

SINGER*



**illustrated
dressmaking
guide**

Shows how to
... alter patterns
... cut and seam
... set sleeves
... attach collars
... finish and press

WHERE THERE'S SEWING THERE'S SINGER . . .

how very true this is. For over One Hundred years SINGER has been closely concerned with every type of sewing problem. Such long experience has resulted in the development of essentially practical machines and services, all designed to assist you in home sewing. Ever growing interest in home-dressmaking in this "Do it Yourself" age has prompted Singer to revise and expand this popular book, so that by following these simple instructions you can make a dress which has that really professional, up-to-the-minute look.

Should you require further advice your local Singer Sewing Centre is always ready to give practical help. There's one near you to serve you—for its address see your telephone directory.

There is no finer service for sewing anywhere, because Singer staff are specially trained to help you and—the world over—Singer is famed not only for sewing machines of the highest quality, but for service. Whether you need a new sewing machine, or a reel of cotton, a zip fastener, or a can of oil

. . . WHERE THERE'S SINGER THERE'S SERVICE

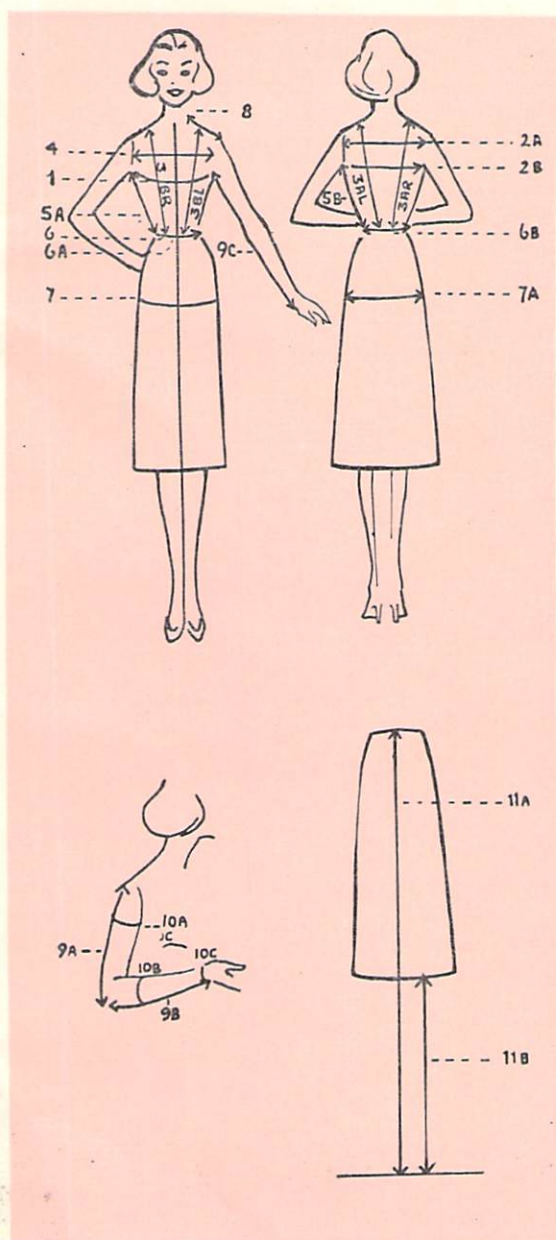
Your Measurements

TAKE MEASUREMENTS AS ILLUSTRATED

The figures on the left show where the measuring tape must be placed when taking each measurement.

The chart below contains your exact measurements. Use it whenever you sew to ensure perfectly fitting clothes. It is wise to have your chart checked every six months at your nearest Singer Sewing Centre.

WHEN CHECKING MEASUREMENTS ON PATTERN OMIT SEAM ALLOWANCE

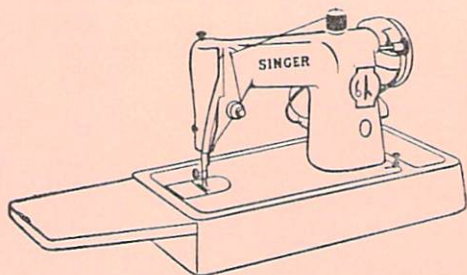


	Your own measurement Inches	Usual allowance for ease Inches	Pattern measurement Inches
1. BUST—Fullest part—slightly higher in back	—	3-4	—
2. BACK			
A—Armhole to Armhole (6" from Centre Shoulder) ..	—	$\frac{1}{2}$ -1	—
B—Under arm to under arm at side Seam	—	$\frac{1}{2}$ -1	—
3. CENTRE SHOULDER TO NATURAL WAIST LINE			
A—Back right	—	$\frac{1}{2}$ -1	—
left	—	$\frac{1}{2}$ -1	—
B—Front right	—	$\frac{1}{2}$ -1	—
left	—	$\frac{1}{2}$ -1	—
4. CHEST FRONT			
From armhole to armhole 5" from Centre Shoulder ..	—	—	—
5. UNDER ARM TO NATURAL WAIST LINE*			
A—Right	—	—	—
B—Left	—	—	—
6. NATURAL WAIST LINE			
Entire	—	1	—
A—Front	—	$\frac{1}{2}$	—
B—Back	—	$\frac{1}{2}$	—
7. HIP			
..... inches below natural waist line (fullest part) ..	—	1-2	—
A—Back hip from side to side ..	—	1	—
8. SHOULDER LENGTH			
Neck to tip of shoulder ..	—	—	—
9. SLEEVE LENGTH			
A—Shoulder to elbow	—	$\frac{1}{2}$	—
B—Elbow to wrist	—	—	—
C—Inside from underarm seam to wrist	—	—	—
10. SLEEVE WIDTH			
A—Upper arm	—	2-4	—
B—Lower arm	—	1	—
C—Wrist	—	—	—
11. SKIRT LENGTH			
A—Centre back waist to floor ..	—	—	—
B—Floor to hemline	—	—	—
C—Skirt length (subtract B from A)	—	—	—

* Armpit to natural waist line less $1\frac{1}{2}$ ".

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, zip 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 from 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 dressmakers' steel pins.

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.

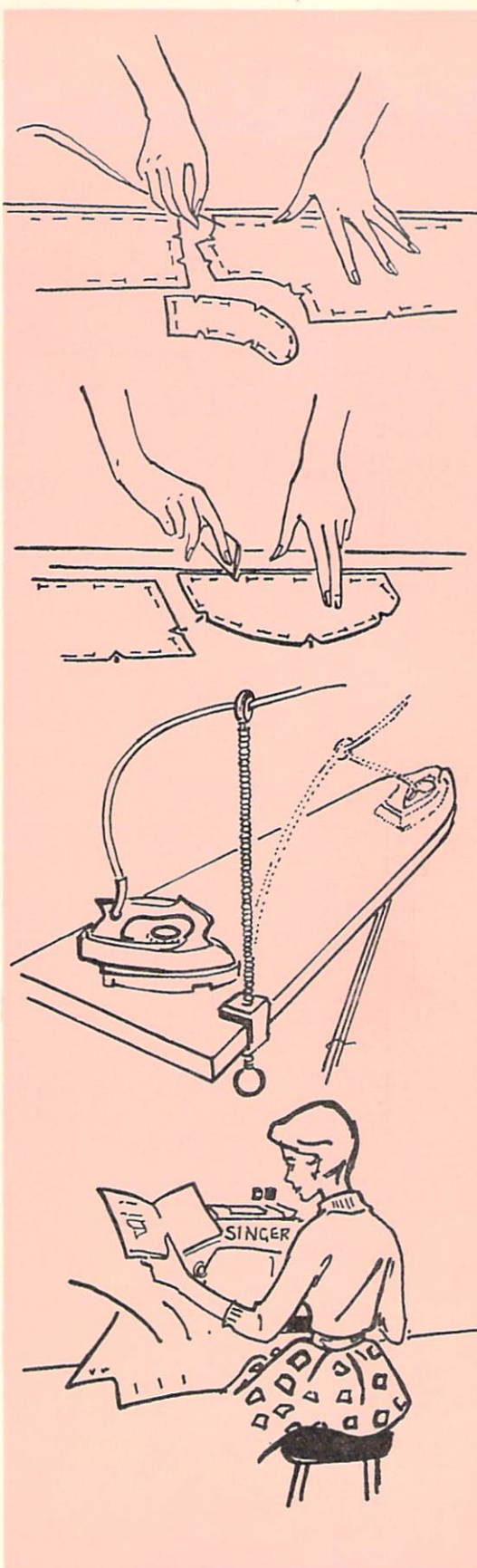
Try stitching such trimmings as shirring, ruffling or tucking on a scrap of material, before doing it on your dress.

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

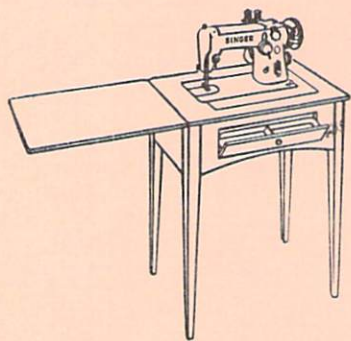
Allow dress to hang several hours before marking hem. It should be thoroughly pressed and complete, except the hem.

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

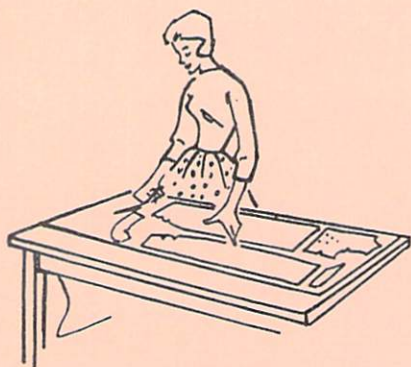


A SEWING ROOM.

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. If a large table is not available a table top of hardboard or some other similar material (approximately 30" x 60") could be placed over a smaller table and would be well suited to the purpose and easily stored when not in use.



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.

DRESS FORM.

A dress form, made exactly to your figure, will simplify and speed up your Home Dressmaking and eliminate try-ons by allowing you to pin-fit both pattern and material on your form rather than on yourself.

PRESSING EQUIPMENT.

One should have a full-length collapsible ironing board, press-cloth free from starch or sizing, basin and sponge.

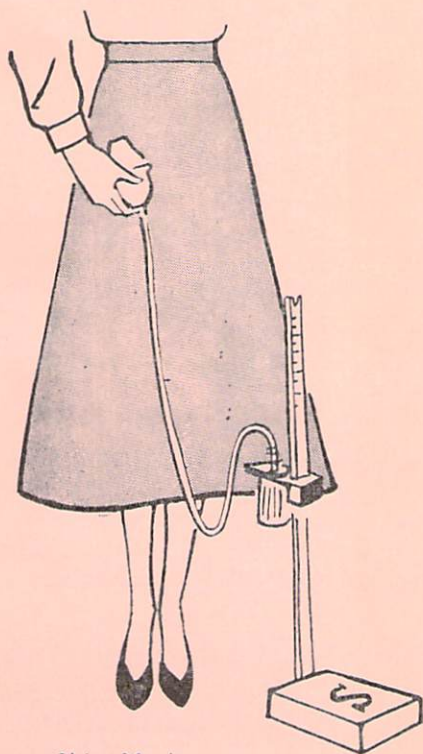
With an Electric Iron, Iron Stand, Cord Control, Sleeve Board and Press Mitt, as illustrated, your pressing equipment will be complete.

DRESSMAKING AIDS.

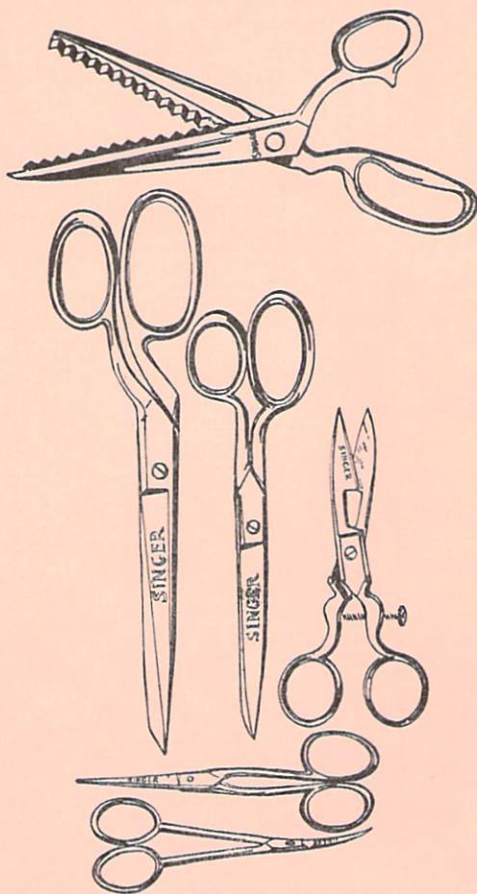
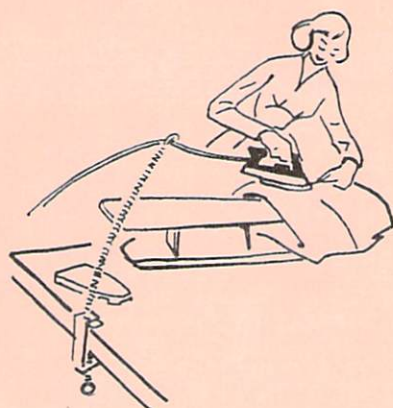
Dressmaking Aids, such as the Binder, Hemmer, Ruffler, Gathering Foot, Cording Foot, Braider, Quilter, Tucker, Blind stitch hemmer, Zig-zag attachment, Buttonhole attachment, etc., will greatly facilitate your sewing and assure a professional appearance to your garments.

SINGER SKIRT-MARKER.

A simple and inexpensive article for accurately measuring, without the help of another person, the height from the floor you wish your hem to be. Easily and quickly adjusted to any height.



Singer Skirt Marker.



SCISSORS.

The use of correct scissors is important, and helps you to do the job better and quicker. You can get Dressmaking shears, Sewing scissors, straight and curved Embroidery scissors, Buttonhole scissors and of course Pinking shears.

Choosing your Pattern



Waist accent bloused look.
Two tone contrasts.



The bold dramatic line.



Soft two piece, long top.



Fullness under bust, long
through Princess lines.



Button through.



Lines carried through. Only
half waist. Tiny patterns.



Cross over.



Skirt emphasis, plain top.



Dark colours; plain dress for
jewellery.



Jacket line swings from waist
out to shoulder.



Neck contrasts.
Shoulder interest.



Collar interest, never too full
over hips.

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. *Never* try to appear shorter by "stooping over."

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.

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.

ARE YOU LARGE 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 *upper part of your figure*. Be careful to wear skirts that are not too tight fitting as they will emphasize your hips.

Pattern alterations

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

When you have checked your measurements, add the necessary allowance for ease and compare these measurements with that of the 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 material 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 dress. For example, you measure the bodice front and the bodice back of the pattern, so twice the front pattern measurement added to twice the back pattern measurement should correspond to your own bust measurement plus allowance for ease.

The amount allowed for ease depends to some extent on the type of material 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.

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.

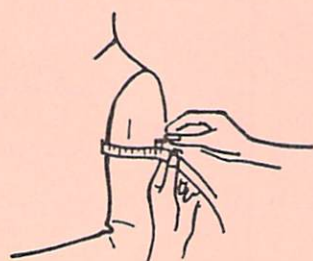
$\frac{1}{2}$ " on all blouse lengths.

1" to the waist.

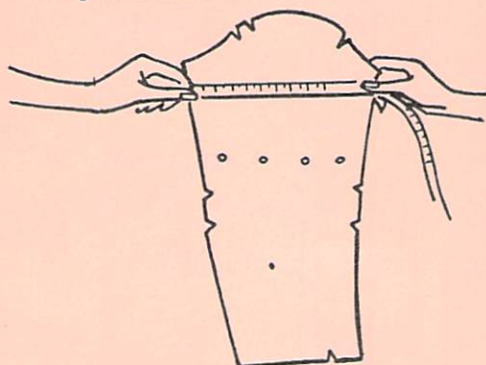
2" on hips for a plain skirt.

3"—4" on sleeve at upper arm.

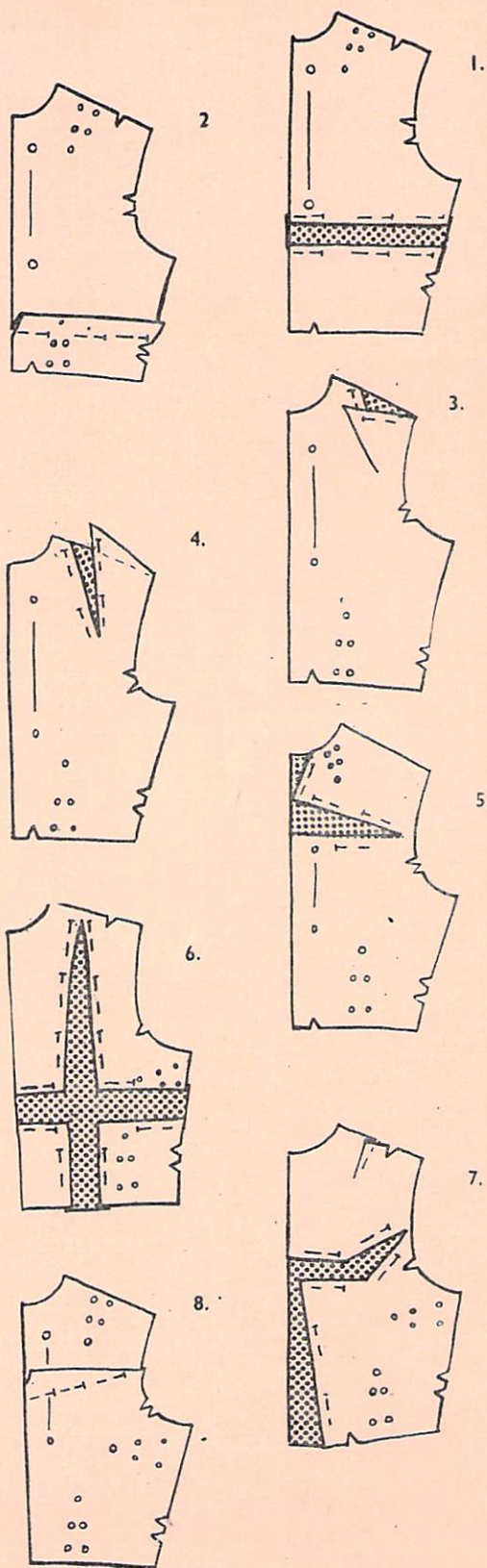
Having checked the pattern pieces with your own measurements you should make the necessary alterations to the pattern before cutting out. This will ensure a perfect fit and save a lot of time by avoiding alterations after the garment has been made up.



Taking a measurement.



Applying measurement to pattern.



1. TO LENGTHEN BODICE.

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 BODICE.

Make a fold the desired depth straight across each bodice piece of pattern between underarm and waistline. Pin.

3. FOR NARROW SHOULDERS.

Slash bodice front and back from shoulder to armhole, overlap top piece the desired amount and insert tissue paper as shaded to restore shoulder line.

4. FOR WIDE SHOULDERS.

Slash from shoulder to armhole, open out the necessary amount and insert tissue as shaded. Then restore shoulder line as dotted.

5. FOR ROUND SHOULDERS.

Cut pattern across full part of back; lay over paper. Raise upper section enough to provide length needed, keeping ends of pattern together at armhole. See that centre back line is kept straight and pin. Make small dart as indicated to make neckline the proper size.

6. LARGE BUST.

Cut and separate pattern the required amount and pin over tissue paper as indicated by shading. Add extra dart or increase width of existing dart to bring waist and underarm seam to the correct measurement.

7. 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.

8. FOR FLAT BUST.

Lay fold across chest line on front bodice pattern, to take up extra length in this section. Pin. Even line at armhole. Lay fold the same width in front of sleeve so that armhole and sleeve will fit.

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.

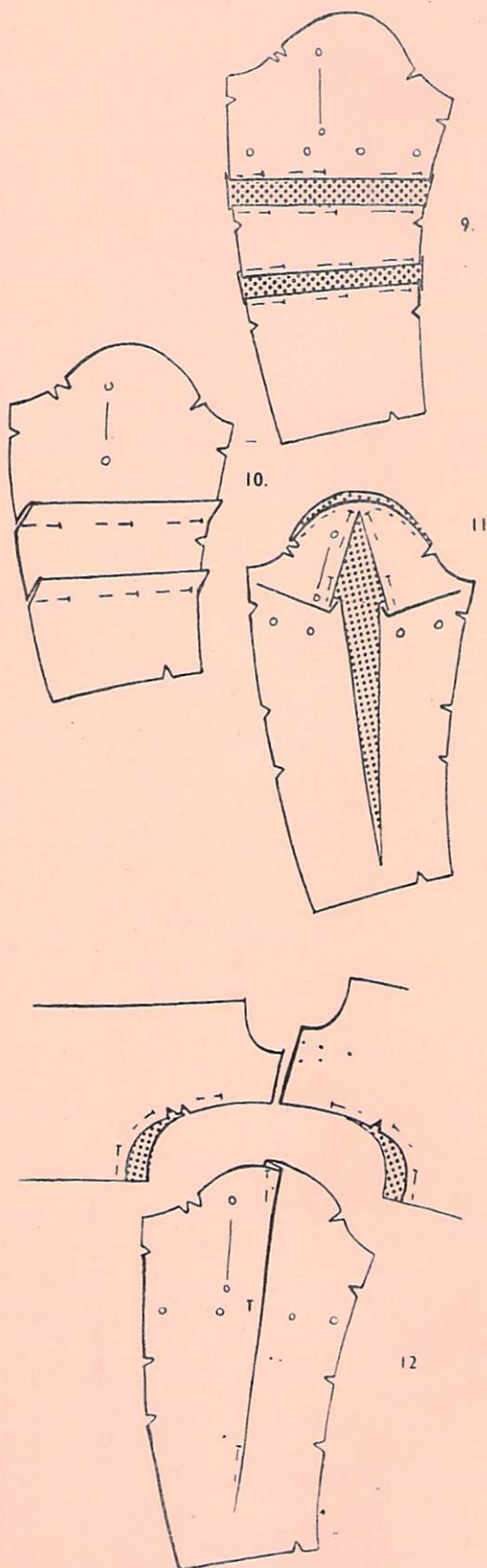
Determine if sleeve is too long above or below the elbow, or both. Lay folds in paper and pin, to take up length.

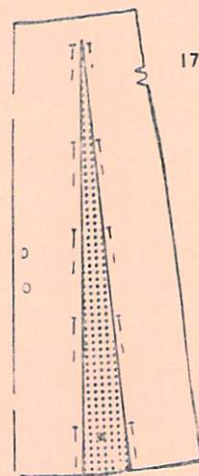
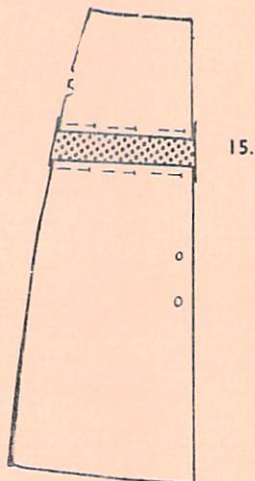
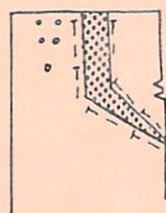
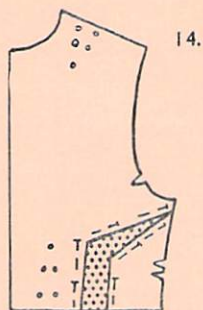
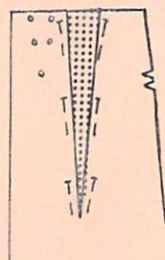
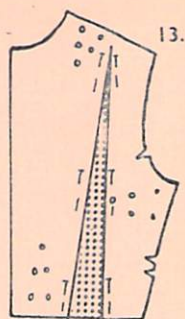
11. LARGE UPPER ARM.

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 towards wrist. Reduce armhole to correspond by raising the underarm seam as indicated.





13. FOR HEAVY ABOVE THE WAIST FIGURE.

Slash bodice pattern from waist up towards the shoulder line, to gain sufficient width. Pin over tissue paper. Adjust skirt pattern to correspond to waist measurement.

14. TO ADJUST WAIST MEASUREMENT.

To enlarge. If waist measurement only is to be adjusted cut the pattern pieces as indicated and separate the required amount. Pin over tissue paper. Both bodice and skirt pattern should be altered.

To reduce. Cut pattern as above and overlap edges until waist is the required measurement.

15. TO LENGTHEN SKIRT.

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.

16. TO SHORTEN SKIRT.

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.

17. FOR LARGER HIP.

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.

When the necessary alterations have been completed, the altered pattern can be checked by pinning the pattern pieces together and trying on. If, however, you have a dress form which has been made to your measurements the altered pattern can be pinned to the form.

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.

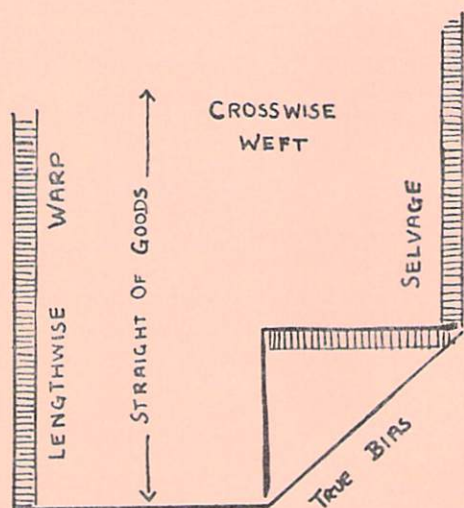
Many fabrics such as velvets, woollens and satins have a nap surface or sheen and have a distinct *up* and *down* as also do some prints. Most fabrics have a definite right and wrong side.

Unless you have been assured that material is pre-shrunk, you should always shrink your material before cutting out, whether this is cotton, linen or woollen.

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" to 3" a yard.



Pin fitting on the dress form.



To shrink woollens wring out cheese cloth, unbleached muslin or a strip from an old lintless sheet, in warm water. Lay it on a flat surface and place fabric carefully over this. Roll the lengths together in a loose flat roll avoiding wrinkles. Leave for 8-12 hours, then unroll and hang over a door or lay on a flat surface to dry thoroughly before cutting. The top of the door should be covered with paper to protect both fabric and door.

Cutting

The chief thing to consider before cutting out is the grain of the material—for on this depends the success and satisfaction of your dress.

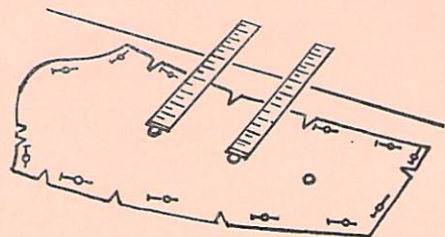
Before pinning the pattern to the material, make sure that one end is straight. It is advisable to pull a thread crosswise. Then cut on pulled thread line. If your pattern is to be placed on the fold of material, bring the two selvedge edges together. Pin the straightened end together, then selvedges 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.

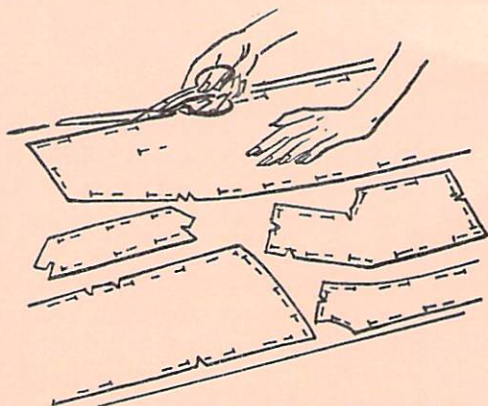
When a piece of pattern has been pinned, check accurately to make sure it is in the right position according to the grain of material—lengthwise, crosswise or true bias as the case may be.

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. (Fig. 1).

You are not ready to cut until all pieces are pinned in position. Use plenty of pins so that the material is held firmly. These should be the steel dressmaker's type, as they are less likely to mark the material. Then begin to cut, making long, even lines. Jagged edges are inexcusable.



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



2. Position of shears in cutting.

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. (Fig. 2).

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.

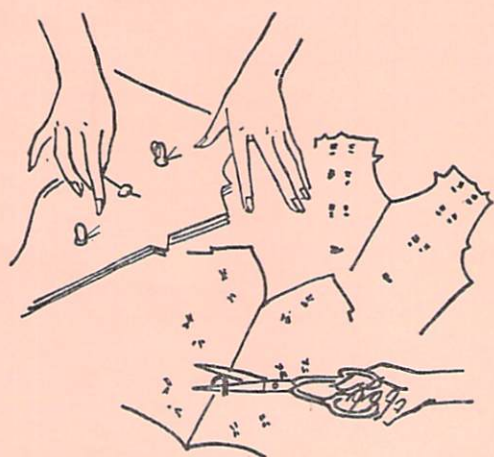
Markings

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 guesswork is eliminated.

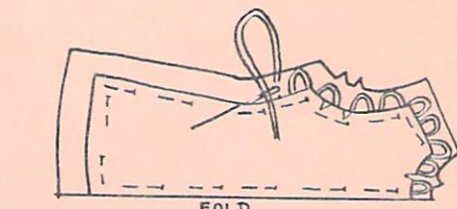
You will find it most helpful in the assembling of your garment if you make a practice of using different coloured threads for markings; that is, one colour for marking all darts, another colour for all pleats, another for marking place for buttonholes, pockets and so on. Always use fine needles and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

TAILOR TACKING.

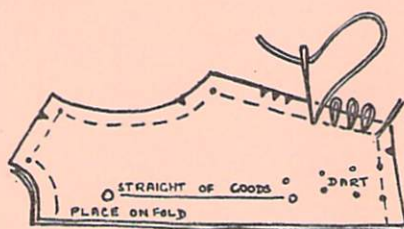
1. Perforated patterns. Use double thread of contrasting colour to fabric. Take a stitch through perforation in double thickness of material, then cross with another stitch leaving loop and long end. When you have removed pattern pieces, separate the two pieces of material and clip tacks in the middle, leaving even markings on each piece.



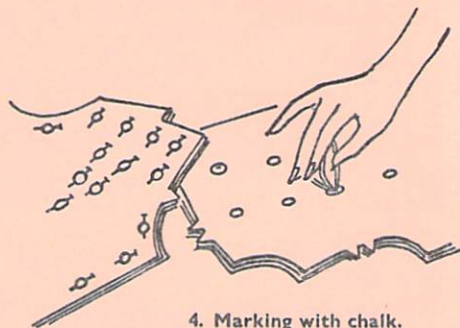
1. Making tailor's tacks.



2. Tailor tacking when using pattern with no seam allowance.



3. Tailor tacking on printed pattern.



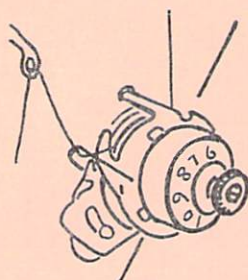
4. Marking with chalk.

2. Patterns without seam allowance. Tailor's tacks should be run along the pattern edge to denote stitching line. Use $\frac{1}{2}$ " running tack leaving 1" loop after each stitch. Cut tack as above.

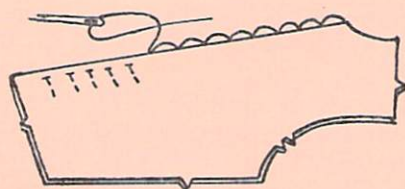
3. Printed patterns. Make tailor's tacks by stitching along the printed stitching line on the pattern and through both thicknesses of material. Using double thread take a $\frac{1}{2}$ " stitch, leave 1" loop and make a small back stitch by putting the needle back in the same hole in the pattern before the next $\frac{1}{2}$ " tack. Remove pattern pieces, separate and cut as previously described.

4. 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.

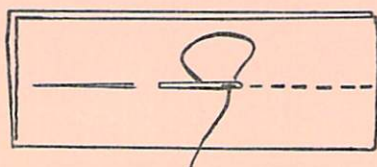
Bastings



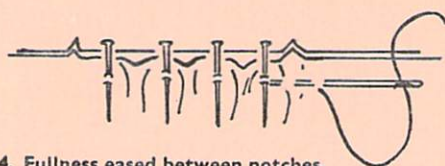
1.



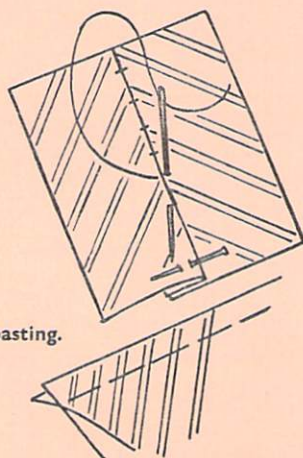
2. Basting for fitting guides.



3. The basting stitch.



4. Fullness eased between notches.



5. Slip basting.

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 (6 or 8 to the inch). Loosen top tension by turning thumb nut to the left (*Fig. 1*). Use fine needle and thread.

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. (*Fig. 2*).

A smooth surface is just as important for basting as for cutting. Spread out pieces to be joined, bring edges together, match notches, and pin. Place pins at right angles to the seams, heads to outer edge. If you have a Singer machine fitted with the Hinged 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. (*Figs. 3 & 4*). 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 (*Fig. 5*) 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 at right angles to the seam. With fine needle and thread take short stitch under fold, bringing needle up at an angle and taking a short stitch in turned edge. Proceed as for first stitch.

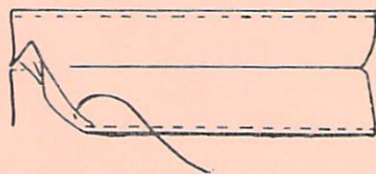
Seams and finishes

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 a 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 that used on top.

1. PLAIN SEAM.

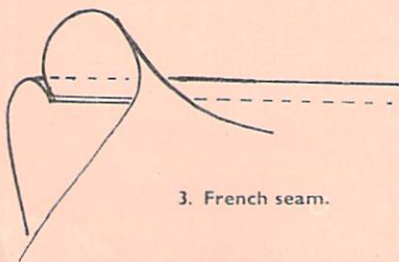
Edges turned back a scant $\frac{1}{8}$ " and stitched on the very edge. This is best accomplished with your Edge-stitcher. Use for fabrics which fray easily.



1. Plain seam.



2. Pinked seam.



3. French seam.

2. PINKED SEAM.

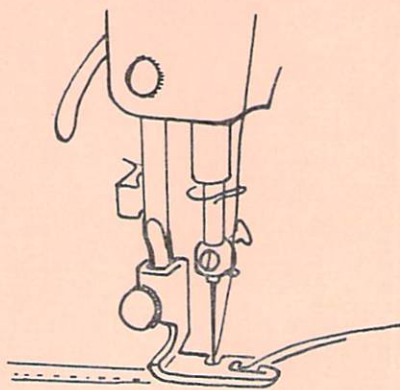
Particularly good for fabrics, such as felt, which do not fray and where a smooth, flat seam is essential. Use your pinking shears.

3. FRENCH SEAM.

A seam within a seam. First make a plain seam on the right side, taking less than half 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 Edge-stitcher. This seam is used for sheer fabrics, lingerie and children's clothes.

4. HEMMED SEAM.

Use the narrow hemming foot. Slip one edge of material back about $\frac{1}{8}$ ". The widest edge is put in the hemmer and hemmed down. (See your machine instruction book for many other uses of the hemmer). Used for firm fabrics—cottons and linens—the same as the French seam.



4. Hemmed seam using The Singer Hemmer.

5. 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 fray easily.

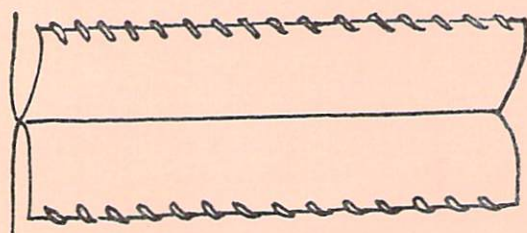
Overcasting can also be done very quickly and neatly on a Swing-Needle Machine or Zig-zag attachment. (See Figs. 6 & 7, also Swing Needle Section).

8. PLAIN SEAM—EDGES BOUND.

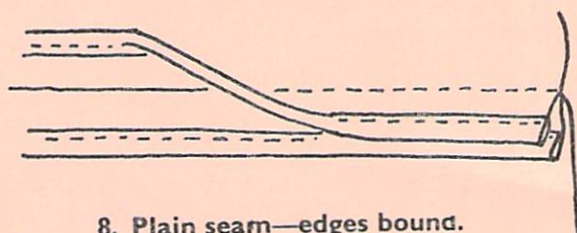
Press seam open and bind edges, using the machine binder. Used for unlined garments made of heavy materials. (See machine instruction book for many other uses of the binder).

9. FLAT FELLED SEAM.

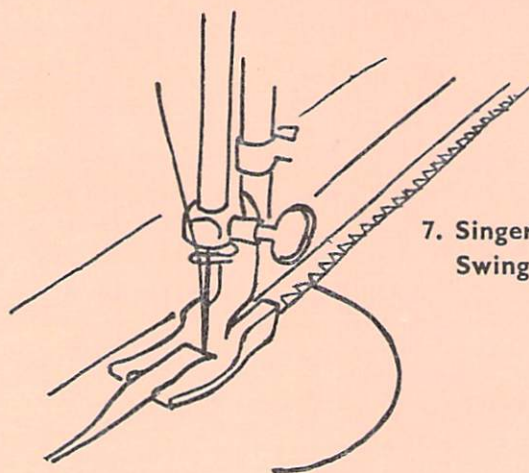
Join seam, blend one edge, turn free edge back $\frac{1}{8}$ " and stitch close to edge. (See your machine instruction book for making felled seam using the hemmer). A sturdy seam for shirts and similar garments.



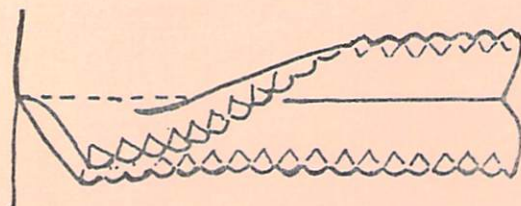
5. Plain seam—edges overcast.



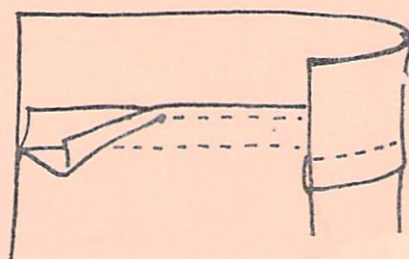
8. Plain seam—edges bound.



7. Singer Automatic Swing Needle Machine.



6. Zig-Zag seam finish.



9. Flat fell seam.

10. PLAIN SEAM—EDGE ROLLED.

Trim seam, blending one edge. Roll the two edges between thumb and forefinger. With fine needle and thread take stitches under and over roll. Used for sheer fabrics, etc.

11. JOINING SEAMS.

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

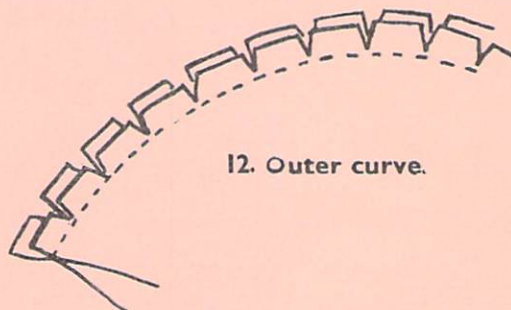
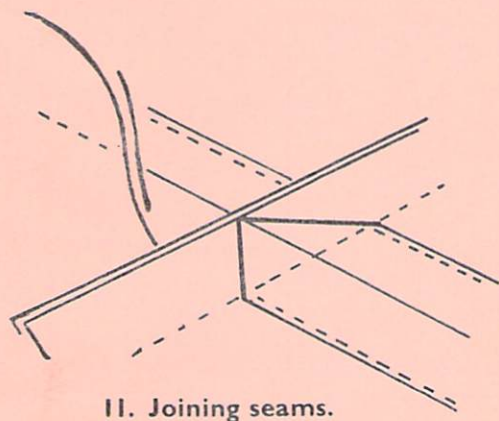
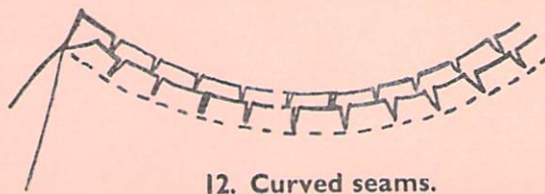
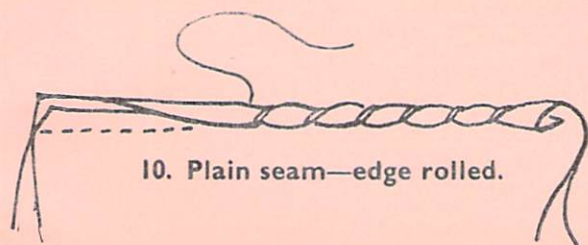
12. CURVED SEAMS.

Outer curved seams should be notched and inner curve slashed before turning.

Seams on Jersey, Tricot, Georgette, Chiffon, etc

13. SEAMS ON JERSEY FABRIC, TRICOT, GEORGETTE, CHIFFON, ETC.

The most satisfactory results on these materials are obtained by using the Swing-Needle Machine or Zig-zag attachment. (see Swing-Needle section). (Page 58).



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. Ironing is used on washable fabrics to smooth out wrinkles. Pressing is used on all fabrics to aid in the shaping and on some materials the finishing, of the garment.

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 which makes it important to use an iron that may be dialed according to the fabric. Most modern electric irons have such a dial, whereby the degree of temperature is thermostatically controlled.

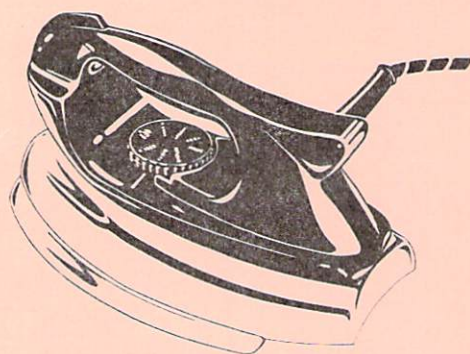
A Thermostatically Controlled Electric Iron is illustrated in Fig. 1.

Pressing equipment should also include an iron stand, cord control, sleeve board and press mitt. (See illustration Fig. 2).

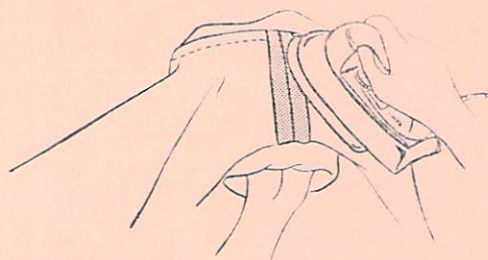
The Iron Stand (Fig. 2 a) has an asbestos base to absorb the heat of the iron and is provided with flex winding clips which drop out of the way when the iron is being used. All the working surfaces have rounded corners.

A Press Mitt (Fig. 2 b) will be found especially useful for pressing darts, shoulders, sleeves, underarm seams and curved sections. Fitted over the hand (Fig. 3) this device provides the right curve for any section that needs to be shaped through pressing.

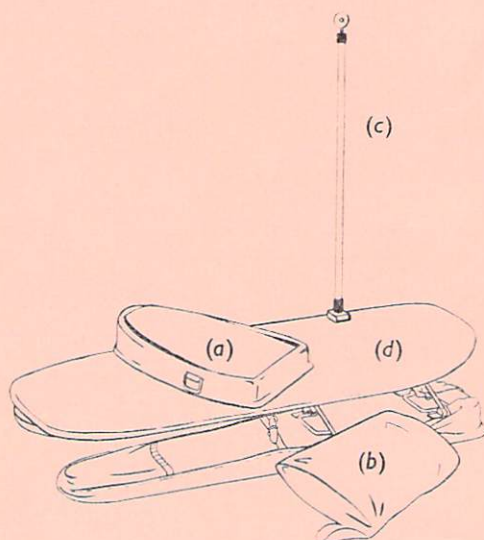
A Cord Control (Fig. 2 c) carries the iron flex. thus keeping it out of the way while using the iron. The control is made with a strong flexible spring which bends as the iron is moved along the ironing board.



1. Electric Iron.



3. Pressing shoulders and arm holes.



2. Pressing Equipment.

The Sleeve Board (*Fig 2d*) is another essential for pressing fine details as well as for sleeves (*Fig. 4*). It is collapsible for easy storage and is actually two boards of different sizes in one.

Too hot an iron will damage synthetic fabrics, and they 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 (*Fig. 5*).

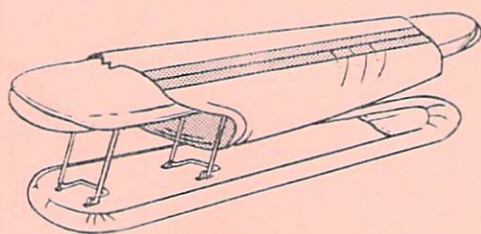
Woollen fabrics require more heat and pressure. Use a heavy press cloth, free of dressing, dip in hot water and wring as dry as possible.

If it is necessary to press a metallised fabric, use a warm (not hot) iron and keep fabric free from moisture.

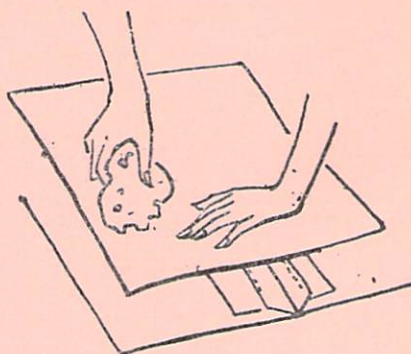
When pressing seams finished with binding or edges turned under and stitched, slip a strip of paper under seam edge before pressing. This will prevent an impression of the seam from showing on the right side (*Fig. 6*).

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 (*Fig. 7*). Use a fine brush to brush nap of fabric gently.

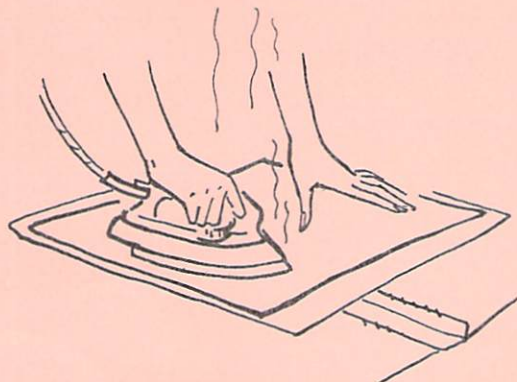
A dry cloth should always be placed between silks and the damp cloth in pressing, so that the fabric is never wet, but the steam will reach the fabric.



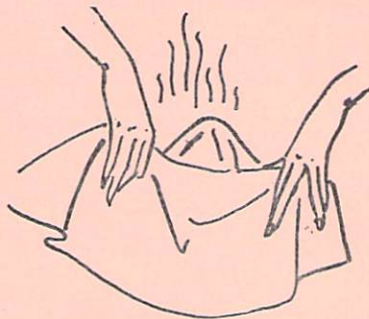
4. Pressing a sleeve.



6. Using paper in pressing.



5. Pressing with damp cloth.



7. Steaming over an iron.

Darts and tucks

Put in tailor's tacks to mark position for all darts and tucks before removing the pattern. Sometimes you will find it necessary to use darts for fitting, particularly at the shoulder or waistline, even when not indicated in the pattern.

DARTS.

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

2. Slash dart along the fold, to within $\frac{1}{8}$ " of the point. Press open. If dart is wide, trim the seam edges to $\frac{1}{2}$ " and finish by overcasting.

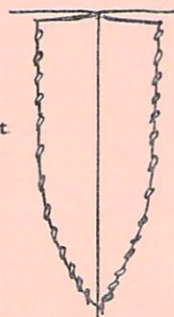
3. The dart may also be pressed smoothly or spread and pressed as box pleat.

4. The curved surface of the press mitt is ideal for shaping darts. 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.

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



1. The stitched dart



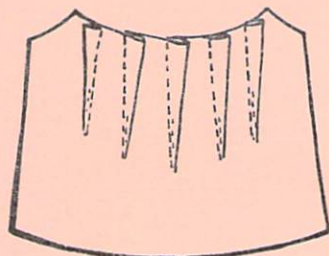
2. Dart slashed, pressed and overcast.



3.



4. Fitting darts.



5. Darts at neckline

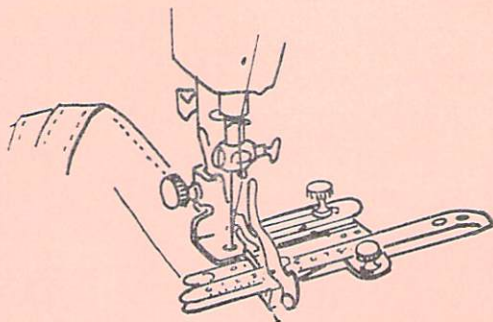
TUCKS.

6. 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 Tuckmarker. (*Fig. 6*).

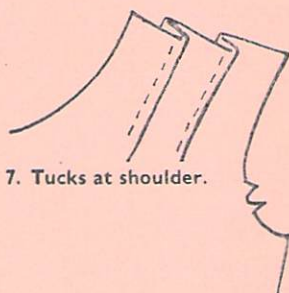
Tucks may vary from the tiny pin tuck to any desired width. Fine materials, such as organdie, lawn, linen or taffeta are best for tucking. Tucks should be made on the true grain of the material.

7. 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.

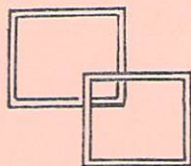
8. Air tucks also make a very attractive trimming and can be made by using the Singer twin needle on the Singer Swing-Needle Machine. (See special chapter on Swing-Needle Sewing).



6. The Singer Tuck Marker.



7. Tucks at shoulder.



8. Twin needle stitching used as air-tucks.

Pleats

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

1. As a trimming the narrow pleating you can make with the Ruffler is most effective.

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

2. 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.

3 & 4. INVERTED PLEATS.

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

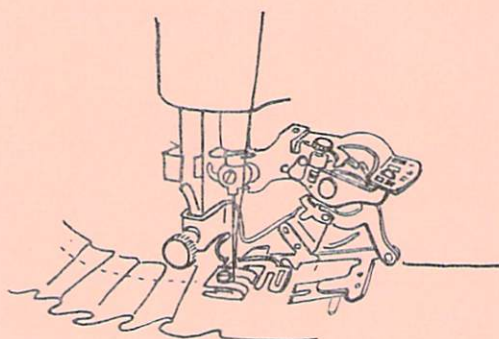
5. BOX PLEATS.

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

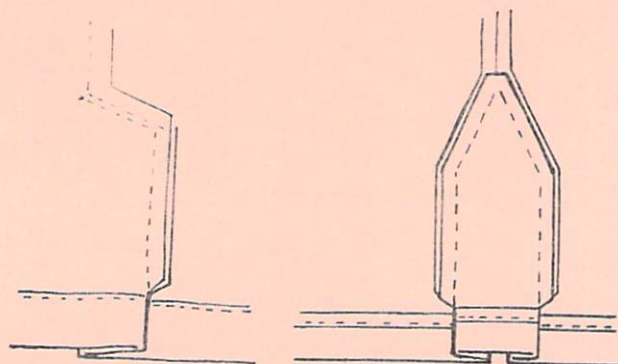
STEAM PLEATING.

Certain shops specialize in this type of pleating. They do accordion, sunray, knife and box pleating, in several widths. If a novelty pleating is desired, ask the shop how to prepare your material for the right effect. When you receive steam pleating back from the pleaters, machine baste across the top edge to hold pleats before removing paper.

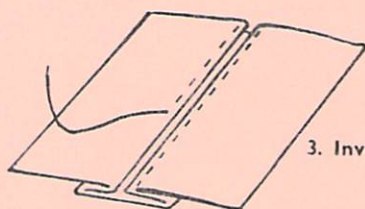
Ordinarily, for knife pleating, allow three times as much fabric as the finished piece is to measure. Usually the hip measurement is the guide for a skirt.



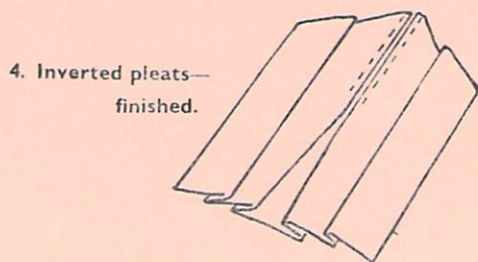
1. The Singer Ruffler adjusted for pleating.



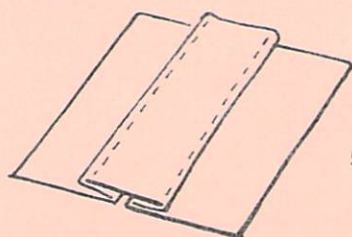
2. Seams in pleats trimmed and pressed.



3. Inverted pleats—basted.



4. Inverted pleats—finished.



5. 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.

1. 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. (Fig. 1).

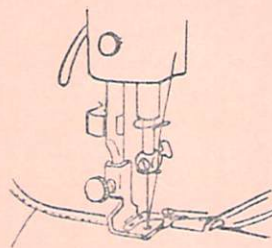
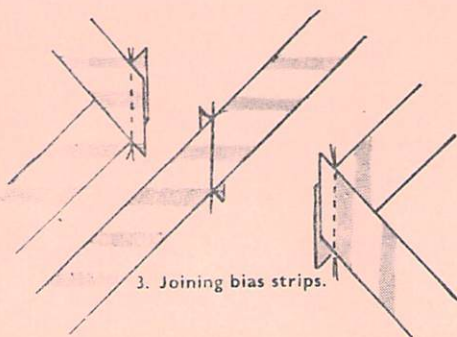
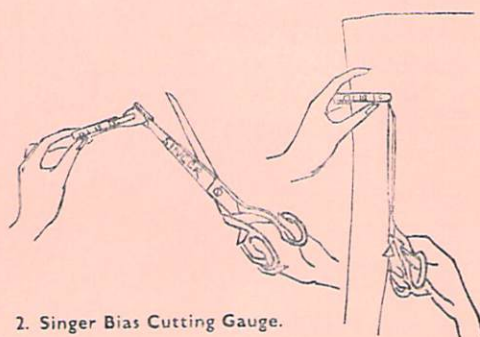
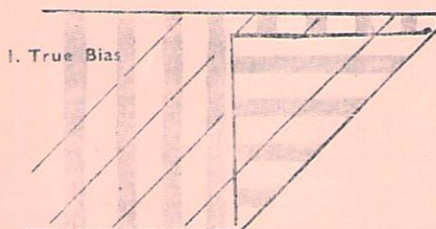
2. To ensure even edges and strips of even widths use the Singer Bias Cutting Gauge. (Fig. 2).

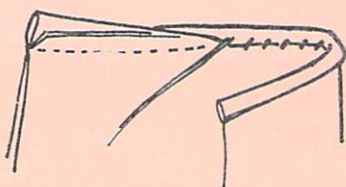
3. JOINING BIAS STRIPS.

In joining strips lay the two diagonal ends together, right sides together and stitch. Press open. (Fig. 3).

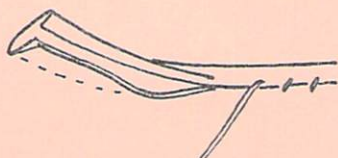
4. THE BINDER.

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. (Fig. 4).

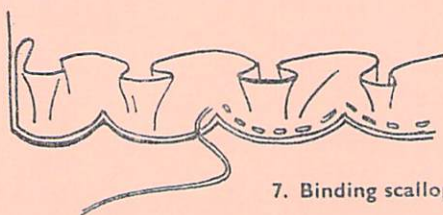




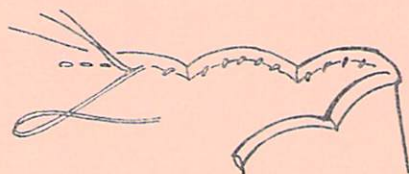
5. Applying binding to sheer fabrics.



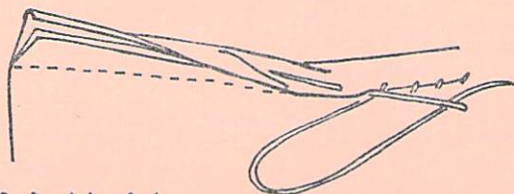
6. Applying binding to heavy fabrics.



7. Binding scallops.



Blind hemming binding on scallops.



8. Applying facing.

5. 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.

6. APPLYING BINDING TO HEAVY FABRICS.

For heavier fabrics use a single binding, cutting bias strip approximately four times the width of finished binding.

7. 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.

8. FACINGS.

For narrow facings, where shaping is necessary such as at necklines 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 bind hem to garment.

9. FACING A "V" OPENING.

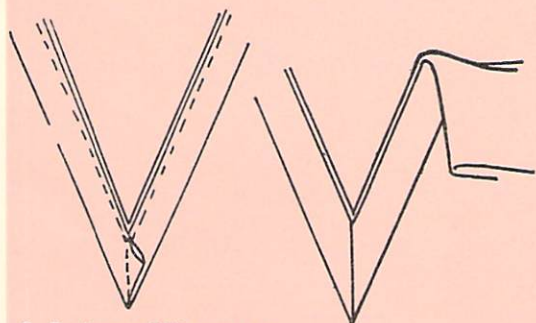
Keep facing flat, mitre facing at the point. Stitch an even seam at mitre, trim and press seam open before turning facing to inside.

10. FACING A SQUARE CORNER.

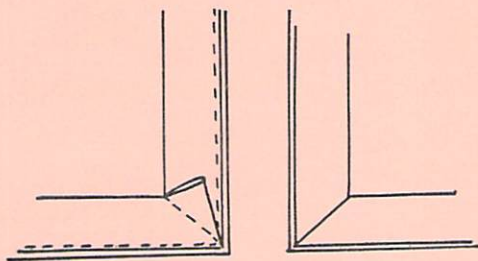
Cut strip for facing lengthwise of the material. Pin facing smoothly to fabric, keeping it firm at the corner. Stitch and press. Fit fullness of facing at corner, making a mitre. Stitch and trim before turning facing to inside.

11. SHAPED FACINGS.

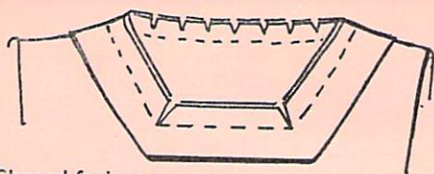
Shaped facings are cut the same as the section to be faced and in same grain of fabric. Sew facing to garment right sides together. Clip seam at corners and inside curves, notch seam of outside curve. Turn facing to underside.



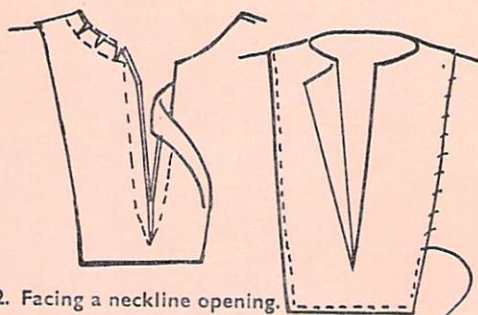
9. Facing a "V" opening.



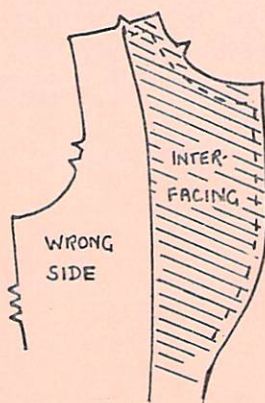
10. Facing a square corner.



11. Shaped facings.



12. Facing a neckline opening.



13.

12. 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 $\frac{1}{8}$ " away from centre and taper to the point at end of the opening. Make one stitch across the point then turn and stitch down other side. Slash down centre and turn facing to inside.

13. INTERFACING.

Some materials will need an interfacing to strengthen the neckline, collar, pocket, etc. This interfacing is cut to the same pattern as the material facing and should be basted to the underside of the neckline or collar before attaching the facing.

Shirring and Ruffling

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

GATHERING.

1. The Singer Gathering 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.

2. 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.

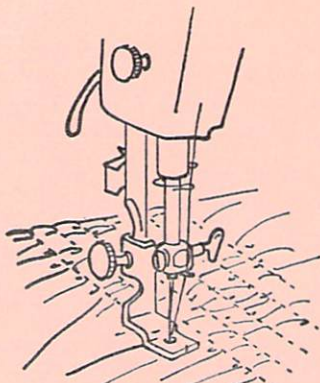
3. CORDED SHIRRING.

Mark the line for shirring; lay cord along it, folding fabric over and stitching with Cording Foot. Push fabric along cords until shirring is even on cords and of correct length. If several rows of cording are required close together, stitch all rows before pulling up material.

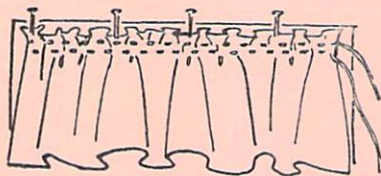
4. RUFFLING.

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.

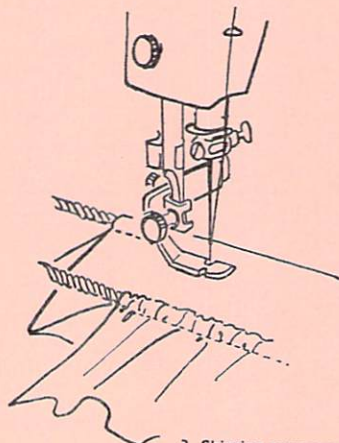
By using the Ruffler and Gathering Foot much time may be saved not only on dresses and children's clothes but on many articles of home furnishing.



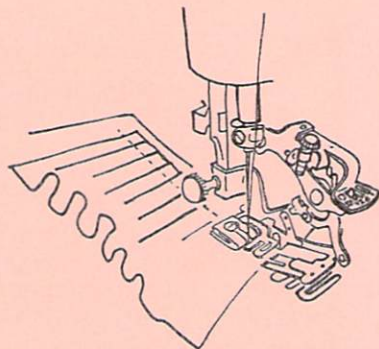
1. The Singer Gathering Foot.



2. Gathering pinned in place.



3. Shirring over a cord using the Singer Cording Foot.



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

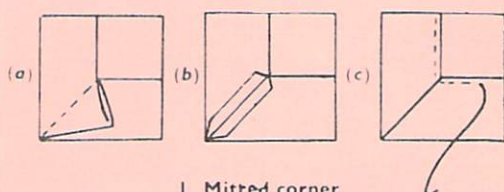
Corners

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

Always trim away overlapping edges, avoiding unnecessary thickness.

1. MITRED CORNER.

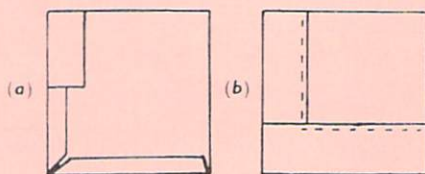
Turn edge of fabric to right side, the width of the hem plus seam allowance. In turning opposite hem edges, bring edges together at corners. Pin fullness at the corner and baste (a). Stitch. Trim away fullness and press seam open (b). Turn hem to wrong side, and stitch or bind hem (c).



1. Mitred corner.

2. STRAIGHT CORNER.

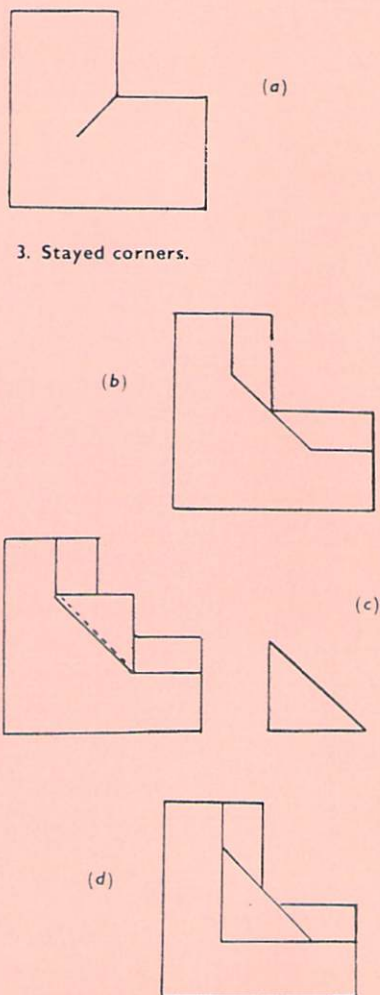
When one hem edge overlaps another (as in the straight corner) measure hemline and crease it. Cut away material of overlapping edge to within a seam's width of the edge (a). Turn hem up again. Blind hem or machine stitch hem in place (b). Machine stitching should not extend to outer edge but leave needle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



2. Straight corner.

3. STAYED CORNERS.

Used in tailored garments made of fabrics which do not fray easily. Cut diagonally in from point of corner (a); pattern indicates the depth. Spread slash (b) and stitch to it the bias edge of a piece of the same material cut into a triangle (c) taking a $\frac{1}{8}$ " seam. Press seam and hem evenly (d). If lining overlaps the edge of a stayed corner, it is not necessary to finish the edge. When the corner makes a finish, turn back raw edge and stitch. Whip in place.

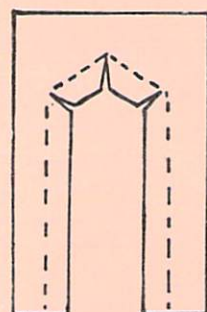


Insets

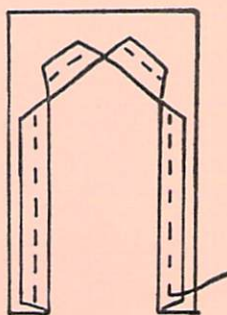
Insets of pleats, flounces, and various shaped godets are generally used to gain fullness at the lower edge of an otherwise straight skirt. Follow your pattern for actual cutting and placing of such insets. The sketches here show you the methods.

1. PLEATED INSET.

In square opening. Pleats are basted and pressed in the usual way. Clip seam allowance in opening at each point (a), turn raw edges back and baste (b). Pin pleated section to openings (c). Baste and stitch on right side (d).



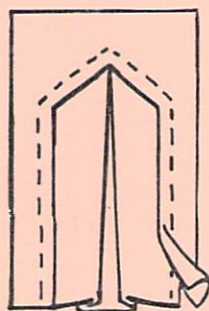
(a)



(b)

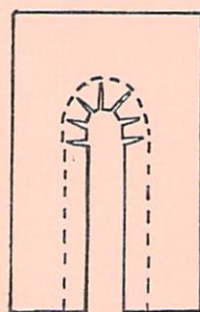


(c)

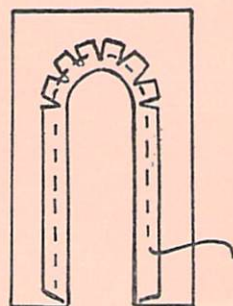


(d)

1. Pleated inset.



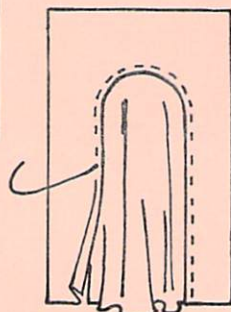
(a)



(b)



(c)



(d)

2. Shaped godet.

2. 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 (a) so that, when seam allowance is turned back the edge spreads and fits smoothly. Baste to position (b). Pin godet to opening, baste (c), and top stitch (d). Circular or bias insets and flounces should be allowed to hang overnight, before finishing the hem edge.

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.

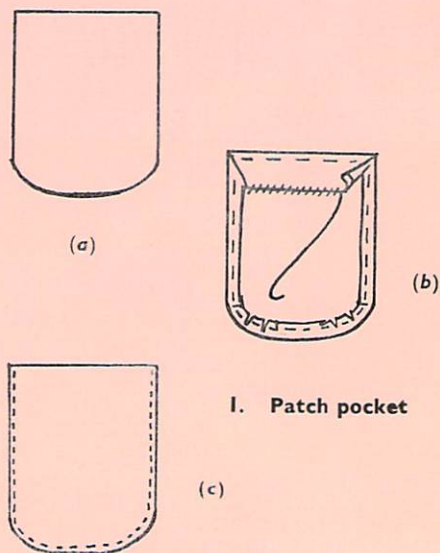
2. PATCH POCKETS.

Patch Pockets are often lined if the garment is of a heavy woollen material.

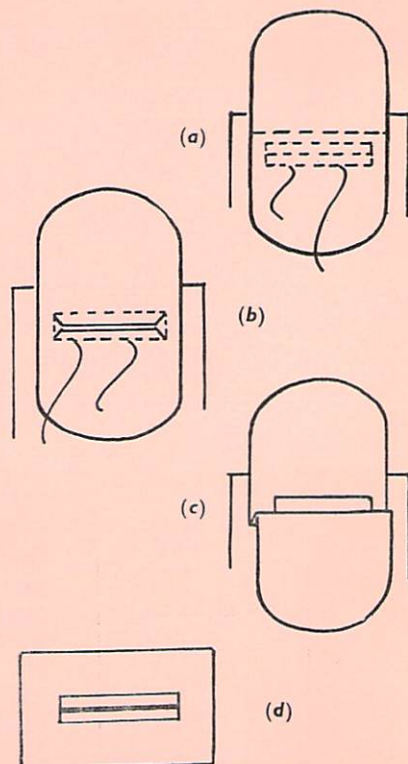
Place the right side of the lining and material together and stitch the two sides and lower edge. Turn pocket to right side. Press. Turn down hem at top over lining and slip stitch. Press. Pin and baste pocket to garment and slip stitch. If not lined (a), turn edge under along the sides and lower edge and baste (b). Turn hem at top, pin and baste to garment before stitching (c).

2. BUTTONHOLE POCKET.

Mark position on garment. Cut pocket material 1" wider than finished pocket and $1\frac{1}{2}$ " longer. Lay pocket strip on right side of garment with centre of strip 1" above pocket line and baste. Mark length of pocket opening with chalk to correspond with pocket marking on garment, and on each side of line mark depth of welt desired. Stitch oblong box, starting and finishing near centre of lower edge (a). Pivot at corners. Remove basting. Cut through centre and clip to corners (b). Bring pouch pieces through to wrong side (c). Fold so that folded edges meet at centre of opening and baste (d). Press. Stab stitch all the way round in the seam line. On wrong side bring pouch pieces together and stitch.



1. Patch pocket

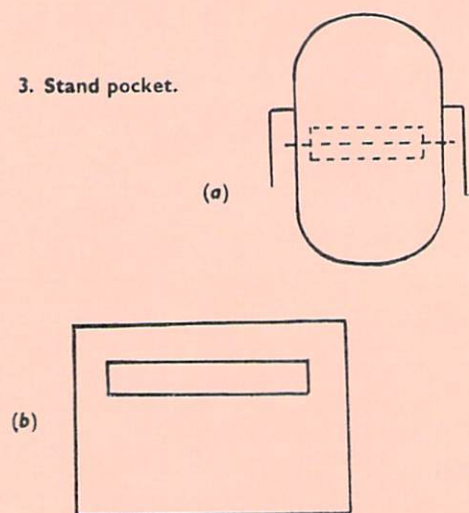


2. Buttonhole pocket

3. STAND POCKET.

Similar to a buttonhole pocket except in stitching the oblong. Round the pocket opening stitch to a greater depth to allow for the stand (a). Pull pouch pieces through to wrong side. Press seams back to form an oblong opening. Fold lower pouch piece up to fill opening and form a welt (b). Stab stitch along seam line. On wrong side bring pouch pieces together and stitch.

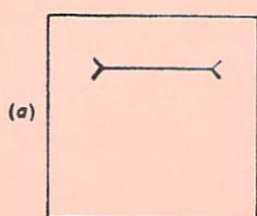
3. Stand pocket.



4. BOUND POCKET.

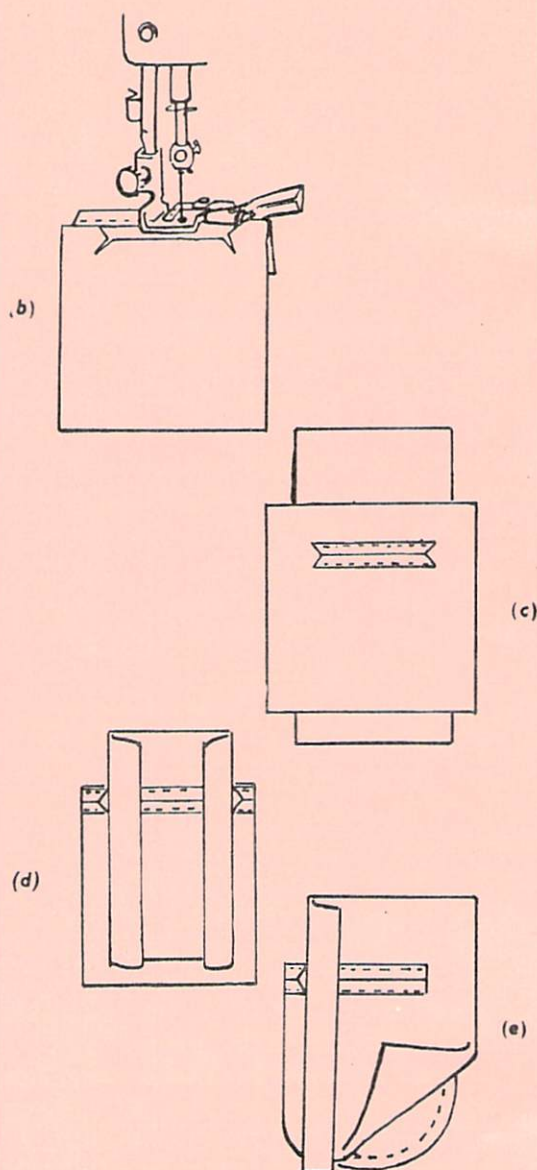
Mark position for pocket and slash fabric to within $\frac{1}{8}$ " of each end. Then cut forked lines $\frac{1}{4}$ " deep (a). Cut pocket pouch in two sections, one inch wider than the slash. Cut a true bias strip for binding $\frac{7}{8}$ " wide, or you may purchase binding in a great variety of colours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

4. Bound pocket.



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 binding attachment (b), the pouch section extending one-half inch beyond slash at each end, keeping right side of garment up and stitch. Place the other pouch piece to opposite edge and bind the same way (c). Press. Turn top pouch section down and turn triangles to underneath (d). Press and stitch securely across triangles (e). Shape pouch sections as desired and stitch all round.



5. WELT POCKET.

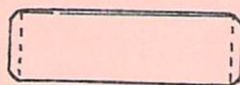
Cut piece for welt the length of pocket opening plus seam allowance. Fold welt and stitch across the ends (a). Turn right side out and press (b).

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

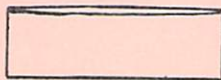
Baste welt to garment along markings, folded edge of welt turned down. Baste pocket section to same position placing right side next to garment (c). Stitch and slash through centre, clipping diagonally at corners.

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

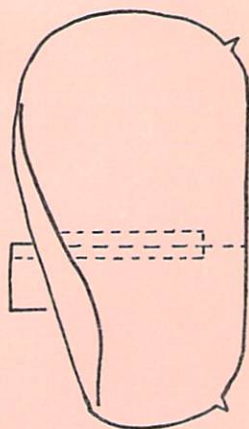
5. Welt pocket.



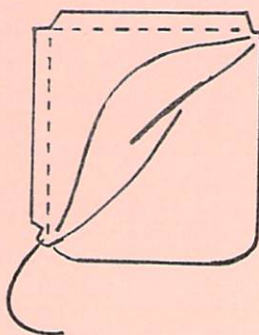
(a)



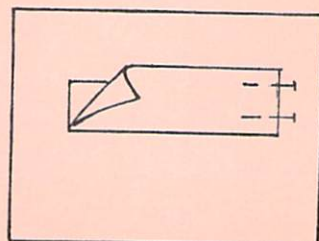
(b)



(c)



(d)



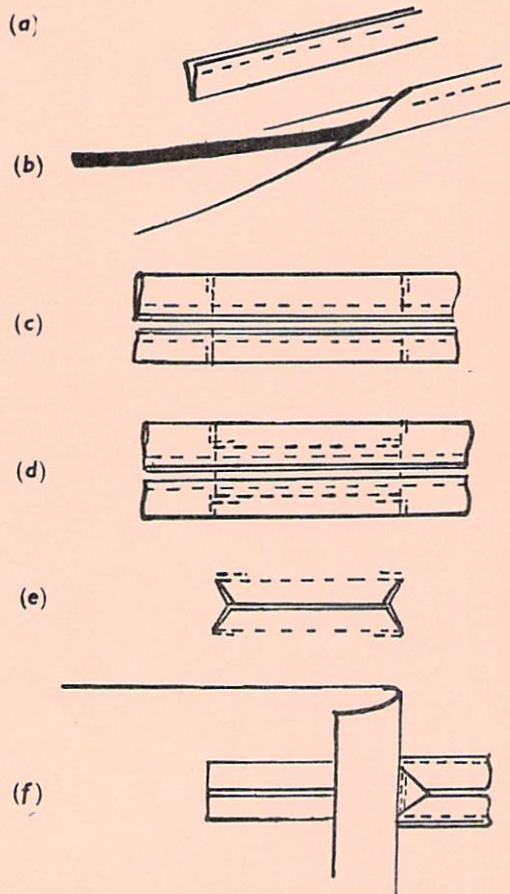
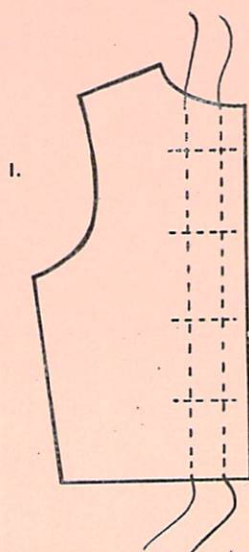
(e)

Buttonholes

1. BUTTONHOLES.

The size and shape of the button determines the size of the buttonhole. As a general rule this is the width of the button plus $\frac{1}{8}$ ". If interfacing is to be used this should be attached to the wrong side of the garment before marking position of buttonholes.

The size and position of the buttonhole should be clearly marked on the garment with tacking lines or if several buttonholes are required in a row they can be marked accurately and quickly with machine-basting (Fig. 1).



2. Welted and Corded Buttonholes.

2. WELTED & CORDED BUTTONHOLES.

For each buttonhole cut two pieces of material, on the grain of the material or true bias, each $\frac{1}{2}$ " wide and 1" larger than the buttonhole. Fold strip in half lengthwise, right side out and machine baste stitching near the raw edges (a).

For corded buttonhole, insert fine cord in fold (b).

It is easier to make these in one long strip and cut off short lengths as required.

Lay two strips with raw edges together. Stitch across end at desired length (c).

Place strips in position on right side of garment, centring slit over line of buttonholes. Baste.

Stitch lengthwise through centre of each strip being careful not to go beyond length of buttonhole, stitch back a few stitches at each end to strengthen (d).

Snip stitches across ends so that strips are separate.

Turn to wrong side and slash buttonhole, cutting diagonally at each corner (e).

Pull strips through opening. Bring folded edges together at centre. Press. Stitch across triangular pieces at each end. (f)

Neaten wrong side as for bound buttonholes.

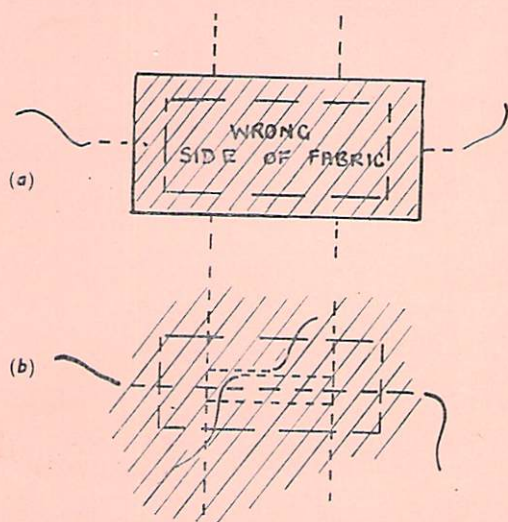
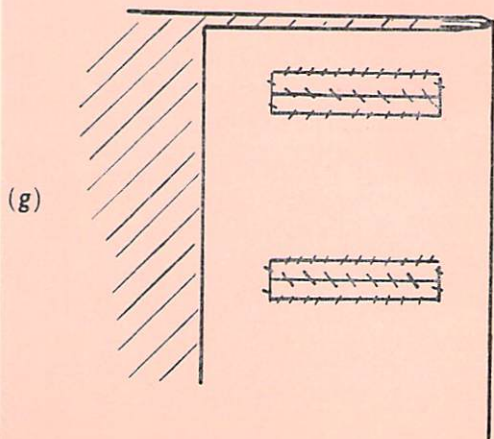
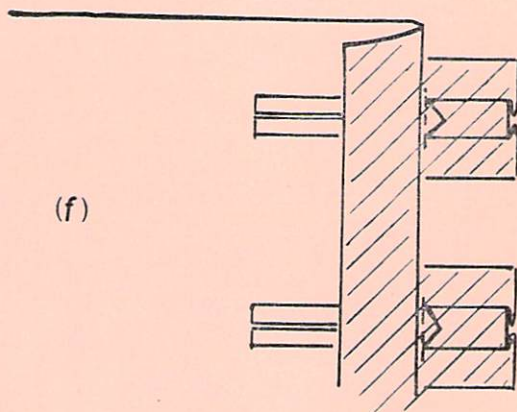
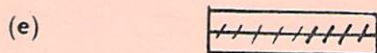
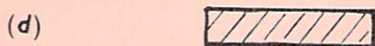
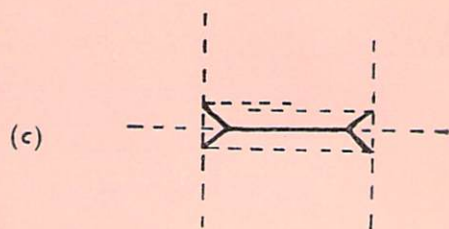
3. BOUND BUTTONHOLES.

For each buttonhole cut a piece of material 2" wide and 1" larger than buttonhole (slightly larger on thicker material). This material should be cut either on the true bias or else on the grain of the material. Place right side of material to right side of garment centring it over line of buttonhole. Baste (a).

Working from the wrong side and starting in the centre of the side of the buttonhole stitch all round, using short stitches, and taking care to make an even number of stitches across each end. The stitching should be $\frac{1}{8}$ "- $\frac{1}{4}$ " above and below the cutting line according to the thickness of the material (b).

Cut buttonhole through both layers of material, from the centre to each end. Clip diagonally to corners, taking care not to cut the stitching. Remove basting (c).

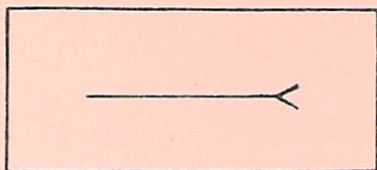
Turn patch to inside. Press, turning seam away from slit (d). Lay pleats in patch, covering slit, bringing folded edges to exact centre of buttonhole and overcast edges together. Press (e). Tack and stitch pleats across triangles at each end (f). Mark length of buttonhole from right side with pins. Cut buttonhole in facing, turn edges under and blind hem (g).



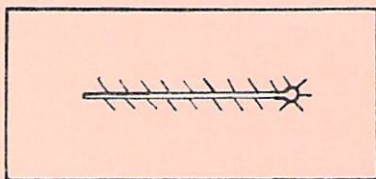
3. Bound Buttonholes

4. Hand-Finished Buttonholes.

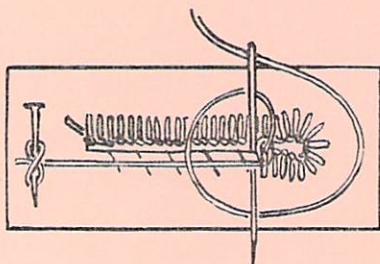
(a)



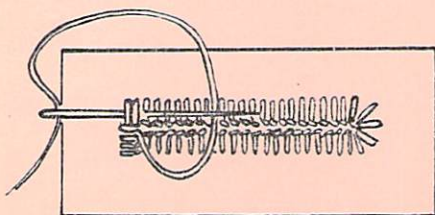
(b)



(c)



(d)



4. HAND-FINISHED BUTTONHOLES.

Make slash the required size for buttonhole. Then snip two diagonal slashes at outer end (a). Overcast (b).

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 (c).

Work fan-wise at outer end, forming a small circle. Finish at inner end with bar (d).

5. MACHINE-MADE BUTTONHOLES.

Sometimes a worked buttonhole is preferred or it may be more suitable for the garment being made. In this case the size and position of the buttonholes must be clearly marked on the completed garment. This may then be taken to the nearest Singer Sewing Centre where you may have the buttonholes worked for you. If, however, you possess a Swing Needle Machine or a Buttonhole Attachment you will be able to make your own buttonholes, following the instructions given. (See Swing Needle Section).

Setting Sleeves

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.

I. SETTING SLEEVE IN ARMHOLE.

Set-in Sleeve. Adjust machine to approximately 10 stitches to the inch. Make two rows of machine stitching from notch to notch across top of sleeve, first row approximately $\frac{1}{16}$ " outside seamline, second row $\frac{1}{8}$ " outside first row (a).

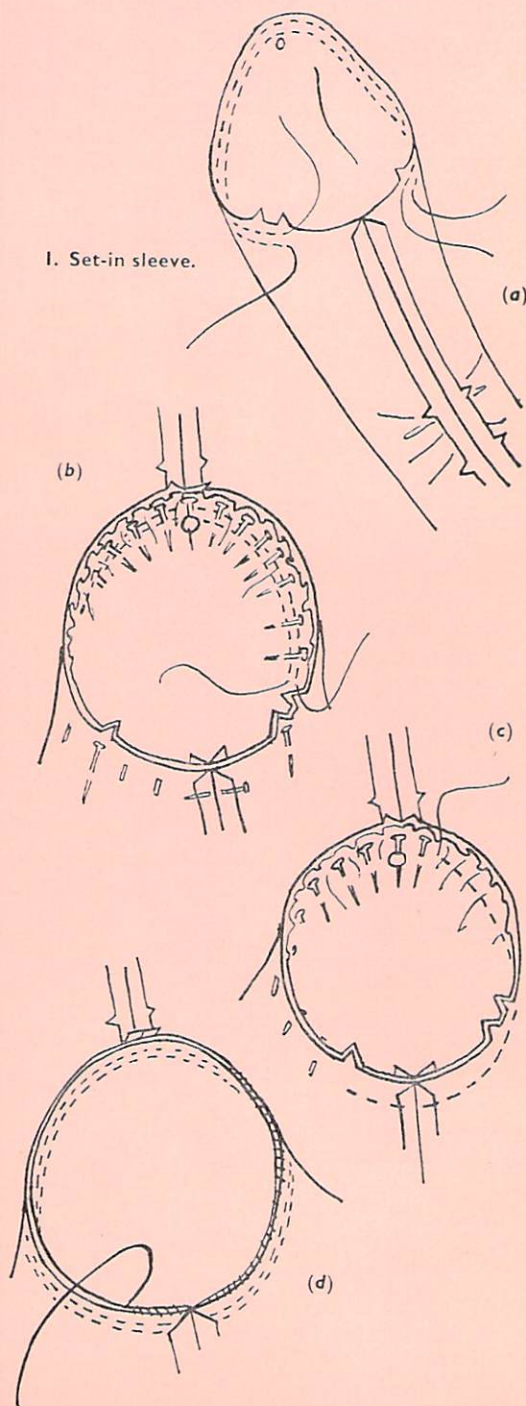
Place sleeve in armhole, centring top of sleeve at shoulder seam, notches matched and seams together at underarm. Pin at these points. Draw up bobbin threads of both rows of stitching across top of sleeve, easing in fullness evenly and placing pins at $\frac{1}{2}$ " intervals (b).

Holding sleeve towards you, baste sleeve in armhole with small stitches taking out one pin at a time (c). Adjust machine stitch to required size. Stitch.

To finish armhole seam, make a second row of stitching just under $\frac{1}{4}$ " from seam stitching. Trim edges and overcast. Press toward sleeve (d).

I. Setting sleeve in armhole.

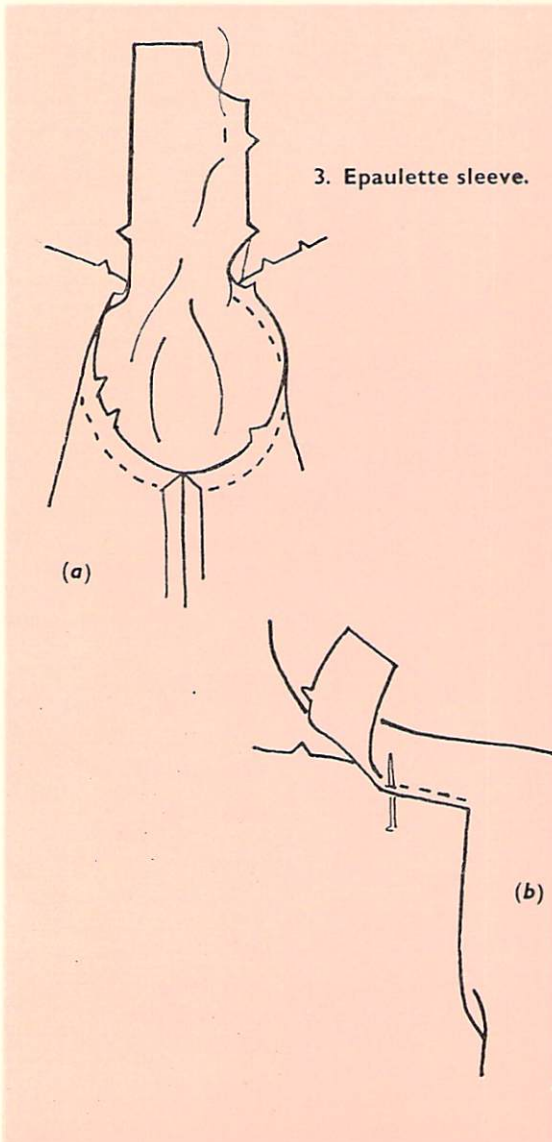
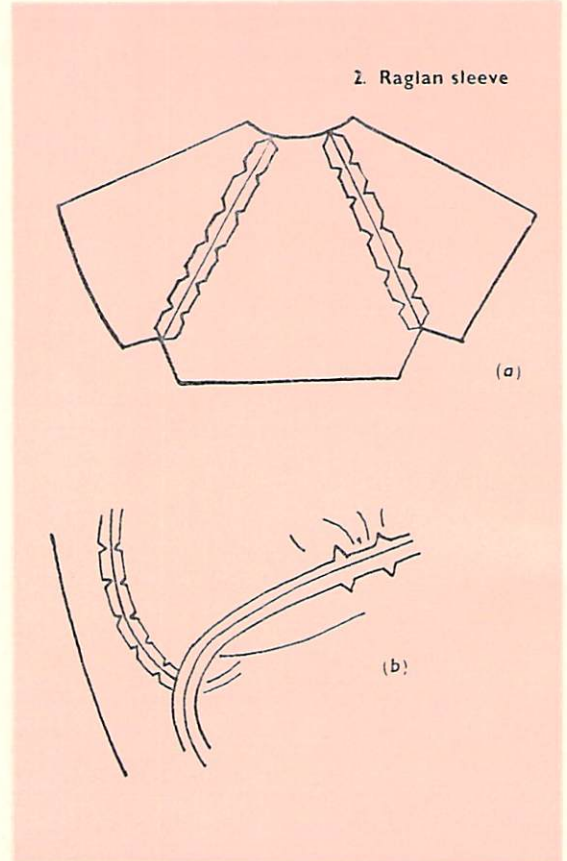
I. Set-in sleeve.



2. RAGLAN SLEEVE.

A raglan sleeve is joined to both back and front of garment. To prevent puckering the seam allowance should be clipped and then pressed open (a).

Stitch the sleeve and underarm seams in one operation (b).



3. EPAULETTE SLEEVE.

The epaulette sleeve is put in armhole in the same way as the regular sleeve. Snip the seam at sleeve and shoulder angle (a).

Turn under seam allowance on shoulder section and baste. Place over front and back sections, matching notches. Pin, baste and top stitch (b).

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

4. KIMONO SLEEVE.

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 underarm seam, making depth equal on both sides of seams, trim corners of seam allowance (a).

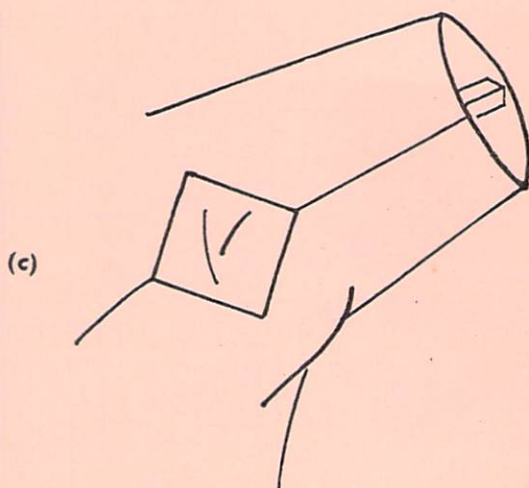
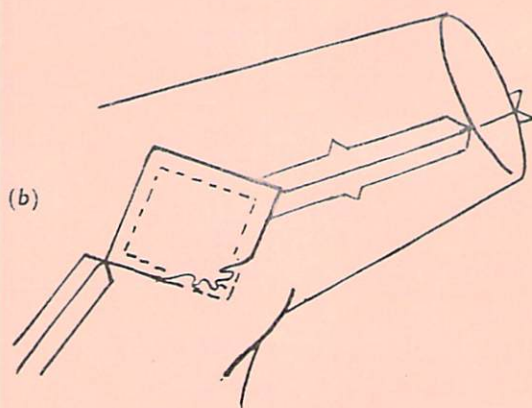
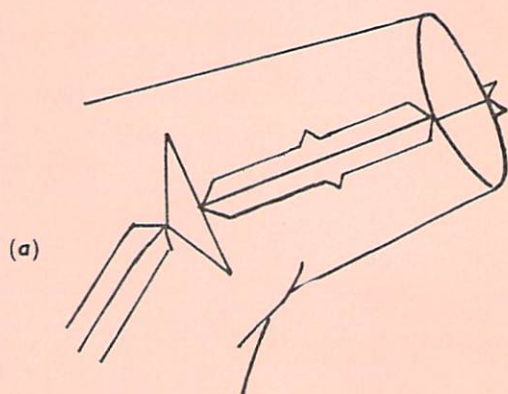
Place opposite corners of gusset to seam, and the others to points of slash.

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

Baste and stitch (b).

The seam is pressed back flat, not open (c).

4. Kimono sleeve.



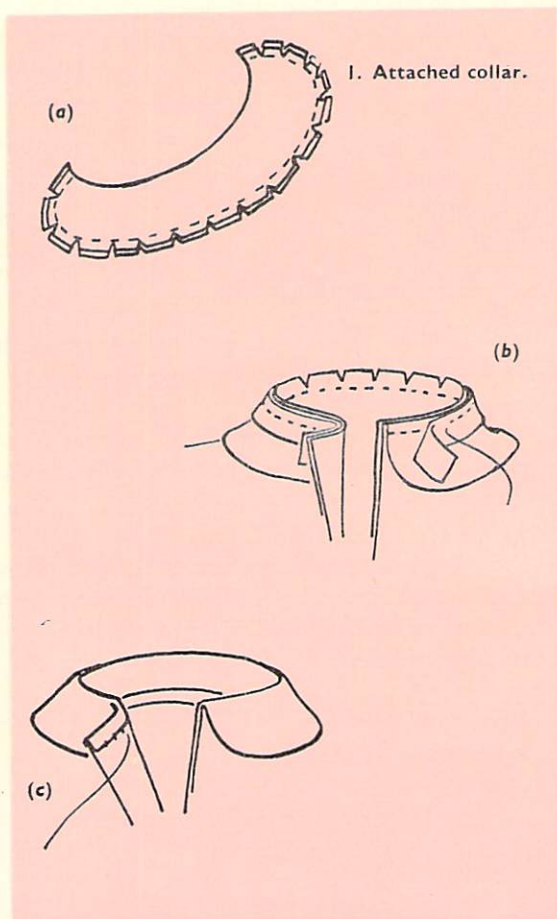
Collars and Cuffs

I. ATTACHED COLLAR.

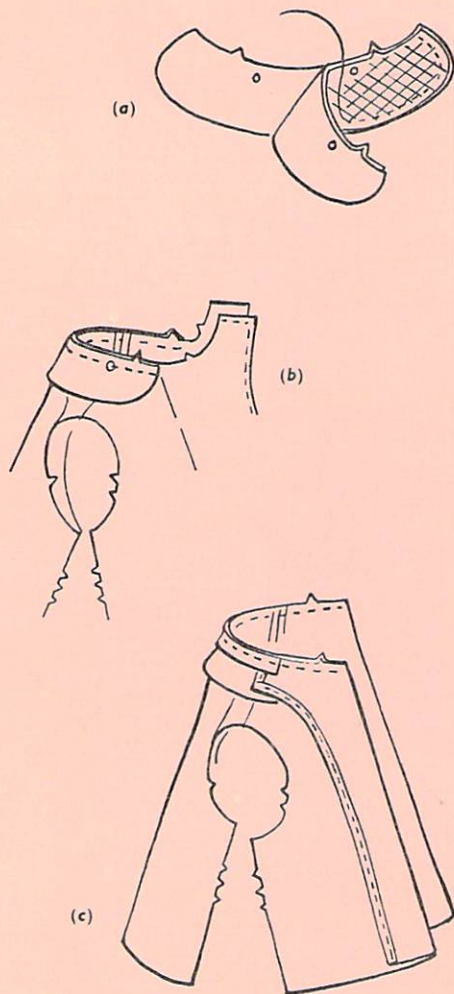
Attached collars are usually cut double. Stitch outer edges together, placing right sides together. Trim seam (a), and turn right side out.

Pin and baste collar to neckline. Cut a bias strip about $1\frac{1}{4}$ " wide and stitch to collar and neckline. Trim (b).

Turn facing to inside, covering the seam. Turn edge of facing under and blind hem to garment (c).



2. Attaching collar to bodice.



2. TO ATTACH COLLAR TO BODICE WITH A FACED FRONT OPENING.

If an interfacing is required this should be basted to the inside of one section of the collar (a) and to the inside of the bodice front and opening.

Stitch and trim, as in 1(a). Pin and baste collar to neckline.

Turn under front edge and shoulder edge of self facing and stitch close to edge to neaten (b).

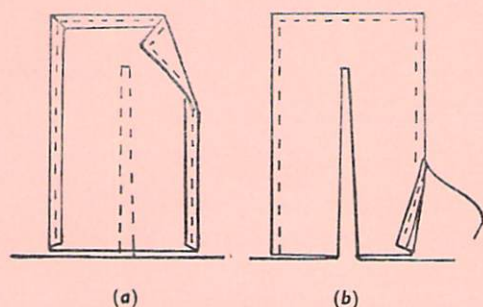
Turn self facing so that it lies over collar and right sides of material are together. Cut a bias strip of material $1\frac{1}{2}$ " wide and baste over neck edge of collar. Stitch neck seam (c). Trim and clip curves. Neaten as in para. 1(c).

3. SLEEVE OPENINGS.

Hemmed Seam opening. Leave seam open the desired length. Snip seam allowance $\frac{1}{4}$ " in at top of placket. Turn in on each side and narrow hem.

Faced Placket. Cut facing 3" wide and $1\frac{1}{2}$ " larger than placket. Neaten edges. Lay facing over position marked for placket, right sides of material together. Stitch $\frac{1}{8}$ " from slashed line to point at top. Take one stitch across top, turn and stitch down (a). Cut slash between lines of stitching. Turn facing to wrong side and press (b).

3. Sleeve openings—faced placket.



Bound Sleeve opening. Cut bias strip $\frac{3}{4}$ " wide and twice length of opening plus $\frac{1}{4}$ ". Stitch strip along edge of opening on right side. Turn bias facing to wrong side, turn in raw edge and blind hem to previous stitching.

4. STRAIGHT CUFF.

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

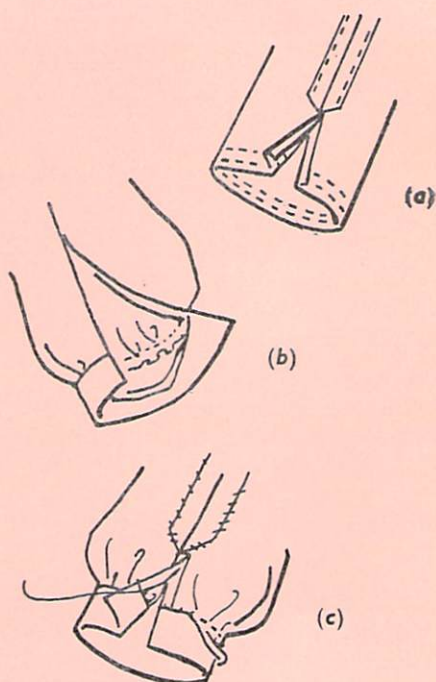
If sleeve is full, run two rows of gathers within seam allowance (a). Gather sleeve edge to fit cuff.

Pin and baste cuff to right side of sleeve. Stitch (b). Turn free edge of cuff under, covering seam (c). Blind hem to previous stitching.

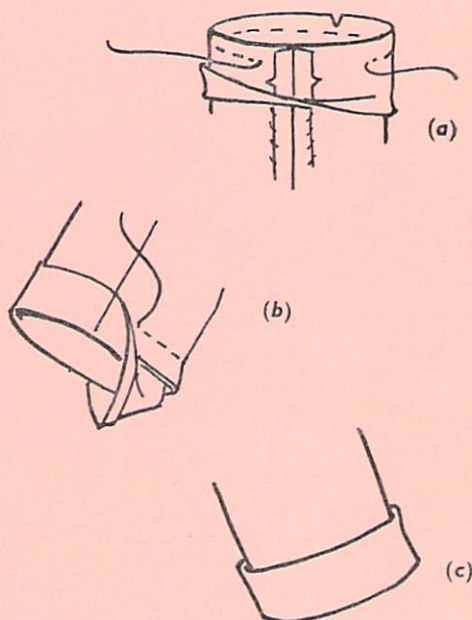
5. TURNED BACK CUFF.

Seam ends of cuff together. Press seams open. Stitch one edge of cuff to bottom of sleeve (a). Right side of cuff to wrong side of material. Turn free edge to right side. Turn edge under (b) and cover seam. Blind hem or stitch and press. Turn fold up (c).

4. Straight cuff.



5. Turned-back cuff.



Bands and Cording

I. BANDS.

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.

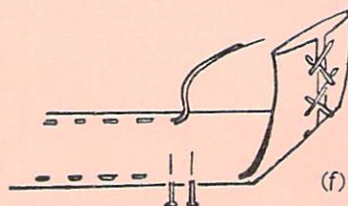
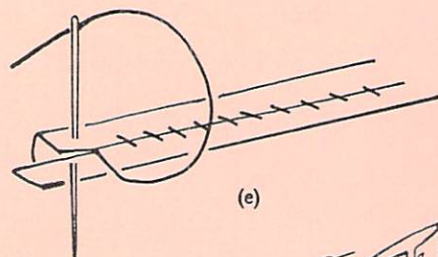
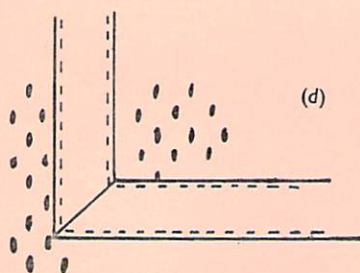
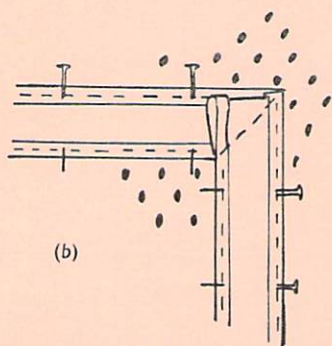
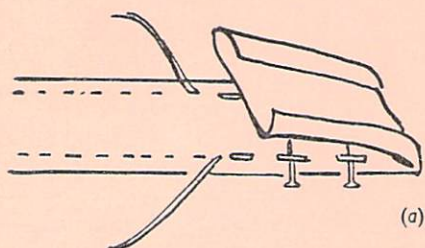
The edges of a band, of single thickness, are turned underneath and basted. Set band in place and pin securely. Machine stitch on edge of fold. (a)

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 (b).

Remove band. Stitch mitre. Trim away extra material and press seam open (c).

Re-pin and baste band to position, right side up (d)

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



2. CORDING.

To cover cord, cut material on the true bias. Lay cord in fold and stitch close to cord, (a) using machine cording foot (see Fig. 3 p. 26). The strip should be cut wide enough to cover cord plus seam allowance.

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

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 (c).

Turn the outer edge and blind hem to fabric.

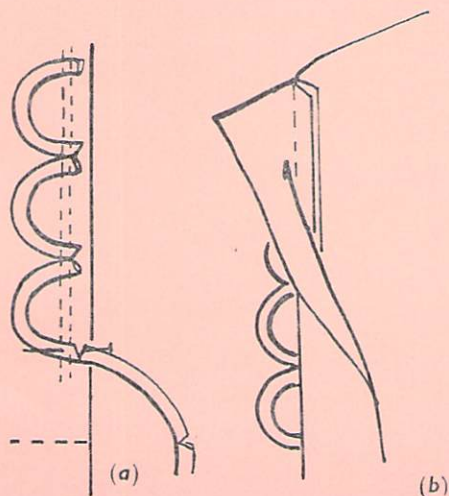
3. COVERED CORD FOR TRIMMING.

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 (a). Machine, using cording foot as explained in paragraph 2, but keep stitching $\frac{1}{16}$ " from the cord (b). 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 (c).

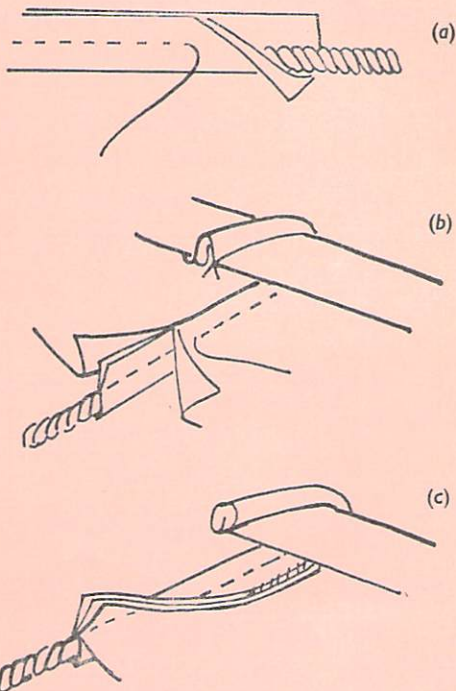
4. LOOP BUTTONHOLES.

Prepare tubular cording as already described. Measure for size of loops desired plus seam allowance and cut number needed. Mark with chalk or baste the position on the seam edge where loops are required. Pin loops in position, stitch across ends slowly. Make a second row of stitching outside first to secure ends (a). Stitch facing (b).

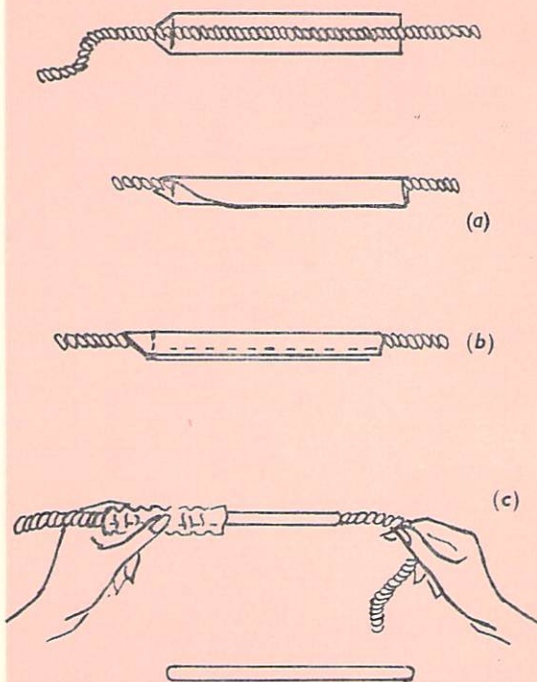
4. Loop Buttonholes



2. Cording

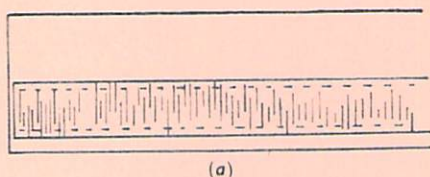


3. Covered Cord for Trimming



Belts

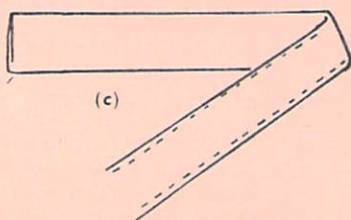
1. Belts.



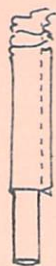
(a)



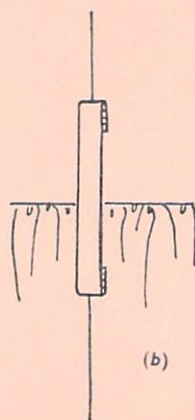
(b)



(c)



(a)



(b)

2. Belt Loops.

1. BELTS.

To stiffen the belt use belt backing or firm grosgrain ribbon the required width. Always shrink the interfacing before making belt. Cut material for belt the desired length, and twice the finished width plus $\frac{3}{4}$ ". Fold in half lengthways and crease. Open out material and lay interfacing along crease on wrong side of the material. Stitch in place along both edges of interfacing (a). Turn material back, right sides together, so that raw edges meet. Make seam, keeping stitching close to edge of interfacing (b).

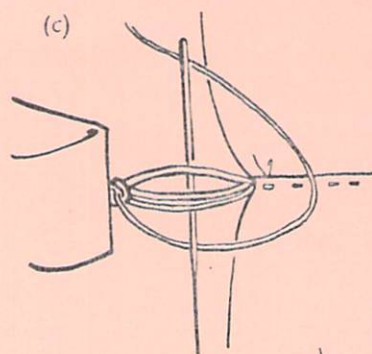
Leave one end open and stitch other end as desired. Turn belt to right side. Press (c). If desired belt can be top stitched.

2. BELT LOOPS.

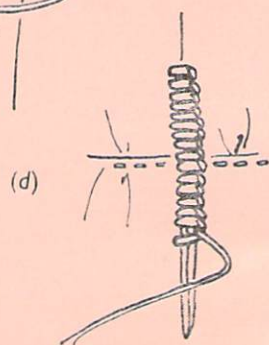
Fabric Loop. Cut strip of fabric the width of belt plus $\frac{3}{4}$ " and $\frac{3}{4}$ " wide. Fold in half lengthwise right sides together. Make $\frac{1}{8}$ " seam. Turn right side out (a). Centre the seam on back of strip and press. Pin strap in position at side seam. Sew securely (b).

If belt is to be fastened permanently to dress do so with French tacks; that is, make two or more loops about $\frac{1}{2}$ " long, between belt and dress, and buttonhole stitch over loops (c).

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



(c)



(d)

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.

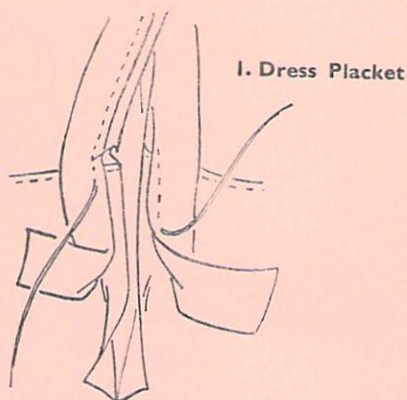
1. DRESS PLACKET.

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 straight strip of the same length, about 2" wide.

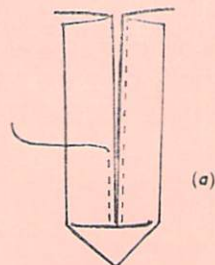
Stitch bias facing to front, right side to dress. Blend facing edge. Clip seams at ends of opening close to stitching. Blind hem facing to fabric. Stitch extension fold to back, press and turn to underneath. Turn under free edge of extension and hem to previous row of stitching.

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

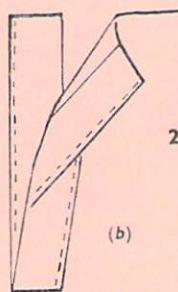
Use plenty of snaps and a hook and eye at the waistline.



1. Dress Placket



(a)



(b)

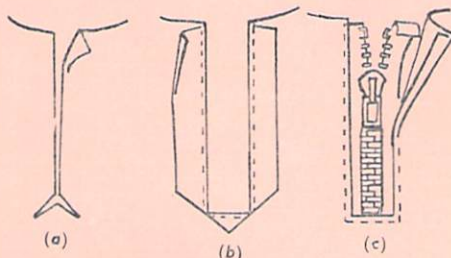
2. Continuous Lap Placket

2. CONTINUOUS LAP PLACKET.

The continuous lap is very simple to make. Cut a straight strip 2" wide and twice the length of the placket, plus $\frac{1}{2}$ ". Stitch strip to placket down one side and up the other (a). Turn and press seam toward opening. Turn free edge under and fell to previous row of stitching (b).

3. VISIBLE ZIP FASTENER CLOSING.

To join a slide fastener to opening start at the top, keeping fastener closed. Slash opening or have seam open the length required for fastener. Clip the end of slash diagonally about $\frac{1}{8}$ " on each side (a). Turn edges under and baste. Press (b). Place opening over fastener. Turn ends of fastener tape under. Stitch the opening to tape. Apply facing on the wrong side the same way.



3. Visible Zip Fastener Closing

4. CONCEALED ZIP FASTENER CLOSING.

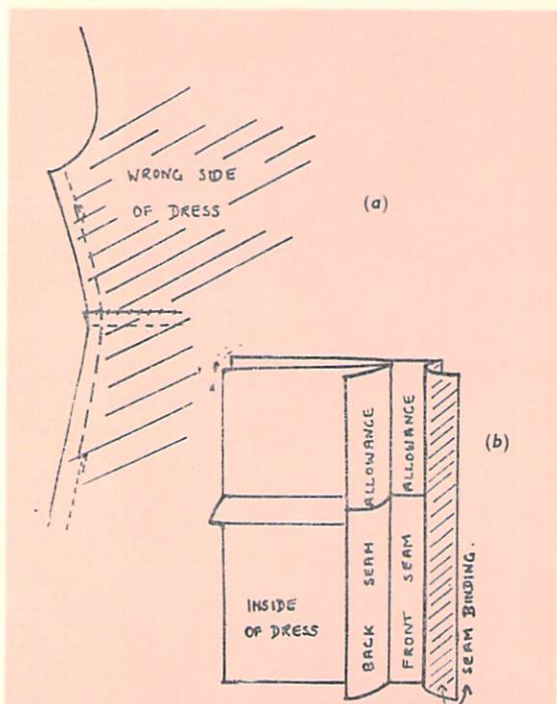
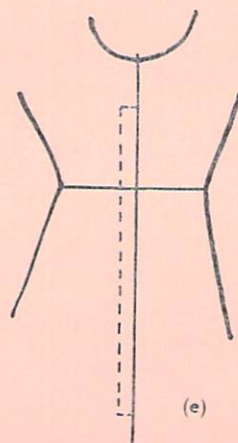
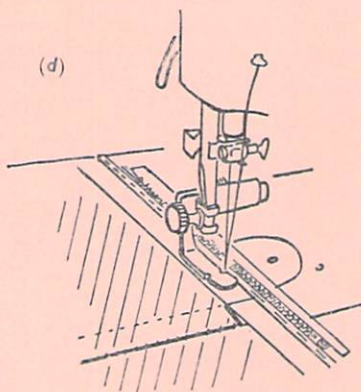
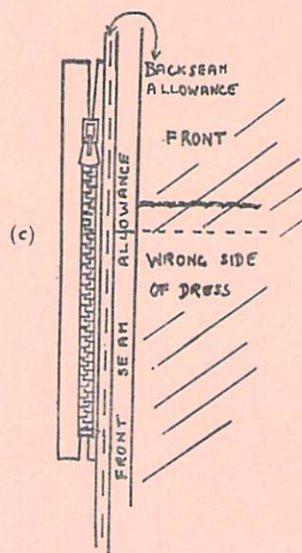
To join a slide fastener as an invisible closing at a side seam, the opening of the placket should be $\frac{1}{2}$ " longer than the slide fastener. Machine baste the side seams together, carefully matching the seams at the waistline (a). Press seams open over the curve of a press mitt.

When insufficient seam allowance has been left for fitting a slide fastener, first attach a strip of bias or seam binding to the flat seam (b).

Fold the back seam allowance $\frac{1}{8}$ " from temporary seam. Baste this fold to tape of zip fastener $\frac{1}{8}$ " from metal (c).

Machine stitch close to folded edge using cording foot (d).

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 (e).



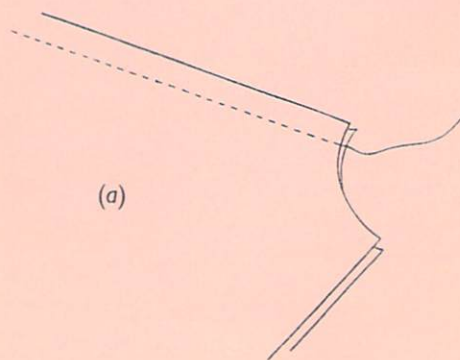
4. Concealed Zip Fastener Closing (Dress Placket).

Plackets (Continued)

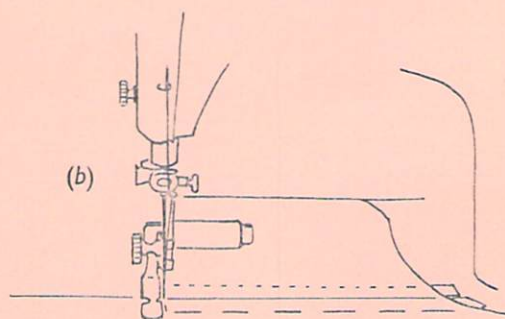
5. SEMI-CONCEALED ZIP FASTENER CLOSING.

A zip is often set into the centre front or back seam at the neck line. Allow $\frac{1}{4}$ " longer opening than the metal zip. Close opening with temporary machine basting (a). Press open seam.

Place zip under basted seam $\frac{1}{16}$ " above the ending of the permanent seam, centring the metal with the seam. See that latch of zip fastener is turned upward to avoid bulk. Baste, keeping stitches $\frac{1}{16}$ " away from metal. Machine, using adjustable cording foot along line of basting (b).



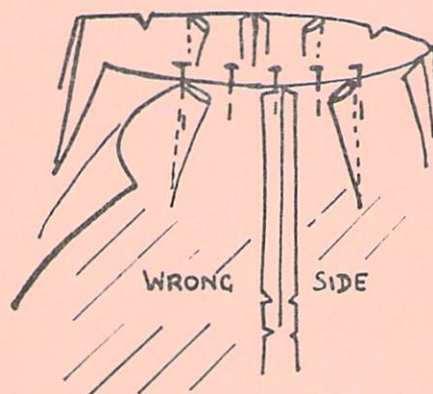
5. Semi-concealed zip fastener closing.



Joining Waistline

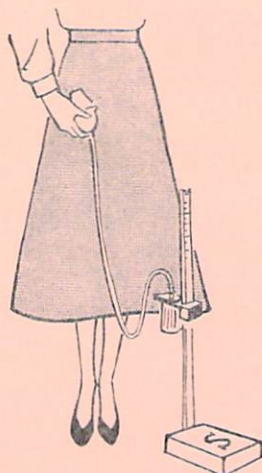
WAISTLINE JOINING.

First complete bodice and see that all darts, seams, etc., are pressed. Check that waistline is clearly marked at correct length. Stitch and press all seams, pleats and darts, etc., in skirt. Turn skirt inside out. Place bodice inside skirt right sides together, meeting at waistline. Pin together at waistline, matching centre front and centre back, side seams and any matching darts and notches. Baste on fitting line and machine stitch over basting stitches. Make second row of machine stitching and overcast raw edges together to neaten.

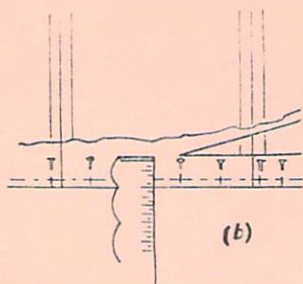


Waistline Joining

Turning Hems

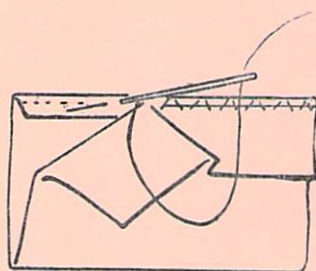


1. (a) Singer Skirt Marker.

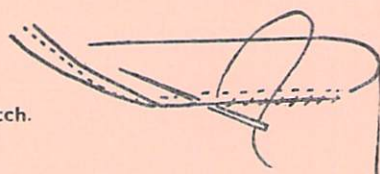


(b)

2. Plain Hems.



(a) Slip Stitch.



(b) Blind Stitch.

TURNING HEMS.

The right hem, well executed, 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. If a belt is to be worn with the dress, wear it at a becoming waistline while taking hem measurement.

1. With the Singer Skirt Marker you can easily and accurately mark your hemline without any assistance. The marker is simple to adjust and measures the hemline at the required distance from the floor with a thin line of chalk (a).

If you do not possess a Skirt Marker, ask someone to mark the length for you using a ruler. Pins should be placed or chalk marks made parallel to the floor 3 to 4 inches apart. Turn up hem along line marked. Pin, placing pins at right angles to the hem. Baste close to folded edge. Press lightly using a damp cloth. Measure depth of hem and trim (b).

2. PLAIN HEMS.

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.

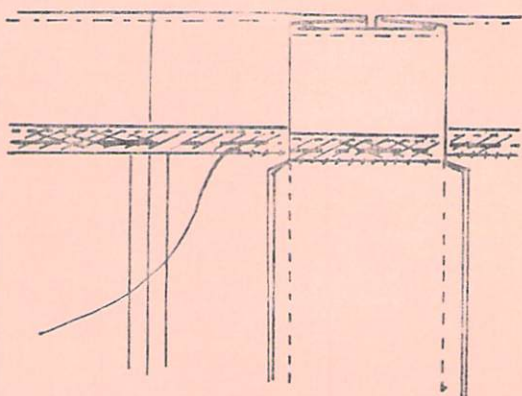
To slip stitch, first take a tiny stitch on your needle through the turned edge of fold. Then, take a tiny stitch through material and again in the fold (a) and so on, keeping stitches invisible on both right and wrong sides of garment. Use a very fine needle, particularly for sheer fabrics.

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 (b). This method is used where strength is desired.

3. BOUND HEMS.

Stitch pre-shrunk seam binding or bias binding on hem easing it slightly. Baste hem in position. Finish with blind-hemming stitches.

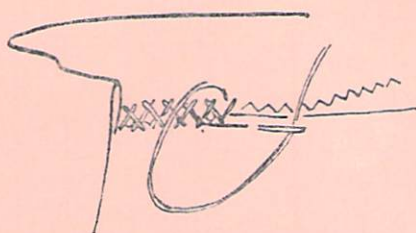
Clip and press any pleat seams as illustrated.



3. Bound hem.

4. CATCH STITCH HEMS.

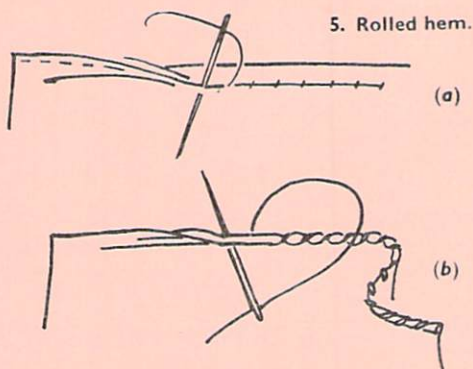
The catch stitched hem is used on jackets that are to be lined and on heavy material that would otherwise make a bulky hem. If the material is inclined to fray it should be overcast first. This can be done very neatly by using the Singer Zig-zag Attachment or Swing-Needle Machine.



4. Catch Stitch.

5. ROLLED HEMS.

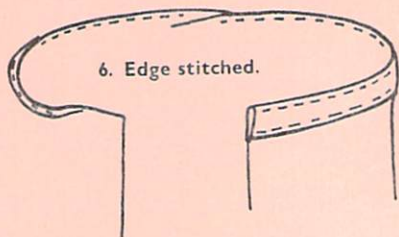
A rolled or edge stitched finish is generally used in sheer fabrics, taffeta and net. For narrow or rolled hem, run a row of machine stitching near edge. Turn or roll fabric over stitching and blind hem (a). Edge may be rolled without machine stitching and whipped by inserting needle under and over roll (b).



5. Rolled hem.

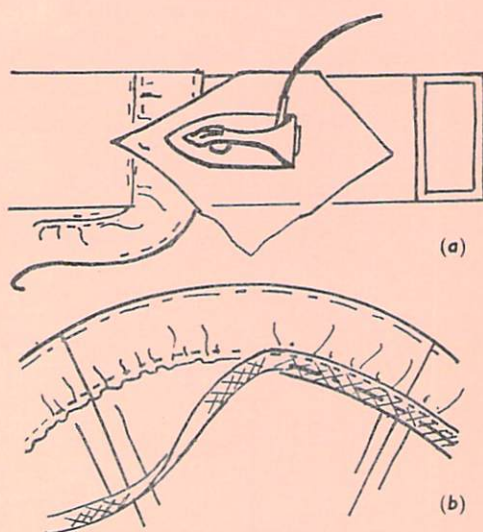
6. EDGE STITCHED HEMS.

A narrow machine stitched hem is sometimes used on flared cotton dresses and children's garments. Turn under $\frac{1}{8}$ " and stitch close to folded edge. Turn under again about $\frac{1}{4}$ " and machine stitch on the right side.

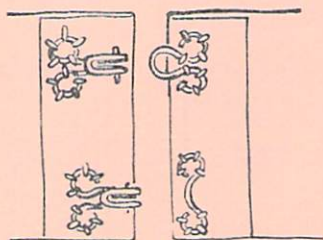
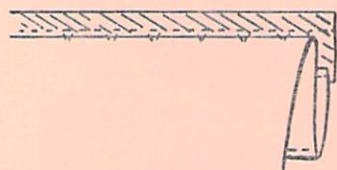


6. Edge stitched.

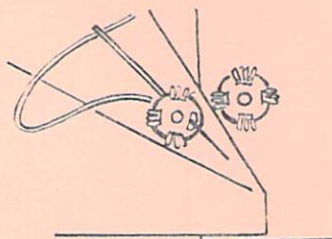
7. Hem on circular skirt.



8. Blind stitch with Singer Attachment.



1. Hooks and eyes.



2. Snap fasteners.

7. HEMS OR CIRCULAR SKIRT.

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 round. Turn up hem along marked line. Baste close to folded edge. Make a row of gathering stitches along the upper edge. Pin hem at each seam. Draw up gathers to fit, distributing gathering evenly. Using a damp cloth and warm iron shrink out gathers (a). Stitch bias binding to edge of hem (b). Blind stitch in position.

8. SINGER BLIND STITCH HEMMER.

The Singer Blind Stitch Hemmer will do a practically invisible hem on a variety of materials much faster and with less effort than is possible by hand. The work is prepared in exactly the same way as it is for hemming by hand. Full instructions which are easy to follow are given with the attachment. The Singer Zig-zag Attachment and Swing-Needle Machine also have special discs for blind stitch hemming.

Fastenings

Snap fasteners 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 and as inconspicuous as possible. Use a single thread and sew on snaps, or hooks and eyes, with a button-hole stitch.

1. HOOKS & 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.

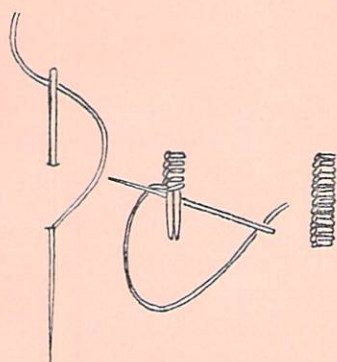
2. SNAP FASTENERS.

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

3. 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.



3. Thread loops.

4. 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.

5. BUTTONS.

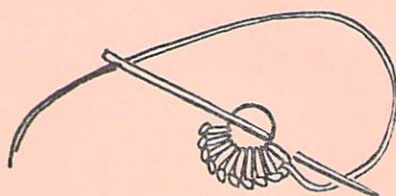
In sewing on buttons, lay a pin across the button and sew over it, using a coarse thread (a). Remove the pin and draw needle thread under button. Wind it around previous threads to form a shank (b).

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

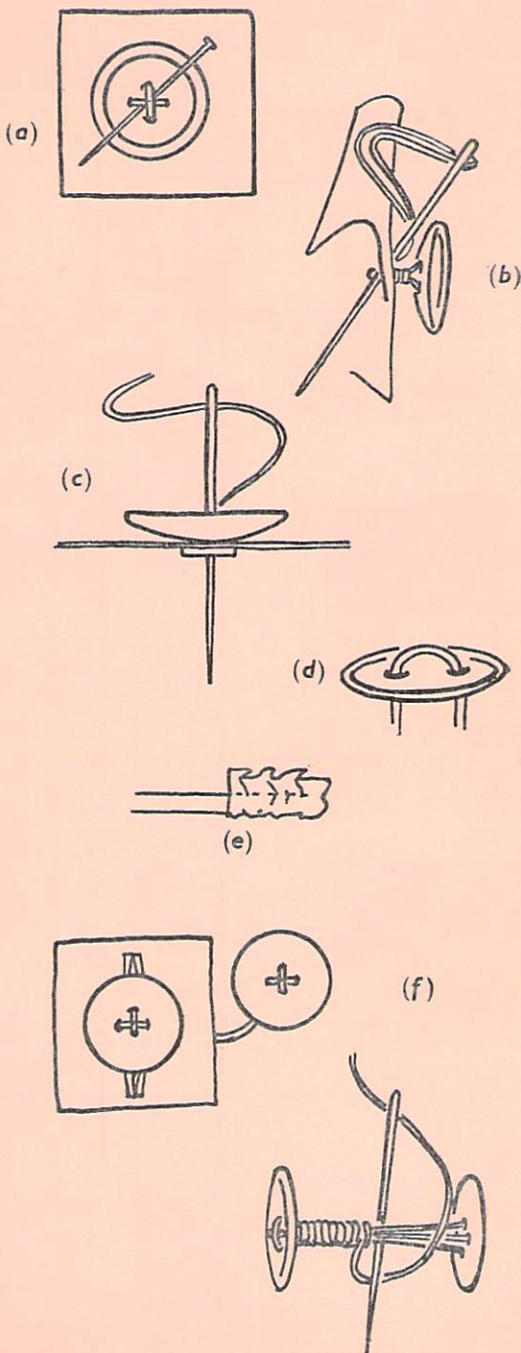
For buttons with large holes, use narrow tubings of fabric and slip through each hole sewing ends of tubing to fabric underneath (d). The method for making tubing is the same as that for making this type of belt loop (e).

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 (f).

4. Eyelets.

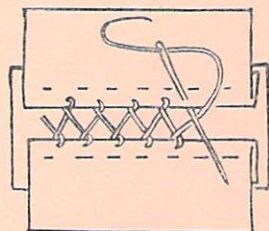


5. Buttons.



Decorative Details

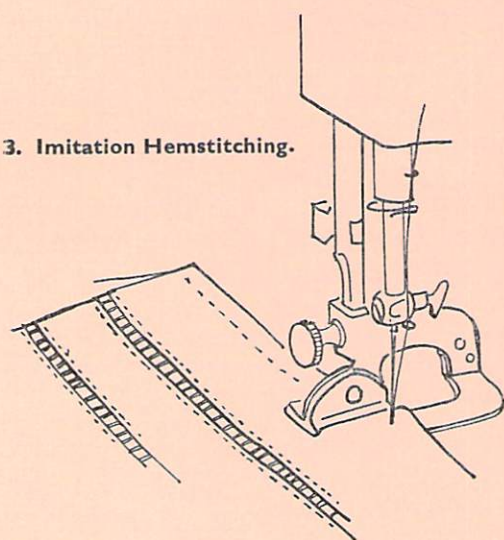
1. Hand faggoting.



1. HAND FAGGOTING.

Prepare your material by turning the edges under and basting. Draw parallel lines on a strip of paper the width desired for faggoting. 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.

3. Imitation Hemstitching.

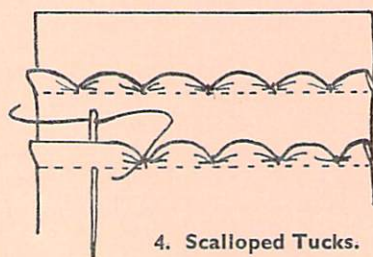


2. HEMSTITCHING.

If it is desired to have the hemstitching done in a shop on a 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 $\frac{1}{8}$ " for a picot edge finish.

3. IMITATION HEMSTITCHING.

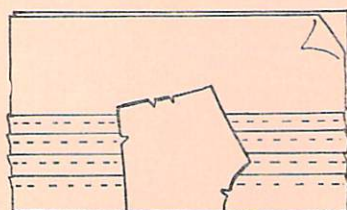
Machine made faggoting may be accomplished very quickly with the use of the Singer attachment made to fit all models of Singer Machines. Two pieces of material are used, held apart by the attachment, the stitch being regulated by loosening the upper tension. After taking the work out of the machine,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



4. Scalloped Tucks.

4. SCALLOPED TUCKS.

To make scalloped tucks, first run tucks with the machine tucker to ensure 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.



5. Tucking.

5. TUCKING.

A natural trimming for children's clothes and a very effective finish without additional cost. The Singer Edge-stitcher may be used for tucks from the finest pin tuck to $\frac{1}{4}$ ".

The Singer Tuck-marker will, however, make tucks up to 1" in width and carries two scales which enable you to both measure your tuck and mark the required distance for each succeeding tuck at the same time.

6. BINDING.

Binding takes its place amongst the smartest finishes. Folded binding $\frac{1}{2}$ " or $\frac{3}{8}$ " in width or binding cut from one's own material (see page 23) may be used for finishing edges, or binding pockets, collars, cuffs, etc., or applying a trimming such as a french fold.

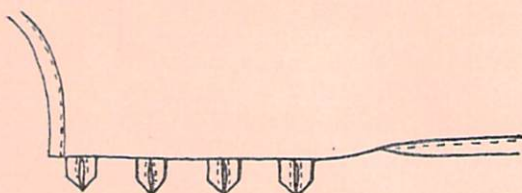
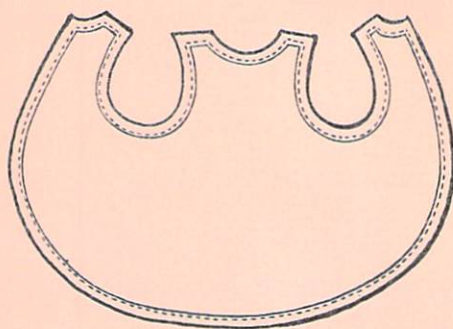
7. CABLE STITCHING.

A form of decorative stitching is made by using a heavy thread—either embroidery thread, wool or tinsel—on the bobbin and a sewing thread on top. A design is drawn or transferred on the wrong side of the material and this side is kept uppermost in the machine; thereby decorating the right side with the bobbin thread. The best effect is obtained by using a longer stitch than for normal sewing. The under tension should be slack enough to allow the thicker thread to run very freely.

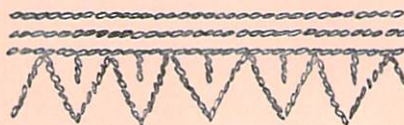
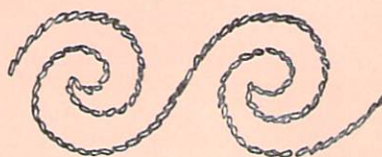
8. MACHINE SMOCKING.

This is especially appropriate for little girls' dresses. It is dainty and durable, the threads themselves having sufficient strength to hold the work securely. 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.

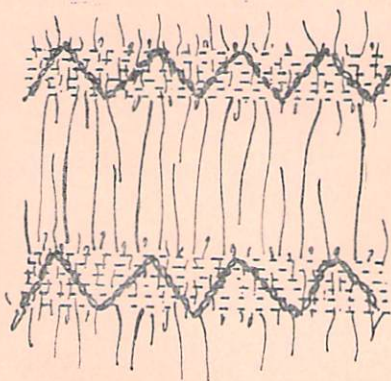
6. Binding.



7. Cable Stitching.



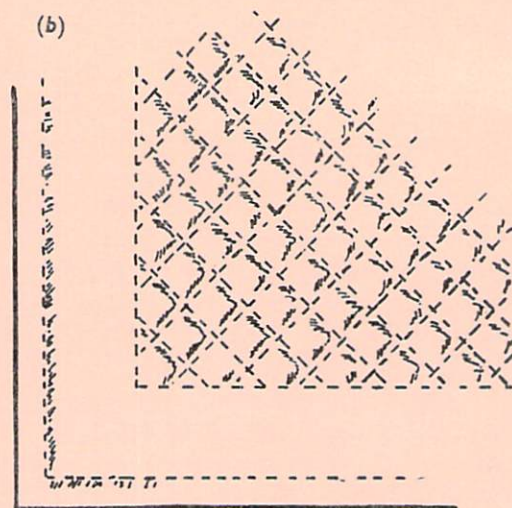
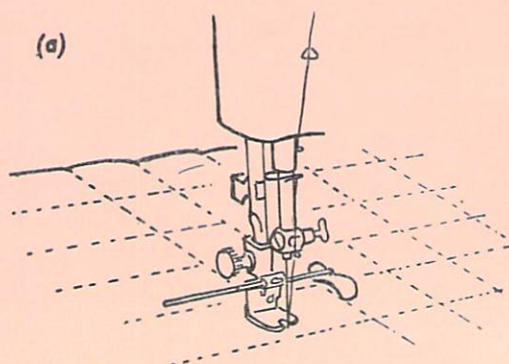
8. Machine Smocking.



9. QUILTING.

Your sewing machine is the perfect medium for quilting. The arm of the quilting attachment (a) is a guide for straight stitching but can be removed when doing a design. Cotton wadding or domette 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 (b).

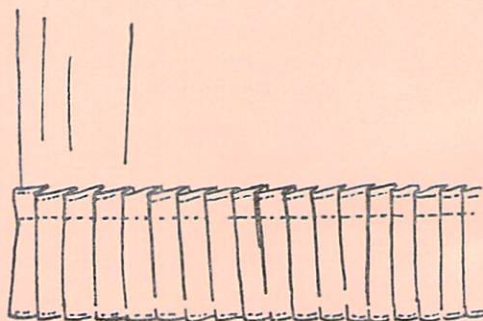
9. Quilting.



10. RUFFLING.

Narrow, dainty ruffles are always in fashion. The edges may be finished with a narrow hem, using the Hemming Foot, and yards and yards of ruffling or pleating may be done quickly with the Ruffler attachment. (See illustration pages 22 and 26).

10. Ruffling.



Simple Tailoring

In making any tailored garment your first consideration is the shrinking of the fabric. (See Facts about Fabrics, page 11). If a coat or suit 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 or one of the new bonded interfacing materials.

Accuracy in cutting any garment is very important particularly 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 for keeping the shape of the garment. A press mitt is a help for pressing curved or shaped seams, such as shoulders, collars and tops of sleeves.

Press on 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.

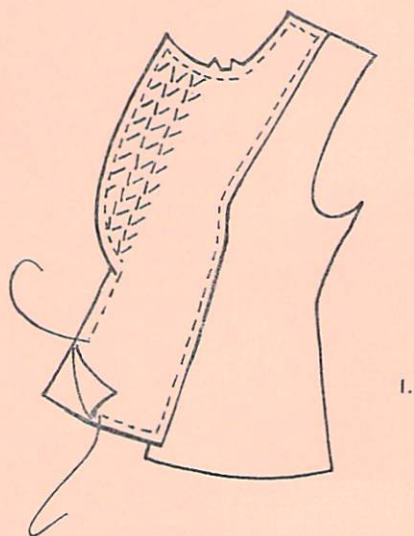
Cut all sections of the coat first, then the interfacings, using the facing pattern sections.

1. Baste interfacing to front on wrong side, using long irregular padding stitches, barely catching fabric and about $\frac{3}{4}$ " long on inside.

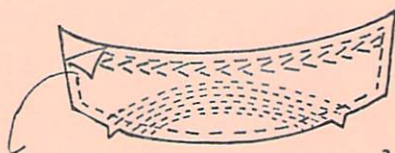
2. Baste interfacing to facing of collar with padding stitches. Then make several rows of machine stitching, about $\frac{1}{4}$ " apart, at neckline.

Join facings to collar and fronts, keeping right sides of material together. On some material it is advisable to tape this seam. Press seam. Clip curved neck edge and trim front seams, one narrower than the other before turning facings to underside.

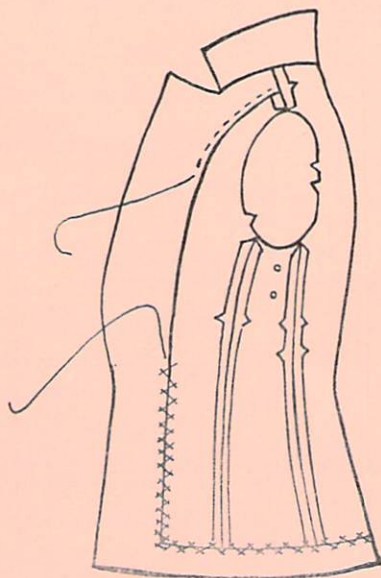
3. Catch-stitch edge of facing fabric. Be sure every part of the coat is thoroughly pressed before joining the lining.



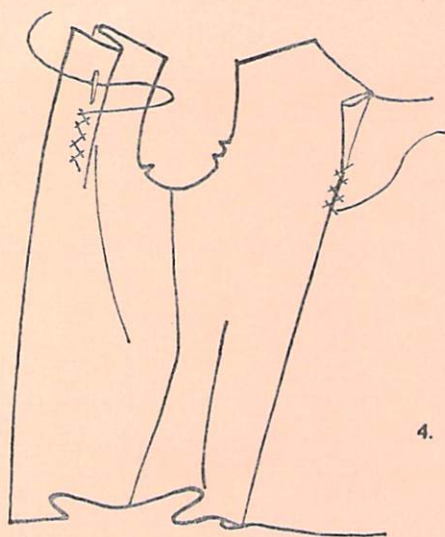
1.



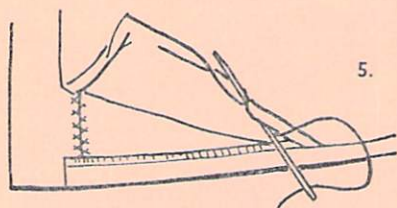
2.



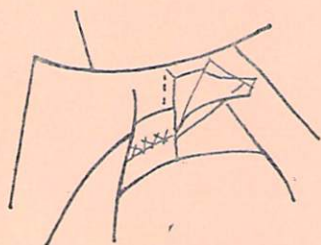
3.



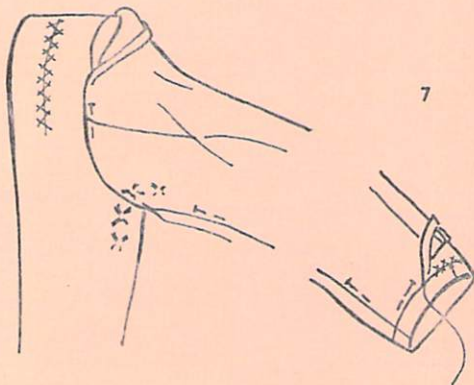
4.



5.



6.



7

4. 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.

5. 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. (Fig. 2c, page 42).

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

6. 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.

7. 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 Dress Form, 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.

Children's Clothes

CHILDREN'S CLOTHES.

Although the instructions given in this book are applicable to all types of garments, children's clothes present special problems. Age, size and temperament—all these have to be taken into consideration. Clothes that are neat and comfortable do much to contribute to the happiness and confidence of a child.

Ideas have changed considerably in recent years as to the quantity and type of garments required for a baby's layette but one thing is always important, and that is that the material should be of a quality that will stand up to the strain of constant washing. The yardage is so small that it is possible to buy quite a good material without making the garment too expensive but as a rule nainsook, fine lawn, nun's veiling, Dayella, Viyella and flannelette are used.

Choose styles which will be easy to iron when laundered and more important still, easy to put on, having a roomy armhole and wide openings so that they will pass over the head easily.

Trimmings should be simple, such as a fine embroidery stitch, pin tucks or a few rows of machine stitching.

When making baby clothes and doing other sewing for quite young children, the accent must be on daintiness. Keep this in mind right from the beginning and when buying the necessary buttons, fasteners, tapes, edgings, needles, cottons, etc., see that they are fine enough for using on such small articles. So often the look of a garment is spoilt because the fastener or edging is too heavy and it is impossible to get a fine stitch either by hand or on a machine if a thick needle and cotton is used.

There are still some women who think that machine stitching is not suitable for a baby's clothes but that is because they do not realize the importance of choosing the right needle and cotton for the material being stitched. The rule should always be fine material, fine needle, fine cotton, fine stitching.



FOR SCHOOL AND PLAY.

When designing clothes for the growing child one must try to combine simplicity with individuality.

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

It is also 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.

PLENTY OF ROOM.

In selecting designs remember to choose those that have enough fullness in the skirt to allow the child to move about and sit comfortably and gracefully. Correct size is essential and if additional length is required in a dress because a child is growing fast then provide for it by putting a tuck under the hem or waistline of the bodice to be let out when needed. Wrist bands should be arranged to open so that the hands may be easily washed as often as necessary with comfort.



PLEATS.

The lines of the pleats on a skirt 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 varying widths and box pleats $\frac{1}{2}$ to 3 inches. For an all-round knife pleated skirt, plan your fullness to equal three times the hip measurement. For example, a 35-inch hip measurement will require three widths of 36-inch material.

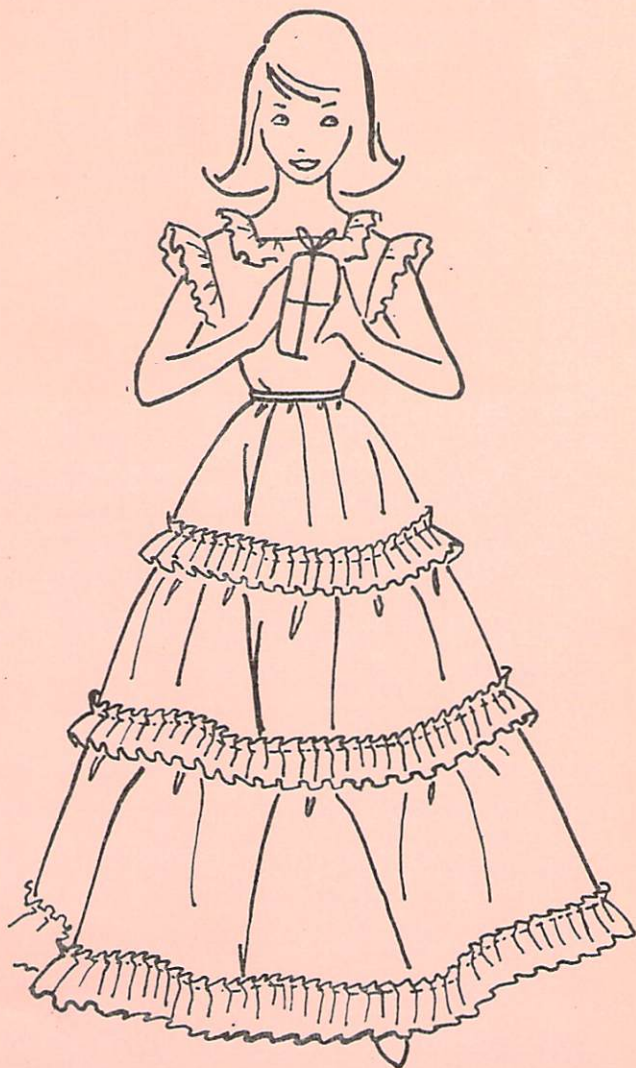
In finishing the edge of a pleated skirt complete the hem before the pleats are made. If any adjustment in length is to be made, do this at the waistline rather than at the hem. Remember, the flatter the hem the straighter will be the pleats.

DON'T OVER DECORATE.

Trimmings for children's clothes should never be heavy or ornate. They should be used as a finish and not as a decoration. Fine tuckings, narrow dainty ruffles, hand stitches, smocking, narrow pipings, binding and cording are the most desirable and natural finishes. It is also advisable to use as few fasteners as possible, buttons and zips being best.

CLOTHES FOR SMALL BOYS.

When styling garments for little boys avoid the dainty touch in both fabric and finish. The aim should be to dress them just as smartly masculine as possible, even when boys are quite young. Machine stitching, button-holes and pockets are the only acceptable surface decorations.



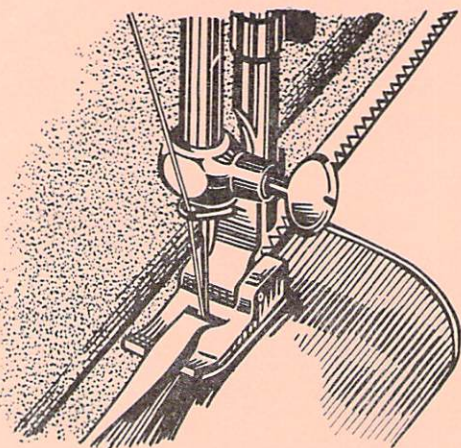
Swing Needle Sewing

SWING-NEEDLE SEWING.

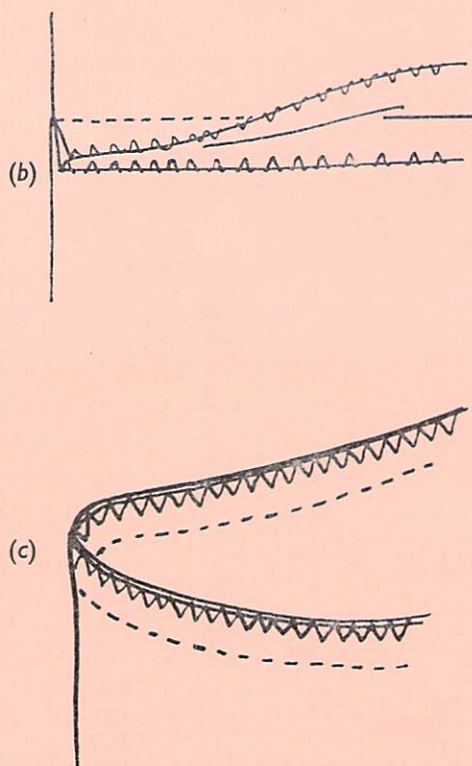
The Singer Swing-Needle Machine makes it possible for you to do many things which in the past have had to be left to the professional dressmaker. Not only can you make your own smart dresses but you can add the latest fashion features which will give your clothes an exclusive air as well as a professional finish.

You can do any amount of straight stitching with the Swing-Needle Machine on any weight of material from coating to fine gossamer nets and laces and you have the added advantage of changing instantly to a zig-zag stitch which will enable you to neaten seam edges and overcast them if you wish. Some materials fray easily and this can be prevented by stitching along the edge with a zig-zag stitch.

By using the all purpose presser foot in conjunction with the fashion disc for zig-zag stitching, a variety of useful stitches can be done quickly and easily, while the many fashion discs supplied with these machines will give you a wide choice in designs for decorative trimmings. Some of them, such as the blind-stitch, zig-zag, scallop, multiple stitch and shell edge discs, have a definite labour saving value in your home dressmaking, giving a professional finish without requiring any particular skill on the part of the operator.



(a)



ATTACHMENT WORK.

In addition to the many fashion discs there are several different presser feet and attachments supplied with the machine. Each of these will help you in doing good and varied work, full details of which can be obtained at any Singer Sewing Centre.

SEAM FINISHES.

A zig-zag stitch is an ideal way of neatening a raw edge and takes the place of overcasting by hand or overedging used by a manufacturer. It can be used on a wide variety of materials, from heavy coating to fine nylon, chiffons, etc. On fine material, the raw edge may be turned over by passing over the flanged toe of the all purpose presser foot and stitched with a medium size zig-zag (a). On heavier material a wider zig-zag can be used to stitch over the raw edges of an open seam (b) or to hold the two edges of a seam together (c).

(The raw edges of an open seam can also be neatened by using the blind stitch disc).

SEAMS IN JERSEY AND TRICOT.

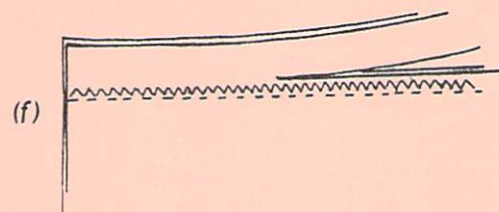
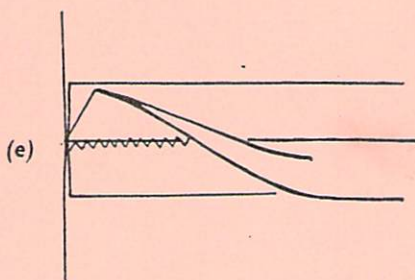
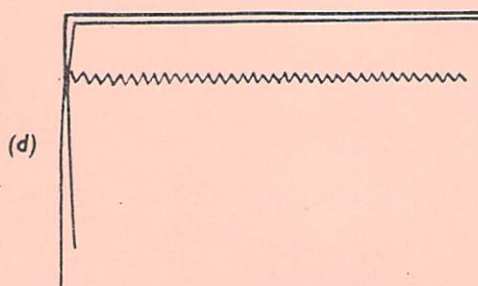
Such fabrics are very easy to seam and finish, making use of the zig-zag stitch (*d*). One need not stretch such a seam when stitching it, as the zig-zag stitch allows for any pull on the material. The pliancy and elastic quality of the seam coincides with the same qualities in the fabric and ensures that seams will not break.

STAYED SEAMS IN JERSEY.

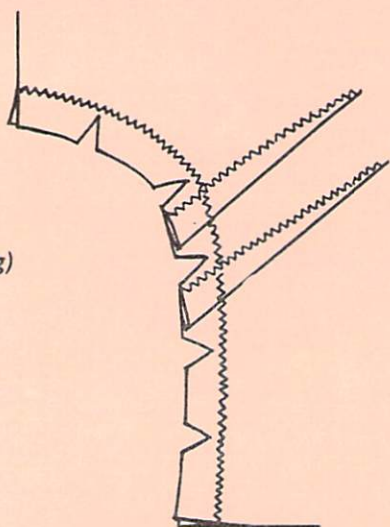
Bias seams are often used in garments made of jersey fabric and these are then stayed with seam binding placed along the seamline (*e*). Use a small zig-zag stitch and catch one edge of the binding into the seam as you stitch; press seam open, or press the seam to one side and the binding to the other.

CHIFFONS, GEORGETTES, SHEER FABRICS OF ALL KINDS.

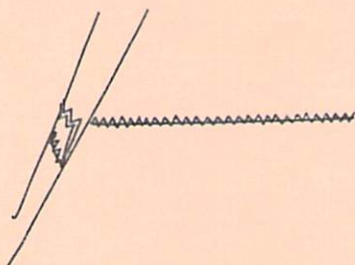
Sheer fabrics, especially synthetics, are easy to finish with zig-zag. You simply straight-stitch to the fitted seamline, then put a row of small zig-zag stitches just outside this line. Trim close to the zig-zag and your seam is finished (*f*).



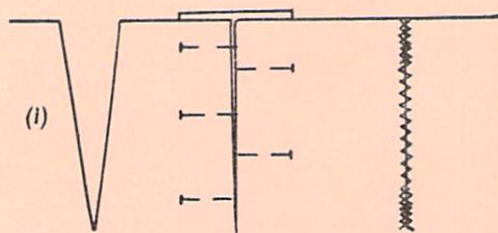
(g)



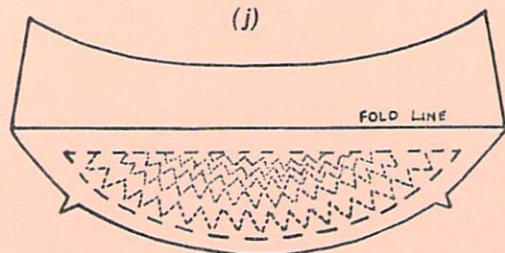
(h)



(i)



(j)



SEAMS AND DARTS IN KNIT FABRICS.

Construction seams and darts stitched with a fine zig-zag stitch have the same natural flexibility as knit fabrics (g). It is not necessary to stretch the fabric in sewing. The flexibility and additional thread in the zig-zag stitch allow for "give" and prevent breaking under normal strain as straight stitches do. Press seams in the usual way after stitching.

LINGERIE SEAM.

Generally used in satin, crepe or taffeta slips where a bias flat rip-proof seam is needed. Stitch seams in the usual way by straight-stitching along the seam line. Press both edges to one side. From right side, use fine zig-zag stitch to top-stitch seam (h).

INTERFACINGS AND INTERLININGS.

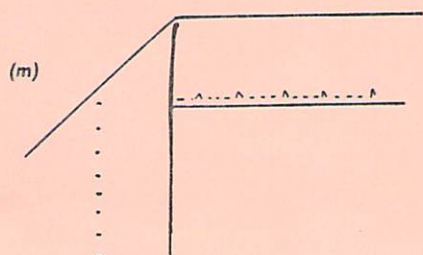
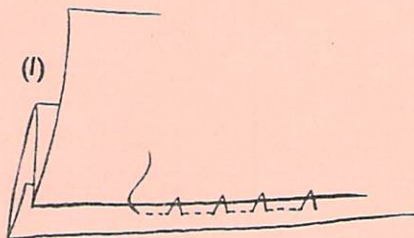
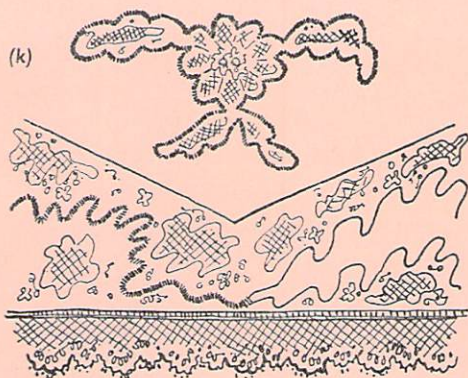
Darts and seams in interfacings can be lapped or butted over bias muslin and zig-zagged together (i). The zig-zag or multiple-stitch fashion disc can be used when interfacing an undercollar (j). Interlining seams can simply be lapped, then held securely and pliantly with these stitches.

LACE SEAMS AND EDGES.

No method is so effective as a zig-zag stitch for joining lace and lace applique (*k*). A zig-zag stitch may also be used for seams and neatening edges.

BLIND STITCH HEMMING.

With the aid of the blind stitch disc, hems can be blind stitched on skirts, dresses, coats, curtains, draperies, etc. Prepare the hem in the usual way as required for slip stitching by hand, keeping basting stitches at least $\frac{1}{4}$ " from upper fold of hem. Follow instructions given in the Automatic Swing-Needle Instruction Book, according to the material and article to be hemmed (*l, m*).



SEWING ON BUTTONS.

Buttons with two or four holes can be sewn on quickly and easily by attaching the presser foot provided and making the necessary adjustments to the stitch.

BUTTONHOLES.

It is possible to do really professional buttonholes with a Singer Swing-Needle Machine. With the help of the buttonhole presser foot and by making one or two simple adjustments, any size of buttonhole can be worked on a wide range of fabrics. Interfacing or cord can be applied where added strength is required (*n*).

LINGERIE AND BLOUSES.

Sheer fabrics have taken on new importance, with cotton in fashion all the year round and sheer synthetic materials gaining in interest. Sheer lingerie, negligés and blouses are all popular and it is necessary to know how to make them up to look attractive and so that they will stand the strain of wear and washing.

Underwear must be dainty for wear with sheer blouses. Zig-zag stitching can unite lace, ribbon, embroidery, and fabric so neatly and securely that they look as though they were woven in that way.

PETTICOATS, SLIPS, NIGHTDRESSES, NEGLIGES.

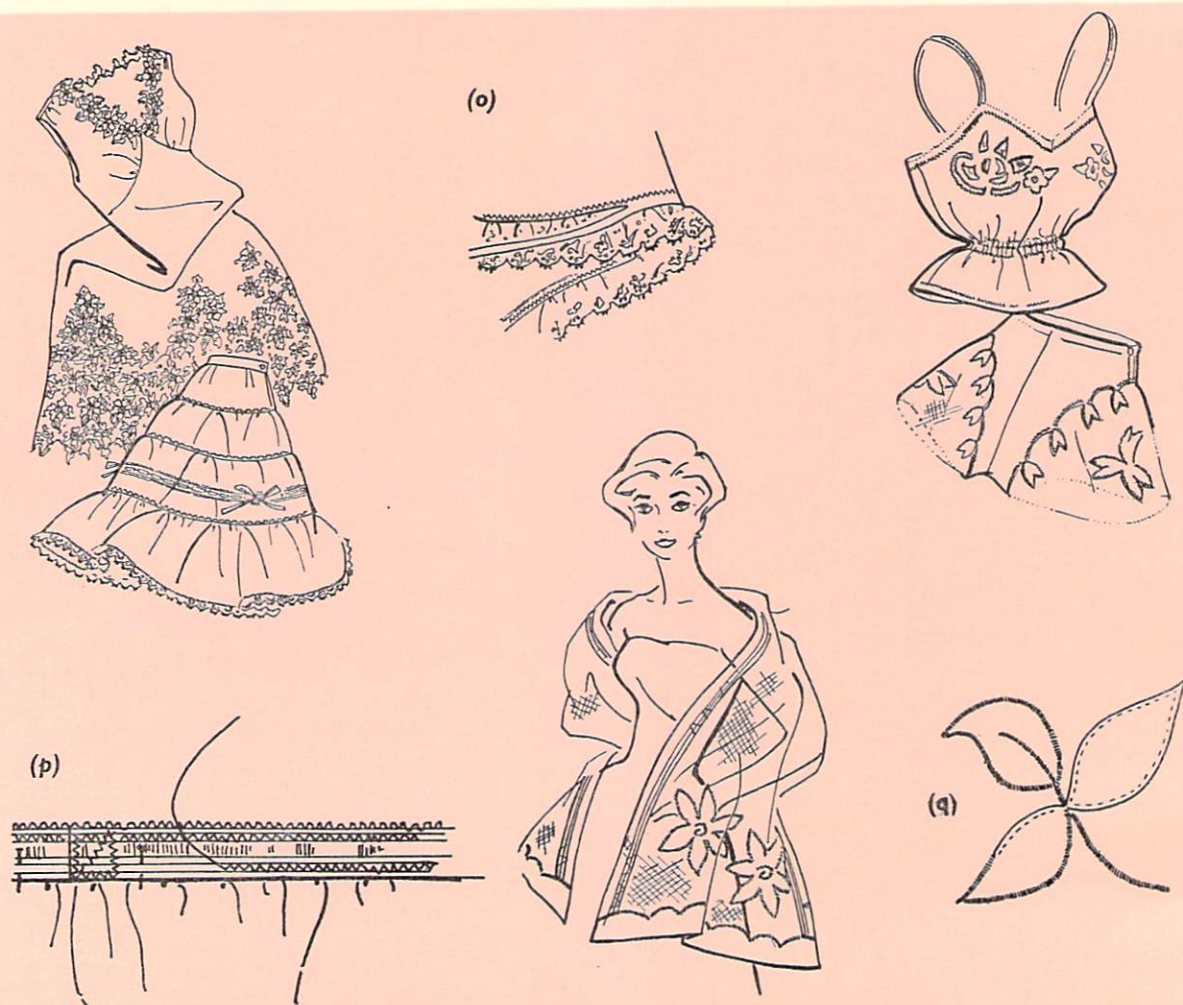
With the use of two-piece outfits, petticoats come into their own, calling for frills, embroidery and decorative stitching, all of which can be done quickly and easily on the Swing-Needle Machine. Nightgowns and slips can be elaborately or simply trimmed, to suit your purpose. Lace appliqué is most suitable for this and easy to apply with a zig-zag stitch (o).

APPLYING ELASTIC TO WAISTLINES.

Buy a length of elastic lace about 3" less than your waistline, form a circle by joining ends with zig-zag stitch, then mark it with pins in four even parts. Divide waistline of petticoat or panties in same way. Match the pins. Stretch the elastic over the seam edge of the garment, hold it taut, and stitch with medium zig-zag. A second row of stitching will add strength to the joining and help in finishing the fabric edge (p).

APPLIQUÉ MOTIFS ON VELVET, SILK OR WOOL.

Satin and net make ideal appliques. Baste motifs on to your garment, straight-stitch around edges, carefully trim any surplus away; then zig-zag over the stitching line, using a close stitch (q).



DECORATIVE TRIMMINGS AND FINISHES. SHELL EDGING.

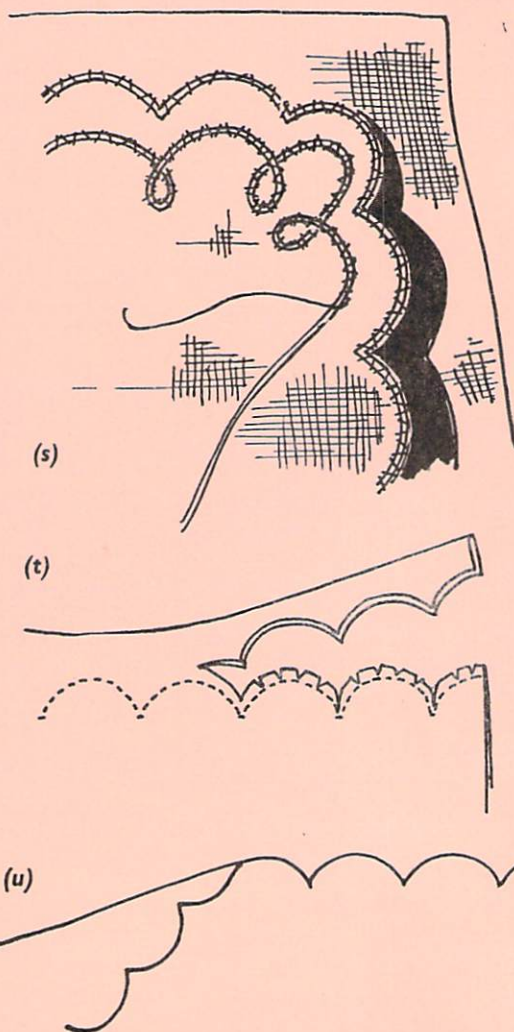
Soft materials such as georgette, chiffon, nylon, as well as rayon tricot cut on the bias or straight, can be finished with a shell edge by using the special Hemmer and a wide zig-zag stitch (r).

CORDING.

The hems of pillow cases, sheets, table linen and so on can be finished with one or two rows of cord by threading a fine cord through the hole in the cording foot provided, and covering this with a close, fine zig-zag stitch. New hems and borders can also be added, or linen repaired, in this way. There is a special foot made for curved or decorative cording, and by having a more open stitch an attractive design and edging can be added to a net veil for bride or bridesmaid (s).

SCALLOPED TUCKS AND EDGES.

When the scallop disc is in use the needle moves to form a scallop while the fabric moves in a straight line under the presser foot. Scalloped edges are used extensively on blouses, dresses and on children's wear and are very appropriate for medium and lightweight fabrics. Stitch in the same way as you would when making a seam or applying a facing. Automatically, machine scallops are stitched and evenly spaced. After stitching, trim seam allowance to less than $\frac{1}{8}$ " and clip to points between scallops at regular intervals (t). When the scallop is turned the seamed scallop edge will have a smooth, even contour (u).

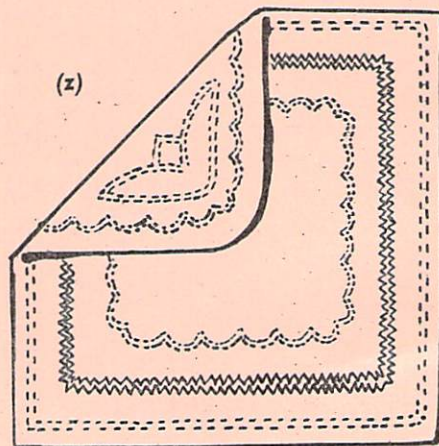
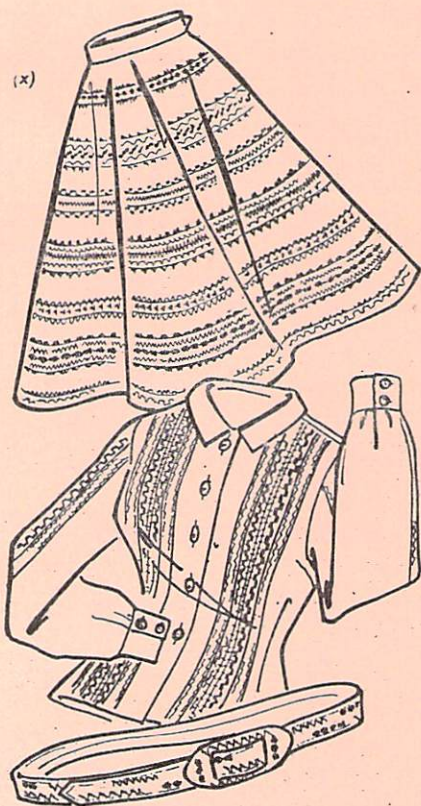
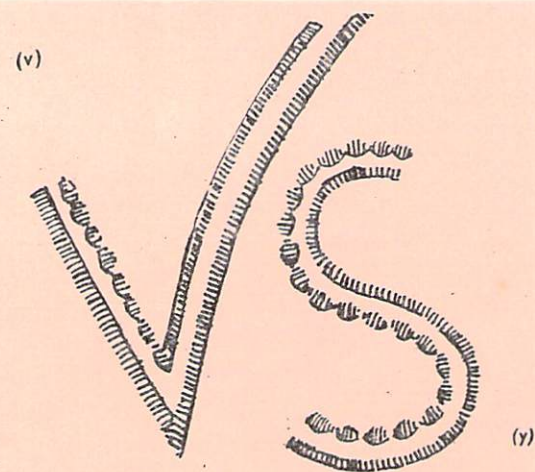


A wide variety of border designs, trimmings and monograms can be added to all your clothes and household articles by using the many fashion discs and giving play to your imagination (v, w, x, y).

THE TWIN NEEDLE.

This is just as simple to use in your Swing-Needle Machine as the ordinary needle and will give you

parallel rows of decorative stitching. Added to which, by keeping the machine set for straight stitching an attractive air tuck is formed. By using twin needles of various widths with the special traverse, air tucks or corded tucks can be stitched and used for trimming on all types of material from fine silk to heavy coating.



Singer fashion aids can greatly increase the versatility of your sewing machine. With them, ruffling, hemming, quilting and many other laborious hand sewing jobs can become as simple as straight stitching, and the results are both effective and attractive.

With the Singer **BUTTONHOLE** attachment you can make neat and durable buttonholes on a great variety of fabrics without any special skill. The attachment moves the material from side to side, and a simple adjustment accurately controls the width and length of the buttonhole. Invisible hems on your dresses with perfect blind stitches are possible with the **BLIND STITCH** attachment. You can work much faster too and with less effort than is possible by hand.

For finishing off seams and adding decorative stitching to cuffs, collars, pockets, the **ZIG-ZAG** attachment is ideal. These are just a few of the many fashion aids, obtainable at all Singer Sewing Centres, which have been designed to help you have fun with your home sewing.

<i>Size of Needles</i>	<i>Class of Work to Sew</i>	<i>Sizes of Cotton, Linen or Silk</i>
9	Very thin Silk, Muslin, Cambric, Nylon and light weight delicate fabrics.	100 to 150 Cotton. 50 Silk 80 Mercerised Darning Cotton
11	Fine Cottons, Linens, Shirtings, Silk goods, rayon.	80-100 Cotton. 50 Silk 50 Mercerised Darning Cotton
11	Plastic Materials	50-80 Mercerised Cotton
14	Shirtings, Sheetings, Bleached Calicoes, General Domestic Goods, Light Woollen Goods and all classes of general work	60-80 Cotton 50 Silk 50 Sylko
16	All kinds of heavy Calicoes, Drill, heavy Woollen goods, Soft furnishings, Suitings.	40-60 Cotton
18 or 19	Tickings, heavy coats, and heavy clothing generally.	24-40 Cotton. 60 to 80 Linen
19 or 21	Bags, canvas, duck, heavy goods of any texture.	40-60 Linen or very coarse Cotton

ALWAYS USE SINGER NEEDLES—THEY ARE SPECIALLY MADE FOR YOUR SEWING MACHINE



Call in at your Singer Centre for everything to do with dressmaking. For help with tricky sewing. To buy pins and needles and cottons. To see the wonderful range of Singer machines—and try them for yourself!