make a pattern for a smooth paper shade, put a large newspaper on the floor and paint the edges of the frame with white or a color. While the paint is *still wet*, roll the frame across the newspaper (if the shade is not round, turn it evenly). The wet paint will leave the marks of a perfect pattern on the paper.

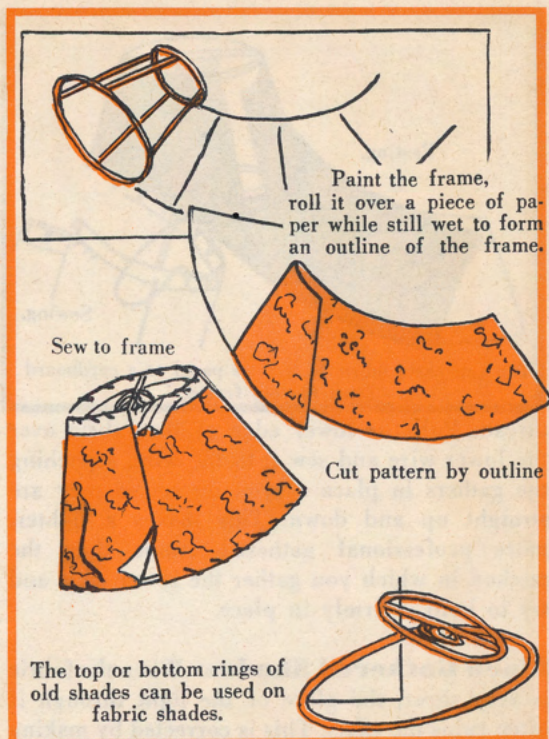
Cut out this pattern as soon as the paint dries, leaving enough extra at the edge for a joining. Cut your map or shellacked paper by this pattern and join the ends with paper fasteners. With coarse thread overcast the shade to the frame at top and bottom. Cover the overcasting with braid which sews on, or *passee partout*, which pastes.

Pleated Shades: Pleated paper shades are usually cut circular before they are pleated, and it is very important to test both the shape and the size of the pleat before you start to work on the shade. Cut a piece of newspaper and shape it to your frame, making the pleats the size desired. Pin this paper pattern to the frame between each pleat. When you have finished, remove the paper and use it for a pattern.

Shellacked and lacquered paper must be carefully creased *before* the shellac or lacquer is applied. The top can be overcast to the top of the frame, between each pleat. This is easier than punching holes through which a cord is run. Fasten the joining with paper fasteners.

FABRIC LAMPSHADES

Taffeta Shades: Shades made of taffeta can be gathered or stretched tight on a frame. The rayon taffeta used for lampshades is sheer



and comes in a wide assortment of lovely colors. The beige rose tones give good light. If your color scheme requires a still wider assortment of colors, you can also use dress-weight taffeta.

Before you make the shade, decide whether all edges will be finished with a double fold of self-fabric, a decorative ribbon or braid, or a ruffle. Assemble everything you will need for the trimming before you start to work. All wire frames must be wound with seam binding or a bias of self-fabric before they are covered.

Some gathered shades made of dress-weight taffeta are unlined, others are lined; a stretched shade is always lined. Select the color of the lining carefully. No matter what the color of the outside fabric, the lining usually gives a rose-colored glow. Look at the lining fabric over a light when you test its color.

Unlined Gathered Shade: Cut the fabric the width of the frame, allowing 2 inches for seam allowance. It should be $1\frac{1}{2}$ times the length of the largest circumference of the frame. Turn in the top edge and gather it. Space the gathers carefully around the top of the frame, pinning them to the binding. Then overcast the gathers to the top of the frame with strong



thread. Pull the lower edge of the fabric over the lower wire and sew it to the wire, stretching the gathers in place as you do so, so they are straight up and down. This makes a tighter, more professional gathered frame than the method in which you gather the lower edge and try to hold it firmly in place.

Lined Gathered Shades: When the fabric is very sheer, the glare of the light through it often ruins the effect. This is corrected by making a lining of the sheer rayon taffeta used for lampshades. Cut the lining the size of the largest circumference of the frame, with seam allowances, and 3 inches wider than the depth of the frame. Seam the joining; turn in the top edge and gather it. Space these gathers at the top of the frame. The lining is placed on the inside of the frame with the seams facing out. When the top edge has been securely sewed to the frame, pull the lower edge over the wire at the bottom of the frame and overcast it securely to the frame. Cut away the extra fabric, not too close.

Then cut the outside gathered section as directed above for Unlined Gathered Shade and apply it. When you stretch the lower edge, proceed as though the lining were not there; this edge is overcast over the lining.

Finishing Edges for Shades: The top edge of a gathered shade can be bound with a decorative ribbon. It must bind the inside as well as the outside, so that anyone looking down on the shade sees a finished edge on both sides. Many shades are finished at the lower edge with scalloped-edge, French or straight ribbon.

Shades can also be finished at top and bottom with tailored folds of self-fabric. Cut a true bias

twice the width of the finished fold. Stitch and turn it. Apply the fold so that the seam is slip-stitched to the top of the frame, and the fold extends a little above the frame. The lower edge can be finished with the same kind of fold, or a wide fold can extend below the frame—to cover the light or the base of an ugly fixture. In some lamps this type of fold is headed with a narrow ribbon; in others with a trimming braid.

Stretched Shade: This kind of shade is not hard to make if you work with a true bias. Before you cut the material, stretch it around

