

*Edith Adelaide
Munt.*

SHORT-CUTS

to Sewing SUCCESS



HUNDREDS OF CHARTS
AND DIAGRAMS

FULLY ILLUSTRATED

PREPARED BY

Du Barry Patterns

25c



Why I Like *Du Barry* PATTERNS!

After using Du Barry Patterns for years I ought to know! I have used these patterns consistently for my own and my children's clothes. They are so youthful — so smart, so up-to-the-moment in style correctness. I find them easy to follow, and the instructions clear and concise. They are accurate and easy to work with—which shortens my sewing time. Moreover, there is such a splendid wide variety of styles to choose from in the Du Barry Catalog.



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How and Why OF GOOD DRESSMAKING

GOOD DRESSMAKING is a matter of knowing how and sticking to a few simple rules. If you plan every step you will find that your garment goes together like magic . . . avoiding the disappointments which so often result from uninformed "short cuts."

The methods that skilled dressmakers use are actually the surest, easiest and quickest ones. They are the ones that Du Barry experts bring to you in this book—presented in a simplified manner, so the veriest novice can follow them. With Du Barry Patterns and the Du Barry Sewing Book, plus a little care, anyone can make clothes that will look smart and wearable.

DU BARRY PATTERNS bring you the best of fashion, perfect styling, perfect cut, and fully detailed sewing instructions. If you read the Primer through (it comes with your pattern), and follow it step by step, you are bound to turn out a garment of which you can be proud. The Du Barry Sewing Book is extra insurance.

Remember that the difference between that "home-made" look and the "couturier" look is avoided by heeding the suggestions given in this book such as — care in turning the hem or tacking down a facing, or even such a detail as sewing on buttons not too tightly. Each of these points and scores of others are explained to you clearly in your Du Barry Sewing book. The clothes you make the Du Barry way will have that longed-for professional look.

CHOOSE YOUR DU BARRY PATTERN FIRST. Making a plan, getting everything ready before you begin to work on a garment is the most important part of making your own clothes . . . successfully. First, buy your Du Barry pattern, because it gives the key to everything else, choosing from the scores of fashion-right designs for every occasion which are shown in the Du Barry catalogue. Buy your pattern by bust measure.

With the pattern as a basis, secure all the things needed to make the finished garment—the fabric, the notions, the slide fastener, etc. See the pattern envelope for suggestions.

Check on your stock of needles and pins and other staple supplies. (See Page 4). Have buttons and buckles covered, if you are going to have this done at a shop.

When all these supplies are assembled, you are ready to begin the making of a smart new addition to your wardrobe. As the first working step, read all through the Du Barry Primer, the instruction sheet that accompanies the pattern. Then go merrily ahead, referring often to your Du Barry Sewing Book.

★ **IF YOU ARE A BEGINNER**, with little or no knowledge of sewing, let the first garment you make be a simple one. Rather than attempt a dress right away, make a little apron. It will be a practice garment, but it will surely turn out to be useful and attractive.

THE BASIC STEPS THE BEGINNER NEEDS TO USE IN MAKING AN APRON, AS DESCRIBED BELOW, ARE MARKED WITH A STAR ★ THROUGHOUT THIS BOOK.

On your first sewing venture, follow this working plan:

1. Read the starred articles in your Du Barry Sewing Book.
2. Select a Du Barry Pattern for an apron. A bib style, trimmed with rick-rack, is an excellent starter; and this working plan is based on it.
3. Choose a gay percale for the fabric, noting the yardage suggested on your pattern envelope. Percale is a firm, easily handled material, and quite inexpensive. After buying the fabric, purchase the notions listed on the pattern envelope, and the rick-rack braid for trimming.
4. Assemble your sewing equipment. (See Page 4 for the things you will need).
5. Read through the instructions given in the Du Barry Primer which accompanies your Du Barry Pattern.
6. Mark the layout for your width of material given in the Du Barry Primer. Lay out the pattern, cut out your garment, and transfer the markings from the pattern, referring to pages 12, 13 and 14 in this book. Run a basting thread down the center front of the garment; and down the center back, leave it in until garment is finished.
7. Baste the garment together, following the Du Barry Primer instructions, step by step. See pages 18 and 19 for information on basting and basting stitches. Make darts at side of bib, if they are indicated in the pattern. (See Page 33). These should be made on the sewing machine. (See Page 16). Gather where indicated. See "Gathering at Seamline", and "Spacing Gathers," Page 34. Make seam as indicated on the pattern. (For a lapped seam, see Page 28). If the apron is to be hemmed at the bottom, see Page 36 and the pages following for methods of making hems. For hand-hemming stitches, see Page 24. When you are ready to finish the edge with rick-rack, see Page 58.
8. Give your apron a final pressing, and wear it with pride. It will have shown you how easy it is to sew well. It will have started you on the gay adventure of making your own clothes.



KNOW ABOUT *Fabrics*

Your Du Barry Pattern envelope gives full details about the length of material to buy. For special information on plaids and one-way materials, see page 13. Always test a scrap of your fabric for washing and pressing qualities before you begin to work on it.

COTTON: Cotton materials woven of long-fibre cotton are the most durable, and durability is increased by mercerization. Purchase fast-color cottons, as setting colors at home is rarely successful. Many cottons today are pre-shrunk. Should you choose one which is not, buy two or three extra inches per yard, and shrink the material before using. To shrink cottons: Fold goods and thoroughly soak in cold water for several hours. Squeeze water out, and roll fabric in a Turkish towel for a few minutes. While still folded, hang fabric over a clothesline until almost dry. Press on wrong side, without a press cloth.



WOOL: All-wool fabrics include worsteds and woolens. In worsteds the yarn is combed and tightly twisted, giving added durability. Fashionable fabrics include many weaves which are of wool combined with other textiles, such as rayon, cotton or silk. Consult the store where they were bought as to pre-shrinking and care. All-wool materials should be sponged before they are used. This is a service which many stores offer, or you may have a tailor do it. If you must sponge the fabric at home, clip the selvedge edges and lay the fabric flat in a single thickness on a large table. Wring a sheet out of cold water and lay it on the wool material, then roll them together and let them remain over night. As you unroll the woolen, press it gently with a moderately hot iron, through a press cloth, until it is dry. Always use a damp press cloth on woolens.



SILK: Pure-dye silks are most desirable for garments which are washed frequently. Some silks are weighted for added richness. Spun silk is made from short fibres and clean silk waste which has been combed and spun like cotton. In the burning test, pure silk appears to melt, forming tiny bubbles, which are easily crushed, and giving off a smell similar to burning hair. Weighted silk, when burned, leaves an ash in the original form of the fibre. Most silks should be pressed without moisture. Use a moderate iron on the wrong side.



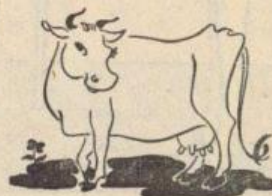
LINEN: Long, smooth fibres make the most durable linen fabrics. To test for linen, place a wet finger on the wrong side of fabric. If the moisture immediately shows through, the fabric is linen. When the linen you buy is not pre-shrunk, shrink by the method described for cotton. Iron on right side with a hot iron, while wet.



RAYON: This beautiful synthetic textile comes in weights and weaves for every imaginable use, many of which are washable. Strong and durable when dry, rayon loses some of its strength when wet, and so should be washed with care. It regains all its strength when dry again. Press new rayon fabrics with a comparatively cool iron, on the wrong side, using little or no moisture. After washing, most rayons should be gently stretched to shape while slightly damp, then pressed. Always use a press cloth on acetates.*



ARALAC: one of the newest man-made fibers is a miracle of warmth and versatility. Although it is hard to believe it, when you examine the soft, curly fibers so similar to wool, aralac is made from part of the billions of pounds of surplus skim milk annually produced in the United States — milk which was heretofore largely wasted. Like wool, aralac is a protein fiber, and is dyed and handled almost exactly like wool in the making of fabrics. Fabrics containing aralac should be given the same care as woolens.



*This information on Rayon is the consensus of opinion from most reliable sources.

FOR SEWING CONVENIENCE

You will find that you can sew much more quickly and skilfully when you have a reasonable degree of privacy. Furnish your sewing corner with a large table for cutting, a chest of drawers for materials, and a full-length mirror. Make room for your ironing board, too, as it should always be ready for pressing as you sew. Place your sewing machine before a window, but have a light on it for night work. Also arrange a drop light over the cutting table. In the line of small equipment, the following items are most useful.

SHEARS with a nine-inch blade. Also smaller scissors.

PINKING SHEARS finish seams as you cut out a garment.

NEEDLES, both hand and machine. See page 15.

THREAD—See page 15 for the kind best suited to your fabric.

PINS and PIN CUSHION. Use dressmaker pins, as they do not mar fabric.

A THIMBLE increases your speed. Learn to use it.

TAPE MEASURE, 60 inches long and marked on both sides.

YARDSTICK and 6-inch ruler are handy.

EMERY BAG for sharpening and smoothing needles.

TAILOR'S CHALK is indispensable for marking.

TRACING WHEEL will mark through several layers of fabric.

IRON AND IRONING BOARD are of first importance.



SLEEVE BOARD is a great help. Also try to include a tailor's cushion described below.

PRESS CLOTHS—One heavy weight, and one of light-weight cotton. (Special processed cloths can be purchased). A sponge for dampening the cloth is needed, and a camel's hair brush for dampening seams is helpful.

WIRE

VELVET BOARD for pressing nap materials.

A LARGE TABLE for cutting, or a piece of beaver board 54 x 54 inches to place over a small table.

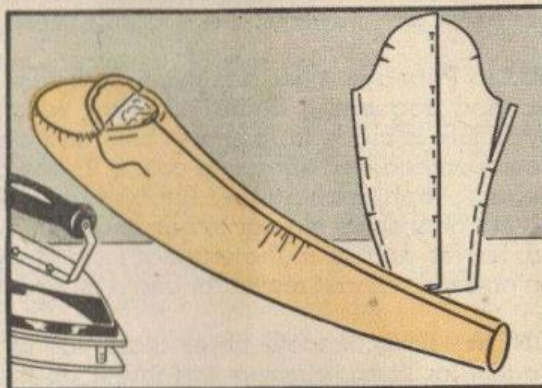
PADDED EQUIPMENT • • • •

PADDING A DRESS FORM—Choose a form one size smaller than your bust measurement. Make yourself a snug-fitting princess dress from **WASHED** muslin to serve as a new cover exactly your size and shape. Mark the waistline on it, clip into curved seams, and press. Pad the form with cotton or scraps, filling out the new cover to correspond to your measurements. Turn lower edge under form and secure with thumb tacks, or fasten garment with cloth tabs at seams.



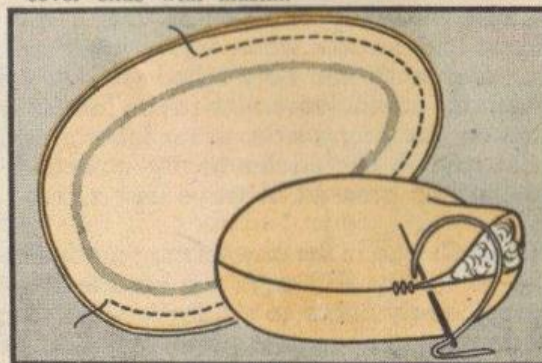
PADDING IRONING BOARD

Board should be thickly padded, smooth and soft. Old Turkish towels make excellent padding. Muslin cover should be starch-free and removable for laundering. Padding on a sleeve board should be thick and have rounded edges.



MAKE A SLEEVE CUSHION FOR PRESSING

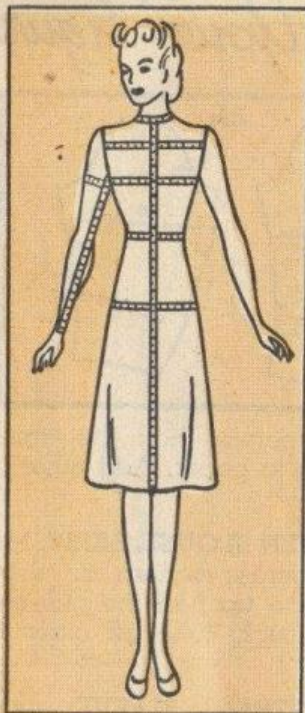
Use sleeve pattern of proper size, make a lengthwise tuck. Make muslin sleeve by this, stitching seam deeper than indicated on pattern. Stuff muslin sleeve firmly with wadding or scraps, cover ends with muslin.



MAKE A TAILOR'S CUSHION—(TO PRESS SHAPED PORTIONS OF GARMENT)

Cut two ovals of muslin 12 inches long. Stitch together; leave end open. Stuff with wadding or scraps until cushion is thick and very firm. Whip open end together.

Taking Measurements: A TIME SAVER



Du Barry patterns are made for the average figure, according to measurements set by the United States Government Bureau of Standards. However, the tall or short gals, or those of in-between sizes, should make a few pattern adjustments. By doing this, rather than ripping and changing the garment, time and energy are saved. Compare your measurements with the chart below.

RECORD YOUR MEASUREMENTS

BUST —not too snug, around fullest part.	LENGTH OF SHOULDER —from neckline to tip of shoulder.
WAIST —snug, around natural waistline.	SLEEVE —Outer Length with arm bent Shoulder tip to elbow
HIP —about 7" below natural waistline.	elbow to wrist.
NECK —around base.	TOTAL FINISHED LENGTH —
BLOUSE CENTER FRONT —base of neck to waist.	SLEEVE —Inner Length with arm straight about 1" below armpit to elbow
SKIRT CENTER FRONT —waist to hemline.	elbow to wrist.
TOTAL FINISHED LENGTH —center front.	TOTAL FINISHED LENGTH —
BLOUSE CENTER BACK —base of neck to waist.	AROUND UPPER ARM
SKIRT CENTER BACK —waist to hemline.	AROUND WRIST
TOTAL FINISHED LENGTH —center back.	
WIDTH OF CHEST —at widest part.	
WIDTH ACROSS BACK —at shoulder.	

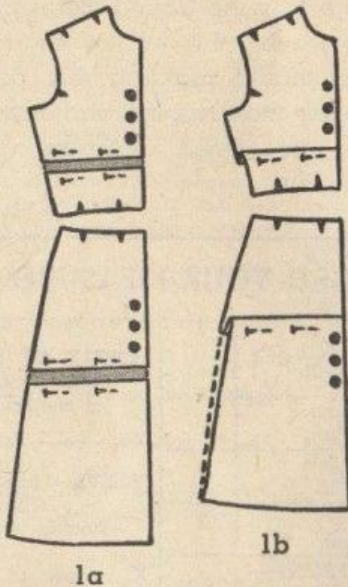
*SCALE OF MEASUREMENT— for back length and width at lower edge, see your pattern envelope.

CHILDREN AND GIRLS													
Year	1 1/2	2	3	4	6	8	10	12	14	16		Ina.	
Breast	19	20	21	22	23	24	26	28	30	32	34	Ina.	
Back Length	16 1/2	17	18	19	21	24 1/2	28	31	34	36	38	Ina.	
TEEN AGE													
Sizes							10	12	14	16			
Bust							28	30	32	34	Ina.		
Back Length							38 1/2	39 1/2	40	41	Ina.		
MISSES*													
Sizes							12	14	16	18	20	40	
Bust							30	32	34	36	38	40	Ina.
Waist							25	26	28	30	32	34	Ina.
Hip							33	35	37	39	41	43	Ina.
Back Length							41	42	43	43 1/2	44	45	Ina.
WOMEN													
Bust	32	34	36	38	40	42	44	46	48	50	52		
Waist	26	28	30	32	34	36	38	40	42	44	46	Ina.	
Hip	35	37	39	41	43	45	47 1/2	50	53	56	59	Ina.	
Back Length	43	43 1/2	44	44 1/2	45	45 1/2	46	46 1/4	46 1/2	46 3/4	47	Ina.	
JUNIOR MISS													
Sizes							11	12	13	14	15	16	17
Bust							29	30	31	32	33	34	35
Waist							24 1/2	25	25 1/2	26	27	28	29
Back Length							40 1/4	40 1/2	41	41 1/4	41 1/2	41 3/4	42
LITTLE BOYS													
Sizes							2	4	5	6	8		
Chest							21	23	23 1/2	24	26	Ina.	
Waist							20	21	21 1/2	22	23	Ina.	
BOYS													
Sizes							6	8	10	12	14	16	
Chest							24	26	28	30	32	34	Ina.
Waist							22	23	24	25 1/2	27	29	Ina.
MENS													
Chest	30	31	32	34	36	38	40	42	44	46	48	50	Ina.
Neck	12 1/2	13	13 1/2	14	14 1/2	15	15 1/2	16	16 1/2	17	17 1/2	18	Ina.

*Compare your measurements with those of the tissue pattern. If you measure the pattern flat, remember that there is an allowance for ease at many points. Even in a snug-fitting garment there is a small allowance for body-movement. Inches are often added also to develop a style point. To give a definite idea of the fit and style, always pin pattern together and try it on before altering it.

PATTERN ALTERATIONS

To Suit Your Figure



Try on your pattern, then look up your adjustment needs and follow directions carefully. Figure above shows the proper places to make tucks for shortening, or slashes for lengthening a garment.

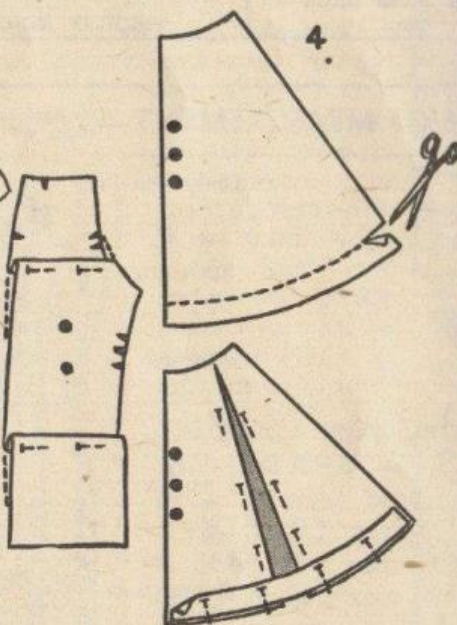
1a. TO LENGTHEN BLOUSE, SKIRT. Slash blouse pattern a few inches above waistline and spread amount necessary. Pin to paper. Slash skirt pattern midway between waist

and hem and spread half the amount needed, pinning to paper. Add other half at hemline.

1b. TO SHORTEN BLOUSE, SKIRT. Make tucks straight across pattern as shown. On the skirt, take up half the necessary amount in the tuck, take off other half at hemline.

2a. TO LENGTHEN SLEEVE:— slash across pattern above and below the elbow markings (small ●● perforations). Spread necessary amount and pin to paper to hold position.

2b. TO SHORTEN SLEEVE:— make a tuck across pattern above and below elbow.



3. ALTERING TROUSERS, SLACKS:—To shorten, make tucks across pattern above the crotch and at the knee. To lengthen, slash across at these points; spread necessary amount and pin to paper, same as 1a.

4. CIRCULAR SKIRTS:—To shorten, cut off desired amount at lower edge. Slash skirt as shown. Pin original hem over lower edge, spreading slash to fit. Retain original waist measure.

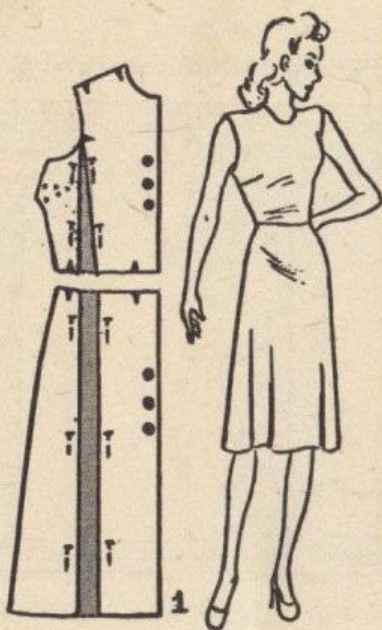
To lengthen, add necessary amount at hemline.

5. COLLARS—If neckline is changed, adjust collar to match. Slash to enlarge. Take a tuck to reduce.

6. FOR VERY THIN ARMS:—Take tucks in sleeve pattern from armhole to bottom. Add to armhole of blouse the amount taken up in sleeve.

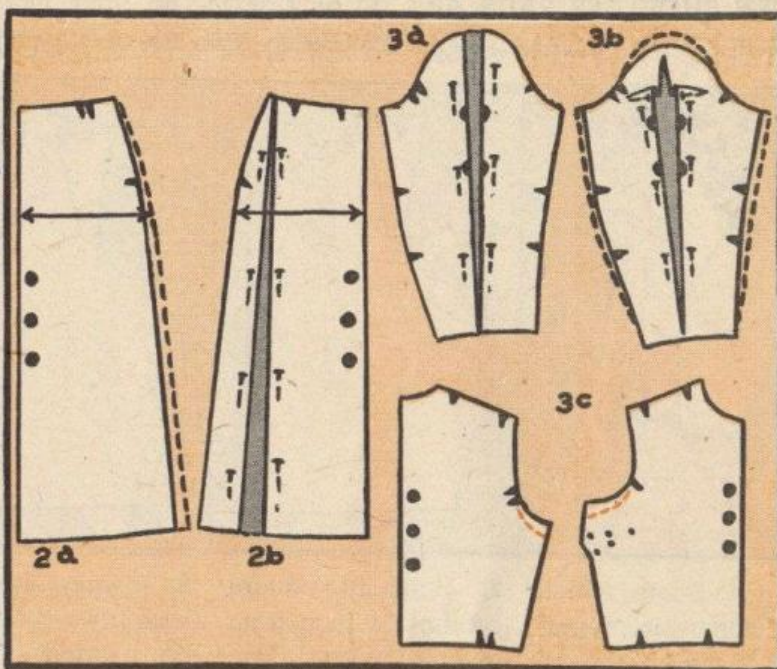
PATTERN ALTERATIONS

To Suit Your Figure



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

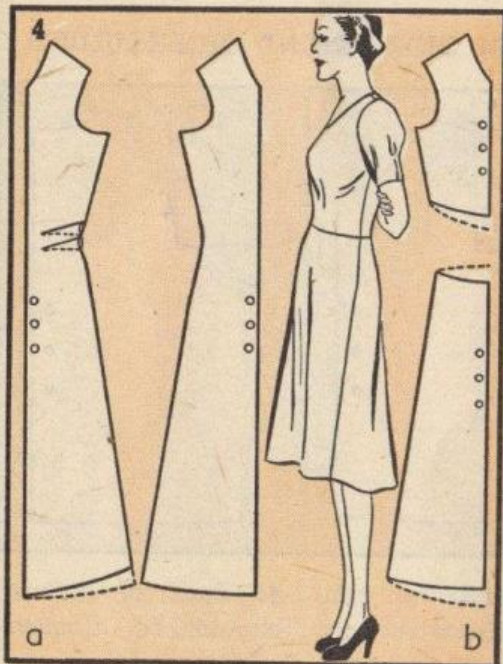
2. FOR LARGE HIPS AND NORMAL WAISTLINE. (a) Add needed amount at hipline, keeping that amount even to hem. Taper from hipline to nothing at waistline. Or (b) slash pattern from hemline



to waist. Spread necessary amount at hipline and taper to nothing at waistline. Pin to paper.

3. FOR LARGE ARM—(a)—Pattern should measure about $1\frac{1}{2}$ " more than arm—1" below armpit. Slash through center, the length of sleeve pattern. Spread needed amount at top and graduate to nothing at wrist. Or (b.) slash thru

center, the length of sleeve pattern. Spread needed amount below armhole 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. (c.) Adjust armhole to fit altered sleeve pattern by cutting deeper the same amount as you add to sleeve. See page 21.



4. FOR LARGE ABDOMEN (a.) In a one-piece dress make enough darts at side seam, just above waistline, to allow side seam to hang straight. Add necessary amount at bottom of skirt. (b.) In a two-piece garment add half the amount necessary at front waistline and

half at center front of bottom of skirt (indicated by broken lines).

5. FOR LARGE HIPS IN BACK. Compare pattern with your measurements. Slash back-pattern one side of center. A to B. Slash pattern at hipline. C to D. Spread necessary amount and pin to pa-



per. Even up lower edge as shown. On skirt-front take off a little at waistline and add a little at side seam, graduating to nothing at hips.

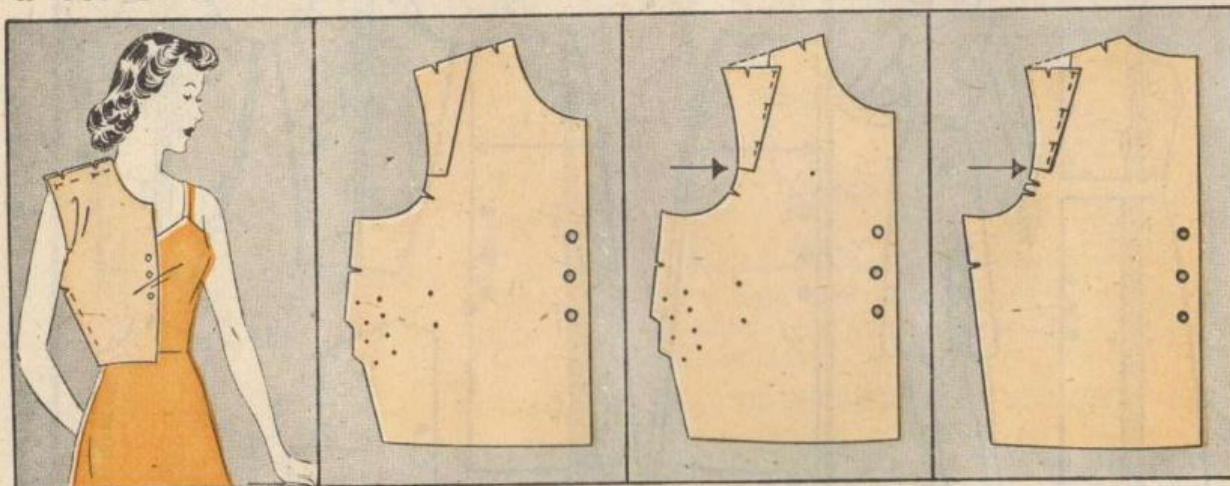
6. IF SKIRT HIKES UP SLIGHTLY IN FRONT. Raise center back until side seam hangs straight.

HOW TO FIT THE PATTERN

TO EIGHT *Unusual Figures*

WHEN SHOULDER PADS ARE TO BE USED — do your fitting over the pads.

IF TOP OF PATTERN ARMHOLE EXTENDS BEYOND OUTER POINT OF SHOULDER:



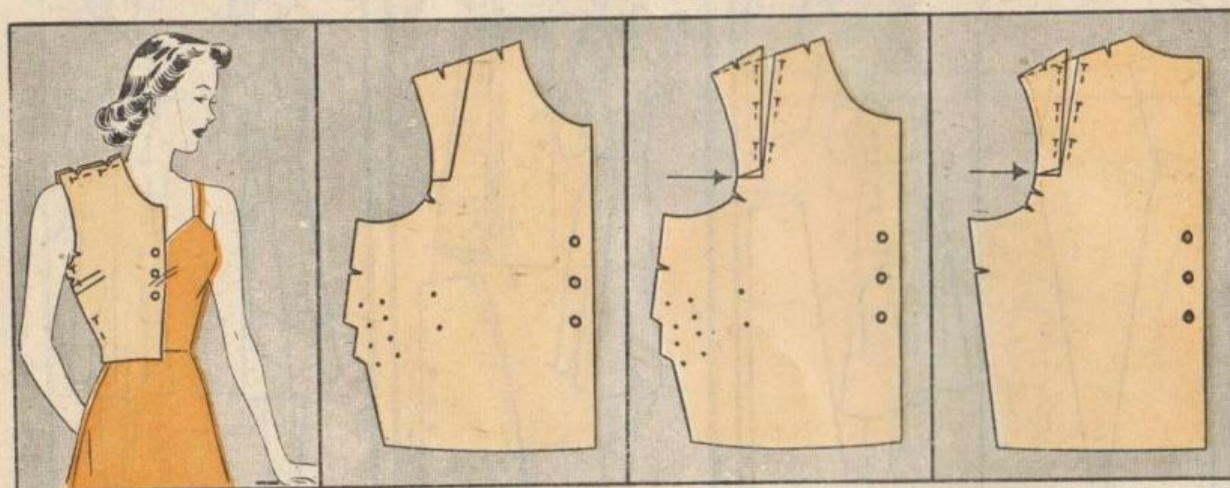
1. Shoulders which are narrow in proportion to the bust measure cause the pattern to appear as shown, when tried on. To correct the fit, alter pattern as shown in 2.

2. Slash into pattern armhole 1 inch from outer edge, as shown. Then slash in a slanting line to the shoulder. Pin the larger section of the pattern to stiff paper.

3. Swing the armhole inward as much as needed, lapping the pattern at the top, and pivoting from the corner indicated by arrow. Pin the change in place.

4. Back of pattern should be slashed and lapped the same amount as the front. On both the back and the front of pattern even up the shoulder as indicated.

IF TOP OF PATTERN ARMHOLE RECEDES FROM OUTER POINT OF SHOULDER:



1. Shoulders which are broad in proportion to the bust measure will cause the pattern to appear as shown, if center line of pattern is held firmly in position.

2. Slash into pattern armhole 1 inch from outer edge, as shown. Then slash in a slanting line to the shoulder. Pin the larger section of the pattern to stiff paper.

3. Swing the armhole outward as much as needed, spreading the pattern at the top, and pivoting from corner indicated by arrow. Pin the change in place.

4. Back of pattern should be slashed and spread the same amount as the front. On both back and front of pattern, even up the shoulder as indicated in sketch.

FITTING *Unusual Figures*

IF WRINKLES PULL FROM TIP OF SHOULDER TOWARD CENTER FRONT OF PATTERN:



1. Shoulders which are unusually square will cause the pattern to appear as shown when it is tried on and the center front line is held straight. Alter as in 2.

2. Add enough paper to the shoulder seam edges of the pattern to ease the armhole strain. Then build the pattern up with paper under the arm as illustrated in 3.

3. Note that by building the pattern up under the arm as well as at the shoulder seam, the armhole has not been made larger. (Front of pattern is shown).

4. Altered back, showing armhole size unchanged. If it is necessary to enlarge armhole, adjust sleeve pattern to match, as shown on Page 7, sketch 3a.

IF ARMHOLE GAPES NEAR TOP AND WRINKLES RUN TOWARD THE NECK:



1. Unusually sloping shoulders will cause the pattern to appear as shown, when it is pinned together and tried on. Pattern may be easily adjusted to fit.

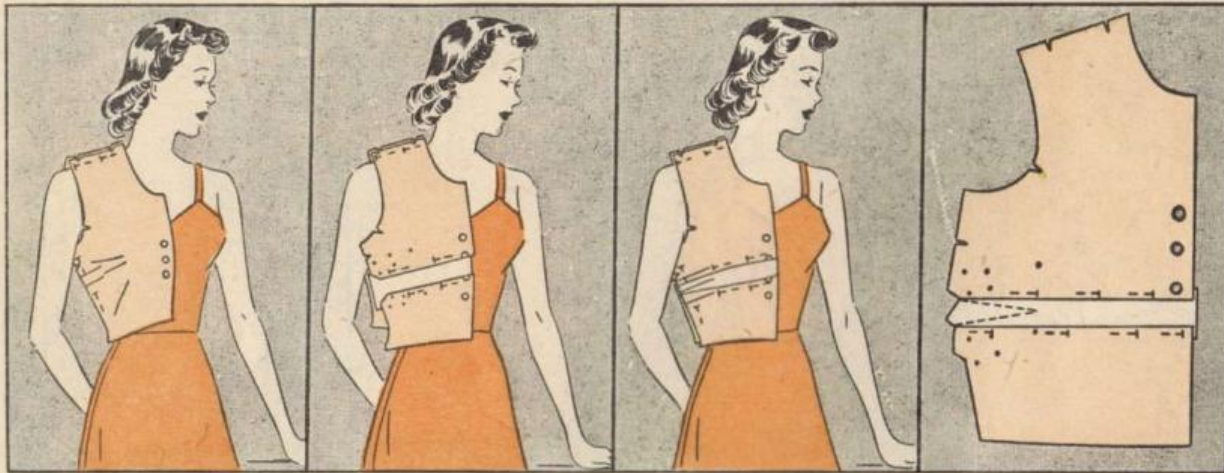
2. Pin a shallow dart below the shoulder line, tapering it toward the neck. Cut the armhole slightly deeper under the arm if the dart makes the armhole too tight.

3. Showing the front of pattern with the shoulder line adjusted for a sloping shoulder, and the armhole made deeper so that its size is the same as before.

4. Back adjustments made the same as those in the front. If armhole is not made deeper, take up small amount in sleeve pattern, as for a thin arm. See page 6.

FITTING *Unusual Figures*

IF FRONT OF BLOUSE PULLS UP AT THE CENTER OF THE WAISTLINE:



1. A high bust will cause the pattern front to pull up as shown, and this may be accentuated by a long front waistline. To adjust, see 2.

2. Unpin the underarm seam and darts, slash the front straight across at the bustline, then spread the slash, pinning paper under it.

3. Repin the underarm darts, adding one at the end of the slash. This extra underarm dart allows for the extra roundness of this figure.

4. Pattern is shown with added front length and new dart. If there is a shoulder dart, the added underarm dart will be needed just the same.

IF FRONT OF BLOUSE DIPS AT THE CENTER OF THE WAISTLINE:



1. A low, rather flat bust will cause the pattern to do this, and the dipping will be accentuated by a short waistline. Correct fit as in 2-3.

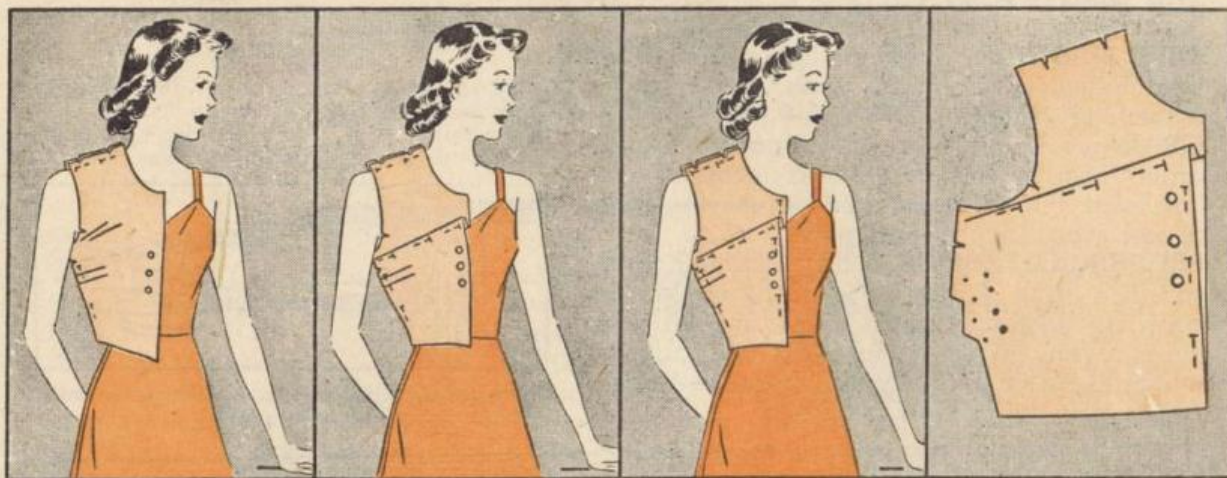
2. Unpin the underarm seam and repin darts so that they are in line with the peak of the bust. Add underarm darts if there are none in pattern.

3. Take up the extra front length with a long dart just above the waistline, tapering it to nothing toward the underarm seam. Pin in place.

4. The pattern with the new position of the underarm darts marked, and the waistline adjustment pinned. Only front of pattern is altered.

FITTING *Unusual Figures*

IF THERE ARE UNDERARM WRINKLES AND TOO MUCH LENGTH AT FRONT:



1. A flat chest will cause the blouse pattern to appear as shown, when the pattern is pinned together and tried on. To correct, alter front of pattern as in 2-3.

2. The wrinkles disappear when the front of pattern is taken up with a diagonal dart tapering to nothing toward the underarm seam, as illustrated above:

3. Pin paper under the center front to make it straight again. Be sure that this edge is parallel to the up and down line of figure when pattern is corrected.

4. Adjustments for a flat chest are shown pinned in the blouse pattern above. Pattern front is now ready for cutting from fabric. Note paper added to the edge.

IF BACK OF BLOUSE PATTERN PULLS UP AT THE CENTER OF WAISTLINE:



1. A rounded back will cause the pattern to pull up as shown, and will cause the center back line to pull away at top. Length and width are needed for good fit.

2. Slash as shown. Spread the slash and pin paper under it, also under the center back edge to make it parallel to the up and down line of figure being fitted.

3. The Adjusted pattern piece is shown. Note that slight fullness has been added at both the center back and the back of the neck, and at the waistline, also.

4. A blouse cut by the adjusted pattern is shown. Fullness is taken up with tiny darts at the neck, and with gathers or darts at the waistline. Front is not altered.

★ POINTERS ON Cutting

Become familiar with the terms applied to fabric...study this and the following page for simplified cutting tips.

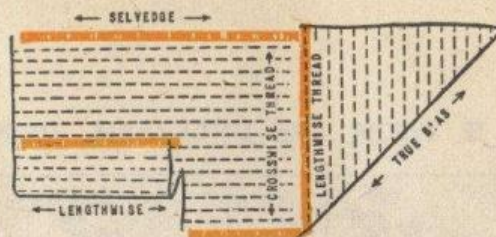
SELVEDGE is the name given to the woven edge of material.

THE LENGTHWISE THREAD runs parallel to the selvedge.

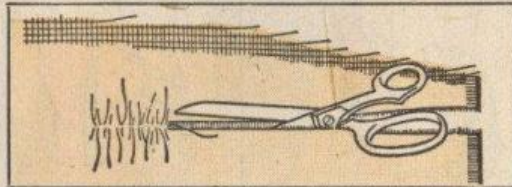
TRUE BIAS is the diagonal line gained when the crosswise thread is made to run along lengthwise thread.

GRAIN means the thread of the goods. "On the grain" means straight with a lengthwise or crosswise thread. Learn how to use the grain as described on the next page.

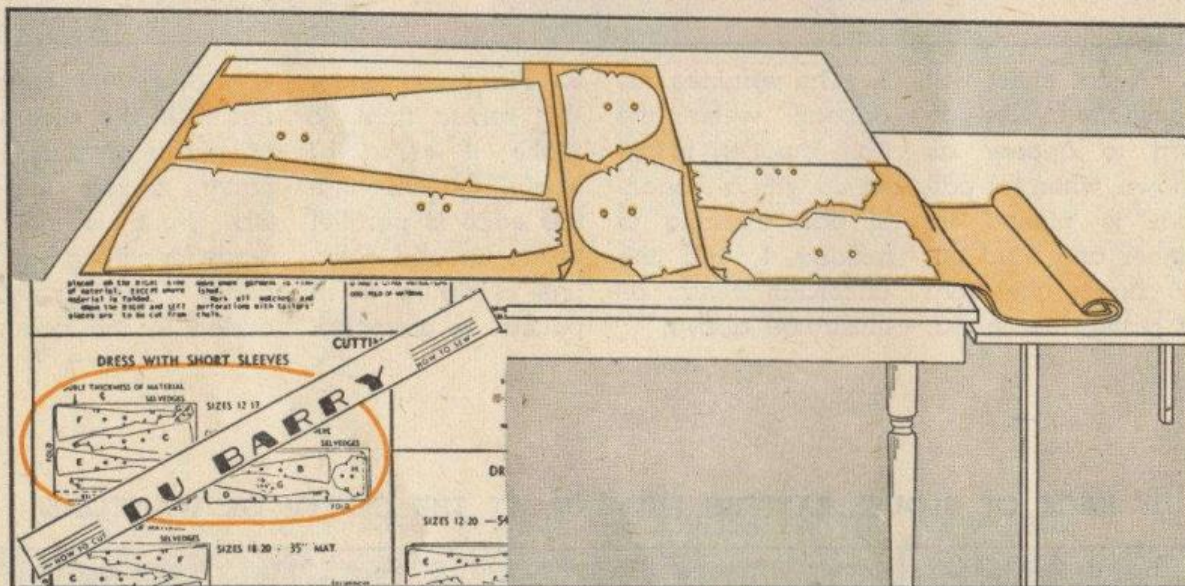
PRE-SHRUNK FABRICS. If the fabric is not pre-shrunk, shrink it (see page 3). Straighten the ends, as illustrated, and clip into the selvedge (the woven edge) at intervals so that the material will lie perfectly flat. Press the creases out of both fabric and pattern.



Drawing shows what is meant by the terms "Lengthwise Thread", "Crosswise Thread", and "True Bias" — to fold fabric for bias place "lengthwise thread" along "Crosswise Thread".



To straighten your fabric, pull a crosswise thread and cut along the line it makes.



LAY OUT THE ENTIRE GARMENT BEFORE YOU BEGIN TO CUT

Be sure you have plenty room in which to do your cutting out, even if you have to work on the floor. Also be sure that your fabric is properly prepared.

Proper layout and accurate cutting are most important to the hang and fit of the finished garment. In the Du Barry Primer are cutting guides made by experts. Select the one of these that corresponds to the style and the type of fabric you are using, and circle it with pencil or crayon, then follow it faithfully. Lay out the entire garment before you begin to cut, folding over the end of the material as the pattern is pinned to it, if necessary, and letting it lie on a chair or a smaller table. Use weights to keep the fabric in place, and use plenty of pins, place at right angle to the edge of the pattern.

When both sides of a garment are alike, note that sometimes your pattern gives pieces for only one side. The cutting diagram in the Primer shows how to lay the pieces so as to cut both sides of the garment. Solid lines indicate the part represented by the pattern. Broken lines indicate the other half. Some pieces are cut double by being laid on folded material. When duplicate pieces such as sleeves are cut out of single fabric, one is cut first, then the pattern is turned over to cut the second.

Be sure to note the explanation of pattern perforations and notches as given in the Primer (instruction guide).

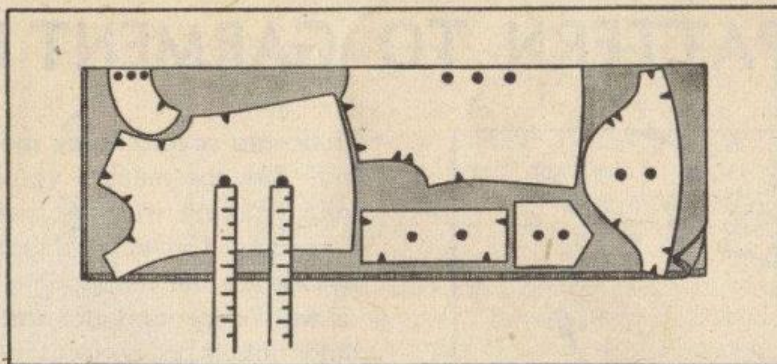


Cut with long, firm slashes, following the outline of pattern precisely. Dressmaker type shears with bent lower handle are best for fabric, as they can be guided more easily.



In sheers or materials that ravel easily, cut notches outward as you cut out the piece. In firmly woven materials the pieces may be notched after they are cut out. Notches may also be marked with chalk.

POINTERS ON *Cutting*

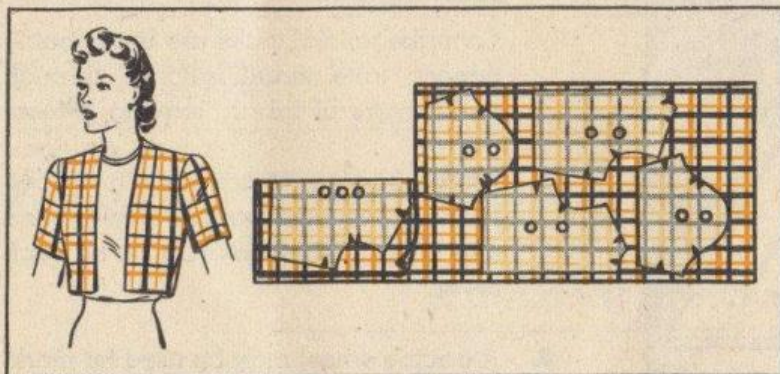


HOW TO CUT ON THE "GRAIN":—The grain of fabric is one of the most important factors to consider in dressmaking—it controls the "hang" of your garment. Grain is the dressmaker's term for the straight thread of the fabric—it runs both lengthwise and crosswise (See Page 12.)

The lengthwise grain runs parallel to the selvedge, and on this grain you place the grain markings of your tissue pattern.

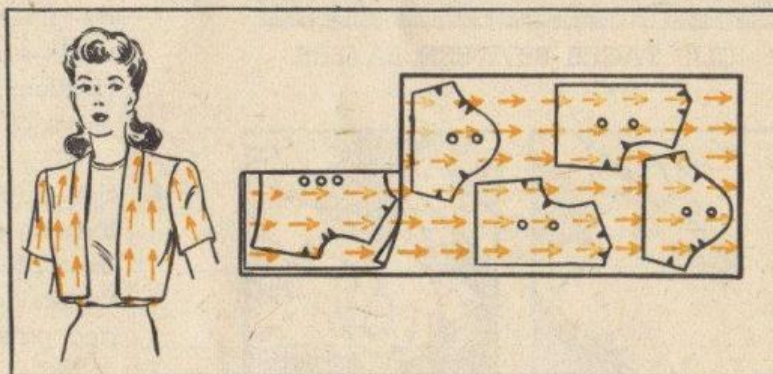
("Straight of material" is indicated by two large O-O's or by an arrow in a printed pattern). To be certain that the grain markings on your tissue are in the exact position, measure the distance from the selvedge to the grain line—each end of the line must measure the same distance from the selvedge.

When cutting folded material, be certain to fold the fabric exactly on the grain.

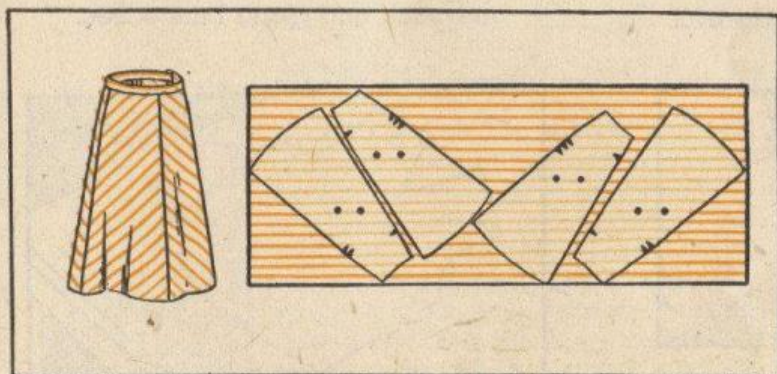


CUTTING A CHECK OR PLAID:—Always match horizontal stripes at seams by placing notches which are to be joined, on the same color. To illustrate this, the two notches to be joined at the side seams are on a red stripe and the sleeve and armhole notches are on matching stripes.

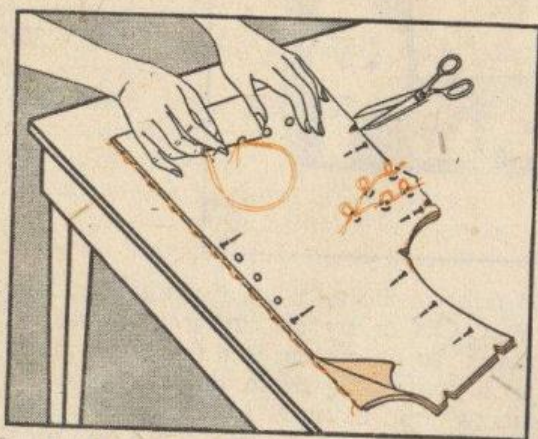
CUTTING FABRIC WITH NAP, PILE, OR ONE-WAY DESIGN:—When cutting a pile fabric such as velveteen, corduroy, woolens with nap, also material with one-way design, lay all the pattern pieces in one direction. Have the nap running up. You can determine this by the smooth, silky feeling the fabric has when you brush your hand over it.



CUTTING A BIAS SKIRT WITH DIAGONAL STRIPES MEETING AT CENTER SEAM:—If your pattern is not marked for this purpose, make a true bias line on each piece indicating the direction the stripes will take. Lay marks on pattern pieces along stripes, and with corresponding notches placed to match (diagonally striped fabrics cannot be cut in this manner).



★ TRANSFERRING THE *Markings* OF PATTERN TO GARMENT PIECES



1.—MARK WITH TAILORS' TACKS

There are several easy methods of marking. Use the method you prefer, and do your marking with the greatest care and accuracy. You will find that clear marking speeds up the assembling of a garment, as well as insuring that darts, pockets, and other details are perfectly balanced. Chalk is useful for many purposes. Buy a supply of several colors at the notion counter and keep it on hand. There is a dry type for use on silks and wash materials, and a waxy type for woolens. Pressing with a warm iron erases the line on woolens.



2.—CLIP TACKS BETWEEN LAYERS

1. Mark perforations on your cloth before removing pattern.
- To make tailor's tacks use long double thread; take small stitches through both layers of fabric, leaving a loop.

2. After tailor's tacks are made in all perforations, separate layers of fabric and clip thread. This leaves a bit on each layer.

3. A tracing wheel may be used for marking cottons. Marking can also be done by passing thread over magnesia chalk and pulling it through the perforations. The magnesia chalk will leave a mark on your material.

4. Still another way 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.

5. Run a basting down the center front and back and along bias edges.



3.—USING A TRACING WHEEL



CHALK THREAD FOR MARKING

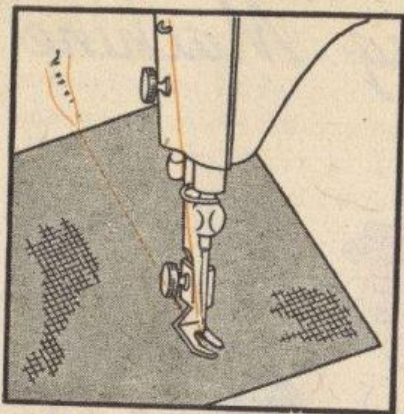


4.—MARK PERFORATIONS OVER PINS



5. RUN BASTING DOWN CENTER

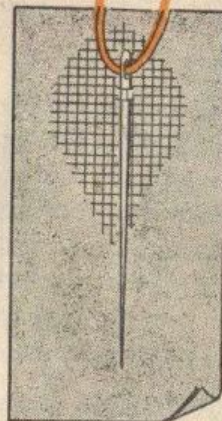
NEEDLE AND THREAD *Guide*



Using the correct size of thread, needles, and sewing machine stitches is important to good sewing. Always refer to this needle and thread guide before you begin work. Heavy fabrics should not only be sewn with coarser thread and needles, but the stitches on the sewing machine should be made longer, also adjust the bobbin and top tensions to the weight of your fabric otherwise the machine thread may break at intervals. Fine handwork and dainty machine work are easy to do with the proper thread and needles. You should keep on hand a supply of hand needles and machine needles in various sizes.

FOR SILKS, RAYONS AND WOOLENS

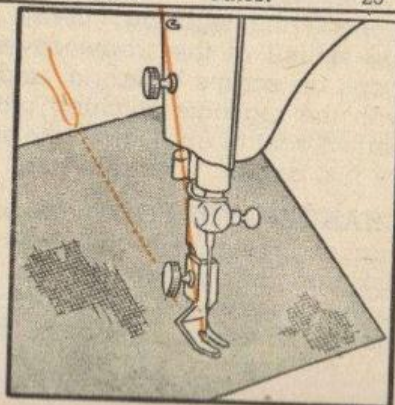
Type of Fabric	Silk Thread Sizes	Colored Mercerized sewing thread	Hand Needles	Machine Needles	Machine stitches per inch
Heavy Woolen Suitings and Coatings	D C		Medium Coarse	Medium Coarse	12
Medium heavy woolens	B A	Medium Weight	Medium	Medium	12 14
All general sewing on silks, rayons, semi-sheers, medium and light weight woolens	A	Medium Weight	Medium	Medium	14
Chiffon, fine silk net, light weight georgette, very sheer silks, sheers, laces	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
Percal, 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
Organdie, 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

BASTING. 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. For other fabrics use glazed basting thread and long medium size needle, milliner's needle or ordinary medium needle.



POINTS THAT MAKE UP *Good Fit*

What is good fit? Check up on your knowledge by studying this chart. It illustrates some of the basic principles, which you can apply to almost any dress or other garment you make. Remember that clothes should fit smoothly and trimly in general, and yet should allow you to move in any direction with ease and freedom. Meaningless wrinkles have no place in a well-fitted garment. You can eliminate them by taking in a little here, or letting out a little there. Study the pages, which deal with adapting a pattern to figure peculiarities. If it is a garment you are fitting, note the examples given on page 21. A half hour spent at fitting will give a dress an expensive, custom-made air, even though the material may have cost very little.

Across shoulders allow ease for all movements, yet without wrinkles.



Back of neck comfortably snug against neck, never gaping, never drawn.

Make blouse-back correct length, adjusting if your waistline is shorter or longer in back. Never cut back too short.

No curve-in at lower back, unless dictated by fashion of the day.

Side seam should be straight and centered, from arm-hole to hem.



An even hem should be same length front and back.

Top of armhole should lie flat on shoulder tip. When arm hangs at side, sleeve should hang straight down from peak of sleeve cap, with grain in straight line.

Fulness or darts in sleeves exactly at elbow to allow arm to bend freely. Leave considerable ease in fitting upper arm.

Fit through hips should allow enough ease for comfortable sitting.



Standard shoulder seam a straight line from center of shoulder-tip to neck. Seam sometimes shifted for a particular style.

Bottom of standard armhole should lie close to body and come up quite close to arm. If cut out too much, arm movement is restricted.

Bustline should fit comfortably and neatly, never too snugly. Place fulness where needed for high or low bust.

Waistline marks on pattern should come at your waist (just above hip bone). Actual waistline of dress may come anywhere dictated by fashion.

Center front of garment should be in a straight line, exactly on grain of goods (except in bias).

Hemline should be even all around (except in particular styles). Hem allowance even width all around.

If your figure varies a great deal from the average, or is considerably out of proportion, you will find it an excellent plan to make yourself a muslin test-garment before cutting a dress from good material. Make the adjustments in your pattern which you think are necessary, after studying pages 6 thru 11, then cut the garment from unbleached muslin. The type that sells for a few cents a yard is ideal.

Try on the muslin garment and fit it absolutely perfectly to your figure, following the instructions given in the next few pages. Change the waistline and the length, if necessary; even make extra darts if your figure requires them. Since good appearance is not a factor in the muslin, you can piece it at points where it needs to be greatly enlarged. Mark center front and center back with basting. Mark grain lines clearly.

When the muslin dress fits to a T, rip it apart carefully. Mark the darts and tucks, then open them. After the pieces have been pressed you can lay them on the good fabric and use them as a pattern. To make sewing easier, cut seam allowances uniform, using a gauge if necessary.

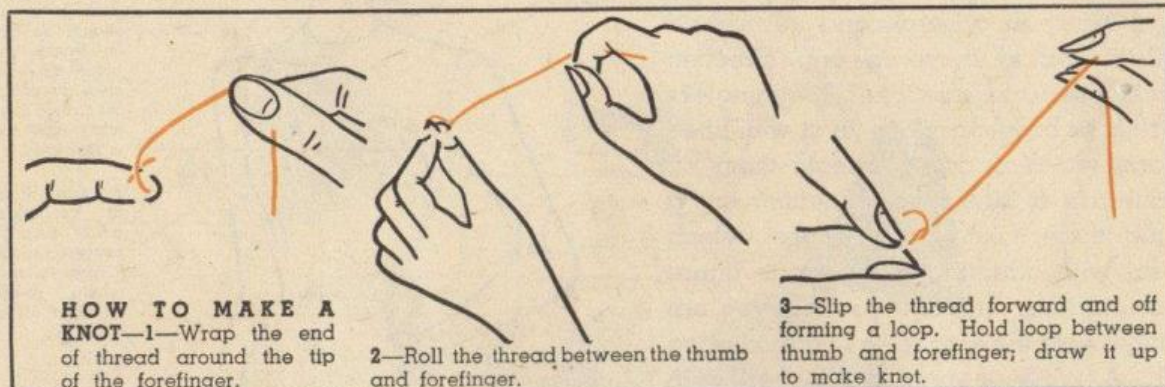
★ KNOTS AND FASTENING STITCHES

FASTENING FOR HAND SEWING—Two or more stitches, or just a knot should be used at the beginning and end of sewing to keep the work from pulling out.

Use a large knot at the end of gathering thread for loosely woven fabrics otherwise a big knot is never used—even a tiny knot should be hidden on the wrong side.

Most dressmakers fasten bastings with stitches, because when bastings are being removed a knot may catch in the fabric and pull it.

FASTENING END OF MACHINE STITCHING—For darts, pleats, tucks, etc., back-stitch at the ends or pull both upper and lower threads to wrong side and tie them securely.



PIN AND BASTE... *for good finishing*

BEFORE BEGINNING TO BASTE or handle garment pieces in any way, stitch along bias edges to prevent stretching. This includes armhole and neckline edges.

Next, study the details of the pattern and the garment, and compare them with the sewing instructions (the Du Barry Primer).

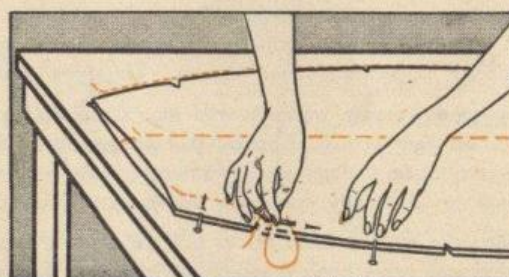
LAY THE GARMENT PIECES FLAT ON A TABLE before you baste, pin the seam edges together, matching the notches. Pin at right angles to the seam edge and be certain that the seam allowances come together at ends of the seam.

BASTE THE SEAMS ACCURATELY—Use a small ruler or a gauge of cardboard (see page 19) to keep your seam allowance the same throughout. Let-out seams at the sides of your garment have a wider seam allowance for adjustment when fitting your figure.

It is advisable to let long seams hang for a while before stitching. Some fabrics stretch more than others and may pucker at the seams. Should this occur, snip the bastings and remove them; re-baste the seam, permitting the fabric to hang smooth.



PIN ON THE TABLE

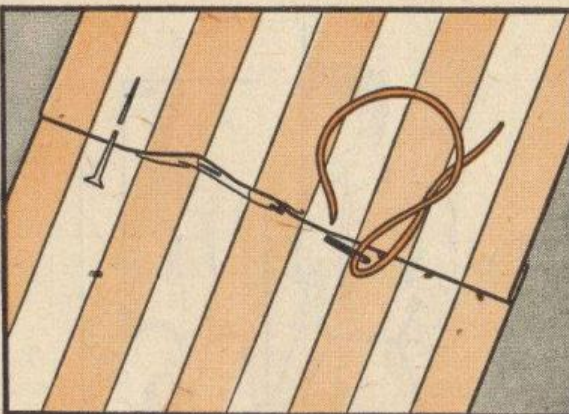
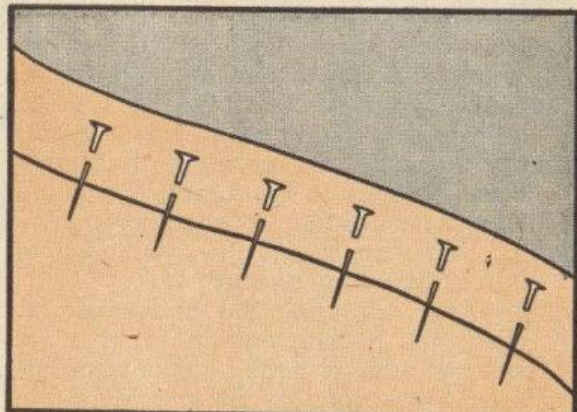


BASTE ALL SEAMS

★ THE RIGHT WAY TO *Pin and Baste*

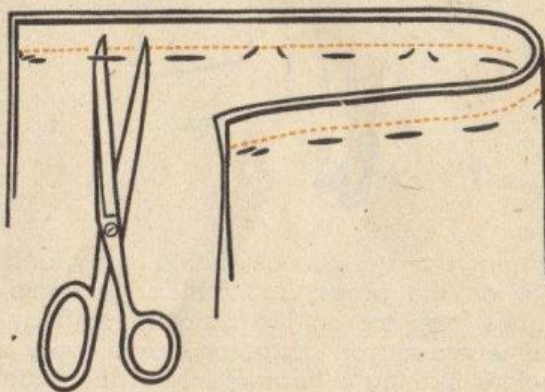
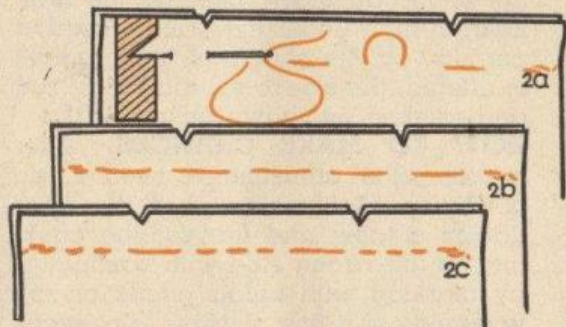
An extra long needle of medium size or a milliner's needle is the best type to use for basting. Pg. 15. A longer thread is needed than for other sewing, and for this reason

glazed basting thread is more satisfactory than ordinary sewing thread. For basting velvet and other materials that may easily use sewing silk of a contrasting color.



1. PIN BEFORE YOU BASTE. When joining two pieces, match notches and pin at right angles to the edges, keeping work on the table. Use special care not to pull or stretch the edges.

4. SLIP-BASTING is used for basting striped materials, and for making alterations on right side of a garment. Slip the needle along first in the upper and then the lower layer of material.



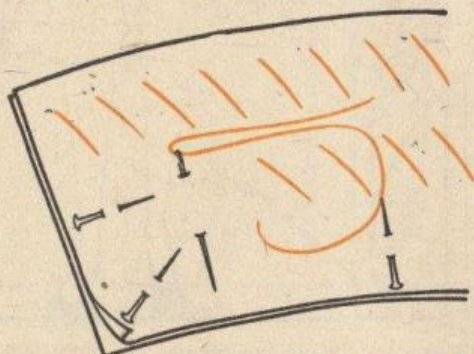
2. CHOOSE THE RIGHT TYPE OF BASTING STITCH. Use a gauge if necessary to keep the seam allowance an even width. (2a). True basting is the best guide for even machine stitching.

2a. SHORT BASTING, also called Even Basting. Make stitches about $\frac{1}{4}$ inch long and spaced $\frac{1}{4}$ inch apart.

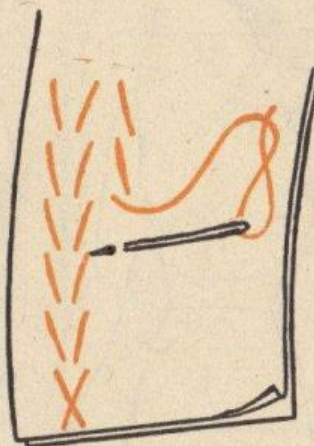
2b. LONG BASTING, also called Uneven Basting, is used for seams that do not receive much strain. The stitches should be from $\frac{1}{2}$ inch to $\frac{3}{4}$ inch long and spaced rather closely together.

2c. COMBINATION BASTING is a long stitch and several short stitches.

5. REMOVING BASTING. Clip the thread at intervals before attempting to remove basting. Pulling too long a thread may mar the fabric.



3. SLANTED BASTING. Most useful for basting together a collar and its facing, or for slippery fabrics.



6. PADDING STITCHES are used a great deal in coat and suit making. Under stitches are small and do not go through the lower layer of fabric.

CHECKING THE FIT OF THE BASTED *Garment* ON YOUR OWN FIGURE

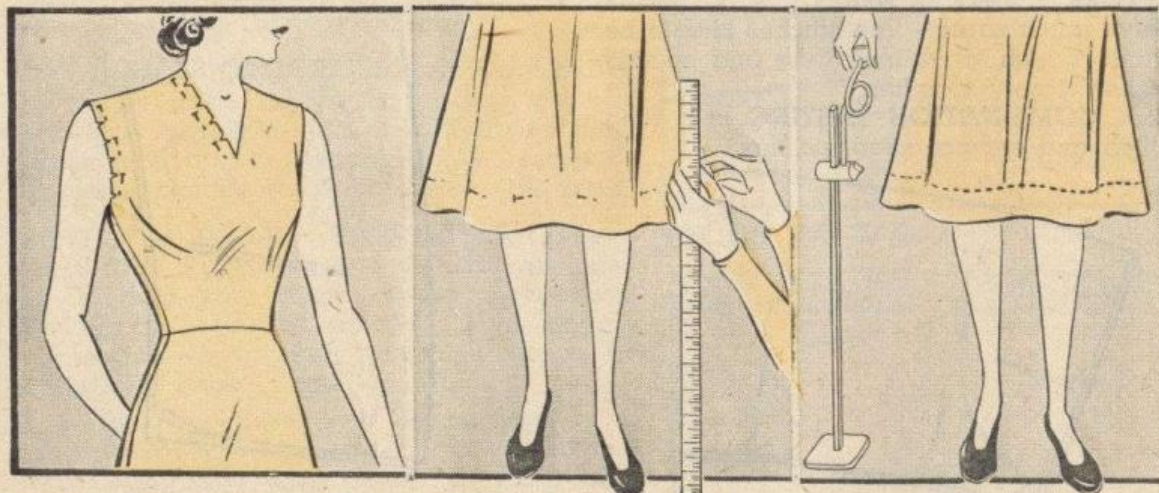


When your dress is basted and ready for fitting, put on the proper foundation garments and shoes, and try on the garment in front of a full-length mirror. Examine it from every angle before making a change. Note the examples of fitting on the next page, and refer to the chart on page 17. Do all fitting with the dress right side out, as the right and left sides of the figure usually vary. Let a skirt with bias seams hang overnight before altering.

PROCEED IN THIS ORDER WHEN FITTING GARMENT:

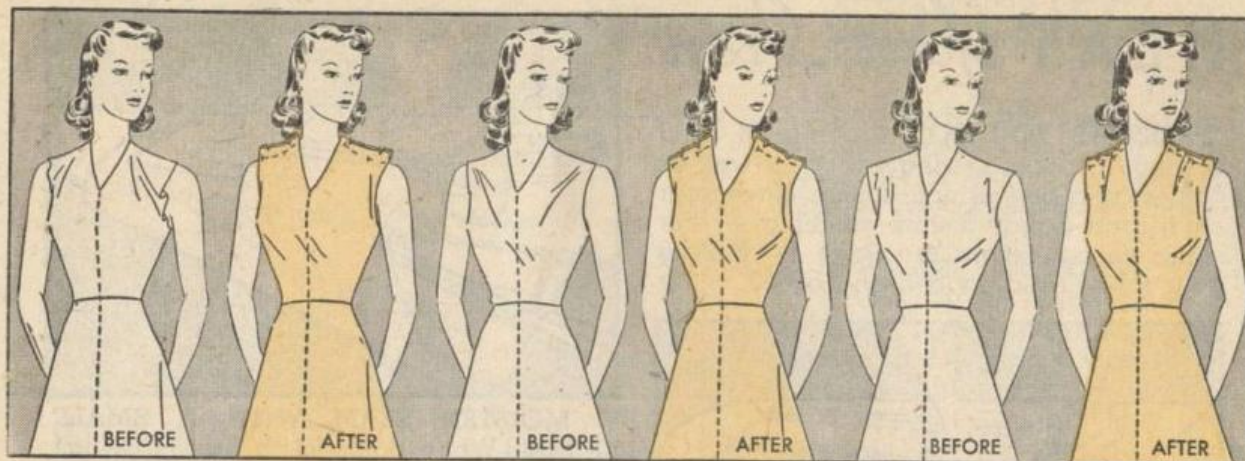
1. If dart adjustments are needed, rip seamline basting and re-pin darts.
2. Shoulder seams come next. Pin adjustments, smoothing the material upward with the palm of the hand. Ease the back to the front. This slight fullness is needed for shoulder action.
3. Underarm seams now. Re-pin where adjustments are needed.
4. After changing the above seams, check the neckline again. If it is not snug enough, or if the back of the waist seems too broad at the shoulders, pin tucks or darts at the center back of the neck. If the neck is too high or too snug, mark and clip the edge, as shown in sketch.
5. If the armhole binds, mark and snip the edge cautiously, keeping the armhole as high under the arm as comfort permits. If the shape of the armhole is altered, the sleeve should be refitted and marked as shown on page 21.

HOW TO MAKE CHANGES. After marking the adjustments needed, do not hurry the finishing. Lay the dress flat on a table and transfer the markings to the wrong side with basting, or by marking with tailors' chalk on the underside of a line of pins. Rip seams and re-baste carefully so that stitching will be accurate and sure. Remember that stitching inside or outside of a line of basting can make as much as an inch difference in the size of a garment with many seams. Consider whether you want your garment a little looser or a little more snug, before you decide to stitch.



MARK AND CLIP NECK OR ARMHOLE CAUTIOUSLY BEFORE TRIMMING AWAY.

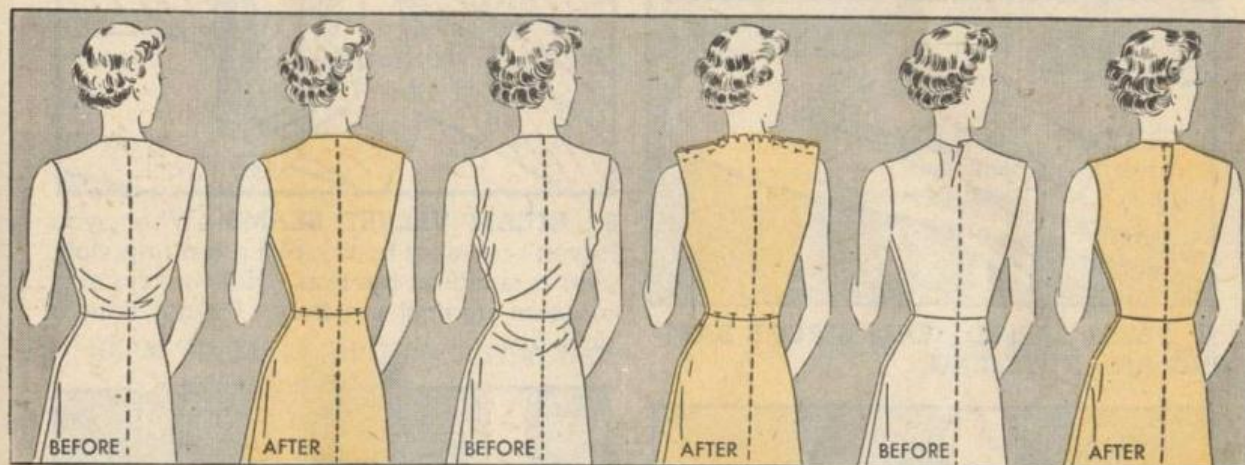
MARKING THE HEMLINE:—When you try on the garment for final fitting, take the skirt length. If someone can take it for you, have her mark correct length with a yardstick and a line of pins, or tailor's chalk and then turn the hem up. If you must take your own skirt length, use an automatic skirt marker.



WRINKLES from neck to underarm, as shown, can be corrected by taking up garment at shoulder seams. Pin-fit; then rip seams and re-baste, tapering seams toward the neck. Adjust armhole if necessary (page 20).

DRAWN LINES from tip of shoulder toward center front can be corrected by taking up shoulder seams near the neck. Pin-fit; then rip seams and re-baste. Taper seams toward shoulder tip, letting out part of seam allowance.

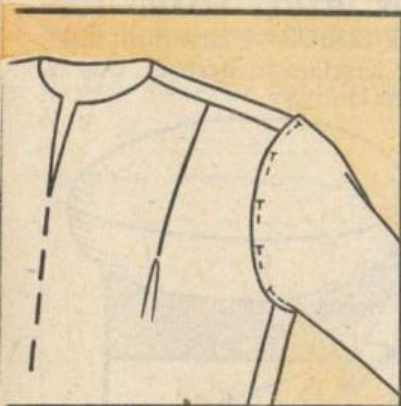
SHOULDER SEAMS may be too long for some rounded figures. To correct, make a dart at shoulder front to shorten seam and give bust fullness. Make a short dart in back shoulder seam to correspond with the front.



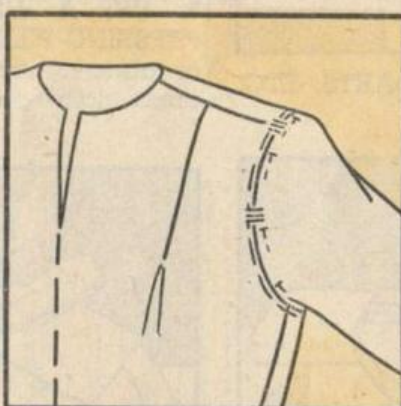
BAGGINESS at the lower blouse back can often be corrected by taking in blouse at waistline. Occasionally entire back must be raised. To do this, rip side and shoulder seams and pin-fit. Then recut blouse top by pattern.

BAGGY WRINKLES below the waist in back can often be corrected by raising skirt at back waistline. If, in addition to the back wrinkles, the armholes drag down at both front and back, raise shoulders and clip neck edge.

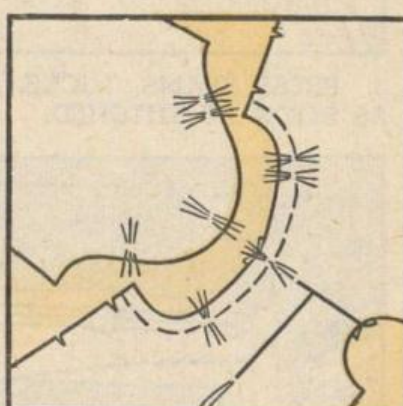
GAPING at back of neck can be corrected by a dart. Distribute the fulness taken up by the dart in a group of tiny darts, or in gathers. This correction is also sometimes used when blouse back is too wide at the shoulders.



TO FIT A SLEEVE to altered armhole: 1. Turn under sleeve seam allowance and pin to armhole. Keep grain of fabric exactly vertical.



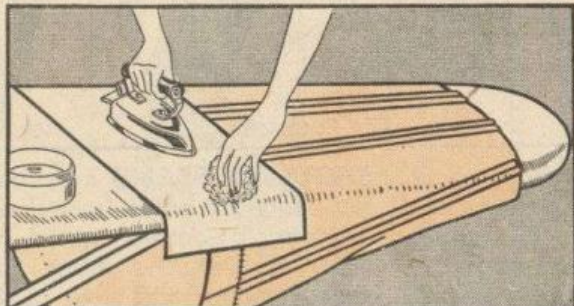
2. Mark armhole line along top of sleeve with basting. Make mark stitches through armhole and top of sleeve, then clip top, as shown.



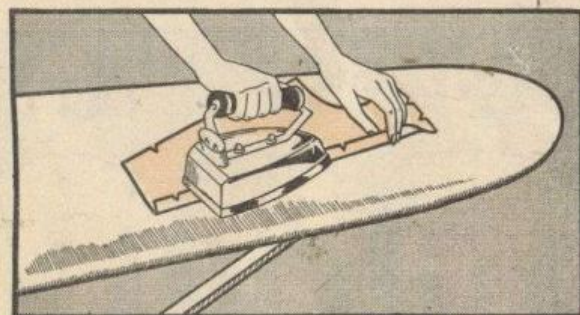
3. If both sleeves have not been fitted on the figure, fold blouse and mark other armhole. Mark the second sleeve from the first one.

HEAT *Your Iron*

"PRESS AS YOU GO" is a rule of good sewing, it makes sewing easier, as well as achieving a professional finish. Have your equipment handy before stitching — For complete equipment see Page 4. Handle your fabric as described on page 3.



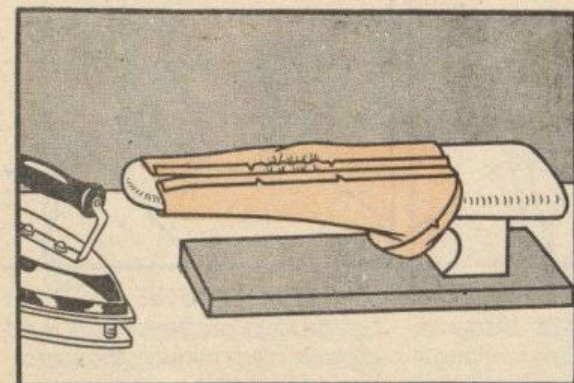
1. DAMPEN PRESS CLOTH WITH A SPONGE—Always use a cloth over hems.



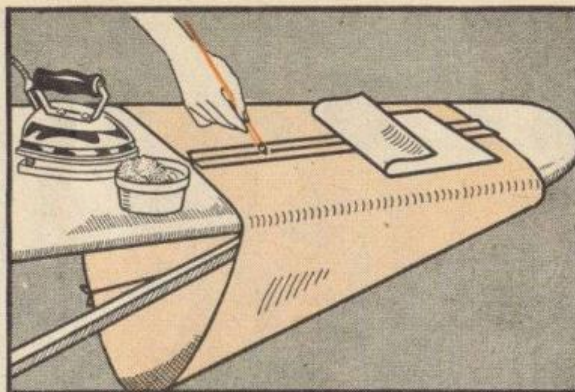
2. PRESS LAPPED SEAM BEFORE BASTING AND STITCHING.



3. PRESS SEAMS, TUCKS, DARTS, ETC. AS SOON AS STITCHED.



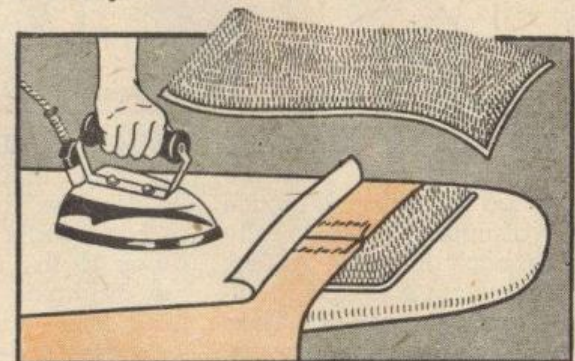
4. USING A SLEEVE BOARD.



5. MOISTEN SEAM WITH A SMALL BRUSH—When damp cloth leaves an impression on fabric, place dry cloth over seam and press.



6. STEAM VELVET SEAMS—When you haven't a velvet board, place a damp cloth over a standing hot iron. Hold wrong side of seam against the iron. Do not handle until dry.

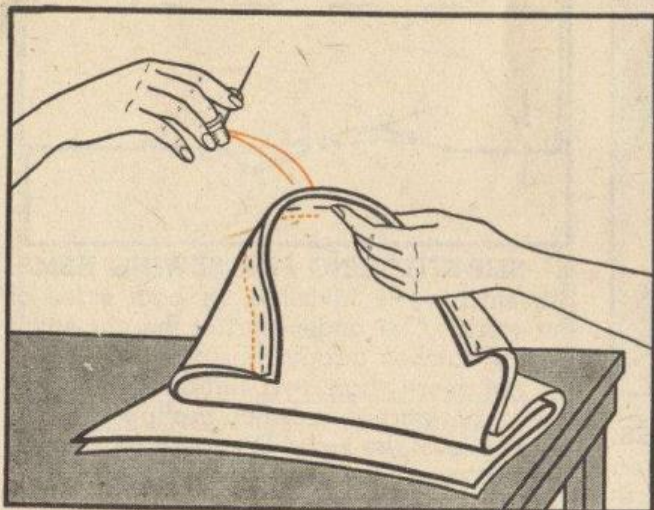


7. USE A WIRE VELVET BOARD FOR PRESSING PILE FABRICS—Place right side of fabric against needles in board. Use a press cloth—press gently.

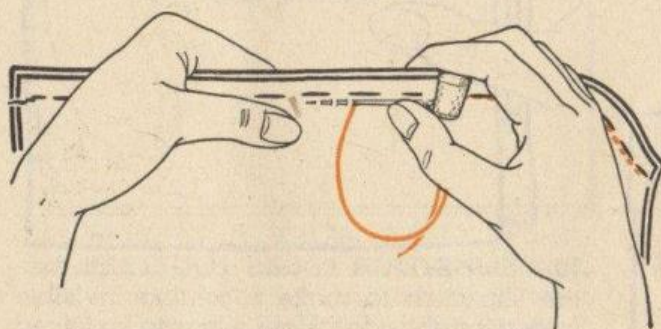


8. USING A TAILOR'S CUSHION.

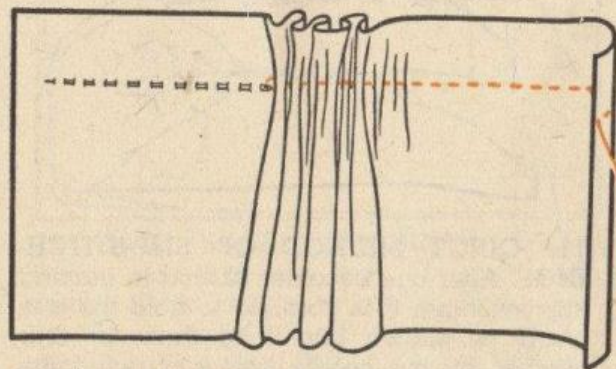
BASIC *Hand-Sewing* STITCHES



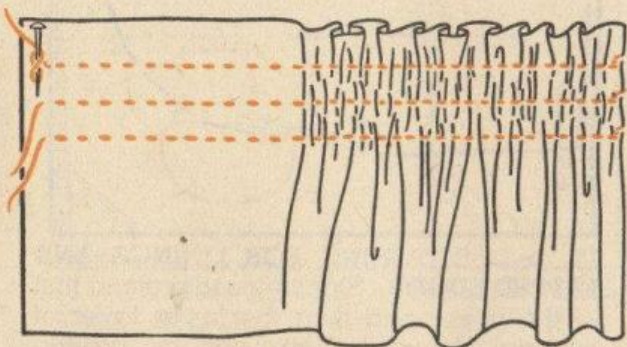
1 KEEP THE WORK ON THE TABLE



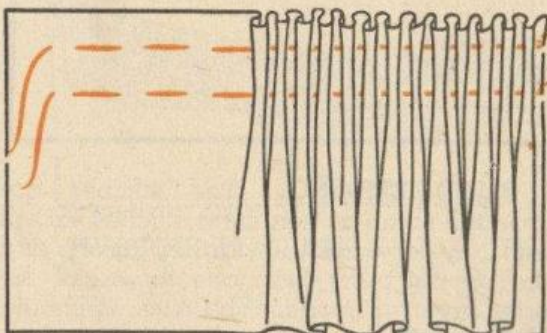
2 HOW TO MAKE RUNNING STITCHES



3 GATHERING STITCHES



4 HAND SHIRRING

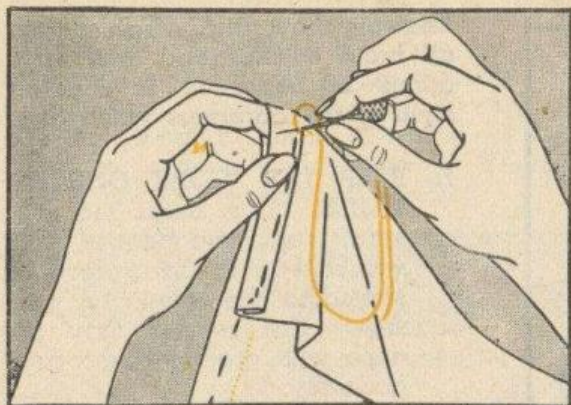


5 GAUGING

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

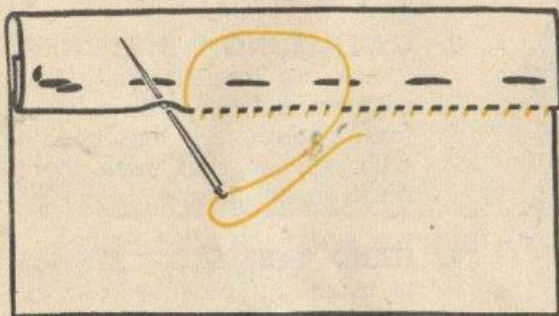
1. **KEEP THE WORK ON THE TABLE.** This keeps the material from being soiled and wrinkled and also prevents stretching the edges as you sew. The sewing may be done with greater speed and accuracy.
2. **HOW TO MAKE RUNNING STITCHES.** Running stitches are used for seams that do not receive much strain. 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 fulness will be in perfectly even folds.

Hand-Sewing—Continued



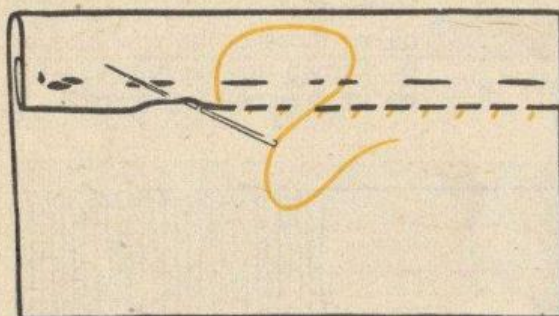
★6. HEMMING OR FELLING STITCHES.

Methods of preparing hems are shown on page 36. 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.



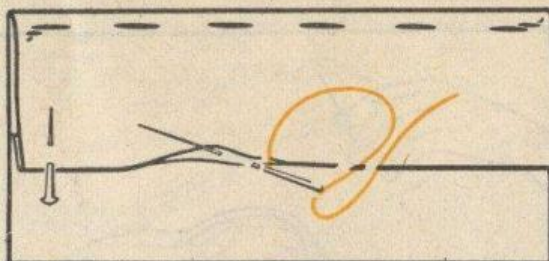
★7. PLAIN HEMMING.

Fasten the thread under the fold of the hem; take a tiny stitch, catching a thread or two of the fabric, then bring the needle through the edge of the fold. The stitches should be small, even and slightly slanted.



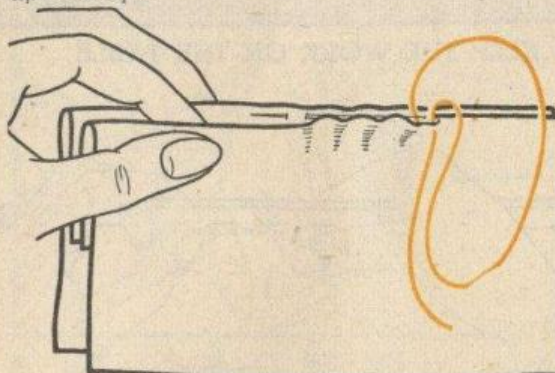
★8. BLIND-HEMMING.

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**.



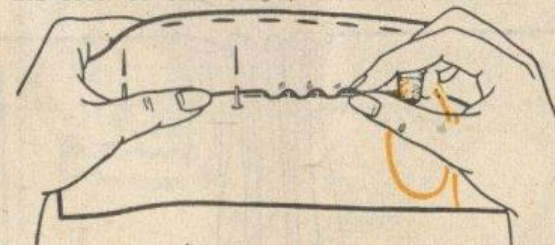
★9. SLIP-STITCHING FOR SEWING HEMS.

Slip-stitching is invisible on both sides of the work. The under part of the slip-stitch barely catches through the fabric or takes up not more than two threads of goods. The upper part of the stitch is slipped along in the fold of the hem. Do not draw stitches up tightly.



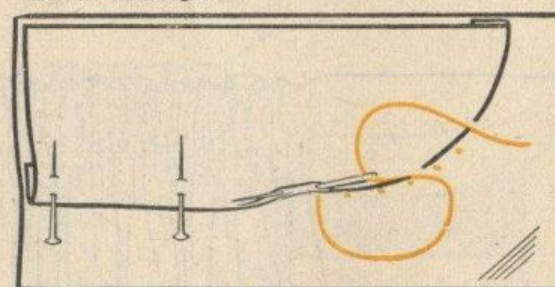
★10. SLIP-STITCH EDGES TOGETHER.

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



★11. QUICK METHOD OF SLIP-STITCHING.

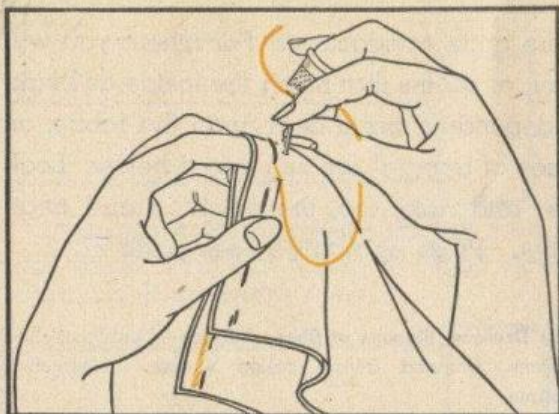
After one becomes skilled in making slip stitching, it is possible to hold the material as shown and take three or four stitches on the needle before drawing the thread through.



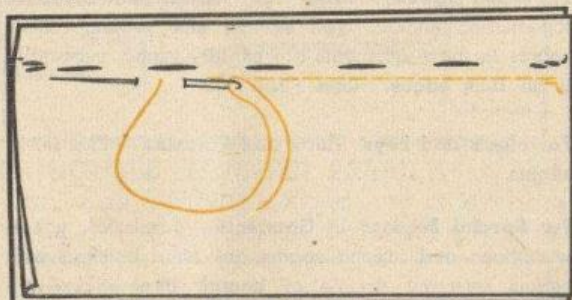
★12. SLIP-STITCHING FOR LININGS AND LAPPED EDGES.

Slip the needle along first in the upper and then the lower layer of material. May also be used for basting from right side. See page 19.

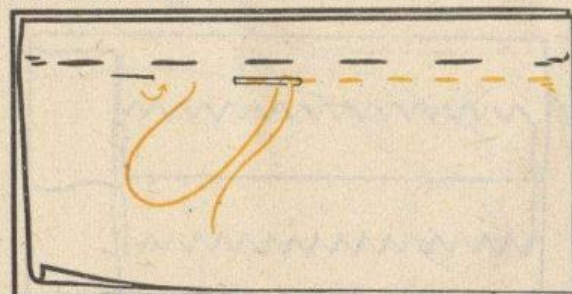
Hand-Sewing—Continued



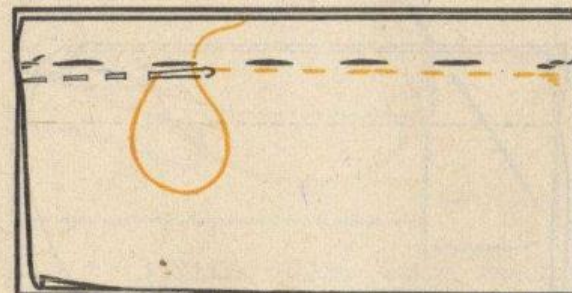
13. HOLDING THE MATERIAL FOR BACK STITCHES. Place the fabric over forefinger of left hand, grasping both edges firmly between thumb and third finger.



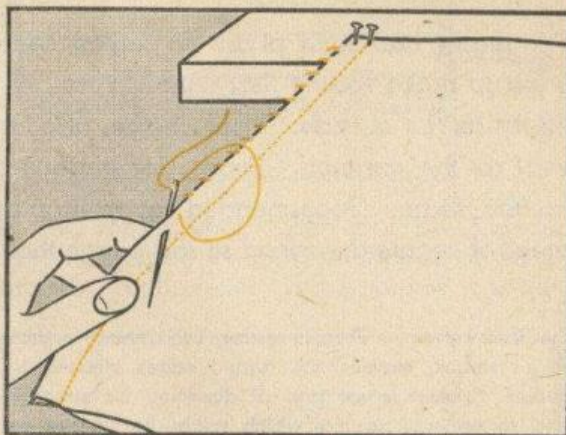
14. MAKING A BACK STITCH. Fasten thread and take one running stitch. Now, take a stitch back, placing needle in work at beginning of first stitch and bringing it out a stitch ahead.



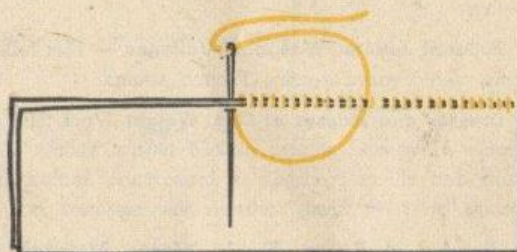
15. HALF BACK STITCHING. Fasten thread and take one rather long running stitch. Now, take a stitch back, placing needle in material half way between beginning and end of first stitch and bringing it out two stitches ahead. Continue in this way.



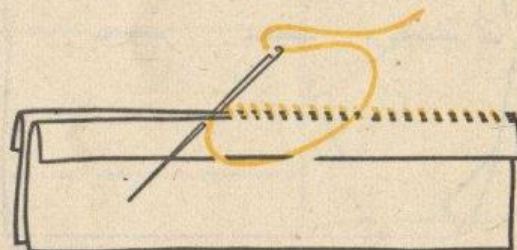
16. COMBINATION RUNNING AND BACK STITCH. Make running stitches, then a back stitch, then running stitches again; continue all the way across.



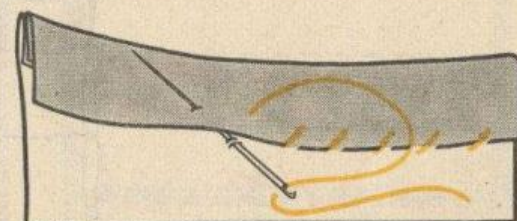
17. OVERCASTING. Pin the material of a long, straight edge to a table cover, while working, unless edge is bias. In this case, hold the edge over the forefinger of the left hand while overcasting.



18. OVERHANDING. Stitches take up not more than one or two threads and are spaced very close together. Generally used to join selvage edges of linens.



19. WHIPPING STITCHES FOR JOINING EDGES. Hold edges together and take stitches over the edge with the needle in slanted position.



20. WHIPPING DOWN A RAW EDGE. A facing can be kept from raveling and may be sewed down at the same time with whipping stitches that catch through one or two threads of the under layer of material.

TYPES OF *Seams* AND THEIR USES

For many garments plain or pinked seams are quite satisfactory. For others you will want to make seams that cannot possibly ravel, or seams that finish the inside as beautifully as the outside. Your choice, of course, depends a great deal upon the fabric, as well as the garment. Seams for various classes of apparel are suggested below. Look up the seams recommended for your purpose; and note, too, the finishing and treatment of seams described in the pages that follow. Press as you go—see page 22.

For Underwear — French seams, self-covered seams, rolled seams, seams with turned edges stitched together. These seams are all designed for strength, and to prevent fraying which might be caused by repeated launderings. Use the type best suited to the fabric and the garment with which you are working.

For Children's Wash Clothes, for House Dresses, and Most Other Wash Garments — French seams, self-covered seams, seams with turned edges stitched together.

For Tailored Aprons, Washable Uniforms — Flat felled seams, self-covered seams, French seams.

For Dresses and Blouses of Light-Weight Wool, Silk or Rayon — Overcast seams, pinked seams, seams with turned and stitched edges, or bias-bound seams, depending on how firmly woven the material is.

For Dresses of Heavy, Firmly Woven Materials — Pinked seams, Overcast Seams.

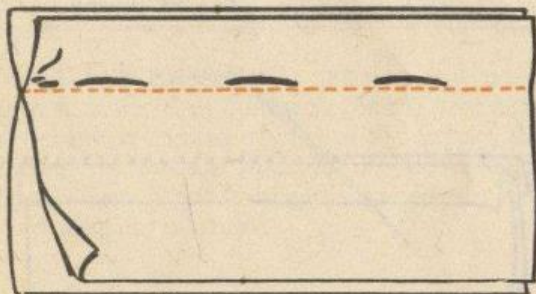
For Dresses, Blouses of Sheer Fabrics—Double-stitched seams, trimmed away; rolled seams; hemstitched seams.

For Unlined Jackets, Coats — Bias-bound seams, strap seams, seams with turned and stitched edges or pinked.

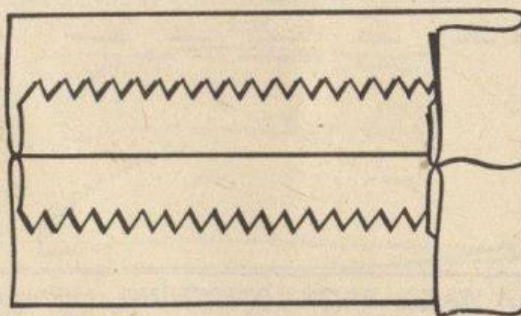
For Lined Jackets, Coats—Plain seams, pinked seams, top-stitched seams, welt seams, slot seams. Some seams in these garments are usually taped, especially if on bias edges. (See Page 30.)

For Men's and Boys' Shirts and Pajamas — Flat felled seams.

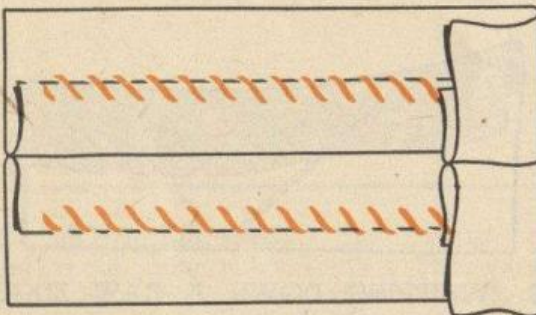
For Special Sections of Garments — Armholes, yokes, waistlines and lapped seams are often finished with seams overcast double or bound. Bias seams are usually taped when they are subject to strain. Decorative seams are used for many purposes. See illustrations and descriptions that follow.



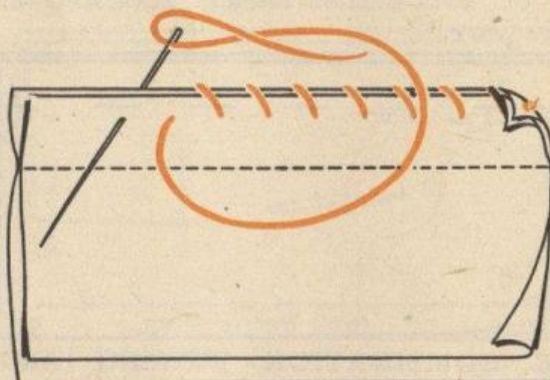
1. PLAIN SEAM. After stitching and removing the basting, press the seam open, perfectly flat or to one side.



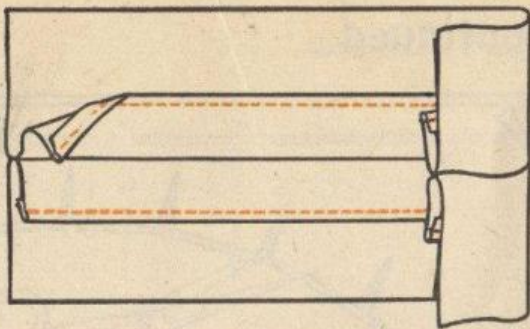
2. PINKED SEAM. This finish can be done with a pinking machine or pinking shears. After pinking the edges together press the seam open, flat, or to one side.



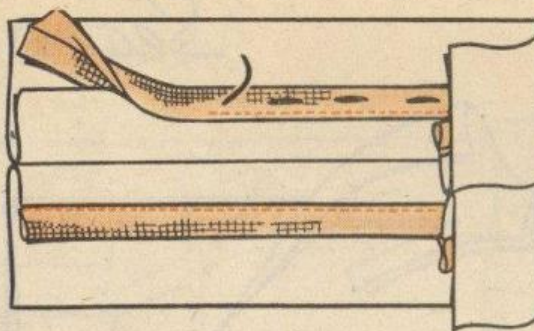
3. OVERCAST SEAM — SINGLE. Stitch and press the seam open, then overcast each side. Take up about $\frac{1}{8}$ " of the fabric and do not draw the stitches too tight.



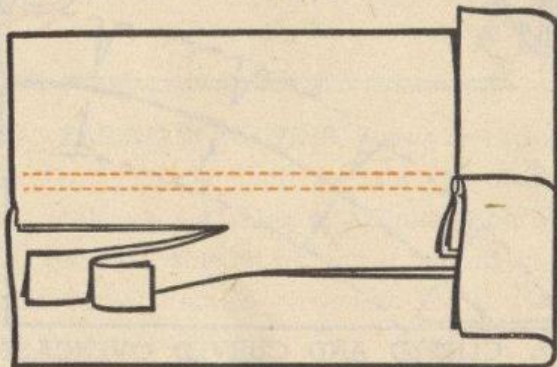
4. OVERCAST SEAM — DOUBLE. Without pressing the seam open, overcast the seam edges together; press to one side.



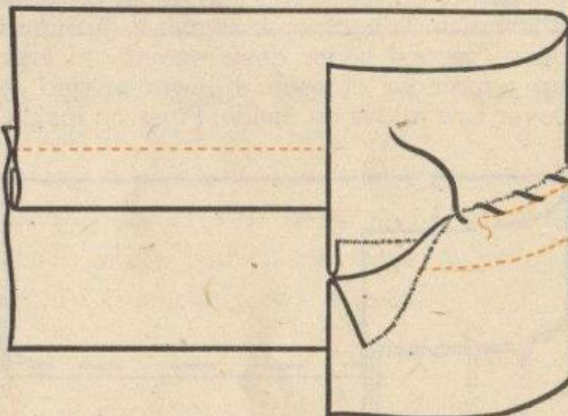
5. TURNED AND STITCHED EDGES. Make plain seam. Turn raw edges in; stitch close to turning. Press seam open.



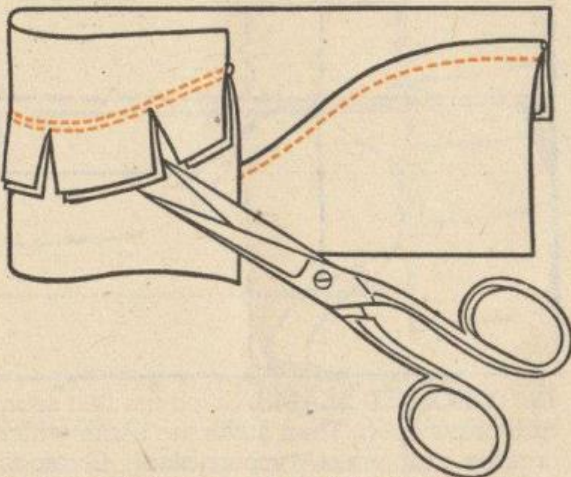
9. BOUND SEAM. Stitch and press seam open. Encase each edge with bias or seam binding and baste. Stitch along basting.



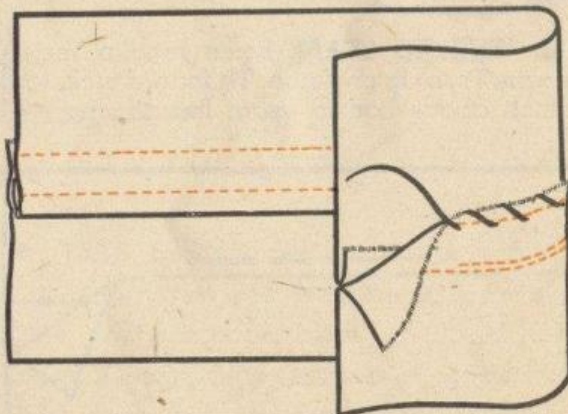
6. DOUBLE STITCHED SEAM. Stitch regular seam. Make a second row of stitching close to first. Trim close to second stitching.



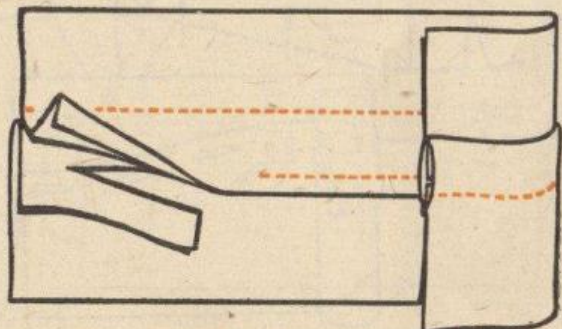
10. WELT SEAM. Stitch regular seam. Trim one edge and baste wider edge over it. Stitch on outside about $\frac{1}{4}$ " from seam line.



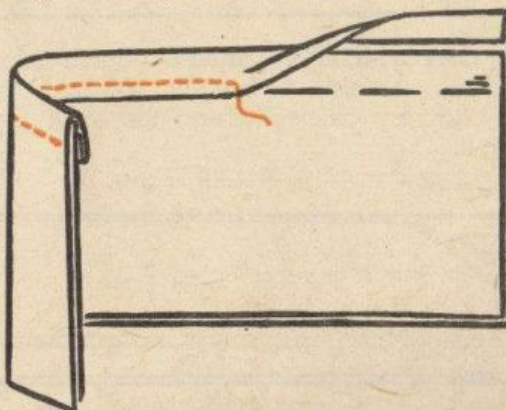
7. TOP-STITCHED PLAIN SEAM. Stitch plain seam, press edges to one side; top-stitch near seam line on outside. Clip curved seam edges; leave plain, or overcast edges together.



11. DOUBLE STITCHED WELT SEAM. Make a welt seam, then run a second row of top-stitching close to the seam line.

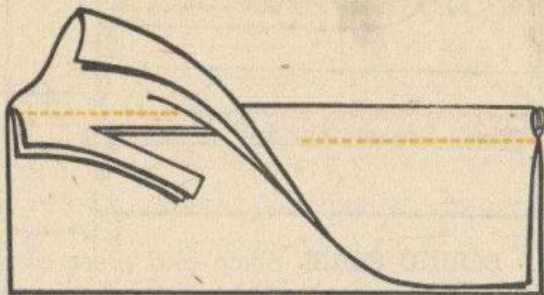


8. FLAT FELLED SEAM. Stitch regular seam on outside of garment. Trim one side to $\frac{1}{8}$ " from stitching. Turn raw edge of other side under and lap over trimmed side. Top-stitch close to turned edge.

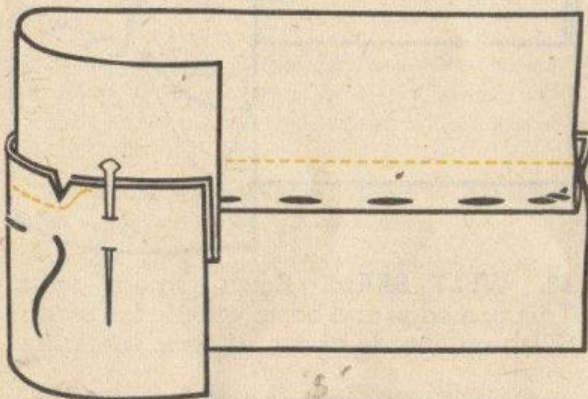


12. SELF-COVERED SEAM. Baste regular seam. Trim one side to $\frac{1}{8}$ inch from basting. Turn other side over this raw edge and stitch.

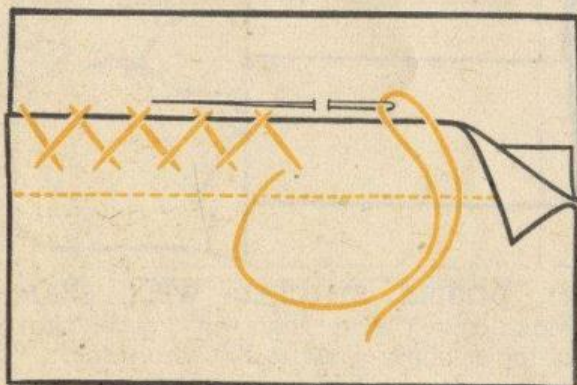
Seams—Continued



13. FRENCH SEAM. Make plain seam on outside of garment, half the depth of seam allowance. 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.



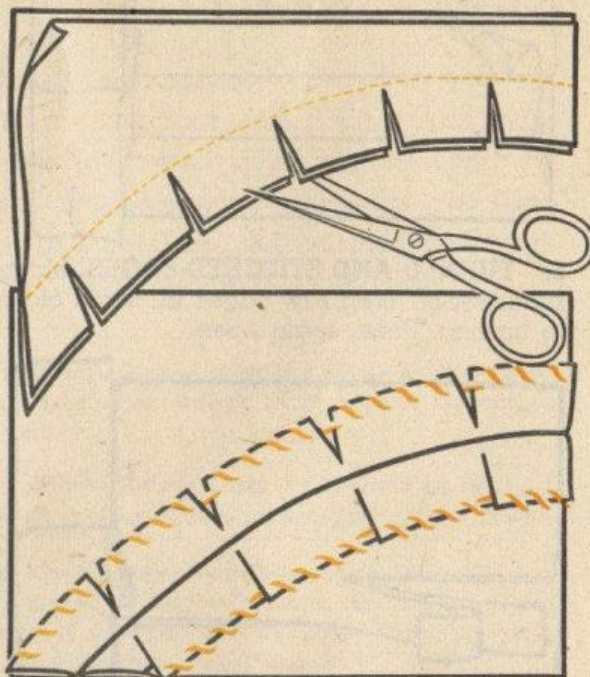
14. TUCKED SEAM. Baste regular inside seam. Press to one side. To form a tuck, top-stitch above basted seam line.



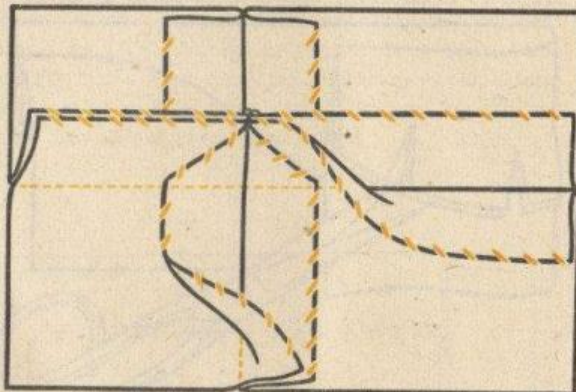
15. CATCH-STITCH SEAM. Stitch seam and cut one side to half its width. Cover this edge by catch-stitching the other side over it.



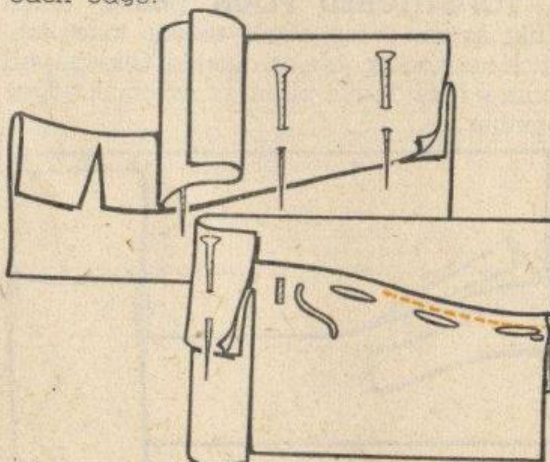
16. EDGES STITCHED TOGETHER. Stitch plain seam, turn raw edges in; stitch together. Press seam to one side.



17. CLIPPED AND CURVED OVERCAST SEAMS. Clip to allow them to lie flat; overcast edges together or press open and overcast each edge.

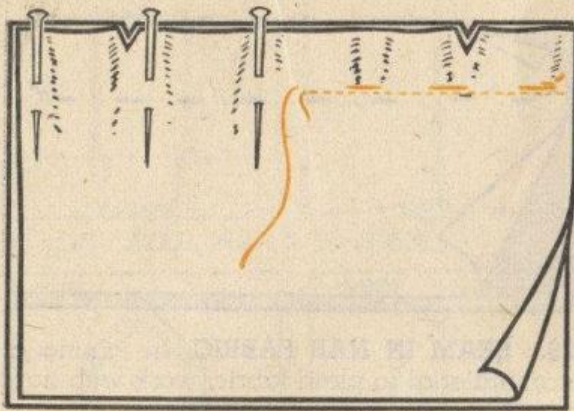


18. CROSSED SEAMS. Stitch the first seam and press open. Then stitch the seam which crosses and press it open also. Overcast each edge.

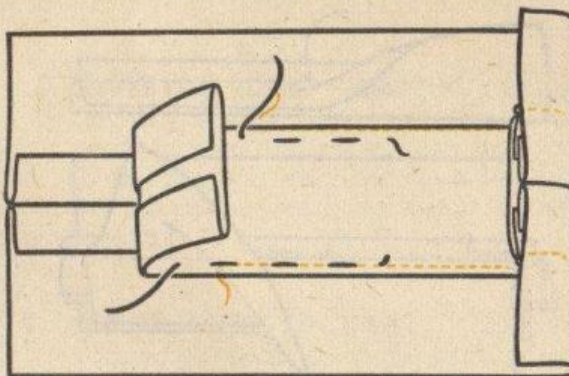


19. LAPPED SEAM. Turn the seam allowance on one edge and baste. Pin basted edge over the raw edge of other piece as shown. Top-stitch along the turned edge on outside. Clip curved edges of seam.

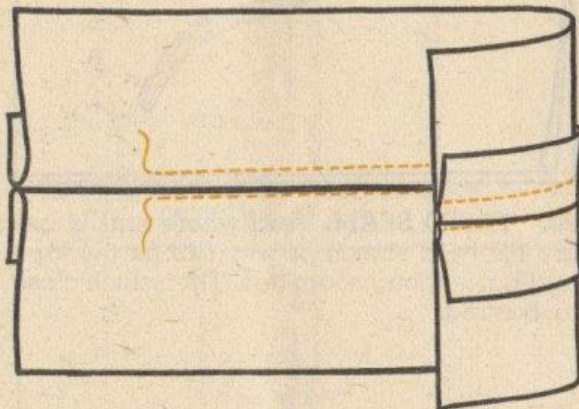
Seams—Continued



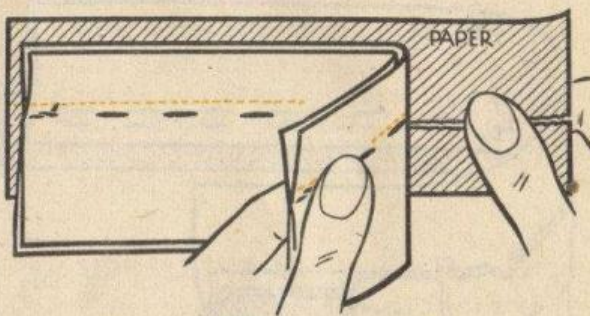
20. EASING IN FULNESS. Where one edge is slightly longer than the other as at the top of sleeve, the longer edge must be eased in. Hold the side to be eased toward you and pin at frequent intervals. Baste, then stitch.



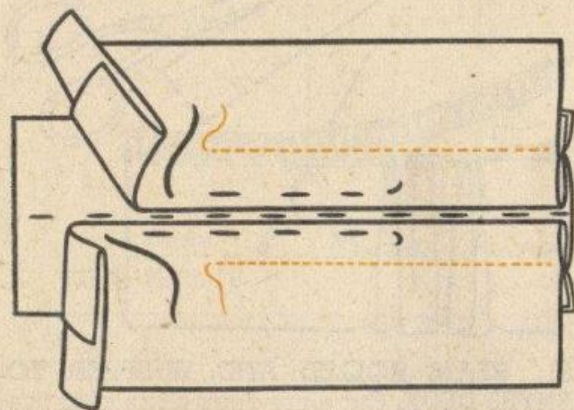
23. STRAP SEAM. Make plain seam on outside of garment. Trim edge to $\frac{1}{4}$ " and press open. Place true bias strip (edges pressed under) over seam and baste flat. Stitch along both sides close to edges. Braid OR ribbon may be used.



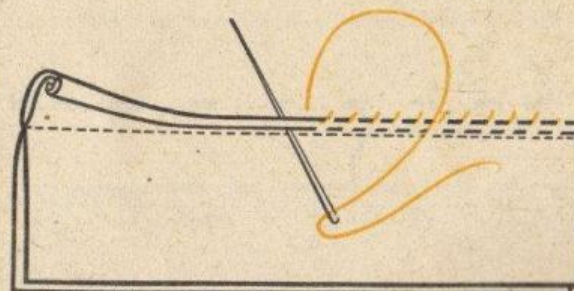
21. DOUBLE TOP-STITCHED SEAM. Stitch and press seam open. Finish on the outside by stitching along the seam line.



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

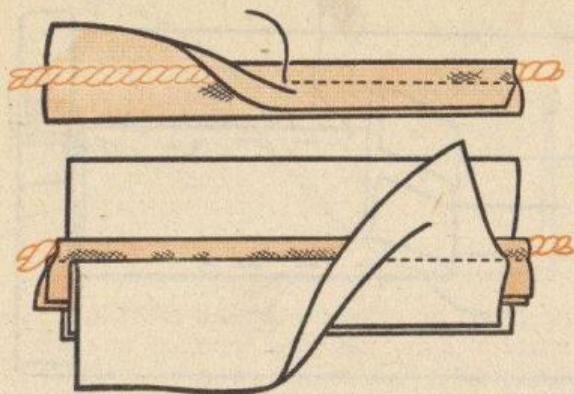


22. SLOT SEAM. Press back seam allowance on garment and bring the turned edges to meet at the center of a straight cut strip; baste. Top-stitch each side.

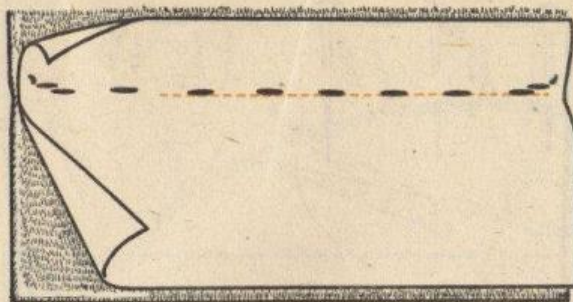


25. ROLLED SEAM. Stitch a plain seam, then roll seam between thumb and forefinger and whip close to the stitching.

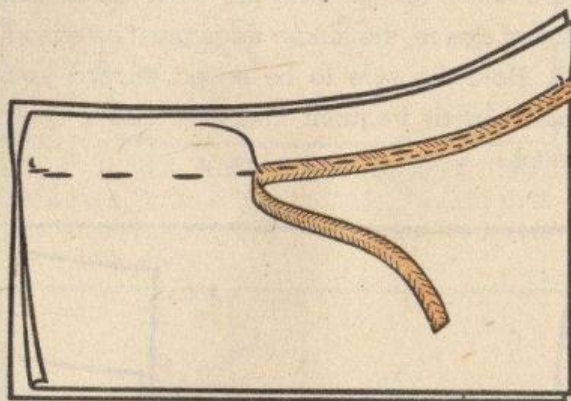
Seams—Continued



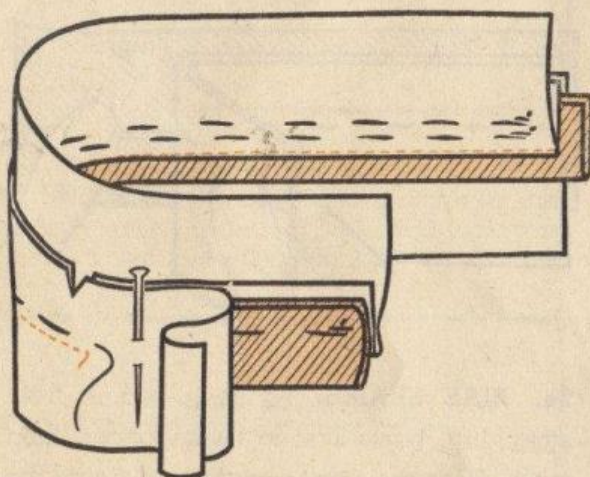
26. PIPED SEAM. (With OR without cord). Use bias fold tape or cut strip of bias; fold through center. Place piping between seam edges and baste. Stitch on inside. When using cord, cover it with the bias, stitch close to cord. Insert piping in the seam as described above.



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



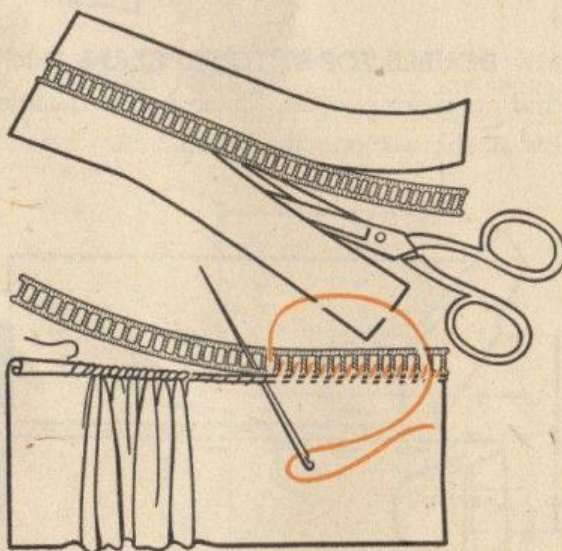
30. TAPED SEAM. Used where bias edges are likely to stretch or sag. Shrink the tape and baste along seam line. Then stitch close to basting.



27. TOP-STITCHED PIPING. Insert piping as explained above. Turn to outside and baste flat. Top-stitch near seam line.



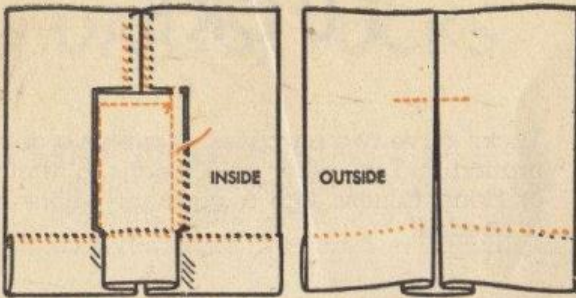
28. SEAMING BIAS TO STRAIGHT FABRIC. When joining bias to straight material always hold the bias on top or next to you. Pin at frequent intervals. Baste, then stitch.



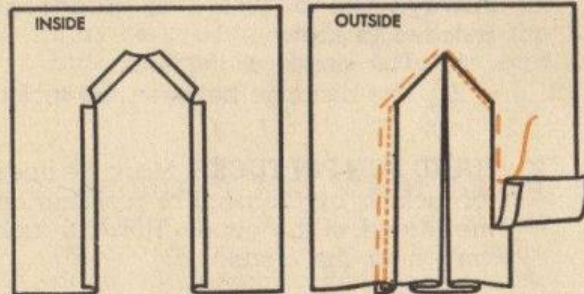
31. SEAM ROLLED AND WHIPPED TO ENTRE-DEUX. Cut entre-deux close to lattice edge. Roll seam edge of fabric and whip together.

The fabric may be gathered before it is joined to the entre-deux. Simply draw up the thread in the rolled edge until the desired fullness is gained.

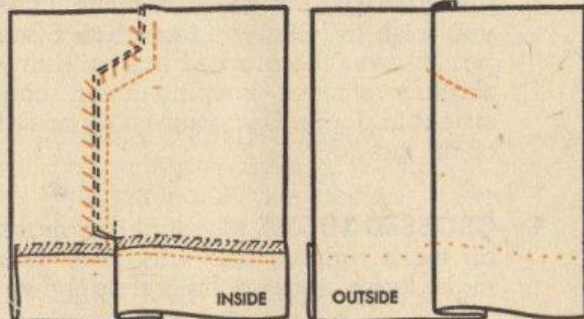
PLEATS



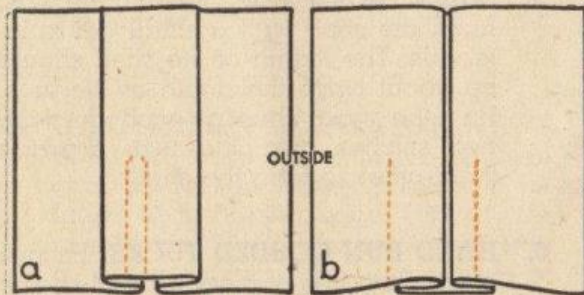
1. **INVERTED PLEAT IN SEAM**



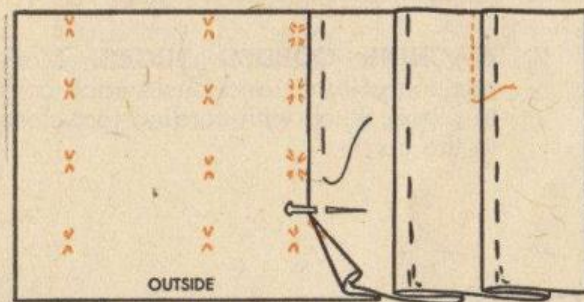
2. **SET-IN INVERTED PLEAT**



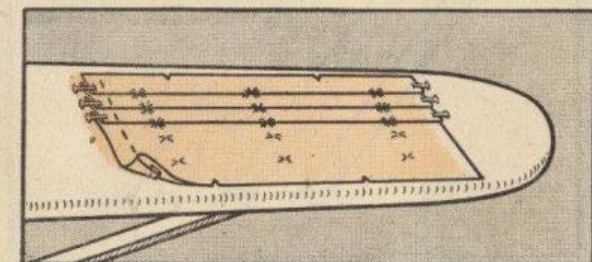
3. **SIDE PLEAT IN SEAM**



4. **BOX AND INVERTED PLEATS**



5. **SIDE PLEATS**



6. **PRELIMINARY PRESSING FOR PLEATS**

1. **INVERTED PLEAT IN SEAM.** Stitch added piece to pleat extensions. Clip seam in hem and press open (see pg. 37 sketch 10). 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.

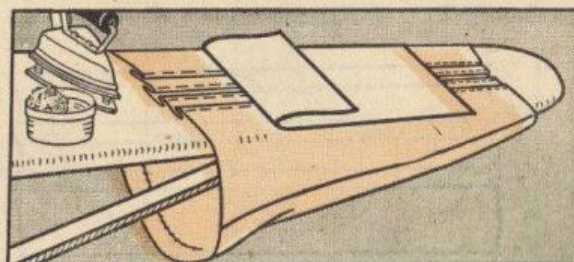
3. **SIDE PLEAT IN SEAM.** Clip seam at top of hem and press open (see pg. 37 sketch 10). Finish hem and overcast seam edges together. Press pleat to one side. Stitch in diagonal line on outside to hold pleat in place.

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.

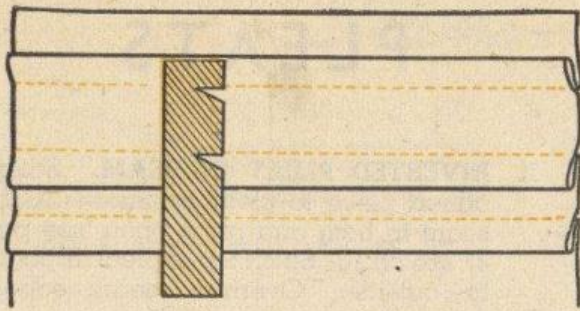
7. **FINAL PRESSING FOR PLEATS.** After hem is sewn, baste pleats down with silk thread. Place press cloth over material and dampen slightly with sponge before pressing.



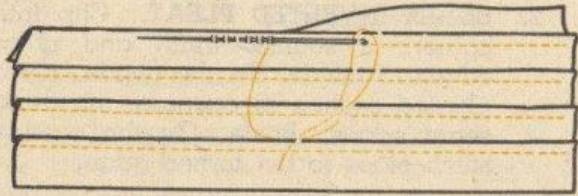
7. **FINAL PRESSING FOR PLEATS**

TUCKS

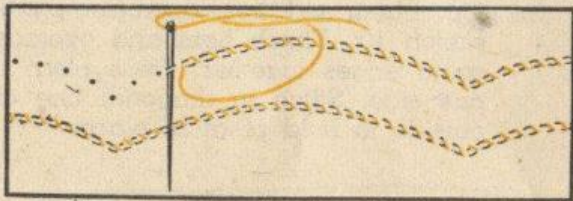
Tucks serve two purposes — one as a decoration and the other as a means to fit out or bring fulness into a garment where it is needed.



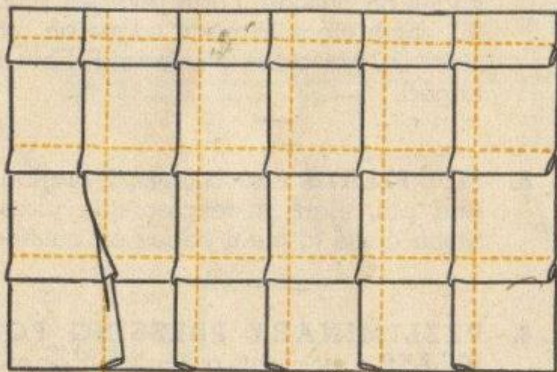
1. MEASURING GAUGE FOR TUCKS



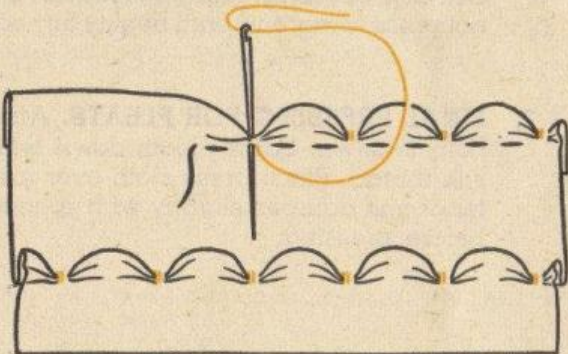
2. HAND RUN PIN TUCKS



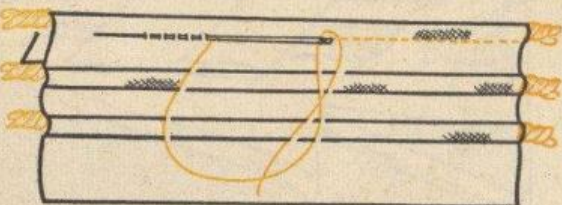
3. OVERHAND TUCKS



4. CROSSED TUCKS



5. SHELL TUCKS



6. HAND RUN CORDED TUCKS

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.

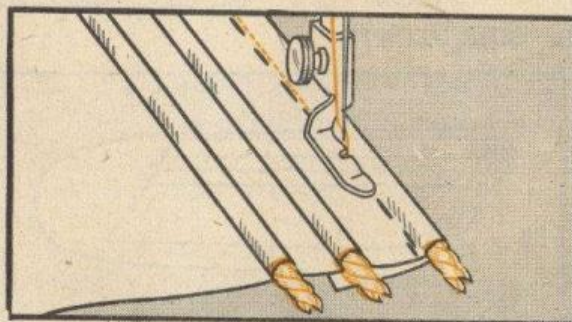
3. OVERHAND TUCKS. Mark the lines you wish to follow and overhand (see pg. 25) over the marked line with tiny shallow stitches keeping them consistent in depth. Use contrasting or self color thread.

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.

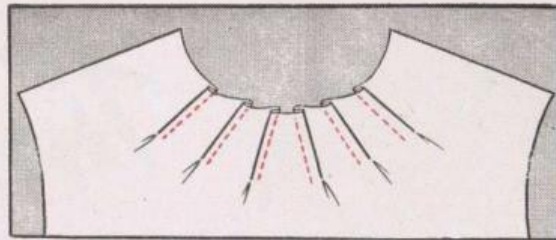
7. MACHINE CORDED TUCKS. Mark position of tucks and baste each cord in place. Stitch with cording foot close to the cord.



7. MACHINE CORDED TUCKS

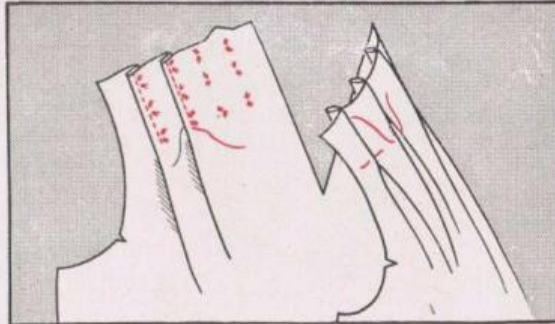
★ DARTS, TUCKS

1. **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

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

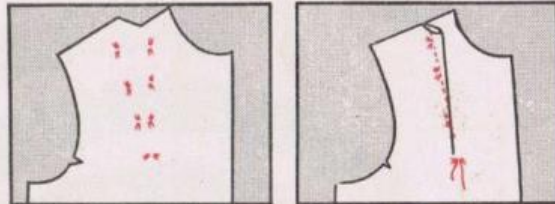


2. SHOULDER TUCKS

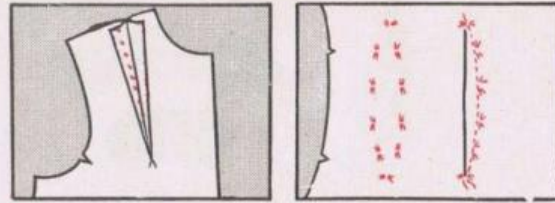
- ★ 3. **SHOULDER AND WAIST DARTS.**

A dart is a tuck which graduates to nothing at one end or at both ends. 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.

4. **TUCK COVERING SEAM.** A tuck may be made directly over a seam to hide this joining. Make tuck as shown.

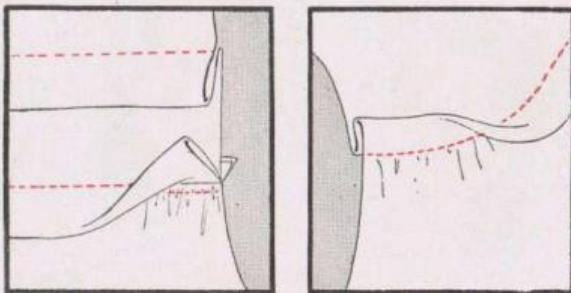


5. **CIRCULAR TUCKS.** Measure and mark edge and depth of tucks with basting. When running tuck, full in the under material as shown here.



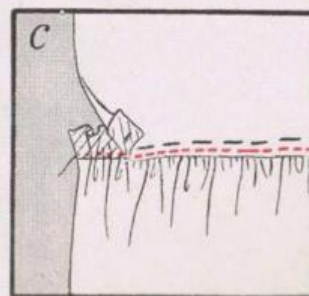
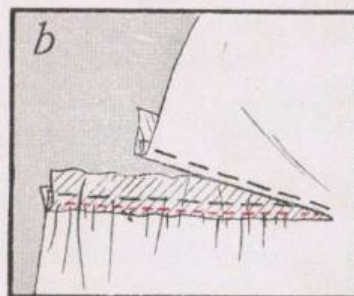
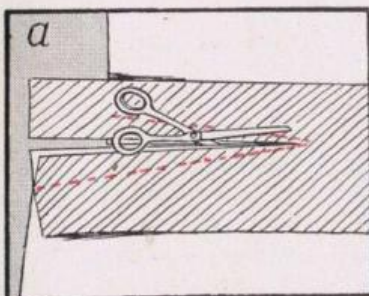
★ 3. SHOULDER AND WAIST DARTS

6. **GATHERED SLASHES OR DART SEAMS.** Used when upper edge of slash is flat, and lower edge is to be full to the upper edge. Use a stay of matching color for added strength.
 - a. Cut a stay and apply to outside of fabric. Outline where the slash will be, stitch to a point at inner end.
 - b. Slash and turn upper edge of stay to inside. Gather lower edge.
 - c. 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



The Best Colors

What is your type? What colors make you your most exciting and attractive self? Colors generally becoming to you are shown with your color type below. Using these colors, experiment with actual fabrics.

ARE YOU A BLONDE?



LONG FACE

Bangs, worn in soft curls over the forehead are effective in shortening this type of face. Hair should be fluffy and have a feeling of softness.

WHAT SHAPE IS



THE LONG FACE



THE SQUARE FACE



THE TRIANGULAR FACE

ARE YOU A BRUNETTE?



SQUARE FACE

This is usually a strong face. Hair should be worn long behind the ears to balance the width of the jaw line. Choose quite simple coiffures.

TRIANGULAR FACE

The trick with this type of face is to wear hair long and full below the ears to fill in narrowness of chin. Try also a few soft curls at the temples.

for Your Type

With the aid of different shades of make-up many additional colors may be worn successfully. No matter what your coloring, you can wear navy and black if they are relieved with white or bright accents.



ARE YOU MEDIUM OR A RED-HEAD?

ROUND FACE

This type calls for a simple hairdress. A side part and a feeling of upward movement are flattering. Avoid tight curls and width over the ears.



YOUR FACE?



THE ROUND FACE



THE HEART FACE



THE OVAL FACE

IS YOUR HAIR TURNING GREY?



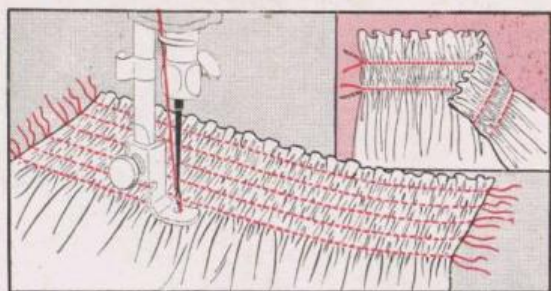
HEART FACE

Close to the oval for perfect type, the heart shaped person may usually indulge in the coiffure of the hour. Here, — the convenient feather curl.

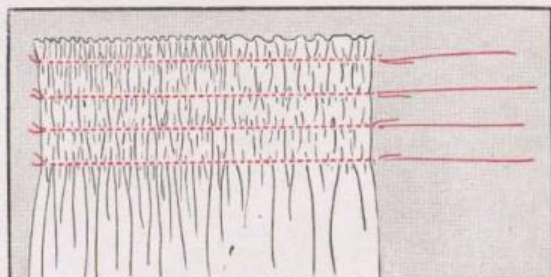
OVAL FACE

This is considered the most perfect type of face. Almost any style of hair-do may be worn. Here, the classic center part with high coronet braid.

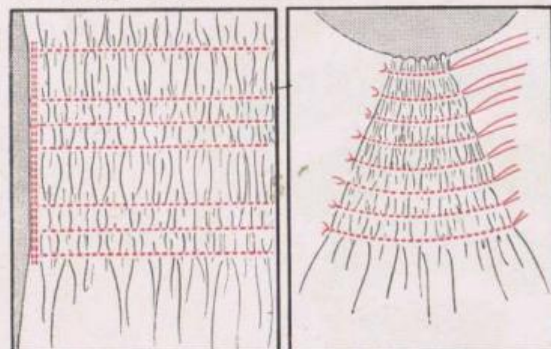
★ Managing Gathers AND SHIRRING



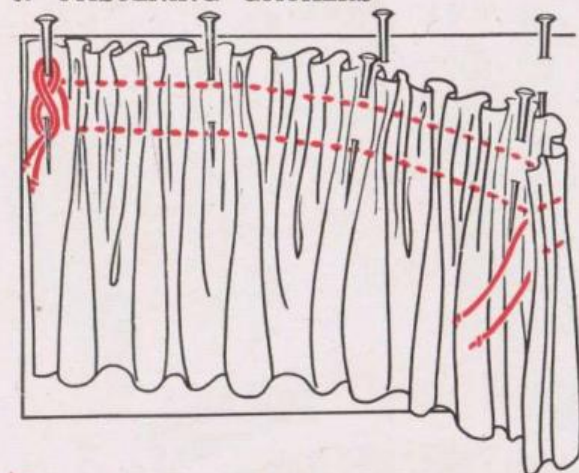
1. SHIRRING WITH THE GATHERING FOOT



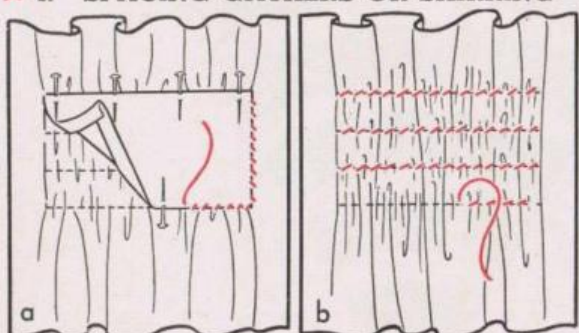
2. ADJUSTING GATHERS



3. FASTENING GATHERS



★ 4. SPACING GATHERS OR SHIRRING



5. STAYING GATHERS

1. SHIRRING. A group of gathers is called shirring. A small running stitch is used for gathering by hand. The gathering foot is used for neatest machine gathers. Test stitch on a scrap of fabric, and adjust if desired, before gathering a garment.

GATHERING WITH REGULAR PRESSER FOOT. Loosen tension slightly. Stitch rows to be gathered. Fasten one end of stitching. Draw up under-thread.

GATHERING WITH ELASTIC THREAD. Wind bobbin carefully by hand with the elastic thread, keeping the tension even. Use any strong silk or cotton thread in the needle of the machine. Using the regular presser foot, proceed as for ordinary sewing. Tighten upper tension a little if necessary.

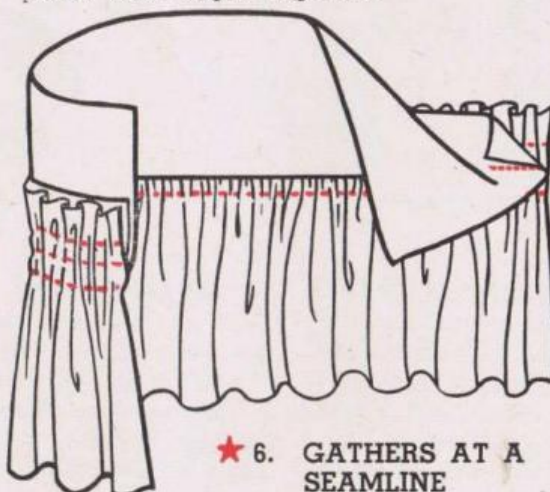
2. ADJUSTING GATHERS. The under-thread of machine gathers (not elastic), may be drawn up to adjust gathers.

3. FASTENING GATHERS. Tie together securely the upper and lower threads of each row of gathers, at each end; pulling the upper thread through to wrong side, if necessary. Another way is to stitch across ends of rows.

★ **4. SPACING GATHERS OR SHIRRING.** Divide the section to be gathered into four or more equal spaces, and mark with pins, notches, or chalk. Then divide into same number of spaces the section to which the gathered portion is to be applied, and mark it. After stitching gathers, pin the two sections of fabric together, matching the markings. Pull up gather threads and wind ends around a pin. Baste.

5. STAYING GATHERS. a. Cut 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.

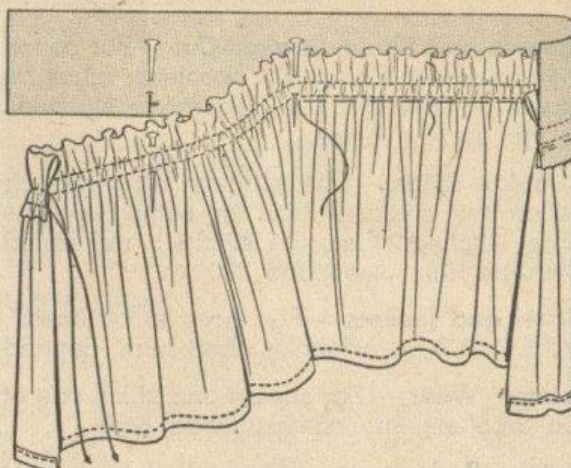
★ **6. GATHERS AT A SEAMLINE.** Run several rows of gathers so your fulness will lie flat. Space gathers. Stitch seam and press with edges together.



★ 6. GATHERS AT A SEAMLINE

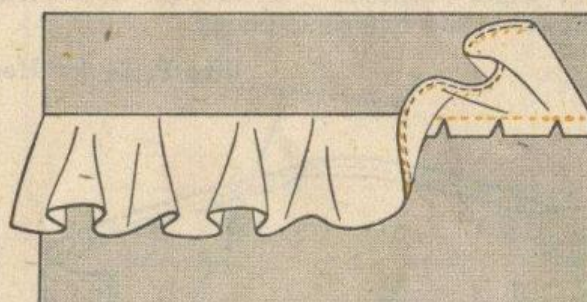
RUFFLES AND FLOUNCES

1. **APPLIED FLOUNCE with GATHERED HEADING.** Turn edge down the width of desired heading, plus seam allowance. Make two rows of gathers about $\frac{1}{8}$ -inch apart. Baste flounce to position, spacing gathers evenly. (See page 34). Stitch gathers, as shown.



1. APPLYING FLOUNCE WITH HEADING

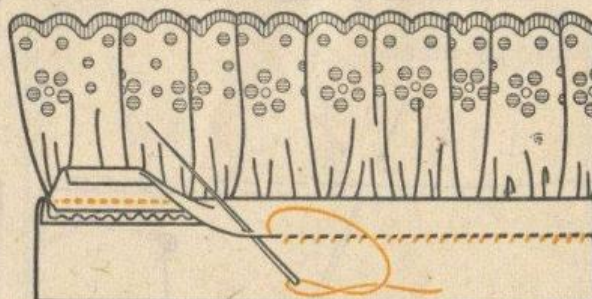
2. **APPLYING CIRCULAR RUFFLE.** Finish lower edge of ruffle first. Mark where ruffle is to go. Place raw edge of ruffle along this line with outsides together, and stitch. Clip seam edge as shown. Press seamline on outside.



2. APPLYING CIRCULAR RUFFLE

3. **APPLYING RUFFLE WITH BIAS.** Place gathered edge of ruffle between outside of fabric and bias strip. Stitch, then trim about $\frac{1}{8}$ inch from stitching. Turn bias over these edges and hem down to fabric.

4. **APPLYING RUFFLE WITH FACING.** Place ruffle around edge of collar or other article to be faced, right sides together, as shown. Baste facing in place on top of ruffle. Stitch through all thicknesses. Clip curved edges at intervals, then turn facing to right side. Press turned edge.

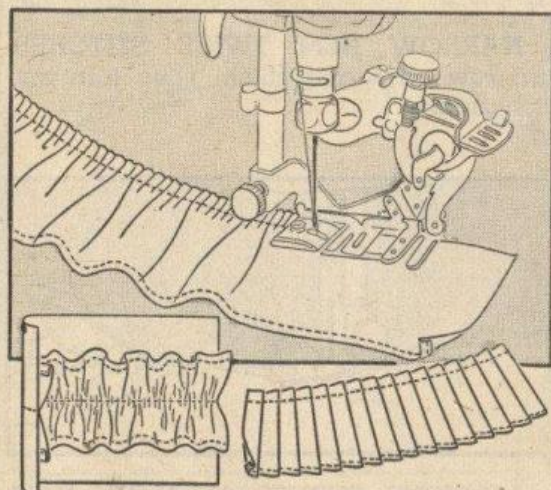


3. APPLYING RUFFLE WITH BIAS

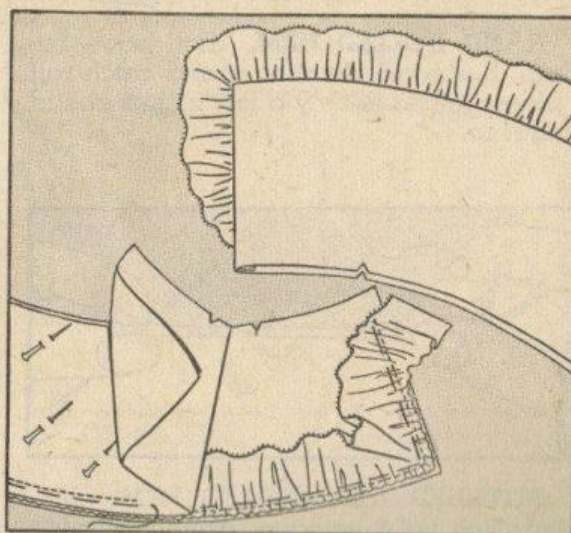
5. **MAKING RUFFLES AND PLEATING.** Whether doing this work by hand or by machine, finish edge of strip of fabric first. For ruching, finish both edges of strip, then run gathers in the center.

THE SEWING MACHINE RUFFLER sews the fabric in little pleats, the size and spacing of which can be regulated. The pleats may be pressed or left in ruffle form. With this machine attachment a ruffle may be gathered and sewn on at the same time, as to the edge of a curtain.

THE GATHERING FOOT of the machine makes regular soft gathers. (See Shirring, page 34).



4. APPLYING RUFFLE WITH FACING



5. USING SEWING MACHINE RUFFLER



Hems FOR MANY PURPOSES

Dresses and Skirts, Straight-Cut — For cotton fabrics and firmly woven silks and rayons, the slip-stitched hem. For woolens, other bulky fabrics, and easily frayed materials, the taped, catch-stitched or decorative stitched hem. For sheers, the slip-stitched hem or one of the narrow hems.

Circular Skirts — The slightly gathered circular hem for medium weight fabrics. The decorative stitched hem for some woolens and firm fabrics. For sheers, the narrow edge stitched twice, the stitched and rolled hem, or the hand-rolled hem. (For Faced Circular Hem, see page 39.)

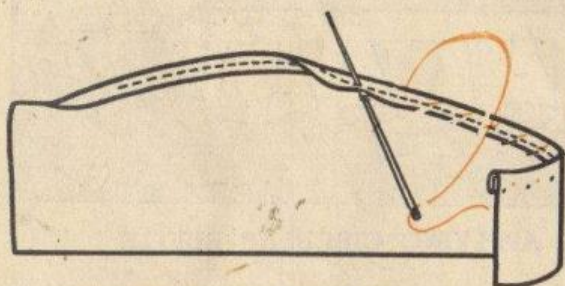
Coats and Jackets — For those to be lined, the catch-stitched hem. For those unlined, the taped hem or slip-stitched hem, depending on weight of fabric.

Infants' Wear — For sheers and silks, one of the narrow hand finishes or a shell hem. On woolens, the catch-stitched hem.

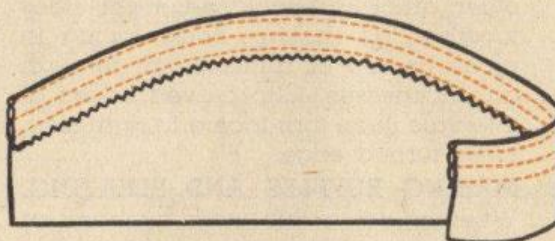
Dainty Underwear — Hand-rolled hem, stitched-edge hem, stitched and rolled hem, or shell hem.

For Other Purposes — Choose an appropriate finish from among the variety of hems shown in the following pages.

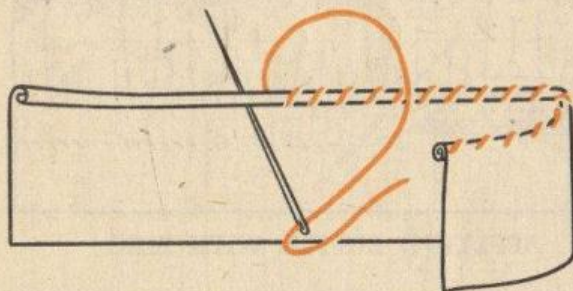
(See P. 24 for Hemming Stitches)



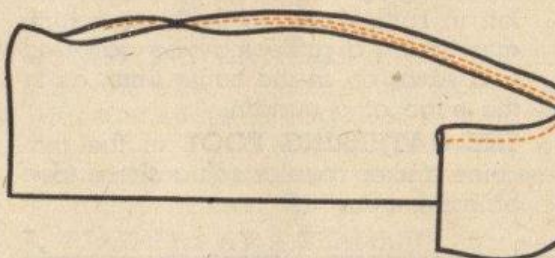
1. STITCHED-EDGE HEM. Turn the edge and stitch, then turn again and hem invisibly by hand.



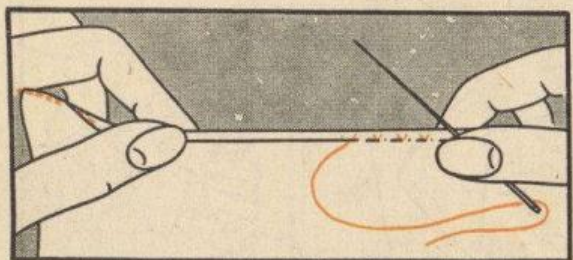
4. DECORATIVE STITCHED EDGE. Pink the edge of your fabric and turn the hem and press. Make as many rows of machine stitching as desired.



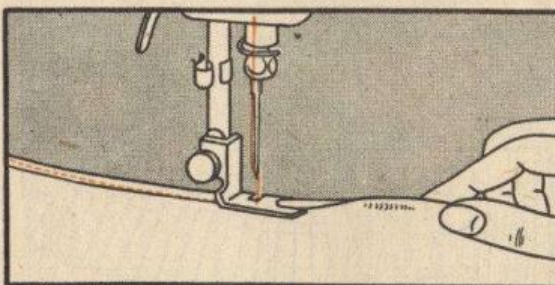
2. HAND ROLLED HEM. Roll edge between thumb and forefinger and catch roll in place; roll edge only a few inches ahead of sewing.



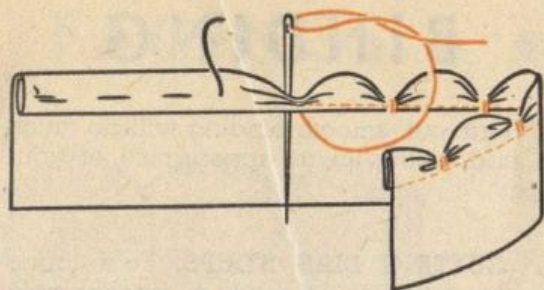
5. NARROW HEM TWICE STITCHED. Turn raw edge and stitch. Then turn and stitch again.



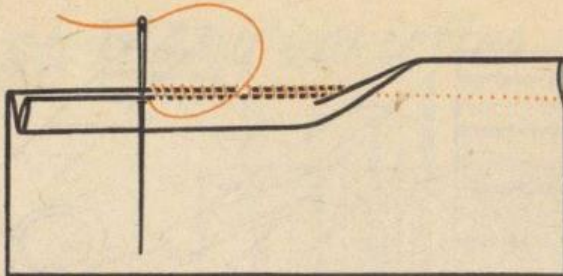
3. STITCHED AND ROLLED HEM. Machine-stitch $\frac{1}{4}$ " from edge. Trim to $\frac{1}{8}$ ". Roll edge a few inches between thumb and forefinger. Catch roll in place with slip-stitching.



6. MACHINE TURNED NARROW HEM. By using the hemming foot on the machine, your fabric will be turned twice and stitched in one operation.



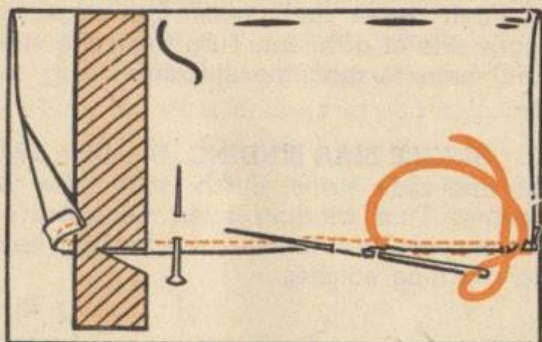
7. SHELL HEM. Baste. Use running stitches, then take two stitches over edge as shown.



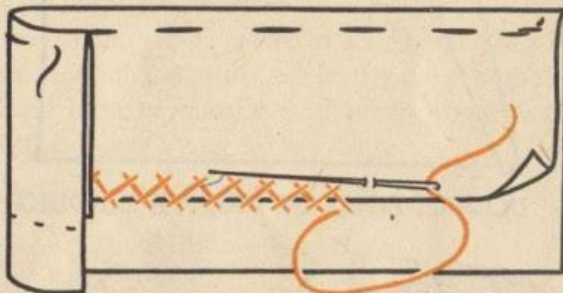
8. DAMASK HEM. (For table linen). Turn and crease a hem; fold back the hem as shown. Whip with tiny stitches taking up only one or two threads of the material.

MAKING NEAT WIDE HEMS

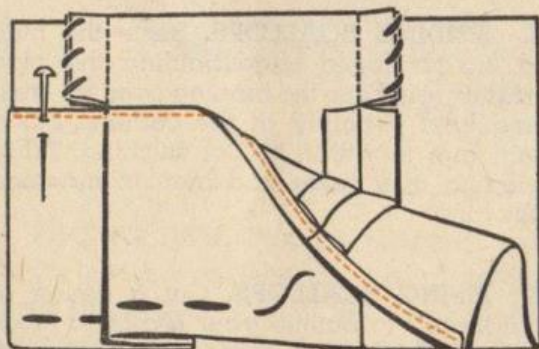
A smooth hem does a great deal for a garment, while a carelessly made one is the amateur's giveaway. Mark the length of your garment and measure the hem allowance with a gauge. Trim it evenly, OR if you have made your hem allowance too narrow at any point, piece it to the correct width. Turn hem, being careful to line up the seams, and baste near the fold. Finish wide hems as given below. Make your hemming stitches practically invisible on the right side, but do not space them too closely together, nor pull the thread tight. Sew with a light hand. Press your hems with a dampened cloth.



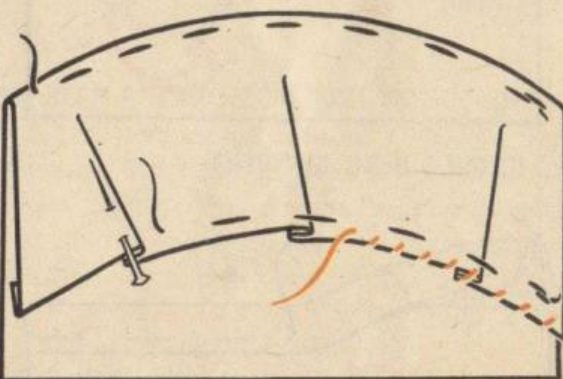
9. SLIP-STITCHED HEM. Turn under raw edge and stitch. Then pin and slip-stitch down as shown.



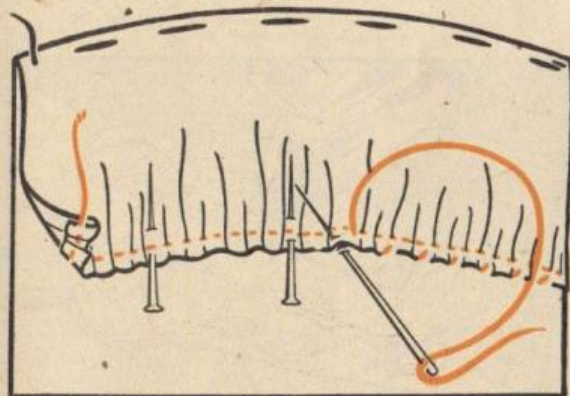
10. CATCH-STITCHED HEM. Working from left to right, catch one thread first in the hem then one in the garment in a zig-zag fashion as shown.



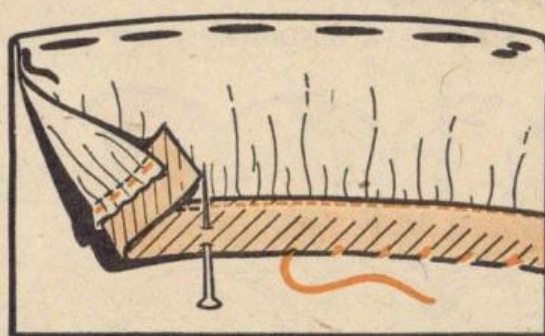
11. HEMMING A PLEATED SKIRT. Clip seam edges at top of the hem. Turn your hem and use the finish best suited to your fabric.



12. HEM IN CIRCULAR GODET. Measure hem; baste along turning. Take up fulness at top of hem by tiny pleats at regular intervals. Finish with hemming stitch.



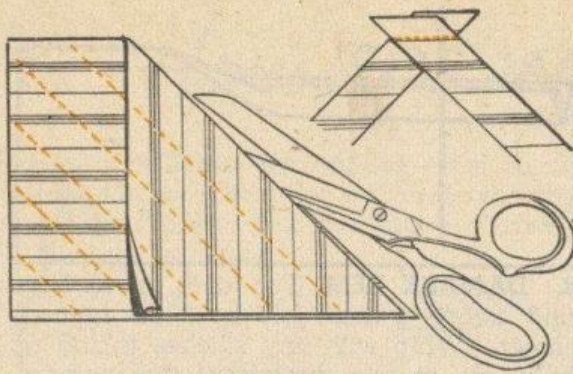
13. CIRCULAR HEM. Gather the fulness and distribute it evenly. Shrink out fulness and hem as shown.



14. TAPED HEM. Turn up hem; baste along turning. If circular, treat the same as No. 13. Stitch raw edge to tape, then slip-stitch as for plain hem. Use tape also for straight woolen skirts.

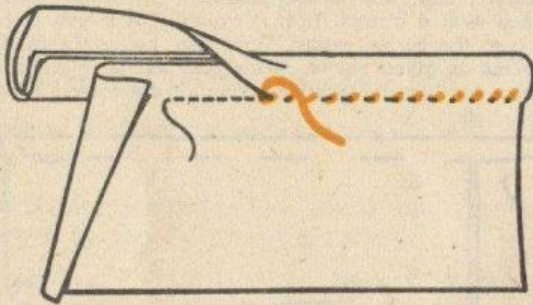
BINDING

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



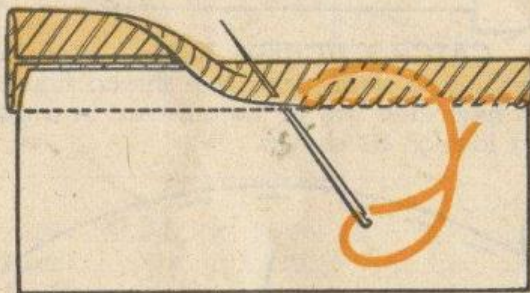
1. CUTTING BIAS STRIPS

1. CUTTING BIAS STRIPS. Fold fabric so the crosswise thread is parallel with the lengthwise thread. The diagonal fold is a true bias, see page 12. Mark width for strips and cut. Join strips so the thread of the material is parallel; press open. Trim extending corners.



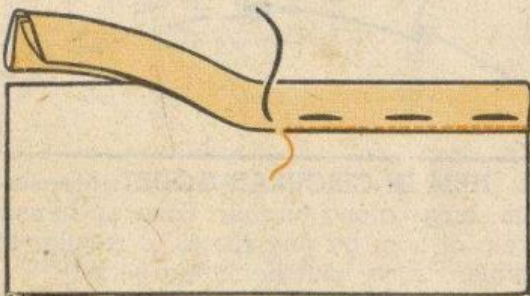
2. DOUBLE FOLD OR FRENCH BINDING

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

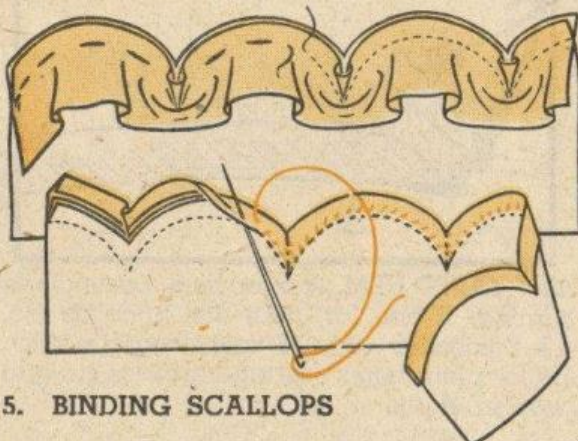
3. SINGLE BIAS BINDING. Use bias tape or true bias strips. Stitch right sides together. Turn binding over the seam to wrong side, turn under raw edge and hem to machine stitches.



4. BIAS TAPE BINDING

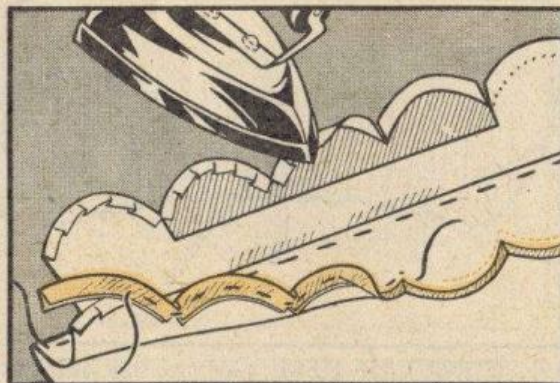
4. BIAS TAPE BINDING. Encase edge with bias tape. Baste and then stitch in place.

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.



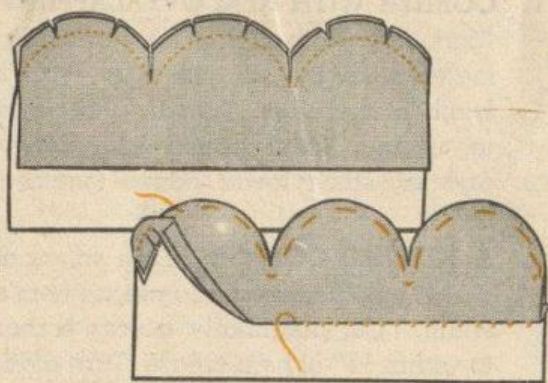
5. BINDING SCALLOPS

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.

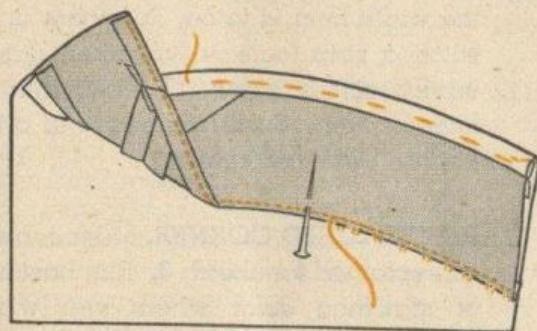


6. PIPING SCALLOPS

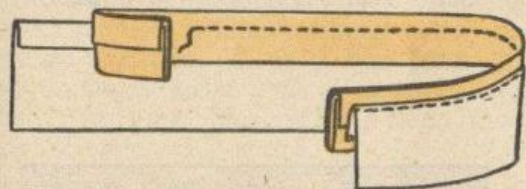
FACINGS • • of many varieties



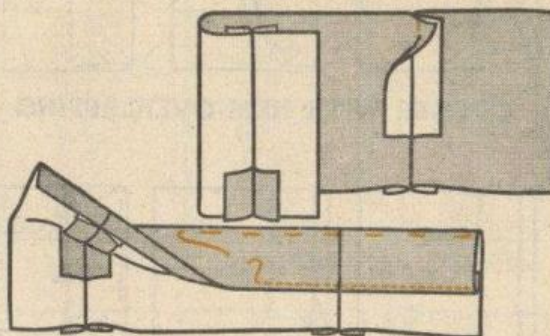
1. FACING SCALLOPS. Baste straight facing to edge with outsides together. Mark scallops and stitch, pivoting needle at inner point—stitch twice to reinforce. Trim to within $\frac{1}{8}$ " of stitching and clip in points and along curves. Turn facing to inside using the point of a needle to get a smooth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



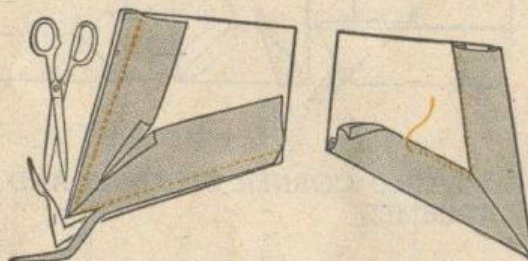
2. FACING HEM. Prepare facing of true bias. Join edges with outsides together. Press seam open. Bring facing to inside using width of seam as turning point. Turn and stitch raw edge. Hem is shown.



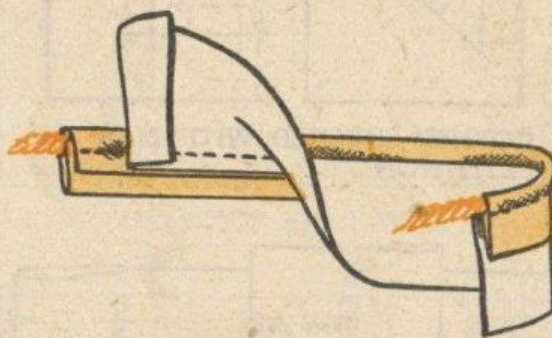
3. A PIPING AND FACING IN ONE. Cut a true bias strip and press the edges under, making the turn on the lower fold twice as deep as the upper fold. Turn in the edge of your garment and place the piping so it extends above that edge. Baste and stitch thru all thicknesses.



4. CONTRASTING BAND OF SELF MATERIAL. Smart in double faced fabrics. Clip the seam a little below where the hem will come. Join seam in the hem toward outside of the garment and press it open. Fold hem to outside and baste at turning. Stitch hem close to the edge.

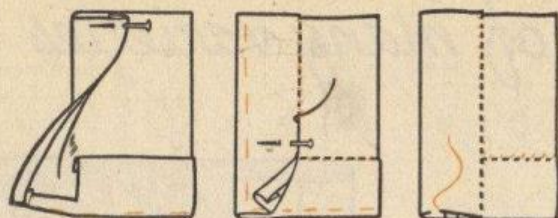


5. BIAS FACING FOR POINTED CORNER. Pin bias facing to material with outsides together. Miter the corner and stitch outer edges together. Run double stitching around corner to prevent fraying and trim close to stitching. Turn and hem as shown.

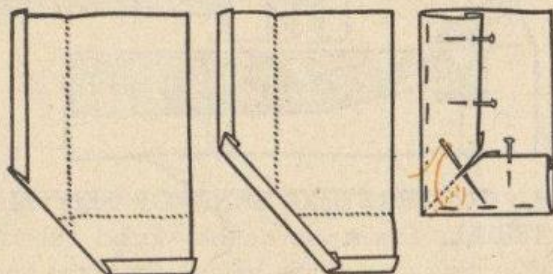


6. CORDED PIPING AND FACING IN ONE. Cut a true bias strip and fold the edges under making the turn on the lower side twice as deep as the upper fold. Encase cord in upper fold of bias strip; baste and stitch close to cord, using a cording foot. With outsides of fabric together stitch corded piping to your material.

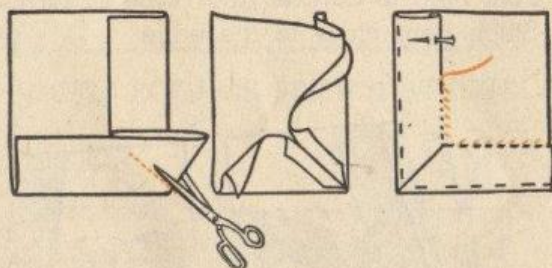
CORNERS



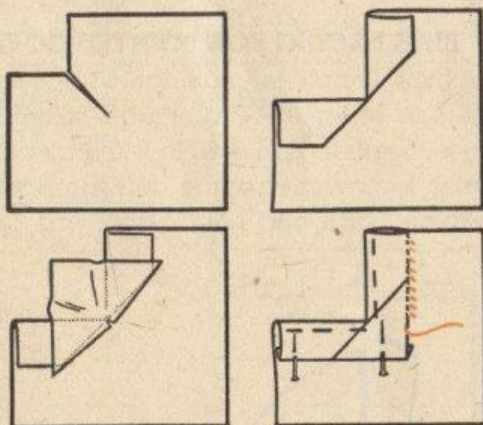
1. CORNER WITH HEM OVERLAPPING



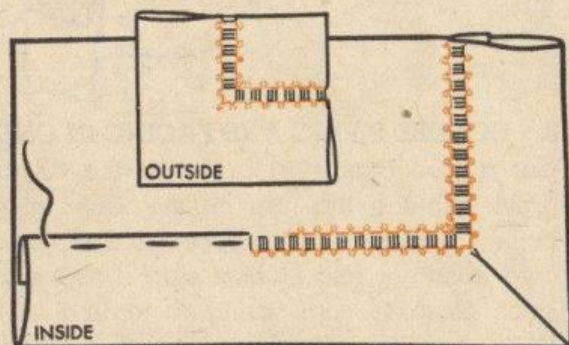
2. A MITERED CORNER



3. MITERED CORNER STITCHED AND TRIMMED



4. CORNER FINISHED WITH BIAS EXTENSION



5. HEMSTITCHED CORNER

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.

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.

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.

4. CORNER FINISHED WITH BIAS EXTENSION.

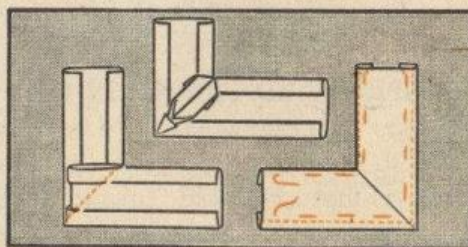
Cut diagonally into corner the width hem is to be. Turn hem and stitch a strip (outsides together) diagonally across corner. Trim to follow lines of hem. Turn raw edges in and hem in place as shown.

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.

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.

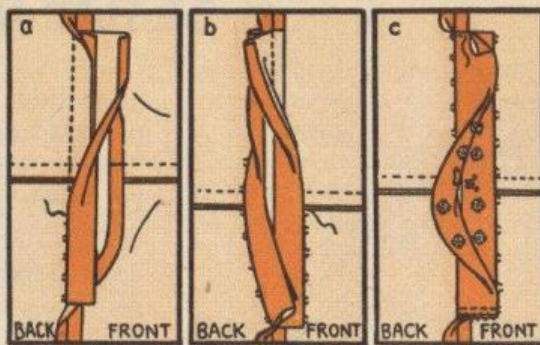


6. MITERING THE CORNER OF TRIMMED BAND

Making PLACKETS

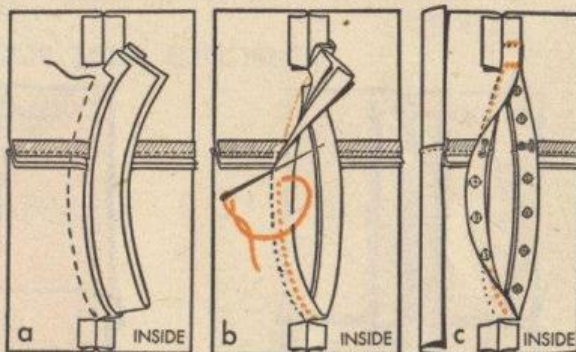
1. TWO-PIECE PLACKET FOR DRESS.

(a) Cut a bias strip 3 inches wide and 1 inch longer than placket opening. Right sides together, stitch strip to back edge of opening. Turn strip to inside and fold through center as shown, to form an underlap. Turn in free edge and slip-stitch to seamline. (b) Finish front with a facing, cut 2 inches wide and 1 inch longer than placket opening. (c) Sew placket pieces together at top and bottom. Overcast raw edges. Sew on hook, eye and snaps.



1. TWO-PIECE PLACKET FOR DRESS

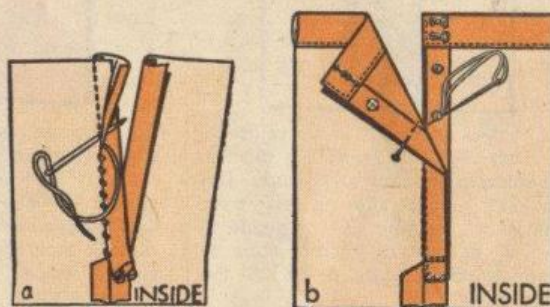
2. CONTINUOUS LAP PLACKET. (a) Snip seam at both ends of placket. Cut a 2 inch wide straight strip 1 inch longer than twice the length of opening. Starting at top, stitch strip around opening with right sides together. (b) Turn in free edge and hem to placket stitching. (c) Turn in front part of lap. Sew ends of placket strip together at top. Sew on hook, eye and snaps.



2. CONTINUOUS LAP PLACKET

3. PLACKET FOR SKIRT WITH WAISTBAND.

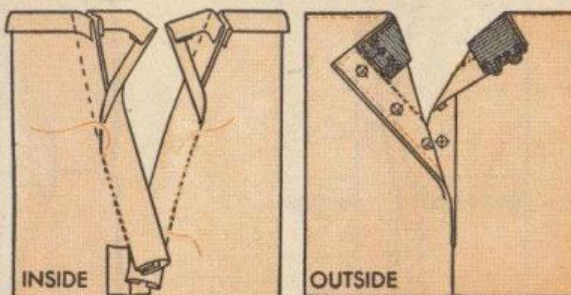
(a) Face front edge. Finish back edge with an underlap. (See No. 1). (b) Sew ends of placket pieces together at bottom of opening. Add waistband at waistline. Sew hooks and eyes to waistband. Sew snaps to placket.



3. PLACKET FOR SKIRT WITH WAISTBAND

4. PLACKET FOR SKIRT WITH BELTING.

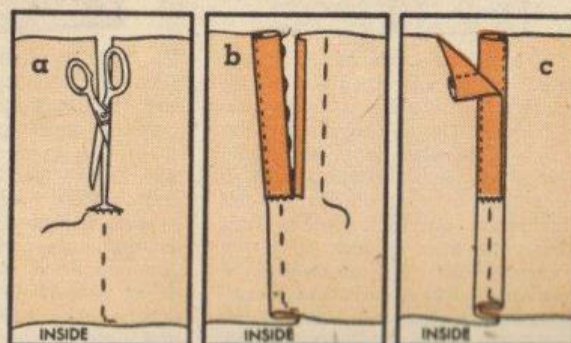
Turn under seam allowance at top of skirt. Face front edge and finish back edge with an underlap (See No. 1), turning in top end of placket pieces. Cut belting to exact waist measurement, plus allowance for finishing. Turn under the ends and fell. Sew belting to skirt, leaving ends loose. Sew hooks and eyes to belting so that ends of belting meet. Sew snaps on placket.



4. PLACKET FOR SKIRT WITH BELTING

5. PLACKET IN A PLEAT.

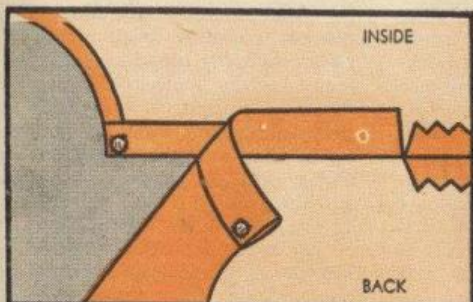
Used most often in infants' clothes. (a) Slash desired length. Clip across lower end of slash an equal amount each side of center. The entire length of crosswise clipping determines width of finished hem. (b) Finish each side of slash with hem and make lap by forming a pleat. (c) Sew across lower end.



5. PLACKET IN A PLEAT

6. SHOULDER PLACKET.

Finish front edge of opening with a facing. Finish back edge with an underlap. (Turn in edge of facing and underlap even with neck edge, and when placket is finished, slip-stitch these ends). Fasten with snaps.



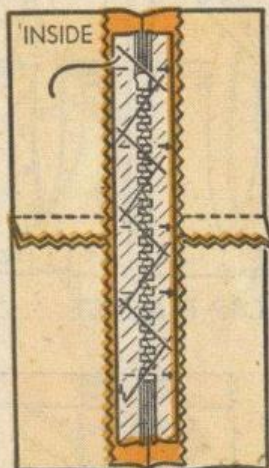
6. SHOULDER PLACKET

SLIDE FASTENERS

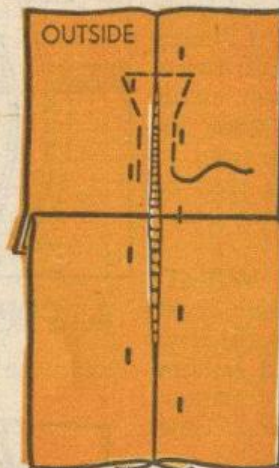


The slide fastener greatly simplifies the finishing of a placket, and gives a neat, smooth line at the side of a dress. Buy a fastener of the length specified in your Du Barry pattern. If for any reason you wish to use a different length, change length of opening in garment to correspond. When fastener exactly matches your garment, you may make the placket by the simplified method. If the fastener does not match perfectly, or if you do not wish it to show, use the lapped, concealed method.

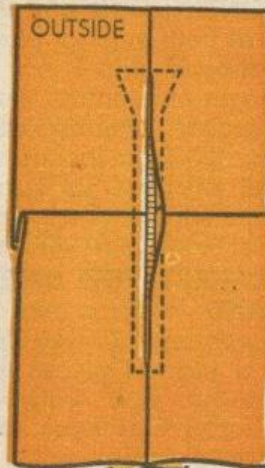
SIMPLIFIED SLIDE PLACKET — PLAIN SEAM



1. Press open side seam of dress, folding back edges of placket opening on a line with seam. Pin fastener right side down over inside of opening. Catch-stitch in place, as shown, being sure to keep garment edges in line on the outside.

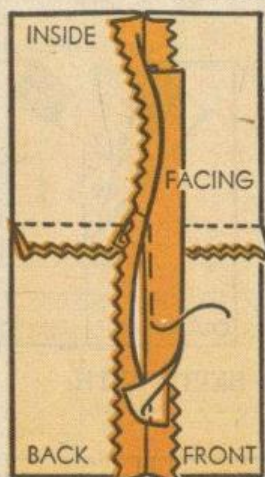


2. Remove pins. Turn dress to right side and run a basting to form a slot-seam effect for the slider, as shown. Begin basting $1\frac{1}{2}$ inches below top of fastener and $\frac{1}{4}$ inch away from seam line. Shape upper end if necessary, to make room for tab.

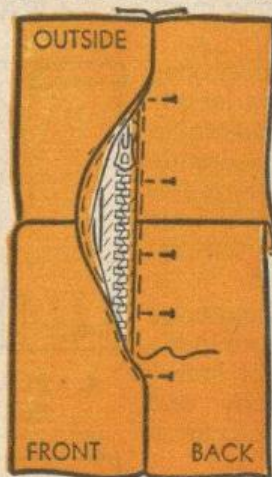


3. Stitch from right side of dress, close to basting. Use the cording foot of your sewing machine to make this particularly easy. Remove all bastings and press placket. Fastener will be concealed, but not so completely as in a lapped placket.

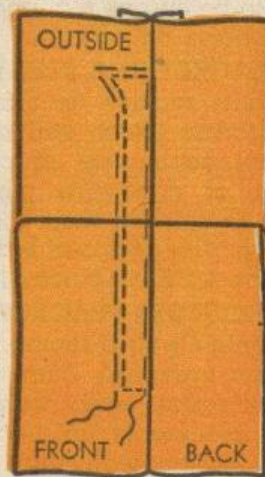
CONCEALED SLIDE PLACKET — LAPPED CLOSING



1. Press open side seam of garment, to placket opening. Mark off seam allowance on each side of placket. Cut a facing strip the length of fastener tape and about $1\frac{1}{4}$ inches wide. Baste facing to front-edge of placket opening on outside of garment. Stitch. Turn facing to inside, and baste as shown. Turn in back-edge of opening $\frac{1}{4}$ inch beyond marked seam allowance, so that an underlap is formed. Press. (Baste, if your material is wiry).



2. Turn garment to right side. Place slide fastener under opening, right side up, and bring back-edge of opening close to fastener teeth. Pin to position, baste, then stitch close to edge. Use the cording foot on your sewing machine when stitching in a slide fastener. Having only one prong, it allows the needle to come closer to fastener teeth. It makes the work so much easier, that it is well worth the little trouble of changing attachments.



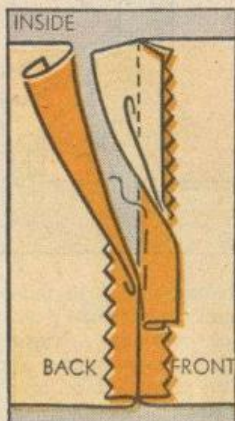
3. After stitching back-edge, close placket perfectly and pin it to position. Baste along closing line, then carefully baste front of placket to fastener tape. From outside of garment, stitch front of placket to fastener tape, as shown. If the slider tab is large, flare the stitching away a little at the top of the placket to make room for it. Remove all bastings and press placket. It should be smooth and neat, with the fastener well covered.

SLIDE FASTENERS

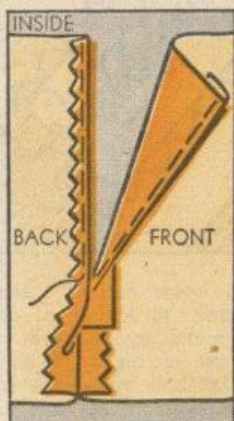
In many other ways besides in plackets, Slide Fasteners have done a great deal to make clothes smarter, easier to get into and out of, and easier to make. When carefully put in, they give a costume a finished, professional air. In applying a Slide Fastener to any opening, never cut off the end tapes. At neckline or other points where they might show, conceal them in a collar, or fold back into facing. When using a Slide Fastener on heavy fabrics, it is advisable to make facings of some lighter weight matching material. Use the cording foot of your sewing machine when stitching in a Slide Fastener, and ease fabric slightly to Fastener.

LAPPED PLACKET FOR SKIRT

This method may also be adapted for use in sleeves



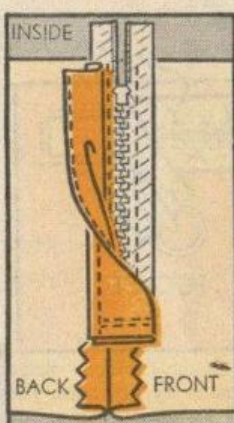
1. Put in fastener before applying band or belt. Cut a facing $1\frac{1}{2}$ inches wide and 1 inch longer than slide fastener. Mark off seam allowance on each side of placket opening with a line of basting. Stitch facing to front of placket opening, on outside of garment. Turn to inside, and baste edge as shown.



2. Turn in back-edge of placket opening $\frac{1}{4}$ inch beyond seam line, so that it laps under front-edge of opening. Baste and press. Turn garment to right side. Close slide fastener and pin it in place under back-edge of opening. (Top of fastener should come about $\frac{1}{2}$ inch below top of placket opening.) Baste.

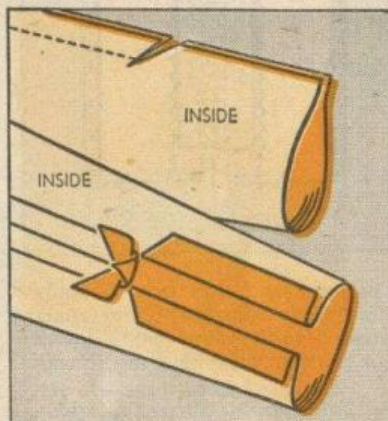


3. Using cording foot on the machine, stitch back-edge of placket close to fastener teeth; then close placket, lapping front-edge $\frac{1}{4}$ inch over back-edge. Baste along closing line. Turn garment to wrong side. Baste fastener tape to front of opening. Turn garment to right side and stitch front-edge of opening to fastener tape, keeping stitching close to fastener teeth. Press placket.

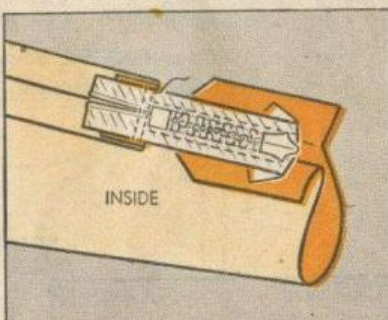


4. For fabric guard under fastener, use a selvedge strip of the dress material 2 inches wide and 1 inch longer than fastener. Fold lengthwise through center, and stitch along fold. Baste guard over fastener with selvedge edge on top, and even with back-edge of fastener tape. Stitch guard to back-edge of tape and across both ends, holding tape away from garment.

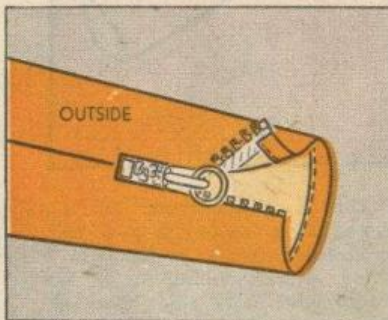
Decorative Sleeve Fastener



1. Measure off length of slide fastener on sleeve seam, and slash seam diagonally at this point, carrying slash a scant $\frac{1}{4}$ inch beyond seam. Turn back the edges of opening and press.



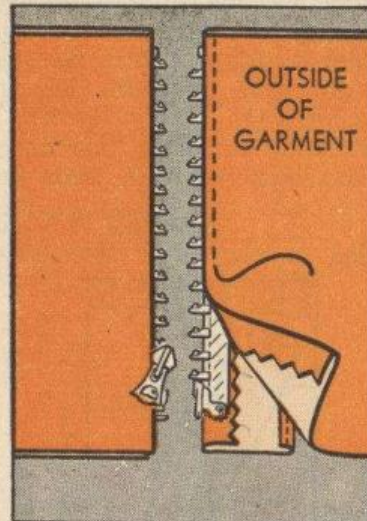
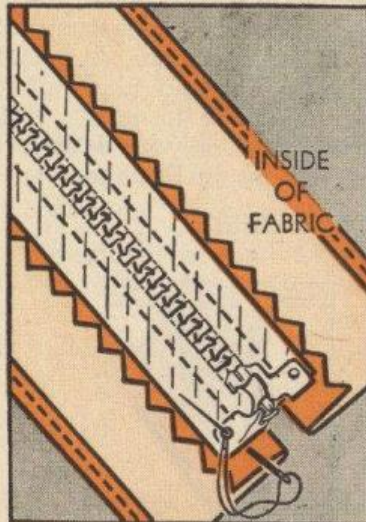
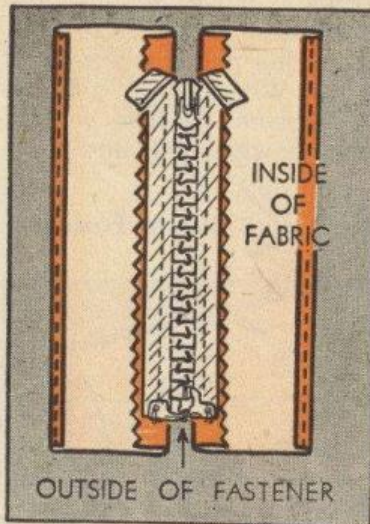
2. Working from the wrong side of sleeve, baste fastener tape to sides of opening, holding turned-back seam edges free from the sleeve. Turn tape ends back at the bottom and tack. Stitch sides along basting, again holding seam edges free from sleeve. Baste tape ends to edge of opening at top, and stitch across twice, holding free from sleeve.



3. Finish bottom of sleeve with a facing wide enough to cover tape ends of fastener. This method may also be adapted for inserting an exposed slide fastener at the end of any seam.

SLIDE FASTENERS

SEPARATING STYLE FOR COATS AND JACKETS



The easy and neat way to apply this type of fastener is to sandwich it in between the edge of the garment front and the facing.

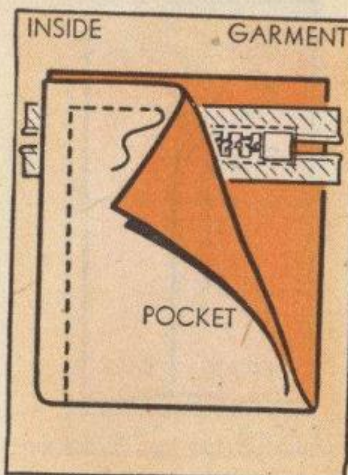
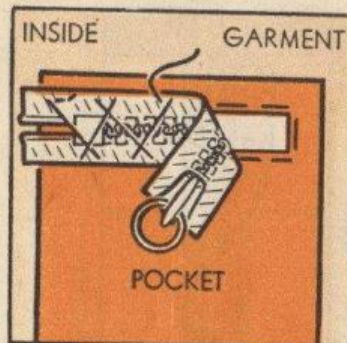
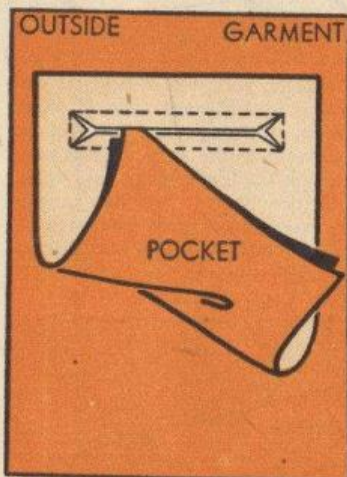
1. Turn under the seam allowance on both sides of the front facings. Baste a facing to tape on each side of CLOSED fastener, placing the wrong side of the tape against the wrong side of the facing. Bring edge of facing close to fastener teeth.

2. Fasten lower end of fastener tape securely to facing at each side. If metal eyelets are provided, draw a piece of strong tape through hole and baste ends of tape in position, so that they will be caught by the stitching when you stitch fastener in place. Or you may sew through the hole with a strong thread. If fastener is not finished with metal ends, whip the lower edge of fastener tape firmly to facing.

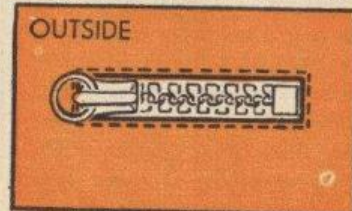
3. Turn under $\frac{1}{8}$ inch more than the seam allowance on front edge of garment, baste and press.* Lay fastener and attached facing in place under one edge of garment, bringing garment edge close to fastener teeth, and baste. Top-stitch close to edge of fabric. Leaving fastener CLOSED, baste other garment edge in place. Open the fastener. Top-stitch basted edge. Conceal tape ends in neck finish.

*If it is desired to have fastener concealed, turn under only the seam allowance on front edges of garment. Then, when fastener is put in place, these edges should be brought to center of metal.

SIMPLIFIED POCKET WITH SLIDE FASTENER



1. Cut a pouch piece for the pocket twice the length you wish the finished pouch to be, plus 2 inches. Mark opening for pocket on garment. Right sides together, place one end of pouch piece in position over pocket mark, and on it make a line indicating pocket opening. Stitch $\frac{1}{8}$ inch each side of marking, and across ends. Slash as shown, clipping diagonally to corners of stitching.

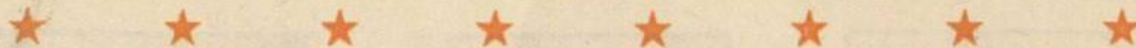


3. Turn garment to right side and top-stitch around pocket opening, close to fastener, using the cording foot. If necessary, flare stitching away a little at tab end.

4. Turn garment to wrong side. Whip free edges of fastener tape to pocket. Fold pouch in half as shown and stitch edges together, holding them free from garment.

This type of pocket is usually made for ornamental purposes, although it has very practical virtues. The slide fastener used for it should be a decorative one, of suitable style and color.

MEND AS YOU IRON *with* MENDING TAPE



GOOD ADHESION depends upon the pressure you apply with a hot iron. An iron is considered hot the moment it sizzles at the touch of a moistened finger tip. Remember — don't rub it on — you must press down hard! Sufficient time must be allowed for heat to penetrate. On average percales or gingham, six seconds is about the correct time. Heavier fabrics require a few seconds more than lighter ones. Determine seconds by counting 101, 102, 103, etc. When mending, cut tape large enough to extend well past area to be mended. **ROUND THE CORNERS** . . . this is important. Always place shiny side down. For sheets, well worn fabrics or articles that must withstand strenuous laundering, it is better to use Mending Tape on both sides. For pile fabrics, apply to smooth side.

MEND A TEAR OR REINFORCE A WORN SPOT



1. Cut away all the frayed or burned edges of the fabric to make a neat hole.



2. Cut circle from paper the size of hole. Use paper pattern to cut a patch from a matching piece of material. Smooth down edges of hole with hot iron so that no loose threads show.



3. Patch must fit into hole perfectly. Turn until you match the weave of the material.



4. Cut a piece of Mending Tape in matching color, round the edges carefully. Patch must extend well beyond the matched edges of hole.



5. Place shiny side of Mending Tape against wrong side of fabric (inside of garment). **PRESS**, don't rub, with hot iron. Allow to cool, for adhesion takes place during the cooling.



6. You now have a neat, smooth almost invisible mend. Stronger than ever and **WASHPROOF!**

SPEED DRESSMAKING AND HOMEMAKING



HOLD PLEATS. Make pleats, then press pieces of Mending Tape across their back to hold them securely in place. Watch how they hold their shape!



BIND SEAMS. After sewing a seam, bind raw edges with a strip of Mending Tape. Excellent for piecing fabrics together, too.



REINFORCE POCKETS. Prevent coins or tools from wearing holes through pockets. Place a strip of Mending Tape at points of extra wear. Reinforce pockets where pens and pencils are carried.

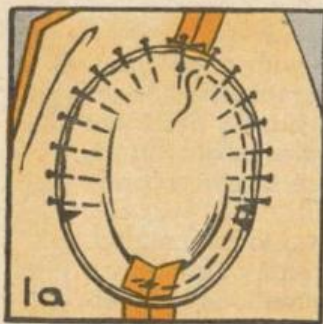


MAKE BUTTON STAYS. Reinforce fabric on wrong side with round pieces of Mending Tape before sewing on buttons.

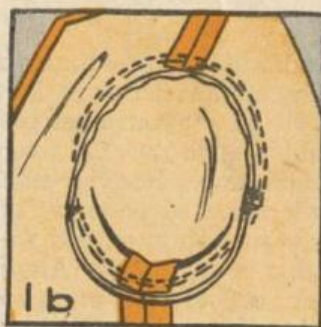


MONOGRAMS AND APPLIQUES. Make interesting patterns with Mending Tape by using several colors combined. Monograms (top illus.) are decorative for blouses, pockets, dickies, hats, linens and children's clothing.

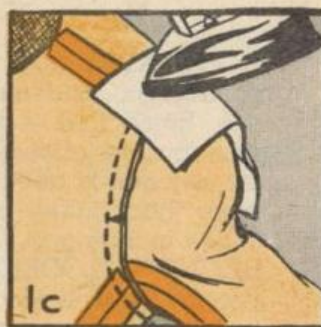
DETAILS ABOUT *Sleeves*



1. TO SET IN A PLAIN SLEEVE. a. Turn finished sleeve to right side. Turn garment to wrong side. Set



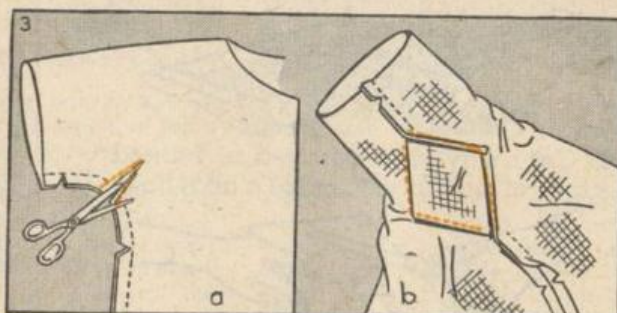
sleeve in armhole, matching notches. Place top at shoulder seam. Match underarm seams. Pin as shown. b. Baste,



then stitch; to reinforce stitch twice. c. Press top of sleeve over a tailor's cushion, using a damp cloth.



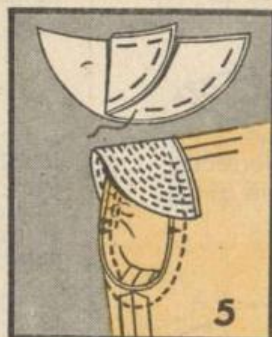
2. A REMEDY FOR RESTRICTED ARM MOVEMENT. Let out underarm seam on blouse and sleeve. If you always have this trouble, your armpit may be higher than some folks, therefore, before cutting out garment add length to underarm seam as shown. See pages 6 and 7 for other sleeve alterations.



3. EASING A TIGHT KIMONO SLEEVE WITH A GUSSET. When the underarm seam is too short to permit your arm to be raised. a. Slash about 3", as shown, and stitch around opening. b. Set in a matching diamond-shaped piece (a gusset). Baste it in and try on garment, testing arm movement before stitching.



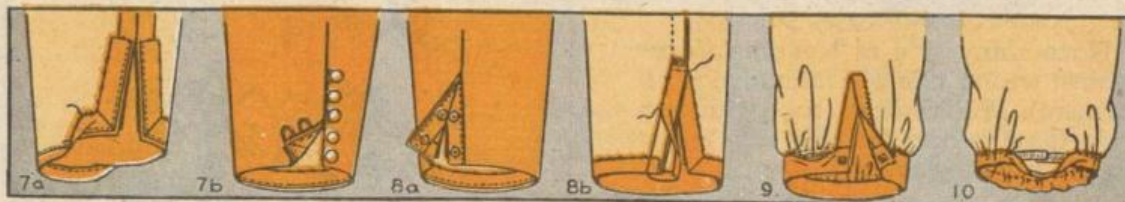
4. SHOULDER PADS—(Triangle shaped)—Cut two 6" squares of muslin. Place cotton batting between, making it about $\frac{3}{4}$ " thick at center and very thin at edges. Tack loosely. Cut pad in half diagonally. Cover with material. Tack pads to armhole and shoulder seams, as shown.



5. SHOULDER STIFFENING. Cut two crescents about 6" long from the dress material, and cut another from taffeta or crinoline. Place the first two together, right sides matching and on top place the stiffening. Baste and stitch around outer curve. Turn. Stitch as shown. Tack raw edge to armhole.



6. SHIELDS. Tack only through outer edge, never in center seam. Fasten corners to armhole first, then open and tack to the seam of sleeve and blouse, as shown. If desired, shields may be pinned to seams.



7. LOOPS AND BUTTONS. a. Face lower edge and opening mitering corners. b. Fasten with loops and buttons.

8. WITH UNDERLAP. Face lower edge of sleeve and front edge of opening with bias binding a. or bias facing b. mitering corner. Finish back-edge of opening with an underlap. Fasten with snaps.

9. WITH WRISTBAND. Finish sleeve opening with hem or continuous lap. Make waistband slightly larger than wrist. Gather lower edge of sleeve to fit wristband. Join sleeve to wristband as shown.

10. SLEEVE WITH CASING. Finish lower edge with hem casing, leaving a small opening for the insertion of elastic. Insert elastic or use a drawstring.

Plan • • NEW CLOTHES FROM OLD

You will never know what possibilities there are hidden away in your closet until you take inventory and make a plan. Look through every stitch you own and don't pass up anything that isn't absolutely ready to fall apart... one little piece may be good for trimming. In making combinations, even consider the possibility of having things dyed for harmony. Now list the garments you need and figure how you can make them of the good material you have found... check over the suggestions below, just for a starter, and other ideas will come to you. Rip out hems of garments to be made over and have them cleaned; then completely rip them if they are to be entirely recut.



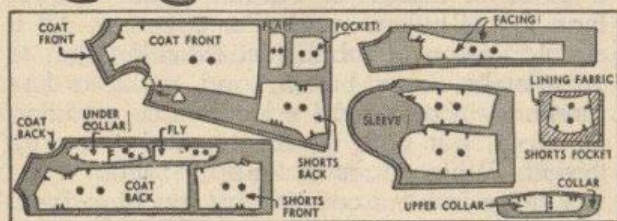
HE HAS THE GOODS ON DAD



Even though the weak spots are avoided, Dads' worn overcoat can make an overcoat and a pair of matching shorts for Junior. An old skirt often furnishes enough good material for a warm blouse.

In laying pattern pieces on the garment sections be careful to have the grain exactly right. Below is a suggested plan for re-cutting the overcoat.

It is wise to lay out the entire pattern before beginning to cut out the new garment.



GO TO ANY LENGTH FOR SISTER

Lengthening Sister's clothes as she shoots up is no problem. An old dress of yours or hers, or even the scrap bag, will usually furnish enough good material to insert smart contrasting bands above or at the hemline.

Make a blouse of one old garment and a pinafore of another for a sprightly, brand new outfit. Consider the possibility of jumpers, too. Dresses for the very little girl, and suits for the little boy, can often be made from an old shirt, or a combination of two of them. Mother's old coats and suits can furnish them with coat material.



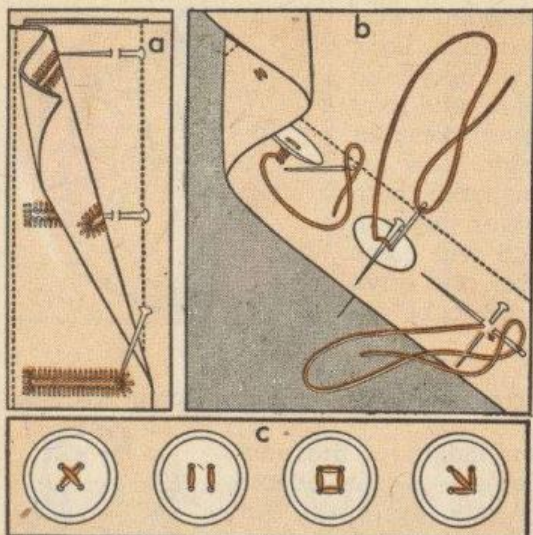
REVAMPING DAYTIME CLOTHES... TONING DOWN DRESSY FROCKS



Sleeves and underarms worn out? All right, cut them out, and make yourself a jumper! Use the good part of another old dress to make a blouse for it. That trim suit you've wanted can be made from a man's suit. Portions of an old sweater whose sleeves are worn through can replace the worn or outmoded sections of a dress, in a fashionable way. Other parts of the sweater can make mittens for somebody. Scraps left from a re-cut coat will often make a hand bag or a beanie.

Evening dresses are seldom worn out, and they usually furnish plenty of material for a complete re-cutting job. Make them over into new, entirely different daytime dresses. Lace from an old dance frock can make the sleeves and yoke of a new dress. Sashes, scarfs and such can be used for the same purpose or for trimming touches. Cut off the extra length of a graduation dress and use it to make sleeves and a dickey.

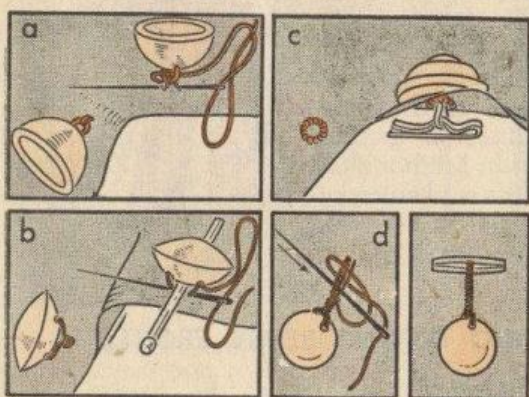
Buttons WEIGHTS, FASTENINGS



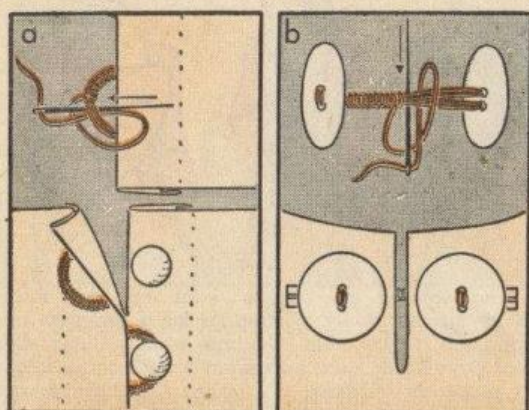
1. SPACING AND SEWING ON BUTTONS.



2. STAYED BUTTONS, TAPED BUTTONS



3. FANCY BUTTONS.



4. THREAD LOOPS, LINK BUTTONS.

1. SPACING AND SEWING ON BUTTONS. **a.** Mark spacing with pins. **b.** Place pin over button and sew over pin. Remove pin and wind thread under button, forming a stem. Fasten securely. **c.** Several decorative ways to sew on buttons.

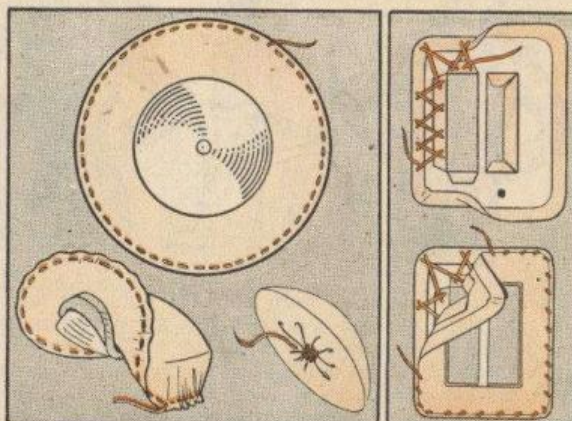
2. STAYED BUTTONS AND TAPED BUTTONS. Buttons that receive strain should be sewed on with a stay. **a.** A small button used on the wrong side. **b.** A small piece of fabric or tape placed on the wrong side and sewed with button. **c.** Tape or bias cord may be used to join link buttons or to fasten single buttons. Make bias cord as for fabric loops. (See page 52). Turn in ends and whip before attaching to link buttons.

3. FANCY BUTTONS. **a.** Shank buttons should be sewed on with heavy thread, as shown. **b.** Buttons with eyes at bottom should be sewed on over a match stick, then finished with a wound stem. **c.** Removable buttons are held by embroidered eyelets. (See page 49). **d.** Hanging ball buttons are fastened with a French tack. (See page 49).

4. **a. THREAD LOOPS.** Measure size of button. Sew several strands of thread on edge of fabric. Work blanket stitch over strands, using needle eye-first. **b. LINK BUTTONS.** Run thread through two buttons; then work over threads with blanket stitch, using needle eye-first.

5. COVERED BUTTONS. For padding, cut a piece of muslin or flannel slightly larger than top of button mold. For covering, cut a circular piece of fabric just large enough to completely cover button, and make a fine running stitch around edge. Place padding on mold, put both on fabric, and draw up thread. Whip edges of fabric together. (You can have buttons covered by machine for a few cents per dozen).

6. COVERING A BUCKLE. Lay buckle on fabric and trace around it. Mark off sufficient seam allowance and slash corners as shown. Catch-stitch front covering to position. Apply backing with adhesive or whip in place.



5. COVERING A BUTTON.

6. COVERING A BUCKLE.

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

2. a. 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.

b. CHAIN TACK. Take several bar stitches in one piece of fabric to start. Push eye end of needle through bar, forming a loop, and work chain stitch as shown. Finish by pulling thread all the way through last loop. Use thread end to take several fastening stitches in other piece of fabric.

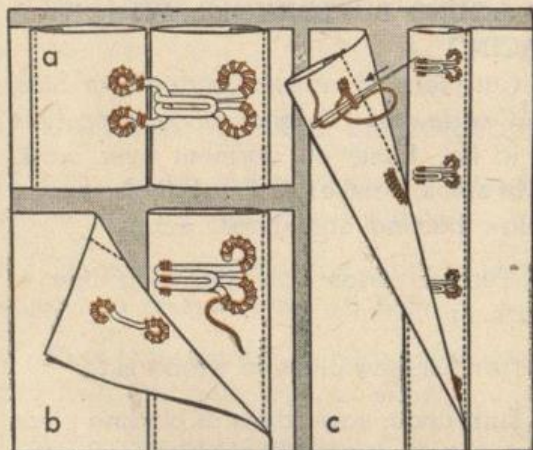
3. a. FABRIC LINGERIE STRAP. Make narrow strap or use ribbon. Sew one half of strap to seam line securely. Sew one half of snap to fastened end. Sew other half of snap to loose end.

b. 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.

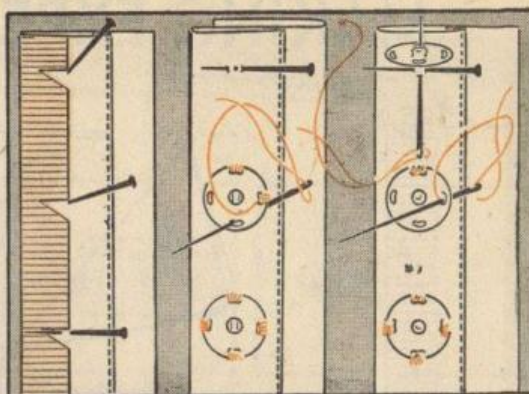
4. EMBROIDERED EYELETS. Mark eyelet with fine outline stitches. Punch hole with stiletto. Then work over edge with overhand stitch (a) or blanket stitch (b).

5. 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.

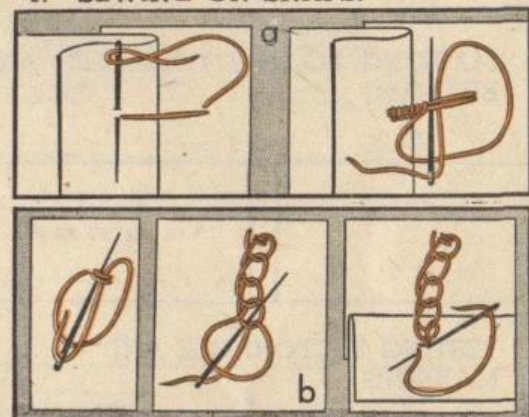
6. HOOKS AND EYES. **a.** On meeting edges, sew the eye so that it extends slightly over one edge. Sew hook back from edge. **b.** On lapped edges, sew hook close to edge of overlap. Sew eye back from edge of underlap. **c.** To make a thread eye on a lapped closing, sew several strands of thread on the underlap, back from edge. Work over strands with blanket stitch, using needle eye-first. Sew hook near edge of overlap.



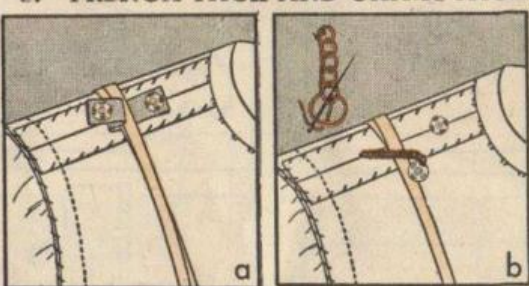
6. HOOKS AND EYES.



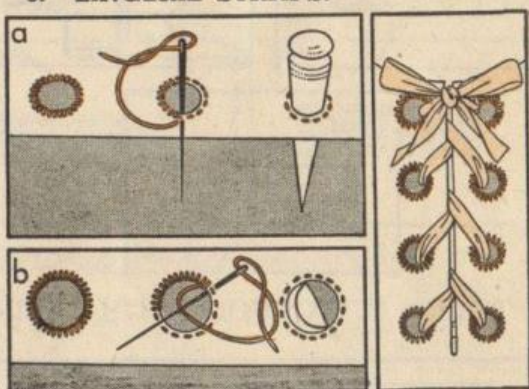
1. SEWING ON SNAPS.



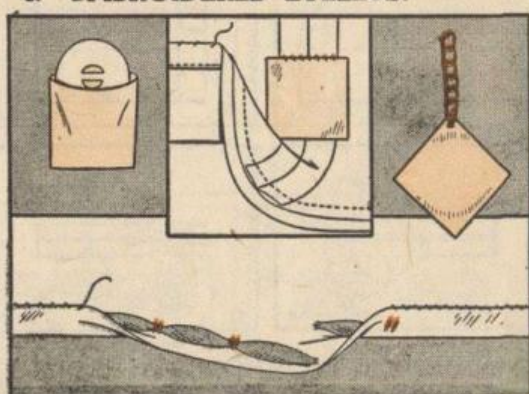
2. FRENCH TACK AND CHAIN TACK.



3. LINGERIE STRAPS.

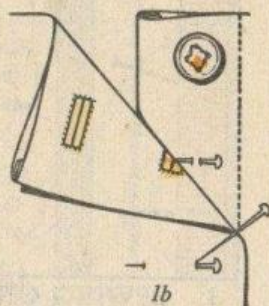
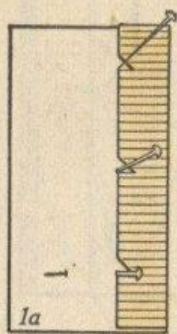


4. EMBROIDERED EYELETS.



5. COVERING AND ATTACHING WEIGHTS.

MAKING EXPERT *Buttonholes*



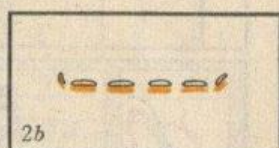
1. MARKING FOR BUTTONHOLES AND BUTTONS. **a.** Make a gauge to mark distance from edge of garment to outer end of buttonhole and spaces between buttonholes.

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

1. MARKING FOR BUTTONHOLES AND BUTTONS

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.



2. TESTING BUTTONHOLE AND MARKING

3. BOUND BUTTONHOLE WITH FACING

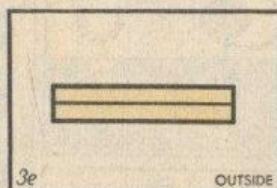
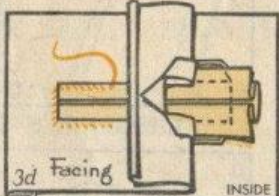
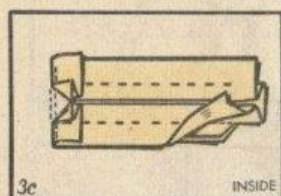
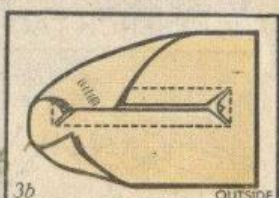
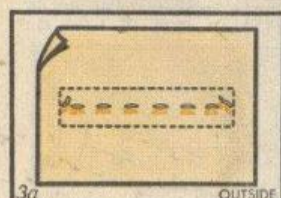
a. Cut a piece of material straight or bias, $1\frac{3}{4}$ " wide and $\frac{1}{2}$ " longer than buttonhole is to be. Baste on garment over mark, right sides together. Stitch $\frac{1}{8}$ " above and below basting and across ends.

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

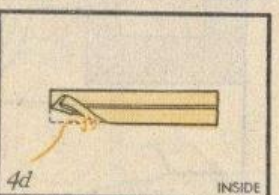
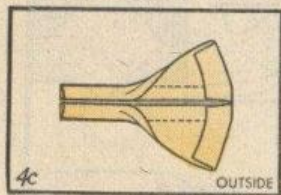
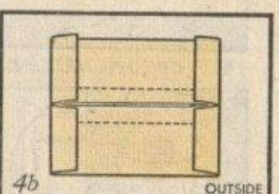
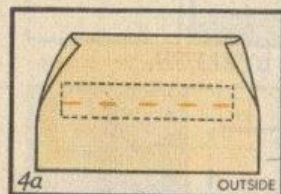
c. Make a pleat at ends on inside, forming a piping on outside, with edges meeting; baste. Stitch triangular piece at ends to piping on inside. Sew material invisibly to stitching of buttonhole.

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

e. Showing finished buttonhole from right side.



3. BOUND BUTTONHOLE WITH FACING



4. BOUND BUTTONHOLE WITHOUT A FACING

4. BOUND BUTTONHOLE WITHOUT A FACING

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.

1. PIPED BUTTONHOLES

a. 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.

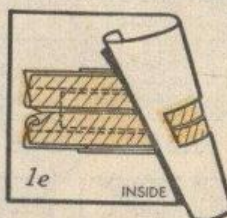
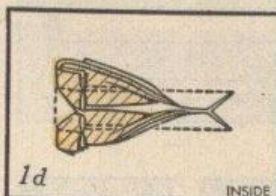
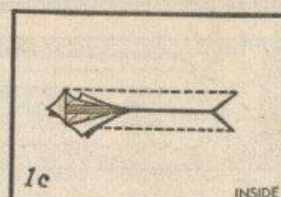
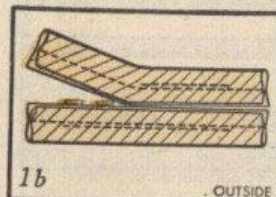
b. Cut two lengths of strips $\frac{1}{2}$ " longer than the buttonhole opening. Place strips on outside of garment with raw edges on line of buttonhole. Stitch along stitching of the strips, the length of the buttonhole opening.

c. Slash the buttonhole opening, as shown, from the inside of garment.

d. Turn piping strips through slashed opening to inside of garment. Stitch triangular sections at ends to piping.

e. Showing finished buttonhole after end stitching has been completed.

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



1. PIPED BUTTONHOLE

2. WORKED BUTTONHOLE

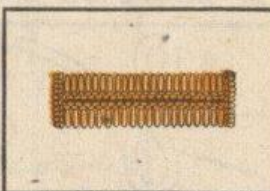
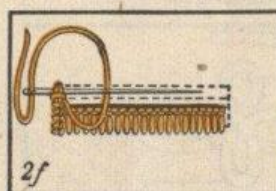
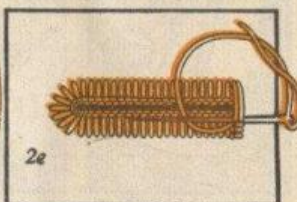
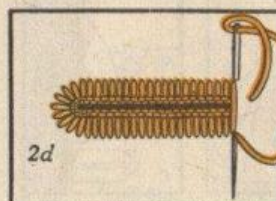
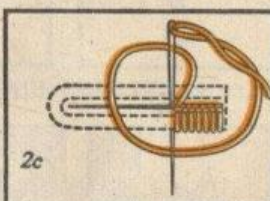
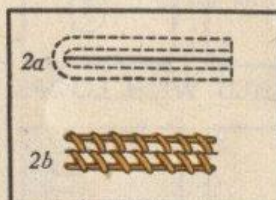
a. Mark exactly on threads of goods. Machine stitch twice around marking as shown. Cut on marked line with sharp scissors or (b) mark buttonhole, mark depth of buttonhole with strands of thread. Cut buttonhole on center mark. Overcast.

c. Work right to left with buttonhole stitch as shown.

d. Make two stitches across the inside end of buttonhole.

e. Work over end-stitches and through the cloth to complete bar.

f. Buttonholes may also be made with a bar at each end.



2. WORKED BUTTONHOLE

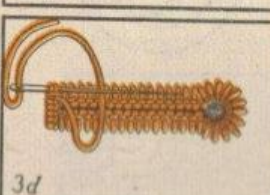
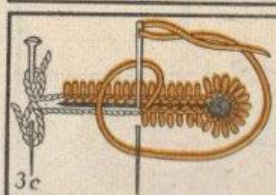
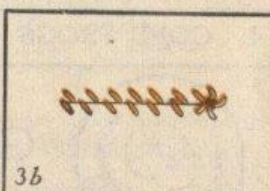
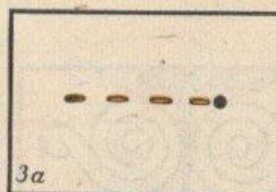
3. TAILORED WORKED BUTTONHOLE

a. Mark length of buttonhole and punch a hole at outer end with a stiletto.

b. Cut on marked line and overcast both edges and around punched hole.

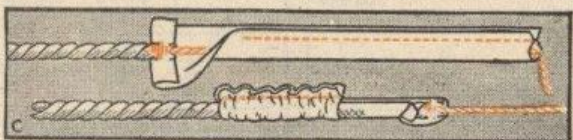
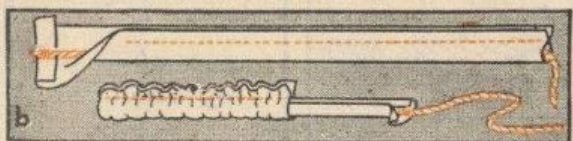
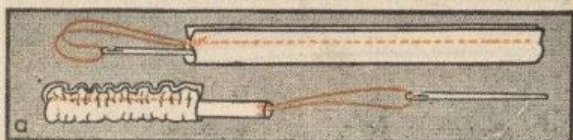
c. Work buttonhole from right to left over cord held taut with pins as shown.

d. Work bar at square end.

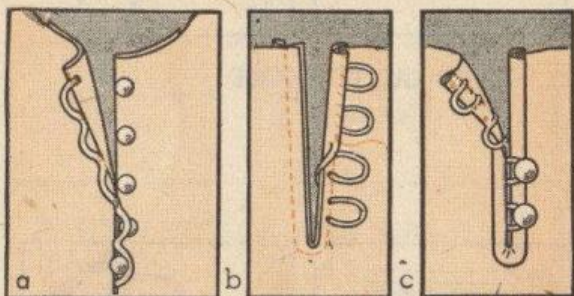


3. TAILORED WORKED BUTTONHOLE

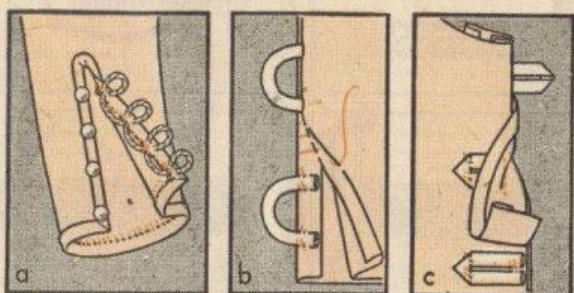
FABRIC FASTENINGS



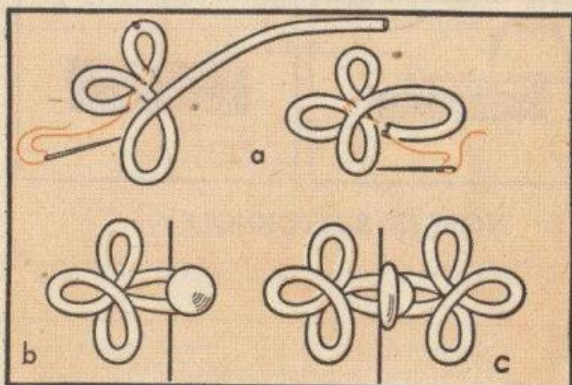
1. FABRIC LOOPS



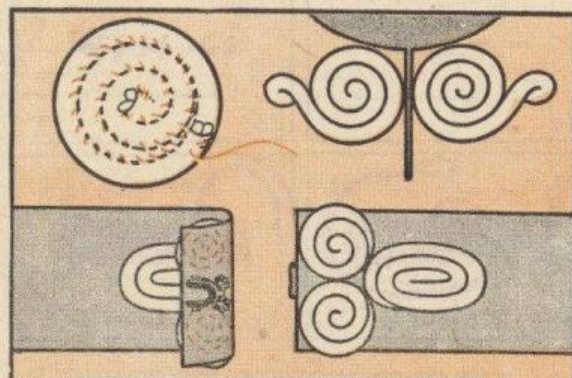
2. NECKLINES FINISHED WITH LOOPS



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.

Belts WIDE AND NARROW

Belts should be cut on the lengthwise grain of the goods. Often, if you are short of material, the inside of the belt may be pieced. Tailored belts of light-weight materials, whether wide or narrow, will stay new-looking longer if they are interlined with muslin. (Always pre-shrink the muslin.) If you make a covered buckle, put away a scrap of material for recovering later; as the buckle often shows wear before the rest of a garment.

1. FABRIC BELTS. Stitch belt, leaving straight end open for turning or, if fabric is heavy, leave side open. Trim edges before turning, and trim corners diagonally.

2. BELT WITH INTERFACING. Stitch interfacing of muslin to one-half of belt. Fold and stitch, leaving a space for turning, and pointing one end. Turn. Slip-stitch opening.

3. TURNING BELTS. The blunt end of a pencil may be used for pushing the ends through. An orangewood stick is excellent for working the corners out neat and sharp.

4. FINISHING BELT. Baste around edges of belt on outside, then press. Slip-stitch opening together.

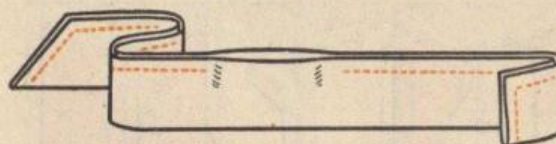
5. STIFF BELT. Turn seam allowance of belt to wrong side. Baste to webbing and stitch all around close to the edge.

6. 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.

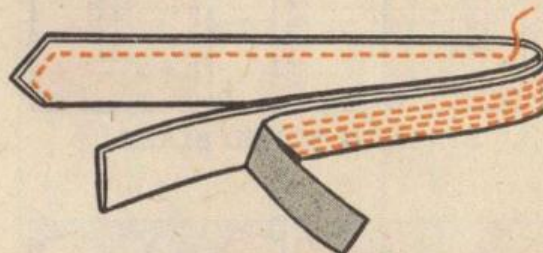
7. FINISHED BELT AND FASTENING WITH FRENCH TACK. Sew buckle at straight end. Work eyelets in opposite end. See pg. 49. Fasten belt to dress with French tacks. See pg. 49.

8. FABRIC BELT CARRIER. Measure belt for the size carrier you will need. Pin and sew fabric loops to dress as shown.

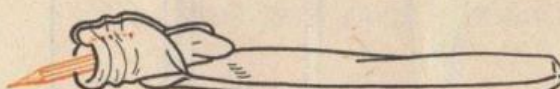
9. THREAD BELT CARRIER. Take several stitches on your garment the width necessary to pass your belt through. Work over these threads with buttonhole stitch pushing needles through, head first.



1. MAKING A FABRIC BELT



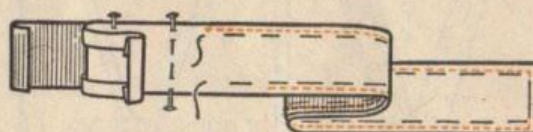
2. BELT WITH INTERFACING



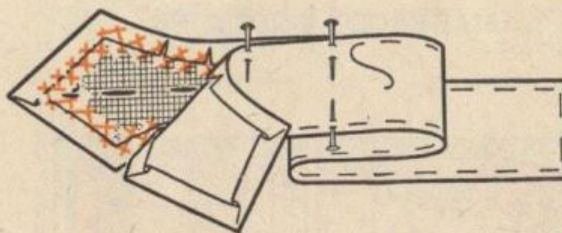
3. TURNING A FABRIC BELT



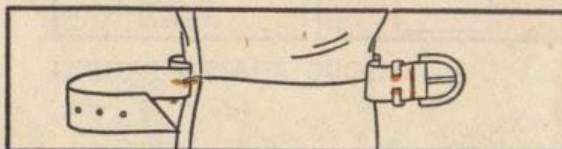
4. FINISHING A FABRIC BELT



5. FACING FABRIC WITH WEBB BELTING



6. INTERLINING WIDE BELTS



7. BELT ATTACHED WITH FRENCH TACKS

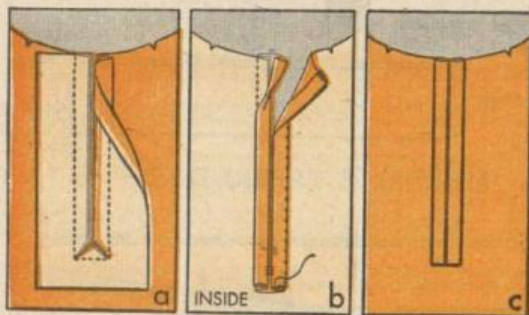


8. FABRIC CARRIER

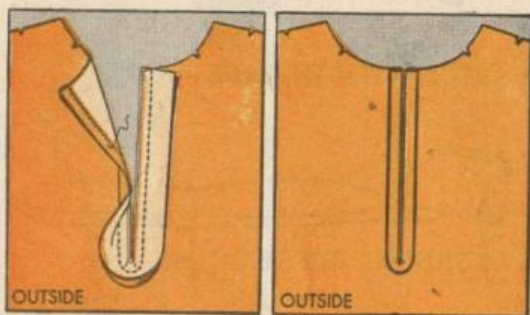


9. THREAD CARRIER

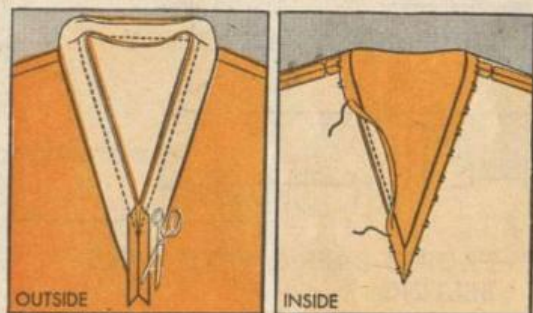
FINISHING THE *Neckline*



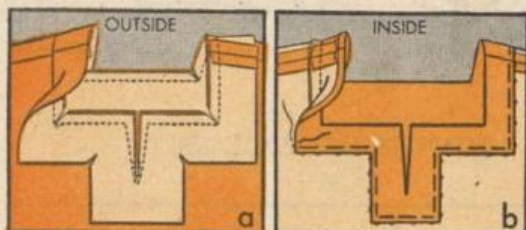
1. **STRAIGHT BOUND SLASH**



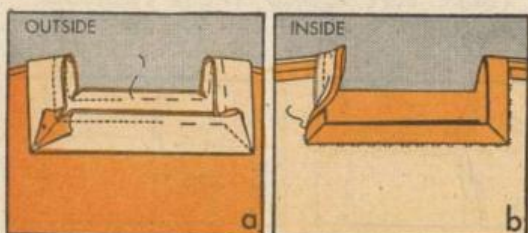
2. **BIAS BOUND SLASH**



3. **BIAS-FACED V-NECKLINE**



4. **CONTINUOUS SHAPED FACING**



5. **SQUARE NECKLINE FACED**

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.

c. Finished straight bound slash.

2. **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.

3. **BIAS-FACED V-NECKLINE.** Stitch bias strip on outside, mitering at corner. Turn to inside. Turn under raw edge and slip-stitch invisibly to garment.

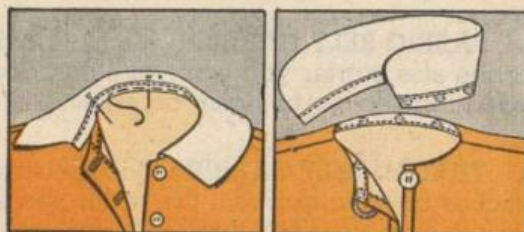
4. **CONTINUOUS SHAPED FACING. a.** Join seams of facing and press open. Mark line of opening on facing. Right sides together, baste facing on garment. Stitch around neck edge and around line of opening. Slash opening and overcast edges near point. Clip into seam allowance at corners.

b. Turn facing to inside. Turn under free edges and baste. Slip-stitch to garment.

5. **SQUARE NECKLINE. a.** Baste bias or straight facing on garment, right sides together. Shape corners of facing and stitch diagonally. Trim close to stitching and press open. Stitch around neck edge.

b. Turn facing to inside of garment. Turn under free edge of facing and slip-stitch invisibly to garment.

6. **DETACHABLE COLLAR.** Finish neck edge with bias facing and collar with bias fold tape. Baste or snap collar to neck edge. Sew snaps to collar first, then pin or baste collar to garment, and mark position for matching halves of snaps.



6. **DETACHABLE COLLAR**

1. PLACKET-FINISH NECK OPENING.

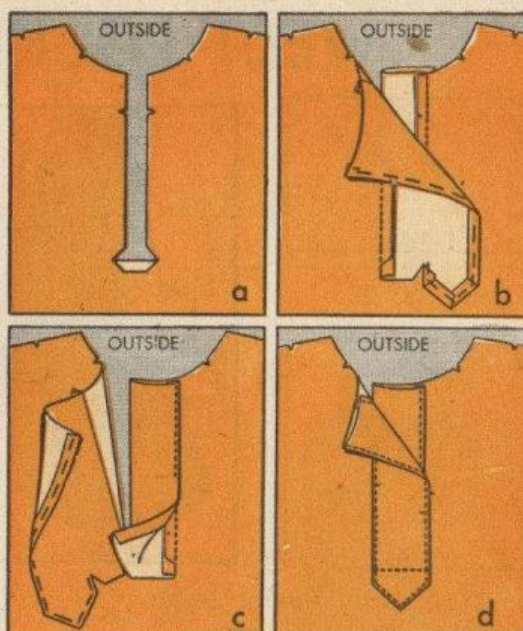
Follow your Du Barry pattern carefully in making this type of neck finish. Some details may vary in individual garments.

a. Slash opening at lower corners, as shown. (The lower points of slashes should be only as far apart as the width of the finished placket, less about $\frac{1}{4}$ inch. Never slash more than indicated on pattern.)

b. With right side of band against wrong side of garment, join right band to right opening edge. Turn in seam allowance on free edges, slashing as shown, and baste. Join left band to left edge of opening in like manner.

c. Turn under free edge of left band and stitch in place on outside of garment. Baste lower end to position.

d. Turn right band to outside of garment and baste in place. Top-stitch as shown, pivoting at corners. Stitch across point, through all thicknesses.

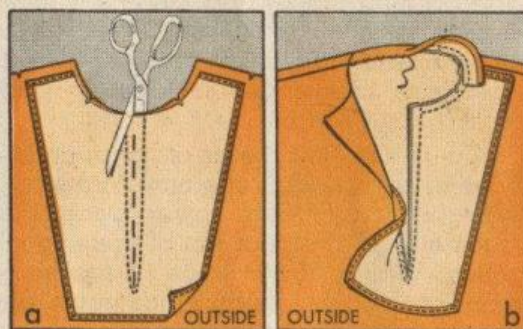


1. PLACKET-FINISH NECK OPENING

2. CONVERTIBLE NECKLINE FACED. a.

Turn and stitch outer edge of facing. Baste facing on garment, right sides together, and mark line of opening. Stitch $\frac{1}{8}$ -inch each side of line, graduating to a point at bottom. Cut between stitching.

b. Join shoulder seams of garment. Baste facing for neck-back on garment, right sides together; and with ends of back facing extending over front facing, as shown. Stitch around neck edge. Clip into curved seam allowance at intervals. Turn facings to inside and press. Slip-stitch facings to garment invisibly.

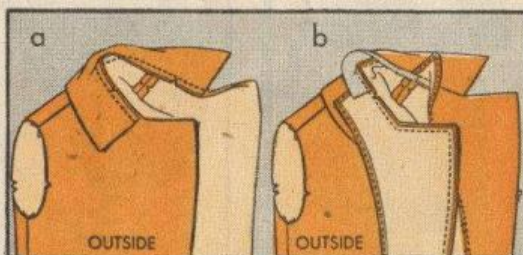


2. CONVERTIBLE NECKLINE FACED

3. CONVERTIBLE NECKLINE WITH COLLAR. a.

Baste collar to neckline on outside.

b. Baste front facings around opening and over collar, as shown. On top of these baste the bias facing for back of neck. Stitch around opening and around neck edge. Turn facings to inside. Turn under free edge of back facing and slip-stitch. Tack front facings to shoulder seams of garment. (For tailored method see COATS, p. 64).

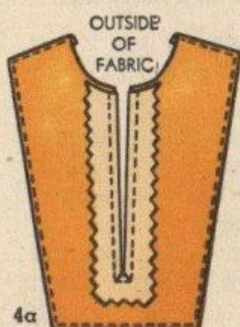


3. CONVERTIBLE NECKLINE WITH COLLAR

4. SLIDE FASTENER IN FACED OPENING.

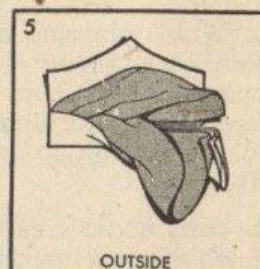
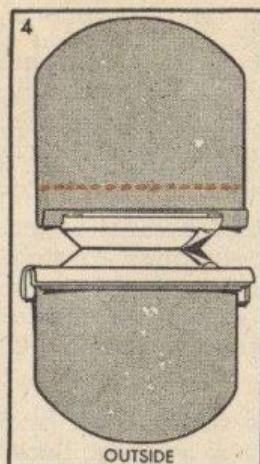
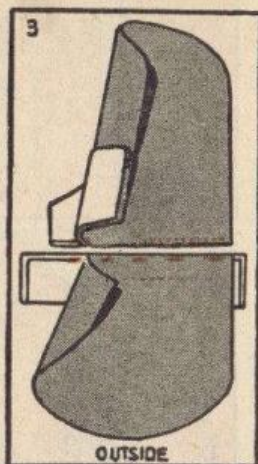
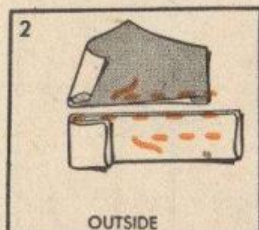
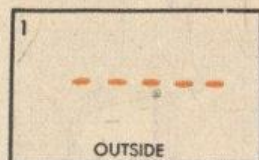
Face both the opening on the garment and on the garment-facing with a strip of thin reinforcing material.

Baste fastener to reinforced garment-facing, then apply garment-facing to garment. (On very firm fabrics, merely stitch around openings and turn in edges before applying fastener).



4. SLIDE FASTENER IN FACED OPENING

WELT POCKET WITH FLAP*



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 out-sides together, baste it to garment, lower edge meeting marked pocket line. Cut welt piece exactly 1½" 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 ½" longer than lower piece. Place a facing (1½" deep) at top of upper pocket section; turn in lower edge of facing and stitch flat to pocket piece. Place upper piece over pocket flap just above marked open-

ing. Place lower pocket piece over welt piece just below marked opening. Stitch ¼" from raw edges, length of pocket opening.

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

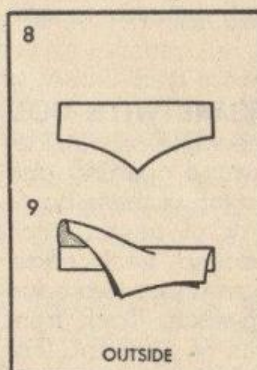
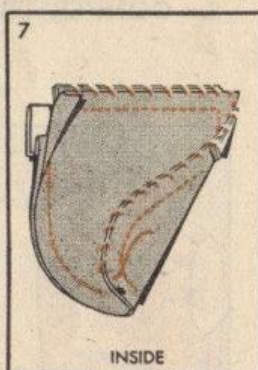
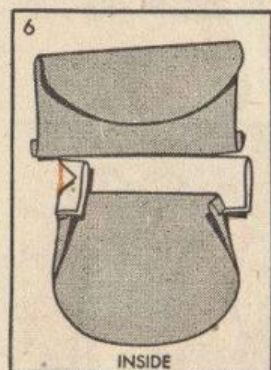
5. Push pocket and welt pieces through slash to inside of garment.

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

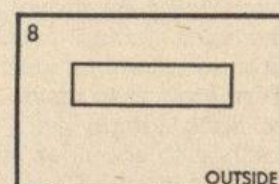
7. Turn upper pocket piece down. Stitch around sides and bottom of pocket pouch. Overcast raw edges.

8. Finished pocket with flap down.

9. Finished pocket with flap lifted showing welt.



NOTE:—Welt pocket may be made without flap as shown below.



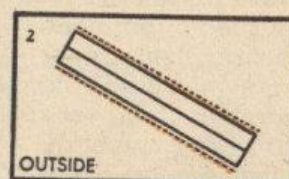
SLANTED BOUND POCKET

THIS METHOD IS RECOMMENDED FOR SLANTED POCKETS AND FOR BOUND POCKETS IN HEAVY FABRICS.

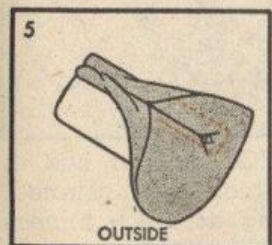
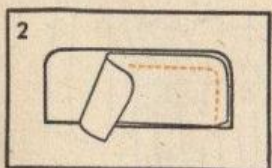
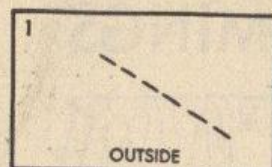


Bind the pocket opening as for a bound buttonhole, see page 50. Turn to wrong side.

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.



Finished pocket from outside.



DIAGONAL POCKET, 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.

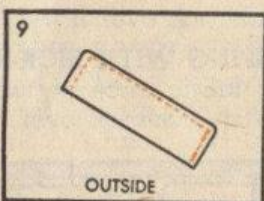
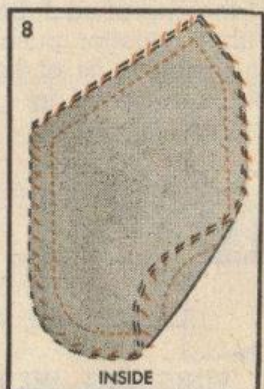
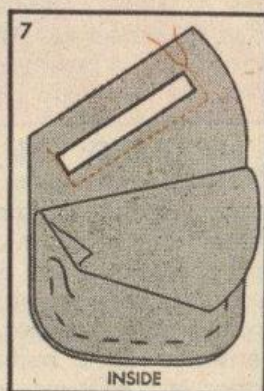
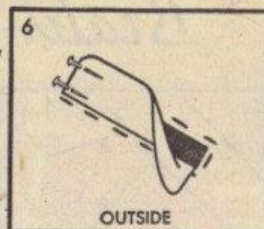
5. Slash opening in the pocket piece cutting through the center of the stitching to within $\frac{3}{8}$ " of the ends, then diagonally to the corners. Do not cut through the seam allowance of the welt. Turn the pocket piece through the slashed opening to the inside of the garment.

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.



MAKING PATCH POCKETS WITH NEAT CORNERS

If you have difficulty making pocket corners behave, try this special method.

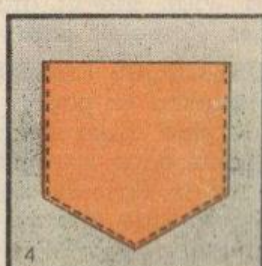
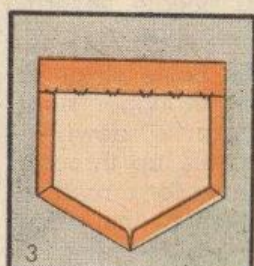
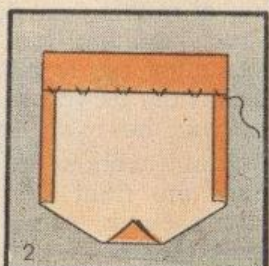
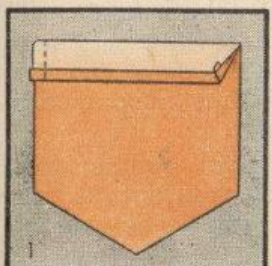
1. Turn seam allowance on pocket hem and press. Turn hem to OUTSIDE of pocket and stitch across ends, as shown.

2. Turn hem right side out, enclosing seam. Slip-stitch. If lower corner of pocket is square, or narrower, fold corner across first, as illustrated.

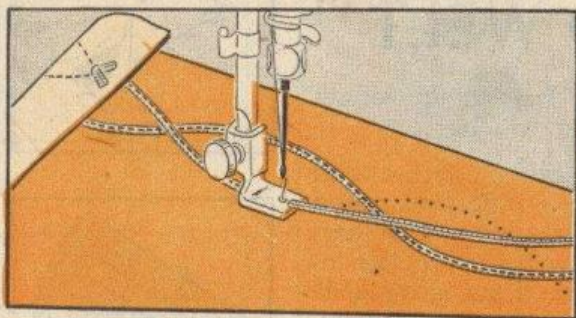
3. Turn in seam allowance at sides and press. (Baste wiry materials).

4. Baste pocket on garment and stitch, pivoting at corners. On wrong side of garment tie the ends of stitching threads together.

NOTE: A patch pocket with a very narrow corner should be faced with light-weight material.



★ Braid AND OTHER TRIMMINGS



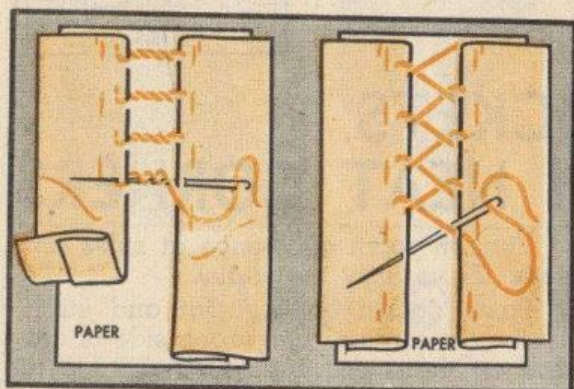
1. BRAIDING ON THE SEWING MACHINE. Transfer your design to right side of fabric. Attach braiding foot to sewing machine. Slip braid into the little opening at end of foot and pull it back under needle. If a test shows that braid has a tendency to tighten on the fabric, pin tissue paper underneath fabric before you start to braid. Paper is easily torn away later.

At the end of each braid line, punch a hole with a stiletto; push braid ends through. To fasten ends of braid insert the end of machine thread in a fine needle and sew firmly.



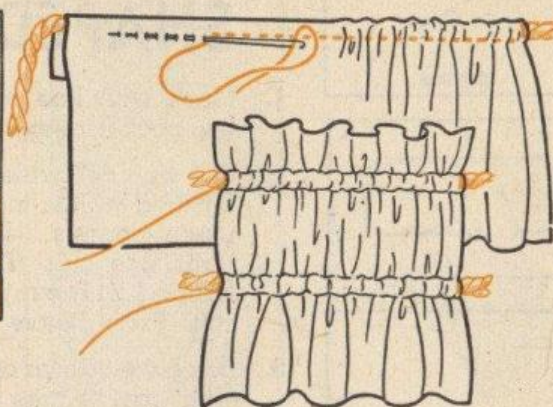
★ **2. FINISHING WITH RICK-RACK.** Turn the raw edge of fabric to outside and stitch rick-rack over it.

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

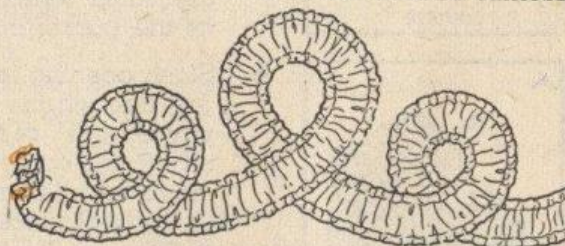


3. BAR FAGOTING. Baste strips to be fagoted to paper. Take stitch in left side, then take stitch down through right side and wrap thread around needle several times. Complete stitch on left side.

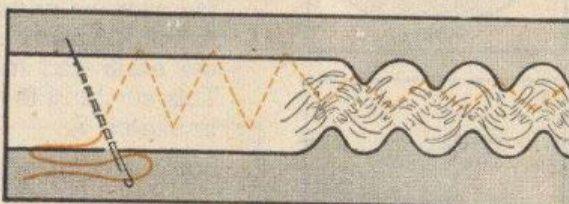
CRISS-CROSS FAGOTING. Baste strips to be fagoted to paper. Start at upper right hand side. Take stitch about $\frac{1}{4}$ " down in opposite edge bringing needle up through the fabric. Pass the needle under thread to opposite side and take stitch in the same manner.



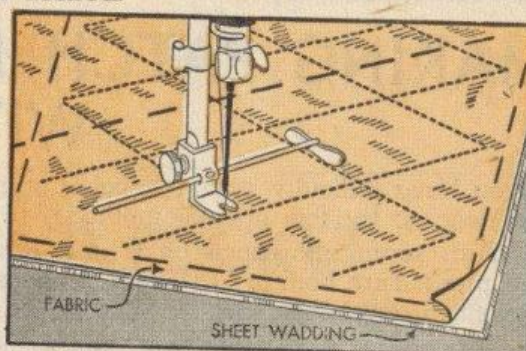
4. CORDED SHIRRING. Encase cord in fabric by hand or use a cording foot on your machine. Draw up thread and push fabric back on cord to the desired fullness.



5. 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.



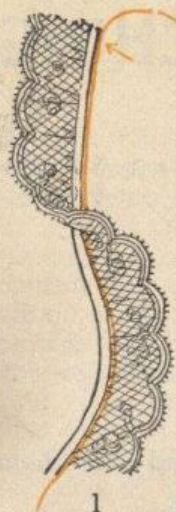
6. ZIG-ZAG TRIMMING. Run a line of stitches in zig-zag fashion as illustrated. Draw up thread making as much fullness as desired.



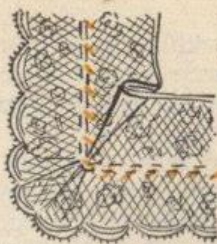
7. MACHINE QUILTING. Sheet wadding for quilting may be purchased at notion counters. Baste this to fabric and mark first line of quilting on right side of fabric. Attach quilting foot to sewing machine. Set quilter bar to follow the preceding row of stitching as you work, thus automatically spacing the rows evenly.

To quilt without a special quilting foot, mark the right side of your fabric with tailor's chalk, using a ruler. Sew along chalk marks.

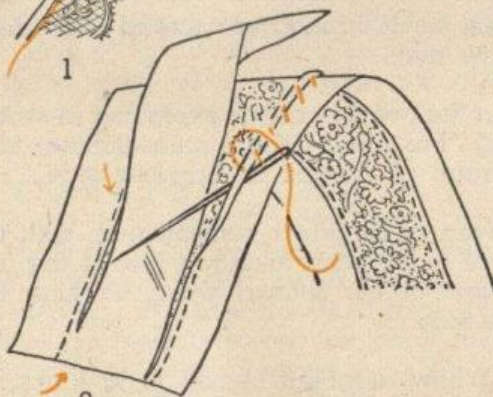
WORKING WITH *Lace*



1



2



3



4



5

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

2. LACE CORNER. When lace edge is joined to insertion, miter the corner in the insertion (see pg. 40). Draw up a thread in the edge of the lace and gather at the corner as shown.

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

4. JOINING LACE TO LACE. Place pieces together so pattern blends, then cut around pattern. Whip edges together on wrong side. Make stitches loose enough to allow lace to lie flat. The zig-zag attachment on the sewing machine is also excellent for joining lace to lace. Baste the lace to tissue paper before stitching with the Zigzagger.

5. FINISHING ALL-OVER LACE. Turn raw edge of lace on outside. Stitch narrow lace over turned edge.

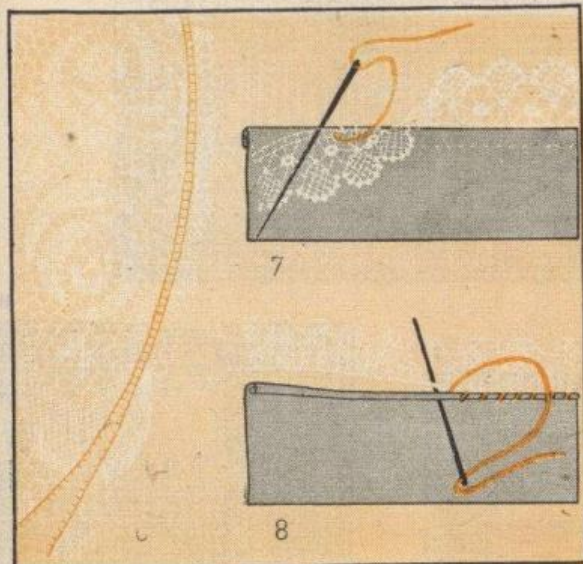
6. PICOT EDGE ON LACE. Run a line of basting in self colored thread where lace is to be hemstitched. Cut through hemstitching for picot edge.

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

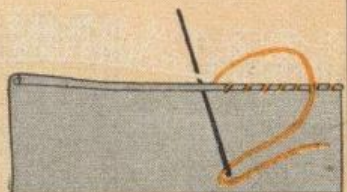
8. WHIPPING LACE TO ROLLED EDGE. Nice for fine underwear. Draw one thread in edge of lace or footing until you have the desired fullness. Roll edge of fabric a few inches ahead of sewing and whip lace edge to it.

9. 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.

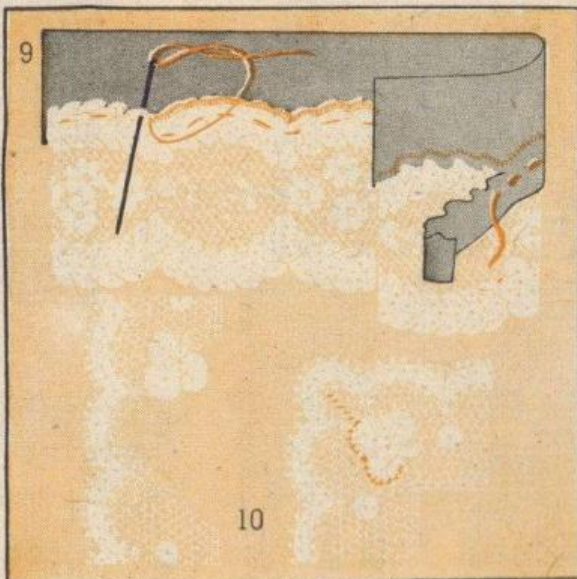
10. JOINING LACE FLAT AT CORNER. Trim around the lace pattern and lap the edges so corner lies perfectly flat.



7



8

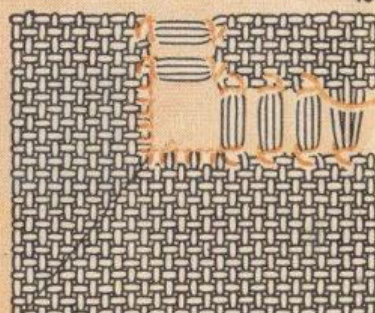
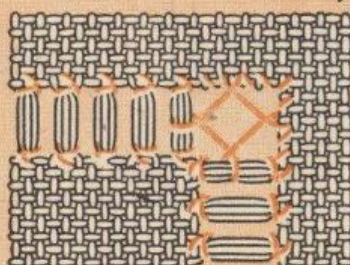
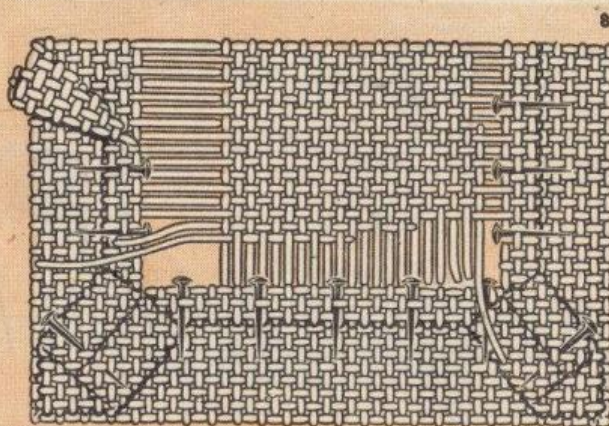
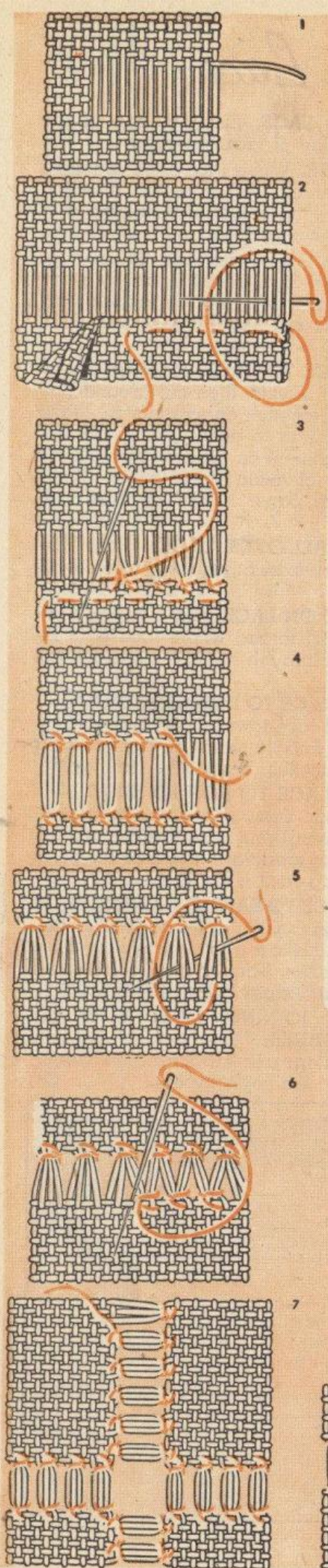


9

10

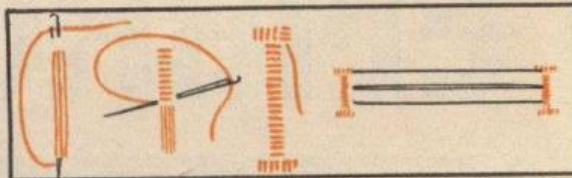
HAND HEMSTITCHING

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. 40). 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.



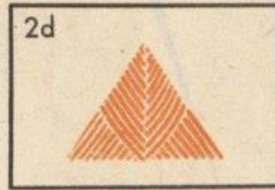
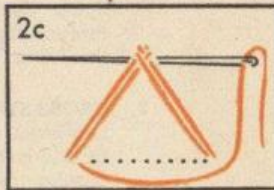
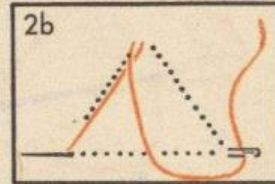
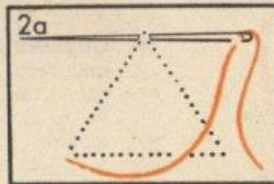
DECORATIVE DETAILS

1. BAR TACK. Make three or four long stitches across ends of opening. Take over-hand 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.



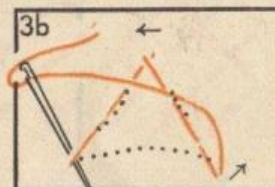
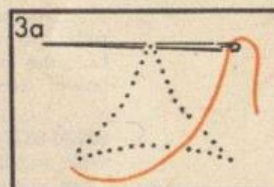
1. BAR TACK

2. ARROW-HEAD TACK. Mark shape of tack. **a.** Begin at the 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.



2. ARROW-HEAD TACK

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.

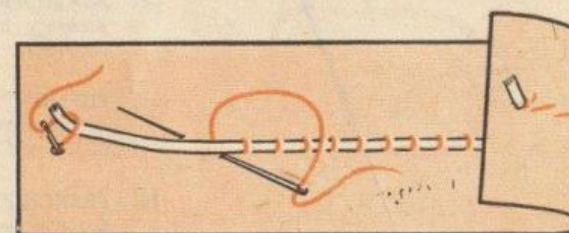


3. CROW'S FOOT

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

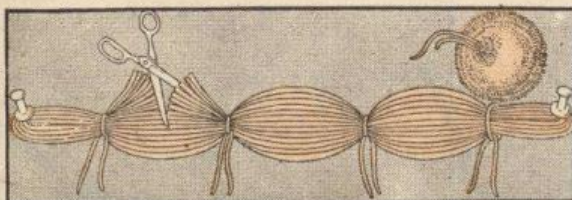
5. MAKING TASSELS. Cut a cardboard gauge the length you wish tassel to be. Wrap floss or yarn over and over the cardboard and tie a thread through the upper end and cut through lower end. Wrap thread around upper end several times to hold tassel together.

6. 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.

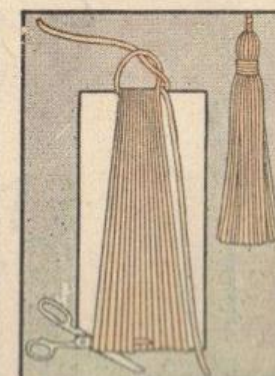
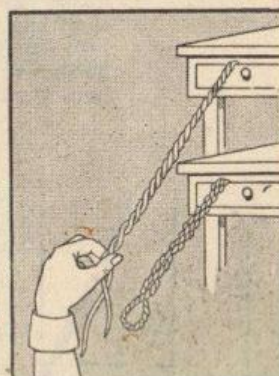


4. COUCHING

7. 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. POM-POMS



6. TWISTED CORDS

5. MAKING TASSELS

EMBROIDERY

AND OTHER FINE HANDWORK



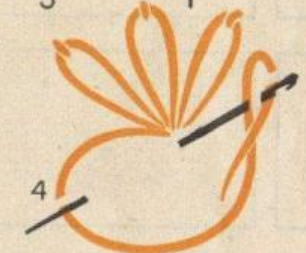
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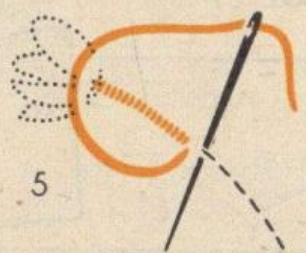
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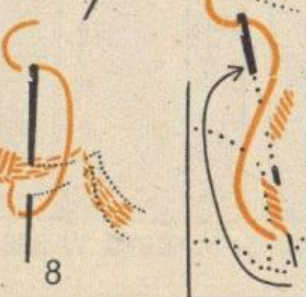
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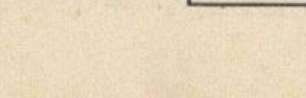
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8

1. **OUTLINE STITCH.** Take a short stitch, slanting the needle as shown, and draw the thread through. Insert needle to the right of the first stitch, and bring it out just beneath the end of this stitch, being careful to slant the needle at the same angle. Continue in this manner, making the stitches exactly the same length.

2. **TWISTED RUNNING STITCH.** Outline the design with a plain running stitch. Then, with another thread, overcast a line over the running thread, slipping the needle through each running stitch. Do not catch the fabric in the overcasting.

3. **CROSS-STITCH.** Use a transfer design to make perfect squares. Make flat, even overcasting diagonally through all the squares to be done in one color. Then turn the fabric and make crosswise rows of overcasting, as shown.

4. **LAZY-DAISY.** Begin with a knot. Pull thread through from wrong side and hold it with thumb to form a loop of desired size. Insert needle just beside the place it came out, and bring it out over the tip of the petal, as shown. Insert needle again just outside the petal tip, to hold the loop in place. Bring the needle out again at the center of the flower, ready to make the next petal.

5. **STEM-STITCH.** Used for outlining and for cutwork. Outline the design with padding thread. Work over and over the padded line with close, even stitches, as shown. Never overlap stitches.

6. **SATIN STITCH.** Over-and-over stitches, close and perfectly even. Usually worked over a well-padded petal or figure.

7. **PADDING STITCHES.** The Outline Stitch, done in close rows is often used for padding; however, the Seed Stitch is shown in the padding of 6 and 7. The Seed Stitch is a short back-stitch made with a long underneath stitch. Use from three to six strands of 6-ply padding thread in the needle.

8. **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.

9. **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.

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. **CANDLEWICK TUFTING.** Use candlewick cotton doubled, threaded in a candlewick needle or a large-eyed needle. Make running stitches, taking up as little material as possible with the needle at each short line of the stamped pattern. The thread should be kept loose between stitches. Work entire design, then cut threads through center, as shown. Trim tufts uniformly. In buying material, allow for shrinkage. Wash finished work before using to make tufts secure.

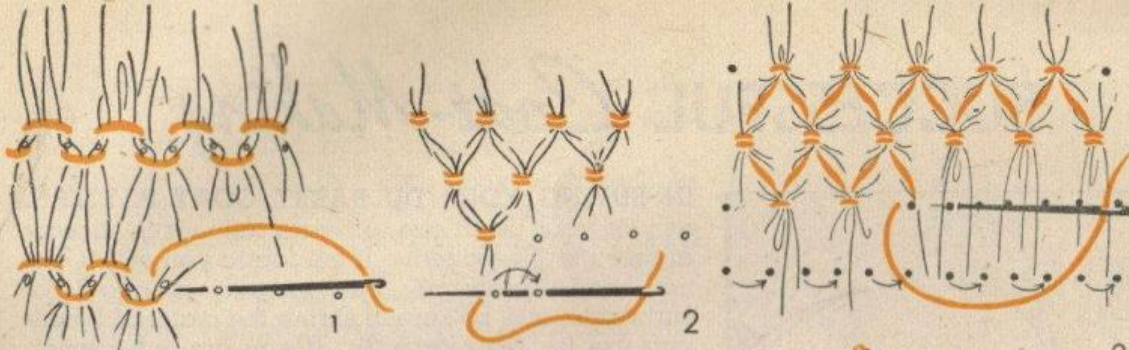


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11



1. **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 the thread above the needle; draw dots together. Continue all the way across.

2. **SEED SMOCKING.** Bring needle up through first dot. Take a stitch through second, then first dot and draw them together. Insert needle in second dot and out thru the third dot. Work in pairs of dots all the way across. Start second row with second and third dots. Smocking may be worked alternately between two rows of dots.

3. **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.

4. **CHAIN STITCH.** Bring the needle up through the fabric and hold the thread down with the thumb. Insert the needle close to the place where the thread comes out and take a stitch forward, with the thread under the needle to form a loop.

5. **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.

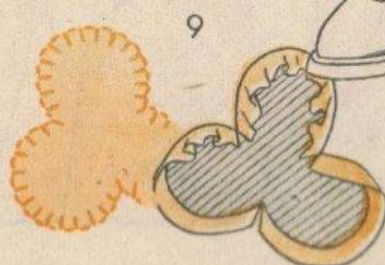
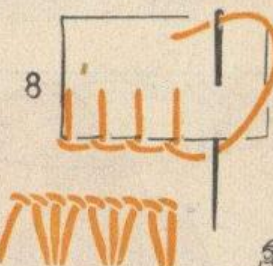
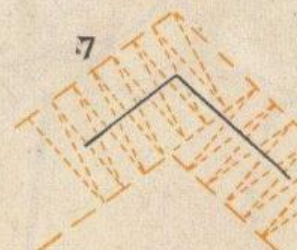
6. **DARNING.** Make running stitches in a rectangle, carrying thread across the hole. Weave in and out across these threads in opposite direction.

7. **MACHINE MENDING.** Pin tissue paper beneath a straight tear in a towel, sheet, or tablecloth, and stitch back and forth closely on the sewing machine. Lift the presser foot a little, so that the fabric can be moved back and forth, and will not have to be turned. To mend a three-cornered tear, as shown, place a piece of cheesecloth over tissue paper and baste it beneath the tear before doing the zig-zag stitching. Small holes may also be mended in this manner.

8. **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.

9. **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, slip-stitch, or outline with blanket or satin stitch. (In using stretchy materials for applique, it is advisable to run machine stitching along the outline of the motif before turning edges).

10. **DOUBLE OVERCASTING.** Overcast entire length of edge working from right to left. Then overcast from left to right.



SUCCESSFUL *Coat-Making*



IN BUYING YOUR DU BARRY COAT PATTERN, ask for your usual size, as extra fullness is already allowed in the pattern. If the fabric you select has not been pre-shrunk, buy enough to allow for shrinkage, and be sure to shrink the material before you use it. (See Page 3). If you are a beginner, avoid stretchy or too loosely woven fabrics.

The little jacket and the dressmaker-type of coat are made much like a dress. Refer to the dressmaking directions when you are making one of these. The following directions apply to the making of a tailored coat with notched collar. The basic principles for making all tailored coats are the same.

TO BEGIN, baste the body of the coat together and try it on. Baste sleeve and pin to position. (See Page 46). When coat fits nicely, but not snugly, remove sleeves and stitch body of coat. Stitch seams from the top down. Press side seams open, clipping at curves. Press other seams as directed in pattern. Cut open dart at bustline and press flat.

Press as you go. The shape must be pressed into a coat as it is made. It cannot be done afterward. Use your well-padded sleeve board and your tailor's cushion wherever they are needed.

INTERFACINGS are made of material which has been shrunk and pressed. Use tailor's canvas or medium-weight muslin.

1. Baste canvas interfacing to under-section of collar. Fill in collar with padding stitches, rolling and shaping as you work. (For padding stitches, see Page 19). Use thread matching coat in color. Make a number of rows of running stitches $\frac{1}{4}$ inch apart, from neck edge to the beginning of the roll.

2. Baste interfacings to fronts. Begin padding stitches near inner edge of facing, and work toward outer edge. Make padding stitches in lapel about $\frac{3}{8}$ inches long and fairly close together.

Baste a pre-shrunk tape along neck edge and along opening edges of coat. Place tape where it will be caught by machine stitching when facings are applied.

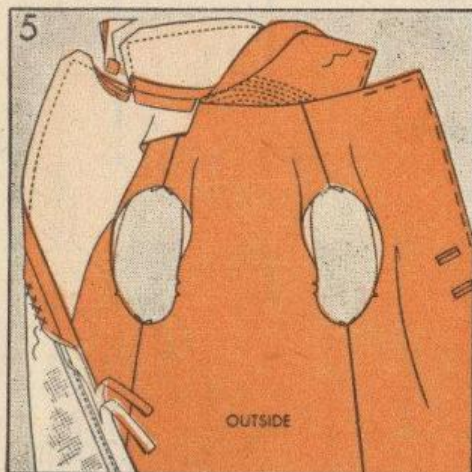
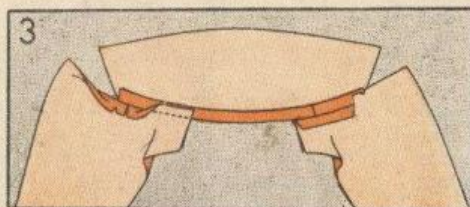
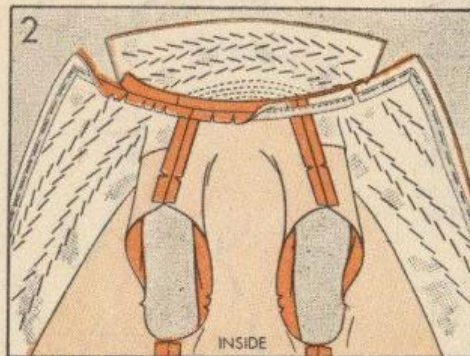
Join under-section of collar to coat. Clip into seam allowance at intervals and press open. Catch-stitch upper edge to collar and lower edge to coat. Try on coat and mark position for buttonholes. (See P. 50).

BOUND BUTTONHOLES must be made at this stage.

3. Join outer section of collar to front facings. Clip into seam on each side, where collar meets lapel, and press seam open.

4. Lay coat flat on table. Place facing and outer collar on coat, with right sides together. Stitch outer edges, leaving lower edges open.

5. Trim seam allowances in graduated steps. Turn seam allowance over canvas, as shown, and catch-stitch. Turn facing to inside of coat and run silk basting close to turned edge. Tack neck seams of facing to neck edge of coat on wrong side. Tack free edge of collar to back neck edge.



1. Catch-stitch free edge of front facings to interfacing, leaving loose for about 5 inches at bottom. Slash facing behind buttonholes and finish.

THE HEM, in fabrics that lack body, is sometimes turned over a strip of light-weight interfacing. Cut strip the exact width of coat hem. Place lower edge even with the line on which hem is to be folded. Cut strip away at each coat seam to avoid bulk. Catch-stitch strip along each edge. Turn hem over strip, catch-stitching raw edge in place, or finishing with seam binding.

Make a half-inch slash into edge of facing at top of hem. Turn in raw edge of facing below slash and slip-stitch.

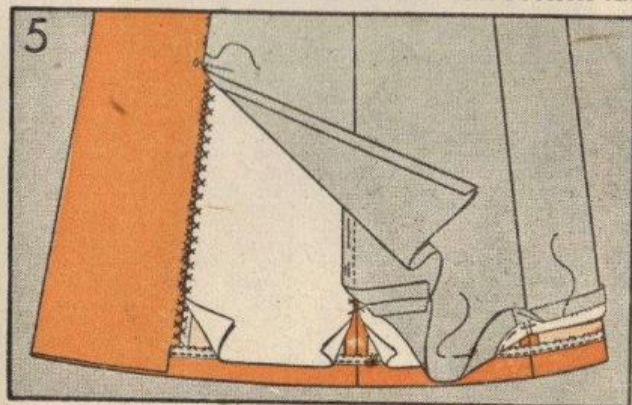
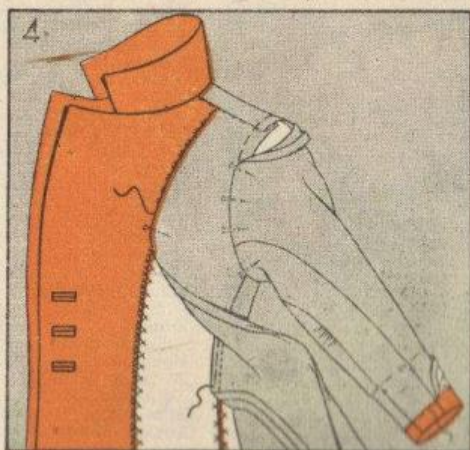
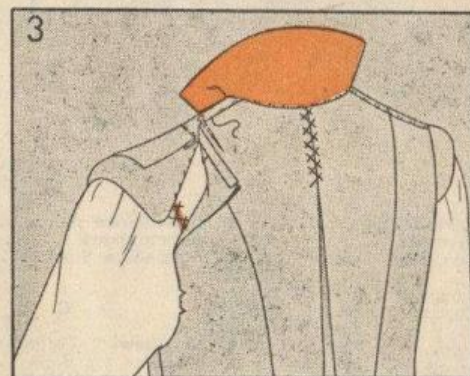
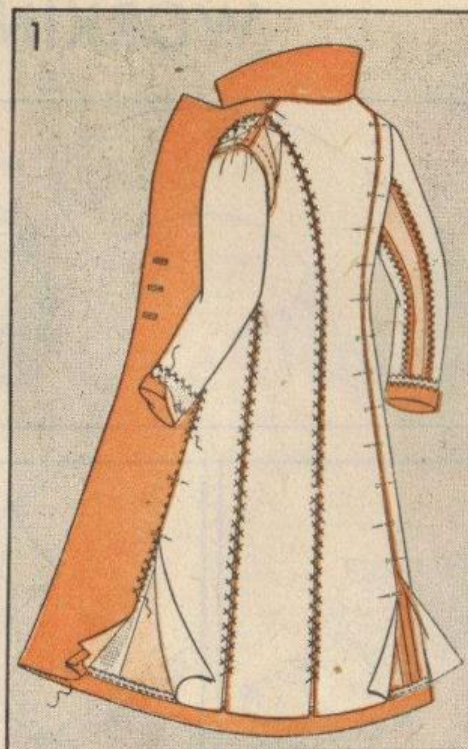
SLEEVES: Stitch and press seams. Pin sleeve in armhole. (See Page 46). Adjust gathers, if gathers are used, then remove sleeve and press gathered end on the curved part of a tailor's cushion. Use a damp press cloth. Gathers will be shrunk out, and sleeve will be shaped to fit armhole. Baste and stitch it in. Press seam as directed in pattern. Interface hem of sleeve as described for hem of coat, but make interfacing strip $\frac{1}{2}$ inch wider than sleeve hem, as shown.

WARM INTERLINING: Cut interlining like lining, but omit hems and seam allowances, and omit pleat at center back. Make sleeve interlining at least three inches shorter than sleeve, and do not interline under-portion of sleeve. Catch-stitch raw edges of interlining to coat seams.

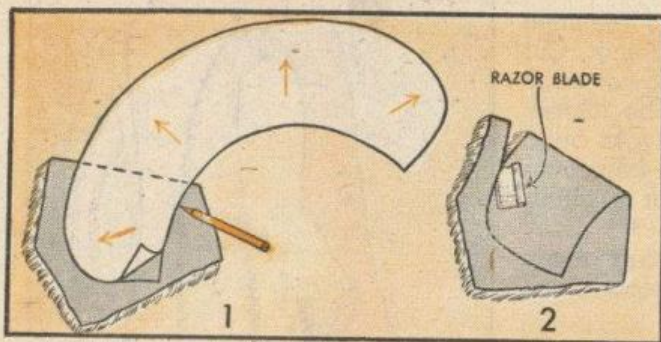
2. **PADDING THE SHOULDERS:** Put coat on wrong side out and pin padding in place. Whip sides and top edges to interlining. (If interlining is not used, tack padding invisibly).

3-4. **LINING:** If coat was altered, alter lining likewise. Make seams and darts, leaving shoulder seam open. Seam sleeve, but do not set in until later. Turn in all edges of lining except front shoulder edge, armhole and lower edges, and press. Turn coat inside out and put it on another person or flat on ironing board. Pin lining in place, with pleat at center-back. Slip-stitch the back shoulder edge of lining over front, tacking to shoulder seam. Sew lining to armhole edges. Catch-stitch pleat at center-back. Tack lining and coat seams together loosely, as far as hip-line. Slip-stitch neck and front edges of lining to coat. Slip lining over sleeve and tack seams together, easing a little. Turn in seam allowance at top of sleeve lining and fell over armhole edge. Insert pins near lower edge of sleeve to hold ease, as shown. Slip-stitch turned edge of lining to sleeve hem.

5. Baste lower edge of interlining to lining, and turn hem of lining over interlining. Slip-stitch in place. Attach lining hem to coat at seams with French tacks



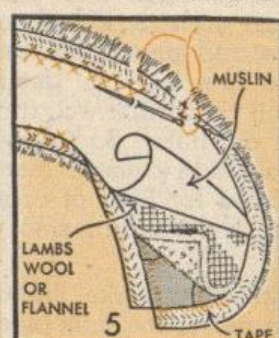
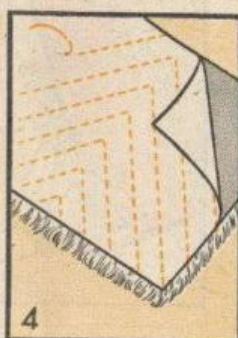
WORKING WITH *Fur*



1. **FUR**—Mark pattern with arrows the way the fur should run. Mark around the pattern on the back of the fur with pencil.

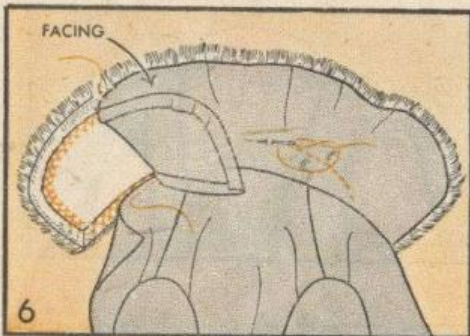
2. **CUT** along marking, using a razor blade or very sharp knife, and taking care to cut through the leather only.

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.

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