

VOGUE'S BOOK of Smart Dressmaking



Free Cummerbund Pattern

See page 32



V ★ O

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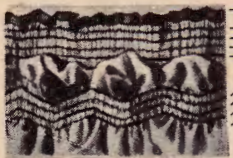
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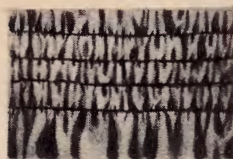
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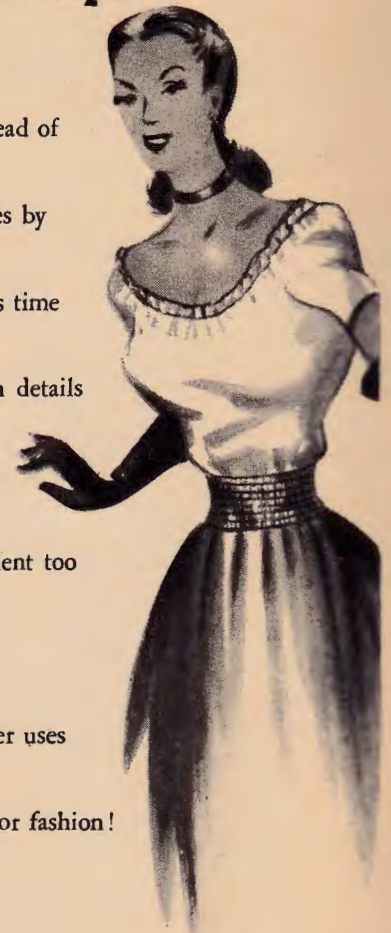
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Vogue's Book of Smart Dressmaking

9th Edition

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Three factors make up a smart and enduring wardrobe—fine fabrics, fine workmanship, fine designs. You can supply the workmanship, with the help of Vogue's Book of Smart Dressmaking. You can choose the fabrics, high quality, long-wearing. For the designs, you have an unfailing source of supply—Vogue Patterns. Designed by experts who synchronize the newest in line and detail with the soundest of underlying design principles, Vogue Patterns insure that you will be dressed in the best of taste. They are an investment that will pay you many times over

PRELIMINARIES

Pattern sizes.....	4
How to take measurements.....	4-5
To adapt pattern	
to tall figure.....	5, 60-61
to short figure.....	5, 60-61
to disproportionate figures.....	60-63
to long arms.....	5
to short arms.....	5
to disproportionate arms.....	62-63
to unusual necklines.....	62-63

EQUIPMENT

Sewing tools and appliances.....	6, 58
Thread and needle sizes.....	6

FABRICS

Characteristics	8-9
How to handle velvet.....	58

PATTERN LAYOUTS

For stripes, diagonals, etc.....	9
For fabric without nap.....	10

CUTTING AND MARKING

Centre lines.....	10
How to hold shears.....	11
How to cut notches.....	11
To mark with tailors' tacks, etc.....	11
To cut bias bands.....	24

BASTING

Dress basted for fitting.....	10
Basting stitches	12
Slip-basting for stripes.....	12

FITTING

Pinned-up pattern	5
Basted fitting.....	10, 61

SEWING DETAILS

Seams and stitches.....	13-15
Darts	16-17
Hems and hemming stitches.....	18-20
Gathering and shirring.....	22-23

Sewing on buttons.....	46
Sewing on snaps, hooks, etc.....	47
Putting in zippers.....	47-50

PRESSING DETAILS

To press seam open.....	6, 13
To press edge-stitched seam.....	13
To press pleats.....	31
To press and steam velvet.....	58
To shrink out ease in sleeve.....	37
To press armhole.....	6, 37

HOW TO MAKE:

Skirt-hem	18
Facings	21, 25, 54
Binding, bands, folds.....	24-26
Cording and loops	27
Belts and carriers.....	28
Tucks and pleats.....	29-31
Cummerbund	32-33
Shoulder-pads	39, 61
Pockets	34-36
Sleeves	37-41
Collars	42-43
Buttonholes	44-45
Closings	47-50

HOW TO PUT IN LINING

Coat lining and interlining.....	52-53
Jacket lining.....	54

DECORATIVE

Fur	55
How to apply braid	56
Tacks (bar, arrowhead, etc.).....	56
Faggoting	56
Various decorative stitches.....	56
Drawn work.....	57
Smocking	57
Lace	59

THE PROFESSIONAL LOOK

What to do and not to do.....	7
-------------------------------	---

INDEX.....	64
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Begin with the right pattern

Choose a simple design—if you're a beginner—with seams at shoulders and sides for easy fitting. Don't forget that a classic may turn out as great a success as a novelty—it's the cut that counts. Think of the fabric as you choose your pattern. You'll want the pattern first, because the tables on the back of the envelope give exact yardage for your size and the width of the material that you plan to buy. Read all the notes below the yardage tables, and notice all the versions of a design. There may be optional contrasts of fabric, trimming, etc.

Dress length is controlled by fashion. Note the exact length for your size, as printed on the back of the envelope. A very tall figure will need a little more yardage, a short figure a little less.

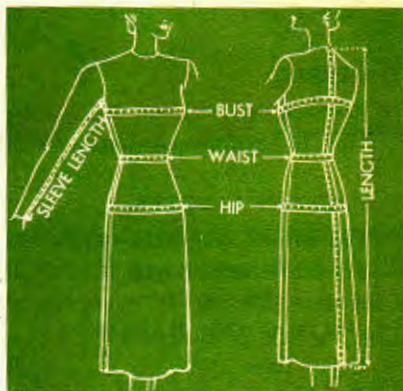
Coat size. Buy a coat pattern in the same size as your dress pattern. Proper allowance has been made.

Be sure of right size. Pattern sizes do not always tally with sizes in ready-to-wear. Look at the tables of measurements at the foot of this page and see the corresponding hip and waist measures for each size. Have your measurements taken in the pattern department of your favourite shop, or ask some

one to pass a tape measure around you at the fullest part of bust with tape raised a trifle at back, and not too taut: at hip-line (about seven inches below waist) and at normal waist-line, with tape held taut. Wear the same under-clothing, girdle and shoes you will wear with the finished garment.

When you measure length at centre back, note that tape is held in at waist, following contour of figure. You may prefer to measure from socket bone to floor, then subtract the number of inches from floor that you want the dress to be, plus the hem allowance.

Children's sizes. Size number is now used instead of age in designating children's sizes. See table below for measurements that correspond to each



size number. Measure the child and choose the number nearest. When the head is bent, it is easy to locate the socket bone at back of neck, but the head should be raised for the actual measuring of length, from socket bone to floor. Child should wear shoes while being measured.

Don't let a search for your type of dress carry you out of the fashion field. There is always a wide choice of designs that will be becoming.

For a large figure look for a design that has a well-placed panel or group of pleats that give a subtly vertical line. Designs in sizes above 42 are graded to fit a large figure of good proportions. (See page 63 for adapting patterns to disproportionate large figures.)

For a very thin figure look for a design with shirring or soft pleats.

Classic coats and smocks are sometimes size small, medium, and large, so are nightgowns and robes. Look on the back of the envelope for the corresponding measurements in inches.

Choose dresses, coats, suits, etc. by bust measure, separate skirts, slacks, and shorts by waist measure. In some sizes, the waist measure of a separate skirt is less than that of a dress.

WOMEN AND MISSES
(All measurements in inches)

Size	10	12	14	16	18	20	40	42	44	46
Bust	28	30	32	34	36	38	40	42	44	46
Waist	24	25	26½	28	30	32	34	36	38	40
Hip*	31	33	35	37	39	41	43	45	47	49
Sleeve length	16¼	16½	17	17½	18	18	17¾	17¾	17¾	17¾

WOMEN'S AND MISSES' SKIRTS

Waist	22	24	26	28	30	32	34	36	38	40
Hip*	31	33	35	37	39	41	43	45	47	49

JUNIORS

Size	9	11	13	15	17
Bust	29½	30½	31½	33	34½
Waist	24½	25½	26½	28	29½
Hip*	33½	34½	35½	37	38½
Sleeve length	16½	16½	16½	17	17½

JUNIOR SKIRTS

Waist	24	25	26½	28	29½
Hip*	33½	34½	35½	37	38½

*Hip measurement taken 7 inches below natural waist-line.

See pattern envelope for exact length of pattern and width at lower edge.

INFANTS AND GIRLS

Size Number	½	1	2	3	4	6	8	10	12	14
Height†	22	25	29	31	33	37	41	45	49	53
Hip	20	21	22	23	24	26	28	30	32½	35
Breast	19	20	21	22	23	24	26	28	30	32
Waist	19	19½	20	20½	21	22	23	24	25	26
Sleeve length	6	7	8	8¾	9½	11	12	13½	14½	16
Regulation length	16	17	18	19	20	23	27	31	34	36

BOYS

Size Number	1	2	3	4	6	8	10	12	14
Height†	25	29	31	33	37	41	45	49	53
Hip	20	21	22	23	25	27	29	31	33
Chest	20	21	22	23	24	26	28	30	32
Waist	19½	20	20½	21	22	23	24	25½	27
Neckband					11	11½	12	12½	13½
Shirt sleeve length†		17	18	19	21	23	25	27	29

†Measure from socket bone at back neck to floor. Child should wear shoes. Length of each pattern is given on envelope.

MEN

Size (Chest)	32	34	36	38	40	42	44	46	48	50
Neckband	13½	14	14½	15	15½	16	16½	17	17½	18
Shirt sleeve length†	31	32	33	33	34	34	34	34	35	35

†Sleeve is measured from centre-back of neck-line to shoulder to lower edge of cuff of long-sleeved shirts for men and boys.

Read this before you cut

Choose the version that you like and lay aside any extra pattern pieces. Study the pattern and its markings. Two large, round perforations close together mean that the pattern is to be placed on a straight fold of fabric. Two large perforations separated indicate straight of goods. Rows of large perforations opposite rows of small ones indicate depth of pleat or tuck. Two small perforations at top of sleeve show where sleeve meets normal shoulder seam. Other markings indicate waistline, position of pockets, buttonholes, centres, etc. Check meaning of each perforation by the instruction sheet that comes with your pattern.

Notches show where seams are to be joined, and they are your immediate concern. Pin up the principal pieces of your pattern with notches accurately matched. Seam allowance is indicated by small perforations, and is $\frac{5}{8}$ " except on tapering seams of darts and gussets. Pin in darts, if any. If your design has fullness, don't try to run a gathering thread in paper. Pin in a few creases in the position of the gathering. Try on pinned-up pattern with care not to tear paper. If shoulder pads are to be worn, pin one on right shoulder

of your slip. If you chose the right size, the centre front and back of pinned pattern should hang straight, also the side seams of the skirt.

Trying on a dress pattern shows if length is right for the wearer. If the figure is shorter than average, lay pleats across front and back of pattern (see sketch below). If taller than average, cut and spread the pattern. Insert a strip of soft paper and pin carefully. Be sure to keep the edges straight and the space even. It is important always to retain the position of waist-line to insure perfect fit.

A sleeve pattern may tear if you try it on. Instead, have some one measure your arm—see sketches at right below. Compare length with that of flat sleeve pattern. For a long arm, cut across and spread pattern, insert and pin a strip of soft paper. For a short arm, make pleats across. Retain position of elbow. If a two-piece sleeve, alter both sections.

On page 60 you see how to lengthen or shorten a princess pattern, shorts, slacks, a circular skirt and a blouse with kimono sleeves. If there are any figure peculiarities, study pages 60 to 63. There is more about adapting patterns on page 61.

Consider height of heel when you decide length of dress. Be sure to read the actual length and skirt width of your pattern—fashion controls both.

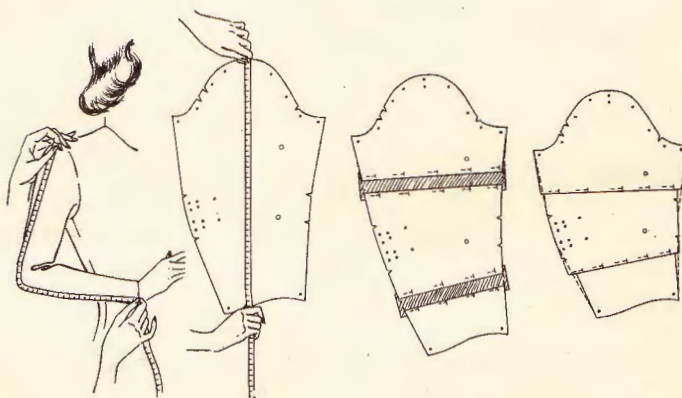
Don't reduce pattern to fit your actual measurements. A size 16 pattern, for instance, will be 34" at bust plus two or more inches for play, depending on the design.

Odd sizes. If bust measure is an odd size, adapt pattern by adding or decreasing $\frac{1}{4}$ " at each side seam, back and front.

Don't try to enlarge a pattern more than 1" on the bust measure. Sometimes a large woman is attracted by a misses' design and tries to enlarge it with disastrous effect.

Large figures are sometimes disproportionate. You may have to get two patterns, one sized by bust measure, the other by hip measure. See page 63 for large figure problems.

For a very thin figure you may want to reduce armhole size. Alteration in the pattern will not be necessary; just cut slightly beyond pattern at armhole only. See number 11, page 62, for adapting a sleeve pattern to fit a thin arm. Underarm seams may need to be taken up a little when you are ready to baste.



Above. Measure sleeve length and compare with pattern. For a long arm, cut across and spread. For short arm, lay in folds across the pattern. Retain position of elbow

Left. Try on pinned pattern carefully. Cut and spread pattern for a tall figure; lay in folds for a short figure, as indicated. Be sure to retain position of waist-line

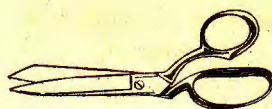
Tools, appliances and findings

For your sewing room or sewing corner have the best light possible. Have a full length mirror—triple mirrors if you can—a table-top large enough for a good cutting surface.

Shears and scissors. Have a really good pair of shears for cutting, and use them for nothing else. Have scissors with good points to snip notches, also to cut threads—never break a thread at the end of a seam, always cut it. You may get pinking shears that pink an edge as they cut it, buttonhole scissors that can adjust to buttonhole size.

Your sewing machine is all-important. Keep it in good condition—learn all the instructions that come with your machine, know the uses of the various attachments. Keep your machine oiled. Stitch some waste fabric after oiling, to avoid oil spots on your material. (To remove an oil spot, cover it with Fullers' earth, French chalk, or magnesia. Leave it 24 hours, then brush thoroughly.)

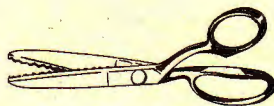
Your iron and ironing board should always be at hand. You'll want to press your fabric before cutting, your seams after stitching. Have plenty of clean press-cloths—(unless yours is a steam iron). Press-cloths must be free of starch, wax, or sizing, so must the cover of your ironing board. Have a well-padded sleeve-board for pressing short seams; a tailors' cushion for armhole and other curved seams, a needle-board for velvet (see page 58).



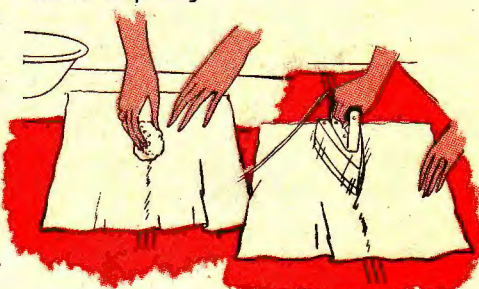
Shears for cutting



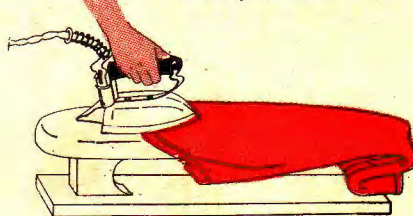
Scissors for snipping



Shears for pinking



How to use press-cloth



Sleeve-board for short seams



Tailors' cushion for armhole seams

A dress form is convenient. You can get one made to measure, or buy an adjustable form, or pad a standard form to fit your measurement. You'll like to adjust linings on a form. (But don't turn up a hem on a form—always adjust it to the wearer.)

Notions and findings. Have a thimble, pins, tailors' chalk, tape measure and yardstick or ruler, always ready. Shop for all the findings necessary when you buy your fabric. If you're planning to make a suit, you'll want tape for reinforcing seams, interfacing as well as lining. Have small snaps and hooks and eyes for fine fabrics, larger snaps for heavy material. Choose buttons from the fashion viewpoint. You may like ready-made shoulder pads—if not, buy wadding for making pads. Match ribbon seam binding and slide-fastener tape to your fabric, also sewing silk, cotton and twist. Match the ground colour of a print. Be sure to get colour-fast thread for washables.

Needles and thread. Use the finest sewing silk or cotton for the finest fabrics. See table below for corresponding sizes of needles and thread. Thread should go into the needle easily. Use soft basting thread for marking and basting; buttonhole twist for sewing on snaps, for making thread loops, and for worked buttonholes. Use heavy linen thread for heavy fabrics. You'll want emery to keep your needles clean.

FABRICS FROM LIGHT TO HEAVY	BLACK & WHITE THREAD			COLOURED THREAD			NEEDLES		STITCHES PER INCH	
	Silk	Cotton	Mercerized	Silk	Cotton	Mercerized	Hand	Machine	Hand	Machine
Thin muslin, cambric, very fine linen, sheer crêpe, ninon, silk net, chiffon, voile, etc.	00 or 000	100 to 150	50	A	50	50	8 to 10	9 to 14	14 to 16	25
Handkerchief linen, cotton lace, calico, flat crêpe, taffeta, crêpe de Chine, sheer wool, velvet, etc.	0 or A	70 to 80	30	A or B	50	50	8 or 9	11 to 14	12 to 14	20 to 22
Piqué, gingham, heavy cotton, chintz, percale, heavy silk crêpe, wool jersey, light wools.	A or B	50 to 70	50	A or B	50	50	5 to 8	16 to 18	9 or 10	14 to 18
Heavy linens and cottons, denim, etc. Thick wool coating, double-faced wools, etc.	B or C	30 to 40	50	B or C	50	50	3 to 5	19	7 or 8	12 to 14

For a professional look—do and don't

Do look at the picture on your Vogue pattern envelope for fashion points. Notice if the shoulder seam is longer than staple, if the waistline is raised or lowered, the hem-line dipped, etc.

Do decide on finish at hemline before you lay out the pattern. Note if hem-allowance is given on envelope.

Do expect to waste a little material if you are using large plaids, stripes or prints. You will need to adapt the layout, so that a fold goes exactly through centre of stripe if you cut on fold.

Don't be discouraged (if you are a beginner) by the hundreds of examples in this book. Study the three or four things you need for your first attempt.

Do mark all seams, trimming lines, darts, etc., before you start to sew. It saves time and effort.

Don't let your sewing get crushed and tumbled. Be sure to have plenty of coat hangers for your finished work.

Do make your first buttonhole on a waste bit of fabric. Get the knack of snipping corners at the ends. Be sure to cut on the correct grain of the fabric.

Do use waste scraps of fabric to test whether colour will run. Also to find out how fabric reacts to dampness when steamed and pressed.

Don't confuse a size 12 misses' size with a 12 girls' size. Length and proportion are quite different.

Don't treat knitted fabrics like woven ones. You can't draw a thread to straighten ends. You must use a square. Stretch jersey a little when you machine-stitch and keep the tension loose so that seam will be as elastic as fabric. Catch-stitch hems.

Do remember that all seams show through transparent fabrics. Be very watchful of facings and hems.

Do plan ahead when you buy fabrics. Think of all the findings needed. Get a perfect match in sewing silk or cotton, zippers, seam binding, etc.

Do watch your finishing touches. Avoid a ridge on a collarless neckline by tacking facing at shoulders only, not all around the neck.

Don't sew buttons on so tightly that fabric puffs around buttonhole.

Do inspect hems from the right side. Ridges and visible stitches betray the amateur. Keep stitches loose as well as fine to avoid a ridge.

Do finish darts to balance each other according to the design. If your fabric is sheer, rethread ends of machine stitching, using a sewing needle, and fasten with tiny stitches—not a knot.

Don't let lining show below hemline of a coat. See French tack on page 47, illustration number 4.

Do keep bindings or pipings even in width. On fine fabrics, keep bindings narrow, as Paris does.

Do keep balance on both sides of a coat or dress. See that lapels have exactly the same angle.



Do buy the right zipper. Always look at the back of your Vogue Pattern envelope for recommended length of slide fastener. There's news in the 12" length for fitted dresses. Get the lightest tape for a sheer dress, the sturdiest for a snow-suit. Find a separable zipper for a wind-breaker. See pages 47 to 50. Read the directions that come with a zipper.

Don't cut away recklessly if your seams come out uneven. Perhaps one section should be eased to the other. Perhaps you basted carelessly.

Don't try to fit a kimono sleeve with the precision of a set-in one. There should be a little play between sleeve and blouse, not a taut fit.

Don't stretch bias fabric in the handling. When you crease it, press between thumb and finger without pulling in the least degree.

Don't try to stitch a long seam without first pinning, then basting. If a seam puckers, rip it and rebaste.

Don't spoil a design by skimping the fabric. Remnants are often tempting, but you must have adequate yardage for successful dressmaking.

Do consider the colour of your slip when you make a sheer dress.

Don't use lead-pencil for marking, or to turn a cord. Lead marks won't come out and may mar your fabric.

Do change tension on your sewing machine, when you change from thin to very thick fabrics. Change the size of stitch, also the size of needle.

Do baste armhole seam with fine, firm stitches. Try running two threads in top of sleeve if you find it hard to adjust ease at top of a plain sleeve.

Don't let stitches show on facing of a button-front dress with a convertible collar. As you sew on buttons, catch the interfacing, but not the facing.

Do use a thimble when you sew. Get the knack of pushing with the side of thimble, not the end.

Do match marks that indicate top of sleeve with shoulder seam. If it's a two-piece sleeve, match marks on inner section with underarm seam.

Do snip selvages if you have seamed them, and snip seam allowance at a neckline before you turn the facing.

Don't let facings show at edges. Always baste a facing before you press, and keep facing just inside outer edge.

Do keep hem even. Trim it after you've marked it but before you turn it. A wavy hemline is unthinkable.

Choose the right fabric

Choose the fabric that suits your pattern in weight and texture, in draping or tailoring qualities. The thousands of fabrics you can buy are usually made from five basic fibres, wool, silk, rayon, cotton and linen. Often, these fibres are combined to achieve new and interesting textural effects.

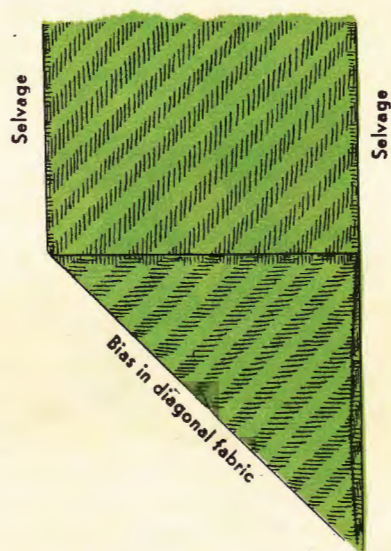
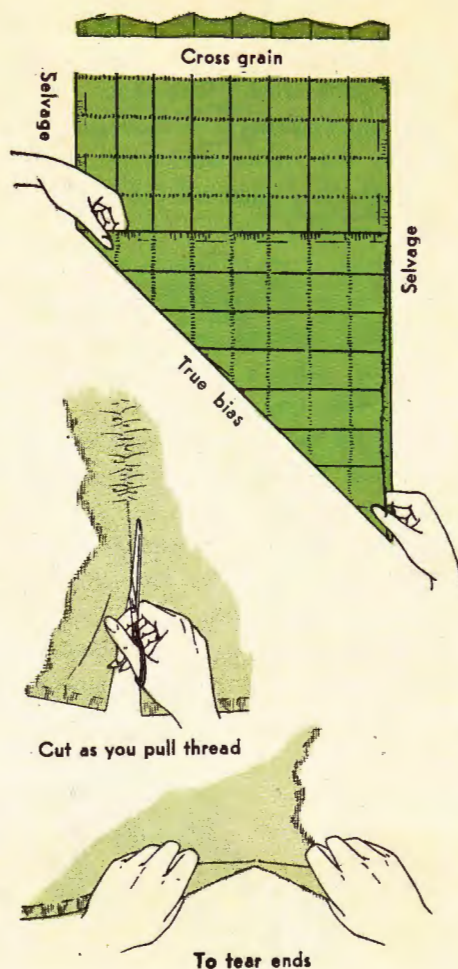
Wool fibre is spun and woven into two main classes of fabrics: woollens and worsteds. Woollens are woven from shorter fibres which do not lie parallel in the yarn—and include tweeds, Shetlands, and other casual types. Worsted fabrics are made from long, fine wool fibres which lie parallel in the yarn—and are the smooth, clear-textured fabrics such as gabardines, serges and men's suitings. Wool in a plain weave is one of the easy materials for beginners to handle.

Sponging and shrinking woollens. Have a tailor do the work, unless your fabric is processed. Or order it when you buy your fabric. If you want to shrink woollen at home, allow plenty of time and space. First snip the selvages at 3" intervals, then spread out fabric, face down, on a sheet that has been thoroughly dampened, but is not dripping wet. Roll smoothly and leave overnight. Do not twist or wring the roll. Open out and press dry, with fabric face down. Press with the grain of the fabric, and the weight of the iron.

Silk fibre is divided into two classifications: reeled silk yarn and spun silk that produces uneven surface effects. Typical spun silks are shantung and tub silk. Silk has great resiliency and lasting beauty. Easy for a beginner is an all-over printed silk. Choose a simple design, and a layout without nap.

Rayon is sheer magic. It can imitate almost any fabric and not suffer in the process. The long filaments of rayon make the smoother fabrics and the short filaments, or spun rayon, make the rough textured fabrics. Rayon in a plain weave and a firm texture is a good choice for a beginner.

Cotton is an all-purpose fabric. It may be processed to prevent shrinkage, creasing, loss of lustre, water spotting, wilting, fading. A cotton dress is perhaps the easiest of all to make, especially in calico print.



Linen fibre is long and strong, takes well to dyes and is often crease-resistant. Linen—fine or coarse—is easy for a beginner.

Keep the right grain—the first rule in cutting. Straight of goods marking on your pattern should be parallel to

selvage. (Nearly every beginner swings a skirt gore off the grain, trying to save fabric and spoiling the hang of the skirt.) Cross-grain is an exact right angle to selvage. To straighten ends of woven fabrics snip selvage and draw a cross thread, cutting as you pull it, or tear fabric if it tears easily. Use a square to straighten jersey. True bias is the diagonal when you bring cross-grain parallel to selvage. If cross-grain is not at an exact right angle, pull bias fold very gently.

Fabric with nap has surface fibres running in one direction. Shading results if you seam two sections with the nap in opposite directions. Choose a pattern layout for fabric with nap, for pile fabrics also, and for prints and plaids that have an up-and-down pattern. A typical pattern layout for fabric with nap is shown on facing page.

Fabric widths. Cottons and linens are usually 35" wide, silks and rayons 39" and 42", woollens 54". If your fabric does not correspond with any of the charts for your pattern, remember not to misplace any of the pieces on your new layout. Keep the grain of the fabric exactly as on the chart. Do not do any cutting until all the pieces have been placed properly.

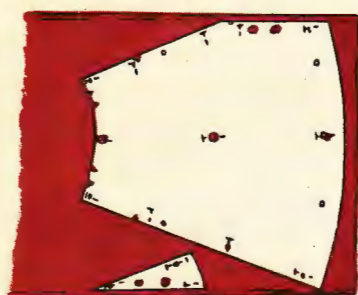
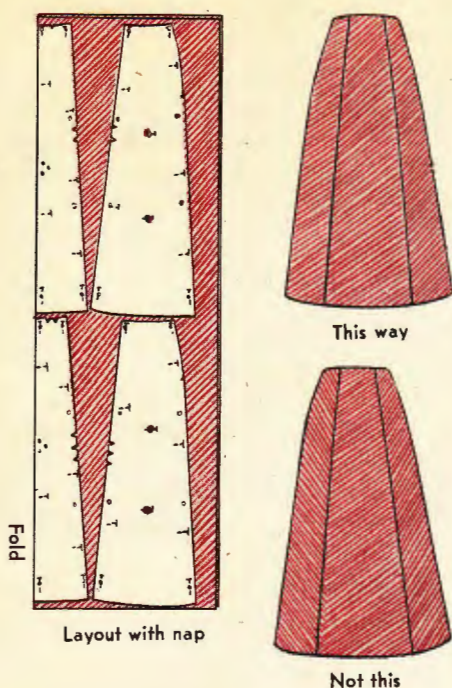
Jersey is usually tubular. Look closely for the straight-of-goods knitted stitches in line. Crease is seldom exactly straight in tubular fabrics.

Narrow fabric may need piecing on a wide skirt. If seam is well pressed it is almost invisible. Be sure to leave seam allowance both on skirt and on piecing. See illustration on facing page.

With any fabric don't decide the finish until you have seen whether or not it ravel badly. A loosely woven crash, for instance, may need an extra seam allowance. Firm fabric may be pinked, but not material that ravel badly.

Bordered fabrics. Remember that the border is a straight edge. Sometimes border is cut and used as trimming. Unless your pattern was designed for bordered fabrics, you will not find a cutting chart. Place all the pieces with reference to border on your new layout.

Crêpes appear in corded and novelty weaves, varying from sheer to heavy. If they ravel, overcast immediately.



Allow for seam in piecing



Plaids and stripes are not difficult, but you must expect to waste a little fabric when you want accurately matched stripes. Never use a layout without nap for an uneven plaid (see top right). A typical bias skirt layout is shown at lower right. (Use the waste fabric for accessories.) Match your stripes by slip basting. (See page 12, number 9 for enlarged details of method.) Consider the position of darts in relation to stripes or plaids. Look at sketches at foot of this page (left).

Satin, whether of silk or rayon, deserves careful handling. Be especially careful not to draw up thread when you put in pins. Use a layout "with nap".

Velvet is not difficult, but use care in handling. Turn to page 58 for more about velvet, cutting, steaming, etc.

Velveteen and wide-wale corduroy are sturdier than velvet, but will look their best if the seams are opened over a needle board. Pinwale corduroy may be treated like any other thick fabric.

Sheer fabrics are easy to handle, but remember that seams show through. Trim and finish all seams neatly.

Faille and bengaline have crosswise ribs, and ravel badly. Overcast as soon as you cut.

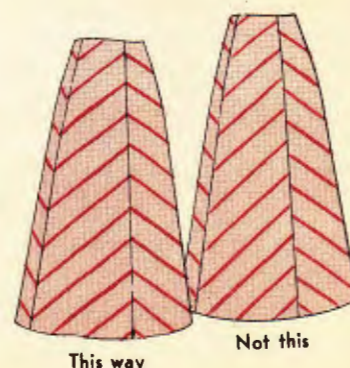
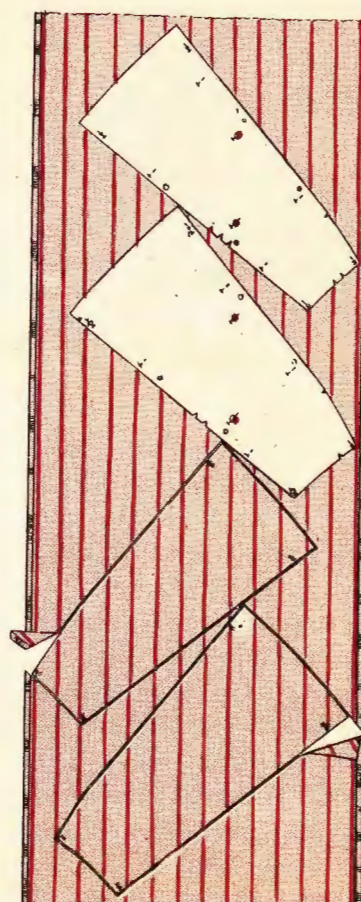
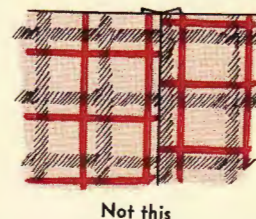
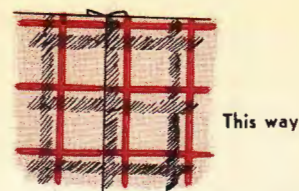
Lining fabrics include crêpe back satin, rayon twill, plain crêpe (silk or rayon). Your reefer may be lined with flannel, your dress-coat with quilted satin, your redingote with the same printed crêpe as the dress worn under it. **Metal fabrics** may tarnish under heat. Test on a waste scrap and open seams with a cold iron if necessary.

Plastic fabrics. Something new, easy to handle and waterproof. Cut plastics with ample seam allowance as felled seams are recommended.

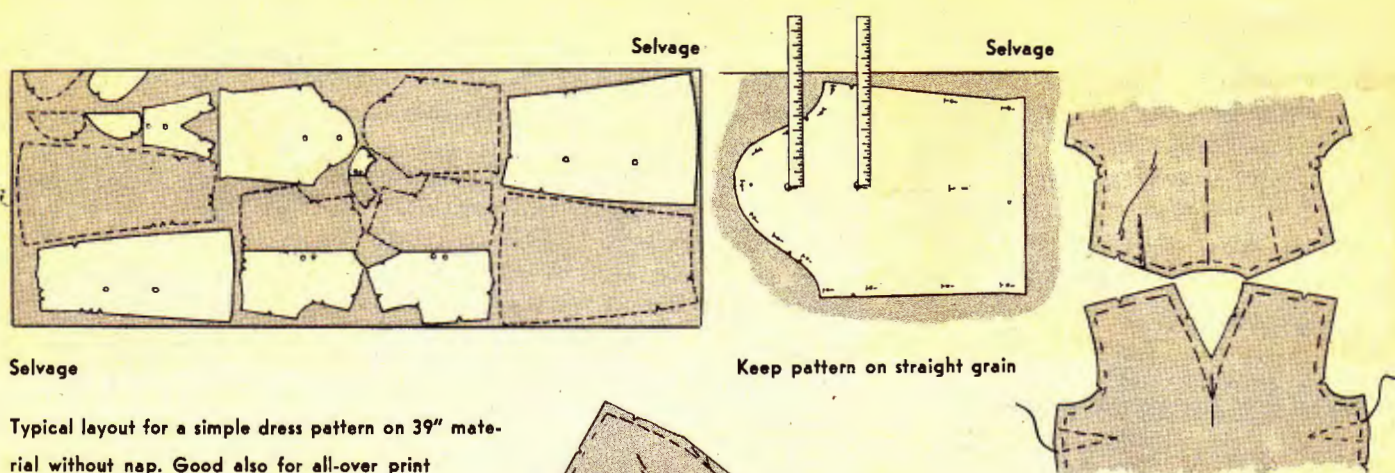
Light, pliable felt may be used for simple jackets, skirts and accessories. No finish is necessary for raw edges.

Fabric fur must be cut with a seam allowance or the backing will ravel. After seam is stitched work out any pile caught in the seam, with point of needle.

New fibres and fabrics are being thought up all the time by inventors and scientists and manufacturers. Take full advantage of their magic-making. Keep up to date by reading fabric ads and visiting fabric departments.



To lay out a pattern, cut, mark and baste for fitting



Selvage

Typical layout for a simple dress pattern on 39" material without nap. Good also for all-over print

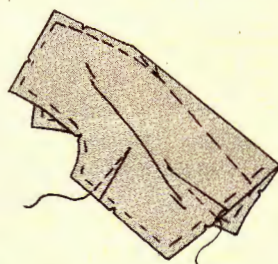
Blouse with thread marking

Know your pattern. The most important part of dressmaking takes place before you take a stitch. Learn from the instruction sheet exactly what the various symbols mean, and follow them faithfully. It's well worth while to spend a few minutes figuring out these instructions for it will simplify all subsequent processes.

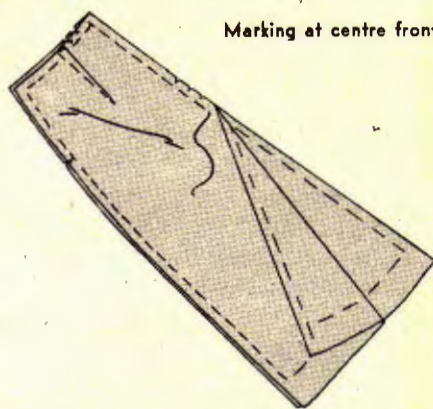
Easiest to make is a dress with normal shoulder seams and side seams, in a fabric without nap or in a print that runs both ways. A typical layout is sketched above. Dotted lines indicate placing of reversed sections.

On your instruction sheet, you will notice that there are many diagrams showing just how to lay the pattern on the fabric, according to the pattern size, width and type of fabric, and the versions of design. Draw a circle around the particular chart which applies to your selected version of the pattern, in your size, and for your material, with or without nap.

For layout, be sure that the material is perfectly smooth and straight. Press out wrinkles both in pattern and fabric including the centre crease, if the fabric was folded. Straighten ends (see page 8) and then spread the material out on a large table. Put aside those pieces of the pattern not needed for the version you have chosen. Lay out the rest of the pattern on the material as indicated on the cutting chart. Pin each piece.



Marking at centre front



Match notches as you pin and baste



Centre lines and centre seams should hang straight in basted fitting, also side seams

Keep an equal distance between the selvage and the perforations that indicate straight-of-goods. Use a ruler to test position before you pin pattern. See sketch above. (If you cut a sleeve off-grain it will twist on the arm.) Remember to turn sleeve pattern if you cut one at a time. Don't do any shifting or re-arranging. Each diagram has been worked out by experts and is the best possible arrangement. Check the pieces to make sure that you have included each one. Then cut (see facing page). Never cut deep notches as they weaken the seam. On sheer or sleazy fabrics, mark position of notches with thread instead of cutting them.

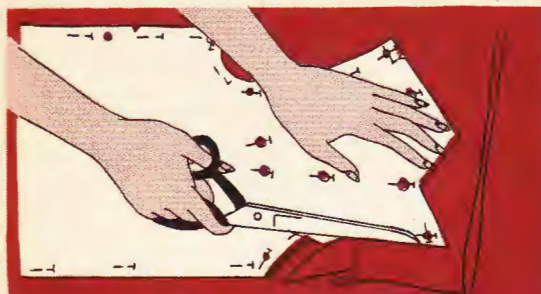
See facing page for methods of marking. Mark the fabric through all perforations on the pattern, except those that indicate straight-of-goods and that pattern is placed on fold.

Baste and try on with sleeves basted in. (You'll be tempted to fit too much under arms if sleeves are not in.) See page 12 for basting stitches. Remember to pin in shoulder pads, if used. Little alteration will be needed, if you've made right adjustments in the pattern. See that marking lines at centre-front and centre-back hang perfectly straight, also side seams.

Always turn a dress right-side out for fitting. Pin plackets and openings precisely, with exact lap.

(Continued on page 58)

How to cut out and how to mark



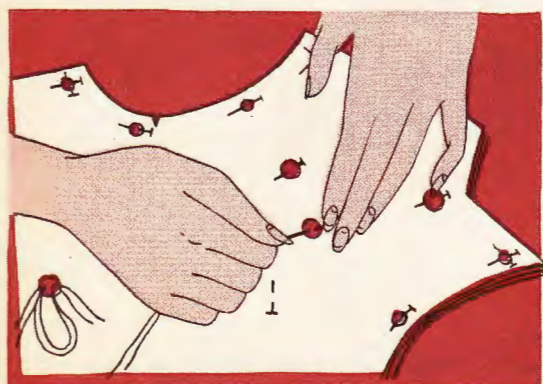
Keep flat when cutting

1. How to cut. Have pattern pinned flat to fabric. Cut with middle of blades of shears.

Use a sliding motion so that you will not lift fabric. Cut notches with the tips of the scissors and never cut deep notches



Cut small notches



Keep flat when taking stitches

2. Tailors' tacks. The diagram shows you how to make tailors' tacks. You should take one or two loop stitches through each perforation and both thicknesses.

Use tips of scissors to cut the threads as you separate layers. Leave a tuft in each section



Separate layers and snip threads



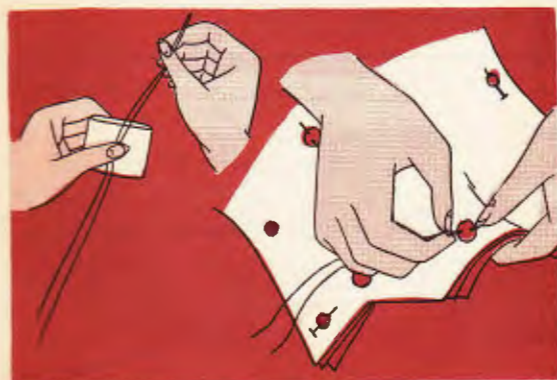
Pin and chalk through each perforation

3. To mark with pins and chalk. Mark each perforation with a pin through both thicknesses of fabric, then mark with chalk.

Turn over and make a chalk mark at each pin before removing pattern from fabric. This leaves a chalk mark on each section



Chalk other side at each pin



Marking with chalked thread

4. Chalked thread. Draw double basting thread over chalk. Draw thread through both layers of fabric at each perforation.

Powdered thread leaves marks. Strengthen these with chalk marks at once. Chalk the marks on both sections of the material



Strengthen these marks immediately

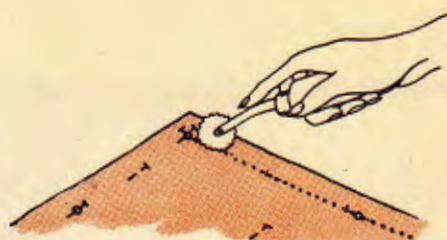
More about marking and basting



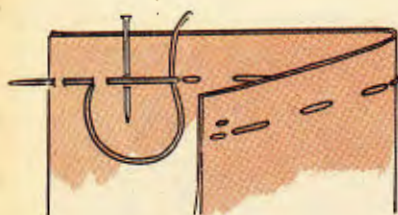
Basting a long seam

1. Baste long seams on a table. Note seam allowance marked with thread. Take out pins as you baste

2. Tracing wheel. Use for marking seam allowance on firm fabrics. Test wheel on piece of waste fabric



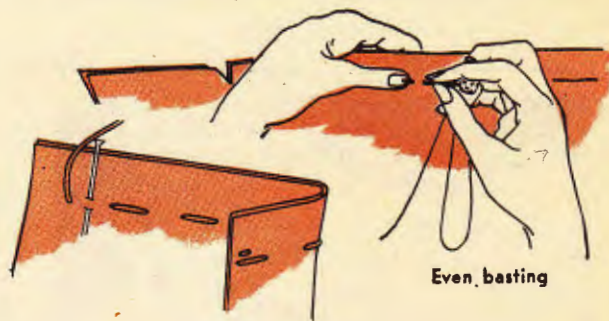
Marking with tracing wheel



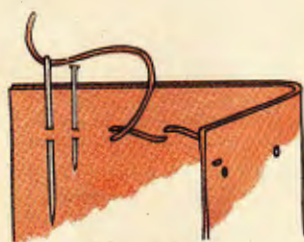
Firm basting

3. Firm basting. In order to make your basting as firm as possible, take a back-stitch occasionally

4. Even basting. Use when there is little strain. Match stitches and keep seam allowance exact width



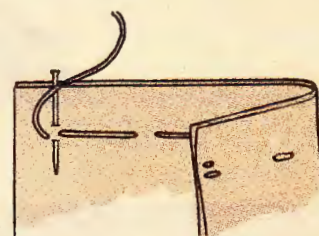
Even basting



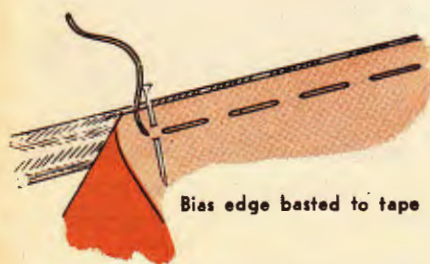
Diagonal basting

5. Diagonal basting. If you are working with several layers, use diagonal basting to avoid slipping

6. Uneven basting. If there is no strain on the garment you are basting, use uneven basting as shown



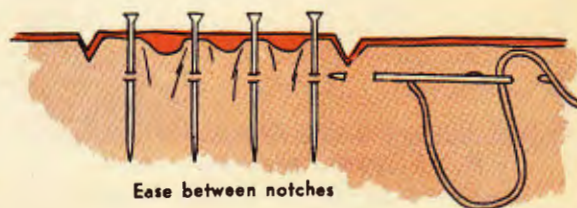
Uneven basting



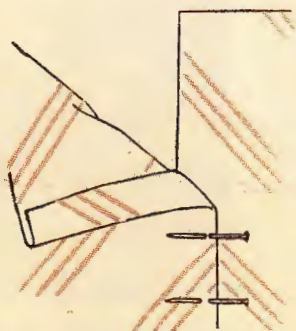
Bias edge basted to tape

7. Baste a bias edge to tape in order to prevent any stretching. You'll find this does the trick

8. Match the notches when pattern is marked "ease". Keep full side up when you pin and baste



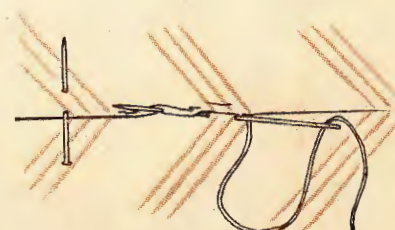
Ease between notches



Seam pinned for slip-basting

9. Slip-basting is used on seams when stripes must be matched. Crease on seam allowance and pin over other portion, matching stripes accurately. See page 9 for layout.

Always work on right side of material. Use this same method when you are matching plaids



Slip-basting

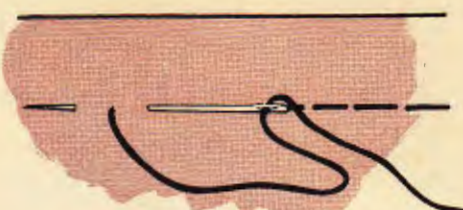
All about seams and seam finishings



Running stitches

1. Running stitches. Sketch is greatly enlarged. Use fourteen or more stitches to the inch

2. Back stitching is done one stitch at a time. This is used on a hand-run seam for extra security



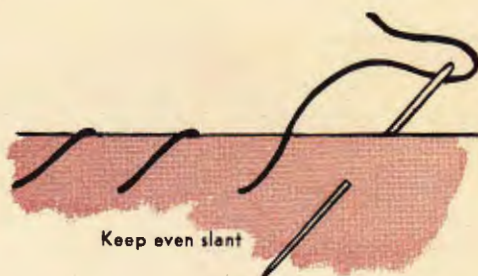
Back stitching



Quick way to overcast

3. Quick overcasting. Done on soft fabrics by taking two or three stitches at a time. Keep thread loose

4. Overcasting may be done one stitch at a time. Keep the slant even. Work in either direction



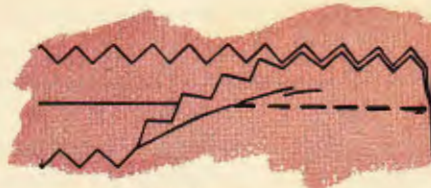
Keep even slant



Turned and stitched edges

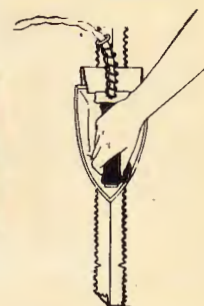
5. Edges turned and stitched.

This is a neat finish for open seams in any fabric that is not too bulky

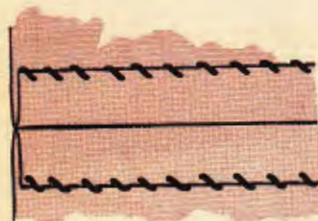


Pinked edges

6. A pinked seam is suitable for any fabric which does not fray easily. A quick non-bulky finish



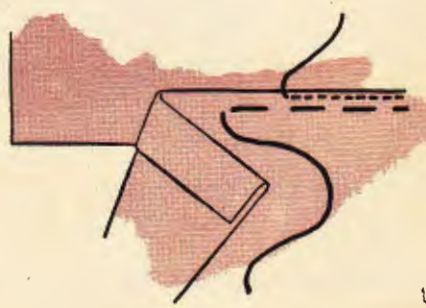
Pressing seam open



Plain seam overcast

7. An open seam, overcast on both edges, is a very durable one, suited to not-too-heavy fabrics

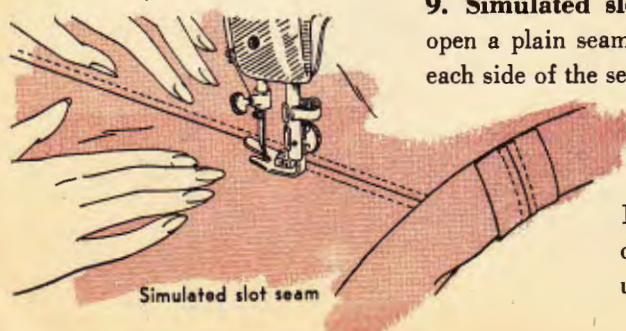
8. An edge-stitched or top-stitched seam. Turn under edge on one side and stitch over other



Edge-stitched seam

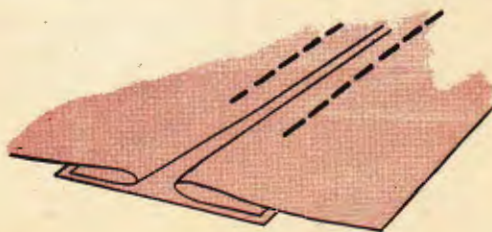


Pressing top-stitched seam



Simulated slot seam

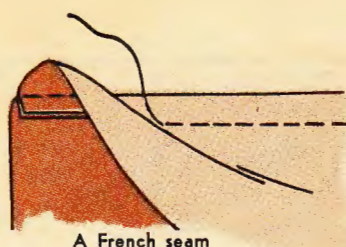
9. Simulated slot seam. Press open a plain seam and then stitch each side of the seam from outside



Slot seam

10. A slot seam requires an underlay. Crease edges and pin over underlay so creases meet. Stitch

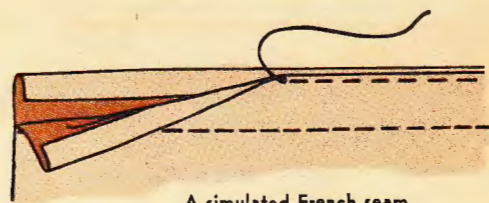
Various seams and seam finishes



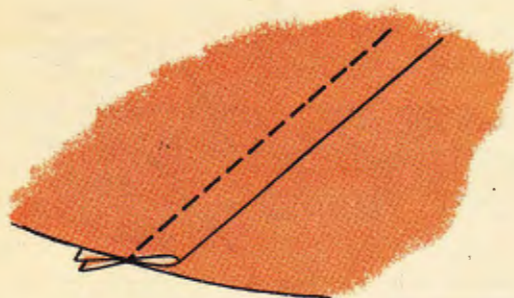
A French seam

1. French seam. Sew first on right side, trim, open and press seam, turn and stitch. Not good on curves

2. A simulated French seam is a good finish for washables. Turn in the edges of a plain seam and hand run

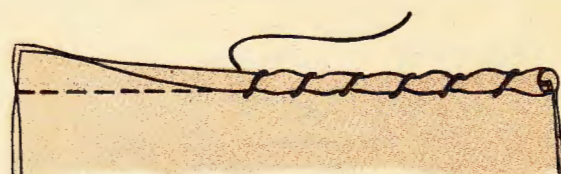


A simulated French seam



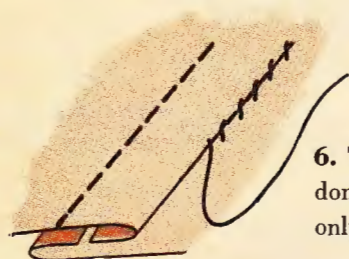
A lapped seam

4. A lapped seam simulates a tuck. To make, turn under edge on one piece and stitch over edge of another



A rolled seam

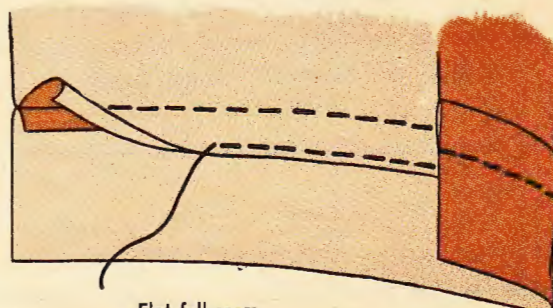
3. A rolled seam is a particularly good finish for metal cloth. The seam is trimmed, then rolled and whipped



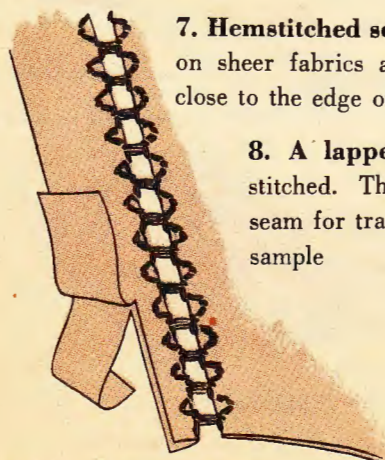
Hand-finished flat fell

5. A flat fell seam is stitched first on seam line from right side. Trim one edge, crease and stitch the other flat

6. The hand-finished fell seam is done like the machine-finished fell, only turned edge is hemmed by hand



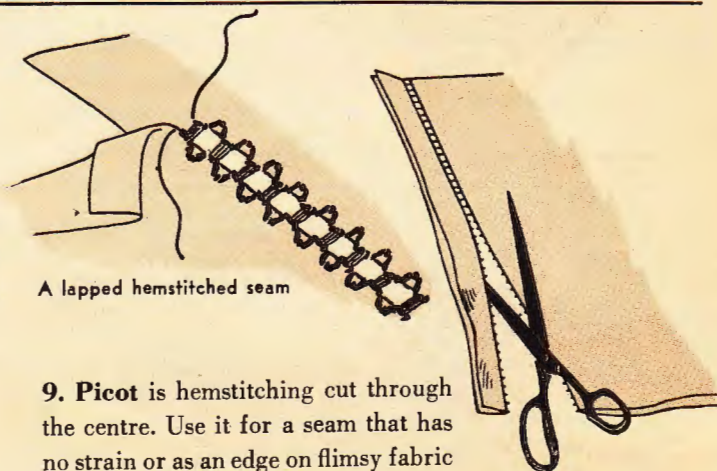
Flat fell seam



Hemstitched seam

7. Hemstitched seams may be used on sheer fabrics and trimmed very close to the edge of the hemstitching

8. A lapped seam may be hemstitched. This makes a decorative seam for transparent fabrics. Blue or sample

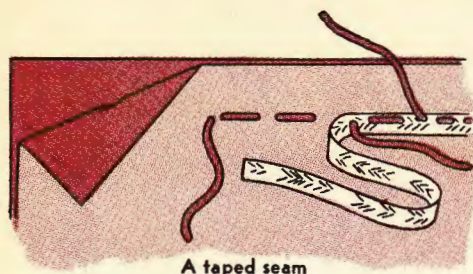


A lapped hemstitched seam

9. Picot is hemstitching cut through the centre. Use it for a seam that has no strain or as an edge on flimsy fabric

A picoted seam

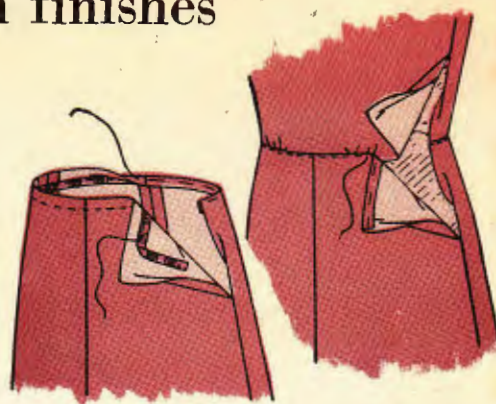
More about seams and seam finishes



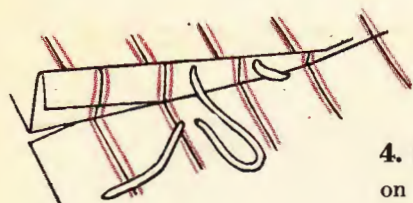
A taped seam

1. Taped seam. Stitch close to edge of pre-shrunk tape. Use on neck-line or front of coat to avoid stretching

2. Seam at waist-line may be taped to prevent stretching. Sew tape to inside of skirt before turning under edge and stitching over blouse



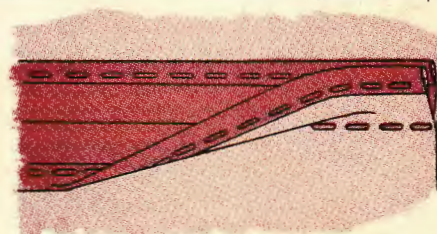
Taped waist-line



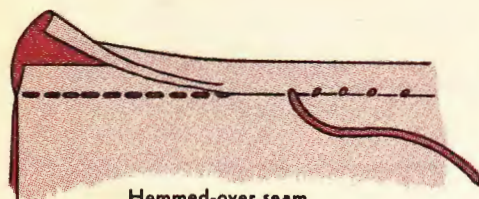
Slip-stitching

3. Seam with bound edges. Good for unlined jackets or coats. Bind with seam binding or lining fabric

4. Slip-stitched seam. Take stitch on one side, then on other. Do not sew through outside of crease



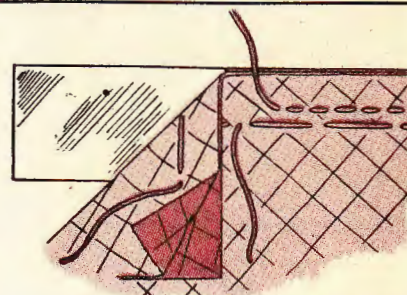
Seam with bound edges



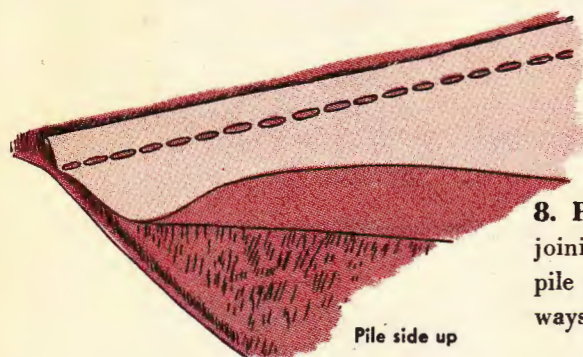
Hemmed-over seam

5. Closed seam with one edge trimmed and the other creased and hemmed over it to prevent fraying

6. Paper stitched under seam. Good for short bias seams. Use soft paper and tear away carefully



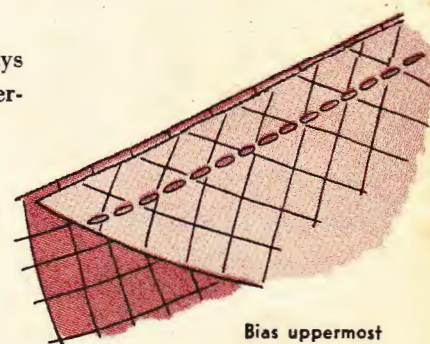
Stitch over paper



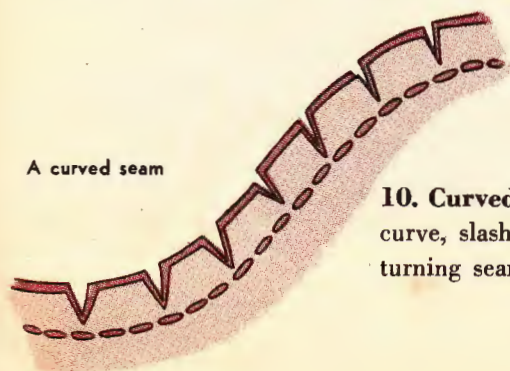
Pile side up

7. Bias joined to straight. Always keep the bias section of fabric uppermost and do not stretch it

8. Pile fabric and plain. When joining a plain-surfaced fabric to a pile surface, i.e., velvet and silk, always keep the pile side up in working

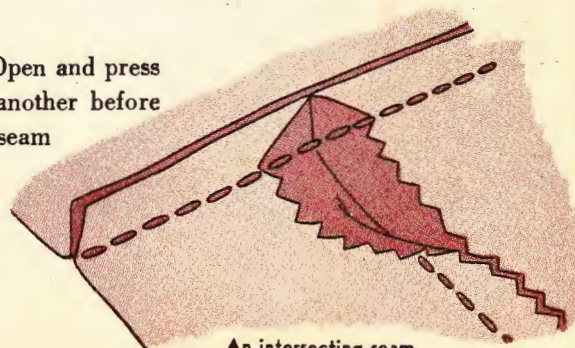


Bias uppermost



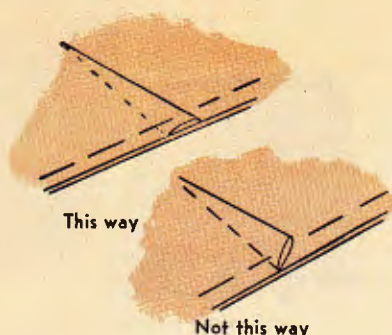
A curved seam

10. Curved seams. Notch on outer curve, slash on inner curve, before turning seam to prevent drawing



An intersecting seam

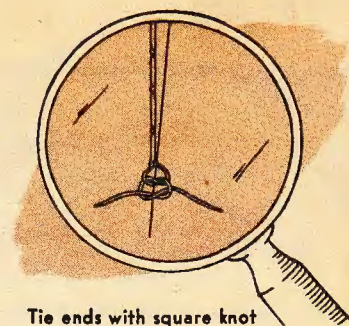
Darts are important in fitting



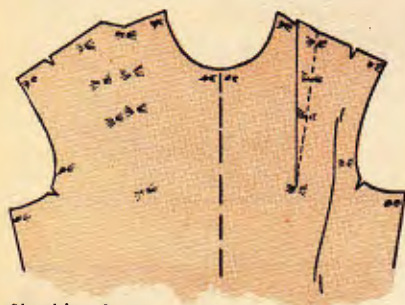
1. How to finish darts

Mark, pin and baste a dart and stitch towards the point. Keep the last few stitches parallel to fold. (right)

Allow enough thread to tie ends of machine stitching or re-thread ends and oversew. Baste dart flat in seam



Tie ends with square knot



Shoulder dart

2. Darts to fit a front

Darts at front shoulders swing the correct grain at the underarm and throw fullness to bust where it is needed.

For a full bosom, place darts at the underarm front. The dart points should be toward the fullest part



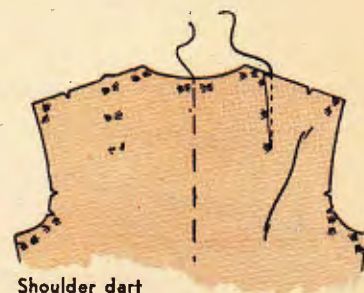
Underarm dart



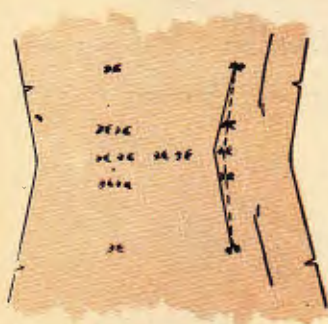
Neck-line dart

3. Darts to fit back

Darts take out fullness at back neck (left) or at back shoulder (right) to fit the curves of the body. The fullness below the darts is needed to make the garment set easily across the back



Shoulder dart

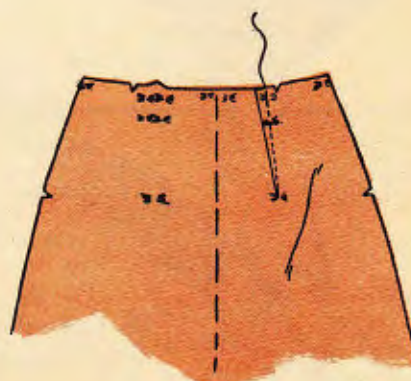


Waist-line darts

4. Darts to fit a waist-line

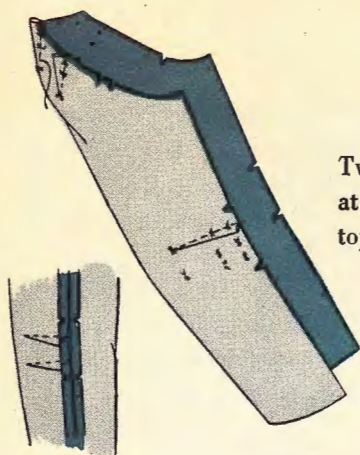
Waist-line darts on a blouse are shown at left—one stitched, the other open but marked with tailors' tacks. These darts taper to nothing at ends.

Skirt darts should be taken on each side of center back below the waist-line. Pin and baste; stitch from edge to point being sure to end points evenly



Skirt darts

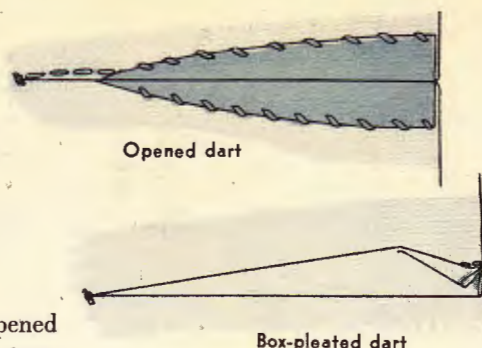
More points about darts



Darts at elbow and sleeve top

1. Darts in sleeve

Two or three darts give required ease at elbow of a one-piece sleeve. Darts at top are in fashion from time to time.

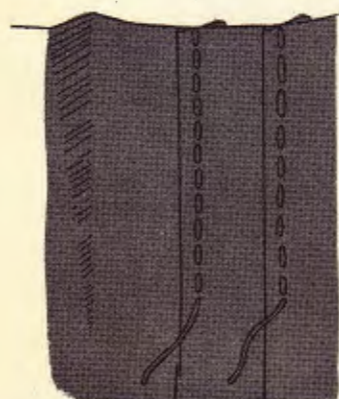


Opened dart

Box-pleated dart

2. Dart finishes

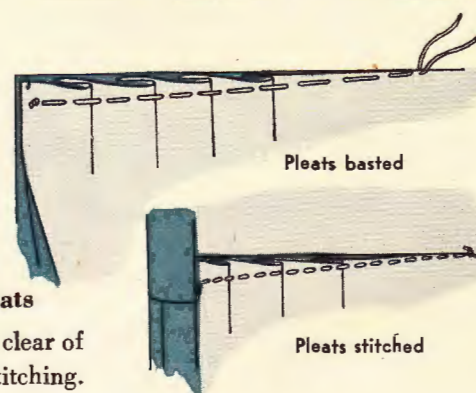
In firm fabric, a dart may be opened and overcast, or pressed like a box-pleat. For interlining dart, see page 53



Darts stitched like tucks

3. Darts stitched like tucks

Left. These are sometimes used at neck-line, shoulder or waist-line. Stitch on right side, allowing for slight release at end. Fasten off on even line



Pleats basted

Pleats stitched

4. Slashed dart with pleats

Right. Note that end of dart is clear of pleats. Pin and baste before stitching. Stitch; fasten threads as in 1, page 16



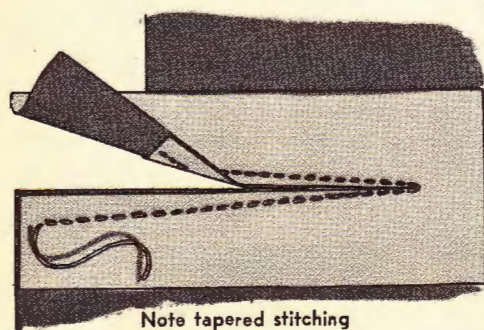
Fullness in slash

5. Slashed dart with fullness

Keep gathered side toward you. (See page 22 for adjusting fullness.) Keep seam allowance at beginning of dart free of fullness. Note how seam is tapered at end of dart



Slashed dart finished



Note tapered stitching

6. Stay for fullness in slash

Stitch stay to fabric before you cut slash. Trim stay where it extends beyond side of top edge. Turn facing and press upward so seam is at edge on upper edge of slash.

Gather lower edge just above seam. Stitch upper edge over lower, adjusting gathers and concealing seam



Running gathers in stay

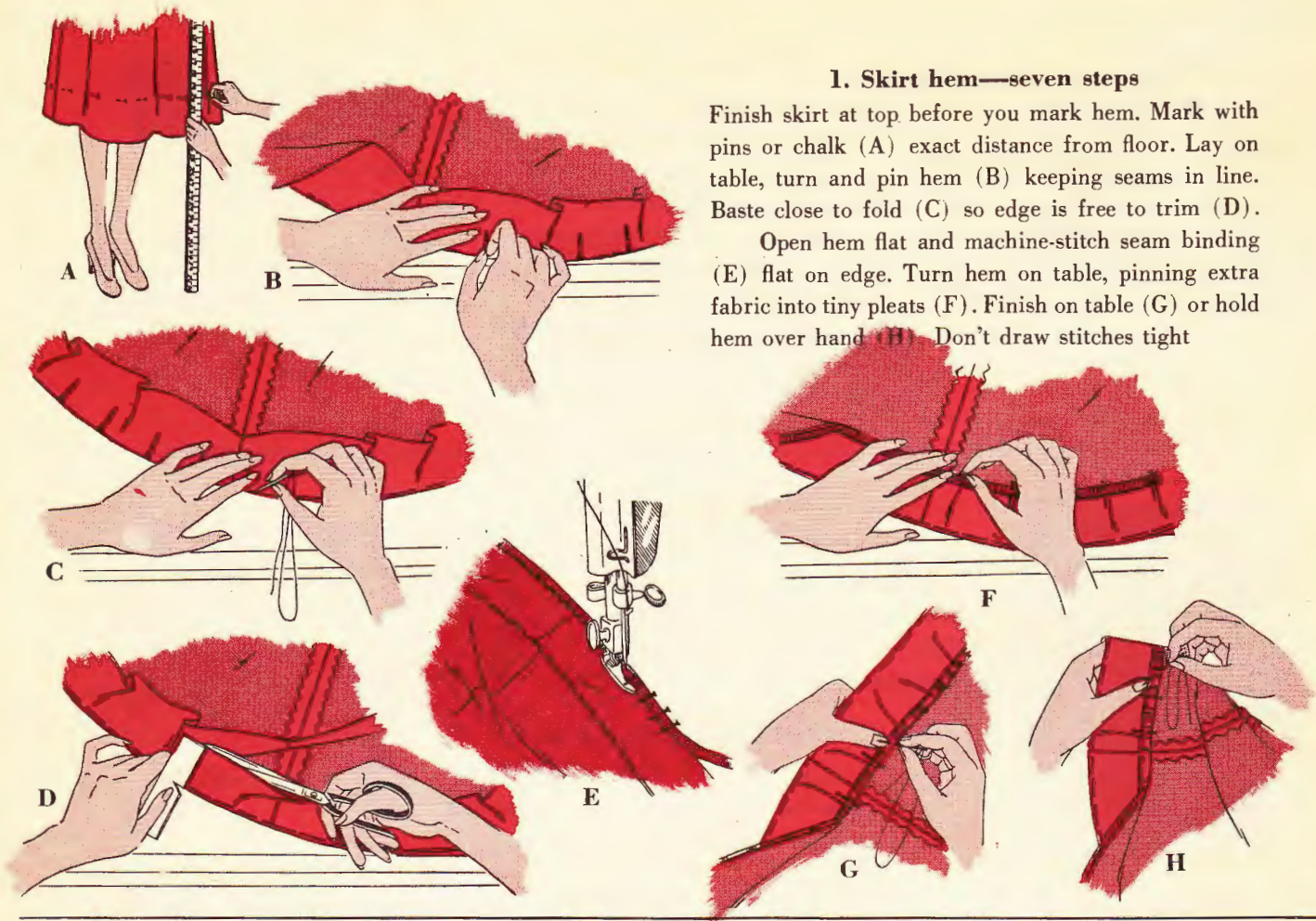
Fullness adjusted

How to make professional-looking hems

1. Skirt hem—seven steps

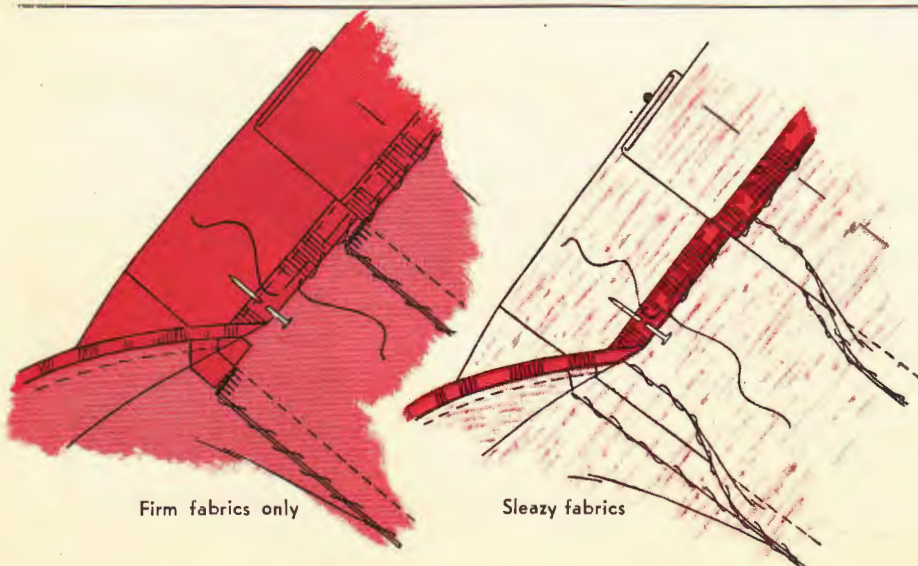
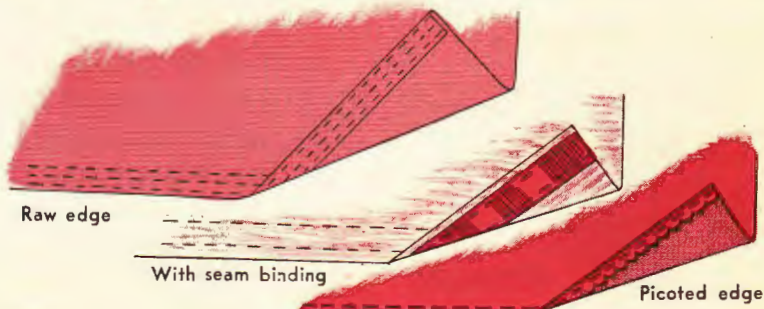
Finish skirt at top before you mark hem. Mark with pins or chalk (A) exact distance from floor. Lay on table, turn and pin hem (B) keeping seams in line. Baste close to fold (C) so edge is free to trim (D).

Open hem flat and machine-stitch seam binding (E) flat on edge. Turn hem on table, pinning extra fabric into tiny pleats (F). Finish on table (G) or hold hem over hand (H). Don't draw stitches tight



2. Edge-stitched hems

Turn in raw edge, carefully trimmed, for firm fabrics only and stitch on right side. Crease hem in fabrics that ravel easily, then baste seam binding over raw edge and stitch twice. Picot edge of sheer fabrics before turning hem



3. Hem in pleated skirt

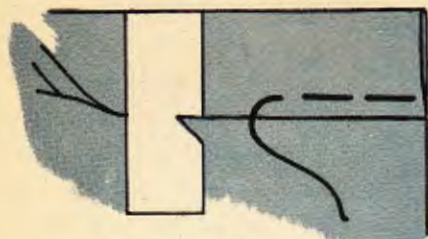
Do not open seam under pleat, except under hem. Seam holds fold in place. In firm materials only, cut across seam allowance close to hem and buttonhole-stitch edges.

This cut weakens the seam, so for any but firm fabrics open seam inside hem and change from closed to open seam gradually as indicated

Ways of finishing hems

1. Cardboard gauge

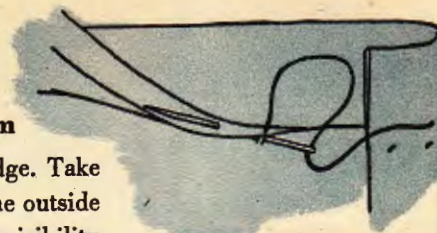
For an even hem, use a cardboard gauge with a right angle. Needless to say, pin before basting



Cardboard gauge

2. Slip-stitched hem

Run needle inside turned edge. Take up only a thread or two of the outside and keep thread loose for invisibility



Slip-stitched hem

3. Quick hem

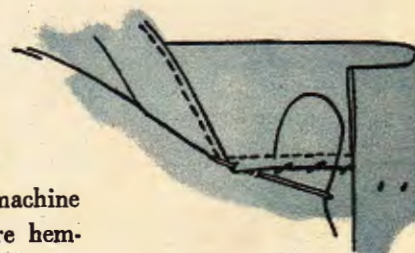
To make hem invisible outside, take up only a thread or two of the outside at a stitch. Keep thread loose



Quick hem

4. Machine stitched

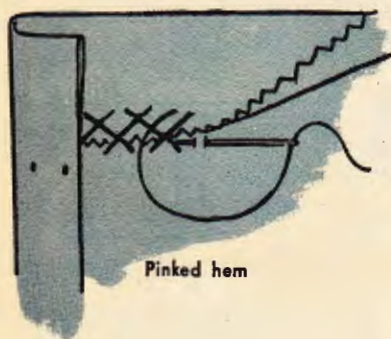
In most fabrics, it is best to machine stitch the creased edge before hemming, then blind-stitch



Machine stitched

5. Pinked hem

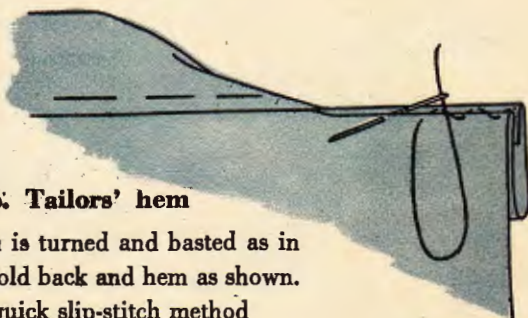
This diagram also shows the catch-stitch. Keep stitches at even slant and use for fabrics that do not fray



Pinked hem

6. Tailors' hem

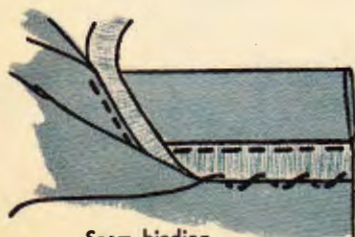
After hem is turned and basted as in 1 above, fold back and hem as shown. This is a quick slip-stitch method



Tailors' hem

7. Bound hem

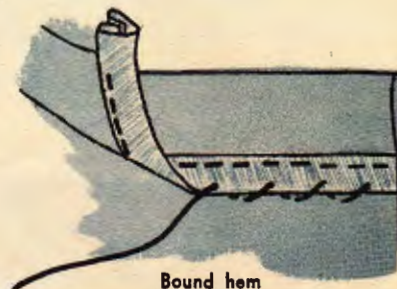
Used on coats and jackets. Bind edge of hem with bias. Hem or slip-stitch fold of binding to the outside



Seam binding

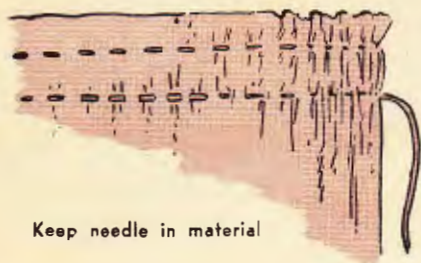
8. Seam binding

Here you have a seam binding which has been stitched over the raw edge. Hem the binding against the garment



Bound hem

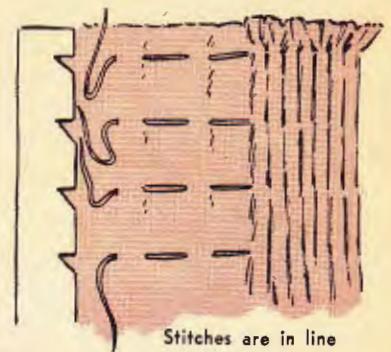
Gathering and shirring—by hand and machine



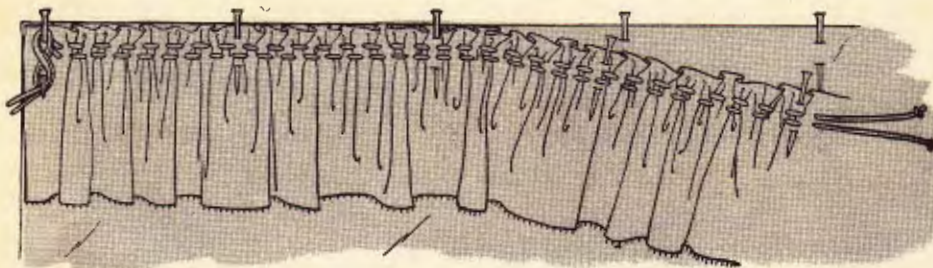
Keep needle in material

1. When shirring, it is recommended that the needle be kept in the work, sliding the stitches off occasionally. Use a single thread

2. A cardboard gauge may be used as a guide when shirring. Cut it with as many notches as there will be rows. Long stitch outside



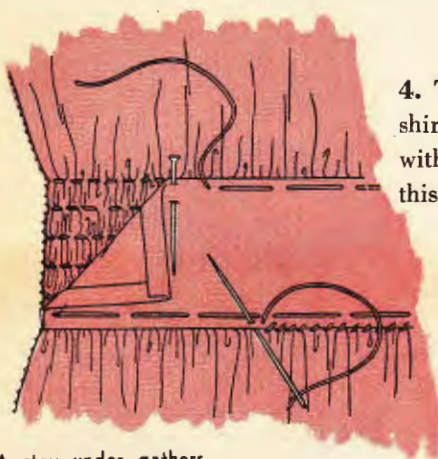
Stitches are in line



Wind surplus thread over pin

3. Always run two rows of shirring when a gathered section is to be joined to a plain one. This holds it secure and keeps it in place.

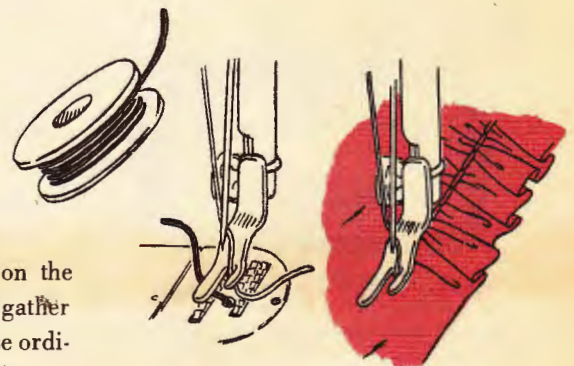
This shows how to divide each section in quarters with pins. Match these and distribute fullness evenly. After basting, re-thread and fasten



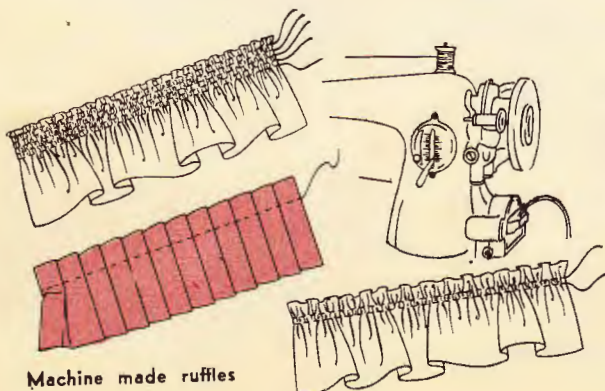
A stay under gathers

4. To attach a stay for rows of shirring, pin and baste into place with great care. In order to make this stay, follow your pattern

5. Elastic thread wound on the bobbin of your machine will gather the material as you stitch. Use ordinary thread on top of machine

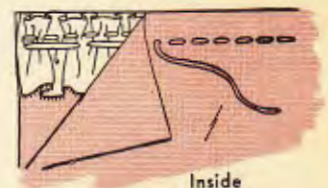


Elastic thread shirring



Machine made ruffles

6. There are attachments for making shirred and gathered and pleated ruffles. Use these to save time as well as labour



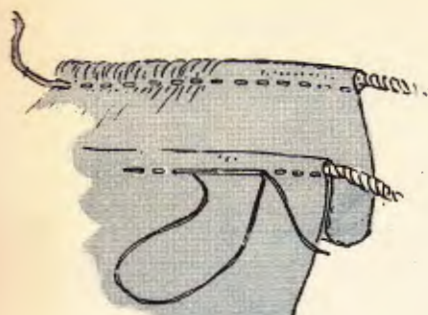
Inside

7. When ruffle is inserted into a seam baste ruffle between the right sides of material. Before turning, take out the basting and trim seam



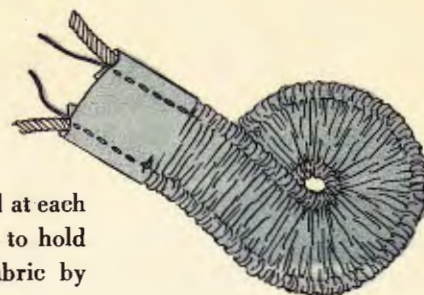
Outside

More about gathering and shirring



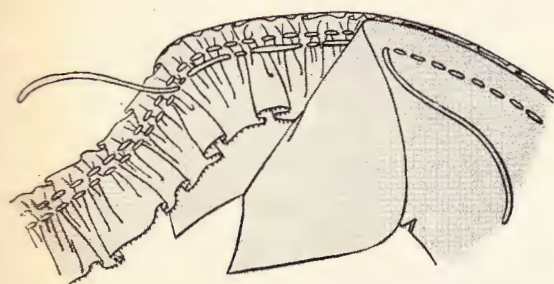
Shirring over cord

1. When shirring over a cord be sure to draw up the material as you cover the cord. Keep needle in work sliding off stitches sometimes



Corded band

2. Shirred band with cord at each edge. Use a running stitch to hold the cord and shirr the fabric by pushing it back as illustrated



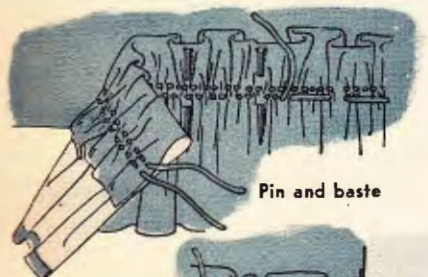
Inside

3. Ruffled collar. Gather ruffle, pin and baste as in 3 on facing page, right sides together. Allow more fullness on curve.

Seam facing to collar over ruffle. Take out gathers and trim seam before turning



Outside



Pin and baste

4. Shirred ruffle with a heading. Turn the heading and run in two lines of gathers. Pin and baste (top left); sew by hand invisibly



Sew by hand

5. A quick way to work over a closely shirred surface is shown here in detail. Remember to keep your stitches quite even



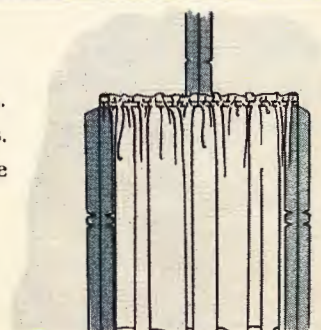
Work over shirring



Gathers below yoke

6. Gathered inset below seam. Space gathers and clip corners. Diagram at right shows right side of inset. Note corner is clipped

7. Gathers below yoke should be spaced between notches or the finished result will be bunched and spoil appearance of garment



Inside



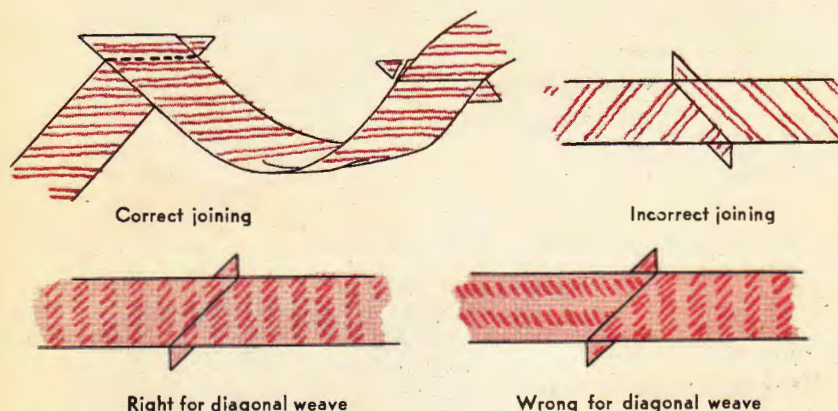
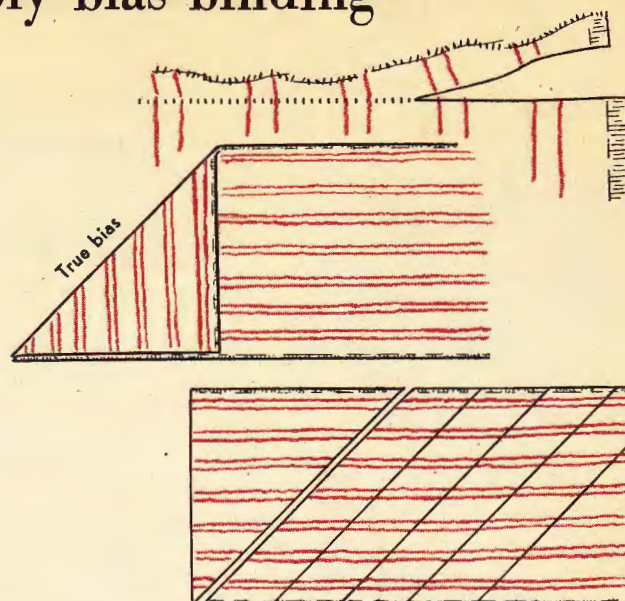
Outside

To make and apply bias binding

1. Straightening edge and cutting bands

Be sure that the ends of your fabric are straight (they rarely are when you buy it). Tear the end or draw a thread and cut it. Use a ruler to mark straight end only on jersey and like weaves.

The diagonal which results from folding the straight end and selvage or lengthwise weave together is a true bias. From this line, rule off bands twice the width of the finished single binding, allowing for the seams. For a double binding, measure four times the width of the finished binding plus seams. Do not cut off the selvages. Follow these rules and no errors will result



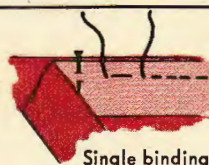
2. How to treat seams in bias bands

Join the selvages together on wrong sides having edges parallel to each other. After seaming, snip the selvages, or trim off entirely

Snip off the little triangles that extend on each side of the band. Do not change from lengthwise to crosswise grain in seaming. If fabric has a diagonal weave be sure that when you join the binding the weave in one strip runs parallel to the other. This also applies to striped and printed fabrics

3. Single bias binding

Use single binding for fabric heavier than sheer crêpe. Pin and baste bias band to fabric, right sides together, stretching bias slightly. Stitch along edge, turn, fold and blind-hem along seam



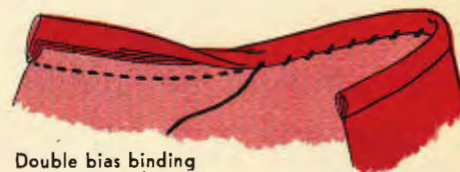
Single binding



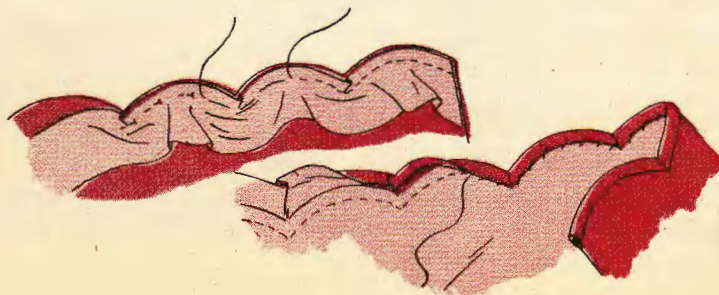
Single binding inside

4. Double bias binding

For chiffon or sheers use as narrow a double binding as possible, very fine needle and thread. Fold the bias double right side out and baste to outside of fabric so all raw edges are together. Stitch. Turn double bias over seam and hem fold along stitching



Double bias binding



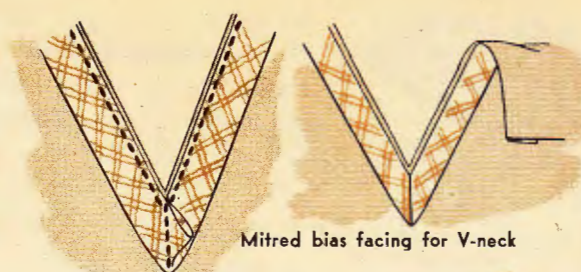
5. How to bind scallops

Single binding should be used to finish scalloped edges. When basting and pinning, ease binding gently over the scallops but draw it tight about the corners. The bias must fit the edge over which it is turned. Hem. Crease binding at each indentation

More about bindings—facings, pipings

1. Bias facing on V-neck-line

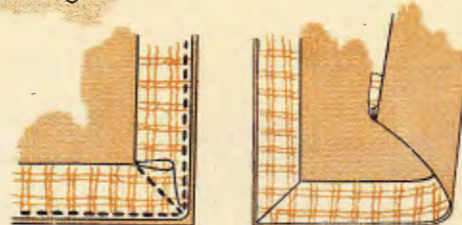
Bias facings are sometimes used for V-neck-lines. Cut facing on true bias 1" wider than finished facing. Pin and baste facing to fabric, right sides together. Trim mitre and press open, also trim neck seam and clip to point of stitching before turning



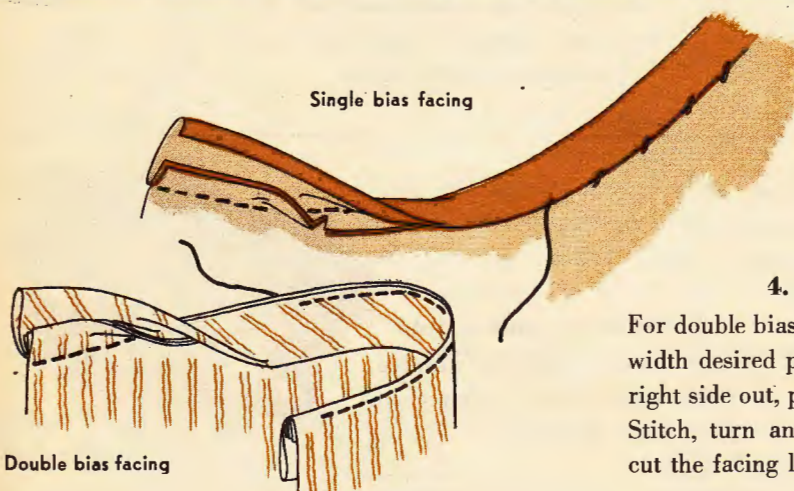
Mitred bias facing for V-neck

2. Straight facing on square corner

Have grain run the same way as the longest edge to be faced. Actually, the mitre should be stitched, trimmed and pressed open before the facing is stitched to the edge. The illustration here is to show how the mitre works. Next step is to blind-stitch the inner edge invisibly to the garment



Mitred square corner facing



Single bias facing

3. Single bias facings

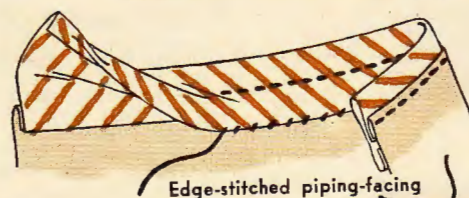
A true bias strip should be used for single bias facing. When cutting, allow enough width for seaming and creasing. Pin, baste and stitch right sides together. Then, turn the facing, crease and blind-hem. Bias will shape itself to slight curve

4. Double bias facings

For double bias facing, cut true bias strip twice the width desired plus seams. Fold in half lengthwise, right side out, pin and baste to right side of fabric. Stitch, turn and edge-stitch. Make sure that you cut the facing long enough. Do not stretch it to fit

5. Edge-stitched piping

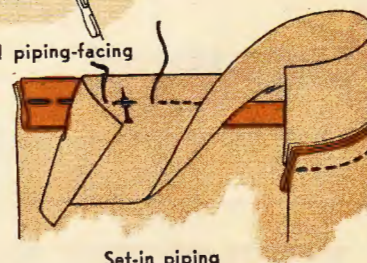
Turn under about $\frac{1}{3}$ of the width of the bias you have cut for piping facing. Turn in edge to be piped and stitch over it. Crease and hem free edge



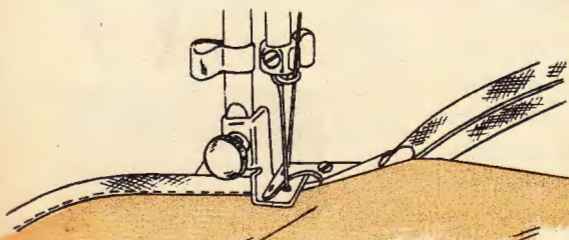
Edge-stitched piping-facing

6. Piping inserted in seams

Fold bias strip in half lengthwise, right side out as piping. Baste to right side of fabric, raw edges together; lay other piece of fabric wrong side up over piping, stitch so piping extends after turning



Set-in piping

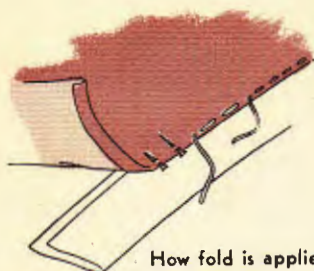


Use sewing-machine binder attachment

7. Machine binding

You can buy ready-creased binding in various colours and widths—in silk or cotton. Binder attachment will hold the binding so that it does not have to be basted. One row of stitching will do

Various uses of bands and folds



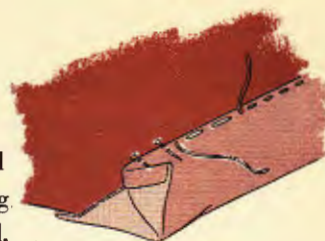
How fold is applied

1. Extension fold

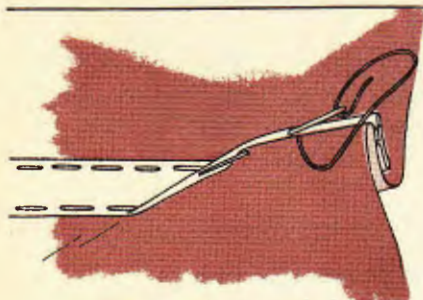
Crease fold. Turn under edge of piece it will join, pin, baste and stitch over fold

2. Another extension fold

Here, fold is applied like binding covering raw edges. Crease fold, pin, baste and stitch



Top-stitched fold



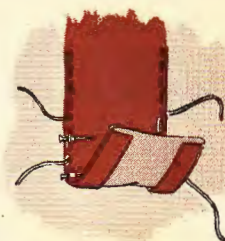
Applied band, slip-stitched

3. Slip-stitched band

Notice how fabric is folded back so that you can slip-stitch two folds together easily

4. Applied band

Crease seam allowance, pin and baste band in position before stitching on both edges



Applying band



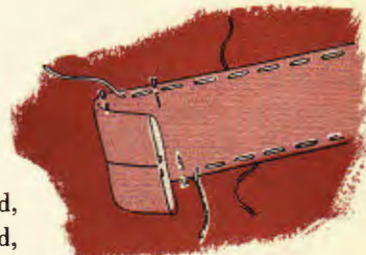
Double fold applied

5. Applied double fold

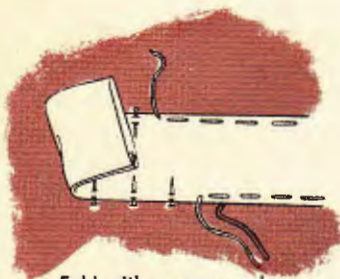
Note that raw edges of applied fold are catch-stitched together; then baste and slip-stitch fold

6. Another double fold

Here, band is stitched and turned, like 9 below, before it is pinned, basted and slip-stitched



Keep seam under



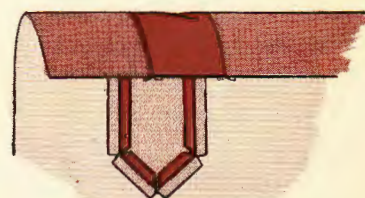
Fold with seam on edge

7. A third double fold

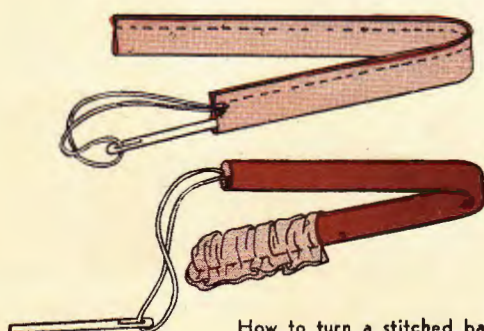
Note that seam is on edge of this fold. Press carefully before you pin, baste and slip-stitch

8. Inset band

Baste and slip-stitch band in position on fabric, then cut away below, stitch and open seams



Note notches at corners



How to turn a stitched band

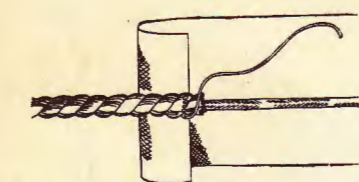
9. To turn band inside out

After band is stitched, thread a ribbon needle or bodkin with strong cotton, secure ends to one end of strip. Then carry bodkin through tube, work fabric back. Turn in ends and slip-stitch



Slip-stitch ends

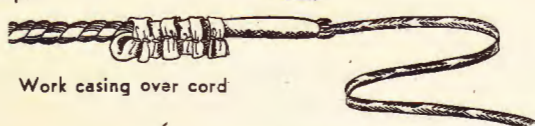
Covered cords, corded pipings and loops



Sew on tape



Encase tape



Work casing over cord

1. To cover a cord

Sew cord in the middle of a bias strip of fabric and join a tape temporarily. Stitch to encase tape. Trim seam, work casing over cord

2. Loops for fastenings

Separate loops may be set between coat and facing; continuous loops oversewn to edge. Use seam as filler for loop if there is no strain



Separate loops

Continuous loops



Loop inside edge

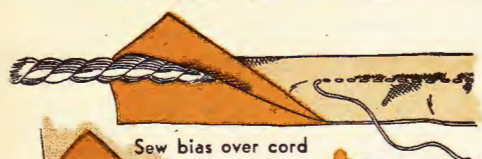
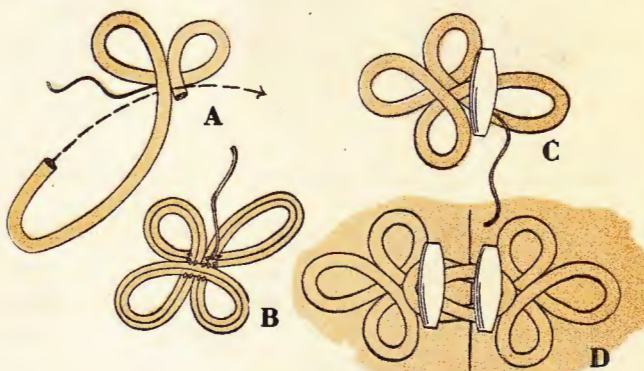
Loop at edge

3. Loops with turned ends

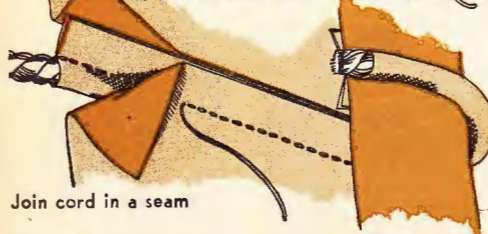
Finish ends and sew invisibly into snail shape before attaching

4. To make a frog

Work covered cord into a series of loops (A), and sew firmly on under side (B). Keep seam underneath. Sew on button (C). Repeat for second frog (D)



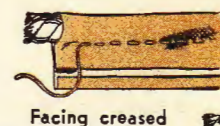
Sew bias over cord



Join cord in a seam

5. Corded piped facing

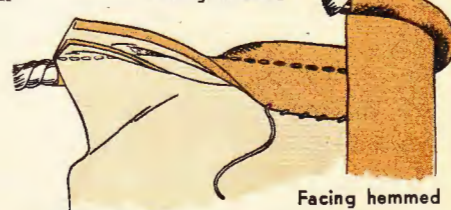
Fold fabric over cord with unequal seam allowance. Crease wide side and blind-hem



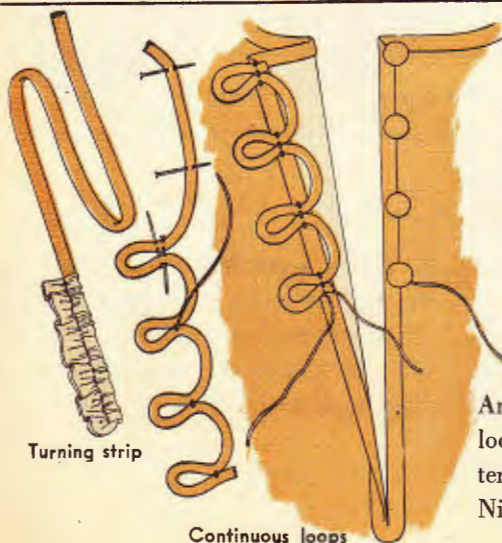
Facing creased

6. Corded piping in seam

Stitch bias fabric over cord and set into seam. Nice finish for a collar with curved edges. Omit cord for a piped seam



Facing hemmed

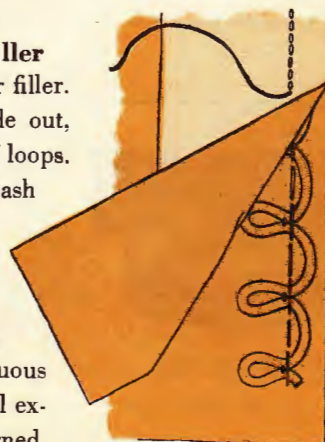


Turning strip

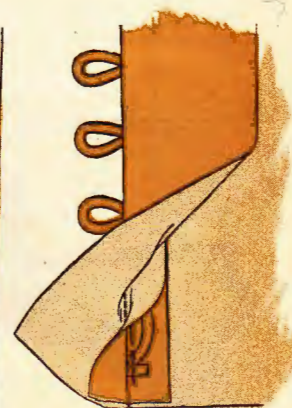
Continuous loops

7. Loops with self-filler

Use the seam allowance for filler. Stitch strip, turn right side out, pin and sew into a series of loops. Loops are sewn to bound slash



Loops basted

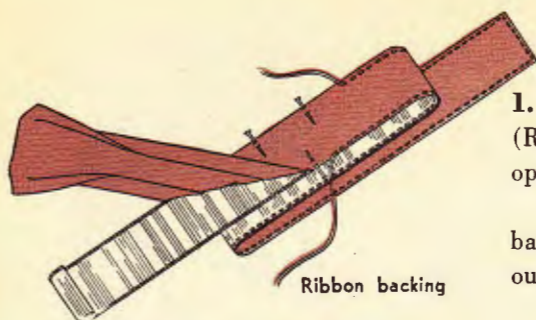


Loops in seam

8. Loops in a seam

Another way to use continuous loops. Baste so that loops will extend beyond seam when turned. Nice finish for a dickey

Belts, belt tacks and carriers

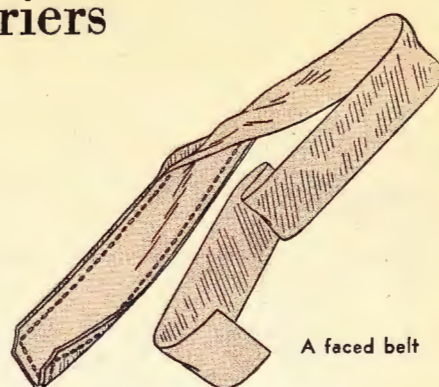


Ribbon backing

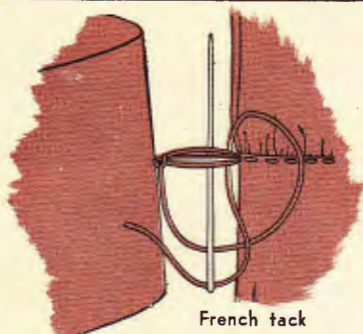
1. Belts with contrasting backing.

(Right) Belt seamed to facing. Leave opening on side for turning. Slip-stitch.

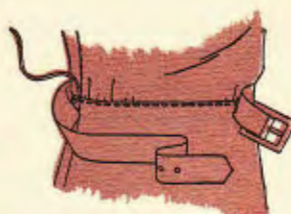
Shown left is a belt of self material backed by ribbon of same width and colour. This gives body to the belt



A faced belt

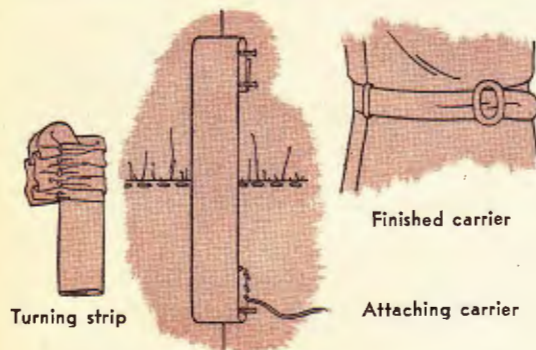


French tack



Belt held by tack

2. French tacks to hold belt. If you want to fasten a belt permanently but invisibly, use French tacks at the sides of dress. To do this catch belt to garment with several threads of twist and blanket-stitch closely over the twist

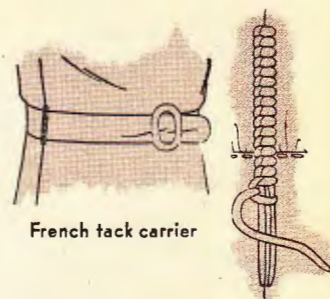


Finished carrier

Attaching carrier

3. For fabric carriers, fold and stitch narrow strip of fabric. Turn right side out, turn in ends, sew to dress

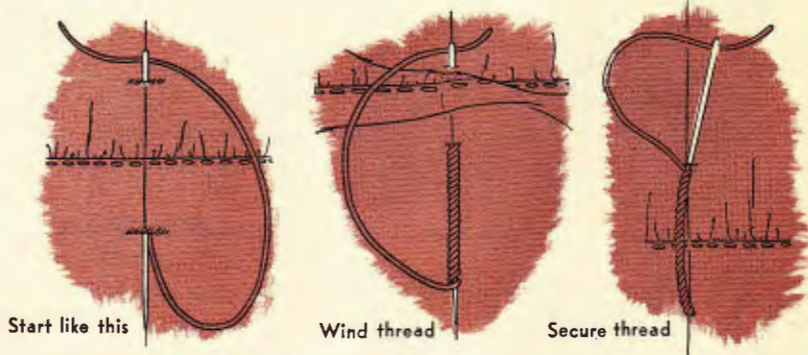
4. Worked carrier like French tack. Fasten strands of twist above and below the belt and blanket-stitch over strands



French tack carrier

Enlarged detail

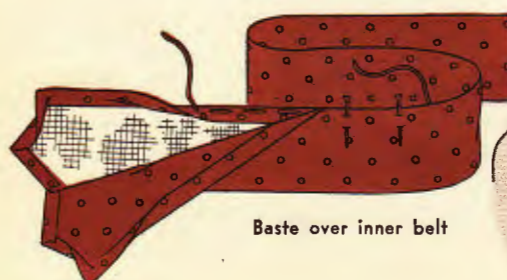
5. Bullion-stitch carrier. This is a thread carrier quicker to make than the French tack. Wind thread about needle. Pull needle and thread through winding. Draw tight. Pass needle inside and secure thread neatly and firmly



Start like this

Wind thread

Secure thread



Baste over inner belt



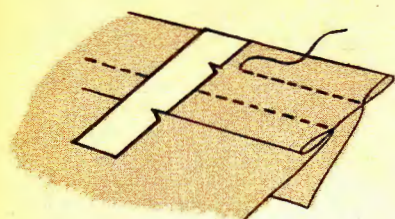
Slip-stitch edges

6. For a wide belt or a shaped one, baste fabric over a stiff inner belt of canvas or buckram, depending on the degree of stiffness needed. Then slip-stitch the edges together invisibly

Ways of tucking and pleating

1. Parallel tucks

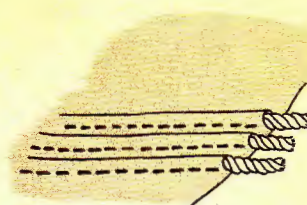
Cut two notches, each with one right angle for accurate measuring. Mark one notch to width of one tuck, the other one in line with fold of next tuck



Measuring tucks from fold to fold

2. Corded tucks

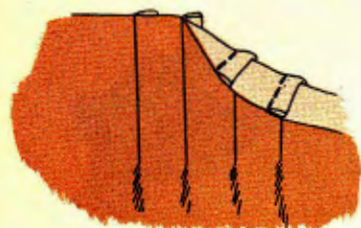
If tucks are spaced far enough apart, sew by hand with cord basted inside. If they are closely spaced, stitch tucks evenly first by machine and insert cord



Closely spaced corded tucks

3. Curved pin-tucks

Pin-tucks may also be stitched either by hand or machine. Before stitching a curved-line pin-tuck mark carefully according to pattern, pin and baste first



Inside tucks



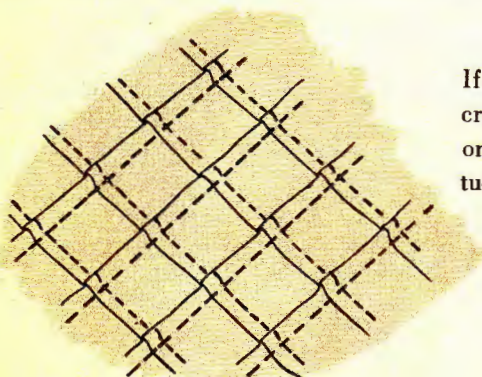
Showing curved pin-tucks

4. Tucks releasing fullness

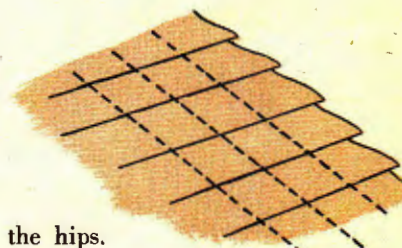
Many patterns call for fullness released by tucks taken on the wrong side of the fabric. Sew these either by machine or by hand. Be sure to fasten off in line

5. Cross-tucking

If a pattern calls for a section to be cross-tucked, make your cross-tucking on the fabric before you cut it. Press all tucks one way before tucking across



Showing cross-tucking



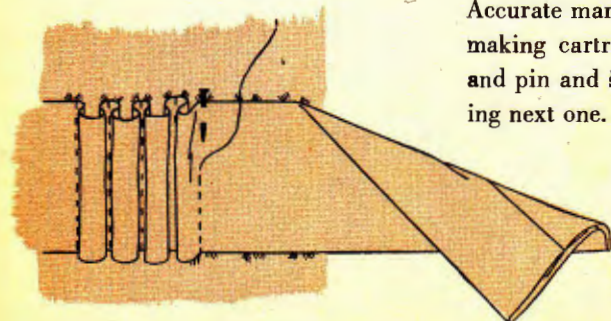
Side pleats stitched crosswise

6. Side pleating

Pleats are often fitted over the hips. They can be held in shape by stitching across them three or even four times. Be sure to baste them down before stitching

7. Cartridge pleating

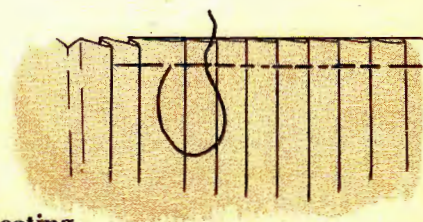
Accurate marking is very important in making cartridge pleats. Begin at left and pin and sew each pleat before laying next one. Do not press



Making cartridge pleats

8. Machine pleating

When you are using machine pleating be particular to baste it separately first at the top, catching in each pleat. Each pleat must be held firmly at the top

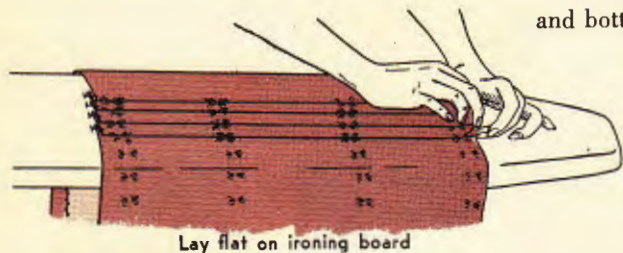


Basting machine pleating

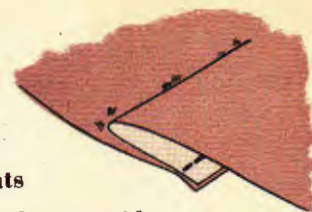
How to make professional-looking pleats

1. Straight hand-made pleats

Use tailors' tacks or chalk to mark where pleats are to be. Use ironing board when laying pleats, and pin top and bottom. Press and then baste



Lay flat on ironing board



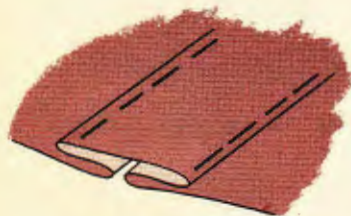
Right side of pleat

2. Side pleats

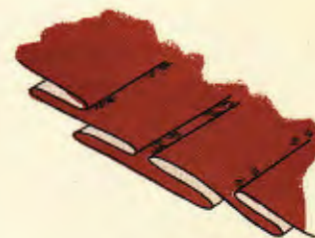
A side pleat is often used to provide fullness in the bottom of a skirt and a seam is often concealed under it. After stitching seam do not press open

3. Inverted pleat

Inverted box pleat with side pleat at each side. Retain exact depth of pleat. Crease on line of small perforations and bring to line of large perforations



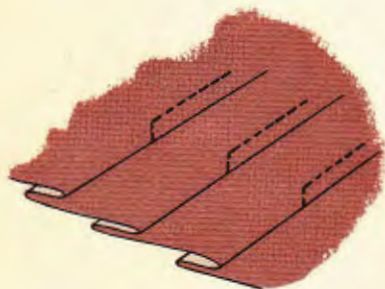
Right side of box pleat



Match pleat markings

4. Box pleats

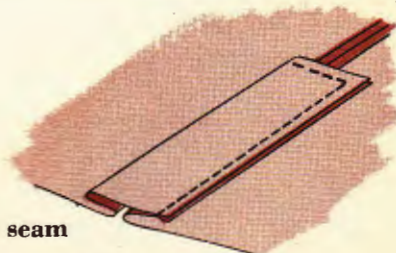
Box pleats are often used as a panel for front or back of skirt. Mark carefully, keeping straight lines, baste generously. Terminate stitching evenly



Stitched side pleats (outside)

5. Hand-made side pleats

Side pleats should be marked accurately, pinned and basted. Stitching should be done by machine. Fasten off at once by tying thread inside



Inverted pleat (inside)

6. Inverted pleat in seam

An inverted pleat on a seam might be at the centre-front or back or at the side. The pattern will provide the shaping and fullness. Do not press seam open



Wrong side



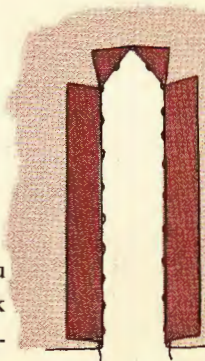
Right side

7. Inverted pleat set in a slash

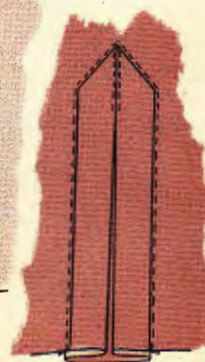
Stitch each edge of right side of slash in skirt to side edges of inset piece. Push inset through slash to wrong side. Lay pleat and stitch top

8. Pleated panel set in opening

Cut slash and clip at top so that you can turn back two triangles. Turn back sides. Pleat panel and slip under opening. Pin and baste before stitching

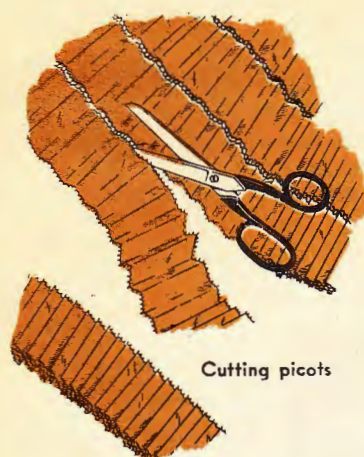


Cut edges turned



Panel edge-stitched

Additional points on pleats and pleating



Cutting picots

1. Picot-edged ruffles

Mark width of ruffle with basting and have it machine-hemstitched before you have it pleated. Then cut hemstitching carefully, so that both edges of ruffle are picoted. Apply ruffle with heading

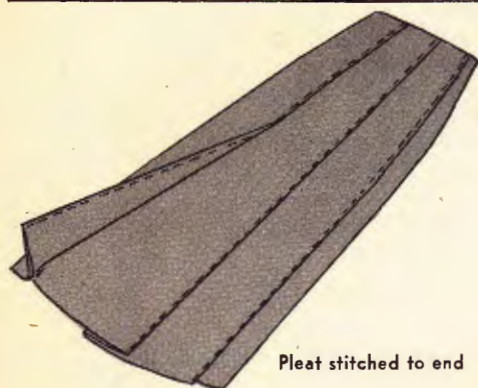


This way

Not this

2. Fitting a pleated skirt

Compare the two sketches at the right. Note how pleats taper in to the waist-line gradually, with spaces uniform

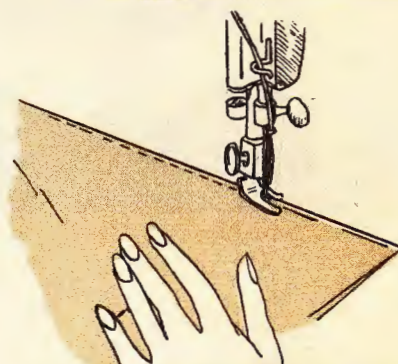


Pleat stitched to end

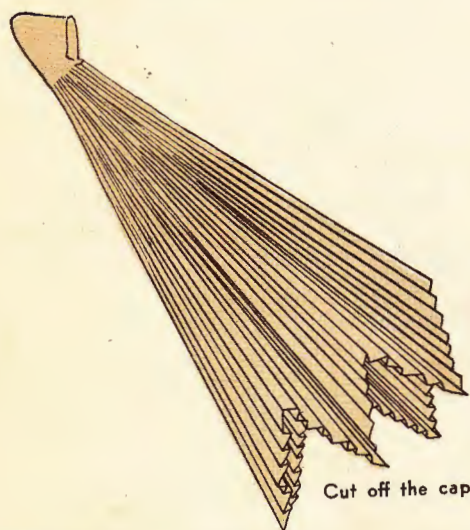
3. Edge-stitched pleats on skirt

Good in firm materials, as fold of pleat is often off grain, neither straight nor true bias. Baste pleats but do not stitch until hem has been marked and turned.

Machine-stitch edge of pleat to skirt to the depth desired, then raise presser foot and bring edge of fold only under needle. Stitch to end of pleat. Fasten invisibly



Stitch toward hem

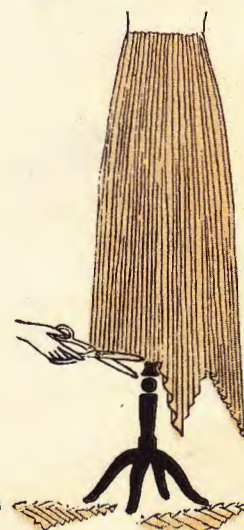


Cut off the cap

4. Sunburst pleated skirt

Prepare material by seaming a large square, letting the seams fall as they will in the finished pleating. Adjust skirt at top before trimming off points.

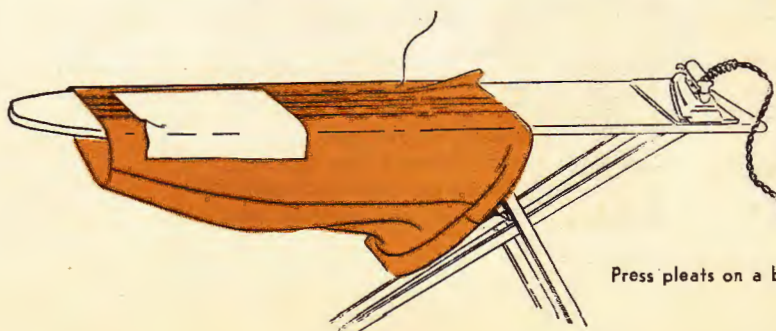
When you cut a placket, take care to cut on line of one pleat, not across it. Pleats of this type look best in light-weight fabrics such as crêpes and satins



Cut off superfluous points

5. Pressing pleats in a skirt

Press pleats on an ironing board, after they are stitched, but keep your iron clear of the edge until after skirt has been hung and the hem turned. For hems in pleated skirts see also page 18

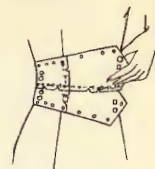


Press pleats on a board



Make a cummerbund

Trace the four pieces of pattern on thin paper, marking notches, seamlines oo, etc. Mark straight-of-goods OO on front sections, lay-on-fold OO on back sections. Cut out, pin $\frac{1}{2}$ " seams and try on. Pattern is for a 26" waist. Make any adjustment at side seams



LOWER SECTIONS

35", 39" or
54" fabric
without nap
Size 26



UPPER SECTIONS



INTERFACING

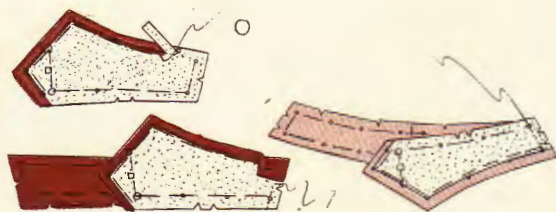
25" heavy
canvas



For a two-colour belt, as photographed, you need: for upper sections, $\frac{1}{4}$ yard 35", 39" or 54"; for lower sections, $\frac{1}{4}$ yard 35", 39" or 54". Buy $\frac{3}{8}$ yard heavy canvas for interfacing. Belt in one tone takes $\frac{1}{2}$ yard of 35" or 39", $\frac{3}{8}$ yard 54". Read pages 10 and 11 on layout, cutting, marking. Follow chart for width of your fabric. Dotted lines show repeat cutting

CENTRE BACK LAY ON FOLD

WAISTLINE

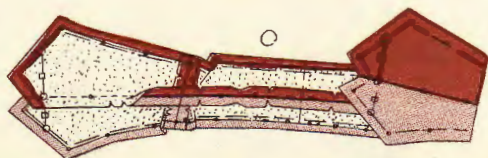


Pin interfacing to wrong side of each section. Baste at side seams and waistline, matching notches. Trim seam allowance of interfacing on other edges and baste. Stitch side seams

UPPER
BACK
FACE AND INTERFACE

WAISTLINE

CENTRE BACK LAY ON FOLD

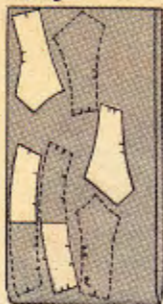


Pin, baste and seam at waistline, matching notches, side seams and centre lines. Clip seam and press open. Make two bound buttonholes at squares on right ends. See page 45 for making buttonholes

LOWER
BACK
FACE AND INTERFACE

ONE TONE
selvages

54" fabric
without nap
Size 26



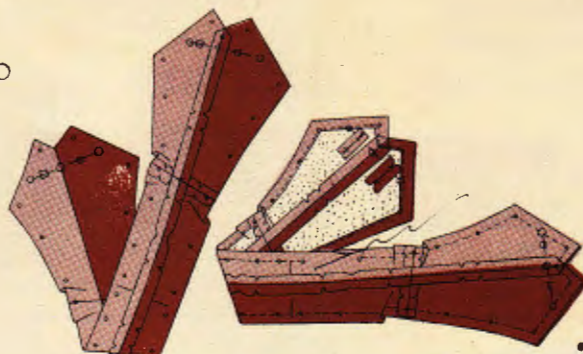
fold

ONE TONE
selvages

35" or 39"
fabric
without
nap
Size 26



fold



STRAIGHT-OF-GOODS
CENTRE FRONT

WAISTLINE

UPPER
FRONT

FACE AND INTERFACE

Pin, baste and stitch the side seams of the facing, open and press. Pin, baste and stitch waistline seam, open and press. Pin, baste and seam facing to belt, right sides together, with an opening at lower edge for turning. Trim seam, snip corners, turn belt right side out

WAISTLINE

STRAIGHT-OF-GOODS
CENTRE FRONT



LOWER
FRONT

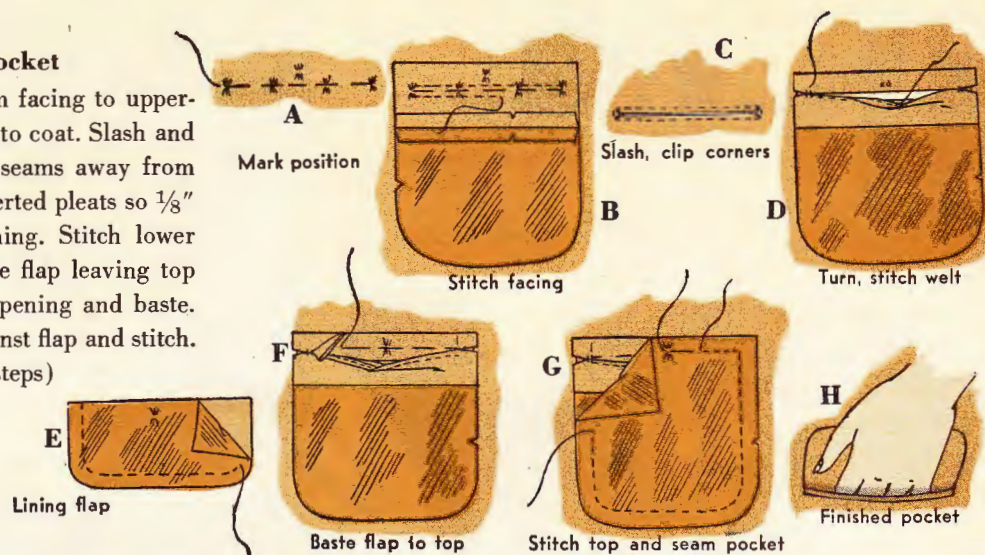
FACE AND INTERFACE

Baste along edges of belt, slip-stitch opening. (See page 28, No. 6, for method.) Slash facing under buttonholes. See page 45 for finish. Edge-stitch if you like. Sew a strong hook at waistline on right end, buttons and an eyelet on left end. Take out centre threads. Press

Various pockets for tailored garments

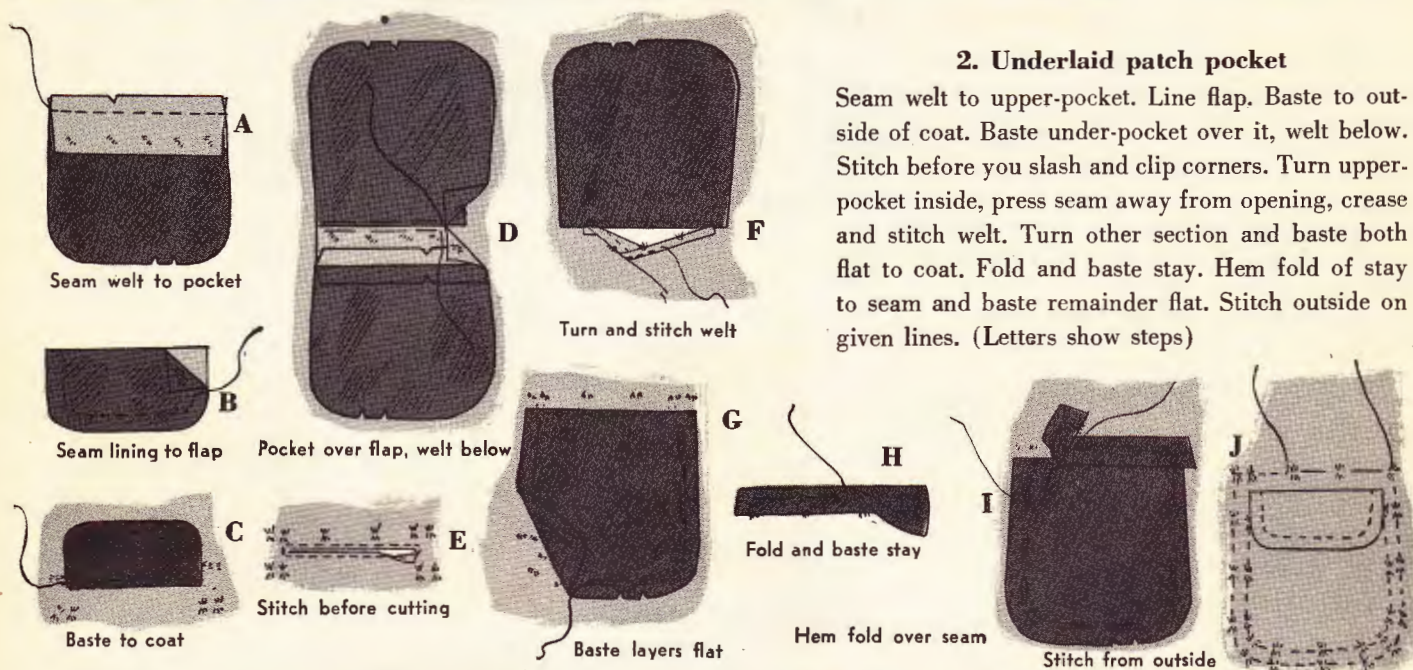
1. Men's coat pocket

Mark position of pocket. Seam facing to upper-pocket before stitching facing to coat. Slash and clip corners. Turn and press seams away from opening, tack ends in tiny inverted pleats so $\frac{1}{8}$ " welts meet at centre of opening. Stitch lower welt outside above seam. Line flap leaving top free. Slip flap under top of opening and baste. Baste top of under-pocket against flap and stitch. Seam pocket. (Letters show steps)



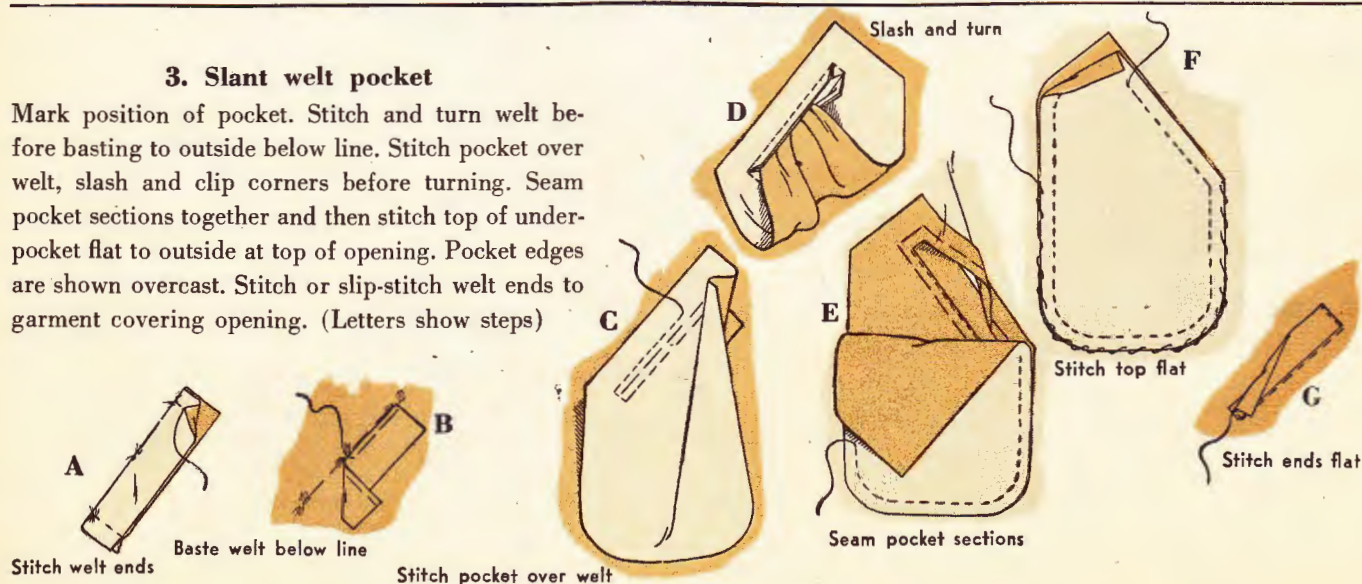
2. Underlaid patch pocket

Seam welt to upper-pocket. Line flap. Baste to outside of coat. Baste under-pocket over it, welt below. Stitch before you slash and clip corners. Turn upper-pocket inside, press seam away from opening, crease and stitch welt. Turn other section and baste both flat to coat. Fold and baste stay. Hem fold of stay to seam and baste remainder flat. Stitch outside on given lines. (Letters show steps)



3. Slant welt pocket

Mark position of pocket. Stitch and turn welt before basting to outside below line. Stitch pocket over welt, slash and clip corners before turning. Seam pocket sections together and then stitch top of under-pocket flat to outside at top of opening. Pocket edges are shown overcast. Stitch or slip-stitch welt ends to garment covering opening. (Letters show steps)



Plenty of pockets for every purpose

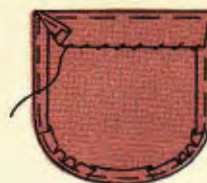
1. The patch pocket

A patch pocket is easy to make. Mark position of pocket on garment before removing pattern. Cut out little notches on curve so turned seam will lie flat.

Turn in all edges of pocket and baste. Then hem the top. Pin and baste pocket to garment before stitching



Note notches on curve



Pocket being hemmed



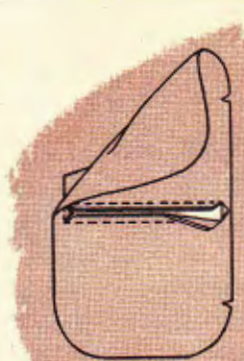
Finished pocket



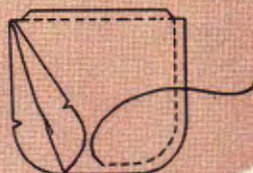
Seaming flap



Finished flap



Slash and clip corners



Seam pocket sections



Press flap downward

2. The flap pocket

First face the flap, then place it above line for pocket on outside of garment.

Place pocket right side down over flap. Baste to line given on pattern. Stitch $\frac{1}{8}$ " each side of line and across ends. Slash between stitchings and clip corners. Then, carry the pocket through to the wrong side and seam it

3. Patch pocket with flap

Here the standard patch pocket has flap made by wide hem on pocket itself. Turn hem outside and stitch ends. Turn, baste edges and hem.

Then stitch the portion of hem which is to be flap, before basting and stitching pocket to garment. Last, lightly press flap downward



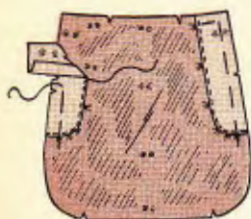
Stitch ends of hem



Inside



Outside



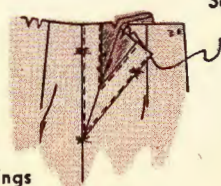
Attaching facings



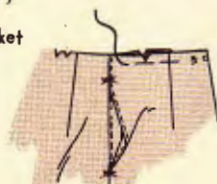
Seam pocket



Join to opening



Re-stitch joinings



Basted to front

4. The side pocket

A pocket for slacks or trousers. Pocket is of lining material, facings to match garment. Top-stitch facings, then fold and seam the pocket as far as facings.

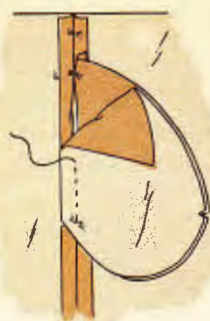
Baste and seam faced portion each side of opening in side seam of the garment. Press pocket and seam toward front and re-stitch both edges outside. Last step is to baste layers together at top

Four more ways to make pockets

1. Pocket in a seam

Baste the skirt seam all the way, stitch as far as marks for pocket. Take out basting.

Seam each section of pocket to seam allowance of skirt before you seam pocket. Overhand-stitch each end of opening



Joining to opening



Seaming pocket



Finished pocket



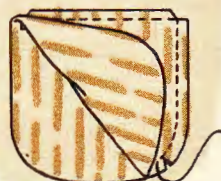
Seam welt ends



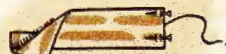
Finished welt



Stitch before slashing



Seam after turning



Slip-stitch welt ends

2. The welt pocket

A welt pocket is made like flap pocket (2, page 35) except that welt is joined to lower edge of opening instead of upper.

After the pocket is carried through to the wrong side and seamed, press the welt upward covering the opening and pin and slip-stitch the ends

3. One-piece slot pocket

This is almost as easy to do as a button-hole. Mark position of pocket on garment. Stitch pocket to garment before you cut the slit. Clip corners.

Pull pocket through slit to wrong side. Turn seams away from opening, work pocket toward opening in little folded welts and stitch. Seam pocket



Mark pocket



Stitch before slashing



Turn inside

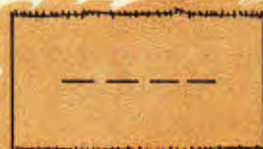


Stitch at opening



Finished pocket

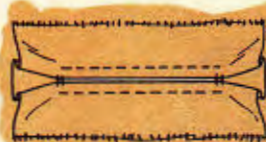
Mark position of pocket



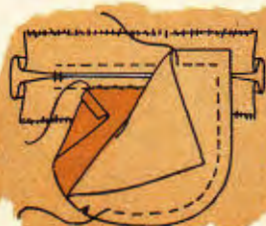
Baste patch on outside



Stitch before slashing



Sew like bound buttonhole



Join pocket to inside



Slot pocket, outside

4. The slot pocket

To make this pocket, first mark its position, then baste the patch on the right side. Stitch before you cut the slit, then pull the patch through the slit.

Turn seams away from opening, form tiny welts of patch and sew by hand along stitching inside. Join the pocket on the wrong side as illustrated. Pocket may be crosswise or curved

Sleeves and how to set them in



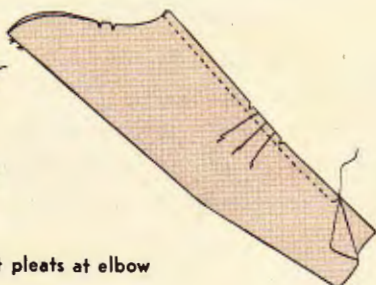
Darts at elbow



Gathers at elbow

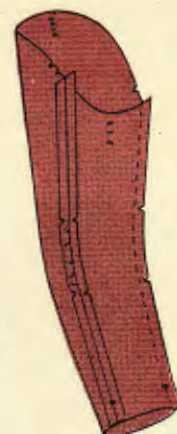


Soft pleats at elbow



1. Ease at elbow of a one-piece sleeve may be accomplished in three different ways: by gathers, by darts, by soft unstitched pleats. Be sure to match notches accurately as you pin and baste

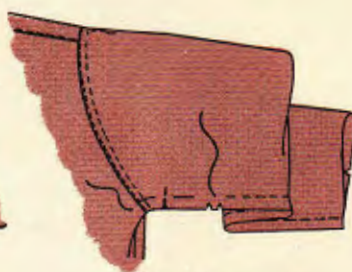
2. The two-piece sleeve is generally used for suits and coats. The slight ease at elbow should be shrunk out in pressing. The two sections allow opportunity for fitting the sleeve



Two-piece sleeve



Joining sleeve to shirt



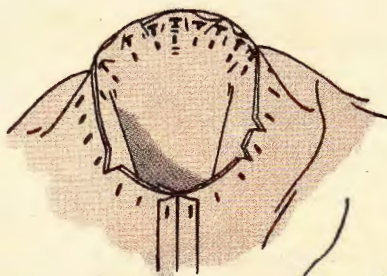
Seaming underarm

3. A shirt sleeve is joined to shirt with a flat fell seam before seaming underarm. Match thread markings at shoulder and notches; pin, placing pins at right angles to seam, baste and stitch.

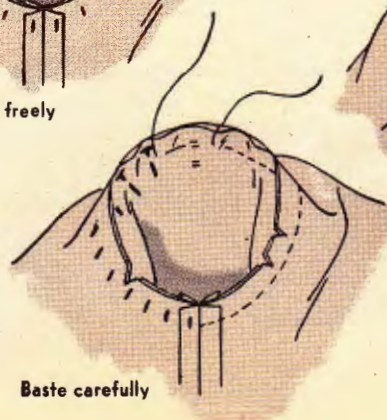
Trim shirt edge of seam close, turn other over and crease, then stitch again for a flat fell. Stitch sleeve and side seams continuously, matching notches. Turn sleeve to right side and press

4. To set sleeve into armhole. Hold sleeve toward you. Match notches, match underarm seams and line up marks at top with shoulder seam. Pin at these points first. Then pin between, adjusting ease evenly, keeping pins at right angles to seam. Baste and stitch.

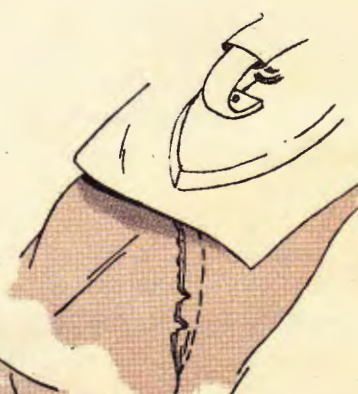
Press, shrinking out all visible ease. Use tailors' cushion and press with point of iron. See page 6 also for pressing



Pin sleeve freely

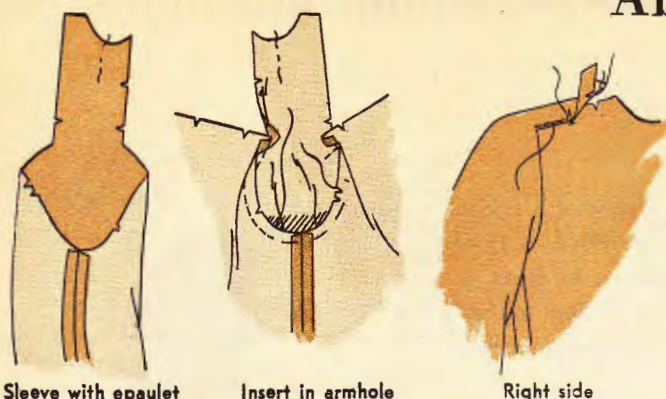


Baste carefully



Press out fullness

About sleeves and armholes

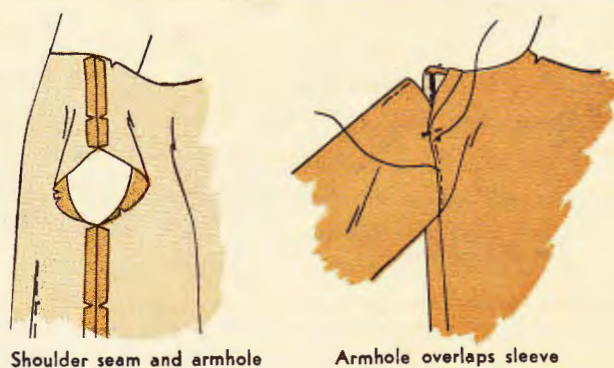


1. Epaulet sleeve

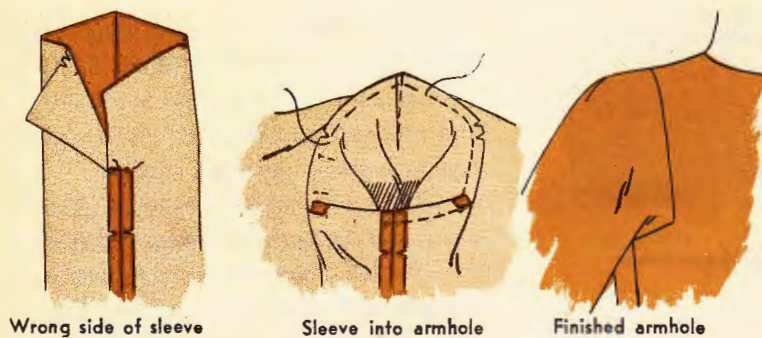
Stitch underarm seam of sleeve. Holding inside of sleeve toward you, pin to armhole, baste and stitch as far as angle of epaulet. Clip corners, turn under edges on epaulet, baste and stitch over blouse, matching notches

2. Drop-shoulder armhole

The length of shoulder will be given in pattern. Turn under edges of armhole and pin carefully over top of sleeve, matching notches, shoulder seam at thread mark on sleeve. Baste and stitch close to edge



Armhole overlaps sleeve

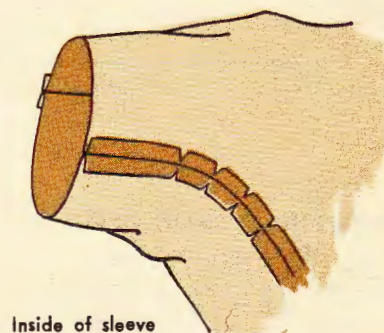


3. Square armhole

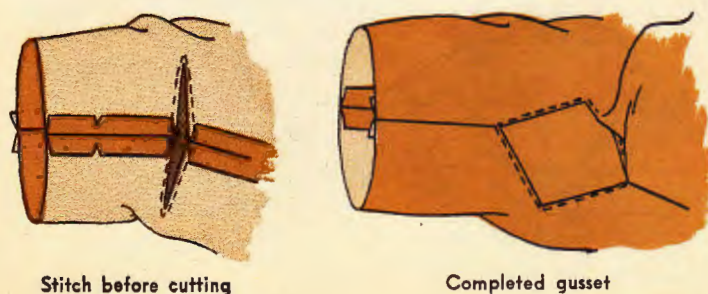
Sleeve is darted at top. Holding sleeve toward you, pin into armhole starting at underarm and matching shoulders, underarm seams and notches; clip corners. Ease fullness. Baste, stitch, handling corners carefully

4. Kimono sleeve

A kimono sleeve is not set in but is an extension of shoulder-line and underarm seam. The underarm seam is therefore curved. To keep the sleeve from puckering on the right side, clip the seam where it curves



Inside of sleeve



5. Underarm gusset

Some kimono sleeves require an underarm gusset. Machine-stitch around lines at underarm before you cut slash. Turn in edge just concealing stitching, and stitch over outside of gusset

More about sleeves and armholes



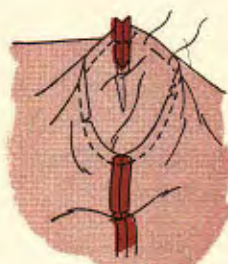
Inside of raglan sleeve

1. Raglan sleeve

The diagonal seams of a raglan sleeve may be joined to the blouse before the underarm seams on the blouse and sleeves are joined. Clips on seam at curve to relieve strain

2. Pointed armhole

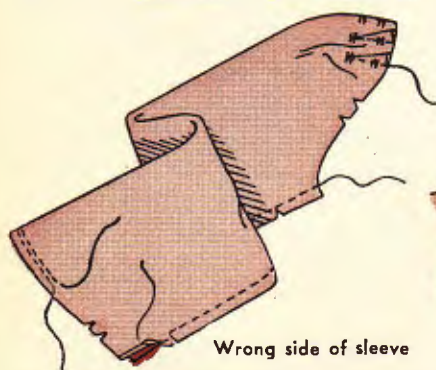
The top of a sleeve made to fit into a pointed armhole has a dart-like seam. This should be pressed open before you join sleeve to armhole. Holding sleeve toward you, match notches and seams, pin, baste and stitch



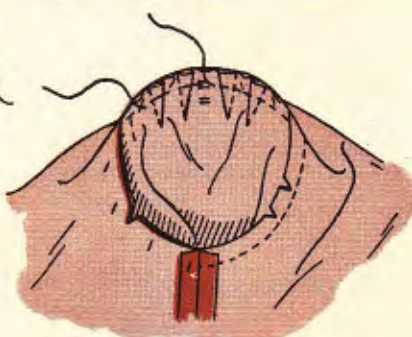
Armhole pointed at top



Right side of sleeve



Wrong side of sleeve



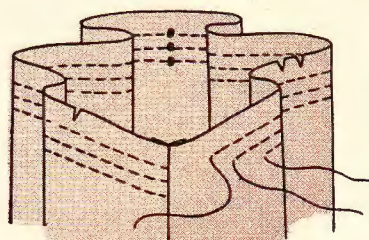
Sleeve inserted in armhole

3. Darted-top sleeve

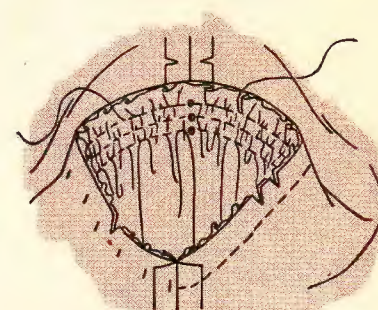
Stitch darts at top of sleeve from edge to point; press toward centre. Pin to armhole holding sleeve toward you; match notches and underarms, marks at top meeting shoulder. Baste, adjusting ease, and stitch.

4. Gathered top sleeve

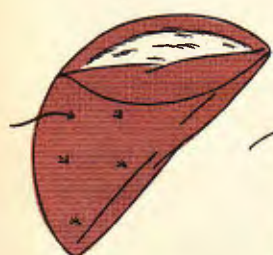
Run three running threads at the top of the sleeve, gather to size of armhole. Distribute fullness evenly. Holding sleeve toward you, insert in armhole, matching notches, shoulders and underarms. Pin freely, baste and stitch along top gathering thread



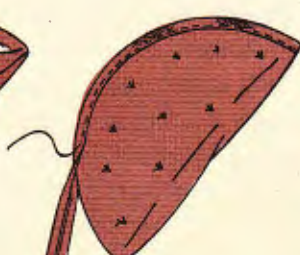
Right side of sleeve



Inserting into armhole



Cover wadding



Binding edge

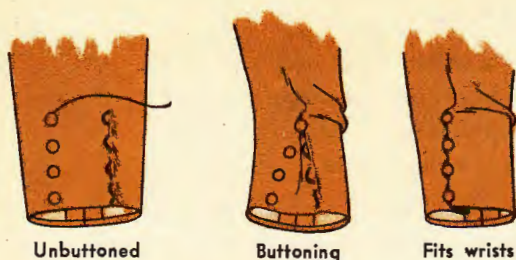


Attached to garment

5. Shoulder Padding

When shoulder pads are in fashion they can be bought in various shapes and sizes. One way to make them is to fold circle of fabric in half, fill with padding, so it is thickest at centre of fold; bind edge

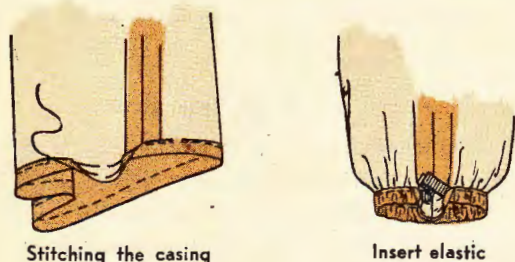
Ways of finishing sleeves



1. Buttoned pleat

Pin in a pleat on outside of sleeve to fit wrist snugly. Turning pleat toward back of arm, work thread loops on fold of pleat. Sew buttons to sleeve opposite loops

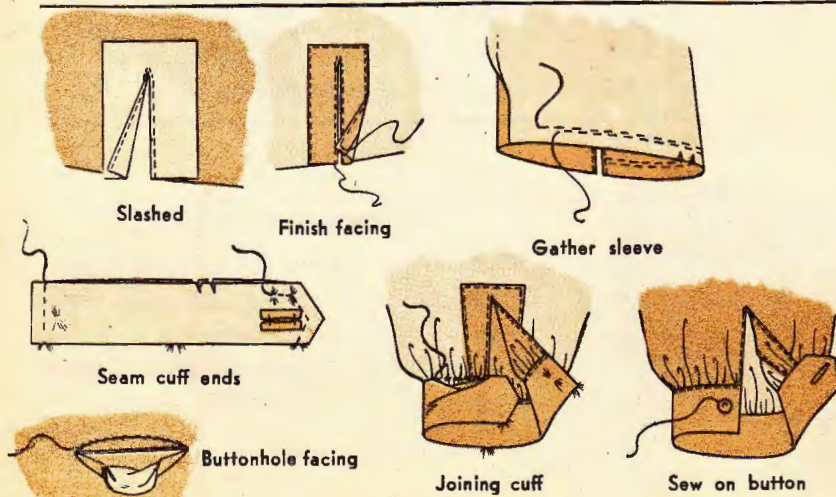
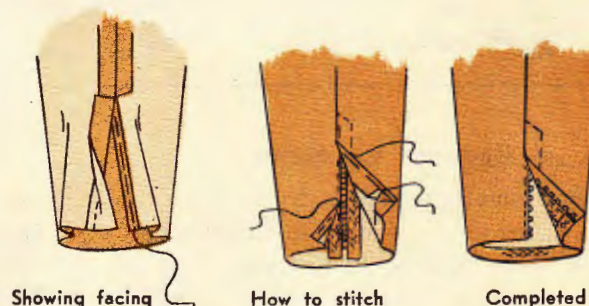
2. The turn-back cuff
Matching notches, sew right side of cuff to wrong side of sleeve. Turn cuff to outside and hem, covering raw edges. Roll cuff back to hide the place where you hemmed it



3. Sleeve with a casing

Turn sleeve inside out and turn back hem wide enough to allow for elastic. Stitch, leaving opening at seam. Run elastic through to fit wrist, sew ends and finish opening

4. Slide-fastener closing
Stitch a facing to back of opening. Close slide fastener and stitch front edge of opening over it, having pull above opening. Stitch back of opening over tape. Face lower edge to catch in tape, slip-stitching edges at lap

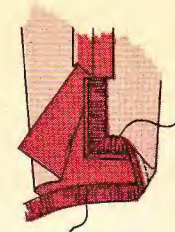


5. Buttoned cuff

Baste straight strip of material as a facing outside of sleeve along given slash-line. Stitch $\frac{1}{8}$ " each side of line to a point at top. Slash between the stitching. Turn and press. Turn under, stitch facing edges and blind-stitch to inside of sleeve.

Edge-stitch opening. A bound button-hole is made in cuff before seaming the ends. Stitch cuff over gathered sleeve and hem the free edge over the seam inside. Then finish the button-hole and sew on the button

More ways of finishing sleeves



Inside of sleeve



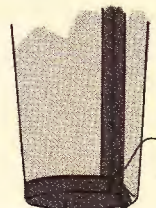
Outside of sleeve

1. Faced with seam binding

Pin, baste and stitch ribbon seam binding around edge and lap of right side of sleeve, mitering the corners. Turn to wrong side of sleeve and hem. Sew snaps under lap

2. Adjustable band sleeve

Stitch unfinished end of band into the sleeve seam an inch or two from bottom of sleeve. Turn up hem. Make buttonhole in band and sew on button to draw in sleeve



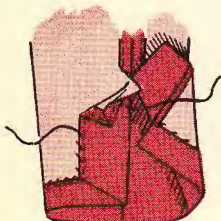
Inside of sleeve



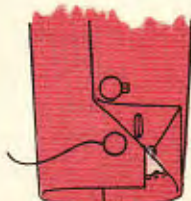
Outside of sleeve



Buttoned band



Inside of sleeve



Finished sleeve

3. Two-piece jacket sleeve

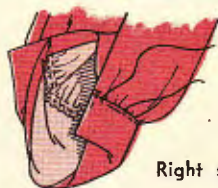
Turn back hem, mitering corners on inside of sleeve, having a wide enough hem on one side of lap to face buttonholes. Sew buttons to lap to correspond to buttonholes

4. Continuous extension fold

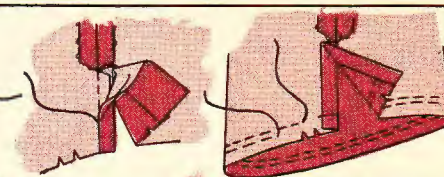
Make cuff and turn right side out. Finish opening in sleeve with continuous fold. Gather sleeve with two running threads. Stitch one side of cuff over raw edges on right side of sleeve. Sew other side by hand neatly



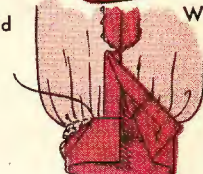
Inside of cuff



Right side



Continuous fold

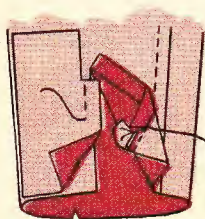


Wrong side

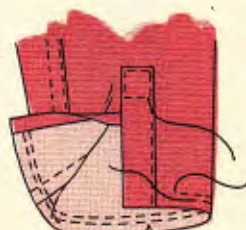
Wrong side



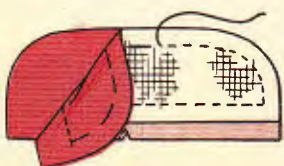
Join lap outside



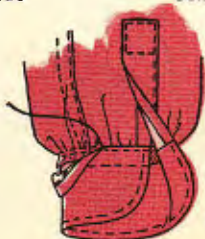
Band inside



Band finished



Cuff, wrong side



Finished cuff

5. Shirt-sleeve finish

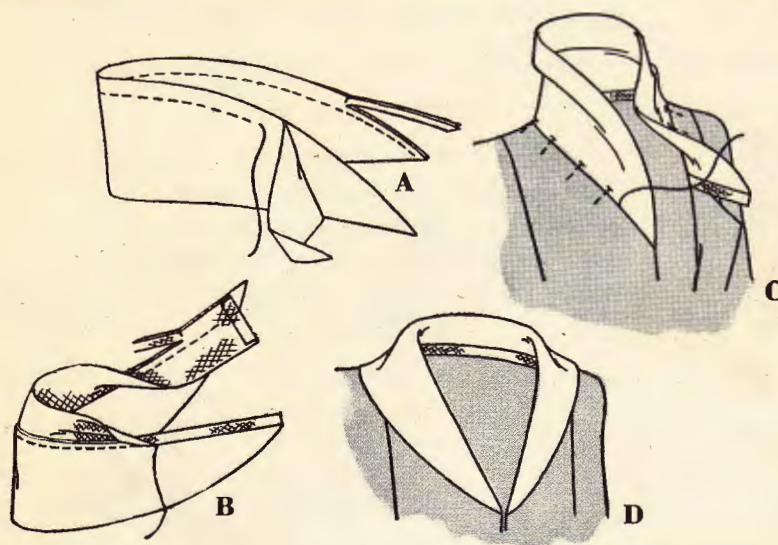
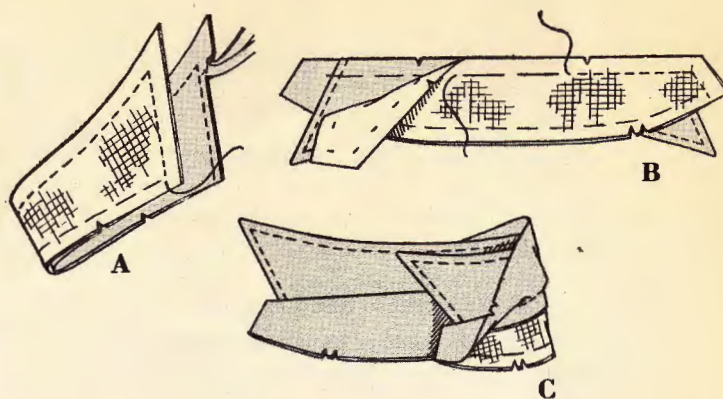
Sew a lap to outside of slash for opening and a band to inside on the other side of slash. Turn band to outside and stitch flat. It will cover lap. When making cuff, interface it with muslin to give it body.

Seam facing to cuff. To finish, stitch facing to inside of sleeve and cuff to the outside of sleeve, covering all raw edges. A worked buttonhole may be used

Three classic collars

1. Regulation shirt collar

Baste interfacings of butchers' linen or other pre-shrunk fabric to wrong side of collar facing before seaming it to collar (A). Trim seam before turning. Stitch finished edge and baste over outside of collarband (B). Seam interfaced collarband facing to collarband catching in collar (B). Turn (C) and press



2. Detachable shaped collar

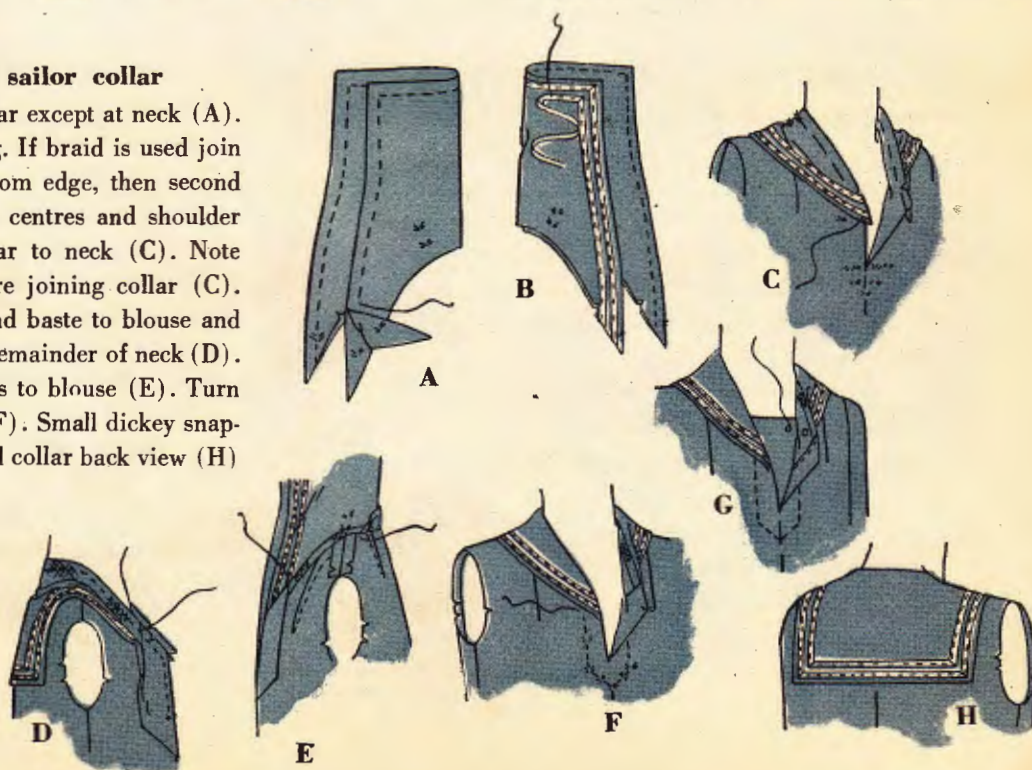
A simple collar is shown here to illustrate the method. Facing is first seamed to outer edge of collar, right sides inside (A). Note seam being closely trimmed before turning (A). After turning, baste the finished edge, forcing facing edge just slightly under, so seam will not show from outside. Press; baste raw edges together.

Seam a strip of bias to neck on collar side, fold and hem over seam (B). Make fold $\frac{3}{8}$ " wide. Sew fold under neck (C). Finished (D)

3. An attached sailor collar

Seam facing to sailor collar except at neck (A). Trim seam before turning. If braid is used join outer row first, evenly from edge, then second row (B). Match notches, centres and shoulder markings in basting collar to neck (C). Note centre-front slashed before joining collar (C).

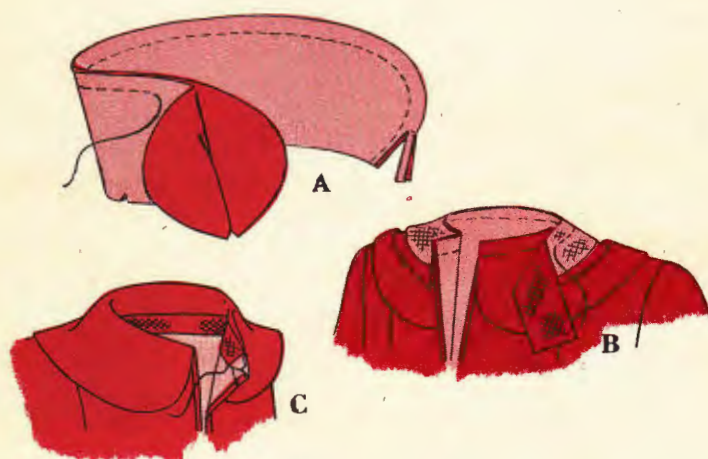
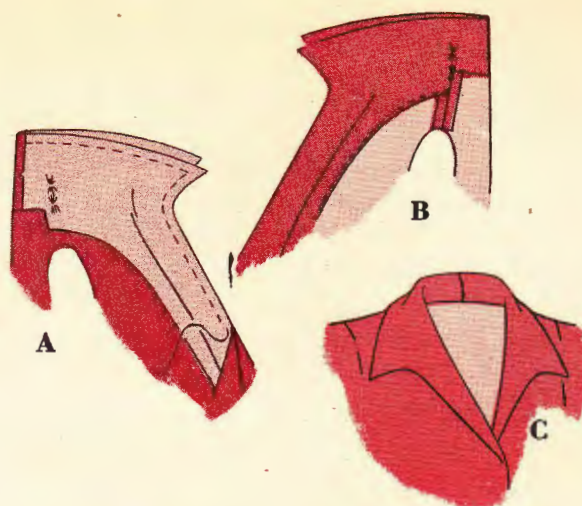
Slash front facing and baste to blouse and collar (D). Baste bias to remainder of neck (D). Stitch. Turn and hem bias to blouse (E). Turn and stitch facing inside (F). Small dicky snapped in place (G). Finished collar back view (H)



More about collars and how to attach them

1. Shawl collar with points

Seam shawl collar at centre-back before joining it to blouse (A). Trim seam and clip to stitching at curve before turning. In hemming collar along back neck be sure collar will roll easily without drawing under portion. Test before sewing it. Collar shown hemmed and edges finished (B). Finished collar (C) shows proper roll



2. The round Peter Pan collar

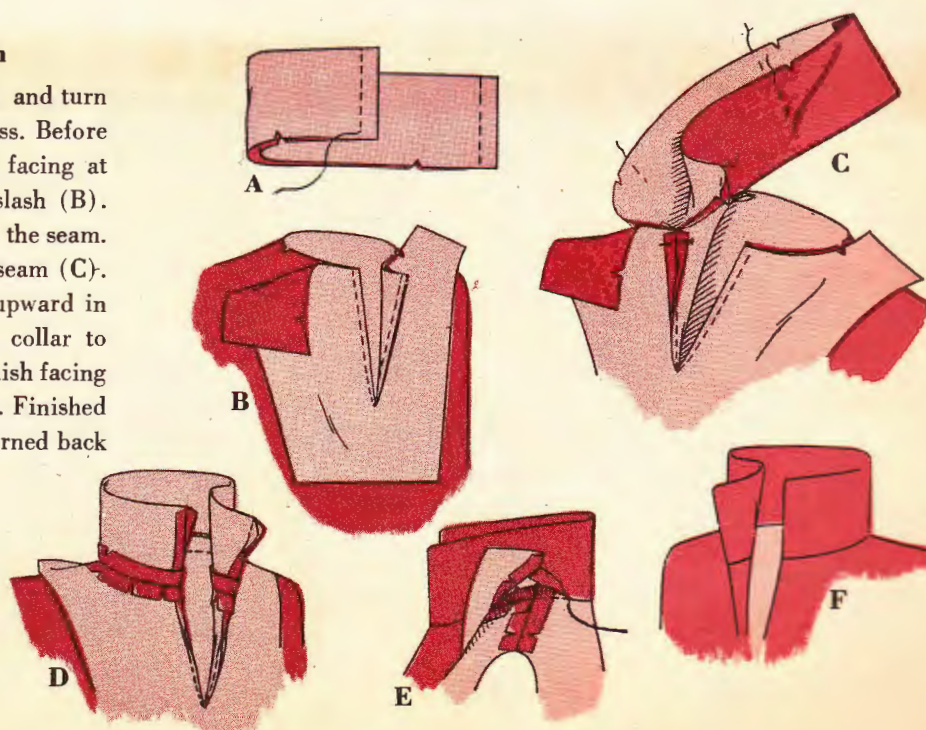
Be sure to fit the neck-line first. Any alteration made in the neck-line will change collar. (See page 62.) Measure your collar accurately so that it will fit perfectly, then seam to facing, remembering to trim the seam (A) before you turn.

After this has been done, stitch the bias facing to the collar and the neck-line (B). Then, blind-hem the facing to cover the seam (C)

3. Collar and faced slash

Stitch a straight collar at the ends (A) and turn it, making a good square corner. Press. Before attaching collar, baste and stitch the facing at front opening. Stitch before you cut slash (B).

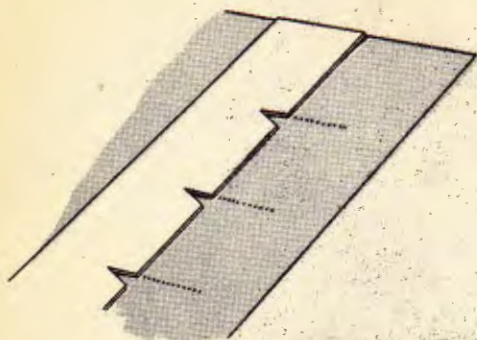
Be sure end of collar lines up with the seam. Note how pin is placed *exactly* on the seam (C). Clip seams and press open in front, upward in back before turning (D). Blind-hem collar to neck-line at back after turning (E). Finish facing edges before hemming along shoulder. Finished collar (F) may be worn standing or turned back



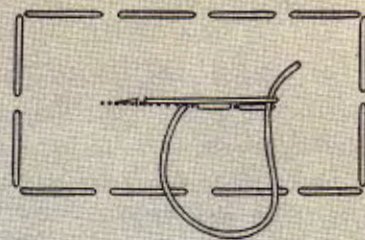
How to mark, cut and work buttonholes

1. How to place buttonholes

Mark through perforations on your pattern for position, or use a cardboard gauge, with right-angled notches. Watch distance of buttonhole from edge. Place small buttonholes nearer edge than large ones. Half-diameter of button plus $\frac{1}{4}$ " is good practice



How to use gauge



Baste around buttonhole

2. Baste layers of fabric

Before cutting the buttonhole, baste the layers of fabric together so as to keep them in place. After doing this, you're ready to cut

3. Size of buttonholes

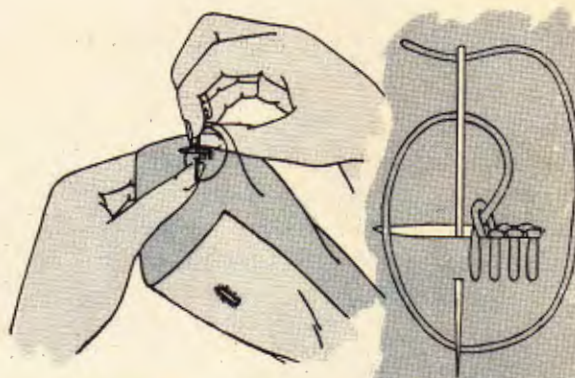
Ball buttons require larger buttonholes than do flat buttons. In order to make sure of the size, test size in a piece of waste fabric



Test size

4. The buttonhole-stitch

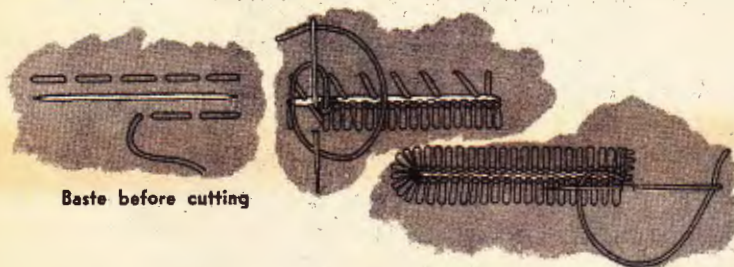
Here is the buttonhole-stitch shown in detail as well as the position in which to hold your work. Keep each purl exactly on edge of slit



Work buttonholes this way

5. Horizontal buttonhole

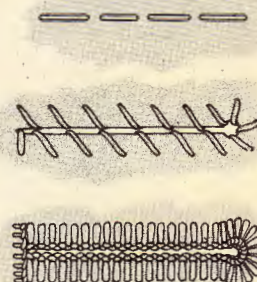
Mark position, baste around before you cut. Then overcast. Work fan-wise at end where there is a strain. Be sure to work through the layers of fabric. Blanket-stitch bars at end



Baste before cutting

6. Tailored buttonhole

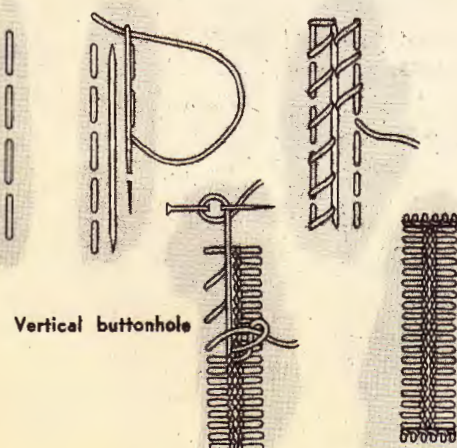
Mark position before cutting, then punch the end with a stiletto, cut the slit and overcast it. Work fan-wise at end where strain comes



Tailored buttonhole

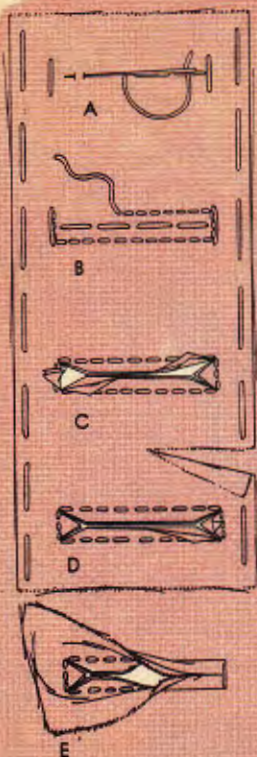
7. Vertical buttonhole

Mark position, baste before you cut slit. Overcast slit, then take out bastings. Work over strand of twist. Finish each end with a bar



Vertical buttonhole

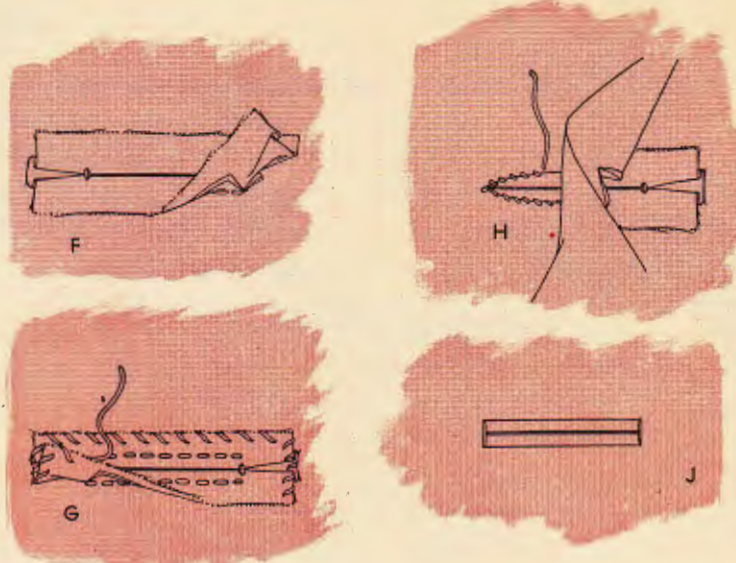
Fabric buttonholes—one-piece and two-piece



1. How to make a one-piece buttonhole

Buttonholes may be made singly or in a row. Mark position of buttonhole on garment in thread the length of diameter of button. Baste straight strip of fabric over outside; baste through each mark (A) and through both layers of fabric.

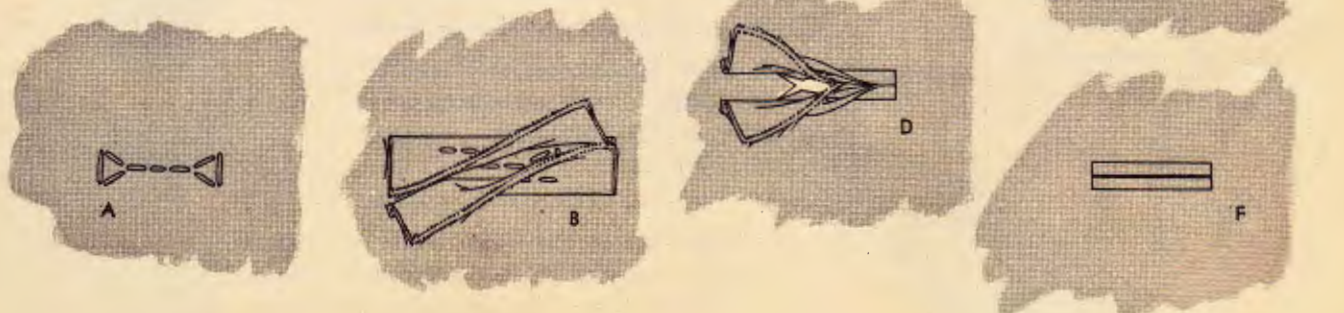
Stitch $\frac{1}{8}$ " each side of mark and across ends (B). Slash between stitching and clip corners (C). Cut strip (D). Work patch through slit (E). Turn seams away from openings, pleat and over-sew ends; press (F). Sew binding flat and overcast edges, if not to be faced (G). Slash facing under buttonhole, turn in and hem edges (H). Finished buttonhole (J).



2. Two-piece fabric buttonhole

After marking (A), baste and stitch two folded rectangles to the outside (B), but do not stitch the ends. Then, turn back the pieces and cut the slit with diagonal snips to ends of stitching (C).

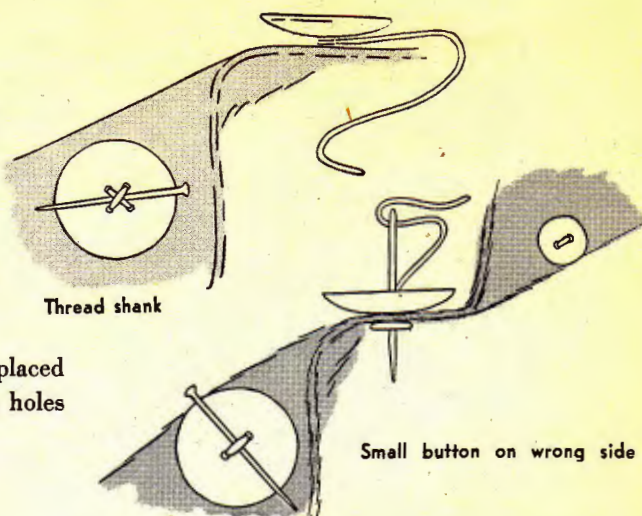
Carry the pieces through to the wrong side of your work (D). Seam the ends of folds through the little triangles only (E), so folds meet at center of opening. Finished buttonhole (F).



How to sew on buttons, to cover buttons and weights

1. To place and sew on buttons

Mark position of button with a pin through finished buttonhole, with edges of garment properly lapped. Remember that centre of button is at outer end of buttonhole. Take a few fastening stitches on right side of fabric rather than knot thread. Make a thread shank for sew-through buttons (right). Sew over a pin to keep thread loose, wind thread around shank, fasten under button.



2. A small button as a stay

For a coat or jersey, try using a small flat button placed on the wrong side of the fabric, directly beneath the holes of the larger button. It relieves any strain on fabric



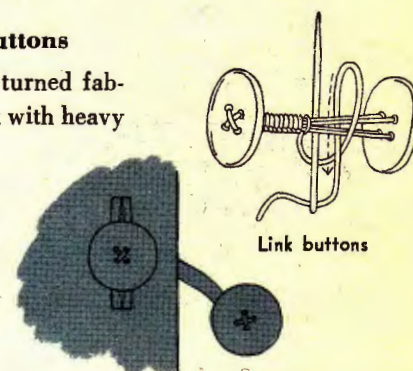
Sewing on shank buttons

4. Attaching shank buttons

When you work with shank buttons, keep your stitches parallel to the edge of the fabric so that the strain will be on the metal

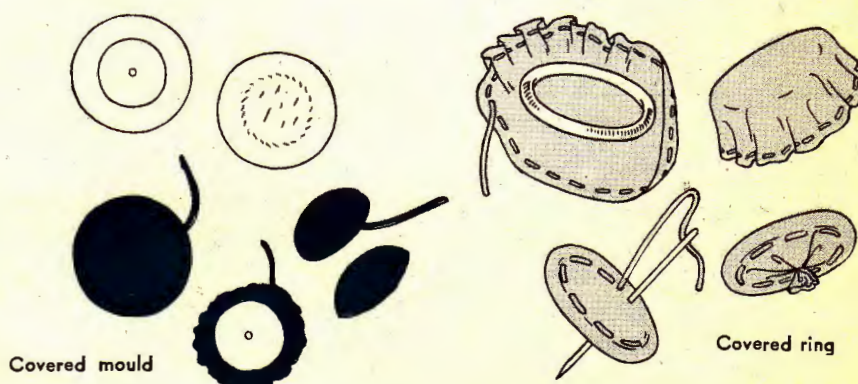
3. Two kinds of link buttons

Sew buttons to ends of a small turned fabric strip. Or make a bar-tack link with heavy thread, as illustrated



5. Making covered buttons

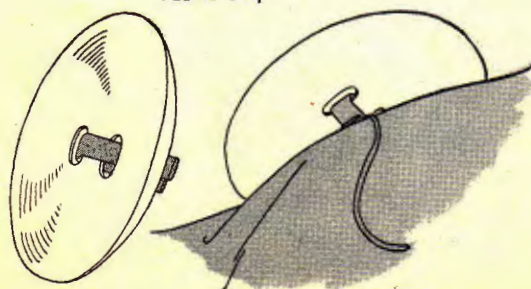
To cover a button mould (left), cut covering about twice its diameter and a disc of thin wadding to pad top. Gather near edge of covering, insert mould, pull up and over-sew. Cover curtain ring the same way (right). Then take stitches near ring



Fabric strip

6. Fabric strip to hold button

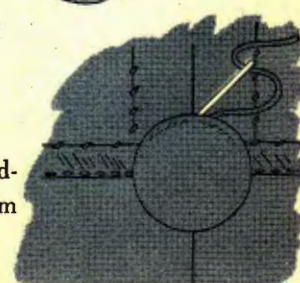
To attach buttons that have large holes make fabric strip to slip through each hole. Over-sew ends of this strip to the garment



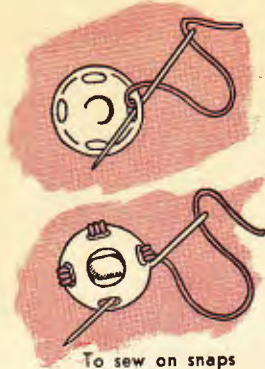
Covered weight

7. To attach weights

Cover the weight like a mould without padding and then attach the weight to the seam at the top—never the bottom—of the hem



All about fastenings of various types



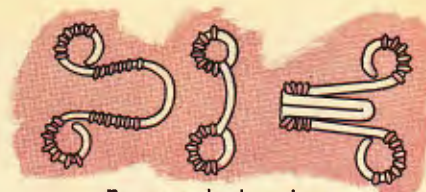
To sew on snaps

1. To sew on snap fastener

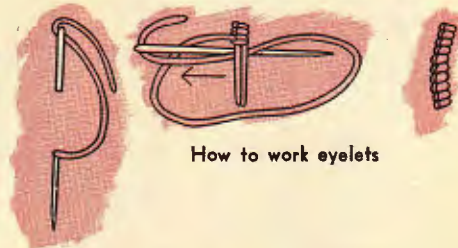
Mark accurately so that socket is opposite ball. Sew with single twist, and finish with buttonhole stitch. Note position of needle

2. Hooks, eyes and eyelets

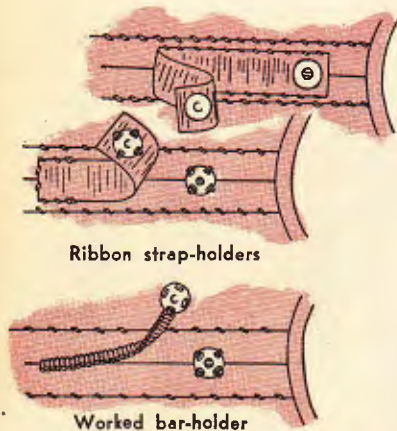
Spread a hook a bit before sewing. Take a few stitches under the bill. Choose rounded or flat eye to sew opposite hook, or work blanket-stitched thread eyelets



To sew on hooks and eyes



How to work eyelets



Ribbon strap-holders

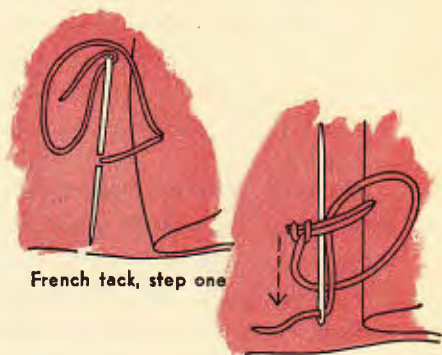
Worked bar-holder

3. Lingerie strap-holders

Always sew these with opening toward neck. Buy them ready made or sew the socket on shoulder seam and the ball on a bit of ribbon. Or, work a blanket-stitched bar

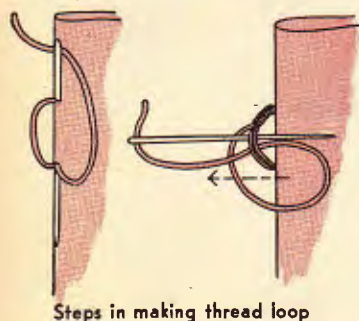
4. How to make French tacks

Use these at side seams of a coat lining (see page 52). Also to hold loose panels, belts, etc. Note that needle is used backward so as not to catch loop in working blanket-stitch over it



French tack, step one

French tack, step two



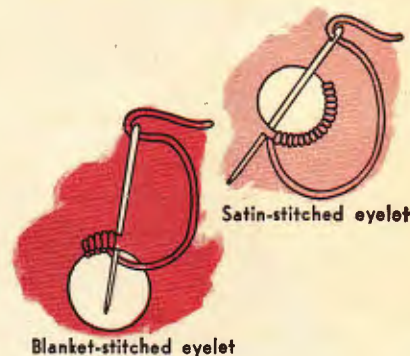
Steps in making thread loop

5. Thread loop for small button

Use buttonhole twist for this. Test size of loop with button before you work over loop in close blanket-stitch

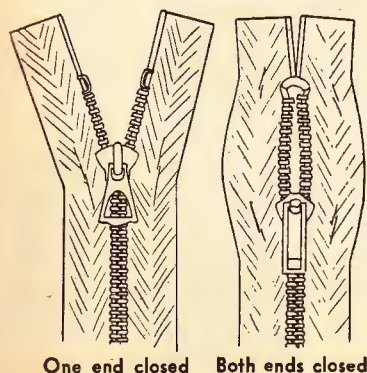
6. To work pierced eyelets

You may outline circle with small running stitches before piercing eyelet with stiletto. Work in satin-stitch or in blanket-stitch



Satin-stitched eyelet

Blanket-stitched eyelet

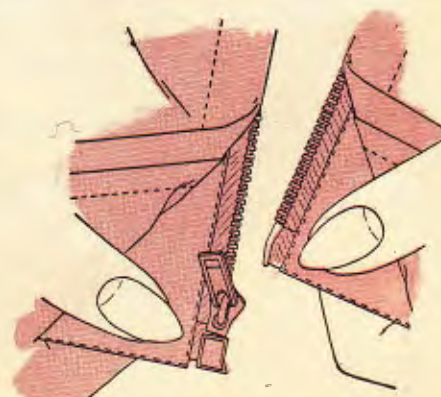


One end closed

Both ends closed

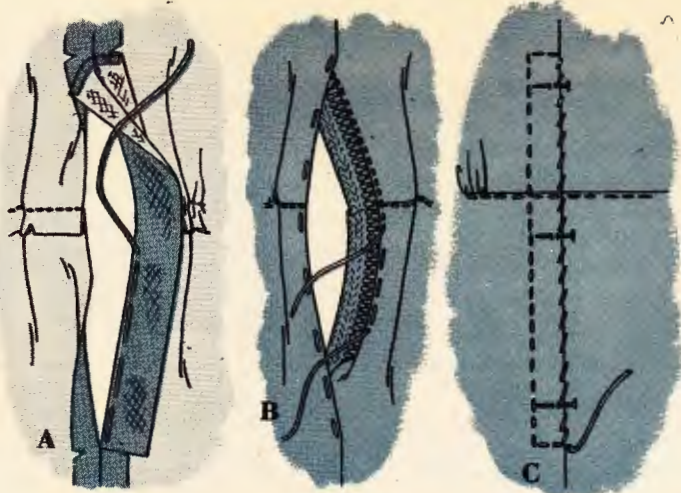
7. Slide fasteners

Consider the purpose when you buy slide fasteners. For an underarm opening in a dress, both ends closed. For a skirt placket or a neck opening, one end closed. For a jacket, both ends open. See pages 48 and 49. Always keep slide closed while pinning, basting and stitching, unless it is completely separable. Read instruction sheet that comes with slide fastener for further details



Both ends open

Smooth closings—slide-fastened or snapped



1. A slide-fastened side closing

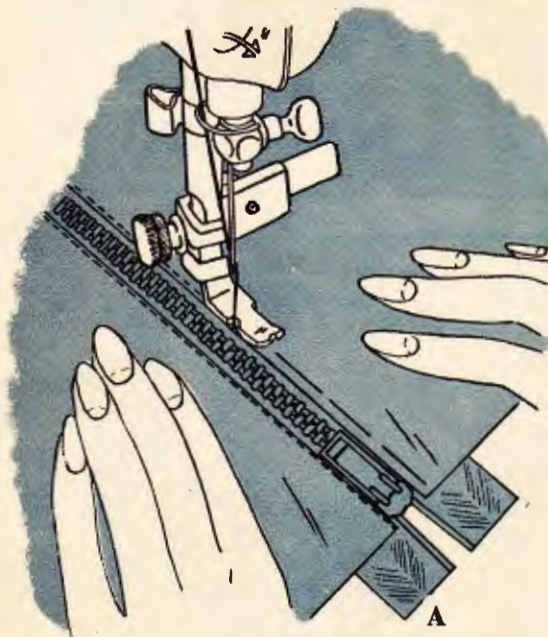
This is a concealed slide-fastener closing. A bias facing is stitched to front edge (A), turned and basted (A). Leave edge of facing raw and baste. Turn under half the seam of back edge, baste and stitch to tape of fastener close to metal (B). Pin front over back so side seam lines meet, concealing fastener. Baste edge with slant stitches. Baste inner edge and stitch (C).

Turn under half the seam of back edge, baste and stitch to tape of fastener close to metal (B). Pin front over back so side seam lines meet, concealing fastener. Baste edge with slant stitches. Baste inner edge and stitch (C).

2. Side closing with snaps

Your first step is to seam a bias facing to the front (A) and a straight extension fold to the back. Trim seams before turning facing and extension to inside. Press; hem extension and facing (B).

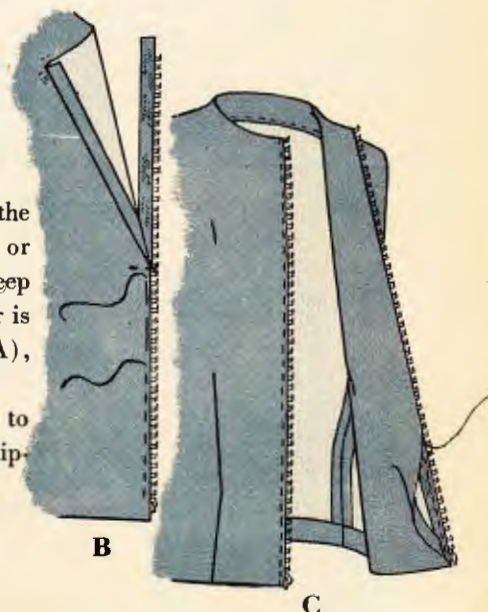
Have your snaps at equal intervals and make sure that you place a hook and eye at the waist-line to take any strain off the snaps as well as to prevent them from pulling apart (C).



3. Separable slide fastener

A visible slide-fastener closing at the front. Fastener may be open (B) or closed (A) when you attach it, but keep pull at lower edge. Note how fastener is being stitched with a special foot (A), as it is so close to metal.

After stitching, seam facing to blouse at neck and hem; turn and slip-stitch front to tape (C).



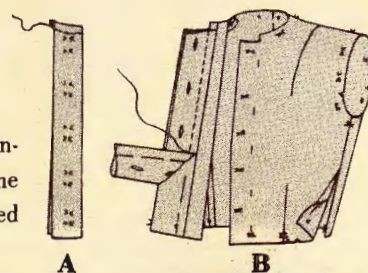
A zipper placket and other closings



A B

1. Fly front with zipper

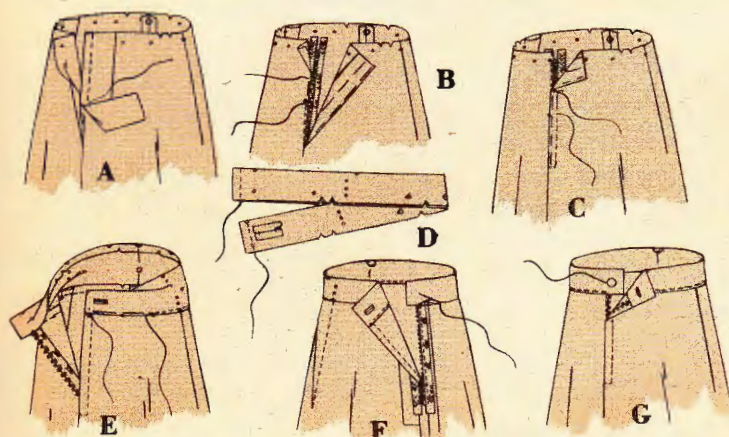
Keep zipper closed as you pin and baste it under left front of blouse, with pull at top (A, left). Stitch close to metal. (Jog in pattern indicates end of zipper.) Pin and baste right front overlap over zipper tape (B), stitch. After skirt is attached, finish left side opening. (No. 1 on facing page)



A B

2. Fly front with buttons

Stitch fly at top (A, right), turn, baste along edge. Work buttonholes before you pin and baste fly under front overlap. Stitch the four layers together, press. Sew buttons after neckline is finished

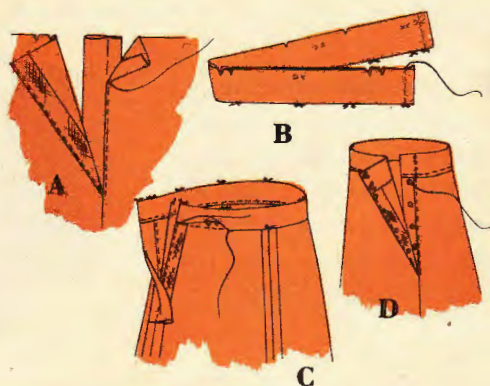


3. Zipper placket in seam

Cut a bias facing strip 2" wide, of skirt fabric, if light weight; of lining, if fabric is bulky. Stitch strip to right skirt back at opening. (A) Baste along edge and 1" inside. On left skirt back, turn under edge $\frac{1}{8}$ " outside seam line at opening. Pin over closed zipper (B), close to metal, so that pull is at seam-line of skirt. Pin faced edge over zipper tape to meet seamline. Baste $\frac{1}{2}$ " from edge and across end. Stitch. (C) Make skirt belt (D). (See page 45 for buttonhole.) Keep ends of tape flat under belt. This is a centre-back placket. For other types, follow directions that come with your zipper or slide-fastener

4. Snapped placket in a seam

Edge-stitch front after facing it with a bias strip, and stitch back over a straight fold about 1" wide (A). Seam ends of belt (B), turn and press. Join belt to skirt, matching notches. (Tape this seam if fabric stretches.) Edge-stitch on right side (C). Crease and hem free edge on inside. Press. Sew snaps on placket (D) and hooks and eyelets on belt



B

C

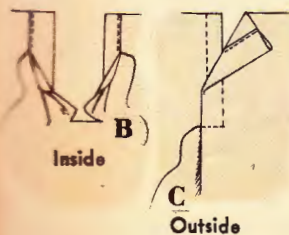
5. Placket with pleat below

Slash for placket on straight of goods, then slash at right angle (A, left). Crease each edge of placket, pin a deep hem on left inside, a narrower one on right. Hem by hand, press, then lay a pleat by bringing wide hem over narrow. Hand run across to hold pleat. This placket is used for children's and babies' dresses



A

Outside



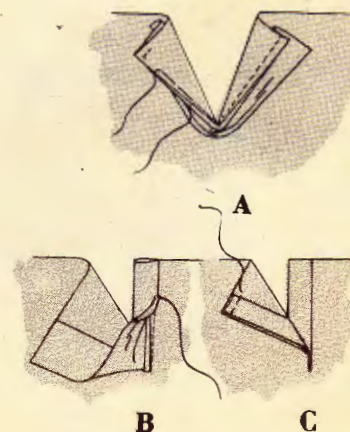
B

C

Outside

6. Placket with continuous facing

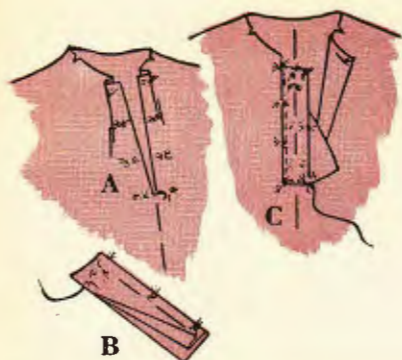
Slash for placket, pin, baste and seam facing strip on right side of skirt (A, right). Taper seams at end of slash. Turn, crease edges of facing and hem on stitching line (B). Note that strip makes an extension facing under placket (C). Use this method for petticoats, children's dresses



B

C

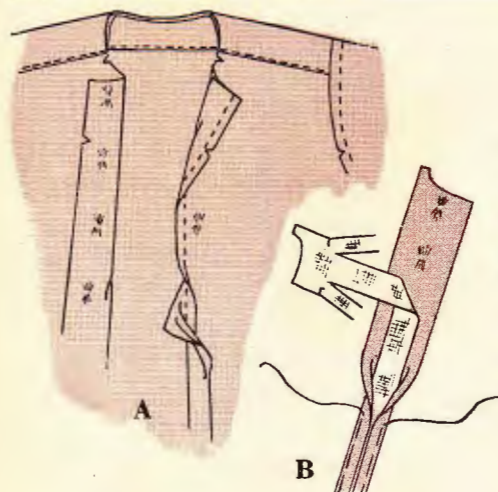
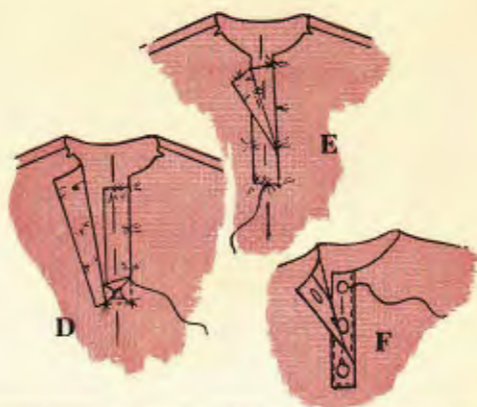
Faced necklines and openings



1. A lapped-band closing

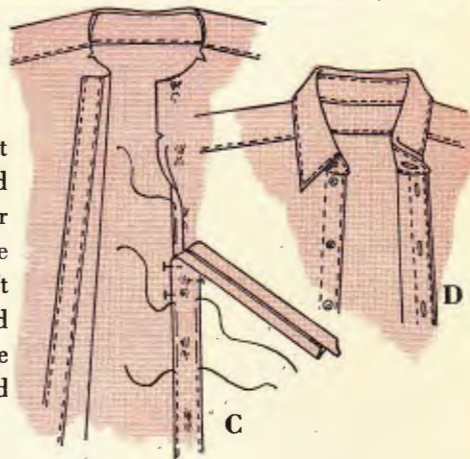
Cut slash (A). Seam right band at neck (B), left band at both ends, right sides inside. Stitch band to right side (C).

Hem free edge of right band over seam inside (D). Join left the same and slip-stitch end under right band (E). Finished neck (F) with buttoned closing



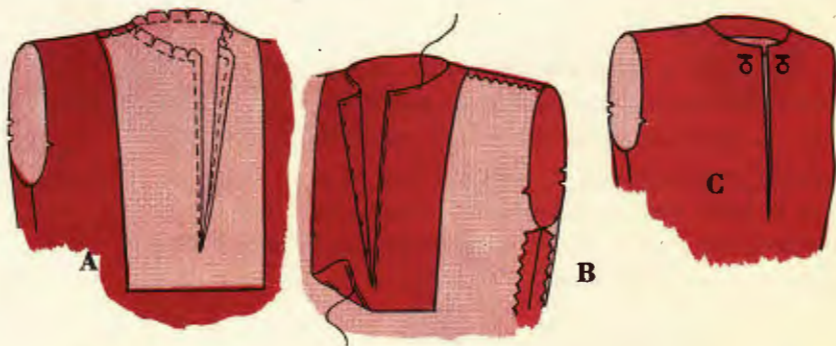
2. Regulation shirt closing

Seam a straight facing to outside of shirt on right front, turn to inside (A) and stitch both edges. Use butchers' linen or other pre-shrunk material to interface band (B). Turn seam allowance on left side to outside and baste (C). Baste and stitch interfaced band, covering raw edge so band overlaps front $\frac{1}{8}$ " (C). Finished shirt (D) with collar attached



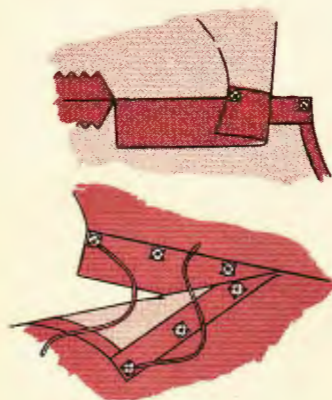
3. Faced neck and link opening

Seam facings and baste to neck and center-front. Stitch neck and $\frac{1}{4}$ " each side of center-front, tapering to point at end (A). Slash between stitching and clip neck seam (A). Turn and baste edges (B). Hem facing edges (B) and tack to shoulders. Finished view (C)



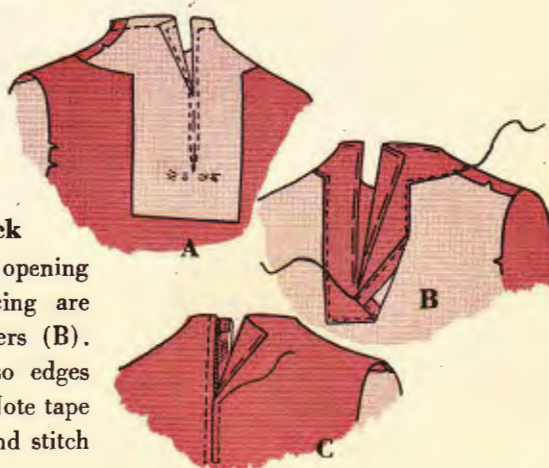
4. Left shoulder snapped closing

(Left) Front edge of shoulder is finished with a facing which is seamed to the edge, turned inside and hemmed flat. Back has extension fold. Snap

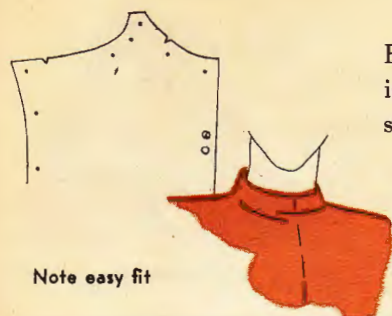


5. Slide fastener at neck

Face neck and make slashed opening (A), as in 3. Edges of facing are stitched and tacked to shoulders (B). Pin openings over fastener so edges meet at center of metal (C). Note tape turned in at top (C). Baste and stitch



Built-up neck and waist; peplum, insets, flounce, drapery

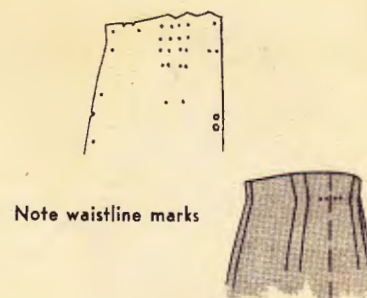


1. Built-up neckline

Be careful not to cut away the fabric that is meant to extend up on the neck. Note shape of pattern piece

2. Built-up waist-line

Follow your pattern accurately for a built-up waist-line. Interfacing may be needed. Retain position of natural waist

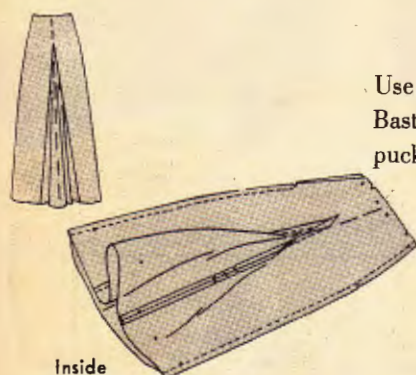
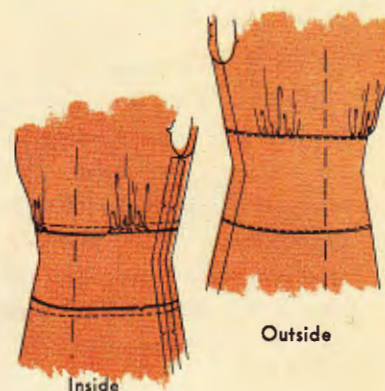


3. Circular peplum

Handle bias edges carefully on a peplum. Snip seam allowance at waist-line. Let dress hang for sag before you hem peplum

4. Inset mid-section

Match centre marking lines as well as notches and side seams when you baste an inset section. Here, inset is edge stitched

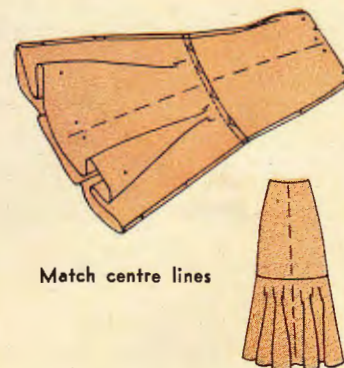


5. Godet set into a slash

Use firm fabric as seam tapers to a point. Baste seam and hang skirt overnight. If bias puckers or sags, rip, rebaste and stitch

6. Circular flounce

Clip seam allowance on circular sections when you join flounce to skirt. Let skirt hang overnight for sag before you turn hem

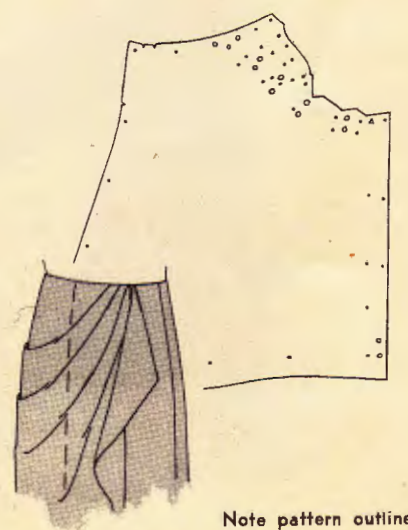


7. Draped-front skirt

Draping affects the shape of the pattern section. Bring each row of small perforations to the corresponding row of large ones, pin and baste the draping before stitching seam

8. Side-draped skirt

Form soft pleats by bringing each row of small perforations to corresponding row of large ones. Use two colours of thread to mark these rows



How to face and line a simple coat

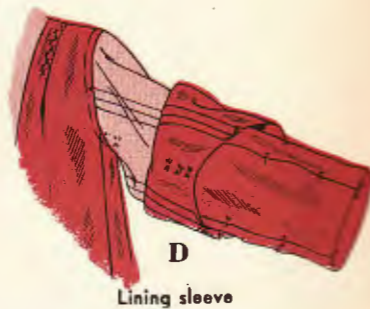
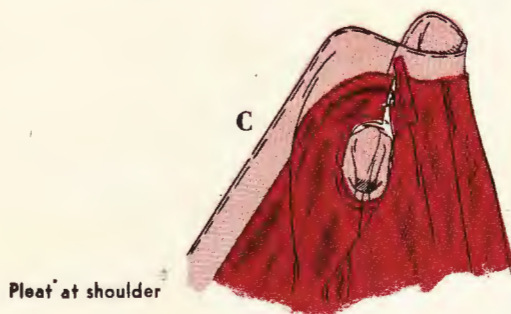
1. Facing and interfacing

Baste interfacing to inside of coat (B), before joining facing. Stitch tape in facing seam (A), as stay to hold edge firm. Be sure to trim edge (A), before you turn and baste it (B). Facing should be pressed before inner edge is catch-stitched lightly to coat (B). Note shoulder pad (B).



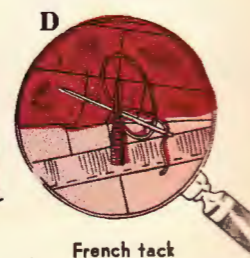
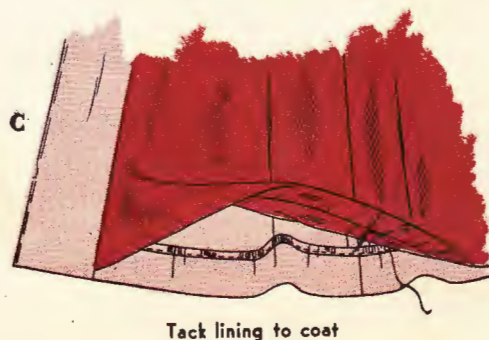
2. Hem coat and set in lining

Note sleeve hem is catch-stitched (A), coat hem finished with seam binding (B). Slip coat wrong side out over dress form. Pin in lining. Tack side seams; baste armholes (B). Turn in and pin over facing (B); hem. Lay pleats at shoulders and back; catch-stitch (C). Baste front lining to shoulder, hem back over it. Also hem back neck to facing. Pin lining over sleeve at seams (D).



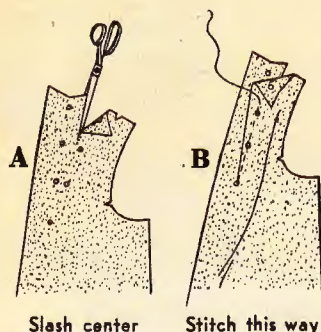
3. Finishing the lining

Turn in lining at top of sleeve, pin and hem over armhole (A and B). Adjust, allowing plenty of length to prevent drawing, and hem against hem. Hem lower edge of coat lining separately so it is about $\frac{3}{4}$ inch shorter than coat (C). Fasten lining to coat hem at side seams with 1" French tacks (C and D).

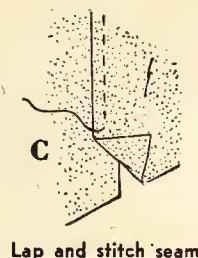


Interlining and lining a simple coat

1. Joining interlining

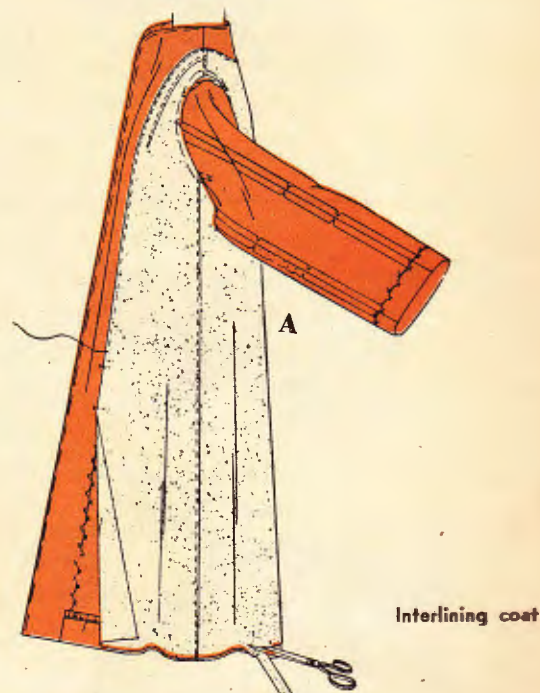
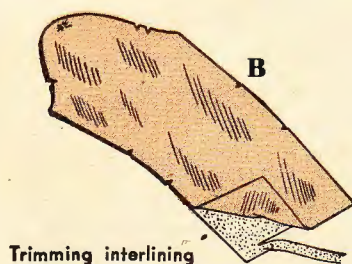


Slash interlining midway between dart markings at front shoulder (A). Lap to match markings and stitch (B), tapering to nothing at end. Trim $\frac{1}{4}$ " beyond stitching for less bulk. Seams on interlining are lapped and stitched (C) to keep them as flat as possible. Keep stitch fairly long and tension rather loose as interlining is quite stretchy. Sleeve interlining is joined to sleeve lining



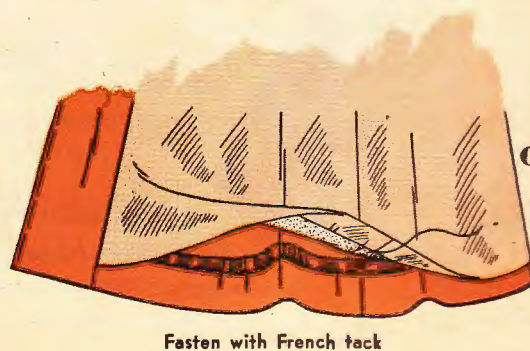
2. Set interlining into coat

Slip coat wrong side out on a form and pin interlining over it (A). Tack side seams together loosely. Baste armholes (A). Pin and sew interlining over facing (A), not sewing through outside. Trim lower edge of interlining and leave loose (A). Interline only top section of sleeve. Note interlining being trimmed at lower edge (B)



3. Join lining over interlining

Lining is set into an interlined coat exactly the same as when not interlined (A and B) (see page 52), but the lining is hemmed over the lower edge of the interlining (C). Keep sleeve lining loose so it will not draw and fell against sleeve hem (B). Finally, French tack side seams together (C) at top of hem



Points in making a lined jacket



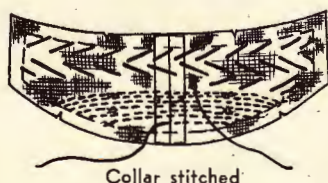
1. Interfacing

(Right) Cut interfacing of muslin or canvas from facing pattern. Join to jacket at lapel with padding stitches, shaping lapel with your fingers to lie in right way

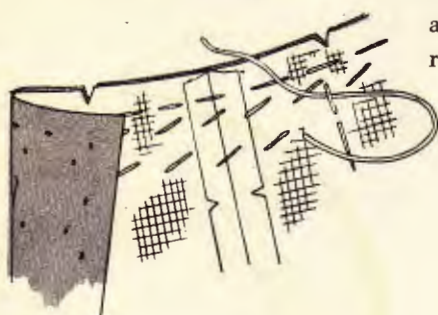


2. Facing and collar

(Left) Note how seams are pressed open after collar is joined to facing. Snip seam so that it will lie flat



Collar stitched



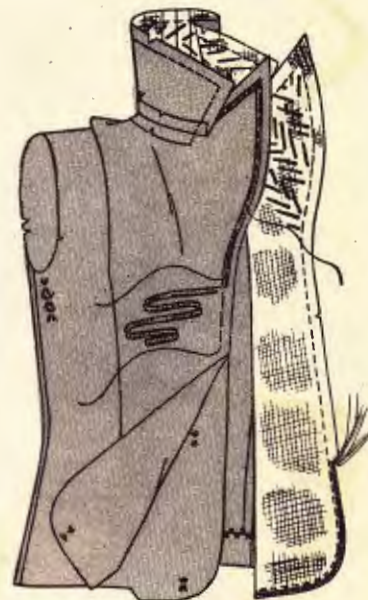
Padding-stitch enlarged

3. Padding stitch

(Left) Interfacing is attached to collar facing with padding stitches near edge. Stitches are almost invisible on outside. Note rows of stitching at neck

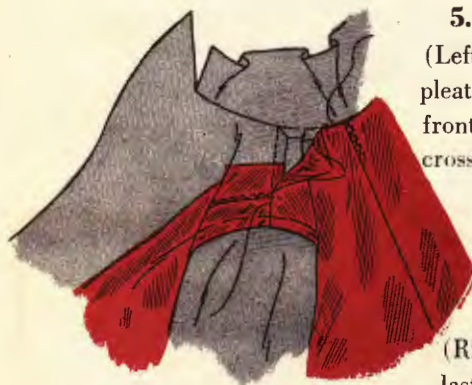
4. Facing joined to coat

(Right) Note taped seam; see page 15 also. Trim edge of facing more deeply than edge of coat, to avoid ridge in pressing



5. Soft pleat in lining

(Left) Never forget to lay a soft pleat at back, and a soft dart at front of lining. Pleat may be cross-stitched or catch-stitched

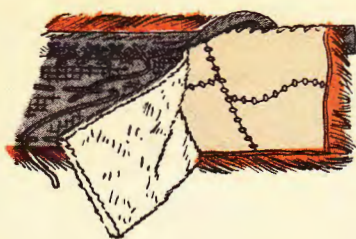


6. Lining in sleeve

(Right) Sleeve lining is put in last. Work lining up on sleeve so it will not draw. Hem to armhole and sleeve hem



Fur—how to cut, join, tape and line it



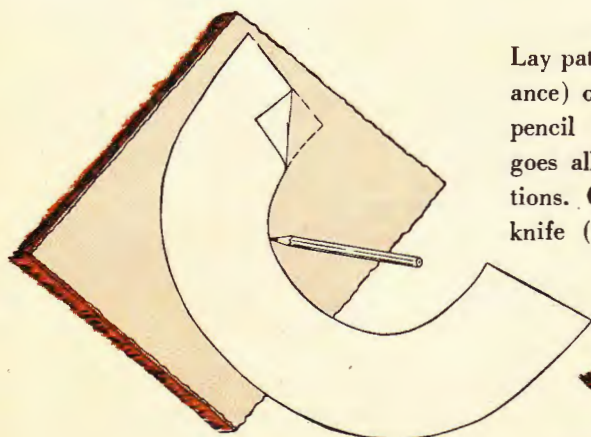
1. Taping fur

(Left) Overhand tape to fur holding pelt side toward you, turn back tape and catch-stitch over lambs' wool backing



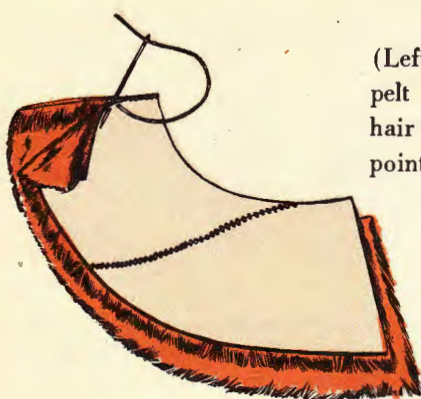
2. Applying fur

(Right) Fold back fabric and use this stitch, sewing into tape only. This is fur banding, not for collar



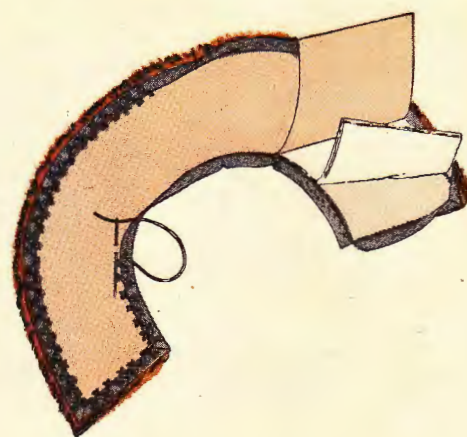
3. To cut fur

Lay pattern (without seam allowance) on pelt side and mark with pencil (left). Be sure that hair goes all one way in cutting sections. Cut with razor blade or knife (right) through pelt only



4. To join fur

(Left) Overhand seams through pelt only, never through hair. If hair gets caught, work it out with point of needle on right side



5. Lining a fur collar

(Right) Cut lining and interlining without seam allowance. Collar taped as in banding above (1) with corners mitred. Catch-stitch tape over lining



6. Facing fur collar

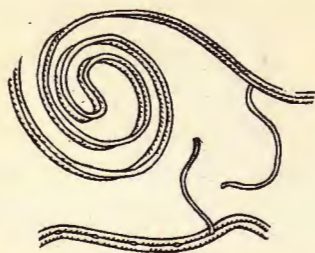
Turn in seam allowance on facing (left) and slip-stitch to taped edge only, not into hair. Note: detachable collar hand-sewn to coat

7. To strengthen pelt

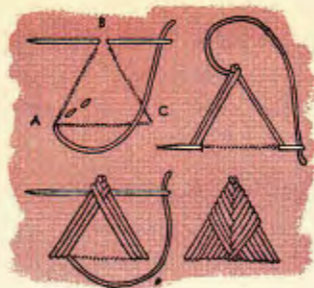
Use a cambric backing if pelt is tender. Use uneven basting stitches (right) in a series of diagonal lines. Sew through pelt only



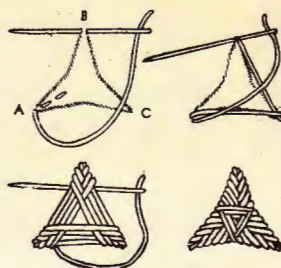
Decorative stitches, tacks, braid, cord, etc.



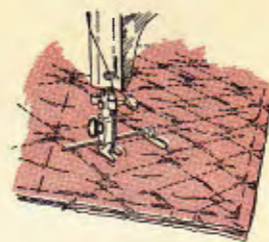
1. Soutache braid. Apply with tiny stitches along one edge if you want braid to stand up. Sew through centre if you want it to be flat



2. Arrowhead tack. Start at point A, take small horizontal stitch at B, long stitch outside to C and under back almost to A. Fill space



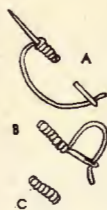
3. Crowfoot tack. Start as for an arrowhead, but keep thread on top between C and A. Draw in centre stitches to crowfoot outline



4. Machine quilting. Note layer of wadding basted between layers of fabric. Instruction book with machine tells how to use gauge



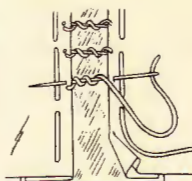
5. French knot. Twirl thread around needle, A, carry thread back to starting point B, draw up. Bring needle up for the next knot



6. Bullion stitch. At point A, twist thread several times around needle, draw thread through. Insert needle at starting point and draw up thread



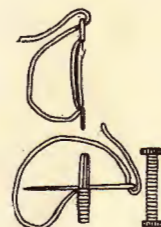
7. Faggoting. Baste creased fabric to paper, work criss-cross with thread under needle from edge to edge. Keep the spaces even



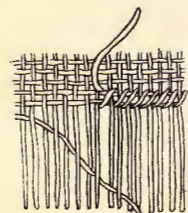
8. Bar faggoting. Note how you twist thread around needle as you bring it back to its starting point for each bar. Run needle under fold



9. Crocheted edge. Use only on fabrics that can be pierced with a crochet hook, such as wool jersey. Keep chain exactly on edges of material



10. Bar-tack. Take a few vertical stitches for padding. Work bar in satin stitch through the fabric. Make small bars at ends, also in satin stitch



11. Fringe made by raveling edge. After fringe is ravelled to width desired, overhand the edge between the strands. Use matching thread



12. Ravelled bias. Good for taffeta ruffles. Fray out a narrow, uneven fringe. Do not attempt to make a wide one. No finish is necessary



13. Chain stitch. Note the way that thread is passed under the needle to make a succession of tiny loops for a decorative line



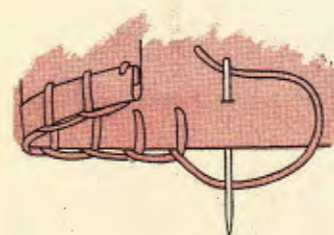
14. Feather stitch or briar stitch. Keep thread under needle for each stitch. Note position of needle. Keep the stitches evenly spaced



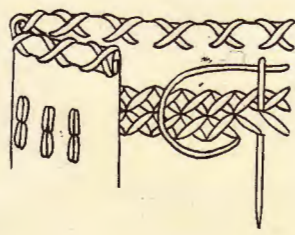
15. Worked scallops. Work close blanket stitches over a padding of small running stitches. Trim scallops carefully after work is done



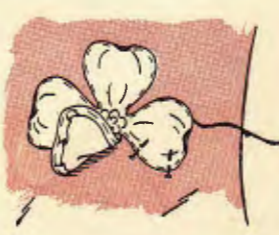
16. Couched cord. Note position of needle. Draw end of cord through fabric with a loop of finer thread and needle. Fasten ends on wrong side



17. Blanket-stitched edge. Note vertical position of needle. Work over narrow hem or raw edge of firm fabric. Good for babies' wear



18. Cross-stitch. Note vertical position of needle. Work alternately from right to left and left to right, for uniformity

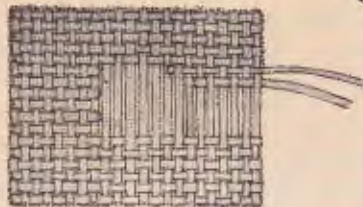


19. Appliquéd motif. Cut from a printed fabric. Allow about $\frac{1}{8}$ " for crease. Pin, baste and slip-stitch invisibly

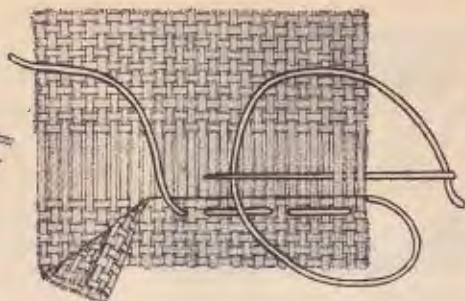


20. Rickrack piping. Pin and baste rickrack braid after turning in edge of fabric, so that only points show. Edge-stitch

Hemstitching, smocking and variations



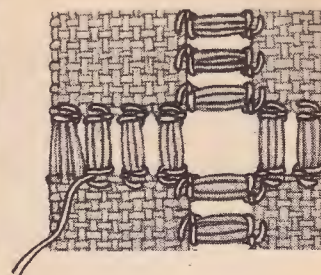
1. First step in drawn work or hand hemstitching is to draw out threads to desired width. Here, the ends of the strands are carefully cut



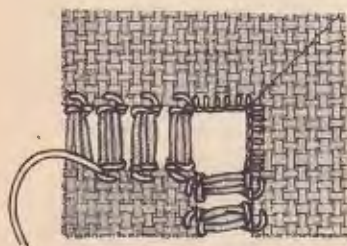
2. Second step is to crease and baste hem, for hemstitching. For drawn work, also, take up a group of threads for the first stitch



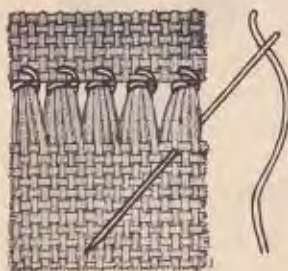
3. Third step. Note at left that thread is under needle for first stitch, making a little purl. Draw up, then take a small stitch



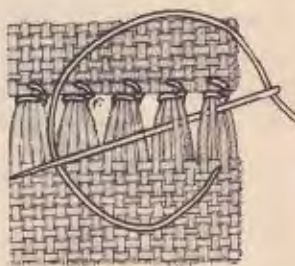
4. Fourth step. Work other edge of drawn work in the same way, making even bars. This also shows corner with drawn work to edge



5. Alternate corner. When strands have been cut, finish raw edges with small, closely worked blanket stitches in matching colour



6. Diagonal hemstitching. Make the first row as above, picking up an even number of threads. Start the second row in middle of strands



7. Second step. Carry needle from second half of first group of strands to first half of second group, thread under needle



8. Third step. Work to end of the second row, always dividing strands in half. These details are greatly enlarged to show process



9. First step in smocking is to draw up gathering thread to form little pleats. Here, dotted fabric is used for ease in spacing



10. Honey-comb stitch. Work from left to right. Note that needle is passed under pleat between rows. Tighten stitches at dots



11. Vandyke stitch. Note that work is from right to left, and that thread is outside pleat on alternate rows of honey combs



12. Diamond smocking is easy to work on dotted fabric. Baste to paper, if you like, before you begin the embroidery



13. Quick smocking. Instead of running gathering threads, simply pick up dots and draw each pair together with small tight stitches



14. Zig-zag stitchery alternating with straight rows, finished sample of the quick smocking shown at the left. Keep stitches taut



15. Outline stitch worked on a closely shirred surface, alternating with chain stitch in contrasting colours



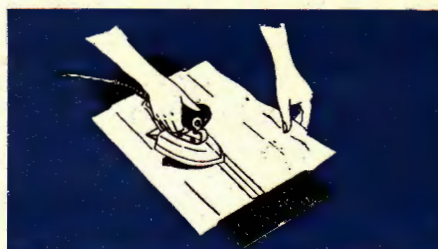
16. With elastic thread. Quick and decorative gathering in a waved line and in two colours. For method, see page 22, No. 5

How to handle velvet successfully

Read the notes on the back of your pattern envelope, when you're planning to make a velvet dress. If there's a note "Velvet not suitable" look for another design. Shading is noticeable if a section cut with nap is joined to a section cut against nap, or if straight grain is seamed to cross grain.

Avoid bulk when you plan the finish. Face a closed neckline or a placket with chiffon or thin silk.

Velvet has both pile and nap. Run your hand over a piece. One way it is rough, the other smooth. The smooth way is said to be with the nap, the rough against it. Velvet may be all-silk, silk with a rayon back, or all rayon. There is also wool velours. Be sure to choose a layout marked "With nap". Hold the velvet lengthwise against you and look down at it. It will look dark if the nap of the pile runs upward, light if the nap runs down. The general rule is to make it look dark. Unless it is one of the novelty velvets which are guaranteed to stand rough handling, velvet demands care in treatment. Unpack it as soon as received. Do not let it get rumpled or crushed. Handle with finger-tips.



To open seams in velvet over a needle-board, use tip of iron. Lift fabric with care not to drag it over wires



Press-cloth must be damp and free from wax, starch or sizing, when you use it over iron to raise pile of velvet



The steam from damp press-cloth will raise the pile of velvet, corduroy or velveteen. Redampen cloth frequently

Work pile side up when you lay out the pattern on velvet. Be careful not to crush the pile. Do not use weights. Use needles instead of pins to hold pattern in place. Do not try to cut two thicknesses at once, and be careful not to shear the pile. Handle mirror velvet like plain fabric, but work with the pile, not against it. Baste velvet with silk. Pile fabrics tend to slip when you machine-stitch them, so baste very securely. Stitch with the nap, not against it. Loose tension and fairly large stitch is the rule. Remove bastings very carefully. Open seams over a needle-board. (See sketch on this page.) Use point of iron—do not rest iron on velvet—touch lightly with only the point. Pink or overcast the raw edges of the seams to keep them flat. Don't edge-stitch seams—unpleasant ridges will result. **To raise pile**, stand an iron on end, cover with a damp press-cloth, and draw velvet gently over the steaming cloth. Hold velvet lightly but firmly, to obviate finger marks. Allow newly steamed material to dry thoroughly before you work on it. Brush lightly with a soft brush while steaming to take out marks on velvet.

To lay out a pattern, cut, mark and baste

(Continued from page 10)

Baste hem, if you like, so that you can sense the style of the dress, but do not give hem final marking until dress is otherwise completely finished, and has been hanging to allow for sag.

Stand naturally when trying on a dress, but do not shrug shoulders or raise one hip. Keep weight equally on both feet. Wear right shoes.

Do not over-fit. To test ease at armhole and elbow, touch right shoulder with left hand. Fitting should be over whatever will be worn under the finished garment. Fit a suit-coat over a blouse, a top-coat over a suit.

If you make any changes in seams, always rectify seam lines with the work on a table. For instance, if you tightened a skirt at hip line, taper new line very gradually, and be sure that both sides of skirt are evenly balanced.

Retain shape of a neckline if you have to enlarge it. Make a series of short snips with ends of scissors, then mark with fine basting and fold over marked section as a guide in marking the other half. Stitch facing or collar in place before you cut away the snipped fabric. Remember not to stretch the curved neck-line seam.

Retain shape of armhole if you enlarge it. Be sure to make both armholes alike in size.

Try on a second time, after you have rebasted altered seams or darts. See that both sides of dress balance, that side seams are even.

When you are ready to sew, follow the details on the instruction sheet in order. Usually the waist-line seam is the last to be stitched. Remember not to finish hem until dress has been left hanging overnight. Various fabrics sag more or less. See page 18 for methods of marking and turning hem.

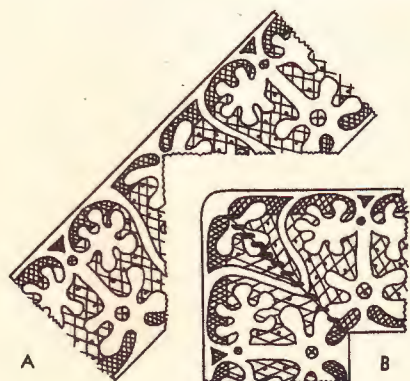
Lace, insertion and beading



1. Beading as finish for edge of all-over lace (left). Crease like binding and hand-run. Stitches are exaggerated to show method. They should be invisible



2. Insertion (right). Baste lace insertion on right side of fabric. Hem with fine thread on both edges (A) then turn to inside, cut out strip of fabric under insertion, roll and whip edges



3. Corner in lace (left). Cut away triangle (A) bring edges together and whip (B). Stitches are enlarged to show method. They should be almost invisible



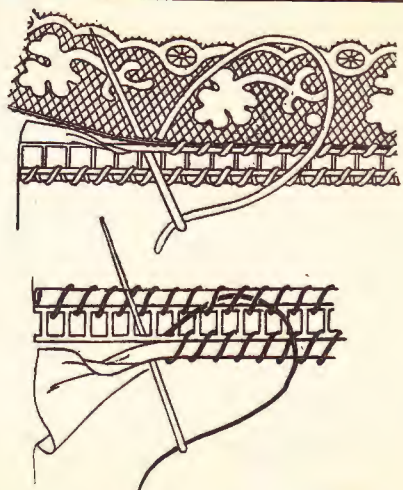
4. To insert lace (right) baste lace motif on right side of fabric. Work satin-stitch to cover joining of lace and fabric (A) then turn work over and cut away fabric under lace (B)



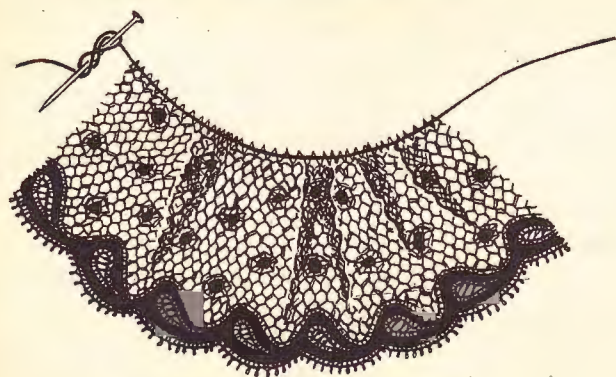
5. Lace overhanded to finished hem (left). Hold lace toward you, work on right side of hem. Use the finest thread



6. Lace beading (right). Use whipping stitches to insert beading at seam or between lace and fabric. Roll as you whip



7. Lace on whipped edge (left). You may roll and whip at the same time. Use fine needle and thread

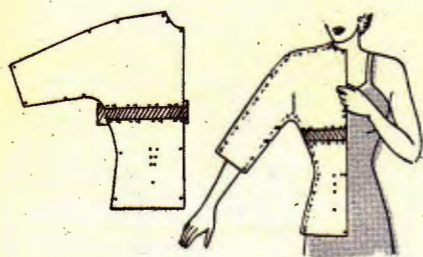


8. Lace ruffle (left). Draw up lace on its own thread. Secure end before pulling or you will pull thread out. Whip to edge of fabric as in 7 above

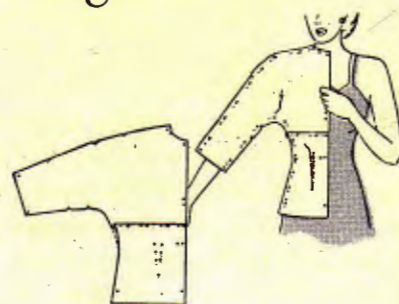
9. Invisible joining (right). When joining is necessary in all-over lace, trim one edge to follow motifs, pin over other. Whip with fine thread



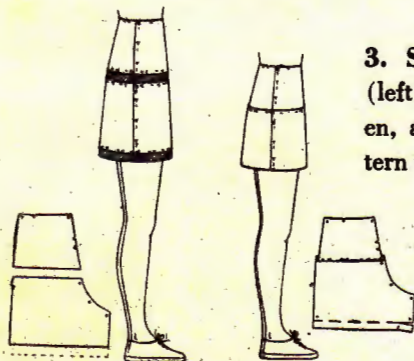
How to adapt patterns to your figure



1. Kimono for tall figure (left). Cut and separate pattern as shown on diagram, front and back

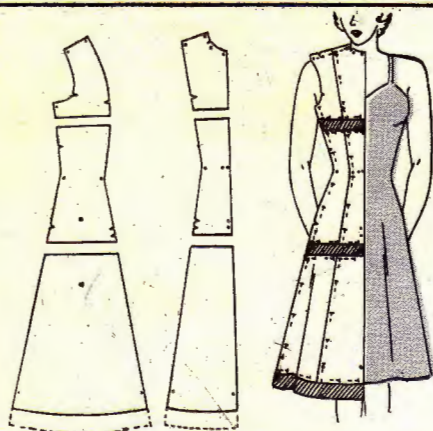
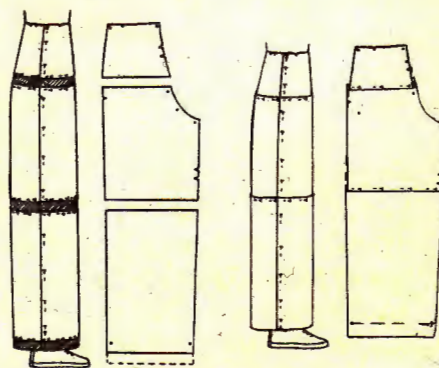


2. Kimono for short figure (right). Lay and pin a tuck across pattern to length desired. Follow dotted lines



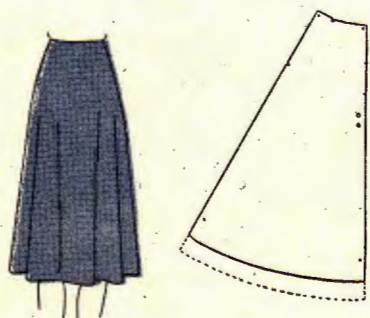
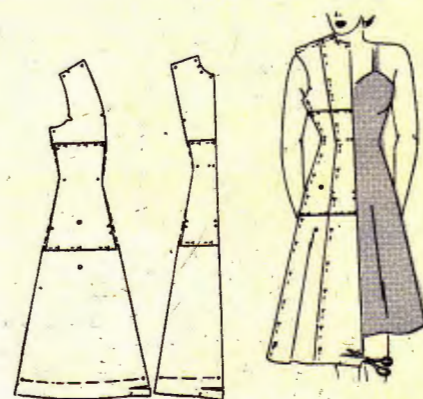
3. Shorts for tall or short figures (left). Cut and spread pattern to lengthen, also add at hem. Fold across pattern to shorten, and also take off at hem

4. Slacks for tall or short figures (right). Cut across and separate pattern to lengthen, also add at hem. Lay tucks to shorten, also take off at hem



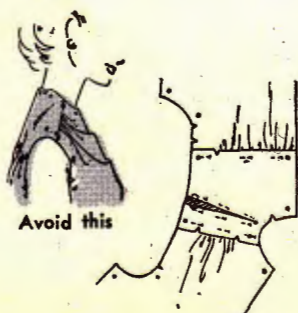
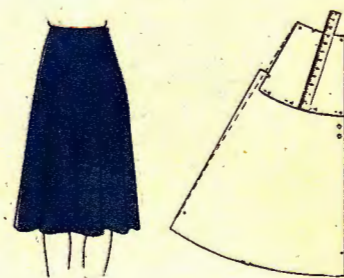
5. Princess for tall figure (left). Cut and spread pattern back and front, retaining position of waist-line. Also add at hem, increasing width of skirt

6. Princess for short figure (right). Lay tucks across as indicated, back and front. Note dotted lines for cutting. Also take off a little at hem



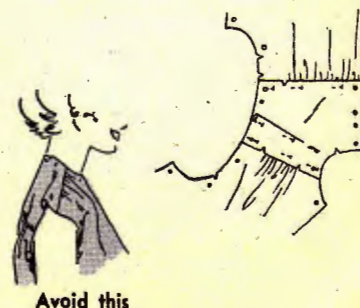
7. Circular skirt for tall figure (left). Add at the hem-line. This increases width at hem, but insures proper hang

8. Circular skirt for short figure (right). Measure down about 9 inches with a ruler, cut pattern across on a circular line, lap over lower section. Note dotted line for cutting



9. Yoke for square shoulders (left). To avoid wrinkles across chest, slash yoke pattern from armhole toward neck and spread to fit shoulder

10. Yoke for sloping shoulders (right). Take dart in yoke pattern from the armhole toward neck, to fit shoulder. Or, shoulder pads may be used



More about adapting pattern before you cut

Your pattern is a fashion guide as well as a cutting guide. You may like to cut a new pattern in thin paper and make the problem figure alterations in it instead of cutting up your pattern.

Cut your dress in muslin or other cheap fabric if you have to make great alterations in a pattern for a problem figure, before you cut your dress fabric. Try to retain the style of the original.

Retain position of waist-line when you make adjustments in length. (Waist-line is marked by two small perforations on a princess dress or coat.)

A long-waisted figure will need more length above these marks, a short-waisted figure will need less.

Respace buttons and buttonholes if you have changed length of pattern. Place top mark as on pattern, waist-line mark as on pattern and divide the remaining space equally.

Lining, facing, and interlining need the same adjustment in length as a coat. Two inches is allowed for a pleat on lining at centre back of a coat or jacket pattern. If you have increased width of back pattern, increase width of lining in proportion.

A skirt with a yoke should retain the proportion of the original. When you adapt it to a tall figure, lengthen yoke a little as well as the skirt. For a short figure, shorten yoke correspondingly. Don't shorten the blouse section of a dress without checking whether or not the picture shows abundant blousing above the waist-line.

A tunic or overdress. Retain the proportions of the original if you change the length of the dress. If you alter at skirt hem only, tunic will turn out too long or too short.

A change in the neckline of a pattern calls for a corresponding change in the collar pattern. See numbers 9 and 10 on page 62 for a shaped collar. A straight collar may be altered at ends.

An applied cuff will need the same alteration that you make at the lower part of a sleeve pattern.



Perfect for a cap-sleeve, or for a sleeve cut in one with blouse, is this sectional pad



The covering of each pad is a square of fabric, bias at edges, and folded over the pad



Sectional pad, with wadding concentrated in an inner triangle, extending into sleeve



Notice that inner side of this coat-pad is slightly cup-shaped to fit over shoulder

Shoulder pads, if worn, must be pinned in position when you try on pinned up pattern of a dress with a kimono sleeve. Especially good for a dress with this type of sleeve is the first pad shown on this page, shaped to extend well into sleeve. If you make your own pads, baste but do not seam them until you have tried them under the dress. You may find that a little more filling will eliminate a sag at the shoulders of the dress.

Big pad for a coat. When you try on the pinned-up pattern of a great coat, have a generous pad pinned in position. Fashion controls the size and shape, but even a natural shoulder line may be improved by a pad.

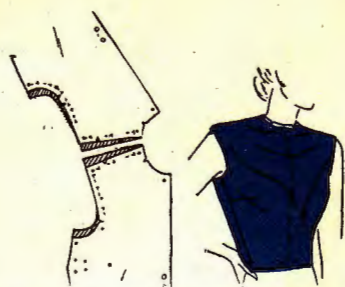
Pads for a sweater. You may like to wear a fitted underbodice with pads permanently attached. Pad sketched at top centre is good for this purpose.

If one shoulder is higher than the other, add a little to one shoulder seam allowance or decrease filling in pad. Keep the centre front and back of pattern straight. If one hip is higher than the other, add to the side seam of skirt on one side only.

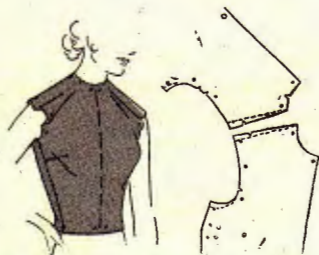
Heavy shoulders need adjustment in the pattern at shoulder line. Don't make the mistake of scooping out the armhole, shortening underarm seam. **A stoop-shouldered figure** may need more width across back, perhaps little darts going into the shoulder seam. Add width to the pattern at back only. See numbers 8 or 9, page 63.

Unusual seaming. If shoulder seam is not in its classic position, there will be marks on the pattern, both at armhole and neckline, indicating shoulder line. Make any alterations in pattern at this line. (See numbers 9 and 10 on page 60.) If a side seam is omitted on a skirt pattern, make any hip-line alteration at the normal position of side seam. Take up a long dark tuck to reduce size at hip. To increase size at hipline, cut and spread pattern. This will also increase width at hem.

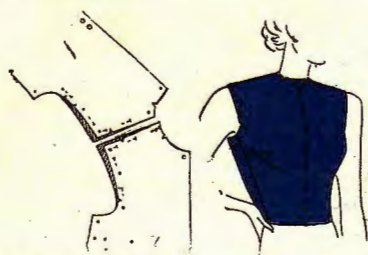
To solve figure problems



1. Square shoulders. Shaded sections on pattern show new shoulder line. Make no change at neckline. Follow shaded section at armhole so that sleeve will fit.



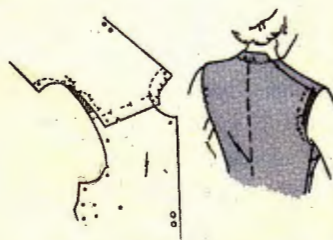
2. Sloping shoulders. Dotted lines on the pattern show new shoulder line and new sleeve line. Retain shape of armhole. Shoulder pads may be necessary.



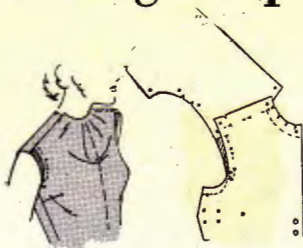
3. Wide shoulders. Follow shaded portions on pattern. This lengthens shoulder seam without altering neckline or bustline. Make new seam line ($\frac{5}{8}$ ") and new notches.



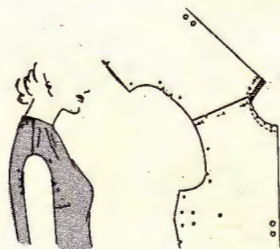
4. Narrow shoulders. Dotted lines on the pattern show new cutting line. Remember that back is slightly eased to front. Mark new seam lines ($\frac{5}{8}$ "). Retain shape of armhole.



5. Very erect back. Raise pattern at back only. Shaded section shows added width at shoulder. Follow dotted line for new neckline. Cut cautiously so that neckline is not enlarged.



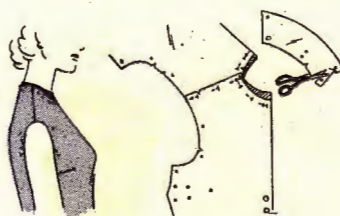
6. Hollow chest. Raise pattern at front only. Shaded section shows added width at armhole. Dotted lines indicate new cutting line at underarm and at neckline.



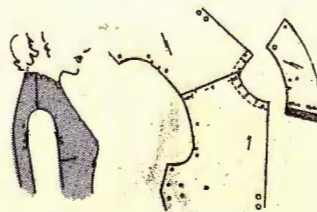
7. Head set forward. At back of neck only, cut beyond pattern, as shown by shaded section. At front, follow dotted line for new neckline. Retain position of shoulder seam.



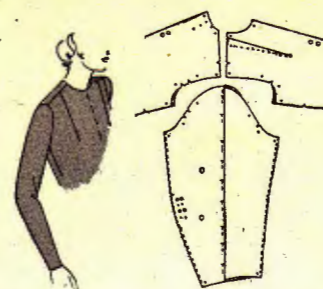
8. Head set back. Cut beyond pattern at front only (shaded section on diagram) without altering shoulder line. Mark new seam line for collar or facing at front neck.



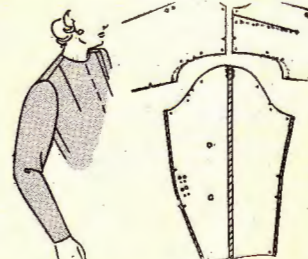
9. Long, thin neck. Shaded portions show how to reduce size of neckline on pattern. Mark a new seam line ($\frac{5}{8}$ "). At centre back, decrease collar pattern to fit.



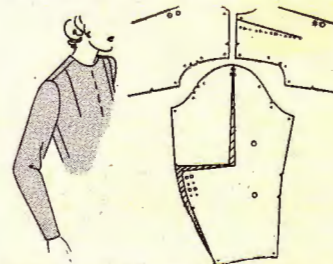
10. Short, thick neck. Snip with points of scissors to enlarge neckline of pattern, back and front. Shaded section shows how to add to collar pattern before placing it on fold.



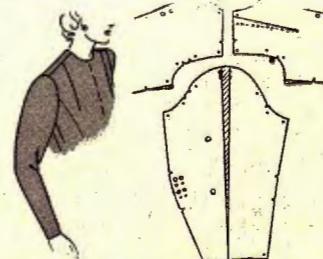
11. For a thin arm. Lay a small pleat in pattern. Take off a little at seam. Correct shape of cap (dotted lines). Shaded section shows how to reduce armhole.



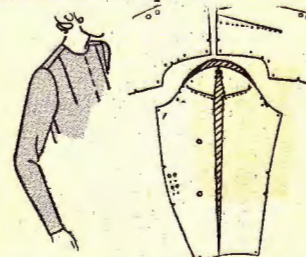
12. For a large arm, cut and separate pattern and add at seam, as shown by shaded sections. Dotted lines show how to enlarge armhole to correspond.



13. For a large elbow. Cut pattern down from top as far as elbow, then across. Separate sections without changing armhole. Shaded section shows new cutting line.



14. For a heavy upper arm. Cut and spread pattern at top, leaving wrist same size. Shaded section shows where to increase size of armhole to correspond.

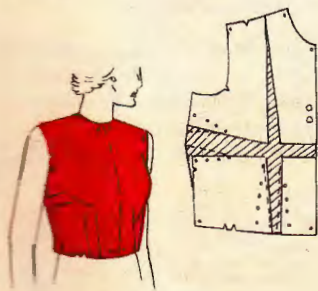


15. For a large muscle. Cut and spread pattern, then pin up a small dart each side, so that sections meet at top. Retain shape of cap (shaded section on diagram).

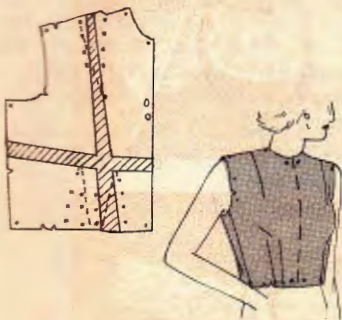
To solve figure problems



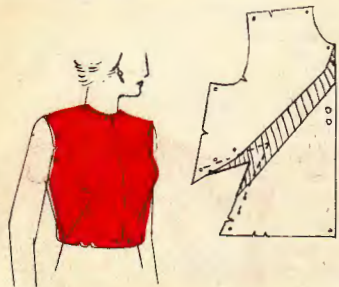
1. To add to sleeve cap, cut across pattern and separate. (Shaded sections.) Dotted lines show how armhole is enlarged to fit the new sleeve line



2. Large bust. (Underarm dart.) Cut and spread pattern to add length and width. Make new darts large enough to retain original length at underarm and size of waistline



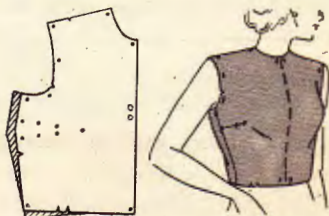
3. Large bust. (Darts at shoulder and waistline.) Cut and separate pattern and pin over tissue underlay. Extra length at underarm must be eased to back



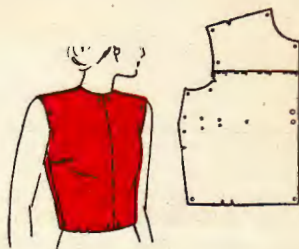
4. Large bust. (Pattern with diagonal dart.) Add length and width (shaded section). Keep dart below the bust point. Try it in muslin first



5. Low bust. Dotted lines on the pattern indicate change in the direction of the dart. Point of dart should always be toward fullest part of figure



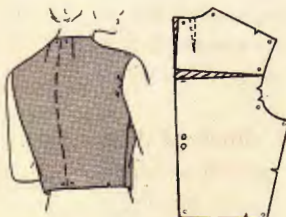
6. Bulge under arm. Add at underarm and waistline. (Shaded sections on pattern.) Alteration makes dart deeper and longer. Add to sleeve at seam to fit armhole



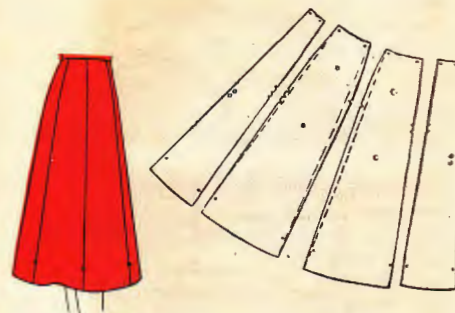
7. Flat bust. Pin a small horizontal pleat across pattern, without changing neckline or shoulderline. This decreases size of armhole. Ease sleeve to fit



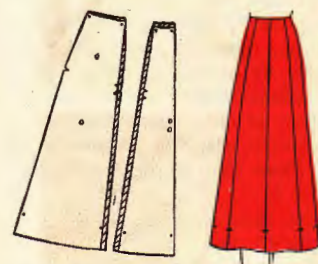
8. Big shoulder blades. Shaded sections show where to add width at armhole, length at underarm. Take up a dart (dotted lines) on each shoulder, and rectify armhole



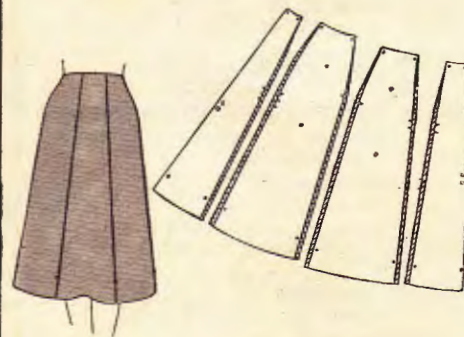
9. Rounded back. Cut across pattern at point where curve is most pronounced, and separate, dartwise. Note shaded sections. Take up small dart at neckline



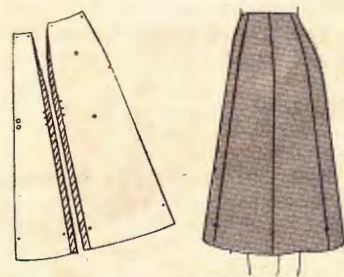
10. Narrow hipline. Dotted lines on diagram show where to reduce size at sides. Note that new line is tapered gradually. Mark new seamline on altered edges



11. Large abdomen. Shaded sections on diagram indicate new cutting line. This alteration increases length and width at front only. Note gradual slant at waistline



12. Large hips. Shaded portions of diagram indicate that width is added at each seam. New cutting line tapers gradually toward hem, and increases skirt width



13. Large derrière. Shaded sections indicate new cutting lines to add width at back only. Mark new seamline. Width of skirt at hem is also increased

Index

Alterations: at armholes, 62-63; at neckline, 62, 63; at hipline, 63, lengthening, 5, 60; shortening, 5, 60; shoulder, 60, 62, 63; skirts, 60, 63; sleeves, 62, 63; yokes, 60

Appliqué, 56

Armholes, 37, 38, 39

Arrowhead tack, 56

Bands, applied and inset, 26

Basting, 10, 12

Beading, 59

Belts, 28

Bias bands: to cut, 24; to join, 24

Bias seams, 9, 15

Binding: double, 24; false, 20; single, 24

Bound edges, 24, 25

Box pleats, 30

Built-up necklines, 51

Built-up waistlines, 51

Bust measure, to take, 4

Buttonholes: bound or fabric, 45; marking, 44, 45; worked, 44

Buttons: to sew, 46; to cover, 46

Carriers for belts, 28

Cartridge pleats, 29

Circular facing, 21; flounce, 51; insets, 51; peplum, 51; skirts, 60

Closings: fly, 49; neckline, 59; side, 48, 49; with separable zipper, 48

Coat: lining, 52, 53; interlining, 53

Collars: convertible, 43; detachable, 42; fur, 55, Peter Pan, 43, sailor, 42; shawl, 43; shirt, 42

Comparative measurements, 4

Cording, 23, 27, 29

Corners: faced, 21; hemmed, 20; in lace, 59; mitred, 20, 25, 59

Couched cord, 56

Crocheted edge, 56

Crowfoot tack, 56

Cuffs and sleeve-finishes, 40, 41

Cummerbund, 32, 33

Curved seams, 15

Cutting bias strips, 24

Cutting out a garment, 9, 10, 11

Darts: back, 16; basting, 16; finishing, 16, 17; front, 16; in interlining, 53; marking, 10, 11; waistline, 10, 16

Detachable collars, 42

Diagonal basting, 12

Draped skirts, 51

Drawn work, 57

Edge-stitched hems, 18; seams, 13

Edges: rolled, 20; scalloped, 20, 21, 56

Elastic thread, 22, 57

Elbow: darts at, 37; gathers at, 37

Epaulet sleeve, 38

Extension folds, 26

Eyelets, 47

Fabrics: cotton, fur, jersey, linen, rayon, silk, 8, 9; velvet, 9, 58; wool, 8, 9

Facings: bias, 25; circular, 21; coat, 52; jacket, 54; shaped, 21, 50

Faggoting, 56

False binding, 20

Fastenings, 47, 48, 49

Fitting, 10, 60-63

French knots, 56; seams, 14; simulated French seams, 14; tacks, 28, 47, 52

Fringe, 56

Frogs, 27

Fur: to cut, 55; to join, 55; to tape, 55

Gathering: lace, 59; ruffles, 22, 23

Gauge: buttonhole, 44; hem, 18, 19; shirring, 22; tucks, 29

Godet, 51

Gusset for kimono sleeve, 38

Hand hemstitching, 57

Headed ruffle, 23

Hemming stitches: blind-, 19; slip, 19; tailors', 19

Hems: basted, 18; blind, 19; bound, 19; catch-stitched, 19; edge-stitched, 18; mitred, 20; under pleats, 18; picoted, 18; pinked, 19; rolled, 20; scalloped, 20; slip-stitched, 19

Hip measure, to take, 4

Hooks and eyes or eyelets, 47

Inserted bands, 26

Insertion, 59

Insets: gathered, 23; lace, 59; pleated, 30; waistline, 51

Interfacing, 52, 54

Interlining: darts in, 53; seams in, 53; how to put in coat, 53

Jacket: points in making, 54

Jersey, how to treat, 8; straightening edges of, 24

Joining bias to straight, 15; bias strips, 24

Kimono sleeve seams, 38

Knot to finish dart, 16

Knots, French, 56

Lace: appliqué, 59; seams in, 59; ruffles, 59

Lapped seam, 14

Laying out pattern, 9, 10

Layouts: for bias skirt, 9; for diagonal fabric, 9; for typical one-piece dress, 10

Lengthening pattern, 5, 60

Linings, 52, 53, 54

Loops: continuous, 27; worked, 47

Machine attachments, 6, 22, 25, 48, 56

Marking: darts, 10, 11, 16; hems, 18; pleats, 30; seams, 10, 11; tucks, 29; with chalked thread, 11; with pins and chalk, 11; with tailors' tacks, 11; with tracing wheel, 12

Matching plaids and stripes, 9

Measurements: how to take, 4, 5; table of, 4

Mitres, 20, 25, 59

Neckline, alteration at, 62, 63

Needle-board, 58

Needles and thread, 6

Oil spot, to remove, 6

One-piece buttonhole, 45

Open seams, 13, 15

Openings: at back, 49, 50; at front, 48, 49, 50; at shoulder, 50; at side, 48, 49

Overcasting, 13

Padding stitch, 54

Pattern: to alter for unusual figures, 62, 63; to lay out, 9, 10; to lengthen, 5, 60; to shorten, 5, 60

Peplum, 51

Piecing in skirt, 9

Piping, 25, 27; with rickrack 56

Plackets, 48, 49

Pleated ruffles, 22, 31

Pleats: box, 30; cartridge, 29; edge-stitched, 31; how to mark, 30; inset, 30; inverted, 30; machine, 31; pressing, 31; side, 30; sunburst, 31

Pockets: flap, 34, 35; in seam, 36; patch, 35; side, 35; slot, 36; underlaid patch, 34; welt, 34, 36

Pressing: armhole seam, 37; edge-stitched seam, 13; open seam, 13; pleats, 31; velvet over needle-board, 58

Professional touches, 7

Quick method of smocking, 57

Quilting, 56

Raglan sleeves, 39

Rickrack, 56

Rolled edges, 20

Ruffles: gathered, 22, 23; inset, 22, 23; lace, 59; picoted, 31

Sailor collar, 42

Saw-tooth edge, 21

Scalloping, 20, 21, 24, 56

Seams: bias, 15; bound, 15; edge-stitched, 13; felled, 14; French, 14; in interlining, 53; lapped, 14; picoted, 14; pinked, 13; rolled, 14; simulated French, 14; simulated slot, 13; slip-stitched, 15; slot, 13; taped, 15

Sewing equipment, 6, 58

Shaped facing, 21, 50

Shirring, 22, 23

Shortening pattern, 5, 60

Shoulder: altering at, 60, 62, 63; pads, 39, 61

Shrinking: wool fabrics, 8; at top of sleeve, 37

Simulated French seam, 14; slot seam, 13

Slash: fullness in, 17; pleats in, 17

Sleeve-board, 6

Sleeves: darted-top, 39; drop-shoulder, 38; epaulet, 38; gathered, 39; kimono, 38; plain top, 37; raglan, 39; shirt, 37; square-armhole, 38; two-piece, 37

Slide fasteners or zippers, 7, 40, 47, 48, 49, 50

Slot seam, 13

Smocking, 57

Snap fasteners, 47

Soutache, 56

Stays for shirring, 17, 22

Steaming velvet, 58

Stitches: back stitch, 13; basting, 12; blanket stitch, 56; briar stitch or feather stitch, 56; bullion stitch, 56; buttonhole, 44; catch stitch, 19; chain stitch, 56; cross-stitch, 56; hemstitching, 14, 57; outline stitch, 57; overcasting, 13; running, 13; satin stitch, 47, 56, 59; slip stitch, 12, 15; whipping, 14, 59

Straightening ends of fabric, 8, 24

Tacks: arrowhead, 56; bar, 56; crowfoot, 56; French, 28, 47, 52; tailors', 11

Tailored facings, 21, 54

Tailors' cushion, 6, 37

Tailors' hem, 19

Tape on fur, 55

Taped seams, 15

Top-stitched seams, 13

Tracing wheel, 12

Tucks, 29

Underlay for slot seam, 13

Uneven basting, 12

Unsize press cloth, 6

V-shaped opening, 25

Veining, 59

Velvet, 9, 58

Waist measure, to take, 4

Weights, to sew, 46

Welt pockets, 34, 36

Whipping, 14, 59

Wire-board or needle-board, 58

Wool fabrics, 8, 9

Worked bars, 56

Worked buttonholes, 44

Yoke: to alter at shoulders, 60; to adjust fullness at, 23

Zippers or slide fasteners: types of, 7, 47; to insert, 40, 48, 49, 50



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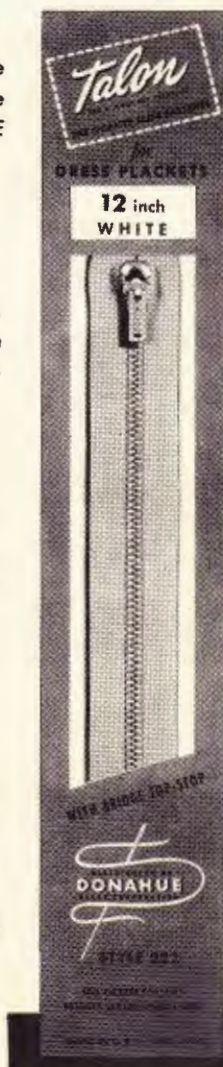
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