

SIMPLICITY

SEWING Book

May
Krause



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Tips for
Beginners

Figures
Fabrics
Equipment

Needle and
Thread Guide

DEDICATED!

To the woman, whose vocation is in the home, in educational work, in business, or in Civic affairs, who realizes that to dress inexpensively, becomingly and with distinction, is a tremendous asset.

To the woman who wants her clothes to express her individuality and preferences in line, fabric and color.

To the woman who realizes that she must make the most of her good points, and cleverly conceal those that are not so good, by special pattern selection and personal adjustment.

To the wise woman who appreciates the perfection of fit in made-to-measure clothes.

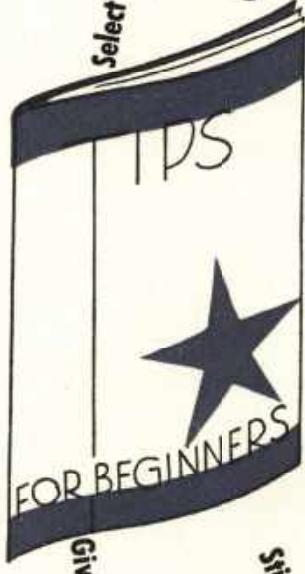
To the Dressmaker who must know the quickest and most up-to-date sewing technique.

To the Sewing Teacher who is always on the alert for advanced methods in dressmaking.

To the Sewing Student who profits by a simple, handy and dependable guide to smartness.

To All Of You, no matter what your clothes requirements, who believe as we do that Home Dressmaking is the only way to achieve these much desired results, we unhesitatingly dedicate this invaluable "Sewing Book".

SIMPLICITY PATTERN CO., INC.



Give your garment a final pressing and wear it with pride!

Sew and press as you go—page 15



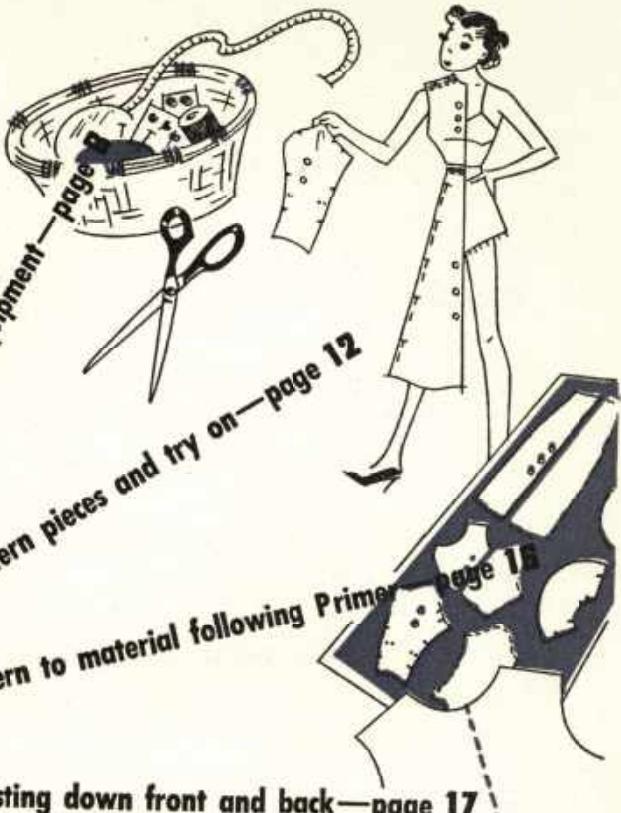
Try on and adjust to your figure—page 18



Pin pattern pieces and try on—page 12

Choose an easy-to-sew fabric—page 6

Assemble sewing equipment—page 7



Run basting down front and back—page 17

Assemble and baste, refer to your Simplicity sewing book often—page 21



THIS STAR MARKS TIPS FOR BEGINNERS THROUGHOUT THIS BOOK

A GOOD BEGINNING

Successful dressmaking need not be an accident nor doubtful in the slightest degree if you follow a few rules which have been found to be fool proof by professionals in the sewing field. The brief outline on the opposite page shows the step-by-step procedure and each operation is explained in detail throughout the pages of this Simplicity Sewing Book.

SELECTING A PATTERN is the first important step in this exciting adventure of making things to wear. It is no problem, however, if you look carefully through the Simplicity counter book where loads of smart new fashions are colorfully pictured and classified.

YOUR SIMPLICITY PATTERN is really the key to all that is to follow and by making this selection first, you will avoid that distressing experience of having too little fabric for the style you wish to make or the needless extravagance of having too much.

THE SIMPLICITY PATTERN ENVELOPE gives you a list of suitable materials, it charts the fabric requirements for each individual size and it suggests up-to-the-minute trimming accessories in its colorful illustrations.

The "Primer" or construction chart, which accompanies every Simplicity Pattern, is a painless dressmaking lesson in itself and gives these invaluable aids to you:

1. An alteration diagram showing how to adjust the pattern to your own figure.
2. Cutting layouts for various widths of materials.
3. Step-by-step illustrations with simple and explicit instructions for assembling and finishing.

Every Simplicity Pattern conforms to the measurements approved by the Bureau of Standards of the United States Department of Commerce . . . Your measurements, however, may differ, so be measured at the pattern counter before you purchase your Simplicity Pattern.

If your measurements differ from those of the pattern, purchase the size nearest your bust measurement and make the alterations necessary in the skirt, where only the side seams may need changing. This is advised because it entails less work to change a skirt than a blouse where the underarm seams, the shoulders and sleeves all have to be changed.

If you are very much out of proportion, purchase two patterns, one for the bust measurement and the other for the hip measurement.

Check your pattern carefully with the diagram on the front of the Primer and lay aside all pieces you will not need. Then study the Primer before you begin to work.

YOUR SIMPLICITY PATTERN is prepared with the utmost accuracy and to be successful you must be accurate in using it. The perforations and notches on the pattern serve as a short-hand language to tell you exactly what to do.

LARGE OO PERFORATIONS are to help you keep the pattern piece on the thread or grain of the goods. Measure them accurately from the selvedge when placing the pattern on your material. If grain lines are not followed the garment will hang badly and twist to one side or the other.

LARGE OOO PERFORATIONS give a signal to place this edge on the fold of the material. Always fold the material for these pieces accurately on the grain or the thread of the goods.

When both sides of the garment are alike, one pattern piece is given and each side is cut by the same pattern piece. Your cutting diagram shows you how the pieces are placed on the material to cut both sides of the garment. The solid lines indicate the part represented by the pattern piece. The broken lines indicate the other half. Some pieces are cut double by folding the fabric. When duplicate pieces such as sleeves are cut of single fabric, one is cut first and the pattern piece turned over to cut the second, thus giving you one for the right and one for the left.

NOTCHES along the edges of pattern pieces are placed there to show you how and where to join them. One notch matches one notch. Two notches always match two notches, etc.

SMALL oo PERFORATIONS indicate the waistline.

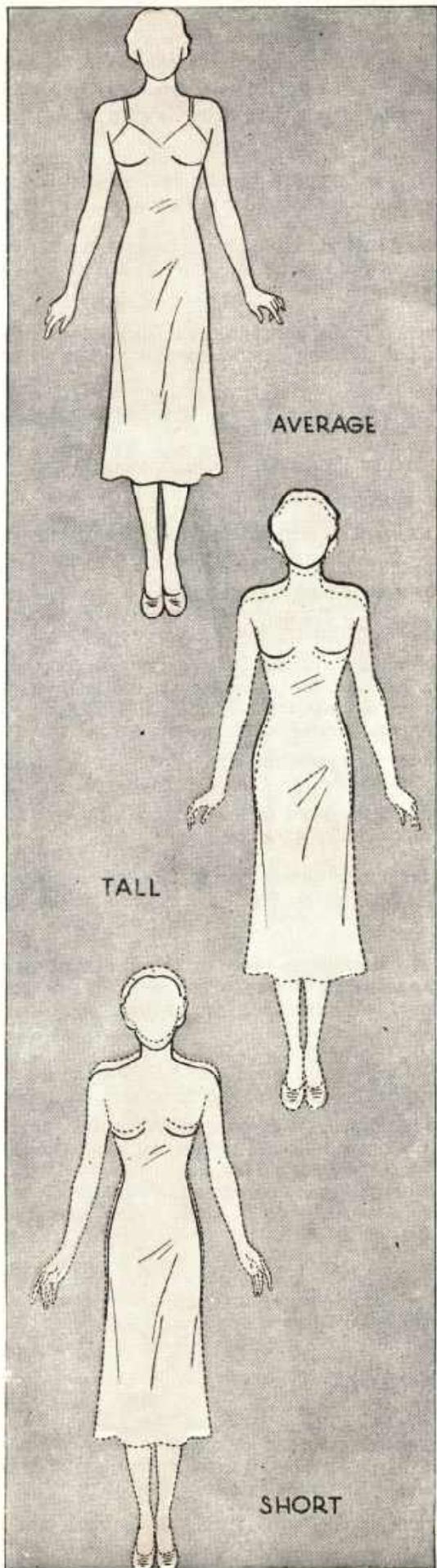
SMALL oo-oo PERFORATIONS mark the position of the elbow.

All other large **O** and small **o** Perforations have to do with the construction of the garment to tell you where and how to place pleats, tucks, darts, pockets and trimming details. Instructions for these are clearly explained and illustrated in the Primer.

Press the pattern pieces before laying the pattern on the material and use enough pins to hold the pattern to your material securely.



KNOW YOUR OWN FIGURE



It is always well to be frank with yourself. Once you admit the existence of any figure defect, you are halfway on the road to remedying it. Few figures are perfect, but in Simplicity Patterns you will find the right lines and the right details for every figure, so study yourself and be guided in choosing your patterns by what you find out.

THE AVERAGE FIGURE . . . has hips 3 in. larger than the bust and hips 9 in. larger than the waist when correctly proportioned. This figure can wear practically anything which is fashionable. If your figure differs from these proportions, play safe and follow the guide for your type. By giving just a little thought to the matter you will be able to make yourself look more slender or heavier than you really are.

THE TALL FIGURE . . . is the one which is over 5 ft. 6 in. in height and is shown at the left. It is an excellent figure for today's fashions. Capes, boleros, double-breasted effects, peplums, circular and flared skirts, contrasting color jackets and skirts, swagger coats and redingotes are all particularly becoming.

This figure generally should avoid extremely high-crowned hats and unbelted, very closely moulded princess lines and evening gowns cut clear to the waistline in back since they are too exaggerated for the tall figure.

THE SHORT FIGURE . . . is the one which is under 5 ft. 3 in., as shown at the left. This figure should be careful not to choose details which shorten it still more. Swagger coats, peplums, wide-brimmed hats, full circular skirts are all shortening fashions, and should generally be avoided.

Perpendicular detail from neck to hem such as a line of buttons or continuous seams give height. Other heightening details are puffed sleeves which stand up (not out), straight, close-fitting sleeves, standing collars, V-necklines, skirts with front panels and princess silhouettes.

AND THE BEST LINES FOR IT

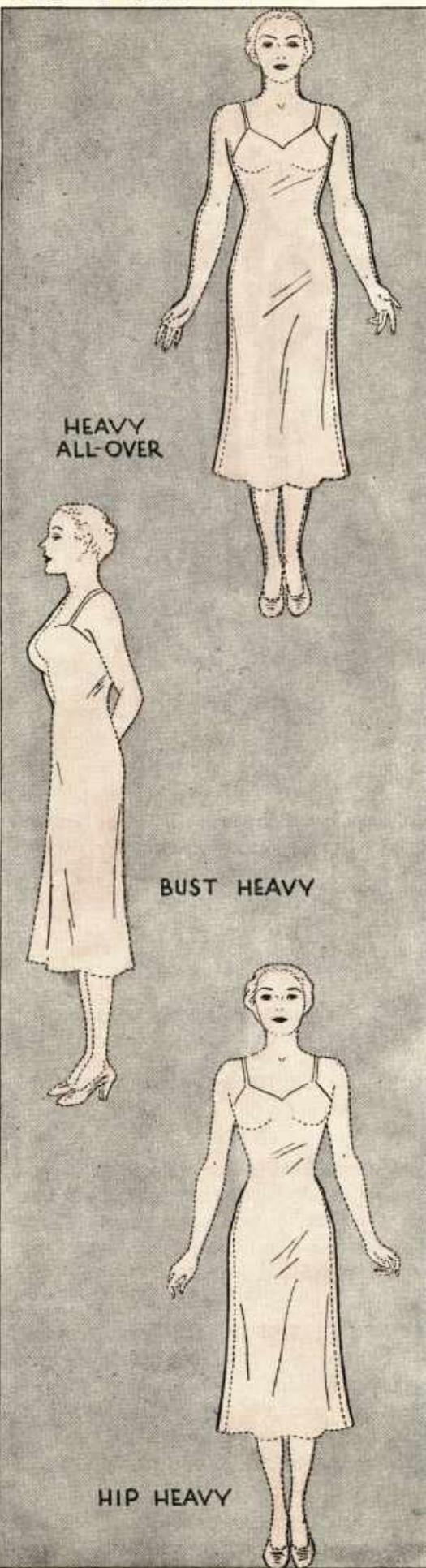
When the figure is heavy, it usually falls into one of four classifications, and may be any height . . . average, tall or short (see opposite page for heights.)

THE HEAVY ALL-OVER FIGURE . . . has bust, waist and hip measurements as shown at the right. The proportions may be similar to those of the average figure . . . that is, hips 3 in. larger than the bust. If the waist is large the figure becomes a **HEAVY SQUARE FIGURE.**

V-necklines, surplice closings and dropped waistlines are excellent aids to the heavy figure. So are up-and-down lines, sleeves which fit easily, snug wrists, skirts with inverted pleats, soft drapery through the bust. Simple lines are best and this figure must never wear tight fitting clothes and must rigidly avoid horizontal lines.

THE BUST-HEAVY FIGURE . . . shown at the right, has waistline and hips in about the correct proportion but the bust is larger than the average figure. This figure must avoid any fashions which emphasize the bust, such as shoulder capes, puffed top sleeves, wide revers, tight princess lines, tight armholes and tight plain lines in the blouse. Surplice closing lines, soft V-neck-lines, pointed collars and a waist which blouses slightly all help to disguise the heavy bust. By using details which make hips seem larger . . . such as flaring sleeves, tunics, and yoke-topped skirts . . . an illusion of smaller bust is created.

THE HIP-HEAVY FIGURE . . . has hips 5 in. (or more) larger than the bust, as shown at the right. This figure should use broadening devices through the shoulders. Softly bloused waists, capes, puffed sleeves, modified dolman sleeves which have wide armholes, wide revers, soft jabots, wide shoulder yoke and hats with an effect of width are good. The skirt can also be broken with up-and-down seaming lines and panels. Avoid flaring peplums and tunics, wide-wristed sleeves, yoke-topped skirts and fashions which direct attention to the hips.



★ KNOW YOUR FABRICS



Patterns and Fabrics go hand in hand to make your venture in dressmaking a success, and when you are choosing your fabric there are three important questions to ask yourself.

1. Is it right for my style?
2. Is it suitable for the occasion on which I wish to wear it?
3. Is it a becoming texture and color?

Now that fabrics are so diversified in type, you will find a wide range to choose from for every style, and your Simplicity Pattern envelope lists a number of them to aid you in making a selection.

CONSIDER THE COLOR before making your purchase. Hold the material up to your face to tell whether it is flattering to you and what effect it has on your complexion, eyes and hair. Be sure you test fabrics for general wear in daylight.

Black and dark colors will make you look smaller than very light shades. Dull fab-

rics, too, will make you look smaller, while hard shiny surfaces have just the opposite effect. Prints with medium size or small designs in a neat, clean-cut arrangement usually tend to lessen size. But large, evenly spaced prints make you look larger. Plaids or checks with decided lines running around the figure give the appearance of width.

When the fabric has a plaid or a figure that must be carefully matched at seam lines, slightly more goods is required and this will be noted on your Simplicity Pattern envelope, if the design is suitable.

There are eight general types of fabrics in which you will find a wide variety of textures and plain surface effects.

WOOLENS come today in weights so extensive that they may be used for both tailored and dressy frocks as well as coats and suits. Woolens should be sponged before they are used. This is a service many stores offer or which a tailor can do for you. If you wish, however, it can be done at home in the following manner.

Clip the selvedge edges and lay the fabric flat in single thickness on a large table. After wringing a sheet out of cold water, lay it on top of the wool material then roll them together and let them remain overnight.

As you unroll the fabric, press it gently with a moderately hot iron through a press cloth until it is dry. Do not begin to work on your wool fabric while there is any moisture in it.

KNITTED FABRICS are especially desirable for sportswear and are handled in the same manner as woven fabrics. If the knitted fabric you purchase is tubular as in the case of jersey, cut through one lengthwise fold and press out the other crease before laying out your pattern.

RAYONS, the man-made fabrics, have developed in the past few years to a sensational success. These fabrics can be handled as any fine fabric. Press them with a little less heat and little or no moisture.

SILKS are divided into two classes — pure dye and weighted. The pure dye silks give excellent service and are especially desirable for the sports dresses you like to tub and for underwear and coat linings.

Weighted silks feel heavier than pure dye silks and they, too, if not over-weighted and in a fine quality, will give good wear.

VELVET AND VELVETEEN are two very flattering types of fabric which should receive special care in handling and pressing because they are pile fabrics. They should be made with the nap running up and stitched from the hem up which is in the same direction as the nap runs.

METAL CLOTH is used extensively for formal wear, afternoon blouses and trimming. It should be pressed very little with a moderately warm iron and no moisture. Metallic fabrics should be wrapped in black paper or kept in a dark place, when not in use, to prevent tarnishing.

COTTONS grow more exciting each year. New weaves that suggest wool bring them into the Winter season for use during any time of day. Summer cottons are the accepted thing for sports and delightful evening frocks as well. Purchase cottons which are pre-shrunk if possible. Otherwise purchase a little extra material and shrink before cutting, allowing two or three inches a yard.

To shrink cottons and linens at home, if not printed, fold goods so it will not wrinkle and let stand in cold water for several hours until all thicknesses are thoroughly soaked. Squeeze water out of the material and roll in a turkish towel to absorb excess moisture. While still folded, hang over a clothes line until almost dry then press on wrong side.

LINENS in both light and heavy weights may be obtained in a non-crushable variety. If the linen you buy is not pre-shrunk, it is advisable to buy enough material to allow two to three inches a yard for shrinkage before cutting.

If material stretches or ravelles, considerably more care must be used in working with it than with firmly woven goods. Use more

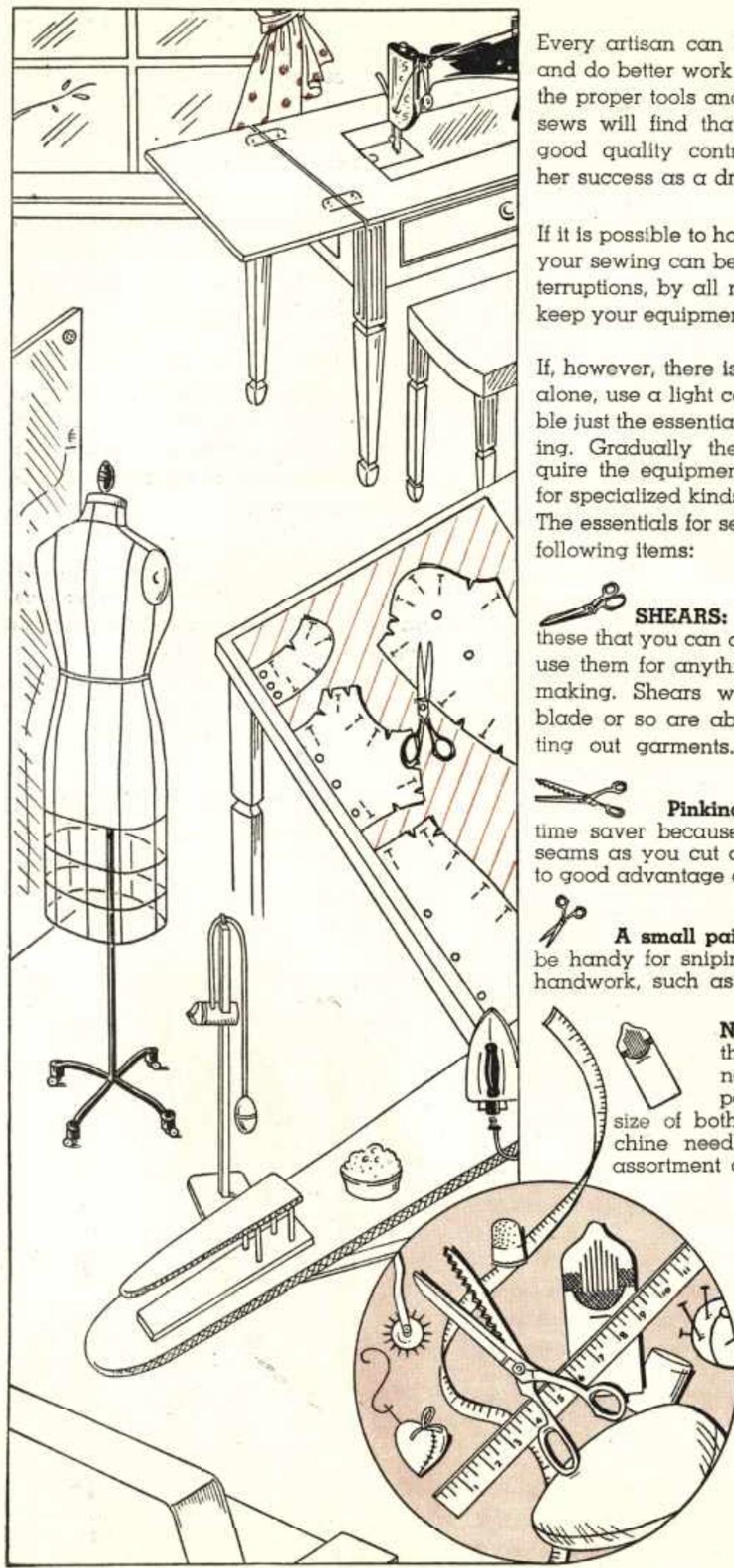
pins when placing pattern on material for cutting. Allow slightly wider seams. After cutting, stitch along edges of garment pieces to prevent stretching. Let skirts of materials that stretch hang over night after the long seams are basted. If the material stretches as it is being stitched, sew it through paper and then tear the tissue paper away.

NAP FABRICS AND FABRICS WITH DEFINITE UP-AND-DOWN must be cut so that the up-and-down of all pattern pieces run in one direction. (See page 15 for diagram). You need slightly more of materials of this type. To test a one-color fabric for nap or up-and-down weave, drape it over your arms with one part running up and the other down. If there is a difference in color effect be sure to cut all pieces running the same way.

Nap fabrics should be pressed on a velvet board or steamed from the wrong side. Handle velvets and light colored satins as little as possible. See page 35.



★ SEWING EQUIPMENT



Every artisan can accomplish more and do better work if he or she uses the proper tools and the person who sews will find that proper tools of good quality contribute greatly to her success as a dressmaker.

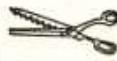
If it is possible to have a room where your sewing can be done without interruptions, by all means use it and keep your equipment well organized.

If, however, there is no room for this alone, use a light corner and assemble just the essentials for simple sewing. Gradually then, you can acquire the equipment that is needed for specialized kinds of work.

The essentials for sewing include the following items:



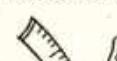
SHEARS: Buy the best of these that you can afford, and do not use them for anything except dressmaking. Shears with a nine inch blade or so are about right for cutting out garments.



PINKING SHEARS are a time saver because they finish the seams as you cut and can be used to good advantage on sturdy fabrics.



A small pair of scissors will be handy for sniping threads or for handwork, such as embroidering.



NEEDLES: Consult the thread and needle guide on page 10 for the size of both hand and machine needles and get an assortment of both.

THREAD: Sewing thread comes in three types; silk, cotton and mercerized. Consult the thread guide on page 10 for the kind best suited to your fabric. If you need colored thread, be sure to match it to your fabric, remembering, that it works up a little lighter than it appears on the spool. You will want a large spool of cotton basting thread and it is well to have a spool of silk thread for basting velvet or fabrics that mar easily. (Ill. 1)



1



2



3



4



5



6



A PIN CUSHION: So pins can be picked up readily while you are working. (Ill. 7)



7

TAILOR'S CHALK: This is used to mark new seam lines or adjustments that must be made in your garment after it is fitted. It is used very often instead of tailor's tacks to mark through pattern perforations. (Ill. 8)



8

A STILLETO: For punching eyelets. (Ill. 9)



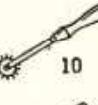
9

A TRACING WHEEL: This little implement is used to mark through several layers of fabric before your pattern is removed from the material. (Ill. 10)



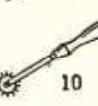
10

PRESSING EQUIPMENT: Your ironing board and iron are of first importance here but to make pressing easy, try to include the following items also:



11

A SLEEVE BOARD: For pressing sleeves and short seams. (Ill. 11)



12

A TAILOR'S CUSHION: Over which armhole and sleeve joinings may be pressed. (Ill. 12)



13

TWO PRESS CLOTHS: One of heavy weight and one of light weight cotton. Be sure to launder these before using so all starch will be removed. (Ill. 13)



14

A SPONGE: For dampening your press cloth. (Ill. 14)



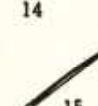
15

A SMALL CAMEL'S HAIR BRUSH: to moisten seams before pressing. (Ill. 15)



16

A VELVET BOARD: For pressing velvet and nap materials. (Ill. 16)



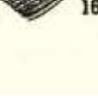
17

A LARGE TABLE: This should be one on which you can cut comfortably. If you have no large table, procure a piece of beaver board 54" by 54". This when placed over a small table, will give you a large cutting surface.



18

A LONG MIRROR: Preferably one in which you can see your full length so you can judge your garments in their entirety for proper proportions.



19

A DRESSMAKER'S FORM: Get the size nearest to your measurements and pad any places that need to be made larger to conform to your own figure.



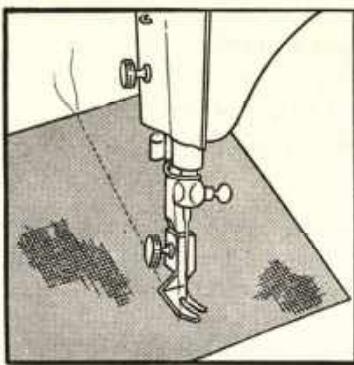
20

A SEWING MACHINE: Treat your machine with the utmost care. Cover it when not in use and keep it in good running condition. Place it in a good light when you are using it.



21

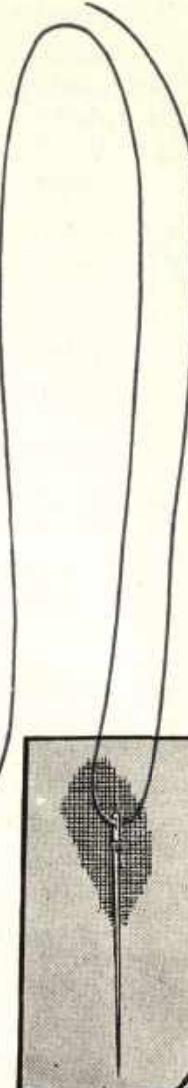
A CHEST OF DRAWERS: For keeping your patterns, fabric and equipment together. This will aid you in maintaining a neat corner or room and will contribute much to your efficiency as a seamstress.



★
**NEEDLE
AND
THREAD GUIDE**

FOR SILKS, RAYONS AND WOOLENS

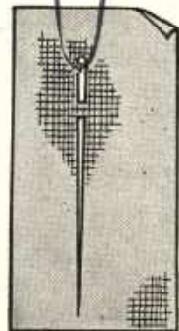
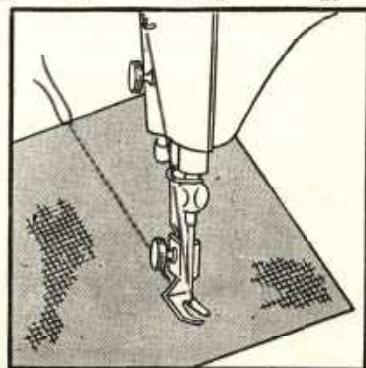
Type of Fabric	Silk Thread Sizes	Colored Mercerized sewing thread	Hand Needles	Machine Needles	Machine stitches per inch
Heavy Woolen Suitings and Coatings	D C		Medium Coarse	Medium Coarse	12
Medium heavy woolens	B A	Medium Weight	Medium	Medium	12 14
All general sewing on silks, rayons, heavy georgette, medium and light weight woolens	A	Medium Weight	Medium	Medium	14
Chiffon, fine silk net, light weight georgette and other very sheer silks.	O OO	For Sheer Fabrics	Fine	Fine	22



FOR COTTON FABRICS

Type of Fabrics	Black & White Thread sizes	Colored Mercerized sewing thread	Hand Needles	Machine Needles	Machine stitches per inch
Heavy weaves of suiting, heavy ticking, tarpaulin, duck, drilling, canvas,	8 10 12		Very Coarse	Coarsest	8
Ticking, denim, awning materials, Sewing on buttons and making buttonholes in heavy material.	4 5		Coarse	Coarse	10 or 12
Heavy cretonne, khaki, madras, muslin. Sewing on buttons and making buttonholes in garments of medium weight material.	30 36 40	Medium weight	Medium Coarse	Medium Coarse	12
Percale, cambric, gingham, cotton prints, general household sewing.	50 60 70	Medium weight	Medium	Medium	14
Voile, lawns, dimities and all light weight Summer fabrics.	80 90	For sheer fabrics	Medium Fine	Medium Fine	16 or 18
Organza, batiste and other sheer fabrics.	100 120	For sheer fabrics	Fine	Fine	20 or 22
Finest lace, net and other delicate fabrics.	150 200	For sheer fabrics	Very fine	Finest	25

FOR GENERAL BASTING use glazed basting thread and a long medium size needle, milliner's needle or an ordinary medium needle. For basting velvets and all materials that mar easily and for basting all portions of garments that are to be pressed before bastings are removed, use contrasting sewing silk, size A and a medium needle.



★ TAKING MEASUREMENTS

BUST—

Around fullest part of bust about 1-inch below armhole—straight across back.

WAIST—

Snug, around natural waistline.

HIP—

About 7 inches below natural waistline—not too snug.

ACROSS BACK—

Between armholes—5 inches below neck.

ARM—

One inch below armhole and largest muscle measurement between elbow and wrist.

ARM LENGTH—

From top of armhole at shoulder to elbow and wrist with arm bent.

FULL BACK LENGTH—

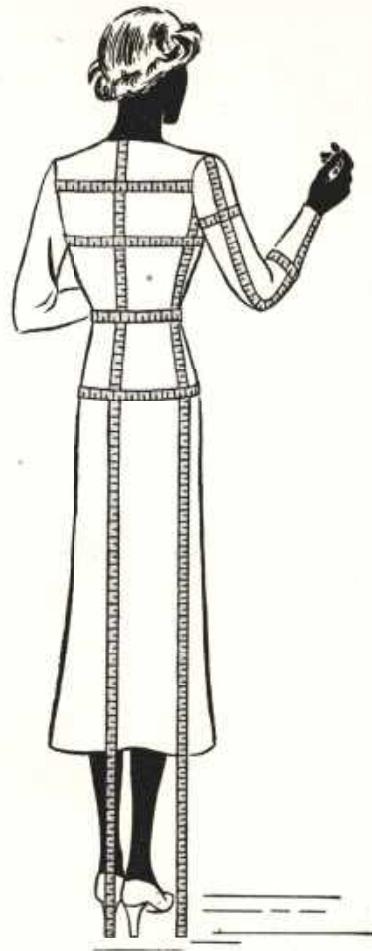
From base of neck to becoming skirt length.

SKIRT LENGTH—

From waistline at center front to becoming skirt length.

From waistline at side seam to becoming skirt length.

From waistline at center back to becoming skirt length.



Measurements
Alterations
Cutting
Fitting

SCALE OF MEASUREMENT

CHILDREN AND GIRLS

Year	½	1	2	3	4	6	8	10	12	14	16
Bust	19	20	21	22	23	24	26	28	30	32	34
Back Length	19½	17½	18½	20	22	25	29	33	37	41	45

GROWING GIRLS AND JUNIOR

Sizes	10	11	12	13	14	15	16	17	18	20
Bust	28	29	30	31	32	33	34	35	36	38
Back Length	39	40	41	42	43	44	45	46	47	48½

MISSES'

Sizes	12	14	16	18	20	20
Bust	30	32	34	36	38	40
Waist	26	27	28	30	32	34
Hip	33	35	37	39	41	43
Back Length	45½	46½	47	47½	48	48½

LADIES'

Bust	32	34	36	38	40	42	44	46	48	50	52
Waist	26	28	30	32	34	36	38	40	42	44	46
Hip	35	37	39	41	43	45	47½	50	53	56	59
Back Length	47	47½	48	49½	49	49½	50	50	50	50	50

JUNIOR MISS

Sizes	11	12	13	14	15	16	17	18	19	20
Bust	29	30	31	32	33	34	35	36	37	38
Waist	25½	26	26½	27	27½	28	29	30	31	32
Hip	32	33	34	35	36	37	38	39	40	41
Back Length	44	44½	45	45½	45½	46	46½	46½	47	47

LITTLE BOYS

Sizes	2	4	5	6	7	8
Chest	21	23	23½	24	25	26
Waist	21	23	23½	24	24½	25

BOYS

Sizes	6	7	8	9	10	11	12	13	14	15	16
Chest	24	25	26	27	28	29	30	31	32	33	34
Waist	24	24½	25	25½	26	26½	27	27½	28	28½	29

MENS

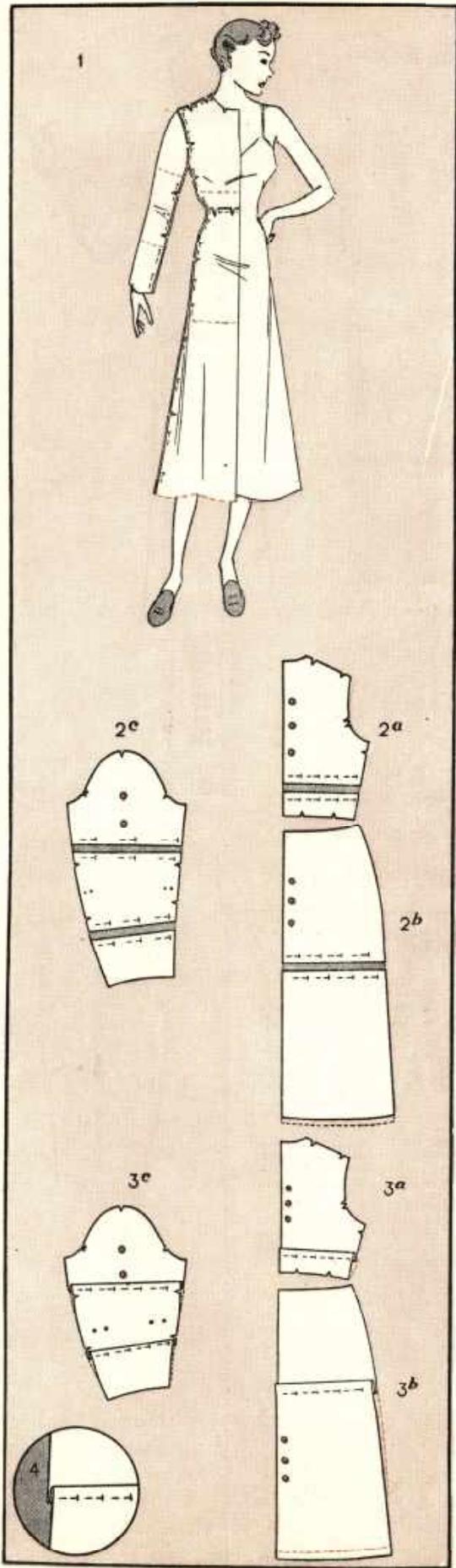
Chest	30	31	32	34	36	38	40	42	44	46	48	50
Neck	12½	13	13½	14	14½	15	15½	16	16½	17	17½	18



Compare all your measurements with the pattern.

Measure pattern exclusive of seam allowance.

★ ALTERATIONS



1. Patterns are cut to measurements approved by the Bureau of Standards of the United States Department of Commerce, and are based on the figures of perfect proportions. Few figures are perfect, however, so after checking, pin the pattern together and try it on, making any alterations necessary before cutting your material.

2a. TO LENGTHEN THE BLOUSE. slash across pattern a few inches above the waistline. Spread necessary amount and pin to paper to hold position.

2b. TO LENGTHEN THE SKIRT. slash across pattern about midway between waist and hem. Spread pattern one half the amount necessary and pin to paper to hold position. Add the other half of length needed at the hemline.

2c. TO LENGTHEN THE SLEEVE. slash pattern above and below the elbow which is marked with two small perforations oo. Spread necessary amount and pin to paper to hold position.

3a. TO SHORTEN THE BLOUSE. make a tuck in a straight line across the pattern a few inches above the waistline.

3b. TO SHORTEN THE SKIRT. make a tuck in a straight line across pattern about midway between the waist and hem. Take up half the necessary amount here and take off the rest at the hemline.

3c. TO SHORTEN SLEEVE. make a tuck across pattern above and below elbow.

4. IN SHORTENING, the depth of tuck should measure one-half the alteration.

ALTERATIONS

1. FOR LARGE WAISTLINE AND LARGE HIPS. Slash pattern from hemline almost to armhole. Spread necessary amount and pin to paper to hold position.

2a. FOR LARGE HIPS AND NORMAL WAISTLINE. Add needed amount at hipline, keeping that amount even to hem. Taper from hipline to nothing at waistline.

2b. ANOTHER WAY is to slash the pattern from hemline to waist. Spread necessary amount at hipline and taper to nothing at waistline. Pin to paper to hold position.

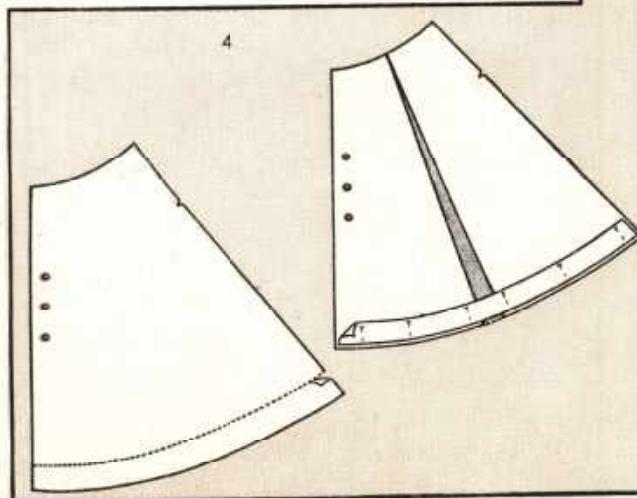
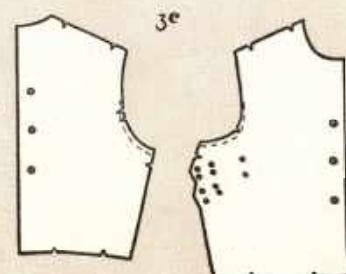
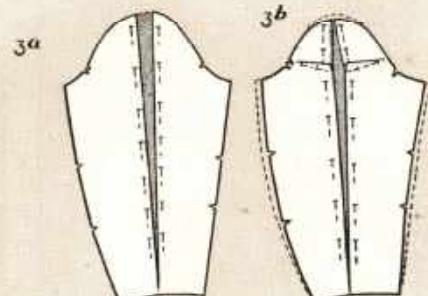
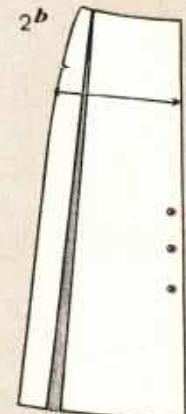
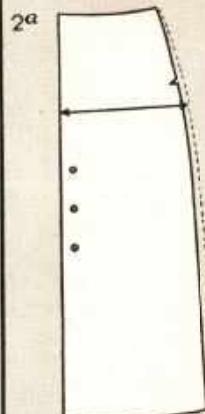
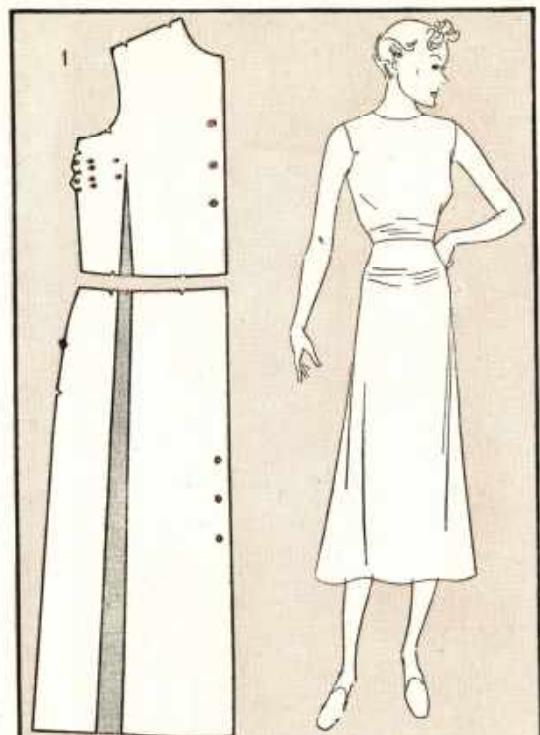
3a. FOR LARGE ARM. Pattern should measure $1\frac{1}{4}$ " more than arm—1" below armhole. Slash through center, the length of sleeve pattern. Spread needed amount at top and graduate to nothing at wrist. Pin to paper to hold position.

3b. ANOTHER WAY TO MAKE THIS ALTERATION. Slash through center, the length of sleeve pattern. Spread needed amount below arm hole and graduate to nothing at shoulder line and wrist. Form darts to flatten pattern. Restore curve at top of pattern by adding same amount as darts take up.

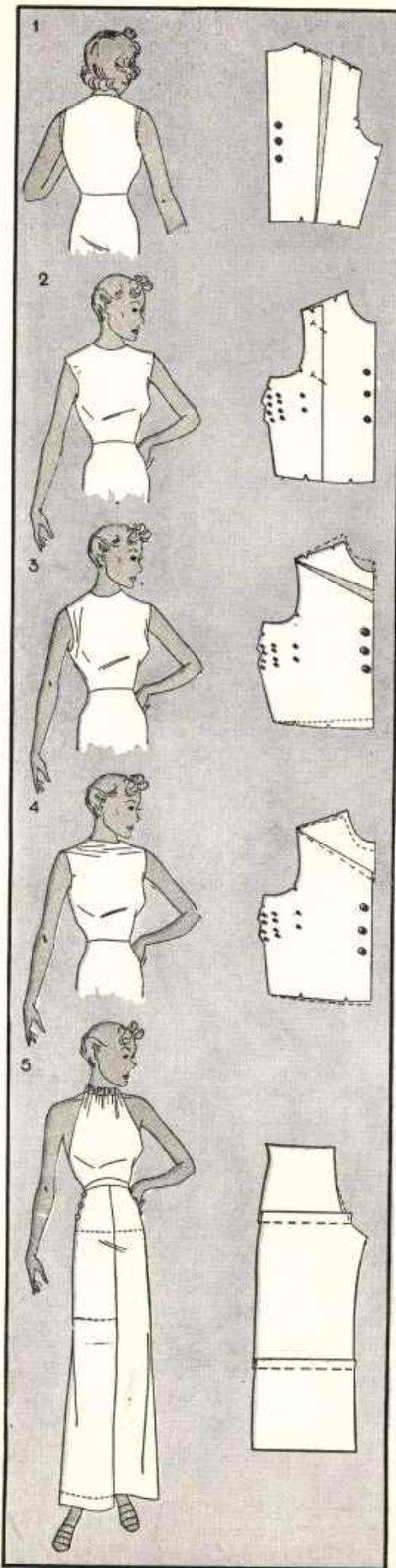
3c. Adjust armhole to fit altered sleeve pattern by cutting deeper the same amount as you add to sleeve. See page 60.

4. TO SHORTEN A FLARED SKIRT. Cut off desired amount at lower edge, slash skirt from hem to waist. Pin original hem over new edge, spreading slash to fit—retain original waistline measurements.

TO LENGTHEN A FLARED SKIRT. Add necessary amount at hem-line.



★ ALTERATIONS



1. FOR BROAD SHOULDERS. Slash pattern from shoulder to waistline. Spread needed amount at shoulder line—graduate to nothing at waistline. Pin to paper to hold position. Use same alteration in back and front of blouse.

2. FOR NARROW SHOULDERS. Make dart from shoulder to waistline, reducing needed amount at shoulder line—graduate to nothing at waistline. Use same alteration in back and front of blouse.

3. FOR SLOPING SHOULDERS. Slash across pattern below neck edge and spread needed amount, graduating to nothing at armhole. Pin to paper to hold position. Take off same amount at waistline as you add in slash.

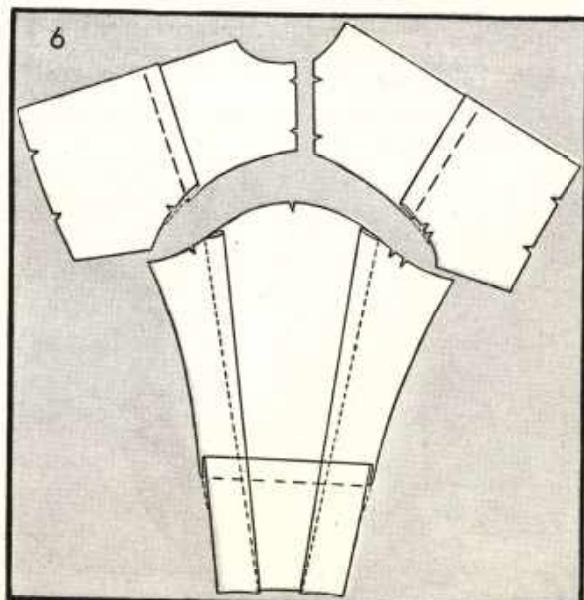
4. FOR SQUARE SHOULDERS. Make dart across pattern taking up needed amount at center below neck edge and graduate to nothing at armhole. Add same amount at bottom of blouse as dart takes up.

5. ALTERING TROUSERS LENGTH. To shorten, make tucks across pattern above the crotch and at the knee.

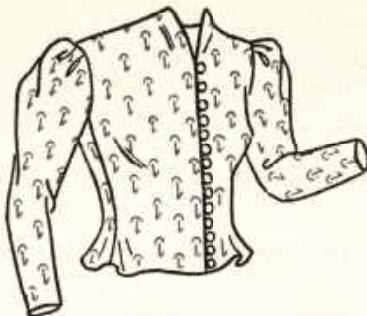
To lengthen, slash across pattern above crotch and at the knee. Spread necessary amount and pin to paper to hold position.

6. ALTERING A BLOUSE WITH DOLMAN SLEEVES. To shorten, make tucks across front and back pattern just above armhole notches. Make tucks of same depth in corresponding position on sleeve. Extend the tucks from shoulder line, graduating to nothing at waist.

To shorten sleeve, make tucks across pattern. To lengthen, slash in places explained above, spread necessary amount and pin to paper to hold position.

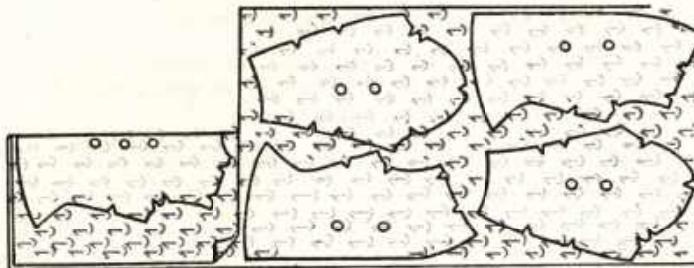


★ TIPS ON CUTTING



When you select your fabric, look at it with an eye to cutting.

Has it a nap, an up-and-down design, or a straight plaid? If it has, be sure you buy a pattern that suggests this type and purchase the amount given for it.

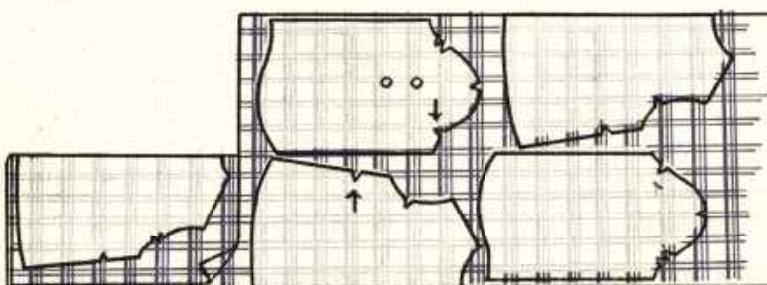


In laying out a nap fabric or one which is printed with an up-and-down design as pictured here, lay the pattern pieces so they all point the same way. Note that the tops of the sleeves, the tops of the front and back are layed correspondingly.



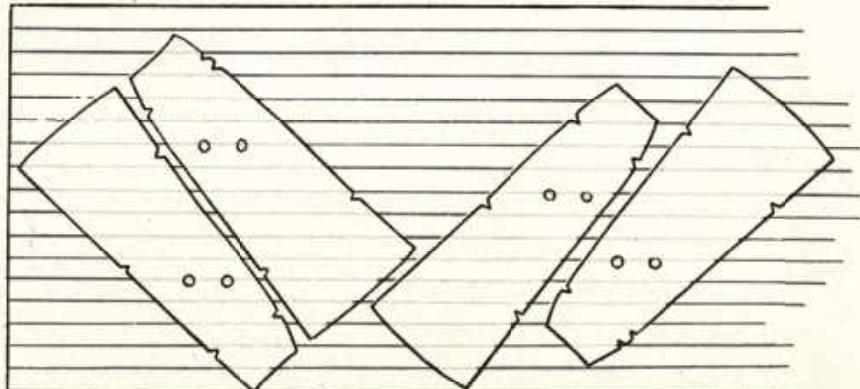
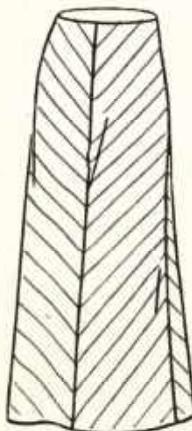
In laying out a straight plaid, mark notches that are to be matched in assembling the garment and lay them on the same or corresponding stripes. Note that the notch in the sleeve and corresponding notch in the blouse front are layed on the same crosswise stripe.

A little material is bound to be wasted in cutting plaids so be sure you have enough before you cut out any one piece. Diagonal plaids cut more economically and do not have to be matched.



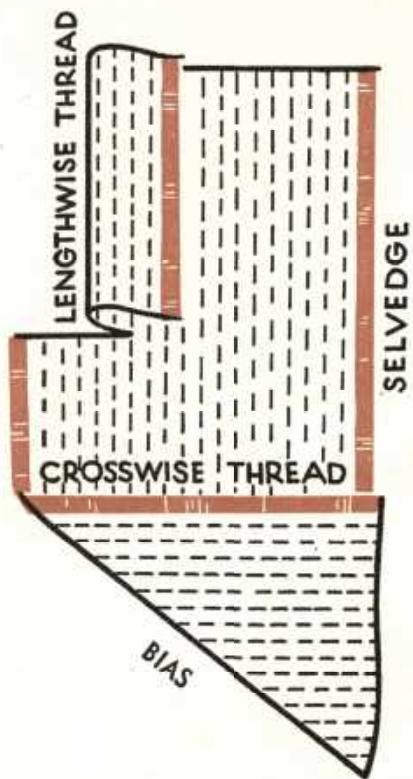
If you plan to cut a striped material on the bias so the stripes will form a herringbone effect in the center front, be sure to purchase a fabric that has a straight stripe (either crosswise or lengthwise will do).

A diagonal striped fabric cannot be cut in this manner.



TIPS ON

Cutting is an important sewing operation, so learn the rules and follow them carefully. Your pattern directions use several terms with which you should be familiar. Study this diagram so you will know exactly what is meant by the following:



SELVEDGE is the name given to the woven edge of material.

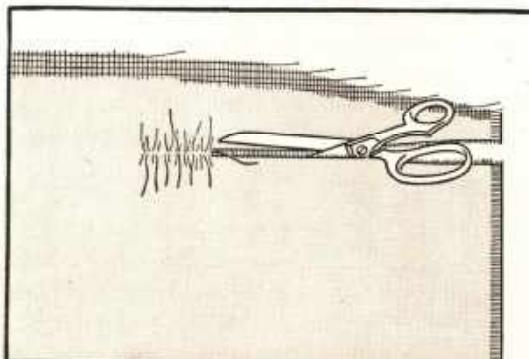
LENGTHWISE THREAD runs parallel to the selvedge.

GRAIN means the thread of the goods. Thus when we say "on the grain" we mean straight with a lengthwise or crosswise thread.

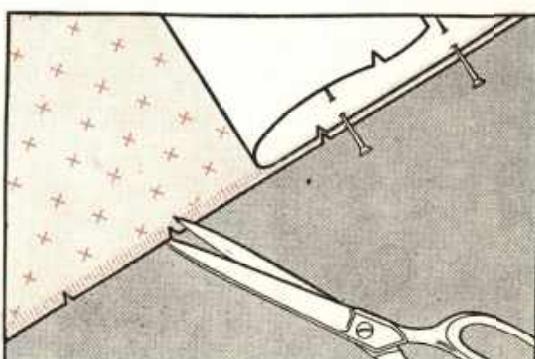
TRUE BIAS is the diagonal line gained when the crosswise thread is made to run parallel with the lengthwise thread.

CUTTING STEP-BY-STEP. Press creases and folds out of fabric and pattern.

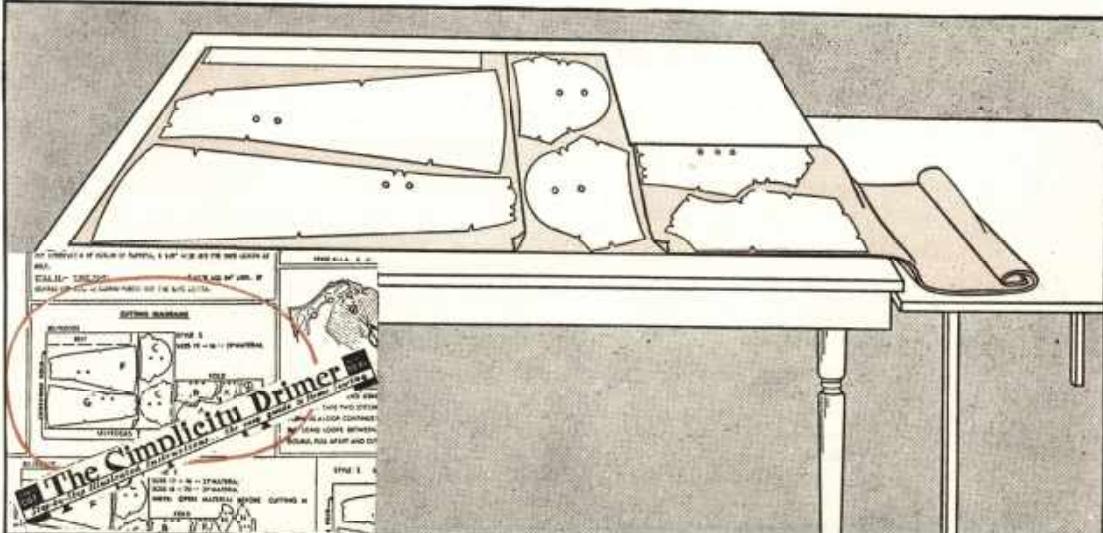
1. Straighten your fabric by pulling a thread and cutting.
2. Place pattern back from selvedge and clip selvedge at intervals.
3. Use a large table so most of your pattern can be placed on the fabric at one time. Use a chair or table to keep the rest of fabric from the floor. Circle the cutting lay-out in the Primer which is suggested for your size, width of material and style. **Lay out entire garment before you begin to cut.**



★ 1. STRAIGHTEN YOUR FABRIC



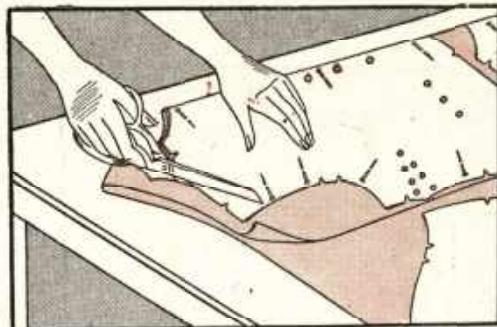
★ 2. SNIP SELVEDGE EDGES



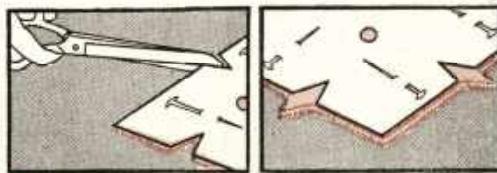
★ 3. LAY OUT ENTIRE GARMENT BEFORE YOU BEGIN TO CUT

CUTTING

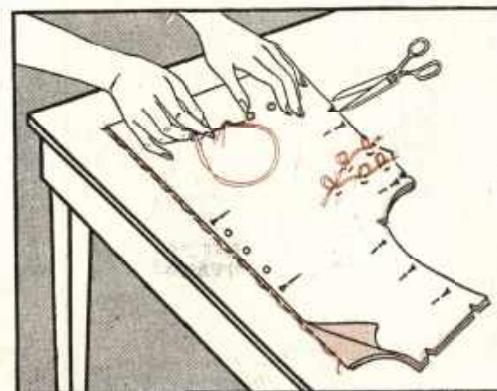
1. Use long firm slashes when you cut and follow the edge of the pattern carefully.
2. Cut notches in with points of scissors or if material ravel easily, cut notches out.
3. Mark perforations on your cloth before removing pattern.
To make tailors' tacks use long double thread; take small stitches through both layers of fabric, leaving a loop.
4. After tailors' tacks are made in all perforations, separate layers of fabric and clip thread. This leaves a bit on each layer.
5. A tracing wheel may be used for marking cottons. Another means to mark, is by passing thread over magnesia chalk and pulling it through the perforations. The magnesia chalk will leave a mark on your material.
6. Still another means to mark is to pin through perforations. Mark with chalk over pin and reverse fabric to mark underside over pins. Remove pins and pattern pieces.
7. Run a basting down the center front and back and along bias edges.



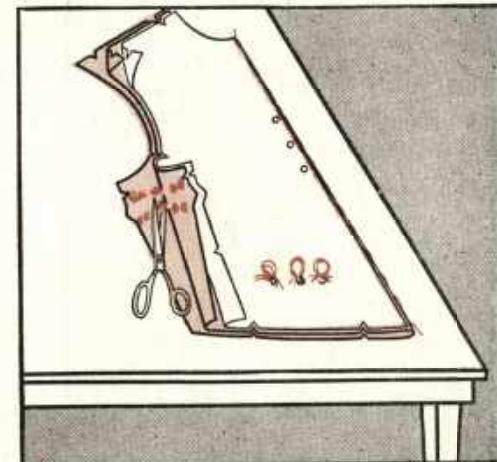
★ 1. USE LONG FIRM SLASHES



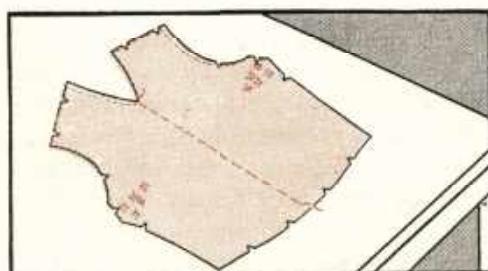
★ 2. CUT NOTCHES IN OR OUT



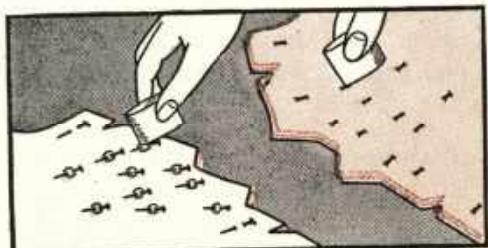
★ 3. MARK WITH TAILORS' TACKS



★ 4. CLIP TACKS BETWEEN LAYERS



★ 7. RUN BASTING DOWN CENTER



★ 6. MARK PERFORATIONS
OVER PINS

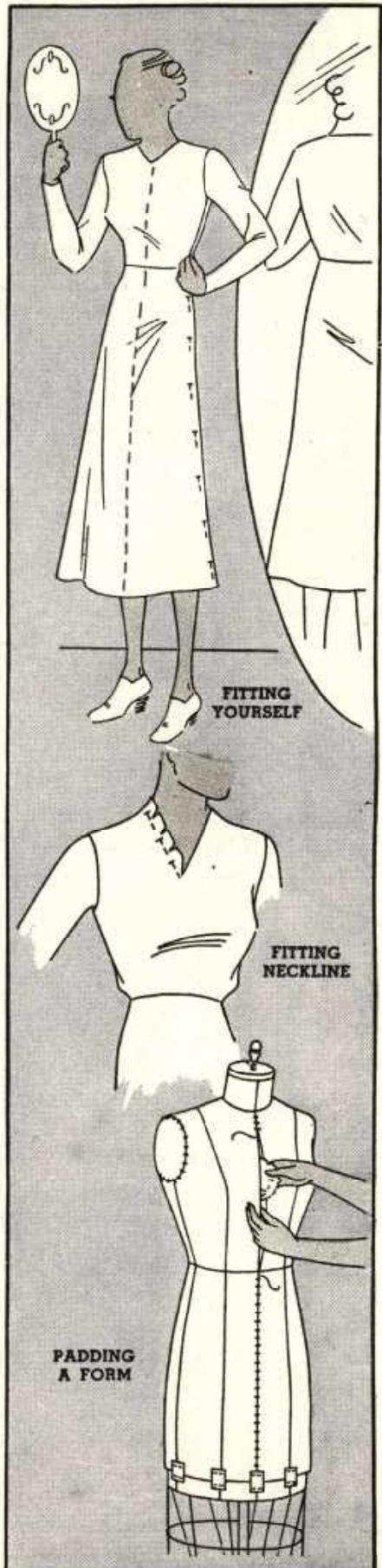


★ 5.. USE A
TRACING WHEEL



CHALK THREAD
FOR MARKING

★ FITTING



Fitting yourself is no problem if you have carefully checked your pattern with your measurements and altered it accordingly. Due to the fact that various fabrics re-act differently, (bias-cut pieces sag while wiry materials tend to stand out) you may find a few adjustments necessary. These should be made after your garment is basted together. Unless you are exactly the same on both sides, fit your dress **right side out**.

Be sure your center basting line is in before trying the dress on.

Do your fitting systematically, checking these points in the following sequence:

1. Shoulder seams
2. Neckline
3. Blouse
4. Armhole and sleeve
5. Waistline
6. Skirt.

How your dress should fit depends largely on the mode of the day, however, for comfort's sake, do not fit too snugly.

Put your dress on and stand before a long mirror. Judge it from all sides. Pin whatever adjustments you need.

Your first consideration is the shoulder-line and this should follow the slope of your own shoulders and be a straight line from the center of your neck to the top of your arm.

Your neckline may need a slight adjustment to bring it closer to the back of your neck. This can be done with several pin tucks at the center back. If it needs adjusting both in the front and back, take the shoulder seam up slightly at the neck edge. If the neckline must be made larger clip the edges as shown in sketch and pin to get the proper line.

Your blouse should have a certain amount of dress fulness unless it is a very fitted model. Check the center line of basting and see that it is straight, then check the underarm seams. Adjust blouse fulness to suit your style.

In fitting your sleeve there are several points to consider. First the armhole, if for a set-in sleeve, should be up on your shoulder and the cross-wise grain of the sleeve material in a horizontal line to the shoulder seam.

YOURSELF

A tailored sleeve may be fitted tightly from the elbow to the wrist but be careful to see that there is enough fulness at the elbow to bend your arm without straining the seams. (A too tight-fitting sleeve will often cause the blouse to pull across the back or at the armhole). Determine the proper length of a long sleeve with your elbow bent.

The waistline should be carefully checked next and the skirt attached to the blouse at the proper place before the skirt is fitted.

In fitting the skirt, follow the line of the pattern. Check the center front and back lines of basting also the side seams and see that they are perfectly straight. If one swings to the front or back, raise the skirt slightly until you get a straight line. See page 75-2.

In the skirt, also, you will need a bit of ease so the seams will not burst when you sit down. It is wise to make sure you have ample fulness for this before doing the final stitching.

Take your dress off carefully and, on the wrong side, mark the changes or new seam lines with chalk before removing the pins. Baste once more and try on.

SECOND FITTING. Check carefully all the points where you have made changes. If your dress fits satisfactorily you are now ready to stitch. Press as you go.

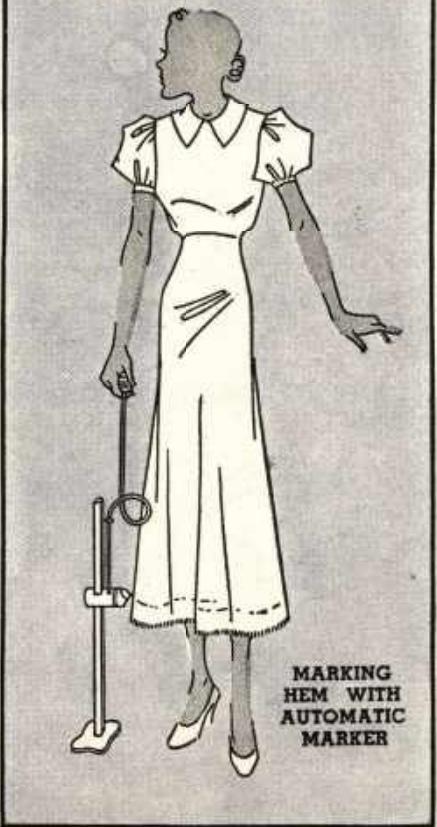
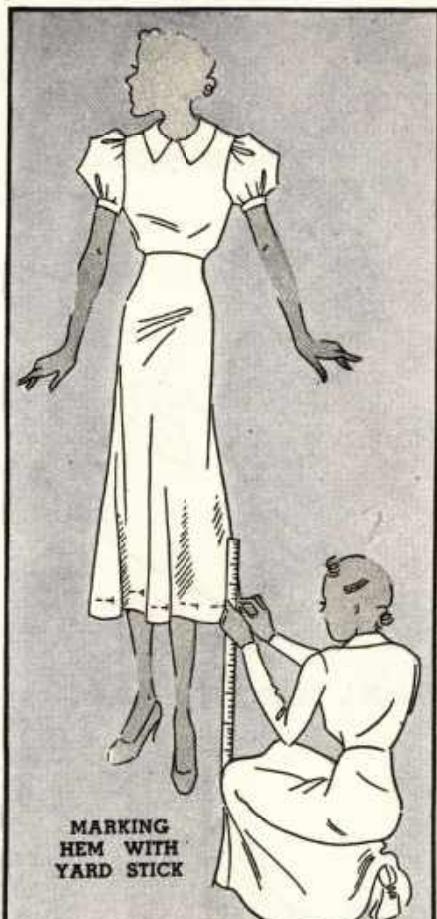
Now try on for final touches such as snaps, hooks and eyes, and to take the hemline. Again look at yourself in a long mirror and determine the most flattering length. (If you are very short a little added length will give you more height).

If someone can take the hem line for you have her measure the distance from the floor with a yard stick and place pins at close intervals all around the skirt. Turn the hem up and pin so you can check the length before removing your dress.

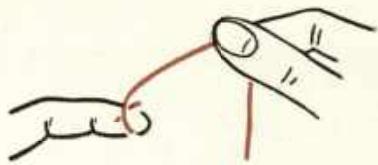
If you must hang your own dress you will find an automatic skirt marker an invaluable aid. Use it as shown in sketch.

If you are making a bias cut skirt, allow it to hang over night before you take the hemline.

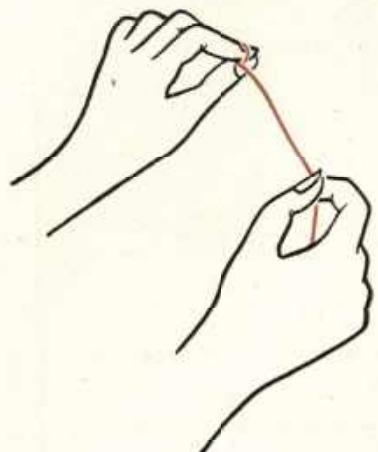
A DRESSMAKER'S FORM will prove a great help in fitting yourself and you will find it an inspiration to work on too. Buy the size nearest your own bust measurement and after making a tight fitting lining of unbleached muslin or cambric to your exact measurements, pad out the places where you find discrepancies between the form and your own figure.



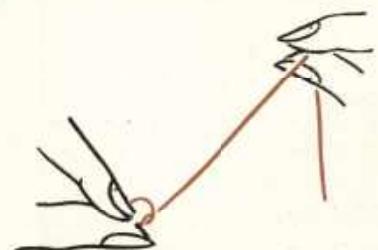
★KNOTS AND FASTENING STITCHES



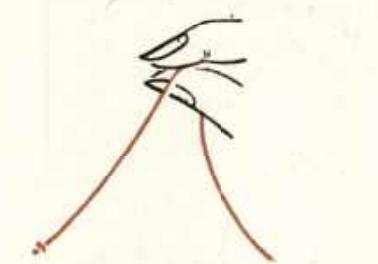
★ 1. WRAP THREAD AROUND FOREFINGER



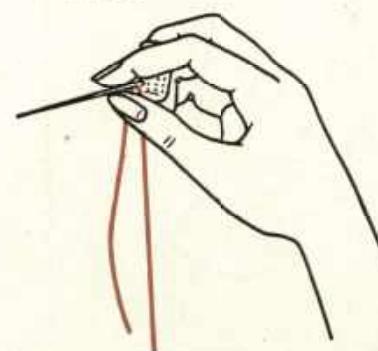
★ 2. ROLL THREAD FORWARD



★ 3. SLIP THREAD OFF TO FORM LOOP



★ 4. DRAW UP LOOP TO MAKE KNOT

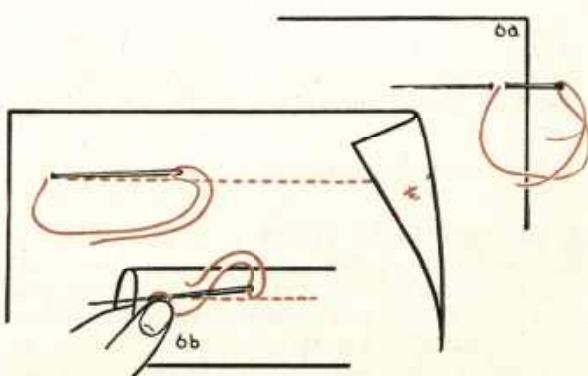


★ 5. SEW WITH A THIMBLE

One or more fastening stitches or just a small knot should be used at the beginning and end of hand sewing to keep the work from pulling out. The fastening stitches carry the strain that may be placed upon the sewing at the end of the work and the knot merely keeps the end of the thread from pulling through. This is why a big unsightly knot is never used. Even a tiny knot should be hidden on the wrong side. There is only one time that a big knot is necessary; that is in the end of a gathering thread for loosely woven fabric. Most dressmakers do not use a knot at all in the ends of basting threads, because in removing the bastings, the knot may catch in the threads of the fabric and pull them. Three or four fastening stitches are needed at the beginning and end of the basting to hold it securely.

HOW TO MAKE A KNOT. (1) Wrap the end of the thread around the forefinger of the left hand, placing the thread very near the tip of the finger. (2) Then roll it forward between the thumb and forefinger. (3) The thread will slip off the end of the finger forming a loop. (4) Hold the loop loosely between the thumb and forefinger and draw it up to make the knot. (5) Learn to sew with a thimble. It saves time and will prevent your finger from becoming sore. Wear your thimble on the third finger of your right hand and push the needle with the side of it.

FASTENING STITCHES. (6a) A fastening stitch at the beginning of the work is really just a half backstitch. Knot the end of the thread and then bring the needle through from the wrong side of the work, place the needle in the material again half the length of a stitch in back of where you brought it out and take a stitch as shown here. (6b) At the end of the work, take one or more backstitches, then bring the needle through to the wrong side. Make a knot by holding the thread down on the wrong side with the thumb and pass the needle under it.

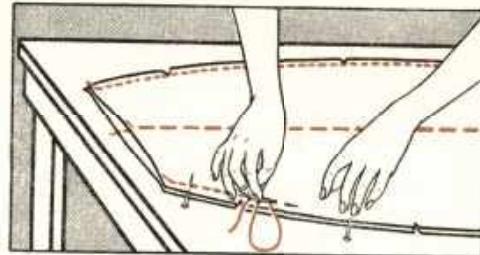


★ 6. (a) FASTENING STITCH AT BEGINNING

(b) FASTENING STITCH AT END

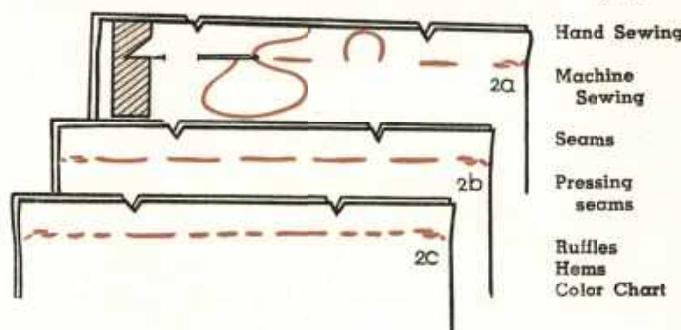
BASTING

Bastings are temporary stitches but your garment must be basted so that you may fit it and you will find that basting saves time in the end. An extra long needle of medium size or a milliner's needle is the best type to use. A longer thread is needed for basting than for other sewing and for this reason glazed basting thread is more satisfactory than ordinary sewing thread. Sewing silk of a contrasting color should be used for basting velvet and all other materials that mar easily.



* 1. BASTE ALL SEAMS

1. PIN BEFORE YOU BASTE. When joining two pieces, match notches and pin at right angles to the edge, keeping work on the table. Use special care not to pull or stretch the edges. The correct position of the hands, needle, thread and thimble for basting is shown here.



Basic
stitches

Hand Sewing

Machine
Sewing

Seams

Pressing
seams

Ruffles
Hems
Color Chart

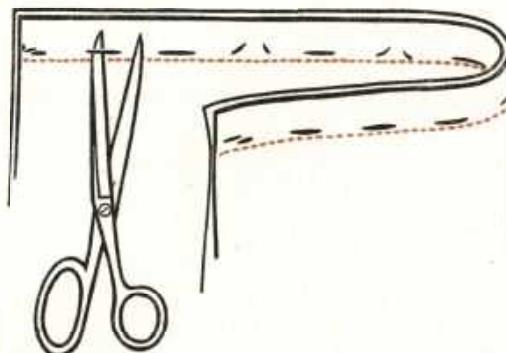
* 2. BASTING STITCHES

2. CHOOSE THE RIGHT TYPE OF BASTING STITCH. Use a gauge if necessary to keep the seam allowance an even width. (2a) One half inch seam is allowed in all Simplicity Patterns unless otherwise stated. Basting in an absolutely true line is the best possible guide for nice even machine stitching.

SHORT BASTING. (2a) Make the stitches about $\frac{1}{4}$ inch long and space them $\frac{1}{4}$ inch apart. This is also called even basting.

LONG BASTING. (2b), sometimes called uneven basting, is used for seams that do not receive much strain. The stitches should be from $\frac{1}{2}$ inch to $\frac{3}{4}$ inch long and should be spaced closer together than the stitch is long.

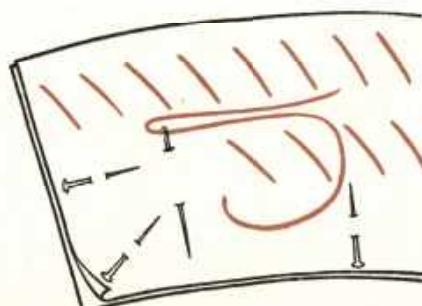
COMBINATION BASTING. (2c) This is done with a long stitch and several short stitches.



* 3. CLIP BASTING AT INTERVALS

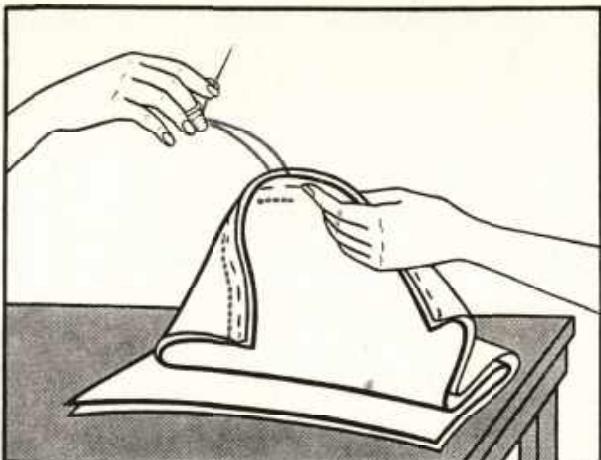
3. HOW TO REMOVE BASTINGS. When removing bastings, clip the thread every second or third stitch; then remove the short threads.

4. SLANTED BASTING. Most useful when basting small sections of material together, as a collar and its facing, or for slippery fabrics.

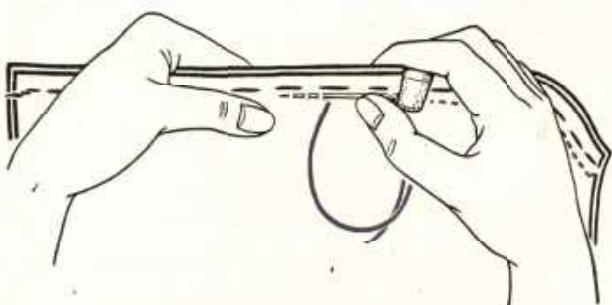


* 4. SLANTED BASTING

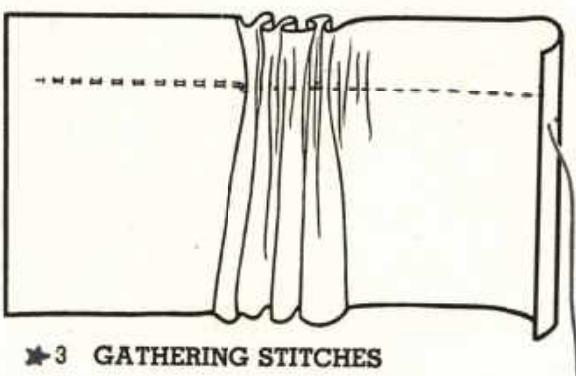
★ HAND SEWING AND ITS USES



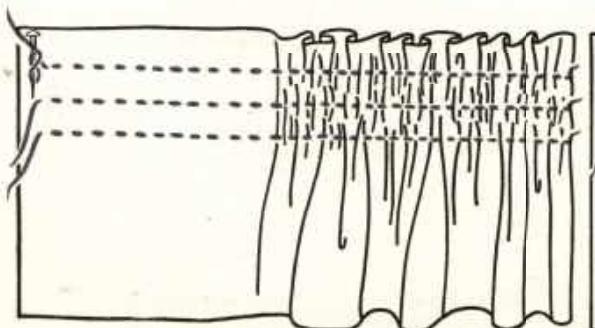
★ 1 KEEP THE WORK ON THE TABLE



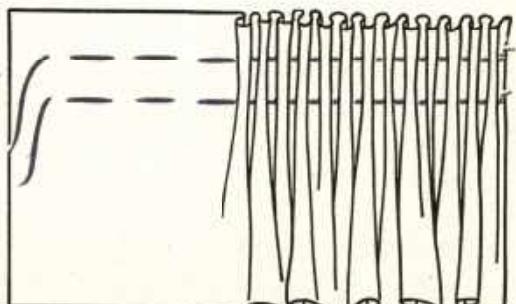
★ 2 HOW TO MAKE RUNNING STITCHES



★ 3 GATHERING STITCHES



★ 4 HAND SHIRRING



★ 5 GAUGING

Knowing how and when to use all hand stitches and their variations is important in lending style to the garments you make.

1. **KEEP THE WORK ON THE TABLE.** This keeps the material from being soiled and wrinkled and also prevents stretching the edges as you sew. The sewing may be done with greater speed and accuracy.

2. **HOW TO MAKE RUNNING STITCHES.** Running stitches are used for seams that do not receive much strain. The needle is passed through the fabric taking up the smallest possible amount for each stitch. Hold the fabric taut between the thumb and forefinger as you work.

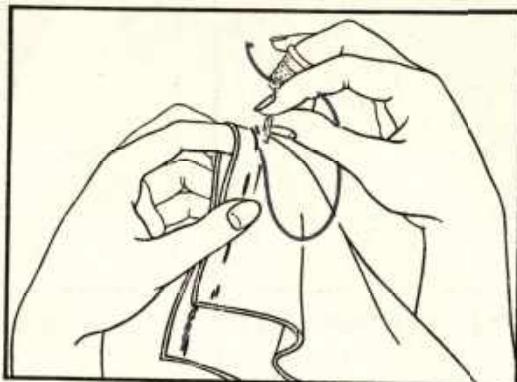
3. **GATHERING STITCHES.** These are made exactly like running stitches. Knot your thread then fill the needle with stitches and push them back on the thread.

4. **HAND SHIRRING.** Shirring is made by placing rows of gathers one under the other. Space the rows as desired.

5. **GAUGING.** Used for smocking and where a great deal of material is to be gathered into a small space. The stitches are long on the right side and shorter on the under side. They must be spaced evenly in the rows and the stitches of one row exactly below those of the row above it. Drawn up, the fullness will be in perfectly even folds.

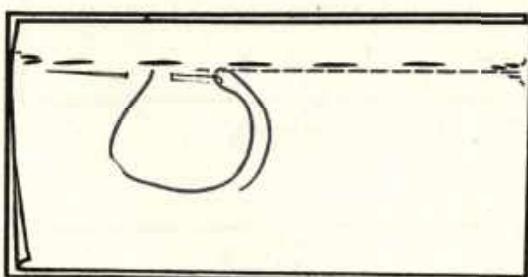
HAND SEWING

1. **HOLDING THE MATERIAL FOR BACK STITCHES.** Back stitches are used where strong sewing is needed. Place the fabric over the forefinger of the left hand. Now, grasp both edges firmly between the thumb and third finger.



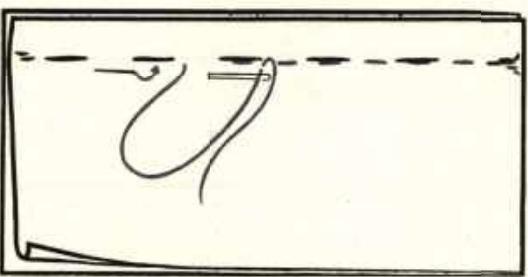
*1 HOLDING THE MATERIAL FOR BACK STITCHES

2. **MAKING A BACK STITCH.** Fasten the thread and take one running stitch. Now, take a stitch back, placing the needle in the work at the beginning of the first stitch and bring it out a stitch ahead as shown in sketches 1 and 2. Continue in this way.



*2 MAKING A BACKSTITCH

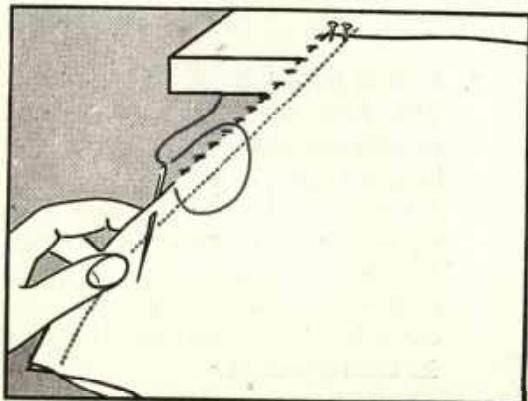
3. **HALF BACK STITCHING.** Hold the material as for back stitching. Fasten the thread and take one rather long running stitch. Now, take a stitch back placing the needle in the material half way between the beginning and the end of the first stitch and bringing it out two stitches ahead as shown. Continue in this way.



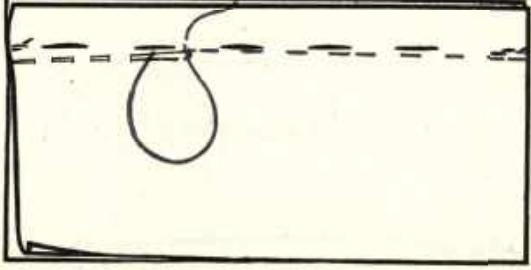
*3 HALF BACK STITCHING

4. **COMBINATION RUNNING AND BACK STITCH.** Make running stitches as shown, then take a back stitch and continue again with running stitches.

5. **OVERCASTING.** Overcasting is used to keep raw edges from raveling. Most dressmakers pin the material of a long, straight edge to a table cover, while making the stitches. This should never be done if the edge is on the bias or curved as it will stretch. In this case, hold the edge over the forefinger of the left hand while making the stitches.

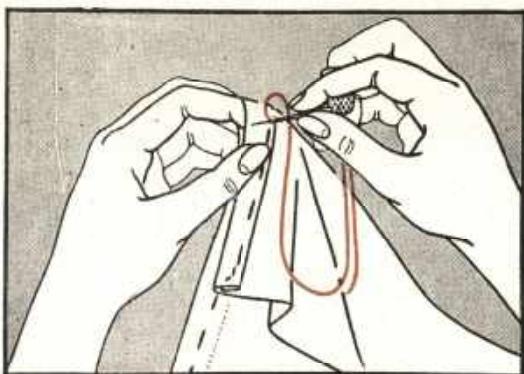


*5 OVERCASTING

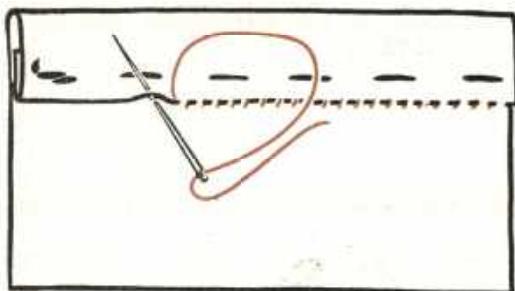


*4 COMBINATION RUNNING AND BACK STITCH

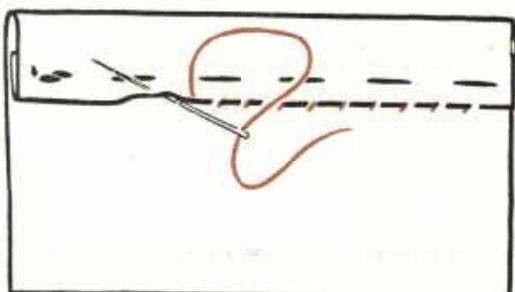
★ HAND



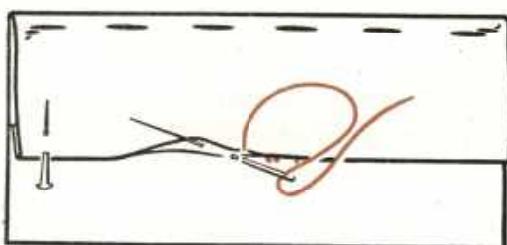
***1. HEMMING OR FELLING STITCHES**



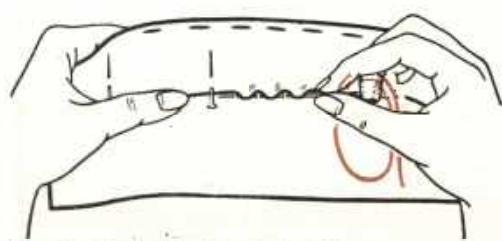
***2. PLAIN HEMMING**



***3. BLIND-HEMMING**



***4. SLIP-STITCHING A HEM**



***5. QUICK METHOD OF SLIP-STITCHING**

1. HEMMING OR FELLING STITCHES.

Methods of preparing hems are shown on page 37. Place the material over the forefinger of the left hand and hold it firmly in this position with the thumb and second finger as shown.

2. TO HEM. Fasten the thread under the fold of the hem; take a tiny stitch, catching a thread or two of the fabric under the fold and bring the needle through the edge of the fold as shown. The stitches should be small and even and slightly slanted. Used for narrow hems but not for the hems of dresses.

3. BLIND-HEMMING. Often used to sew the hems of dresses. The stitches are made the same as hemming stitches except that they are spaced farther apart and take up not more than one thread of the under layer of goods. The stitches should not show on the right side of the work—hence the name **blind-hemming**.

4. SLIP-STITCHING FOR SEWING HEMS.

Slip-stitching is invisible on both sides of the work. It is generally used for sewing hems in dresses. The thread should exactly match the fabric. The under part of the slip-stitch barely catches through the back of heavy fabric or takes up not more than one thread of light weight goods. The upper part of the stitch is slipped along in the fold of the hem and should be about $\frac{1}{4}$ " long. Do not draw stitches up tightly.

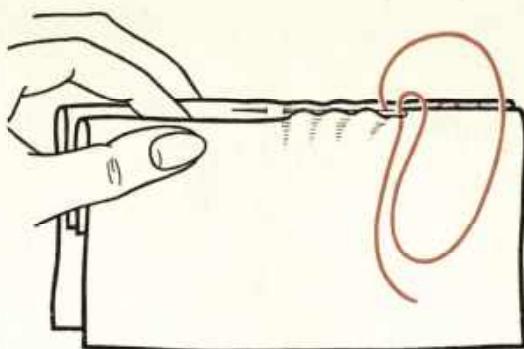
5. QUICK METHOD OF SLIP-STITCHING.

After one becomes skillful in making slip-stitching, it is possible to hold the material taut as shown in this sketch and take three or four stitches on the needle before drawing the thread through. This is much quicker, though slightly more difficult than drawing the thread through for each slip-stitch.

SEWING

1. SLIP-STITCH EDGES TOGETHER.

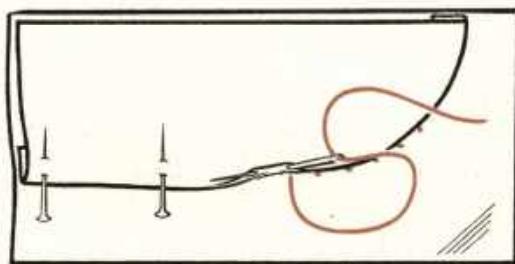
Use the slip-stitch to make a joining invisible from the right side of a garment. Hold the two edges to be joined with the forefinger of the left hand between them and then slip the needle along, first in the fold of one edge and then the other as shown.



★ 1. SLIP-STITCHING EDGES TOGETHER

2. SLIP-STITCHING FOR LININGS AND LAPPED EDGES.

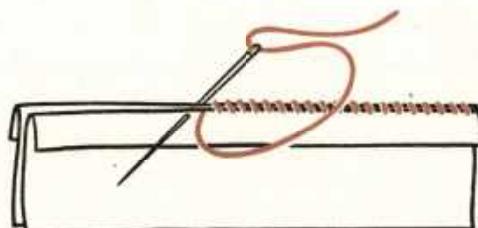
Slip the needle along first in the upper and then the lower layer of material as shown. Slip-stitching done in this way may also be used for basting when an alteration has been pinned from the right side of the garment but is to be stitched from the wrong side.



★ 2. SLIP-STITCHING FOR LINING AND LAPPED EDGES

3. WHIPPING STITCHES FOR JOINING EDGES.

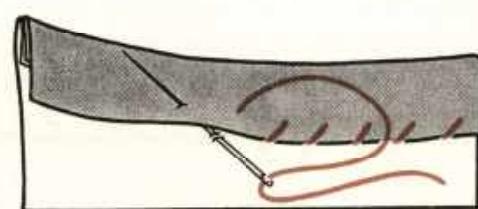
Whipping is done with slanted stitches. Hold edges together and take stitches over the edge with the needle in slanted position.



★ 3. WHIPPING STITCHES FOR JOINING EDGES

4. WHIPPING DOWN A RAW EDGE.

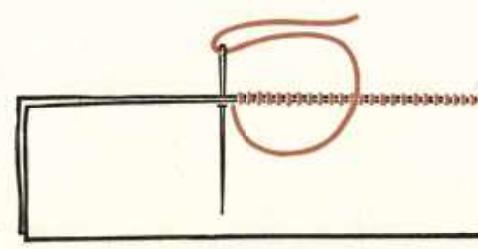
A facing or other inside finish of a garment may be kept from raveling and may be sewed down at the same time by finishing it with whipping stitches that catch through one or two threads of the under layer of material as shown in this sketch.



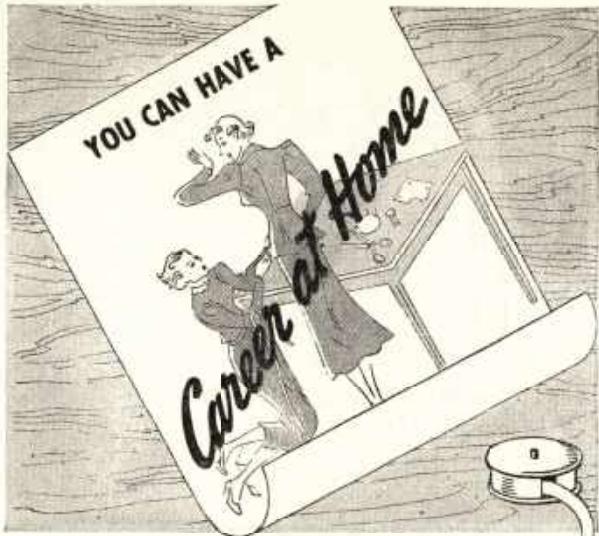
★ 4. WHIPPING DOWN A RAW EDGE

5. OVERHANDING.

Overhand stitches take up not more than one or two threads and are spaced very close together. The stitch is made with the needle at right angles to the fabric edge as shown instead of slanted as for whipping. Generally used to join the selvedge edges of linens.



★ 5. OVERHANDING



You don't have to be an office-slave from 9 to 5, to earn from \$25 to \$35 a week! You can earn it right at home in your spare time . . . OR . . . if you want an outside career you can have a smart shop of your own!

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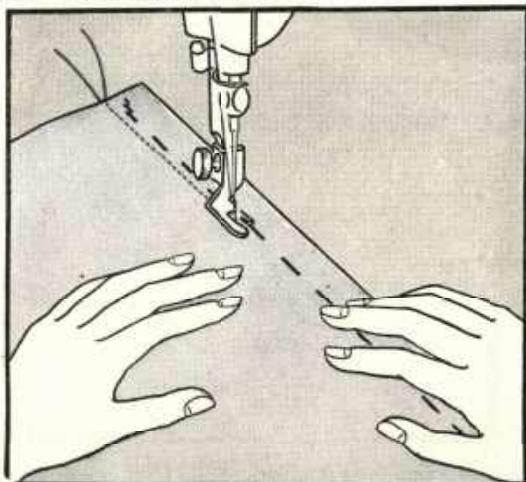
WOMAN'S INSTITUTE, Dept. 68-Y, Scranton, Pa.	
Send information about course checked below and Sample Lesson.	
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<input type="checkbox"/> Professional Dressmaking	<input type="checkbox"/> Millinery
<input type="checkbox"/> Advanced Dressmaking	<input type="checkbox"/> Tea Room Management
Miss or Mrs.	Age
Address.....	
Associated with International Correspondence Schools	

inside the line of basting as shown. Notice the position of the hands in guiding the work. Never push or pull it under the pressure foot.

THE USE OF MACHINE ATTACHMENTS. Many professional finishes can be done with the aid of a special attachment. It is worth-while to practice a little with these on scraps of material so you will know how to use them when the need arises. The gathering foot which is shown here may be used on dresses and is also especially good for household accessories, such as draperies and pillows.

This attachment is also used for making narrow ruffling which makes an attractive edge finish for collars and cuffs and numerous articles used in the home.

There are many other attachments for your machine which are worth investigating. Each one is a means to some attractive decoration and professional finish.



THINGS TO KNOW ABOUT MACHINE SEWING



KNOW YOUR MACHINE and how to care for it. The use of the sewing machine is a mechanical skill that may be developed into a fine art.

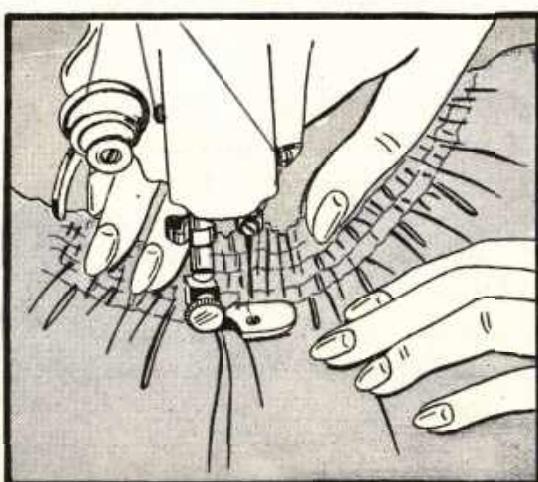
Study the guide book that comes with your machine so that you will know how and when to oil it, how to regulate the tension and the length of the stitch.

Have an assortment of sizes of machine needles for the kinds of work you wish to do, and several bobbins for different colored threads.

HOW TO STITCH A STRAIGHT SEAM.

The basting of a seam serves as a guide for stitching. The stitching should be just

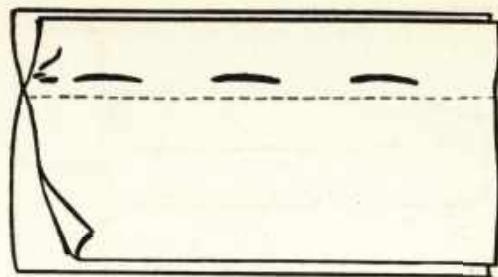
inside the line of basting as shown. Notice the position of the hands in guiding the work. Never push or pull it under the pressure foot.



★ SEAMS

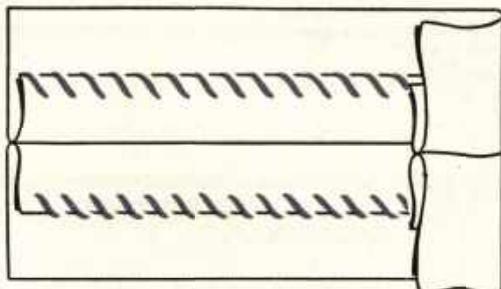
A seam is the joining of two edges, the finish of which largely depends on the type of fabric you use and type of garment which you are making. Baste seams before you stitch.

1. PLAIN SEAM. Used for sturdy fabrics which do not ravel or in garments where the inside is covered, such as lined coats. After stitching and removing the basting, press the seam open, perfectly flat.



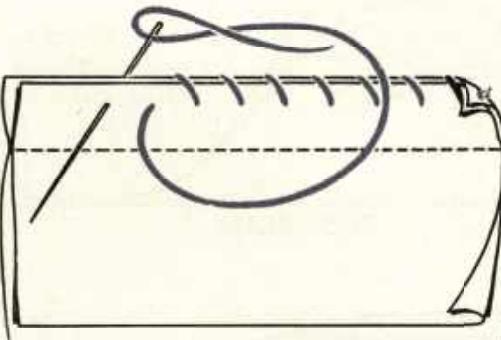
★ 1 PLAIN SEAMS

2. OVERCAST SEAM—SINGLE. This is good for silks and woolens and it prevents ravelling. Stitch and press the seam open, then overcast each side, working from right to left. Take up about $\frac{1}{8}$ " of the fabric and do not draw the stitches too tight.



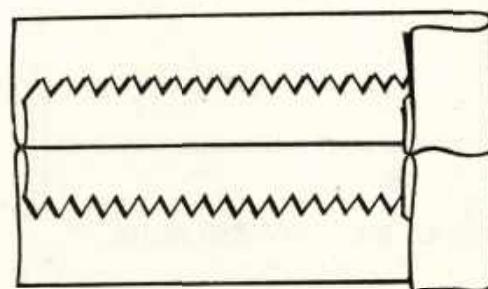
★ 2 OVERCAST SEAMS—SINGLE

3. OVERCAST SEAM—DOUBLE. Without pressing the seam open, overcast the seam edges together and then press to one side. Good for armholes, yokes and waistlines. Also good for lapped seams and set-in pleats or godets.



★ 3 OVERCAST SEAMS—DOUBLE

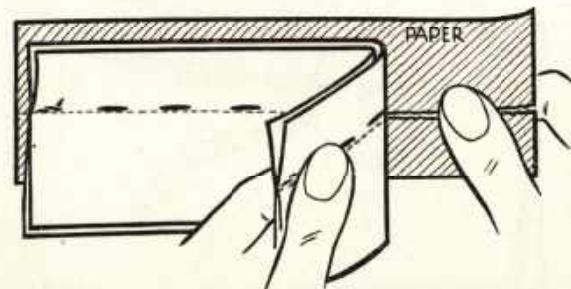
4. PINKED SEAM. This finish can be done with a pinking machine or pinking shears. It may be used on woolens, silks, rayons or velvet if the fabric is firmly woven. After pinking the edges together press the seam open, flat.



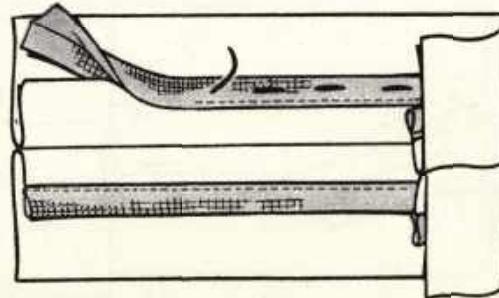
★ 4 PINKED SEAMS

5. BIAS-BOUND SEAM. Recommended for materials that ravel easily and also for unlined jackets or coats. Stitch and press open your seam. Encase each edge with bias binding and baste. Then stitch on the inside of your basting.

6. BIAS SEAMS. To keep bias seams from stretching, baste first to paper, then stitch. Tear the paper away and overcast or pink the edges. Recommended for very sheer fabrics which are likely to draw together while stitching.

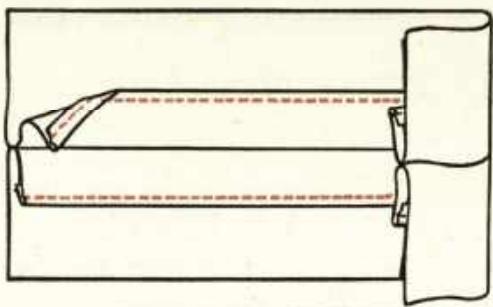


★ 6 BIAS SEAMS BASTED TO PAPER

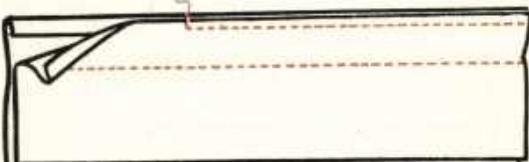


★ 5 BIAS-BOUND SEAMS

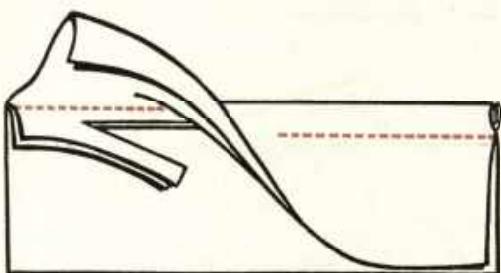
★ SEAMS



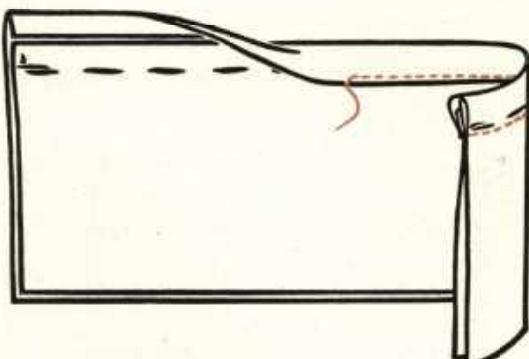
1. TURNED AND STITCHED EDGES



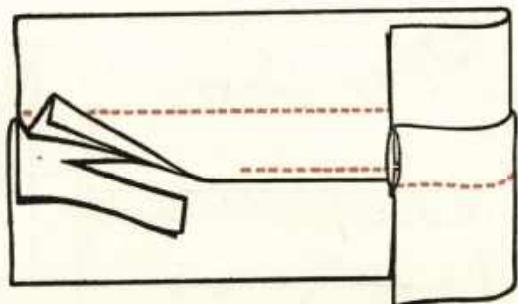
2. TURNED EDGES STITCHED TOGETHER



3. FRENCH SEAM



4. SELF COVERED SEAM



5. FLAT FELLED SEAM

1. TURNED AND STITCHED EDGES. A popular finish for silks, rayons or light weight woolens. Make a plain seam, then turn raw edges in and stitch close to turning. Press seam open.

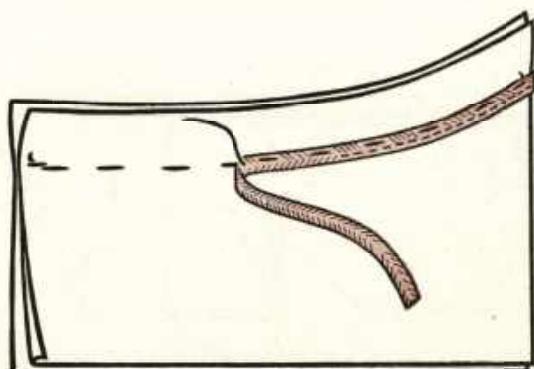
2. TURNED EDGES STITCHED TOGETHER. Used on underwear or outer garments of light weight fabrics. Stitch plain seam, turn raw edges toward seam line and stitch together. Press to one side.

3. FRENCH SEAM. Used for underwear, children's clothes and garments which will be tubbed frequently. Make plain seam half the depth of seam allowance on outside of garment. Trim close to stitching. Turn and make second seam deep enough to take up remainder of seam allowance and to cover raw edges on inside. Press on inside.

4. SELF COVERED SEAM. A sturdy way to finish seams in housedresses, aprons, children's clothes. Baste regular seam. Trim one side to within $\frac{1}{8}$ inch from basting. Turn other side over this raw edge and stitch.

5. FLAT FELLED SEAM. Used for men's shirts, aprons, uniforms and pajamas. Stitch regular seam on outside of garment. Trim one side to within $\frac{1}{8}$ inch from stitching. Turn raw edge of other side under and lap over trimmed side. Top stitch close to turned edge.

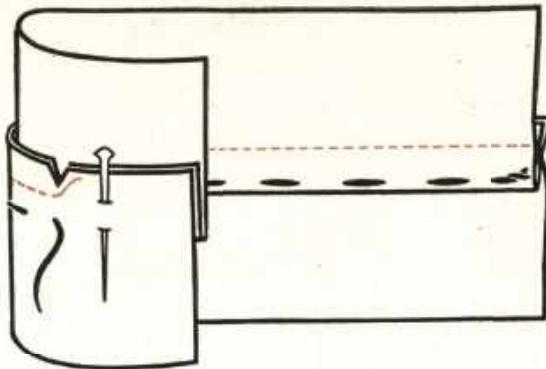
6. TAPED SEAM. Used where bias edges are likely to stretch or sag. Shrink the tape and baste along seam line. Then stitch close to basting.



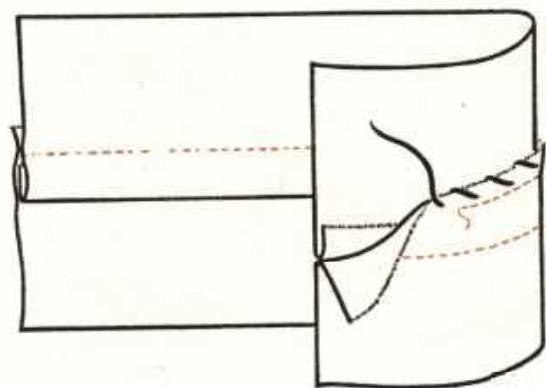
6. TAPED SEAM

SEAMS

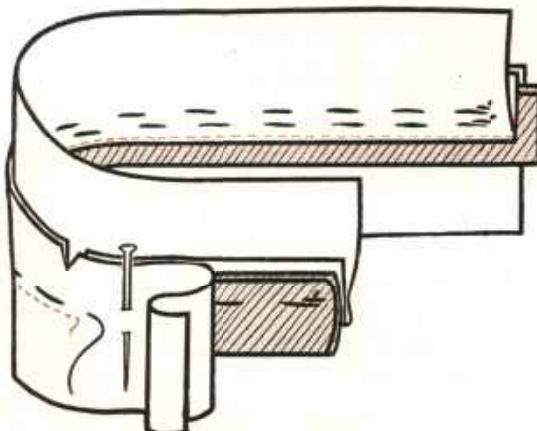
1. **TUCKED SEAM.** Baste regular seam and press with edges together. Top-stitch about $\frac{1}{8}$ inch from seam line forming tuck.
2. **WELT SEAM.** Stitch regular seam. Trim one edge and baste wider edge over it. Stitch on outside about $\frac{1}{4}$ inch from seam line.
3. **DOUBLE STITCHED WELT SEAM.** Make a welt seam and top-stitch close to the seam line after your first top-stitching is made.
4. **PIPED SEAM.** Use prepared bias fold or cut strip of bias and fold through center. Place piping between seam edges and baste. Stitch on inside.
5. **TOP-STITCHED PIPING.** Insert piping as explained above. Turn to outside and baste flat. Top-stitch near seam line.
6. **CORDED SEAM.** Cover cable cord with bias strip and stitch close to cord using machine cording foot. Insert between seam edges as explained above. Use cording foot again for stitching cord in seams.



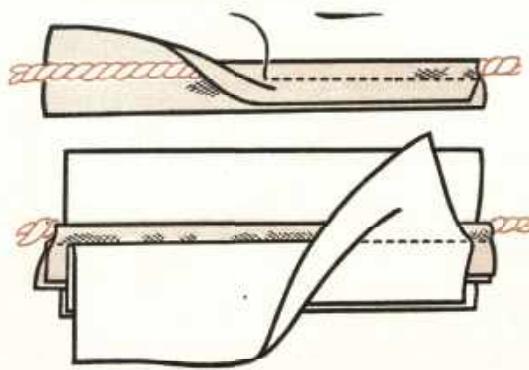
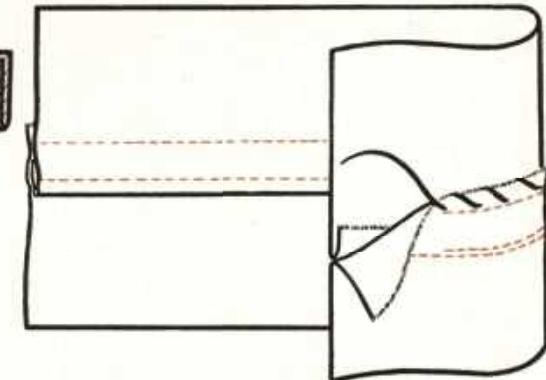
1. TUCKED SEAM



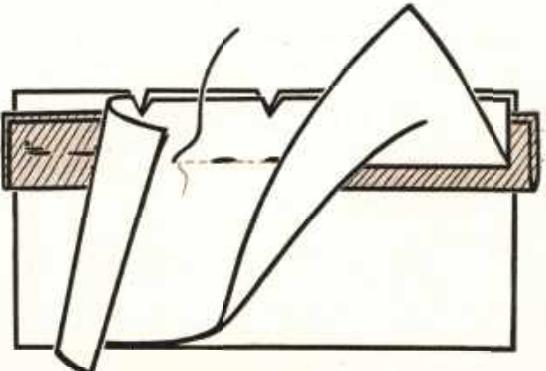
2. WELT SEAM



3. DOUBLE STITCHED WELT SEAM

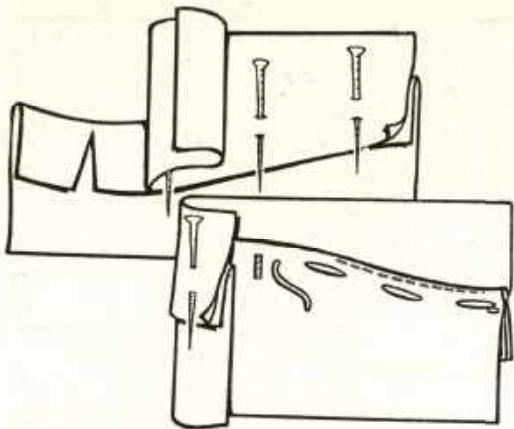


5. TOP STITCHED PIPING

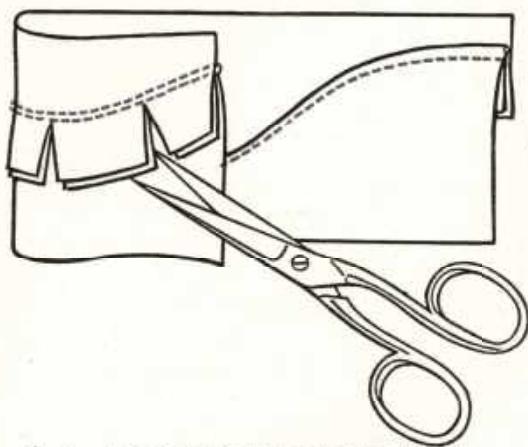


4. PIPED SEAM

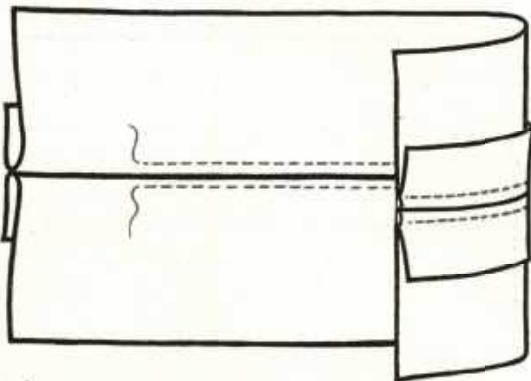
SEAMS



★ 1. LAPPED SEAM



★ 2. TOP-STITCHED PLAIN SEAM



★ 3. DOUBLE TOP-STITCHED SEAM

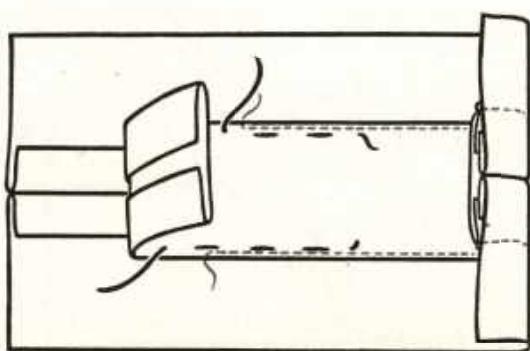
1. **LAPPED SEAM.** This seam is used for yokes or seams where stitching is wanted as a decorative finish. Turn the seam allowance on one side and press. Match the seam edges on the wrong side and pin, then baste. Top-stitch along the turned edge on the out side. Clip edges if seam is curved.

2. **TOP-STITCHED PLAIN SEAM.** After stitching the plain seam, press both edges to one side and top stitch near the seam line on the outside. Clip edges where seam is curved, leave plain or overcast edges together.

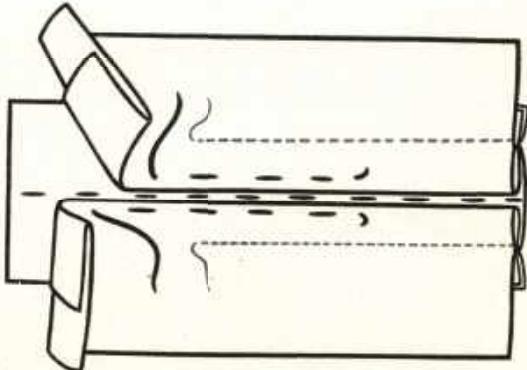
3. **DOUBLE TOP-STITCHED SEAM.** This finish is used on tailored garments for decorative purposes. Stitch and press seam open. Finish on the outside by stitching close to the seam line.

4. **STRAP SEAM.** A decorative means of finishing the seams of unlined coats or jackets. Make plain seam on outside of garment. Trim edge to $\frac{1}{4}$ inch and press open. Prepare true bias strip by turning and pressing edges under. Place strap over seam and baste in place. Stitch both sides close to the turned edge. Braid may be used.

5. **SLOT SEAM.** This seam is also used for a decorative finish on tailored garments. Cut a straight strip of fabric and run basting down the center. Press back seam allowance on garment and bring the turned edges to meet at the center of the strip. Baste, then top-stitch about $\frac{1}{8}$ inch from edge on each side, or whatever width is desired.



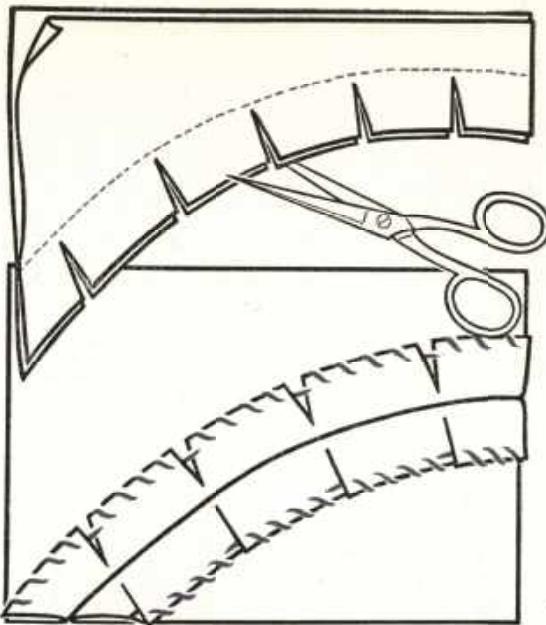
★ 4. STRAP SEAM



★ 5. SLOT SEAM

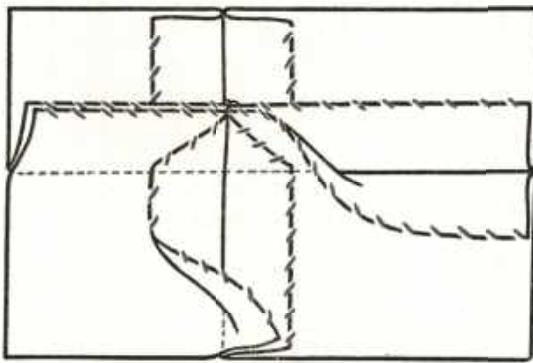
SEAMS

1. **Clipped and Overcast Seams.** If seams are curved they must be clipped to allow them to lie flat. After clipping, overcast edges together or press open and overcast each edge.



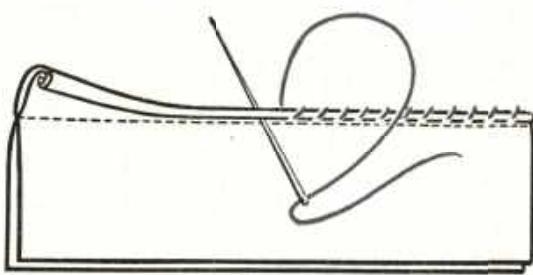
★ 1. CLIPPED AND OVERCAST SEAMS

2. **Crossed Seams.** These seams occur where two parts meet, such as the waistline and skirt, underarm seam and sleeve, cuff and collar joining. Stitch the first seam and press open. Then stitch the seam which crosses and press it open also. Overcast each edge.



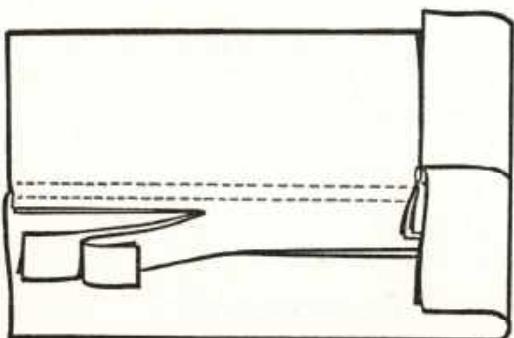
★ 2. CROSSED SEAMS

4. **Catch-stitched Seam.** For infants' sacques or any garment of wool where constant wear tends to fray seam edges. Stitch seam and cut one side to half its width. Cover this edge by catchstitching the other side over it. Work from left to right as shown.

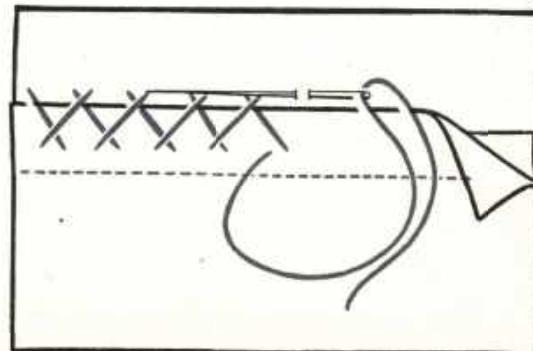


★ 3. ROLLED SEAM

5. **Double Stitched Seam.** Used on sheer fabrics where edges might be visible on the outside. Stitch regular seam, then make a second row of stitching close to the first. Trim close to second stitching.

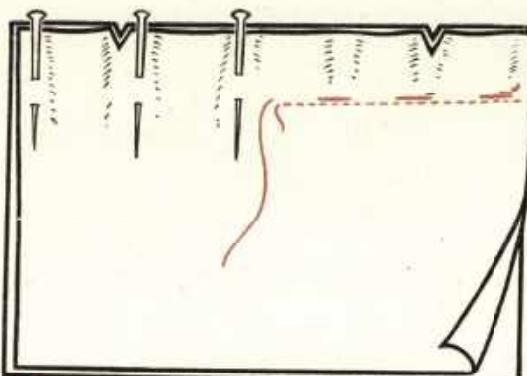


★ 5. DOUBLE STITCHED SEAM

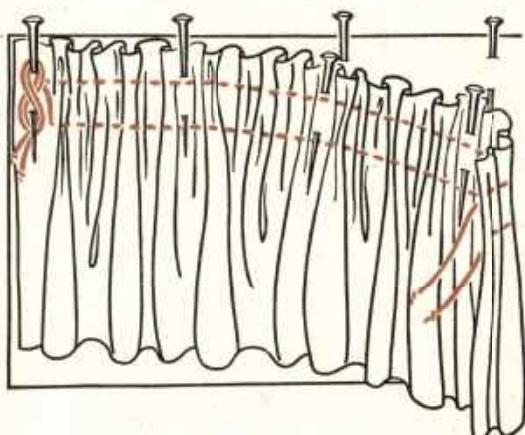


4. CATCH-STITCHED SEAM

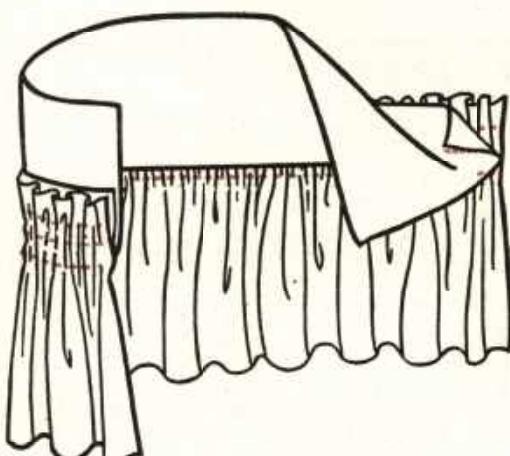
SEAMS



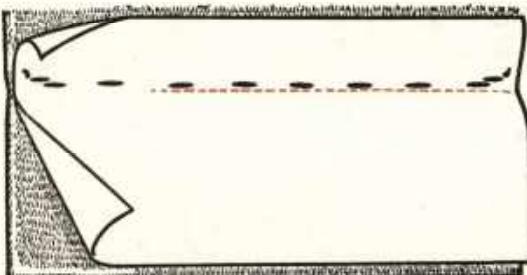
★ 1. EASING IN FULLNESS



★ 2. SPACING GATHERS



★ 3. GATHERING AT SEAMLINE



4. SEAM IN NAP FABRIC

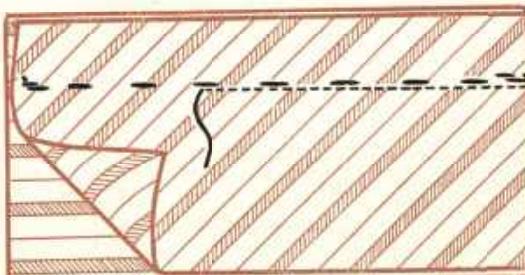
1. **EASING IN FULLNESS.** Where one edge is slightly longer than the other as at the top of the sleeve, the longer edge must be eased in. Hold the side to be eased toward you and pin at frequent intervals. Baste, then stitch.

2. **SPACING GATHERS.** Gather by hand by filling the needle with running stitches, then pushing the stitches back on the thread or use a long stitch on the machine and then draw up the under thread. Hold the gathered side toward you and pin the pieces of fabric together, spacing the fullness evenly between the pins. Draw up thread and wind around first pin as shown.

3. **GATHERS AT A SEAMLINE.** Run several rows of gathers so your fullness will lie flat. Space gathers as explained above. Stitch regular seam and press with edges together.

4. **SEAM IN NAP FABRIC.** In joining a nap material to plain fabric, work with nap up. Baste and stitch as shown.

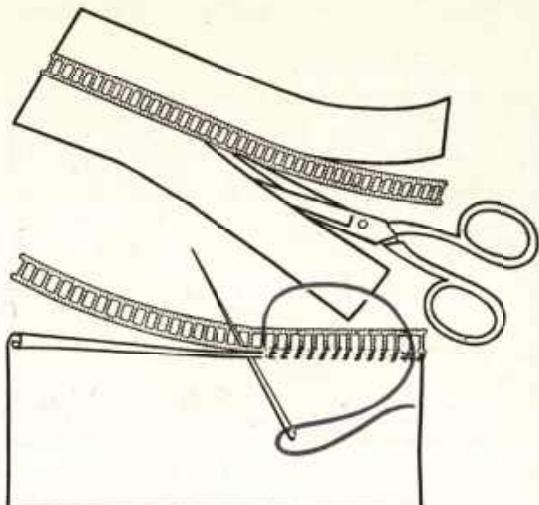
5. **SEAMING BIAS AND STRAIGHT FABRICS.** When joining bias to straight material always hold the bias on top or next to you. Pin at frequent intervals. Baste, then stitch.



5. SEAMING BIAS AND STRAIGHT FABRIC

SEAMS

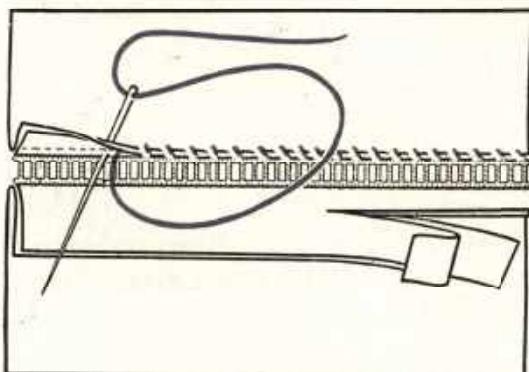
1. SEAM ROLLED AND WHIPPED TO ENTRE-DEUX. Clip entre-deux close to lattice edge. Roll seam edge of fabric and whip together.



1. SEAM ROLLED AND WHIPPED TO ENTRE-DEUX

2. SEAM STITCHED TO ENTRE-DEUX.

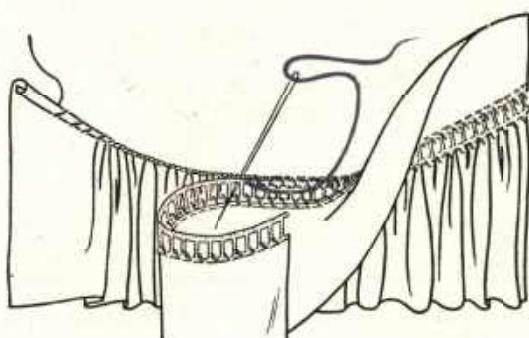
Place muslin edge of entre-deux and seam edge together. Stitch close to lattice edge. Trim to within $\frac{1}{8}$ inch. Roll and whip.



2. SEAM STITCHED TO ENTRE-DEUX

3. ENTRE-DEUX JOINED TO FULLLED FABRIC.

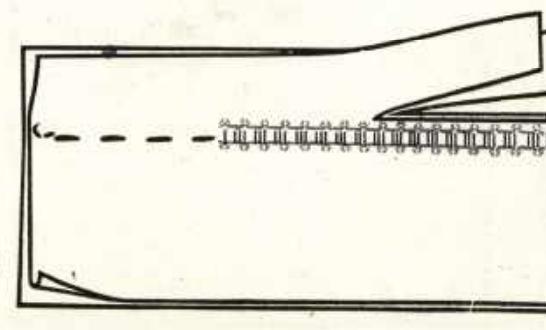
Roll fabric edge and draw thread up until the desired fullness is gained. Trim entre-deux and whip rolled edge and lattice edge together.



3. ENTRE-DEUX JOINED TO FULLLED FABRIC

4. PLAIN MACHINE HEMSTITCHED SEAM.

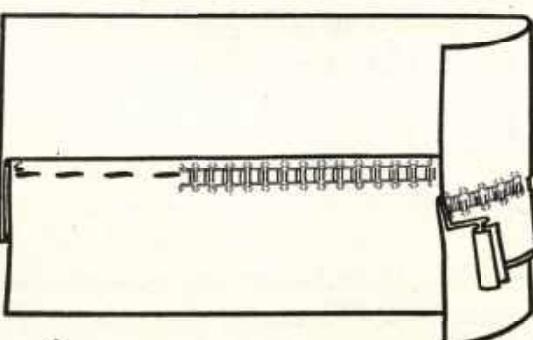
This finish is excellent for sheer fabrics because it reinforces the seam sufficiently to allow the material to be trimmed at the stitching. Baste seam line with self color thread and hemstitch on wrong side over basting.



4. PLAIN HEMSTITCHED SEAM

5. HEMSTITCHED LAPSED SEAM.

Good if hemstitching is to be used as a decorative finish. Baste a lapped seam with self color thread (see pg. 30) then hemstitch over basting on outside. Trim seam edges close to hemstitching.

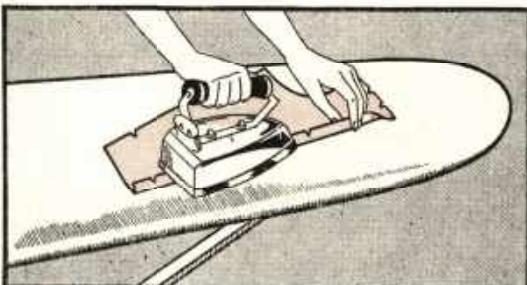


5. HEMSTITCHED LAPSED SEAM

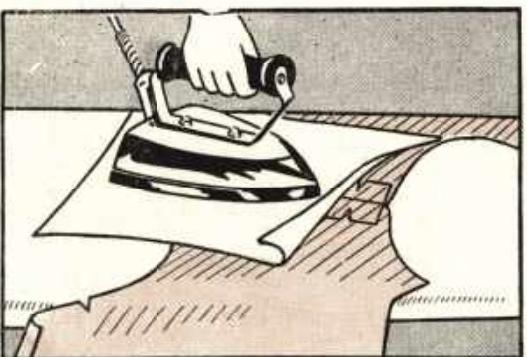
★ PRESSING



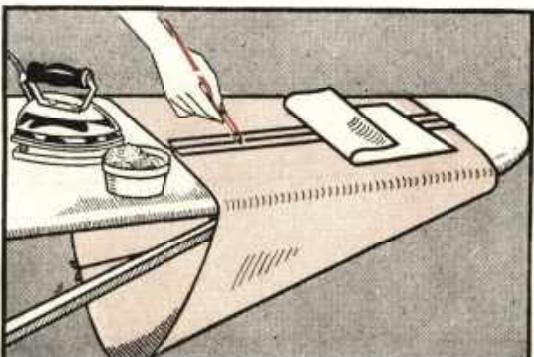
★ 1. DAMPEN PRESS CLOTH WITH A SPONGE



★ 2. PRESS LAPPED SEAM BEFORE JOINING



★ 3. PRESS SEAMS AS SOON AS STITCHED



★ 4. MOISTEN SEAM WITH A SMALL BRUSH

A good pressing will be one of the major contributions to the smartness of your clothes. Pressing should be done "as you go" which means that each seam as it is stitched should be pressed before it is joined to another piece. Always press a scrap of your fabric with a damp cloth as a test before you begin pressing your garment.

Your Pressing Equipment should be as complete as possible and handy when you begin to sew.

An ironing board, an iron, two press cloths, (one of heavy muslin and one of light weight muslin which have been washed thoroughly to remove all starch or sizing). A sponge and pan for water, a sleeve board, a small camel's hair brush, a tailor's cushion, and a velvet board.

1. With the exception of cotton and linen all fabrics should be covered with cloth and pressed on the wrong side. Unless you have discovered through a test that your material cannot stand moisture, you will find that a dampened cloth aids greatly in pressing. Rather than dipping your cloth into the water dampen it with a sponge as shown.

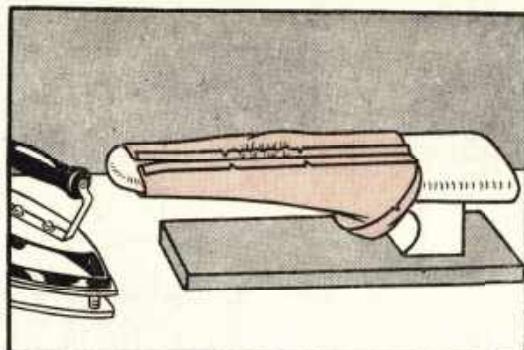
2. If there are to be lapped seams in the garment you are making, turn back the seam allowance on the top piece to be joined and press lightly with a warm iron. This will give you a finished and straight line on which to baste or sew.

3. Each seam no matter how short, should be pressed as soon as it is stitched. Then the piece which will be joined to it will lie flat. Place your press cloth over the garment and then dampen with a wet sponge.

4. The trick shown here is a time saver and recommended when you fear an iron over a damp cloth will leave an impression on your fabric. Dip the small brush in water and run it down the center of the seam. Then place the dry cloth over it and press.

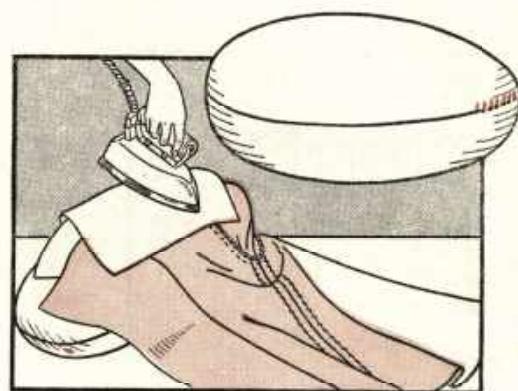
SEAMS

5. A sleeve board facilitates pressing small pieces as well as sleeves. This small board may be placed on your large ironing board or on a table when you are using it. Press sleeves as shown.



★ 5. PRESS SLEEVES OVER A SLEEVE BOARD

6. A tailor's cushion will prove invaluable for pressing the seam line where your sleeves and dress join and for shrinking out fullness at the top of your sleeve. You can make your tailor's cushion by cutting two ovals of muslin about 12 inches long (wash muslin first to remove starch or sizing). Stitch the two pieces together leaving one end open and then stuff with wadding or scraps until your cushion is about 9 inches thick and very firm. Close the open end by whipping the edges together.



★ 6. USING A TAILOR'S CUSHION

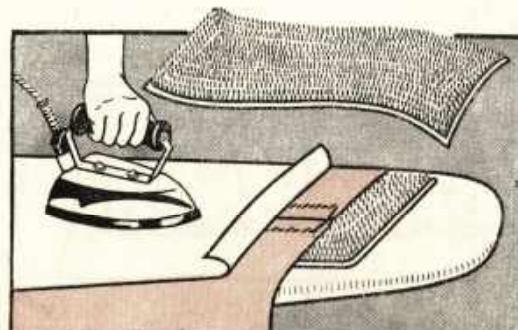
7. To open seams in velvet, stand the iron on end and place a damp cloth over it. Run the wrong side of your fabric against this, with seam open, being careful to hold the fabric lightly and by the seams so no finger marks will result.

To steam marks out of pile fabric handle as above and gently stroke the fabric with a soft brush as it steams. Don't handle the material again until it is thoroughly dry.



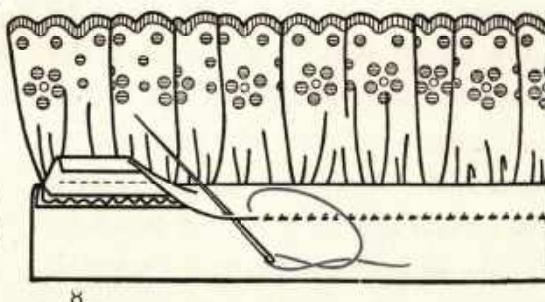
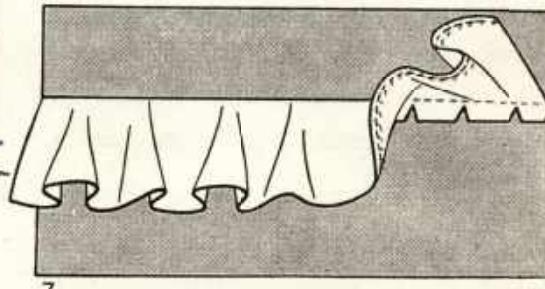
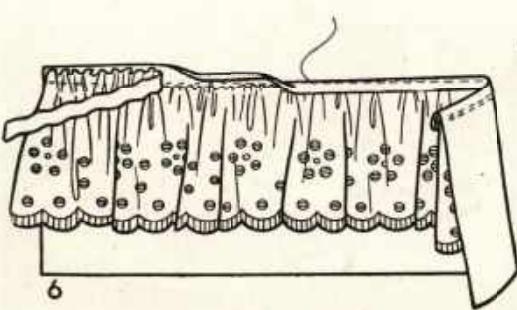
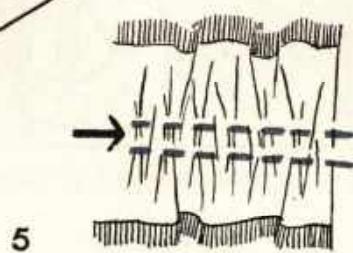
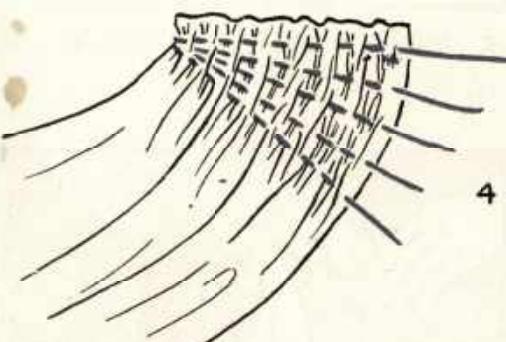
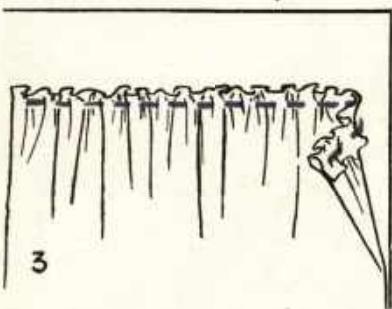
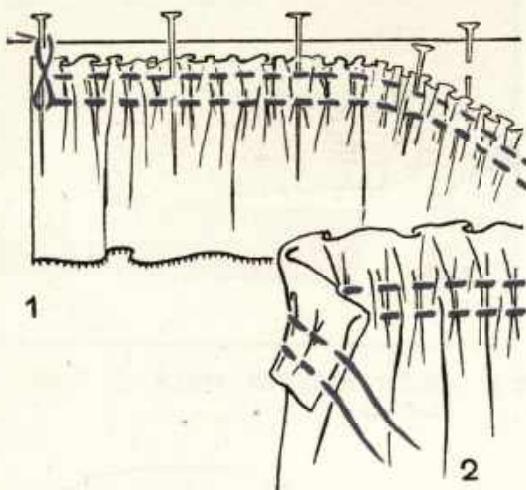
★ 7. STEAM VELVET SEAMS

8. A needle or velvet board is the best thing to use for pressing pile fabrics since the needle surface of the board allows the pile to remain erect. Place your fabric, pile down, on the board. Cover with a cloth and dampen it lightly with your sponge. Press gently. If you wish to press a **double pile** surface such as a collar or coat front, turn the end of the velvet board, which is flexible, over the fabric and steam through both layers.



★ 8. USE A VELVET BOARD FOR PRESSING PILE FABRICS

RUFFLES AND FLOUNCES



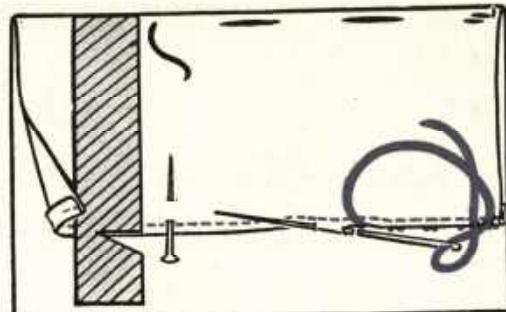
1. **SPACING FULLNESS.** Gather by hand or machine. Hold gathered side toward you and pin the pieces of fabric together, spacing the fulness between the pins.
2. **GATHERED HEADING.** Turn edge down the width of desired heading plus the seam allowance. Run several rows of gathers by hand or machine.
3. **APPLIED FLOUNCE.** Turn in edge and with running stitch, gather near turned edge. Then apply.
4. **SHIRRING.** A group of gathers is called shirring and may be done straight across the fabric or in a fan shape. Run all the gathering threads before drawing up the fulness.
5. **RUCHING.** Finish both edges of fabric strips as desired. Run two rows of gathers in center and draw up fulness.
6. **SELF FINISHED RUFFLE.** Place ruffle against fabric, with outsides together. Baste and stitch seam's width. Trim ruffle close to stitching. Turn fabric edge over line of stitching and stitch through all layers.
7. **APPLYING CIRCULAR RUFFLE.** Finish lower edge of ruffle first. Mark where ruffle is to go. Place raw edge of ruffle along this line with outsides together, stitch. Clip seam edge. Press seam line on outside being careful not to press fulness into pleats.
8. **APPLYING RUFFLE WITH BIAS.** Place gathered edge of ruffle between outside of fabric and bias strip. Stitch, then trim about $\frac{1}{8}$ " from stitching. Turn bias over these edges and hem down to fabric.

★ HEMS OF ALL KINDS

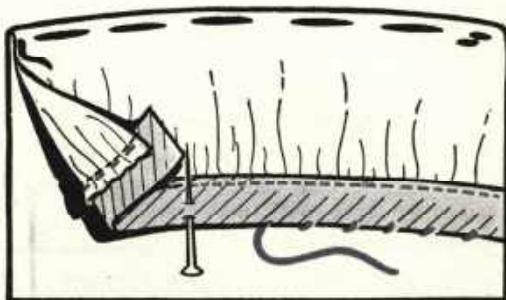
(See pg. 24 for hemming stitches)

After measuring your skirt or whatever piece you wish to hem, turn on the line of marking and baste on the inside near the edge. Cut a gauge the width you wish your hem to be and trim your hem to a uniform width all around.

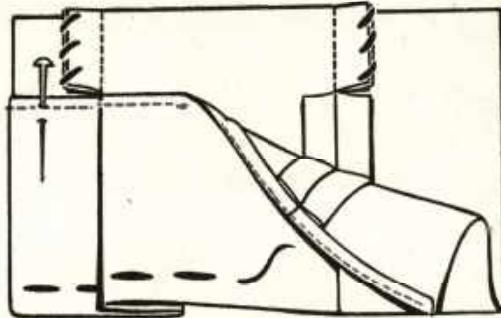
1. **SLIP-STITCHED HEM.** For cottons, fabrics and firmly woven silk or rayon, the stitched edge hem is recommended. To do this, turn under raw edge and stitch. Then pin and slip-stitch down as shown.
2. **TAPED HEM.** Turn up about $2\frac{1}{2}$ inches. Baste along turning. Gather top so that hem will lie flat (shrink out gathers in woolen fabrics). Stitch gathered edge to binding, then slip-stitch as for plain hem. Use binding also for straight woolen skirts.
3. **HEMMING A PLEATED SKIRT.** Clip seam edges to the stitching at the top of the hem. Turn your hem as described in 1 or 2 using the finish best suited to your fabric.
4. **CIRCULAR HEM.** If your skirt is slightly circular you will find the top of your hem too full to lie flat. Gather the fullness with a running stitch (or by pulling up the under thread if you use the machine) and distribute it evenly. Hem as shown. See pg. 38-2.



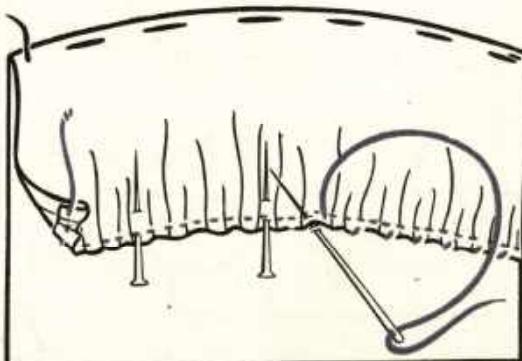
★ 1. SLIP-STITCHED HEM



★ 2. TAPED HEM

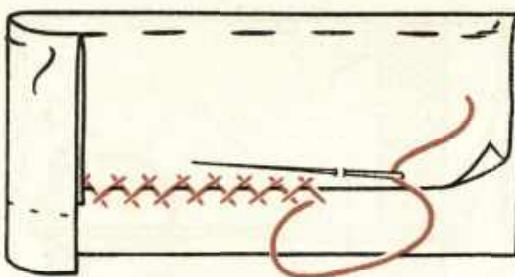


★ 3. HEM IN PLEATED SKIRT

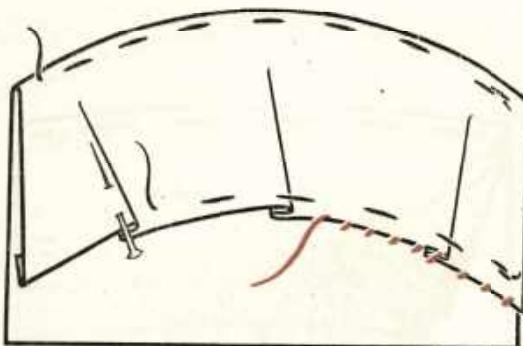


★ 4. CIRCULAR HEM

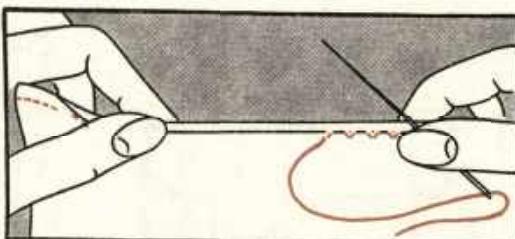
HEMS OF ALL KINDS



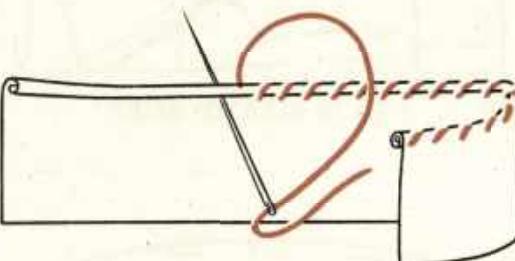
★ 1. CATCH-STITCHED HEM



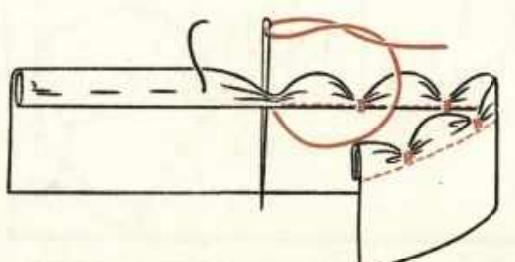
★ 2. HEM IN CIRCULAR GODET



★ 3. STITCHED AND ROLLED HEM



★ 4. HAND ROLLED HEM



★ 5. SHELL HEM

1. **CATCH-STITCHED HEM.** Used for hems of coats which are to be lined and for infants' woolen garments. Working from left to right, catch one thread first in the hem then one in the garment in a zig-zag fashion as shown.

2. **HEM IN CIRCULAR GODET.** Measure hem and baste along turning. Take up fullness at top of hem by tiny pleats at regular intervals. Finish with hemming stitch.

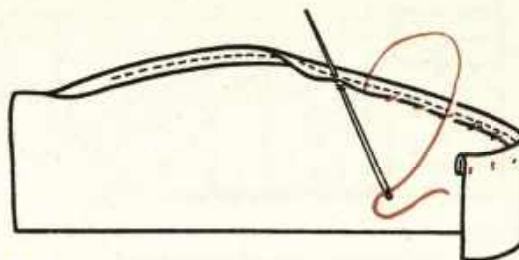
3. **STITCHED AND ROLLED HEM.** Nice for lingerie and hand finished edge. Stitch $\frac{1}{4}$ " from edge. Trim to $\frac{1}{8}$ ". Roll edge a few inches between thumb and forefinger. Catch roll in place with slip-stitching.

4. **ROLLED HEM.** This type of hem is especially useful for dainty underwear, handkerchiefs, formal dresses and full bias skirts. Roll edge between thumb and forefinger and catch roll in place with whipping stitches. Do not roll edge more than a few inches ahead of sewing.

5. **SHELL HEM.** This is a decorative finish used on the edges of collar and cuffs or lingerie. Baste. Use running stitches, then take two stitches over edge as shown, at regular intervals.

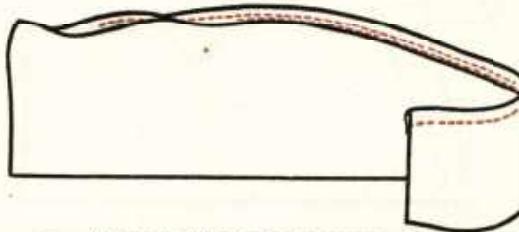
HEMS

1. **STITCHED-EDGE HEM.** A neat finish for edges which cannot be rolled. Turn the edge and stitch, then turn again and hem invisibly by hand.



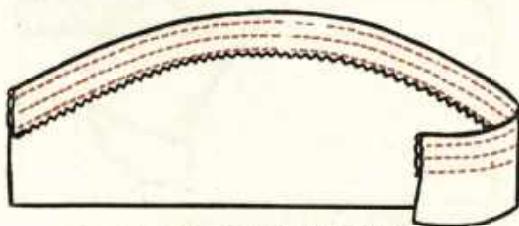
★ 1. STITCHED-EDGE HEM

2. **NARROW HEM TWICE STITCHED.** Used for edges on cotton frocks and household accessories. Turn raw edge and stitch. Then turn and stitch again.



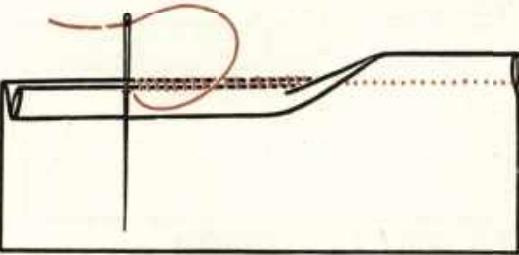
2. NARROW HEM TWICE STITCHED

3. **DECORATIVE STITCHED EDGE.** Pink the edge of your fabric and turn the hem and press. Make as many rows of machine stitching as desired.



3. DECORATIVE STITCHED EDGE

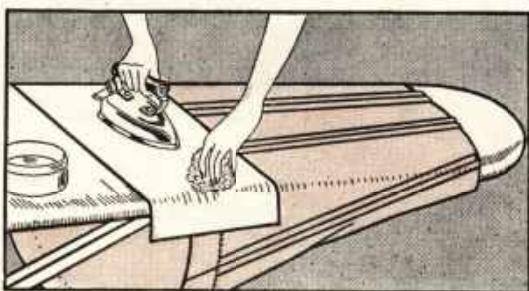
4. **DAMASK HEM.** The edges on table linen should be finished with whipped hems. Turn and crease a double hem the full length of your piece. Then fold back the hem as shown. Whip with tiny stitches taking up only one or two threads of the material.



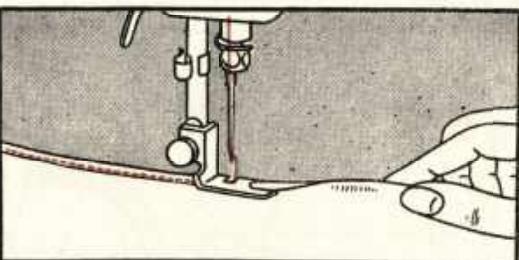
4. DAMASK HEM

5. **MACHINE TURNED NARROW HEM.** By using the hemming foot on the machine, your fabric will be turned twice and stitched in one operation. Guide the material as shown.

6. To press your hem, place a cloth over your skirt. Dampen cloth with sponge as shown.

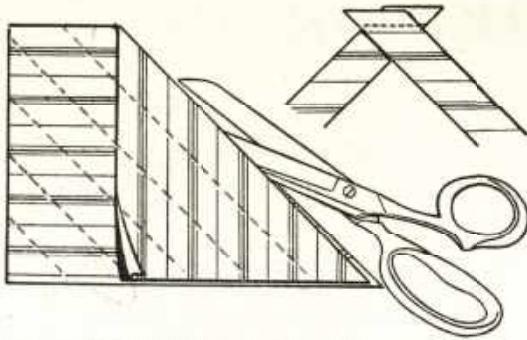


★ 6. PRESS HEM UNDER DAMPENED CLOTH

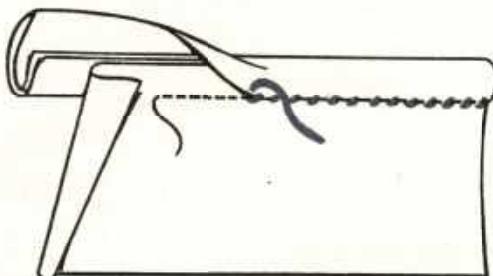


★ 5. MACHINE TURNED NARROW HEM

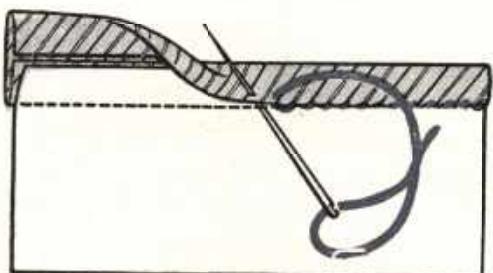
★ BINDING



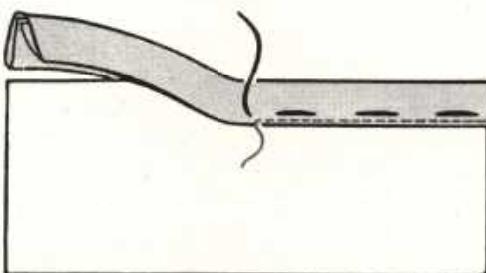
* 1. CUTTING BIAS STRIPS



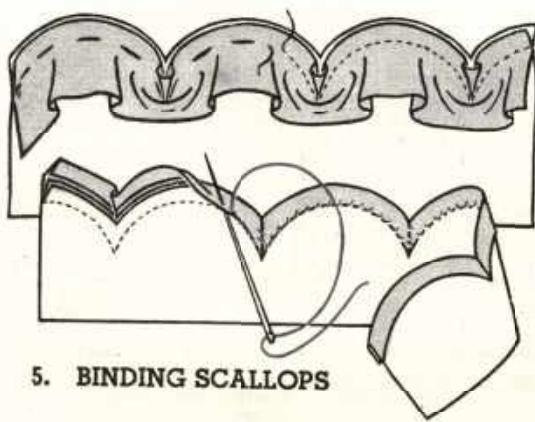
* 2. DOUBLE FOLD OR FRENCH BINDING



* 3. SINGLE BIAS BINDING



* 4. BIAS TAPE BINDING



5. BINDING SCALLOPS

A clean cut, smooth binding will do much to add to the smart appearance of your frock.

1. **CUTTING BIAS STRIPS.** Fold fabric so the crosswise thread is parallel with the lengthwise thread. The diagonal fold is a true bias. Mark width for strips and cut. Join strips so the thread of the material is parallel; press open. Trim extending corners.

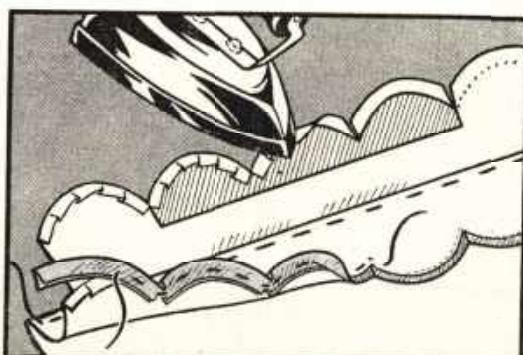
2. **DOUBLE FOLD OR FRENCH BINDING.** Cut true bias binding strip six times width of finished binding. Fold right side out through center and press. Join edges to right side of garment. Turn to wrong side and hem to machine stitching.

3. **SINGLE BIAS BINDING.** Use bias tape or true bias strips. Stitch right sides together. Turn binding over the seam to wrong side, turn under raw edge and hem to machine stitches.

4. **BIAS TAPE BINDING.** Encase edge with bias tape. Baste and then stitch in place.

5. **BINDING SCALLOPS.** Baste the bias to the scalloped edge holding the bias next to you. Ease the binding over the crest and hold it tightly at the corners. Stitch and trim to within $\frac{1}{8}$ " of stitching. Bring binding over edge and hem to machine stitching.

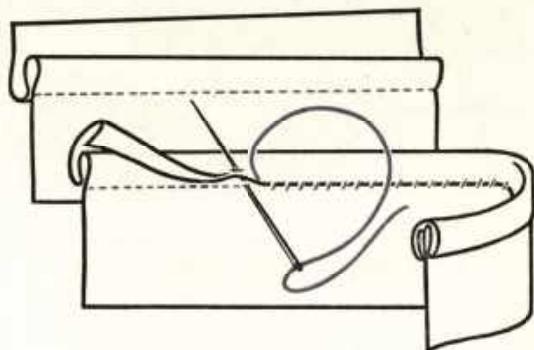
6. **PIPING SCALLOPS.** Cut a gauge of cardboard to outline your scallops. Press scalloped edges of your fabric over the gauge. Baste piping on the under side so a narrow bit of it outlines the edge. Top-stitch close to turned edge and press.



6. PIPING SCALLOPS

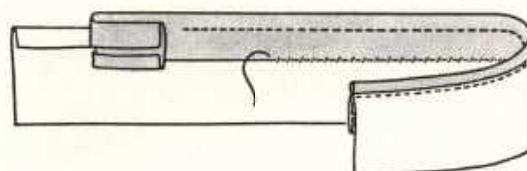
AND OTHER EDGE FINISHES

1. SIMULATED BINDING. Used at the edge of a straight piece when you lack material for a separate binding. Stitch a tuck on the inside of your material about $1\frac{1}{4}$ inches from the edge. Bring the edge over the tuck, turn in and fell to stitching.



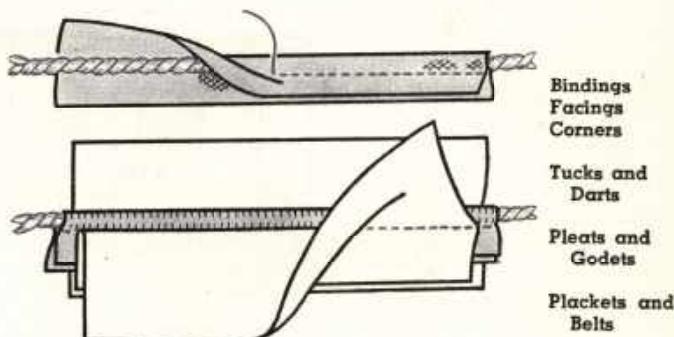
1. SIMULATED BINDING

2. A PIPING AND FACING IN ONE. Cut a true bias strip and press the edges under, making the turn on the upper side twice as deep as the other. Turn in the edge of your garment and place the piping so it extends above that edge. Baste and stitch. Slip-stitch lower edge down.



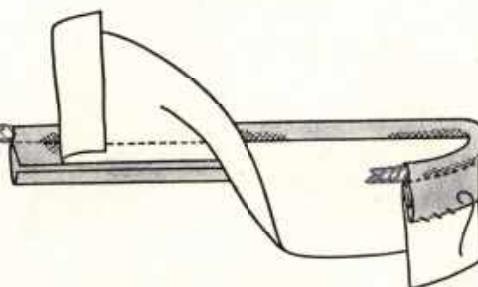
2. A PIPING AND FACING IN ONE

3. CORDED PIPING. Encase the cord in the bias strip and baste. Place between two layers of fabric with outsides of fabric facing. Baste, then stitch close to cord using cording foot.



3. CORDED PIPING

4. CORDED PIPING AND FACING IN ONE. Encase cord in bias strip and baste or stitch. Trim upper edge to within $\frac{1}{8}$ inch of stitching. With outsides of fabric facing, stitch cord to your material. Turn under lower edge of bias and hem.



4. CORDED PIPING AND FACING IN ONE

5. PICOT EDGE. Mark with self color basting the line you wish hemstitched. Allow at least $\frac{1}{4}$ " distance from the edge for this. Cut directly through center of hemstitching for picot edge. For lace and sheer materials, baste to tissue paper before hemstitching.

6. This edge may be turned and stitched or blind-hemmed.

Bindings
Facings
Corners

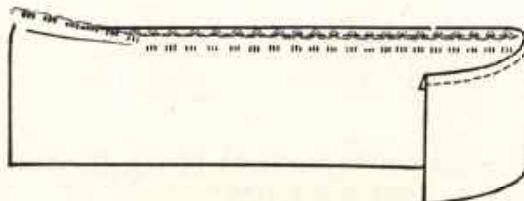
Tucks and
Darts

Pleats and
Godets

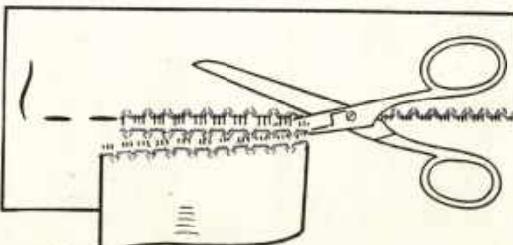
Plackets and
Belts

Buttons and
Fastenings

Buttonholes

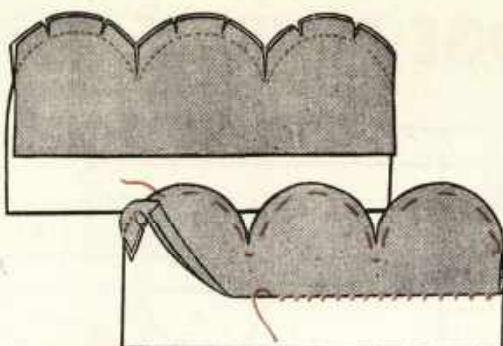


★ 6. PICOT EDGE TURNED AND STITCHED

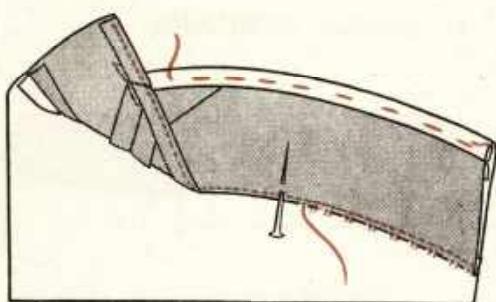


★ 5. PICOT EDGE

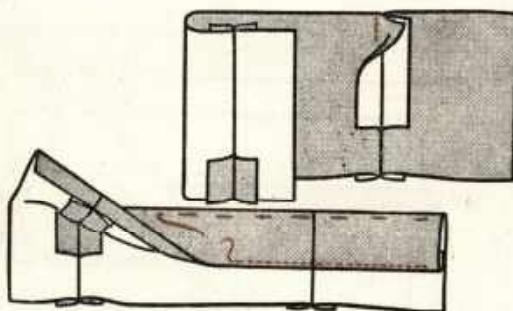
★ FACINGS



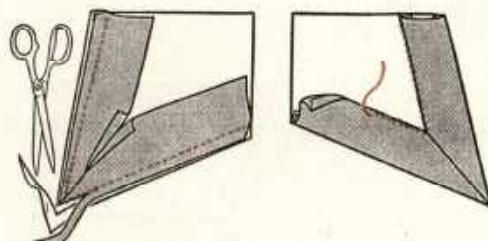
1. FACING SCALLOPS.



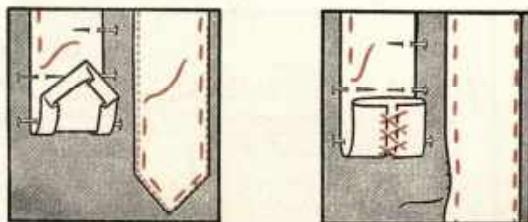
*** 2. FACING HEM**



3. CONTRASTING CUFF OF SELF MATERIAL



4. BIAS FACING FOR POINTED CORNER



5. TRIMMING BANDS

1. FACING SCALLOPS. Baste straight facing to edge with outsides together. Mark scallops and stitch. Trim to within $\frac{1}{8}$ " of stitching and clip in points and along curves. Turn facing to inside using the point of a needle to get a smooth edge. Baste and press. Turn the raw edge and hem.

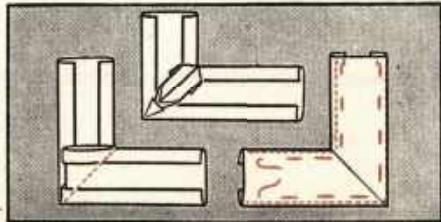
2. FACING HEM. Prepare facing of true bias. Join edges with outsides together. Press seam open. Bring facing to inside using width of seam as turning point. Turn and stitch raw edge. Hem as shown.

3. CONTRASTING CUFF OF SELF MATERIAL. Smart in double faced fabrics. Clip the seam a little below where the hem will come. After clipping, turn seam to outside and press open. Baste at turning and stitch hem close to the edge.

4. BIAS FACING FOR POINTED CORNER. Pin bias facing to material with outsides together. Miter the corner and stitch. Run double stitching around corner to prevent fraying and trim close to stitching. Turn and hem as shown.

5. TRIMMING BANDS. Cut strips the desired width allowing $\frac{1}{4}$ " seams. Press back seam allowance. Pin, then baste band in place. Bands may be prepared by catch-stitching raw edges together.

6. MITERING THE CORNER OF TRIMMING BAND. Turn seam allowance of band and press. Shape corner and stitch diagonally as shown. Trim close to stitching and press open. Apply band and stitch close to edges.

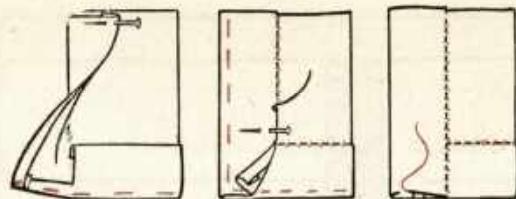


6. MITERING THE CORNER OF TRIMMING BAND

AND CORNERS

1. CORNER WITH HEM OVERLAPPING.

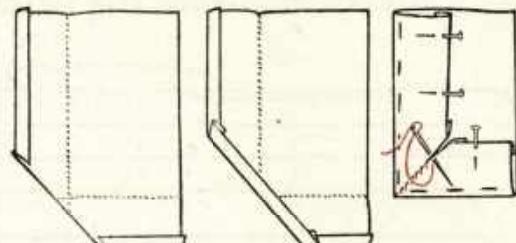
Mark the width of the hem and trim material away to within a seam's width of the edge. Turn in and baste at turning. Hem turned edge down and slip-stitch lower edges together.



★ 1. CORNER WITH HEM OVERLAPPING

2. A MITERED CORNER.

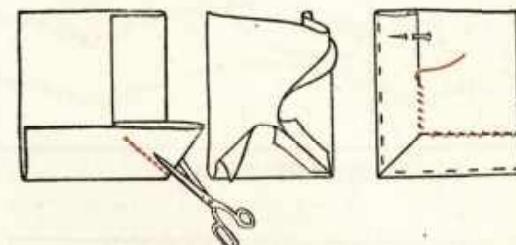
Turn edges of piece to be hemmed and crease hem's width. Cut diagonally across corner to within $\frac{1}{4}$ " of hem crease. Turn diagonal edge under. Turn and sew hem. Overhand edges of corner together.



★ 2. A MITERED CORNER.

3. MITERED CORNER STITCHED AND TRIMMED.

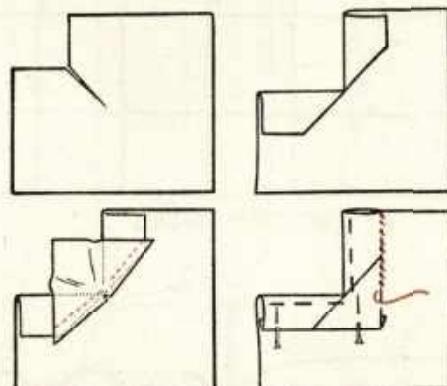
Turn hem desired width. Stitch diagonally into corner, trim and press open. Turn edge in and catch edge down with hemming stitches.



★ 3. MITERED CORNER STITCHED AND TRIMMED.

4. CORNER FINISHED WITH BIAS EXTENSION.

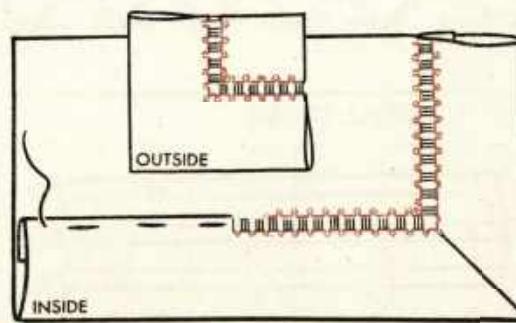
Cut diagonally into corner the width hem is to be. Turn hem and stitch a strip (outsides together) diagonally across corner. Trim to follow lines of hem. Turn raw edges in and hem in place as shown.



4. CORNER FINISHED WITH BIAS EXTENSION.

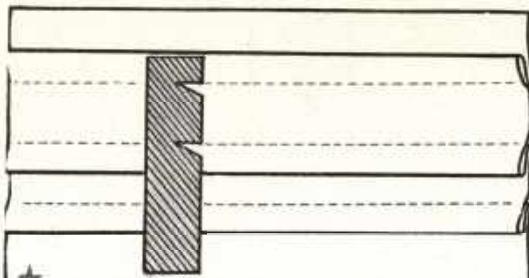
5. HEMSTITCHED CORNER.

Miter corner as explained for sketch 3. Run basting of matching color where you wish hemstitching to be. Hemstitch over this basting.

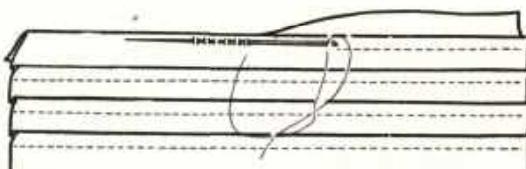


★ 5. HEMSTITCHED CORNER.

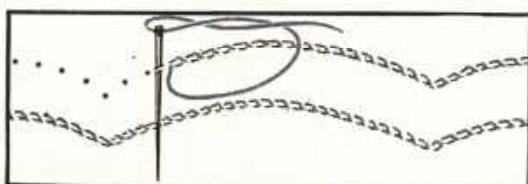
TUCKS AND



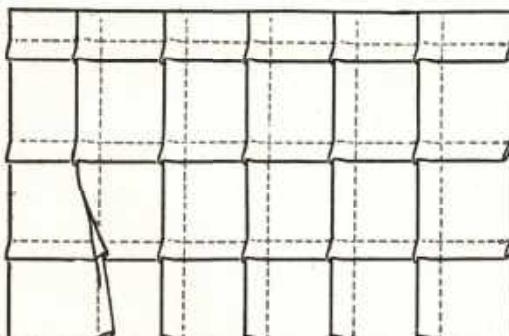
★ 1. MEASURING GAUGE FOR TUCKS



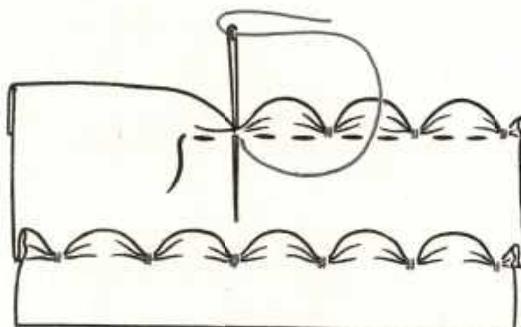
★ 2. HAND RUN PIN TUCKS



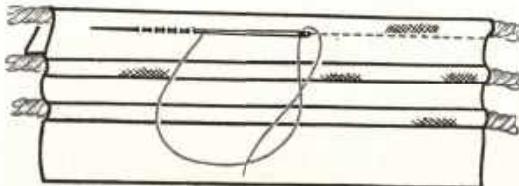
3. OVERHAND TUCKS



4. CROSSED TUCKS



5. SHELL TUCKS



6. HAND RUN CORDED TUCKS

Tucks serve two purposes — one as a decoration and the other as a means to fit out or bring fulness into a garment where it is needed.

1. **MEASURING GAUGE FOR TUCKS.** Always use a gauge of cardboard notched to show:

1. The depth of the tuck.
2. The distance between the tucks.

2. **HAND RUN PIN TUCKS.** Mark the lines for tucking by creasing or pressing on the thread of the goods. Run the tuck very near the crease.

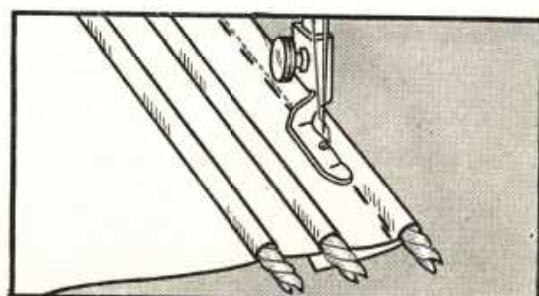
3. **OVERHAND TUCKS.** Mark the lines you wish to follow and overhand (see pg. 25) over the marked line with tiny shallow stitches keeping them consistent in depth. Use contrasting or self color thread.

4. **CROSSED TUCKS.** Measure and make all tucks running one way first; then make those crossing the first as shown.

5. **SHELL TUCKS.** After creasing the tuck, mark the shell with a small dot at intervals. The length of the shell should be about twice the depth of the tuck. Run the tuck. Then at each dot take two stitches over the tuck drawing them close to form the shell.

6. **HAND RUN CORDED TUCKS.** Encase cord at the line of marking and secure with a running stitch close to the cord.

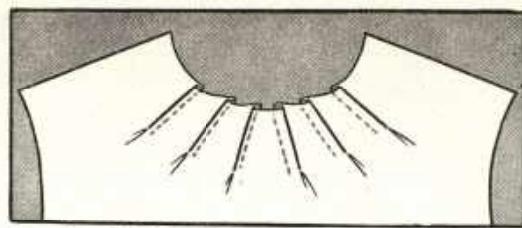
7. **MACHINE CORDED TUCKS.** Mark position of tucks and baste each cord in place. Stitch with cording foot close to the cord.



7. MACHINE CORDED TUCKS

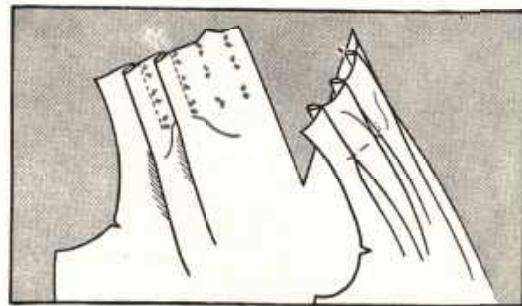
DARTS

- FAN TUCKS.** Used as a decorative feature on the outside or inside of the garment. Mark where tucks are to be and run them by hand or machine.



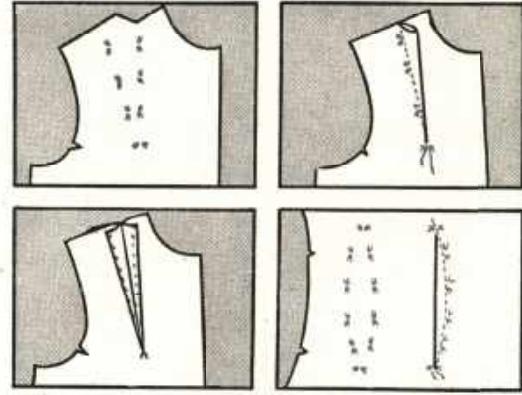
1. FAN TUCKS

- SHOULDER TUCKS.** Shoulder tucks may be used to bring fullness over the bust. Bring markings together and baste, then stitch.



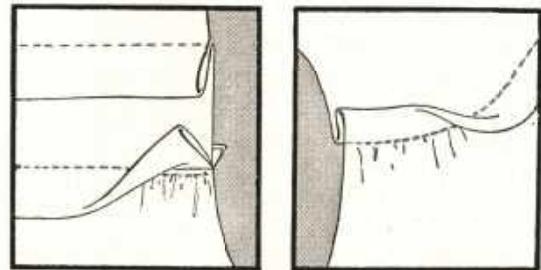
2. SHOULDER TUCKS

- SHOULDER AND WAIST DARTS.** A dart is a tuck which graduates to nothing at one end. Bring markings together and baste dart, then stitch. Press dart to one side. Or, in heavy materials, cut through dart and overcast each edge. Press flat.

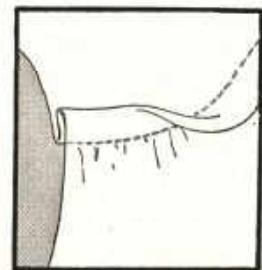


3. SHOULDER AND WAIST DARTS

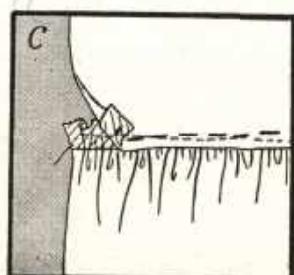
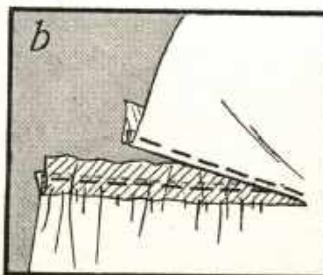
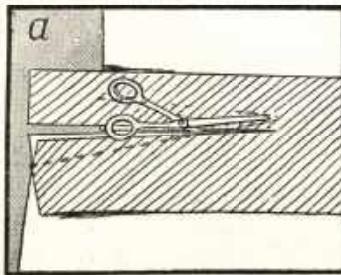
- TUCK COVERING SEAM.** A tuck may be made directly over a seam to hide this joining. Make tuck as shown.
- CIRCULAR TUCKS.** Measure and mark edge and depth of tucks with basting. When running tuck, pull in the under material as shown here.
- GATHERED SLASHES OR DART SEAMS.** Used when upper edge of slash is flat, and lower edge is to be fulled to the upper edge. Use a stay of matching color for added strength.
 - Cut stay and apply to outside of fabric. Outline where the slash will be, stitch to a point at inner end.
 - Slash and turn upper edge of stay to inside. Gather lower edge.
 - Stitch upper edge flat over gathers. Overcast edges together to keep from fraying.



4. TUCK COVERING SEAM

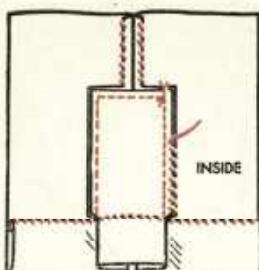


5. CIRCULAR TUCKS

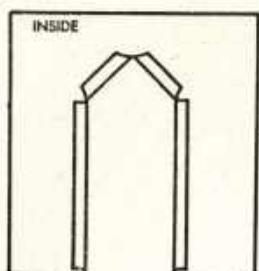
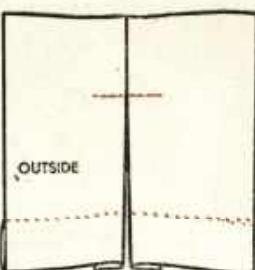


6. GATHERED SLASHES OR DART SEAMS.

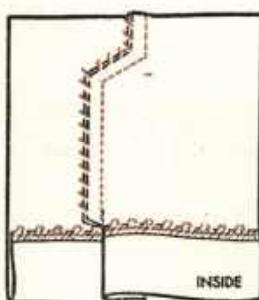
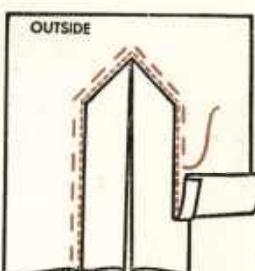
★ PLEATS AND



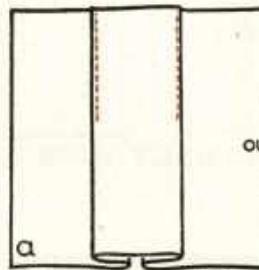
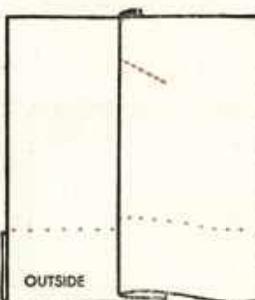
★ 1. INVERTED PLEAT IN SEAM



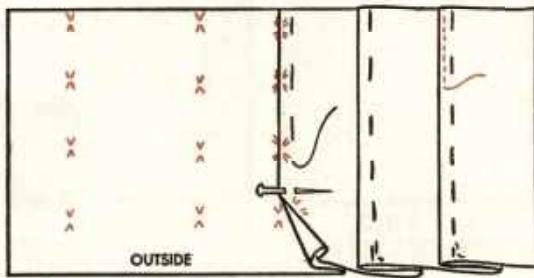
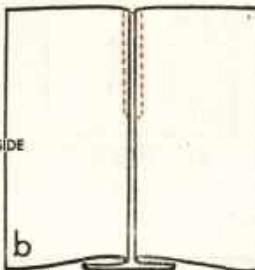
2. SET-IN INVERTED PLEAT



★ 3. SIDE PLEAT IN SEAM



★ 4. BOX AND INVERTED PLEATS



★ 5. SIDE PLEATS

1. INVERTED PLEAT IN SEAM. Stitch added piece to pleat extensions. Clip seam in hem and press open (see pg. 37 sketch 3). Stitch top of pleat through to outside. Overhand seam edges together.

2. SET-IN INVERTED PLEAT. Clip into corners a seam's width and press edges to inside. On the inside, place pleated section in opening, matching seam edges. Baste. On the outside stitch close to the turned edge.

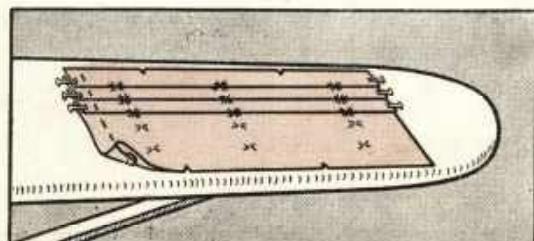
3. SIDE PLEAT IN SEAM. Clip seam at top of hem and press open (see pg. 37 sketch 3). Finish hem and overcast seam edges together. Press pleat to one side. Stitch in diagonal line on outside to hold pleat in place.

4. BOX AND INVERTED PLEATS. Form box pleat, (a) and stitch close to pleat edges on outside. Form inverted pleat (b), stitch close to pleat edges on outside. Do not press pleats until hem is turned.

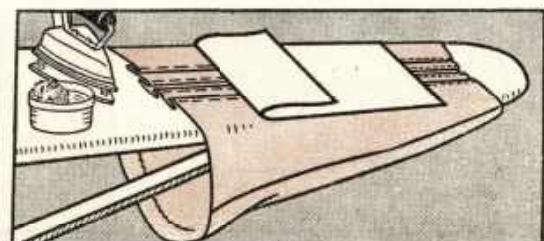
5. SIDE PLEATS. Match lines of marking and pin, then baste pleats in place. Stitch close to pleat edges on outside.

6. PRELIMINARY PRESSING FOR PLEATS. Lay pleats and pin upper end to ironing board. Pull taut at lower end and pin so all markings match. Do not press lower end until hem is turned.

7. FINAL PRESSING FOR PLEATS. After hem is sewn, baste pleats down with silk thread. Place press cloth over material and dampen slightly with sponge before pressing.



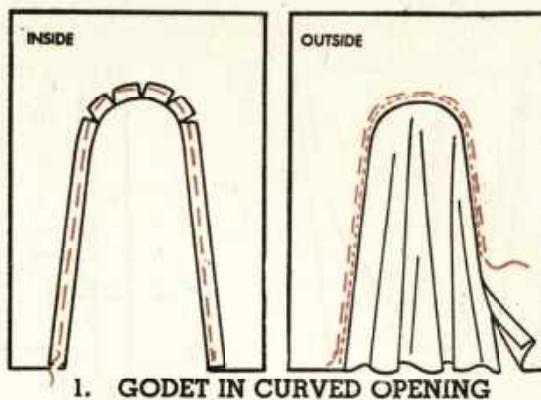
★ 6. PRELIMINARY PRESSING FOR PLEATS



★ 7. FINAL PRESSING FOR PLEATS

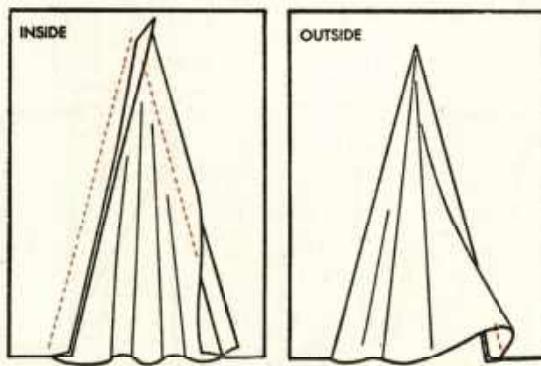
GODETS

1. GODET IN CURVED OPENING. To insert a godet in curved opening, snip edges a seam's width. Fold edges back and press. Working on the inside, lay godet over opening matching seam edge. Baste in place. Stitch on outside close to turned edge.



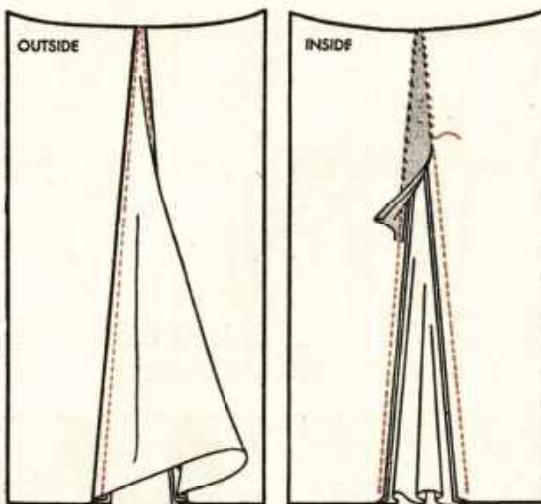
1. GODET IN CURVED OPENING

2. GODET IN SLASHED OPENING. Reinforce the slash by a line of stitching close to the edge. Insert godet with outsides of fabric together. Baste, then stitch tapering seam close to edge at top. Press seam open.



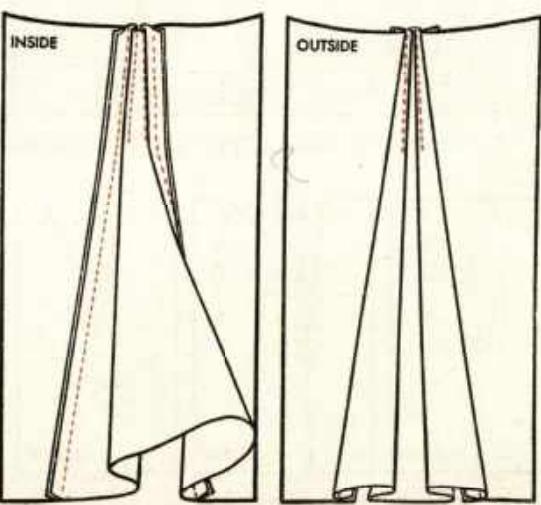
2. GODET IN SLASHED OPENING

3. GODET HELD WITH STAY. Where godet extends the full length of the skirt, reinforce it at the top by a stay so the fulness will be held in place. Cut triangular piece, turn in edges and hem to seam lines on the inside.



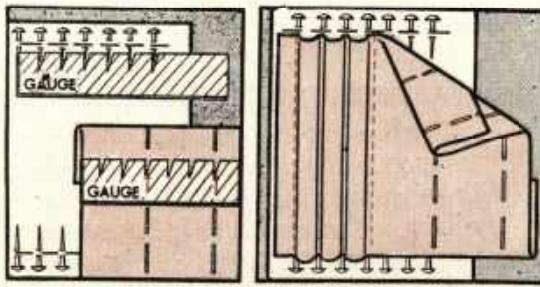
3. GODET HELD WITH STAY

4. PLEATED CIRCULAR GODET. When circular inset extends full length of skirt and is to be pleated, stitch seams then form inverted pleat on outside and baste. Stitch close to pleat edges as shown.



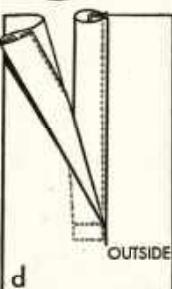
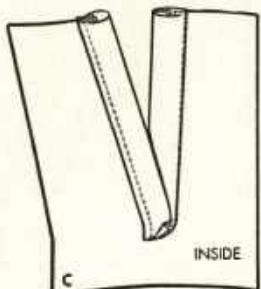
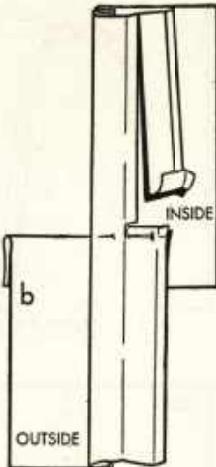
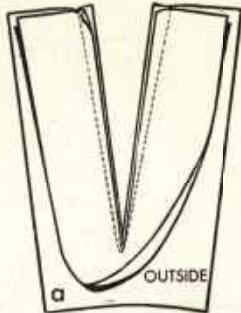
4. PLEATED CIRCULAR GODET

5. CARTRIDGE PLEATS. a. Cut a gauge and mark lines of stitching on garment. b. On the piece to be pleated, mark spaces as wide as three of the gauge notches. c. Lay fabric together matching lines of marking. Stitch. Do not press cartridge pleats.

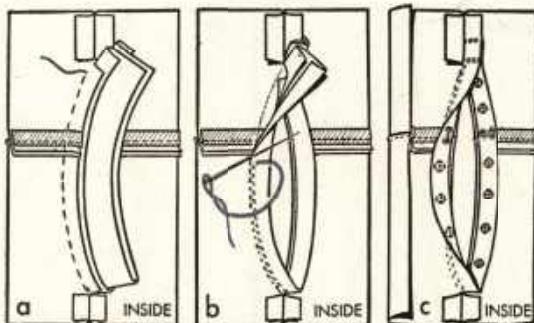


5. CARTRIDGE PLEATS

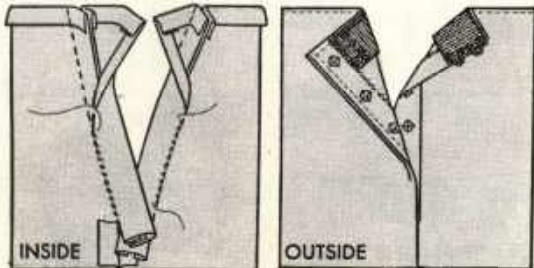
★PLACKETS



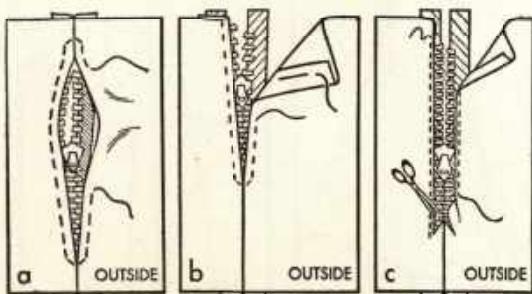
1. UNDERWEAR PLACKET



2. CONTINUOUS LAP PLACKET



3. PLACKET FOR SKIRT WITH BELTING



4. SLIDE FASTENERS

1. UNDERWEAR PLACKET

a. Stitch a continuous strip $1\frac{3}{4}$ " wide around the outside of the placket opening.

b. Mark bottom of placket with pin. Trim off half the width of piece above pin. Turn in and stitch flat forming over-lap.

c. Turn in lap below pin and stitch forming under lap. Stitch box at bottom of placket.

d. Placket from right side.

2. CONTINUOUS LAP PLACKET FOR DRESS

a. Snip seam at both ends of placket. Cut a 2" width straight strip a little longer than twice the length of opening. Stitch strip around with outsides facing, starting at top.

b. Turn and hem down to row of stitching.

c. Turn in front part of lap. Sew ends of placket strip together at top. Use hook and eye at waistline and snap fasteners for rest of placket.

3. PLACKET FOR SKIRT WITH BELTING.

Turn under seam allowance at top of skirt. Face front edge and finish back edge with a double underlap as shown. Cut belting to exact waist measurement, plus an allowance for finishing. Turn under the ends and fell. Sew belting to skirt, leaving ends loose. Sew hooks and eyes to belting so that ends of belting meet. Sew snaps on placket.

4. CONCEALED SLIDE FASTENER FOR DRESS OR SKIRT

a. & b. Baste under seam allowance on both sides of opening. Baste on slide fastener with edges of opening meeting at center of metal coupler.

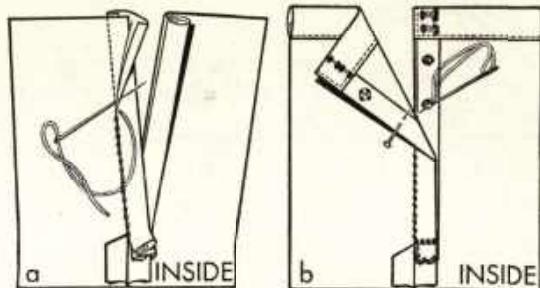
Pull slider down and (with cording foot) top-stitch one side. Then pull slider up and top-stitch other side, forming a point at seam.

SLIDE FASTENER FOR DECORATION

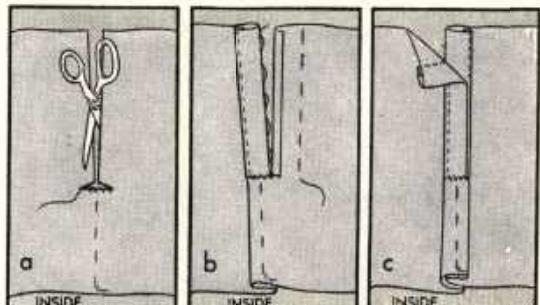
c. Slash center the length of coupler. Clip diagonally at lower end of slash $\frac{1}{8}$ " as shown. Turn in edges $\frac{1}{8}$ ", pull slider down and top-stitch to the outside of tape on fastener. Stitch across lower end.

AND BELTS

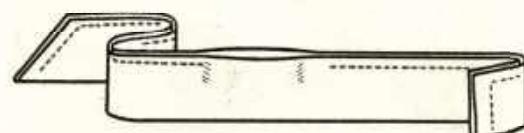
- 1. TWO-PIECE PLACKET FOR SKIRT.** (a) Snip seam at end of opening. Finish edges with a double fold of material. Turn in material on front edge, forming an overlap; baste.
 (b) Sew ends of placket pieces together at bottom of opening. Add belt at waistline. Close with hooks, eyes and snaps.
- 2. PLACKET IN A PLEAT.** Used most often in infants' clothes. (a) Slash desired length. Clip across lower end of slash an equal amount each side of center. The entire length of crosswise clipping will determine the width of your hem, finished.
 (b) Finish each side of slash with hem and make lap by forming a pleat.
 (c) Sew across lower end.
- 3. FABRIC BELTS.** Stitch belt leaving straight end open for turning or, if fabric is heavy, leave side open. Trim edges before turning.
- 4. TURNING BELTS.** The blunt end of a pencil may be used for pushing the end through.
- 5. FINISHING BELT.** Baste around edges of belt on outside, then press. Slip-stitch opening together.
- 6. STIFF BELT.** Turn seam allowance of belt to wrong side. Baste to webb belting and stitch all around close to the edge.
- 7. WIDE BELTS INTERLINED.** Cut canvas lining the same size as finished belt is to be. Baste to belt material and turn the raw edges over the canvas, clipping along curves. Catch-stitch edges to canvas. Pin and baste lining in place, slip-stitch edges together or top-stitch.
- 8. FINISHED BELT AND FASTENING WITH FRENCH TACK.** Sew buckle at straight end. Work eyelets in opposite end. See pg. 65. Fasten belt to dress with French tacks. See pg. 50.
- 9. THREAD BELT CARRIER.** Take several stitches on your garment the width necessary to pass your belt through. Work over these threads with buttonhole stitch pushing needle through, head first.
- 10. FABRIC BELT CARRIER.** Measure belt for the size carrier you will need. Pin and sew fabric loops to dress as shown.



1. TWO-PIECE PLACKET FOR SKIRT



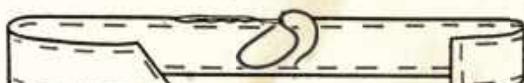
2. PLACKET IN A PLEAT



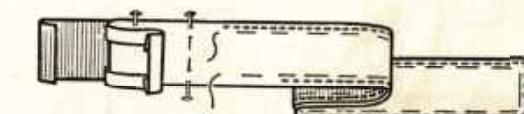
3. MAKING A FABRIC BELT



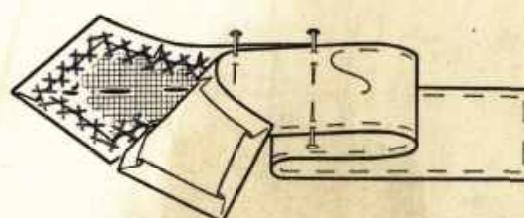
4. TURNING A FABRIC BELT



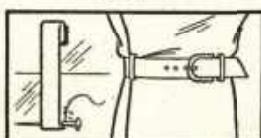
5. FINISHING A FABRIC BELT



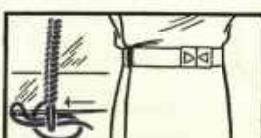
6. FACING FABRIC WITH WEBB BELTING



7. INTERLINING WIDE BELTS



10. FABRIC CARRIER

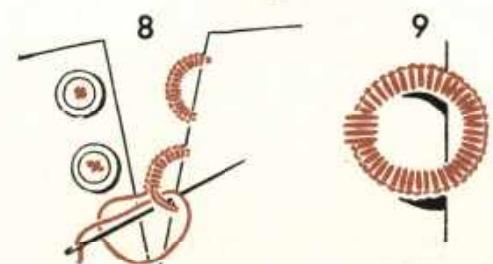
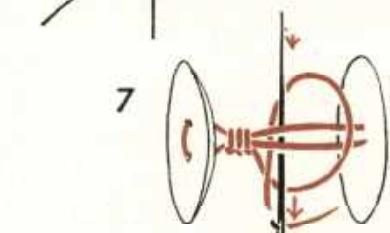
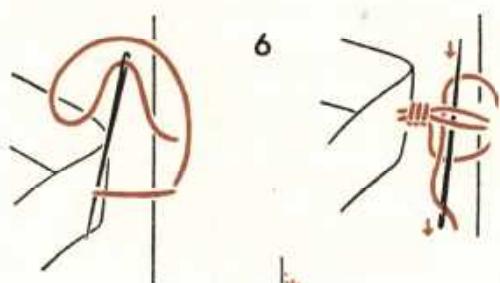
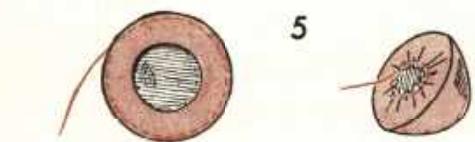
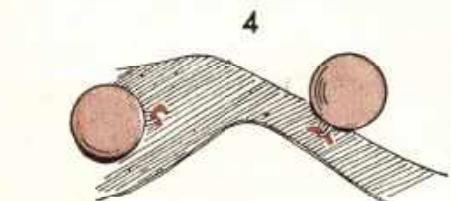
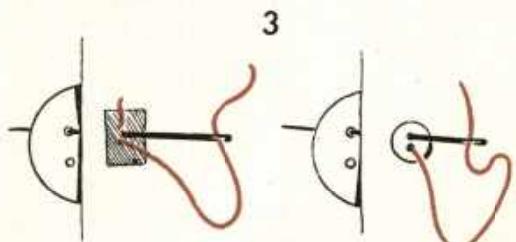
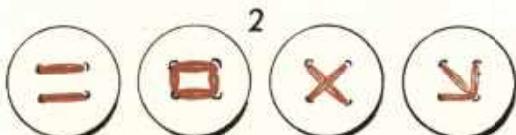
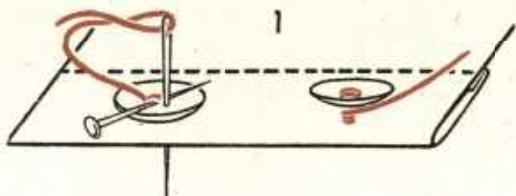


9. THREAD CARRIER



8. BELT ATTACHED WITH FRENCH TACKS

★ BUTTONS, WEIGHTS



1. TO SEW ON BUTTONS. Place pin over button and sew over the pin. Wind thread around several times, forming stem. Fasten securely.

2. SEWING BUTTONS ON in decorative ways.

3. SEWING BUTTONS ON WITH STAY. Place small piece of fabric or tape on wrong side and sew through it. A small size button may be used on wrong side as a stay.

4. SHANK BUTTONS should be sewed on with heavy thread as shown.

5. TO COVER A BUTTON MOLD. Place button in circular piece of fabric; then draw up edge with running stitches to fit.

6. TO MAKE A FRENCH TACK. Take several loose stitches between your fabric pieces. Work a blanket stitch over the threads, using the needle eye first.

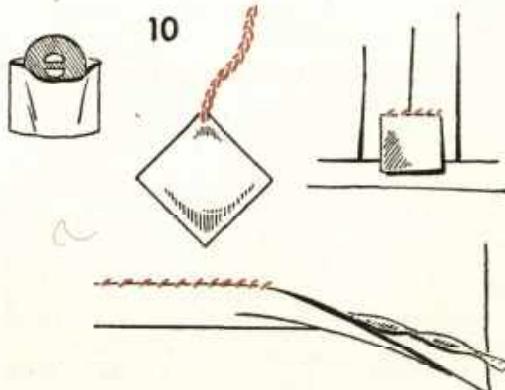
7. LINK BUTTONS. Run threads through two buttons; then work over them with blanket stitch, with needle eye first.

8. THREAD LOOPS. Measure size of button. Sew several strands of thread on edge of fabric. Work blanket stitch over strands, using needle eye first.

9. COVERING RINGS. Work blanket stitch over ring. Attach to fabric with several overhand stitches.

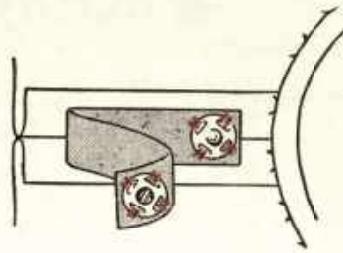
10. COVERING AND ATTACHING WEIGHT. Encase weight in fabric. Attach weight with chain stitch. For bottom of skirts or coats, attach weight with overhand stitches.

Encase weights by the yard in narrow hem.

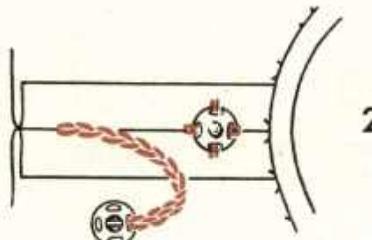


AND FASTENINGS

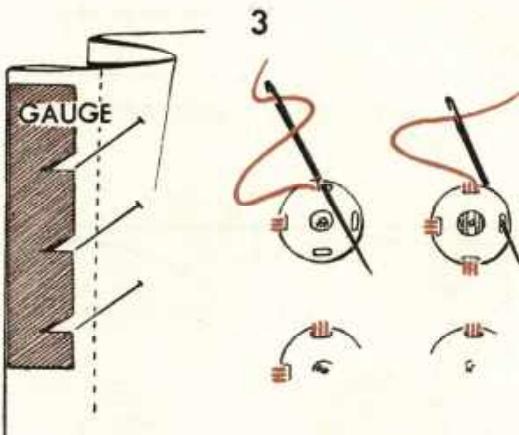
1. FABRIC LINGERIE STRAP. Make narrow strap or use ribbon. Sew one half of strap to seam line securely. Sew one half of snap to fastened end. Sew other half of snap to loose end.



2. THREAD LINGERIE STRAP. Use heavy silk or cotton twist. Work chain stitch desired length and fasten in one side of snap. Sew other side of snap to seam.



3. SEWING ON SNAPS. Use gauge to space snaps. Sew snaps over and over through one hole, carry thread under snap to next hole.



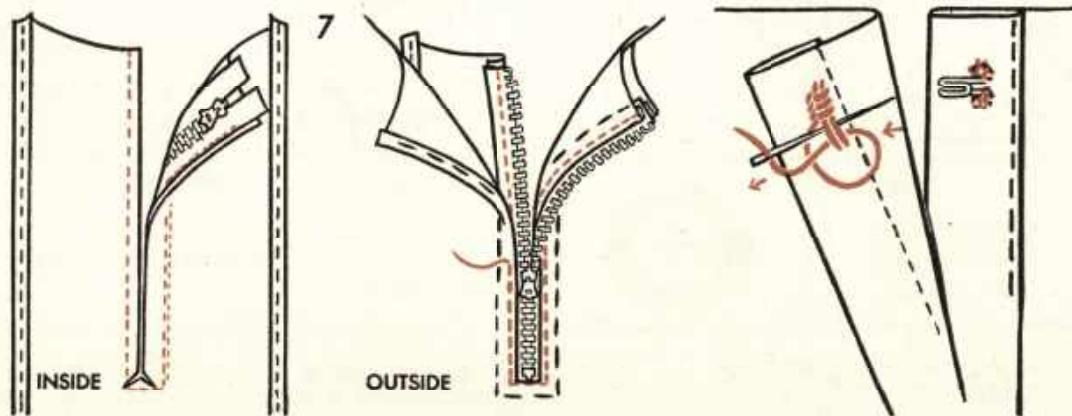
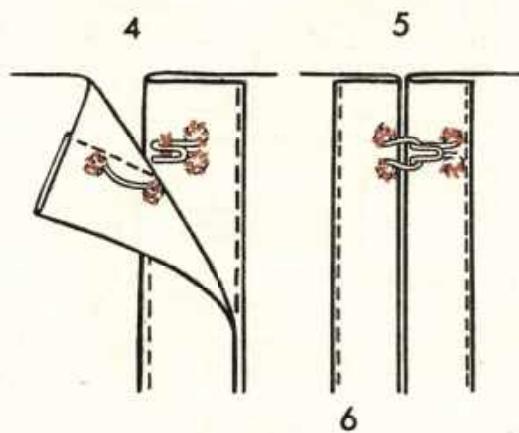
4. HOOK AND EYE ON LAPPED CLOSING. Sew hook close to edge of overlap. Sew eye back from edge of underlap.

5. HOOK AND EYE ON MEETING EDGES
Sew eye on one edge so it extends slightly. Sew hook back from edge.

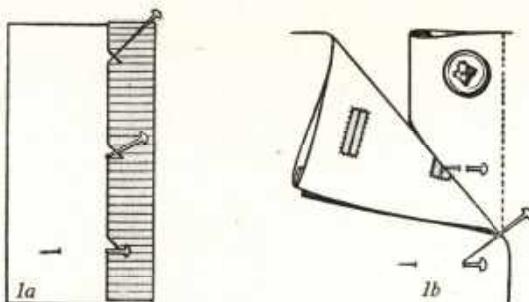
6. THREAD EYE ON LAPPED CLOSING.
Sew several strands of thread on underlap back from edge. Work over strands with blanket stitch, using needle eye first. Sew hook near edge of overlap.

7. SLIDE FASTENER IN FACED OPENING—Stitch facing each side of center, the length of fastener and across lower end. Slash and clip diagonally to corners. Prepare garment in like manner. Stitch tape to one edge of slash with inside of tape toward right side of material. Stitch opposite side the same way.

Turn in edges of slash in garment and top-stitch to facing through tape.



★ BOUND BUTTONHOLES

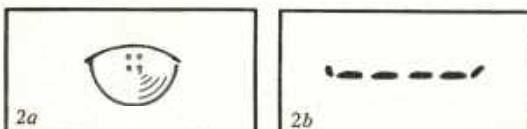


1. MARKING FOR BUTTONHOLES AND BUTTONS

- 1. MARKING FOR BUTTONHOLES AND BUTTONS.** a. Make a gauge to mark distance from edge of garment to outer end of buttonhole and spaces between buttonholes.

- b. Mark with pins where button is to be sewn under the outer end of buttonhole.

Use strong thread or buttonhole twist. Place pin on top of flat buttons while sewing. Wind thread around to form stem. Fasten on under side.

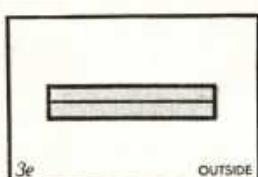
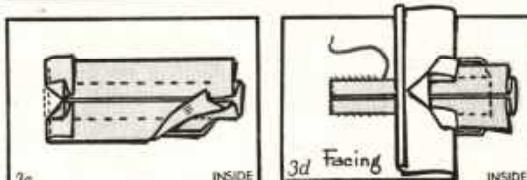
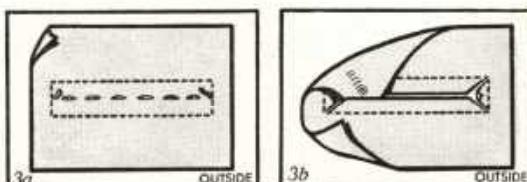


2. TESTING BUTTONHOLE AND MARKING

- 2. a. CUT A TEST BUTTONHOLE** in scrap of material to use as a guide in marking buttonhole length.

- b. MARK BUTTONHOLE** with line of basting or tailor's chalk.

3. BOUND BUTTONHOLE WITH FACING



3. BOUND BUTTONHOLE WITH FACING

- a. Cut a piece of material straight or bias, $1\frac{3}{4}$ " wide and $\frac{1}{2}$ " longer than buttonhole is to be. Baste on garment over mark, right sides together. Stitch $\frac{1}{8}$ " above and below basting and across ends.

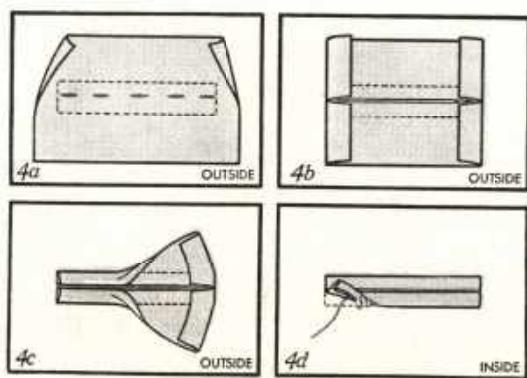
- b. Slash as shown and turn binding piece to wrong side.

- c. Make a pleat at ends on inside, forming a piping on outside, with edges meeting; baste. Stitch triangular piece at ends to piping on inside. Sew material invisibly to stitching of buttonhole.

- d. Slash facing under buttonhole opening and slip-stitch or hem down to buttonhole.

- e. Showing finished buttonhole from right side.

4. SELF FINISHED BOUND BUTTONHOLE



4. SELF FINISHED BOUND BUTTONHOLE

- a. Cut piece of material, straight or bias, $1\frac{3}{4}$ " wide and $\frac{1}{2}$ " longer than buttonhole is to be. Baste on garment over mark, right sides together. Stitch $\frac{1}{8}$ " above and below basting and across ends.

- b. Turn in ends and slash on line of marking.

- c. Turn binding piece to wrong side.

- d. Turn under raw edges of binding piece and whip to line of stitching.

BUTTONHOLES

1. PIPED BUTTONHOLES

- Cut enough bias or straight strips $\frac{3}{4}$ " wide for all the buttonholes. Fold lengthwise right side out and stitch $\frac{1}{8}$ " from folded edge. Trim raw edges to within $\frac{1}{8}$ " of stitching.
- Cut two lengths of strips $\frac{1}{2}$ " longer than the buttonhole opening. Place strips on outside of garment with raw edges on line of buttonhole. Stitch along stitching of the strips, the length of the buttonhole opening.
- Slash the buttonhole opening, as shown, from the inside of garment.
- Turn piping strips through slashed opening to inside of garment. Stitch triangular sections at ends to piping.
- Showing finished buttonhole after end stitching has been completed.

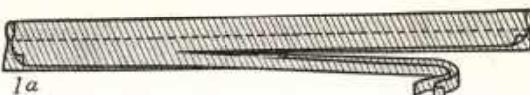
A cord may be encased in strips before this buttonhole is made.

2. WORKED BUTTONHOLE

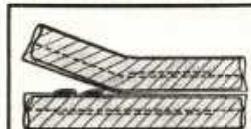
- Mark exactly on threads of goods. Machine stitch twice around marking as shown. Cut on marked line with sharp scissors or (b) mark buttonhole, mark depth of buttonhole with strands of thread. Cut buttonhole on center mark. Overcast.
- Work right to left with buttonhole stitch as shown.
- Make two stitches across the inside end of buttonhole.
- Work over end-stitches and through the cloth to complete bar.
- Buttonholes may also be made with a bar at each end.

3. TAILORED WORKED BUTTONHOLE

- Mark length of buttonhole and punch a hole at outer end with a stiletto.
- Cut on marked line and overcast both edges and around punched hole.
- Work buttonhole from right to left over cord held taut with pin as shown.
- Work bar at square end.

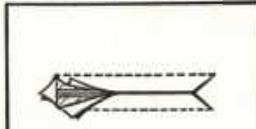


1a



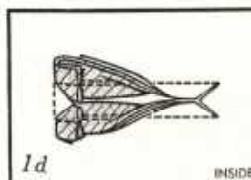
1b

OUTSIDE



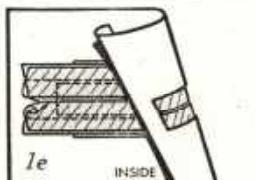
1c

INSIDE



1d

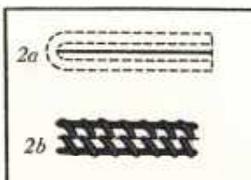
INSIDE



1e

INSIDE

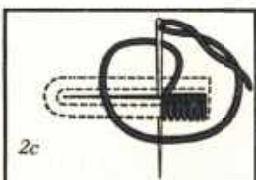
1. PIPED BUTTONHOLE



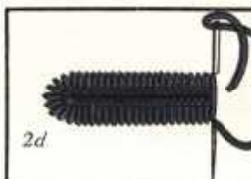
2a



2b



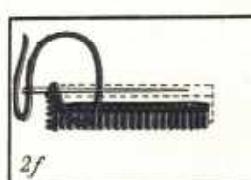
2c



2d

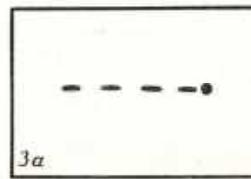


2e

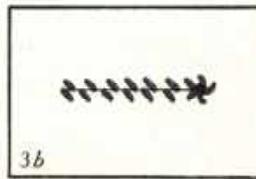


2f

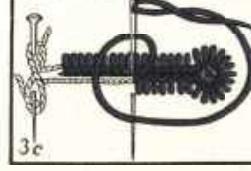
2. WORKED BUTTONHOLE



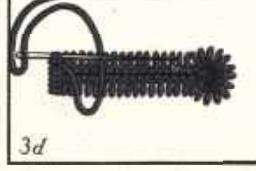
3a



3b



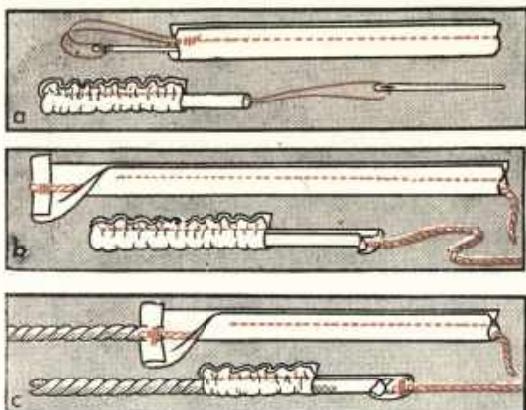
3c



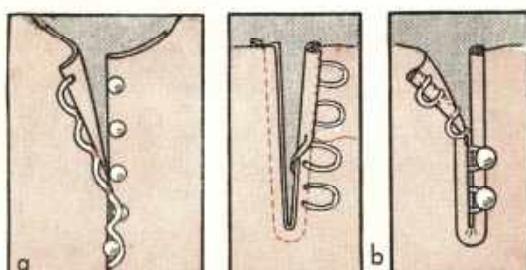
3d

3. TAILORED WORKED BUTTONHOLE

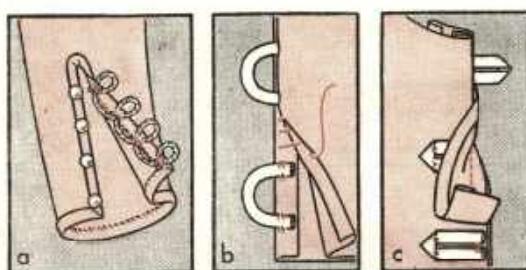
FABRIC FASTENINGS



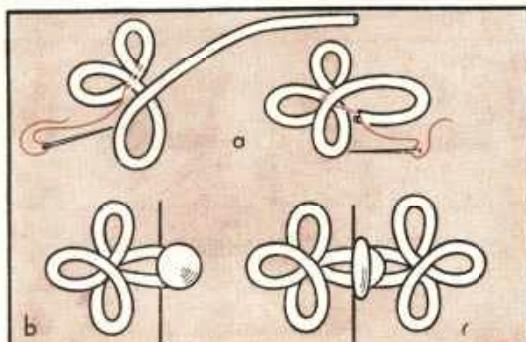
1. FABRIC LOOPS



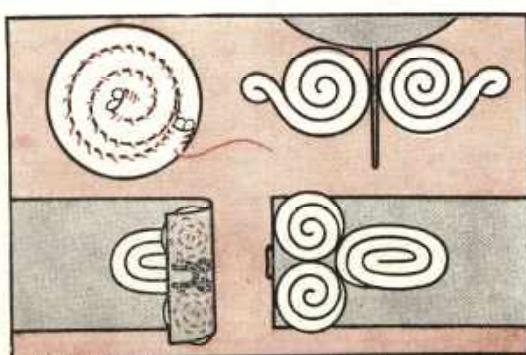
2. NECKLINES FINISHED WITH LOOPS



3. LOOPS ON OPENINGS



4. CORD FROGS



5. CORD FASTENING

1. **BIAS FABRIC LOOPS.** a. Stitch bias fabric lengthwise and trim the seam. Fasten thread at one end and draw through with a bodkin, gently turning bias inside out.

b. Or attach cord at one end of bias and with cording foot stitch bias over the cord. Gently pull cord to turn bias inside out.

CORDED FABRIC LOOPS. c. Attach small cord to larger cord and turned end of bias. Encase small cord as you stitch with cording foot. Draw small cord to turn bias and pull larger cord into it.

2. **NECKLINES FINISHED WITH LOOPS**

a. On a faced opening loops may be fastened at the edge with overhand stitches. Measure spaces needed for buttons first.

b. Cut loops correct size for buttons; then stitch them on the wrong side at the same time as you stitch your binding around the opening. Whip turned edge of binding over loop ends on the inside.

c. Showing loops from the outside. Extend loops over finished edge and tack down.

3. **LOOPS ON SLEEVE OPENING.** a. Continuous purchased cord may be sewed in place after sleeve opening is finished.

b. Corded loops, cut the proper size for the buttons may be sewed invisibly on the inside and a facing slip-stitched over them.

c. Loops may be placed on outside and stitched in with first stitching of facing. Turn facing under and fell invisibly.

4. **CORD FROGS.** a. Make frog the shape you wish and secure with tiny stitches on wrong side.

b. Leave one loop free to go over button.

c. Use frog on each side of opening leaving a loop on each free to go over button.

5. **CORD FASTENING.** Make motif you desire by securing cord together with whipping stitches. Apply motif to opening with invisible stitches. Cord fastenings may be used on necklines or belts. Sew hook and eye on under side of opening.

BOYS' AND MEN'S CLOTHING

POCKETS

Cut pockets of strong pocket twill, about 9" wide and at least $1\frac{1}{4}$ " longer than pocket opening.

- POCKETS FOR SIDE BUTTONED TROUSERS.** a. Face pocket $1\frac{1}{4}$ " in from side edges with trouser material. Fold pocket lengthwise and stitch side edge below opening and along lower edge. b. Face extension of back-trousers with trouser material.

Turn in front opening edge and stitch to one edge of pocket. Stitch other pocket edge to back extension 1" above opening.

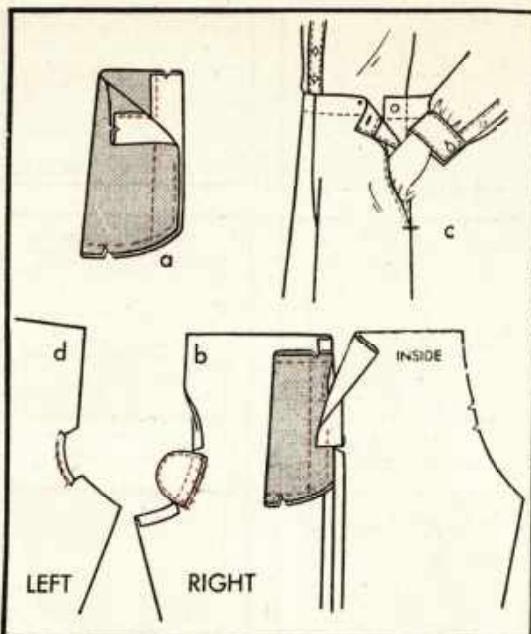
c. Work a bar-tack at end of pocket opening on outside. (See pg. 68.)

FLY. b. Face fly and join to right front trousers. d. Narrowly hem or face left front trousers opposite fly; then join front seam above and below fly.

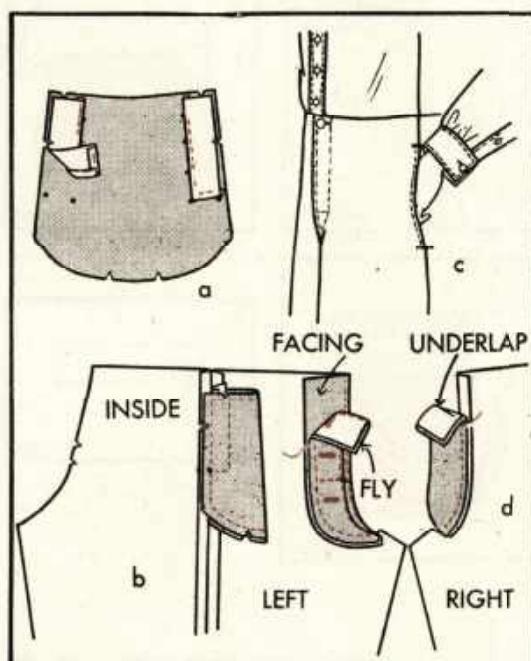
- POCKETS FOR FLY CLOSING.** Join side seams of trousers above and below pocket opening. a. Face pocket $1\frac{1}{4}$ " in from side opening edges with trouser material. b. Fold pocket lengthwise, stitch upper end and edges below opening. Join pocket to opening edges. c. Work bar-tacks at ends of pocket on outside. (See pg. 68.)

FLY. b. Join facing of lining material to left front opening edge. Face left fly with lining material. Turn and stitch finished edge. Work buttonholes, then place fly on left front facing, with inner edges even. Stitch inner edge through all thicknesses. Sew fly in place between buttonholes. d. Face right underlap with lining material. Turn, and join to right front edge. Join seam below fly. Lap trousers, stitch lower ends of opening together.

- SLIDE FASTENER IN FLY CLOSING.** a. Join seam below opening. Place closed slide fastener on left front facing with right sides together and center of fastener 1" from front edge of facing. Top-stitch tape of fastener to facing. Join facing to left opening edge; turn and top-stitch the inner and finished edges. b. Open slide fastener and baste to underlap. Turn in right opening edge $\frac{1}{4}$ " and baste close to metal of fastener. Top-stitch through all thicknesses. Sew end of underlap to left facing on inside.

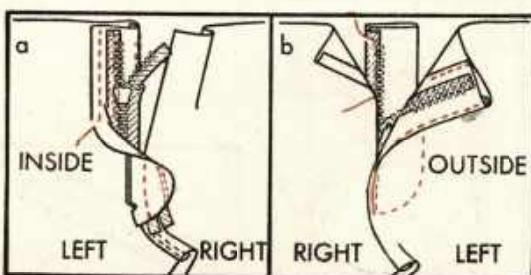


1. POCKETS AND FLY
FOR SMALL BOYS' TROUSERS.

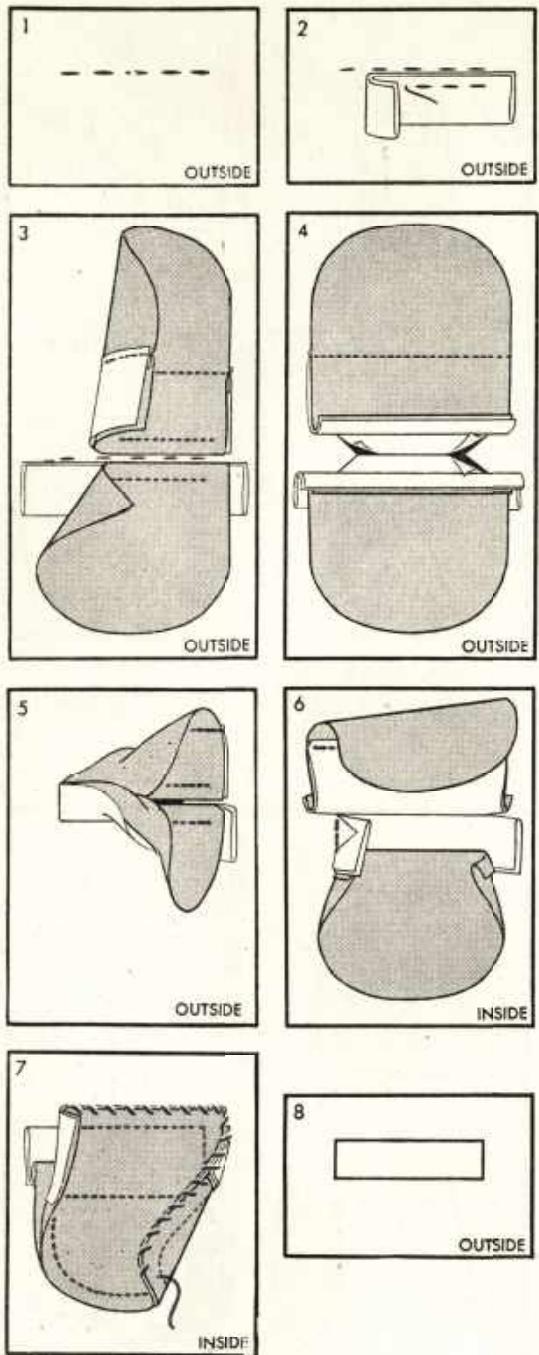


Boys and
Men's
Pockets
Sleeves
Collars

2. POCKETS AND BUTTONED FLY
FOR MEN'S TROUSERS.



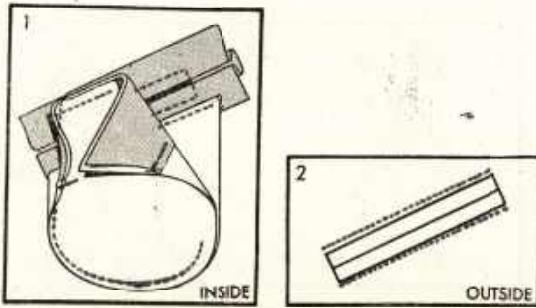
3. SLIDE FASTENER IN FLY CLOSING.



WELT POCKET FOR HEAVY MATERIAL

1. Mark with line of basting, on the outside, the length opening will be.
2. Cut welt piece exactly $1\frac{1}{2}$ " deep and 1" longer than pocket opening. Fold in half lengthwise and baste to garment with raw edges just below pocket marking.
3. Cut two pocket pieces of lining material 1" wider than pocket opening. Make upper piece $\frac{1}{2}$ " longer than lower piece. Put a $2\frac{1}{2}$ " facing of garment material on upper pocket piece. Place upper piece (facing side down) just above marked opening. Place lower pocket piece over welt just below marked opening. Stitch $\frac{1}{4}$ " from raw edges the length of marking.
4. Turn back the free edges and slash pocket opening making diagonal slashes to the stitching as shown.
5. Push pocket pieces and welt piece through slash to inside of garment.
6. Turn welt piece up to fill open space, and stitch ends to triangular slashed sections at ends of pocket opening.
7. Turn upper pocket piece down. Stitch around sides and bottom of pocket pouch. Overcast raw edges.
8. Finished pocket from right side.

SLANTED BOUND POCKET

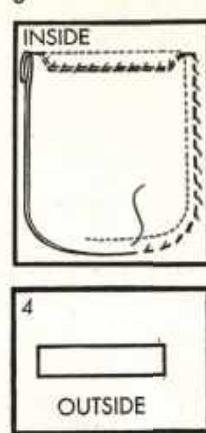
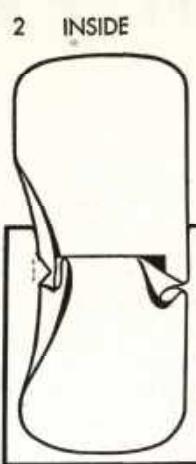
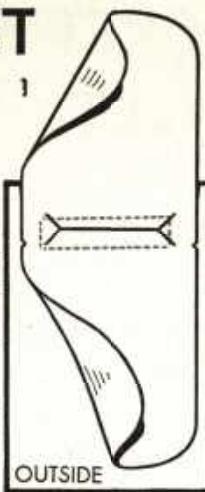


1. Bind the pocket opening as for a bound buttonhole, see page 52. Turn to wrong side. Prepare pocket pieces of lining material, facing the top edge of the inner section with material matching binding. Stitch faced pocket piece to upper edge of binding. Stitch second piece to lower edge of binding. Stitch around pocket pouch, sewing through ends of binding. This method is recommended for slanted pockets and for bound pockets in heavy fabrics.
2. Finished pocket from outside.

WELT POCKET

FOR LIGHT WEIGHT MATERIAL

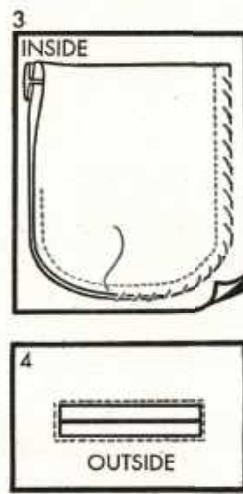
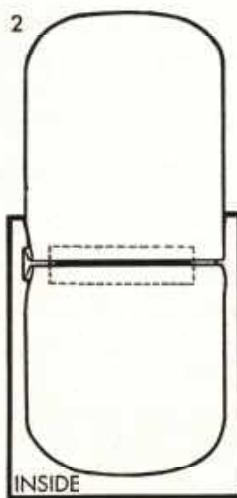
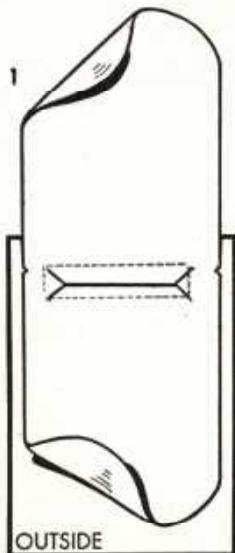
- Cut pocket piece from garment material twice as long as depth pocket will be and 1 inch wider.
Stitch pocket piece, right side down on right side of garment, with an oblong box of stitching. The lower edge of box should be on line with center of pocket piece (shown here by small notches). Slash pocket opening as shown.
- Turn pocket piece through slash to inside. Fold the lower part up to exactly meet the top of the opening as shown.



Stitch in this position, sewing through triangular slash at end of pocket opening as shown.

- Fold upper part of pocket piece down, and stitch around the pouch. Overcast all raw edges.
- Finished Pocket.

BOUNDED POCKET



- Cut pocket piece from garment material twice as long as depth of pocket and 1 inch wider than slash will be.

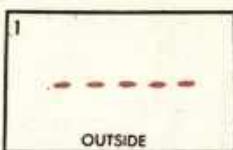
With outsides facing, stitch pocket piece with an oblong box of stitching. Have upper edge of box on a line with center of pocket piece (shown here by small notches). Slash between lines of stitching to within $\frac{1}{2}$ " of end and then diagonally to corners.

- Turn pocket piece through slash to inside. Fold to exactly meet in center of slashed opening. Baste in this position, turn to right side and top-stitch around box.

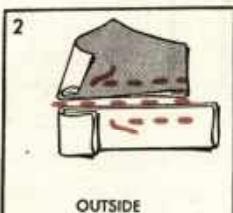
- Turn upper part of pocket piece down and stitch around pouch. Overcast raw edges.

- Finished Bound Pocket.

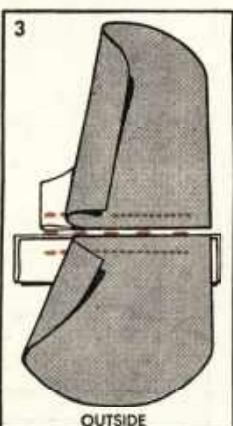
FLAP POCKET WITH WELT



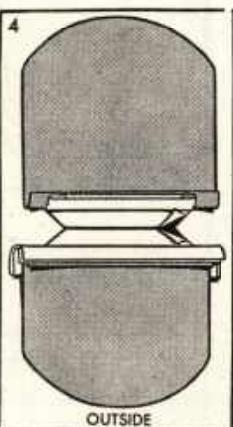
1. Mark with line of basting the length pocket opening will be.



2. Cut pocket flap of garment fabric 1" longer than pocket opening and face it with lining material. Turn and press. With outsides together, baste it to garment, lower edge meeting marked pocket line. Cut welt piece exactly $1\frac{1}{2}$ " deep and 1" longer than pocket opening. Fold in half lengthwise and baste with raw edges just below pocket marking as shown.



3. Cut two pocket pieces of lining material 1" wider than pocket opening. Make upper piece $\frac{1}{2}$ " longer than lower piece. Place upper piece over pocket flap just above marked opening. Place lower pocket piece over welt piece just below marked opening. Stitch $\frac{1}{4}$ " from raw edges, the length of the pocket opening.



4. Turn back free edges and slash pocket opening, making diagonal slashes to the corners as shown.

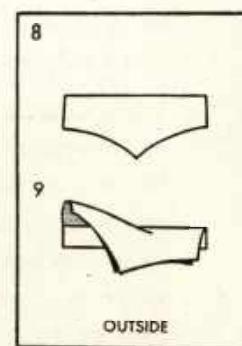
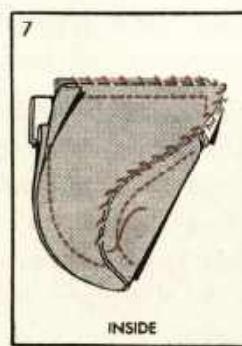
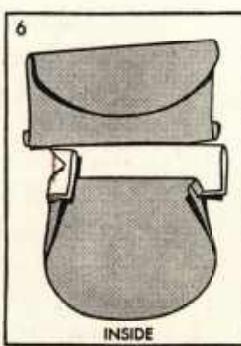
5. Push pocket and welt pieces through slash to inside of garment.

6. Turn welt piece up to fill open space, and stitch ends to triangular slashed sections at ends of pocket opening.

7. Turn upper pocket piece down. Stitch around sides and bottom of pocket pouch. Overcast raw edges.

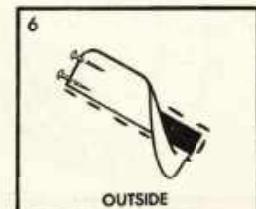
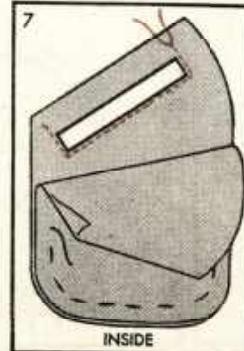
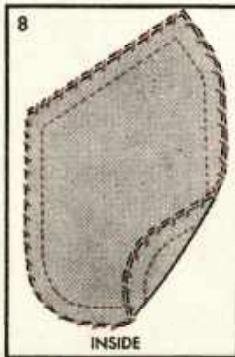
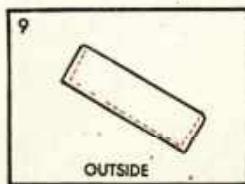
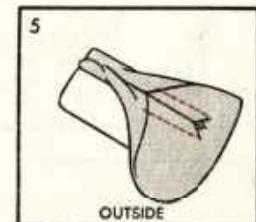
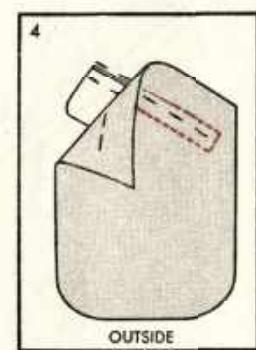
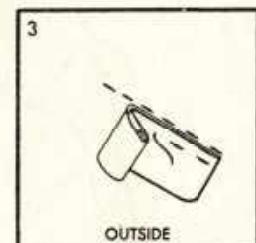
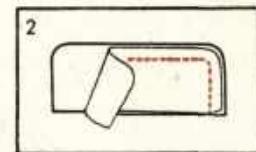
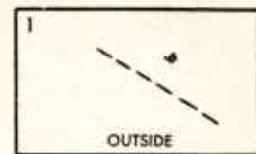
8. Finished pocket with flap down.

9. Finished pocket with flap lifted showing welt.



DIAGONAL POCKET WITH SHAPED WELT

1. Mark with line of basting the length the pocket opening will be.
2. Cut welt $\frac{3}{4}$ " wide and 1" longer than finished welt is to be. If desired, round upper corners. Face welt, then turn right side out. The welt may be interlined with canvas if the material is soft. Press before basting to garment.
3. Baste welt down on outside of garment with raw edges meeting bottom of marked pocket.
4. Cut two pocket pieces of lining. Place one of these over the welt as shown and stitch, forming a rectangle as long as the pocket marking and $\frac{3}{8}$ " wide.
5. Slash opening in the pocket piece cutting through the center of the stitching to within $\frac{3}{8}$ " of the ends, then diagonally to the corners. Do not cut through the seam allowance of the welt. Turn the pocket piece through the slashed opening to the inside of the garment.
6. Baste the pocket piece back around the opening, then turn the welt up over the opening. Pin the welt, as shown, to cover the ends of the opening. Baste in this position and then stitch across the ends and the bottom of the welt. This stitching is shown from the inside in sketch 7.
7. Baste second pocket piece to first one.
8. Stitch pocket pieces together and overcast raw edges.
9. Finished pocket.



SLEEVES AND THEIR

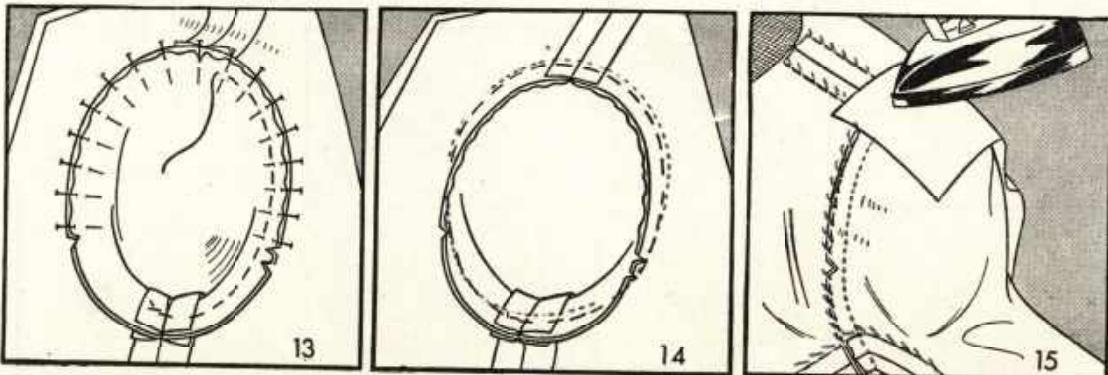
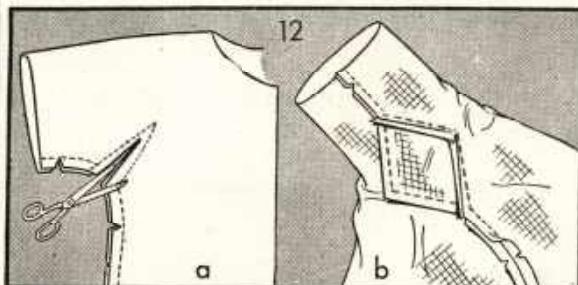


Study these popular types of sleeves:

- 1.—Puffed.
- 2.—Kimono.
- 3.—Cape.
- 4.—Drop.
- 5.—Sleeveless.
- 6.—Set-In.
- 7.—Raglan.
- 8.—Drop Shoulder.
- 9.—Saddle shoulder.
- 10.—Dolman.

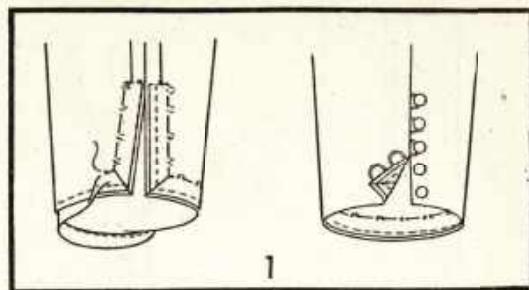
Specific instructions are always given for setting in and finishing the sleeve, in the Simplicity Primer accompanying the pattern you buy. If you learn to fit and set in the regulation type of sleeve (6) you can easily do the others.

11. **AFTER YOUR FIRST FITTING** and making any change necessary in your shoulder line and sleeve, open the side seams. Always use your pattern to recut your armhole, re-marking the notches.
12. **IF A KIMONO SLEEVE FEELS TOO TIGHT**, this can be relieved with a gusset. **a.** Slash about 3" at an angle to the underarm seam. Stitch along this slash to a point to reinforce it. **b.** Set a diamond shaped bias piece of matching fabric into this opening.
13. **TO SET IN A SLEEVE**, run a line of gathers around the top of the sleeve between the notches. Hold the wrong side of the garment toward you and set the sleeve in, matching the notches. Place the center notch in the sleeve at the shoulder seam, and match the underarm seams. Pin at frequent intervals.
14. **BASTE, THEN STITCH** sleeve in the armhole.
15. **PLACE THE TOP OF THE SLEEVE** over your tailor's cushion and press through a damp cloth. (See pg. 35.)

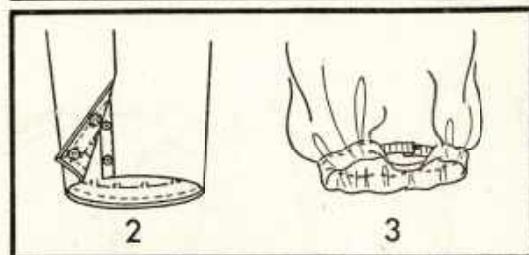


FINISHES

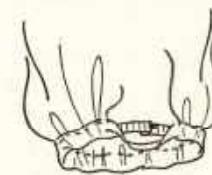
1. **TIGHT SLEEVES FINISHED WITH LOOPS AND BUTTONS.** Face lower edge and opening with seam binding, mitering the corners. Work loops on one side and sew buttons on the other. If fabric loops are desired, see pg. 54.
2. **TIGHT SLEEVES FINISHED WITH SNAPS.** Face lower and front edges of sleeve with seam binding, mitering corner; bind back edge of opening. Close with snaps.
3. **PUFFED SLEEVE WITH CASING AND ELASTIC.** Finish lower edge with hem casing. Measure elastic around arm; insert and fasten.
4. **FULL SLEEVE WITH WRIST BAND.** Finish sleeve opening with continuous lap. Gather lower edge to fit wrist band. Finish with snap.
5. **PLAIN SLEEVE WITH CUFF.** Make cuff and turn right side out. Join cuff to outside of sleeve. Finish lower edge with bias facing.
6. **FACED SLEEVE.** Stitch facing to sleeve, right sides together. Turn facing to inside and fell to sleeve.
7. **STIFFENED SHOULDER FULLNESS.** Cut canvas or taffeta over top of sleeve pattern. Put in darts or fullness and baste piece on the inside of sleeve.
8. **MANNISH CUFF.**
 - a. Join underlap as shown.
 - b. Join overlap.
 - c. Lap extensions and top-stitch upper end.
 - d. Make cuff with cambric interfacing. Gather bottom of sleeve and join cuff to it. Top-stitch all around on outside.
 - e. Shows single cuff with button closing.
 - f. Shows double cuff with cuff links.



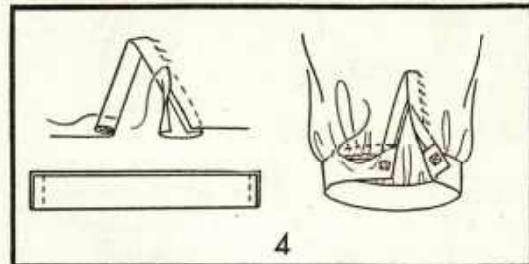
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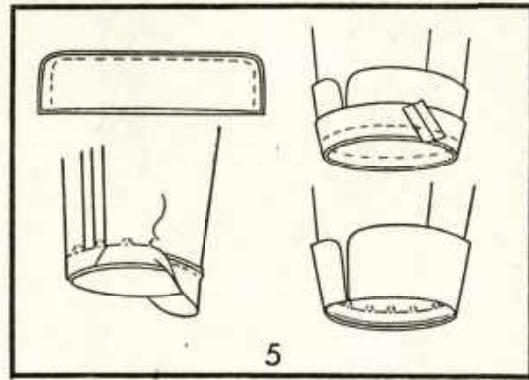
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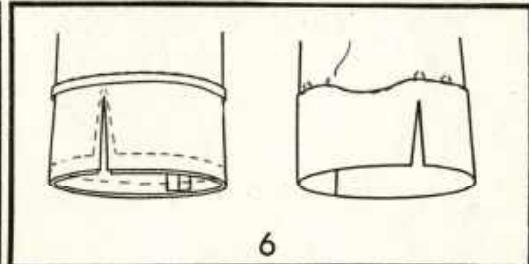
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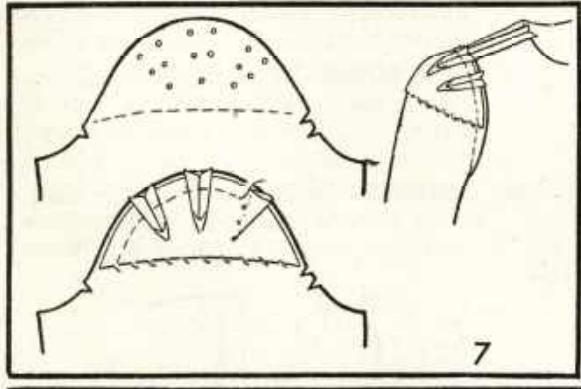
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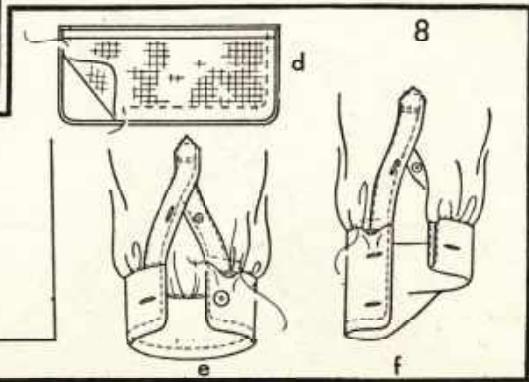
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6

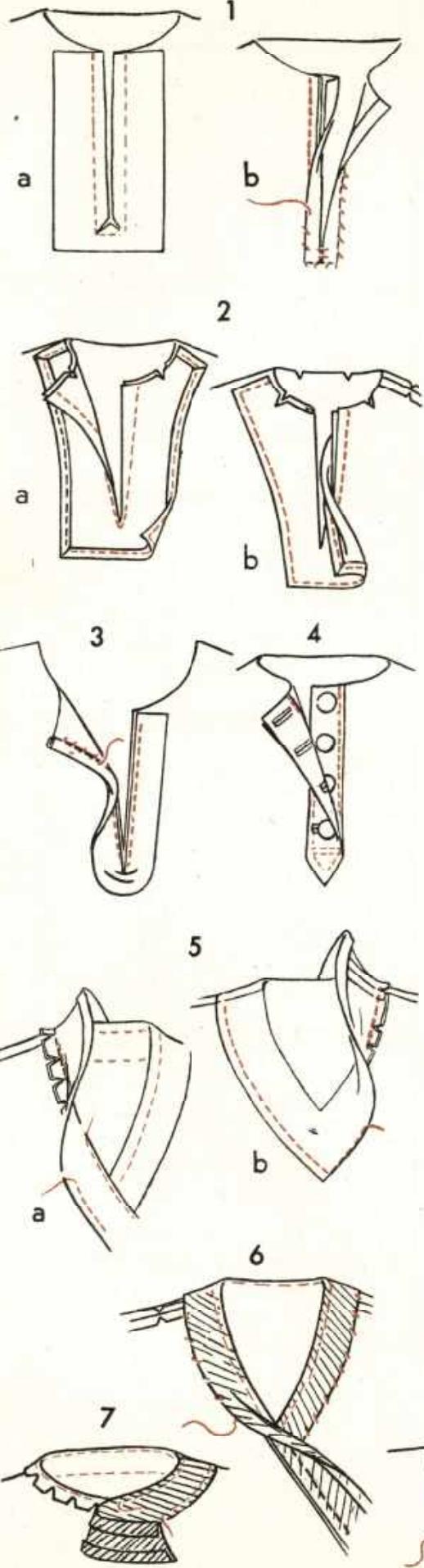


7



8

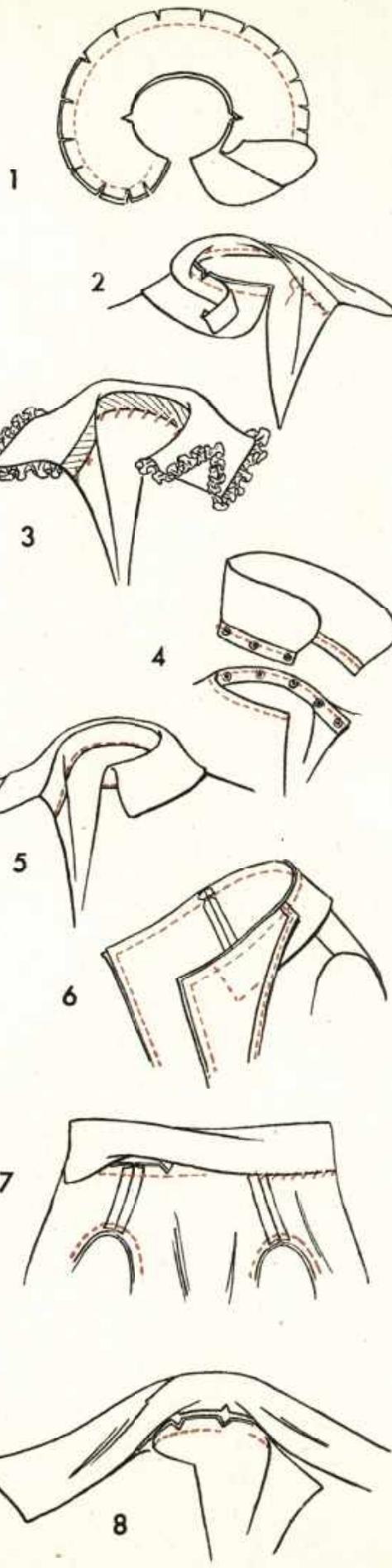
NECK and COLLAR



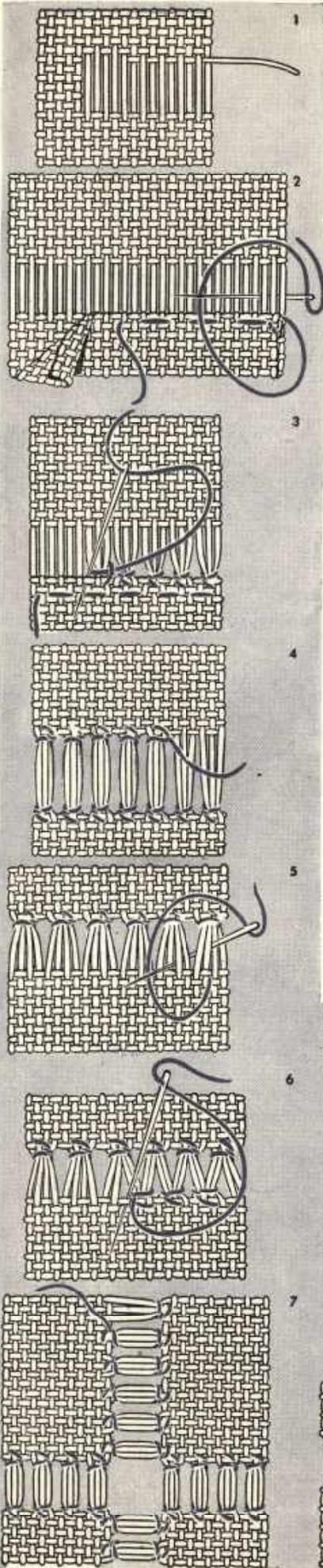
1. a. **STRAIGHT BOUND SLASH.** Cut a straight strip 2" wide and $\frac{1}{2}$ " longer than slash is to be. Baste on outside with centers matching. Stitch $\frac{1}{4}$ " each side of center and across $\frac{1}{2}$ " above lower end. Slash between stitching and to corners.
b. Turn binding to inside forming a tiny pleat at bottom so it will lie flat. Turn edge and fell to machine stitching. Tack lower end.
2. **CONVERTIBLE NECKLINE FACED.** This may be worn open or closed. Turn and stitch outer edges of facing. Lay facing on outside, centers matching. Stitch an outline where slash will be, bringing it to a point at bottom. Cut between stitching. Turn facing to wrong side and press. Catch turned edge of facing to inside of dress with invisible stitches.
3. **BIAS BOUND SLASH.** Stitch 1" bias binding around slash on outside, stretching it at lower end. Turn under free edge and fell to stitching on inside.
4. **PLACKET NECK FINISH.** Slash desired opening. Stitch underlap to one side and overlap to the other side. Lap extensions and top-stitch point at lower end.
5. **NECKLINE WITH APPLIED BANDS.** Cut shaped facing from your pattern. Stitch on inside; Clip seam. Turn to outside and top-stitch. (a. Surplice.) (b. V-neckline.)
6. **BIAS FACING FOR SURPICE CLOSING.** Stitch facing on outside. Turn to inside and blind-hem.
7. **APPLIED BIAS FACING.** Turn edges of true bias band. Baste, then stitch to turned neck edge.
8. **PIPED NECK EDGE.** Baste folded bias to turned neck edge; miter corners on square neckline. Top-stitch near edge.
9. **BIAS BOUND NECK EDGE.** Stitch true bias to neck edge on outside. Turn in free edge and sew to seam on inside, mitering corners.
10. **ENCASED NECK EDGE.** Place neck edge between edges of ribbon or bias fold tape, mitering corners. Top-stitch.

FINISHES

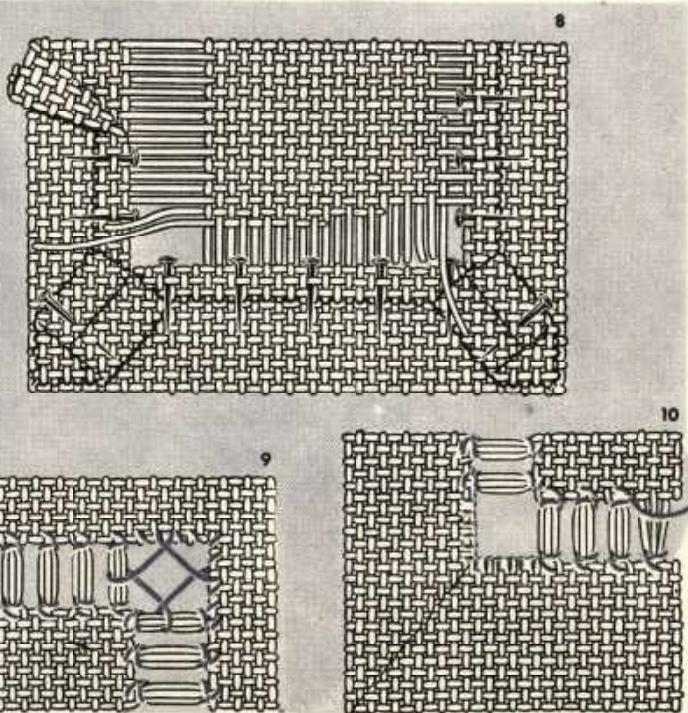
1. **FACED COLLAR.** Seam collar pieces right sides together and clip seams. Turn collar and baste edge, then press.
2. **ATTACHING COLLAR WITH BIAS.** Stitch strip and collar to neck edge on outside. Turn under raw edge of bias and hem flat on inside.
3. **SINGLE FABRIC COLLAR.** Finish edge with lace or bias fold. Attach collar as explained in sketch 2.
4. **DETACHABLE COLLARS.** Finish neck edge with bias facing and collar with bias fold tape. Baste or snap collar to neck edge.
5. **HIGH COLLAR WITH NECK BAND.** Stitch collar in top seam of neck band. Encase neck edge in lower seam of band.
6. **CONVERTIBLE NECKLINE WITH COLLAR.** Baste collar to neckline on outside. Baste facing around opening and over collar as far back as shoulder seams. Turn facing in. Finish back of neck with bias facing. For another type see pg. 71.
7. **STRAIGHT COLLAR.** Stitch under side of collar to neck edge, right sides of fabric together. Turn other edge and slip-stitch to seam.
8. **SCARF COLLARS.** Join as explained for sketch 7.
9. **COLLARLESS JACKETS.** Apply facing on outside. Turn to inside, finish inner edge, then top-stitch about 1" back from turned edge.
10. **COWL NECKS.** Hem or face the neckline. Attach a covered weight with French tack at center front on the inside. See pg. 50.



HAND HEMSTITCHING

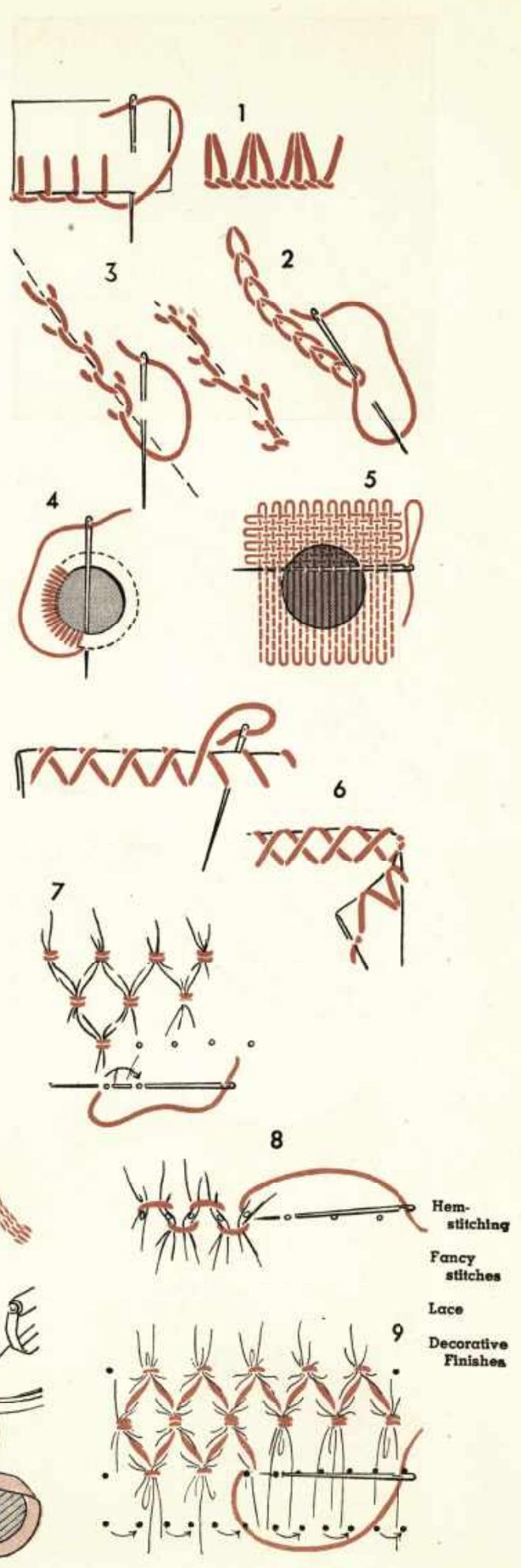


1. Figure the width of your hem; then snip the number of threads you wish to draw out to make the open work the desired width.
2. Turn up and baste the hem. Begin to hemstitch on the outside at the extreme right. Take up the desired number of threads; hold the sewing thread to the left, and draw the needle over it. Complete stitch.
3. Take next stitch through one thread of the hem and draw tight.
4. Continue the two operations explained in sketch 2 and 3. For plain double hemstitching, take same group of threads on opposite side.
5. For uneven or diagonal hemstitching, split the groups of threads by taking a few of the first and a few of the second when working the opposite side.
6. Showing how diagonal hemstitching looks.
7. Showing corner with hemstitching crossed.
8. If a solid border or hem is desired all around the piece, turn the hem on the right side and miter the corner. (See sketch 3 pg. 43). Turn raw edges down and pin. Draw threads; then turn hem to inside and hemstitch.
9. Showing the outside of corner finished. The edges in the open square are overcast and a zig-zag worked from one side to the other.
10. Showing the outside of corner finished with a blanket stitch to hold the edges together.

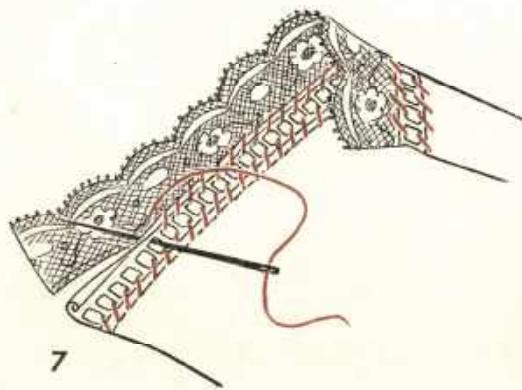
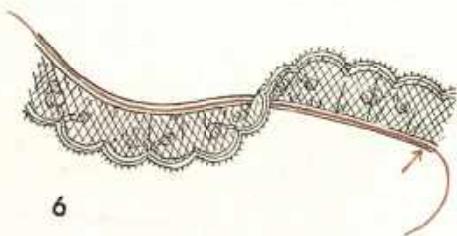
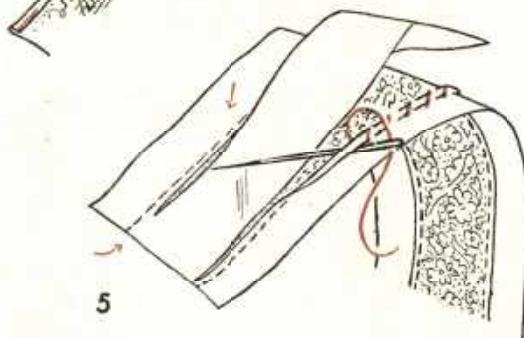
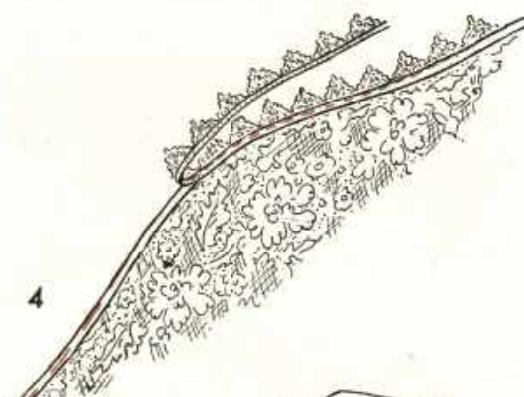
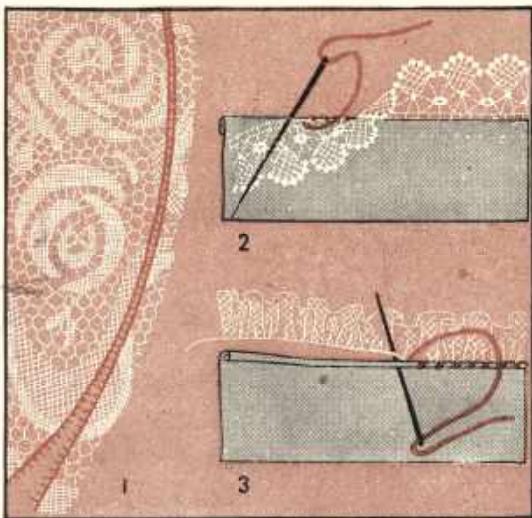


FANCY STITCHES

1. **BLANKET STITCH.** Work from left to right. Hold the thread down and take stitch through the fabric bringing needle out over thread. For fancy blanket stitch, group stitches or alternate long and short stitches.
2. **CHAIN STITCH.** Bring the needle up through the fabric and hold the thread down with the thumb. Pass the needle back close to the place where the thread comes out and take a stitch forward, with the thread under the needle to form a loop.
3. **FEATHER STITCH.** Run basting for guide. Bring the needle up through material one side of basting. Hold the embroidery thread down over the line. Take a short, slanting stitch on the opposite side. For double or triple feather stitching, take several stitches on each side of basting.
4. **EYELET.** Outline hole, punch, then finish with overhand or buttonhole stitch.
5. **DARNING.** Make running stitches in a rectangle, carrying thread across the hole. Weave in and out across these threads in opposite direction.
6. **DOUBLE OVERCASTING.** Overcast entire length of edge working from right to left. Then overcast from left to right.
7. **SEED SMOCKING.** Bring needle up through first dot. Take a stitch through second, then first dot and draw them together. Take another stitch through same dots. Work in pairs of dots all the way across. Start second row with second and third dots.
8. **CABLE SMOCKING.** Bring the needle up through first dot. Take a stitch from right to left in the second dot, with thread below the needle; draw dots together. Take a stitch in the third dot, with thread above the needle; draw dots together. Continue all the way across.
9. **DIAMOND SMOCKING.** Begin with first and second dot in second row. Proceed as for seed smocking taking only one stitch through each pair of dots and carry thread on the outside.
10. **FRENCH KNOTS.** Bring needle up through fabric. Wrap thread around the needle three or four times and insert needle close to first stitch.
11. **SCALLOPS.** Outline the edge with running stitches. Fill space with padding stitches. With twist, work over this, using blanket stitch. Cut fabric away at edge.
12. **BULLION STITCH.** Bring needle up through fabric. Take stitch and before drawing needle through, wrap thread around the end a number of times. Complete the stitch. Insert needle as arrow indicates.
13. **APPLIQUE.** Cut motif of cardboard. Place this over your fabric motif and press the edges over it as shown. Clip to make it lie flat. Remove cardboard and lay motif on fabric to which it will be applied. Hem down or outline with blanket or satin stitch.



LACE and



1. PICOT EDGE ON LACE. Run a line of basting in self colored thread where lace is to be hemstitched. Cut through hemstitching for picot edge.

2. WHIPPING LACE TO HEMMED EDGE. Finish hemming fabric first; then hold lace toward you and catch just a thread of the fabric and the edge of lace together with whipping stitches. Work from right to left.

3. WHIPPING LACE TO ROLLED EDGE. This is especially nice for fine underwear. Draw one thread in the edge of the lace or footing until you have the desired fulness. Roll the edge of your fabric just a few inches ahead of sewing and whip the lace edge to it.

4. FINISHING ALL-OVER LACE. Turn raw edge of lace on outside. Stitch narrow lace over turned edge as shown. This finish may be used on a dress, jacket or collar of all-over lace.

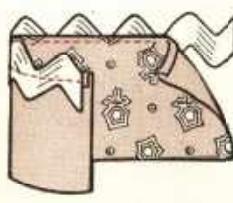
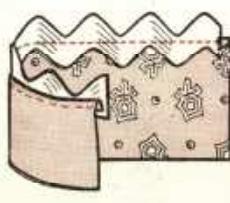
5. INSERTING LACE. Baste the lace flat to right side of the fabric. Sew both edges down by hand or machine. Turn to the wrong side; cut the fabric away leaving enough to roll and whip or turn edge back and stitch.

6. TO GATHER LACE. Just pull one of the threads in the edge of lace to gather it.

7. JOINING LACE TO ENTRE-DEUX. This is a particularly dainty finish for infants' clothes. Seam one side of entre-deux to fabric; trim seam and overcast. Roll other side of entre-deux and whip to lace edge.

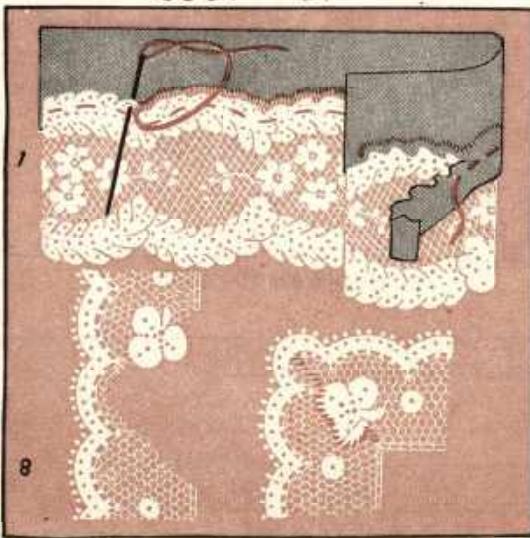
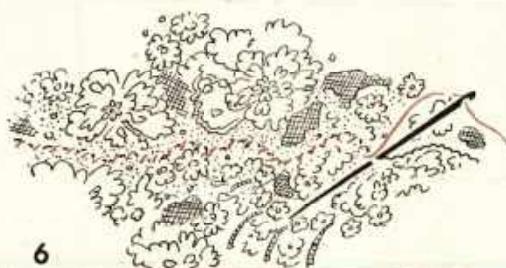
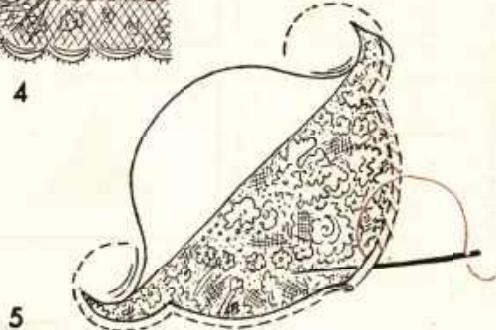
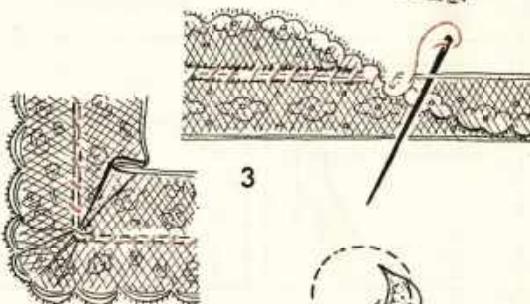
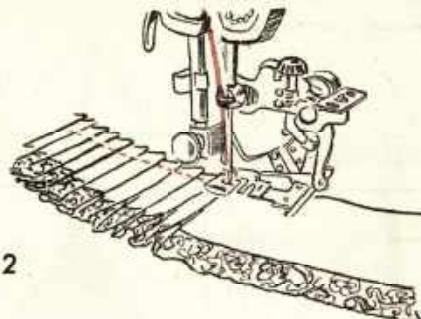
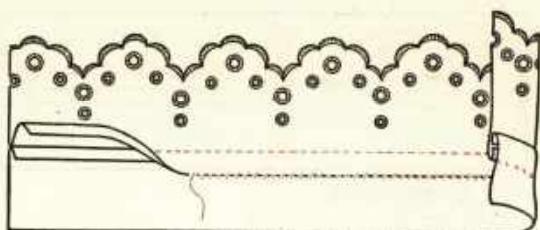
8. FINISHING WITH RICK-RACK. Turn the raw edge of fabric to the outside and stitch rick-rack over it; or turn and stitch double hem before adding rick-rack.

9. PIPING WITH RICK-RACK. Turn raw edge of fabric once or twice to the inside and stitch rick-rack over it.

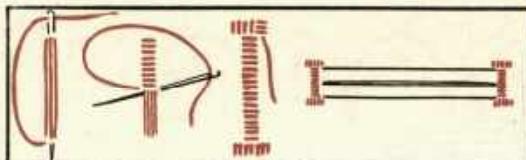


EDGINGS

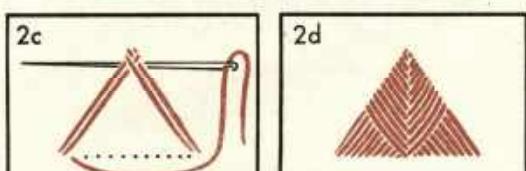
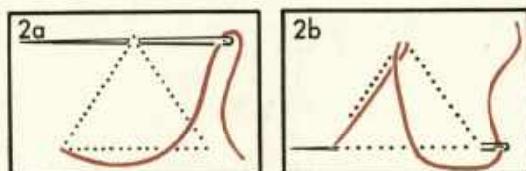
1. **EMBROIDERED EDGE AS SELF FAC-
ING.** Stitch raw edge of embroidery to
fabric edge. Trim fabric edge to within
 $\frac{1}{8}$ " of stitching. Turn other edge over
trimmed edge and hem down.
2. **MACHINE PLEATED EDGE.** Narrow
pleating makes an attractive finish for
collars, sleeves and household acces-
sories. Use your machine attachment
for this — it is the quickest and most
efficient way to do it.
3. **JOINING LACE AND INSERTION.**
Work on the inside with outsides fac-
ing. Whip edges together leaving
stitches loose enough to allow lace to
lie flat.
4. **LACE CORNER.** When lace edge is
joined to insertion, miter the corner in
the insertion (see pg. 43). Draw up a
thread in the edge of the lace and
gather at the corner as shown in sketch.
5. **LACE MEDALLIONS.** Place the lace
medallion on the outside of your fabric
and secure with running stitches
around the edge. Turn to the wrong
side and trim fabric to within $\frac{1}{8}$ " of
running stitches. Roll edge and whip,
catching lace with each stitch.
6. **JOINING LACE TO LACE.** Place lace
pieces together so the pattern blends to-
gether and then cut around pattern.
Whip edges together on wrong side.
Make stitches loose enough to allow
lace to lie flat.
7. **JOINING LACE TO FABRIC.—SATIN
STITCH.** Baste lace flat on outside of
fabric. Whip edge of lace to the fabric
with very close stitches. Turn to wrong
side and trim excess fabric away.
8. **JOINING LACE FLAT AT CORNER.**
Trim around the lace pattern and lap
the edges so corner lies perfectly flat as
shown.



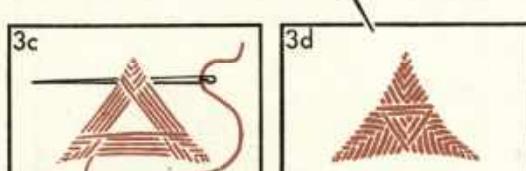
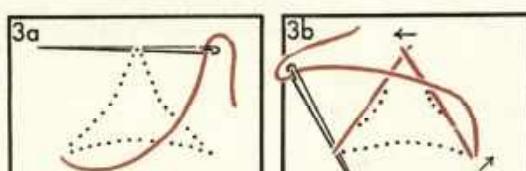
DECORATIVE



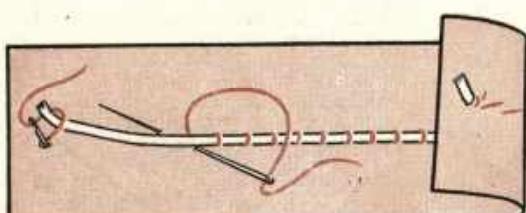
1. BAR TACK



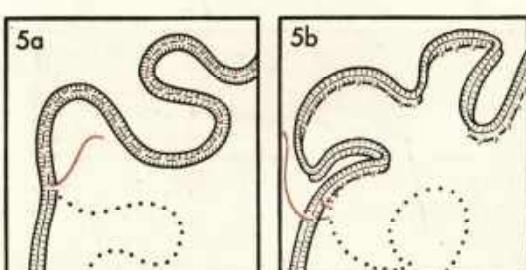
2. ARROW-HEAD TACK



3. CROW'S FOOT



4. COUCHING



5. BRAIDING WITH SOUTACHE

1. **BAR TACK.** Make three or four long stitches across ends of opening. Take overhand stitches across the long thread picking up a bit of the fabric at the same time. At the ends make the stitches verticle to the bar.

2. **ARROW-HEAD TACK.** Mark shape of tack. **a.** Begin at left hand corner. Bring needle to upper corner taking small stitch from right to left. **b.** Then put needle in lower right corner bringing it out at lower left corner. **c.** Continue placing stitches close to each other till whole triangle is worked. **d.** Finished arrow-head.

3. **CROW'S FOOT.** Mark shape of tack. **a.** Begin at lower left corner. Bring needle to upper point taking small stitch from right to left. **b.** Then bring needle to lower right hand point taking small stitch from left to right and then to lower left point taking stitch as shown. **c.** Continue this, following outline carefully. **d.** Finished crow's foot.

4. **COUCHING.** Mark position of cord. Then at regular intervals pass thread over cord and through the material underneath. At the end draw the cord through the material.

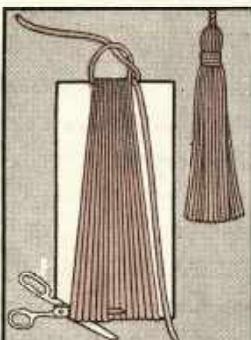
5. **BRAIDING WITH SOUTACHE.** Mark design. **a.** To apply soutache flat, sew in the groove, with tiny stitches. **b.** To apply raised soutache, catch edge invisibly with hemming stitch.

6. **ZIG-ZAG TRIMMING.** Run by hand a line of stitches in zig-zag fashion. Draw up thread making as much fulness as desired.

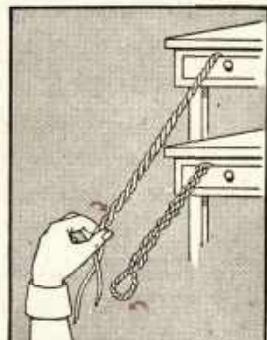
7. **MAKING TASSELS.** Cut a cardboard gauge the length you wish tassel to be. Wrap floss or yarn over and over the cardboard and tie a thread through the upper end and cut through lower end. Wrap thread around upper end several times to hold tassel together.

8. **TWISTED CORD.** Cut threads a little more than twice the length you wish finished cord to be. Fold in half and secure center in a closed drawer. Twist the two strands together tightly; then fold in half. Keep threads taut and twist all the strands in the opposite direction.

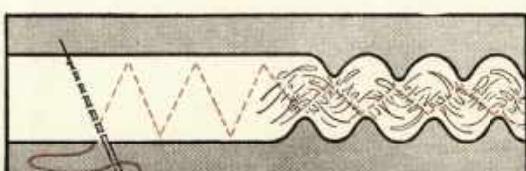
9. **POM-POMS.** Secure long strands of yarn between heavy pins. Tie a thread at intervals. Cut yarn between these threads. Roll between the palms of your hands to form pom-pom. Trim evenly into a ball.



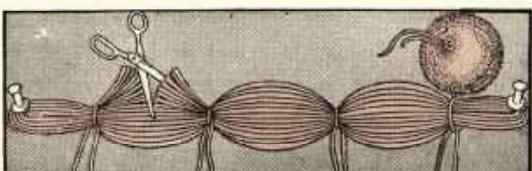
7. MAKING TASSELS



8. TWISTED CORDS



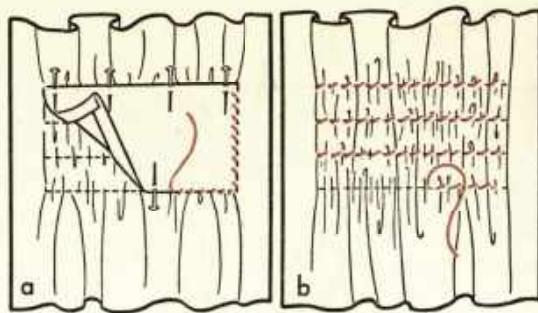
6. ZIG-ZAG TRIMMING



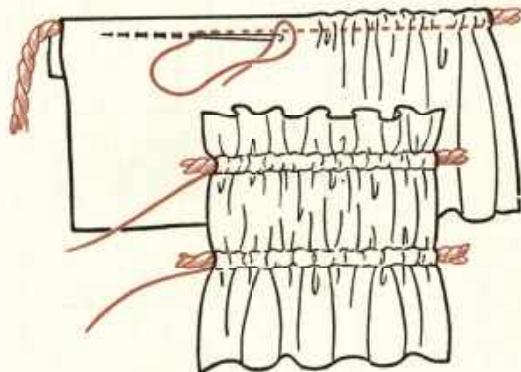
9. POM-POMS

FINISHES

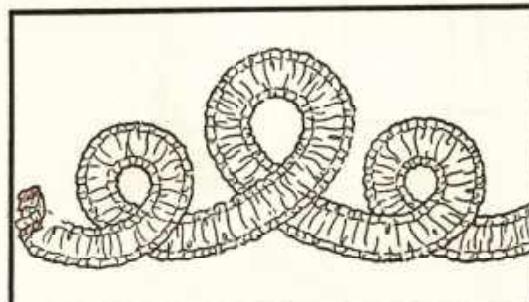
1. **STAYING GATHERS.** a. Cut a stay the size you wish to confine the gathers in. Turn raw edges in and hem stay on the inside.
b. When a stay is not desired, secure gathers by running a small overhand stitch directly over the gathering threads.
2. **CORDED SHIRRING.** Encase cord in fabric. Draw up thread and push fabric back on cord to the desired fullness
3. **CORDED TRIMMING BAND.** Encase cord in both edges of trimming band. Draw threads up and push fabric back on cord. Mark design on fabric before applying band.
4. **BAR FAGOTING.** Baste strips to be fagoted to paper. Take stitch in left side, then take stitch down through right side and wrap thread around needle several times. Complete stitch on left side.
5. **CRISS-CROSS FAGOTING.** Baste strips to be fagoted to paper. Start at upper right hand side. Take stitch about $\frac{1}{4}$ " down in opposite edge bringing needle up through the fabric. Pass the needle under thread to opposite side and take stitch in the same manner.
6. **FAGOTED MEDALLION.** Baste bias binding or strips to paper. Use criss-cross stitch as explained in sketch 5
a. Baste medallion when it is finished to your fabric. b. Cut fabric from under the medallion and whip raw edge to the medallion.
7. **RIBBON FAGOTING.** Baste turned edges of fabric to paper, then stitch ribbons on inside in zig-zag fashion as shown.
8. **MACHINE MADE FAGOTING.** Baste fagoting to paper and place turned edges of fabric along both edges. Baste and top-stitch as shown.



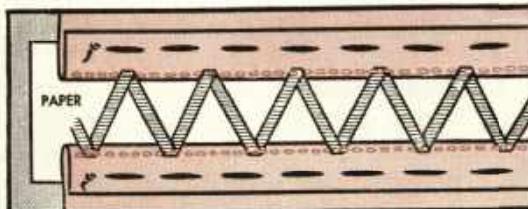
1. STAYING GATHERS



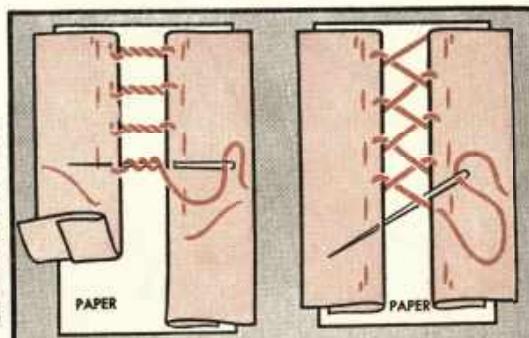
2. CORDED SHIRRING



3. CORDED TRIMMING BAND

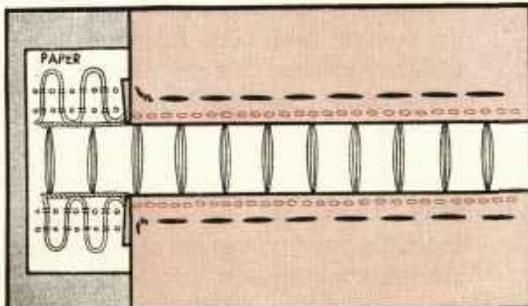


7. RIBBON FAGOTING

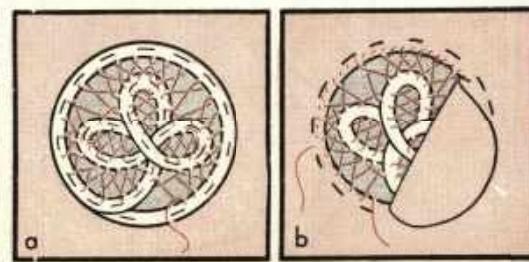


4. BAR FAGOTING

5. CRISS-CROSS FAGOTING



8. MACHINE MADE FAGOTING



6. FAGOTED MEDALLION

COATS



Coats are divided into three classes:

1. The dressmaker-type coat which any woman can make with ease; 2—the little jacket made just like your dress; 3—the strictly tailored coat, following closely the traditions of the tailor's art that is not as difficult as it sounds.

Do not buy your coat pattern larger than a dress pattern as extra fulness is allowed. If the fabric you wish has not been preshrunk buy enough to allow for shrinkage. See pg. 6. In general, woolens are easy to work with but if you are a beginner avoid stretchy or too loosely woven fabrics. All creases should be pressed out of the fabric before cutting.

Adjust the pattern first, see pg. 12. Follow the Primer carefully when cutting your coat fabric, lining, etc.

PROCEED TO MAKE YOUR COAT IN THE FOLLOWING ORDER:

SEAMS—Baste the coat together and try it on. When it fits nicely (never too snugly) you are ready to stitch. Stitch the seams of the coat from the top down and press them open, clipping at curve. In unlined coats the seams may be bound, or the edges turned and stitched. A trimming note can be added with the use of a slot seam. Good pressing adds much to the professional finish of your coat. (See pgs. 34, 35).

4. **INTERFACINGS**—If materials are very heavy, cut off all seam allowances on interfacings. Apply to the inside of your coat with padding stitches.

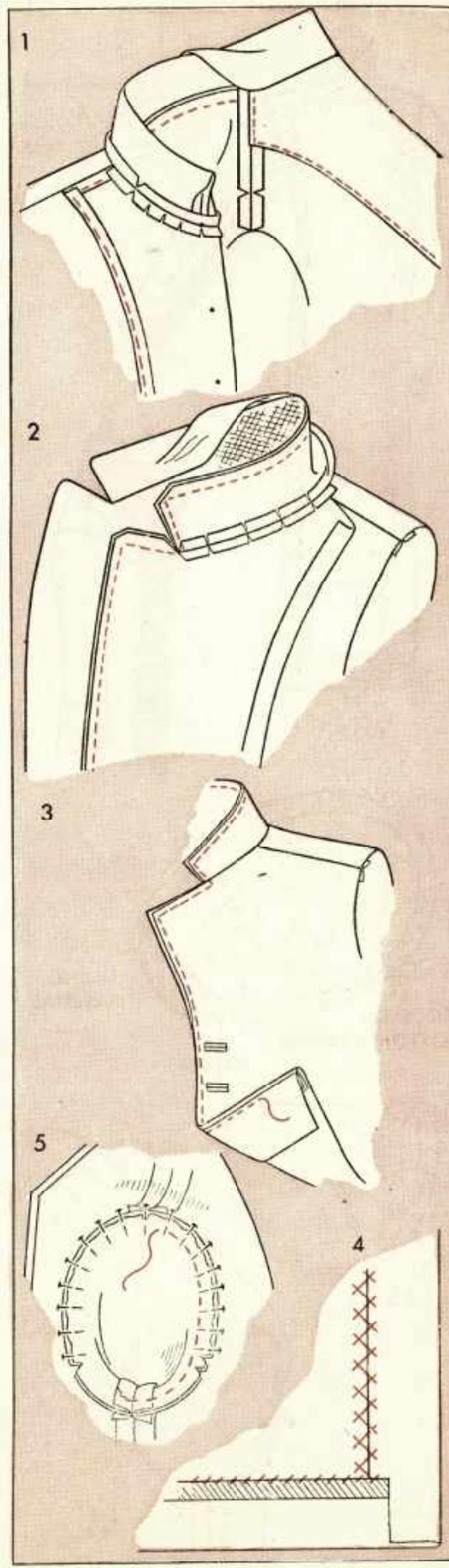
5. **PADDING STITCHES** are like slanting basting stitches. (See pg. 21). Catch the interfacing and coat fabric together with tiny stitches that are invisible from the outside. Use thread matching coat in color.

6. **SEW TAPE** $\frac{1}{2}$ " back from edges down the front, across top of lapels, and around neck edge to shoulder seams. If your coat has a collar, tape outside edges and ends.

COATS

1. JOINING THE COLLAR TO A HEM-FACING

FACING—Join the outer section of the collar to the hem-facing and the under section to the coat. Stitch seam, clip edges and press open.



2. NOTCHED COLLAR AND FACING

Join under section of collar to coat and outer section to facing. Clip and press seams open in front of shoulder. Lay coat flat on a table. Place facing and outer collar on coat, with right sides together. Stitch edges, leaving lower edges open. Crease the seam open. Turn the facing and outer collar right side out and baste close to turned edges.

3. Hold facing as you do this so the seam

is turned toward the underside when the lapel turns back and on the underside of the front when it is buttoned. Press.

4. FINISHING LOWER EDGE AND FACING

FACING—Turn up hem and catch-stitch raw edges in place or finish with seam binding. Clip the inner edge of facing at the top of the hem — turn in raw edge below this clipping. Slip-stitch the facing to the hem. Catch-stitch inner edge of facing to position.

5. SLEEVES

After stitching and pressing seams, pin the sleeve into the armhole. See pg. 60. To fit out fulness at the top of the sleeve, gather the top edge and draw it in to fit the armhole. Take sleeve out and place the gathered end on the curved end of a tailor's cushion. See pg. 60 sketch 15. Shrink out the fulness with a damp press cloth. The sleeve will then be shaped to fit your armhole. Baste and stitch it in and press seams together toward one side. If coat is unlined, cut seams to $\frac{1}{4}$ " and bind.

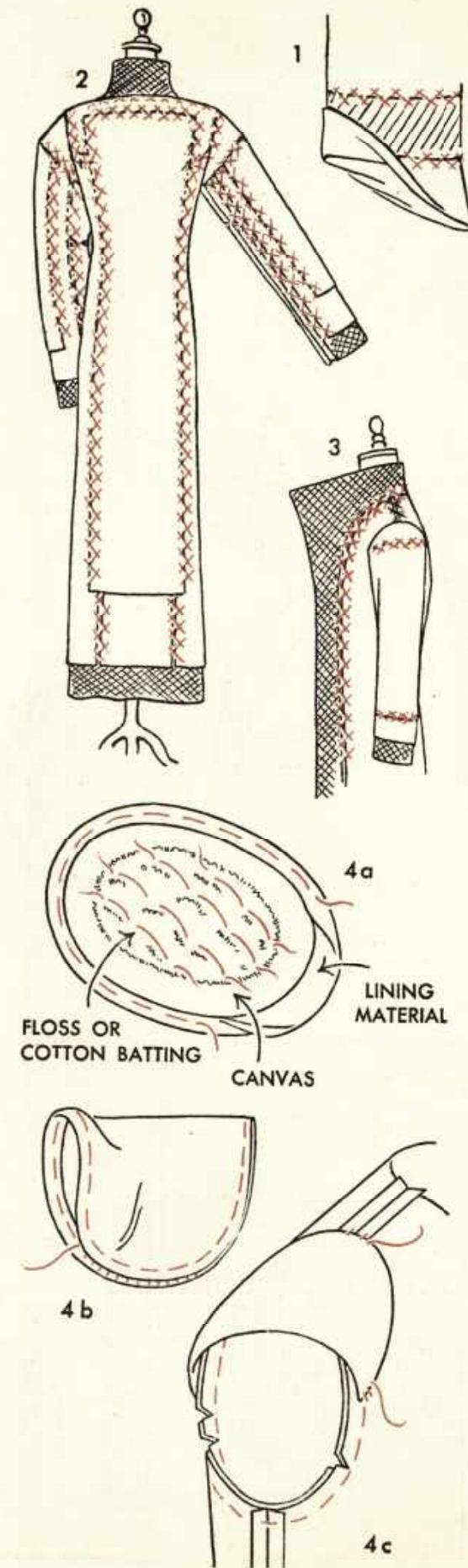
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COATS AND



INTERLINING FOR WARMTH. Cut the interlining by the coat pattern cutting off all seams and hem allowances. Your interlining must be at least three inches shorter than your sleeve.

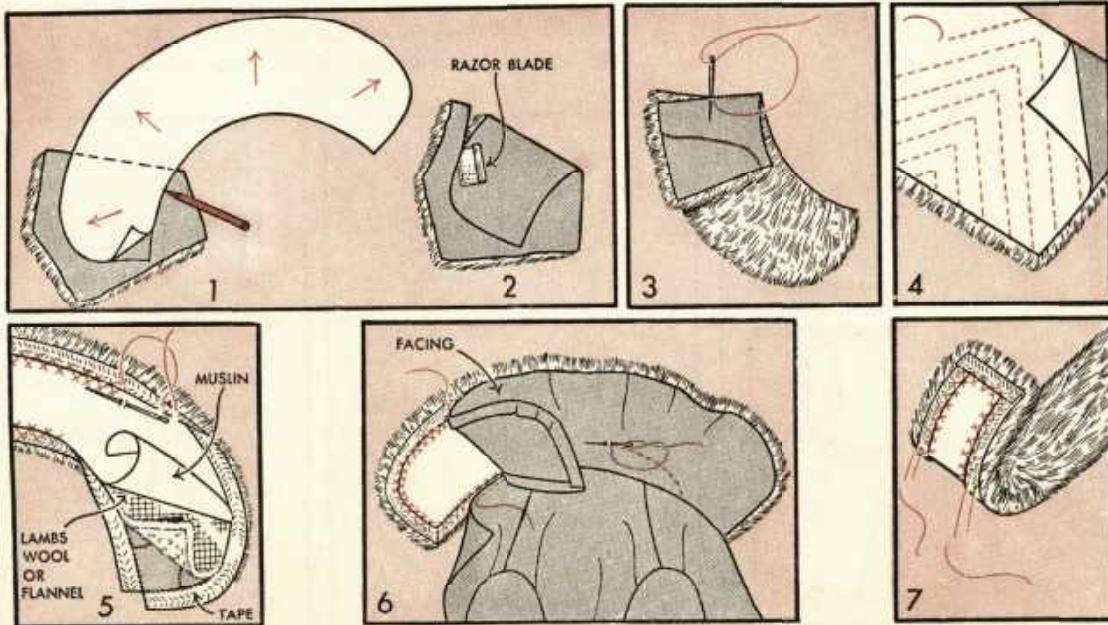
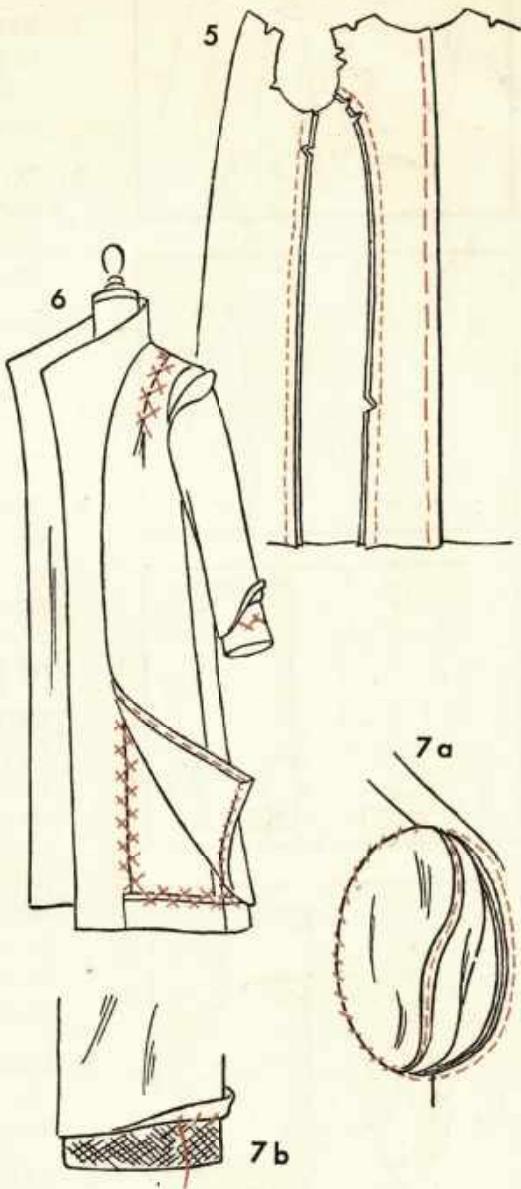
1. **INTERFACE** the lower edge of sleeve with canvas. Turn hem over canvas and catch-stitch.
2. **INTERLINING EDGES ARE NEVER JOINED** as this adds bulk. Add the interlining to the coat when it is wrong side out on either a dress form or another person. Lay the pieces of interlining in place one at a time on the wrong side of the coat with edges barely meeting, and hold edges in place with catch-strokes. If there is a dart or any fancy gathered section in the sleeve of your coat, do not stiffen it with interlining.
3. **DOUBLE INTERLINING** may be used for added warmth in the back or sleeves. Each additional piece of interlining should be smaller than the last, and the edges should be catch-stitched to the last piece of interlining.
4. **PADDED SHOULDERS** may be a style feature of the day. This padding is made as a separate piece and then tacked in place before the coat is lined. **a.**—Cut an oval of canvas twice the size you wish the padded section to be. Lay lamb's wool within the area and baste it on the canvas securely. Have it about $\frac{1}{4}$ " thick in the center and very thin at the edges. Cut a piece of lining a little larger than the canvas and turn the edges over and baste flat. **b.**—Fold the oval and slip-stitch the turned edges together. **c.**—Place this section at the shoulder line so the straight edge extends slightly over the arm. Pin in position. Do this on your figure with your coat on wrong side out. Tack securely in place.
5. Seam your coat lining including any darts, etc. Seam the sleeve but do not set it in coat till later.
6. Turn in all edges except armhole and lower edges. Turn coat inside out and pin lining to it. Use a dress form or another person to do this on. If neither is available, place coat flat on ironing board. Sew armhole edges and lining together. Tack the lining and coat seams together as far as hip line with loose stitches, invisible from the outside.

WORKING WITH FUR

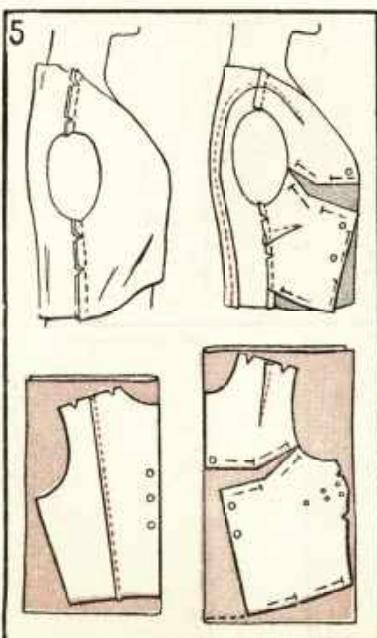
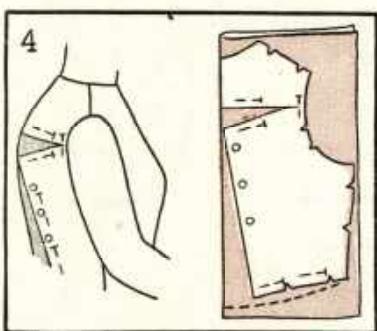
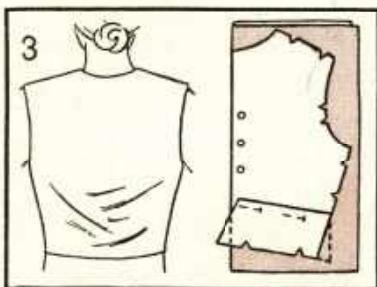
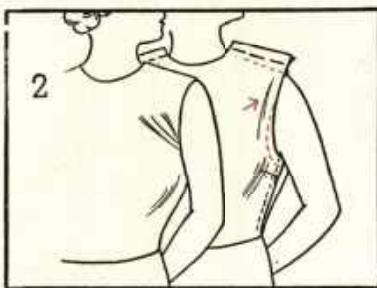
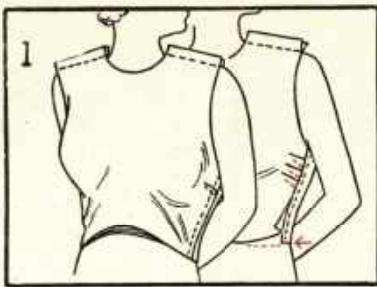
Hem the lower edge of your lining making it 1" shorter than your coat. Slip-stitch neck and front edges of lining over facing. The hem may be slip-stitched at the lower edge to your coat or may be secured at intervals with French tacks.

7. **SLIP THE SLEEVE LINING** over the sleeves. Tack the seams together as in coat. a—Fell the armhole edge to the armhole. Turn sleeve. b—Now place the lower turned edge of lining above lower edge of sleeve allowing at least $\frac{1}{4}$ " ease in length. Slip-stitch in place.

1. **FUR**—Mark pattern with arrows the way the fur should run. Mark around the pattern on the back of the fur with pencil.
2. **CUT THE FUR** along marking, using a razor blade or very sharp knife.
3. **SEW THE FUR** with tiny whipping stitches, using a strong waxed thread. Be careful to take up just the edge of the skin and not any of the fur.
4. Back old fur with soft cambric. Do not take up fur when sewing this to skin.
5. **SEW STRAIGHT TAPE** to edge of skin. Place padding and flannel on skin and catch-stitch tape to it.
6. **JOIN COLLAR TO COAT**, then slip-stitch lining in place. Make a line of running stitches at the back of the neck to hold the collar lining in position.
7. **APPLYING FUR BAND**. Tape unfinished edges, then slip-stitch to garment.



MAJOR



1. VERY LARGE BUST. This will cause your blouse to pull up at the waistline. Take several darts in the front at the side seam and add the same amount to the bottom.

2. TO FIT WRINKLES OUT at armhole, raise shoulder line at armhole graduating to nothing at neckline. Cut out at lower armhole same amount as you take up.

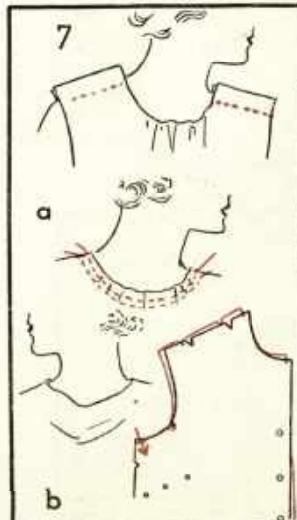
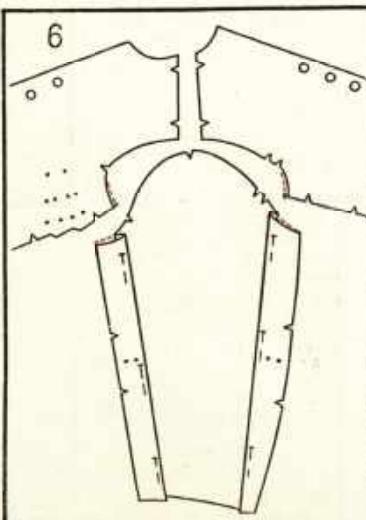
3. SWAY BACK. This causes excessive blousing in the back of the blouse. To correct it, take a tuck at the center of the pattern graduating to nothing at the side seam. Recut original seam line at side.

4. ROUNDED BACK. Slash pattern from center almost to armhole at the point where back is broadest. Spread pattern needed amount and pin to paper. Lay pattern on fabric with straight edge of upper part on the fold. Cut lower edge in rounded line as shown.

5. EXCESSIVELY FULL BUST. This alteration should be done in muslin. Slash across front of blouse at fullest part of bust as shown. Then slash center front below this slash. Pin the paper to hold in position. If back is too large take tuck from shoulder to waist line and small dart in the front bringing armhole to correct position. Take dart at front side seam and add necessary amount at bottom to make front even with the back. b. Shows pattern on folded fabric ready to cut.

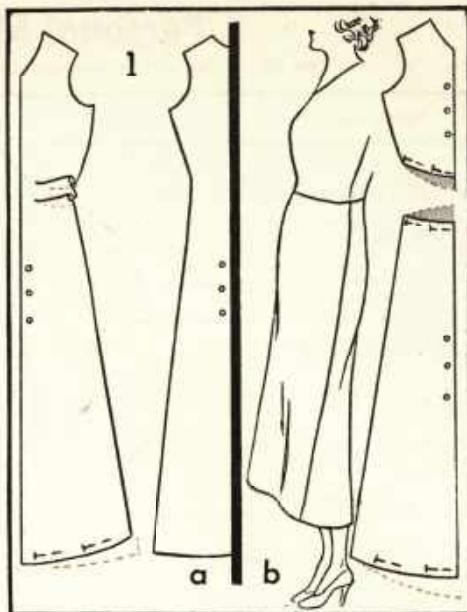
6. FOR VERY THIN ARMS. Take tucks in sleeve pattern from armhole to wrist. Add the amount you take up to armhole of blouse.

7. SAGGING NECKLINE. a. If your neckline is too full in the front or you have stretched it, run a line of stitches close to the edge and draw up. b. If you are flat chested, place the pattern slightly beyond the fold of the material before you cut.

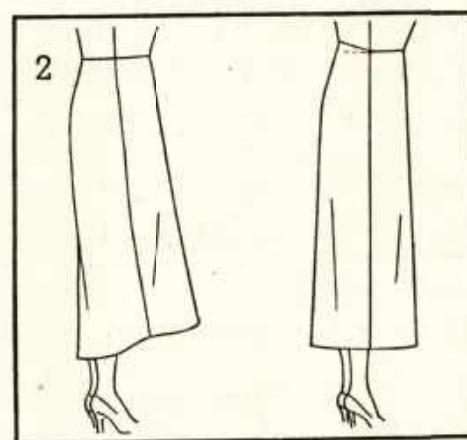


ALTERATIONS

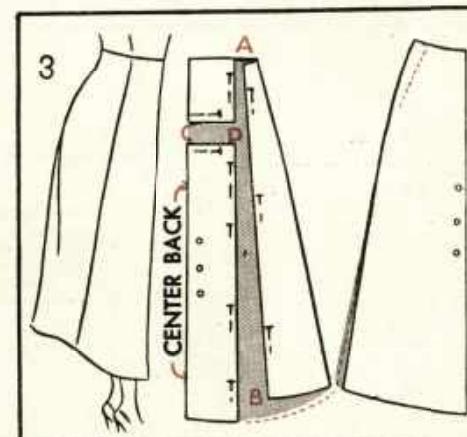
1. FOR LARGE ABDOMEN. **a.** When your dress is one piece, take one or two darts in the front at the side seam, just above the waistline. Take up enough fulness so your side seam swings straight and add this amount at the bottom. **b.** In a two-piece dress add half the amount necessary at the front waistline and half at the center front of the bottom of the skirt.



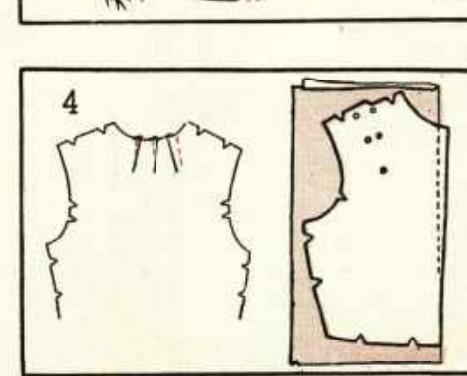
2. FOR SLIGHTLY LARGE ABDOMEN. If your skirt hikes up in front slightly, raise center back until side seam is in a straight line.



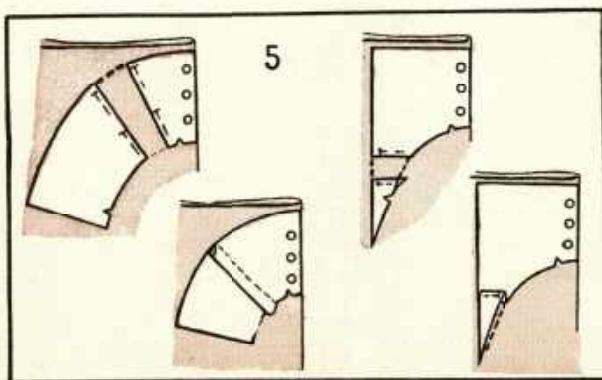
3. FOR LARGE HIPS IN BACK. Compare pattern length with length your skirt must be, also the width at the hip line, noting the number of inches you must add. To make adjustments without losing the balance of the skirt, slash the back pattern one side of center, **A** to **B**. Slash pattern at the hip line, **C** to **D**. Spread necessary amount and pin to paper. Make line even at bottom as indicated here in red. On the front of your skirt, take a little off at the waistline and add a little at the side seam graduating to nothing at the hips.



4. NECKLINES. If the back of the neckline is too large, take several darts in your material or place your pattern slightly beyond the fold of the material at this point before you cut.



5. COLLARS. If you change your neckline, your collar must be changed correspondingly. To enlarge, slash collar necessary amount. To reduce it, take a tuck across the pattern as shown.



Personal Measurement Chart

See Pg. 11 for taking measurements. Check your measurements from time to time.

Dates taken				
Bust				
Waist				
Hip				
Across back at shoulder				
Front—neck to waist				
Front—waist to floor				
Back—neck to waist				
Back—waist to floor				
Side—1" below arm pit to wrist				
Side—waist to floor				
Total length—less distance from floor to hemline				
Front				
Back				
Side				
Shoulder—neck to shoulder edge				
Arm—shoulder edge to wrist (with bent arm)				
Around upper arm				
Around forearm				
Around wrist				

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