

TP
86

Vogue's Book of Sewing



PRICE
Digitized by Google

25 CENTS
Original from
UNIVERSITY OF WISCONSIN

Pin your faith to
VOGUE . . .
your cloth to a
VOGUE PATTERN

When prices of materials mount and clothes are costlier, Vogue Patterns step more firmly to the fore in any fashion picture.

It is so important that quality fabrics be cut on chic and perfect patterns. It is also important that precious hours should be profitably spent in turning out well-styled, finely-fitting clothes.

Vogue Patterns cost a little more, but they are a lot more economical. They are your unfailing style insurance. Today that insurance is more vital than ever. The wise woman pins her faith to Vogue—her cloth to a Vogue Pattern.

25
25
YF
6

13E1

BE SMART

DISCRIMINATE



ASK FOR

Dumari Fabrics

THEY COST NO MORE!

They merely look expensive and make your frocks and gowns look that way—because they are styled in better taste and smarter fashion. Most quality stores know this and proudly show them. If your dealer is the exception, send us his name.

Also DUMARI Starchless Printed Organdies—Fairyspun Batistes and New Sports Weaves for Tailored Wear.

DUMARI TEXTILE COMPANY, INC.
78-80 WORTH STREET, NEW YORK CITY

A QUESTION:

TO THE WOMAN WHO SEWS—AND KNOWS

Skinner's
SILKS

Truhu
SILKS

WHAT does a woman want in a silk?

Does she want smart colors—the right textures—pleasant prints—an assurance of wearing quality—adaptability to the fashions of the moment?

We suggest silks by Skinner, and Truhu Washable Silks, as perfect examples of *all* these requirements.

WILLIAM SKINNER & SONS

45 East Seventeenth Street, New York

LOOK FOR THE NAME IN THE SELVAGE

THE PATTERN YOU BUY IS THE FROCK YOU WEAR

You want lovely clothes . . . are particular about their finish, their fit, their small but important details . . . that's why you own this book about dressmaking.

But in every dress you make, the first and most important step is the selection of a pattern. This is your fashion guide, your guarantee of a smartly styled, properly designed garment.

Fine fabric, fine sewing, increase the beauty of a frock, but its greatest help or harm comes from the pattern by which it is made. And so we urge you . . . be sure that every pattern you buy is:

- accurate in size and cut
- easy to use
- created by skilled designers
- backed by world-wide fashion authority

Measure every pattern by these four standards and you will have real satisfaction in your dressmaking ventures.

Vogue Patterns are made for the women who demand and get these four essentials . . . for women who buy with wisdom and dress with distinction. They are hard to please, critical . . . and they are Vogue Patterns' best customers.

WHY LEARN TO SEW?—WHY NOT?

PICK UP YOUR NEEDLE IF YOU ARE INTERESTED IN ECONOMY

THE problem of looking like a million dollars on practically nothing at all distresses almost every one of us these days. The best way to manage this deception, and the most unbeatable, is to wield a clever needle yourself in a smart fabric cut by a Vogue pattern.

If you can sew—that is, sew with professional skill—you hold in your hand the sesame of chic. You don't have to be one of the dozens wearing dresses turned out by the gross, in all colours and in all sizes. You can be an individualist; you can play up to your type, choosing the colours and the lines that suit you and bring out your best points. You can have that custom-made look—like a man whose clothes are tailored and not ready-made.

It's a little obvious to go into the higher mathematics of the financial benefits of a sewing talent. Any one with a practical turn of mind can figure that out for herself—and will know how she can whittle down expenditures and increase the size of a wardrobe.

Every wardrobe, to be a good, workable one, should have garments that may be fitted together like the jigsaw pieces of a puzzle. The wardrobe should be flexible, its separate parts interchangeable. Each item should fit into different sartorial schemes, play a double rôle, and, sometimes, even a triple rôle.

Usually, it is impossible to manage this chameleon quality when you accumulate a wardrobe in the shops. The dress you want can't be had in the colour or size you want. The skirt of your choice is off-tone. But, in the fabric departments, you can work this trick of interchangeability with great skill—you can have dresses that collaborate with your coat, jackets that ring changes on all your

frocks, skirts that will increase the usefulness of your coats. Thus, with lengths of material, you can plan an extensive and very beautiful wardrobe that will round out your life perfectly.

Sewing is no deep, dark mystery. "All well and good," some of you will say, "but sewing—professionally perfect sewing—is one of those fairy godmother gifts—like a talent for music or art, bestowed at birth. You either have it, or you haven't." All of which is sheer nonsense. We repeat: there's no deep, dark mystery to sewing. It isn't an unsolvable riddle. If you have intelligence, one brain, two eyes, and two hands, you can become an expert. There are rules to follow, of course, just as in any profession, and that's why this small book is published. And rules are made to be followed religiously. Short cuts and makeshifts are what give to so many home-made dresses their home-made look.

In the following pages, many of the sketches are greatly magnified, so you can see at a glance exactly the angle of a stitch or just what thread goes over another. Make a practice of using the finest needles and the finest cotton and silk that your fabric will allow. And keep running-stitches and hemming-stitches very fine—that is a touch of Paris that you can get at home.

Before you plunge into any sewing—you must have the right mental attitude. Don't be too ambitious at first; don't try to tackle difficult designs. It is wiser to start in with things to fill out your wardrobe. Begin, for instance, on a sleeveless tennis dress or a blouse or try a separate sports skirt. It is better to choose simple patterns with few pieces and no staggering tailoring requirements. If you are in doubt as to which patterns to select for such primary work, you should consult the saleswoman at your nearest Vogue pattern department. She will be glad to help you.

A VOGUE PATTERN IS A FASHION GUIDE

YOU NEED ONLY FOLLOW INSTRUCTIONS



Lay out the pattern exactly as the directions advise



It is a very good idea to keep the work on a table



Pattern instructions often call for a machine finish

SUCCESS in dressmaking depends on following instructions. Read every word, study every picture, and then carry out the letter of the law. When you get your Vogue pattern, you know that it is absolutely right, if you carry out your part in doing what Vogue recommends. Each pattern is a perfect design in itself, balanced as to line and detail, so that no changes should be made—they spoil the harmony of Vogue patterns. First of all comes the pattern envelope, which has complete instructions for the amount of material you should purchase for your size, in any particular width. Be sure to choose one of the fabrics recommended on the envelope and to buy the exact amount stated. Vogue patterns are laid out economically. Not to buy enough means failure and disappointment.

Study the cutting charts with attention. All the pieces of the pattern are illustrated, with each notch and perforation carefully marked. If the pattern offers a choice of details, discard any pieces that you won't require. The straight of the goods is indicated, and you will find that all the necessary marks of identification are clearly designated on each piece of the pattern.

Next, fit the pieces of the pattern to you, pinning them carefully together and trying them on to be sure that you can avoid alterations in the material. If you have to adjust the pattern, follow the directions that are given. A detailed story of alterations will be found on pages 54 to 61, which will prove helpful to the woman who does not have exactly average proportions.

Now, you are ready to cut out your material. On the chart, you will see sketches of the way the pattern should be laid on the material you are using. Each size is shown, each width of suitable fabric, so the possibility of erring is left entirely to you. We will have nothing to do with mistakes!

Pin on each piece of pattern exactly as it should be, taking care that the fabric is perfectly straight and smooth, with no wrinkles or bulges. Mark on the fabric all the notches and perforations, carefully, according to the pattern and instructions. When you have cut out each piece and have checked to be sure that you have each one, you are ready to sew. Be sure to read the various steps in dressmaking, which are augmented by diagrams. It is not enough just to look at the diagram or just to read the description. It is the two together that complete the story, and both should be followed from the first basting to the last pressing. Then you will know that your frock is made and finished in the best possible way, that it contains exactly the lines, the details, and the finish that are found in the very smartest of frocks.

A SEWING MACHINE IS A VERSATILE AID

TO ALL WHO SEW

Do you know all your machine can do?

Too often, the attachments are never thoroughly understood, much less tried. Too often, even the important points of adjusting the tension, selecting the proper size of needle, and regulating the length of the stitch are never acquired. Did you ever baste on a machine? Set the gauge for long stitches and allow plenty of thread at the end of a seam. Not only is it a quicker method than hand-basting, but it is more accurate, especially if you use the attachment called the cloth guide to keep an absolutely even seam allowance. Do you realize the possibilities of the hemming and tucking attachments for fine and accurate gauging? The trick is to run the work through with an unthreaded needle. The hem will be evenly turned, and, in some fabrics, the needle marks will show for a guide. Explore that box of attachments.

Revisit the demonstration room

You will find it profitable to revisit the demonstration rooms of your particular make of machine. If it is a new machine, it probably has the sewing-light attached, but, if not, this is a fixture worth your seeing. It throws the light on the work and prevents eye-strain. Your machine may be an electric model; if not, it is worth while to invest in one of the newest ones. The regular attachments that come with your machine may be augmented by others. A shirring plate makes it practicable to insert a wide piece of material.

It's fun to experiment on the machine

One of the best attachments to use is the binder, which usually comes with the machine. It folds and stitches the binding in one operation, and you can learn to use it from the book of instructions. That is a book that will bear re-reading. Did you ever try decorative cording on the machine? Wind the bobbin with rope silk, loosen the tension of the upper thread, and work with the fabric face down. Parallel rows may be carried across pleating.



- You can do amazing things with your machine, once you learn how. You can shirr in no time at all; you can bind and tuck and make rows of decorative stitching. It's not only a great time-saver, but a pleasant indoor sport

- If you have a small daughter, you should learn to shirr by machine, if you don't know how already. Rows of shirring form a basis for the smocking that is so popular with well-dressed little girls or give a smock-like effect

EQUIPMENT FOR HOME SEWING

GOOD TOOLS ARE NECESSARY

AN amateur may easily be frightened by the length of the list of tools and appliances, but she may be assured that successful things have been made with the equipment reduced to the very lowest terms: scissors that will cut clean lines; an adequate cutting surface; a Vogue pattern of simple design; the iron; and the contents of an ordinary sewing basket.

As she gains in confidence, she collects other helps. She assembles the tools that certain fabrics call for, such as a needle-board for pile fabrics. She selects a dress-form when she decides on a Vogue design that calls for drapery or circular treatment. She gets buttonhole scissors (that may be set with a screw to ensure uniformity) when she essays a frock with a number of buttonholes. She will eventually, perhaps, attain the ideal sewing room, with all tools. In this room, there will be the machine and the electric iron, the ironing stand, and the sleeve-board, and a full-length mirror. There will be shears for cutting and scissors for snipping threads (a thread should never be broken, always cut); tape measure and yardstick of tested accuracy, tailors' chalk, tracing-wheel, emery, and wax. Thimbles, pins, and needles are a foregone conclusion, but should be carefully chosen. A rough thimble will roughen the thread, poor points on pins will mark delicate fabrics. Steel pins have good points, but may leave rust marks if left in the work for any length of time. French chalk, fullers' earth, or a block of magnesia should be at hand, in case of a spot of oil from the machine. Cover the spot well and leave the powder on for twenty-four hours.

Once an amateur has worked on a dress-form, she will never be satisfied without one. There are adjustable forms that may be adapted to different figures. Very good proportions may now be found in non-adjustable forms. Trifling variations may be taken care of by the use of a perfectly fitted lining put over a dress-form that is

slightly undersize and padded out with layers of wadding or fabric. In working on a skirt, have the dress-form lifted to a table or stand; do not weary yourself with stooping. And be sure that there is space for you to stand back and survey the work from time to time. There is usually a certain amount of work that can be done better with the dress on a form, such as tacking a loose panel or overlay. The lightness of touch so essential to successful work is more easily acquired when you are working on the figure rather than on a flat surface. Let the panels or drapery fall naturally—be on your guard against dragging or straining or any touch of heavy-handedness. The difference between complete success and near-success may lie merely in the handling of the fabric, after it is cut.

In addition to the dress-form, a sleeve form may be prepared, cut from muslin by a fitted sleeve pattern, stitched, and filled with shredded paper or with curled hair. This may be pinned to the dress-form, but need not be permanently attached. It may be in your way when you are adjusting a skirt if not easily detachable.

The equipment of the sewing room may include a skirt marker, with a gauge and a holder for chalk, a pinking machine, and a machine for covering buttons, if work is done on a large scale. Plenty of hangers should be on hand.

Plenty of press cloths are part of the sewing-room equipment. They should be of clean muslin, free of starch or sizing. Detachable covers for the ironing-board and a sleeve-board are also in order. An ironing-board cover that has absorbed dye from a coloured fabric should never be used for white or delicately tinted fabrics. A tailors' cushion for curved seams is another of the additions to the perfectly appointed sewing room. Above all, be sure that you work in a good light.

NO RULES BUT VOGUE'S RULES

**IN THE CUT OR IN THE DESIGN, IN
FIT OR IN TREATMENT OF FABRIC**

FASHION news is to be gained from every pattern that Vogue cuts and from every illustration of a costume that Vogue publishes.

Generalizations made yesterday will not fit tomorrow's fashions. Surprises are frequently to be met. For instance, finely tucked incrustations may be used on a printed chiffon frock—if that is an idea of the moment. Of course, the work scarcely shows in the print—but the silhouette is affected.

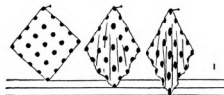
The student of dressmaking should also be a student of fashion. She should early learn the main divisions of textiles—wool and silk, cotton and linen, and the synthetic fibres, Celanese, Bemberg, and rayon. She will frequently be confronted with statements that only certain fabrics "go" with others, while, at the moment that she has learned one rule by heart, Paris and all its creators of fashion may be breaking that rule to make a new one. Nothing is permanent but good taste.

Again, fashion may dictate that the smartest of frocks be made of thick-looking basket-weaves or diagonals and that the most important coats be carried out in wools of gossamer fineness—thus completely reversing the usual rule of thick materials for out-of-door and general sports wear. Mesh weaves may be all the rage in a certain season, and, forthwith, the most unexpected fabrics appear. If they are not actually knitted, they manage to have all the appearance of being so.

Another recurrent note in the mode is the use of all-over laces for entire frocks and ensembles. It may be the newest note of the season to treat a wool frock exactly as one would a silk one—a soft "dressmaker" model quite without the tailored touches usually associated with wool frocks. Perhaps, it may even be trimmed with artfully placed bits of drawn-work.

Vogue-guided, the student of fashion will learn to distinguish between the gown that is softly draped, and the gown that is merely "arty." She will see at once the difference between the trim, beautifully tailored frock or suit and the too-taut, over-fitted one. She will never make the mistake of attempting to combine incompatible designs. She will learn to retain good lines in fitting, because she will know good lines at a glance.

She may have learned to fit a frock perfectly, but, if she has learned only to fit yesterday's type of figure, she must learn afresh to fit the figure of today and be ready to learn to fit the figure of tomorrow. As fashions change, degrees of fitting change, also. Obvious changes, like the rise and fall of the waist-line, the wideness or narrowness of the skirt, share importance with more subtle changes. For this reason, she will never try to cut a frock from the illustration alone, no matter how great her knowledge. She will use Vogue patterns, choosing them for their style value as well as for the aid they give in layout, cutting, and finishing.



The designer often takes advantage of the fact that the exact bias of material stretches or sags in varying degrees

CHARACTERISTICS OF FABRICS

QUALITY AND TEXTURES TO CONSIDER WHEN YOU ARE BUYING MATERIALS

WELL-CHOSEN material is essential to a successful frock. If your first thought is of a model that you would like to copy, your second thought must be of an appropriate fabric. If your first thought is of the fabric that you prefer, your second thought must be of a model adapted to the characteristics of that fabric. Keep yourself posted by reading the fabric articles which appear from time to time in *Vogue* and in *Vogue* pattern periodicals.

Be sure to read the fashion reports and study the descriptions of model gowns under the sketches in each issue of *Vogue*. If a novelty fabric raises any question in your mind, do not buy it until you have checked up its correctness in *Vogue*. If you wish to use a *Vogue* model for an unfamiliar fabric, consult the expert in the *Vogue* department at your favourite shop. There will be a large choice of models for each and every smart material, and the proper layout chart for the individual size and width of the fabric.

Be on your guard against accepting rules of yesterday for the mode of to-day. Nowadays, many barriers are removed, many inhibitions forgotten, and the fashion field is larger than ever before. It used to be said that a particular fabric was the only one suited to a particular type of model—now, often, the only rule is that, in choosing a certain model for a certain fabric, you must consider the characteristics of that fabric. For instance; is the goods sheer or semi-sheer? It may be a piquant choice of the mode to use sheer goods for a severe tailored frock, setting aside all old inhibitions. So you may choose a tailored model for sheer crêpe, but always remember the delicacy of the fabric. Remember that it can not be shrunken under the iron, nor fitted so tautly as to pull open at the seams. Machine stitching—if called for by the model—may require basting the material to soft paper, stitching through both, and then tearing the paper away afterward.

The grain of the fabric is important. In all materials, the true bias is elastic to a greater or less degree according to the firmness of the weave. In nearly all fabrics, there is a noticeable difference in the depth of colour between the cross and the up-and-down of the fabric. In satin, this may be quite pronounced, and cross-cut inserts, trimming bands, or even whole sections may be called for in a given model. There are also interesting uses of both surfaces of a double-faced fabric. All this, of course, is worked out in the original *Vogue* model from which the pattern was cut, and it must be carefully considered if you think of using any other fabric.

Pile fabrics, notably velvet, have a distinct difference in shading, even on the straight grain. Remember this fact when buying the fabric. It is possible that you will need more yardage. Figured fabrics that have a distinct up-and-down in the pattern require the same consideration; it will not do to have parts of the design upside down. Horizontal stripes should be matched as nearly as possible on the seams, but it is not necessary to spoil the line of a slanting seam to get an absolute match. Irregular plaids must be cut so that the horizontal stripe of a given colour is not broken by a seam or by the opening of a coat. One must count on a certain amount of waste at the beginning.

The so-called "draping quality" of fabric must be reckoned with. It controls the success of the type of gown in which uncut breadths are used as far as possible. In combining one material with another, keep your ideas up to the last minute by reading *Vogue* regularly. If you hear of an unusual combination, be sure that it is sponsored by *Vogue*. Buy material that is worth the time and work that you will expend in making the frock. It need not be the most expensive, but it must be the best of its kind in texture and fast in colour.

IMPORTANT POINTS TO REMEMBER

VOGUE SHOWS THE WAY TO SUCCESS FOR THE BEGINNER

SUCCESS waits upon the veriest tyro in dress-making, if a few all-important points are borne in mind. Cut is the thing in any model, and the first point to be remembered is to retain every line of the original model from which the pattern was cut. In other words, one must give punctilious attention to the chart and to the grain of the goods. A beginner has been known to wonder why a sleeve twists on the arm, why a skirt hangs awry, without realizing that she has disregarded the line of perforations that indicates the straight of the goods on the pattern. Watch the grain of the goods!

A beginner has been known to be puzzled by the set of a shoulder, the shaping of an armhole, not realizing that she has recklessly cut away the superfluous fabric when the shoulder seam did not come out even. As a matter of fact, the well-cut original model had just the right amount of ease where the back was joined to the front, no more and no less than required to give the right set. Instead of altering the line of the armhole by ill-inspired cutting, she should have ripped the shoulder seam very carefully, snipping the threads at intervals to avoid pulling the fabric, and then rebasted the seam with the back section held towards her. You must retain the correct lines in basting!

A pitfall a novice often falls into is that of cutting two sleeves, both for the same arm—an error that may occur when the layout shows each sleeve cut separately. Study the chart with great attention before cutting any of the parts marked "cut two". When your material is not alike on both sides, you must not forget to turn the pattern over before cutting out the opposite half.

Many a beginner has been known to make the fatal error of disregarding Vogue's directions about the width of the seams—taking a seam either much narrower or much wider than indicated. Ill-fitting results are certain to follow.

The juncture of the sleeve and the frock has been known to puzzle another beginner. She blithely disregarded the important fact that the pattern called for fabric eased at the top of the sleeve—easing that is quite imperceptible when well handled. Instead of holding the sleeve towards her and distributing the slight fulness, she basted the gown to the sleeve and cut the surplus of the sleeve away, with disastrous results.

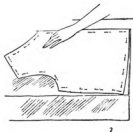
Another tyro has been heard bemoaning the fact that her seams looked puckered, in spite of the most assiduous pressing. Unconsciously, she may have eased one section to the other as she basted. The tendency always is towards greater fulness in the portion that is held towards one, a tendency that can be overcome by pinning the seam for its entire length before basting. Another cause of puckering is carelessness in removing basting threads, which should be clipped, never pulled. Puckering also results when a slightly bias edge is mishandled and stretched in pinning, basting, or sewing.

The uneven effect of a bias binding was the complaint of another beginner. Perhaps, she had not cut it with care, so that it was just a trifle off the exact bias, or she may have cut it correctly, but stretched it in one place and pulled it in another. Maintain an even touch in handling. Be careful not to pull or stretch the fabric.

EXPERTNESS IN CUTTING OUT A DRESS

**USE SHARP SHEARS AND
KEEP AN EVEN MOTION**

KEEN, true shears are requisites in the successful cutting out of a garment, and a perfectly flat solid surface is equally important. Amateur dressmakers have been known to attempt cutting on the yielding surface of a bed or sofa or on a table so small that the fabric slipped under the shears. If makeshifts are necessary, lay clean paper on the floor and spread the fabric there. Keep the material perfectly flat, with selvages parallel. The placing of the sections of the pattern on the fabric is also important. One should follow the layout chart very carefully. When the chart indicates that a section of a pattern is to be placed on a fold, take care to pin through both thicknesses of fabric.



2

If one uses the dining-table, the surface should be protected with sheets of paper, because the shears should slide along the surface, with the fabric lifted as little as possible. It is important to keep an even motion while cutting and to avoid a jerky series of snips. And it is still more important not to deviate from the pattern. A professional dressmaker always cuts with the middle of the blades. The hand of a professional is sketched, with shears in the right position. One should always be sure that the blades are sharp.



3

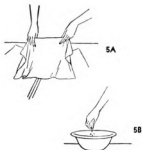
The third sketch shows the trick of basting down the centre front and back of a frock or blouse immediately after cutting and before unfolding the material. Use coloured thread for this purpose and take loose basting stitches. Blue or yellow thread is the best choice. You will find neither colour will crock. Never start to work upon serge, cloth, or twill unless it has been sponged and shrunk. French dressmakers shrink wool crêpes once in hot and once in cold water before cutting them. As a result, they become more pliable and yet hold their shape without clinging or stretching and without pulling under the iron.



4

POINTS ON THE PRESSING, STEAMING,

SEVERAL USEFUL HINTS



Heat and moisture affect most fabrics. Some become limp, some rigid, when dampened; while others, like some metallic tissue, can stand little heat. Test on waste scraps of fabric.

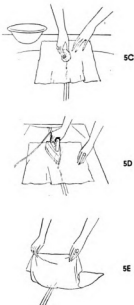
Most wool fabrics must be shrunk before cutting. Have a tailor do this if possible. Clip the selvages, lay the fabric full width and face down on a table, and cover with a damp cloth. Roll together and let stand overnight; then open and press dry on the back of the fabric. Pressing is not ironing. Lift the iron, rather than run it along the surface. All creases should be pressed out at the very beginning. The fold in the centre of double-width fabric is not accurate enough for expert cutting. Wool crêpes need hot and cold shrinking.

Linens and cottons shrink in washing, but, with some weaves, it is impossible to shrink the material before cutting. A scrap of the fabric should be tested for shrinkage.

White linens and cottons may be covered with cold water and left to soak for several hours. Do not wring them out, but allow them to drip over a clean line until they are thoroughly dry.

Guard against scorching. Less heat is needed for silk and rayon than for wool. Iron-board and press cloths must be free from wax or sizing.

Seams in wool may be almost invisible. Place material seam side up, lay dry press cloth on seam (5A). Soak a sponge in clean water (5B) and dampen the press cloth over seam (5C). Press, holding iron so that the weight of the iron does the work (5D). Lift cloth quickly (5E) for steam to escape.



SPONGING, AND SHRINKING OF FABRICS

TO HOME DRESSMAKERS

On fabrics with a pile, do not press too heavily, as it flattens the surfaces. If a shine is caused on woollen goods or high-pile fabrics, steaming is helpful. Lay a wet cloth over the right side of fabric, hold a moderately hot iron lightly on it, then lift the cloth quickly and raise the pile with a whisk-brush.

For seams in pile fabrics that do not bear pressing, a hot iron is placed on end, and a damp cloth is placed over it (6A). The seam is opened with the fingers and is carried back and forth over the steaming cloth, seam side in (6B). Hold fabric firmly, but not tightly.

Velvet frequently becomes finger-marked. The pile can be raised by carrying the fabric back and forth, pile side out, over the steaming cloth (7).



A heavily padded sleeve-board is a sewing-room necessity (8). It should be padded with wadding or with layers of flannel before covering with unsized muslin. Use it for short seams.

After stitching a sleeve in, any fullness at the top should be shrunk out with a dampened cloth if pressing wool, and a dry cloth if for silk. Only the point of the iron is used. A cushion made of two oval sections of muslin filled with wadding is used as a pad when pressing the top of a sleeve (9), also for curved darts and curved seams.

Figure 10 shows a needle-board, the surface of which is a series of fine wires. Pile fabric may be pressed from the wrong side over this board. The upstanding wires protect the pile and do not allow it to become flattened. Mirror velvet may be pressed in the same way as any fabric without a pile.

ESSENTIAL POINTS

about basting and marking in the professional manner



11



12



13



14



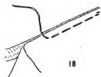
15



16



17



18

For uniform markings on woollen fabrics, use tailors' tacks (11). Take stitches through both layers of goods, draw into loops, separate the fabric, and snip the threads, leaving one-half in each section. Baste seams with even-length stitches when there is any strain (12). Start with a back-stitch instead of a knot. Follow the seam allowance accurately. Pin at close intervals.

Basting may be made more secure with an occasional back-stitch (13). Cut, do not pull the stitches when they are ready to remove.

Where firmness is required, as in tailored collars, baste the layers together with diagonal stitches (14), working from the upper left down in one row, reversing in the next.

Run a temporary basting along the neckline and at each shoulder (15), immediately after cutting, keeping fabric from stretching. On sheer fabrics, use machine-stitch. Where there is no strain on basting, alternate long and short stitches (16).

Here is a useful temporary stitch (17) that may be used any place where the fabric is likely to slip, as in the facing of a collar.

A bias edge should be basted temporarily to a narrow tape (18), preventing the goods from stretching in the handling. Be careful not to stretch it while it is being sewed.

IMPORTANT STITCHES

are shown on this page
in greatly enlarged sketches

Running-stitches should be of uniform size on both sides (19). Take three or four even stitches on needle before pulling thread.

Sketch No. 20 shows the first stitch in back-stitching. After the needle is drawn through, it is carried back and put in the goods where the thread has gone in the fabric.

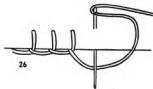
Sketch 21 shows how to baste on the right side when you are matching stripes, plaids, etc. Crease the seam allowance on the upper section and slip-stitch it to the under section.

A quick way to overcast on a pliable fabric (sketch 22) is to take several stitches at once, before pulling the needle through. Overcasting (sketch 23) may be done from left to right, or right to left, over both edges of a closed seam, or on each edge of a seam that has been pressed flat open.

Fine workmanship shows in rolling and whipping the edges of all sheer fabrics (see sketch 24). Work from either side or in either direction. Keep the stitches even.

Catch-stitch (sketch 25) may finish an edge or hold a hem. Work in either direction, but keep an even slant.

Blanket-stitch (sketch 26) may be worked from left to right or from right to left. Practice keeps the purl exactly on the edge.



HEMMING-STITCHES AND HEMS

according to material



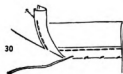
27



28



29



30



31



32



35

To ensure an even hem, make a cardboard gauge (sketch 27) or crease with machine-hemming attachment. Always cut one edge of the gauge at a right angle. Seam binding (28) may be used to finish a hem. Stitch binding to raw edge before turning. Take stitches through binding, catching up merely a thread or two.

A practical finish for a hem in light, but not transparent, fabric is shown in sketch 29. Machine-stitch the crease before turning, keeping the tension very even. The edge of a hem may be bound before turning (30), with seam binding or narrow bias strip of lining. Hem through binding only, keeping stitches invisible.

Sketch 31 shows a quick method of hemming with fairly long stitches on wrong side. Keep needle at even slant. To hem metallic tissues and sheer materials (32) have fabric machine-hemstitched, cut to a picot edge, and hem.

Sketch 33 shows a scalloped hem, made by taking a series of buttonhole-stitches, keeping thread inside the hem. To roll hem—sketch 34—grasp edge in both hands, holding it taut, then with thumb and index finger of left hand roll edge toward you and under. Slide needle in roll, catching outside threads. Bias or shaped edges may be machine hemstitched before rolling.

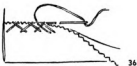
For an almost invisible hem (35), crease and baste slight distance from edge, keeping stitches inside the crease. Pinking is a good finish for a hem in heavy fabrics. Sketch 36 shows how to finish, by catch-stitching it into place.



33



34



36

VARIOUS TREATMENTS OF HEMS

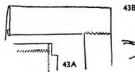
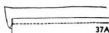
recommended by Vogue

For false binding (37A and B) allow four times width desired. Make tuck on wrong side, crease edge, finish. Curved hems (38) laid in tiny darts will keep flat. After basting, a hot iron will shrink out some of the fulness. Sketch 39 shows gathered edge of curved hem on silk. Circular skirts must be hung to sag before hemming.

Sketch 40 shows gathered edge of curved hem on wool. The fulness is then shrunk and the binding stitched. A very narrow hem (sketch 41) is a popular finish for edges. Keep stitches very fine, and rather tight. To hem a rectangle, crease hem, cut a triangle from corner (42A), leaving narrow seam allowance. Overhand or slip-stitch the diagonal seam at the corner (sketch 42B).

Sketches 43A and 43B show another way to hem a rectangle. Crease hem, cut away fabric inside fold, leave narrow seam allowance, overhand hem, slipstitch end. Sketch 44 shows hand-rolled hem, machine-hemstitched and picoted before rolling. For rolling see sketch 34. Double false binding for curved or straight edges (45A and 45B)—needs five times width allowance. Stitch raw edge to tuck on wrong side, fold, and finish.

Sketch 46 is an edge-stitched hem, picoted before turning. An edge-stitched hem may have raw edge turned (47). Sketch 48 is an edge-stitched hem with silk seam binding laid halfway over the raw edge and then stitched down. A slip-stitched hem may be finished on the right side on any straight edge where wrong side will not show. Sketch 49A shows slashing and turning; 49B shows the finish.



47



49B

49A

SEAMS AND SEAM FINISHING

for expert results



50



51



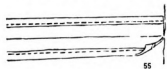
52



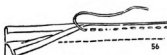
53



54



55



56



58



57



59

Stitch seams accurately (50). Snip basting threads to remove or when stitching long seam. Raw edges may be left under lining. On sheer velvet, stitch with the pile, not against it. On heavy crêpe or velveteen, open seam and overcast edges (51). If flat seam is not essential, overcast edges together. To make a French seam (sketch 52), the right side is seamed close to the edge, trimmed, turned, and wrong side stitched.

On fine lingerie or baby clothes (sketch 53), the seam is sewed by hand, one raw edge is trimmed, then the other creased, folded once, and hemmed through stitching. On very firm fabrics, edges of seams may be pinked (sketch 54) to prevent ravelling. After pinking, open seam and press.

In seams of an unlined coat (sketch 55), each raw edge is bound separately with seam binding or bias strips made of lining fabric. In place of a French seam when fabric is not easily handled, turn in both edges face to face and join by hand (sketch 56). Sketch 57 shows a seam opened out, raw edge turned back, and stitched close to edge.

Sketch 58 shows edge-stitched seam. Turn under seam allowance, baste fabric as shown, and stitch very close to edge. A firm and almost invisible finish for sheer fabric or metallic tissues is made by machine-stitching seam, then trimming, rolling, and whipping the edges (sketch 59).

SEAMS ACCORDING TO FABRICS

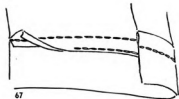
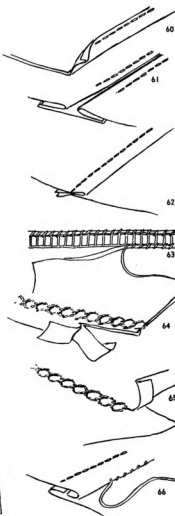
as seen by Vogue

Hemmed seams may be folded, stitched, and finished in a single operation by using the machine hemmer—as shown in sketch 60. This is a quick method for underwear hems. Slot seams on tailored garments (sketch 61) are basted, then underlaid with a band of fabric. Then stitch each side and remove basting.

Sketch 62 shows a lapped seam, resembling a tuck. Seam allowance is increased by the depth of overlapping portion on one edge. It may be machine-stitched or hand-sewed. In setting *entre-deux* or beading into a seam (sketch 63), the edges of the fabric are rolled and whipped with fine stitches.

On sheer fabric, where there is no strain on the seam, baste the seam with thread to match, have it machine-hemstitched, then clip the edges closely as shown in sketch 64. On straight joinings with no strain, but not on curved seams, baste the seam on the right side, as shown in sketch 65, and trim it after it is machine-hemstitched.

Seams on shirts, smocks, or house dresses may be finished by clipping one raw edge after stitching, basting the other over it, and stitching from right side (sketch 66). Sketch 67 shows the hand-finished version of the seam shown by sketch 66. It is stitched, clipped on one edge, folded over and hemmed. Used on flannel garments.

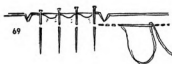


IMPORTANT POINTS IN MAKING SEAMS

professional rules to follow to ensure flat and unpuckered seams



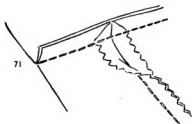
The seam of a kimono sleeve must be slashed at the curve in order to prevent the fabric from drawing under the arm. Sketch No. 68 illustrates the correct manner. Then the edges of the seam and the slashes should be overcast.



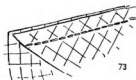
If one section of a seam needs to be eased in sewing it to another, the full side is kept towards one and the notches placed together (69). Use plenty of pins. Notches are necessary on the outer curve of a curved seam, and slashes on the inner curve, as shown in the seam illustrated by sketch 70.



If one seam crosses another—as shown by sketch 71—the first one to be stitched must always be opened and pressed before joining the crossed seam; otherwise, a flat smooth seam can not be managed.



If a plain fabric is seamed to a fabric with a pile—as you see in illustration 72—one should always keep the pile side up while one is working on it. In joining a bias piece to a straight piece of material, the bias side should invariably be held towards one. The correct manner is shown clearly in the illustration at foot of the page (73).



FINISHING DARTS AND SLASHES

various ways of handling darts and slashes to secure a tailored effect

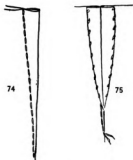
To make a perfect dart, avoid a sudden angle at the end. Stitch towards the point, almost parallel with the fold at the end—as shown by 74. Fasten off immediately. In firm fabrics, a dart may be split and pressed open—as shown by sketch 75. This secures greater flatness. Finish raw edges by overcasting or binding.

If the material is to be pleated or gathered into a slash, keep the goods plain for the seam allowance and pin in position before basting. See sketch 76.

Fulness gathered to a slash may be finished with a fold of the goods stitched at the top—as shown by illustration 77. Darts may be worked over with satin stitch (78) to give a decorative finish.

Sketch 79 shows darts stitched on the right side to give the effect of tucks. Finish on an even line, carry the thread to the wrong side, and fasten off at once. These are used at back of neck or front of shoulder.

Sketch 80 is an enlarged view of machine-stitching knotted on the wrong side. Allow enough thread to knot before taking the material from the machine. Finish at once.



74

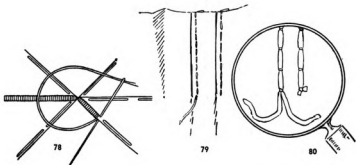
75



76



77



78

79

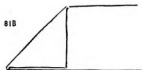
80

THE IMPORTANCE OF A TRUE BIAS

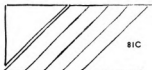
methods of treatment



81A



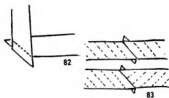
81B



81C

Before cutting a bias band, one must have a perfectly straight edge across the fabric. If the fabric does not tear well, cut on a drawn thread as shown in 81A. The second step in cutting a true bias is to fold the straight end of the fabric and the selvage together, as shown in 81B, to form a diagonal that is a true bias. The third step in cutting bias bands or bindings (81C) is to cut exactly on the diagonal and rule off bands in the width desired, following seam angle accurately.

Bias bands are seamed on the straight of the goods, either cross to cross or length to length, as shown by sketch 82. Corners are clipped after stitching, not before. Sketch 83 shows right and wrong way to join bias band and the unhappy results if the cross of the goods is seamed to the straight by an amateur.



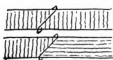
82



83

When fabrics have diagonal ribs (see 84), join the bias bands so that the ribs all go in the same direction.

Bias facings will shape themselves to fit slight curves. After stitching, trim the raw edges and slash the seam at the curve, then hem facing in place, as shown in 85. Sketch 86 shows how a facing is made from a double bias fold, turned and edge-stitched. This is recommended for light fabrics.



84



85



86

BIAS BINDINGS AND FACINGS

and how to apply them

To bind velvet, heavy crêpe, and other heavy silks, use a single binding (87). To bind sheer and semi-sheer fabrics, use double binding as narrow as can be handled (see sketch 88). Cut bias four times the finished width plus seam allowance.

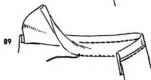
Piping may form facing of any depth (89). To insert piping in a seam, see sketch 90. Piping is cut on bias, twice width desired, plus the seam allowance.

Machine binding (sketch 91) can be done without basting, by using binding attachment. Ready-creased bias comes in various widths and colours, in silk and cotton. Baste inch-wide bias strip to fabric, right side facing (92A). Stitch, trim seam, roll binding closely over seam, and hem along the stitching. See sketch 92B.

To bind scalloped edge (93) stitch true bias binding with right side against right of fabric. Ease binding over scallops. Hem, and pleat at each indentation. Use double binding if fabric is sheer.

To face V-shaped or square opening (94A and 94B), take up diagonal seam at extreme point. Extra fabric is trimmed before facing is turned and blind-hemmed.

To face square corner (95A and B) stitch straight (not bias) band flat, take up seam at corner in diagonal, then trim and turn.



BANDS AND INSERTS

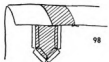
that are corded, straight, or cut on the bias



96



97

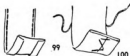


98

Bands cut straight or across the goods may be joined in either of the ways shown in sketches 96 and 97 to increase the length or width of a straight section. Be careful to allow twice the width of the extension facing wanted, plus an adequate allowance for the seam.

To insert a band (98), baste it on the right side of the material and slip-stitch it before cutting away the foundation. Notch the corners, open the seams, and press the fabric. An applied band may be stitched on the machine (99); a double fold may first be caught with a catch-stitch (100) and, after that, slip-stitched, in position.

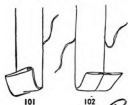
The stitches that fasten bands of trimming to a fabric needn't be seen. The bands are stitched on the inside, then turned inside out, and the invisible application is made possible by slip-stitches. A band that is to be applied tuck fashion has the seam at one edge (101). If held at both edges, the seam is beneath (102).



99

100

This (sketch 103) is the method used for applying trimming bands with slip-stitches. The quickest and easiest way is to fold the fabric at the edge of the band, after basting them together, and then sew along the edge of the two folds. Hold the fabric as if for whipping.

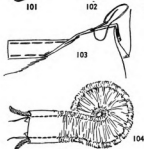


101

102

To shirr a band with a cord in each edge, use a running-stitch to hold the cord (sketch 104). As you sew, shirr the fabric by pushing it back. Shape it by drawing the cord and thread on the inner side more closely than it is drawn on the outer side of the band.

To turn inside out a narrow, double, trimming band, a girdle, or a scarf, sew a threaded bodkin to one end (105A), carry the bodkin through the tube of fabric, and turn it right side out by pulling the tube (105B). Guard against twisting the seam. Slip-stitch the ends (105C). Then press thoroughly.



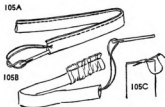
103

104

105A

105B

105C



CORDING AND PIPING

a few diversified methods of application

To sew straight or bias fabric over a cord, use a close running-stitch (106). The thicker the fabric, the heavier the cord. For piping, the cord is joined to the rest of the material by stitching it like a binding or by slip-stitching it from the right side (107). Trim one edge of the piping to reduce the bulk at the back and catch-stitch it or leave it free.

Cord piping may be set into a seam (108). After sewing the fabric over the cord, the four edges are held together and sewed with a running-stitch.

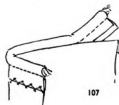
When covering a cable cord, sew the cord and the bias-cut fabric temporarily to a fine tape (109A). The fabric is then stitched so as to encase the tape (109B). The tape is pulled gently through from the inside and the material worked over the cord (109C). Guard against twisting the seam.

Covered loops (110) used in place of buttonholes may be sewed separately to extend beyond the edges of a closing. Ravel out the cord at the end, for flatness, after sewing it to the fabric. Another method (111) is to sew the cord, on the inside, to the fabric, forming a series of loops.

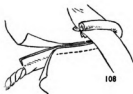
Loops of fabric-covered cord may be made with the ends turned in invisibly (112, 113). They are used to hold belts that tie on the inside or as frog-like fasteners. When there is no strain on the loops, the cord may be omitted. Instead, leave a seam allowance twice as wide as the stitched portion. This additional material will serve as a filling. Use fine and well-matched silk or cotton in attaching the loops.



106



107



108



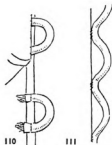
109A



109B



109C



110



111



112



113

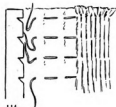
GATHERING AND SHIRRING



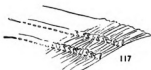
114



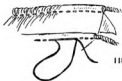
115



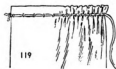
116



117



118



119

In the approved Vogue manner

Gathering is done with small running-stitches and a single thread several inches over required length—as shown in sketch 114. Back-stitch at start, keep stitches even, and keep needle in goods, slipping off stitches. Run two rows for fine work.

To finish, wind thread around pin in figure-of-eight fashion, as shown in sketch 115. To join a gathered section to a plain one, divide each section equally and pin before basting. Rethread gathering thread and fasten off securely.

Sketch 116 shows a cardboard gauge for rows of shirring, with notches at one side. In each row, stitches must be taken exactly in line with preceding row. They should be long on the inside, short on the outside. For shirred tucks—sketch 117—measure and fold as indicated on page 28. Sew with running-stitch, drawing up fabric. Shirred tucks may also be machine-stitched and gathered by drawing up the bobbin thread.

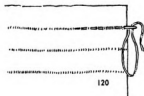
To make corded shirring (118), baste as for corded tucking, drawing up material as you cover cord. Then, redistribute fullness so that there is an inch or two of plain fabric as you cover the next cord. Guard against catching the thread into the cord. To machine-stitch shirring (119), have less tension on upper thread than on bobbin thread. After stitching, secure one end by knotting or fastening off, then gather.

For finest work, draw threads at even intervals and run the gathering threads in the drawn spaces, picking up a few threads only—as in sketch 120. This is good for chiffon, sheer crêpe, fine cotton, and linen. To gather with a heading (sketch 121), turn a hem as deep as you wish, plus the seam allowance. Allow for this amount when cutting. Run gathering-threads through both thicknesses of fabric and then draw up.

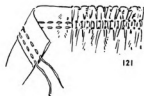
A shirred volant (sketch 122) that is to be applied on the right side of a frock may be machine-hemstitched and the hemstitching cut into a picot edge before being gathered. This is good for velvet.

Sketch 123 shows a quick way to work over a shirred surface. (For real smocking, see page 47.) With embroidery silk, cotton, or wool, work from left to right over shirring. Keep the thread below the needle for the first stitch, above for the second. A shirred trimming band may be made double, as shown by 124, in chiffon, or single, with a frayed edge in taffeta. Carry thread zigzag across band, then draw up so thread is straight in centre and edge is scalloped.

Another way of treating an applied ruffle or volant is to roll and whip edges, using perfectly matched thread, and pull up the whipping thread to fulness required (125). This is for lace, net, and all sheer fabrics.



120



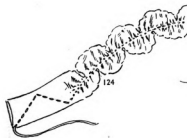
121



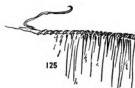
122



123



124



125

DETAILS TO KNOW ABOUT TUCKING

corded, curved, scalloped, or plain



126

Make a cardboard gauge for tucks (126). Guard against cutting the notch arrow-shaped. One side should be straight to mark by. Tucks may be gauged also by a tucker attachment for the machine.



127

Corded tucks may be made in either of two ways, as shown in sketch 127. Stitch all the tucks, then run in the cord sewed to a threaded bodkin, or hold the cord in place inside the fold while sewing.



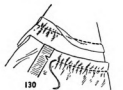
128

When a design calls for tucks taken on the wrong side of the fabric, pressed almost to invisibility on the right, keep them in one direction, and fasten on an even line (128). A hand-run tuck in a soft fabric may be given a scalloped edge (129) by back-stitching at regular intervals and carrying the thread over the tuck, drawing it close.



129

For tucks on a circular section (130), fold by a gauge, as for straight tucks, running a gathering thread on the underside. In basting, distribute the fulness evenly.



130

Cross-tucking (131) may be done on fabric before any cutting out. Press all the tucks in one direction before beginning the crosswise tucks. The machine tucker saves time.

In pile fabrics, tiny tucks give the effect of cording (132). The work is done before the cutting and pressed on a soft pad to keep it from flattening.

Curved lines may be made with the finest pin tucks (133), stitched as close to the fold as possible. These are first marked, then carefully basted, stitched, and finally pressed.



131



132



133

NECESSARY INFORMATION ABOUT PLEATS

methods of laying and basting

Don't try to save material by making shallow pleats that will not hang well. Bring the edge of the fold accurately to the line of the tailors' tacks marking the depth (134).

Baste a box pleat through three thicknesses of fabric (135). Tailors' tacks then should be pulled out. If the basting threads mark the material, press, after they are out, with a damp cloth.

An inverted box pleat as a seam should have the seam at its edge (136). Do not press the seam open in the pleat, except at the hem. Slip-stitch the pleat at the top.

Pleats released below machine-stitching (137) are folded and basted and marked where the stitching ends. The threads are fastened off immediately after stitching each pleat.

In arranging a group of pleats, keep them even, retaining the depth of each pleat (138). One should always baste firmly before pressing the pleats in place.

Machine pleats (139) are basted to hold the inner parts in position. Stitch through each pleat, with an occasional back-stitch, for firmness. Keep the work on a table.

The fold of a side pleat at a seam (140) must be parallel for the seam to retain the crease of the pleat. Guard against displacing the seam in the pressing of it.

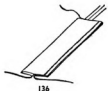
Stitching in rows across pleats (141) may be done with a fine cord or with heavy silk in the bobbin of the machine, working from the back. Always be sure the pleats are basted flat and in position before attempting to stitch them.



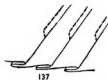
134



135



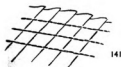
136



137



138



141



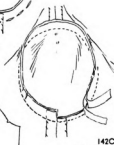
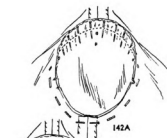
140



139

EXPLAINING THE SETTING-IN OF A SLEEVE

match notches carefully



143A

143B



144A



144B



145



146



147

To make a success of setting in a sleeve, hold it toward you while working. Keep marks from double perforations on pattern in line with shoulder seam and match notches to retain the proper amount of ease. Run a gathering thread if you like. Pin freely before basting. Trim seams to three-eighths of an inch after stitching sleeve (142A to C). Press over a tailors' cushion.

The sections of a sleeve should be joined before seaming (143A and B). A two-piece coat sleeve is often cut with an extension for buttons (144A and B). Follow the pattern for the exactness of cut that a tailored sleeve requires.

A classic treatment of a sleeve at the wrist is to leave the seam open a few inches and finish with a facing and snap fasteners (145). Follow the pattern chart for individual treatment.

One-seam sleeves require ease at the elbow. The pattern may call for fullness laid in darts (146) or for ease between notches (147). Hold the side that is to be eased toward you while basting and do not neglect to match the notches accurately.

POINTS ON VARIOUS TYPES OF SLEEVES

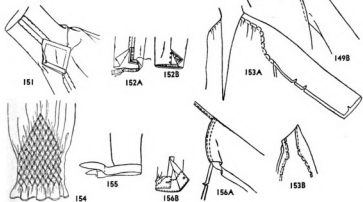
with effective finishings

Steps in finishing a sleeve with a slashed opening and a turned-back cuff are shown in 148A to D. The seam of a raglan sleeve requires slashing on the curve. It may be opened out, as shown in 149A, or edge-stitched, as in 149B.

Do not overfit a drop-shoulder sleeve (150). A kimono sleeve may require a gusset joined to slashes under the arm (151). Ribbon seam binding may finish the opening of a sleeve at the wrist (152A and B). It should be carefully matched in colour, and the snap fasteners should be small in size.

Leave the seam of an epaulet sleeve open until shoulders are finished. Slash curves and corners (153A and B). A full sleeve may be held in at the wrist with smocking (154) or finished with a tie cuff (155).

A tailored shirt sleeve is stitched in a flat fell after the shoulder seam is joined, but with under-arm open (156A). Then sleeve seam and under-arm seam are stitched. Steps in finishing the opening and cuff are shown in 156B.



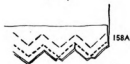
WAYS OF MAKING SHAPED FACINGS



157A



157B



158A



158B



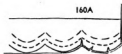
159A



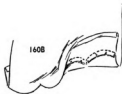
159B



159C



160A



160B

step-by-step instructions

Sketch 157A shows the right side of a rectangular opening to be faced with a straight piece of fabric, cut on the same grain. After stitching, notch the corners and turn the seam back flat. Crease the outer edge of the facing and snip the corners. Sketch 157B shows the facing turned to the wrong side, basted for blind hemming.

To make a "Vandyke" edge, faced with a straight strip of fabric, cut on the same grain, baste the facing in position with right sides together, and stitch on the seam allowance, following the outline (158A). Trim the seam to a quarter inch, slash at the inner points, cut off the ends of outer points, then turn right side out, crease, and slip-stitch (158B).

To finish a shaped opening, the shaped facing should be cut on the same grain. Baste the section to be faced to the uncut facing (159A) and cut to the same shape after stitching (159B). Trim the seam, notch it at corners, and slash on the inside curve before turning, then blind hem the facing, after basting (159C).

To face a scalloped edge, first baste a straight facing in position and stitch on the line of scallops (160A). After stitching it in place, trim the seam to a quarter inch or less, slash at point, and notch on outer curves, so seam can be turned back smoothly as in the sketch 160B.

THE ART OF ATTACHING COLLARS

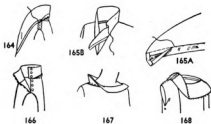
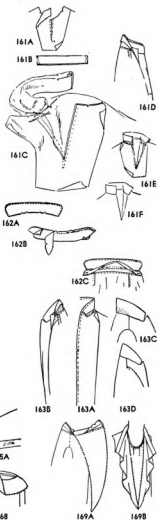
so that they fit perfectly

Stitch facing before slashing (161A) and stitch collar at ends (161B). Pin seam of collar exactly in line with seam joining facing to front (161C). The collar and facing after stitching are shown by 161E, with the curve edge slashed. Turn facing inside (161D), and collar is finished (161F).

The fabric of a tailored shirt collar must be thoroughly shrunk before cutting. Three steps in the making of such a collar are shown by 162A, 162B, and 162C.

A tailored coat collar and lapels are shown on the underside (163A) and outside (163B). At the back is almost invisible padding-stitching (163C). Collar with facing turned inside (163D). A shaped collar joined to a V neck by means of narrow bias facing (164). The same collar, made detachable, has the neck finished with a $\frac{1}{2}$ -inch bias extension fold (165A). Fold is basted under finished neck-line of the frock or the blouse (165B). In cutting a high collar (166), cut the neck-line accurately and slash the neck-line seam.

In non-transparent goods, a collar may be joined to neck with seam on right side, covered by collar (167). A transparent collar requires inside seam, covered with seam binding or bias band of fabric (168). One edge of a straight collar may be joined to jabot and neck-line (169A). Fold collar back and slip-stitch (169B).



PLACKETS AND OPENINGS OF MANY TYPES

and the different methods of fastening



170

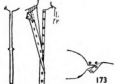
Keep a Talon fastener closed while adjusting the facing (170). Sketch 171A and B show the right and wrong sides of a closing of a tailored shirt. Note how the fabric under the pleat is creased towards the right side. In 172A and B, one edge of an extension facing is turned back to show the method of construction. Buttonholes are not made until the facing is stitched. (See page 36 for buttonhole.)



171A

171B

Sew the socket part of the snap fastener on the upper lap of a shoulder opening (173). Three steps in a faced opening appear in 174A to C. Stitch facing to fabric before cutting slash, then crease for a hem, snip corners, turn right side out. Facings may be machine-stitched or blind-hemmed.



172A

172B

173

Sketches 175A through C show an opening or placket finished with a pleat, as used for children's frocks. Cut as in first sketch, crease hem, and bring one edge over the other to the depth of hem. A placket at a seam of a skirt is shown in 176A and B. An opening in the underarm seam is finished with an extension fold and snap fasteners. If there is great strain, use a hook and eye at waist-line (177).

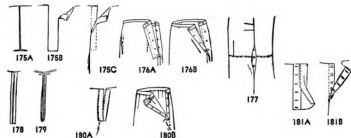


174A

174B

174C

The binding of a slashed opening may be squared at the ends (178) as in a bound buttonhole, or it may be carried all around the opening (179). The detail of 180A shows how a band of fabric is applied to make a continuous placket facing; 180B, the finished placket with snap fasteners. Sketches 181A and B show how fabric must be folded back over a fly closing. The pattern provides an extension of proper depth for this opening and other details of finish.



175A

175B

175C

176A

176B

177

178

179

180A

180B

181A

181B

FASTENINGS, EYELETS, AND HOLDERS

accomplished in a professional manner

Sew snap fasteners with a single thread and fasten off with a buttonhole stitch (182A and B). On very thin material, sew through a small disk of the fabric placed under the snap.

This enlarged detail (183 to 185) shows the proper placing of the stitches in sewing on hooks and eyes. Before sewing, spread hooks a trifle. Take a few stitches under bill of hook.

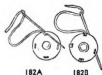
Holder for lingerie straps are sewed at the shoulder seams, with opening toward the neck. Sew the socket of a snap fastener to a worked bar (186); or sew on a ready-made holder (187); or make a holder of ribbon (188).

Worked loops may be used with hooks (189A to C). Use several threads for loop, with needle as in 189A. Needle is used eye foremost in blanket-stitching loop (189B).

The Talon slide fastener is an effective finish for slashed openings and openings in seams. It comes in various lengths (190A and B). Sew the tape in place, starting at top. Keep stitching at edge of cloth and at least one-quarter inch from the metal.

Make a French tack (191A and B) where it is necessary to keep a loose panel from flying. Use needle eye foremost in making a few blanket-stitches over the tack.

Eyelets may be blanket-stitched (192) or simply worked over and over with closely set short stitches (193). Outline with fine running-stitches before piercing with stiletto.



182A

182B



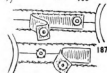
183

184

185

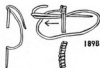


186



187

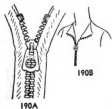
188



189A

189B

189C



190A



190B



191A



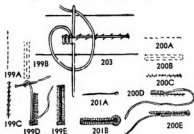
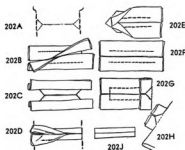
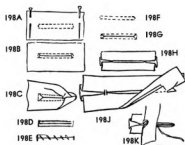
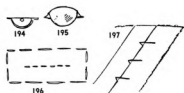
191B



192

193

A LESSON IN MAKING BUTTONHOLES



with directions step by step

Test size of buttonhole on waste bits of material (194). Ball buttons require larger buttonholes (195). Baste through layers before cutting fabric (196). Use a gauge for accurate marking (197). Mark with thread.

For a one-piece buttonhole, place a rectangle of fabric, straight or bias, on the right side of the material, baste and stitch buttonhole keeping the corners square. 198A and F. Cut with diagonal snips at the corners (198B and G). Carry the fabric through to the wrong side (198C) and crease the ends (198H). The right side is shown in 198D. Take a few stitches at each end and be sure to turn the seams away from the buttonhole (198J). Baste the opening before you press (198 E). 198K shows facing.

After marking a two-piece buttonhole (202A) place two folded rectangles of fabric, straight or bias, with the folded edge turned away from the mark, on the right side of the fabric (202B) baste and stitch lengthwise only. Do not stitch ends. Turn back the pieces and cut the buttonhole (202C). Carry the pieces through to the wrong side. 202D shows the right side, 202E and F the wrong side. Stitch each end, preferably by hand (202G). If you use a machine, fold the fabric back (202H). The finished buttonhole is shown in 202J. Face as in 198K. Make square corners if facing is to show.

Worked buttonholes should be marked and run before cutting, and overcast before working. 199A to E shows the vertical buttonhole, worked over strands of thread for greater strength, and finished with a bar at each end. Work a horizontal buttonhole fanwise at the end where the strain is (200A to 200E). A buttonhole like 201A and B needs a special tool, or you may widen the end with a stiletto.

Sketch 203 is an enlarged detail of a buttonhole-stitch. In making, draw the thread back towards you, so that the purl is exactly on the edge. Work from right to left, if you prefer.

HOW TO SEW ON BUTTONS AND WEIGHTS

In the professional manner

To allow room for the buttonhole, sew over a pin and make a shank by winding the thread around the stem (204). Use a thread as coarse as the opening will allow.

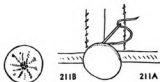
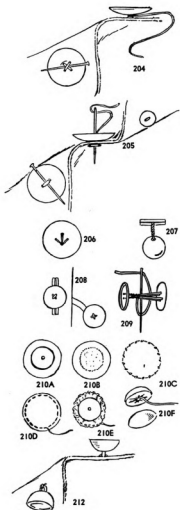
On an unlined coat or a jersey sew through a small, flat button placed on the underside beneath the larger button (205).

Buttons as decorations may be sewed crow-foot-wise (206) or hang as pendants (207). Sew buttons to a strip of fabric to serve as links (208) or join with a bar-tack or a blanket-stitch tack (209).

Cut the covering for a button-mould a trifle less than twice its diameter. Overcast before running. For fine material, also use a disk of thin wadding the size of the mould (210A through 210F).

Sketches 211A and B show a weight placed in line with a seam, at the top of a hem. Weights are covered by using one thickness of a lining material.

Pay attention to the position of the shank in sewing button of the type in sketch 212. Keep the threads parallel to the edge of material, putting the strain on the metal.



MAKING TAILORED FACINGS AND LININGS

step by step in a simple manner

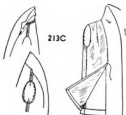


213A

213B

The sketches illustrating the first steps in facing a tuxedo collar (213A to D) show the wrong side, the stitching to the edge and the turning.

The coat lining is stitched separately, turned, and slip-stitched over facing edge (213E). The finished tuxedo collar (213F) is high at the back of the neck.



213C

213D

213E

The notch collar and its facing are seamed together (214A), and the seams slashed and pressed open. Between the coat and facing is the padding-stitched interfacing, as shown in sketch 214B.

The coat is hemmed, with the facing and collar right side out, and the facing is slip-stitched at lower edge (214C). Lining in position (214D), sleeve lining is blind-hemmed to cover armhole stitching.



213F

214A

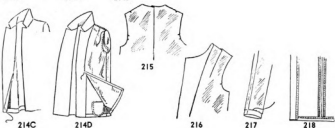
214B

A pleat laid in a coat lining at the centre back (215) gives greater ease.

A pleat laid dart-wise in the lining of a coat helps to prevent any undue strain (216).

This is the way to blind-hem a sleeve lining, about an inch from the bottom, wrong side out, as in sketch 217.

When a coat is to be unlined or half-lined, the seams, facings, and hem-line are bound (218).



214C

214D

215

216

217

218

USES OF LININGS, SLIPS, AND FOUNDATIONS

easy methods with a professional air

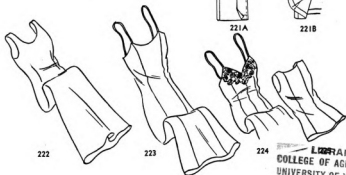
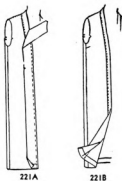
Here is a coat lined only in the yoke and the sleeve (219). Bind all the seams that show and blind-hem at the lower edge.

In sketch 220, you see a coat before it is quite finished. The lining is finished separately from the coat at lower edge, with French tacks at the seams.

This sketch (221A) shows how the facing of a coat is joined to a decorative band that runs down the front. The band is inside out. Here (221B) is another view of the coat while being faced. This sketch shows how it will look eventually—with the facing turned inside.

This type of dress foundation with a built-up bodice (222) does not slip at shoulders. Necklines may vary. Under sheer fabrics, this type of foundation (223) is generally preferred. Methods of fitting slips and foundations vary with fashions in frocks. Follow a new Vogue pattern for exact details. Sketch 224 shows a lace-topped slip. (See page 44 for detail of lace joined with satin-stitch.)

A semifitted lining may be hip-length or shorter, as is shown in the illustration (225). Vary neck-lines and the closing to suit one's need.



LIBRARY
COLLEGE OF AGRICULTURE
UNIVERSITY OF WISCONSIN
MADISON

TYPICAL POCKETS, STEP BY STEP

in the professional manner

1 2 3 4

226A



226B



226C



226D



226E



226F



For a bound pocket (226F), mark with tailor's tacks (226A), and baste a bias piece of fabric on the right side (226B). Stitch one-eighth inch from basting and across ends (226C), and slash through centre and diagonally in corners. Carry fabric through slash (226D) and baste. Stitch fabric pocket to top of opening and lining portion below. Sew to garment, letting binding extend beyond. Stitch both pieces together (see sketches 226E and F).

For a welt pocket, use tailor's tacks (227A). Stitch both ends of pocket welt, reverse; press (227B). Place open edges of welt below pocket line (227C). Place pocket above line, stitch one-eighth inch from edge.

Slit between stitching. Reverse pocket. Slip-stitch ends of welt to coat (227E). 227D shows the pocket from inside, machine-stitched through seam from outside; also pieces being stitched, with the notches matched. For a flap pocket, mark with tacks (228A). Flap may be all of fabric or lined. Stitch on three sides (228B), reverse (228C), and press. Place flap and fabric pocket portion above line, pocket piece over flap, lining below line. Stitch each side, slash between stitching (228D). Reverse the pocket (228E). Stitch pieces together, matching notches. Turn flap downward on outside and stitch on outside in seam joining flap. For a patch pocket (229A), turn under seam, indicated on pattern by perforations and on fabric by tacks. Baste edge, notching curve. 229B shows wrong side. Finish hem at top before applying. Press, baste in position. Edge-stitch or blind-hem pocket to the coat (229C).

1 2 3 4

227A



227B



227C



227D



227E



227F



227G



227H



227I



227J



227E



227E

1 2 3 4

228A



228B



228C



229A



229B



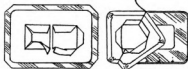
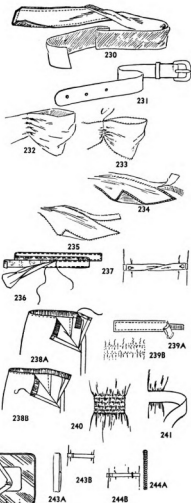
229C

GIRDLES AND WAIST-LINES

of various smart types

Notch the corners before turning a belt inside out (230). Slip-stitch opening. A tailored belt has worked eyelets (231). To make a loop on heavy fabric (232), take pleats singly on each face on the fabric. For loop on soft fabric (233), run drawthread through both thicknesses. Two thicknesses of chiffon may be machine hemstitched together (234) and edges cut. Picoted girdles (235) are made by cutting machine-hemstitching. A girdle may be backed with ribbon of same colour and width (236). Ends of a string belt may be crossed and buttoned (237). Sketches 238A and B show how to attach belting inside a skirt.

Sketches 239A and 239B show right and wrong sides of casing. This may take place of a girdle. So may rows of shirring (240). When a girdle section is cut in one with a frock (241), follow pattern for correct position. Sketch 242A shows how to cover a buckle with fabric. Hem the back section to the front (242B). Stays for a girdle may be small double straps of the fabric (243A and B). Or they may be worked in the same way as tacks (244A, B).

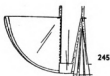


242A

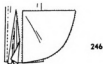
242B

FLARES, OVERLAYS, AND INSERTS

how to handle them expertly



245



246



247



248



249A



249B



250



251



252



253

When circular inserts occur on a skirt or frock, follow the directions accompanying pattern. Here (245) the flares are finished with bias binding of the same fabric. Semicircular overlays may be machine-hemstitched and picoted (246). Match the silk carefully. Attach with tiny running-stitches.

A circular volant mounted on a skirt should be cressed and slashed on the inside curve (247). Allow it to hang for a day before finishing the hem—to allow for sagging. An applied volant, gathered at the top (248), calls for careful adjusting. Follow perforations exactly and do not draw the gathering thread too tightly.

To adjust a loose overlay (249A and 249B) avoid any effect of hardness. Tack by hand, at upper edge only, with matched silk, and avoid drawing the thread too tightly. A design may call for a shaped overlay neither straight nor exactly bias, as shown by 250. Run a basting thread along edge immediately after cutting. Guard against stretching edge.

Sometimes, a circular overlay is applied to a skirt or frock without increasing the width, as shown by 251. In this case, finish the hem before applying (see page 17 for circular hems). Baste very accurately. An overlay lined with a contrasting material is stitched with two right sides together, turned inside out, and attached to the frock by slip-stitching (252). For pleated overlays, crease the upper edge before pleating. After basting in position, machine-stitch the overlay with a tiny heading above the stitching (253).

TAILORED TRIMMINGS AND FINISHINGS

for professionally exact results

To make an arrowhead, mark a triangle with chalk and begin at the lower left corner, taking the stitches in the order sketched—254A, 254B, 254C, and 254D.

To make a crowfoot tack, mark with chalk and follow the order indicated for each stitch—255A, 255B, 255C, and 255D—drawing in the threads a very little.

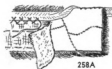
Three steps in the making of a bar-tack are shown by 256A, 256B, and 256C. An alternate method is to use the needle eye-foremost in working over the loop. Avoid pulling the stitches unevenly.

Sketch 257 shows the position of the needle in couching a cord. A method of pulling the end through the goods is to use a very coarse needle and thread looped over cord.

To make fur banding, cut fur from the back with a sharp knife, cutting the pelt only. Overhand joinings with the hair running one way, dampen the seam, tack to a board, dry overnight. Overhand tape to the edge, turn, and catch-stitch over a lamb's-wool backing. (258A).

To sew fur trimming to fabric, do not let the thread catch the hair. If it does, work hair out carefully. Sew with long slip-stitches, taken into taping, not in fur, and fasten off thread securely (258B). Guard against puckering.

Sketch 259 shows chain-stitch—used in heavy thread to hold a pleat or in fine metal thread as a decoration. Sketch 260 shows darning-stitch—for a trimming band or background to an embroidery design. The stitches may be in alternate or in even rows.



LACE BORDERS, INSERTS, AND CORNERS

the right way to handle them



261



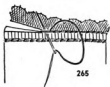
262



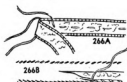
263



264



265



266A

266B



267



268A



268C



268B

Lace may be joined to a fabric by rolling the edge of the material and whipping (261). Another way to attach a lace border is to overhand the lace to the finished hem of the fabric (262). Satin-stitch may be used to cover the joining of lace and fabric (263). Baste lace on the right side of the material and cut away the fabric under lace after the work is completed.

For inserting lace (264), baste with fine running-stitches, trim the fabric in back, roll back the edge, and whip with fine thread. This is a firm, neat finish.

Lace may be whipped to the edge of lace beading, after beading and material have been whipped together (265).

Lace insertion may be basted on the right side of the fabric (266A), slip-stitched along both edges, then cut from the wrong side and the edges rolled and whipped (266B).

In joining all-over lace, trim one edge to follow the motifs, lay it over the section to be joined, and whip with matching thread, as is shown in illustration 267.

To make a corner in lace or insertion, cut away, bring the bias edges together, and whip, using fine, carefully matched thread (268A). 268B shows the wrong side; 268C shows the finished corner, the joining being practically invisible.

VARIOUS DETAILS THAT MAKE TRIMMING

simple rules for doing them

A hand drawn-work band of self-material may be set in places where actual drawn-work is impracticable (269). Soutache braid may be slip-stitched edgewise (270) or stitched through the middle (271). It may follow a transfer pattern or be padded with running-stitches and blanket-stitched before the fabric is cut away (272).

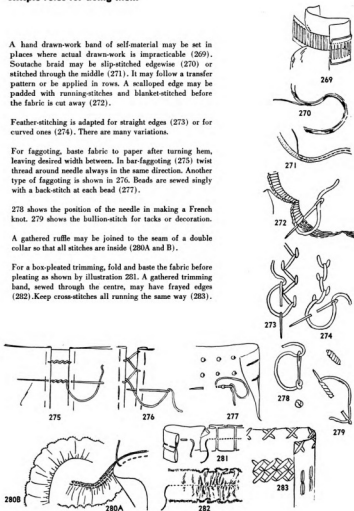
Feather-stitching is adapted for straight edges (273) or for curved ones (274). There are many variations.

For faggoting, baste fabric to paper after turning hem, leaving desired width between. In bar-faggoting (275) twist thread around needle always in the same direction. Another type of faggoting is shown in 276. Beads are sewed singly with a back-stitch at each bead (277).

278 shows the position of the needle in making a French knot. 279 shows the bullion-stitch for tacks or decoration.

A gathered ruffle may be joined to the seam of a double collar so that all stitches are inside (280A and B).

For a box-pleated trimming, fold and baste the fabric before pleating as shown by illustration 281. A gathered trimming band, sewed through the centre, may have frayed edges (282). Keep cross-stitches all running the same way (283).



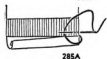
DRAWN-WORK AND HEMSTITCHING



284



285B



285A



285C



285D



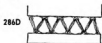
286A



286B



286C



286D

In a few, easy-to-follow lessons

To pull threads for drawn-work, cut a slit the exact width the drawn-work is to be (284). For a hem, the threads are drawn very carefully all the way from one edge of the fabric to the other.

In the first stitch in hemstitching, the needle takes up three threads and is carried over the thread (285A). For coarser hemstitching, take more threads. 285B shows the position of the needle and thread for the second stitch, before drawing up the buttonhole loop completing the stitch. 285C shows how single hemstitching looks when finished, the stitches should be almost invisible, the thread fine. To double hemstitch (285D), repeat the method on both edges of the drawn space.

In diagonal hemstitching, one side is worked as for single hemstitching, but the threads must be even in number (286A). For the second step in diagonal hemstitching, the needle should be placed as shown in 286B, dividing the two groups of thread evenly. In the third step, the needle is placed so that the first buttonhole loop confines half of the threads from the first group and half from the second (286C). Sketch 286D shows completed diagonal hemstitching, with the stitches magnified to show the succession of buttonhole loops.

One way of treating a hemstitched corner is to finish raw edges with a buttonhole-stitch, done with raveling of the fabric or fine thread (287). A spider-web of embroidery is another finish (288). Fabrics with cross threads heavier than those up and down are not well adapted for this.



287



288

DECORATIVE DETAILS OF TRIMMING

that add the chic hand touch

Make a rosette from a fabric or ribbon applied spirally to a disk of fabric (289A and B). To make a fabric flower, tack petals to a disk of fabric (290A) and fray petal edges (290B).

Fringe is made by a series of knotted strands. Cut each strand over twice length desired for fringe and follow steps (291A to D) for tying.

To appliqué, baste cut-out figure on fabric for security, then blanket-stitch raw edge (292). Or, edge may be creased and invisibly slip-stitched after basting in position (293). For embroidered initial, see sketch 294. Rickrack braid may be held down with stitches in contrasting colours. See sketches 295 and 296.

First step in smocking—take up tiny stitches through dots shown on pattern, draw up, and fasten off (297). Remove threads after smocking is finished. Honeycomb-stitch is worked from left to right. Bring needle through first dot, take small stitch in second dot, draw together, pass needle under fabric to second dot on second line, catch second and third dots together, and repeat (298A and B). Diamond-stitch is worked from left to right. Bring thread through first dot, take stitch in second dot in same line, then in second dot in second line. Take stitch in third dot in second line and draw up tight and pass on. Repeat the process. See sketches 299A to 299D.

289A



289B



290A

290B



292



291A



291C



291B



291D



293



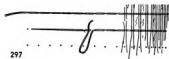
294



295



296



297



299A



299B



298A



298B



299C



299D

FOLLOW THIS ORDER FOR A FROCK

OF WOOL OR SILK WHICH HAS SLEEVES THAT ARE CUT IN ONE WITH THE DRESS

Buy fabrics and pattern at same time

Be measured by the expert in the Vogue pattern department to ensure getting the right size. Look for the required yardage on the envelope. If you are very tall, you may want more length. If you are ordering by mail, see page 55 for taking measurements.

Compare measurements to pattern

See page 55 for guide in measuring. Buy enough unbleached muslin to cut the entire pattern, if your measurements are markedly different, and read pages 54 to 56 for the correct places to make alterations. Also note suggestions for alterations on chart enclosed with pattern.

Familiarize yourself with design—

Study the fashion drawings in Vogue or in Vogue's pattern periodicals that show how the costume is worn, where it is drawn closely about the figure, and where it is loose. Study the working drawings that accompany the pattern for details of making. Notice if there are any extra enclosures in the envelope, and put at one side the ones you are not going to use. Familiarize yourself with the marking of each section with special attention to the amount allowed for seams. Pay attention to any darts or slashes that may be called for in the design, and do not cut a slash until you have made sure that it will come in the right place upon your figure. Observe whether or not allowance has been made for hem and decide whether you prefer hemmed, bound, or picoted edge and cut off or allow according to the finish desired.

Assemble findings—

Use great care in matching sewing silk or spool cotton with the fabric. Select hooks and eyes or snaps of the correct size and colour for the fabric. Match seam binding carefully, if any binding is to be used.

Assemble tools—Use sharp shears for cutting, scissors with good points for slashes and notches. Use fine needles. Have ironing-board and iron in a convenient place near your machine. Read pages 6 and 7 for full equipment.

Prepare fabric—Press out folds and straighten end, either by tearing or by cutting on the line of a drawn thread. If you are to cut on a fold, lay the fold with the wrong side of the fabric toward you. Lay single thickness with right side up. If it is a wool, a cotton, or a raw silk, be sure it is properly shrunken before cutting. See page 12 for directions.

Lay out pattern—Cutting surface must be level, firm and large enough for the pattern and the width of goods you are using. Be sure to keep the grain of the fabrics straight. Pile fabrics and figured materials with a pronounced up-and-down may call for more material than would a solid colour without pile.

Pin pattern to fabric—Use pins freely, being careful not to pucker or draw the fabric as you put in the pins. If your fabric has a pile, substitute needles for pins. Pin along seam-lines and through all construction perforations. Keep pins close enough to retain exact shapes of lines.

Cut and mark—Keep an even line in cutting, sliding the shears along the table to avoid a jagged edge. See page 11 for cutting. The style of the whole depends on retaining the lines of the original model. Guard against losing the line of the armhole and shoulder completely. Marking is important. Before unpinning the paper pattern from the various sections, mark with tailors' chalk through perforations as called for in the chart. Use tailors' tacks on wool or

velvet with considerable body; see page 14. On silk or other material which has been cut double, mark with tailors' chalk through perforations on one side and along pins on the other. When cut single, mark along the pins only. Remove pattern and run marking thread lines along the chalk marks. Use large basting stitches with thread of contrasting color. Mark notches accurately with thread or snip with the points of the scissors before removing pattern. Or a tracing wheel may be used to mark simple garments of plain color. Run a marking thread straight down centre front and back. See page 11. When cut double, these centre thread lines should be put in before removing pattern.

Cut bias strips for facings or bindings

See pages 22 and 23 for directions.

Pin and baste darts or tucks—See pages 21 and 23 for directions.

Pin and baste seams—If material is to be eased between notches, hold the fullest part toward you. Be sure to match notches accurately. Follow the seam allowance indicated on the pattern by a row of small perforations. Work step by step according to the chart and directions and consult the miniature drawing of each of the various details of handling.

Pin and baste hem—It is very important to get the complete effect in the trying on.

Try on—Stand as you do habitually, before a full-length mirror, wearing whatever you will wear under the finished frock and with the heels of your shoes of the height you intend wearing. A simple frock of this type needs little or no fitting. The important point is to see that the centre lines hang true. If it hangs sidewise, one shoulder may be higher than the other; or one seam may have been unintentionally drawn in basting. Correct, ripping where necessary. If the garment needs taking in or letting out at the sides, be sure to alter both sides the same, using tracing threads as guide lines.

Stitch darts or tucks—This necessitates removing the bastings to clear the darts. Clip, do not pull out long threads. Then press. (21)

Rebaste seams where opened—Take care to rebaste seams with accuracy.

Stitch seams—Open out hem clear of the side seams before stitching. Stitch shoulder seams from the neck outward, underarm seams downward. Make sure that no pins are in the way.

Remove basting threads—Open and press the seams with a moderate iron.

Finish neck-line and armhole—See pages 22 and 23 for binding and facing.

Rebaste hem—If alteration in hem-line is needed, see page 58. Do not try to mark a hem yourself, ask some one to help you. If the frock is at all circular, let it hang for a day or two before hemming. This will allow it to sag, eliminating the ripping of the hem after the dress has been worn a few times. (See page 17 for circular hems. Be sure that a seam is turned straight upon itself.)

Finish hem by hand and press—Sketches on page 16 show methods of finishing.

Give final pressing—See page 12. Remove all bastings for final pressing to avoid marking. On silk or wool, use a dry heavy press cloth. Dampen the cloth evenly with a small wet rag and press, using a rather hot iron. Dampen the cloth lightly for silk—more freely for wool. Always test a scrap of the silk before using dampness in pressing it. Some silks spot with dampness and if this is the case, they should be pressed dry. Be especially careful not to bear too heavily on the iron. Raise the iron often, do not shove it as in ironing. Press on the grain or straight thread of the fabric to avoid stretching. Use a heavy padding over the hand or sleeve cushion when pressing the top of the sleeve.

Sew fastenings and ornaments—(if any). Be sure not to draw thread so tightly as to pucker fabric when sewing buttons or any ornaments. Turn to page 37 for buttons, page 35 for snaps or hooks or eyes, page 47 for flowers. If the design calls for a detachable collar it is a good idea to make several by the same pattern.

FOLLOW THIS ORDER FOR A FROCK

**WITH SET-IN SLEEVES, ATTACHED COLLAR,
SEAM AT WAIST, AND YOKE ON SKIRT**

Select pattern and fabric in relation to each other. Tell the expert in a Vogue Department the kind of fabric you have in mind, if you are in doubt as to its suitability to the design. Look for fabrics and colours mentioned in Vogue or Vogue pattern periodicals.

Compare measurements—Bemeasured by a Vogue expert or study page 55, asking some one to measure you. If you are unusually tall, remember that you need more fabric than specified. If your measurements vary from the proportions of the pattern, buy some unbleached muslin for a trial cutting and read pages 54 to 61; also read pattern chart and study the illustrations.

Buy or assemble findings—Be sure that the sewing silk is an accurate match; that snap fasteners and hooks are the size suited to the fabric, and that buttons are up-to-date.

Buy or assemble tools—You need shears for actual cutting and scissors with sharp points for notches and slashes. You need pins with sharp points, needles as fine as your fabric permits. See that your sewing machine is in good order, tension adjusted to fabric. Supply yourself with tailors' chalk, accurate tape measure and yardstick. Have ironing-board, sleeve-board, iron, and pressing cloths without sizing at hand.

Familiarize yourself with design—Study the style picture for the manner in which the frock is worn, where it is loose, where fitted, and whether the armhole is novel or classic. Then study the pictures on the chart enclosed with the pattern for actual construction.

Open out pattern and fabric—Put aside any pieces of pattern not to be used. Be sure to consider length of skirt, width of hem, before laying out on the fabric. Read pages 12

and 13 for shrinking wool materials, and the treatment of pronounced pile fabrics. Press out fold in double width fabrics, straighten end by drawing thread or by tearing, unless you are using jersey or other knitted weaves. These will not tear nor can threads be drawn. Straighten end by cutting at a right angle to selvage, using a true square. Be sure that the cutting surface is large enough to prevent slipping. Selvages must be absolutely parallel if you are cutting on the fold of the fabric.

Lay out pattern on fabric—Follow the chart given with the pattern for the width of material chosen. Respect the grain of the fabric punctiliously at all times.

Pin pattern carefully—Use plenty of pins and be sure that paper and material are perfectly flat. If you are pinning through a fold, make sure that the pins do not draw the under fabric out of line. Keep pins close enough to retain shape of line.

Cut fabric accurately—Remember that art is in the shape of the armhole, the set of the shoulder, in the working out of details. Keep a clean-cut line, lifting the goods as little as possible as you cut.

Make necessary notches—Notches may be marked with thread or cut with the point of the scissors. Be sure not to snip so deeply as to spoil the seam. Seam-lines and all perforations indicating the placing of pockets, cuffs, pleats, and other details should be marked with tailors' chalk. Fabrics with body such as coating, velveteen, et cetera, may be marked with tailors' tacks following the chalk marks. See page 14. Fabrics with less body, particularly silks, should, if cut double, be marked with chalk both through

the perforations and along the pins on the opposite side. If cut single, mark at the pins only, on the wrong side. Remove pattern and run basting-thread lines down centre front and centre back, keeping the work on the table.

Cut any bias strips needed—See pages 22 and 23 for true bias and for treatment of facings and bindings of various types.

Pin and baste darts, tucks, seams—See pages 21 and 28 for darts or tucks. For seams, baste the back of the blouse to the front at the shoulder seams. Baste the side seams from the armhole down. Join collar to neck. Be sure to match notches and pin all seams before basting them. If the material needs to be eased between notches, hold the fullest part toward you. If any strain comes on the basting, start with a back-stitch, as a knot may pull through. Baste the skirt sections together. Baste yoke at sides. Join skirt to yoke. Pin and baste yoke to bodice. Leave an opening at the left side above and below waist-line, if necessary, to slip over the head. Baste sleeves and set into armholes. Study chart for seam allowance. Baste five-eighths of an inch from the edges, unless the chart calls for a narrower seam on specified sections.

Baste or pin hem—It is important to have it turned up for the effect in trying on.

Try on—Do not fit too much. Stand naturally. Be sure that you are wearing shoes with heels of the same height that you will wear with the finished frock and the same type of underwear and girdle or corset. If the fabric is sheer, give particular attention to the fit of the slip. Make sure that the guide lines at the centre front and back are straight. If they are awry, one shoulder or hip may be higher than the other. Raise at shoulder or hip-line wherever it is necessary to keep the lines straight.

Stitch and press darts or tucks—Rip basted seams sufficiently so that darts may be handled freely. See page 21 for finish of darts. After darts are pressed, rebaste seams.

Stitch seams—Work from the armhole down at the sides; from neck outward at the

shoulders. See pages 18, 19 and 20 for treatment of seams according to fabric. If one seam is crossed by another, stitch the first seam, remove basting threads, and press before stitching the other. If a hem is turned up at a seam, open out hem before stitching seam. See page 30 for joining sleeves, page 33 for collar.

Remove bastings and finish seams—Snip basting threads at intervals—never pull long threads. If seams are to be pinked, cut seam allowance to even width after stitching and have the pinking done before opening and pressing. If seams are to be overcast, open and press first.

Try on and adjust hem-line—If alteration is necessary, have an assistant use a skirt marker or a yardstick guided by the sketch on page 58. If the skirt is circular, let it hang for twenty-four hours to allow the fabric to sag before turning hem.

Finish hem and press—See pages 16 and 17 for finishing hems.

Give final pressing—See pages 12 and 13. Remove all bastings for final pressing to avoid marking. On silk or wool, use a dry heavy press cloth. Dampen the cloth evenly with a small wet rag or sponge and press, using a rather hot iron. Dampen the cloth lightly for silk—more freely for wool. Always test a scrap of silk before using dampness in pressing it. It may spot with dampness, and, when this is the case, it should be pressed dry. Be especially careful not to bear too heavily on the iron. Raise the iron often, do not shove it as in ironing. Press on the grain or straight thread of the fabric to avoid stretching. Use a heavy padding over the hand or sleeve cushion when pressing the top of the sleeve.

Sew fastenings or ornaments (if any)—Be sure not to draw thread so tightly as to pucker fabric. See page 37 for buttons, page 35 for snaps or hooks and eyes, pages 43 and 45 for finishing touches. If the design includes a detachable collar, it is an excellent plan to make several collars by the one pattern, with as many little differences of finish as possible. If a separate scarf is included, make several in contrasts of colour and fabric. Don't forget holders for lingerie straps.

FOLLOW THIS ORDER FOR A COAT

THAT IS PLAIN TAILORED

Select pattern and fabrics at the same time. Be sure to buy amount of fabric, lining, and interlining, if required, specified on pattern if your measurements conform—more yardage if you are unusually tall, possibly less if unusually short. Have salesperson take your measurement before buying pattern. Read page 55, if ordering by mail. Do not try to measure yourself.

Buy or assemble findings and tools—

Be sure that sewing silks and threads are an accurate match, that needles and pins have good points, that buttons, snaps, or hooks are of size suited to fabric. Muslin for interfacing not too heavy. Be sure that electric iron is in good order, ironing board and sleeve-board have clean coverings, cutting-table is large enough, that scissors and shears are sharp, tape measures and yardsticks are accurate, that sewing machine is in good shape and tension adjusted for fabric. Have a piece of tailors' chalk.

Sponge material before cutting—See

page 12 for shrinking wool fabrics. Shrink a piece of light-weight unbleached muslin. This is for the sections between the coat and the facing, also between the collar and the facing. Straighten ends of the fabric.

Open out pattern—Lay aside any sections that are not to be used. Alter if necessary for length, et cetera. See chart enclosed with pattern, for suggestions regarding alterations.

Place pattern on material—Lay pattern on cloth, giving particular attention to the chart that accompanies pattern and perforations for straight of goods on each section.

Cut and mark accurately—Cut all notches and mark all perforations with tailors' chalk before removing pattern. Use tailors' tacks.

Assemble and baste—Keep on the table as much as possible, to avoid sagging and stretching. Baste dart in front. Pin and baste underarm seam, working downward from armhole; then shoulder seams from neck to armhole. Pin and baste sleeves, then place in armhole.

Try on—Do not fit too much. Stand in natural position, enlist a friend to aid with the back. Mark alteration, if any. Remove sleeves before machine stitching coat. Open seams where necessary to clear darts.

Stitch and press darts—Machine-stitch

the front dart from shoulder to point, tie the threads at end. Cut surplus material away at dart (see page 21), open the seam and press well with damp cloth, shrinking material at point of dart.

Stitch seams—Stitch underarm seams

from armhole downward, snip seams at intervals, stitch shoulder seam from neck to armhole. Open seams and press. If coat is to be lined, no binding is necessary on seams—if unlined, finish seams according to the chart.

Cut muslin interfacing—Cut this piece

from the facing pattern. Baste flat to wrong side of coat front. Join interfacing to coat with padding-stitch, to just beyond roll line for revers; hold the muslin loosely with the left hand so that the revers lie flat when they are rolled back. This same stitch is used on the under-collar when joining the interfacing. Baste the muslin to the outer edge of under-collar and work padding-stitch in as far as roll line, holding the muslin loosely. Stitch with plain hasting-stitch below roll line to neck edge. Press.

Join under-collar and coat together

Baste under-collar to coat and machine-stitch around neck-line, trim neck-line seam to three-

eighths of an inch, and snip at intervals. Press seam open; or, when coat is to be unlined, press open in front, upward in back.

Mark and make buttonholes—See page 36. If worked buttonholes are to be used, they should be made after coat is entirely finished except for final pressing.

Baste front facing to collar—Join coat facing to collar, working from shoulder forward, matching notches.

Baste facing and collar to coat—Place two right sides of fabric together. Pin before basting.

Turn facing and collar inside—Baste along edge with silk, then press. Leave side of facing loose until hem is finished.

Finish lower edge of coat—Turn up lower edge according to perforations. Try on to confirm correctness of length. Stitch ribbon seam binding to edge of hem and hem the binding to coat. Or bind edge of hem with a bias strip of lining fabric and blind-stitch to coat. Pin facing flat and catch-stitch raw edge against coat; turn in facing at lower edge and slip-stitch to hem.

Make welt pockets—See page 40.

Machine stitch sleeves—Press seams. Use a well-padded sleeve-board. See page 13.

Put sleeves into armhole—Run a gathering thread around top of sleeve if necessary in unpliable material. Pin, then baste into armhole and try on. Adjust length, stitch into armhole, and press, shrinking out any visible fullness. Turn up hem and finish same as coat hem.

Cut and stitch lining—The lining is cut from the coat pattern. Perforations show where to cut lining at lower edge. Cut the front lining portion from the side seam to the perforated line indicated on the pattern. Cut back one inch larger at centre. Cut the sleeve, omitting extension. Cut interlining if necessary. (See note below.) Machine-stitch underarm seams, working downward. Open, and press.

Put in lining—Pin side seams of lining and coat together, working downward from armhole. Baste seams together, from inside, a few inches down from armhole. Baste lining around armhole and across the back one inch below shoulder. Lap surplus material in a pleat at the centre back. Cross-stitch pleat down an inch or so from neck-line. Pin front edge of lining over the facing. Hem. (Do not draw lining tight at any place.) Lay surplus material across the front below the shoulders into a dart pleat. Cross-stitch, finish back neck over collar seam, back shoulder over front. Put coat on a figure to adjust lining at lower edge. Hem lower edge of lining separately, so that it is about $\frac{3}{4}$ -inch shorter than the coat. Attach the lining to the coat at the hem at each side seam with 1-inch French tacks. See page 35 (sketches 191A and B) for details of tack. Pin sleeve lining into sleeve, matching seams. Turn under seam allowance at top of sleeve and pin, covering raw edges. Slip-stitch. Adjust lining at lower edge of sleeve allowing ample length to prevent drawing. Turn under edge, pin against hem, and slip-stitch the lining to the sleeves.

Note: If interlining is necessary, be sure to study the chart that accompanies the pattern for specific directions. It is very important to keep the seams and darts in the interlining perfectly flat. Do not crease the darts. Instead, slash through the centre of each dart, lap and stitch, leaving edges raw. Lap each seam in the same way and machine stitch, then trim to about $\frac{1}{4}$ -inch.

Set the interlining into the coat, pinning each seam of the interlining to the corresponding seam of the coat. Tack occasionally. Baste the armhole of the interlining to the armhole of the coat along the seams.

Trim interlining at neck and down front to cover neck seam and to extend $\frac{3}{8}$ -inch over facing. Sew with small running stitches. Take care not to catch into the outside of the coat, only into the facing. Trim the lower edge of interlining so that it will not be turned up when you turn up the hem of the lining. Adjust the lining at the lower edge of the coat, and hem over the edge of interlining.

Lap and stitch the seams of the sleeve interlining and trim them to about $\frac{1}{4}$ -inch. Slip the seamed lining over the interlining and stitch the tops together $\frac{1}{16}$ -inch above seam-line. Trim interlining to $\frac{3}{8}$ -inch above stitching. At lower edge, trim interlining so that it will not turn with lining. Slip lining over sleeve, turn under seam allowance at top and bottom. Hem, covering raw edges.

IF YOUR FIGURE IS DISPROPORTIONATE

ALTERATIONS THAT AFFECT DETAILS, BUT NOT THE LINES, OF A DESIGN

THE end in view is a Vogue-cut costume. If any alteration is needed to adapt the pattern to an unusual figure, make sure that the lines of the original are not lost. The best of all ways is to cut the model in some inexpensive fabric—unbleached muslin preferably—with the necessary alterations made at the very beginning, before cutting into the actual dress fabric. The reason for this will be apparent if you study the diagrams which follow this (pages 56 to 61). Heavy shoulders should be taken care of at the first cutting, as should a full bust or a disproportionately large hip-line. Otherwise, there may be irremediable tightness or insufficient seam allowance. Buy the pattern by bust measure for a large bust, by hip measure for large hips. Any alteration that affects the size or shape of the armhole affects the sleeve also, and, conversely, any alteration in size of sleeve affects the armhole. But don't slash recklessly. Do not gather sleeve more than allowed for in the pattern.

The proper length of a garment is the first step. Note the length printed on the envelope or measure the pattern, consider whether or not a hem allowance is necessary, and check up with the length you require. If more length is needed, cut the pattern crosswise as indicated in the diagrams on page 56; if less, lay pleats across the pattern as indicated. In either case, of course, the cutting line at the sides is kept on an even slant (see dotted lines), unless the frock is cut perfectly straight. The position of the normal waist-line, indicated on all one-piece patterns, must always be retained.

Unless one is making a collarless model, any alteration in the size of the neck-line calls for an alteration in the collar. If the collar is a perfectly straight band, it may be lengthened or shortened at the ends. If it is a shaped collar, make a series of small tucks to reduce it, arranged as in the diagrams on page 61, or cut slashes to increase

it. It is safest to cut both the neck-line and the armhole rather small for a beginning, to allow for the possibility that the shoulder seam will have to be let out. If the neck is set forward, the neck-line may require enlarging in the front only. Do not enlarge a neck-line or armhole by eye, nor attempt to cut it on the figure. Make a series of short slashes, with just the point of the scissors, for an easy fit, then draw a chalk-line, if the fabric permits marks, or a line of fine basting, if not. Cut one-half of the neck-line only and fold over the cut portion for a guide in cutting the other half to insure absolute accuracy.

From time to time, the foremost designers create models with unusual placing of seams—perhaps dispensing with the underarm seam altogether. In a model of this type, there must be certain ease of treatment; it is not adapted to classic fitting. For a slightly disproportionate figure, a dart under the arm in the classic position of the side seam may be found necessary. If the disproportionateness is marked, however, it is better to choose a model with the usual arrangements of seams for greater ease in fitting.

Another origination sometimes met with is a shoulder seam placed farther forward than usual, giving the effect of a tiny yoke at the front. Be sure that this device is thoroughly understood before attempting any alterations. The armhole is cut with due relation to this yoke, and, if you treat it as an ordinary shoulder seam, the lines will be spoiled. Very often, also, the designer may have cut some portion of the sleeve in one with the frock or blouse. This calls for very careful watching when alterations are made. Or, one section may be overlaid on another, such as a plastron or a berth. If the under-section must be enlarged, the upper section must also be enlarged proportionately. If a sleeve is altered at the wrist-line, a corresponding alteration must be made in an applied cuff. Work slowly, and carefully.

MEASUREMENTS MUST BE ACCURATE

TO ENSURE SUCCESS WHEN YOU
ARE MAKING A FROCK OR COAT

WHENEVER possible, have your measurements taken in the Vogue pattern department of your favourite shop. Unless the hips are disproportionately large, the bust measurement is sufficient for ensuring that the pattern of a frock, coat, jacket, or blouse will be correct in size. Do not try to measure yourself. If you are ordering by mail, have the bust measurement taken with the tape held easily—not tightly drawn—over the fullest portion of the figure, with a very slight upward inclination towards the back.

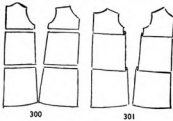
When the hips are disproportionately large, it is essential to take the hip measurement, about seven inches below the normal waist-line. The tape should be drawn closely, but not strained. Order the pattern by hip measurement, because it is easier to retain good lines by taking in the upper portion than it would be to enlarge a pattern that is too small for the hip-line. When one can find the type of design desired in separate blouses and skirts, it is a good idea to buy the blouse by the bust measure, and the skirt by the hip measure, and make alterations at the waist-line only.

For the skirt patterns, order by the waist measurement unless disproportionately large hips require that the pattern be ordered by the hip measure. For length, consult the printed table of lengths that accompanies the pattern. The element of style controls this. You may be sure that the length is correct for the time and the type—but, if you are taller or less tall than the measurements of the pattern, consider this fact and make necessary alterations before cutting the fabric. If there are any peculiarities of measurement, such as unusually long arms or broad shoulders, it is easy to arrange for this before cutting. But—look for the right diagram on the following pages and be sure you lengthen at the right place. Patterns for children's clothes



are ordered by age. Here, again, consult the table of lengths on the envelope, and lengthen or shorten if necessary. When a smock, or bathrobe, or a cape is cut in three sizes only—small, medium, and large—it is because close fitting is not required. For all other articles of apparel order by the correct bust measure. For instance, do not order a coat in a larger size than a blouse or frock. The fact that it is an outer garment has been considered in the designing. It is important to follow the seam allowances, as given for each section of the pattern. This has a great deal to do with the success of the design. A narrow seam, instead of the exact allowance that is on the pattern, may have a disastrous effect upon the whole measurement. As fashions change, the degree of fit changes also. Never make the mistake of ordering a pattern in the wrong size and attempting to adjust it to different measurements. Small women find it very satisfactory to use patterns in misses' sizes. Careful consultation of the table of lengths on the pattern envelope will help to make this method a success. A little additional skirt length may be found necessary.

ALTERATIONS FOR FIGURES TALL OR SHORT

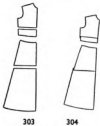


to preserve correct proportions

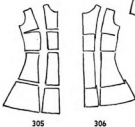
For a tall figure, cut and separate the pattern, retaining position of the waist-line, and increasing or decreasing spaces as needed above or below (300). For a short figure, lay straight pleats across the pattern, making upper pleat deeper for a short-waisted one. Retain position of waist-line (301).



This is the way to cut and separate the pattern of a design with wing sleeves. Treat the back and the front the same (302). To shorten, overlap instead of separating. Sketch 303 shows how to lengthen pattern of a frock with seam at waistline. Sketch 304 shows how to shorten it.



A fitted frock or coat may be lengthened in three places (305). The alteration at the bust-line in this sketch provides for a full bust and the other for length. The way to shorten this pattern is to overlap pleats as shown by 306. To lengthen one-piece pyjamas, cut and separate the pattern in three places, as shown by sketch 307. The way to shorten pyjamas is to overlap pattern as shown (308).



SEVERAL MISCELLANEOUS ALTERATIONS

for any peculiarities of figure

A circular flare can be shortened or lengthened at the lower edge only, if the material must be kept on the straight grain, as in cross-barred or striped fabric (309).

To retain the width at the lower edge of a circular flare, the pattern may be divided for the length. This necessitates a slightly bias seam as shown in 310.

The pattern of a circular flare may be shortened in this manner, when the fabric will permit a slightly bias seam. Cut on a new line from the hem to the point (311).

Frocks with flounces should be shortened in both sections (312) or lengthened in both sections (313) to preserve the relative proportions. Straight flounces may be altered at edge, shaped ones near centre. For a figure that requires width across the back, lay the pattern on a slant to the fold and ease the extra width into the collar or neck finish, so that it is almost invisible (314).

For a figure with large hips, cut the pattern and separate to the width desired, both at the back and the front. Cut on a new line running from armhole to hip (315).

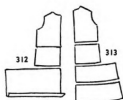
Make this alteration at the front only, easing the extra length under the arm. The centre sketch shows the alteration for a low bust, the right sketch, for a full one (316).



310

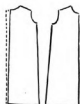


311



312

313



314



315



316

METHODS OF ALTERING CIRCULAR SKIRTS

and yokes for figures that are tall or short



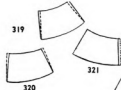
317A



317B



318



319

321

320



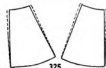
322



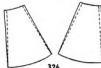
323



324



325



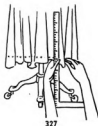
326

To shorten a circular skirt without decreasing width at hem, mark seven inches from the top and again as many inches below as desired (317A). Next, cut on upper line and overlap pattern to second marking. Keep edges true, laying in dart-pleats to keep paper flat (317B). To lengthen circular skirt without increasing width, cut lower edge, slide up pattern amount required, fold back pattern for new line (318). Sketch 319 shows how to decrease size of a yoke without changing hip measurements. Sketch 320, how to make waist larger. To enlarge circular yoke, extend fold of fabric beyond pattern one-half the additional measurement required (321); to decrease, cut off one-half (322).

To lengthen a circular skirt, cut pattern as indicated, and keep the edge that is placed on a fold straight and cut a new slant on outer edge (323). To shorten, lay two pleats as indicated, cut as shown by dots, placing the other edge straight on the fold (324).

To enlarge waist-line, place fold edge of pattern a little away from fabric fold at top only, add at seams, decreasing amount as you cut downward (325). To decrease waist-line, lay edge of pattern beyond fold at top only, slope off at seams, decreasing amount as you cut down (326).

Do not try to mark a skirt on yourself. Stand with weight on both feet, hips even, while some one places a row of pins measured accurately from the floor or work on a figure (327). Turn the hem on this line.

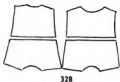


327

WAYS TO ALTER CHILDREN'S CLOTHES

according to a child's height and build

To lengthen a child's romper or drawers, divide the pattern straight across at about the centre (328). This method of lengthening also holds good for lengthening children's frocks. To shorten a romper for a small child, take up a pleat in the pattern near the centre (329). A one-piece frock may be shortened in the same way.



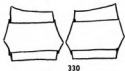
328

The build of the child must be considered in altering a bloomer pattern. Shorten by taking pleats across (330). Undue shortening above the knee puts a strain on the seams. Before altering a bloomer pattern, make sure whether the extra length is needed between the waist-line and the crotch or between crotch and knee. Cut on one or both lines (331).



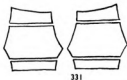
329

To increase the size of a boy's trousers at the top, cut beyond the pattern, tapering to about five inches down (332). The side seam alteration is usually the only one required. To make trousers smaller at the top, cut off or fold back the pattern, slanting off about five inches down (333). This is usually enough, unless the figure is disproportionate.



330

Boys' trousers are shortened by taking pleats across the pattern, as indicated (334), or by only one pleat. Retain the position of the crotch, altering above or below.



331

To lengthen boys' trousers, cut the pattern across once or twice, allowing extra length needed according to the child's proportions. Length may be needed only between waist-line and crotch or between crotch and knee; (335).



332



333



334



335

FOR THE DISPROPORTIONATE ARM

alterations in the professional manner



336



337



338



339



340



341

Shorten a one-piece sleeve by pleating pattern as indicated in 336; follow the dotted line in cutting. To lengthen, cut pattern straight across and separate pieces (337). Always retain position of elbow.

When an upper arm is unduly large, cut pattern lengthwise; separate at top (338). Alter armhole to correspond.

This alteration (339) leaves the armhole unaltered, but gives more room for a developed muscle. Ease in fulness between notches. To enlarge a sleeve, cut pattern lengthwise and separate the pieces (340). Alter armhole to correspond.

This alteration (341) is required when the armhole has been cut lower. Separate pieces to make sleeve correspond with armhole.

To shorten a two-piece coat sleeve, take up pleats in pattern, as indicated (342), without altering position of elbow. The armhole must be altered to correspond. To lengthen, cut pattern and separate (343), retaining position of elbow. Alterations for a larger or smaller arm are made at the seam-lines of two-piece sleeves.



342



343

ALTERING NECK-LINE AND SHOULDERS

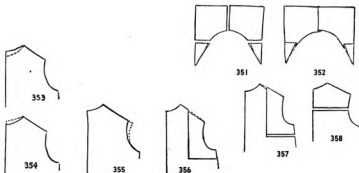
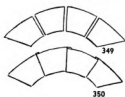
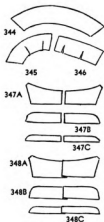
the easiest ways and the best to follow

To alter a collar like 344 at neck-line only, take dart tucks to reduce (345) or cut slashes to enlarge (346). Work on half the pattern. To increase size of shirt collar and neck-band, cut through all sections (347A to C). To reduce size, pleat each section (348A to C). To make a wide collar larger, cut pattern as indicated (349). Pleat to make smaller (350).

Enlarge a sailor collar by cutting pattern (351) and altering slant (see dotted lines). Reduce by laying pleats (352).

If the neck is set far forward, cut inside the pattern at front (353). Retain line at shoulder and, if necessary, cut beyond pattern in back. For a small neck, cut beyond the pattern as indicated (354), back, front, or both.

The dotted lines on sketch 355 show the alteration for a long shoulder. Retain the shape of the armhole. For sloping shoulders, cut pattern front and back as indicated (356). Overlap pattern below armhole. Cut as shown by dotted line. For square shoulders (357), cut pattern; raise piece and cut as indicated by dots. To lower the armhole for a large arm, cut across pattern back and front (358). Alter sleeve to correspond.



CONTENTS

A		
Adjusting Fullness in Sleeve		30
Alterations Before Cutting Fabric		
For Children's Clothes	59	
For Circular Skirts	58	
For Collars	61	
For Figures Tall or Short	56	
For Neck-Lines	61	
For Shoulders	61	
For Sleeves	60	
For Yokes	58	
If Your Figure Is Disproportionate	54	
Miscellaneous	57	
Alternate Use of Two Needles	22	
Appliqué		
Blanket-Stitch	47	
Slip-Stitch	47	
Armhole, Changing Pattern at	61	
Arrowhead Tacks	43	

B		
Back-Stitching		15
Bands		
Applied and Inserted	24	
To Cut Bias	22	
Bar Tacks	43	
Basting, Important Points About	14	
Beads, How to Sew on	45	
Belts and Casings	24, 41	
Bias Bandings	22	
Bias Bindings and Facings		
Cutting and Joining	22	
Bias Cording and Piping	25	
Bias Edges	14	
Binder Attachment for Machine	6	
Binding		
False	17	
Single, Machine, Scalloped	23	
Slashed Opening	34	
Blanket-Stitch	15, 47	
Bound Buttonholes	36	
Bound Pockets	40	
Bound Seams	18, 38	
Bound Slashes	34	
Box-Pleated Trimming	45	
Box Pleats	29	
Boys' Clothes		
Shirt Closing	34	
Shirt Collar	33	
Trousers Alterations	59	
Braid	45	
Bust Measure for Women, How to Take	55	
Buttonholes		
Bound	36	
Cutting	36	
Marking	36	
Tailored	36	
Worked	36	
Buttonhole-Stitch	36	
Button Moulds	37	
Buttons		
Ball	37	
Link	37	
On Unlined Coat	37	
Shank	37	
Buying Your Patterns	55	

C		
Casing		41
Catch-Stitch		16
Characteristics of Fabrics		9
Children's Clothes, Alterations on		59
Circular Flares		42
Circular Flares, Alterations on		57
Circular Hems		17, 58
Circular Skirts		58
Circular Tucks		28
Coat Making		
Facings	38	
Interlining	38, 53	
Linings	39	
Pockets	40	
Sleeves	30-31	
Tailored	52-53	
Collars		
High	33	
Straight	33	
Tailored Shirt	33	
Transparent	33	
Turn-Over	33	
Tuxedo	38	
Continuous Placket Facing	34	
Cord Shirting	26	
Corded Tucks	28	
Cording and Piping	25	
Corners, Mitred	44	
Cotton, How to Shrink	12	
Couching	43	
Covered Cord Loops	25	
Cross-Scitches	45	
Cross Tucking	28	
Crowfoot Tack	43	
Curved Edges, to Face	22	
Curved Seams	20	
Curved Tucks	28	
Cutting Bias Strips	22	
Cutting Out a Garment	11	

D		
Darning-Stitch		43
Darts and Slashes		21
Dart, Satin-Stitch		21
Detachable Collar		33
Details to Know About Tucking		28
Diagonal Basting	14	
Diagonal Fabric—Matching Bias Strips	22	
Double Shoulder-Straps	39	
Drawn-Work	46	
Dress Cutting	11	
Dress Form	7	
Dressmaking Equipment	7	

E		
Each Vogue Pattern Is a Fashion Guide		5
Ease at Elbow		30
Edge of Garment, Turning the Lower		16-17, 58
Edges, Rolled		16-17
Edge-Stitched Hems		17
Edge-Stitched Seams		18
Edges, Scalloped		23, 32, 45

Elbow, Placing Darts at	30
Embroidery and Trimming	45
Enlarging A Pattern	
At Neck-Line	61
At Waist-Line	58
Collar	61
Sleeve	60
Yoke	58
Epaulet Sleeve	31
Equipment for Home Sewing	7
Essential Stitches	15
Experiences in Dress Cutting	11
Eyelets	35

F

Fabrics, Characteristics of	9
Facings	
Piped	23
Shaped	32
Facing a V-Shaped Opening	23
Facings for Coats	38
Fagoting	45
False Binding	
Double	17
Single	17
Fastening off Machine Stitch	21
Fastenings, Eyelets, and Holders	35
Feather-Stitch	45
Figures Varying from the Average	54-60
Finishing Darts and Slashes	21
Finishings and Tailored Trimmings	43
Fit, Altering Patterns to	56-61
Flares, Overlays, and Inserts	42
Flat Braid, Sewing on	45
Flat Fell or Stitched Seam	18, 19
Fly for Trousers	34
For Disproportionate Arms	60
For Figures, Tall or Short	56
French Knot	45
French Seams	18
French Tucks	35
Fringes, How to Make	47
Fullness Gathered to Slash	21
Fur Trimming	
How to Cut	43
How to Sew	43
How to Tape	43

G

Gage for Measuring Hem	16
Gage for Measuring Tucks	28
Gathering and Shirring	26
Girdles and Waist-Lines	41
Gusset	31

H

Hand-Hemstitching	46
Hemmed Seams	19
Hemming-Stitches and Hems	16
Hems	
Blind	16
Bound	16
Circular	17
Darted	17
Edge-Stitched	17
Mitre	17
Pleated	16
Pinked	16
Rolled	16
Scalloped	16
Slip-Stitched	16
Taped	16
High Collars	33

Hip Measure, How to Take	55
Hips, to Alter Pattern at	57
Home Sewing, Equipment for	7
Honeycomb Smocking	47
Hooks and Eyes	35
How to Set in Sleeves	30
How to Take Measurements	55

I

If Your Figure Is Disproportionate	54
Interfacing	52
Interlining for Coats	52-53
Inserted Banding	44
Inserts	44

J

Jersey, Straightening Edges of	50
Joining Bias Strips	14
Joining Lace	44

K

Kimono Sleeve Seam	20
Knot to Fasten Off Machine-Stitch	21
Knots, French	45

L

Lace, the Treatment of	44
Lapped Seam	19
Laying Out Your Pattern	5, 11
Length, Alterations in	56-60
Lingerie Holders	35
Linings, Tailored Facings and	38
Linings, Treatments of	38-39
Link Buttons	37
Loop Buttonholes	25

M

Making a Coat	52-53
Making a Dress with Set-In Sleeves	50-51
Making a One-Piece Dress with Set-In Sleeves	48-49
Making Shaped Facings	32
Marking	
Plaques	29
Tailors' Tacks	14
Measurements, How to Take	55
Miscellaneous Alterations	57
Mitred Corners	17, 23
Mitring Lace	44

N

Nap on Pile Fabrics, How to Raise	12-13
Neck-Lines and Shoulders, Altering at	61
Neck Measure, How to Take	55
No Rules but Vogue's Rules	8
Notched Collars	33

O

Oil Spot, to Remove	7
One-Piece Frock	48-49
Opening a Seam in Velvet	13
Opening in Side Seam	34
Openings, Bound or Faced	33-34
Overcasting	15

Outline Eyelets with Running-Stitch	35
Oval Pillow for Top of Sleeves	13
Overlays, Shaped or Circular	42

P

Patch Pockets	40
Patterns, Alterations May Be Necessary	56-61
Picot Edge	41
Pinked Seams	18
Piped Facings	25
Piping	25
Plackets and Openings	34
Plain Sewing-Stitches	15-16
Pleats	29
Pockets	40
Points to Remember	10
Pressing, Steaming, Sponging, and Shrinking	12-13
Pyjamas—Altering Pattern	56

Q

Quality of Fabric	9
Quick Method of Basting	6
Quick Way to Overcast	15

R

Raglan Sleeve, Slashed Seam in	31
Revers, Interlining	52
Ribbed-Backed Belt	41
Rickrack	47
Rolled Edges	15
Rolled Hems	16
Rosettes	47
Ruches	45
Ruffles	45
Running-Stitch	13

S

Scalloped Edge, Binding	23
Scalloped Hem	16
Scalloping	45
Scissors	7
Seams	
Edge-Stitched	18
French	18
Hemmed	19
Lapped	19
Picoted	19
Pinked	18
Slot	19
Setting in Entre-Deux or Beading	19
Sewing Buttons and Weights	37
Sewing, Equipment for Home	7
Sewing-Machine	6
Shaped Facings	32-33
Shears, How to Use	11
Shirring According to Fabric	25-27
Shortening Patterns	56-60
Shoulders, Altering	61
Shrinking	12-13
Side Pleats	29
Slashes and Darts	21
Sleeves, Altering Patterns of	60
Sleeves, Points on	30-31
Slot Seams	19
Smocking	47
Snap Fasteners	35
Soutache Braid	45
Sponging	12-13
Square Corners	17, 23
Steaming	12-13
Stitches That Are Essential	15

Stitches You Should Know	15
Back-Stitch	15
Blanket	15
Catch	43
Chain	43
Cross	45
Darning	43
Feather	45
Hemstitching	46
Overcasting	15
Running	15
Slip-Stitching	24
Smocking	47
Whipping	15
Straight Banding	24

T

Table, Size Important	11
Tacks	
Bar	43
Crowfoot	43
French	35
Tailors'	14
Tailors' Buttonholes	36
Tailors' Cushion	13
Tailored Facings and Linings	38-39
Tailored Trimmings and Finishings	43
Tall Figures, Alterations for	56-57
Talon Fastener	34-35
Tape on Fur	43
Tools for Sewing Room	7
Treatment of Buttonholes	36
Trimming, Details of	43, 45
True Bias, Importance of	22
Tucks, Treatment of	28
Turned-In French Seam	18
Turning the Lower Edge of Garment	58
Typical Pockets, Step by Step	40

U

Underlay for Slot Seams	19
Underslips and Linings	39
Uneven Basting	14
Unstaid Muslin for Press Cloths	7
Unusual Figures, Alterations for	57-61
Useful Stitches	14-16
Use of Machine Attachments	6

V

Vandyke Edge	32
V-Shaped Openings	23
Velvet, Pressing and Steaming	12-13
Vogue Points on Pressing	12

W

Waist-Lines and Girdles	41
Welt Pockets	40
What Makes a Successful Frack?	3
Whipping on Trimming	26
Why Learn to Sew?	4
Wire Boards	13
Woollen Materials, Shrinking	12-13

Y

Your Sewing-Machine	6
Yoke, Altering a	58
Yoke Lining	39

In Vogue Pattern Arithmetic one plus one can equal four

The woman who gets the most out of Vogue Patterns is the one who uses them cleverly. Here's what we mean . . .

Formerly, when you had two dresses, you had two dresses. Now, if you are wise, those two can become four. It's simple. Fashion says blouses and skirts. Vogue Patterns give you a wide choice of these versatile garments. How many combinations you can make with just a few good "parts"!

One good suit with several blouses will take you smartly through the season. The right skirt with blouses in different degrees of formality can take you to anything from a tea to a grand dinner.

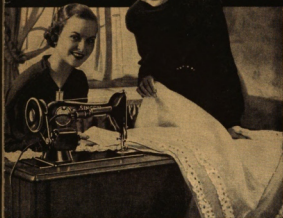
It's all in the choosing and, may we add, in the quality of the pattern. Every Vogue Pattern is simple—but subtle. It goes together with amazing ease. Its lines have learned the secret of flattery. Trust your finest fabric to any Vogue Pattern . . . trust yourself to the costume it creates.

Simplify Every Problem

89041963224



89041963224a



the
**EASY
SINGER
WAY**

**Check all the ways you gain through the
"Make-it-Yourself" Plan**

1. A 1934 Singer Electric—beautiful in design, smooth, swift, quiet—the perfected product of 80 years of experience.
2. Personal instruction by expert teachers at a Singer Sewing Center near your home—a Complete Course or any special help you need.
3. A Complete Sewing Library—four helpful practical books on Dressmaking, Children's Clothes, Draperies and Home Furnishings, and Short-Cut Sewing Methods.
4. Fashion Books each Spring and Fall to help you plan distinctive and becoming clothes.
5. Instruction in the use of Singer Fashion Aids.
6. Singercraft Book and personal instruction

in this new and worth-while sewing art.

7. Personal consultation with Singer teachers on all special style and sewing problems.

8. Expert inspection and adjustment service on your sewing machine.

• • •

Whether you sew well or have never sewed—there's help for you at the Singer Shop. Stop in and avail yourself of our assistance. The difference will show in your sewing. See telephone directory for the address of the nearest Shop of the Singer Sewing Machine Co., Inc.

Just sew one swift sea-
son on a Singer Electric! The ease
and speed and smooth, even
stitching will open your eyes
to the way a new Singer simplifies
sewing. You'll never want to go
back to the laborious effort of
an old-time machine. And what
should you? Singer's "Make-it-
Yourself" Plan makes it so easy
to have the Singer you choose
—plus all these helps demanded
by today's fashions in both
dresses and home-furnishings.

**Keep Your Machine (any make) in Perfect Running
Order with These Helps from the Singer Shop**

Singer Oil—insures long life to all moving parts and keeps machine running freely.

Singer Needles—for best results on any machine.

Singer Lubricant—specially prepared

Superior Hemstitching—on Singer Power Machines, at most Singer Shops.
Guaranteed Repairs and Adjustments on all makes of sewing machines. Cost estimated in advance. Prompt and efficient service.
Genuine Parts and Supplies—for all

Make it Yourself
on a

SINGER

WISCONSIN

CONTENTS

A		
Adjusting Fullness in Sleeve		30
Alterations Before Cutting Fabric		
For Children's Clothes		59
For Circular Skirts		58
For Collars		61
For Figures Tall or Short		56
For Neck-Lines		61
For Shoulders		61
For Sleeves		60
For Yokes		58
If Your Figure Is Disproportionate		54
Miscellaneous		57
Alternate Use of Two Needles		22
Appliqué		
Blanket-Stitch		47
Slip-Stitch		47
Armhole, Changing Pattern at		61
Arrowhead Tacks		43

B		
Back-Stitching		15
Bands		
Applied and Inserted		24
To Cut Bias		22
Bar Tacks		43
Basting, Important Points About		14
Beads, How to Sew on		45
Belts and Casings		24, 41
Bias Bandings		22
Bias Bindings and Facings		
Cutting and Joining		22
Bias Cording and Piping		25
Bias Edges		14
Binder Attachment for Machine		6
Binding		
False		17
Single, Machine, Scalloped		23
Slashed Opening		34
Blanket-Stitch		15, 47
Bound Buttonholes		36
Bound Pockets		40
Bound Seams		18, 38
Bound Slashes		34
Box-Pleated Trimming		45
Box Pleats		29
Boys' Clothes		
Shirt Closing		34
Shirt Collar		33
Trouser Alterations		59
Braid		45
Bust Measure for Women, How to Take		55
Buttonholes		
Bound		36
Cutting		36
Marking		36
Tailored		36
Worked		36
Buttonhole-Stitch		36
Button Moulds		37
Buttons		
Ball		37
Link		37
On Unlined Coat		37
Shank		37
Buying Your Pattern		55

C		
Casing		41
Catch-Stitch		16
Characteristics of Fabrics		9
Children's Clothes, Alterations on		59
Circular Flares		42
Circular Flares, Alterations on		57
Circular Hems		17, 58
Circular Skirts		58
Circular Tucks		28
Coat Making		
Facings		38
Interlining		38, 53
Linings		39
Pockets		40
Sleeves		30-31
Tailored		52-53
Collars		
High		33
Straight		33
Tailored Shirt		33
Transparent		33
Turn-Over		33
Tuxedo		38
Continuous Placket Facing		34
Cord Shirting		26
Corded Tucks		28
Cording and Piping		25
Corners, Mitred		44
Cotton, How to Shrink		12
Couching		43
Covered Cord Loops		25
Cross-Scitches		45
Cross Tucking		28
Crowfoot Tack		43
Curved Edges, to Face		22
Curved Seams		20
Curved Tucks		28
Cutting Bias Strips		22
Cutting Out a Garment		11

D		
Darning-Stitch		43
Darts and Slashes		21
Dart, Satin-Stitch		21
Detachable Collar		33
Details to Know About Tucking		28
Diagonal Basting		14
Diagonal Fabric—Matching Bias Strips		22
Double Shoulder-Straps		39
Drawn-Work		46
Dress Cutting		11
Dress Form		7
Dressmaking Equipment		7

E		
Each Vogue Pattern Is a Fashion Guide		5
Ease at Elbow		30
Edge of Garment, Turning the Lower		16-17, 58
Edges, Rolled		16-17
Edge-Stitched Hems		17
Edge-Stitched Seams		18
Edges, Scalloped		23, 32, 45

CONTENTS

A	
Adjusting Fullness in Sleeve	30
Alterations Before Cutting Fabric	
For Children's Clothes	59
For Circular Skirts	58
For Collars	61
For Figures Tall or Short	56
For Neck-Lines	61
For Shoulders	61
For Sleeves	60
For Yokes	58
If Your Figure Is Disproportionate	54
Miscellaneous	57
Alternate Use of Two Needles	22
Appliqué	
Blanket-Stitch	47
Slip-Stitch	47
Armhole, Changing Pattern at	61
Arrowhead Tacks	43
B	
Back-Stitching	15
Bands	
Applied and Inserted	24
To Cut Bias	22
Bar Tacks	43
Basting, Important Points About	14
Beads, How to Sew on	45
Belts and Casings	24, 41
Bias Bandings	22
Bias Bindings and Facings	
Cutting and Joining	22
Bias Cording and Piping	25
Bias Edges	14
Binder Attachment for Machine	6
Binding	
False	17
Single, Machine, Scalloped	23
Slashed Opening	34
Blanket-Stitch	15, 47
Bound Buttonholes	36
Bound Pockets	40
Bound Seams	18, 38
Bound Slashes	34
Box-Pleated Trimming	45
Box Pleats	29
Boys' Clothes	
Shirt Closing	34
Shirt Collar	33
Trouser Alterations	59
Braid	45
Bust Measure for Women, How to Take	55
Buttonholes	
Bound	36
Cutting	36
Marking	36
Tailored	36
Worked	36
Buttonhole-Stitch	36
Button Moulds	37
Buttons	
Ball	37
Link	37
On Unlined Coat	37
Shank	37
Buying Your Pattern	55

C	
Casing	41
Catch-Stitch	16
Characteristics of Fabrics	9
Children's Clothes, Alterations on	59
Circular Flares	42
Circular Flares, Alterations on	57
Circular Hems	17, 58
Circular Skirts	58
Circular Tucks	28
Coat Making	
Facings	38
Interlining	38, 53
Linings	39
Pockets	40
Sleeves	30-31
Tailored	52-53
Collars	
High	33
Straight	33
Tailored Shirt	33
Transparent	33
Turn-Over	33
Tuxedo	33
Continuous Placket Facing	34
Cord Shirting	26
Corded Tucks	28
Cording and Piping	25
Corners, Mitred	44
Cotton, How to Shrink	12
Couching	43
Covered Cord Loops	25
Cross-Stitches	45
Cross Tucking	28
Crowfoot Tack	43
Curved Edges, to Face	22
Curved Seams	20
Curved Tucks	28
Cutting Bias Strips	22
Cutting Out a Garment	11
D	
Darning-Stitch	43
Darts and Slashes	21
Dart, Satin-Stitch	21
Detachable Collar	33
Details to Know About Tucking	28
Diagonal Basting	14
Diagonal Fabric—Matching Bias Strips	22
Double Shoulder-Straps	39
Drawn-Work	46
Dress Cutting	11
Dress Form	7
Dressmaking Equipment	7
E	
Each Vogue Pattern Is a Fashion Guide	5
Ease at Elbow	30
Edge of Garment, Turning the Lower	16-17, 58
Edges, Rolled	16-17
Edge-Stitched Hems	17
Edge-Stitched Seams	18
Edges, Scalloped	23, 32, 45

CONTENTS

A	
Adjusting Fullness in Sleeve	30
Alterations Before Cutting Fabric	
For Children's Clothes	59
For Circular Skirts	58
For Collars	61
For Figures Tall or Short	56
For Neck-Lines	61
For Shoulders	61
For Sleeves	60
For Yokes	58
If Your Figure Is Disproportionate	54
Miscellaneous	57
Alternate Use of Two Needles	22
Appliqué	
Blanket-Stitch	47
Slip-Stitch	47
Armhole, Changing Pattern at	61
Arrowhead Tacks	43
B	
Back-Stitching	15
Bands	
Applied and Inserted	24
To Cut Bias	22
Bar Tacks	43
Basting, Important Points About	14
Beads, How to Sew on	45
Belts and Casings	24, 41
Bias Bandings	22
Bias Bindings and Facings	
Cutting and Joining	22
Bias Cording and Piping	25
Bias Edges	14
Binder Attachment for Machine	6
Binding	
False	17
Single, Machine, Scalloped	23
Slashed Opening	34
Blanket-Stitch	15, 47
Bound Buttonholes	36
Bound Pockets	40
Bound Seams	18, 38
Bound Slashes	34
Box-Pleated Trimming	45
Box Pleats	29
Boys' Clothes	
Shirt Closing	34
Shirt Collar	33
Trouser Alterations	59
Braid	45
Bust Measure for Women, How to Take	55
Buttonholes	
Bound	36
Cutting	36
Marking	36
Tailored	36
Worked	36
Buttonhole-Stitch	36
Button Moulds	37
Buttons	
Ball	37
Link	37
On Unlined Coat	37
Shank	37
Buying Your Pattern	55

C	
Casing	41
Catch-Stitch	16
Characteristics of Fabrics	9
Children's Clothes, Alterations on	59
Circular Flares	42
Circular Flares, Alterations on	57
Circular Hems	17, 58
Circular Skirts	58
Circular Tucks	28
Coat Making	
Facings	38
Interlining	38, 53
Linings	39
Pockets	40
Sleeves	30-31
Tailored	52-53
Collars	
High	33
Straight	33
Tailored Shirt	33
Transparent	33
Turn-Over	33
Tuxedo	38
Continuous Placket Facing	34
Cord Shirting	26
Corded Tucks	28
Cording and Piping	25
Corners, Mitred	44
Cotton, How to Shrink	12
Couching	43
Covered Cord Loops	25
Cross-Scitches	45
Cross Tucking	28
Crowfoot Tack	43
Curved Edges, to Face	22
Curved Seams	20
Curved Tucks	28
Cutting Bias Strips	22
Cutting Out a Garment	11
D	
Darning-Stitch	43
Darts and Slashes	21
Dart, Satin-Stitch	21
Detachable Collar	33
Details to Know About Tucking	28
Diagonal Basting	14
Diagonal Fabric—Matching Bias Strips	22
Double Shoulder-Straps	39
Drawn-Work	46
Dress Cutting	11
Dress Form	7
Dressmaking Equipment	7
E	
Each Vogue Pattern Is a Fashion Guide	5
Ease at Elbow	30
Edge of Garment, Turning the Lower	16-17, 58
Edges, Rolled	16-17
Edge-Stitched Hems	17
Edge-Stitched Seams	18
Edges, Scalloped	23, 32, 45

CONTENTS

A		
Adjusting Fullness in Sleeve		30
Alterations Before Cutting Fabric		
For Children's Clothes	59	
For Circular Skirts	58	
For Collars	61	
For Figures Tall or Short	56	
For Neck-Lines	61	
For Shoulders	61	
For Sleeves	60	
For Yokes	58	
If Your Figure Is Disproportionate	54	
Miscellaneous	57	
Alternate Use of Two Needles	22	
Appliqué		
Blanket-Stitch	47	
Slip-Stitch	47	
Armhole, Changing Pattern at	61	
Arrowhead Tacks	43	

B		
Back-Stitching		15
Bands		
Applied and Inserted	24	
To Cut Bias	22	
Bar Tacks	43	
Basting, Important Points About	14	
Beads, How to Sew on	45	
Belts and Casings	24, 41	
Bias Bandings	22	
Bias Bindings and Facings		
Cutting and Joining	22	
Bias Cording and Piping	25	
Bias Edges	14	
Binder Attachment for Machine	6	
Binding		
False	17	
Single, Machine, Scalloped	23	
Slashed Opening	34	
Blanket-Stitch	15, 47	
Bound Buttonholes	36	
Bound Pockets	40	
Bound Seams	18, 38	
Bound Slashes	34	
Box-Pleated Trimming	45	
Box Pleats	29	
Boys' Clothes		
Shirt Closing	34	
Shirt Collar	33	
Trouser Alterations	59	
Braid	45	
Bust Measure for Women, How to Take	55	
Buttonholes		
Bound	36	
Cutting	36	
Marking	36	
Tailored	36	
Worked	36	
Buttonhole-Stitch	36	
Button Moulds	37	
Buttons		
Ball	37	
Link	37	
On Unlined Coat	37	
Shank	37	
Buying Your Pattern	55	

C		
Casing		41
Catch-Stitch		16
Characteristics of Fabrics		9
Children's Clothes, Alterations on		59
Circular Flares		42
Circular Flares, Alterations on		57
Circular Hems		17, 58
Circular Skirts		58
Circular Tucks		28
Coat Making		
Facings	38	
Interlining	38, 53	
Linings	39	
Pockets	40	
Sleeves	30-31	
Tailored	52-53	
Collars		
High	33	
Straight	33	
Tailored Shirt	33	
Transparent	33	
Turn-Over	33	
Tuxedo	38	
Continuous Placket Facing	34	
Cord Shirting	26	
Corded Tucks	28	
Cording and Piping	25	
Corners, Mitred	44	
Cotton, How to Shrink	12	
Couching	43	
Covered Cord Loops	25	
Cross-Scitches	45	
Cross Tucking	28	
Crowfoot Tack	43	
Curved Edges, to Face	22	
Curved Seams	20	
Curved Tucks	28	
Cutting Bias Strips	22	
Cutting Out a Garment	11	

D		
Darning-Stitch		43
Darts and Slashes		21
Dart, Satin-Stitch		21
Detachable Collar		33
Details to Know About Tucking		28
Diagonal Basting	14	
Diagonal Fabric—Matching Bias Strips	22	
Double Shoulder-Straps	39	
Drawn-Work	46	
Dress Cutting	11	
Dress Form	7	
Dressmaking Equipment	7	

E		
Each Vogue Pattern Is a Fashion Guide		5
Ease at Elbow		30
Edge of Garment, Turning the Lower		16-17, 58
Edges, Rolled		16-17
Edge-Stitched Hems		17
Edge-Stitched Seams		18
Edges, Scalloped		23, 32, 45

CONTENTS

A		
Adjusting Fullness in Sleeve		30
Alterations Before Cutting Fabric		
For Children's Clothes	59	
For Circular Skirts	58	
For Collars	61	
For Figures Tall or Short	56	
For Neck-Lines	61	
For Shoulders	61	
For Sleeves	60	
For Yokes	58	
If Your Figure Is Disproportionate	54	
Miscellaneous	57	
Alternate Use of Two Needles	22	
Appliqué		
Blanket-Stitch	47	
Slip-Stitch	47	
Armhole, Changing Pattern at	61	
Arrowhead Tacks	43	

B		
Back-Stitching		15
Bands		
Applied and Inserted	24	
To Cut Bias	22	
Bar Tacks	43	
Basting, Important Points About	14	
Beads, How to Sew on	45	
Belts and Casings	24, 41	
Bias Bandings	22	
Bias Bindings and Facings		
Cutting and Joining	22	
Bias Cording and Piping	25	
Bias Edges	14	
Binder Attachment for Machine	6	
Binding		
False	17	
Single, Machine, Scalloped	23	
Slashed Opening	34	
Blanket-Stitch	15, 47	
Bound Buttonholes	36	
Bound Pockets	40	
Bound Seams	18, 38	
Bound Slashes	34	
Box-Pleated Trimming	45	
Box Pleats	29	
Boys' Clothes		
Shirt Closing	34	
Shirt Collar	33	
Trousers Alterations	59	
Braid	45	
Bust Measure for Women, How to Take	55	
Buttonholes		
Bound	36	
Cutting	36	
Marking	36	
Tailored	36	
Worked	36	
Buttonhole-Stitch	36	
Button Moulds	37	
Buttons		
Ball	37	
Link	37	
On Unlined Coat	37	
Shank	37	
Buying Your Patterns	55	

C		
Casing		41
Catch-Stitch		16
Characteristics of Fabrics		9
Children's Clothes, Alterations on		59
Circular Flares		42
Circular Flares, Alterations on		57
Circular Hems		17, 58
Circular Skirts		58
Circular Tucks		28
Coat Making		
Facings	38	
Interlining	38, 53	
Linings	39	
Pockets	40	
Sleeves	30-31	
Tailored	52-53	
Collars		
High	33	
Straight	33	
Tailored Shirt	33	
Transparent	33	
Turn-Over	33	
Tuxedo	38	
Continuous Placket Facing	34	
Cord Shirting	26	
Corded Tucks	28	
Cording and Piping	25	
Corners, Mitred	44	
Cotton, How to Shrink	12	
Couching	43	
Covered Cord Loops	25	
Cross-Stitches	45	
Cross Tucking	28	
Crowfoot Tack	43	
Curved Edges, to Face	22	
Curved Seams	20	
Curved Tucks	28	
Cutting Bias Strips	22	
Cutting Out a Garment	11	

D		
Darning-Stitch		43
Darts and Slashes		21
Dart, Satin-Stitch		21
Detachable Collar		33
Details to Know About Tucking		28
Diagonal Basting	14	
Diagonal Fabric—Matching Bias Strips	22	
Double Shoulder-Straps	39	
Drawn-Work	46	
Dress Cutting	11	
Dress Form	7	
Dressmaking Equipment	7	

E		
Each Vogue Pattern Is a Fashion Guide		5
Ease at Elbow		30
Edge of Garment, Turning the Lower		16-17, 58
Edges, Rolled		16-17
Edge-Stitched Hems		17
Edge-Stitched Seams		18
Edges, Scalloped		23, 32, 45

CONTENTS

A		
Adjusting Fullness in Sleeve		30
Alterations Before Cutting Fabric		
For Children's Clothes		59
For Circular Skirts		58
For Collars		61
For Figures Tall or Short		56
For Neck-Lines		61
For Shoulders		61
For Sleeves		60
For Yokes		58
If Your Figure Is Disproportionate		54
Miscellaneous		57
Alternate Use of Two Needles		22
Appliqué		
Blanket-Stitch		47
Slip-Stitch		47
Armhole, Changing Pattern at		61
Arrowhead Tacks		43

B		
Back-Stitching		15
Bands		
Applied and Inserted		24
To Cut Bias		22
Bar Tacks		43
Basting, Important Points About		14
Beads, How to Sew on		45
Belts and Casings		24, 41
Bias Bandings		22
Bias Bindings and Facings		
Cutting and Joining		22
Bias Cording and Piping		25
Bias Edges		14
Binder Attachment for Machine		6
Binding		
False		17
Single, Machine, Scalloped		23
Slashed Opening		34
Blanket-Stitch		15, 47
Bound Buttonholes		36
Bound Pockets		40
Bound Seams		18, 38
Bound Slashes		34
Box-Pleated Trimming		45
Box Pleats		29
Boys' Clothes		
Shirt Closing		34
Shirt Collar		33
Trouser Alterations		59
Braid		45
Bust Measure for Women, How to Take		55
Buttonholes		
Bound		36
Cutting		36
Marking		36
Tailored		36
Worked		36
Buttonhole-Stitch		36
Button Moulds		37
Buttons		
Ball		37
Link		37
On Unlined Coat		37
Shank		37
Buying Your Pattern		55

C		
Casing		41
Catch-Stitch		16
Characteristics of Fabrics		9
Children's Clothes, Alterations on		59
Circular Flares		42
Circular Flares, Alterations on		57
Circular Hems		17, 58
Circular Skirts		58
Circular Tucks		28
Coat Making		
Facings		38
Interlining		38, 53
Linings		39
Pockets		40
Sleeves		30-31
Tailored		52-53
Collars		
High		33
Straight		33
Tailored Shirt		33
Transparent		33
Turn-Over		33
Tuxedo		38
Continuous Placket Facing		34
Cord Shirting		26
Corded Tucks		28
Cording and Piping		25
Corners, Mitred		44
Cotton, How to Shrink		12
Couching		43
Covered Cord Loops		25
Cross-Scitches		45
Cross Tucking		28
Crowfoot Tack		43
Curved Edges, to Face		22
Curved Seams		20
Curved Tucks		28
Cutting Bias Strips		22
Cutting Out a Garment		11

D		
Darning-Stitch		43
Darts and Slashes		21
Dart, Satin-Stitch		21
Detachable Collar		33
Details to Know About Tucking		28
Diagonal Basting		14
Diagonal Fabric—Matching Bias Strips		22
Double Shoulder-Straps		39
Drawn-Work		46
Dress Cutting		11
Dress Form		7
Dressmaking Equipment		7

E		
Each Vogue Pattern Is a Fashion Guide		5
Ease at Elbow		30
Edge of Garment, Turning the Lower		16-17, 58
Edges, Rolled		16-17
Edge-Stitched Hems		17
Edge-Stitched Seams		18
Edges, Scalloped		23, 32, 45

CONTENTS

A	
Adjusting Fullness in Sleeve	30
Alterations Before Cutting Fabric	
For Children's Clothes	59
For Circular Skirts	58
For Collars	61
For Figures Tall or Short	56
For Neck-Lines	61
For Shoulders	61
For Sleeves	60
For Yokes	58
If Your Figure Is Disproportionate	54
Miscellaneous	57
Alternate Use of Two Needles	22
Appliqué	
Blanket-Stitch	47
Slip-Stitch	47
Armhole, Changing Pattern at	61
Arrowhead Tacks	43
B	
Back-Stitching	15
Bands	
Applied and Inserted	24
To Cut Bias	22
Bar Tacks	43
Basting, Important Points About	14
Beads, How to Sew on	45
Belts and Casings	24, 41
Bias Bandings	22
Bias Bindings and Facings	
Cutting and Joining	22
Bias Cording and Piping	25
Bias Edges	14
Binder Attachment for Machine	6
Binding	
False	17
Single, Machine, Scalloped	23
Slashed Opening	34
Blanket-Stitch	15, 47
Bound Buttonholes	36
Bound Pockets	40
Bound Seams	18, 38
Bound Slashes	34
Box-Pleated Trimming	45
Box Pleats	29
Boys' Clothes	
Shirt Closing	34
Shirt Collar	33
Trouser Alterations	59
Braid	45
Bust Measure for Women, How to Take	55
Buttonholes	
Bound	36
Cutting	36
Marking	36
Tailored	36
Worked	36
Buttonhole-Stitch	36
Button Moulds	37
Buttons	
Ball	37
Link	37
On Unlined Coat	37
Shank	37
Buying Your Pattern	55

C	
Casing	41
Catch-Stitch	16
Characteristics of Fabrics	9
Children's Clothes, Alterations on	59
Circular Flares	42
Circular Flares, Alterations on	57
Circular Hems	17, 58
Circular Skirts	58
Circular Tucks	28
Coat Making	
Facings	38
Interlining	38, 53
Linings	39
Pockets	40
Sleeves	30-31
Tailored	52-53
Collars	
High	33
Straight	33
Tailored Shirt	33
Transparent	33
Turn-Over	33
Tuxedo	38
Continuous Placket Facing	34
Cord Shirting	26
Corded Tucks	28
Cording and Piping	25
Corners, Mitred	44
Cotton, How to Shrink	12
Couching	43
Covered Cord Loops	25
Cross-Scitches	45
Cross Tucking	28
Crowfoot Tack	43
Curved Edges, to Face	22
Curved Seams	20
Curved Tucks	28
Cutting Bias Strips	22
Cutting Out a Garment	11
D	
Darning-Stitch	43
Darts and Slashes	21
Dart, Satin-Stitch	21
Detachable Collar	33
Details to Know About Tucking	28
Diagonal Basting	14
Diagonal Fabric—Matching Bias Strips	22
Double Shoulder-Straps	39
Drawn-Work	46
Dress Cutting	11
Dress Form	7
Dressmaking Equipment	7
E	
Each Vogue Pattern Is a Fashion Guide	5
Ease at Elbow	30
Edge of Garment, Turning the Lower	16-17, 58
Edges, Rolled	16-17
Edge-Stitched Hems	17
Edge-Stitched Seams	18
Edges, Scalloped	23, 32, 45