

then the gauge of the sewing machine must be used because the stitching on the stand portion must be accurate.

When the stitching is done, remove all basting except that which marks the depth of the stand, and then press the stand again, this time, however, from the right side and with a damp cloth laid over the material. The stand is now ready for the lining.

12. Pocket Linings.—Before taking up the lining of the stand, it may be well to consider the material to be used in lining pockets. For the stand or the flap of a pocket, a very good quality of satin or silk is most suitable, and for the pouch part, especially if a durable pocket is desired, sateen of close weave is very satisfactory. Because of the fact that a pocket flap or a pocket stand comes on the outside of a garment, the lining material for it should harmonize in color.

13. Lining the Stand.

To line the stand, it is necessary to use a piece of lining of exactly the same size as the stand material, for when the seam edges of the lining are turned down they will come well inside the stand portion and will not show on the right

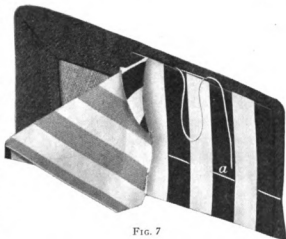


FIG. 7

side. Therefore, lay the stand pattern on a piece of the lining material, taking care to have the weave of the lining run the same as that of the stand material, and cut the lining. Then place the wrong side of the lining to the wrong side of the stand and proceed to whip the lining to the stand, as shown in Fig. 7, using small stitches. Next, press the stand again, and it will be ready to be applied to the garment.

At this time, also, to serve as a guide in stitching the stand to the garment, run a basting thread from the right side, as shown at *a*, through the lining in the mark-stitching.

14. Placing the Reinforcing Strip.—To strengthen the finished pocket, it is necessary to place underneath the opening a strip of lining, usually silesia or cambric, that is 3 inches in depth and 2

4. With the material shrunk and the perfection of his pattern determined, a tailor marks each side exactly alike so that the pattern pieces will go together perfectly. Next, he bastes with as much care as though the garment were to be made by hand. Before he starts to stitch, he tries a scrap of two thicknesses of material under the presser foot to satisfy himself that the machine is free of dripping oil, that the stitch is easy and of the right length, that the tension is free enough, that the machine needle is smooth and perfect at its point, and that the needle itself is correctly set. With these precautions, neat satisfying work is sure to result and a pride be developed that will make tailoring a real joy and inspiration.

TAILORING EQUIPMENT

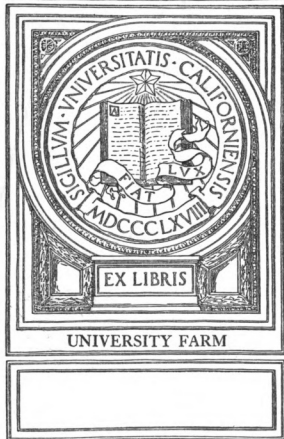
5. So that the best results may be obtained in the development of tailored garments, a certain amount of equipment is necessary. As many of these articles are in common use in the home, first see what equipment you have on hand that may be utilized, and then provide as much new equipment as you consider essential for your purpose. The various kinds of tailoring equipment are considered here, for even though some of these are not an actual necessity for home use, all are a decided convenience. Then, too, it is important that you gain a very clear understanding of their appearance and use so that if you are ever called upon to do such work you will be familiar with all the equipment.

6. **Sponge and Press Cloths.**—If you intend to do much pressing, you will find one sponge or, better still, a medium-size sponge and two press cloths, a convenience. These cloths should be used for no other purpose than sponging and pressing materials and garments in the making.

Firm, unbleached muslin or light-weight duck or drilling is suitable for *sponge cloths*, $\frac{1}{4}$ to $\frac{1}{2}$ yard of this being sufficient for each one. Take the precaution not to have the *press cloths* linty nor too sheer. For each *press cloth*, provide about $1\frac{1}{2}$ yards of unbleached muslin. It is not necessary to hem any of these pieces, but, if you wish, you may pink or overcast the raw edges to prevent them from raveling.

7. In order to remove the filling that is put in when the material is woven, boil the cloths before using them in fairly strong

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seam edge through the three thicknesses. When the basting is removed, the effect is similar to that of a corded seam.

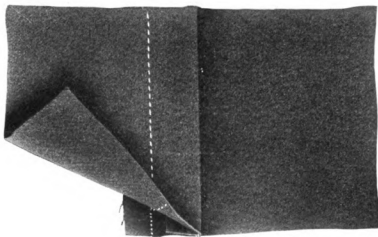


FIG. 7

Instead of giving the cord seam a final pressing as suggested for tailored seams in general, press merely along the row of stitching, taking care not to let the iron extend over the outer edge, or corded effect, for a flat pressing would make the seam appear as a tuck rather than a cord.

14. Welt Seam.—The welt seam, which is shown in Fig. 7, should be made as follows: First, baste and stitch as in making a plain seam; then cut away one seam edge to within $\frac{1}{4}$ inch of the stitching, as shown at *a*, Fig. 8. Next, bind, notch, or overcast the wide seam allowance, and turn it back over the one that has

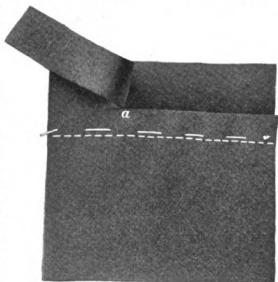


FIG. 8

been partly cut away. With the right side of the material up, as in Fig. 7, press the material away carefully from the seam with the fingers so that it will not overlap in any place. Next, baste along

soapsuds to which a pinch of baking soda has been added. This precaution should always be taken, because new muslin scorches readily and because it is almost impossible for the new material to absorb sufficient water to be of any service in sponging if the filling is not removed.

8. Brushes.—In sponging and pressing materials, and especially in dampening the press cloths, to avoid making them too wet, you will find a *small brush* invaluable. This may be of the type commonly used for cleaning vegetables, one about 4 inches long and 2 inches wide, with strong bristles $\frac{1}{2}$ to $\frac{3}{4}$ inch long and an unvarnished back that may be washed, being suitable. Such brushes are very inexpensive and will last indefinitely.

9. Another desirable article is a *tailor's brush*, which is a heavy brush with a long handle and a flat top. It is useful in both pressing and steaming garments, the back of it to beat down heavy seams or any thick places and the bristles to aid in sending steam through the material and keeping its nap up. Such brushes may be purchased in any tailors' supply house. The wooden part of the brush must be unfinished, or unvarnished, however; if it is varnished, there is always danger of ruining garments on which it is used because of the fact that the steam generated in pressing and steaming garments will soften the varnish.

10. An ordinary *whisk broom*, too, should be on hand for this work, as it is valuable for raising the nap of material when steaming garments if something stiffer than a brush is required. It is useful, also, in pressing materials that have a very long nap, as such nap must always be brushed straight before pressing.

11. Irons.—In order to obtain the best results in the pressing of woolen materials, a heavy iron is essential. As a rule, the *flat irons* used in the home come in sets of three; it is the heaviest of these three that is most suitable for such work. A medium-sized or large *electric iron*, the kind commonly in use in the home, because of its weight, is even better for tailoring than an ordinary flat iron.

12. An iron much heavier than an ordinary flat iron and known as a *tailor's goose* is considered a necessity in tailoring establishments. This may be had in weights ranging from 16 to 24 pounds.

70. Applying the Front Facings.—With the taping done, place the front facings over the right side of the fronts of the coat and baste along the outside of the tape with $\frac{1}{8}$ -inch stitches, as at *b*, Fig. 28, leaving free the neck edges where they are to join the collar. Then stitch just outside the basting-stitches, as at *c*. Next, trim the seam thus formed in the manner shown in Fig. 29; that is, trim one seam edge to within a scant $\frac{1}{4}$ inch of the stitching and the other edge a generous $\frac{1}{4}$ inch, so that the thickness of the seam edge will be evenly distributed. Now, turn the seam allowance so that all thicknesses lie flat against the tape and whip the cloth to the tape with small stitches, as shown at *c*, Fig. 12, thus insuring a flat, sharp edge.

Next, turn the facing to the right side, smooth out the corners carefully, and place a row of small basting-stitches from the waist line up to the end of the lapel and then from the waist line down to the bottom of the coat and around to the end of the facing section.



FIG. 30

71. Second Fitting.—The second fitting is more exacting than the first and should therefore receive greater care. First, put the coat on the figure properly, being careful to have it come well up in the back and to "set" square on the shoulders. Then, at the center front, lap it as much as it will be lapped when it is worn, and pin it securely. Pin the center back of the collar to the center-back line of the coat, as in Fig. 30, and continue to pin around each side from the center back to the center front, taking care to keep the break line of the collar up close to the neck.

When the collar has been securely pinned to the coat, turn it down, as in Fig. 31, so that it will lie flat and smooth. If the chest of the person for whom the coat is intended is flat, bring the collar

shirt. The method of construction is the same as for a soft stand collar that is to be applied to a shirt, except that the lower part of the collar is left free and the neck of the shirt is inserted between the edges of the collar and stitched flat as in stitching the cuff.

36. Buttons and Buttonholes.—The buttons and buttonholes of a shirt are of great importance because of their prominent position down the front. Small, flat, pearl buttons are satisfactory and they should be spaced as in Fig. 1; that is, so that the distance between the neck band and the first button and that between each two buttons will be the same.

The buttonholes should be placed exactly in the center of the plait, and they should be cut vertically and about $\frac{1}{4}$ inch longer than the diameter of the button. As the plait of the shirt will in nearly every case be starched, buttonholes that are too small will be difficult to get over the buttons.

The buttonholes in the cuffs should be located a little more than one-third the width of the cuff from the bottom if single cuffs are used. In double cuffs, a second buttonhole should be placed the same distance from the top, or the joining of the cuff and sleeve, as shown in Fig. 1. Also, a buttonhole is worked in the lap finish just above the cuff, as this illustration shows.

The buttonholes in the neck band should be horizontal and placed $\frac{1}{4}$ inch above the joining of the shirt and the neck band. The buttonholes in the collar should correspond with those in the neck band, except that they should be a scant $\frac{3}{8}$ inch above the lower edge of the collar stand, so that the collar will fit down well and cover the seam joining of the neck band when the shirt is worn.

37. Preparing the Shirt for Wear.—It is always advisable to launder a shirt before wearing it; that is, if it is made of material that requires starch. Such garments of silk material, however, require only a very careful pressing to complete them.

WORK SHIRT

38. The work shirt differs from a negligée shirt chiefly in that it is made of different material and has an attached collar and wristbands instead of cuffs. After the material is selected, the shirt may be cut out with the aid of the same pattern as is used for a negligée shirt, or a special work-shirt pattern may be used. As a

pieces down in front a little below the mark-stitched collar line in order that the lapels may lie flat where they join the collar; and, even if the figure is not flat-chested, extend the edge of the collar beyond the pattern line, as a general rule, because each side of the

collar usually stretches from $\frac{1}{4}$ to $\frac{3}{8}$ inch.



FIG. 31

When the collar is in place, put the sleeves in, turning in the upper edge of each and pinning it in place, as shown in Fig. 30. Mark with chalk the point of the sleeve that comes opposite the shoulder seam of the coat, so that when the coat is removed and the sleeve is to be basted in, there will be no difficulty in determining accurately the position that it should have. Also, as shown in Fig. 31, put a chalk mark around the armhole of the coat to indicate just where the line of the sleeve should come in order to give a good line around the arm.

Another factor that demands attention in the second fitting is the length of the coat. Therefore, before removing the coat from the figure, turn the lower edge at the proper place and pin it securely, remembering the caution given as to the correct length and taking

care that the garment is not even the least bit longer in the back than in the front, unless, of course, a definite difference is desired.

Mark with chalk the position of the buttons, also the depth of the opening of the under-arm seam, provided it is desired to have this seam open for part of its length.

72. Covering the Collar Foundation.—After all points that require attention in the second fitting have been completed, remove the coat, take out the sleeves, and mark the turn at the bottom of

rule, a work shirt requires a yoke that is 2 inches deeper than the yoke used for a negligée shirt, so as to give the wearer protection over the shoulders. Therefore, if a negligée-shirt pattern is used in cutting out a work shirt, it is well to remember that the yoke should be made deeper and the back portion shorter to accommodate the increase in size of the yoke. A work shirt should also have a little more allowance for fulness across the back. This allowance—usually 4 inches is enough—may be provided by placing the pattern piece for the back so that its center-back line is 2 inches from the fold of the material.

The collar and wristbands of the work shirt require an interlining, which may be of any of the materials previously mentioned. It is advisable, however, to use an extra thickness of the material for the interlining, because, when these parts become worn, there will then be this extra thickness underneath to which the worn part may be darned. It may be well to note, also, that the collar of a work shirt may be reversed when it becomes worn. This may be done by simply ripping the stitching that serves to hold it to the collar band and then turning it and stitching it back in place.

MEN'S HOUSE COATS AND ROBES

HOUSE COATS

39. For comfort in the home, perhaps no garment is more enjoyed by men than the house coat,

or smoking jacket, one style of which is shown in front and back view in Fig. 14. For such a garment, the proper selection of material is the chief essential. Double-faced, wool-knit fabrics, closely woven Jersey, soft home spun, corduroy, velvet, and quilted satin are materials from which a selection may be made. Generally, a house coat requires the same amount of material for its construction as does a man's negligée shirt. The coat is, of course, shorter than a shirt, but the material is needed for the seams, which are



FIG. 14

the coat with basting-stitches. Then proceed to attach the collar. First, trim off the excess interfacing on the marked line; then overhand the stand part to the coat with silk thread, using very close overhanding-stitches. Next, carefully mark the center back of the upper collar piece, or collar facing, and pin its right side to the material side of the collar proper. Begin to pin directly over the seam of the collar, pinning carefully with several pins and stretching the upper collar portion, or facing, slightly but evenly so that it will be tight, but not so tight as to draw in any place.

When the collar material is pinned, baste the outer edge, and then stitch just outside the interfacing edges. Finally, trim the seam edges and turn the collar over to the right side.

73. Turning and Felling the Facings.—Having turned the front facings right side out carefully and evenly, and having brought the edge of the collar and that of the facing together, as at *a*, Fig. 32, turn the raw edges of the collar in carefully from the shoulder line to the front and baste in position as at *d*, Fig. 12. Now whip the free edge of the neck-line seam flat to the interfacing, as at *e*, Fig. 12.

When this is done, bring the front facing section *f* up so that it lies flat against the coat and turn in its edge *g* to meet the turned edge of the collar. Then proceed to join these turned edges with very fine slip-stitches. This slip-stitching process, known as *stowing* in the tailoring trade, packs the edges together closely so that the joining is firm and scarcely visible.

After these edges are stowed together, whip the free, or neck, edge of the collar and the inside edge of the facing to the foundation with diagonal basting-stitches, as at *b*, Fig. 32.

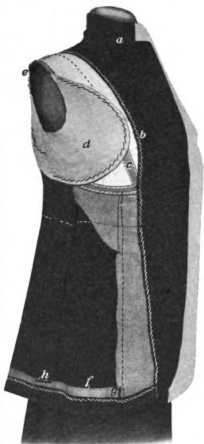


FIG. 32

cloth as a lounging robe. One's own sense of fitness must be brought into play in the selection.

43. Construction of Robes.—A robe of this kind is made in much the same manner as a house coat but it is much longer, of course, usually extending to a point half way between the knees and the ankles or to the ankles. For such a garment, a plain notched coat collar or a shawl collar may be used, as desired. The robe is usually double-breasted, in coat fashion, and a cord or a narrow strap sash of the material is placed around the waist. In order to hold the cord or the sash in position, it is necessary to place small strips at the under-arm seams through which the cord or the sash may be inserted.

A bath-robe usually has the pockets below the waist line and is a trifle larger than a robe that is used as a house coat.

TROUSERS

TYPES OF TROUSERS

44. Short, Straight Trousers.—There are three distinct types of trousers, which may be varied to suit the prevailing fashion. The first type is the short, straight trousers for little boys. This type may be finished to wear with separate blouses or to be buttoned to a blouse, making a suit, the trousers being finished straight or bloused at the lower edges, or having a long flare as in the sailor type.

45. Knickerbockers.—The next type is the knickerbocker style, the trousers that blouse at the knee. This type is generally chosen for young boys, but from time to time, as Fashion dictates, it may be varied to suit both men and women for sports wear. The finish at the knee may be varied according to individual taste, the fulness being gathered or plaited into a band that is worn below the knee.

Breeches may be considered a variation of this type of trousers. These are made roomy above the knee, but below are fitted and laced tight to be worn inside leggings or boots.

46. Long, Straight Trousers.—The third type is the long, straight type of trousers, the lower edges of which may be finished

are retained so that the lining may be correctly placed, for the waist line of the lining must correspond with that of the coat.

If stitching is to be added to the outside edge of the coat, it should be done while the coat is in this condition. Beginning at the break line of the lapel, stitch around the collar to the same point on the opposite side, and then from this break line down to the bottom of the coat on each side. Where the stitching breaks at the bottom of the lapel, take care to have the new stitching come up well under the lapel and to put one row directly over the other, so that the joining will not be visible.

If each side of the coat is stitched down in this way, there will be no possibility of its drawing, as would be the case if one side were stitched up from the bottom and the other side down from the lapel. This plan makes it possible, also, to do all the stitching from the right side and thus to produce more attractive work, especially since the stitching must be done through several thicknesses of material.

When the stitching has been completed, press the coat carefully, particularly the lower edge, the body seams, and the collar, dampening the material with a wet cloth and pressing gently with the iron, so as to leave no impression.



FIG. 33

77. Inserting the Sleeves.—In putting the sleeves in the coat, first baste them in, following the marks that were made in the second fitting, so that they will be in the correct position. In doing this, use short basting-stitches in order to indicate whether or not each sleeve is in the correct position; loose stitches will not show the little defects or wrinkles that might appear at the armhole.

with a plain hem or a cuff. The side seam is sometimes finished with silk braid, depending upon fashion and the occasions upon which the trousers are to be worn.

MATERIALS FOR TROUSERS

47. Outside Materials.—The materials suitable for trousers are many and should be selected according to the season of the year, the occasions for which they are to be worn, and the age of the person for whom they are made.

Such materials include galatea, duck, drilling, khaki, mohair, panama cloth, linen, denim, corduroy, serge, Poiret twill, broadcloth, tweeds, homespun, covert cloth, flannel, and gabardine. There are many other fabrics, however, such as pongee and velvet, that may be used for trousers for very small boys.

48. Linings.—Then, too, there is the problem of linings for trousers, since lining of some kind is necessary for all trousers. At times only a belt facing, a crotch reinforcement, and pocket linings are made; again, the trousers may be lined half way or entirely, depending on the material used. Corduroy trousers for men and boys and woolen trousers for boys are generally lined throughout. When this is the case, a light-weight fabric is used for the lining proper and the pockets are made of a more firmly woven material than is used for the trousers.

For linings, such materials as cambric, percaline, silesia, or sateen may be selected. For pockets, sateen, galatea, drilling, or firm unbleached muslin is suitable.

CONSTRUCTING BOYS' TROUSERS

49. The making of trousers is usually looked upon as a very difficult undertaking, but when one is thoroughly familiar with the foundation principles of sewing and exercises unusual care in the tailoring of such garments, very satisfactory results should be obtained.

There is real economy in making trousers for boys because they can so often be cut down from larger garments. Also, trousers for summer wear can be made of good quality material at considerable saving.

generally used, though there are seasons when coat and skirt of contrasting material are considered very smart. The style of the skirt makes it suitable for use also as a separate or extra skirt to be worn with sweaters or blouses. In this case, any cotton, wool, or silk material that is suitable for skirts may be used. Two skirt lengths of material are required, with an allowance of $\frac{3}{4}$ to 1 inch for the top finish and 3 to 5 inches for the hem. The separate belt can be cut from material at the sides of the gores. Supply also a piece of stay belting about $1\frac{1}{4}$ inches longer than your waist measurement.

A two-gored pattern of the type illustrated is always available. If you wish, a plain two-piece skirt pattern without plaits can be used by adding 2 to $2\frac{1}{2}$ inches beyond the seam line at each side, both front and back, for the plaits.

86. Cutting Out the Skirt.—Place the shrunken skirt material on the cutting table, fold it through the center lengthwise so that the right sides are together, and pin the selvages together to prevent the fabric from slipping when the pattern is pinned on.

Test the pattern carefully, comparing it with your own measurements to make sure that the width and length are as nearly correct as possible. Then lay it on the material with the center-front and center-back edges on the lengthwise fold. Mark the pattern lines, and, if seams are not allowed, cut $\frac{3}{8}$ to $\frac{1}{2}$ inch beyond the pattern edges. If plaits must also be allowed, cut from 2 to $2\frac{1}{2}$ inches beyond the side seams, as suggested above.

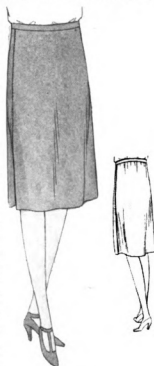


FIG. 35

87. Marking, Pinning, and Basting.—Before removing the pattern from the material, mark-stitch the hip line, and run long basting-stitches on the center-front and center-back lines. Mark all notches and the lines for the plaits with tailor's tacks. If you are adding plaits to a plain skirt pattern, mark the original seam lines as the lines on which to fold the plaits. Then remove the pattern, and pin and baste the edges of the gores together, from the

55. Lining Boys' Trousers.—The lining for little boys' trousers is cut and joined the same as the outside portion, but it is not basted in until the hip welt pocket is made. Place the lining in the trousers with the seam lines in the same general position and having the raw edges of the seams next to the trousers. Pin or baste the lining to the trousers along the seams to hold it in place until the trousers are finished. The seam edges of the opening at the center front should be whipped to the seam edges of the outer portion of the trousers to make a neat finish for the opening.

56. Placing the Hip Welt Pocket.—Place this pocket on the right side of the trousers, midway between the back and the side seams, as shown at *a*, Fig. 16, and apply according to the directions given in Arts. 32 to 39, inclusive, Chapter IV, only using a simple curve, as shown in the skirt at the lower right of the illustration in Fig. 35.

57. Making the Side Pockets.—Next, proceed to make the side pockets. Sew a lengthwise strip of material along the placket edges, turning the front edge over so that the cord seam of the lower side can be extended up to the waist line and arranging both sides alike.

In some patterns, allowance is made for these pieces; therefore, separate pieces will not have to be applied. Then, for the pockets, cut two pieces of lining material 8 inches long by 10 inches wide, or smaller, depending, of course, on the size of the trousers. Fold each of these pieces lengthwise through the center, so that the doubled piece measures 8 inches by 5 inches. Round the corners at the lower edges, as shown at *b* and *c*, Fig. 16, and stitch the folded portions together along their lower edges and sides to within $4\frac{1}{2}$ inches of the top. Bind one of the free edges of the sides of each pocket with a lengthwise strip of material that is $1\frac{1}{2}$ or 2 inches wide.

With the pockets made ready, sew them to the placket strips, as at *d*, so that the material of the pockets will be covered up at the side opening and will not show when the hands are put in the pockets. The pocket must be caught across the top when the band is sewed in position, so that it will not pull down and cause the trousers to get out of shape.

58. Joining the Inside Leg Portions.—After the pockets are in place, join the inside leg portions, making a plain seam to be pressed open.

tape extend beyond the end of the belting on the front section to the edge of the plait or placket. Baste this tape in place, being careful not to catch the stitches through to the right side of the skirt. Now draw the free edge of the belting away from the skirt and stitch just inside the lower edge of the tape. The stitching, then, will be only through the belting and the tape. Finally, turn the belt back to its original position, and, from the right side of the skirt, stitch along the line of gathering, placing the stitching through two thicknesses of the skirt material, the belting, and the upper edge of the tape. Run the machine very slowly and use a rather long stitch.



FIG. 36



FIG. 37

93. Next, make the separate belt, which should be from 1 to $1\frac{1}{2}$ inches wide finished. For this, cut a lengthwise or crosswise strip of material about $1\frac{1}{2}$ to 2 inches longer than the finished length desired, and twice the finished width plus $\frac{3}{4}$ inch for seams. Fold this lengthwise through the center, baste the edges together, and stitch $\frac{3}{8}$ inch from the edge. Leave both ends open. Turn the belt, and, if the material is light in weight, press it so that the seam comes at one edge. But if the material is heavy, press the seam open before turning the belt and let it come at the center of the wrong side with pressed creases on both edges. Turn in and slip-stitch the ends. Put on the skirt and place the belt so that it just conceals the upper edge, and overlap the ends so that the end

Another way in which to finish the neck is to face the left-front section back to the center-front line and attach a military collar to the neck of the coat, as shown at the upper left.

73. Constructing the Trousers.—The opening at the front of the trousers is finished in somewhat the same manner as the opening of a boy's trousers explained in Art. 54, but with the lining omitted.

The waist line of the trousers is finished with a casing $1\frac{1}{4}$ inches wide, and through this casing is run a 1-inch tape, the ends of the tape extending sufficiently to tie at the center front, as shown. If it is not convenient to use tape for this purpose, a cord that is durable enough to bear considerable wear may be made by seaming up a lengthwise strip of the material and then turning it right side out. Such a cord may be neatly finished by sewing a tiny tassel on each end.

Often an elastic is preferred to a tape or a cord. This should be about 2 inches shorter than the waist measurement.

UNDERGARMENTS

TYPES AND MATERIALS

74. Styles of undergarments for men and boys vary considerably, but as the details of construction are all similar and as the construction of such garments is simple, they may be very easily made at home.

Types of such garments are shown in Figs. 26, 27, and 28. Figs. 26 and 27 show the one-piece garment with different styles of back closings, and Fig. 28 shows the two-piece suit. Any one of these types may have sleeves if desired. Also, they may have narrow facings around the neck or a reinforced back yoke, as in Fig. 26.

75. For such garments one may choose soisette, madras, or the soft cotton cross-bar generally referred to as pajama check. The one-piece type, of course, requires the least material and is the type usually preferred. From $2\frac{1}{2}$ to 4 yards of material is required for such garments, depending on the style of garment and the size of the person.

that comes from the front is just in line with the plait. Pin the belt to the skirt in several places and mark the location of the snaps at the closing. Remove the skirt, tack the belt to it loosely in several places, and sew on the snaps.

94. Finishing the Seams and Hem.—Bind the two edges of the seams together, as at *a*, Fig. 36, curving them off, as shown, where the top of the hem will be located. Then proceed to the hem.

An excellent way to finish the hem in a skirt such as this, which grows slightly wider toward the bottom, is illustrated in Fig. 37. Turn and baste the lower edge, as at *a*, and measure and trim the hem to an even width. Then open out

the hem, as shown in Fig. 36, and, from the lower edge up to the seam binding, trim the seam edges to within $\frac{1}{4}$ inch of the stitching, as at *b*. Press open the seams to prevent them from forming a cord in the hem, and turn the hem back in position. Then run a gathering thread along the top of the hem $\frac{1}{4}$ inch from the edge, as at *b*, Fig. 37. Lay the skirt out on the ironing board, dampen the hem, and shrink out the fulness by bringing the iron up from the bottom of the skirt and holding the fulness in with the gathering thread until the top of the



FIG. 38

hem is the width of the skirt at the point directly under it. Trim away the edge of the hem just below the gathering thread, as shown. Next, bind the upper edge of the hem with bias silk, sateen, or percaline. Place the right side of the binding to the right side of the hem edge and baste them together with a $\frac{1}{4}$ -inch seam. Turn the binding over the hem, taking care not to turn the hem itself, and stitch along the edge of this binding on the right side, as shown at *c*. Baste the upper edge of the hem to the skirt and hem it by hand. The finished hem and seam are shown in Fig. 38.

CONSTRUCTING ONE-PIECE UNDERGARMENTS

76. Cutting the Material.—In cutting these undergarments, the two points of greatest importance are: First, to place the pattern so that it is on a correct grain of the material, and second, to mark the joining points carefully.

77. Seam and Edge Finishes.—In making such undergarments, the same general construction details as given for shirts and trousers may be followed. The flat fell-seam is used throughout to give strength, and for the finish of the neck and armholes, bias facings are necessary, but for the legs and sleeves, if there are sleeves, narrow hems may be turned, as shown.

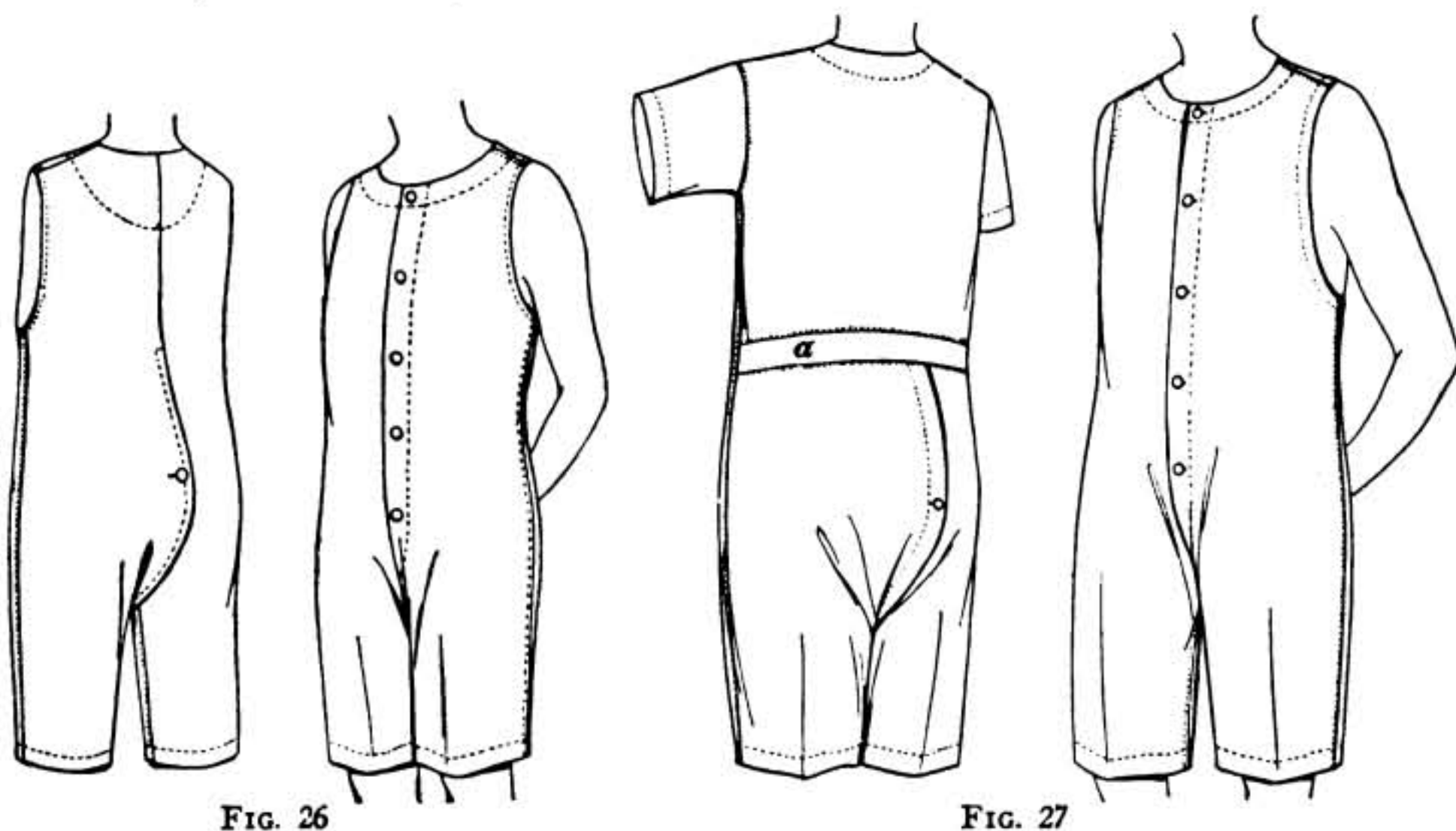


FIG. 26

FIG. 27

78. Front and Back Closings.—The *front closing* may be finished in the form of a plain hem, or a bias facing may be applied.

In the case of the *back closing*, the method depends on the style. For Fig. 26, simply seam the back and face the rounded section, providing, of course, the button-and-buttonhole joining as shown.

For the closing illustrated in Fig. 27, join the upper part of the drawers to the lower part of the shirt by means of a plain fell-seam. Or, if strength and ease in this part of the garment are desired, a bias piece of material 3 inches wide may be inserted, as at *a*, Fig. 27. Another method of preparing such a section is to place a $\frac{3}{4}$ -inch tuck in the strip and baste but not stitch. The tuck is then secured only at the ends. When the basting is removed, the tuck is free to open, and this gives ease.

MAKING THE COAT

98. Cut the coat from firm muslin, fit the muslin carefully, and use it as a pattern for cutting the cloth for the coat. Cut, baste, and fit the coat accurately and carefully, following the instructions given for the strictly tailored coat. Also, follow the suggestions already given for making, omitting all interfacings with the exception of the front sections, which should be cut from muslin over the lines of *a*, Fig. 5 (*a*). No taping is necessary.

The steps in fitting are the same as for the strictly tailored suit, as are also the placing of the lining and the finishing of the coat, with the exception of the seams, which, in this case, are stitched plain.

99. The application of a velvet collar facing is somewhat different from the application of one of self-material. Press and shape the collar foundation thoroughly before applying the velvet, as it cannot be pressed afterward, except over a wire device especially made for the purpose. In applying the velvet section, turn the edges entirely over the foundation and catch-stitch them to the cloth side of the foundation. This finish is the same as that used on the velvet collars of men's overcoats.

100. To finish the bottom of the coat, turn and baste the hem $\frac{1}{4}$ inch above the lower turn. Then, without turning in the upper, raw edge, slip-stitch it to the coat, making the long stitches inside 1 to $1\frac{1}{2}$ inches long, and the short stitches that go through to the right side very short, so that they are quite invisible. The lining is later slip-stitched to the hem.



FIG. 39

If a number of garments are being made, it will be advisable to purchase an inexpensive knitted shirt as such material is preferable for this inserted section. The upper back section is then brought down over this piece and basted and finished with a flat fell.

CONSTRUCTING TWO-PIECE UNDERGARMENTS

79. In constructing the two-piece undergarment, Fig. 28, the front, seams, arm-holes, and neck of the shirt are finished the same as in the one-piece suit, and a hem is turned at the lower edge.

80. The waist line of the drawers may be fitted slightly by taking a dart at each side. Then the waistband is applied and the yoke adjusted so that its upper edge is along the upper edge of the waistband. The yoke should be on the right side when finished. Such a yoke may be cut double and the drawers section placed between the two thicknesses of the yoke, if desired.

81. In Fig. 28 stay pieces are shown stitched in the crotch section. Such facings may be applied to any undergarment to give strength.

OVERALLS

TYPES AND MATERIALS

82. Under the term *overalls* are included the straight-pants style, the attached bib overall, the apron overall, which consists of the trousers and bib cut in one, and the one-piece combination overall suit consisting of an overall with a roomy work-shirt top. This last type is generally worn by dairymen and mechanics.

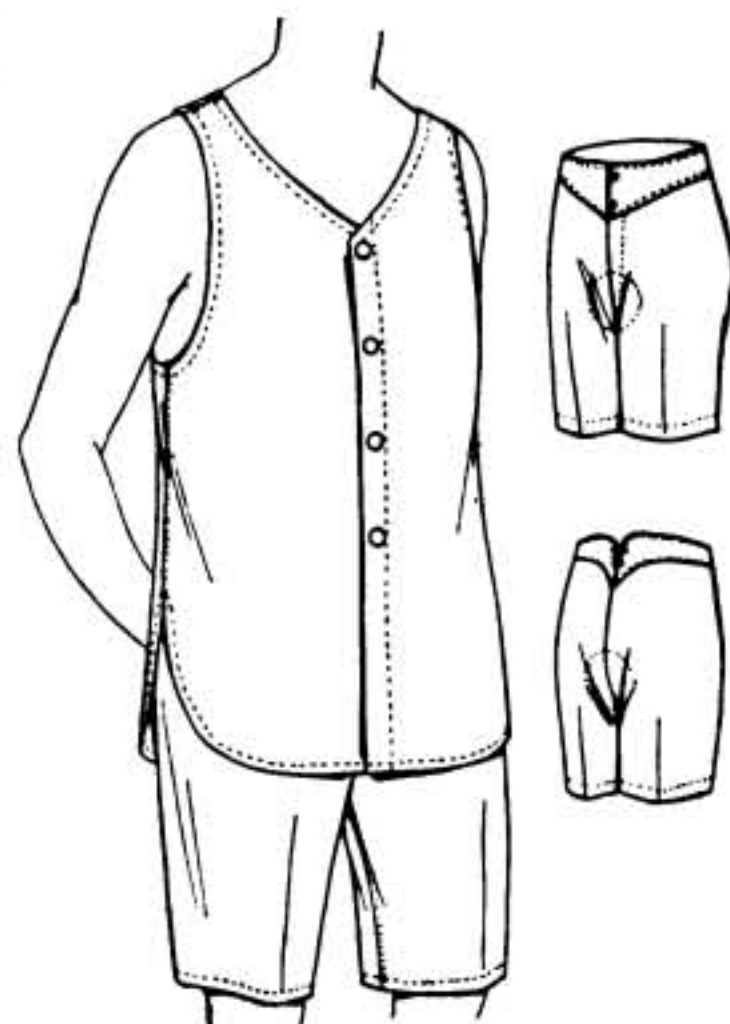


FIG. 28

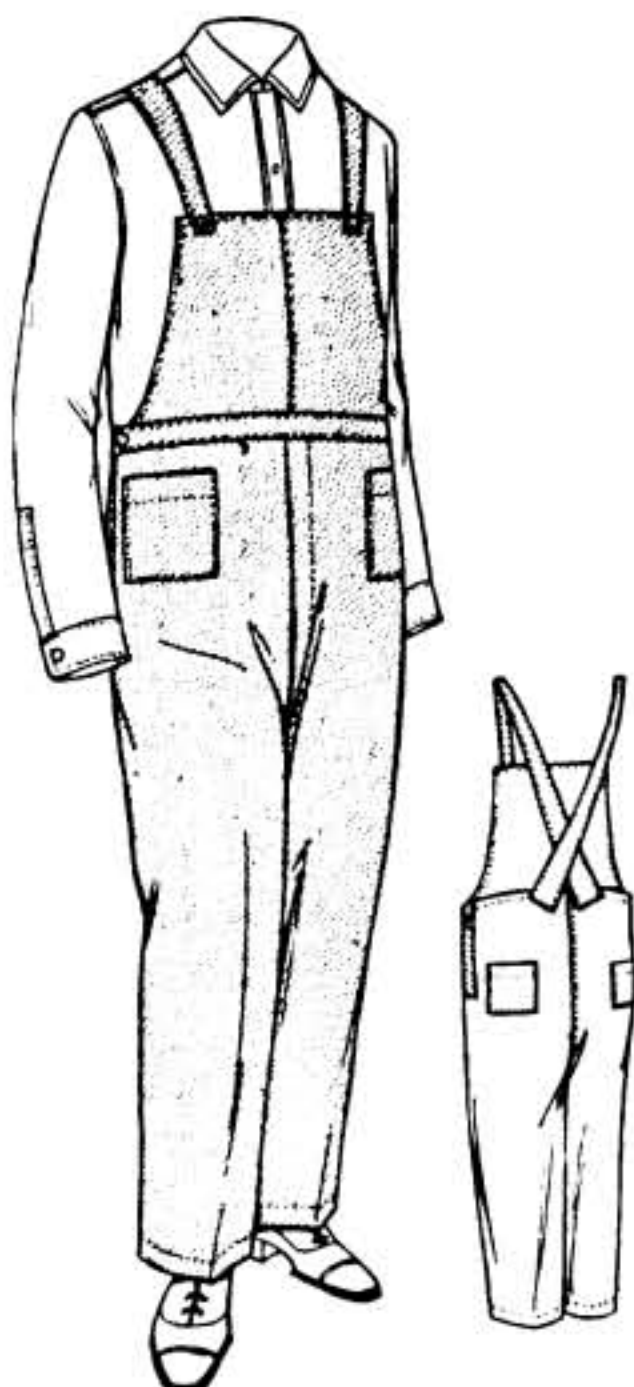


FIG. 29

Careful and thorough pressing means quite as much in a coat of this kind as in the mannish tailored model, so be especially careful with each seam as well as with the finished coat.

MAKING THE SKIRT

101. The skirt, shown in Fig. 40, is the simplest type of tailored skirt one can make. It consists of a single length of 54-inch material, is attached to a belt of self-material, and has its back waist-line fulness held in darts. If a pattern is used, follow it quite closely in locating the darts and the lap.



FIG. 40

102. Making the Skirt Without a Pattern.

If you are making the skirt without a pattern, wrap the material around the figure with one end just above the slightly low waist line and the two selvages overlapping for several inches at the side front. Plan to turn under about 2 inches at the bottom on the outer edge, widening this gradually toward the top, in order that a straight-line effect may be obtained. Do not be too exact about this just at present, but see that the skirt fits snugly over the hips, and pin it at several places along the hip line after you are sure the front lap is correctly located. Then mark the center front and center back, and fold in three darts on each side across the back and hips from the waist line down to

the hips, as shown, making them deep enough to take up all excess fulness and fit the skirt up well to the figure. Again turn your attention to the overlapping edge. If the turned-under section is very much wider at the top than at the bottom, a small horizontal dart just below the hip line will help to keep it perfectly flat. The selvege is used as a finish on the inner edge of this turn, as well as for the other edge of the skirt-lap, where it may be left free or turned under once and slip-stitched, as preferred.

Remove the skirt, stitch and press the darts, and slip-stitch the selvege edge of the turned-under section to the skirt.

83. For overalls, heavy, coarse materials that are not too firmly woven should be used, as such garments are subject to hard wear and require frequent laundering. Denim, khaki, drilling, and galatea meet these requirements and are very satisfactory.

CONSTRUCTING OVERALLS

84. Trousers and Bib.—The same method of procedure is followed for making overalls as for pajama trousers except that there is no fulness at the waist line.

First, finish the trousers with a placket facing at each side and turn a hem at the top across the back of the trousers. Next, finish the bib section by turning a hem at the upper edge and using a seam at the center front, if necessary.

Then finish the front by joining the trousers and the bib. To do this, place the outside-belt section with its right side to the right side of the trouser portion and baste. Then place the bib with its right side to the right side of the upper edge of the belt and baste. Next, turn all raw edges of the facing, or under section, to the wrong side of the material and place this on the belt section with their wrong sides together, covering the seams, and allowing the facing to extend slightly beyond the edges of the belt piece. Baste it flat and then stitch from the right side, catching all edges.

85. Straps.—To attach the straps, stitch them securely to the waist line at the back, cross them slightly above the waist line, and then stitch in position. To finish the straps in front, you may shape them in a pointed or a rounded end to draw through buckles fastened at the top of the bib, or you may provide them with buttonholes and button them in place.

86. Pockets.—The kind of pockets used in overalls depends upon the use of the garment. For boys' overalls, two medium-size patch pockets each side of the front will prove sufficient.

For work overalls, however, pockets should be both larger and more numerous. Patch pockets may be placed on the front- and back-trouser sections and even on the bib, some being made definite sizes for the purpose of carrying special tools. Straps stitched securely on the back of the trousers also prove convenient for tools. At the side near the placket openings, it is possible to insert long, narrow, inside pockets.

103. Making and Applying the Belt.—Then prepare the belt as you would any waist band of self-material. It should be from 1 to $1\frac{1}{2}$ inches wide finished and long enough to reach from the inner selvage to the outer lap. In applying it, leave it loose from the skirt for a distance just slightly longer than the diameter of the button to be used, at a point about $\frac{1}{2}$ or $\frac{3}{4}$ inch from the outer end, as shown by the location of the button in the illustration. The opening thus provided is used as a buttonhole, making a bound one unnecessary. After the belt is applied through the rest of its length, whip the two free edges of it together at this point. Then opposite it turn toward each other the seam allowances of the skirt and of the turned-under section that serves as a facing down the front, and whip them together carefully.

Put the skirt on and mark the location of the button. Also, mark for a snap fastener on the inner end of the belt, this being necessary to keep the underlapped edge from dropping down. While the skirt is on the figure, mark the lower edge of the hem. Remove the skirt, sew on the fastenings, and prepare to hem the skirt.

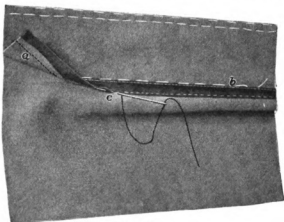


FIG. 41

104. Hemming the Skirt.—Since the lower edge of the skirt is straight, the method of hemming illustrated in Fig. 41 may be used very successfully. After basting along the lower edge, turning the hem up, basting $\frac{1}{4}$ inch from the edge, as shown, and evening off the part turned up, apply a piece of seam binding tape to the right side of the material and stitch $\frac{1}{4}$ inch from the raw edge, as shown at *a*. Baste the top of the hem in position, as at *b*. Then attach the free edge of the tape to the skirt with slip-stitching, as at *c*, taking a back-stitch in the tape every 6 or 7 inches.

105. Applying French Tacks.—Since there is a tendency for the wrap-around skirt to swing open, the edges should be held together with French tacks, which consist of strands of thread reinforced by

WORK COAT

TYPES AND MATERIALS

87. The work coat covers many uses and embraces many variations in style, including slightly fitted office coats, surgeons' coats, barbers' and mechanics' jackets, and the long type usually worn as dusters.

88. Materials for such garments cover a wide range because of the various uses of the coats. For office coats, light-weight homespun, mohair, and pongee are appropriate. For white coats, butcher's linen and duck or linen-finished suiting are generally preferred. For the typical work jacket, firm coarse fabrics in dark colors, such as denim, khaki, drilling, and galatea, should be chosen. All of these materials, you will notice, will stand frequent laundering, a most important requirement in coats of this kind.

CONSTRUCTING THE JACKET

89. The construction of a jacket like the one shown in Fig. 30 is similar to that of the pajama jacket in that seams are usually made in the form of a flat fell, and the pockets are patch pockets. There are several different features, however, such as the opening at the center front, the neck finish, and the cuff, and in some patterns the placing of the seams. Most patterns have just the seams under the arms, but in addition to these seams some provide a seam down the center back and others have a seam only in the back.

Proceed as for making the pajama coat and finish the neck and sleeves according to the type of coat desired. If a notch collar is made, remember to place a soft interlining across the back to hold the collar in shape, as directed in Art. 34.



FIG. 30

the seam edge and then back $\frac{1}{2}$ inch, or almost the width of the stitching desired. Finally, stitch the desired width, usually $\frac{3}{8}$ or $\frac{1}{2}$ inch from the seam, using a sewing-machine gauge or quilter for this purpose, if you wish a guide to insure even spacing.

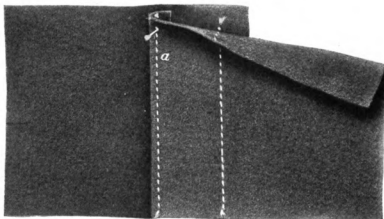


FIG. 9

15. Double-Stitched Welt.—To make the double-stitched welt, an example of which is shown in Fig. 9, follow all the instructions for making a welt seam, and in addition apply a second row of stitching on the seam turn, as is clearly shown at *a*.

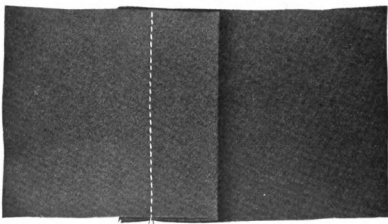


FIG. 10

16. Tuck Seam.—The tuck seam, or *open welt*, as shown in Fig. 10, is made as follows: First baste as a plain seam, but do not stitch. Then turn both seam edges to one side and baste them as in making the cord seam. Then, from the right side, add another

the other end; next, tack one edge and then the other, drawing the covering and padding materials tight in each instance. Next, draw the corners of the material to their respective corners and tack them in place, stretching the materials well along the lines leading to the middle tacks. With this done, fasten the rest of the padding in place, putting tacks between those already in place. This method obviates the gathering of fulness at any point, which would result in wrinkles otherwise impossible to work out.

15. Sleeve Board.—After the seams of a sleeve of woolen or of silk material have been joined, it is difficult to press them open without considerable care and effort or to press the sleeve satisfactorily in its entirety without the use of a sleeve board.

A sleeve board should be padded and covered in practically the same manner as an ironing board. It should be slender and on a substantial stand, if possible.

16. Edge and Seam Pressers.—An *edge press block*, which consists of a piece of hard wood, $\frac{3}{4}$ to 1 inch in thickness, mounted edgewise on a stand and pointed at each end, is a great convenience for the pressing open of the seam that joins the facing to a coat. This board is used without padding. The pointed ends make it possible to push the board well up into the corners of the revers and thus permit a tailored effect that it is difficult to obtain otherwise.

For home tailoring, a thin piece of hard wood may be substituted for the edge press block. Cut this $\frac{3}{4}$ to 1 inch wide, point it at the ends, and sand paper it until it is perfectly smooth.

17. A *covered broom stick* may be used to excellent advantage in the pressing of seams, especially in materials that require unusual care in handling in order to prevent them from becoming shiny. With the seam laid over the curved surface of the broom stick, it is possible to press only the center of the seam and prevent the outer seam edges from forming a ridge or shiny line on the right side of the fabric.

To prepare a broom stick for a seam presser, pad it with a thin layer of cotton or wind it with soft rags, being careful to distribute the thickness very evenly; then cover the padding with muslin, stretching this as tight as possible, and whip one turned edge over the other edge so as to secure it.

107. Description of Coat.—A practical top-coat, which follows the lines of the regulation double-breasted box-coat, is shown in Fig. 43. The stitching, placed about $\frac{1}{2}$ inch from the edges of the fronts, collar, cuffs, and pockets, provides a neat finish and adds to the tailored effect. The roomy patch pockets are finished with flaps. Bone buttons are the means of fastening the coat itself, while a buckle is used on the stitched belt of self-material.

108. Material and Pattern Requirements.—The materials usually chosen for coats of this type are tweeds, polo cloth, camel's hair, cheviot, flannel, and the novelty coatings and homespun. Supply $2\frac{3}{4}$ yards of 54-inch material, 4 bone buttons, and a metal or composition buckle. For a full-length lining, supply $3\frac{1}{4}$ yards of 40-inch silk. If an interlining for warmth is also used, supply 2 yards of outing flannel. If you wish only a partial lining, only $1\frac{3}{4}$ yards of 40-inch silk will be needed. Patterns for this type of coat are always available.

109. Cutting Out the Material and Lining.—Make a muslin model of the coat and fit it carefully. Then rip it apart and place it on the material, having the center back on a lengthwise fold, the front edges on lengthwise threads, and the elbow line of the sleeve on a crosswise thread of the material, and pinning carefully. Cut out the coat material, making ample allowance for the seams. Mark the pattern lines and notches in the usual manner.

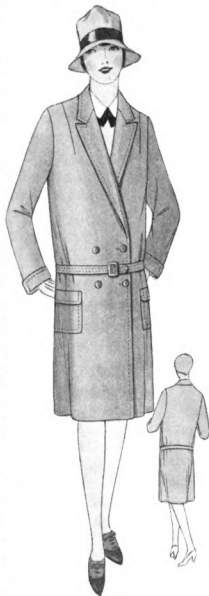


FIG. 43

WORK COAT

TYPES AND MATERIALS

87. The work coat covers many uses and embraces many variations in style, including slightly fitted office coats, surgeons' coats, barbers' and mechanics' jackets, and the long type usually worn as dusters.

88. Materials for such garments cover a wide range because of the various uses of the coats. For office coats, light-weight homespun, mohair, and pongee are appropriate. For white coats, butcher's linen and duck or linen-finished suiting are generally preferred. For the typical work jacket, firm coarse fabrics in dark colors, such as denim, khaki, drilling, and galatea, should be chosen. All of these materials, you will notice, will stand frequent laundering, a most important requirement in coats of this kind.

CONSTRUCTING THE JACKET

89. The construction of a jacket like the one shown in Fig. 30 is similar to that of the pajama jacket in that seams are usually made in the form of a flat fell, and the pockets are patch pockets. There are several different features, however, such as the opening at the center front, the neck finish, and the cuff, and in some patterns the placing of the seams. Most patterns have just the seams under the arms, but in addition to these seams some provide a seam down the center back and others have a seam only in the back.

Proceed as for making the pajama coat and finish the neck and sleeves according to the type of coat desired. If a notch collar is made, remember to place a soft interlining across the back to hold the collar in shape, as directed in Art. 34.



FIG. 30

Make the collar and apply it as for the tailored-suit coat. Baste and stitch the facing to the front of the coat, and press it back in its correct location so that the edges cover the front edges of the interlining.

112. To prepare the cuffs and pockets and belt, interline them with shrunken muslin cut on the bias, and then line them with silk. In joining the pocket and flap, use a plain seam, having it come between the right side of the pocket and the lining of the flap. Do not catch the flap lining in this seam, but, after the seam is made, press both edges over the flap, turn the flap lining over it, and hem it over the stitching, thus concealing the seam. In joining the cuff and sleeve, let the plain seam come inside the sleeve where it will be covered by the lower end of the sleeve lining.

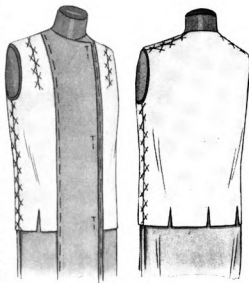


FIG. 44

113. Second Fitting.

The coat is now ready for the second fitting, which is similar in every way to the second fitting of a tailored-suit coat. During this fitting, mark the line near the lower edge of the coat where the hem is to be turned later. Observe every detail carefully, for any alterations that have to be made later will cause much trouble and will detract from the appearance of the coat.

114. Finishing the Coat.—If the coat is to have only a partial lining, finish the seams that will not be concealed by it, as well as the inner edge of the front facing, by binding them with the lining material, cut bias.

Cut the hem allowance off to an even width and, to give body to the hem, supply a bias strip of silk $1\frac{1}{2}$ inches wider than the hem. Baste this bias facing over the right side of the coat material, keeping the edges even. Stitch $\frac{1}{4}$ to $\frac{3}{8}$ inch from the edge, and turn the bias

BOYS' BLOUSES

MATERIALS AND TYPES

90. 'The same kinds of materials are used for boys' blouses as are employed for men's shirts, with possibly the exception that the quality is usually softer and lighter in weight. About $1\frac{1}{2}$ to $2\frac{1}{2}$ yards of material is generally sufficient for a boy's blouse.

As will be seen on referring to the two styles shown in Fig. 31, a

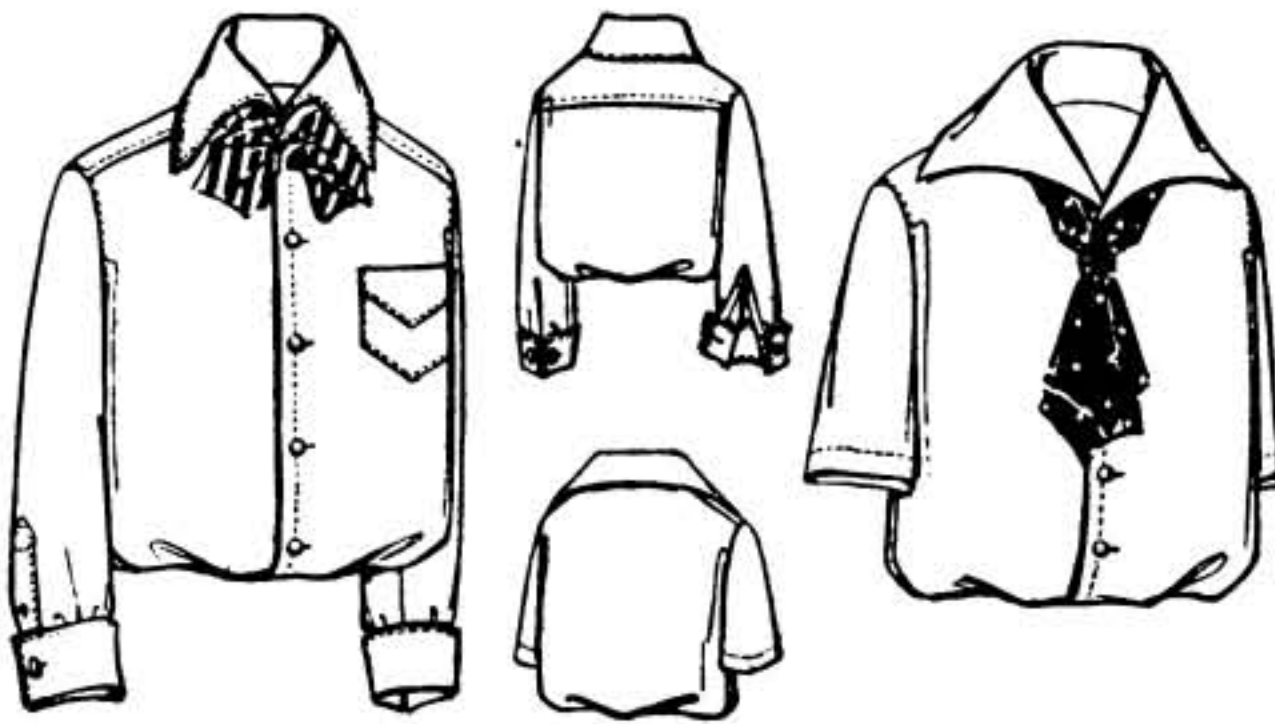


FIG. 31

blouse is finished in similar fashion to a man's shirt. The collar may be attached, as shown, or a Buster Brown or a stiff upright collar may be worn. The sleeves may be finished with cuffs, or they may be of a length that comes just to the elbow, when they should be finished with a plain 1-inch hem. Such a sleeve finish is very practical for blouses intended for summer wear.

METHODS OF CONSTRUCTION

91. To develop a boy's blouse, proceed just the same as in making a man's shirt. The pattern will contain practically the same lines as a shirt, and the method of finishing the seams, namely, with a flat fell, is the same.

Making the shirt into a blouse is the one feature that differentiates the blouse from the shirt, this requiring a casing for an elastic. Therefore, to provide for the blouse and a $\frac{5}{8}$ - or $\frac{3}{4}$ -inch casing through which elastic is run, allow $3\frac{1}{2}$ inches below the waist line.

strip over the raw edge of the coat material to the wrong side, being very careful not to make a turn in the coat material itself, as that would produce a bulky edge. Press the crease in the silk facing. The free edge of the facing now extends on the wrong side



FIG. 45

to $\frac{3}{4}$ to 1 inch above the line of basting-stitches that mark the position of the bottom of the hem. When the hem is turned, which is the next step, this bias facing is turned along with the coat material, thus producing a firm edge for the bottom of the coat. Baste the hem in position and slip-stitch the binding to the coat.

If a full-length lining is to be used, turn up the hem allowance and baste $\frac{1}{4}$ inch from the edge. Then, that the hem may not fall down after the lining is applied, slip-stitch it to the coat about $\frac{1}{2}$ inch from the upper raw edge of the turn, using long, loose stitches between the hem and coat and very short stitches through them, particularly on the coat proper.

Next, whether a full-length or a partial lining is to be used, apply the pockets and make the buttonholes, using either the worked or bound type, the latter being more appropriate for this kind of coat. Stitch $\frac{1}{2}$ inch from the edges of the collar and the fronts. After lining the coat, which is the next step, press it and sew on the buttons.

115. Applying the Coat Lining.—Stitch the under-arm seams and press them open. Lay the coat, wrong side up, on the table. Over it place the lining, so that its wrong side is toward the coat and the corresponding under-arm seam lines of coat and lining are together. Pin the seams together, easing the lining into the coat, and then baste them, using loose basting-stitches about $\frac{1}{2}$ to $\frac{3}{4}$ inch long, with a back-stitch every third or fourth stitch. In doing this,

BOYS' NORFOLK SUITS

NATURE OF SUITS

92. Although Fashion varies the style of boys' suits as in the case of other garments, the changes are less noticeable. In suits for boys, in fact, there is one type that may be considered almost as a standard, namely, the Norfolk, as shown in Fig. 32. This type of suit consists of knickerbockers and an easy-fitting, straight, plaited jacket, used not only for boys but for girls, women, and men as well. The general lines of such suits vary slightly from time to time, but their construction details remain practically the same.

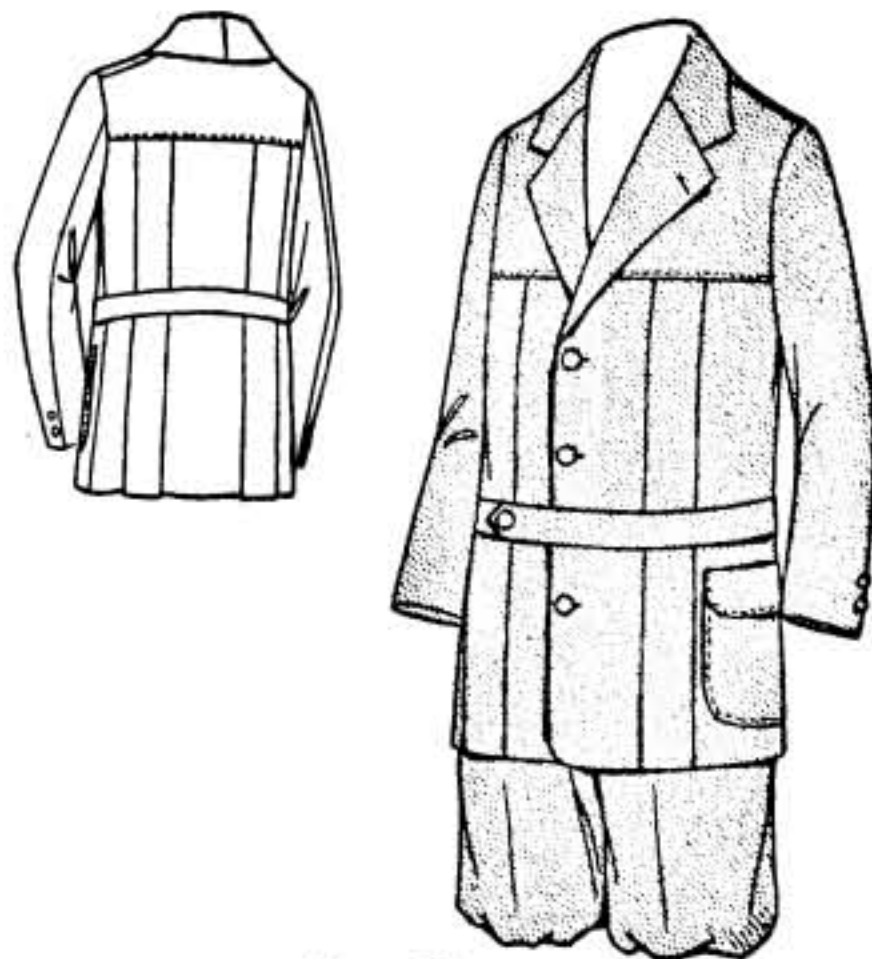


FIG. 32

93. Trousers.—Since the trousers for a Norfolk suit do not differ from separate trousers, the details of trouser making, already covered in this chapter, should be applied to the knickerbockers for a Norfolk suit. A point to be noted is that the trousers of even an unlined suit should have some lining, the inside band and fly facings always being lined.

94. Jacket.—It is the jacket that has special features, differentiating it from other short coats. Chief among these are the yoke, both back and front, and the box plaits at each side, both back and front. A belt, also, is a necessity in a Norfolk suit.

Jackets may be either lined or unlined, as desired, the unlined being generally the jackets of wash suits.

MATERIALS

95. The material for a boy's Norfolk suit depends on the season of the year and the purpose for which the suit is required, a typical sports suit, such as this, requiring coarser fabric and reinforcements at points that will be subjected to hard wear.

the fronts of the lining can be turned over the back so that they are out of the way. Then baste the lining to the back just below the armholes and about 6 inches from the lower edge. Next, smooth out each front in turn, and continue the two lines of basting. Also, baste down the front 2 inches back from the edge of the facing.

Put the coat, lining side out, on the dress form, if one is available, as in Fig. 45, and smooth the front lining over the coat. Keep the armhole edges of coat and lining even, pin the darts in the front of the lining, and sew the shoulder-seam edge of the front lining to the shoulder seam of the coat with the kind of stitches used on the under-arm seams. Then smooth the back lining over the coat with armhole edges even, turn in the shoulder edges, pin them to the fronts, as shown, and then baste the back shoulder to the front. Baste the lining and coat together at the armholes. Turn in the edges of the lining along the back-neck line, the facings, and the bottom, and baste them to the garment, turning up at least 1 inch at the bottom so that the slip-stitching may be $\frac{1}{2}$ or $\frac{3}{4}$ inch from the turned edge. This keeps the lining from being too tight and drawing the coat up at the bottom.

While the sleeve is wrong side out, tack the sleeve-lining seam to the sleeve seam, as described for the tailored suit coat in Art. 66.

Then turn the coat sleeve so that the lining is inside, and baste the lining and sleeve together at the elbow line and above and below it, as instructed for the suit coat. Turn in the lower edge of the sleeve lining so that it covers the seam that joins the cuff to the sleeve, and baste it in position. Turn in the armhole seam allowance at the top of the sleeve lining and pin and baste this over the coat lining. Then replace basting with fine hemming or slip-stitching, catching that at the armhole to the seam of the coat.

If a partial lining is to be used, go about it in the same way, and finish the lower edge with a $\frac{1}{2}$ -inch hem, as in Fig. 46, which shows how the inside of a short lining appears.



FIG. 46

In determining materials for suits, the same list suggested in Art. 47 as suitable for trousers may be followed. The lining and pocket materials also are the same as for trousers. In addition, for a heavy, lined suit that requires interlining, tailors' canvas is needed to give body and hold the suit in shape.

CONSTRUCTING AN UNLINED JACKET

96. Cutting Out the Material.—After adjusting the pattern pieces to make them correct in length and width to suit the measurements of the boy, place the pattern pieces on the material with especial care to have each piece on the proper grain of the cloth in order to insure its appearing well in the finished garment.

The pocket pieces for the jacket of an unlined suit are generally cut from the same material as the suit, at least in the case of the side of the pouch that shows inside the coat.

Occasionally, even in unlined suits, a slight firmness is required in the collar and lapels and sometimes in the fronts. Such firmness may be provided by using an interlining of cambric or unbleached muslin. The pieces for the interlining may be cut from the coat pattern and joined in the seams with the outer material.

97. Adjusting the Plaits.—The first step in making a Norfolk jacket is to form the plaits. Lay them in position and then baste, press, and stitch them.

98. Making Shoulder and Under-Arm Seams.—Lay out flat the fronts and the back, and place the yoke sections in position; then join by basting as directed in Art. 21 for the yoke in a man's shirt. Next, baste the shoulder and under-arm lines.

99. Sleeves.—The sleeves should now receive attention. Baste the seams, easing in, at the elbow, the slight fulness that is provided to give an easy fit. If the seam lines are straight, stitch the bottom, but if there are extensions on the pattern seams, leave these free and turn under the extension on the upper-sleeve piece and allow the other to extend under the lap. Baste these in position before stitching.

100. First Fitting.—The suit is now ready for the first fitting. Slip it on, adjusting it carefully, and note the fit of the neck line, the shoulders, the front, and the back, making any necessary altera-

CHILD'S SERVICE COAT

116. No form of tailoring is easier of accomplishment or more pleasurable than the making of coats for the smaller members of the family. The designs to be followed are, or should be, simple; and the simplicity of the fitting lessens considerably the work of making such a coat.

117. Description of Coat.—The coat, shown in Fig. 47, is suitable for school wear for girls of from 6 to 16 years. The lines are much like those of a coat appropriate for a grown-up, but they have also a certain youthful air that should characterize a coat for a child or a young girl.



FIG. 47

The raglan line of the sleeves simplifies fitting and finishing, so a coat of this type is a wise choice for one's first attempt at coat construction. The notched collar and the tailored belt and pockets are appealing features, while the fulness allowed in the plait at the center back gives the young wearer ease and freedom for play and sport.

118. Material and Pattern Requirements.—For service, tweed is an excellent choice for a coat of this kind, while camel's hair, polo cloth, and similar coatings will look well and wear well, too. There is also a novelty coating that makes up to advantage, the right side having a wooly surface and the wrong side being plaided and smooth and therefore eliminating the need for a lining.

For an 8-year-old girl, supply $1\frac{1}{2}$ yards of any 54-inch material and $2\frac{1}{2}$ yards of lining, provided the lining is to be used in the entire coat. From $1\frac{1}{4}$ to $1\frac{1}{2}$ yards will be plenty for a partial lining. Supply also 3 bone buttons and a buckle for the belt.

119. Supply a raglan-coat pattern of the proper size, which should be readily procured. If there is difficulty in finding such a

103. Pockets.—The pockets may be simple patch pockets or flap pockets. For an unlined suit, patch pockets are advisable because they may be completed without cutting into the coat and are finished on the outside of the jacket.

104. Inserting the Sleeves.—After making the pockets, baste the sleeves into the armholes, turn a hem at the bottom, and whip it into position.

105. Second Fitting.—During the second fitting, adjust the closing properly and see that the collar and break line appear to the best advantage. If alterations are required, fit from the seams.

After fitting, make any necessary corrections and then stitch the sleeves in the coat.

The next step is to place a straight, seamless piece, cut the same as the collar, over the collar on the coat, placing the right side of the piece to the under side of the collar and stitching along the outer edge. Then turn to the right side and baste and press to give a true edge. Turn in the top of this upper-collar piece along the neck edge and baste and then slip-stitch into place.

106. Finishing.—To finish the seam edges in such a suit, the most satisfactory method is to bring the two edges together on each seam and cover them with seam binding. Next, work buttonholes and sew the buttons on the suit.

MAKING A LINED NORFOLK JACKET

107. The procedure in making a coat that requires a foundation, padding, and lining is similar to that in making a wash suit, but more care is required in handling woolen fabric and in cutting the suit.

108. Cutting the Sections.—When cutting out the coat, cut out the lining also. The same pattern may be used for the lining as for the suit, but the plaits should be laid in the pattern pieces and pinned before they are placed on the lining material, and the fronts should be cut to extend only 1 or 1½ inches beyond the front facings. Also, the lining should be cut without a yoke.

pattern, a kimono-sleeve coat may be used by marking in the raglan lines and providing for the plait at the center back.

120. Directions for Making.—A muslin model is helpful but not really necessary, although such a trial garment is to be recommended for the inexperienced sewer. Whether it is used or not, cut the cloth for the coat in the usual way and cut also an interfacing of light-weight muslin for the front of the coat and the collar. Insert this carefully after fitting as previously described, and proceed with the making of the coat. Finish the seams with binding, provided no lining or a partial lining is used. As a finish, place rows of stitching at the joining of the raglan seams, on the pockets, on the cuffs, and also down the center back of the coat to hold the plait in place. In this case, the stitching for the plaits extends to the belt line, but very often it is extended only to a point about half way from the neck line to the waist line. The necessity for careful pressing is to be emphasized in this coat as well as in any other type of tailored garment.

DRESSY COAT FOR SMALL GIRL

121. Description of Coat.—A coat, cut over the same lines as those of the coat in Fig. 47, is shown in Fig. 48. This model, however, is distinguished by a certain softness of finish and the addition of a fur collar, so that it is appropriate for special occasions. The plait at the back is omitted, its place being taken by a simulated slot seam made decorative by heavy stitching.



FIG. 48

122. Material and Pattern Requirements.—Such materials as wool velour, bolivia, or any of the dressier pile fabrics, are appropriate for this coat, while it may also be developed of bengaline or velvet, the former for spring and summer and the latter for fall and winter wear. In 54-inch fabric, $1\frac{1}{2}$ yards of cloth will be needed; in

In cutting the back lining, place a $\frac{3}{4}$ -inch lengthwise plait in the center of the material. This plait, when in the garment, is secured only at the top and the bottom and provides an easy-fitting lining.

If the coat is made of firm woolen material, in addition to the lining it is necessary to cut extra strips to be used as an interlining for the fronts of the coat and across the back of the neck. These may be cut from the coat pattern, if pattern pieces for them are not provided.

To do this, pin the yoke section to the lower-front section of the coat pattern. Place this front section on a piece of paper, and trace around the outer edge from the shoulder seam down the front and across the lower edge to a point that will make the section $\frac{1}{2}$ inch narrower than the width of the coat facings. From this point, trace a curved line to a point on the armhole near the under-arm seam. This will give a pattern piece similar in shape to section *a*, Fig. 5 (*a*), Chapter V. Then place the back of the yoke pattern on a piece of paper, having the center-back line on a fold, and trace the neck curve and along the shoulder line for about $2\frac{1}{2}$ inches. Now measure down on the center-back line $2\frac{1}{2}$ inches and join these two points by a curved line, following the neck line as a guide.

Interlinings of muslin or canvas must also be provided for the yoke, or, if there is no yoke pattern, a section may be traced from the coat pattern, as at *a* and *b*, Fig. 5 (*b*), Chapter V. Such sections provide firmness. Pocket pieces also should be cut from firm lining.

109. Assembling the Sections.—In putting the interlinings in the coat, place them flat on the coat material under which they are used and baste thoroughly to prevent any possibility of drawing them out of place in working. More pressing is required in making a suit of woolen material than is necessary in the case of one of a washable fabric, but the general procedure in construction is the same.

Baste the seams of the coat and sleeves, fit the coat, and then stitch the seams that have been fitted. Join the facings by basting and stitching, and make the pockets. Next, make the collar and baste it to the coat; also, baste the sleeve into the armhole.

During the second fitting, it may be found necessary to put in padding at the shoulder and armholes to give a smooth fit. The

additional warmth, but when the wrap is intended merely for slight protection, the lining may be omitted altogether or made full length of another material so that the wrap is reversible.



FIG. 49

In selecting the design and materials for a wrap, take into consideration not only the styles and the texture and color of the fabrics sanctioned by Fashion, but also the places where the wrap will be worn. If the wrap must serve for afternoon and evening wear, it should be of fairly conservative design and of unobtrusive color. This same suggestion applies if the wrap is for evening wear alone but must be worn on a public conveyance, such as a street car. If a private conveyance is available, the wrap may be as luxurious in effect and as brilliant in color as fashion, good taste, and the individual type will permit it to be.

In making all wraps, keep in mind the fact that precise tailoring is undesirable. Work for softly finished rather than hard-pressed edges and for style rather than a carefully fitted effect. If you find it necessary to use an interlining as a stay for any of the edges or portions of the wrap, choose a very soft quality, avoiding any suggestion of it in the outer appearance. The fastenings should be in keeping, tailored buttonholes being avoided.

DEEP ARMHOLE WRAP

130. A conservative type of wrap, having deep armholes, which give it dolman lines, and comparatively straight front and back sections, is shown in Fig. 49. It has a convertible collar and cuffs of fur, which make a warm and attractive trimming for cold-weather

breasted overcoat proves very satisfactory. The one illustrated in Fig. 34 is the simplest style to make. This may be worn with or without a belt.

Coats for boys may be lined or unlined, as desired.

112. The materials used for boys' overcoats depend upon the season of the year, the age of the child, and the occasions on which the coat is to be worn. The following materials are all well adapted to such coats: serge, chinchilla, tricotine, Poiret twill, tweed, covert cloth, cheviot, Jersey cloth, kersey, homespun, camel's hair, polo cloth, Bolivia cloth, poplin, gabardine, velveteen, and broadcloth.

The materials used for lining purposes are the same as for the Norfolk suit.

CONSTRUCTING A BOY'S SINGLE-BREASTED OVERCOAT

113. Cutting Out the Coat.—Before placing the pattern pieces on the material, test them to make sure that they correspond to the measurements of the child for whom the coat is intended. Then place the pattern on the material, following the instructions that accompany the pattern in order to have each piece on the proper grain of the material.

114. Cutting Out the Lining.—If the coat is to be lined, cut a lining over the coat pattern. Make the front sections just wide enough to extend a seam's width beyond the inner edge of the facing. This point is usually indicated by perforations on the pattern piece. In cutting the lining for the back of the coat, allow 2 inches at the center back for a plait. This gives ease to the lining and prevents the drawing of the coat across the back between the shoulders.

115. Actual Construction.—The first step in constructing a coat of this type is to baste the shoulder and under-arm seams. Next, baste the seams in the sleeves, easing in the slight fulness at the elbow. Now, try the coat on to see whether any alteration is necessary; then stitch the seams and apply the facings and tape. Next apply the collar and pockets as directed in making the Norfolk coat.

The method of finishing such a coat is the same as for the Norfolk jacket, except that in a coat for a small boy no padding is required.

139. Making the Cape.—It is well to cut the cape from firm muslin and do any necessary fitting in this. Make sure that the side seams are correctly placed. They should follow the normal

shoulder line, and continue in a straight line at each side to the bottom. Take the shoulder seams deeper or let them out if either change is necessary to make the cape fit well.

When the muslin model is fitted, rip it and use it as a pattern for the cape, incorporating any necessary changes. Make plain seams at the sides and press them open. Join the facing to the fronts and press them flat against the inside of the fronts. Then mark the hem and turn up the hem allowance. Next, prepare the lining, cutting it over the same pattern, but making the fronts narrower because of the facings. In applying the lining, tack the seams to those of the cape as described for the top-coat. Then slip-stitch it to the front facings and to the hem allowance at the bottom of the cape.



FIG. 51

140. Next, prepare the collar, which should be interlined with firm muslin cut on the bias, or a single thickness of crinoline if a stiffer collar is desired. Tack the interlining to the under thickness of the collar, which is cut from the cloth. Then join the cloth and velvet sections with plain seams and steam the seam flat.

Before attaching it to the cape, make a bound buttonhole at each end. Then join the two buttons with several strands of thread, leaving enough length between them to reach between the buttonholes, and cover these strands with blanket-

CONSTRUCTING A BOY'S DOUBLE-BREASTED OVERCOAT

116. Practically the only point of difference between the single- and the double-breasted overcoats is that the front sections of the latter are wider, so that they overlap farther. The instruction for the cutting and constructing of this type of coat, therefore, is the same as that given for the single-breasted overcoat.

The double-breasted coat is sometimes varied by adding a yoke, as in the case of a mackinaw. In that case, the instruction given in regard to the yoke of the Norfolk coat is applicable.

EXAMINATION QUESTIONS

- (1) Name the four types of shirts for men.
- (2) (a) What are the different neck finishes? (b) The sleeve finishes?
- (3) What measurements must be considered in purchasing a pattern for a shirt?
- (4) Why is a back yoke used in a man's shirt?
- (5) Name the different types of trousers.
- (6) When are linings used in trousers?
- (7) What is the most popular finish for the neck line of pajamas?
- (8) What is the standard suit for boys?
- (9) What features are necessary in a boy's overcoat?
- (10) Send a sampler of a sleeve finish, as shown in Fig. 4.

stitching as for the French tack. Attach the collar to the cape but not to the lining, using a plain seam. Press this down against the cape and cover it by hemming the cape lining over it.

REVERSIBLE CAPE

141. The cape illustrated in Fig. 52 has many interesting features. First of all, it is reversible, a wool material being used for one side and a silk for the other. Thus, it becomes two wraps instead of one, the wool side being worn out when a service cape is desired and the silk side, when a dress-up wrap is needed. The simplicity of the style of this wrap makes possible the cutting of it without a pattern, as the directions that follow indicate. The fact that the fulness of the cape is placed in plaits rather than gathers makes it better suited to the well-developed figure than most other forms of capes.

142. Material Requirements.

For the wool side of this cape, fine Poiret twill, kasha, or velour are suitable materials, and for the silk side, satin in a comparatively heavy but supple quality. If the wool is a 54-inch width, supply one length plus 4 inches; of the satin, two lengths are needed. It is not advisable to use 40-inch material for both sides of the cape because of the waste.

Supply also a strip of fur 6 inches wide and from 25 to 27 inches long for the collar. To give the effect illustrated, a straight piece of fur is used rather than a shaped collar.

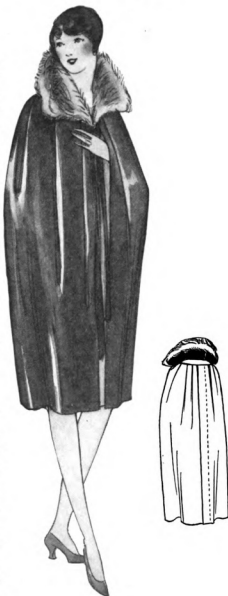


FIG. 52

143. Making the Cape.—Turn in $2\frac{1}{2}$ inches on one edge of one length of the satin, place this over one edge of the other length, and baste and stitch the full length, forming a tuck by stitching through the three thicknesses.

In order to provide enough width in the silk for the bands that finish the center front of the wool side, measure from the center of the tuck out toward the selvage a distance equal to one-half of 54 inches, or 27 inches, plus 6 inches for the band and $\frac{1}{2}$ inch for seam allowance, that is, $33\frac{1}{2}$ inches. Trim the satin off beyond this on each side. The strips remaining, one of which will be wider than the other because of the tuck, are to be used for lining the collar and also for the strings of the cape.

Now place the wool section over the satin, front-seam lines meeting, baste the two together on these lines, and stitch. Press the seams carefully. Smooth out both sections so that the satin at the front will be a double thickness, 3 inches deep, and the remainder of the cape be entirely without wrinkles. Stitch the two together across the bottom. Then turn the cape right side out, baste entirely across the bottom and down the fronts, and press carefully.

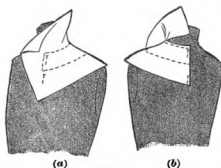


FIG. 53

To provide a trimming band of the satin on the wool side and also to add a little extra weight to the bottom of the cape, turn the lower edge up 3 inches on the right side, and slip-stitch it in place. When this finish is to be used, add 3 inches to the length in cutting.

144. So that the cape will not be bulky at the neck edge, a small yoke to which the cape may be attached is provided. Model this in muslin first, as shown in Fig. 53, view (a) showing the front and view (b), the back. The inner edge should follow the neck curve and the outer edge should duplicate the larger curve, as shown. Using this model as a pattern, cut a yoke from muslin also, and build up the cape on this. Start with the center back, wool side out, pinning the center back of the cape to the center back of the yoke; then match the center fronts of the cape and yoke and pin these carefully, too.

row of basting the desired tuck width from the seam edge, as shown in Fig. 11. Place a row of stitching the desired distance, usually $\frac{1}{4}$ to 1 inch from the seam edge; then remove the basting and mark-stitches, and the seam will appear as a tuck, as in Fig. 10.

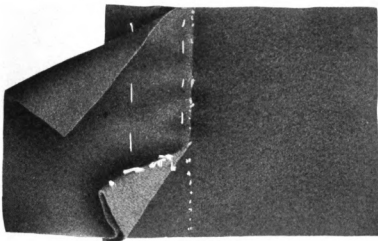


FIG. 11

17. Slot Seam.—The slot seam, which is illustrated in Fig. 12, requires an allowance of $\frac{3}{4}$ to 1 inch for each seam edge. Make the seam as follows: Baste as for a plain seam, with short, even bast-

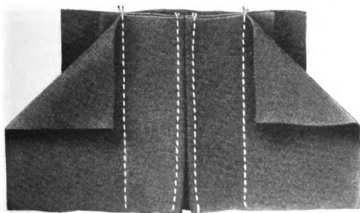


FIG. 12

ing-stitches, and press the seam open. Then cut a strip lengthwise of the material, making it a little longer than the seam and $\frac{1}{2}$ inch wider than the pressed-open seam measures from one edge to the other, as shown in Fig. 13. Place the right side of the strip to

follows: Fold lengthwise through the center a piece of paper that is 14 inches wide and 21 inches long, and, then, with the folded edge next to you, locate the necessary points for outlining the pattern. Locate point *A* 1 inch from the right edge of the paper; point *B* 19 inches to the left of *A* on the fold; point *C* 6 inches directly

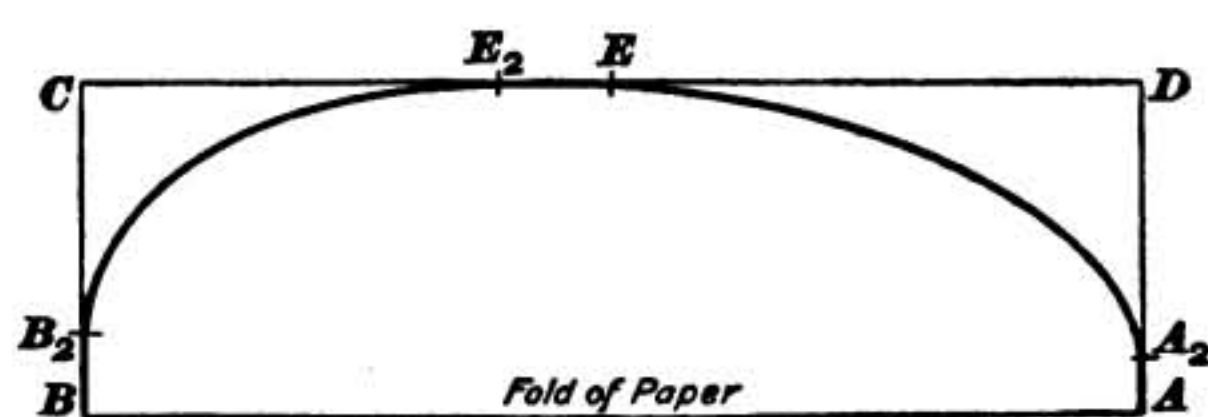


FIG 2

above *B*; and point *D* 6 inches directly above *A*. Then draw lines from *A* to *D*, from *C* to *B*, and from *D* to *C*. To locate points to be used as an aid in drawing the curves, place point *B*₂ 1½ inches

above *B* on line *BC*; point *A*₂ 1 inch above *A* on line *AD*; point *E* midway between *C* and *D*; and point *E*₂ 2 inches to the left of *E*. Then connect *B*₂ and *E*₂, as well as *E* and *A*₂, with a well-curved line, as shown in the illustration, being careful to avoid forming points at *B*₂, *E*₂, *E*, and *A*₂.

To form the pattern, which, when cut out, should be egg-shaped, cut through both thicknesses of paper, from *B* through *B*₂ to *E*₂, and from *E*₂ through *E* and *A*₂ to *A*.

22. When the pattern is cut out, place the lengthwise center on a double thickness of the felt folded to produce a true bias and cut out the cushion covering. Cutting the material on the true bias will enable you to shape the cushion more easily. Do not allow for seams, as the edges of the felt must be whipped together, as shown in Fig. 1. Also cut out the interlining, using the same pattern, but allowing ¾-inch seams on all edges.

With the material cut out, the next process will be to seam the interlining together with the exception of a small opening to admit the filling, and then prepare the filling. To make the filling, tear and cut into small pieces old woolen rags that are free from hard seams, and dampen these bits of material a trifle so that they will pack very tight. Then proceed to stuff them into the interlining, being careful to pack the rags even and close, so that the outside will be smooth and firm. After making sure that the interlining is stuffed as full as possible and will keep its shape, close the opening of the interlining with diagonal basting and then overhand it closely.

Now prepare to pin the plaits in the cape portion so that around the upper edge its size will match the size of the lower edge of the yoke. Place an inverted box plait about 2 to 3 inches deep at the direct center back; then, on each side of this, place a single plait of the same depth or slightly smaller. Just at the curve of the shoulder, you will need another plait, with perhaps a small dart on top of the shoulder, too. A single deep plait on each side of the center front is usually all that is necessary, but if the figure should seem to require more, do not hesitate to add two smaller ones.

With the yoke attached, the front of the cape should appear as in view (a) and the back as in view (b), Fig. 54, which show clearly the position of the plaits. You will do well to follow these guides exactly in your work, varying the depth of the plaits slightly, if necessary, so as to have the cape and the yoke match exactly in size.

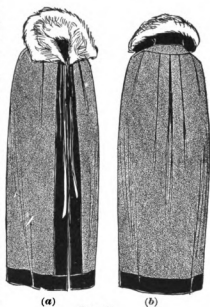


FIG. 54

145. Now remove the cape and baste in the plaits carefully below the yoke without catching the yoke portion with your stitches. Mark the position of the yoke on the cape portion also; then remove the yoke and use it as a pattern for cutting the permanent yokes, one of satin and one of the cloth. Mark the shoulder darts, if you used them, and repin and baste them, turning them so that the excess material in both the satin and the wool is between the two thicknesses of the cape. Stitch the darts, tapering the stitching carefully so that the end of the dart will lie flat. If the effect is bulky, trim off the darts to within a seam's width of the stitching. Press the seams open carefully. Trim off the top of the cape, if necessary, to within a seam's width of the yoke line. Turn in the lower edge of the wool yoke and baste it down over the cape. Replace the basting with stitching. Now turn in the raw edge of the satin yoke, baste it so that it conceals the raw edge of the cape and the wool yoke and slip-stitch its lower edge in position. Turn in the neck edge of the two yokes and slip-stitch these together.

146. Prepare the fur of the collar as described in Arts. **124** to **126**, inclusive, and line it with a strip of satin. At this time, also prepare the strings of the satin. Cut strips 3 inches wide and 27



FIG. 55

inches long, seam them on the length, and turn to the right side. Press carefully, keeping the seam in the center of the strip rather than at the edge. Slip-stitch the ends together and sew them in place at the ends of the collar, as shown in Fig. 55.

The collar is fastened to the cape by means of snap fasteners so as to be interchangeable and consequently adaptable to both sides of the cape. Provide two sets of medium-size snaps and sew one every

2½ inches. Attach the hole, or socket, parts of the snaps both to the satin and to the cloth sides of the cape. Then sew the knob, or projection, parts of one set of the snaps to the collar. This plan, as illustrated, enables you to fasten the collar to either side of the cape with no loss of time.

EXAMINATION QUESTIONS

- (1) What is the chief recommendation of the tailored suit?
- (2) Why is it wise to use a muslin model in making a tailored coat?
- (3) Why is the lining cut larger than the coat itself?
- (4) What is the mission of a coat foundation?
- (5) If there is a slight fulness in the upper part of the sleeve in the back, how should it be handled?
- (6) What is the advantage of fastening the seams of the sleeve lining and the sleeve together?
- (7) How is a wrap distinguished from a coat?
- (8) What points should be kept in mind when making wraps?
- (9) Submit a sampler of hem finish, as shown in Fig. 38.
- (10) Submit a sampler of a hem finish, as shown in Fig. 41.

ness of shirt making for regular customers, to keep a memorandum of it for future use.

14. Shrinking Material and Setting the Color.—If colored material is to be used for making shirts, it is often considered advisable to set the color and to shrink the material before making it up. As shirts are very easy-fitting, however, it is not necessary to do this work if the material is not likely to shrink very much. Of course, not all colors will fade, but when there is any likelihood of such an occurrence, it is always advisable to set the colors.

NEGLIGÉE SHIRT

15. The making of a negligée shirt is considered first, as this is the style of shirt used most. Two styles of negligée shirts are shown in Figs. 1 and 2. The shirt shown in Fig. 1 has a $1\frac{1}{2}$ -inch plait and French, or soft, cuffs, and the one shown in Fig. 2 has simply a hem at the front closing and cuffs or wide wristbands that are to be starched. Otherwise, these shirts are identical, each having a yoke across the back and an opening that extends the full length of the front, thus making them coat shirts.



FIG. 1

16. Shirt Pattern.

In purchasing a pattern for a shirt, three measurements must be considered; the neck, the chest, and the length-of-sleeve. The neck measurement, however, is the one that governs the size of pattern to be purchased. If this is correct, the other measurements may be altered satisfactorily.

In making a shirt, it is a good plan to use as a guide a shirt that has proved satisfactory. From this garment, the pattern pieces may be altered.

For example, the length of the sleeve may be measured from the tip of the shoulder to a point where the cuff joins. Then this measurement may be used to adjust the tissue-paper sleeve pattern. If it is too short, slash the pattern through the center at the elbow point and separate the pieces. If it is too long, fold the pattern

in the form of a tuck to shorten it. In either case, before cutting out the material, make the outer lines of the pattern even where it was altered.



FIG. 2

17. Placing Pattern Pieces on the Material.

After the pattern pieces have been measured and altered, if necessary, place them on the material in such a way as to permit the material to be cut to the best advantage. As shown in Fig. 3, lay the material out on a flat surface and

place on it first the front-pattern piece, keeping it $1\frac{1}{2}$ inches from the edge of the material. Take care, if striped material is used, to have the center front of the pattern come exactly on a stripe or in the stripe, so that when the plait is turned in position it will lap evenly with the stripe of the material.

In this case, the front plait is cut separately and applied. This is a decided advantage in striped material in order to have the stripes appear well in the plait. However, in most cases, the hem or plait may be cut in one with the center front and then turned and basted before cutting out the fronts so that the stripes will come in the desired location.

Next, place the center back on a fold and place the yoke and the

cuff-pattern pieces so that the lengthwise threads run crosswise when the garment is worn. Place the plait section on a single thickness of material.

The collar band is shown in Fig. 3, but this may be made of a lighter-weight fabric than the shirt, or, as previously explained, may be purchased ready-made.

The remaining pattern pieces are shown in position in Fig. 3.

18. Allowances for Seam and Edge Finishing.

In cutting out the shirt, if no seam allowance is provided in the pattern, make an allowance of $\frac{1}{4}$ inch for the seams or finish on the neck edge of the fronts, the neck and the lower edges of the yoke, the upper edge of the back, the lower edge of the sleeves, all edges of the sleeve facings, cuffs, or wristbands, the collar or neck band, and the plait. For the other edges of the front section of the shirt, the yoke, the back of the shirt, and the sleeve, make a $\frac{3}{8}$ -inch allowance. Whether a plait is used, as in Fig. 1, or simply a hem, as in Fig. 2, there should be an allowance on the upper center front of the shirt for over-lapping. It is always advisable to place a mark on the neck curve exactly at the front line of the pattern to represent the center of the shirt front, so that this point will not be overlooked in making the garment.

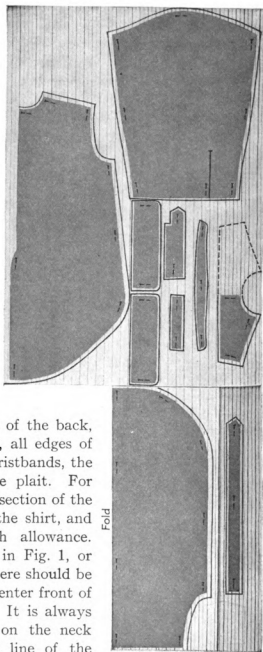


FIG. 3

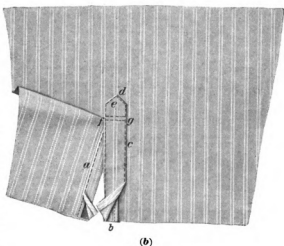
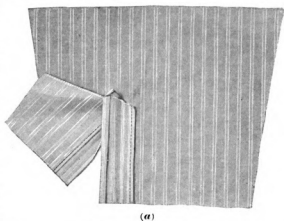
On some patterns, an allowance is made for the finish at the front. In this case, the usual method is to turn both sides in a hem.

If a hem is to be turned for the front closing, as in Fig. 2, it is necessary simply to insert a strip of interlining in the hem and to stitch it in place.

21. Making the Yoke.—The yoke in a shirt is made double and extends above the back portion. Therefore, gather the back section on each side and place it so that the top will come between the two thicknesses of the yoke.

Arrange the gathers so that they will come over the shoulder blades when the shirt is worn, or 3 or 4 inches each side of the center back. Place the inside-yoke section with its right side to the wrong side of the back.

Pin the yoke and back portions together and baste. Then pin and baste the other yoke portion in position, having the right sides of the back and yoke together. Next, bring the right side of each yoke portion up so that the armhole and neck edges come together and baste about 1 inch from the outer edge, taking care to have the yoke portion very smooth. Stitch across the yoke directly



(b)
FIG. 4

on the lower edge where the yoke and back portions join, and then stitch $\frac{1}{4}$ inch above so that the stitching will harmonize with the flat-fell seams that are to be used in the side and sleeve seams.

22. Making the Shoulder Seams.—After the yoke is applied, join the front portions to it, concealing the shoulder seam between the two thicknesses of the yoke.

23. Finishing the Sleeve Openings.—Prepare the sleeves next by finishing the cuff openings. To do this, lay the sleeve right side down and place the two strips that are cut for the openings so that their wrong sides are up, the larger strip on the front of the sleeve, its shorter side toward the opening, and the smaller one toward the back of the sleeve; baste the strips in position, and then stitch with a $\frac{1}{8}$ -inch seam, as shown in Fig. 4 (a).

With this done, turn the free edge of the smaller piece over $\frac{1}{8}$ inch on the side and the upper end and crease the edge. Bring it over to the right side and stitch it down, as at *a*, Fig. 4 (b). Then pull

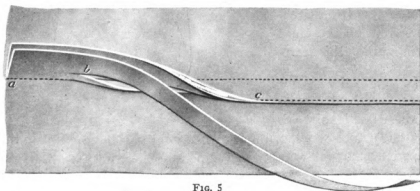


FIG. 5

the longer strip to the right side of the opening and turn the sleeve right side up, creasing the free edges, as shown in Fig. 4 (a).

Next, press open the seam that joins the larger piece to the sleeve and crease it down smoothly, as at *b*, Fig. 4 (b). Bring the edge over to the right side and baste it down, as at *c*, taking care that it overlaps the seam edge of the under piece so that this piece will not show when the cuff is fastened. Also, if striped material is used, be careful that the stripes match, as at *d*. When the pointed end *e* is turned under, clip away any surplus material and baste this part down very carefully.

When this is done, proceed to stitch, beginning at *f*, which is close to the end of the shorter strip, stitching across to *g*, and then back again $\frac{1}{8}$ to $\frac{1}{4}$ inch above the first cross-row, being careful to stitch through the shorter strip underneath with both rows of

Next, stitch it $\frac{1}{8}$ inch from the edge, turn it over on the inside of the neck band, and stitch across the piece, as at *c*. Turn the band right side out and stitch across the upper edge, as at *d*. This stitching will catch the raw edge of the protection piece and hold it in place across the upper edge of the band.

Remember that when the band is lapped for the front closing, it should measure exactly $\frac{1}{2}$ inch larger than the neck measurement to allow for shrinkage. If it should happen that the band is too large or too small, the alteration should be made equal on both ends



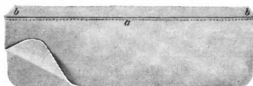
FIG. 9

of the band, so that the shape of the band and the position of its center-front and its center back will not be changed.

30. Applying the Neck Band.—The neck band is now ready to be applied to the shirt. To do this, draw the lower part of the band and the interlining apart and crease the free edge of each of these toward the other. Then place the neck of the shirt between the lower part of the band and the interlining, having the interlining over the right side of the shirt. Baste this in place and then

machine stitch, beginning at a point 2 inches from the center back and continuing across the center back to a point 2 inches beyond it on the opposite side. Then bring the upper layer of the band down and baste it in place across the bottom, leaving the center back free for a space of 3 inches. Next, stitch across the bottom of the band and up around the center-back opening, as shown at *a*, Fig. 9, thus leaving a section at the center free, so that the buttonhole may be made through two thicknesses of material only.

If the band, while being stitched on, should appear a trifle large, after it has been tested and found to measure exactly correct, stretch the neck of the shirt enough to permit the outside edge of the front plait and the hem to come exactly even with the ends of the neck band. Or, if it should seem to be a little small for the neck of the shirt after its correct size has been determined, hold the neck of the shirt a little full, but without a wrinkle, so as to adjust it in the band. The safest way to do this is to run a fine gathering thread around the neck edge so that the fulness will be evenly adjusted.



(a)



(b)



(c)

FIG. 10

31. Preparing Cuff Interlinings.—Cuffs for a shirt, whether they are to be soft or stiff, require an interlining to give body and enable them to shape well.

For interlining *soft cuffs*, if the material is fairly heavy, one thickness of the material of which the garment is being made will answer; but if the garment material is light in weight, an interlining consisting of two thicknesses of firmly woven material, such as lawn or cambric, should be used.

To prepare an interlining for soft cuffs, if one thickness is to be used, cut the interlining the same size as the cuff, but when two thicknesses are used, make one the same in size as the outside-cuff portion and the other $\frac{1}{2}$ inch narrower, as shown at *a*, Fig. 10 (a).

For *stiff cuffs*, use butcher's linen or heavy muslin, using two thicknesses, and cut as directed for soft cuffs.

32. Making Stiff Cuffs.—As shown in Fig. 10 (a), put the lower edges of two thicknesses of interlining together, baste and stitch along the upper edge of the narrow one, as at *a*, and then clip off the

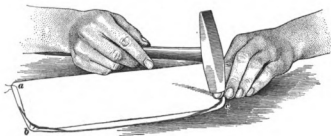


FIG. 11

corners of the other thickness, as at *b*. With the interlining thus prepared, lay the two pieces for each cuff so that their right sides are together, and on them place the prepared interlining, as shown in (b). Next, baste and stitch along the sides and the lower edge in the pattern lines, beginning the stitching at a point about $\frac{3}{8}$ to $\frac{1}{2}$ inch below the top of the cuff, as at *a*, and extending it around to the same distance from the top on the other side. Stitching in this manner will permit the cuff to be sewed to the sleeve with ease.

Next, trim the interlining up to within $\frac{1}{8}$ inch of the stitching, as at *b*, and clip the ends, as at *a*, Fig. 11; then, with a small hammer, proceed to hammer the rounding corners, as shown at *b* and *c*. Hammering the edges down in this way insures a good, flat finish, doing away with all bulky edges, which not only are troublesome to iron over, but give the finished cuff a poor appearance. A hot iron may be used to press down the edges.

When the cuffs are stitched and trimmed and have their edges pressed down, turn each right side out and crease it very carefully all around the outer edges. If this work is well done, so that the edges are perfectly even, and each is then carefully pressed, it will not be necessary to baste them before another stitching, because the interlining will aid in keeping the outer portion of the cuff smooth. To insure a true, even edge, it is sometimes well to work the edge out with the point of a pair of scissors or a stiletto.

Before laying the cuffs aside, stitch them at the ends and the lower side and also $\frac{5}{8}$ inch from the upper edge, as shown at *a*, Fig. 10 (c),

the wrong side of the garment, pin the center of the strip directly under the seam, as at *a*. Take care that the strip is eased a trifle, as it should not be stretched in the least. Baste from the right

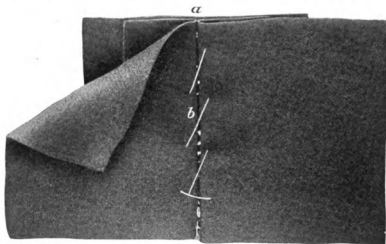


FIG. 13

side, with diagonal basting, as shown at *b*, holding the seam firmly with the left hand and thus avoiding any possibility of stretching the strip or the seam. Next, baste and stitch $\frac{3}{8}$ to $\frac{3}{4}$ inch from the seam on each side. When the bastings are removed, the seam will have the appearance of two tuck seams meeting.

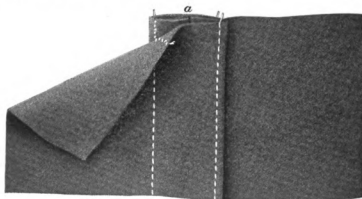


FIG. 14

If you wish to make the *slot seam with inside stitching*, as shown in Fig. 12, lift the inside edges of the slot seam, or tucks, and stitch directly on the edge of each, but do not stitch through the underneath strip.

valuable addition to a sewing or tailoring outfit; in fact, in shops where considerable work is done, a pinking machine is practically invaluable. It is usually provided with three blades, one for cutting a very small notch, one for cutting a medium-sized notch, and the other for cutting a fancy notch that may be used for trimming. The directions for operating such a machine are usually contained in the book of instructions that accompanies it. A pinking knife is rather tedious to use if very much pinking is done, for each scallop must be cut separately. However, with a pinking machine, a considerable amount of pinking can be done in a few minutes.

26. *To use a pinking knife*, first place the seam edge that is to be pinked on a block of *hard* wood. Begin at one end of the seam. Place the cutting end of the knife so that the extreme outer edge of the scalloped portion is at the outer edge of the seam. Strike the upper end of the knife with a small hammer, giving it a hard blow. If one blow is not sufficient to cut the seam edge, strike the knife again, taking care, however, that the position of the knife is not changed.

In this way, cut each scallop separately, placing the knife each time so that the scallops will be in an even, continuous line.

SHRINKING WOOLEN MATERIALS

27. Equipment for Shrinking.—To obtain the best results in the shrinking of woolen materials, a *board* or *roller* covered with muslin and a piece of *unbleached muslin* from which all the filling has been removed are required. In tailoring establishments, a roller is considered practically indispensable, but as such rollers are in some places difficult to procure or too expensive to be practical for the home dressmaker, the use of a board as a substitute for the roller is advisable.

The board should be thin, about 10 inches wide, and of a length equal to the width of the cloth, provided it is single-width, or to the width of the folded cloth, provided it is double-width. Also, it should have rounded edges to prevent the formation of creases in the material. The muslin must be about 1 yard longer than the cloth and a little wider than single-width cloth, or just a little greater in width than the distance from the fold to the selvage of double-width material.

so as to make them ready to join to the sleeve. Stitching their outer edges before joining them insures against the twisting of either the upper or the lower section or the interlining. Such stitching serves to hold the cuff sections together, so that, in laundering, the iron will not push them unevenly.

33. Joining the Cuffs to the Sleeves.—With the sleeve wrong side out, as in Fig. 12, gather the lower edge of the sleeve by hand, beginning just beyond the finished edge of the cuff opening on the upper side and gathering to a point about 4 inches from the seam of



FIG. 12

the sleeve, as shown at *a*; also, from the opening on the under side, gather about $2\frac{1}{2}$ inches toward the seam, as at *b*. Turn the underneath edge of the opening back to the wrong side and pin it in place, or turn its edges in and finish off neatly and let it protrude as at *c*. Then pin and baste the cuff to the sleeve, as shown, joining the interlining and one thickness of the cuff to the wrong side of the sleeve, so that the cuff may be turned in and stitched from the right

side, and also so that there will be only one thickness of material to turn, thus insuring a neat finish. The seam of the sleeve should come at a point about one-third the length of the cuff from one end of the cuff, as shown between *a* and *b*.

When the cuff is basted on, stitch in the pattern lines. Then trim the seam edge close and turn the upper edge of the cuff over neatly, after which proceed to turn the seam ends in and to stitch them in position. In this way, a neat finish will result and a bulky seam will be avoided. Begin to stitch at the termination of the first stitching, as at *b*, Fig. 10 (*c*); then turn and stitch across the

upper edge. As in every case of stitching in the shirt, remember to keep a good stitch, to stitch straight, and to secure all machine threads.

If the ends of the cuffs are not so neat as they should be, overhand the edges together so that a perfectly smooth line will be obtained.

34. Making Separate Shirt Collar.—If a turnover collar is to be worn with the shirt, one made in the following manner will be satisfactory.

Place the two right sides of the collar material together as in making the cuffs, and over this place an interlining of smooth, lightweight material. If the material of which the collar is to be made is very heavy, an interlining will not be required in the turn-over portion; in such a case, just a firm, very lightweight interlining of one thickness in the standing part of the collar will be sufficient. When the collar is made ready, stitch around the edges as for the cuffs, leaving free the edge that is to be joined to the stand. Trim the seam edge close,

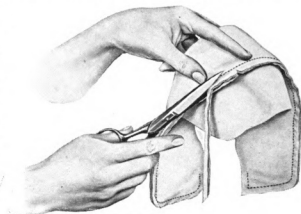


FIG. 13

as shown in Fig. 13, press the rounding corners, turn the collar right side out, and crease and stitch around its outer edge.

Next, prepare the stand section in the same way. To allow for lapping, this section is longer than the upper piece; therefore, in stitching this section, be sure to stitch around the points. Then trim the edges, as described for the collar edges. Turn the stand right side out, press the seams carefully, and turn in the free edges at the upper edge. Insert the edges of the collar between the turned edges of the stand, and baste carefully. Then stitch close to the edge all around the stand.

35. Attaching Separate Collar to Shirt.—Sometimes the stand section of a collar is omitted and the collar is attached directly to the

wider than those of a shirt; also for the shawl collar and the two patch pockets at the lower side fronts.

40. Cutting out the House Coat.—Before cutting such a garment, to have it a satisfactory length and to have the sleeve correct, test the pattern as directed for testing the shirt pattern. Then place the pattern as for a shirt. Provide a lining if the outer material is such as to require one.

41. Constructing the Coat.—In seaming such material as is used for house coats, extra precaution must be taken to baste each seam with small stitches. If this is not done, the thickness of the material will cause the edge nearest the presser-foot of the sewing machine to slip forward and thus produce an uneven seam. If no lining is used, the seams should be so made that the garment will

appear as neat on the under side as on the right side. For the closing of a house coat, simple, durable frogs, like those shown in the illustration, are generally satisfactory.



FIG. 15

LOUNGING ROBE OR BATH-ROBE

42. Another comfortable and convenient man's garment for home use is the lounging robe, or bath-robe, two styles of which are shown in Fig. 15.

As bath-robés are used as house coats and also as beach coats, the material varies and may include brocaded velvet or silk corduroy, silk poplin, faille, Jersey, soft homespun, eiderdown, light-weight flannel, mohair, ratiné, terry cloth, and blanket cloth. Those used only for lounging robes are, as a rule, quite conservative in color and conventional in material. One would not use, for example, a bath-robe of blanket

50. Cutting Out the Trousers.—In cutting out the trousers shown in Fig. 16, the point of main importance is to place the pattern so that the center of both the front and the back sections will be on a lengthwise thread of the material.

51. Stitching the Back and Side Seams.—After the material is cut out, join the leg portions at the center back, using a plain seam. Then join the outside edges of the front and the back leg portions with the cord seam, stitching to within 5 inches of the waist line.

52. Stitching the Front Seam and Providing the Fly.—The center-front seam should then receive attention. As a rule, an

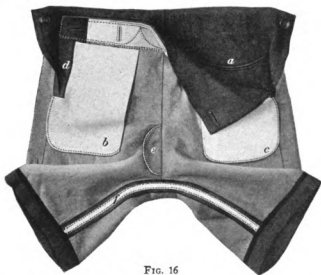


FIG. 16

inside flap, as at *e*, Fig. 16, is provided to cover an opening in the center-front seam of trousers for little boys. This opening is generally $1\frac{1}{2}$ inches to $2\frac{1}{2}$ inches long and comes to about 1 inch above the inside leg seam.

To make the flap or fly, proceed as follows: Cut a half circle from a piece of the material of which the trousers are made, having it a seam's width longer than the opening on either side; then cut a similar piece from lining material. Place the two together and stitch around the curved edge, leaving the straight side open. Turn the flap right side out and press.

Next, place the flap on the right front of the trousers at the place indicated for the opening, having the right side of the flap to the

right side of the trousers, stitch it a seam's width from the edge, and fasten the threads securely.

Now place the right and the left fronts of the trousers together and stitch the center-front seam on each side of the fly, fastening the stitching above and below the opening with several back-stitches to prevent the seam from ripping. The seam edges of the opening are finished when the lining is placed in the trousers.

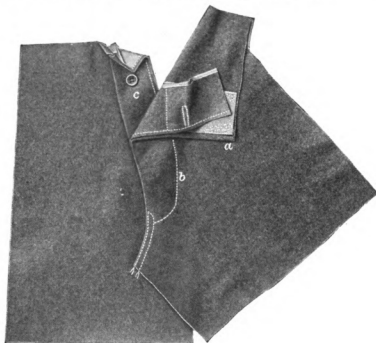


FIG. 17

In making wash trousers, it must be remembered that there is no lining and the seam edges at the opening in the center front are simply whipped back.

53. Preparing a Blind-Fly Closing.—For trousers of a larger size, the finish of the center-front seam is somewhat different. A closing with a fly-piece, such as the one shown in Fig. 17, is made. In cutting out trousers with this opening, the only difference is to supply the fly-pieces.

The pattern for the fly is laid on a double thickness of the material, either on a lengthwise or a crosswise thread. After cutting this portion, place the same pattern piece on three thicknesses of lining material and cut the facings for the fly-pieces.

With one of the pieces of lining, face one portion of the fly for the left side of the opening and press the facing back $\frac{1}{8}$ inch from the edge, as shown at *a*, Fig. 18.

Horizontal buttonholes may now be worked through the two thicknesses, as indicated by the chalk marks in Fig. 18, or if not convenient, they may be worked after the garment is finished.

The next step is to turn back the inside curved edge of a second lining piece about $\frac{1}{4}$ inch and crease along this line. Then open this fold, place the prepared fly-piece on it so that its finished edge is about $\frac{1}{8}$ inch beyond the creased line, and baste securely. Stitch between the buttonholes, as at *b*, Fig. 18, sewing through the three thicknesses of material to secure the fly-piece to the facing of the trousers.

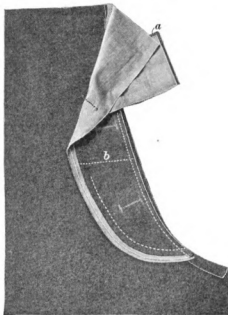


FIG. 18

54. Applying the Fly.—The fly-piece is now ready to be placed on the left front of the trousers. To do this, first crease the left front of the trouser section $\frac{3}{8}$ inch from the edge, as at *a*, Fig. 17, and press. Now place the prepared fly-piece so that the side with the buttonholes is next to the right side of the trousers, and baste and stitch the underfacing to the trousers about $\frac{1}{4}$ inch from the outside edge. This will bring the fly-piece in from the edge of the trousers, thus preventing it from showing from the right side. Turn the fly portion to the wrong side, as shown in Fig. 18. Then baste and stitch the free edge of the fly portion to the trousers as shown at *b*, Fig. 17.

Next, finish the right front. To do this, face the remaining fly portion and place it on the right front of the trousers, as shown at *c*, Fig. 17. Then stitch around the outer edge of this portion to make it firm. The buttons are applied to this piece.

Finally finish the seam below the fly with a double stitching, turning both seam edges to one side.

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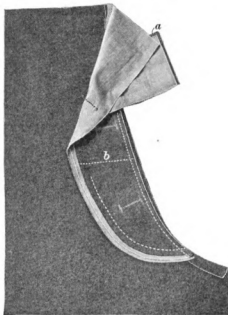


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Next, finish the right front. To do this, face the remaining fly portion and place it on the right front of the trousers, as shown at *c*, Fig. 17. Then stitch around the outer edge of this portion to make it firm. The buttons are applied to this piece.

Finally finish the seam below the fly with a double stitching, turning both seam edges to one side.

If desired, additional strength may be given to the seams of the trousers by securing tape over them, as shown at *f*, Fig. 16. To do this, place the tape so that its center is directly over the seam line and stitch through to the right side on both sides of the pressed-open seam.

59. Making the Back Inside Belt.—The inside belt is the next portion to be considered. Such a belt may be purchased ready made, but if it is not convenient to procure one, a belt may be made, as shown in Fig. 19.

First, for the back waist line of the trousers, cut a facing 2 inches wide and as long as the measurement of the back waist of the

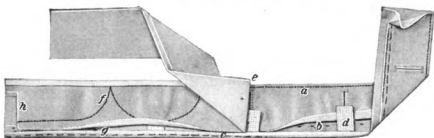


FIG. 19

trousers, plus 1 inch. Make a $\frac{3}{8}$ -inch turn on one edge of this piece, and press the creased edge back.

For the inside-belt portion, which is shown in Fig. 19, cut a lengthwise strip of material 4 inches wide and the same length as the facing. Turn one lengthwise edge of this over $1\frac{1}{2}$ inches and baste and stitch this $\frac{1}{8}$ inch from the fold, as at *a*. Then, in the wider, or under, portion of this strip of material, baste a tuck $\frac{1}{4}$ inch deep, as at *b*, having the bottom of the tuck $1\frac{1}{2}$ inches from the top of the belt and even with the lower edge of the part that was turned back $1\frac{1}{2}$ inches, as shown. In basting this tuck, do not catch the stitches through the facing strip.

60. When the belt is thus prepared, work the buttonholes. As shown in Fig. 20, there are five vertical buttonholes in the back belt, one in the center back and the others spaced approximately 3 inches apart. Next, turn under the lower edge of the belt $\frac{1}{4}$ inch, or just to meet the other edge, as at *c*, Fig. 19. Over the fold, or tuck, *b*, and just opposite each of the three center buttonholes, place a piece of elastic about $\frac{1}{2}$ inch wide and 1 inch long,

as shown at *d*, and pin in position at the lower edge. This elastic serves to prevent any strain on the back of the trousers when the child is in motion and also to make it easier to button the belt.

Next, baste the belt portion to the facing strip, having the top of the strip about $\frac{1}{8}$ inch above the folded edge of the belt, as shown at *e*. The lower edge of the facing strip and the turned edge of the belt should be even, as at *c*. With the basting done, stitch the belt to the facing strip, as at *f*, having the curved part of the stitching come just below the buttonholes and through the elastic, but taking care not to catch the top of the tuck in this stitching. Then stitch the lower edge of the tuck in from each end and about 1 inch beyond

the first buttonhole, as at *g*. The rest of the tuck is left free.



FIG. 20

61. Making the Front Inside Belt.

The front belt is made and stitched to the facing in the same manner as the back belt, but, as elastic is used only in the back belt, no allowance is made for a tuck in the front. Therefore, cut the belt portion only $3\frac{1}{2}$ inches wide. At each

end of the front belt, stitch a piece of dark material about 2 inches long, as shown at *a* and *b*, Fig. 20, and cut the inside belt away under this piece. This should be done so that the white lining will not show at the sides when the front is buttoned over the back. A buttonhole must be worked through the material and the lining, and this can be done more easily if the inside lining is cut away.

If it is desired to have the trousers fit snug around the waist, a dart about $2\frac{1}{2}$ to $3\frac{1}{2}$ inches long may be placed midway between the center back and the side. A dart so located will reduce the fulness at the waist and give freedom through the hips.

62. Applying the Belt.—In applying a belt to any pair of trousers, place the belt section against the right side of the trousers,

having the facing strip toward you and its upper edge $\frac{1}{4}$ inch above the waist line. Open out the folded edge of the facing strip and baste and stitch along the creased line. Turn the belt over to the

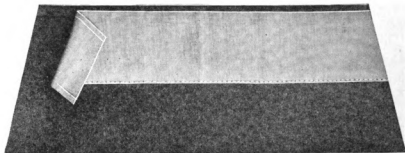


FIG. 21

wrong side and baste through the two thicknesses of material at the waist line. Then cut away about $\frac{1}{2}$ inch of the inside part of the belt at each end, as at *h*, Fig. 19, and stitch through the belt and the trousers at the sides and the lower edge with two rows of stitching.

63. Finishing the Trousers.—When the band is on, fit the trousers so as to determine what the length should be. Turn a hem at the lower edge, making it $1\frac{1}{4}$ to $1\frac{5}{8}$ inches wide. As a finish for straight pants, three buttons are usually sewed near the lower edge, just in front of the cord seams.

64. Other Waist-Line Finishes for Trousers.—Besides the belt described in Arts. 59 to 61, inclusive, there are other ways in which the waist line of trousers may be finished. If the trousers button on the outside of a blouse, as in the Oliver Twist type of suit, the waist line is faced back, as in Fig. 21, and buttonholes are worked through the two thicknesses of material.

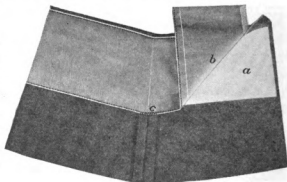


FIG. 22

Another way is to apply a facing with an interlining, as at *a*, Fig. 22. Turn the lower edge of the facing *b* in a hem and stitch. Then catch this free edge to the seam with overhanding-stitches, as at *c*. You may

18. Tailored Fell.—The tailored fell, or *imitation strap*, as it is sometimes called, is shown in Fig. 14. To make the tailored fell, proceed as follows: Lap one piece over the other so that the

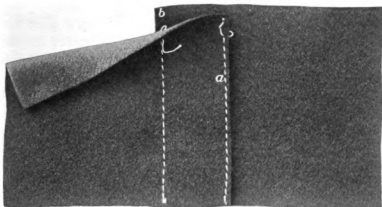


FIG. 15

mark-stitching lines meet exactly. Baste along the line of mark-stitching, or the seam line; turn under the edges so that they meet at the center, as at *a*, and baste the outer edges and stitch.

This seam, which is very similar to a machine fell, is extensively used in unlined coats and skirts, especially tailored wash skirts.

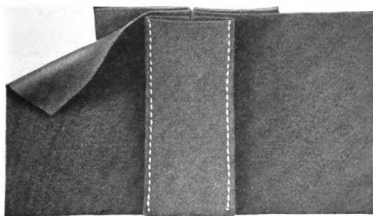


FIG. 16

19. Lap Seam.—The lap seam, illustrated in Fig. 15, is used only on heavy, firmly woven materials that do not fray. An allowance of $\frac{1}{4}$ to $\frac{5}{8}$ inch is necessary for this seam. To make the seam, lap the edges as in the tailored fell, but do not turn the outside

Both single- and double-width materials are treated in the same manner, the double-width goods being left folded lengthwise through the center, just as it is when purchased.

28. Usual Method of Shrinking.—First of all, to prevent the selvages of the woolen material from drawing, clip them at intervals of 1 to 1½ inches, or, better still, tear them off entirely. Then, wet the muslin thoroughly and wring it out enough to distribute the moisture evenly. An even distribution of moisture is very important in such work, for if the muslin is too wet in some places it will cause the formation of spots that are difficult to remove. Next, spread the cloth that is to be shrunk across the top of a large table and place the wet muslin over it, smoothing out the wrinkles of each very carefully. Wrinkles must not be allowed to form in shrinking, because it is almost impossible to remove them. With the materials thus laid out, put the board on top of one end of the muslin, pin or hold the cloth and the muslin together along one side of the board, and be sure to have the weave in the cloth straight with the board. Then begin to roll them on the board, but not too tight, being sure to smooth out the wrinkles ahead of each turn, to keep the materials straight on the board, and to adjust the muslin at the ends so that it will come well over the cloth.

After the material is thus rolled, allow it to remain on the board for 4 to 6 hours. Then unroll it, remove the muslin, and spread the cloth out so that it may dry thoroughly. For drying, you may spread the cloth on a large table, or, if such a table is not available, hang it over the top of a door. If a door must be used for this purpose, put several thicknesses of newspaper across its top before hanging up the cloth, so as to cover the sharp corners. If they are not covered in this way, the corners will cause water marks to form on the cloth, and such marks are almost impossible to remove. It is also well to put paper on each side of the door, so as to prevent the cloth from touching it.

29. If care is taken in the placing of the material over the board and then in the drying of it, no pressing will be required. In case any creases, or wrinkles, are evident, remove these by laying a slightly dampened press cloth over them on the wrong side and then pressing lightly over the dampened cloth with a moderately hot iron. In pressing, work up and down, that is, with the warp threads of the fabric, so as to avoid drawing it out of shape; but

catch it also to the pocket portion, if desired. On the outside of the trousers, place straps of the material through which a belt may be drawn or place buttons on the inside of the belt for suspenders.

65. Finishing Crotch Portion of Unlined Trousers.—The crotch portion of trousers, except those for small boys, is usually reinforced

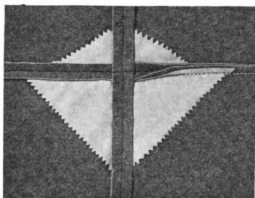


FIG. 23

by means of four pieces of lining material, as shown in Fig. 23. Cut these pieces so that they fit smoothly and make the two pieces for the front section of the trousers smaller than those for the back. In applying these pieces, stitch them in with the seams of the trousers, as shown.

The illustration shows these lining pieces notched, as this is the customary edge finish. If, however, the lining material is likely to fray, the edges will have to be turned under once and stitched.

In the case of breeches, as for example, riding breeches, where not only the seams but the material must be reinforced, the lining pieces are stitched to the trousers.

KNICKERBOCKERS

66. Knickerbockers are made in practically the same way as the straight trousers. The only difference is in the length and the finish at the lower edge of the leg portions. Knickerbockers are longer and the fulness is either gathered or plaited in to form a blouse at the knee.

There are two methods of finishing the leg portions; namely, by an elastic or a band of the material.

67. Finishing With an Elastic.—The simplest method of finishing the leg portions of knickerbockers is with elastic and a casing, and this is especially suitable for very small boys.

Turn a hem or casing at the lower edge wide enough to accommodate the elastic. Cut the elastic about 1 inch smaller than the

leg measurement and insert in the casing. This will hold the fullness in and form the blouse for the trousers.

68. Finishing with a Band.—For knickerbockers with a band, examples of which are shown in Fig. 24, arrange an opening 2 inches deep at the side of the leg portion above the lower edge and finish the opening by facing or simply hemming it back. Then gather or plait the lower edge of each.

Next, prepare the band for each leg, by cutting a band of material $\frac{5}{8}$ to 1 inch wide and long enough to fit around the leg above the knee, plus $1\frac{1}{2}$ inches for finishing. Interline it with canvas or percaline, and then line it with a lining material of a color to match that of the knickerbockers. Place the bands so that the edges of the trousers are between the outer material and the lining of the band and so that the front section of the trousers laps over the back, having the end of the band extending $1\frac{1}{2}$ inches beyond the front section of the trousers. Baste the band and stitch in position.

69. Fastening the Band.

There are several methods of fastening the band. Perhaps the most popular way is to place a button-hole in the band at the end that extends beyond the opening and to sew two buttons on the under portion of the band, spacing these so that one will permit the band to fit around the leg above the knee and the other below the knee.

Another method is to buckle the band. To do this, apply a small gun-metal or nickel buckle, putting it on the same way that a buckle would be applied to a belt, and work eyelets in the strap for the prongs of the buckles. Such buckles may be purchased or they may be taken from a worn pair of knickerbockers. If the buckles are for ornamentation only, they may be sewed to the straps directly below the side seam, and a large hook and eye placed underneath, so as to hold the strap in place.

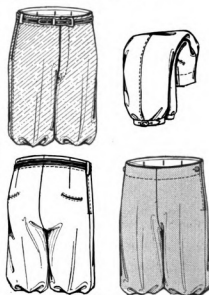


FIG. 24

MEN'S PAJAMAS

70. Men's pajamas, as shown in Fig. 25, consist of a short loose-fitting coat shirt and a pair of loose-fitting trousers. Such garments, which are frequently made in the home, are simple in the extreme; but, in order to be satisfactory, they must be accurately cut and neatly made.

71. Materials.—As to materials, wash silk and soisette seem to be the most desirable for pajamas, but such materials as soft muslins and flannelettes, as well as soft madras, pongee, sateen, long cloth, and firm dimities in attractive stripes or crossbar effects, are frequently employed.

Usually, $5\frac{1}{2}$ or 6 yards of 36-inch material or $6\frac{1}{2}$ or 7 yards of the 32-inch material is ample for pajamas to be worn by men of average size, especially if care is exercised in placing the pattern pieces on the material.

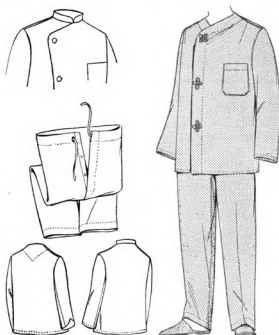


FIG. 25

shown at the lower left in Fig. 25, pointed turned-back cuffs may be used.

As to the neck line, there are several appropriate finishes, perhaps the most popular being the fitted facing. This facing should be cut to form a yoke at the back and to extend all the way down the center front. The corners at the center front of the neck of the coat may be rounded, as shown in the illustration; or, if desired, they may be pointed.

72. Constructing the Coat.—In constructing pajamas, the coat is seamed up in a way similar to a negligée shirt, but it is finished with a plain hem at the bottom of the sleeves and the coat. Or, as

tions in the seams. Mark the position of the pockets. Next, draw on one sleeve to determine its length and width.

After removing the coat, baste the new lines, if changes were made, and then stitch the seams, the kind of seam used depending on the material and the purpose of the suit. Usually, the plain or the welt seam provides a satisfactory finish, but a machine fell may be used for a heavy cotton suit.

101. Taping and Facing.—It is now necessary to tape the edges to make them firm and true. Tape is used whether the coat is lined or unlined, except in the case of a suit of firm wash fabric for a small boy, when taping may be omitted. Apply the tape as explained in Art. 69, Chapter V, referring to Fig. 28 when doing so.

If the coat is not to have outside stitching, whip the other edge of the tape to the interlining, as shown, using stitches that will hold well in place but that are not tight.

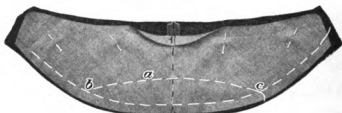


FIG. 33

If outside stitching is to be used, it is not necessary to secure the inner edge of the tape, as the outside stitching serves this purpose.

102. Collar.—In preparation for the collar, first close the center-back seam. Since, even in a suit of wash fabric, it is well to have a firm collar, place over the collar a piece of canvas or firm unbleached muslin cut a trifle smaller than the collar piece. Baste this very flat and then, in the lower section indicated by the basting or break line at *a*, Fig. 33, stitch through the two thicknesses of material from *b* to *c* and then again below this several times to give firmness to this section. Next, press the collar, drawing the stitched piece around to shape it slightly.

Now, turn the neck edge of this prepared piece over the edge of the interlining and stitch into place. Then apply the collar to the coat and slip-stitch it along the neck edge.

padding may be joined to the armhole seam, as shown in Fig. 34, Chapter V. Cut the padding crescent shape of several thicknesses of sheet wadding, having each layer slightly smaller than the preceding one; arrange them so that the smallest is on top; and then fasten them together with diagonal basting. After the second fitting, proceed to finish the coat as far as putting in the lining.

110. Putting in the Lining.—Sew up the under-arm seams of the lining, but leave the shoulder seams free. Next, slip the lining into the coat, turning the inside seams of the lining to the inside seams of the coat. Smooth the lining and baste it carefully in place, bringing the back edge of the lining over the front at the shoulder and joining this seam with slip-stitching. Turn under the outer raw edges of the lining, except at the bottom, bringing the lining over the edge of the facings and covering the joining line of the collar. Baste the lining in place and finish it with slip-stitching.

Finally, turn up the bottom about $\frac{1}{2}$ inch from the edge and join to the lining by slip-stitching.

The sleeve lining should now be stitched and put into the sleeve. First, turn the lining up about $\frac{1}{2}$ inch from the lower edge and slip-stitch this edge in place. Then turn in the top edge over the coat lining at the armholes and whip the joining.



FIG. 34

BOYS' OVERCOATS

TYPES AND MATERIALS

111. There is a place in every boy's wardrobe for at least one overcoat. Such a coat should be made to give warmth, permit freedom of

motion, and yet follow the lines of the prevailing fashion.

Boys' overcoats, like others, vary as to fashion features, but they may be divided into two distinct classes; single-breasted and double-breasted. The double-breasted overcoats include the types referred to as reefers and mackinaws and are probably the more popular, especially for the older boys. But for very small boys, the single-

18. Tailored Fell.—The tailored fell, or *imitation strap*, as it is sometimes called, is shown in Fig. 14. To make the tailored fell, proceed as follows: Lap one piece over the other so that the

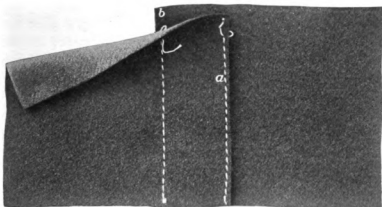


FIG. 15

mark-stitching lines meet exactly. Baste along the line of mark-stitching, or the seam line; turn under the edges so that they meet at the center, as at *a*, and baste the outer edges and stitch.

This seam, which is very similar to a machine fell, is extensively used in unlined coats and skirts, especially tailored wash skirts.

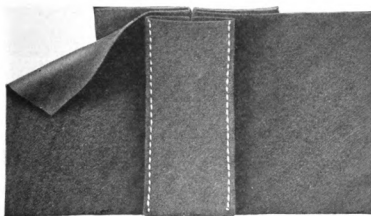


FIG. 16

19. Lap Seam.—The lap seam, illustrated in Fig. 15, is used only on heavy, firmly woven materials that do not fray. An allowance of $\frac{1}{4}$ to $\frac{5}{8}$ inch is necessary for this seam. To make the seam, lap the edges as in the tailored fell, but do not turn the outside

keep the iron moving almost constantly in a slightly rotary motion. Also, lift some of the weight of the iron as you move it from one spot to another, in order to avoid forming ridges or lines on the surface of the fabric.

30. Shrinking Glossy-Surface Materials.—Although the method just given is suitable for shrinking all kinds of materials, there are some tailors who prefer the following method for the shrinking of fabrics that have a glossy surface, as in the case of broadcloth. Place the material, right side down, across the ironing board; lay over it a muslin press cloth which should first be dipped in water and then wrung out well; and then run a hot iron over the muslin several times. Remove the muslin from the cloth next, and press the material until the full length is sponged and pressed. When the shrinking, or sponging, is completed, go over all the material carefully with an iron to make sure that there are no wrinkles.

31. Shrinking Light-Weight Woolens.—It is very necessary to be careful in the sponging and pressing of light-weight woolen materials so as not to stretch the edges. These should be kept straight both in width and in length. If too hot an iron or too much water is used on very light woolens, such as challis or nun's veiling, the cloth will show a decided tendency to pucker. However, puckering must be avoided, because a smooth cloth is absolutely necessary for accurate cutting.

edges under; baste and stitch the outside edges, making the rows of stitching absolutely parallel; then trim the material off close to the stitching, as shown at *a* and *b*. Do not use selvage edges.

20. Strap Seam.—The strap seam, an example of which is shown in Fig. 16, is simply a plain seam with a good seam allowance, over which, after the seam has been pressed open, is placed a bias strap of the same or some contrasting material. The procedure in making this seam is as follows:

For the strap, cut a bias piece of the material twice the width that the finished strap is to be; catch the edges together with a diagonal basting-stitch, as in Fig. 17, taking care that the basting

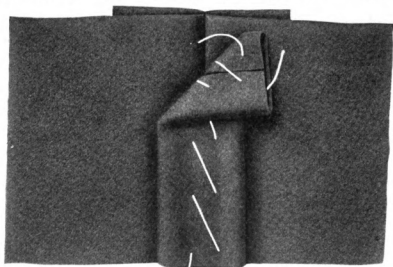


FIG. 17

does not show on the right side and that the edges do not overlap and cause a ridge after the seam is pressed; and then press the strap, being very careful not to twist it in the least. Next, place the strap directly over the seam on the right side, and baste it in position with diagonal basting, as shown. Finally, baste the outside edges down and stitch on each edge of the strap, so that it will appear, when finished, as in Fig. 16.

Sometimes, on garments where machine-stitching is not desirable, the edges of the strap are slip-stitched down or secured with a decorative stitch.

21. Variation of Stitching on Tailored Seams.—A seam may be made to take on an entirely different appearance by the way

TAILORED SEAMS AND PLACKETS

PRECAUTIONS IN MAKING TAILORED SEAMS

1. **Tailored seams**, many kinds of which are used in tailored costumes, require generous seam allowance and careful basting, stitching, and pressing. Their development is not difficult, however, and if you take the time to carry out each detail, you will undoubtedly obtain very gratifying results.

2. **Seam Allowance.**—In making allowance for tailored seams, be guided by the kind of material you are using. Fabrics that fray or ravel easily require a wider seam allowance than materials of firmer weave. Also, they require extreme accuracy, with regard to the marking of seam lines. Tracing, chalk marks, or basting-stitches, may be used, according to the kind of marking best suited to the texture of the material.

3. **Mark-Stitching.**—Too much emphasis cannot be laid on the value of mark-stitching along the seam lines that are indicated by the tracing, chalk marks, or basting applied with the pattern in position on the material, as this stitching will mark both sides of the garment exactly alike and show accurate positions for pockets or trimming features that are to be the same on both sides of the garment.

The method of making mark-stitches is shown in Fig. 1. After taking two short stitches with double thread, skip $\frac{1}{2}$ to $\frac{3}{4}$ inch and take two more short stitches, leaving a loop on the surface between each two groups of stitches, as shown at *a*. After basting the entire length of the seam in this way, draw the two thicknesses of material apart and cut the threads between them, as at *b* and *c*. Then short

In a skirt having fulness at the waist line, the placket opening need not be so long as in a plain, fitted skirt and, for this reason, the plain-seam placket is generally made not more than 8 inches long, this length permitting the skirt to be slipped off easily.

26. Applying Placket Stay Tapes.—The seam lines that were mark-stitched in the cutting of the skirt are essential in the making

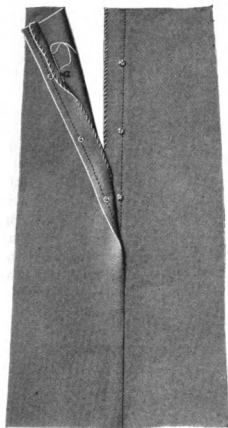


FIG. 18

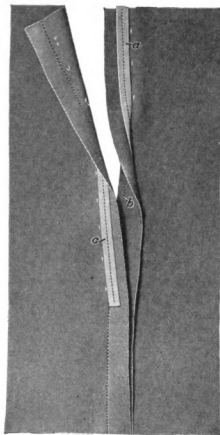


FIG. 19

of the placket, for they serve as a guide for the placing of the tapes that are used as a stay for the placket edges and as a foundation for the fasteners. After stitching the side seam of the skirt, baste a piece of tape $\frac{1}{2}$ inch or so longer than the opening left for the placket, on the wrong side of the skirt, as at *a*, Fig. 19, so that one edge of the tape is in line with the mark-stitching that indicates the seam line on one side of the placket. Then stitch the tape through the center,

on the spools; therefore, it is well at times to keep the spools as they become empty, so that you may procure more thread of exactly the same color if it is needed.

6. Before starting to stitch, test the machine-stitching on a scrap of material like that used for the garment in order to make sure that the tension, the length of the stitch, and the size of the needle are correct. Very fine stitching is not suitable for tailored garments, as it draws the material down and mars the smooth surface. Very long stitches, too, should be avoided, but they are permissible when the stitching is intended for decorative purposes, this, as a rule, requiring heavier silk than would otherwise be used.

In stitching, strive always for extreme accuracy. The marked seam line will serve as a guide when you are applying the first stitching on the wrong side, this stitching being required for most seams; but when stitching on the right side, use a sewing-machine gauge or quilter or mark the line you wish to follow, unless your eye is sufficiently well-trained to gauge spaces properly.

Attention must be given to the adjustment of the gauge or quilter. Be guided by your sewing-machine instruction book when placing either attachment in position, being careful to adjust the quilter just high enough to permit the material to pass freely under it. On some sewing machines, you will find it impossible to adjust the gauge or the quilter on the left-hand side of the presser-foot, and, in some cases, if you use the quilter as a gauge, you will have to turn it backwards. In such instances, extreme care must be taken to follow exactly along the edge that is to be stitched.

7. Pressing.—Pressing, too, is of decided importance. In making tailored seams, press each stage of the work as you advance, always pressing lengthwise of the seam and making it as flat as possible. Also, press the finished seams. As a general rule, the pressing may be done entirely on the wrong side of the material.

KINDS OF SEAMS

8. Plain Seam.—The plain seam is used even more extensively in woolen materials than it is in wash fabrics. Many distinctive dresses are assembled by means of plain seams, not a stitch showing anywhere on the outside of the garment. When such is the case, the responsibility of the seams is very great, for it is

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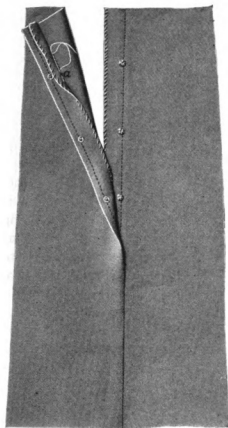


FIG. 18

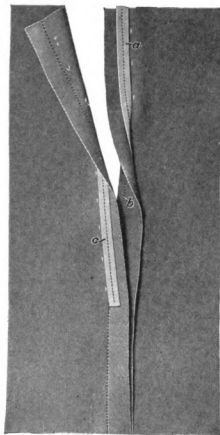


FIG. 19

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7. Pressing.—Pressing, too, is of decided importance. In making tailored seams, press each stage of the work as you advance, always pressing lengthwise of the seam and making it as flat as possible. Also, press the finished seams. As a general rule, the pressing may be done entirely on the wrong side of the material.

KINDS OF SEAMS

8. Plain Seam.—The plain seam is used even more extensively in woolen materials than it is in wash fabrics. Many distinctive dresses are assembled by means of plain seams, not a stitch showing anywhere on the outside of the garment. When such is the case, the responsibility of the seams is very great, for it is

very close together, catching only a thread or two of the material in the turned edge as well as in the material underneath so as to avoid having these stitches show on the right side of the skirt. Also, do not draw the stitches up tight; rather, permit sufficient ease in them so that the edge that was folded back to facilitate the slip-stitching will fall back over these stitches and lie perfectly flat.

WELT-SEAM PLACKET

30. The **welt-seam placket** is shown in Fig. 20. This style of placket is used in fitted, gored skirts, usually at the left center-side seam, or at the left side of a front or back panel. Also, it may be employed on a skirt finished with plain pressed-open seams as well as on one having seam edges turned to one side and finished with outside stitching. The placket here illustrated is at the left side of a two-piece skirt that has a raised waist line supported by an inside belt.



FIG. 20

31. Applying the Facings.—For the welt-seam placket, cut two strips of facing silk, making each about $1\frac{3}{4}$ inches wide and a trifle longer than the placket opening. After finishing the skirt seam, clip across the underneath seam edge at the lower end of the placket, as shown at *a*, Fig. 21. This clipping must be done on the one seam edge to permit it to extend under the other and to make the seam lie perfectly flat when the placket is lapped into position. If a welt seam is used for the skirt, then it will not be necessary to clip the seam at the bottom of the placket, because the edges of the

in which it is stitched. Each season brings out a new mode of stitching that, when followed out in accurate detail, adds a great deal to the appearance of a garment and distinguishes it from models of a past season.

Very heavy materials require a seam broad and substantial in appearance, and the outside stitching is almost invariably applied in such a way that it will give this effect. Light-weight materials do not require outside or decorative stitching, but if such stitching is used, it should not be placed too far from the seam itself, because the material does not have sufficient body to hold itself firmly between the original seam and the outside stitching.

Some plain seams in firm materials, such as broadcloth, have a wide seam allowance, the seam being pressed open and three or four rows of stitching added on each side of the seam from $\frac{1}{16}$ to $\frac{1}{8}$ inch apart. Seams are also quilted with small circles, diamonds, and squares when Fashion favors this form of decoration.

REQUIREMENTS OF TAILORED PLACKETS

22. Tailored plackets, or openings in skirts that permit them to be slipped over the head with ease, are not unlike wash plackets, yet because of the materials used in the construction of tailored skirts, the methods of making them differ and they demand greater care. Tailored plackets require more basting and pressing than do wash plackets; in fact, extreme care must be taken with any tailored placket so as not to stretch either of its sides, for the woolen materials used in tailored skirts are almost ungovernable when they are once stretched. Also, as the facing silk often used in the construction of tailored plackets differs in weight and texture from the skirt material, it, too, must be carefully handled, so that it will not appear drawn or too full in any place. However, to make a placket that fastens up so perfectly that the skirt opening does not attract undue attention doubly repays any one for the time and effort that must be expended in its construction.

23. Essentials of Placket Making.—To be able to make strictly tailored skirts successfully, it is imperative that these tailored plackets be thoroughly understood and mastered. A good plan, therefore, is to procure pieces of woolen material of suitable size and to make the plackets in the order in which they are

PREFACE

Time was when the word *tailoring* called to mind heavy, woolen materials and thick-appearing seams and finishes. But today, silks, lawns, and dimities, and even voiles and Georgettes, have tailored seams and edges, so that tailoring, as it is known now, is one of the vital parts of dressmaking.

This book treats of the subject of tailoring in its broad, present-day meaning. Covering first the equipment necessary for good tailoring and the way to sponge materials that are to be made up into tailored garments, it then proceeds to the making of seams and plackets. So much of the success of a tailored garment depends on the perfection of its seaming and openings that too much stress cannot be laid on the importance of this part of tailoring.

The next section deals with buttonholes, buttons, and trimmings that are suitable for many materials and garments. The making of tailored buttonholes can become as significant a task as building a brick wall, or shingling a roof, or building a fortress. Each stitch, as with stones or shingles, is placed for permanent security. It has its definite place and must fit in against the others with ease and accuracy in order that a serviceable buttonhole may result.

When a garment is ready for its inserted pocket, or pockets, it has arrived at the first door of destiny, for upon the success of the pockets depend the care and deliberate pains with which the remainder of the garment is completed. There is a feeling of responsibility when a pocket is to be made—to the skilled worker a delightful responsibility, to the less sure, an anxious one. But the moment the stitched slash is cut and the edges are turned, pride takes the place of concern; and from that stage to the last, the work will be interesting and painstakingly done. So skill should be at one's command at this vital moment.

Tailored suits and wraps are the garments that require the greatest amount of tailoring, so an entire section is devoted to

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seam will then come over each other in the forming of the welt and will not have to be pressed open.

Next, baste one of the strips of facing silk to the material, placing its right side to the right side of the gore that is to form the underneath part of the placket with the raw edges even. Then turn it to the wrong side, fold the raw edge of the strip over to meet the raw seam edge of the placket, as shown, and crease and baste the turned edge, as at *b*. When this turned edge is folded back in

position, it will be close to the mark-stitched line at *c*.

When this strip is basted in position, proceed with the other facing strip. Lay it so that its right side is to the wrong side of the skirt portion, as at *d*, and the edge of the facing is even with the mark-stitched seam line. Then baste this facing strip in position, as at *e*, and baste again, as at *f*, so as to hold the facing silk well in position.



FIG. 21

edge, stitching from the right side $\frac{1}{4}$ to $\frac{1}{2}$ inch from the edge, as at *a*, Fig. 20, and continuing the line of stitching to the bottom of the placket. In stitching, hold the underneath portion of the placket away so that it will not be caught in with the stitching; also, be sure to use a gauge or to mark with basting threads the line on which to stitch so that there will be no danger that the stitching will appear crooked, for in a very plain placket of this kind the

32. Stitching the Placket.

With the basting done, proceed with the stitching. Stitch the underneath edge of the placket portion where it was turned over, as at *a*, Fig. 22, so that the edge will be held securely in place. Then stitch the upper - placket

described; then, when it is desired to make a tailored skirt, the finishing of the placket will not seem difficult.

As in the making of tailored seams, the importance of accurately mark-stitched seam lines, careful basting, and frequent pressing in the development of tailored plackets cannot be overestimated.

Each seam and each edge of any tailored placket should be carefully basted and pressed before any stitching is done, because woolen materials will slip and stretch under the presser-foot of the sewing machine unless they are carefully held in place with basting. Especially is basting necessary in the application of the facing pieces.

24. Facing of Plackets.—To finish most tailored plackets properly, lengthwise facing strips of soft taffeta, satin, percaline, or sateen are needed, and, no matter which material is used, it is generally referred to as *facing silk*. If the skirt is to be a very fine one, a soft excellent quality of taffeta or a firmly woven satin may be used as a finish. For the majority of woolen skirts, percaline of the best quality is used, and for very heavy skirts sateen of close, fine, weave is desirable. In the selection of a facing, however, it is of the utmost importance to choose material that is in keeping with the material and the style of the skirt and that will wear equally as well as the skirt material. It is very unsatisfactory to use a facing material that does not correspond with the skirt material or that will wear out before the garment does. Also, as the facing of the placket must, in many instances, turn back over the rings of the hooks and come well up under the prongs, the facing material must of necessity be thin enough not to interfere in the hooking of the skirt.

KINDS OF PLACKETS

PLAIN-SEAM PLACKET

25. Nature of Placket.—A skirt having waist-line fulness does not require especial strength at the placket opening because there is very little strain on the opening. In such a skirt, the **plain-seam placket**, which is made very simple, as shown in Fig. 18, may be used. In a placket of this kind, there should be no suggestion of its finish on the right side. The usual position of such a placket is at the center side above a plain seam.

workmanship must be as nearly perfect as possible, in order that the break between seam and placket may be imperceptible.

When you reach a point about $\frac{1}{4}$ inch from the bottom of the placket, lift the needle and the presser-foot and draw the material out just a trifle in order to leave a thread length of about $\frac{1}{2}$ inch between the end of the stitching and the needle. Then, with the placket still under the presser-foot, turn the under-placket edge, or seam allowance, back underneath the upper portion and adjust



FIG. 22

the material under the presser-foot in order to continue stitching diagonally to the seam line, as shown in Fig. 20, without causing a break or unevenness in the line of stitching. Before continuing the stitching, however, turn the spool of thread on the machine so as to wind up the extra thread length that was drawn out. Then, when the stitching is continued, no loop of thread will show on the right side, but the extra bobbin-thread length will remain and loop over the under-seam edge without puckering it as would be the case if the extra thread length had not been provided.

After completing the stitching, pull the threads through and fasten them. This diagonal row of stitching makes the bottom of

thus making a row of stitching show on the opposite side of the seam allowance made in the material, as at *b*.

Baste and stitch a similar strip along the other side of the placket, also, as at *c*, making sure that the edge of the tape is exactly along the mark-stitched seam line. Then turn under the front, or upper, portion of the placket along the mark-stitched line and baste and press it flat.

27. Finishing the Seam Edges.—In most cases, the seam edges below the placket may be turned and pressed together over the front-skirt portion, but if a pressed-open seam is essential, clip the seam allowance on the back- or under-placket edge straight across at the lower end of the placket, in order to permit this seam edge to lie perfectly flat.

To finish the raw seam edges, overcast them or, if the material is of a kind that frays readily, bind the edges with a light-weight silk binding, extending the overcasting or binding along the full length of the seam, including the placket edges, and across the slash in the seam edge if one was made at the lower end of the placket.

28. Applying the Snap Fasteners.—Three or four snap fasteners are sufficient for a placket of this kind. In applying them, sew them directly over the lines of stitching that hold the tapes in position, as shown in Fig. 18, and take the stitches through the tape as well as the material, so as to make them very secure. When sewing the snaps along the upper-placket edge, however, be very careful not to catch the stitches through to the right side; take them through merely the turned-under placket edge and the tape, so that there may not be even a suggestion of the stitches on the outside of the skirt.

In sewing snap fasteners on a placket, always remember to begin at the bottom of the placket, for then if any slight fulness should, by any chance, work up on either side of the placket it can come out at the waist line rather than at the bottom of the placket.

29. Securing the Turned-Under Portion.—In order to hold the turned-under upper portion of the placket in position when the skirt is being worn, it should be secured with slip-stitching. In doing the slip-stitching, fold back about $\frac{1}{4}$ inch of the turned-under portion, as shown in Fig. 18, and take the stitches, as at *a*,

then be turned back against the skirt and, as the illustration indicates, no stitching will show on the right side of the skirt.

Finish the ends of the belting with two or three hooks and eyes, according to its width, applying the hooks so that the ends of the prongs are just inside the end of the belting and the eyes so that the loops extend about $\frac{1}{8}$ inch beyond the end of the belting, as shown.

35. Welt-Seam Placket in Tailored Wash Skirt.—The way in which to make a welt-seam placket for a tailored wash skirt is shown in Fig. 23. Apply the under facing for this placket in much the same manner as for a similar placket in woolen material, but, instead of folding the facing under and leaving it loose, stitch it flat, as at *a*, $\frac{1}{8}$ to $\frac{1}{4}$ inch in from the edge of the seam line of the skirt, so that it will not be seen when the placket is hooked up. Such stitching holds the facing more securely and prevents it from pulling out in the laundering. Apply the facing to the upper edge by first stitching it over the right side along the edge, then turning it to the wrong side and stitching it flat, as shown.

To secure the skirt to the belting, turn under the upper edge and whip this turned edge to the extreme upper edge of the belting, or stitch the turned-under edge to the belting, first turning the skirt portion back in order not to make the stitching evident on the right side.

If you wish outside stitching at the top of the skirt, as at *b*, you may apply this below the upper edge a distance that is the same as the width of the stitching on the welt seam, as at *c*, or somewhat narrower than this. You may take this stitching merely through the turned-back portion at the upper edge of the skirt, as shown, or through the belting, also, the stitching in this case serving to hold the skirt securely to the belting in the laundering.

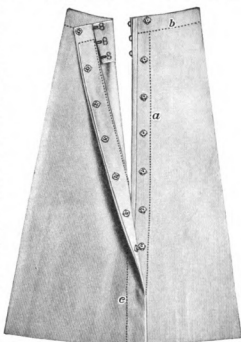


FIG. 23

the placket secure and holds the upper and underneath portions together.

If you prefer, you may omit the outside machine-stitching entirely and secure the turned edge by catch-stitching it through the facing silk to the right side of the skirt, making the stitches as tiny as possible so that they will be practically invisible on the right side.

33. Finishing the Placket.—Before putting on either hooks and eyes or snap fasteners, press the placket thoroughly so that it will lie perfectly smooth and not appear stretched or puckered in any place. If you use snap fasteners for fastening the placket, as in this case, fold the free edge of the facing silk on the upper edge of the placket back over the raw edge of the skirt seam, and whip it down directly over the stitching that is put in from the right side. If you use hooks and eyes, sew the hooks on first and then bring the strip over and hem it down underneath the prongs of the hooks themselves.

In a placket of this kind, always take care to overcast the lower edges so that the placket will appear neatly finished. When the placket is stitched and pressed, proceed to put on the fasteners, remembering always to begin at the bottom of the placket opening to mark their positions and to sew them on in the same order so as to have any fulness come out at the waist line.

34. Applying the Belting.—When the fasteners are in position, the inside belt should receive attention. As you will observe, on referring to Fig. 22, no stitching appears on the right side of the skirt at the waist line.

In order to make provision for this finish, the upper edge of the skirt should be turned over the belting when the skirt is being fitted. After the fitting is done, turn the belting back so that the upper portion of the skirt may be laid out flat, removing one pin at a time as you turn the belting back and reinserting it with care in order to maintain the correct line at the upper edge of the skirt. Then secure the skirt to the belting by taking small basting-stitches $\frac{3}{8}$ inch below the upper edge of the belting and through the edge of the skirt that extends over the belting.

After basting, trim the seam edge of the skirt quite close to the row of basting; then baste over the seam edge a narrow strip of bias silk that has its edges turned, and secure this on both sides with stitching, as is clearly illustrated in Fig. 22. The belting may

TUCK-SEAM PLACKET

36. The **tuck-seam placket**, which is a form of opening much used in skirts that employ tuck seams, adapts itself very well to both wash and woolen materials. It is generally used on a straight seam down the center front or back of a skirt, but it may be employed on the edge of a panel having a tuck finish or when a tuck finish is used on a side gore. The method of making the tuck-seam placket differs somewhat in wash and wool materials, stay tapes being used in wash materials for the fasteners required on the opening and silk facing pieces being employed in woolen materials for this purpose. Both of the methods are given here so that you may be prepared to make the tuck-seam placket in any sort of material.

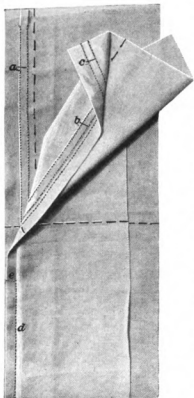


FIG. 24

37. Tuck-Seam Placket in Wash Material.—In order to avoid a break in the stitching at the termination of the placket and still show only a single row of stitching on the right side, it is advisable to finish both sides of the placket before forming the tuck. For the stays that are required when the placket is used in wash material, use tape or narrow, bias, seam binding having its edges turned.

To apply the stays, stitch a piece of the tape that is a trifle longer than you desire the placket, over the left front of the skirt, as at *a*, Fig. 24, placing the tape about $\frac{1}{2}$ inch from the front edge preferably on the wrong side of the material and extending it from the waist line. Stitch a similar strip to the right front of the skirt, as at *b*, applying this in practically the same manner preferably over the wrong side of the material. The reason for applying the stays before forming the tuck seam is to prevent the stitching, as at *c*, from showing on the right side of the skirt when the tuck seam is completed.

50. Next, remove the bastings and press the placket carefully. This is the most opportune time for pressing the placket, because it cannot be pressed well after the hooks and eyes are in position. With the exception of the band, the placket should now appear on the wrong side as in Fig. 32.

51. Hooks and Eyes.—Mark for the hooks and eyes next, taking care not to stretch the edge of the placket. Place the first hook and eye so that it will come about $\frac{3}{4}$ inch from the end. A hook and an eye are placed close to the lower end of the placket to prevent it from being torn out, the usual practice being to hook them and then press them very firmly, so that they will not come unhooked. The last hook and eye may come up rather close to the band, but this is a very good feature, for, if the skirt is inclined to be a little tight around the waist and the space between the hook and eye and the edge of the band is large, the placket might gape below the band.

As a rule, a No. 2 hump hook with a straight eye is satisfactory for a tailored placket of this kind. If the material is very light in weight, a No. 0 hook and eye may be used; but as this size is a little tedious to fasten, the No. 1 size is preferable.

52. Applying the Hooks and Eyes.—Apply the hooks to the right-hand side first, placing them so that the prong of each hook is $\frac{1}{8}$ inch from the edge of the placket and directly under the chalk mark and securing them with over-and-over stitches. It is not necessary to buttonhole them, as they will be covered with the facing; yet, the buttonhole-stitch gives strength, and if you can buttonhole rapidly it is well to use this stitch. In fastening the hooks in place, be sure to sew over the rings and underneath the prong of each hook, making them as secure as possible, so that none of them will pull out of position by the continuous fastening and unfastening to which they will be subjected in putting on and removing the skirt on which they are used. When all the hooks are in position, sew the edge of the facing underneath the prongs of the hooks and fell it down neatly, as previously mentioned.

Next, sew the eyes on with the buttonhole-stitch, placing the straight eyes directly opposite each mark on the right-hand side of the placket opening and straight with the edge of the placket, as shown at *d*, Fig. 29. For this work, use buttonhole twist that is as near the color of the material as possible. If the material is very

38. Next, form the tuck for the center front by folding back the right front of the skirt the width of the tucks plus a generous seam allowance. Baste it the tuck width from the fold and stitch the tuck the full skirt length, also pressing it before joining it to the left front of the skirt.

In applying the stitching, be careful to stitch in a straight line and to make the stitching an even distance from the edge its entire length.

With the tuck stitched its full length, slip the front edge of the left front underneath the tuck, in order to bring the marked center-front line of the left front directly under the marked center-front line in the tuck, or right front.

With the center-front lines and the hip lines exactly matched, pin and baste the fronts together, taking the basting-stitches just a trifle to the right of the tuck stitching, beginning just above the lower end of the stay tapes and continuing to the lower edge of the skirt. This basting should hold the tuck to the left front, leaving the seam allowance of both fronts extending together underneath.

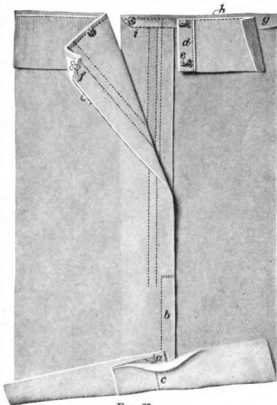


FIG. 25

39. In order to stitch the fronts together, first fold the right front back over the left front, as shown in Fig. 24; then, with your finger pressing the right front back over the stitching that secures the tuck, stitch the seam allowances together, as at *d*, as close to the fold as you can, but be very careful not to let this stitching catch the edge of the material that is folded back.

Start the stitching just above the lower edge of the stay tapes, and in order to make the finish secure and the tying of thread ends

dark, black buttonhole twist is usually satisfactory. In sewing the eyes on, you will find it well to hook up each hook and eye as the eyes are sewed in place, so that there will be no danger of their not hooking exactly right. The edges of the placket should come together in a perfectly straight line, as if they were a continuation of the seam; they must not appear drawn or too full at any place.

When the hooks and eyes are in position, trim the edges of the placket facing even with the edges of the skirt seam above the waist line, in preparation for applying the skirt to the band or belting.

53. Finishing the Waist Line.—The manner in which the waist line of a skirt may be finished with a narrow strip of light-weight silk or lining material so that another belt may be worn over it without causing undesirable bulk is shown in Fig. 31. Cut the strip for the belt of a length equal to the waist measurement plus the distance the placket edges overlap and an allowance for finishing each end.

To apply this strip, first baste it to the wrong side of the skirt, turn under the ends, as at *b*, and baste just below the edge of the tape that shows at *c*. This tape may be put on when the skirt is fitted and left in position so as to keep the band exactly the right size. When the size is correct, stitch the one edge of the band to the skirt, as at *d*, and then, after turning the band over to the right side, baste and stitch it all the way around and overhand the ends, as at *e*.

Complete the placket and the waistband finish by sewing hooks and eyes in place.

INVERTED-PLAIT PLACKET

54. The **inverted-plait placket** is shown in Fig. 33. Although it was one of the first tailored plackets in use, it is still very convenient and satisfactory. It is rarely used with narrow skirts, but is often brought into use with the advent of full skirts and is employed at the center back when skirts appear very plain around the waist and hips and full at the lower edge, for the plait itself can be stitched down to give an absolutely plain effect, and yet allow freedom for walking or fulness at the bottom of the skirt.

For figures that have large hip measures, a placket of this kind is more desirable than the habit-back placket, especially if the plait itself is stitched two-thirds of the placket length, as shown, because

unnecessary, stitch from the inside of the seam allowance directly across to the outside edge, and then back over this stitching, as at *e*. Continue the stitching to the skirt edge.

40. In Fig. 25 is shown the wrong side of the completed placket. At *a*, a few of the stitches that secure the tuck are drawn out to illustrate the closeness of the two rows of stitching, one of which

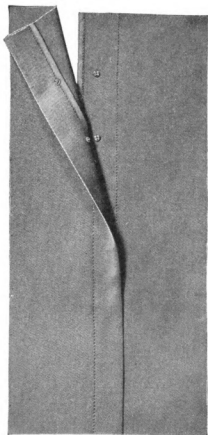


FIG. 26

shows only on the wrong side, as at *b*, and the other on the right side, as at *c*. To make the inside belt, hems are stitched in the ends of the belting, as at *d*; then hooks are secured, as at *e*, and eyes, as at *f*. The upper part of the skirt is turned down as at *g*, and the belting applied, so that it comes slightly below the turned edge, as at *h*. The raw top edge in the lapping portion of the skirt may be covered with a narrow tape, as at *i*, secured with fine whipping-stitches.

41. Tuck-Seam Placket in Wool Material.—In making a tuck-seam placket in wool material, as shown in Fig. 26, plan to finish both edges of the placket separately, as in the case of wash materials, before stitching the seam. The first step in the making of this placket is to prepare and apply the stay pieces.

42. As a stay piece for the tuck, or upper, portion of the placket, cut a straight strip of facing silk about $\frac{1}{2}$ inch longer than you wish the placket opening and $\frac{3}{4}$ inch wider than the distance from the raw edge to the basted or marked line indicating where the tuck should be turned. Then, as a guide for placing the stay piece for the tuck edge of the placket, turn back the tuck allowance on the skirt and press it in order to crease the edge. After creasing, open out

on this line all the way to the bottom of the skirt. The plait is basted the full length of the skirt to insure a true line.

When the edges of the plait are basted, bring them over and pin them in position, taking care to have their edges meet exactly over the seam and to baste very smoothly. In doing this basting, place the work on the sewing table, so that the weight of the skirt will not pull the plait out of position. First, determine the exact length that the placket is to be and mark it accordingly with tailor's chalk straight across from one edge to the other. Then baste from the termination of the placket to the bottom of the skirt on each edge, and on the left-hand side from the waist line down the entire length, basting through all thicknesses but taking care not to catch the stitches through to the front part of the skirt.

59. Stitching the Plaits.—Next, prepare to stitch the edges of the plaits. If the skirt is part of a suit, or if the other seams are stitched in welt or open-welt effect, the stitching on the edges of the inverted plait should correspond with the other plaits or seam stitching. After determining the distance that the stitching is to extend from the waist line, mark it as already explained for the placket length—in this case, about two-thirds the length of the placket—and stitch the right-hand side first, as shown at *c*, Fig. 35, stitching from the waist line down.

As has been mentioned, for very stout figures it is well not to extend this stitching the full length of the placket, so as to give more freedom over the largest part of the hips. For very slender figures, the stitching may extend farther down on the placket; but, in any case, it is best to make this stitching a little shorter than the placket, as such stitching gives a neater finish.

In terminating the stitching, as at *d*, you may run it diagonally upward or downward, as desired. Whichever plan you follow, mark the turn on both sides of the plait with tailor's chalk, so that the stitching on each side will correspond. Stitch through only the edge of the plait, as shown, pull the threads through on the inside of the plait, and fasten them securely. Next, stitch the left side of the placket, as at *e*. This side is stitched in the same manner as the right side, except that the plait is stitched to the skirt itself.

60. Applying the Hooks and Eyes.—With the stitching done, press the placket very carefully. Then place hooks on the

the tuck, when the crease will appear on the wrong side, as at *a*, Fig. 27.

Apply the stay piece by first placing it over the wrong side of the skirt portion so that it extends about $\frac{3}{8}$ inch beyond the creased line underneath, as shown, and then basting it to the skirt material through the allowance that will be turned back but as close to the creased line as possible in order to hold the stay strip close to the tuck edge when it is turned. Use silk thread that matches the color of the skirt material for this basting and take extremely fine stitches through to the right side and stitches about $\frac{1}{2}$ inch long on the facing side, as at *b*.

The stay strip is cut wide enough to form a binding for the raw edge of the tuck allowance, as at *c*, but before securing this in position, turn the tuck allowance

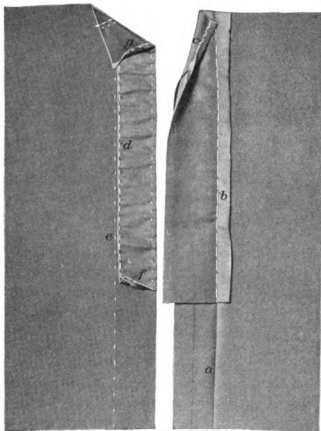


FIG. 27

back and press it again over the stay piece. Then, after turning the binding over the edge and whipping or stitching it in position, as at *a*, Fig. 28, stitch the tuck, as at *b*, its full length before applying it to the other front section of the skirt, as directed in making a tuck-seam placket in wash material.

43. For staying the under-placket edge, cut a straight strip of facing silk about $\frac{1}{2}$ inch longer than you desire the opening and

TAILORED BUTTONHOLES, BUTTONS, AND TRIMMINGS

TAILORED BUTTONHOLES

CHARACTERISTICS AND TYPES

1. A **buttonhole** is a slit in a garment made to receive a button. A tailored buttonhole, which is one that is used in tailored garments, differs from a plain buttonhole in several ways, although it is intended for the same simple purpose. In the first place, it is generally larger, and as it is subject to greater strain it must be made firmer, thus calling for heavier thread. Such a buttonhole does not shape itself around the button when used as a fastening, so it must have an eyelet at the front end to provide a resting place for the shank of the button or for the thread that holds the button in place on the garment and to permit the buttonhole to come down smooth on the button, a really essential feature. In addition, the tailored buttonhole must almost invariably have a bar at the end opposite the eyelet to give it strength and to present a substantial appearance.

2. Above all, tailored buttonholes must be neatly and correctly made. The tailored garment that is perfect in every other particular will have an amateurish appearance if its buttonholes are poorly cut and improperly worked. Tailors and other persons in the trade take great pride in the buttonholes they make, and many of them judge the skill of another by the buttonholes alone. One way, and sometimes the only way, of determining whether a suit is factory- or custom-made is by observing the manner in which the buttonholes are made, that is, whether they are hand-done. It should therefore be the aim of every woman who desires garments that

$\frac{1}{2}$ inch wider than the distance from the raw edge to where the tuck, or upper-placket portion, will lap, as indicated in Fig. 27 by a line of basting, which was applied directly after the cutting of the skirt.

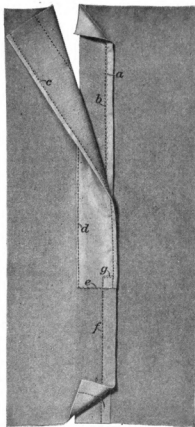


FIG. 28

Apply this by first turning under one lengthwise edge a scant $\frac{1}{4}$ inch and basting it, as at *d*, Fig. 27, to the wrong side of the skirt about $\frac{1}{8}$ inch inside of the basted line on the skirt, as at *e*, which indicates the point to which the tuck edge is to overlap. When you reach the lower end of the strip, turn this under, as at *f*, to produce a neat finish; then turn the strip over to the right side of the material to provide a finish for the raw edge; turn and baste this in position, as at *g*, Fig. 27, and stitch it, as at *c*, Fig. 28. Stitch the other edge of the strip, also, as at *d*, and whip or slip-stitch the turn at the lower end of the facing strip, as at *e*, before joining it to the tuck edge of the placket.

If the material has a smooth, fine finish that will be likely to show press marks, it is advisable not to turn the end of the facing strip, as at *f*, Fig. 27, but simply to overcast this raw edge.

44. With both portions of the placket finished, place the tuck edge over the other edge of the skirt so that it is just even with the basted line made on the under portion, and baste these edges together. Then turn the right, or upper, front over on the other skirt portion and stitch the seam edges together, as at *f*, from the lower end of the placket opening to the lower edge of the skirt, stitching as close to the first row of stitching as possible in the same manner as previously directed for stitching the tuck seam in a wash skirt or, for a somewhat softer finish, join along the seam lines by hand, using running-stitches with an occasional back-stitch.

are above the ordinary, to give particular attention to the tailored buttonholes she works in them.

3. Position and Types of Buttonholes.—Tailored buttonholes are generally cut so as to be horizontal—that is, perpendicular to the edge of a garment—and in rare cases they are placed so as to be diagonal, or slanting. Seldom, if ever, are they made vertical, that is, parallel with the edge of a garment, because such buttonholes do not hold the buttons so well as do the others and they are not in harmony with the strictly tailored lines of a tailored garment.

Although there is only one true tailored buttonhole, namely, that which is worked with buttonhole twist and buttonhole-stitches, certain others are classed as tailored buttonholes, because they are often placed on tailored garments. These are known as the *simulated buttonhole*, which consists simply of stitches made on the material for trimming purposes in imitation of a buttonhole, no slit being used; the *material-bound buttonhole*, that is, the one that has the cut edges bound with material; and the *braid-bound buttonhole*, which has the cut edges bound with braid, usually military braid.

4. Making Perfect Buttonholes.—The making of perfect buttonholes demands practice and the use of proper tools and materials. The woman unaccustomed to making buttonholes will do well to practice until she is able to make perfectly uniform stitches, both as to depth and distance apart, and has mastered the art, for it is indeed an art, of cutting, basting, stitching, overcasting, stranding, and working a perfect buttonhole.

The tools and materials required for the making of buttonholes, as well as the various steps that are necessary for perfect workmanship, are taken up in detail in this Chapter. After the woman has had sufficient practice and has acquired a knowledge of the steps and tools and materials, she need have no hesitancy in undertaking the making of any tailored buttonhole. In fact, she will be inclined to look forward to the time of cutting and working buttonholes, as, for instance, in a coat that has been painstakingly done, as not only an important event, but one that will not be enjoyed unless full preparation has been made beforehand for every detail of the work and each step and tool is fully understood. But as hand-worked buttonholes take time, they should be used chiefly on good materials, concealed fasteners being employed on cheap materials.

Joining the edges in woolen materials by hand is, in a way, somewhat easier than stitching them together, for when the seam is being machine-stitched, extreme care is required to prevent the turned-back portion from slipping under the needle and being caught by the stitching.

In securing the two sections together, either by hand or by machine, take a double row of stitches across the seam allowance at the lower end of the placket, as at *g*, to serve as a stay and prevent the stitching from pulling out.

Apply the snap fasteners, as shown in Fig. 26, just over the stitching of the tuck, taking care to catch the stitches through the stay pieces underneath but not through to the right side.

HABIT-BACK PLACKET

45. The **habit-back placket**, shown in Fig. 29, derives its name from its original use as a finish for the opening in the plain back of a woman's riding skirt, or habit. Besides being used for riding habits in seasons when such a finish is favored, it may provide the center-back opening of a fitted separate or suit skirt.

As plackets made on skirts that fit snugly at the waist and hips require secure fastening, hooks and eyes are used instead of snap fasteners and are placed close together to hold the edges securely and neatly.



FIG. 29

46. For accurate development of the habit-back placket, a mark-stitched seam line, as at *a*, Fig. 30, is essential. After determining the placket length, as a rule, 8 to 11 inches measured from the waist line, stitch and finish the skirt seam from the lower end

adjusted, up against the edge of the garment; then bring the blade and punch down over the material resting on the base by pressing the handles of the cutter together. With a little experimenting, no difficulty will be encountered in adjusting and using the cutter for any length of buttonhole ranging from $\frac{1}{2}$ inch to $1\frac{1}{4}$ inches. Before using the cutter on a garment, it is advisable to prepare a strip of three thicknesses of material and cut a number of buttonholes, spacing them for a certain length and a certain distance apart and adjusting the cutter so as to cut both the eyelet and the straight buttonhole.

6. Buttonhole Scissors and Punches.—Buttonhole scissors may be used for cutting tailored buttonholes, but they must be very sharp and, after making the slit, it is necessary to form the eyelet with a punch. An ordinary eyelet punch, or awl, such as is used by harnessmakers to punch holes in leather, is satisfactory for this purpose. In cutting a buttonhole with buttonhole scissors and an eyelet punch, take particular pains to have the eyelet directly in line with the buttonhole slit. If it is a fraction of an inch too high or too low, it will spoil the shape of the finished buttonhole.

7. Buttonhole Gimp.—As tailored buttonholes are subject to considerable wear, they must necessarily be made durable. For this reason, as well as to give a firm finished edge to a buttonhole, the edge should be stranded with what is known as buttonhole gimp. Buttonhole gimp, which is made in black and white, consists of very firm, small cotton cord closely wound with silk thread, being similar in appearance to fine, silk-covered hat wire. It is a scant $\frac{1}{8}$ inch in diameter and very firm. It may be purchased at nearly all notion counters and tailors' supply houses.

8. Stranding Thread.—If it is not convenient to use buttonhole gimp or if the material in which the buttonhole is to be worked is not very heavy, a stranding thread, which may be made of heavy linen thread, will serve the purpose very well; in fact, some persons consider it to be even better than gimp, because it is softer and thus prevents the working thread from wearing through readily.

9. To make stranding thread, thread a needle with a convenient length of linen thread, say $1\frac{1}{2}$ to $1\frac{3}{4}$ yards, bringing the ends together just as if making ready to sew with a double thread. Then wax this thread with beeswax, which may be purchased at any notion

of the placket to the bottom of the skirt. Then, prepare to finish the placket.

47. Preparing the Fly and Applying the Facings.—A *fly*, or *extension*, piece is required for the underneath portion of this placket. For this, cut a lengthwise strip of the skirt fabric about $2\frac{1}{2}$ inches wide and $1\frac{1}{2}$ inches longer than the placket opening, and mark the



FIG. 30

center of the piece with basting thread, as shown at *b*. Also, cut a piece of facing $\frac{3}{8}$ inch larger on all sides than the strip of material just prepared for the fly and another piece of facing the same length as the first one and about 2 inches wide.

Slip this 2-inch strip under the right-hand side of the placket opening with one end extending a trifle above the material and one edge well over the mark-stitched line, as at *c*; baste it in this position and then turn the placket edge over on the mark-stitched line and baste, so as to avoid stretching the placket edge or facing in any place. Next, turn the left-hand

side of the placket on the mark-stitched line, as at *d*, and baste it in position.

To make the fly, place the wrong sides of the strip of material and the facing together; turn the facing over on each side of the strip and baste it in position, turning under the edges for a neat finish. With this done, turn the facing silk up over the lower end of the strip the same as on the sides and baste it down, taking care to finish the corners neatly and as flat as possible. Then, as shown at *e* and *f*, stitch around the strip so as to hold the facing in position.

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18. A *velvet presser*, which is a device consisting of a board set with firm, fine, wire projections, or teeth, closely laid, makes it possible to press velvet or other napped fabrics without flattening the pile and makes unnecessary the steaming method that must otherwise be employed.

To use such a presser, place the fabric, face down, on the presser, so that the nap is downward on the teeth of the presser. Then put a slightly dampened cloth on the back of the fabric and press it with a medium-hot iron. This pressing will send the steam through the pile and raise it and, at the same time, remove any wrinkles in the velvet.

19. Ham Cushion.—For the pressing of curved seams, such as the bust and shoulder seams of coats and dresses and the hip seams of coats and skirts, there is perhaps no better device than what is commonly known by tailors as a *ham cushion*; in fact, no custom-tailoring establishment is complete without one. Such a cushion, which is illustrated in Fig. 1, consists simply of a covering of white tailors' felt carefully stuffed with rags. Ham cushions can be purchased in tailors' supply houses, but a cushion that will prove to be just as serviceable and much less expensive can be made in the home.

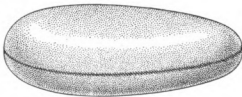


FIG. 1

20. For a ham cushion, purchase at a tailors' supply house $\frac{3}{8}$ yard of 36-inch white tailors' felt. Such felt is very durable, and while it is firm it is not so compact as the felt used for upholstery or for shoes and hats. The small pieces of felt that remain after cutting out the covering need not be wasted, for they can be used to make a cushion one-fourth as large as the other, which will be found very useful as it can be used inside of sleeves, under the armhole seam, and in many places where the large one might be too large or too unhandy. In addition to the felt, provide sufficient heavy muslin or galatea for an interlining and enough clean, old woolen rags for stuffing. Rags from old woolen shirts, coats, or blankets are satisfactory, provided all hard spots are removed.

21. In order to cut out the covering and the interlining for a ham cushion, develop a pattern in the manner shown in Fig. 2, as

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48. Stitching the Placket.—Next, adjust the gauge on the sewing machine so that it will give a very accurate stitched line the same distance from the edge of the placket opening as the remaining seams of the skirt are stitched from the edge. If no ornamental stitching is to be added to the seams on the right side of the skirt, then the stitching should be a generous $\frac{1}{4}$ to $\frac{1}{2}$ inch from the edge. Light-weight materials require the narrow stitching, while heavy-weight materials appear to better advantage if the stitching is placed in $\frac{3}{8}$ to $\frac{1}{2}$ inch from the edge, the gauge being adjusted to give just the width that is desired.

Next, carefully press the placket edges, as well as the fly piece, so that they will be absolutely free from wrinkles. Stitch the right side of the placket first, stitching from the waist line down to within $\frac{3}{8}$ inch, or so, of the end of the opening, as shown in Fig. 30. At the end of the stitching, pull the thread through to the wrong side and fasten it. Also, turn the free edge of the facing back to within a scant $\frac{1}{4}$ inch of the edge of the placket, as at *a*, Fig. 31, and



FIG. 31

press it in position, but do not whip it down. Pressing is done at this time merely to insure a neat finish at the bottom of the placket; that is, so that the end of the facing will be held down between the skirt and the fly portion. Later on, when the hooks are in position, the free edge of this facing piece is whipped down under the prongs of the hooks, as at *a*, Fig. 29, thus covering the rings and stems of the hooks and giving a neat finish. This also prevents wear on the threads that hold the hooks.

counter, carrying the thread over the beeswax quickly and bringing it down carefully in order to wax the thread the full length and yet not have too much wax at any one place. The beeswax serves to hold the strands of the thread together and also to make it firmer, so that it will not press down too closely on the material when the working thread, or buttonhole twist, used in making the buttonhole is put over it.

After the thread is waxed, finish making the stranding thread by twisting the strands together in the following manner: Hold the needle in the left hand between the thumb and the forefinger, letting the thread fall at the lower edge of the inside of the hand. Then, with the inside of the right hand, roll the thread between the hands, bringing it around toward the thumb of the left hand. After the twisting is begun, run the hand down the thread over the wrist for 4 or 5 inches. Repeat this operation over the same length of thread two or three more times in order to twist and smooth the strands well.

Place the portion of the thread just twisted around the little finger of the left hand, bringing it up over the thumb and forefinger, and allow the loose end of the thread to take the same position over the lower part of the hand as at first. Then repeat the twisting operation; that is, twist another section of the thread by bringing the hand over it and rolling it between the hands. Do this two or three times to keep the thread smooth. Then bring the thread up around the little finger and then around the thumb, as before, forming a figure 8 out of it, and continue to roll and twist the strands of thread until the entire length is twisted.

By twisting the thread in this manner, an even twist is insured and the two threads will hold as one thread; whereas, if they are not rolled and twisted from the needle, kinks will come when the thread is in use, causing inconvenience and probably imperfect work. This amount of stranding thread is usually sufficient for several buttonholes, as each buttonhole requires about $\frac{1}{8}$ yard. Also, by preparing it all at one time in this manner, a more even thread is secured and time is saved.

10. Buttonhole Thread.—Buttonhole thread, or twist, as it is generally called, is used for working tailored buttonholes, and to distinguish it from the stranding thread it is frequently referred to as the *working thread*. Buttonhole twist is usually purchased in

49. Applying the Fly.—Next, place the fly piece, which has been finished on two sides and one end, so that the cloth side is up and its center is exactly underneath the center of the placket opening, as shown in Fig. 30. Bring the placket edges together directly over the basting that marks the center of the fly. Then pin carefully from the bottom of the placket up to the waist line, and, after pinning, baste both edges to the fly portion. It may not seem



FIG. 32

necessary to baste the right-hand side, since it is stitched, but it is well worth while. If such basting is carefully done, it will insure a perfectly smooth placket, especially at the bottom, where, unless this precaution is taken, the material might appear drawn when the stitching is added to the left side of the placket.

When the fly is basted in position, mark diagonal lines that meet in an angle at the end of the placket to serve as a guide in the stitching, using tailor's chalk or basting thread for marking.

Stitch the left side of the placket next, beginning at the waist line and stitching down. For this work, adjust the sewing-machine gauge or quilter the same width as it was adjusted for the first stitching,

so that the stitching will be the same on both sides of the placket opening. When you reach the bottom of the placket, turn and stitch down on the chalk line to the center of the placket, as at *b*, Fig. 29; then turn the work and stitch up to the termination of the stitching that was put in on the right-hand side of the placket, as at *c*. In this way, the stitching line will appear unbroken on the right side and, as shown in Fig. 32, on the wrong side. As before, pull the machine threads through to the wrong side and fasten.

10-yard spools, but it is also sold in large spools at tailor shops or in tailors' supply houses. In the large spools, however, it may be had in only a few colors; namely, black, white, dark gray, and brown. For home use, it is advisable to buy the twist in small quantities; in fact, no one would be justified in buying large spools unless there is work to require a large amount of one color of twist. For shop work, however, it is much more economical and convenient to obtain the twist in large quantities.

11. The twist, sizes A to D, comes in black only, while in size D it may be had in a variety of colors. Size A twist is the finest, and size D, the heaviest and coarsest.

In purchasing buttonhole twist, it is advisable to lay the thread out on a sample of the material and then to make sure that it is two shades darker. Although sewing silk should be purchased one shade darker than the material with which it is to be used, buttonhole twist should be two shades darker because the stitches embed themselves in the material securely and they will not entirely conceal the interlining unless they are two shades darker. Some materials in the medium and darker shades, especially blue, will be found difficult to match, so buttonholes in them are worked in black.

12. As it is difficult to join the thread used in working buttonholes, the best plan is to use a length of thread that is sufficient to work the entire buttonhole. If this is done, the purl will be in no danger of appearing broken or irregular in any place. A small tailored buttonhole may be worked with $\frac{3}{4}$ yard of twist, but buttonholes of average size take a full yard length. If a thread breaks and a new thread must be used in the process of making the buttonhole, fasten off the first thread well and secure the new one, beginning a stitch back of the first thread and bringing the stitch of the second thread up through the last purl of the first thread, so as to make the joining as nearly invisible as possible.

13. Thimble.—In making tailored buttonholes, the thimble finger and the forefinger come very close to the buttonhole and the thread. Therefore, as the thread is of silk, it is very essential to have a thimble that is smooth, that is, without any rough places. If the thread catches on the thimble even once, it will become rough and possibly spoil the effect of the buttonhole.

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it will permit the skirt to open out across the fullest part of the hips and thus make the skirt appear to better advantage than it would if the plait were omitted.

55. The allowance for the plait is usually made on the skirt pattern itself. As a rule, it is extended 3 inches beyond the center-back line at the waist line and twice this distance, or 6 inches, at the bottom. This amount, of course, is allowed on each of the back gores, so that the plaits will be uniform in size on each side of the center-back seam. In marking the pattern lines of a skirt that is to have an inverted plait, mark-stitch both the center-back line of the foundation skirt and the pattern line of the plait; then, when the skirt is basted together, the pattern lines of the plait become the center back of the skirt and the center-back line of the skirt forms the placket edges, which meet directly over the center-back seam.

56. Preparing for Making the Placket.—To prepare

for the inverted-plait placket, baste and stitch the center-back seam of the skirt, which is the plait extension, from

the waist line to the bottom of the skirt, and bind or overcast each edge. Then press the seam open, and on the right side of the center-back seam, exactly half way between the seam and the mark-stitched line, cut the material down from the waist line at this half-way point, making the slash as deep as the placket itself is to be, usually 11 inches for a skirt that is fitted closely. Fig. 34 shows where the slash should be made, but as this illustrates the wrong side of the skirt, the slash is naturally at the left of the wrong side of the seam.



FIG. 33

17. Foundation for Tailored Buttonholes.—Tailored buttonholes are almost invariably worked through three thicknesses of material, two of them consisting of the material of which the garment is made and the other of the interlining between the two thicknesses, as is indicated at *a*, Fig. 2. The purpose of the interlining is to stay the edges of the garment and thus prevent it from stretching, and to provide a firm foundation for the buttonholes. Especially is this interlining necessary in woolens, as the threads of such materials do not hold together so well as do those of linen and cotton fabrics.

In garments made of woolen materials, the interlining should be a soft, pliable linen canvas that has been carefully shrunk. A firm grade of unbleached muslin is also desirable for such a purpose. For the interlining of silk garments, silk of lighter weight than the garment material itself, sateen, or soft cambric is suitable, and for linen garments, butcher's linen, soft cambric, or muslin is desirable. In dark-colored garments, it is advisable to use a dark-colored interlining, and in light-colored ones the interlining should be of a lighter color than the garment material.

18. If buttonholes are to be worked in places on a garment where there is no interlining, then it is necessary to baste a piece of interlining between the two thicknesses of the material at these places. Such interlining should be 1 inch wide and $\frac{1}{4}$ inch longer than the buttonholes themselves. All three thicknesses of material should be basted very smoothly together at each place where a buttonhole is to be made, and then carefully pressed with a damp cloth on the wrong side of the fabric.

If buttonholes are to be worked in places where an interlining cannot be inserted between two thicknesses of material, a piece of lining may be put underneath. In such a case, the lining must be of a color that is very similar to the material itself, and after the buttonhole is worked the edges of the lining material must be carefully trimmed away up to the outside edge of the buttonhole-stitches.

19. For practice in the making of tailored buttonholes, it will be necessary to prepare a strip on which to work the buttonholes, using for this purpose a piece of woolen material, 8 inches long and 8 or 10 inches wide, and a piece of canvas or firm muslin, as shown at *a*, of the same length as the woolen piece and half as wide. So that this practice strip will be the same as the edge of a garment,

57. Applying the Facing Strips.—To make the inverted-plait placket, first cut two lengthwise strips of facing silk, making one of them about $2\frac{1}{2}$ inches wide and the other 2 inches wide, and each strip 1 inch longer than the placket opening. Place the right side of the narrower, or 2-inch, strip to the right side of the cloth on the right-hand side of the placket with the raw edges even, and baste and stitch it to the edge, turning it up at the end before stitching. Then turn the facing back to the wrong side of the placket and



FIG. 34

baste it down, as at *a*, Fig. 34, leaving a scant $\frac{1}{4}$ inch of the facing showing on the right side. Then turn and baste the edge of the facing just over the line of the mark-stitches, as at *b*, in order to give a good, firm edge over which to turn the plait.

Next, join the $2\frac{1}{2}$ -inch piece to the opposite side of the placket in a similar manner. Then turn the strip over to the wrong side so that it just meets the raw edge of the skirt, and baste it, as at *c*; crease it in the center and then turn it back on the skirt material and baste it again on the edge, as at *d*. Turning the facing under in this way, thus making it double, produces a strong enough

fold it lengthwise through the center and place the canvas between the two thicknesses. Then baste the outer edge carefully and stitch $\frac{3}{8}$ inch from the edge, as shown at *b*. With such a strip made, the marking and making of tailored buttonholes may be begun.

20. Position and Size of Buttonholes.—As buttonholes must be properly spaced and marked before they are cut, locating their position and determining their size are the first points to consider after the outside edge of the garment is stitched or basted, as at *b*. Tailored buttonholes should be spaced uniform distances apart, and the distance between the eye of each one and the finished edge of the garment must not vary in the least. When used as a closing, the buttonholes should be at least $\frac{1}{8}$ inch from the stitching.

Just how far apart the buttonholes should be depends on the fashions of the day, for they regulate the size and number of buttons to be used, and these, in turn, regulate the buttonholes. Sometimes buttons are placed very close together almost the entire length of the coat front, and at other times only one, two, or possibly three are used. When the size and the number of buttons are determined, the positions for the top and bottom buttonholes must be marked accordingly, and then the distance between these two points equally divided into the required number of spaces. As a rule, the larger the buttons, the fewer of them will be used and the greater will be the space between them, the buttonholes, of course, being spaced to correspond. The size of the buttonhole is likewise governed by the size and the thickness of the buttons. The length of the buttonhole should be equal to the diameter of the button, plus $\frac{1}{8}$ to $\frac{3}{8}$ inch, depending on its thickness.

If buttonholes must be placed so as to be diagonal with the edge of the garment, they should be carefully stayed in order to give them the required strength. Such buttonholes must be so marked that all will be in a true line and each one will be parallel with the other.

21. Marking Buttonholes.—After deciding on the size and position of the buttonholes and the number there are to be, the next step consists in marking them on the material, as is shown at *c*, Fig. 2. The marking should be done with tailors' chalk having a sharp edge, so as to make distinct lines, and a perfectly straight edge should be used as a guide in marking. In marking for buttonholes, make the horizontal lines first, and in order to space them accurately, procure a piece of cardboard equal in width to the distance

stay to hold the eyes in position at the lower end of the opening. Having turned back the lower end of the facing before stitching, secure these turned edges to the skirt with hemming-stitches. Then stitch the facing strips along the edges from the right side, as at *a* and *b*, Fig. 35, and afterwards take a few overhanding-stitches to hold the edges together at the end of the placket and prevent this from tearing down.

58. With these edges stitched, press the placket facings from the wrong side, so as to have them smooth and straight. Next, if



FIG. 35

the material is not very firm, baste a lengthwise strip of facing silk or seam binding a trifle longer than the depth you desire the outside stitching of the placket and $\frac{1}{2}$ or $\frac{3}{4}$ inch wide, to the wrong side of the skirt, along the mark-stitched line or plait edge to the left of the opening. This strip serves as a stay for one bias edge of the inverted plait and prevents it from stretching or sagging down. The facing strip for the opening serves this same purpose in the right-plait edge. Then turn the plait on the mark-stitched line back over the stay strip, turning from the right side, and baste it

they are to be apart. Place this cardboard so that the first two buttonholes can be marked by running the chalk along the top and the bottom edge; then place the cardboard so that its top edge is along the second buttonhole mark, and mark for the third one. Continue the work in this way until all the buttonholes are made.

After the horizontal lines are drawn, make the vertical lines that indicate the width that each buttonhole is to be, as at *d* and *e*. To aid in this work, use a piece, or strip, of cardboard that is exactly as wide as each buttonhole is to be. Place this cardboard parallel with the edge of the garment or with the warp threads of the material and make a chalk mark on each side, thus insuring uniformity. The lines for the buttonholes should be of about the same proportion as those shown in the illustration.

22. Basting Preparatory to Stitching.—The next step in making a tailored buttonhole is to baste around the chalk lines in the manner shown at *f* and *g*; that is, with bastings that are a scant $\frac{1}{4}$ inch long and are placed diagonally with the chalk marks that indicate the width that the buttonholes are to be. The purpose of such basting-stitches is to hold the material so that it will not pull or slip out of place.

23. Outlining Buttonholes.—After the marking and the diagonal basting have been completed, stitch through all thicknesses of the material with the sewing machine $\frac{1}{16}$ inch on each side of the horizontal chalk line, as shown at *h* and *i*, and around the outside end of the line in the form of a circle, as at *j*. This stitching serves to outline the buttonhole, to secure the material so that the edges of the three thicknesses will remain together firmly after the buttonhole slit is cut, and to prevent the fabric from slipping when the buttonholes are being worked. Care should be taken to form the circle over the chalk marks as indicated, so that the center of the eyelet, when the buttonhole is cut and worked, will be in exact line with the finished buttonhole. Begin the stitching and end it at the back, or inside, end of the buttonhole, and after it is completed bring the thread ends through to the wrong side, thread a sewing needle with them, and take a couple of back-stitches to make sure that they will hold securely. Then cut away the surplus thread up close to the machine stitches.

24. Cutting Buttonholes.—After the machine stitching has been done on all the buttonholes that are to be made, they are ready

BUTTONHOLE TOOLS AND MATERIALS

5. Buttonhole Cutters.—A pair of buttonhole cutters, an example of which is shown in Fig. 1, is an invaluable tool for cutting tailored buttonholes. Such a tool is constructed so as to cut slits and eyelets with one operation, as well as ordinary slits, such as are made with a pair of buttonhole scissors, thus insuring buttonholes that are absolutely uniform. The initial cost of such a tool is rather high, but in a shop or in other places where many tailored buttonholes must be made it works a great economy because it cuts buttonholes quickly and accurately.

At first glance, a buttonhole cutter may seem like a mysterious device for the cutting of so commonplace a thing as a buttonhole;

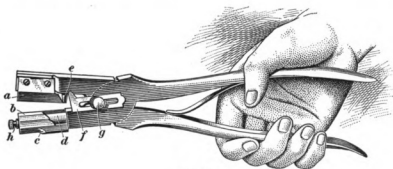


FIG. 1

but it is really very simple when all its parts are understood. As will be observed, there is on one side a knife, or cutting blade, *a*, directly behind which is an eyelet punch *e*, and on the other side a base *b*, against which the knife and punch are pressed in cutting. This base is cylindrical and is made so that it can be turned and fastened in place. This cylindrical base usually has ten irregular sections, as at *c* and *d*, and it is the length and the position of each of these sections that control the length of the buttonhole and permit buttonholes to be cut with or without eyelets. At *f* is a guide bar that serves to regulate the distance of the eyelet from the edge of the garment in cutting, a thumbscrew *g* being used to fasten this bar in place. At *h* is another thumbscrew, which fastens the base of the cutter in place when it is turned to a position that will give the length and kind of buttonhole desired.

In cutting a buttonhole with a tool of this kind, place the material over the cylindrical base and push the guide bar, properly

to be cut. It is not advisable to cut all the buttonholes before beginning to work them; rather, the best plan is to cut one and work it and then proceed with the next, and so on. In this way, the danger of their fraying out while one is being worked will be overcome. If the buttonhole cutter is to be used for this work, place the punch of the cutter directly in the center of the stitched circle prepared for the eyelet, and the blade in line with the mark; also, be sure that the cutter is adjusted for the correct width of buttonhole. If buttonhole scissors are to be used, place the notch of the scissors just inside the stitched circle and cut on the marked line.

In the absence of both buttonhole cutter and buttonhole scissors, a pair of ordinary scissors may be used. With such scissors, first cut a slit by inserting the point of one blade in the center of the circle and then cut through all thicknesses exactly on the mark, or midway between the stitching. The scissors used for cutting should be sharp, so that the buttonhole slit may be cut with one movement of them.

After the slit is cut with either buttonhole or ordinary scissors, the eyelet must be formed. This may be done with an eyelet punch; but if there is none at hand punch a hole in the space provided with a stiletto or an awl, putting it in from the right side and then from the wrong side. Then trim away the surplus material up to within the same distance of the stitched edge of the eyelet space as the buttonhole slit is from the edges of the rows of stitching.

25. Securing the Edges of Buttonhole Slits.—The next step, after cutting the buttonhole slit, is to secure the edges so as to keep them from raveling and to make them very firm. This may be done by overcasting them with very close, uniform stitches, taking them back almost to the machine stitching and overcasting with strong cotton thread. In some custom-tailor shops, in addition to overcasting, the trimmed edges are secured by waxing. On gray or novelty goods, beeswax is used, and on dark-blue or black materials, harnessmakers' wax is employed. To apply either wax, heat the blade of an ordinary steel kitchen knife and rub it over the wax; then quickly insert it in the buttonhole slit and rub it back and forth a few times so that part of the wax will adhere to the slit edges. The wax keeps these edges from raveling and also holds the material together, making it possible to work the buttonholes more rapidly than if the edges are just overcast.

14. Needles.—Needles of the best quality should be used in buttonhole work. A medium-heavy needle is necessary for the stranding thread, and one that has an eye just large enough to carry the working thread should be used for it. A needle that is too large makes a close placing of the stitches difficult and also weakens the edges. As a general rule, a No. 6 short needle is the proper size for correct working, the term *short* meaning a needle about $1\frac{1}{2}$ inches long. Such a needle permits all the thread to be used and also facilitates the looping of the thread around the needle.

15. Stiletto.—For shaping the eyelet after a buttonhole is worked, a stiletto is a very satisfactory tool. Men tailors generally prefer the awl previously mentioned, possibly because they are accustomed to using it. However, the stiletto from the embroidery basket will answer very well

MAKING A TAILORED BUTTONHOLE

16. In Fig. 2 is shown in detail the making of a tailored buttonhole, including each step and the operation in the development—the marking, basting, stitching, cutting, stranding, working, and final basting and shaping—as well as the position of the buttonhole from the edge, and the interlining, which serves as a foundation. This illustration should be studied in connection with the following directions so that a correct knowledge of how to make tailored buttonholes may be obtained.

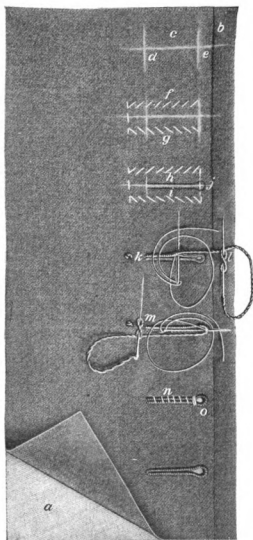


FIG. 2

26. Stranding Buttonholes.—After a buttonhole is cut and before it is worked, it must be stranded with gimp or with stranding thread, as has already been mentioned. The method of stranding is the same, whether gimp or stranding thread is used, but whether one or the other should be used depends somewhat on the material, gimp being more suitable for heavy materials and stranding thread, for light-weight fabrics. Stranding should be done in the following manner:

Thread a needle with a length of the gimp or the stranding thread and tie a knot in one end of it. Then, at a point about $\frac{1}{4}$ inch beyond the back end of the buttonhole and in a direct line with the upper edge of the buttonhole slit, insert the needle through the three thicknesses of the material from the right side, pulling it through so that the knot will come as at *k*, Fig. 2. With the finished edge of the garment—that is, the eyelet of the buttonhole—toward you, bring the thread out at the left end of the buttonhole, just below the stitching, and carry it across to the eyelet end. Then secure it in this position until half the buttonhole is worked, pushing the needle firmly into the material and wrapping the gimp or the stranding thread around it, as at *l*. When the upper half of the buttonhole is worked, bring the gimp or the stranding thread along the lower half and fasten it in the same way at the back end of the buttonhole, as shown at *m*. After the buttonhole is completed, bring the gimp or stranding thread straight through the material precisely at the back end of the buttonhole and to the under side; then cut it off close to the material. Likewise, cut off the knotted end and pull the gimp or the stranding thread away from the right side.

In very firm materials, where the hole made by putting the needle in, as at *k*, might show in the material, it is better to pin the gimp or stranding thread right at the end of the buttonhole, rather than to take a stitch. In this way, no marks will show, as those made by the pin will be concealed by the buttonhole-stitches when the buttonhole is finished.

27. Working Buttonholes.—After a buttonhole is stranded, it is ready to be worked. Thread a needle with a strand of buttonhole twist, or working thread, of the proper length and color. Pull it lightly over beeswax and then over the edge of a warm iron, so as to distribute the wax evenly. Then, holding the garment so that the outer edge is at the left, fasten the thread at the end, on the

is required, nor does it have to be stayed. As this kind of buttonhole is used as trimming, colored thread that contrasts with the material is often used in working it.

34. The way in which a simulated buttonhole is worked with the single-purl buttonhole-stitch is clearly indicated in Fig. 3, the various steps being as follows:

First mark the position of the buttonhole with tailors' chalk in the manner explained for a tailored buttonhole. Then proceed to strand or outline the buttonhole with stranding thread or gimp. Thread a needle with the stranding thread, tie a knot in the end of the thread, and then insert the needle from the right side of the material, so that the knot will be placed as at *a*. Then bring the needle up through the material as at *b*, put it in as at *c*, and out as at *d*, and then bring it over to *e*, here taking a stitch through the material and then pulling the stranding thread through to the wrong side. With the stranding thread thus placed, proceed with the making of the buttonhole-stitches. Begin at the left side of the

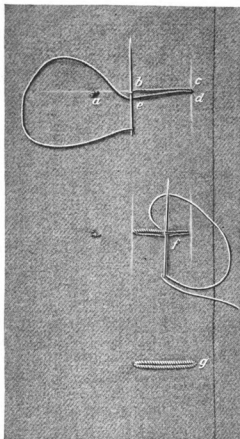


FIG. 3

buttonhole and work over the upper thread and through the material, as at *f*. When this edge of the buttonhole is completed, turn the work and make the stitches over the other stranding thread, taking the stitches through the material, as before, and keeping the purl very close to the adjoining side. When this side is worked, fasten the threads on the wrong side as for a tailored buttonhole, trim them off, and press the buttonhole carefully from the wrong side, when it will appear as at *g*.

left side and up very close to the end of the buttonhole slit, with a tiny back-stitch. Hold the buttonhole in this position over the forefinger of the left hand, and bring the fastened end of the thread toward the inside of the buttonhole. Insert the needle through the slit and bring it up just outside of the machine stitching; then bring the two threads as they come from the needle around the point under the needle, and draw up the thread firm and close to form the stitch. Then insert the needle again and continue working to the opposite end of the buttonhole, keeping the nail of the left thumb just back of the stitching as a guide in taking the stitches, so as not to make them too deep in any place.

28. When the eyelet is reached in working the buttonhole, release the strand of gimp or stranding thread at the front end and hold it in position around the eyelet while the buttonhole-stitches are taken over it. Arrange the stitches at the beginning and ending of the eyelet so as to form corners; that is, so that the circle of the eyelet will be as nearly perfect as possible. Turn the work gradually and change the direction of each stitch slightly while working the eyelet, so that the stitches will radiate from the center. To do this, the purl must be crowded and the other end of the stitches placed a trifle farther apart and more slanting than they are at the sides of the buttonhole. After the eyelet is completed, pull up the stranding thread under the working thread, so as to take out any slack that may be in it and to insure a true, uniform eyelet edge, securing the stranding thread at the back end of the buttonhole, as at *m*.

29. Next, turn the work so that the other side of the buttonhole will be toward you and proceed to work this half of the buttonhole. Just before the end is reached, remove the stranding needle at *m* from the cloth and take the stranding thread down through the cloth, precisely at the end of the buttonhole, to the wrong side; then twist it around the end of the finger and hold it tight until the last buttonhole-stitch is finished.

30. When the buttonhole-stitches are completed, a bar may be worked at the end, if desired. To make such a bar, turn the work so that the back end of the buttonhole will be next to you. Then take two or three bar-stitches across the end with the working thread, keeping them very close to this end of the buttonhole, and cover these stitches with tiny over-and-over stitches. Make the

BOUND BUTTONHOLES

35. Buttonholes may be bound with the material of which a garment is made or with braid. The material-bound buttonholes, however, are the more important of the two, because braid buttonholes are used only when a garment has braid applied elsewhere as a trimming. The bound buttonhole, like the tailored buttonhole, must be made larger than the plain buttonhole. Seldom, if ever, is it made smaller than 1 inch, and to accommodate large buttons it is often made 2 to 2½ inches wide.

36. Material-Bound Buttonhole.—At *a*, Fig. 4, is shown a buttonhole bound with the material of which the garment is made, although for this kind of buttonhole heavy silk or satin may also be used as binding. Before applying the binding in making a material-bound buttonhole, an interlining may be placed between the two

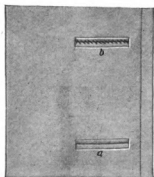


FIG. 4

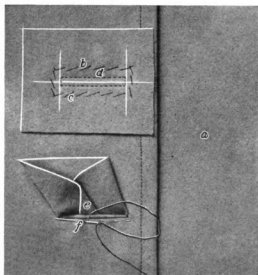


FIG. 5

thicknesses of material, as in the tailored buttonhole. The under thickness, or inside facing, of the material, however, must be turned back out of the way, as at *a*, Fig. 5, until the buttonhole binding is applied. For each buttonhole there must also be provided a piece of binding material that is 2½ inches wide and of a length that will permit it to extend ¾ inch on each end of the buttonhole opening. This binding may be cut from a straight or a bias piece of material. The bias piece is usually preferred, as it is easier to apply. The procedure in making a material-bound buttonhole is as follows:

little over-and-over stitches directly alongside of each other, so that a neat, narrow bar will be the result. By putting the eye of the needle instead of the point under the bar threads, the work may be done more quickly, as the eye of the needle will not catch the thread. When the over-and-over stitches are completed, fasten the working thread securely on the inside of the material and cut off the stranding thread.

31. Pressing and Finishing.—When a buttonhole is worked, it is advisable to overcast it with basting thread, as at *n*, Fig. 2, and to press it well on the wrong side, using a press cloth, so that the edge will be smooth and the ends of the buttonholes properly shaped. The overcasting-stitches should be left in until the garment is entirely completed. In pressing, the eyelet of the buttonhole should be rounded out into a perfect circle, as at *o*, by means of a stiletto.

32. Commercial Buttonhole Making.—The person who acquires skill in the making of buttonholes may feel that she possesses an accomplishment of which she may well be proud—one that will mean the saving of money or possibly place her in a position to earn money by making tailored buttonholes for others. In the large custom-tailoring establishments are employed buttonhole makers, that is, persons who make nothing but buttonholes. These persons take a garment, for example a coat, that is finished with the exception of the lining, and then stitch, overcast, strand, work, and press the buttonholes. The price they receive depends on the quality of material used in the garment and also on the standing of the tailor shop. In estimating charges, the length of the buttonhole is measured.

SIMULATED BUTTONHOLES

33. The simulated buttonhole, or *blind buttonhole*, as it is sometimes called, is merely an imitation buttonhole. As will be observed from Fig. 3, it resembles a tailored buttonhole, yet it has no eyelet nor opening. It consists merely of single-purl buttonhole-stitches made in two rows and placed in position as a trimming where no fastener is needed. Chain-stitches, knot-stitches, as well as stem-stitches may be used to work simulated buttonholes, but then only one row of stitches placed very close together is worked. The advantage of this buttonhole is that it may be quickly worked, and, as the material in which it is worked is not cut, no interlining

With the interlining thus prepared, place the felt over it, and then, drawing the edges together, overhand them closely, keeping the surface absolutely smooth and as tight as possible. Put such a cushion, after making, in the sun, near the stove or on a radiator so that the rags that have been dampened may become thoroughly dry. Of course, if the cushion is put into use at once, the heat from the iron will dry it sufficiently.

23. Cheese Block.—When it is desired to press seams very flat and hard or to make them scarcely visible, it is well to use a press block, commonly called a *cheese block*, one style of which is shown in Fig. 3. Such a block consists of a piece of 3-inch oak that measures 18 inches on the straight side and 14 inches across, and is covered with two thicknesses of tailors' felt stretched just as tight as possible and tacked in place on the block, as shown.



FIG. 3

24. Tailors' Press Stand.—Another device used in pressing tailored work is the *tailors' press stand* shown in Fig. 4. Such a stand may be made to take the place of a ham cushion, and as it has a sleeve board attached, as at *a*, it has a double utility value. A tailors' press stand is usually 28 inches long, 7 inches high, and

10 inches wide. It is, however, much more difficult and expensive to make than a ham cushion, and, on account of its weight, it is much more difficult to handle.

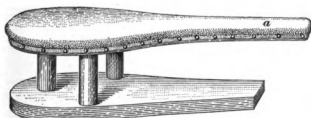


FIG. 4

25. Pinking Knife or Pinking Machine.—*Pinking*, which consists of a series of notches or small scallops in plain or fancy effects, is a finish sometimes used in place of hand notching for finishing seam edges. It may also be employed in place of picoting as a trimming or as a finish for ruffles or petticoat flounces that are made of saten or firmly woven silk.

Pinking is done by means of a specially constructed knife or small hand machine. Machines with which to do pinking make a very

their making. The strictly tailored suit is taken up in detail, followed by the less tailored type and wraps of various kinds. The instruction given for these garments may be applied to whatever types Fashion sponsors from time to time.

No book on tailoring would be complete without information on garments for men and boys, for practically all of their clothes are of a more or less tailored nature. Men's shirts, house coats, robes, and undergarments and boys' trousers, suits, and coats become a simple matter when they are made according to the instruction given here.

In presenting the various details of tailoring and the different types of tailored garments, perfection of finish is constantly stressed, for such garments always mean straight stitching lines, accurate placing of details, and a neat, trim effect.

37. First, as directed for marking the position of tailored buttonholes, mark the position of the bound buttonholes, and at the same time mark the position of the buttonhole on each binding piece, placing the mark so that there will be $\frac{3}{4}$ inch of material on each side of it and $1\frac{1}{4}$ inches above and below it. Next, baste a binding piece to the upper, or outside, thickness of the garment material and the interlining, placing it so that the mark for the buttonhole is exactly over the buttonhole mark on the material. Use diagonal basting all over the buttonhole mark, placing it about $\frac{1}{4}$ inch from this mark, as at *b* and *c*, Fig. 5, so as to hold the thicknesses of material perfectly smooth. With this done, machine stitch $\frac{1}{8}$ inch on each side of the chalk mark, as shown at *d*, and straight across the end marks, pulling the ends of the machine stitches through and tying them securely at the under side.

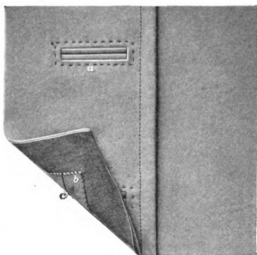


FIG. 6

After stitching in this manner, remove the basting thread and cut the slit with a pair of sharp scissors. Cut through both the material and the binding on the chalk mark between the rows of stitching, beginning $\frac{1}{8}$ inch from one end and continuing to within $\frac{1}{8}$ inch of the other end, and then, from each end of the slit, make a diagonal cut to the corners. With the opening thus cut, turn the binding piece through to the wrong side, as at *e*, and with the fingers press the seam edges at the sides and ends of the slit back from the opening, or allow one of the seam edges to extend out into the welt if the firmness this affords seems necessary. Trim the edges slightly to fit the welt and roll the binding out $\frac{1}{8}$ inch from the machine stitching, as in a welt pocket, so that it will fill up half of the opening and form little plaits underneath at the ends on the wrong side, as at *c*, Fig. 6, and then baste close to the stitching, as at *f*, Fig. 5. Next, baste across the opposite side and the ends in the same way, and the buttonhole will appear as at *a*, Fig. 6. After basting in this

as indicated at *b*. Next, turn one piece of the braid over the edge of the buttonhole slit, as at *c*, working it back well over the edge. Then baste it firmly to the interlining on the under side, just outside the machine stitching. Next, bring the other piece of braid through in the same manner and baste it in place. With this done, overcast the edges of the braid together, as at *d*. Next, turn the material back at the ends of the buttonhole, as at *e*, and, from underneath, back-stitch straight across these ends, fastening them securely to the braid; also, whip together the edges of the braid that extend beyond the ends of the buttonhole, as at *f*. Next, whip the sides and ends of the braid to the interlining, as indicated at *g*, and then carefully press the buttonhole from the right side under a cloth.

From this stage on, the work is practically the same as that for the material-bound buttonhole. Bring the under thickness of material back into position and baste all thicknesses together, close around the buttonhole. Turn the work to the right side, remove the overcasting, and cut between the edges of the buttonhole through the under thickness of material, beginning $\frac{1}{8}$ inch from one end and extending to within $\frac{1}{8}$ inch of the other; then turn to the wrong side and from each end of the opening make a diagonal cut to the corners. When the cutting of the opening is completed, turn under the triangular points at the ends the same as for the right side, whip along the turned edges, and then remove the basting. Finish the buttonhole by pressing carefully.

BUTTONS AND OTHER TRIMMINGS

BUTTONS FOR STRICTLY TAILORED GARMENTS

40. Buttons for strictly tailored garments are of two kinds; those made of vegetable ivory, bone, and various compositions, and those covered with material, which may be plain or decorated. Many persons fail to appreciate the value of suitable buttons, looking at them simply as necessities. Nevertheless, it is a fact that the kind of button often proclaims the class to which a suit or a coat belongs, because a person who knows the value of buttons that are in good taste almost invariably knows to the fullest extent the value of good material and correct lines and is sure to combine them. As a strictly tailored garment should be dignified in line and of excellent work-

manner, trim away the surplus material on the under side to within $\frac{1}{2}$ inch of both sides and both ends of the opening and then overcast the edges of the binding piece to the interlining, as shown at *b*.

Next, remove the basting around the buttonhole, bring the under thickness of the material *a*, Fig. 5, back into position, as in Fig. 7,

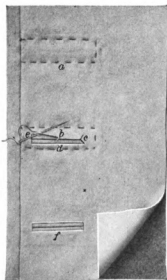


FIG. 7

which shows the under side of the garment, and then baste all thicknesses together around the buttonhole, as at *a*. With this done, cut carefully from the right side through the under thickness of material between the buttonhole edges, as at *b*, beginning $\frac{1}{8}$ inch from one end and continuing to within $\frac{1}{8}$ inch of the other; then turn to the wrong side and at each end of the opening just cut make a short, diagonal cut to the ends of the buttonholes, as at *c*. Turn the raw edges of the underneath material under $\frac{1}{8}$ inch at the sides, as at *d*, and the ends, and whip the turned edges, as at *e*. Then remove the basting, and the buttonhole on the under side will appear as at *f*.

When the buttonhole is finished on the under side, overcast its edges from the right side, as at *b*, Fig. 4. Then press the buttonhole under a cloth, remove the overcasting-stitches, and the completed buttonhole will appear on the right side as at *a*, Fig. 4.

38. Braid-Bound Buttonhole.—In Fig. 8 is shown a buttonhole bound with braid. For buttonholes like this, use silk braid $\frac{3}{4}$ inch wide, the grade known as military braid being best. Although black braid may be used on materials of dark color, the braid should preferably be of a color that matches the material of which the garment is made, and for stitching sewing silk of a color that exactly matches the color of the braid should be employed.

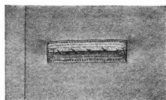


FIG. 8

As in the material-bound buttonhole just described, there should be an interlining between the two thicknesses in which braid-bound buttonholes are to be made. The procedure in making a braid-

42. Decorative Self-Covered Buttons.—If a garment is to be trimmed with braid or if it is desired to use a button that is a little more decorative than a plain self-covered button, braid or thread may be used to relieve the plainness, as in the buttons shown in Fig. 11. In (a) is shown a covered button that is decorated with strands of thread arranged in hexagonal design and knotted in the center; in (b) is shown the spider-stitch worked over the covered

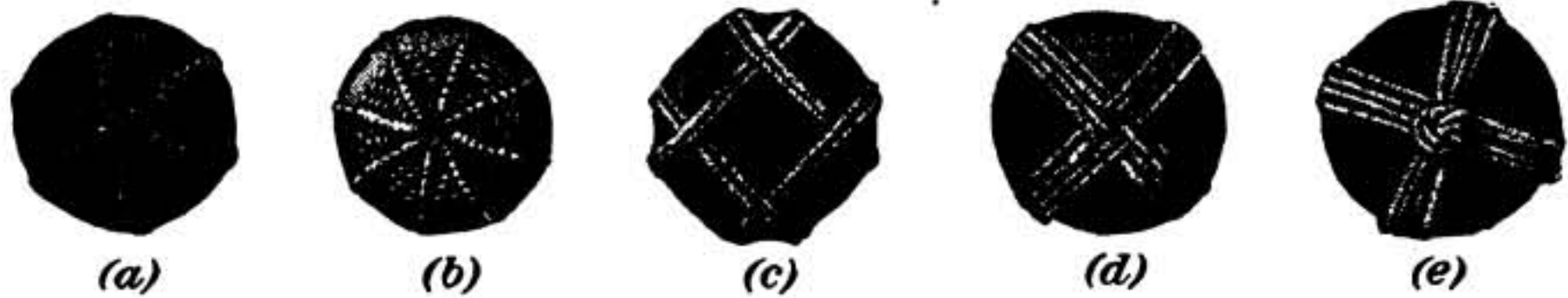


FIG. 11

button; and in (c), (d), and (e) are shown simple cross-applications of soutache braid.

43. The main point to remember in covering buttons is to secure the thread or the braid on the underneath side where it crosses. Thread used for ornamenting the buttons should be caught through the material at the center of the mold, and braid should be carefully tacked. The kind of material to use for decorating covered buttons depends on the individual requirements, the width and color of braid or thread giving inspiration for designs that are suitable for the purpose. Almost any of the embroidery-stitches—the basket-stitch, the brickwork-stitch, French knots, and many others—may be used in ornamenting buttons. Buttons may also be covered attractively with beads, the beads being applied to the covered button in appliqué.

44. Sewing Covered Buttons on Garments.—In sewing self-covered buttons on garments, it will be well to bear in mind that flat buttons are more attractive if sewed close to the garment, instead of being allowed to hang loose. Ball-shaped buttons, however, appear better if they are allowed to hang loose. Sometimes they are allowed to hang from a tiny cord made of buttonhole twist as for the overcast bar, the length of the cord varying according to the position of the button. This cord must be neatly made and of a color to match the garment.

In sewing on any type of button, take care not to draw the material with the sewing-stitches.

bound buttonhole is similar to that for a material-bound buttonhole, and is as follows :

39. To begin, mark the position and length of the buttonholes on the garment, and then, to serve as a guide in basting on the braid, make another chalk mark $\frac{1}{4}$ inch above and another $\frac{1}{4}$ inch below each horizontal buttonhole mark. Next, turn back the underneath thickness of the material, so that it will not be caught in stitching. With the material thus made ready for the buttonholes, cut two pieces of braid for one buttonhole, cutting each piece 1 inch longer than the buttonhole is to be. It is advisable to cut only enough braid at a time for one buttonhole, so that the ends of the cut pieces will not become frayed. Baste one edge of each piece close along the chalk mark at each side of the center mark, beginning at one end mark of the buttonhole, continuing to the other, and letting $\frac{1}{2}$ inch of the braid extend beyond each end. Next, stitch the braid close along its edges with the sewing machine from one end of the buttonhole to the other, as it was basted, as shown at *a*, Fig. 9, and when the stitching is done pull the ends of the thread through and tie them securely on the under side.

With the braid stitched in place, remove the basting and proceed to cut the opening. Cut along the chalk mark, between the braid, to within $\frac{1}{8}$ inch of the ends, and then cut diagonally to the corners,

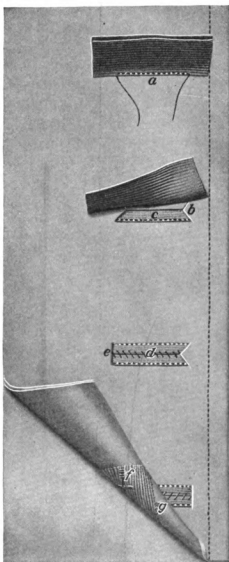


FIG. 9 .

47. Making Crowfeet.—To make a crowfoot, first, as shown in (b), outline a triangle with equal sides at the place where the crowfoot is to appear, using tailors' chalk that is well sharpened, so as to make distinct marks, especially at the corners. Begin the stitches by bringing the needle up just at the right of the triangle point marked *a*, in view (b). Then turn the work so that line *ac* of the triangle will be next to you and take a stitch as small as possible across point *b*. Turn the work to the left, so that line *ab* will be next to you, and take a similar stitch across point *c*. Again turn the work so that line *bc* is toward you and take a stitch across point *a*, bringing it up just below and close to the first stitch made at *a*. Continue to work in this manner, making stitches across the points and each one a little nearer the center, as shown at *d*, view (c), until the entire pattern is filled in. By working in this

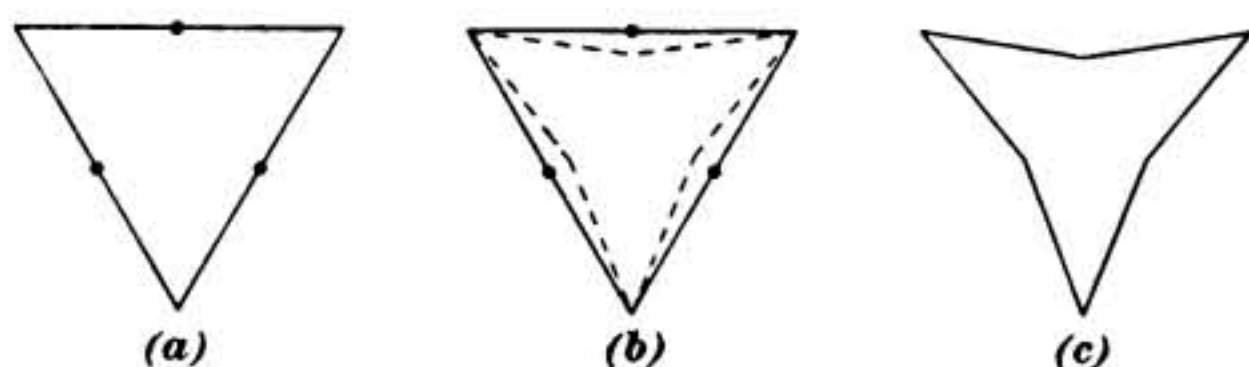


FIG. 13

way, the crowfoot will work itself out in the center, as shown in (a), without any change in the way in which the stitch is taken.

In working crowfeet, take stitches as close together as possible without overlapping, thus rendering a compact, even surface, and increase the length of the stitches very gradually, so that the outline will be perfectly smooth. If the thickness of the material in which the crowfeet are to be worked will not admit of stitches being taken across the points in the manner directed, then, to keep a perfect pattern on both edges, two separate stitches must be made; that is, the needle must be inserted at one edge of the outline, the thread pulled through to the wrong side, and the needle then brought out at the opposite side.

48. As an aid to the beginner in making crowfeet, it may be well to outline the shape of the crowfoot in the triangle used as a guide in placing the stitches. To do this, it will be necessary to use a cardboard pattern, which may be made as follows: Draw a triangle of the correct size on a piece of cardboard and locate a point at the center of each of its equal sides, as in Fig. 13 (a). With these three points as a guide, outline the shape of the crowfoot, as shown by the dotted lines in (b). Then cut on these dotted lines

manship, a knowledge of the right kind of button to use will be of great assistance in giving to it just the right finishing touch. The original cost of good buttons, that is, those which are not covered, is sometimes considerable, but neat dark or light buttons can be used repeatedly on tailored garments of dark or light colors, because they seldom break, do not wear out, and are almost always in vogue on tailored garments.

41. Types of Buttons.—In Fig. 10 are shown two styles of buttons in different sizes.

The style of button shown in (a) is known as a *four-hole button* and is used on men's garments to give them the tailored look. Such buttons may also be had with two holes and in innumerable designs. In choosing buttons of this kind, it is well to remember that the design must be neat and plain to be in keeping with strictly tailored garments.

The style of button shown in (b) is a *shank button*, called, also, by some the *women's tailored button*, because it was designed originally for women's garments. This kind of button is to be had in as many sizes and designs as the hole buttons, and while either kind is in good taste, the two- and four-hole buttons seem to have preference even for women's garments.

Of the three sizes of buttons shown in full size in Fig. 10, that at a is used for trimming cuffs and belts; that at b, when buttons are to be placed close together on the front of a coat or a skirt; and that at c, when three to five buttons are to be used for the front of a coat or a skirt.

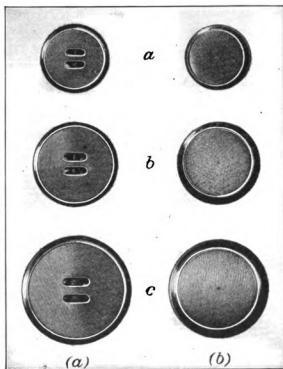


FIG. 10

56. Applying Tailors' Straps.—Carefully mark with chalk where the straps are to be applied, and place the prepared strap on the marked line, holding it easy to avoid stretching. Then baste it carefully and slip-stitch it in place, as shown at *a*, Fig. 18. Or, if it is desired to have outside stitching, apply the straps as shown at *b*.

KNOTS FOR FROGS AND OTHER FANCY TRIMMINGS

57. To meet with fashion's requirements, it is often necessary to use frogs and similar devices as trimmings for garments. Such things can be purchased already made up, but usually they are expensive and not always procurable in a weight and color that will harmonize perfectly with the material of which a garment is made. So it is advisable to know how to make ornaments of this kind, for they will effect a great saving and make possible the matching of colors and fabrics. Such work is very simple, it often being possible to make a piece of covered cord or braid appear very attractive by simply twisting and arranging it carefully. The instruction given here on the development of certain knots and trimmings, besides teaching how these particular ones are made, may be used as a basis or may form a suggestion for working out more elaborate ones or ornaments suitable for some particular purpose.

58. Quality and Size of Braid or Cord.—In the making of cord and braid ornaments, the quality and size of the cord are important matters, as it is on them that successful results depend. If the cord is to be covered at home, the work should be done very carefully, so that it will appear neat and the seam required in making the covering will be as inconspicuous as possible. If the braid or cord is purchased, it should be of as good a quality as the purse will permit, and of a color that is reasonably subdued, so that it will not appear to stand apart from the garment itself. The size of the cord or braid will depend on the garment itself and the material used in its construction, heavy materials and loose-fitting garments permitting of the use of heavier cord or braid than light-weight fabrics and tight-fitting garments.

59. Covering Cord for Frogs and Other Ornaments.—The way in which to cover cord that is to be used in making frogs and similar ornaments is illustrated in Fig. 20. The cord to be used for such work may be of very soft cotton or wool, cotton being pre-

CROWFEET, ARROWHEADS, AND BOW-TACKS

45. Crowfeet, arrowheads, and bow-tacks are ornamental stitches used extensively by tailors to give a finish and a suggestion of hand-work to a tailored garment, the arrowheads and bow-tacks being simpler to make than the crowfeet. They are placed at the corners of coat collars, pockets, and pocket laps, as well as at the termination of seams, tucks, and plaits, at the end of machine stitching, and at a given point on tucks or plaits. Aside from the buttons of a tailored garment, these ornamental stitches, or figures, as they may well be called, sometimes form the entire ornament or trimming, and they add greatly to the finish of a tailored garment if they are well made. In fact, they may be used in many ways and with more satisfaction as a simple ornamentation, but they are not attractive if they are not perfectly made. If it is desired to use these stitches, a good plan is to practice making them in various sizes until proficiency is attained. Once the methods are understood and skill is acquired, they will prove to be very simple.

46. Crowfeet.—In Fig. 12 (a) is shown an example of a crowfoot, which, as will be observed, has three points and a raised triangular center, all of which are formed in making the stitches. The

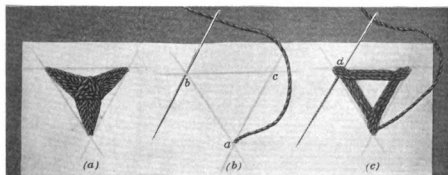


FIG. 12

size of crowfeet is governed by their location on a garment, as well as by a person's taste, one having triangular sides $\frac{3}{4}$ inch long being used perhaps the most. They are made larger than this, but seldom smaller. In working crowfeet, colored thread may be used, silk thread always being preferred for woollen materials and mercerized thread for cotton materials. The rule that governs the color of thread for working tailored buttonholes applies also to crowfeet.

4WI-6

ferred, but it should not be hard-twisted, because such cord causes ridges that will show through the covering material. Such cord, in black and white, can be obtained in different sizes, from $\frac{1}{8}$ to $\frac{1}{2}$ inch in diameter. It comes in balls, although it may be purchased by the yard. The material to be used in covering should, as a rule, be soft and clingy, such as soft or light-weight velvet, and of the same color as the material of the garment or a harmonizing shade.

60. To cover the cord, secure one end of it to the eye of a bodkin that is blunt at one end, as shown at *a*, Fig. 20. Then prepare the material to be used for the covering. This material must be cut on the true bias, so that it will turn easily in covering the

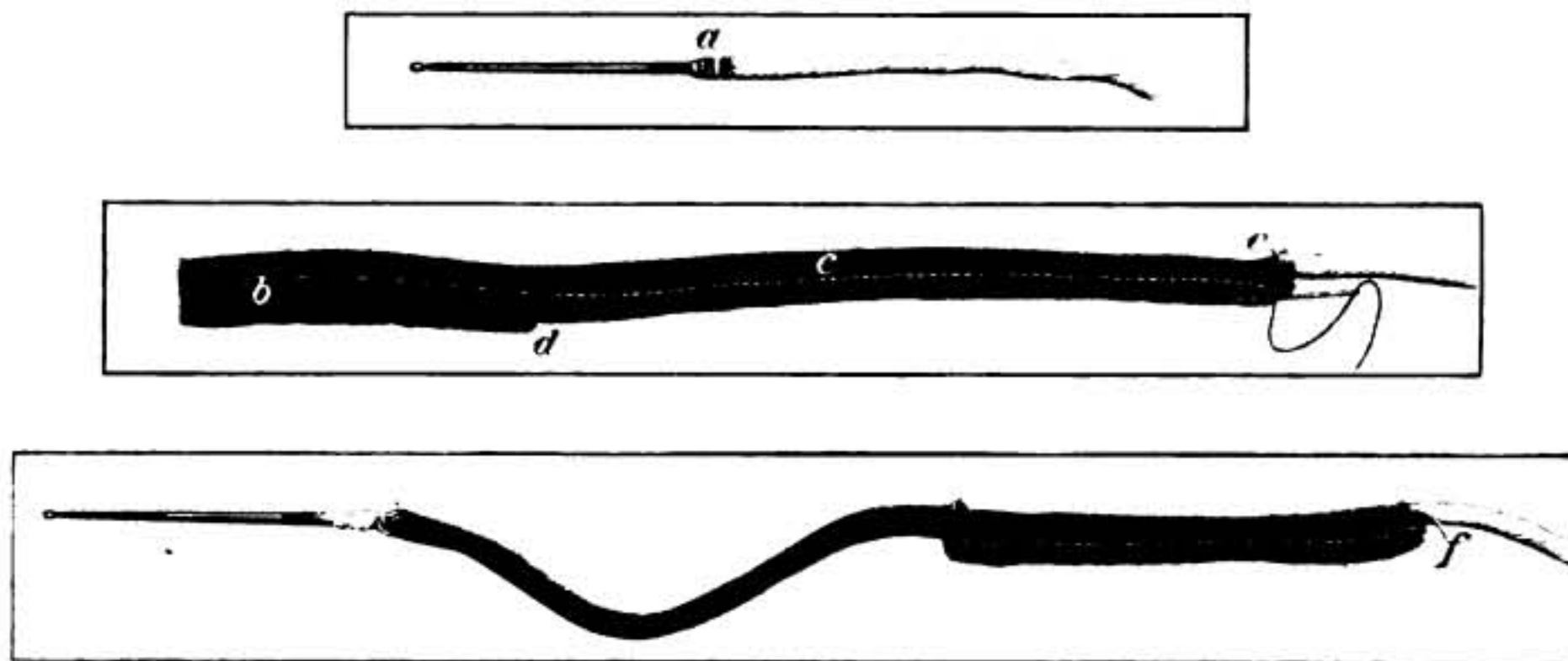


FIG. 20

cord and not form little plaits in making the ornament. Determine the width to which this material must be cut by placing it over the cord that is to be covered and pinning it so that it will fit close. Then cut it from $\frac{1}{2}$ to 1 inch larger than the size called for by the measurement just made and, as mentioned, on the true bias. With the material cut, fold it through the center so that it is wrong side out and the edges are together and baste it in the manner shown at *b*, so that the slot formed will be just the right size to accommodate the cord. After basting it the entire length, stitch it with the sewing machine in a true, even line, as shown at *c*, and leave a good length of machine thread at the end. Then trim the edges of the covering along the seam thus made, as at *d*, leaving a space of about $\frac{1}{4}$ inch so as to prevent fraying in covering the cord. With the covering and the bodkin and cord thus prepared, insert the bodkin into the end of the covering and sew the covering securely to the cord with a needle threaded with the ends left in the stitching, as shown

to form the pattern, which is shown in (c). To use a pattern of this kind, place it in the triangle marked on the goods in which the crowfoot is to be worked, and then outline it with tailors' chalk.

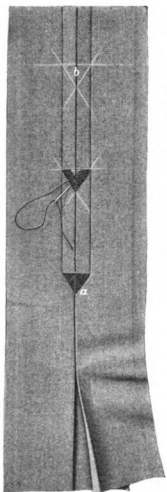


FIG. 14

49. Arrowheads.—In Fig. 14 is shown how arrowheads may be used as trimming on a slot seam or an inverted plait. Such figures are so worked as to retain the straight sides of a triangle and are generally made smaller than crowfeet, being from $\frac{1}{2}$ to $\frac{3}{4}$ inch long on a side. They are used more freely for garment decoration, too, because they are suitable for use in more places on tailored garments. Arrowheads are made in much the same manner as crowfeet; in fact, the difference lies in the stitch, as the marking of the triangular outline is the same, as is shown at *b*.

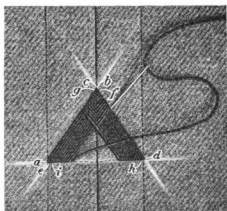


FIG. 15

50. Making Arrowheads.—In making an arrowhead, refer to Fig. 15, which shows clearly the position of the thread and the way the stitches cross one another to form the points. With the arrow point of the triangle uppermost, bring the needle up as at *a*, in as at *b*, out as at *c*, in as at *d*, out as at *e*, in as at *f*, out as at *g*, in as at *h*, and out as at *i*, continuing in and out in this manner until the triangular outline is filled in and the arrowhead, when completed,

at *e*. Then proceed to slip the bodkin through the covering in the manner shown at *f*, being careful to do this work neatly. After the bodkin and cord are drawn through the entire length of covering, the seam will be on the inside, for the cord will pull the covering right side out. Finally, cut off the end of the cord secured to the bodkin, and the cord will be covered and ready for use.

61. Chinese Knots.—In Fig. 21 is shown a knot, known as the Chinese knot, made of one cord. Such knots may be made of any number of cords from one to five, depending on the size of the cord and the purpose for which the ornament thus made is desired. They may be adjusted, also, so as to form a flat knot with either one or two projecting looped ends or a flat knot with symmetrical loops that appear to be intertwined. In each of the finished Chinese



FIG. 21

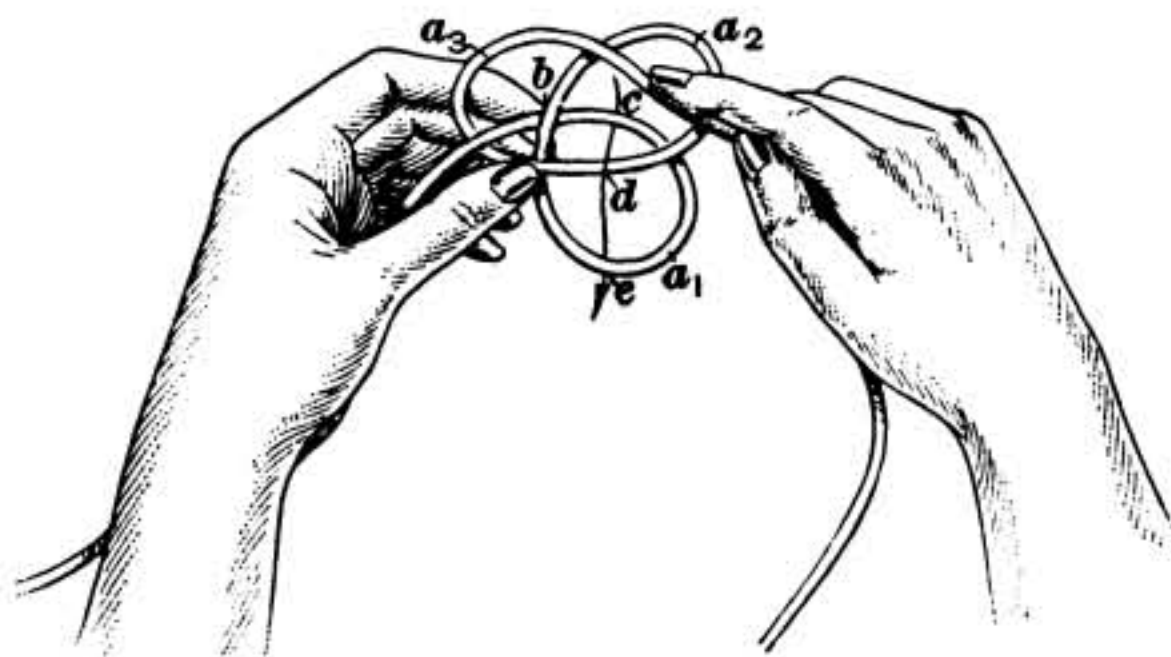


FIG. 22

knots here illustrated, the ends of the cord used in making them are left free, so that a good idea may be formed of where these ends will come in tying.

62. To make the Chinese knot shown in Fig. 21, proceed to form loops in the manner shown in Fig. 22. Form loop a_1 by holding the cord of which the knot is to be formed in the left hand between the thumb and the fingers; then draw the cord around so as to form another loop a_2 , letting it cross loop a_1 at *b*; and then bring it around under the first end to form still another loop a_3 . Next, bring the end of the cord held in the right hand under loop a_1 at point *c*, over loop a_2 at point *d*, and again under loop a_1 at point *e*, as indicated by the arrow. Then, as shown in Fig. 23, bring the cord around so as to form a fourth loop a_4 , bringing the end under loop a_2 at point *b*, over loop a_3 at point *c*, and again under loop a_2 at point *d*. If only one cord is to be used in making a knot of this kind, as in this case, pull both ends of the cord, and the knot, after

appears as at *a*, Fig. 14. The necessity of a perfect outline will be fully realized by a close study of the finished arrowhead.

51. Bow-Tacks.—In Fig. 16 is shown an example of a bow-tack, which is a form of trimming for tailored garments used for

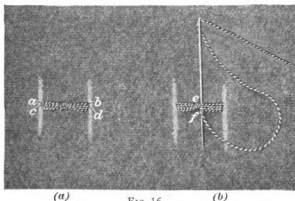


FIG. 16

the same purpose as crowfeet and arrowheads. Bow-tacks, which vary in size from $\frac{3}{8}$ to $\frac{3}{4}$ inch, depending on their position on a garment, are very simple of construction, but they require accurate stitching in order to obtain attractive results.

52. Making Bow-Tacks.—To make a bow-tack, mark the position of the bow-tack by means of two vertical lines spaced the desired length of the bow-tack, using for this purpose a piece of well-sharpened tailors' chalk. Bring the needle up as at *a* view (*a*), in as at *b*, up as at *c*, and in as at *d*, continuing in this way and placing the stitches very close together until a sufficient number of stitches have been placed to make the bow-tack the desired width. After the last stitch is taken, bring the needle up midway between the two chalk lines, as at *e*, view (*b*), and then insert it, as at *f*, to make the cross-threads, making four or five of these through the material. In making the cross-threads, place them closer together than the width of the bow-tack in order to draw in the threads first placed and give the appearance of a bow.

TAILORS' STRAPS

53. During some seasons, straps made of the material and then applied by means of slip-stitching or machine stitching, prove very popular as trimming on tailored garments. Such straps vary in width from $\frac{3}{8}$ to 1 inch and they may be used to cover seams or to form designs on a garment.

54. Making Tailors' Straps.—The material of which tailors' straps are made may be cut on a straight or bias grain, as desired,

to draw the cords evenly so that they will set smoothly. Finish the knot by cutting off the ends and fastening them in place.

65. Still another style of the Chinese knot is shown in Fig. 26. It is tied in practically the same way as the one described in Art. **62**, but instead of one cord, two cords are used at the same time. In this knot, only one loop, as *a*, is pulled away to form a circle. The ends *b* and *c* of this knot are, of course, cut off and fastened under as in finishing the other Chinese knots mentioned. Knots that are to show more than two cords side by side are made, preferably, in the manner directed for the knots shown in Figs. 24 and 25, but two cords may be used to make striking effects in much quicker time than is required to weave knots that have three or more cords.

66. Tassels.—Garments very often call for the use of tassels, and as ornaments for hats they are very convenient and attractive. Tassels may be made out of wool, silk, or mercerized yarn or thread, silk being preferred, in either large or small size, to suit the purpose for which they are to be used. The color of a tassel, which likewise depends on its purpose, may harmonize or contrast with the material of the garment on which it is to be used, the color very often harmonizing with the other trimmings employed.

67. In Fig. 27 is shown a completed tassel and the various steps in its making. To make a tassel like that shown in view (*a*), make a double cardboard gauge, as shown in view (*b*), of a size that will give the desired length to the tassel and having its upper corners cut off as shown so that they will not interfere with the wrapping of the thread and will permit the loops of thread to be removed easily. Wrap the thread or yarn to be used around the cardboard gauge in the manner shown in view (*b*); leaving one end to project from 4 to 6 inches, as at *a*, to be used in finishing the upper part of the tassel, and tying the thread at the top with the other end in a loop knot, as at *b*, to hold the loops together after they are slipped off the cardboard. The number of times to wrap the thread will depend on the number of threads that are wanted in the tassel. After the thread is wrapped and secured, draw the knot *b*, view (*b*), down to the point where the tassel is to be wound, letting the free end hang down to form part of the tassel threads. Then thread an embroidery needle with the thread end *a*, remove all the wrapped thread from the cardboard gauge, and, holding it together at the center,

but it should be twice the width of the desired strap and should be cut very accurately. If bias pieces must be joined, be sure to join them on a lengthwise thread and then press the seams open. To make the straps, fold the strips through the middle lengthwise and overcast the raw edges with fairly loose stitches, as at *a*, Fig. 17. Then lay the strips flat and press them so that the overcast edges are in the middle of the strap, as at *c*, Fig. 18.



FIG. 17

55. To turn the edges of bias pieces, pin one end of the piece right side down, to the right end of the ironing board, placing the pin where you wish the turn made. With the left thumb and forefinger, hold the strip up a trifle from the ironing board and keep it just tight enough to cause the top edge to turn over toward you; press this turned edge with a warm iron, taking care to keep the turn the same width for the entire length of the piece. When one edge is completed, reverse the strip and repeat the process on the opposite side, bringing the

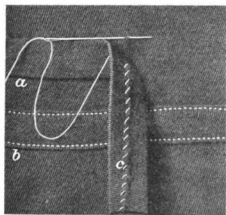


FIG. 18

turned edges together but not overlapping them.

In silk and woollen materials, the edges should be held in place with a diagonal basting-stitch, as shown in Fig. 19. In very thin materials,

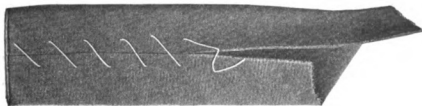


FIG. 19

which stretch easily, it is best to turn by hand and baste the edges, as basting thread stays the edges, keeping them from stretching.

wind the thread that is in the needle around the bunch of thread several times, as at *a*, view (*c*). Next, insert the needle, as at *b*, and bring it out, as at *c*, taking it through the thread so as to hold it in place. Then bring it around, as in view (*d*), to form a loop *a*, inserting the needle on the side opposite *c*, view (*c*). With this done, put the needle in the loop and draw this thread up so that it will hold the threads close together, as at *a*, view (*a*). With the upper part thus wrapped and fastened, slip the scissors inside the looped threads and clip the lower end of the tassel straight across, so that all the threads will be uniform in length.

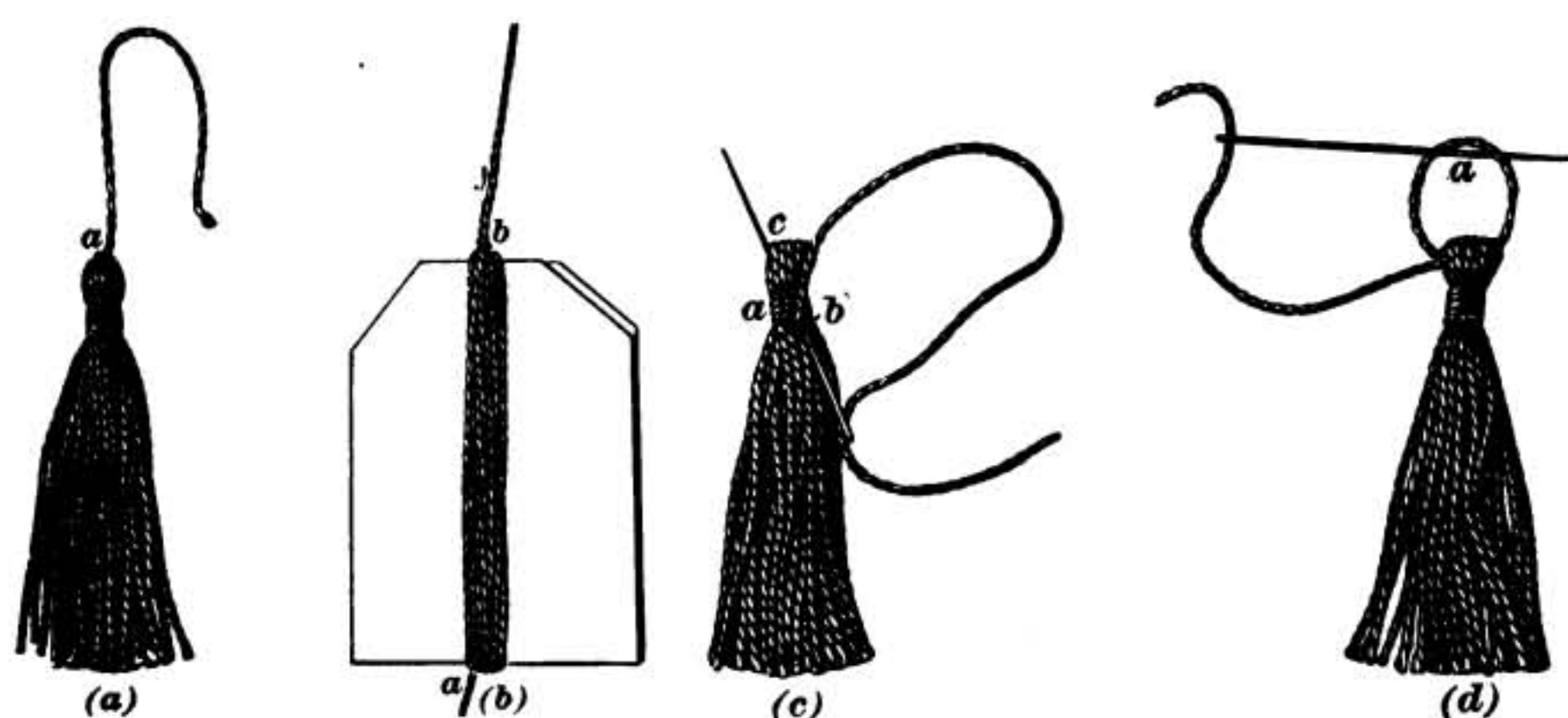


FIG. 27

68. Fringe.—Garments and certain accessories are often trimmed with fringe, a form of ornament consisting of threads, cords, or tassels from 1 to 40 inches deep, allowed to hang straight or knotted in various ways. The simplest form of fringe is that in which the edge of a loosely woven material is frayed out. The other form is the tied, or knotted, variety, made of wool, silk, or cotton threads attached to material or to a braid or binding.

69. *To make frayed fringe*, machine-stitch the material to be frayed, the number of inches from the raw edge that you wish the fringe to be in width, following a thread of the material, as at *a*, Fig. 28. Then, begin at the edge and pull out the threads up to the machine-stitching. This method will prevent further fraying.

70. *For tied, or knotted, fringe*, choose smoothly twisted thread that has enough weight to hang evenly. To compute the amount required, determine what is needed for just one knot and then

a little adjusting, will appear as in Fig. 21. Then trim off the projecting ends and fasten them underneath with a needle and thread.

63. In Fig. 24 is shown a Chinese knot of three cords with symmetrical loops that are intertwined. In making this style of knot, proceed as in making the knot just explained, but do not draw

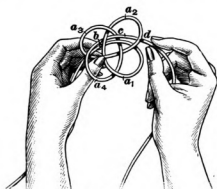


FIG. 23



FIG. 24

up the ends when loop a_4 , Fig. 23, is finished. Instead, continue to form and weave the loops in the same way until the three cords are looped and woven alongside of one another, as shown, taking care to place the cords even in forming each loop and to draw them under and place them over the loops at the proper places, as directed in making the knot with only one cord. When the knot is tied, shape the loops well with the fingers, and then clip off the ends and fasten them so that the fastenings will not be visible.



FIG. 25



FIG. 26

64. The style of Chinese knot shown in Fig. 25 has the loops at the sides pulled out in the form of circles. To form this knot, proceed in the manner directed for tying the knot shown in Fig. 24, and when it is tied draw out the two loops, as shown at a and b , Fig. 25, so as to make the center part tight and permit the side loops to be circular. In forming this style of Chinese knot, take pains

TAILORED POCKETS

TYPES AND ESSENTIALS

1. By **tailored pockets** are meant all pockets used in tailored garments, with the exception of those in coat linings, regardless of their style or position. The pockets used in linings, properly termed *lining pockets*, will prove very simple in construction after a knowledge of tailored pockets is gained. There are only five distinct standard types of tailored pockets, namely, the *stand pocket*, the *flap pocket*, the *welt*, or *slit pocket*, the *patch pocket*, and the *bound pocket*. Each type, however, is subject to many modifications in shape, some pockets assuming an entirely different appearance from the original of its type. It is well to remember, though, that the details of finishing pockets that vary from the original types will not be difficult, for the principle of making them always remains practically the same.

2. In considering the style, shape, position, and size of tailored pockets, it is important to know that they are governed more or less by prevailing styles at the time they are made, by the style of the garment in which they are to be placed, by the taste of the person that is to use them, and by their purpose. Such pockets are employed in both long and short coats, in skirts, and in wide belts. If a pocket is to be used on the breast of a coat, it is generally put on the left side, but there are cases where a breast pocket is placed on each side. If two pockets are used in this way, however, they are generally made smaller than if only one is used, as they are intended more for ornament than for service. The stand and the welt type of pocket are used most frequently in such places, although the flap and patch types are sometimes employed.

approximate the entire amount by multiplying this by the number of knots.

To cut the threads accurately, prepare a strip of cardboard as long as your fringe is to be, wind the thread on this, and then cut through the threads along one edge.

Supply a needle with a large eye, one that will accommodate from 3 to 4 strands of the thread, and thread this, the number of strands depending on the weight of the thread and the thickness of the fringe; then pull it through the finished edge of your material, as at *a*, Fig. 29. Adjust the threads so that they are even and, holding them all together, tie in a plain knot close to

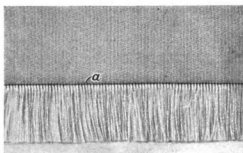


FIG. 28

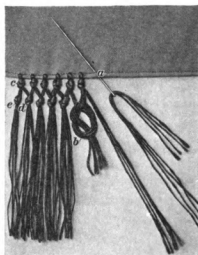


FIG. 29

the edge of the fabric. The knot in the process of tying will appear as shown at *b*, and the completed knot, as at *c*.

Now draw in a second group of threads, $\frac{1}{2}$ inch or farther from the first, and tie these in the same manner as the first group. Proceed in this way across the entire edge.

To form the second row of knots, take one-half the threads from one group and one-half from the next and, drawing them together, knot them, as shown at *b*, the completed knots appearing as at *d*. Complete the fringe by knotting the threads at the beginning and the end, as at *e*.

So that a good knowledge of the way in which to make a stand pocket may be gained, the construction of the pocket illustrated in Fig. 1 is taken up in detail. To get the best results, the actual work should be done, but not before each step has been carefully studied and is clearly understood.

5. Size and Position of Pocket.—When the stand pocket is used as a breast pocket, the stand is generally made $3\frac{1}{2}$ to 5 inches wide and about 1 inch deep, and the pocket proper, or part that forms the pouch, about $3\frac{1}{2}$ to 5 inches wide and of the same depth. As mentioned before, however, the size of pockets varies and may be made to meet requirements.

The position of the pocket is usually marked in the first fitting of the garment in which it is to be used, especially if it is to serve as the breast pocket in a coat. After marking the pocket, observe its general effect in comparison with the coat design in order to insure correct size and shaping.

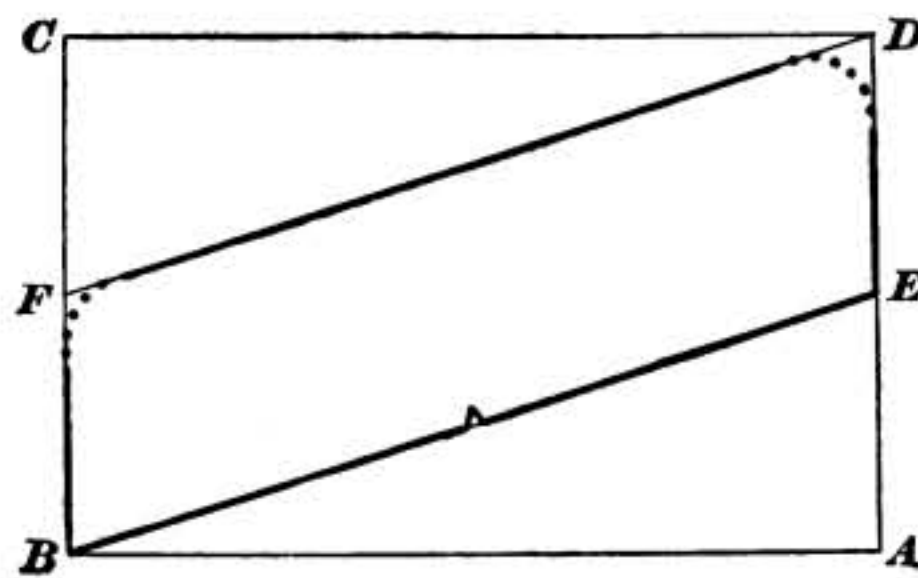


FIG. 2

6. Preparing the Stand Pattern.—The first step in the making of a stand pocket is to make a pattern for the stand, no pattern being necessary for the other part of the pocket. To make such a pattern for the pocket shown in Fig. 1, proceed as follows, using Fig. 2 as a guide:

On a piece of paper of suitable size, using a ruler or a square, draw first a rectangle, each side of which is $3\frac{1}{2}$ inches and each end of which is $2\frac{1}{4}$ inches, lettering the corners *A*, *B*, *C*, and *D*, as shown. Next, locate point *E* $1\frac{1}{8}$ inches below *D* on line *AD*, and point *F* $1\frac{1}{8}$ inches above *B* on line *BC*. Then connect *B* and *E* as well as *F* and *D*, with diagonal lines, as shown. If desired, the upper corners may be rounded off a trifle, as indicated by the dotted lines.

With the outline thus completed, form the pattern by cutting from *B* to *E*, from *E* to *D*, from *D* to *F*, and from *F* to *B*; if rounded corners are wanted, cut on the dotted lines. At the same time, also, so that there will be no danger of mistaking the top of the pattern for the bottom when using it as a guide in cutting out

threads will be left in each piece to mark the pattern line accurately and the two pieces will be marked exactly alike.

It may seem to some persons that mark-stitching takes too much time; but it is the only way in which to make sure of a clean, exact line for basting or stitching in woolen materials, and the personal satisfaction derived in putting together a garment that has been carefully mark-stitched more than repays for the time consumed.

4. Basting.—Before basting the seams, to prevent stretching one edge and thus making it longer than the other, pin the edges together at frequent intervals, inserting the pins perpendicularly to the seam line so that they will not cause annoyance

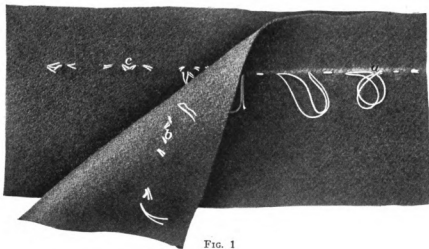


FIG. 1

while the basting is being done. Then baste with short stitches, being careful not to stretch the seam.

5. Stitching.—For stitching woolen materials, procure, if possible, silk thread that is just a tone darker than the fabric. Very dark and medium blues, as well as very dark reds and browns, come in so many different hues that it is frequently necessary to use black for stitching. In any event, in selecting thread, consider the fact that it will work up a little lighter than it appears on the spool. The proper way in which to secure a perfect match is to lay a single thread across the material in good daylight; artificial light can seldom be depended on in matching colors.

Another good point to remember in connection with thread used for tailored seams is that the manufacturer numbers the colors

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3. The all-important considerations in the making of tailored pockets are accuracy and neatness, for to have a perfect pocket the material must always match, whether it is the design or the grain. To beginners, such tailoring work may seem difficult, yet by studying each type of pocket diligently and doing the actual construction on each so as to come to know every little detail, no tailored pocket will be too hard to make. Really, the first step to success in work of this kind is a full appreciation of how much neatly made pockets add to tailored garments from the standpoint of both utility and ornament, and the next step is to be willing to spare no effort in the careful working out of every detail.

STAND POCKET

4. The first of the tailored pockets to be considered is the **stand pocket**, an example of which is shown in Fig. 1. This type of

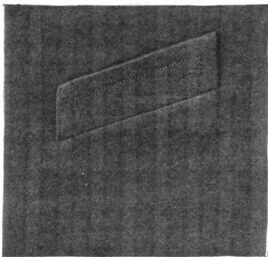


FIG. 1

pocket really consists of two parts—the *stand*, or part that serves as a finish for the opening, and is the only part visible, and the *pocket proper*, or *pouch*, which is inside the garment, that is, between the outside material and the lining. The stand pocket is very effective on garments of firm material that have wide stitching, as it imparts to them the smart look so much sought by wearers of tailored gar-

ments. As a rule, the stand pocket is used simply as a breast pocket, but sometimes it is placed below the waist line at the sides of garments; also, it is used in skirts and in belts. The pocket here shown is for the left breast, and its lines are diagonal. Of course, as such pockets may be placed in other positions and, as is explained later, the lines may assume various shapes, it is well in making them to be careful to have the lines run in the directions that will harmonize with the other lines of a garment.

as in Fig. 14, and fasten the ends of the stand from the wrong side with buttonhole twist, as at *a* and *b*. In doing this, begin at the bottom of the stand and take short, diagonal stitches to the top of the pocket; then, reversing the direction of the stitch, work down to the starting point, crossing the stitches that are put in from the bottom and the top of the stand, as shown.

Next, baste the pouch portions together, trim them off evenly, and stitch them, as at *c*, being careful to catch the reinforcing strip. If the lining is likely to fray, overcast the edges, as at *d*.

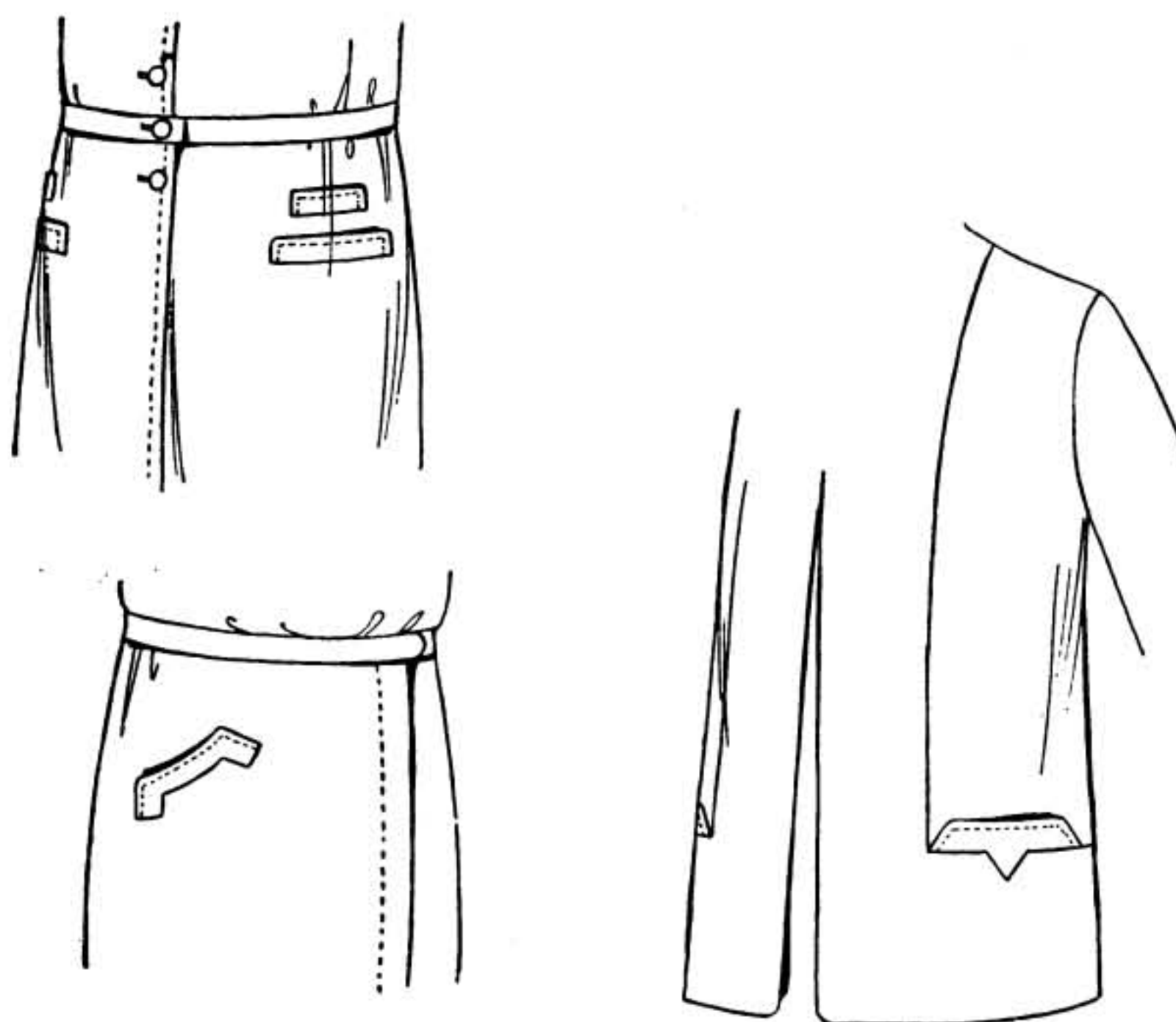


FIG. 15

Finally, remove all basting, and press the pocket thoroughly. When thus completed, the stand pocket will appear on the right side as in Fig. 1 and on the wrong side as in Fig. 14.

20. Stand-Pocket Variations.—As has been mentioned, each type of pocket is subject to many modifications in shape. To form a definite idea of some of the variations of the stand pocket, note the examples given in Fig. 15. These pockets differ only so far as shape is concerned, and no difficulty will be encountered in making them or other styles, or even in creating different shapes, provided the construction and finishing of the stand pocket just discussed are thoroughly understood.

materials, cut a small notch in the pattern on the bottom line, as indicated in the illustration.

7. Marking the Garment Material for Matching.—Having prepared the pattern as directed, proceed next to locate the position of the stand on the garment material, so as to assist in matching the material of the stand and the garment. Good judgment must be exercised in doing this work, because it is imperative that the weave and the design of both materials match perfectly at the place where the pocket is to appear. It is necessary, also, to take into consideration the side of the garment on which the pocket is to come, as well as the direction in which it is to slant.

In this case, as the pocket is for the left side of the coat, pin the pattern on as shown in Fig. 3; that is, so that its ends are parallel with the lengthwise stripes or grain of the cloth and the highest part of the pattern when in this position will come at the left when the garment is on the wearer.

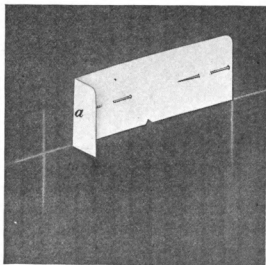


FIG. 3

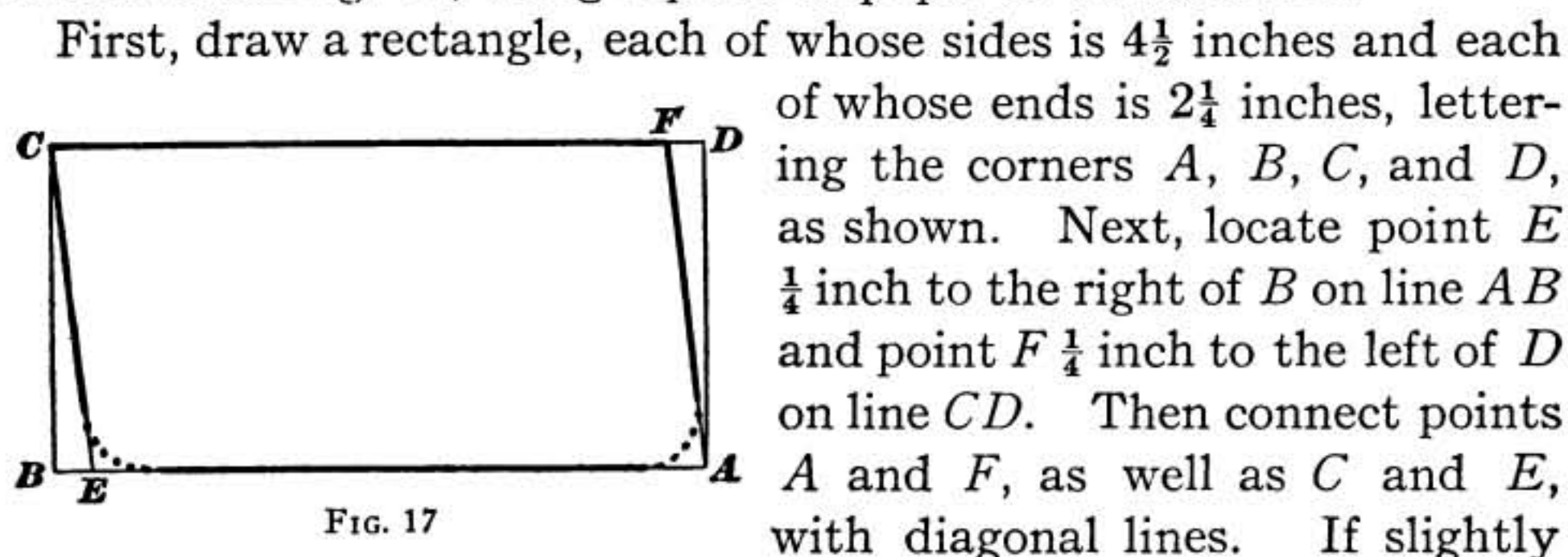
This crease in the pattern is valuable later in cutting out the stand material, for by placing it on the same stripe as in the garment material accuracy will be assured.

With the pattern correctly placed, outline its sides and its lower edge on the garment material with tailors' white chalk, as shown; tailors' colored chalk should always be avoided in such work, as it is next to impossible to remove it from some materials.

In placing the pattern, it is well to bear in mind that best results will be obtained by having its ends come between the stripes instead of directly on them; and, in order to make certain that the pattern edges are parallel with the stripes, crease the pattern at the exact edge of one of the prominent stripes, as shown at *a*.

are decided, is to mark with tailors' chalk the exact position and approximate size, remove the garment, pin it together carefully so that the seams or pattern edges on each side will correspond exactly, lay the garment out on a flat surface, and carefully mark-stitch on the chalk line through both thicknesses of the garment so that the pocket will come exactly in the same position on each side.

23. Preparing the Flap Pattern.—The only pattern required for the flap pocket is that for the flap. To get the dimensions required for the pattern in the actual making of flap pockets in garments, it is necessary to measure the chalked outline. To make a pattern for the pocket shown in Fig. 16, which is of average size, proceed as shown in Fig. 17, using a piece of paper of suitable size.



First, draw a rectangle, each of whose sides is $4\frac{1}{2}$ inches and each of whose ends is $2\frac{1}{4}$ inches, lettering the corners *A*, *B*, *C*, and *D*, as shown. Next, locate point *E* $\frac{1}{4}$ inch to the right of *B* on line *AB* and point *F* $\frac{1}{4}$ inch to the left of *D* on line *CD*. Then connect points *A* and *F*, as well as *C* and *E*, with diagonal lines. If slightly rounded corners are desired at the lower edge of the flap, the pattern may be so marked, as indicated by the dotted lines.

With the drafting thus completed, form the pattern by cutting from *A* to *F*, from *F* to *C*, from *C* to *E*, and from *E* to *A*. For round corners, cut on the dotted lines.

24. Cutting Out the Flap.—With the pattern thus prepared, proceed to cut out the material required for the flaps. Pin the flap pattern on a double thickness of the garment material, placing it so that the stripe, or at least the weave, of the flap material will match that along the pocket mark of the garment material; in other words, match the material in the manner explained for the stand pocket.

If the material is dark, outline the pattern edges with tailors' white chalk; then cut all the way around the pattern, allowing $\frac{3}{8}$ inch for seams, and, after removing the pattern, mark-stitch all the chalk lines. If the material is of the kind on which tailors' white chalk will not show, cut the material in the manner directed, but mark-stitch around the pattern before removing it. With the material

8. When striped material is used for a garment and there is a seam down its front, as in the semifitted coat, it is often difficult to match all the stripes. In a case of this kind, therefore, the best plan is to match only the stripes in the front section, rather than those in the side section. Otherwise, the procedure is the same as that just mentioned.

9. **Cutting Out the Stand.**—After determining just where the stand is to come on the garment, the cutting out of the stand material so that it will match that of the garment is simple. To do this work properly, proceed as shown in Fig. 4.

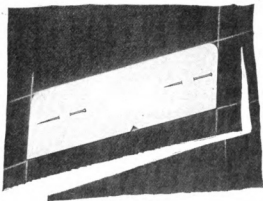


FIG. 4

Place the stand pattern on a piece of the material in exactly the same way as directed for marking the position of the stand on the garment. Make sure to have the pattern slant the same and to have the ends come on the same stripes of the cloth; also, turn back the pattern on the creased line to see that the crease comes along the edge of the same stripe as in the garment material. Then pin the pattern securely in place and cut out the stand, allowing $\frac{1}{4}$ inch all around the pattern for the finish and turnover. To insure accuracy, this allowance may be marked with chalk.

Before removing the pattern from the material thus cut out, run a basting thread all around the pattern or mark the material with tailors' chalk, so that the true outline of the stand will be known in making the pocket. Basting is the more satisfactory, as the chalk lines are so easily rubbed off and losing the pattern lines would cause trouble in the matching of the design or the weave of the materials.

10. **Cutting Out the Canvas Interlining.**—In order to prevent the stand of the pocket from sagging when it is on the garment, an interlining of canvas is generally inserted between the stand material and its lining. To cut out this interlining, proceed as shown in Fig. 5, using a piece of lengthwise canvas that has been shrunk. After pinning the pattern in place, as shown, cut the

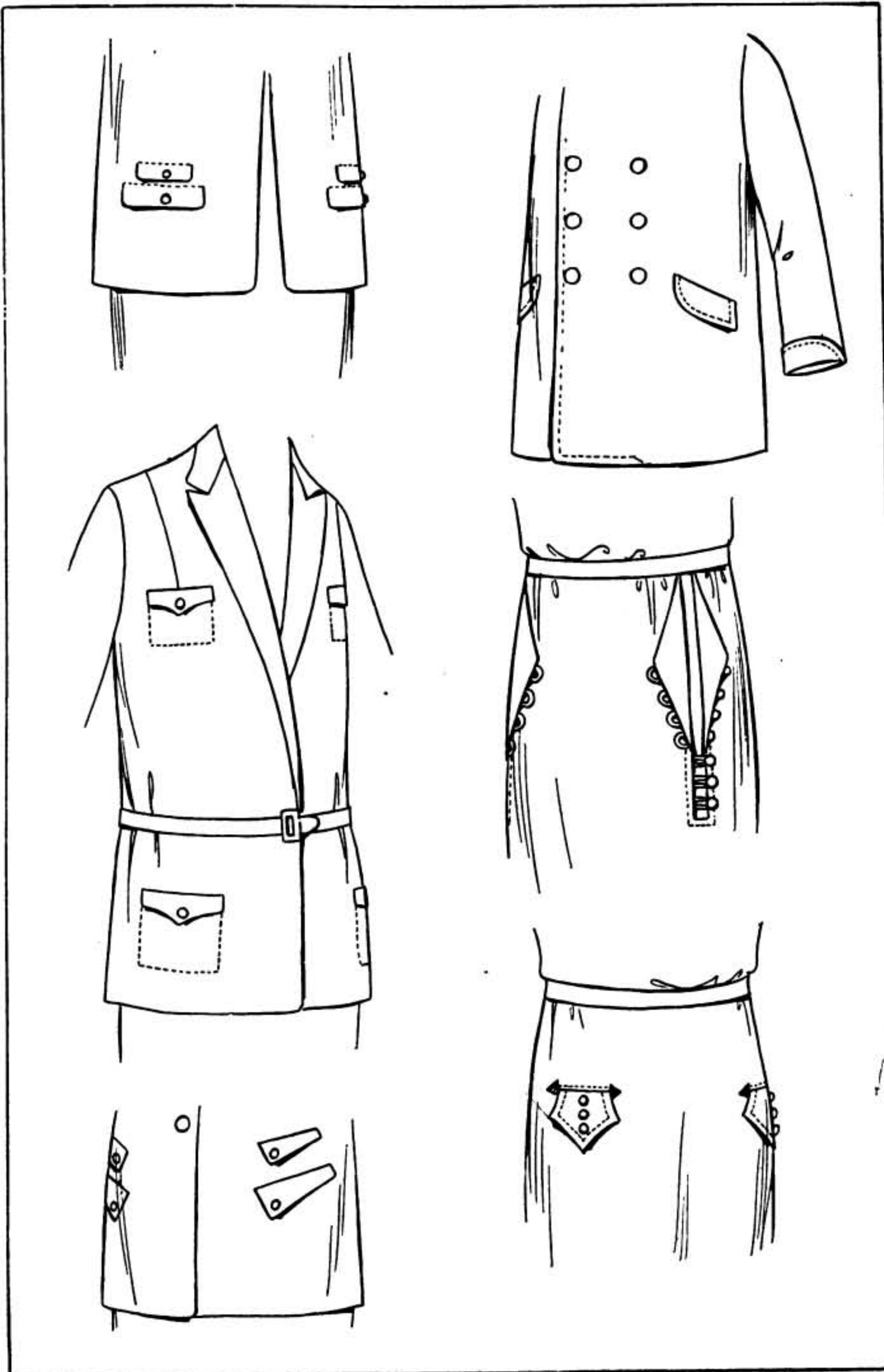


FIG. 24

canvas exactly the same size as the pattern at the sides and the top, but at the bottom allow $\frac{1}{2}$ inch for a seam and cut a notch in it, as shown in Fig. 6.

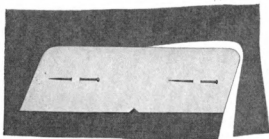


FIG. 5

11. Putting the Stand Together.—With the material and the interlining for the stand cut out, you are ready to put them together. Pin the canvas to the wrong side of the material and baste them

together, basting from the right side of the material. With the right side of the material still up, turn all edges except the lower edge over on the canvas, being sure to follow the marked pattern lines carefully, and then baste them as shown in Fig. 6, always basting from the right side in such cases. These edges must be turned absolutely true, so that the lines of the finished pocket will be as perfect as possible.

Next, miter the corners as at *a*, first trimming the corners as at *b* and then whipping them as at *c*. If the corners are rounded, take care to bring them down well when whipping the material edges, so that a graceful, curved line will be obtained.

Now press the stand from the wrong side, and then stitch it. The stitching should be the same in width as the outside stitching

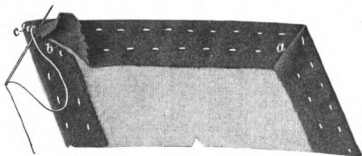


FIG. 6

on the seams of the garment, which usually varies from $\frac{3}{8}$ to $\frac{5}{8}$ inch from the edge. If the corners of the stand are round or if sufficient practice has not been had in turning accurate corners, it is advisable to outline the position of the machine stitching with basting threads. If the stitching is not outlined in this way,

No difficulty should be met in constructing the welt, or slit, pocket; for, with a good idea of how the stand and the flap pocket are made, the making of this pocket should be comparatively easy.

32. Preparing the Pattern for the Curved Opening.—The curved opening for the pocket shown in Fig. 25 may be drawn free-hand or with the aid of any circular article, such as a drinking glass. But no matter what method is followed, it is necessary that you get the correct slant to the reversed curve, so that when it is transferred to the material in which the pocket is to be made it will assume a good line and appear well-balanced.

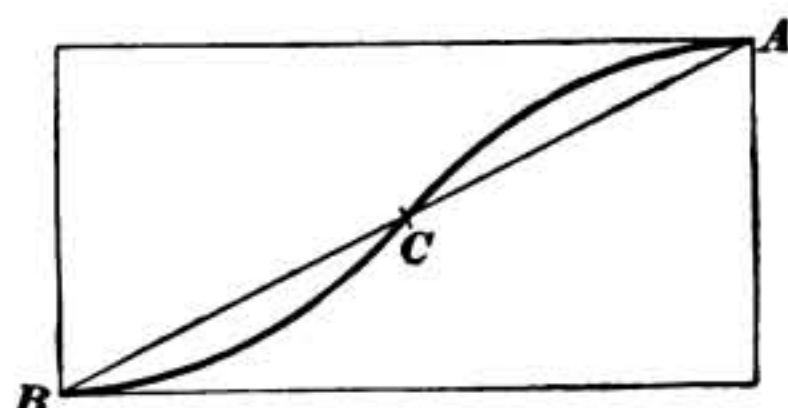


FIG. 26

For the pocket here shown, the opening of the original of which is practically $3\frac{1}{2}$ inches wide, it will perhaps be best to make a pattern in the manner shown in Fig. 26. Therefore, on a piece of paper of suitable size, draw first a rectangle whose top and bottom lines are each 3 inches and whose sides, or ends, are each $1\frac{1}{2}$ inches, and then, as shown, letter the upper right-hand corner *A* and the lower left-hand corner *B*. Then connect *A* and *B* with a diagonal line and mark the center of this line *C*.

With this done, proceed to draw the curve, extending it from *B*, below the diagonal line up to *C*, and from *C* above the diagonal line to *A*. Exercise great care to shape the curves attractively, being guided by the shaping shown in Fig. 26 and blending the curves together at point *C* with a free-hand line if you use some circular object for outlining the reversed curves below and above the diagonal line. With the curve outlined, cut it from *A*, through *C*, to *B*; then cut from *A* along the upper line of the rectangle, and from the upper left-hand corner to *B*. The pattern, which consists of the part above the curve, will then be ready for outlining the opening on the material.

33. As has been stated, the curved edge of any circular article may be used in drawing the curved line, or it may be drawn free-hand. In either case, however, it is advisable to draw a rectangle first and then, so as to be sure of the proper slant for the curve, to connect two of its corners with a diagonal line, the direction, or slant, of which will depend on which side of the garment the pocket is to appear.

inches wider than the stand portion. This strip must be cut so that its *lengthwise threads* will run parallel with the opening and the

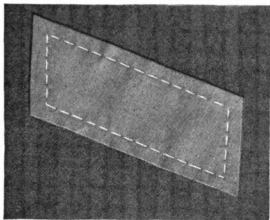


FIG. 8

lower edge of the stand, for it must neither give nor pull out of shape. In placing this strip, put it on the wrong side of the material, allowing two-thirds of it to extend above the mark for the pocket opening. Then turn over the material with the strip pinned to it and baste the strip on, as shown in Fig. 8, basting from the right side

of the garment material in order to have it perfectly smooth.

15. Placing and Basting the Stand in Position.—When the reinforcing strip is in position, it is next in order to place the stand in its proper place and baste it. Therefore, to be absolutely sure that the stripes of the stand and the garment materials match exactly, pin the stand on as illustrated in Fig. 9; that is, so that the basting in the stand is directly over the diagonal chalk mark on the garment and its ends come at the vertical chalk marks. If it differs even a trifle when placed according to the original marks, remove the stand and again mark along each end of the stand, as at *a* and *b*, for it is imperative that the matching be accurate.

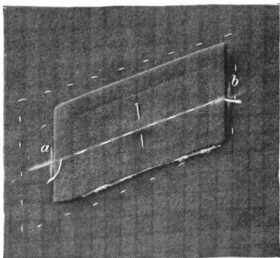


FIG. 9

stated, whether trimmed, plaited, or plain, does not lose its identity. In making patch pockets, the chief essential is neatness. Especially is it necessary to turn the corners evenly and to use care in placing the pocket in position in order not to have it appear drawn or too full over the material. After having made the pockets thus far discussed, little difficulty will be experienced in making the patch pocket, as it is the most simple.

PLAIN PATCH POCKET

45. The first pocket to be considered is the plain patch pocket, which, owing to its simplicity, is not illustrated. To make such a pocket, first cut out the material, shaping it to suit the style of the garment. As a finish, place a $1\frac{1}{4}$ - or $1\frac{3}{4}$ -inch hem across the top; then turn the outer edges to the wrong side, baste it to the garment, and stitch it in place. With the stitching done and the thread ends secured neatly on the wrong side, remove the bastings and thoroughly press the pocket from the wrong side.

PATCH POCKET WITH STRAP AND FLAP

46. In Fig. 39 is shown a patch pocket with trimming in the form of a strap and a flap. This style of patch pocket is neat, attractive, and suitable for many styles of tailored coats and skirts, especially unlined coats, sport coats, and little boys' coats to which it is desired to give a mannish effect. It is cut a trifle narrower at the top than at the bottom, so that it will balance well with the garment and impart a trim appearance. This difference between the width at the top and the bottom of the pocket, however, must be so slight as to be scarcely noticeable—just enough to give a neater line than if the top and the bottom were the same in width.

A piece of material $4\frac{1}{2}$ to $5\frac{1}{2}$ inches square is required for this pocket, the size for a garment, of course, depending on the kind, style, and position of the pocket itself. To insure accuracy, however, it is advisable to prepare a paper pattern that is exactly the shape and size of the pocket desired.

47. Cutting the Pocket.—To prepare the pattern, use in this case a piece of paper that is $4\frac{1}{2}$ to $5\frac{1}{2}$ inches square or a little larger than the desired pocket. Trim off the sides a little at the top, so

Having matched the material correctly, remove the pin, turn the stand so that its top will be downwards, and then place it so that its right side will be to the right side of the garment, its basting directly over the diagonal chalk mark, and its ends on points *a* and *b*. Then, after pinning it in this position, baste it in place, basting through all thicknesses and lifting the ends of the stand so as to make certain that it is straight and that the stripes match exactly.



FIG. 10

16. Preparing the Material for the Pouch.—To prepare the

lining material that is to form the pocket portion, or pouch, first,



FIG. 11

cut out two pieces of lining, making each about 5 inches square, and then pin them so that their right sides are together, as in Fig. 10. Next, to give the top of the pocket portion exactly the same slant as the stand and thus permit it to hang straight across the bottom, as it should, draw a diagonal line from a point $1\frac{1}{8}$ inches below the upper left-hand corner of the lining material, as at *a*, on the lengthwise edge, to the upper right-hand corner and cut along this line. At corners, in the manner

this time, also, round off the lower corners, in the manner shown in the illustration.

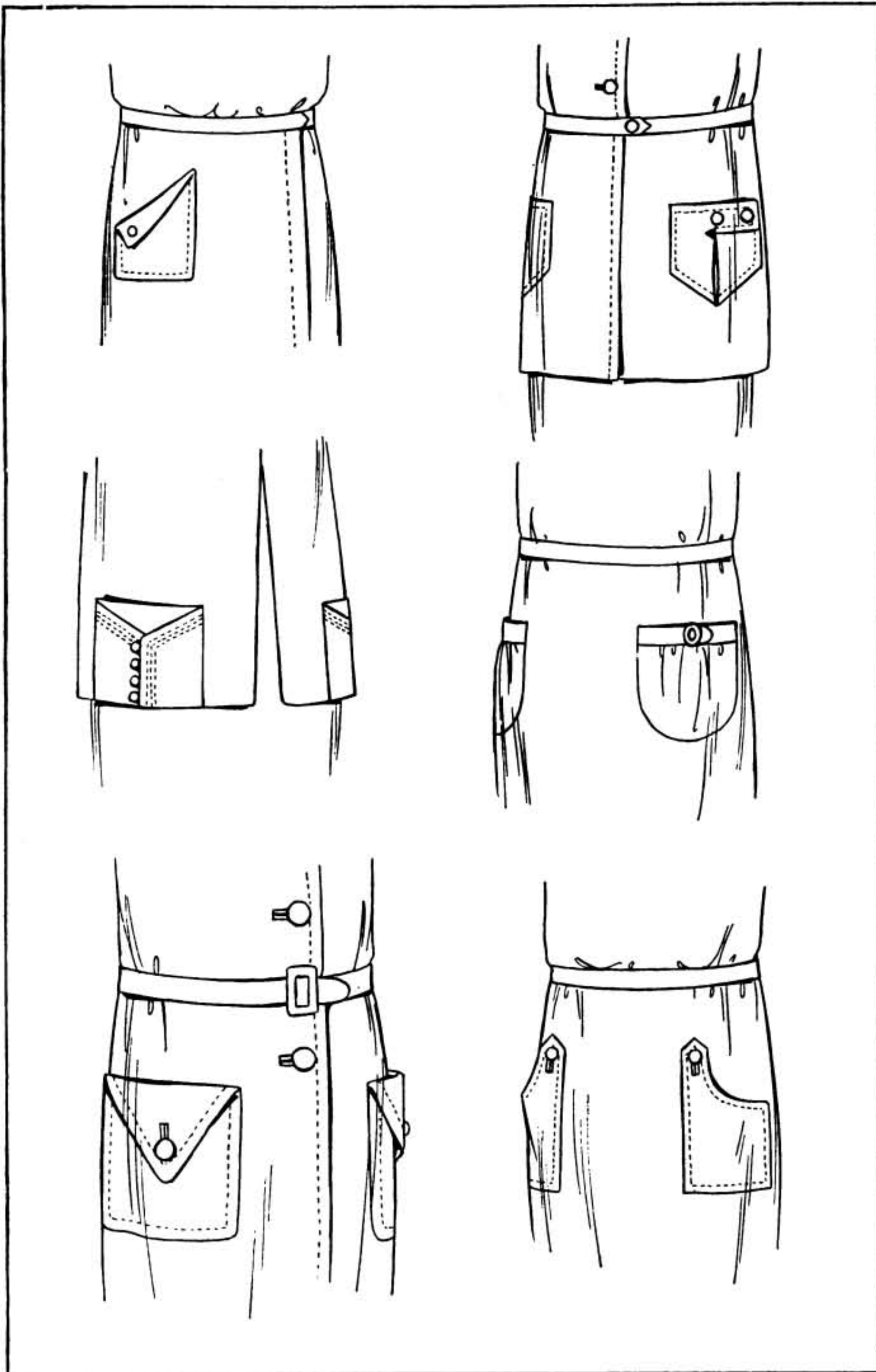


FIG. 45

17. Joining the Stand and the Pouch.—Unpin the two pouch pieces and baste them in place, as shown in Fig. 11. Baste one piece over the pocket stand so that the stitches will come exactly in line with the basting on the stand, as at *a*, and the other piece as at *b*, leaving a space of just $\frac{1}{2}$ inch between the basting of the pieces and *taking care not to catch the raw edges of the stand portion*. Keep a true basting line in each case and extend it exactly to the ends of the stand portion and no farther.

As will be observed, the seam edges of the pouch material overlap a trifle; this, however, is as it should be, because an ample seam

allowance is required to prevent the pocket from pulling out when in use.

With the basting done, stitch the pouch pieces in the manner shown in Fig. 12. First, stitch the piece over the stand, stitching through the basting that holds the stand to the garment and just to the end of the stand, or termination of the basting, as at *a*. Then stitch the other pouch piece along the basting, beginning $\frac{1}{4}$ inch from one end of the basting and ending $\frac{1}{4}$ inch from the other end. The

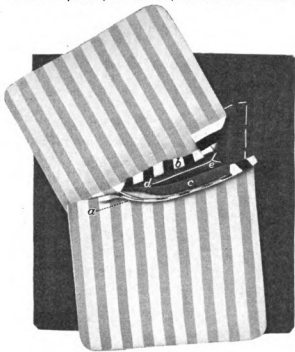


FIG. 12

stitching must be shorter on this side than on the other, so that it will not show when the stand is turned in its proper position. Then, too, sufficient space must be left between the stitchings to permit the ends of the pocket to be finished and thus made secure. When the stitching is completed, bring the ends of the thread through to the wrong side and fasten them securely; then remove all bastings that have been replaced with stitching.

18. Cutting the Pocket Opening.—So that the opening for the pocket may be cut, turn the seam allowance back, as shown at *b*.

Next, stitch a piece of the garment material to the upper edge of the remaining pouch portion, as in making the welt pocket. Then place the side that has the material attached directly over the opening, baste the upper edge to the braid, and then over the right side stitch the upper edge in the same way as the lower edge was stitched.

62. Completing the Pocket.—Turn the wrong side up and stitch the sides and the lower end of the pocket portions together, and pull all threads through to the wrong side and fasten them in place. Finally, stay the ends of the pocket on the wrong side. The ends on the right side may be left plain, as the illustration shows, or finished with arrowheads.

EXAMINATION QUESTIONS

- (1) What is the purpose of the eyelet in a tailored buttonhole?
- (2) Why is an interlining necessary in garments in which tailored buttonholes are worked?
- (3) What are the most important considerations in the making of tailored pockets?
- (4) (a) Why is a reinforcing strip used under the opening of a pocket?
(b) Of what material should it be made?
- (5) In planning flap pockets for a garment, what points should be considered?
- (6) In a wash welt pocket, why is plain material desirable for the pouch portion?
- (7) Submit a sampler of a tailored buttonhole.
- (8) Submit a sampler of the material-bound buttonhole.
- (9) Submit a sampler of the stand pocket.
- (10) Submit a sampler of a simplicity welt pocket.

17. Joining the Stand and the Pouch.—Unpin the two pouch pieces and baste them in place, as shown in Fig. 11. Baste one piece over the pocket stand so that the stitches will come exactly in line with the basting on the stand, as at *a*, and the other piece as at *b*, leaving a space of just $\frac{1}{2}$ inch between the basting of the pieces and *taking care not to catch the raw edges of the stand portion*. Keep a true basting line in each case and extend it exactly to the ends of the stand portion and no farther.

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allowance is required to prevent the pocket from pulling out when in use.

With the basting done, stitch the pouch pieces in the manner shown in Fig. 12. First, stitch the piece over the stand, stitching through the basting that holds the stand to the garment and just to the end of the stand, or termination of the basting, as at *a*. Then stitch the other pouch piece along the basting, beginning $\frac{1}{4}$ inch from one end of the basting and ending $\frac{1}{4}$ inch from the other end. The

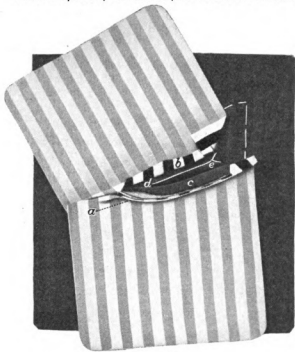


FIG. 12

stitching must be shorter on this side than on the other, so that it will not show when the stand is turned in its proper position. Then, too, sufficient space must be left between the stitchings to permit the ends of the pocket to be finished and thus made secure. When the stitching is completed, bring the ends of the thread through to the wrong side and fasten them securely; then remove all bastings that have been replaced with stitching.

18. Cutting the Pocket Opening.—So that the opening for the pocket may be cut, turn the seam allowance back, as shown at *b*.

TAILORED SUITS, COATS, AND CAPES

ORIGIN AND PURPOSE OF THE TAILORED SUIT

1. All dress, whether of the simplest or the most elaborate kind, is governed almost entirely by the use to which it is to be put. In former years, before women became athletic in their ideas and tastes and before they entered business pursuits, there was little call for the varieties in dress demanded by the women of today. Our sisters of half a century ago were not interested in the sports that give so much pleasure to women nowadays, nor did they choose to leave their homes daily to go to business. Their time was occupied with the affairs of the household and with amusements of a less vigorous kind. They knew little of such recreations as tennis and golf, and the automobile was not known. However, as women gradually accepted the more strenuous diversions and took up with men the affairs of the business world, they found need for clothes that would be appropriate for such wear and still be attractive and becoming.

It was probably the adoption of the bicycle by women and their acceptance of golf as a recreation that influenced them to favor the man-tailored suit, which made its appearance in England even before 1888. In that year, tailored suits for women began to take on an elegance of line and finish that was unexpected and even somewhat surprising; but, from then on, this type of garment has been improved and developed until it would now seem as if there were no more variations possible.

2. The tailored coat and skirt correspond to the regulation man's suit, and the woman who understands the real purpose of such a suit will readily admit that it is the backbone of her wardrobe. Of course, to some, the initial cost of a tailored suit in time, energy, and money may seem high, but when its advantages are realized it will

and *c*, Fig. 12. Then, with a pair of very sharp-pointed scissors, cut the opening, inserting the point of the scissors at the center, as at *d*, and cutting from the center to within $\frac{1}{4}$ inch of each end of the stand stitching, as indicated at *e*. Next, cut precisely to each corner of this stitching in a diagonal line, exercising the greatest care, for the clipping should not extend so far as to weaken the ends of the pocket. By cutting the corners in this manner, there remains at each end a triangular piece that must be secured to the lining later.

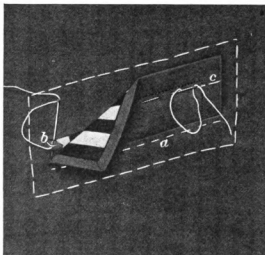


Fig. 13

19. Completing the Pocket.—With the opening thus made, turn the pocket pieces to the wrong side by slipping them through the opening, when the outside of the pocket will appear as shown in Fig. 13.

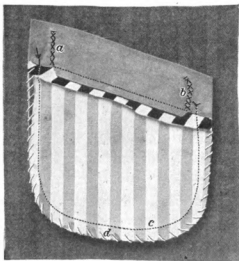


Fig. 14

Next, baste the lower edge of the stand, as at *a*, slipping two fingers of the left hand underneath the stand and in the opening, so that the underneath portion of the pocket will not be caught. Next, secure the triangular piece at each end of the opening to the under pouch part, as at *b*. Then, so as to make sure that the pocket will "set" perfectly, and, if of striped material, that the stripes will match

exactly, baste the upper edge of the stand to the garment, as at *c*.

With the stand thus basted and the triangular portions secured, turn the garment over so that the wrong side of the pocket is up,

be seen to be a better investment than can be made for any other part of a woman's outfit.

3. The chief recommendation of the tailored suit lies in its practicability, for it is economical, convenient, and perfectly dependable for numerous occasions; in fact, the service that such a suit renders undoubtedly accounts for the great favor in which it is held and its widespread adoption by women in all walks of life.

In its principal use, it is a general-utility garment whose place cannot be filled by any other garment in a woman's wardrobe, no matter how simple and conservative in design, fabric, and finish the other garment may be. Thus, the business girl or woman who possesses a well-tailored suit and a good supply of neat, attractive blouses will have little difficulty in appearing just as she should. On the other hand, a tailored suit of good material, together with several plain blouses and at least one dressy one and a smart hat, may constitute a woman's entire street or afternoon dress without danger of embarrassment or the need of other costumes for wear outside of the home.

It will be well to remember, also, that the tailored suit that is in accord with fashion may be worn at all times, except at formal and semiformal evening affairs. Indeed, when worn with a dressy blouse and an appropriate hat, it is in just as good taste for informal evening wear and for afternoon social affairs, as it is for shopping, business, or travel when worn with a plain blouse and a tailored or a simply draped or trimmed hat.

Thus, as is evident, besides being a utility garment, the tailored suit is an emergency garment, a "standby" that can always be pressed into service and worn with confidence, comfort, and pleasure, provided the right accessories for different occasions are chosen and worn with it.

ESSENTIAL FEATURES OF THE TAILORED SUIT

STYLE AND INDIVIDUALITY

4. Pattern lines and proportions are possibly the first of the essential features of the tailored suit to consider, and these, of course, are controlled by the style that is to be adopted. Dress in its common-sense form, and the tailored suit in particular, is based on practical requirements, but to serve its full purpose, it must also be

FLAP POCKET

21. The next type of tailored pocket to be considered is the **flap pocket**, one style of which is illustrated in Fig. 16. This pocket also consists of two parts—the *flap*, which serves both as a finish for the pocket opening and as protection for the pocket itself, and the *pouch*, which is similar to that of the stand pocket. The flap pocket is a very desirable one, as it is adaptable to nearly all tailored fabrics and its size, shape, and position can be varied to give pleasing effects on many kinds of garments.

The materials required for the flap pocket—that is, for the lining and the reinforcement—are practically the same as those for the stand pocket, and, in fact, the making of this type of pocket differs very little from the making of the other type, it being necessary also to match the material very accurately.

As will be observed, the flap of this type of pocket resembles the stand of the other, its chief difference being that it is placed in the reverse position.

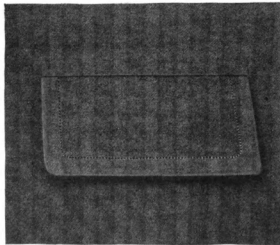


FIG. 16

22. **Determining the Position.**—Flap pockets are generally placed at the sides of garments, and as a rule two pockets are made at the same time, one for each side. In such a case, therefore, so that the pockets will be exactly the same in size and shape when finished, mark-stitching must be used to mark the pattern lines of the flap, as well as the position of the pocket on the garment.

The position and the width of the flap pocket should be decided in the first fitting. The exact place where the pocket is to come should be determined when the garment is on, the location usually being governed by Dame Fashion, who calls for different positions, sizes, and shapes each season. The procedure, when these points

artistically worked out. On this principle alone may clothes be made that will give outward expression to the best conception of clothes knowledge. In the tailored suit, probably more than in any other garment, there is opportunity for simplicity, which is the keynote of culture and a most important element in all matters of dress.

It will be well to bear in mind that the strictly tailored suit is always of conservative style, whether skirts are long and narrow or short and full, whether coats are fitted, semifitted, or loose, and whether they are elaborately trimmed or devoid of fancy or extreme details of design. Of course, to have a stylish suit, its general lines should follow the prevailing lines of the modes that are in vogue at the time the garment is made; yet they should be modified to such an extent that the suit will remain in fashion long after any extreme garments of the period have been discarded.

5. A knowledge of past and present fashions, as well as an intelligent anticipation of fashions to come, is imperative if a garment that will long withstand the whims of fashion is desired. If at the time of planning a tailored suit, extremely full skirts and fitted coats are the vogue, the suit should be designed and cut with less fulness in the skirt and more fulness or looseness of fit in the jacket. In spite of the apparent sudden changes of fashion, there is really nothing abrupt nor radical in them; in fact, such changes are slow and consistent. Therefore, by a slight variance, or drifting, as it were, from the current mode toward that which is known to be coming, the suit may be so planned and constructed that it will never be radically out of fashion.

SUITABLE MATERIALS

6. In planning a tailored garment, there should be considerable thought given to the choice of material, for the fabric selected will have a decided bearing on the finished appearance of the outfit. Then, too, the necessity for thorough pressing limits one's choice because certain materials are better adapted than others to the frequent dampening and smoothing with the iron which go into the making of a tailored suit. Serge is a serviceable fabric and answers practically all of the necessary requirements, while various other twilled weaves, such as tricotine, Poiret twill, charmeen, and kasha

through the perfection of their making and pressing that they take their place inconspicuously in a tailored garment.

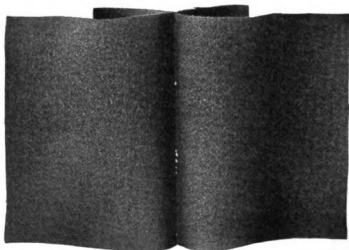


FIG. 2

To make a plain seam, place the right sides of the material together so that one mark-stitched seam line is directly over the other; then baste along the mark-stitched line

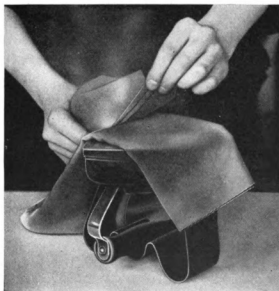


FIG. 3

and, after the fitting of the garment, stitch on the basted line.

In order to finish such a seam in woolen material, open it out, as shown in Fig. 2, and then press well on the wrong side with a moderately hot iron, or, if the material is not heavy, you may turn the seam edges together to one side if you wish. In some cases, it is not necessary to use any moisture in order to

press the seam open satisfactorily, but if you find it difficult to make the seam edges lie flat without first dampening them, run a slightly

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cut out, cut the pieces of lining required for the flaps, making them the same in size as the pieces of material for the flaps.

25. Making the Flap.—Next, proceed with the making of each flap. To do this work correctly, place the right side of the lining to the right side of the material and baste them together from the cloth side, beginning at the top of one end and continuing around to the top of the other, but not across the top. In basting, hold the flap material a trifle full in order that the lining will be a little smaller; then, when the flap is stitched, the lining will not show along the edges.

With the basting done, stitch just outside of the mark-stitching where it is basted, as shown at *a*, Fig. 18, continuing to the edge, as at *b* and *c*. Do not stitch the upper edge of the flap, as it must be left open to permit the flap to be turned right side out.

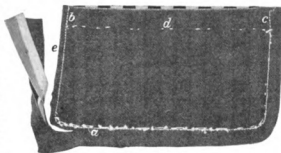


FIG. 18

Next, remove all basting and mark-stitching threads except the mark-stitching at *d*, which indicates the top of the flap, and trim the seam edges in the manner shown at *e*, trimming, in firm material, to within $\frac{1}{8}$ inch of the stitching.

Now, turn the flap right side out and baste it a scant $\frac{1}{4}$ inch from the edge, taking care that the seam is rolled out to the edge. Then baste another row about $\frac{1}{2}$ inch from the first row, using a short basting-stitch to hold the edge firm. When the basting is completed, press the flap thoroughly, and, after adjusting the gauge of the sewing machine, stitch the bottom and ends of the flap the same distance from the edge as the seams of the garment are stitched, usually $\frac{3}{8}$ to $\frac{5}{8}$ inch. If no stitching appears as a seam trimming on the right side of a garment, then the flap should be carefully pressed and applied without stitching on the outer edge.

Next, remove all the basting at the edge, and then run a basting through the lining along the upper edge at the mark-stitching. This marking is done so that it will show on the lining side, and also so that the mark-stitching can be taken out at this time in order to

are appropriate too. An all-wool tweed or a firm flannel will tailor well, and for certain occasions will be more appropriate than the other fabrics suggested.

LININGS, FINDINGS, AND TRIMMINGS

7. Linings.—Fashion usually influences the color and design, or lack of design, of the lining for a suit coat. It may be figured, striped, checked, or plain, and it may either match the suit material in color or be in direct contrast or pleasing harmony. If it is selected with the idea of harmonizing, it should usually be a tone or two lighter rather than darker. Frequently, it is of the same color and material as the blouse to be worn with the suit. However, good taste and the desire for practical service should govern one's attitude toward the fashion elements that enter into the selection of the lining of the coat. A neutral gray or tan or a cream white is often chosen; still, as will be admitted, lining of a color that is too light will not give the same service as a reasonably dark lining.

8. While the color and the design of the coat lining should receive proper consideration, its wearing qualities also are of extreme importance. It should be selected with the idea of giving service not only in actual wear, but also in durability of color and endurance of form and shape. It is a well-known fact that a flimsy, stretchy lining is not a serviceable one, no matter how attractive its color and design may be. Neither is the weight of the lining material an assurance of its durability, for often one that is light in weight possesses better wearing qualities than a heavy one. Then, too, a heavy material gives a bulkiness that may prove detrimental to the fit of the garment and also cause an uncomfortable feeling in the wearing. Therefore, instead of purchasing a lining of heavy weight, such as a cotton-back satin or a silk substitute, as, for example, heavy sateen, it is better to select a closely woven silk, such as *crêpe de Chine* or satin of good quality; or, if the expenditure must be kept within a certain limit, a percaline or a similar highly mercerized cotton will answer very well. Cotton linings and some silks stick to the blouse, making one's coat difficult to remove. So beware of this and choose that which allows the coat to be removed gracefully.

9. For firmness or for warmth, according to the character of the material, the style of the garment, and the season when it is to be worn, a foundation, or interlining, is sometimes introduced in tailored

avoid catching it when stitching the flap in position with the sewing machine.

26. Applying the Reinforcing Strip and Flap.—Having made the flap in the manner directed, it is next in order to secure it

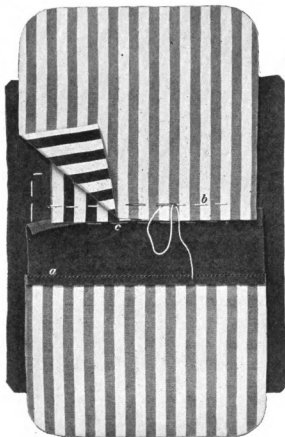


FIG. 19

to the garment, to make the opening, and to apply the pouch part of the pocket. As in making the stand pocket, it is first advisable to place a reinforcing, or stay, strip in position. Therefore, pin to the wrong side of the garment material a lengthwise stay strip of cambric or silesia that is 2 inches deep and $1\frac{1}{2}$ inches longer than the width of the pocket, placing it so that its lengthwise center is directly under the chalk marks on the material, and then baste it in position.

Next, baste the flap to the material in the manner shown in Fig. 19; that is, with its right side to the right side of

the material and its basting line directly on the chalk mark on the garment material.

27. Applying the Pouch Portion.—As in making the stand pocket, cut out the lining material for the two pieces that form the pouch. Cut each of these pieces $1\frac{1}{2}$ inches wider than the flap or the pocket opening, but make the depth of only one equal to the desired depth of the pocket; for the other, make the depth 2 inches less than the pocket depth, but to this piece, as shown at *a*, stitch

coats. For firmness alone, light-weight muslin or soft tailors' canvas is generally used, while for warmth, light-weight flannel or lamb's wool interlining is employed. When a foundation for firmness is used, it should be of reasonably good quality and should be properly shrunk.

10. Findings.—In the matter of findings, the thread used for stitching the seams and for all other stitching is the most important detail. To insure the best results, silk thread should always be used. Some persons may think that cotton thread is more economical, but there is really no economy, nor value either, in using any thread except silk for a tailored suit; besides, the difference in cost between the two kinds is too trifling to be considered in figuring the cost of the findings.

As will be remembered, the value of silk thread lies in its elasticity, its toughness, its durability, its fastness of color, and the smoothness and evenness of the stitching that it produces in both hand and machine work. Stitches made with silk thread do not flatten nor pucker the edges and seams of garments, and for this reason they conform very well to the woolen material that is usually employed for a tailored suit. Cotton thread, on the other hand, produces flat stitching, which impairs the appearance of the garment.

Another point in favor of silk thread is that it retains its color and will not collect dust, whereas cotton thread grows rusty and fades more quickly. A matter not to be overlooked, however, is that silk thread grows lighter in tone when it is worked up in both the lining and the suit material. This fact makes it necessary to purchase a thread that is slightly darker than the material with which it is to be used. As a general rule, sewing silk is employed for tailored-suit sewing, a light-weight, fine silk for whipping in the lining, and a somewhat heavier silk for felling in the lining.

11. Trimmings.—While the effect of the tailored suit depends considerably on the trimmings that are used, the range of the available trimmings is somewhat limited. In fact, buttons, braid, and a contrasting material for the collar and cuffs comprise the list from which trimmings that have to be purchased are chosen. Most of the other trimmings are made out of the material itself, and while the making requires time, such trimmings do not enter very largely into the expense.

a lengthwise strip of the garment material that is 2 inches in depth and of a width equal to the width of the piece.

Baste the full-sized piece over the flap, as shown at *b*; that is, with its right side down and so that the basting will be on top of the basting with which the flap was basted on. Baste on the piece with the garment material attached, or the lower part of the pocket, as at *c*, also with its right side down. This strip of garment material on the pouch part must be used, in order to prevent

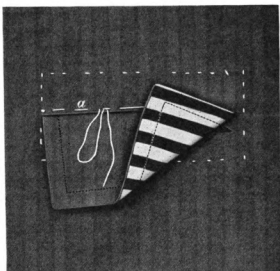


FIG. 20

the lining from showing on the right side of the garment when the flap of the finished pocket is lifted.

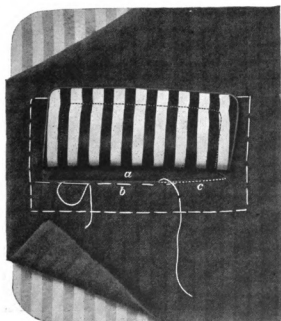


FIG. 21

28. Completing the Pocket.—With the pouch pieces thus basted in place, stitch both the flap and the lower part to the garment material, leaving a space of $\frac{1}{2}$ inch between these stitchings. Having finished this stitching, remove all the basting and fasten the thread ends on the wrong side.

Then, holding the seam edges apart, cut the pocket opening, following the directions given in connection

In order that the buttons used on a tailored suit may be in keeping with the style of the garment, bone or composition buttons or self-covered ones are the best kinds to use. Of course, it is permissible to use novelty buttons when such are in vogue, but good taste demands that, in general, the choice of buttons be conservative rather than extreme, irrespective of the material of which they are made.

12. Braid is frequently used as binding for tailored garments and is usually applied flat. It may be put on in straight lines or in fancy designs of more or less elaborateness, although, on the strictly tailored suit, designs and figures that are extremely ornate should be avoided. This does not mean, however, that it is not permissible to work braid or other trimming into artistic forms on a semitailored suit, provided, of course, the braid and the design used are in harmony with the color, texture, and design of the suit. When bindings are to be used as trimming on a tailored suit, braid will prove a very satisfactory material. In such case, it may be applied not only to the edges of the coat, the skirt, the pockets, the collar, and the cuffs, but in some seasons to the seams of both the skirt and the coat.

13. In addition to braid and buttons, other trimmings, such as plaits, stitched bands, and pockets, are frequently applied to the tailored suit. When plaits are so employed, they may be stitched to the pieces of the garment or they may be applied. Pockets may serve for utility or ornamentation, or both, but they are always considered as trimming, regardless of the purpose for which they are used. Stitched bands may be plain or shaped.

Machine-stitching, whether put on bands or on the suit itself, gives a pleasing effect and is always in good taste. It should be remembered, however, that such stitching should always be of silk and, except in rare instances where fashion permits of a contrasting color or of a lighter or darker tone, it should be of a color that exactly matches the suit.

Hand-made crowfeet and arrowheads done with sewing silk or buttonhole twist add a desirable finish to a tailored suit and at the same time serve as a form of trimming. It is often advisable to improve the appearance of a suit by just such little embellishments as these.

with the stand pocket; that is, cutting to within $\frac{1}{2}$ inch of each end

and then diagonally to the end of the flap, as well as to the end of the stitching of the lower part of the pocket.

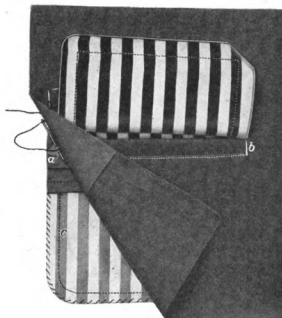


FIG. 22

the bottom, as shown at *a*, thus forming a welt, which aids in concealing the lining when the flap is lifted. Then turn the seam down and baste, as shown at *b*, slipping the fingers inside the pocket opening so as to prevent the stitches from catching the material underneath. Next, stitch along the lower edge, as at *c*, and bring the other pocket portion down into position, as in Fig. 22. Now turn under the triangular pieces to the wrong side and fasten them through both thicknesses, as shown at *a*; also, to strengthen the pocket, finish the ends of the pocket opening with the overcast bar, as shown at *b*.

29. After cutting the opening for the pocket, slip the lower portion through the opening, turn the flap down from the right side of the garment, and baste in the manner shown at *a*, Fig. 20.

Next, as in Fig. 21, bring the lower portion up, allowing the material to extend up far enough to fill the space between the stitching of the flap and that of

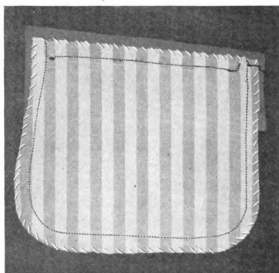


FIG. 23

ADDITIONS TO THE TAILORED SUIT

14. Since the tailored suit is so often used for other occasions than those for which it was originally intended, it sometimes becomes necessary to relieve the severity of the lines and to strive for a dressy appearance. This result may be accomplished very satisfactorily if a woman will study her suit until she finds just the right touch to add. She may use a fur piece, a fabric scarf, a frilly jabot, or a pretty collar; or, if it is in fashion, she may insert a frill in the inside of the collar or place an attractive bow at her neck. There are not many women who can stand the dark, hard lines of the tailored collar as the only outline for the face and bare neck, so it is well to know just how to soften these lines.

A bright little nosegay, consisting of a single flower, or a bouquet of artificial flowers made of ribbon or silk, a crocheted ornament, or a combination of several of these provides a bright bit of color for the tailored suit and helps to give that "dressed-up" appearance so desirable not only for personal gratification and assurance but also for smartness.

The hat to be worn with the tailored suit also provides, by its color and design, a means by which the severity of the lines of the suit may be relieved. Even an exceedingly pretty woman cannot afford, by the style of her tailored suit and accessories to rob herself of that dainty, feminine appearance which expresses the best of womanly traits and characteristics, and if she is careful to select a hat that is becoming and in accord with the suit, the costume in its entirety will be far more pleasing.

MAKING THE TAILORED SUIT

DESCRIPTION OF SUIT

15. A garment that embodies the constructive details usually met in the work of tailoring suits is illustrated in Fig. 1. It is severely cut and tailored, and because of its tailored simplicity, occupies an important place in the wardrobe.

It must not be inferred that all tailored suits are developed in the same way, for as with every other type of garment, there are variations from the standard which are often more desirable, more becoming, and more appropriate. At the same time, it is true that a

Next, baste and stitch the pouch portions together, as at *c*, and then overcast the edges, as shown. With all the stitching done, remove all the bastings and press the pocket thoroughly from the right side. The flap pocket should now appear on the right side as in Fig. 16, and on the wrong side, as in Fig. 23.

30. Flap-Pocket Variations.—Several variations of the flap pocket are illustrated in Fig. 24. These pockets should serve to make clear the way in which flap pockets of different shapes may be applied, and to provide suggestions for developing other pockets. As will be observed, the flaps may be circular, triangular, rectangular, and so on, and may have square or round corners; also, buttons and buttonholes and other trimming may be added to create the right effect. In every case, however, the shape of the flap, the stitching, and the trimming are in harmony with the garment on which they are used, a point that should always be borne in mind in connection with garment making.

WELT, OR SLIT, POCKET

31. The third type of pocket, namely, the **welt, or slit, pocket**, is illustrated in Fig. 25. This type of pocket has neither a stand nor a flap, simply a slit, or opening, secured with welt edges, and a pouch. Although the opening of the pocket shown here is in the form of a reversed curve, or "line of beauty," as it is sometimes called, openings in the form of other curves, as well as straight and diagonal lines, may be used effectively, as is pointed out later.

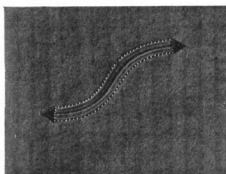


FIG. 25

The welt, or slit, pocket is used as a breast pocket; at the sides of a garment, below the waist line, as a pocket for a handkerchief, car fare, or any small article; and sometimes simply to create an ornamental effect on a garment. If it is to be used as a breast pocket, as in this case, the opening should never be more than $3\frac{1}{2}$ or $3\frac{3}{4}$ inches wide, but if it is to be used in the lower part of a coat or a skirt it may be from 1 to $1\frac{1}{2}$ inches wider.

thorough knowledge of the ways and means of fashioning a strictly tailored suit is all that is necessary in order that its variations may be properly developed. So the information that is given here is for you to study, master, and adapt to your own needs and taste.

The coat is cut with a panel effect front and back and with the seam-line joining accentuated by stitching. Such a plan makes the coat particularly becoming to the full figure, as it permits of necessary fitting being done in the side-front and side-back seams. It is smart on the slender figure, too. The mannish notched collar and the close-fitting sleeves are appropriate details.

The skirt is slender in effect, but really quite roomy as there are deep plaits in the side seams. The making of this skirt is considered after the making of the coat. There are other types of skirts that can be worn with this coat, if preferred, but they must be chosen carefully. One having seams or plaits that continue the panel lines of the coat would be in keeping.

16. Material and Pattern Requirements.—In tailoring, as in any other form of garment construction, it is essential that the quality, weave, and weight of the fabric harmonize with the design chosen. For such a suit as that illustrated in Fig. 1, rep, tricotine, Poiret twill, or kasha is a wise choice, an all-wool tweed or a firm flannel being more appropriate, however, for sports wear.

For this model, 3 yards of 54-inch material without an up and down is required for the average figure. If the material has an up and down, as broadcloth, $3\frac{1}{2}$ yards is needed. Of single-width material, that is, material not more than 36 or 40 inches wide, $4\frac{1}{2}$ yards is required. In addition, $2\frac{1}{2}$ yards of 40-inch lining should be supplied.

17. As a guide in cutting the suit, supply what is commonly known as a box-coat pattern of the proper size and a foundation skirt pattern that may be cut in two sections. Test both carefully and make all changes that seem necessary in order to suit the pattern to the measurements of the individual.

PREPARING THE MUSLIN MODEL

18. One of the chief requisites in a tailored coat is perfection in fitting, so extra precautions must be taken in order to have the finished garment satisfactory in this respect. It is not enough that

Of course, pockets of different size and curves of different curvature will require rectangles of different sizes, and just what the size ought to be must be determined by experiment. A good plan is first to decide on what the width and the slant of the pocket openings are to be and then, by actual measurement, determine what the length of the top, bottom, and side lines of the rectangle must be to accommodate the opening. The value of such a pattern lies in the fact that it insures accuracy, for its side or its top may be placed on a stripe or the grain of the garment material; whereas, if no such plan were followed, there would be danger of having the curved opening appear crooked on the garment and thus detract from its appearance.

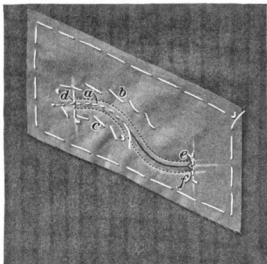


FIG. 27

Next, on the wrong side of the material, baste a lengthwise piece of silesia or cambric $2\frac{1}{2}$ inches deep and 5 inches wide, with the ends shaped as in Fig. 27, directly under the mark made on the right side for the pocket opening. Then, from the right side, run a basting thread along the mark and through the basted reinforcing strip, as at *a*, so as to outline the pocket opening on the wrong side, using very short stitches and following the curve exactly.

35. Securing the Pocket Material to the Garment.—Next, as shown in Fig. 28, pin to the garment material, over the marked pocket opening, a piece of material cut about $3\frac{1}{2}$ inches by 5 inches, placing it right side down and taking care to match the stripes of the material if there are any. If there are no stripes in the material used, at least the weave of the materials must be matched;

34. Preparing the Material for the Pocket.

With the pattern made ready, lay it on the garment at the place where the pocket opening is to appear, being careful to have it straight, and then outline the opening by drawing a chalk line along the curved edge of the pattern.

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that is, the lengthwise threads of each must run in exactly the same direction.

When this piece is properly matched and pinned in position, secure it in place from the wrong side by basting $\frac{1}{2}$ inch from the marked threads, as shown at *b* and *c*, Fig. 27. Then, with the sewing machine, stitch it and the reinforcing strip in place, stitching from the wrong side and within $\frac{1}{8}$ inch of each side of the marked thread, as well as across each end, as at *d*. Extreme care must be exercised in doing this stitching,

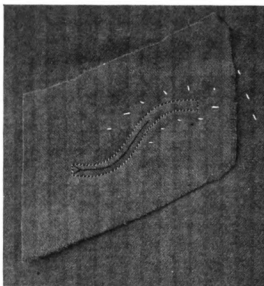


FIG. 28

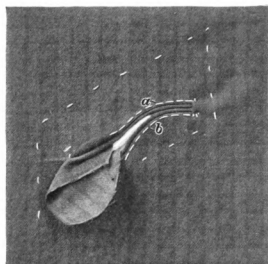


FIG. 29

for to have the pocket opening correct, the lines must conform to its outline and the space between the stitching must be exactly the same for the entire length of the curve. Now remove the basting between the rows of stitching, as well as the diagonal basting just outside of the stitching.

36. Cutting the Pocket Opening.

—The next step is to cut the opening for the pocket. Therefore, with a pair of sharp-pointed scissors, cut from the center to within $\frac{1}{4}$ inch of each end of the curved opening

and then in a diagonal line to each corner, as at *e* and *f*, Fig. 27, and also as in Fig. 28. In cutting this opening, it is well to keep in mind the importance of exercising care when the seam allowance

the usual rules of fitting be put to use, but you must also take care to stress those details peculiarly related to the fitting of a tailored coat. The muslin model is the safest means of insuring a smooth-fitting garment, for if the pattern is first cut from trial material, it is a simple matter to make any changes necessary to provide an appearance of smoothness and grace of line.

Cut the muslin with the aid of your coat pattern, taking every precaution to have each piece on the proper grain of the material, exactly as the cloth would be. Mark the bust line and the waist line with pencil directly on the muslin. Baste up the various pieces, using rather small stitches, and insert the sleeves; in fact, prepare the muslin coat for a first fitting.

19. Shoulder Alterations for Rounded Figure.—In Fig. 2 are illustrated examples of alterations that may be required as well as

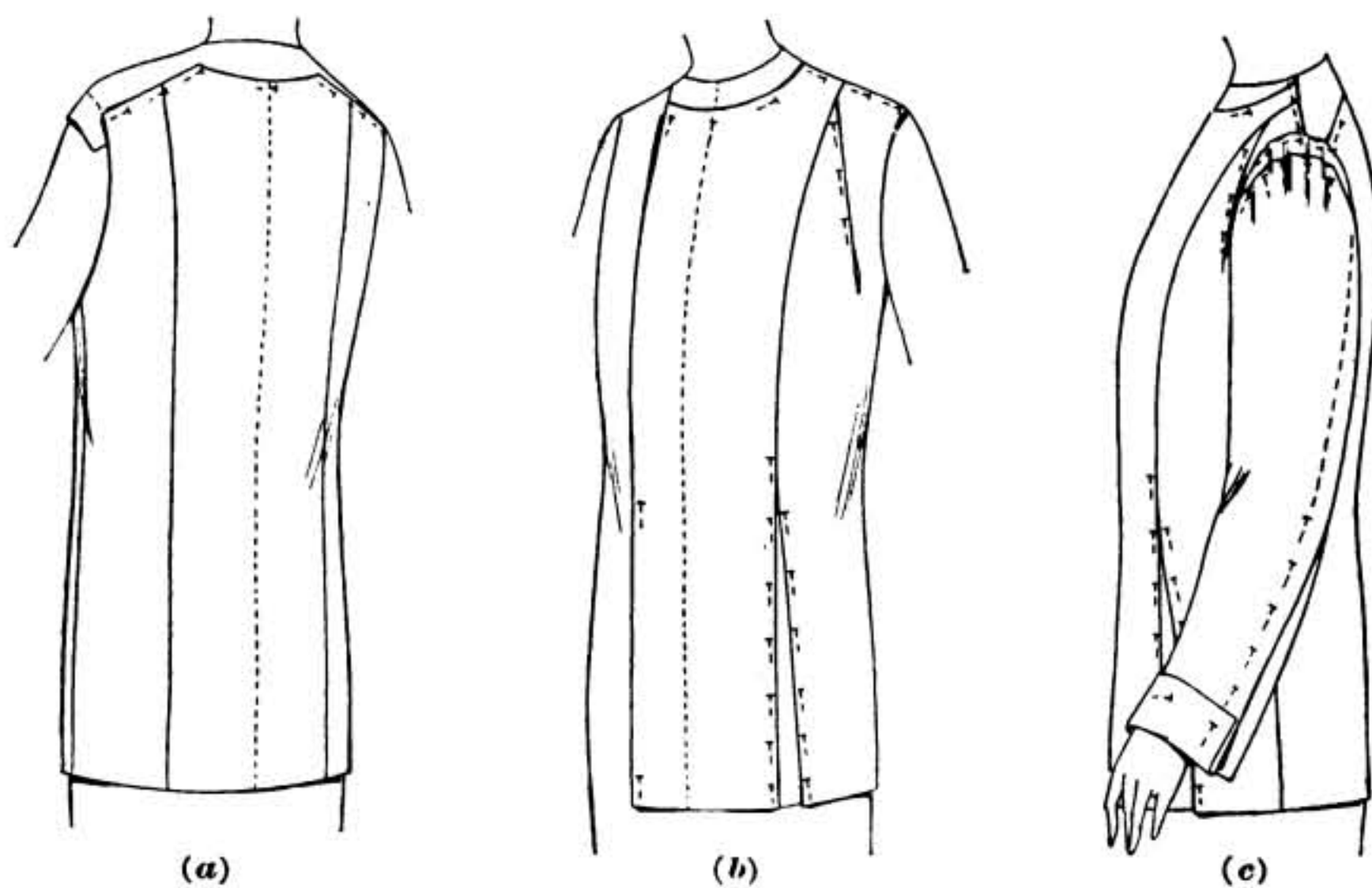


FIG. 2

the means of accomplishing them. In fitting the more rounding figure, one or all of the changes shown at (a), (b), and (c) may be necessary. When the shoulders and the figure just below the back-neck line are rather full, you will find that the coat draws up, appearing short-waisted and uneven at the bottom and very often projecting out in a point at the back. To remedy these defects, rip the shoulder seams and insert a piece of muslin across the back-neck line, extending it out to the end of the shoulder and to the center-front line and making it 3 to 4 inches deep. Shape this to follow the curve

is so narrow, as well as the necessity of keeping the cutting line an even distance from the stitching.

37. Finishing the Pocket Opening.—With the pocket opening cut, slip the material through the slit in the manner indicated

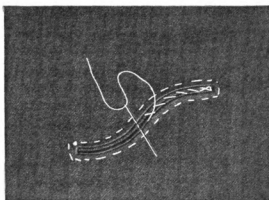


FIG. 30

in Fig. 29, smoothing it back carefully at the ends. Then baste, as at *a* and *b*, holding the seam back from underneath with the forefinger of the left hand and along the top with the thumb, so that it cannot be caught in with the welt edges. Have the welts fill the entire space between the stitching and make them of the same

width on each side of the opening of the pocket.

At this time, also form into plaits on the wrong side the material at the ends of the pocket. In some materials, these plaits may be shrunk out by pressing with a very hot iron and wet cloth. Before starting the basting, it is well to test the width that the welt will have to be to accomplish this, then begin to baste very close to the edge, as shown.

After this basting is done, baste the welts together with diagonal basting, as shown in Fig. 30, so as to make sure that their edges are true, and then, placing a press cloth over the wrong side of the material, press the pocket thoroughly.

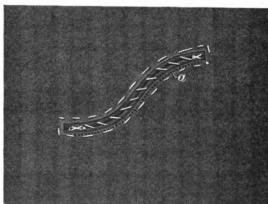


FIG. 31

With the pressing done, stitch the lower edge of the pocket $\frac{1}{8}$ inch from the edge, as at *a*, Fig. 31, and fasten the thread ends securely on the wrong side.

at the base of the neck, being sure to cut it rather high, as the feeling of comfort in a coat, as well as its smartness, is lost if it does not fit up closely at the back of the neck.

20. Now place the upper part of the back-coat section against the figure just where it seems to look best. Do not make the mistake of dropping it too low, as this will cause the armhole at the under arm to be too deep; usually a distance of from 1 to 2 inches below the center-back neck line is sufficient. Place a pin at the center back, and then smooth the muslin out toward the armholes and pin across the back-neck line and out to the armhole, as in view (a). Follow the same plan with the front, taking every precaution so that the upper part of the muslin model may appear just as you would wish the coat to look when finished.

At this time, it is well to decide on the position of the shoulder line on the new section of muslin. Mark this accurately with pins, placing them in a straight line just at the top of the shoulder. It may happen that the front section does not require any change in its position, and when this is the case, its shoulder line may be used as a guide in determining the position of the new one. When this alteration has been successfully completed, the coat should appear smooth for its entire length. If it does not, make any further changes that seem necessary.

If there is an appearance of fulness in the front between the side-front seam and the armhole, pin this out in the form of a dart, as in view (b). If necessary, rip the seam down a little from the shoulder, provided the dart deepens as it approaches this seam; however, if the alteration is slight, the seam need not be disturbed.

21. Hip Alterations for Rounded Figure.—View (b) shows also a change to add width to the lower portion of the coat. Rip the side-front seam from the bottom up to the waist line and add a wedge-shaped section of the muslin, pinning it in position on both sides. Have plenty of length in the inserted section so that the change will be gradual and not abrupt. Such an alteration may be made at the side-back seam, too, or at the under-arm seam, provided the coat requires more width at these points. In fact, add to or take away from any seam to bring about perfection in fit. Locate the new seam line at the center of the added section.

22. Deciding Upon the Length of the Coat.—With the necessary fitting in the coat portion accomplished, turn your attention to

38. Making the Pouch Portion.—For the pouch portion, cut two pieces of silk lining, each 5 inches wide and $3\frac{1}{2}$ inches long, and shape them as shown in Fig. 32. To one piece of lining, stitch a strip of the garment material $2\frac{1}{2}$ inches wide on the lengthwise and $4\frac{1}{2}$ inches on the crosswise, placing the right side of the strip to the right side of the pouch material, as shown at *a*, Fig. 33. Then stitch the other pouch piece to the lower edge of the pocket, as shown in Fig. 32. Now place the piece of pouch material to which the strip of material is sewed, directly over the pocket, having the right side next to the pocket and the edges even. Then baste and stitch the upper edge of the pocket opening the same width as directed for the lower edge, stitching through all thicknesses and fastening the ends of the stitching threads on the wrong side.

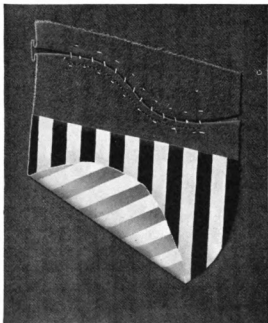


FIG. 32

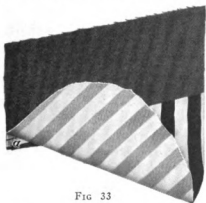


FIG. 33

Next, baste and stitch the pouch portions together, and, if necessary, trim and overcast the edges. In stitching the pouch portions together, take care to catch the reinforcing strip, as in Fig. 34, so that it will be held to the pocket itself.

39. Finishing the Pocket.

Next, finish each end of the opening either with an arrowhead, as shown in Fig. 25, or with the overcast bar.

Finally, remove all basting, except the center diagonal basting,

the adjustment of its length. It is sometimes difficult to decide what the length of a coat shall be, merely because there is uncertainty as to the proper relation between becomingness and style.

It is a mistake to assume that when fashion decrees that suit coats be long, the length of all such coats must be uniform as to inches. A little serious thought will readily show that a 30- or 40-inch coat will appear different on a tall woman from what it does on a short woman. A good point to remember is that the coat of any tailored suit should not be of such length as to give its wearer the appearance of being cut in two, or of being too long or too short in either legs or body. This test should always be the determining factor in deciding on the length of the suit coat, for if the length looks wrong, it is wrong, despite any decree of fashion. However, as will be readily seen, this *right look* cannot be determined unless the length and the width of the skirt and the proportions and needs of the figure, as to size and height, length of arms, and width of shoulders, are taken into consideration. Also, if a belt is used, its width and position should be determined before the coat length is decided on, for, as a rule, the coat must be longer when a belt divides the length.

A wise plan is that of turning the lower edge of the muslin model up at various lengths to determine just which one seems best. Mark the correct length with pins, having the coat straight around, or shaped in any way that Fashion decrees.

23. Sleeve Alterations for Rounded Figure.—After the body portion of the suit is fitted, notice the appearance of the sleeves. If the extra width produced by the change, which was made at the shoulder and which will naturally affect the size of the armhole, is not needed, it may be taken out at the under-arm seam. If the extra width is required, the sleeve must be altered to accommodate it. The well-rounded figure finds a short shoulder line most becoming, so a small section should be added to the top curve of the sleeve to provide length, which at the same time will cause the sleeve to fit better into the enlarged armhole, as in view (c). If the top curve of the sleeve seems to be pronounced enough, let out the front and back seams of the sleeve so that its size will correspond with that of the armhole of the coat.

Notice the sleeve below the elbow. Usually a slight change will be required to make it appear trim and straight. Make the altera-

which must be left until the garment is finished, and press the pocket thoroughly. If the material is heavy, trim away the surplus material on the back of the pocket so that not all the edges will come at the same place, as they are likely to form a ridge when pressed. When completed, the pocket should appear on the right side as in Fig. 25 and on the wrong side as in Fig. 34.

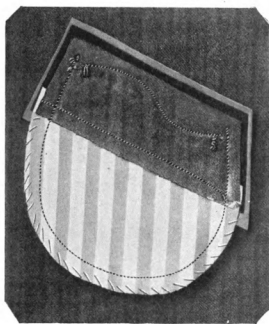


FIG. 34

40. Slit-Pocket Variations.—A few variations of the slit pocket are illustrated in Fig. 35. As will be observed, the slit may

be made to assume various shapes and the pocket itself be placed in different positions; but, of course, the construction of the pocket is

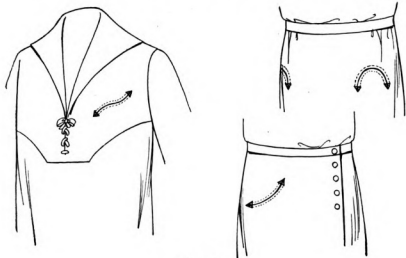


FIG. 35

always the same. Many decidedly pleasing effects can be secured by using just the correct position and shape of slit to harmonize

tions the same depth on the front and back seams of the sleeve, or rip the back seam and make such a change as is shown at (c), changing, if necessary, the location of the fulness so that the ease comes just at the bend of the elbow where it is needed. Turn up the sleeve to the proper length, which should be well below the wrist, as a short sleeve in a coat, unless it is intended to be short, is always awkward.

24. Fitting Model on Slender Figure.—In Fig. 3 are shown types of alterations frequently necessary when fitting a coat on a more slender figure. Notice in view (a) how a tuck has been pinned in

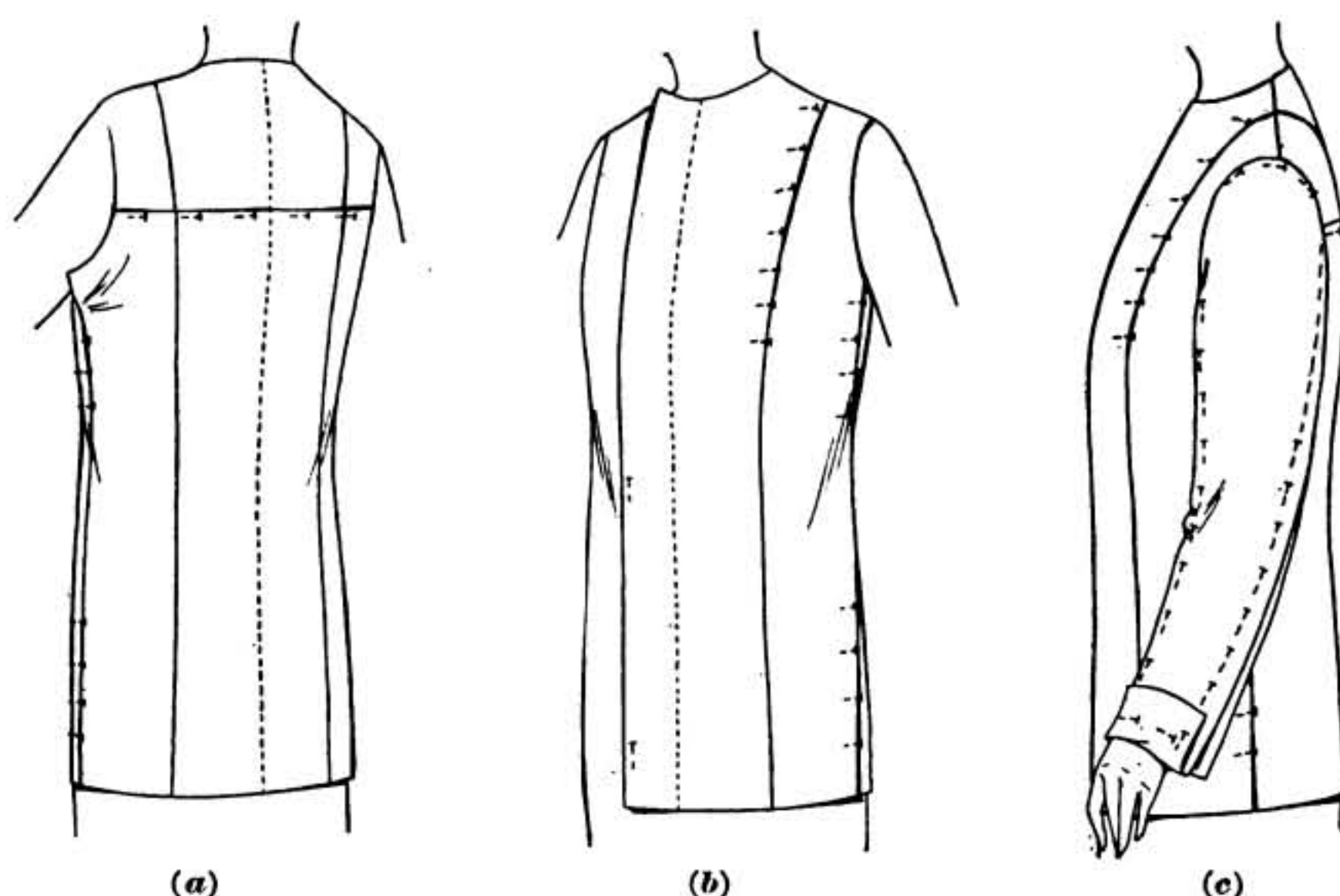


FIG. 3

across the back to raise it. This change should be made when the back appears long and the back armhole seems to stand away from the figure. Make this tuck as deep as is desirable, even though it may seem to bring the armhole too high up under the arm, as indicated, as the armhole can readily be trimmed out to the proper size after you first dispose of any excess fulness at the under arm. Pin this in at the seam, as illustrated, graduating the alteration to nothing as it approaches the waist line, which is not usually changed unless fashion favors the "pinched-in" effect. Pin the seam in slightly at the hip, if required.

When these changes have been accomplished, notice the front of the coat. It may be that there will be a slight bulge just above the

moistened sponge or sponge cloth along the opened seam and then press it. The use of considerable moisture in the pressing of seams takes from the softness of finish that is generally desirable in women's garments.

9. Instead of pressing seams in velvet or in woolen fabrics having a nap that is not pressed flat, steam them open by running them over the edge of an inverted hot iron that has been covered with a damp cloth, as shown in Fig. 3. The velvet presser described in Art. 18, Chapter I, is, of course, satisfactory, too.



FIG. 4

10. Finish the edges of a plain seam by notching, pinking, overcasting, or binding them, according to the nature of the fabric, notching or pinking closely woven fabrics, such as flannel and broadcloth, binding those that fray readily, and overcasting those that do not require binding and yet need a more lasting finish than notching or pinking would provide.

11. **Single-Stitch Seam.**—The single-stitch seam, illustrated in Fig. 4, makes an attractive finish for a plain seam. To make this seam, first carefully press and baste both edges back from the stitched line of the plain seam; then stitch accurately on both sides the distance from the seam line you desire. The presser-foot of the sewing machine serves as a good guide in doing such work. It is well first to stitch along the right side of the seam, keeping the edge of the presser-foot in line with the plain seam, and then, when this side is stitched, to repeat the operation on the other side of the seam line.

GARMENTS FOR MEN AND BOYS—(<i>Continued</i>)	<i>Pages</i>
Boys' NORFOLK SUITS.....	40-45
Nature of Suits—Materials—Constructing an Unlined Jacket— Making a Lined Norfolk Jacket.	
Boys' OVERCOATS	45-47
Types and Materials—Constructing a Boy's Single-Breasted Over- coat—Constructing a Boy's Double-Breasted Overcoat.	

with the garment on which the pocket is to be used. In placing pockets on a garment, as well as all other trimmings, due regard should always be given to the style of the garment itself and to current fashions.

SIMPLICITY WELT POCKETS

41. Simplicity welt pockets are shown in Fig. 36, the one at (a) being a pocket made on the straight of the material and the one at (b) being a curved pocket. These pockets may be quickly

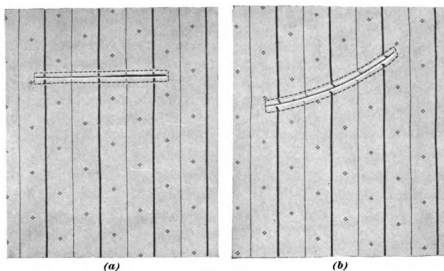


FIG. 36

made and are similar in effect to the strictly tailored welt pocket; consequently, this method may be applied to pockets made in woolen as well as cotton garments. They are especially suitable for wool dresses and semitailored jackets.

42. Making the Simplicity Welt Pocket.—To make a simplicity welt pocket, cut two pieces of material $\frac{5}{8}$ inch larger on all sides than the pocket itself is to be. Place the right side of one of these pieces to the right side of the garment, as at *a*, Fig. 37, and stitch, as at *b*, across from one end of the pocket to the other. Slash in the center of the stitching, as at *c*, and then turn the piece to the wrong side of the material, bringing the material up and forming a welt to the right side as in the welt pocket; then fold it in shape on the wrong side, at the ends, as at *a*, Fig. 38, and stitch the lower

bust line approaching the shoulder line, but the alteration shown in view (b) will take care of this. Graduate the depth of the fold to nothing toward the bust line and toward the top, provided the shoulder line is of the correct length. If it is too long, rip it and make a change at the side-front seam, duplicating this change in the length of the shoulder line on the side-back seam.

In considering the sleeve for such a type, make alterations as shown in view (c); that is, on both the front and back seams. Change the length of the sleeve and the position of the elbow fulness, too, if necessary.

25. Uses of a Muslin Model.—A fitted model for a coat is used as any other muslin model would be; that is, as a guide in the actual cutting of the garment. After ripping the fitted model apart and marking the changes made in fitting, press it carefully. You now have a pattern that fits you, so if the cloth for your suit is cut over exactly the same lines and is accurately basted and stitched together, it should fit you perfectly. The improvement in the appearance of a coat made with a muslin model over one made without this aid is easily seen; in fact, it is often impossible to obtain a satisfactory effect without the use of a fitted muslin guide pattern.

However, even with this extra precaution, there are certain subtle changes that may be required in fitting the actual coat, so each seam and edge must be carefully noted, and, if necessary, altered and evened to produce perfection.

CUTTING THE GARMENT

26. Sponging or Shrinking the Suit Fabric.—With a properly fitted pattern on hand, turn your attention to the cutting of the fabric with the aid of this pattern. Before cutting, however, make sure that the material has been properly sponged or shrunk, for if this is not done, the material will shrink unevenly when the seams are pressed during the making of the suit.

27. Placing the Pattern.—If you are using a commercial pattern, the diagram accompanying it will help you, but the layout shown in Fig. 4 will be of additional aid.

Place the muslin sections in position for the coat, making sure that each is correct in relation to the grain of the material. It is a little more difficult to place a muslin pattern than a paper one, which

edge of the opening, as at *b*. With this done, place the other pocket piece directly over the first one, and, turning the pocket right side

up, stitch across the top and the ends so that it will appear on the wrong side, as at *c*, placing the row of stitching the same distance from the welt as the lower stitching is. Then turn in the edges, as at *d*, and stitch all around them, as at *e*. Finish the pocket by tying all the thread ends and pressing it neatly.

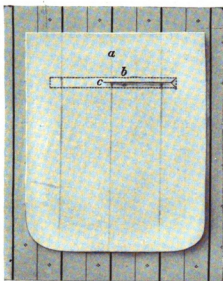


FIG. 37

pieces, should be made of material that harmonizes with the color of the garment, for, as will be observed, the stripes will run irregularly and will not appear so attractive as would plain material in the pocket opening; also, they might show through from the right side.

PATCH POCKETS

NATURE OF PATCH POCKETS

44. A patch pocket is merely a piece of properly shaped material stitched to the outside of a garment in a manner not unlike that of a plain-apron pocket. To take away the severe plainness of a pocket in the form of a simple patch, it is common to resort to trimming and plaits; nevertheless, a pocket applied in the manner

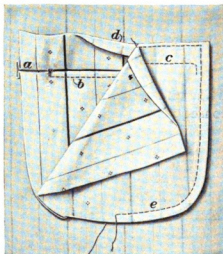


FIG. 38

are on the same grain of the material, as directed for cutting out the coat. The front section of the lining may be omitted, because the facing comes so far over that if the side section of the front is cut $1\frac{1}{2}$ to 2 inches wider on the front edge, it will be wide enough to reach to the facing. To allow for a tuck in the center back of the lining, place the center-back line of the back-pattern piece $\frac{3}{4}$ to 1 inch from the fold of the material. This tuck will provide freedom through the shoulder and thus prevent the lining from tearing out.

Cut the sleeve with the elbow line on a crosswise thread of the material and with a $1\frac{1}{2}$ -inch seam allowance at the top, so that the lining will not draw when it is in place.

THE FOUNDATION OF THE COAT

30. After the coat material and the lining are cut out, give attention to the foundation of the coat. By those engaged in the tailors' trade, this is referred to as the "coat makings," and includes the muslin or canvas interfacing used on the inside of the coat to assist in making the garment take on a "tailored look." Every part of this foundation must be carefully made and correctly shaped if the finished coat is to have desirable tailored lines.

The usual tailored coat, developed at the present time, is made with a foundation of muslin only, although some tailors prefer an interfacing of linen canvas of the softest quality. You may follow the plan that seems best suited to the demands of Fashion, to your needs and your ability, as well as to the time that you can give to the making. Both methods are given here.

31. Interfacings.—To fulfil its mission, a coat foundation must be pliable and must "set" well on the figure after it is worn. This means, then, that it should be so constructed as to mold itself into the outer coat and not be apparent from the outside. For the main part of such a foundation, very soft, thoroughly shrunken unbleached muslin or the softest quality of all-linen canvas should be employed. The most desirable kind for this purpose is generally 36 inches wide. For a coat of the length shown in Fig. 1, 1 yard of canvas or muslin will be sufficient for a foundation, a three-quarter or a full-length coat requiring a piece as long as the coat is to be.

Fig. 5 (a) indicates the shape of the various pieces used for inter-

as to make it narrower there than at the bottom; then round off the corners at the lower edge with graceful curves, as the pocket in Fig. 39 shows. In some instances the corners of such pockets are left square, but they are a little more difficult to keep true than are the round corners; also, it is harder to get one side of a pocket with square corners to correspond with the other, especially when stitching is added.

When the pattern is made and in position on the material, the pocket may be cut out and mark-stitched and basted on the pattern lines so as to keep the edges even.

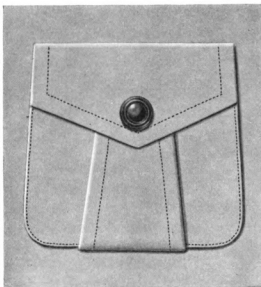


FIG. 39

pocket and its top about one-third as wide as the top of the pocket; also, make it a generous inch longer than the pocket itself. After the strap material is cut out, line it with light-weight silk of a harmonizing color; or if the garment on which the pocket is to appear is trimmed in another color or with plaid, line the strap with it.

49. Making the Strap.—To make the strap, place the right sides of the material and the lining together and stitch along each side, using a $\frac{1}{4}$ -inch seam and stitching outside the pattern line of the strap, so that when it is turned it will not appear narrower than the width originally intended. Stitch the sides only, leaving the ends open so that the strap can be turned right side out. When the stitched strap is turned, press it carefully from the wrong side.

48. Cutting the Strap.

When the pocket material is cut out, cut the strap for the center trimming, shaping it as shown in Fig. 40, this illustration, in addition to giving the details of the work, showing the pocket with strap and flap attached, secured to the garment material with the final stitching. Make the lower, or wider, end of the flap about one-half as wide as the bottom of the

pattern. Trace in the bust line, the waist line, and the front seam of the front-pattern section, as well as the outline of each of the interfacing pieces.

33. Cutting the Interfacing.—As in Fig. 5 (*a*), place the patterns on a half-bias grain of the muslin, which has first been thoroughly shrunk. Also, cut a foundation for the bottom of the sleeves, indicated at *e*, if you care to use one, making this the width of the sleeve and from 3 to 4 inches deep. Mark around each of the pattern pieces and mark also the bust line, the waist line, and the position of the front-seam line.

34. Follow the same plan if you wish to use linen canvas instead of muslin, but cut the two front sections of the coat separately and sew them together. If a still further tailored appearance is desirable, use muslin to reinforce the canvas. In such case, the canvas is treated separately, a coat of this kind naturally requiring much more time for its completion. To cut these muslin sections, follow Fig. 5 (*b*), which shows how the side and front pieces of the coat pattern are laid together in order to cut the extra muslin section for reinforcing the fronts. The dotted lines at *a* and *b* indicate the outline of the muslin.

To prepare these fronts, fold a piece of muslin 18 inches square diagonally across from a point 3 inches below one corner to a point 3 inches above the opposite corner; then cut along the diagonal line to produce pieces exactly the same in size, and arrange the pieces thus formed so that the straight edges are together, as at *c*. On these lay the front-pattern pieces, placing them so that their side-seam edges meet from the shoulder to the bust line. With the pattern pieces in this position, cut the muslin along the under-arm line from the bottom to the armhole, around the armhole to the shoulder line, and along the shoulder line to within $\frac{3}{4}$ inch of the neck line. Then, as shown by the dotted line, cut on a downward slant, as at *a*, rounding off the bottom of the muslin, as shown. Finally, slash the muslin, as from *d* to *e*, so that it can be lapped over to fit the canvas when the canvas is sewed together.

In addition to these muslin fronts, cut two circular pieces of muslin from $3\frac{1}{2}$ to $4\frac{1}{2}$ inches in diameter, as shown at *f*. Apply these pieces at point *e* of the bust line to hold the center of the foundation of the coat together, to prevent it from stretching and pulling out of shape, and to give strength to that portion of the garment.

In lining the strap, make sure that the lining is a trifle narrower than the strap material; that is, do not allow the edge of the lining to extend beyond the material. When the strap is finished and the stitching is added to the right side, it should appear as at *a*, Fig. 40.

50. Making the Overlap.—With the strap thus prepared, proceed to make the overlap, as at *b*, Fig. 40. Cut the material for the overlap one-half as long as the pocket and the same in width. Line it with the same material as the strap is lined, and finish it in much the same manner as the flap of a flap pocket is finished. Stitch carefully all around the edges, making a narrow seam; then turn the flap right side out and stitch it, as at *c*. One or two rows of stitching may be used, depending on the stitching of the garment with which it is used.



FIG. 40

51. Putting the Pocket Pieces Together.—With this done, place the right side of the flap to the wrong side of the pocket, and stitch a good $\frac{1}{4}$ inch from the edge, as at *d*. Then turn the seam of the flap down on the pocket and stitch, as at *e*. Next, overcast the edge, as at *f*, and be very careful that the ends *g* and *h* do not extend beyond the pocket portion.

Now pin the strap to the lower side of the pocket, so that it can be stitched in position in the manner shown in Fig. 40.

52. Applying the Pocket.—Baste the pocket in position on the garment and stitch all around its outer edges, using stitching that

pattern. Trace in the bust line, the waist line, and the front seam of the front-pattern section, as well as the outline of each of the interfacing pieces.

33. Cutting the Interfacing.—As in Fig. 5 (*a*), place the patterns on a half-bias grain of the muslin, which has first been thoroughly shrunk. Also, cut a foundation for the bottom of the sleeves, indicated at *e*, if you care to use one, making this the width of the sleeve and from 3 to 4 inches deep. Mark around each of the pattern pieces and mark also the bust line, the waist line, and the position of the front-seam line.

34. Follow the same plan if you wish to use linen canvas instead of muslin, but cut the two front sections of the coat separately and sew them together. If a still further tailored appearance is desirable, use muslin to reinforce the canvas. In such case, the canvas is treated separately, a coat of this kind naturally requiring much more time for its completion. To cut these muslin sections, follow Fig. 5 (*b*), which shows how the side and front pieces of the coat pattern are laid together in order to cut the extra muslin section for reinforcing the fronts. The dotted lines at *a* and *b* indicate the outline of the muslin.

To prepare these fronts, fold a piece of muslin 18 inches square diagonally across from a point 3 inches below one corner to a point 3 inches above the opposite corner; then cut along the diagonal line to produce pieces exactly the same in size, and arrange the pieces thus formed so that the straight edges are together, as at *c*. On these lay the front-pattern pieces, placing them so that their side-seam edges meet from the shoulder to the bust line. With the pattern pieces in this position, cut the muslin along the under-arm line from the bottom to the armhole, around the armhole to the shoulder line, and along the shoulder line to within $\frac{3}{4}$ inch of the neck line. Then, as shown by the dotted line, cut on a downward slant, as at *a*, rounding off the bottom of the muslin, as shown. Finally, slash the muslin, as from *d* to *e*, so that it can be lapped over to fit the canvas when the canvas is sewed together.

In addition to these muslin fronts, cut two circular pieces of muslin from $3\frac{1}{2}$ to $4\frac{1}{2}$ inches in diameter, as shown at *f*. Apply these pieces at point *e* of the bust line to hold the center of the foundation of the coat together, to prevent it from stretching and pulling out of shape, and to give strength to that portion of the garment.

comes close to the edge or corresponds with the stitching on the garment. If the stitching comes very close to the edge, be extremely careful not to let it run off the edge. Particular pains must be taken when stitching very close to the edge of a thick surface, because the presser foot of the sewing machine in such cases has a tendency to drop off, especially in turning corners.

If the stitching is added directly on the edge, turn the pocket wrong side out and trim away the material of the seam up close to the stitching, being careful, of course, to hold the seam away in trimming, so as not to clip the material. When the pocket is stitched in position, remove the bastings and press it carefully.

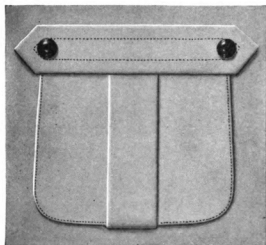


FIG. 41

53. Finishing the Pocket.—Lift up the strap and secure it underneath the flap, as shown in Fig. 39. This may be done with slip-stitches, so that the thread will not show on either the right or the wrong side of the pocket. If a button is used, as in Fig. 39, rather than take stitches from the under-

neath side, slip the fingers underneath the strap and the flap and sew the button on, bringing the thread through the strap and the flap and thus holding these two parts together with the button.

In finishing off patch pockets, turn the garment so that it is wrong side up and take a few catch-stitches across the ends of the pocket. These stitches will keep it from pulling loose or tearing at the upper edge, as they serve to strengthen both the pocket edge and the garment. If such a pocket is to be used a great deal, as, for instance, in children's school or play coats, it is advisable to put a stay strip at the back of the pocket, because such a strip prevents the pocket from tearing out. This strip should be of the same material as that used for binding the seams of the garment. It should be cut lengthwise and carefully slip-stitched to the material from the wrong side, so that the stitches will not be visible from the right side.

lines matching. Baste the armhole and neck-line facings across the back also with seam lines matching. If canvas is used and there is a seam corresponding to the seam in the coat, arrange it in a similar manner, having the raw edges of the canvas seam on the side that will come next to the lining rather than next to the coat. This is done to provide the smoothest possible effect on the right side.

Baste the canvas or muslin to the front sections of the coat with several rows of diagonal basting-stitches, as shown in Fig. 11 (*a*), starting the stitches at the waist line and running them up and down from this line so that the material will lie smooth on the interfacing. Turn the front-seam edges back over the foundation and baste them, as at *b*, in order that the width of the lap may be determined in the fitting.

45. After all interfacing pieces have been attached to the coat material, baste together the shoulder seams, as at *c*, and also the under-arm seams, placing the seams on the right side, so that any necessary alterations can easily be made in the fitting. Do not feel disappointed because the coat at this point seems to be a webwork of bastings; rather, be encouraged by the fact previously suggested that in careful basting and in the use of the flat-iron lies much of the success of tailored garments.

46. First Fitting.—With the coat basted in the manner directed, you are ready for the first fitting. To facilitate this work, it is well to have on hand a piece of tailors' chalk with which to mark any alterations that are necessary, for if these are accurately marked they can be made very readily after the garment is removed.

Slip the coat on carefully and adjust it to the figure, as in Fig. 11 (*a*), lapping the center-front lines and pinning them, as at *d*. In adjusting the coat to the figure, take care to put it on so that it assumes the correct position across the back, across the front, at the neck, and at the waist line. The reason for this precaution will be understood if it is remembered that the pattern is constructed from the bust line up and down. In reality, the chief point to bear in mind in fitting the front of the coat is that it should "set" straight and easy around the bust. It very often happens that a coat will appear slightly long just at the front edges. Do not make any change in the garment because of this, as the tape that is applied later will draw up this edge a trifle.

BOX-PLAITED PATCH POCKET

54. The box-plaited patch pocket, which is shown in Fig. 41, is similar to the patch pocket just described. The material for it is cut in much the same manner, except that $2\frac{1}{2}$ inches is allowed in the center for the plait.

55. Making the Plait and Pocket.—The plait is brought together and basted, and then the edges are opened out smooth and basted carefully, as shown in Fig. 42. If the material is very firm, it is not necessary to stitch the plait before pressing it flat. It is

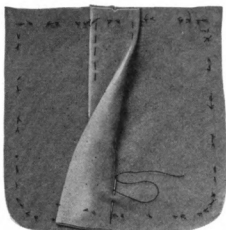


FIG. 42

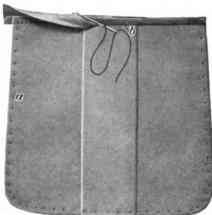


FIG. 43

customary to leave the plait open, so as to give more freedom in the pocket. However, if the material is wiry or not firm in weave, the best plan is to stitch the plait and then press it so that it will be true and even and will hold its shape well.

Then turn the outer edge of the pocket and baste, as at *a*, Fig. 43, and bind the upper edge of the pocket with a bias strip of lining, as at *b*.

56. Making the Strap.—The strap, which finishes the top of the pocket, is cut crosswise of the material. It should be from $1\frac{1}{4}$ to $1\frac{3}{4}$ inches wide and extend just beyond the edges, as shown at *a*, Fig. 44. Line the strap with silk of a color to match the pocket, and stitch the strap in the manner shown in the illustration or in a way that harmonizes with the other stitchings.

47. Next, give attention to the shoulders. The coat may appear too full from the bust line to the shoulder. If this is the case, take it in slightly at the shoulder seam, fitting it rather close and shaping it so that it will appear snug and tight at this point. It is always well to remember that a graceful shoulder line is absolutely essential in a tailored garment. On the other hand, a shoulder that is straight stands out prominently from the figure and prevents the collar from fitting the neck as well as it should.

Notice the manner in which the coat laps at the bottom. If the amount of the lap increases as it approaches the bottom, take up a slight amount at the front shoulder near the armhole. On the other hand, if the coat separates at the bottom, let out the under-arm seam.

The first time the coat is fitted, it will doubtless appear a trifle loose around the armholes and at the under-arm seams, but this need not cause any alarm because there must be a certain amount of ease for the lining. The under-arm seam should appear on the figure as in Fig. 11 (a), but if it should drag or pull down, take it in a trifle at this time. In case the coat appears to be too snug under the arm, let the seam out enough to allow sufficient room for the lining and the foundation. Remember that the under-arm seam should be entirely free from the body, especially at the waist line, unless the waist line is definitely defined, and that an easy, graceful under-arm seam is a very important detail of a tailored suit. Mark the under-arm seam at this time with chalk in order to insure a true line for finishing.

48. In fitting the sleeve, which is the next detail to consider, take care to have it fit on the arm just as it will appear when it is sewed in place. To accomplish this, pin the sleeve in place at the top, as shown at *e*, Fig. 11 (a).

With the sleeve thus pinned, verify its length, taking care to have this accurate. It should not be so long as to have a clumsy appearance, but it should be long enough in the beginning to allow for the shortening up that will come through wearing. If the sleeve is too long at the armhole, turn in the surplus material, but be careful not to shorten it so much that the sleeve will draw and be uncomfortable when the elbow is bent and the hand brought up close to the face.

After the length of the sleeve has been definitely decided, mark with tailors' chalk where the sleeve is to be turned and also where it is to join the coat. If this is done in the first fitting, the basting

57. Completing the Pocket.—With the strap made, fell the upper edge of the pocket to the strap, as at *b*. Next, pin the pocket in position on the garment. Lift the strap, as at *c*, and stitch the pocket all the way around on its outer edge, stitching to the box plait on each side, but as a rule not across it. In this case, the plait is left so that it may be securely slip-stitched from the wrong side.

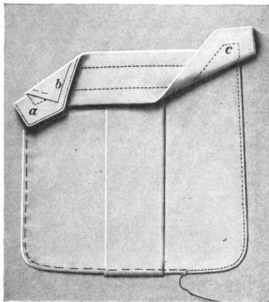


FIG. 44

Then stay the ends of the pocket from the wrong side, using either a stay strip or slip-stitches. Press the strap and the pocket so that they will lie flat on the garment.

If desired, a button may be added to each end of the strap so as to make the pocket more attractive; or if corded loops are used in trimming the garment, a little cord may be made to extend down from the button and be secured in place with a button.

PATCH-POCKET VARIATIONS

58. In Fig. 45 are illustrated several additional styles of patch pockets. Such pockets, as will be noticed, may be made in different shapes, as well as with different styles of straps, flaps, and other trimmings. However, as is true of the other pockets, patch pockets must always harmonize with the garment on which they are used, as a close study of the illustration will indicate.

BOUND POCKETS

59. In Fig. 46 is shown the type of pocket known as the **bound pocket**. This kind of tailored pocket, which is not unlike a regular slit, or welt, pocket, derives its name from the fact that the edges of the opening are bound, usually with braid. When garments trimmed with braid are in vogue, this style of tailored pocket is in

lines may be put in and the sleeve basted in place before the second fitting.

49. A point that sometimes causes unnecessary alarm during the first fitting is the slight fulness that often occurs at the upper part of the sleeve, especially in the back. Much of this is required when the arm is brought forward, but if there appears to be too much fulness, it should be sponged and shaped out during the process of pressing rather than removed by cutting off the material from the back of the sleeve. In fact, no attempt should be made to trim off the back of the sleeve until it is definitely known just how much length will be required there.

If the sleeve is found to be too short from the shoulder to the elbow, it is best to lower the fulness at the elbow a trifle and then to fit the sleeve in below the elbow, so as to allow the turn in the arm to come where it should.

50. The back of the coat should appear in the first fitting as shown in Fig. 11 (b). It will be observed from this illustration that the coat should "set" correctly on the figure, that the shoulder line should shape into the shoulder, and that the sleeves should hang straight when they are properly fitted in place and the length at the top and the bottom has been determined.

Other points to be noted are the position of the crease that represents the fold at the center back, the markings that indicate the bust line of the pattern, the waist line, the width of the panel, the fit of the under-arm line, and lines *a* and *b*, which show where the fulness is held in at the elbow of the sleeve. At this time, too, verify the coat length previously decided on, making sure that it is becoming and in harmony with the length and fulness of the skirt with which it is to be worn.

51. Disassembling the Coat.—When every point in the first fitting has received attention, carefully remove the coat from the figure and strengthen all the chalk lines that indicate where alterations are to be made. Then proceed to *disassemble* the coat, as the operation of taking it apart is called by tailors. Remove the sleeve from the armhole and gently rip out the shoulder and under-arm bastings; then take out the basting-stitches that hold the under-facing and the coat pieces together and separate these pieces, provided the interfacing is of both canvas and muslin. If either has

great demand, but, of course, it would rarely, if ever, be used on garments that are not so trimmed.

For binding the pocket edges, braid that is $\frac{3}{4}$ inch wide is usually

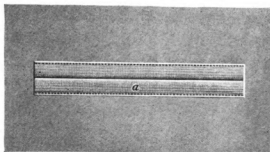


FIG. 46

satisfactory, although for broadcloth suits or suits of fine, firm material, narrower braid of fine weave is sometimes employed. Military braid is possibly the most desirable of all braids for tailored work, because it is weldy; that is, it may be stretched

or shrunk to fit shaped edges and curves and yet is firm enough to give a satisfactory finish.

60. Making the Pocket Opening.—In making a bound pocket, it is necessary first, as in making other pockets, to determine its position and the width that the pocket opening is to be. With these points known, indicate the width of the pocket opening on the material, as shown by the chalk marks *a* and *b*, Fig. 47, and then at right angles to these lines draw lines *c* and *d*, placing them so that the distance between them is $\frac{1}{8}$ inch less than the width of the braid, or equal to the width that the bound portions are to be, usually $\frac{1}{2}$ to $\frac{3}{4}$ inch, as the braid on each bound edge shows from $\frac{1}{4}$ to $\frac{3}{8}$ inch. With these points marked, stay the wrong side of the pocket with a stay strip, as for the welt pocket.

Next, cut two pieces of braid, each 2 inches longer than the pocket, and apply them to the pocket with a small running-stitch, as shown at *e* and *f*, taking care to keep the outside edges of the braid exactly on the chalk line. When the braid is thus secured to the material, form the pocket opening by slashing the material exactly in the

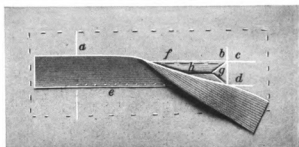


FIG. 47

74. Padding the Coat.—The seam edge of the dart in the canvas, provided you used canvas, should now be covered in the manner shown at *c*, Fig. 32. For this purpose, use a bias strip of cambric $\frac{3}{4}$ inch wide and whip its edge to the canvas directly over the seam. Next, place the padding pieces prepared according to the directions in Art. 36, under the arm, as shown at *d*, and secure them to the canvas and muslin with diagonal basting-stitches, placing these all around the edge and making them loose enough not to draw in any place. As has been stated previously, these padding pieces are not to be employed unless a foundation of canvas and muslin is being used. After the padding pieces have been secured in place, trim them around the armhole so that the line of the padding comes exactly even with that of the armhole, and overcast the entire armhole, as at *e*.

75. Inserting Strip at Coat Bottom.—The next step in the making of the tailored coat consists in putting a strip of light-weight muslin or cambric around the inside of the bottom of the coat, as at *f*, Fig. 32. For this, cut a bias strip 2 inches wide and long enough to go around the entire lower edge of the coat so that its lower edge rests on the marked line that indicates the bottom of the coat.

Attach this strip to the interfacing, as at *g*, and then to the seam of the coat with cross-stitches, as at *h*, running it around the lower edge of the coat and fastening it at similar places on the other front. With this strip in place, turn the lower edge of the coat up over it, turning on the mark-stitched line, and then catch the edge of the hem to the muslin with diagonal basting-stitches, as shown. The purpose of this strip is to hold the lower edge of the coat firm and to give it a little extra weight.

76. Outside Stitching and Pressing.—Fig. 33 shows the way in which the inside of the back of the coat should appear before the lining is put in; that is, with the padding in place at the back of the arm, the bias piece of the interfacing material at the back of the neck, and the facing of the front section extending for a little distance over the back. You understand, of course, that this coat is built upon a canvas and muslin foundation. If muslin or soft canvas alone had been used, the padding pieces at the armholes would not have been necessary.

As will be observed, the mark-stitching at the waist line remains although all the other bastings are removed. These mark-stitches

center of the space between the strips of braid and clipping to the corners in diagonal lines, as in the welt pocket, and as shown at *g*. In clipping these diagonal lines, be extremely careful not to clip the braid. With the opening cut, slip the braid of the upper edge through the opening to the wrong side and baste it, as at *h*.

61. Making and Applying the Pouch Pieces.—Cut two pieces of lining for the pouch portion of the pocket, making these pieces as wide as the braid is long and as deep as the pocket is to be and shaping them at the top to conform to the outline of the pocket opening. In this case, as the opening is straight, no difficulty will be encountered, but when it is crescent-shaped or shaped as in Fig. 25, as is sometimes the case, much care has to be taken in shaping the upper edge of the pouch portion to make it exact. With the upper edge and the sides of these pieces shaped, shape the lower edge as in Fig. 48.

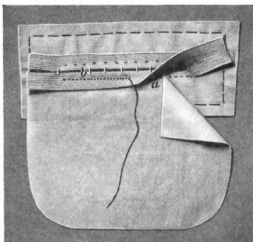


FIG. 48

Next, turn the garment wrong side up and place one of these pouch portions so that its upper edge is directly over the lining stitches, as at *a*, and baste it in position. Then bring the free edge of the braid of the lower portion over to the wrong side and secure it in position with basting. Next, turn the garment right side up and baste the two folded edges of the braid, or welts, together, as in making the welt pocket, exercising care to keep the fold even and in line with the weave of the braid.

Now turn under the triangular piece at each end of the opening and fasten it neatly and securely on the wrong side. Next, stitch along the lower edge of the braid, as at *a*, Fig. 46, so that the stitching on the wrong side will appear as at *b*, Fig. 48. This stitching serves to hold the pocket pouch in place. If the braid is very wide and extends far below the stitching line *b*, whip the edge down so as to hold it well in place.

When both sleeves are basted in place, try the coat on to make certain that they are exactly right. If they are in the proper place and fit correctly, stitch them in, stitching outside the basting lines all the way around. Of course, if the sleeves are not put in correctly, they must be made right before they are stitched in place.

When the sleeves are stitched in, steam and press the armhole seams very carefully, so that a true line may be obtained and each sleeve may look as if it were set into the armhole, rather than over it. To do this pressing, place the coat over the pressboard so that the sleeve seam edge at the armhole is up and push the sleeve out of the way so that it will not interfere. Now turn the armhole seam into the sleeve portion and press again.

After this seam is pressed, turn the coat right side out, pull each sleeve, in turn, over the point of the board, place a damp cloth over it, and steam and press the entire sleeve.

78. Padding the Top of Sleeves.—In a tailored suit in which a canvas-and-muslin foundation is used, the shoulder and armhole seams are heavy because of the extra material. On account of this weight, the coat material, which is of only one thickness, will fall limp from the armhole seam, especially across the top of the sleeve, back of the shoulder seam, and will thus produce wrinkles in the sleeve. These wrinkles will make the sleeve appear too full, even



FIG. 34

though the armhole seam is absolutely free from wrinkles or excessive fulness. To overcome such a defect in a coat, prepare for each sleeve two oblong pieces of cambric, sewing these together with the padding-stitch after folding as described in Art. 38. Then, with the armhole seam turned out, place the cambric pad directly over the seam, as in Fig. 34, and with long, medium-loose stitches catch the edge of the cambric flat to the armhole seam. When the sleeve is turned right side out, the padding should roll up easily but close to the seam, and should hold the shoulder out in a round, graceful line.

The rounding shoulder of a man's coat shows the roll that a tailored coat should have, this pleasing effect being produced by padding the armhole properly. Padding such as this is invariably omitted, however, when the narrow, short-shouldered effect is in vogue.

79. Pressing and Making Buttonholes.—At this stage of the work, press the coat thoroughly, using a medium-damp cloth and a

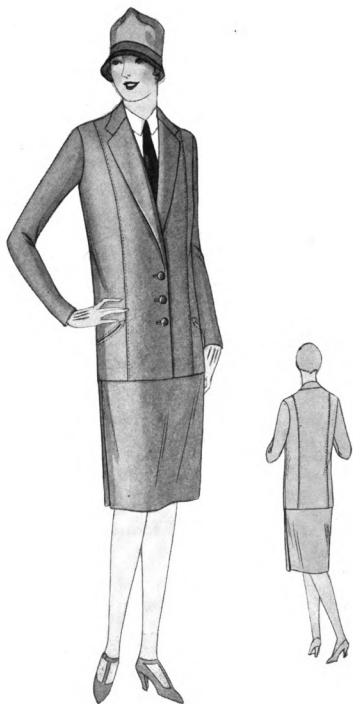


FIG. 1

press block or cushion, and taking care to prevent any shine from appearing and to avoid the formation of wrinkles. Next, mark for the buttonholes and put them in, using tailored or bound ones according to the current mode.

80. Placing the Lining in the Coat.—Baste the tuck in place at the center back of the lining and stitch it on the wrong side from the waist line to the bottom only; or, if preferred, omit the stitching altogether. With the tuck pressed, place the back section of the lining so that its waist line comes on the back waist line of the coat, and pin it in position. Then, with long diagonal stitches, baste along the waist line and up and down from this point for about 2 inches on each side of the center-back line. Next, run a line of basting-stitches along the shoulder seams, around the armhole, and down the side seams, in each case about 2 inches from the seam line.

With the back portion of the lining basted in position, pin the waist line of the front pieces to the waist line of the coat, lap the under-arm seams of the front over the under-arm seams of the back, and turn under the allowance made for the front under-arm seams. Pin these securely and then baste the waist line and these seams with long diagonal stitches. Next, turn under the front edges and baste them. Bring the upper part of the front lining up around the armhole and shoulder line, and baste it in place in the same manner as the under-arm seam. Then, turn under the armhole seam allowance made on the sleeve lining and pin and baste this over the coat lining.

81. Some tailors prefer to stitch the under-arm and shoulder seams of the lining before placing the lining in the coat. If you follow this plan, press the seams after stitching and then put the lining in place, pinning it carefully. After this, with a medium-length basting-stitch and an occasional back-stitch and with silk thread to match the coat, sew the under-arm and shoulder seam allowances of the lining to the corresponding seam edges of the coat in order to hold the lining in place. To do this, reach up between the lining and the coat. At this point in either process, you are ready to finish off the lower edge of the lining. Turn the edge so that it will come about $\frac{3}{4}$ to $1\frac{1}{4}$ inches above the lower edge of the coat, the distance usually depending on the width of the turn of the coat material, and baste the lining along this edge, not directly on the turn, but at a slight distance from it.

When the lining has been basted so that it is in its proper posi-

12. Double-Stitch Seam.—To make the double-stitch seam, which is illustrated in Fig. 5, baste as for a single-stitch seam; then baste back $\frac{3}{8}$ inch or more on each side of the first basting. Add

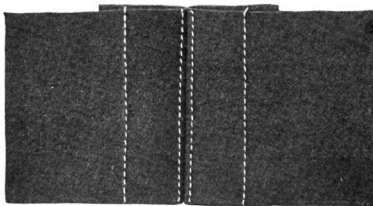


FIG. 5

stitching on both sides of the plain seam, as just explained, making a single-stitch seam; and then stitch back $\frac{3}{8}$ inch or more on each side of the first stitching, as is clearly shown in the illustration.

13. Cord Seam.—Make the cord seam, Fig. 6, as follows: Baste a plain seam, but do not stitch it, as the outside stitching is

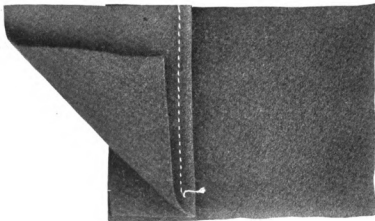


FIG. 6

all that is necessary; then, instead of pressing the seam open, turn both seam edges to one side and baste them. Next, with the presser-foot of the machine as a guide, stitch $\frac{1}{8}$ to $\frac{1}{4}$ inch from the

ESSENTIALS OF TAILORING

SCOPE OF TAILORING

1. What is Tailoring?—Tailoring is one of the foremost of the sewing arts, because more than two-thirds of the garments worn require some form of tailoring. It really is a recognized trade followed by many hundreds of people, men especially. Time, patience, and a knowledge of both garment construction and materials are essential in one's training for tailoring.

Until about a half century ago, many materials were of a very heavy quality, so that much care had to be given to their assembling, basting, steaming, and pressing to obtain good-looking results. Today, with the weaver's art so perfected that exquisite fabrics are offered on all sides, very inexpensively priced in proportion to quality, the responsibility is reversed. Now, one needs not so much to beautify the fabric by careful sewing as to do justice to its beauty by sewing it as perfectly as possible. When much sewing, basting, and pressing, especially machine sewing, must be done, the work properly comes under the head of tailoring—a word frequently misunderstood.

Many persons, in thinking of tailoring, think only of suits with padding and heavy seams, braid-trimmed skirts, and linings throughout. But today, one tailors a silk, machine-made blouse, a sports skirt, or a simple frock of linen or flannel. Sheer materials, fine silks, and laces must always be reserved for lingerie sewing or dressmaking, but all other moderately firm fabrics that require the friendship of sponge cloth and iron and that demand basting and straight, perfect stitching, may safely be classed with tailoring materials.

is usually perforated to indicate its position on the fabric. However, if you see that the straight, lengthwise threads of the muslin lie along the straight, lengthwise threads of the cloth under it, the coat will be correctly cut.

Arrange all the pattern pieces on the material before cutting in order to make sure that the nap of the material runs the same way in all of them; also, as shown, put the pattern pieces fairly close together but take every precaution to allow enough material so that the seams will be the proper width throughout. Provide for an allowance of $\frac{3}{8}$ to $\frac{1}{2}$ inch for seams around the armhole, down the front closing of the coat, on the front facing, and entirely around the collar sections. On all other cut edges, an allowance of at least 1 inch is required.

28. Marking the Pattern Lines.—With the pattern pieces in position, mark along the seam lines first with tailors' chalk and then, when the garments are cut out and the pattern removed, with tailors' tacking.

29. Cutting the Coat Lining. The pattern used for cutting out the coat material is also used for cutting out the lining, but the lining material is cut a little larger on all seam edges, so that when in place, it will be full enough not to tear apart nor to draw the coat when worn.

Before cutting out the lining, pin the two back sections of the coat pattern together, seam lines meeting, so that the back lining may be cut all in one piece. Place the pattern pieces so that the waist or bust lines, as well as the elbow line of the sleeve pattern,

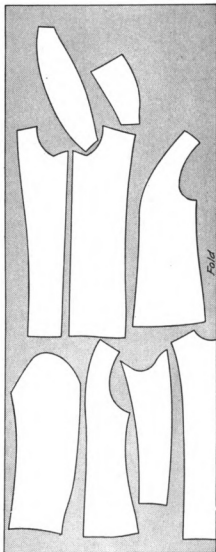


FIG. 4

tion, secure it in place. In securing it along the bottom of the coat, as well as along the lower part of the sleeves, take the stitches from $\frac{3}{8}$ to $\frac{1}{2}$ inch above the turned edge on the inside in order to give additional length to the lining and thus prevent it from appearing drawn or too short. For this work, use a stitch that has the strength of a whipping-stitch, but that slips under the turned edge of the lining, as a slip-stitch, and is concealed. For the armhole, use a close, even overhanding-stitch.

In securing the lining, use silk thread that matches the color of the lining; and, to insure neat stitches, use a medium-fine needle.

82. As in dressmaking, the use of weights in tailoring helps to give an appearance of trimness not to be overlooked. Use the flat weights in preference to the weighted tape, and cover each one carefully with the same material as is used for lining the coat. Secure the weights in position, one at each side of the center front, just inside the front facing and two more at the back in line with the side seams. Take as many stitches as seem necessary to hold the weights in proper position.

83. Final Pressing and Finishing.—After the lining is secured in place, press the entire coat lightly from the right side, so as to press the lining in position. Then press the lower part of the lining and the under-arm seams from the wrong side, using a dry press cloth over the lining and pressing carefully, at the same time adjusting the material every little while so that no wrinkles will appear on the right side.

After the pressing is done, put the coat on to verify the position of the buttons; then, sew the buttons on.

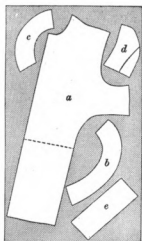
MAKING THE SKIRT

84. The skirt of the tailored suit, shown separately in Fig. 35, is a very practical type. It is cut in two gores or sections, the front one smooth-fitting and the back with a little becoming fulness gathered in at the waist line. Plaits, one at each side, turned toward the back and stitched down about half their length, give the skirt ample fulness.

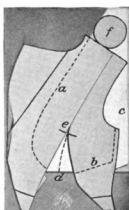
85. Material and Pattern Requirements.—When used as a part of the tailored suit as planned, the same material as the coat is

facing. The section *a* will provide a foundation for the fronts, *b* for the back armhole, *c* for the back-neck line, while *d* is cut with the aid of the collar pattern.

32. Preparing the Interfacing Pattern.—To prepare the front portion *a*, make use of the two front-pattern sections by pinning them together for the length of the seam, with shoulder lines even, and drawing on them a line that will indicate the size and shape desired for the interfacing. Start this line at the under-arm seam about 3 or 4 inches below the armhole. Continue it over toward the lengthwise seam, curving it downward for a space of 2 or 3 inches; then, using the seam line as a guide, continue the line to the bottom of the pattern so that the width from the center front to the edge of the interfacing is a seam's width wider than the front-pattern piece.



(a)



(b)

FIG. 5



(c)

To give body to the back armhole, mark on the back-pattern piece *a* section about 3 to 4 inches wide, having it follow the curve of the armhole. Prepare a facing for the back-neck line in the same manner, tracing this, the front you have just marked, and the armhole facing through to a piece of paper placed underneath the

hip line up and down, being careful to baste exactly on the seam lines. Leave the left seam open at the top for the placket. Mark the bottom of the placket opening with basting-stitches so that there will be no danger of losing the location in fitting. Fold and baste the plaits, basting first about $\frac{1}{4}$ inch from the edge of each fold, and then basting the fold down to the skirt as far as it is to be stitched, but leaving the placket opening at the left free. The seams of the skirt will come on the inside edges or folds of the plaits.

Gather the back fulness, using two rows of small running-stitches placed from $\frac{3}{8}$ to $\frac{1}{2}$ inch apart, the upper one $\frac{1}{4}$ inch from the upper edge of the skirt.

88. First Fitting.—Slip the basted skirt on the figure ready for the first fitting. Adjust the hip line so that it comes exactly over the hip line of the figure, and bring the center-front and center-back markings to their correct locations. Draw up the gathering threads across the back, and notice where the folds of the plaits come. They should fall in a straight line from the waist line to the bottom of the skirt directly over the center of the hips. If the skirt is too tight at the hip line, let out the plaits enough to remove this condition, taking half of the amount from each plait. If it is too loose, fold the plaits enough deeper to make it fit up well to the figure. Notice the point on the figure where the top of the inner fold, or seam line, of the left plait comes, as that edge of the placket marks the point where the foundation belt will be fastened, and its location must be known before the center front and center back of the belt can be determined.

89. Preparing for the Second Fitting.—Remove the skirt, stitch the seams and press them flat, and make the placket. Follow the method used for the inverted plait placket. In this case, of course, there is only one plait on each side, but the making of the placket is identical. Press the plaits and stitch along the left-side plaits through the two thicknesses of the material from the top to a point even with the bottom of the placket. Break the threads, pull through to the wrong side, and tie. Then fasten the placket and continue the stitching of the plait, this time through the two folds of the plait and the skirt. Stitch the right plait.

90. Next, prepare the foundation belt. To do this, place the belting around the figure at the point where you want the top of the

35. Armhole and Sleeve Pads.—This type of coat makes it necessary to supply small pads for the armhole and sleeve tops, so cut and finished that they will fill in the hollow at the front of the armhole and prevent the coat from falling in or sagging at that point.

Fig. 5 (c) shows the pads in detail and also indicates how the under-arm sections of the pattern are laid together on a piece of cambric, from which foundation pieces for the pads are cut. The width of these pads varies with the size of the figure, but the relative proportion of the pad to the pattern itself is shown when the pattern pieces are laid together. At their greatest width, which is from *a* to *b*, these pads are wider than the pattern at any place. The back part of each pad, as at *c*, is cut so that it will extend a trifle beyond the side seam of the back, as at *d*, and thus prevent any break at the seam. The pad in front is cut off from 3 to 4 inches below the shoulder line, so as to avoid bulk at the top of the shoulder.

36. Preparing the Armhole Pads.—Cut two pieces of cambric for the pads, making one from $\frac{1}{4}$ to $\frac{3}{8}$ inch narrower than the other. Then place the smaller one on top of the larger. Thus, the outer edge of the padding will decrease in thickness and there will be no ugly lines where it meets the coat. Pin the two sections of the cambric together, as shown at *e*, and then quilt them with the padding-stitch, as shown at *f*. In quilting these pieces, work from the upper side, taking the stitches back and forth, so that they will hold firmly, and running them through into the cambric at the under side.

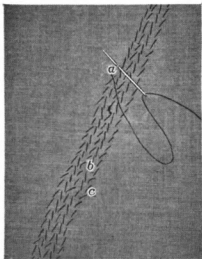


FIG. 6

37. The Padding-Stitch Used for Quilting.—The stitch used for

quilting is similar in effect to diagonal basting except that the stitches are much smaller than basting-stitches would be, that is, about $\frac{3}{8}$ inch long. The method is illustrated in Fig. 6.

In taking each stitch, place the needle, as at *a*, so that the stitch underneath will be at direct right angles to the stitch on top. When you have reached the edge of the section being quilted, do not turn

skirt to come, and turn in the ends an equal amount, having the two turned ends of the belt just meet at the point previously located. If straight belting that does not fit the curves of the figure is used, take shallow darts from the top to the bottom edge before turning in the ends. Usually from one to three such darts in the front are enough. Finally, hem the ends, and sew on two or three hooks and eyes, depending on the width of the belting. Place the hooks so that the prongs are back just a trifle from the ends of the belting, and sew securely. Place the eyes so that just enough of the curved portion extends beyond the end of the belt to permit the hooks to be slipped through them easily. This arrangement of the hooks and eyes brings the ends of the belt exactly together, but not so that they overlap when hooked. In addition to sewing through the rings of the eyes and hooks, take a few stitches over each side of the eye where it touches the end of the belting and under the prongs of the hooks. Mark the center front and the center back of the belt.

91. Second Fitting.—Hook the foundation belt around the figure, and adjust it so that the center front and center back are in the correct positions. Then put on the skirt and pin it to the belt with corresponding points exactly meeting, and the plaits correctly located. Hook up the placket opening and turn the upper edge of the skirt over the top of the belt so that the belt edge is half way between the two rows of the gatherings in the back of the skirt, and the ungathered front is lapped over an equal amount. Adjust the back fulness becomingly and pin the skirt to the belt in several places. Notice how the edges of the plaits fall. They should form straight lines from the belt to the hem. If they swing toward the front, raise the back on the belt enough to bring them to the correct location, and after the skirt is removed, run in new gathering threads. If they swing towards the back, raise the front enough to straighten them. Then mark the location of the bottom of the hem and remove the skirt.

92. Finishing the Waist Line.—Run a row of basting-stitches along the line marked for the bottom of the hem so that it will not be lost, and proceed to finishing the waist line.

On the wrong side of the belting, place seam-binding tape over the raw edge of the skirt material so that the upper edge of the tape just covers the line of the gathering threads. Let the end of the

your work, but take the next row of stitches toward you. The second row of stitches, as at *b*, will then slant in the opposite direction to the first, as at *c*, while the third row will duplicate the first, the fourth, the second, and so on.

38. Preparing the Sleeve Pads.—With this quilting done, prepare the pads for the top of the sleeve. For each one, cut two thicknesses of cambric, as shown at *g* and *h*, Fig. 5 (*c*), making each of them one-half as long as the armhole measurement and about 4 inches wide, but cut the inside piece a trifle smaller than the outside one. Place the smaller one on top and then fold them together so that, when folded, they will be 2 inches wide.

CONSTRUCTING THE COAT

39. Marking the Coat Pieces.—With all the materials cut out and the foundation ready, take up the actual construction of the coat. The first steps consist in mark-stitching all the pattern edges with reference to the notches on the pattern that you used for cutting your muslin guide as well as the changes in fitting made in the guide pattern. Mark the waist line, the bust line, the line indicating the turn-over portion of the collar, and the position of the fulness at the elbow of the lower- and upper-sleeve sections.

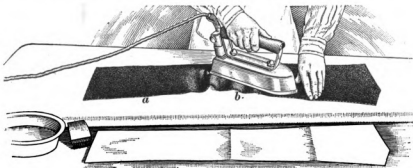


FIG. 7

40. Shaping the Back of the Coat.—The tailored-suit coat, following as it does the dictates of Fashion, naturally changes in silhouette, sometimes being fitted and at other times straight in effect. The outline of a pattern for a straight coat will naturally omit the curves, which are a part of a more fitted style. For a semi-fitted coat, the center-back line may be curved slightly, but to

THE BOYISH TAILLEUR

DESCRIPTION OF SUIT

95. From season to season, there is a variation not only in the silhouette of the tailored suit, but also in the method of making it. When fitted coats, severe in outline, are in vogue, the interfacings used must be such that they will help to keep the shape of the garment and do their part in the effect being stressed. When the fashion is for a less tailored outline, there is a corresponding change in the type of interfacing used; in fact, in some cases, an interfacing is entirely omitted or cut from soft sheer muslin only. At such times, a knowledge of the making of a strictly tailored suit, acquired through study of the preceding pages and the application of whatever principles described are needed, will make it a simple matter for you to develop the less tailored forms of suits, for these are much more easily made than the severely tailored type.

96. A youthful model, varying little in outward appearance from the severely tailored suit, is the boyish tailleur, or tailored suit, shown in Fig. 39. The coat is slightly shorter and does not have the seams at the side front and side back that characterize the severely tailored model. The mannish notched collar is attractive in velvet, as shown, or in self-material, and the stand pockets add a trimming note quite in keeping with the general effect. The suit is completed by a one-piece, wrap-around skirt. This suit depends for its foundation on a single thickness of a very thin muslin, not much heavier than a firm cheesecloth.

97. Material and Pattern Requirements.—Covert cloth is particularly good for a suit of this type, although twills, flannels, and pin-stripe serges, when in vogue, are also suitable. Crêpe de Chine is very desirable as a lining. The suit requires $2\frac{3}{4}$ yards of 54-inch material, $\frac{1}{8}$ yard of velvet cut on the bias for the collar, and $1\frac{3}{4}$ yards of 40-inch silk for the lining.

A plain box-coat pattern of the correct size and a wrap-around skirt pattern are the only guides necessary for the cutting of the suit. It is well to use a pattern having darts at the shoulders unless the figure is very slight and straight. The skirt can be made without a pattern if you wish.

accommodate this it is not necessary to cut the cloth to provide a seam; instead, you may place the center-back pattern piece on a fold as usual and then shape it by shrinking to make it conform to the lines of the pattern, taking out about $\frac{3}{4}$ inch of the center back at the waist line. To do this, mark the fold of the center back with a basting thread, as shown at *a*, Fig. 7. Then, with a brush, dampen



FIG. 8

the wrong side of the material from a point within 6 to 8 inches of the neck line to 6 inches below the waist line.

After the material has been dampened, especially at the center, proceed to shrink it with an iron that is not too hot, working across from the outer edge toward the fold and down to the waist line. Draw the material toward the center, so that it will shape in, as at *b*, and continue to run the iron gently over the material; but do not press too hard, or the imprint of the iron will show on the material. After working in this way until the fulness is taken out above the waist, proceed to remove the fulness below the waist. To do this, begin at the lower edge of the piece and work up toward the waist line, as shown in Fig. 8, working in the same way as above the waist line and dampening as frequently as is necessary.

41. When the back has been carefully shaped, lay the center-back pattern piece *a*, Fig. 8, on the back portion *b*, in order to see whether it is shaped enough to conform to the center-back line. In this connection, a little stretching on the cut edge will help a great deal. If the pattern shows that not enough of the fulness has been taken out, dampen the material again and repeat the pressing until it does assume the shape of the pattern piece at the center-back line. Do not be discouraged if the desired result is not obtained in the first or second attempt. Sometimes the material will have

blanket-stitches. To make *French tacks*, put the skirt on and pin the opening together 1 or $1\frac{1}{2}$ inches from the edge in two places, one about 10 inches below the waist line, and the other 8 or 10 inches below this. Remove the skirt and mark the position of the pins with a tailor's tack on the upper and underneath skirt sections as guides in placing the stitches.

As a stay piece for each tack, have ready a small piece of the skirt material about $1\frac{1}{2}$ inches square, or a piece of tape. Then, using buttonhole twist that matches the skirt, take the first stitch in the upper skirt section through the two thicknesses of material, doing this without letting the stitch show on the right side. Take the second stitch in the underneath skirt section in a corresponding position, through the skirt material and the stay piece, which should be held underneath it. Do not draw the two parts close together,

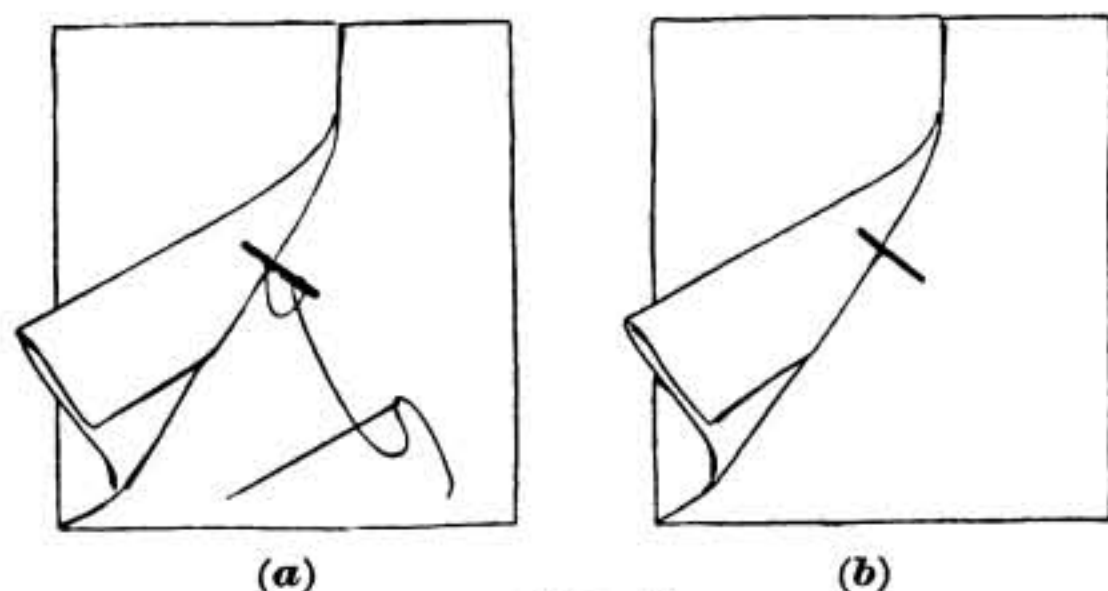


FIG. 42

but leave a strand of thread between from $\frac{3}{4}$ inch to 2 inches long. Take the third stitch in the upper section and the next in the lower, continuing in this manner until you have five or six strands, as shown in view (a), Fig. 42. Cover

these strands with blanket-stitches, as shown in (a), making these close together and filling the entire length, as in (b). Fasten the thread securely in the dress material. Apply the lower tack in the position located for it but make it a little longer than the upper one.

TAILORED COATS

SEPARATE TAILORED COAT

106. Among tailored outer garments, the top-coat is next in importance to the tailored suit. Such a coat is usually regarded as a service coat, but it may be attractive as well if a smart style is chosen. It may be developed of light or heavy fabric, depending on the season in which it is to be worn. It is especially suitable for sports and travel wear, and is often known as the travel coat. Also, women who drive like this type of coat for wear in the car.

to be dampened and pressed as many as three times before it will assume the correct shape.

As soon as the correct shape is secured, pin the pattern piece in place and mark-stitch the material all the way around the outer edge. Then trim the seam edges even. Finally, clip the seam at the waist

line as well as above and below it, as shown at *a*, Fig. 9, so that the seam will shape in satisfactorily when it is basted to the side-back portions.



FIG. 9

42. Basting the Sleeve.

The next step in the construction of the coat consists in basting the sleeve. As shown in Fig. 10, place the two pieces of sleeve material so that the marks *a* and *b*, which indicate the points above and below the elbow where the fulness is to be held in, will meet the corresponding points on the underneath part.

With these marks pinned together, gather the fulness with small stitches. Pin the sleeve sections together so that the mark-stitched lines of the armhole, as well as those of the wrist, meet, and then



FIG. 10

pin the seam from the armhole to the elbow and the wrist to the elbow, taking care that the sleeve seams are not stretched in any place.

With the pattern lines of the sleeves securely pinned, baste them carefully with moderately small stitches, keeping the basting directly in the mark-stitched lines, so that the correct seam line will be retained. This basting is only temporary, being used merely to determine whether the sleeve is of the proper length and width.

43. Putting Coat Together for First Fitting.—The coat is now ready to be put together for the first fitting. Therefore, baste

Next, turn your attention to cutting the lining. Use the coat pattern for this, allowing the usual center-back plait for ease and cutting the front narrower than that of the coat because it extends only from the under-arm seam to the inner edge of the front facing. However, be careful to allow sufficient material for ease and for joining to the facing. If you want only a partial lining, cut it only to a point about 3 inches above the normal waist line. When an interlining is used, cut this by the coat pattern and extend it nearly to the hip line.

110. First Fitting.—With the coat cut out, baste the garment together for the first fitting. The purpose of this is to see how the coat fits the figure and to determine whether the length and width of the sleeves are correct. In doing any necessary altering, bear in mind the instructions for the fitting of the tailored suit. And do not lose sight of the fact that the coat should fit a trifle loosely in this fitting, especially at the under arms, in order to leave room for the lining and interlining if it is used, which, when inserted, will cause the coat to fit more snugly.

Cut a straight length of muslin of a becoming width for the belt, usually about $1\frac{1}{4}$ inches, and cut one pocket from muslin. Arrange the belt around the coat and pin it in place, determining the necessary length and the position. Pin the pocket on and decide whether the size is correct. Then cut the belt and pockets from the material.

111. Developing the Coat for the Second Fitting.—When all points that should be noticed in the first fitting have received attention, take off the coat, rip out the sleeves, and rip any seams that have been changed and rebasted on the right side. Baste all seams to the wrong side, stitch, and press open. Also, stitch the sleeve seams and then, unless the coat is to be interlined, baste the sleeves into the coat.

Do not sew the interlining together with plain seams, but put the coat, wrong side out, on the figure or dress form and over it place the interlining pieces in their correct locations. Let the edges overlap, and join them with catch-stitching at the shoulder and under-arm, as shown in Fig. 44. Slash the shoulder-dart line and overlap and catch-stitch the edges of it. Slash the interlining up about 2 inches from the bottom in four or five places to prevent it from binding. Tack the interlining loosely to the seams of the coat. Baste the sleeves into the coat.

together the side-front section and the center-front section of each front, being careful that the waist line, the bust line, and the shoulder lines meet exactly. After attending to the front sections, baste the side-back sections to the center-back panel, using similar precautions regarding the various lines.



FIG. 11

Each of the four seams thus formed is to be finished with an open-welt seam. Therefore, turn each seam allowance and baste it back, preparatory to making the open-welt seam, as at *a*, Fig. 11 (*a*), so that the seam will lie flat during the fitting.

44. With the coat advanced to this stage, it is ready for the muslin or canvas sections of the coat foundation. In putting these in the coat, place the marked seam line of the front interfacing directly underneath the seam line of the coat, the waist and bust

40-inch widths, $2\frac{1}{2}$ yards is required for a coat for an eight-year-old child. For this type of coat, $2\frac{1}{2}$ yards of lining is the usual requirement, together with a strip of fur 6 inches wide and long enough to extend around the neck line of the coat, usually about 14 inches. A cloth-covered button provides the means of fastening.

123. Making the Coat.—The cutting, fitting, and finishing of this coat are quite the same as for the coat illustrated in Fig. 47 except that the finish of the collar and the center back requires different treatment. To hold the sides of the simulated slot seam, place two rows of stitching; but, if you wish, both stitching and seam may be omitted and the back made plain.

To give body to the coat collar, cut a single thickness of interlining a seam's width smaller on all edges than the collar itself. Place the interlining on the wrong side of the collar and, bringing the edges of the collar up over it, catch-stitch them in place and attach the collar to the coat. When the fur collar is prepared, slip-stitch it to the collar of the coat.

124. Cutting the Fur.—Considerable care and experience are essential to obtain satisfactory results in the cutting and finishing of fur pieces, so fur of good quality justifies the expense of being handled by an expert. If you purchase new fur or have on hand fur pieces that you would like to use, a furrier will prepare these for you, shaping the collar according to the pattern you submit.

In case you prefer to do this work yourself, proceed with the greatest of care so as to bring out the full beauty of the fur and prevent any suggestion of amateur workmanship. In cutting the fur, first mark with tailor's chalk the cutting line on the pelt, or skin, of the fur; then cut on this marked line, using a very sharp knife or razor blade for this purpose.

125. Piecing the Fur.—If piecing of the fur is essential, apply the piece before cutting the collar, planning the piecing so that the hairs, or nap, will run in the same direction in all sections, thus making the piecing entirely inconspicuous. To join the piecing, lay the upper, or nap, sides of the fur so that they face each other and overhand the edges of the pelt, or skin, together with fine, close stitches. Use waxed cotton or linen thread and a rather coarse needle for the sewing, unless the pelt is very soft and thin, when a fine needle should be employed.

been used alone, merely loosen the bastings near the seam lines before proceeding with the stitching of the seams.

52. Stitching.—After the coat is dissembled, make the necessary alterations; and, after these are made and the coat is rebasted, proceed with the stitching. From the right side, stitch the side-front seams and the side-back seams to form open-welt seams, as previously mentioned. If a welt seam is preferred, remove the basting from the right side of the coat, and then stitch the seams on the pattern lines and turn and baste on the right side. Of course, other types of seams may be used in stitching a tailored coat, depending on your own preference. However, all stitching on a tailored garment must harmonize. After these seams have been stitched, remove the bastings and press each seam very carefully so as not to stretch it, especially from the waist line to the shoulder, for as will be observed from Fig. 11 (a), the seam edge of the side-front section comes considerably on the bias and it is therefore likely to stretch unless it is handled carefully.

53. If the coat is to have a breast or side pocket, proceed at this time to make it. It may be a stand, a welt, or a flap pocket, all of these being appropriate for the suit coat. Carefully mark its position on the left-side front or lower right side, and after completely finishing it press it thoroughly.

Then join the shoulder and under-arm seams on the wrong side and stitch them. Finally, clip the edges of each of these seams so that they will lie perfectly flat, and dampen and press them well.

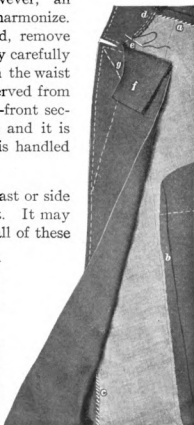


FIG. 12

54. Preparing the Foundation.—If muslin has been used alone for the interfacing, trim off the edges so that each comes to the seam line and not beyond it. If you used canvas also, stitch up the seams, press them open, and trim them, as well as the seam allowances

126. Making the Fur Ready for Application.—Unless you purchase the fur pieces already prepared, it will be necessary to tape the edges, and, in some cases, such as when you use mole or soft squirrel, to provide an interlining.

To tape the edges, first place the tape along the edge of the fur so that it faces the hairy side rather than the pelt; then overhand the edge of the tape to the extreme edge of the pelt with short, firm stitches. If an interlining is required, use one layer of sheet wadding cut the exact size and shape of the pelt, or skin part, of the fur, and baste this around the edge, taking very short stitches through the pelt; then turn the tape back over the edge of the pelt and interlining and baste its free edge flat through the pelt and the interlining.

127. Finishing the Coat.—Provide a loop of the cloth of the coat and a button of the proper size for fastening.

Baste and sew the lining in as usual, allowing the plait for width at the center back.

WRAPS

ESSENTIAL FEATURES

128. A *wrap* is distinguished from a coat by its very deep arm-holes and loose, baggy lines, few of which follow the lines of the figure, and is often characterized by the appearance of being drawn loosely around under the arms and held together at the front, thus giving the wrappy effect from which its name is derived. Practically every season, wraps of a more or less elaborate nature, intended for evening wear, are in vogue; and other times the use of wraps is popularized to the extent of being adapted for almost every purpose but general utility wear. In this case, they are made of more practical materials and on more conservative lines than the typical evening wrap, but invariably the fabric is of a soft quality that drapes well and the general effect is more elegant than that of a coat.

129. Wraps are suitable for either winter or summer wear, velvet, fur, and soft, luxurious woolens being chosen for cold weather and soft, light-weight woolens, silks, and metallic brocades finding favor for warm weather. With the heavier materials, a lining is almost invariably used, and sometimes an interlining is provided for

for the armhole, under-arm, and shoulder line. Slip these trimmed edges under the pressed-open seams, and catch the raw edges of the seams to the muslin or canvas with loose whipping-stitches, as at *a*, Fig. 12. The interfacing will then be held in place without a drawn appearance. For further security, place a row of basting-stitches, strengthened by an occasional back-stitch, through the interfacing and a single thickness of the side-front seam allowance after the seam has been pressed open, as at *b*, fastening it to the seam edge that is turned toward the front. Replace the bastings around the neck edge and the armhole line, keeping the interfacing smooth and straight.

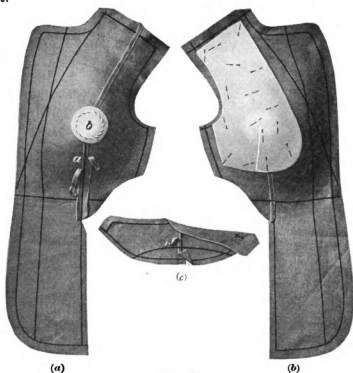


FIG. 13

55. If the plan you are following requires the use of a reinforcement for the canvas, place the coat on a hanger to keep it from becoming wrinkled and then proceed to prepare the canvas and muslin foundation. Sew up the side-front seams, press them open, and then trim the edges to within $\frac{1}{4}$ inch of the stitching, as shown at *a*, Fig. 13 (*a*). Over the bust point of each of these seams, lay a small circle of muslin, as at *b*, and baste it in position. With this done, place a second section of muslin over the front of the foundation,

wear. If preferred, however, the collar and cuffs might be made of self-material and trimmed with stitching or in some other manner that accords with prevalent styles. For a wrap made of silk, a softer type of collar having shirrings, cordings, or fabric trimming is pleasing.

131. Material and Pattern Requirements.—To develop the wrap as illustrated, $3\frac{5}{8}$ yards of 40-inch material, or $2\frac{3}{4}$ yards of 54-inch material, is needed, with $3\frac{1}{8}$ yards of 40-inch lining material. For the trimming, provide 1 yard of fur banding 6 or 7 inches wide for the cuffs, and a piece of fur $\frac{3}{4}$ yard long and 7 to 9 inches wide, for the collar. For staying the front edges, the bottoms of the sleeves, and the collar, provide about $1\frac{1}{2}$ yards of soft muslin. If an interlining for warmth is desired, supply $2\frac{5}{8}$ yards of 36-inch cotton flannel.

A pattern for this type of wrap is always available. However, if you prefer, a pattern can be developed from a straight-coat pattern with close-fitting, set-in sleeves, by draping the deep-armhole sleeves in muslin.

132. Cutting Out the Wrap.—It is advisable always to make a muslin model, particularly if an expensive brocade or velvet is to be used for developing the wrap. After the muslin is carefully fitted, rip it apart and use it as a pattern, incorporating any necessary changes. For a very soft finish along the front edges, you may plan to omit the seam that joins the facing by cutting the facing in one with the wrap fronts; this, of course, makes a practically straight front line essential.

Cut out the lining, interlining, if used, and fur, as previously suggested.

133. Making the Wrap.—Proceed with the construction of the wrap in the usual manner, basting, fitting, and then finishing the seams. However, if you are working on velvet, duvetyn, or a deep-pile woolen, do not press the seams in the ordinary way, for this has a tendency to flatten the nap and leave undesirable marks. Rather, press them over a board specially constructed for pressing velvet,

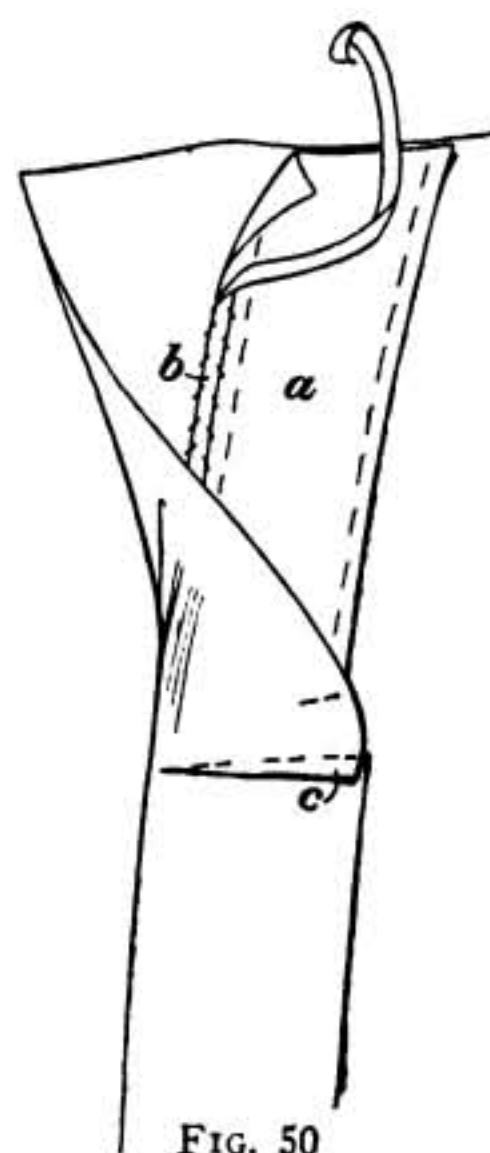


FIG. 50

making it of the shape and size indicated in view (b) and having it come just inside the armhole line of the canvas and not quite to the seam line on the shoulder. Stitch these extra pieces in place, but first mark with a piece of tailors' chalk lines corresponding to *a*, *b*, and *c*, Fig. 14 (a), making these lines $\frac{1}{2}$ to $\frac{3}{4}$ inch apart.

After these lines are marked, turn the canvas over so that the inside will be uppermost, as in view (b), and then, as shown at *a* and *b*, chalk this side with lines about 1 inch apart, being careful to place the lines on the canvas in the same position as illustrated here.

As a careful study of Fig. 14 will reveal, the chalk lines on the wrong side of the foundation do not correspond in position with those on the right side. Those on the canvas are on just the opposite part of the front to those on the muslin, so that together they cover the entire piece of muslin. This arrangement permits of doing a part of the quilting, which is the next step in the making of the foundation, on one side, and the remainder on the other, and thus prevents the foundation from losing its shape or from being stitched irregularly.

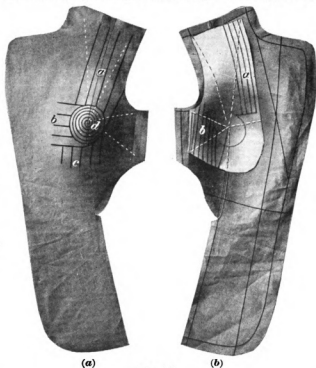


FIG. 14

56. The first step in the quilting consists in padding the small

round pieces that were placed between the canvas and the muslin. Begin on the right side at point *d*, Fig. 14 (a), and then, with padding-stitches, work from this point around and around until the entire piece is covered. These padding-stitches should be about $\frac{3}{8}$ inch long and in rows about $\frac{1}{4}$ inch apart. Next, with the right side still uppermost, quilt with the padding-stitch on all the chalk lines and

or steam the seam edges open by running the inside of the seam over the edge of an inverted hot iron that is covered with a damp cloth.

If allowance for a facing has been made on the wrap fronts, baste the interlining, as at *a*, Fig. 50, in position along the marked front edges, tape this in the usual manner, as at *b*, and, through the revers, or turn-over, portion, supply padding stitches to hold the muslin to the wrap fabric. Then fold the facing allowance over the interlining, and, if it appears to have any surplus length, smooth this from the top and bottom toward the point where you desire the fastening and pin a dart in the facing, as at *c*. Finish this dart with pressed-open edges.

Make the collar ready for the application of the fur by applying the interlining, and then turning the raw edge of the fabric over the muslin, catch-stitching it in position. In this condition, join the collar to the coat.

134. Interlining for Warmth.—If you wish to provide an interlining for warmth, you may use cotton flannel or lamb's wool, applying it through only the body portion of the wrap to just below the waist line, but running it the full length of the sleeves. Cut this with the aid of the wrap pattern, and apply it as described for the top-coat.

135. Finishing the Wrap.—Finish the cuffs by facing them with the wrap lining; then slip them over the finished lower edges of the sleeves and slip-stitch them in position.

Secure the fur collar in position by slip-stitching its taped edges to the interlined collar facing.

Tape and turn under the lower edge of the wrap; then make and apply the lining, as previously directed.

A wrap of this kind is often draped around the figure and held in position without a fastening of any kind. If, however, a fastening is desired, use an ornamental button and loop of the material.

seam edge through the three thicknesses. When the basting is removed, the effect is similar to that of a corded seam.

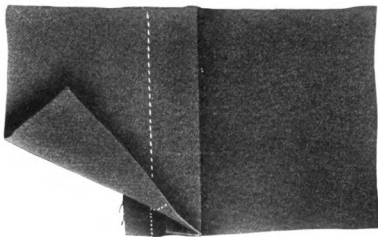


FIG. 7

Instead of giving the cord seam a final pressing as suggested for tailored seams in general, press merely along the row of stitching, taking care not to let the iron extend over the outer edge, or corded effect, for a flat pressing would make the seam appear as a tuck rather than a cord.

14. Welt Seam.—The welt seam, which is shown in Fig. 7, should be made as follows: First, baste and stitch as in making a plain seam; then cut away one seam edge to within $\frac{1}{4}$ inch of the stitching, as shown at *a*, Fig. 8. Next, bind, notch, or overcast the wide seam allowance, and turn it back over the one that has

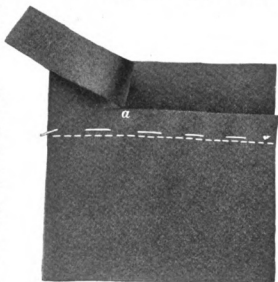


FIG. 8

been partly cut away. With the right side of the material up, as in Fig. 7, press the material away carefully from the seam with the fingers so that it will not overlap in any place. Next, baste along

2. Necessity for Good Equipment.—Making tailored garments is often regarded a much more difficult task than making fluffy, frilly ones, but this is not necessarily the case. True, tailoring is not of the sewing-basket variety. One must spread all pieces out on a flat surface, cut all seam edges neatly, join all edges accurately, and baste with a definite precision. But none of these is a difficult process nor requires any more effort than work on lingerie garments, particularly if the right sort of equipment is chosen.

In addition to the special equipment mentioned later, be sure to have a cutting board or table, on which both cutting and basting may be done; a firm, well-padded ironing board; shears that are sharp; and a machine that is well regulated as to stitch, an elastic, medium-long stitch proving best, because tailoring materials are usually fairly heavy and by their thickness shorten the stitch somewhat. Also, have your brush (a substantial clothes brush is satisfactory, or a tailor's brush is even more desirable) washed and kept perfectly clean for lifting the nap on fabrics when, by accident, it is pressed too flat with too hot an iron. Number 7 or 8 sewing needles are usually best for tailoring. Silk thread should always be used, for it presses better and breaks less often than cotton thread.

3. Requisites of Good Tailoring.—In tailoring, very accurate patterns are almost a necessity, for in materials that are even slightly heavy, perfect seams are necessary. Irregular seams might go unnoticed in a voile dress that is full and easy, but in a linen dress, because of its very plainness, a jagged or an uneven seam will spoil the whole appearance.

A good tailor always sponges and shrinks his material, so that the seams of the garment will not shrink unevenly in the process of making nor spot or shrink from dampness when it is worn. Of course, all woolen materials are shrunk, or sponged, in the process of manufacture; nevertheless, in spite of the fact that merchants in some cases insist that certain materials do not have to be treated in this manner, it is advisable to do so, because materials that are kept in stock become relaxed and need to be responged to be in condition for cutting. In the large cities, it is possible to have the cloth shrunk by the merchant from whom it is purchased, usually at a small additional cost per yard; but in the smaller cities and towns, the stores, as a rule, are not equipped to carry on such work, and it must of necessity be done at home.

making it of the shape and size indicated in view (b) and having it come just inside the armhole line of the canvas and not quite to the seam line on the shoulder. Stitch these extra pieces in place, but first mark with a piece of tailors' chalk lines corresponding to *a*, *b*, and *c*, Fig. 14 (a), making these lines $\frac{1}{2}$ to $\frac{3}{4}$ inch apart.

After these lines are marked, turn the canvas over so that the inside will be uppermost, as in view (b), and then, as shown at *a* and *b*, chalk this side with lines about 1 inch apart, being careful to place the lines on the canvas in the same position as illustrated here.

As a careful study of Fig. 14 will reveal, the chalk lines on the wrong side of the foundation do not correspond in position with those on the right side. Those on the canvas are on just the opposite part of the front to those on the muslin, so that together they cover the entire piece of muslin. This arrangement permits of doing a part of the quilting, which is the next step in the making of the foundation, on one side, and the remainder on the other, and thus prevents the foundation from losing its shape or from being stitched irregularly.

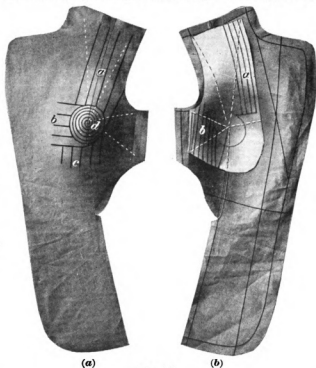


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CAPES

STYLES AND REQUIREMENTS

136. A cape is a loose, sleeveless garment that hangs from the neck and shoulders and may be cut in circular fashion and fitted snugly over the shoulders, or made of straight or slightly shaped pieces of material and gathered at the neck line. Like wraps, capes are almost always suitable for evening wear, and are often popular for daytime wear, too, either in full-length or shorter lengths.

For evening, elaborate materials, such as velvet and silk or metallic brocade, are used and developed on very soft rather than tailored lines. Capes for daytime wear are of two kinds; the semi-dress type of soft wool or heavy silk materials made on informal lines, and the strictly tailored, military type that is made of firm woolen material and is suitable for general utility wear when in fashion.

MILITARY CAPE

137. A strictly tailored cape of the military type is shown in Fig. 51. It is quite circular in effect, is fitted closely over the shoulders, and has seams at the sides only. The turn-over collar of velvet fastens up closely about the neck by means of two buttons joined together in link effect.

138. Material and Pattern Requirements.—Sturdy, firmly woven woolen material should be chosen for this type of cape. Such fabrics as serge, flannel, tweed, camel's hair, twills, cheviot, homespun, and covert cloth are suitable. Crêpe de Chine is the most satisfactory lining material.

For the average figure, $2\frac{5}{8}$ yards of 54-inch material for the cape, $3\frac{3}{8}$ yards of 36- or 40-inch silk for the lining, and $\frac{1}{8}$ yard of velvet for the collar are sufficient. Two small bone buttons are needed for the closing.

A pattern is a necessity in order that pleasing lines and a well-fitting shoulder may be produced. Such a pattern is always available when capes are in fashion, the amount of flare at the bottom depending on current styles.

half way between them. When all the chalk lines on the right side and the spaces between them are covered, turn the foundation over and quilt on the opposite side in the same manner. After one front has been thus quilted, prepare the other one in exactly the same way.

57. Pressing the Foundations.—When the foundations, which in this stage of the development are called *bust forms*, have been quilted, they are ready to be pressed. Use considerable care in pressing them, for the shaping of the foundation has much to do with the “set” of the coat. In fact, some tailors regard the pressing of the bust forms as one of the very important points in the making of a tailored suit, since, during this process, the line from the shoulder to the waist, which must be absolutely smooth and graceful, is shaped.

To get the best results in pressing bust forms, a tailors’ cushion should be used. Pressing them carefully over such a cushion will not pull out the point that is sometimes prominent at the bust line, but, rather, will have a tendency to remove this point and produce a line that runs down gracefully from the shoulder to the waist and “sets” straight and easy all the way. In pressing such a form, or foundation, lay it right side up over the tailors’ cushion and press it all very carefully, rounding it slightly over the circle of muslin that is used

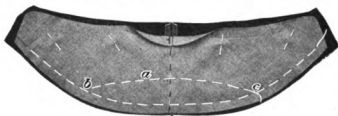


FIG. 15

to form the center of the foundation, and being extremely careful not to displace the bust line by making the line

from the shoulder to the bust either too long or too short. When the bust forms have been properly shaped by pressing, pin them up by the upper edge or the shoulder seam and allow them to dry thoroughly, so that their shape will be permanently retained.

58. Preparing the Collar.—You are now ready to begin the preparation of the collar. Stitch the bias seam at the center back in the material, and then press this seam open and lay the seam edge of the interfacing directly over the pressed-open seam. Pin the interfacing to the material, as shown in Fig. 15, and then baste

GARMENTS FOR MEN AND BOYS

ADVANTAGES OF HOME-MADE APPAREL

1. Although such garments as shirts, blouses, night shirts, pajamas, undergarments, smoking jackets, house coats, lounging robes, or bath-robes, and similar garments for men and simple coats and suits for boys are not generally included in dressmaking, they offer an excellent opportunity for the woman in the home to do a service that will mean a step toward economy and much satisfaction to the male members of the family. Men are more interested in such wearing apparel than the average woman thinks, and there is real economy in making these garments at home. As a rule, material better than that used in ready-made garments can be purchased for much less money than the made-up garments themselves, and it is always possible to keep enough of the material on hand for patching and making new collars and cuffs, so that the life of such garments can be lengthened.

The making of garments for men and boys also offers excellent possibilities to the woman who wishes to specialize. For example, a good business may be built up by making well-fitting shirts of unusual materials, or coats for barbers, surgeons, etc., or suits for small boys

2. Many women hesitate when it comes to making garments for men and boys because they imagine that the work is difficult. In this, however, they are in error, for when such garments are understood they are simple to construct and the work is easily accomplished. Just as in making garments for women, the chief essentials are suitable materials, exactness of measurements, accuracy in

around the lower edge and through the line indicating the stand portion, as at *a*. Next, with the sewing machine, quilt the lower section from *b* to *c*, using the same kind of silk thread as is used for stitching the garment and making the rows $\frac{1}{8}$ inch apart and as even and neat as possible.

With this done, quilt the interfacing to the material by means of padding-stitches, working from the center-back seam and the break line toward the edges. Make one row of the stitches, taking care to have each stitch catch the cloth of the collar but not come entirely through it; then turn the work and make the second row about $\frac{1}{4}$ inch from the first. Continue in this way until the required surface is covered, having the direction of the stitches alternate in each row.

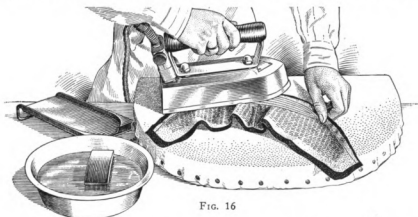


FIG. 16

59. Shaping the Collar.—With the interfacing quilted in place, the collar is ready to be shaped. It should be remembered that the collar of a coat is one of its important features and that the proper fit of this part has much to do with the appearance of the entire coat. This is emphasized by the fact that many custom tailors, in advertising their work, use such slogans as, "The coat that fits snug around the neck," "The collar that fits the neck," etc. They do not mean by this that only the collar fits properly, but that every part of the garments they make fits correctly. Then, too, just as well-groomed men are particular about the fit of the collar and shoulders of their coats, so should women be careful about these points in their tailored suits.

60. The pressing and the shaping of the collar demand extreme care. To get correct results, lay the collar out carefully on the press block and dampen the machine-stitched portion with a wet brush.

4WT-11

planning and cutting, care in basting, neatness and skill in sewing, correctness in the joining of all the parts, and care in pressing and finishing.

MEN'S SHIRTS

TYPES OF SHIRTS

3. Shirts for men are really of four types—the *dress shirt*, the *negligée shirt*, the *outing shirt*, and the *work shirt*. The distinguishing feature of the dress shirt is its bosom, which may be plain, plaited, or tucked and which must always be starched in laundering to have it give the proper appearance when worn with a dress suit. The other three shirts—the negligée, the outing, and the work shirt—are made without bosoms, although, for semidress occasions, negligée shirts are sometimes made with plaited fronts. These three types differ from one another chiefly in material, because the purpose for which the shirt is intended determines the material of which it is constructed.

4. **Front Closings.**—Any of the types of shirts mentioned may be made with a front-plait closing when the shirt must be slipped over the head in putting it on. Shirts may be made in the more general style of what is called a *coat shirt*; that is, a shirt that opens all the way down the front and may be slipped on in the same way as a coat.

5. **Yokes.**—Shirts are made with a shallow yoke in the back and some fulness below it, so as to allow for perfect freedom and thus overcome any danger of splitting because of the expanding of the shoulder muscles. Flannel shirts are sometimes made without gathers in the back, however, such shirts being often worn without a coat as part of a uniform.

6. **Neck Finishes.**—The neck of a *dress shirt* and a *negligée shirt* is usually finished off with a neck band, to which separate stiff or soft collars may be attached, although in some cases, a permanent collar of the same material as the shirt is put on.

The neck of an *outing shirt* may be finished with a band to which stiff or soft collars may be attached, but generally a permanent turn-over collar is attached.

Then, as in Fig. 16, hold the collar with a moderately hot iron and stretch the neck edge around while the iron is in place. This part of the collar must be stretched to assume almost a half circle, but care should be taken not to run the iron beyond the machine-stitched

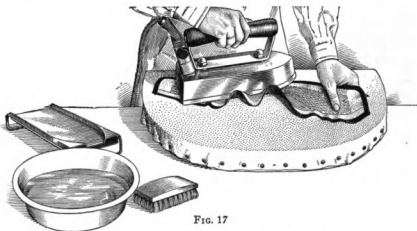


FIG. 17

lines, as only the stand portion of the collar is to be shaped at this time. Run the iron over the stitching several times in order to dry the material and to make certain that the stand is shaped well.

61. After the stand portion is shaped, turn the collar around as in Fig. 17 and shape the quilted, or collar, portion. To do this, hold the collar at one end with the left hand, thumb on top, and with the other hand run the iron gently over the collar, stretching the outside

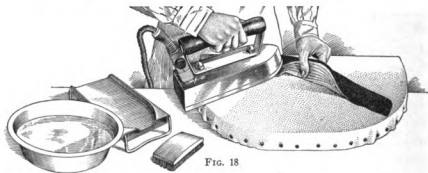


FIG. 18

carefully. The next step in shaping the collar consists in pressing the stand portion in position. This is done as shown in Fig. 18; that is, by turning it back over the quilted part of the collar and pressing on the break line. When the pressing has been completed, the

A *work shirt* is always made with an attached, soft, turn-down collar of the same material as the shirt.

7. Sleeve Finishes.—The sleeves of *dress shirts* are finished with bands that are 1 inch wide when finished. Straight, stiff cuffs are attached to the bands when the dress shirts are worn.

There are three distinct ways of finishing the sleeves of *negligée* and *outing shirts*; namely, with regular cuffs, with French, or double, cuffs, or with wristbands to which separate cuffs may be attached. Separate cuffs are not so much in evidence as attached cuffs, but, as is the case with other articles of wear, styles control the width and particular cut of the cuffs and collars of these two types of shirts.

The sleeves of an *outing shirt* are usually made full length; however, they may be made short or the lower part of the sleeve may be made detachable, generally at a point above the elbow, thus making the shirt an ideal garment for outdoor sports.

The sleeves of a *work shirt* are always made full length and are practically always finished with wristbands.

SHIRT MATERIALS

8. Varieties of Materials.—The materials suitable for shirt making are numerous. Chief among the plain materials are radium silk, crêpe de Chine, tub silk, silk broadcloth, silk lajerz, pongee, habutaye, soisette, linen, oxford cloth, poplin, percale, chambray, sateen, galatea, duck, denim, khaki, and flannel.

Equally as popular as the plain materials are some of the novelty cotton shirtings, which come in great variety, with striped, figured, and basket-weave effects. Of these materials, madras is probably the most popular because of its attractive designs and excellent wearing qualities. There are also numerous striped flannels, silks, and linens, which make attractive shirts. Hickory shirting, a coarse, cotton, striped material, is extensively used for work shirts.

9. Suitability of Materials.—Although the use to which a shirt is to be put governs the material of which it is to be made, taste and judgment must be exercised in selecting materials.

For *negligée*, any of the light-weight fabrics mentioned may be chosen, depending on the use that is to be made of the shirts, the

collar should be similar in shape to the one shown in Fig. 19. After it has been pressed and fitted, place a chalk mark outside the padding-stitches, as shown, to mark the outer edge of the canvas, which must be trimmed away when the exact line has been determined.



FIG. 19

62. Preparing the Sleeves.—In making a sleeve, first stitch up the inside seam and press it open. Then, in order to prevent the seam from drawing and to permit it to shape to the arm, clip its edges as at *a*, *b*, and *c*, Fig. 20. Next, place the bias interfacing over the sleeve as shown, taking care to have it extend beyond the seam line of the under-arm section, as at *d*. When the interfacing is properly placed, baste it diagonally through the center and then all around the edge so as to hold it securely in place. Next, as shown in Fig. 21 (*a*), turn the lower edge of the sleeve up over the interfacing on the line that was marked for the lower edge of the sleeve in the first fitting, pin this turned edge in place, and then baste it. Then, as shown in view (*b*), turn the material of the under-arm portion of the sleeve over the interfacing edge that extends beyond the seam line, as at *d*, Fig. 20. The interfacing is extended in this way so that the upper portion of the sleeve may lap over the under portion. After this is done, overcast the raw edge of the material to the interfacing, as in Fig. 22 (*a*), taking care that the stitches do not draw and that they do not extend through to the right side. Then miter



FIG. 20

season of the year in which they are to be worn, and the outlay that it is desired to make.

For *outing*, or *sports*, *shirts* that are to be used for hunting, camping, and similar outdoor sports in which they will be subject to hard wear, materials possessing good-wearing qualities, such as chambray, flannel, sateen, galatea, denim, khaki, and the like, are the ones from which to choose. The weight of the fabric for such shirts will depend on the taste of the person who is to wear them, as well as on the season of the year and the climate in which they are to be worn, and the coloring and the texture will depend on personal taste. As a rule, if such shirts are built on good lines and of shrunken material, they are sure to give satisfaction.

If sports shirts are to be used for town wear, as in playing golf, tennis, and similar outdoor games, such fabrics as fine linen and silk should be considered. Such shirts offer excellent opportunity for the expression of good taste so far as color schemes and textures are concerned.

For *work shirts*, materials that will give service should always be selected, such materials as those mentioned for outing shirts intended for hunting and camping being particularly good, as is also hickory shirting.

10. Findings for Shirts.—Attention should be given also to the thread and buttons to be used in shirt making. The thread to be used for stitching will be governed by the material that is employed. Cotton and linen fabrics are generally stitched with cotton thread, and silk and woolen fabrics, with silk thread. The size of cotton thread to use will depend on the texture of the material, although, as a rule, the thread should be reasonably coarse so that the stitching line will be clearly defined. Of course, good thread is absolutely necessary for men's shirts, because the stitching should be even and smooth and should hold fast until the garment is worn out.

Small, flat, untrimmed buttons should be employed for men's shirts, the better grade of pearl buttons for shirts made of the finer fabrics and the cheaper grade for heavy outing and work shirts. Three, five, or seven buttons are required for each shirt, depending on the front closing.

11. For the bosoms of dress shirts and for the front plait, collar band, and wristbands or cuffs of negligée shirts, it is necessary to provide material to be used as interlining. Generally, such material

the corners, and, as at *a* and *b*, overhand them with a silk thread

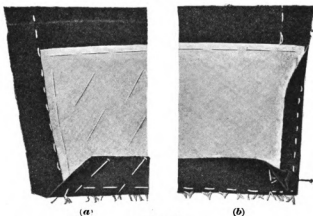


FIG. 21

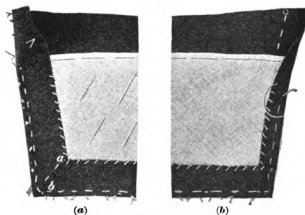


FIG. 22

of a color to match the suit. Also, overhand the raw edge around the sleeve on the under-arm sleeve section, as shown in view (b).

63. After the interfacing is thus secured in place and the lower edge is in position, proceed to stitch the outside of the sleeve, provided stitching is desired. Sometimes stitching is placed on the sleeve in cuff effect; sometimes, it is placed merely at the bottom of the sleeve; and sometimes, if Fashion decrees, it may be cuff deep and in lines $\frac{1}{4}$ to $\frac{1}{2}$

inch apart. However, the two kinds of stitching most frequently employed for a woman's tailored coat are those shown in Fig. 23 (a) and (b).

64. After the sleeve has been stitched, it is next in order to baste the outside seam and the joining of the

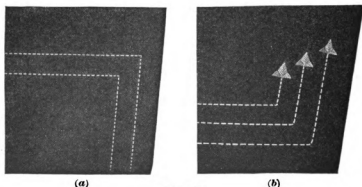


FIG. 23

as butchers' linen or medium-weight muslin is suitable for this purpose, the linen being used for expensive materials and the muslin for the cheaper grades.

Instead of making collar bands for shirts, it is advisable to purchase them ready made, especially if time is an item in shirt construction. Collar bands complete even to the buttonholes and ready to attach can be bought for a small sum in nearly all dry-goods stores. If such a band is to be used, purchase it according to the neck measure. These bands have an allowance for shrinkage, so it is not necessary to shrink them before attaching them to shirts, as both will shrink together.

12. Quantity of Material Required for Shirts.—The quantity of material required for a man's shirt depends on the width of the fabric of which the shirt is to be made, the size of the person for whom it is to be made, and, to some extent, the type of the shirt.

As a rule, a person with a $14\frac{1}{2}$ -inch neck and a 34-inch chest will require about $3\frac{1}{4}$ yards of 32- to 40-inch material; a person with a 15- or $15\frac{1}{2}$ -inch neck and a 36-inch chest, about $3\frac{1}{2}$ yards; a person with a 16-inch neck and a 40-inch chest, about $3\frac{3}{4}$ yards; and so on. Generally, the 36-inch material cuts to better advantage than the narrower widths. For interlining, more than $\frac{1}{2}$ yard of 36-inch material is seldom required.

13. In order to determine the exact quantity of material required for a shirt, a good plan is to arrange the complete shirt pattern on paper that is as wide as the material that is to be used and then measure the length of the paper covered by the pattern. For a work shirt, it is always advisable to procure enough material for replacing the collar and wristbands as they wear out, as well as for an extra thickness that will be needed in making the collar. It is well to bear in mind, also, that if two shirts are cut out at one time, the cutting can be done to better advantage and time will be saved in both cutting and making. Of course, for negligée and sports shirts, some men may object to having two garments of the same pattern or design, but for work shirts such a plan is entirely practical.

After the amount of material required for a shirt has been accurately determined, it is an excellent plan, whether a woman makes shirts for members of her own family or is engaged in the busi-

lower, or cuff, portion. First, pin the mark-stitching together at a point that indicates where the elbow fulness is to be adjusted, as at *a*, Fig. 24; then pin up and down on the seam from this point. Proceed to baste the seam, basting downwards, as at *b*, from the armhole to the top of the cuff. Clip the top of the cuff, as at *c*, so that the seam will lie flat. Then remove the pins that were placed to hold the lower edge of the sleeve or cuff portion, and bring the edge *d* over and fell it down to the material, as at *e*, so that the cuff joining will show an overlap on the right side. Use silk thread to join these edges and make the stitches by hand, having them small and close together. Next, stitch the seam, beginning at the top of the cuff portion and stitching to the top of the sleeve or armhole line. Then, press the seam open over the sleeve board so that the rest of the sleeve will not become wrinkled



FIG. 24

65. The sleeve is now ready to be prepared for the armhole.

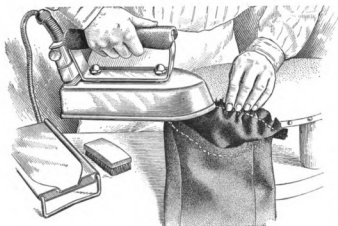


FIG. 25

Therefore, gather the upper edge, using two rows of gathering-stitches, and draw the material and the thread until this edge is the same in size as the armhole of the coat. Then, from the wrong side, directly

over the gathering threads, dampen the material and shrink out the fulness in the manner shown in Fig. 25. In doing this, hold

In cutting shirts for men that are very large, it is sometimes necessary to provide four shirt lengths of material instead of three, and to piece the sleeve in the back with a lengthwise piece of material about one-third of its width. If this piecing is done neatly with a flat-fell seam, the joining will not be noticeable. By observing custom-made shirts, it will be seen that the sleeves are pieced in many instances, the piecing being done to save material in cutting a number of shirts at a time.

19. Making the Front Plait.—After cutting all the parts required for the shirt, the first step in its construction is to finish the front closing. For a coat closing, that is, an opening that extends the entire length of the shirt, the plait is finished in a manner similar to that shown in Fig. 1. The length of this plait is a little less than the length of the opening, extending from the neck to the skirt section of the shirt.

Cut an interlining of lawn or cambric to be used under the plait and baste this interlining to the wrong side of the plait section to hold it in place.

In applying the plait, place the right side of the plait to the wrong side of the shirt on the left-hand side, and then baste and stitch. Press the seam open and turn the plait over on the right side, creasing it so that the seam is back from the edge about $\frac{1}{4}$ inch on the inside of the shirt. Next, turn in the seam allowance on the other edge of the plait and baste and stitch the plait flat to the shirt, placing the stitching about $\frac{1}{8}$ inch from the edge. Then add stitching to the outside edge of the plait to correspond with the stitching on the inside edge. The lower edge may be finished straight across or pointed as in Fig. 1.

20. Making the Front Facing.—The next step is to cut a strip of plain white, light-weight material for facing the right front of the shirt. Cut it 2 inches wide and as long as the strip cut for the plait. Fold this facing lengthwise through the center and place it to the right side of the material on the right-hand side of the shirt, having the raw edges of the facing to the outer edge of the shirt. Baste and stitch. Next turn the facing to the wrong side and crease the seam edges back away from the facing, having the joining back about $\frac{1}{4}$ inch from the edge. Baste to the shirt. Then apply a row of stitching from the outside about $\frac{1}{4}$ inch from the edge of the shirt. The folded edge of the facing is left free.

the fulness gently with the fingers and lift the iron lightly over the material so as to shrink the fulness more by steaming than by actual pressing.

66. Basting the Lining in the Sleeve.—After shrinking the fulness out of the upper part of the sleeve, prepare the lining by basting both seams and then stitching and pressing them.

To put the lining in the sleeve, turn both sleeve and lining wrong side out, and place the two side by side with the inside seam edges of each coming together, as in Fig. 26. Baste them together, beginning

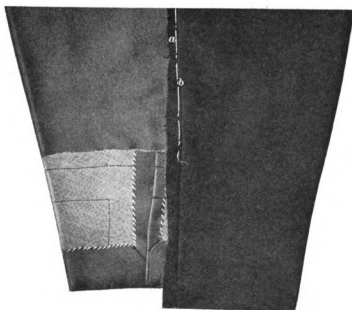


FIG. 26

at the top of the sleeve and basting through the seam allowance of the sleeve and the lining, as at *a*, down to the sleeve opening, which has been previously finished. Use rather long basting-stitches and an occasional back-stitch, as at *b*.

A sleeve lining fastened in this way has an advantage over one that is secured only at the top and the bottom in that it is not likely to be pulled out of place in putting on and taking off the coat.

When this seam is basted, turn the sleeve right side out so that the lining is inside, and, to hold the lining securely, baste across the sleeve three times—at the elbow line, midway between the elbow and the lower edge of the sleeve, and about 3 inches from the top of the

stitching. Stitch around the point and down on the inside edge and then from *f* on the outer edge to the bottom of the opening.

24. Inserting the Sleeves.—The next step is to join the sleeves to the armholes. To do this, baste them in position and finish with a flat fell, as shown in Fig. 5, first stitching in a plain seam, as at *a*, trimming away one edge, as at *b*, and then turning the other edge under and stitching, as at *c*. Remember that it is best to have the two stitchings visible on the right side in making this seam.

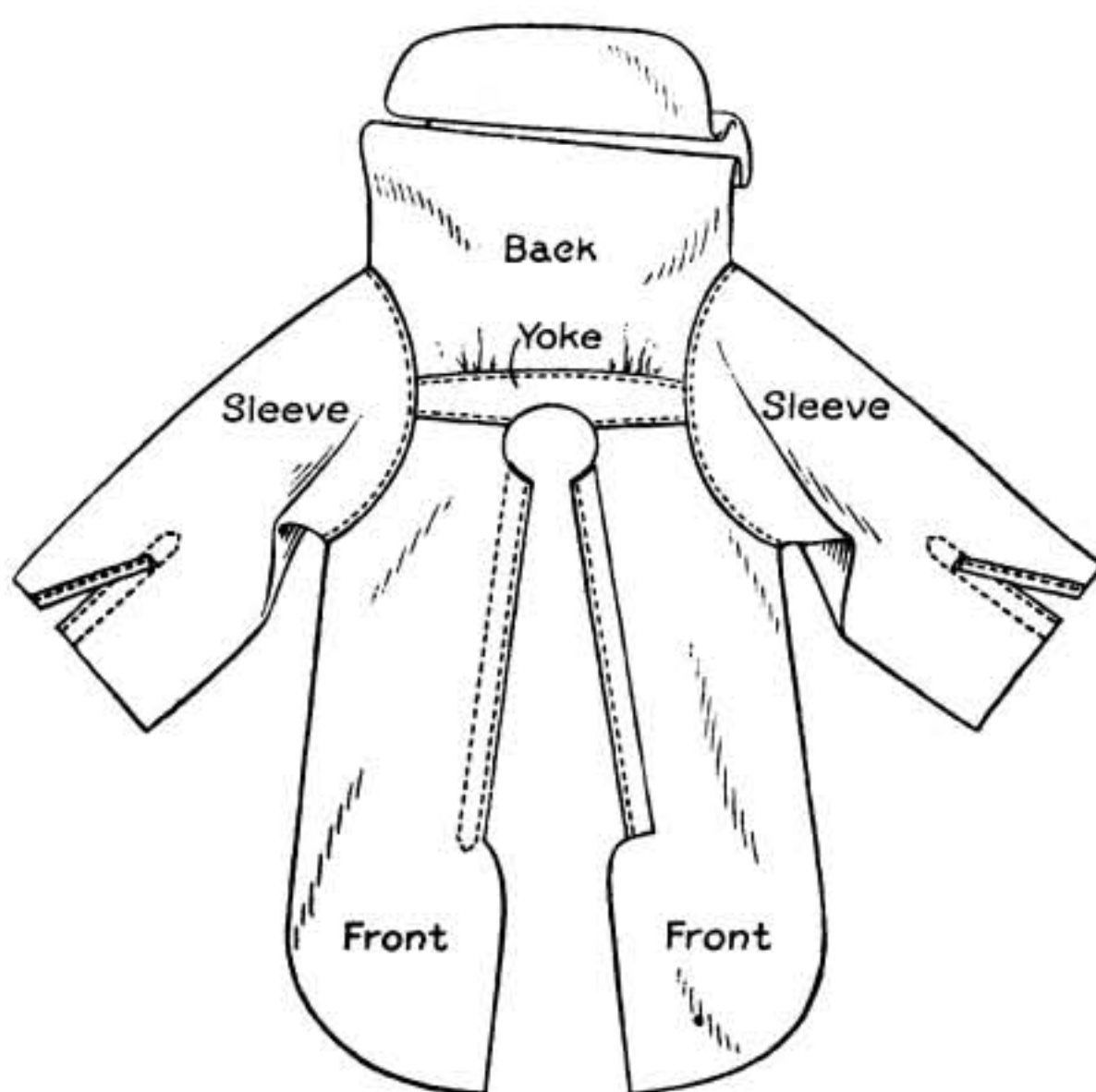


FIG. 6

25. Making the Under-Arm and Lower Finish.—The shirt is

now ready to have the under-arm seams stitched. Finish these, also, with a flat fell and stitch them from the ends of the sleeves to a point about 8 inches from the bottom of the shirt, or to the point indicated on the pattern. Fig. 6 shows how the inside of the shirt appears before these seams are stitched.

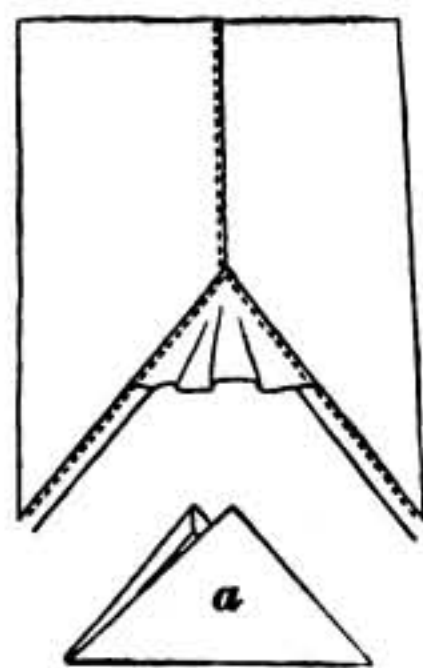


FIG. 7

After stitching the under-arm seams, finish the front, bottom, and side edges of the shirt with narrow hems.

26. Making the Gussets.—Gussets are placed at the bottom of the side seams to reinforce them. For each seam, cut a square of material that measures $1\frac{3}{4}$ inches on all sides, fold each square diagonally through the center, as at *a*, Fig. 7, turn the raw edges to the inside, making a very narrow turn, and then baste the turned edges together.

After the under-arm seams are stitched and the hems at the bottom of the shirt are in place, place the gusset with the folded, or diagonal, edge down, the point joining the under-arm seam of

sleeve, having the stitches catch both lining and sleeve. Finally, turn the lining along the lower edge at least $\frac{1}{4}$ to $\frac{3}{4}$ inch from the lower edge of the sleeve, and fell it down carefully with medium-close, neat stitches, using silk thread of a color that matches the lining.

67. Placing Foundation Inside of Coat.—Provided you have used the canvas foundation reinforced with muslin, it should be secured permanently in the coat at this time. First, baste the canvas fronts, or bust forms, in position. To do this, pin the waist line of the foundation to the waist line of the coat and pin the center-front lines of each together, pinning up and down from the waist line; then gently smooth the material over the foundation, pinning it in place and taking every precaution to prevent wrinkles from forming in either the foundation or the material. When these fronts are pinned securely, baste every part of them very carefully, as shown in Fig. 27, so that the coat will not slip out of position in any place. Before securing the foundation in position, trim away the seam allowance so that the edges of the foundation just meet at the seam line. Slip these under the seam allowances and whip them in position as in the case of the canvas or muslin foundation used alone, shown at *a*, Fig. 12.



FIG. 27

68. Provided you are using an interlining for warmth, whether of Canton flannel or lamb's wool, insert it in the same manner, cutting it so that its edges come to the seam lines of the coat proper and whipping or catch-stitching it in place with the same stitches that hold the foundation.

In order to have the turn of the lapel smooth and trim, it is necessary to join the foundation to the cloth of the coat from the turn of the lapel out to its edges. Make this joining by means of the pad-

the shirt, at its termination, and the straight edges lying along the hems of the lower portion. Stitch the gusset securely in place, as shown in Fig. 7. This prevents the shirt from tearing or ripping at the under-arm seams, thus affording considerable protection.

27. Neck Bands.—As stated, neck bands may generally be purchased ready-made. This is a decided advantage, as they are accurate and inexpensive, too. Furthermore, it requires considerable work to make a neck band. If, however, it is not possible to purchase a neck band, one may be made in the following manner.

28. Material for Neck Bands.—It is not always desirable to make the neck band of the same material as the shirt, as this is often heavy or has cords running through it that will not permit of a smooth finish. Firm, even-weave cambric or long-cloth is especially suitable for neck bands of cotton shirts. Also, an interlining is required so that the band will fit up close and not sag. This may be of lawn or the same material as the band.

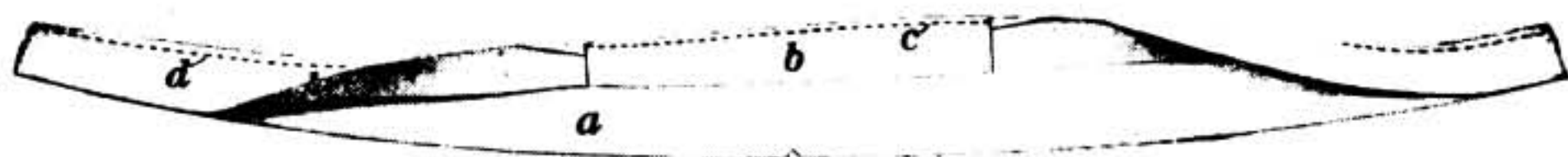


FIG. 8

29. Making a Neck Band.—Put the right sides of the two pieces of the neck-band material together and over them place the interlining, which has been cut the same size as the neck-band pieces. Then stitch around the band, beginning at the lower edge of the center-front at one end, continuing around the curved end, across the top, and around to the lower edge on the opposite end, leaving the bottom free. After stitching, trim the edge close to the stitching, say to within about $\frac{1}{8}$ inch, then turn the band right side out, and smooth the curved edge carefully, pressing the rounding corners back with a hot iron, if necessary, so that they will lie perfectly flat.

With the band thus prepared, draw the two thicknesses apart, leaving the interlining with the under piece of the band, as at *a*, Fig. 8. Then cut a piece of material about 3 inches long and as wide as the collar band, as at *b*, and place it on the outside against the upper part, or single thickness of the band, directly over the center back, with the right sides of the two together. This piece serves as a protection across the back of the collar.

ding-stitch, working from the canvas side, but being sure to catch each stitch through to the coat fabric. Start the stitches just on the turn and continue the lines until the triangular section, which forms the lapel, is completely covered.

69. Taping the Fronts and the Collar.—When the foundation, whether of muslin, canvas, or a combination of the two, is secured in the coat, the fronts of the coat are ready to be taped. Taping is done to produce firm, true edges and to prevent them from stretching.

As a rule, a shrunken linen tape $\frac{3}{8}$ inch wide is used for this purpose.

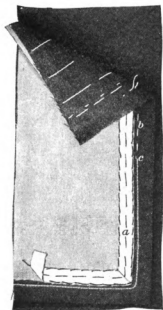


FIG. 28

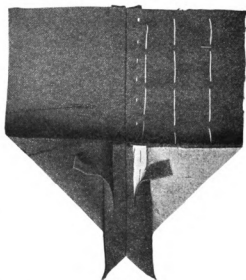


FIG. 29

To tape the fronts, first baste the tape around the pattern line on the interfacing, as at *a*, Fig. 28. Hold the tape easy in all places with the exception of a 3-inch space just below the waist line; here, hold it firm to prevent the coat from having a stretched appearance at this point. To tape the collar, proceed in the same way, holding the tape easy, but not loose, all around the collar and keeping the tape just inside the line marked for the outside edge of the collar.

Be careful to miter the tape neatly at each corner. Then, with silk thread, whip both edges of the tape, keeping the stitches in the interfacing moderately loose, so that they will not appear drawn nor show on the outside of the front or collar. These stitches are permanent and always hold the tape in position, thus insuring a true, firm edge that will not stretch out of shape.

the shirt, at its termination, and the straight edges lying along the hems of the lower portion. Stitch the gusset securely in place, as shown in Fig. 7. This prevents the shirt from tearing or ripping at the under-arm seams, thus affording considerable protection.

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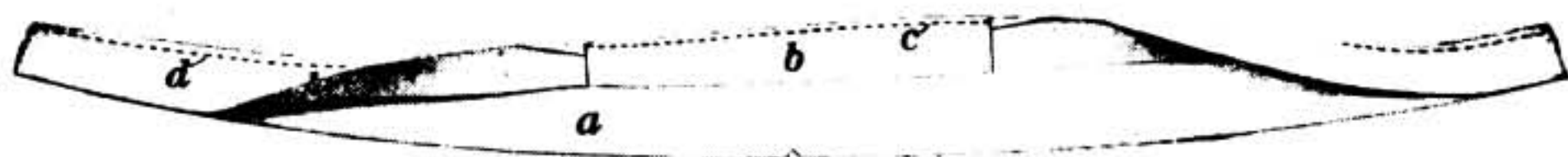


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