

SINGER

Illustrated

Dressmaking Guide



PUBLISHED BY
SINGER SEWING MACHINE CO. LTD.,

FOREWORD

Since time immemorial, sewing has been the special field of expression for woman. Down through the ages, the advance of sewing has marked the progress of the world, as definitely as rings mark the age of a tree.

In 1851, when the first sewing machine was introduced for practical home use, the first step was taken toward the elimination of toil in sewing.

Since that date the Singer Sewing Machine Company has maintained a 'round-the-clock, 'round-the-world research for better methods, swifter results and wider horizons in home sewing. Wherever some intricate detail demanded tedious apprenticeship, an ingenious attachment was developed.

These are the Dressmaking Aids, so frequently referred to in the pages of this book, which make it possible for the beginner to accomplish, mechanically and accurately, the beautiful work of an expert.

The practical knowledge and experience garnered from this research has now been crystallized into the simple formulæ presented to you here.

Basic rules and established practices have been condensed to a word.

Intricate detail has been unravelled, so that the very position of your needle or grain of your fabric is pictured with elementary clearness.

Read every word—study every picture—follow the letter—as experts do.

Visit Your Singer Sewing Centre Often

Obtain a fresh Measurement Chart *each season*, and have your measurements checked and recorded by the Singer Instructress.

Learn what is new among the Sewing Aids which are designed to help you achieve the season's latest fashion touch.

If you want the assurance of a final fitting and appraisal of your dress, make an early appointment with the Singer Instructress.

Share in the sewing activities maintained at the Sewing Centres for your benefit.

Widen your sewing achievements to include clothing for yourself and family, furnishings for your home and gifts for your friends.

Fashion-news, and fashion-confidence await you at every visit to the Centres.

Sewing is High Adventure—with a new experience awaiting you at every turn!

It is to You—and to Your Success and Joy in Sewing—that this service and this book are dedicated.

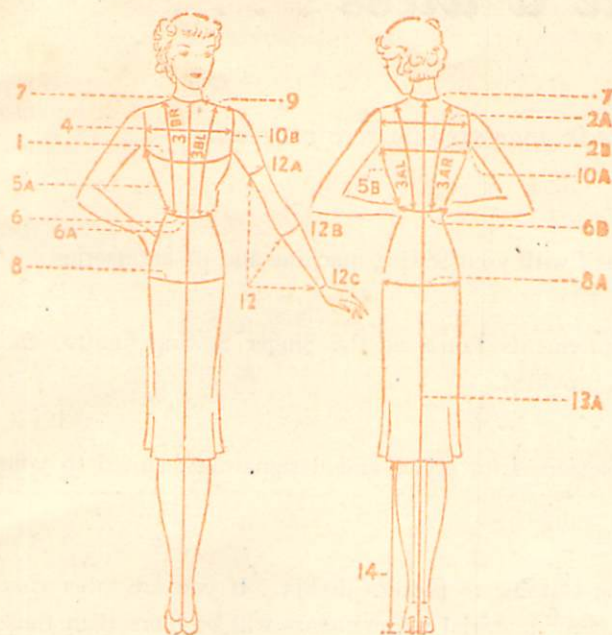
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CONTENTS

Title	Page
MEASUREMENTS	1
INTRODUCTION	2, 3
EQUIPMENT	4
FABRICS	5
FIGURE TYPES	6
PATTERN ALTERATIONS	7, 8, 9, 10
CUTTING	11
MARKINGS	12
BASTINGS	13
SEAMS AND FINISHES	14, 15
PRESSING	16
DARTS-TUCKS	17
PLEATS	18
BINDINGS-FACINGS	19, 20
SHIRTING-RUFFLING	21
CORNERS	22
INSETS	23
POCKETS	24, 25
BUTTONHOLES	26, 27
SLEEVES (SETTING)	28, 29
CUFFS-COLLARS	30
BELTS	31
BANDS AND CORDING	32
PLACKETS-SLASHES	33, 34
HEMS	34, 35
FASTENINGS	36
DECORATIVE DETAILS	37
SIMPLE TAILORING	38, 39
CHILDREN'S CLOTHES	40
INFANTS' CLOTHES	41, 42, 43
SCHOOL DRESSES	44, 45
JUNIOR GIRLS' CLOTHING	46, 47
BOYS' CLOTHING	48

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YOUR MEASUREMENTS.



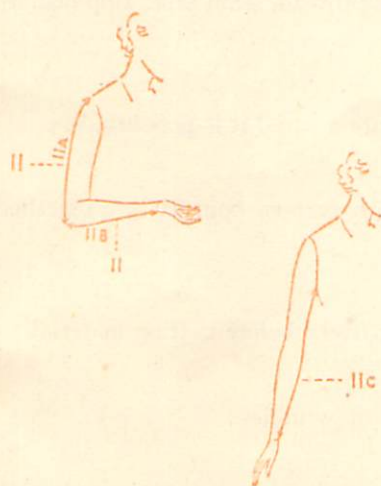
The figures at the left show where the measuring tape is placed in taking each measurement.

This chart contains your exact measurements. Use it whenever you sew, to insure perfect fitting clothes. We suggest that you have this chart checked every six months at your nearest Singer Sewing Centre.

*Measurements taken from RIGHT side
(Except where otherwise designated)*

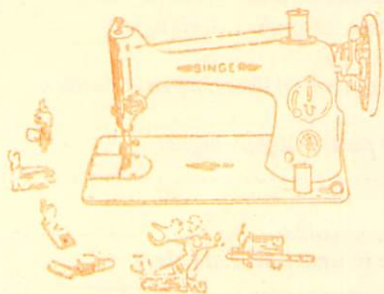
Consider seam allowance in checking with pattern.

1. BUST—(Fullest part—slightly higher in back)..... in.
2. BACK—
 - A—Shoulder to shoulder..... in.
 - B—Under arm to under arm at side seam..... in.
3. SHOULDER TO NATURAL WAIST LINE—
 - A—Back Right in. Left in.
 - B—Front Right in. Left in.
4. CHEST-FRONT—From Armhole to Armhole..... in.
5. ARM PIT TO NATURAL WAIST LINE—
 - A—Right..... in.
 - B—Left..... in.
6. NATURAL WAIST LINE—ENTIRE—
 - A—Front..... in.
 - B—Back..... in.
7. NECK CIRCUMFERENCE..... in.
8. HIP— inches below natural waist line (fullest part)..... in.
 - A—Back hip from side to side..... in.
9. SHOULDER LENGTH—Neck to tip of shoulder..... in.
10. ARMHOLE—
 - A—Right..... in.
 - B—Left..... in.
11. SLEEVE LENGTH—
 - A—Shoulder to elbow..... in.
 - B—Elbow to wrist..... in.
 - C—Inside from underarm seam to wrist..... in.
12. SLEEVE WIDTH—
 - A—Upper arm..... in.
 - B—Lower arm..... in.
 - C—Wrist..... in.
13. FULL LENGTH—
 - A—Back of neck to floor..... in.
 - B—Back waist line to floor..... in.
14. SKIRT LENGTH—Floor to hem line..... in.



You are going to make a dress

This is your step by step procedure:



Familiarize yourself with your sewing machine and its accessories.

Have your measurements taken at the Singer Sewing Centre, and recorded on Chart provided.

Study fashion magazines for styles and designs most suited to your individual type.

Select your fabric suitable to pattern design. If you are taller than the average figure, your material requirements will be more than those specified by the pattern.



Decide on trimmings and match sewing thread, seam tape, zipp fasteners, etc., to the colour of the fabric.

Test fabric for shrinking, unless you are assured it is pre-shrunk.

Compare individual measurements with pattern—pin pattern together and try on.

Make the necessary adjustments to pattern before cutting material.

See that fabric is free of any folds or wrinkles.

Pin your pattern on fabric carefully following pattern layout for width of your material and the grain of the fabric.



Use plenty of pins with sharp points.

Cut accurately, in long even strokes, using sharp shears.

Put in all markings for darts, tucks, notches, etc., and run basting thread lines down centre front and centre back before removing pattern.

See that your sewing machine is in good order—free from excess oil or dust, and with tensions properly adjusted to fabric.

Handle your material as little as possible. Keep it on a work table when doing pinning or basting.

Pin and baste darts and tucks. Stitch. Remove bastings and press.

Baste foundation seams and try on before your full-length mirror.

Run basting thread around neck and armholes, to prevent stretching of the material.

Make bound buttonholes and pockets after first fitting.

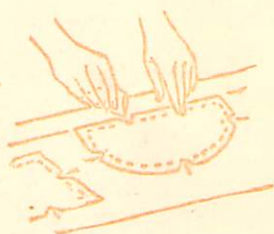
Try stitching such trimmings as shirring, ruffling or tucking on a scrap of material, before doing it on your dress.

Keep dress spread out on table or carefully folded in a drawer, when not working on it.

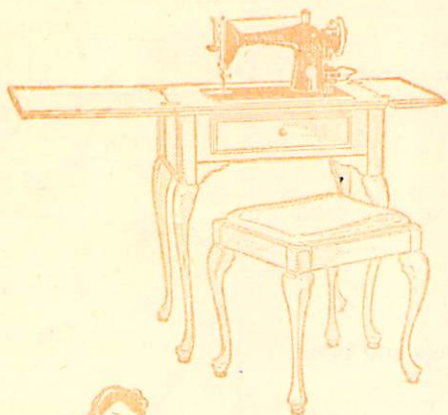
Allow dress to hang several hours before marking hem. It should be thoroughly pressed and complete, except the hem.

Follow your pattern guide and refer to this book for more complete instructions on assembling your dress.

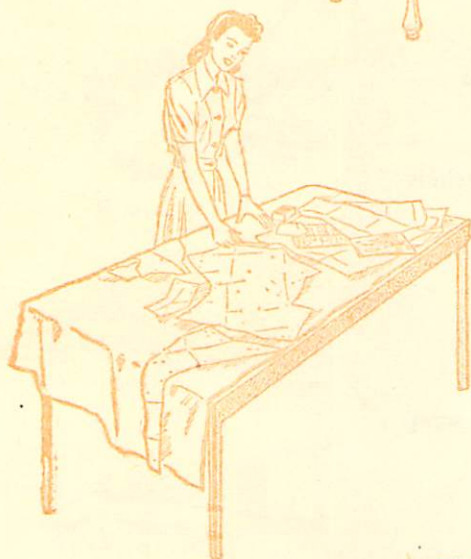
When you have made a dress, which seems to be the first aim of one's sewing ambitions, you will want to make many other articles, such as lingerie, beach wear, pyjamas, etc. You will find the information on the following pages applicable not only to dresses but to all articles of wearing apparel, for both women and girls.



EQUIPMENT.

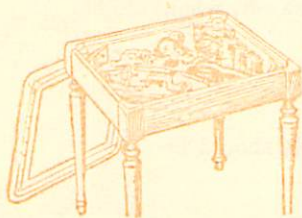


A SEWING ROOM, fully equipped, is ideal for real joy in sewing. Your equipment should be the best you can afford, for good tools are the inspiration for good work. While your sewing machine and its accessories naturally form the foundation of your sewing room, the other items of equipment listed here are highly desirable for home sewing satisfaction.



YOUR SEWING MACHINE may be one of the Singer Cabinet or Portable Models, depending on the space and the purposes it is to serve.

CUTTING TABLE—Cutting on the floor or bed is very tiresome and can hardly be done accurately. A collapsible table about 30 inches wide and 60 inches long will save space and is well suited to this purpose.



SEWING STOOL—It is important to be comfortably seated while cutting and sewing. For this it is better to use a stool of the right height and size rather than a chair. A sewing stool, with removable upholstered seat and compartment for sewing accessories, is most desirable.

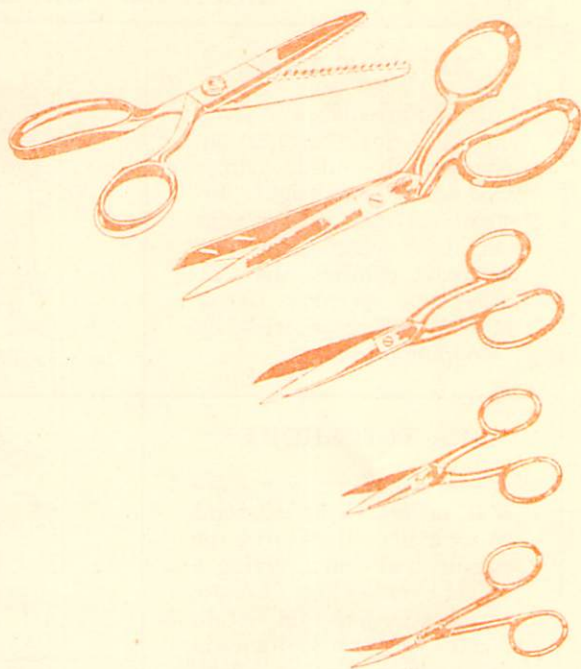
PRESSING EQUIPMENT—One should have a full-length, collapsible ironing-board, a sleeve board and a sleeve cushion.



A thermostatically controlled electric iron, press cloth, free from starch or sizing, a basin, sponge and press mitt will complete your pressing equipment.

DRESSMAKING AIDS—Dressmaking Aids, such as the Binder, Hemmer, Ruffler, Gauging Foot, Cording Foot, Braider, Quilter, Tucker, etc., will greatly facilitate your sewing and assure a professional, custom-made appearance to your garments.

SCISSORS—The use of correct scissors for the particular job is important. If you do not have a Singer hand or machine Pinker, you should have pinking shears. Other scissors that will help you to do a better job are Embroidery scissors, Dressmaking shears, Sewing shears and Tailor's points.



FACTS ABOUT FABRICS.

If you examine a piece of plain woven material, you will discover it is made of threads running at right angles to each other. These are known as warp and weft threads. The warp threads run lengthwise of the material. The weft or filling threads run crosswise from selvedge to selvedge. These you are to know as the lengthwise grain and crosswise grain. The true bias grain crosses both length and crosswise grains diagonally.

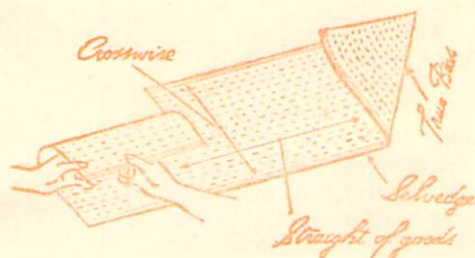
Many fabrics such as velvets, woollens and satins have a nap surface or sheen and have a distinct *up* and *down* as also do some prints. Most fabrics have a definite right and wrong side.

Unless assured that material is pre-shrunk, take no risk and have it shrunk at your tailor's or do it yourself, if you choose.

To shrink coloured cottons or linens, soak in cold

water several hours. White materials can be put in hot or cold water. Squeeze water from material—never wring—and hang on clothes line to dry. Linen and cottons may shrink from 1 inch to 3 inches a yard.

To shrink woollens wet a large piece of material, preferably a sheet, with cold water. Spread out on a smooth surface. Open out material and lay it flat over wet sheet. Then clip selvedge every few inches. Wet another sheet and place over the material. Pat lightly over the entire surface. Let it remain overnight.



CHOOSING YOUR PATTERN.

PRINCIPLES FOR THE FOUR FIGURE TYPES

ARE YOU TALL ? If you are over 5' 7", you fall into this classification. Avoid the up-and-down lines that add to your height. Instead, make an asset of your height by wearing the bold dramatic clothes that no other type can carry. <i>Never</i> try to appear shorter by "stooping over."	 Dramatic peplums cut height.	 Two-piece dresses with a soft look are good.	 Long torso effects equalize leg length.
ARE YOU SHORT ? You are "short" if you are 5' 3" or less. You will want to wear lines that carry the eye up and down, giving a longer overall effect. Choose softness in line and detail. Avoid bold prints, dramatic or mannish clothes which tend to overburden your figure.	 Fullness in bodice just below bust is flattering.	 Button-down-the-front dresses give a long, smooth line.	 Try pinafore effects with lowered waistlines.
ARE YOU LARGE AT THE TOP ? If you are "top heavy," you will want to wear lines that emphasize your slimmer hips and draw the eye away from your bust. Never wear tight fitting clothes—do not try to wear clothes with "fussy" details.	 Surplice style bodices are flattering.	 Wear a simple untrimmed bodice with interesting skirt details.	 Fancy low-cut necklines are good.
ARE YOU LARGER OVER THE HIPS ? This is your figure type if your hips measure 12 or more inches larger than your waist. You should wear lines that draw attention to the <i>upper part of your figure</i>. Be careful to wear skirts that are not too tight fitting as they will emphasize your hips.	 Tapered lines from waist to shoulder on dresses and suits are good.	 Contrasting yokes and sleeves draw the eye away from hips.	 Wear interesting shoulder details.

PATTERN ALTERATIONS.

Most patterns allow the following amounts for ease :—

3"—4" to the bust measurement.

$\frac{1}{2}$ " to the chest.

From $\frac{1}{2}$ "—1" on back width across shoulder blades.

$\frac{1}{2}$ " on all blouse lengths.

1" to the waist.

2" on hips for a plain skirt.

3"—4" on sleeve at upper arm.

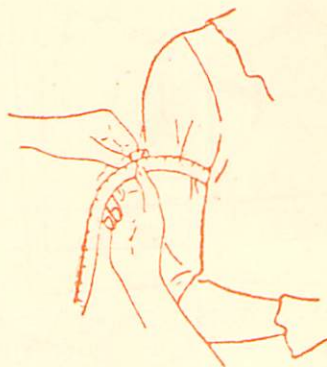


Patterns are made to conform with certain standard measurements but few of us are so fortunate as to have an ideal figure, therefore, certain adjustments to your pattern may be necessary.

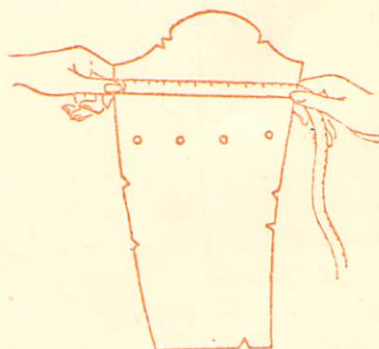
When you have checked your measurements and are ready to compare them with your pattern pieces, pin in darts, tucks and pleats and measure over them. Most measurements are taken at right angles or parallel to the straight-of-goods marks on the pattern ; a few are taken on the curve, i.e. waist and hips.

Remember that for most pattern pieces you are measuring just half the pattern. For example, you measure just half the blouse front and half the blouse back. These two together should correspond with your own bust measurement, plus allowance for ease.

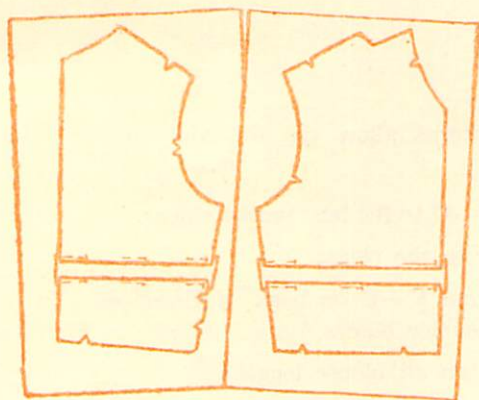
The amount allowed for ease depends to some extent on the type of materials used. Sheer materials, such as chiffon, net, laces, etc., require greater fullness in treatment than firm crepes, cottons or woollens. Also consider seam allowance. Some patterns allow $\frac{1}{2}$ ", some $\frac{5}{8}$ ", others have no seam allowance.



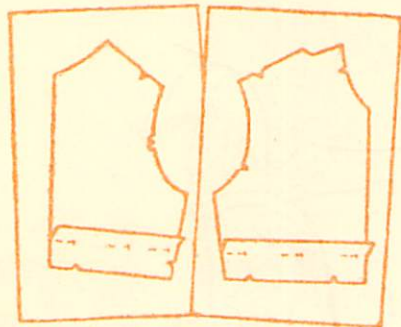
Taking a measurement



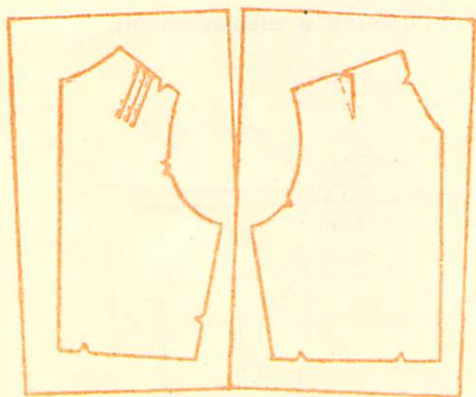
Applying measurement to pattern



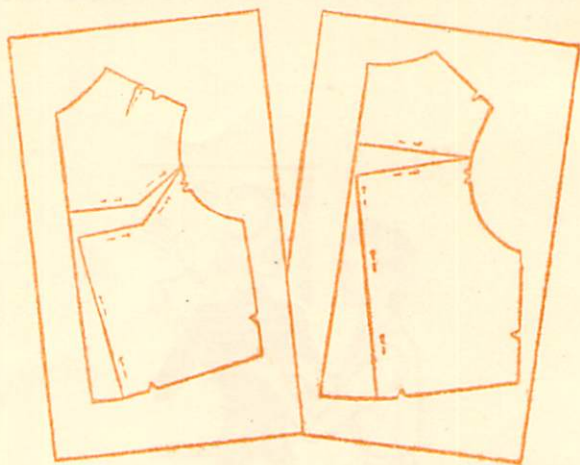
1. TO LENGTHEN WAIST—Slash pattern straight across between underarm and waistline. Spread for length required. Insert a strip of paper under slash and pin. Lengthen back to correspond.



2. TO SHORTEN WAIST—Lay a fold evenly across, adjusting to required length. Alter front and back to correspond.

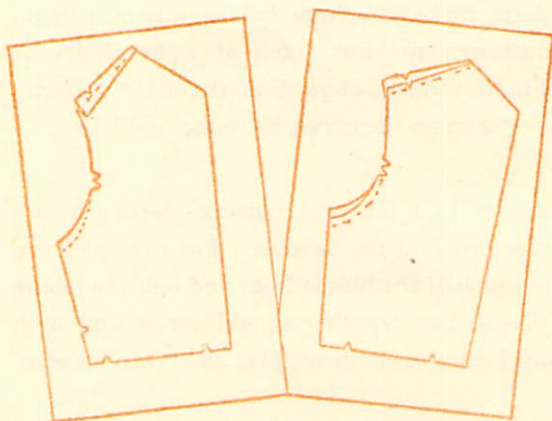


3. FOR NARROW SHOULDERS—Lay a group of fine tucks, three to five, depending on the amount to be taken up. Narrow tucks to a point above bust line. Keep original shoulder line. Adjust back to correspond. Another way is to make one short dart, front and back.



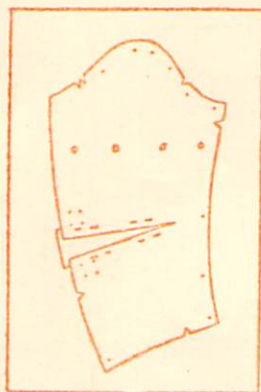
4. PROMINENT BUST—Slash pattern at bust line from centre front toward underarm seam. Spread part of front for length required. This will increase the width at waistline which can be taken up in darts or gathers.

5. ROUND SHOULDERS—Slash pattern toward armhole at round of shoulders. Move lower edge of slash downward for extra length required. Pin paper at slash and lower back, retaining the straight line from neckline to waist. The increased width at the waistline can be taken up in a dart.

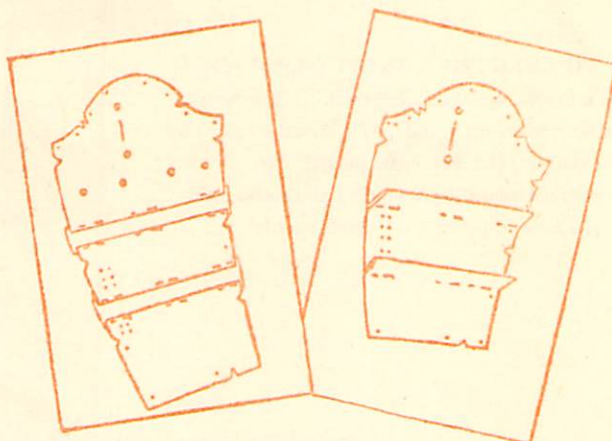


6. FOR SLOPING SHOULDERS—Lay a dart along shoulder line, beginning at armhole and tapering to neckline. Lower underarm line as indicated by dashes.

7. FOR SQUARE SHOULDERS—Shoulder line must be built up at armhole tapering to neckline. Raise underarm line accordingly. Paper is used for this purpose.

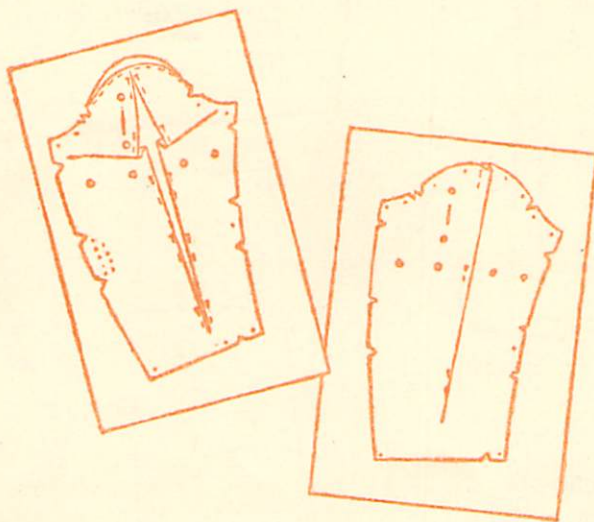


8. FOR LENGTH AT BACK OF SLEEVE—Slash at elbow and spread for extra length. Ease fullness in at elbow, instead of making darts. Active women require this extra length to prevent sleeve pulling at armhole.



9. TO LENGTHEN SLEEVES—Determine where added length is required—above or below the elbow, or both. Slash pattern straight across and spread slashes for extra length. Pin a strip of paper at openings.

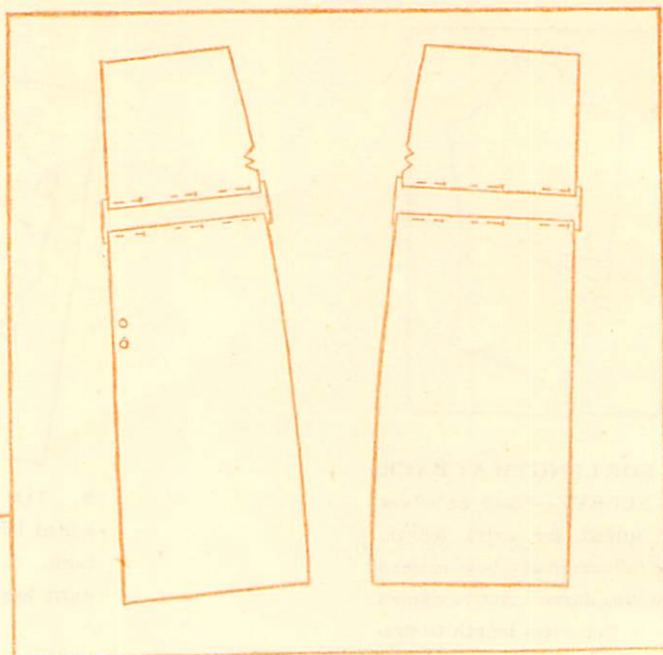
10. TO SHORTEN SLEEVES—Determine if sleeve is too long above or below the elbow, or both. Lay folds in paper and pin, to take up length.



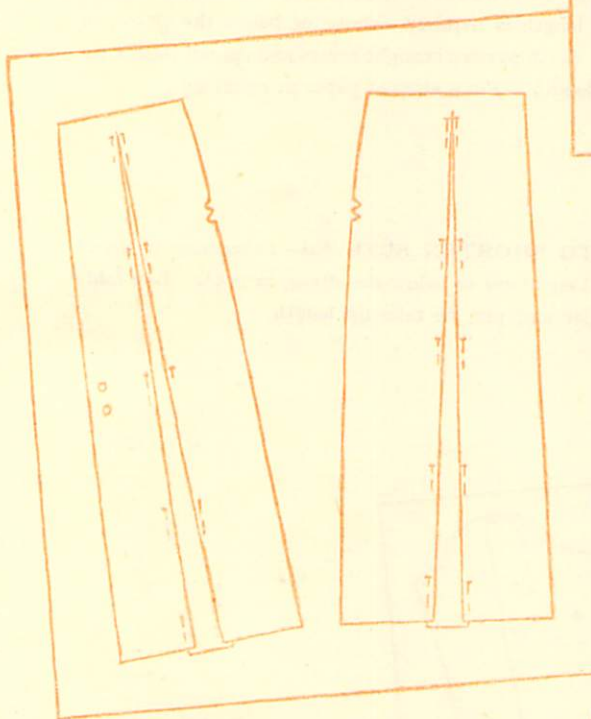
11. LARGE UPPER ARM—Slash pattern from top of sleeve. Spread slash for width required. Lay darts at full part of sleeve, closing slash at top. Pin paper under slash and at top, retaining original sleeve length.

12. THIN ARM—Lay fold in pattern tapering toward wrist. Lay a small, short dart in armhole both front and back below shoulder seam.

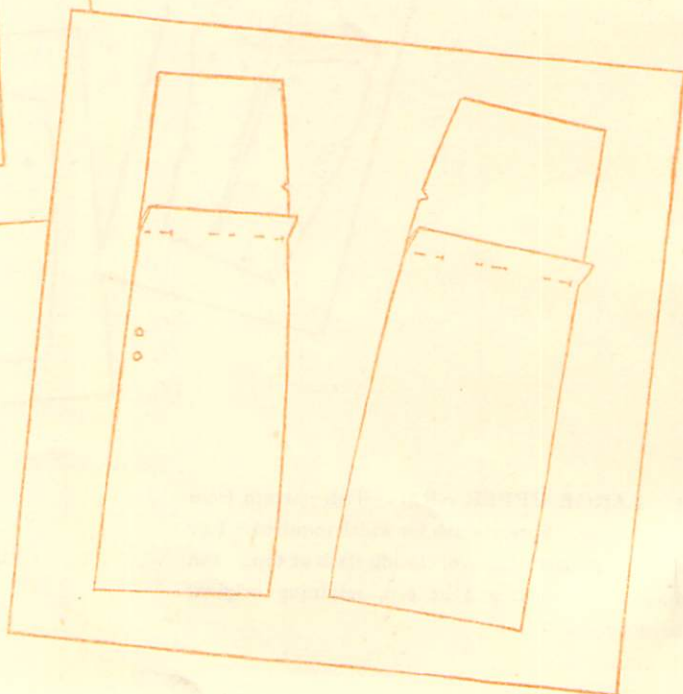
13. TO LENGTHEN SKIRT (right)—Slash pattern below hip line and spread. Place a strip of paper underneath and pin. Alter front and back evenly. If much extra length is required, slash pattern again between first slash and lower edge of skirt. Spread each slash evenly.



14. FOR LARGER HIPS (left)—Slash pattern from lower edge toward waistline. Spread both back and front sections $\frac{1}{4}$ the amount of extra width required at hip line. The width around the lower edge will be increased proportionately.



15. TO SHORTEN SKIRT (right)—Lay fold straight across both back and front evenly, below hip line. If pattern is very long lay another fold between first fold and lower edge, taking up an even amount in each fold.



CUTTING.

No other one thing demands as much consideration at this point as the grain of materials—for on this can depend the success and satisfaction of your dress.

Before pinning the pattern to the material, make sure that one end is straight. It is advisable to pull a thread crosswise. Then cut on pulled thread line. If your pattern is to be placed on the fold of material, bring the two selvedge edges together. Pin the straightened end together, then selvages and spread out smoothly on table. Usually the foundation pieces—the front, back, skirt and the sleeves—are pinned to material first, and then the trimming pieces.

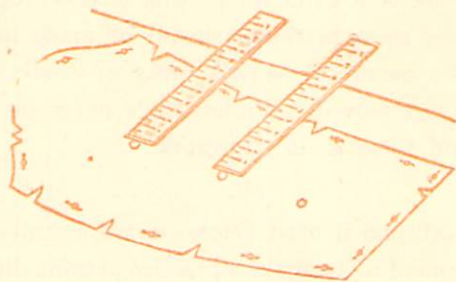
It is best to make it a rule to place all pattern pieces on the material in one direction and this is a "must" when using material with a definite surface, such as satins, velvets, woollens and prints with an up-and-down design.

When a piece of pattern has been pinned, check accurately to make sure it is in the right position according to the grain of material lengthwise, crosswise or true bias as the case may be.

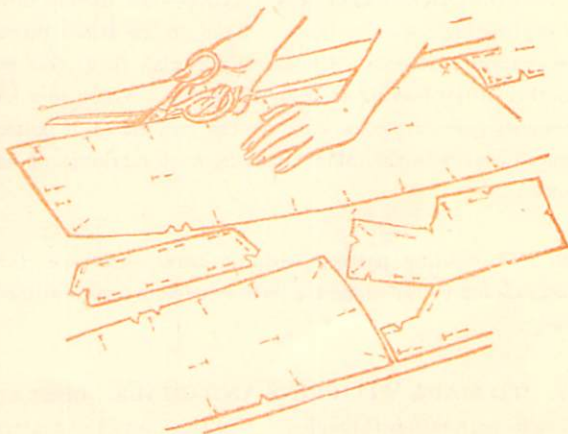
Perforations or printing indicate position of pattern on straight grain of fabric. Use a ruler to check, making sure such markings are parallel to the selvedge. (See illustration No. 16).

You are not ready to cut until all pieces are in position and you have used plenty of sharp pointed pins so that the material is held firmly. Then begin to cut, making long, even lines. Jagged edges are inexcusable.

As each piece is cut, fold and put to one side. Do not remove pattern pieces. Do not lift fabric up from the table when cutting. Instead, place one hand on material, opposite shears, and keep shears on the table. (See illustration No. 16A).



16. Checking position of pattern in relation to grain of material.



16A. Position of shears in cutting

MARKINGS.

The perforations in the pattern and notches along the seam lines all have special meaning. They indicate where darts, tucks and pleats are to be. The notches are your guide for putting sections together. Therefore, these markings should be made in your fabric by means of tailor's tacks or chalk before pattern is removed. Professionals never disregard them and there is no guesswork.

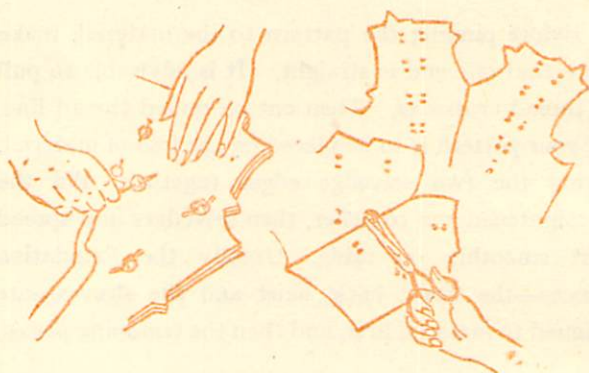
You will find it most helpful in the assembling of your garment if you make a practice of using different coloured threads for markings, that is, one colour for marking all darts, another colour for all pleats, another for marking place for buttonholes, pockets and so on.

In cutting notches always cut away from the paper pattern, so that your notches are **outside** your seam allowance. Notches should never be cut into the seam allowance.

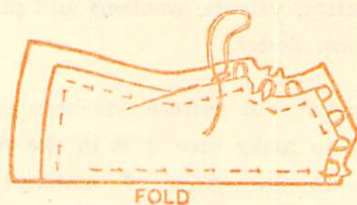
17. TO MAKE TAILOR'S TACKS—Use double thread of contrasting colour to fabric. Take up one stitch through perforation in double thickness of material, then cross with another stitch leaving loop and long end. When you have removed pattern pieces, separate the two pieces of material and clip tacks in the middle, leaving even markings on each piece.

18. When using pattern with no seam allowance, tailor tacks should be run along the pattern edge to denote stitching line.

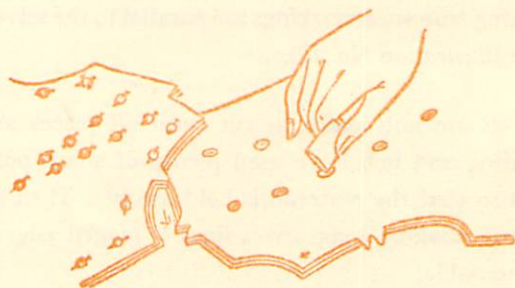
19. TO MARK WITH PINS AND CHALK—Insert a pin in each perforation through the two thicknesses of material, then mark with a piece of chalk. Turn section over and make a mark at each pin. Another good method is to mark with a chalked thread; that is, draw a double basting thread through or over a piece of chalk, then draw the chalked thread through the two thicknesses of fabric at each perforation. The chalk on the thread is deposited on the material. Re-chalk thread often.



17. Making tailor's tacks



18. Tailor tacking when using pattern with no seam allowance



19. Marking with chalk

BASTINGS.

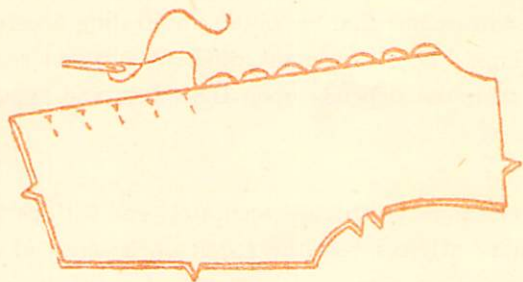
Pin before you baste. Baste before you stitch.

Basting on the sewing machine is quick, easy and accurate. Adjust your machine for a long stitch and looser tension than ordinarily. Use fine needle and thread. Machine basting is removed by clipping both top and bottom threads every few inches, so as to be pulled out easily.

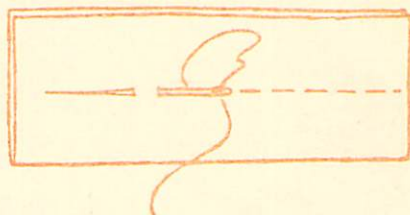
Run a long, basting stitch in threads of contrasting colour down centre front and back and on all parts cut on the fold of the material. These are fitting guides and should remain in until the dress is finished. (See illustration No. 20).

A smooth surface is just as important for basting as for cutting. Spread out pieces to be joined, bring edges together, matching notches, and pin. Place pins crosswise the seams, heads to outer edge. With the Singer Hinge Presser Foot, you can baste or sew right over the pins. With a plain presser foot, pull out each pin just before you reach it. If fullness is to be eased into notches, hold the fullest part toward you. See illustrations No. 21 and No. 22. This is also true when joining a bias edge to a straight edge. Seams are basted from top down. The shoulder seam is basted from neckline to shoulder. The underarm seam is basted from armhole to waistline, and the skirt from waist to hem, the sleeve from armhole to wrist, etc.

Slip basting (shown in illustration No. 23) is done on right side of the material. One edge of the seam is turned under and placed over opposite edge and pinned, placing pins crosswise the seam. With fine needle and thread take short stitch under fold, bringing needle up at an angle taking short stitch in turned edge. Proceed as for first stitch.



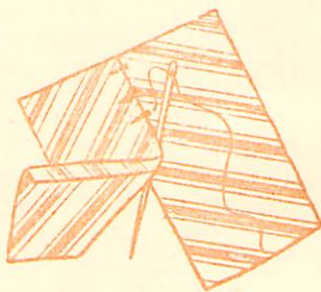
20. Basting for fitting guides



21. The basting stitch



22. Fullness eased between notches



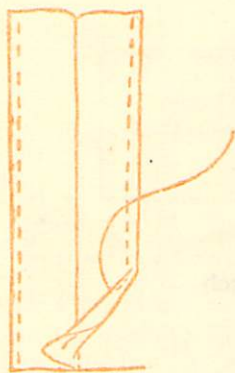
23. Slip basting

SEAMS AND FINISHES.

A seam is the means of joining two pieces of fabric. It is with seams that we obtain interesting lines and shapings. There are many different types of seams and their use depends upon the fabric and type of garment.

Seams must be stitched accurately and with perfect tension. Always test the stitch on a scrap of the fabric you are using. Use thread of correct size for

the fabric, and needle the right size for the thread (according to the list on inside back cover). Never use a needle that is blunt or bent. Be sure the bobbin is evenly wound and that the thread is identical with the top.



24. Plain seam



25. Pinked seam



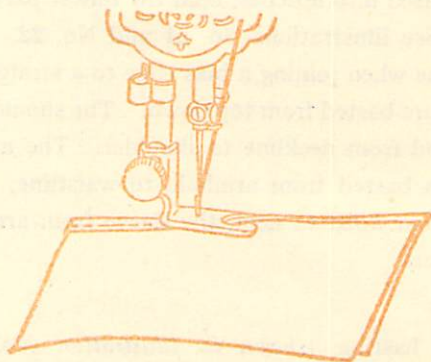
26. French seam

24. PLAIN SEAM—Edges turned back a scant $\frac{1}{8}$ " and stitched on the very edge. This is best accomplished with your Edgestitcher. Used for fabrics which fray easily.

25. PINKED SEAM—Particularly good for fabrics which do not fray and where a smooth, flat seam is essential. Use your Pinker.

26. FRENCH SEAM—A seam within a seam. First, make a plain seam on the right side, taking less than $\frac{1}{2}$ of seam allowance. Trim raw edges evenly. Press and turn—right side in. Crease on line of stitching. Press and stitch. For accuracy and neatness use your Edgestitcher. This seam is used for sheer fabrics, lingerie and children's clothes.

27. HEMMED SEAM—Use the machine foot hemmer. Slip one edge of material back about $\frac{1}{8}$ ". The widest edge is put in the hemmer and hemmed down. (See your machine



27. Hemmed seam using
The Singer Hemmer

instruction book for many other uses of the hemmer). Used for firm fabrics—cottons and linens—the same as the French seam.

28. PLAIN SEAM—EDGES OVERCAST—Press seam open. Using a fine needle, take short over and under stitches. Thread should not be drawn taut. When seams are not pressed open as at armhole and waistline, hold the two edges together and overcast. This is a good flat seam for sheer, soft fabrics or other materials that ravel easily.

29. PLAIN SEAM—EDGES BOUND—Press seam open and bind edges using the machine binder. Used for unlined garments, made of heavy materials. (See machine instruction book for many other uses of the binder).

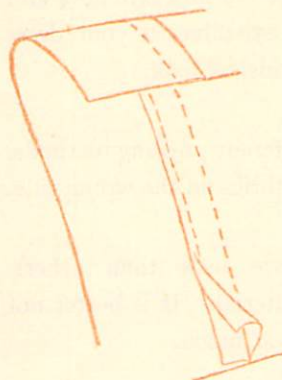
30. FLAT FELLED SEAM—Join seam, blend one edge, turn free edge back $\frac{1}{2}$ " and stitch close to edge. (See your machine instruction book for making felled seam using the hemmer). A sturdy seam for shirts and similar garments.

31. PLAIN SEAM—EDGE ROLLED—Trim seam, blending one edge. Roll the two edges between thumb and fore-

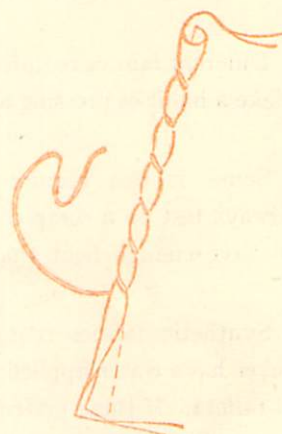
finger. With fine needle and thread take stitches under and over roll. Used for sheer fabrics, metal cloth, etc.

32. JOINING SEAMS—In dress construction seams are joined to another or crossed with another. Joinings and crossing should be smooth. Always open and press seam before making the second one.

33. CURVED SEAMS—Outer curved seams should be notched and inner curve slashed before turning.



30. Flat fell seam



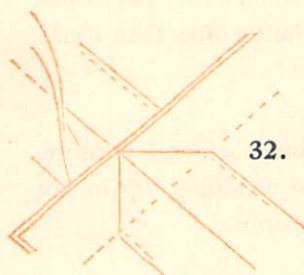
31. Plain seam—edge rolled



28. Plain seam—edges overcast



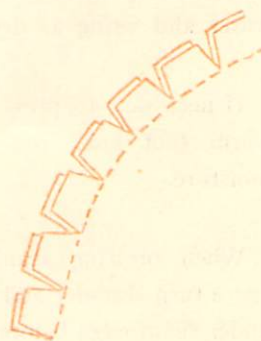
29. Plain seam—edges bound



32. Joining seams



33. Curved seams



33A. Outer curve

PRESSING.

Pressing is the placing of the iron on the fabric, lifting it and placing it on again. Ironing is the pushing of the iron back and forth evenly—always with the grain of the fabric.

In dress construction one keeps seams, darts, tucks, etc., smooth by pressing and steaming. Pressing should begin from the time of the first stitching and continue as you proceed to assemble, if your dress is to have that professional finished look.

Different fabrics require different pressing methods. Make a habit of pressing all fabrics on the wrong side.

Some fabrics require more heat than others. Always test on a scrap of material. It is better not to have enough heat than too much.

Synthetic fabrics require little heat, and should never have water applied to them. This is also true of taffeta. If these materials are badly creased and a firm pressing is necessary, spread a dry press cloth over fabric and a damp cloth wrung as dry as possible over this, and press, using a hotter iron than usual. (See illustration No. 34.)

Woollen fabrics require more heat and pressure. Use a heavy press cloth, free of sizing, dip in hot water and wring as dry as possible.

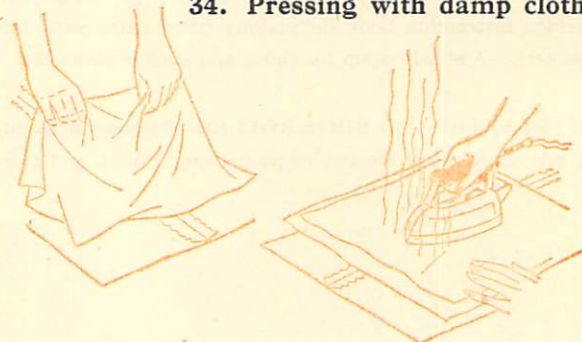
If necessary to press metallic fabrics at all, use a warm (not hot) iron and keep fabric free from moisture.

When pressing seams finished with binding or edges turned under and stitched, slip a strip of paper under seam edge before pressing. This will prevent an impression of the seam from showing on the right side. (See illustration No. 35).

It is more satisfactory to steam velvets and pile fabrics. Stand iron on end, cover with a damp press cloth. Draw wrong side of fabric across steaming cloth. Use a fine brush to brush nap of fabric gently. (See illustration No. 36).

A dry cloth should always be placed between silks and the damp cloth in pressing, so that the fabric is never wet, but the steam will reach the fabric.

34. Pressing with damp cloth



35. Using paper in pressing



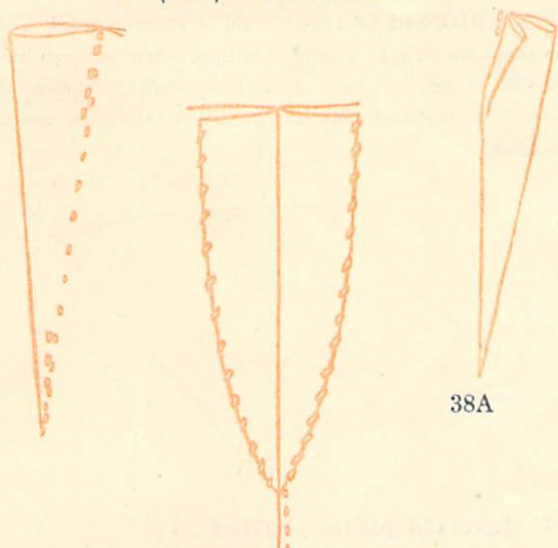
36. Steaming over an iron



DARTS—TUCKS.

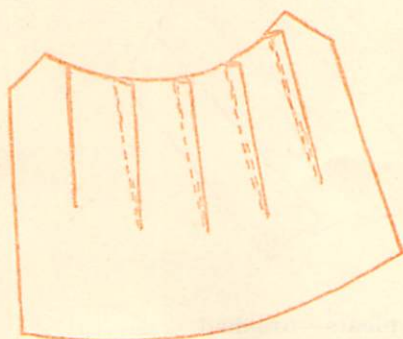
Put in tailor's tacks to mark position for all darts and tucks before removing the pattern. Sometimes

37. (Left) The stitched dart



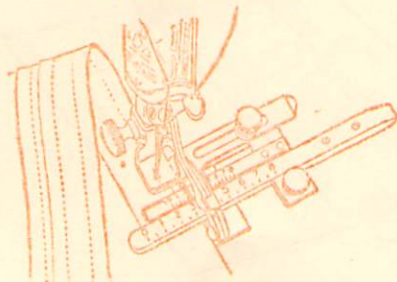
38A

38. (Above) Dart slashed, pressed and overcast



39. Fitting darts

40. Darts at neckline



41. The Singer Tucker

you will find it necessary to use darts for fitting, particularly at the shoulder or waistline, even when not indicated in the pattern.

DARTS

37. Darts should be stitched from the seam edge, the widest part, in a smooth, slant line to a point. Do not pull fabric while stitching. Begin and end dart with back tacking for reinforcement.

38. Slash dart along the fold, to within $\frac{1}{8}$ " of the point. Press open. If dart is wide, trim the seam edges to $\frac{1}{8}$ " and finish by overcasting.

38A. The dart may also be pressed smoothly or spread and pressed as a box pleat.

39. Darts used at the waist line are tapered at both ends and pressed flat. Notch the centre of the dart to allow the material to lie flat. (See illustration No. 39).

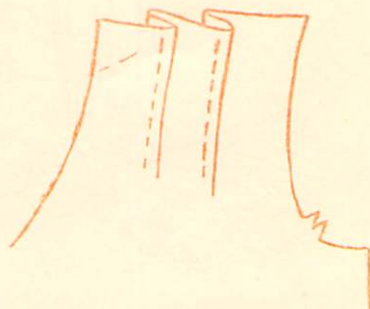
40. Darts at the back of the neck serve to control fullness and shorten shoulder width.

TUCKS

Tucks usually used as decorative feature, are also used to shorten length and control fullness. Parallel tucks are easily and accurately made with the Singer attachment, the Tucker.

41. Tucks may vary in width from the tiny pin tuck to any desired width. Materials with a slight body, such as organdie, lawn, linen or taffeta are best for tucking. Tucks should be made on the true grain of the material.

42. Most effective are tucks stitched on the right side to form a pleat, releasing the fullness below. Used frequently in a skirt, sleeves, or shoulder.



42. Tucks at shoulder

PLEATS.

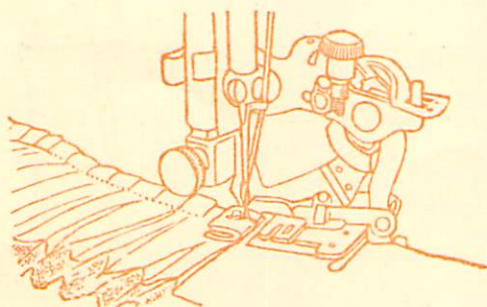
There are different forms of pleating used either as a trimming or as a means of controlling fullness in the skirt or sleeve.

As a trimming, the narrow pleating you can make with the Ruffler is most effective. (See illustration No. 43).

Patterns indicate where pleats are to be and markings should be carefully made in the fabric by use of tailor tacks or chalk.

Some materials hold a pleat better than others. For best results, use materials not too soft or wiry, and be sure the fold of the pleat is exactly on the lengthwise thread of the material. The hem, or finish, should be made at the lower edge, before pressing pleats. Seams in pleats should be clipped straight across at the top of hem line and seam in hem pressed open. This prevents bulkiness, and the pleat will hang straight.

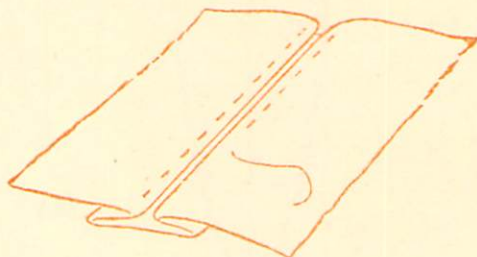
44. INVERTED PLEATS—Bring two folded edges together making even pleat on either side. Pin and machine baste.



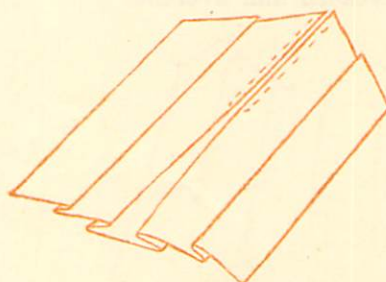
43. The Singer Ruffler adjusted for pleating

45. BOX PLEATS—Reverse of inverted pleat. The folded edges are brought together on under side. Baste and press.

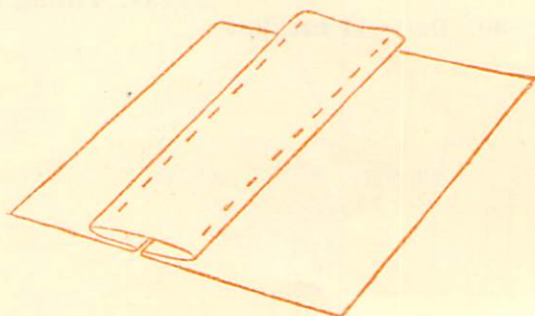
ACCORDION PLEATS—Should be steam pleated. There are shops which specialize in pleatings, where you can have it done for a nominal fee. Accordion pleating requires three times the length of material needed for finished use after pleating.



44. Inverted pleats—basted



44A. Inverted pleats—finished

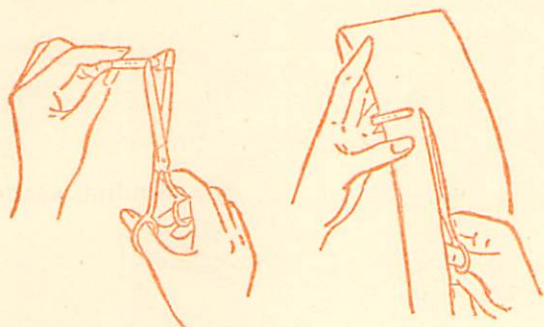


45. Box pleat

BINDINGS AND FACINGS.

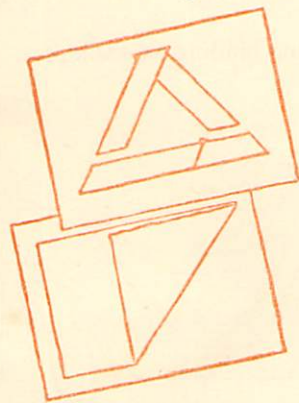
Binding is one of the most popular and practical methods of finishing edges. The success of good binding depends first on obtaining the true bias grain of material, evenly cut strips and proper joinings.

As the true bias grain is the diagonal of both lengthwise and crosswise grain, bring the straight crosswise edge parallel with lengthwise edge. The diagonal fold is the true bias. Press fold lightly and cut. (See illustration No. 46).



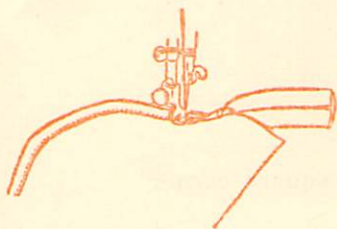
46A.

Singer Bias Cutting Gauge



46. Method of cutting bias strips

47. (left) Joining bias strips



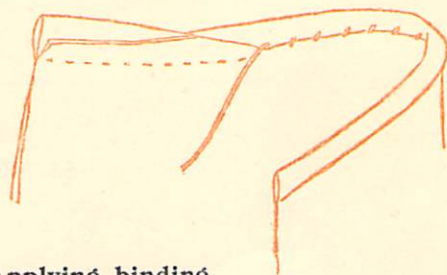
48. The Singer Binder

To ensure even edges and strips of even widths use the Singer Bias Cutting Gauge. (See illustration No. 46A).

47. JOINING BIAS STRIPS—In joining strips lay the two diagonal ends together, right sides together and stitch. Press open.

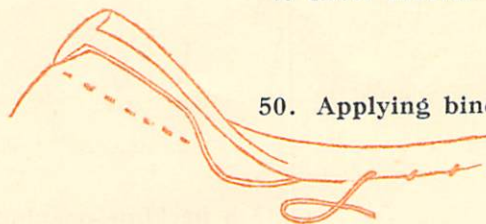
48. THE BINDER—The use of the Singer Binder is one of the simplest and easiest ways to finish an edge; particularly good for medium weight and washing fabrics used for children's clothes, house dresses, curtains, etc.

49. APPLYING BINDING TO SHEER FABRICS—For very sheer fabrics the binding should be as narrow as possible, and applied double. Cut strip six times the width the finished edge is to be, fold binding through the centre, right side out, edges even. Press lightly. Pin to fabric smoothly, do not stretch, then baste before stitching. Bring folded edge over the seam to the wrong side and whip by hand, catching a stitch under each machine stitch.



49. Applying binding to sheer fabrics

50. APPLYING BINDING TO HEAVY FABRICS—For heavier fabrics use a single binding, cutting bias strip approximately four times the width of finished binding.



50. Applying binding to heavy fabrics

51. BINDING SCALLOPS—When binding scallops, ease the binding slightly along scalloped edge and stretch tightly at the corners as you pin and baste. Stitch. Roll binding to inside. Smooth fold of bias over scallops and form pleat at the corners. Blind hem on wrong side, using fine thread and needle, and catching a stitch under each machine stitch.

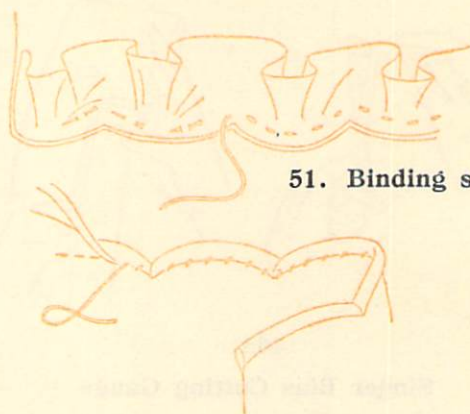
52. FACINGS—For narrow facings, where shaping is necessary such as neck lines and armholes, cut a bias strip about $1\frac{1}{4}$ " wide and sew one edge to garment, slightly easing it on, right sides together. Slash seam on curved edges. Turn facing to inside, crease on line of stitching. Press. Turn under edge of facing and stitch or blind hem to garment (*As shown in illustration No. 52*).

53. FACING A "V" OPENING—Keep facing flat, mitre facing at the point. Stitch an even seam at mitre, trim and press seam open before turning facing to inside.

54. FACING A SQUARE CORNER—Cut strip for facing lengthwise of the material. Pin facing smoothly to fabric, keeping it firm at the corner. Stitch and press. Fit fullness of facing at corner. Stitch and trim before turning facing to inside.

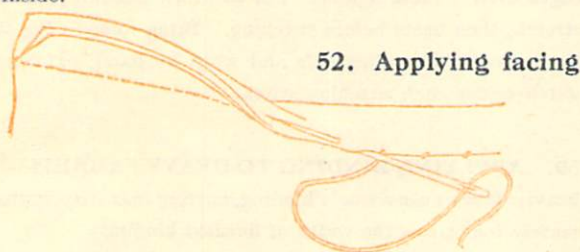
55. SHAPED FACINGS—Shaped facings are cut the same as the section to be faced and in same grain of fabric. Sew facing to garment right sides together. Clip seam at corners and inside curves, notch seam of outside curve. Turn facing to underside.

56. FACING A NECKLINE—To face an opening such as used at centre front of blouses, dresses, etc., cut the facing in the same grain as section to be faced. Usually the pattern provides a facing. Baste centre of facing along line to be slashed, right sides together. Stitch from neckline a full $\frac{1}{4}$ " away from centre and taper to a point at end of opening. Make one stitch across point and back one to stay point. Slash down centre and turn facing to inside.

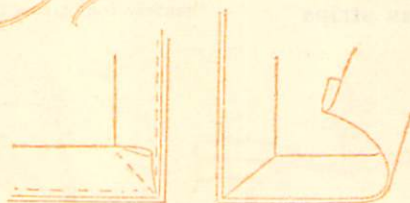


51. Binding scallops

51A. Blind hemming binding on scallops



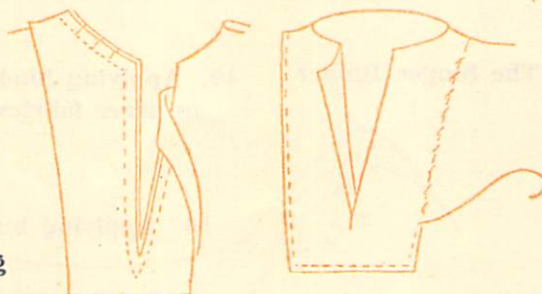
52. Applying facing



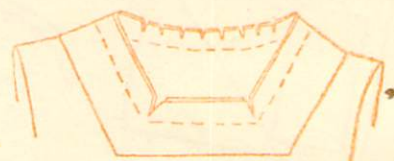
54. Facing a square corner



53. Facing a "V" opening



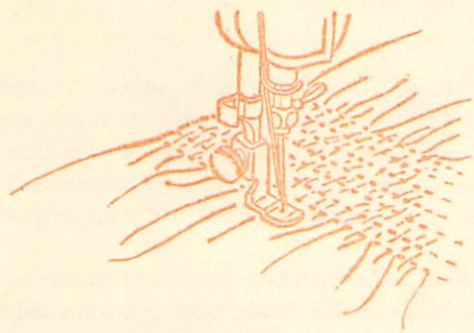
56. Facing a neckline opening



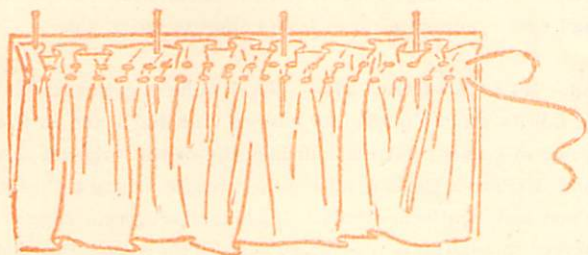
55. Shaped facings

SHIRRING—RUFFLING.

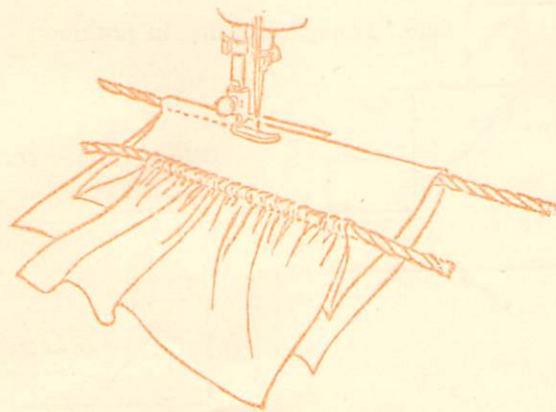
Material to be shirred or ruffled should be cut on the crosswise grain of the material or a true bias.



57. The Singer Gauging Foot



58. Gathering pinned in place



59. Shirring over a cord using the Singer Cording Foot

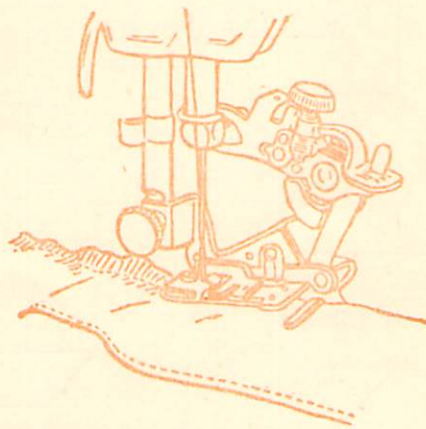
The Singer Gauging Foot is ideal for groups of shirring, particularly in sheer fabrics. Each stitch takes up an even amount of fullness. Stitch all rows in the same direction. (*See illustration No. 57*).

58. APPLYING GATHERING—When a gathered section is to be joined to a plain one, run two rows of shirring $\frac{1}{8}$ " apart. Pin gathered section to plain, keeping gathers evenly distributed. Stitch.

59. SHIRRING OVER A CORD—To shirr over a cord, first crease or mark the material for shirring. Use a fine cable cord or untwisted twine. Lay cord along the crease on wrong side. Fold material around cord and stitch, using the Cording Foot, shirring material upon cord.

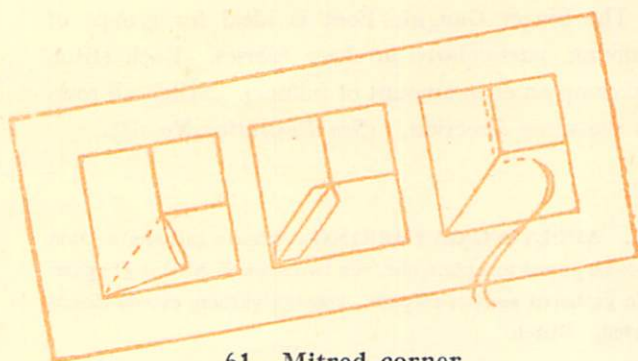
60. RUFFLING—Use your machine Ruffler attachment for gathering ruffles and flounces. Ruffles may be made and attached to garment at the same time. Always test for fullness of ruffle on a scrap of the material first. Finish edges of material before ruffling.

The uses of the Ruffler and Gauging Foot are great time-savers not only on dresses and children's clothes but on many articles of home furnishing.

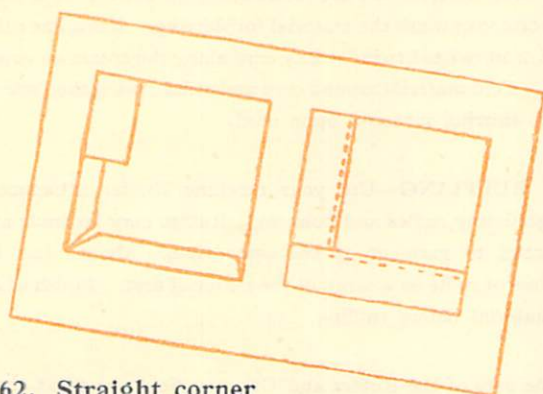


60. The Singer Ruffler making ruffles and applying in one operation

CORNERS.

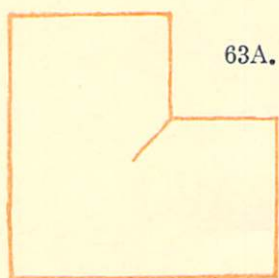


61. Mitred corner



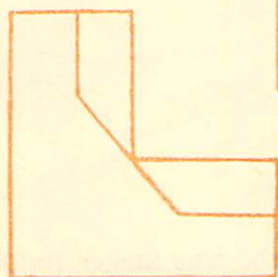
62. Straight corner

63. Stayed corner

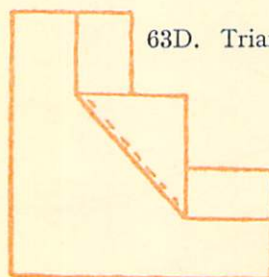


63A. Slashed corner

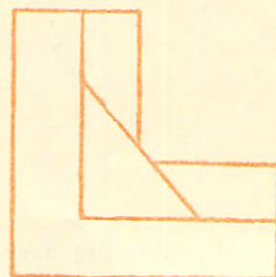
63B. Corner triangle



63C. Turned hem



63D. Triangle stitched in position



63E. Finished corner

In hemming a corner, the turn must be kept true with the grain of the fabric.

Always trim away overlapping edges, avoiding unnecessary thickness.

61. MITRED CORNER—Turn edge of fabric to right side, the width of the hem plus seam allowance. In turning opposite hem edges, bring edges together at corners. Pin fullness at the corner and baste. Stitch. Trim away fullness and press seam open. Turn hem to wrong side, and stitch or blind hem.

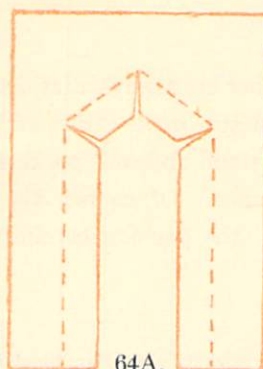
62. STRAIGHT CORNER—When one hem edge overlaps another as in the straight corner, measure hemline and crease it. Cut away material of overlapping edge to within a seam's width of the edge. Turn hem up again. Blind hem or machine stitch hem in place. Machine stitching should not extend to outer edge but leave needle in material at the corner and turn. Slip stitch hem from corner to outer edge.

63. STAYED CORNER—Used in tailored garments made of fabrics which do not fray easily. Cut diagonally in from point of corner; pattern indicates the depth. Spread slash and stitch to it the bias edge of the triangle, taking a $\frac{1}{8}$ " seam. Press seam and hem evenly. If lining overlaps the edge of a stayed corner, it is not necessary to finish the edge. But when the corner makes a finish, turn back raw edge and stitch. Whip in place.

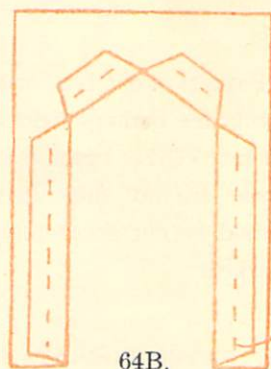
INSETS.

Insets of pleats, flounces, and various shaped godets are generally used to gain fullness at the lower edge of an otherwise straight skirt. Follow your pattern for actual cutting and placing of such insets. The sketches here show you the methods.

64. PLEATED INSET—in square opening. Pleats are basted and pressed in the usual way. Clip seam allowance in opening at each point, turn raw edges back and baste. Pin pleated section to opening. Baste and stitch on right side.

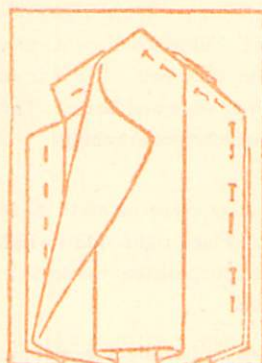


64A.

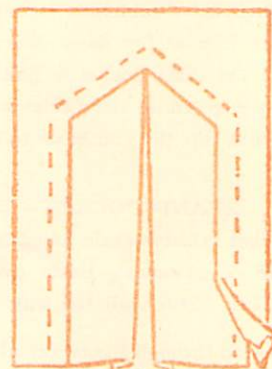


64B.

65. SHAPED GODET—In placing an inset the original line of the opening must be retained. Never stretch one edge to fit another. Clip the seam edge of an inside curve so that, when seam allowance is turned back, the edge spreads and fits smoothly. Baste to position. Pin godet to opening, baste, and top stitch. Circular or bias insets and flounces should be allowed to hang overnight, before finishing the hem edge.

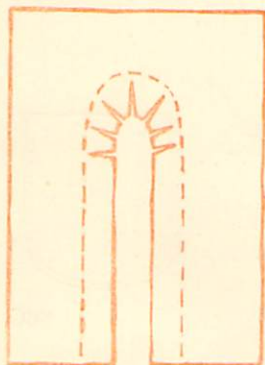


64C.

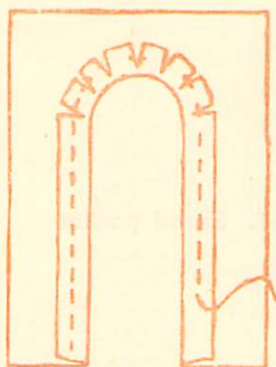


64D.

64. Pleated inset



65A. Slashed curve



65B. Seam turned and basted

65C. Inset pinned in position



65D. Top stitching



65. Shaped godet

POCKETS.

Pockets of one type or another are always a fashion favourite. Perhaps the one easiest to make is the patch pocket. Other types are the stand and welt pockets. These are not difficult to make. Of course, they should be cut accurately and the position carefully marked.

66. PATCH POCKET—Patch pockets are often lined if the garment is of heavy woollen material. The lining is stitched to the pocket along sides and lower edge, placing right sides of materials together. Turn pocket to right side. Turn hem at top down over lining. Slip stitch hem, press and slip stitch pocket to position on garment. If not lined, turn edge under along sides and lower edge and baste. Turn hem at top, pin and baste to garment before stitching.

67. STAND POCKET—Cut a long piece of material for pocket in same grain as garment. Place right side to right side of garment. Baste over exact position marked for pocket. Stitch all the way around.

Slash through the two thicknesses on basting line, snipping diagonally at corners. Press.

Turn the pouch pieces through to wrong side. Press. Pull lower part of pouch up far enough to fill the opening, and to form a stand. Press. Stitch to seam of slash.

Bring the two sections of pouch together and stitch.

68. BUTTONHOLE POCKET—The buttonhole pocket is made by drawing both sections of pouch halfway across the

opening, bringing folded edges together. Press and stab stitch all the way around. Finish pouch as for stand pocket.

69. BOUND POCKET—Mark position for pocket and slash fabric to within $\frac{1}{8}$ " of each end. Then cut forked lines $\frac{1}{4}$ " deep. Cut pocket pouch in two sections, one inch wider than the slash. Cut a true bias strip for binding $\frac{7}{8}$ " wide, or you may purchase binding in a great variety of colours in plain fabrics, plaids or stripes.

Place one piece of the pouch to edge of the slash on underneath side of garment. Turn the other edge of slash back out of the way.

Insert the two edges in the binder, the pouch section extending one-half inch beyond slash at each end, keeping



66A.

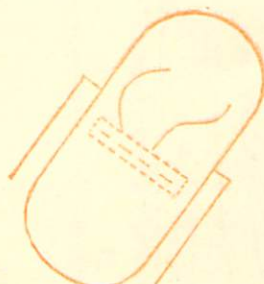


66B.

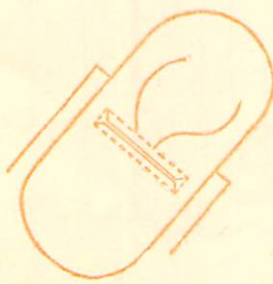


66C.

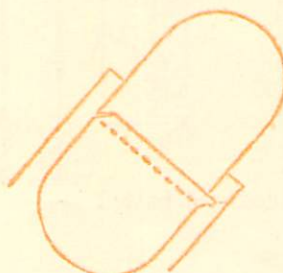
67. Stand pocket



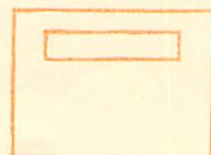
67A.



67B.



67C.



67D.

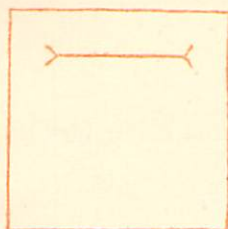
right side of garment up and stitch. Place the other pouch piece to opposite edge and bind the same way. Press. Turn top pouch section down and turn triangles to underneath. Press and stitch securely across triangles. Shape pouch sections as desired and stitch all around.

70. WELT POCKET—Cut piece for welt the length of pocket opening plus seam allowance. Fold welt and stitch across the ends. Turn right side out and press.

Cut oblong piece of material for pocket one inch wider than pocket opening.

Baste welt to garment along markings, folded edge of welt turned down. Baste pocket section to same position placing right side next to garment. Stitch and slash through centre, clipping diagonally at corners.

Pull pouch through to wrong side. Turn welt up to cover slash. Seam pouch sections together. Slip stitch welt to garment at each end.

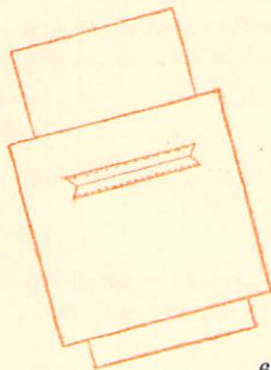


69A.

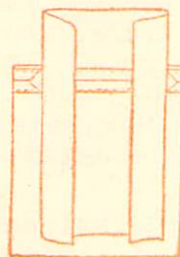


69B.

The Singer Binder

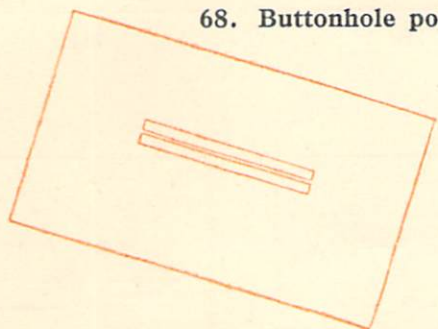


69C.

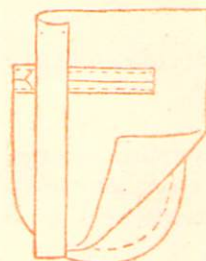


69D.

68. Buttonhole pocket

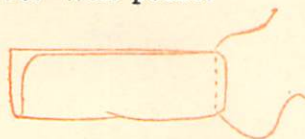


69. Bound pocket

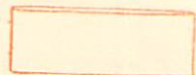


69E.

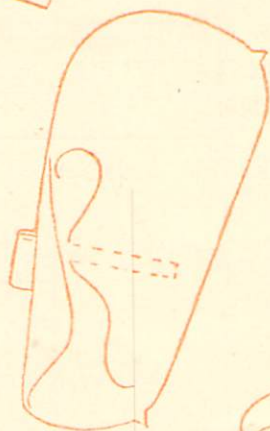
70. Welt pocket



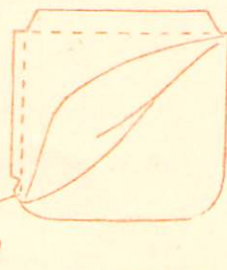
70A. Stitching end of welt



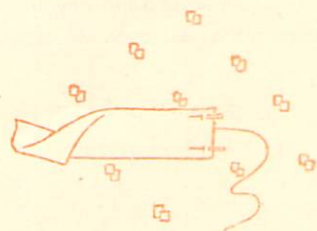
70B. Welt turned to right side



70C. Welt and pouch basted in position



70D. Finishing pocket pouch



70E. Welt covering slash

BUTTONHOLES.

The size and shape of the button determines the size of the buttonhole.

71. BOUND BUTTONHOLE—In making bound buttonholes first mark carefully the places for them on the garment. For a single buttonhole, cut a piece of material, true of grain, two inches wide and one inch longer than the buttonhole is to be. If you are making two or more buttonholes in a line, cut your strip of sufficient length to cover all.

71A. Mark position for the buttonhole, placing right side of strip to right side of garment.

71B. Stitch all round, using short stitches and taking care to make an even number of stitches across each end. Press.

71C. Cut strip across. Slash buttonhole through centre to within $\frac{1}{8}$ " of end, then, clip diagonally to corners, up to stitching.

71D. Turn patch to inside. Press, turning seam away from slit.

71E. Lay pleats in patch, covering slit, bringing folded edges to exact centre line. Press. Tack, and stitch pleats across triangles at each end.

71F. If facing is used, cut slit in facing through buttonhole, turn edges under and blind hem.

71G. To finish a buttonhole without facing, baste carefully, trim patch and overcast edges together all round.

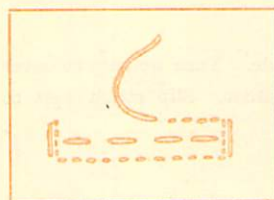
71. Bound buttonhole



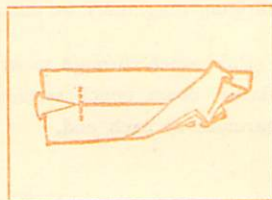
71A.



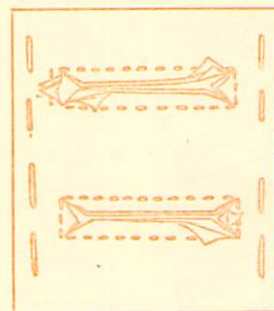
71D.



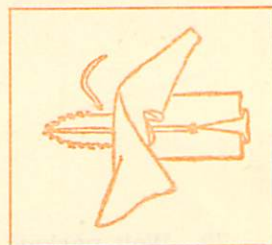
71B.



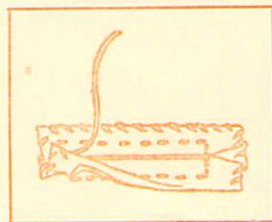
71E.



71C.



71F.



71G.

72. WELT AND CORDED BUTTONHOLES—The method of making this type of buttonhole is the same. For each buttonhole cut two strips lengthwise grain or true bias, one inch wider and one inch longer than finished buttonhole.

72A. Mark outline of buttonhole on the garment. Fold strips through centre and press. For corded buttonhole, insert fine cord in fold. (See illustration No. 72G).

72B. Baste and stitch, folded edges to outside. Do not stitch across the ends.

72C. Cut slit—snip corners diagonally.

72D. Draw strips through slit to underside. Folded edges should meet at centre. Press.

72E. Sew across the triangle at the ends.

72F. Overcast edges or, if facing is used, finish same as for bound buttonhole.

73. MACHINE-MADE BUTTONHOLE—Sometimes a worked buttonhole is preferred and is more suitable for a garment being made, if so the completed garment with the size and position of the buttonholes clearly marked, should be left at the nearest Singer Shop where they will have them worked for you on a special Buttonhole Machine.

74. BUTTONHOLES IN HEAVY WOOLLENS—Make slash required size for buttonhole. (See illustration No. 74A). Then snip two diagonal slashes at outer end. Overcast. (As shown in illustration No. 74B).

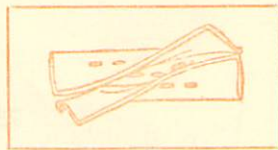
74C. Hold a piece of heavy twist along edge of slash. Begin to work at inner end. Insert point of needle in slash and up through fabric at edge of stitching or overcasting. Throw loop of needle thread over point of needle. Draw through, bringing purl to edge of slit.

74D. Work fan-wise at outer end, forming a small circle. Finish at inner end with bar.

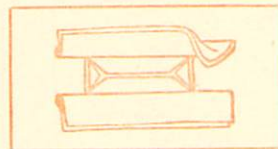
72. Welt buttonhole



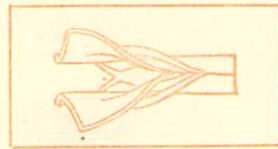
72A.



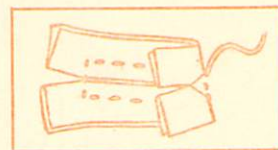
72B.



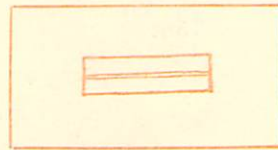
72C.



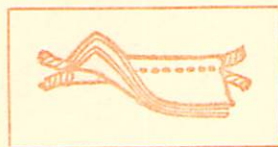
72D.



72E.



72F.



72G.

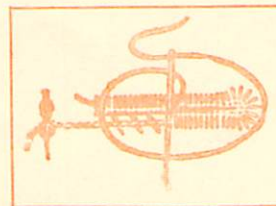
74. Worked buttonholes in heavy woollens



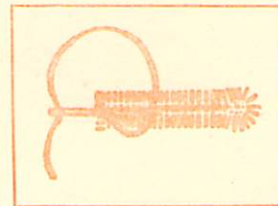
74A.



74B.



74C.



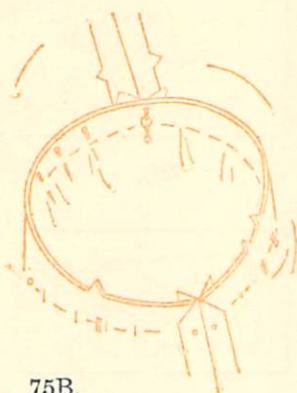
74D.

SETTING SLEEVES.

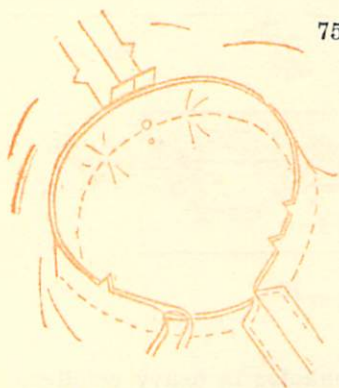
75. Set-in sleeve



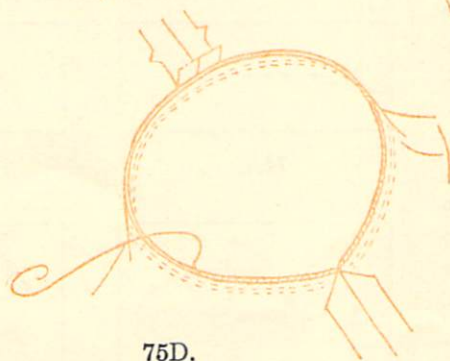
75A.



75B.



75C.



75D.

Putting in a sleeve is one of the most important points of dressmaking and should be done with great care ; yet it is not difficult to do.

75. SET-IN SLEEVE.

75A. Run a row of machine stitching around cap of sleeve, between notches, to prevent stretching.

75B. Match all notches and markings. Lengthwise centre of sleeve must hang straight down from tip of shoulders. Hold sleeve toward you. Place pin at notches, underarm and shoulder seams. Ease fullness between pins.

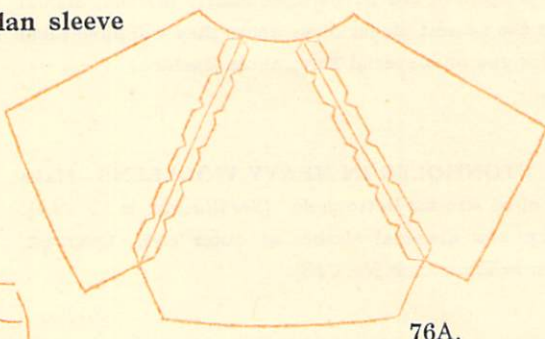
75C. Baste carefully and remove pins before stitching.

75D. To finish armhole seam, make a second row of stitching just under $\frac{1}{4}$ " from seam stitching. Trim edges and over-cast.

76. RAGLAN SLEEVE.

76A. A raglan sleeve is joined to both back and front of garment. The seam is clipped, to prevent drawing, and pressed open.

76. Raglan sleeve



76A.



76B.

76B. Stitch the sleeve and underarm seams in one operation.

77. EPAULETTE SLEEVE.

77A. The epaulette sleeve is put in armhole in the same way as the regular sleeve. Snip the seam at sleeve and shoulder angle.

77B. Turn edge of shoulder section under the seam allowance and baste. Place over front and back sections, matching notches. Pin, baste and top stitch.

The seam may also be stitched on the underneath side. Baste and stitch in the regular way.

78. KIMONO SLEEVE.

78A. The kimono sleeve is very simple—merely an extension of shoulder and underarm seaming.

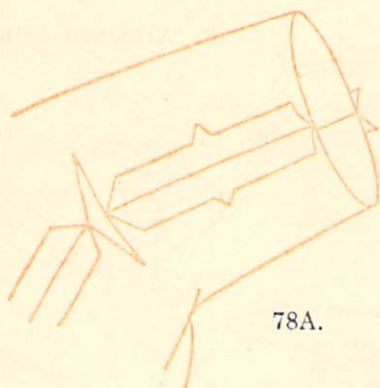
A gusset set in underarm seam is very often advisable. It relieves strain and makes for wearing comfort.

The pattern indicates the position and the gusset is a square, cut on straight grain of fabric. Cut slash across under-arm seam.

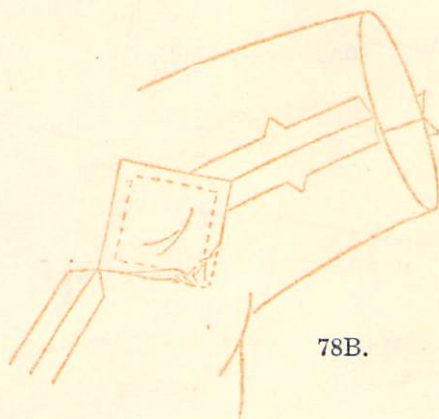
78B. Place opposite corners of gusset to seam, and the others to points of slash.

The seam edge of gusset extends beyond seam edge of slash.

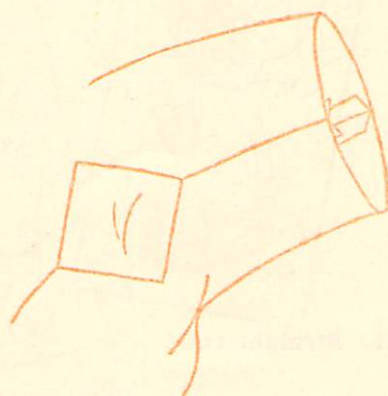
78C. The seam is pressed back flat, not open.



78A.

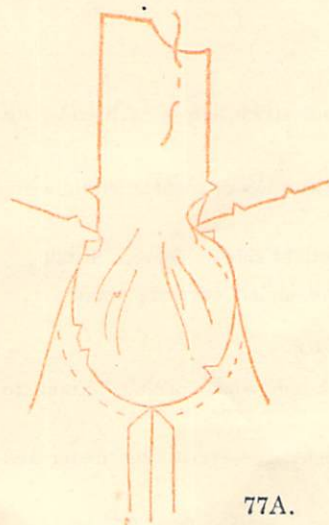


78B.



78C.

77. Epaulette sleeve



77A.



77B.

COLLARS AND CUFFS.

79. Attached collar



79A.



79B.

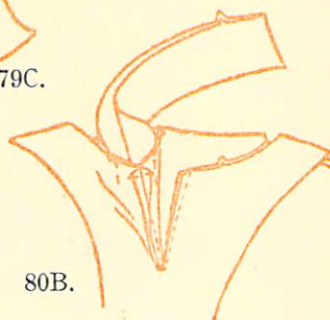


79C.

80. Straight Collar



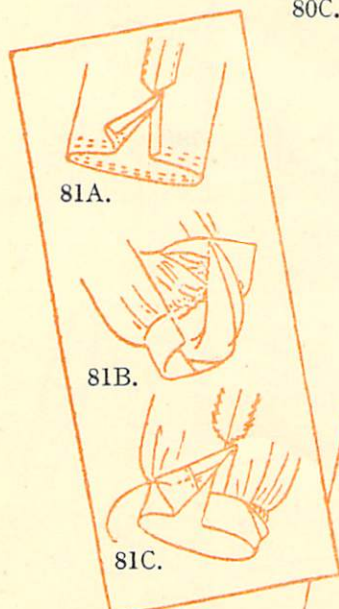
80A.



80B.



80C.



81A.

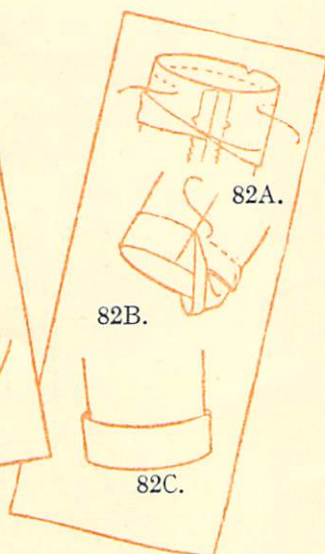


81B.



81C.

81. Straight cuff



82A.

82B.



82C.

82. Turned-back cuff

79. ATTACHED COLLAR.

79A. Attached collars are usually cut double. Stitch outer edges together, placing right sides together. Trim seam, and turn right side out.

79B. Pin and baste collar to neckline. Cut a bias strip about 1½" wide and stitch to collar and neckline.

79C. Turn facing to inside, covering the seam. Turn edge of facing under and blind hem to garment.

80. STRAIGHT COLLAR.

80A. A straight collar is stitched at each end. Clip seam at each end. Press seam open and turn.

80B. To attach collar to neckline with a faced front opening, pin seam of collar to seam at front opening. Match notches and baste.

80C. Clip seam and turn collar and facing to inside. Press. Blind hem collar to neckline at back.

CUFFS

The method of making and applying cuffs is the same as for collars.

When cuffs are detachable the sleeve should be finished with a narrow bias facing, or seam binding.

Openings are bound, faced or finished with a continuous fold. Openings in sheer fabrics may be hemstitched and cut—or slashed, rolled, and whipped. For a continuous fold, cut a strip four times the width of required finish. Stitch to opening. Turn to underside. Turn edge under and blind hem.

81. STRAIGHT CUFF.

In applying a straight cuff, stitch across each end, clip seam. Turn and press.

81A. If sleeve is full, run two rows of gathers within seam allowance.

81B. Pin and baste cuff to right side of sleeve. Stitch.

81C. Turn free edge of cuff under, covering seam.

82. TURNED-BACK CUFF.

82A. A plain turned-back cuff—no opening. Seam to wrong side of sleeve.

82B. Turn free edge to right side—turn edge under and cover seam.

82C. Blind-hem or stitch and press. Turn fold up.

BELTS.

83. Fabric for belts should be cut on the lengthwise grain, twice the width required for finished belt, plus seam allowance. Fold strip at centre, bringing two edges together, and stitch the length and across one end. The end may be shaped to a point or a diagonal line. Clip seam at corners and point. Press open. Then, turn right side out and press. Attach buckle to unfinished end.

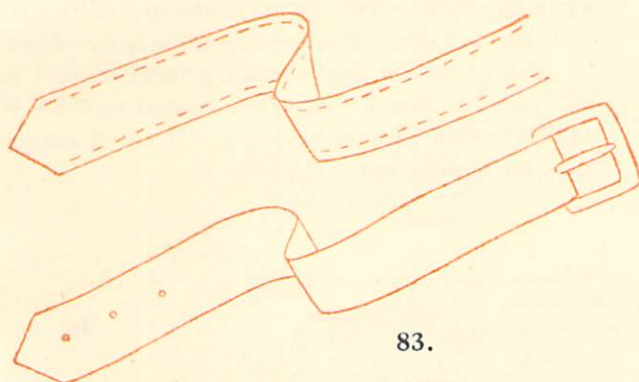
84. Wide belts require an inner belt made of canvas to give more body or, if more stiffening is required, use buckram. Cut stiffening the width of finished belt. Turn seam allowance over inner belt along one edge and baste. Shape end of belt as desired. Place the seam edges together as illustrated. Pin and baste. Finish by stitching on edge all around or slip stitch folded edges together.

85. Make belt straps of narrow strips of material cut lengthwise. Straps should not be more than $\frac{1}{4}$ " wide, finished. For ease in turning, stitch a small cord across end of strap and lay inside while stitching seam. Pull the cord and push the tube off, turning right side out. Press, placing seam in centre of strap.

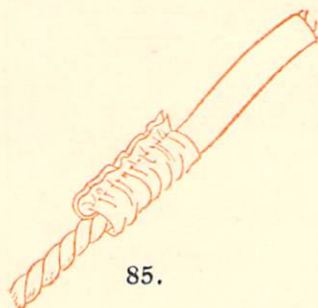
86. Pin strap to position at side seams. Sew securely.

87. If belt is to be fastened permanently to dress do so with French tacks; that is, make two or more loops about $\frac{1}{4}$ " long, between belt and dress, and buttonhole stitch over loops.

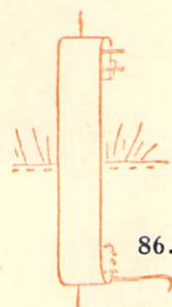
88. Belt carriers may also be a crocheted chain of buttonhole twist or made as a French tack.



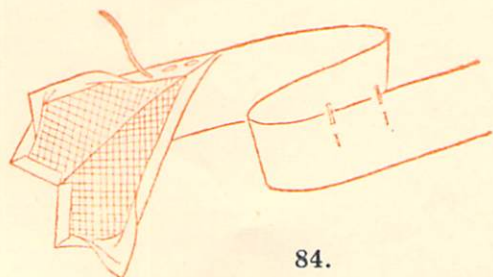
83.



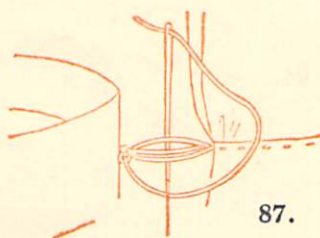
85.



86.



84.



87.



88.

BANDS AND CORDING.

Applied bands are decorative and are usually in contrast to fabric of dress in colour, or cut on the opposite grain—particularly plaids and stripes.

89. The edges of a band, of single thickness, are turned underneath and basted. Set band in place and pin securely. Machine stitch on edge of fold.

90. To fit a square corner or a point with applied band, first, pin band to position, wrong side up. Mitre corner, using pins or basting.

91. Remove band. Stitch mitre. Trim away extra material and press seam open.

92. Re-pin and baste band to position, right side up.

93. A band may be applied to an edge to gain width or length. Stitch edges together right side of band to wrong side of garment. Turn free edge of band to top, covering seam. Turn edge under and top stitch.

94. Bands of velvets, metal cloth and woollens are usually made double. Bring the two edges together and join with diagonal or catch stitch. Press and slip stitch to position.

CORDING

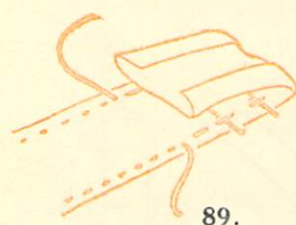
95. To cover cord, cut material on the true bias. Lay cord in fold and stitch close to cord, using machine Cording Foot (See Illus. 59, page 21). The strip should be cut wide enough to cover cord plus seam allowance.

96. If cording is to be set in a seam, place all four seam edges together and stitch close to cord, using cording foot.

97. To use cording as a piping or edge finish as at necklines, stitch the edge against the covered cord. Blend the two inside seam edges.

98. Turn the outer edge and blind hem to fabric.

99. Covered cord may be used for loops, buttons, frogs and trimmings. Use strips of material cut on the true bias as for corded piping, but in covering the cord fold the material with right sides inside. Allow double the length of cord required and before stitching, tack one end of bias strip to the middle of the length of cord. Machine using cording foot as explained in paragraph 95, but keep stitching $\frac{1}{8}$ " from the cord, you will then find that by pulling the encased cord, you will be able to turn back the material over the cord extending from the opposite end.



89.



90.

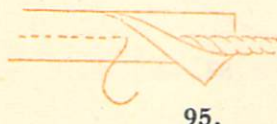
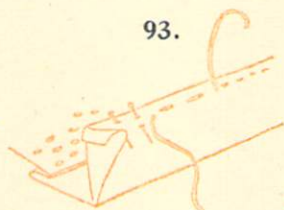


91.



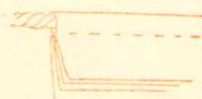
92.

93.

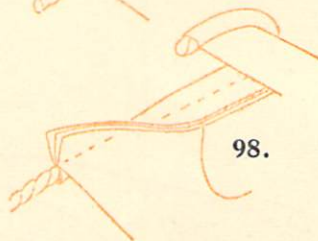


95.

97.



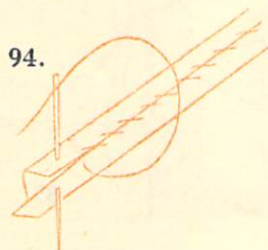
96.



98.



94.



99.



PLACKETS AND SLASHES.

A placket should be made to fit as smoothly as a seam, if one hopes to retain the perfect fit of one's dress.

100. The opening is made on the left side at underarm seam. Cut a bias strip the length of the placket, plus $\frac{1}{2}$ ", and a lengthwise strip—same length, about 2 inches wide.

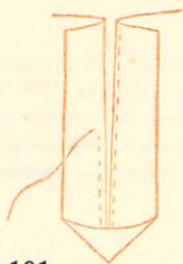
Stitch bias facing to front, right side to dress. Blend facing edge. Clip seams at ends of opening close to stitching. Blind hem facing to fabric. Stitch extension fold to back, press and turn to underneath. Turn under free edge of extension and hem to previous row of stitching.

Turn the garment to the wrong side and stitch the placket across seams at both ends.

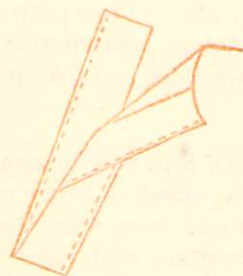
Use plenty of snaps and a hook and eye at the waistline.



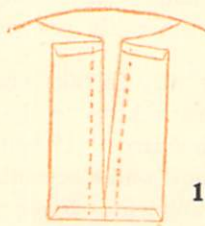
100.



101.

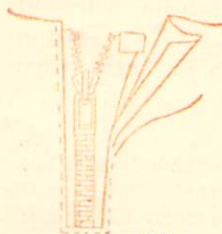


102.



106.

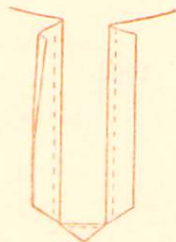
107. Turn edges of binding to inside. Blind hem to previous stitch. Slip stitch at the end.



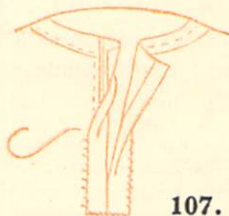
105.



103.



104.



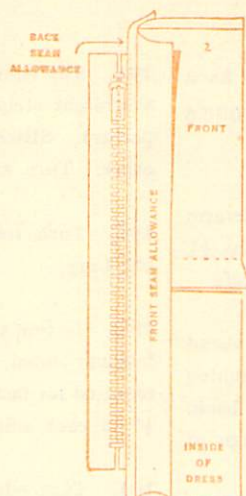
107.

PLACKETS. (Contd.)



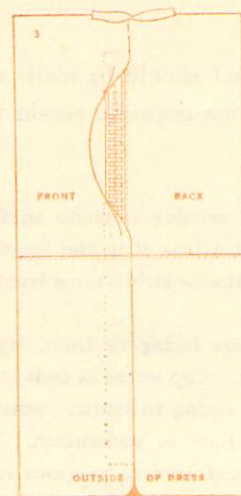
108.

108. To join a slide fastener as an invisible closing at a side seam, the opening of the placket should be $\frac{1}{2}$ " longer than the slide fastener. Close Placket opening on the seam line with a temporary short basting stitch. Press seam open.



108A.

108A. Fold the back seam allowance $\frac{1}{8}$ " from temporary seam. Baste this fold to tape on zipp Fastener. Machine stitch along this basting as close to the teeth as cording foot will allow.



108B.

108B. Turn dress right side out. Working on outside of dress, baste across just above fastener through all thicknesses, then along side of fastener and across lower end to side seam. Machine stitch along this basting.

TURNING HEMS.

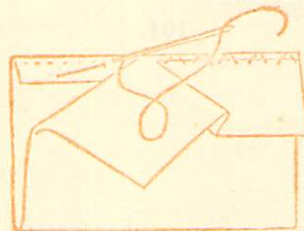
The right hem, beautifully done, is so important, if you would achieve that smart look. At this point, you have had a final fitting. Assure yourself that the skirt hangs evenly from the waistline and that all seams are smoothly pressed.

An easy way to take one's own hem length is to hold a yardstick up to the figure, standing before a full length mirror. If belt is to be worn with the dress, have it on at becoming waistline, while taking hem measurement. Place pins parallel with the floor, around the fullest part of the hips, an even distance from the floor. Remove dress and spread out smoothly on the work table. Measure from pin line down to point decided on as a becoming length. Turn up hem and baste evenly. Try dress on again before finishing hem.

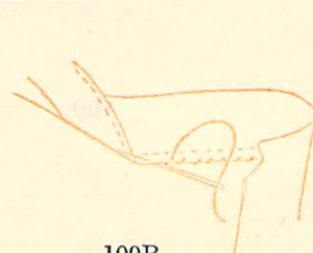
109. The hem suited to most fabrics is made by first turning in the rough edge and then machine stitching it on the edge. Next, slip stitch or blind hem the stitched edge to the fabric by hand.

109A. To slip stitch, first take a tiny stitch on your needle through the turned edge of fold. Then, take a tiny stitch through material and again in the fold, and so on, keeping stitches invisible both right and wrong side of garment. Use a very fine needle, particularly for sheer fabrics.

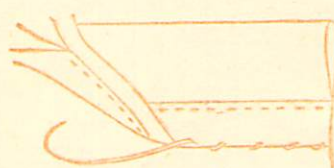
109. Plain hem



109A.



109B.



110. Bound hem



111. Pinked hem

109B. Blind hem stitches are invisible on the right side. Catch only the tiniest fibre of the material and a larger stitch through the fold ; then catch fibre of material under again and proceed. This method is used where strength is desired.

110. For heavy materials, such as woollens, velvets or pile fabrics, use seam binding. Stitch one edge over raw edge of hem. Press and hem through binding.

111. With fabrics which do not fray easily but do have a tendency to give, pink the edge and catch stitch hem.

112. A rolled or edge stitched finish is generally used in sheer fabrics, taffeta and net.

112A. For narrow or rolled hem run a row of machine stitching near edge. Turn or roll fabric over stitching and blind hem.

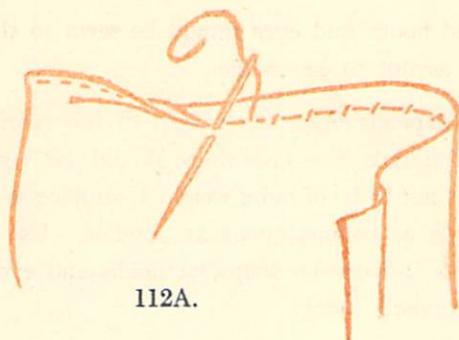
112B. Edge may be rolled without machine stitching and whipped by inserting needle under and over roll.

113. An edge stitched hem is made by turning the raw edge to underneath and stitching on edge of fold. Then turn stitched edge and stitch again.

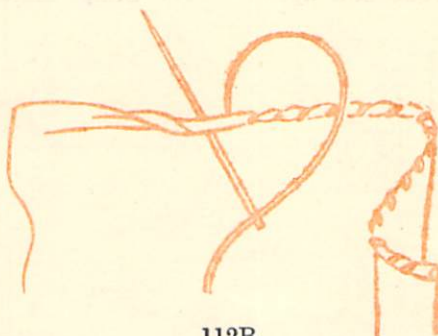
114. One or several rows of stitching may be used for effect. The edge may also be picoted, then turned and stitched.

115. To hem a circular skirt first leave it hanging overnight, to allow it to sag if there is a tendency to do so. Mark and trim edge evenly all around. Run a row of machine stitching at the edge. Turn up hem and draw up stitching, gathering edge. Stitch seam binding over edge and gathering stitch. Blind hem through binding only.

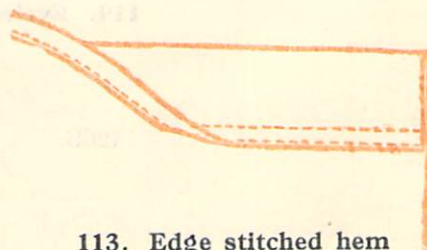
112. Rolled hem



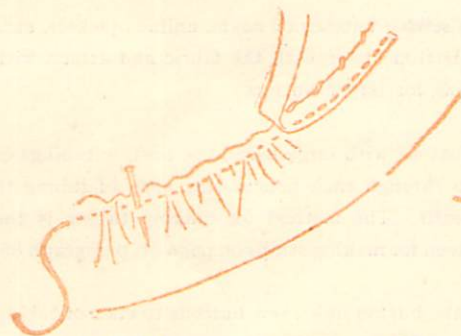
112A.



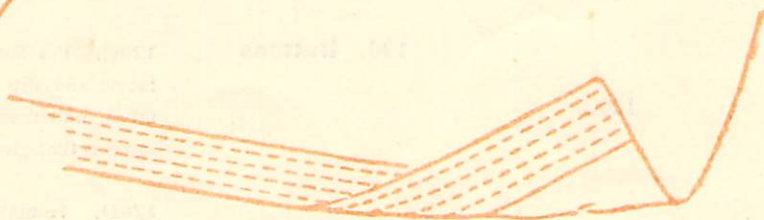
112B.



113. Edge stitched hem



115. Hem on circular skirt



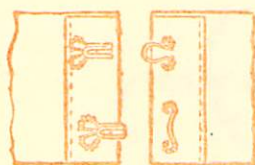
114. Several rows of machine stitching

FASTENINGS.

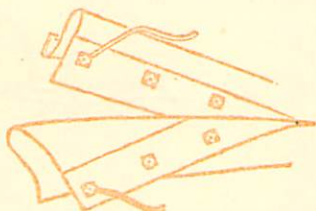
Snap and hooks and eyes should be sewn to the opening so as not to be visible.

The size depends upon the weight of the fabric. For thin materials the fastenings should be very small—so as not to be of more weight than necessary and be made as inconspicuous as possible. Use a single thread and sew on snaps, or hooks and eyes, with a buttonhole stitch.

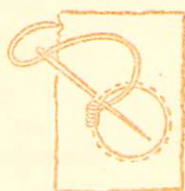
116. Hooks and eyes



117. Snap fasteners



118. Thread loops



119. Eyelets



120A.

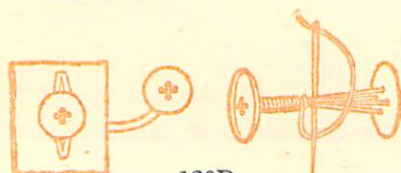


120B.



120C.

120. Buttons



120D.

116. HOOKS AND EYES—When sewing on hooks and eyes, the eye should extend a fraction of an inch beyond the edge. The hook is placed just far enough away from the opposite edge so that when fastened the eye is covered. If the bar is used instead of the eye, it is placed back from edge. In this case the hook extends beyond the edge.

117. SNAP FASTENERS—The snap sockets are sewn near seam line at back of opening and the snaps close to edge of front opening.

118. THREAD LOOPS—Thread loops may be used with hooks instead of eye or bar and are often preferable where edges of opening are brought together.

Take two or three stitches the length of the loop. Then work over threads with buttonhole stitch. Thread loops are also used with small buttons. For this purpose, take a stitch through edge of opening, and another stitch spaced width of button. Leave loop long enough to go over button. Fasten securely, and work over loop with buttonhole stitch.

119. EYELETS—Worked eyelets for lacings or ties made in the material are made by marking place for eyelet and running a short basting stitch to outline it before piercing the material. Work with buttonhole stitch.

120. BUTTONS.

120A. In sewing on buttons, lay a pin across the button and sew over it, using a coarse thread. Remove the pin and draw needle thread under button. Wind it around previous threads to form a shank.

120B. When sewing buttons on coats, unlined jackets, etc., place a small button underneath the fabric and attach with same stitches as for larger button.

120C. For buttons with large holes, use narrow tubings of fabric and slip through each hole sewing ends of tubing to fabric underneath. The method for making tubing is the same as that given for making straps on page 31, paragraph 85.

120D. To make button links, sew buttons to ends of tubing or join buttons with a French tack, using buttonhole twist. Keep loops of thread between buttons even and work over loops using buttonhole stitch.

DECORATIVE DETAILS.

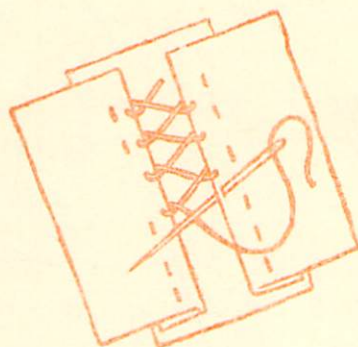
121. HAND FAGOTING—Prepare your material by turning the edges under and basting. Draw parallel lines on a strip of paper the width desired for the fagoting. Baste fabric to the paper keeping folded edge of fabric even with lines on paper. Work from top to bottom. Stitch diagonally from one edge to the other, as illustrated.

122. HEMSTITCHING—If it is desired to have the hemstitching done in a shop on a regular hemstitching machine, prepare the material by marking with bastings where hemstitching is to come. Hems should be basted in, the same as for stitching. No threads are drawn. *Picoting* is hemstitching cut through the centre. Always allow about $\frac{3}{8}$ " for a picot edge finish

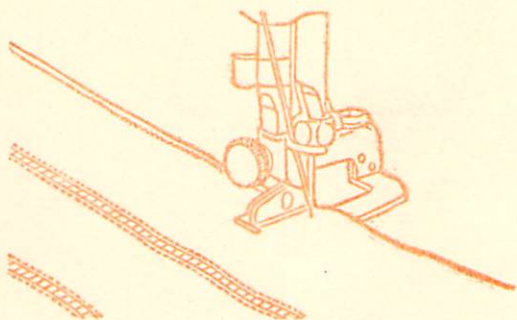
122A. IMITATION HEMSTITCHING—or Machine Made Fagoting may be accomplished very quickly with the use of the Singer attachment made to fit all models of Singer Machines. Two pieces of material are used, held apart by the attachment, the stitch being regulated by loosening the upper tension. After taking the work out of the machine, the fagoting is held firm by stitching the raw edges back with the regular presser foot using a correct tension.

123. QUILTING—Your sewing machine is the perfect medium for quilting. The arm of the quilting attachment is a guide for straight stitching but can be removed when doing a design. Cotton wadding or domett  is used between the fabric and a sheer lining. The design is stamped on the lining. Work with fabric next to feed. Straight quilting can be done on right side of fabric. The fabric and padding should be basted together, in rows about nine inches apart running lengthwise of material. Rows of quilting may be on the bias or straight grain of the material.

124. SCALLOPED TUCKS—To make scalloped tucks, first run tucks with the machine tucker to insure evenness. Then with fine needle and thread, make two stitches across the tuck drawing stitch tight to form scallop. Run needle along machine stitching on underneath side to point for next stitch.

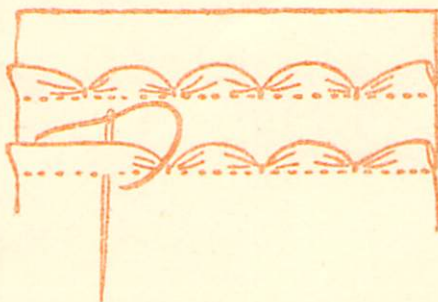


121. Hand fagoting



122A. Imitation Hemstitching

123. Singer Quilter



124. Scalloped tucks

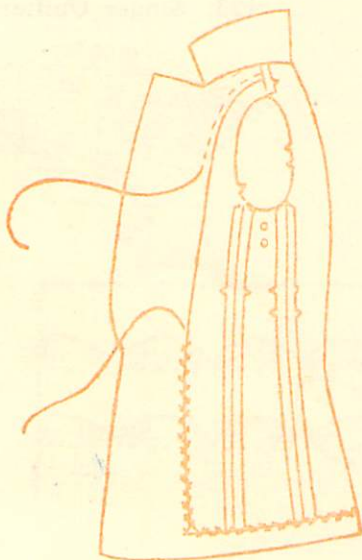
SIMPLE TAILORING.



125.



126.



127.

In making any tailored garment your first consideration is the shrinking of the fabric. (See Facts about Fabrics, Page 5). If it is a coat or suit which requires a lining and interfacings, take no chances ; have all fabrics shrunk.

Interfacings tend to give the material more body. This is required for all collars, cuffs, lapels and centre front sections, and helps to prevent stretching and pulling of fabric. Use a heavy unbleached muslin or soft canvas for interfacings.

Accuracy in cutting any garment is very important, but more so when it is heavy material for a coat or suit. Care should be taken to see that edges are even and do not slip one beyond the other.

Pressing each section thoroughly is especially important to keep material smooth and also keeping the shape of the garment. A tailor's cushion is a help for pressing curved or shaped seams, such as shoulders, collars and tops of sleeves.

Press on the wrong side of material. Sometimes, with heavy fabrics, it is necessary to press applied sections, pockets, etc., covered with a press cloth on the right side, but the final pressing should be on the wrong side.

Cut all sections of the coat first, then the interfacings, using the facing pattern sections.

125. Baste interfacing to front on wrong side, using long irregular padding stitches, barely catching fabric and about $\frac{1}{4}$ " long on inside.

126. Baste interfacing to facing of collar with padding stitches. Then make several rows of machine stitching, about $\frac{1}{4}$ " apart at neckline.

Join facings to collar and fronts, keeping right sides together. Very often it is advisable to stitch a narrow tape or the selvedge of the fabric, at this seam. Press seam. Clip curved neck edge and trim front seams, one narrower than the other before turning facings to underside.

127. Catch stitch edge of facing to fabric. Be sure every part of the coat is thoroughly pressed before joining the lining.

128. When you cut the lining allow for a small pleat at the centre back and at front shoulder seams. If pattern does not provide for a pleat, move pattern away from fold about $\frac{1}{2}$ ". Lining for the front is cut to meet front facing, plus seam allowance.

Stitch underseams and press. Lay pleats and tack with cross stitches, to a depth of 2 inches at shoulder and neckline.

129. The lining of a long coat hangs free at the lower edge and is finished with a narrow hem. The hem of the coat is finished with seam binding.

Linings should be held in place with occasional French tacks, along seams and lower edge. (See No. 87, page 31, for making French tacks).

When a coat or jacket in unlined or lined only part way, the seams should be bound or edges turned and overcast.

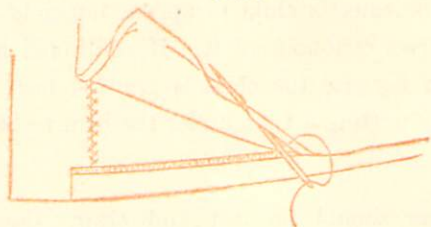
130. Pin lining to garment, wrong sides together. Baste lining around armholes and shoulder seams, turning under regular seam allowance. The lining overlaps the edge of front facing. The back overlaps the front at shoulder seams. Blind-hem lining to front facing shoulder and neckline.

130A. Pin sleeve in, turning edge under at armhole and wrist, and blind-hem.

When an interlining is to be used in a coat, the lining pattern should be used with no allowance for the pleat in the back. The seam allowance should be cut away, around armhole and the front and neck edges. The underarm and shoulder seams are made by overlapping edges and catch-stitching them together. The front edge is catch-stitched to edge of front facing. If possible, place garment on a figure, wrong side out, when joining interlining. For sleeve, cut interlining without seam allowance, place to wrong side of lining, and machine-stitch close to upper edge and underarm.



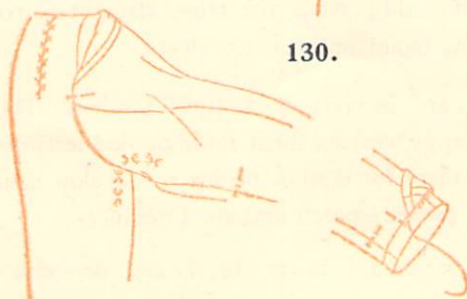
128.



129.



130.



130A.

CHILDREN'S CLOTHES.

In planning clothes for children, one must first consider the individual child, mainly for proportion and colour; then, fabric and design suitable to purpose.

To-day there is a wide choice of fabrics designed especially for children. These are generally in plain colours, checks, small plaids and tiny prints. Avoid large prints or plaids which tend to distort the proportion of the child's garment. Fabrics should be pre-shrunk; if there is any doubt about it not being so, follow instructions given for shrinking, in the front part of this book. Garments made larger than they should be cause a child to appear ungainly and she soon grows conscious of it. If additional length is required because the child is growing fast, provide for it by putting a tuck under the hem to be let out when needed.

Colours should be fast and clear. Contrasting colours for collars and trimmings should be lighter than the background of the fabric, as they are more youthful and flattering. The colours chosen should also be complementary to the child's smooth skin and colour of hair.

Children's fashions change—perhaps not as quickly as grown ups, but it is worthwhile to study the illustrations in the Fashion Magazines, not only for fashion trends, but to see how artists adapt dress design to the type of child; what the trim, straight-haired, curly-haired, blond or brunette wears.

Children are interested in their clothes. They should be happy wearing them, for in pre-kindergarten days good taste for clothes begins to develop along with poise, correct speech and good manners.

Trimmings should never be heavy or ornate. They should be used as a finish and not as a decoration. Fine tucking, narrow, dainty ruffles, hand stitches, smocking, narrow pipings, binding and

cording are the desirable, natural finishes for children's clothes. The attachments are particularly adapted to children's sewing.

No less important for consideration is the laundering and wearing qualities of the fabric. This is especially true for children under twelve years of age. Because their garments are washed frequently, good seams should be used, preferably French seams. Coarse, heavy fabrics are not always durable; in fact, they should be avoided, for they are apt to interfere with free movement. If warmth is required, it can be had in light weight materials.

In sewing for children, keep on hand an assorted supply of dressmaking aids, such as, bindings of various widths and colours, elastic, tape, threads of different sizes and colours and buttons. Try using the same type of button for all garments, so if one is lost, it can be replaced.

Use as few fasteners as possible on children's clothes. Children should be trained early to dress themselves and the problem must be made easy for them. Buttons are preferable to hooks or snaps and hand worked buttonholes or bound buttonholes are preferable to loops. The zipp fastener is a great convenience in this respect.

In styling garments for little boys, avoid the feminine touch in both fabric and finish. Only when he is very tiny; would one risk a slight suggestion of tucks or ruffles. Their clothes should appear sturdier, tailored and smartly masculine.

The instructions already given in this book are applicable to all types of garments for both women and children. Even a beginner can tackle little garments with care and attention to details. Of course, small children's garments should not fit too snugly. Take their measurements for length, shoulder width size at chest and waist.

SEWING FOR INFANTS.

The important thing in starting to sew dainty things is to equip the sewing basket at the outset with fine cotton sewing thread. There should be fine needles, and dainty edgings, fine bindings and tapes—all dainty enough to belong to baby and delicate enough to be appropriate to the garments that you make. When you are shopping, buy all the essential items so that they will be at hand when you are ready to sew.

Authorities disagree on the quantity of garments necessary for a baby's layette, but all agree that beautiful cleanness is absolutely necessary. Therefore, it is better to have plainer and less expensive garments but to have enough to make immaculateness certain.

MACHINE WORK—Many women exclaim regretfully when they see machine stitching on a baby's garment. But there are no regrets if one takes the precaution to buy fine sewing thread and uses a fine needle and short sewing stitch. It is a fault only when one forgets to change the needle and the thread and uses thread and needle that are in keeping with regular household articles or garments.

Many of the finest baby dresses that are French-seamed have the first seams stitched on the machine and the second seams done by hand. This is an ideal way because the machine stitching gives strength to the seam and allows it to hold better in laundering, and to all appearances, the dress is entirely hand-made. Any French-seam, however, can be done beautifully by machine.

131. BISHOP DRESSES—The most practical and popular baby dress is the Bishop dress with raglan sleeve. This provides a roomy armhole and is slightly easier to make than a dress with a set-in sleeve.

131A. French-seam the armholes, hem the neck and sleeve edges with the Foot Hemmer, or, using the Edgestitcher,

turn edge back about $\frac{1}{8}$ " and stitch on very edge. Trim close to row of stitching; then roll stitched edge under and stitch again. Make a hemmed placket for the back closing.

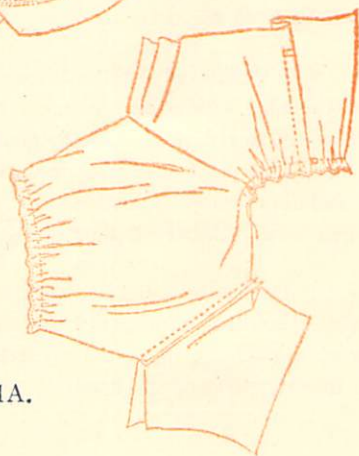
A ruffle may be added to the lower edge rather than a hem.

Several rows of tucks may be used in decorating either a plain or ruffled edge.

The texture of materials for baby things is most important. The yardage is usually so small that a satisfactory quality is not expensive. Woollens must be very fine to be soft enough. Batiste and nainsook are favoured for the best dresses. Nainsook and long cloth for dresses, slips and night dresses. Fine flannel, cashmere or crepe de chine for kimonos or wrappers.



131.



131A.

132. ROUND YOKE DRESSES—A favourite baby dress, one especially preferred in hand made dresses, is the round yoke dress. It is slightly more tedious to make than the Bishop, tucked or square yoke dress. It is, however, so babyish and attractive that one or two in the layette are well worth any tediousness experienced in making.

Round yoke dresses are often used for little girls two and three years old. In such cases the fullness is usually held in with smocking. Outline stitches are sometimes used over machine shirrings to give a smocked effect. (See illustration No. 146A, page 45.)

133. Adjust the fullness evenly by pulling gently crosswise of the gathering lines. If the material stretches easily, run a stitching line all around the edge one-eighth inch in from the edge, to hold it to shape preparatory to joining the yoke.

134. Placket opening plus yoke should measure at least 8 inches to allow the dress to be put on easily.

135. Because of the bias hem in the centre back it is sometimes necessary to stitch a lengthwise piece of the material inside the hem, to serve as a stay for buttons and buttonholes.

136. Effective, easy method of finishing lower edge of sleeve. Apply lace to narrow hem or rolled edge. Run row of gathering one-half inch above. Adjust gathers to fit and finish with narrow insertion over gathers.

137. Sleeve at lower edge finished with very narrow band with lace whipped to edge. Clip the first seam close to the stitching at the wrist to avoid bulk in the second seam. Stitch back on the seam to secure it.

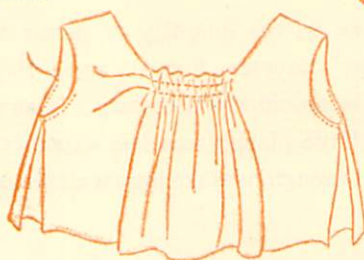
138. Clip the curves of the scallops one-eighth inch in and turn the edge with regard to line so that the shape of the scallop will be retained. Lift the presser foot and pivot the needle at each point of the scallops so that an exact turn will be made. The top of scallops may also be finished with French knots, feather-stitching or lace.

139. Joining yoke and skirt with entre deux or veining stitch on machine, turning raw edges under. Use whipping stitches to hold the edges, taking stitches from the right side and directly through the holes.

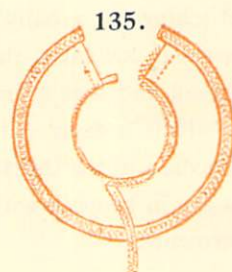
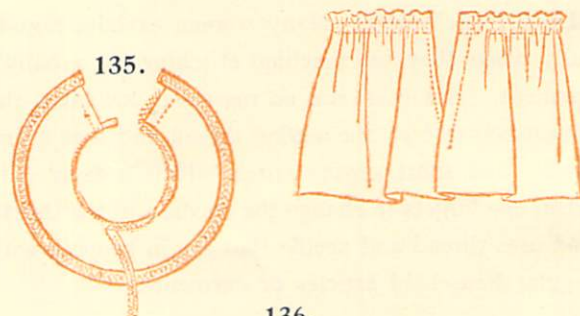


132.

133.

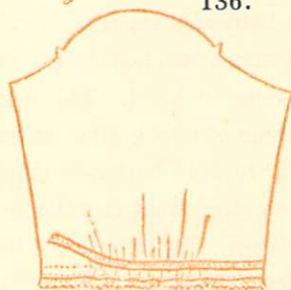


134.



136.

137.



138.



139.



140. TUCKED YOKE DRESSES—Baby dresses should have some fullness provided, either by means of gathers, tucks or yoke fullness.

Tucking is very practical, especially when machine made, and may be put in groups of two, three, four and five, or as many as desired. In any event make the tucks tiny enough to insure daintiness.

In making this type dress, decide first on the space the tucks will occupy in width and depth. The front of an infant's dress will measure 8 to 8½ inches across. The depth of a tucked yoke should not exceed 3½ inches from the shoulder down.

141. Make the tucks even at the lower edge, using a pin to pull the stitching back. Pull the threads to the wrong side and tie the two threads at the end of each tuck. Take care to avoid tightening.

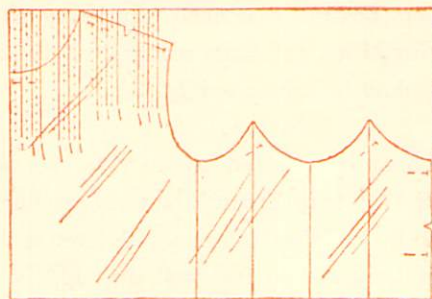
142. Finish the end of the tucks, lap the placket and pin it in correct position. Place the pattern on, centre back of pattern to centre back lengthwise fold of dress.

143. Avoid stretching the curved edges of the collar sections. Allow the lace to ease in on the curve so that it will lie flat. The firm thread at the top of the lace can often be drawn up to serve as a gathering thread.

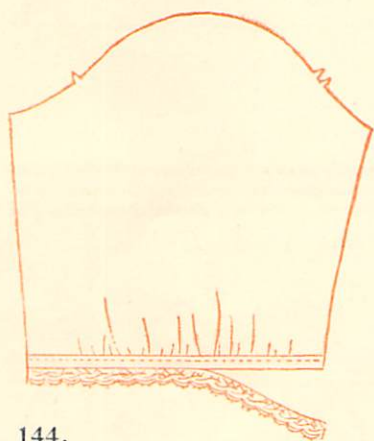
144. Adjust the gathers evenly, keeping them toward the centre of the sleeve. When practical, finish the wrist edge before stitching the under-arm seam.



140.



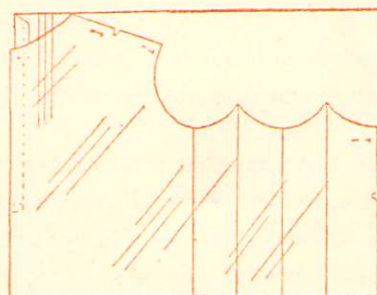
141.



144.



143.



142.

FIRST SCHOOL DRESSES.

There are a few times in the year when a new dress seems a necessity. The first day of school is one. Children bounce off to school with alacrity when their clothes are new and in keeping with the occasion. Mothers, too, are filled with satisfaction and pride in knowing that their little folks are correctly attired.

Every child at school or home should be clean and look well put together in her clothes. Stringy belts, and skimpy skirts are not for school wear. In selecting designs remember these points and choose those that have enough fullness in the skirt to allow the child to move about and sit comfortably and gracefully. In every possible case make panties to match the dress, using either the same material or material of the same colour in lighter weight.

Dresses should be planned to be just the right length, just the right size around the waist, and never too big or too little. Correct size for children is very important, if they are to feel well dressed. Wrist bands should be arranged to open so that the hands may be washed as often as is necessary with comfort.

It is a good idea when white or light coloured collars and cuffs are used on washable dresses to bind the lower edges with the dress fabric. This proves a real protection and does not soil so quickly.

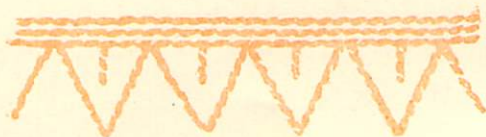
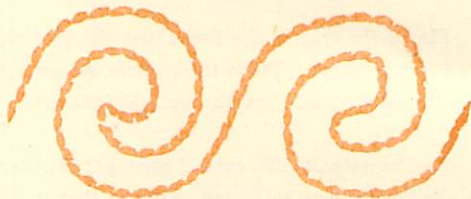
Good taste, another asset that mothers can help cultivate, means first, all avoidance of anything showy or over-done. Simplicity is the one measure by which school clothes must be made. Buy fabrics for school with regard, first, to becomingness of colour and texture to the child. Then consider the fabric as to its practicability and ease in laundering. Next choose designs that will be flattering, yet, comfortable.

Zip fasteners are excellent for both boys' and girls' clothing. Their use eliminates the need for

replacing buttons or snaps and ensures a neat closing at all times. They are very easily applied with the aid of the Cording Foot. (*For instructions see pages 34, 35, paragraphs 103-105, 108, 108A, 108B*).

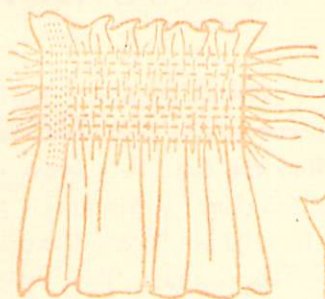
The smartest trimmings are the simplest to do :—

145. CABLE STITCHING—A form of decorative stitching is made by using a heavy thread on the bobbin, and a sewing thread on top. In such cases, the stitching is done from the wrong side, thereby decorating the right side with the bobbin thread. Use longer stitch than for ordinary sewing.



145.

146. MACHINE SMOCKING—This is especially appropriate for little girls' dresses. It is dainty and durable as it holds securely, the threads themselves having sufficient strength. Rows of gathering to the required depth are worked using the gauging foot. The smocking effect is then achieved by applying cable stitch rows along and across the gathered lines.



146.



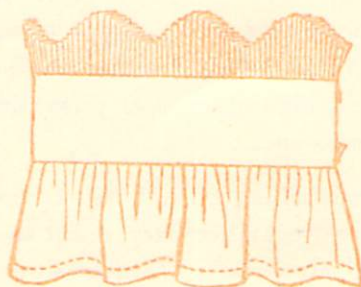
146A.

147. TUCKING—A natural trimming for children's clothes—a very effective finish without additional cost. The machine Tucker, illustrated on page 17, with its infallible marker, is a wonderful aid in doing exact work. The size of tucks may vary from the tiniest pin tuck to one inch in width.



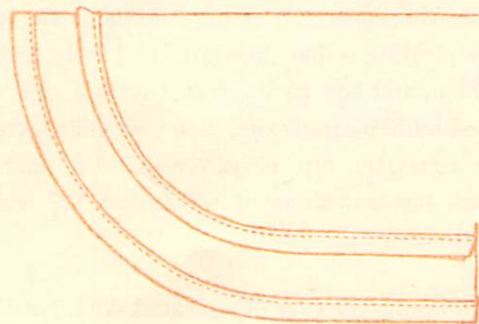
147.

148. RUFFLING—Narrow, dainty ruffles are always in fashion. The edges may be finished with a narrow hem, using the Foot Hemmer, and yards and yards of ruffling or pleating done quickly with the Ruffler attachment. (See illustrations Nos. 43 and 60.)



148.

149. BINDING—Binding deserves its place among the smartest finishes. It may finish an edge such as pockets, collars and cuffs, or be employed as a French fold, using commercial binding of one-half inch width, or, one may make one's binding from own fabric—cutting material on the bias $\frac{1}{4}$ " in width. (See illustration 46 and 46A.)



149.

Children are always happy when a bit of embroidery or applique adorns their clothes, especially so if their name or monogram is used. This can be done most effectively and easily on the sewing machine, using either the darning or the signature stitch.

CLOTHES FOR JUNIOR GIRLS.

Schoolgirls to-day experience no dreary period of unbecoming clothes between the time they cast off their pantie-frocks and the time they begin to be interested in their own clothing. Girls quickly adopt the new, especially in fashion. If they have been aided in a development of good taste, their use of the new will be certain to be complimentary and invariably gratifying as they grow to womanhood.



There is no age at which clothing should not be intelligently discussed with girls. By discussion of clothing and becoming appropriate attire, good taste and a sense of discrimination are developed that will serve throughout the years.

No mother or teacher should be dictatorial about what a girl should wear. Rather she should encourage the girl to reason and observe and know what is best for herself.

Clothing must always be designed to suit the age, temperament and type. Under no circumstances should the clothes of an older person be shortened for a younger one.

If the material is good and must be used again, it should be re-dyed, if necessary, re-cut and remade to take on a wholly new life. There are so many effective touches for creating various effects; a tricky pocket, frilly collars, stitching, braiding, embroidery, and one thing which will always delight her is a monogram.

Select clothing for school wear with the idea in mind of suitability for the season or climate, means of cleaning, and frequency of change.

Wool, cotton, linen, silk and rayon can all be used for school frocks. Wool is suitable for general school wear when a schoolgirl is old enough to take care of her clothes. Cottons are always smart and appropriate for all occasions.

The fabric should be neutral in tone, never delicate in colour. It should be becoming above all. It should have an even weave and smooth surface so that it will not catch or pull, and not hold the dirt easily. Flannel or fine serge is preferable to cheviot in this respect, gingham to dotted Swiss, flat crepe to satin, and so on.

Pleated skirts, which have been popular for many, many years for school girls, will undoubtedly continue so for a very long period of time, because pleated skirts seem to be absolutely in keeping with the jauntiness that is associated with a girl of school age. This does not necessarily mean an all-around pleated skirt, but pleats to give fullness for walking, and for all the various activities of school life.

In placing pleats, the lines of the pleats should follow the warp threads of the fabric, and should be pressed with a damp cloth under the iron so that the steam will shape the pleats and hold the creases. Knife pleating is done in widths of $\frac{1}{8}$ inch, $\frac{1}{4}$ inch and one inch, and box pleats, $\frac{3}{4}$ to 3 inches. For an all-around knife pleated skirt, plan your fullness to equal three times the hip measurement. For example, a 35-inch hip measurement will require $2\frac{1}{2}$ widths of 40-inch material.

In finishing the edge of a pleated skirt, put the hem in before the pleats are made. If any adjustment

in length is to be made, do this at the waist line rather than at the bottom.

Remember, the flatter the hem the straighter will be the pleats.

Dresses should be cut so that there is ease in the waistline and sleeves, a becoming line in the collar, and enough fullness in the skirt to allow it to hang gracefully whether the wearer is standing or sitting.

Designers favour tucking, shirring, bias folds, piping, dainty ruffles and rows of stitching as being the most effective and appropriate trimmings for junior girls' clothes.

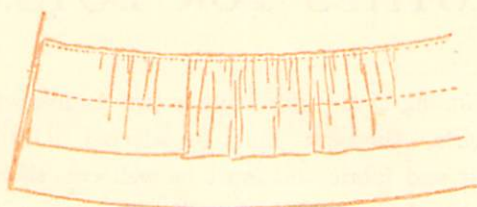
One must expect the problem of keeping hems in growing girls' dresses at the correct place.

150. In every case, a dress should be planned to be just the right length at the time it is made and allowance made for lengthening it when necessary. A very convenient way is to run a tuck under the hem. This should be done on the sewing machine, using a long basting stitch.

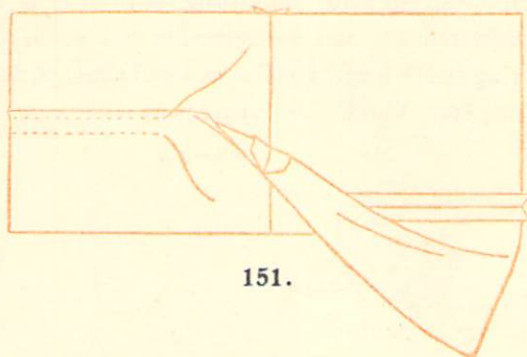
151. When there is no hem left, cut a strip of material the depth of the original hem plus seam allowance on both edges. Join pieces to match seams in skirt. Press seams flat. Place right side of facing to wrong side of skirt and stitch together. Turn facing to right side, press and stitch as illustrated. Two or three rows of stitching add a nice finish and the hem will not appear "patched."

152. In some fabrics it is difficult to take out the crease when hem is turned. Use seaming ribbon or bias binding at the top of the hem. Place decorative stitching over the ribbon, run one row on crease, thus making the crease barely noticeable and avoiding bulk.

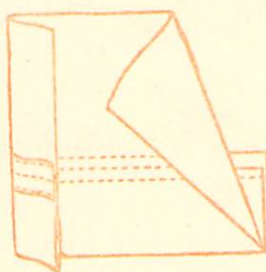
153. To hem circular or flare skirts, turn under edge at the top of the hem and stitch very near the edge using a long stitch. Draw up the thread so that the fullness will be evenly distributed. Then baste and slip stitch the hem to place. For other methods of turning hems, see pages 34 and 35.



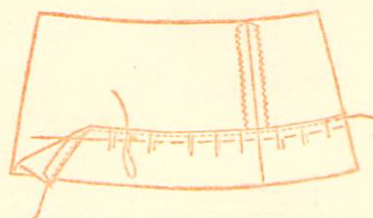
150.



151.



152.



153. Circular hem

CLOTHES FOR BOYS.

Planning clothes for boys is just as important as for girls. Garments must be selected rightly as to colour and fabric and must be well cut, thoroughly sewed and appropriate for their purpose.

In making garments for boys it is a good idea to keep at hand garments similar to the ones you are sewing, which fit correctly. Few little fellows relish interruptions, especially for fitting, so it is best to take measurements and use garments as a guide for measuring sleeve lengths, collar and cuff sizes, pocket positions, etc. Check your patterns in each part.

154. In the construction of a simple, unlined pair of trousers, the centre front and centre back seams are French seamed. (See Page 14). The crutch is seamed with a flat fell seam and the side stitching is done as for a double stitched welt seam; as in Fig. 154A.

155. To make a double breasted blouse, stitch the shoulder seams to the right side and apply the yoke, stitching the yoke twice at top and bottom.

Stitch the sleeves in, using a flat fell seam. Join the cuffs, as in Fig. 155A.

Quality fabrics, good workmanship and simple tailoring are the marks of distinction in boys' clothes. Machine stitching, buttonholes, pockets and occasionally his name or monogram are the only acceptable surface decorations. The point is to have them just as smartly masculine as possible, even when boys are tiny. A wise mother will see the advantage of making herself proficient enough in sewing to make trousers and blouses look like tailor-made garments. The sewing machine and a good electric iron are the greatest aids to smart, tailored effects.



154.

154A.

155.

155A.

SINGER DRESSMAKING AIDS

Available at SINGER SEWING CENTRES

ADJUSTABLE HEMMER—Useful for making hems of any desired width without basting.

FOOT HEMMER—Can be used for making very narrow hems and French Seams on soft materials and for applying lace to hems in one operation.

BINDER—A quick and efficient attachment for applying bias binding or military braid to curved or straight edges.

GAUGING FOOT—A convenient attachment for producing as many parallel rows of shirring as required.

VEINER—Can be used for making false hems and for joining strips of material together with imitation hemstitching, and for picot edging.

PINKER—Used for finishing seams and for decorative edge finishes.

QUILTER—A special attachment adjustable for quilting a design or parallel rows.

TUCKER—A pin tuck to a one inch tuck without basting. Use gauged mark as guide for next tuck.

UNDERBRAIDER—Used with the Quilting Foot; enables one to follow intricate designs.

CORDER—For covering small cords for seam decorations or button-loops, larger cords for Home Decorations, and for applying zipp fasteners.

SINGERCRAFT GUIDE—An accessory for making attractive rugs from wool, rags or old silk stockings, as well as fringe and fur-like trimming for clothes and Home Furnishings.

NEEDLE THREADER—Makes threading hand or machine needle easy.

FLANGE HEMMER—For very fine hems on sheer fabrics.

RELATIVE SIZES OF NEEDLES AND THREADS

(Class and Variety of Needles used, 15 × 1)

Sizes of Needles	CLASS OF WORK TO SEW	Sizes of Cotton, Linen or Silk
9	Very thin Silk, Muslin, Cambric, Light-weight Delicate Fabrics, etc.	100 to 150 Cotton, 30 Silk.
11	Fine Calicoes, Linens, Shirtings, Fine Silk Goods, etc.	80 to 100 Cotton, 24 to 30 Silk.
14	Shirtings, Sheetings, Bleached Calicoes, Silk and General Domestic Goods, Light Woollen Goods and all classes of general work.	60 to 80 Cotton, 20 Silk.
16	All kinds of heavy Calicoes, Drill, Woollen Goods, etc.	40 to 60 Cotton, 16 to 18 Silk.
18	Tickings, Woollen Goods, Trousers, Boys' Clothing, Corsets, Cloaks, Mantles, etc.	30 to 40 Cotton, 10 to 12 Silk.
19	Heavy Woollens, Tickings, Bags, Heavy Coats, Trousers, etc., Heavy Clothing generally.	24 to 30 Cotton, 60 to 80 Linen.
21	Bags, Coarse Cloths, Heavy Goods of any texture.	40 to 60 Linen, or very coarse Cotton.

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