CLOTHING CONSTRUCTION

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CLOTHING CONSTRUCTION

Revised Edition

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GINN AND COMPANY

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Preface

THE USE OF THIS BOOK in both high-school and college classes for a period of six years indicated that certain portions needed to be modified or amplified. The book as a whole has been thoroughly revised; some new topics have been included, such as children's clothes, draping and modification of patterns, and remodeling; many sections have been greatly amplified, such as those dealing with the alteration of patterns, fasteners, fitting, and sleeves. Considerable material on tailoring has been added.

The illustrations used in the first edition proved so valuable that in the revision the number of diagrammatic drawings has been greatly increased. Photographs have been used sparingly, but they have been included when needed to illustrate points which did not lend themselves to diagrammatic representation.

The book provides a source of accurate information on the various aspects of clothing construction and should be of value to students in secondary schools and colleges and to home-makers.

The organization of the book in terms of processes rather than in terms of directions for constructing different garments has proved satisfactory; hence it has not been altered in the revision. Content so organized does not go out of date rapidly, since construction processes are fundamental and are used year after year, although their application varies with changing fashions.

In the construction of clothing one must make frequent decisions involving the choice of possible methods; in this revision special attention has been given to the relative

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desirability and limitations of the different methods of handling various construction processes in specific situations.

No attempt has been made to organize the content for teaching. The selection and organization of the subject matter is the responsibility of the teacher, and will be determined by the age, experience, and interests of the students. The alphabetic sequence and the encyclopedic treatment of the content have been planned to facilitate the use of the book and *should not* be interpreted as being a suggested order for class work.

Originally the book grew out of a seminar which was organized in the Division of Home Economics at the University of Minnesota in an effort to obtain agreement between the clothing instructors and the members of the teacher-training staff on the techniques of construction. Adella Eppel Ginter, Muriel G. McFarland, and Iva I. Sell, who were at that time on the staff of the University of Minnesota, collaborated with the present authors in the first edition. The composite experience of the authors included teaching in junior and senior high schools, in colleges, and in adult classes, as well as some trade experience, city and state supervision of home economics, and the training of home-economics teachers.

C. M. B.
E. R. G.
A. I. K.

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1. *Order of the Construction Processes for a Garment*

The following list includes the steps ordinarily needed in making a dress, but certain variations will be necessary for a given garment. If one is making a blouse or a skirt, one can select the processes that are applicable to that garment.

In any case, especially for the amateur, time will be saved and the final product will probably be more satisfactory if a definite *working plan* is made before the construction of the garment is begun. Such a plan should include types as well as sequence of processes to be used.

Pressing should follow each stitching operation and should be used at any time when it will aid in construction.

Fasteners must be attached at the proper time; for example, bound buttonholes must be made before the edge is finished, while snaps are sewed on as one of the final steps.

Throughout the rest of the book the various construction processes will be found in *alphabetic* order, and one should consult the index for the page location of any desired process.

In most cases several methods for handling a problem are suggested, and that one should be selected which seems best suited to the particular situation.

Steps Used in Making a Dress

1. Study pattern and accompanying instructions.
2. Fit and alter pattern.
3. Plan layout of entire pattern and cut garment.

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4. Baste or pin garment together, including any darts, tucks, or plaits.
5. Fit garment the first time and alter as needed.
6. Stitch darts, tucks, or plaits.
7. Rebaste altered parts.
8. Refit garment.
9. Stitch and finish shoulder and lengthwise seams.
10. Finish neck line.
11. Establish armseye and test sleeve pattern.
12. Cut and seam sleeves.
13. Set in sleeves, fit, pin, and stitch.
14. Make sleeve plackets and finish lower edge of sleeve.
15. Join waist and skirt, making placket if needed.
16. Make and attach belt.
17. Hang dress and put in hem.
18. Press entire garment.

2. Bands

Bands are used as cuffs, as belts which join garments together at the waistline, and for other similar purposes.

Gather, plait, or dart the material which is to be finished with a band. In case gathering is used, there should be two or more rows of gathers $\frac{1}{4}$ inch apart. Gathering may be done by machine, after lengthening the stitch slightly, or by hand. The method used will depend upon the material and the garment. The band should be cut lengthwise of the fabric, and it should be the desired length and twice the desired width, with allowance for seams on all four sides.

Sometimes it is desirable to distribute the fullness evenly when attaching the band to the garment, but often it is not; for example, in the case of cuffs on sleeves or bloomer legs little, if any, fullness is located for a short distance on each side of the sleeve seam or the crotch seam.

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Noncontinuous Bands

Noncontinuous bands are used on skirts and bloomers and may or may not have machine stitching visible on the right side, depending upon the effect desired and whether the garment warrants the handwork.

The band is stitched in place by machine when the garment is likely to have hard wear and frequent laundering. This method is generally used on underwear and children's play clothes. Place the wrong side of the garment to the right side of the band, being sure that the center of the band is at the center of the garment. At both ends the band should extend the width of the seam allowance (or more if reënforcement is desired) beyond the edge of the gathered or plaited section (Fig. 1).

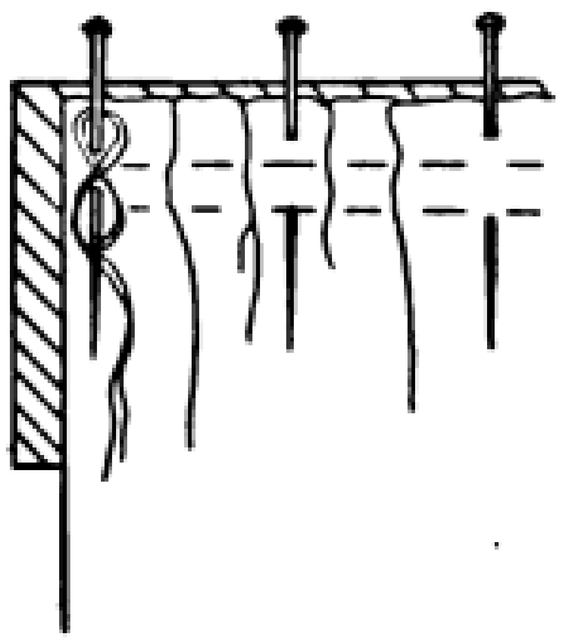

FIG. 1. Gathered fabric pinned to band

If the fabric is gathered, pin it to the band at the center and at the ends; pull up the gathering threads to fit the band and wrap them around one of the pins. Distribute gathers along the band and pin them in place. Use small basting stitches to hold the gathers in place, being careful not to bunch them. Baste along either the top or the second row of gathers, depending upon the effect desired. If the fabric is plaited, pin it to the band at the center and at each end, and arrange the plaits evenly. Stitch the gathered or plaited section to the band and then remove the bastings.

Turn under the ends of the band on the seam allowance, and then turn under the other edge. Fold the band through the center and "lock" the ends by slipping the folded seam allowance at *a* over that at *b* (Fig. 2). See that the machine stitching is entirely covered by the band. Pin and baste it in place, and stitch close to the edge. The stitching

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may be around the entire band or only along the one edge; in the latter case the ends are finished by overhanding or slip stitching.

The band is held in place with hand hemming when it is desired to have no machine stitching show on the garment. Attach the band in the same way as when it is to be stitched in place by machine, *except* that the right side of the band is placed to the right side of the garment, and after the band is stitched to the garment and turned to the wrong side, it is hemmed in place instead of being stitched by machine.

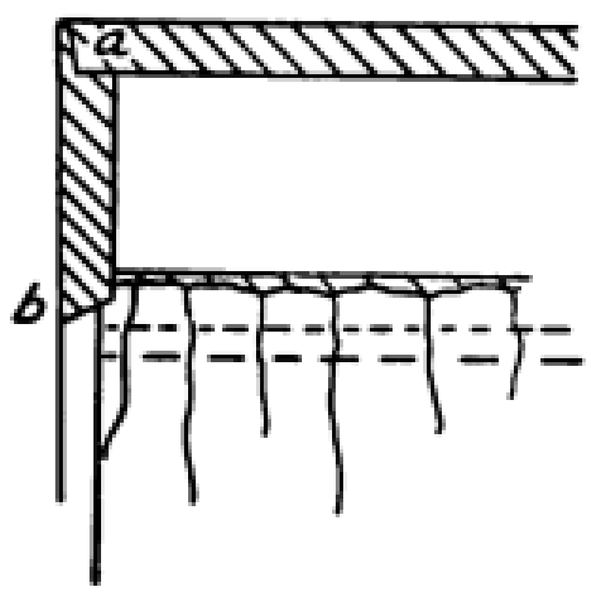

FIG. 2. Band stitched to gathered fabric with raw edges of ends and upper edge turned under so that the ends can be "locked"

In either of the foregoing methods it may be desirable *to make the band before it is attached.* Fold the band lengthwise through the center, right sides together, and stitch across the ends before attaching it to the garment. Crease the seams open, attach the garment to one edge of the band, and then turn the band right side out and hem or stitch the other edge in place.

Continuous Bands

A continuous band is used on the bottom of bloomers and of children's rompers and on the cuffs of sleeves which have no placket. Join the ends of the band and press the seam open before attaching the band to the garment. Attach as in either of the methods described, depending upon whether or not it is desired to have machine stitching show on the right side.

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3. *Belting*

It is usually necessary to use belting when the garment is fitted at the waistline. The type of belting will depend upon the weight of the fabric, the design of the garment, the placing of the waistline, and the degree of snugness with which the garment fits at the waistline. Belting may be a double lengthwise strip of fabric (unless selvage is used), a grosgrain ribbon, or commercial belting which may be boned or starched. The boned or stiff belting is used only in garments in which the belting fits snugly.

There are occasionally fashions requiring the use of shaped belting, which may be purchased shaped or may be darted to conform to the desired shape. Darts on each side of the center back are usually necessary if the garment is heavy or the person is sway-backed. Shaping is almost essential when wide belting is used.

When Garment Has no Placket

In a slip-over garment without a placket, a soft belting is ordinarily used. Cut the belting the desired length plus seam allowances. Join the ends of the belting, press the seam open, and insert the belting in the dress, with the joining seam next the dress and near the underarm seam. Adjust the fullness when the garment is on the person. Pin, baste, refit, and stitch or tack at intervals, either near the upper edge or along the center of the belting. If a double thickness of material is used for the belting, join the ends, then fold, stitch the edges together, and attach to the dress as already described. It is seldom satisfactory to use the garment fabric for the belting unless it is very firm and light-weight. Wool should not be used for this purpose.

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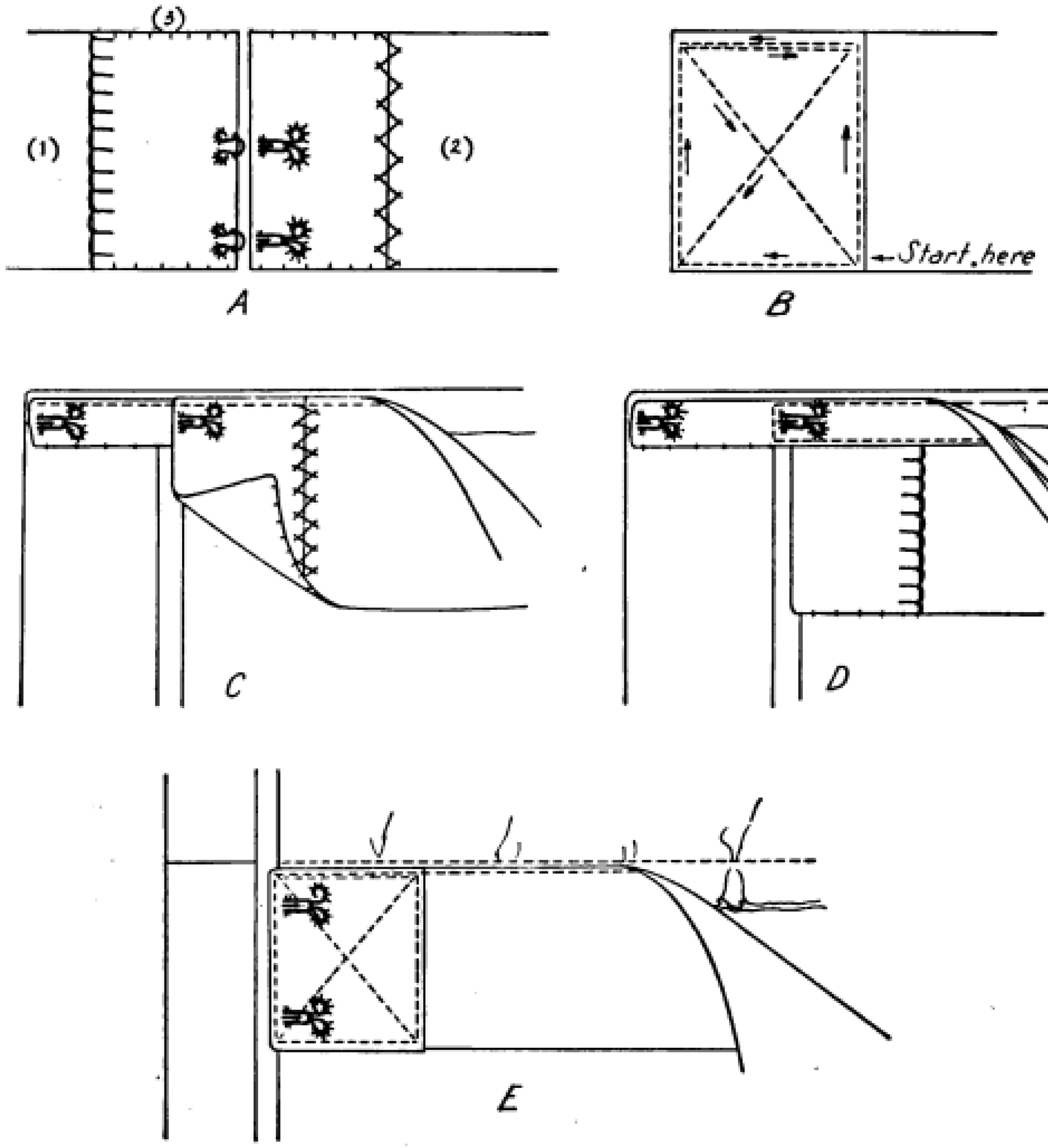

FIG. 3. Methods of finishing ends of belting and attaching to garment

A, end finishes for stiff belting: (1) blanket stitching, (2) catstitching, (3) overhanding; *B*, end finish for soft belting, showing reënforcement, with arrows indicating direction of stitching; *C*, belting attached to skirt, with stitching showing on the outside of the garment; *D*, belting attached to skirt, with no stitching showing on the outside of the garment; *E*, belting attached to dress, with no stitching showing on the outside of the garment

When Garment Has a Placket

When stiff belting is used, the ends should meet and a hem of about 1 inch should be turned back at each end. Finish the raw edge by blanket stitching or hold it in place with catstitching (Fig. 3, *A*); then overhand along the top

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and bottom edges of the belting. Make a stay-belt before the garment is fitted. Use at least two hooks and round eyes, but do not sew on the top hook and eye until after the belting is attached to the garment.

When soft belting is used, the ends may either meet or lap. If they meet, handle like stiff belting, except that the hems are stitched by machine to form a reënforcement (Fig. 3, *B*). *If the ends lap*, make the belt long enough to allow for the lap, and finish as described. Sew on hooks and straight eyes *after* the belting is attached to the garment.

When the belting meets, the eye end extends beyond the edge of the under side of the placket and the hook end terminates a distance from the upper side of the placket that is equal to the amount that the eye extends (see Fig. 3, *A*).

Attaching Belting to Skirts

Belting may be attached with or without outside stitching or with a binding or facing, depending upon the weight of the fabric and the effect desired.

If outside stitching is used, turn under the seam allowance at the upper edge of the *skirt* and extend the skirt about $\frac{1}{16}$ of an inch beyond the upper edge of the belting. Finish the lap on the upper side of the placket with a facing of a light-weight fabric, cut enough longer than the width of the placket to allow it to extend under the end of the belting (Fig. 3, *C*). Stitch close to the edge of the belting. When outside stitching is used, the raw edges of the seam are between the garment and the belting. If the garment is a *dress*, join waist and skirt with a plain seam so that the placket opening may be finished as one continuous placket. Adjust the garment to the belting, with the seam joining waist and skirt coming at the middle or near the top of the belting. Pin, baste, fit, and stitch as a cord seam (see page 255).

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If no outside stitching is used, bring the seam allowance of the skirt over the upper edge of the belting. Cover the raw edge of the *skirt* with a facing of tape or light-weight fabric and stitch through the belting along both edges of the facing. Continue the facing to the end of the lap on the upper side of the closing, but hem by hand to the placket (Fig. 3, *D*). Sometimes it is desirable, especially on remodeled garments, to use catstitching over the raw edge instead of using a facing. In a *dress* join the waist and skirt (usually with a plain seam) and then stitch the belting to the seam from the inside (Fig. 3, *E*). Place the belting so that the raw edges of the seam come between the garment and the belting. Adjust as already described. Then stitch the belting to the seam allowance through the two thicknesses, as close as possible to the seam line.

When the top of the skirt will never be visible, it may be stitched flat to the belting at the desired distance from the upper edge. Cover the raw edge with a binding if the skirt comes to the upper edge of the belting; otherwise use a facing. This method is especially desirable in the case of plaited or full-gathered skirts. It is frequently desirable to use this method in remodeling problems, since it permits one to add as much as $1\frac{1}{2}$ inches to the length of a skirt.

4. Belts and Sashes

Belts and sashes may be made single or double, and they may vary in width. They are usually cut on the straight of the fabric, but are sometimes cut on the bias for decoration or when a wide crushed sash is desired. The ends may be fastened together by means of buckles, buttons, hooks and eyes, or snaps, or they may be tied in some type of knot.

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Double Belt or Sash

Cut a piece of fabric the desired length and twice the width of the finished belt, plus seam allowances. Fold the belt lengthwise, right sides together. Baste and stitch with the raw edges together, *leaving open either one end of the belt or a short distance along one side*, depending upon the design of the belt or the method of fastening to be used (Fig. 83). However, if the fabric is heavy and each end is to be attached to the buckle, both ends of the belt should be left open. Before turning the belt right side out press the seam open, being careful not to crease the belt. If the belt is wide enough, turn it right side out over a ruler; otherwise turn by means of a bodkin or safety pin or by means of cord or tape inserted inside the belt and tacked at the end before the belt is made (see "Fasteners," pp. 117–118, and Fig. 95, *A*). When the opening has been left along the side of the belt, slip-stitch the edges of the opening together and press the seam edge carefully. The belt should usually be attached so that the seam comes at the upper edge. This is especially desirable if the garment has a normal waistline and the belt fits snugly.

NOTE. If the belt is to be faced with a lighter-weight or contrasting fabric, cut two pieces of the desired length and width, plus seam allowances, and make a seam entirely around the belt (except for the short opening).

Single Belt or Sash

Cut a piece of fabric the desired length and width. Finish with any suitable *edge finish.*

Holding Belt or Sash in Place

Use inconspicuous overhand stitches, slip-stitching, or swing tacks to hold the belt in place; or slip it through

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loops of thread, braid, or self fabric. In the case of garments that are to be laundered or cleaned frequently, it may be desirable to use snaps to fasten the belt to the garment; but care should be taken in locating and in attaching the snaps so that the belt will not have a drawn appearance.

The folds of the sash may be tacked to the garment at intervals by means of several tiny backstitches or by swing tacks. Ordinarily belts are tacked in place at the underarm seams and in addition at one or more other points, depending upon the effect desired.

5. *Bias*

Fabric cut on the bias may be used for bindings, facings, pipings, and folds. Cuffs and tight-fitting sleeves, as well as gores in slips or dresses, may be cut on the bias to produce a comfortable, close-fitting garment without visible fullness.

Marking Bias Strips

Fold the fabric so that the warp yarns lie parallel to the filling yarns. If pieces of irregular shape are to be used, decide how the fabric should be folded to obtain the longest strips possible (Fig. 4). Crease this

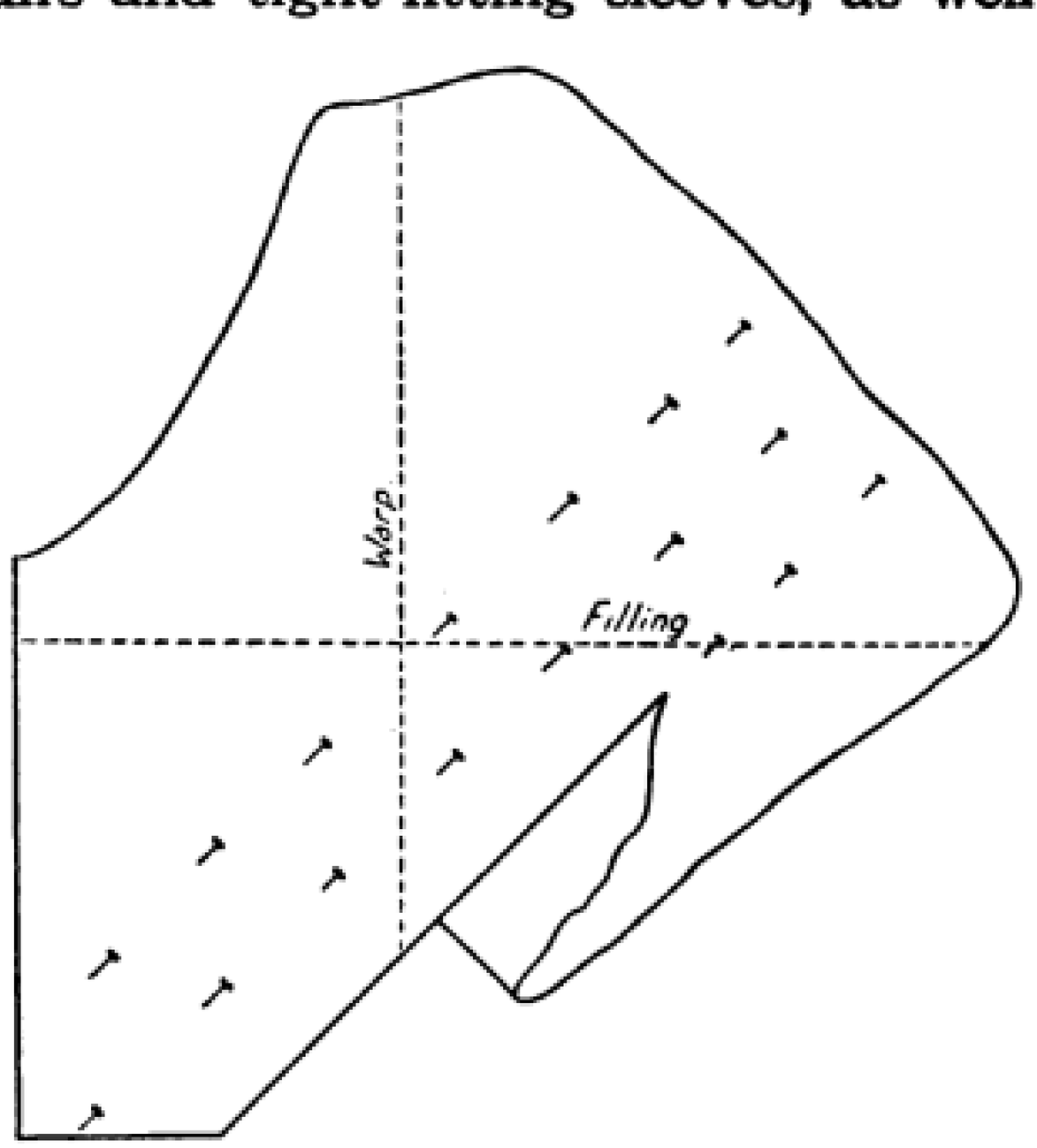

FIG. 4. Marking bias on an irregularly shaped piece of fabric, using pins to form guide lines and turning back the cut edge as an added guide

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fold, being careful not to stretch the cloth out of shape. Open the fold and mark along it, on the wrong side of the fabric, with pencil or tailor's chalk. Decide upon the width of the strips. Rule other lines parallel to the first one, to make strips of the desired width (Fig. 5). Ruling is not necessary if the bias cutting gauge is to be used (Fig. 7). When ruling, hold the yardstick firmly, so that the cloth is not stretched and pushed out of line when it is being marked. Rule as many lines as are needed to give the required length of bias. When cutting twill fabrics, be sure to cut so that the twill runs perpendicular to the bias edge instead of parallel to it.

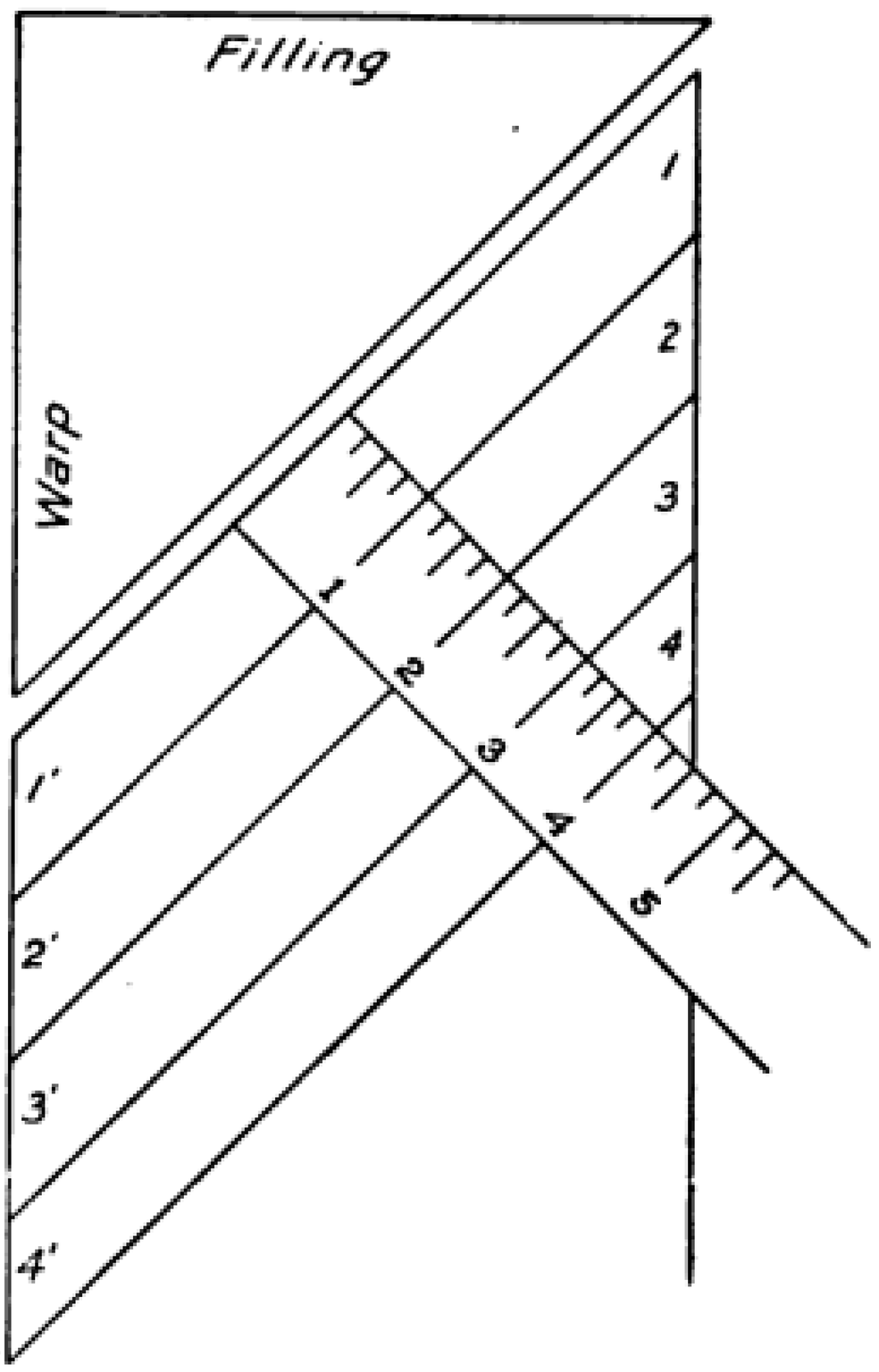

FIG. 5. Marking bias strips

In soft or flimsy fabrics which cannot be ruled, place dots or insert pins at frequent intervals and cut for a short distance along the line thus marked; then fold back the cut bias as an added guide (Fig. 4).

Cutting and Joining Bias Strips

When only a few strips are needed, cut on lines indicated. Cut ends of bias strips, following either a warp or filling yarn, depending upon which is the heavier or more conspicuous. All seams should run in the same direction. Lay the right sides of the strips together, with the ends meeting,

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is applicable only when bias is being cut from a square or rectangular piece, each edge of which is cut along a yarn.

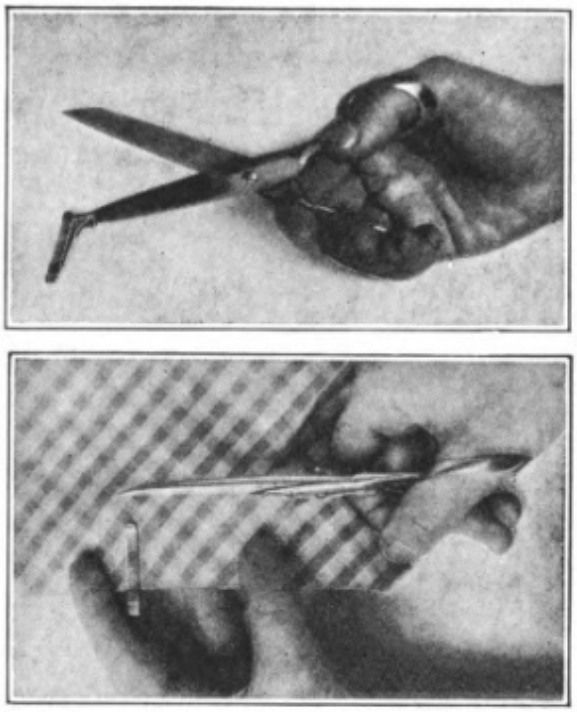

FIG. 7. Above: Bias gauge fastened to end of shears. Below: Use of gauge in cutting bias strips

Folding Bias Strips

Sometimes it is undesirable to use commercial bias because of the cost or because commercial bias cannot be obtained in the desired fabric or width. When it is necessary to prepare a considerable length of bias, the following suggestion for folding may be helpful. On the ironing-board cover make a row of catstitching as wide as the desired width of the finished fold and use this as a guide in folding the bias. Cut the bias strip slightly less than twice the width of the guide, and allow each edge of the strip to fold almost to the center as it passes through the guide. Crease the strip for an inch or two and then pull it slowly under the catstitching from right to left, pressing with the iron the part that is included by the catstitching.

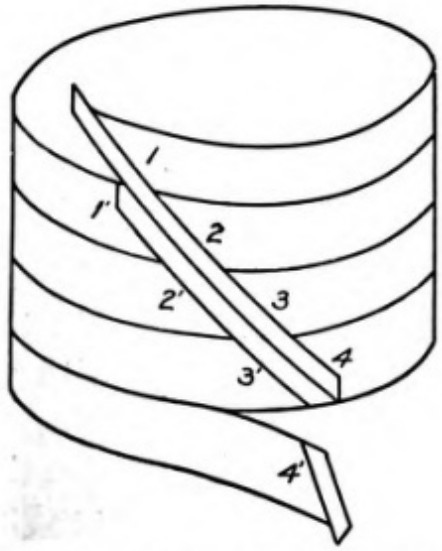

FIG. 8. Bias joined so that it may be cut in a continuous strip

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When bias bands are to be applied to a garment, it is often difficult to get them of a uniform width unless the following method is used: Pin the bias strip of fabric to the ironing board and, exactly in the center, lay a strip of thin cardboard as wide as the band is to be made. With the iron, press each edge of the fabric over the cardboard; slide the cardboard along and continue pressing. If the strips are made of wool, the fabric will have to be dampened to make the creases stay in place (see pages 238–239).

6. Bindings

Bindings are used to finish raw edges and may often serve as decoration. They usually show about an equal amount on both the right and the wrong side of the article.

Bias Binding

Cut a true bias twice the finished width of the binding, plus two seam allowances; or, if the binding is to be double, cut the strip four times the finished width of the binding plus two seam allowances (see "Marking Bias Strips" and "Cutting and Joining Bias Strips," pp. 12–15). The seam joining the ends of a continuous binding should be placed inconspicuously — for example, at the underarm seam on an armseye or at a shoulder seam on a neck line.

In attaching bias binding to a straight edge hold the binding slightly taut; when attaching to an edge with an outward curve ease slightly (Fig. 9, *B*); when attaching to an edge with an inward curve hold taut (Fig. 9, *C*). In the case of an outside corner the binding should be eased or mitered so that when finished it will lie flat (Figs. 9, *A*–1, and 155). Around an inside corner or at the end of a slash,

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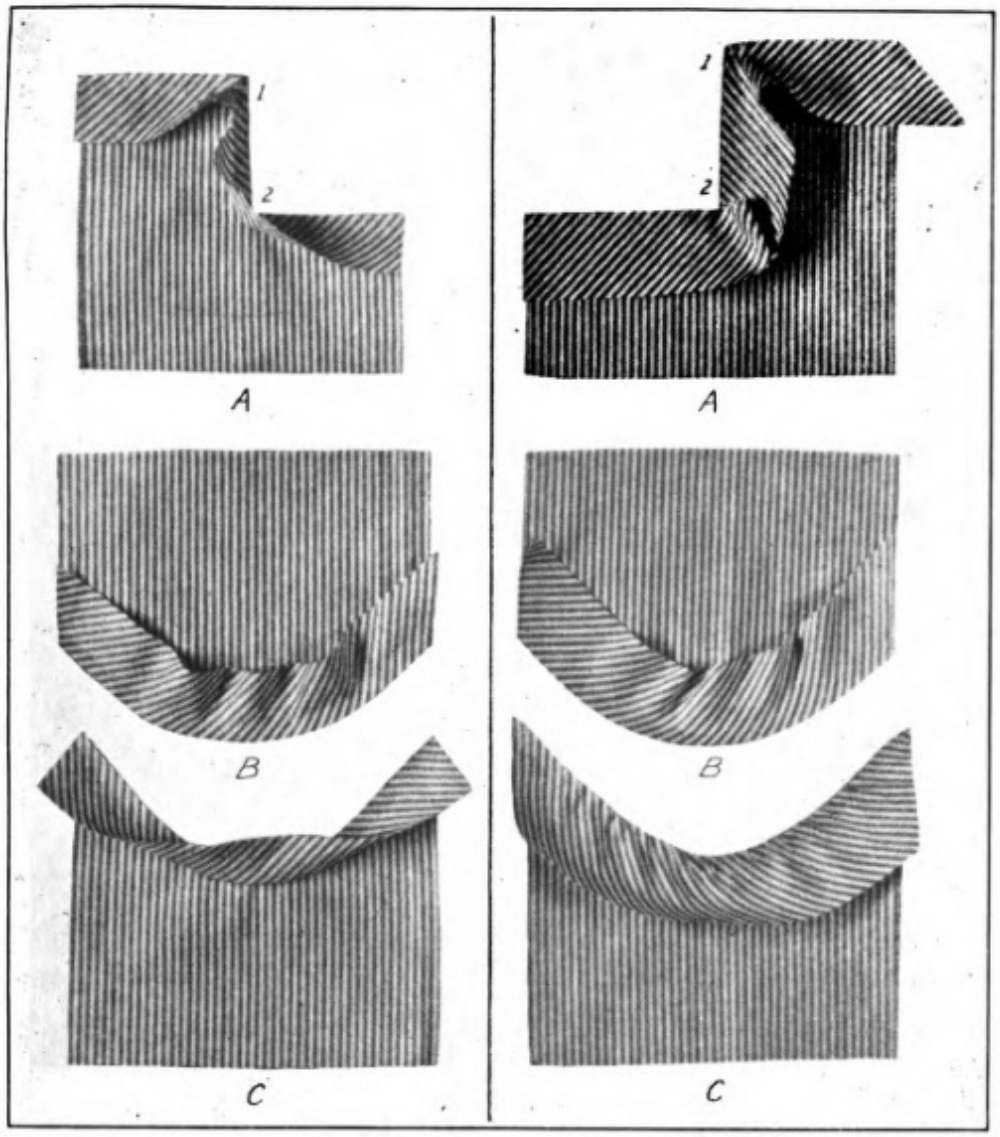

FIG. 9. Attaching bias binding

A–1, around an outside corner; *A*–2, around an inside corner; *B*, on an outward curve; *C*, on an inward curve

FIG. 10. Attaching bias facing

A–1, around an outside corner; *A*–2, around an inside corner; *B*, on an outward curve; *C*, on an inward curve

stretch the binding so that it will lie flat (Figs. 9, *A*–2, and 155). Unless the binding is very narrow and of a soft fabric, it may be necessary to get rid of fullness at the end of the slash by means of one or two tiny darts taken on the wrong side.

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Methods of Attaching a Single Bias Binding

When no stitching is to show on the right side. If the binding *is not to be continuous*, baste with the right side of the bias to the right side of the article to be bound (Fig. 11, *A*). Stitch, turn the binding to the wrong side, and turn under the raw edge about $\frac{1}{8}$ to $\frac{1}{4}$ inch, or on the crease if commercial bias is used. Pin and baste so that the folded edge

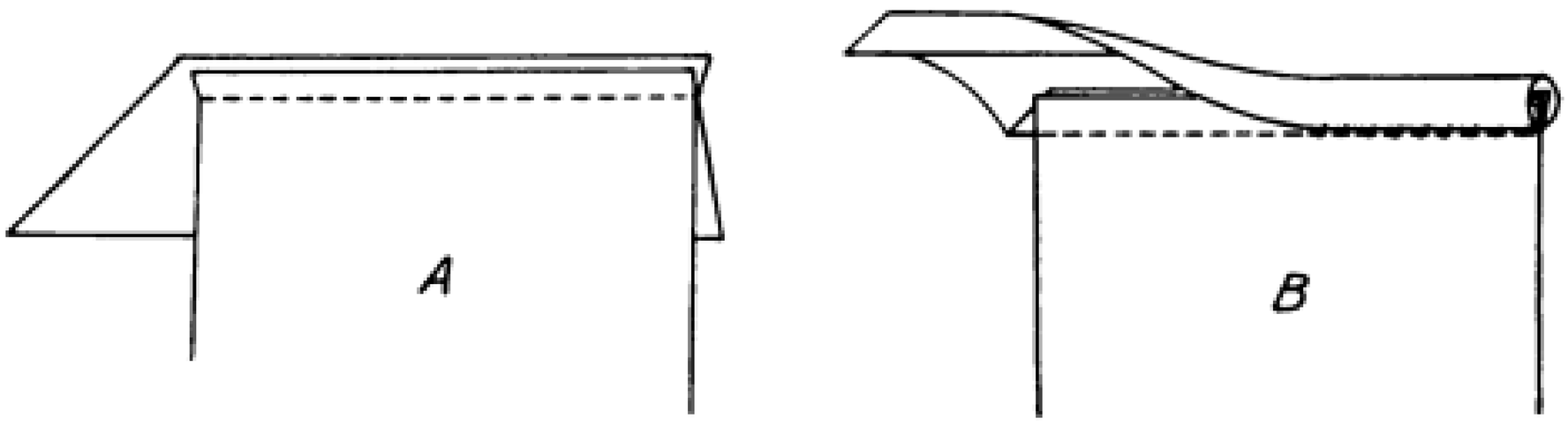

FIG. 11. Single bias binding (wrong side) attached so that no stitching shows on right side

A, bias stitched to edge of article; *B*, bias turned to wrong side and hemmed in place

of the binding comes *almost* to the line of the first stitching. Hem by hand to the machine stitching, using either slant or slip-stitch hemming, the latter being preferable if the wrong side of the binding is likely to show (Fig. 11, *B*).

If the binding *is to be continuous*, locate the seam by folding back the seam allowance along either the warp or the filling yarn, whichever was followed in joining the strips, so that when finished the center of the seam of the bias will be at the seam line of the garment. Baste the right side of the bias to the right side of the garment, beginning about 2 inches from the end of the strip (Fig. 12, *A*) and continuing to a point about 2 inches from the place where the ends are to be joined. Pin seam ends together, stitch, and press seam open. Baste the rest of the way and stitch the seam joining the bias to the garment. Press along the stitching

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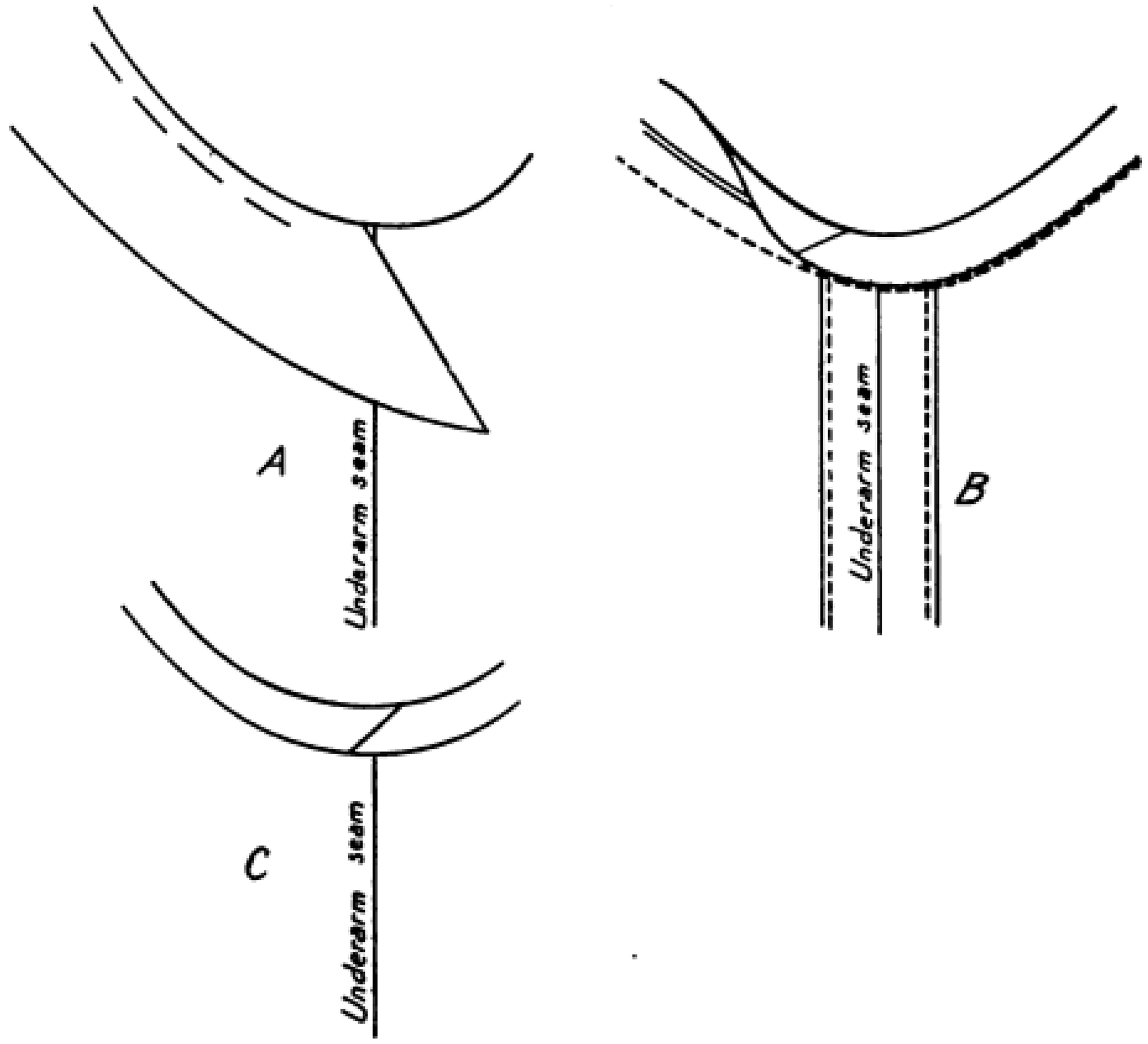

FIG. 12. Finishing armseye with bias binding

A, appearance on right side of garment when bias is basted in place; *B*, appearance on wrong side of garment when binding is hemmed in place; *C*, appearance on right side of garment, showing location of joining seam in bias binding

line and finish as described in the preceding paragraph. For appearance on the wrong and right sides, see Fig. 12, *B*, *C*.

NOTE. When the fabric is so heavy that the usual method of binding would be too bulky, as in the case of velvet or heavy wool, stitch the bias strip on in the usual way, fold it over the edge of the garment, and let the raw edge extend a little beyond the stitching line on the wrong side (instead of turning it under). Hold the right side of the garment toward you, and sew the binding in place with running stitches taken as close as possible to the binding. This method is suitable only when the raw edge of the binding is covered with a lining or when the wrong side of the binding will not show.

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When stitching is to show inconspicuously on the right side, proceed as when no stitching shows on the right side, except that the folded edge is brought just *beyond* the first stitching. Baste and stitch from the right side so that the line of stitching comes just off the binding on the right side and catches the edge of the binding on the wrong side (Fig. 13). Since bindings may be attached this way in less time than by the former method, and since the stitching is quite inconspicuous if it is made very close to the edge of the binding, this method is frequently used even on silk garments.

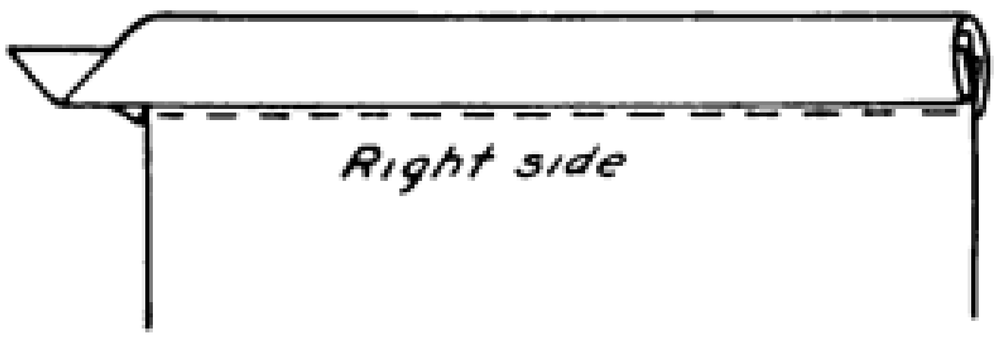

FIG. 13. Single bias binding attached so that stitching shows (inconspicuously) on right side

NOTE. A variation of the foregoing method is excellent to use in binding seams in a coat which is unlined or lined only to the waist, especially if the bias is to be made of a lining fabric. In this case fold the binding over the edge of the seam, but do not turn it a second time. The raw edge of the binding should, of course, be between the seam and the garment.

When stitching is to show plainly on the right side, as is the case when commercial bias is applied in one operation, use the binder attachment, if possible, as it gives a better-looking binding and is a great timesaver. This method is not satisfactory if corners or sharp curves are to be bound. A bias strip of fabric may be used in the same way as the commercial bias if it is cut exactly $\frac{7}{8}$ inch wide. If one does not wish to use the binder attachment, crease the bias a little to one side of the middle, and slip the edge to be bound into the fold so that the wider side of the bias comes on the wrong side of the garment. Then, when it is stitched, the

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lower edge will be sure to be caught. Baste and stitch by machine from the right side.

Attaching a Double Bias Binding (French Bias)

A double bias is used when the fabric is soft and likely to stretch and fray badly, as in light-weight satin or crêpe; or when the fabric is transparent, as in organdie, voile, or georgette. To attach a double bias binding, fold the strip (which has been cut four times the finished width plus two seam allowances) lengthwise through the center with wrong sides together, and baste with long stitches to keep it from slipping. Place it on the right side of the article to be bound, with the raw edges of the binding even with the edge to be bound. Baste, stitch, remove bastings, and turn the binding to the wrong side of the article. Bring the folded edge just to the line of stitching, baste, and sew in place with vertical or slip-stitch hemming.

Straight Binding

Edges may be bound with ribbon or straight seam binding. Crease the binding strip slightly to one side of the center and attach by slipping the edge to be bound into the fold with the wider side of the binding on the bottom, that is, on the wrong side of the garment; then baste and stitch from the right side. When narrow silk binding ribbon is used to finish seams, it is often held in place with running stitches and an occasional backstitch, instead of machine stitching. In this case no preliminary basting is needed. Care must be taken, however, not to "full" either the binding or the seam. To prevent this, lay the garment on a table, slip the edge of the seam into the folded binding, and pin at intervals, making sure that the binding and the edge of the seam are held with equal tension.

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In a continuous binding the ends of the binding should be stitched and pressed open, and the seam should coincide with the seam line of the garment.

7. *Blocking Simple Garments*

It is often unnecessary to buy commercial patterns for simple garments. The pieces of the garment may be blocked according to individual measurements, either on paper (to save a pattern for future use) or directly on the wrong side of the fabric. Approximately ½ inch is allowed for seams.

Blocking Kimono Garments

Measurements Needed

Bust measure (see Fig. 128).

Garment length (see Fig. 128, "Shoulder to floor").

Shoulder to bust (see Fig. 128).

Sleeve length is taken from the center bone at the back of the neck over the shoulder, down the desired length on the arm.

Sleeve width is measured around the largest part of the arm, and 2 to 4 inches are added.

Width at bottom is determined by the type of garment, the fabric used, and the current fashions.

Amount of Fabric Required

Allow twice the garment length, including the hem, adding 3 to 4 inches extra for straightening the fabric and for shrinkage.

Kimono garment without a shoulder seam (Fig. 14). Fold the fabric lengthwise, then crosswise, with the front length

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1 or 2 inches longer than the back. Measure *bd* along the cut end of the fabric, equal to ¼ the width at the bottom. Measure *ae* along the crosswise fold, equal to the sleeve length. Measure down from point *e* a distance *ej*, equal to

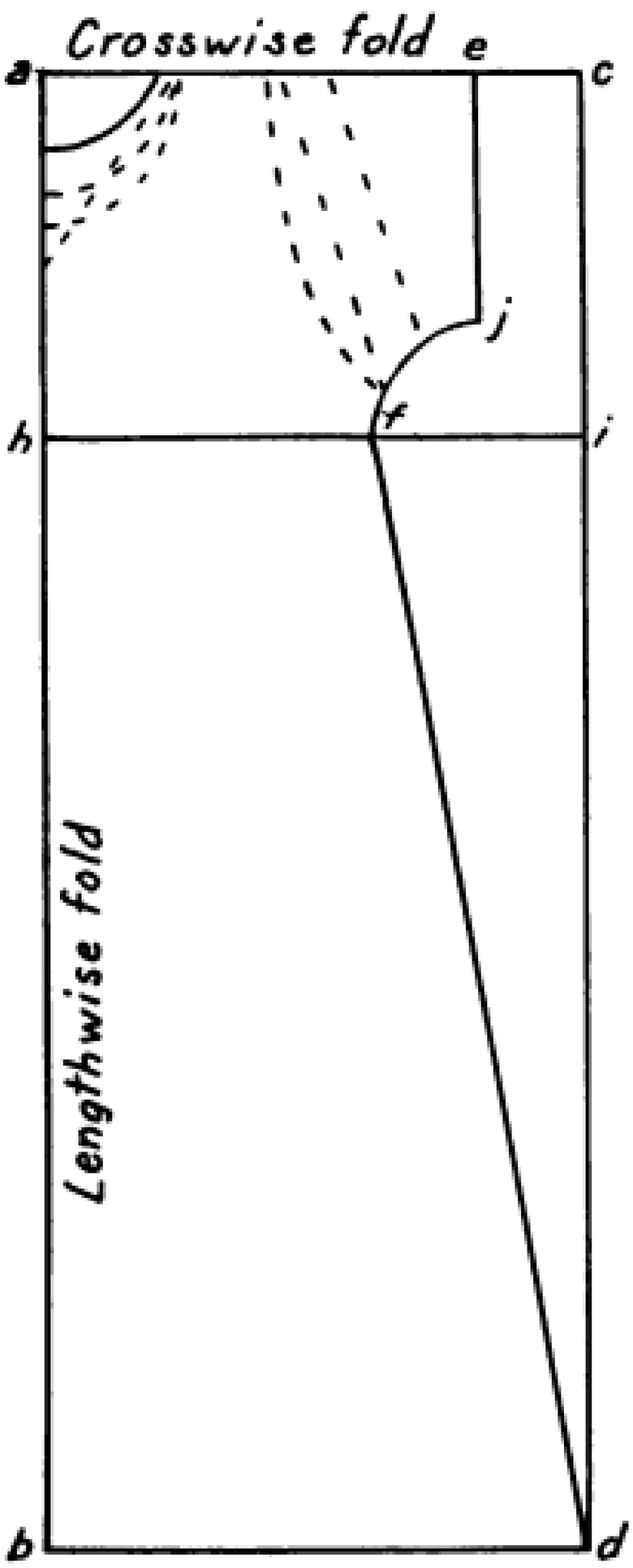

FIG. 14. Kimono garment without shoulder seam

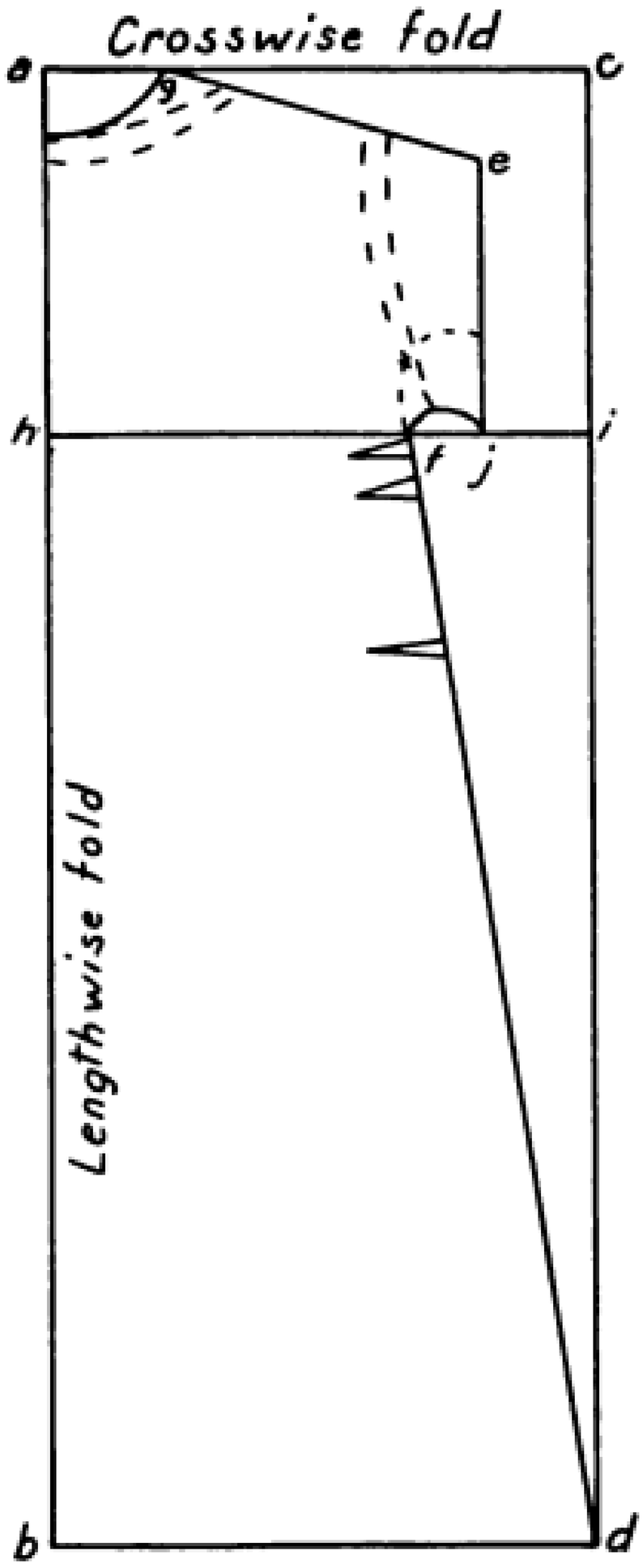

FIG. 15. Kimono garment with shoulder seam

½ the sleeve width. Measure down from points *a* and *c* the distances *ah* and *ci*, equal to the shoulder-to-bust length. Connect *h* and *i*. From *h* measure over a distance *hf*, equal to ¼ the bust measure plus 1½ to 2 inches. Now connect points *e*, *j*, *f*, and *d*, curving the line from *j* to *f*.

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The neck line of the garment is usually higher in the back than in the front. Slash along *ae* and *ah* according to the shape of the neck line desired. Dotted lines indicate other possibilities for neck and sleeve lines.

NOTE. A kimono garment will fit better if one or more of the following adjustments are made:

1. The front is cut about 1 inch wider than the back of the garment.
2. Some of the surplus bulk over the shoulder is taken out by a shoulder seam (Fig. 15).
3. Two or three darts are made in the front side of the underarm seam at the bust line (Fig. 15).
4. A dart is made in the front side of the underarm seam at the belt line (Fig. 15).
5. The neck line is cut wide (Fig. 15).

Kimono garment with a shoulder seam (Fig. 15). This method is preferable when blocking a dress. Proceed as for blocking a kimono garment without a shoulder seam, but with the following changes: measure over on *ac* a distance *ag*, equal to 2 inches; locate *e* at a point about 2 or 3 inches down from the crosswise fold and so that *ega* equals the length from the center of the back to the bottom of the sleeve; make the underarm seam of the sleeve approximately parallel to the shoulder seam. The closer the garment fits up under the arm, the less will be the tendency to tear at this point, because of the increased length this gives to the underarm and sleeve seam.

Blocking a Nightgown from $1\frac{1}{2}$ Widths of 40-Inch Fabric (Fig. 16)

Two gowns can be cut from three lengths of fabric by this method, provided they are sleeveless. The lengthwise seams come farther back than do normal underarm seams.

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Front. Measure off a length of 40–inch fabric equal to the front-length measurement of the garment. Fold lengthwise through the center. Measure down from *a* the dis-

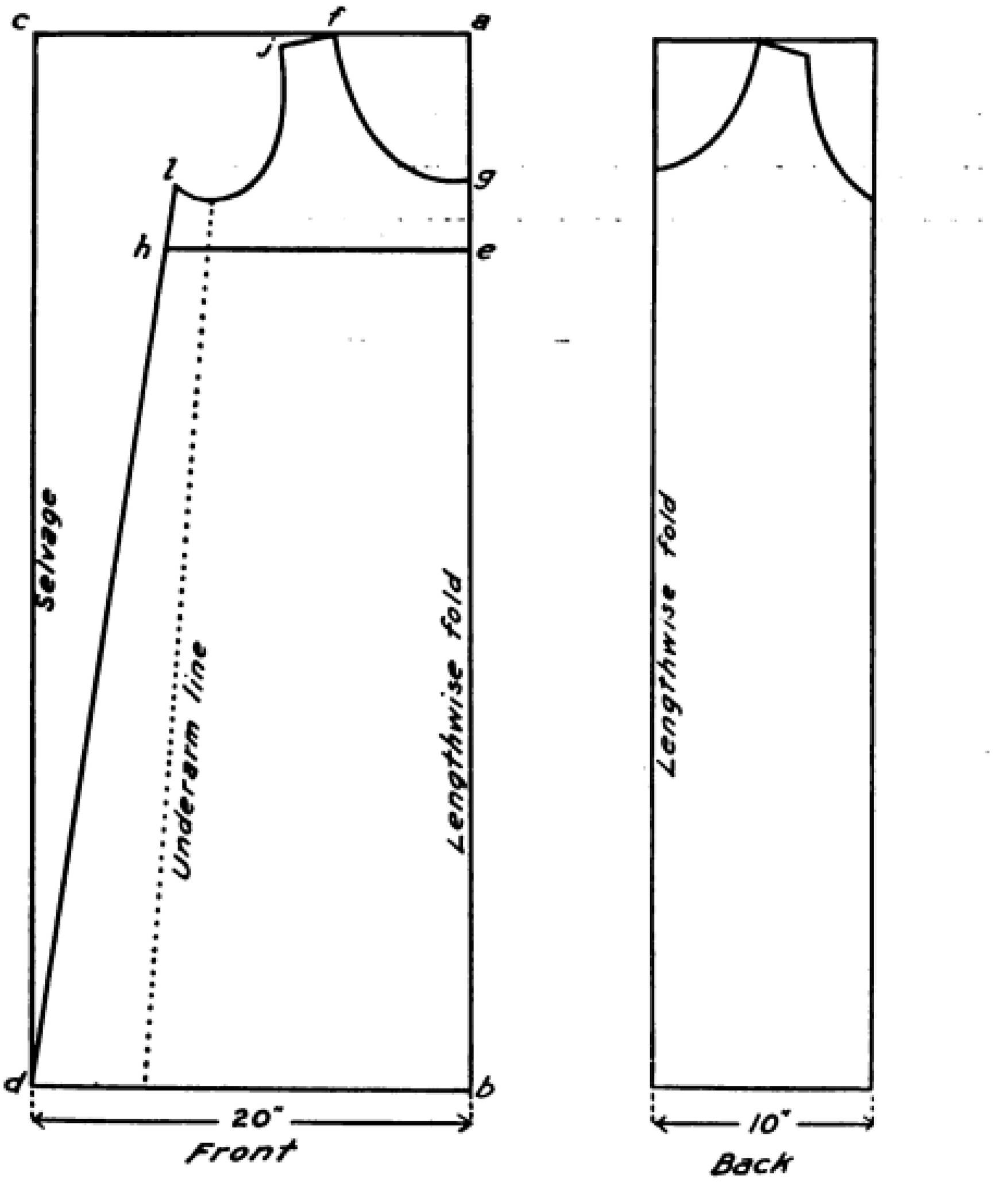

FIG. 16. Sleeveless gown cut from 1½ widths of fabric

tance *ae*, equal to the shoulder-to-bust length. Measure *eh*, a distance of 14 to 16 inches. Draw *dh* and extend it 3 or 4 inches to *l*. From *a* measure over *af*, a distance of 3 to 5 inches. From *a* measure down *ag*, a distance of 5 to 8 inches. Connect *f* and *g* with a curved line. From *f* draw

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a slanting shoulder line *fj*, 3 to 4 inches long. Connect points *j* and *l* with a curved line.

Back. Measure off a second length of fabric and cut in the center lengthwise. Make a lengthwise fold through the center of this 20-inch width. Using the front as a pattern, lay it on top of the back with the center-front fold extending $\frac{1}{4}$ to 1 inch beyond the center-back fold. Cut the neck line, shoulder, and back of the armseye.

Blocking a Slip

Measurements Needed

Bust measure (see Fig. 128).
Garment length (see Fig. 128, "Armpit to floor").
Hip measure (see Fig. 128).
Width at the bottom will be determined by personal preference and current fashions.

Two-Piece Gored Slip (Fig. 17)

Front. Fold the cloth lengthwise, at a distance from the selvage equal to $\frac{1}{4}$ the desired width for the bottom of the slip.

NOTE. Sometimes it is more economical to cut the slip crosswise of the fabric. If so, fold the cloth crosswise instead of lengthwise.

Measure down on the fold a distance *ab*, equal to the garment length plus the hem allowance. Draw a line from *b* to *d*. Measure *ac*, equal to $\frac{1}{4}$ of the bust measure plus 1 inch. Locate *e* at a point the depth of the hem above *d* and draw line *dec* (Fig. 17). Sometimes *e* is located where the top of the hem will come, especially when the garment has a very deep hem. Check the hip measure and mark the location for a dart at the bust line.

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To make a modified round neck line, measure over from the center fold about 4 to 5 inches. Measure up 2 to 4 inches to *f*. Connect with the curved lines *af* and *fc*. The shoulder strap is joined to the point *f*.

Back. Make the back like the front, except that *ac* should be $\frac{1}{4}$ inch narrower, and *ab* as much shorter as the allowance made for the dart at the bust line. If the slip is too full at the waistline, some of the fullness may be fitted out at the underarm seam, or darts may be made on each side of the center front and back between the bust and hip lines (Fig. 17, *gh*).

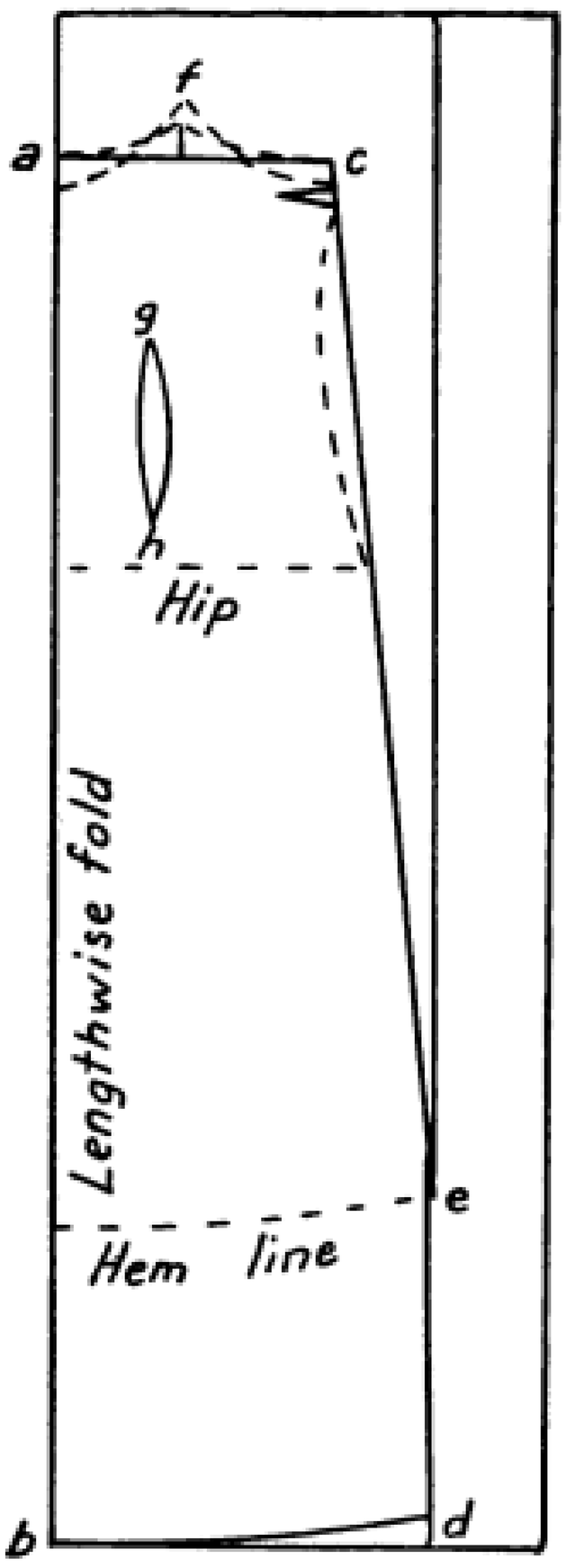

FIG. 17. Slip with gored underarm seam

Straps. Straps are usually cut lengthwise of the fabric. Cut strips twice the desired width plus two seam allowances; and since it is difficult to know exactly how long they need to be, it is a good plan to allow extra length, which may be trimmed off later. Make the strap like a belt (see page 11). After it is turned right side out, it may be stitched along both edges. Straps should be attached firmly to the garment, preferably by hand. Usually the raw ends at the bottom of the strap are turned under when it is attached, and it is sewed inconspicuously at both the top and the bottom of the hem.

If the top of the slip is trimmed with lace, cut the straps long enough to extend to the bottom of the lace and fasten them at the top and again where the lace is joined to the slip.

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8. Collars

Collars may be classified in many ways, such as double and single, rolling and flat, attached and detachable. The classification of convertible and nonconvertible, however, seems the most satisfactory one, since the methods of making and attaching are entirely different for these two types. Convertible collars are those which may be worn fastened close up around the neck or open in a V-shape in front, whereas nonconvertible collars can be worn only in one position.

Methods of altering and blocking collar patterns are described because it is often necessary to alter the design of patterns; it is also often necessary to make changes in the collar pattern because of the alterations made in fitting the garment.

Collars range from those that lie perfectly flat to those that roll decidedly, or even stand straight up around the neck line. To model or block collars successfully, two principles must be understood:

1. The more nearly the neck line of the collar corresponds to the neck line of the garment, the flatter the collar will lie; or, conversely, the straighter the neck line of the collar, the greater will be the roll. In fact, sometimes in a convertible collar the neck line has even a slightly convex curve.

2. No attached collar will fit well if the neck line is *exactly* like the neck line of the garment; it must roll enough to cover the seam by which it is joined to the garment.

Blocking Collar Patterns

To establish the neck line of a collar, pin the waist pattern together at the shoulder seam and lay it flat on a piece

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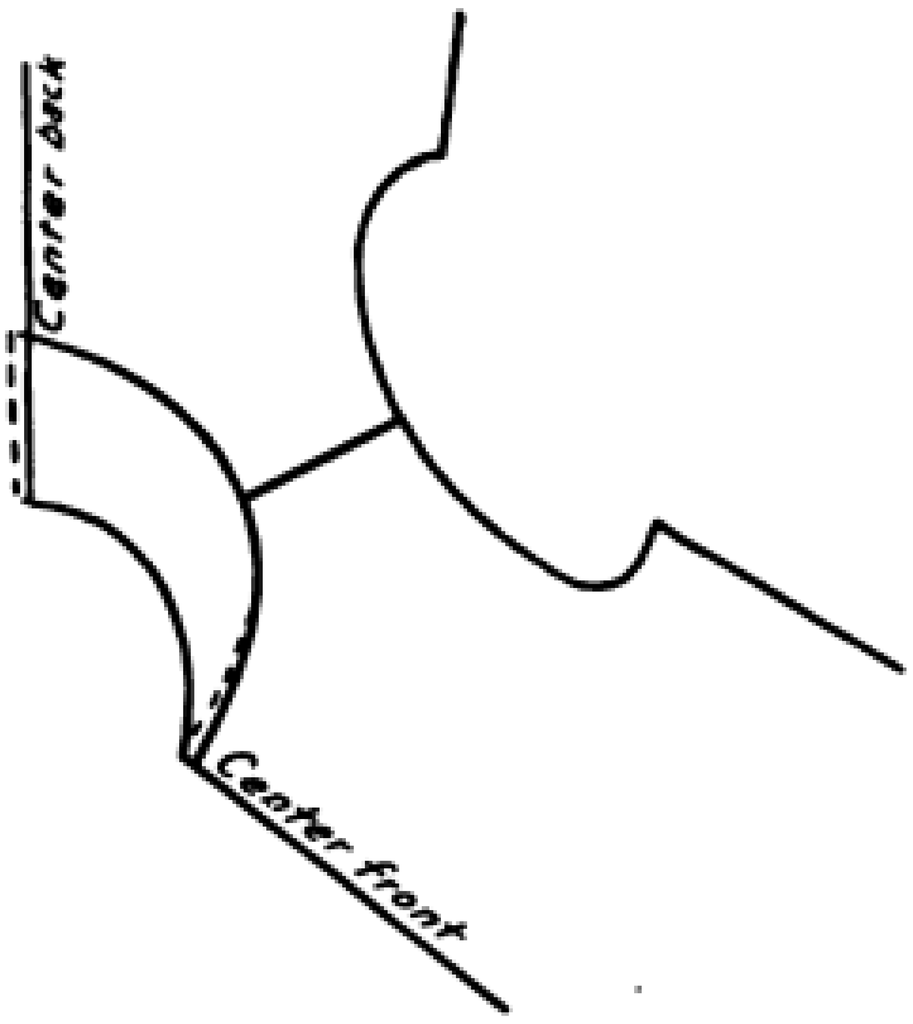

FIG. 18. Method of blocking a flat collar

of paper with the center back on the straight of the paper; or, if changes have been made in the fitting, use the garment instead of the pattern to determine the neck line of the collar. If the garment is used, fold the waist on the center-front and center-back lines, matching the shoulder seams, and pin it to a piece of paper.

To block a flat collar. Trace or mark the neck line of the garment on the paper and remove the pattern or garment. Cut on the marked line, making the neck line of the collar pattern like the neck line of the garment, except that $\frac{1}{2}$ inch is added at the center back of the collar — continuing the neck-line curve — and at the center front $\frac{3}{4}$ inch or more is taken off, depending upon the length of the collar (Fig. 18). Then when the collar is attached, the inside edge will be stretched to fit the neck line of the dress. Shape the outside edge of the collar as desired.

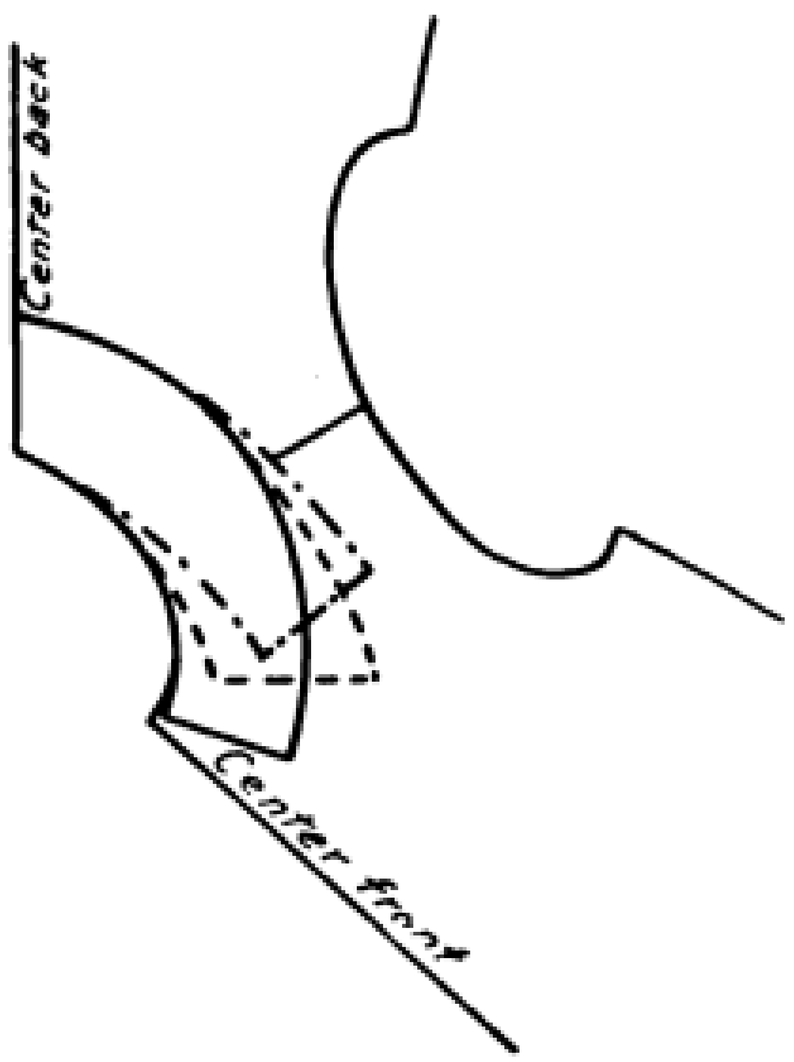

FIG. 19. Method of blocking a rolling collar

To block a rolling collar. Straighten the traced neck line as needed for the type of collar desired (Fig. 19). For further suggestions see "Modification of Patterns — Collars," pp. 188–189, and Figs. 147 and 148.

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Convertible Collars

Convertible collars may roll a great deal or slightly. They may be cut straight at the neck line or slightly curved, depending upon the roll desired (Fig. 20), and they may be worn with or without a vestee. When they are made double, the portion of the front of the garment that turns back with the collar is usually finished with a facing; occasionally such a collar is used when the opening of the garment is finished with a binding.

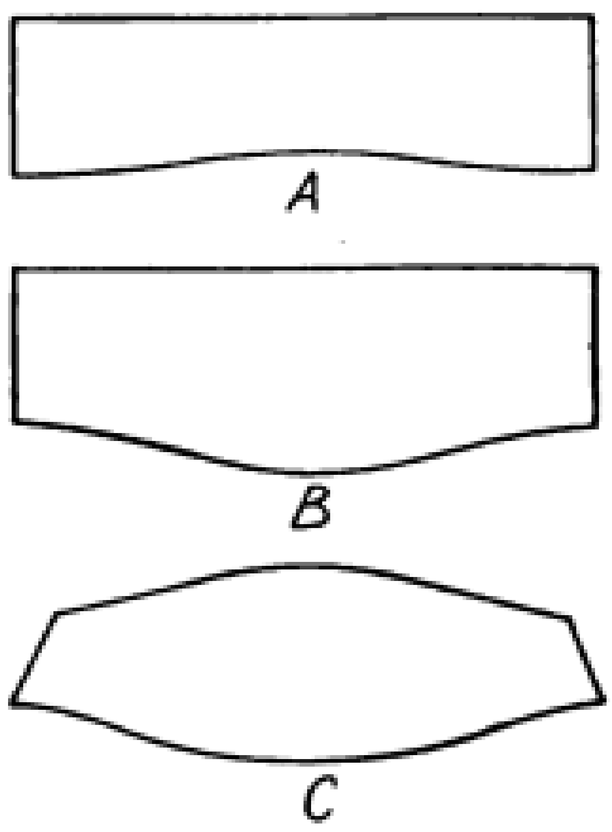

FIG. 20. Convertible collars which differ in shape

Making Convertible Collars

Several methods are used for attaching these collars. If Method *A* (Fig. 21) is to be used, the collar is made as it is attached; in methods *B* and *C* it is made before it is attached. In the latter cases the lining and the upper side of the collar are stitched together, as in any double collar; or if the collar is made of one piece of fabric, this is folded lengthwise through the center and stitched across the ends (Fig. 25, *B*).

Attaching Convertible Collars

Method A. This method is best to use if the ends of the collar or lapel are notched or shaped, or if there is a possibility that the line made by the collar may need to be changed after the collar is joined to the garment. It insures a more perfect joining than one is likely to get with other methods, and it is especially well adapted to semitailored coats.

Cut the front facing of the garment the desired size and shape. It is usually advisable to cut this facing with the center front on a lengthwise fold if the front opening does

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not extend to the bottom of the garment. Finish the sides and bottom of the facing by overcasting, hemming, or turning the edge under and stitching it.

The collar should be cut double or in two pieces (the upper and under sides of the collar) as long as the neck line of the garment, and as wide as the finished collar plus seam allowances.

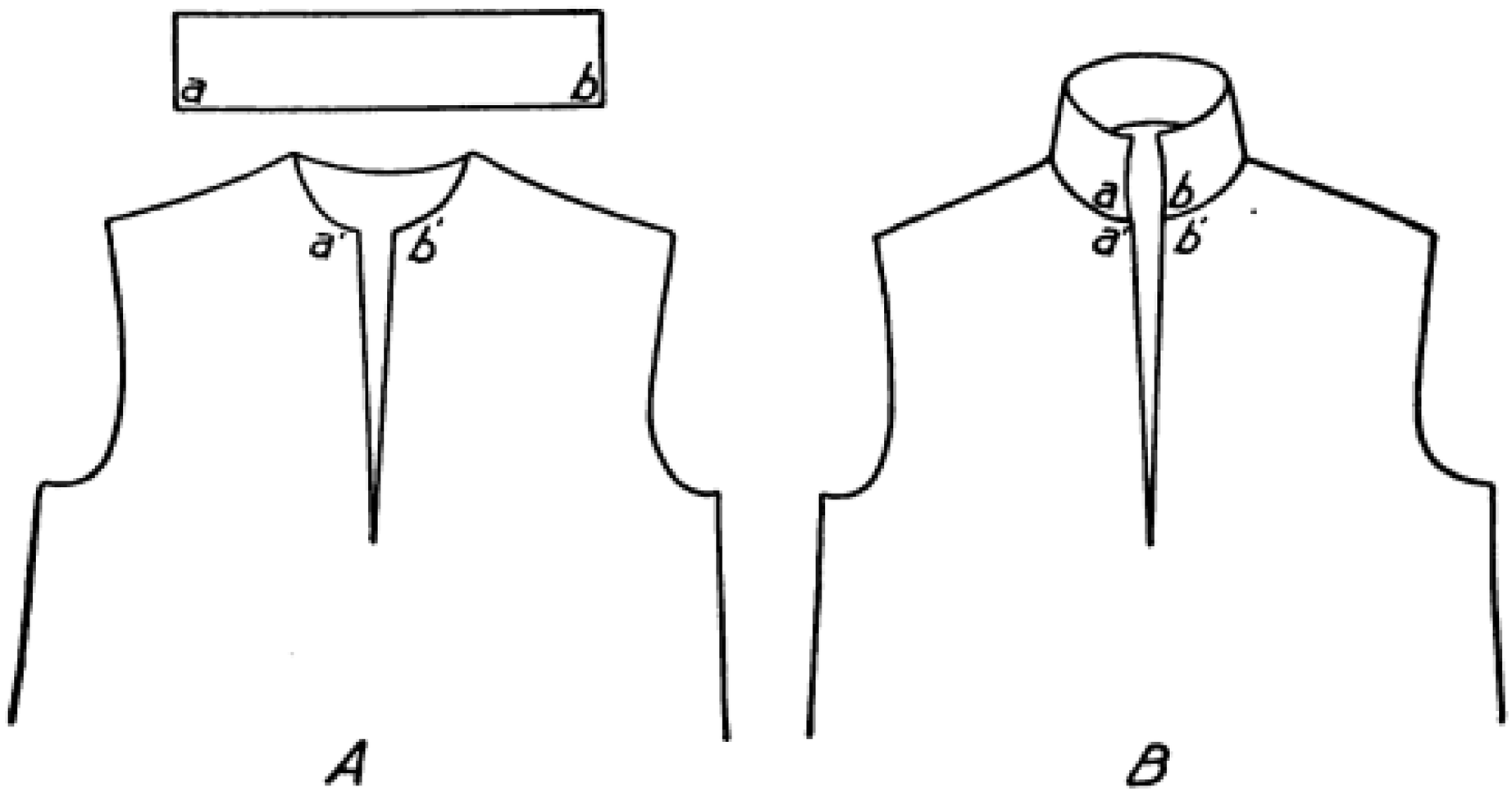

FIG. 21. Attaching convertible collar (Method *A*)

A, collar and garment ready for joining; *B*, collar stitched to neck line of garment

Join the under side of the collar to the neck line of the garment with the right sides together and with neck lines matching. Have the ends of the collar even with the front opening of the garment. Baste and stitch the collar to the garment (Fig. 21). Press the seams open from the center front to each shoulder seam. Join the facing to the upper side of the collar with right sides together and with the ends of the collar even with the edges of the front opening, and with the neck lines of the collar and the facing matching. Baste and stitch to within about $\frac{1}{2}$ inch of the ends of the facing at the shoulders. Press the seam open.

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Apply the right side of the facing to the right side of the garment, with the two sections of the collar coinciding (Fig. 22). Be sure that the seams exactly meet where the collar is attached to the neck line of the garment and the neck line of the facing; also that the front openings in the facing and the garment are the same length. Baste together the raw edges, that is, the top and ends of the collar and the front opening. Stitch in a continuous stitching across one end of the collar, down one side of the opening, up the other, and across the other end and top of the collar. For methods of stitching at the bottom of the opening see Fig. 23.

FIG. 22. Attaching convertible collar (Method A)

This shows collar joined to both garment and facing, and seam stitched around center-front slash

Turn the collar right side out, thus bringing the front facing to the under side of the garment. Usually the edge of the collar is turned under at the back of the neck line and hemmed to the first stitching, and the ends of the facing at the shoulder are turned under and hemmed to the shoulder seam of the garment. If the garment is an *unlined coat*, a fitted facing for the back neck line should be cut and seamed to the front facings at the shoulders; then the

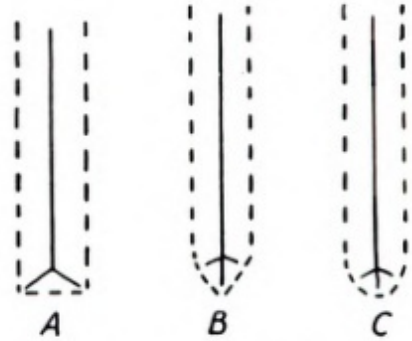

FIG. 23. Ways of stitching around the end of a slash; also ways of clipping to permit neat turning

A, square; *B*, pointed; *C*, round

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upper side of the collar should be joined to the front and back facings. The seams joining the under side of the collar to the garment and the upper side of the collar to the facings should be pressed open (Fig. 24, *A*) and tacked

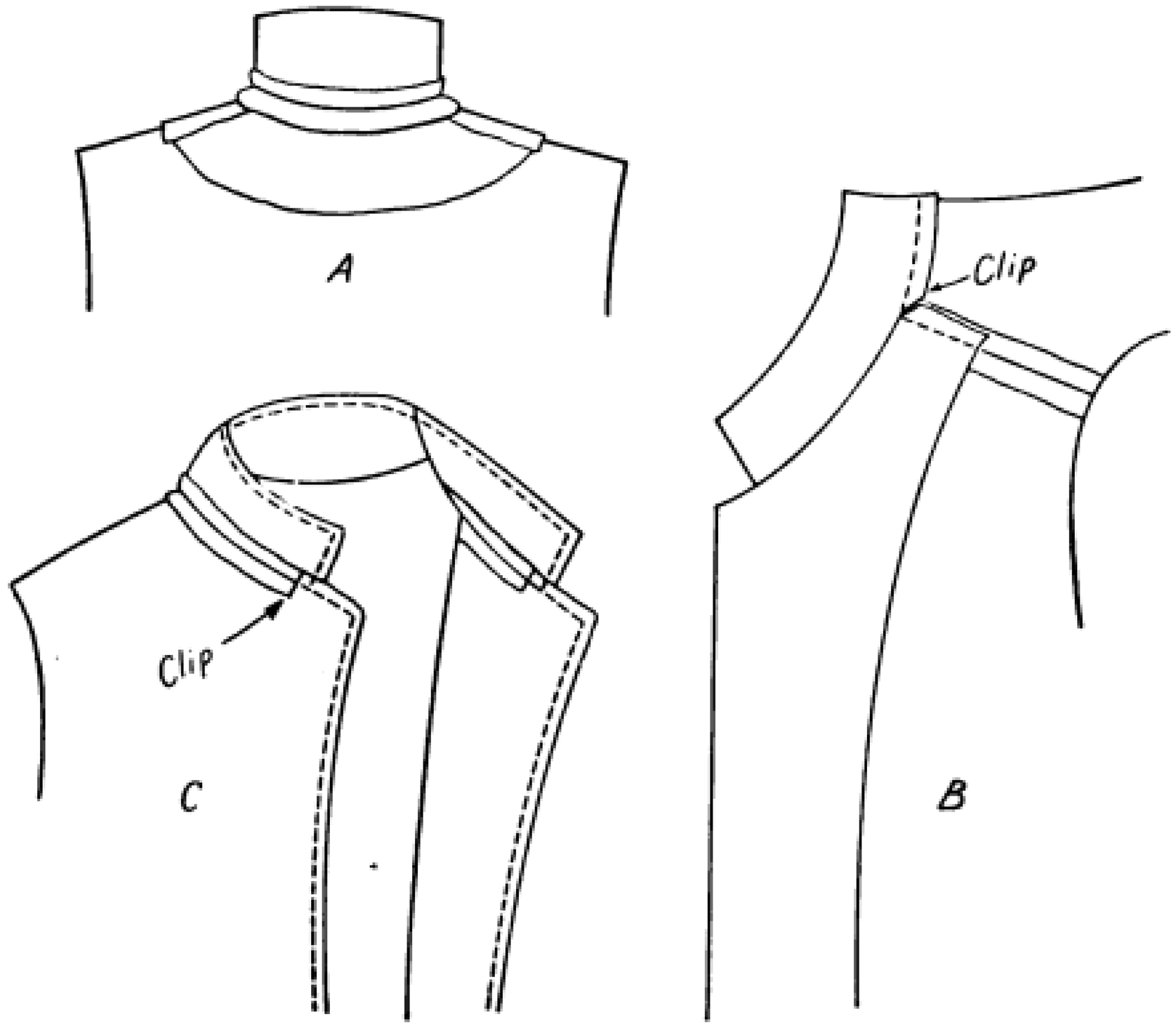

FIG. 24. Attaching a notched collar to a coat

A, back facing joined to collar in an unlined coat; *B*, front facing joined to front of coat that is to be lined; *C*, notched collar attached to coat, showing how to clip seam that joins collar to front of coat that is to be lined

together at intervals. If the garment is a *lined coat*, the entire seam joining the under side of the collar to the garment should be pressed open, as well as the seam joining the facing to the upper side of the collar. Clip the upper side of the collar diagonally to the shoulder seam line to permit the seam allowance of the collar to extend down on the garment across the back of the neck (Fig. 24, *B*). This raw edge is covered by the lining.

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The notched collar is made according to the same general directions, except for the following changes: The collar neck line is shorter than that of the garment; hence the ends of the collar do not extend to the edge of the front opening of the garment and facing. When joining the collar to the garment make sure that the ends of the collar are at equal distances from the front opening. After joining the under side of the collar to the garment and the

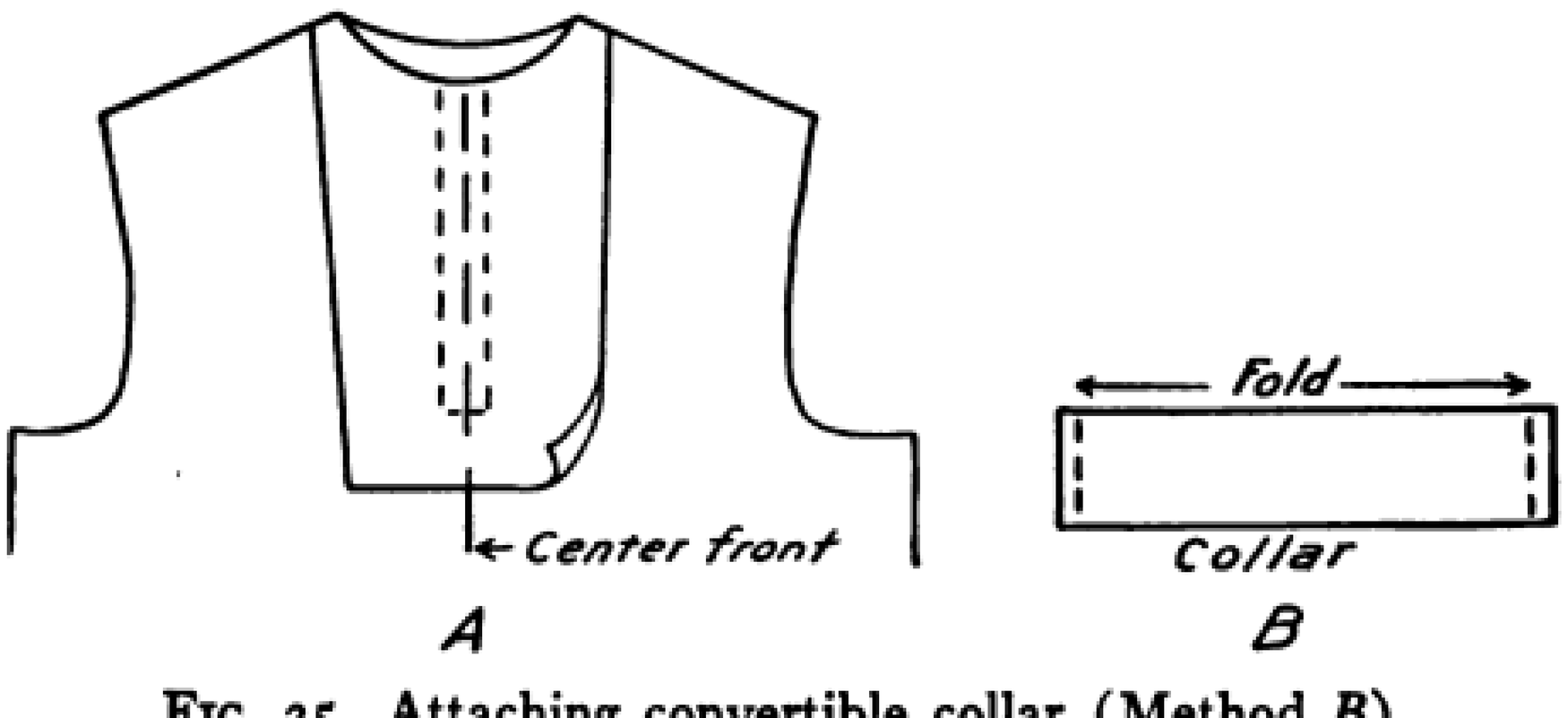

FIG. 25. Attaching convertible collar (Method *B*)

A, front facing stitched in place; *B*, collar folded and stitched across the ends

upper side of the collar to the front facing, slash the garment and facing seams to the stitching line (about $\frac{1}{2}$ inch from each end of the collar), and press the front sections of the seams up (Fig. 24, *C*). Then stitch a continuous line around the collar and front facing, being careful to keep the seam of uniform width.

Method B. In this method the front facing is cut the desired size and shape, and the sides and bottom are finished (unless the facing is to be stitched to the garment with the stitching showing on the right side, as in a middy blouse). Join the facing to the front of the garment, stitching around the marking for the center-front opening (Figs. 23 and 25, *A*). Cut the front opening down to within

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a short distance of the stitching, clip if necessary, and turn the facing to the wrong side of the garment.

Stitch the ends of the collar together (Fig. 25, *B*). Place the under side of the collar to the right side of the garment, with the seams in the ends of the collar *exactly* meeting the seams at the center-front opening of the garment; then pin the seams together. Place the upper side of the collar and the right side of the facing together at the neck line (both opened out). Baste the seam and stitch it. This will make one continuous seam from the shoulder seam line of the facing around the entire neck line of the garment to a corresponding point on the opposite side (Fig. 26). Press this seam open, except across the back between the shoulder seams.

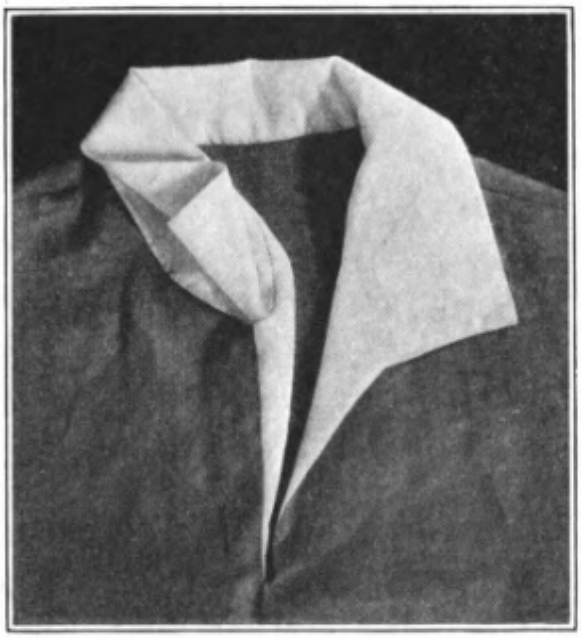

FIG. 26. Attaching convertible collar (Method *B*)

This shows how collar is joined to garment and front facing with a continuous seam

Turn the raw edge of the collar under across the back of the neck line. Pin, baste, and hem to the first stitching. When making a middy collar, it may be desirable to stitch from the point where the end of the collar and the center front of the garment join, around the neck line to the opposite side.

Method C. Attach the front facing to the garment, as in Method *B*; then baste the neck line of the facing to the neck line of the garment. Make the collar and attach in

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either of the following ways: *If no stitching is to show*, attach the upper side of the collar to the garment and facing; then turn in the raw edge on the under side of the collar and hem by hand to the machine stitching. *If the machine stitching is to show*, join the under side of the collar to the garment and facing; then stitch the upper side of the collar in place (Fig. 27).

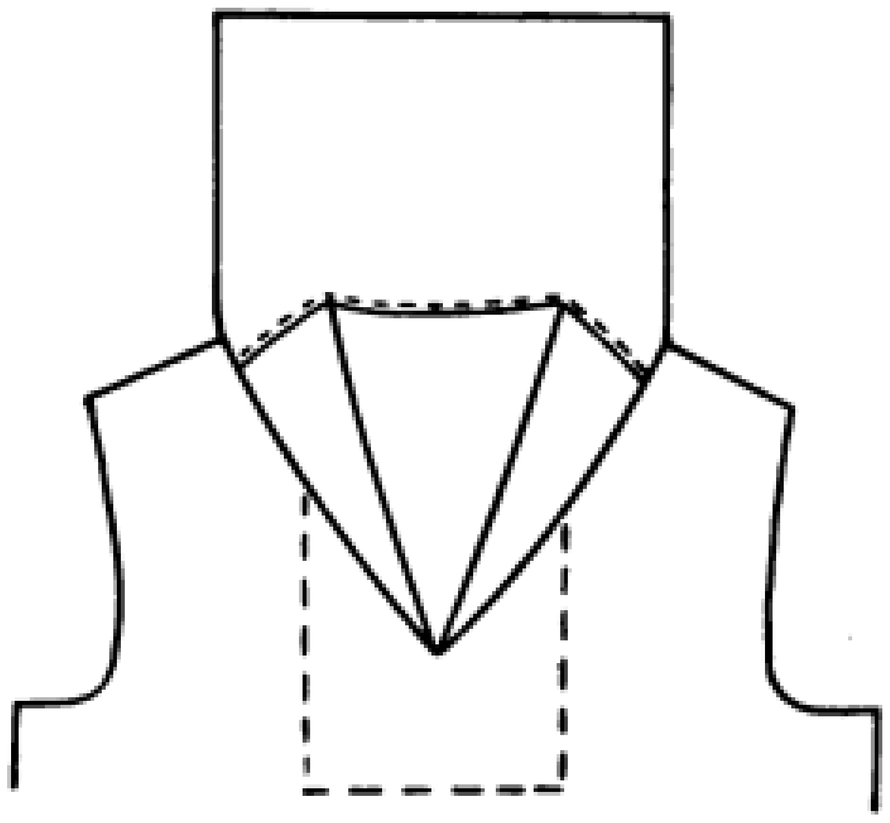

FIG. 27. Attaching convertible collar (Method *C*), with stitching showing on collar facing

Detachable Collars

If a detachable collar is desired, such as a washable collar on a silk or wool garment or a light-colored collar on a dark dress, finish the neck line of the garment with a facing or a bias binding. Make as a nonconvertible collar; if it rolls, finish the neck line with a binding of a light-weight fabric; if it lies flat, finish the neck line with a suitable edge finish and attach collar at one or two points.

When a double bias collar is used and it is to be laundered, it may be desirable to machine-picot or bind the neck-line edges separately rather than to finish them together. This makes it possible to iron the collar with the yarns of the fabric, so that it will not be stretched out of shape. The collar may be attached to the garment by basting or with snaps. If several collars are to be worn with one dress, snaps will be saved if they are sewed on the collars so that the ball and socket parts of the snaps alternate. Snaps are then sewed on the neck of the garment so that they will match those on the collars.

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Nonconvertible Collars

Under this heading are classed all collars that can be worn only in one position.

Checking Collar Patterns

Measure the neck line of the collar and the neck line of the garment, and compare measurements. The entire length of the neck line of the collar should usually be about $\frac{1}{2}$ inch shorter than that of the garment, so that when the collar is attached it will roll slightly and cover the joining seam. If the collar extends to the waist, as in a surplice type, it should be about 1 inch shorter than the neck line of the garment. Before trying on the collar pattern, clip the paper a seam's depth or cut a pattern from cheap muslin. The latter is more satisfactory, since, when pinned to the garment, it gives more nearly the effect of the finished collar than does the paper pattern. With a few pins, placed parallel to the neck line, pin the collar pattern to the garment. Put on the garment and check the collar for size and fit. If changes need to be made, see "Blocking Collar Patterns," pp. 28–29, and "Modification of Patterns," pp. 188–189.

Making Collars

The outside edge of the collar should always be finished before the collar is attached to the garment.

Single collars may have the outer edges finished by binding, picoting, facing to the right or to the wrong side, with plain hems of various widths, with rolled hems, or with lace; the lace may be whipped on a rolled edge, or sewed on a raw edge which is afterwards rolled or closely overcast. Various decorative stitches (such as blanket stitch) may be used to hold the hem in place.

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Double collars may have the outer edges finished with a plain seam or any form of edge finish. If a plain seam is used, place the right sides together, pin, baste, and stitch. Trim the seam. If the collar is curved, clip the edge at intervals almost to the stitching; if the collar is square or pointed, trim off the corners (Fig. 28). Turn the collar right side out, and crease and press on the stitching line. If braid or lines of decorative stitches are to be used, these are usually applied to the upper part of the collar before the two parts are stitched together. Sometimes the braid is attached to middy collars after the outer edge of the collar is finished.

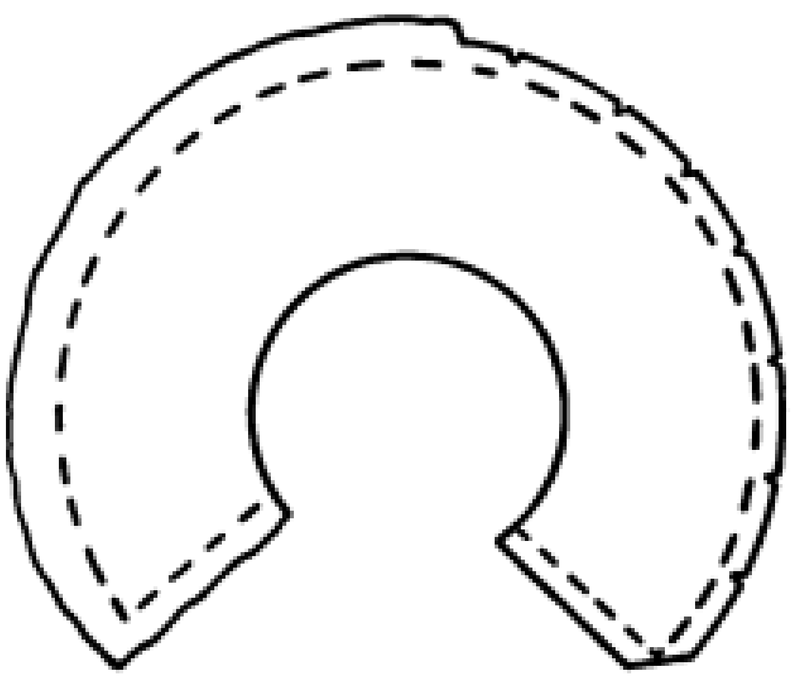

FIG. 28. Method of clipping curved edge of double collar and trimming off the corner

When a *wool collar is lined with silk*, it may be desirable to use the following method: Turn under the edge of the wool collar on the seam line, baste, and press; pin and baste the silk lining in place at the edge line or about $\frac{1}{4}$ inch in from the edge, depending upon the effect desired. The latter method is usually desirable in large collars. Press lightly with a warm iron and without moisture and slip-stitch the lining to the collar. This method permits the necessary pressing of the wool without marring the silk.

Attaching Nonconvertible Collars

Place the under side of the collar next to the right side of the garment, matching the center back of the collar with the center back of the neck line of the garment, and with the ends of the collar in place. Pin together, with the pins parallel to the neck line, stretching the collar slightly

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from shoulder seam to center front. Try the garment on, make any needed adjustment, and baste the collar to the garment.

The following methods are used to finish the joining of the collar to the dress or blouse.

With a bias facing (***Figs. 29, 30***). This is generally the most satisfactory method, since it is strong and aids in keeping the collar and garment in place. Use a bias strip of self fabric (unless it is too heavy) from $\frac{3}{4}$ to 1 inch wide. Place the right side of the facing next to the upper side of the collar, keeping the edges even; baste through the facing and the garment and stitch. Trim the seam edges to the desired width for the fabric; clip the seam if necessary. Turn the facing to the wrong side and baste flat to the garment close to the stitching line. It is necessary to bring the facing far enough to the inside so that it will not show when the garment is worn. Turn the raw edge under, baste, and hem the facing to the garment. This should be done by hand; otherwise it is likely to draw. If there is no neck-line opening, it is well to begin basting the facing strip at the shoulder seams; join the two ends of the bias before stitching the facing and the collar to the garment. If there is a neck-line opening which has a narrow finish like a binding, let the facing extend about $\frac{1}{2}$ inch beyond the edge of the opening when beginning to baste and also when ending (Fig. 29). After the collar is stitched to the garment, crease

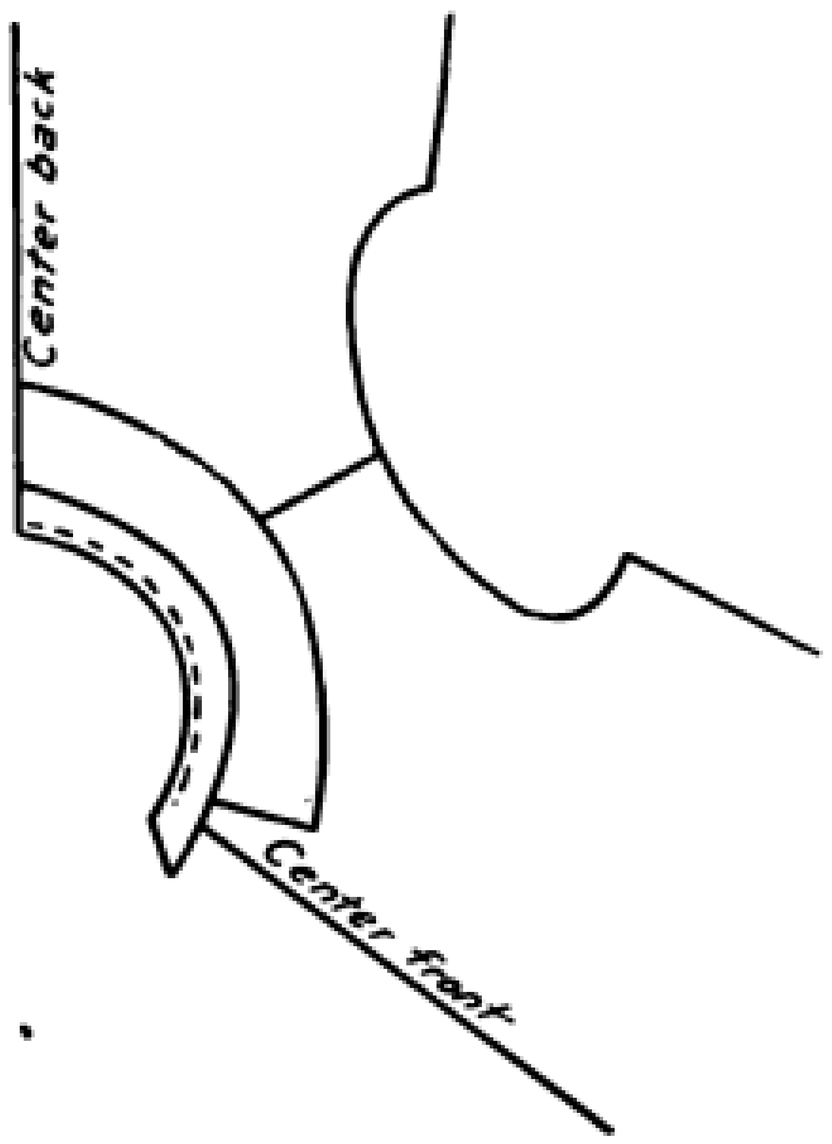

FIG. 29. Attaching nonconvertible collar to neck line with a bias facing

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along the stitching line with the seam toward the facing; then turn the end of the facing back in line with the edge of the opening. Turn under the raw edge of the facing, baste, and hem in place. If the neck-line opening is to be finished with a wide hem or facing on the wrong side, baste the collar in place, turn the hem or facing on the fold line to the right side of the garment, and pin in place (Fig. 30).

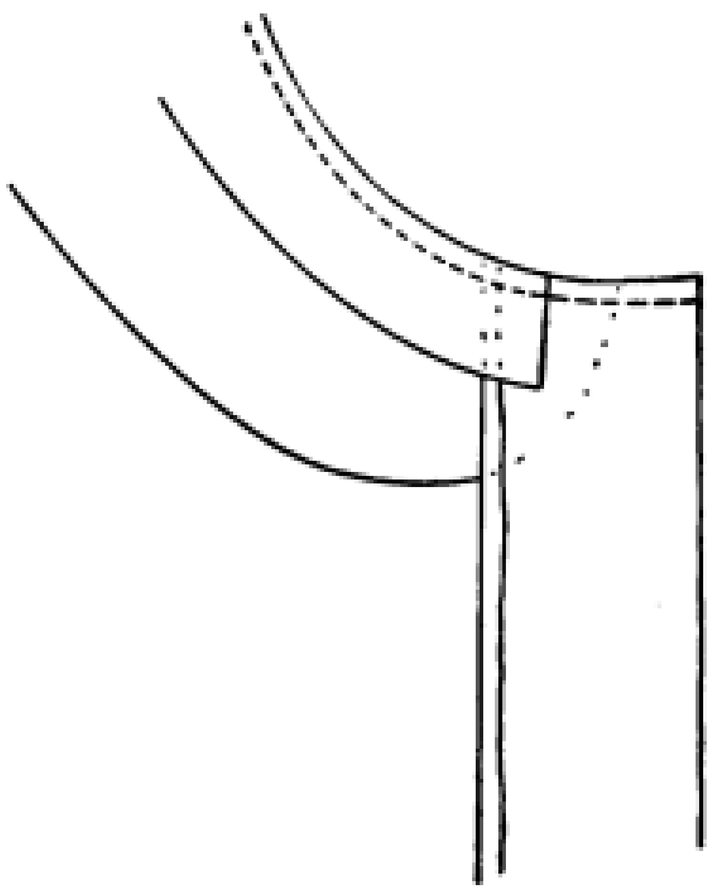

FIG. 30. Method of attaching collar to blouse, in which closing is finished with wide hem or facing

Then apply the bias facing, beginning and ending it $\frac{1}{2}$ inch beyond the inside edge of the hem or facing. Baste and stitch entirely around the neck line of the garment. Turn both the hem (or facing) and the applied bias strip to the wrong side and finish in the usual manner.

With a flat fell seam. The flat fell seam may be used when the collar is on the straight of the fabric and is made of a single thickness, as in the tuxedo type. Join the collar to the garment with the under side of the collar next to the right side of the garment, and stitch with the edge of the collar extending $\frac{1}{4}$ inch or more beyond the edge of the garment. Turn in the edge of the collar and hem by hand or stitch flat.

As a binding. This method may be used in attaching double collars of a sheer or soft fabric, but it is satisfactory *only* where the neck line of the collar is straight and there is a neck-line opening in the garment. Attach either the upper or the under side of the collar to the neck line of the garment in the usual way. Turn in the other side of the collar the width of the seam; pin, baste, and hem to the first stitching.

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Making and Attaching Nonconvertible Coat Collars

The method of attaching a nonconvertible collar to a semitailored coat depends upon the cut. Certain parts of the garment, including the under side of the collar, should be interfaced (see "Interfacings," p. 247). *If the garment is to be unlined*, a fitted facing for the back neck line should be cut and joined to the front facings at the shoulder seams (Fig. 24, *A*). All neck-line seams should be pressed open. *If the garment is to be lined*, the upper side of the collar should be clipped diagonally to the shoulder-seam line (after it is attached) to permit the seam allowance at the collar to extend down on the garment (Fig. 24, *B*). The raw edge of the collar is covered by the lining.

When the upper and under sides of the collar are cut separately from the front facing and front of the coat (Fig. 31, *A*, *B*, *C*), they may be cut with or without seams in the center back. If there is a center-back seam, stitch it and press it open. Join the upper side of the collar to the front facings and the under side of the collar to the garment, with plain seams pressed open. Place the right side of the facing and the upper side of the collar to the right side of the garment and under side of the collar. Pin, baste, and stitch around the outside edge. To finish, see the directions for fitted facing for a coat front, p. 98, and finish the back of the collar between the shoulder seams in one of the ways described in the preceding paragraph.

When the upper side of the collar is cut in one with the front facing (Fig. 32, *A*), make a plain seam in the center back of the collar and press it open. Then handle the under side of the collar in one of three ways: *if the collar is cut in one with the front of the coat* (Fig. 32, *B*), make a seam in the center back, press it open, join the collar to the back of the garment with a plain seam, and press it open across

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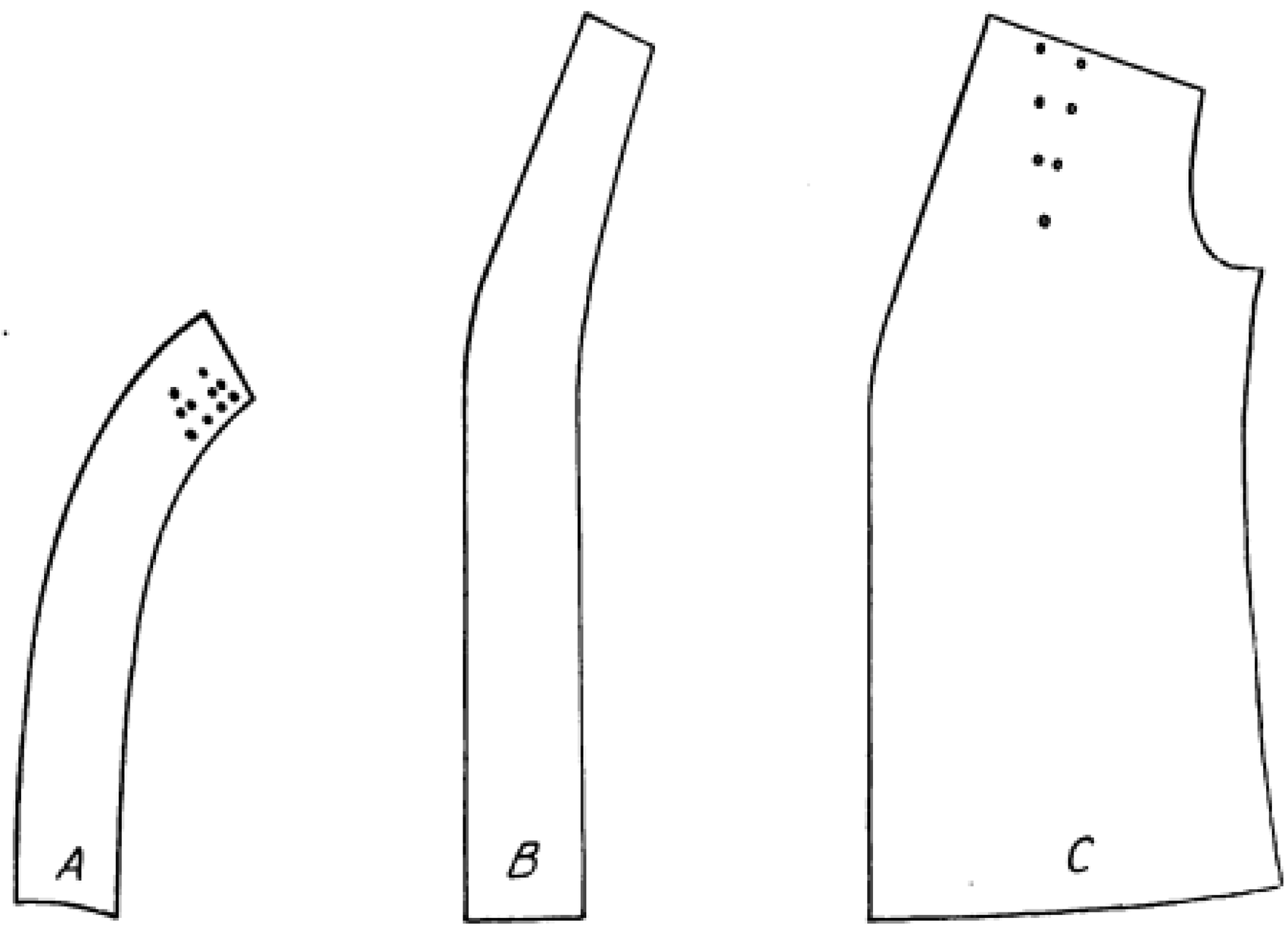

FIG. 31. Collar and facing cut separately from garment

A, collar; *B*, front facing; *C*, front of coat

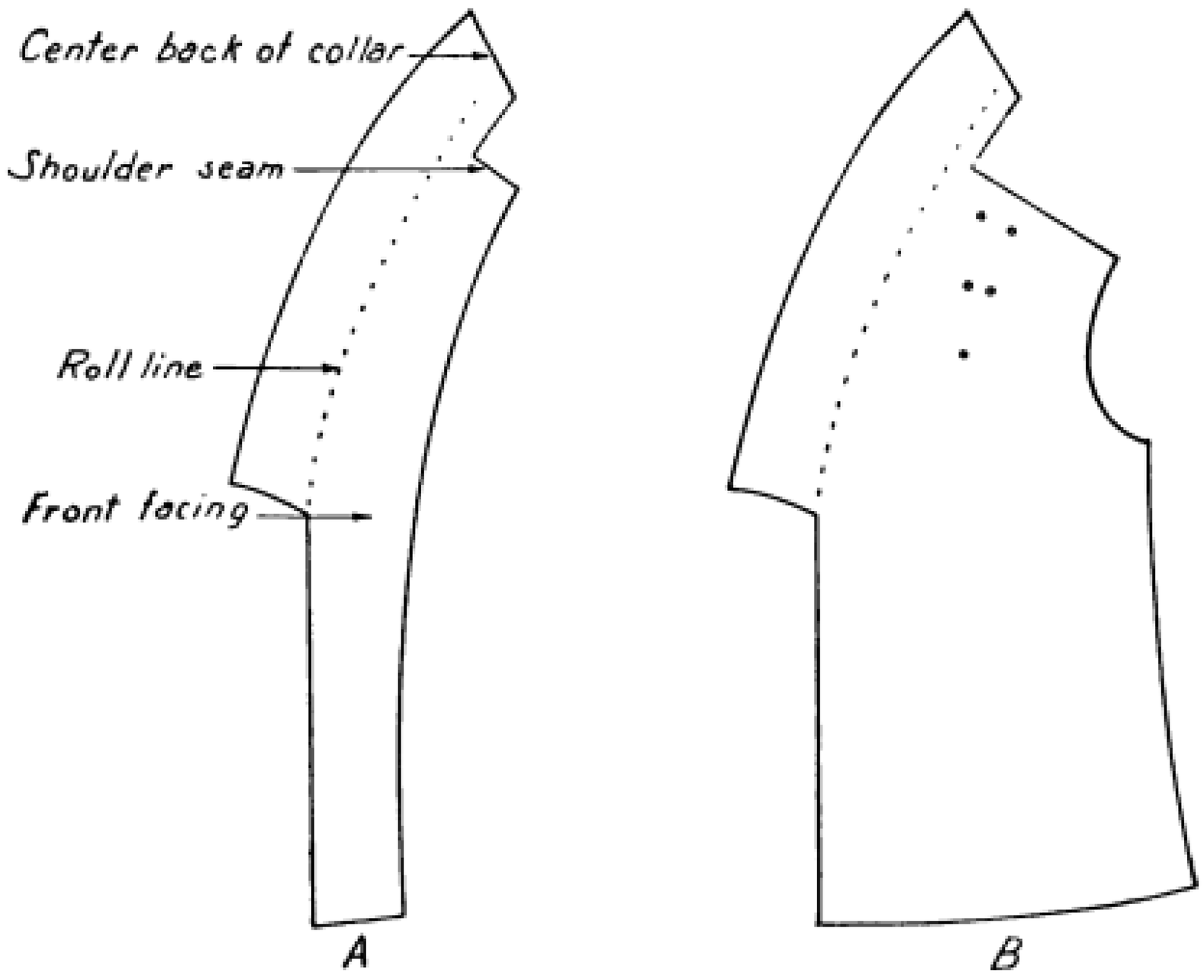

FIG. 32. Collar cut as part of (*A*) front facing or (*B*) front of garment

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the back from shoulder seam to shoulder seam; *if the collar is cut separate* (Fig. 31, *A*), join it to the garment with a plain seam, and press it open; or *if the front part of the collar is cut in one with the front of the coat and the back part of the collar is cut like a convertible collar* (Fig. 33, *A*, *B*), seam the back part of the collar to the garment at the neck line. Then the upper and under sides of the collar will fit. Place the right side of the facing and collar strip to the right side of the garment and the under side of the collar. Baste and stitch around the outside edge. To finish, see the directions for fitted facing for a coat front, p. 98, and finish the back of the collar between the shoulder seams, as described on page 41.

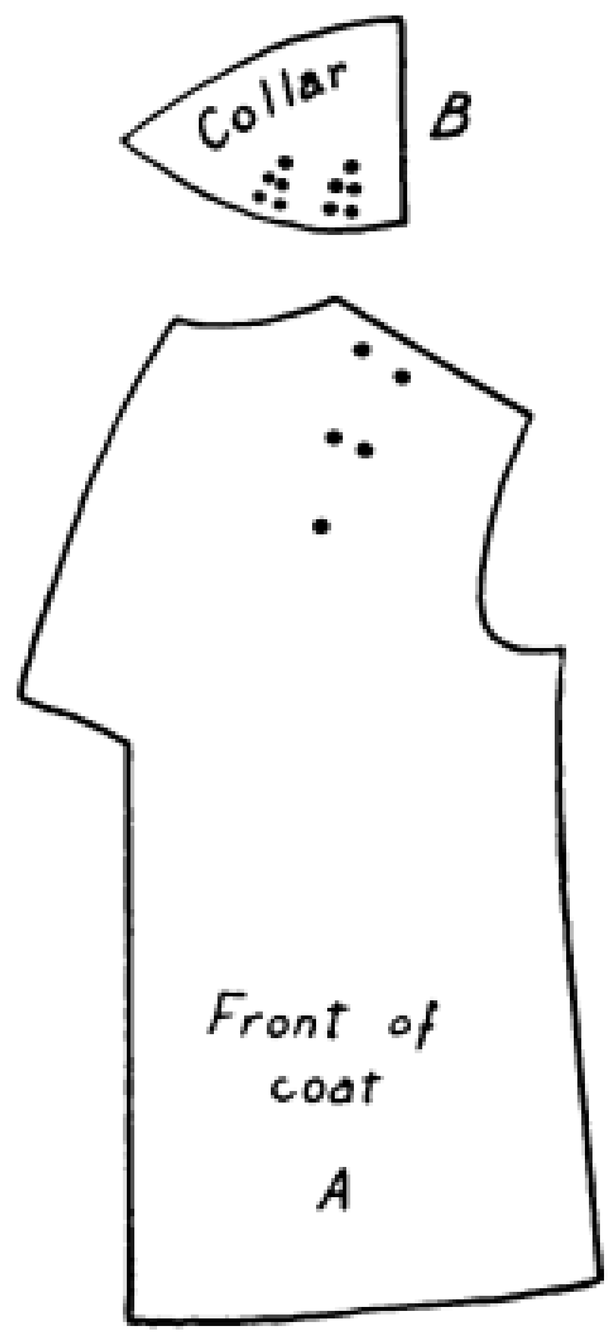

FIG. 33. Front section of collar cut as part of front of garment and back section cut separately

9. *Commercial Trimmings and Braids*

Various types of commercial trimmings and braids are available, many of which are inexpensive and attractive.

Bias tape may be obtained in different widths and textures and in a wide range of solid colors or even with printed designs, and it may be decorated — for example, with an embroidered line or fagoting (Fig. 34, *A*, *B*); ruching is available ruffled (Fig. 34, *C*, *D*), side-plaited, or box-plaited (Fig. 34, *E*), with hemmed, hemstitched, or picoted edges, and in various textures and widths; sometimes one can find attractive imitations of handwork, such as fagoting

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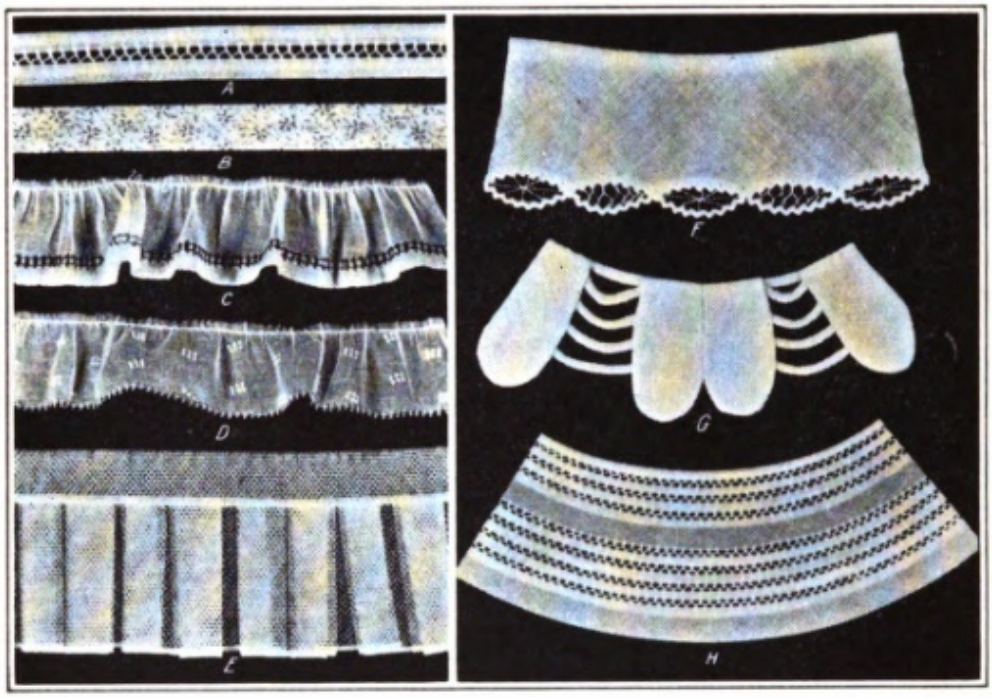

FIG. 34. Commercial trimmings

A, fagoting; *B*, bias tape; *C*, *D*, ruffled ruching; *E*, box-plaited ruching; *F*, *G*, *H*, shaped trimming bands

(Fig. 34, *A*, *H*). Very decorative trimming bands may be obtained which can be used for neck and sleeve finishes (Fig. 34, *F*, *G*, *H*).

Bias Tape

Bias tape is used as a trimming as well as an edge finish, and it may be applied as a binding or facing or to form folds or bias bands on the surface of the fabric.

Used as Bindings or Facings

Dresses, aprons, underwear, and children's clothes are frequently trimmed by binding or facing with bias tape in contrasting or harmonizing color. This is applied to such edges as those of the neck, sleeves, belt, and pockets, as well as to certain seams (see "Bindings" and "Facings,"

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pp. 16–21 and 96). Bias tape is also attached with various decorative stitches, such as blanket stitch, chain stitch, darning stitch, or French knots (see "Decorative Stitches," pp. 55–58, 64, 70–71).

Used as Bands and Folds

Several rows of bias folds may be used to trim collars, cuffs, and pockets, and as trimming bands on other parts of garments. Variations in design may be obtained by using more than one color or different widths of bias, or by differences in spacing. Bias tape which has been folded lengthwise through the center may be fagoted together to form a definite pattern (Fig. 35) (see "Decorative Stitches," pp. 65–67). It may also be applied as a fold, either by using the machine attachment or by basting and stitching it in place along the open edge of the fold after it has been creased through the center lengthwise; or it may be stitched flat to form a single band or group of bands.

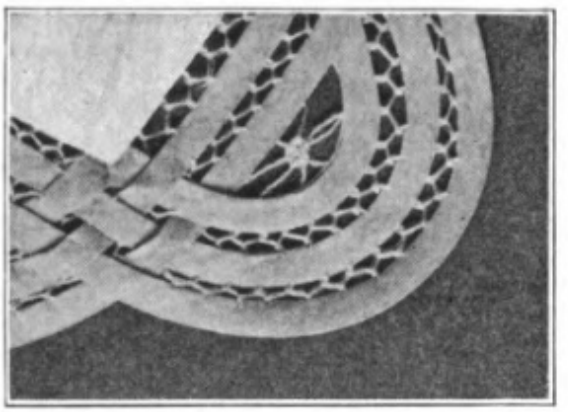

FIG. 35. Bias tape folded lengthwise and fagoted together to form a design

Rickrack

Rickrack of various colors and widths is used to trim dresses, aprons, underwear, and children's clothes. It is generally stitched twice, so that it will launder well.

Applied to the Wrong Side

With two rows of stitching showing (Fig. 36). Turn the edge of the fabric under once, or twice, as desired. Baste

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the rickrack to the under side so that half of it extends beyond the turned edge and the other half covers the hem. This gives the effect of scallops on the right side. Stitch from the right side with two rows of stitching, one close to the turned edge of the garment, the other just far enough in to catch the inner edge of the rickrack. To join the ends, match the scallops and make a hemmed fell seam.

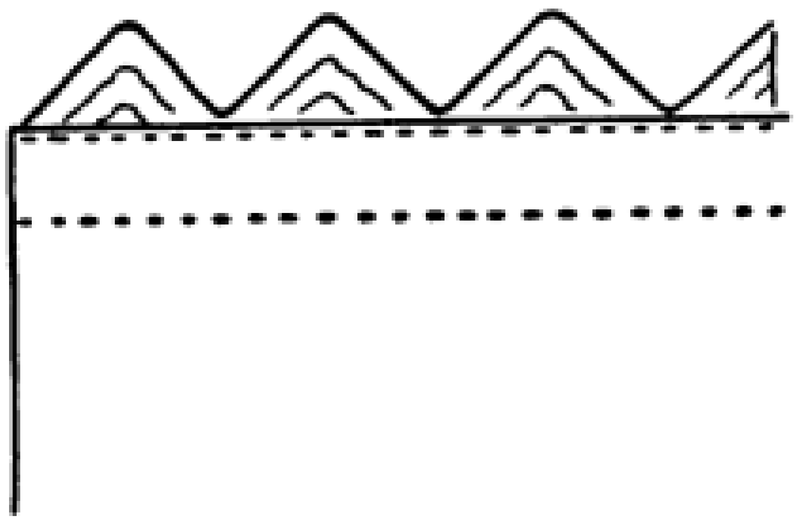

FIG. 36. Rickrack with two rows of stitching showing

With only one row of stitching showing on the right side (Fig. 37). Baste the rickrack to the right side of the garment so that the scallops extend slightly beyond the edge of the garment (Fig. 37, *A*). Stitch through the center of the rickrack and turn the edge to the wrong side on the line of stitching so that the rickrack covers the raw edge. Stitch along the inner edge of the rickrack (Fig. 37, *B*).

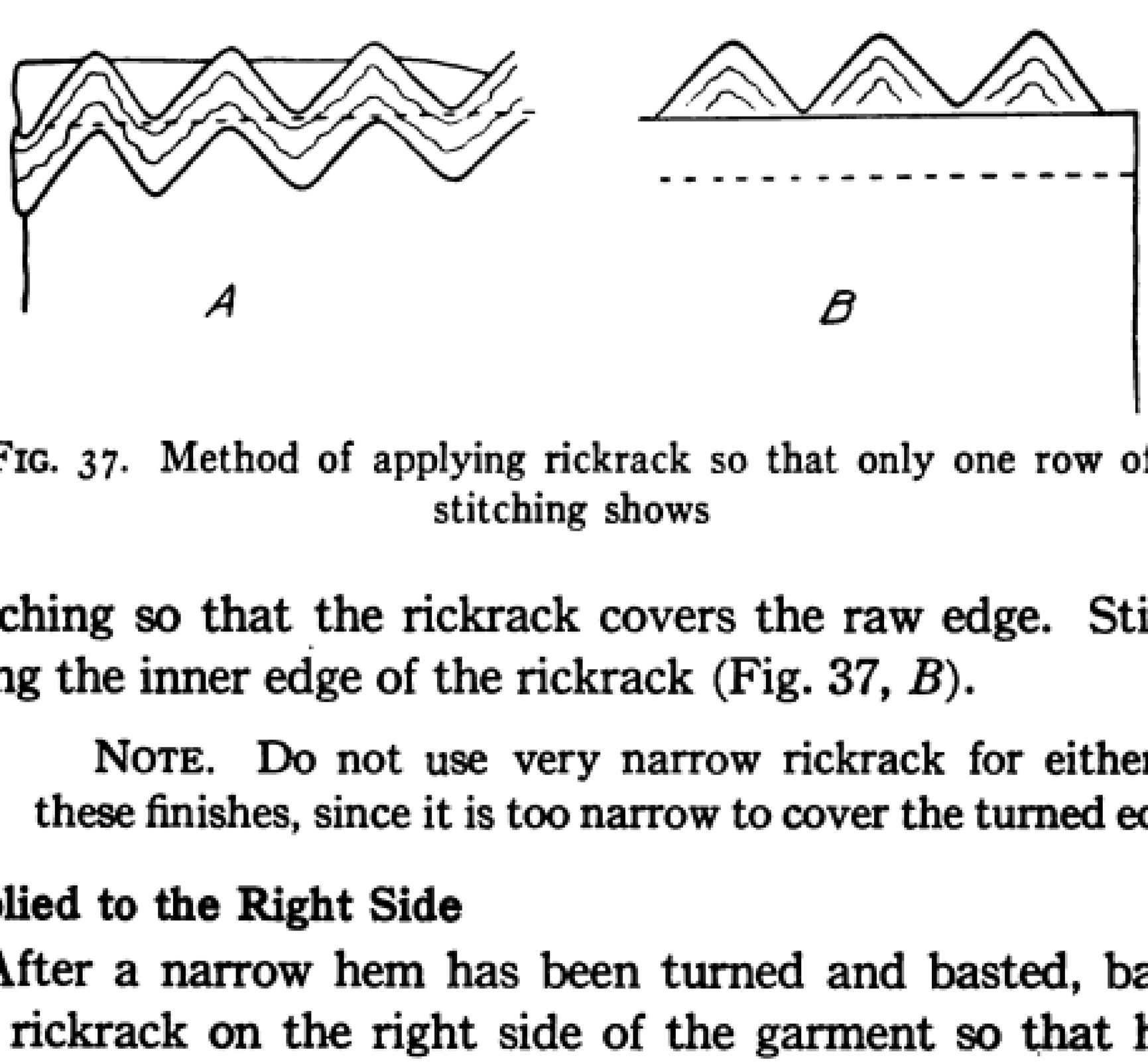

FIG. 37. Method of applying rickrack so that only one row of stitching shows

NOTE. Do not use very narrow rickrack for either of these finishes, since it is too narrow to cover the turned edge.

Applied to the Right Side

After a narrow hem has been turned and basted, baste the rickrack on the right side of the garment so that half

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of it extends beyond the edge. Stitch by machine, or fasten each scallop of the rickrack to the material with some decorative stitch, such as the seed stitch or French knots. The hem may be stitched before the rickrack is applied, or it may be stitched in place at the same time as the rickrack. One or more rows of rickrack may be applied on the surface of the garment. Rickrack is sometimes applied with alternating scallops showing on the right side. It may also be set under the edges of hems, facings, or bindings.

Military Braid

Military braid is used to trim garments which are semi-tailored. It can be obtained in various colors and widths. This braid is usually made of rayon and frays badly; so allowance for waste should be made when purchasing.

Used as a Binding

Crease and press the braid lengthwise a little to one side of the center (about $\frac{1}{16}$ inch) so that the under side projects. Apply as a binding, stitching from the right side so that the one row of stitching fastens both edges of the braid to the garment. This may be done by hand, by machine, or by using the machine attachment. Great care must be taken in applying this braid, because it stretches easily and is likely to ream, that is, pull on the bias. When this braid is sewed around a corner, it must be fulled by pulling up the edge thread or by running a fine gathering thread close to the edge.

Stitched Flat

Baste and stitch one edge of the braid to the garment, leaving the other edge free. Military braid may be applied so that it just covers the finished edge of the garment, or it may be set back from the edge. Several parallel rows are often applied, using the same or different widths. In the

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latter case the widest braid is usually applied to the outer or lower edge. Military braid is rarely stitched on both edges, since it is likely to pucker.

Soutache Braid

Soutache braid is of two kinds — the filled, which shows the filling when it becomes worn, and the unfilled, which is

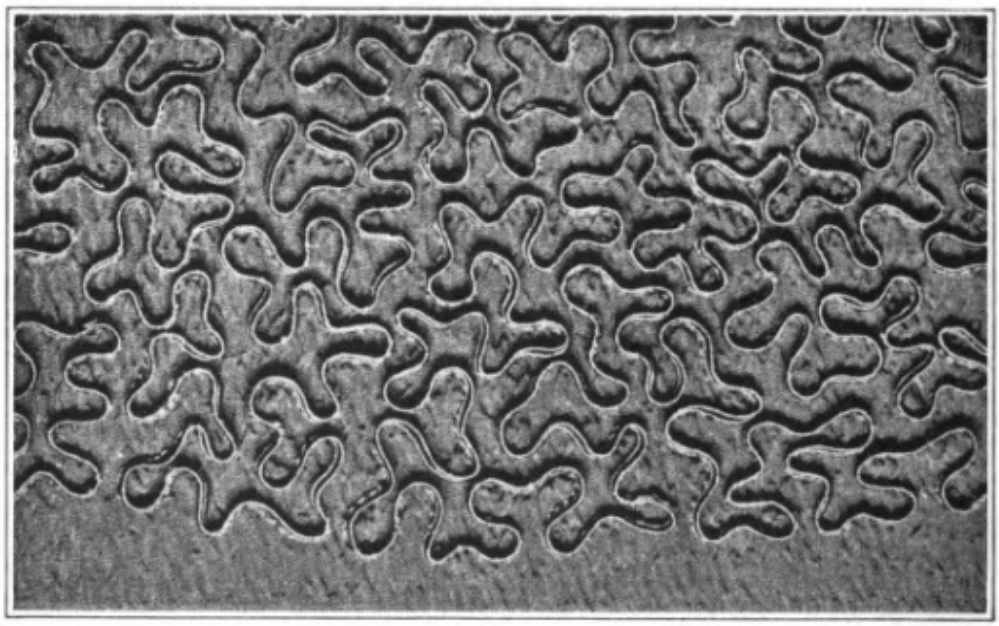

FIG. 38. Soutache braid stitched to the garment by machine

the same throughout. This braid is used as loops for fastening buttons or for attaching belts, and to trim middies, dresses, coats, and children's suits. In tailored garments soutache braid is often applied in parallel rows, which may or may not be grouped. It is also used to form designs on garments (Fig. 38).

Applied Flat

It is generally stitched to the fabric with the braider attachment, but it may be stitched through the center without an attachment. Care must be taken to fasten the

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ends of the braid securely. These may be turned under and closely overhanded, or in the case of braided designs the end is sometimes drawn through to the wrong side of the fabric and overhanded to the cloth. A single row of soutache is sometimes stitched into a seam or on an edge of the garment so that half of it shows on the right side, giving the effect of a corded edge.

Applied on Edge

When the braid is to be applied on edge instead of flat, bring the needle up through the cloth, just catching the lower edge of the braid, and insert it again close to the place where the thread came out, taking a stitch about $\frac{1}{4}$ inch long on the under side.

Stickerei

Stickerei is a narrow braid with embroidered scallops on one edge and a selvage on the other. It is used as an edge finish on house dresses, aprons, underwear, and children's clothes.

Applied with One Row of Stitching on the Right Side

Baste the braid to the raw edge of the garment, with the right sides together and with the scallops away from the edge. Stitch so that the line of stitching comes just to the inner edge of the scallops. Turn at the stitching line so that the scallops of the braid extend beyond the garment on the right side and the braid incloses the raw edge of the garment on the wrong side. Stitch or hem the selvage edge of the braid flat to the garment.

Applied with Two Rows of Stitching on the Right Side

Turn under the raw edge of the garment, baste and stitch the folded edge to the right side of the stickerei at

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the inside edge of the scallops, and make a second row of stitching on the selvage edge of the braid.

Match the scallops and join the ends of the stickerei with a hemmed fell seam.

10. *Darts*

Darts are used to remove fullness and to give decorative lines to simple garments. Darts are wide at one end (Fig. 39, *A*) or in the middle (Fig. 39, *B*); they may taper at one end or both, depending upon their location in the garment and the effect desired. They may be left unstitched, be stitched to the end, or be stitched only part way to the end, as in a *tuck dart*. They are located at such places as under the arm, at the back of the neck, at the hip or shoulder, and at the top of a wide hem in a gored skirt. They are generally made on the wrong side of the garment and may be located horizontally, vertically, or diagonally.

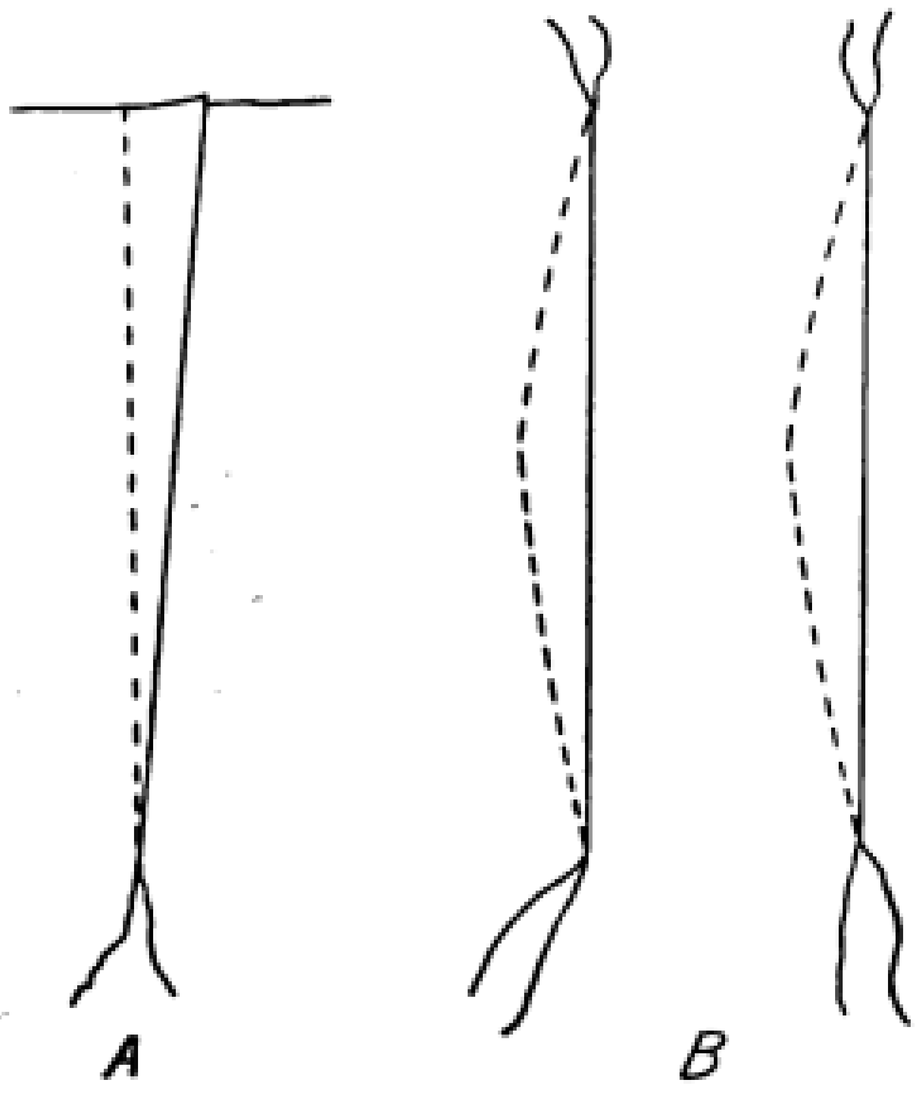

FIG. 39. Stitched darts

A, tapering at one end; *B*, tapering at both ends

Placing of Darts

Commercial patterns indicate the size and location of darts; but in the fitting of garments these may need to be changed, or others added. It is usually more satis-

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factory to use several small darts rather than one large one, since the deeper the dart the longer it needs to be.

Making Stitched Darts

Baste the dart in the desired place, and stitch (after fitting the garment), for about ½ inch beyond the end of the dart, the distance of one yarn from the folded edge (Fig. 40). This allows the dart to taper so gradually that no bulge is visible. Fasten the stitching by pulling the threads to the wrong side and tying the ends with a square knot (see "Square Knot," p. 247). Darts may also be stitched again on the right side, giving the appearance of lap seams.

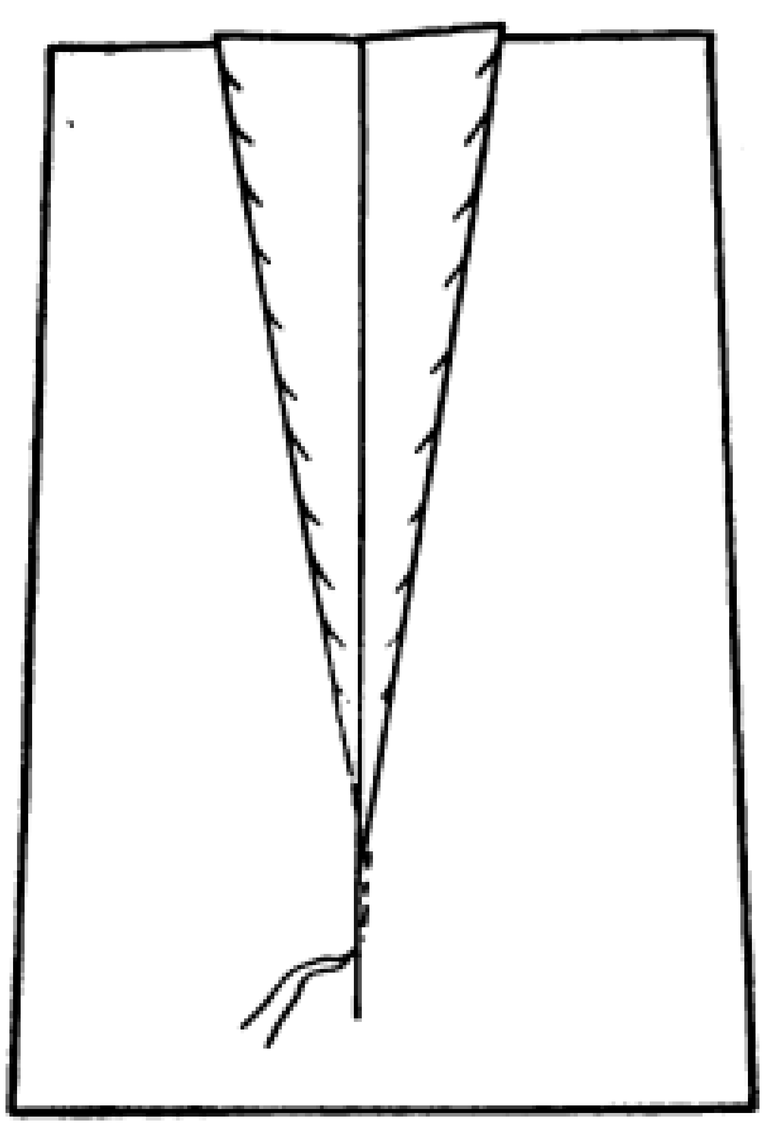

FIG. 40. A stitched dart, trimmed, pressed open, and overcast

Finishing Darts on the Wrong Side

Vertical darts should be pressed toward the center of the garment (in the case of a hem this means that the inside fold of the dart is toward the center). Stitched horizontal darts should be pressed up. Wide darts may be trimmed to a seam's width and then finished as any plain seam. Darts may also be cut along the fold line and opened, pressing back each side. The edges may be finished with any desirable seam finish (Fig. 40). Darts are usually trimmed and opened only in thick fabrics.

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11. *Decorative Stitches*

A knowledge of how to make a few decorative stitches is well worth acquiring. Most of these stitches are very simple and may be made quickly. One needs to use good judgment, however, in selecting a suitable design and floss or yarn of proper texture and color, and also must possess a reasonable degree of skill if the decoration is to be effective. Care should be taken not to overdecorate any garment or household article.

Arrowheads

Arrowheads are used for decoration, and for staying such places as the ends of pocket openings and the ends

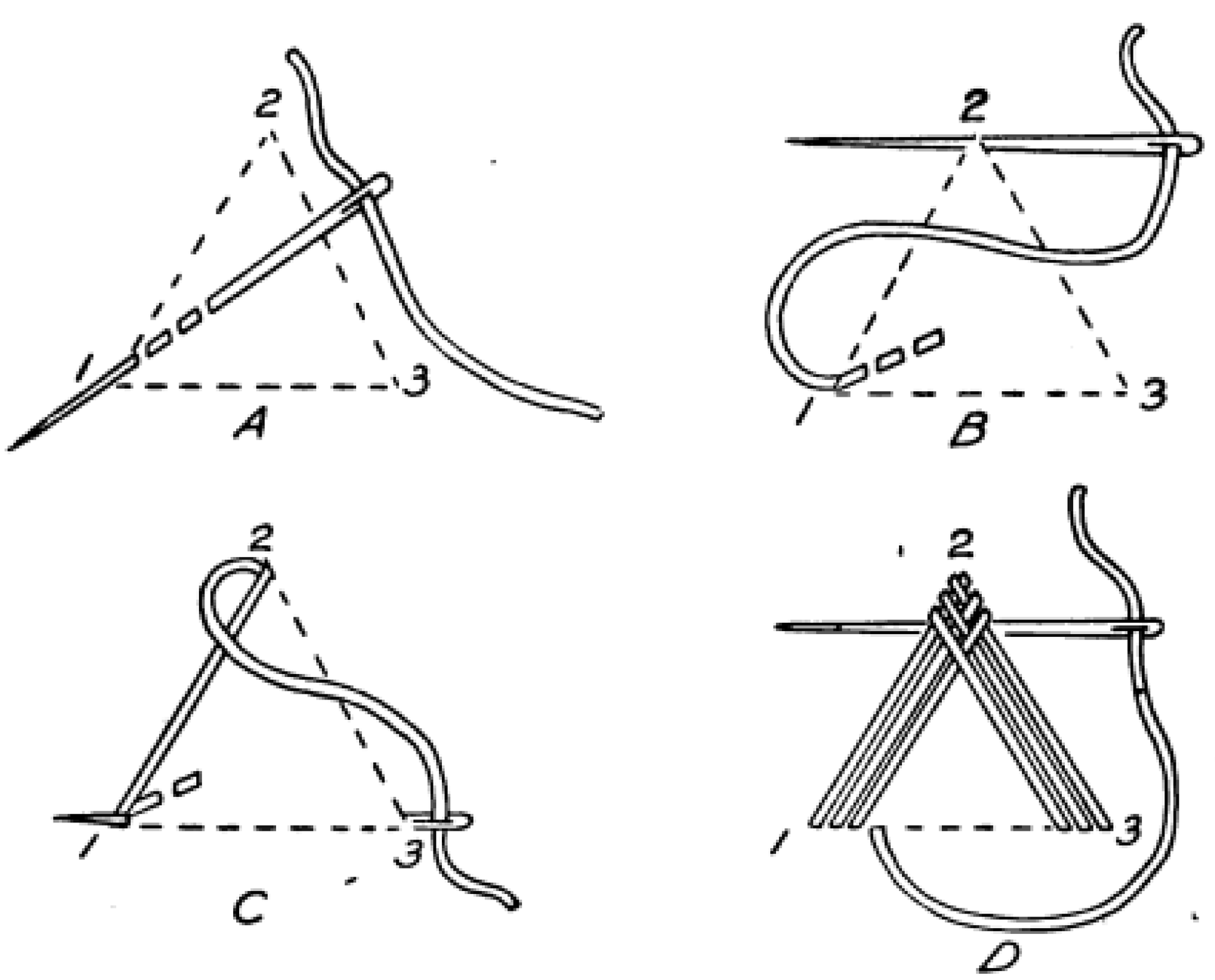

FIG. 41. Arrowhead, showing steps in construction

A, outline marked and thread fastened; *B*, first stitch; *C*, second stitch; *D*, partly worked

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of plaits. Mercerized or silk embroidery thread is generally used, depending upon the fabric of the garment.

Mark the shape and position of the arrowhead with chalk, thread, or pencil, depending upon the color and kind of fabric used. Starting at the center of the arrowhead, make a few running stitches (to fasten the thread), bringing the needle out at point 1 (Fig. 41, *A*). Insert the needle at the right of 2 and take a very small stitch at the top of the arrowhead (Fig. 41, *B*). Insert the needle at 3, bringing it out to the right of and close to the first stitch taken at 1 (Fig. 41, *C*). Continue in this way until the arrowhead is completed, taking each succeeding stitch at the top of the arrowhead just outside and a little below the previous stitch, and taking the stitches on line 1 to 3 just inside of each preceding stitch (Fig. 41, *D*). When the arrowhead is completed, it appears as in Fig. 42.

FIG. 42. Completed arrowhead

NOTE. Many variations of the arrowhead may be worked out, such as placing four of them together to form a block. (See also "Crow's Foot," p. 63.)

Bar Tack

A bar tack is used as a decoration where it is desirable to reënforce the garment from both the outside and the inside, as at the ends of pockets. It resembles the bar at the end of a buttonhole. To make it, use either sewing thread or embroidery thread, depending upon the effect desired. Take several long stitches, one on top of the other, at right angles to the end of the opening that is to be reenforced. Then bring the needle up at the left of one end of the bar and insert it at the right of the bar; continue taking stitches over the bar and through the cloth until the

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entire bar has been covered. If preferred, the bar may be covered with blanket stitches taken through the garment as well as over the bar.

Cable Stitch

Single Cable

Prepare fabric with hand gathering, as for smocking, allowing from two to four times the finished length. (If

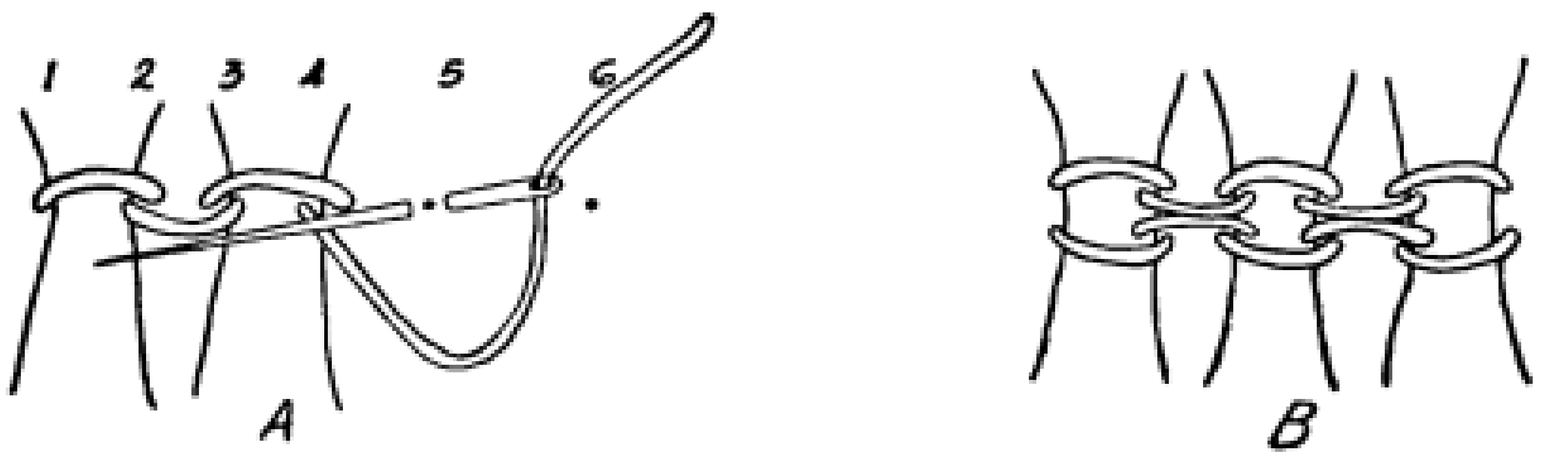

FIG. 43. Cable stitch

A, single cable; *B*, double cable

cable stitches and smocking are to be used in the same embroidery group, dots may be placed twice as close together as for the smocking.) Bring the needle up through the fold at the extreme left, and take a stitch through the second fold, with the thread above the needle. Take a stitch in the third fold, with the thread below the needle. Continue taking stitches, with the thread alternating above and below the needle. Care should be taken to draw up the thread so that the floats will be of uniform length (Fig. 43, *A*).

Double Cable

Double cable is made by working a second row of single cable close to the first row, but the thread is thrown below the needle on the first stitch and above on the second (Fig. 43, *B*).

Rows of cable stitching are frequently combined with smocking (Fig. 44).

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Chain Stitch

Chain stitching is a series of interlocking loops resembling the links of a chain. It is used for outlining designs and for simple borders.

FIG. 44. Cable stitching combined with smocking

Work toward you or from right to left. Fasten the thread by taking a few running stitches, which may be covered by the first chain stitches. Bring the needle through to the right side of the cloth and hold the thread with the left thumb. Insert the needle where the thread was brought out and take a stitch, drawing the needle out over the thread held down by the thumb to form a loop (Fig. 45). Continue in this way, always inserting the needle inside the last loop. Pass the needle to the wrong side, outside the last loop, to hold the loop in place, and fasten the thread securely.

The chain stitch is a basic stitch which has many variations. These include the blanket stitch, lazy daisy, ladder, magic chain, open chain, and zigzag chain.

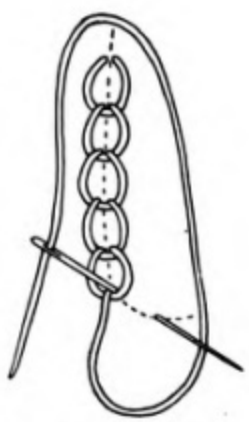

FIG. 45. Chain stitch

Blanket Stitch

The blanket stitch is used for decoration along an edge, to hold appliquéd designs in place, to finish seams, or instead of a hem as a finish for raw edges of blankets.

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Work from left to right, with the edge to be finished held toward you. To fasten the thread, place the needle in the edge of the fabric, taking a few running stitches along the edge. Draw the needle through, leaving a very short end of thread on the wrong side. Holding the thread under the thumb, place the point of the needle in the cloth the desired distance from the edge and bring it out from under the edge of the fabric and over the thread which is held under the thumb (Fig. 46, *A*). Continue in this manner, inserting the needle at the right of the stitch just made. Fasten the thread by bringing it to the wrong side and taking a few running stitches.

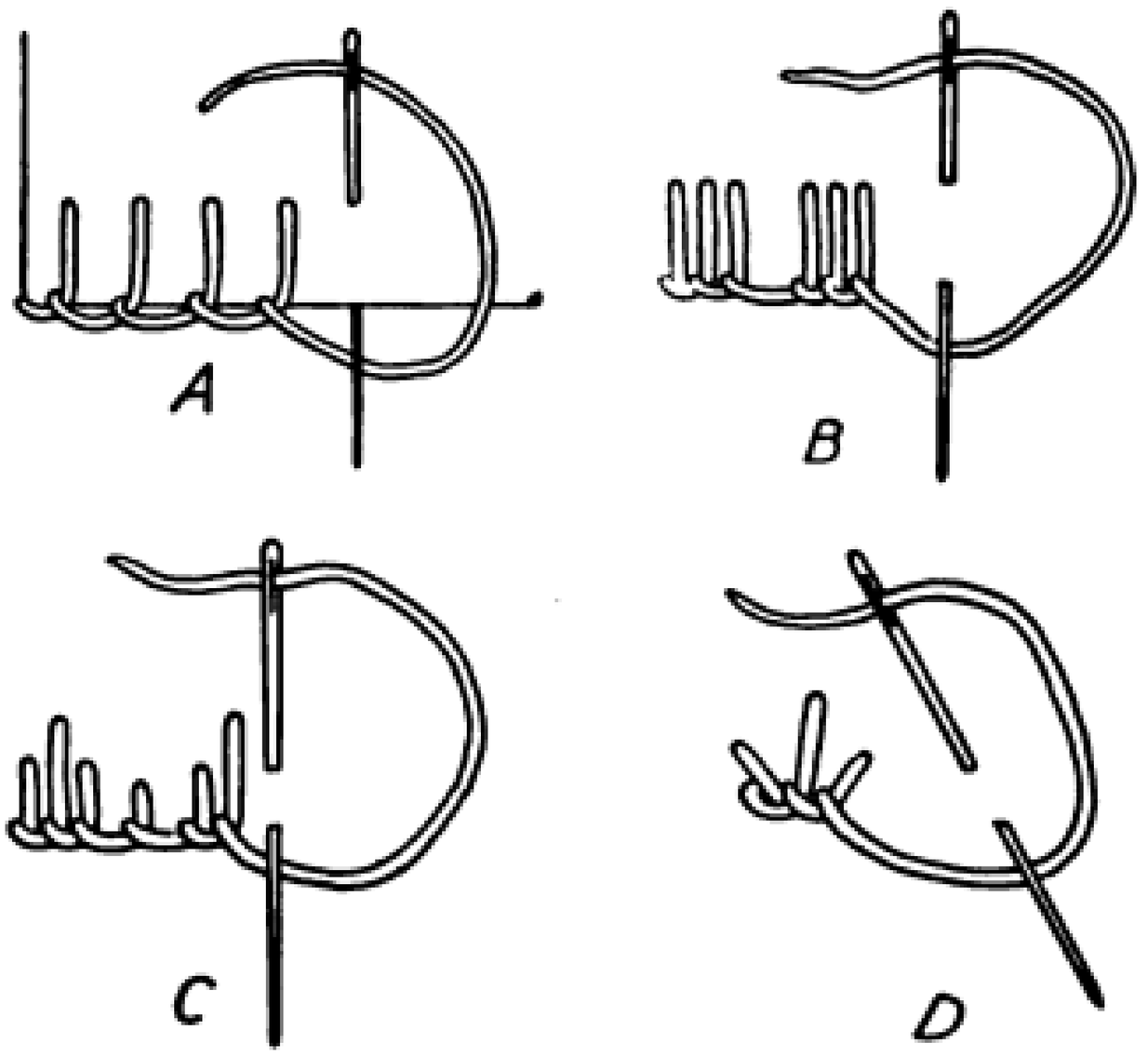

FIG. 46. Blanket stitch

A, plain; *B*, *C*, and *D*, variations

Interesting arrangements of blanket stitches may be made by varying the length, the grouping, the distance apart, and the angles at which they are made (Fig. 46, *B*, *C*, *D*).

FIG. 47. Lazy-daisy stitch

Lazy Daisy

The lazy-daisy stitch is used to form flowers and leaves. Instead of a series of loops, one following another (as in chain stitching), the loops are made separately and are so arranged that they form the leaves or petals of a flower.

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Begin by bringing the needle through to the right side of the fabric at the inner end of the leaf (or petal). Make a chain stitch the length of the leaf (Fig. 47). Fasten the loop in place by passing the needle down through the fabric, outside the end of the loop. Repeat for each leaf.

Ladder

This stitch is sometimes called the wide, or square, chain stitch. The loops are square instead of oval, and are made in a series so that they resemble a ladder (Fig. 48).

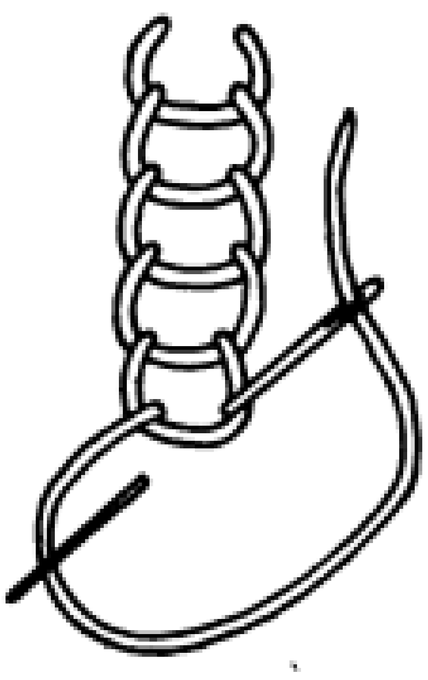

FIG. 48. Ladder stitch

Bring the needle through to the right side of the cloth, as for the plain chain, but instead of putting it back into the same hole, insert it on a line with that hole and to the right of it. Bring the needle out directly in line with, but below, the point at which it was drawn out in the preceding stitch, thus forming a loose loop. Square this loop, when beginning the next stitch, by inserting the needle inside the loop (Fig. 48).

Magic Chain

This is made like the chain stitch, but two or more threads of contrasting color are used instead of a single thread (Fig. 49).

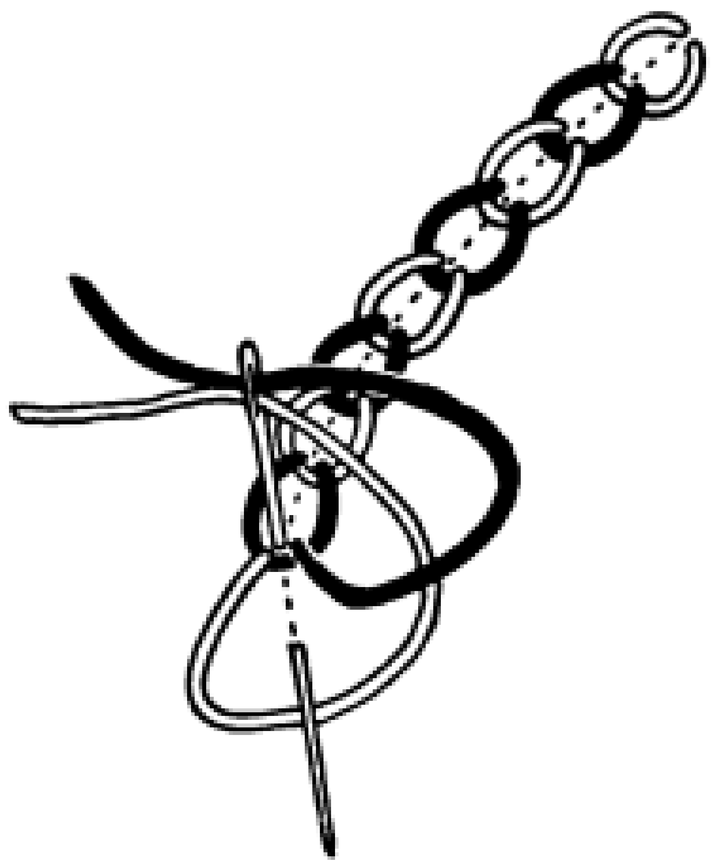

FIG. 49. Magic-chain stitch, showing use of two colors

Thread both threads through the same needle. To bring out the alternation of color, hold down with the thumb only one thread at a time. As the loop is formed by the one thread, the other thread (the one not held down)

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is carried to the wrong side so that it does not show on the right side of the fabric. It is necessary to tighten the two threads separately.

NOTE. More than two threads may be used, but they are difficult to work with, and the stitching is apt to be heavy. A more attractive design is made if, instead of having colors alternate, — one loop of each, — several loops are made of one color and then a lesser number of the other. This gives the appearance of blocks of color rather than specks.

Open Chain

This stitch is made like the chain stitch, except that the needle is inserted to the right and below where the thread was brought out.

Zigzag Chain

In this stitch, chain stitches are made in a zigzag line. It is especially effective when heavy floss or yarn is used. Slant the needle alternately to the left and to the right of the line of decoration (Fig. 50).

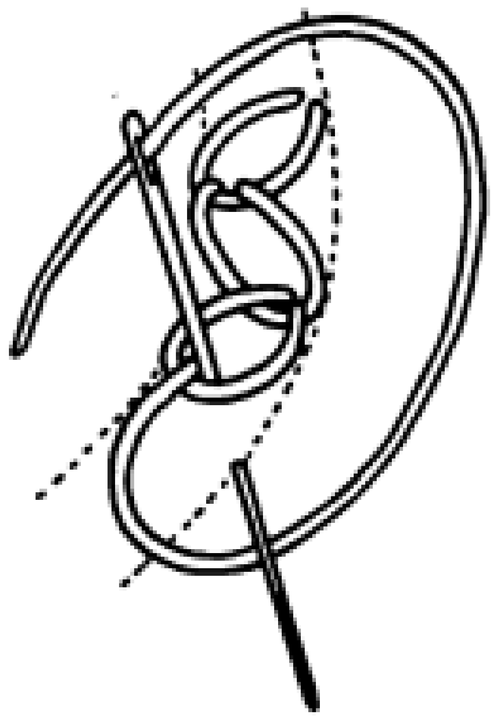

FIG. 50. Zigzag chain stitch

Couching

Couching is made by using a heavy thread or group of threads held in place by a finer thread. Silk floss (twisted or untwisted), yarn, chenille, ribbon, or gold and silver threads may be used, depending on the fabric and the design. Couching is used to outline designs, to form borders, and to cover seams.

Plain Couching

Fasten the coarser thread on the wrong side of the fabric, after pushing the end through from the right side with

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scissors or a stiletto. Hold this coarse thread tight with the left hand and fasten it in place with single stitches made with a finer thread at regular intervals (Fig. 51, *A*). These stitches must never be so far apart as to allow the cord to spring out of line; on a curve they must be quite close together. To finish push the end of the coarse thread to the wrong side and fasten it.

Puffy Couching

Make a row of plain stitches either on the sewing machine or by using running stitches. If the machine stitch is used, it should be lengthened. Weave a decorative thread in and out under the stitching to form the loops (Fig. 51, *B*).

Brick Couching

Proceed as for plain couching, except that several rows of the plain couching are used, and the stitches attaching the thread are placed so that they alternate with those in the preceding row. One row is made at a time (Fig. 51, *C*).

Interlacing Stitch

Make several parallel rows of darning stitches (Fig. 51, *D*), using a fine thread. Use a heavy thread (such as silk floss) and couch together rows *a* and *b* and rows *b* and *c* alternately, taking a stitch over *abc* between alternations to bind together the adjoining rows (Fig. 51, *E*).

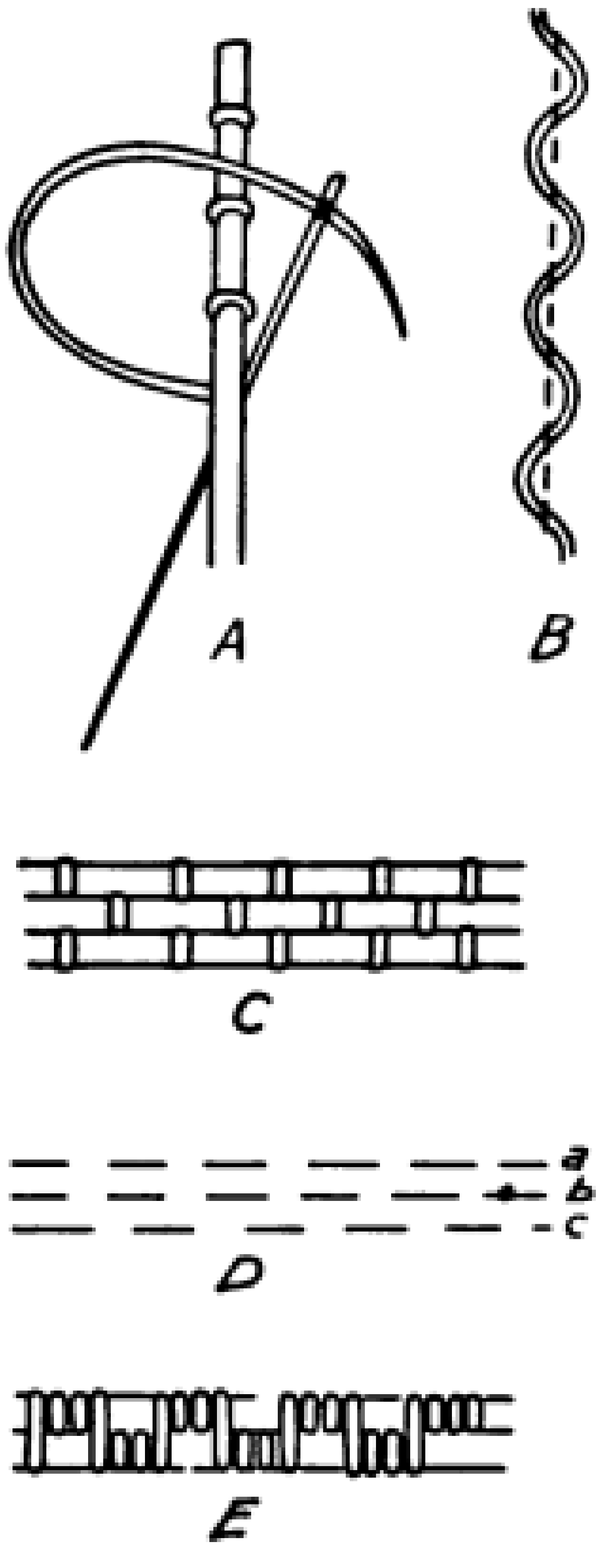

FIG. 51. Couching

A, plain couching; *B*, puffy couching, made by weaving a heavier thread in and out under a line of stitching; *C*, brick couching; *D* and *E*, interlacing stitch

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Machine Couching

This is couching done on the sewing machine. It can, however, be done better on a sewing machine with a rotary bobbin than on one of a vibrator type. Wind the bobbin tightly (usually by hand) with heavy thread such as silk floss or tinsel thread, but do not put the thread through the under tension, since it should pull freely from the bobbin. Thread the top thread as for ordinary machine stitching, using either silk or cotton. Loosen the upper tension and lengthen the stitch to about ten stitches to the inch. Stitch as for ordinary sewing, but remember that as the *couching is done by the bobbin thread*, the design that is to be followed should be marked on the wrong side, and the right side of the fabric should be next to the feed when stitching.

Crewel, or Outline, Stitch

These stitches are generally used to outline designs or to hold a hem in place. Proceed away from you or from left to right. Fasten the thread by taking a few running stitches along the line of the design. Take consecutive stitches of even length, with the needle pointed toward you and slanted very slightly either to the left or to the right of the line. Make each stitch so that it goes back about halfway on the preceding stitch. Be sure that the thread *always* falls to the same side of the needle (Fig. 52, *A*).

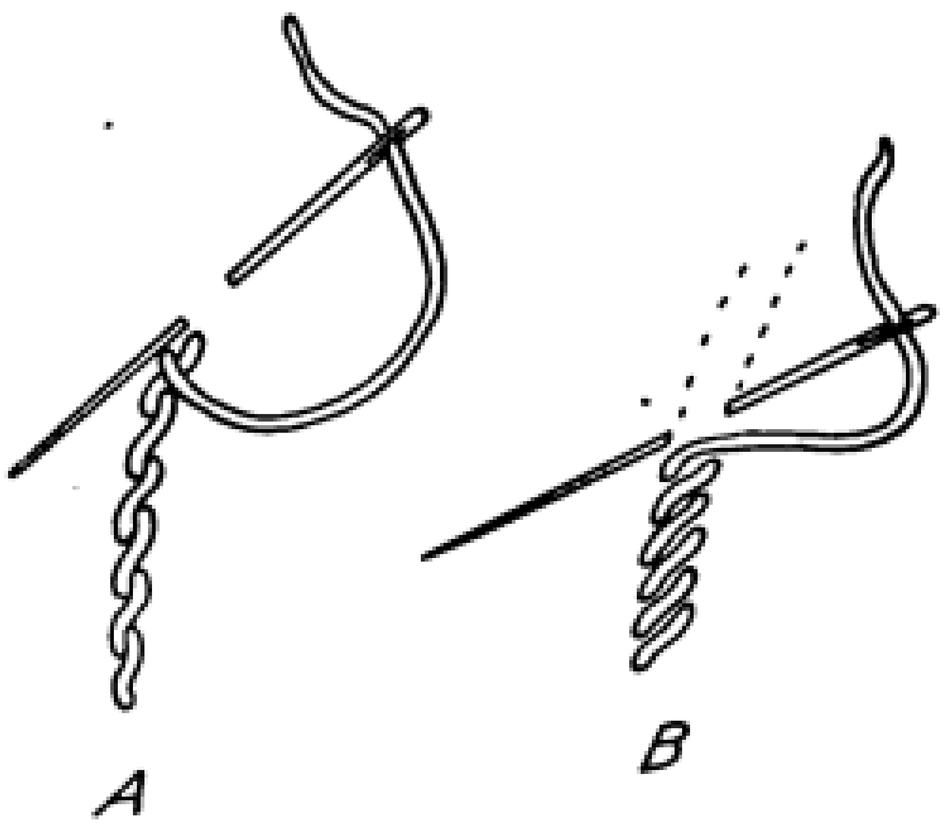

FIG. 52. Crewel, or outline, stitch
A, ordinary stitch; *B*, wider stitch

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When a wider line is desired, the needle should be slanted farther to the right or left of the line (Fig. 52, *B*). The effect obtained when the thread falls to the right is different from the effect when it is thrown to the left. Some experimenting will show which effect is desired. When outlining on a curve, make shorter stitches than on a straight line.

The *backstitch* (see "Stitches," p. 288) or the seed stitch is often used for the same purpose as the outline stitch.

Cross-stitch

This is made by crossing one stitch over another to make the diagonals of a perfect square (Fig. 53). It is used for decoration and for marking initials on undergarments, bed linens, and towels. It may be worked by following a stamped design, or according to the lines formed by the warp and filling yarns of the fabric. If the fabric is very fine and the yarns are hard to follow, or if a diagonal design is desired, cross-stitch canvas may be basted upon the fabric and the stitches worked over and through both canvas and fabric; afterwards the yarns of the canvas should be drawn out.

FIG. 53. Cross-stitch designs

The stitches must always be crossed in the same way and worked in the same direction, in order to make an

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even surface. This may be done in two ways. Method *A* is used when making a small design, and Method *B* when making long lines of cross-stitching.

Method *A*

Where each cross is completed before the next is started. **Fasten the thread by leaving a rather long end on the**

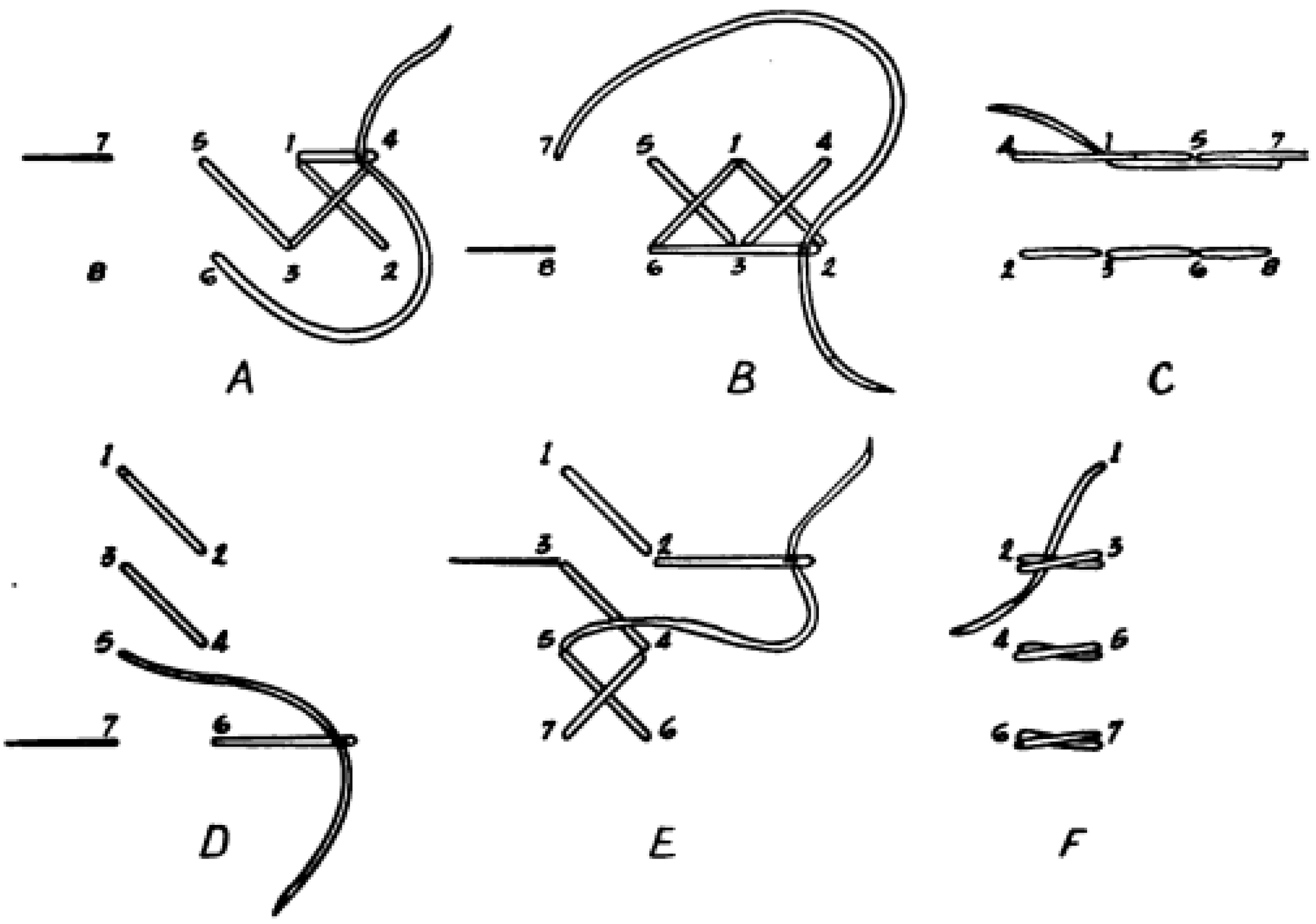

FIG. 54. Method of making cross-stitch

A and *B*, one-cross-at-a-time method—right side; *C*, one-cross-at-a-time method—wrong side; *D* and *E*, series of stitches (one half at a time)—right side; *F*, series of stitches (one half at a time)—wrong side

wrong side, which will later be held in place by the cross-stitches. Bring the needle out at 1, insert at 2, bring out at 3, insert at 4, thus completing the first cross. To start the second cross bring the needle out at 5, insert at 3, bring out at 6, insert at 1 (Fig. 54, *A*); to start the third cross bring out at 7, insert at 6, bring out at 8 (Fig. 54, *B*). Fig. 54, *C*, shows the appearance on the wrong side.

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