

SINGER SEWING LIBRARY—No. 3

HOW TO MAKE
**CHILDREN'S
CLOTHES**

The Modern Singer Way

Published by Singer Sewing Machine Co., Inc.

FOREWORD

ALL who sew for children will find delight in this book. The simple methods, practical instruction, and valuable suggestions are so arranged as to be ready for instant use.

If you are making a layette, read in its entirety the section devoted to layettes and infants' clothing. Aside from the actual instructions for making the garments, you will find just the counsel and help about the contents of a layette and the materials to use that you have been looking for.

If you are interested in making rompers or bloomer frocks, or if there is a little boy to provide clothes for, read the entire section on the subject. Then the making of any such garments will take on a new interest for you. As a result you will be able to exceed your own good expectations in creating garments that are not only appropriate, but correct from point of construction.

Clothes for school girls are always a problem, the time for cultivating good taste important. Every mother with a girl of from kindergarten to high school age will find usable information and suggestions, as well as definite instructions, that will help her in expressing both appropriate good taste and smartness in all the garments that she makes.

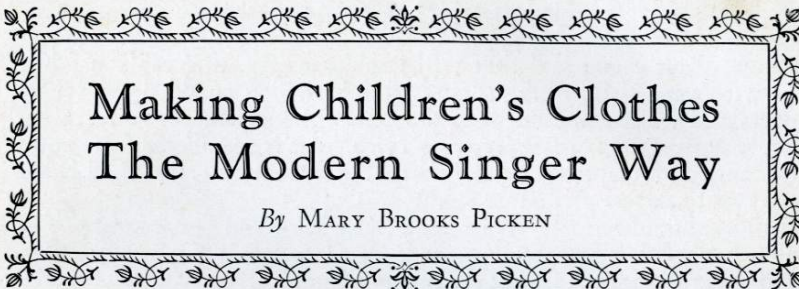
A girl's first party dress, her graduation dress, her middy suit for camp or country, her gymnasium suit for school—all these are items that mothers must know about. Brief, authentic information is given that will answer questions and make the creating of such garments a delight rather than a responsibility.

Modern sewing methods and a modern Singer sewing machine are essentials that combine to make sewing at home recreational and economically valuable. This book speaks the language of both in a simple, usable way.

Complete reference index on page 64

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Making Children's Clothes The Modern Singer Way

By MARY BROOKS PICKEN

SEWING the modern way with perfected patterns, fabrics of beauty that can be bought at little cost, and a sewing machine with hidden power that responds instantly to one's wish, makes sewing recreational and intriguingly interesting. The creation of things that are both beautiful and useful is an art that women can master and enjoy.

Those privileged to plan and make clothes for children should compensate for the pleasure and satisfaction derived by determining at the very outset to make clothes that will be fully appropriate for the child and in keeping with the child's temperament and activities.

Good taste in clothes, as in conduct, comes from principles established through association and practice. The mother who knows the treasured virtue of good taste will consider it as important to cultivate good taste in clothes in her children as good manners and correct speech.

Good taste in clothes will not develop alongside of ill-chosen colors and designs, inappropriate textures, or indifferent combinations of color, line or fabric. Artistic wearing of apparel means there must be the right feeling of clothes for the purpose—play clothes designed as play clothes, school clothes as school clothes, and dress-up clothes correctly conceived for the occasions on which they are to be worn.

Children's clothes rightly designed invariably express a beautiful feeling of simplicity and are in every sense appropriate.

Cotton fabrics and machine work, the two chief factors in children's clothes, make it possible to have beautiful clothes inexpensively.

This book is designed to make sewing for children easy, to make the work interesting, and to encourage those who sew for children to appreciate the importance of correct and becoming attire, thus helping in a silent way to build a foundation of good taste and a sense of fitness for the child that will later prove an asset, economically and socially.

Cleanliness is the first requisite of attractive children. It is an asset of immeasurable importance. In planning clothes for children, think first of how many changes of clothing are necessary. Then distribute your money and sewing time in such a way as to provide abundantly.

The garments illustrated throughout this book are types that are generally in favor. You can therefore apply the instructions given and at the same time use your favorite make of pattern. The order in which the garment is assembled is important to quick results, the perfection of detail upon an understanding of approved and modern methods.

Fabrics and Trimmings

CHOOSE first a material that will launder easily, preferably a fabric with very little filling such as starch, which is added to give an undeserved weight and finish to the fabric. A fabric needs to be rather closely woven to give satisfactory service. This is considered from point of wear and of retaining original shape. Sleazy materials lose their shape easily and take on premature shabbiness.

Colors should be fast. "Warranted" fast color and "guaranteed" fast color have different meanings. Warranted means a fairly fast color, while guaranteed means that the manufacturer will replace the material or refund the money in case the material fades. At one time it seemed necessary to "set" colors in wash fabrics before making them up. With modern dyes and modern washing methods this is rarely necessary.

Cottons shrink from $\frac{1}{4}$ inch to 1 inch per yard in length in washing, and about half this amount in width. Bear this in mind in cutting, and finish an 18-inch skirt $\frac{1}{4}$ to $\frac{3}{8}$ inch longer than the desired finished length; likewise the sleeves and waist.

When it is a matter of economy, both as regards money and time, buy sturdy fabrics that will stand much wear and washing. Many mothers who want real smartness and a style quality in their children's clothes see first the exclusive, expensive materials that are often imported, and then select from the less expensive fabrics, colors and designs that are in keeping with the more expensive qualities.

Cotton suiting, a fabric in imitation of linen, and made by practically every cotton manufacturer, comes in the class of *sturdy* fabrics. Its yardage cost is small, its wearing quality excellent.

Gingham is a dyed-in-the-yarn fabric, with the design running true with the warp and woof. This factor is a real aid in making garments because of the ease in cutting and the surety that it will be perfectly straight, especially for ironing.

Fabrics with designs printed on are very attractive, but it is necessary to beware of large printed designs, especially stripes, plaids and checks, as they are liable to be printed out of line with the warp and woof. This presents a serious problem in cutting, making and ironing. As a rule one should tear the fabric, or pull a thread and cut across one end of the fabric to straighten it, and begin pinning the pattern on from the straightened end.

Each season finds fashion emphasis on certain fabrics, and as a result gingham will be more popular than prints, and again, prints more popular than gingham, or dotted swiss preferred to organdie, crepe to piqué, etc. Most cotton manufacturers put out a "children's line" in addition to their regular line of cottons. In this line the designs are smaller and the colors pure or pastel. In buying for children always bear in mind that designs and colors appropriate for children are as important as appropriate texture.

Trimmings. Printed fabrics should, as a rule, be trimmed with a plain fabric of the same quality to insure evenness in wearing. Bias bindings make a quick, practical trimming, and are a great aid in

finishing. Bias bindings are used perhaps more than any other trimming for children's clothes. Ready-made bias bindings may be purchased made of gingham, percale, lawn, organdie, and silk. In buying binding, choose that of a quality to wear evenly with the dress fabric, and be certain that the color harmonizes with the fabric or enhances it by contrast.

Ready-made bindings come in several widths. Width number 5 gives the greatest satisfaction when used in your sewing machine binder. If you prefer to make your own binding, cut it on a true bias and seam the pieces together so that your joining allows an even line on the bias edges. The bias cutting gauge that comes with your sewing machine serves admirably in cutting evenly bias pieces of the desired width.

When you start planning garments for children, take samples of the different materials with you to the notion department of your store. There you can match threads, bindings and tapes, and find trimming braids and edges, buttons of the right size and color—all to save your time in sewing and at the same time give to the garments the evidence of thoughtful planning.

Spool cotton in colors is often effective either for contrast or to harmonize perfectly with the material. Such thread comes usually in number 50 only and has one hundred yards per spool rather than the customary two hundred yards.

For fine work use fine thread (size 120 is ideal) and fine needles (size 9); for coarse work, coarser thread (size 30 to 40) and heavier needles (for instance, size 18). Always have your thread and needles in full accord with the texture of your fabric. This is very important if the best effects are to be obtained. (See "Relative Sizes of Needles and Threads" in your sewing machine instruction book.)

Embroidery in good taste and well done, never over done, adds attractiveness and value to dresses. Decorative stitching is also easy to accomplish with the sewing machine, as various illustrations in this book show. Lace is often used for children's clothes. When it is appropriate it can be very effective. In using lace choose that of a quality to wear with the fabric. Remember also that lace is tedious to iron, so place it in such a way that the ironing will be simple.

Plain collars, cuffs and pockets on designed fabrics, or designed fabrics on plain, make the preferred trimming. See good designs in shops and fashion magazines, especially pattern books. Know what is correct from points of fashion and good taste, and be guided in your selection of trimming, or combination of fabric and trimming, by approved practice.



Infants' Clothes

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

The following list of necessary equipment is given here as a guide in determining how many articles to provide. This list is the result of much research and many comparisons and opinions. It can, therefore, be used with complete assurance. Fewer articles than this calls for will mean more frequent washings; more will mean in some instances convenience, and in some real luxury.

The important thing in buying a layette is to have a list and follow it.

CONTENTS OF A LAYETTE

Three soft flannel bands, torn 5 inches wide and 28 inches long; 3 silk-and-wool vests; 3 to 6 dozen hemmed diapers; 3 flannel skirts, 2 inches shorter than dresses; 6 plain nainsook dresses, 21 to 27 inches long; 2 fine nainsook or batiste dresses, 22 to 28 inches long; 4 plain night dresses or kimonos, 26 to 30 inches long; 2 light-weight wool kimonos or wrappers, 28 inches long; 1 36"x45" eiderdown or soft flannel shawl piece to serve as a wrap for two months; 2 dainty sacques of cashmere, yarn, or crepe de Chine; 3 pairs of silk-and-wool hose; 3 18"x36" quilted pads, edges bound; 1 36"x45" wool blanket; 2 36"x45" fine cotton blankets; 4 36"x45" sheets; 1 rubber sheet; 2 11"x16" baby pillows (very soft); 6 fine nainsook or handkerchief linen pillow cases.

Some old, unhemmed bits or squares of soft linen for wash cloths. Some torn pieces from old nainsook night dresses or slips or from worn table cloths that are soft, for drying instead of towels when baby is very new. One piece should be large enough to wrap the baby in at birth. Such a cloth should be placed inside an old, perfectly clean, soft, wool shawl or piece of blanket.

One box baby talcum; 1 piece baby soap; 1 small package of absorbent cotton; 1 roll of sterile gauze; 1 tube or jar of white vaseline; small bottle of boric acid solution; 2 dozen small, 2 dozen medium, 2 dozen large safety pins; a little basket for supplies; a bassinet or crib.

Shoes, booties, bibs, caps, decorated sacques, comfortables, clothes rack, hangers, and baby book are not included in the above list. These may be purchased or provided as gifts. Though desirable, they are not considered as wholly necessary.

The texture of materials for baby things is most important, and the mother must use judgment in what she buys. Infants' shirts and stockings, for example, must be fine to be soft enough and they should have the required wool for warmth. Nainsook, which is ideal for baby dresses, can be had from 2 dollars a yard down to 10 cents a yard; so the mother herself must judge what quality she will buy. A good quality that will launder nicely and be soft and delicate enough for baby, can be had for from 50 to 80 cents a yard. This quality is usually best for two reasons: it lasts longer in laundering, and there is such little yardage required for each garment that one can afford to buy a nice quality. The same is true of flannel petticoats. So often a woman may choose an inferior grade of flannel, not realizing what a tiny bit it takes to make a garment, and feeling that \$1.25 to \$1.75 a yard is too much to pay for such a fabric. But when she realizes that three little petticoats can, by careful placing of pattern pieces, be made from 2¼ to 2½ yards, it is not so expensive. This point holds true also of fleeced cottons, of challis and silks appropriate for baby. The yardage is so small that a satisfactory quality is not expensive.

Sewing for Infants

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

It is best to buy a 10-yard piece of fine nainsook and use this for dresses and slips, and buy a bolt or bolts of diaper cloth, if diapers are to be cut and hemmed at home. Buy the necessary yardage for all the flannel petticoats because they cut to so much better advantage when three are cut at one time.

When you have assembled a goodly portion of the things with which you wish to sew, have your patterns at hand. Measure the patterns and decide the length you wish the dresses and slips to be. The dresses should be in every case two inches longer than the slips. If the pattern is too long, insert in tucks to get the right length, and then proceed to cut out several dresses or several slips at one time. Assemble the parts of each dress, decide how you are going to trim it, and make a little bundle, complete in itself. When the dresses are all cut, take one by one from the stock, finish it completely, and put it in with the baby supplies. Tiny garments can grow like magic when such a plan is carried out.

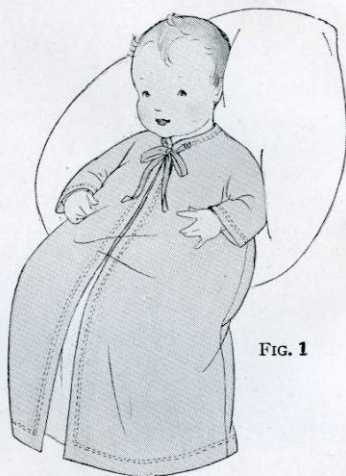


FIG. 1

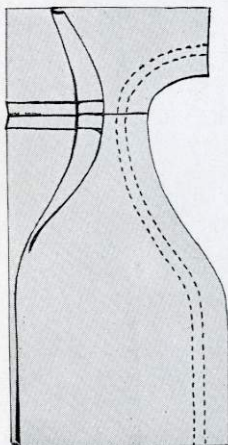


FIG. 2

Cut lining and outside exactly alike, seam separately, and press seams open. Place right sides together. Stitch all the way around, leaving lower edges of sleeves open. Turn right side out and whip bottom of sleeves. Machine stitching $\frac{3}{4}$ inch in, and $\frac{1}{8}$ in. apart, as shown, trims all edges.

For a kimono finished with facings rather than a lining, cut the facings to fit, stitch all around the edges, and clip the seams. Turn the facings to the right side and stitch them on both edges. French seam the under-arms and put a 1-inch hem in the bottom.

FIG. 3

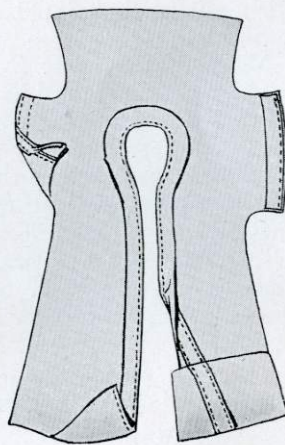




FIG. 4

Arrange your cutting out so that you will have garments of different kinds ready to sew. If you feel like making a little slip some afternoon, the slip will be all ready to sew and it will not be necessary for you to arrange a cutting surface and get out your cutting equipment. Label each little package as you fold it up and mark on it just what you intend to do with it, so that when you begin to sew a garment you will not have to think about what you planned to do with it when cutting it.

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

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

Cutting Out. When you have opened up your patterns and read the description of each garment, separated them and pinned the parts of each pattern together, it is wise to put each pattern in an envelope by itself so that you can have it ready when you want to cut the slips, or dresses, or petticoats. All patterns usually allow for $\frac{3}{8}$ -inch seams. If you are using very fine nainsook, lawn or batiste for the dresses, and making French seams, perhaps you will want to trim the seams of your pattern a little bit, making them $\frac{1}{4}$ -inch instead of $\frac{3}{8}$. This is especially desirable in making collar edges and sleeve bands, because the daintier seams are more in keeping with baby garments.



FIG. 5

Making Baby Slips

Flannel Slips. The simplest yet most necessary slip is the flannel one in Fig. 4. This should be plain and made to button on the shoulders.

Cut the slip out, stitch the side seams and press them open, and catch-stitch the raw edges back as in Fig. 6. The outside edges may be basted for hemstitching, sent to the hemstitching shop, and all edges machine hemstitched. Cut the edges away up to the hemstitching, but not through the center. The edges may be left thus, as in Fig. 7, or you may crochet with single stitches through the holes made by the hemstitching. When this is done with knitting silk thread it gives a very satisfactory, smooth finish which is both decorative and serviceable.

If the climate is very warm the upper part of the flannel slip may be made of firm nainsook. Babies born in the winter or early spring usually need slips all of flannel, even in moderate climates.

If a nainsook yoke is used or substituted later for the flannel top, simply hem the edges by machine and join the yoke to the flannel skirt.

Cotton Slips. To make the nainsook slip as in Fig. 5, cut according to the pattern, French seam the shoulder and under-arm seams, and face the neck and armholes, as in Fig. 8, using for this a true bias facing cut a scant $\frac{5}{8}$ inch wide. Stitch the facing on, on the right side, turn it back to the wrong side, trim the seam to $\frac{1}{8}$ inch all the way around, turn the raw edge in, and stitch it neatly to place.

Join the ruffled pieces together by means of a French seam. With the machine hemmer hem the lower edge; then put two tiny tucks the width of the hem above the hem, spacing them $\frac{3}{8}$ to $\frac{1}{2}$ inch apart. Gather the top edge of the ruffle and join it to the slip, stitching it in a narrow French seam on the right side made in width to harmonize with the tucks in the ruffle. Place two tucks above this seam in the skirt, as in Fig. 9, thus completing the slip. Groups of 5 or 7 tucks may be used, or 5 in the ruffle and 3 above. Too many tucks make unnecessary work and are tedious to iron. The right amount serves all purposes admirably.

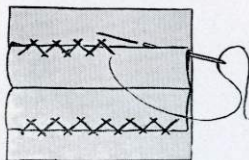


FIG. 6

FIG. 7

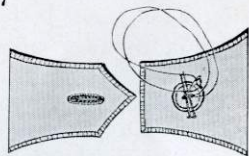


Fig. 10 shows three tiny tucks added at the top of the hem in a plain slip. This finish is often used when a ruffle is not desired. Occasionally fine feather-stitching or French knots are placed between the tucks to give a more decorative effect, especially for dresses.

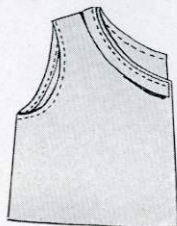


FIG. 8

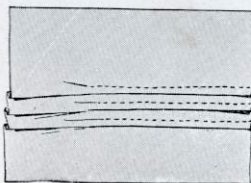


FIG. 9

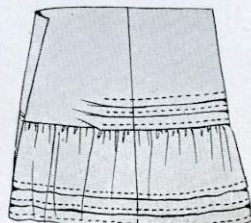


FIG. 10

Bishop Dresses



FIG. 11

THE most practical and popular baby dress, shown in Fig. 11, is the bishop, or raglan sleeve, dress. This provides a roomy armhole and is slightly easier to make than a dress with a set-in sleeve.

French seam the armholes, hem the neck and sleeve edges with the foot hemmer, which makes the narrowest machine hem, and make a hemmed placket for the back closing, as in Fig. 12. Some stitch a narrow tuck on the wrong side of the neck and sleeves $\frac{3}{4}$ inch in from the edges, then run a narrow linen tape through the tucks. The tape can be drawn up and tied in bows for wearing, yet opened out for ironing. Another alternative is to gather

the edges $\frac{3}{4}$ inch in and stitch the narrow tape directly under the gathering, this serving to hold the fulness permanently in place. When this is done, make a loop of the tape on the lapping edge at the back neck, the loop serving as a buttonhole, as in Fig. 12.

French seam the under-arm seams, stitching from the wrist edge up to the armhole and then down to the bottom of the dress. Put the hem in with tucks at the top, as explained for a slip, Fig. 10.

Variations of the Bishop Dress. The neck and sleeve edges may be bound and left plain, or narrow baby lace may be sewed to the bound edges. (The best lace for baby clothes is a fine, washable lace from $\frac{1}{4}$ to $\frac{1}{2}$ inch wide and called in the trade "baby lace.") A ruffle may be added to the lower edge rather than a hem. Several rows of tucks and insertion may be used in decorating either a plain edge or a ruffled edge. A dainty embroidery design may ornament either the center of the front yoke portion, the left shoulder of the dress, or each sleeve $\frac{1}{4}$ of the way up from the wrist, or embroidery decoration may be used at the top of the hem in front or all the way around.

Dainty materials and available time often make possible interesting and unusual finishes that add value and charm to such an otherwise simple frock.

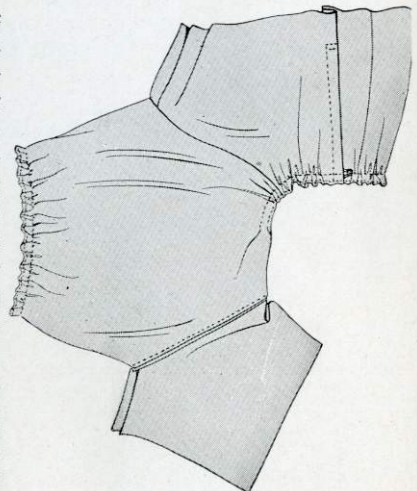


FIG. 12

Tucked Yoke Dresses

BABY dresses should have some fullness provided, either by means of gathers, tucks, or yoke fullness.

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

In making a dress such as Fig. 13, decide first on the space the tucks will occupy in width and depth. The front of an infant's dress will measure 8 to 8½ inches across. The depth of a tucked yoke should not exceed 3½ inches from the shoulder down.

Adjust the tucker so that the markings and spacings will be correct for the space that the tucks will occupy. Put in all the tucks before you shape the yoke. Take care in doing this to place the first tuck in the tucker on a lengthwise thread. In this way all the tucks will come in a true line with the warp.

The simplest way to cut such a dress is to measure the width of the dress at the lower edge. 50 to 54 inches is the usual width when the material is fine. If the material is slightly heavier, a skirt 48 inches around is correct.

When the width for the bottom of the skirt has been decided upon, fold your material lengthwise ¼ this distance from the selvage. Use the fold as a center front and center back line and tuck on each side of it to make the yoke portion. The detail of tucks and yoke, Fig. 14, shows how the tucks are first grouped, the threads pulled through to the wrong side and tied, and then how the pattern is put on and the yoke shaped.

Many patterns allow a plait at the under-arm as shown opened out in Fig. 15 and closed in Fig. 19 on the opposite page. As in Fig. 15, the outside lines are brought together, meeting at the center line, and thus giving an inverted plait made just deep enough to fit the lower part of the armhole.

The back of the dress, with tucks at each side of the back opening, is shown in Fig. 15. When the yoke and armhole edges are shaped, French seam the shoulder and under-arm seams and put the hem in. The inverted plait at the under-arm allows of a straighter under-arm seam and therefore a straighter hem. A plain hem 3 to 5 inches deep is usually desirable with a tucked yoke. A tucked or ruffled lower edge would be contrary in design and therefore undesirable for a dress such as this.

The sleeves have a ¾-inch finished band at the lower edge with baby lace sewed to the edge.

The tiny collar pieces, because of their curves, have narrow hems



FIG. 13

basted first, then the lace sewed on, which makes one row of stitching suffice for hem and lace. Those expert in using the hemmer turn the hem and sew the lace on with one operation. A rolled hem may be used, the edge rolled and the lace whipped on at the same time, or the raw edge may be turned once and stitched, then the lace whipped on. The whipping stitching pulls the raw edge in enough to conceal it.

Stitch the sleeves with French seams and then French seam them in position in the armholes. Pin the collar pieces in place on the neck and sew them with a very narrow bias facing which conceals all raw edges.

In finishing neck edges for infants' clothes, remember that little necks are short, and that the under-shirt usually comes up close to the neck, which makes it necessary for collars to be flat and without any bulk in the band or facing. Seams should be very smooth and facings perfectly flat so that they will not rub or irritate. The buttons in the back should be small and flat so that they will not be uncomfortable. Usually one button at the neck and one at the placket opening are sufficient.

Often in using 36-inch material for baby dresses a width and a half are used for a dress, the half width coming in the back, the seams arranged to come at the under-fold of the inverted plait. When this plan is followed, seam the material together first; then put what is left of the skirt fulness in the under-arm plaits. A plain dress pattern will serve in cutting the dress in correct proportions.

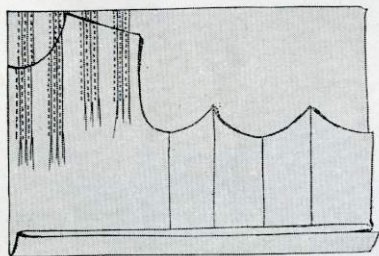


FIG. 14. Make the tucks even at the lower edge, using a pin to pull the stitching back. Pull the threads to the wrong side and tie the two threads at the end of each tuck. Take care to avoid tightening.

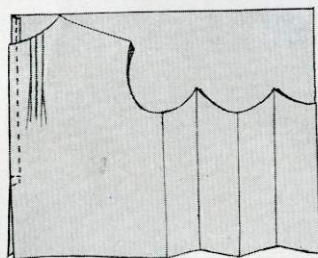


FIG. 15. Finish the end of the tucks, lap the placket and pin it in correct position. Place the pattern on, center back of pattern to center back lengthwise fold of dress.



FIG. 16. Avoid stretching the curved edges. Allow the lace to ease in on a curve so that it will be flat. The firm thread at the top of the lace can often be drawn up to serve as a gathering thread.

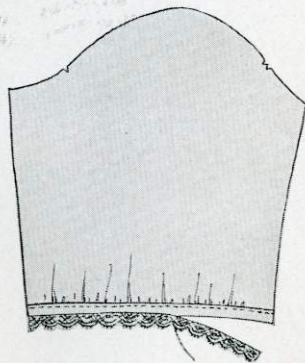


FIG. 17. Adjust the gathers evenly, keeping them toward the center of the sleeve. When practical, finish the wrist edge before stitching the under-arm seam.

Square Yoke Dresses

ONE square yoke dress at least is in every baby's wardrobe, both its simplicity and its possibilities for ornamentation making it a very desirable type.

The construction of the square yoke dress is considered here more than its possible variations of tucking, embroidering, hemstitching, or insertion inserts, because when trimming is used, it is invariably put in before the yoke is cut, therefore making the decoration a simple matter and the construction the important one.

In cutting sections for a baby's garment cut on the true lengthwise grain wherever possible. The slightest error in grain, or any irregularity in cutting, shows conspicuously in so tiny a garment as a baby's dress.

In developing the dress in Fig. 18, finish the under-arm seams first, then gather the front and back of the skirt of the dress at the top. If the material frays easily, and the yoke is to be joined with lace insertion, it is a good idea to hem the edge, using a long machine stitch, then to draw the thread up, thus making the hemming thread serve as a gathering thread. When this is done it is advisable to use a number 80 thread rather than 120, which is generally recommended for baby clothes.

When the gathering is finished, the yoke and skirt portions are joined. In this case a narrow lace insertion finely woven, but of durable thread, is used.

Fig. 19 shows the method of assembling the dress by means of insertion; also how the inverted under-arm plait is held to place with stitching. Put the insertion in, then hem and finish the back lapped placket.

Finish the bottom of the skirt with plain or decorated hem. Finish the sleeves and insert them in the armholes, the insertion serving to join them in the same way as the yoke and skirt were joined. A narrow hem finishes the neck, to which narrow matching lace is stitched.



FIG. 18

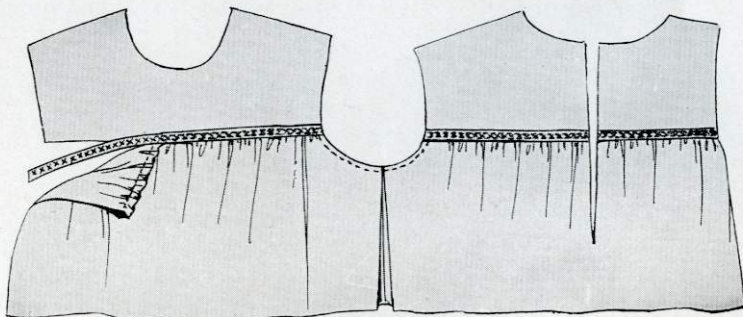


FIG. 19

Round Yoke Dresses



FIG. 20

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

The chief precaution is to gather the fulness in the back and front of the dress, as in Figs. 21 and 22, so that the edges can meet without crowding or stretching. The center front of the yoke is usually cut

on a lengthwise thread, the shoulder and center back coming on a bias grain.

Finish the under-arm seams with a French seam. Stitch the inverted plait to position. Shirr in the front and back of the yoke portions and complete the yoke, as shown in Fig. 23; then join the yoke and skirt by pinning both together, placing the pins crosswise as close as $1\frac{1}{2}$ inches apart. When the yoke is pinned it is easy to make sure of the perfection of the joining, and also that the dress portion hangs correctly from the yoke. Replace the pins with basting and then replace the basting with machine stitching. The raw seam may be turned back and whipped down by hand, or a second row of machine stitching may be added to the center of the insertion to hold the edge of the seam. This is advisable only when the insertion is finely enough woven and close enough in pattern to prevent the raw edge from showing.

Entre deux, or veining, which may be purchased by the yard, is often used in joining square or round yokes to skirts. This is like machine hemstitching embroidered over. It usually has a lawn or batiste edge on each side. This extra material is used in seaming the entre deux to place, its surplus width trimmed away. Then the yoke and skirt are whipped to the entre deux, the stitches taken from the right side and directly through the holes, as shown in Fig. 27.

The hemmed placket and back shirring for the round yoke dress are shown in Fig. 22. Fig. 24 shows how the gathering thread under the insertion in the sleeve is put in, and how the lace and insertion are applied. Fig. 25 shows how the lower edge of the sleeve may be bound and lace added, in the event that a simpler sleeve is desired than Fig. 24 shows.

Fig. 26 shows an interesting hem, one frequently used for infants' dresses. The top edge of the hem is scalloped, the edges turned in, the corners clipped off and the top edge stitched, each point turned precisely on the point to make a perfect scallop. Such a hem may be put in with a heavier thread, a medium size crochet cotton serving admirably. When

this is used, have the sewing machine needle large enough to carry the thread. The hem may also be held to place with French knots or feather-stitching. The scallops may be turned to the right or wrong side. Lace or piping may be used at the top of the scallops. For older children, two or three rows of machine stitching may be used for the top. This kind of hem is just as appropriate for a graduation frock as it is for a christening robe, the size of the scallop and the method of finishing in each case suiting the size of the garment and texture of the material.

Round yoke dresses are often used for little girls two and three years old. In such cases the fulness is usually held in with smocking. Outline stitches are sometimes used over machine shirring to give a smocked effect.

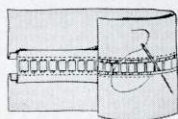


FIG. 27

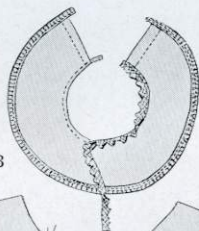


FIG. 23

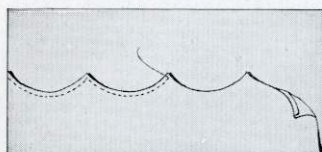


FIG. 26



FIG. 21



FIG. 25

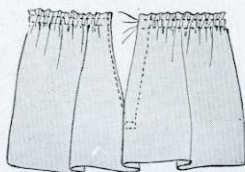


FIG. 22

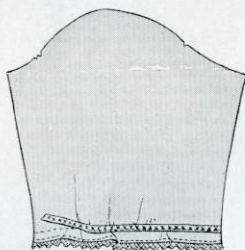


FIG. 24

FIG. 21. Adjust the fulness evenly by pulling gently crosswise of the gathering lines. If the material stretches easily, run a stitching line all around the edge one-eighth inch in from the edge, to hold it to shape preparatory to joining the yoke.

FIG. 22. Placket opening plus yoke should measure at least 8 inches to allow the dress to be put on easily.

FIG. 23. Because of the bias hem in the center back it is sometimes necessary to stitch a lengthwise piece of the material inside the hem, to serve as a stay for buttons and buttonholes.

FIG. 24. Measure the insert 6 to 7 inches.

Gather the sleeve top and bottom, to fit, placing most of the fulness at center.

FIG. 25. Clip the first seam close to the stitching at the wrist to avoid bulk in the second seam. Stitch back on the seam to secure it.

FIG. 26. Clip the curves of the scallops one-eighth inch in and turn the edge with regard to line so that the shape of the scallop will be retained. Lift the presser foot and pivot the needle at each point of the scallops so that an exact turn will be made.

FIG. 27. Stitch the seam on the veining to the dress. Use one raw edge as a seam finish, turning it under. Use whipping stitches to hold the edges.

Layette Accessories



FIG. 28

A BABY sacque is desirable from the standpoint of warmth if the baby is frequently taken up, especially as soon as he begins to sit up. The simplest butterfly type of sacque, as in Fig. 28, will be found very practicable and easy to make and iron. The garment is cut all in one piece. It may be made of light weight wool or silk. The edges may be bound, blanket stitched, machine stitched, hemmed, faced, or hemstitched.

The sacque illustrated is made of light weight, pale pink albatross. Have the edges hemstitched all the way around, trim the edges away up to the hemstitching line, the same as for the flannel slip, page 7, and crochet through the holes made by the hemstitching. These holes provide also openings through which narrow tieribbon may be slipped to form fastenings for the under-arm and center front, or the edges may be whipped together with the knitting silk at the points indicated by the bows. A tie may also be made of a crocheted chain of the thread. When double it is quite attractive. Several such sacques are pleasing and useful in a layette. They have a dress-up air about them that mothers like, and they have the advantage of warmth.

In binding the edges of a sacque, use binding narrower than number 5, and take the precaution to make two rows of machine stitching to prevent the binding from pulling away. With the two rows of stitching the binder is not used because the binding is first stitched on as a facing and then brought over to the right side, the edge turned in, and stitched as a binding. The last turn of the binding may be held to place with French knots or dainty stitches. In such a case, first put the tie ribbons to place so that the binding or edge finish will conceal their joining. When the edges are blanket stitched, turn the raw edge in as a narrow hem and stitch it, using fine matching thread. When the blanket stitching is placed over this the hem with its stitching line will be almost entirely concealed. The edges may be machine stitched, the same as for the kimono, Fig. 1. In such a case, use a lining for the sacque and stitch all the way around the garment. Then turn it right side out and add decorative stitching to hold the lining and outside together. A kimono and sacque, finished alike, make a very attractive gift set.

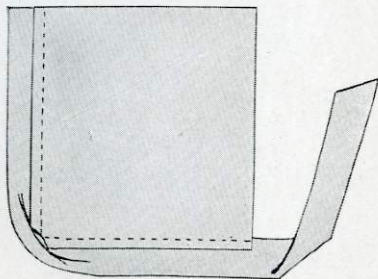


FIG. 29. In binding baby blankets, if a miter is to be made, pin it in as you turn the corner so that ample length will be allowed. Clip the blanket corner as shown to avoid bulk.

Baby Coats

Some mothers use a kimono pattern and make a simple, plain coat of white wool. Others prefer to take the kimono pattern and add a cape, such as is shown here. Others use a shawl or blanket for the baby's first wrap rather than make a coat. A coat, however, seems an essential part of the baby's dress-up things. If made large enough at the beginning it may serve for the first nine months, possibly a whole year.

The coat in Fig. 30 is a dress-up type. The scalloped cape and cuffs, the yoke shirrings, the decorative stitching and pearl buttons make the ornamentation. To make such a coat, cut the lining the same as the coat except for the allowance for the facings or hems on the coat.

Seam the under-arm seams of the coat and lining. Place the wrong sides together and stitch the lining to the front edges of the coat. Then proceed with the shirring as in Fig. 31, gathering through both the coat and lining. To do this simply lengthen the stitch, loosen the tension slightly, and with the presser foot as a guide put in the required number of straight stitching rows. Gather these up by pulling first all the top threads, then all the bottom threads. Slip the material along on the threads until the shirrings are all uniform. When the shirrings are drawn up to correspond in spacing with the bottom of the front yoke, pull the thread ends through to the wrong side, thread a needle with them, and secure each row with several fine whipping stitches.

Stitch the shoulder seams of the yoke and lining and put in the bound buttonholes, as in Fig. 32. To make the buttonholes place a piece of material, four times larger than the buttonhole is to be, over the buttonhole position. Stitch it in, oblong box effect, as at *a*. Make a slash inside this and clip the ends fork fashion to allow a flat turn. Clip exactly to the stitched line, but not through it. Pull the applied piece through to the wrong side as at *b* and shape it to place to form a welt as at *c*. Baste the welt accurately, then whip the raw edges down on the wrong side, taking care that the stitches do not show on the right.

Baste and stitch the skirt part of the coat to the bottom edge of the yoke. Whip the lining down over this Fig. 33 shows how the lining and yoke are basted together before the lining is whipped, to make sure that it will not draw at any place. Make the cape and cuffs next. If the edges are to be scalloped as shown, place the right sides of the material and lining together, and baste the outside edges $2\frac{1}{2}$ inches in from the edge. This will hold the lining and material together and make the marking of the scallops easier. If you are using a transfer pattern that has scallops, simply pin the pattern to the lining side of the cape and make



FIG. 30

the transfer. If you are marking the scallops with a cup or round object, begin at the corners and work up and back, as in going around the cape it may be necessary to make the scallops slightly smaller or larger to have them fit in exactly. When the scallops are marked, stitch precisely on the scalloped line, as in Fig. 34. Trim away to a seam's width the surplus material outside the scallops, and clip the points of each scallop up to the stitching line, but never across it. Remove the basting and turn the cape right side out. With the fingers shape the scallops perfectly. Sometimes the top of a wire hairpin run along the seam on the right side will bring the edge out to line quickly. After the scallops are pressed from the right side, baste them in preparation for one or two rows of decorative stitching which may be added, as in Fig. 30. This stitching has a two-fold purpose in that it decorates and at the same time holds the lining to position.

Stitch the sleeves and their linings separately and put them together so that their pressed open seams are inside. Bring the edges together at the wrist, place the cuff to position and catch all edges in with a bias facing. Stitch this on the right side, turn it to the wrong side, and fell it to the lining. Stitch the sleeves in the armholes, catching the coat and lining of the sleeve into the armhole of the coat. Bring the lining of the coat down and fell it over the seam, thus concealing it.

Join the cape to the coat with a bias facing, which thus completes the neck-line. Hem the lower edge of the coat and the lining separately, as in Fig. 35. This makes the coat much easier to press. If no lining is used in the skirt portion of the coat, stitch on each side of the seam, as in Fig. 36, to hold the raw edges of the seams to place. Remove all bastings and thread ends, press the coat, and sew the buttons on.

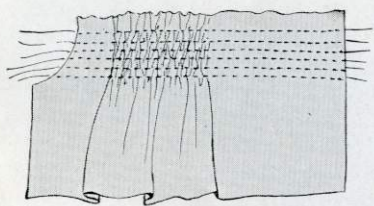


FIG. 31

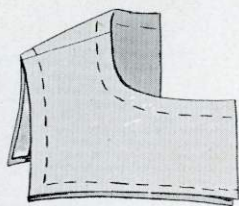


FIG. 33



FIG. 34

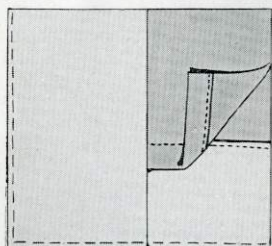


FIG. 35

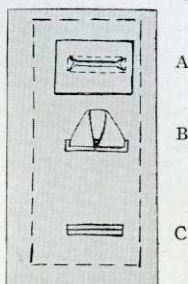


FIG. 32

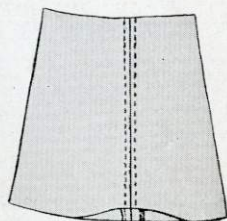


FIG. 36

Miscellaneous Equipment

Diapers. In making diapers, pull a thread and cut them so that they will be straight. Tearing such material usually frays the edges, making it necessary to trim them before hemming. Hem diapers by machine, using the foot hemmer. Hem a number at one time, and when all are stitched, remove the hemmer, and with the presser foot in place reinforce the corners by stitching back and forth on them twice for a distance of 2 or 3 inches. Diapers are so frequently washed that only sturdy corners will withstand the wear. For the same reason number 50 thread is practical in hemming them.

Bands. Most physicians and nurses prefer bands of flannel with the edges torn rather than hemmed, to prevent irritation, as a band to function must be lapped and pinned rather snugly. Some prefer fine nainsook bands made double, the seams clipped so that they cannot tighten. Occasionally darts are put in bands, placed 2 inches each side of the crosswise center, and are made $\frac{1}{2}$ inch deep, tapering to nothing at the center of the band. The darts should be cut and pressed open. Because bands are worn for only a few weeks, they are made simple, without any elaboration or decoration. Safety pins are preferred to tie tapes because the size may be more easily regulated.

Shirts. Shirts should not be made at home because of the need of flat, smooth seams. Knitted garments accomplish this more easily than seamed ones. Many authorities prefer double front shirts that lap across the abdomen, believing that they give warmth and support where needed.

Bassinets. Bassinets may be purchased ready made or may be made at home. A practical one is made by covering a latticed clothes or merchandise basket. The shallow, large-sized baskets with a sturdy handle at each end are best. Place newspapers in the bottom of the basket and then pad with cotton batting which has been covered with cheesecloth. This padding should line the entire basket, the sides as well as the bottom. Sometimes a regulation pillow can be put in the bottom of the basket for additional softness.

When the padding and lining are complete, make a ruffle for the outside edge, using for this dotted Swiss, batiste, soft rayon or silk. The ruffle may be trimmed with tucks, tiny ruffles, lace insertion, binding or lace edging. It is a good idea to see attractive bassinets in the shops and then to create one that meets your idea of appropriate good taste. When a fabric such as dotted Swiss or batiste is used for the ruffle, often pale pink or blue silkline is used underneath to give a delicate color effect. In such cases, a bow of wide soft ribbon, or rosettes of narrow ribbon in the same color, may be fastened to the outside. The handles, if they protrude, should be wrapped with ribbon.

Removable sheets and baby pillows with their slips complete the inside. Monogrammed sheets and pillow cases are attractive for bassinets and cribs. These may be stamped and hand embroidered, or ready-made initials can be purchased and applied with hand embroidery.

Rompers

INFANTS' clothes are usually designed to be entirely sufficient for the first nine months to one year. When the dresses are made short at first, they need not be shortened when the baby starts to creep or stand alone. Rompers are often made to supplement the first clothes, the better dresses still serving for dress-up and the rompers coming into use for every day. Rompers may be made of white or delicate colors, especially pale pink or blue. The first rompers are worn over the shirt, diaper and slip, and must therefore be roomy enough in the lower part to be comfortable.

First rompers differ very little for boys and girls. For instance, Figs. 37 and 38 show types simple and appropriate for either. A romper as simple as Fig. 37 offers many opportunities for variation. Buster Brown collars, or a round or square collarless neck-line may be used. For little girls a tiny ruffle at the neck, sleeves, and bottom of the pocket is attractive. Trimming pieces bound or made of contrasting material, especially white on delicately colored rompers, are appealing. Two pockets may be used instead of one, and the sleeves may be short or long. In this case the one pocket has an embroidery design outlined with machine stitching. The construction of the type of garment should be understood. Once you are familiar with it, you can vary it to suit.

To make the romper shown in Fig. 37, French seam the shoulder, under-arm and sleeve seams. Put the hems for the elastic in the legs. Apply the crotch finishing pieces as in Fig. 40. Bind the sleeves, pocket, front neck opening and collar. Pin the collar to place and put it on with a true bias facing. Sew a loop of fine woven tape at the neck to use for buttoning. Close the lower opening with buttonholes and buttons.

The overall romper in Fig. 38 is decidedly practical from the standpoint of making and ironing. The neck and each side may be bound complete with the machine binder, making the construction the simplest possible. The leg portions and belt unbutton for ironing. Bind the pockets, starting at the tops. Begin to bind the neck at the left shoulder, continue around, and overlap the binding at the joining. Catch the binding down at this point with whipping stitches.

If the material used is not firm, it is a good idea to put an extra piece of material underneath the buttons and buttonholes in the leg portion to give strength. As will be seen in Fig. 42 the hem is put across the lower part of the back waist and then folded over and darts put in to draw the waist-line a little closer. Folded-in darts are placed in the trouser portion, before the band is stitched on.

The romper in Fig. 39 is a type especially suited to sturdy children—boys and girls who look best in plain, tailored clothes. The fulness in the body part, made possible by the yoke, allows of a shaped crotch opening and a knee band. In making this romper, put three rows of machine shirring across the front. French seam the shoulder, bind the center front opening, and put the collar on with a facing. Stitch the side seams, join the romper part to the yoke, put the sleeves in. Finish the crotch and put the bands on the legs and lastly the buttons and buttonholes.



FIG. 37

FIG. 38

FIG. 39

Shirrings. There are three ways to make shirrings—by hand, with a long stitch on the sewing machine, and with the ruffler attachment. In making any kind of shirring, be careful that the weight of the thread corresponds with the weight of the fabric. If put in by hand, mark the shirring position exactly with creases or with marking of pins or tracing. Often the machine gauge or presser foot marks the spacings for gathers, or the tucker may be used without the needle in place, simply to indicate by creasing the line where the shirring is to come.

Always tie the thread ends at the beginning of the shirrings. At the termination, pull the threads through to the wrong side, draw them up so that the shirrings occupy the correct space and tie on the wrong side, or sew them securely so that they will hold to place.

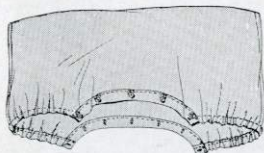


Fig. 40

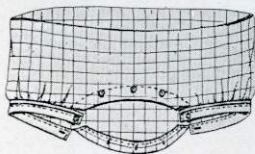


Fig. 41

FIG. 40. Put a $\frac{1}{2}$ -inch hem in for the elastic and stitch a crosswise piece of material cut 2 inches wide across the front of the crotch. Finish the back with a 1-inch bias facing piece. When the crotch finishings are put on they should catch the edges of the elastic at the knee, thus holding them.

FIG. 41. Use a bias piece of the material to face both edges of the crotch. When these are put to place, apply the leg bands with their piping at the upper edge. Have an

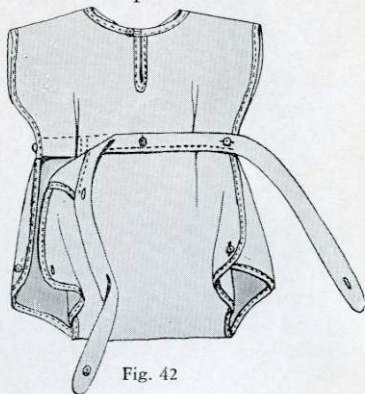


Fig. 42

extension of 1 inch on the front of the bands so that they will not be tight when buttoned.

FIG. 42. Bind the back neck opening and then continue around the neck, allowing a loop of the binding to extend out to make a fastening for the button. Tack the under-arm sections together from the belt line up to 2 or 3 inches.

Play Aprons

APRONS to wear over first baby clothes in place of bibs at table and for protection over delicate dresses at play, are practical and favored by many mothers. Aprons are worn from the time the baby can walk, and little girls wear them occasionally at home until they are ten or twelve years of age. The apron types shown here are practical for girls up to eight and ten years of age. All have the necessary requisites for such garments—that of being easy to make and easy to iron—and yet possess the appropriate daintiness that is essential to all children's clothes, even aprons.

Any gay prints or checks in small design and pastel colorings are appropriate. Fig. 43 is made of pink and white print, with white piqué trimming. The apron opens all the way down the back. A belt $\frac{3}{4}$ inch wide extends from the side seams and laps and buttons at the center back. The front of the skirt has two inverted plaits as in Fig. 47, which are placed $2\frac{1}{2}$ inches each side of the center and are folded so that each plait is 1 inch deep, the inverted plait taking up 4 inches in all. Pockets may or may not be used in the lower front waist portion.

To make the apron, first insert the $1\frac{1}{2}$ inch crosswise piece of piqué at the center front, making $\frac{1}{4}$ inch seams. The material along this piece is pressed down to form a $\frac{1}{8}$ inch tuck on each side, which allows just $\frac{3}{4}$ inch of the piqué insert to show. The crosswise bands of piqué are shaped to fit the neck and armholes and are cut $\frac{7}{8}$ inch wide so that when $\frac{1}{4}$ inch seams are taken on each side they will be $\frac{3}{8}$ inch when finished. Pipe the lower edge of the front waist with crosswise piqué, put the plaits in, join the waist and skirt portion, and stitch the shoulder seams. Apply the bands to the neck and armholes, make the belt pieces and place them to position at the under-arm seam.



FIG. 43

FIG. 44

FIG. 45

FIG. 46

Stitch the under-arm seams up and put the 1 inch hem in the bottom of the apron. Lastly stitch the $\frac{3}{4}$ inch hems up each back piece.

The play overalls, Fig. 44, suitable for boys and girls, serve admirably as a semi-romper. The straps cross in the back and fasten to the front bib. These are stayed by a selvage piece 1 inch wide which has its raw edges held in with the binding across the top and at the corners.

The apron, Fig. 45, is a miniature of one mother can wear. It has a full shaped front and a back that extends down to the waist-line. Fig. 48 shows how the hem is first turned on the side back piece. The binding begins at the side and is stitched on all the way around the apron. Loops of the binding are made and placed exactly in line with the buttons which are sewed to the hems at the sides. If the loops are made and stitched to place, the binding may be done without interruption, and the first stitching, which insures security for the loops, will be entirely concealed. The pockets are bound across the top, the ends turned in, and the seam stitched all the way around. In starting to stitch the pocket on, begin $\frac{1}{2}$ inch below the binding, then down and around the pocket, and through the binding on the opposite side. Turn and stitch back across the binding, thus staying the pocket at each end. Complete the apron by binding the neck.

The apron in Fig. 49 is cut in eight pieces—front, back, two shoulder straps, and four ties. The ties are shaped at the ends. The back ones are slightly shorter than the front ones. When tied these produce what is termed a "rabbit ear bow." Fig. 49 shows how the shoulder pieces are bound and placed before the apron edges are finished. The binding is used to give a waist-line effect and to relieve the plainness of the front.

FIG. 48. When the binding is complete, turn the starting end in and whip it down, as shown below. In using bias binding for loops, stitch the edges together; then place the stitched edges together when forming the loops.

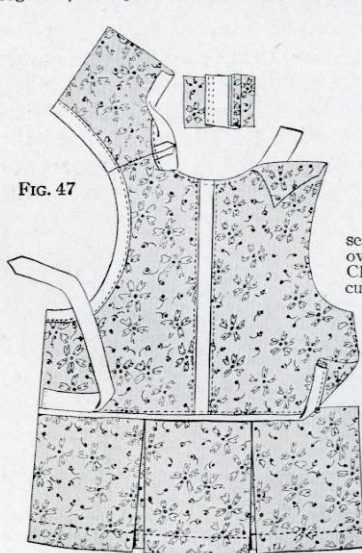


FIG. 47

FIG. 47. Trim off corners of seams where turns are made over them, as in shoulder seam. Clip seams on neck and armhole curves.



FIG. 48

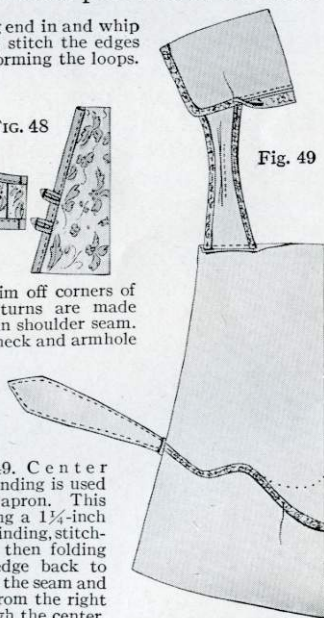


Fig. 49

FIG. 49. Center stitched binding is used for this apron. This means using a $1\frac{1}{4}$ -inch homecut binding, stitching it on, then folding the free edge back to the edge of the seam and stitching from the right side through the center.

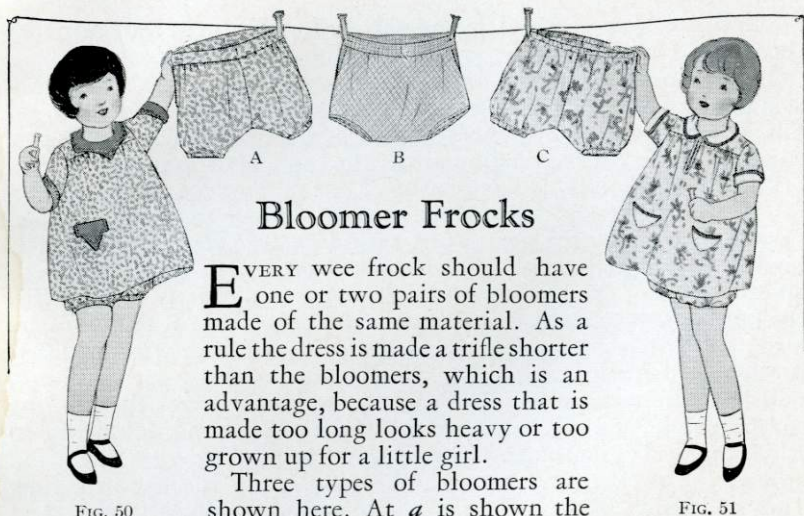


FIG. 50

FIG. 51

Bloomer Frocks

EVERY wee frock should have one or two pairs of bloomers made of the same material. As a rule the dress is made a trifle shorter than the bloomers, which is an advantage, because a dress that is made too long looks heavy or too grown up for a little girl.

Three types of bloomers are shown here. At *a* is shown the banded waist and elastic finished

leg. At *b* we have the banded bloomer, cut on a true bias in one piece. This has side seams only and is finished with bias bound legs. As the legs may be machine bound before the side seams are stitched, this is the easiest to make. The elastic top bloomer, as shown at *c*, is not quite as comfortable as the others because of the elastic waist-line.

The making of bloomers simply and satisfactorily should be mastered at the very outset because girls wear bloomers from romper time until they are twelve or fourteen years of age. When you have a good pattern at hand and have adopted a plan of making, the task is easy.

A few things to remember about making all bloomers are: that the back should be slightly longer than the front, that there must be ample fulness in the leg and crotch, that elastics should be made to fit the leg and not too tight or loose, that bands and elastics should fit the waist-line comfortably. Use French seams in sewing the bloomers. Bind the placket openings and leave an opening in the hem at the leg seam for elastic. Buttonholes in the center of the bands are cut crosswise; at the sides, lengthwise.



FIG. 52



FIG. 53

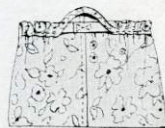


FIG. 54

FIG. 52. Frocks 50 and 51 are cut from the same patterns, the trimming only making the difference. The pocket in Fig. 52 shows a binding of the dress material used as trimming.

FIG. 53. Bring the cuff ends together on the top of the sleeve. Stitch the facing to place

under the turned back cuff, joining the facing one inch in front of the under-arm seam to avoid bulk at the joining.

FIG. 54. Join the elastic inside the hem. This applies to either waist-line or leg elastics. Sew the open hem down after the elastic is in place.

Pantie Frocks

FROCKS and bloomers made for girls two to six years old are frequently called "pantie frocks" rather than "bloomer dresses", which is the name given such costumes worn by girls eight to twelve years old.

A mother will quickly decide on a type of dress most becoming to her little girl and will cling to the type, varying the coloring, the fabric and the trimming to suit her own ideas of good taste and becomingness.

The frocks shown in Figs. 50 and 51 have many possible variations. For instance, a ruffle could be used for the collar and cuff edges or for the skirt part of the dress. If a ruffle is used to trim the collar and cuffs, then the skirt part is made plain; and vice versa. Tucks may be used at the lower edge for plain fabrics, and applied bands of plain material when the dress is figured. A dress may have long or short sleeves or no sleeves, this point governed by weather, season and fashion.

The dress shown in Fig. 55 is the same as the dresses in Figs. 50 and 51. The difference lies in the method of trimming and the shape of the collar and cuffs. A ruffle hemmed with the foot hemmer and gathered with the gatherer, panels the front of the dress and edges the collar and cuffs, giving the dress a wholly different appearance.

The tucks shown in Fig. 56 serve two purposes—that of construction lines and that of ornamentation. The tucks, placed crosswise in the front and back yoke, shape both the yoke and the sleeves. The tucks at the bottom of the skirt give balance to the design. Organdie, swiss, crisp lawn or rayon is appropriate in fabric for this type of dress.

The shirred or smocked front dress, shown in Fig. 57, is opposite in effect to that of Fig. 56. Voile, crepe, challis or batiste, or any limp fabric that is not bulky, is suitable. When the shirring or smocking is put in and the fullness adjusted as desired, cut the dress from a plain pattern. A 4-inch hem is more appropriate for a plain dress such as this than the regulation $2\frac{1}{2}$ inch hem used for pantie frocks. The neck of this type of frock may be round or square. Again, a collar and long sleeves may be used. For the shirring or smocking the thread used may be of a color to match the binding of the dress, especially if the color is not deep. A plain back with a hemmed placket opening may be used, or the back may be made the same as the front. In such a case, make the dress to slip over the head and without an opening.



FIG. 55



FIG. 56



FIG. 57

Companion Suits

WHEN there are two or three children near the same age in one family, companion suits are considered in good taste. Examples are given here of simple, practical styles. These may be elaborated upon as one chooses. Up-to-date fashion books invariably give designs of trouser suits and bloomer dresses that are used by brother and sister. As will be seen in Figs. 58 and 59, the bloomers and trousers and the opposite center front openings mark the difference in the two garments.

Figs. 60 and 61 show greater difference. This is desirable when the boy is slightly older. In these garments the pockets, the sleeve finishes, the front closings, and the shape of the garments are different. (See Fig. 62 for method of finishing front closing.) The effect, however, of companion suits is retained by using the same material and color.

When making companion suits, bear in mind the personalities of the children and compromise on some points if necessary. For instance, if the boy is very boyish and the girl is decidedly girlish, keep the color and fabric the same, but use ruffles for the little girl's frock, or a less severe finish for the sleeves and neck. The fabric and color will hold to the idea of companion suits, yet at the same time allow you to make each garment individual and becoming.

The trousers in Fig. 59 are made with a bound placket opening, band top, and hemmed legs. In making the seams, fell them flat rather than use French seams. The little girl's bloomers differ in that the construction seams are French seams and there are elastics at the knee. The boy's suit is shorter, and the hem finish is narrower, as shown.

In cutting several garments from one piece of material, as in Figs. 58 and 59, which require dress and bloomers, and blouse and trousers, take the precaution to separate the pattern pieces when you take them from the envelope. Mark the pieces for the little boy's garments with one color chalk and for the little girl's with another. There is a subtle difference in shaping, as will be noticed in the illustrations. It is important not to confuse the collars, pockets and cuffs. The marking of the pattern pieces requires very little time and will save time when the garments are being put together.

In making several garments of this kind at one time, make the collars and cuffs first and have them ready to apply. When possible, apply the front finish and the collar before sewing the under-arm seams.



FIG. 58

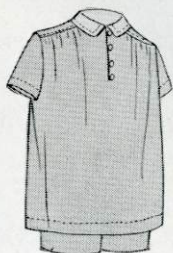


FIG. 59



FIG. 60



FIG. 61

Time Saving Helps

IN SEWING for children keep on hand a generous supply of bindings, tapes, elastics, buttons, notions, and other accessories that are frequently needed. Buy the same kind of buttons for all garments so that if a button is lost it can easily be replaced. Plan to make hems the same width in all garments that need elastic; then buy elastic by the bolt in a width suitable for the hems. In this way new elastic can be put in when needed without inconvenience. Make hems a scant $\frac{1}{4}$ inch wider than the elastic. $\frac{5}{16}$ -inch elastic is satisfactory in $\frac{1}{2}$ -inch hems.

When you alter a pattern before cutting or in fitting, make the alterations permanently in the pattern so that you can cut other garments by the corrected pattern. Several garments cut at one time means a saving of time in cutting and in finishing, and invariably allows you to use your materials to better advantage. In cutting, take the precaution to press materials first so that the pattern may be laid on smoothly.

If picoted ruffles are used, mark them so that you can cut through the center of each picoted section and thereby have two widths of ruffles without waste of hemstitching.

Always clip and press seams open inside hems and under facings. This will give a more flat effect and make ironing easier. Be sure also to trim away bulky seams under facings and before applying bindings. This saves time and makes for greater perfection in working.

When sewing buttons on, always place pins crosswise on top of the button and under the thread (see Fig. 63). This uses up more thread and as a result the button lifts up far enough from the garment to allow space for the buttonhole to fit under. Use a double thread heavier than your stitching thread in sewing buttons on and in making buttonholes. Bring the thread through to the wrong side under the button and take a few secure whipping stitches over the first threads to hold the button securely. In making buttonholes, outline the buttonholes before cutting, with machine stitching, as in Fig. 64. The stitching makes a firmer buttonhole and insures a straighter edge. Take buttonhole stitches close together, make the purl even and your stitches shallow enough to be attractive. Work a small buttonhole bar across each end.

Use your sewing machine attachments wherever possible, for ruffling, hemming, binding, tucking, quilting. They will save time and perfect your work, and they will give you in the end smartness and serviceability. Making clothes for children is simple when the attachments are put into use.

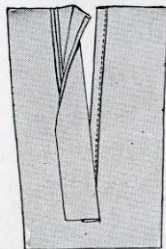


FIG. 62

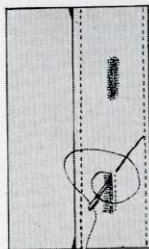


FIG. 64

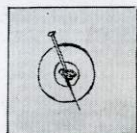
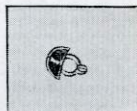
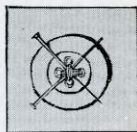


FIG. 63

School Clothes

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

Six school dresses and six pairs of bloomers are none too many for a little girl to begin a school year with. Every child at school or home should be clean and look well put together in her clothes. Stringy belts, dangling sleeves and skimpy skirts are not for school wear. In selecting designs remember these points and choose those that have enough fullness in the skirt to allow the child to move about and sit comfortably and gracefully. In every possible case make bloomers to match the dress, using either the same material or material of the same color in lighter weight.

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

Buster Brown collars are simple, yet lovely for slender faced girls. For those of round face V or square necks look best. Girls of either broad or slender hips generally look better in one piece dresses than in two piece or those with definite waist lines.

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

It is a good idea when white or light colored collars and cuffs are used, as in Fig. 66, to bind the lower edges with the dress fabric. This proves a real protection and the soil does not show too quickly.

Bands for the tops of bloomers that button to an underwaist at the center front and back only are usually more certain to stay to place than elastic. This is especially true for active children.

Snap fasteners, if three or five are used, are satisfactory, but when more fasteners are necessary, buttons are better. Loops of narrow woven tape stitched in with the neck and sleeve facings, make good fasteners for small buttons and are quicker to make than buttonholes.



FIG. 65



FIG. 66

Play clothes should be provided so that the school clothes may be taken off and kept in good condition. Mothers can protect themselves and their children by making a plan and interesting their children in adhering to it; that is, to have certain outfits for school and others for play, that they may always be dressed correctly for both.

First School Dresses. Types of dresses especially appropriate for kindergarten and for girls up to eight or ten years of age are shown in Figs. 65 and 66. Their charm is in their simplicity, their value in their practical becomingness and ease of upkeep.

The waist line frock, Fig. 65, is one that is ever popular. Fashion varies the position of the waist-line and the depth of the skirt. Sometimes the skirt comes up under the arms. Sometimes it is half and half, as in Fig. 65. Again, the waist part is two-thirds the length of the dress, as in Fig. 67. Occasionally fashion makes the waist three times as long as the skirt, the skirt serving simply as a deep ruffle. In such cases, the waist usually takes on a slight flare to provide the right fulness through the hips.

In trimming a frock with white, such as shown, buy the white material of the same quality as the dress material, or use organdie, lawn,



FIG. 67

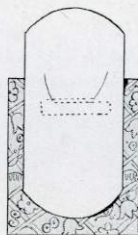


FIG. 69

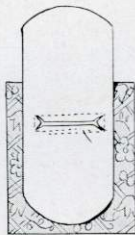


FIG. 70



FIG. 68



FIG. 71



FIG. 72



FIG. 73

FIG. 67. Seam the skirt, put the hem in, shirr the waist-line, seam the waist, and place the center front band with its applied edge; then pipe the waist-line as shown.

FIG. 68. The center front band is applied, not inserted. Put the collar on with a bias facing, mitering it at the center front.

FIG. 69. Place the welt stand pocket piece over the pocket location right side of garment. Stitch in the center of the piece. The second double stitch row comes $\frac{3}{4}$ inch above.

FIG. 70. Slash the opening, fork the corners to the stitching line as shown, and turn back the pieces to the wrong side. Bring the welt piece up on the right side.

FIG. 71. Work the corners of the welt piece out so that the stand fills the space exactly. Lift the lower pouch piece up and stitch the pocket slash seam to the stand, thus holding it permanently in place.

FIG. 72. Stitch around the pouch, staying the corners by stitching them twice. Overcast the edges with close stitches. Press back from the right side.

FIG. 73. Bind the sleeve opening, gather the fulness, and stitch and turn the folded cuff band before applying it. A tape loop is used for the fastening.



FIG. 77

fine linen, or piqué. Muslin rarely makes appropriate trimming for fine gingham or print frocks. The texture should be in harmony always. In buying designed fabrics, it is often well to buy $\frac{1}{2}$ to 1 yard of the same fabric in plain white or in one of the colors in the fabric, to be used as trimming. Thus there can be no possibility of erring in the texture.

Fig. 66 is the same type of frock as those on page 22. The tab front, which is bound and slipped through the bound slots, gives it a dignity appropriate for school. If desired, a buttonhole may be worked in the tab and this buttoned down to the dress, thus making it possible to open it out for ironing. The binding is of the dress material, the bloomers cut as in *b*, page 22. Fig. 77 has a stand-up collar and turn-back cuffs.

Variations of Slips. When dresses of flimsy or sheer material are worn, even with bloomers, slips become necessary. When slips are worn the bloomers and the slip should be of the same color. Three simple slips are illustrated here, each having points that make it suited to special dresses. They should be made the same back and front, as they slip readily over the head and require no openings.



FIG. 74

FIG. 74. Make center front tab separate; then tack it under the collar, using loop tape for fastening. Button under the collar

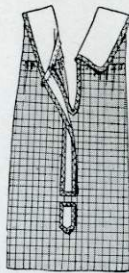


FIG. 75

FIG. 75. Bind neck slash before collar or tab is applied. Also make bound slash buttonholes.



FIG. 78

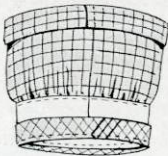


FIG. 76

FIG. 76. Join bias binding, and stitch it on, raw edges turned in. Make the second stitching on right side, just outside the binding, catching the under binding only.

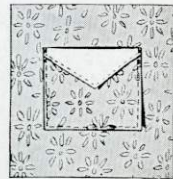


FIG. 79

FIG. 78. Front trimming piece serves as a facing for the neck opening. Stitch the collar to the band, seam edges inside. Place loops and buttons opposite to hold closing neatly.

FIG. 79. Stitch trimming piece right side to wrong side of pocket, bring it to right side, and stitch it down; then stitch the pocket to place.

Fig. 80 is appropriate for wear under a sheer pinafore "pantie" frock, especially one of delicate color. To make this slip, French seam the shoulder and under-arm seams, bind the neck, armholes and bottom edge, using the fabric of the slip or ready made binding. A point to remember in binding scallops with the machine binder is to avoid making the scallops too deep or pointed. In using the binder bring the point between the scallops straight in line with the binding so that it will be caught the full seam depth and therefore stay securely inside.

The slip in Fig. 81 is a little more ornate. Because of the slash at the waist-line it is more suitable for a dress with a waist-line effect. Should you desire to finish this slip more simply than is shown, you may have a scalloped lower edge and bound neck and armhole edges, the same as in Fig. 80. In the illustration the neck and armhole edges are hemmed and narrow lace is applied. The slash across the hip-line with its gathers gives a straight under-arm seam and provides desirable fullness for the skirt at the same time. In this case the lower edge of the slip has lace trimming with machine made tucks above it.

If a more sturdy slip is desired, tucks and a hem may finish the lower edge, or tucks and a narrow ruffle, or just a plain hem. A scalloped edge is desirable when the slip is to be worn with dresses of varying length.

A tailored type of slip, such as Fig. 82, is very practical. Inverted plaits at the hips provide needed fullness. The straightness of the slip insures ease in making and ironing. Such a slip requires no pattern. Simply measure from under the arm to the knee, or to a point which accords with the length of the dresses worn. Cut the slip this length plus the top and bottom seam allowances. Measure the figure around the hip bones and cut the slip $8\frac{1}{2}$ inches larger than this measurement—8 inches for the plaits and $\frac{1}{2}$ inch for seams.

There need be but one full length seam—that coming on the left side. The other seam can extend from the top down to the plaits only. The material that is cut away above the plaits may be used for the straps. A pressed open, overcast seam is best for the under-arm since so much of it comes inside the hem. A shallow seam that tapers to a point inside of the plait is used in stitching the plait to place. The raw edges of the seams are overcast.

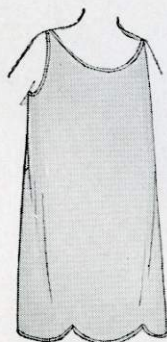


FIG. 80

FIG. 81. In buying lace or embroidery yardage to trim such a slip, choose a fine, closely woven type. Large open hole lace is rarely appropriate and invariably catches and tears.

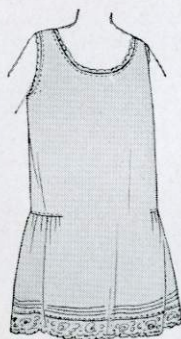


FIG. 81

FIG. 82. The shoulder straps may be stitched in as the top hem is put in, then the top of the hem caught to the strap from the wrong side, which will hold it in place.

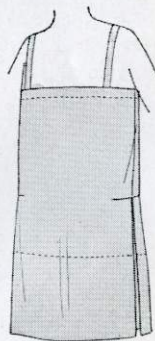


FIG. 82

Combination Suits

WHEN white or light colored dresses are worn, or dark colored dresses whose color might rub off, or when wool or a coarse fabric makes the bloomers that might scratch, combination suits are worn underneath.

For light colored dresses they may be made of the same fabric as the dress, or of nainsook or gingham of the same color.

The two most generally preferred types of combination suits are shown here. Fig. 83 has a shaped crotch that allows a very plain garment without bulk around the waist. The neck and sleeve edges are hemmed. The lower edge is finished with an elastic. The back closing is made as in Fig. 85. The placket opening is bound with a lengthwise piece cut 2 inches wide, making it $\frac{3}{4}$ inch wide when folded



FIG. 83

and seamed to place. Sturdy buttons and buttonholes fasten the center back and hold the back waist-line together.

The pantie combination, Fig. 84, has a bound buttonhole strip made according to instructions in "Short Cuts to Home Sewing", page 28. The neck, armholes and lower edge have a hem made with the foot hemmer, with lace sewed on at the same time that the hem is stitched. The back closing is the same as for Fig. 83, except that the hem across the back waist is omitted. The lower edge is hemmed with the foot hemmer and a piece of tape or lengthwise strip of material $\frac{1}{2}$ inch wide is stitched on from the wrong side at a point in line with the waist-line, to give support to the buttons. Such a garment may be made with the waist and panties in two pieces, or it may be made all in one with the back opening as just described.

The precautions necessary in making such garments are that they should have enough fullness and length in the crotch, that the neck should be cut low enough so that it will not show above the slip or dress, and that the armhole should be large enough that it will not crowd the armhole of the dress.



FIG. 84

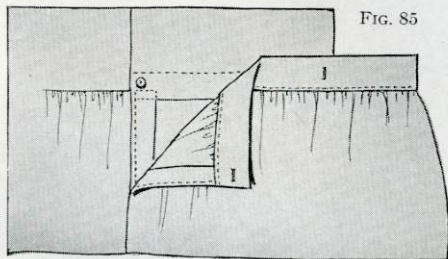


FIG. 85

Night Clothes

FASHION books invariably give a variety of attractive, simple designs for night clothes from which to choose. Fig. 86 can be worn by both boys and girls of one to eight years. After eight years the pajama suit Fig. 89 is more to the liking of children. The night dress in Fig. 87 is a type in favor from the layette days. Design 88, known as a kimono night dress, is especially cool and dainty for a little girl.

The fabrics suited for night clothes are various qualities of soft muslin, double fleeced cotton, known as flannelette, crinkled crepe, cotton crepe, linen, broadcloth, suiting, and closely woven silks. Usually machine stitching serves as the only trimming for such garments.

To make Fig. 86, French seam the shoulder, under-arm, and sleeve seams. Apply the Buster Brown collar with a bias facing. Stitch the armhole seams for overcasting or for two stitchings rather than for binding or French seams, owing to the thickness of material usually employed. The back waist may have a skirt piece, as in Fig. 84, or it may be finished with a hem across, as in Fig. 85. Use two good-sized flat buttons for the back and three for the waist-line.

French seams are used in stitching Fig. 87. Apply the front band as in Fig. 62, page 25. Apply the collar with a bias facing. Buttons and buttonholes complete the front closing. For very small children the collar is sometimes omitted and the neck and front opening bound, using a tape or ribbon for the neck closing.

In making the pajama suit shown in Fig. 89, put a $1\frac{1}{4}$ -inch hem in the legs, seam them up, and join the crotch seam from the back waist-line around to the front waist-line. For boys leave a 2-inch hem opening in the front 4 to 6 inches above the crotch. Put a hem in the top for a tie tape; work buttonholes 2 inches each side of the front seam on the right side, cutting the buttonholes through the top part of the hem only.

French seam the body of the coat and sleeves and hem the sleeve edges and bottom of the coat. Join the sleeves with a plain, overcast seam, bind the neck opening, and apply the double bound edge collar with a bias facing. A loop and button close the front neck.

French seam the night dress in Fig. 88, hem the bottom, gather the neck, and apply the binding to neck and sleeve edges.

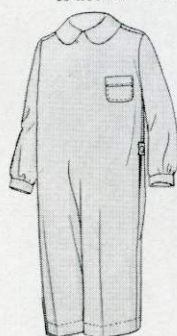


FIG. 86



FIG. 87

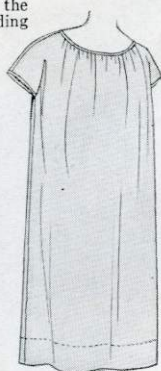


FIG. 88

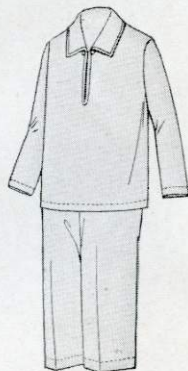


FIG. 89

Apron Frocks



FIG. 90

ONE of the best garments on which to teach sewing to little girls is an apron frock, such as illustrated in Fig. 90. Apron frocks are usually made for home wear and if an error is made in construction or the finishing is not quite so perfect as mother would make it, it is not so serious as in a dress for school wear. Worn school dresses may have the trimming removed and neck and sleeves bound, thus making apron frocks for house wear.

The neck of the dress must be cut to measure 2 inches more than the head plus the depth of the back slash, so that the dress will slip on and off easily. Bias bindings should be cut from pieces of the material to bind the back neck slash and to face the neck and sleeves. The collar and cuff pieces should be placed right sides of each section together, and then stitched and turned. Machine stitching is added $\frac{1}{4}$ to $\frac{3}{8}$ inch from the edge. The collar and cuffs should be pinned to place on the dress, a bias facing piece pinned on, and then stitched to position. A tape loop should be placed at the right side

of the neck opening under the facing for the button that is sewed to the left side.

The pockets should be made and stitched on, then the hem put in, tie sash stitched and turned, the ends stitched across, and tiny straps of the material made and stitched to the side seams at the belt line to hold the sash to place.

The apron rompers (Fig. 91) used by gymnasium classes, girls in rehearsal and for little girls' play suits, represent in construction the same principles as Fig. 90 for the upper part, and Fig. C, page 22, for the lower part. Such a garment may be made of any firm cotton fabric. Shoulders may be cut kimono style, or set in sleeves used. Neck and sleeves may be bound or faced with contrasting color. Wide belt or tie sash may be used, also pockets.

Because one needs to get into the garment through the neck, a back slash is necessary even though the neck measures enough to put the garment on over the head.



FIG. 92

FIG. 92. A square of material measuring 28 to 30 inches makes an attractive apron. The edges are machine hemmed, also the strings and neck band. One corner is turned down for a bib. Neck band is sewed on, then the strings placed as shown.

For a more ornate apron, binding or rick-rack may be used for the edges. Pockets may be placed on each side of the center front.



FIG. 91

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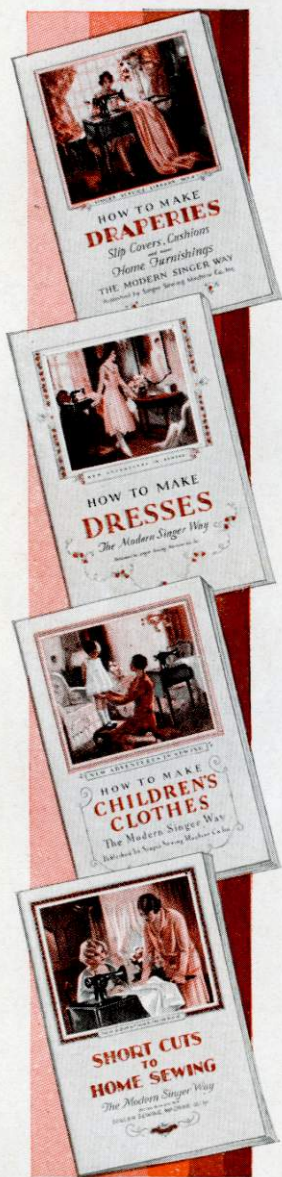
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We invite you to take this new Electric or any modern Singer into your own home and use it on your own sewing, without the slightest obligation. Any Singer Representative will bring you the model of your choice and give you an interesting demonstration. Or any Singer Shop will send you a machine to try on the Self Demonstration Plan.

Singer Sewing Machines

Mending Children's Clothes

THE wearing time for clothes, especially wash garments, can be greatly prolonged by mending them when mending proves a protection. Fabrics that have worn thin in spots can often be re-enforced by fine sewing thread used on the machine. In doing this use a medium stitch and stitch back and forth over the thin place to strengthen the worn part. Where necessary, to give additional strength, put a piece of lawn or net underneath the thin place and then darn it by machine.

When a patch is applied, match the warp and woof threads as well as the fabric design. If a new piece of material must be added to a worn garment that has lost color and firmness, wash the new piece several times that it will more nearly agree with the material of the garment. In applying patches by machine, turn the edges, clip the seam allowance at the corners, and press the patch; then pin it to place on the garment. Stitch exactly on the edge, pivoting your needle at each corner so that the patch will appear neat. Cut the material away under the patch and overcast the raw seams, or stitch them from the wrong side to make the edges secure. In patching heavy material, such as khaki, cut out the worn part, place the patch underneath, turn the raw edges around the hole in, and stitch or whip them down.

In mending wool, pull a thread from a lengthwise edge of the fabric and use this thread to darn the worn place. Darning cotton of the right color may be blended in with the lengthwise fabric threads so that the mending stitches will not show.

Long union suits can have the sleeves cut off above the elbows, the legs above the knees, and the worn places thus cut away. When the edges are hemmed, such suits become whole again and are desirable for wear through the spring.

Boys' blouses that have grown shabby around the collars and cuffs may be cut down to a semi-low neck and short sleeves, making comfortable play shirts for warm weather. Little girls' school dresses make admirable play dresses for summer by the same plan.

In lengthening dresses, insert one or two bands above the hem. Cut this band on the bias if the material is a plaid or check, or on the length if it is a stripe, or use a plain fabric if the dress is a print. In making garments that will later need lengthening, use hems one-third deeper than usual. When necessary, open the hem and make a new hem, folding the material so that the stitching line of the new hem comes exactly on the line that marked the bottom of the first hem. The stitching thus conceals the crease line and strengthens it if it is worn.

A deeper band cuff may be added to sleeves, or the cuff may be removed and a band inserted. If a dress needs lengthening and there is not enough material or trimming to insert a band in the skirt, a band may be put in above the belt line about $\frac{1}{4}$ of the waist length, and a corresponding one put in the sleeves if necessary.

In rejuvenating garments, work to retain a correct balance in design, to equalize the wearing quality, and to harmonize colors so that alterations and adjustments will be blended inconspicuously.

Occasion Frocks



Fig. 93

WHEN an occasion frock is needed, or a special dress-up dress is desired, what to choose that will not seem too ornate or elaborate for a little girl is a problem. As a general rule the fabric alone will help to make the difference between a play or school frock and one for the birthday party, for Sunday School wear, or for best dress-up.

Make it a point in planning such a dress to see the dresses in smart shops, in fashion books, and on well dressed children. In this way you can often discover just the dress that will be right for your little girl. Seeing smart dresses will also help in keeping the dress simple, which is important even for dress-up frocks.

Charming cottons of novelty weave and designed silks, linens and rayons are often used for such dresses. Each year lace, embroidery, ribbon or contrasting fabric in some form serves as trimming to give them fashion value. Therefore consider carefully. Do not use Irish lace when organdie is the vogue. Adapt your trimming to the mode.

In occasion frocks some form of sleeve is usually made—either a puff sleeve, as in Fig. 93, or a ruffle, or an extension band that gives a suggestion of a sleeve. Skirts should be full or should have a lower edge trimming to make them important. When trimming is used at the top of a dress, it should be omitted at the bottom, and vice versa. Shirrings, bindings and facings should be as dainty as possible. Heavy bindings and trimmings do not belong on children's clothes, and especially not on their dress-up dresses.

The dress illustrated in Fig. 93 is typical of a semi-formal frock appropriate for wear by girls four to ten years. The dress itself is of fine dotted swiss. The organdie ruffles and bindings match the dot in the fabric.

In making this dress, French seam the raglan shoulders and add the shirrings to the neck and sleeves. Use a narrow double binding for the neck and for the back slash, as in Fig. 94, as well as for the bottom of the sleeves. To make a double binding, cut your bias piece as usual. Fold it through the center and stitch the raw edges to the raw edge of the dress. Bring the folded edge over and stitch or whip it down. If it is to be stitched down, stitch the raw edges to the wrong side of the dress. If it is to be whipped down, stitch the raw edges to the right side of the dress. In this case the binding is whipped down and a small hook and eye used to fasten the dress at the neck.

Organdie, fine voile, lawn and batiste stretch irregularly when cut on the bias. Fabrics of coarser texture are best on the bias, and for bias ruffles of the width and kind shown in Fig. 93, cut the ruffles $\frac{1}{4}$ to $\frac{1}{2}$ inch wider than the desired finished width because bias ruffles have a

tendency to shorten in making. In making organdie ruffles as shown, mark the organdie crosswise. Cut them for hemming or mark for hemstitching, as in Fig. 95. For this measure the distance of the ruffle plus the heading and run a basting thread straight across on the thread, making as many rows of basting as you require widths of ruffles. If no heading is to be used for the hemstitched ruffles, place the basting the width of two ruffles apart so that you can cut through the center of the hemstitching and have two ruffling pieces for each line of hemstitching.

After the dress has been seamed up and the length determined, mark the location of the ruffles. The lower edge of the dress should follow the outline decided on for the ruffles and should be hemmed or picoted to correspond with them. In shaping for scallops it is a good idea to fold the dress and measure its half width; then with a piece of newspaper of this width make an even number of scallops. Shape the scallops attractively, curving them rather slightly, as the ruffles look best when a scalloped line is not too pronounced. After the scallops are shaped, move the paper until a scallop comes across the center front. Never begin or end a scallop at the center front or back. Pin the paper to place on the dress and mark the line with a tracing wheel, pencil, chalk or pins. Pin the gathered ruffles to place, taking care to space them evenly and adjust the fullness attractively. Complete the ruffled joinings with a neat seam and stitch the ruffles to place, stitching directly on top of the gathering thread.

Avoid clumsy seams and joinings on dainty frocks. The art of fine French finishing is to have small bindings, hems and edges, and to eliminate all possible bulk inside hems and joinings. Your sewing machine makes a sturdy, secure seam. You can trim away thicknesses fairly close to the seam. In doing this, if the material frays easily, stitch the seam twice to prevent its pulling away.

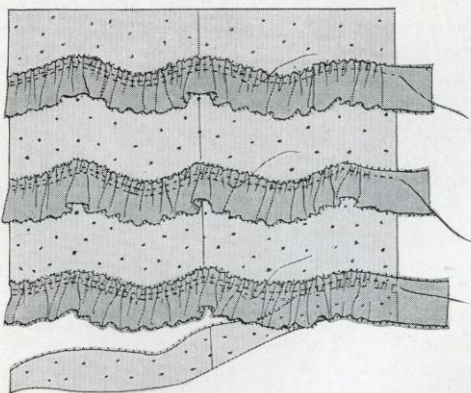


FIG. 95. In cutting hemstitching apart to make picoted edges, hold the hemstitching line straight ahead and cut accurately so as not to clip the picoted line. Adjust the fullness of the ruffles evenly. Materials for shirring usually require $1\frac{1}{2}$ times to double the length of the place that they are to occupy. For example if the skirt measures $1\frac{1}{2}$ yards around, each ruffle will take $2\frac{1}{4}$ yards if $1\frac{1}{2}$ times the width is used, or 3 yards if double the width is used. Adjust your gatherer correctly, then your ruffle will fit to space perfectly.

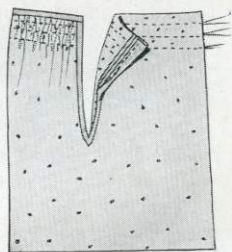


FIG. 94. In drawing up the shirrings to fit around the neck, it is best to put the garment on and draw the shirrings so that they fit exactly, first pinning the neck together at the back.

Clothes for Boys



FIG. 96

Boys' clothing, like clothing for men, falls into types more easily than that for the feminine world.

Boys' clothes made of ordinary material and ordinarily made are not an economy whether made at home or purchased ready made. If ordinary clothes satisfy, it is better to buy them ready-made than to take the time to make them. When good quality material, good workmanship, and appropriate colorings and fabrics are combined, there is distinct economy in making garments for small boys at home, because these elements are to be found only in the best quality ready-made garments.

Styling clothes for boys is just as important as for girls. Garments must be selected rightly as to fabric and color and must be well cut, thoroughly sewed, and appropriate for their purpose. In choosing fabrics one might for a wee little fellow, perhaps two years old, use a voile blouse and handkerchief linen trousers, but for a four-year-old, one would use handkerchief linen for the blouse and round thread linen for the trousers, while for an eight-year-old, a broadcloth blouse and heavier linen trousers would be more appropriate.

Suits 96-A and 96-B are cut from the same pattern. A, being tailored severely, would be best for a three-year-old, while B would be more appropriate for a two-year-old because it is daintier in finish. Little boys from two years up can wear suit C, while the overcoat at D is suitable for boys from one year to ten or twelve. As the boy grows older, however, the flare at the lower edge decreases.

The suit shown in Fig. 96 may be worn by small and junior boys. Boys older than eight would have the buttons omitted and hold the trousers and blouse together with a belt, as in Fig. 97, or the trousers would be shaped to fit the hips and no belt worn.

The blouse shown in Fig. 96 is known as a "four-in-hand" blouse, or junior shirt. In Fig. 98 a double-breasted blouse is seen, and in Fig. 97 a sport shirt. These three types are the favored types of boys' blouses and are masculine enough to have their own appeal.

In making garments for boys it is a good idea to keep at hand garments similar to the ones you are sewing which fit correctly. Few little fellows relish interruptions, especially for fitting, so it is best to take measurements and use garments as a guide for measuring sleeve lengths, collar and cuff sizes, pocket positions, and so on. Check your patterns in each part. A collar that is too wide, a cuff that is too heavy, or a yoke that dominates the blouse, destroys proportion and takes away from the garment's essential smartness.

Making Blouses. To make the blouse shown in Fig. 96, join the shoulder seams so that they come to the right side. Apply the shoulder yoke and finish the front hems, remembering to arrange the lap opposite

to that for a girl's dress; that is, button it from left to right rather than from right to left. In this case the collar and cuffs are cut on the fold of the material. The inside edge of the collar is shaped slightly to fit the neck of the blouse. The cuffs are straight. Two buttons are sewed together and four buttonholes worked, the buttons serving as cuff links. A little straight four-in-hand tie, a straight back yoke, and a welt pocket have their part in making the whole effect of this garment attractive.

Put the welt pocket in; then stitch the sleeves in, using a flat fell seam, the overlapped seam extending from the blouse rather than from the sleeve. Put the final stitching in from the right side. Stitch the under-arm and sleeve seams, with the back of the blouse and sleeves overlapping the front.

Hem or bind with a lengthwise piece the tiny slashes for the cuff openings. Sew the ends of the cuffs together and stitch them to place on the garment. Stitch the ends of the collar and apply it, concealing all seams by felling the free edge down over the seam. Hem the lower edge of the blouse and seam up and turn the four-in-hand tie. Work a buttonhole loop or sew a fine tape underneath the collar in the back to hold the tie to position. Work the buttonholes in the blouse and sew a tiny piece of fabric to the wrong side of the blouse exactly under the spot where each of the waist-line buttons comes. This will give strength and prevent the buttons from tearing the fabric.

To make the sport shirt shown in Fig. 97, flat fell the shoulder seams. Turn the front facings back and pin them to place. Seam the collar ends, turn the collar right side out, and apply it to the blouse, the underneath collar stitched to the right side of the shirt. Stitch the top edge of the collar to the facing piece. Press the seam open inside the facing and fell the collar down across the back. Stitch $\frac{1}{2}$ inch inside the edge from the bottom of the blouse up and out to the edge of the collar, then around the collar and down the other side.

Put the hems in the top of the patch pockets. Turn the raw edges in and stitch the pockets to place. Join the sleeves with a flat fell seam. Apply the cuffs. Flat fell the under-arm and sleeve seams, stitch the lower edge, and complete the blouse by sewing the buttons on and working the buttonholes. As will be seen, these come inside the front stitching line and serve to hold the facing to place.



FIG. 96-A



FIG. 96-B



FIG. 96-C



FIG. 96-D



FIG. 97

To make the double-breasted blouse shown in Fig. 98, stitch the shoulder seams to the right side and apply the yoke, stitching the yoke twice at top and bottom, as shown in Fig. 100. Apply the front facings, seaming them from the notch indicating where the collar begins to the waist-line. Stitch the collar, turn it right side out, and join it to the neck, either by a facing or by inserting the edge of the blouse inside of the collar piece and felling the top edge down.

Stitch the sleeves in, using a flat fell seam. Join the cuffs, as in Fig. 100. Stitch the under-arms sleeve seams and hem the bottom of the blouse. Sew the buttons to a stay strip or sew a tiny piece of material underneath each button.

Making Trousers. Trousers that button on to a blouse, as in Fig. 96, are known as "Oliver Twists" or "button-ons." Those in Fig. 97 are called "shorts." Those in Fig. 98 are usually termed "suit trousers" because such trousers are invariably made of wool material and are lined with a closely woven material to prevent scratching. The shape of the legs and the waist-line finish mark the difference between the "button-ons" and the "shorts." The latter have a belt and more flare in the legs.

Fig. 99 shows the construction of a simple, unlined pair of trousers. The center front and center back seams are French seamed. The crotch is seamed with a flat fell seam and the side stitching is done as for a double-stitched welt seam, as in Fig. 99. The lengthwise buttonholes are placed on the hemmed or faced top in Fig. 96. If a belt is used, as in Fig. 97, belt straps are sewed on the right side in the same location as the buttonholes.

To make the trousers shown in Fig. 98, seam the trousers up and press all seams open. Stitch the darts in the back and then seam the lining exactly the same as the outside. Seam the legs of the lining and the trousers together and press the seams open. Clip the seams at any point where they might draw. When the lining is pulled back in place all seams will be concealed.

Turn the cloth edges in at the sideplacket openings and fell the lining down over them. Open the center front seam of the outside and lining at the necessary point in the front. Sew a small lined flap to the right front and fell the lining down over the seam of the left front. Whip the ends of this opening securely so that they will not tear out.

Turn the lining in at the top and stitch or fell it down. If a belt is used, stitch through the trousers and lining the width of the belt from



FIG. 98

the top to hold the lining to place. If the trousers are made for a small boy, sew a buttonhole band to the inside so that the trousers may be buttoned to the blouse. (Buttonhole banding may be bought by the yard.) Stitch the band in, stitching through the band, lining and trousers. Bind the cut ends of the buttonhole band and tack the band to the lining half way between each two buttonholes. Complete the trousers by sewing buttons at the waist line at the top of the back placket openings.

Novelty belts and mannish buckles may be bought at reasonable prices. These add smartness to a suit and give pleasure to a boy. Metal buckles are usually better than pearl buckles on boys' suits and 4-hole buttons better than 2-hole buttons.

If pockets are desired in trousers, make a lengthwise pouch twice as long as the side opening and 3 to 4 inches wide. Pin these pouch pieces at one side. Sew one side of the opening to the front placket opening. Face the other side with the material of the trousers, doing this so that the lining piece that is used for the pocket will not show from the side. Catch the top of the pocket in with the waist line finish. Stitch across the bottom of the pouch and overcast the seam. Welt pockets are occasionally put in the hips of boys' trousers. These are made exactly the same as the welt pocket described on page 27, except that the welt is narrower.

When trousers are finished, press them through the center of the legs, just as men's trousers are pressed, creasing them carefully. Always press wash trousers in the same way. Boys' bloomers, which are made the same as trousers except that they are cut longer and have a band to hold them in at the knee with a buckle at the side, are pressed so that the creases come at the sides rather than at the center front and back of the legs.

Styling Clothes for Boys. In choosing colors and materials for boys' clothes, see the best quality garments. Find the colors and types that you know will be appropriate for the child for whom you are planning the clothes, so that you will be sure to have the right style effect.

Avoid by all means using feminine fabrics in boys' attire. The point is to have them just as smartly masculine as possible, even when boys are tiny. The yardage for such garments is small and one can afford to buy materials that are right for the purpose. A wise mother will see the advantage of making herself proficient enough in sewing so that she can make trousers and blouses look like custom-made garments. The sewing machine and the iron are the two greatest aids to smart, tailored effects.

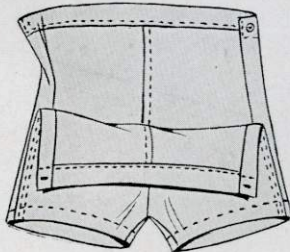
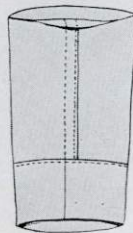


FIG. 99



In Fig. 100, as shown, double stitched edges and flat fell seams appear much the same.

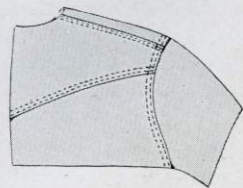


FIG. 100

Middies and Bloomers



FIG. 101

MIDDY and bloomer suits suitable for play, and especially suitable for camp wear, appeal to girls from six years up. The illustration shown in Fig. 101 is an approved type of simple, short-sleeved middy and half plaited, elastic knee bloomers.

A sport suit such as this should be of firm material that will hold its shape and be appropriate for the purpose for which it is made. Any firm, closely woven cotton suiting, khaki, or serge fabric is suitable. The middy may be of a lighter color than the bloomers; for instance, the bloomers may be of khaki color, which is an olive drab, and the middy of a harmonizing tan or white. Again, the suit may be made all of blue in one tone, or midnight blue serge may be used for the bloomers, and middy blue for the middy. The regulation gymnasium suit shown in Fig. 110 has white twill middy with navy serge bloomers. This type of suit is necessary for gymnasium work, and is generally approved for school sports for girls.

The points to remember in making these sturdy garments are: to use coarse thread, to stitch all seams securely, and to stitch back on all seams to make them durable. Such garments should have a tailored air, which is achieved by the appropriate selection of material, the simplicity of the design, and the prominence of the stitching.

Making Bloomers. To make the bloomers as shown in Fig. 101, join the front and back sections together, using a flat fell seam. There is no seam at the center front or center back of the bloomers, as they are cut on a fold of the material. When the crotch seam is completed, join the sides in a plain seam if the edges are selvage, and press them open. If the edges are cut, make a double-stitched seam, the same as for the crotch.

Measure around the figure to determine just how long the band should be. Allow 4 inches at each side for overlapping. As the band in this case fits rather closely to the figure, it is better to have it at least 2 to 2½ inches deep. When the two sections of the band, front and back, are ready, pin the center front of the bloomers to the center front band, and then lay the plaits in, adjusting the fulness so that the plaits will be even and extend out to within 3 or 4 inches of the side seams. Stitch bias pieces of the material together, as in Fig. 103, and use them for the loops in the belt, as in Fig. 104. Stitch these loops in place and then bring the belt or band over and stitch it down permanently. These loops, if they are made of the material, should each be 2¾ inches long and 1 inch wide when cut. Turn the raw edges in ¼ inch and stitch the strip to hold the turned in edges. In placing the loops in position the stitching line comes inside of each loop.

Put the hem in the bottom of the bloomers for the elastic, and sew

two buttons to each side for closing, placing pins across the top of the button under the thread, as instructed on page 25.

For the regulation bloomers shown in Fig. 110, the weight of the fabric and the strenuousness of the sports regulate to some extent the method of finishing. Heavy serge has a plain seam stitched with coarse linen thread, the raw edges of the seams bound with bias binding. Light weight serge may have French seams, as in Fig. 105.

Fig. 105 shows how the plaits are laid, how the placket opening is

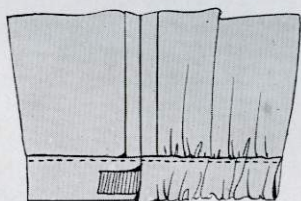


FIG. 102

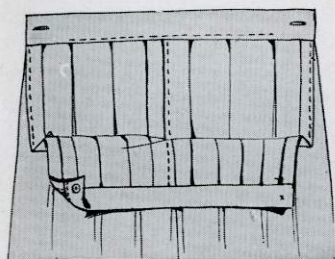


FIG. 105

FIG. 103

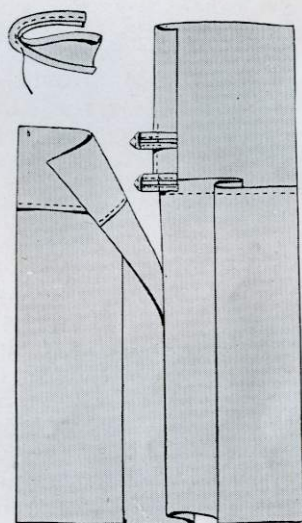


FIG. 104

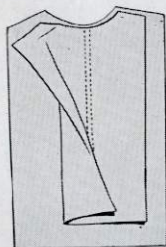


FIG. 106

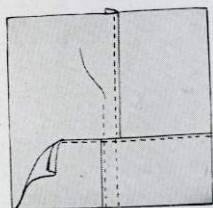


FIG. 109

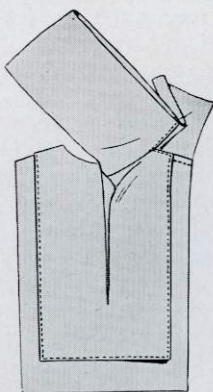


FIG. 107

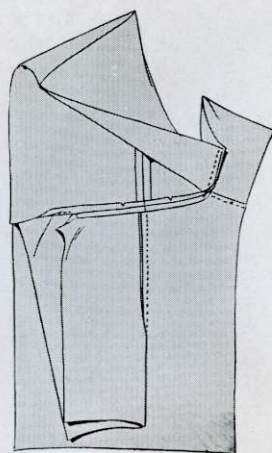


FIG. 108



FIG. 110

bound with a lengthwise strip, and how a narrow lengthwise band is used. This is held together with a buttonhole and button at each side.

Making Middies. To make the middy as shown in Fig. 101, French seam the shoulder seams and hem the bottom of the sleeves, using a plain 1-inch or $1\frac{1}{4}$ -inch hem. Place the front facing piece over the front of the blouse, as in Fig. 106. Place two rows of stitching $1\frac{1}{8}$ inch each side of the center front line, tapering the stitching to a point at the bottom. Slash between the two rows of stitching from the neck down to the point, but do not cut into the stitching. Overcast around the point so that it will not fray out, turn the applied piece to the wrong side of the middy, and turn and crease the raw edges in.

Apply the collar piece as in Fig. 107, stitching it first across the back neck and out to the center front seam. Stitch the top of the collar to the facing piece, as in Fig. 108, press the seam open, and clip the edges. When the lower collar has been stitched to the neck, the top collar to the facing piece, as shown, the seam will be entirely concealed by whipping the top collar down over the back neck seam. Stitch the facing piece down to the blouse, or stitch

the creased edges and then tack the facing to place, doing this so that the stitches will not show on the right side.

French fell the under-arm seams, making the stitching as shown in Fig. 109. Turn the hem either to the right or wrong side and stitch it to place. Occasionally loops of the fabric are sewed in the side seams at the bottom hem with buttons back of them. These are used to button the garment in close to the hip line. Sometimes it is the fashion to make the middy longer than those shown here and to use a plain hem at the bottom with a separate belt above.

A bias tie of silk is usually the only decoration for a middy such as shown in Fig. 101. If only one tie is to be made, it is sometimes better to buy it ready made. If two sisters or chums are desirous of having a tie at the same time, $\frac{1}{2}$ yard of material will make two ties, putting a seam at the center back. These can be very easily made by hemming them with the foot hemmer. Usually the pure colors of red or blue are used for the tie. Occasionally orange or black is favored.

To make the regulation middy shown in Fig. 110, which has an applied yoke with a bias seam at the center back, seam the shoulders to the right side and press the seams open. Seam the applied yoke and press the seam open. Stitch the yoke at the neck opening, right side of yoke to wrong side of middy, so that when it is turned to the right side it will serve as a facing. Turn the raw edges of the back and front of the yoke under and stitch twice, as in Fig. 110, the wide side of the presser foot serving as a gauge for the stitching.

Stitch the braid on the collar and cuffs and join them to the middy, as shown in Fig. 111 and Fig. 112. The braider attachment of the sewing machine is a splendid aid in placing braiding. If this is not used, light pencil marks on the garment should be made and these used as a guide in stitching the first row of braid to place, especially at the corner turns. The presser foot will guide the braid after the first row. Avoid piecing braid. Always make sure that there is enough in the piece to stitch a complete row on the collar. Short pieces may be used for the cuffs. If piecing must be done, arrange it to come at a corner turn. Put the pocket in the front of the blouse, seam up the sleeves, bind the opening as in Fig. 112, and put the cuffs on. Seam up the under-arms, put the sleeves in, and apply the lengthwise band at the bottom, as shown in Fig. 113, using two rows of stitching as for the yoke. Such a band should fit the top of the hips almost snug. If a longer, looser middy is desired, a hemmed lower edge, as in Fig. 101, should be used.

Middies that are to receive strenuous wear, such as those worn for basket-ball, often have the yoke cut to extend down under the arms to give re-enforcement there.

Make the eyelets in the front and run a silk lacer through them, tying it at the top of the opening. A gay, hemmed edge tie of a shape decided upon by the class is often worn over this. The braid may be of white or a color. This also is usually decided by the class. Two buttons and buttonholes on each of the cuffs, as in Fig. 112, complete the middy.

Finish the seams of middies and bloomers as neatly as possible, avoiding bulky joinings that might irritate in wearing. As a rule an athletic union suit is all that is worn under such uniforms; therefore, it is necessary to have smooth, well finished seams, hems and edges.

Knitted one-piece bathing suits are often adopted by a class for practice work in the gymnasium, the middy and bloomer suits being used for exhibition work. Knitted suits should be purchased because the fabric frays easily and requires factory-made, ready-made seams.

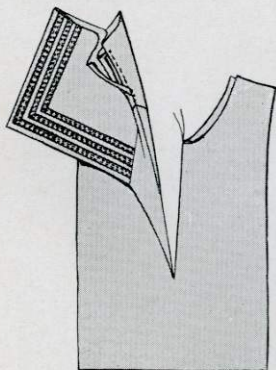


FIG. 111

FIG. 113. In making middies of firm material where lengthwise or bias edges join or overlap cross or lengthwise edges, assemble the pieces on a flat surface, your sewing-machine table serving admirably. Smooth each piece perfectly and pin it to position so that there can be no fulling or stretching.



FIG. 112

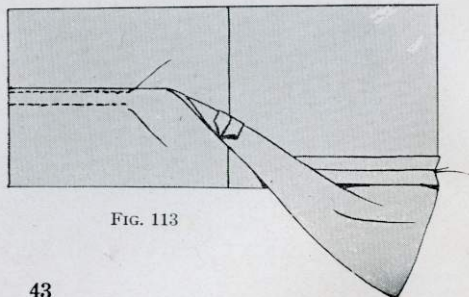


FIG. 113

Tailoring for Smartness

Perfect Hems. If you would make perfect hems, observe the following rules:

Turn the hem on the figure, remove the dress, lay it out on the table with the center front and center back lines straight, and even the hem all the way around. Adjust the pins so that the line at the bottom of the skirt is uniform at both sides and that there are no lumps or uneven places anywhere. Measure the depth of the hem, gauging it all from the narrowest place. A cardboard cut just the depth of the hem at its narrowest point is a good guide to use in measuring.

Always take the precaution to press open the seam inside the hem. If the garment is French seamed, simply clip the seam at the top of the hem and pull the first row of stitching out, which will allow the seam to open. Careless sewing is most quickly observed at this point.

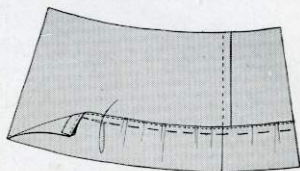
There are two ways to finish the top of a slipstitched hem satisfactorily. One is to turn the raw edge under, stitch the turn with the sewing machine, and then use this stitched edge as a foundation for the slip stitches that hold the hem to the dress. The second method, which is preferred for heavier fabrics such as flannels, heavy crepes or satins, is to stitch a seaming ribbon to the top of the hem, then slipstitch the top edge of the seaming ribbon to the dress so that no stitches can show conspicuously on the right side. See illustrations A and C below.

In pressing a hem when it is finished, always place a cloth over the garment on the right side and press from the right side, so that the seaming ribbon or stitched edge will not press through and show.

Before finishing the lower edge of circular skirts, let the skirt hang for forty-eight hours so that it will sag as much as it will. Finish the edge with a facing or binding.

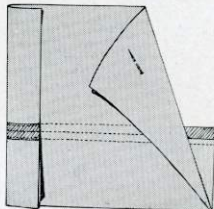
In finishing the edge of plaited skirts, put the hem in before the plaits are made. If any adjustment in length is to be made, do this at the waist line rather than at the bottom.

For hems in circular or flare skirts, as in A, stitch the top of the hem, using a long stitch. Draw up the thread so that the fulness will be evenly distributed. Then baste and slipstitch the hem to place.

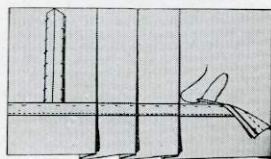


A

When seaming ribbon or bias binding is used at the top of the hem, as at B, place decorative stitching over the ribbon and thus avoid bulk. Press seams open inside hems whenever possible. C shows seaming ribbon stitched on, then slipstitched to place.



B



C

Clothes for Junior Girls

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

Schools, and teachers especially, have had a great deal to do with the encouragement of attractive clothing for girls from childhood to young womanhood. Teachers and mothers both are realizing that there need be no awkward age for girls, that if girls' clothing is selected with consideration for appropriateness, individual becomingness, and smartness, a girl can be just as attractive at fourteen as she was at six or will be at twenty. She can be attractive for the age of fourteen.

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

No mother or teacher should be dictatorial about what a girl should wear. Rather she should encourage the girl to reason and observe and know what is best for herself. Clothing must always be designed to suit the age, temperament and type. Under no circumstances should the clothes of an older person be shortened for a younger one. If the material must be used again, it should preferably be dyed, re-cut and re-made to take on a wholly new life.

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

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

The bloused or two-piece type of dress that has enough length in the waist to allow the arms to be lifted without the skirt's hiking up or becoming separated from the waist, is excellent. Sleeves that protect the arms, but that do not get in the way of working, are also an advantage. A natural collar-line that allows the head to bend comfortably for study is important.

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

There was a time when silk was considered in bad taste for school wear, but the tailored silks—flat crepe, crepe de chine, silks that are durable, cleanable and not too expensive—are not inappropriate.

Party dresses are never in good taste in the classroom. Dresses of taffeta, or georgette, or lace, are taboo for classroom wear, for the reason chiefly that one cannot possibly keep such dresses clean and fresh and in condition. The expense of taking care of them would be prohibitive to most people, and no matter what the financial circumstances, they should not be worn. In this age of democracy no girl desires to show by her clothes that she is in a better financial condition than her schoolmates. That in itself is considered bad taste. The old adage, "When in Rome do as the Romans do," surely applies to clothes worn by school girls. If all the girls in a class decided to wear cotton frocks, then it would be better for all to go along on that plan and wear cotton frocks, even if an occasional pupil should find it easier or more to her liking to have frocks of silk or wool.

There is a question as to the propriety of silk stockings for classroom wear. Many teachers insist that lisle or light-weight wool stockings are essential for school wear, that silk stockings should not be worn except for parties. With a large group of girls it is usually more economical and practical for the majority to wear lisle stockings than silk ones; therefore, those that can easily afford silk ones should choose to be in harmony with their associates and wear, out of courtesy to them, what they wear. Good quality lisle or wool hose cost as much as do silk hose, but they have the advantage of lasting longer.

No girl should put on a frock at the beginning of the school term and wear it straight through to the holidays without changing. Such a practice is not good for her own morale or for her associates or teacher. If her means are limited, it is better to buy two moderately-priced dresses than one expensive one in order that there may be a change and an opportunity for the dresses to be freshened at intervals.

Girls should learn at the very outset to take care of their own clothing, to remove their school dresses when they come home, and hang them up. They should be taught to freshen their own dresses and press them so they can always look neat and trim and take pride in looking so.

In summing up clothes for school wear, these points should be remembered:

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

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

Shoes should never be ornate, but practical and of good material. Hair bows and ornaments should be omitted. A comb or barette, or a ribbon to hold the hair neatly in place, is desirable. Bangles, bracelets, pins, rings and necklaces should not be worn. Bow ties and smart belts are trimming features that are always in good taste. Collars and cuffs of contrasting color are pretty and desirable because they often give freshness to a dress and encourage individual becomingness.

Bloomers are always preferable to petticoats or slips. These should be of a color to harmonize closely with the color of the dress, or match the dress material.

Transparent or elaborately trimmed frocks should never be worn to school. They are quite as undesirable as cosmetics in the classroom. They simply do not belong to the girl who would express good taste, becomingness, and appropriateness in clothes.

A clothes plan is necessary for every girl, no matter whether she goes to school in her home town or city, or to boarding school or college. A certain number of dresses, under-garments, and other clothes for school, sports and athletics are necessary and should be supplied at the beginning of the school year rather than spasmodically and in haste.

Girls going away should send to the school for a list of clothes necessary. When a girl has checked her clothes with the list she will be able to approach the school term without concern as to the completeness or appropriateness of her wardrobe.

For every dress in the wardrobe there should be a place. There should be a coat that will harmonize with the dresses, as well as shoes and a hat. Misfit dresses or hats bought at random without regard to their suitability with other articles of wear are expensive and tragic purchases when expenditures must be considered carefully.

To dress beautifully as a woman, a girl must learn early the value of clothes, their harmony and suitability one garment with another. Then success in clothes will be certain. The art of choosing and wearing clothes is one that cannot be acquired quickly. Cultivation, interest, and a knowledge of what is appropriate are necessary if good taste is to be expressed always.



Two Piece Frocks



FIG. 114

GIRLS who have grown up quickly and who look overgrown in bloomer dresses and lanky in one piece ones, will welcome the two piece frock. The two piece frock and the basque dress are conceded to be the most becoming types to small women and junior girls.

The precautions in making two piece dresses are: to have the waist long enough to cover the skirt and camisole joining, to have the blouse carry an air of comfortable looseness rather than snugness, to select a material that is firm enough in weave to tailor nicely. Cotton crepe, broadcloth, linen, prints, suitings, ginghams, jersey, flannel and tailored silks are suitable.

Tan cotton crepe makes the dress shown in Fig 114. The camisole of the panel plait skirt is also of the crepe, so that there will be no gap if the blouse should slip up. The collar and cuffs are of white crepe of the same texture. The decorative stitching is of heavy, fast-color cotton thread, used on top with a coarse needle, with a number 50 or 60 sewing thread used in the bobbin.

Making the Skirt. Simply tear or cut on a thread two widths of material 32 or 36 inches wide, making the bottom of the desired skirt length, plus the hem, which in this case is $3\frac{1}{2}$ inches. Where attention is called to a hem by means of decoration, as in Fig. 114, a generous hem is advisable. When a narrow hem is necessary, finish it inconspicuously. When a dress is plain it should look as though you intended it so, not because of lack of material.

Seam the selvage edges of the two widths together. Clip the selvage every few inches to prevent its tightening in washing. Turn the hem at the lower edge and baste it to place; then stitch it with one to three rows of decorative stitching. If decorative stitching is not used, stitch the turned edge of the hem and slipstitch it to place.

When the hem is in, fold the skirt, side seams together, and notch the center front and back at the waist line. Measure the body at the top of the skirt, adding two inches for freedom. Measure the top of the folded skirt and calculate how many plaits you can have and how deep they can be. For example, if you are using 32-inch material, two widths will give you 64 inches less 2 inches for seams, deep seams being necessary to insure taking in all of the selvage. If the body measures 28 inches and you allow 2 inches for freedom, this leaves you 32 inches to be divided into plaits—16 inches for the front and 16 for the back. In this way you will have 4 plaits in the center front and 4 in the back, each plait 2 inches deep, or taking up 4 inches of material. When the plaits are placed, put the skirt on an ironing board, plaited section up, and pin the plaits to place at top and bottom, following the warp threads accurately. Press the plaits in, using a damp cloth. Then stitch across the top of the plaits to hold them in.

Shape the camisole top from a plain waist pattern, making a low, round yoke and large armholes, as for a slip. Make French or plain, pressed open seams at the shoulders and under-arms. Hem or face the neck and armhole edges and join the under-waist portion to the skirt. If the bust is larger in proportion than the hips, dart the under-waist at the waist-line before joining it to the skirt. Sometimes when a skirt hikes out in front it is because of a high chest or bust. Darts at the waist-line in the under-waist will help to correct this.

If a band is used at the top of the skirt and buttoned on to the blouse or under-waist, make a hemmed placket at the top of the left side seam.

The side seams are considered as construction seams in the dress, the same as shoulder seams. In a partially plaited skirt, such as Fig. 114 shows, it is important that they come down straight in line with the under-arms of the blouse and be directly under the arms when they are hanging straight down at the sides.

Making the Blouse. For the blouse of Fig. 114, any plain blouse pattern that has appropriate collar and cuffs may be used. The front shoulders may have shirrings or tucks as desired. The shoulder and under-arm seams may be French seamed or pressed open.

Stitch the shoulder seams first, add the front facing piece, stitching it on the right side, slashing between the stitching lines, and staying the point of the slash with overcast stitches, as explained on page 42. When the facing piece is on, join the collar, first slipping the neck of the dress over the head to make sure the V neck is low enough. Remember that the collar will make it a little higher because of the roll effect. Now measure the collar so that in length it will equal exactly the neck opening plus the end seams. Stitch the seams across the end, turn the collar right side out, and stitch the wrong side of the collar to the right side of the dress, keeping the front facing free. Begin at the front facing seam and collar seam and stitch the facing and top of the collar together, as shown in Fig. 115. Press the seams open and fell the collar seam down across the back of the neck.

The facing pieces for the cuff opening are completed the same as for the front. When these are on, and before the under-arm sleeve seams are stitched, apply the decorative stitching to the front of the blouse and to the sleeves. Fig. 115 shows how the decorative machine stitching replaces the basting, and how the basting has been used to outline the exact line for the stitching. The stitching is taken through the facing pieces, holding them in place.

Stitch the under-arms of the blouse, join the cuffs as the collar was joined, stitch the belt band on, using a double crosswise fold of material for this. Place seams in the band at the sides to correspond with the side seams in the blouse. Apply the decorative stitching to the bottom of the band. Complete the blouse by sewing a small hook and eye, or a tape loop and button, to the neck opening and on the cuffs; then press finally.

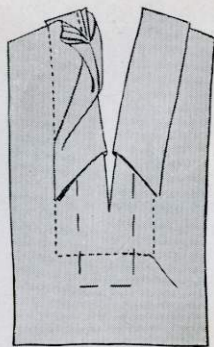


FIG. 115

Plaited Skirt Frocks



FIG. 116

PLAIED skirts are frequently in fashion. Any fabric that tailors nicely, even georgette, may be used. Plaits may be put in at home very satisfactorily. In making them the lines of the plaits should follow the warp threads and the plaits pressed with a damp cloth under the iron so that the steam will shape the plaits and hold the creases.

Instructions are given for making a partially plaited skirt in connection with the two piece dress illustrated in Fig. 114. The dress illustrated in Fig. 116 is plaited all the way around with $\frac{1}{2}$ -inch knife plaits. Because of the many plaits, in this case it would be economy of time to send the material to the plaiter's and have the skirt steam plaited.

Knife plaiting is done in widths of $\frac{1}{8}$ inch, $\frac{1}{4}$ inch, $\frac{1}{2}$ inch, and 1 inch, and box plaits of $\frac{3}{4}$ to 3 inches. The $\frac{1}{4}$ to $\frac{1}{2}$ inch width is used most. Accordion plaiting is occasionally used for ballet skirts and requires nearly twice as much material as knife plaiting.

Whatever width of knife plaiting you desire, plan your skirt fulness to equal three times the hip measurement. For example, in using 40-inch fabric for a 35-inch hip measurement, you will need approximately $2\frac{1}{2}$ widths, allowing for seams. If the half width is placed between the two full widths you will avoid a seam at the center front.

To prepare the material for plaiting, tear the widths or pull a thread for cutting so that they will be perfectly straight with the woof threads. Seam the skirt up, leaving the back seam open, and finish the lower edge. Remember, the flatter the hem the straighter will be the plaits. Bulky hems cause the plaiting to swerve out of line. If wool material of medium weight is used, face the lower edge with silk, allowing the silk to extend out as a piping. Frequently ribbon is used on the wrong or right side. Hercules braid, which is a woven braid, is used in the same way as ribbon and is a little more serviceable for wool skirts. Either the ribbon or the braid is stitched so that $\frac{1}{16}$ inch shows below the skirt. The free edge is whipped or stitched to the skirt. Often a tiny tuck is made at the bottom $\frac{1}{2}$ inch from the lower edge; then the $\frac{1}{2}$ inch edge is turned in $\frac{1}{8}$ inch and the turned portion whipped to the tuck, which gives a hand-finished binding effect without bulky seams.

To make the skirt as shown in Fig. 116, make a narrow hem with the foot hemmer and stitch ribbon over this, as shown in Fig. 119. This conceals the hem and gives a flat finish.

In sending plaiting out to be done, specify the width you desire for the plaits and whether you want an inverted plait at the center front or

a box plait. Fig. 116 shows a box plait center. If you do not specify the kind, the plaiting will generally be done all one way, the plaits running toward the left.

Leave the plaiting in the paper in which it is returned until you are ready to use it. In stitching the back seam up, begin at the bottom so that the bottom line will be exactly even. Before stitching the seam, baste or pin it so that a true, unstretched seam will result.

When the plaited skirt is ready to join to the under-waist, make the under-waist complete and finish the neck and armhole edges. If the under-waist is too large at the waist-line, use darts to make it fit. Join the skirt to it, beginning at the center front and pinning around each way; then stitch the joining with a plain seam. Take care that the plaiting folds in easily without stretching or fulling.

When the skirt is seamed to the waist, if the plaiting is the least bit heavy, turn the seam up and add a second row of stitching on the right side exactly at the bottom of the waist.

To make the waist of Fig. 116, shirr the front shoulders first. Join the shoulder seams and press them back. Stitch the under-arm seams and press them open. Add the cuffs, seam the sleeves, and place them in. Add the lengthwise tie, put the tucks in the waist line, face the lower edge, and thus complete the dress.

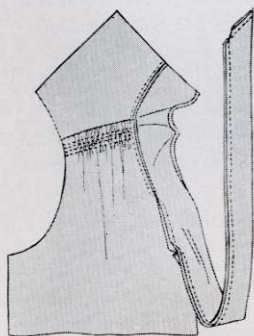


FIG. 117. Place shirrings width of presser foot apart. Draw up the threads and fasten them. Add tie to finish the neck and to conceal the seam.

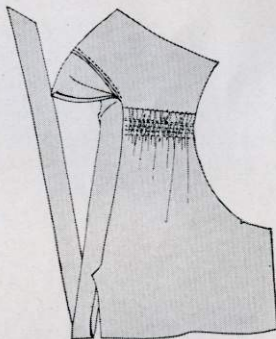


FIG. 118. Press seam of tie open and turn right side out. Hem center front opening for 2 inches, allowing room for the tie to loop through

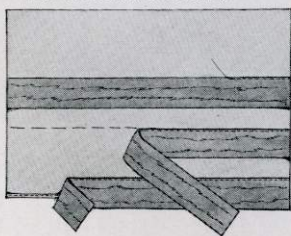


FIG. 119. Mark the lines accurately so that the ribbon will be spaced even distances apart. Stitch the top edge only.

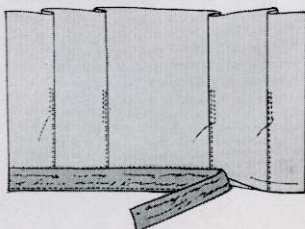


FIG. 120. Baste the tucks to fit the waist and stitch them. Turn the lower edge to the wrong side and face with ribbon.

One Piece Frocks



FIG. 121

IN MAKING one piece frocks, take care that the design is not too grown-up in appearance. The collar, cuffs, and skirt fullness are the essential features in the dress shown in Fig. 121. If the collar were $\frac{1}{2}$ inch narrower it would at once appear more mature. If the belt were lower the dress would look as though made for an older person.

In styling such a dress, note the length carefully and see that it is not too long; also that the belt line is not too high or low. Before placing the belt permanently, it is a good idea to pin it to position on the figure and observe it from a distance to make sure that the location is the most becoming possible.

Welt pockets on each side of the center front, placed directly down from the center of the shoulder and 3 or 4 inches above the waist-line, or patch pockets below the waist line, add youthfulness.

In this case, two deep knife plaits are arranged at each side front, the plaits turning back toward the seam. A slash is made under the belt to allow these to be caught to place. The dress has a panel front cut crosswise of the material. The collar and cuffs

are double and may be finished with French binding or a narrow piping inserted between the edges of the two thicknesses of collar and cuffs. A short slash is made straight down the center front, the edges finished the same as the collar.

A tie string or flat tailored bow may be used to finish the collar joining.

The shoulder tucks may be taken from the wrong or right side as desired, or shirrings may be substituted for the tucks.

A slipstitched hem finishes the bottom. The narrow, lengthwise belt is stitched and turned, the slide buckle slipped on, and two fasteners, one on each side, used to hold the slide and belt to place. Belt straps are used at the side seams so that the belt may easily be removed when the dress is laundered.

French Bindings. It is very easy to distinguish between a French-made binding and an ordinary binding. The French bindings are very narrow and neatly done, whereas other bindings are often wide and thick, giving a clumsy appearance to the edge.

To make a French binding, cut a true bias strip from $\frac{5}{8}$ to $\frac{3}{4}$ inch wide, fold it through the center and press it. Stitch the raw edges to the raw edge of the garment, bring the fold over to the wrong side of the garment, and whip it directly over the stitching line. By using a fold in this way and trimming the seam edge close, it is possible to make a secure, flat binding only $\frac{1}{8}$ inch wide.

In stitching binding to georgette, lace or chiffon, use paper under the stitching so that neither the binding nor the dress edge will draw. The binding will stretch slightly in handling; therefore, allow it to ease to the edge when it is pinned to place so that it will not appear drawn at any place.

Pipings. In making dresses of sheer material, the edges should be bound as just described. In making dresses of firm fabrics such as satin, heavy cottons and silks, linens, and woolens, in the majority of cases the neck edge should be finished with a piping, or a facing that extends out in piping effect, because such a finish is less bulky in these materials than a binding would be.

If a piping of a contrasting color is used, sometimes it is allowed to extend out $\frac{1}{16}$ inch, simply to give a line of color. In every case, on shaped edges, piping should be seamed together and cut on a true bias the same as for a bias binding.

Jaunty Pockets. Jaunty pockets add much to the beauty of tailored garments. Pockets are not difficult to make if one sets about it with a plan. The first thing to do is to determine the correct location of the pocket when the garment is fitted. The perforations on the pattern indicate a general location. It is well to baste a line for this location, and when fitting see if it is the most becoming to the figure. This precaution is taken because it is often necessary to lengthen or shorten a pattern to correspond to the individual height, which naturally changes the location of the pocket. When the position of the pocket has been located, proceed to make the appropriate kind of pocket. (Instructions for making a welt pocket may be found on page 27, patch pockets on pages 22 and 28.)

Smart Buttonholes. In making bound buttonholes, the size, the distance from the edge, and the spacing are the important points. Be sure that the welt edge is true, and take the precaution to baste the welt edges together before pressing the buttonhole. (Instructions for making bound buttonholes may be found on page 15.)

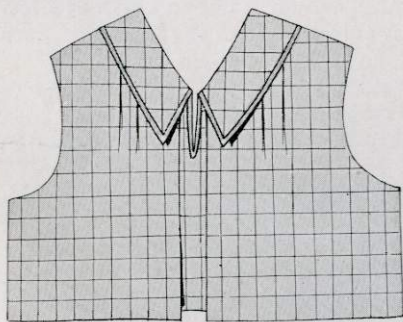


FIG. 122. Place the fulness in the front. Seam the shoulders and finish the neck slash and outside collar edge. Apply the collar with a fitted facing.

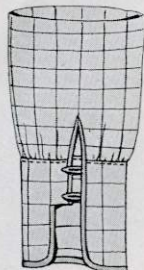


FIG. 123. By cutting the cuffs as shown, the edges of the turn back come together, while the underneath part laps over and buttons. By using the trimming for loops and edges the finishing is quickly done.



FIG. 124

Box Plaited Dress. The box-plaited dress shown in Fig. 124 is a type required by many boarding and private schools. Its youthful dignity, plus its simplicity, makes it entirely appropriate for general school wear.

To make such a dress, measure the figure, decide where the plaits should come and what their width is to be. For a child of average proportions they may be a little more than $\frac{1}{3}$ of the width of the shoulder and placed nearly in the center. For a narrow shoulder type place the plaits nearer the shoulder and make them slightly wider. For a larger child make the plaits narrower and place them nearer the neck. Measure from the center front line the width and position of the plaits. Baste these accurately in line with the warp threads to a point

1 to 2 inches below the belt line. Flatten the box plaits so that the stitching line will come directly in the center and baste the plaits down, using long diagonal stitches. Press the plaits to a point a few inches below the waist line. A plain dress pattern may be used for cutting box-plaited dresses as the plaits are put in first before the shoulders and neck are cut.

Finish the sleeve seams, using pressed open seams, finish the front and neck opening, and face the neck-line. Set the sleeves in and make the belt and the pocket. Turn the hem and finish it; then finish basting and pressing the plaits to the bottom of the skirt.

Two or three collars should be made for such a dress. The fabric should be linen, piqué or firm wash silk. A wide bias binding should be stitched to the inside edge of the collars, which will finish them, and make it possible to remove the collars for washing.

Tucked Waist Line Dress. To make the tucked waist-line dress shown in Fig. 125, put the shoulder fulness in. Seam the shoulders, then stitch the front trimming, which is cut to finish as a facing, to the wrong side, turn it to the right side, turn the raw edge in, and stitch it down.

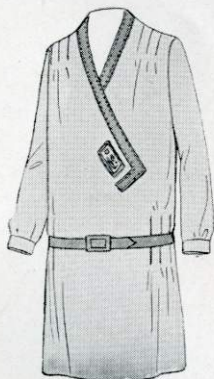


FIG. 125

Ribbon or braid may be used for this kind of trimming if less curve is used at the front neck-line, and ribbon seamed at the shoulders and mitered at the corner turn.

Stitch the side seams, put the waist-line tucks in, making them the same depth and distance apart. Pull the threads through and tie them, finish the sleeves, and finally turn the hem. Stitch the edge and then slip-stitch it to place. Belt straps should be used at the side seams to keep the belt centerwise of the tucks.

Basque Dresses

DRESSES having a plain waist and gathered skirt, as in Fig. 65, page 26, are classed as waist-line dresses, and are worn by little girls from three and four up to eight and ten years of age. When the waist portion needs a little shaping at the under-arms, when the skirt takes on more width, and the dresses fit a little closer, as in Fig. 126, then they are called "basque" dresses.

Basque dresses in some form are invariably in fashion, especially for dancing school, confirmation, graduation, and first parties. Such dresses made of attractive cottons are also suitable for girls of school age for summer wear. When they are simply made they are approved by some for school wear.

Plaid material, which might be of gingham, rayon or silk, was used for Fig. 126. The plaid fabric was selected so that the shaping of the lines and the bias skirt, which is frequently used for such dresses, might be better understood.

Dresses of this type may be made entirely by machine, the seaming, shirring and binding all proving more attractive when done by machine than by hand.

A basque dress usually requires slight fulness in the bust. The pattern generally provides for gathers at the front shoulders or gives a gathered dart at the upper front under-arm. The fulness should be so placed as to give an effect of ease to the dress, but not make obvious the effort to provide bust line fulness.

In proportioning such a dress, plan the skirt to measure in width three times that of the waist. For instance, if the waist measure is 28 inches, the skirt should measure approximately 84 inches at the lower edge. The more limp the material, the more skirt fulness there should be. If a designed fabric and bias skirt are used, piece the widths accurately in the skirt so that the design and the warp threads will be brought together correctly and thus make inconspicuous joinings. Fig. 127 shows how the plaids have been brought together and matched regardless of the material. A slight waste of material results in doing this. If the design is large, a greater waste may be experienced, but it is necessary where the right effect is desired.

In making the dress, shirr the top of the skirt with from three to nine rows of group shirring. Draw these shirrings up to fit the waist-line easily. Seam up the blouse portion, either for French seams or for pressed-open, overcast seams. Fit the blouse to the waist-line easy enough so that a side closing will not be necessary; then gather up the shirrings in the skirt to fit the bottom of the waist exactly.

If a corded piping is used at the waist-line, as Fig. 128 shows, cover a small cable cord with a true bias piece, either of the dress material or the trimming material. Baste this cord to the bottom of the waist, and then with your machine cording foot stitch the waist and skirt and corded piping to place. The cording foot will allow the needle to follow very close to the cord and thus wedge it to place.

When the skirt and waist are joined, fit the dress to determine the



FIG. 126

correct length, the becoming neck-line, and the sleeve length. In this case binding that requires two rows of stitching to place it is added to the neck, sleeves and lower edge.

Fig. 129 shows how the scallops are cut to agree with the design in the skirt and how bias binding is stitched first to the right side, then turned and basted to place on the wrong side. A second row of stitching is added to the right side exactly above the binding to catch the binding on the wrong side. This is put in so that when the binding is pressed the right side stitching will not show.

Short, scalloped sleeves and a boat neck are attractive for such a dress. Puff sleeves are also frequently made. Puff sleeves are made by slashing the sleeve pattern and separating it in the center to put in as much as is desired. The sleeve is gathered both at top and bottom and the fulness held in the armhole and in the lower part by a band or bias binding.

A basque skirt such as this is often made of three tiers, providing an ombre coloring. These tiers join each other in set-on ruffle effect. Each succeeding one is wider than the one above it. Sometimes ribbon and lace are stitched together, row above row, until the skirt is made. Again, a skirt is made of deep scallops in petal effect, the scallops bound or machine hemstitched, with tulle or lace used to form an underskirt which will provide a straight lower edge.

The skirt or waist-line of such a dress is usually the ornamented part, so let fashion guide you in the selection of a design and allow these instructions to aid you in constructing it in the simplest and most satisfactory manner.

Basque dresses often have bias organdie collar and cuffs with generous bias sashes of organdie, all edges of the organdie finished with a narrow machine hem. Old fashioned corsage bouquets of flowers and lace frequently are used at the center front waist-line. Streamers of ribbon hang to the bottom of the skirt front. Again, when organdie or lace trims the neck and sleeve edges only, narrow velvet ribbon may hang from the center back to the bottom of the dress.

In the sleeveless dress, Fig. 130, which has a wide bertha collar, we see a basque dress with a different air, achieved almost entirely by the addition of the bertha. Frequently voile, georgette or chiffon is used to make such a bertha on frocks of firmer fabric. Sometimes the entire dress is made of the sheer fabric.

In finishing a neck-line such as this, if the bertha is not transparent, the right side can be stitched to the wrong side of the dress. When the bertha is turned to place, the seam will be concealed. If the bertha is of transparent material, the neck and armholes should both be faced with

a bias facing, the seams machine stitched, the raw edges turned in and whipped down by hand.

The construction of the dresses shown in Figs. 131 and 132 is not unlike that of Figs. 126 and 130, because a close fitting, light-weight-lining is usually used underneath the blouse to obtain the easy blouse effect. Such dresses are appropriate for dress-up wear for girls, and are less sophisticated in silhouette than the basque dresses, a point that may appeal to conservative mothers.

In developing Fig. 131, use a very limp material, such as challis, soft silk or voile. Stitch the shoulder and skirt seams, put the shirrings in and draw them up to fit. Stitch the sleeve seams and under-arm seams of the waist, and make the skirt and waist joining. Turn the hem in the lower edge of the skirt and stitch it. A facing that extends out $\frac{1}{8}$ inch and serves as a narrow piping is used to finish the neck and bottom of the sleeves. If a neck opening is required, make this at the back as shown in Fig. 94, page 35.

The dress shown in Fig. 132 is invariably suitable for a young girl. The ray-like tucks taken on the wrong side of the upper part of the dress ornament it, and at the same time provide needed fulness across the front. The slash belt relieves the monotony of a straight around band and allows of a simple bow that through its very simplicity becomes appropriate.

In developing such a dress, put the tucks in first; then seam the dress, bind or face the neck, put in the sleeves, shirr the top of the skirt, and join it to place. Apply the belt at a becoming point. The belt may be of one thickness of material, the slash finished with a narrow piping and the raw edges caught back with hand stitches.

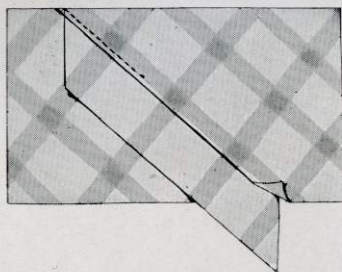


FIG. 127

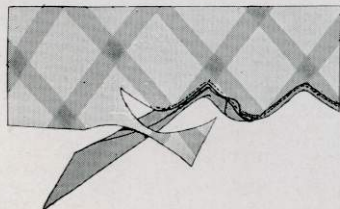


FIG. 129

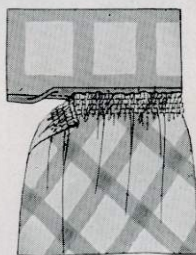


FIG. 128

FIG. 128. For cording, place cord of the size desired inside a true bias piece cut as for a binding. Bring the raw edges of the bias together and seam them, holding the seam so that the cording foot will crowd the cord in place. When the cord is covered, place it in a seam as desired. Again use the cording foot in stitching the seam finally so that the cord will be wedged close in the seam.

Festive Frocks. A graduation, party or confirmation frock, considered as a very special frock, is always of importance. The dresses just considered are frequently selected for graduation.

For such an occasion the material may be cream, white or very pale flesh. Neither the fabric nor the design should make the dress definitely different from those worn by the other members of the class. White is generally decided upon and selected by all the girls. Some classes divide themselves into two, three or four groups and select pastel shades—pale jade green for one group, pink for another, corn color for another, lavender for another—using for the dresses exquisite, fast color voile or organdie, which gives a most interesting color effect. This plan needs a teacher's cooperation so that the groups are divided correctly and the dresses selected according to individual becomingness.

For graduation dresses voile, fine batiste, crepe de chine, georgette, organdie and taffeta are appropriate. For party dresses voile, crepe de chine, georgette, organdie and taffeta are desirable. For confirmation dresses voile, swiss, batiste, georgette and crepe de chine fit in best.

If a dress is planned for a special occasion and desired for wear afterward, let the trimming of the dress be of ribbon, tulle or flowers so that it may be taken off and the dress may be used for informal occasions.

Girls who appear before the public, speaking, singing or dancing, should have their dresses designed to be especially suitable for the purpose and of a color and fabric suitable to the stage lighting. Dresses for such occasions usually have a festive, feminine air, and for this reason tulle, lace and taffeta, that make possible bouffant effects, are frequently preferred. Masque costumes are usually of inexpensive material such as paper bunting, imitation silks and gaily printed cottons. When tulle or lace is stitched, use newspaper underneath the seams. This will prevent the material from stretching or tightening. The needle perforates the paper, making it possible to pull it away easily. Crepe paper of good quality may be stitched and gathered on the machine as easily and as satisfactorily as fabric.

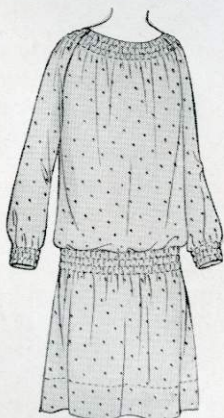


FIG. 131

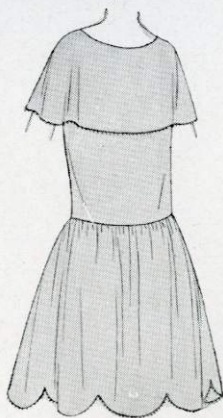


FIG. 130



FIG. 132

Jackets and Coats

FASHION each year gives some new features in coats suitable for school wear. The unlined cloth jacket, shown in Fig. 133, is always fashionable. Its manner of trimming, its color and length are varied each year, but the principle of the coat remains the same. It is sometimes called a sailor coat, again a sport jacket, or a blazer. If it is made longer, to $\frac{5}{8}$ or $\frac{3}{4}$ dress length, then it is simply called a five-eighths coat, or a three-quarters coat. Occasionally the short coat is belted snugly; again, it has a belt sewed to the bottom edge of the coat which allows it to blouse. This is particularly true of blazers.

Suitable materials for such coats are cotton suiting, linen, piqué, broadcloth, or any of the silks similar in weave to the cotton fabrics mentioned. In the woolens, flannel, basket weaves and serges are best. Velvets and velveteens are also appropriate. Sometimes conspicuous checks or stripes are employed. Sometimes military braid or a sleeve insignia is used. Fashion dictates also whether the coat is single or double-breasted, and what the location and the kind of buttons are.

In styling the garment it is important to have the color, fabric and trimming, as well as the construction lines, wholly in keeping with the mode.

Coats such as this may be made all of a length to come to the bottom of the dress. If the fabric is cravinnetted it can serve as a real protection for dresses in rainy weather. In such cases the back yoke is usually lined for warmth and additional protection to the shoulders.

In summer a georgette coat on similar lines, made full dress length, is often very practical for wear over dresses of gay colors or prints.

Tailored bathrobes for girls are cut and finished the same as the jacket coat, except that they are made longer, and a tie sash is used with belt straps at the waist-line.

To make such a coat, choose a plain pattern, one with or without dart fulness at the shoulders. If there are darts, put them in first. Patch or welt pockets may be used, as one chooses, one on each side above the bottom of the coat if it is a short coat, such as shown in Fig. 133, the other on the left front above the bust line. The collar and front revers are invariably faced with the fabric of the coat, the edges of these, the hem, bottom of sleeves, and all seams bound with bias binding. If the fabric is very closely woven and does not fray when cut, the seams and edges may be left unfinished or notched throughout.

When jacket coats are worn they are accompanied by a simple dress, or a skirt and blouse. The skirt may be plain or circular, plaited all around, or plaited

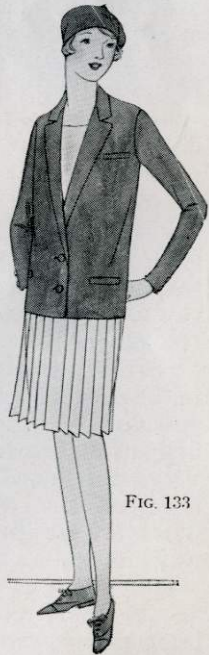


FIG. 133

partially. The blouse may have a square or boat neck faced or bound, or a tailored collar. It may be with or without sleeves.

Occasionally fashion directs that the blouse be of print and the skirt and jacket of plain material. Bright colors are often used for jacket and skirt costumes for sport wear. For instance, a bright red cloth coat with cream wool skirt and cream silk blouse make a very smart costume. For school a plaid two piece frock with blue or brown predominating, and a blue or brown coat, are appropriate.

A skirt that is plain, especially in the back, and that is to be worn with a coat such as shown in Fig. 133, should, because the jacket will hold the skirt in, have enough fullness at the back to prevent its being shortened in wearing. The placing of the darts, as illustrated in Fig. 134, overcomes any difficulty in this regard. The darts are first pinned in, as shown, then shaped so that there is fullness in the hips while the waist-line is of correct size.

In making coats and skirts such as are considered here, basting, accurate stitching, and progressive pressing are necessary. Press each section before it joins another. An iron should be kept close at hand so that when the garment is finished it will have been pressed throughout, and will need only a final pressing to give an effect of freshness and newness.

Sweater Coats. Sweater coats are often cut of yardage in sweater style, as in Fig. 135. As a rule such materials are expensive and one must measure the length required carefully so that there will be no waste. When tubing is used one usually buys one length for the blouse, plus sleeve length. One tube width serves to cut both sleeves.

Such fabrics are usually designed to require little trimming except to be finished with inconspicuous facings or hems. When a designed fabric is used it is best to buy a plain fabric of similar texture and of slightly darker color to use for trimming bands, as in Fig. 135. These may be cut on the length or the cross. The length is generally preferred, as the opposite grain helps to hold the garment to shape.

In making such a garment, if a knitted fabric is used take care to stretch it slightly in length before cutting to prevent the garment's sagging down when worn. If the fabric curls on the edge and it is difficult to make it stay flat on the table in cutting, use thumb tacks to hold the corners down.

If a crosswise design or stripe is used, as in this case, match the design in the sleeves with that in the blouse. To do this lay the blouse section down and the piece from which you are to cut the sleeves with the design lines even. Place the sleeve pattern on so that the top of the sleeve seam comes parallel with the under-arm seam of the blouse. This will bring the stripes in line all the way around.

In applying facings, stitch them first to the wrong side and then bring them over to make the final

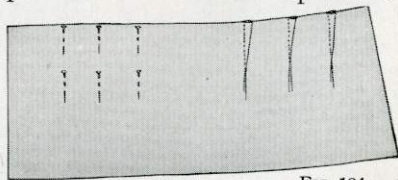


FIG. 134

stitching from the right side, thus insuring a true stitching line.

Because such materials fray easily, it is better to have machine worked buttonholes. Mark with basting thread or machine stitching just where you want the buttonholes to come.

Full Length Coats. As a general rule a coat that is used "for best" one year becomes a school coat the next. Therefore, simplicity should be the dominating feature of any coat purchased for girls of school age.

In selecting a fabric for a junior or a junior miss, be sure that when finished it will look as though it were intended for a young girl rather than for a small sized woman. Novelty woolens are usually preferred to plain fabrics, and *colors* rather than *shades*. Navy or soft Dresden blue, reseda green, warm browns and tans, prove better than the adult colors of black, gray or bottle green. Novelty woolens, plain serges, and velveteen, because of the possibility of stitching and opportunities for self-trimming, take on a juvenile smartness that is altogether desirable, while striped woolens, velvets and satins appear at once too old.

The coat with epaulet shoulders shown in Fig. 136, developed of soft serge or flannel in blue, with the lining of tan or gray silk, or of autumn brown with a tan lining, is appropriate for the average junior girl. The shoulders, collar line, cuffs, pockets and belt all combine in this design to give a desirable jauntiness. Eliminate the pockets, cuffs and belt, and the coat at once takes on a maturity that is to be avoided in designing coats for girls.



FIG. 136



FIG. 135

The raglan sleeve coat shown in Fig. 137 is made of heavy novelty coating. The fabric itself is appropriate for juniors in both its design and color. The fabric dominates the design sufficiently to make it possible to use lines as simple as shown. The coat may have fur collar and cuffs, or welt pockets, or a belt, or it may be developed simply as shown here. If a plain fabric is used, then the addition of these design features should be considered.

In making a coat of heavy fabric, take care in making the seams to press them open wherever possible to avoid overlapping of material, and to cut away any excess bulk at corners, inside hems, or any place that might appear thick. Light weight muslin interlining is used underneath the front facings of Fig. 138. This is allowed to extend a little beyond the facing line so that the break between the facing and the coat will not be too definite.

The collar and cuffs are double. The collar is joined with the front facing. The cuffs are added



FIG. 137

to the sleeve edges, the seams pressed open, and stitched as in the right sleeve *a*. The cuffs are then brought back as in the left sleeve *b*. The lining is whipped to this.

If pockets are used, place them beyond the front facing, and put them in and press the coat thoroughly before the lining is put into the coat. The hem is brought up and catstitched to the coat also before the lining goes in.

Lining Coats. In cutting a coat lining there are two differences from the way the coat itself is cut. The first is to place the center back of the coat pattern 1 inch from the fold to allow for a plait at the center back. This provides ease inside the coat and prevents the lining from pulling out when worn. The second is to turn the pattern back on the line of perforations indicated for the facing. The lining should be sewed to the inside edge of the facing, not extend over on it.

When the lining is cut, baste the plait at the center back. Stitch the under-arm and sleeve seams and clip the seam edges to prevent their drawing. Press the plait in and the seams open. Turn the coat wrong side out and baste the sleeve

seam of the lining to the sleeve seam of the coat, using strong thread and long, easy stitches so that the lining will be easy on the seam but will be held to position and not twist out of place. When the lining is correctly in place in the sleeves, all seams will be inside.

Turn the raw edge of the lining at the bottom and pin it ready for felling. Bring the top of the sleeve lining up to the armhole seam and baste it to the seam, easing in the fulness so that the fabric grain in the lining comes in the same position as the fabric grain in the sleeve.

Baste the plait in the coat lining to the center back of the coat; then baste the side seams of the lining to the side seams of the coat in the same way as for the sleeves. Bring the front shoulder of the lining up first and baste it to the shoulder seam of the coat; then bring the back shoulder and back neck to position. Fell the armhole of the coat lining down over the sleeve lining and the lining at the center front down over the facing. The lower edge may be finished as explained for the baby coat on page 16, or the lining may be turned up to form a 1-inch tuck at the bottom and slipstitched to the hem of the coat at the top edge of the tuck.



FIG. 138

Pajama Costumes

Pajama Suits. Pajama costumes, consisting of a pajama suit and a coat that harmonizes, are a great favorite with girls and boys. They make ideal gifts for either. The equal of expensive ready-made suits are easily made at home.

A pajama costume for girls twelve to eighteen years of age differs from a pajama suit in that it is usually made of dressier material, such as silk, rayon, wool challis or printed linen or cotton. Frequently a coat which serves as a bathrobe and dressing gown, as in Fig. 139, is made, and this is lined and trimmed with the fabric of the suit. Often two pajama suits are made for wear with one coat, as the suits require washing more often than the coat.

When a girl's suit has a coat, the blouse of the pajamas is cut with kimono sleeves or without sleeves, and is a little shorter in length than if no coat were made. In the garment illustrated the neck and armholes are bound, and the lower edge of the trousers and blouse is turned out to the right side in cuff effect. A narrow piping of contrasting color is inserted and the cuff bands stitched to place.

Instead of the cuff effect at the bottom of the pajama blouse and trousers, bands of ribbon may be used, or bias binding, or hems that are stitched with contrasting thread.

Pajama Coats. In making the coat, cut the lining of the sleeves longer than the sleeves, and seam the bottom edge of sleeve and lining together; then seam the under-arm of both lining and sleeve in one entire length. When turned and the lining comes to place, a cuff is obtained and at the same time all seams are concealed.

Seam the coat and lining separately and then stitch them together across the bottom. Stitch the sleeve of the coat to the armhole, the sleeve of the lining to the coat lining, and press the armhole seams open. Bring the front edges of the coat together and apply a lengthwise band, which completes the garment.

Pajama costumes for boys must be just as mannish in effect as possible. Double stitch the seams, make the sleeves long, use front openings, and make either a shawl or notched collar for the coat.

Pajama costumes should be designed to have an air of style and individuality that gives them more than a monetary value. See the smart costumes in shop windows and fashion books. Notice carefully how they are made. Plan to make attractive garments as well as comfortable, practical ones.



FIG. 139

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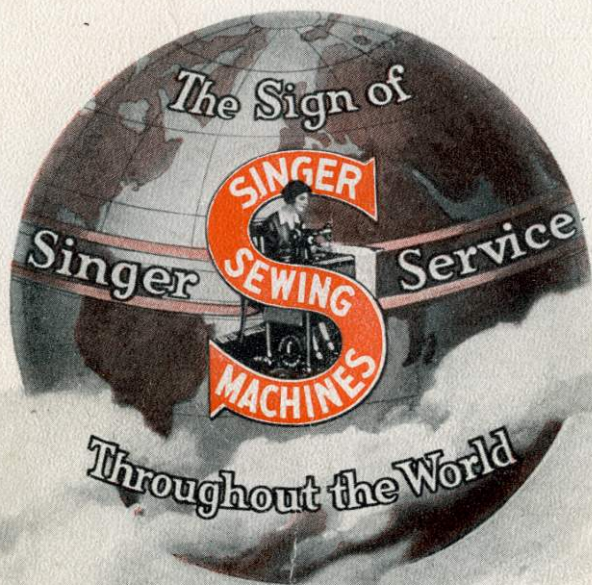
Relative Sizes of Needles and Thread

(Class and Variety of Needles Used, 15 x 1)

SIZES OF NEEDLES	CLASSES OF WORK	SIZES OF COTTON, SILK OR LINEN THREAD
9	Very thin Muslins, Cambrics, Linen, etc.	100 to 150 Cotton OO & OOO Silk Twist
11	Very fine Calicoes, Linens, Shirtings, fine Silk Goods, etc.	80 to 100 Cotton O Silk Twist
14	Shirtings, Sheetings, Calicoes, Muslins, Silk and general domestic goods and all classes of general work.	60 to 80 Cotton A & B Silk Twist
16	All kinds of heavy Calicoes, light Woolen Goods, heavy Silk, Seaming, Stitching, etc.	40 to 60 Cotton C Silk Twist
18	Tickings, Woolen Goods, Trousers, Boys' Clothing, Cor- sets, Cloaks, Mantles, etc.	30 to 40 Cotton D Silk Twist
19	Heavy Woolens, Tickings, Bags, Heavy Coats, Trousers, etc. Heavy Clothing generally.	24 to 30 Cotton E Silk Twist 60 to 80 Linen
21	Bags, Coarse Cloths and Heavy Goods.	40 to 60 Linen or very Coarse Cotton

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