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Institute of Modern Sewing, Inc.

SEWING COURSE

REMOTE STORAGE

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Foreword

This course of lessons is guaranteed to be the "shortest cut" to independence and individuality and satisfaction in the matter of clothes.

Every step in it is important. Nothing should be omitted or slighted if the study is to prove of real, everyday value to you.

A great mind has said that *we live by work, play, love and worship*. But your life work and life play cannot yield their highest values if you are forced to wear *expensive or inferior clothes*.

You need not be dependent on either. The lessons contained in this course will prove to you that you can make your own clothes—smart, good-looking clothes, clothes that give you a sense of assurance and well-being—with little effort and at an amazingly low cost.

If you apply yourself cheerfully and conscientiously to the study of these lessons, we pledge you in return our coöperation and assistance in acquiring this accomplishment of sewing, which above all others, every woman should possess.

**The Institute of Modern Sewing, Inc.
New Haven, Conn.**

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Lesson No. 1

The Care And Use Of The Sewing Machine

LESSON No. 1

THE CARE AND USE OF THE SEWING MACHINE

Oiling and Cleaning

Sewing machines require to be cleaned and oiled daily if they are used continuously all day long. If used moderately for only a few hours a day, oiling and cleaning twice a week is sufficient.

A good quality of sewing machine oil should be used, and a small drop applied to each bearing where there is any friction, as often as may be required.

The face plate and the needle plate of the sewing machine should be removed occasionally to clean away the lint and dust which collect. The bearings should be oiled inside when the face plate is removed. The shuttle race requires occasional oiling, as well as the ball bearings in the treadle and in the pitman. The ruffler and the tucker also require, occasionally, a small drop of oil.

Machines which are gummed from using poor oil should be oiled with kerosene or benzine, making sure that there is no flame in the room when such volatile liquids are being used. The machine should be run long enough to cut away the gummed oil, and then should be thoroughly cleaned and oiled with good sewing machine oil. Attention to these details will increase the life of the machine, make it run easier and lighter, and also permit it to do better sewing than it could otherwise accomplish.

Adjusting the Tensions

All sewing machines require occasional tension adjustment to suit the stitch to various fabrics. There are two tensions: the upper and the lower. The upper tension controls the thread as it comes from the spool—the lower tension controls the thread as it comes from the bobbin.



(Ill. 1)
Testing the Tensions

To tighten the tension turn the adjusting screw to the right—to loosen the tension turn the adjusting screw to the left. This applies equally to both upper and lower tension. The upper tension is adjusted by means of the thumb screw, the lower tension by means of small screw, which is turned with a screw driver.

A stitch which approximates perfection in appearance will best be obtained by an equal amount of tensions above and below. (See Ill. 8.)

The shuttle tension spring should occasionally be removed from the shuttle, and all the lint and dust or knots of thread should be removed from under this spring and then the spring properly replaced. This applies to both round and long shuttle.

Projects for Lesson No. 1

(a) Tighten your upper tension by turning your adjusting screw to the right and loosen your lower tension by turning the adjusting screw in the shuttle to the left. Your stitch will appear like this—



(Make Sample of a Loose Lower Tension) (Ill. 8)

(b) Loosen your upper tension by turning the adjusting screw to the left. Your stitch will then appear like this—



(Make Sample of a Loose Upper Tension) (Ill. 9)

(c) Adjust your machine for a perfect stitch by having upper and lower tensions as nearly alike as possible. Use the same number of thread on top as in the shuttle. Your correctly adjusted tension should have this appearance—



(Make Sample of a Perfect Tension) (Ill. 10)

(d) You must spend at least one hour of practice with your tensions. Adjust your tension perfectly for heavy cotton material, thin organdie or lawn and silk. Make a small sample about six inches in length of perfect stitching on each of these materials.

(e) Take out your needle and reset it at least 12 times and each time thread up your machine and test your stitch to see that it works properly.

(f) Adjust the pressure on your presser bar for thin material and for heavy material. If you have had difficulty with the print of the feed showing on fine silk or chiffon, it is because the pressure was too heavy. Make a small sample of stitching on heavy material and on thin silk or georgette.

All samples of above work are to be sent direct to the Institute.

(g) This project is to be worked out in the presence of your instructor:

- Remove belt.
- Shorten stitch to limit.
- Loosen both tensions.
- Release pressure on presser foot.
- Remove needle.
- Put machine in order and adjust for making perfect stitch.

(All samples of work to be sent to the Institute.)

Regulate Your Stitch

The stitch should then be regulated to suit the thread which is being used. In other words, after having given all other conditions due consideration do not spoil your bit of workmanship by using a long, coarse stitch. The adjustment of the length of the stitch is such a small matter that it is very easy for any woman to learn, and one should become so thoroughly accustomed to this that a stitch may be regulated without any difficulty whatsoever.

The Adjustment of the Belt

The belt should be neither too tight nor too loose. If it is too loose, power is wasted by having the belt slip and the machine will not run full speed. If it is too tight it causes the machine to run very hard.

One should avoid getting the belt soaked with oil, as it will invariably slip and cause difficulty if this is done.

Every machine should be supplied with a belt punch, which enables you to shorten or lengthen your belt as you find it necessary.

The Adjustment of the Presser Foot and the Feed



(Ill. 5)
Adjusting Pressure
on Presser Foot

The presser foot rests on the feed holding the cloth in position while the needle is doing the work.

This pressure should be light or heavy, according to the fabric to be stitched. Heavy fabric requires heavy pressure and light fabric a lighter pressure.

For chiffon, net or fine silks and other similar materials, release the pressure by turning the adjustment screw to the left. Increase the pressure for heavy materials by turning the adjustment screw to the right. The screw will be found on top of presser bar. (See Ill. 5.)

Winding Bobbins

Great care should be taken in winding bobbins to have the thread placed on the bobbin smoothly and evenly. This will insure an even run of thread from the shuttle, and will prevent the line of stitching from having a wavering appearance which will occur if the thread comes off the shuttle in jerks.



(Ill. 6)
A Bobbin Properly
Wound

If the points mentioned herein are given careful attention and you learn and master them thoroughly it will then be very easy indeed to use the Attachments on the machine.

A machine which stitches straight with its own presser foot will make perfectly even tucks, will stitch the hem a short distance from the edge, will turn under the binding evenly, and stitch it evenly, and will do edge-stitching and all other fine operations with the greatest possible ease.



(Ill. 7)
A Bobbin Improperly
Wound

A machine which does not stitch straight with its own presser foot will under no circumstances do satisfactory work with the Attachments, nor will it be possible even with the most careful guiding to stitch a straight seam.

You must learn to properly thread the machine and shuttle from your instruction book.

Before beginning to sew a long seam be sure the bobbin contains enough thread to complete the seam.
All adjustments may be made without removing the Attachment in use from the machine.
Always raise the needle bar to its highest point before fastening any Attachment to the machine.

The Needle Should be Correctly Placed in the Sewing Machine to Avoid Cutting Thread



(Ill. 2)
Thread
Should
Rest in
Groove

It is quite possible with most sewing machines to set the needle with the groove in the wrong position, so that every time the wheel is turned the thread is cut.

The needle should always be set in such a position that the thread passes down and rests in the long groove, then passes through the eye of the needle resting in the short groove until it reaches the point. When the needle is thrust through the cloth the thread then rests safely in the groove and is thus protected. (See Ill. 2.)

A needle with a dull or bent point or one which is defective in any way should never be used. It is much cheaper to use the required size of needle than it is to have work spoiled. A bent or imperfect needle can injure your fabric and completely ruin the appearance of the seams, by puckering and breaking threads in your cloth.



(Ill. 3)
Note Eyes in
Same Position

Selecting Proper Needles

In buying needles, if you find it necessary to accept a substitute which perhaps was not made for your sewing machine, you should always measure the needle from the top of the shank to the eye, and that measurement should be exactly the same as your original needle. Whether the point is a trifle longer or shorter does not necessarily matter. (See Ill. 3.)

Your Machine Should Feed Straight

A machine should feed straight without guiding the cloth when the presser foot is placed directly in the center of a straight piece of material. A machine which does not do this is defective in one of three ways. It either has a poor needle, a defective feed or a defective presser foot. Try substituting a new needle and if this does not cure the defect then have a repair man attend to the presser foot or feed immediately.



Sewing Straight

Sewing Crooked

(Ill. 4)

Proper Sized Needles and Thread

One should not expect to get good workmanship when using poor thread or a needle which is too large for the thread or perhaps too small for it.

The thread should be selected to suit the fabric which is to be stitched, and the needle correctly selected to fit the thread. Reasonably fine thread always gives better results than thread which is too coarse.

For a fine material such as organdie, fine lawn, batiste and similar fabrics, one should use from 120 to 150 thread with a needle which corresponds.

Lesson No. 2

The Cutting Gauge And Binder

LESSON No. 2

THE CUTTING GAUGE AND BINDER

The Cutting Gauge and Its Value



The Bias Cutting Gauge

F—For Facing
B—For Binding
C—For Collaring
or Piping

Have you ever noticed this little Attachment, which is made to fit on the point of your scissors and which is used for cutting bias bands? This Cutting Gauge is included in your set of Attachments. If you have overlooked it you will now be most interested in learning to use it and you will wonder why you did not discover it sooner.

If, by any chance, you do not find the Cutting Gauge in your box, your instructor will supply you with one.

The Cutting Gauge will measure and cut your bias bands for use with the Binder. The following directions will enable you to easily make up a supply of these bands to be kept in your sewing machine drawer or sewing basket, ready to bind seams, arms'-eyes, and to help in many other ways with your sewing.

Purchase one yard of thin lawn and fold it as shown by the chart. It is very necessary to cut your material on a true bias. Material that is not cut on the true bias will not successfully bind curved lines or around corners.



(Ill. 12)

Fold the Cloth as Indicated by the Dotted Lines.

To Cut Binding For Use With the Binder

Adjust the blue spring on the Cutting Gauge to the letter B. Attach the bias gauge to the point of the scissors as shown in Ill. 13. Insert your material in the gauge and cut your bands as shown by Ill. 14.



(Ill. 13)



(Ill. 14)

Your bias strips to use with the Binder must measure from $\frac{7}{8}$ to $\frac{1}{2}$ of an inch in width. Material with no starch should measure $\frac{1}{2}$ of an inch, while starchy material should measure $\frac{7}{8}$. If the correct width is not obtained by adjusting the blue spring on your gauge to the letter "B," adjust it a trifle wider or narrower, as the case may be. A trial with the Binder will quickly determine the proper width.

To Join Your Bias Bands

The seams on your bias strips should be made as close to the edge as is safe in order that they will run properly through the Binder. The edges can be trimmed after the stitching is made.

Lay the two diagonal ends together as shown in Ill. 16 and stitch in a seam. It will then be seen that when the strips are lapped back the edges will be exactly even. Do not join your strips as shown in Ill. 15.



(Ill. 15)
The Wrong Way



(Ill. 16)
The Right Way to Join Strips

The Binder and How to Use It

Substitute the Binder for the presser foot, following the directions given in your instruction book. Your instructor will assist you with this part of your lesson.

Cut the binding to a point with the scissors. Insert the point in the scroll of the Binder until the binding comes through the scroll and under the foot. It may be necessary to draw the binding through the scroll with the stiletto or the point of the scissors. As the binding passes through the scroll both edges are turned in neatly.

Binders are of two types: those which are adjustable for the distance of stitching from the edge, and those which are not. The stitching should always be close to the edge, in order to have the proper appearance.



The Adjustable Binder at Work

(Ill. 17)

However, if you do not have the adjustable type of Binder the working principle is the same. Your instructor will tell you which type you have with your Attachments.

After you have inserted the binding in the Binder Attachment lower the presser bar and proceed to sew. You will find that the Attachment folds the cloth as the machine stitches the folds together. The edge to be bound should be held in the scroll of the Binder as shown in the illustration. All seams to be bound should be stitched and then trimmed close to the row of stitching.

Using No. 6 Folded Tape With the Binder

Tape which may be purchased ready folded can be used with the Binder. This tape must be one-half inch in width and you will find that the number 6 will be the proper width in all standard makes.



(Ill. 54)
Inserting the Folded Tape in
the Binder

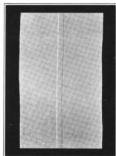
The tape is inserted in the outside slot of the binder as shown in Ill. 18. In this same manner ribbon or braid may be used. It must be one-half inch in width.

NOTE.—We would advise that you purchase a roll of unfolded tape ready cut for use with this lesson. It will save you much time. Your instructor will supply you with a 24-yard roll for thirty cents.

Projects for Lesson No. 2

(A) Binding of Proper Width to Use With Binder

Cut a strip of lawn on the true bias, 20 inches long and $\frac{3}{4}$ inch wide. Cut this strip into three separate pieces and stitch together with the machine. The seams are to be trimmed ready for use with the Binder. (See Ill. 16.)



(Ill. 16)
Sample Made of Lawn or Muslin

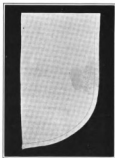
(B) A Bound Seam

Your teacher will demonstrate and assist you with each operation for this lesson.

This is the first sample to be made; master thoroughly. Sew up a straight or bias seam with the presser foot and trim off the edge about $\frac{1}{8}$ inch from the stitching. Adjust the Binder to stitch as close to the edge of the binding as possible, with the particular kind of material you are using. Insert the edge of the seam in the scroll and bind. The finished sample should measure about six inches in length.

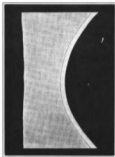
(C) An Outside Curve

The adjustment feature of the Binder will require practice for this operation. Care must be taken by the beginner in adjusting this Attachment for a curve, as a wider adjustment is necessary than for a straight seam in order to keep the stitching directly on the edge. The edge of the cloth at all times must be held well in the scroll of the Binder, and if the curve is sharp it may be necessary to stop the machine and raise the presser bar in order to turn the cloth properly. The outside curve is used in making such articles as aprons, scallops, collars, children's clothes, etc.



(Ill. 16)
Sample Made of Lawn or India Linen

(D) An Inside Curve



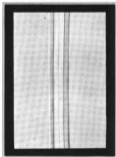
(ILL. 21)
Sample Made of Lawn or India Linen

The material is held as nearly as possible in a straight line when binding a curve of this kind. If the cloth is liable to stretch, it is well to add a row of stitching close to the edge before binding. The outside and inside curves are conditions which you meet in your dressmaking and the time spent in practicing these two operations will be well worth while. The inside curve is used in binding the neck and armholes of garments.

(E) An Open Bound Seam

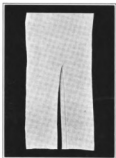
This illustration shows an open seam of heavy material with both edges bound. The garment is first fitted and the surplus material trimmed from the seams, leaving one inch or less on each side. Each edge is then bound and the seam pressed flat. If the material is very sleazy and bias, it is sometimes necessary to stitch close to the edge before binding. This is especially true when using rattine or voile.

Serge dress seams are often finished in this manner.



(ILL. 22)
Sample Made of Heavy Linen or Broadcloth

(F) A Bound Placket



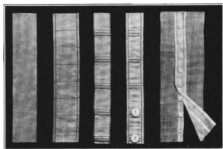
(111, 22)
Sample Made of Lawn or India Lawn

This finish is practical for children's drawers, sleeves, etc., where a wide overlap is not desired. The seam is held as nearly as possible in a straight line, taking care not to sew in too deeply at the point, as this might cause a plait or fold to form. On children's drawers it is not objectionable, however, to bind in the fold, as it insures a safe seam. This same condition is met with in binding scallops, and it would be well to include a row of scallops in this lesson, as they are very much in vogue at the present time. Black or white folded tape of taffeta silk may be purchased in any department store. This is excellent for finishing the bottoms of scalloped dresses or underskirts. Your sample, however, may be made of any material bound with white lawn.

(G) Bound Buttonholes

These Buttonholes are Easy to Make and Wear Well

They are practical for children's waists and drawers, the back of dresses, pinafores, the back of princess slips, for the front of tailored shirtwaists, and for any garments where a tailored finish is desirable.



A B C D E (111, 24)

Directions for Making

Do not try to work out these directions by "mental arithmetic," but sit down at the machine and make some of the buttonholes in order to appreciate how easy it is.

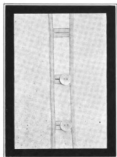
The binding to be used with the Binder should be cut $\frac{3}{8}$ of an inch wide. For ordinary binding as for seams, trimming, etc., the binding should be cut on the true bias. Binding for making buttonholes should be cut on the crosswise of the material so that it will not stretch when laundered.

A shows the strip of cloth 2 inches wide. B shows the same strip with both edges bound with crosswise-cut binding; the pencil marks are 1 inch apart, showing just how to cut the strip into sections. C shows the sections stitched together in such a manner that the edges first bound will form buttonholes. D is C with both edges bound, completing the buttonholes.

Always cut the first strip (A) as wide as you want the distance between the buttonholes.

If the buttonholes are to be two inches apart, take a strip of material two inches wide and bind it as shown in B. The marks show this strip divided into sections. Each section is one-half inch wider than the button. If your button is one-half inch across add one-half inch, thus cutting your strip into pieces 1 inch wide. (If the button is three-quarters of an inch in diameter, add one-half inch and cut strip into sections one and one-quarter inches wide.)

After your strip is cut into sections sew the pieces together as shown in C, using the presser foot. Bind the edges with binding as shown in D. This makes a finished strip of buttonholes which are strong and practical for children's clothes.



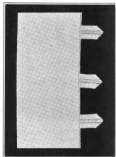
Bound Buttonholes
(sample made of heavy muslin)

E shows the same idea worked out with finer materials; the Foot Hemmer instead of the Binder is used to finish the first strip in order to get an effect dainty enough to use with dimity, batiste, etc.

E also shows the edges sewn to another piece of cloth, which in the case of practical sewing would be the garment. This is done when they are in the stage as shown in C, binding the edge of the garment in with the row of buttonholes, then stitching the other edge of the binding flat on the garment, using the presser foot.

(H) Button Loops

To make button loops, attach the Binder to the machine and stitch through a strip of binding about one-half yard long. This gives you a quarter-inch fold of bias cloth with the edges turned in and stitched securely. For each loop cut a strip sufficiently long to slip over the button when finished. Fold the loop to a point as shown in Ill. 8 and sew in shape by hand. Insert the ends in the hem and stitch in place as shown in Ill. 27.



The Button Loops (Ill. 26)



Forming the Loops (Ill. 27)

Practical Uses of Binder

- Binding dress seams.
- Binding around armholes.
- Binding seams, armholes and necks of corset covers and princess slips.
- Binding the neck and sleeves of kimono night gowns.
- Binding edges of kitchen aprons, fancy aprons and caps.
- Using fine binding on shirtwaist cuffs. In this way it is also used as trimming.
- Binding loops for buttons.
- Bound buttonholes.

(I) Binding With Military Braid

This braid comes in a variety of widths and colors, also in silk or cotton. This year it is quite the proper finish for skirts, dresses and suits. Many times it is applied flat as a trimming, but more often it is used to bind the edge.

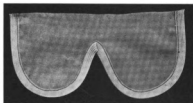
The braid one-half inch in width may be used with the binder by inserting it in the outside slot of the scroll. Purchase a yard of this braid for practice. Braid a straight edge of a piece of serge or broad-cloth. The next sample will be a curve as shown in the illustration.

This braid is so loosely woven and so pliable that it will adjust itself to a curve perfectly.

This braid is also very desirable for the bottom of dresses that are either scalloped or plain. (See illustration below.)



(Ill. 28)
Sample Made of Woolen Material

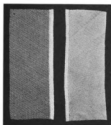


Sample Made of Any Woolen Material (Ill. 29)

(J) Scallops Bound With Silk Military Braid

In binding the scallops care must be taken at the point to fold the cloth in a straight line and sew in enough of the goods to insure a safe seam.

(K) Straight Silk Seam Binding, Used With Binder



(10, 20)
Samples Made of Messaline and No.

Straight silk seam binding which may be purchased at any notions counter is a very popular finish for seams, especially on silk or heavy woolen dresses.

The one-half inch width must be used with the Binder. Purchase a roll in either black or white and bind a piece of soft silk or crepe-de-chine. The illustration shows a piece of bias messaline bound with white silk tape.

Do not try to bind a sharp curve with this straight tape, but a straight edge or slight curve may be perfectly done.

LIST OF BINDINGS

- $\frac{7}{8}$ inch lawn cut at home
- $\frac{1}{2}$ inch or No. 6 folded tape
- $\frac{1}{2}$ inch military braid
- $\frac{1}{2}$ inch bias silk binding.

Do not try to assist the feed by pulling or pushing the work. The feed requires no assistance if your machine is properly adjusted.

(All samples of work to be sent to the Institute.)

Lesson No. 3

Making A Kitchen Apron And Night Gown

LESSON No. 3

MAKING A KITCHEN APRON AND NIGHT GOWN

The Kitchen Apron

The apron here shown requires one yard of yard wide percale. This is a very practical pattern, as the flare sides cover one well when busy in the kitchen or about the house.

If you desire to use a plain color of contrasting material for the binding you may purchase it and cut bias strips as instructed in Lesson No. 2. If you prefer to use plain white, pink or blue, you may purchase a roll of 24 yards from your instructor. This apron is very attractive if made of unbleached muslin and trimmed with plaid binding.

It is better to buy a good quality of percale; however, if you find it convenient to substitute print, it will be necessary for you to purchase two yards, as the sides must be pieced. Print is only 24 inches in width, while percale is 36 inches.

If you are using print, tear off the selvage and bind the seam, using the Binder. The selvage should never be used to finish a seam, as it will allow the material to pucker when it is laundered.



(Ill. 31)

To Cut the Apron

Fold a yard of material on the length-wise fold and place your pattern as shown in Ill. 32. Your instructor will furnish you with a pattern. This amount of material does not allow for ties and the apron may be fastened with a button and buttonhole. However, if you desire the ties purchase $\frac{1}{8}$ yard more of material.

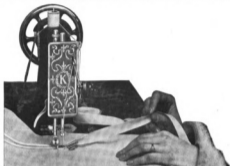


(Ill. 32)

The Pattern on the Material

To Trim the Apron

Bind the outside edge of the apron, using the Binder. The second row of trimming as shown in the illustration is called a French fold and is applied with the Binder. The apron is placed beneath the Attachment and the binding in the scroll in the usual manner. (See Ill. 33.)



The Binder Making French Folds

(Ill. 33)

A little practice will enable you to make attractive trimmings in this manner. Bind the pocket as shown in Ill. 31 and attach to the apron.

To Shape the Band



Shaping the Band

(Ill. 34)

Fold your band on the center fold and crease length-wise to give you the exact center line. Open and fold as shown in Ill. 34. Stitch as indicated by the dotted lines and trim away the surplus material. You will find that you now have a band nicely shaped and one which will fit well.

You should complete your apron in one hour.

Always raise the needle to the highest point before fastening any Attachment to the machine.

House Dress or Apron



This house dress is very simple to make and can easily be completed in an hour after thoroughly learning to use the Binder.

We have used *Pictorial Review* Pattern No. 7892, but you may select a similar style pattern of any make. We would advise, however, that you select a kimono style pattern in a loose model which can be belted in rather than a separate skirt and waist.

The pattern we have selected for this house dress is very practical and quite comfortable to wear. The ready made house dresses are usually scant, and, after being laundered, are very uncomfortable to wear.

Directions for Making the Dress.

Cut the goods as directed by the pattern making piecings carefully if necessary. Always make it a point to match the plaid or stripe when piecing a garment.

1—Sew up the shoulder seams on the right side and trim the seam close to the line of stitching. Attach the Binder to the machine and bind the seams.

2—Bind the edge of the sleeves and sew a French fold about two inches from the edge of the binding. This will give the effect of a cuff and add much to the appearance of the finished garment. (See Ill. 33, Binder Lesson.)

3—Sew up the under arm seam on the wrong side and trim close to the stitching. Bind this seam.

4—If your pattern allowed for a hem on the fronts stitch this in position, and if not add a facing by cutting a two-inch strip of the material lengthwise of the material. Sew this strip to the garment, bringing the seam on the wrong side. Fold the facing over and hem to the garment.

5—Attach the Binder again and bind around the neck. Add the French fold the same distance as the fold on the cuff.

6—The dress should now be tried on and measured for the width of the hem. Pin baste the hem in position, following directions given for hemming the night gown. (See Ill. 38, Binder Lesson.)

7—The belt may be cut double and stitched $\frac{1}{8}$ inch from the edge or it may be rounded on the corners and bound, using the Binder.

8—The pockets may be cut round and bound or trimmed as desired.

Making a Kimona Night Gown



(Ill. 25)

The kimona night gown is very popular for its simplicity and the ease with which it can be made. The attractiveness and beauty of underwear depends upon the fineness of material and the carefulness of the work, rather than the over-use of laces and embroidery.

The night gown may be made of long cloth, nainsook, batiste or cotton crepe.

Later we will teach you how to make lace trimmings and tucks for more elaborate underwear.

This same simple pattern may be used for the most elaborate gown. The sleeves may be omitted, the bottom may be trimmed with tucks and lace. The neck may be cut square or V shaped.

How to Cut Your Night Gown

Measure from the shoulder to the ankle, and allow two inches for the hem. You must purchase material twice this length. You will also need $2\frac{1}{2}$ yards of lace edging.

Follow the chart here given and with the assistance of your instructor you will be able to cut this garment without a pattern. Cut the sleeves amply full, as a tight gown is most uncomfortable and it wears out sooner because of strained seams. If your material is not 40 inches in width, it will be necessary to add side pieces.

Slip the gown over the head to make sure the neck is trimmed end enough. Bind the edge of the sleeves and around the neck with fine lawn binding. If you are making a gown of fine batiste, strips of this material may be used in place of the lawn. If, however, you are making your garment of heavier material we would advise you not to use it for bindings, as it would be too clumsy and heavy.

Start the binding for the neck at the center back and trim the binding close at the starting point in order that you may bind over this point when finishing. Turn under the ends of binding and finish by overhanding.

The lace edge is to be applied to the neck and sleeves later. You are now ready to stitch up your long seams.



Cutting the Gown (Ill. 26)



(Ill. 27)

Stitching Up the Night Gown

Join the under-arm seams, placing the pins in the garment $1\frac{1}{2}$ inches apart and $\frac{3}{4}$ of an inch from the edge. This will allow your presser foot to work freely without coming in contact with the pins and will eliminate a lasting operation. (Note Ill. 37 showing stitching and trimming.)

Use a short stitch which will enable you to trim close to the stitching without danger of the seam pulling out.

To Make the French Seam

After trimming the seam close, turn to the wrong side and crease on the seam. Pin up to hold this seam as you did for your first stitching, and sew this second seam in position, stitching it as narrow as is possible, and still keep the raw edges safely within the seam.

This seam should never show unravelled edges on the right side, neither should it be wide and clumsy.

Hemming the Night Gown

Trim the bottom of the gown evenly, turn $\frac{1}{4}$ inch and crease. Turn up a two-inch hem, pinning it in position. (See Ill. 38.) Press carefully and stitch close to the edge. When sewing in the hem take fullness out by fine gathers or tiny plaits after edge is turned.

A 2-inch strip of cardboard used as a measure will assist you in making the hem accurate.

You are now ready to apply the lace by drawing the thread to slightly full it and then stitching it to the edge of the binding or over-handing it by hand. French knots may be added in the center of the binding. This adds very much to the appearance of the finished gown.



(Ill. 38)

To Make French Knots

French knots which are used in embroidery are made as illustrated in Ill. 39. After bringing the thread up through the material, take an ordinary back stitch. Wind the thread or silk twice around the needle, draw it through, holding the coils down with the left thumb. Then insert the needle over the edge of the coils in the same hole, thus making the knot secure. Do not cut the thread on the underside, but pass on to the next knot.



Making French Knots (Ill. 39)

Lesson No. 4

***The Tucker--Collar Patterns--Making A Collar
And Cuff Set***

LESSON No. 4

THE TUCKER—MAKING A COLLAR AND CUFF SET

The Tucker and How to Use It

Substitute the Tucker for the presser foot. In order to do this with the greatest ease it may be necessary for you to consult your direction book. Always have this book handy, as it will save you much time and trouble, if you refer to it freely.

The fold of the first tuck must be made by hand and creased its entire length. All subsequent folds are made by the Tucker.



The Tucker in Operation

(Ill. 49)

After creasing the first fold insert the cloth in the Tucker from the left, between the smoother and the blade, with the cloth to be tucked uppermost, as shown in the photograph; lower the presser bar and proceed to sew, keeping the crease against the guide. When the tuck is finished, flatten it so that it lies in the proper direction. Proceed in like manner for the next tuck, creasing it along the line made by the marker, and catching the edge of the first tuck under the hook just in front of the marker. It is unnecessary then to guide the cloth, as the Tucker does it unaided. When making the last tuck, throw the operating lever back out of the way of the needle clamp, in order that no mark may be made where a mark is not desired.

Table for Setting the Tucker

For	Set Tuck Guide at	Set Marker so Pointer points at
$\frac{1}{8}$ -inch tucks with $\frac{1}{8}$ -inch space	$\frac{1}{2}$	1
$\frac{1}{8}$ -inch tucks with no space	1	1
$\frac{1}{8}$ -inch tucks with $\frac{1}{8}$ -inch space	1	$1\frac{1}{2}$
$\frac{1}{8}$ -inch tucks with $\frac{1}{4}$ -inch space	1	2
$\frac{1}{4}$ -inch tucks with no space	2	2
$\frac{1}{4}$ -inch tucks with $\frac{1}{2}$ -inch space	2	3
$\frac{1}{4}$ -inch tucks with $\frac{1}{2}$ -inch space	2	4
$\frac{1}{2}$ -inch tucks with no space	4	4
$\frac{1}{2}$ -inch tucks with $\frac{1}{2}$ -inch space	4	6
$\frac{3}{4}$ -inch tucks with no space	6	6

Study your Sewing Machine Instruction Book in connection with this lesson

If you observe you will find that tucking is the most popular trimming for all thin dresses, underwear, children's clothes, etc. In fact, scarcely a dainty garment is made that does not require tucking of some sort.

At the present time tucking is used on fine French underwear as well as the plainer models.

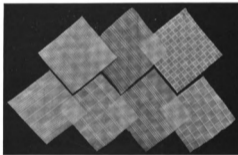
It is not necessary to dwell long on the importance of tucking, as every woman knows how essential it is to understand this feature of sewing.

But tucking to be beautiful must be well made. It must be evenly stitched and the spacing must be exact. How often you see a cheap ready-made garment trimmed with tucks. It does not attract. Why? The stitches are long and the thread is coarse. This brings us to the vital part of the Tucker lesson—how to make beautiful tucks, tucks which are a real trimming.

Before attempting to make tucks for a dress or apron, try out your Tucker with a square of cloth. Spend a little time practicing, making various kinds of tucks with different spaces between them, until you know how to adjust the Tucker exactly as you want it. Use fine thread, from 100 to 150, with a needle to match. Have your tensions adjusted to give a perfect stitch. Always be sure to fasten the adjusting screw firmly so that the Tucker guides will not shift.

How to Do Cross-Tucking

First tuck the cloth lengthwise, then tuck crosswise across the tucks. Cross-tucking is extremely ornamental and may be made in many different ways. For example, you can tuck, bias across the first tucks, which gives a totally different effect from plain cross-tucking.



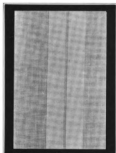
Some Combinations of Tucks with a Variety of Spacings

(Ill. 41)

Projects for Lesson No. 4

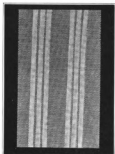
Samples to be Six Inches in Length

(A) Wide Tucks



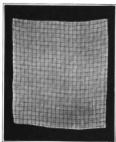
(Ill. 43)
The Tuckers Set at Five and Overball and Six. Sample made of Fine Lawn.

(B) Tucked Net



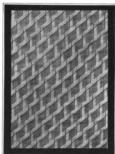
Sample Made of Net (Ill. 45)

(C) Cross Tucking



Sample Made of Fine Lawn (Ill. 44)

(D) Bias Tucking

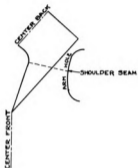


Sample Made of Fine Lawn (Ill. 45)

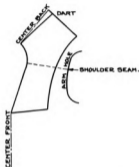
(E) Collar Patterns

A Flat collar may be made by cutting a pattern as shown in the illustration. The outside edge of the collar may be round instead of square if desired. If you wish to fit a collar to a certain dress lay the center back seam on a piece of paper and trim the shape of the neck. Cut shape as desired.

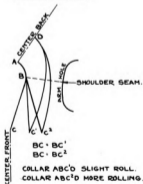
FLAT COLLAR



SLIGHT ROLL AT BACK



ROLL COLLAR



Take a dart at center Neck as shown in chart. This will slightly roll your collar.

By following lines here shown you will be able to cut roll collars.

(F) A Dainty Collar and Cuff Set



Now that you have practiced with your Tucker and have made your samples of various size tucks we are going to ask you to make a 24-inch square of cross-tucking. This tucking is to be made on fine organdie. A very fine stitch is to be used and a perfect tension. Do not forget, too, that you are to use a fine needle to correspond with the thread and material you are using. Set your Tucker for a pin tuck and your space at $1\frac{1}{2}$.

You may use the pattern which your instructor will furnish you or you may draft your own. Maybe you have a dress which you would like to freshen up and you have a style collar in view that will look well on the dress.

After your tucking is finished and your collar and cuff set cut out it is to be trimmed with a narrow, fine lace edge. The set illustrated will require $3\frac{1}{2}$ yards of edging. If you select your own pattern, measure around the edge and allow sufficient lace for turning the corners properly. Stitch the lace in position with the machine and then turn back the material and make a second stitching. You may overcast this raw edge if you desire, but we feel sure it is quite safe if trimmed close.

Bind around the neck and the edge of the cuffs with fine lawn, using the Binder.

Figure the cost of this collar set and compare it with the price of ready-mades. Isn't this saving worth while?

(All samples of work should be sent to the Institute.)

A Suggestion for Applying Cross-Tucking to an Undergarment



Lesson No. 5

The Edge-Stitcher

LESSON No. 5

THE EDGE-STITCHER

The Edge-Stitcher makes the sewing machine itself more valuable. It makes it possible for the unskilled operator to do the most perfect stitching. A crooked line of stitching will actually spoil the appearance of a finished garment. If the Edge-Stitcher is not with your machine your sewing instructor will be glad to supply you with one.



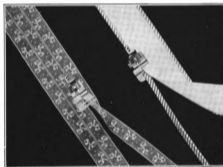
(ILL. 47)

folded or hemmed edges, bias fold materials, piping, etc.

Directions for Using the Edge-Stitcher

The Edge-Stitching Attachment is fastened to the machine in the same manner as the presser foot. The different slots which are numbered from one to five in the illustration serve as guides for sewing together laces, insertions, sewing in position

The Edge-Stitcher is adjustable for the stitching in relation to the edge of the garment, lace, etc., by means of the lug A at the side of the Attachment.



(ILL. 48)

How to Adjust the Edge-Stitcher

To adjust, move lug A (see Ill. 47) at the left of the Attachment to the right or left until the desired adjustment is obtained. When sewing two pieces of lace together it is very necessary that the Attachment be adjusted to stitch exactly on the edge so that the edges will not fold over when laundered.

Always use a fine needle and thread when sewing laces together, as this greatly improves the appearance of the finished work.

The edges of lace or soft material should be held slightly overlapped when operating the Edge-Stitcher to prevent the material from feeding away. When the Attachment is properly adjusted the most inexperienced operator can sew yards of lace or other material together with no difficulty.

A Variety of Trimmings Made With the Edge-Stitcher

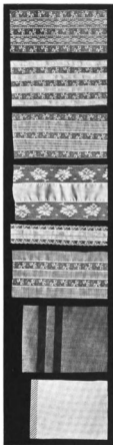


Fig. 1—Rows of insertion sewn together. Slots Nos. 1 and 4 are used for this class of work.

Fig. 2—Rows of lace and embroidery sewn together. Slots Nos. 1 and 4 are also used for this class of work.

Fig. 3—Tucking and insertion sewn together. The lace is placed in slot No. 4 and the folded edge of the material in slot No. 1.

Fig. 4—Ribbon and lace sewn together. The ribbon is placed in slot No. 1 and the lace in slot No. 4.

Fig. 5—A band of embroidery finished on the edge with a narrow lace edge. The embroidery is placed in slot No. 1 and the lace in slot No. 4.

Fig. 6—Lace insertion used as trimming. The lace is placed in slot No. 1 and the material in under the Attachment. After the lace is sewn in position the material is cut from the underside, the edge turned back and a second row of stitching added as a finish.

Fig. 7—Braid sewn to a garment for trimming. The braid is inserted in slot No. 1 and the garment under the Attachment.

Fig. 8—Bias folds sewn to the edge of a garment to be used as a finish and trimming. The bias fold is inserted in slot No. 1 and the edge of the garment in slot No. 5 with the garment wrong side up. The other edge of the binding is stitched in position with the presser foot.



Fig. 9—Folded bias tape stitched flat at the top of a hem for a finish. The tape is inserted in slot No. 1 and the edge of the hem in slot No. 5. The other edge is sewn in position with the presser foot.

Fig. 10—A box plait piped. Insert the piping in slot No. 3 and the plait in slot No. 1.

Fig. 11—Bias fold material used to cover a seam. The folded strip is placed in slot No. 1 and the material under the Attachment. Care must be taken to keep the row of stitching as close to the seam as possible. The free edge of the bias strip is then sewn in position with the sewing foot.

Fig. 12—Bias fold material used to finish a curve. This finish is practical for underclothes. Insert the bias fold in slot No. 1 and the garment in slot No. 5. Turn the bias strip back and add a second row of stitching with the presser foot.

Fig. 13—A French seam stitched with the Edge-Stitcher. After the seam is stitched with the presser foot and the material turned on the wrong side ready for finishing it is inserted in slot No. 5 and adjusted for the proper distance.

Fig. 14—Bias fold material sewn in position. To be used as a stay for children's underwaists. The folded tape is inserted in slot No. 1 and the garment under the Attachment.

Fig. 14—Bias fold material used as trimming. It is quite easy to turn corners using the Edge-Stitcher. To turn the outside curve stop the machine where the corner is to be turned and fold the proper amount of material over, then insert it in the Edge-Stitcher and stitch until another corner is reached. It is not necessary to remove the material from the Attachment to turn the inside curve. Slot No. 1 is used for the bias tape and the garment is placed in under the Attachment.

(Ill. 80)

We desire you to practice each operation here shown.

Projects for Lesson No. 5

Samples of Edge-Stitching to be Made

Samples to be six inches in length

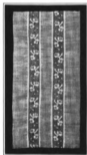


(Ill. 51)
Sample Made of Val. Lace

This sample is made the same as sewing together the laces. The lace is inserted in slot No. 4 and the folded edge of the material in slot No. 1. The stitching should come as close to the edge as possible when doing work of this kind so that the edge will not curl up when laundered.

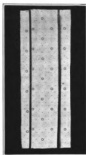
When sewing together two patterns of lace always have the one with the better finished edge in the slot at the left, as this is the edge that will show. If the feed of the machine is sharp and catches the lace insert a piece of paper in under the Attachment. Do not have the tension too tightly adjusted for this kind of work.

This sort of trimming is very popular for underwear and lingerie dresses.



(Ill. 52)
Sample Made of Laven and
Val. Lace

Piping With the Edge-Stitcher



(Ill. 33)
Sample Made of Percale or any
Washable Material

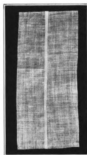
This trimming is used mostly for children's clothes and house dresses. The piping is inserted in slot No. 3 and the finished edge to be piped in slot No. 4.

If a narrower piping is desired the piping is inserted in slot 3 and the edge in slot 1.

This piping slot is made the proper width to take the No. 5 folded piping that may be purchased in the department stores.

A French Seam

Many times when using fine material where the seam shows through plainly, a crooked seam will spoil the appearance of the finished article. A French seam may be perfectly stitched by using the Edge-Stitcher. After the first stitching is made with the presser foot and the garment fitted, the surplus material is trimmed away and the second turning made. This folded seam is inserted in slot No. 5 and adjusted for the desired width. The Edge-Stitcher will guide this seam perfectly.



(Ill. 34)
Sample Made of White Lawn

(All samples of work to be sent to the Institute.)

Lesson No. 6

Making A Chemise And Cross-Tucked Medallions

LESSON No. 6

MAKING A CHEMISE—USING THE EDGE-STITCHER AND TUCKER

Materials required:

- 2½ yds. Batiste
- 6 " Insertion
- 5 " Edging.



(Ill. 55)

This attractive combination is made of pink batiste and trimmed with val. lace and insertion. It requires no pattern, as your instructor will assist you with the cutting. (See Ill. 56.)

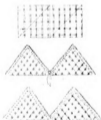
First tuck a piece of material 20 inches by 10 inches in groups of five tucks with a space of about 1½ inches between the groups. The Tucker is to be set for a fine pin tuck. After your tucking is finished, trim off the edges so that it measures 8 x 16 inches.

Always try out your Tucker on a waste piece of material before starting to tuck for a garment.

Cut your yoke as indicated by Ill. 57. You are now ready to sew your laces together for the trimming.



(Ill. 56)
How to Cut Your Chemise



(Ill. 57)
How to Cut the Yoke

Edge-Stitching the Lace and Insertion Together

Attach the Edge-Stitcher to the machine and adjust for sewing laces together. Sew together your lace and insertion. After you have adjusted your Attachment and started to join your lace, notice the small amount of time required to finish this work. You would hardly believe it possible to do it in so short a time as compared to the tedious operation of hasting by hand.

You are now ready to apply the lace to the triangular pieces which form the yoke. Refer again to Ill. 57 and you will find a sketch of the front and back of the yoke ready to be attached. If the yoke is too large the points may be over-lapped a sufficient amount to make it fit properly.

Stitching Up the Seams

Sew up the first seams in your chemise following directions given in your night gown lesson. After your seam is trimmed close to the stitching it is folded and inserted in your Edge-Stitcher for the final stitching. Follow Fig. 13, page 29, for instructions for French seaming.

You have now had instruction in making French seams with and without the Edge-Stitcher. You will find many times that it is necessary to understand both ways of making this seam and you will be able to choose for yourself which is more practical.

The bottom of the chemise may be hemmed and the lace and insertion stitched to the edge of the hem with the Edge-Stitcher, following Fig. 3, page 3, in your Edge-Stitcher lesson.

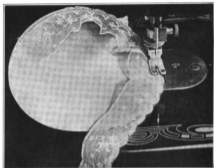
If you desire to have this garment an envelope chemise you may add a tab and apply hand-made buttonholes or snaps to fasten; or you may leave the side seams open for a distance of six inches and trim the edge with lace, as shown in the illustration.

Joining the Yoke

A band of the lace and insertion is then applied to the bottom of the yoke and to the top of the chemise. This edge may be finished by turning back the material and adding a second row of stitching and then overcast the raw edge, or it may be left trimmed close. A short stitch must always be used for this finish, as it insures a safe seam. A four-inch strip of lace and insertion is to be joined at the points of the yoke, thus making the garment low enough in the neck. The lace and insertion is to be joined with the Edge-Stitcher.

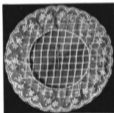
The reason your ready-mades pull out so often is because of the poor stitching. You will find that home-made garments will wear at least twice as long as the ready-made ones.

To Make a Round Medallion



Sewing Lace to Paper Circle

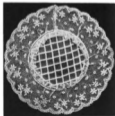
(Ill. 88)



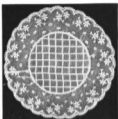
(Ill. 89)

Cut a piece of paper the size of the desired medallion. Measure the width of lace from edge of paper to find out how large the center is to be. Cut a piece of cross-tucking large enough to form the center, allowing one-half inch to turn in.

Glue the cross-tucking to the paper. With the machine sew the outside edge of the lace to the outside edge of the paper, and the inside edge of the lace to the cross-tucking, pulling the thread in the lace to make it fit into a perfect circle.



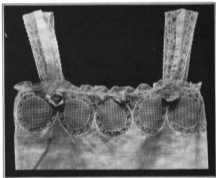
(Ill. 90)



(ILL. 41)

Tear away the paper, turn back the free edge of tucking, and stitch down close to the edge of the lace. Trim off surplus edge of tucking close to the stitching. This second row of stitching makes the medallion stronger. Pull out first stitching put in the edge of lace. A medallion of any shape can be made in the same manner.

Cross-Tucked Medallions Applied to an Undergarment



Lesson No. 8

The Hemming Lesson--Hemming A Towel

MAKING A TAILORED PLACKET

LESSON No. 8

THE HEMMER LESSON—HEMMING A TOWEL

For the inexperienced operator, the Hemmers require more practice than any of the other Attachments, so do not become discouraged when the first hems you make are not perfect. The material must be guided at all times so that too much or too little goods will not be fed into the Attachment, causing the hem to be uneven.

The rule for operating the Hemmer can be applied to the Foot Hemmer, Adjustable Hemmer or the Hemmer Set. Attach the Hemmer in place of the presser foot. Beginning at the point where the hem is to start, fold up one-eighth of an inch of the edge for a distance of about two inches, creasing the fold. Insert the folded edge in the Hemmer from the left, bringing it up and around the spoon, then draw it toward you until the beginning of the hem is under the needle. Lower the presser bar and proceed to sew. If too little cloth is fed in, hold the cloth to the right; if too much is being fed in, hold the cloth to the left.

The Adjustable Hemmer is used with some machines in place of the Hemmer Set. By simply loosening the screw, and sliding the guide to the right or left, the Hemmer is adjusted for a wide or narrow hem.



Cut of Hemmer with Cloth Inserted

(PL. 72)

The rule that must be followed when using the Hemmers is to hold the cloth in a straight line after it is inserted in the Attachment.

When hemming over a seam, always press the seam as flat as possible before starting to sew.

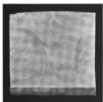
Never pull your material, as this will cause it to stretch and your hem will not come out even with the garment.

When hemming soft material that is liable to stretch it is better to insert a piece of paper over the feed to prevent the goods from puckering and the hem from stretching.

Paper should also be used to hem a soft bias edge, as it will keep the cloth from stretching.

Table linen may be run through the Hemmer without using thread. Your linen will then be ready for the hand sewing and much time saved.

Turning the Hem of Table Linen, Making It Ready for the Hand Work



(ILL. 74)
Table Linen Turned with the Hemmer

While it is desirable to have table linen hemmed by hand, the Hemmer may be used to make the turning. For this work the machine is not threaded.

The size one Hemmer is used and a thread is pulled in the linen before starting to hem. You will find that much time has been saved through following this suggestion.

Hemming a Kitchen Towel

Purchase one yard of toweling and hem the ends by using the Hemmer. Whip the hems at the edge as suggested in the above text. We would suggest that you use either the size one or size two Hemmer.



(ILL. 75)

Quilting



(ILL. 76)

Fold a crease in the cloth to be quilted as a guide for the first line of stitching, thereafter guiding each succeeding line by holding the cloth so that the last line of stitching made is run directly under the guide, as shown in the illustration.

(All samples of work to be sent to the Institute.)

Hemming and Sewing on Lace with the Foot Hemmer



Hemming and Sewing on Lace with the Foot Hemmer

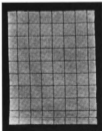
(ILL. 74)

You will find that you have a small Hemmer very similar to the one shown in the above illustration. After you have learned to make a plain hem with this Attachment lace may be inserted in the slot at the right. You must guide your hem with one hand and the lace with the other.

You must spend some time at practice with your Hemmer. You will be well repaid for your time, as they will save you many hours of labor.

Projects for Lesson No. 8

Hemming Toweling



Hemmed Toweling (ILL. 75)

A small piece of toweling is to be hemmed with the size one or size two Hemmer.

The material must not be pulled, as the lines will not exactly match if this is done.

When hemming towels leave the thread ends sufficiently long in order that they may be tied, and after one thread is cut the other may be threaded into a hand-sewing needle and the edge of the hem caught together with a whip stitch.

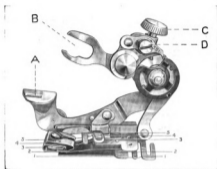
Lesson No. 7

The Ruffler And Shirrer



LESSON No. 7

THE RUFFLER AND SHIRRED LESSON



(ILL. 40)

Substitute the Ruffler for the presser foot, by placing the Ruffler foot (A) in position on the presser bar. The forked arm (B) of the Ruffler should first be set astride the needle clamp. Tighten the Attachment screw firmly by turning it to the right, then turn the hand-wheel slowly to see if the needle passes through the center of the hole in the foot of the Ruffler. The lines 1, 2, 3, 4 and 5 show how to place the different pieces of cloth in the Ruffler.

If you do not have the type of Ruffler here shown these directions for attaching and adjusting will apply. The forked arm (B) on all Rufflers is practically the same and the adjusting screw is usually at location (C).

Study your Sewing Machine Instruction Book in connection with this lesson

To Adjust the Fullness of the Gather

Insert the cloth in the Ruffler between the blades, following line two. Lower the presser bar and proceed to sew. Now turn the adjusting screw (C) to the right; you will find the fullness is increased as you turn this screw down. Now turn the screw up, or to the left, and notice how the fullness decreases. Adjust your Ruffler for an ordinary gather and lengthen the stitch on your machine. You will now note that the gathers are scant, but the plaits are not as fine and perfect as when the fullness is decreased with the adjusting screw.

To increase the fullness turn the adjusting screw to the right. To decrease turn to the left.

Projects for Ruffler Lesson

These samples may be made of strips of muslin cut cross-wise and hemmed or not as the student desires. We would advise at least two hours' practice with the Ruffler before making your final samples.



(11. 66)

A Plain Ruffle

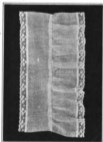
The material is inserted in the Ruffler following line 2.

Make one plain ruffle with tension set for regular sewing and one with a loose upper tension, showing how the gathers can be made to slide on the thread for adjusting to fit a certain space.

Ruffling and Sewing to a Band or Garment at One Stitching

Insert the ruffle between the blades, following line 2 and the strip which represents the garment for the garment following line 1.

You will learn from this practice that it would be very easy to make an undergarment and sew the ruffles in position, gathering at the same time. Ruffles may also be gathered and stitched to a dress by placing the garment under the Attachment and the ruffle between the blades. For this sort of trimming, however, it would be necessary to finish the heading of the ruffle before inserting it in the Ruffler. Many times a picot is used as a finish for both edges of the ruffle. This finish must be made on a special hemstitching machine and the charge for this work is about ten cents a yard. You will probably find a hemstitching shop in your town.



(11. 67)

If you have the Five-Stitch Ruffler, the following samples are to be made. If not, make one sample using the fullest ruffle and the longest stitch, both with and without a band.

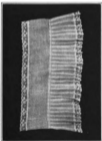
Plaiting

Adjust the Ruffler for plaiting, following the directions given in your instruction book. Try out the Ruffler, using various lengths of stitch in order that you may know just the effect the stitch has on the plaiting. Try the Ruffler with a scant plait by turning the adjusting screw to the left.

Make your sample on organdie and crease down each plait as the Ruffler makes it. You will find it much easier to press your plaiting if you do it in this way.



(11, 10)
Sample to be Made of Organdie.
Five-Stitch Plaiting



(11, 11)
Plaiting and Sewing to a Band or Gar-
ment at One Sewing

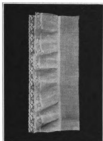


(11, 12)
Five-Stitch Plaited Ribbon

The sample of plaiting and sewing to a band at one operation is made exactly as directed for making a ruffle and stitching to a band at one sewing, except that the five-stitch device is used.

You will find it quite easy to make pretty collars and vests now after learning how to use the Ruffler. You will also find it quite easy to make trimmings for summer dresses.

(All samples of work to be sent to the Institute.)



(ILL. 68)
Sewing a Ruffle to a Garment and Sewing
a Facing at One Operation

Ruffling, Sewing to Garment and Adding a Facing at One Operation

The garment is placed in the Ruffler, following line 1, the ruffle following line 2 and the facing following line 3.

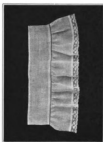
It will be necessary for you to guide these hands, keeping them well in the Attachment. You will not find this difficult to do.

You will readily see what a great amount of time can be saved through using your Ruffler for such operations as this.

Piping a Ruffle

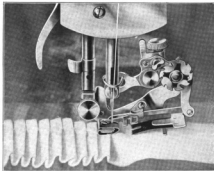
If the ruffle for this operation is to be more than 1½ inches it will be necessary for you to use your Shirring Plate for this operation. Your lesson on the use of the Shirrer will explain why. The ruffle is to be placed in the Ruffler, following line 2, and must be pulled through so that the finished edge comes to the right of the blade. The last guide on the Ruffler underblade can be used to keep this heading even.

The piping is placed following line 4 and the band, which has first been folded, is inserted following line 5.



(ILL. 69)
Piping a Ruffle and Sewing it to Finished
Band at One Operation

Making Plaiting With the Five-Stitch Ruffler



(11, 64)

If your machine is supplied with a Five-Stitch Ruffler you will find many ways in which you can apply this trimming to your garments. If it is not and you desire to have one for your machine ask your sewing machine dealer to supply you with one. If you cannot purchase same for your type of machine you will be able to make many pretty trimmings with your type of Ruffler such as are obtained in Ill. 63.

If you have the Five-Stitch Ruffler we ask you to refer to your machine instruction book for directions as to how this Ruffler is adjusted. The effect of this is to make one plait every fifth stitch, instead of at each stitch as in ordinary ruffling. The cloth is inserted and held, and adjustments are made exactly as in plain ruffling.

The adjusting screw must be turned down or to the right as far as it will go for plaiting.

The Shirring Lesson



(11, 61)

For shirring in rows or piping a wide ruffle the Shirring Plate must be used in connection with the Ruffler.

As you will note from your practice with the Ruffler the cloth to be gathered is inserted between the blades. If you will try to put a wide piece of cloth between the blades, you will find that the separator or part to which your underblade is attached is in the way. As the Shirring Plate takes the place of the underblade on the Ruffler it is necessary to remove the separator before using the Shirring Plate.

The separator of the Ruffler is removed either by loosening the screw on the side of the Attachment or by turning it over back as shown in the above illustration. Your instruction book must be consulted for this operation. Your instruction book will also tell you how to attach the Shirrer to the machine.

After the separator of the Ruffler is removed and the Shirring Plate is attached the Ruffler is placed on the machine and operated as before. You will find that you are now able to place a large piece of material between the blades.

To Shir in Straight Rows

Crease the material in rows the proper distance apart, then press with a hot iron and stitch on the creases. The Quilter may also be used to guide your rows of shirring. Your instructor will tell you how.

Gathering to Fit a Given Space

Because the Ruffler can be adjusted for fullness, both with the Ruffler adjusting screw and with the machine stitch regulator, it is impossible to have a device on the Ruffler for adjusting a certain amount of fullness to a given space. The quality of material also has much to do with the amount of gathers taken up. For example—a starchy piece of material will not gather as full as a softer quality with the Ruffler set at the same fullness.

The Ruffler can be adjusted for this work by loosening the upper tension until the gathers slide on the thread as in hand sewing, or by gathering a smaller piece of cloth accordingly into a certain space by trail. The loose upper tension is a very practical way to adjust for fullness. A long thread must be left in taking the material from the Ruffler in order that the gathers may be scattered as much as is necessary.

The Effect of Changing Fullness of Gather and Length of Stitch



This is a Full Gather with a Short Stitch



By Lengthening the Stitch the Gathers are Made Scam



This is Flatting with a Long Stitch



By Shortening the Stitch the Fullness is Increased

(Ill. 42)

Lesson No. 9

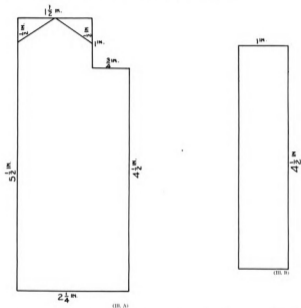
***The Braiding Lesson--Making A Linen Scarf
Smocking***

Sleeve Placket for Shirt

This tailored placket is used on men's shirts and tailored shirt waists.

Before stitching up sleeve, placket must be faced.

Cut opening four inches deep about one inch from fold on under side of sleeve, on stripe. Cut facings according to draft, point of pattern on stripe, or matching line of gash.

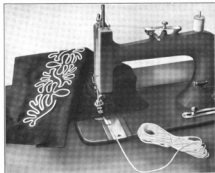


Under Facing—Lay right side of binding against wrong side of sleeve on under side of slash. Stitch $\frac{3}{8}$ inch from edge; turn facing back on seam and then on line of slash; turn in $\frac{3}{8}$ inch on other side and stitch on edge.

For Upper Facing—Lay right side of binding against wrong side of sleeve; stitch $\frac{3}{8}$ -inch from edge. Open seam flat. Fold facing to right side, so point of placket comes in line with gash. Turn in $\frac{3}{8}$ -inch around point and on long side, stitch twice across just below end of gash.

LESSON No. 9

THE BRAIDING LESSON—MAKING A LINEN SCARF



(Ill. 79)

Directions for Using the Underbraider

Insert the braid in the Underbraider by threading it through the tube, then attach it to the machine as shown in the instruction book. Always use the braider foot, which is cut away in the front, when using the Underbraider. (See Ill. 81.)

To Copy Braiding Designs

Braiding designs may be purchased at any pattern counter and should be continuous as nearly as possible. Use several sheets of ordinary wrapping paper if you wish to save copies of any pattern; pin the design to the sheets and stitch with the sewing machine without using thread in the needle. The braider foot instead of the sewing foot should be used for this work, as it allows the operator to follow the design better, just as in braiding. The perforated pattern is then pinned or basted to the material and after the design is worked the paper is torn off.

To Start Braiding

Insert the braid in the Underbraider and attach it to the machine.

Lower the presser foot and stitch for a short distance to make sure the line of stitching comes in the center of the braid. If it is to one side adjust the Braider over slightly by pushing it with the screw driver. The stitch for braiding should be of ordinary length unless the design consists of short curves; it is then better to have the stitch a trifle shorter. The braiding design should be stamped on the wrong side of the material.

To Turn a Square Corner

With the needle piercing the braid, raise the presser bar and turn your cloth in the proper direction, lower the bar and proceed to sew. By following these directions you will be enabled to turn a square corner perfectly and at the same time keep the goods from puckering.

Finishing the Ends of Braid

When the braiding is finished punch a hole in the material with the point of the scissors or the stiletto, push the braid through to the wrong side and fasten by hand. If care is taken when doing this the hole made by the stiletto can hardly be detected.

Kinds of Braid to Use

Several different kinds of braid may be used with the Underbraider, but the most popular is soutache, which comes in silk or cotton. Another braid that is used for fancy work such as pillows, scarfs, etc., is the pigtail braid. This braid also comes in silk or cotton and in a variety of shades and colors. The gold and silver cord braid can also be used with the Underbraider.



(Ill. 89)

Projects for Lesson No. 9

The braid and material can be of any color. The stitching must come in the center of the braid and the tension must be perfect.

If your design consists of sharp curves it will be necessary to run the machine slowly in order to follow the pattern.

Braiding Net

When braiding net it is necessary to have the design perforated on paper, as it would be impossible to stamp on this material and keep it from stretching.

It is often necessary to insert another piece of paper under the braider foot next to the feed of the machine. This is also true when braiding chiffon. This will keep the material perfectly flat and the appearance of the finished work will pay for the extra care taken.



(Ill. 80)

Braiding With Pigtail Braid

This sample to be made of pigtail braid. When using this style of braid it is better to chose a pattern with the lines not too close together, as the braid flattens out after it is stinched.

A pillow or hand bag is very effective when trimmed with this braid. For this sample use the design furnished by your instructor.



(Ill. 82)

Braided Loops



(ILL. 80)

Sew a strip of fine lawn through the Binder, attach the Braider to the machine and sew a row of braid through the center of the strip. Finish the loops as described in Lesson 2.

Braiding a Scarf or Pillow



(ILL. 81)

Your instructor will furnish you with a braiding pattern for a scarf and pillow. We would suggest that you use both, thus making a very practical set for living-rooms or den. Purchase linen or crash in tan or white as desired and soutache braid in a contrasting color.

The scarf and pillow are very pretty made of tan linen and braided with golden-brown silk braid. The wide hem may be hemstitched. (See directions below for hemstitching.)

This set will require three and one-half yards of linen or crash and three pieces of braid. The scarf alone requires two yards and two pieces of braid.

To Make Hemstitching

Hemstitching is a line of open work made by drawing out parallel threads and fastening the cross threads in successive small clusters. Draw as many threads from the material as desired

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at the top of the hem. We suggest that you make a three-inch hem in your scarf.

Baste the hem close to the drawn threads. (See Ill. 86.)

Begin at the right hand side as for hemming. Pointing the needle towards you, take up three or four cross threads. Bring the thread to the right and across the front of this group. Hold the thread in the form of a loop, and catch in the hem, then draw the needle through. Take the hemming stitch through the hem only. It should not shown on the front of the scarf.



(Ill. 86)



(Ill. 87)

SMOCKING



(Ill. 87)

1. Outline stitch used in embroidery; progress is away from the body; the needle is pointed toward the body in taking each stitch. The long stitch is forward on the surface, while the short back stitch is through the material. The thread is thrown alternately to the right or lower side of the needle, then to the left or upper side. The short back stitch is taken on each dot.

2. Simple outline stitch, letting thread fall naturally to right or lower side of needle.

3. Take up first two dots as for outline stitch, throwing thread to left of needle. Then take up second dot in second row, thread to left of needle. Now take up third dot in second row and throw thread to right of needle. Next, take third dot in first row, letting thread fall to right; then, the fourth dot in first row, throwing thread to left, then fourth dot in second row, thread to left; fifth dot in second row, thread to right and so on until all dots in first two rows are taken.

Begin on third row and take up first two dots, letting thread fall to right, then take stitch just below second dot in second row, thread falling to right of needle. Take up third dot in second row, throwing thread to left of needle. This gives the appearance of a double stitch. Next take up third dot in third row, keeping thread to left of needle. Proceed as before.

NOTE: Dots are $\frac{1}{4}$ or $\frac{3}{8}$ -inch apart. Stamping patterns can be bought at the stores.

(All samples of work to be sent to the Institute.)

LESSON No. 10

Alteration of Shirt Waist Patterns

MAKING A SHIRT WAIST

LESSON No. 10

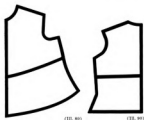
ALTERATION OF SHIRT WAIST PATTERNS—MAKING A SHIRT WAIST

The directions for the alteration of shirt waist patterns will also apply to any dress or coat pattern that you may select later on with your sewing.

Commercial patterns are made to fit model figures and very often need alteration, just as ready made dresses usually need alteration to fit properly.

For this reason we desire to teach you to alter paper patterns rather than to make a dress and then alter the dress.

To Lengthen the Waist Line



Very often a garment is spoiled because it is cut too short waisted. Hold the pattern up to your figure from the shoulder and if it is too short in the waist, cut the pattern as indicated by Ill. 89.

Separate the pattern by pasting a strip of paper to hold it in shape.

The back should also be altered the same amount and should be cut as indicated by Ill. 90.

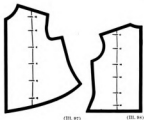
To Add Fullness to Bust or Increase the Shoulder Seam

If you find it necessary to add fullness to the bust or increase the shoulder line, cut your pattern as indicated by Ill. 91 and insert a strip of paper in the pattern.

The back must also be altered the same amount as shown by Ill. 92.



To Make Smaller in the Bust or Shoulder Line



Cut the pattern and overlap as shown in Ill. 97.

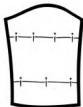
Measure the pattern and if the back is also too full overlap at the point shown in Ill. 98.

A garment is very often unsatisfactory because it does not fit properly. A pattern which is too full in front or back will cause the garment to bulge and hang in a very ugly manner.

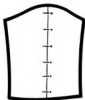
To Shorten the Sleeve

Overlap the pattern at the two points indicated by Ill. 99. Never alter from the bottom or the top of the sleeve only as it will spoil the shape.

Never try to alter the sleeve for length by cutting off the bottom as this too will spoil the appearance of the finished sleeve.



To Make Sleeve Narrow in Width



Overlap the pattern as shown in Ill. 100. The under arm waist seam should be taken in the same amount to make sleeve properly fit the arm hole.

Never take the fullness from a sleeve by sewing in a deep seam. Always alter as here directed.

To Lengthen the Sleeve



(Ill. 93)

If the sleeve is too short from the under arm to the cuff cut the pattern as shown by Ill. 93.

You must always alter a sleeve at these two points in order to keep the proper shape. If you take the length from the sleeve all from the elbow down the sleeve will draw and pull up.

To Add Fullness to the Sleeve

If the sleeve is too tight cut the pattern through the center as shown by Ill. 94. If you then find it necessary to tighten the sleeve at the cuff it can be done by taking it in at the under arm seam from the elbow down.

The sleeve should not be altered from the elbow down until after it has been attached to the arm hole.



(Ill. 94)

To Shorten the Waist Line



(Ill. 95)



(Ill. 96)

For a short waisted figure over lap the pattern as shown in Ill. 95 and pin or paste the fold in position.

The back must also be altered as shown in Ill. 96.

CAUTION. Do not make the mistake of folding too large a tuck. It is better to measure the figure and then the pattern to make sure that they correspond.

LESSON No. 11

Making the Blouse--Continued

A WASHABLE DRESS

LESSON No. 11

MAKING THE BLOUSE CONTINUED

Before this lesson you will have made the tucks and the plaitings for your blouse. You will also have fitted your paper pattern so that you are ready to cut the blouse after the plaiting has been attached to the front.

To Apply the Plaiting to the Front of the Blouse

Find the center of the plain space between the groups of tucks and place the unfinished edge of the plaiting on this line. Fold back front of waist so that wrong side of goods faces up. Stitch from edge of fold using the presser foot for a guide. This makes a receiving tuck that holds the ruffle. This tuck may be stitched flat on the right side. This operation will be carefully explained by your instructor.

Cut the blouse after the tucks are made and the frills applied. Lay the front of the pattern on the ruffled and tucked length of goods, so that the first group of tucks begin at the point of shoulder and collar line, having tucks and ruffles turned toward the arm. Cut back plain, or for extra trimming several groups of tucks may be added. Cut a piece of goods $2\frac{1}{4}$ inches wide for front box plait, turn edge on both sides and baste plaiting. Attach to right front, face with plain material and stitch on right side, one row of stitching fastening all together. This method of making trimmings and cutting a garment from a plain commercial pattern is one which we believe you will find of unold value to you.



(Ill. 101)

This method will also enable you to make quite original trimmings both for your underclothes and for your shirtwaists and dresses.

The shoulder seams and under arm seams should be basted with the seam on the right side. If the seams need to be taken up or let out they should be pinned while the garment is on the figure.

The sleeves should be made and the cuffs attached before being set in the arm's-eye, as it is much easier to handle a sleeve than a whole blouse. Particular attention should be paid when sewing in sleeves that they hang properly. Follow the notches on your pattern carefully when cutting your blouse, as they will assist you in placing your sleeve.

As you will note from Ill. 101, the tiny frills make attractive trimmings for the collar and cuffs also. Cut two collars and four cuffs, one for lining. Place edges even with the ruffle in between stitch, then turn to the right side and press. Raw edges are all inside and collar and cuffs are then joined to their proper places.

The cuffs are fastened with tiny pearl buttons. These buttons are also used for the front fastening. The bottom of the blouse may be hemmed and a tape or elastic band run in or it may be left sufficiently long to be tied.

MAKING A SHIRTWAIST



(Ill. 100)

This attractive blouse, which is made of fine white organdie, can be fashioned from lawn, batiste or thin silk if you prefer. However, we believe you will be more pleased if you select organdie, as this material is easily laundered and quite easy to sew on.

If made of 40-inch organdie it will require:

2½ yards of material @ .75c.	\$1.88
One-half dozen buttons.....	.10
Thread (size 100).....	.05
<hr/>	
Total Cost	\$1.65

The lesson on the alteration of patterns will allow you to properly fit the plain shirt waist pattern you purchase for use with this lesson. *All trimmings are added before the blouse is cut.*

Measure the amount of material required for the length of the front, and if your material is wide enough to allow for the cutting of the two fronts from the one width, tuck both sides of the material. If the material is not wide enough to allow for the cutting of two fronts measure enough for two fronts and make your tucks in one continuous length.

To Trim the Blouse

Tuck your material in two groups of five pin tucks very close together. These clusters should be started about two inches from the edge of your material and should be two inches apart. Make two clusters of tucks. The space between the tucks will allow for your plaited trimming to be attached.

To Cut the Strips for Plaiting

The strips for plaiting should be cut on the cross wise of the material from selvedge to selvedge and may be measured and cut with your cutting gauge set at "F." Measure around your collar, cuffs and down the front and allow three times this length for plaiting strips. Cut sufficient strips and sew them together in one continuous strip and then hem one edge with the narrow foot hemmer. Press well before plaiting.

Plaiting the Strips

Try out your ruffler with a small piece of the material you are using for your blouse. Set your stitch to bring the plaits quite close together. If you do not have the five stitch ruffler you may set your ruffler for a fine scant gather or you may use the fullest plait and the longest stitch that the machine will make. Plait or gather your strips and bring to next class. Also bring material for washable dress, and dress patterns 8475 Pictorial Review Style B, or another pattern of similar style; so we can start it in our next lesson. The pattern will state the number of yards required for the width of material you are using. Note illustrations given in lesson No. 11 when selecting your pattern.

LESSON No. 12

A Washable Dress, Continued

LESSON No. 12

WASHABLE DRESS—Continued

Pictorial Review Pattern 8476 or similar style pattern.

Type—Afternoon dress.

Materials

Voile, organdie, dimiti, gingham, chambray, linen.

Trimnings

Lace, tucks, self-trimnings, such as ruffles or platings, reversed hem finished with cord or piping and buttons.

Findings

Net or Seco silk for lining if desired; $\frac{1}{2}$ yard of material 72 inches wide, or 1 yard of material 36 inches wide.

Belting, waist measure plus 3 inches.

Snaps, hooks and eyes.

Thread.

Pattern.

1. Test and alter pattern.
2. Follow general directions.
Do not forget to allow for all tucks and plaits before cutting.

Preparing Belting

3. Always shrink your belting before making up the dress, as you will find after it is laundered it will be from $\frac{1}{2}$ inch to 1 inch too small around the waist, and will cause you a great deal of trouble and inconvenience to fix it.
Allow waist measure plus two inches.
Turn one inch hems to wrong side and stitch.
Sew the eyes to the left side so the loops extend out beyond the end of the belt about $\frac{1}{4}$ inch.
Set the hooks back on the right end about $\frac{1}{4}$ inch, so when the belt is hooked, the ends of the belt will just meet.
Mark center front or center back.

Basting

4. Baste seams in waist, sleeves, skirt and peplum, allowing for placket on the left side of the skirt.
Gather skirt and peplum at the top, waist at the bottom, and sleeves at the top and bottom if necessary.
Turn reversed hem on the peplum and pin.
Turn hem in top of vest, and bind the sides.
Close center seam of collar.
Lay the right sides together and stitch around the outside of the collar.
Turn and baste to waist with center back and notches matching.

Fitting Skirt

5. Put the belt on the figure.

Pin the center front and back of the skirt to corresponding points in the belt.

Draw up the gathers and fasten.

Adjust the fullness at the waist line, so the gathers fall straight, and so skirt hangs evenly at the bottom. Pin. See that the center front and center back fall in vertical directions.

Attach the peplum in the same way.

Waist

6. Pin the vest in place.

Pin the center front and center back to belt.

Draw up the gathers at the waist line and arrange on the belt. Pin. Take in or let out extra fullness at the seams on the right side.

Fit neck. See that the waist does not wrinkle. Mark armhole line.

Pin sleeves to place and notice length. Look for general lines and ease of fit.

Mark new seam lines if alterations are necessary.

Baste again and refit to see if alterations are properly made.

Seams

7. Waist, $\frac{1}{4}$ -inch French seams.

Armhole, plain seam, bound.

Skirt, plain seams.

Placket

8. Continuous binding with binder.

Turn under the top edge and catch down by hand. The other edge is left for an extension.

Finish at Waist Line

9. Sew skirt and peplum to top of belt.

Sew waist to top of belt. If a long waist line is desired, the waist should be attached to bottom of belt. In that case it would be well to allow 1 inch on the length.

Turn in lower edge of waist and hem to belt, covering raw edge of skirt and peplum.

Collar

10. Your collar is now basted to waist with center back and notches matching, wrong side of collar to right side of waist. Lay bias strip 1 inch wide to right side of collar and baste all around.

Stitch $\frac{1}{4}$ inch from edge.

Turn facing over to wrong side of waist, turn in $\frac{1}{4}$ inch and stitch to waist, with the first stitching exactly on the edge.

Cuffs

11. Double; lay right sides together and stitch on three sides. Turn. Lay wrong side of cuff to wrong side of sleeve. Stitch. Turn the seam down into the cuff.

Turn in $\frac{3}{4}$ inch on the other edge of cuff and stitch to sleeve.

Turn cuff back on sleeve.

Belt or Girdle

12. a. Double. Lay right sides together, stitch all around the edges, leaving one end open.

Turn right side out.

Turn in edges at open end and stitch.

b. Single. Hem all around, arrange on figure, and tack loosely at front, sides and back.

c. Ribbon or silk.

Suggestions

13. a. Sleeves may be short.

b. An additional collar and cuff set may be made of tucked organdie.

c. Vest may be tucked or trimmed with insertion.

d. Vest may be made of tucked organdie.

e. Tunic may be tucked or trimmed with insertion to correspond with vest.

f. Reversed hem, collar and cuffs may be piped with plaid if dress is of plain material, or *rice vezu*; or narrow plaiting may be set in reversed hem, vest, collar and cuffs.

g. Pockets may be added.

Hand Made Buttonholes

While it has been our desire all through this sewing course to teach as little hand work as possible we believe you will agree that there is nothing that can take the place of hand made buttonholes to finish a blouse. You will find that your garments go together so quickly when using our mechanical sewing methods that you will have time to apply a hand made touch to finish your garments.

Buttonholes should always be of even distance apart. You should, therefore, measure very carefully just where each button hole is to be cut and only cut them as you make them. If you cut several of the holes before sewing them they will stretch out of shape. Many button holes are very unsightly because of this trouble.

To prevent the material from slipping and making an uneven cut we would suggest that you baste around the buttonhole before cutting. Buttonholes are stranded to hold them in shape while working. Bring the needle up at one end of the buttonhole, and allowing the thread to lie along the cut on the right side of the material, sew down at the opposite end. Do the same on the opposite end of the cut and sew down opposite the first stitch and fasten the thread. If the material is inclined to fray it is better to overcast the buttonhole before working it.

To Make the Buttonhole Stitch

Place the buttonhole over the forefinger of the left hand, holding it in position with the thumb and finger. Begin to work the buttonhole close to the end. Insert the needle and while it is pointing towards you, bring the thread from the needle eye around to the left under the needle. Draw the thread through and you will see that it forms a purl on the edge. Continue these stitches to the end of the buttonhole taking care to sew in the same amount of material each time you make a stitch.

To Finish the End of the Buttonhole

When you have reached the end of the cut in your buttonhole, pass the thread up and down through the goods until two or three threads cross the end of the slit close to the buttonhole stitches. This will form a bar. Take several buttonhole stitches over this bar and continue to make the other side of the buttonhole.

Care should be taken not to cut the buttonhole too large for the button to be used.

A Washable Dress

We are now ready to begin our washable dress.

Read directions which come with your pattern very carefully, test and alter same, pin pattern to material and cut dress under the direction of your instructor. If your dress is to be tucked, you will make your tucks first, unless pattern allows for them, then place material on pattern and cut.

After the dress is cut it should be basted and fitted ready for finishing. Stitching skirt, waist and sleeves and finishing placket should be done at home, also plainings, ruffles, etc.

As the majority of people are wearing their dresses 6 inches from the floor we are furnishing a 6 inch ruler which we think will be very useful to you in hanging your skirt and in numberless other ways. If you prefer your dress shorter you will probably be able to buy a skirt hanger in any of the department stores at a nominal cost.

Lesson 12 should be well studied and all simple projects worked out before class. Chose from any of the following designs the style of trimming you are going to use. You will note that many ways of trimming the same pattern can be worked out.

Organdie and Cross Tucks



Simplicity is the keynote of this lovely little frock of batiste or voile. In making the peplum for this dress, we first make our piece of cross-tucking the width we desire, stitch the lace on each side, then cut the material for the hem twice the width of the finished hem plus $\frac{1}{4}$ inch for a turn on each edge.

Stitch lace on to double hem. From the desired length of the finished peplum, subtract the width of hem and the cross-tucking and cut the upper section this amount, plus two inches allowed for finishing.

Join lace to upper section of peplum, and follow general directions for making waist and sleeves.

Serge and Military Braid

There is nothing smarter than a tailor-made frock of tricolette or serge, and this model is especially suitable for these materials.

Military braid makes a very effective trimming for this dress. The braid can be stitched in position with the edge-stitcher without basting. Measure and mark with tailor's chalk where the braid is to be sewed, attach edge-stitcher, and proceed with your work.

Ease braid when stitching so material will not pucker. It would be well to try it on a small piece of material first.

Follow all general directions for washable dress except for seams. All seams in wool must be plain, and finished with binding.



Flowered Voile and Tiny Ruffles



This charming dress can be made of flowered voile, and trimmed with ruffles of the same. Ruffles are very pretty and effective and launder easily. They are also a time-saver, as they can be made and sewed to dress or trimmings at the same time.

Another way to trim this dress would be to have ruffles and belt of taffeta to correspond with predominating color in dress.

And there is still another way, and that is to pipe the reversed hem on peplum, collar, vest and cuffs with satin. Belt of satin. The pings can be cut with the bias gauge. Some people may prefer to have vest of tacked white organdie.

Chambray or Gingham and Tucks

This practical and stylish little dress can be made of chambray, gingham or linen. Your tucker will come in very handy with this model.

In making peplum, if your pattern does not call for tucks, allow 3 inches more on the length for 8 tucks. Set your tuck guide at $1\frac{1}{2}$ and your marker at 3. This makes the tuck a trifle over $\frac{1}{4}$ inch and the space between the tucks $\frac{1}{4}$ inch wide.

In making the vest of tucks and lace, it would be well to tuck a strip of material first. After the strip is tucked, lay on pattern, and cut off the desired lengths, join the lace to the strip with the edge-stitcher.

For the collar cut off $3\frac{1}{2}$ or 4 yards of material (on the length) 5 inches wide. After it is all tucked, trim each side so that it measures 4 inches. This gives a more even edge. The edge of the collar and cuffs can be bound or piped with plaid or striped material if one wishes it. Crushed or plain belt of material.



White Organdie and Frills

This dainty little frock can be made of plain white organdie, trimmed with narrow plaitings of colored organdie, or of colored organdie trimmed with white plaitings, or again it can be made of organdie in any shade which you may desire, and the trimmings can be made of the same material.



The width at the bottom of the skirt varies according to the individual. The young girl usually likes extremes, so her skirt is anywhere from 45 to 48 inches around the bottom. For the average person we have found $1\frac{1}{2}$ yards, a satisfactory width.

The peplum or over-skirt is a little fuller and for the young girl we would suggest $1\frac{1}{2}$ yards, and for others 2 yards. You will notice that the peplum has a reversed hem, the directions for which are given in this lesson. Set the plaiting at top of hem and stitch in place.

Plaitings can be edged with very narrow val lace if you wish your frock to be a little daintier. As the cuffs and collar are double cut four pieces for cuffs and two pieces for the collar.

We will assume that your plaitings are all finished. Baste plaitings around outside edge of upper collar, laying right sides together, then baste under part of collar to plaiting, stitch $\frac{1}{4}$ inch seam turn to right side and baste around outside edge. See that collar and lining lie perfectly smooth, and then baste around neck-line. Baste collar to waist, and finish with a narrow bias facing of same material. The right side of facing is laid to right side of collar, stitched, then turned to wrong side of waist and stitched again. The cuffs are made the same as the collar.

Vest

Cut vest and turn one inch to wrong side. Baste in plaiting to fold on wrong side, turn back $\frac{1}{4}$ inch of the inch you have turned over and turn again so that all raw edges are covered up. Now stitch vest on right side, and if the facing is carried up far enough one stitching will sew plaiting in place and also catch in facing. After your sleeves, collar and vest are put in place the dress is ready to be put together.

Adjust gathers of skirt and peplum to belt and baste; gather waist at bottom, and pin to top of belt and then when properly adjusted sew, turn raw edge of waist in and sew to skirt again. The belt can be made of ribbon in a contrasting shade, or can be made of the same material. If the belt is to be made of the same material, cut double, lay right sides together, stitch and turn inside out. See that belt is smooth, then press but do not stitch belt again on the outside, as that takes away from the daintiness of the dress. Tack belt on very lightly. If one wishes to have a sash, belt could be cut very much longer and tied in back. If you do not care for a sash, the belt can be fastened under the arm with snaps.

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