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GARMENT CONSTRUCTION
IN SCHOOLS

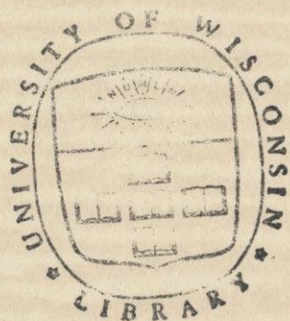
ADA HICKS

GARMENT
CONSTRUCTION
IN SCHOOLS

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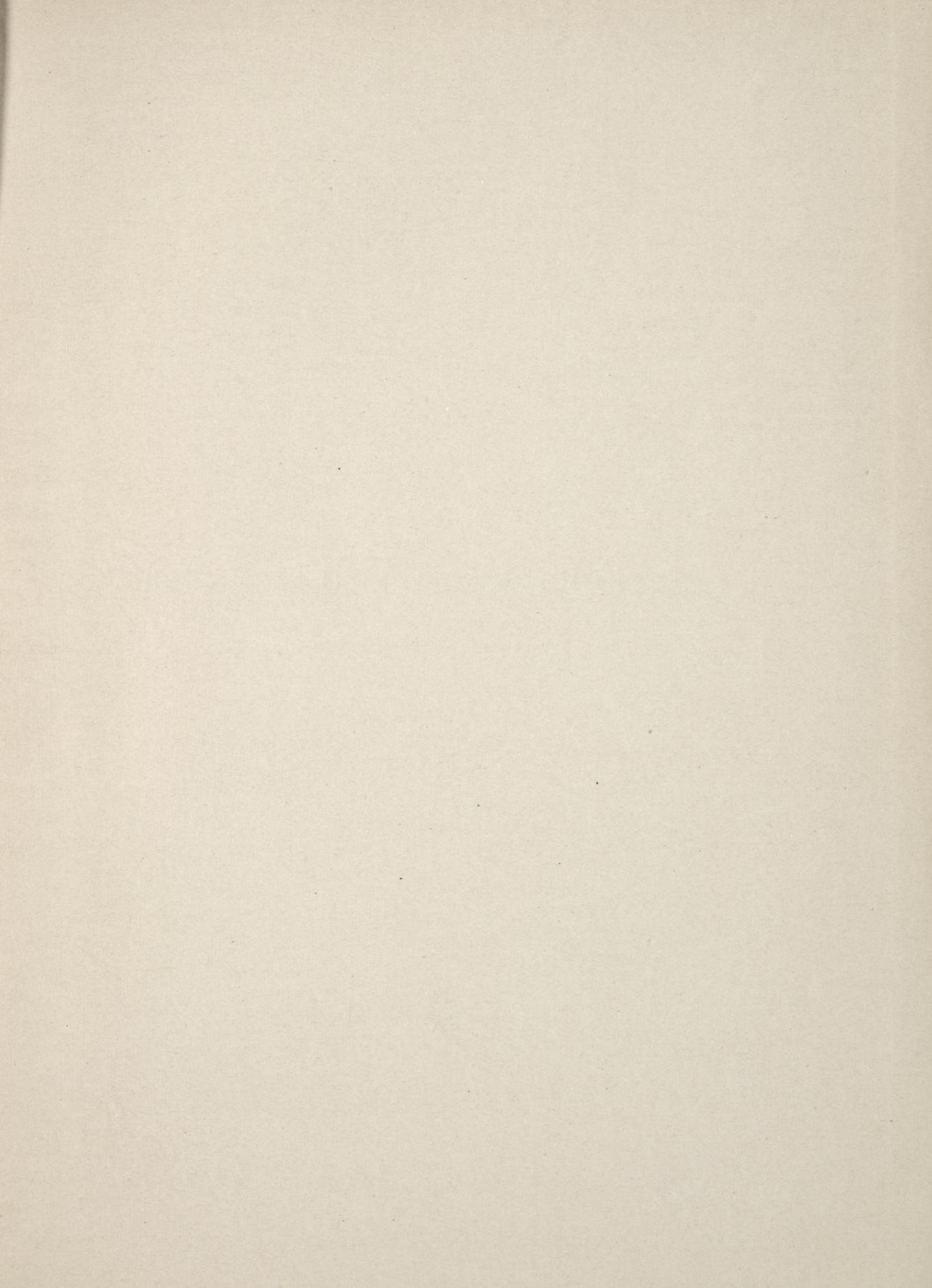
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Hazel Manning.

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GARMENT CONSTRUCTION IN SCHOOLS



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GARMENT CONSTRUCTION IN SCHOOLS

BY

ADA HICKS

HEAD MISTRESS, MANOR ROAD COUNCIL SCHOOL, WEST HAM, E.

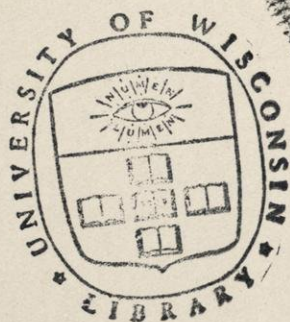
“ . . . what large pleasures
Smile upon and bless
The busy avenues of usefulness”

ELLA WHEELER WILCOX

MACMILLAN AND CO., LIMITED
ST. MARTIN'S STREET, LONDON

1913

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PREFACE.

THE elementary school is perhaps the most important social institution of the present day. We all readily affirm that the education given there should bear direct relation to life, not in any narrowly utilitarian sense, but in a large and vital way. At the same time, we must admit that the school is often justly criticised, because the education obtained there is unpractical, formal, unregardful of life and its needs. Hence, it is necessary constantly to remind ourselves that in all the various activities included in the course, the school should aim at imparting practical knowledge and skill, while developing an alert and intelligent attitude of mind in regard to each subject of study.

Among the activities included in the curriculum of every girl's school is needlework, and when we consider the future needs of the large majority of the girls in the elementary school, we cannot deny the importance of this subject. It is scarcely less essential that the different members of the artisan household shall be healthily, thriftily, and suitably clothed, than that they shall be well and economically fed. But those acquainted intimately with the children in our elementary schools know how ill-clad many of them are; their garments too often lack wearing quality, fitness, and beauty, because cheap, ready-made clothing, the product of sweated labour, is readily accessible, and many of the mothers have not the skill and knowledge to make better and more efficient garments.

Hence comes the necessity for the intelligent teaching of needlework in the schools. As with the other domestic crafts, the cookery and laundry work, lack of training in so many homes compels the school to supplement their deficiencies.

The passages quoted in this book, from official utterances of the Board of Education, show that the wasteful and mechanical teaching of sewing in past days is no longer authorised. The way is now free for the teacher who,

seeing in each of her young charges the possible future mistress of a home of narrow means, is anxious that each girl shall leave school efficiently prepared to look to the ways of her household, so far as the skilled use of needles and scissors will allow.

To such a teacher this book will be of great service. Its practical character is apparent in every chapter. It is practical from the point of view of the experienced teacher and of the hard-pressed mother of a family, both inured in their different spheres of activity to the careful management of money and time. The young and inexperienced teacher will perhaps find the counsels given in Parts III. and IV. of the book, on the planning of schemes of work and the method of presenting the various topics to a class, specially valuable. It is easy to see that the book is the outcome of long, personal experience as a teacher of the subject. On the one hand, questions of suitability of material, the supply of good patterns, cost, etc., are considered and difficulties are anticipated and met. On the other hand, the subject is so handled from the teaching point of view, as to stimulate the learner's interest and intelligence, because every teacher knows that successful teaching depends not only on a clearly realised goal towards which efforts are directed, but also on insight into the nature and needs of the child. Naturally, much that is taught will be forgotten in the years immediately following school days. The memory cannot long hold details of measurement of particular garments. But the child taught on the plan given in this book will have acquired such a lasting knowledge of principles, as will enable her to plan and construct garments under the actual conditions of life. Another valuable feature of the book is the stress laid upon the choosing of pretty and dainty materials and trimmings in the making up of the garments. It is sometimes forgotten that the teaching of needlework gives opportunity for the training of taste in the choice of clothes, a training sadly needed, as the crudely coloured and over-trimmed garments of the cheap shop testify. Besides, as the writer points out, a child will work with much more zest at the pretty and dainty article than at that which is dull and unattractive in appearance.

The teacher who, out of the fulness of her own experience, has written a book that will be useful to fellow-teachers, is to be congratulated, and the writer of this book has certainly earned her meed of congratulation.

S. YOUNG,

*Late Mistress of Method,
Home and Colonial Training College.*

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*Plates I. to IX. are reproduced from photographs by
Mrs. Jeannie Welford, 61 Mansfield Road, Ilford.*

INTRODUCTION.

MUCH fuller recognition has been given of late to the importance of needlework as a subject of instruction in schools.

Its great practical value has always been more or less acknowledged, but now its possibilities as a means of development and training are receiving much more consideration and appreciation.

The days of one garment for each year of school life, with set "specimens" to be brought to perfection have been quite superseded. The teaching of "specimens" has served its purpose, and has been discarded for the teaching of each new stitch and progress as required for the work in hand. Instead of one garment per annum, it is now recommended that a succession of garments should be made, also that each worker should cut out and fix for herself throughout her school life.

With this change must come modification of method, for the time devoted to needlework remains much as formerly.

To ensure the greatest possible economy of time, in order to provide for this additional instruction and practice in cutting-out and putting together, also for incidental teaching on quantities, cost, etc., two essentials are :

- (i) A properly graduated course of collective lessons, dealing systematically with the common difficulties in sewing and garment construction.
- (ii) Provision for sufficient practice in the making of garments, carefully selected to allow of the application of the above points.

All involved in the first will naturally be included in a judiciously planned course covering the second of these requirements, and much of the drafting and drawing of patterns, with the necessary calculations, can quite properly and should form part of drawing or arithmetic courses.

It is hoped that the patterns here given may prove useful to the young teacher, whose experience lies before her, and who has not had time to make her own collection, and also to the busy experienced teacher who may be needing "fresh" patterns.

In many cases the sizes given have been suited to the height and proportions of the probable makers—girls of 8-14 years of age. The more difficult patterns are in the larger sizes, and *vice versa*.

Preference has been given to those of simple construction, with little elaboration of trimming.

So few figures are in perfect proportion that, if the results are to be entirely satisfactory, all plainly-cut or closely-fitting garments should be made to suit individual requirements.

Where possible therefore, patterns have been given, in which there is provision for variation, regulation of fulness, etc.

All have been tested, and many have been in use for some years.

The photographs are of garments made in class under average conditions.

They are given to illustrate the finished articles more clearly and correctly than could be done by sketches or diagrams.

They are not intended to show specimens of perfect workmanship. In the earlier stages, at any rate, it is inadvisable to aim at faultless work. Time and interest would be lost, though at the same time all practical teachers know that it is difficult for children to find a happy medium in this respect.

Examples of pattern-making by (1) folding and (2) drafting by measurement have been included. This, not only to make the children acquainted with the two methods, but also because the shaping of certain curves, etc., is often much more satisfactorily done by children using the second method, guiding points being more numerous.

For cutting yokes, collars, etc., by actual measurement, where accuracy is essential, inch-squared paper should be used.

This is also the simplest way for the teacher to take off the pattern, when it is intended that the cutting by the children shall be by flat pattern, not by measurements.

The Notes and Directions are made out in accordance with Circular 730. With the exception of the remarks obviously intended for the teacher, they are drawn up for the use of children, and consequently are fuller than would be the case in a manual on cutting-out intended for the use of older students.

To avoid cross-references, for the same reason, here and there, a certain amount of repetition has been necessary, as it is desirable to have the instructions for each complete. It has been presumed that preparatory class lessons on such difficulties as front and side openings, etc., are given as required. It is impossible to attach too much importance to the development of self-reliance in this subject, and working from written instructions, supplemented by oral explanation, when absolutely necessary only, is a most powerful aid in this respect.

No scales of measurements for different sizes have been given. These generally involve complicated calculations unsuited for inclusion in a course of work for children.

In this volume the patterns given are those for girls' and women's use only, and all are for average sizes.

Turnings have been allowed for.

A. H.

EXTRACTS FROM BOARD OF EDUCATION CIRCULAR 730.

"Needlework is a separate and self-contained branch of instruction, proficiency in which is a worthy end to aim at . . . in another aspect it can do much to develop the intelligence and even to form the character."

". . . To make needlework as educational and useful as possible, it is essential to make it interesting."

"Where it is possible to classify for the purposes of needlework instruction, it is desirable that girls of the same acquirements should be taught together."

"A quick, neat, strong style of sewing, suited to the garments which the children wear, should be taught. . . . In the present day there is seldom time for fine needlework."

"Cutting-out and pattern-making form an important part of needlework instruction ; and tables suitable for cutting-out are an essential. . . . Every girl should . . . learn to cut and make the various under-garments suitable for her own wear, as well as a pinafore or apron, and (in the highest class) a night-gown or simple blouse. . . ."

"Each child should keep a record of the work she has done. The work for a fresh year should include a new type of garment. . . ."

"The eye should be trained to recognise a correctly-cut garment : it will be found helpful to practise making rough sketches of all the garments cut out. . . ."

"The kind and quantity of material required, and its probable cost, should be calculated for every garment made and may usefully be worked out in an arithmetic lesson ; such information, together with any useful notes upon difficult points connected with their work, should be written by the older girls in special notebooks."

"All fixing should be done by the actual maker of each garment, which should be the work of a single child, and not a joint production."

"The use of the sewing-machine for long seams and hems prevents much needless repetition in the work of older girls, and gives time for more useful work in the shape of additional garments."

EXTRACT FROM REPORT AND RECOMMENDATIONS OF THE
SUB-COMMITTEE OF THE LONDON EDUCATION COMMITTEE
(1911).

"In our opinion, the aim of the needlework teaching . . . should be to fit the girls for the ordinary duties of a housewife. The object of the mother . . . is to turn out as quickly as possible, garments of the maximum amount of wear.

"For this purpose she needs strong sewing but not fine sewing.

". . . The girls should accordingly leave school thoroughly handy, not merely with their needles, but also with their scissors, and they should be able and accustomed to make simple articles for their own use. . . .

"The idea is, therefore, that the child should, during her school career, have cut out, fixed, and made suitable for her own use as many garments as possible, so far as is consistent . . .

"That at least two finished articles or garments shall be made by each girl in the course of the year. . . .

"That the use of specimen pieces shall be discontinued as far as possible. . . ."

BOARD OF EDUCATION.

EXTRACTS FROM THE REPORT BY THE CHIEF WOMAN INSPECTOR
ON THE TEACHING OF NEEDLEWORK IN PUBLIC ELE-
MENTARY SCHOOLS, 1912.

“ 1. It is now three years since the Board issued the Revised Suggestions for the teaching of Needlework in Public Elementary Schools. . . .

“ 2. The chief points emphasised in the Suggestions may be briefly summarised as follows :

“ A. APPARATUS.

“ (1) Cutting-out and pattern-making should be regarded as of the first importance in needlework instruction, and tables suitable for cutting-out should be an essential part of the school equipment.

“ (2) In order to gain more time for practice in making and mending, the use of the sewing-machine should be taught to the elder girls who have acquired a reasonable facility in handwork.

“ B. MATERIALS.

“ (1) The material used by small children should always be soft and easily worked, and the needles should be large enough to be handled properly. No materials should be regarded as suitable which require a child to use her energy in pushing the needle through the stuff instead of learning how to hold her needle and form her stitch correctly.

“ (2) Throughout the school children should, as far as possible, use such material for garments as they require in their own homes. They should acquire gradually a useful working knowledge of quantities and prices. It follows naturally that the choice of materials should vary according to the needs and customs of the district in which the school is situated.

" (3) The garments should not be kept indefinitely in the school, but should be put at once to the purpose for which they were made.

" C. SYLLABUS AND INSTRUCTION.

" (1) When possible, the girls should be reclassified for needlework.

" (2) The working of 'specimens' should be discouraged.

" (3) Infants and younger children should be taught as early as possible to take a pleasure in constructing articles. Knitting and other varieties of handwork, are therefore more suitable for children under six years of age than formal needlework.

" (4) All fixing should be done by the actual maker of the garment.

" (5) Mending should be taught as far as possible on worn articles brought by the children from home.

" (6) Drawing and Arithmetic should be connected when possible with needlework ; Drawing is required in drafting patterns or in combining simple ornamental stitches, and Arithmetic in calculating the prices and quantities of materials.

.

" APPARATUS.

" (a) *Tables for Cutting-out.*

" 4. . . . The narrow desks of the ordinary classroom are unsuitable for the purpose, and it is pathetic to see a girl struggling to keep a large sheet of paper on a slippery sloping desk, while she tries to cut out a pattern.

" Some teachers have adopted the plan of putting the blackboard across two desks. This gives a flat surface, but in the case of fixed desks there is no room to move freely, and there is the further drawback that four girls are turned out of their seats to enable one girl to cut out. Other teachers have either borrowed tables belonging to evening schools or arranged with the local carpenter to make rough trestle tables which can be put away when not in use. In country schools the floor has been utilised, but only a few schools have enough floor space, and this arrangement is not ideal.

"It is useless to expect girls to acquire facility or learn economy in cutting out garments, unless they can have a flat space large enough to allow the material to be spread out. They should be able to place a full-sized pattern on it, and to move the pattern about in order to find the most economical way of cutting.

"The best plan, which has been adopted by some Authorities, is to provide plain tables with folding legs, which are perfectly steady when in use, but take up little space when not required. The cost of such a table need not exceed 10s. or 12s. An expensive heavy table is cumbersome and quite unnecessary.

"(b) *Scissors.*

"5. It does not seem unreasonable to expect that a School should possess enough pairs of scissors or that they should not be too stiff to open or too blunt to cut. . . .

"(c) *Sewing-machines.*

"6. The number of Authorities adopting the recommendation made in the 'Suggestions' about the use of sewing-machines is increasing gradually. . . . There is also a fear, which does not seem to have any real foundation in experience, that learning to use the sewing-machine during her two last years in school will make a girl forget all the handwork she has learned during the previous five or six years. There is also an impression that machining can easily be 'picked up' by a girl after leaving school. Most people have had painful experience of the machining that is 'picked up,' and the mistaken idea that machining is a trick and not skilled work has done more than anything else to bring machine work into disrepute. Sewing-machines are found in a very large proportion of households; it is surely worth while taking steps to see that good use is made of them. It is often forgotten that the large majority of girls have little or no opportunity, except in their Day-School, of learning to use a machine properly. It is not intended that machine work should take the place of handwork. On the contrary, it is only taught to those who have attained a satisfactory standard in handwork, and the machine brings with it greater opportunities for handwork. The girl who has made three garments partly by machine and partly by hand, has acquired more useful knowledge than the girl who has made one garment entirely by hand. If she has more time to spend on practice in making and mending, she is a better equipped person for the duties of her own home.

"The sewing-machine is not a novelty in Elementary Schools, and the arguments in its favour are taken from the everyday experience of practical teachers, who are giving useful needlework instruction. . . . No one who has had the use of a machine in school would willingly give it up. . . .

"(d) *Cupboards.*

"7. Attention is frequently drawn by the Inspectors to the want of proper accommodation for storing needlework materials or for keeping the girls' work. It is true that no finished garments are now expected to be kept in school, but there should be some provision for keeping the work clean and tidy.

"MATERIALS.

"10. . . . In schools in poor and slum districts, . . . the difficulty of selling is almost insurmountable. The problem of teaching Needlework in schools of this type requires special consideration. Something may no doubt be done to meet the special requirements of such a district by including cheaper kinds of material on the requisition lists, and when home circumstances are more likely to require the mending and adapting of worn clothes than the making up of new material, it would be well for the head mistress not to be fettered by requisitions, but, within necessary limits, to have the power of buying at her discretion as occasion arises. Some schools in poor districts do valuable work in teaching their elder girls to adapt and re-make worn clothes of good material sent them for this purpose. In such cases it is obvious that the need will arise for small purchases which could not have been foreseen when the requisition list was sent in. The planning by the girls of these purchases, however small, adds much to the value and interest of the work.

"12. . . . One large economy can be effected at once by the abolition of 'specimens.' Thousands of yards of calico, flannel, canvas and stocking-web are cut up every year to provide specimens which, when finished, can only be thrown away. This waste can be entirely avoided, if new methods are taught and learnt upon waste material, *i.e.* cuttings left over from garment making.

" Another expedient is to let the girls bring their own material from home. Within strictly defined limits this plan may be satisfactory, and in prosperous districts it often is so, but it should be clearly understood that educational requirements are the first consideration. If the syllabus of any class provides a choice of garments, there is no reason why a girl should not choose the one she requires, provided that the material is suitable, and that she has not made that garment before. But it is waste of school time for a girl to spend year after year, as she too often does, in making chemises and pinafores, because these are the garments which are most in demand at home.

" 13. The suggestion that garments, both new and mended, should not be kept at the School till the end of the year, but should at once be put to the purpose for which they were intended, has made the difficulty of selling considerably less. Further, in drawing up their list of garments teachers should be careful to keep in mind the requirements of fashion and good taste. A pretty up-to-date pattern gives quite as much practice in needlework as an ugly old-fashioned one, and is much more likely to sell.

" Within limits, making garments to order may also be very useful educationally, as it often gives girls an opportunity of working on finer materials and with more ornamentation than they would be likely to require for themselves. But work on order should always be regarded as of secondary importance to the school scheme.

" SYLLABUS AND INSTRUCTION.

" 14. No syllabus has been prescribed by the Board for many years past. The ' Suggestions,' and the paragraphs in the Code dealing with Needlework are the basis on which teachers are expected to draw up a syllabus suited to the conditions of their own schools. . . .

" 15. . . . The following defects are still sufficiently common to be worth mentioning :

" (a) Cutting-out is not taught from the beginning. . . .

" (b) No provision is made for connecting the Needlework of the younger girls with the handwork previously learnt in the Infant School. . . .

“(c) In schools where Standards VI. and VII., or sometimes V., VI. and VII., work together, the syllabus does not ensure that girls are not repeating unnecessarily the work of the previous year.

“(d) It is still too common to find a lack of variety in the garments. . . . Experience shows that so long as the choice of garments is suited to the girl's capacity and her record book is carefully kept in order to prevent repetition, variety of work is good both for the teacher and the class. The tradition that a child cannot be expected to make more than one garment a year is passing away, though it still lingers in too many schools.

“(e) Where the making of miniature or doll's clothes has been put in the syllabus, the educational aim of this work has not always been understood. They are not intended to take the place of full-size garments in the higher classes, but they are very useful in teaching younger children the elements of cutting-out and making-up, and in giving some idea of proportion on a scale which will allow of mistakes without serious consequences.

“16. The time allowed for Needlework in the curriculum varies from 2 to (occasionally) 4 hours, but the average time may be reckoned at $2\frac{1}{2}$ hours per week, generally in two periods. As $1\frac{1}{4}$ hours is rather a short time for a lesson in practical mending, it has sometimes been found possible to make a temporary alteration in the time-table and have both needlework periods on one afternoon. To give more than $2\frac{1}{2}$ hours per week to Needlework in school is unnecessary, except where special arrangements are made for girls in their last school year. The schools which have given a longer period, have generally done so at the expense of drawing. The eye training both in form and colour given by drawing is too valuable an aid to needlework to be neglected in the case of girls.

“17. It is probably true that teaching on the lines advocated in the ‘Suggestions,’ and in the limited time available, will not lead to the fine stitches and elaborate work that were often achieved in past years. It must be remembered that an increasing part of the school life of many girls over 11 years of age is devoted to learning other domestic subjects, e.g. Cookery and Laundrywork. The time formerly available for Needlework *only* has

thus to be divided amongst several domestic subjects. There is not time, therefore, for the average girl before the age of 14 to do justice to her general education, to learn the elements of Housecraft, to gain a variety of experience in making and mending, and *also* to become a fine needlewoman. It is not the first duty of the Public Elementary Schools to turn out fine needlewomen, but they should train girls to be capable and useful members of a household. Experience has shown over and over again that it is possible for a girl to do beautiful needlework in school under the supervision and direction of the teacher, and yet to be perfectly helpless when she is left to her own resources. A small number of girls will still be fine needlewomen, because they have a special taste for the work, but for the great majority of Public Elementary School girls, Needlework must *first of all* be useful.

“18. . . . It is no light task to teach practical mending to a class who have brought from home a variety of garments. All the more credit is due to those teachers who have persevered in spite of all the obstacles. It has required careful organisation as well as much tact and patience on the part of the teachers, with, no doubt, a certain amount of faith on the mothers' part, but all are agreed that the preliminary difficulties are well repaid by the increased interest and capacity of the girls. There is now sufficient experience of mending in schools to show that, as was contemplated in the ‘Suggestions,’ instruction in this essential part of needlework should, as a matter of course, be included in the scheme for every school.

“19. It is usual in good schools to arrange a mending day once a fortnight or once in three weeks for the girls in each of the three upper classes. Sometimes the day is as often as once a week, and occasionally the junior classes have also their mending-day. It is important that the day should be fixed to suit the local washing-day, and that the mending should be finished with as little delay as possible and then taken home; otherwise it would be unreasonable to expect the mothers to let it be done in school. Either there is one long mending lesson or two shorter ones on succeeding afternoons, or, if it is an exceptionally lengthy piece of mending, enough is done in school to enable the girl to finish it at home by herself.

“Nothing need be refused as too bad to mend, but everything brought must be clean. This regulation is recognised as perfectly reasonable, and no difficulty has been found in enforcing it.

"It may also be pointed out that the sewing-machine should play a very valuable part in the mending lessons. Much of the most useful mending takes the form of 'renovating,' *e.g.* turning up and relining worn skirts, putting fresh cuffs on worn blouses or children's overalls, lengthening pinafores or petticoats by the addition of a false hem or a frill, repairing house linen. Darning and patching are only part of the repairing constantly required by the thrifty housewife.

.

"The sacrifice of fine stitches is not too great a price to pay for freedom and common sense.

"M. A. L.

"August, 1912."

Note.—The above Extracts, selected by the author, have been reprinted by special permission of the Controller of H.M. Stationery Office.

PART I.

THE CHOICE OF GARMENTS FOR THE SCHOOL COURSE OR YEAR.

If each child during its school career is to receive a properly balanced and progressive training, the choice of garments to be made must be considered a most important matter.

For example, such a sequence as the following :

1. Yoked Pinafore,
2. Shirt Blouse,
3. Baby's Overall,
4. Night-dress,

does not provide as useful a training for later independent work, as would be found in the making of :

1. Flannel Petticoat,
2. Camisole,
3. Combinations,
4. Yoked Overall.

In the first set, there is much *common* ground in construction—the yokes, similar sleeves, etc., and in consequence, much repetition of experience.

This, though having a value of its own, is waste of opportunity.

In the case of the second series, however, the garments are much more varied in type, the points to be taught many more, and, therefore, the preparation for later unaided work more helpful and comprehensive.

The inclusion of certain essential points in the teaching, the fixing of placket and front openings, the setting in of fulness, etc., etc.—*must* therefore be kept in view, whatever plan be adopted.

Another fact to be recognised, almost before any other consideration, is, that if the teaching is to accomplish all that is desired, the keen *interest and enthusiasm of the children themselves* must be aroused and maintained.

Fortunately in needlework this is not a difficult matter, *e.g.* in the majority of schools it is quite possible to give the children opportunity to exercise their own little individual preferences as regards colour or material. When making pinafores, patterns of plain, striped or spotted muslin might be shewn, or for overalls, linen in three or four pretty art shades, and a selection made after consultation at home.

At the same time there is room for much valuable incidental teaching, not only on such points as comparative wearing and washing values, cost, etc., but especially in the poorer districts in helping to form a taste for that which is suitable and good in dress.

The plainer, more uninteresting garments naturally do not make the same appeal to little workers. Here, the new step in construction or the new stitch must be made the most of, so that the pride in the working of a front opening for the first time, or the successful management of a button and button-hole may take the place of admiration for the more attractive article.

In the last few years, too, there has been such a revolution as regards “fixing” for children in school, that the garments selected are necessarily easier and much more simple in construction than when the teacher “fixed” and the children “sewed,” so that children of the present day have not to face the monotonous endless seams and tucks of the past.

The very fact that the worker is responsible for the whole of the garment, cutting, fixing and making, now gives a closer personal interest in it.

A further incentive to enthusiastic work is given, when the child provides her own material, or buys it from school stock.

In poor neighbourhoods much can sometimes be done in this way, by starting an informal needlework club, and accepting instalments whilst the article is being made.

In many schools the ultimate disposal of the garments made must to a certain extent govern the choice made. Well-made clothing of stock sizes can, however, usually be sold with little trouble.

From an educational point of view, though, it is far better when the child's work is either for herself, or a labour of love for someone at home.

In all cases, some *system* of selection must be followed, and though circumstances vary so much, and Needlework Syllabuses and Courses must vary correspondingly, no plan can be regarded as satisfactory, unless made with due regard to both past and future.

Matters can be simplified by the preparation of a table, recording what each class has already made, and what is intended to be the work of the future.

The following is given merely as an example of this. The actual work in any school must, of course, be regulated entirely by the circumstances peculiar to that school. The advantage of keeping some tabulated record is that there is then less likelihood of omitting some essential detail in the teaching, and also less danger of repeating what has already been mastered.

SPECIMEN RECORD OF ONE CLASS THROUGHOUT ITS SCHOOL
COURSE (FROM THE AGE OF EIGHT YEARS).

By the time a child is eight years of age, it is fairly safe to conclude that it has been taught to tack, run, oversew and hem, and that it has practised these stitches in the construction of several simple little articles.

It is presumed, therefore, that these, and seaming in one or two forms, can be fairly well done, before attempting such a series as the following :

	NEW STITCHES.	PROCESSES.
I. <i>Simple One-Piece Pinafore</i> , bound at the top with galloon, round neck, and straight slope for sleeves.	I. Seam.	1. Hem on curved edge. 2. Running-on of trimming. 3. Tape as a draw-string (<i>i.e.</i> if needed at neck).
II. <i>Linen Apron</i> , with darts. No Bib.		1. Darts. 2. False hem. 3. Binding (the pocket). 4. Tape-strings.
III. <i>Flannel Petticoat</i> . Not gored. Straight band.	1. Herring-boning. 2. Seaming in flannel.	1. Placket opening in flannel. 2. Pleating. 3. Fitting-in and fixing of waist-band.
IV. <i>Sleeve Guards</i> .	1. Gathering, Stroking, setting - in band. 2. Button - holing and button. 3. Running and felling.	1. Management of weak spot at end of graduated hems. 2. Idea of a pair.

	NEW STITCHES.	PROCESSES.
V. <i>Chemise</i> , Child's, open at front. Lace edging.	1. Feather-stitching.	1. Plain front-opening. 2. Fixing and setting-on of band.
VI. <i>Bloomers</i> , large, with circular and straight bands.	Buttonholing on the cross.	1. Pairing. 2. False hems and false pieces compared. 3. The shaped band.
*VII. <i>Overall Dress</i> , without collar.	1. Fancy stitch. 2. Hooks and eyes or loops.	1. Tucking. 2. Back opening in linen. 3. The yoke and its lining. 4. The setting-in of sleeves.
*VIII. <i>Night-Dress</i> , trimmed with embroidery.		1. Front opening with embroidery. 2. Setting-on of turned-down collar. 3. Binders (if wished).

* In this Specimen Record given for example, it will be noted that no instruction in gored garments has been given, so that in this particular at least such a course would be an imperfect one.

Again, there is too much in common in the construction of an overall and a night-gown. Far better to substitute the "Gored Petticoat" for one or other of these two.

PART II.

Patterns.

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NIGHT-DRESSES. PATTERNS I., II., III.

1.

WOMAN'S NIGHT DRESS (WITH SADDLE YOKE).

					<i>s.</i>	<i>d.</i>
4½ yds.	Longcloth at 5¾d. yd.	-	-	-	2	2
3	„ Thread lace at 1/9¾ doz.	-	-	-	0	5½
	Cotton. Buttons	-	-	-	0	1½
					<hr/>	
As illustrated.	Total cost	-	-	-	2	9

This pattern is made up in longcloth. Carried out in flannelette, flannel or wincey, however, it is a very comfortable pattern for winter night-dresses. In that case the longer sleeve should be made. See Pattern II., *i.e.* 21 in. with added frill, or 24 in. to 25 in. for frill and sleeve all in one. This will require a quarter of a yard more material, except in wincey, which is 40 in. wide.

The skirt consists of two lengths of 54 in. × 36 in. gored as shewn. Where **Cutting-out** extra warmth is needed, a straight gore 9 in. in width can be added instead, making the skirt 54 in. × 45 in. (1½ yds. extra for two). The curves for the arm-holes are better left until the gores have been sewn in place.

Sleeves. Patterns *A* and *B* are not full length sleeves. *A* is most simple for children to cut, but the sleeve shaped at the top is more generally used. The points at top and bottom should be rounded. With this sleeve it is not necessary to shape the arm-holes.

Sleeve and frill are all in one in both patterns, as shewn, and the band, being *above* the wrist, is longer than a wrist-band (11 in. × 1¼ in. at least).

B is shaped at the top, and is a pretty sleeve for making up in thin night-dresses for summer wear. It is shorter than *A* by about 2 in. at the seam, and for an average person comes half way between wrist and elbow, if cut as given. Band 11½ in. × 1¼ in.

C, Pattern II., is a full-length sleeve, therefore not so wide. 18 in. to 20 in., is usual, though the narrower width of 18 in. is sufficient in heavy material.

If frill and sleeve are to be all in one, an extra 3 in. or 4 in. should be added to the length, and bands $9\frac{1}{2}$ in. \times $1\frac{1}{4}$ in. laid on as for A and B. Wrist-bands $9\frac{1}{2}$ in. \times $2\frac{1}{2}$ in. will be needed, if these are preferred.

Binders. These are often omitted. As given, they are for sleeve A. For sleeves B and C they must be shaped according to the arm-hole, and extend 1 in. below the opening, so that four strips $7\frac{1}{2}$ in. \times $3\frac{1}{2}$ in. will be needed.

Yokes and Collars. Great care should be taken to ensure (1) correctness of curve, and (2) matching of sides and linings. As shape is so important in these, it is a good plan for the teacher to check the outlines drawn before cutting at all. This can be done most easily by using a stiff-paper or cardboard pattern and quickly pencilling around.

Bands. When tearing off front-pieces, collar and wrist-bands, it is much better to tear off strips rather longer than is actually necessary—they are easier to fix so, and the ends can afterwards be trimmed. The collar-band should be quite $2\frac{1}{2}$ in. longer than the neck measurement.

A narrow front-piece, as given, is always preferable for use with a saddle-yoke. A wide one is apt to give a one-sided appearance, as the centre front is defined by the button-hole at the end of the yoke. For this reason, too, *one* frill at the edge, rather than one *each* side of the front-piece, is prettier.

Making-up.

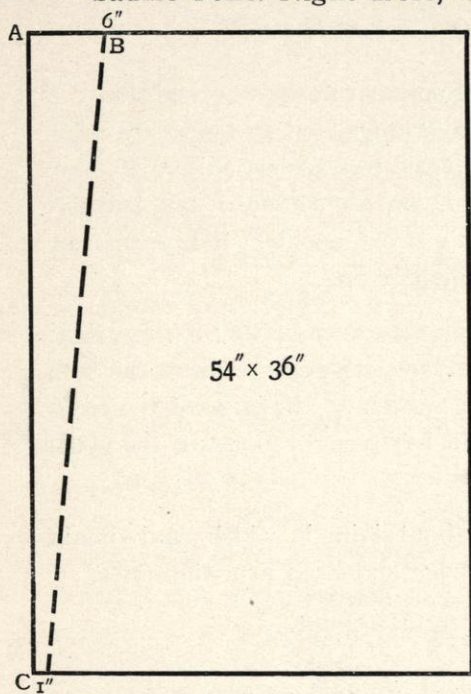
Gores—selvedges to be oversewn.

Side-seams—run and felled.

Bottom hem—1 in. to $1\frac{1}{4}$ in. wide.

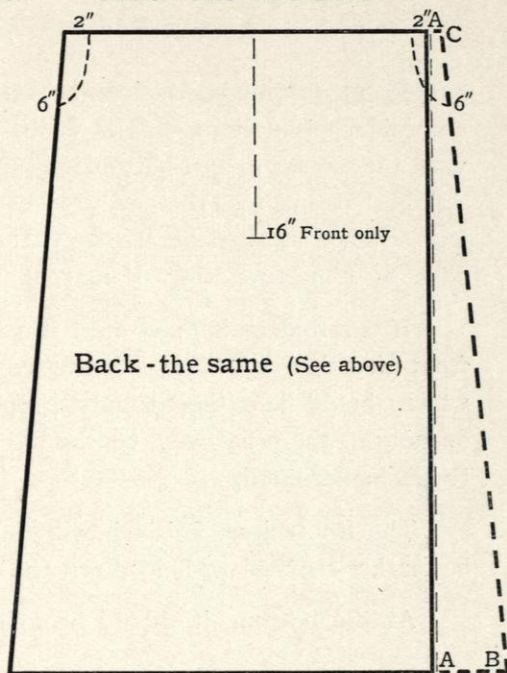
Binders, if used, should be fixed on the wrong side, with the centre fold or seam corresponding with the side seams of the garment, also with the top level with the top edge of the skirt. The outer edge must be hemmed on, and the inner (which should correspond exactly in shape with the arm-hole curve), left open, until the right side of the sleeve has been set in.

Saddle-Yoke. Night-dress, full size.



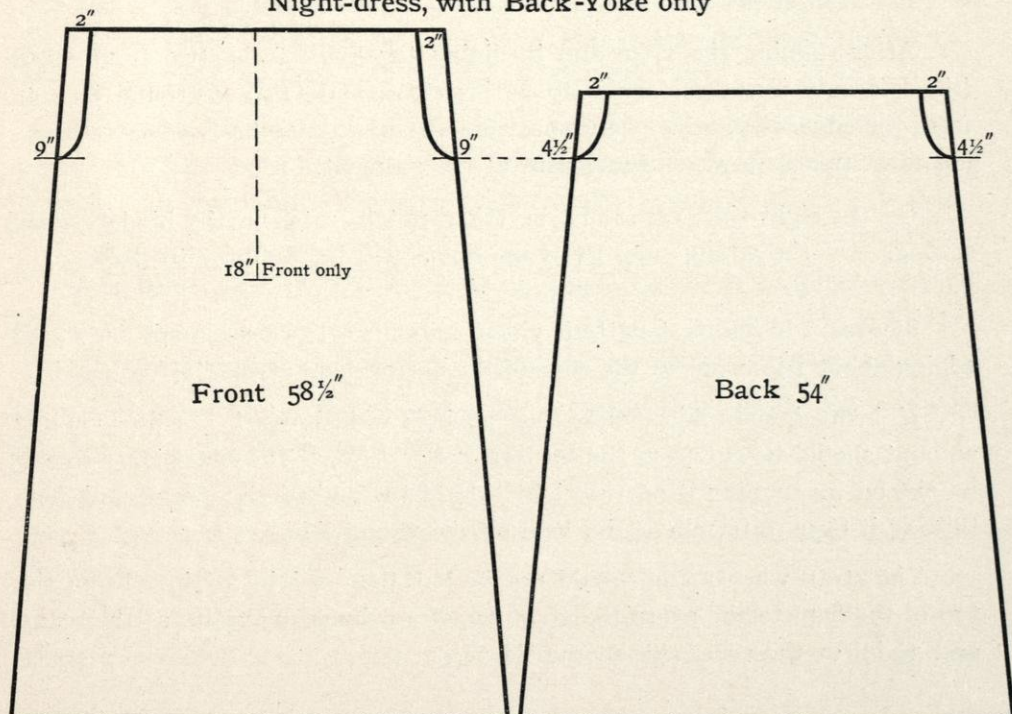
Cut at dotted line for Gore. (B-C)

Skirt. One side Gore.



Gore in position. The two Selvedges A.A. to be seamed.
Arm-hole, curved for Sleeve, shaped at top.

Night-dress, with Back-Yoke only



Front. If plain, this can be fixed as given for the chemise. If a frill of embroidery is desired, this looks best when arranged on the extreme edge, with the ends, top and bottom, hemmed. At the top this should be left free. At the bottom, too, the end can be left loose, or, not hemmed, but laid flat and stitched straight across the bottom of the front opening, hiding the raw edge by a narrow strap of material or feather-edging.

If embroidery is fixed on in this way, all that is necessary for the right front-piece is a 1 in. strip of material to place over the raw edges of the frill, which should be gathered and set in between this and the edge of the front opening in the usual way, continuing the frill between the edges of the yoke, to the collar-band.

The front-piece, finished, will thus be about $\frac{1}{2}$ in. in width, and should be feather-stitched to hold down the inner edge and keep firm the outer.

At the bottom, it should be folded to form a point.

Yoke. *The Skirt* should be prepared by gathering the back and fronts, omitting, of course, front-pieces and ends (at the binders). Where binders are not used, about 2 in. at each end is usually left plain.

After running the yoke and its lining together at the two front edges (the left only if embroidery is to be inserted), and tacking around it 1 in. from the edge, the gathers can be set in—the back yoke first—always throwing most fulness towards the centre of the garment.

On the right side, care must be taken not to catch in the binders when sewing. On the wrong side, the yoke lining will be hemmed to these.

Sleeves. In the first pattern given, allowance has been made for a soft edging about 1 in. wide, at the edge of the narrow hem at the bottom ($\frac{3}{16}$ in.).

If, instead, embroidery *more* than an inch wide is used, a corresponding amount should be cut from the bottom of the sleeve. The embroidery should be put on by running it on the right side of the end of the sleeve and then turning it over to form a $\frac{3}{16}$ in. hem on the wrong side.

The strap when made should not be less than $10\frac{1}{2}$ in. \times $\frac{3}{4}$ in. From the top of the hem to the nearest edge of the strap should be $2\frac{1}{4}$ in. at the seam and $3\frac{1}{4}$ in. at the outer side of the sleeve.

The gathers should be most full at this outer edge, and should extend to within 1 in. each side of the seam. Two rows of gathers will be needed, and to ensure that they are straight from *E* to *E*, the material should be creased.

In the pattern *C* the wrist-band should be made entirely before being set on, and the gathers set in most fully on the outer side of the sleeve. Embroidery should be run on the wrong side, between the divided top edges of the cuffs, *before* setting-on.

For the top of the sleeve, gather from F to G.

Then fix so that the sleeve seam comes $2\frac{1}{2}$ in. to the front (from the side seam of the body), and the middle of the top of the sleeve to point *H* of the yoke, bringing the hollow side of the sleeve to its natural place in front.

The sleeve and night-dress should then be run together, quite $\frac{3}{8}$ in. deep, from yoke to yoke—on the wrong side.

The gathers should next be set in on the right side, the line of gathering stitches indicating where the yoke must be folded.

The sleeve should then be pulled through on to the wrong side, and all raw edges hidden by hemming down yoke and binders in place, taking care that the stitches do not show through to the right side.

Where binders are not used, the sleeve and skirt should be seamed together—run and fell—except at the yoke, where the gathers would be arranged between the yoke and lining as for an overall. See patt. 28.

Arm-hole. *Total depth, 8 in. to $9\frac{1}{2}$ in., the latter for flannelette or flannel.*

Collar. *The turned-down collar, unless to be trimmed with embroidery, should be joined to its lining by running both together (except the curve for the neck) on the wrong side and reversing.*

If embroidery is to be used, this may be run between these two thicknesses, but it is difficult for children to gauge exactly how much fulness to allow for the curve and corners.

For this reason it is easier to set in the gathers on the right side in the usual way sometimes, and this method can be followed with advantage when

a very heavy material is used, so that it is advisable not to line the collar, but to hide the raw edges at the back with tape.

Bands. The collar should then be run between the two thicknesses of the narrow neck-band, at the ends making a little pleat, to lessen the width of embroidery when used.

When fixing this for hemming on to the yoke the middle of the turned-down collar *must* be made to correspond exactly with the middle of the *back* of the yoke.

The band made should not exceed $\frac{1}{2}$ in. in width when made. Extra length of collar can be given by setting it rather deeply on the front yoke-curve.

Trimming. If a soft edging such as Torchon is used, where it is necessary only to ease in slightly, $4\frac{1}{4}$ yards will be required, that is inclusive of both edges of the front-piece—of embroidery for collar and sleeves only, 3 yards. For the outer edge only of the front (no fulness), 20 in. in addition. This is most usual, but if the inner edge also is to be trimmed, by carrying the embroidery around the bottom, and up into the yoke, the whole night-dress will require $4\frac{1}{4}$ yards, put on plainly. If wide trimming be chosen an extra $\frac{1}{4}$ yard should be allowed for turning corners.

Fastenings. Four buttons and button-holes. One on the collar-band, and one at the base of the yoke, and two upright button-holes in the front-piece.

The button-hole in the yoke is difficult, for not only is the stuff on the cross, but the turnings make the corner rather thick. For this reason loops are not a satisfactory substitute, as they do not hold the edge down firmly enough.

Elaboration of Pattern. This pattern can easily be carried out in a more elaborate style if wished, though, as given, it is more suitable for making up by children.

A pretty change in the yoke can be made by cutting the saddle-yoke of all-over embroidery, leaving it unlined and omitting the collar. The neck

can then be finished off with a narrow band of insertion threaded with ribbon, and edged with Torchon or other soft lace.

The neck, too, can be cut square in front.

Still greater variety could be given by making a fancy yoke and collar, of alternate strips of insertion and material pin-tucked. This is not difficult if fixed on a tissue-paper pattern, which can afterwards be torn away. The ends of the strips should be cut to project beyond the edge of the pattern, and afterwards trimmed to shape. Creases to mark the centre and shoulder lines should be made on the paper, and a start should be made from these guiding lines, as the resulting device should be symmetrical.

The Empire effect can be obtained by altering the lower edge of the saddle-yoke, making it deeper and wider. When made it should extend under the arm-hole about $1\frac{1}{2}$ in. down, and a curve must be made there to correspond with the curve in the skirt. The back of the yoke is generally arranged in the same style as the front, in garments of this description.

As these fancy yokes and collars are most effective when unlined, the best way to join the divisions of trimming, etc., is to run the edges together on the right side, flatten them out, and cover the joins with strips of feather-edging or extremely narrow insertion.

To set on the yoke, sew it on to the back of the gathers of the skirt, and use a strip of narrow insertion to conceal the edges of the right side.

Where the sleeve is to be shortened for summer wear, or to match the lighter yokes, a considerable difference must be made in the length of the strap at the end, as this must be made to pass easily over the biggest part of the arm. It is pretty made of unlined insertion, with the end frill "in one" with the sleeve, and pin-tucked to match the yoke.

II.

WOMAN'S NIGHT-DRESS (HALF YOKE).

					s.	d.
4½ yds.	Mull muslin, at 6¾d.	yd.	-	-	2	6½
1½	„ Insertion, at 2d.	yd.	-	-	0	3
5	„ Val. lace, at 1½d.	yd.	-	-	0	7½
	Buttons, etc.	-	-	-	0	1
As illustrated.					Total cost -	
					3	6

This pattern differs from No. I. in having a yoke to the back only, the fulness in front being carried into the neck-band.

Made up as shewn, in Mull muslin, with tucked frills of the same, edged with Valenciennes lace, and Valenciennes insertion at collar and front, the effect is very cool-looking and dainty.

As this material is 42 in. wide there is no need to gore as in calico. The Cutting-out. sides should be sloped by taking off from each side 4 in. at the top, narrowing off at the bottom to 1 in. For calico, gore as usual.

As there is no yoke in front, the skirt must be lengthened by the depth of the yoke, *i.e.* 5 in., making the measurements, back 54 in., front length 60 in. (an inch and a half allowed for possible waste) when tucking is to be employed, but for the gathered front 58½ in. will be the correct length. When the tucking is completed, the top should be trimmed back to 58½ in. (The ends of tucks, unless most evenly fixed, are better cut off.)

The Gathered Front, as shewn made up, is the shorter simpler method of disposing of the fulness.

The cutting-out of the skirt is based on the dimensions of the back yoke. See Fig. D.

G.C.

B

The Arm-hole is $4\frac{1}{2}$ in. longer for the front breadth, to make up for the 2 in. given to the back by the yoke ($2\frac{1}{2}$ in. minus turnings), and $2\frac{1}{2}$ in. for the shoulder slope.

This arm-hole is not a large one, so could well be lengthened an inch for woollen materials. The shoulder slope matches that of the yoke. See Fig. B. The neck curve is deeper—3 in. See Fig. E in Diag. I.

The Tucked Front. Where this is preferred, definite calculations should be made as to number and width, remembering that the width of the front has to be reduced to the size of *A* and *B* of the back-yoke, plus *at least* an inch each side for additional fullness, fastening and seams. See Fig. A. In calico about 13 quarter-inch tucks each side would be possible.

It is safer, therefore, to tuck first, and shape the top afterwards, with the exception of the arm-hole, which is better cut at once.

The shoulder slope can then be cut, using the back as a guide, and it is well to join at the shoulder-seam before cutting the neck-curve. At *C* and *D* this should be straight, so that at *C* there should be no angle when the collar is set on.

The *Neck Band* should be $15\frac{1}{2}$ in. to 16 in. when made, and width not more than $\frac{1}{2}$ in.

Sleeves. *Sleeve Pattern B.* Pattern I. has been used for the example shewn, but to secure the effect of a wider frill, the band has been placed 1 in. higher than given, and the bottom of the sleeve rather more sharply *curved*— $2\frac{1}{2}$ in. at *C*, instead of $1\frac{1}{2}$ in. The band, too, is 12 in. \times $1\frac{1}{4}$ in.

A narrow binder of 1 in. has been used, as the material is so fine. $10\frac{1}{2}$ in. in front and 6 in. at the back.

For setting-in, see Directions for Saddle-Yoke Night-dress.

Collar. Fig. *D* in Pattern I. If preferred, the narrower one, *C*, could be used.

Trimming. *The frills for collar and front* are torn across the selvedge. 1 yd. for the front. $2\frac{1}{2}$ yds. for the collar. Hem and tuck $\frac{1}{8}$ in. in width

each, and $\frac{1}{8}$ in. between. Width when made and in position, $2\frac{1}{4}$ in. plus width of lace, so 3 in. strips should be torn off.

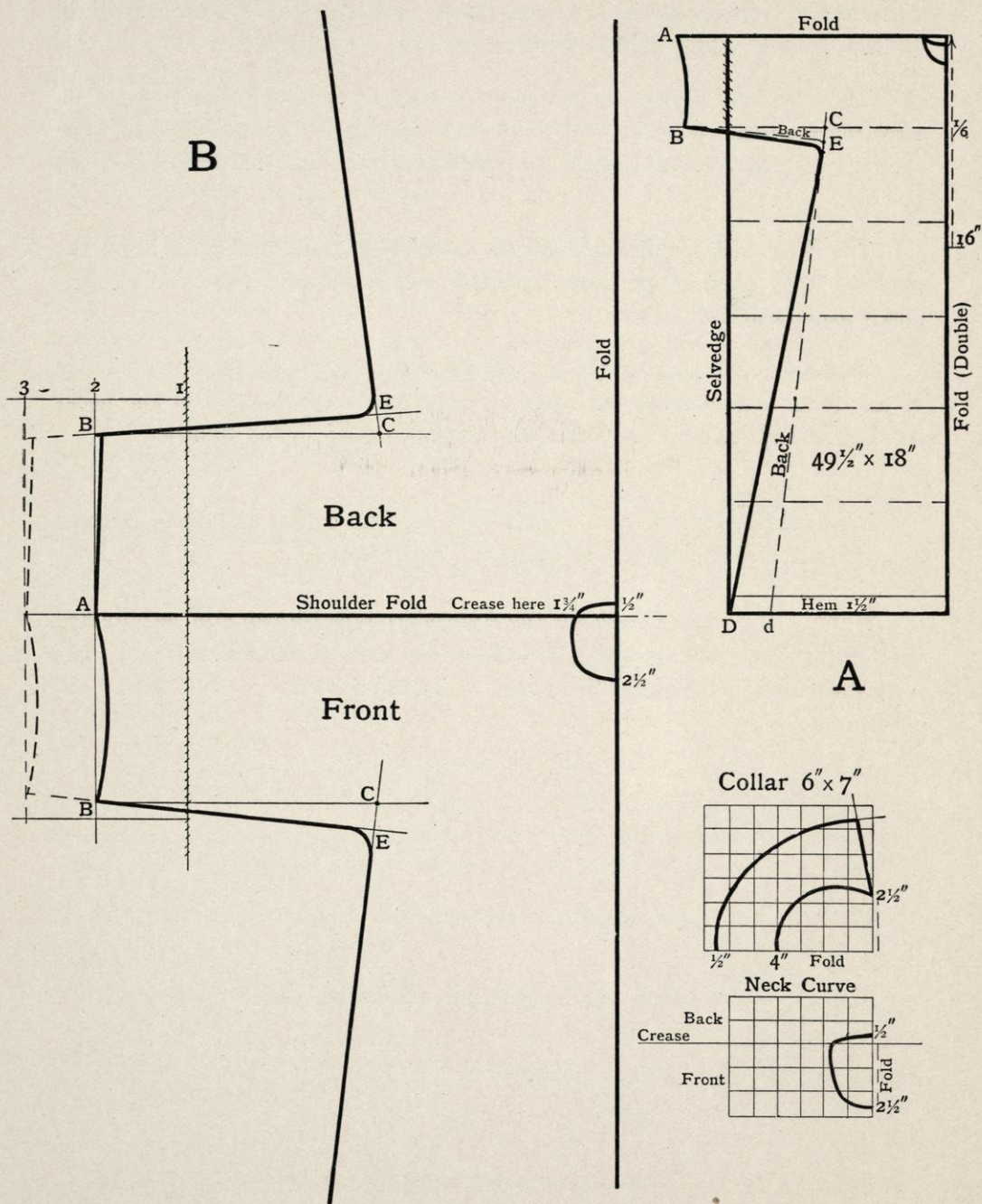
The front frill is sewn on between the edge of the front-piece and a 1 in. false piece on the right side, the other edge of which is hemmed down. The insertion is then placed down the middle of this and feather-stitched in position.

The collar frill is gathered and set in between collar and lining, and the insertion then fixed on as above (pleating at the corners), run at the edges, and feather-stitched.

The ends of the front frill are hemmed and left to fall in position. Those of the collar trimming are gathered in between the thicknesses of the neck-band. Care is needed to see that they are not drawn in too tightly.

Fastenings. Button and button-hole for the collar, and three buttons and upright button-holes equi-distant in the front-piece.

NOTE. The extra length for the front skirt breadth can still be obtained from the $4\frac{1}{2}$ yds. of material, as, being wider stuff, both sleeves can be cut from one width by making them half an inch narrower.



PATTERN III.

III.

GIRL'S NIGHT-DRESS (ONE PIECE).

$2\frac{3}{4}$ yds. Longcloth, at $5\frac{3}{4}$ d. yd.	-	-	-	s.	d.
$1\frac{3}{4}$ „ Embroidery, at $4\frac{3}{4}$ d. yd.	-	-	-	1	$3\frac{3}{4}$
Buttons and cotton	-	-	-	0	$8\frac{1}{2}$
				0	$0\frac{3}{4}$
As illustrated.	Total cost	-	-	2	1

For first attempts at handling a big garment this is a very useful pattern, there being no setting in of sleeves or yoke.

At the same time, because of its plainness of outline, it is essentially a garment which should be trimmed, at the collar and sleeves, even if not the front.

As illustrated, wide embroidery has been used.

A simple little Peter Pan collar, cut 1 in. narrower than the pattern, and rounded off at the points, would look very well, made of all-over insertion and edged with Torchon lace. Turn-back cuffs to match should then be used.

The manufactured frillings, too, would be very suitable for these, or soft edging. 2 yds. would then be required.

Very comfortable winter night-gowns could be made very economically by using 40 in. wincey. There would be no need to give additional length for the sleeves, as with 36 in. material.

Where more warmth on the shoulder is desirable, a 4 in. (or wider) straight strip could be placed to form a sham yoke, extending right across the shoulders. When fixed in position, rather more depth should be given to the back than to the front. The ends could be pointed on the shoulders, and the whole hemmed or feather-stitched in place.

NOTE. The greater part, if not the whole, of the neck-curve will then be cut through double material.

This pattern is not a wide one, and therefore not adapted for cutting in sizes beyond that given. $2\frac{1}{4}$ yds. to $2\frac{3}{4}$ yds. (to make garments 39 in. to 48 in. in length) would probably be a good range in an ordinary class.

Cutting-out.

In *A* the garment is shewn—four-fold—completely cut out. It will be seen that at the bottom the back half of the skirt is 3 in. narrower than at the front, thus giving slightly less length for the side seam in the back breadth. This is balanced by the fact that the sleeve line in front is $\frac{1}{2}$ in. lower at *E* than at the back (to give rather more room there).

In the small sizes, or where simplicity of cutting is a great consideration, back and front could be cut alike, and with advantage for winter wear.

In this size, too, except for a three-quarter length sleeve, it is necessary to add to the length of the sleeve, when 36 in. material is used. As a run-and-fell seam would be very ugly and conspicuous here, the selvedges should be joined as indicated in diagram.

As illustrated, $2\frac{3}{4}$ yds. has been used.

Folded, and allowing $1\frac{1}{2}$ in. for hem and trimming of edges, this gives a night-gown 48 in. in length, which would fit an average girl of 11 to 12 years of age.

In *B* the upper part of the pattern is shewn only, as paper of the correct length would be very awkward for a class of children to handle.

It will be noted that the pattern has been opened out to show both back and front. As these differ, they must be planned and cut separately.

(a) **Cutting-out in Paper.**

Though actual measurements are given, they are all proportionate, so can easily be adapted to varying lengths.

The neck curve should certainly be cut in inch-paper if possible. It is most important to shape it well, and, before cutting, the children's drawing of it should be checked by the teacher's pattern.

The apparent smallness of it will be corrected by the addition of front-pieces, which will supply the straight edge needed exactly at the front of the neck.

NOTE. Children generally find it easier to use the small piece "*cut out*," when shaping the neck in paper and material, rather than to cut around the big pattern.

The whole of the top can then be cut as in *B*.

The paper should be 36 in. (doubled lengthwise), and any length over 2 feet.

A well-defined crease should be made *across* the selvedge to mark the shoulder line, and the paper then opened out again as in *B*.

The little separate pattern for the neck-curve should next be pinned on, so that the half-inch curve for the back lies on one side of the crease, and the deeper curve on the other. See Diagram.

The neck can then be cut out, and front and back marked to prevent confusion.

Sleeves. These extend downwards for $\frac{1}{6}$ of the total length, *e.g.* in the garment shewn the total length is 48 in., therefore *A* to *B* is $\frac{1}{6}$ of 48 in., *i.e.* 8 in.

From this point, *B*, a dotted line the same length should be drawn at right angles, *B* to *C*.

This is not the cutting line, however. In order to give room under the arm, the width of the sleeve must be increased there, so line *BC* should be dropped at the end, $1\frac{1}{2}$ in. in the front, and 1 in. at the back—see Diagram *B*—and the line *BE* will then form the lower edge of the sleeve.

Sharp angles, however, at *E* would be difficult to fix, and would break away, and, when cutting, this line must not be continued so far. A slightly slanting line—outwards—should be drawn for about 2 in. down from *D*, to represent the top of the side seam. The corner can then be shaped as in the Diagram.

For a full-length sleeve 4 in. should be added, *i.e.* half the depth from *A* to *B*. Length 16 in. to fit the sleeve.

Line 1 represents the seaming of the selvedges necessary in this size.

Line 2—the length when the added piece is in position—allowing for embroidery on the cuffs.

Line 3, the extra 2 or 3 inches in addition, for an untrimmed sleeve.

This piece can be torn from the spare material from the skirt. The slight shaping at the end of the sleeve is better left until the seams have been worked and projecting ends trimmed off.

Cutting-in Material, as in B.

1. Fold the material length-wise, and keep it folded so throughout the cutting.

2. Fold to make the shoulder crease. This must be done quite accurately to bring the neck-curve in the right position.

3. Open out again and lay flat on the table as in *B*, doubling up the ends of calico out of the way.

4. Cut the neck-curve, pinning on the small piece *cut out* of the paper, as it is easier to cut outside a pattern.

5. Pin on the large pattern for the sleeve line, but *cut* only to within 1 in. of *E*.

The rest is very simple.

For the sides, crease the material from *D* to *E* (2 in. up from the bottom corners). See Diagram *A*.

Next cut straight up these creases to within 1 in. of *E*, and finish off by making very blunt angles, as shewn, matching back and front in shape of corner.

NOTE. Completed, the extreme width of this garment is roughly equal to the length.

Making-up. **Extra Pieces on Sleeve.** Over-sew selvages.

Seams—run and fell. The ends of the joined selvages—see above—do not quite meet. Care must be taken to fit exactly under the arms. Any difference in length should be trimmed off at the bottom of the skirt or ends of sleeves.

Bottom Hem, 1 in.

Sleeves. These are improved by shaping slightly as shewn.

Wrist-bands. Two strips, 10 in. \times 2½ in. Of the embroidery use just under ¾ yd. for the two. Join, gather, and run between the strips of long-cloth, which must be divided length-wise (10 in. \times 1¼ in.), and then prepared by running the short edges separately.

No gathers for 1 in. each side of seam.

Front-pieces. Strips, 16½ in. long ; for the left side 1½ in., for the right 2 in.

(a) Left-hand side (of wearer)—a false piece—not false hem, to be run on the right side, and turned over and hemmed, so that ½ in. quite extends beyond the line of running.

(b) The right-hand strip should be run on the wrong side and hemmed on the right, just covering the line of running stitches, and forming a front-piece ¾ in. wide on the right side.

At the bottom, fold under to form a point, and at the back, hem down very firmly the end of the false piece on the left-hand side.

Collar. This may well be varied in shape. As shewn, rather more than 1 yd. of embroidery was used, gathered and set in around the unlined collar and taped at the back.

The *width* of the trimming at the ends is *pleated* into the collar-band. This is not easy for young children, and could be avoided by taking off ½ in. to 1 in. at each end of the collar and hemming up the ends of embroidery.

The Collar-band. 14½ in. \times 1½ in., must be divided lengthwise, and the turned-down collar run between the thicknesses.

When fixing in position, the middle of the collar must be placed to the middle of the back.

Any superfluous material at the neck can be disposed of by tiny pleats very close in to the centre front.

Should a rather longer band be desired, it can be set on a little more deeply, taking care to preserve the straightness of the curve at the front and just below the shoulder.

Fastenings. Three buttons and (upright) button-holes in the front-piece, and one for the collar.

NOTE. For the girls' size in the saddle-yoke night-dress, Pattern XXVIII. would need very little adaptation. The yoke would then be made with the opening at the front instead of the back, so that quite an inch extra each side should be allowed there. The back would be closed, therefore about $1\frac{1}{2}$ in. (*i.e.* $\frac{3}{4}$ in. each side) narrower.

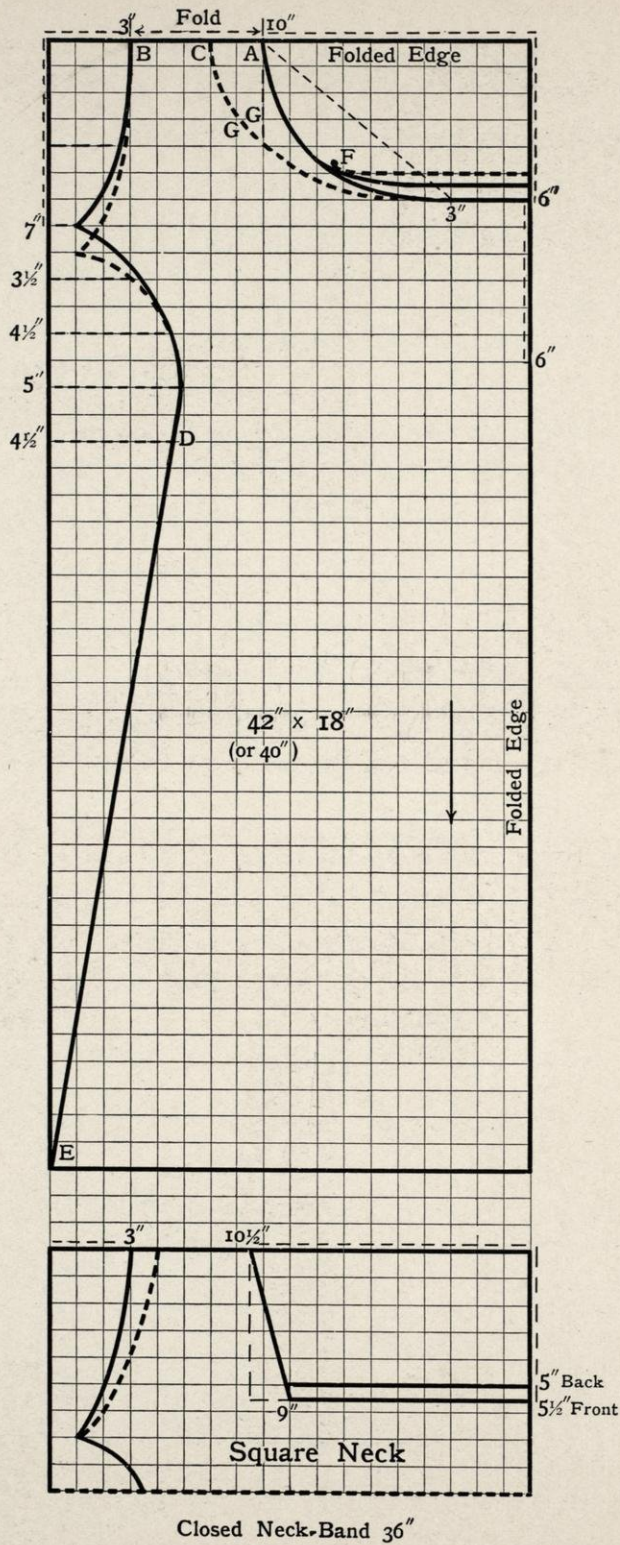
As night-dresses should be fairly loose, the yoke cut according to measurements given for the overall would fit a younger, smaller child.

The arm-hole, too, should be cut 2 in. deeper to give plenty of room.

The sleeves and cuffs could be the same.

The collar would be better all in one—*B* to *B*—to a fold of material.

The skirt for girls of 11 to 14 years would be 36 in. at the bottom and 30 in. at the top—3 in. off each side.





CHEMISES. PATTERNS IV. (ROUND AND SQUARE TOP), V., VI., AND VII.

IV.

WOMAN'S CHEMISE.

						<i>s.</i>	<i>d.</i>
2 $\frac{1}{4}$ yds.	Calico, at 5 $\frac{3}{4}$ d. yd.	-	-	-	-	1	1
2 $\frac{1}{4}$ „	Embroidery, at 5 $\frac{3}{4}$ d. yd.	-	-	-	-	1	1
	Cotton, etc.	-	-	-	-	0	1
						<hr/>	
As illustrated.	Total cost -					2	3

This is a good pattern for making-up in school, because of its size—
“Medium Woman’s.”

Cutting singly, 2 $\frac{1}{2}$ yds. will be required, but three can be obtained from
7 yds.

Made up in grey calico at 4 $\frac{3}{4}$ d. yd., trimmed with an edge crocheted by
the maker, a very durable garment could be turned out for 1/-. At the same
time it is equally suitable for fine materials, and several variations in style
can easily be made. Mull muslin or madapolam, is often preferred for summer
wear, trimmed with a soft make of lace.

Opinions differ so much as to the most comfortable length for bands,
that for general sale, as in schools, where the individual wearers cannot be
consulted, it is a good plan to make them with a draw-string of narrow French
tape or plain calico, or of ribbon for the more elaborate bands of insertion.
They could then be made rather longer (36 in.) with advantage.

For summer wear the square neck is a change. No front opening is then
needed. A pleat will be needed at each of the angles in the top if the band is
of insertion, or if of calico then a tiny seam will be required.

The cutting is most simple.

Cutting-out.

At *A* (or *C*) and *B* the cut should be straight to avoid awkward points.

To make the back half an inch higher than the front, cut both on the higher line, afterwards taking off a little for the front.

The dotted curve, *C*, is an alternative for those who prefer a narrower shoulder and lower neck, with a correspondingly longer band (36 in.), and rather large sleeve.

To secure perfect straightness for line *D*, *E*, it would be well to fold the paper from *D* to *E* to obtain a guiding crease. *E* should be 2 in. up from the bottom to facilitate the fixing of the hem.

Making-up.

Seams. Run and fell.

Bottom Hem. $\frac{3}{4}$ in. to 1 in.

Sleeves. These can be finished off by false hems $\frac{1}{2}$ in. wide when finished, run on the right side, and turned over and hemmed on the wrong.

If embroidery, as illustrated, is to be used for trimming, this can either be placed between these two thicknesses of material, and thus run on with the cross-piece, afterwards hemming on the wrong side, or the embroidery muslin itself can be made to form the hem, working in the same way as with the false hem, running on the right side and hemming on the wrong.

Front-pieces. (a) *For the left side* (of the wearer) a false hem. Strip $6\frac{1}{4}$ in. \times 1 in. The bottom edge should first be folded over for $\frac{1}{4}$ in.; the strip should be run on the right side of the chemise opening, and turned *quite* over to the wrong side and hemmed in place. Depth of opening is 6 in.

(b) *For the right-hand side.* If using insertion, a front-piece should be made and feather-stitched before fixing in position. For this, 7 in. of insertion is needed. The two sides should be turned under once, and the bottom folded to form a point. Starting with the side which will be *farthest* from the opening, the embroidery should be tacked to the edge of the insertion, pleating at the bottom as required.

The trimming should *not* be cut at the top. Sufficient should be left to fix around the corner of the neck-band, *i.e.* double the width of the embroidery plus 1 in. at least, and then the trimming should be placed between the two thicknesses of the divided neck-band.

By fixing both front-piece and band in one, an ugly join at the corner is avoided.

At the other end of the band, the short edges of the calico band should be run together and the short end of the trimming hemmed, then carefully fitted in, so that the band is ready for a continuous line of running, from the closed-up end to 1 in. short of the end having the front-piece attached.

When the band is also of insertion, prepare it by turning the top edge of the insertion once on the wrong side, and the lower edge of the embroidery fold over once on the *right* side. Tack in place and hem both edges. If preferred, the top edge only need be done, and the back made neat with narrow tape.

The prepared front-piece should then be tacked in position. The edge of the opening will need to be turned once to the right side, and the whole of the bottom point will come below the opening.

The garment can then be hemmed down to the back of the front-piece, where a row of running under the thickness of the join of embroidery and insertion will keep the other side in place. The running should be continued around the point.

At the bottom, a little slit must be made with the scissors to allow of the right-hand front being folded over the left. Both can then be kept in position by firmly over-sewing the under side of the right-hand fold to the upper side of the false hem. The stitches must not be allowed to shew through.

(c) *For the right-hand side—not using embroidery, i.e. with front-piece of calico.* This is simple, and practically consists of a false hem on the right side. A point at the bottom is again a better finish than a straight edge.

The strip, 7 in. \times 1½ in., should be run to the wrong side of the opening, leaving loose the extra inch at the bottom.

The whole width should then be folded over to the right side, and the raw edges turned in, and tacked in place, being careful to get the point at the bottom exactly in the middle. It is then ready for feather-stitching.

Over-sew firmly, as above, to prevent tearing, after arranging a pleat to bring the right side over the left (of the wearer).

(d) *With embroidery.* If embroidery without insertion is to be used, as illustrated, the quantity required for the inner side should be allowed for, (including the length for trimming the points,) and then the trimming at the *open* edge can be run between garment and front-piece on the wrong side. The other edges of the strips of calico can then be folded over as for a plain front, and the rest of the embroidery tacked in position for feather-stitching.

Care should be taken to allow ample for the bottom corners. No definite length can be given, as this will be regulated by the width of the trimming.

Band. The body of the chemise should be prepared for the band by gathering the top from *F* to *F* at the back, and from centre to *F* in the fronts, previously marking the centre back. If preferred, four groups of $\frac{1}{8}$ in. tucks can be made. These should be fixed so closely that the running stitches only just show. A row of feather-stitching can be placed between each group. The band, if untrimmed, should next be made, sewing up the ends and turning both edges in.

When finished, it should be 33 in. to 36 in. long and $\frac{1}{2}$ in. wide. For trimming with embroidery, the band must be cut a little wider, to allow for dividing it, in order to run the trimming between the two thicknesses.

When setting on, 15 in. of the 33 in. band (more in proportion in the larger sizes), should be allotted to the back of the garment, from shoulder to shoulder. The extra $1\frac{1}{2}$ in. for each side of the front will provide for the overlapping for the fastenings, and for the additional fulness needed in front.

Any change in length of band can be made. The extra length will be equally divided between the front and the back of the garment.

The ends should be pinned in place first, then the centre back—next the shoulder at *A*— $7\frac{1}{2}$ in. or 8 in. from the centre back, and then the plain parts, extending from *F* to *F*.

The gathers should be opened out to fit the remaining portions of the band, and the chemise completed.

At the right-hand corner the end of the band, if of calico trimmed with embroidery, should be turned down once, tacked in place, and the embroidery arranged in tiny pleats, around the corner, hemming on both sides, after trimming away superfluous fulness at the back.

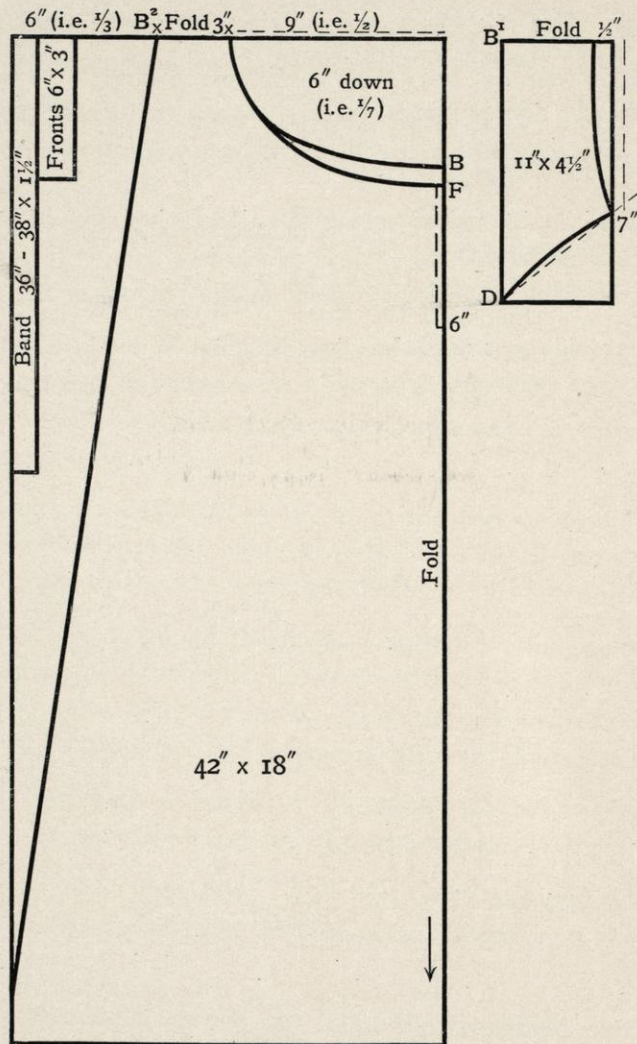
The running-in of the trimming could be continued around the corner, but is very awkward for children to manage.

Fastenings. For the short, close-fitting band one small linen button and button-hole to correspond will suffice.

For the longer, looser bands, lingerie ribbon or tape is much used. On the left-hand side an eyelet-hole will be necessary to allow of overlapping.

NOTE. For untrimmed garments the alternative method of finishing off the front-piece is preferable, *i.e.* with a false piece each side instead of false hems. There is then no need for a pleat at the bottom of the front.

Where embroidery is used, however, it must be let in at the edge of the right side, so that what are practically false hems of insertion or calico are necessary.



PATTERN V.

V.

WOMAN'S CHEMISE (LARGER).

						s.	d.
2 $\frac{3}{4}$ yds.	Calico, at 4 $\frac{3}{4}$ d. yd.	-	-	-	-	1	1 $\frac{1}{4}$
4	„ Edging, at 1/6 $\frac{3}{4}$ doz.	-	-	-	-	0	6 $\frac{1}{4}$
	Cottons, etc.	-	-	-	-	0	1
As illustrated.						<hr/>	
Total cost						1	8 $\frac{1}{2}$

This pattern meets the requirements of those who wish for greater fulness and more strength and room at the arm-holes. It is wider than No. IV., and the sleeves are inserted.

By cutting two at once, making the length 41 $\frac{3}{4}$ in., it is possible to manage with 5 $\frac{1}{4}$ yds. for the two. 3 yds. is necessary if one only is to be made. (4 yds. 24 in. for the lengths for the bodies and 21 in. for four sleeves.)

For children, this garment is easier to cut also, than No. IV., as there is no curve under the arm. **Cutting-out.**

It should be noted that the total width across the shoulder is greater, so that there is a corresponding increase in depth of curve and length of neck-band, which should measure 1 yd.

Straightness of the sides should be secured by folding before cutting, and care should be taken to place the sleeve pattern the right way of the stuff, and with the fold at the top.

Sleeves. The great difference consists of the setting-in of sleeves. There are two methods of doing this: **Making-up.**

(a) In the flat—before the side seams are done. The middle of the sleeve B^1 must be placed exactly to the middle of the shoulder, B^2 , and the two edges run and felled together, after which one continuous seam can be fixed

from the bottom of the chemise right on to C (being careful to trim with the scissors, if necessary, at the angle D).

(b) The seams of sleeve and chemise can be done separately, and then the sleeve inserted.

This needs great accuracy on the part of the worker.

The sleeve should be joined first, then careful measurement made from the shoulder to see how much room will be needed for it, the side seam worked, and, lastly, the sleeve fitted in place, seam to seam of skirt.

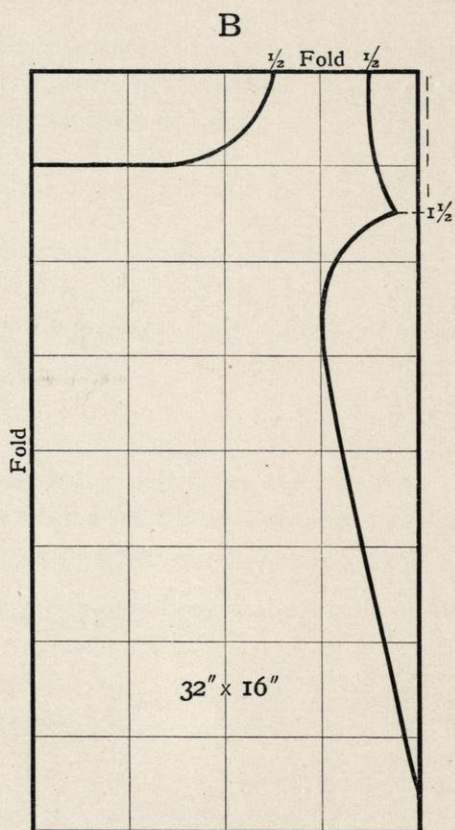
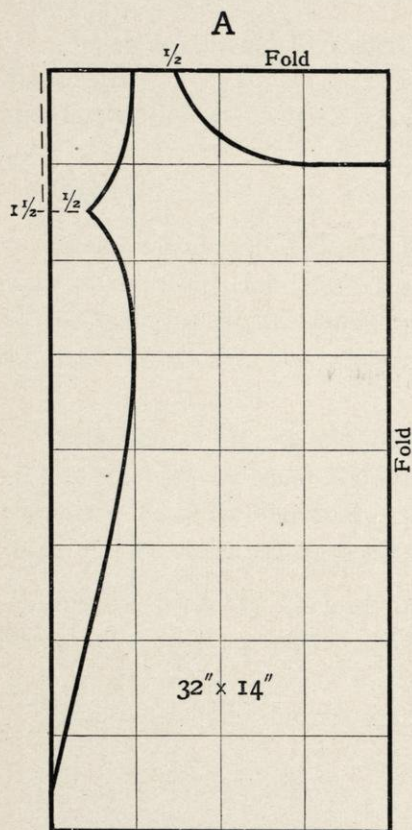
Band. Length, 36 in. made.

Whatever length of band is decided upon, the rule of giving about 3 in. more to the front than the back must still be observed; quite $\frac{1}{2}$ in. of this will be taken up by the overlapping for the fastening, and a garment which drops at the back is most uncomfortable.

Trimming. This should be joined before sewing on to the sleeves. For all soft edgings the usual allowance is one and a half times the length to be trimmed. To draw it up it is best to use one of the threads forming the edge. Seam of lace should correspond with seam of garment.

Ample should be allowed for turning corners—double the width of the trimming is the very least possible.

Fastening. One button and button-hole.



PATTERN VI.

VI.

CHILDREN'S CHEMISES.

							s.	d.
1 $\frac{3}{4}$	yds.	Calico, at 5 $\frac{3}{4}$ d. yd.	-	-	-	-	0	10
2	„	Thread Lace, at 1/9 $\frac{3}{4}$ doz.	-	-	-	-	0	3 $\frac{1}{2}$
		Cotton	-	-	-	-	0	$\frac{1}{2}$
							<hr/>	
As illustrated.	Length 32 in.	Total cost	-	-	-	-	1	2

Of late, children's chemises have been made less full than formerly.

Two patterns are given.

In *A* the width is seven-eighths of the length, *i.e.* in the garment shewn the width would be 28 in. (length 32 in.).

Not only is it narrower altogether, but the width at the shoulder is less in proportion, and the curve under the arm less too.

For ordinary purposes this is a more suitable shape for girls over 7 years of age, and is a very good one for making up in full size, meeting present-day requirements.

B is cut from the double square, and, being broader, is more adapted for children under 7, or when fine materials such as mull muslin or mada-pollam are employed.

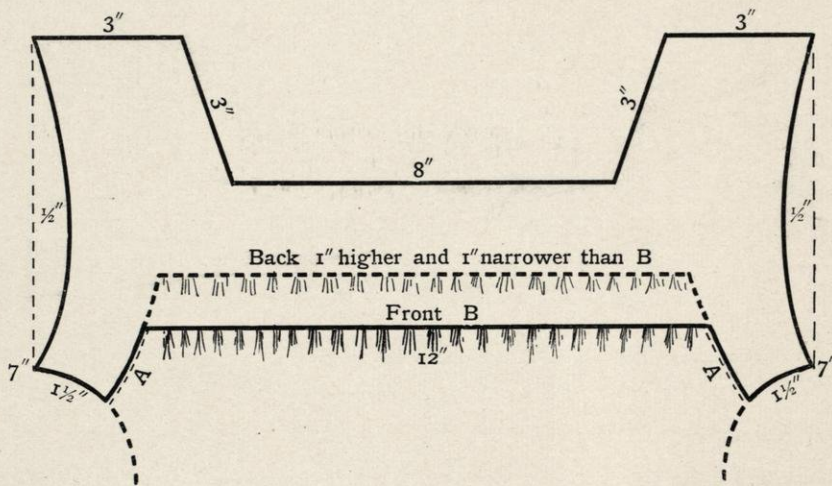
To ascertain the length required (18 in. to 32 in. is about the range in **Cutting-out.** school), the length from shoulder to knee must be found. Double this will be needed. Thus, if a child measures 27 in. (2 in. for hems), 28 in. $\times 2 = 56$ in. of calico should be torn off.

For *A* this must be 24 $\frac{1}{2}$ in. wide (seven-eighths of 28 in.).

For *B* the width will be 28 in.

The neck-bands can be cut from the strips torn off. The length is usually the same as the length of the chemise without the hem, but children vary so much in size across the shoulders that it is a good plan for general sale in school to thread the band with narrow tape or ribbon if of insertion.

Front openings are omitted in the smaller chemises, and often in the larger, though a trimmed chemise can often be improved in appearance by adding a strip of insertion edged with embroidery to the centre front, between gathers or tucks.



PATTERN VII.

VII.

CROCHET.

In many schools, now, much encouragement is given to crochet, and there is a great deal to be said in favour of this.

In the first place, it is very quickly worked.

The children soon see the fruits of their labours, and are stimulated to fresh efforts "to make"—a strong point considered educationally.

In class, too, there are many times in which the quick child gets ahead of her fellow-workers, and has a few minutes to wait. With crochet or knitting on hand, such time is not wasted, as is often the case where she is told to "practise" something already fairly mastered.

But crochet deserves a place in school for its own value. In these days of public laundries, a *strong* trimming is a great boon, and in this respect, as well as in that of cheapness, crochet is unsurpassed.

The Edgings are particularly suitable for articles receiving hard wear, *e.g.* children's pinafores or underclothing.

For linen articles, too, they are most effective.

The Insertions to match are simple to work or to adapt.

When let in above the bottom hem or frill of a pinafore or petticoat, the two raw edges of material should be hemmed, and the connection made by over-sewing or stitching in place.

Where there is fulness to dispose of, as at the knees of knickers or top of a straight pinafore, this must be gathered into a narrow band $\frac{1}{4}$ in. in width when finished.

The trimming can then be hemmed on to the lower edge of this, completely hiding it, as in the chemise shewn, or it can be seamed to the top edge if preferred.

Attractive Little Designs can often be easily made, which can be used to finish off the tops of overalls or pinafores, or to be sewn in the angles of collars, wrist-bands or yokes. Leaves or simple geometrical forms, such as stars, wheels or scrolls are suitable for this purpose.

The Shaped Yoke is a marked advance on the preceding. As it is always easier to work from a straight line than to form a curved outline, the square yoke is given here.

Though fitted to pattern, it could be just as easily adapted to any pattern of chemise or camisole.

Children will need demonstration, however, in the preliminary steps necessary when fixing fancy tops in position.

For them it will be safer to :

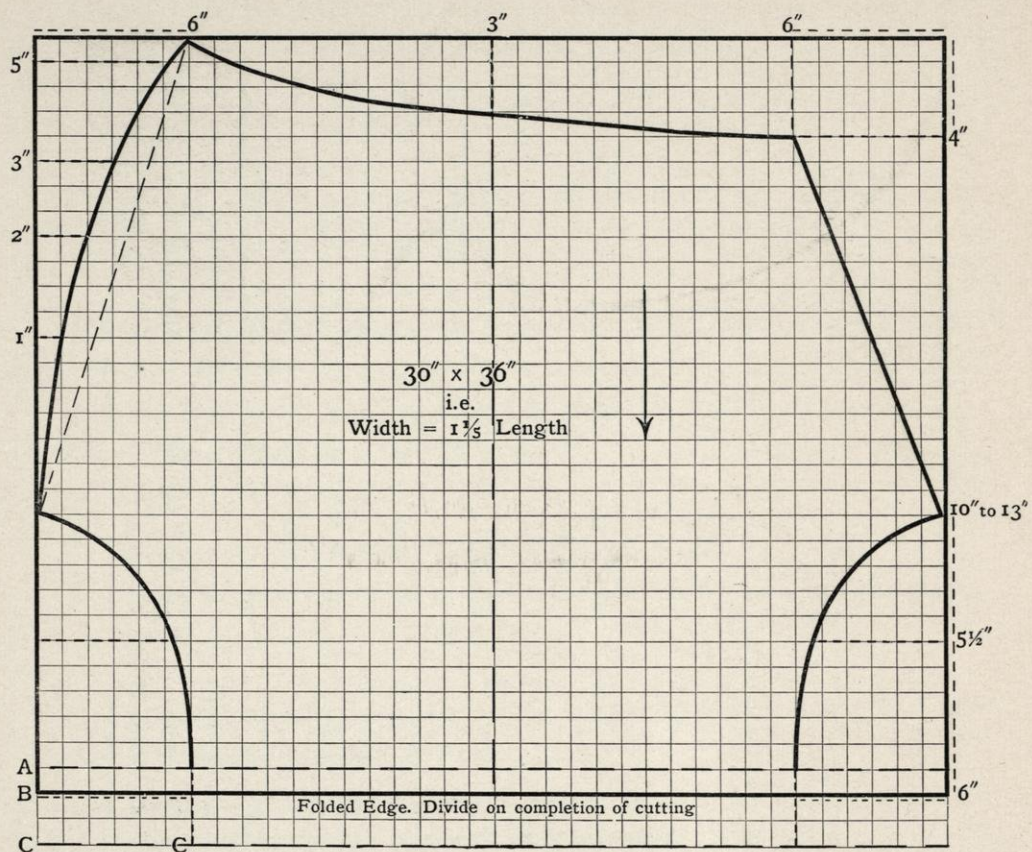
1. Cut in paper the pattern of the whole garment.
2. Decide the exact position of the fancy portion by pinning it in place. It is better to fit in the sleeves first, as the body is cut perfectly straight across.
3. Mark the boundary line across the skirt in pencil, and cut to $\frac{1}{2}$ in. above this to allow of hem or band.

For the making of a yoke of any shape, by far the best plan is to cut it first in paper, the exact size required, and to work to this pattern.

The natural starting point is the bottom edge of the back of the yoke, this being straight, with no opening.

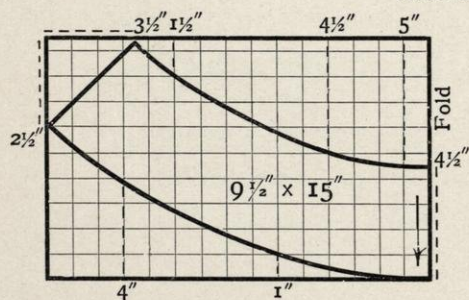
Front openings will be required for camisoles.

For chemises, this is a matter of taste.



Waist-band $26\frac{1}{2}" \times 4\frac{1}{2}"$.

Knee-bands $18" \times 2\frac{1}{2}"$.



Shaped Band for 25" Waist



KNICKERS. PATTERNS VIII. AND IX.
BLOOMERS. PATTERN X.
COMBINATIONS. PATTERN XI.

VIII.

WOMAN'S KNICKERS.

						s.	d.
1 $\frac{3}{4}$ yds. Calico, at 6 $\frac{3}{4}$ d. yd.	-	-	-	-	-	1	0
1 $\frac{1}{2}$ „ Embroidery, at 6 $\frac{3}{4}$ d. yd.	-	-	-	-	-	0	10 $\frac{1}{4}$
Buttons, Cotton, etc.	-	-	-	-	-	0	1 $\frac{3}{4}$
As illustrated.							
Total cost	-	-	-	-	-	2	0

This pattern is a good companion pattern to No. IV. Both are "medium" size.

Carried out in grey calico and crochet edging, the whole garment could be produced for 1/-.

A pretty and economical trimming, suitable for the finer makes of calico, could be made of mull muslin frilling, edged with narrow Valenciennes lace.

$\frac{1}{4}$ yd. of muslin at 7 $\frac{3}{4}$ d. yd., torn across, will form three strips 3 in. wide. This will allow for a $\frac{3}{16}$ in. hem, with two tucks of the same width.

3 yds. of the narrow width of lace, sold at about 1/- dozen, will be sufficient for finishing off the edge. Total cost, about 4 $\frac{1}{2}$ d.

When cutting in material, the pattern should be opened out flat, and **Cutting-out.** both legs cut together (except for the leg curve), with the calico doubled over at the lower edge.

This method ensures the cutting of a "right" and "left" in the case of materials not the same on both sides.

One leg curve should be cut in this way (pattern out flat). The other should be cut, *after* the material has been *folded lengthwise*, when the first curve cut will serve as a pattern for the second.

The pattern is arranged for making up, as illustrated, with a narrow band and wide embroidery.

If to be untrimmed, the loss of the couple of inches in length should be made up by adding 1 in. or 2 in. to the length of leg, and the band would be better 1 in. wider.

In flannel or flannelette a frill of the same material is often used as a trimming (finished with a narrow hem, or scalloped and button-holed), with a single band 1 in. wide when made.

For this, an extra 3 in. or 4 in. should be allowed, as frill and garment will be all in one.

Bands. As joins are undesirable, where possible it is better to cut these from a separate strip of calico. The narrow leg-bands and false pieces will absorb nearly all the cuttings.

Hips. The 3 in. taken off at the hips is just right for an average fairly slim figure. For a stout person, 2 in. only would be better.

Making-up.

Seams. Run and fell.

In the case of children's work, it is safer to have both leg-seams fixed first to avoid accidents in pairing.

The fixing, too, is better done from the knee upwards, then any projecting points can be trimmed off the top, though, according to rule, the leg seams should be fixed to pair.

Hems. False hems from $\frac{7}{8}$ in. crossway pieces, run on the right side and turned over and hemmed, are the most satisfactory. Wide tape is sometimes used in the same way, or narrow hems may be made.

The legs should be joined by over-sewing in front, 4 in. from the top, strengthening the end of the seam by button-holing.

Knee-bands. These should be previously prepared. If plain bands, join by sewing on the wrong side, turn and tack, folding ready for setting on.

If to be trimmed with embroidery or frilling, the bands must be divided lengthwise, and the lace run between the two thicknesses.

If the bands are to be of unlined insertion, this should be joined first to the embroidery—setting in the gathers as usual, and making the back neat and strong with narrow tape.

Seams of all should agree.

When fixing in place the seams of band and garment should correspond, and the half band should be placed to the side crease, though sometimes rather more is given to the front.

It is customary to leave about 1 in. plain each side of the seam, and to arrange the gathers most fully just over the knee.

Where wide French legs are preferred, insertion 1 in. wide for carrying ribbon should be used—lined or unlined. This should be set on either quite plainly, or with very scanty gathers, though the embroidery should be slightly full.

The bows must be on the outer side of the leg.

Waist-bands. As given, the pattern is arranged for a straight band. At least $1\frac{1}{2}$ in. *over* the waist measurement should be allowed for turnings and overlapping.

When fixing, too, in order to find the “quarter” correctly, the bands should be folded, so that $\frac{3}{4}$ in. extra is given to the back each side.

The thick parts, where the false hems are, must be hemmed, and the gathers in the centre front should be very scanty.

Shaped band. If used, the circular band will add to the length of the body of the garment, not only because of the extra depth, but because it “sits” lower on the figure.

To adjust matters, therefore, 3 in. or 4 in. should be cut from the top of the knickers for the smaller sizes.

This band should be prepared by running together band and lining at the top and sides, then reversing to the right side. Tack the whole length 1 in. from the lower edge to keep all in place when setting on.

G.C.

D

As the lower edge is on the cross, great care is needed to avoid stretching, and the tacking stitches should not be removed until *both* sides have been completed.

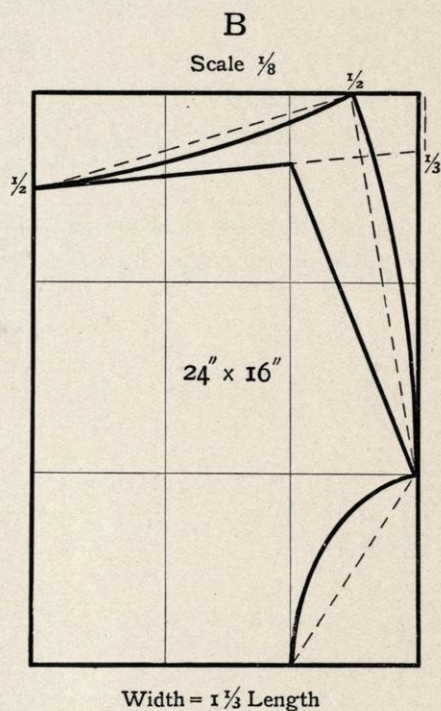
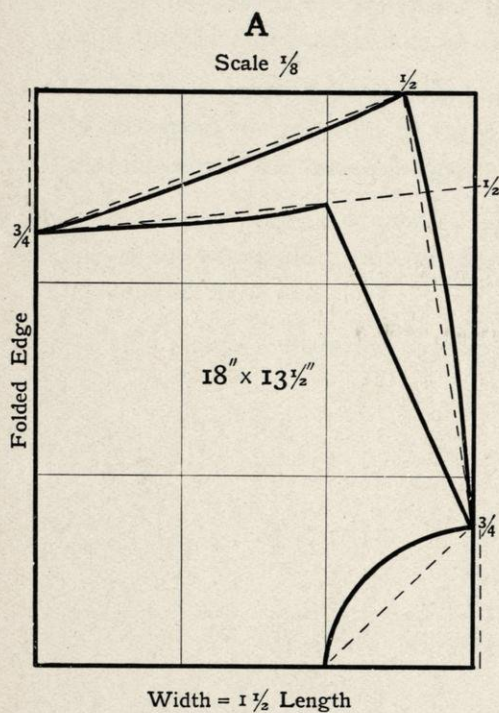
Fastenings. *For the straight band* two linen buttons and button-holes.

For the shaped circular band the same, or tapes for the top fastening, and a button and button-hole at the lower edge.

The tape may be passed through a $\frac{1}{2}$ in. casing, formed by running that distance from the top edge of the band for 4 in. or 5 in. from the ends, and fastening down the ends of tape on the wrong side.

A simpler way is to sew on in the usual way, putting the right-hand tape on the wrong side, quite at the end, and the left-hand tape 1 in. from the end, on the right side.

This allows a little for overlapping.



PATTERN IX.

Front Bands. $10\frac{1}{2}'' \times 4''$ in smallest sizes, to $13\frac{1}{2}'' \times 4\frac{1}{2}''$ in largest sizes.

Back Bands. 1" longer than those for the Front. Width to be the same.

Knee Bands. To be the same length as the Bands for the Front, and 2" wide before making.

IX.

CHILDREN'S KNICKERS.

As with chemises, the tendency of late years has been to make knickers less full in the body than formerly.

Two patterns are given.

A is a broader garment than the other, and most suitable for children under 7 years of age.

B is perhaps more useful for older children, or for making up in heavier materials.

In shape there is but little difference between these small garments and those of full size.

It will be noted that :

- (a) The width is comparatively greater in the children's garments. **Cutting-out.**
- (b) Side openings are necessary—about one-third of the total length is usual.
- (c) Much more is taken off at the hips— $\frac{1}{4}$ to $\frac{1}{6}$ of the total length.
- (d) The waist-band is divided—not equally—an extra inch being given to the back, to allow for the buttoning over towards the front.

Leg-Seams. Run and fell—the seams should be matched.

Making-up.

Knee-bands. Fix seam to seam, and half-band to side-fold of garments, arranging the fulness most closely in the middle of the space between, as there the strain will be greatest.

Joining. The legs should be joined by a run and fell seam, and care must be taken to place the ends of the two leg-seams together *first*, trimming with the scissors at the tops if necessary.

Side opening. Narrow graduated hem, strengthened at the bottom by tape.

Waist-bands. An inch at each end may be left plain. Again, the half of the band must be placed to the seams.

Fastenings. Five button-holes will be needed—one at each of the four ends of the bands, and one upright one (with both corners alike) in the middle of the front band.

NOTE. Pattern *A*, carried out in serge, hemmed at the waist and knees, and threaded with wide elastic, makes a good cover for children at the sea-side.

Two or three darts should then be made in front—for all except the smallest sizes.

CHILDREN'S KNICKERS.

						s.	d.
$\frac{3}{4}$ yd. Calico, at $6\frac{3}{4}$ d. yd.	-	-	-	-	-	0	5 $\frac{1}{4}$
1 „ Torchon Lace	-	-	-	-	-	0	2 $\frac{3}{4}$
Cotton	-	-	-	-	-	0	0 $\frac{1}{2}$
Total cost						0	8 $\frac{1}{2}$

As illustrated. Total length at side, 12 in. (inclusive of bands).

APPROXIMATE QUANTITIES AND COST.

MEASUREMENT OF CHILD (FROM WAIST TO KNEE).	QUANTITY REQUIRED.	HOW CALCULATED.
	For Patt. <i>A</i> .	Length reqd.
10 in.	$\frac{3}{4}$ yard -	10 + $\frac{1}{2}$ of 10 = 13 $\frac{1}{2}$ in. so 21 in.
12 in.	1 „ -	12 + $\frac{1}{3}$ „ 12 = 16 in. „ 24 in.
15 in.	1 $\frac{1}{4}$ „ -	15 + $\frac{1}{3}$ „ 15 = 20 in. „ 30 in. or 15 + $\frac{1}{4}$ „ 15 = 18 $\frac{3}{4}$ in. „ 28 in.
	For Patt. <i>B</i> .	Width reqd.
15 in.	1 yard. -	15 + $\frac{1}{5}$ of 15 = 18 in. so 24 in.
18 in.	1 $\frac{1}{2}$ yards - (2 $\frac{1}{4}$ for 2 pairs)	18 + $\frac{1}{5}$ „ 18 = 22 in. „ 30 in.

In calculating quantity required, fractions of an inch can be ignored in full garments such as these. The additional length in the body will be gradually *lessened* in proportion—from the allowance of one-third of the side measurements in the smallest sizes to 3 in. for the full woman's size.

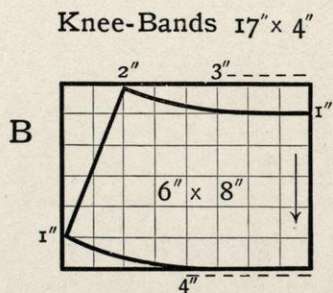
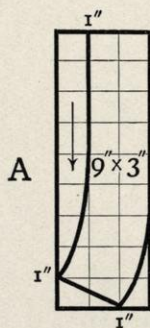
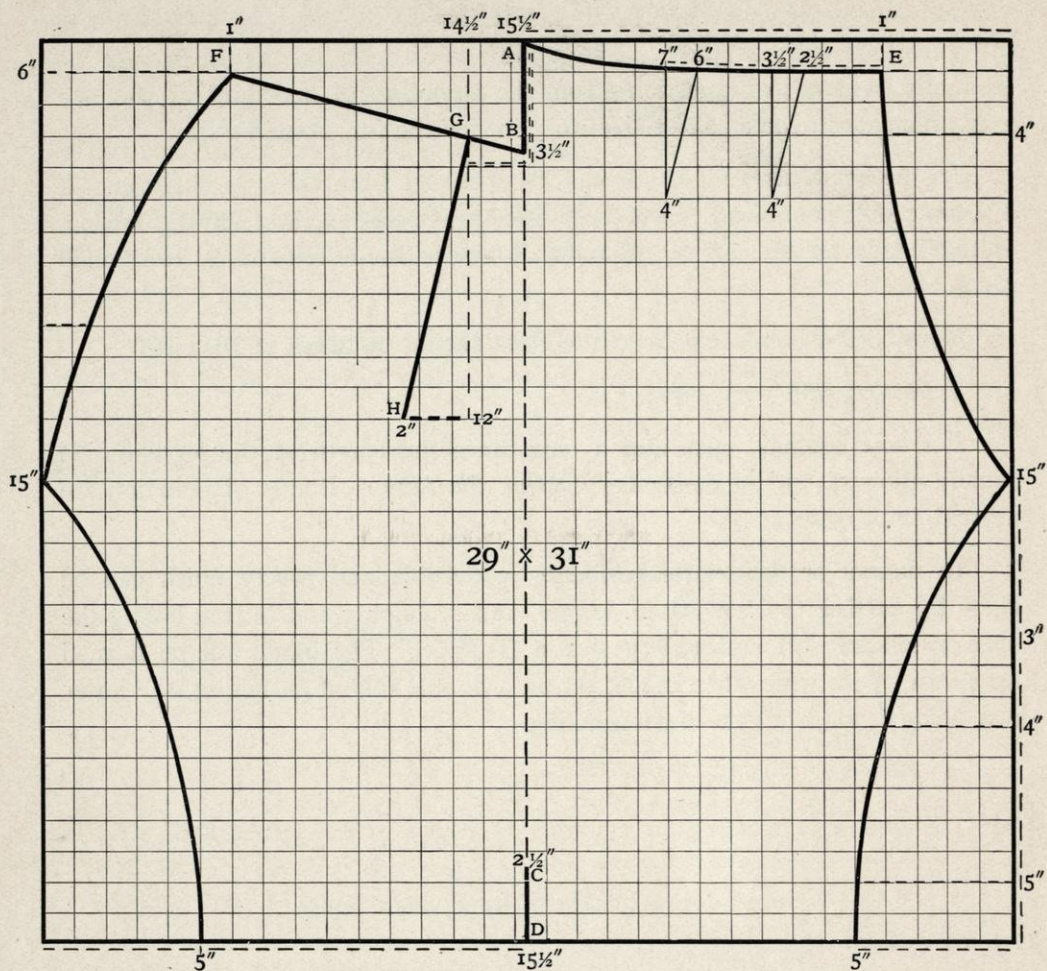
In the small sizes all bands can be obtained from the side cuttings. It is often more economical to cut large and small sizes together for this reason, as the bands for all can be obtained from the strips remaining from small garments.

NOTE. The measurement of the child should be taken at the side.

Trimming will vary more.

For soft edgings, once and a half times the length of the leg-bands is usually allowed, and of embroidery about the same. Bands of insertion are a great improvement.

In flannel or flannelette garments, a durable and pretty finish can be given by cutting the legs $2\frac{1}{2}$ in. longer, and scalloping and button-holing the edge in silk or soft embroidery cotton (D.M.C.). The band will be formed by a strap $\frac{3}{4}$ in. wide when made, set on a double row of gathering, the lower row being 2 in. from the button-holing.



PATTERN X.

X.

BLOOMERS. FULL SIZE.

							s.	d.
2 yds. Galatea, at $9\frac{3}{4}$ d. yd.	-	-	-	-	-	-	1	7 $\frac{1}{2}$
Buttons, etc.	-	-	-	-	-	-	0	1 $\frac{1}{2}$
							<hr/>	
Total cost	-	-	-	-	-	-	1	9

As illustrated. Total length at side, 30 in. ; waist, 28 in.

For bloomers, a hard wearing material should be chosen, such as rill, alpaca, or the more pliable makes of serge or tweed. For the latter, sateen bands would be less bulky. As with petticoats, the smoother the surface of the fabric used, the less will be the resistance to the skirt over it, which is a matter affecting the comfort of the wearer considerably.

In the pattern given, there are no bands in the front. Darts are used here, and the top edge is faced with a shaped $1\frac{1}{2}$ in. false hem.

The fulness at the back is set into a $1\frac{1}{2}$ in. curved band, which buttons on to a shaped piece, which is practically a half band, $4\frac{1}{2}$ in. in width, buttoning in the middle.

This is a little more involved than the cutting out of ordinary knickers, **Cutting-out.** because of the difference at the top. It will be noted that the cut, $3\frac{1}{2}$ in. down *A*, *B*, is exactly in the middle of the width, and is in the same line as the $2\frac{1}{2}$ in., *C*, *D*, at the lower edge.

Line *A*, *E*, at the top is very slightly curved, and *B* to *F* straight. *E* and *F* are level.

G is $\frac{1}{2}$ in. up from *B*, and *H* is 2 in. nearer the back than *G*.

Each dart, too, has one *straight* side.

The dotted lines from *A* to *G* shew the position of the end of the wide band, when joined to the front of the garment. The extra length of leg is necessary, because the knee-bands must be buttoned below the knee.

The two waist-bands must fit each other—the narrow one to be half an inch longer (when made) than the lower free edge of the wide one, when sewn in place.

Making-up.

Seams. Run and fell. To obtain fells which pair, begin the fixing of one leg at the top and the other at the bottom of the seam.

Knee-bands, etc. Lower side opening $\frac{1}{8}$ in. back hem and $\frac{1}{2}$ in. front. Fold over and stitch in place, so that the pleat faces towards the back.

Bands. 17 in. \times 2 in. One short end straight, the other pointed, as shewn, and over-sewn there. Fix so that the point projects beyond the $\frac{1}{2}$ in. hem of the opening—that is, the point towards the back—and set the gathers into the straight part of the band, (halving as usual, after folding over to allow for button and button-hole).

Upper Side Opening. For the front edge, hem $\frac{1}{8}$ in.

At the back edge fix a false piece, 12 in. \times 2 $\frac{3}{4}$ in., pointed at the bottom. Run this on the wrong side, and then hem on the right, so that 1 in. projects beyond the line of running.

This opening folds *towards* the front.

The leg opening folds *away from* the front.

Back. Gather and set this into the narrow-shaped band, after joining this and its lining by running together at the top edges and short ends.

Front. Stitch the two darts each side, as shewn, and face the top edge with a shaped piece, 1 $\frac{1}{2}$ in. wide, running this first on the right side, and then hemming on the wrong. The amount taken up by darts can, of course, be varied to suit individual requirements.

The Wide Band. Join each half band and its lining by running together the top edges and the slanting ends. Fix the straight end as indicated by dots in the diagram—the top level with the top of the garment—straight end at right angles to this. The lower edge will then extend over 2 in. of line *B, G*, curving slightly upwards. See Diagram, *A, B, G*.

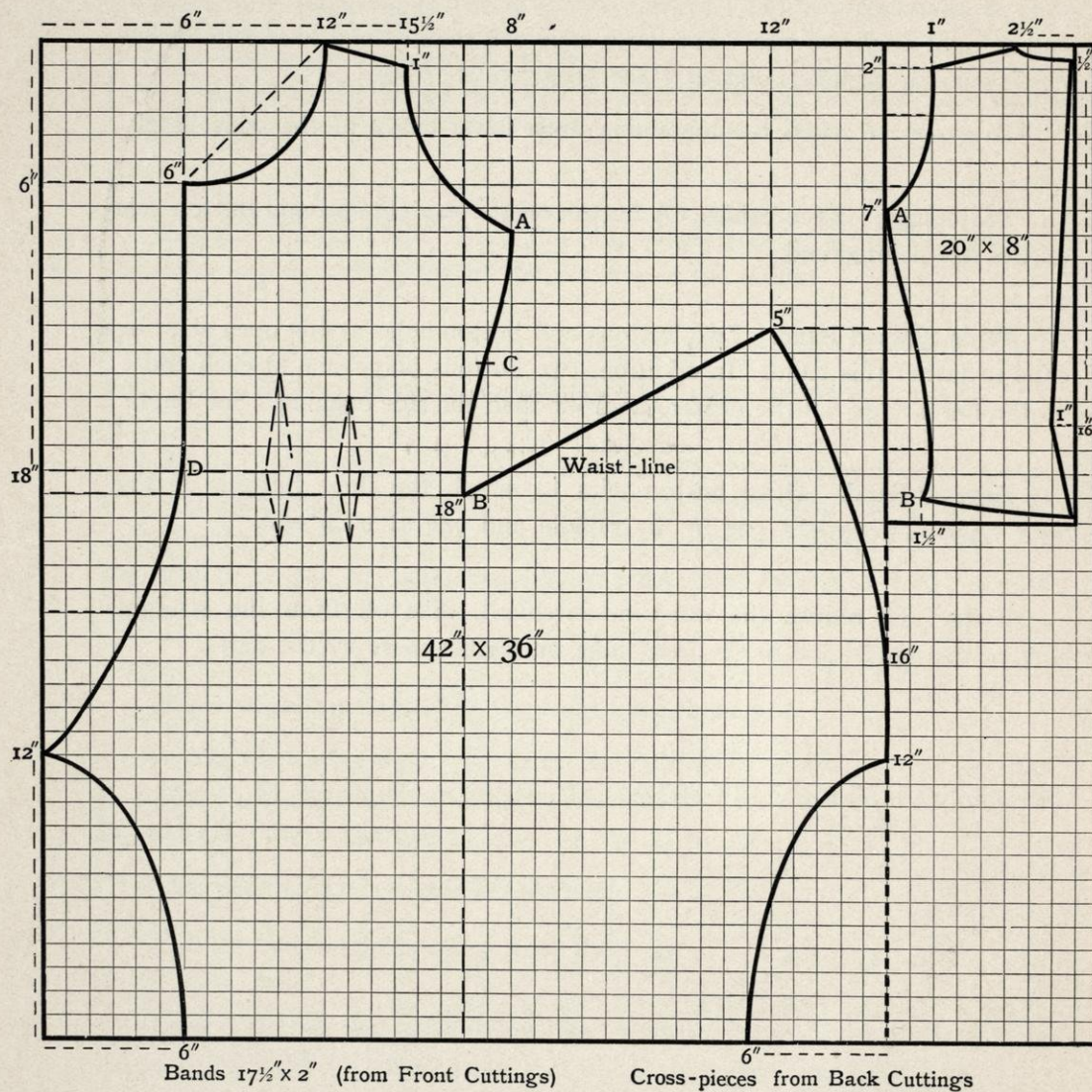
Over-sew or stitch the remaining open lower edges of the wide band.

Fastenings. Knee-bands. A button on the straight end and button-hole on the free-pointed end.

Wide Shaped Band. Two buttons and button-holes at the open slanting ends to fasten this band. In addition, two buttons only—one at each end—on the lower edge, a little nearer the front than the side opening. See Photo.

Narrow Band. Three button-holes to match the three buttons on the wide band—an upright one in the middle and one at each end.

NOTE. To reduce the waist-measurement, take off from the straight ends of the bands, and in the front take out rather more by the darts.



PATTERN XI.

XI.

COMBINATIONS (WOMAN'S SIZE).

						s.	d.
2 $\frac{3}{4}$	yds.	Calico, at 5 $\frac{3}{4}$ d. yd.	-	-	-	1	3 $\frac{3}{4}$
2 $\frac{1}{2}$	„	Insertion, at 3 $\frac{3}{4}$ d. yd.	-	-	-	0	9 $\frac{1}{2}$
1 $\frac{1}{2}$	„	Embroidery, at 4 $\frac{3}{4}$ d. yd.	-	-	-	0	7 $\frac{1}{4}$
2	„	Torchon Edging, at 2 $\frac{1}{4}$ d. yd.	-	-	-	0	4 $\frac{1}{2}$
		Buttons and Cotton	-	-	-	0	1
							<hr/>
Total cost					-	-	3 2

As illustrated. Total length, 42 in.

So many now wear the woven combinations in all but the hottest parts of the year, that these garments are generally made up in the finer calicoes or madapolam, and can therefore be made fairly full.

At the same time, wherever possible they should be fitted for each individual wearer to be entirely satisfactory, as the proportionate measurements vary so much in different figures.

As shewn, the edges have been finished off with narrow insertion threaded with ribbon. This could be dispensed with. At the knees the bands could be finished as for knickers, and at the neck and sleeves false hems of calico or embroidery run on and hemmed to the wrong side would be equally suitable and cheaper.

This pattern, being intended for cutting by children, has been left straight in front to *D*. It could, of course, be curved in slightly at neck and waist.

For the sake of simplicity, too, the position of darts is indicated only. In fine materials they could well be omitted.

2 $\frac{3}{4}$ yds. of 36 in. calico can be made sufficient by "fitting in" the back.

Cutting-out.

The construction of this garment should be considered by the class—that it really consists of a pair of knickers *combined* with a bodice.

Plenty of fulness is allowed for at the back, as there the garment cannot “give” as with knickers, because joined to the top. It should be noted, too, that *B* is exactly in the half of the pattern and below the waist-line, also, that the under-arm seam, *A, B*, must match back and front. To secure this, the first cut should serve as a pattern for the second. The lower part should curve in, and at *C*, midway, should change to a slight curve outwards.

At the neck the opening could easily be made square or pointed.

A, B of the back should be fully $\frac{1}{2}$ in. longer than *A, B* of the front, as the lower edge must be turned under to receive the back gathers.

The two leg curves should be made to match, by using one as the pattern for cutting the other.

For very wide trimming the length of leg could be reduced by an inch or two.

Making-up.

Seams (of legs, centre-back, shoulders, and under arms). Run and fell.

Raw Edges of fronts and legs, continuous $\frac{7}{8}$ in. false hems.

The edges of neck and arm-hole can also be finished in the same way, using $\frac{3}{4}$ in. cross-pieces, or turned back once on the right side and faced with feather edging. Embroidery can be run between false piece and garment, or fixed to form a hem itself; but whichever the style adopted, space should be left for a *draw-string* of tape or ribbon at the neck.

The Back. The sloped edges here should be gathered on the right side, and set into the lower edge of the bodice. In the middle, the right side should be made to fold over the left for a couple of inches. On the wrong side, a strip of wide tape or false piece of calico will be required to hide the raw edges.

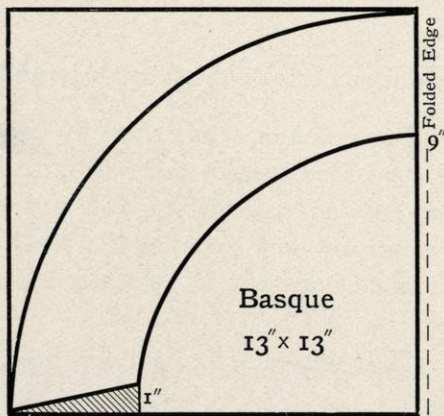
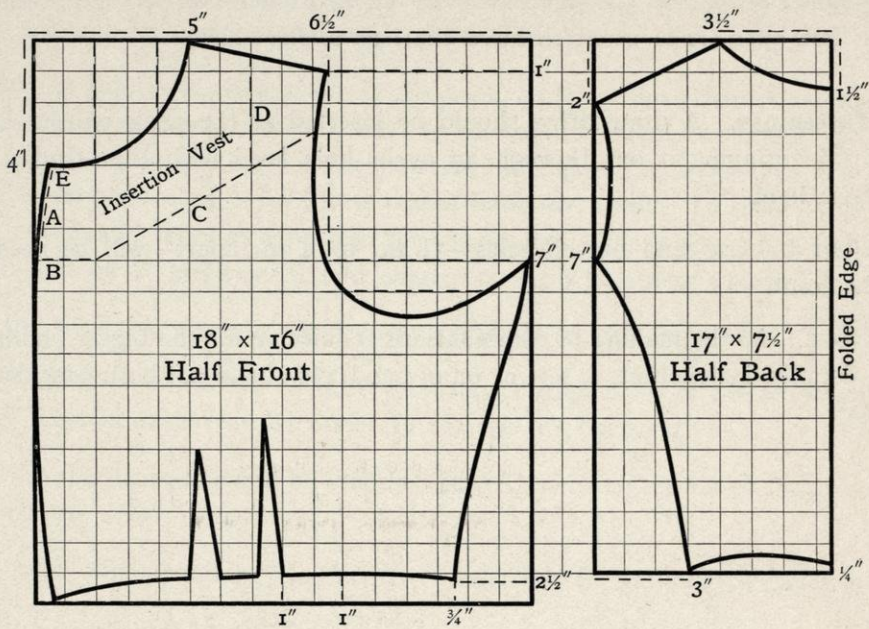
Knee-bands. At the present time, the legs of knickers and combinations are often left wide, or very slightly gathered. If to be finished by a

fairly close band, the full length given—12 in. down—should be retained. When left open, it is usual to have the legs rather shorter.

Fastenings. A draw-string should be inserted at the neck on the left-hand side bringing it out through an eyelet-hole level with the stitches of the false hem.

Four buttons and button-holes— $3\frac{1}{2}$ in. to 4 in. apart—will be needed for the front.

NOTE. As the making of combinations is suitable for the bigger children only, detailed instructions *re* setting on of band, etc., have not been considered necessary.



Inner Radius 9"
Outer " 13"
Width of Basque 4"

PATTERN XII.



CAMISOLES. PATTERNS XII., XIII., AND XIV.

XII.

CAMISOLE (WOMAN'S SIZE).

						s.	d.
$\frac{3}{4}$ yd.	Aza Flannel, at $1\frac{3}{4}$ yd.	-	-	-	-	1	0 $\frac{3}{4}$
$1\frac{3}{4}$ yds.	Lace, at $1\frac{1}{2}$ d. yd.	-	-	-	-	0	2 $\frac{3}{4}$
$1\frac{3}{4}$ „	Feather Edging, at $8\frac{3}{4}$ d. doz.	-	-	-	-	0	1 $\frac{1}{2}$
	Sateen, Tape, Buttons, etc.	-	-	-	-	0	2
						<hr/>	
As illustrated.	Total cost	-	-	-	-	1	7

By cutting three together from 40 in. or 42 in. material, the actual amount required for each is $\frac{3}{4}$ yd. only.

In 36 in. material, as calico or flannelette, $\frac{3}{4}$ yd. each would be needed.

No basque is allowed for, though the pattern of one is given, as so many people now dispense with these.

This is a very useful pattern, the construction being so simple. It makes up as well in wincey or woollen materials as in fine calico or nainsook, though the facings of the fronts and the waist-band should then be made of sateen as shown.

When cutting out in material—three from 2 yds. of wide stuff—the **Cutting-out** three backs can be cut from the first half yard. From each of the remaining half yards a pair of fronts and, if wished, a basque can be obtained.

When using flannel or any woollen material, it is better to fold the material and cut both fronts at the same time, to make sure of having both on the same side of the stuff.

It is also advisable to take out rather more at the dart nearest the side seam, to lessen the amount of fulness just above the waist-line.

Yoke or Vest (optional). If a transparent yoke is preferred, the garment should be cut as usual, the insertion tacked and sewn in place, and the material

underneath then cut away. This is a good way of using up odd pieces of all-over embroidery, as this open vest can be varied in size and shape as desired.

Making-up.

Darts. The flattest result is obtained by narrow counter-hems, graduating at the top into a tiny fold.

Fronts. These are finished by false hems, $\frac{5}{8}$ in. wide when completed.

Vest. Where a vest or yoke is to be inserted, these hems should still be completed in the same way.

The embroidery on the right side should be turned down narrowly once on the front and lower edges (*A, B, C, D*), and then tacked in place. The front edge, *A*, should almost touch the stitches of the front hem.

The tacking should extend the whole way around the insertion. After hemming on the right side, the material at the back can be cut away, leaving just sufficient to fold over to make a narrow hem on the wrong side. The join can then be hidden by feather edging.

If wished, this can be left open at edge *A* for the lace edging at the neck to be continued down to the bottom of the vest. In that case, the feather edging should not be cut at *E*, but sufficient should be left to trim the neck, making a tiny pleat at *E*, and continuing it.

Seams. These may be run and felled, or, if nainsook, double run.

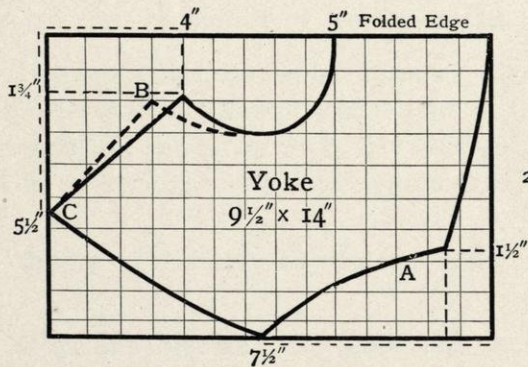
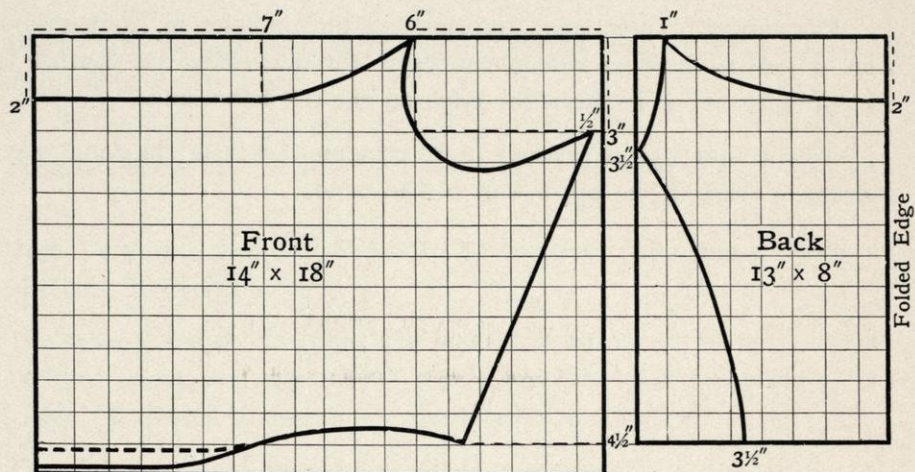
Neck and Sleeves. The neck and sleeves can be prettily finished by turning down once all around on the right side, and hiding the raw edge with feather edging, trimming afterwards with narrow torchon or Valenciennes lace, *very* slightly eased on.

Waist-band. The band, 26 in. to 27 in. long by $2\frac{1}{2}$ in. (of material like the rest of the garment, if nainsook or calico, but if a flannel or flannelette bodice, then of calico or sateen), should be 1 in. wide when made. $\frac{3}{8}$ in. from the top edge place a row of running for the waist-tape.

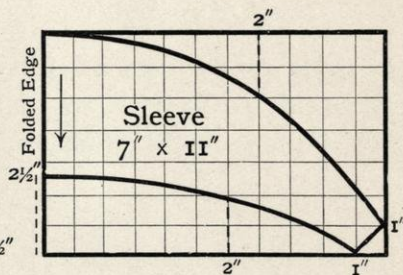
About one-third of the total length of the band should be given to the back, any extra fulness can be disposed of by a few little pleats or gathers close in to the centre back or front.

Fastenings. Three small buttons and button-holes in front, and at the neck a narrow tape or ribbon run right through under the feather edging and brought out $\frac{5}{8}$ in. from the edge on the left-hand side.

At the waist, place another tape, bringing it out in the same way, and running it through the upper half of the band.



Dotted line B-C gives rather larger neck-curve



PATTERN XIII.

XIII.

CAMISOLE WITH FANCY YOKE.

					<i>s.</i>	<i>d.</i>
$\frac{3}{4}$ yd.	Nainsook, at $7\frac{3}{4}$ d. yd.	-	-	-	0	6
$\frac{1}{2}$ „	All-over Insertion, at $11\frac{3}{4}$ yd.	-	-	-	1	0
$1\frac{1}{4}$ yds.	Soft Lace, at $1\frac{1}{2}$ d. yd.	-	-	-	0	2
$2\frac{1}{4}$ „	Feather Edging, at $7\frac{3}{4}$ d. doz.	-	-	-	0	$1\frac{1}{2}$
	Buttons, Tape, etc.	-	-	-	0	$2\frac{1}{2}$
						<hr/>
As illustrated.	Total cost	-	-	-	2	0

This pattern is high at the neck, with gathers across the bust, so is very suitable for slim figures. The yoke, as shown, is of all-over insertion but, if preferred, could be made of alternate rows of tucking and insertion. For this, a tissue-paper pattern yoke should be used, on which to fit the strips. A simple way to join is to run these together on the right side, making neat with feather-edging.

When cutting the yoke of all-over insertion, care must be taken to match the pattern of the lace by folding for the middle of the back exactly between, or in the middle of some part of the design, so that it is more economical to buy an insertion of small pattern. When correctly folded for cutting, each sprig or spray should cover *exactly* a similar one.

The 3 in. strip (selvedge) for the waist-band should be torn off first. The fronts will take up 14 in. of the whole breadth. The nainsook should then be folded for the back, so that all remaining material is on one side only. By afterwards re-adjusting this, there will be ample for sleeves and $\frac{3}{4}$ in. false hems for the fronts. **Cutting-out.**

The *under-arm* seams should be cut to agree in shape. To secure this, it is well to cut the back out completely, and then to use that as a pattern for the front under-arm slope. Many people like ample length in the front of camisole, so that a dip of $1\frac{1}{2}$ in. has been allowed for. This could be easily lessened if wished.

The lower edges of the yoke are slightly rounded. If made straight, the back and fronts should be raised to correspond.

This bodice is quite suitable for making up with an edging of lace at the arm-hole and no sleeve, but for wearing with blouses, it is advisable to make up with a puff sleeve as shown. A basque pattern is given on p. 64, but additional material will be needed for this.

Making-up.

Seams. Double run.

Gathers at the Top. 1 in. plain at each end of the fronts. The back is nearly plain, about 2 in. only of the middle should be gathered.

Yoke. The gathers should be set in first on the wrong side. The raw edges on the right side can then be hidden by feather edging (or insertion), the upper edge of this being hemmed. Care should be taken to place the middle of the back yoke to the middle line of the back of the garment. Just under 1 in. at each end of the fronts will be quite plain.

Front False Hems. These should be fixed *after* completing the setting in of the gathers: $\frac{3}{4}$ in. strips run on the right side, turned over and hemmed on the wrong. These extend the full length of the fronts, *i.e.* they are continued over nainsook and insertion.

Sleeves. Seams double run, and the smaller curve reduce by gathering all around to fit a $13\frac{1}{2}$ in. band ($\frac{3}{4}$ in. wide before making), or strip of feather edging taped at the back. For the larger curve, gather from $4\frac{1}{2}$ in. each side of the seam, which should be fixed 2 in. to the front of the under-arm seam. The middle top fold of the sleeve should be fixed to *A* in the yoke. The sleeve should be tacked in with the right side facing the right side of the bodice, run and back-stitched in position, and the raw edges afterwards bound with a strip of nainsook or tape.

Band. $26\frac{1}{2}$ in. \times 3 in. (for 25 in. waist.)

One-third of this should go to the back.

The fulness to be disposed of in the back should be gathered closely in to the middle.

In front, $4\frac{1}{2}$ in. from the under-arm seams should be plain.

The band can be set on in the usual way, hemming and setting on the right side first, or, and a rather quicker way, it can be run on the wrong side and then hemmed over.

To insert a basque, which should be previously hemmed ($\frac{1}{4}$ in. width), the long band should be divided lengthwise, and the basque then run between the two edges, afterwards proceeding as above. Provision should be made for a waist-tape by a row of running midway along the band, which should be closed at the short ends by seaming, except the upper half on the right side. Through this the tape must pass. On the left-hand side an eyelet-hole will be necessary.

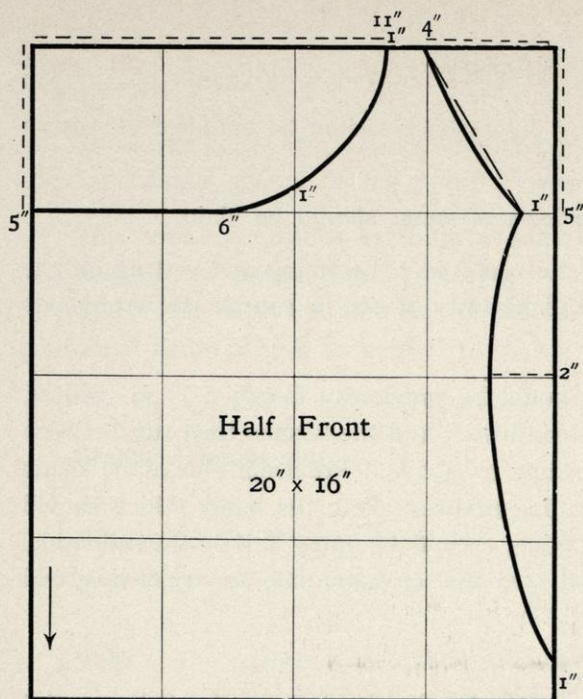
Trimming. Sleeves. ($1\frac{1}{2}$ times the band—about 20 in. of soft lace each.) Join first, then fix seam to seam, etc.

Neck. This should be first turned in on the right side once, and faced with ribbon insertion or feather edging.

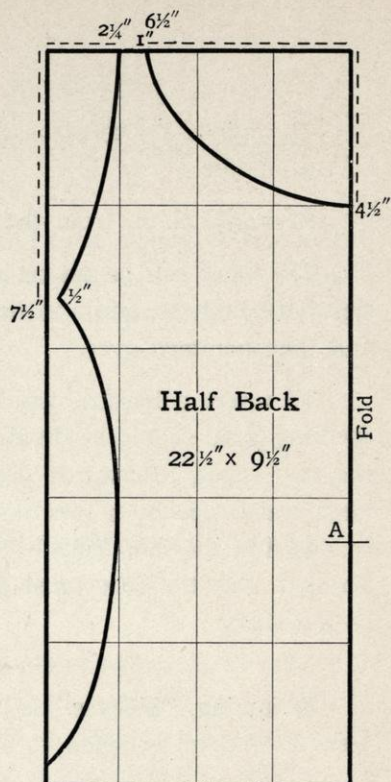
The soft lace can then be hemmed at the ends and sewn on— $1\frac{1}{4}$ times the length will be sufficient, the inward curve adding to the full effect.

Fastenings. Four (or five) upright button-holes and small linen or pearl buttons. Though rather awkward to work, one of these should be at the end of the yoke.

At the waist, tape, and at the neck, ribbon, should be threaded, in each case bringing through an eyelet-hole on the left-hand side.



Allowance made for Insertion in Front only.



"A" Top edge of Draw-string.

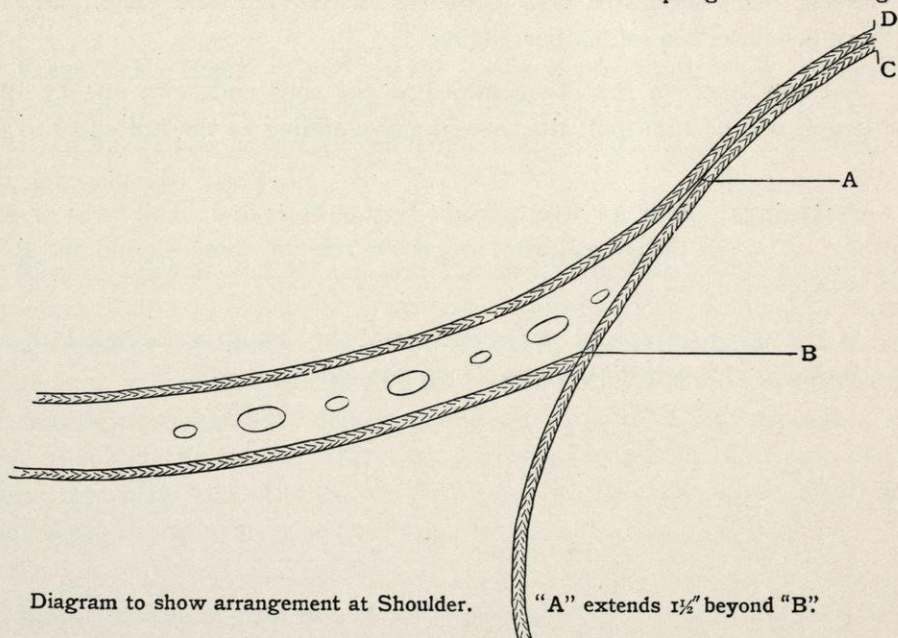


Diagram to show arrangement at Shoulder.

"A" extends 1 1/2" beyond "B"

Feather-edging "C" is continued around the Armhole "D" to meet that on the back.

PATTERN XIV.

XIV.

CAMISOLE (FULL SIZE).

					s.	d.
$\frac{7}{8}$ yd.	Mull Muslin, at $8\frac{3}{4}$ d. yd.	-	-	-	0	$7\frac{3}{4}$
$\frac{5}{8}$ „	Insertion, at $2\frac{3}{4}$ d. yd.	-	-	-	0	$1\frac{3}{4}$
$2\frac{1}{4}$ yds.	Lace, at 2d. yd.	-	-	-	0	$4\frac{1}{2}$
3 „	Feather Edging, at $8\frac{3}{4}$ d. doz. yds.	-	-	-	0	$2\frac{1}{4}$
	Ribbon, Tape, Buttons, etc.	-	-	-	0	$3\frac{1}{2}$
As illustrated.						
Total cost					-	-
					1	$7\frac{3}{4}$

This is a very dainty little garment, easy to cut and make, and suitable for making-up for sale in schools, as there is fulness to draw up at both neck and waist.

It is most suitable for carrying out in thin material, cambric, or nainsook.

By cutting two at the same time from 42 in. stuff, $1\frac{3}{4}$ yds. will suffice **Cutting-out.** (*i.e.* 40 in. for each).

If trimmed with insertion in front only, $1\frac{1}{4}$ yds. of this will be needed for the two (*i.e.* 22 in. for each).

As illustrated, the wide insertion carrying the ribbon comes from the shoulder and does not extend to the back.

If preferred, however, and in some ways it would be better so, the ribbon could be carried all around by setting on a narrow additional insertion for this purpose, instead of the top row of feather edging. ($1\frac{1}{4}$ yds. would be required for each.)

The folding and cutting present very little difficulty, but the difference in folding must be noted—the fronts into four each way—the backs into four by five. For the size given, the cutting by measurement is very simple, almost more so than by the “folding” method.

Making-up.

Fronts. Hems—not false pieces— $\frac{5}{8}$ in. in width.

The fulness at the waist should be disposed of by tucks, $\frac{1}{8}$ in. wide, two groups of three or four.

These should be $3\frac{1}{2}$ in. long and end 6 in. from the top of the bodice.

Upper Edge. Gathers in front should commence $5\frac{1}{2}$ in. from the sleeve end, and the top edge should be set into 10 in. strips of feather edging, being careful when cutting the feather edging to continue the curve of the sleeve. The back of the gathers can later be hidden by narrow tape.

The strips of insertion, $\frac{3}{4}$ in. wide, should next be sewn on, cutting at the arm-hole, so that the upper edge (of the insertion) extends $1\frac{1}{2}$ in. beyond the lower edge. See Diagram.

This is to allow for the continuation of the upper part of the curve of the arm-hole, for when made up part of the front of the shoulder *consists entirely* of insertion and feather-edging.

Seams, Hem, and Arm-hole. Down the whole length of the middle of the back allowance has been made for four or six little tucks, $\frac{3}{16}$ in. in width. These can be omitted if preferred, when the back should be cut 1 in. or $1\frac{1}{2}$ in. narrower.

The back and fronts should be joined by very narrow seams, and a $\frac{3}{8}$ in. hem fixed at the bottom.

The edges of the arm-holes should next be turned once on the right side, and the feather edging seamed and hemmed on, being careful to preserve the shape of the arm-hole when passing over the end of the insertion at the top. The feather edging, with no material under it, should be continued around to the back of the arm-hole.

The finished arm-hole should be 18 in. around.

Trimming. The top row of feather edging (or insertion to carry ribbon) at the neck can then be sewn and hemmed on. At the shoulder the two widths of feather edging will come together, and, if necessary, one edge may be allowed to overlap the other a little.

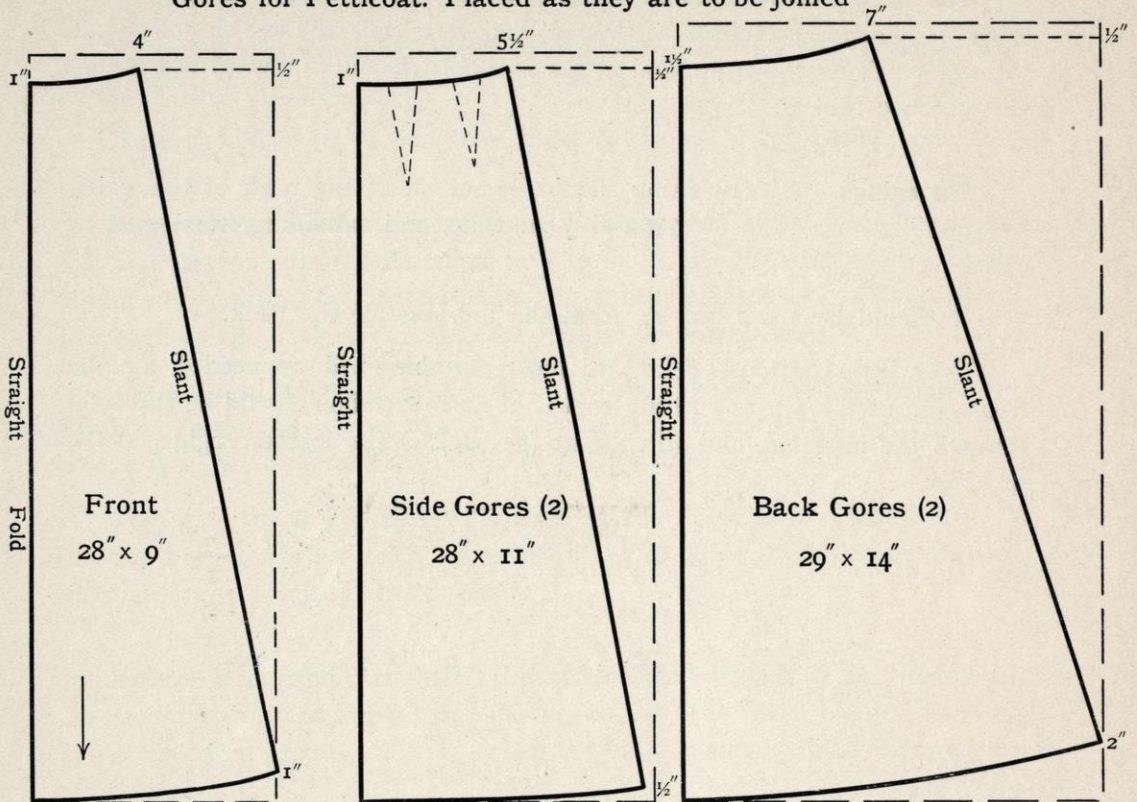
The edging of Valenciennes lace, 1 in. to $1\frac{1}{4}$ in. wide, should next be sewn on, allowing no fulness at the top, and very little at the arm-hole, as at the top it will be drawn up, and at the arm-hole the curve inward will naturally produce fulness.

Fastenings. A draw-string should be set on at the back of the waist, by stitching on a strip of material $\frac{1}{2}$ in. wide, and extending from seam to seam.

It should be about $10\frac{1}{2}$ in. from the top edge of the back.

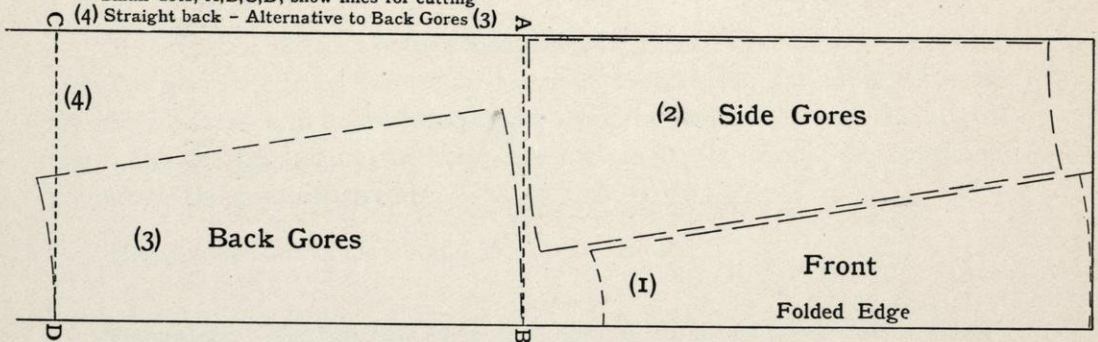
Four little buttons—pearl are most suitable—will be needed for the front, and at the top two 18 in. lengths of narrow ribbon should be threaded through the insertion, and stitched at the back of the feather edging on the shoulder.

Gores for Petticoat. Placed as they are to be joined



or one Straight Gore
27½" x 30"

Small dots, A,B,C,D, show lines for cutting



Showing arrangement on 30" material for economical cutting.

PATTERN XV.



PETTICOATS. PATTERNS XV., XVI., XVII., AND XVIII.



XV.

GORED PETTICOAT (FULL SIZE).

					s.	d.
2 yds. Wincey, at $1/0\frac{3}{4}$ yd.	-	-	-	-	2	$1\frac{1}{2}$
3 „ Torchon Edging, at $1/2\frac{3}{4}$ doz. yds.	-	-	-	-	0	$3\frac{3}{4}$
Sateen, Tape, etc.	-	-	-	-	0	$2\frac{3}{4}$
As illustrated.						
Total cost	-	-	-	-	2	8

This petticoat is intended to fit closely around the hips, and is narrow at the lower edge also (2 yds.). The fulness at the lower edge is supplied by a scanty frill of material, or embroidery would form a pretty finish. For children it is a difficult matter to handle a wide hem on a curved edge, so that this is decidedly the easiest way for all but the older girls. The pattern is equally well adapted for making up in cotton materials. Plenty of variety can thus be given where advisable, as the class teaching will be on the same lines for the woollen petticoats, as for those in coloured prints with a deep frill of material, or longcloth with very wide embroidery.

For the size given—the ordinary one for a flannel petticoat of the present time—3 yds. of frill would be needed (rather less in heavy materials, as molleton).

For a top petticoat of full length, $3\frac{1}{2}$ yds. to 4 yds. would be used. If a wider frill be chosen, there need be little alteration in the length of the top. A *total* average length in front is 36 in.

The pattern is shewn placed on 30 in. flannel doubled lengthwise, as this **Cutting-out.** width is the usual one for suitable winter petticoat materials.

$1\frac{3}{4}$ yds. will be required for one, exclusive of material for the frill, $3\frac{1}{4}$ yds. for two, but it will be seen that a petticoat an inch shorter could easily be cut from $1\frac{1}{2}$ yds., so that where the extra stuff could not be used up for frills, the shorter petticoat would be more economical to cut. The straight

edges must, in each case, be put to straight edges of material, and the middle of the front to the fold. With the gored back in loosely woven stuffs there is a tendency for the back seam on the cross to drop a little.

For this reason, and also where greater fulness at the top of the back is preferred for warmth or because of difference in figure, the alternative straight back breadth is often used, as illustrated. This is shewn by the dotted line. This shape, too, is much simpler where a false hem at the bottom is preferred.

Winsey, 40 in. wide, as illustrated, is used for summer wear, and this cuts to advantage when making more than one, as there will remain sufficient for the back widths of another petticoat.

Frills should be torn across the selvedge. With an edging of coarse lace, $4\frac{1}{2}$ in. would be a suitable depth, *i.e.* 3 in. frill and $1\frac{1}{2}$ in. lace. Flannel embroidery to match the flannel is very effective for winter garments.

Making-up.

Seams. Run and herring-bone, or run and fell if calico. The principle of goring can be well demonstrated in the making up of this garment, in the joining of straight edge to slope. At the back, however, two slanting edges must be joined for the gored back. Should the fuller straight breadth be preferred, there will, of course, be no seam at the back.

For children it is better to herring-bone the straight edge over the slanting one, which is apt to stretch and fray. The fells should be very flat, so in heavy materials not too narrow, *and the straight edge must not be tightly pulled.*

Placket-opening, 9 in. This could be dispensed with, and a draw-string placed at the back, really the more usual plan with cotton garments.

For the opening, a false piece should be fixed on the left-hand side to project for 1 in. under the faced right-hand side, so that there is no gaping open, and no pleat is then required.

Darts. Darts are sometimes an improvement. It is always better to fit for these, however, if possible. After stitching them, the top curve should be trimmed with the scissors, as necessary. For this purpose allowance has been made for a little more off the front.

Top. Face with a $\frac{3}{4}$ in. false hem on the cross, running on the right side and hemming on the wrong—calico for a cotton petticoat, sateen or calico for a woollen garment. Care will be needed, as the top is on the cross also, and therefore stretches easily.

Fastening. Tape run through the facing, either quite around, or from the side seam only, the ends being drawn through eyelet-holes on the wrong side and firmly stitched down.

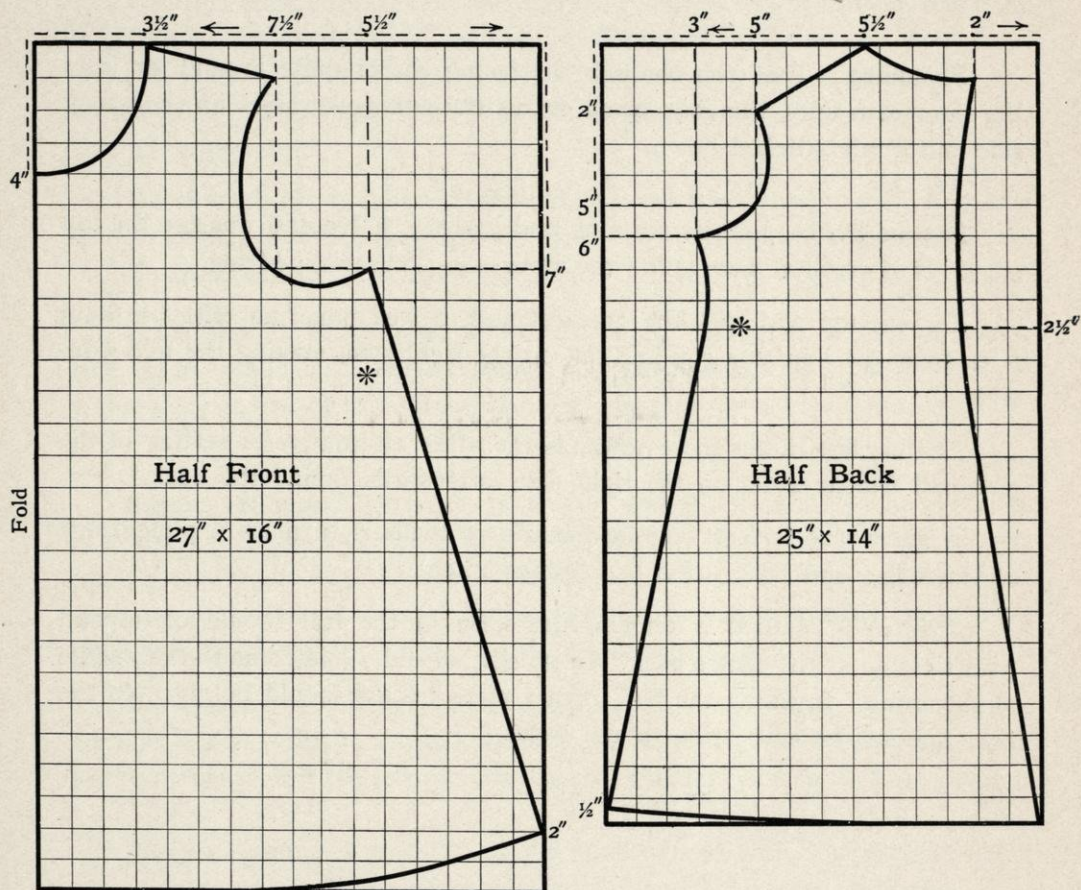
Bottom Frill. Join by seaming and gather; halve and quarter the top edge. If of material, hem ($\frac{1}{4}$ in.) the lower edge and sew on edging.

To join top and frill, the quickest and, if well done, an effective way, is to treat the join as a run and fell on the right side, making the fold $\frac{3}{8}$ in. wide.

Neater, but rather more work, is the other alternative of setting in the gathered frill as usual on the right side, afterwards taping the back.

A good way for soft, strong flannels or twills is to place a piping-cord at this edge, and back-stitch or machine-stitch.

Whichever method is chosen, the seam of the frill should correspond with the join at the centre back. In no case should a join come to the middle of the front. In fixing the frill, rather more fulness should be given to the back-half of the skirt than to the front.



Frill. Depth 6"-9" (less if trimmed)
 Length 2½ yds. (rather less in smaller sizes)
 or in heavy materials.

* See note in Instructions.

PATTERN XVI.

XVI.

GIRL'S PRINCESS PETTICOAT.

						s.	d.
2 yds.	Calico, at	5 $\frac{3}{4}$ d. yd.	-	-	-	0	11 $\frac{1}{2}$
1 $\frac{1}{2}$ „	Narrow Lace, at	1 $\frac{1}{2}$ d. yd.	-	-	-	0	2 $\frac{1}{4}$
2 $\frac{1}{2}$ „	Coarse Wide Lace, at	2 $\frac{3}{4}$ d. yd.	-	-	-	0	6 $\frac{3}{4}$
	Tape, Cotton, -	-	-	-	-	0	$\frac{1}{2}$
Total cost -						1	9

As illustrated. Total length in front, 30 in. (Skirt 2 in. shorter than pattern.)

This pattern can be recommended for school use, as variations in length can be so simply made without any alteration in the loose-fitting top.

For the average girl of 12 to 14 years of age, the depth of frill needed is about 7 in. to 9 in.

This can be either of calico edged with lace, with a line of insertion let in, or of wide embroidery. In the latter case, of course, there is much less work, and the effect is daintier.

For younger children, a frill with one or two wide tucks has advantages, though, unless machine run, they would prove very tedious in the working.

The top, as given, can be cut from 1 $\frac{1}{4}$ yds. of 36 in. stuff, *i.e.* if the two **Cutting-out** necks are fitted in.

* The two sides are to be seamed together, therefore should match perfectly. To secure this, it is well to shape one only, as shown in the diagram (the back), and to cut the other by it. Just under the arms there should be a slight curve in, and below that, on the hips, a little extra room might be allowed, but, if preferred, a straight seam could be made.

The width at the bottom need not be altered for children of different heights, as with a frill this is ample.

G.C.

F

The frill can, of course, be varied in depth, but should be about $2\frac{1}{2}$ yds in length.

If of material, it should be torn off across the selvedge.

$\frac{3}{4}$ yd. of 36 in. material would provide three strips, each 9 in. in depth (one-half of one of these would not be wanted.)

Making-up.

Seams. Run and fell.

Back-opening, 9 in. deep—two $\frac{3}{8}$ in. hems; folded over at the bottom, right over left, and stitched.

Neck and Arm-holes. $\frac{3}{8}$ in. false hems run on the right side, turned to the wrong side and hemmed.

These can be cut from the pieces off the sides.

Small pleats must be used on the curved edges to ensure that the hems are flat.

Edging. Over-sew (25 in. for the neck; 28 in. for the sleeves).

Frill. This should be made before sewing it in place.

If of embroidery, all the preparation that will be needed will be the join (to meet the seam at centre back of skirt) and a row of gathering at the top edge.

A frill of calico, muslin, or whatever material is used must be hemmed and trimmed according to taste. A frill of nainsook, edged with lace, would make a pretty finish to a calico top. The lace should be put on quite plainly.

The gathered top edge can be set in, in two ways.

As illustrated, the method has been that of running and felling a seam, *but* on the "right" side. The fell should not be less than $\frac{3}{8}$ in. to $\frac{1}{2}$ in. wide, because of the fulness of the gathered edge enclosed.

Another, and neater, way, though entailing more work, would be to set in the gathers in the usual way on the right side, making the back neat with tape.

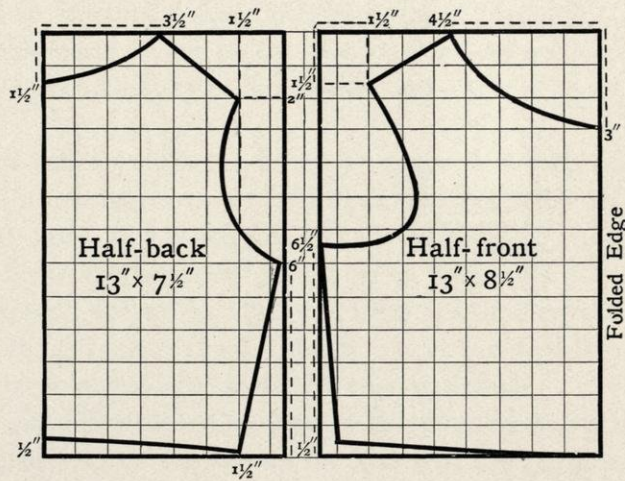
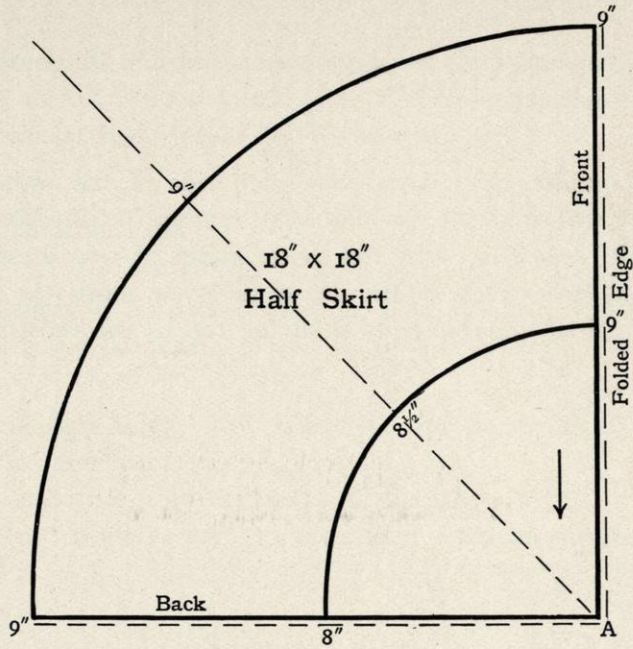
No seam should come to the middle of the front.

The middle of the half-width in the frill should be placed to the middle of the skirt, and the seam of the frill placed to the back seam of the top.

Fastenings. A narrow tape at the neck—the left side passed through an eyelet-hole.

Two or three small buttons and upright button-holes equidistant from each other at the back.

NOTE. For older girls, darts—one each side of the waist—could be stitched down, if wished, but in soft calicoes or muslins the superfluous material can well be left, especially with the looser styles of over-dresses. In the larger sizes, too, rather more width should be given across the shoulders at the back, by cutting quite straight from the top to the waist-line.



PATTERN XVII.

XVII.

CHILD'S CIRCULAR PETTICOAT.

						<i>s.</i>	<i>d.</i>
1 yd.	Calico, at 5d. yd.	-	-	-	-	0	5
$2\frac{3}{4}$ yds.	Embroidery, at $4\frac{3}{4}$ d. yd.	-	-	-	-	1	$1\frac{1}{4}$
$2\frac{1}{4}$ „	Feather Edging at $7\frac{3}{4}$ d. doz yds.	-	-	-	-	0	$1\frac{1}{2}$
	Tape, etc.	-	-	-	-	0	$1\frac{1}{4}$
Total cost						1	9

As illustrated. For age 5 to 7 years.

At the waist this petticoat is perfectly plain, though prettily full around the lower edge.

For this reason it is a most suitable garment for wearing under a thin dress.

It is also an excellent shape for making up in flannel, and trimming with flannel embroidery. In that case it could be cut from $\frac{1}{2}$ yd. of 36 in. twill flannel and $\frac{1}{2}$ yd. of calico.

If wide torchon or other soft lace be preferred, the cost could be reduced. The edge should still be bound with feather edging, as a hem on a circular edge like this would be difficult for children to manipulate.

Skirt. The skirt is not quite a true quarter circle in shape, the back being cut 1 in. higher than the front. **Cutting-out**

The depth is the same all the way round—9 in.

The simplest way for children to obtain this curved edge at the top is to use the ruler, measuring 9 in. from *A* for the front, $8\frac{1}{2}$ in. from *A* along the diagonal line and 8 in. from *A* for the back.

The ruler should then be held with the left hand, and used to describe the (nearly) quarter circle, the radius gradually lessening, the right hand marking the curve.

The large lower curve is easily obtained from this by measuring 9 in. down all the way around.

A pair of B.B. compasses should be used for Demonstration, or for drafting out a guide pattern from which to cut the flat pattern if desirable.

Bodice. In the case of the flannel petticoat, the bodice could be cut of flannel also. It would then be advisable to cut the front of the bodice a little higher, and a very cosy little garment would be produced.

Making-up. Skirt. After joining the embroidery and gathering it all around, and joining the skirt by a run and fell seam, leaving a placket-opening of $3\frac{1}{2}$ in., both trimming and garment should be halved and quartered.

They should then be tacked together, seam to seam, $\frac{1}{4}$ in. from the two raw edges, as if to be run together on the *right* side. (No turning-in at all.)

Feather edging should next be tacked in place, so that its lower edge just touches the gathering thread, and the gathers should be set into this, taking the stitches right through both calico and embroidery edge.

Afterwards, this can be flattened out, the edges trimmed, if necessary, and the top edge of the feather edging hemmed down.

Bodice Seams. Narrow run and fell.

Hems. Back, $\frac{1}{2}$ in. wide when finished; neck, $\frac{3}{8}$ in.

The hem for the arm-holes is necessarily very narrow, because of the curve.

Joining of Top to Skirt. Tape, $\frac{1}{2}$ in. to $\frac{5}{8}$ in. in width, should be hemmed on to the wrong side of the bodice, the lower edge of which should previously be turned in.

The skirt can then be hemmed in between the two edges.

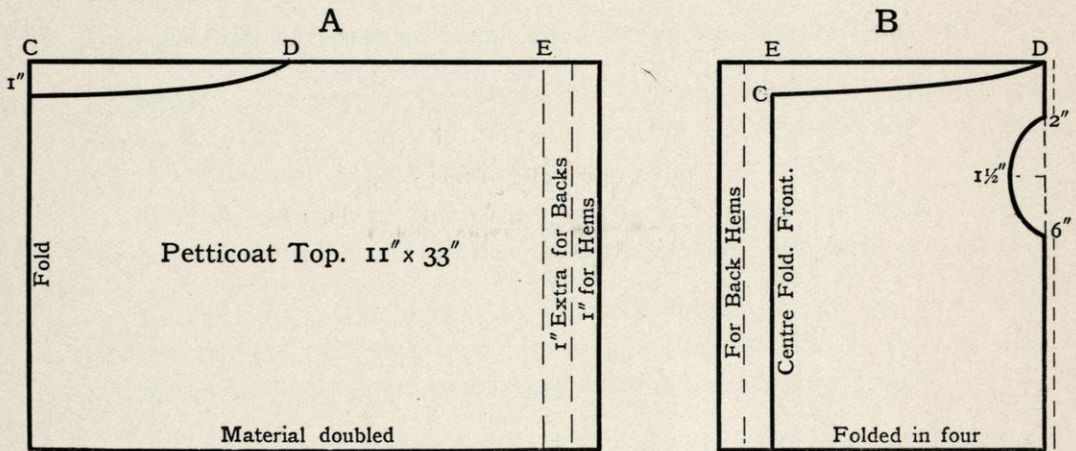
Should there be any fulness to dispose of in the skirt, a few gathers can be placed at the back, though better to have it plain.

Trimming. For little white petticoats the top and arm-holes can be trimmed with narrow lace. $1\frac{1}{2}$ yds. will be sufficient, as it is unnecessary to have any fulness.

In flannel petticoats this is usually omitted.

Fastenings. Tapes should be run through the hems at neck and waist, at the left-hand side, bringing them out through eyelet-holes level with the stitches of the back hems.

Two small buttons and button-holes should be placed in the back hems.



PATTERN XVIII.

To fit 20"—22" Skirt of 2 widths of 30" Flannel.

or

For trimmed Nainsook—Skirt 18" x 2 yds. $\left\{ \begin{array}{l} 1\frac{1}{2}" \text{ Hem} \\ \text{Two } \frac{1}{4}" \text{ Tucks} \\ 1\frac{1}{2}" \text{ Lace} \end{array} \right\}$ allowed for.

XVIII.

CHILDREN'S FULL PETTICOATS.

					s.	d.
1 $\frac{1}{4}$ yds. Flannel, at 1/0 $\frac{3}{4}$ yd.	-	-	-	-	1	4
$\frac{1}{4}$ „ Calico, at 4 $\frac{3}{4}$ d. yd. -	-	-	-	-	0	1 $\frac{1}{4}$
Tapes, Cotton, etc.	-	-	-	-	0	1 $\frac{1}{4}$
Total cost					1	6 $\frac{1}{2}$

Total length in front, 25 $\frac{1}{2}$ in.

The simplicity of this pattern makes it a useful one for the younger children to cut and make up. If desired, the top could be lengthened and skirt proportionately shortened.

Skirt. Allowance has been made in the flannel petticoat for a 3 in. hem and 1 $\frac{1}{2}$ in. tuck, as it is always advisable to tuck flannel garments because of shrinkage. Cutting-out.

For a nainsook petticoat rather shorter when made, allowance has been made for lace at the edge, a hem of 1 $\frac{1}{2}$ in. and two $\frac{1}{4}$ in. tucks.

As the top is a full one, however, the skirts could quite well be made longer.

When tearing off the requisite lengths in flannel, the rough side-edges should be discarded. In all materials the selvedge must of course run downwards.

A placket-opening, 6 in., should be torn in the middle of one breadth, the seams coming to the sides.

Bodice. In *A* the material is shewn doubled.

2 in. at the short ends are reserved for back hems, etc. The remainder is divided equally, and 1 in. sloped from the front fold to the shoulders.

In *B* the top has been folded into four—still leaving the 2 in. at the end, however.

The arm-hole is curved 2 in. from the top and $1\frac{1}{2}$ in. in. In depth, it is 3 in., but this should be $3\frac{1}{2}$ in. or 4 in., if the skirt is any longer than given.

Making-up.

Skirt. Seams. Run and herring-bone, or run and fell if not flannel.

Hem. 3 in., care being taken to see that seam meets seam. If preferred, the hem can be herring-boned.

Tuck. $1\frac{1}{2}$ in. wide, edge $\frac{1}{2}$ in. from hem stitches. Again seam should meet seam.

Placket. Right-hand side (of wearer) to fold over left. Both edges to be herring-boned, the fold for the left under side to be $\frac{1}{2}$ in., and for the upper right side, $\frac{3}{4}$ in. These widths should be maintained the whole way down. The right side should then be folded over the left, after making a tiny straight cut across at the bottom to make this possible, and double-stitched right across. The raw edges of the back must be made neat with a strip of tape $\frac{1}{2}$ in. wide.

A Flannel Petticoat, except in the smallest sizes, is generally pleated. The pleats should all be in the back half of the petticoat, as the top is full.

Roughly, 30 in. of skirt is to be set into 15 in. of top, so six pleats, each $1\frac{1}{4}$ in. double, just use up this extra material.

A Nainsook Petticoat is prettier gathered, with more fulness at the back than in front.

Bodice. Back Hems. 1 in. in width.

Arm-holes. Narrow hems. In calico or nainsook an edging of narrow lace is customary.

Neck. $\frac{3}{8}$ in. hem, with trimming as for arm-holes.

The middle of the skirt, prepared by pleating or gathering, should be placed to the middle of the top, then the ends should be fixed, and the remainder fitted in before hemming in place. The back should be made neat by tape, not less than $\frac{1}{2}$ in. wide, the top edge of which should be run or hemmed on *before* joining skirt and bodice.

Fastenings. Tapes at neck and waist to draw up the fulness. On the left-hand side these should be brought out through two eyelet-holes level with the hemming stitches, to allow right to fold over left.

Two small buttons and button-holes should be placed equidistant, on the back hems.

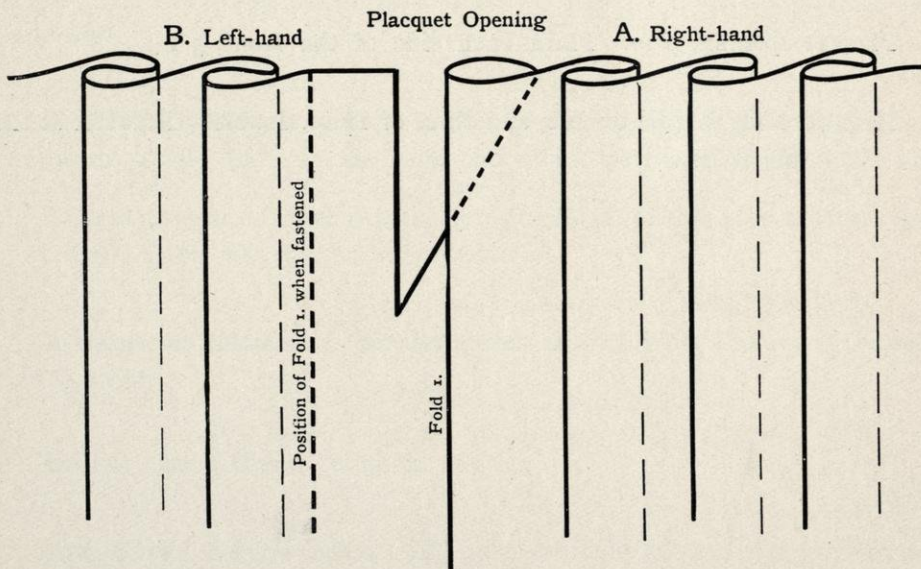
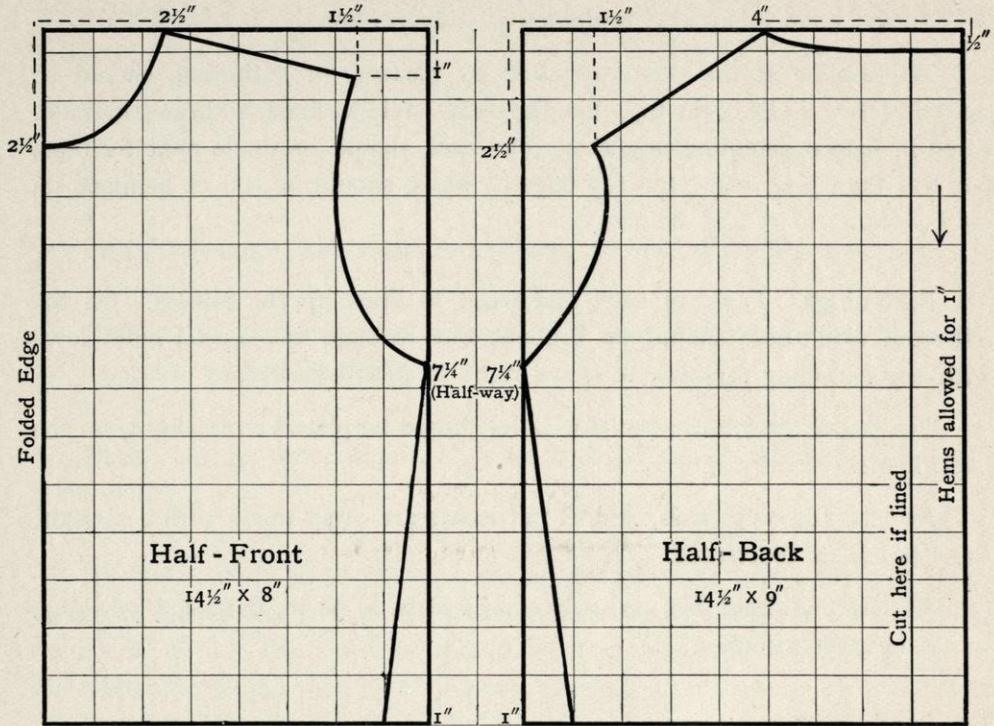
NOTE. For older girls, flannel petticoats are often made with a straight waist-band, as illustrated.

With a 3 in. hem, but no tucks, two widths of 30 in. flannel, $\frac{3}{4}$ yd. long, would be proportionate.

Band. $26\frac{1}{2}$ in. \times 5 in.

Placket-opening, 9 in. **Plain each side of the front,** 3 in.

Pleats. Four of 1 in. double, and three of $1\frac{1}{2}$ in. double—the latter at the back being the larger.



Note:- Diagrammatic. Top edges of Pleats shown to indicate Direction only.

PATTERN XIX.

XIX.

CHILD'S KILTED SKIRT (LINED).

						s.	d.
$\frac{3}{4}$ yd.	Serge, at $1\frac{3}{4}$ yd.	-	-	-	-	1	$1\frac{1}{2}$
$\frac{3}{4}$ „	Sateen, at $5\frac{3}{4}$ d. yd.	-	-	-	-	0	$4\frac{1}{2}$
$\frac{1}{2}$ „	Linenette, at $6\frac{3}{4}$ d. yd.	-	-	-	-	0	$3\frac{1}{2}$
$\frac{1}{2}$ „	Calico, at $4\frac{3}{4}$ d. yd.	-	-	-	-	0	$2\frac{1}{2}$
	Buttons, etc.	-	-	-	-	0	1
Total cost						2	1

As illustrated. Total length, 24 in. (Petticoat top, 12 in. front; Skirt, 12 in.). See Plate IX.

In the little skirt shewn, navy serge has been used, lined with sateen. The petticoat top is of black linenette, lined with calico.

White serge makes up in this way very successfully, but for first attempts, linen or cotton materials are preferable, because the folds stay in place better.

The pleating is much easier also when the skirt is unlined; $2\frac{1}{2}$ in. to 3 in. extra length must then be allowed for the hem.

For this size the materials, 27 in. to 30 in. in width, such as holland or drill, cut to advantage, three-quarters of a yard divided giving the exact length, $13\frac{1}{2}$ in.

If a hem is wished, two can be cut from $1\frac{3}{4}$ yards.

Skirt. As the skirt is perfectly straight, the cutting could not be simpler. **Cutting-out.** The only point requiring care is the necessity for exactness as regards the straightness.

The width back and front should be just double the length at least, *i.e.* for a skirt 15 in. long, two widths, 15 in. \times 30 in. would be needed. (If unlined, two widths, 18 in. \times 30 in.)

NOTE. The lining should be $\frac{1}{2}$ in. shorter than the serge, so that when made up the serge extends "upwards" on the inside a little way, to ensure a neat bottom edge.

Top. This can either be a petticoat bodice, or a band 2 in. wide when made, to button at the waist on to the stays.

The bodice can be lined if for winter wear. Even for lighter garments, it is better to have the weight of the skirt suspended from the shoulders.

Making-up. Skirt. Seams. Selvedges run and back-stitched, then opened and flattened.

Hem. 2 in. to 3 in. in width.

If the skirt is to be lined, both serge and lining should be joined as above—separately.

They should then be tacked together around the bottom with *all seams showing*—side seam of skirt to side seam of lining—then run. When turned to the right side, all raw edges will thus be hidden.

NOTE re Placket opening. As it is better to have an unbroken series of pleats, and one of these gives the "placket effect," the best way is:

In the case of the unlined skirt, to face both edges with a tape or very narrow strip of material ($\frac{3}{8}$ in. wide), as for the side of knickers.

In a lined skirt, the two raw edges—material and lining—can be turned in together to the wrong side, run and taped at the fork, if necessary.

The opening should be $2\frac{1}{2}$ in. in depth.

Pleating. Roughly speaking, the skirt has to be reduced by one-half.

This fulness can be disposed of by twenty pleats, $\frac{3}{4}$ in. thick.

The ten at the back should be $1\frac{1}{4}$ in. from fold to fold, and the ten in front $1\frac{1}{2}$ in. from fold to fold.

If it is found that the skirt does not then quite fit the bodice the pleats in front can be opened out slightly, or those in the back placed rather more closely, according to the requirements of the case.

At the placket-opening on the left-hand side, *B*, quite 2 in. plain should be left, as when fastened, *A* will fold over *B*, 1 in.

At *A*, 1 in. should be turned under to form a fold—the first pleat.

When the pleating has been tested and found correct, that is, fitting the bodice, × stitches should be used to hold all firmly in place at the top.

The bottom should then be measured and fixed in the same way, and if the material is springy, the edges of the folds should also be tacked.

No garment is better calculated to "show off" the good effects of pressing, and if the laundry teaching can be made to co-operate with that in needle-work, so much more interest will be aroused.

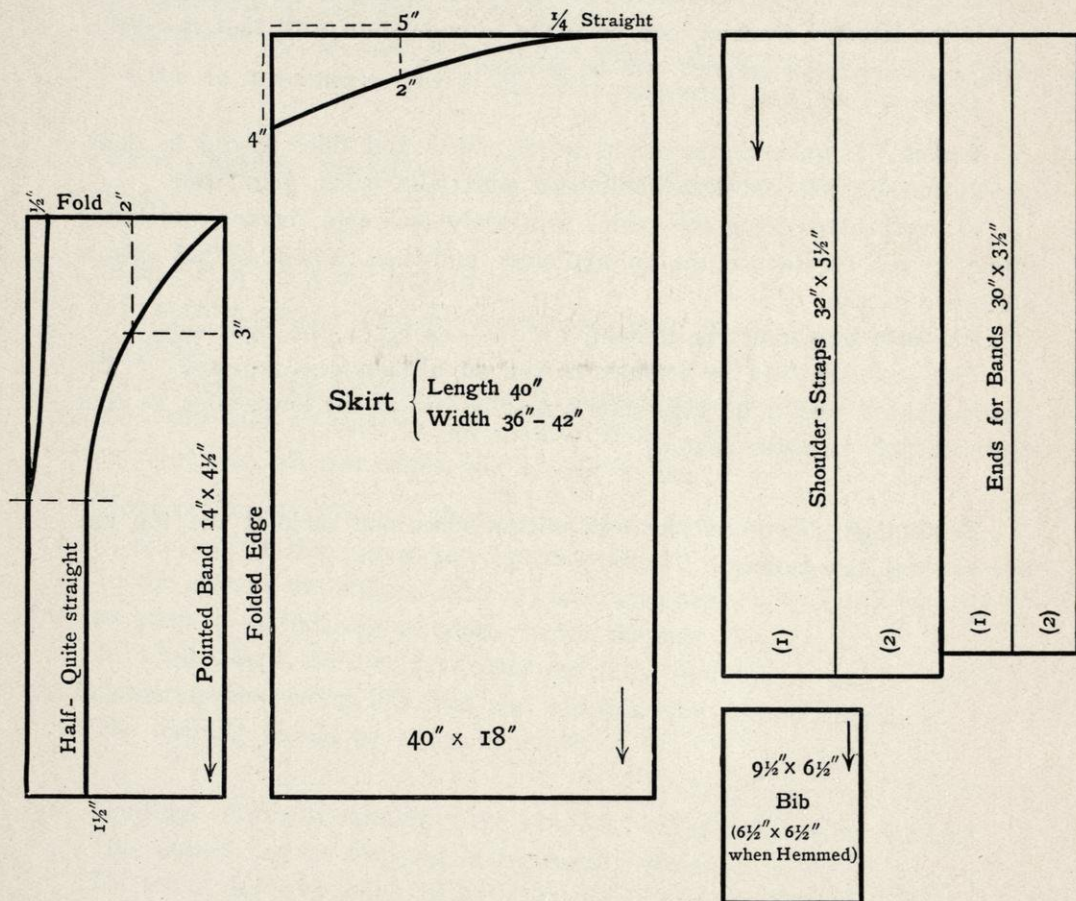
Bodice. If unlined, the seams at shoulders and sides should be done, and then the neck and arm-holes faced with false hems, $\frac{3}{8}$ in. wide.

If lined, after doing the seams separately (running), bodice and lining should be run together at the top and sides, and then turned, so that all raw edges are hidden.

The arm-holes must be finished by over-sewing on the right side.

The skirt can then be hemmed or run on, adjusting as required. If the top is unlined, wide 1 in. tape should first be run at the lower edge, so that the back may be made neat.

Fastenings. Four buttons and button-holes, one each at the top and bottom, and two between.



PATTERN XX.



APRONS. PATTERNS XX. AND XXI.
SLEEVE-GUARDS. PATTERN XXII.

XX.

WOMAN'S APRON.

								s.	d.
1 $\frac{3}{4}$ yds.	Mull Muslin, at 6 $\frac{3}{4}$ d.	yd.	-	-	-	-	-	1	0
	Cotton	-	-	-	-	-	-	0	0 $\frac{1}{2}$
								<hr/>	
Total cost								1	0 $\frac{1}{2}$

As illustrated. Total length of skirt = 36 in. inclusive of band.

This pattern is rather full in the skirt, and is therefore most suitable for making up in thin materials, as lawn or mull or book muslin, and it is a useful apron for nursing, or when doing fine sewing, etc.

It can easily be elaborated into a "maid's" apron by adding embroidery to the top of the bib, and to the edges of the straps to form epaulettes.

If cutting one only, 2 yds. of material would be needed—40 in. for the skirt and 32 in. for straps, etc.

This is exceedingly simple, as in most cottons the required lengths **Cutting-out.** can be *torn* off, the pointed band being the only piece to be cut with the scissors (with the corresponding slant at the top of the skirt). The lengths given for waist and straps are good selling measurements.

Skirt. If fine material, as mentioned, is employed, it is often better to hem **Making-up.** the selvages at the sides. If linen, it is not necessary.

The bottom *hem* should be 2 $\frac{1}{2}$ in. to 3 in. wide.

In the case of muslin, the fulness is prettiest gathered into the waist-band. Linen is better pleated. Whichever method is adopted, two points should be kept in view.

(a) It is not advisable to leave the middle of the front quite plain, as it is there that most of the hard wear occurs.

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(b) The fulness should not be carried too far around in a straight apron of this kind. As a rule the whole skirt should be set into 24 in. of band. In linen, 36 in. wide, about twelve pleats will suffice (each $\frac{1}{2}$ in. double).

The Bib should be made and set into the top of the band *before* joining skirt and band.

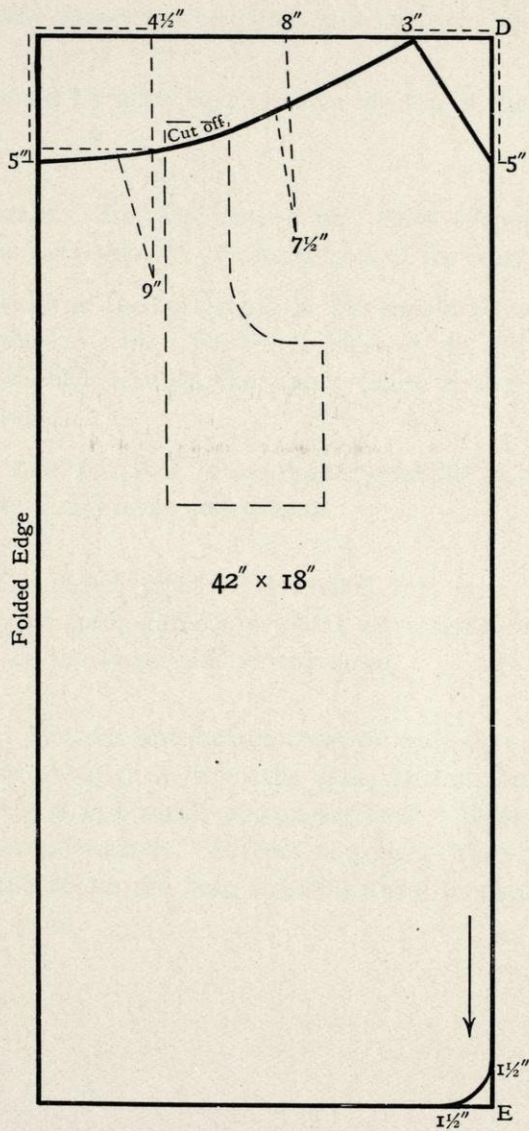
Bib and Straps. Bib, top hem, 2 in. Sides—hemmed between straps, which should be over-sewn for the remainder of the length.

The total width of the bottom of the bib should be reduced (by gathering the single material) to 7 in. The lower edges of bib and straps can then be run and back-stitched between the upper edges of the band, when this is run along the top.

Great care must be taken to see that the middle of band and bib agree, as any error here would be so conspicuous.

Joining. The centre point of the band, too, must be carefully placed to the centre of the apron-gathers or pleats when setting in the fulness. The projecting ends of the band can be over-sewn.

Fastenings. Buttons and button-holes or wide tape strings at the ends of the band, and about 3 in. from the ends, buttons on the band to meet button-holes on the straps, which cross at the back. These will require adjusting to the individual wearers. In thin materials, when making for general sale, hemmed ends to tie are best, stitching them in place before closing up the ends of the band.



PATTERN XXI.

XXI.

FULL SIZE LINEN APRON.

					<i>s.</i>	<i>d.</i>
$1\frac{3}{4}$ yds. Linen Dowlas, at $6\frac{3}{4}$ d. yd.	-	-	-	-	1	0
Tape and Cottons	-	-	-	-	0	1
					<hr/>	
Total cost	-	-	-	-	1	1

As illustrated. Length of skirt in front = 36 in.

Though linen suitable for this purpose is generally 36 in. wide, it is possible to obtain a 42 in. width which cuts to greater advantage. Retaining 36 in. for the skirt, the 6 in. strip from the side is then sufficient for pocket, etc. Many people prefer aprons of this character without a bib. For general sale the length might well be 45 in. before shaping the top. Without a bib, and cut from 42 in. material, $1\frac{1}{4}$ yds. only would be required. (Cost $9\frac{1}{2}$ d.)

In the case of young children, this is one of the patterns which might be cut out by the aid of a prepared flat pattern. Cut as in Fig. F, p. 104. Cutting-out.

The darts are better not cut at all, but simply pencilled.

If the entire pattern, as shewn in Fig. F, be pinned in place (on the 36 in. width), this marking out of the darts can be done first. The points can then be folded back out of the way at *X*, and there will be a clear field for cutting away the top shaped piece.

The slope at *D* and rounded corner at *E* present no difficulty if thus cut. The long 6 in. strip cut from the side will remain for pocket, etc.

The Pocket is very simple. The 6 in. square at the bottom should be folded first. If a crease be then made right down the centre, and cut down from the top for 6 in. the remaining 3 in. can be curved as shewn.

A 1 in. strip will be needed for facing the top edge of the skirt.

The Bib, for the sake of economy, is made with a seam at the shoulder.

The change from the convex to the concave curve in the outside edge, it should be noted, takes place exactly half-way.

The Straps should have $\frac{1}{2}$ in. taken off at *A*, *B*, but the slant at the bottom may be left until making up, as it is rather easier to hem the sides first and cut afterwards, and the whole of this shaded part is not cut off.

If preferred, the straight bib given for Pattern XX. might be used with this skirt.

Making-up. **Skirt.** $\frac{1}{4}$ in. hem—sides and bottom.

The slant at *D* may be done in the same way, but for those preferring an apron buttoned back, a 1 in. false hem may be fixed here, on which the button and button-hole could be placed.

Darts. Back-stitch—graduating carefully. Afterwards flatten well away from the front.

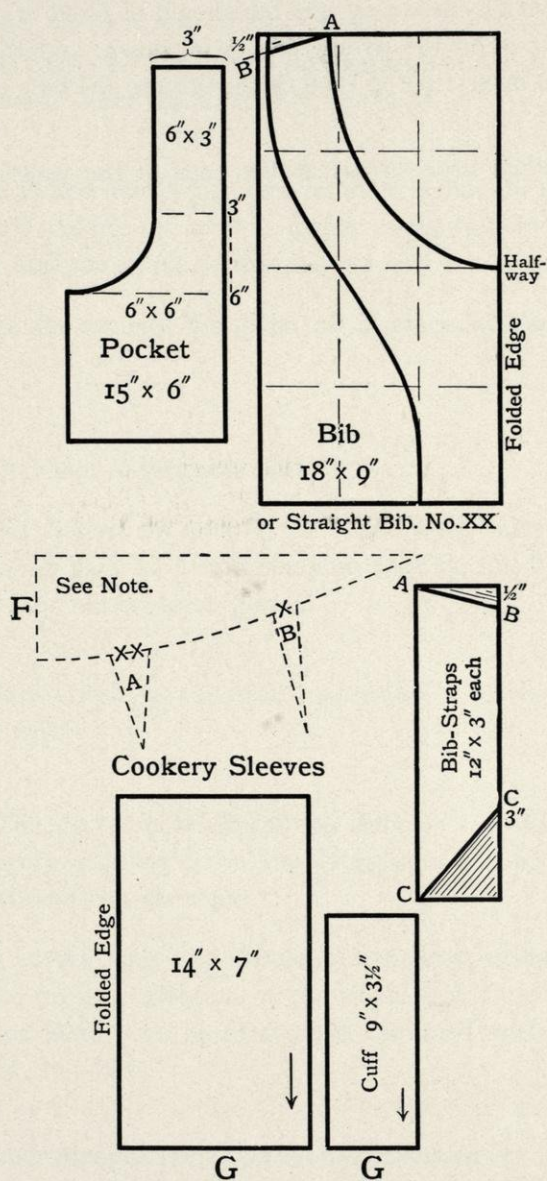
Pocket. The curve makes hemming difficult. Binding with wide tape is more satisfactory, running it on the wrong side, folding over and hemming to hide these stitches on the right.

The fixing of the long side should be perfectly straight. A good guide is a well-marked crease. Because of the slope at the top, the pocket should project there, as shewn, to be afterwards trimmed with the scissors, level with the top of the skirt.

The Bib and Straps should be seamed together at *A*, *B*, and hemmed (narrowly), except at the short ends. 3 in. from the bottom, fold as shewn, from *C* to *C*, and over-sew to form a sharp point which can be pinned in position when worn. Trim the projecting edges, and turn in and over-sew, as the extra thickness will be an advantage.

After facing the top of the skirt by running the 1 in. strip on the right side, and hemming it on the wrong, the bib should be fixed in position by two rows of hemming, one on the wrong side, $\frac{1}{2}$ in. down, and the other on the right side, to fasten down the top edge of the skirt to the bib.

Fastenings. Wide tape strings at the ends of the waist-band.



PATTERNS XXI. AND XXII.

XXII.

SLEEVE GUARDS.

						s.	d.
$\frac{1}{2}$ yd. Casement Cloth, at 5 $\frac{3}{4}$ d. yd.	-	-	-	-	-	0	3
Tape, Buttons, etc.	-	-	-	-	-	0	0 $\frac{1}{2}$
As illustrated.							
Total cost	-	-	-	-	-	0	3 $\frac{1}{2}$

These are most simple to make, and are particularly suitable for first attempts at (1) fixing and setting gathers into a band, and (2) the working of buttons and button-holes.

Cream casement cloth has been used for the one photographed. It is soft, and easily washed and done up, and is often preferred to calico or holland on that account.

These are quick-selling articles where girls are attending Cookery Classes, and form a good companion pattern for the Woman's Cooking Apron.

This could hardly be simpler. See Fig. G. The band must be cut from Cutting-out. the side strips (with the selvedge).

Seam. Run and fell, 2 in. open at the wrist end.

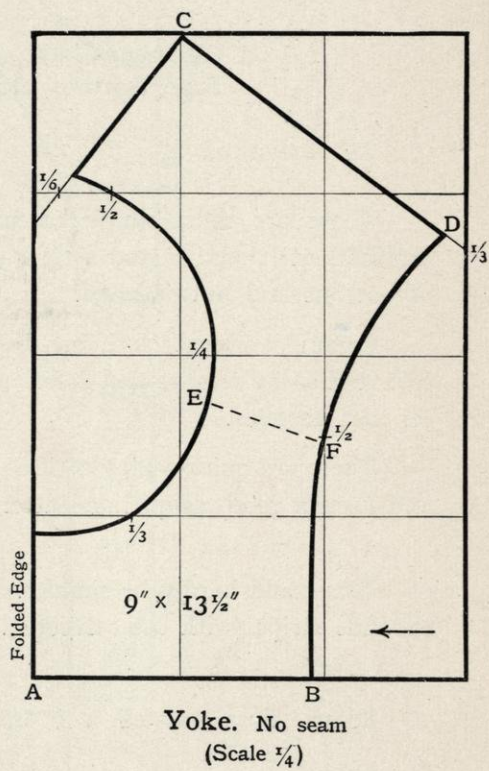
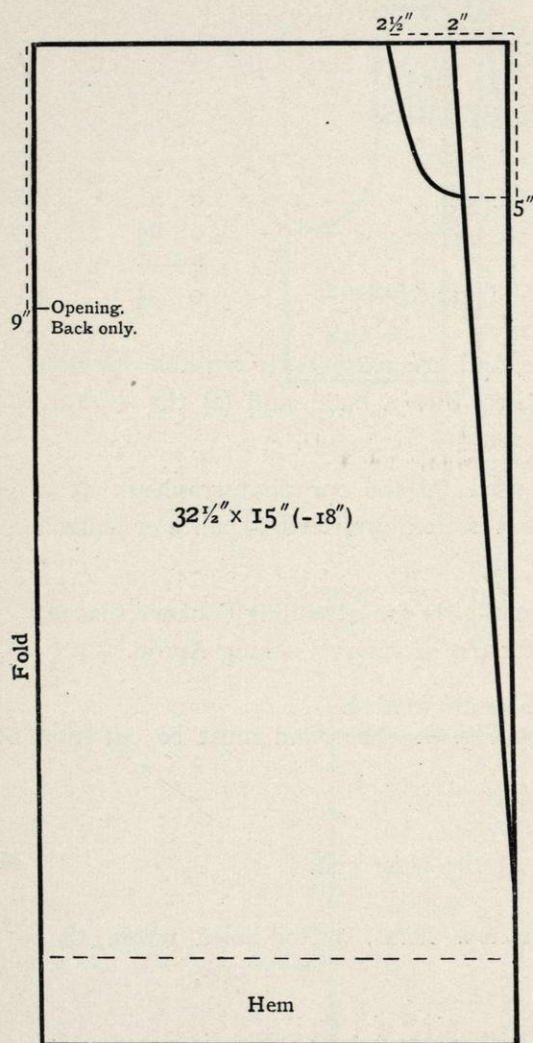
Making-up.

Opening at Wrist. Graduated narrow hems, button-holed where they meet.

Top Hem. $\frac{3}{8}$ in. wide, threaded with narrow tape. Elastic deteriorates in the washing, but can be used if desired.

Band. 1 in. plain at each end. Gathers fullest in the middle.

Button and Button-Hole. One or two, as preferred. In making these, care is needed to see that the sleeves *pair*.



PATTERN XXIII.



PINAFORES. PATTERNS XXIII., XXIV., AND XXV. (A AND B).

XXIII.

YOKED PINAFORE.

						s.	d.
	1½ yds.	Muslin, at 6¾d. yd.	-	-	-	0	10¼
	½ yd.	All-over Embroidery, at 1/6¾ yd.	-	-	-	0	9½
(41 in.)	1¼ yds.	Wide Embroidery, at 5¾d. yd.	-	-	-	0	7¼
(23 in.)	¾ yd.	Narrow Valenciennes, at 1¾d. yd.	-	-	-	0	1½
		Tape, Cotton, etc.	-	-	-	0	1½
						<hr/>	
		Total cost	-	-	-	2	6

As illustrated. Total length in front, 32 in.

Made up in muslin and embroidery, as shewn, this forms a good protection for a dainty dress. 3 yds. will cut two, but one cut singly would break into 2 yds., because of the length.

This Pattern is equally suitable for making up in linen, plain art colours, or strong print. The cost would then be much less (as the epaulettes would be omitted)—from 1/1 to 1/6, according to material chosen.

Skirt. The skirt is cut, for bigger girls, to be a double square at least **Cutting-out.** when made, that is, in thin materials.

In heavier materials, however, a narrower pinafore may be made, *e.g.* a 30 in. print with a well-covered surface may be made with a 33 in. skirt.

In the case of many muslins, too, the goring may be dispensed with, and the making-up thereby simplified, as there will be no need to shape the bottom.

If very slight goring be decided upon, it is well to leave just over double the width of the hem perfectly straight at the end of the seam.

A very pretty finish at the bottom is a whipped frill edged with narrow lace, especially in the smaller sizes. If this be used, or insertion let in above

the hem, the skirt must be cut correspondingly shorter. If tucks are required, double the width of each must be added to the total length.

The pinafore can either be open down the back 12 in. or the whole way.

Yoke. If the yoke is to be of embroidery of decided design, care must be taken to so fold that the pattern each side of the central fold agrees, not always an easy matter. As a rule, too, this all-over embroidery cuts to better advantage when the wider kind is used, and two yokes cut at once.

If necessary, a join can be made at the shoulder, and this is a more economical way of cutting.

To do this, crease the pattern, so that *A, B* meets *C, D*, and make the seam at the shoulder crease *E, F*, remembering to allow $\frac{1}{4}$ in. on each side for joining.

A very pretty yoke can be made with insertion and tucked muslin alternately, arranged in various ways. This is not difficult if tacked on a tissue-paper yoke, joined, and the paper afterwards torn away.

The fixing should start from the centre front fold, to ensure the matching of the two sides.

Making-up.

Seams. Double run.

Arm-holes. Narrow hems, strengthened at the bottom by narrow tape.

Skirt Bottom Hem. $2\frac{1}{4}$ in. to 3 in. wide, according to size of pinafore.

Fulness. Gathers in fine material, box-pleats in linen.

Yoke. If lined, join yoke and lining, then tack all around 1 in. from the edge, and set in the fulness of the skirt, back and front.

The shoulders can be finished with an epaulette of embroidery, as illustrated, or with a frill of material set between yoke and lining.

This should be gathered, the middle placed to the shoulder crease, and the ends brought down and graduated off about $1\frac{1}{2}$ in. or 2 in. below the yoke-

line, and the whole hemmed in. At the ends where there is no yoke-lining to cover the raw edges, a narrow hem at the back should be made, after trimming away the superfluous stuff.

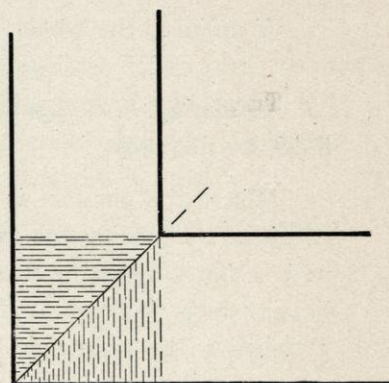
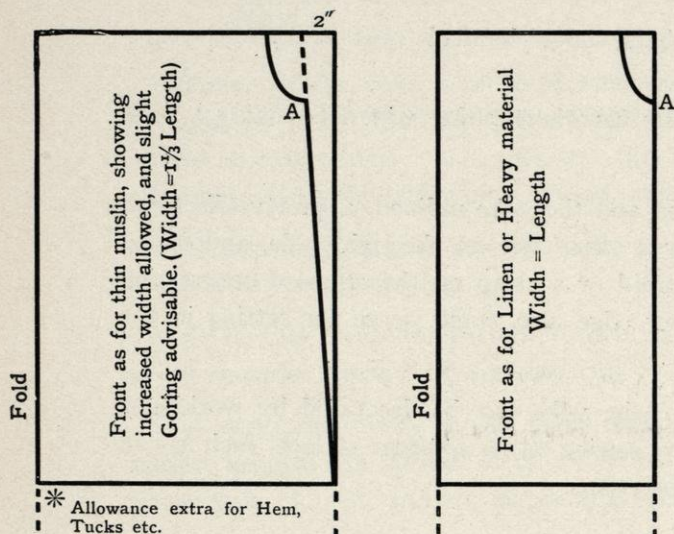
If unlined, the whole of the back should be made neat with narrow tape.

Trimming. An edging of quite narrow *or* rather wide lace makes a good finish at the neck.

Where the pinafore is of linen and the yoke unlined, a pretty effect can be given by turning the neck curve over, once, to the right side, and facing with a fancy galon or washing braid or a strap on the cross of contrasting linen, which, if fixed at the lower edge also, could serve for setting in the gathers on the right side.

If a plain colour be chosen, the yoke can be decorated by working a spray or knot in each corner, or by sewing on an *appliqué* of lace, such as can be obtained by dividing many insertions.

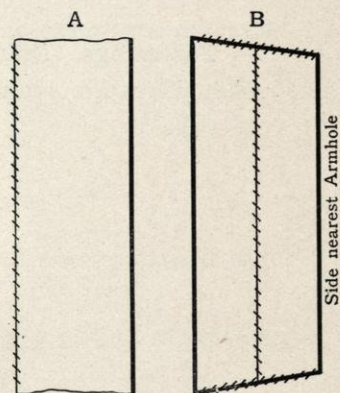
Fastenings. Pearl buttons should be used, and in the case of embroidery yokes, loops are preferable—one at the top, and one on the bottom edge of the yoke.



Mitred Corners. Join on Diagonal. Shaded portion afterwards trimmed off. Each corner takes "twice" the width of the Bands.

Dimensions of Bands etc. 4 sizes. $\frac{1}{4}$ " turnings allowed.					
Skirt Double square of:-	Front Bands	Back Bands	Straps	Armhole Depth Width	
18"	$8\frac{1}{2}" \times 4"$	$4\frac{1}{2}" \times 4"$	$4\frac{1}{2}" \times 3"$	4"	$1\frac{1}{2}"$
25"	$10" \times 4"$	$5\frac{1}{2}" \times 4"$	$5\frac{1}{2}" \times 4"$	$4\frac{1}{2}"$	2"
30"	$10\frac{1}{2}" \times 4\frac{1}{2}"$	$6" \times 4\frac{1}{2}"$	$6" \times 4\frac{1}{2}"$	$4\frac{1}{2}"$	2"
34"	$11" \times 4\frac{1}{2}"$	$6" \times 4\frac{1}{2}"$	$6" \times 4\frac{1}{2}"$	5"	$2\frac{1}{2}"$
plus allowance as above.					

* Allowance extra for wide Bottom Hem = $2\frac{1}{2}" - 3"$.
If tucked, each tuck will require double its own width.



"A." Strap. Long edges seamed.
"B." Strap flattened, to bring seam in middle of under-side, and ends folded in as suggested.

XXIV.

THE "STRAP" PINAFORE.

					s.	d.
	$\frac{1}{2}$ yd. Nainsook, at $6\frac{3}{4}$ d. yd.	-	-	-	0	$3\frac{1}{2}$
	$\frac{3}{4}$ „ Insertion, at $4\frac{3}{4}$ d. yd.	-	-	-	0	$3\frac{3}{4}$
	1 „ Wide Lace, at $3\frac{3}{4}$ d. yd.	-	-	-	0	$3\frac{3}{4}$
(20 in.)	$\frac{3}{4}$ „ Narrow Lace, at $1\frac{1}{2}$ d. yd.	-	-	-	0	$1\frac{1}{4}$
	Buttons, Cotton	-	-	-	0	$0\frac{3}{4}$
					<hr/>	
As illustrated.	Total cost	-	-	-	1	1

Total length in front, 18 in.; total width, 38 in. (no side seams).

For school purposes this pattern is an old friend, because of its simplicity in cutting and making up, and its adaptability to so many materials and styles.

For very little pinafores, many of the fancy embroidered muslins work up well with insertion straps and shoulder frills of lace or embroidery.

For heavier wear, the soft finished linens made with crochet tops of the same size as the straps, and a band of insertion let in above the bottom hem are very effective.

For boys' wear, where a plainer pinafore is required, holland or linen should be employed, with, if preferred, $\frac{1}{2}$ in. strappings of linen in a contrasting shade.

The fulness should be box-pleated, and the whole pinafore cut rather wider.

In yosemite or print, very useful overalls for older girls can be made in this way. The width should never be less than the length, and in little pinafores or thin materials should exceed it.

The dress is more completely protected if the backs are made with an opening only (quarter of the total), though in this case ample fulness should be allowed.

As the larger sizes require the full width of material, it is more economical to cut large and small pinafores at the same time.

The bands for both can be obtained from the surplus strips left from the skirt of the small garment.

Cutting-out. The points needing attention are very few. If the material is a fancy-patterned one, with the design running in one direction only, care must be taken when cutting the arm-holes to see that the front and backs match.

At point *A* the cut should not be made sharply upwards, because the corner formed would be difficult to fix.

If frills are to be used, either for the bottom edge, or let in under the lower edges of the yoke, they should be torn *across* the selvedge. (Allow once and a half times the width to be trimmed.)

All bands and straps are, of course, cut *with* the selvedge.

Making-up. **Seams.** Selvedges, if perfect, may be oversewn; if not, they can be run and back-stitched. Raw edges—double run.

Hems. Wide, $2\frac{1}{4}$ in. to 3 in. Back opening, $\frac{1}{4}$ to $\frac{1}{2}$ in.

Arm-holes. Narrow hems strengthened at the bottom by tape.

Bands and Shoulder Straps. 1 in. should be left ungathered at the ends nearest the arm-holes, and care taken to see that the middle of skirt and front band correspond.

The straps should be over-sewn, and then opened out and flattened, so that the sewing comes in the middle of the under surface. See Diagrams A, B.

In turning down the ends for sewing on to the bands, quite $\frac{1}{4}$ in to $\frac{3}{8}$ in. *more* should be turned in at the end which is to come nearest to the arm-hole.

This is to allow for the greater thickness of the shoulder nearer the neck.

The seaming will, of course, be done on the wrong side.

If of insertion, the top could be mitred, as shewn, to form a square yoke, though this is difficult for young children.

Trimming. If bands and straps are of insertion, these are daintiest left transparent, and taped at the back.

If soft, wide lace be used to fall over the top edge of plain bands, ample must be left at the corners.

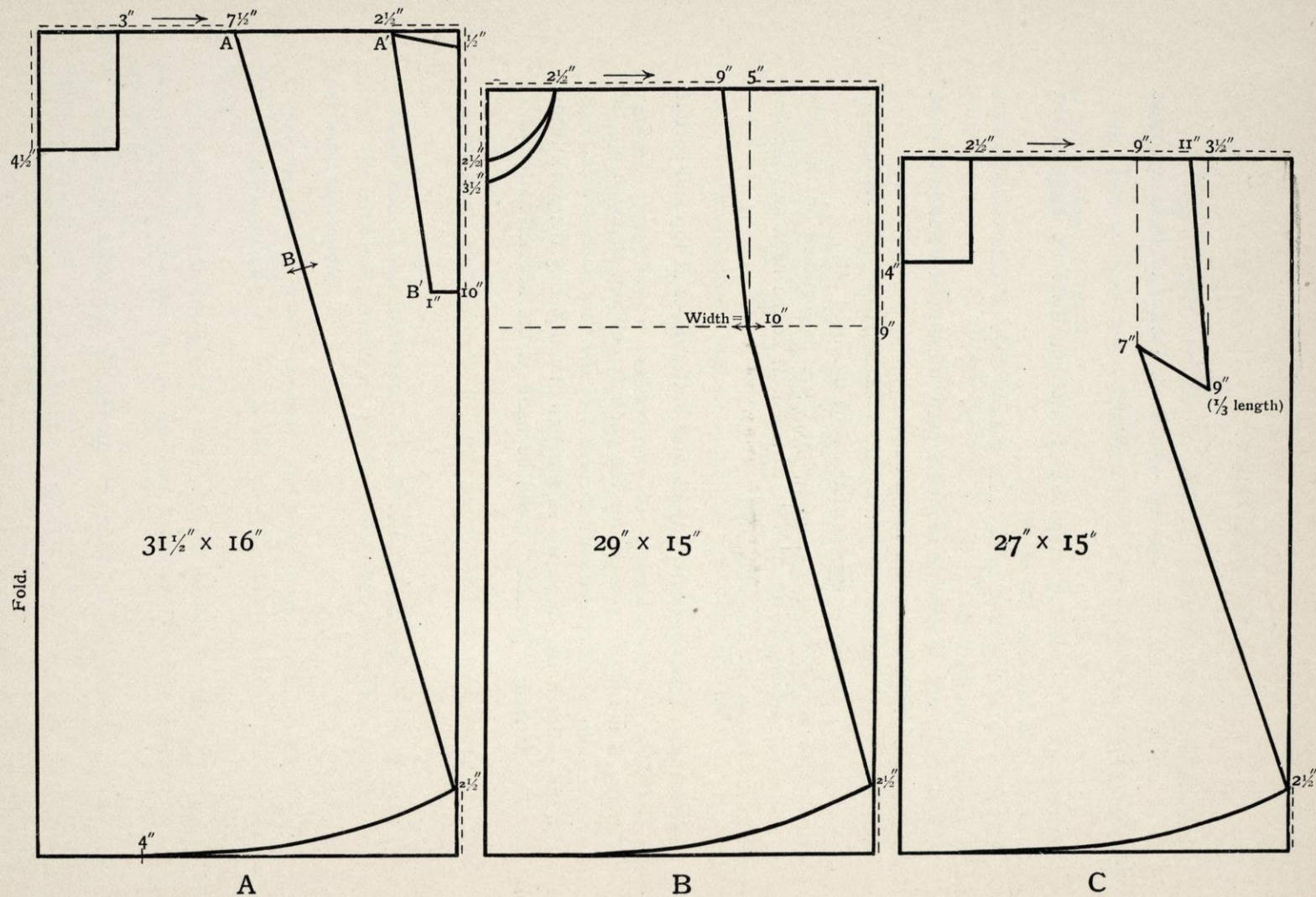
When strappings of linen or braid are used, these must be sewn in place *before* the ends of the bands are seamed up.

Where crochet tops are used, they are most effective when sewn on to $\frac{1}{4}$ in. bands, into which the fulness of the skirt has been set.

Epaulettes should be eased on, and at the ends hemmed on the right side, when the superfluous lace can be trimmed off at the back and the raw edges turned under for a narrow hem.

Fastenings. Linen or pearl buttons with button-holes at top and bottom edges of band.

As this is a suitable pattern for the younger children to make up, the button-holes may be dispensed with in favour of the very narrow tape loops, so that the children may have the satisfaction of completing the work themselves. If preferred, "pressers" could be used on the heavier materials.



PATTERN XXV.

XXV.

GIRLS' ONE-PIECE PINAFORES.

								<i>s.</i>	<i>d.</i>
1 $\frac{3}{4}$ yds.	Casement Cloth, at 5 $\frac{3}{4}$ d. yd.	-	-	-	-	-	-	0	10 $\frac{1}{4}$
	Cotton	-	-	-	-	-	-	0	0 $\frac{1}{4}$
								<hr/>	
As illustrated.						Total cost	-	-	0 10 $\frac{1}{2}$

Total length, shoulder to hem, 28 $\frac{1}{2}$ in.

For children who have not reached the pleating or gathering stage, but who can sew neatly, this plain pinafore is just what is required, as hemming, running and over-sewing are the only stitches required.

It can be made up in print, drill, holland, linen, or, as above, in casement cloth (cinnamon brown, with a strapping of pale green).

This is most simple in Pattern *B*. For such young workers the flat pattern **Cutting-out.** would be used. The neck may be made square, round or pointed, the first, perhaps, being most effective, though then the corners present a little difficulty, as they must be mitred to allow for a fold to be made when trimming.

For the rounded neck, as shewn, the false piece should not exceed 1 in. in width, then no little pleats will be required. 1 $\frac{5}{8}$ yds. of material is sufficient for one pinafore. False pieces will account for the additional eighth of a yard.

Seams. Double run.

Making-up.

Hems. 1 in. A wider hem is too difficult for young children, for this lower edge must be rounded near the seams, so that in a wide hem, again, pleats would be necessary.

Neck and Arm-holes. The curves for the neck and arm-holes may be finished off in various ways.

1. A cross-piece may be used to form a false hem, either on the right side, as shewn, or on the wrong. If of contrasting colour or pattern, *e.g.* a navy and white-striped edge with a holland pinafore, or a scarlet with a navy blue, a pretty effect may be obtained by fixing the hem so that a narrow heading of it shews on the right side. Piping is very suitable for this purpose, but probably too difficult for the little workers who would be given such a garment.

Where the pointed neck is chosen, a tiny pleat will be necessary just at the point, back and front, to prevent "pulling."

2. A very dainty top may be made in the case of a plain material by fixing a 1 in. strapping of white on the right side and ornamenting it with fancy stitching, in washing silk or thick cotton in colour to match.

3. Many washing braids are suitable and fancy galons. These would be run on, top and bottom, after turning down the edge of the garment once.

NOTE. (a) In the case of the squared neck, for the facing a perfect right angle must be obtained, and this can be done only by folding over the material quite accurately. With quite young children this would probably be most satisfactorily achieved, if the whole strapping were *fixed* before sewing any of it on. The top edges would then be over-sewn and the rest hemmed.

(b) At the bottom of the arm-hole the front end of strapping should be neatly folded upwards and to the back, to hide the other end. After trimming away superfluous stuff it can then be hemmed.

Fastening. No fastenings are necessary, but, if wished, an opening could be made on the shoulder to correspond with a button on the blouse or dress.

To do this, the shoulder should be cut about 1 in. higher, then divided right across, and each edge finished off with a $\frac{1}{4}$ in. hem.

These can then be joined again strongly together at the ends, leaving an opening the length of a button-hole in the middle ready for the button on the dress.

For the rounded top a tape could be inserted, bringing out the ends on the *wrong* side, and for thin children this improves the appearance of the pinafore on the shoulders.

If strappings of any kind to match the top are placed on the front of the pinafore, they should be pointed at the free ends. At the top the ends will be hidden by the binding.

Pattern A. For Pattern A, print, striped and plain, has been used. A very pretty effect is obtained by reversing these, using a striped or fancy strapping on a plain material. The sleeves have been folded under in the photo to economise space, but are edged with a piece shaped as in the pattern.

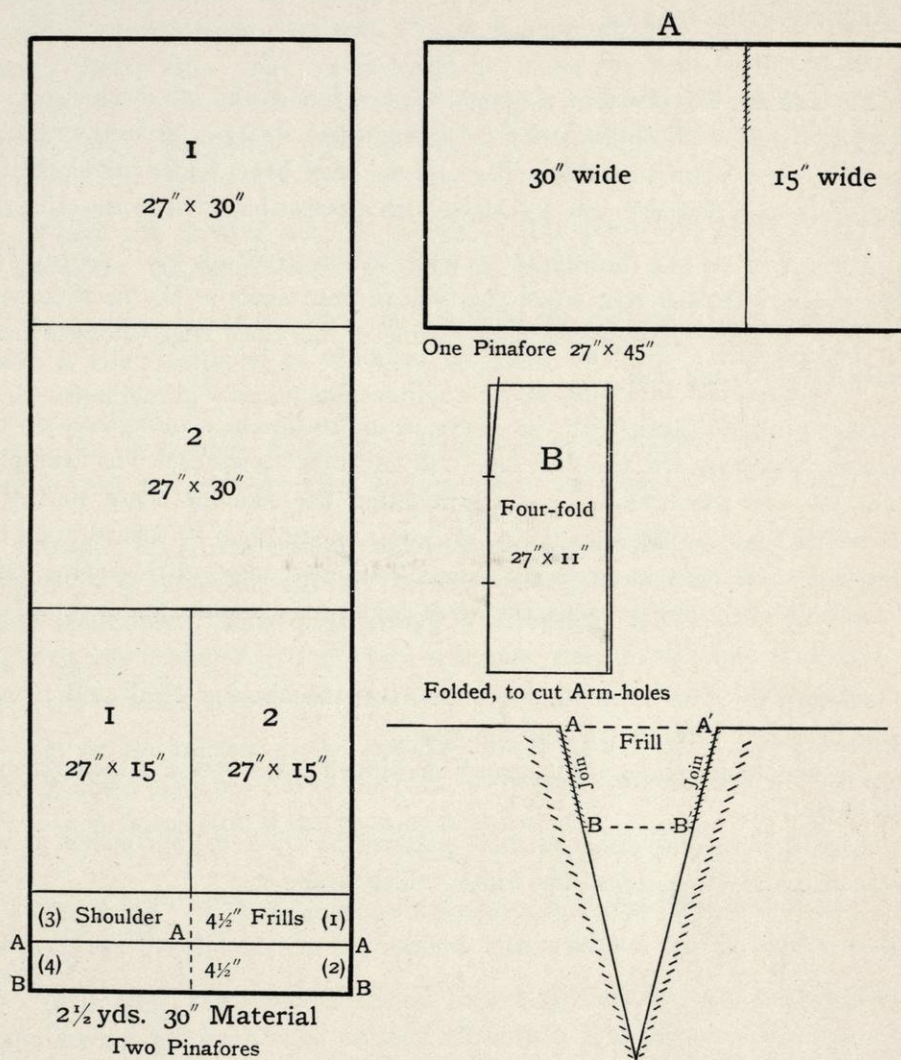
The facing for the neck is $2\frac{1}{4}$ in. wide, finished (cut $2\frac{3}{4}$ in.). As this is a wider pinafore than B, four small pleats have been made at the neck corners, each $\frac{3}{8}$ in., double, those at the back resting on the open edge, those in front folding over beyond this.

Care must be taken with the sleeve facing to fix the *slanting edge* on the pinafore, otherwise the shoulder line will be tilted upwards. The trimming should be first prepared by running together the straight edges to within $\frac{1}{2}$ in. of the bottom. The raw edges remaining should then be turned in on the wrong side, and the $\frac{1}{2}$ in. strongly seamed—the two edges of the facing, then the two ends of the lining—when the whole can be fixed in place and hemmed on.

Pattern C. This is another variation of the above. Neck and sleeves should be faced with contrasting material.

The angle under the arm-hole must be snipped at the back and strengthened with tape.

When lengthening either of these patterns by three or four inches, it will not be necessary to increase the width, which is ample.



PATTERN XXVI.

XXVI.

SIMPLE PINAFORE.

						s.	d.
1 $\frac{1}{4}$ yds. Casement Cloth, at	5 $\frac{3}{4}$ d. yd.	-	-	-		0	7 $\frac{1}{2}$
Tape, Cotton	-	-	-	-		0	0 $\frac{1}{2}$
As illustrated.							
	Total cost	.	-			0	8

Total length in front = 25 in.

For the children unable to pleat or gather, this most simple little pinafore pattern is both suitable and, if carried out in attractive colours and material, saleable.

Casement cloth is a very good fabric for the purpose, as most artistic tints can be obtained in it. It is also soft and pleasant to work on.

Spotted or fancy muslin, with embroidery frills, would be very dainty.

If an embroidered edge, too, were chosen, the monotony of so much hemming would be obviated for very little girls.

By cutting in twos, 1 $\frac{1}{4}$ yds. is sufficient. Cutting one only, 1 $\frac{1}{2}$ yds. would be required. **Cutting-out.**

To cut two, take 2 $\frac{1}{2}$ yds. of 30 in. material.

$\frac{1}{4}$ yd. divided across the selvedge, and then halved, will provide four frills of 15 in. \times 4 $\frac{1}{2}$ in. In a heavy print or linen this is rather full, 13 in. \times 4 $\frac{1}{2}$ in. would do.

The remaining 2 $\frac{1}{4}$ yds. divide into three lengths of $\frac{3}{4}$ yd. each. Split one of these into two, lengthwise. Each pinafore will then have 1 $\frac{1}{2}$ widths, as in A.

Before cutting the arm-holes, the width and half-width should be joined —if with a double run, the selvedges can be left for the back. Then fold in

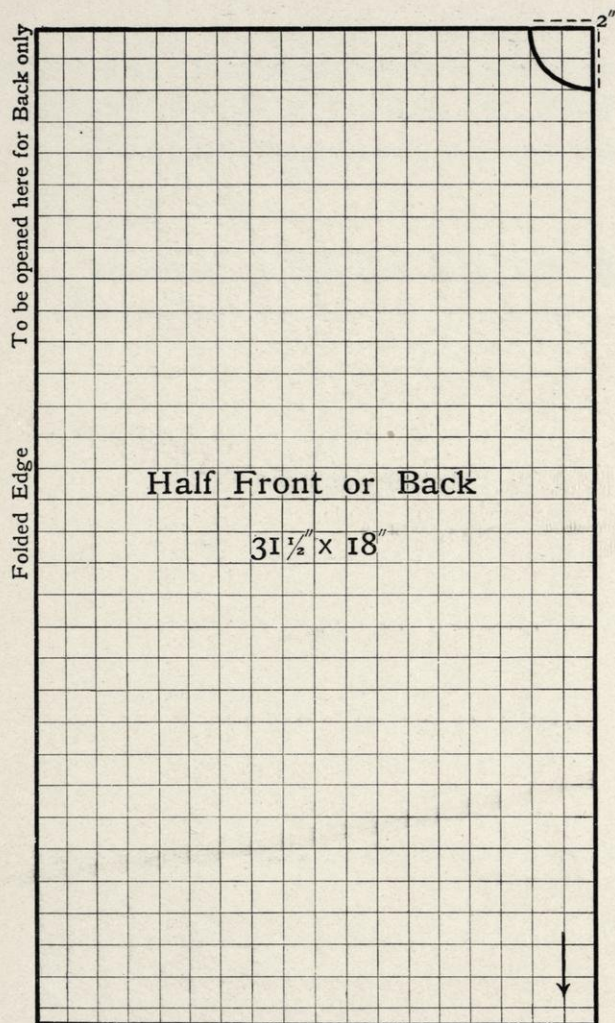
four, leaving 1 in. extra at the back, and slant off 1 in. at the top to one-third of the way down. See *B*.

Making-up.

Hems. For frills and arm-holes, narrow $\frac{1}{4}$ in. hems graduated. To put in the frills, over-sew on the wrong side from *A* to *B* and flatten.

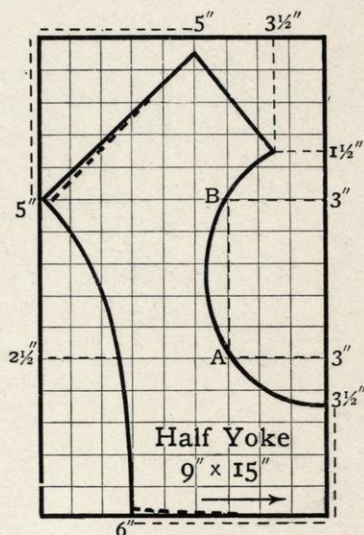
The whole of the top can then be hemmed, $\frac{3}{8}$ in. to $\frac{1}{2}$ in., and the bottom 1 in.

Fastening. A tape draw-string right through the top hem, stitched in the middle.



Skirt from $1\frac{3}{4}$ yards

PATTERN XXVII.



Note that point B is not exactly over point A

or

Alternative Pattern No. 23
(Lower in Neck and slightly smaller
than this one)

PLATE VIII.



OVERALLS. PATTERNS XXVII. AND XXVIII.
PINAFORE. PATTERN XXVI.

XXVII.

OVERALL WITHOUT SLEEVES.

						s.	d.
3 yds. Print, at $6\frac{3}{4}$ d. yd.	-	-	-	-	-	1	$8\frac{1}{4}$
Buttons, etc.	-	-	-	-	-	0	$1\frac{3}{4}$
						<hr/>	
As illustrated.	Total cost					-	1 10

Total length in front = $31\frac{1}{2}$ in.

This pattern is very effective when made up in a fairly heavy linen, with three large box pleats at back and front.

It is to be worn with blouses, and allows just the sleeves and about 2 in. below the collar-line of these to shew.

Very pretty combinations of colour can be made with the two garments, e.g. a soft white-spotted muslin with a pale art green dress, or a small-checked light blue zephyr top with a navy blue skirt.

In the size shewn, a good ordinary print was used, but, as the width is 30 in. only, it was necessary to gore the skirt, so 3 yds. were required.

Many dress linens are 36 in. to 40 in. wide. With these no gores would be needed, so that the whole garment could be cut from $2\frac{1}{4}$ yds., if not exceeding $31\frac{1}{2}$ in. length of skirt (two lengths of $31\frac{1}{2}$ in. = $1\frac{3}{4}$ yds., and $\frac{1}{2}$ yd. for the yoke). A 40 in. material would be wide enough up to 36 in. length ($2\frac{1}{2}$ yds. would cut one).

Using good linen, therefore, at $9\frac{3}{4}$ d. yd. (40 in. width), an overall $32\frac{1}{2}$ in. long when made (*with* the yoke, 35 in. long) could be obtained for just over 2/.

Skirt. This is better left straight at the sides, otherwise the "rounding" necessary at the bottom edge introduces difficulty in fixing such a wide hem. Cutting-out.

Yoke. The yoke must be cut very exactly, as on the perfection of the neck curve depends so much. In practice, it would be well to check the shape here, by placing the teacher's pattern on that drawn by the children before cutting. If the children are young, they will probably cut from the flat pattern straight away.

Making-up. **Skirt. Seams.** Over-sew, if selvedges, otherwise run and back-stitch and flatten out, or double run.

Hems. At the bottom, 3 in. width; at the armholes, narrow, $\frac{1}{4}$ in.

Back-opening. $\frac{1}{2}$ in. hems—both sides alike—folded over at the bottom from right to left, and stitched across.

Fulness. (a) *Gathering.* This can be disposed of by two rows of gathering, $\frac{1}{8}$ in. apart and $\frac{3}{8}$ in. from the top edge, which should be folded over for an inch. The gathers can be firmly back-stitched then on to the yoke.

(b) *Box Pleats.* In the *front* a centre pleat of $3\frac{1}{2}$ in. width, with one each side, 3 in. across, $\frac{1}{4}$ in. plain between each (for 36 in. width thin material).

In the *back*, two half-pleats from the middle, each $1\frac{3}{4}$ in. from the edge of the hem, and one pleat each side, $2\frac{1}{2}$ in. across, $\frac{1}{4}$ in. plain between.

The pleats should meet at the back, and great care should be taken to start in each case exactly from the middle, and to measure correctly, also to keep the material at the top perfectly level.

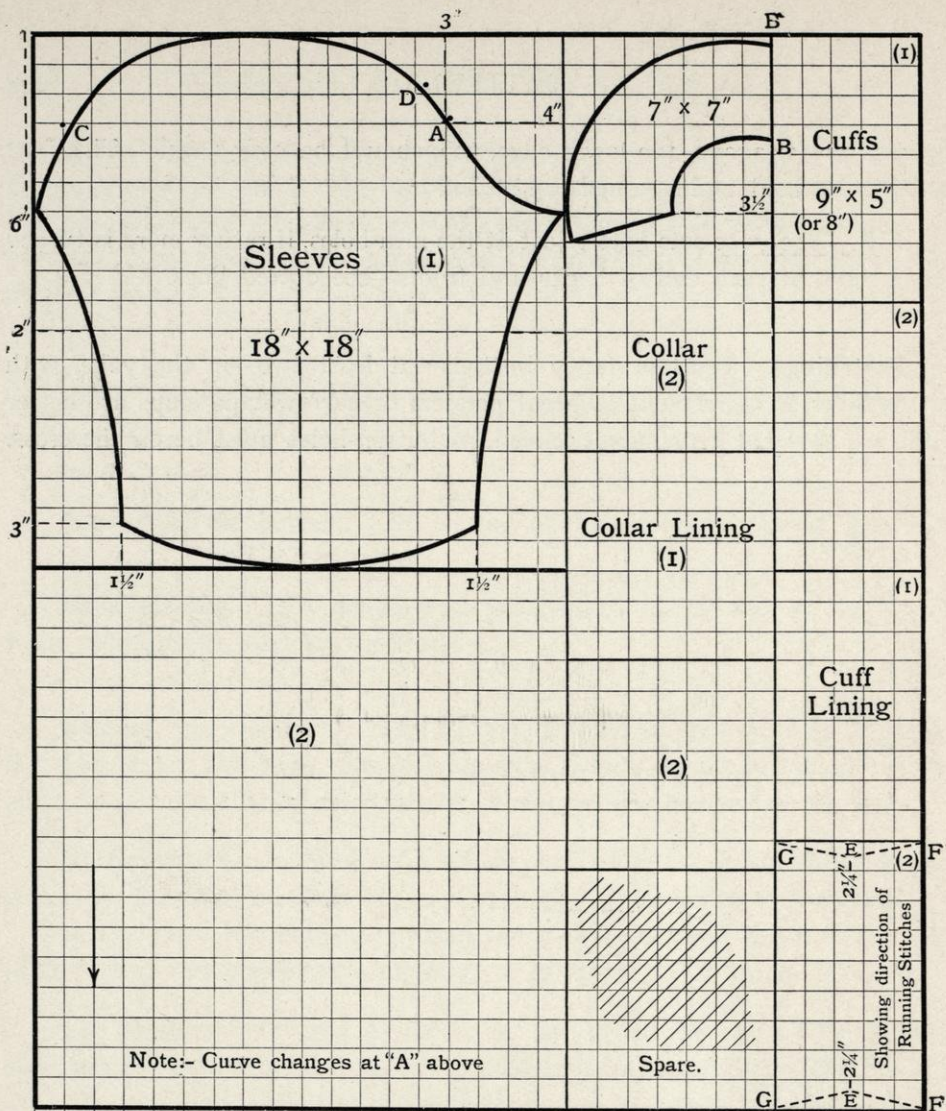
When the pleats are firmly pinned in place, they should be measured with the yoke, and any little necessary adjustment made by slightly altering those at the side.

Yoke. The yoke and its lining should be run together on the wrong side, at the backs and around the top. After turning to the right side, the edges should be turned in at the shoulders and bottom edges. The former should be over-sewn, and a row of tacking placed 1 in. up from the lower edges to keep the rest of the yoke in place; *i.e.* for the pleated overall. For double

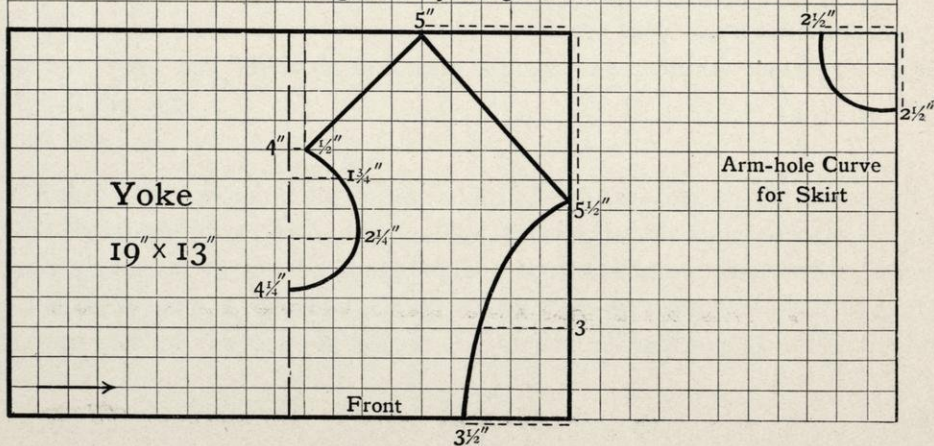
gathers, see (a) above, the lower edge, too, should be over-sewn. The skirt can then be fixed, and hemmed or stitched in.

N.B. The yoke sets better just at the arm-holes, if rather more is turned under there at each end of backs and fronts—see dotted lines.

Fastenings. Pearl or fancy buttons—at least two—in the yoke, with button-holes to correspond. Patent pressers or narrow tape loops are better if the workers are very inexperienced, as button-holes must be on the cross.



Arranged for 1 yd. of 30" Material



PATTERN XXVIII.

XXVIII.

GIRL'S OVERALL DRESS.

				s.	d.
4½ yds. Oxford Shirting, at 6¼d. yd.	-	-	-	2	6½
Buttons, Cottons, etc.	-	-	-	0	2½
				<hr/>	
Total cost	-	-		2	9

Total length in front = 32 in.

The overall illustrated is made of 30 in. Oxford shirting in plain art blue, The cable stitch and little designs in the corner of yoke and collar are worked with D.M.C. Cotton, No. 5.

Other suitable materials for the purpose would be drill, zephyr, fancy muslins or prints, art linen, washing silk, cashmere or serge, though the looser fabrics should be machine-stitched to be entirely satisfactory.

The pattern given fits the average child of 11 to 13 years of age, but when making up for particular children it is better to let them slip the overalls on, when deciding on length of sleeve and size of cuff, etc. For very small girls, the cuff could probably be reduced to 8 in. or 8½ in., and the sleeve shortened at the bottom by an inch or two, whilst two wide tucks could be made in the skirt. At the back of the yoke, too, ½ in. each side could be taken off.

The simplest way for class work is to let all cut sleeves, yokes, etc., the same size, and afterwards to alter, if needful, allowing greater length of sleeve, 1 in. or 2 in., to tall children.

The skirt lengths will range from 36 in. to 40 in. in length. For those 36 in. long, 4 yds. will be enough.

As so many of the most suitable materials are only about 30 in. in width, the pattern is shewn for this. With wider materials it may not be necessary to gore, but if a thinner stuff be used, then several inches should be added to the breadth.

If attractive colours are selected, with plenty of variety in the class, and the children are allowed to choose and buy their own, the making of this dress can be made most pleasureable.

Cutting-out.

Skirt and Gores. The arrangement of the four lengths of 30 in. material is shewn on the Diagram, XXVIII. *B*. The two odd inches allow for trimming to secure a straight edge from which to measure—a very important point in the case of a dress.

The *two* lengths *A* and *B* will form the front and back widths respectively (of the skirt).

The *third* length, *C*, is just sufficient for the skirt gores, yokes and neck-bands.

If the gores are made of the two outside strips, *Y* and *Z*, the selvedge will be available for joining to the selvedge of *A* and *B*, making flatter seams and less work.

The *fourth* length, *D*, will do for sleeves, cuffs and collars, leaving 4 in. to spare.

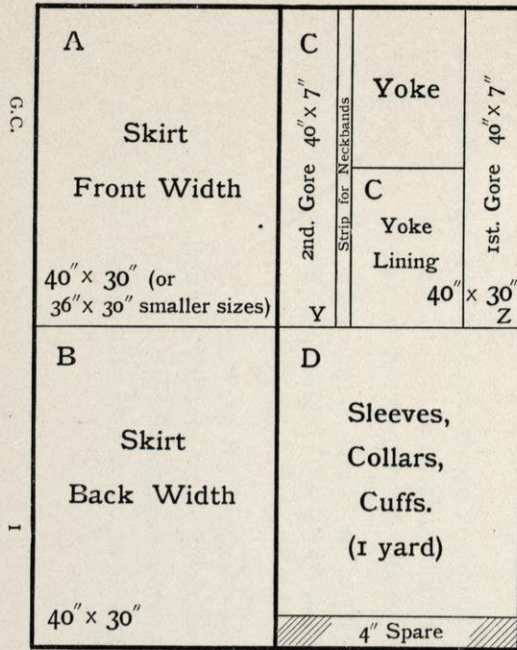
If wished, the sides can be sloped, but the straight effect is usually preferred, and is simpler to make up.

It is possible to cut these dresses a little more economically by lining the yoke with cheap calico. The four surplus inches also need not be wasted, if two are cut at one time, just a shade shorter (the 40 in. size).

Yoke. From the middle portion of length *C*, the yoke and straight collar-bands can be obtained. When cutting the former and its lining it is well to fold over so that both sides are cut together. The greatest care should be taken with the neck-curve.

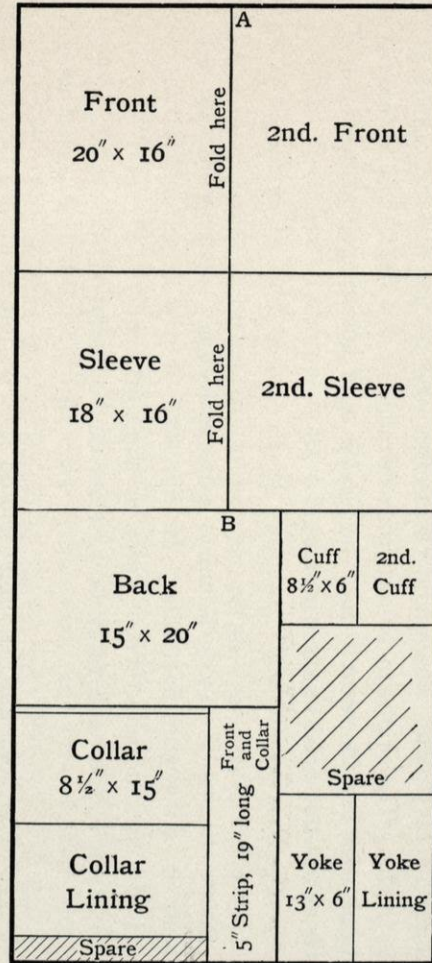
Sleeves, Cuffs and Collar. From length *D*, the strip for the cuffs should be taken first—36 in. × 5 in.—dividing afterwards into four, and slanting as in the Diagram. The cuffs are larger than ordinary wrist-bands, as the sleeve approaches three-quarter length. Extra length should be given for an open cuff.

Planned for Economical Cutting



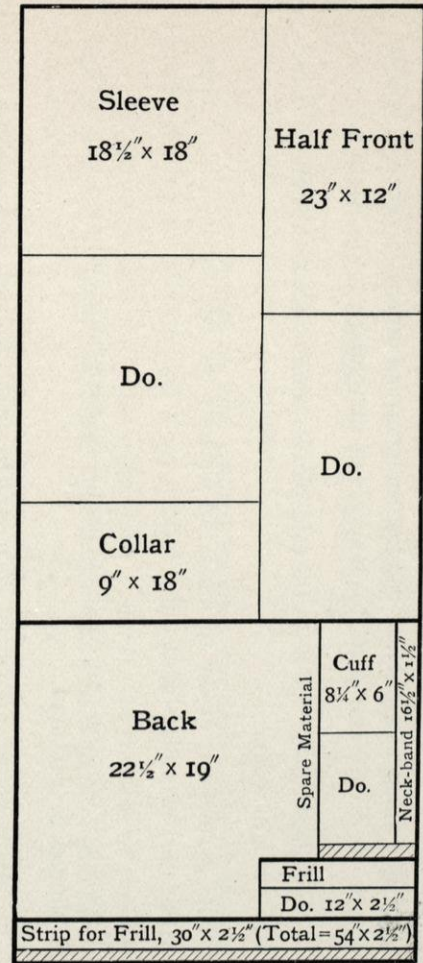
Arranged for Material 30" wide. (4½ yards)

PATTERN XXVIII B.



Arranged for 2 yards of 32" Material.

PATTERN XXIX B.



Arranged for Print, 30" wide. (2 yards)

Back to be cut upside down, to give additional length to Frill.

PATTERN XXX B.

The sleeves should be cut together from the folded material remaining, *except* where there is a pattern running only in *one* direction, when it will be necessary to divide the stuff to ensure the matching of the pattern.

The collars can be cut from the odd pieces, being careful that line *B* comes on the straight edge.

This garment is easier to make up without the turn-down collar, either with the narrow collar-band only, hidden by a frill of lace, or with no band at all.

If wished, too, the cuff could be plain—no turn-back—though the slant of $\frac{1}{2}$ in. should be retained.

In many white materials very pretty wide tucked and embroidered muslins can be bought, which lend themselves well to the making of dainty little frocks. The skirt can be cut from the edge of the stuff, thus dispensing with all work but the seams—and the sleeves and yoke, being also of fancy material, do not need much trimming.

Making-up.

Skirt. Seams, if selvedges, unless quite perfect for over-sewing, run and back-stitch, afterwards flattening. If thin stuff or raw edge, double run.

Hem 3 in., and one tuck of $1\frac{1}{2}$ in. or three of $\frac{1}{2}$ in.

Opening at the back 12 in. down from the top edge of skirt.

Yoke. The yoke and its lining should first be joined at the two backs by running on the wrong side, and if there is to be no collar, around the neck-curve also.

After turning to the right side, it should be kept in place by tacking all the way around the bottom edge—1 in. up.

The gathers for the skirt should be rather coarse, and $\frac{3}{4}$ in. left plain at the ends near the arm-holes.

If machined, the yoke should be stitched on from the inside; if by hand, perfect regularity rather than fineness should be the aim.

Sleeves and Cuffs. Seams, double-run. Gathers, quite around at the wrist end, and from *C* to *D* at the shoulder end.

As the cuffs are double and must exactly fit each other, all four should

be run at the same time, making a sharp point at *E*. After flattening the seams, each pair should be tacked together, right sides facing, at edge *F*, and run, afterwards turning to the right side.

The gathers of the sleeve can then be set into the open edges, *G*, and the cuff doubled back once, as shewn.

The fulness should be well pushed towards the outer side of the sleeve to give elbow room.

In setting on the cuff, the seam must come to the outside of the sleeve, *not* to the sleeve seam, to bring the longer slanting edge to the *outside* of the arm.

An easily-made, pretty cuff could be made of unlined insertion, attached to a narrow $\frac{3}{8}$ in. wrist-band.

To set in the sleeves, turn down ($\frac{1}{8}$ in.) all the ungathered edge, and fix so that the sleeve edge projects for $\frac{1}{4}$ in. above the edge of the arm-hole—right side of sleeve to face right side of garment. The sleeve seam should be $2\frac{1}{2}$ in. to 3 in. to the front (from the side seam). Run and back-stitch on the wrong side from yoke to yoke.

The gathers should next be set in to the yoke on the right side. The sleeve can then be finished off, the back of the gathers being hidden by the yoke lining, and the projecting edge of the plain part being folded over and hemmed. The stitches of this should be taken right through, just *below* the back-stitching.

Collar. The narrow band should not be more than $\frac{3}{8}$ in. wide when made. The collar and lining should be run together on the wrong side, turned, and fixed and run between the two thicknesses of the narrow band.

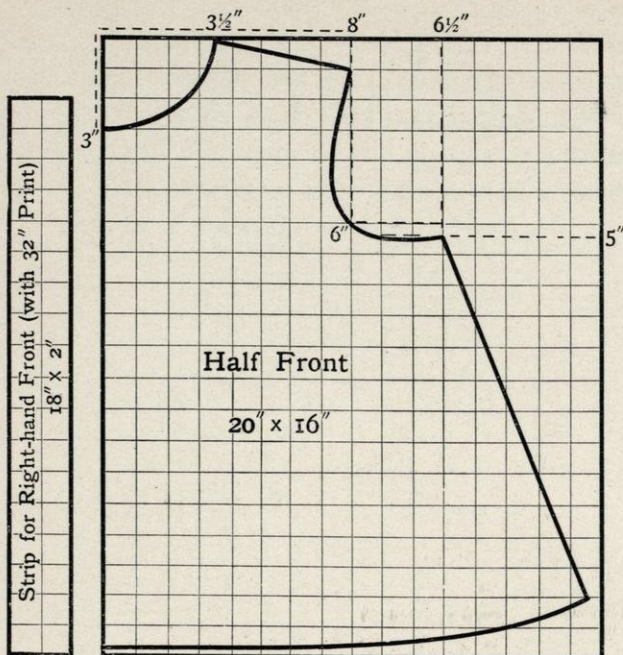
$\frac{3}{4}$ in. in the centre front should be left quite plain—band only. The band can then be hemmed on, being most careful to place the middle exactly to the centre front of the yoke.

Inaccuracy will mean that the two halves of the turned-down collar will not be equidistant from the front. In hemming on, too, care must be taken not to "pull" the top edge of the yoke or the neck will be too large. On the other hand, tightness will cause puckering of the yoke.

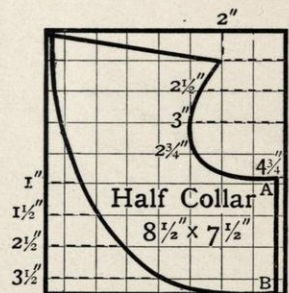
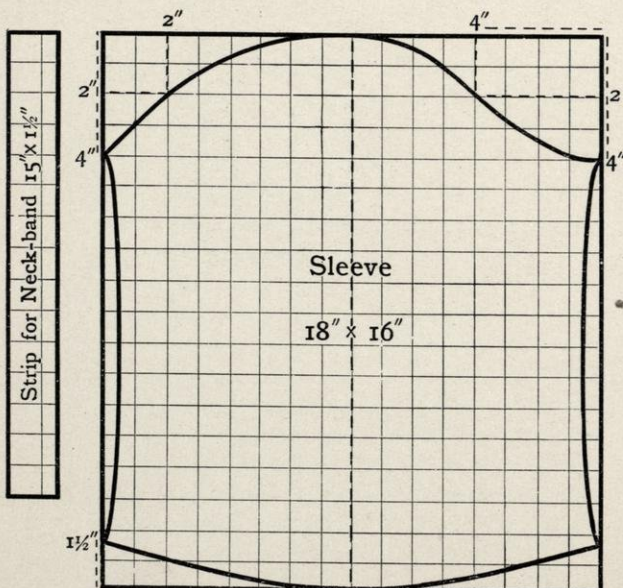
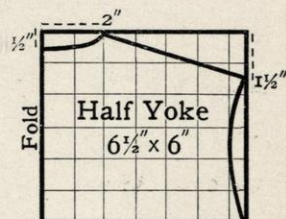
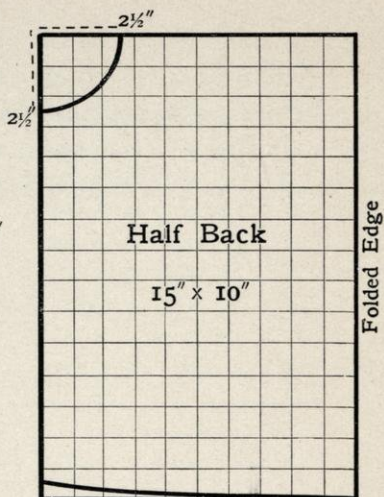
Fastenings. For washing garments, buttons and button-holes are preferable to hooks and eyes, though pressers answer the purpose well.

Two fairly large pearl buttons should be used for the yoke. The button-holes will need care, as the material is on the cross.

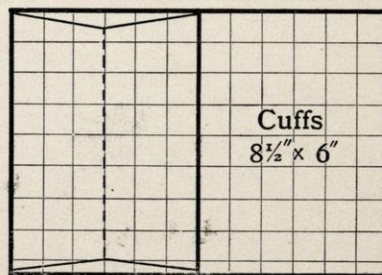
The neck-band is so narrow that a smaller button and loop should be used, or a hook and eye.



If width of material permit, allow 2" extra for Right-hand Front-piece instead of joining. (i.e. 20" x 18")



Folded Edge $\frac{1}{4}$ " in for convenience in measuring for half-pattern in paper only. In material, A, B, would be placed on Folded Edge.



PATTERN XXIX.



KILTED SKIRT. PATTERN XIX.
BLOUSES. PATTERNS XXIX. AND XXX.

XXIX.

GIRL'S BLOUSE.

						s.	d.
2 yds. Print, at 5 $\frac{3}{4}$ d. yd.	-	-	-	-	-	0	11 $\frac{1}{2}$
Elastic, Buttons and Cotton	-	-	-	-	-	0	2 $\frac{1}{2}$
						<hr/>	
As illustrated.	Total cost				-	-	1 2

To fit girls of 11 to 13 years of age.

This blouse is shorter and fuller than No. XXX., and more suitable for girls one or two years younger.

By shortening the collar-band and sleeves, as required, it could easily be adapted for children of 9 or 10 years of age, and the yoke could be made smaller by turning in rather more liberally.

It will be noted that in addition to being fuller, the construction is different, the back being set into a half-yoke.

The collar, too, is lined, and has no frill, and the cuffs are made to button.

Many changes, however, are possible in these matters of detail.

The pattern has been planned for 2 yds. of 32 in. material. Many suitable linens are wider, but if a 30 in. or 31 in. print be used for the smaller sizes, the fronts and sleeves could be cut rather narrower without affecting the general appearance or fit. **Cutting-out**

It is impossible to be too particular about the correctness of the curves at the neck and collar.

If a print with a pattern going in one direction only is chosen, or any material with a right and wrong side, both fronts and both sleeves should be cut with the material folded *A* to *B*, to ensure having a pair.

Making-up. **Seams.** Double-run.

Fronts. Left side, $\frac{5}{8}$ in. hem.

Right side, strip $2\frac{1}{2}$ in. run to edge of front and turned back to form a front piece $1\frac{1}{2}$ in. wide, and projecting from line of running for $\frac{3}{8}$ in.

This looks best if finished with a double line of stitching, plain or fancy, $\frac{1}{4}$ in. from the edges.

Bottom hem, $\frac{1}{2}$ in. width.

Yoke. The back should be gathered, leaving $4\frac{1}{2}$ in. plain at each end, and yoke and lining set on by hemming or running.

The fronts can be joined at the shoulders by hemming into the yoke. Care is needed to obtain an absolutely straight line of sewing. Sometimes this can be better accomplished by running with the two right sides facing (*i.e.* of the slanting edges of yoke and front), afterwards hemming down the yoke lining on the wrong side.

Collar. Run the collar and its lining together on the wrong side, with right sides facing. The sharp points will need careful sewing, and subsequent drawing-out with a needle, when turned to the right side.

When completed, the neck should be $13\frac{1}{2}$ in. to 14 in. $\frac{1}{2}$ in. of this, quite, will be taken up by fastening. Any superfluous fulness can easily be disposed of by a few gathers *close* in to the centre front.

The pattern is arranged for a facing only—on the wrong side—not for a narrow double collar-band.

The collar and blouse should be joined by running the wrong side of the collar to the right side of the blouse, just as it is to be worn.

After well flattening this, the raw edges can be hidden by the facing 1 in. wide, *i.e.* $\frac{1}{2}$ in. when finished.

With thin material the collar could be run at once between blouse-top and facing, and the lower edge afterwards hemmed.

Sleeves. If the cuffs are to be open, and by having them so, it is easier to fit various children by changing the position of the buttons, narrow hems of 2 in. should be made at the lower ends of the sleeve seams.

The cuffs should be sewn or run at the ends, and the gathered edges set in, leaving about $\frac{1}{2}$ in. plain at each end.

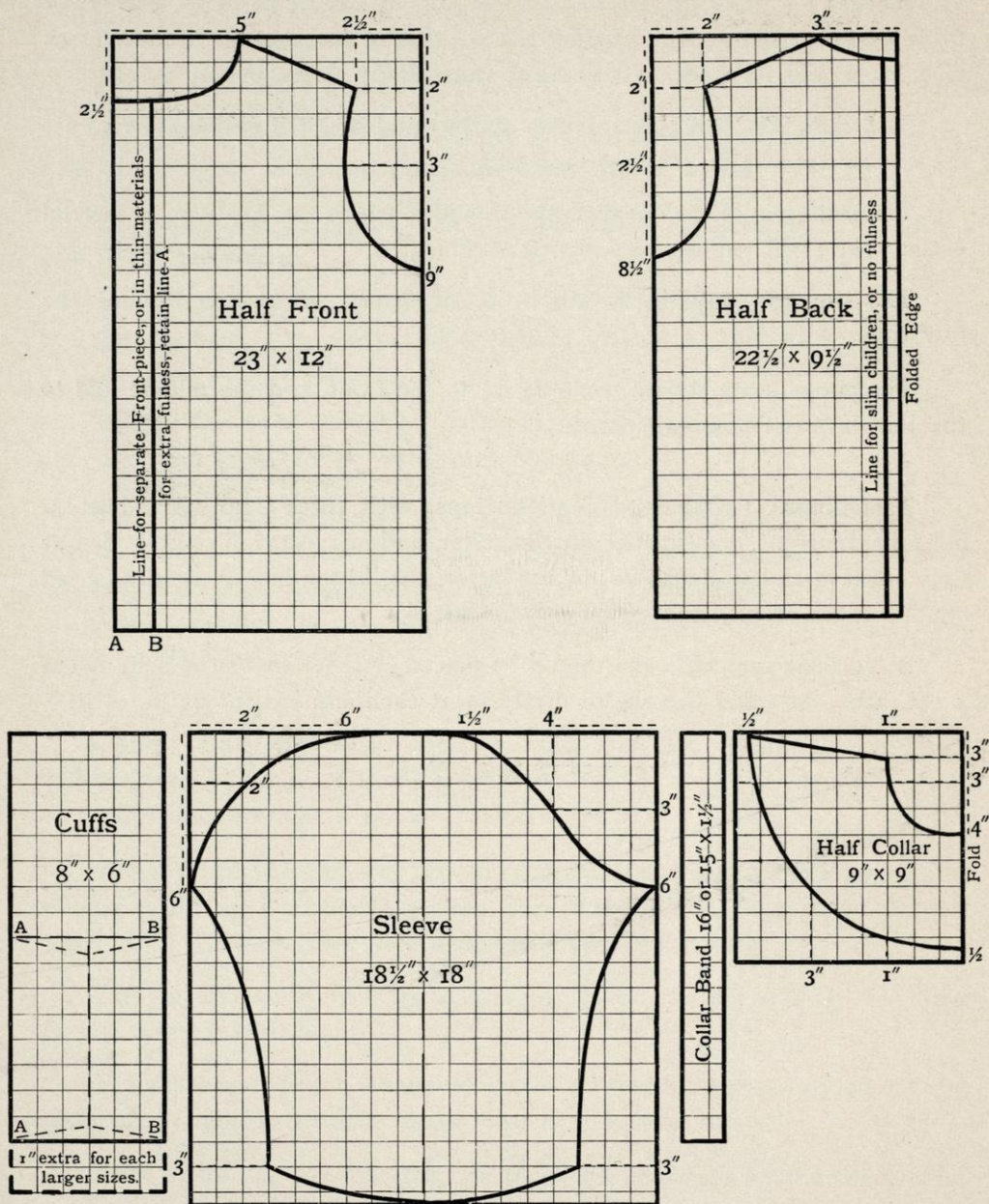
The setting in of the sleeve at the shoulder, where there is double material—the yoke—will require very strong stitching.

The simplest way is to stitch in all firmly, afterwards binding the raw edges with tape or a strip of material.

The sleeve seam should come $2\frac{1}{2}$ in. to the front, and the middle fold to the join between yoke and front.

Fastenings. Ornamental pearl buttons, with three “upright” button-holes in the front, one (smaller) in the collar, and one (central) or two (one at each edge) in the wrist-bands. In the latter, the button-hole is usually placed on the upper (front) half of the wrist-band.

A big hook and wide eye should be placed at the ends of the hem at the waist, after fastening the elastic firmly in at each end—about 22 in. of it.



PATTERN XXX.

XXX.

GIRL'S SAILOR BLOUSE.

						s.	d.
2 yds. Print, at $4\frac{3}{4}$ d. yd.	-	-	-	-	-	0	9 $\frac{1}{2}$
Buttons, Elastic, etc.	-	-	-	-	-	0	2 $\frac{1}{2}$
As illustrated.							
Total cost	-	-				1	0

To fit girls of 11 to 13 years of age.

This is a popular pattern for school use. It is very simple in construction, but if made up as shewn, in a fresh, pretty print, a very useful yet dainty garment can be produced at but little cost or trouble.

Blues of various shades, or tiny spots on a white ground, or small checks seem peculiarly suitable in colouring, whilst spotted or fancy muslins would be very cool-looking for summer wear, and being white are often less trouble to wash.

As so many prints and linens are 30 in. wide, the pattern is shewn on **Cutting out.** this width.

If preferred, the frills might be of lace or embroidery, and the cuffs of insertion sewn on a $\frac{1}{4}$ in. band.

The sleeve is the same pattern as that for the Overall Dress, No. XXVIII.

The collar is unlined, the back being made neat by taping.

As so much depends on correctness of curve in a plain pattern of this kind, it would be advisable, where the workers are inexperienced, to check the outlines of collar, arm-holes, etc., by means of a stiff pattern, before cutting.

NOTE. Though print may be torn lengthwise, it very seldom tears straight across the width. To ensure perfect straightness of the frills, the materials should first be creased, then cut.

Making-up.

Seams. Double run for sides and shoulders.

Bottom Hem, $\frac{3}{8}$ in. to $\frac{1}{2}$ in. in width, wide enough to carry tape or elastic.

Fronts. Left-hand side, hem $\frac{5}{8}$ in.

Right-hand, $\frac{5}{16}$ in. hem on edge, and corresponding pleat made by $\frac{5}{16}$ in. tuck, from edge to edge $1\frac{1}{4}$ in.

This will leave a middle space of $\frac{5}{8}$ in.

As button-holes must be worked on this, in the case of zephyrs, etc., or muslins, see note at end.

Neck. The front curves—gather from the seams to within $1\frac{1}{4}$ in. of the extreme edge of the fronts, and place gathers in the centre back to reduce by about 1 in.

Collar. *Frills*, before making, should be $2\frac{3}{4}$ in. in width, and $1\frac{1}{2}$ yds. (barely) will be needed for the collar.

One edge should be hemmed (about $\frac{1}{4}$ in.) and the other gathered.

After turning down the collar once, the frill should be fixed, the middle to the middle, and set in in the usual way. Ample must be allowed for turning at the points, and the raw edges at the back must be hidden by narrow tape.

This frilled collar should then be run between the two thicknesses of the narrow collar-bands.

After turning to the right side, these bands should be hemmed on, setting in the gathers as usual in front, and, *most important*, putting the middle of the turned-down collar exactly to the middle of the back of the blouse.

If necessary to fit, as it usually is, this narrow band can be modified in length, without altering the other part of the neck.

The ends of the frills can be pleated into the band, and, in fact, are almost better so.

If preferred, the top corners of the narrow band can be rounded.

Sleeves. Seams. Double run.

Gathers. At the wrist, all around. At the top end, from *A* to *B*.

Cuffs. Run on wrong side from *A* to *B*, flatten edges, and set on, seam to outer fold of sleeve and half of cuff to sleeve seam.

Gathers to be most full at outer side of sleeves. If preferred, a straight cuff to button could be made—2 in. of the inner sleeve seam should be left open and hemmed, buttons on the upper half of the cuffs.

Set in sleeves as in overall pattern, with *C* to the shoulder seam, or as given for the other blouse pattern.

The simplest method for children, as there is no yoke here, is to stitch firmly in place, and bind the raw edges with tape.

Fastenings. Pearl buttons should be used, one at the end of the narrow neck-band, and three in front. These should be large for decorative purposes.

In the front the button-holes should be upright, but not in the band.

For the waist, the best fastening is white elastic, $\frac{3}{8}$ in. wide, threaded through and stitched firmly at each end, where a strong hook and eye should be placed.

This blouse is not intended to be worn inside the skirt.

NOTE. In the case of muslins, zephyrs or other thin fabrics, a double front piece is preferable, as in Pattern XXIX.

For the older or bigger children the little additional stuff might be left on in the thin materials, making the fronts rather wider.

For small sizes the fronts might be cut as shewn.

CHANGES NECESSITATED BY THE USE OF THE SEWING MACHINE.

IN those schools where sewing machines are available, however, some modification of the *order* of the various steps in construction is advisable. After a little consideration on the part of the girls it would probably be possible to elicit the following :—

1. As it is much easier to machine stitch “on the flat,” yokes, bands, etc., should be set on first, and the seaming deferred to as late a stage as possible, *e.g.* when making the blouse sleeve with open cuff, the wrist-band is much more awkward to machine on with the sleeve closed than if this is left open until the last.

On a larger scale, if the front pieces, yokes and collar of a night-dress are all completed *before* the sides are joined, the work is much easier to manipulate than if the side seams are first worked.

2. When setting in fulness, too, by machine, the usual method of sewing on the right side first, and *then* the back or lining is impracticable, as the effect on the right side would be marred by the stitches shewing through from the wrong. Two alternatives present themselves. Where the band or yoke is not closed at the top, as with a night-dress yoke and lining, or divided apron band, the simplest way is to stitch on both sides together *from the inside*, right through all three thicknesses, so that when completed no stitches whatever will be in sight. For such bands as untrimmed chemise or knicker bands, this is not possible, and the wrong sides of these should be done first. This is usually done by placing the two raw edges together on the wrong side, and stitching through on the gathering line, so that when in position for the right side to be done, no stitches are visible at the back. The lower edge on the right side must be brought down sufficiently low to conceal the line of stitching shewing through. But hand-sewn gathers add so much to the beauty of a garment, that even where the machine is used for seams, etc., it is advisable to set in the gathers by hand, and, in the case of children, excellent practice.

3. Front pieces, cuffs, collars, etc., are often improved by a row of good stitching at each edge. Cross pieces, too, can be placed on the right side, and finished off in the same way. All through, in fact, there are many slight differences in detail. The point for the children to grasp is that there is no hard and fast rule about many of these matters—it is just a case of adaptation to the new conditions produced by the use of the machine.

NEEDLEWORK MATERIALS.

TABLE OF MATERIALS WITH WIDTHS AND APPROXIMATE PRICES FOR SCHOOL NEEDLEWORK.

DESCRIPTION.	WIDTH IN INCHES.	PRICES SUITABLE FOR SCHOOL GARMENTS.
Calico - - - -	36	4 $\frac{3}{4}$ d.— 6 $\frac{3}{4}$ d. yard.
	39	
Longcloth - - -	36	4 $\frac{3}{4}$ d.— 6 $\frac{3}{4}$ d. „
Print and Zephyr - -	30	4 $\frac{3}{4}$ d.— 6 $\frac{3}{4}$ d. „
	31	
Drill - - - -	27	5 $\frac{3}{4}$ d.— 6 $\frac{3}{4}$ d. „
Mull Muslin (Madapollam)	42	4 $\frac{3}{4}$ d.— 8 $\frac{3}{4}$ d. „
Nainsook - - - -	40	6 $\frac{3}{4}$ d.— 8 $\frac{3}{4}$ d. „
	42	
Fancy Muslin (Yosemite) -	27	3 $\frac{3}{4}$ d.— 5 $\frac{3}{4}$ d. „
	30	
Holland - - - -	32	5 $\frac{3}{4}$ d.— 7 $\frac{3}{4}$ d. „
	40	
	48	
Linen—Dowlas - - -	36	6 $\frac{3}{4}$ d. „
	42	
Dress Linen - - -		5 $\frac{3}{4}$ d.— 10 $\frac{3}{4}$ d. „
Oxford Shirting - - -	29	4 $\frac{3}{4}$ d.— 6 $\frac{3}{4}$ d. „
	30	
Flannel - - - -	27	10 $\frac{3}{4}$ d.— 1/6 $\frac{3}{4}$ „
	30	
Flannelette - - -	32	4 $\frac{3}{4}$ d.— 7 $\frac{3}{4}$ d. „
	34	
	36	
Winsey - - - -	42	1/0 $\frac{3}{4}$ — 1/6 $\frac{3}{4}$ „
Cashmere - - - -	42	1/0 $\frac{3}{4}$ — 2/6 $\frac{3}{4}$ „
Serge - - - -	28-42	9 $\frac{3}{4}$ d.— 1/11 $\frac{3}{4}$ „
<i>Cutting-out Paper—</i>		Catalogue Prices often subject to Contract Dis- count.
Plain - - - -	All	6/9 per ream.
Lined - - - -	36"×46"	10/3 „
$\frac{1}{4}$ -inch square - - -		9d. per quire.

PART III.

CUTTING-OUT.

“ And first with nicest skill and art,
Perfect and finished in every part,
A little model the Master wrought,

That with a hand more swift and sure
The greater labour might be brought
To answer to his inward thought.”—LONGFELLOW.

SUITABLE POINTS FOR CLASS DEMONSTRATION AND DISCUSSION.

CHAPTER I.

CONSIDERATION OF THE SOURCE FROM WHICH TO OBTAIN PATTERNS.

(a) **Cutting from another Garment.** This is often the method with which the children are most familiar at home, especially in the case of underclothing. In the hands of an experienced worker, it is too a very good plan, and, where the pattern is an old garment which can be undone and laid flat, a safe one.

There are pitfalls for child-workers, however. Through repeated washing and long wear such garments are often drawn out of shape, and allowance must be made for this.

When cutting children's clothing, too, it is often necessary to make some change in shape or size—not a matter for a child unaided. In any case, patterns cut in this way should always be tested before cutting in material.

It is advisable to unpick one-half only, too, when taking the pattern from a discarded garment, not only because that is sufficient for the purpose, but because the other side will then be left for reference when making up.

(b) **Using bought Patterns—Flat and Made-up.** In the last few years there has been a remarkable development in this respect. Many excellent patterns are now issued by such reliable firms as Messrs. Weldon, Butterick, etc.

For both school and home use these are most suitable. In the purchase and use of them, however, there are certain points deserving consideration.

1. The patterns should be obtained from a good source. This is most important, as so many papers and magazines now issue them as supplements—some are good—not all.
2. Where the wearer departs at all from average proportions, the pattern must necessarily be modified. In all cases, trying on in paper or lining should precede cutting in material.
3. In working from instructions, previous experience and considerable intelligence are often required. Children can be helped very greatly in this respect by being trained to make up their school garments by the aid of notes, the teacher supplementing by oral explanation less and less as time goes on.

For the same reason it is excellent practice to have in school a finished garment of the kind being made, for the children to handle and examine. They can then discover for themselves such points as kind of seam, width of hem, depth of front opening, arm-hole, etc., etc., also suggest very confidently the order of the different steps in construction.

If from each set of garments made in school, one can be set aside for future reference, a little store of articles will always be in readiness for this purpose, and will prove most useful.

In many schools there are little-used, glass-fronted museum cupboards which would make admirable needlework show-cases—reserves of material for teaching purposes, and sources of interest and pleasure to parents and children. There is nothing better calculated to bring out this most desirable independence in work than the school practice of working from notes and finished garment.

For “fresh” patterns, or those which vary much in fashion, it is much safer, for all but skilled needlewomen, to buy, as no amount of beautiful work will redeem an unshapely, badly-proportioned article.

(c) **Cutting by Measurement**—either by proportion, as in the folding method, or by actual measurement. On the part of the worker, this demands a greater degree of skill and expenditure of time than either of the preceding methods. It is therefore sometimes condemned as being unpractical, because unsuited for general later use, for little of this is done outside schools.

There is, however, no better way of training school children in much that is essential for them to note. The educative, as well as the practical, side of the teaching in needlework must not be overlooked. (See Code for 1912.)

The proportions of the patterns being drafted, the direction of the main lines, the depth and character of the curves, are but some of the points to which observation *must* be directed, more so by this system than by the others.

The cultivation of a “correct critical eye” is one of the main objects of the teaching in pattern-making and cutting-out, and time is well spent in criticising and detecting such imperfections in shape as:

Knickers, with legs too long for the bodies.

Yokes with insufficient difference between the curves at back and front of the neck, or with the curves too sudden or flattened too much.

(See Diagrams A and B, p. 148.)

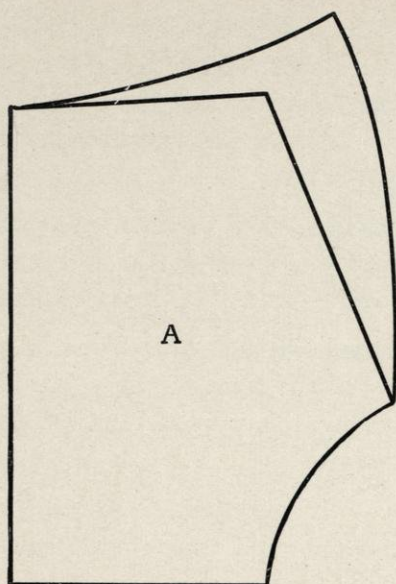
Chemises with sleeves too short or long, etc.

Such faulty shapes may be drawn on the blackboard by the teacher, but ample material for criticism will generally be provided if the children are called upon to draw *their* impressions of the garment under discussion—not an easy matter for them—but a most effective way of *fixing* the general outline of the pattern.

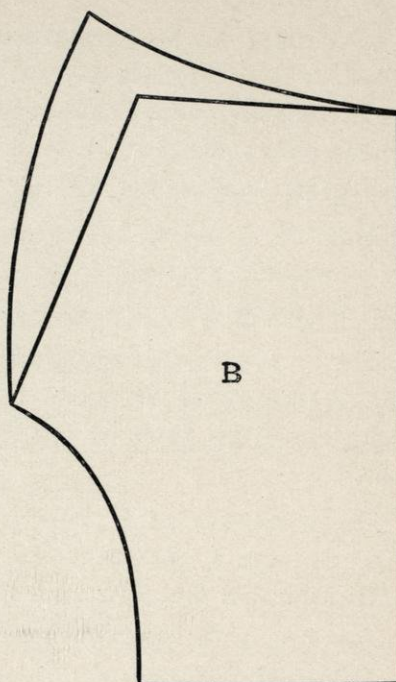
In the same way, the “cutting” of certain curves should be practised, and in many cases teachers find that this is more successfully done than the drawing of them. A soft copying-ink pencil will be found very good for drawing curves.

Cutting by Folding. In varying degrees, this system is used in nearly all schools.

Its simplicity makes it most suitable for the earlier lessons in cutting by measurement, and for the same reason it is often adopted where classes are large.



Correct proportions for
Children's Knickers.



Length of leg too great for depth
of body.

DIAGRAM A.

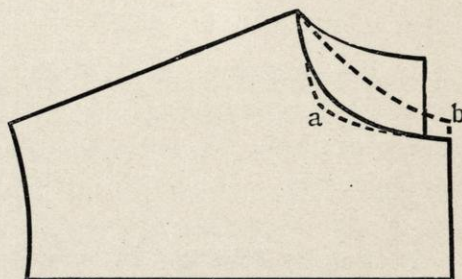
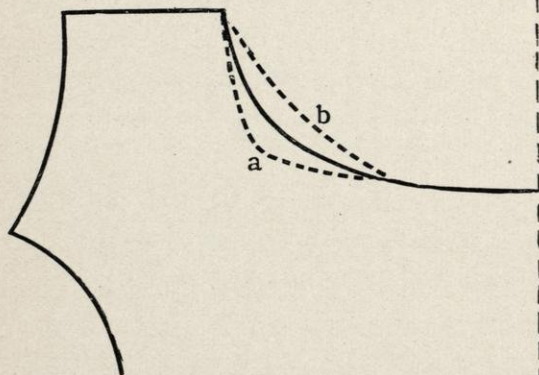


DIAGRAM B.

Dotted Curves—imperfect $\begin{cases} (a) & \text{Too deep.} \\ (b) & \text{Too shallow.} \end{cases}$

It is decidedly the safest and best method whenever garments of different sizes are to be cut by children in the same class. Where they are making their own garments, the only extra work needed, in order to provide the necessary variations, will be in the sorting of the children into three or four groups according to height.

If these are then provided with paper of correspondingly increased or diminished size, all can then fold and cut together, with no further trouble.

The folding method has its limitations, however. Not every pattern can be satisfactorily reduced to the fractional parts necessary, and for some of the more closely fitting garments and parts of garments, actual measurement gives more satisfactory results.

For full garments (or parts), *e.g.* knickers, pinafores, etc., it is most successfully used.

Drafting and Cutting by given Measurements. This is not only preferable in those cases where the outline is irregular or perfect exactness is required, but is sometimes even easier for children, because of the assistance afforded by the definite measurements.

The fact that it is most useful in close-fitting and generally more advanced patterns, would, of course, limit the teaching by this plan to the upper classes.

In actual general practice much depends upon the individual capabilities of the worker. One good point to be realised by the children, however, is that a collection of "tried" patterns is a very useful possession in every home, and that when a garment has been made and proved satisfactory, the pattern should be kept for further use.

A very good start can be made in this direction with a set of doll's clothes. The construction of these is now acknowledged to be the natural preparation for the making of the bigger garments, and thus leads up to the point next noted.

CHAPTER II.

HOW TO MAKE A PATTERN.

IN default of having a good pattern, a proficient needlewoman should be able to make one for herself.

This is to children generally a most interesting idea, for often they seem to think, that the patterns they see and use are evolved in some mysterious way quite beyond their comprehension.

It is this diffidence in venturing to cut and fit which needs to be overcome, for nothing more quickly kindles enthusiasm in little workers than the power to design and cut entirely by themselves.

In some of the poorest of the homes, the acquisition of this knowledge would be a boon, for where the need for economy and good management is greatest, so often is found utter helplessness in this respect, *i.e.* in cutting and adapting clothing.

An intelligent child can be set on the right path by a very few hints on the *principles of pattern-making*, but these should be essentially practical.

Always, a *model* should be used for such demonstrations; for class-teaching, one of the children—failing that, a doll, preferably one for each child.

Before any assistance whatever is given, it is well to let the children attempt to construct the pattern (in paper) entirely by themselves.

The measurements necessary.

The actual work of measurement.

The points from which to start measuring.

The calculation of the allowance necessary for fulness, and any other points—all should be completed without aid.

The numerous inevitable mistakes made will but serve to bring home the advantage of proceeding on the right lines, as indicated later by the teacher.

If this self criticism be then followed up, by subsequent *independent planning* and cutting of the same garment as that which formed the subject of this class demonstration, most useful and fruitful work will have been done.

Suggested Topics for lessons on these lines are given below. Nearly, if not quite all, will arise naturally during the making of a series of garments during the child's school career. At the same time, serious consideration of these points may well be reserved for the older scholars as a rule. The lessons can then be better linked together, and there is so much more opportunity for putting them into practice at home before the knowledge imparted has faded.

For demonstration purposes, it is an excellent plan to use a *striped* material. Not only can it be seen more clearly by the class, but the direction of warp and weft are well in evidence all the time.

1. The Cutting of Straight Skirts, *e.g.* that in the "Strap Pinafore." Though so simple, if left to themselves, children often commit the following errors :

- (a) The proportion of length to breadth is overlooked. As a rule, the width is insufficient.
- (b) Top and bottom are not at right angles to the sides.
- (c) The selvedge does not run downwards.
- (d) Arm-holes are cut without any reference to the size of the wearer.

The faults made, however, give the clue to the lines on which teaching is necessary. Definite instruction must be given on such elementary points as :

- (a) There must be no guessing when cutting a pattern, but the necessary measurements must be taken, and with great care.
- (b) A starting point of a perfectly straight edge must be obtained. In this connection, "*when* and *when not* to tear," must be shewn. Children generally are chary of tearing.

When testing for a square, too, as well as for straightness, the use of the diagonal fold is often forgotten.

- (c) In all garments, the selvedge runs downwards.
- (d) That, for many children's dresses and pinafores, the skirt is made from a double square (though for very young children the width is greater).
- (e) That allowance must be made for turnings, hems and tucks—exact calculations are necessary.

2. **The Gored or Shaped Skirt**, *e.g.* that for overalls or plain pinafores. Here, it will be seen that in "slanting" the sides of the skirt, an addition to the length has been made. (This should be proved by measurements, comparing *A*, *B* on the straight, and *A*, *G* on the slant.)

The children can then be led to see that as this extra length at the sides would have an ugly effect, it is better to correct matters by cutting it off.

The amount to be cut must be regulated by the shape of the goring, the greater the slant at the side the more must be cut off at the bottom—rounding off gradually.

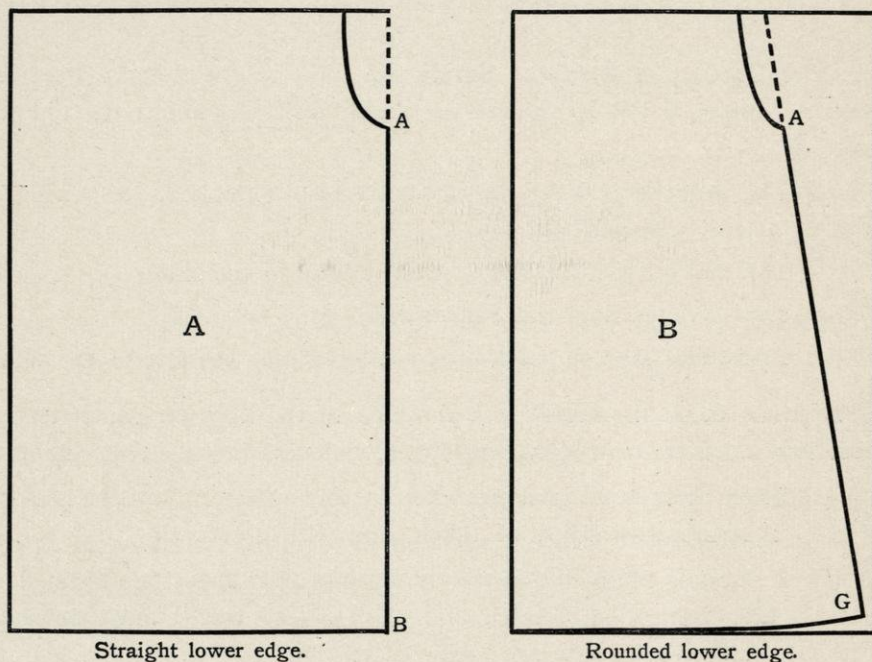


DIAGRAM C.

3. **Bands**, *e.g.* collar-bands, wrist-bands, etc. The hard-and-fast rule of "bands, the selvedge way," must be driven home.

The reason for it can easily be demonstrated by cutting bands both ways, subjecting them to equal strain and comparing results.

As regards size and width, a childish fault is to guess rather than measure ; also to forget to allow for turnings and fastenings.

4. **Yokes**, e.g. those for night-dresses or blouses. As yokes are but elaborated bands, the same rule about the selvedge will apply to these.

For the average child, with no special experience, the general outline for a yoke presents many difficulties, and if called upon unexpectedly to cut one for a companion, she would often be quite at a loss how to begin.

The teaching in this case must be directed to shewing the child *how much assistance she has at hand* in the model and the dress worn by her.

For a first attempt, matters may be simplified by the selection of a girl wearing a yoked dress, but this can easily be dispensed with, as it is not a difficult matter for even a beginner to decide where the lower edge of the yoke should be.

With a tape-measure, the extreme length and breadth of the yoke can be ascertained, allowing ample each way.

Length, across the front 2 in. below the lower ends of shoulder seams.

Breadth, across the shoulder, at the junction of yoke and collar-band.

A piece of soft material, half the length and the whole breadth, should be used for fitting. (Paper is stiff and awkward.) Turnings need not be considered at a first attempt.

The steps then necessary will be :

(a) To pin the material on the dress of the model, so that the straight bottom edge of the yoke and the line for the centre front are exactly in place.

(b) With the hand, smooth out the yoke from front to back over the shoulder.

(c) Turn back some of the surplus material at the neck and cut away, leaving quite an inch more than is needed apparently, to allow of possible readjustments.

(d) Pin the lower edge of the back of the yoke and the centre back in place.

(e) Turn back from the top of the sleeve seam all superfluous stuff, making thus a well-marked crease to act as a guide for cutting away.

(f) Treat the neck-curve in the same way, snipping where needful first, so that the yoke may lie quite flat, and avoiding corners in the curve. If

awkward to cut for any reason, two rows of pins can be placed to indicate the position of curves at neck and shoulder, and the cutting then done off the model.

(g) Using this half-pattern, the whole yoke should then be cut (adding for turnings), tried on and altered if necessary.

How to allow for fastenings either at back or front ($\frac{1}{2}$ in. to $\frac{3}{4}$ in. extra each side) can then be elicited, also that a lining will be a duplicate in shape of the yoke.

In the case of fragile, unlined yokes, or where economy in cutting is an object, the making of a shoulder seam should next be demonstrated, shewing that the same pattern holds good; but extra must be allowed for, on the shoulder fold produced by bending over the *front* straight edge to meet that of the *back*. See that for Yoked Pinafore No. 23.

Then cutting front and back separately, the lower edges of both can be cut the selvedge way, thus giving greater strength at the bottom edge than the seamless yoke.

5. Turned-down Collars. The agreement between neck-curve of yoke and neck-curve of collar is another useful item of knowledge for the children. Having cut the yoke as above, the cutting of the collar should be attempted, when it will generally be found that few recognise without suggestion, that for the ordinary narrow turned-back collar, the inner neck-curve will be the same, or nearly so, as for the yoke.

The depth and shape of the outer edge can be varied according to taste.

6. Sleeves. Unless prompted, children nearly always cut sleeves in the shape of a cylinder, as may be seen in their doll's clothes, occasionally varying by narrowing the lower end.

They have no idea of the need for a double curve at the shoulder ends.

If a wrongly-cut sleeve be fixed in place on another child, however, pinned in place underneath, but showing a gap on top uncovered, the fault will be evident—the remedy may not, until the teacher has worked up to her point

by experiment, adopting any suggestions made by the class, until they see that :

- (a) At the top of the sleeve more material is needed.
- (b) Underneath, matters would be improved by cutting away.
- (c) That the seam should be placed to agree with the inner side of the arm, hence always to the front.

They will thus arrive at the truth, that *all sleeves*, full or plain, long or short, *must be cut with this double curve*, to allow of free movement of the arm.

The length of stuff needed, therefore, must be ascertained by measuring from the shoulder down the outside of the arm. A square will cut a fairly full overall sleeve.

7. Chemises, Bodices, etc., etc. Some of the more complicated of these are too difficult to come within the scope of such lessons, but many of the simpler ones could well be taken.

The chief fact to be recognised is, that though fulness has sometimes to be allowed for, on the whole, the contour of the body is followed in the shaping of such garments.

This gives the key to the pattern-making measurements necessary.

For a chemise, length of skirt, sleeve and band, and *for a petticoat top*, depth of front from neck to waist, depth under arm, and size around chest and waist, are but examples of the measurements necessary and easy to obtain.

In this connection, there will be an opportunity to shew how many of the remaining measurements can then be calculated from a *knowledge of certain fixed proportions*, e.g. in the case of a woman's chemise, an experienced worker would know that the entire width of calico would be used.

For a child's chemise, a double square.

For a child's knickers, the width would be about once and a third the length, and so on.

At the same time, it must be recognised that little of such knowledge, *dependent on calculations*, will be retained after leaving school.

Practice in measuring from the individual and from other garments has infinitely more lasting value.

CHAPTER III.

1. **Altering Patterns.** Elaborate scales—made out for patterns for different heights or ages—are out of the question where children's work is concerned.

At the same time, it is well that they should be given some insight into the best methods of making slight changes.

No fixed rules can be given, but the following points are suitable for consideration :

- (i) *That alteration should be proportionate, e.g. when making a night-dress 4 in. longer than the original pattern, the probability is that the wearer will also require more room everywhere. This will not mean, however, that the yoke must be 4 in. wider across the back, the collar 4 in. longer, etc., etc.*

When enlarging the pattern for the child's chemise, too, if 3 in. be added to the length of the double square, 3 in. should be added to the width. But if the change be made in the child's knickers pattern and 3 in. added to the length, the width should be increased by 4 in. to preserve the proportion of width $1\frac{1}{3}$ times the length.

- (ii) *That whilst keeping proportion in mind, special circumstances must also affect what is done, e.g. in lengthening or shortening a girl's dress, very often the change is required only in length of skirt and sleeves. All the rest can remain as it is.*
- (iii) *That very little taken off a curved edge makes a great deal of difference to the size. Practical teachers know this from experience with children when setting on neck-bands to yokes, where, if tacked too deeply, the discovery is made that "it wont come in."*
- (iv) *That a change of measurement in one part often causes others. This should be well impressed, for much judgment and caution are needed when certain alterations are made, e.g. when enlarging a yoke to give 2 in. more room across the chest, the increase must not all come from the centre back and front. The result would*

be a neck and collar much too large. In such a case the additional width should be given almost entirely at the shoulder ends of the yoke.

- (v) That many alterations are possible when certain *essential measurements are left undisturbed*. This is rather an attractive subject for children, who are generally delighted to trace the variations possible in the construction of collars, yokes, etc., etc.; *e.g.* in the turned-down collar, the inner neck-curve may be left untouched. Infinite change can be made in the rest—width, outline, trimming, etc. In yokes, too, the same is possible. The neck may be high for a collar, cut low with square or round opening, lower edge left straight, rounded, single or double-pointed. *But the proportions of the yoke must be left untouched*, the extreme width back and front, and shape on the shoulder must be unaffected.

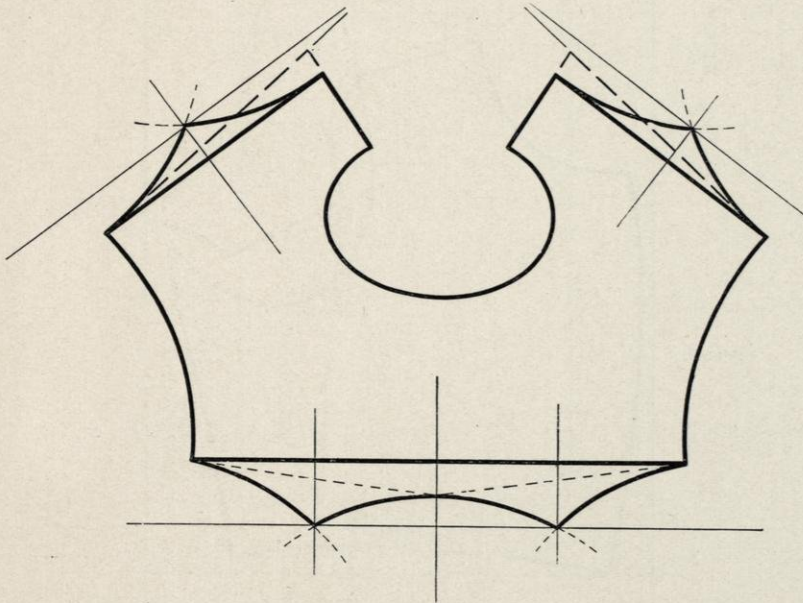


DIAGRAM D.

2. **Economy in Cutting.** This is a most important consideration, for waste in cutting will nullify the advantage of making garments at home.

Economy is possible in the actual cutting, e.g. when cutting a small chemise from 36 in. calico, unless shewn differently, a child would probably fold the

material, so that the selvages meet, and then cut her garment from the middle of the stuff. Two strips, 6 in. wide, would be left, whereas by folding properly, one strip, 12 in. wide, would remain, which would come in more usefully for yokes, etc., of other garments.

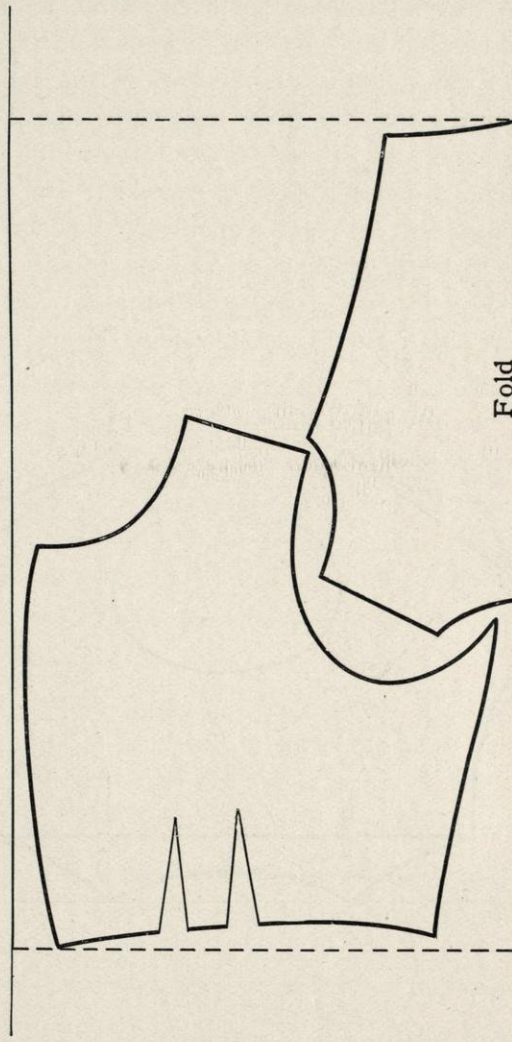


DIAGRAM E.

Similarly, when cutting camisoles or knickers, it is often possible to contrive by drawing one part up or down to cut to advantage, placing the wide parts of the pattern to the narrow ones.

Waste can also be avoided sometimes by cutting *garments of different sizes*, e.g. a big pinafore will require the full 30 in. of ordinary print width.

By cutting a little one at the same time, 25 in. width, there would be sufficient spare from the sides to provide bands for both. See Diagram F.

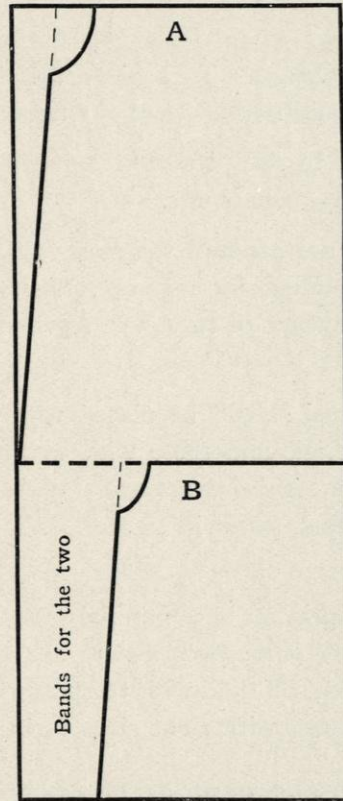


DIAGRAM F.

So, too, in cutting full-sized knickers, which require the whole width of calico, bands may be obtained from the cuttings of small knickers or chemises.

Width of material bought, too, is another factor in the matter, e.g. in the pattern of the kilted skirt for the size given in Pattern XIX., it would be a mistake to buy a 36 in. serge. The strip over would probably be useless.

For a cooking apron of the straight-skirted pattern, a linen 42 in. wide would not answer as well as the 36 in. width.

On the other hand, the wider material sometimes cuts to advantage, *e.g.* for a girl's overall, a 30 in. print would need goring, whilst a rather more expensive but wider material would save this trouble, at no greater cost, because half-a-yard less (about) would be needed.

3. **Matching.** (a) *In Shape.* To achieve this is the object of cutting one side only of a *pattern*, and both sides at one time when cutting in *material*.

This is the only way to secure perfect agreement in size and shape of curves in knickers, chemises, collars, etc.

Children, too, should not attempt too many thicknesses at once. When cutting the sides of a chemise, for instance, the two top thicknesses only should be cut first. The outline of these will serve as a guide for cutting the two underneath afterwards.

(b) *In Surface.* Flannel should be placed with the nap running downwards, and all fluffy materials and those with well-marked right and wrong sides should be cut with the *right sides (or wrong) facing*. This is the only way, with children, to secure that *pairs* in sleeves, or legs of knickers, shall be correctly cut.

(c) *In Pattern.* With print or any material with a pattern, the same plan should be followed—but *not if the pattern runs one way only*. In that case, the two lengths should be cut off, laid with the pattern *uppermost* and *running the same way*, and *then* placed with right sides facing, and cut.

Care is needed in such a garment, as, for example, a blouse, to see that the *direction* of the pattern *is the same, i.e.* running down in both fronts, the back, and sleeves.

Sometimes striped materials are used on the cross, as for pinafore yokes or blouses. Fancy striped or trimmed, tucked and insertion yokes, too, are often cut so. In this case, again, right sides must be placed to face each other, and so arranged that the patterns on each exactly coincide, *i.e.* that stripe rests on stripe, dot on dot, etc. By this means, the angles formed with the centre line will exactly agree.

4. **Need for Accuracy and Good Cutting.** Young children often seem to divide themselves into two classes. Those in the first are too venturesome, and are not accurate and careful in their cutting.

Others, again, are diffident, and do not cut with the confidence which is needed for the long, clean, "good" cuts which are desirable.

Under suitable conditions, however, much preparation is possible with quite little girls, in the cutting and making of doll's clothes. The doll's handkerchief, petticoat, straight apron, shawl, tablecloth, sheet and counterpane are all examples of such straight, simple cutting.

Faults in cutting generally proceed from :

1. *Incorrect Holding of the Scissors.* Before cutting at all, practice should be given in opening (to their fullest extent) and closing these. The pointed blade should be held underneath and the scissors kept upright.

The number of fingers used in the holding must, of course, be governed by the size of the child and make of scissors. No method is bad which gives full comfortable control when cutting.

When cutting, the scissors must be kept *close* to the table.

2. *Faulty Position of the Worker when Cutting.* The work must be held down and steadied by the left hand.

Children do not re-adjust the work sufficiently, nor change position themselves enough, in order to get *at* the work.

When the arm is extended too much, or the work gets out of the proper range of vision, as when turning a corner, either Mahomet should go to the mountain or *vice versa*.

When working at tables, too, children often stand in their own light unless checked.

"Rounded Points" are often produced by over-carefulness—the child is afraid to diverge from the pattern, so should be shewn that the result when

turning a corner is much more satisfactory if the line of cutting be extended as in Diagram G.

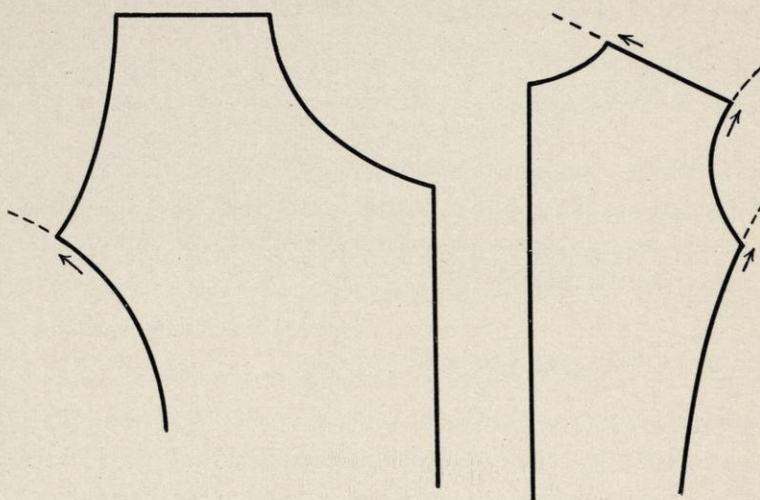


DIAGRAM G.

There is material for very many interesting lessons in this branch of the subject—lessons also of great practical value.

At the same time, there will perhaps be little to shew at the end of these demonstrations.

The results will be seen, at first, when the knowledge acquired is applied to the making of such articles in school as have been the subject of discussion, and later on in life, when the child has become the woman.

PART IV.

TYPICAL FAULTS IN THE MAKING UP OF GARMENTS BY CHILDREN.

"Whoever thinks a faultless piece to see
Thinks what ne'er was, nor is, nor e'er shall be."—POPE.

ALL practical teachers know of the many pitfalls awaiting the inexperienced little needlewoman trying her hand on a "fresh" pattern, and much time and trouble may be saved by systematic consideration of these *before* the event.

Under ordinary conditions this is one reason why the "class" system of teaching needlework, now so generally adopted, proves so much more successful than the old "individual" system. In the latter, when nearly every child in the upper classes was making a garment different from that of her school-fellows, there was no *common* ground on which a teacher could base lessons on various essential points.

With good enthusiastic class-teaching, however, to children all at the same stage, in the construction of the same or similar kinds of garments, these most necessary lessons can be given, and the results of the training will prove to be far more effective.

The aim of all class teaching will thus be achieved, for, after all, it is not the ability to do beautifully fine sewing under close supervision which will prove useful in after life, but the power to plan, cut out and "put together" garments unaided.

Whilst class instruction should be given as each point arises, and faults avoided as far as possible, there is most useful training for children in connection with the imperfections and mistakes which must arise in every class.

These should, wherever possible, form subjects for discussion. The children should be called upon to examine such work, to criticise it, to

discover the fault and its cause, and finally to suggest how it can be remedied in the particular case under review.

Though the teaching should give instruction on "knotty" points, to be of the utmost value it should always be such as to call forth from the child a reasonable amount of judgment.

The child must learn to become less and less dependent, and all experienced teachers recognise that during the process mistakes are inevitable.

The majority of the faults in the work of beginners are, of course, due to lack of experience, and the following are typical of these :

1. **Faulty Seams.** These are more often due to the novelty of handling a long length of seam than to poor sewing, *e.g.* in the felling of a curved seam, as in the legs of knickers or under the arms in chemises, the stitches are often found to be nearly upright, the little worker not having discovered the need for frequent re-adjustment of the hand.

The bagginess at the back of seams, too, may be attributed to the unusual amount of material to be held in the hand. The child is so engrossed with the management of this, that inspection of the right side to see that it is flat is forgotten.

These are both faults where a word of warning and, if possible, a peep at a poorly-worked seam contrasted with one well done, may save much childish discouragement.

2. **Badly-fixed Hems.** In fixing the wider hems of garments, such as those at the bottom of pinafores, petticoats, etc., children often neglect to make the seam in the fold for the hem correspond with the seam in the garment, with the result that the bottom edge is thus made more or less askew.

This should all be avoided by firmly pinning the hem at the seams first, and then for further security, pinning in between once or more if the hem be a long one.

In the case of gored garments, such as chemises or night-dresses, the necessity for pleating or "easing in" at each side of the seam must be made apparent. Even when provided with paper measures, children will often make crooked folds when fixing hems, tucks, etc., and where not caused through carelessness, the reason is often to be found in the handling of the measure. It is not kept at right angles to the edge of the hem.

3. **Imperfections due to Insufficient Use of Scissors.** This applies chiefly to the work of the elder girls, and the results may be seen in several forms.

(a) *At the Ends of Pinafore or Knicker Bands.* In the former, where a hem is fixed all around a curved or slanting arm-hole, the end of the hem will be found to fall below the level of the top of the garment. The top should, therefore, be trimmed with the scissors and made level *before* being gathered or pleated for the setting on of bands or yoke.

If not done, the back of the band just at the corner, where strength is most needed, will be found barely to cover the raw edge of the end of the hem, with the result that at the slightest pull it will tear away from the body of the garment.

The same fault often occurs at the sides of small knickers.

(b) *False Hems and Cross-way Pieces.* The flatness of these is often marred because uneven projecting edges and points are not cleared away before the fixing of the hem, thus producing lumpy hems on chemise sleeves, the bodies of knickers, etc.

(c) *Collars and Yokes.* Because of their curved edges, collars and yokes need judicious trimming with the scissors, more especially if lined. Not only should unnecessary thicknesses be cut away, but where there is a *curve inwards*, as at the neck-curve of a yoke or arm-hole of a lined bodice, it is also necessary to make occasional short notches to relieve the tightness of the inner edge, and thus obtain a flat edge, when yoke or bodice and its lining are turned over to the right side.

(d) *The Setting-in of Gathers.* If the top edge to be gathered is made quite even, and the gathering done at the proper distance from the edge, there is no necessity to use the scissors at all, but, when a curved edge is set into a band, or gathers are set into a transparent yoke or bands, the back to be made neat by using narrow tape, then trimming is necessary to avoid bulkiness and thickness.

Here, caution is needed, however, for the strength of the garment must not be endangered and sacrificed for the sake of neatness.

At the button-hole end of yokes and bands, too, children often make difficulties for themselves in this way. So much is turned in, and the gathers are left with so much material above the line of gathering, that a neat button-hole is all but impossible.

Nothing stamps a garment more surely as the work of a novice than the traces of insufficient use of the scissors, and from the beginning children should be trained to use them wherever necessary, notwithstanding that accidents will sometimes occur.

4. Faults due to not Matching or Pairing. Some of the simpler of these errors spring from insufficient practice in the different branches of sewing. With young children this is often the cause of the irregularity of the work noticed. The hemming on a pillow-slip, for instance, will be just right in one lesson—the next far too cramped; or an older child will do a second row of feather-stitching on a band much wider than she did the first, and seem quite unable to match her previous work.

These faults time and practice soon cure.

Pairing of Parts, however, is often very inaccurately done by otherwise good needlewomen.

In pairs, which should be exactly alike, as cuffs, leg-bands, etc., the whole secret lies in keeping both *at the same stage of construction*. They should be cut together, fixed together, and made up and placed in position, if possible, at the same lesson, *e.g.* a child has not sufficient judgment to be able to allow in a made-up cuff for seams and bulkiness of gathers. The probability is, therefore, that if she makes up one sleeve entirely, and then proceeds to cut and put on the second wrist-band by measurements taken from the first, that she will fail. It will be either too large or too small.

Similarly with "*right and left*" pairs, as for sleeves and legs of knickers.

The principle underlying the cutting of these (pairs) is a point for class demonstration.

That being done, then, the working of the two should be kept as nearly as possible at the same stage, using the scissors when any inequality of size is noticed.

From neglect of this care arise the discrepancies in size (length and width), differences in fulness of gathering or trimming, variations in width of false hems, etc., which spoil so many otherwise neatly-made garments.

5. This lack of power of estimation due to inexperience will show itself in many other little ways.

Lace edging is often too scantily allowed for in the trimming of curved articles, as night-dress collars, ends of chemise bands, etc., or lace at

the end of the band will be cut off with too little left to allow of a strong hem.

To avoid these happenings, it is well to have the ends of lace hemmed and sewn to the ends of the band first.

The lace between should *then* be pinned in place for the whole length to be trimmed, and examined before being sewn on.

Cross-way pieces on curved or sharply-pointed edges, such as the neck-curves of pinafore yokes or the bodies of knickers, are often wrinkled or "pull," because they have not been eased in sufficiently or pleated where necessary. This is a matter for class-teaching.

6. **Other faults** are due to the failure of the children to carry out what they have been taught previously of stitches and processes, but the altered conditions experienced when working on garments generally account for many of the errors. Some of this character are :

(a) *Incorrect Fastenings.* Button-holes are often found in the work of beginners, with some of the following weaknesses evident, though on practice material the work may have been perfect.

The corners are often wrongly worked—the square barred end being nearest the end of the band, or one thickness only will have been worked, the other shewing "raw" threads on the wrong side; or more frequently still, the button-hole will be cut without regard to the size of the button.

The button, in turn, children find very difficult to fix exactly opposite the button-hole, and this is a point which must be shewn in the teaching of fastenings. It is not sufficient to take the sewing on of the button as an isolated exercise, though even this, if mastered, would mean the avoidance of such faults as stitching too near the rim, so that there is not enough room for the edge of the button-hole to slip underneath, or worse still, sewing on insecurely.

(b) *Puckered Setting-in of Gathers.* The bands in chemises, pinafores, etc., are sometimes very puckered, though the gathers on the right side may have been quite well worked.

This may be due to two causes. Either the child has not been quite equal to the working of a long band, and has drawn the back edge of the band *below* the setting-in stitches of the front, or, in its anxiety to set in the back of the band as neatly as the front, it has pushed the gathers on to the end, not leaving sufficient band in which to place them.

This is often the case where the gathers are very full and the child has had no previous experience in the handling of a band of any length.

For the same reason, in such a band it is often found that the end has not been made to agree exactly with the end of the garment. The remedy here must be to insist on a correct fixing of the *whole* of the band by little pins (for firmness) and tacking, if wished, before any part of it is sewn.

If these pins and fixing threads are left in place until all is finished, the child who is drawing her work out of place will soon be unable to proceed, so must stop and undo the faulty part, thus avoiding much waste of time and spoilt work.

(c) *Puckered Yokes and Collars.* When lined, puckered yokes and collars are nearly always caused by the omission of one thing, *i.e.* the tacking together of both parts, *whilst flat*, about an inch from the edge. If this precaution be taken, and the tacking left in until the completion of the garment, there can be no trouble in this way.

(d) *Badly-hanging Pleats.* If the pleats in petticoats, aprons, etc. do not hang well, the cause is nearly always to be found at the top edge of the fulness. This *must* be kept level. If not, the edges of the folds cannot be exactly in the perpendicular, so will fall to left or right. Children do not realise the importance of seeing (1) that the top edge must be perfectly straight to begin with, and (2) that the folds must be kept firmly in place, either by pins or big cross stitches, until the sewing on of the band has been completed.

7. All young workers need much guidance in the matter of suiting the work to the garment—of considering material and purpose to be served.

The finer sewing needed for an under-garment of good calico, compared with the stitching suitable for a linen cooking apron, for example, or the difference in the gathering suitable for the overall made of fancy muslin, and that used in the making of an art linen overall, are but typical points for consideration.

The suitability of needles, cotton, etc., should all be included in the teaching of those incidental points which arise in the making of school garments, and then would be avoided such discoveries as that of someone struggling to tuck a dainty nainsook pinafore with a No. 6 needle, or with No. 50 cotton endeavouring to make a success of a button-hole in shirting,

All this is seen readily enough when the attention of the class is directed to it, but the direction should be definite and systematic, covering the various points as opportunity occurs.

Though fairly lengthy, the above is by no means an exhaustive list of possibilities in mistakes.

Fortunately, however, they are well spread over the different stages in an ordinary school course. Many of them the skilful teacher anticipates and avoids by methodical class-teaching on much that is outside the routine lessons on actual sewing, never forgetting at the same time, however, that the child's own judgment and discretion must be called into play more and more, and that there can be no progress without the attendant trials of strength and occasional blunders.

PART V.

"The Mother, wi' her needle and her shears,
Gars auld claes look amaisht as well's the new."—BURNS.

APPENDIX

ON GENERAL MENDING AND RENOVATION.

IN later life, no branch of needlework is likely to prove of greater practical value in adding to the comfort and general well-being of the home, than that which deals with Mending and Renovating.

Systematic Teaching Necessary. For the teaching of this in school to be effective, however, the Syllabus needs to be as carefully planned and graded as is the case with other parts of the subject.

In all classes, the mending should be linked with whatever knowledge of stitches and processes the children already possess.

Directly a child can sew on a button, she should apply her knowledge to the replacing of the buttons missing on her own garments. As soon as she has mastered gathering and setting-in, she is capable of mending the pinafore torn out of the end of the band, though at first necessarily all under guidance.

In none except the highest class, and then only with a particularly skilful set of little needlewomen, should "mixed" mending be taken regularly as a lesson in school. In a class of average size, it is quite impossible to give to each the individual attention necessary when all are doing different work, and the children cannot reap the full benefit of the time, unavoidably limited, which can be given to school-mending.

The wiser plan is to have certain appointed days for the various kinds of mending, *e.g.* for "darning holes in stockings," or "patching in patterned

materials," or "small repairs of buttons and button-holes," and for each child to bring from home a suitable garment needing repair of the kind chosen.

Unfortunately, in many neighbourhoods, there is from various causes, very great difficulty in getting garments from the children's own homes, and as this is a matter beyond the control of the teacher, to a great extent, all that can be done is to supplement the supply as much as possible from other sources.

Class demonstrations should be an important feature in all lessons of this character. The children should be encouraged to suggest the necessary steps in the work, and the pros and cons of alternative methods should be discussed, for one great aim in such teaching is to arouse keen interest and pride in this work. The natural childish feeling that mending is not as interesting or important as making, can only be dispersed by the enthusiasm which can be roused in this way.

A good plan in poor districts is to keep a school mending-bag of odd bits of material, calico, flannel, buttons, etc., from which the children may select and use what they need for any particular purpose. The judgment called forth when choosing has an educative value of its own, and in very poor homes a lack of repairing material is one cause of the neglect observable. Such a bag should contain the better parts of discarded garments, as well as pieces of new stuff, so that the wisdom of pairing "old wine and old bottles" may be inculcated.

General Principles to be observed in Mending. As opportunity occurs, there are certain *principles* upon which stress should be laid—points so obvious to grown-ups—but the neglect of which so often causes childish failures.

1. *The ground has often to be cleared* before mending proper can be commenced. This applies in very many cases, *e.g.* even in the sewing on of a button, there are generally loose threads which must first be drawn out, or in replacing a broken tape, the remaining bits still attached must be unpicked.

In more difficult kinds of mending, as in the darning of a hole which has been darned before, it is often advisable to draw out all the old threads before starting the new darn.

In patching near a seam, *e.g.* under the arms of chemises and camisoles, the seam should be undone before the patch is placed in position, so that one side of the patch may be continuous with the seam of the garment.

2. *It is often necessary to find one straight edge* from which to work.

In advanced mending, the beginner often feels doubtful where to begin operations and how.

Patching in its various forms provides many instances of this, *e.g.* in patching the knees of knickers, children generally require to be led to see (a) that after opening seams and band (if the patch is to extend so far), they must start at the two sides *opposite* these, because there it is possible to find two perfectly straight edges; (b) that the edge of the opened seam and the gathered edge at the bottom will provide a guide for cutting the two other edges of the patch, which probably will not and should not be straight.

In this connection, too, comes the question of making a straight edge to the patch itself. It is astonishing to find how much more ready children are to *cut* rather than to *tear* material, and how seldom they realise the importance of cutting quite straight. Even when they have one perfect edge, too, they often fail to obtain the other at right angles, through neglecting to fold over in the proper way.

This "*straightness*" is an important point, for no neatness of sewing can ever redeem the bad effect produced by crooked fixing.

3. *The Aim of Mending, i.e.* to restore the garment to its original appearance as *neatly* as possible, should never be forgotten.

Consistently with answering its purpose, all mending should be as inconspicuous as possible.

This is a point deserving of some attention, both in general mending and renovating, for misplaced zeal is often shewn by children in this respect. In the darning of a small cut in table linen there is no need for the close elaborate darn sometimes seen, which seems to draw attention to the original defect rather than conceal it.

Darns in dress materials, too, should be *loosely* worked with a thread of the same material, if possible, avoiding the little indentations caused by tightly drawn stitches.

In patching, great care should be taken to *match* the old material in colour and texture, and where there is a pattern to be matched, as in print or muslin, the correct method of patching such stuff should be followed, so that one seam only will show on the right side.

In general renovating, the results will be much more successful when this point is borne in mind. For instance, in the mending of wrist-bands which have become badly frayed and torn at the fastenings, it is far better and often quicker to replace these entirely by new ones, than to patch the ends and sew up the edges unevenly.

If two buttons have been lost from the front of a jacket and the others cannot be matched, the appearance is far more satisfactory when all are removed and an entirely different set sewn on, than when the missing ones are just replaced by odd buttons.

For the development of the children's ideals and ideas in this direction, an occasional mixed "mending" day, confined to a few specially selected types of repairing, may prove of great value, not, however, for the amount of sewing done, but for the opportunities provided for extending the children's knowledge by question and suggestion on the examples before them. For, though methods and principles can be taught, each garment is as a patient to a doctor, needing individual consideration and treatment, and in needlework of this kind there is no better field for the display and development of common sense.

4. *The Importance of Mending Promptly.* Though applicable to all kinds of repairs, in nothing can the importance of the "stitch in time" be more forcibly brought home than in dealing with darns. To a young child, unless remarkably skilful, a big darn is a most tedious and awkward piece of work, and the working of one should go far in driving home the truth that "prevention is better than cure." In every school, small rents and tears, which are left until caught on a corner and considerably extended, are of sufficiently frequent occurrence to serve as texts for the ready teacher.

SUGGESTIONS OF SUBJECTS SUITABLE FOR A SCHOOL COURSE OF MENDING AND RENOVATING.

THE scope of these lessons depends very largely on such circumstances as locality, staffing arrangements, etc., etc. In all cases the teaching must necessarily be progressive. Nowhere, however, can much be done until the last three or at the most four years of a child's school life. Then the following might well be included in the Syllabus.

SMALL GENERAL REPAIRS.

These are infinite in variety, and nearly all present some little point on which instruction is needed, in order that the principles mentioned may be observed, and, therefore, the results obtained satisfactory, *e.g.* :

(a) *The Mending of Seams* in underclothes, dress-sleeves, etc. Unless shewn, children often fail to see the necessity for *flattening out* the material in laundered garments, for *trimming* with the scissors where necessary, or *undoing* the felling beyond the running, and, in the case of sleeve seams, for turning the sleeve inside out, and making the repaired part a continuation of the original seam inside.

When mending burst seams in gloves, for example, they do not recognise that kid gloves must be mended on the right side, and thread on the wrong, and that the needles used in sewing the former should be very fine ; in short, that the choice of method is governed by circumstances.

(b) *Repair of Torn Edgings, etc.* In pinafores, dresses, etc., if torn badly at the junction with the band, it will be necessary to point out that mending here and there will produce a very unsatisfactory appearance because of the resulting unevenness. In such a case it is far better to cut the trimming right off—level the edge—and sew on again neatly, or in a very bad case, to dispense with the trimming altogether.

(c) *Openings torn down too far*—such as side openings of knickers or arm-holes of pinafores.

In these, unless suggested, it will not occur to a child that a strengthening

tape would prevent further accident, and that mending by seaming already weakened stuff cannot be of permanent use.

(d) *Restoring of Broken Fastenings.* Children will often clear away neatly the old tapes, hooks, buttons, etc., as told, but in putting on a new fastening quite ignore the fact that the wrenching away of the old one has left the material thin and broken.

Here arises the necessity for sewing on a little square of tape or braid.

There is also room for the exercise of judgment in this exercise, for it is sometimes better to move fastenings a little, to give more room, or, where possible, to hide shabby parts by placing the buttons further on.

All these points sound trivial, but in practice most teachers have discovered the necessity for definite teaching on these lines.

MORE ADVANCED WORK, *e.g.* MORE ADVANCED GENERAL REPAIRS.

(e) *Repairs of Frayed or Enlarged Button-holes.* This is a task needing much care and skill, but nevertheless one which well repays the worker, and is very useful in practical life. In starched articles, such as white shirts or blouses, the garment must be washed and rough-dried to get rid of the stiffness.

Then, in these and such articles as cloth dresses, etc., where the button-holes wear because worked in silk, the stitches of the old button-hole must be carefully picked out. This must be done gently to avoid further fraying and any useless threads at the edges should be trimmed away with the scissors.

If very puckered or drawn out of shape, damping and pressing will make the button-hole much easier to work. In re-working, it should be remembered that round corners give length to button-holes, so that if too long already square corners are more suitable, and also help to bring the edges together again. Matters can sometimes be improved by changing the buttons, too, for a set slightly larger.

(f) *Mending of Bands.* In the later part of the career of such articles as knickers, blouses, etc., which are frequently washed, it often happens that the ends of the bands become very ragged, particularly if there has been any strain on the fastenings.

If the bands are short, as wrist-bands, the best plan is often to replace them entirely.

If long, as waist-bands, a very useful little exercise is to renew the ends only, about 2 in. to 3 in. Children, however, need some help as to method in this, which is a more advanced piece of work, and the necessary steps are very suitable for class-teaching, viz. the need for taking off the old band until sound material is reached, the measurements necessary, and how to cut the new piece, joining from the inside, and seaming up the end, and finally the setting-in of the newly gathered end of the garment, and working of new fastenings.

(g) *Repair of Household Linen.* Though generally too big for the younger children to hold, the elder girls can do some very useful work in mending and adapting table and bed linen. Apart from patching and darning dealt with below, there is much to be learnt about the economical side of the subject, in the cutting down of worn tablecloths into table napkins and tea cloths, or in the conversion of the best parts of long curtains into short ones, or in the division of sheets worn in the centre, to be afterwards reversed and joined again, etc., etc.

PATCHING—APPLICATION OF.

(a) *Patching Applied.* After mastering the art of patching as an exercise, it should at once be applied to *practical* mending. In the case of the *Calico Patch*, the kind most difficult to manage successfully is the repairing of worn places or rents in fulness, e.g. the mending of the knees of knickers, as described.

As a preparation for this, patching near a seam should be taken, as under the arms of chemises or camisoles. This will mean an advance upon the straightforward patch, as the seam must be opened, and that edge of the patch so cut as to preserve the outline of the garment, the old material serving as a guide for cutting the correct shape.

Even when taking the patch in its simplest form, several little points crop up to lead astray the inexperienced, e.g. in the mending of very old, weak material, it is much better to leave a wider hem than usual all around, in order to lessen the strain at the edge of the patch.

(b) *The Print Patch* is again an advance on the calico patch, as in addition to the difficulties of fixing and fitting, the materials have to be matched.

Where the pattern is simple, this is sometimes an aid to correct fixing, however, as supplying certain guiding points.

In actual practice it sometimes happens that a piece of print will be printed crookedly, so that if the patch is to be straight, then the matching must be inaccurate. This should not be. In such a case the straightness must be sacrificed.

With ready-made garments, too, the piece for mending has often to be different—necessarily—when nothing can be done but to “make the best of it.”

Other patterned materials, such as muslins or lace, should as a rule be patched in the same way as print, so that the patch may be as inconspicuous as possible. If very thin however, or in a part of the garment subject to much strain, then it is advisable to patch as in calico.

(c) *Patching in Flannel* presents fewer difficulties in its application to woollen materials, but the same method is used for mending woven garments. Much skill is required in the repair of these, for the holes are generally to be found near the seams, and are consequently very awkward to manipulate, especially when it is necessary to open these.

The elasticity too of such articles makes it a difficult matter for children to get the patch flat. In the fixing, it should be laid on a table or desk, to be well pinned in place, and then tacked closely. In cutting away the worn part, too, the stuff is apt to spring back, and some care will be needed to avoid cutting away too much.

As woven goods can be satisfactorily mended only with woven material, the need for keeping the better parts of discarded garments of this kind should be emphasised.

(d) *Flannelette*, unless unusually heavy in make, is generally mended in the same way as calico.

(e) *Lined Dress Material*. Here, the patch must be slipped between material and lining, the edges of the material being turned under and hemmed on the right side, e.g. holes in elbows of dress-sleeves.

DARNING—APPLICATION OF.

(a) *The Darning of Woven or Knitted Articles.* When attempting the darning of stockings or other woven articles for the first time, children have several difficulties to encounter after they have mastered the darn on web.

For one thing, there are so many varieties of stitch and weight in these goods that no preparation to meet all cases can be given previously.

The child has to learn the lesson that her work must be adapted to ever-varying conditions, but that though certain details are governed by these conditions, the *principles* she has learnt remain the same. If this is not realised, at the first attempt to mend a big hole she will probably rush to extremes. Either she will despair of ever managing to produce a firm, effective darn, and will work so coarsely that there is no substance in the darn, so that it has no practical value, or she will work away so finely and closely that at the end of a long lesson, she has not nearly finished the mending of one hole. Such work is impractical in two ways. The busy wife or daughter has not sufficient time to do such unduly fine work, and secondly, it serves no useful purpose.

In the actual mending, especially some of that which is brought by scholars in very poor districts, the child needs help by suggestion as to the style of darning. The "rib" in some cases may be very close, in others, broad. Many woven articles are all "plain." In some garments the thread may be almost as coarse as ordinary wool—in others, as in fine cashmere stockings and vests, the thread may be almost as fine as cotton. Such variations shew the uselessness of teaching by the counting of threads—a knowledge of the principles of darning being the only useful guide.

Similarly, when crossing a hole in a badly-worn article, it is sometimes not only permissible but advisable to use double wool, as being more practical and justified by the state of the garment.

But here the guidance of the teacher is again necessary, for children are often inclined to overstep the bounds when allowed to deviate from hard-and-fast rules. The crossing of the hole must be done just as carefully, the net work must be as perfect, and the result as strong and useful as is the case with finer work.

Another cause of failure with children is their lack of experience in *holding* the work, but this quickly disappears with practice.

For this reason, at first it is well to attempt the repair of thin places only, until the left hand has acquired the power of holding folds of the garment between thumb and fingers as needed.

If the darning is not held firmly enough, it "reeves" up, making it very awkward to take up the stitches on the needle.

If held so tightly, on the other hand, that the material is strained, a baggy darn will be the result.

Many people have special devices for keeping the material flat and in place—cards, etc., slipped beneath the hole—but these can well be dispensed with.

Swiss Darning. Though this method of darning a hole hardly comes within the scope of such lessons as these, because of the skill required, the darning of *thin* places in this way is not at all difficult. For repairing such articles as jerseys, caps, etc., it is by far the better, in fact, the only satisfactory way, and is quickly taught to elder girls.

Once the principle of it is understood, the "purl" stitches in the rib or pattern will present no difficulty, if the thread of the garment be followed and covered.

(b) *The Darning of other Fabrics.* So many thin places, cuts and tears occur in household linen and clothing generally, that the neat mending of these is a most useful accomplishment.

The methods learnt are not difficult to apply in this case.

Great care should be taken to secure mending materials matching or closely resembling the damaged article. Sometimes it is possible to unravel a thread, if of dress or coloured woollen stuff.

If there is a pattern, too, as in linen damask, the long and short threads of this should be copied, instead of using regular darning stitches.

At the same time, strength must never be subordinated to neatness.

Suitable Materials for Darning. Care is needed to see that mending cotton and needles are suitable, for this is a point often overlooked by the child, when bringing mending from home.

The needle is often found to be too long or short. If the former, it is unmanageable in the hands of a beginner, not only because of its size, but also because of its corresponding thickness, which drags the material out of place.

If too short, the full length of the row of stitches cannot be taken up at once, and if the eye is too small for the wool to pass through easily, a lump is formed, which is exceedingly hard to pull through.

No. 3 is more suitable for coarser articles, such as hand-knitted stockings, and No. 4 or 5 for the finer woven goods.

RENOVATION.

This provides so many points of great educational and, in addition, practical value, that **Class Demonstration Lessons** on subjects such as the undermentioned would form a most useful part of the curriculum for all upper classes.

Under ordinary school conditions, it is often not possible to arrange for a great deal of individual work of this kind, though, of course, most desirable.

But the thought and keen observation called for, and the ingenuity brought into play during the discussions on the most suitable way of proceeding about such work, coupled with the useful character of it all, seem to make a special and a valuable appeal to elder girls.

SOME SUITABLE TOPICS.

1. *Cutting down Garments*, the idea of which is familiar to the children in most families.

One lesson to be driven home is, that this process often provides an opportunity for dispensing with the worn parts, *e.g.*

In the case of overalls or dresses, which are to be cut down in length, it is often not only easier but better to work from the top, in the case of children's garments, for these are so frequently shabby in the front of the body. The skirt can be cut from the yoke, the worn or soiled part cut away, fresh curves made for the arm-holes, and then reset into another yoke.

Women's skirts, on the other hand, are generally most worn at the bottom, therefore, if to be converted into garments for big girls, the opposite mode of procedure must be adopted. The frayed edge at the bottom can all be cut away, and the skirt re-hemmed or bound.

Similarly, in contriving a child's petticoat or other article from another large worn one, the thin front breadth can be taken out entirely and the new garment made up from the side and back breadths.

At the present time, too, the loose dress or overall with shabby sleeves can, by taking out the sleeves altogether and curving out the neck, be transformed into a useful little pinafore dress to be worn with a blouse.

2. *Enlarging.* As this is generally necessitated by the rapid growth of the wearer, it is in length that the alteration is most usually required.

Here, the following suggestions by the children will probably be made—in the case of skirts—the choice of the one to be adopted depending on circumstances.

(a) If a tucked skirt, the simplest plan is evidently to let out the tucks, and in white materials this is the plan most often followed.

If the dress is of coloured material, however, this method would often result in an unsightly band of deeper colour than the rest of the garment, so that one of the alternatives of the following would be better.

(b) The skirt could be opened above the hem, and a band of insertion let in. This would be a good way to lengthen a coloured cotton dress worth the expense.

In the case of heavier stuffs, the skirt could be opened in the same way, and the strips of material let in could be hidden by braid or a cross-piece of other material or colour.

A lined skirt or one for an older girl, gored, is more difficult, and rather beyond the capabilities of the average child, as the added strip in the latter case would need shaping.

(c) When appearance has not to be considered to any great extent, and there is a wide hem, a simple way of making the change is to let out the hem and face the bottom with other material.

If there is a marked difference in colour, the lower edge could be hidden by a band of contrasting material turned back on the right side to form a wide hem.

Sleeves are more difficult to lengthen.

It is sometimes possible to replace a short cuff by a long one, and thus to add a couple of inches.

The substitution of a larger cuff, too, which will allow the sleeve to slip further up the arm, will sometimes answer the purpose well.

The only satisfactory plan in some cases is to replace the old sleeves by entirely new ones, especially as children's clothes so soon become worn and shabby in the sleeves.

In this connection it is well to bring out the advantage of saving cuttings from new clothes for this and similar contingencies.

It is also a difficult matter for children to alter or enlarge bodies of garments.

Fastenings can sometimes be moved, or a strip added to the edge where the fastenings are placed, and these carried even further out.

If the bodice is pleated or gathered, the fulness can sometimes be let out, wholly or partially, though this generally entails lengthening a waist-band—often an awkward piece of work.

No fixed rule can be made for alterations of this type, as everything depends upon style of make, etc., but the advantage of having loose overall frocks for children is a point to be noted by them.

3. *Miscellaneous Renovations.* These are frequently needed in *top* garments. Worn or defective parts make their appearance, and very often as they cannot be renewed or cut away, the only course open is to "*hide the defect*," after mending.

Of this character are such repairs as mending the worn edges of skirts, sleeves, etc., where it is quite impossible to cut away because of the reduction in length.

Here, the only thing possible is to turn in as much as is absolutely necessary only, hem, rebind or face, and if needful, restore the length by a row of braid or trimming so placed that it projects over the edge.

Other repairs of this kind are those due to accident, stains or burns, for example, in some part of the garment where a patch would be more or less of a disfigurement.

The damaged part must be mended, as necessary, but the patch or darn can often be concealed. A big button, an ornament, a strap of edging or trimming or a bow will often answer this purpose.

Many other articles, again, are shabby because faded in colour, though the material may be quite good.

It is excellent training for the class to see what a great improvement can be worked in such articles as serge skirts, for instance, by unpicking, "*turning*" and re-making.

This is also a good time for driving home the importance of using the opportunity for washing, where needful, before re-making.

Pressing, too, is a matter often neglected in such work, and if this and the washing can be linked with the practical work of the laundry centre, so much the better.

4. "*Using-up*" of *Material from Partly-worn Articles.* Except in the poorest of homes, few articles of personal or household use are worn until there is absolutely nothing left of any worth, and from the economical point of view the disposal of these odd pieces deserves a great deal of consideration.

For class discussion some of the following would be typical subjects of this kind :

Where possible, it is better to use up the best parts of two old garments, where additional stuff is required, rather than to buy new material when it is necessary to supplement; *e.g.* the skirt of a girl's overall might be cut from a woman's skirt, and the sleeves and yoke obtained from a discarded velvet cape or jacket.

The skirt of a child's petticoat might be cut from the best parts of an old dress, and the petticoat top from the body of an old night-dress.

In re-footing stockings, in the case of a quick knitter, it is more satisfactory to use the wool from the legs of a second old pair. This for two reasons, the wear will be more even, and the difference in colour not so noticeable as if new wool had been used.

In very poor homes, the legs of woven stockings are often cut up to mend the feet of others, the part cut out serving as a pattern for the new foot or sole and heel to be run or herring-boned in place.

Very snug little bonnets, caps, muffs, etc., can often be contrived from odd bits of fur, astrakhan, velvet or cloth from shabby jackets or cloaks.

These can be lined inside with the unworn bits of lining always to be found in such garments.

If the children in class can be encouraged to take a delight in thus contriving and economising, much excellent teaching has been given which should bear fruit in more thrifty management in home life.

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