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Cut 23

Complete Sewing Instructions

The Russell Way

Russell
VSM

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MAUDE W. RUSSELL
Inventor Russell System of Garment Cutting
and Author "Complete Sewing Instructions---The Russell Way"

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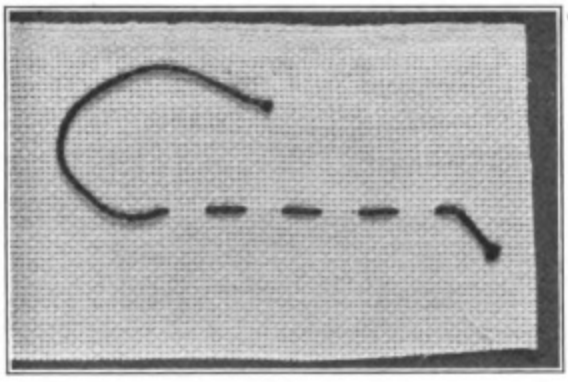
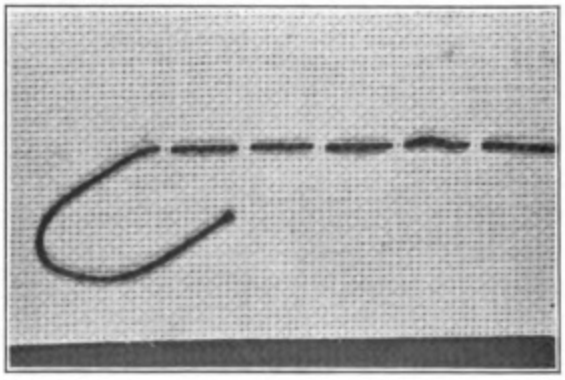
Even Basting—Place the two pieces of materials together, one upon the other, with the edges even, then pin securely so as to prevent slipping or stretching. This is an in-and out stitch and the stitches and spaces between are of even length, as per illustration given below; both stitches and spaces should be from one-fourth to one-half an inch in length—that is governed according to the thickness of the material.



In basting, always place the knot on the right side of the material to be basted, so that basting thread may be easily removed when no longer needed.

To remove the basting thread from the material cut the thread at short intervals and pull carefully, always removing the knot first.

Uneven Basting — Place material to be basted together with edges even, then pin securely. This method of basting has one short stitch and one long, alternating as *shown in the accompanying illustration;* place a knot on the right of upper side of material, and remove basting when no longer needed.



Combination Basting — This basting is used when we wish the basting to be very secure. Proceed by placing and pinning the materials as taught in direction for even and uneven basting and follow suggestions *in the illustration*—the short stitches should be at left angles to the long stitches; this thread is to be removed in the same manner as that of even and uneven.

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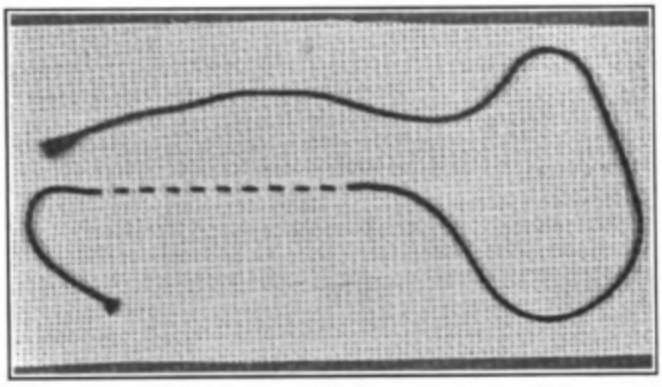
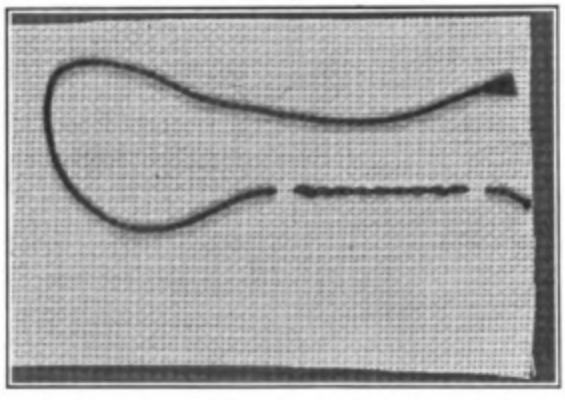
Running Stitch—This stitch is just the same as the even-basting stitch, except as to length. For the running stitch the stitches and spaces between should be of equal length, depending upon the



fineness of the material upon which you sew. Sizes of needles and thread should correspond with fineness of materials also.

The illustration above will give a correct idea of how your work should look. In the running stitch we use no knot, but instead fasten the beginning of the seam-to-be, also fastening the thread in the same way at the end to prevent ripping.

Back Stitching — This stitch is the one our grandmothers employed, which so closely resembled machine stitching and was made in the following manner:



Use no knot, but fasten the thread in the manner suggested for the running stitch. Take up twice the amount of material on the needle from the wrong side that you wish your stitch length to be, draw needle thru and insert in material at the point of one-half the length of the stitch just taken.

Again take up and repeat as before—*see illustration above*. This stitch is used where it is necessary to have strength and security in the seam.

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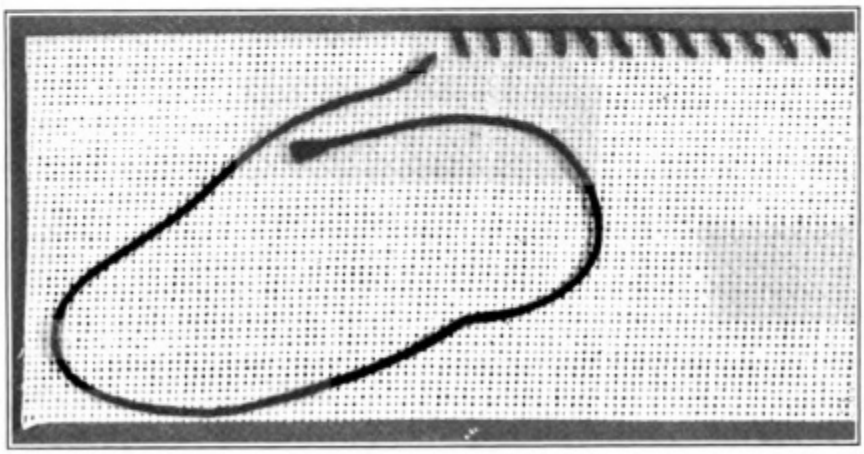
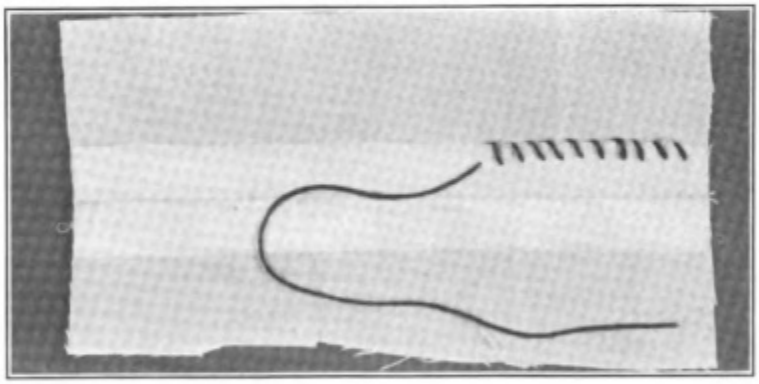
Overhanding Stitch — This stitch is used when we wish to fasten edges of material together in a secured seam.



Place edges together, pin and baste. This is an over-and-over stitch and is made by inserting the needle from the under side and passing the thread over the edges of the material to be sewed. If the thread should be of insufficient length to finish the seam, fasten thread by allowing it to run along with the edge under the first five or six stitches made by the new thread—*see illustration above.*

Overcasting — This is also an over-and-over stitch and is used to prevent materials from raveling at the edge; it is used on the edges of seams to be pressed open, or may be used on flat seams



where tailoring work is desired; place the knot on the wrong side and insert the needle from the under side.

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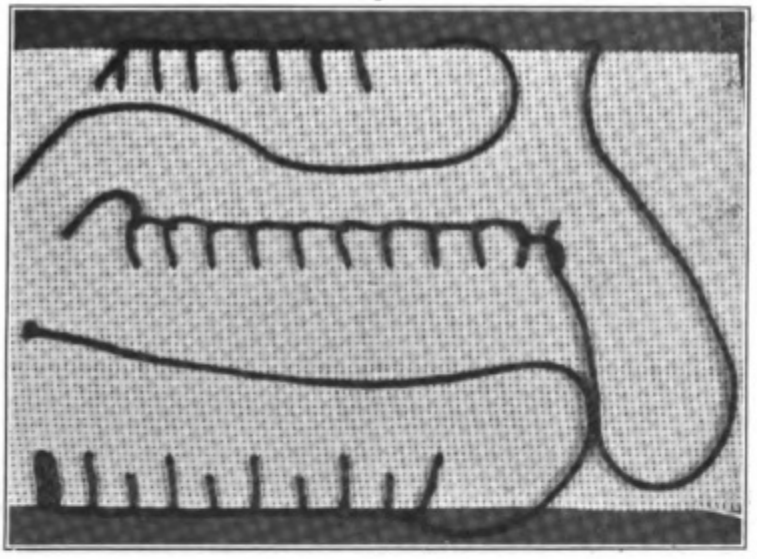
In appearance this stitch is much like overhanding, but the stitches are longer and farther apart. Care should be exercised that stitches be of equal length and distance apart.

This is used mostly in finishing inside seams of heavy woolens or crash, and is especially good on materials that show a tendency to ravel.

Blanket Stitch — Like overcasting, it is used for finishing edges or to prevent raveling. These stitches may be of even length or they may be a short and a long stitch alternating; this stitch is sometimes called the loopstitch.



Make a knot in the end of the thread to fasten it and insert the needle the desired length of the stitch from the edge of the material; next insert the needle on the right side, holding thread with the thumb of left hand so that it will form a loop *as shown in the illustration;* to turn a corner, work three stitches from the same place with the middle one running diagonally from the point where the needle was inserted over the corner of material.

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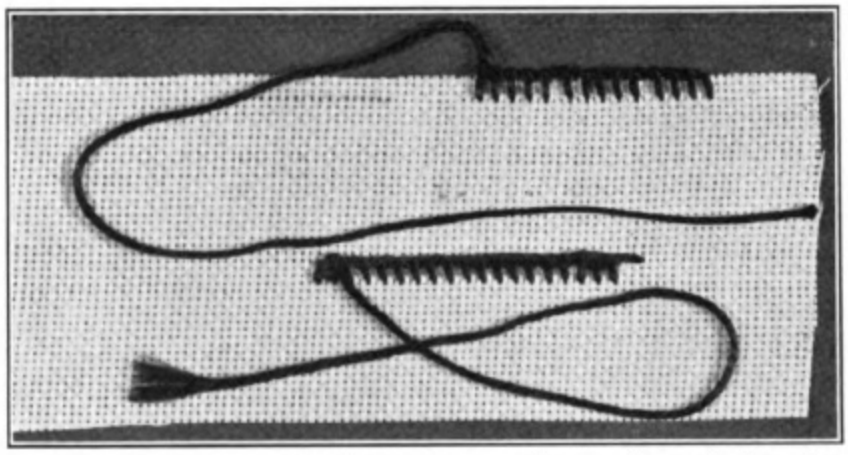
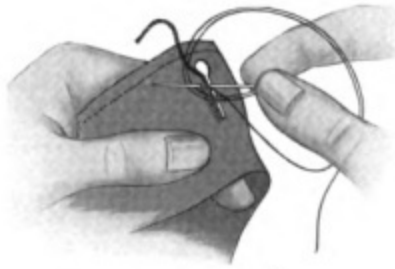
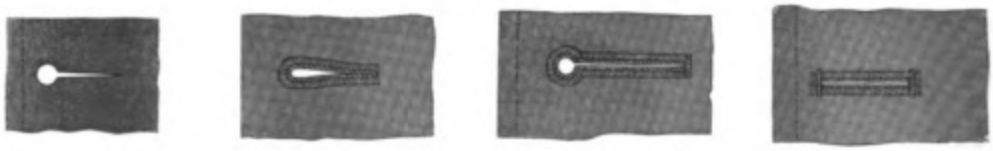
Buttonholing is related to the foregoing stitch, but gives a stronger edge than the blanket stitch, even should the stitches be placed as close together as the buttonhole stitches are.



The Stitch is shown here on the edge of the canvas, but may be seen below, where the detail of buttonhole making is explained.



Fasten the thread at the end by taking a few running stitches, insert the needle from the under side one-eighth of an inch from the edge of the material—hold needle in position with the left thumb and first finger—the thumb on the upper side of material with the nail



against the needle and the finger under the needle; with the right thumb and first finger take the thread, about two inches from the eye of the needle, and place under the needle point from right to left. Pull the needle through. This looping the thread over the

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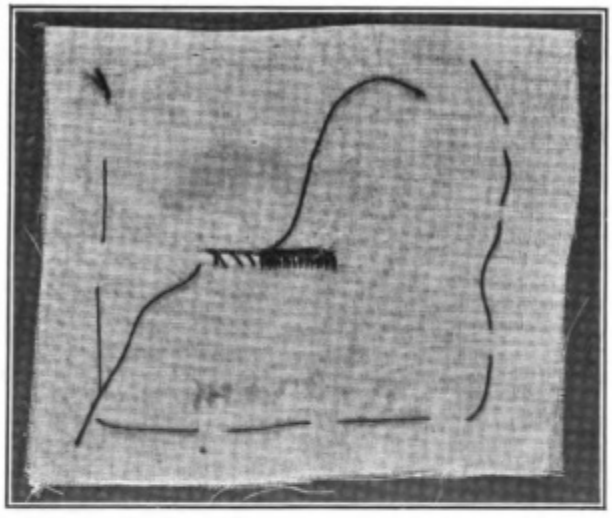
needle forms a knot. Pull knot tight by pulling needle and thread in direct line with the stitch. All stitches should be equal length and thread must be close together. There should be no space and no over-lapping threads.

Buttonholes—First study the material on which you are making the buttonholes, and where it is possible to use an inner lining, do so, as it improves the appearance very much, and it is firmer to handle; after the buttonholes have been spaced and cut the exact size, they should be serged all the way around—this is a short, overhand stitch, on some real loose material; would suggest stitch-



ing around with a sewing machine as it holds it more firmly and is less apt to pull. This stitching should not exceed one-eighth of an inch and one-sixteenth is better.

The serging is done with the overhand stitch, which should be about one-sixteenth of an inch, or if the machine stitching has been done, the overhand stitch should cover the machine stitch.

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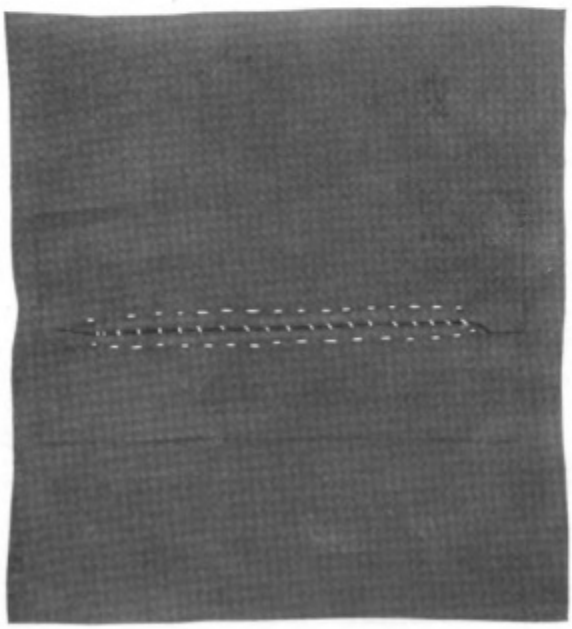
The same rule applies to all materials. The strictly tailored buttonhole has the round opening on front; this has to be made with a buttonhole punch.

After you have learned to cut and serge the buttonhole, you are now ready to finish. On cotton or linen material use cotton and linen thread, always using coarse thread, No. 40 being the standard size. On woolens and silk material, the silk buttonhole twist is used.

First make a knot in your thread—using a thread about thirty inches in length, as this will complete the buttonhole without having to renew thread, which would make a bad looking place in the buttonhole. Begin at the rear of the buttonhole by placing your knot between the two materials, and use the regular buttonhole stitch as shown.



Great care should be exercised in having your stitches the same length and not to show any material between stitches, as the closer your stitches are together the neater your buttonhole. After buttonholes have been worked the edges should be felled together and pressed; this is the final finish and should never be neglected.

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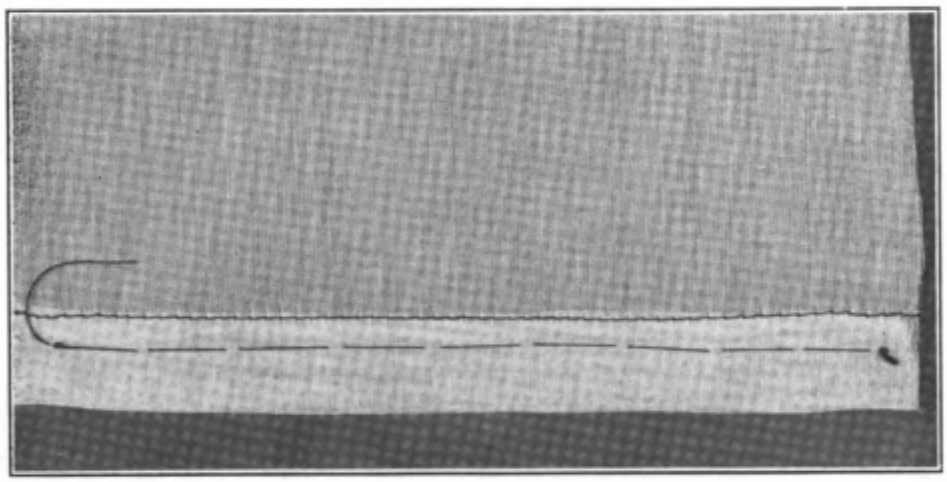
Hemming Muslin—First pull your thread to determine a straight line and then cut the material, turn over one-fourth of an inch to take care of raw edge (this may be reduced to one-eighth on fine material) then turn again the width of hem desired and baste to position, using even basting stitches.

After the hem has been basted (using the long basting stitch) pull thread from needle without fastening, so as to make it easy to remove basting thread; then stitch on sewing machine.



Hand Hemming — Determine width of hem, turn and baste, following same rule as for stitching on machine.

Now thread your needle with thread to be used for hem and insert between the fold of material; this will place the knot where it cannot be seen from either side of hem—use the hemming stitch, which looks very much like overhanding, but is made by inserting the needle in the opposite manner.

Care should be taken to prevent the thread from being too noticeable on the right side of material. This result may be secured by inserting the needle under only one or two of the threads of the material before entering the hem edge.

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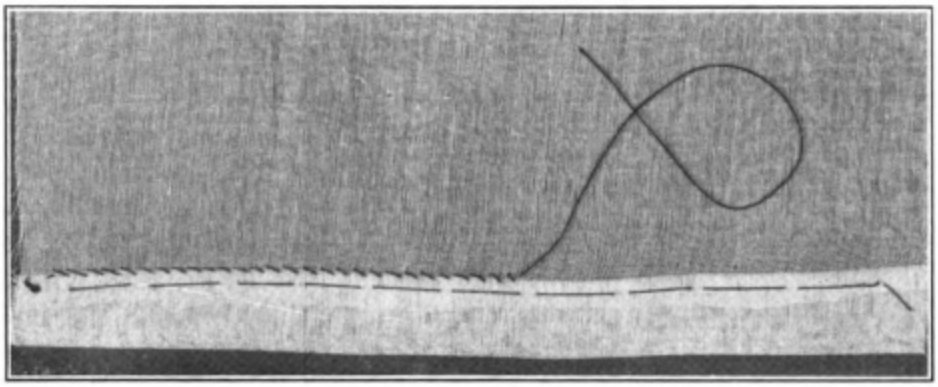
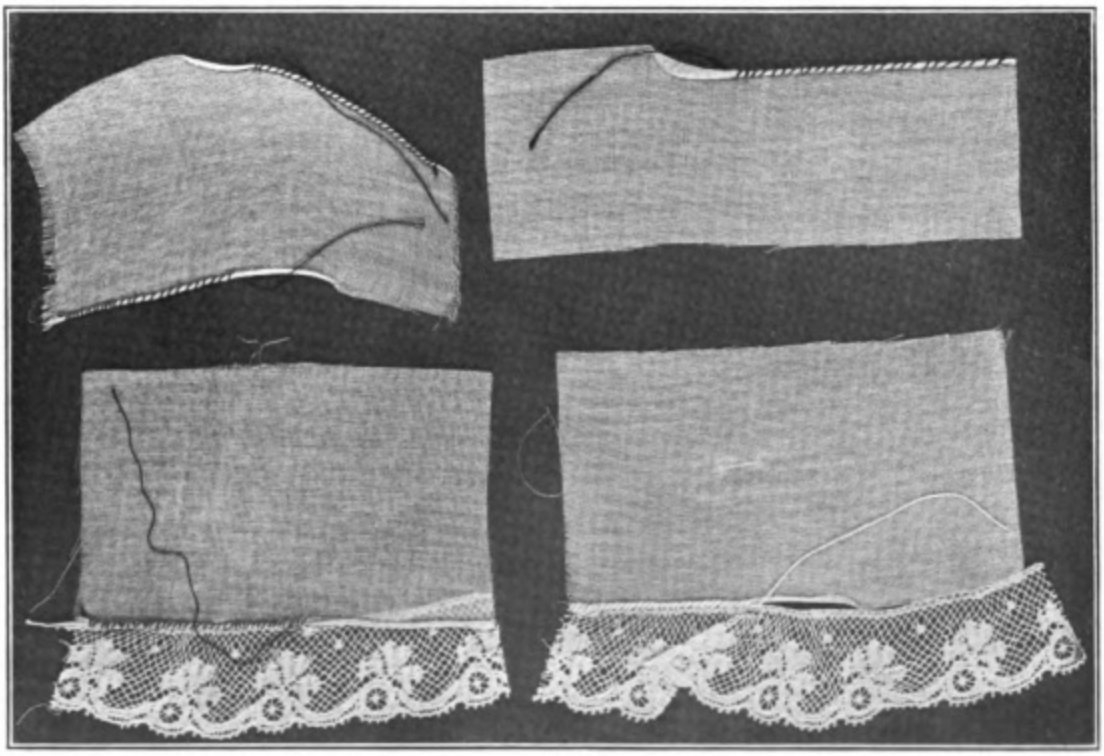
French Hemming Linen—Turn the hem, following directions given for hemming muslins by hand. Turn the hem back on the right side



of material and crease the edge where turned, using fine stitches; overhand together the edges thus formed, turn hem out and press flat.

Roll Hem—This is used in all fine sheer materials, and especially where laces and insertions are used. Where the roll hem is desired, you should always have the material cut and properly trimmed be-



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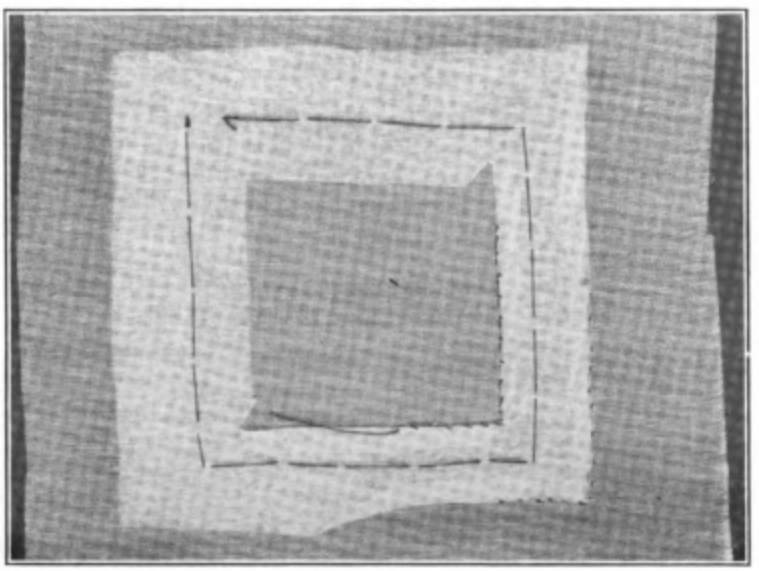
fore starting the work. You should be very careful to roll the hem as small as possible and very even, using the overhand stitch, taking as small stitches as you can in order to take care of the roll hem. Where laces and insertions are used, only one stitch is taken to secure the roll hem at the same time.

Patching

Patching may be done in several ways. We have the hemmed patch, the darned patch, and patching on flannel.



Hemmed Patch—Cut the worn or torn place square; then cut patch square, about one inch larger than hole, and match the weave of the two materials. To form the hem square at each corner, the cloth must be cut diagonally from the corner to the depth of one-fourth of an inch, which will give you a sufficient amount to fasten patch underneath. Where stripes, plaids or floral designs are used, great care should be used in the matching.

While this patch is used principally for wearing apparel, yet it is excellent for bed linens, towels, or any cotton or linen garments that must bear frequent laundering.

In the patching of good or expensive garments the hemming stitch should always be used, but on coarse, ordinary garments the running stitch is used, as it is a great saver of time.

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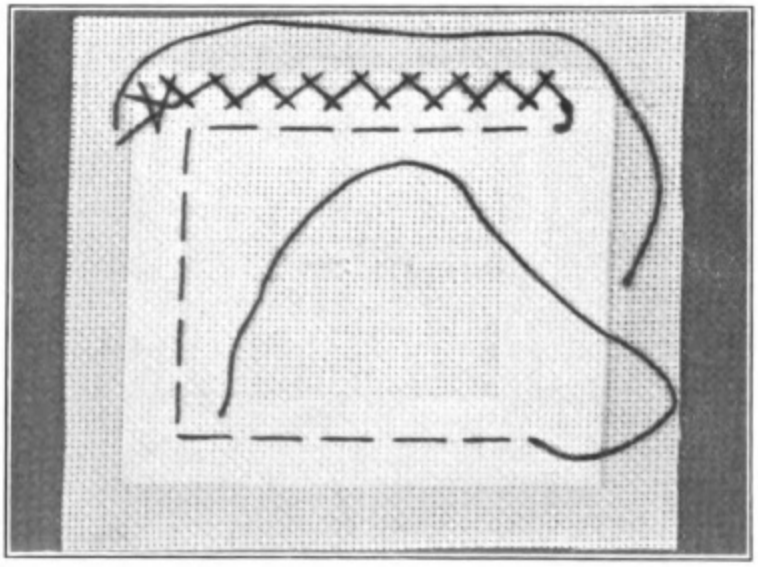
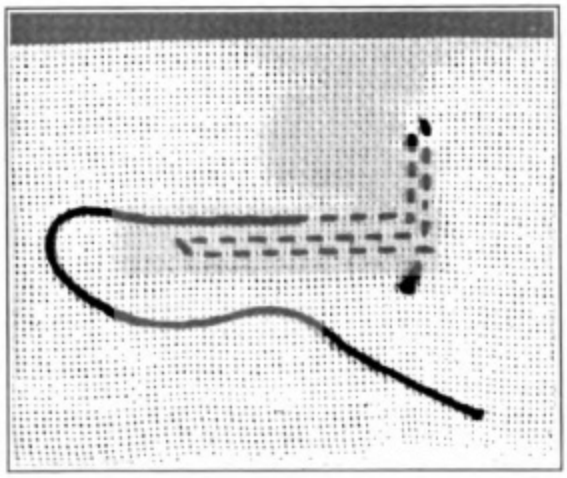
Patching on Flannel may be done by cutting out the worn place and inserting a hem patch, but this gives rather a heavy edge to the patch; so it is better to leave the patch flat and sew around both the inside and the outside with a catch stitch which is described on page 45; this stitch is used also for finishing seams in flannel.



The Darn Patch is used on table linens, woolen materials and the like. It is best in this style of patching to use a thread of the



same kind as material, if possible. Any worn place is, as a rule, more easily mended by darning than in any other way and is also less noticeable.

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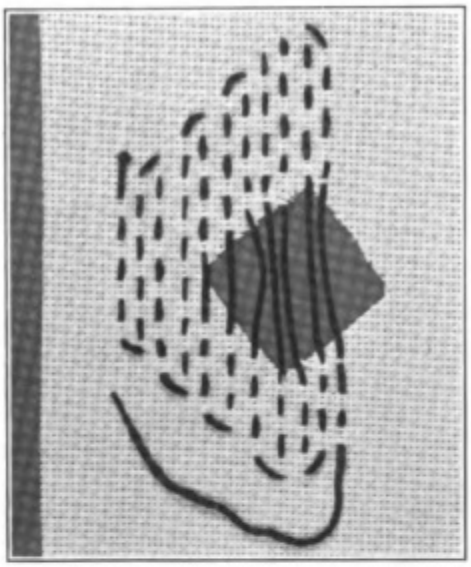
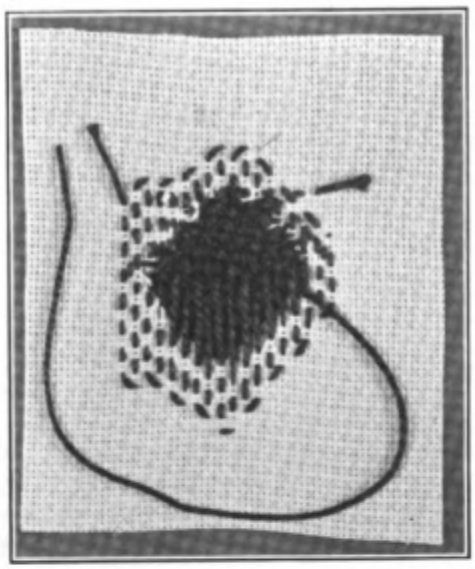
Cut out a patch of sufficient size, place it and baste securely under worn spot, weave the thread back and forth, using the running stitch, following the weave each way. In this manner the loose worn ends are fastened down—then press well.

Be careful to not draw the thread too tight, as that gives the entire patch a drawn look.

Darning Stockings and Underwear.—Either baste the material to a piece of cardboard, or hold securely over some other smooth surface. As the garment or stocking is usually worn rather thin around the hole, it is necessary to darn it well back from the opening to prevent the strain of new threads tearing a new hole.





To darn, use the running stitch and cover as much space as seems worn, bringing the thread under and over, alternating each time, *as shown in illustration.*

These new threads must not be drawn tight, but must be left loose enough to allow for shrinkage when laundered.

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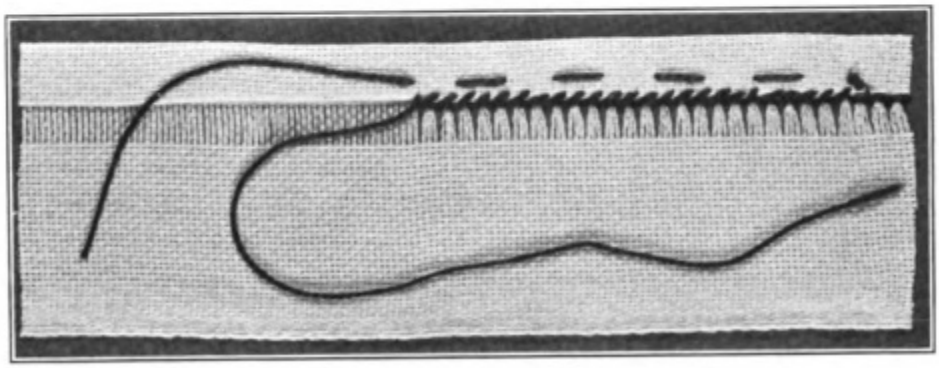
Hemstitching—This is a very pretty finish and may be used on any materials from the finest made to the heaviest of linens or flannels.



First decide upon the width of hem desired, and pull as many threads as required to make the width you wish the hemstitched open work to be—the space between the edge of the material and the pulled threads should be twice the width of the finished hem.

Turn the hem to the line formed by pulling the threads and baste; work on the side upon which the hem is turned; fasten the thread by taking a few running stitches from the left to right on the inside of hem turned; hold work over first finger, securing it between thumb and middle finger of the left hand; holding the needle with point away from you, insert under the number of threads you desire (this may range from two to six, depending upon the fineness of the work wished) and pull through; take a short hemming stitch at the right of this group which serves to fasten the hem down. *See illustration above.*

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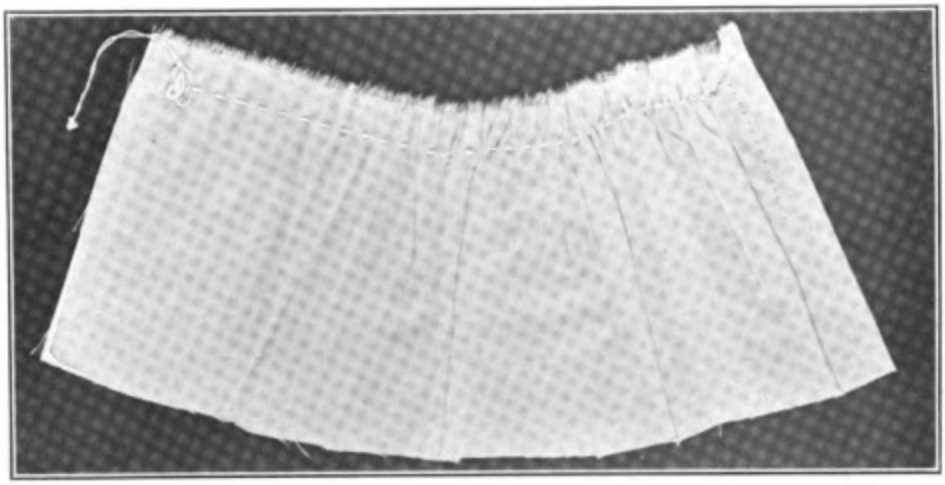

Gathering — The thread for gathering should be double, and the knot at the end should be of sufficient size to prevent it from slipping through—you may use an even running or an uneven running stitch. The length of stitches should be governed according to the thickness of the material—but in all cases the finer your stitches the nicer and more even your gathers will be.

Several stitches should be taken on the needle before it is pulled through the goods; when the material has been gathered to the required length a knot should be placed in the end of the thread after the needle has been removed; the gathers may then be drawn to the length desired and secured so by wrapping the thread around an inserted pin—*see illustration above.*

Gathers may be more evenly distributed and more easily held in proper form if two or three gathering threads are used, ranging from one-eighth to one-fourth inch apart.

In gathering ruffles on any straight material would suggest that you use the gather attachment on machine, as it can be easily adjusted and spaced to the amount of fullness desired and is a great saver of time.

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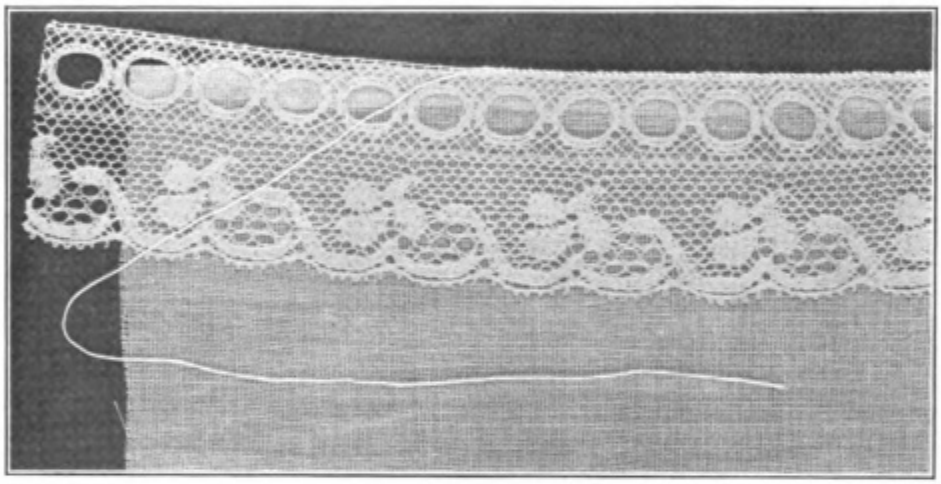
Sewing on Lace—Lace is commonly sewed to the edge of the material. The lace should be placed with the right side facing the right side of the goods, with the edges even.



The stitch used is overhanding. The needle should catch just the edge of the lace and the edge of the material and the stitches should be close together.

When sewing on lace that is not gathered the lace should be held a little full. This may be done by pushing it slightly with the thumb of the left hand.

If the lace is to be gathered, it may be done by pulling the heavy thread at the top. Sew on as directed, using a fine, short needle with fine thread.

Insertions may be put in by overhanding to the rolled or hemmed edges of the material.

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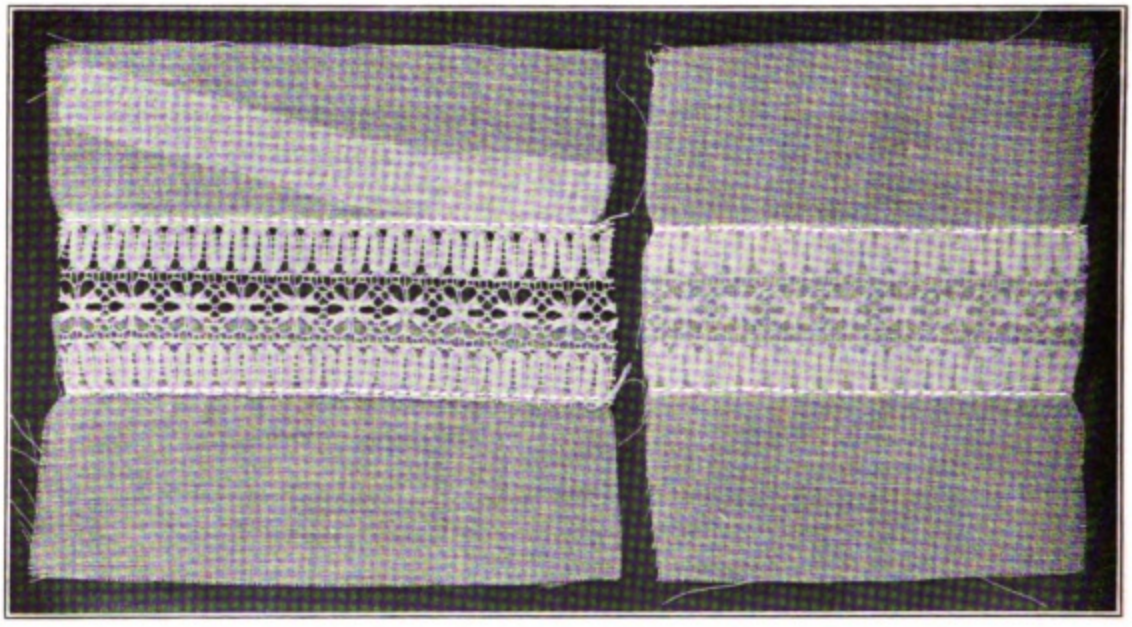
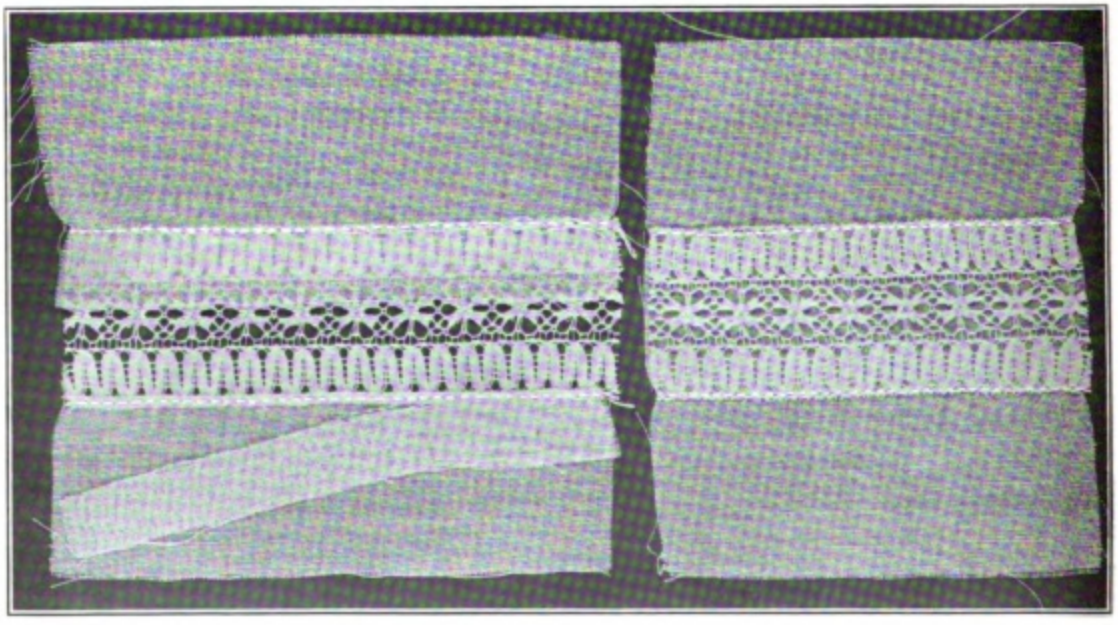
side and cut the material, keeping the line straight half way between stitchings. Turn back and crease. Stitch again with the machine, this time on exact edge of insertion. Trim close to stitching. This



leaves the raw edge of the material on the wrong side, but gives no inconvenience as the double stitching prevents pulling out.

This method is especially good for muslin and similar materials.



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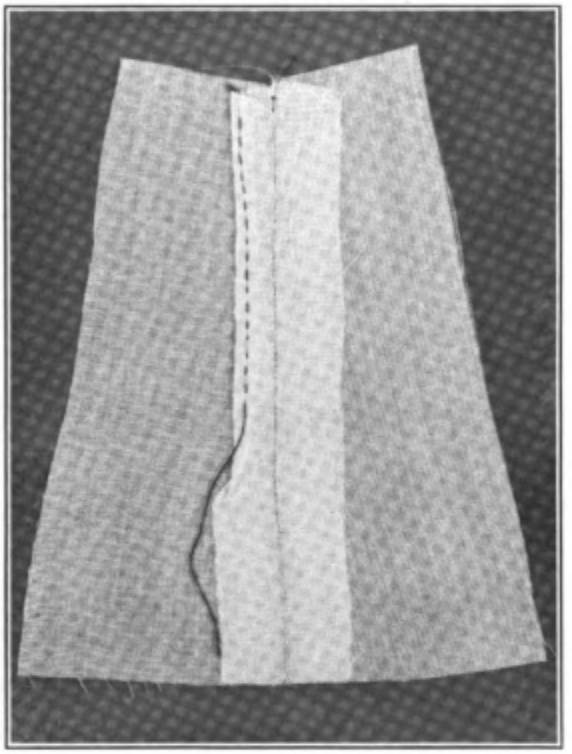
Finishing Seams—It is necessary that all seam edges should be evenly basted before stitching, as this precludes any possibility of stretching one edge upon the other. Seams may be finished either by hemming, binding, overcasting, notching, felling or French seaming.



In all silks and satins, would advise using the process called hemming, *as per illustration above;* after seams have been basted and stitched and basting thread removed, then press the seam open, and turn under each of the seam edges about one-fourth of an inch. Fasten with running stitches, exercising care to prevent stretching or pulling of the edges; would advise the use of silk thread in this case.

Where one is familiar with the sewing machine this can be stitched down very nicely and will save a great deal of time.

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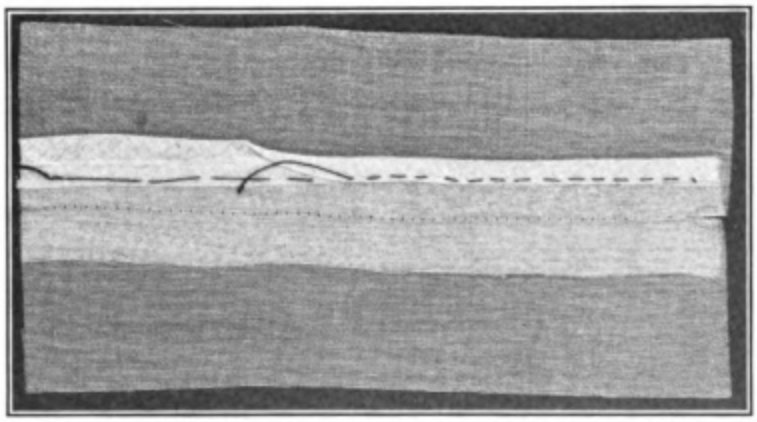
Finished Seams With Binding—This is the only satisfactory way of finishing seams that ravel. On linen or cotton goods would advise the regular bias binding that may be purchased in all department stores, but on fine materials such as velvets, serges, etc., you may use any of the following materials: *nets, chiffons, china silks, organdy or india linen.*



By using these you will be able to match any color or shade. By referring to page 49 you will see how to cut these materials on the true bias before using.

These bias strips should be cut from three-quarters to one inch in width—that is determined by the thickness of material you are using; then overhand the strips together or stitch them in a flat seam on the machine—being very careful to always place the right side of the bias material to the right side of material of seam; then stitch one-fourth of an inch, or width of presser foot, and turn bias binding over this seam, allowing the raw edges of bias to extend flat underneath; this is fastened down either by a running stitch, by hand or machine stitching.

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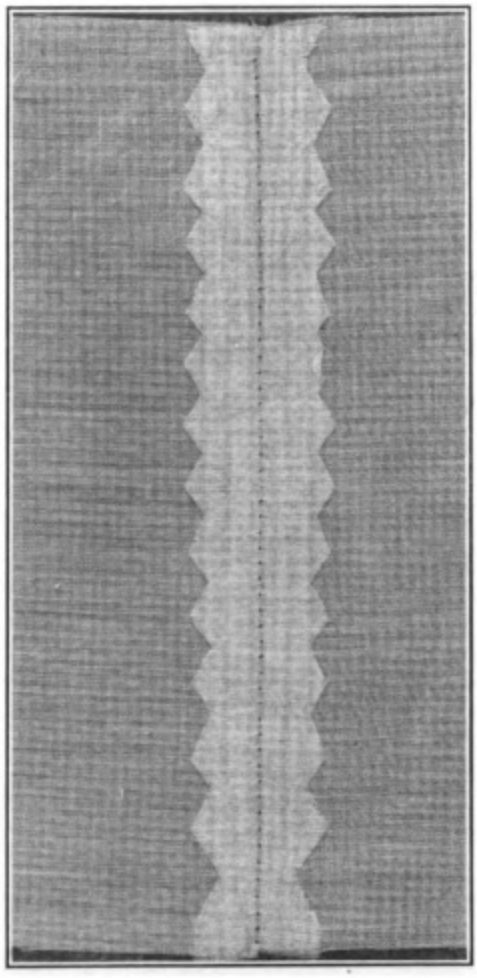
Notching the Seams—This method is sometimes used in heavy materials and those materials so closely woven that there is little danger of raveling edges—broadcloth especially is finished in this manner.



After basting and stitching, and basting threads have been removed, hold seam edges together between thumb and finger of left hand and cut V-shape notches as *shown in the illustration;* unless you are familiar with this work, would suggest that you try a sample before attempting to notch the garment, taking great care to not cut too deep, at the same time not using so much space but that one V will extend to the other, leaving a sharp point.

Where any distance is left between it shows a blunt end, and poor workmanship—small sharp shears are very essential in this work.

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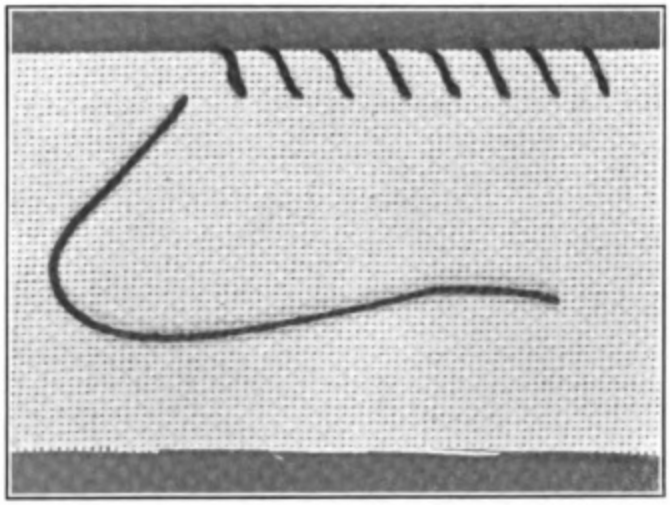
Overcasting Seams—Press the seam open and trim the edges until they are free from raveling. It is better to always start from the bottom of a skirt and overcast toward the waist line, as this follows the weave of the material, keeping the ends of all materials running downward, making it much easier to do.



Where you have sleeves and inside waist seams you should also overcast in the same manner, with spaces between stitches of one-fourth inch, and just deep enough to take care of edges; be careful not to draw your stitches tight enough to pull the edge of the seam.

This method of finishing never causes a streak or worn appearance on the right side of the garment and in washing and pressing does not leave a slick or shiny appearance.

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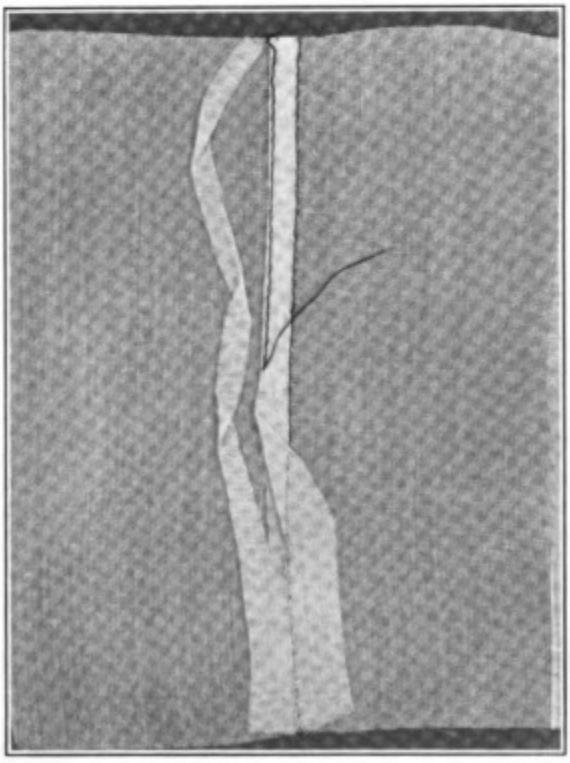
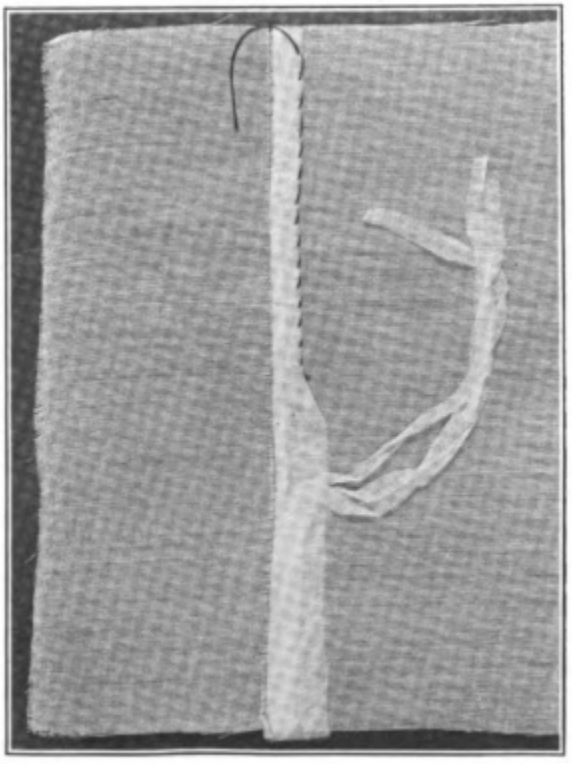


Felled Seams—Baste and sew edges together, using standard seam which is three-eighths of an inch. Cut off the seam edge on the left to one-eighth of an inch, turn the other or right edge under, as for hemming and press flat, then use the running stitch or machine stitching, the latter being the one most frequently used —felled seams are used principally in underwear, men's shirts, shirtwaists, etc.

Reinforced Seams—Sometimes where strong seams are needed it is necessary to reinforce the seam by sewing a straight piece of the material in with the seam, this seam should be three-fourths of an inch wide; cut off the edges as directed above and turn in the edge of the added piece as for hemming; baste or press flat and stitch, by hand or machine.



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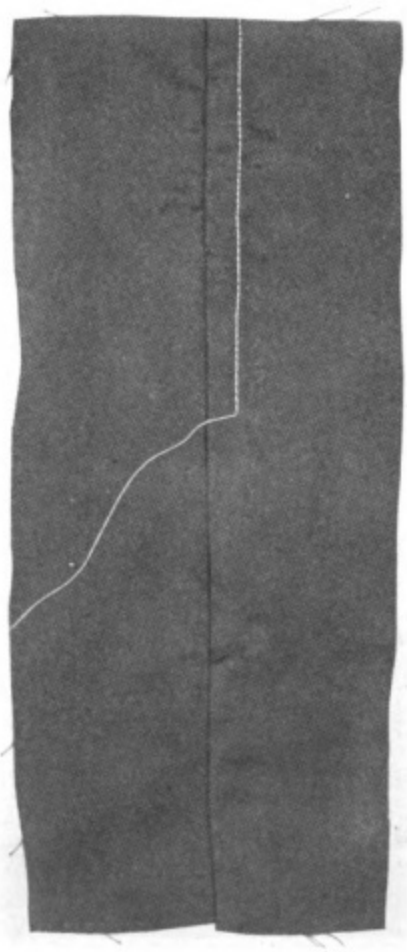
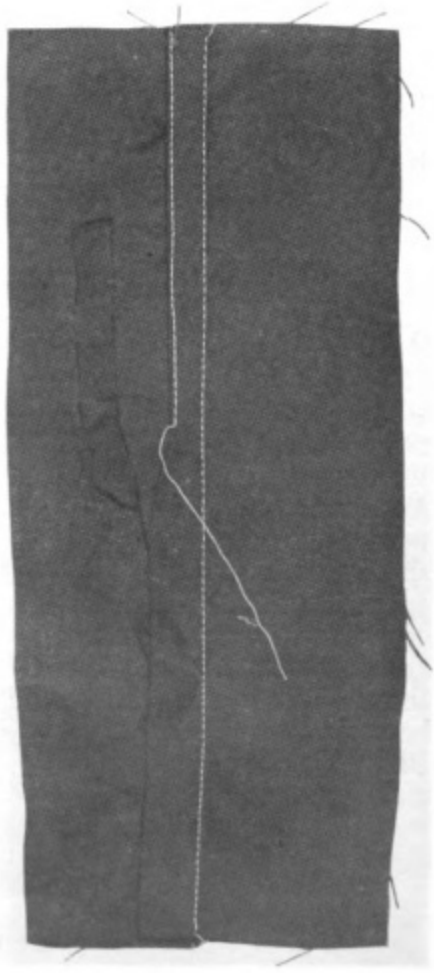


Tailored Seams—These are made by stitching the seams and pressing them flat, *per illustration.*

Then on the right side of the material stitch any width desired, although one-fourth inch is standard and is usually the best. This seam applies only to tailored coats and skirts.



On light weight materials, the edges may be turned under as *per illustration;* but on heavy materials, such as linens, and woolens the seams should be left raw, and then finished by overcasting. In coats or jackets, where lining is to be used it is not necessary to finish them at all.

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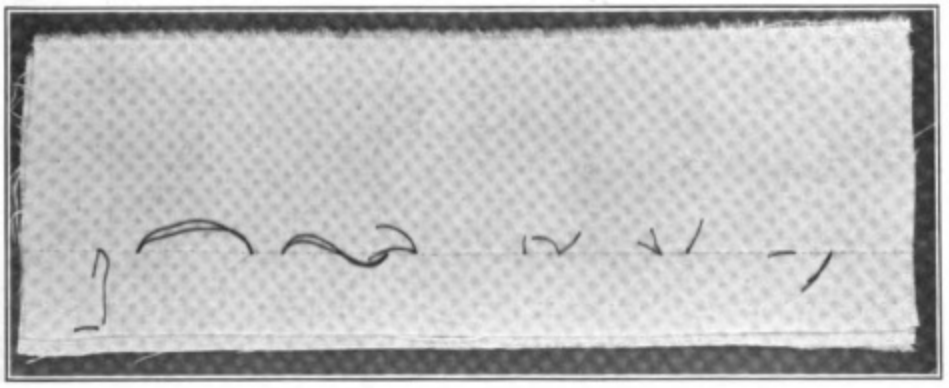
Tailor Tacking, or Loop-Stitching, as it is sometimes called, is used in making slot seams, pleats, or inside marking of any fancy braiding or trimming, set-in pocket, etc.

Placing your two corresponding pieces together, is the only accurate way of getting both sides or pieces alike. Where markings inside of seams are necessary, this stitch should be used, as it avoids mistakes which are often made by the use of crayon or tracing wheel.

Should you be making a pleated skirt, for instance, or one where pleats or yoke is set in, place the two corresponding pieces together with right sides facing, then place paper pattern on and loop stitch through pattern and material at the same time. You will thus find it very easy to do accurate work and obtain pleasing results.



This stitch is made by using coarse thread (about No. 40), double your thread, using long strands. It is best not to tie a knot when loop-stitching, as you always leave a loose end extending.

Now commence by taking the first stitch about one-quarter of an inch and the next one from one to two inches, according to the weight of the material, as the heavier the material the longer the stitch; repeat until you have gone the length desired. Now clip in the center of the long stitches. When goods are pulled apart the threads will remain in each piece of material for marking.

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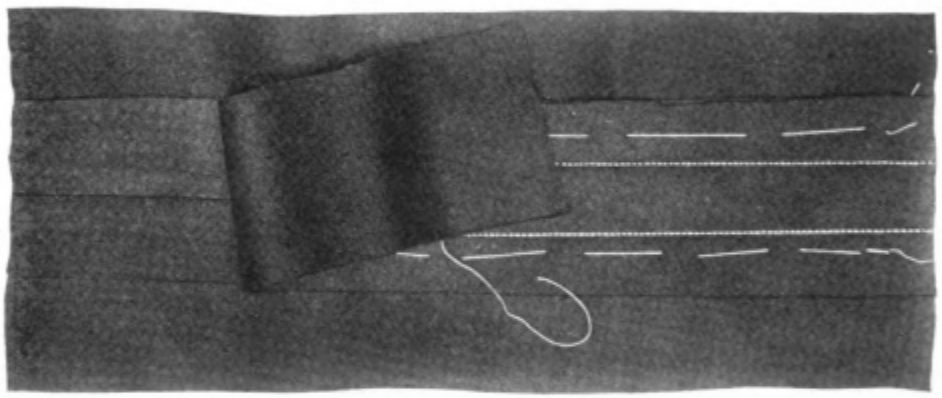
Slot Seam—This is a seam that never goes out of style, because it is one that is always practical and attractive. It can be used in dresses, coats, skirts, etc., where slot seams are used on skirts; it enables you to make an invisible placket as well as the opening of a waist, either front or back; this is exceptionally good for some styles.



This seam is made by basting your seams, using the small even basting stitch. The half-inch seam is plenty wide; the standard three-eighth seam is good, unless you want wide slots. After this has been basted and fitted, press seam open, then cut straight piece of material, as wide as your seam is after being pressed open, and baste it flat, using the long basting stitch on both edges, *as per illustration.*

Now press again and stitch from the right side the desired width, *as per illustration on following page*; should you be stitching wider than the presser foot of the machine, would advise the use of the quilter attachment.

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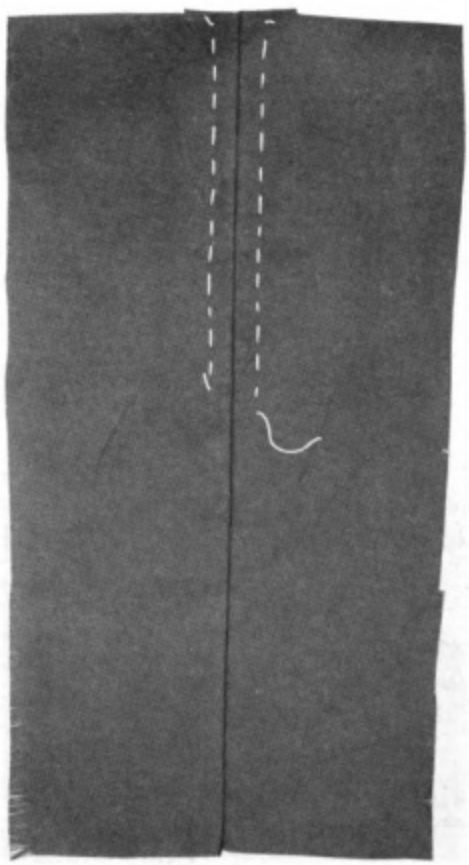

You will find on some materials it is very necessary to stitch downward on each side; in doing this it is impossible to use the quilter on both sides, as it throws the stitching opposite, but on stitching the right hand side of your seam, the quickest and most accurate way to accomplish this is to commence at the bottom of the skirt, using your quilter or presser foot to gauge, but remove thread from the machine needle; run full length of the seam. This makes a mark to stitch on.

Now remove your quilter and thread your machine needle, and you can stitch the downward seam without any trouble; when the bastings are removed, that leaves an opening exposing the underneath strip slightly.

A great many times this strip is of a different color which makes a very pretty finish.

Seams may be finished by binding or overcasting.

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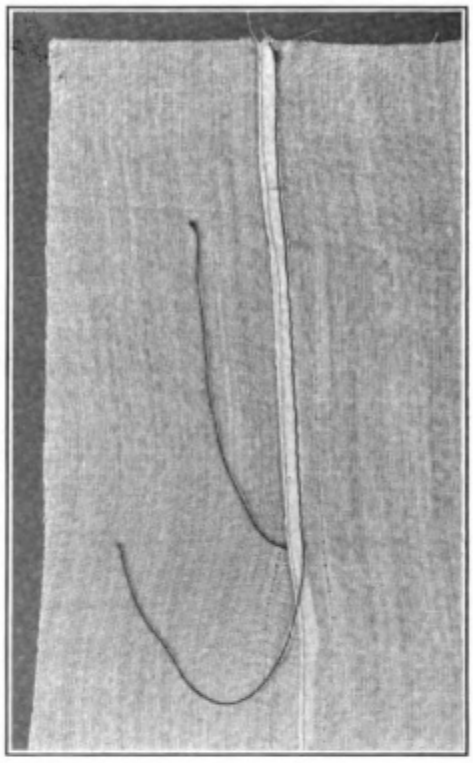
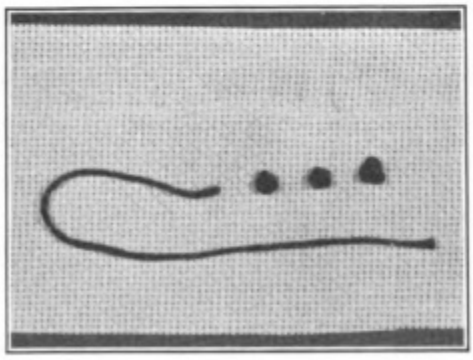
French Seams—Place the materials with the *wrong* sides together, and baste; this will make the seam on the *right* side of the goods. Stitch on machine and remove bastings—then trim seam to one-eighth of an inch—and stitch *as shown in illustration on right;* your seam should never exceed one-fourth of an inch, and in fine materials can be much smaller.



A great many garments are ruined by sewing too large a seam and though it does not affect the fit, large seams are not only bunglesome but show poor workmanship.

This is an excellent seam finish for any thin sheer material, as French muslins, lawns, and organdies.

Where basting is necessary, always remove your basting threads before trimming your seams for second stitching; to remove the bastings afterwards causes goods to fray and makes a rough finish.



French Knots — Insert needle from wrong side, thus leaving the knot on the under side of work; hold the thread between the thumb and first finger of the left hand and wrap around the needle three or four times, according to size of knot desired, holding the needle against the material where the thread comes through with the right hand; hold the thread firmly with the left hand and insert needle down through the material where it was brought up, tighten knot by pulling the thread on the wrong side, bring needle through where next knot is to be made and proceed.

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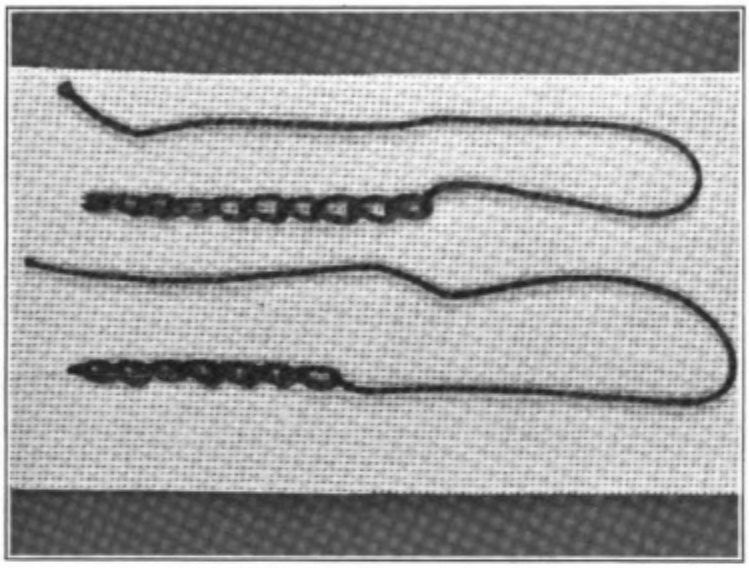
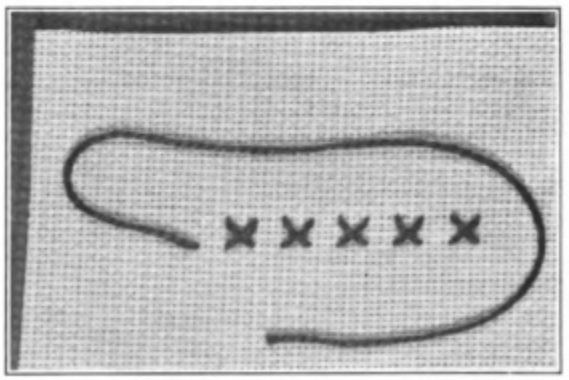
Chain Stitch—This is a very simple embroidery stitch used in outlining and trimming.



Insert needle from under side of material, leaving the knot on the wrong side of material. Hold the thread down with the left thumb to form a loop. Insert needle from right side at the point where it came through and take a stitch toward you, bringing the needle through. Release hold on loop and draw to position. Repeat.

Cross Stitch—This stitch is used to work out designs on canvas and is frequently used as trimming for aprons, house dresses and the like that are made of checkered material.



It may be done with an over-and-over stitch much like overcasting, and coming back cross all the first stitches made, or may be done separately a cross at a time *as in illustration.*

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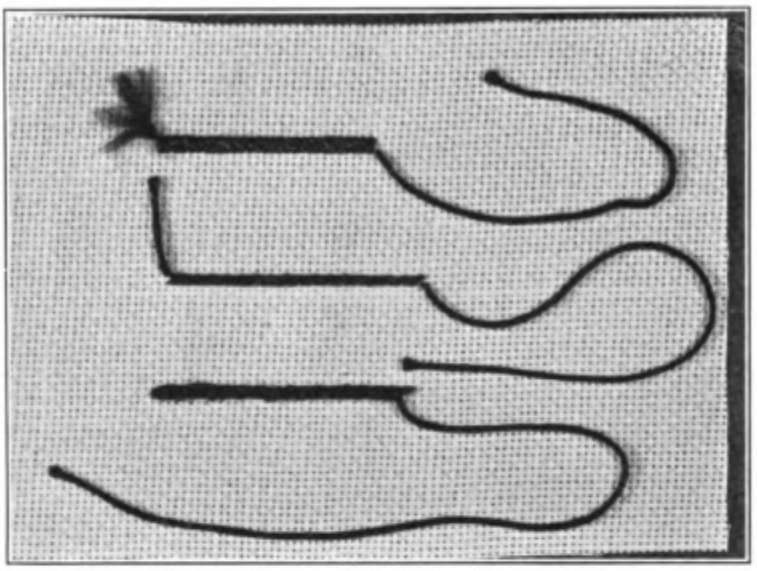


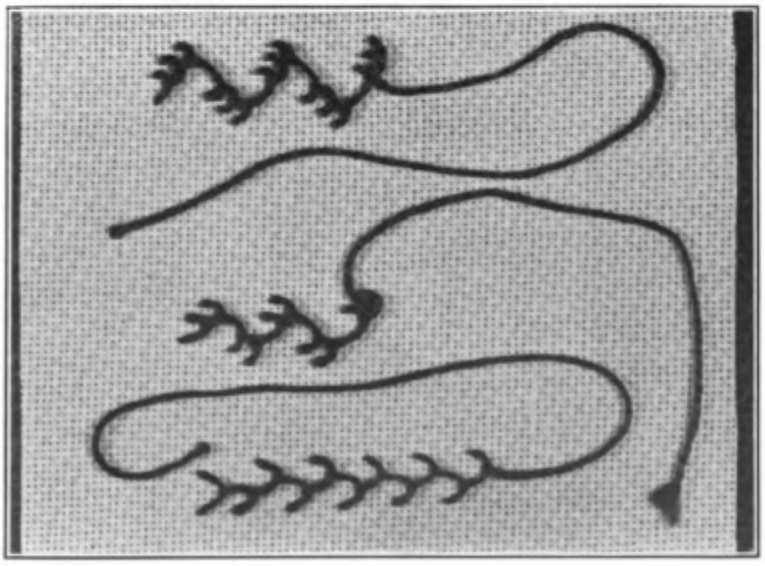
Outline Stitch—This stitch may be made in any one of the three illustrated ways. The thread should have no knot on the end, but should be fastened by taking three or four running stitches in the opposite direction in which the outline is worked.

These are also known as stemming stitches in embroidery.

Feather Stitching is used for trimming and finishing and may have any number of feather edges or branches. This is occasionally called briar stitch.

Insert needle from wrong side to place the knot. Hold thread to position with thumb of left hand and take a stitch, allowing needle to come over loop. Repeat for the desired number of "briars" and transfer thread to the left to make stem.

Repeat stitches, transfer thread to right, etc.



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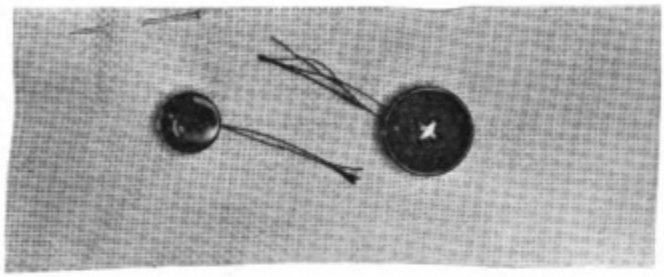
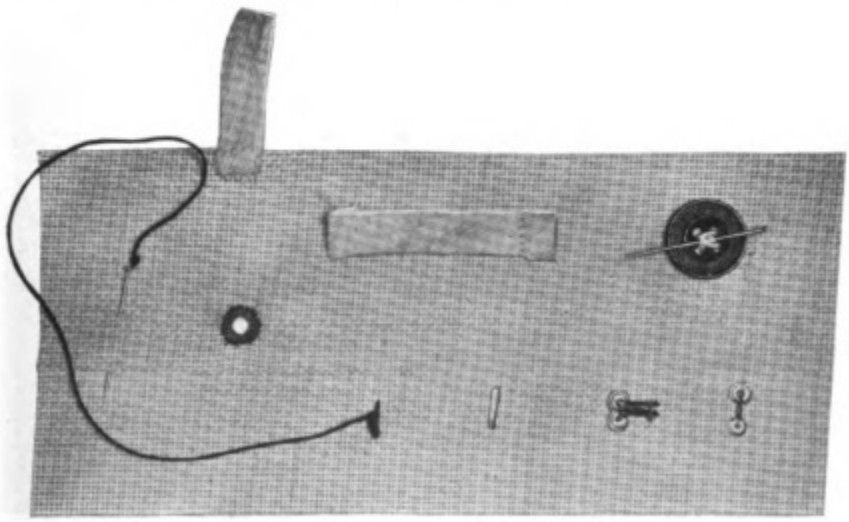
Sewing on Buttons—One reason why buttons come off quickly is that as a usual thing they are sewed too closely to the garment, and when the buttonhole is slipped over them they are strained until the thread becomes worn. The thread should be double and the knot should be placed under the button on the right side of the material.



If the button has four openings for thread, the thread should be crossed on the under side and not on the button. Many buttons have grooves showing where thread should go.

Bring the needle up through the hole in the button and down through the one opposite not diagonal; place a pin across the button under the thread and each time in bringing the thread through sew over the pin. When sewed securely, bring thread to right side of garment under the button and wrap around the thread that holds the button to place several times. Fasten end by sewing back and forth through the stem thus formed.



Hooks and eyes may be sewed on with an over-and-over stitch, but are held more securely if sewed on as those *shown in the illustration above*. This is the common buttonhole stitch or loop-stitch and

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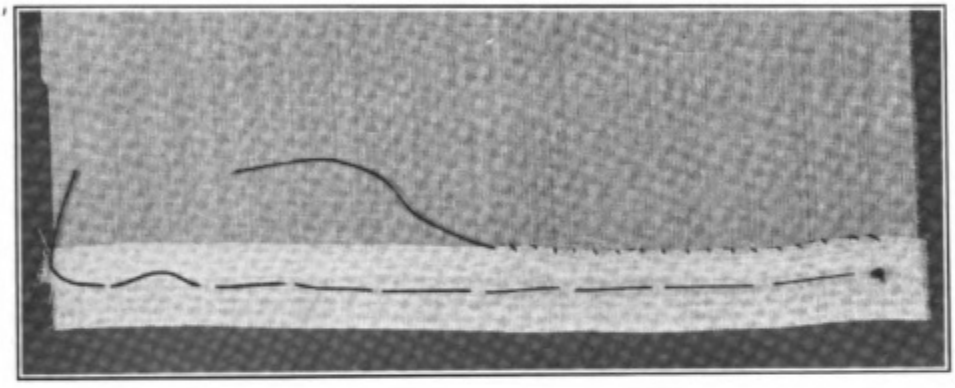
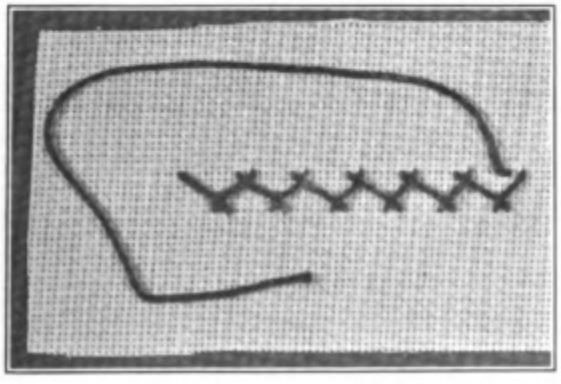
Blind Stitching is used when it is necessary to put on facings, arrange plackets, etc., and it is undesirable that the stitches show on either side. This stitch is similar to the stitch used in hemming cottons and muslins, but stitches are neither so large nor so close together.



Insert the needle between the turn-under and the facing proper. Pull through and take a hemming stitch, but do not let the needle penetrate to the right side of the material; to prevent this, take up only a part of the woven thread. Again insert the needle between turn-over and facing and proceed as shown in illustration.

This stitch is used in silks, satins, light and heavy weight woolens and velvets.

Catch Stitch—This stitch is used in seam finishings on flannel and is used to stay linings, etc. The work is done from left to right, or away from you. The stitches are taken as one running stitch, one stitch at a time. The two rows may be from one-fourth to one-half inch apart.



Fasten the thread, then insert needle through the material, with the point toward you. Take up one-eighth of an inch, pull needle through, cross to left and take a stitch one-eighth of an inch long, cross to the right and proceed. The stitches should be correctly spaced so that your work has an even appearance. *See illustration.*

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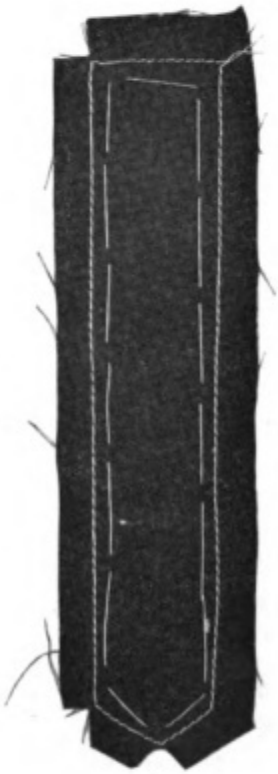
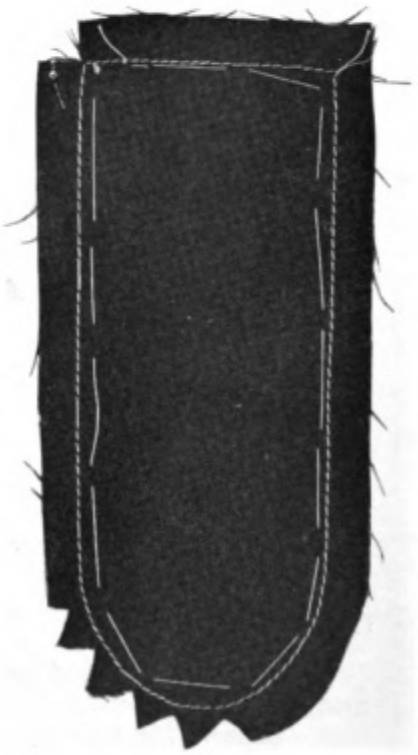
Belts, Pockets and Fancy Trimmings



In the making of the above there are three things of great importance which you should pay special attention to, if you wish to secure satisfactory results:

First—After deciding on the size and shape, they must be cut on the right weave of the material. For instance, if they are to be on the bias, they must be on the true bias, and if there should be two or more of any one of the above, they should be cut just alike and each piece should be cut on the same weave.



Second—After being carefully basted and stitched, the corners must be cut away by taking a square nick out of the corner, *as per illustration;* this will give you a perfect point (or turn) and a nice flat edge. Where you are making round collars, ripples, peplums, or fancy set-on pieces, you should take a V-shape notch, *as per illustration;* in this case when the goods are turned over the seam fits together and makes a flat, smooth edge for stitching, or in cases where machine stitchings are not desired it prevents the edge from being heavy.

Third—After this has all been done and bastings carefully removed, any of the above named pieces should be turned and basted very carefully on the edge of right side of material, and pressed well, as this all demands careful and good pressing. If you will pay close attention to this you will avoid that puckered, drawn look that you often see on ready-to wear, cheap dressmaking and tailoring. These

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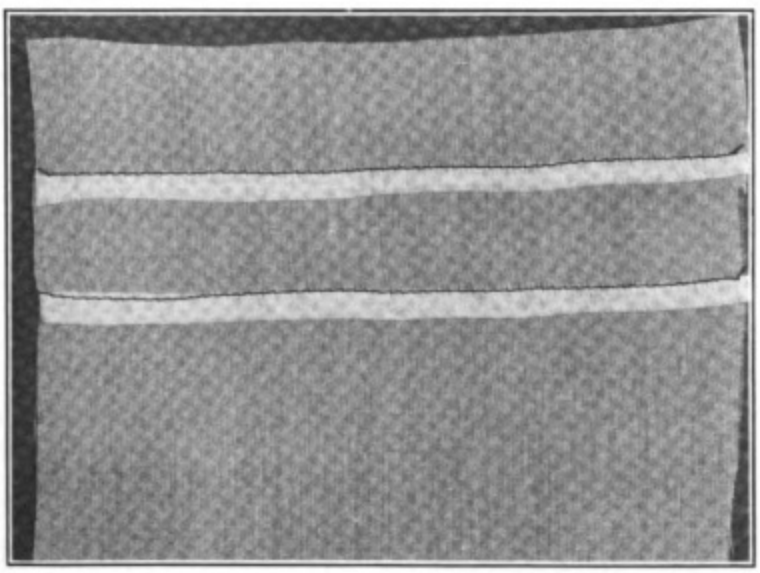
same rules apply to coat lapels and collars, as well as all corners on the lower edges of coats or jackets, and cuffs of any designs.

On any seam that has to be turned and left inside you will find that pressing wide open before turning will aid you greatly in getting a smooth edge, while the material will be much easier to stitch or press. It is a great saving of time to make a small roll or pad and keep for this purpose.

Tucks may be put in with fine hand sewing or may be made with the tucker attachment on the sewing machine. If they are run in by hand the running stitch, a very fine one, is used. The tucks must be marked to insure the spaces between being even.



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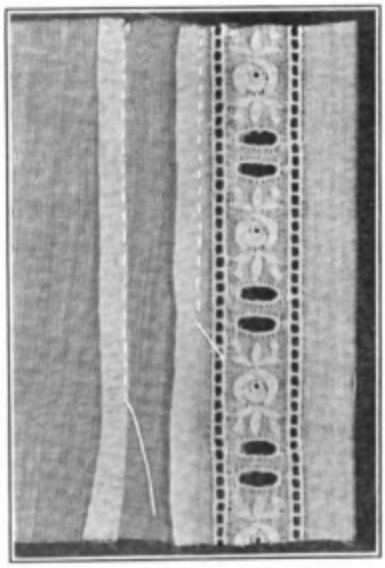
Embroidery Insertion may be put on in the different ways, as follows: Where it has the galloon or hemstitched edge as per illustration, would suggest joining to any material with the overhand stitch; all insertions containing the hemstitched edge usually have some surplus materials on outer sides. This you trim away entirely before overhanding.



Another way is to trim the surplus material on the outer sides even and use the French seam, of course reversing the seam, placing it on the right side of the material. This forms a tuck, then by placing one or more tucks with this, to form a cluster makes a very pretty finish.

These tucks are made according to the fineness of your material for underwear, where using coarse material you can fill the insertion in by using the surplus material on the outer edges.

For lace insertions always use the roll hem and whip by hand or make a very fine hem by sewing machine, using the small hemmer, then put on by hand or machine stitching.

For coarse lace insertions use previous illustration.

Piping, which is used extensively in the trimming of children's dresses, house dresses and aprons, is made by cutting the material on the true bias; fold the bias strip with edges together and insert between the facings and the garment where the trimming is to be.

The piped edge should be from one-sixteenth to one-eighth of an inch wide. Sometimes a cord is drawn in the piping; this is called a cord piping and the piping should be wide enough to admit the size cord desired.

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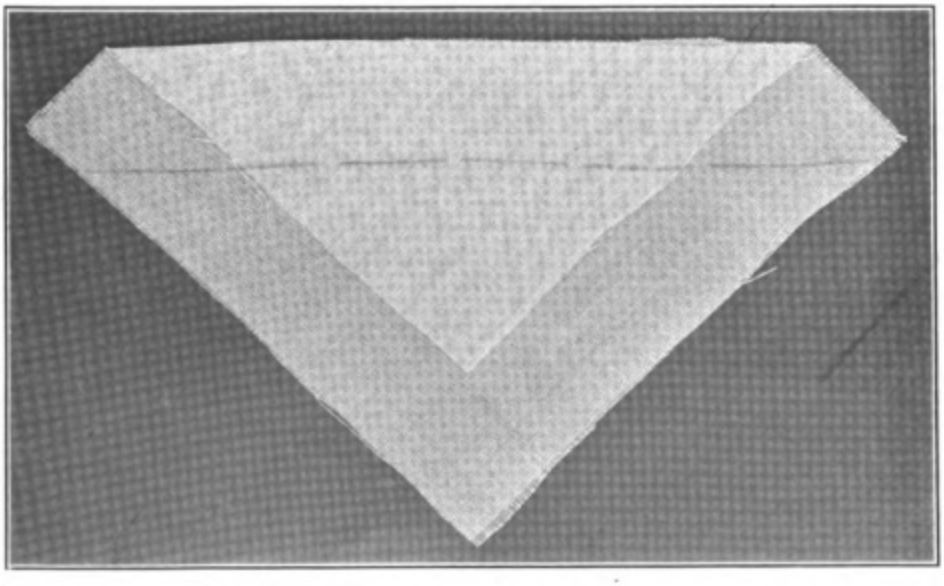
Bias Facings are cut on the bias or diagonal of the material. A true bias is a true diagonal and may be found in any material by turning the straight cross-wise thread parallel with the straight length-wise thread of the material; cut on the fold. The facing may be cut any width desired.



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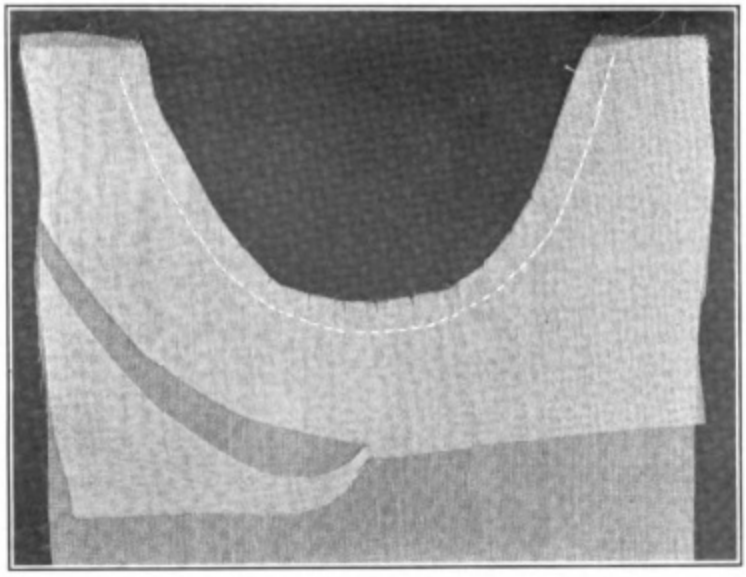
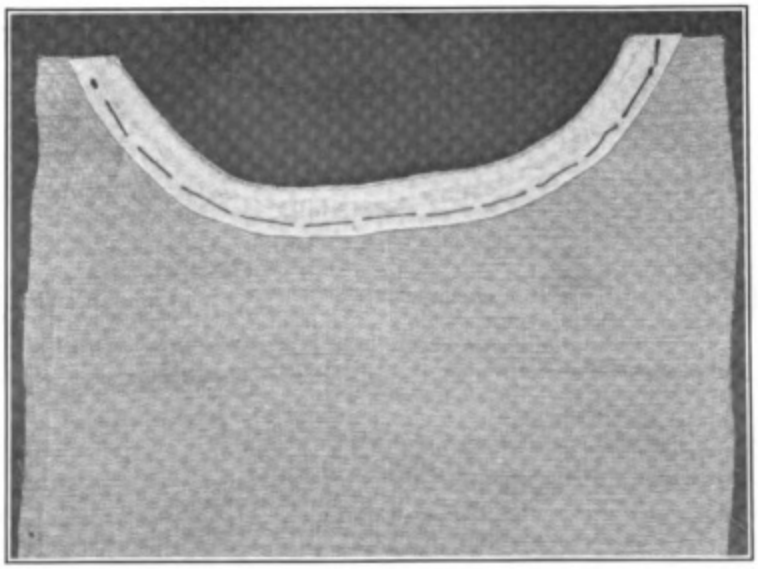
Facings may be either shaped or bias. Shaped facings are cut as the garment to be faced is, though they are narrow.



When an edge, curved as the one in the illustration, is to be faced, it is well to use a shaped facing.

The seam must be slashed, *as per illustration above*, to admit of the spreading of the edge. Necks, sleeves and all curved edges should be treated in this manner.



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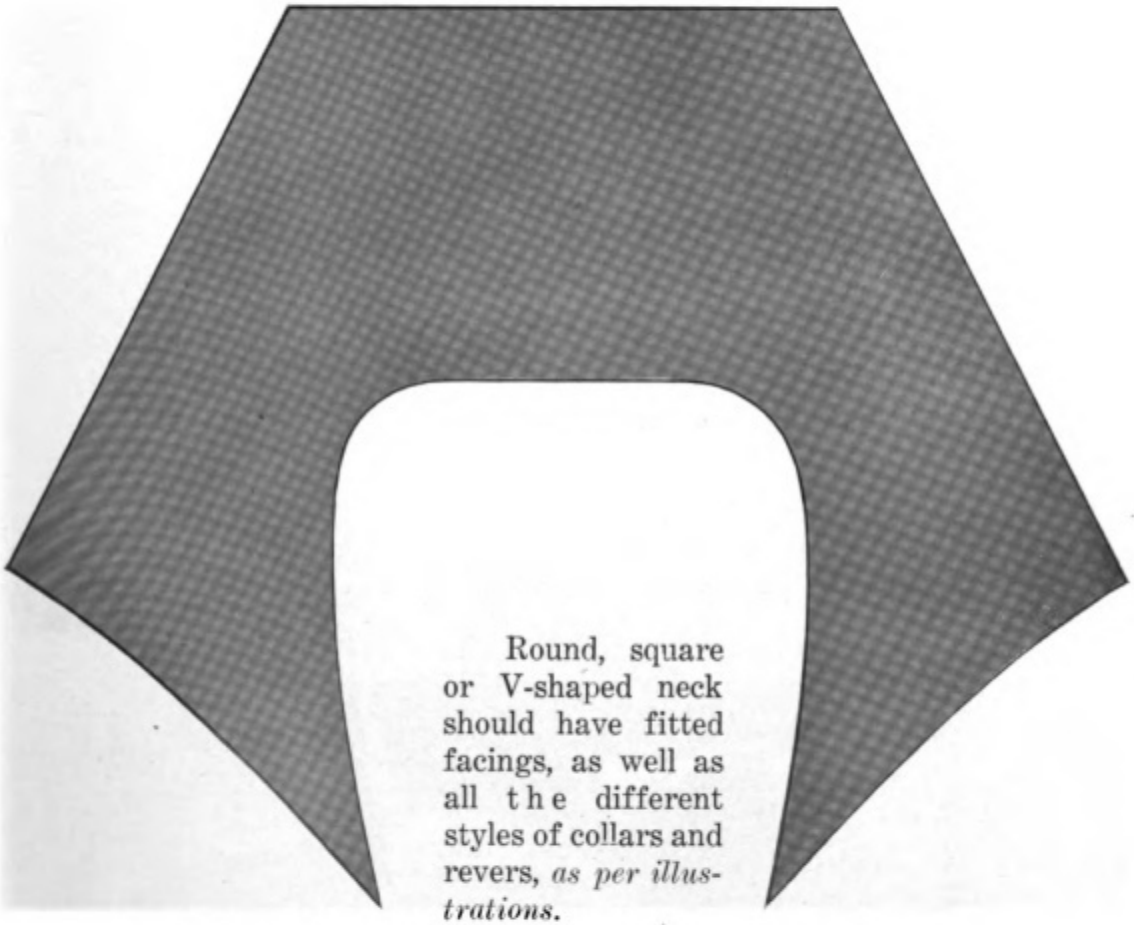
The Making of Collars, etc.



Round, square or V-shaped neck should have fitted facings, as well as all the different styles of collars and revers, *as per illustrations.*

When finishing any shape of necks that require fitted facings, as where yokes are to be set in or put on, it is always better to leave under-arm seams open until this has all been completed. You will not only find this easier to do, but a great time saver.

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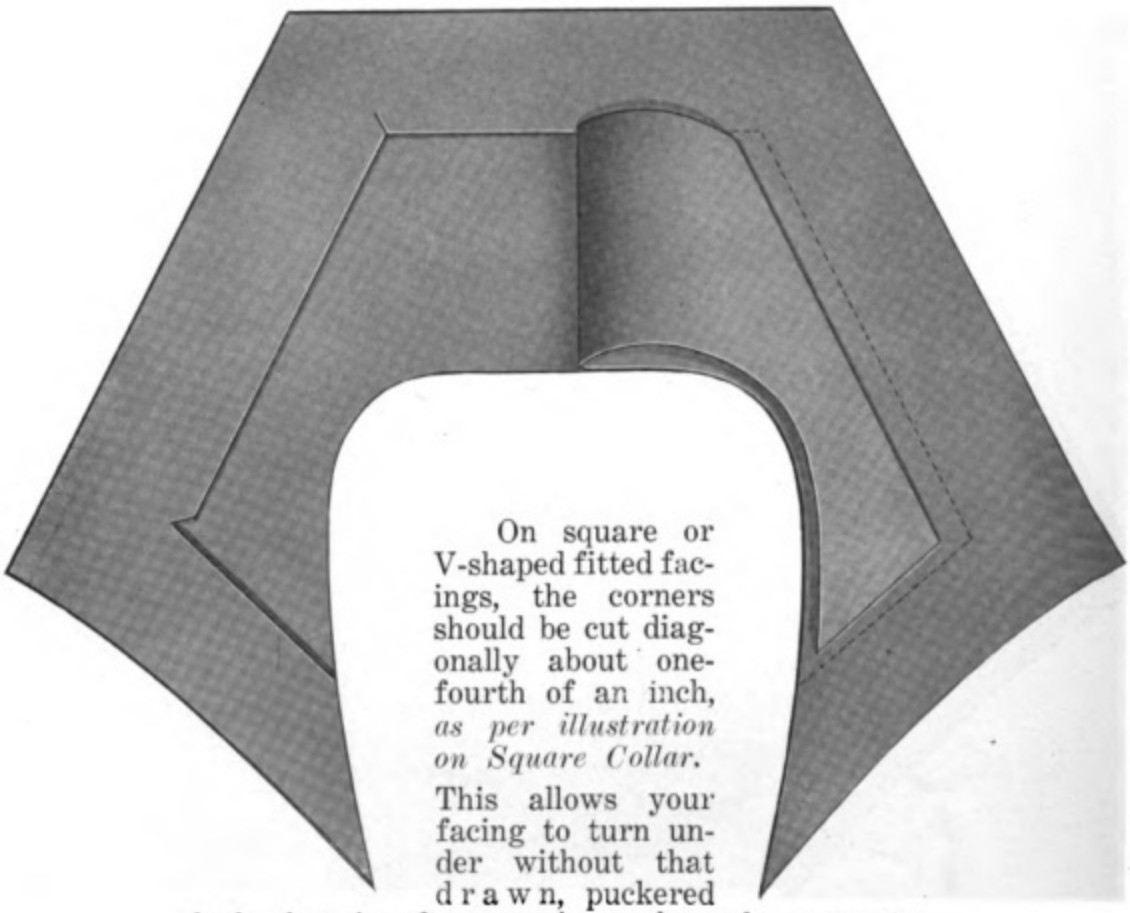

On square or V-shaped fitted facings, the corners should be cut diagonally about one-fourth of an inch, *as per illustration on Square Collar.*

This allows your facing to turn under without that drawn, puckered look that is often seen in poorly made garments.

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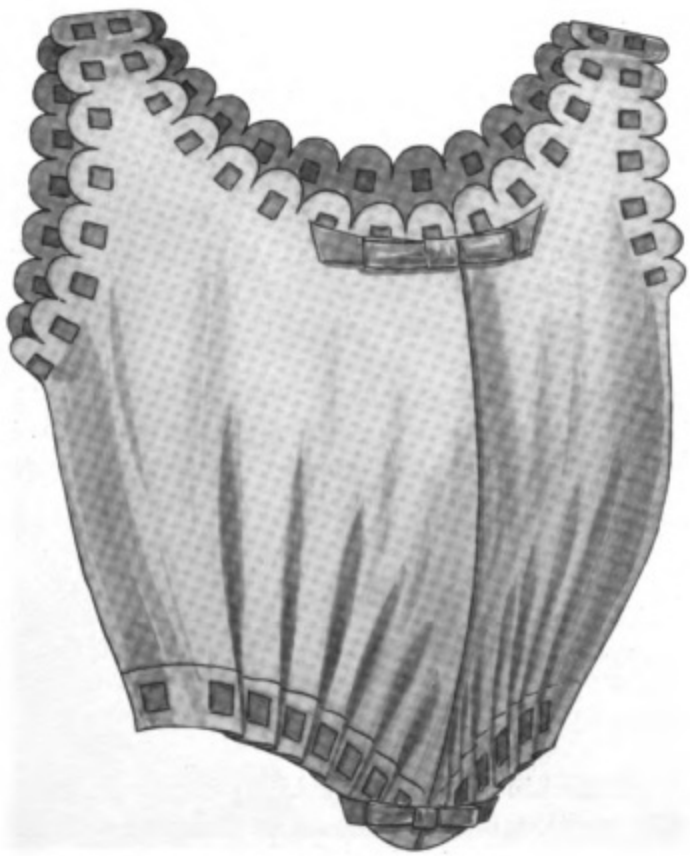
Corset Cover—To cut, lay pattern with center back on a lengthwise fold of the material; lay front with center on the straight edge of the material, allow for hem; cut on exact pattern line,



when using a Russell pattern, as seam allowance has been made. But when using a commercial pattern, strict attention must be given to seams. Hem the fronts, sew shoulder and under-arm seam in French seam, face or bind arm and neck and trim as desired.

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Drop Shoulder Waist—This style of waist is very popular at this time. The pattern is shown in illustration No. 1, page 25, of Maude Russell Text-Book on Cutting, and the design may be made of any kind of material.

If the opening is to be made in the front, the front is laid on the straight edge of the material; fold the goods so that both fronts may be cut at once.

Mark the material with all the markings that appear in the Maude Russell pattern. Also, when using a commercial pattern of any kind, as this will aid you greatly in putting same together. The back should be laid with the center back on a lengthwise fold of the goods. Always pin the pattern to the material to prevent slipping. Mark the back of material to correspond with the markings on the pattern.

For light weight materials French seams should be used. Run a gathering thread in each of the fronts at the shoulder seam line between markings. This fullness should not be nearer than one and one-half inches to the arm-eye. If the fullness is allowed too close to the arm-eye the waist has a tendency to drag or fall over the shoulder, making it uncomfortable and unsightly.

Draw the thread to give the seam the required length and baste the front to the back at shoulder point with the wrong side of the material together. Turn the hem down the front the width allowed for, and baste in the proper place. If the pattern has been cut to the proper measurements and the seams taken the proper width, there will be no question as to fit.

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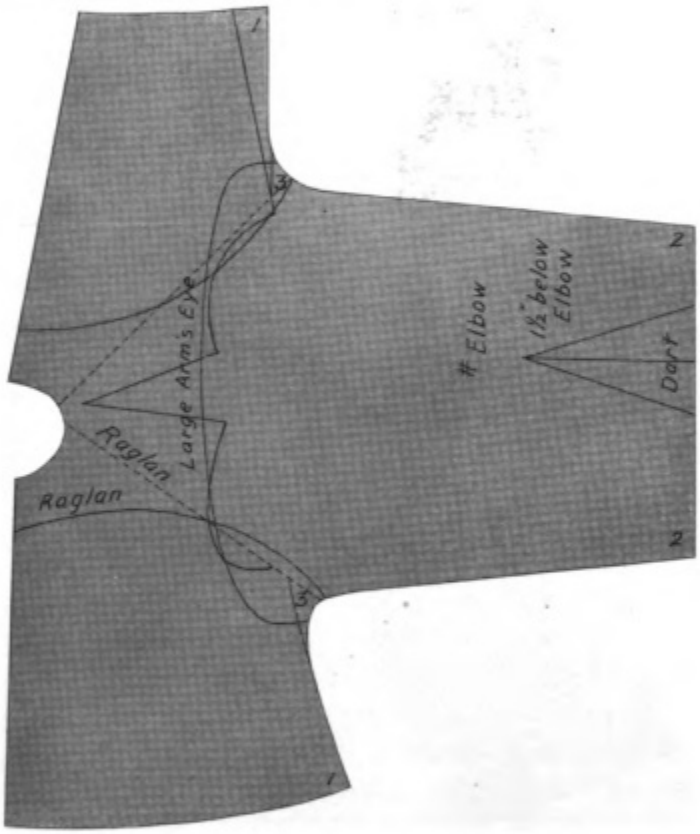
Butterfly Waist—Pattern directions on page 31 of the Russell Text-Book on Cutting. But this same rule applies to any commercial pattern and will aid you greatly in joining seams properly. If front closing is desired, lay the pattern on the material with the center back on a lengthwise fold—allowance must be made for hem at front closing; pin front and back together, folding material so that two meets two, three meets three and one meets one. Any fullness found in sleeve at back should be evenly adjusted, as it prevents the sleeve from straining. Baste and stitch.



In sheer materials the French seam should be used. Use any collar you may wish. Sleeve may have extra fullness taken up in a dart, *as shown in the illustration*, or gathered into a cuff.

Collars may be made in any plain or fancy design. Care must be taken that the neck of waist and neck of collar shall correspond in size and shaping. The outer edge of the collar may be picoted, faced, bound or trimmed with braiding or lace edging.

This pattern is used as the foundation for waists with the large arm-eyes, for raglan lines, and in many instances for fancy blouses of different styles. It is finished around waist same as drop-shoulder waist. The finishing of all waists is the same.

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Plain Two-Piece Sleeve—Measure up from hand the number of inches necessary to locate the elbow point, on the outside seam of under-arm section; *see illustration.*

Place a mark two inches above and one two inches below the elbow point, pin upper and lower sleeve sections together for inside seam, beginning at the top; pin outside seam edges together, beginning at the top and pinning down to first mark above elbow point, then commence at the hand or lower part of the sleeve, and pin upward to first mark; that will give you a distance of four inches, which provides for the entire curve of the elbow. On woolen materials this should be taken out by shrinking (shrinking is done by dampening fullness or gathers, and placing a heavy cloth over same and using a hot iron parallel to gathers) the same method be-

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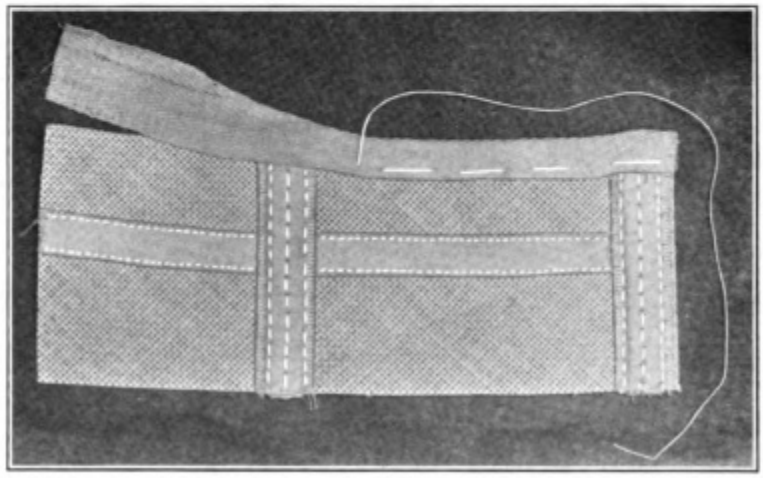
Making of Girdles—A skirt cut by the Russell System will always fit perfectly at the waist and hips, but to retain its shape depends entirely upon the way in which you finish and mount same.

No. 1



No. 2

A properly made girdle is a great aid in both the fit and comfort of your skirt, and one made in the following manner will never fail to give entire satisfaction. For wool or silk, take linen crash or canvas; for any colored material, would suggest the linen color; in delicate colors or white would suggest white; for wash materials take Indian-head muslin or plain linen, (would advise either white or linen color in this case, as it will not fade in washing).

Use one-third or one-half yard, according to width, for large waists; you will have to piece it once, but by stitching the selvages together, as it will naturally come in cutting true bias, it does not affect the wear or appearance.

Now fold it on the true bias, *as per illustration* for cutting true bias, and cut about two inches larger than your natural waist around, and about four inches in width—for extremely high waist lines you may cut wider; now crease this through the center and stitch a piece of straight tape, or if you should not have handy the straight tape you may use a straight piece of

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No. 3

muslin one inch wide, turned under on both edges; this secures your waist line from stretching; take featherbone and cut it in the same lengths your girdle is in width, stitch it five inches apart, full length of girdle; the better way is to start at center of girdle, extending within five or six inches of the end (*see illustration No.* 1), then place the girdle around your waist, and pin tight; that shapes it and fits it; mark where your pins are placed and cut off any surplus goods, now stitch featherbone to each edge of this after you have turned the edges back covering raw seams with featherbone at openings. (*See illustration No.* 2.)

You will find on all featherbone that there is a soft edge allowed for the stitching down with the machine; take bias tape or thin material cut on a true bias and bind both edges, exercising great care not to draw the edges, as that will make it tight; sew hooks and round eyes and allow them to extend out the distance of the eye, which makes it very easy to hook. (*See illustration No.* 3.)

No. 4

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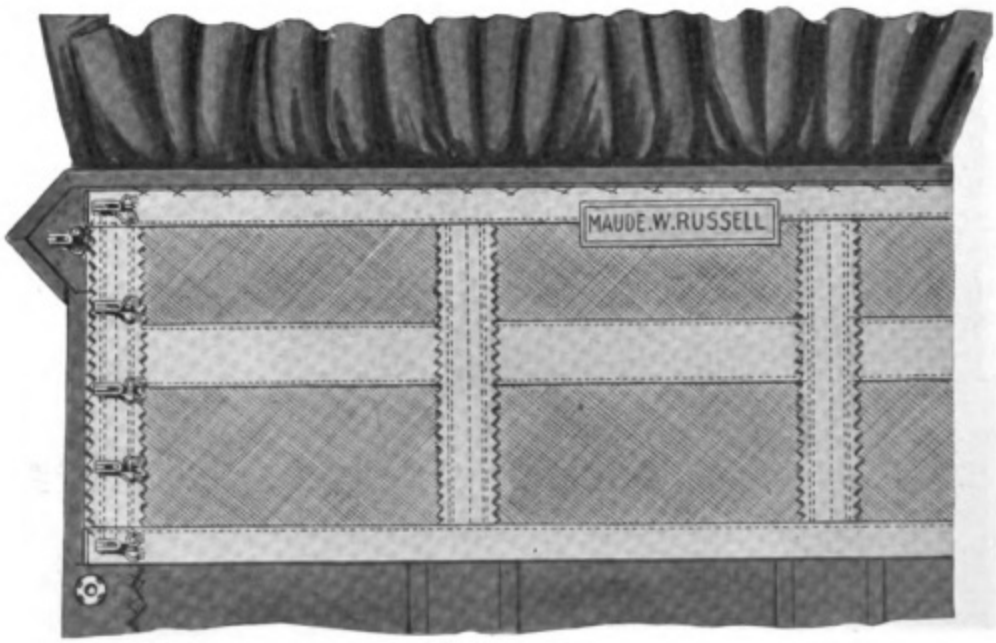
Mounting Skirts—To mount the skirt, should you not want a belt, turn the top of skirt under and put it down by hand; where heading is desired make it any width that is becoming, according to prevailing style, and stitch to top of girdle, then put skirt down by hand, covering seam where heading has been stitched.



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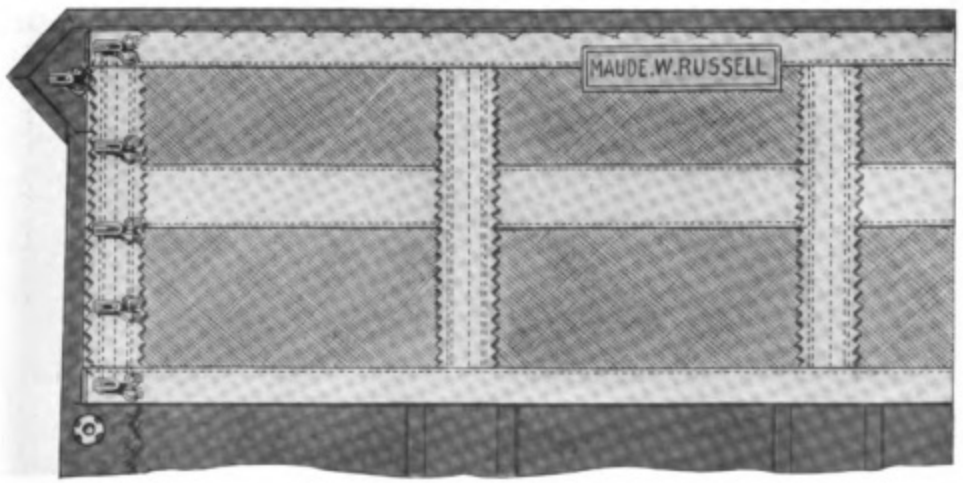
Where belt is to be used in any width, first stitch skirt to girdle with raw seam, have the belt completely finished and pressed, baste to the girdle, covering the seam on right side, then put it down by hand, using the feather-stitch on wrong side and blind stitch on the right side; *see illustrations below.*

For fancy gowns you may use silk or ribbon, by taking small darts at waist line and stitching featherbone over them. This gives a very pretty inside finish but should not be as tight as the bias-fitted girdles.



Use this girdle for all one-piece dresses, and your dress will wear much better and have the appearance of first-class workmanship. (*See illustration on page* 64.)

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When a dress has been cut by the Russell System and mounted on the Russell girdle, it will always hold the shape and lines when either sitting or standing. Another great advantage is, the skirt will not wrinkle when sitting or form wrinkles like a skirt cut to standard measure or by commercial patterns. *See illustration above.*

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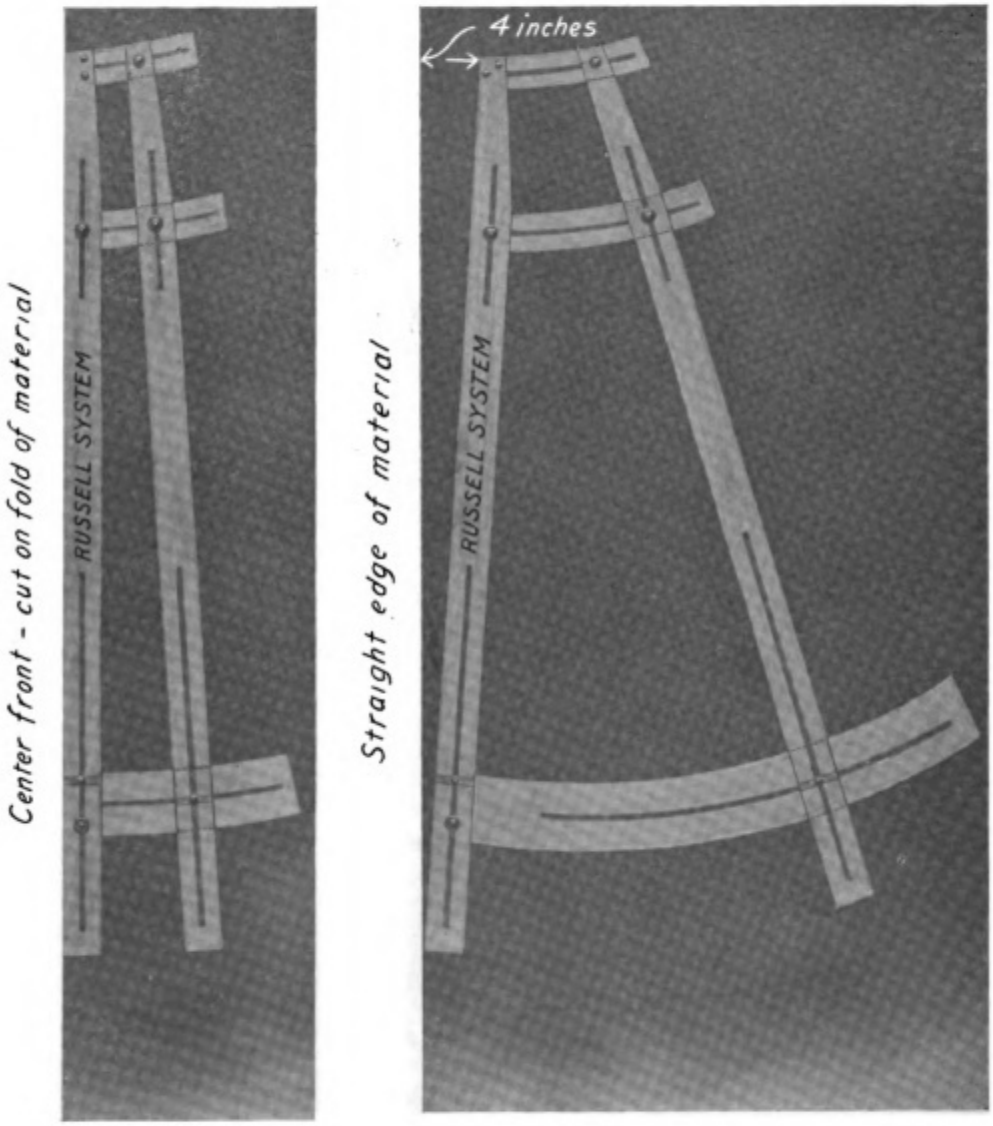
Cutting Skirts—When cutting skirts by the Russell System, or any commercial pattern, on skirts from three-piece to seven gores, you will find giving a gradual slope of four inches on the side and back gores you will have a perfect line as well as the right grain of material and both seams will be almost on the same weave. This is determined



by marking the exact length you wish skirt to be and placing that point on the straight or selvage of the material, then mark four inches back at top of pattern and cut on the straight line as *per illustration above.*

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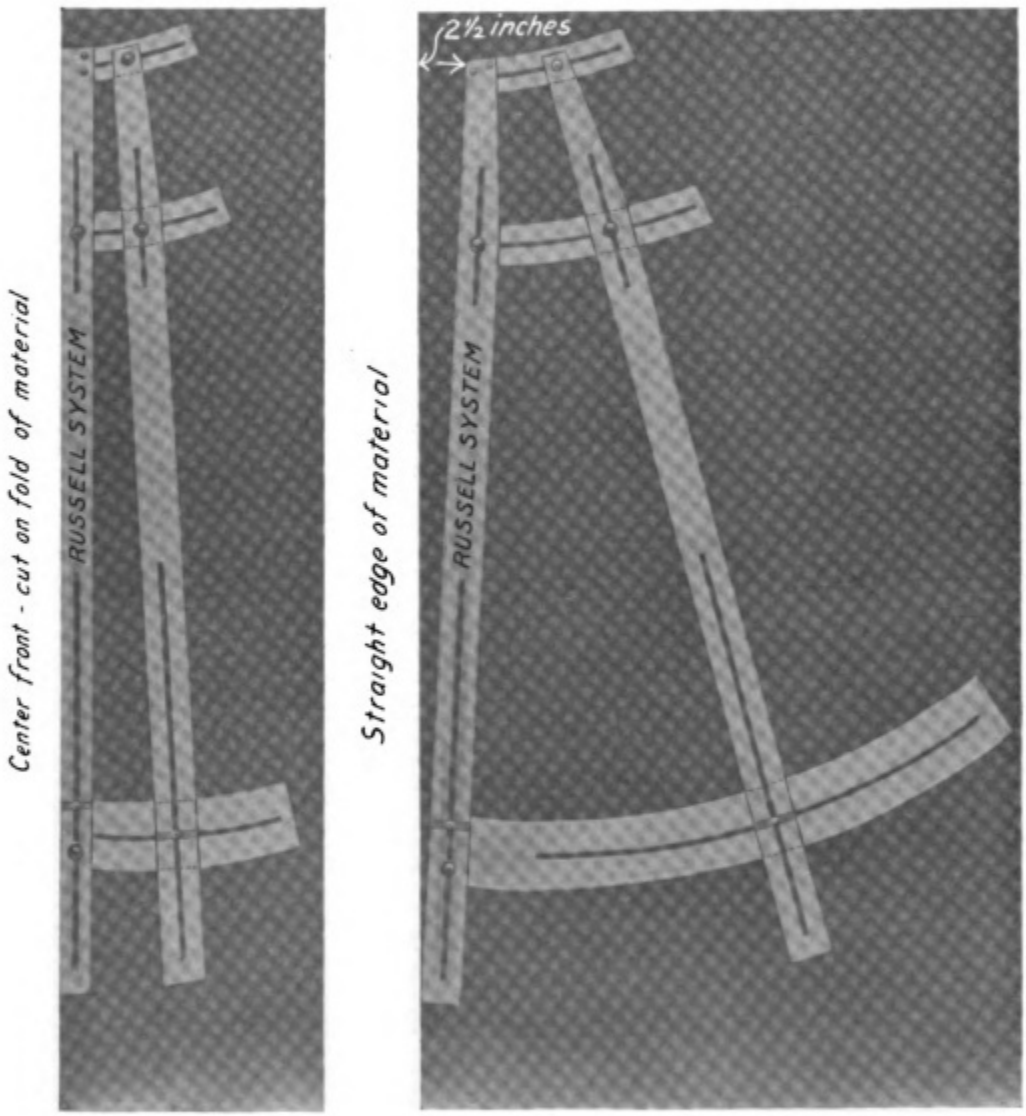
This should also be followed on petticoats, or Princess slips, to prevent sagging when laundered. Front gore should always be cut on fold of the material.



On seven gores and upward to the extent of fifteen gores the slope of two and one-half inches is sufficient; same is determined by following the same rule given for three to seven-gore skirts.

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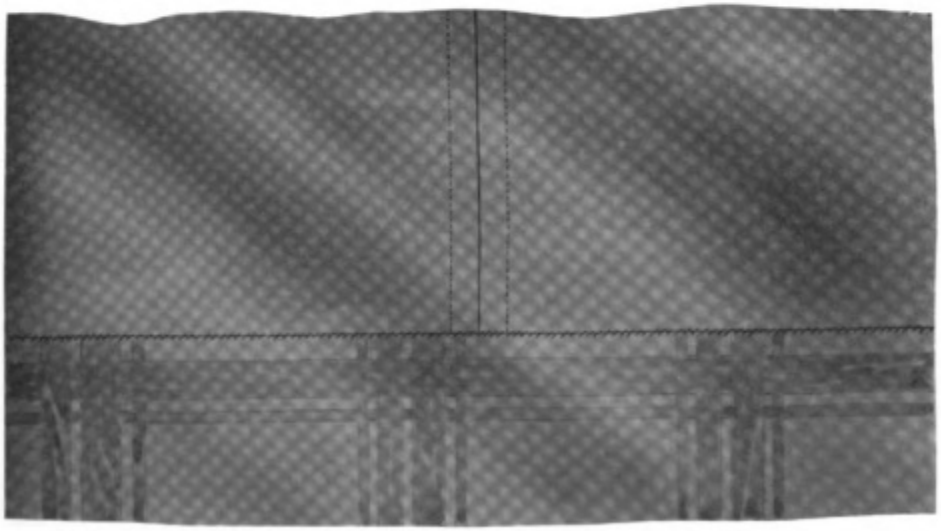
Hemming of Skirts—Nothing adds more to the attractiveness of a skirt or dress than an even, well-finished hem. This can be accomplished very easily if the Russell Cutting Device is used, as it properly marks in and allows the standard three-inch hem, thereby eliminating all the worry of trying to get the hem even.

But if you wish to use a standard or commercial pattern I would suggest that you do as follows: After the skirt has been properly finished and pressed, put it on and adjust to girdle as you will wear it, take a straight ruler and mark as many inches from floor, according to the prevailing style and the length that will look best on a figure of your height.

For marking, either crayon or pins may be used. After this has been done, baste with a long basting stitch along lines of marking, press the hem in and mark three and one-fourth inches and trim even. As the skirt is wider at the bottom than at the place where turn is made, you will have some surplus material; the seam of hem should correspond exactly with seam of skirt and all fullness must be placed between. This extra fullness in all silks, washgoods, and satins can be taken care of by small pleats, or fine gathers.



Hemmed by Hand

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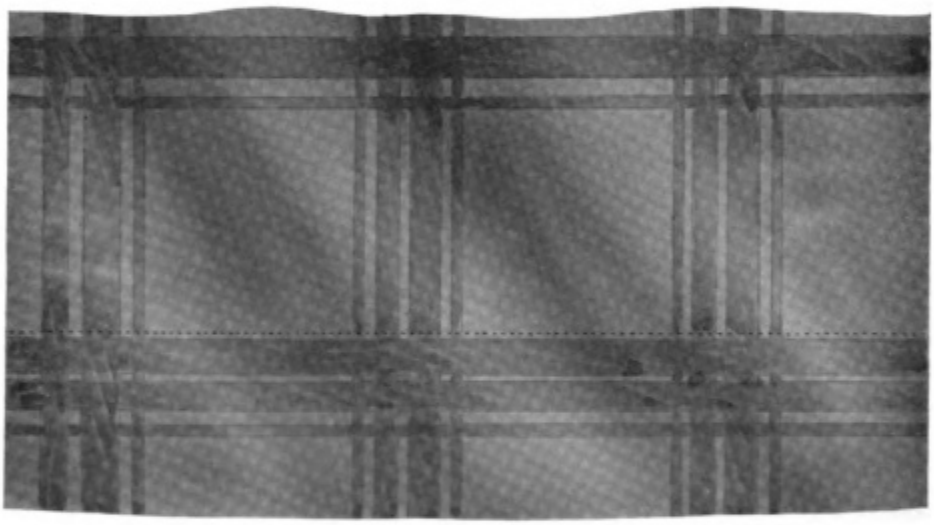
Shrinking Fullness of Hems—In woolen materials it should be shrunk out by running fine gathers and placing damp cloth and pressing parallel with gathers.



Stitched by Machine

In materials where it is necessary to put the hem in by hand would suggest the use of the overhand or the catch stitch, being very careful not to allow the thread to show on the right side of material—the catch stitch being the better one for heavy materials and velvet; where machine stitching is used for hems, would suggest stitching on the wrong side and very close to the edge of turnunder.

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On any heavy materials where machine stitching is desired, the ribbon or tape finish is exceedingly good. This is done in the following manner:

The tape or ribbons should be about three-eighths of an inch in width, and never to exceed one-half inch in width; after having your hem trimmed even, gathered, pleated, or shrunken, to fit skirt, place a piece of cardboard between hem and skirt; now baste your tape or ribbon to the hem edge, then baste to the skirt and stitch; this gives you two rows of stitches, but where one row is desired, you should stitch tape or ribbon to the hem before stitching to skirt.

Exercise great care in pressing, as a well-pressed garment always adds much to its attractiveness.

Silks, satins, and most light weight cottons and linens should be pressed with a hot iron, but no water should be used on the garment until you have tried a sample, determining if the water will affect the finish or spot the material.

Seams in velvet may be pressed by the process called steaming —place a moist cloth over the edge of the hot iron and pull the wrong side of the open seam over until dry, this keeps the pile raised and does not mar the lustre; pan velvets may be pressed as silks, satins, etc.

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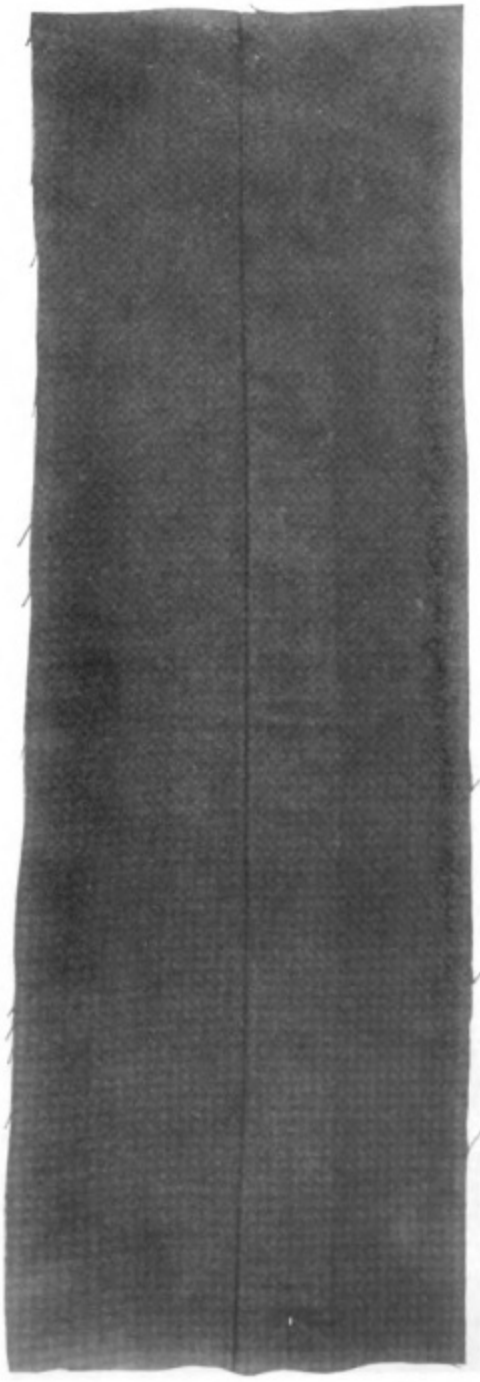

Basted for pressing to mark exact line for placket.

Making of Plackets is highly important, and by adhering strictly to the following rule, you will always have a smooth well-finished placket. The placket should be twelve inches in depth (for medium hip size, which ranges from forty to forty-six and over. Where hip measure is under forty, use eleven inches for placket).

After the skirt has been fitted, take off and stitch the seams, except seam where placket is to be; this you stitch within twelve inches (or eleven, whichever you may use), then tie machine thread; now baste, starting even with machine stitching to the waist line, press all seams flat—pressing the basted seam as well as the stitched ones; this establishes an exact line for the placket, pull out the basting thread to open the placket—careful attention should be paid to the pulling of bastings as given elsewhere in this book.

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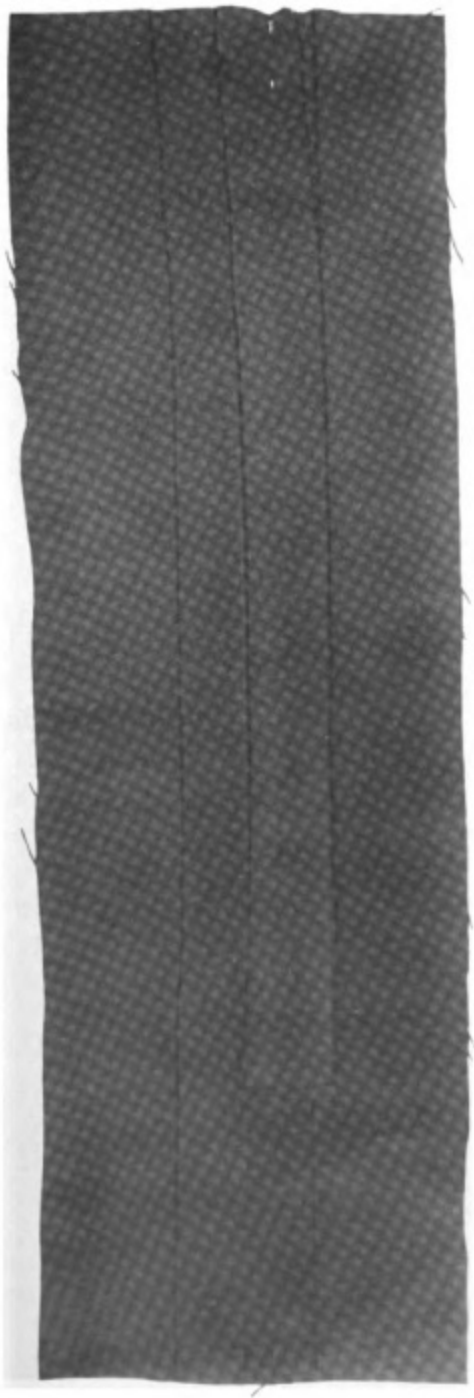
Cut a straight piece of the material two and one-half inches wide, and a fraction longer than placket is to be; this is to be the binding for the left or under edge of the placket; baste to the placket edge, placing the right side of the strip to the right side of the skirt, and stitch. Be sure that your basting and stitching comes exactly on the crease made by former pressing, press seam open, turn the edge of the strip under one-fourth an inch, turn the new edge over to meet the stitching line, using overhand-stitch for finishing.



For the right or upper edge cut a strip one and one-half inches wide and the length of placket, baste and stitch it to upper side of placket edge with right sides together; care should be taken here to follow crease made by pressing; remove basting threads and press open, turn edge or facing down one-fourth inch, turn facing on the line of stitching and baste to position, fasten to place by careful blind-stitching and press; finish at the lower end by catch-stitching the binding to the facing, on the wrong side, overcasting ends to keep them from raveling.

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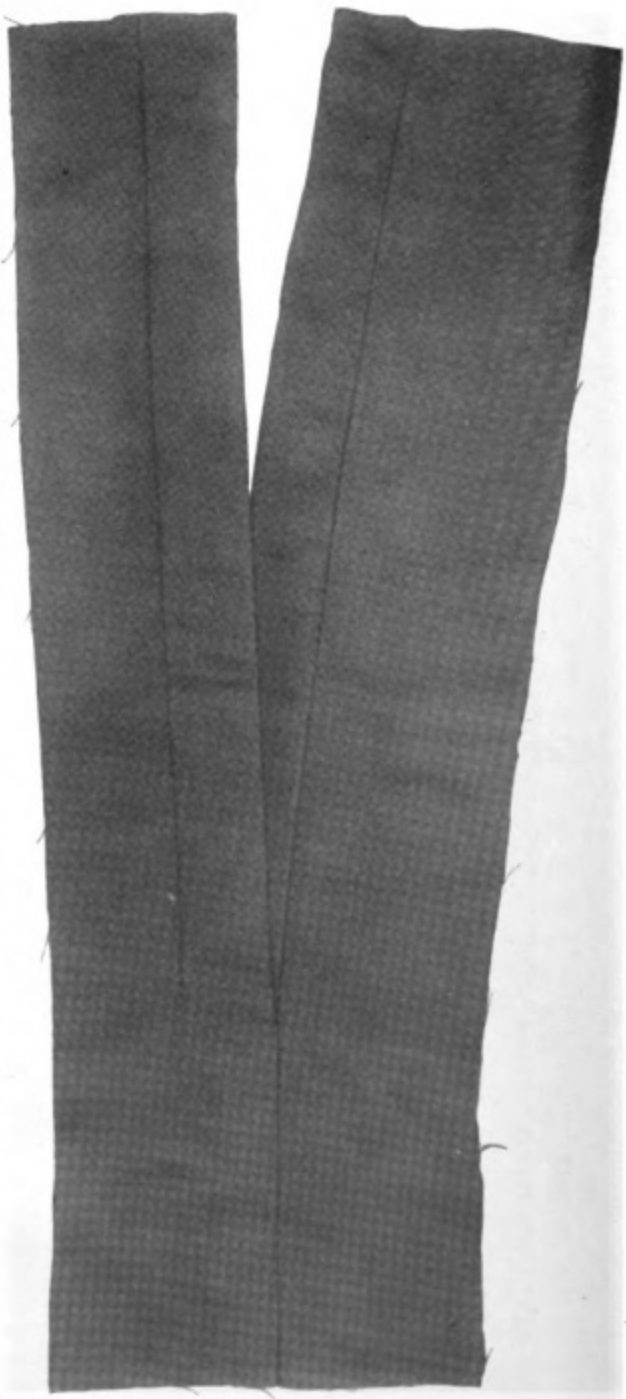
This is a standard rule for plackets, but on very thin materials, where plackets show through, it can be much narrower, if care is given to fastening.



Fastening for Plackets—The snaps are more suitable, as they are flat, but in the using of any kind of fastenings the weight of material should be given careful consideration, so as not to use a heavy fastener on thin material or a very small fastener on heavy material; hooks may be used very satisfactorily, where you have the flat bars to use with them.

If you wish to secure a smooth tight-fitting placket, too much attention cannot be given to the proper spacing of any fasteners used; should you have them a little farther apart on the lap of placket than binding, your placket will draw, throwing the whole seam out of order; should you have them a little farther apart on outer edge of placket than binding, the goods will stand open between fasteners and expose very poor workmanship.

Also be very careful that your thread used for fasteners never shows on the outside of placket.

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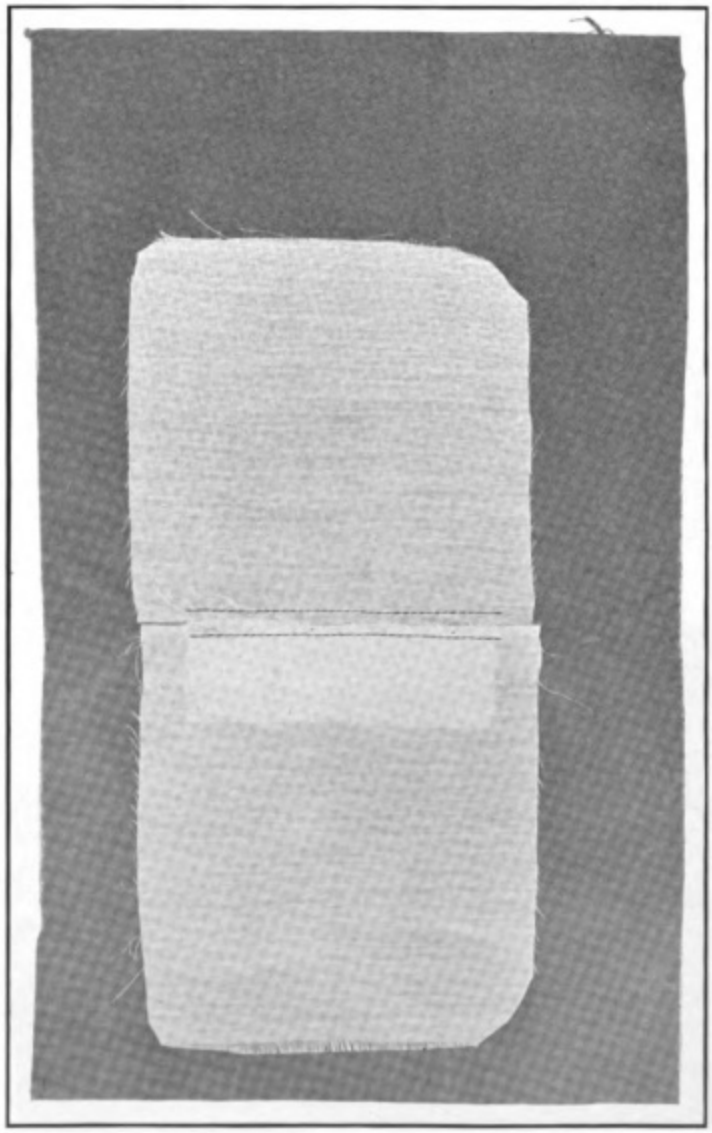
Pocket in Coat Lining — A well-made coat should never be finished without an inside pocket, which may be put where most convenient to the wearer. It is made in the lining; first cut a strip of material two inches wide either straight or bias, fold in the center and press flat; the ends should be sewed and turned, or turned in and whipped very carefully together. Now pleat in small pleats not to exceed one-half inch. Have your pleating to



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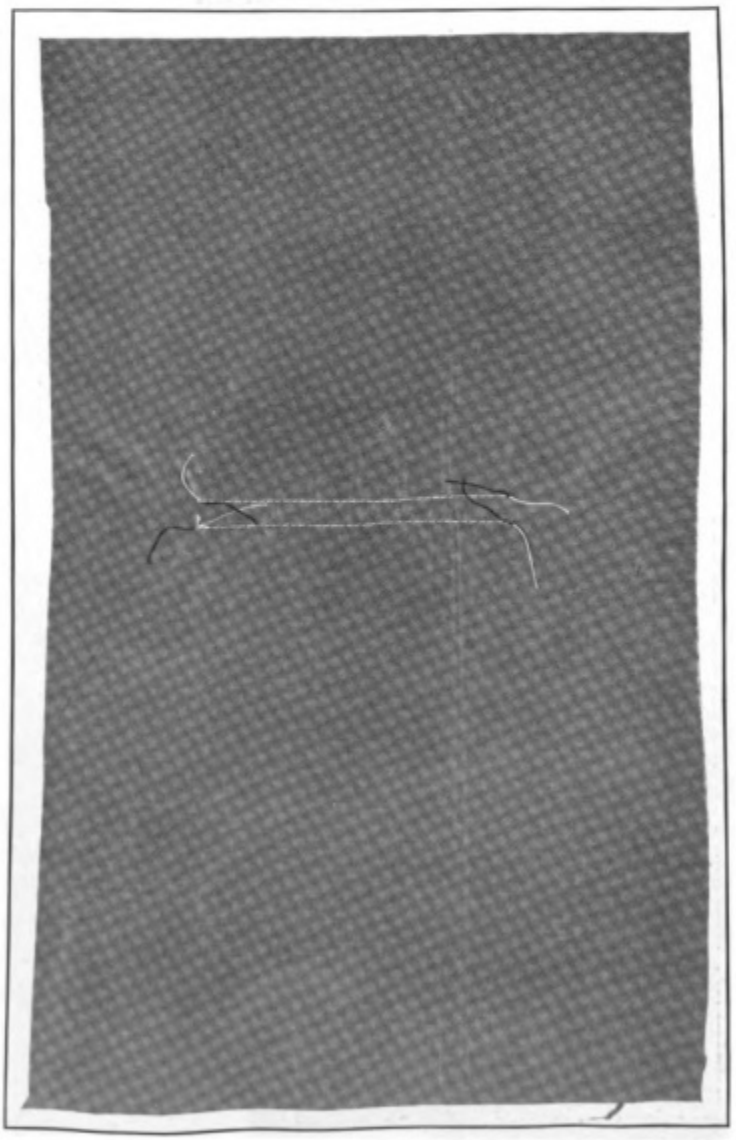
be at least five inches in length and not to exceed six inches. Baste pleating on the lining exactly where the pocket is to be and now take two pieces of materials—would suggest same as lining, having them about one-half inch wider than pleating is—baste one piece with corresponding edges of pleating, with about one-half inch seam; the other piece should be basted just opposite, with edges meeting; stitch with sewing machine, on both edges, just the width of pleating, then slash between.



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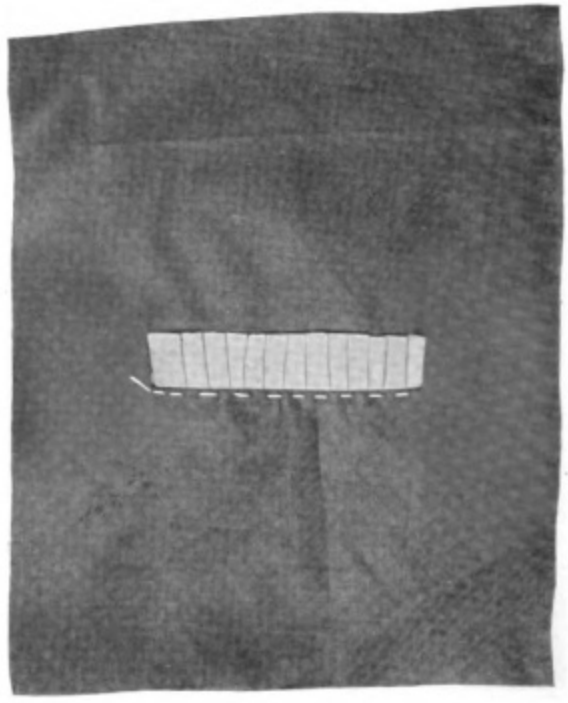
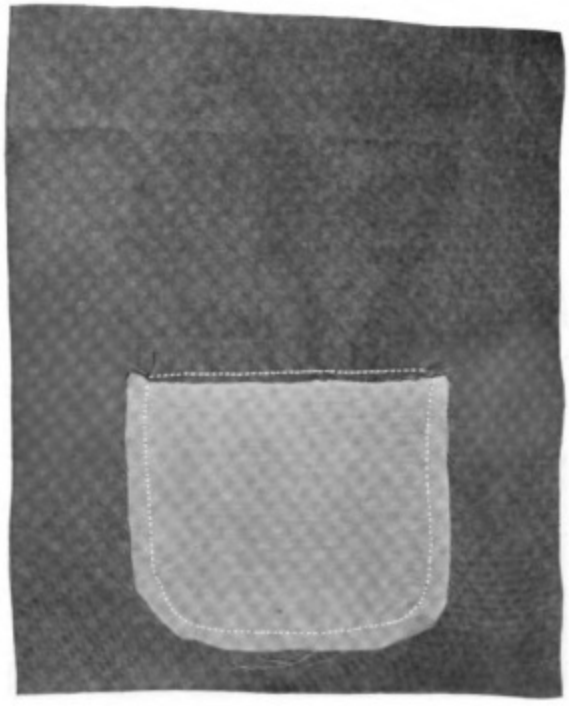
Have your pleating extend downward for first basting on the coat, and then when slash and turn is made, it turns the pleating upward as *per illustration*. Now turn both pieces for pocket lining through





this slash, and stitch any shape desired underneath; the round finish is better. Press nicely and finish each corner with an arrowhead, or straight bar, made with buttonhole twist.

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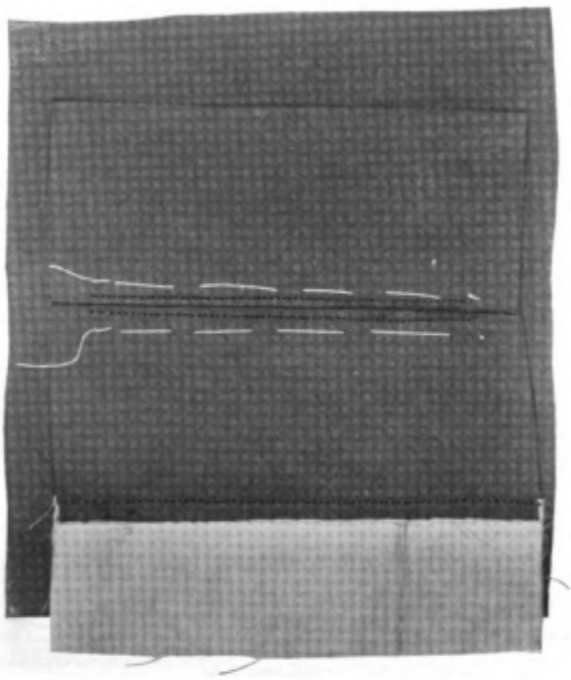
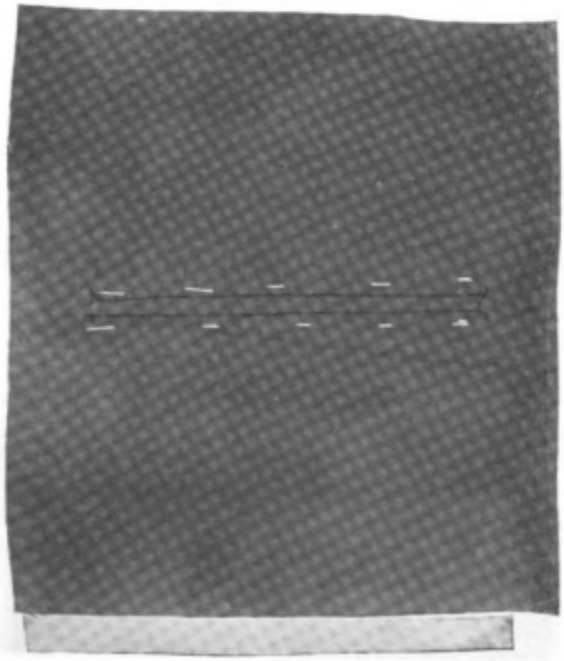


Coat Pocket With Flap—For making flaps, cut a piece of material six inches long by three and one-half inches wide, then sew a seam one-fourth inch wide, turn, baste close and



press, then stitch down one-fourth inch from the edge—take another piece six and one-half inches long by two and one-fourth inches wide, baste this with your

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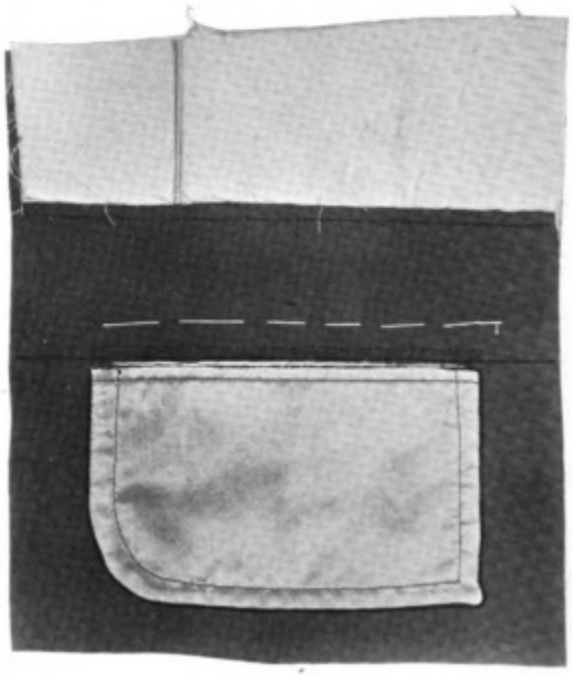
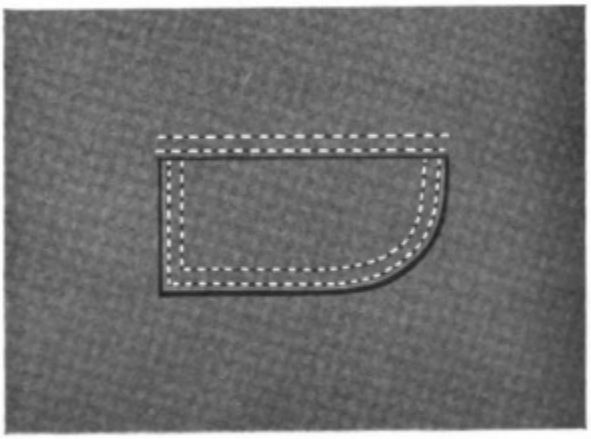
flap on the right side of coat and stitch one-fourth inch and the length of flap, tie your thread on the wrong side and cut your material between stitching, turn your lower facing in and baste firmly with one-eighth inch extending; turn your flaps down and baste at upper edge, then press with a damp cloth on the wrong side of coat, sew your pocket lining in place and finish pocket on wrong side.



The top or bust pocket is made in the same manner, only flap is five and one-half inches long and two inches wide and reversed, the flap is sewed on the lower side of pocket and turned up—the ends being blind stitched in place. The wrong side for bust pockets with flap or without are stitched in the same manner as illustration shown for pockets with flaps.



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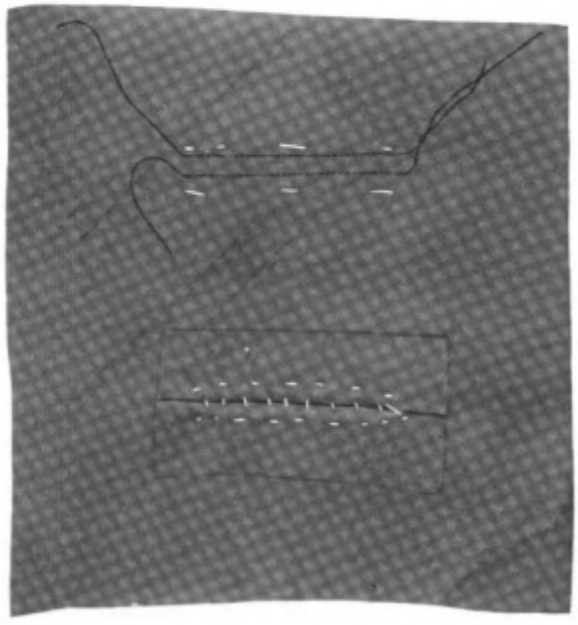
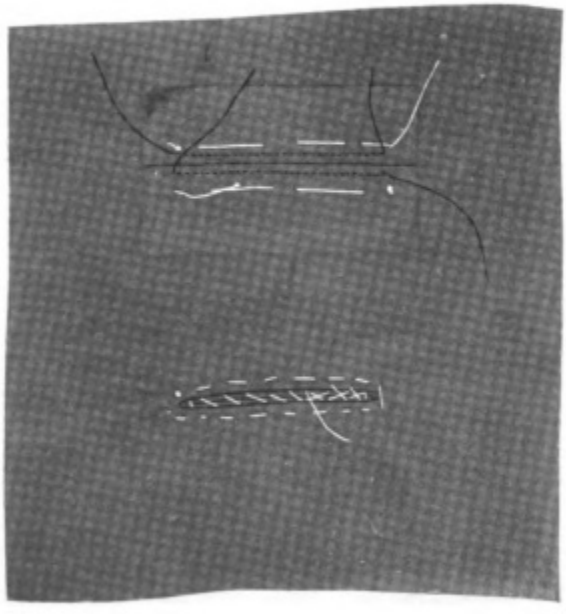
Pockets Without Flaps—Cut two strips of material six and one-half inches long and two inches wide, baste into position and stitch one-fourth inch





from edge and within one-half inch from ends, cut material and turn, baste firmly with one-eighth inch of facing extending, then overcast edges to-

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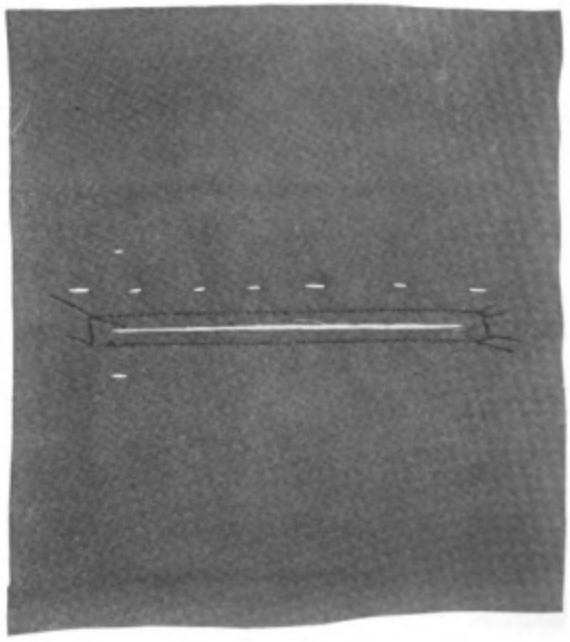
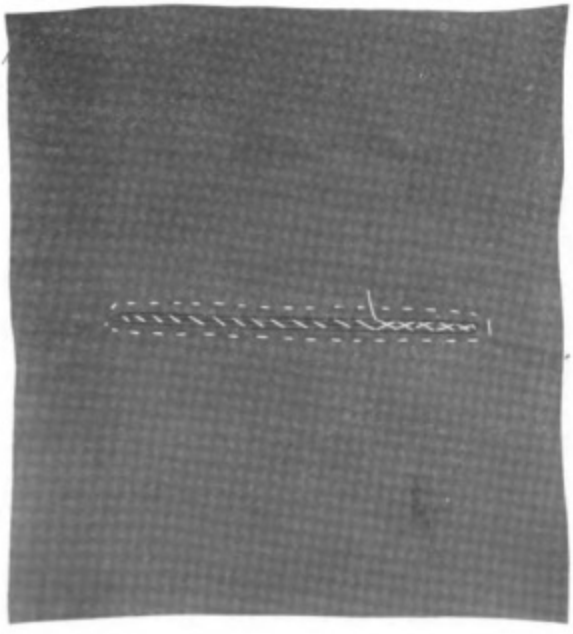


gether, press firmly and proceed to make pocket on the other side.

Bound buttonholes are made in a similar way—



the ends being fastened with an arrow-head or a straight bar. The secret of making pockets and buttonholes lies in the pressing.

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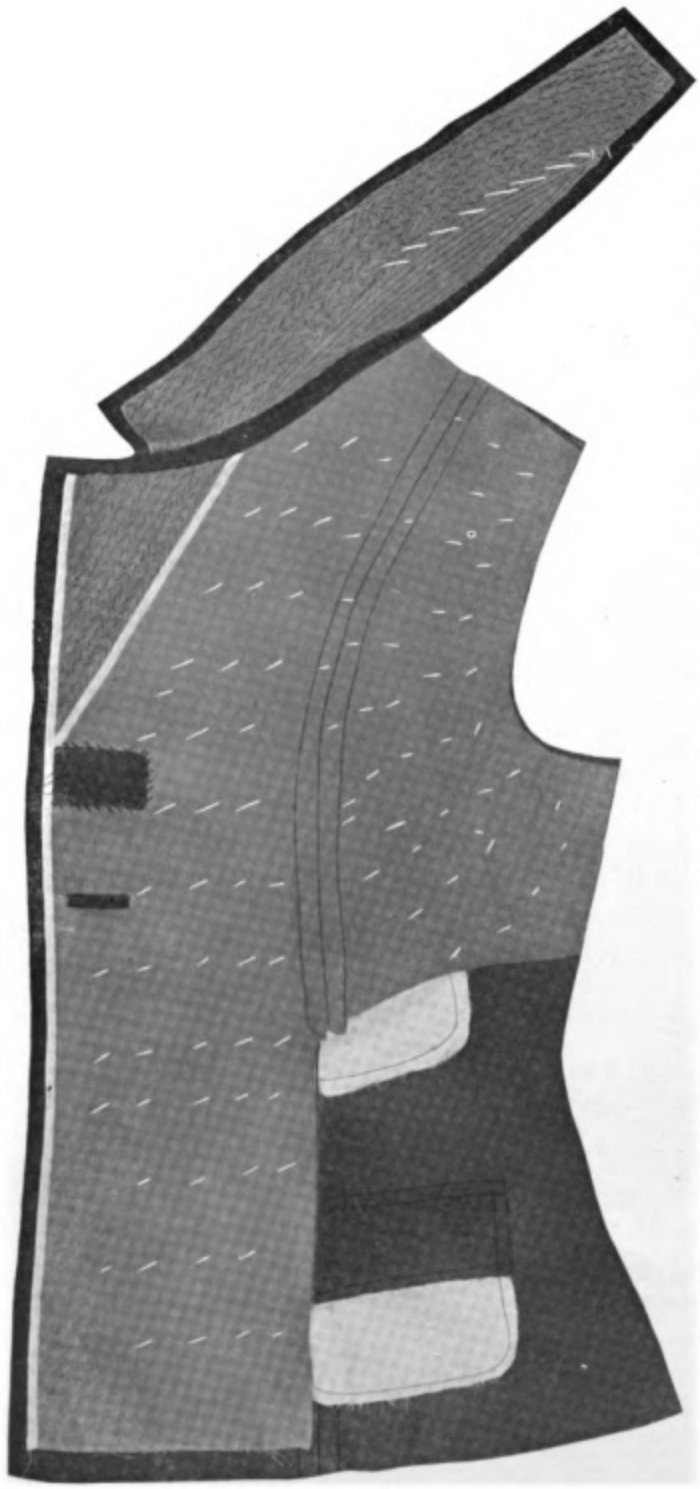

Now baste your coat together, and try it on—then if there are any desired changes to be made, they should be made in this fitting (should you be making a tight fitting coat some care should be given for the allowance for the lining); carefully remove your bastings and cut your canvas and lining—the lining should be cut exactly as the coat with the exception of the front which extends back on the facing of the coat—a saving of material can be made here by a little study.

Sew your front and side body of coat together, also the corresponding pieces of canvas—seams to be pressed in accordance with style. For instance if a tailored coat is being made, the strictly tailored

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seam should be used, *as per illustration* on tailored seams, always having the seam extend toward the arm-eyes, both from back and front. If the coat is to be soft finish, the same should be pressed flat. In the making of all coats and jackets, the seams should be slashed.

If the coat is to have pockets, lay the coat fronts together, matching them very carefully, and mark the desired places for pockets with chalk; then tailor tack *as per illustration* on making tailor tacks or loop-stitching.

Any style pocket may be used, according to prevailing style, full details being given for pocket making in this book. After pockets are finished, press and baste

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your coat to canvas, being very careful to not have any wrinkles either in canvas or material. If bust forms are used they should be pressed into shape and inserted at this time, before proceeding any farther with the coat.

Half of Collar

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This shows inside seams and facing, canvased ready for lining.

After you have cut and basted your sleeve, try it on (unless you are using the Russell system, in which case it is not necessary, as the sleeve has been cut to your individual measure). The sleeve lining should be cut one inch longer at the top than coat material, which allows for finishing at the arm-eyes.

After sleeve is made and properly shaped at elbow and arm-eye, a piece of canvas about one inch wide and cut on the bias should be basted within one inch of the bottom of the sleeve; fasten securely at seams, then turn material back on canvas, baste and press, and fell to the sleeve; have lining made for sleeves, with seams slashed and pressed; turn coat sleeve wrong side out, slip lining on with right side out and fell within about three-quarters of an inch to the bottom of the sleeve. Keep in mind that your lining is to be one inch longer at top than sleeve.

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Now sew sleeve into coat *as per instructions on page* 59, taking the coat lining in the seam, press seam open, baste small roll of sheet wadding or padding to the seam at the shoulder; this should be about five inches long, extending mostly over the front; bring sleeve lining over to cover seam, baste and fell the extra inch; leaving the lining loose gives extra wear.

Now try coat on, after it has been properly pressed with a damp cloth, and mark for buttons, finish buttonholes, and sew on buttons, being very careful not to let the thread show through where buttons are to be sewed.

Top of sleeve, finished ready for lining.

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Top of sleeve, finished and lined, ready for arm-eye.

The same rule previously given for the adjusting of sleeves at arm-eyes, applies to all makes and styles of sleeves. After you have learned to finish the two-piece sleeves, as well as all details given for fancy effects in this textbook, you will be able to complete any kind of a sleeve desired. You should put on all buttons, trimmings, bound buttonholes, fancy cuff sets, as well as finish at hand before lining. This same rule applies to all one and two-piece and fancy sleeves.

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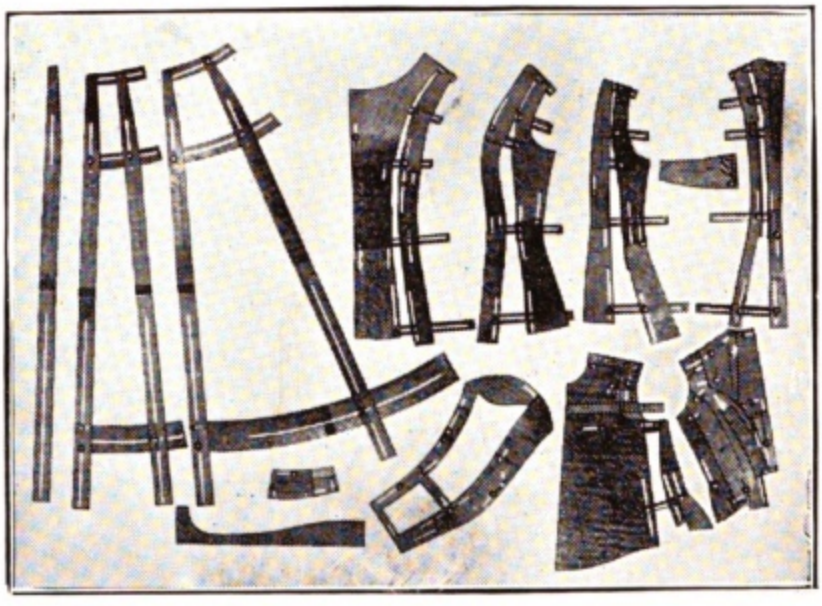
The Maude W. Russell System of Garment Cutting

(PATENTED)



This system does away with all the old-time work of drafting and study of making your own allowances, which no one can successfully do without natural talent, or years of drafting.

It contains the whole art of drafting within itself. Should you lay it aside for years, the simplicity of it will readily come back to you, and it has all the new and up-to-date lines and style of this date. The superiority of this wonderful invention will offer its own suggestions for styles in years to come.

THE RUSSELL COMPANY

912 Grand Avenue **Kansas City, Mo.**

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THE RUSSELL SYSTEM does away with all the old-time work of drafting and study of making your own allowances, which no one can successfully do without natural talent, or years of drafting. It contains the whole art of drafting within itself. Should you lay it aside for years, the simplicity of it will readily come back to you and it has all the new and up-to-date lines and style of this date. The superiority of this wonderful invention will offer its own suggestions for styles in the years to come.

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Complete Sewing Instructions

The Russell Way

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