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Clothes that Count



Bradda Field

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CLOTHES THAT COUNT

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CLOTHES THAT COUNT

AND HOW TO MAKE THEM

BY

BRADDA FIELD

ILLUSTRATIONS BY MARY STEWART

“It is colour that kills the clothes of the average woman. She runs to bright spots that take the eye away from her face and hair. She ceases to be a woman clothed and becomes a mere piece of clothing womaned.”

From Prejudice.

LONDON

JOHN MURRAY, ALBEMARLE STREET, W.

1923

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FOREWORD

“FASHION is for ever changing,” you will say. “A fool is she who buys a dressmaking book which will be out of date six months hence.” You will think that clothes-making is so easy an affair in these days: all that is necessary is to fold a length of material in half, cut a round out for the neck, shave a little off the edges to form sleeves, run up the sides on the sewing-machine, and with the addition of an elastic round the waist your sack-like costume is complete—and quite in the fashion. That is so to a certain extent, but there is an art in cutting a hole or attaching elastic. If you take a walk down Bond Street, you will encounter many women wearing sack-like frocks, superficially like yours, but somehow they are different. You don’t know where the difference lies, but you see it is there, and it puts you out of conceit with your own little sack that you were so pleased with a while ago, before you saw these more alluring examples. The reason is that their frocks are cut and made with the simplicity born of experience. The dresses may look simple, but they are not. All kinds of concealed fastenings and artful notions are hidden in their apparently guileless folds. Our clothes are very like our temperaments: the simplicity which springs from ignorance has no attraction; there is nothing behind it except more simplicity, and too much of even

this good thing spells boredom—therefore get wisdom, and your simplicity will have the spice of subtlety, an irresistible combination. Apply the same maxim to your wardrobe, and you have achieved the art of dress. This book will help you. The fundamental rules of dressmaking never change; you may discard some of the methods for the moment, but they all return in the cycle of time, and the knowledge of how things should be done will make all the difference.

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CLOTHES THAT COUNT

CHAPTER I

ON THE IMPORTANCE OF COLOUR, LINE, AND STYLE

A PERSONALITY can be made or marred by clothes, which play an enormous part in the make-up of that illusive quality known as charm. A knowledge that she is right in every detail helps a woman to be herself, and gives her a sense of power which will land her almost anywhere. Clothes properly managed will transform a plain nonentity into a character to be reckoned with. Good points can be accentuated by clothes, and bad ones made to take their proper place—the background.

The woman who would be well dressed should always aim for quality. It is far better to have one dress that is good rather than a number of indifferent garments. Good material pays for itself over and over again; it repays for the work that is put into its original making, and it can be remade and renovated innumerable times. Shoddy fabric has a brief and unsatisfactory career.

An important thing to be studied is colour. Everyone looks better in some colours than in others; the main thing is to discover which shades suit you best, and having found them, stick to them. The adoption of fixed colours is helpful in the building up of a personality—it is well to make an indelible impression of steadfastness on the minds of others. Indecision, even in this matter, tends to lessen the suggestion of character, which the seeker after individuality so much desires to impart. This point is also of consequence from an economical view. If you adopt so many colours for your own, you

are gradually able to acquire all the accessories which make the complete *ensemble*. Unless some such scheme is pursued, a small dress allowance will not run to the necessary adjuncts of a successful toilet. In this manner garments and haberdashery of previous seasons can be dovetailed into the wardrobe of the moment. The woman who buys odd clothing, regardless of the colour, contrast, or harmony, finds herself left with a residue of ribbons, stockings, hats, etc., of antagonistic hues, so that each portion of her costume fights the other. Every detail should not necessarily match, but equally they should not clash. A mistaken purchase on limited means spells extended unhappiness, a tragedy unrealised by the rich who are able to scrap their failures unworn. It is true that the great dress designers often amalgamate colours with an audacity that leaves one breathless, but method and genius govern their most riotous mingling of tones, and one eye is kept on the style of the wearer. Colours should always be subordinated to the personality. With few exceptions, Englishwomen cannot wear vivid colours—our complexions are nebulous like our climate. Bright colours obscure the charm of “the creamy English girl.” Colour should be a background to define the natural beauty of eyes, hair, and complexion. Women of the Latin races are helped by flamboyant colouring—bright hues enhance their black hair and dark eyes; the subdued tones which suit Northern women to perfection tend to make the skin of Southerners appear sallow and their eyes dull. Thus the question of colour and type cannot be too closely studied by the woman who wishes to enhance her charm and personality by the great weapon at her command—dress.

Line and Style are as important matters as colour. Some women conform to almost any decree of fashion. Their waists can be high or low, they can have hips or be hipless—in short, they manage to change their

shape as a chameleon changes his colour. But this adaptable figure is not granted to all of us. Those who have not been thus gifted by nature must create an optical delusion. If we have large hips and "hips are not worn this season," we must produce the impression that hips are not there. This can largely be done by the corset. The corset is one of the most important items of the toilet, and great care should be taken over its purchase. It is advisable to put yourself in the hands of a capable corset-maker, who will make the corset fit you instead of your body having to adapt itself to the eccentricities of the ready-made affair. In buying ready-made corsets you are laying up a multitude of ills for yourself; the bones of the reach-me-down corset are unlikely to be arranged in the correct manner for your particular build. There is a definite danger of an ill-fitting corset displacing and restricting the organs of the body, thus injuring both health and appearance. This is a frequent cause of indigestion and an unbecoming red nose. The choice of corsets is especially momentous to the woman of ample proportions. The well-developed, taut muscles of the lithe schoolgirl provide stays of nature's own making—she can snap her fingers at whalebones and busks; but for the mature woman the corset is a true and trusty ally. The corset which fits correctly will prevent the body from spreading and falling to pieces as it were, but will apply no pressure on any vital part. Many women of large proportions have discarded corsets to their lasting regret. Except in the case of slender, athletic women, the body without support is apt to telescope together in the most disconcerting manner. It is only necessary to look at photographs of native women to see what the feminine figure becomes without restraint. It is quite possible to achieve the fashionable silhouette of looseness without reducing the figure to the dimensions of an unmanageable sack of potatoes. The cut of the gown can supply all the

floppiness that is becoming. The cost of corsets made to measure will be little more than a ready-made pair of good quality, and the material will be superior in almost every case. When the bones are taken out, cotton broche corsets wash admirably, and in removing the whalebones it is well to remember their right order, so that they can be replaced correctly. If the bones are very bent, they will straighten out if soaked in hot water. The life of a pair of made-to-measure corsets is long, provided they are treated well. It is a good plan to keep one pair for strenuous wear and another for better occasions.

A broken surface will reduce the impression of bulk—a seam judiciously placed works wonders. Narrow vertical stripes prove a splendid camouflage; wide stripes are nothing like so successful. Horizontal stripes give an appearance of width, and should be avoided by all but the very slim; they also detract from the height. A loose-fitting garment creates an impression of slenderness; a tight garment reveals all and conceals nothing. A high webbing belt of four or five inches placed inside the skirt will reduce the long-waisted, and make short legs appear longer. For the woman of average height and figure a two-and-a-half-inch belt will prove most satisfactory. The low waist-line on the hips should be shunned by the short and stout. It is well to realise one's limitations, and not follow fashion blindly. The tall woman looks well in the low waist-line.

CHAPTER II

ON THE CORRECT CLOTHES FOR THE OCCASION

TWENTY years ago buttoned or laced walking shoes and short-legged boots, supplemented by glacé-kid slippers for the house, were considered sufficiently varied for the most exacting. In that era it was customary for the feminine pedestrian to return with mud-encrusted skirts and her feet wet through. Shoes, therefore, had to be fashioned of stout kids and leathers to withstand the knife-scraping process which was the prescribed ritual after a muddy promenade. Now we have become emancipated we realise that the untrammelled use of our limbs is a very pleasant thing, and it is against the laws of health and hygiene to trail a quantity of unnecessary drapery over bacteria-infected pavements.

Our abbreviated skirts have brought us dilemmas which never cropped up for the woman of 1903. We have so many shoes and stockings to choose from—all qualities and varieties and shades. Sometimes the desire to possess the beautiful triumphs over our common sense, with the result that a pair of dance slippers strapped on with crossed ribbons take the wearer of a tweed coat and skirt to market. Fitness should be observed in all things. The tailor-made coat and skirt must be accompanied by footwear cut with simplicity; the leather may be of what kind you will—suède, patent, snake-skin, crocodile—it is the style that matters. Do not amalgamate the morning dress with the footwear of the ball-room.

The afternoon toilet of ceremony naturally demands a lighter and more ornamental type of shoe. Dance

6 CORRECT CLOTHES FOR THE OCCASION

or evening slippers should match or tone with each frock; but if care is taken in selection, one pair of brocade shoes will do duty with two or three gowns; silver or gold tissue has also this advantage. Many keen dancers prefer the ease of suède shoes, but it is difficult to procure light shades in this skin; grey, mole, white, and black are always obtainable. Country shoes belong to a type apart; the woman who lives and walks in the open can generally be counted upon to choose the correct wear for her environment, although she is inclined to err on the side of utility and disregard appearance. Utility and beauty are successfully combined in brogues of antelope skin, which add elegance to a suit of heather-mixture tweed. There are substantial brogues of box-calf with a cut that will please the critical, but it is not everyone who can suffer the drastic stiffness of this leather. If your feet take kindly to it, it is ideal for wet moors or highways. The fringed tongue so often to be met with in this style of footgear makes the feet appear several sizes larger than they really are, so those with substantial "understandings" should beware. Country shoes demand country stockings to go with them, and hand-knitted woollen hose of the same colour as the tweed suit are usually worn, with black or brown brogues, or antelope to tone.

When coloured stockings are worn with any type of coloured shoe they should exactly match, or, failing that, they should be of lighter tone; they must on no account be of darker shade than the shoes they are worn with. Many women think that black stockings are a possible accompaniment with white shoes; this mistaken combination is especially prevalent on the tennis-court. If white shoes are worn, white stockings must go with them; glacé, suède, buckskin, or canvas are all treated alike in this respect, although the material of the hose will vary in accordance with the grade of shoe. White shoes and stockings should be worn with all white

clothing, and they add charm to any summer dress. The choice of texture is liable to be a stumbling-block; a good rule to remember is that silk must always go with silk: if a silk garment is worn, a pair of silk stockings must be put on. If your purse will not run to the genuine article, there are many excellent silk substitutes on the market. On the other hand, if money is not of moment, Milanese or heavyweight silk stockings should be worn outdoors, and those of a more transparent quality reserved for house or evening wear. Milanese stockings make an ideal finish to a toilet constructed in material without sheen, where it is desirable to carry out the sombre note struck in the motif of the creation. Mercerised lisle thread stockings are suitable for everyday wear, and will save the fragile silk affairs for better occasions. Cashmere hosiery may be bought in all colours and is splendid for winter days; there is nothing more unsightly than a pair of red and blue mottled legs revealed through transparent silk stockings, whilst the body of the wearer is enveloped in furs. High-laced boots are really the correct wear for winter or bad weather; they look smart and suitable, and will prevent many colds and coughs. Care should be taken that they fit well round the ankles, or else they will soon have a slovenly appearance, and there must be no hiatus between the boot-top and the bottom of the skirt; the stocking ought to match the upper part of the boot in colour. It is perhaps unnecessary to add that a black costume should always be accompanied by black shoes and stockings, and that black stockings and brown shoes, or *vice versa*, constitute a terrible sartorial *faux pas*.

As the question of footwear has been thoroughly thrashed out, we will proceed to the equally interesting subject of hats. This is another bad pitfall for the unwary—garden-party chapeaux are frequently forced into the company of garments for which they were never designed. A hat should agree with the costume which

8 CORRECT CLOTHES FOR THE OCCASION

it crowns. A woman with good features can wear with distinction a small hat or toque, which often gives the finishing touch to a tailor-made coat and skirt. If a large hat is preferred, it must be of a severe type to complete the tailor suit. Large or small hats are worn for better occasions, and practically any shape is permissible. If you wish to go to a *thé dansant*, a small soft hat untrimmed by egret or feather will be much appreciated. Alas! how many good partners have been irrevocably lost through having their chins fridged by hard hat-brims or their ears tickled by unruly feathers! For the country, suède or velvet pull-on hats are excellent: these can be made successfully at home at small cost. Hats of light-coloured felt look well, and are durable for dull days in the country. Fleecy woollen scarves go admirably with the useful type of millinery, and are more in keeping with tweed clothing than furs. Should the latter be worn at all with country rig, they should be of the short-pelted variety. Long-haired furs ought to be reserved for the handsome toilet. If a sea voyage is contemplated, serge or tweed costumes look best, and are more comfortable on board ship. Take plenty of woollen scarves and a wrap coat. Leave your long-haired furs packed away in your trunk. Sea air has a very bad effect on them; they soon look bedraggled, and are with difficulty restored to their former beauty.

It will be surmised that knitted jumpers or tailored blouses of heavy silk or mercerised material will be worn with the walking suit, and that ninons, georgettes, and their flimsy cousins, reserve themselves for afternoon or evening wear. In all cases the blouses should be of lighter colour than the skirts they are worn with. Likewise, leather bags of capacity go with the workaday rig, and silk, satin, or bead-embroidered bags flaunt their beauty with their compeers. Every dress should have a bag to match. This is not such an extravagant pro-

position as it sounds, because the able worker can manufacture lovely bags at small cost.

Underskirts make a great difference to an otherwise perfectly thought out ensemble. White lace or cotton petticoats have ruined many a well-cut coat and skirt of woollen material. The extreme contrast of colour and fabric attract the eye, whereas a satin underskirt of dark shade would pass unnoticed. Keep your frilly petticoats for your frilly dresses, and wear a workmanlike underskirt with your business dress. If you are unable to afford the luxury of silk, alpaca proves a good substitute. The shiny surface of this reliable old-fashioned material does not stick to the upper skirt as so many fabrics do. Alpaca demands much patience in its making; the cut edge unravels quickly, and it has a wiry character which takes much water and many hot irons to suppress. However, taken firmly in hand, it has few rivals for durability. Satin knickers are substituted for the underskirt by many women, but without any intervening material the upper skirt is apt to stick to the stockings.

CHAPTER III

HOW TO EQUIP THE WORK-ROOM

THE sewing-room should be fully equipped before the dressmaking campaign is entered upon. In a small house or flat it may be impossible to set aside a room for sewing, but do so if it can be managed. It will add greatly to the efficiency of the work, and will keep tempers sunny all round. It does not matter if the room is a small one, so long as the light is good by day, and the artificial light is well placed and shaded for night work. The floor is best covered with linoleum—cottons and snippings can be easily swept up. It is a good plan to place a dust-sheet down when actually working; it prevents the garment getting soiled if it accidentally rests on the floor, and all threads and bits can be rolled up in it and shaken off at the end of the day. A stout deal table of ample size for cutting-out is an important item. Do not purchase an expensive one of valuable wood; it is impossible to prevent the surface being marked by the tracing wheel and scratched with the scissors. A large kitchen table with a drawer in it is best. It should be of a comfortable height to sit at.

A dress figure made to your own measure is a great boon, though not a necessity. It makes it possible to fit your own clothes and be quite independent of help. It is also very useful when draped gowns are in fashion, as you will be able to see exactly how the folds will hang. A lock-stitch sewing machine is essential—a treadle or a hand machine does equally good work. The former leaves both hands free to manipulate the goods, but it is a cumbersome piece of furniture, and a hand machine is cheaper and is easily moved about.

There are various fitments supplied with a sewing machine, and when purchasing it is well to receive instruction in their use, although it will be found that they are generally more useful for household purposes than for dressmaking. Practise machine stitching before embarking on complicated work. After a time the straight guiding of a sewing machine becomes mechanical, but it is not usually achieved at the first attempt.

A tailor's heavy iron will be needed for pressing cloth goods, and a gas or electric iron fitted up in a

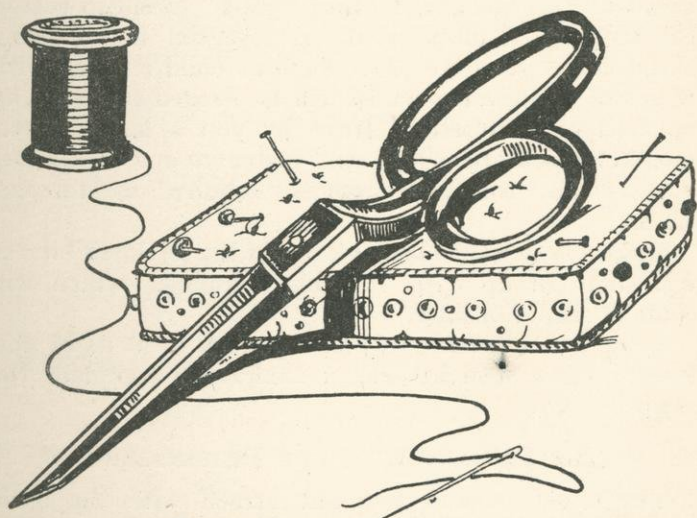


FIG. 1 BENT SHEARS.

light part of the room will be found very useful; hot irons are constantly required in dressmaking. A wooden skirt board should be procured, and a blanket sewn smoothly over it, and afterwards a white cotton cover. A sleeve board should be treated in a similar way. Cutting should never be done with small or blunt scissors—a jagged edge will be the result, Bent shears should be used (Fig. 1), about eight inches long;

these are made so that they lie practically level with the table, and raise the material very little, thus preventing the under section from slipping out of position. Ordinary scissors will also be needed in one or two sizes, and a pair of buttonhole scissors. A thirty-six-inch rule is often required, and an inch tape. A T-square makes the measuring up of skirts an easy matter. A plentiful supply of pins should be laid in; these must be fine, as coarse pins damage delicate fabrics. Have plenty of needles in various sizes to suit different types of work; also black and white "cops" of cheap cotton for tacking. Tailors' chalk is essential for marking cloth, and soft white chalk such as children play with is useful. A tracing wheel will be needed for marking lightweight materials. Have by you a large assortment of black and white stud fasteners and hooks and eyes. They will be constantly required in different sizes.

Make a large calico bag to contain the left-over bits; it will soon fill up with valuable snippings, which will come in sooner or later.

A big box ottoman to put the work in at night and two or three straight-backed chairs will complete the sewing-room.

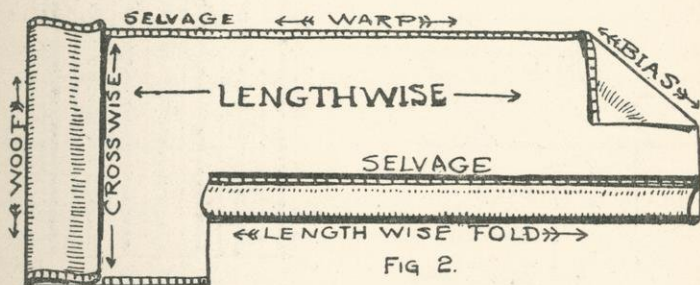
THE PRIMARY RULES OF DRESSMAKING

The novice should acquaint herself with the basic rules of dressmaking, studying the method of laying out patterns so that the grain of materials conforms to the shape of the body.

Fabrics are woven in many widths, but all are finished with a woven border called a selvage. Weavers name the strands running from selvage to selvage the woof, but in dressmaking the material between selvages is known as the width or cross of material. A crosswise fold means the fold that is made by turning the width straight across on to itself from selvage to selvage. The

warp is the lengthwise strands in weaving, running parallel with the selvages; dressmaking parlance turns this to the length of material. A lengthwise fold is made by turning the material over on to itself in a parallel line with the selvage. There is no give or stretch in either of these folds (see Fig. 2).

Patterns are usually placed with their length parallel with the selvages, and all sections which should hang in straight lines are arranged so that the centre point comes on the straight of material, which either means the selvage or a line in the cloth running exactly parallel with it. Thus the centre front of the skirt must run



truly in line with the selvages, or it will hang sideways. If the pattern is correctly placed, the centre line will lie flat to the body, and the slanting side seams over the hips will be cut slightly on the bias, so will readily curve to the figure.

Material on the bias means cloth cut in a diagonal or slanting line. If the point where the selvage and cut edge meet is folded over to form a triangle, the fold in the cloth will be on the bias. Cloth cut in this manner will assume any curve without puckering, and so proves a valuable asset in making false hems, applied trimmings, and finishing generally. Materials cut on a straight fold, either lengthwise or crosswise, will never take anything but a straight line.

To cut bias strips (Fig. 3), find the diagonal line by measuring ten inches from the corner on both the selvage and cut edge, place each end of a ruler on the marks, and trace a chalk line on the cloth. These strips may be ruled and cut one after the other, using very sharp scissors. It will be found after cutting a few strips that the line will have deviated a trifle from the true; this should be corrected by laying the ruler on again and cutting a new edge. Most of the joins will be selvage to selvage (Fig. 4), and will run



FIG 3.
JOINING
BIAS STRIPS

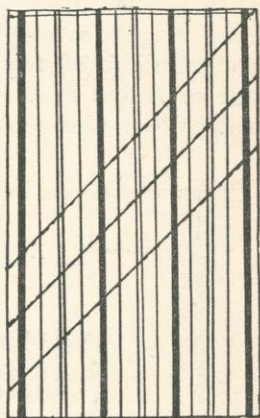


FIG 4. MEASURING BIAS STRIPS

in a slantwise line; the grain of the cloth will correctly settle itself if the cutting is carried out in the proper manner.

When two bias edges are seamed together, as occasionally happens in dressmaking, the join is inclined to sag after wear. This is particularly noticeable in the single-seamed circular skirt, where the edges are cut on a true bias. The drop after continuous wear may be measured in inches. This sagging can be obviated to some extent by attaching seam binding to the inside of the seam, thus offering a line of resistance. A true bias seam is rarely met with, and the stretch on semi-bias edges is not sufficient to cause annoyance. In sewing a bias edge, care must be taken not to stretch it. If it is to be attached

to a straight one, the bias should be kept uppermost to the worker, and slightly eased on to the straight edge.

Patterns usually have a line of perforations which are to run with the straight of the material. These should be noted, and the pattern placed accordingly. All sections should be laid on the cloth in the one direction, so that the sheen or nap goes from the top downwards. If the pattern is laid on so that the nap sometimes runs up and sometimes down, the garment will look as though it had been cut in two different shades of the same fabric. Cloth varies in colour according to the angle it is viewed from; the upward and downward sheen catch the light differently.

Velvet, velveteen, and plush are exceptions to the usual rule, and should be cut *with the pile running from the bottom upwards*, so that the pile will fall out and show the full depth of colour. Panne velvet, which has a purposely flattened pile, should be treated like cloth, and the pattern placed so that the pile runs down from the top. In the case of a one-piece garment without shoulder seams, this dressmaking rule cannot be carried out. It is best to cut the front in the correct way, as the back will not be noticed so much. On the whole, it is advisable to avoid a one-piece design for velvets and similar fabrics that need special treatment.

In making up figured, striped, or checked silks, or, indeed, any material with a recurring design, the figures should be matched as nearly as possible on all joins. If there is a distinct recurring pattern in the design, the material should be so folded for cutting that the important figuring comes directly in the centre of the front gore of the skirt, otherwise it will never look correctly balanced. After cutting, place the cut edge of the material first gore against the pattern edge of the second gore, and mark the position of the design on the turning line of the paper. Arrange the second gore pattern on the fabric so that the marks match with the design

of the material. Thus, when the two pieces of fabric are seamed together, the design will reappear in the proper sequence, and at the correct level.

TACKING, AND SOME USEFUL STITCHES

Tacking is the scaffolding of dressmaking; it holds the work in place until it is ready for the permanent stitching. It can be used to join one or more pieces of material, and employed as a marking line to show where folds and stitches are to come. Careful and firm tacking is most important, and all threads must be properly ended off, or the work will fall to bits before it is ready for the final sewing.

Even Tacking (Fig. 5).—Commence with a knot on the right side of the material, so that the thread can readily be pulled out. Make moderate-sized even stitches, with spaces between of the same length, and take two or three stitches backward over the last one to finish off. If the tacking is along a seam line, place it either just outside or just inside the traced line; if the machine-stitching runs exactly over the tacking, the latter will get caught in the stitches and be difficult to pull out.

Combination Tacking (Fig. 6).—This is employed on heavy seams, which need especially secure holding. It is made by taking two short stitches and one long one alternately.

Diagonal Tacking (Fig. 7).—This is a slantwise tacking, as its name implies. It is used to secure one section of material over another—for example, a lining to the outside cloth.

Running Stitches (Fig. 8) are stitches and spaces of equal length; several stitches are taken on the needle at one time, unlike tacking, where the stitches are taken singly. Running stitches may be quite large for dressmaking, or be of fairy-like fineness to suit lingerie or baby-linen.

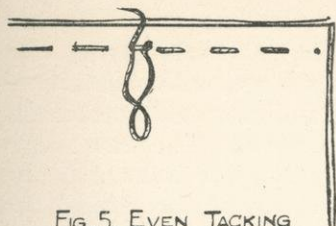


FIG. 5. EVEN TACKING

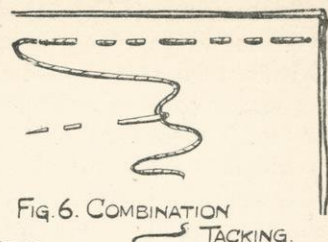
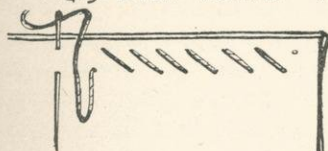
FIG. 6. COMBINATION
TACKING.

FIG. 7. DIAGONAL TACKING.

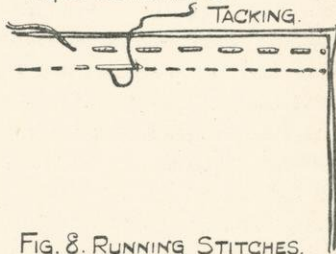


FIG. 8. RUNNING STITCHES.

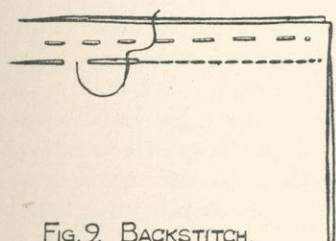


FIG. 9. BACKSTITCH.

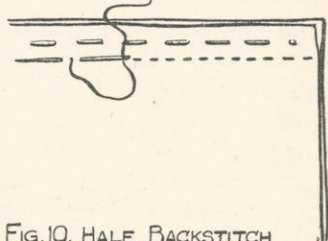


FIG. 10. HALF BACKSTITCH.

Back-Stitching (Fig. 9).—This stitch is employed on seams requiring strong sewing, and is very useful for seaming in sleeves. A short back-stitch is taken on the upper side of the seam, and a long one on the under side, which brings the needle out a stitch ahead of the first one. Insert the needle backwards to meet the last stitch, passing it under the material, and bringing it up again a stitch in advance of the last one taken. When evenly worked it resembles machine-stitching.

Half Back-Stitch (Fig. 10).—This is the same as the back-stitch, except that the upper stitch is taken half-way back, instead of the whole way, thus leaving a space between stitches.

Overcasting (Fig. 11) is a slanting stitch worked over cut edges to prevent the material fraying out. This stitch is often worked in a large, untidy manner—a great mistake, as the inside finishing adds materially to the appearance of the garment. The raw edges should first be trimmed off evenly. Do not commence with a knot; instead, hold the end of the thread and take two or three stitches over it to fasten. In overcasting bias seams start at the broad part of the work, and stitch towards the narrow; this will prevent the material fraying. The needle should point towards the left shoulder; all stitches should slant in the same direction, and be placed regularly and close together. In the case of silk or fine fabrics, the raw edge should be just turned under with the left hand as working proceeds; the whole of the turn should be taken in by the stitches.

Catch-Stitch (Fig. 12).—This is used to hold down a raw edge or a single thickness of material which will afterwards be hidden by facings. Commence by taking a small horizontal stitch in the right-hand upper edge, then make a similar stitch through the material below, insert the needle again through the upper edge, and so on above and below, always keeping the needle pointing to the left.

Straight Hemming (Fig. 13).—This is a good strong stitch, and useful for sewing in linings, etc. Arrange the hem over the first finger and under the middle finger of the left hand, holding the work down with the thumb. Begin at the right by inserting the needle under and through the hem, catch the end of the thread beneath the stitches, and take the needle through the material immediately beneath, carry it along in a slanting position under the hem, and bring it out through the fold close to the edge.

Slip-Stitching (Fig. 14) is an invisible and invaluable stitch for holding hems, facings, and trimmings. Only a thread is taken up of the under material, which makes

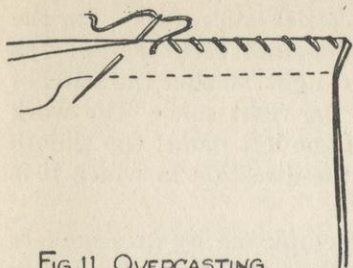


FIG. 11. OVERCASTING.

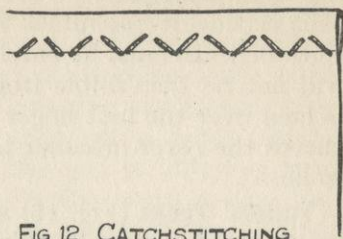


FIG. 12. CATCHSTITCHING.

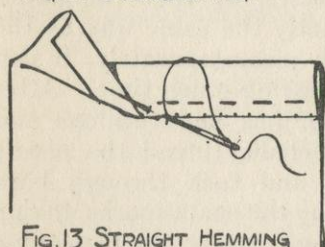


FIG. 13 STRAIGHT HEMMING

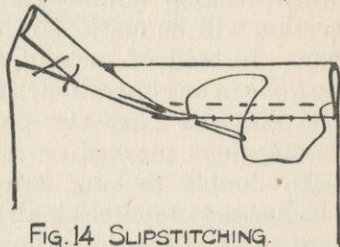


FIG. 14 SLIPSTITCHING.



FIG 15. PADSTITCHING.

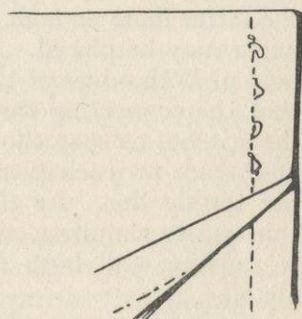


FIG. 16. TAILORS' TACKS.

it impossible to detect from the right side. Commence at the right, insert the needle between the crease in the hem, then take it through a thread of the fabric exactly under, carry the needle along in a slanting direction, and bring it out through a crease in the fold.

Pad-Stitching (Fig. 15).—This is a tailoring stitch, and is employed to hold canvas and cloth sections firmly

together, principally on coat collars and revers. On the canvas side it resembles a diagonal tacking, but the cloth beneath must be barely caught, so that the stitches will not be discernible from the right side. The work is held over the first finger of the left hand; the thumb curves the rever or collar in the direction in which it is to lie.

Tailors' Tacks (Fig. 16) are employed by dressmakers when tacking double thicknesses, so that the under section will be marked in exactly the same way as the top. Instead of tacking each piece separately, it can be done in one operation, thus saving much time. After the material next the pattern has had turnings and perforations marked on it in chalk, thread the needle with double tacking cotton, and tack through both thicknesses of material, all along the chalk-marks, taking two short stitches and one long one alternately, leaving the latter loose enough to form a loop under which the finger may be placed. Cut the long stitches, then take hold of both edges of the cloth, and gently separate so that the connecting threads may be plainly seen. Cut the stitches as they show between; this will leave a line of threads on each piece of cloth, which will represent the sewing line. As the tacking passes through both thicknesses simultaneously it is impossible for the lines to deviate, and both sections will be marked exactly alike.

Finishing off Machine-Stitching.—When finishing a line of machine-stitching do not clip the ends off short, but pull the work fully three inches away from the back of the presser foot, and cut midway between threads. If the work is drawn to the front it is apt to bend or break the needle. The top thread should be drawn through to the wrong side of the material, and both ends tied together in a firm knot; this will prevent the unsightly appearance of a ripped seam or a hanging hem.

To make a Cardboard Gauge.—This is very helpful when measuring short spaces—for example, hems, tucks, plaits, or facings. The eye is apt to be confused by the tiny marks on the tape, and inaccuracy of serious consequence may result. Place the cardboard edge against the measuring tape, and cut a notch at the distance from the top where the fold or stitching is to come: the horizontal portion of the notch is the true measure. Another notch can be made below the first, should a second measured line be needed.

ALTERATIONS OF PATTERNS

If the figure deviates in any way from the normal, necessary alterations should be made prior to cutting out in material.

It is possible, by diverting the run of a seam, by augmenting or reducing the fullness, to modify a marked peculiarity and make it appear less than it is. If these alterations are done in the wrong way, the result may accentuate rather than diminish the singularity, and give the impression that the figure is malformed, whereas it is not sufficiently out of proportion to be noticed if the fitting is done in the correct way. If any drastic alterations are needed, it is wise to cut the pattern in cheap calico or any old material that will not be wanted again. Tack this trial lining together, making any change that will adapt the garment to the figure. In the case of a skirt the lining should be tacked to the foundation belt for fitting. After the improvements have been made, the seams should be unripped and the alterations transferred to the paper pattern; it will then be safe to cut out the cloth. Do not cut the material from the calico. Its edges, being on the bias, may have stretched.

For Maternity Wear, or if the Abdomen is Large, (Fig. 17), the ordinarily cut skirt will stand out in front,

and the side seams cant forward instead of hanging in a straight vertical line. To obviate this tendency the front of the skirt pattern must be extended an inch or more at the top, from the centre, the additional allowance being graduated to nothing as it reaches the side seams. In extending the gore the waist line will be narrowed, so an extension must be made at either side, tapering off as it reaches the hip, which is seven inches below the normal waist line.

In the case of a circular skirt the additional allowance for a prominent abdomen should be made at the top of the centre front, and graduated off as it nears the hip line. The skirt may be lifted a trifle at the back to increase the waist measurement, and the amount so deducted added to the bottom of the skirt at the back.

For a Round Abdomen (Fig. 18), the front gore of the pattern should be marked seven inches below the normal waist line, and a half-inch dart taken up at this point on both sides. This alteration will make the skirt hang straight instead of canting forward. A little adjustment will be required at the skirt hem, to make it the same length as the adjoining gore.

If the Hips are Unusually Big alterations should be made in the gore of which the front edge comes over the widest part of the hips. A half-inch dart should be made at the back edge of this pattern, seven inches below the normal waist line, and tapered off before it reaches the hips.

Altering the Length of Skirt.—The measurement should be taken at the centre front, from the normal waist line to the desired height from the floor, and the result compared with the pattern. Alterations should be made in each gore, twelve inches below the waist line. If the skirt is too long, a plait measuring the number of excess inches should be taken up, measuring from the straight edge of the gore (Fig. 19). If the skirt is too

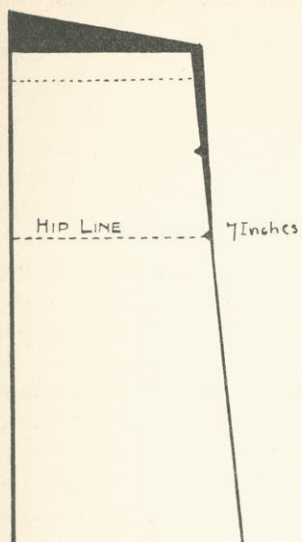


FIG. 17. ALTERATION TO SKIRT PATTERN. FRONT GORE

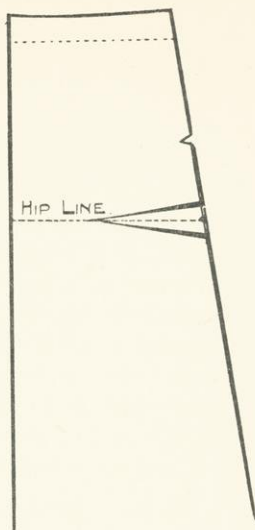


FIG 18. ALTERING SKIRT PATTERN FRONT GORE

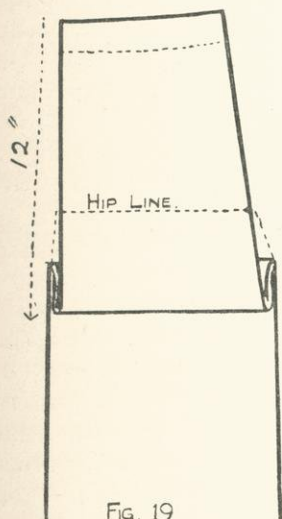


Fig. 19

SHORTENING SKIRT PATTERN

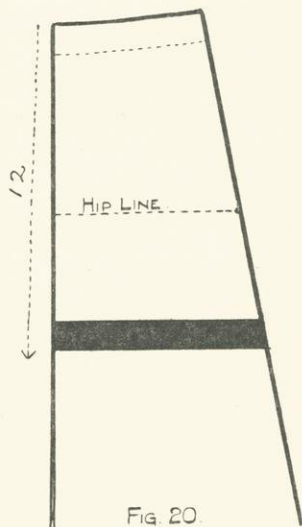


FIG. 20.

LENGTHENING SKIRT PATTERN

short the patterns should be cut across at the same points, and the necessary inches inserted by pasting to strips of paper of the correct width (Fig. 20).

For a Large Bust (Fig. 21).—A coat pattern or tight bodice pattern may be altered to fit the woman with an unusually developed bust for her waist measurement. If the bust is only a little fuller than the average, the extra allowance may be made at the under-arm seam; but if exceptionally developed, the pattern must be cut in calico, and the alterations made to pattern before touching the material.

Take a strip of calico five inches wide and long enough to stretch across the fullest part of the bust to the under-arm seams, place this against the figure, then put on the trial bodice, pinning the latter together at the front turnings. It will be found that the bodice wrinkles from the bust to the under-arm seams. The bodice should be cut straight across from the centre fronts to the side seams, and from thence upwards to within an inch of the armholes. The lining will separate and fall into position, the gap being filled by the strip beneath, to which the cut edges should be securely tacked. On removing the bodice, the seams should be unripped and the strip cut through at the seam positions. These alterations must be transferred to the pattern by pasting to a strip of paper of similar size to the calico extension; it will then be safe to cut the material.

If the Bust is Very Small (Fig. 22) in proportion to the rest of the figure, taking in the bodice at the under-arm seams will not be sufficient to make the fit a good one.

A trial lining should be made and pinned down the front at the turnings; this will sag below the bust, so the bodice should be slit across from the centre front to the side seams, and upwards to within an inch of the armhole. The cut edges must be lapped one over the other until the bodice fits well to the figure; do not make it too tight, or a difficulty in breathing will be experienced.

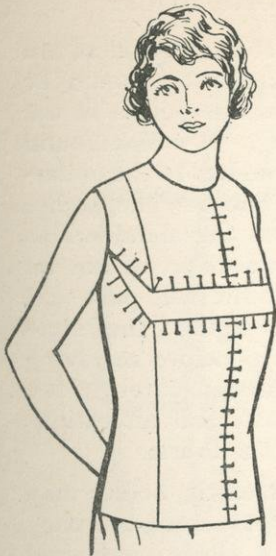


Fig. 21. INCREASING
BUST MEASUREMENT



Fig. 22. REDUCING
BUST MEASUREMENT.

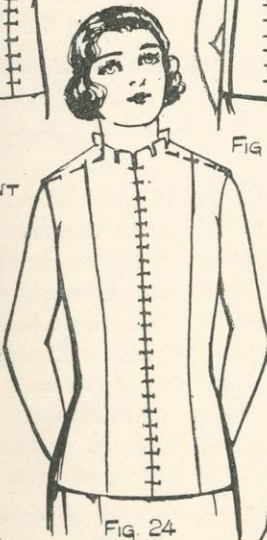


Fig. 24
FITTING FOR
SQUARE SHOULDER.



Fig. 23
ALTERATION TO FIT
ROUND SHOULDERS

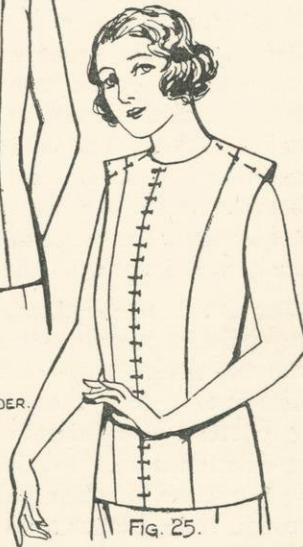


Fig. 25.
ADAPTING LINING TO FIT SLOPING SHOULDERS.

For Round Shoulders (Fig. 23).—If the shoulders are rounded a strip of lining five inches wide should be placed from armhole to armhole over the points of the shoulder blades, under the trial lining. It will be found that the bodice wrinkles from the shoulders to the under-arm seams and stands out at the back. The bodice must be slit in horizontal line across the shoulders to the side seams, from thence downwards to within an inch of the under-arm seams. The slit will part and assume the correct position on the figure; the edges should be securely tacked to the strip before removing the bodice. Unrip the seams, and cut through the strip in line with the latter. Transfer all alterations to the paper pattern before cutting the fabric.

If the Shoulders are Held too far Back the bodice may be taken in by making a similar slit across the back to that described above, and the cut edges overlapped to fit.

If the Shape of the Shoulders deviates from the normal the alterations can be made on the shoulder seams, by taking them up either near the neck or the armholes. This adjustment is a very simple one, and can be made on the garment itself, without the necessity of cutting a trial bodice. The alterations will make the neck or armholes too small, so either should be slashed at intervals until the fit is comfortable. On removing the garment, the edges of the neck or the armholes must be trimmed level with the line of slashes (Figs. 24, 25).

For the Long-Waisted.—If the figure is abnormally long-waisted the correct measurement should be taken from the neck at the centre of the back to the normal waist line. See if these measurements correspond with the pattern you intend using, and if not, how much the difference is. Usually it is sufficient to alter the lower portion of each pattern; this is done by cutting through three inches above the waist line, and inserting

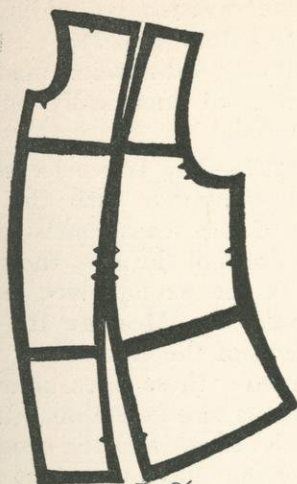


FIG 26

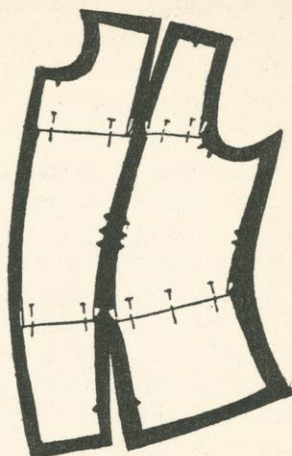


FIG 27.

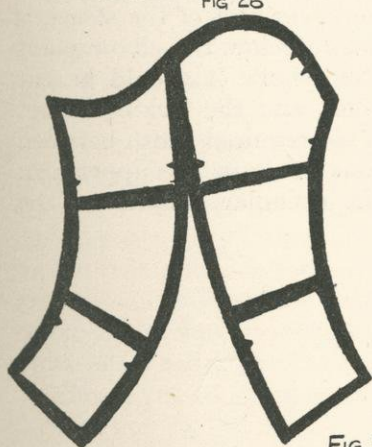


FIG 28.

a strip of paper in each piece measuring the number of inches lacking. If this is not adequate, the front and back patterns must be cut through again, this time midway between the neck and the under arm, and strips of the required width inserted (Fig. 26). Patterns

can be reduced to fit the short-waisted by folding the surplus into plaits at the same points (Fig. 27).

It will be understood that any alterations made to dress linings must be carried out identically on the patterns for the outside material.

Alterations to Sleeve Patterns.—The two-piece sleeve pattern should be carefully compared with the arm before cutting; if the curve of the seam comes in the wrong position for the elbow point of the arm, the result will be an unsightly bulge in the wrong place, and a strain where the curve should be. Measure the arm inside the armhole to the bend of the elbow, and from thence to the wrist. Compare these measurements with the inside seam of the upper sleeve section. If the pattern is too long between the elbow and the armhole, take up a plait a little above the elbow to reduce it to the correct proportion; if the lower part of the sleeve is too long, a plait should be made below the elbow point (Fig. 28). If the sleeve is too short, it should be cut across at either of these points, and the lacking inches inserted by pasting a strip of the required width between the cut edges. All alterations made in the upper arm piece must be carried out in a similar manner on the under arm section.

CHAPTER IV

ON MAKING LINGERIE

EVERY woman longs to possess fine lingerie—she feels it is her birthright—but the question of expense in outlay and upkeep is a paramount deterrent to many. As a matter of fact, lingerie is the least costly item of the wardrobe. It is not dated to the same extent as external clothing, and each garment can be worn until it is literally threadbare and still be in vogue, which is more than can be claimed for our outer wear.

It is a good plan always to have a piece of work on hand which can be taken up in the odd moments that would otherwise be wasted. If all the spare minutes are utilised you will soon have an addition to your lingerie drawer, and easily keep the stock up to standard.

It is a great mistake to fly higher than one's means warrant in this matter. If you have not a *crêpe-de-chine* income it is best to accept the fact by purchasing the very best quality of some cheaper and stronger material, rather than buy a poor quality, or a substitute which badly falls short of the silk it imitates. *Crêpe-de-chine* must be of heavy weight to wear and look well. It is an ideal fabric for the woman with large means.

The secret of being well dressed on a limited income lies in buying the best that your purse will allow. In a small wardrobe everything must be good; therefore the wise woman will have two or three sets of super-quality *crêpe-de-chine* underwear, which she will keep for going away or special occasions. In between times they will lie in scented obscurity, whilst the more serviceable lingerie takes routine duty.

Hand-made underwear is the only possible choice for the fastidious, and there is no more fascinating work for the skilled needlewoman, as it gives her the opportunity of displaying the finest kinds of needlecraft to the best advantage.

Both economy and the love of beauty is satisfied if a sheer white linen is chosen as the mainstay of the lingerie drawer. It is comfortable to wear and easy to launder, and even in its declining days it will keep the beauty of its pristine freshness.

Linen looks best when treated with austerity; frills, tucks, and quantities of fine lace are not suitable. Drawn thread work, Richelieu embroidery, satin-stitch, or broderie Anglaise, combined with a sparing use of filet, torchon, or Cluny laces, will handsomely repay the worker by the beauty of the results. The silk-finished cotton floche, manufactured by Messrs. J. and P. Coats, is the best medium to work with, and it can be obtained in various sizes to suit the weight of the linen.

The chief essential in the making of underwear is the excellence of cut and the distinctiveness of the treatment. This is one of the drawbacks of ready-made underwear. However pretty they may be, they have not the personal touch, because they are made in dozens. Exclusiveness in clothes is a luxury for all except the capitalist and the craftswoman.

Ribbon is used in conjunction with linen, either threaded through slots worked in broderie Anglaise or run behind a casting of fine net. White ribbon is the choice of many women, as it does not show through a transparent dress material. In every case ribbon should be of pale colours when adorning white linen.

Coloured lawn is a boon to the woman who launders her own things and has not the facilities for boiling clothes—an essential factor in preventing white wear from turning yellow. This type of underwear can assimilate more embellishment. Tucks, lace, coloured

embroidery, and novelty trimmings generally can be used. Coloured lawn does not need such a high standard of work as white linen. Any moderately good hand-sewer can make a dainty set of coloured lingerie in a short time.

Crêpe-de-chine makes the least demands upon the skill of the sewer, as its own richness makes trimming more or less superfluous. The neck edges, sleeves, and hems look well if they are picot-edged by machine (p. 49), or a fold of georgette in contrasting colour attached by machine hem-stitching or hand veining (pp. 48 and 63) makes a pretty finish. Or again the crêpe-de-chine edge may be buttonholed in a scalloped design to a double fold of contrasting georgette. Satin-stitch embroidery is suitable (p. 67), Richelieu work (p. 66), or wreaths of attached flowers in ribbon work. Valenciennes and the lighter laces are always a beautiful, if a stereotyped, trimming.

Most women make their lingerie in sets, so that the nightdress, camisole, knickerbockers or cami-knickers all agree in their trimming. Plackets and fasteners should be avoided as far as possible; garments should be large enough to slip over the head. Waists of light fabrics are finished with ribbons or elastic, which should be detachable for washing.

Boudoir caps are made of all kinds of materials; they can be beautiful or merely bizarre. The most becoming are fashioned of lace, ninon, crêpe-de-chine, ribbon, and similar fabrics. Wired lace wings, reminiscent of a Dutch cap, are very charming when combined with small ninon roses (p. 85) and trails of narrow ribbon.

Remember, in making underwear, that all seams and turnings should be as fine and narrow as is consistent with durability.

SOME USEFUL LINGERIE STITCHES AND FINISHINGS

Slant Hemming Stitch (Fig. 29) is used for fine underwear. Place the hem over the forefinger of the left hand, keeping the work in place with the thumb. Commence at the right by inserting the needle under and through the fold, leaving a short length of cotton to be secured with the stitches. Point the needle towards the left shoulder, taking a small slanting stitch through the material and the fold in the hem. Only two or three strands should be taken up with each stitch, which must be of uniform size and evenly and closely spaced. When a new thread has to be started, the old and the new are tucked in and caught with the stitches. A fine needle and cotton should be used.

A Flat Fell has one edge hemmed over to cover the other. Join the seam on the wrong side with the edges even, sewing with small running stitches. Cut the turning nearest to you close to the sewing line, turn under the remaining edge, and press flat against the material. Hem down with small stitches (Fig. 30).

An Ordinary Hem (Fig. 29) is the most usual finish for lingerie edges; its depth varies according to the position it occupies. It is made by turning over the edge of the material twice. The first fold must be quite straight and narrow, the depth of the second is determined according to its placing. If the turning is wide it must be accurately measured with a cardboard gauge; a tack thread should be run at the turn, also close up to the first fold. Always turn a hem towards you.

A Damask Hem (Fig. 31).—Turn under the raw edge twice as though for an ordinary hem, fold it back against the right side of the material, and crease the latter in a line with the first fold. Sew both material and fold together with fine straight oversewing. Open out and press the stitching flat.

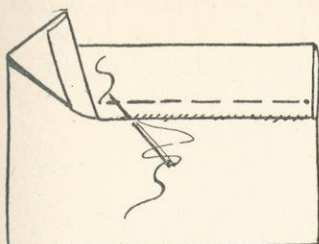


FIG. 29. SLANT HEMMING.

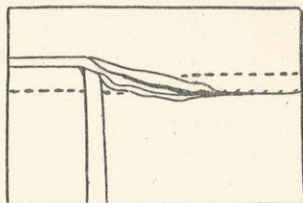


FIG. 30. A FLAT FELL.

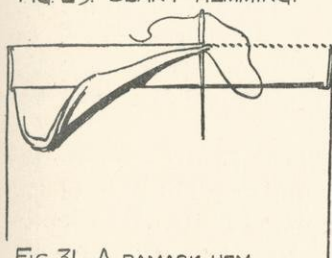


FIG. 31. A DAMASK HEM.

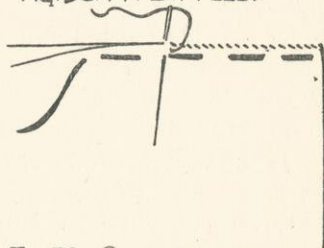


FIG. 32. OVERSEWING.

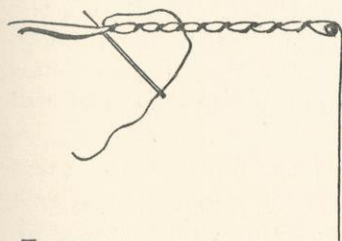


FIG. 33. A ROLLED SEAM.

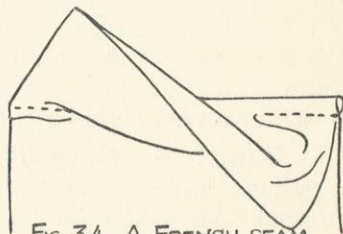


FIG. 34. A FRENCH SEAM.

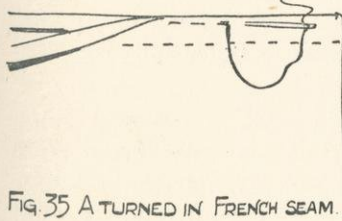


FIG. 35. A TURNED IN FRENCH SEAM.

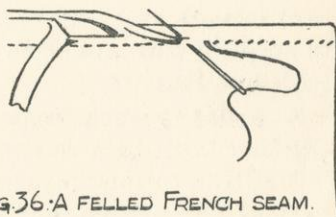


FIG. 36. A FELLED FRENCH SEAM.

Oversewing (Fig. 32).—This stitch is used for joining finished edges together. Tack the pieces with selvages or turnings level, then sew over and over with small, close stitches, working from right to left, taking up as few threads as possible, so that the join will not form an uncomfortable ridge on the wrong side.

A Rolled Seam is used for very transparent materials that are liable to fray. Tack the seam together on the wrong side with edges level, cut off all ravellings. Commence at the right by rolling both thicknesses of the fabric towards you, between the thumb and forefinger of the left hand. Keep the edges rolled an inch ahead of the needle. Whip very closely, inserting the needle under the roll, never through it. Pull the thread up tightly (Fig. 33).

French Seams (Fig. 34).—Place the two edges together so that the seam comes on the right side of the material, sew with fine running stitches, trim off surplus turnings close to the stitching, press the seam flat with the fingers. Reverse to the right side, creasing on the stitches line, and sew a second time with fine running stitches. This must take the edges of the previous seam, otherwise instead of a smooth join the edges will protrude on the right side.

A Turned-in French Seam (Fig. 35).—If the seam is a very curved one, this type of join will be easier to make than the ordinary French seam. Sew with small running stitches on the wrong side of the garment, turn in both raw edges towards each other, taking care to keep the turnings level. Oversew both folds together with fine stitches.

A Felled French Seam (Fig. 36).—Sew the edges together with fine running stitches in the usual way. Cut off the turning nearest to you an eighth of an inch beyond the sewing line. Crease the remaining edge an eighth of an inch from the stitching, turn under the

raw edge an eighth of an inch from this crease, and hem to the seam line.

Mitred Corners.—This is a method of finishing off square corners so that there is no perceptible join on the right side. Fold over the edges at right angles to each other, as though for ordinary hems, well creasing the turning lines. Open out and turn the point of the corner inwards towards the centre, and crease exactly

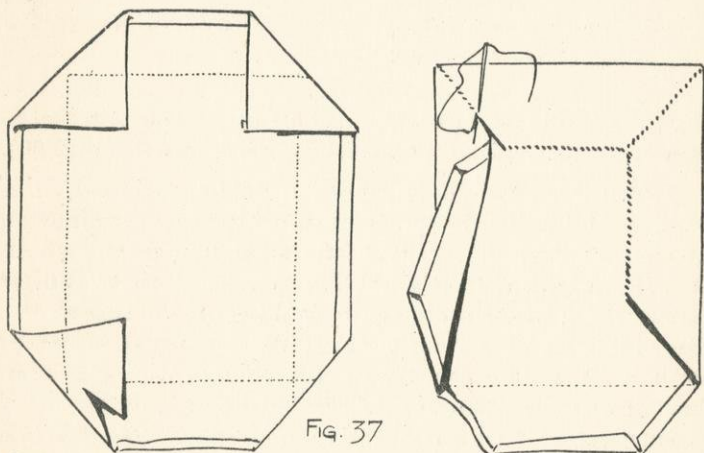


Fig. 37

SHEWING METHOD OF FOLDING AND HEMMING A MITRED CORNER

where the lines of the hems cross. Cut off the point an eighth of an inch outside this fold. Turn the hems over on their original lines, and hem down in the usual way. Bring the mitred corners together and oversew, taking care not to catch the material beneath (Fig. 37).

A Square Corner is used for finishing a hemmed square, but it is not so neat as the mitred corner. Turn under the hem on one edge, then fold under a similar hem on the other edge at right angles with the first. Crease the lines where the folds of the hems cross each other. Open out and cut off the top section of the first

hem a quarter of an inch outside its creased fold (Fig. 38). Turn under the hems on their original lines, and hem the overlapping edges of the first hem to the under side

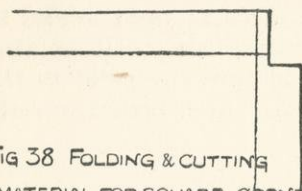


FIG 38 FOLDING & CUTTING
MATERIAL FOR SQUARE CORNER

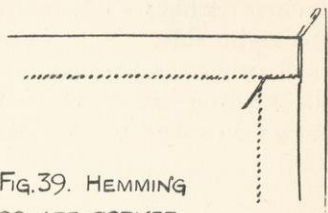


FIG. 39. HEMMING
SQUARE CORNER.

of the second, being careful not to allow the stitches to penetrate through the material to the right side (Fig. 39).

Gathering.—If a long length is to be gathered, it is best to divide it into quarters, marking the termination of each section with pins. The straight edge to which it will be attached should be quartered in a similar manner. Gathers are made by pulling up the thread of a line of fine running stitches (Fig. 40). Always commence with a firm knot on the under side of the material, taking as many stitches on the needle as possible, as it is then easier to keep them of a uniform size. When the gathers are completed, pull the thread up as tightly as it will come, and insert a pin vertically against the last stitch. Wind the thread round the pin in the form of a figure eight.

To Stroke Gathers.—Hold the work between the thumb and the first finger of the left hand, so that the thumb is just below the gathering thread. Work from left to right. Reverse the needle, as the pointed end will scratch and weaken the material, place the side of the needle above the last stitch in the gathering thread, pressing it into a tiny plait which is held down by the thumb. Proceed along the gathers, forming each stitch into a plait (Fig. 41).

A Whipped Gather.—Divide the material into sections, and roll the raw edge towards you with the thumb and first finger of the left hand, keeping the material rolled an inch ahead of the needle. Always insert the needle under the roll in a slanting direction. If the stitches are too closely spaced the gathers will not pull up. This gathering is not stroked (Fig. 42).

To Insert a Frill in a Hem.—Lay the hem in the usual way, creasing the fold at the edge, and turn it back against the right side of the garment. Divide the prepared frill and hem into sections, then insert the gathered edge between the creased fold, so that the right side of the frill is towards the right side of the garment. Tack the frill between the plait, and sew with running stitches, taking the stitches through the under fabric of plait. Turn the material back to the wrong side, and hem into position (Fig. 43).

To Cover the Join of an Embroidery Frill (Fig. 44).—Divide the garment and embroidery into sections, turn over the raw edge of the material to the right side, and attach the frill to this fold at its gathered line. Cut a bias strip, turn under both sides, and arrange over the raw edges, so that the lower fold of strip lies even with the gathering stitches. Hem down both edges of facing, and finish with featherstitching (p. 46).

To Measure Tucks.—Regularity of width and spacing is essential in tuck-making. Cut a gauge from a piece of cardboard, measure the depth of the first tuck from the top, make a horizontal cut where the stitches are to come, and a bias snip to meet it. Make a second notch lower down the gauge, estimating for the width and space between that of the second tuck. All tucks should be measured and tacked on the material before sewing with fine running stitches (Fig. 45). Pin tucks are measured by marking lines in tack threads on the single material, the fabric is folded at these points, and very fine tucks are made in running stitches.

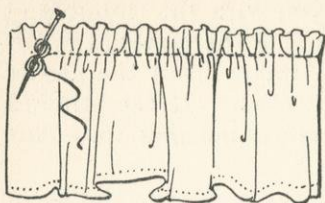


FIG. 40. GATHERING.

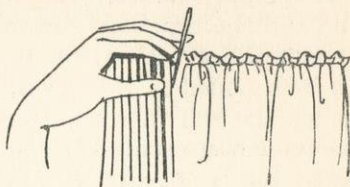


FIG. 41. STROKING GATHERS.

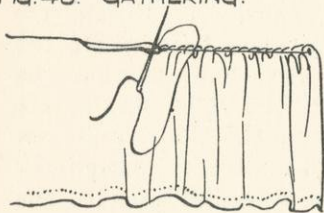


FIG. 42. A WHIPPED GATHER.

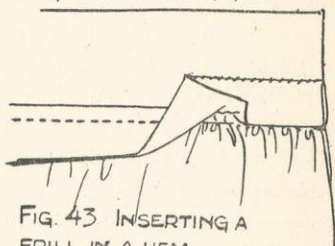


FIG. 43. INSERTING A FRILL IN A HEM.

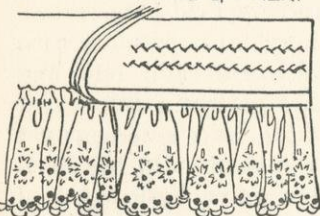


FIG. 44. COVERING THE JOINING OF AN EMBROIDERY FRILL.

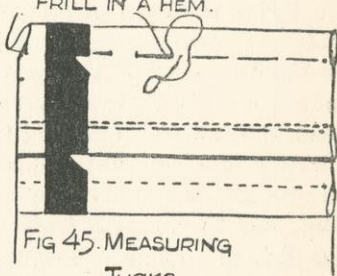


FIG. 45. MEASURING TUCKS.

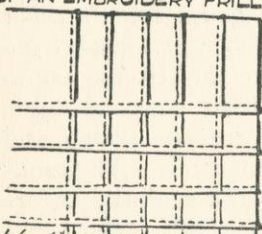


FIG. 46. CROSSED TUCKS.

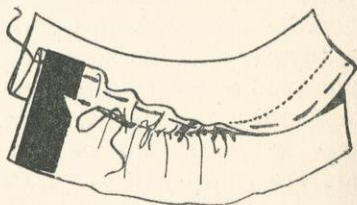


FIG. 47. MEASURING A CURVED TUCK.

Crossed Tucks.—Measure and make pin tucks in one direction. When a sufficient number are completed, turn the work, and make a similar number of tucks transversely. The spaces between will form perfect squares (Fig. 46).

Curved Tucks are made on a curved line, thus the under side of the tuck is fuller than the upper. Take the edge or hem as the fixed line, and measure from it the position of the tuck fold with a gauge, and secure with a line of tacking run close to the edge. Measure the depth of the tuck from the fold thus made, placing the gauge against the under side of the tuck, easing in the surplus material with the second tacking. Distribute the fulling equally when running, so that there is no bunched effect (Fig. 47).

Embroidery may be Joined in a Tuck.—Very accurate measurement is needed. Seam the embroidery and material edges together on the wrong side, trimming the edges close. Crease on the right side so that the join comes just under the fold. Measure and run a tuck from this turn, enclosing the raw edges. The tuck forms the basis, above which other tucks should be measured (Fig. 48), also below if the plain material of the embroidery allows it. If the texture of both embroidery and material are the same, the join will not be discernible.

Straight Embroidery Insertion should have the plain borders on either side cut away to the ornamental edge, then place it over the garment to which it is to be attached. Cut out the material beneath, leaving a narrow turning allowance. Place the embroidery edge against the cut edge of the fabric, right sides facing, roll the cut edge towards you, inserting the needle beneath the roll and through the edge of the embroidery behind. Oversew closely, and straighten out (Fig. 49).

Mitred Embroidery Insertion.—Care must be taken in matching the design perfectly, so that the join is scarcely

discernible. Double the insertion so that the right-angle fold comes exactly in the centre of the corner, crease well and cut on the lines (Fig. 50). Arrange with right sides facing, buttonhole the raw edges together on the wrong side, with small close stitches (Fig. 51).

Fine Laces may be Mitred in a similar manner, but greater care must be exercised in cutting, so that the cords of the mesh are not severed. Always cut between the cords, and not through them; take the needle back for the depth of two cords when buttonholing the cut edges together (Fig. 52).

Attaching Lace.—It is always best to whip on lace edging or insertion; a lighter effect is given when no stitching is discernible. Most lace edgings have a stout thread worked through the top, and this can be pulled up to gather. Otherwise the edge must be loosely oversewn, and the cotton pulled up to size. In the case of a fabric raw edge, the lace and material should be placed together, right sides facing, with the material uppermost. Roll the cut edge towards you, inserting the needle under the roll and through the edge of the lace (Fig. 53). If the lace insertion is to follow an intricate design it must be tacked in place on the right side of the material, and both lace edges sewn down with fine running stitches. The fabric beneath should be cut away, allowing for small turnings on either side. These edges must be rolled back against the edges of the insertion, and whipped securely by inserting the needle under the roll (Fig. 54).

To join Lace to fit a Curve, cut the shape in thick brown paper, and tack one edge of the insertion, right side down, to the widest part. Pull up the thread in the upper edge to fit. Oversew a second strip of lace to the tightened-up edge of the first, tack down to the paper, and pull up the thread in its upper edge—and so on until the pattern is covered (Fig. 55). If the fulling

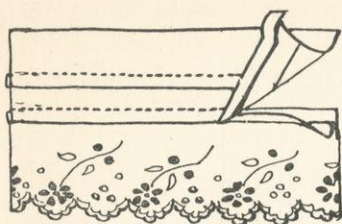


FIG 48. JOINING EMBROIDERY IN A TUCK.

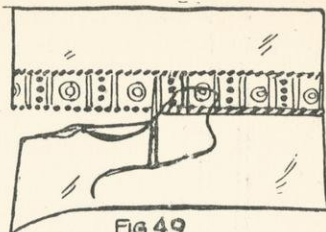


FIG.49
ATTACHING EMBROIDERY INSERTION!

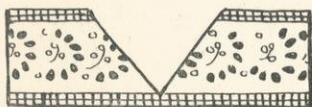


FIG.50. PREPARING INSERTION
FOR MITRED CORNER

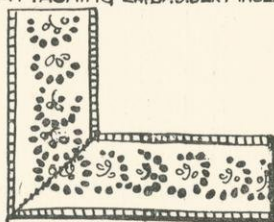


FIG.51 MITRED CORNER.

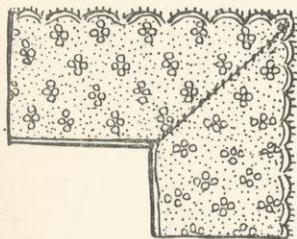


FIG.52. MITRED LACE

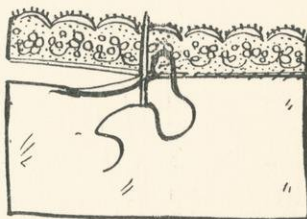


FIG. 53. ATTACHING EDGING.

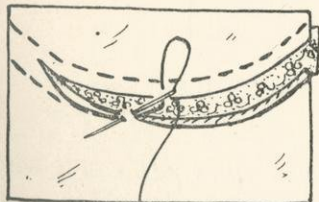


FIG. 54. CUTTING AWAY FABRIC
BEHIND INSERTION.



FIG.55. FITTING LACE TO A CURVE.

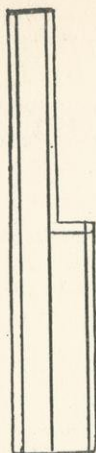


Fig. 56 FOLDED STRIP FOR
LINGERIE PLACKET.

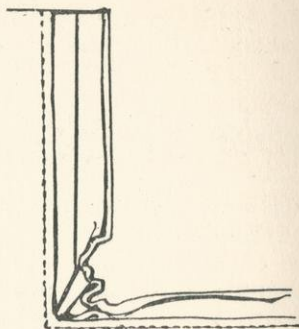


Fig 57 SEWING STRIP TO
PLACKET OPENING

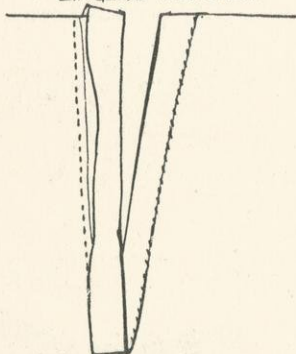


Fig. 58 WRONG SIDE OF
PLACKET

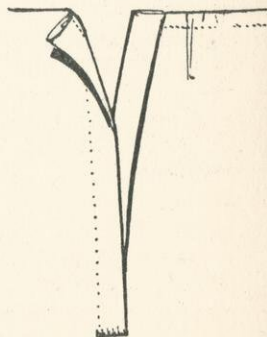


Fig 59 RIGHT SIDE OF
FINISHED PLACKET.

is evenly distributed, it will not show after a good pressing, unless the curve is very acute.

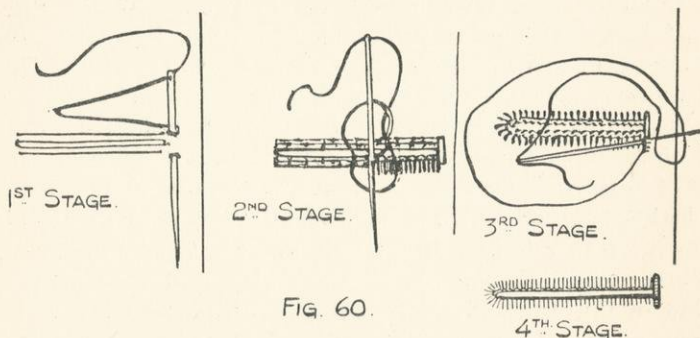
Lace Motifs are applied on the right side of the material, and attached by fine running stitches round their edges. The material beneath must be cut out, leaving a narrow

allowance which should be rolled back and whipped against the stitching on the wrong side.

A Placket for Lingerie.—If there is no seam available a straight slit of the required length must be cut in the material. Take a strip of fabric, two and a quarter inches wide and twice the length of the opening, fold in half, right sides facing, and crease. Open, turn under both side edges, and fold lengthwise down the centre, wrong sides together. Cut away the right-hand section nearest to you, leaving a seam allowance at the half and lengthwise folds (Fig. 56). Sew the long straight edge of the strip to both edges of the opening, so that the narrow seam comes on the wrong side, run the stitching almost to a point at the termination of the slit (Fig. 57). Double back the wide part of the lap, and hem to the sewing line of the seam—this forms the under lap of the placket (Fig. 58). Turn back the narrow portion on the sewing line, and hem the remaining edge to the material. Turn under the end of the under lap and secure by a line of fine buttonhole stitching worked from the right side of the garment (Fig. 59). A continuous placket (p. 77) is also a suitable one for underwear if no strain is to be met.

A Round-ended Buttonhole for Lingerie.—A buttonhole must always be cut straight by following a thread in the fabric; it must be worked in double cloth, never single material. The cut edges should first be stranded to make a firm foundation for stitching. To do this, insert the needle from the under side at the lower right-hand end of the slit which is farthest away from the edge of the garment. Carry the thread to the opposite end of the buttonhole, then form a bar by taking two vertical stitches crossing the end. Carry the thread along the opposite edge, and bring it out at the starting-point (1st stage); commence to stitch the buttonhole from this position. Place the buttonhole over the forefinger of the left hand, holding it in place with the thumb

and second finger. Keep the working edge nearest to you, insert the needle pointing towards you, bring the double thread as it hangs from the eye round to the left under the needle, take the latter through the loop, and pull the thread up tight, so that the purl comes exactly on the edge of the slit. Skip two threads of the material and repeat the stitch (2nd stage). When the end of the buttonhole is reached, the stitches should be taken round in a curve, like the spokes of a wheel, then turn



the work and continue to buttonhole the other edge in the same way. Bar the end by taking two or three vertical stitches, crossing the point of the buttonhole; finish by covering them with fine oversewing (3rd stage). The different stages of working the buttonhole will be seen in Fig. 60.

Buttons.—It is not always possible to procure suitable buttons for fine lingerie. These can be made in any colour by covering the small brass rings which are sometimes used in lieu of the eye that accompanies a hook. Cover the ring with silk buttonholing, arranging the purl at the edge. Cross the strands from side to side, twisting them so that they meet in the centre, darn in and out of these strands. Attach the button to the garment at its centre.

Single Buttonhole Stitch is one of the most adaptable and useful stitches; it marks a line with decision and, closely worked, will prevent cut edges unravelling. If employed for embellishing underwear it is usually worked in a scalloped design, the stitches being so closely packed that each one touches the other; afterwards the surplus material is cut away, leaving a shaped edge. Mark the design on the right side of the material in pencil or with a transfer, thus a uniform shape will be secured. If the hem or line is to receive hard wear the design should be outlined in running stitches to

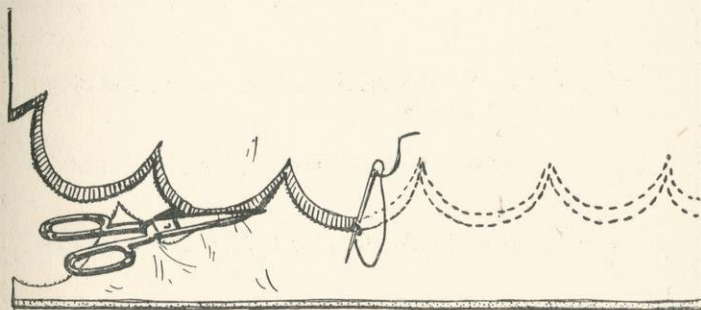


FIG. 61. A BUTTONHOLE EDGING

add strength to the edges. The work is done from left to right; commence by bringing the needle up through the line on the lower edge of the design, hold the thread down with the left thumb, insert the needle through the upper line, take a stitch which crosses the design on the under side of the material, bringing the needle up through the loop of thread alongside the commencing stitch, and pull up to form a purl on the lower edge of the outline. Proceed in this way until the design is completed. Cut away the surplus fabric with embroidery scissors, just below the purl edge, taking care not to sever the stitches. Buttonholing can be padded by working over two or more strands of coarse

embroidery cotton. If a straight strip of fine contrasting material is tacked beneath the design before working the upper fabric can be cut away at the purl edge at the right side (Fig. 61), and the raw edges of the applied material may be trimmed off on the wrong side above the stitches. Although there is no purl on this side there is no danger of fraying if the stitches are closely packed.

Single Featherstitching may be worked in silk or cotton to suit the material; it may follow a straight line, or be

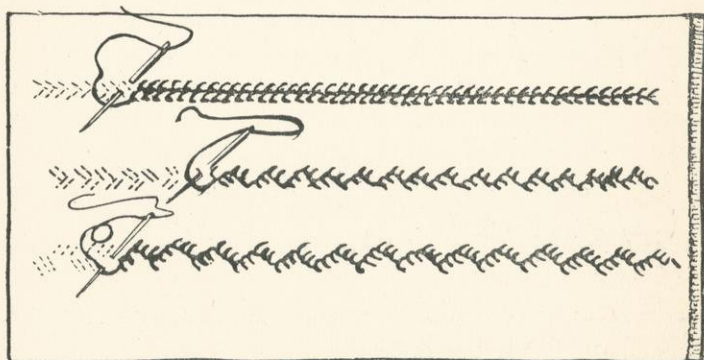


FIG. 62. SINGLE, DOUBLE AND TRIPLE FEATHER STITCHING.

worked in intricate curves. It is a very decorative lingerie stitch; its beauty lies in the evenness of the working. Mark in tacking or tracing the centre line that is to be followed, make a knot in the cotton, and bring the needle up at the top of the line from the wrong side of the material. Hold the thread on the line with the left thumb, insert the needle to the right of the line, taking a small downward slanting stitch towards the centre, drawing the needle out over the working thread, which is still held taut with the thumb, and pull up. Hold the thread over the centre line as before, and take a small downward slanting stitch to the left

side of the line, bringing the needle out over the loop of thread. Work alternately, right and left, until the line is finished.

Double Featherstitching is worked in the same manner, except that two stitches are taken at the right side and two at the left instead of working singly.

Triple Featherstitching.—Three stitches are taken on each side before crossing the centre line (Fig. 62).

Hand Hemstitching must always be worked on a straight line, because its foundation is a drawn thread, so it never can follow a curve. This stitch is best when used on linen, but voile and other materials with a loose weave lend themselves to this treatment.

Single Hemstitching.—Make an allowance for the desired width of hem, then draw a parallel thread where the first fold comes; draw as many other threads beneath this one as you please. Tack the hem in place, so that the first fold lies even with the first drawn thread. Hold the work over the forefinger of the left hand, keeping the hem, fold uppermost, nearest to you. Insert the needle through the under fold of the hem at the left-hand edge, keeping the thumb over the thread. Take up four or five strands with the needle, and draw it through, fixing the thread securely with the left thumb. Take a small stitch through the fold of the hem at the right of these stitches, catching the under side of the material. Take up the same number of threads again, and proceed as before (Fig. 63).

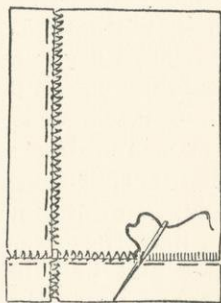


FIG 63 SINGLE HEMSTITCHING

Double Hemstitching.—The linen is prepared in the same manner as for single hemstitching, and the work is held in a similar way. Insert the needle through

the under fold of the hem at the right hand, and work from right to left. Secure the thread with the thumb,

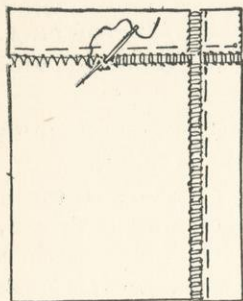


FIG 64 DOUBLE HEMSTITCHING

and take up four or five strands on the needle, bringing it out through the looped thread, which should be pulled up tightly and secured by taking a small stitch through the fold of the hem and material to the left of the stitch; this should be continued down the length of the hem. When completed turn the work so that the opposite edge is nearest to you. Stitch from right to left in the same way, taking up the

same clusters of threads as before, making the severing stitch through the edge of material instead of through the hem (Fig. 64).

Faggot Hemstitching.—The side nearest the hem is worked in exactly the same manner as in double hemstitching, but an even number of strands must be taken up with the needle. In working the second line, half the strands in one cluster and half in the next are taken up and grouped together; thus it is essential that the strands be of even number, so that they will divide equally (Fig. 65).

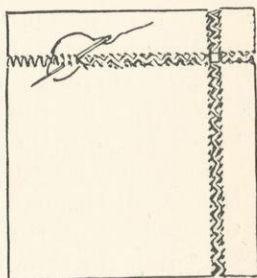


FIG 65 FAGGOT HEMSTITCHING

Machine Hemstitching is undertaken by most sewing-machine establishments, or by the shops which specialise in plaiting, pinking, etc. The line that the hemstitching is to follow should be marked by a single row of tack thread, which should match the colour of the garment (Fig. 66); this is important, because the tacking will

be sewn in with the hemstitching, and its subsequent removal would tear the worked line. As it is necessary to keep the work as flat as possible, the seams which are to be sewn in the ordinary way should be left undone until the hemstitching is completed. Seams joined by machine hemstitching should have both the cut edges turned in the one way, tacked flat and pressed before sending the garment to the shop (Fig. 67). The raw edges will be cut off level with the hemstitching on the

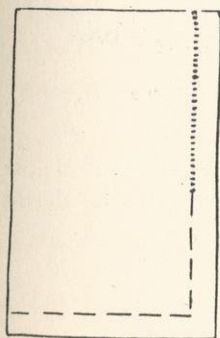
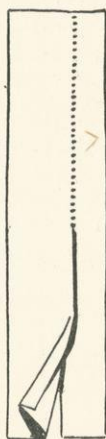


FIG 66.



MACHINE HEMSTITCHING. FIG. 67.

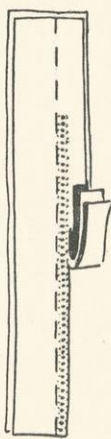


FIG 68.

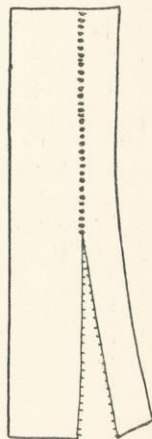


FIG. 69.

wrong side. If an invisible join is desired, with no hemstitching appearing on the right side, the seam should be tacked together on the wrong side as though for an ordinary seam; the hemstitching will be made just outside the tacking on the reverse side of the garment, the edges being cut off level with the stitching (Fig. 68).

If a picot edge is chosen, a row of tacking must be made half an inch inside the raw edge, indicating the line to be followed by the machine; afterwards the hemstitching is cut in half down the centre (Fig. 69). This

makes a substantial edge which can be put to many uses. A durable slot to carry ribbon is made by spacing short lines of hemstitching at equal distances apart,

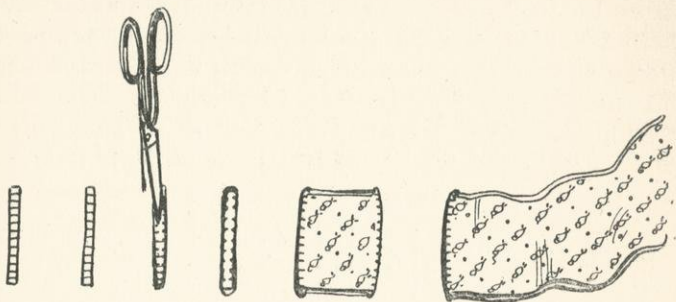


FIG. 70 SLOTS FOR RIBBON MADE BY CUTTING MACHINE HEMSTITCHING

and cutting through the centre to within a bar of either end (Fig. 70). If a hemstitching or picot is to be made

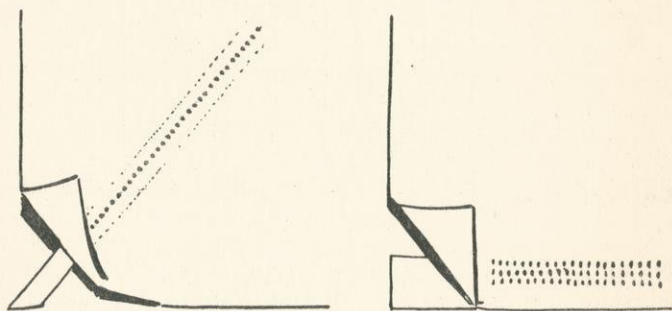


FIG. 71. MACHINE HEMSTITCHING ON A BIAS. FIG 72. FRENCH HEMSTITCHING

on a bias a straight foundation must be provided for the machine to work on. Tack an inch wide strip of organdi, lawn, or silk beneath the line to be followed (Fig. 71). Nets and transparent fabrics should be

strengthened in a similar way, afterwards the edges of the foundation are cut level with the stitching, and are not discernible. A very ornamental trimming is made by working several rows of hemstitching closely beneath each other: this is called French hemstitching, and needs a foundation. One guide line of tacking will be sufficient, the subsequent rows are gauged from the first hemstitching (Fig. 72). Prepare all work before sending it away, and include written instructions describing the type of hemstitching you want—it is never safe to leave any loopholes for mistakes in dressmaking.

Broderie Anglaise is one of the most beautiful embroideries for lingerie; it may be combined with satin-stitch

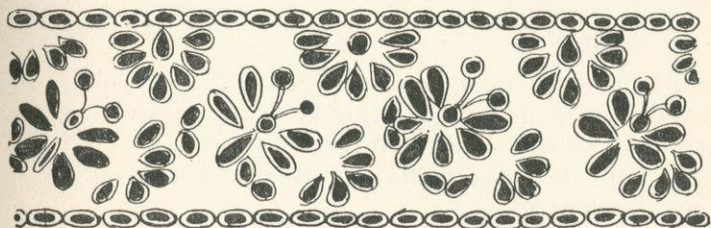


FIG. 73. BRODERIE ANGLAISE.

or Richelieu work (p. 66), or the design may be worked in broderie Anglaise alone (Fig. 73).

Method.—Stamp the design on the right side of the garment. Follow the outline of each eyelet with running stitches. Commence the oval ones at the bottom, when the outline is completed cut the eyelet down the centre with embroidery scissors, place over a stiff piece of black toile cirée—calico glazed for the purpose. Hold the work over the first finger of the left hand, keeping it in place with the thumb and second finger. With the point of the needle push back the material inside the eyelet level with the outline, and oversew with fine close stitches, inserting the needle under and through, pulling

back the fabric to the outline each time (Fig. 74). The round eyelets are made with a stiletto; otherwise the working is the same (Fig. 75). The important thing is to keep the stitches close and even, so that the outline

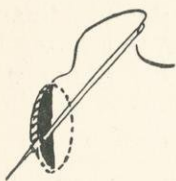


FIG. 74.

OVAL EYELET.



FIG. 75.

ROUND EYELET.

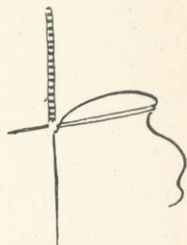


FIG. 76.

CORDED STITCH

will be firm. The stems between the eyelets should be worked in corded stitch; this is done by covering the straight line with small closely packed horizontal stitches (Fig. 76). If you are working an eyelet-hole border it must be done in

Madeira Embroidery.—In this case the inner half of the eyelet is worked in overcasting stitch, and the outer half

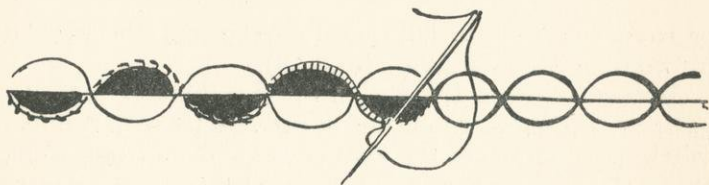


FIG. 77. MADEIRA EMBROIDERY.

in buttonhole stitch. Instead of finishing each eyelet completely, you travel from the inner or top half of one eyelet to the outside or lower half of the next one, then up to the top half of the third, and down to the lower half of the fourth, and so on (Fig. 77). When the last

eyelet in the line is reached, you turn back and work all the other halves. The edge of the material is then cut away from the buttonholed eyelets.

DRESSING-GOWNS, TEA-GOWNS, KIMONOS, AND BATH-WRAPPS

The first three are usually lined with China silk, the fourth is an unlined affair, made of fancy towelling, joined with French, stitched, or bound seams (pp. 34 and 140). The collar should be of doubled material (for description of making see p. 57).

Dressing-gowns and tea-gowns are made of velvet, silk, crêpe-de-chine, georgette and lace, wool-back satin, soft flannel, voile, or cotton crêpe, to number a few materials. Straight fur trimming is charming round the neck, front edges, and sleeves of velvet or silk wraps for bedroom wear. Detachable collars of georgette, muslin and lace, or crêpe-de-chine, are a convenient finish for serviceable gowns (p. 97).

Kimonos are best made of heavy China silk or crêpe-de-chine (which may be embroidered in satin-stitch, p. 67) or of cotton crêpe. The bottoms of all kimonos should be finished with a roll of cotton-wool inserted in the hem.

CHAPTER V

TELLS HOW TO MAKE THE USEFUL SHIRT, ALSO THE BEST BLOUSE

THE blouse is still a desirable possession, although the jumper and "little frock" have largely superseded it in popularity.

For many occasions the blouse is indispensable, and it has the advantage of being extremely easy to make, so commends itself to those starting a dressmaking career. It is practically impossible to have a failure, and its successful completion will give confidence to carry through a more ambitious venture.

The really serviceable come-down-to-breakfast blouse is made on the sewing machine, imitating the style of a man's shirt as nearly as possible. Any heavy-weight washing silk will be suitable; striped "Luvisca" also looks and wears well.

A V-neck with revers or a long roll collar finished with a bow or sailor's knot complete this workmanlike rig; or, if a high neck is preferred, the blouse may be buttoned up to the throat, and finished with a collar or stock—a very smart effect for those whose type is best suited by the high neck. It is better to decide upon a high-collar design that suits your style rather than fill up the hiatus of a low-cut blouse with a plastron and neck-band which cannot look anything but incongruous.

High or low necks are equally modish, provided the two styles are not amalgamated; a makeshift combination spells failure. Dame Fashion will not tolerate half-concessions.

Linked cuffs are very smart, and are easy to launder. If you possess any gold links, so much the better; they

will lend an air to your shirt, otherwise two buttons attached to each other by shanks of buttonholed silk will make an admirable substitute.

Two and a half or three yards is the usual length of material required for a blouse. Crêpe-de-chines and many other silks are double width (44 inches), the average China silk measures 30 to 36 inches, so three yards will be needed if the blouse is to be fashioned of the latter.

The best blouse may be made into a garment of much beauty by those possessing dexterous fingers. Machine-stitching must not be allowed on the blouse of ceremony, hand work and fine stitchery go to the making of this daintiest of raiment.

Let your design be loose, with gathers or fine plaits across the fronts, and broad hanging revers or long roll collar.

If possible, white or light shades should be chosen; these look daintier, and will amalgamate with any coloured skirt. Shell-pink, lemon, pale lilac, or blue make the happiest choice for all except the elderly who may prefer a more sombre hue.

Either hand-made filet or Valenciennes makes the ideal embellishment for georgette, while satin-stitch or Richelieu embroidery enhances the richness of heavy crêpe-de-chine.

If finances permit, real lace should be used, otherwise a carefully chosen imitation will serve.

Lace should be attached to material edges by veining in the same coloured sewing-silk as the fabric. All work must be of exquisite fineness, or the creation will lose the fragility wherein lies its charm. All joins other than under-arm seams are connected by hand veining; the latter are sewn with French seams, turnings and joins to be as narrow as is compatible with durability. Tucks and embroidery must be of faultless regularity, and fastenings should be as inconspicuous as possible or

avoided entirely. If sufficient material is allowed, the fronts can be lapped one over the other, double-breasted style, and hooked over in this manner at the elastic waist. A brooch will adequately hold the fronts together, and impart the negligent air aimed at in the mode of the moment.

Crêpe-de-chine blouses of severe tailor cut may be enhanced by hand veining, but all other embellishments should be vetoed.

THE CORRECT WAY TO CUT AND PUT TOGETHER A SHIRT BLOUSE

Cutting.—Procure a good paper pattern in the correct size, and lay it out lengthwise on the folded material, placing the centre back to a fold. If the design has revers, both fronts will need four-inch facings, so leave sufficient silk on the selvage edges for this purpose, and the cuffs also will have to be cut twice over in the doubled silk.

Arrange the pieces so that there is an ample turning allowance all round. When you are quite satisfied that your pattern is well laid out, pin securely, and cut boldly. After cutting fronts, place straight edges on material provided for facings, in such a way that the selvages are four inches parallel from the front edges of the pattern. Pin down and cut to shape, after which go round edges of all pieces with the tracing wheel—it will leave a line of tiny punctures, clearly indicating where the turnings are to come.

Piecing Together.—All sections should be tacked in position on their traced lines before placing the work under the foot of the sewing machine. If the blouse has a yoke and inset sleeves, the front and back edges of the yoke are turned under, and are tacked with these folded edges level with the traced lines on the corresponding edges of the fronts and back of the blouse; if the

front pieces are gathered or plaited, this should be done before tacking the yoke in position. The machine-stitching should come just inside the edge of the yoke. The sleeve should be joined up with French seams, and the armholes of the blouse (which includes the yoke) turned under on the traced lines and these folds tacked level with the corresponding lines round the tops of the sleeves, the machine stitching to be just inside the folds.

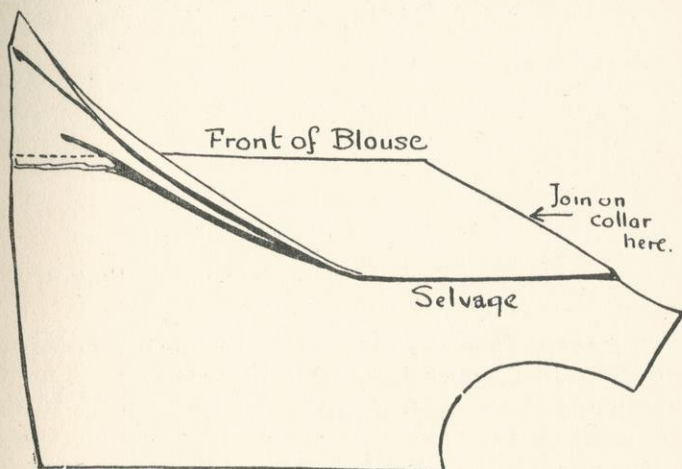


FIG. 78. SEAMING FACING ON BLOUSE FRONT

It should be remembered that a yoke is always overlaid on to the blouse, and the blouse is overlaid in turn on to the sleeves—to reverse this rule marks the amateur. Raglan sleeves are treated differently; the long edges of the latter are overlaid on to the blouse.

Blouse Facings.—Seam the facings to blouse fronts along the raw edges, turn over to right side, and press the joining line. The selvage edges of the facings are not stitched down to the blouse (Fig. 78).

Attaching Collar.—Join together the top and bottom collar sections on the wrong side, reverse to the right

side, and press the edges. Pin the centre back of collar neck to the centre back of blouse, and tack the under section of the collar to the blouse neck at the traced lines, machine together and crease the seam against the collar. Turn under the edge of the upper

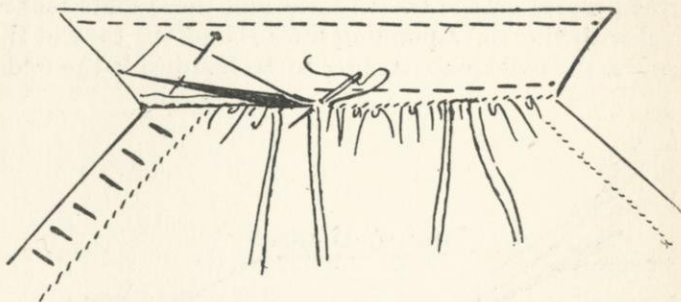


FIG. 79. ATTACHING COLLAR TO BLOUSE

collar section, and hem by hand to the stitching of the joining seam (Fig. 79).

To Make a Placket at Cuff cut a two-inch vertical slit one and a half inches away from the seam on the under side of the sleeve. Seam a two-inch wide strip to the side of the slit nearest the seam, so that the join comes on the right side of the material. Crease the seam so that it lies against the strip; fold the latter in half, and turn in the top and remaining edge, and stitch to the join so that it is covered. Take a strip of material two and three quarter inches long and one and a quarter inches wide, and seam to the other edge of the slit, so that it comes on the right side. Crease back on the join, fold under the remaining edge, and shape the top of the strip into a point. Arrange this overlap so that it entirely hides the underlap. Machine all round the edge, taking care to keep the pointed termination a good shape. The top of the placket should be machined across at the base of the point to secure the underlap in the correct position (Fig. 80).

Making and Attaching Plain Shirt Cuffs (Fig. 81).— Take a strip of muslin interlining which loosely measures the circumference of the wrist, plus the width of the underlap of the placket and half an inch turning allowance. Use the interlining as a pattern, and place against the wrong side of doubled material, which is folded with the right sides facing. Cut out and tack together along both ends and the bottom of the cuff, a quarter of an inch from the edges, without changing the arrangement of the pieces. Machine together, pull out the tack threads, and cut off both corners outside the machine-stitching, so that the points will be

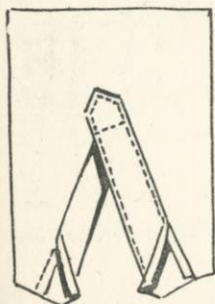


FIG. 80. FINISHED PLACKET
AT CUFF.

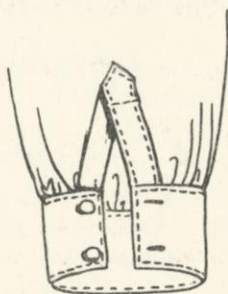


FIG. 81 FINISHED PLAIN CUFF.

flat when the work is reversed. Turn cuff to right side, and press the seam round the edge.

Slightly gather each sleeve between the underlap and seam; run a gathering thread from overlap to within an inch of the other side of the seam and pull up to fit the cuff.

The top material cuff and interlining should be pinned to plackets at each end, and the edges seamed to sleeve gathers. The inside piece of the cuff is turned under at the top and hemmed over the raw edge of the sleeve gathers. The cuff should be machined all round from the right side, measuring from the edge by the

narrow side of the presser foot. Sew on two buttons in a line with the join of the underlap, and make a couple of round-ended buttonholes to correspond on the other end of the cuff (p. 43).

Doubled Cuffs, after the style of a man's shirt cuff, are cut twice as wide as the ordinary cuff in order that they may be folded in half. These cuffs do not overlap, they should be just long enough to meet comfortably round the wrists when connected by links.

Cut an interlining of muslin with a quarter of an inch turning allowances on all edges. Round off the corners at the bottom, which will afterwards form the top of the turn-up; slightly curve the top edge towards its centre,

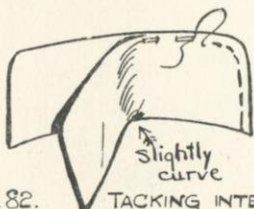


FIG 82. TACKING INTERLINING TO DOUBLED CUFF

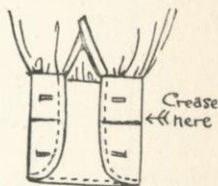


FIG 83. FINISHED DOUBLE CUFF.

so that it will fit the sleeve nicely. Cut out in doubled material, folded with the right sides facing. Then proceed as though for a plain shirt cuff (Fig. 82). The placket for a doubled cuff is made by hemming both edges of the slit in the sleeve; the hem farthest from the seam should be lapped over the one nearest to it. Gather the sleeve as previously described, and attach the cuff in the same way. The edge of the latter should be machined round each side and the bottom, measuring with the broad side of the presser foot. The cuff should now be folded back on itself, and a buttonhole made on the lower and upper portions at each end, so that they lie evenly together. Thus the finished cuff possesses four buttonholes which are secured by the links (Fig. 83).

Finishing Shirt.—Turn up lower edge of blouse, and run a casing inside the waist line to take elastic; fasten with a hook and eye. Attach buttons by shanks (p. 128) and make buttonholes down the front.

THE WAY TO MAKE THE BEST BLOUSE

Patterns are laid lengthwise on silk or georgette, half-inch turnings to be allowed on all edges, which are marked on the material by the tracing wheel. The inset sleeve is most suitable for light fabrics, and better adapted for connection by hand veining than is the raglan sleeve. A roll collar is generally cut double, but if falling revers are preferred they assume softer folds when cut in single material.

Sleeves and side of the blouse should be joined by French seams (p. 34) immediately after the removal of patterns from the fabric.

The double shirt cuff is not in keeping with the trimmed afternoon blouse. Here the cuff finishing should correspond with the collar, similar lace or embroidery being used. Usually the cuff has a plain foundation, with an ornamental lap turned back from the wrist to cover it. The sleeve placket is also contrived in a different way.

Opening at Cuff.—Make a narrow hem along the traced line at the bottom of the under or back portion of the sleeve. The hem should commence one and a half inches from the seam, and be one and a quarter inches long, tapering off to nothing at either end. Slightly gather the one and a half inches intervening between the seam and the end of the hem. Run a gathering thread from the other end of hem, and pull up gathers to fit the cuff. Seam the cuff to the bottom of the sleeve along the gathered line.

To Make an Ornamental Cuff, measure the width of your wrist, allowing for the overlap at fastening. Cut

a cuff in doubled material to fit and of the required depth—very thin fabrics must have a fine muslin interlining in addition, the latter should only have a turning allowance at the top. Turn the fabric edge of upper section over the interlining on the three sides; the top edge should be seamed through both material and interlining to the sleeve gathers.

The ornamental lap should be made the same size in single material, and its lower edge run on to the bottom of the cuff (Fig. 84). The under section, or

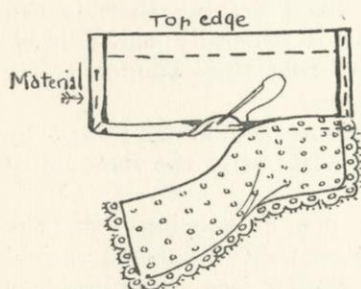


FIG. 84. PIECING TOGETHER
ORNAMENTAL CUFF.

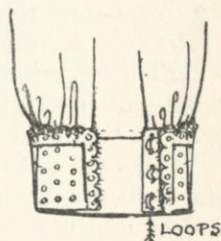


FIG. 85. FINISHED CUFF
SHOWING STRAIGHT OPENING

lining, should be turned in on all sides, and its edges hemmed over the join of the lap, the sides of the cuff, and over the sleeve gathers.

The lap should be turned back over the cuff, and caught to the latter at either corner. Cuffs may be fastened by small buttons and worked buttonholes (p. 43) or with tiny hooks and blind loops (Fig. 85).

How to Make Blind Loops (Fig. 86).—Blind loops take the place of an ordinary eye; they are neater, but not so strong, so are not suitable if any great strain is to be taken.

Mark the position opposite the hook, make a knot in the thread, and bring the needle up through the material to the right side. Make a foundation bar of four

stitches, one over the other, working from left to right. The stitches should be a quarter of an inch long, and worked in the form of a cross stitch to give a purchase on the material (1st stage). After these stitches are made, hold the thread down with the left thumb, and insert the needle, eye foremost, under the stitches and over the thread; this accelerates the work (2nd stage). Draw the thread up so that the purl comes on the

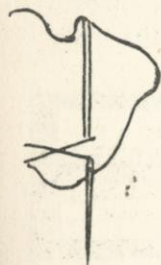
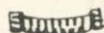
1st. Stage.2nd Stage3rd. Stage.

FIG. 86. BLIND LOOPS

lower edge of the loop, and proceed until the bar is covered (3rd stage). Finish off the thread on the wrong side of the fabric.

A Popular Veining Stitch.—The veining stitch generally employed on blouses and lingerie closely resembles the orthodox hemstitch.

It is a narrow connecting line, and in working care must be taken that the two edges are closely spaced. Silk buttonhole twist proves the best medium for uniting light-weight fabrics: it is a tightly twisted thread so does not fray. In colour it should match the material of the garment. If a selvage or finished margin is to be attached to another no turnings will be necessary, but cut edges must be prepared for working in the following manner:

Method.—Turn raw edge under to the wrong side beyond the traced line, and sew along this turning with small running stitches. Fold under on the traced line, and press with warm iron.

In order to keep the spacing equal, securely tack the folded edges, right side down, to a stiff foundation—a two-inch wide strip of coarse brown paper answers this purpose admirably. The parallel distance apart of the two margins should be about an eighth of an inch; if a gathered edge is to be joined to a straight one—for

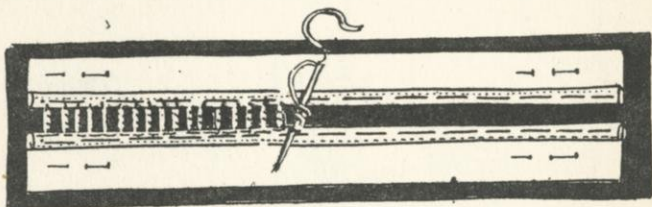


FIG. 87. VEINING STITCH

example, a gathered front to edge of yoke—the gathered side should be held nearest to the worker.

Commence by attaching the thread to the left-hand corner of the nearest edge, then take the needle straight across to the opposite side, inserting it under and through the material, twist the silk twice round the needle, and insert from the under side adjoining the commencing stitch. Take the needle to the position of the next needlework bar, and proceed as before (Fig. 87). If a double fold is being joined, the needle must be taken through both edges each time.

In addition to connecting essential seams in a decorative manner this stitch may be used for attaching false hems, lace, etc. After a little practice, speed and regularity will be attained.

Faggoting.—This stitch is used in exactly the same manner as the plain veining stitch, but it is not so popular

as the former. The work is prepared and tacked to a firm foundation in a similar way, but the space between edges should be half as wide again—about a quarter of an inch for fine materials.

Commence with a small stitch at the left-hand upper corner, cross diagonally to the opposite side, inserting the needle over and through.

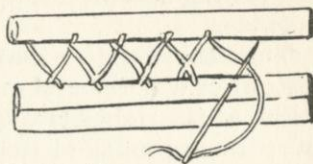


FIG. 88 FAGGOTING.

Work evenly backwards and forwards diagonally, remembering to keep the thread always under the needle (Fig. 88).

Drawn Thread Stitch.—This stitch closely resembles the work from which it derives its name. It may be used as a joining for silks, but it appears to best advantage when connecting seams in linen blouses or gowns, when its simulation of the real thing causes much speculation on the part of the uninitiated. Curved seams may be united by this stitch, so it makes an ideal join for the garment fashioned in Teneriffe work. This stitch is too heavy for very light fabrics, though it

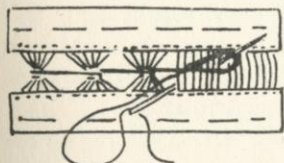


FIG 89 DRAWN
THREAD STITCH

may be used to advantage on crêpe-de-chine or any of the weightier silks when a twisted embroidery silk will prove the best medium for working in. If linen is to be joined, a flax darning thread should be used as the basis of the stitch which imitates the warp or lengthwise strands.

A coarse crochet cotton should be employed to separate the threads.

Method.—Tack both prepared edges, right side down, to a stiff foundation, separated from each other by the space of three-quarters of an inch. Insert the needle at the left-hand lower edge, take across to the opposite

side and insert under and through. Travel backwards and forwards in this manner for the whole length of the joining seam, placing stitches as closely together as possible.

Turn the work so that it is held at a vertical angle instead of a horizontal one, and commence with a small stitch at the right-hand upper corner. Take the thread over the beginning of the worked line, and hold it down with the left thumb. Count off nine stitches, and insert the needle under them, bringing it out over the looped thread, pull up tight and secure at the back of the stitches. Count off nine more strands and work as before, until the end of the seam is reached (Fig. 89).

Richelieu Work.—This embroidery is particularly suitable for crêpe-de-chine or any heavy-weight silk.

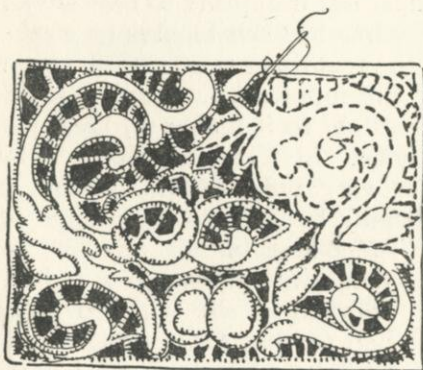


FIG. 90. RICHELIEU WORK.

It makes a handsome corner for a long roll collar, or again it may be employed as a motif on the blouse fronts. Two thicknesses of silk must be provided as a basis, and the design stamped on the right side with a warm iron.

In Richelieu embroidery the bars are worked first, and are made as they are encountered, while following the outline of the design in running stitch. Each bar has three foundation threads—that is to say, the thread is stretched from the starting-point to the opposite edge, back again to the commencement; then travel a second time to the opposite edge; in returning work over the strands in very fine oversewing

(p. 34). After the bars are made, all outlines are worked in shallow buttonhole stitching. Finally the silk is cut away under the bars, very close to the finished outlines, with a sharp pair of embroidery scissors (Fig. 90).

Special designs can be obtained for Richelieu work in any art needlework shop.

Embroidery Transfers.—When the transfer is being ironed off, remember that fabrics of fine or smooth texture require less pressure and heat than heavy, rough-surface materials. Press the iron down, do not slide it along, or the paper may slip and thus duplicate the lines.

Satin-Stitch Embroidery.—This is the most useful and effective stitch for dressmaking purposes; it is a solid bold embroidery and can be worked with great rapidity. The medium employed may vary from silk to coarse wool, cotton to gold or silver thread, according to the garment it is to adorn. For silk blouses a silk embroidery floss will be used.

The transfer design should be stamped with a warm iron on the right side of the material. If the design is a large one, the big spaces should be padded to give a raised effect. The satin-stitch will be worked horizontally across the narrowest part of the design; the padding should run in the opposite direction. For the padding, thread a needle with a coarse darning cotton, and work up and down inside the design with running stitches, being careful not to pull the cotton up tight. After the design is padded, the work should be placed in an embroidery frame, and the stitches worked closely across the design, from left to right, commencing at the top (Fig. 91). The same quantity of silk is used on the upper and under surfaces.



FIG 91.

SATIN STITCH.

If possible, knots should be avoided in embroidery; start a new thread by running a few stitches along the design, which will afterwards be covered by the work. Do not use a long thread: it hampers you, and is likely to become frayed by the constant pulling through. Thread should always be cut and not broken off.

CHAPTER VI

GOWNS FOR EVENING WEAR

IN choosing colours for evening wear it is advisable to see the effect by artificial light before making a final selection. Some colours change their tone entirely, and a tint that appears charming in the morning sunshine may be most unbecoming under electric light.

Bear in mind that all materials require different treatment; some fabrics are sufficient unto themselves and need no trimming. Velvets come in this category, when trimmings, other than valuable lace, should be used with a sparing hand. Except in this connection, lace appears to the best advantage when draped over ninon, georgette, silk net, or any other fabrics of that ilk. Lace worn over a definite material loses the diaphanous effect which the maker strove so hard to create.

The choice of an evening dress opens up a host of possibilities for beauty: no other frock presents the same opportunities for the happy combination of colour.

A study of the methods in colour amalgamation practised by the Old Masters will be helpful to the modern dressmaker, and an hour or two spent in a big picture gallery will bear fruit in the surer handling of tints.

Brocades or any figured materials require careful trimming, but charmeuse, plain satins, silks, nets, and georgette present splendid opportunities for the work lover.

Beading has never been so popular. Iridescent beads are worked in intricate designs on fabrics; hanging tassels and fringes are made of them; they are also used in lieu of the shoulder strap.

Silk net over ninon is a happy choice for a dance frock, or georgette over crêpe-de-chine. When selecting a transparent material, remember that the diaphanous atmosphere should be maintained throughout, and this can only be achieved by fashioning the lingerie of clinging fabrics in keeping with the theme.

It is a mistake to make up sheer materials over a satin or stiff silk foundation which gives a hard effect foreign to the nature of the covering fabric. Three or four layers of ninon and lace, if worn over crêpe-de-chine underwear, will make an adequate protection for even the ultra modest, and the effect will delight the fastidious.

Taffeta, poplin, and allied silks should depend upon an old-world austerity of treatment to be thoroughly in the mode. Ruchings and flat rosettes made of the same silk or of picot-edged ribbon are among the trimmings in keeping.

Dresses are very often cut in one piece, but if the skirt is to be attached separately, it is frequently made of an entirely straight length of silk, cut from the width of the material. In following this plan, the selvage is used in lieu of a hem at the bottom of the skirt, and of course only one seam is necessary, which imparts a lighter and neater appearance. Silks and satins assume softer folds when cut thus or on a bias. Double-width fabrics are wide enough to make the skirt for all but the exceptionally tall.

First the desired width at the hem should be decided upon, and the material cut off at that point. Fold the material so that the only seam will come in the least noticeable place. Determine the centre of the front, and make the correct measurement of skirt length at this point, marking the height from the selvage on the fabric. At the centre of the back add another one and a half inches to this measurement, and mark the material accordingly. Place either end of a yard ruler on both

these points, and rule a line with chalk or wheel, then cut off the surplus fabric above this line. The cut edge is the top of the skirt and will eventually be gathered up to fit the bodice. Especial accuracy in measuring for this type of skirt is essential, as all alterations will have to be made from the top in order to preserve the selvage. It will be remembered that the bodice must be cut on the width of the material, so that the same grain is sustained throughout the garment. Some fabrics do not lend themselves to this treatment—the suitability of the plan must be left to the judgment of the worker. Generally speaking, it is an admirable method for georgette, ninon, and similar materials.

If you have bought a straight gored skirt pattern which is too short, but fits in other respects, the extra inches may be added by pinning the bottom of the pattern to an extension of paper. Make a cardboard gauge measuring the number of inches lacking, place one end against the bottom of the pattern, and pencil the limit of the other end on the paper extension. Do this all round the lower edge of the pattern, then cut along the pencilled line. This is an accurate and easy way of measuring. If the pattern needs shortening, a similar gauge may be used from the bottom upwards and the superfluous paper cut off. Alterations made in this manner are only possible when the skirt has a very easy fit.

A cord finish makes a good termination for a skirt cut in the usual way from lengthwise material, as it obviates the necessity of the hem, which is apt to show through fine material, even if the stitches are of the most minute description. This finish also demands judgment in its placing, as it is not suitable for every type of material. It is seen to the best advantage on brocades, satins, and like fabrics, especially if the cord edge is employed on the remainder of the gown.

Picot edging is perhaps the most ideal finish for evening materials. If this is decided upon, the garment must be

taken to a sewing-machine firm or a frilling establishment specialising in such work, where it will be undertaken for a trifling sum. Picot edging is merely machine hemstitching cut in half. The line where the stitching is to be made should be indicated by lines of tack threads of the same colour as the fabric. This is an important point, because the tacking thread cannot be removed, as so doing would tear the hem stitching (Fig. 66, p. 49).

In pressing silks no water should be used, as it would probably leave a stain. In the case of taffeta, glacé, and stiff silks generally, no heat must be applied, as it would take all the stiffness out of them. Seams can be pressed flat with the edge of a coin or any hard surface. Steel pins are best to secure silks and velvets, as ordinary pins mark and leave holes in these materials. Very fine needles and silk thread should be used for tacking, as silk thread marks less than cotton. When taking out, cut every third stitch, and pull out separately. Pulling long threads will scar or tear delicate fabrics.

Lining bodices should be made of light-weight satin, China silk, ninon, or net. In colour the lining should match the frock if the latter is made of transparent material, or the line of demarcation will be noticeable. If the fabric of the gown is of thicker manufacture, the lining may be of white or flesh colour.

As the lining is the foundation of the dress, it should be made before the outside of the garment is commenced. In the case of slight figures, the lining may be quite a loose affair, but if the figure is a full one or with any irregularities, the instructions on and from page 25 should be studied before proceeding.

In cutting the lining it is best to place the pattern on the width of the silk and not lengthwise; this is more extravagant in cutting, but the give of the fabric is less between selvages and the method is satisfactory for

a lining where the strain is great, and thus liable to pull the material out of shape.

In the fashion of the moment linings hang quite loose from the figure and extend below the normal waist line, but, if preferred, they may be finished at the waist by attaching to a silk petersham belt or by a casing sewn to the bottom of the bodice which encloses an elastic finish.

Making up Lining.—All turnings and perforations should be marked in tailors' tacks (p. 20) and not by the tracing wheel; the latter is likely to weaken the durability of the silk at the seam lines. The joins in net or ninon linings should be made in French seams (p. 34), but seams in silk or satin should be sewn in the usual way, opened out, and the edges very finely overcast, turning the raw edges just under (p. 18). The under arm and shoulder seams should be tacked first, and then the darts if there are any. When nearing the pointed termination of the latter, the stitching should curve inwards, going up to the point in the opposite direction (Fig. 92); this prevents the puckered

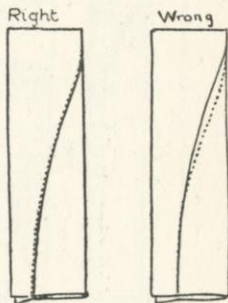


FIG 92 SEWING DARTS

look so often seen at the end of a dart. Fit the lining on before finally sewing. If possible, the fastenings should come in the front for evening gowns; this will make you entirely independent of help in fastening and unfastening the dress. Sometimes the design or trimming makes this impossible, and a back fastening will be compulsory.

The lining turnings at openings should be folded over inch-wide strips of muslin, and a line of stitching run an eighth of an inch inside the edge. Hooks should be spaced one and a half inches apart and be sewn well inside the edge on the right-hand side of lining. Spread the back of each hook well apart, so that they will lie flat;

sew through the two rings and round the bend of the bill, taking the stitches right through the silk to make the sewing firm. In attaching the eyes to the left side, care must be taken to place them to exactly correspond with the hooks on the opposite edge. If the lining is a tight-fitting one, hooks and eyes are sometimes placed alternately (Fig. 93); this fastening is considered more secure, but sewing the hooks on one side and the eyes

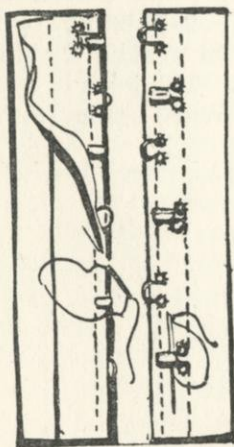


FIG. 93. SEWING HOOKS
& EYES ALTERNATELY

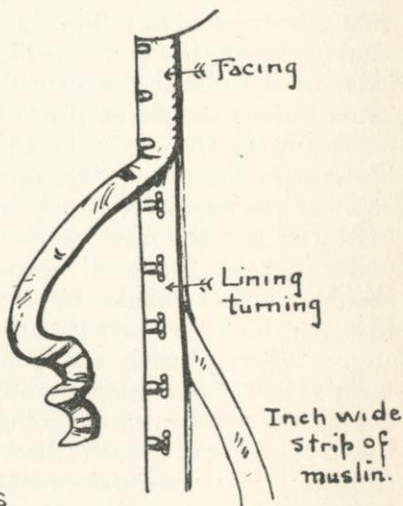


FIG. 94 SEWING
HOOKS TO BODICE LINING

on the other is a simpler way, and usually quite satisfactory. Both the hooks and the eyes should be faced with lute ribbon or a strip of its own silk. Oversew the facing to the edge of the bodice, and hem down to lining beyond the rings of the hooks and eyes, so that only the loop of the eye and the bill of the hook extend beyond the facing (Fig. 94).

In making a low-necked bodice it is better to cut the

lining right up to the neck for fitting, and then cut away the surplus material—a much better fit will be the result. Should the pattern be a tight one, the darts should be cut to within half an inch of the top, opened out, the edges trimmed and very neatly overcast. In the case of a tight lining for a full figure, notch the seams at the waist line, and two or three times above and below to make them lie flat.

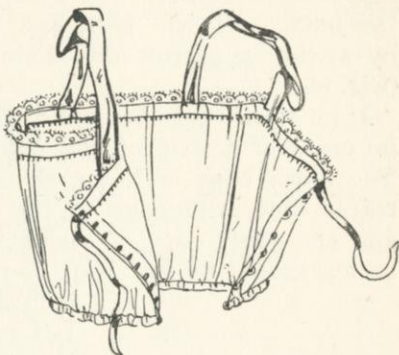


FIG 95. CAMISOLE LINING

A camisole lining is very usual for evening gowns, and it should terminate in a line with the under part of the arm (Fig. 95). Straps of ribbon or lace are attached in lieu of the ordinary shoulder piece, and the top of the camisole finished with lace or a casing for fine elastic or ribbon. Should the model be a straight one, the lining will probably extend almost to the hips, and the top of the skirt will be attached to the lining at this point. The join should be neatened on the inside with lute ribbon.

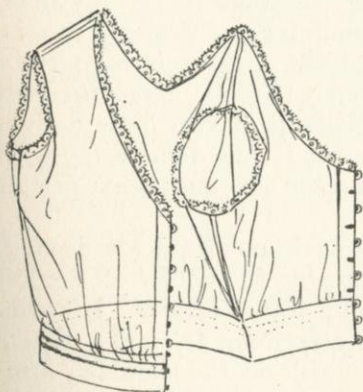


FIG 96 LINING WITH BELT

For a normal waist line the inside belt should be made of silk petersham of the same colour as the lining, or stout corded ribbon. Make it two inches longer than your waist measure-

ment, and turn under an inch at either end. Sew three or four hooks to come on the right hand, and corresponding eyes at the other end, neaten with lute ribbon facing. The lining should be attached to the outside of the belt, and the raw edges neaten by sewing a narrow flat facing of ribbon over them (Fig. 96).

If an elastic is to be used at the waist, a casing should be made of a strip of bias silk turned in at the edges. The lower edge of lining should be turned up at the traced line, the edge of the casing oversewn to it, and the other edge of casing hemmed to lining. The casing should be just wide enough to easily cover half-inch silk elastic (Fig. 97). The latter should not be run in until the dress is finished.

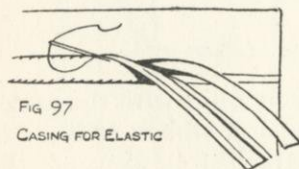


FIG 97

CASING FOR ELASTIC

In making the material bodice, great attention must be paid to the method of fastening so that it is invisible. Trimmings or drapery can be arranged in such a way that the opening is completely camouflaged, but the severely simple dress presents greater difficulties. If the frock is of very loose design, it can be slipped on over the head, thus doing away with any fastenings at all, but the style does not always permit this easy way out.

If an absolutely seamless back and front are desired, the problem is solved by fastening the bodice on the left shoulder and along the joining seam under the left arm. The fastenings must be neatly done to make this a success. A good way is to finish off the shoulder, arm-hole, and under arm of the front piece with fine piping cord. This piping should be covered with a bias strip of the same silk, and the front bodice edge sewn to it at turning lines. The upper portions of small stud fasteners should be sewn at inch intervals to lute ribbon;

one edge should be slipstitched to shoulder and under arm on the inside of the cord finish, the other edge of ribbon should be caught to material as invisibly as possible. The round of the armhole will not need fasteners, it will keep its position (Fig. 98).

The armhole of the back piece should be finished with a covered piping cord to correspond, and the shoulder and under arm must be strengthened by lute ribbon placed against the wrong side of material edge; the ribbon and cut edge to be finely overcast together. The under portions of the stud fasteners must be sewn to shoulder and under arm of material back piece on the traced line, through fabric and ribbon, great care being taken that they correspond with the other halves on the front of the bodice.

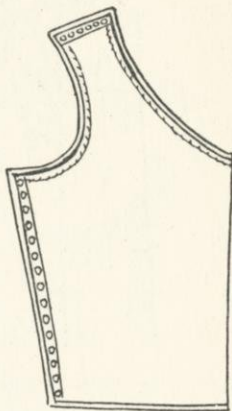


FIG. 98. UNDER-ARM
BODICE FASTENING.

Naturally, the neck and other armhole will be finished with a similar piping to match. The cut edges of bias piping silk round the armholes should be finely overcast.

Plackets for light fabrics are not made in the usual way, as any stitches showing through to the right side would be objectionable.

Take a strip four inches wide and twice the length of the placket. Place one edge against the opening, right sides facing, and tack continuously to both edges of slit an eighth of an inch outside the traced line. Now run a narrow seam, taking it almost to a point at the base of the opening. Turn under the remaining edge, and slip stitch down to seam. One side of this continuous strip is extended to form the lower lap of the placket, and the other is folded back at the stitched line to

make the upper (Fig. 99). When the placket is closed it is invisible from the right side (Fig. 100). Small stud fasteners may be used to close, or hooks may be sewn

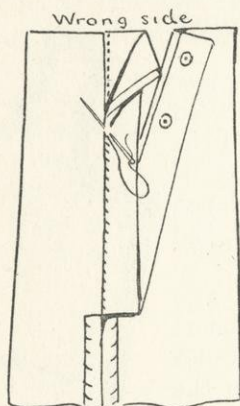


FIG. 99. SKIRT PLACKET.

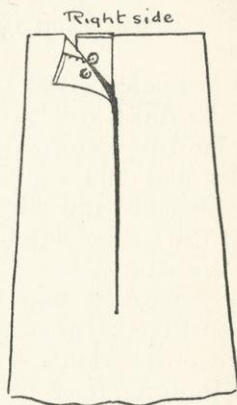


FIG. 100. SKIRT PLACKET.

to the upper section of placket, and blind loops (p. 63) made on the under to correspond with the hooks.

Cord Finishings.—Cord may be inserted in a fold of material (Fig. 101) or it may be covered with a bias strip of the same or contrasting fabric (Fig. 102) and be

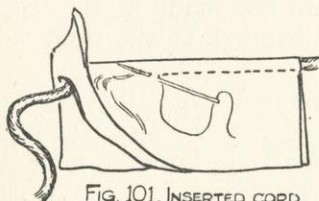


FIG. 101. INSERTED CORD.

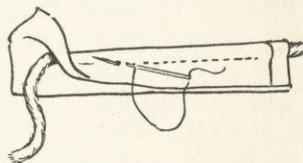


FIG. 102 COVERED CORD.

attached by seaming or hemming to a material edge. The thickness of the cord used will vary according to the texture of the goods: for georgette, crêpe-de-chine, etc., cord of a string-like fineness is most suitable;

heavy-weight fabrics demand a thicker cord. The cord can be obtained in different sizes from any draper's.

A straight or very slightly curved edge may be terminated by placing the cord on the under side of material against the traced line, turning the fabric over, and sewing along close to cord in fine running stitches.

Should the curve be great, or if corners are to be negotiated, an applied cord will be needed. If the garment edge requires facing, the bias strip should be cut wide enough to cover the cord, at the same time leaving sufficient surplus material to form the facing. Fold one edge over the cording,

so that the top edge is as wide again, and sew along with fine running stitches. Place fold of garment against the narrow edge of facing, so that the cord extends beyond, and attach by straight hemming or slipstitching. Turn under the broad edge of strip and slipstitch down to garment (Fig. 103).

To bind a Scalloped Edge.—Bound scalloped edges are much used for finishing skirts of taffeta and other silks. Mark the scallop design on the

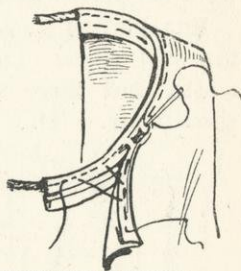


FIG 103. CORD BINDING BIAS EDGE.

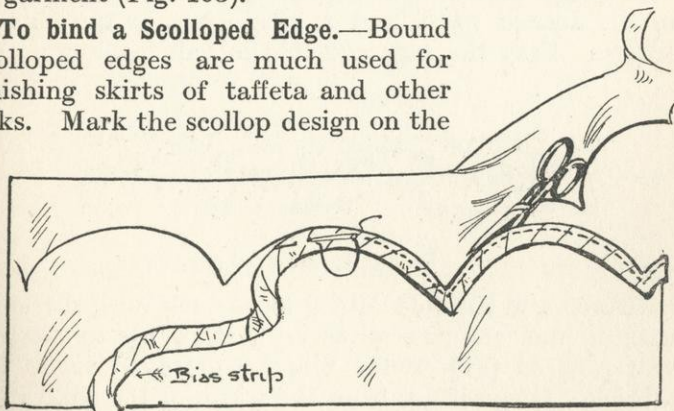


FIG. 104. BINDING SCOLLOPED EDGE WITH BIAS STRIP.

right side of material, and outline it in running stitch; this will prevent the fabric pulling out of shape when cut. Prepare an inch-wide bias strip of sufficient length, and place its edge against the scalloped design, right sides facing; attach by fine running stitches. Cut the material away to the shape, turn facing over, and hem with invisible stitches to the wrong side (Fig. 104).

Box-Plaited Ruche.—This is another suitable trimming for stiff silks. Take a strip of material the desired width and three times as long as the finished length should be. The edges can be picoted, pinked, or



FIG 105 BOX PLAITED RUCHE

frayed. The plaits should be folded over to the left and right alternately, and secured by a stitching down the centre (Fig. 105). This plaiting should not be pressed, as it is designed to stand away from the dress.

A Single Ruche with a Cording.—Cut a strip of silk of the desired width and as long again as the finished length. Fray the edge and fold in half, placing a cord

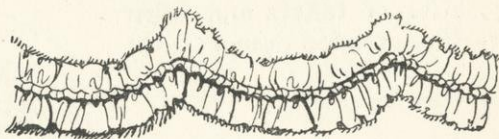


FIG 106 A SINGLE RUCHE WITH A CORD.

between, sew the fold into a loose tuck over the cord, making fine running stitches. Gather up to cord as you proceed (Fig. 106). Silk for a frayed ruche has a thicker fringe if cut from the width of the silk rather than from the length; it is best to pull a thread before

cutting, to be certain of a straight line. If the ruche is made of single raw-edged net, it should be cut on the line of the straight threads that run lengthwise or bias. Soft fabrics will take three times the length of the finished ruche, whilst silks of substance need little more than twice the finished length.

A Double Ruche with a Cord.—This strip must be as wide again as the desired width when finished. Fold and tack the material so that both edges meet in the middle. Place cord over these edges, fold in half, and sew in with fine running stitches, gathering material over the cord as you proceed (Fig. 107). A double cord may be used, when each cord should be placed on either side of the central line.



FIG 107 DOUBLE RUCHE WITH CORD

A Puff Ruche with Two Cords.—Cut a strip of silk as wide as required, with widish turning allowances on either edge to form frills.

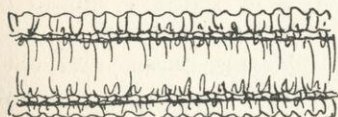


FIG 108 PUFF RUCHE WITH TWO CORDS

Turn raw edges under at each side so that they will be included in the tuck enclosing the cords. Sew along the cord lines with even running stitches, and

gather silk to fit cord (Fig. 108).

A Puff Trimming with Four Cords.—Cut a strip of material of the required width, making allowances for the tucks that will contain the cords. Turn under the raw edges and include in the sewing of the outside cords. The positions of the inside ones will have to be measured by a cardboard gauge. Run with even stitches, catching the under material in the usual way, and gather up to fit. The widths of the puffs and the number of cords can be arranged in various ways. A pretty effect is gained

by having the outside cords thicker than the inner ones (Fig. 109). The trimming is suitable for ornamenting

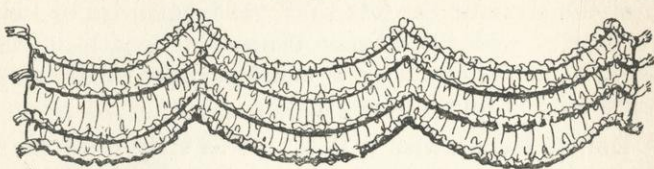


FIG. 109 PUFF TRIMMING WITH FOUR CORDS.

certain types of dresses. It also makes a handsome finish for the edge of a fur coat lining.

Plain Shirring consists of rows of gathers placed at regular distances beneath each other. The gathering thread should be strong, with big knots at the ends; the latter must be kept on the under side of the material. The spacing between the lines of gathers should be correctly measured to give a pleasing result, and each

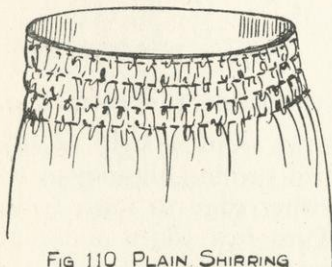


FIG. 110 PLAIN SHIRRING

stitch should come directly under the one in the previous row (Fig. 110).

Tuck Shirrings are made in the same way. Measure the width and position of each parallel tuck with a cardboard gauge (p. 21), sew through both thicknesses with a running stitch, and pull up to size.

Scollop Shirring.—Cut a strip of material double the required width, turn under one edge, and fold so that the join comes in the centre.

With a strong thread run a zigzag course from edge to edge, down the length of the strip, and pull up to size (Fig. 111). This trimming should always be a narrow one.



FIG. 111 SCOLLOP SHIRRING

A Plain Ruche.—Fold a strip of material so that the join comes in the centre, turn one edge under, and run a gathering along the fold through all thicknesses and pull up. This is also a narrow trimming.

Marabou Feather Trimming must be sewn on a double fold of silk and so attached to the garment, otherwise it is irritating to handle, and the marabou will have a twisted, bedraggled appearance long before it is secured.

The width of the finished foundation strip is regulated by that of the marabou; it must be well inside the margin of the feather, and not be seen from the right side. Fold the strip so that the cut edges overlap each other down the centre. Place the

marabou on the table, so that the least good side is uppermost; be sure it lies straight without a twist.

Lay the strip of silk on it, so that the cut edges

lie even with the stem of the marabou, and pin in position. Sew by taking two or three small stitches through the silk and the stem of the marabou beneath, carry the thread along on the silk for an inch, then take two or three more stitches through the stem (Fig. 112). This trimming should be attached to the garment by sewing down each edge of the silk strip with fine running stitches.

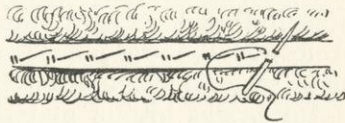


FIG. 112. SEWING MARABOU TRIMMING

Beading.—Designs are usually carried out in small beads; glass or china ones can be used with an equally happy result. Large beads are more often employed as an edging, where regular spacing is essential to give the best effect.

Transfers are made especially for bead embroidery, the position of each bead being indicated by a dot, but it is difficult to cover even this small point so that it will not show when the work is finished. Benzine will take out transfer ink from cloth or silk, but if you are

embroidering on white satin it is best to stamp the transfer on the wrong side as it is not safe to attempt to remove the marks. This plan makes the work more difficult, but success will be assured.

After stamping, place the part to be beaded in an embroidery frame, this will prevent the thread between the beads at the back of the material being pulled up too tightly. Always use silk thread for bead work and a bead needle.

Artificial Fruit and Flowers play an important part in the making of girdles, trimmings, and hair ornaments for evening wear. These trifles made by the deft fingers of the dressmaker often fit the need better than the most beautiful and expensive examples fashioned by the professional flower-maker, and the cost of the home-made affair is insignificant.

Any bright bits of material can be used; their similarity to nature's colouring matters not at all, so long as the tone blends or the contrast is a pleasing one. White glacé or taffeta is the best foundation for hand-painted flowers. Each petal can be made of either double or single material; if the former method is chosen, the two shaped pieces should be seamed together at their edges, the base being left open so that the work can be turned right side out. The join should be pressed flat with the fingers; do not use a hot iron, or the silk will become limp. When you have sufficient petals, tint each one with water-colour paint, taking care that the shading blends from light at the top of the petal to a darker tone at the base. Gather each one to give it an inward curve, arrange in position, and fill up the centre of the flower with frayed silk of a dark colour. If the petals are of single thickness, the colouring process is carried out in the same manner, but afterwards the edges should be curled with the back of a knife. Velvet flowers are more difficult to make, and petals must be cut in single material; the edges of the latter are also curled with a

knife, or waved with the tips of a pair of warm curling tongs. All petals may be glued and stiffened with gum arabic, but a needle and cotton is easier to manipulate.

Roses of a conventional design can be simply fashioned out of thin silk or gold or silver tissue. Cut four five-inch squares of material, and fold diagonally to form a triangle. Place the four pieces together, the folds to the centre, each piece overlapping the other to half its extent. Run a gathering thread along the outer and

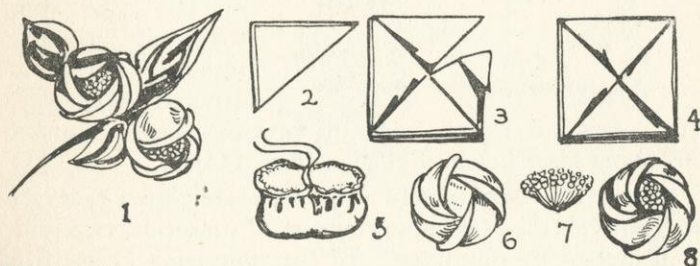


FIG. 113. MAKING SILK ROSES.

cut edges, pull up to form the flower. Curl back each fold to make the petal. The centre should be composed of lengths of coarse silk knotted (Fig. 113).

Sweet Peas should be made of mauve or pink ninon, half-inch wide ribbon of darker tone than the material, and lace wire. Each flower is composed of one big petal, two small ones, and a soft ribbon centre. Cut a five-inch length of wire, and shape it like a Japanese fan, twisting the ends of the wire together for two inches to form the stem. Cut a piece of ninon three inches square, fold it in half, and place over the wire foundation, draw the cut edges together at the base, and wind with green silk to secure. Cut two four-inch lengths of wire, and shape them as before, twisting the ends one and three-quarter inches up for the stem. Cover with a couple of two and a quarter inch squares of ninon, and attach at base with

green silk. Bend each of these small petals forward. Make a plaited tuft out of three-quarters of an inch of

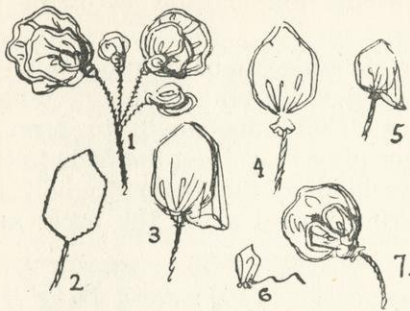


FIG 114. MAKING NINON SWEET-PEAS.

ribbon, placing the cut edges together. Arrange the two small petals to overlap each other with the ribbon tuft between, place the big petal behind, twist all the wire stems together, covering the latter with

twisted green sewing silk. Several sweet peas of varying sizes should be arranged together in a cluster (Fig. 114).

Grapes are made of soft satin, crêpe-de-chine, georgette, or thin velvet. Cut many circles of material, two and a half inches in diameter. If the material is of thick texture, the edges of the circles should be whipped and pulled up slightly, and a tight stuffing of cotton-wool pressed well in and worked into an oval shape. A short length of fine wire must be fixed in the wool stuffing, the gathers pulled up tightly and securely finished off. A silk or silver thread should be wound round the termination of the grape to neaten. When several are completed they should be arranged in the formation of a bunch and attached to the girdle (Fig. 115). If georgette or ninon is used, the stuffing should be loose. Tinsel similar to that used on Christmas-trees makes an admirable filling, as it sparkles through the ninon with a very decorative effect. White cotton-wool, loosely packed, is also suitable as a filling. The stems for this type of grape should be of medium thick silver



FIG. 115. BUNCH OF GRAPE.

or gold cord, and should be attached in the same manner as the wire.

Apples are made of bright-coloured velvet or crêpe-de-chine over cotton-wool. Cut a circle of single cotton wadding five inches in diameter, and shape this into a round ball by folding under the cut edges and arranging in plaits. Cut a round of material three inches in diameter, turn under the raw edge and run a gathering thread, place over the cotton-wool foundation, draw up the thread,

and finish off securely. Thread a needle with dark brown buttonhole twist, make a large knot, insert right through the fruit from the under side, take a stitch and pass

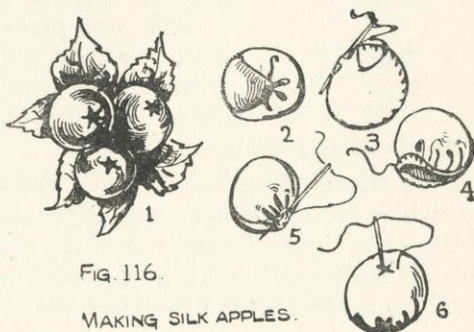


FIG. 116.

MAKING SILK APPLES.

needle back to the starting-point, pull up tight to make an indent. Take the needle up again, cross the first stitch, and down again, drawing the thread tight. Do this several times until the stitches at the top of the apple are radiating like the spoke of a wheel (Fig. 116). The bloom should be added with a paint brush dipped in water-colour paint or gold or silver enamel. Fruit can be made of gold or silver tissue instead of coloured silk, in which case no paint should be used.

Plums.— Make an oval pattern in paper one and a half inches long and one and an eighth inches wide, and cut out of doubled material, right sides facing. Back-stitch round the curved edge, leaving the lower part open, through which the material should be turned right side out. Fold under the lower edge with running stitches. Fill tightly with cotton-wool, and fix a length

of wire to the filling, then pull up the thread and secure. Wind silk or tinsel thread round the base and the wire stem (Fig. 117).



FIG. 117. SILK PLUMS.

All these fruits can be amalgamated in one girdle or arranged in a large bunch. The addition of gold or silver tissue leaves will greatly enhance the beauty; these can be obtained in bunches from a good draper. Ordinary wooden beads of a large size make a novel addition if they are dyed purple or green and arranged on wires in bunch formation. The more unusual the materials are, the better the result.

The Girdle itself should be a rather stiff cord, over which is wound silver or gold thread of stout quality. Stitch the thread to one end of the cord, hold the bobbin in the right hand, work from left to right, taking it over and over, unwinding from the bobbin on to the cord with

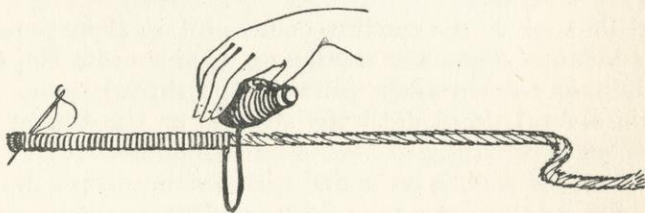


FIG. 118. COVERING CORD WITH SILVER THREAD.

each circular movement. The spirals of thread thus formed must be closely packed together, so that the cord is covered and only the tinsel is seen (Fig. 118). After practice this can be done with great rapidity. The thread must be very securely finished off, or else the spiral will unwind and the work be wasted. If preferred, a coloured chenille may be substituted for the tinsel

thread. The flowers or fruit can be attached to a single covered cord, but a handsomer effect is gained by twisting two finished cords round each other to simulate the stems of a vine.

Petticoats for evening wear should not clash with the colour scheme of the gown. Crêpe-de-chine, soft silk, crêpe morocain or Milanese silk all give a slender, clinging outline. Wide shadow lace finely plaited over ninon makes a delightful finish for a dance skirt; the plaiting is done by machine for a small sum at any plaiting establishment.

Ribbon shoulder straps are best for the evening; a lace insertion to carry ribbon should encircle the camisole top; an additional cincture of elastic can be run in from behind, so enabling the shoulder straps to be detached if they are not suitable for the style of gown.

Ribbons, beads, and floral trimmings are all fitting embellishments for evening underskirts. The seams are worked in hand veinings (p. 63), machine hem-stitching, or any of the French seams (p. 34).

EVENING CLOAKS

Evening cloaks are usually gay affairs, of flamboyant colouring and no particular fit. In fact, the looser the wrap the better, as then the danger of crushing the dress will be lessened.

A sequin wrap with a large fur or feather collar is a happy choice; painted ninon, crêpe morocain, silk, velvet, or plush are among the many materials suitable for evening wraps. There are no difficulties to be encountered in the making of any of them; the seams will not amount to more than two, and they will be the ordinary seam pressed open. The lining of silk or satin will be slipstitched to the folded edge of the material. If an interlining is added to provide extra warmth (p. 132), the material edge should be catch-stitched to it, and the lining sewn in last.

CHAPTER VII

AFTERNOON DRESSES AND COAT-FROCKS

AFTERNOON dresses so closely resemble evening gowns both in materials and designs that it is not necessary to go into any detailed explanations of their making. The neck of the afternoon gown is higher, and the sleeves longer, but there the difference ends. The lining and trimmings are similar to those described in the foregoing chapter; the instructions given for the making of evening dresses can be modified to accord with the silk house frock.

On the other hand, coat-frocks are made somewhat differently; they are half-way between the house dress and the coat and skirt, and possess the characteristics of both. As they are principally intended for outdoor wear between seasons they are usually made in light serges, gabardines, and materials of that kind, but there is nothing to prevent you choosing any fabric you please.

Cotton goods for summer wear are very successful if made in the coat-frock style, as the loose straight line is cool, and allows for easy washing and ironing. It is also an admirable design for shantung, tussore, silk stockinette, or the various "Government" silks on the market.

Patterns are placed lengthwise on the material; notice if turning allowances are included, or if you have to provide for them in cutting. Linings are made of any light-weight silk, and cut from the cross—*i.e.*, between the selvages.

Lute ribbon or seam binding is used for finishing all inside edges; the skirt hem is sewn with slip-stitching or straight hemming (p. 18).

Generally speaking the coat-frock depends from the shoulders, and does not fit into the waist at all. The silk lining will hang loose, being connected only at the shoulders and lightly stitched to the inside of the under arm seams. If cut in cotton material the lining may be done away with altogether.

Many coat-frocks have plaits let into the skirt either at the waist or hip line; these should be tacked on their folds before joining any of the seams, as it is easier to fix them when the material is laid flat on the table. The tackings holding the plaits in position should be the last to be removed after the garment is finished.

Military braid is a very usual trimming for gabardine or serge; it is sewn on flat and presents no difficulties. Tubular braid is also popular; these follow a marked design which is stamped on the material.

Appliqué work is utilised to great effect, also variations of blanket-stitching worked in either wool or silk in contrasting colours. Satin-stitch embroidery in wool makes a handsome trimming for serge or gabardine (p. 67) also bead work (p. 83) or chain-stitch embroidery worked in fine gold or silver thread.

Covered buttons and bound buttonholes (p. 124) are a useful embellishment, but as they are a trimming in themselves, discretion should be observed in combining them with other ornamentation.

Many women find a dark fabric worn close to the neck unbecoming, and for these detachable collars of white or cream organdie muslin or georgette will prove a happy way out of the difficulty.

Plaits.—Perforations to indicate the fold of the plait are usually marked on the pattern, and must be transferred to the material with tailors' tacks (p. 20). Sometimes the plaits are stitched down for a certain distance from the top—this keeps them in place—but on other occasions they are only secured by their top edges, which are sewn into the garment. Great care must be taken

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to get all plaits even; this is best done by laying the tip of a cardboard gauge against the fold, and tacking the depth of the plait with small stitches like a tuck (p. 37). Damp and press plaits before sewing them into the garment, then tack each one just inside the pressed

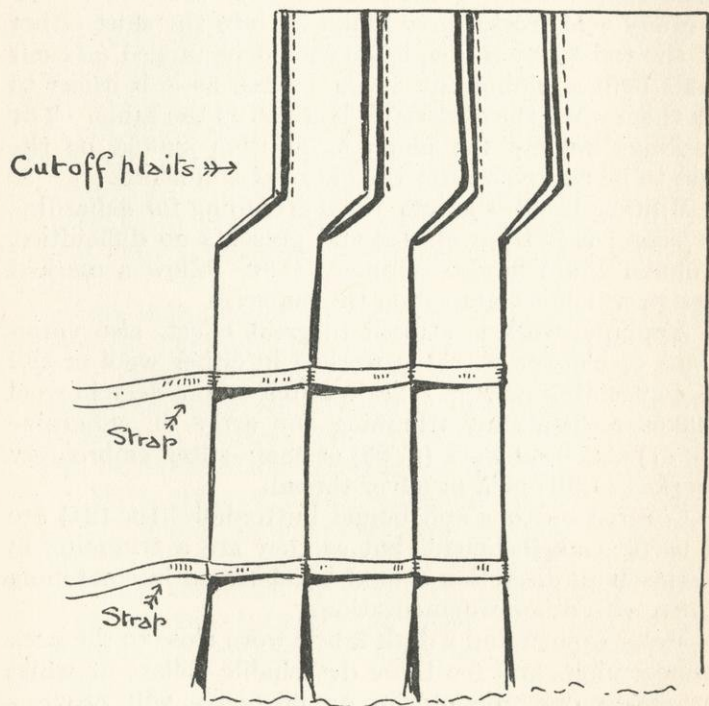


FIG. 119. SHOWING WRONG SIDE OF SKIRT PLAITS.

fold; this will keep them in shape whilst you are getting on with the other parts of the frock. If the plaits are machined down for a distance from the top, the material on the wrong side may be cut away to within half an inch of the stitching, and thence across the plait above the terminating point of the stitching. This will make the

beginning of the plaits less bulky. Edges that have been cut in this way must all be bound with ribbon or bias silk strips (p. 140), the top of each plait to be included in the binding (Fig. 119). It will be understood that only stitched plaits can be cut in this manner.

After the garment is finished, and before the tackings are removed, horizontal straps either of ribbon or seam binding must be sewn to the tip of each plait on the wrong side of the skirt. The straps are laid on flat, and carried from one plait to the other, making a slight allowance to give play between each one. Long plaits should have two or three stays to keep them in place; arrange the last one about ten inches above the hem.

Sewing on Tubular Braid.—Stamp the design on the right side of the material. It is advisable to follow the outline in fine running stitches worked in silk or cotton matching the colour of the fabric; this will make a firmer foundation for the braid. Braids are attached from left to right. Commence by making a hole in the material with a stiletto, through the right-hand end of the outline. Wind a thread tightly round the cut end of the braid, cut off all ravellings without severing the thread, pass the latter through the hole, and drag the braid after it to the wrong side. Securely sew the braid to the under side of the material. Turn the work to the right side, bring the needle up so that it catches the lower edge of the braid, which must be held over the design an inch or so ahead of the needle. See that it does not twist, and also take care to keep it tighter than the fabric, otherwise the outline will cockle. The braid is sewn with long slanting stitches, which are brought through both the material and the braid; each time the needle is inserted close to where it was brought out, the object being to keep the stitching invisible from the right side (Fig. 120).

Soutache Braid is much easier to sew on. The design is transferred to the right side of the material, the braid

is commenced in the same manner as before. Hold the braid flat over the design with the thumb of the left hand, and sew through the centre, taking a very tiny stitch on the right side and a long one on the reverse of the fabric (Fig. 121). Be sure that the sewing silk matches the colour of the braid.

If the design is a very close one with many intricate turns, the braid should be sewn on upright instead of

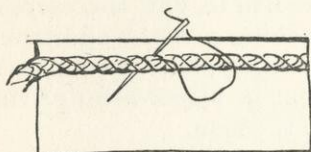


FIG. 120
SEWING ON TUBULAR BRAID

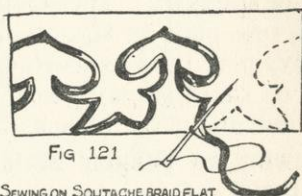


FIG. 121
SEWING ON SOUTACHE BRAID FLAT

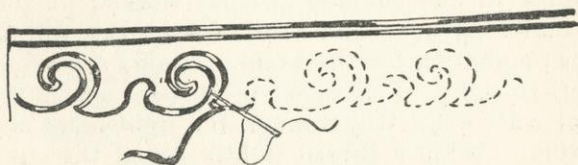


FIG. 122 SEWING ON SOUTACHE BRAID UPRIGHT

flat. Hold the braid over the outline, so that its edge is even with the outline. Secure the braid at the right hand, bring the needle up through the material, and catch the lower edge of the braid. Insert the needle close to the point where you brought it out, and take a long stitch on the under side, bringing the needle up and catching the edge of the braid as before (Fig. 122).

Appliqué Work consists of shaped pieces of material applied as a trimming to other material of a different colour. The pieces can be cut in velvet, suède, kid, stockinette, georgette, or what you please, so long as the colour contrasts with the colour of the whole.

The shapes of the appliqués may be ovals, squares, rounds, or diamonds, or a design may be followed. The

centres of each piece may be embellished with embroidery or may be left plain.

If the pieces to be applied are cut from fabric, the raw edges should be turned under, care being taken not to stretch them; in the case of suède or kid the cut edges suffice.

Appliqué may also be cut and embroidered to represent fruit; green leaves are added to the circles, all pieces to be attached at their edges with couching or buttonhole stitching, worked in contrasting silk or wool (Fig. 123).

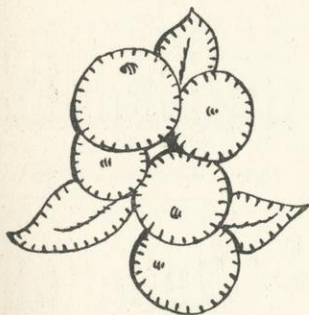


FIG 123 SUÈDE LEAVES

FOR APPLIQUÉ

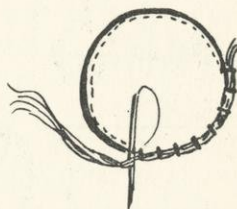


FIG 124. COUCHING USED TO

EDGE AN APPLIQUÉ CIRCLE

Couching is an excellent stitch for sewing on applied work, as the thread which lies on the surface covers the join, at the same time defining the line and adding colour (Fig. 124).

The surface thread may be of one or more strands, and in all cases must be thicker than the securing thread. Bring the surface thread up through the material at the right hand, hold it loosely over the outline of the appliqué, working from right to left. Bring the needle of the securing thread up at one side of the couching, take it across and insert it at the opposite point to where it emerged. Carry the needle along for an eighth of an

inch under the material and up again, crossing the couching as before. Place these crossing stitches evenly, and allow the couching to be loose between, thus giving a bead-like edge to the outline.

Blanket-Stitch.—This is merely a widely spaced button-hole-stitch (p. 45) the only difference being that a blanket-stitch is worked over a cut or finished edge, whilst in buttonholing the material is cut after the stitching is completed. Blanket-stitching is much used to finish off dress edges, the spacing and depth being adapted

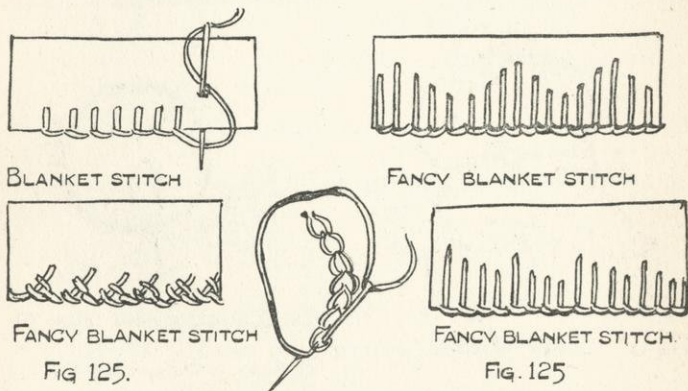


Fig. 126. CHAIN STITCH.

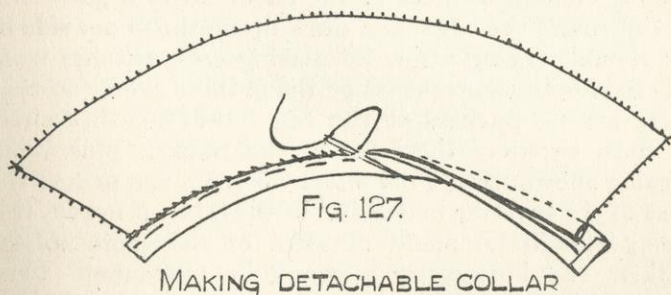
to make an ornamental outline (Fig. 125). Silk, wool, and chenille can be used as a medium for working in, either one or more contrasting colours, also gold or silver thread.

Overcasting makes a good dress edge if worked twice, the stitches slanting in opposite directions, so that each stitch crosses the other.

Running Stitches of thick silk or wool, placed one beneath the other, so that the stitching and spacing come alternately in the successive lines, is another ornamental finish for an edge.

Chain-Stitch may be worked in silk or fine tinsel thread, wool is too coarse. The design may be filled in with successive lines of this stitch; it is quickly done, and lies very closely to the material. It is economical, as most of the thread lies on the surface. Hold the work so the line to be embroidered is vertical, bring the needle up at the beginning of the line, hold the thread down with the left thumb, and insert the needle through the hole that the thread already occupies, taking a small stitch which brings the needle up a sixteenth or an eighth of an inch ahead of the point at which it entered, and out through the loop in the thread, thus forming the first link in the chain. Insert the needle again in the spot occupied by the thread, and proceed as before (Fig. 126). The length of the stitch must be judged to accord with the thickness of the thread and the weight of material.

Detachable Collars.—These can be made of net, georgette, crêpe-de-chine, organdie muslin, or any light



fabric that you fancy. The outer edges can be finished with hemstitching (p. 48), buttonholing (p. 45), picot (p. 49), or lace.

The shape of the neck should correspond with that of the garment to which it is to be attached.

Take a bias strip of organdie, or its own material, the same length as the neck, and one and a quarter

inches wide. Fold down the centre, and turn in both edges and the ends. Seam one edge to the neck of the collar at the creased turning, right sides facing, reverse the work, and hem the remaining edge of strip over seam line (Fig. 127). Oversew the ends together.

If the dress material is very transparent, the collar neck should be picot-edged or rolled (p. 34) instead of sewing to band. In any case, a fine line of running stitches should be made first to prevent the neck edge stretching.

Covering Button-Moulds.—Buttons may be covered in dress material by machine for a very trifling cost, in which case they have a metal back and a linen shank for sewing them on to the garment. If preferred, the wooden moulds can be covered by hand.

Place a small circle of cotton wadding over the hole in the centre of the mould, or else the indent will show through the material. Rest the button on the fabric, and cut a circle which will extend over the edge, but not big enough to meet at the back. Run a gathering thread round the edge, and draw up on the under side of the mould, taking a few interlacing cross-stitches from side to side to secure; arrange the gathers evenly so that there are no puckers at the edge. Cut another circle of cloth to cover the back of the button, plus small turning allowances. Fold under the edge, and hem to the back of the covering material. If the fabric is heavy, this facing should be made of satin of the same colour. Attach the button by a shank of buttonhole twist worked like a French tack (p. 111).

For light-weight fabrics the covering is cut large enough to meet at the back of the mould and the facing is omitted. The cut edges outside the gathering stitches should be forced with the needle into the hole in the back of the mould to make a flat finish.

CHAPTER VIII

TELLS HOW TO MAKE A PLAIN TAILORED COAT AND SKIRT

TAILORED coats and skirts are the most difficult proposition for the amateur to tackle, and ought not to be attempted until experience has been gained in other branches.

A good paper pattern should be secured in the correct size; order coat by bust measurement, and skirt by the girth round hips.

Do not experiment in cutting your own patterns, unless you take lessons first. Good cutters are born and not made, so unless you have any marked aptitude for cutting out you will get better results by depending upon patterns cut by experts. There are many excellent firms who cater for the home dressmaker and tailoress, and their patterns are so carefully cut and described that it is almost impossible to make a mistake in putting together, if the instructions are intelligently followed. It is better to choose your design before buying material. The instructions will estimate the quantity required. Be sure to ascertain the width of your cloth, and buy sufficient. Do not try to cut your costume on less cloth than the amount specified; the pieces cut one into the other, so if you buy half a yard too little it will probably mean the purchase of an extra yard or so to take the pieces which would have dovetailed had you obtained sufficient material in the first instance.

A general outline of making will be given with each design, but it is usually assumed that the worker knows how things should be done.

As the treatment of each coat and skirt varies with

the design and vagaries of fashion, it is not proposed to go into the details of one particular garment. Rather a general résumé of the procedure for all home tailoring is aimed at. If you know the correct method you can undertake any style.

Insufficient and indifferent pressing is a source of failure and marks the bad worker. Too much stress cannot be laid on this important principle of tailoring. The pressing of seams, etc., must be done as required; it cannot be left to the end and all finished together, that is verily the sign of the amateur. It must be completed in order, and no skimping.

Before starting work, make a list of all accessories needed, and keep it by you in readiness for future ventures. Remember that silk petersham belting fits and wears better than cotton, and will give an air to your skirt which you will appreciate; it can be obtained in most colours. If you fail to get a good match, you must use black and white, whichever tones best. Do not be inveigled into buying ready-boned cotton belting, or any other labour-saving dressmaking device; there is no short cut to the making of clothes that count, success can only be achieved by patience and skill.

You will need several yards of seam binding to exactly match your cloth, or, if you are working on silk, you will require lute ribbon instead. Do not forget tailors' canvas, which is used for stiffening the coat fronts, or stiff muslin if your work is of light texture. Buy some reels of stout machine silk and buttonhole twist, also whalebone for belt supports, and decide upon the style of buttons. If preferred, these can be made out of your own material at trifling cost, or you can cover them yourself (p. 98).

Before cutting out, see that the pattern fits you, note if the skirt and sleeves are long enough, see that the waist comes in the right place. Read the instructions for altering patterns on and from pages 21 to 28.

Also notice if turnings are allowed for; if they are not, leave an inch or more on all seams.

Cloth is usually folded with the right side inwards. Patterns should be placed on the doubled material so that their length runs parallel with the selvages. Thus arranged all pieces are cut in duplicate, and no trouble will be experienced in having two sleeves cut for the same arm, a common occurrence when the amateur cuts her sleeves separately. It will be found that only half the skirt pattern is given, so the centre of the front and back gores must be placed to the edge of the fold in the cloth: thus you will cut your whole skirt without disfiguring centre seams. The same principle is applied to the cutting of the coat back, unless a seam is desired; in which case cut it double, with a seam allowance down the centre.

Shrinking Cloth.—Many people contend that the shrinking of cloth is necessary before making up, as without this treatment the material is liable to run up or spot with the first heavy shower it encounters. Indiscriminate shrinking takes off the first newness, and as it is unlikely that light-coloured cloths designed for best wear will ever be called upon to confront a heavy downpour there can be no reason to subject them to such a drastic preventive. With tweed or serge intended to meet rough weather the safeguard is a wise one.

Cover your cutting table with a blanket; lay your material face downwards upon it, and snip the selvages at intervals. Cover half the wrong side of the material with a length of muslin, wrung out in cold water. The muslin must be of the same width as the material and half its length. Fold back the remainder of the cloth on to the muslin, so that the latter lies sandwiched between the wrong sides of the cloth. Roll the whole together in a tight cylinder, and leave overnight, covered by a sheet to keep the moisture in. In the morning unroll

the material, pressing it dry with a hot iron on the wrong side of the cloth.

Coat linings are cut like the pattern, except that half an inch is allowed in the centre of the back for a plait, and fronts should be turned in three and a half inches before cutting.

If the costume material has a nap or face, the paper pattern must be laid on in the one way, so that the nap or sheen comes from the top downwards. This rule applies to all materials except velvet, velveteen, plush, or similar fabrics, the pile of which goes from the bottom upwards. In machining velvets or materials with a heavy nap it is advisable to release the tension of shuttle thread and presser foot, and enlarge the size of stitch.

All seams must be clearly marked in tailors' chalk or tack threads before the removal of the pattern. Guide marks must be indicated by tailors' tacks in different-coloured threads (p. 20), each colour signifying the method of work to be applied.

The coat fronts and collar should be cut in tailors' canvas, and tacked firmly to the wrong side of the material. Preliminary fitting for those of normal figure should be done before the skirt and coat are machined up. Coats may be taken in or let out on the shoulder and under arm seams, and if necessary down the middle of the back, should there be a centre seam. It is not advisable to alter the front curved seam if a good result can be achieved by the method indicated. The front edges of the coat should not be tampered with until considerable experience has been gained.

Skirts should be gathered at the top and tacked to the foundation belt, and any alterations made in the side seams. After fitting, the skirt must be detached from the belt before proceeding.

Skirt plackets should be arranged in the most inconspicuous place according to the design, either left side, centre front, or the middle of the back—never the right side.

If a breast pocket is desired, it should be placed on the left side. It will be remembered that the right side of the coat laps over the left.

The following detailed instructions have been arranged in order of priority.

Cutting and Tacking.—All the pattern pieces must be laid out lengthwise on the folded material before the scissors come into action. The pieces should lie closely together with little margin for waste—economy of cloth should be the aim in view.

It must be remembered that the coat fronts will have to be cut twice over in the doubled material. There will then be four pieces, two for the coat proper, and two for facing.

Allow for a good hem on the skirt, and three inches extra on the bottoms of the sleeves for turning up, as no sign of the lining must appear at the wrists. Also two inches should be allowed for a height of three inches (measuring from the wrist up) on the under arm piece of back

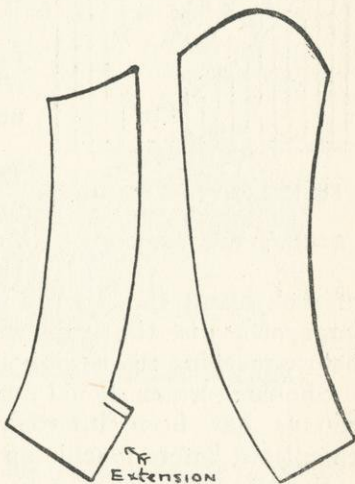


FIG 128 CUFF EXTENSION.

seam—this eventually makes the under lap of the placket at cuff (Fig. 128). These allowances must be provided for in the lay-out of pattern and the extensions marked on the cloth in tailors' chalk and tacks.

The under facing of collar must be cut on the bias, and an allowance made for a centre seam (Fig. 129). The upper facing is cut on the straight, so the centre of back should be placed to a fold.

Pin all portions of pattern firmly, and cut boldly;

do not snip and jag the material. The meaning of all guide marks—notches and perforations—must be understood and their positions clearly indicated on the cloth in chalk, in addition to the outlines. As the under or duplicate piece of cloth must be marked in exactly the

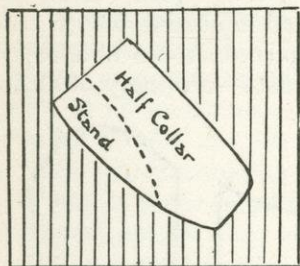


FIG 129 CUTTING COLLAR ON
DOUBLED BIAS MATERIAL

same manner as that directly beneath the pattern, the chalk lines on upper cloth must be sewn through with tailors' tacks (p. 20).

The front facings and collar facing will not be immediately required, so may be put on one side, also the sleeves.

Arrange all pieces in order that are to be sewn together, and proceed to tack on the indicated lines. Tacking should commence at the top

of each seam; the stitches should be firm and not too large, otherwise the seams are apt to slip out of position before reaching the sewing machine.

Shoulder seams should not be tacked until the tailors' canvas has been inserted. First fitting should be completed before machining the seams.

Pressing.—Keep a hot iron always in readiness when making up thick material, it will be needed all the time, and foresight in this matter will save delay and inconvenience. The iron should be of heavy weight, hot, but not too hot, and plenty of water should be used. Test the heat of the iron on a spare piece of the cloth that you are going to operate upon—fluffy woollen materials scorch quickly.

All pressing should be done from the wrong side, with a piece of similar cloth between the iron and the article to be pressed. This can be wrung out in water and laid over turnings and flat surfaces before the application

of heat. The surface must be thoroughly flattened and dried before removing the iron.

Tack threads should be undone before pressing seams, as the line of machining should lie quite straight to the iron. Seams should be opened out, the fingers dipped in water and run along the line of machine-stitching; the iron will then flatten the two sides against the bulk of the material.

A rolling-pin with several thicknesses of blanket stretched round it forms a good pad for seam pressing, as the least possible surface should be presented to the heat of the flat-iron. Lay the seam along the rolling-

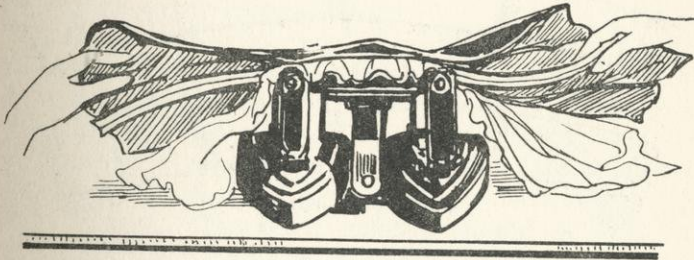


FIG 130 PRESSING SEAMS IN VELVET.

pin, damp it as described above, take the iron in the right hand, and pull the seam taut over the curve of the rolling-pin in front of the oncoming iron. This method will open the seam to its fullest extent, at the same time exposing the minimum surface to the heat.

As velvets, gabardines, light serges, and perishable fabrics generally mark when heat and weight is applied, a different method of pressing must be resorted to. For these materials, place a piece of damp muslin over the face of a hot iron, held upside-down by the handles of two cold ones (Fig. 130), open out the seam, and draw the wrong side across the face of the iron as often as necessary.

The Way to make a Foundation Belt.—Silk petersham two and a half inches wide makes the belt usually preferred by those of average figure. Accurately measure the size of your waist; do not go by the belt given with the pattern, an exact fit is essential to the hang of the skirt. Allow half an inch over and above the measurement, as the stitching on of the skirt and the whalebone supports will take up a percentage; in addition allow half an inch on either end for turnings. Fold in both ends on the inside—the side of the belt which will be against the body—then take up two small darts on

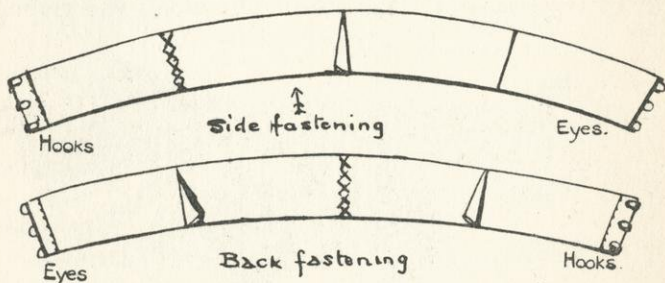


FIG. 131. FOUNDATION BELTS.

either side of the belt if the skirt is to fasten at the back; but if a side fastening is desired, a dart should be taken up on the right side only, and the two ends slanted slightly inwards from the top. The darts are wide at the bottom and taper off to a mere thread before reaching the top of the webbing; thus the base of the belt is taken in to fit the waist, and the upper part is wide enough to encompass the greater girth of the body above (Fig. 131).

Seam binding to match belt should be machined over darts on the inside, and whalebone supports inserted; other supports should be arranged as desired. Three or four strong hooks should be firmly sewn to the right-

hand end, and corresponding eyes to the left. Binding should be slipped under the hooks and faced down to neaten; a similar finishing should be made on the eye side, with the addition of a whalebone support inserted behind the binding.

Arrange hangers of binding flatly along back lower edge of belt. Mark centre front by a vertical line of cross-stitching in contrasting sewing-silk.

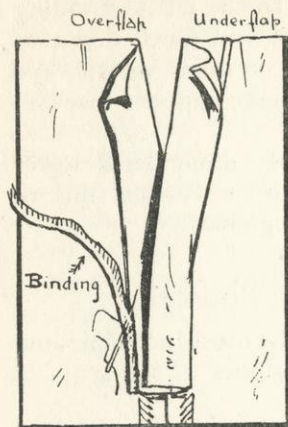
HOW TO MAKE A SKIRT PLACKET

A placket should be arranged in the most inconspicuous place, and must resemble the remainder of the seam or overlay as nearly as possible.

If the skirt has an overlaid panel front the placket should be made on the left side, the hooks or studs sewn on the under side of panel, and the eyes on the false piece attached to the left side gore. Failing this, the placket should be constructed in the left side seam over the hip or in the centre of the back, according to the style chosen. The seam selected should be sewn up to within twelve inches of the waist line and firmly ended off.

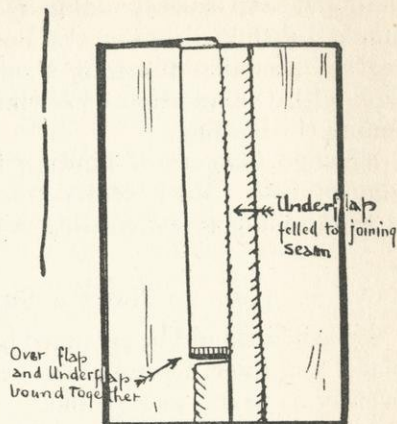
Cut a strip of material four inches wide and twelve and a half inches long. Securely tack long edge of strip to traced seam line on left side of skirt so that the seam comes on the wrong side. Machine together, open seam, and press flat. Fold strip double, so that it measures one and a half inches from the join, turn in edge on under side, and fell down over joining seam. Damp and press thoroughly.

Next take a strip twelve and a half inches long and two inches wide and tack to right traced seam line on skirt. Machine together, open out and press flat, crease over on join and press again. The raw edge should be finely overcast or bound with lute ribbon, not sewn down to skirt (Fig. 132). The lower ends of both strips



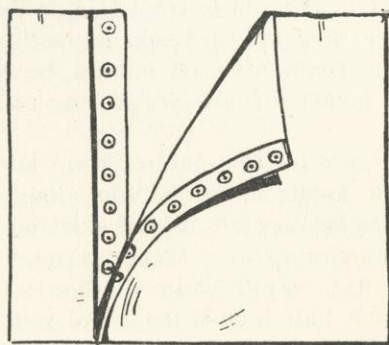
IN PROGRESS

FIG 132 BACK FASTENING
PLACKET



FINISHED.

FIG 133. INSIDE.



OUTSIDE

FIG 134 FINISHED

will now lie one over the other on the wrong side, and these should be sewn together and the raw edges bound (Fig. 133). On the right side the base of placket should be finished with a bar-tack (p. 129). Stud fasteners

should be attached to the length of the placket at one and a half inch intervals. Use the smallest stud that will answer the purpose. Attach all the lower studs to the left side of the placket on the joining line, rub a little soft chalk on each dome, and press against the upper placket. Sew upper studs to the spots thus indicated (Fig. 134).

Attaching Skirt to Foundation Belt.—The top edge of skirt should be turned in and gathered along the fold, and a second line of gathering thread run half an inch below; the stitches in the second row must be directly in line with those in the first row, both must be pulled together to fit belt. Gathers should be arranged across

the back and over the hips, the front should be without fulling. If the skirt is inclined to rise up and pucker, the top of the front gore should be cut out a little in the centre; this will put matters right. Place the end of belt with eyes to

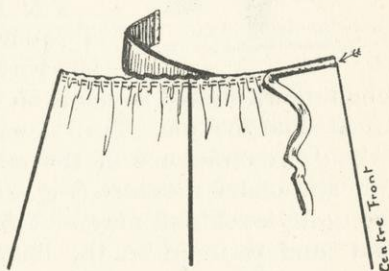


FIG. 135 ATTACHING SKIRT TO FOUNDATION BELT

extreme edge of under side of placket, and the hook end to termination of upper placket facing. Fit on and arrange gathers before finally sewing to foundation belt. If an ornamental belt is to be worn, the top edge of skirt may be finished with binding, which is not bulky, and gives a neat appearance, especially in the case of heavy-weight material. For this latter method the top edge of skirt is cut off at the turning line, and a gathering thread run inside the raw edge, with a parallel thread half an inch below; both are gathered up and attached to foundation belt. Seam binding is oversewn to upper edge of belt, and the lower edge of binding hemmed on to second line of gathers (Fig. 135).

110 PLAIN TAILORED COAT AND SKIRT

To turn up Skirt Hem.—Should you possess a dress stand you will be able to accomplish the measuring up unaided, otherwise you will have to don the skirt yourself and persuade a friend to measure it up for you.



FIG 136 MEASURING HEIGHT OF SKIRT FROM FLOOR

Decide how many inches from the floor you wish your skirt to be, and mark off the height on the vertical portion of your T-square. If you have the skirt measured on you, it is a good idea to stand on a strong table. This will save your friend's back and temper.

The horizontal portion of the T-square should rest on the table, the vertical against the skirt. A chalk-mark should be made on the cloth at the height indicated on the rule. Turn slowly round, thus bringing the whole circumference of the skirt to be marked against the stationary measure (Fig. 136). Your skirt will now be quite level, and may be taken off. Turn skirt inside out, and turn up on the line of chalk marks, tacking along on the extreme edge of fold. Measure by a cardboard gauge the width of hem desired. Place lower edge of gauge on turn of hem, and mark limit of gauge in chalk on the material, cutting off the surplus. Now tack binding over raw edge, and as the skirt bottom will be a little wider than the upper part

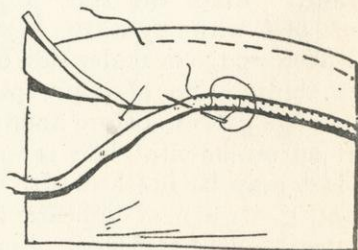


FIG 137 TURNING UP THE HEM OF A SHAPED SKIRT.

where the facing up will come, it will be necessary to slightly ease in the edge as it is tacked to binding. See that the binding fits skirt nicely before machining

on to raw edge. Before sewing the top of the hem, place a damp cloth over the raw edge and binding on the wrong side and press until the cloth has shrunk to fit the latter. The hem will then lie flat and curve to the skirt. Tack the top of the binding to the cloth of skirt and sew down with invisible stitches (Fig. 137). Remove tack threads and press thoroughly.

Finishing Belts.—These may be fashioned in a variety of styles, but the most general are inch-wide straight belts made of the same fabric as the skirt, and arranged to cover the termination of the gathers.

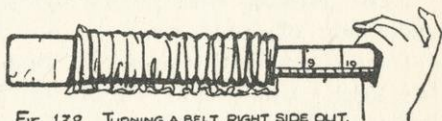


FIG 138 TURNING A BELT RIGHT SIDE OUT.

They can be fastened with buttons and buttonholes, hooks and eyes, or ornamental buckles.

To make.—Fold lengthwise strip of material of correct length right side inwards, tack the edges together and machine-stitch, leaving one end open. Trim edges close, and turn right side out; this can be done easily by placing one end of a narrow ruler to sewn-up end and pushing it forward through the tubular belt towards and through the unsewn end (Fig. 138). The belt will quickly be reversed to the right side in this manner. Finish off neatly, press, and arrange on the skirt with

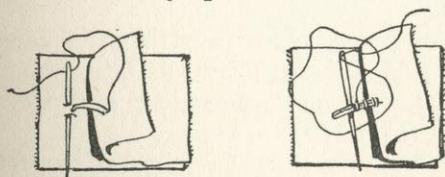


FIG 139 ATTACHING BELT TO SKIRT BY FRENCH TUCKS

the seam downwards. A finishing belt should be loosely attached to top of foundation belt by French tacks—if sewn down tightly it will drag and not sit well. Five or six tacks made of buttonhole twist will be sufficient to hold the belt in position and allow free play. Take a small stitch through the skirt and foundation belt, and catch back

part of upper belt, leaving a quarter of an inch or more of silk between. Repeat this backwards and forwards in the same place until you have several strands of connecting silk, cover these with buttonhole-stitching (Fig. 139), thus forming a firm shank. All separate trimmings that are to be attached to a whole should be connected in this manner, otherwise a bad fit is inevitable.

HOW THE COAT IS MADE

After tacking coat pieces together on indicated lines, each side of front must be cut lengthwise in tailors' canvas to cover the shoulder, but narrowing as it nears the hem. Cut to size, except on the shoulder, where a turning should be allowed for. Next cut a piece of canvas on the bias to fit the top part of side front, slip the edge of this second piece under the outer edge of the first, and machine together.

Draw a pencilled line on upper side of canvas to mark where revers will turn over. Machine a strip of black linen along under side of front straight edge where the buttonholes will eventually be made. (Later the surrounding canvas will be cut away and the buttonhole worked over the cloth and linen.) Tack canvas to fronts, so that the turnings allowed on cloth extend beyond it—with the exception of the shoulder seam, which should be covered by canvas.

At termination of rever, place front edge of canvas between a strip of folded linen; draw the latter taut as you sew together to keep the canvas edge in and prevent subsequent sagging (Fig. 140).

Unrip the canvas from the shoulder in order to stretch material neck edge, thus insuring a good fit over the curve of the neck. Damp the edge of cloth below shoulder line, place the tip of a warm iron over the damped part, at the same time stretching the fabric away from the iron; in this way half an inch extra width will be gained (Fig. 141). As it is impossible to stretch

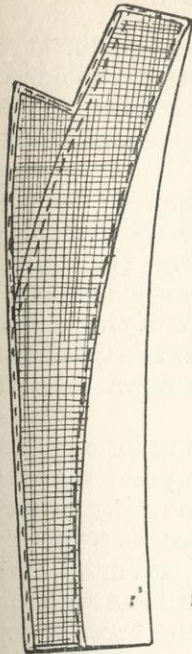


Fig. 140.

CANVAS INTERLINING.



Fig. 141.

STRETCHING
NECK EDGE.

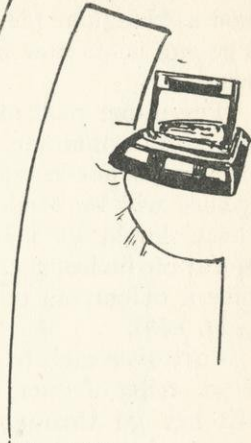


Fig. 142.

STRETCHING ARM HOLE

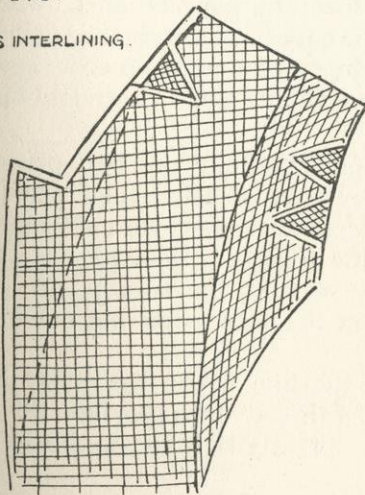


FIG. 143 ENLARGING ARMHOLE.

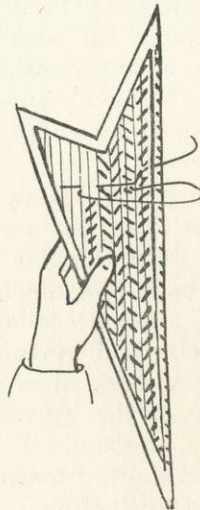


Fig. 144.

PADSTITCHING REVERS.

the canvas to correspond, a slit must be made in it about two inches from shoulder, the edges drawn apart, and a triangular piece of canvas cut on the bias inserted. The canvas is now ready to be tacked to material neck edge.

The upper part of the armhole must now be damped in a similar manner, care being taken that the stretching process is not carried too low down (Fig. 142). Two gashes will be needed to enlarge canvas armhole edge; these should be made at distances of one and a half and three inches from the shoulder. Insert two triangular pieces of canvas on the bias and tack down to cloth (Fig. 143).

Fold over each front on pencilled lines to form revers, bind strips of linen over turnings, taking care that the stitches go through the cloth beneath. The canvas must be securely sewn to the under part of revers by padstitching—a small type of tacking stitch (p. 19). Hold the rever over the fingers of the left hand with the canvas upwards, keeping the point of the rever downwards with the thumb. Commence at the bound fold, padstitching up and down in parallel lines, without turning the work until the edge has been reached (Fig. 144)

Tack shoulder seams together, and fit on coat, making any alterations before machining up. Thoroughly press all seams.

Making and Fixing Collar.—Join the two pieces of cloth to form the under part of collar, and press the seam. Place the two pieces of canvas over each other at centre back and machine together, then pin to wrong side of material collar, so that the turning on cloth extends beyond canvas at the outer edge, but covers the turning at neck edge.

Mark on the canvas the line where the collar is to roll over, and run a strong thread along this line, through both cloth and canvas. Slightly tighten the thread and securely finish off.

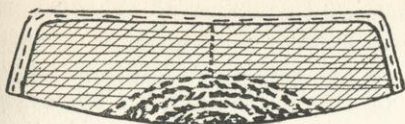


Fig. 145.
FACING COLLAR.

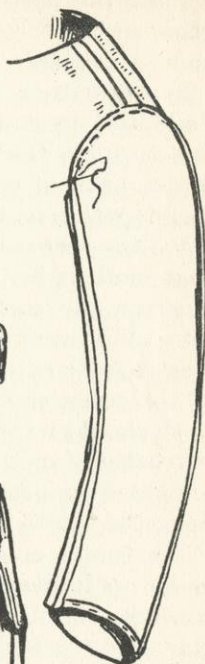


Fig. 148
SEWING SLEEVE
INTO ARM HOLE.

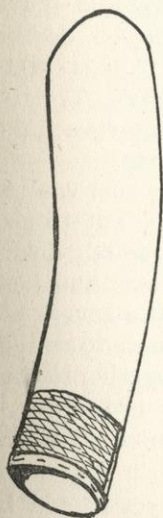


Fig. 147.
FACING UP CUFF.



Fig. 146. TURNING UP COAT & FACING.

Take the narrow part of the collar at the neck edge between the fingers and stretch it to give an extra half inch at either side. Next stretch the outer edge of collar at either side of the back seam to correspond. Padstitch canvas and cloth together beneath thread line to form the stand of the collar (Fig. 145). Place centre back of collar to centre back of coat, and firmly tack together on traced lines before machining (Fig. 146). Open the seam out and press. It will be found that the coat cloth is inclined to turn over in the middle of the back at the connecting seam, so it should be slashed several times on the curve, which will give the necessary stretch. Be careful not to cut into the stitches. The roll of the collar should join with the fold of the revers, and both should be well pressed before proceeding.

Another method. Instead of cutting canvas to extend over neck edge of collar, it may be cut to size and the cloth lapped over and slipstitched down. Place centre collar and centre back together, and hem collar to indicated line on coat. When the revers are reached, the needle should be taken through to canvas side, and the collar and revers oversewn together so that the edges exactly meet. Otherwise the procedure is the same as that described above. This method is well suited for heavy-weight material.

Making and Fixing Sleeves.—Sleeve pieces should be tacked together and sewn up. The machining on the upper arm seams to terminate three inches above turn-up at wrists, to form plackets at cuffs. Seams should be opened and pressed.

Take a four-inch strip of canvas on the bias, and tack it to and above wrist line on wrong side of sleeves. Place a small piece of black linen between canvas and cloth at sides of plackets on upper arm cuffs. Turn cloth facings over, and catch-stitch to canvas (Fig. 147). (The buttonholes at cuffs will be made on these portions. The under sides of plackets will extend beneath, with

corresponding buttons attached to them.) The extra allowance made in the cutting of under arm cuffs will now be utilised. Extend canvas an inch beyond the seam line, lap material over and catch-stitch an inch inside the canvas edge. Thus you have a double fold of cloth with stiffening between, projecting for one inch, and forming under lap of placket. Slash and neaten just above termination of seam stitching, and thus released the under lap of placket can be pulled over and sewn to the canvas at back of upper placket. Turn sleeve to right side and fasten placket together at base of seam with a bar-tack (p. 129).

Arrange the correct position of sleeve under arm seam; this should be about two inches to the front of the under arm seam in coat, but this measure may vary a little according to the style; the right point is generally indicated by notches on the pattern. When the arm is extended, the seam should run in a straight line with the thumb.

Tack the under part of sleeve to coat. The sleeve top will measure a little more than the circumference of the armhole, so make a gathering thread along the turning line on the upper sleeve and draw up to fit. Sew in sleeve by hand to insure an even distribution of fulling; the gathers must not come in bunches or be perceptible (Fig. 148). Afterwards machine on the same line to give strength. Press the seam open and flat.

Take a strip of cotton wadding an inch wide and seven inches long, sew this to seam turning right over the shoulder. This takes up the fulling and makes a roll at the top of the sleeve.

A Welted Breast Pocket.—Mark the line for the pocket in chalk on the right side of the coat, then define it with a line of tacking, which will penetrate to the wrong side. If the pocket is to be cut through canvas or interlining, a tacking should be run all round the position to prevent the under fabrics slipping.

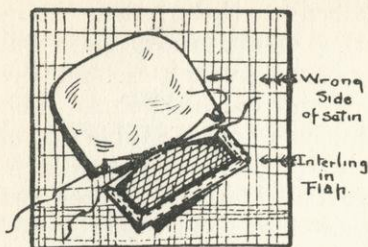


FIG 149. WELTED BREAST POCKET.

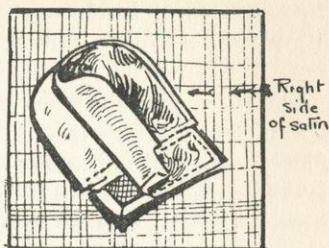
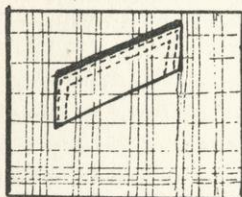
FIG 150. 2ND STAGE.

FIG. 151.

WELTED BREAST POCKET
FROM RIGHT SIDE.

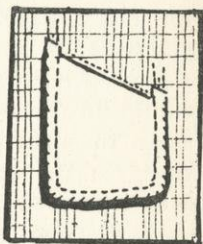


FIG. 152. INSIDE FINISHED.

Cut the welt from the coat material; it should be half an inch longer than the slot, and one and a half inches wide. Cut an interlining which must be a quarter of an inch smaller at the top and the ends than the welt. Turn the material top and ends over on to the interlining, being careful to turn the corners neatly. Machine-stitch or finish to match the other pockets on the coat.

Now cut a pocket from the lining, the inner section to be an inch wider than the slot and four inches long. The outer section is cut the same, with an addition at the top sufficient to line the welt.

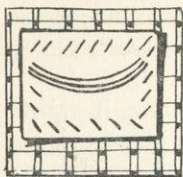
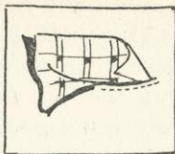
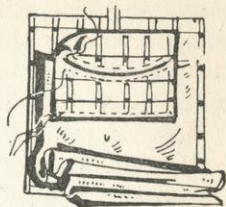
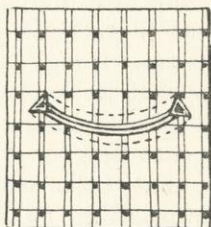
Tack the welt against the coat, right sides facing, so that the welt lies below the chalk line, and its raw edges are even with it.

Place the inner section of pocket above the chalk line, right sides facing, and tack its straight edge to the marked

slot. Machine stitch the welt and the lining an eighth of an inch on either side of the indicated line; finish off the stitching securely (Fig. 149). Fold back the seam on to the welt, and press with iron.

Take the outer lining section, and place it right side out, against the welt and inner pocket section. Hem the top of the lining to the wrong side of the welt, so that the hems come an eighth of an inch inside the edges of the latter. Sew the lining to the joining seam of the welt and coat (Fig. 150). Fold back the outer pocket portion, and cut through the cloth along the chalk line. Push both pocket sections through the slot, and turn the welt up into position and straight hem both its sides to coat, taking care that the stitches do not show (Fig. 151). Reverse the coat to the wrong side, and seam the lining pockets together (Fig. 152). Press the welt thoroughly.

Slot Pockets—Mark the position of pocket by a chalk line on the outside of the coat, tack a piece of linen under the mark on the wrong side of the material. Tack along chalk line in coloured cotton, so that the stitches show through the linen on the wrong side. Tack a strip of cloth four inches wide, and an inch longer than the pocket, right side down, so that its centre comes over the indicated line on the outside of the coat. From the wrong side run another line of coloured tacking which will show through the facing. Machine the strip to coat an eighth of an inch on either side of the marked line; securely knot ends of thread together so that the stitching cannot come undone. Cut along the chalk line with a sharp knife, severing all thicknesses of material (Fig. 153). Push facing through slit to inside (Fig. 154), and tack to form a narrow cording on either side of the opening. Machine along both edges of pocket hole from the right side, just below the joining seams of facings. Tack the edges of the slit together to keep them in shape until the pocket is finished. Cut a pocket from the lining fourteen inches long, and two inches wider

FIG 153 SLOT POCKET FROM
RIGHT SIDEFIG 154 2ND STAGEFIG 155 3RD STAGEFIG 156 4TH STAGEFIG 157 SLOT POCKET FINISHED
WITH SPRATS HEAD TACKS

than the opening. Insert one end, right side out, between the coat and lower facing close up to the pocket opening (Fig. 155). Tack it in position from the wrong side, reverse coat to right side, and machine through both facing and pocket half an inch below lower opening. Turn under edge of lower pocket facing, and hem to lining pocket, taking care not to catch the coat beneath. Turn down the upper pocket facing close to the stitching, and press it with a hot iron against the wrong side of the coat. Turn up the pocket about six inches from the opening, and tack it so that its upper edge is towards the top of the coat. Reverse to right side, and machine-stitch through coat and pocket half an inch above upper edge of opening (Fig. 156). Pull the pocket through slit to right side, turn under the edge of upper facing, and hem down to pocket. Seam the two sides of pocket together on the wrong side half an inch from edges to form bag. Finish corners of pocket opening outside

with bar-tacks or sprats' heads (Fig. 157, p. 169). Slot pockets may be either straight or curved; in the latter case the top of bag pocket must be cut in a curve to correspond with the slot.

A Bound Pocket.—Mark the line for pocket in chalk on the right side of garment, strengthening from the back with linen. Cut a bias strip of material two inches wide and half an inch longer than the pocket opening. Make quarter-inch turnings on both ends of strip and tack its centre to chalk line, so that the tacking shows through on the wrong side (Fig. 158). Machine an eighth of an inch from either side of mark. With a

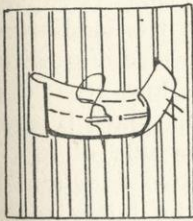


FIG 158 BOUND POCKET
VIEWED FROM RIGHT SIDE.

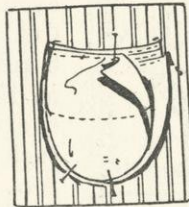


FIG 159 2ND STAGE.

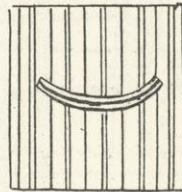


FIG 160. FINISHED

sharp knife cut through all thicknesses at indicated line, taking care not to cut beyond the facing. Button-hole the ends of slash to prevent the cloth tearing. Push binding through to the wrong side, and tack it to form an eighth of an inch binding on the right side (Fig. 160). Sew the corners together on the wrong side, and slipstitch edges down to linen, taking care not to catch the material beneath. Cut the pocket out of doubled coat lining, about six inches long and an inch wider than the opening, shaping the top to fit the curve of the slit. Face the top of the pocket under section to half its depth with the coat material. Hem the upper section of pocket to the lower edge of slot, and place the under section of pocket against the upper edge of

9

slot, and attach by running stitches, which should not catch the cloth of the coat beneath. Stitch together both sections of the bag pocket an eighth of an inch from the edges (Fig. 159).

Lap Pockets (Fig. 161).—The lap is completely finished before the pocket is commenced. When cutting the lap, be careful to match the pattern and grain of the cloth. This is best done by placing a piece of the material over the pocket portion in such a way that the grain and pattern correspond with the cloth of garment; mark the matching points with chalk on the piece of material,

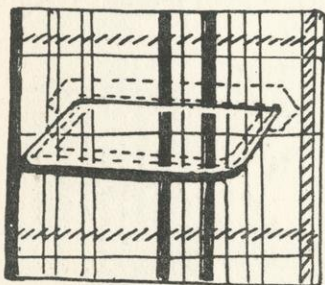


FIG. 161. LAP POCKET

then lay on the paper pattern of lap, so that its edges are even with the chalk-marks. Cut an interlining without turning allowances except at the top, place it against the wrong side of lap, and tack the two sides and bottom of the latter over on to interlining at turnings. Double machine-stitch the edge of lap from the right side, placing the first row an eighth of an inch from the edge, and the second half an inch inside the first. Line with silk, slipstitching it into place. Arrange the lap, right sides facing, so that its raw edge lies even and points downwards over the line marked for the opening. The rest of the working is identical with that of a slot pocket, except that the top facing is omitted.

Patch Pockets may be made of any size, and resemble a patch applied from the outside. The top can either be hemmed down, or the pocket may be lined throughout—undoubtedly the neater method. The remaining three edges are turned under and machine-stitched once or more to the garment.

The Way to Turn Up the Coat and Face the Fronts and Collar.—The bottom of the coat should be turned up over a strip of linen cut on the bias. The edge of the hem should be caught at intervals of an inch to the coat, only one thread of the cloth being taken up with each stitch, so that the sewing is invisible.

Lead Weights must be attached to the ends of the back seams, between the hem. The weights are made for tailoring purposes and resemble flat buttons. They should be roughly covered with silk, to prevent them rubbing holes in the lining, and fastened to the seams by the edges of the covering. A similar weight should be sewn into the corner of the right, and overlapping front of the coat, between the canvas and the cloth facing. This will make the front hang straight, and prevent it blowing back in a high wind.

The collar facing and fronts should be tacked together on the traced lines, so that the seams come on the wrong side; machine, and press both seams flat.

Place the facings, which are now one piece, against the material of coat, right sides together. Arrange the seams joining the fronts and collar facings *exactly over the similar seams on the coat*, and tack them together. Tack the facing to the edge of the coat along the turning lines, being careful not to sew the canvas, which will come to the edge of the latter. Machine together; this operation must be done with extreme care, as the whole appearance of the coat depends upon the workmanlike finish of the collar, revers, and front facings.

Press front edge seams open, catch-stitch to canvas the turning which lies against it. Cut the upper turning close, release the tacking, then turn the facings right over, so that all the canvas is covered with the cloth. Tack along coat edges, keeping the join on the under side of the collar to the turn of the revers, then reverse so that the join lies on the inside of the front edges from

the turn of revers to the bottom of the coat (Fig. 162). The edges may now be machine-stitched once or more, but this finish is left to the taste of the worker. Generally speaking, tweeds and heavy cloth are finished with machine-stitching, but light-weight fabrics have an unstitched edge.



FIG. 162. TACKING IN FRONT & COLLAR FACING TO COAT

If bound buttonholes are desired, they should now be made in fronts and sleeve cuffs. Cut the canvas away under the position of the buttonholes, exposing the linen which was arranged for this purpose. After completing the buttonholes, the back edge of front facings and the back edge of canvas should be sewn together from shoulder to hem. The bottom edge of the front facing must be felled down to the hem of coat.

Damp and press the whole, especial attention being paid to the roll of the collar and turn of revers.

Bound Buttonholes (Fig. 163).—Draw the size of the buttonhole on the right side of the material in chalk, tacking a piece of linen behind. Cut through the line with sharp scissors, making a cut at either end like this



(1st stage).

Back-stitch strips of cloth to both edges, right sides facing, making the line of stitching level with the angle of the cuts. Push points of angles through to the wrong side (2nd stage), and secure to the linen at back; pull strips through to the wrong side, and sew to linen so that they form narrow cords on either edge of the

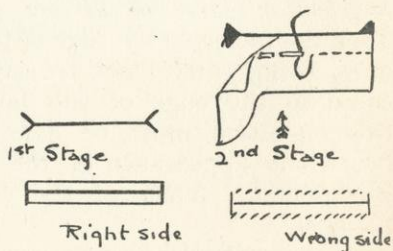


FIG. 163. BOUND BUTTONHOLES

opening on the right side. The ends of the strips should be completely pulled through behind the square finish at either corner of the opening made by the finished angle cuts (3rd stage).

Tack the coat facing round the buttonhole position to prevent it slipping, cut a straight line in the facing, turn under the edges and hem to the back of the buttonhole facings (4th stage). The finished buttonhole will have almost as good an appearance on the wrong side as the right.

A Stitched Tailor's Buttonhole (Fig. 164).—It is well to practise the making of tailored buttonholes on a spare piece of cloth, as it is unlikely that the first attempt will prove an unqualified success, and a failure will ruin the appearance of an otherwise perfectly made garment.

Method.—The exact position of the buttonhole should be located, and marked in chalk on the right side of the material, and tacked all round so

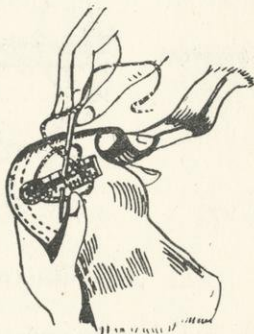


FIG 164. CORRECT WAY OF HOLDING WORK

that thicknesses of cloth are secured. If the fabrics slip, the shape of the buttonhole will be marred. The length of all buttonholes should be measured before cutting, so that the commencing and finishing points of each exactly correspond with the commencing and finishing points of the remainder in the line.

Push a stiletto through the point of buttonhole nearest the hem, work it up and down so that the hole becomes perfectly round. Cutting the buttonholes should be done in one operation; two clips of the scissors may make a jag or break in the line. Care must be taken that the under side as well as the top is cut in exactly the centre of the

round hole. After cutting (Fig. 165) (1st stage), the edge of the buttonhole must be strengthened with several strands of linen thread twisted together, so that the worked edge of the buttonhole will be firm and distinct.

Attach the end of this cord to back end of buttonhole between the material, and fasten the other end to the knee to keep it taut whilst working. The cord is kept just behind the buttonhole edge, and every stitch is worked over it (2nd stage). As each stitch is drawn down, the loose twist should be held firmly between

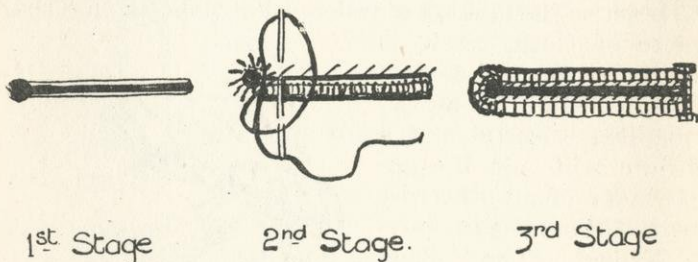


FIG. 165. TAILOR BUTTONHOLES.

the finger and thumb, and two or three circular twisting movements should be made, so that the loop formed will settle evenly into place. All stitches should be completed in a uniform manner. When the round end of the buttonhole is reached, the work should be adjusted so that the twirling movement of the thread is made in a different direction to form a corner at the beginning of the eyelet. These movements should be reversed when the opposite corner is reached.

The back point of the buttonhole should be finished with a bar-tack, made by passing the needle up and down through the material so that three or four strands pass across the end of the buttonhole.

Bring the needle up at one side of these threads, pass

it over and down through the fabric on the other side, continue until the threads are entirely covered with crossway stitches and look like a fine cord (3rd stage).

Tack the edges of buttonhole together, and press under a damp cloth. Before it is quite dry, work a stiletto up and down through the eyelet end until it becomes perfectly round. On removing the tack threads, the buttonholes will be found to be entirely symmetrical. (For description of stitch see page 43.)

LINING THE COAT

Tack the plait allowance down the centre of the back to obviate any danger of tightness; if the lining is too small it drags the upper cloth. Tack the lining back of coat into position, and attach the raw edges with small tacking stitches to the seam which it lies against. Take the next piece of lining, and tack its centre to its corresponding piece in coat; turn its back edge under at traced line, and slipstitch over cut edge of lining back. Snip raw seam edges at, above, and below waist line, so that they will take the waist curve nicely. Proceed in this manner until all the pieces are sewn in place. Slipstitch lining to bottom of coat half an inch from turn-up. Turn under front edges and neck of lining, slipstitch down to front facings and over the collar edges—be careful not to allow the stitches to penetrate the under cloth (Fig. 166).

Seam the lining sleeves together, slip inside coat sleeve, and hem three inches above wrist line. Draw up and tack six inches below armhole, turn under raw edge and hem to lining armhole. Remove tack down plait at coat back.



FIG. 166 LINING THE COAT.

FIXING BUTTONS

Find the correct position for buttons by trying on the coat and lapping the right front over the left, and inserting pins through the outer ends of buttonholes; this will insure the buttons being exactly in line. Buttons should be sewn through the outer material of coat and the canvas, but the stitches must not penetrate the under facing.

Thread a needle with strong single thread, and insert from the right side, so that the knot comes directly under the button; take the needle up through a hole in the button, and down through the hole diagonally opposite; place a pin through the loop of thread thus

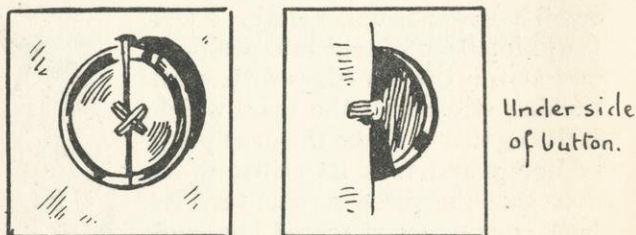


FIG. 167. SEWING ON BUTTONS WITH PIN TO LOOSEN STITCHES.

formed to keep the stitch loose. Cross this stitch from the other two holes and continue to work in cross-stitch over the pin until the button is secure (Fig. 167). Remove the pin, and pull the button as far from the material as possible, then wind the working thread several times round the threads at the back. This forms a firm shank, which allows the button to rest easily in the buttonhole and prevent friction. Tightly sewn buttons push the buttonhole out of shape, and give the impression of irregular spacing.

Buttons with metal shanks should be sewn on with parallel stitches to the buttonhole (Fig. 155), so that the strain will be met by the shank.

ORNAMENTAL TAILORING TACKS

Ornamental tacks and tailor's buttonholes should be worked in silk buttonhole twist manufactured for this purpose.

A Bar-Tack makes a strong decorative finish for pocket endings and seam terminations. Mark the length and position of the tack in chalk, bring the needle up at one end, and take it down at the opposite one; work up and down in this fashion until you have a sufficient number of strands. Bring the needle up at one side of the long tacks, and make a short stitch over one end. Place these short stitches closely together until the long strands are covered, all the time keeping them closely together to make a cord-like appearance (Fig. 168). The bar-tack may be further embellished with small cross bars at either end, worked in a similar manner.

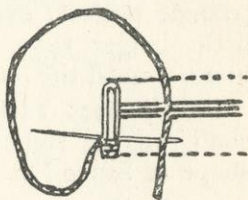


FIG 168

A BAR TACK

Sprat's Head Tack (Fig. 169).—This is much used as a trimming or finish on tailor-made clothing, pockets, collars, plaits, seams, or, in fact, at any point where a little ornamentation would be an improvement.

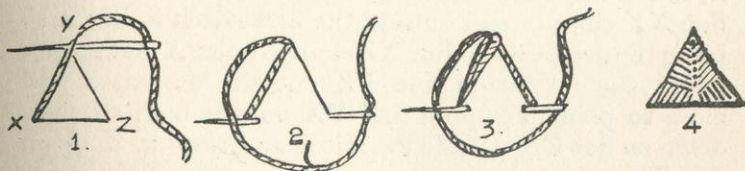


FIG. 169 SPRAT'S HEAD TACKS

Mark the triangular outline in chalk or pencil on the right side of the material. Make a knot at the end of your thread, and bring the needle up at point X; take a tiny stitch across the apex at point Y (1st stage),

insert the needle at point *Z*, take a stitch along the line *ZX*, and bring the needle up inside and close to the commencing stitch at point *X* (2nd stage). Take a stitch across at point *Y*, just below the first one, then down inside point *Z*, along the line *ZX*, and up inside the two stitches at *X* (3rd stage). At each stitch below *Y* the needle must be inserted through the line *YZ* and brought up through the line *YX*, thus keeping the triangle perfect; every stitch taken below *Y* will be a little longer than the one before. Proceed in this manner until the outline is filled in.

Crow's Foot Tack (Fig. 170).—Outline the tack in chalk on the right side of the material, copying the shape in Stage No. 1. Bring the needle up at point *X*,

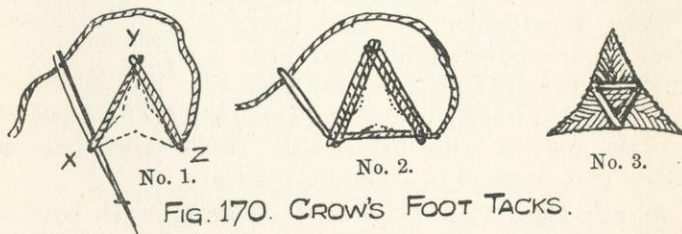


FIG. 170. CROW'S FOOT TACKS.

take a stitch across the apex at *Y*, inserting the needle on line *YZ*, bringing it out on line *YX*. Then down to *Z*, take a tiny stitch across from *ZX* to *ZY*, down at *X* on line *XY* close to and outside the first stitch in line *XY*, bring the needle up on line *XZ* close to point *X* (1st stage); insert the needle on line *YZ* outside the stitch and close to point *Y*, up on line *YX* outside both stitches, down on line *ZX* outside the stitch and close to *Z*, up on line *ZY* outside both stitches, down on line *XY* outside both stitches and close to point *X*, up on line *XZ* outside the stitch (2nd stage). Work in this manner until the outline is filled in, always remembering to insert the needle on the chalk line outside the stitches already made.

WAISTCOATS

Waistcoats add distinction to the tailored suit; they can be cut on mannish lines in keeping with the plain tailored coat and skirt, in which case they depend upon pockets, buttons and buttonholes, and small revers at the neck for their adornment. Usually this style is made double-breasted, with either pearl or fancy buttons to fasten them; the material is usually check or a contrasting colour.

The vest for the elaborate coat and skirt does not borrow the masculine line; it is an entirely feminine trifle, and is a law unto itself. Made of a matching or contrasting fabric, it is adorned with embroidery in silk, wool, or beads, sometimes all three together. It is frequently devoid of central fastening, and may be embellished with a narrow belt, held in place without visible means. The necks of the latter may be square, round, or V-shaped, finished with piping cord or ornamental stitchery. Both styles of waistcoats can be fitted with a whole back, or be kept in position by a shaped piece fitting round the back of the neck, and an elastic attached to either side of the vest encircles the waist.

CHAPTER IX

HOW TO MAKE A GREAT-COAT

GREAT-COATS can be made in a variety of materials and styles, but none of them need present any difficulties to the worker who has successfully completed a costume coat. The method of making up is very similar, except that an accurate fit is not essential or even desirable in a top-coat. The work is not so detailed, a largeness of effect being aimed at.

The chief point is to cut the garment loose enough to fit easily over other clothing, especial care being taken to make the armholes wide.

A silk lining or half-lining adds greatly to comfort, a cotton one is likely to stick to a woollen dress worn underneath, and will make the donning of a top-coat an unsightly struggle instead of the gracefully slipped into affair that is desired.

The material should be laid out in the usual way, and the pattern placed lengthwise. If overlaid seams are chosen, extra wide turnings should be allowed for.

If the cloth is not of sufficient thickness to be an adequate protection against the cold, an interlining may be added, bringing the weight up to the desired standard. The interlining should be of flannel or other woollen fabric of similar thickness. It is wise to shrink the latter before cutting (see p. 101). If the interlining is to be throughout, the seams should be lapped one over the other and catch-stitched together (p. 18), then tacked with small even stitches to the inside seams of the coat. Tack to armholes, inner side of front facings, and neck with even stitches. The lower edge of a whole

interlining should be cut off two inches above the turn-up of the coat, the hem of the latter to be brought up to it, and both edges sewn together with catch-stitching. Then the coat must be lined all through with silk or fancy material.

If the interlining is only to be brought as far as the waist, the side seams must be lapped over one another, and the shoulder seams are treated in a similar way, all joins being caught to the corresponding seams of the coat. The edges of the interlining are tacked to the neck, armholes, and front facings, the waist line hangs loose from the coat. The silk half-lining is cut an inch longer, to cover the termination of the interlining, and hemmed up at the bottom.

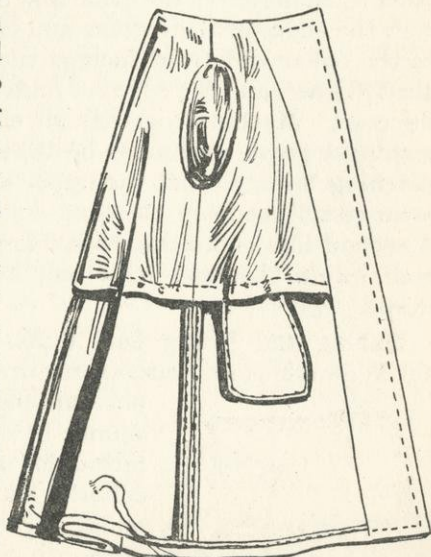


Fig. 171. HALF LINED COAT

If the coat collar is of the usual tailored pattern, it will need lining with tailor's canvas in a similar way to that described on page 114, but if a fur or halter collar is chosen, a soft linen interlining will be employed. In either scheme the coat fronts should be stiffened with tailor's canvas under the facings, which will extend partly over the shoulders.

If the coat is only part lined, all raw edges of seams below the waist, and the edges of the pockets, should be bound with seam binding or strips of bias silk matching

the colour of the material. The front facings should have seam binding sewn flat over their edges, and slipstitched down to the coat; care must be taken that the stitches do not go through to the right side. The bottom hem of a partly lined coat must be treated in a like manner (Fig. 171).

Should the top-coat be made of Harris tweed or any other thick material, the collar and fronts should be turned over the edges of the canvas and catch-stitched down to it, the collar and front facings turned under at the indicated lines, and the edges of folds tacked to the edges of the coat. Machine together an eighth of an inch from turnings; great care must be taken to keep the line of stitching level, so that the upper and under sections are sewn simultaneously at equal distances from the edge. A second line of machine-stitching can be made half an inch inside the first—this will keep the edge a good shape.

Making and Fixing Coat Cuffs.—Each cuff must be cut in double cloth, with extra turning allowances on the bottom edges. The interlining should be canvas or of whatever fabric is used in making the collar. No turnings are allowed on the top or ends unless the cuff is a continuous one. (If the latter is the case, allowances are made on the ends and bottom of interlining

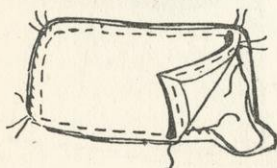


FIG. 172. COAT CUFF.

cuff, but not at the top.) Tack the interlining to upper section of material, turn over the ends and top of the latter, and catch-stitch to interlining. Turn in the ends and top of under section an eighth of an inch inside the traced line, tack to upper section so that its edge is an eighth of an inch inside the edge of the latter, and slipstitch in place (Fig. 172). The cuff edges may be further finished with machine-stitching to match the coat.

Should the cuff be a continuous one the ends of the material sections should be seamed together, and the interlining ends lapped one over the other at the turning lines and catch-stitched; otherwise the working is identical.

The sleeve is turned inside out, and the under section of cuff is seamed on to it, in the correct position as indicated by the pattern. Cut off the surplus turning on under section, press the seam and pull upper section right over the join. Roll the cuff over the edge of the sleeve to the right side, and hem lining to upper section two inches above the turn-up.

Handling Fur.—Top-coats are often completed by a large fur collar and cuffs, so a little guidance in the handling of pelts will be helpful. The pattern should always be laid against the pelt with the fur side uppermost, to get an idea which is the best part and how it lies in conjunction with the pattern. Having satisfied yourself on this point, reverse the pelt so that the hair is down and the skin uppermost, stretch over a board, pegging down with drawing-pins. Place the pattern in the same position as you had it on the reverse side, and draw the shape on the skin with pencil. Remove the pattern, and cut along the marked lines with a sharp knife; always cut from the wrong side, so as not to cut the hair. If any joins are necessary, be sure that the hair runs the same way in both pieces. Pelts should be sewn with a fur needle, failing that an ordinary short needle should be used, and strong cotton thread. Arrange the pelts edge to edge, then push a fine card between, so that its top edge comes just under the line of the join; this will prevent the fur becoming entangled with the thread. The seam should be made with a fine oversewing (p. 34); only the very edges of the pelts should be caught by the stitching. When the pelt is straightened out, the join will resemble a ridge; this should be damped, and the skin stretched on a board, and left

for some hours until it is thoroughly dry. If it is a long-haired pelt, it should be stretched with the hair upwards; in the case of a short-haired skin, the fur will lie against the board. Cut edges should be finished with seam binding matching the colour of the fur. The binding should be finely sewn to the edge of the pelt, then turned

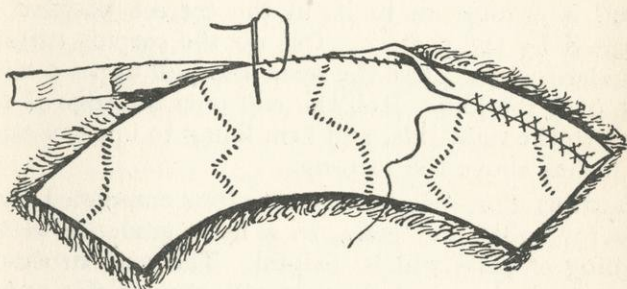


FIG. 173 BINDING FUR COLLAR WITH SEAM BINDING

over on to the skin side, and the other edge of binding sewn with catch-stitching to pelt (Fig. 173).

The pelt should be attached to garment by hemming through the binding. The back of the fur collar and cuffs may be finished with material or a satin lining, whichever is the most suitable for the design of the garment.

HOW TO MAKE ORNAMENTAL SEAMS

There are many types of overlaid seams used in tailoring, and the one to be employed on any given garment must be left entirely to the judgment of the worker. It will be remembered that the type of seam selected for the skirt must also be carried out on the coat.

The lines of decorative machine-stitching must be entirely regular and should, of course, be worked from the right side of the garment. Pressing needs to be thorough, or a bulky seam will be the result.

A double-stitched welt is useful for tweed great-coats, and can be used instead of an ordinary seam for joining

purposes. Wide seam allowances must be provided for the making of all ornamental seams.

An Open Welt is very often used on coats and skirts, either as a seam finish, or in attaching panels. It resembles a vertical tuck, and its width can be suited to the taste of the worker, or adapted to the design.

Method.—Take the section to be overlaid, and turn the edge under at the traced line. Place fold thus made against the indicated line on the under material, and machine a parallel line a quarter of an inch from the edge (Fig. 174).

A Double Stitched Welt.—Take the upper piece of material which is to be overlaid on to the lower, and fold the turning under on the indicated line. Place the edge of the fold against the traced line on the under piece. Machine an eighth of an inch inside the edge. After stitching, turn the garment over to the wrong side, and cut off surplus turning on the upper piece close to the stitched line (Fig. 175) thus avoiding an unnecessary thickness of cloth. Reverse to right side again, and machine a parallel line half an inch inside the first one. The seam must be well pressed.

A Slot Seam is very useful for certain occasions. It is frequently employed to join centre front or back seams of tailored skirts, should narrow width cloth make a centre seam compulsory. The width of stitching should not exceed an inch from the seam line, otherwise, as the folds are duplicated, the spread of the seam will be clumsy (Fig. 176).

Method.—Tack the seam together along the traced lines on the wrong side as though for an ordinary seam, but do not machine up. Open turnings and press flat. Cut a strip of material three inches wide, and tack the right side against the whole length of the back of the seam (Fig. 177). Turn garment over to the right side, and machine a parallel line an inch from either side of

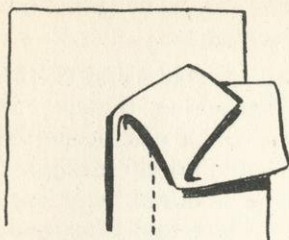


FIG 174. OPEN WELT.

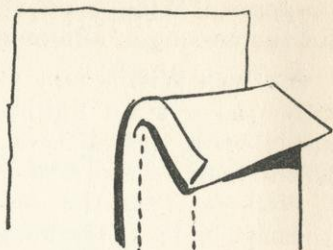


FIG 175 DOUBLE STITCHED WELT

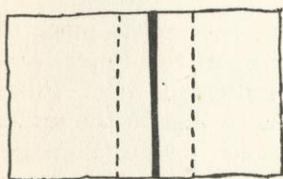
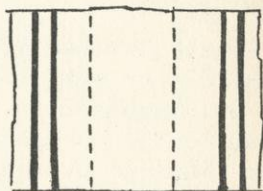
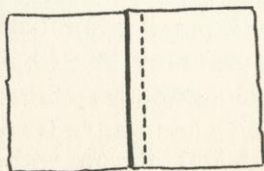


FIG 176 SLOT SEAM.

FIG 177 WRONG SIDE OF
SLOT SEAMFIG. 178 AN ORDINARY
SEAM STITCHED ON ONE SIDE

the seam. Pull out all tack threads, damp, and press thoroughly.

Other types of decorated seams are worked by a different method. Instead of applying the piece to be overlaid to the under one, the two pieces to be connected are seamed together on the wrong side in the usual way, and an ornamental line of stitching run in a

parallel line on one or both sides. Naturally, this seam is easier to arrange, and it is therefore much used as a finish on factory-made clothing. It is not generally employed by first-class tailors.

The working of these types of seams is very alike, and practically the only variation lies in the arrangement of the machined ornamental stitching.

Methods.—The first seam is machined together on the wrong side in the usual way, and pressed open, then stitched in a parallel line down one side (Fig. 178). The second type is worked in precisely the same manner as seam one, except that both sides of the seam are ornamented with parallel lines of stitching. The third variety is the same as the second, but it has two additional lines of decorative stitches placed an inch on either side of the original seam. It will be understood that especially wide turnings will be required.

The wrong sides of all these decorative seams must be neatened by overcasting the raw edges together.

In the case of closely woven materials which do not unravel, the cut edges may be overlaid without turning under.

A STRAP SEAM

Straps are applied as a finish over ordinary tailored seams; in all cases the seam should be sewn and pressed before the trimming is attached. Straps can be cut from the width or the bias of material; the latter gives the most satisfactory results, as the fabric then readily adapts itself to any curve. The width should be as wide again as the desired width of the finished strap, and all pieces should be joined and pressed to make the necessary length before converting into a strap.

Fold strip down the centre, right side out, and catch the raw edges together with loose overcasting stitches, taking care not to pull up the edges so that they overlap. Spread out the fold and press flat; the edges will come

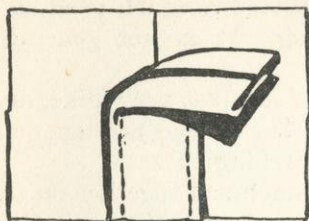


FIG. 179. STRAPPED SEAM

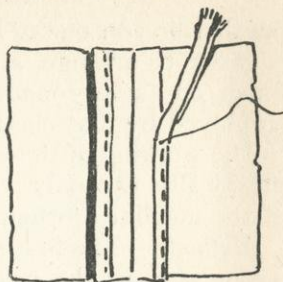


FIG. 180. BINDING SEAM EDGES.

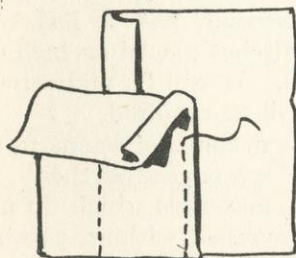
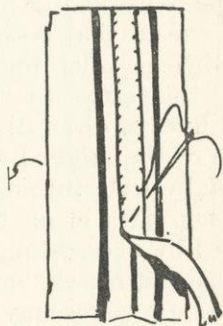


FIG. 181. LAPPED SEAM

FIG. 182
TAPING A SEAM.

in the middle of the under side. Tack against the seam so that the centre of the strap lies even with it. Arrange all joins in the strap as inconspicuously as possible; if necessary some of the strap should be sacrificed if a seamless length can be gained thereby. Straps should be machined to garment an eighth of an inch from either edge (Fig. 179).

Bound Seams prevent material fraying out and also impart a neat appearance to coat and dress seams that are unlined. Stitch the seam in the usual way and press open. The edges will spread a little, especially if they are curved, and this will obviate the danger of the binding pulling later on. Fold and press the seam

binding in half, and place the raw edge of the material between, tacking along so that the binding is a little fuller than the seam. Machine-stitch at edge, taking care that both upper and under edges of binding are stitched simultaneously (Fig. 180).

Another method.—Cut a bias strip of silk wide enough to bind the seam edge and with turning allowances. Arrange the strip face downwards over the seam, with the cut edges of both materials even, then machine close to the edge, or sew with running stitches. Turn the strip right over the raw edge of the material, and hem down to the other side. In the case of welted seams, the two cut edges are included in the one binding.

A Lapped Seam is used on unlined garments where the right and wrong sides should be equally neat. Lay one section of the cloth upon the other so that the traced lines lie evenly together. Turn under the edges of both top and bottom pieces so that they meet in the centre, and machine an eighth of an inch inside either folded edge (Fig. 181).

Taping a Seam.—This adds strength to the seam, and also prevents two bias edges stretching.

Place the centre of a strip of seam binding exactly over the join on the wrong side of an ordinary seam. Hem both edges of binding to seam turnings, taking care not to catch the material beneath (Fig. 182).

CHAPTER X

RENOVATIONS, AND THE CARE OF CLOTHES

THE only way to successfully remodel an old garment is to unrip every bit, so that it can be spread flat on the table and thus enable you to see exactly how much material you have to work with, and how its old shape may be converted into the vogue of the moment.

If the garment has received hard wear, it is likely to be spotted and dirty, so it must be cleaned, as a good renovation will never be achieved out of stained material.

The practice of turning badly soiled cloth so that the dirty side is nearest the body, and the clean side faces the world, cannot be too strongly condemned either from the hygienic or sartorial point of view.

Woollen goods and soft silks of reliable quality will nearly always wash, provided care is exercised, but shoddy fabrics cannot be trusted to leave the wash-tub as they entered it. If you entertain doubts of the washing capacity of your material, experiment first with a small piece. If it stands water you will be safe in tackling the whole. Otherwise, if the garment is very soiled, the services of a dry cleaner must be resorted to. Better results are much oftener obtained from soap and water than from chemical cleaning, which sometimes alters the colour, and if the garment is well worn it may not be worth the expense of cleaning.

Washing is an infallible way of taking out plaits, should you wish to convert a knife-plaited skirt into a straight model. No amount of pressing will entirely eliminate the marks, but water has a magical effect.

Garments should be unripped before washing. If the

colour will stand it, hot water and Lux give the best results. If inclined to run, the material must be washed in cold water. Place three or four tablespoonfuls of Lux in a large jug, then pour on boiling water, and leave it until it is cold, when it will have formed into a thick jelly. Add cold water until you have sufficient to cover the garment. Squeeze the material with the hands, giving especial attention to particularly soiled portions. If the dye has still a tendency to run, add an eggcupful of vinegar or a handful of salt to the mixture. Rinse the material in several waters; woollen goods should then be put through the wringing machine, for if an undue amount of moisture remains the cloth will be liable to shrink. Shake each piece well, and hang out to dry in a good breeze by pegging the top and bottom of each section to a couple of closely parallel clothes lines. If the material is hung out by one edge, its own weight will drag it out of shape.

After washing, silk fabrics should be lightly squeezed with the hands, rolled up in a newspaper, and left for some hours until dry enough for ironing. Arrange so that the paper intersects the wet silk; no two pieces should be rolled up so that they touch each other. Silks should be slightly damp when ironed on the wrong side, if allowed to dry they will be limp.

Purchase a pattern that you think the old material will cut; you may have to eke it out with something else if you have not sufficient. In that case, procure a pattern that is designed for two different fabrics, or else your gown will look remade. It is better to have a completely contrasting material, rather than a bad colour match of the same fabric.

Arrange the old material on the table; if the wrong side is the brighter, although not exactly like the right side, it is better to turn it. Notice how the grain of the material runs before placing the pattern; see that you have a crosswise or lengthwise edge for the straight line

of the gores; you can easily tell which this is by pulling the fabric. If it is a bias piece, it will stretch in a rounded curve, but the cross, or lengthwise, strands will have very little elasticity. The pattern must be as carefully placed as if making a new gown.

If there are any places where the old stitching shows they should be covered with embroidery, bead work, or braid.

Renovations should always be given a new lining, it makes them much fresher, besides the old one will probably not adapt itself to new lines.

It is almost impossible to remodel a circular skirt, as it is cut on a bias with only one straight fold. The cloth may be used to help out another garment, otherwise it is best to put it by until the fashion returns. Skirts which have not sufficient length to turn up can be supplemented by false hems. These are applied on the wrong side, so do not show.

If clothes are really worn out they should be discarded, as they will not repay the time and energy expended upon them. Clothes that are out of date, but only slightly worn, can be easily altered provided the new model is of a narrower cut than the old.

Black silk that is rusty-looking may be revived by sponging on either side with spirits of wine. Place the silk between muslin, and iron from the wrong side.

Creases can be taken out of silk by laying them face downwards on a blanket, and covering the wrong side of each section with a length of damp muslin. Hold a very hot iron over the latter, so that the seam goes through the silk beneath, but do not let the weight rest.

Velvets and fabrics with a pile can be revived by steaming. Brush the surface with a clean white brush, always working against the pile. Wring out a piece of wet muslin, and place it over a hot iron which is turned upside down and thus supported by the handles of two cold ones. Hold the wrong side of the velvet over the

hot iron, so that the steam comes through, and brush until the pile is raised. If velvet is held over a pan of boiling water, the steam will restore the pile.

To Make a False Hem for a Straight Edge.—If the bottom of the skirt is quite straight, a strip of material of the needful length should be cut from the cross or length of material. Piece the strips together on the wrong side before attaching it, pressing the seam or seams thoroughly. Machine-stitch one edge of the strip to the bottom of the skirt, right sides facing, crease just under the sewing line, and tack along the fold.

If working in fine material, the upper edge of the strip may be turned under (Fig. 183) and slipstitched to skirt, but, in the case of thick cloth, seam binding should be sewn

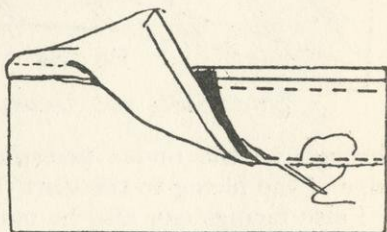


FIG. 183. SEWED ON FACING.

flatly over the edge of the strip and down to the skirt, otherwise the ridge will show through to the right side.

The edge of a curved skirt must be faced with a bias strip, or the facing will be too wide at its top edge to fit the skirt. The pieces should be joined together to make the required length. Damp the lower edge of strip and apply a warm iron to the wrong side; pull the fabric away from the iron, thus stretching the facing to fit the edge, which is the widest part of the skirt (Fig. 184). Seam this stretched edge to the garment, fold over just below the sewing line, so that the join comes on the wrong side, tack along the turning. Apply a length of seam binding flatly over the top edge of facing, and stitch to skirt with invisible stitches.

Either of these facings may be applied instead of seamed on. For this method, turn the skirt edge over on to the wrong side, turn under both edges of facing.

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Tack facing over the turn-up of the skirt, and slipstitch into position, being careful not to take the stitches

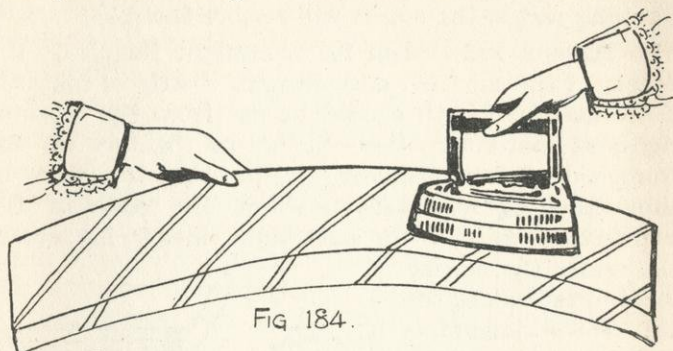


FIG 184.

STRETCHING BIAS FACING TO FIT CURVE

through to the under material. Slipstitch the upper edge of the facing to the skirt (Fig. 185).

False facings can also be made by cutting the pieces to be applied by the same pattern as the skirt. Place the lower edge of the pattern on the facing material, so that the grain runs in the same way as it does on the

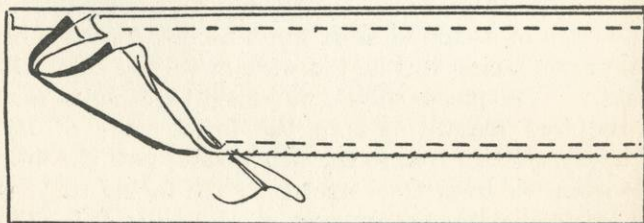


FIG. 185. APPLIED FACING.

skirt. Measure up the desired width of the hem from the bottom of the pattern, and cut this depth in the cloth. Join the pieces together on the turning lines, so that the seams come on the wrong side of the material; damp and press thoroughly. Machine-stitch the curved

lower edge of the facing to the curved lower edge of the skirt, right sides facing. Crease over to wrong side of garment, and tack just below the seam line. Slipstitch upper edge of facing to the skirt. This type of shaped facing is also used on collars, the ends of open sleeves, etc.

An Extension Facing may be added to supply lacking inches to the straight skirt. Take a strip of material double the finished width of the hem, plus turning allowances. Seam one edge of the facing to the skirt edge, right sides together, crease the seam to lie over

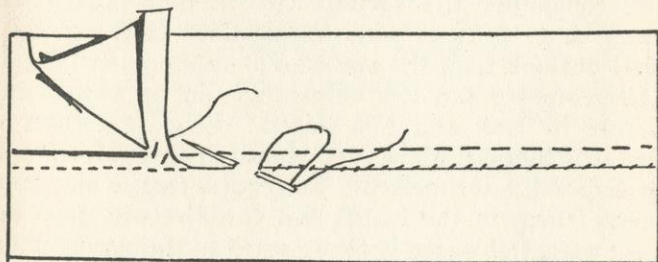


FIG 186 SEWED ON EXTENSION FACING.

the facing, double the strip, and hem its remaining edge to the seam line on the wrong side of the skirt (Fig. 186). A similar extension may be applied by folding and tacking the strip in half, right side out, turning under both edges, and slipping the edge of the garment between. The extensions may be sewn from the right side with machine-stitching, or any of the straight embroidery stitches.

Contrasting extensions may be successfully attached to light fabrics by a veining stitch (p. 63).

ON THE CARE OF CLOTHES

As the life and appearance of our clothing entirely depends upon the treatment it receives it behoves every woman with sartorial aspirations to take care of her

wardrobe. Scrupulous cleanliness and neatness go a long way towards building up a dress reputation; a Paquin creation will lose its allure if worn crumpled and dirty! If your inclinations do not gravitate towards soapsuds and water discipline your qualms at once. As you cannot send your laces and chiffons to the steam laundry with any chance of seeing them return intact the best plan is to develop yourself into an efficient laundress.

A dirty collar has caused many a heart-ache before now; remember the surplus two million women, and reflect that the girl with immaculate clothing has a better outlook than the one who is indifferent to detail.

All georgette and silk blouses should be washed in a mixture of Lux and hot water. Pour the water on when it is boiling; allow it to stand until tepid, when all the soap will have melted. Never rub fragile materials; squeeze them in the hands and the dirt will drop out. Rinse until the water is clear, squeeze the garment and roll up in a good quality newspaper and leave until the next day, when it will be ready for ironing. The action of the printer's ink prevents white silk turning yellow, and also restores its stiffness. There is no need to fear that the ink will mark the fabric. Always iron silk and georgette from the wrong side.

If the colour has gone, the fabric must be re-tinted. A few drops of red ink added to the rinsing water will restore a shell-pink blouse; do not be hasty in the matter of dyeing, experiment with a spare bit of material before immersing the garment. Violet or green inks can also be utilised as tint revivers, but for other colours a small quantity of dye must be used. All these restoratives should be employed sparingly, the merest tint will be quite sufficient to renew pale tones.

Never wear the skirt belonging to your street suit in the house; if you do it will bag at the knees, become shiny and spotted, and you will feel ashamed to wear

it with your coat. Replace your outdoor skirt with one kept only for house wear as soon as you come in. Hang up by the waistband the one you have taken off, and place your coat on a hanger. If the costume is dirty, brush it before putting it away.

Always place shoe-trees in the footwear you have taken off; a turned-up toe is not conducive to either good wear or appearance. Buy a pair of metal extending trees; these can be adapted to the varying sizes of your shoes. No two pairs of shoes are exactly alike, and if the trees do not fit snugly, they will be useless. Never dry boots or shoes hurriedly, place them on trees and let them take their own time. Brush every particle of dried mud off them before applying cleaning material.

Stained suède shoes can be restored by covering them with a paste made of powdered cloth ball and water, which is allowed to dry on before brushing off with a wire brush. Purchase a cloth ball that matches the shade of the suède as nearly as possible, otherwise the tone will be altered.

Never allow unmended stockings to accumulate, darn them as they return from the wash, and always be particular to mend with a thread of corresponding texture and colour.

Repair lingerie before it goes to the wash, or a small hole will have grown into a large one before you see the garment again.

Brush all winter clothes before putting them away for the summer; look at them from time to time, because moth makes quick ravages.

Summer clothing must be clean when folded away, starched goods should be washed limp for their winter retirement, as starch is apt to rot the fabric.

Successful dressmaking largely depends upon the quality and variety of the trimmings and smallwears used in the making up of materials. If you "make do" with a substitute for what you want, your design is sure to suffer in the compromise.

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