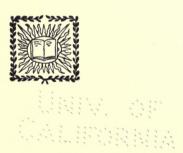


BY

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ILLUSTRATED
WITH PHOTOGRAPHS
AND DIAGRAMS



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MADAME A. GUERRE AND TO HER DAUGHTER, MADAME LE COMTE

Professors in the "Ecoles Professionelles" and the University des Annales of Paris, my former teachers, from whom I drew much inspiration and enthusiasm for this work



PREFACE

So far sewing has not received the attention which it should in the school curriculum, and yet no other subject helps more to cultivate thrift, order, and economy. With the introduction of the straight line drafting, one finds that since 1886 the teaching of sewing, cutting, and garment making has found an equal place with academic studies in most of the girls' schools in European countries. The value of this teaching on the economic, social, and moral conditions of these countries has been well recognized.

In addition it will offer an opportunity for close correlation with other subjects in the school curriculum, such as drawing, arithmetic, English, etc. It enables the instructor to give more class instruction than has heretofore been possible in the teaching of sewing.

The subject matter includes the sewing, the cutting, and the making of the most necessary garments in any girl's wardrobe.

Each lesson is a complete unit. In the selection of the work care has been taken to make

sure that the lesson of one day reviews that of the previous day and prepares for the one in advance. To acquire skill, repetition is necessary. This has been kept in mind and the writer has endeavored to make the repetition less tiresome and more profitable by giving it variety. Each lesson is followed by such questions as will create thought and discussion on the part of the members of the class, and also will give suggestions to the teacher.

Special attention has been given to the introduction of all possible short cuts in the construction of garments, without sacrificing the standards of work. Only such garments as are used in the trade at the present time are presented in this text.

Every problem and garment described has been fully worked out in the vocational schools in Wisconsin under the personal direction of the writer.

The aim of the text is to inspire a love for the work. Long experience has proved that a growing interest in handiwork can be developed in almost every girl, provided that the efforts of the student are rewarded with adequate results.

The aid rendered in the organization and preparation of this text by Dean H. L. Russell

of the University of Wisconsin is gratefully acknowledged by the author.

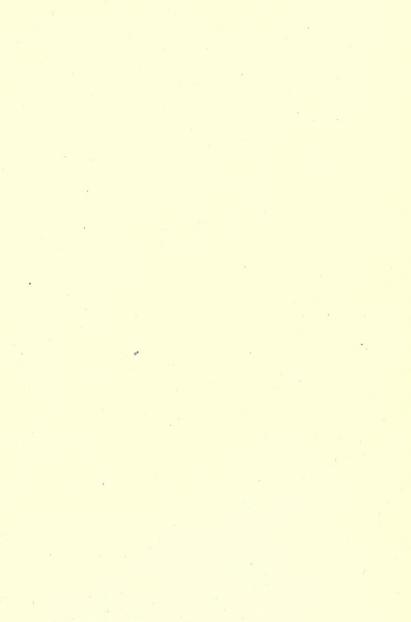
C. L. S.

University of Wisconsin, Madison, July, 1919.



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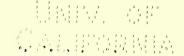
FOREWORD

Until recent years the art of cutting women's and children's garments without the aid of commercial patterns has, in this country, been known only to dressmakers and tailors. It is possible, however, for any one to master the definite yet simple underlying principles which the system of drafting here presents and thus be able to make in a very short time a perfect fitting skirt and waist pattern. These patterns may be readily used as a base upon which all the patterns needed for other garments can be developed. This method originated with Mme. A. Guerre and is extensively used in the public schools of France. Through its use, the expense and wastefulness of commercial patterns may be eliminated.

The method is based on geometric principles and is the result of years of careful and patient observations both in the class room and in practice in the home. It is clear, precise, and leaves nothing to hazard.







CHAPTER I

APPLICATION OF HAND AND MACHINE SEWING

In the sewing outfit illustrated here, all the stitches and many of the seams with which pupils are already familiar are reviewed.

"A place for everything and everything in its place" is demonstrated here.



Fig. 1.—Sewing Outfit

A, Sewing bag; B, spool holder with scissors and thimble; C, needle book; D, pin cushion

This sewing outfit includes:

- 1. Sewing bag.
- 2. Needlebook.
- 3. Spool holder with a place for scissors, thimble, stiletto, bodkin, emery bag, etc.
 - 4. Pincushion.

To make the outfit 2/3 of a yard of 36" material is required.

SEWING BAG

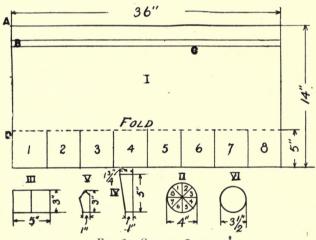


Fig. 2.—Sewing Outfit

I, Sewing bag; II, bottom of sewing bag, with divisons marked; III, needle book: IV, spool holder; V, top part of spool holder; VI, pin cushion.

A, Turned hem; B, casing; C, hem; D, folded over part and

divisions for pockets.

Required Material

1 piece of material 14" by 36", 2 pieces of material 5" by 5", 2 pieces of cardboard 4" by 4" in diameter, 2 yards of cord or ribbon, 1 spool of cotton or silk thread, 1 skein of embroidery cotton, sewing needle No. 9, bodkin, fine steel pins.

To Make the Bag

- 1. Cut a piece of material 14" by 36".
- 2. If there is a selvage on the sides turn the material only once; if there is a cut edge, turn the material ½" and fold this over ¼". The raw edge may extend a little beyond the turned edge.
 - 3. Join together with an overhanding seam.
- 4. Press the seam open and cut away the raw edges, if any, from under the turn.
- 5. Turn, pin or baste a ½" hem on the lower cut end of the material and stitch this by machine, or finish with either a hemming or a fancy stitch.
- 6. Fold over $1\frac{3}{4}$ " for the upper hem; crease this well.
- 7. Put in a basting thread 1" below the folded edge.
- 8. Leave $\frac{1}{2}$ " space below the basting or $\frac{1}{2}$ " from the folded edge of the hem.

9. Measure $7\frac{1}{2}$ " down from the top. Turn the material wrong side out and baste down.

10. Divide the bag into halves with colored thread, then into four, and then into eight parts.

- 11. Stitch by machine or work over these divisions with a running or fancy stitch, to form the inside pockets.
- 12. Gather by machine, or run two rows of very fine stitches 1/8" apart at the lowest edge.
- 13. For the bottom, cut two round pieces of cardboard 4" by 4" in diameter. Cut the material 1" larger than the cardboard and make a fine running stitch around the edge.
- 14. Draw the thread up a little and insert the cardboard; then draw the thread so that the material fits over the cardboard tightly and smoothly, holding it in place by criss-crossing several threads.
- 15. Make both the bottom pieces in the same way and join or baste them together.
- 16. Divide the bottom edge into eight sections with colored thread.
- 17. Pin the sections of the bottom to the sections of the bag; draw up these threads and overhand the top to the bottom.
- 18. Take out a few stitches in the casing of the hem of the seam and opposite this make an eyelet. Two cords should be used. These

should be drawn through in opposite directions. (See Fig. 1 A, Fig. 2 I, VI.)

TEACHER'S DIRECTIONS TO PUPIL

- 1. Cut the bag.
- 2. Make a $\frac{1}{4}$ " turn along the cut edge. Crease or pull a thread.
- 3. For the hem and the casing measure $1\frac{1}{2}$ " from the turned edge.
- 4. For the casing measure 1" from the turned edge. Crease or pull a thread.
 - 5. Overhand the selvages together.
- 6. Pin the hem down and run one shirring thread for the easing.
 - 7. Make the hem.
- 8. Make a $\frac{1}{2}$ " hem on the other side of the bag. Hem this by hand or stitch it by machine.
- 9. Measure 5" from this hem for the pockets. Crease this firmly or draw a thread.
- 10. Divide the bag into eight parts. Mark these divisions with a colored thread.
- 11. Run two gathering threads $\frac{1}{8}$ " apart very close to the bottom edge. These gathering threads may be put in by machine.
- 12. Prepare the two parts for the bottom of the bag.
- 13. Divide each part into eight sections. Where the parts are divided into sections sew them together with an overhand stitch.
- 14. Pin the sections of the bag to the sections of the bottom.

- 15. Draw up the gathering thread of the bag to fit the bottom of the bag.
- 16. Sew the upper part of the bag to the bottom with an overhand stitch.
- 17. Make a running or a fancy stitch over the divisions in the bag, or stitch these by machine.
 - 18. Make two cords for the bag.
 - 19. Run the cords in the casing of the bag.
 - 20. Finish the cords with a knot or tassel.

QUESTIONS

- 1. What material has been used for making the bag?
 - 2. What other material could be used?
- 3. Name the different kinds of bags and their uses.
 - 4. What material is used in the different types?
- 5. What bags are especially used at the present time? Why?
- 6. What stitches were used in the making of the bag?
- 7. What seams were used in the making of the bag?

NEEDLE BOOK

Required Material

2 pieces of cardboard 3" by 5", 2 pieces of cloth 5" by 7", 1 piece of cloth 3" by 7", 2 pieces of white cotton flannel 3" by 5", thread, needle, and pins as for the sewing bag.

Cut through the center two pieces of cardboard 3" by 5", to secure four pieces 3" by $2\frac{1}{2}$ ". Cut two pieces of covering 5" by 7".

Lay the material over one of these cardboard pieces, being careful to have the warp and the woof at right angles. Turn the edges over, miter the corners, and hold the material in place with pins. Then baste the corners and hold the edges down by criss-crossing threads from side to side.

Repeat this process on the other cardboard, leaving \(^{1}\'_{4}\''\) space in the center.

Before applying the inside piece, take a 3" by 7" piece, turn the raw edge over, and baste this to the middle. Fold the edges over the cardboard, pin both the covers together, and join them with an overhand stitch. Hold the centers in place with 2 rows of running stitches 1/4" apart.

Cut 2 pieces of white flannel 3" by 5"; pink the edges or finish these with a blanket stitch and fasten the pieces to the cover. (See Fig. 1 C, Fig. 2 III.)

SPOOL HOLDER

Required Material

6 pieces of cardboard 5" long, 1" wide at the top and 134" wide at the bottom;

6 pieces of material 7" by $3\frac{1}{2}$ ", 1 piece of cardboard 3" by $1\frac{1}{2}$ ", 1 piece of cardboard 1" by 2", 1 piece of material 5" by $2\frac{1}{2}$ ", 1 piece of material 2" by 3", needles and thread as for previous articles, and 5 spools of thread of various numbers to put in the holder.

To make the spool holder, cut six pieces of material 7" by $3\frac{1}{2}$ ", and cover the six cardboards by following the directions given for the needle book. The middle piece has an additional pocket on the top to hold the scissors. This is covered on the piece of cardboard 3" long 1" wide at the bottom and $1\frac{3}{4}$ " wide at the top. The top is cut to a point.

Pin each top piece to the bottom one and then join the three pieces together with an overhand stitch, a cross-stitch, or any other fancy stitch.

Cover a piece of cardboard 1" wide by 2" long with the same material and fasten it to the upper corner.

A number of spools of cotton and silk thread are laced to the holder. The spaces between the lacing on the top cover may be used as holders for the glove darner, stiletto, bodkin, pencil, etc. (See Fig. 1 B, Fig. 2 IV, V.)

Pin Cushion

$Required\ Material$

2 pieces of material 3½" in diameter, bran, sawdust, or vegetable hair for filling, needles and thread as for previous articles.

If the material used is not strong, line it with white muslin. Be careful to see that the warp and woof of both the outer and the inner material run in the same direction.

Run a basting thread up and down, and from side to side to divide the circular pieces into four equal sections.

Join the parts on the wrong side with a combination stitch, leaving an opening of $1\frac{1}{2}$ ". Baste the raw edge down all around the opening.

Press the seam open and turn the cushion right side out. Fill it with curled or vegetable hair, sawdust, or bran.

After the cushion is well filled, overhand the opening.

Make a fancy stitch over the seam.

With a strong thread or embroidery cotton, divide the cushion into eight parts. Draw up the dividing threads so that the cushion looks like a pumpkin. (See Fig. 1 D, Fig. 2 II.)

HOLDER AND COVER

Holders are used in every food class. There should be at least two sets for each student: A set consists of two. A holder may be made of three thicknesses of outing flannel or of any remnants which may be on hand. Very often the holder is slipped into a cover. (See Figs. 3 and 4.)

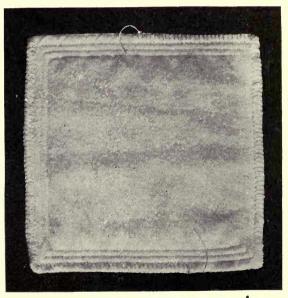


FIG. 3.—HOLDER

Required Material

Three thicknesses of material, 5\%4" square, No. 70 white thread for machine stitching, 1 spool of coarse soft crochet cotton, No. 6 crewel needle, a piece of muslin 13" by 6" for the cover, \%4 of a yard of tape, or instead of the tape a strip of cloth 1\%2" wide and \%4 yard long.

The holder is a short problem and affords the teacher a good opportunity for testing the skill of new students.

It may serve as a first problem for machine stitching. The short raw edges afford a good opportunity for a review of the blanket stitch and the buttonhole stitch.

Making the Holder

- 1. Cut 3 or 4 pieces of material $5\frac{3}{4}$ " by $5\frac{1}{2}$ " for each holder.
 - 2. Baste or pin these together carefully.
- 3. Stitch 2 or 3 rows evenly all around the 4 sides about \(^{1}\!\!/_{4}\)'' apart. Be careful to make good square corners and to have a perfect tension.
- 4. Finish two of the raw edges with a buttonhole stitch.

5. Finish the other two edges with a blanket stitch. Use coarse soft crochet or embroidery cotton. The stitches may be $\frac{1}{8}$ " apart and $\frac{3}{16}$ " deep.

COVER

Cut a piece of muslin 13" long and 6" wide.

Making the Cover

- 1. On each short end, crease a $\frac{1}{4}$ " hem firmly and stitch it by machine.
- 2. Fold the holder crosswise through the center and mark this center well with a crease.
- 3. From each side of the center, measure over $5\frac{3}{4}$ " and mark this point with a pin.
- 4. Unfold the holder and place each marked end directly over the line which marks the middle of the holder. The hems will slightly overlap. (See Fig. 4 II.)
- 5. Cut a piece of tape ½" or ¾" wide and 27" long and stitch this securely to one corner of the holder. If tape cannot be obtained readily, it may be made out of strips of cloth. The tape may be made of double material or a small hem may be made on each side. (Fig. 4 III.)
- 6. Stitch the holder together with a plain seam 1/8" below each cut edge.

- 7. Open each seam by pressing it between the thumb and the forefinger.
- 8. Turn the cover inside out. Pull out each corner with a pin. Crease the seams very flat.
 - 9. Press the cover and the holder.
 - 10. Make in the end of the tape a buttonhole

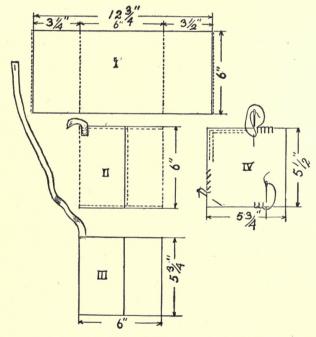


FIG. 4.—METHOD OF CUTTING HOLDER AND COVER I, Cover cut; II, wrong side of folded cover; III, right side of folded cover; IV, holder

to fit the button which is sewed on the band of the cooking apron.

TEACHER'S DIRECTIONS TO PUPIL

- 1. Cut the material.
- 2. Fold the hem.
- 3. Stitch the hem.
- 4. Fold the cover to make a square with the flaps inside.
 - 5. Make the tape.
 - 6. Sew on the tape.
 - 7. Stitch the raw edge.
 - 8. Open the seam.
 - 9. Turn inside out.
 - 10. Crease and press.
 - 11. Make a buttonhole in the end of the tape.

QUESTIONS

- 1. What are holders used for?
- 2. Why do we make covers for the holders?
- 3. What material may be used for the holders?
- 4. What material may be used for the covers?
- 5. What stitches do you use around the edges of the holders?
- 6. Name some other places where these stitches are used?
 - 7. What seams do you use in the covers?
- 8. Enumerate the steps you have taken to make the covers.

CHAPTER II

GARMENT CONSTRUCTION

Before beginning to make any kind of garment it is necessary to analyze it and consider:

- 1. The required measurements.
- 2. The different parts of which it is composed.
- 3. Suitable material with regard to (a) wearing qualities, (b) advantage of cutting, (c) expenditure, (d) ease of laundering, (e) ease of repairing or making over.
- 4. The preparation of the material for drafting and cutting.
 - 5. The drafting of the pattern.
 - 6. The laying of the pattern on the material.
 - 7. The cutting out.
 - 8. The construction of the garment.
 - 9. The trimming.
 - 10. The pressing.
 - 11. The cost.
- 12. The comparison of the finished garment with similar ready-made garments as to quality of material, workmanship, price, fit, and general appearance.

CUTTING AND MAKING OF GARMENTS

General Rule for the Construction of Garments

Under garment construction is included the making of a suitable garment for an individual.

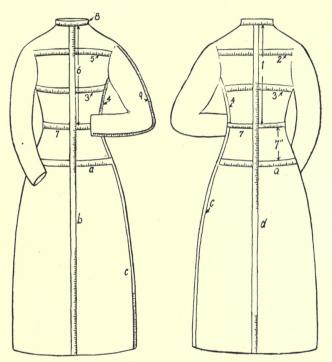
This very important part of needlework includes the study and analysis of the garment to be made:

- 1. The taking of measurements.
- 2. The drafting of the pattern.
- 3. The cutting of the garment according to the pattern.
 - 4. The joining of the different parts.
 - 5. The fitting and necessary alterations.
 - 6. The sewing and finishing of the garment.
- 7. The application of trimmings, if these are used.
 - 8. The pressing.

Taking of Measurements

For the construction of any garment, no matter how simple, certain definite measurements are necessary. The taking of measurements is a very important procedure, because the fit and the elegance of the garment depend wholly upon the accuracy with which these measurements are taken. For loose, flowing garments, comparatively few measurements are required. For tight-fitting garments, more measurements

are necessary, because of the great accuracy with which each part must be adjusted. A



FIGS. 5 AND 6.—TAKING MEASUREMENTS

Length of back; 2, width sleeve. across back; 3, bust measure;

Waist Measurements: 1, neck measure; 9, length of

Skirt Measurements: 4, underarm seam; 5, width
across chest; 6, length of ure taken 7" below the waist front; 7, waist measure; 8, line; b, front length; c, side length; d, back length.

close-fitting waist always requires more measurements than a skirt. Measurements for a tight-fitting waist should always be taken over a corset cover. A waist is often ill-fitting, and if the measurements are taken over it, they are apt to be misleading. The measurements necessary for each garment will be given in each chapter, but the general principles give directions as to what measurements should be taken.

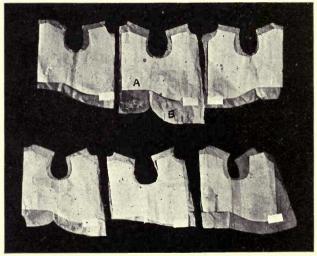


Fig. 7

Difference of various commercial patterns and drafted patterns A. Drafted pattern. B. Commercial pattern.

Drafting and Placing of Patterns

The student is shown how to draft patterns

for herself and thus be relieved from the expense of purchasing commercial patterns for the various garments hereinafter described. The pattern of many of the garments illustrated in this text are drafted directly on the cloth. This saves a great deal of time and paper. The cost of the commercial patterns used for the garments described in this work, figuring each at 15 cents, would be approximately \$2.

If the pattern is drafted on paper, cut out the pattern very carefully on the traced lines and cut just as many parts as are required to make the cloth garment. Mark each piece with its full name on the right side. Cutting all of the pieces and marking them on the right side will result in economical use of cloth and aid in avoiding mistakes which are likely to occur, especially if the material has a nap or a right and a wrong side.

The material must be unfolded and stretched evenly on a large table. Fasten the material with thumb tacks, keeping the warp and the woof at right angles.

If the material is not even, it is well to pull the short corner. There is no definite rule for placing the patterns on the cloth. Place all the large pieces first and as economically as possible. Place the smaller pieces next. Be careful to keep in mind the right and the wrong side, the up and down, the stripes, the plaids, etc. The largest pieces should always be cut first. They should be placed with the widest part near the cut end of the cloth.

If a two or three piece suit is required, be sure to place all the parts of the pattern on the cloth before beginning to cut them out. This may save a great deal of trouble and inconvenience later on. The parts of the pattern should be placed on the material with the construction lines running in the same direction as the warp and the woof. The length of the garment ordinarily follows the length of the selvage.

Cutting the Material

The cutting shears of 6½" to 9" should be well sharpened. Cut with an even long stroke to the end of the shears to avoid notches in the cloth. As patterns are drafted according to the measurements taken, there will be no allowance for seams or fullness. After the parts of the pattern are pinned exactly and securely to the material, trace all around them with a tracing wheel, tailors' chalk, or tailors' basting thread. Which of these is used will depend upon the material. Then cut the goods, allowing for seams, hems, and fullness according to the garment and the cloth.

For ordinary seams allow ½" to ¾"; for hems allow 2" or 3" to 4" according to the garment. If the garment laps in the front or in the back, care must be taken to make allowance for this lapping; otherwise it will be too tight.

Joining of the Different Parts

Join the different parts of the garment either with pins or with basting thread. Be careful that all the corresponding parts meet accurately, and also that the connecting points meet accurately.

Fitting

When all the parts of a garment are pinned or basted together, it is ready for fitting. This should be done in order to discover any mistakes which may have been made. Mistakes do not always occur in the cutting, but they often occur through careless joining of the different parts.

In fitting, the garment is ordinarily tried on with the wrong side out. The seam projection on the wrong side makes fitting easier. Persons who have one side different from the other should always be fitted with the right side of the garment out. Both sides of the garment must then be adjusted. But for a person regularly built, only one side, the right side, is fitted.

Changes Made in Fitting

Waist too large: If the waist of a dress or apron is too large in the front or back, take in the surplus in the underarm seam. If it is too narrow, let out the underarm seam.

Front and back of the waist too long: If the waist is too long, take it up on the shoulder seam; if it is too short, let it out on the shoulder If the waist is too high and narrow at the neck, notch it carefully all around. If a high neck is desired, take a straight piece of cloth and place this around the neck like a collar and mark it with pins or basting thread just below this line. Then notch carefully within 1/16" of this line. If the neck is too large, a condition which should be guarded against as much as possible, take up the back and the shoulder seams. If the armseye is too large, a condition which, like the neck, should be carefully avoided, take in the shoulder and the underarm seams. If the armseye is too small, notch it and cut it out carefully, especially around the lower curve of the armseye.

Skirts can, according to the needs, be changed from top to bottom. Sleeves, if too long, are taken in at both the top and the bottom in order to keep the elbow in its proper relative position. Many other mistakes may occur. It would be difficult to mention all of them. A little practice will enable any student not only to see mistakes, but also to correct them.

Alterations

After the fitting, the alterations are marked with a tracing wheel, basting thread, or tailors' chalk. The seam of the garment is then opened and placed on the opposite corresponding side. This side is then also marked. Great care must be taken to preserve the symmetry of the garment. It is advisable to fit an altered garment a second time before the seams are stitched and finished, to make sure that every part is correct.

Sewing

No definite rule can be given for the sewing and finishing of garments, as seams and finishings depend on the type of the garment and the material used. Regularity of both seams and stitches, whether done by hand or machine, careful sewing of fastenings, good buttonholes, a neat and clean appearance, are essential to the construction of any garment.

Pressing

All pressing should be done, if possible, on the wrong side, but this is especially desirable on colored cotton cloth, wool, or silk. A bottle with a sprinkler top or a bowl of water and a sponge are convenient for pressing cotton garments. A woolen garment should be pressed on the wrong side, or if it must be pressed on the right side, a heavy piece of ticking should be put over the material to prevent it from becoming glossy. If pressed on the wrong side, a piece of cheesecloth dipped in water and wrung out well should be used.

CHAPTER III

SEWING APRON

A sewing apron should be worn during the sewing class. It not only protects the dress but the pockets are convenient for holding the necessary tools and materials during the work. One pocket should be used for the handkerchief only; the other for such tools and materials as may be used during the work.

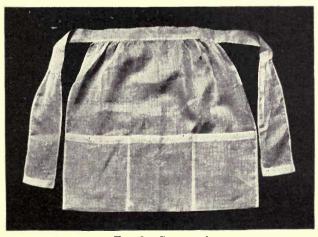
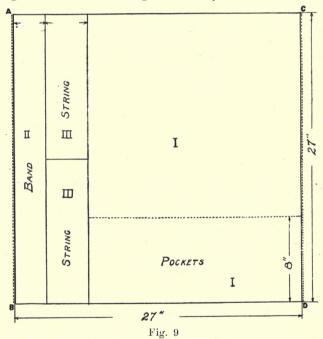


Fig. 8.—Sewing Apron

27

Suitable Material

Materials such as flaxon, dimity, lawn, muslin, cambric, percale, chambray, or any other material may be used. Material 27" wide works up to better advantage than any other width.



Required Measurements

The waist measure—the band may be 2" or 4" smaller than the waist measure, since the strings are added.

The length—this should be taken when the person is standing. Measure the length from the waist to the finger tips. This will give the length needed for the apron.

Standard Measurements

By standard measurements is meant those measurements which experience has proved are used for the average person.

Waist—26".

Length—18".

Required Material

To make this apron use 3/4 of a yard of cross-barred material 27" wide.

No. 90 white thread for machine stitching.

No. 9 "between" needles for hand sewing.

Cutting

- 1. Measure 7" from the selvage on the width of the material and draw a thread. (See Fig. 9.)
- 2. Cut off this piece, and use it for the band and the strings. Lay it aside until the body of the apron is finished.

Making

1. Take the body of the apron, which is a

piece 27" by 20", and on the width (the narrower side) fold a hem which, when finished, is 3/4" deep.

2. Crease this well. Pin or baste it down. In loosely woven materials, especially in cross-barred dimity, threads pull very easily. The pulling of a thread assures an even hem.

3. Stitch this hem by machine, close to the

turned-in edge.

Pockets

1. From each end of the hem measure 8" along the selvage and 8" along the opposite side. Draw a thread. This indicates the depth of the pocket.

2. Fold this over on the apron so that the hem is on the inside, and crease the fold well.

3. Divide this into two or three equal sections. Put pins at these dividing points. By means of the dull-edged scissors indicate the lines which are to be stitched.

4. Stitch the dividing line by machine. On each divided line, make two rows of stitching \(^1/_4\''\) apart. Start from the bottom of the pocket.

Sides of the Apron

1. Baste each side of the pocket to the side of the apron. Baste with fine thread and very close to the edge.

2. Baste a \(\frac{1}{8}'' \) hem on each side of the apron and stitch it by machine.

Gathering the Apron for the Band

- 1. Find the middle of the apron and mark this with a basting thread of a contrasting color.
- 2. Make 2 rows of gathering stitches by machine 1/4" apart. To gather the material by machine, loosen either the top or the lower tension and adjust the machine to the longest possible stitch. The thread which lies the straightest on the material will be pulled up for the gathers.

Preparing the Band

- 1. Take the piece of the apron which was laid aside and cut off a strip 3" wide for the band.
- 2. Make a ½" turn on all four edges and crease it well. If possible, press it with a flation.
- 3. Fold the band crosswise and find the center. This will be the center of the front. Mark this with a contrasting thread. Measure 7" from each side of the center front and mark this also with a contrasting thread.

Putting the Band on the Apron

1. Pin the right side and the center front of

the band to the wrong side and the center front of the apron.

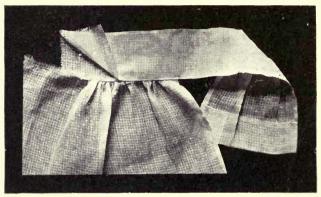


FIG. 10.—DETAIL OF SEWING BAND ON APRON

- 2. Pin each side of the band marked with the contrasting threads to each side of the apron.
- 3. Draw up the gathering threads of the apron to fit the band.
- 4. Divide the fullness so that there is very little in front.
- 5. Fasten the gathering threads by twisting them around the pins at each side.
- 6. Baste or pin the apron very evenly to the band.
- 7. Stitch the apron to the band by machine. Use the creased line of the band as a stitching line.

- 8. Crease the seam open between the thumb and forefinger and then press it back on the band.
- 9. Next turn the band over on the right side of the apron and pin it so that it covers the first stitching.
- 10. Pin the extending portions of the band together.
- 11. Do not stitch it until the strings are put on the band.

Stitching the Strings

- 1. Take the piece of material 4" wide which was left from the band and on each one of the long sides make a \(^1/8\)" hem and stitch it by machine.
- 2. On the two narrow sides, fold a 3/4" hem and stitch this by machine.
- 3. Cut this piece crosswise into two parts. These are for the strings.

Putting on the Strings

- 1. Make two pleats in both unfinished ends. Make these pleats so that they will fit exactly inside the band. Slip the strings into the open side of the band.
 - 2. Baste the strings to the band very care-

fully, so that each side will look like one continuous thread.

3. Stitch the band to the apron and stitch the strings into the band. This can all be done in one stitching. Begin at the right side of the apron near the end of the gathering. Stitch all along the gathers and the one extending end of the band. Turn the corner and stitch the string to the band. Stitch this up, down, and up again, so that there will be three rows of stitching. Stitch these close to each other. Next turn the corner and stitch all around the upper edge of the band; then repeat the three stitching strips where the other string joins the band. Finish the remaining stitching on the band. Tie and finish the machine threads carefully.

The seam of the apron may be finished with a feather, a chain, or any other fancy stitch.

Marking

Mark the initial with an outline stitch 1" below the hem and in the center of one of the pockets.

TEACHER'S DIRECTIONS TO PUPIL

- 1. Cut the material 27" by 27".
- 2. Cut off a strip 7" wide along the selvage.

- 3. Fold and make the hem of the pocket.
- 4. Measure the depth of the pocket.
- 5. Turn over the piece for the pocket.
- 6. Mark the divisions of the pocket and stitch these by machine.
- 7. Fold ¼" hem along each side. Baste and stitch these by machine.
- 8. Stitch 2 rows of gathering stitches on the machine.
 - 9. Cut the band.
 - 10. Prepare the band.
- 11. Sew the band on the apron with the first stitching.
 - 12. Prepare the strings.
 - 13. Baste the strings on the band.
- 14. Stitch the band on the strings and make the last stitching all around the band and the apron.
 - 15. Mark the initials with an outline stitch.

QUESTIONS

- 1. What materials may be used for this type of sewing apron?
 - 2. What are aprons used for?
 - 3. What are the special purposes of this apron?
 - 4. What is the special advantage of this apron?
 - 5. Is it economical to wear an apron?
- 6. How many different types of aprons can you name?
- 7. What different materials are used for each type?

- 8. Name some aprons and the suitable materials for each.
- 9. How many different seams are used in this apron?
 - 10. State two different ways of gathering.
- 11. Write a composition on the apron, telling how you made it.

CHAPTER IV

PLAIN KIMONO NIGHTGOWN

Unbleached or bleached muslin (fruit of the loom, daisy cloth, longcloth, etc.), outing flannel, or cotton crepe are the materials most commonly used for nightgowns. For fine nightgowns nainsook may be used.

A plain kimono nightgown is chosen for the first problem because it is very simple in construction, very practical, and one of the most popular garments worn. The principles for drafting used in it are basic, and once understood may be used on garments for a baby, a child, or an adult.

$Required\ Measurements$

- 1. Entire length—This should be taken from the highest point of the shoulder to the floor.
- 2. Bust—This measure should be taken very loosely.
- 3. Front waist length—This measure should be taken from the neck to the waistline.

Standard Measurements

- 1. Total length 50".
- 2. Bust 39".
- 3. Length of front 16".

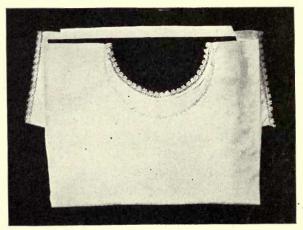


Fig. 11.—Kimono Nightgown

Hem around neck turned from the inside toward the outside, then turned back on itself

To decide on the length of any garment, take the number of inches the garment should be from the floor and then add 1" for shrinkage, 2" or 3" for the hem, and, if the person is still growing, add 2" or 3" more.

Required Material

Twice the length of material 36" wide

is needed; 1% yard lace (% yard for the neck, 1 yard for the sleeves); No. 70 white cotton for machine stitching; No. 8 Sharp needles; fine steel pins; embroidery cotton for initials; a hard drawing pencil; one eraser; a tracing wheel.

Preparing the Material Before Drafting the Pattern

- 1. See that the ends of the material meet exactly when they are folded together. Frequently in the process of manufacturing material it is pulled out of shape and one end is longer than the other. In this case take hold of the short corner and the corner that is diagonally opposite from the short end. Pull on the short diagonal until the ends are even.
- 2. Fold the material crosswise through the middle and then lengthwise.
- 3. Pin the four selvages together carefully, putting the pins at right angles to the edge.

Drafting the Pattern (See Fig. 12)

After the material is folded first crosswise and then lengthwise, mark the corners A, B, C, D.

AB is the length of the garment.

AC is 1/4 of the width of the garment including the length of the sleeve.

AI From A measure 3½" on the AC line, and locate I.

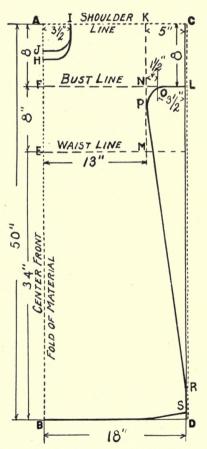


FIG. 12.—DRAFT OF KIMONO NIGHTGOWN

- AJ From A measure 3½" on the AB line, and locate J. Connect J and I by a curved line. This line indicates the back of the neck.
- AH From A measure $4\frac{1}{2}$ " on the AB line, and locate H. Connect H and I by a curved line. This line indicates the front of the neck.
- AE From A measure 16" on the AB line and locate E. This line indicates the waistline.
- AF From A measure 8" on the AB line, and locate F. This line indicates the bust line.
- AK Measure 13" on the AC line, and locate K. This line indicates the width of the bust measure, including the necessary fullness.
- KM From K draw a line 16" long and parallel to CD, and locate M. This line indicates the combined length of the sleeve and the underarm seam.
- FN From F draw a line 13" long and parallel to the line AC, and locate N.
- CL From C measure 8" on the CD line, and locate L. This line indicates the width of the sleeves.
- LO From L draw a line parallel to AC 3½" long, and locate O. This line indicates the underarm seam.

- NP From N draw a line 1½" long on the KM line, and locate P.
- OP Connect OP by a curved line. This line is the underarm curve.
- DR From D on the DC line measure 3", and locate R. This is measured upward on the selvage to form the hem. Place the yard-stick on R and draw a straight line to connect R with the underarm seam P. This line will form the side seam of the garment.

DS Measure ½" on the DC line, and locate S. Draw the line RS.

Cut away the corner SD so as to have the length of the garment the same from NS as it is from F to B. This will make the gown hang evenly.

Mark on the AB line the words "center front."

Cutting Out the Material

Do not remove the pins from the selvage but

- 1. Cut out the side seam LOPR. Use long even strokes to avoid notches.
 - 2. Cut out the back neck JI.
- 3. Before unfolding the garment, run the tracing wheel over the front neck line HI.
- 4. Take out the pins and unfold the garment once.

Making

- 1. Begin by pinning the seams together at the sleeve.
- 2. Lay the garment full length on the table and pin the side seams together carefully. Put the pins about 5" apart and at right angles to the edge.
- 3. Side seam (French seam): It is advisable to let beginners use a yardstick and with the point of the scissors draw a line \(\frac{1}{4}\)" parallel to the edge. This will be a guide in stitching on the machine.
 - 4. To make a French seam (Fig. 13):
 - (a) Place the two wrong sides of the garment together and stitch the first stitching on the right side.
 - (b) Open the seam and press it flat with the thumb and the finger nail.

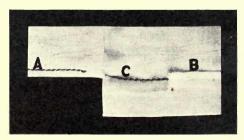


Fig. 13.—French Seam
A, First stitching; B, seam opened; C, wrong side of
finished seam

- (c) Trim the seam closely. Leave 1/16" of the material.
- (d) Turn the gown wrong side out and crease the seam very flat. The stitching must be at the very top edge of the seam.
- (e) Hold the seam together by putting a few pins at right angles to the edge.
- (f) Hold it up to the light to be sure that the first seam is trimmed evenly so that no raw edges will extend beyond the stitching.
- (g) Stitch again and make the seam as narrow as the material will allow. It should never be more than \(^{1}/_{4}\''\) wide.

5. Neck:

- (a) Turn a 1/8" hem around the neck from the inside toward the outside of the garment.
- (b) Crease this well.
- (c) Turn it back upon itself. This will leave two turned in edges.
- (d) Baste these edges together.
- (e) Sew the lace to these edges. Begin the sewing at the center of the back. Hold the lace towards you. Use the overhand stitch.

The lace may be a firm linen, Cluny, or torchon lace, but the best lace for this purpose is a narrow, tightly crocheted edging or tatting. Cotton coarser than No. 70 should not be used.

(f) For other methods of sewing on lace see Fig. 85.

6. Hem:

- (a) Try on the gown. Adjust it carefully at the shoulder, front, and neck.
- (b) Have another student take a yardstick and with one end on the floor (the end showing 1") see if the length is even. If the length is not even a pin should be put at the shortest point and one corresponding to that length at the front, another at the side and one at the back.
- (c) Take off the gown and trim it evenly along the bottom, using the pins as a guide.
- (d) For the bottom hem crease and press a ½" turn first. Then turn a 1½" or 2" hem.
- 7. Marking: Mark the initials with a pencil in the center of the front and 1" from the

neck. Outline these with a chain or outline stitch. The first letter of either name may be traced on the center front of the gown or the initial may be purchased ready to be stamped on the gown.

- 8. Pressing: A bowl with a little water and a sponge should be near the ironing board. A bottle with a sprinkler top is convenient for pressing. Moisten the garment and press it. Be careful to see that the iron follows the warp and the woof threads. By following these wrinkles will be avoided. Fold according to Fig. 11.
 - 9. Compute the cost: the time.

TEACHER'S DIRECTIONS TO PUPIL

- 1. Fold the material for drafting the pattern.
- 2. Draft the pattern.
- 3. Cut out the nightgown.
- 4. Make the side seams.
- 5. Fold the hem around the neck.
- 6. Baste the hem around the neck.
- 7. Try on the nightgown.
- 8. Adjust the length and decide on the width of the hem.
 - 9. Turn the hem.
 - 10. Stitch the hem.
 - 11. Sew the lace around the neck and sleeves.
 - 12. Outline the initial.

- 13. Press and fold the nightgown.
- 14. Compute the cost.
- 15. Figure out the time.

QUESTIONS

- 1. What materials are suitable for nightgowns?
- 2. What are the essential points to be considered in selecting the material?
- 3. What are the essential points to be considered in selecting the trimming?
- 4. What points are to be considered with regard to hygiene?
- 5. What seams have been used in making the nightgown?

CHAPTER V

KIMONO APRON WITH TUCKS

An apron is worn to protect the dress. The



FIG. 14.—PARTLY FITTED KIMONO APRON

A, Apron too large over shoulders; B, shoulder fitted by means of tucks.

material must be selected to accord with the use of the apron.

Tea and afternoon aprons may be made of dainty, soft materials such as dimity, muslin, dotted swiss, crepe, or other material. soft Butchers' aprons may be made of a white coarse linen, carpenters' aprons of ticking or twilled jean, kitchen aprons of calico, percale, or gingham, hospital aprons of strong unbleached muslin, bleached muslin, or twilled jean, nurses' aprons of twilled jean, strong white muslin, or costume cloth.



Fig. 15.—Kimono Apron (Front view)



Fig. 16.—Kimono Apron (Back view)

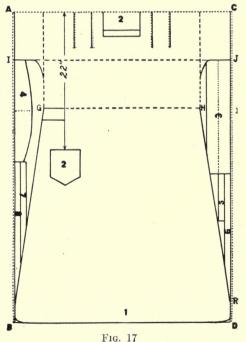
Aprons which cover the whole dress often replace the house dress. They are frequently made on the kimono or princess style and may be made of chambray, seersucker, calico, gingham, or percale. (Figs. 14, 15, 16.)

Standard Measurements

Entire length of apron 52", length of front from neck to waist 16", bust measure, 39".

Required Material

Two lengths of percale 36" wide, No. 70 white thread for the machine stitching, No. 50 white thread for buttonholes, No. 6 "between" needles for the buttonholes, 4 buttons ½" in diameter.



Parts of the Apron (See Fig. 17)

- 1. Body of the apron.
- 2. Pocket 5" by 6" made out of piece from the neck.
- 3. Belt 19" by 4". The belt lining must be pieced.
- 4. Cuff 3" by 16" at center and 2" near the underarm seam.
- 5, 6, 7, 8. The remainder of the cloth is cut in 1" strips of which 17" are used for placket facing, 2 pieces of 8" each for the back and the front of the neck, and 2 pieces of 11" each for the sides of the neck.

Preparing the Material for Drafting

- 1. Fold the material crosswise and then lengthwise.
- 2. Pin the selvages together as in the nightgown.

Drafting the Pattern

Let A be the upper corner of the folded edge and B the lower corner.

Let C be the upper corner of the selvage edge and D the lower corner.

Mark the fold AB "center front."

AE On the fold AB measure 16", and locate E. EX Draw EX parallel to AC.

EM On the line EX locate M 13" from E. EMX is the waistline.

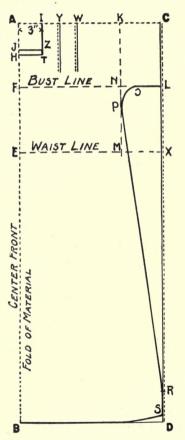


FIG. 18.—DRAFT OF KIMONO APRON WITH TUCKS

- AF On the line AB measure 8" from A, and locate F.
- FN At F draw a line parallel to EM. On this line locate N 13" from F. The line FN is the bust line.
- AK On the line AC measure 13", and locate K. The line AK indicates the width of the garment including the tucks.
- KM From K draw a line parallel to CD to meet EX at M.
- CL On the line CD measure 8" from C, and locate L. CL indicates the width of the sleeve.
- NP On the line KM measure 1½" down from N, and locate P. Join O and P by a curved line.
- LO From L draw a line 3½" long parallel to AC, and locate O. LOP indicates the underarm seam.
- DR On the line CD measure 3" from D, and locate R.
- PR Join P and R.

 The lines LOPR indicate the underarm and the side seams of the garment.
- AI On the line AC measure 3" from A, and locate I.
- AJ On the line AB measure 3", and locate J.
- AH On the line AB measure 4", and locate H.

- IZ At I draw a line 3" long and parallel to AB, and locate Z.
- JZ Join J to Z.
- IT Extend IZ 1" further, and locate T.
- HT Join H to T. HTZI indicates the neck line.
- IY On the line AC measure 2" from I, and locate Y.
- YW On the line AC locate W 2" from Y.
 At Y draw a line 6" long parallel to AC.
 At W draw a line 6" long parallel to AC.
 These lines will indicate the places for the tucks.
- DS. On the line CD measure ½" from D, and locate S. Join S and the line BD by a curved line. This line indicates the extra material that needs to be cut away so that the seam ND is not longer than the front FB.

Tracing and Cutting Out

- 1. Trace the lines marked for the tucks very plainly so that they may be seen through the four folds.
 - 2. Cut out the neck.
- 3. Cut out the front neck as traced, that is, 1" deeper than the back.
- 4. Cut out the side seam and the underarm of the apron.

- 5. Unfold the apron until there are only two thicknesses.
- 6. Cut the belt, the cuffs, the neck and the placket finishing. Care must be taken to cut these small pieces as they are shown in the Figure. The pieces under the arms will be large enough to furnish all the material for the finishings if they are cut carefully.

The pocket which is 5" by 6" is made from the piece cut away at the neck.

The belt which is 19" by 4" and the lining (which must be pieced) are made from the pieces under the arm.

The cuffs, which are 3" by 16", are made from pieces under the other arm.

The pieces of cloth for bands, etc., are cut from what remains. Each strip is 1" wide. (See Fig. 17, Nos. 5, 6, 7, 8.)

7. Each piece should be marked with the student's full name.

Construction

1. Neck:

- (a) Make a ½" turn from the left to the right side all around the neck, notching the corners to the depth of the turn.
- (b) Take the strips of 1" material that were cut. Make a ½" turn

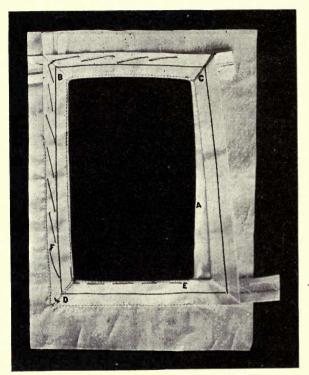


FIG. 19.—DETAIL OF NECK FINISH FOR APRON

A, Fold of material before binding is put on; B, C, different ways of mitering corners; D, finished mitered corner; E, uneven basting; F, side basting.

along both edges on the wrong side. After the turns are folded each strip will be 34" wide. Care must be taken to have them

long enough, since some length will be taken up in the mitering of the corners. If a hot iron is convenient press all of the strips.

- (c) Baste the back and the front: then baste the side strips to the apron, being careful to make sure that the strips and the miters match exactly. The warp and woof threads must meet at the corners.
- (d) Stitch the facing very close to each turn and finish the neck before cutting the placket or the opening in the back.
- 2. Underarm: Make French seams or French fell. They should not be more than 1/4" wide when finished.

3. Placket:

- (a) Cut from the neck down through the center of the back 16".
- (b) Hem the right or the top side with a 3/4" hem.
- (c) Face the left or the under side with a strip 17" by 1".
- (d) Lock the corners of the placket at the neck.
- 4. Tucks: Crease the lines at Y and W.

Pin the tucks and stitch them approximately ½" wide. They are 1½" apart. Stitch down 6" in the front and 5" in the back. Tie the threads on the wrong side. These tucks may vary in width. They may be made wider or narrower according to the size of the girl. (See Fig. 14.) One side is adjusted by means of tucks. The other side shown is too loose and consequently does not fit.

- 5. Hem: Use the gauge. Turn and pin a 2" or 3" hem. Turn under \(^1/4\)". Be careful to have a very even hem. Lay in very small pleats any surplus fullness. If the pleats are large they will form points or uneven places in the hem.
- 6. Pocket: The pocket is the piece cut from the neck piece. Face the top with a piece similar to the neck finish. Fold it lengthwise in halves and cut 1½" up from the bottom diagonally to a point on both sides. Turn the edges under about ½". Place it 6" down from the waistline and 7" from the center front. Baste or pin it in place. Stitch it to the apron. Begin at a point ½" down from the top at one edge; stitch diagonally across to a point ½" from the side of the pocket; then stitch all around, finishing the other corner in the same way. This is done to strengthen the corners

and to prevent the pocket from tearing easily when the hand is put into it.

7. Belt: See page 97.

TEACHER'S DIRECTIONS TO PUPIL

- 1. Fold the material for drafting the pattern
- 2. Draft the pattern.
- 3. Cut out the apron.
- 4. Stitch the belt.
- 5. Cut the pieces for the finish of the neck, placket, pocket and sleeve.
 - 6. Finish the neck.
 - 7. Make the side seams.
 - 8. Cut and finish the placket.
 - 9. Try on the apron.
 - 10. Decide on the size of the tucks at the shoulder.
 - 11. Pin the belt to the waistline.
- 12. Decide on the size of the hem and turn it around the bottom.
 - 13. Stitch the hem around the bottom.
 - 14. Stitch the pocket to the apron.
 - 15. Finish the sleeves.
 - 16. Make the buttonholes and sew on the buttons.
 - 17. Mark the apron with the initial.
 - 18. Press the apron.
 - 19. Fold the apron.
 - 20. Compute the cost.
 - 21. Figure out the time.

QUESTIONS

1. In what way does the pattern for the apron differ from that of the nightgown?

- 2. What materials may be used for this type of apron?
- 3. What should be considered in selecting materials for aprons?
 - 4. What seams were used in making this apron?
 - 5. What finishing did you use?
- 6. What precaution did you take in sewing the pocket to the apron?
 - 7. What is characteristic of a good buttonhole?
 - 8. How were the buttons sewed on?
 - 9. Of what different materials are buttons made?

CHAPTER VI

KIMONO NIGHTGOWN WITH YOKE

This garment, with the exception of the yoke, which is made of pink chambray, is made of unbleached muslin. The material is folded and

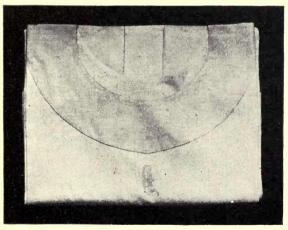


FIG. 20.—KIMONO NIGHTGOWN WITH YOKE

the pattern drafted and cut in exactly the same way as the kimono apron and nightgown. The measurements also are the same. Parts of the nightgown: Body, yoke, cuffs. Required Material

Two lengths of 36" wide material, 16"

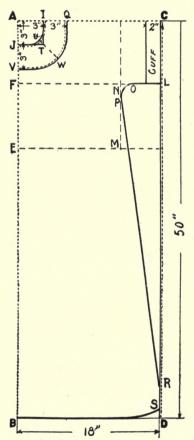


FIG. 21.—DRAFT OF KIMONO NIGHTGOWN WITH YOKE

of 28" wide pink chambray (be sure the color is fast), pink embroidery cotton, basting thread, No. 70 white stitching thread, needles, pins, pencil, eraser, and tracing wheel as used for other garments.

Preparing the Material and Drafting the Pattern

Fold the material and draft the pattern just as in the first nightgown; 3" or $3\frac{1}{2}$ " may be cut out for the width of the neck. (See Fig. 21 and Fig. 22.)

Cutting Out the Garment

- 1. Cut the side seam.
- 2. Trace the neck line but do not cut until the yoke is basted on.

Drafting of Yoke (See Fig. 22)

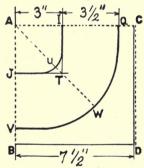


FIG. 22.—DRAFT OF YOKE FOR KIMONO NIGHTGOWN

Cutting Out and Preparing the Yoke

- 1. Cut 16" of pink chambray along the selvage.
- 2. Cut this piece through the middle lengthwise.
- 3. Take one of these pieces and fold it through the center lengthwise, then crease the fold carefully.
- 4. Fold it crosswise through the center and crease this carefully. This will form a square.

Call the corner which has no selvage A. Letter the lower folded corner B, and the selvage corners C and D.

AJ On the side AB locate J 3" in from A.

AI On the side AC locate I 3" in from A.

JT Draw a line 3" long and parallel to AC, and locate T.

IT Draw IT parallel to CD so as to form a square in the corner of the goods.

AT Draw a diagonal line from A to T.

UT On the diagonal line AT measure 1" from T, and locate the point U.

Draw the curved line connecting I, U, and J. This forms the neck line.

Measure 3½" from the curved line toward the open edges of the square, and locate Q. Put dots at intervals of about 1". These dots will form a dotted line the curve of which runs parallel to the neck line JUI.

Crease and press firmly AI and AJ. These creased lines will indicate the middle of the front and the middle of the back and each shoulder line.

Cutting Out

- 1. Cut through the four thicknesses around the upper and the lower 3½" curved line.
 - 2. Pin together firmly.
 - 3. Cut a 3" gage.

Preparing the Yoke

- 1. Unfold the voke.
- 2. Turn under 1/4" of these cut edges around the lower part of the yoke and around the neck. Crease each carefully.
 - 3. Press the edges down with a hot iron.

Fitting Yoke to Nightgown

- 1. Mark the center of the front and the center of the back. Spread on a table the nightgown on which the neck has been drafted. Use a contrasting thread along the folds.
- 2. Fit the yoke on the gown so that the neck curves match.
- 3. Pin the yoke smoothly and securely to the nightgown. Take care that the warp and the woof threads of both the voke and the gown run in the same direction.

- 4. After the yoke is pinned, baste all around it with an uneven side basting stitch.
- 5. Baste a second time with small firm basting stitches $\frac{1}{8}$ " from the lower edge.
- 6. Cut out the neck of the garment $\frac{1}{4}$ " above the neck line of the yoke.
- 7. Crease down $\frac{1}{4}$ " around the curve of the neck of the gown to meet the yoke.
- 8. Baste the two edges together. Be careful to see that the white does not extend over the pink.
- 9. Stitch on the right side close to the upper edge, then stitch down the lower part of the yoke.
- 10. Tie the stitching threads on the wrong side and remove the basting threads by snipping them at short distances rather than by pulling them all at once.

Cuffs

- 1. Take the piece left from the yoke and fold it once lengthwise. Then fold it again lengthwise.
- 2. Cut this piece in four pieces lengthwise.
- 3. Place one cut strip lengthwise along the selvage of the sleeve so that the cuff when turned back will come on the right side of the gown.

- 4. Pin the cuff and the sleeve together, with the pins at right angles.
- 5. Stitch the cuff on by machine. Stitch 1/4" from the edge.
- 6. Open the seam. Press it flat between the thumb and finger-nail. Then turn the cuff over on the right side of the gown.
- 7. Turn the raw edge under 1/4". Crease it carefully.
 - 8. Baste it down evenly and smoothly.
- 9. Stitch close to the upper and the lower edge of the cuff.

Side Seam—Flat Fell

1. Turn the garment wrong side out and begin by pinning the ends of the sleeve evenly and securely.

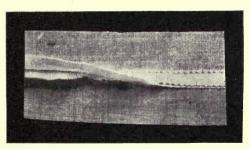


FIG. 23.—FLAT FELL

2. Then lay the garment on the table and pin the side seams together evenly.

- 3. Stitch about 3/8" from the cut edge.
- 4. Press the seam open with the thumb and finger nail.
- 5. From the stitching line turn a fold less than ½" and crease this carefully. If a hot iron is convenient press the crease.
- 6. Unfold the seam and cut away the material from the front or lower seam, leaving only ½" of the material extending above the stitching.
- 7. Take the back or upper part of the seam and folding this over, trim off all surplus material. Only enough should be left to allow for a good seam.
 - 8. Baste the seam down with small stitches.
 - 9. Stitch close to the edge of the seam.

Hem

Try on the garment.

Finish the bottom just as you did the kimono nightgown.

Marking

Work all around the outline of the initials with a chain or an outline stitch.

The center of the letter may be filled with French knots.

Trimming

A few scrolls may be drawn around the initial

with a pencil, and these scrolls may be outlined or featherstitched.

Compute the cost: the time.

TEACHER'S DIRECTIONS TO PUPIL

- 1. Measure and fold the material for the night-gown.
 - 2. Draft the pattern for the nightgown.
 - 3. Cut out the garment except the neck.
 - 4. Cut the material for the yoke.
 - 5. Draft the yoke.
 - 6. Turn under and press the edges of the yoke.
 - 7. Baste the yoke to the garment.
 - 8. Stitch the yoke to the garment.
 - 9. Cut the cuffs.
 - 10. Stitch the cuffs to the gown.
 - 11. Make side seams.
 - 12. Try on the garment.
 - 13. Turn a hem at the bottom.
 - 14. Stitch the hem.
 - 15. Mark and embroider the initials.
 - 16. Press.
 - 17. Compute cost.
 - 18. Compare with ready-made garment.

QUESTIONS

- 1. What materials were used in the nightgown?
- 2. Which is the stronger muslin, the bleached or the unbleached?

- 3. What are the characteristics of a good muslin?
- 4. Will the pink chambray fade?
- 5. What shall we do to prevent the colors from running in washing and thus spoiling the other clothes?
 - 6. How shall we set colors?
- 7. Is the pink chambray dyed in the piece or in the threads?
 - 8. How do you recognize this?
 - 9. Which is the better and why?
- 10. In what way did this nightgown differ from the first one?
 - 11. What was repeated and what was new?
- 12. After making this nightgown, what changes would you make if you made a gown for your little sister?
- 13. What would you do to make the second one in less time and probably make it better?
- 14. Could you make a gown independently at home?
- 15. Could you make a kimono wrapper after this nightgown pattern?
 - 16. What changes would you make?

CHAPTER VII

KIMONO NIGHTGOWN WITH TUCKS AND HAND-MADE TRIMMING

This nightgown is made according to the same measurements as the pattern just used. Instead of two tucks on each side of the shoulders as in the apron we have five, six or seven

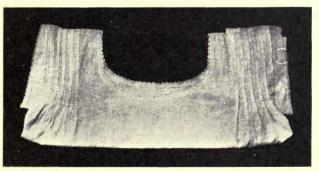


Fig. 24.—Kimono Nightgown Tucks and hand-made trimming may be used to advantage

tucks. These tucks should be made with great accuracy. The hand-made trimming as shown in Figs. 25 and 26 can be made at a cost of not more than 2 or 3 cents. This will show the

student how an inexpensive trimming is made. It will demand accuracy in measuring, especially in the use of the 3/8" or 1/2" according to the width of the scallops. The work on this

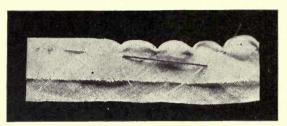


Fig. 25.—Hand-made Scallops for Nightgown
In this garment the scallops are made before the bias piece is
stitched on

garment should reveal a higher degree of workmanship than that on the preceding garment. It should show the student's progress in sewing.

The material best suited is muslin, or long cloth, or, for finer garments, nainsook.

Required Materials

Twice the length of the garment in material 36" wide, No. 60 white thread for machine stitching, No. 40 crochet cotton for featherstitching, No. 7 "between" needles for featherstitching, 13/4 yards of fine bias lawn 2" wide for the neck and sleeve trimming, No. 90 or 100 thread for making the scallops, No. 9

or 10 needle for making the scallops, a table cushion and a coarse needle to mark the scallops for the trimming.

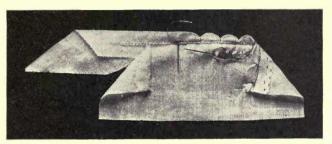


Fig. 26.—Detail of Hand-made Trimming for Nightgown Here the scallops are made after the bias piece is stitched to the garment

Drafting the Pattern

Draft the pattern just as you did for the apron with the tucks—with one exception as shown in Fig. 18. Draw lines for the extra tucks between I and Y, between Y and W, and beside W. These lines should be parallel to the tucks at I, Y and W. They should be 6" long in front and 5" long in the back.

Tracing and Cutting Out

The same precaution must be observed here as was observed for cutting out the neck of the apron. Trace distinctly with a tracing wheel on the four layers before the garment is unfolded.

Construction

The tucks should be made first.

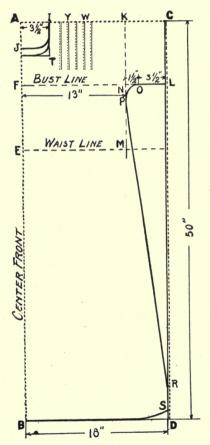


FIG. 27.—KIMONO NIGHTGOWN WITH HAND-MADE TRIMMING

Side Seams

These can be finished with a French seam or with a flat fell seam.

Preparing the Trimming for the Neck and the Sleeves

- 1. Cut a piece of sheer, fine lawn on the true bias and then cut off strips 2" wide and 134 yards long. This will be sufficient for the sleeves and the neck.
- 2. Put the cut edges together and fold the strips through the center. Crease these well or press them with a hot iron.
- 3. Put this folded strip on the weighted table cushion and lay the tapeline on the strip \(\frac{1}{8}\)" from the edge.
- 4. Take a very coarse needle and prick through the material every 3/6" or 1/2" according to the width you desire the scallops to be.
- 5. When the entire length is marked, thread a fine needle with No. 90 or 100 thread. At each pricked point make two overhand stitches over the folded edge. Draw the thread very firmly to form the scallop.
- 6. Put the needle between the two layers of the material to the prick. Pull out the needle and repeat the overhand stitch.

Sewing Trimming to the Garment

When the scallops are finished, turn under the edge of the neck 1/8"; turn in an even line. Turn an edge of the same width on the sleeve.

- 1. Take the scallops, start at the right side center of the back Let the trimming extend a little beyond the nightgown so as to cover the turn of the material on the wrong side.
 - 2. Baste the scallops on the neck and sleeves.
- 3. Stitch the turned edge of the neck and the sleeves closely to the trimming.
- 4. On the wrong side of the garment turn under the rough edge of the scallops to make a 1/4" hem. Use a gauge so as to be sure that the strip is the same in width throughout.
- 5. Crease this turn well. Cut away any surplus material under the turn. Baste this down so as to make a hem or fell seam.
- 6. Stitch by machine close to the turned edge. A finish of featherstitching on the right side is preferable. Featherstitch the tucks. Adjust the length.

Hem

Put in the hem as in the previous garments.

Marking

Outline or embroider the initials

Pressing

Press the featherstitching and the initials on the wrong side. Press the rest of the garment very carefully on the right side. The pressing of the embroidery on the wrong side will make it stand out in relief.

QUESTIONS

- 1. What material has been used in the nightgown?
- 2. What material has been used to make the trimming?
 - 3. Explain how the trimming has been made.
- 4. What is the difference between the tucks made in the nightgown and those made in the apron?
- 5. What stitches have been used in the making of the nightgown?
- 6. What seams have been used in the making of the nightgown?

CHAPTER VIII

WORK OR COOKING APRON

This style of apron has been adopted for a cooking apron in several schools because it does not require much material and is easily laundered. The width is such that it can be easily passed flat through a laundry mangle and there are no buttons to come off. Used as a cooking apron, it may be made of muslin, twilled jean, Indian head, or any strong white material. If for housework, blue engineering cloth, calico, percale, or chambray may be used.

Standard Measurements

Length of the apron 48" (measured from the shoulder to the lower edge of the apron).

Bust measure 36".

Required Material

Measure the length from the waist to the point where the hem of the apron should come. Twice this amount less 3" is the amount needed for the apron. For instance, if the distance from the waistline to the lower edge of the apron is 30", twice this sum (60"), less 3" or 57" is the amount needed for the apron.



Fig. 28.—Work or Cooking Apron

Parts of the Apron

I, body of the apron; II, piece cut out from the neck from which the pocket is made; III, gores; IV, piece left from which the strings and the binding of the apron are cut; V, strings. (See Fig. 29.)

Preparing the Material for Drafting the Pattern

Take a piece of material 1½ yards in length and fold this through the center lengthwise. Pin the selvages together carefully and mark the corners A, B, C, and D.

Drafting the Pattern

Let the corner AB be the length needed for the apron and AC the width.

- AE From A on the AB line mark 6", and locate E.
- EH From E draw a horizontal line 3" long, parallel to the AC line, and locate H.
- EF From E on the AB line draw a line 2" long, and locate F.
- FG From F draw a line 1" long and parallel to the EH line, and locate G.
- GH Connect GH by a straight line. This line will form the seam in the yoke in the middle of the back.
- FI From F draw a line 4" long, and locate I.
- IJ From I draw a line 4" long and parallel to the AC line, and locate J. This line indicates the chest line.
- IK From I on the AB line measure 6", and locate K.
- KJG Connect KJG by a curved line. This line indicates the neck line of the apron.

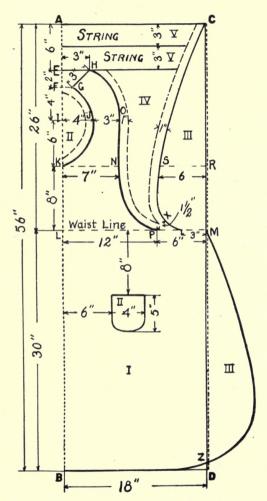


Fig. 29.—Draft of Work or Cooking Apron

- KL From K on the AB line measure 8", and locate L.
- LM Extend the L line parallel to the AC line, and locate M. This line indicates the waist line.
- KN Extend the K line 7", parallel to the AC line, and locate N. This line indicates the bust line.
- JO From J draw a line 3" long and parallel to the AC line, and locate O.
- MP From M on the ML line measure 6", and locate P. This line indicates the back part of the apron.
- PNOH Connect PNOH by a curved line. This line indicates the underarm seam and the shoulder seam of the apron.

Side Gore

- MR From M on the CD line measure 8", and locate R.
- RS From R measure a line 6" long and parallel to the AC line, and locate S. This line indicates the width of the side gore.
- PR Place the ruler on P and R and from P draw a diagonal line 1½" long, and locate X.
- MXSC Connect these points by a curved line.
 - This will form the outer seam of the gore

which is added to the apron. (See Fig. 29 III.)

Cutting

While the apron is still folded, cut out (1) the neck line KJG, (2) the center back GH, (3) the shoulder and curved arm line HONPM, (4) the gores CSXM. (5) Cut off 1" from the neck piece II and from the piece IV as indicated by the long dotted line. (6) Cut out the strings. (See Fig. 29.)

Making

- 1. Take the folded apron and the folded gores and place the gores with the point C to the point M. The wider part M will meet Z. This point is raised about 1" above D to allow for the curve around the back of the apron.
- 2. Pin the selvage of the apron and the selvage of the gores with the right sides together.
- 3. Stitch by machine as narrow a seam as the selvage will allow.
- 4. See that the bottom of the apron is even and that there is a good curve at the side.
- 5. Take the binding previously cut and pin the right side of the binding to the right side of the apron. Adjust the binding to the part from which it was cut. (Have the connecting points of the apron and the facing meet.)

- 6. After these parts are all pinned in place, join the bindings together, stitch the seams, and then press them open.
- 7. Stitch the binding to the apron by $\frac{1}{8}$ " line all around the body and the neck of the apron.
- 8. Press this seam open and turn the binding on the left side of the apron.
- 9. Crease the edges very flat so that the stitching is visible, and stitch again on the right side close to the edge.
- 10. Measure with a gauge, a %" binding. Turn the cut edges under. Be careful that the binding is even all around the apron.
 - 11. Pin and press this before stitching.
- 12. Stitch the binding very close to the inner edge.
- 13. Close the back with a French or a flat fell seam.

Pocket

- 1. Hem or bind the pocket at the top.
- 2. Outline initials on the pocket.
- 3. Measure 5" from the center front and 14" down from the neck and stitch the pocket to the apron.

Strings

1. Cut the strings 16" long and $2\frac{1}{2}$ " wide. (See V of Fig. 29.)

- 2. Fold each of these lengthwise through the center and stitch them together.
- 3. Press the seam open and then turn the strings to the right side.
- 4. Stitch on the right side all around the two long and the one short edges.
- 5. Pin the strings to the apron, 1" from the waist line and at right angles to it.
- 6. Stitch the strings on the right side of the apron.
 - 7. Stitch along the edge of the apron.

Press and fold the apron.

Compute the cost: the time spent in making the apron.

TEACHER'S DIRECTIONS TO PUPIL

Steps in Making the Cooking or Work Apron

- 1. Fold the material.
- 2. Draft the pattern.
- 3. Cut out the apron.
- 4. Sew on the gores.
- 5. Cut out the bindings, the pocket and the strings.
- 6. Pin the binding all around the apron and the neck.
 - 7. Pin and stitch the seams in the binding.
 - 8. Stitch the binding to the apron.
 - 9. Open the seam of the binding.
 - 10. Turn the binding to the wrong side.

- 11. Stitch the binding very close to the edge all around the body and the neck of the apron.
- 12. Turn the raw edge of the binding under so as to leave a finished binding of $\frac{1}{2}$ " to $\frac{3}{4}$ ".
- 13. See that the binding is even all around. Use the gauge to test, then stitch very close to the turned edge.
- 14. Close the opening at the back with a French or a flat fell seam.
- 15. Prepare the pocket. (a) Outline the initials, (b) hem the top, (c) turn under the edges around the sides and the bottom, (d) stitch the pocket to the apron.
 - 16. Make the strings.
 - 17. Stitch the strings to the apron.

QUESTIONS

- 1. Name suitable materials that can be used for the cooking apron.
- 2. Name suitable materials that can be used for aprons for housework.
 - 3. How are the edges of this apron finished?
- 4. Name different ways that the edges could be finished.
- 5. What seams were used in the construction of this apron?
 - 6. How are the strings made?

CHAPTER IX

GORES

1. First Method (See Fig. 30).

Ordinarily, material varies in width from 27" to 36", but this is not wide enough for the bottom of some of the garments of adults. To provide the necessary width, gores are needed and these may be cut in different ways.

Figure 30 shows a nightgown cut out of 36" material. If the width BD is not sufficient, we may add a gore. By cutting part LONMD from under the sleeves all along the diagonal to the bottom, we may obtain two gores or rather four half gores. One of these gores may be sewed to the line ND by placing the line NOL with the selvage at DM. These, then, may be sewed with the broader top part LO to the lower pointed part D.

2. Second Method (See Fig. 31).

To add gores to 27" material. If 27" material is used, as in cotton crepe, not only gores are needed to widen the bottom, but frequently the sleeves also must be added. (See Fig. 31 I.)

The dotted line AB indicates the center front and the length of the garment.

The line CND indicates the selvage of the

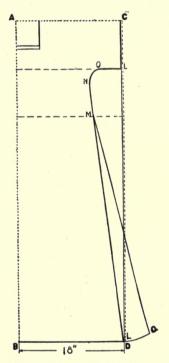


FIG. 30.—FIRST METHOD OF PUTTING ON GORES

27" material; MDN, the added gore; CHJN, the added sleeve. The sleeve should measure 5". It is more economical to buy and cut two night-gowns because one length of 11/4 yards will make

the four gores and sleeves for both nightgowns. (See Fig. 31 II.)

Take a piece of material 11/4 yards long. This piece will furnish material for four gores and

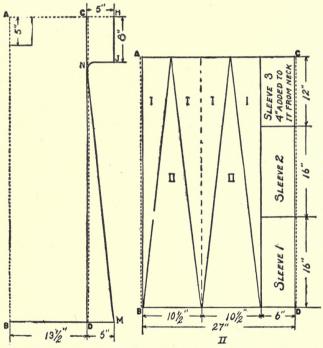


FIG. 31.—SECOND METHOD OF PUTTING ON GORES AND SLEEVES

four sleeves. As shown in Fig. 31 II, the third and fourth sleeve must be pieced from parts cut away at the square neck.

3. Third Method (See Fig. 32).

AB Fold the material AB lengthwise. Keep the selvage edges on the right.

ABCD Mark the upper left-hand corner A, the lower left-hand corner B, the upper right-hand corner C, and the lower right-hand corner D.

LO Locate the underarm seam LO.

F Locate the middle point of DL and mark it F.

OLF From O measure 3½" on the edge OL. Connect O and F by a lead pencil line.

Cut away the corner LOF. This is the gore.

To sew on this gore, place the larger part of the gore OL so that D will meet L on the DH line.

Be sure that the selvage edge L of the gore is next to the selvage edge D.

In many French chemises and nightgowns, one finds that the back gores are often considerably longer and wider than the front gores.

The best line and the neatest work are obtained by sewing the selvage edges of the gores to the selvage edges of the garment. If only one gore is used and two bias edges of the gore are sewed to the selvage edges of the garment, the straight edge is felled

over the bias edge of the gore and a flat fell is made.

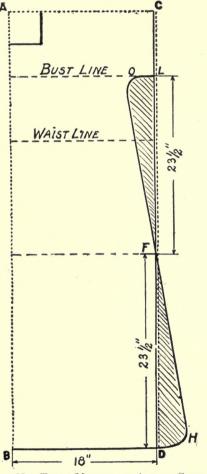


FIG. 32.—THIRD METHOD OF ADDING GORES

CHAPTER X

COOKING OR SERVING APRON

This apron, like the kimono apron, may have the skirt closed or open. If the skirt is closed, it often takes the place of a dress skirt, and worn with a white waist it makes a very satisfactory garment for the student in a food laboratory, for the nurse in a hospital, or for the waitress whose work requires a clean and neat appearance. For nursing and cooking aprons such materials as Indian head, twilled jean, costume cloth, muslin, crash, drilling, etc., may be used. For housework any material suggested for the kimono apron may be chosen.

Standard Measurements

The same standard measurements as for the kimono apron are used: Length 52", length of front 16", bust 36".

Required Material

Twice the length of 36" wide material, No. 90 white thread for stitching, white bastine thread, No. 8 needles

"Sharps" for basting, No. 8 needles "betweens" for buttonholes, No. 50 white thread for buttonholes, No. 36



APRON (Front view)



Fig. 33.—Cooking or Serving Fig. 34.—Cooking or Serving APRON (Back view)

white thread for sewing on buttons, No. 6 or 7 needles "Sharps" for sewing on buttons, 6 white pearl buttons 1/2" in diameter.

Parts of the Apron

(1) Body of apron, (2) pocket obtained from the neck piece, (3) facings to strengthen the shoulder pieces, (4) bias facings for the neck and pocket finish, (5) belt. (See Fig. 32.)

Preparing the Material for Drafting the Pattern

Straighten the material, fold it first lengthwise and then crosswise, and pin according to the directions for the kimono apron.

Drafing the Pattern (See Fig. 32).

AB the length of the apron.

AC $\frac{1}{4}$ of the entire width.

- AE From A measure 16" on the AB line, and locate E. This indicates the waist line.
- EL From E draw a line 12" long and parallel to the AC line, and locate L. This indicates the point where the side seam will come.
- AF From A measure 8" on the AB line, and locate F. This line indicates the bust line.
- AJ From A measure 4" on the AB line, and locate J. This line indicates the chest line.
- AG Draw a 4" square in the upper left-hand corner A, locating thus AIGJ. These lines indicate the neck line.
- AH From A measure 9" on the AC line, and

locate H. This line indicates the width of the chest.

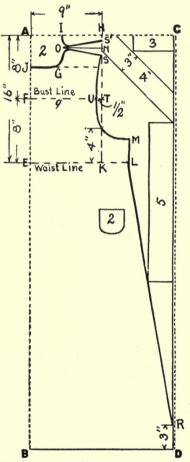


FIG. 35.—DRAFT FOR COOKING OR SERVING APRON

- HK From H draw a line 16" long and parallel to the CD line.
- LM From L draw a line upward 3" long and parallel to the CD line. This indicates the underarm opening.
- ON Draw a line 1½" below and parallel to IH, and locate ON. This line indicates the front shoulder opening.
- SS' On each side of N draw a straight line 34" long, and locate S and S'. Connect S, S' and O by straight lines. This will form a wedge which is S'O 1½" wide between S and S' and runs to a point at O. This will adjust the apron to the slope of the shoulders. Round the corners S and S' like the corners OGI. (See Fig. 35.)
- SUM From S draw a curved line, SUM. Curve it ½" at T and 4" above K on the KH line.
- DR From D on the DC line measure 3", and locate R.

Tracing and Cutting

- 1. Trace with the tracing wheel all the drafted lines around the neck and shoulders.
- 2. Cut out the rounded neck JGOI. Then cut out along the traced line the underarm and side seam HSS'UM.
 - 3. When cutting the shoulder seam NO, be

very careful that the *two* fronts are short and that the part S'OIH remains for the back. This makes the back longer so that it may button over the shoulder on to the front piece.

- 4. On the four shoulder pieces cut on each side of N the wedge shaped piece NSO. This is 3/4" from each side of NS slanting to a point at O.
- 5. Round one corner of the front piece by marking 3/4" down on each side and cutting to that point. When this corner is rounded, fold each shoulder piece through the center lengthwise and cut each remaining corner exactly like the first one.
- 6. Cut out 5 for the belt, 3 for the shoulder facings, and 4 for the bias bands. Save 2 cut out from the neck for the pocket. (See Fig. 35.)
- 7. Mark each piece on the wrong side with its full name.

Making the Apron

1. Belt:

The four pieces marked 5 are used for the belt. Each pair must be sewed together so that the seam comes at the back.

(a) Join two pieces together with a plain seam and crease this seam well.

- (b) Place the belts with the right sides and seams together. Pin two long sides and one short side evenly together.
- (c) Mark with the yardstick a straight line \(\frac{1}{4}\)'' from each edge of the belt.
- (d) Follow this line and stitch the three sides by machine.
- (e) Open each seam and crease it flat.
 - (f) Miter each corner.
- (g) Start at the small stitched end to turn the belt right side out. After you have it turned back 1" or 2" (so as to make a tiny pocket) insert a yard-stick and draw the belt over it. This will facilitate the process of turning the belt right side out.
- (h) Straighten the seams of the belt and crease them very flat so that the stitching will be at the very edge. Use pins to pull out the corners. Make these corners square.
- (i) Finish the short open end either round or square, and turn both sides exactly alike.
- (j) Stitch very close to the edge all around the belt. It is advisable to

press the belt before it is stitched the second time.

2. Shoulder facing:

The four pieces marked 3 are used to reinforce and face the shoulder pieces. Before basting them to the apron, stitch 1/3" hem on the lower side of each facing and then place the wrong side of the apron next to the wrong side of the facing, being careful that the warp and the woof run in the same direction

3. Making of the bias strips:

Cut the bias strips as indicated in the drafting of the pattern. There will be four strips 3" wide. Fold the cut edges together and cut through the center fold. This will give a piece 11/2" wide. Again join these pieces and fold carefully in half and cut through center fold. Join these. One long piece 3/4" wide will remain. A piece 11/2 yards long is required for each front and the same amount for each back. To prepare the facing fold this 3/4" strip with cut edges together at the center and crease them well; or better, press them with a hot iron.

Bias facings or bindings folded in

this manner will give satisfactory results.

4. Basting the bias facing to the apron:

Before basting the bias facing to the apron, see that the shoulder facing is

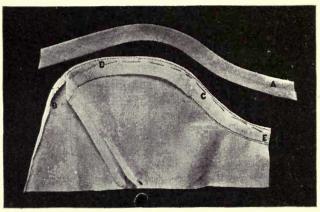


Fig. 36.—Detail of Sewing Bias Facing on Cooking or Serving Apron

A, Facing stretched into shape; B, wrong side of edge turned on the right side of apron; C, facing basted to apron; D, first stitching near the outside edge of bias piece; E, second stitching near the inner edge of bias piece.

basted carefully and that the corners are well rounded.

(a) Turn and crease well (or press with hot iron) an ½" even turn from the left to the right side around the edge of the neck and of the armseye of

the front and the back of the apron.

(b) Take the folded bias piece beginning at the underarm seam and apply this as a facing on the right side of the apron. Make sure that the edge of the bias is exactly even with the first turn. Baste the facing with an uneven basting stitch, taking care to stretch the outer edge of the bias facing almost to a semi-circle around the curves of the neck and of the armseye. The facing must be stretched so that it lies perfectly flat around the curves without the slightest wrinkle.

At the neck where the curves are reversed the *inward* curve must be stretched. Baste only around the outer edge. When both the front and the back are basted, stitch very close to the outer edge, using as fine a needle as the thread will allow. When the first stitching is done on both the front and the back, then remove the basting thread and stitch the lower edge. (Fig. 36.)

Joining the back to the front:

Join the back to the front with a French seam.

Putting in the hem:

(1) Try the apron on, (2) adjust the length, (3) put in the hem as done in previous garments.

Sewing on the pocket:

See page 58 for description of pocket of kimono apron.

Stitching the belt to the apron:

Stitch the belt to the apron by placing the seams of the belt at the center of the back of the waist. Stitch two parallel rows of stitching on each side of the seam of the belt.

Buttonholes:

Sewing on buttons:

Pressing and folding:

Moisten the apron with a sponge, press and fold carefully.

Compute the cost: the time.

TEACHER'S DIRECTIONS TO PUPIL

- 1. Fold the material for drafting the pattern.
- 2. Draft the pattern.
- 3. Cut out the apron.
- 4. Cut out the belt.
- 5. Make the belt.
- 6. Reinforce the shoulder seams.
- 7. Cut the bias binding.
- 8. Prepare the bias binding.
- 9. Pin and stitch the bias binding to both front and back of the apron.

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- 10. Sew up the side seams.
- 11. Prepare the pocket.
- 12. Try on the apron.
- 13. Decide where the buttons and buttonholes should come.
 - 14. Pin the belt to the apron.
 - 15. Pin the pocket to the apron.
 - 16. Adjust the length.
 - 17. Turn the hem at the bottom.
 - 18. Stitch the hem at the bottom.
 - 19. Stitch the belt to the apron.
 - 20. Stitch the pocket to the apron.
 - 21. Make the buttonholes.
 - 22. Sew on the buttons.
 - 23. Mark the apron with the initial.
 - 24. Press the apron.
 - 25. Fold the apron.
 - 26. Compute the cost.
 - 27. Figure out the time.

QUESTIONS

- 1. What materials can be used for this type of apron?
 - 2. How was the bias binding cut?
- 3. What precautions are necessary in sewing the bias binding together?
- 4. What is the difference between a true bias and a garment bias? How do you recognize each?
- 5. When can a garment bias be used and where must the true bias be used?
 - 6. What seams were used in this garment?

CHAPTER XI

PETTICOATS

The petticoats shown in Fig. 37 are cut without the assistance of paper patterns. The measurements are marked directly on the cloth.



Fig. 37.—Six-gored Flannel Petticoat with Scalloped Edge

A, Double-hemmed placket; B, division of the band; C, fell and catch-stitched seam

A petticoat for either children or adults may be cut with 2, 4, or 6 gores, depending on whether the material has a right or a wrong side. If it has a right or a wrong side then either 2 gores or 6 gores are necessary.

Petticoats may be made of outing flannel, sateen, woolen shirting, cambric, muslin, etc.

Standard measurements for a girl of 15 years: Waist 26", length 22".

OUTING FLANNEL PETTICOAT

Required Material

1½ yards cotton flannel or 2 lengths of the material, No. 70 white thread for stitching, No. 50 white thread for basting, No. 40 white thread for buttonholes, No. 6 needles, 1 white button ¾" in diameter, No. 40 crochet cotton if, instead of a hem, crocheted scallops are preferred, No. 6 crochet hook.

Four-Gored Petticoat

A four-gored petticoat may be made of cotton flannel or any other material which has no right or wrong sides.

Cutting (See Fig. 38 I).

Cut 11/4 yards of material 27" wide into two equal parts.

On the selvage edge of one of these two parts measuring $22\frac{1}{2}$ " long, cut a strip $22\frac{1}{2}$ " long and 10" wide. This is for the front gore.

- AB Fold this strip lengthwise. (See AB, Fig. 38 I.) Keep the fold to the left and the cut edges to the right.
- AC From the upper folded edge A measure $3\frac{1}{2}$ " on the upper edge, and locate C.
- CD With a ruler, draw a sharp line from C to the lower right-hand corner of the goods. See D (I) in Fig. 38 I.

Cut along the line CD. What remains is the front gore.

From the 17" of goods left uncut, cut a band 2" wide along the selvage. The remaining goods will form the back gore (II). Fold this piece in the center. (See Fig. 38 II.) On the fold cut down 10" for a placket.

Place the remaining half of the goods (22½" long) with the cut edges at the top and the bottom and the selvage edges at the sides. (See Fig. 38 III.)

- AE From the upper left-hand corner measure 9" or one-third of the width of the material on the cut edge. Mark that point with a pin.
- DE' From the lower right-hand corner measure 9" on the cut edge DE', and put in a

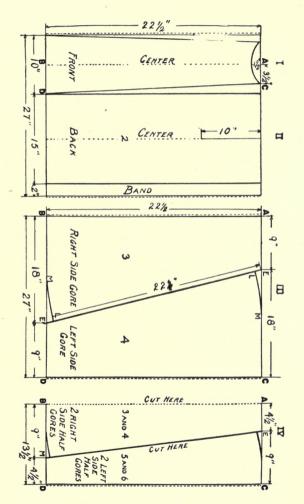


FIG. 38.—DRAFT FOR PETTICOATS, FOUR AND SIX GORES

pin. Draw a line connecting the two pins. EE' Cut along the line EE'.

EL From the top of each bias EE' measure 22½", or the side length. Put in a pin at L.

LM Draw a curved line LM connecting the pin with the bottom of the skirt.

Making

1. Pin one bias side of the front gore to the selvage edge of the side gore.

2. Pin the bias edge of this side gore to the straight edge of the back gore. Be sure that all the gores are even at the waist.

3. Pin on the other side gore the same as the first one.

- 4. Pin the back gore to the side gore.
- 5. Stitch all these seams.
- 6. Make each seam a flat fell seam. This may be stitched by machine or catch stitched.

7. Fold the front gore straight down the center.

8. Locate a point 3½" on each side of the center fold A and locate C.

- 9. Locate a point 11/2" from the top A.
- 10. Join this point to C by a straight line.
- 11. Cut away the goods on this line. This

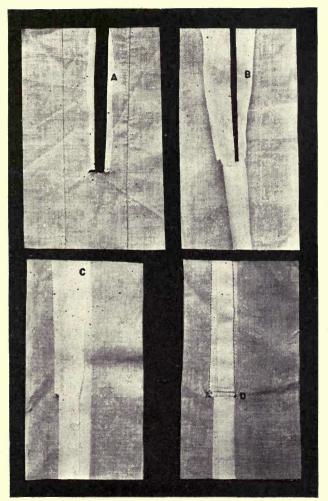


Fig. 39.—Placket with Uneven Hems (Wrong side of material)

A, First turn of hems folded and marked; B, second turn folded; C, narrow hem overlaps the large one; D, hems stitched and bottom of placket reinforced.

cutting away will prevent the bulging of the skirt in front.

- 12. Make a double-hemmed placket in the back, 10" in length (Fig. 39).
- 13. Divide the skirt into 4 parts, one point at the center of the front, one point between the center and the back on each side. Mark these points with thread of a contrasting color.

Putting on the Band

- 1. Run two gathering threads around the top of the skirt. Put the first one in ½" from the edge of the skirt and the second one ½" from the first one.
- 2. Make sure that the belt is 3" or 4" longer than the waist measure. This extra allowance is to be divided 1" or 2" for overlapping, and a turn of at least 1" at each end of the band at the place where the strain comes on account of the button and the buttonhole.
- 3. Measure off from each end the amount to be turned over for the strengthening of the end. Mark these points with a thread of a contrasting color.
- 4. Using these points as ends of the band, divide the remainder of the band into 4 equal parts. Mark each point with a thread of a contrasting color.

- 5. Draw up the shirring strings of the skirt to meet the band approximately.
- 6. Pin the right side of the band to the wrong side of the skirt.
- 7. Be sure that the middle of the front of the band meets the middle point of the skirt. Pin it securely.
- 8. At both ends of the band, turn and pin back the amount allowed for strengthening the button and buttonhole.
- 9. Pin the end of the placket to what is now the end of the band.
- 10. Bring together the mark for the center of each side of the skirt and of the center of each side of the band.
- 11. Push the shirring of the skirt about 1" from the center of the side of the band toward the back. This will give more fullness to the back and less across the front and the hips.
 - 12. Pin or baste the skirt and band together.
- 13. Draw up the shirring threads so that the skirt fits the belt exactly.
- 14. Fasten the shirring threads by winding them around the pins at each end of the band.
- 15. In stitching the band to the skirt keep about $\frac{1}{4}$ " from the edge.
- 16. Open the seam and crease it down. Then press it back again.

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- 17. Turn under the raw edge of the band.
- 18. Bring this turned edge to meet the shirring threads.
 - 19. Baste or pin the band down.
 - 20. Stitch all around the band. See that the



Fig. 40.—Detail of Sewing a Band to Garment

edges are square and that the end of the belt and the end of the skirt meet exactly.

Finishing the Bottom

The bottom may be hemmed or scalloped.

SIX-GORED PETTICOAT WITH RUFFLE

Suitable Material

Sateen, silk, chambray, crepe, seersucker or gingham may be used.

Required Material

For a petticoat with a pleated ruffle as shown in Fig. 41, 2½ or 2½ yards of goods 36" wide are needed. The exact amount is determined by measuring the length of the skirt, subtracting the width of the ruffle and multiplying the results by 2. For example, if the skirt when finished is to be 36" and a ruffle 6" deep is desired, the length of the skirt would be 36"—6" or 30". This multiplied by 2 would give 60"; that is, you would need 60", or 1 2/3 yards of goods for the main part of the petticoat. To this estimate, the ruffle must be added.

Cutting the Front and the Back Gores

- 1. A petticoat made from material either 27" or 36" wide, with a right and a wrong side, may have six gores.
- 2. The front and the back gores are cut the same as in the previous petticoat. (See Fig. 38 I, II.)
- 3. Each side consists of two gores, and these four gores are cut from one length of the goods. (See Fig. 38 IV.)

Cutting the Side Gores

Take the length of the material and fold it once lengthwise.



FIG. 41.—PLEATED RUFFLE SEWED TO A SCALLOPED PETTICOAT

Lay the goods on the table with the fold at the left.

AB Mark the upper left-hand corner of the goods A and the lower end of the fold B, the upper right corner C, and the lower corner D. (See IV.)

AE From A measure one-third of the distance AC, and locate E.

BM From D measure one-third of the distance BD, and locate M.

EM Connect E and M by a straight line.

Cutting

1. Cut through the fold AB.

2. Cut the goods along EM. There will now be four gores.

Making

1. To each side of the front gore CD (I), join one of the gores just cut. For example, AB (IV) to CD (I).

2. To each of the bias sides of these gores pin one of the straight sides of the gores cut according to Fig. 38. (For example, join the side CD to EM of the same figure.) Make sure that the petticoat is even at the top. Do not worry about the unevenness at the bottom. This can be remedied later when the gores are put together.

3. Pin the straight side of the last gore to the bias side of one of the other gores.

4. Join the last two sides together.

5. Sew the seam with a flat fell seam. Outing flannel is best felled on the wrong side.

Sateen, silk, or any fancy material is best felled on the right side.

- 6. Measure 1" from the top of the center fold of the front gore and mark the point with a pin.
- 7. Measure 6" on each side of the top of the center fold and the front gore and put a pin at each end.
- 8. Connect the pin at each side with the pin at the center by a straight line.
- 9. Cut the goods along these two lines. This will make the front gore fit properly.
- 10. Measure the length of the skirt from the top to the bottom at the center of the back gore.
- 11. Measure each side seam from the top and put in a pin to mark the same distance as the back of the skirt.
- 12. Trim off the bottom of the skirt so as to make it even. Use pins as a guide.
- 13. The bottom may be finished with either a hem or a ruffle.

The Ruffle

- 1. The amount needed for a shirred ruffle is one and one-half times the width of the skirt, or a little less.
- 2. Join the parts of the ruffle and make it continuous.

- 3. The bottom of the ruffle may be finished with tucks, hem, embroidery or scallops.
- 4. Divide the ruffle into 4 equal sections and mark these sections with a thread of a contrasting color.
- 5. Shir then the top of the ruffle. This may be done in three ways: (a) By using the ruffler on the machine; (b) by loosening the tension and making the stitch longer; (c) by gathering by hand.

The second method is the easier and quicker.

Putting on the Ruffle

The ruffles may be put on (a) by means of the receiving tuck, (b) by means of finishing braid, or (c) by means of a French seam.

The first of these is the method most used.

Receiving Tuck

- 1. Divide the skirt into four sections and mark each with a pin.
- 2. Divide the ruffle into four sections and mark each with a thread of a contrasting color.
- 3. Pin each of the points marked by a thread to a point on the petticoat marked by a pin.
- 4. Be sure that the wrong side of the petticoat meets the wrong side of the ruffle.

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5. Draw up the threads so that the ruffle meets the petticoat at all points between the pins.



Fig. 42.—Ruffle Attached to Garment with a Receiving Tuck

A, Ruffle, stitched to the garment; B, seam opened and creased back; C, 3/4" tuck; D, crease of tuck stitched on the ruffle; E, embroidery edge sewed to insertion with a French seam.

6. Divide the fullness of the ruffle evenly in each section.

7. Pin or baste the ruffle on to the petticoat.

- 8. Stitch the ruffle to the petticoat as close to the edge of the ruffle as is practicable. About $\frac{1}{4}$ " or $\frac{1}{8}$ " is usually needed.
- 9. Open the seam and then press it back on the skirt.
- 10. Straighten out the petticoat so that the right side of the ruffle and the right side of the petticoat are on top.
- 11. From the stitching measure 3/4" by means of a gauge. Crease the skirt so as to have a continuous line all around the skirt and 3/4" from the stitching.
- 12. Turn this creased line down upon the stitching so as to cover the edge of the ruffle. (See Fig. 42.)
 - 13. Baste this crease to the ruffle.
 - 14. Stitch close to the edge of this crease.
- 15. Turn the skirt wrong side out and stitch down the pleat at the top of the ruffle.

Ruffle finished by means of a finishing braid. (Fig. 43.)

The putting of the ruffle to the garment and the finishing with a bias binding or braid is shown in Fig. 43.

Pleated Ruffle (See Fig. 41).

For a pleated ruffle ordinarily 3 yards or 3 widths of the material are used.

1. Join the pieces of the ruffle and make a narrow hem. The hemmer may be used.

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- 2. Divide the ruffle into eight sections and mark the sections by means of contrasting thread.
- 3. Draw with tailor's chalk, lines from top to bottom and $1\frac{1}{2}$ " apart.

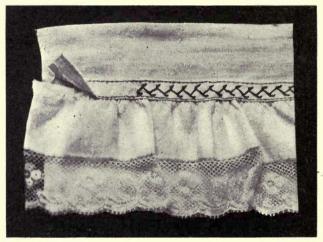


FIG. 43.—RUFFLE ATTACHED WITH A FINISHING BRAID

- 4. Fold over each of these lines and press each with a hot iron.
- 5. Take each fold that is pressed and make a pleat $\frac{3}{6}$ " deep.
 - 6. Pin each pleat in place.
 - 7. Baste these pleats with a strong thread.
 - 8. Be careful not to make a back stitch, which

would later prevent the adjusting of the ruffle to the petticoat.

- 9. Press well with a hot iron on the wrong side. Lay a piece of damp cheesecloth over the pleats.
- 10. Sew the parts of the ruffle together and adjust the sections of the ruffle to the sections of the petticoat according to the directions given for a shirred ruffle.

SCALLOPED PETTICOAT WITH RUFFLE

- 1. Fold the petticoat down the center of the front.
- 2. Divide each half of the bottom into four equal parts and mark each division with a pin.
- 3. Find the center of each of the two pins and from this center measure 3" toward the top of the skirt. Put a pin there.
- 4. When all the pins are put in, join each lower edge to each pin which is just above it, by means of a straight line drawn with tailor's chalk.
- 5. Cut the goods on these lines so as to form the scallops. (See Fig. 41.)

Putting the Ruffle on the Petticoat

- 1. Take the petticoat and pin the section of the petticoat to the section of the ruffle.
 - 2. Adjust the ruffle to the petticoat.
- 3. Pin the ruffle to the petticoat so that the top of the ruffle comes about a quarter above the tops of the scallops.
 - 4. Baste the ruffle on the petticoat.
- 5. Turn the petticoat on the right side and baste down the scallops onto the ruffle.
- 6. Stitch the scallops close to the edge on the right side.
- 7. Turn over to the wrong side and cut away the ruffle so that only a $\frac{1}{4}$ " edge remains. This edge may be pinked or overcast.
- 8. If the material is closely woven and does not easily fray, these edges may be left raw. Raw edges are left on many French petticoats.
- 9. Turn to the right side and stitch the scallops a second time.

TEACHER'S DIRECTIONS TO PUPIL

- 1. Cut off the length of the material.
- 2. Cut off the front gore, the back gore and the band, from one length.
- 3. Cut the other length into two or four gores, depending on the material.
 - 4. Pin the side gores to the back gore.

- 5. Stitch the seams.
- 6. Make the placket.
- 7. See that the petticoat is cut out around the front, and run two gathering threads at the top.
 - 8. Put on the band.
- 9. Make the bottom of the petticoat even and finish the bottom.
 - 10. Make the buttonhole.
 - 11. Sew on the button.
- 12. If the petticoat has a ruffle (a) prepare the ruffle; (b) prepare the bottom of the skirt for the ruffle; (c) stitch the ruffle to the petticoat.
 - 13. Press the petticoat.
 - 14. Fold the petticoat.
 - 15. Compute the cost.
 - 16. Figure out the time.

QUESTIONS

- 1. Name materials that are suitable for petticoats.
- 2. What measurements are required for a petticoat?
- 3. What precautions must be observed when making a petticoat?
- 4. Name different ways that petticoats may be finished around the bottom. Around the top.
 - 5. What seams may be used in making petticoats?

CHAPTER XII

DRAWERS

Drawers are divided skirts. The materials used in nightgowns, such as muslin, cambric, longcloth, cotton crepe, nainsook, etc., may be used for drawers.

Drawers are made in various ways. They may be open or closed, wide or narrow, or may be made in bloomer fashion, but no matter which style is chosen, the fundamental principles of drafting the pattern are always the same.

The legs are finished in many different ways. Embroidery, beading, insertion, and crochet edges are greatly used. Very often drawers are finished with a plain hem only.

The top of the drawers is finished with a straight or a fitted belt. Sometimes it is finished with a plain hem. This may be made of an applied facing which may be cut on the straight or on the bias of the material. A rubber is often drawn through this hem. Rubber should not be used in white goods as the boiling necessary in laundering will spoil it.

Required Measurements

1. The length should be taken from the waistline to the knee. The same length is obtained by measuring from the center of the back along the extended arm to the wrist.



FIG. 44.—CLOSED DRAWERS OR "BLOOMERS"

A, Extended part of band, turned under to reinforce the end; B, folded placket over back part of drawers; C, reinforcing seat; D, ruffle extended from length of drawers; E, drawers gather at the knee by means of a linen tape.

2. The hip measure should be taken loosely over the largest part of the hips. The bust measure may be used instead of the hip measure. The width of each leg at the seat line should be nearly equal to the bust measure.

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3. The waist measure should also be taken loosely.

4. The knee measure must be taken if a band is used.



Fig. 45.—Open Drawers

A, Two darts take in the fullness in the front; B, edge of drawers faced with garment bias facing; C, ruffle sewed on with a receiving tuck.

Standard Measurements

Hip measure 40", waist measure 26", length 23".

Drafting the Pattern

1. Cut a piece of paper 36" wide and 30" long.

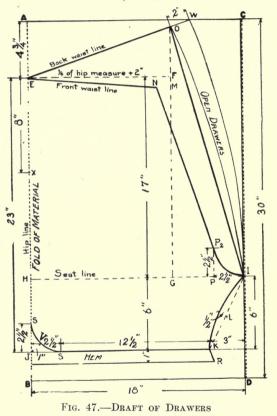
- 2. Fold this paper lengthwise through the center and place it lengthwise, with the fold at your left and the cut edge at your right.
- AB Mark A on the upper left-hand corner and on the folded edge of the paper.



Fig. 46.—Closed Drawers

- A, Flat fell seam; B, French seam; C, shaped hem: D, continuous placket
 - Mark B on the lower left-hand corner. The fold AB represents the hip line of the drawers on the straight and fold of the material.
- AC Mark AC on the upper cut edge and BD on the lower cut edge.
- AE From A on the AB line, measure $4\frac{3}{4}$ " and locate E.
- EF From E, draw a line ¼ of the entire hip measure plus 2", and locate F.

FG From F, draw a line 17" long and parallel to the CD line, and locate G. This line indicates the crotch, or the side line.



EH From E on the AB line, draw a line 17" long and locate H.

- HI From H, draw a line 18" long and parallel to the AC line, and locate I. This line indicates the seat line and the width of the drawers.
- EB From E, draw a line 23" long, and locate J. This indicates the hip line and the length of the drawers.
- JK From J, draw a line 12" or 15" long and parallel to the AC line and locate K. The width of the bottom is optional as it depends on the type of drawers.
- IK Connect I and K by a straight line. Find the middle between I and K, and locate L.
- LR Connect I and K again, curving this line 1/2" at L.
- FM From F on the FG line, measure down 1", and locate M.
- MN From M, measure 1" parallel to the AC line, and locate N.
- NF Connect N and E by a straight line.

 Mark this line "front waistline."
- FO From F, draw a line upward 4" long and parallel to the CD line, and locate O.
- OE Connect O and E by a straight line and mark this line "back waistline."
- OI Connect O and I by a straight line. This line forms the center back seam.
- IP From I, measure $2\frac{1}{2}$ " on the IH line, and locate P.

- PP₂ From P measure $2\frac{1}{2}$ " upward parallel to the CD line, and locate P₂.
- IN Connect N and I by a curved line, curving it at the point P_2 . (See Fig. 47.) To obtain this line use the curve of your chart which is marked neck curve.
- EX From E on the AB line, draw a line 8" long, and locate X. This line indicates the place for the placket.
- KR If the drawers are to be finished with a hem then turn the hem on the JK line on to the pattern and cut the point R to follow the line KLI. (See Figs. 46 c and 47.)
- JSS If the drawers are to be open and rounded at the lower hip line measure on each edge from J 2½" and draw a diagonal of 1" from the corner J, and locate V.
- SVS Connect SVS by a curved line.
- OW From O, draw a line 2" long and locate W. Connect W and O by a straight line.
- WI Connect WI by a straight line. This will allow more fullness for open drawers.

Cut out the pattern: (See Fig. 47.)

- 1. Along the back waistline marked EO.
- 2. Around the back seam OI.
- 3. Around the curved leg ILK.
- 4. Around the bottom KJ.

Unfold the paper and then cut:

1. The side seam IN.

2. The front waistline NE.

Parts of the closed drawers: The drawers consist of two pieces for the legs, one piece of material 19" by 2" for the front belt, one piece of material 13" by 2" for the back belt, two pieces of material 17" by 2" for the plackets, four pieces of material for reinforcing the crotch. Each piece forms \(^1\)/4 of a circle and measures \(^4\)/2" at the two longer edges and \(^21\)/2" through the middle.

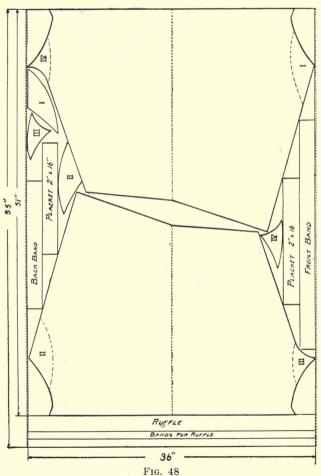
Placing the pattern on the material and cutting out the drawers: (See Fig. 48). The finish for the bottom of the drawers must be decided upon before the pattern is placed on the material. Decide if the drawers should be finished with a hem, a ruffle, lace or embroidery. If there is to be a ruffle determine whether it is to be of a different or of the same material. (See Figs. 44, 45.) Be sure of the finished length before the material is cut out and whether you must cut off, or allow on the pattern.

If the instructions are carefully followed for cutting out, all the pieces that are required for the drawers will be obtained from the amount stated above.

Making of the Closed Drawers

1. Join the two front and the two back pieces

with either a French seam or a flat fell seam. If a flat fell seam is made, care should be taken



that the fell of each back and front seam turns over to the same side. When joined together this seam should look like one continuous seam.

2. The inner leg seam may also be joined with a flat fell or a French seam. Take the back and the front pieces and pin them together carefully at the center seam. From this center, pin each one of the leg seams. This will help to make sure that the center seam matches exactly. The seam, whether French or flat, should first be pressed open as carefully as possible and then made as flat and as narrow as possible. A good width is ½" in fine material and never more than ¼" in coarser materials.

Plackets

Cut a slit 8" long on each leg on the hip line and on the fold of the material.

The placket may be made as a continuous fell and bound placket or as a continuous bound placket. The latter is the easier to make.

- 1. Cut a piece of material 17" long and 2" wide for each placket and place the right side of the placket on the wrong side of the material.
 - 2. Stitch these together with a plain seam.
- 3. Open this seam well and press it back on the placket.
- 4. Make ½" turn and lay the turned edge so as to cover the first stitches.

- 5. Stitch close to the edge of the turned hem. The second stitching will be on the right side.
- 6. Crease the edges of the placket very flat, and at the bottom of the slit fold the placket over on the back part of the drawers. (The placket now will form a facing. See Figs. 44 B, 46 D.)
- 7. At the bottom of the slit make two rows of stitching. This will hold the placket to the back and will reinforce the placket.
- 8. Pin the placket along the side back to the top of the drawers.

Stitch, by machine, two shirring threads 1/4" apart on both the front and the back part of the drawers.

The Bands

For closed drawers, the band is made in two parts. The back part is shorter than the front and laps over the front. The buttonholes are cut in the back parts and the buttons are sewed on the front parts. On account of the great strain on the button and the buttonholes, and in order to strengthen the materials, the bands are reinforced by doubling the material at these points. (See Figs. 44, 46.)

Finding the Length of the Back and the Front Part of the Band

To find out accurately the length of the back and the front part of the band:

1. Cut a piece of paper 1" wide and ½ the length of your waist measure.

2. Write on one end "center back" and on the other end "center front."

3. Fold this in the middle and make a pencil mark at that point. Each part will indicate 1/4 of your entire waist measure.

4. From the pencil mark, measure over 3/4" towards the center back and cut the paper. The part marked "center back" indicates the size of 1/2 the back band. The part marked "center front" indicates one-half the front band.

Cutting Parts of the Band

- 1. Cut a piece of material 2" wide and twice the length of the back part of the band, plus 1", which will be turned under to reinforce the band.
- 2. Crease these turn well and put in a contrasting thread to mark the center of the back.
- 3. Take the piece marked "center front." Cut another piece of material 2" wide, allow 1" on each end for the placket which extends along the front, and allow 1" more for the reinforcing of the band. A total of 4" must then be added

to the length of the piece of paper marked "center front."

4. At each end of the band turn under the material allowed for strengthening the ends. Crease these turns well and mark with a contrasting thread the "center front."

Sewing the Band to the Drawers

- 1. Take the back part of the band and place it with the right side to the wrong side of the drawers.
- 2. Pin the place marked for the center back to the seam of the center back of the drawers.
- 3. Pin each end of the drawers (the end where the placket faces the drawers) exactly at the end of the band.
- 4. Draw up the shirr threads in the drawers to the same lengths as the band.
- 5. Put a pin at each end of the drawers and wind the shirr threads around them. This will hold the thread in place.
- 6. Adjust the gathers. Put most of the fullness at the center. There should be but little fullness for 1½" from each end.
- 7. Pin or baste the drawers carefully to the band.
- 8. Stitch the band and the drawers together with a plain seam.

- 9. Open this seam well and press it back on the belt.
- 10. Turn the edge under on the long cut edge of the band.
- 11. Place this turned edge so as to cover the raw edges and the first stitching of the band and pin or baste it down.
- 12. Make sure that the corners are square and even and finish each short end with an overhand stitch.
- 13. Stitch very close to the turned edge. The last stitching is thus made on the right side.
- 14. Take the front part of the band and repeat as you have done for the back with this exception—the shirring should be pushed toward the edges and away from the center.

FITTED BAND

Required Measurements

The waist measure, the depth of the band.

Standard Measurements

Waist measure 27", depth of the band 3".

Drafting the Pattern

Cut a piece of paper 13" by 13" and mark the corners A, B, C, and D.

AB represents the center front.

A'E From A' measure one-third of the entire waist measure on the AB line, and locate E.

A'F From A' measure on a line parallel to the AC line the same distance as A'E, minus 3/4" and locate F.

A'G From A' on the AB line measure 3/4", and

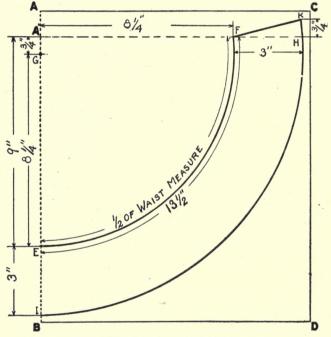


FIG. 49.—FITTED BAND

locate G. Put the point of the compass at G and swing it along the EF line.

EI From E on the AB line measure 3", and locate I.

- IH Place one point of the compass on G and from G as a center describe a curve until it touches the AC line.
- HK To obtain a little more fullness in the back extend the line from H 3/4", and locate K.
- FK Connect F and K by a straight line.

Cutting Out the Pattern

Cut out the pattern on the line EF, FK, and IHK.

Mark IE "center front" and FH "center back."

Making of the Fitted Band

This band may be closed in the back or in the front. The closing depends on the garment for which it is made. Ordinarily the fitted band is made of double material but single material may also be used. The "peplum" of shirt waist and corset cover is cut after this pattern and is made of single material. Bands for underwear are ordinarily made of double material because they are stronger and are more quickly and easily made.

Buttons and Buttonholes

A fan and barred buttonhole should be made at each end of the back part of the band. The buttons are sewed to the front part.

Finishing the Lower Edge of the Drawers

The lower edge of the drawers may be finished with a plain hem, lace, embroidery, or ruffle. For fullness of the ruffle, 1½ times the width of the drawers is generally used. (See Figs. 44, 45, 50.) Sometimes the ruffle is made of the same material and then the full width on



FIG. 50.—RUFFLE ATTACHED WITH LACE

the material on the JK line (see Figs. 44 E, 47) is used. In this case, stitch two gathering threads ¼" apart, along the KJ line. Prepare a double band ½" or ¾" wide and the width of the knee. Pin the middle of the band to the right side of the hip line of the drawers

and the seam of the band to the side seam of the drawers. Draw up gathering threads to fit this band. Pin or baste this band evenly and securely to the drawers and stitch each edge down by machine. Sometimes if a rubber or a tape is run through, this band is stitched around the full width of the drawers and the rubber or tape will draw up the fullness and make it fit around the knee. The edge of the ruffle may be finished with a crocheted or embroidered scallop, with a lace edge, or with a plain narrow hem. If a plain hem is used, it should be cut to fit the drawers. (See Fig. 44 D.)

TEACHER'S DIRECTIONS TO PUPIL

- 1. Draft the pattern.
- 2. Place the pattern on the material.
- 3. Cut out the material.
- 4. Reinforce the front and back part of the drawers.
 - 5. Sew the front parts together.
 - 6. Sew the back parts together.
 - 7. Sew up the inner leg seam.
 - 8. Cut and make the placket.
 - 9. Prepare the band for the front and back.
 - 10. Sew the band to the back part of the drawers.
 - 11. Sew the band to the front part of the drawers.
 - 12. Finish the bottom of the drawers.

QUESTIONS

- 1. Name different materials suitable for drawers.
- 2. How may drawers be finished around the bottom?
 - 3. How may drawers be finished around the top?
 - 4. Should rubber be used in muslin drawers?
- 5. What trimming may be used for the bottom of the drawers?
 - 6. Name the different types of drawers.
 - 7. In what do they differ?
- 8. What seams are used in the making of drawers?

CHAPTER XIII

SKIRTS

Skirts are made of cotton, linen, woolen, or silk material. These materials vary greatly in weave, finish and width.

In selecting the material for any skirt the essential points to be considered are:

- 1. On what occasion is the garment to be worn.
 - 2. What amount of wear it will stand.
- 3. What length of time it is intended to be worn.
- 4. What are the remodeling qualities of the goods.
- 5. How the goods may be cut to the best advantage.

The skirt shown in Fig. 51 is made of cotton material 1 yard wide. This width was chosen because the skirt can be cut out with almost no waste. Any cotton, linen, woolen, or mixed material may be used.

One must be careful when placing the pattern on the material to observe:

1. Whether the material has a right or a wrong side.

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- 2. Whether the material has an up and down, or whether a nap.
- 3. Whether there is a distinctive pattern to be matched.



FIG. 51.—BACK VIEW OF SKIRT

A, Two gatherings at the normal waist line and one at the high waist line will keep the fullness in place; B, C, side seam should follow the plumb line; D, back gores joined with a French side.

Figure 52 shows how to place the pattern on the material if it does not have a right or a wrong side or an up and down. Figure 53 shows how to make a skirt with two gores and how to place the pattern on the material if it has a right and a wrong side and an up and down.

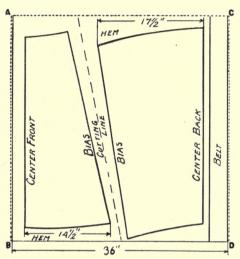


Fig. 52.—Pattern Placed on Material which has no Right or Wrong Side nor an Up and Down

Required Measurements

The measurements needed for a skirt are: the waist measure, the hip measure, the front length, the side length, the back length. (See Fig. 5.)

The waist measure should be taken over the corset cover. It should be the size of the belt.

The hip measure is taken by standing behind

the person to be measured and placing the tape line horizontally around the hips and about 7"

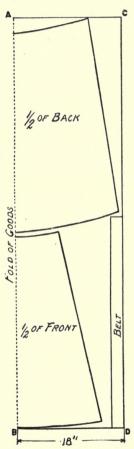


Fig. 53.—Pattern Placed on Material which has a Right and a Wrong Side and an Up and Down

from the waistline. This measure should be taken quite loosely.

The length should be measured from the waistline to the floor. One should make sure that the line is horizontal around the waist; otherwise it will be impossible to get an even length. All the lengths (the front, the side, and the back lengths) should be taken from the waist to the floor. Then there should be deducted from one length the number of inches that one desires the skirt to be from the floor. For example, if the measurement from the waist to the floor is 42" and the skirt is to be 10" from the floor the front length should be 32". The side and back lengths should be measured accordingly.

Standard Measurements

Waist measure 26", hip measure 40", front length 32", side length 33", back length 33".

The Drafting of the Pattern (See Fig. 54).

Cut a piece of paper 36" wide and about 5" longer than the actual length of the skirt desired. The average length at the present time is 35". The paper should, then, be about 40" long and 36" wide. Take this paper and place it with the width, horizontally in front of you, and mark the corners A, B, C, and D.

AC represents the width of the paper and the woof of the material.

AB represents the length of the paper and the straight of the goods.

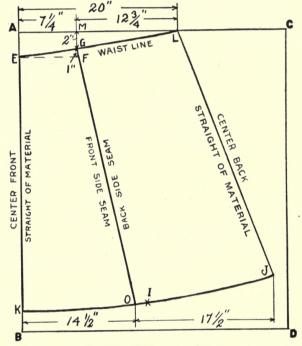


Fig. 54.—Draft for Skirt

AL From A on the AC line measure one-half of the hip measure, and locate L.

AM On the AC line from A, measure a line the length of one-fourth of the entire waist measure and to this add $\frac{3}{4}$ " and mark that point M For instance, if the waist measure is 26", then $\frac{1}{4}$ of it is $6\frac{1}{2}$ " and if you add $\frac{3}{4}$ " to this amount you have $7\frac{1}{4}$ ". It is the length of the line thus obtained, or $7\frac{1}{4}$ ", that you must use in measuring on the AC line to locate M.

- AE From A on the AB line measure a line 3" long, and locate E. (The distance between A and E is always equal to one-tenth of one-half of the width of the bottom of the skirt.)
- EF From E draw a line 71/4" long and parallel to AM, and locate F.
- MF Connect M and F by a straight line.
- FG From the point F on the ME line, locate a point G which should measure as far from F as the difference between the front length and the side length of the skirt. For example, suppose the front length is 30", the side length 31". The difference will be one inch.
- EGL Connect E and G by a slightly curved line and then connect G and L by a straight line. Mark this line "waistline."
- EB From E on the center front line AB, measure the front length of the skirt, and locate K.

From the waistline G measure down the side length. Place the end of the yardstick on the

waistline. Let the other end come toward the bottom of the skirt. Mark dots with a pencil at the point which represents the length of the skirt. Move the yardstick (keeping it on the waistline) so that a series of dots will mark the bottom of the skirt. Place these dots at intervals of 2". To obtain the desired width take a tapeline and pin this around the bottom. will help you to obtain a good curve. When the 32" point is reached (on the width of onehalf of the skirt) place the vardstick again at L and make sure that the last dot is 33" (the length of the skirt) from the top. (See Fig. 52.) Always be sure that half of the width of the skirt KJ (28", 32", 36", or wider) intersects at the back with the length of the skirt L.J.

To prevent the skirt from having points or scallops in front and in the back, place the chart, or a right-angled corner, on the front KE and also on the back JL. At the corner K and the corner J, draw a line 3" long. Join the curve that represents the bottom of the skirt to these straight lines.

Do not remove the tapeline until you are sure that the length is perfectly even and that you have a good slightly curved line at the bottom. KI Find the center of the bottom (which in this case is 16"), and locate I.

- IO On the IK line measure 1½" from I, and locate O. This point is placed a little nearer to the front so that the side seam may hang perfectly straight. The seams in the skirts should always follow the plumb line.
- OG Connect O and G by a straight line. This line indicates the side seam. Mark:
- 1. The front line EK with the words "center front straight of the material."
- 2. The back line LJ "center back, straight of the material."
 - 3. On each side of the side seams OJ "bias."
- 4. Mark connecting points instead of notches, one at the center front, two at the side seams, and three at the back. (See Fig. 52.)
 - 5. Mark full name on each gore.

Cutting Out the Paper Pattern

- 1. Cut out along the waistline EGL.
- 2. Cut along the center back LJ.
- 3. Cut the bottom line JIOK.
- 4. Divide the pattern on the line OG.

Required Material

Two side lengths plus 7" for each length of 36" material are sufficient for this skirt. These additional inches allow 3" for a hem and 2" for a high waistline. For instance, if the hip

length measures 32", there should be added 3" for a hem and 2" for a high waist, or a total length of 37" or 2 yards and 2" of 36" material will be needed to make a skirt and a belt as shown in Fig. 52.

In addition, 7/8 of a yard of belting, 2 white hooks and eyes No. 2, 2 snaps No. 1, 3 yards of white bias binding (if the hem is finished with a binding), 1 spool No. 70 white thread for machine stitching, 1 spool No. 40 white thread for sewing on the hooks and eyes, No. 6 "between" needles, tapeline. Make a gauge with 3", 2" and 1" plainly marked upon it. (See Fig. 55.)

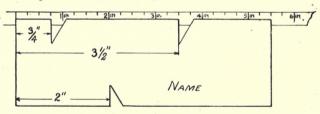


FIG. 55.—MAKING A GAUGE

Preparing the Material for Putting on the Pattern

1. See that the material is perfectly smooth. If necessary, press it with a hot iron so that it lies perfectly flat.

- 2. If there are just two lengths fold them with the right side and the selvages together.
- 3. Be sure to place the cut edges together at the bottom and make the selvages meet.
- 4. Pin the selvages together. Put the pins at right angles.

Placing the Pattern on the Material

No seams are allowed on this pattern. See Fig. 52.

- 1. Take the front pattern marked "center front, straight of the material" and place it on the material 3" from the cut edge at the bottom and 2" from the selvage at the front. Use the gauge where 3", 2" and 1" are marked upon it.
- 2. Place the back gore with the words "center back, straight of the material" 4" from the other selvage edge. The widest part of this gore should be 3", or the width of the hem, from the folded edge of the cloth. Pin this pattern to the cloth securely and evenly.

Cutting Out the Skirt

- 1. Cut straight along the edge of the pattern marked "center back." A double strip of $3\frac{1}{2}$ " will be left. Use this for a belt.
- 2. With the gauge, measure 1" from each edge of the paper pattern marked "bias."

Connect these two points by a line drawn with a ruler.

3. Cut out each gore on these lines.

Do not remove the pattern from the cloth.

Outlining and Pressing the Seams in the Skirts

- 1. Take the front gore and crease one layer of the goods very carefully over every edge of the pattern around the waist, the front, the bottom, and the side seam.
- 2. After creasing the edges carefully, press them with a hot iron. In this manner every seam and stitching line will be marked. (See Fig. 74 for method of creasing the material over the pattern.)
- 3. Now turn the pattern to the opposite side and on this side turn over the extending edge so as to meet the other turned edge very accurately. Press this firmly with a hot iron.
- 4. Take the back gore and crease and press the bottom side seam and waist. Crease and press one side and then, turning the gore on the opposite side, crease and press this.

Putting the Skirt Together

- 1. Remove the back pattern and lay one gore flat on the table with the right side up and unfolded bias seam towards the sewer.
 - 2. Remove the pattern from the front gores.

Take one front piece with the right side up, lay the pressed side seam directly over the pressed seam of the back gore.

- 3. Put a pin at the waistline. Be sure that the waistline is even. Then put a pin at the crease marked for the hem at the bottom. Also be sure that the connecting points meet on a straight line. Next put several pins carefully along the side seam. Make sure that the lines and connecting points meet accurately.
- 4. Take the gores from the left side and repeat the process.

Stitching the Skirt

I. Side Seams

- 1. When the two sides are pinned together, carefully stitch the side seam on the right side. Use the presser foot as a guide and stitch very close to the edge.
- 2. Join the two back gores either with a French seam or a French fell.

II. Front

- 1. On the right side front gore, from the crease which has been pressed to allow for 2" and which indicates the center front, turn over 1" all along the selvage on the wrong side, and press this well. This turn will form the front pleat. (See Fig. 56 C.)
 - 2. Now take the two front gores and lay

the right side over the left side so that the two creases which indicate the "center front" are directly opposite each other.



Fig. 56.—Detail of Front Closing of Skirt

A, Skirt turned over the belt; B, skirt finished with bias binding; C, front pleat stitched back 1"; D, placket facing made by folding over the extended piece; E, method of sewing on fastenings.

3. Pin the two together. Begin near the bottom at the pressed seam line.

- 4. Pin these seams together. Leave about 12" from the front for the front opening. (See Fig. 56 C, D.)
 - 5. Be sure that the selvage edge of the extended front pleat comes a little under the line so that the stitching will catch the turned edge.
 - 6. Stitch the two fronts together on the marked center front line near the 12" allowed for the opening, break the thread in the bobbin or shuttle, slip the one side away from the presser foot, and continue to stitch the remainder of the front. (This avoids the breaking of the upper thread.)
 - 7. Shirr by machine 2 gathering threads around the marked waistline. To do this:
 - (a) Adjust to the longest stitch the machine will allow.
 - (b) Use a coarse cotton on the machine as a fine thread will break too easily in drawing it up.
 - (c) Loosen either the upper or the lower tension.

III. Hem

Pin up the hem all around the pressed line. Put pins about 2" from the edge and about 5" or 6" apart.

Preparing the Belt

1. Cut off a belt about 4" to 6" longer than the actual waist measure.

- 2. Fold it into two parts. Mark the middle with a pencil or a contrasting thread. This will indicate the center back.
- 3. On each side from this center back mark ½ of the waist measure. Mark these also with a pencil line or with a contrasting thread.
- 4. Find the point where the side seam should come. To determine this point, measure ½ of the waist measure minus ¾", starting at the center back. The point thus obtained is called the "balance point," because at this point the side seam of the skirt meets the underarm seam of the waist and later on, in dressmaking, it is the starting point from which many measures are tested.

Putting the Skirt on the Belt

- 1. If the belt is wide, mark a line through the middle with a pencil or a contrasting thread.
- 2. Pin the gatherings of the skirt at the seam in the center back, directly on the traced line and at the center back of the belt.
- 3. Pin the gathering of each side seam on the drawn line of the belt and on the "balance point."
- 4. Pin the waistline and the marked center front line of the skirt on the center front line of the belt.

- 5. The two side fronts should fit the belt.
- 6. Draw the two gathering threads up in the back to fit the belt.
- 7. Adjust the gathers evenly. Leave $1\frac{1}{2}$ " from the side seam with very little or no fullness and pull the gathers well toward the middle of the back.
- 8. Adjust the gathers so that they will radiate.
- 9. Pin the skirt carefully to the belt. Put the pins at right angles and close together.

Fitting the Skirt

- 1. See that the belt is placed horizontally around the waistline.
- 2. See that the side seams hang straight from the hips down.
- 3. See that the back and the front seams are perfectly straight.
- 4. Lap the right side of the belt on to the left side, and to the line which indicates the center front of the belt.
 - 5. See that both edges are even at the top.
- 6. If the measurements have been taken correctly, the skirt will fit perfectly and will not need any alteration.
- 7. However, to test the length, place a yardstick perpendicular to the floor with the beginning end on the floor. This will show very

quickly and accurately whether the skirt is the same distance from the floor all around.

Basting the Skirt Over the Belt

- 1. Put another shirring thread at the top of the skirt. This will help to regulate the fullness.
- 2. With shallow overhand stitches baste the skirt over the belt.
- 3. At the left side front, turn the selvage over 1" towards the left side. This will form the facing for the placket.
- 4. On this side let the belting extend as far as the turned edge of the placket; then turn a ½" hem. Baste the skirt to the belt as far as this point.

Stitching the Skirt to the Belt

- 1. Take a piece of bias binding $\frac{1}{4}$ " wide and lay this on the inside $\frac{1}{4}$ " from the edge of the belt.
- 2. Pin this binding all along the inside of the belt.
- 3. Extend the binding 2" beyond the end of the belt to make sure that there is enough left for a good finish.
- 4. Stitch very close to the upper bias edge of the belt.
 - 5. Lift up the loose side of the bias edge and

cut the extending seam of the skirt till this is even with the cut edge of the bias binding.

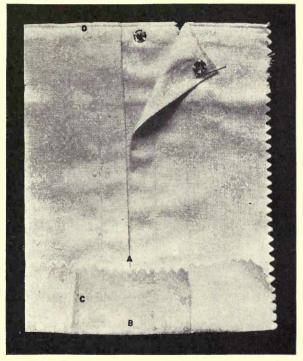


Fig. 57.—Detail of Front of Skirt Closed with a Slot Seam

A, Slot seam formed by folding over both edges and stitch ing them to a straight piece; B, wrong side of slot seam; C, inside of seam finished by turning the cut edge once and stitching close to the edge; D, stitching the skirt on the belt without bias binding. The belt covers the edge of the skirt.

- 6. Stitch the other edge of the binding to the belt.
- 7. Finish the ends of the binding by turning them under.
 - 8. Sew on the hooks and eyes.
 - 9. Sew snaps on the placket.

For another method of finishing the front of a skirt and sewing the skirt to the belt, see Fig. 57.

Putting in the Hem

- 1. If you are sure that the skirt is an even length all around, then press the edge of the skirt on the inside with a hot iron.
- 2. There are different ways of finishing the hem of the skirt and these different ways vary according to the material used in the skirt. But no matter what hem is chosen, a gauge must be used, and the hem marked. This gauge, measuring from the bottom up, must mark an even width all around.
- 3. These marks may, according to the material, be made, with either a hard pencil, tailor's chalk, or the tracing wheel.

I. First Method

1. After the width of the hem is marked, turn an even \(\frac{1}{4}\)'' turn and press this turn with a hot iron. This turn must be even, as an un-

even turn will show in transparent and in semitransparent materials.

2. Pin the hem down. It will be found that there is more fullness in the hem than in the skirt. The wider the skirt is and the deeper the hem, the more fullness there will be found.

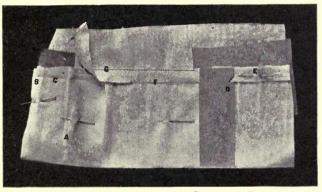


Fig. 58.—Details for Hemming a Skirt ry Pleating the Fullness at the Top by Means of a Bias Binding

A, Hem pinned and bottom edge pressed; B, fullness pleated and pinned; C, width of hem marked; D, gauge marking the line for the binding; E, binding pinned to hem with cardboard between hem and skirt; F, binding stitched to the hem; G, binding stitched to the skirt.

- 3. Make small, even pleats in the hem where the fullness is. If only a few deep pleats are made points will appear at the lower edge of the hem. (See Fig. 58 A.)
 - 4. Be sure, when you make these pleats, that

they do not form scallops near the stitching line. Be very careful to keep an even stitching line around the hem.

5. Hold the hem up to the light. Any irregularity will show.

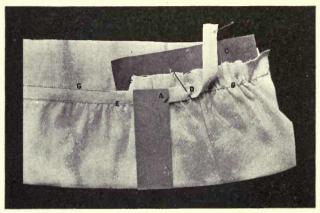


Fig. 59.—Details for Hemming a Skirt by Shirring the Fullness at the Top by Means of a Bias Binding

A, Gauge marking the width of the hem; B, shirr thread made by machine to hold the fullness; C, cardboard slipped between hem and skirt; D, bias binding pinned over the shirr thread; E, first stitching of bias binding; F, cutting away surplus material; G, stitching binding to skirt.

- 6. Press the pleats and the upper edge in the hem.
 - 7. Stitch very close to the edge.

II. Second Method

This method is adapted especially to the needs of immature students. It is also found

satisfactory for skirts made of heavy material. When an even width is marked all around the hem:

- 1. Put in a shirring thread by machine. To do this, adjust the longest stitch the machine will take. Loosen either the top or the bottom tension. Then stitch on the marked line of the cut edge of the hem.
- 2. Pull up the shirring thread so that the edge of the hem will fit the skirt. The shirring thread will hold in a great deal of the fullness, which otherwise would have to be put into pleats.
- 3. Take a ½" bias tape. Lay the lower edge of the binding directly over the stitching and pin to the hem only. Slip a cardboard between the skirt and the hem. This will prevent pinning the hem and the skirt together.
- 4. When the binding is pinned all around, then stitch it, close to the edge, on to the hem.
- 5. Press the hem and the binding. Any fullness that may still be found press in small pleats.
- 6. Stitch the upper edge of the binding to the skirt. (See Fig. 59.)

TEACHER'S DIRECTIONS TO PUPIL

- 1. Draft the pattern.
- 2. Fold the material.

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- 3. Place the pattern on the material.
- 4. Pin the pattern on the material.
- 5. Cut out the front gore.
- 6. Cut out the back gore.
- 7. Press the seams over the paper pattern.
- 8. Pin the side front seams over the side back seams.
 - 9. Stitch the side seams.
 - 10. Sew up the center back seam.
 - 11. Press the pleat for the center front.
- 12. Run two shirring threads around the waistline by machine.
 - 13. Pin up the hem around the bottom.
 - 14. Prepare the belt.
 - 15. Pin the skirt on the belt.
 - 16. Draw up the gathering thread to fit the belt.
 - 17. Fit the skirt.
 - 18. Make alterations, if necessary.
 - 19. Baste the belt to the skirt.
 - 20. Finish the skirt around the waistline.
 - 21. Stitch the hem around the bottom.
 - 22. Sew on the fastenings.
 - 23. Press the skirt.
 - 24. Figure out the cost.
 - 25. Figure out the time.

CHAPTER XIV

MIDDY BLOUSE

It is desirable that each student have her own pattern fitted to her so that she may be certain that the neck, the shoulder seams, and the arm curve do not need any alteration after the blouse is cut. (Fig. 60.)

With the help of a perfect fitting shirt waist pattern, a great deal of time and material are saved. The pleasure of making garments, when quick and satisfactory results are obtained, is greatly enhanced and thrift is fostered.

The human body is built very symmetrically, and to draft a perfect-fitting pattern for a middy blouse or a shirt waist for a normal figure only two measurements, the length of the back and the bust measure, are necessary. A figure is normal when the length of the front is ½" more than the length of the back. The relation of all the other measurements needed will be found in the following fundamental measurements.

Standard Measurements

Length of back 15", bust 39". If the length

of the back is 15", then the length of the front is $\frac{1}{2}$ " more, or $15\frac{1}{2}$ ". If the bust measure is 39", the width of the shoulders across the back



Fig. 60.—Middy Blouse and Petticoat with Pleated Ruffle

is one-third of the bust measure or 13". To this is added 1" so that the waist may be loose. The total width across the back between the shoulders is then 14", which is the measurement across the back 4" below the neck. The chest measure 4" below the neck is 1" more than the width across the back, or 15". The underarm measure is one-half the length of the back. The neck measure is the same as the back, or 13". The waist measure is two-thirds of the bust, or 25 1/3". The sleeve measure is 1½ times the length of the back. The hip measure, for girls up to 18 years, is the same as the bust measure. For adults, 1/10 of the bust measure is added. The hip measurement in the latter case is about 42".

A loose measurement for both bust and hips is advisable.

With the help of one well-fitted waist pattern, all the other garments such as the corset cover, shirt waist, nightgown with sleeves, one-piece dress, envelope chemise, middy blouse, top coat, and later on, all the tight-fitting garments may be made.

The middy blouse is a garment which is worn a great deal for gymnasium work, and hence must be very loose and ample. For this reason the shirt-waist measurements are enlarged as follows:

½" is added to one-half the width of the back and to the front, ¼" to one-half the width of the back and the front neck, and 2" to half the bust measurement.

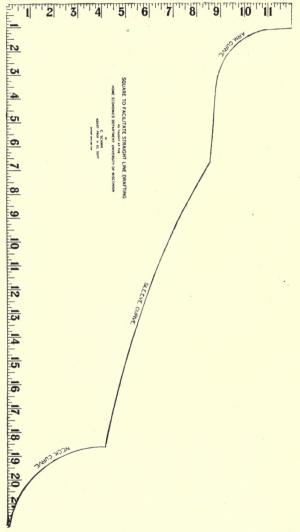


FIG. 61.—CHART TO FACILITATE DRAFTING OF PATTERNS

Required Material

1½ or 1¾ yards of 44" material is required for a middy, or 2 yards of 36" material. This is sufficient for a double 12" collar, long sleeves, and cuffs.

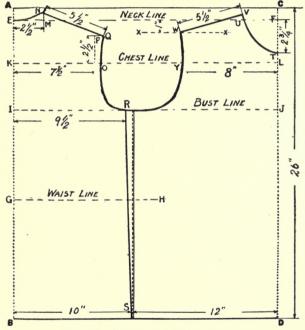


Fig. 62.—Draft for MIDDY BLOUSE

One-third of the KO line is equal to the width of the back neck measure EN, to the slope of the shoulder NQ and added to the width of the back indicates the under arm seam R.

For square to facilitate the drafting of patterns, see Fig. 61.

Drafting the Middy Pattern, (See Fig. 62.)

Cut a paper 22" by 26". Mark the corners A, B, C, D. The line AB indicates the length of the middy and the center back. The line AC indicates one-half of the width of the back and of the front.

- AE From A draw a line 1" long on the AB line, and locate E.
- EF From E draw a line the full width of the paper, parallel to the AC line, and locate F under C. Mark this line "neck line."
- EK From E draw a line 3¾" long on the AB line, and locate K.
- KL From K draw a line the full width of the paper and parallel to the AC line, and locate L on the CD line. Mark this line "chest line."
- EI From E measure 7½" on the AB line, and locate I.
- IJ Draw this line along the full width of the paper and parallel to the AC line, and locate J on the CD line. Mark this line "bust line."
- EG From E on the AB line draw a line 15" long, and locate G.
- GH Draw this line again the full width of the paper and parallel to the AC line, and locate H. Mark this line "waistline."

The principal guide and construction lines

are now located on the paper. The outline of the pattern may now be drawn.

Back

- EM From E on the EF line draw a line $2\frac{1}{2}$ " long, and locate M. This line is equal to one-third of the width of half the back.
- MN From M draw a line ½" long parallel to the AE line, and locate N. This raised line indicates the curve for the neck.
- EN Connect E and N by a slightly curved line. This line indicates the back part of the neck of the middy.
- KO From K draw a line $7\frac{1}{2}$ " long on the KL line, and locate O.
- OP From O measure upward a line 2½" long and parallel to the KA line, and locate P. This line is also equal to one-third of one-half the width of the back and is the same as the width of the neck EM.
- PQ From P draw a line ½" long and parallel to the AC line, and locate Q. This extended line indicates the curve for the armseye.
- NQ Connect NQ by a straight line. This line is $5\frac{1}{2}$ " long and indicates the back shoulder seam.
- QO Connect Q and O by a slightly curved line.
- IR From I on the IJ line draw a line $9\frac{1}{2}$ " long, and locate R.

- RO Connect R and O by a deep curved line.

 This line indicates the armseye of the middy. Use the curve of the chart marked "arm curve."
- BS From B on the BD line draw a line 10" long, and locate S.
- RS Connect R and S by a straight line. This indicates the underarm seam.

Front

- FT From F on the CD line draw a line 23/4" long, and locate T.
- FU From F on the FE line draw a line 23/4" long, and locate U.
- UV From U draw a line ½" upward and parallel to the CF line, and locate V.
- VT Place the point of the chart marked neck curve and connect V and T by curved line. This line indicates the front neck line.
- XU From 1" below U draw a line 8" long and parallel to the AC line, and locate X.
- VW Place the point of the ruler or chart on V and draw a line 5½" long, meeting the XX line at this point. This line indicates the front shoulder seam.
- LY From L on the LK line draw a line 8" long, and locate Y. This line indicates the chest measure.
- WYR Connect WY by a slightly curved line,

and then place the chart with the arm curve on Y and the other end on LJ towards R. This line indicates the front armseye.

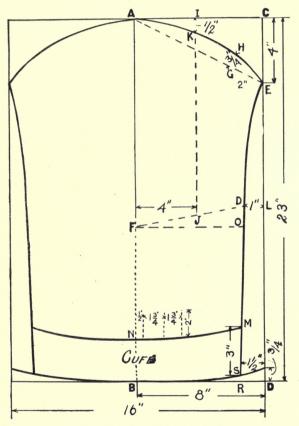


FIG. 63.—DRAFT FOR SLEEVE

Cutting Out the Pattern

Cut out around the neck EN and the shoulder seam NQ, then all around the armseye, QORYW, the front shoulder seam WV, and the front neck VT. Then separate the pattern at RS.

Drafting the Sleeve

Cut a piece of paper 23" long and 16" wide, fold this through the center lengthwise, and mark the corners A, B, C, D.

- AB, the folded edge, represents the length of the sleeve and the fold of the material.
- AC represents ½ the width of the sleeve.
- CE From C measure down 4", or ¼ of the width of the sleeve, on the CD line, and locate E.
- AE Connect AE by a straight line.
- AI From A on the AC line, measure 4", or one-half of AC, and locate I.
- IJ From I draw a line 13½" long and parallel to the AB line, and locate J. This line indicates the highest point on the shoulder and the straight of the material.
- IK From I draw a line down ½" on the IJ line, and locate K.
- FG From E on the EA line measure 2", and locate G.

- GH From G measure upward 3/4" towards C, and locate H.
- AKHE Connect A and K, and H and E by a curved line. This forms the top or upper part of the sleeve.
- AF Measure down on the AB line 13½", and locate F. This point indicates the elbow of the sleeve.
- FO From F draw a line parallel to the AC line, and locate O.
- CL From C on the CD line measure down 11½", or one-half of CD, and locate L.
- LD From L measure over 1", and locate D.
- DFO Connect L with F by straight lines.
 DFO represents the pleat at the elbow of the sleeve.
- DR From D on the DB line draw a line 1½", and locate R.
- EDO Connect EDO by a curved line. Use the curve marked "sleeve curve" of the chart. Then draw a straight line connecting O and R.
- RS Measure upward from R 3/4", and locate S. This will shorten the inside seam of the sleeve. The dotted lines near N indicate the pleats to fit the sleeve to the cuff. (See Fig. 63.)
- SB Connect S and B by a curved line. If a cuff is desired, deduct the width of the cuff

from the sleeve (for example, 3" long on the BA line), and locate N.

SM From S draw a line 3" long on the SOE line, and locate M. This will form the cuff and will be deducted from the sleeve.

Cutting the Pattern

- 1. Cut along the AKHE line.
- 2. Cut the inside seam, EDOS.
- 3. Cut along the RB line, and if a cuff is desired, cut along the NM line.

Drafting the Collar

- 1. Paste the shoulder seam NQ of the back of the pattern on the shoulder seam WV of the front. (See Fig. 64.)
- 2. Take a piece of paper 22" long and 12" wide, fold it through the center lengthwise, and mark the corners A, B, C, D.
- 3. Place the paper with the folded edge toward the left hand.
- 4. Take the pattern where the back and the front are pasted together and place it with the center back over the folded edge of the collar pattern. Place the line marked "bust line" on the lower cut edge of the folded paper. Pin the paper and the middy pattern together securely. IX From I measure 6" on the bust line, and locate X.

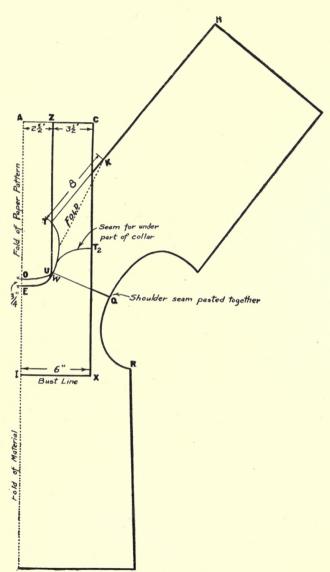


FIG. 64.—DRAFT OF COLLAR FOR MIDDY BLOUSE

- O Raise the neck line, E, 3/4", and locate O.
- OU Connect O and U by a curved line.
- K Measure 8" from the front neck on the TH line, and locate K. This indicates the openat the front.
- KTU Turn the point KTU over on to the pattern and crease this turn well. The crease UK indicates the opening in the front, and the point T turned over will form the revere for the under part of the collar.
- AZ From A on the AC line, measure 21/2", and locate Z.
- ZU Connect Z and U by a straight line. This line indicates the inner edge of the collar.

Take a tracing wheel and trace along the OUZ line and then along the curved UT₂ line. This curved line indicates the seam for the under part of the collar.

Cutting Out the Collar Pattern (See Fig. 65).

- 1. Take off the middy pattern.
- 2. Cut out the neck line by following the tracing OU and continue the straight line from U to L.
- 3. Unfold the pattern at the center, and cut through the middle from B to O.
- 4. On one piece, cut through the traced line OUT₂. This will give one-half of the pattern

for the lower part of the collar. Mark BO "center fold."

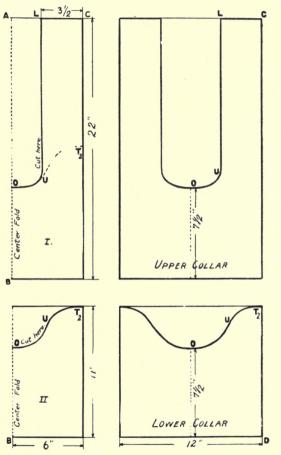


FIG. 65.—CUTTING OF UPPER AND LOWER PARTS OF THE COLLAR

5. Cut the remaining long piece along the line OUL. This is the upper part of the collar. Mark OB on this piece "center fold."

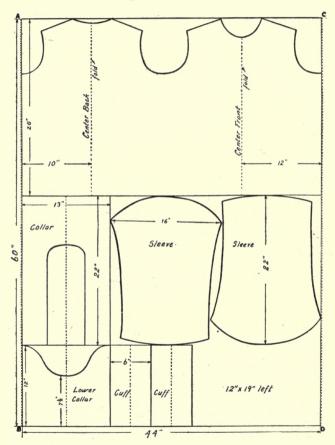


FIG. 66.—PATTERN OF MIDDY PLACED ON MATERIAL 44" WIDE

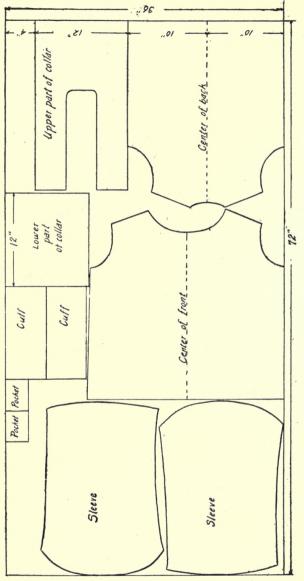


Fig. 66B.—Pattern of Middy Placed on Material 36" Wide A full garment can be made from 2 yds. of material

Folding the Material for Cutting (See Figs. 66A, 66B).

1. Take Indian head (44" wide) and cut off one length of 25" or 26".



FIG. 67.—MIDDY BLOUSE PARTLY FINISHED

A, Lower part of collar stitched to middy: B, top part of collar stitched to lower collar; C, stitching 1/4" from the edge near the slit; D, the edges which extend from the upper part of the collar are joined in a plain seam; E, the edge is turned and the sides and bottom of the collar are stitched; F, pleat pinned near wrist; G, cuff partly stitched to sleeve.

2. On the selvage edge turn back 10". Crease it carefully.

- 3. Place the center back of the paper pattern on the fold of the material. At the neck, let \\\'\2''\ of the material extend beyond the pattern.
- 4. Take the other selvage and fold it to meet the first selvage. This will give a fold 12" wide.
- 5. Take the pattern marked "center front" and place it on the new fold. Let ½" of the material extend beyond the pattern for the seam at the neck.
- 6. Pin the parts of the pattern to the material carefully.

Tracing, Cutting, and Pressing the Seams

- 1. Allow for a 3/8" seam all around the neck, shoulder, and armseye.
 - 2. Cut out the goods.
- 3. Separate the front from the back by cutting along the selvage.
 - 4. Do not unpin the pattern.

Creasing and Pressing the Seams (See Fig. 74.)

Do not remove the pattern from the material until all the seams are carefully turned back over the pattern and pressed back. To do this:

- 1. See that the pattern is pinned very securely to the material.
- 2. Turn over, all around the paper pattern, one layer only, of the material. Turn this

around the neck, shoulder seam, armseye and the waistline.

- 3. Crease the turn well exactly over the edge. Crease it first by hand and then press it with a hot iron.
- 4. Now turn the middy wrong side out and crease the extending seam over so that it is exactly even with the first turned edge.

Making

- 1. Take the front piece of the blouse and lay it flat on the table with the right side up and shoulder seams extending.
- 2. Take the back, lay the pressed shoulder seam so as to cover the pressed line of the front shoulder seam.
- 3. Be sure that the points NV at the neck and the points QW near the armseye meet exactly.
- 4. Put pins at right angles to the seam, one near the shoulder seam, one near the neck, one in the middle. Pin each shoulder seam and then, without basting, stitch very close to the turned edge.
- 5. Turn the waist inside out and make a $\frac{1}{4}$ " flat fell seam.

Cutting Out the Top Part of the Collar and the Sleeves

- 1. Cut off one 22" length of the 44" Indian head.
- 2. Measure along the width 12" and pull a thread. Cut this piece off. This will give the piece for the upper part of the collar.
- 3. Cut two paper sleeve patterns and place these so that they dove-tail each other. (See Fig. 66 B.) If this precaution is taken two sleeves may be cut without piecing.
 - 4. Cut out the sleeves.
- 5. Around the upper part of each sleeve crease a 3/4" turn and press this well.
- 6. Mark the center of each sleeve at the top and the bottom with a contrasting thread or a pin.

Putting in the Sleeve

The waist is stitched to the sleeve with a flat fell seam of the same width as the shoulder seam.

1. Fold the middy with the edges of the underarm seam together and put a pin at the upper part of the shoulder. This point comes, ordinarily, 3/4" from the shoulder seam towards the front.

- 2. Lay the sleeve flat on the table with the marked upper edge towards you.
- 3. Be sure that the armseye is well pressed and lay the right side of the middy with the pin at the center shoulder to the pin at the center of the sleeve.
- 4. At this point, pin the middy and the sleeves together.
- 5. Take the armseye of the middy in your hand. Start from the pin at the center and pin from the right to the left. Lay the middy over the sleeve so that the seam of the middy covers the crease pressed in the sleeve.
- 6. As you follow the line of the sleeve stretch the middy a little. Put pins about 2" apart at right angles with the seam.
- 7. When one side is pinned start again from the center point and repeat the process.
- 8. Pin the two sleeves; then, without basting, stitch very close to the edge for the shoulder seam.
- 9. Turn the middy inside out and make a 1/4" flat fell seam.
- 10. On account of the great curve of this seam, it is advisable to baste it.
- 11. Make a second stitching on this seam. Inexperienced stitchers will find it easier to get an even seam if they put the second stitching on the right side.

Adjusting the Sleeve to the Cuff

The fullness of the sleeve at the wrist may be shirred in or pleated to fit the cuff. For beginners it is easier to shirr the fullness at the wrist. To do this:



Fig. 68.—Fitting Under Arm and Side Seam of Middy A, Sleeve, under arm, and side seam pinned for fitting; B, collar ready for outside stitching

- Put a coarser thread than previously used
 a No. 50—on the machine.
 - 2. Make the stitch as long as possible.
 - 3. Make a loose lower or upper tension.

- 4. Make two rows of stitching close to the end of the sleeve.
- 5. Find the middle of the sleeve and put a pin at that point.
- 6. Draw up the loose threads in each row of stitching to the size of the cuff which will be 9" or 10".
- 7. For the method of pleating the fullness of the sleeve, see Fig. 63 MN.

Cuff

The cuff on this middy will be closed and, therefore, must be large enough to slip over the hand. (See Figs. 67 F, 67 G.)

Cut the cuff 10" by 6" and pin it to the sleeve. Do not stitch it until the waist has been fitted and the length of the sleeve and the size of the cuff is decided.

Fitting

It is advisable to fit the middy after the shoulder seams are finished and the sleeves are stitched to the blouse. This is done in order to decide on the depth of the seam that can be taken in from the sleeves and the underarm seam. (See Fig. 68 A.)

1. Pin the sleeve seams together. Begin from the seam at the sleeve and pin towards the wrist.

- 2. Pin the underarm seam together.
- 3. Start again from the underarm seam and pin towards the hem.

When both sides are pinned then try the middy on, adjust it well around the neck and shoulders and decide on the width of the cuff and the size of the hem at the bottom.

Cutting Out the Lower Collar and the Cuff

- 1. Cut off one length of 12" of the 44" Indian head.
- 2. Cut off one width of 12" and pull a thread. This will give the piece for the lower part of the collar.
- 3. Cut off two pieces 6" by 10". This will give the pieces for the two cuffs. A piece 18" by 12" will be left.

Cutting Out the Lining for the Collar

- 1. Take the piece of material 12" by 12" cut out for the lower collar, and fold it lengthwise through the center.
- 2. Place the pattern with the words "center front" on the folded edge of the material and trace all along the neck line with a tracing wheel. Trace firmly so that the seam is very distinct on both sides.
- 3. Cut out the neck. Leave only \(\frac{1}{4}'' \) seam around the traced neck line.

4. Mark the center fold with a contrasting thread.

Cutting Out the Upper Part of the Collar

- 1. Take the piece of material 22" long and 12" wide which was cut off the piece from the sleeve.
- 2. Fold this through the center lengthwise and crease this fold well.
- 3. Place the upper collar pattern marked "center fold" on the fold and on the lower edge of the material.
- 4. Pin the pattern securely to the material and trace firmly along the neck and the front line.
- 5. Cut out the collar. Leave only a $\frac{1}{4}$ " seam along the traced line.

Sewing the Lining of the Collar to the Middy

- 1. See that the edges of the collar are perfectly straight.
- 2. See that the neck line of the collar is well and evenly traced. Mark the center back with a contrasting thread.
- 3. Leave only $\frac{1}{4}$ " seam around the neck of the middy and around the collar.
- 4. Pin the center back and the right side of the blouse to the center back and the right side of the collar.

- 5. Starting from the center back toward the left side pin the collar to the middy. (a) See that the tracing line of collar and the middy meet exactly. (b) Be sure that the front edges of the collar and middy are perfectly even.
- 6. When the left side is pinned, start from the center toward the right side and pin the collar and the middy together in as on the left side.
- 7. Stitch the collar to the middy with a plain seam.
- 8. Press the seam open with the thumb and forefinger.
- 9. On each side of the seam stitch the raw edges down very close to the stitching line.
- 10. Trim off the raw edges close to the stitching line. (See Fig. 67 A.)

Sewing on the Top Part of the Collar (See Fig. 67).

- 1. See that the edges are very even. It is advisable to pull a thread on each edge to be sure that the lines are perfectly straight.
- 2. Put the center of the right side of the upper part of the collar on the center of the right side of the lining of the collar. See that the tracing around the neck of the top and the lining of the collar meet.
 - 3. Pin the lining to the upper part of the

collar. Put pins along the center of the top part of the collar from the neck to the outer edge.

- 4. Next pin the lower edges together. Start from the center and pin each side together.
- 5. Pin one side of the lining to the upper part of the collar. Start at the corner of the collar and pin the collar to the middy. Put pins at right angles to the edge until the end of the slit is reached.
- 6. Do the same thing at the other side of the collar.
- 7. See that the warp and woof of the collar run in the same direction and that the upper as well as the lower side is perfectly smooth.
- 8. Start at the end of the slit and stitch ½" from the slit and then ¼" from the edge all around the collar until opposite the starting point. Leave as small a seam as possible near the slit, just enough so that the material will not fray. A deep seam will make the middy pucker.

9. Stitch the ends which extend from the side of the collar with a plain seam. Crease the seam well. Press very flat between the thumb and forefinger.

10. Open the seam all around the collar and crease it well.

- 11. Turn the collar inside out. Crease the seam around the collar again as flat as possible and make square corners. If possible, press the collar with a hot iron.
- 12. Next stitch the collar all around on the right side. Begin from the end of the slit and stitch all around to the opposite starting point. Stitch very close to the edge.

Finishing the Collar on the Inside

- 1. Turn the middy inside out.
- 2. Pin the curve of the lining of the collar and the curve of the upper part of the collar together.
- 3. Turn the raw edges under and stitch the collar to the middy, from shoulder seam to shoulder seam only.
- 4. All around the side edges and the bottom of the collar turn the raw edges under and stitch close to the turned edge. Stitch the collar only. Do not stitch it to the middy.

Putting on the Cuff

- 1. The width of the cuff depends on the length of the sleeve. Ordinarily the width varies from 2" to 3" when finished.
- 2. For a closed cuff the size of the cuff depends upon the size of the hand. The cuff should slip over the hand easily when the seams

are made. An average measure for a finished cuff is $2\frac{1}{2}$ " by 9".

3. Draw up the shirring thread of the sleeve to fit the cuff and sew the cuff by following the instructions given for putting on the band on the sewing apron.

Stitching the Sleeve Seam and the Underarm Seam

- 1. See that the edges of the seams of the armseye meet.
- 2. See that the cuff is even in length and that the top edges meet.
- 3. Stitch the sleeve and underarm seam. Make a $\frac{1}{2}$ " seam.
- 4. Open the seam and crease it well. Cut off the raw edges and fell the back part of the middy over the front part. The width of the seam should match the armseye seam and the shoulder seam.

Putting on the Pocket

- 1. Prepare a pocket 3" by 4" and cut it to a point at the bottom.
- 2. Measure approximately 3" from the armseye and 6" from the shoulder seam and stitch the pocket to the middy according to the directions given for stitching the pockets to the apron.

3. For method of making a set-in pocket, see Fig. 69.

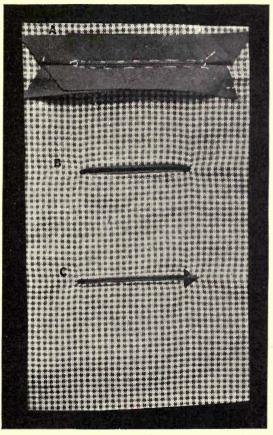


Fig. 69.—Pocket Opening Bound with Bias Strips A, Bias pieces basted and stitched; B, bias piece pulled through slit; C, bias piece finished with arrow head

Eyelet

- 1. Measure up from the end of the slit $\frac{1}{2}$ ". Measure over $\frac{1}{2}$ " and make a dot. This indicates the place for the first eyelet.
- 2. Measure up $1\frac{1}{2}$ ". This indicates the place for the second eyelet.
- 3. Mark the third and last eyelet $1\frac{1}{2}$ " from the second one.

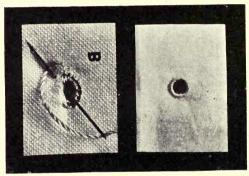


Fig. 70.—Eyelets

- A, Eyelet made with the overhand stitch; B, eyelet made with the blanket stitch
- 4. Mark the eyelets on the opposite side in the same way. For making the eyelets, see Fig. 70.

TEACHER'S DIRECTIONS TO PUPIL

- 1. Draft the pattern.
- 2. Place the pattern on the material.
- 3. Cut out the middy.
- 4. Stitch the two shoulder seams.
- 5. Stitch the middy to the sleeves.

- 6. Sew on the lower part of the collar.
- 7. Sew on the upper part of the collar.
- 8. Pin the underarm seams of middy and sleeve together.
 - 9. Prepare the cuff.
 - 10. Gather the sleeve.
 - 11. Pin the cuff to the sleeve.
- 12. Try on the middy and adjust the width around the bust and the hips, adjust the length of the sleeves, and decide on the width of the hem.
 - 13. Stitch the cuff to the sleeve.
 - 14. Make underarm and side seam.
 - 15. Hem the bottom.
 - 16. Prepare and pin on the pocket.
 - 17. Make the eyelets.
 - 18. Press the garment.
- 19. Compute the cost and compare the middy with a ready-made one.
 - 20. Figure out the time.

QUESTIONS

- 1. What are the required measurements for a middy?
 - 2. How are these obtained?
 - 3. How was the pattern drafted?
- 4. Name suitable materials that may be used for a middy.
 - 5. How is the pattern placed on the material?
- 6. Name the short cuts that may be used in the making of the middy.
 - 7. What is characteristic of a well-fitting middy?

CHAPTER XV

SHIRT WAIST

Shirt waists are made of a great many different materials. They may be made of silk, wool, cotton or linen. The material should be chosen with regard to its use and suitability. The main factors to be considered in buying shirt waist material for everyday wear are ease in laundering and durability.

Required Material

One and one-half yards of material 32" or 36" wide will make a shirt waist for the average girl. (See Fig. 73 for placing the pattern on the material.)

Standard Measurements

Length of back 15", bust 38".

From these measurements, according to instructions given in Chapter XIV, the following measurements are obtained:

Length of back 15", width of back 13"+1" = 14", underarm seam $7\frac{1}{2}$ ", length of front $15\frac{1}{2}$ ", width across the chest 15", bust 38", neck 13", waist 26", length of the sleeve—elbow

length 13"—total length $22\frac{1}{2}$ ". For the taking of measurements see Fig. 5.



Fig. 71.—Shirt Waist Made out of One and One-Half Yards of Material The skirt is described on page 144, Fig. 51

Drafting the Pattern

Cut a piece of paper 22" long and 20" wide. Mark the corners A, B, C, D.

AB represents the length of the waist and the center back.

AC represents one-half of the front and back widths of the waist.

CD represents the center front.

AE From A measure 1" on the AB line, and locate E.

EF From E draw a line parallel to the AC

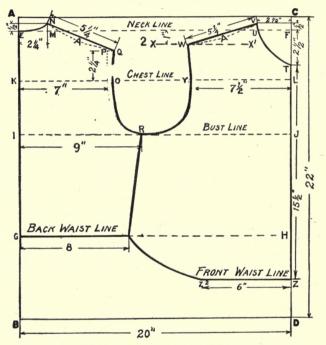


FIG. 72.—DRAFT FOR SHIRT WAIST

line, and locate F on the CD line. Mark this line "neck line."

EG From E measure 15" down on the AB line and locate G.

- GH From G draw a line parallel to the AC line, and locate H on the CD line. Mark this line "back waistline."
- EI From E measure $7\frac{1}{2}$ " on the AB line, and locate I.
- IJ From I draw a line parallel to the AC line, and locate J on the CD line. Mark this line "bust line."
- EK From E measure 33/4" on the AB line, and locate K.
- KL Draw a line from K parallel to the AC line, and locate L on the CD line. Mark this line "chest line."

Drafting the Back

- EM From E measure 21/4" on the EF line, and locate M.
- MN From M draw a line ½" long and parallel to EA, and locate N.
- EN Connect E and N by a curved line. This will form the back neck line.
- KO From K draw a line 7" long on the chest line, and locate O.
- OP From O draw a line 21/4" long and parallel to the KE line, and locate P.
- PQ From P draw a line ½" long and parallel to the EF line, and locate Q. This will form the curve of the armseye near the shoulder seam.

- QN Connect Q and N with a straight line. This will form the shoulder seam.
- QO Connect Q and O with a slightly curved line. This will form part of the armseye.
- IR From I on the bust line measure 9", or one-fourth of the bust measure, and locate R.
- RO Connect R and O by a curved line. Use the curve marked "arm curve" in the chart in order to have a perfect curve.
- GS From G measure 8" on the waistline, and locate S.
- SR Connect R and S with a straight line. This line indicates the underarm seam.

Drafting the Front

- FT From F measure $2\frac{1}{2}$ " on the CD line, and locate T.
- FU From F measure 2½" on the neck line, and locate U.
- UV From U draw a line ½" long upward and parallel to the FC line, and locate V.
- VUT Connect VUT with a curved line. Use the curve of the chart marked "neck curve." This line indicates the front of the neck. Measure down 1" from U on the CD line, and locate X. Starting from below U draw a line about 6" long, parallel to the AC line, and locate 2X.

- VW Place the point of the chart beginning with 1" on V and draw a line the length of the back shoulder seam or 5\(^1\lambda''\). Let the 5\(^1\lambda''\) meet the horizontal line X, and locate W.
- LY From L draw a line $7\frac{1}{2}$ " long on the chest line, and locate Y.
- WY Connect W and Y with a slightly curved line.
- YR Place the chart with the "arm curve" on Y and let the point rest on the bust line. Draw the arm curve.
- TZ From T measure 15½" on the CD line, or the length of the front, and locate Z.
- Z² Measure 6" and locate Z².
- SZ² Place the sleeve curve of the chart on S and connect S and Z² with a curved line.

For a close fitting shoulder seam make the front shoulder seam \(^{1}\sum_{4}\)" shorter than the back and stretch it on the back seam. Be sure that V and N and Q and W meet. Curve the shoulder seams at the middle, A, \(^{1}\sum_{4}\)".

Cutting Out the Pattern

Cut the pattern out along the back neck line EN, the shoulder seam NQ, around the armseye QRYW, the front shoulder seam WV, and the front neck VUT. Cut around the waistline GSZ² and Z. Separate the pattern at RS.

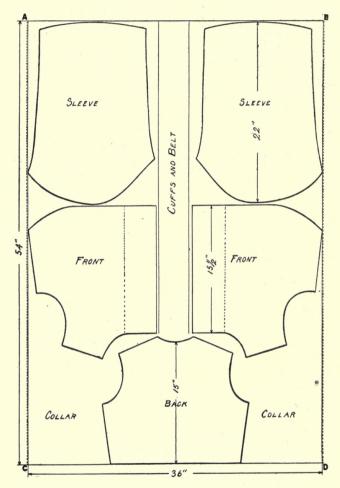


Fig. 73.—Pattern of Shirt Waist Placed on Material 36'' Wide

Parts of the Shirt Waist

1 back, 2 fronts, 2 sleeves, 2 cuffs, 1 collar.

Placing the Pattern on the Material (See Fig. 73.)

There are no seams allowed on the pattern. The edge of the pattern, as in the middy, is the line where the seams are to be joined. This indicates the stitching line.

Allow 3/8" for all seams. Do not trim the edges on the two fronts until the shirt waist has been tried on and until the style of the collar and the closing of the front have been decided upon.

Creasing and Pressing the Seams

Do not remove the paper pattern from the material until all of the edges are turned back over the pattern.

- 1. Pin the pattern securely to the material.
- 2. Fold one layer of the material over the paper pattern at the neck, the shoulder seams, the underarm seams, the armseye, and the waistline. Turn over only one layer of the material. Crease this well over the edges. Crease it first by hand and then press it with a hot iron. (See Fig. 74.)
 - 3. On the opposite side crease the extending

seams back so that the two creased edges are exactly even. Press with a hot iron.

4. In washable material crease and press the center front. In silk or woolen material mark

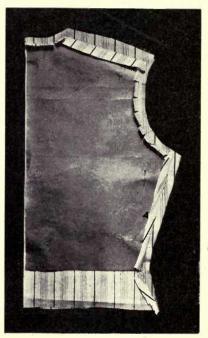


Fig. 74.—Shirt Waist Pattern Pinned to Material A, Seams creased over the pattern; B, arm seam notched to fit the pattern

the center front with a contrasting basting thread or with tailor's chalk.

5. Turn back and crease a 3/8" turn around the top of each sleeve.

MAKING

Shoulder Seam

- 1. Take the front and the back and lay the right side of the pressed back shoulder seams directly over the right side of the pressed front shoulder seams, letting the front seams extend.
- 2. Be sure that the points at the neck NV and the points near the armseye Q and W exactly meet. Put pins at right angles to the seam at these points and a pin in the center of the shoulder seam. Stitch close to the edge without basting.
- 3. Turn the waist inside out and make a flat fell seam. This seam varies in width according to the type of shirt waist. For an average shirt waist \(^{1}\sqrt{}''\) seam is the accepted width. If the material does not fray and one is in a hurry a second stitching may be made on the right side \(^{1}\sqrt{}''\) from the first without turning the edge under on the inside. This will give a quicker and an equally satisfactory finish.

Putting in the Sleeve

The sleeve may be sewed with:

1. A flat fell similar to the shoulder seam of the middy. For this method see Fig. 67 A.

- 2. A French seam.
- 3. A French fell.

Pinning the Band to the Waist

- 1. Pin the center of the back of the waist to the point marked the center back of the waist band.
- 2. Pin each side seam to the corresponding "balance point," marked on each side of the center of the band.
- 3. Pin each center front to each end of the band.
- 4. Draw up the basting thread around the waistline to fit the band.
- 5. Fasten the ends of the basting thread around the pins at each front.
- 6. Adjust the fullness at the waist to the band. See that most of the fullness comes toward the center of the front. On each side of the underarm seam for $1\frac{1}{2}$ " there should be no fullness.
- 7. Adjust the fullness in the back. See that most of the fullness is in the center of the back and that the fullness is evenly divided.
 - 8. Pin the fullness in place.

Fitting the Shirt Waist

1. Try on the shirt waist and pin together carefully the ends of the band with the lines indicating the waist measure. (See Fig. 76 A.)

2. Pin the line which marks the center front of the right side to the line which marks the center front of the left side. Be sure to have the edges even at the neck. Put three or four pins along the front.



Fig. 75.—Shirt Waist Prepared for Fitting A, One-quarter of waist minus three-quarter inch; B, "balance point." Underarm seam of waist and side seam of skirt meet at this point; C, yoke marked and pinned to waist.

3. Adjust the shoulder seams. See that the sleeve hangs straight over the arm. Adjust the

length of the sleeve. Decide on the width of the cuff.

4. Examine the underarm seam. See that the waistline and the band are properly placed.



Fig. 76.—Shirt Waist Prepared for Fitting (Front view.)

A, One-quarter of waist measure plus ¾"; B, "balance point"; C, collar turned under; D, connecting points of yoke and waist.

5. Examine the neck. See that the neck line is well rounded and well marked. There should

not be any points at the end of the shoulder seams.

- 6. Decide upon the front closing.
- 7. Decide upon the type of collar.

Making the Waist

After the waist has been examined and any necessary alterations have been made sew the sleeves and underarm seams with a French seam.

Front Closing

- 1. Measure from the marked center front on the right side front 2" towards the front edge of the waist. Measure this on the top and on the bottom of the waist and draw a line with the dull end of a scissors.
- 2. Fold and crease the line firmly on the right side along the center front line.
- 3. Put the edge of the extending 2" on the center front line.
- 4. Turn the raw edges under so that both edges are exactly even.
- 5. Baste the two folds together $\frac{1}{2}$ " from the edge.

Left Side Front

Make a $\frac{7}{8}$ " hem on the inside of the left side front and stitch this in the traced center front line.

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To Make Looped Buttonholes (See Fig. 71).

- 1. Take 12" of bias banding ½" wide and stitch the turned edges together and very close to the edge of the fold.
 - 2. Divide this into six pieces.
- 3. Take one of these pieces and fold it with the cut ends together.
- 4. Let the stitching line form the top line. Crease it well.
- 5. Turn the center fold toward the inside. The stitching lines will meet and will form a point at the end.
- 6. Run a basting thread near the cut edges so as to hold the seams together.
- 7. Make the remaining buttonholes like the one just finished.

Putting the Buttonholes on the Waist

The buttonholes are put in between the front edges of the right side front in groups of three. Leave \(\frac{1}{4}'' \) between the buttonholes. The first group should come exactly below the opening of the neck of the collar. Place the second group 3" below the first group. The length of the buttonhole depends on the size of the button.

Finishing the Bottom of the Shirt Waist

The bottom of the shirt waist may be finished

with a rubber, by sewing the shirt waist into a band, by sewing a waist band to the shirt waist and having the bottom extend below.

1. First Method

- (a) Make a 3/4" hem all around the bottom of the shirt waist.
- (b) Cut a rubber ½" wide and 2" smaller than the waist measure.
 - (c) Draw the rubber through the hem.
- (d) Fasten the ends of the rubber securely into the hem at each end. Stitch the ends and the rubber several times.
- (e) Find the center of the rubber and the center back of the waist and stitch through this place several times.

2. Second Method

The band may be made out of any remnants of muslin and may be pieced several times. The width is optional. The finished band may be 1", 2", or 21/2" wide.

- (a) Cut a band twice the desired width plus \(\frac{1}{4}'' \) for turning under, and the length of the waist measure plus 4".
- (b) Prepare the band according to the directions given.
- (c) In sewing the band to the waist, follow the directions given for the sewing apron.

3. Third Method

- (a) Use either a 3/4" webbing or make a band out of remnants.
- (b) Find the center and the balance point. Pin this band at the center back and at the marked waistline and sew the side seams.
- (c) Stitch all around the band. Stitch only as far as the side seams.
- (d) Leave the front of the waist loose. The waist will iron easier.
- (e) Put a buttonhole and a button at the ends of the band.

Sewing on the Collar

The collar may be cut after the same pattern as the lining of the collar of the middy. The directions given for sewing on the collar may be followed with a few exceptions.

- 1. Stitch the collar to the waist and press the seam open.
- 2. Cut off the raw edges of the seam very close to the edge.
- 3. Take a $\frac{1}{4}$ " fine bias banding and pin this over the seam.
- 4. Stitch the binding to the shirt waist. Stitch it close to each edge.
 - 5. Be careful to make neat corners.

Cuffs

The width of the cuff depends on the length

of the sleeve. It may be 2", 2½", or 3" wide. Sometimes a wide cuff may be turned over 1", thus forming a revere. The size of the cuff depends on the size of the hand. If the cuff is closed it should slip over the hand easily.

Making the Cuff

Cut the cuff twice the desired width, and the length plus the seams.

- 1. Pin the right side of the cuff to the wrong side of the sleeve. Make the seam of the cuff and the seam of the sleeve one continuous seam.
- 2. Pin the center of the cuff to the center of the sleeve.
- 3. Draw up the gathering thread until the sleeve fits the cuff.
- 4. Stitch the cuff to the sleeve and proceed as for sewing the band to the apron.

Press the shirt waist.

Mark the initials on the inside of the front of the belt.

Compute the cost; the time.

Fitting

It is advisable to fit the waist after the shoulder seams are finished and the sleeves are put in so as to determine the length of the sleeve and the width of the underarm seam.

- 1. Pin the sleeve seam together. Start from the underarm seam.
- 2. Pin each front and back of the waist together.
- 3. Run a strong basting thread along the marked waistline.

Preparing the Band

- 1. Take a piece of muslin about 1" wide and several inches longer than the waist measure.
- 2. From the center measure a distance equal to one-half of the waist measure.
 - 3. Put pins at each point thus measured.
- 4. Fold the band so as to find the middle of these pieces and the center of the band, and put pins at these points. This will divide the band into four equal parts.
- 5. From each of the center points marked by pins, measure 3/4" toward the center back of the band. Mark these points with either a pencil or a contrasting thread. The band will measure from the back toward the side 1/4 of the waist measure minus 3/4", and the side toward the front will measure 1/4 the waist measure plus 3/4". The point thus obtained is called the "balance point," and it is an important one, since all seams are laid with reference to it.

TEACHER'S DIRECTIONS TO PUPIL

- 1. Draft the pattern.
- 2. Cut out the pattern.
- 3. Place and pin the pattern on the material.
- 4. Press the seams of the back, the front, and the sleeves of the shirt waist over the paper pattern.
 - 5. Pin the shoulder seams together.
 - 6. Stitch the shoulder seams together.
 - 7. Pin the sleeves into the shirt waist.
 - 8. Stitch the sleeves into the shirt waist.
- 9. Pin the seams of the sleeves and the underarm seams.
- 10. Draw a strong shirring thread around the traced waistline.
 - 11. Prepare the waist band.
 - 12. Pin the waist band around the waistline.
- 13. Draw up the shirring thread around the waistline to fit the band.
 - 14. Try on the shirt waist.
 - 15. Pin the band together in front.
 - 16. Pin the front together.
- 17. Adjust the shirt waist in its proper place and look for alterations.
 - 18. Make the necessary alterations.
 - 19. Decide how low the neck is to be cut.
 - 20. Decide on the front closing.
 - 21. Decide on the width of the cuffs.
 - 22. Make the front closing.
 - 23. Sew on the collar.
 - 24. Sew on the cuffs.
 - 25. Finish the waist around the bottom.

26. Press the waist.

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- 27. Compute the cost.
- 28. Figure out the time.

QUESTIONS

- 1. What are the required measurements for a shirt waist?
 - 2. How are they taken?
- 3. Is it always necessary to take all of these measurements?
- 4. How are the measurements of the shirt waist related to each other?
- 5. What width of material cuts to best advantage for the shirt waist?
- 6. What materials are best suited for shirt waists to be worn on different occasions?
- 7. What is the average amount of material required to make a shirt waist?
- 8. Mention different ways that a shirt waist may be finished around the neck, along the front, around the cuff, and at the bottom.
- 9. What short cuts can be suggested in the making of a shirt waist?
 - 10. What seams are used in the shirt waist?

CHAPTER XVI

CORSET COVER

The corset cover is a garment worn by every girl. Sometimes it is used in combination with a petticoat, sometimes in combination with a chemise or drawers. No matter how it is used,



Fig. 77.—Corset Cover Fin- Fig. 78.—Corset Cover Fin-ISHED WITH A BAND AT THE WAISTLINE



ISHED WITH A "PEPLUM" AT THE WAISTLINE

the shirtwaist pattern may always be used. The only difference is that the corset cover is cut out deeper around the back and the front neck. The shoulder seam in the corset cover near the armhole is ordinarily from 1" to 1½" wide. This width varies according to the trimming.

The material which is used for undergarments such as muslin, longcloth, cambric, and nainsook, may be used for the corset cover. The choice of material and the trimming should depend upon the wear the garment will have.

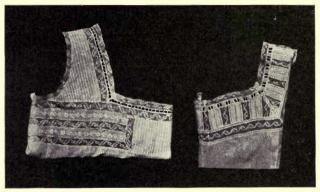


FIG. 79.—FRENCH UNDERWEAR WITH VALENCIENNES LACES AND INSERTIONS

For everyday wear, good strong muslin, longcloth, or cambric are the most durable materials. Use only such trimming as will outwear the material. Flimsy laces and ribbons should be worn only on rare occasions. (Fig. 79.)

Adapting the Shirt Waist Pattern to the Corset Cover

Do not cut up the shirt waist pattern. Cut

out another one and on this one cut out the back and the front neck. (See Fig. 80.)

WS Measure from W 1½" on the WU line and locate S.

LI From L on the LI line, measure $3\frac{1}{2}$ ", and locate I. Connect S and I by a curved line

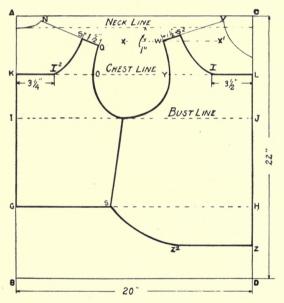


Fig. 80.—Draft for Corset Cover

and I and L by a straight line. Repeat the same in the back.

QS From Q on the QN line, measure $1\frac{1}{2}$ ", and locate S².

KI From K on the KO line, measure 31/4", and locate I².

Connect I^2 and S^2 by a curved line and I^2 and K by a straight line.

Cut out the back and front neck along these lines.

Ordinarily the front is cut out 1" lower than the back.

Before cutting away the material, decide on the trimming and on the finish of the neck and the armseyes.

The neck may be cut square or round.

Parts of the Corset Cover

Back piece, 2 front pieces, 1 belt.

Required Material

30" of 27" material will make a corset cover for an average person, and a piece 15" by 8" will be left. The same length will be needed if 36" material is used and there will be twice as much left. It is, therefore, more economical to cut two corset covers, as one length of 50" will make 2 corset covers, or three, as 64" will make three corset covers. There are enough pieces from which the bands may be cut.

Placing the Pattern on the Material (See Fig. 81.)

Tracing the Pattern on the Material and Cutting the Corset Cover

With the tracing wheel, trace all around each part of the pattern. Be sure to trace around the center front line. No seams are allowed on the pattern; therefore, allow \(^1/4''\) seam all around except at the front. Here 1" to 2" must be allowed, according to the front closing. In cutting out two or more corset covers, pin the pieces for each garment together carefully.

Making

The fronts may be finished by making a plain 3/4" hem on both the right and the left side, a box pleat, or an invisible closing.

The first method is so simple that it does not need any explanation. The second method is explained in the making of the shirt waist. The third method, on account of the transparent waists which are being worn at the present time, is preferred now. No button or buttonholes show in this method of closing.

Making the Invisible Closing

I. Right Side Front

1. Along the marked center front on the right side of the front piece, measure ½" toward the front edge.

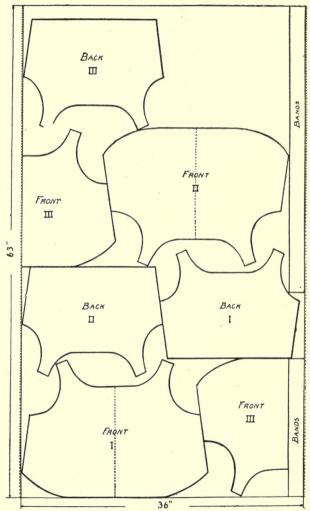


Fig. 81.—Corset Cover Pattern. Three covers can be made from 63 inches of material

- 2. Draw a thread at this point. Fold the extending material towards the inside and crease the fold well.
- 3. Turn a $\frac{3}{4}$ " hem on the left side and crease this well.
- 4. Cut a piece of material 13/4" wide and the length of the front of the corset cover.
- 5. Fold this piece through the center lengthwise and crease it well. This is the piece (called the fly) which will be put under the hem. The buttonholes will be cut in this piece.
- 6. Slip the cut edges of this piece under the hem of the front just turned.
- 7. Let this piece extend 1/10" less than the width of the hem. It will be turned on to the hem and must not extend beyond it.
- 8. Baste the fly and the hem to the corset cover.

II. Left Side Front

Turn the hem on the left side \(^1/\s''\) narrower than the one on the right side. The right side overlaps the left side and no stitches of this hem should be visible. Crease, pin, or baste the front hems only. The stitching should be done after the corset cover has been fitted.

Side Seam (French Seam)

1. Pin the back to the front with the wrong sides together.

- 2. Begin at the waistline and make sure that the tracing indicating the back waistline and the tracing indicating the front waistline meet accurately.
- 3. Then put a few pins at right angles to the seam. The tracing line of the front and back armseye should also meet. Pin each side seam and then stitch the first seam by machine. The second will be stitched after fitting. Pin the shoulder seam together. Cut a gathering thread at the waistline.

Preparing the Band for the Corset Cover

- 1. Cut off a band 4" longer than the waist measure, the 4" to be divided as follows: 1" on each side to be turned under to reinforce the band at the button and the buttonhole, 1" to be allowed for shrinkage, and 1" for the lapping of the right over the left side.
- 2. Fold the band end to end to find the center back. Mark this with a running stitch of contrasting thread.
- 3. From the center back, on both sides, take one-fourth of the waist measure and from this subtract 3/4". This will locate the points for the underarm seams. Mark each of these points with contrasting thread.
- 4. On each side of the center back mark onehalf of the waist measure plus 1". This inch

is allowed for shrinkage and lapping. Mark these points also with a contrasting thread.

- 5. At each end turn under 1" allowed for reinforcing the fastenings.
- 6. Pin the right side and the center back of the belt to the wrong side and the center back of the corset cover. Pin exactly at the traced waistline.
- 7. Pin each marked side seam of the band to the underarm seam of the corset cover.
- 8. Pin each front to each end of the band. Be sure that the edges of the band and the front meet very accurately.
- 9. Draw up the gathering thread around the waist to fit the band.
- 10. On each side of the side seam leave a space of 1½" without gathering.
- 11. Arrange the gathers carefully. Leave more gathers at the center back and near each center front than at the sides.
- 12. Baste the band to the corset cover securely. Follow the waistline tracing. (Fig. 77.)

Making

After the front closing is made, the side seam stitched once, the shoulder seam pinned together, and the band basted in its proper place, the corset cover should be fitted. Put every seam in its proper place and any mistakes will be quickly seen.

- 1. First pin the corset cover together at the waistline.
- 2. Then pin the fronts together as they should be when the garment is finished.
- 3. See that the shoulder and underarm seams are in their proper places.
- 4. The armseye should fit snugly under the arm. If it is too loose take in at the underarm seam; if it is too narrow, cut notches enough to make the arm comfortable; but before making many alterations, examine the shoulder seam. This, as well as the underarm seam, helps to regulate the width of the armseye.
- 5. The corset cover should not fit tight over the bust.
- 6. The fullness can be regulated by the underarm and the front closing. If the garment should be too tight, the under part of the hem may be left out and a false hem may be added.

Hold the trimming around the neck and the sleeve of the corset cover and decide how far neck and armseye may be cut out. The corset cover should fit snugly around the armseye, but it should not bind.

- 7. After having decided upon all these points:
 - (a) Finish the front closing.

- (b) Finish the underarm seam with a French seam.
 - (c) Join the shoulder seams with a flat fell.
- (d) Stitch the band securely to the corset cover and open this seam well and then press it back on the band.
- (e) Make an even turn of 1/5" on the cut edge of the band and turn it over, the last stitching to be on the right side of the corset cover.
- (f) Overhand each edge of the band at the front.
- (g) Stitch the band down close to the turned edge and all around it.

Fastenings

- 1. Make one horizontal fan and barred buttonhole in the band. Make the first buttonhole in the fly and directly under the trimming.
- 2. Divide the right side front into three or four parts and cut the first buttonhole up and down, and near the trimming of the neck cut the other two or three buttonholes at equal distances.

Trimming of the Neck and the Armseyes

A great variety of trimmings may be used for corset covers but the aim should be to have the trimming durable as well as pretty. Ribbon in underwear should be used only on rare occasions, and not for daily wear. To draw in the surplus fullness around the neck, crocheted cords or tape may be used.

TEACHER'S DIRECTIONS TO PUPIL

- 1. Prepare the right side front closing.
- 2. Prepare the left side front closing.
- 3. Make the underarm seam. Stitch the first seam for the French seam only.
- 4. Make two rows of gathering threads around the bottom.
 - 5. Prepare the band.
 - 6. Pin the corset cover to the band.
- 7. Pin the shoulder seam together, seam on the right side.
- 8. Fit the corset cover and if there are to be any alterations, make them. Decide on the neck finishing and the cutting out of the neck.
- 9. Stitch the shoulder seams. Make a flat felled seam.
 - 10. Finish the underarm seam.
 - 11. Stitch the band to the corset cover.
 - 12. Stitch the front closing.
 - 13. Finish each armseye and the neck.
 - 14. Cut the buttonholes.
 - 15. Sew on the buttons.
 - 16. Mark the initials.

QUESTIONS

- 1. What pattern may be used in cutting out the corset cover?
 - 2. What changes are made in the pattern?
- 3. Name suitable materials that may be used for the corset cover.
 - 4. Name suitable trimming that may be used.
- 5. What points are to be considered in selecting the material? The trimming?
- 6. Mention different ways of finishing the top, the bottom, and the front closing.
- 7. What seams are used in the making of the corset cover?
- 8. What is the most economical way to cut out the corset cover?

CHAPTER XVII

ENVELOPE CHEMISE

The envelope chemise is a garment which at the present time is well liked and much worn by young girls. It is a combination of corset cover and drawers. Muslin, longcloth, cotton crepe or seersucker is the material most commonly used for the chemise. For fine garments, nainsook may also be used. (Figs. 82 and 83.)

Required Material

Two lengths of 36" material, measured from the shoulder to the knee, are required to make this garment.

Pattern

The back of the shirt waist pattern is used in making the top of the envelope chemise.

Folding the Material for Cutting (See Fig. 84).

1. Take the two required lengths of the material and fold them through the center crosswise and then lengthwise. Make the folds even

and pin the selvages together. Place the material in front of you with the folded edge on the left side, the selvage on the right side and the cut edges on the top.



Fig. 82



FIG. 83.—BACK AND RIGHT SIDE OF ENVELOPE CHEMISE A, Box pleat. B, Box

A, Box pleat. B, Box pleat stitched 1½" on each side of the pleat.

Fig. 82.—Front of Envelope Chemise

A, Fullness taken up with tucks. B, Reinforced front closing.

2. Take the back of the shirt waist pattern and place it with the center of the back 3" from the folded edge so that the center back line G is parallel with the folded edge of the goods and 3" from that edge, and the center

of the neck line E is at the cut edge of the goods and 3" from the folded edge AB. The addi-

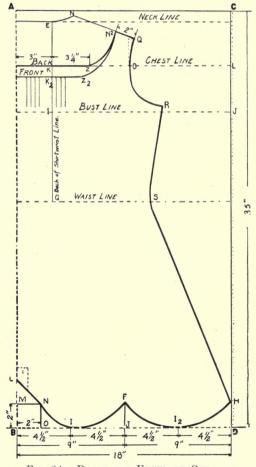


FIG. 84.—DRAFT FOR ENVELOPE CHEMISE

tional 3" will allow for the necessary fullness.

- 3. Pin the pattern securely to the cloth.
- 4. This garment is cut out lower around the neck than the shirt waist. Therefore, on the shoulder seam, measure 2" from the armseye toward the neck, and locate N². (See Fig. 84.)
- 6. From E on the center back measure down $3\frac{1}{2}$ ", and locate K. From K draw a line $3\frac{1}{2}$ " long and parallel to the bottom of the pattern, and locate Z. Connect Z and N by a curved line. This forms the curve of the back neck line. The front neck line is drawn 1" deeper than the back. (See K_2Z_2 .) Connect Z_2 with N^2 .

Extend the KZ line to the AB line and at a point 1" from the folded edge AB draw a line 3" long and parallel to the AB line. This will indicate the place for the first tuck. Draw three additional lines parallel to this first line, and \(\frac{1}{4}\)" apart, to indicate the remaining tucks in this group.

From the last line in this group, measure 1" and draw a line 3" long parallel to the first group of lines. Then draw four more lines parallel to this first line and $\frac{1}{4}$ " apart for the second group of tucks. (See Fig. 84 K_2 Z_2 .)

Bottom of Chemise (See Fig. 84).

The bottom of this chemise may be finished in different ways. The model here presented is

very simple in construction. It may be made with or without the center scallop FJ.

$Preparing \ the \ Material \ for \ the \ Scallops$

- 1. Take the lower folded edge and fold it lengthwise in the middle. Crease and press this well. This fold is indicated by FJ (Fig. 84).
- 2. Then fold it again. Press this also. This will divide the width of the material BD into four parts, and is indicated by I and I₂ (Fig. 84). From the lower folded edge D, measure upward on the selvage 2", and locate H. Connect H with the waist line S by a straight line.

From the lower folded edge B measure 4" upward on the folded AB line, and locate L.

Draw a 2" square in the lower left-hand corner and locate BM and NO, connecting the different points at the bottom.

Connect LN by a straight line and NIF I₂H by curved lines. For these curves use the curves marked "neck curves" on the chart.

Tracing

With the tracing wheel trace:

- 1. Around the extended neck line K_2Z_2 .
- 2. Trace closely around the edge of the pattern marked "back of shirt waist" as far as

the center waistline. Then trace the waistline and extend the line to the folded edge of the goods.

- 3. At the bottom trace the front curve LNI.
- 4. Trace the tucks very plainly, so that they may be seen on both thicknesses of the cloth.

Cutting Out the Material

- 1. Cut out the upper extended neck curve KZN².
- 2. The shoulder seam N_2Q and the armseye QOR.
 - 3. The side seam RSH.
 - 4. Around the bottom HI₂F, as far as I.
- 5. At this point cut out the upper layer only, NL. Take off the upper part of the goods. This is the front. The longer piece with the folded corners which remains forms the back part of the chemise.
- 6. From this piece cut out, in the center of the back from the extended waistline to the neck, the 3" allowed for fullness. This will give the needed fullness in the seat and less fullness in the back of the waist.

Making

- 1. Stitch the tucks in the front.
- 2. Make French seams for the side seams,

or, if the material is soft and firm, French fell seams may be used. This is a satisfactory seam if the material is both thin and firm.

- 3. Use the same type of seam for the back seam.
- 4. The center of the fold of the material meets the seam at the back so that it forms a box pleat 1½" on each side of the center side of the seam. (See Fig. 83 A, B.)
- 5. Crease this pleat well on both sides and baste it to the garment.
- 6. Take a piece of bias binding and pin this over the pleat. Turn the edges of the binding under on each side.
- 7. Stitch the binding to the garment, following the edge very closely.

Reinforcing the Front

Reinforce the point L at the center front with a double piece of material 2½" by 2" when finished so that the buttonholes will not tear out so easily. To make it:

- 1. Cut a piece of muslin $5\frac{1}{2}$ " long and $2\frac{1}{4}$ " wide.
 - 2. Fold this through the middle crosswise.
- 3. Stitch a plain seam on the two longer sides.
- 4. Open these seams and turn this piece inside out.

- 5. Crease it until it is even and flat, and fold it through the center lengthwise.
- 6. Measure 1" on the crease from the folded edge and put a pin at that point.
- 7. Put the right side of the garment with the point L directly on the pin in the piece already prepared.
- 8. Baste this piece carefully to the chemise. See that the warp and woof threads of the piece and the chemise run parallel.
- 9. Make two rows of stitching, the first one very close to the edge, and the second \(^{1}/8''\) away. (See Fig. 82 B.)

Fitting the Garment

Pin the shoulder seams together and try the garment on. See that it hangs perfectly straight in the front and in the back, and that the shoulder seams are in place. See that the garment fits snugly around the underarm and shoulder. Adjust the length and the width of the shoulder seam. This varies according to the type of trimming.

Shoulder Seam

A flat fell is used for the shoulder seam.

Selecting the Trimming for Undergarments

The neck, the armseye, and the bottom may

be finished in many different ways. Tatting, crocheted lace, ready-made lace, or embroidery beading and edging may be used.

The essential point to decide upon is the durability of the trimming. It must be strong enough to outwear the garment. Flimsy, cheap Valenciennes laces should never be used on undergarments which are intended for daily wear. If the selection of the trimming for the undergarment is not carefully made you may have:

- 1. To spend a great deal of time each week in keeping your undergarments pressed. If you do not do it, some one will have to do it for you.
- 2. If you have your undergarments laundered outside the home, you will have to pay more for laundering. The life of the garment is shortened, and after a few washings you will have to mend them and soon replace the wornout lace. You will incur not only double outlay of money but also a great loss of time.

The best trimming for undergarments for daily wear is handmade, either tatting or crocheted edging. No cotton coarser than No. 70 should be used and the crocheting should be done tightly. If you do not have the time to make your own trimming, then buy either a good strong embroidery, on which the scallops are firm, or select a good Cluny or torchon lace made

either of linen or cotton. Avoid Valenciennes; use this only on very fine materials.

Finishing the Neck, the Armseye, and the Bottom

I. First Method

- 1. Make an even ½" turn from the right to the inside of the garment, all around the neck, the armseye, and the bottom of the garment. Crease this well and press with a hot iron.
- 2. Take a ¼" bias binding and baste it all around the turned edge, using a fine needle and thread. Do not use a wide binding or there will be trouble with the curves. Stretch either the lower or the upper edge of the binding to fit the curves. Miter the corners. Be careful to see that the edges are even. Begin at the middle of the back and at the underarm seam.
- 3. Stitch close to the inner edge of the binding or finish this on the right side with a feather-stitch.
- 4. (a) Pin the lace to the garment. Put the pins at right angles to the edge.
- (b) Hold the lace towards you and sew from the right to the left.
 - (c) Sew the lace on with an overhand stitch.
- (d) Make a short, shallow stitch. Take only one thread of the turned edges and sew this to the lace.

- (e) Be careful when turning around the curves to full the lace on and allow for the curves.
- (f) When turning the corners *hold* the lace in. Be sure to have as little fullness as possible around the corners.
- (g) If the edge of the lace is smooth, the lace may be slipped inside, between the binding and the garment and then the three parts, lace, garment, and binding may be stitched together in one stitching.

II. Second Method

This method saves binding.

- 1. Put the right side of the lace to the right side of the garment with the selvage of the lace toward the raw edge.
- 2. Place and pin, and at the corners baste the lace 1/4" from the cut edges of the neck and armseye and around the bottom.
- 3. Stitch the lace to the garment, stitching very close to the edge of the lace.
- 4. Fold the lace back over the seam you have just stitched and crease the material firmly.
- 5. Turn the garment inside out. At the edge of the lace, turn as narrow a hem as possible (1/8" if the material will allow it). Cut away any surplus material.
 - 6. Crease and pin this hem well. It is ad-

visable to baste it around the corners. Stitch very close to the edge of the turn.

7. Join the ends of the trimming with an invisible and strong finish.

Fig. 86 illustrates the sewing on of laces and the spacing of tucks that may be used in the finishing of undergarments.

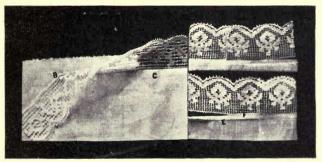


FIG. 85.—DETAILS OF QUICK METHOD OF SEWING ON LACE
BY MACHINE

A, Right side of lace put on right side of material; B, lace stitched; C, edge of material hemmed; D, right side of finished edge; E, edge hemmed by hand; F, lace sewed on with overhand stitch.

Making the Strap

To allow for more room in the back of the chemise a strap may be added to the point L. This strap is made of two thicknesses of material and is 6" by 2" when finished.

1. Cut a piece of muslin 12½" by 2½" and fold it crosswise.

- 2. Make a plain seam on the long sides.
- 3. Open the seam and turn it inside out.
- 4. Finish the short open end.
- 5. Fold through the center lengthwise and crease the fold.
 - 6. Put the back of the chemise with the point

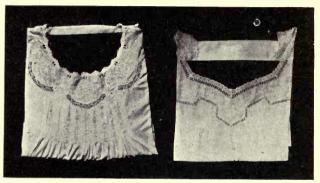


FIG. 86.—FRENCH UNDERWEAR WITH GOOD SPACING OF TUCKS

L on this center fold. Put it so that the edge of the strap meets the edges of the chemise.

7. Baste it in place and then finish with two rows of stitching.

Sewing the Strap to the Garment

- 1. Fold the strap through the center lengthwise. Crease this well. On this crease measure 2" from the end and put in a pin.
 - 2. Take the garment and put the right side

of the center back point L directly over the point marked by the pin.

- 3. Adjust this exactly to the center of the point, and see that the lower edge of the strap meets evenly with the warp thread of the garment.
- 4. Baste the strap carefully to the garment, and then stitch very closely all round. The neatest way is to follow the stitching of the binding on the right side of the garment.
- 5. For greater strength, make a second row of stitching \%" from the first row.
- 6. Be very careful to stitch square corners.

Buttons and Buttonholes

On the piece stitched to reinforce the front, mark two buttonholes 3%" long and directly under the stitching 1/4" from the edge. As there are three thicknesses of material, it is best to stitch closely by machine with a very fine thread around the marked buttonhole before it is cut. Then the material will not fray. Make two bars on each of the buttonholes.

Button

Select a very flat button, preferably a cloth lingerie button that fits snugly, but not too tight, in the buttonhole. Sew the button on firmly with a No. 40 single thread and fasten the end of the thread with a few buttonhole stitches.

Marking

In the center front, 1" below the bias binding, mark your initials and embroider these with a satin stitch.

Pressing

Press and fold the garment. Compute the cost; the time.

TEACHER'S DIRECTIONS TO PUPIL

- 1. Fold the material for drafting the pattern.
- 2. Pin the back of the shirt waist pattern to the cloth and draft the pattern.
 - 3. Trace the tucks.
 - 4. Cut out the envelope chemise.
 - 5. Make the tucks.
 - 6. Cut out the piece from the center of the back.
 - 7. Sew up the back seam.
 - 8. Sew up the side seams.
 - 9. Reinforce the center front at the bottom.
- 10. Put on the trimming around the neck, the armseyes and the bottom.
 - 11. Prepare the strap.
 - 12. Sew on the strap.
 - 13. Make the buttonholes.
 - 14. Sew on the buttons.
 - 15. Make the initial.

- 16. Press and fold the garment.
- 17. Compute the cost.
- 18. Figure out the time.

QUESTIONS

- 1. What materials may be used for making the envelope chemise?
 - 2. What trimmings may be used?
- 3. What pattern may be used to cut out the envelope chemise?
 - 4. What changes are made in the pattern?
- 5. What garment is replaced by the envelope chemise?
- 6. What are the advantages and disadvantages of this garment?
- 7. Name different ways that the envelope chemise may be finished at the top. At the bottom.
 - 8. What seams are used in making the garment?





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