



**HOME SEWING  
IS EASY**





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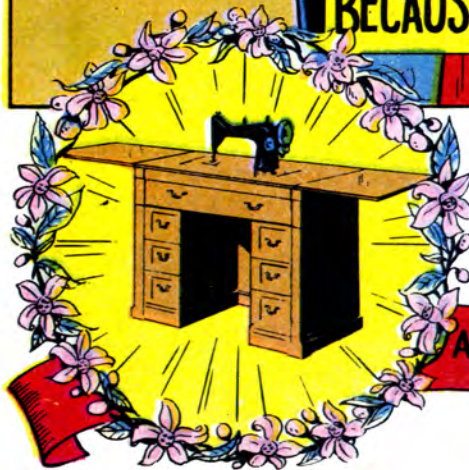
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# MRS. HOME MAKER MAKES HER OWN CLOTHES

HONEY,  
YOU LOOK TOPS!

AND—THERE'S EXTRA  
MONEY IN THE BUDGET,  
THANKS TO MY NEW  
SEWING MACHINE  
KNOW-HOW.

BECAUSE—*she has found it easy!*



*The Secret of Her  
Success?*

**A GOOD SEWING MACHINE!**

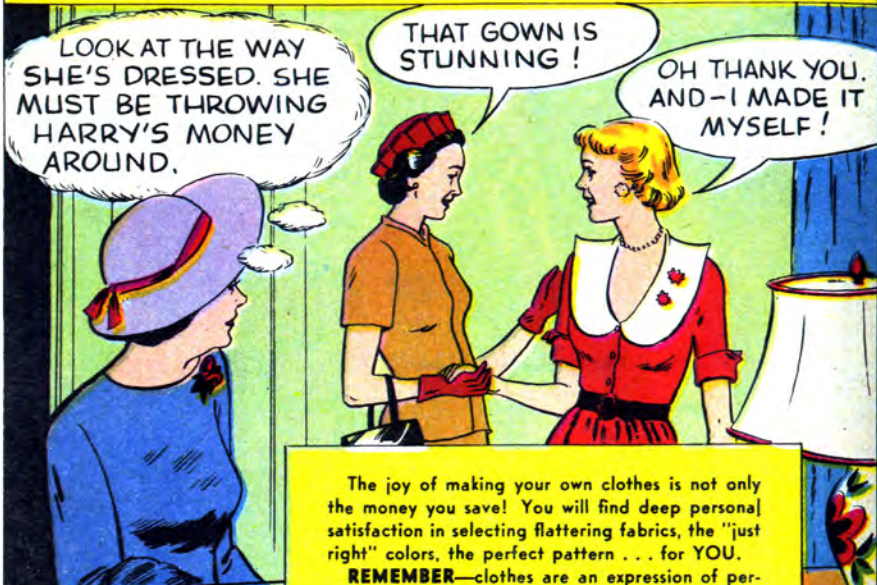


CHAPTER 1

# HOME SEWING IS *Economical*



Before she acquired her new sewing machine, Mrs. Home Maker felt she must buy her clothes in Budget Departments. But NOW she can easily make clothes of top quality and fine fabrics for a fraction of the price she used to pay.



LOOK AT THE WAY SHE'S DRESSED. SHE MUST BE THROWING HARRY'S MONEY AROUND.

THAT GOWN IS STUNNING!

OH THANK YOU. AND—I MADE IT MYSELF!

The joy of making your own clothes is not only the money you save! You will find deep personal satisfaction in selecting flattering fabrics, the "just right" colors, the perfect pattern . . . for YOU.  
**REMEMBER**—clothes are an expression of personality.  
**REMEMBER**—making your own clothes is a creative art—an art that can truly express your personality. Here is someone who can show you how.

MEET *Sally Stitch*  
LET'S FOLLOW HER AS SHE TURNS THE TRICK FOR MRS. HOME MAKER—



I'VE OFTEN THOUGHT I'D LIKE TO MAKE MY OWN CLOTHES — BUT DO YOU THINK I REALLY CAN?

WHY NOT?





**Know  
YOUR  
MACHINE**


FOLLOW DIRECTIONS —  
THREADING IS JUST A MATTER  
OF PRACTICE BUT *BE SURE*  
TO READ YOUR INSTRUCTION  
BOOK CAREFULLY *BE-*  
*FORE* YOU TRY TO RUN  
YOUR MACHINE!



I'VE NEVER USED  
AN ELECTRIC MACHINE.  
WON'T IT GO TOO  
FAST?


PRESS GENTLY ON  
THE KNEE CONTROL.  
IT RUNS YOUR MACHINE  
SMOOTHLY. YOU CAN IN-  
CREASE FROM 20 STITCHES  
A MINUTE TO AS MUCH  
AS 1350 WITH NO  
DANGER OF IT'S GETTING  
OUT OF HAND.





BUT WHAT IF I SHOULD  
JAM IT UP?

YOU CAN'T! A PATENTED  
GIB HOOK UNDER THE NEEDLE  
PLATE MAKES THIS THE ONLY  
MACHINE THAT CAN'T LOCK,  
CLOG, OR JAM.



PRACTICE FIRST ON  
RULED PAPER. THEN ON  
PLAIN PAPER.


**CORNERS:** Slow the machine,  
then stop it leaving the needle in  
the paper. Lift the presser foot,  
turn the paper. Then lower the  
presser foot and continue stitching.

**CURVES:** Draw yourself a prac-  
tice chart—using anything circular  
or curved. Stitch very slowly!




**F**OR YOUR SEWING LESSONS  
WITH SALLY STITCH YOU WILL NEED:

2 YARDS OF PRINTED  PERCALE ;


1 YARD PLAIN COLORED  PERCALE ;

A ROLL OF  SILK SEAM BINDING ;

A GOOD PAIR OF  SHARP SCISSORS ;

A PACKAGE OF  PRESSMAKER PINS  
ARE FINE AND WILL NOT MAKE

HOLES IN YOUR  CLOTH ;

A PACKAGE OF HAND SEWING  NEEDLES SIZE 1-12 ;

2 SPOOLS OF  THREAD # 70 ; A STIFF  TAPE MEASURE ;

A SIX INCH  HEM GUIDE ; SOME  WHITE TAILOR'S CHALK ;

A  PENCIL ; A  THIMBLE ; AN  IRON ;

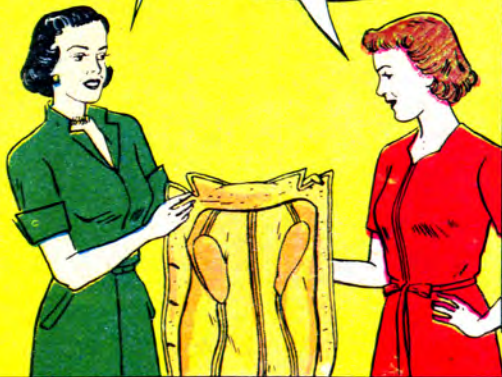
A  PRESSING CLOTH ;  
AND A



# SEAMS

FIRST OF ALL, LET'S LEARN TO MAKE SEAMS THE PROFESSIONAL WAY—FLAT, STRONG, AND NEATLY FINISHED.

IT SOUNDS AMBITIOUS!



No it isn't ambitious and you will soon learn to master the art of a professional seam.

The SEAM is fundamental to good SEWING. Just as you can't play golf well without knowing the strokes, or play the piano without knowing the key-board, your best sewing will come when you handle a seam most easily.

A seam is the fold or line of stitching formed by sewing together two pieces of fabric. There are quite a few different seams. They are not hard to learn but the more of them you learn, the easier sewing becomes.

WE'LL CUT 22 PIECES FROM THIS PERCALE, EACH 2 INCHES BY 4 INCHES. WHEN WE'VE FINISHED WE WILL HAVE ELEVEN SEAM SAMPLES. IT WOULD BE WISE TO PASTE THEM IN A SCRAPBOOK.

GOOD! THEN I'LL HAVE THEM FOR REFERENCE WHEN I'M MAKING CLOTHES ON MY OWN!



The Professional Way means using the seam best suited to the material and to the style of the garment you're making.

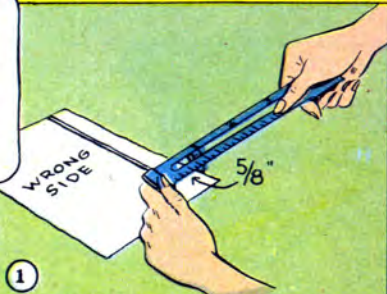


# PLAIN SEAM *machine stitched*



THE SIMPLEST AND MOST USED SEAM IS A *PLAIN SEAM*. USE THIS TYPE OF SEAM ON COTTONS, LIGHT-WEIGHT WOOLENS, AND AVERAGE WEIGHT SILKS AND RAYONS. IT'S GOOD FOR ALL MATERIALS, WHICH ARE NOT TOO BULKY.

LET'S START.



1

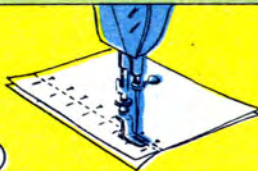
Draw a SEAM LINE on the *WRONG* side of the material **EXACTLY**  $\frac{5}{8}$ " from the edge—because this is the seam allowance on the majority of commercial patterns. The handy little hem gauge will prove helpful in drawing your line.



2

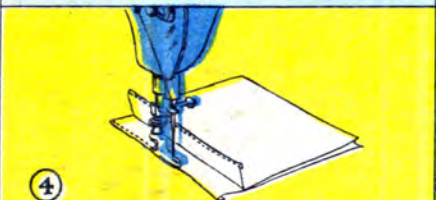
Place right sides together. Place seam line of one piece, directly over seam line of the other.

Insert pins **CROSSWISE** along the seam line.



3

Stitch **DIRECTLY** on the seam line. **CROOKED STITCHING MEANS CROOKED SEAMS!** Use reverse lever on machine to sew backward for two or three stitches to fasten your thread.



4

Turn the **RAW** edges of the seam allowance **UNDER** about  $\frac{1}{8}$ " and stitch **CLOSE** to the edge.

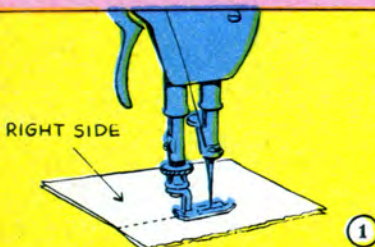
"**PRESS THOROUGHLY AS YOU GO**" EACH SEAM AS IT IS FINISHED. **PRESSING MAKES THE DIFFERENCE BETWEEN A PROFESSIONAL LOOKING DRESS AND — A SAD WRECK!**





## FRENCH SEAM

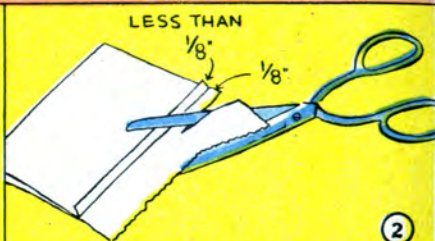
A French seam is strong and inflexible. Use it for long STRAIGHT seams in sheer fabrics—baby clothes and lingerie.



RIGHT SIDE

①

Draw seam line on RIGHT side. Place WRONG sides together. Stitch on RIGHT side.



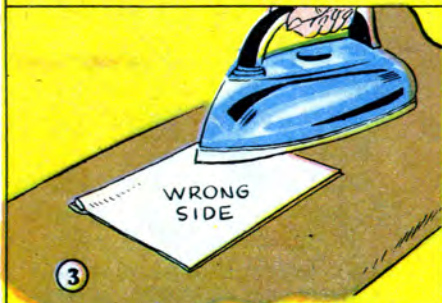
LESS THAN

$\frac{1}{8}$ "

$\frac{1}{8}$ "

②

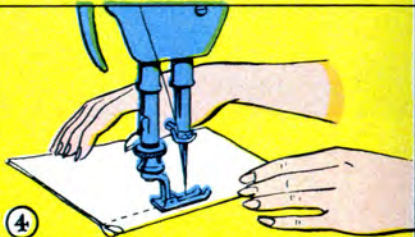
Trim off edges. Leave a "scant  $\frac{1}{8}$ " on one—slightly less on the other.



WRONG SIDE

③

Turn material to wrong side, fold along stitched seam line and press.



④

Make your second stitching just far enough from the fold to enclose raw edges. BE SURE YOUR STITCHING IS STRAIGHT.

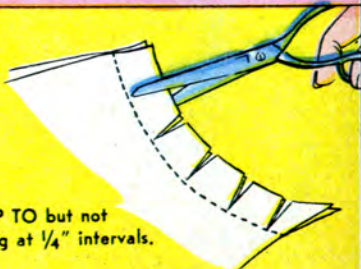
## CURVED SEAM



TO MAKE CURVED EDGES LIE FLAT, A FLEXIBLE SEAM IS USED.



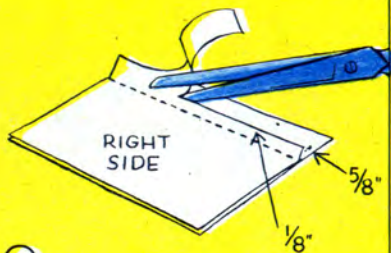
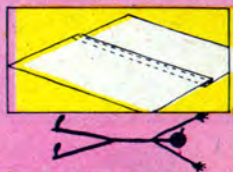
Single-stitch the seam (RIGHT SIDES together). Clip seam allowance UP TO but not into stitching at  $\frac{1}{4}$ " intervals.





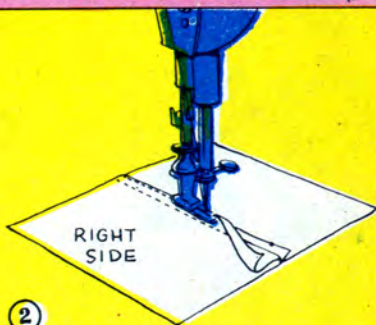
# FLAT FELL SEAM

A flat, durable seam—an ideal finish for shirts and undergarments. The word "fell" (which comes from the latin—*pellis*—a skin) simply means a seam or hem sewed down level with the cloth so that they are almost indistinguishable.



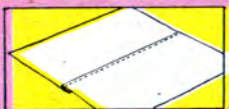
①

With wrong sides together, stitch on RIGHT side. Trim ONE EDGE ONLY to scant  $\frac{1}{8}$ " from seam line.



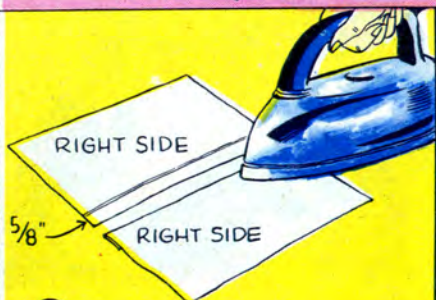
②

Open seam out and turn wider edge flat over seam line. Turn under raw edge. PRESS. Stitch close to turned edge.



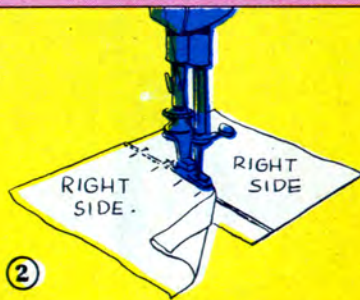
# LAPPED OR WELT SEAM

"Welt" is presumed to come from the Welsh word for hem. It is used in general to mean a border or edging. In sewing it is a tailored seam which simulates a tuck. It is used for decorative seam lines and to join waist and skirt in a dress.



①

Mark seam allowance on RIGHT side of material. Fold under one piece on seam line and press.



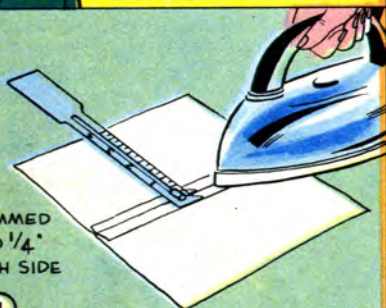
②

Place folded edge of one piece over seam line of the other. Pin to place. Stitch along edge of fold. Press finished seam on right side using a pressing cloth.

# STRAP SEAM



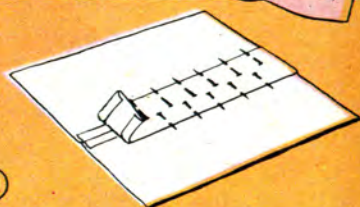
FOR AN INTERESTING AND DECORATIVE TOUCH, FINISH SEMI-TAILORED OR TAILORED GARMENTS WITH STRAP SEAMS.



TRIMMED TO  $\frac{1}{4}$ " EACH SIDE

①

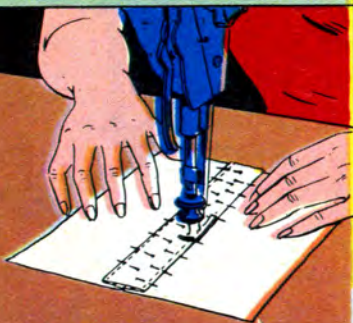
With WRONG sides together, pin (CROSSWISE) and stitch on  $\frac{5}{8}$ " seam line. Trim to  $\frac{1}{4}$ " on each side of seam. Open and press.



②

From a piece of PLAIN fabric, cut a strip  $\frac{3}{4}$ " wide and the length of sample seam. Turn under long edges of strip  $\frac{1}{8}$ ". Press. Center strip over seam line and pin to place.

THE SEAMS ON THIS OLD SKIRT ARE BEGINNING TO PULL. WHAT ABOUT STRAP SEAMS FOR IT ?



③

Stitch strap to sample very close to fold edges. Press finished seam.



SPLENDID IDEA! YOU MIGHT USE GROSGRAIN RIBBON FOR THE STRAPS AND YOU CAN MAKE THEM ANY WIDTH YOU WISH.

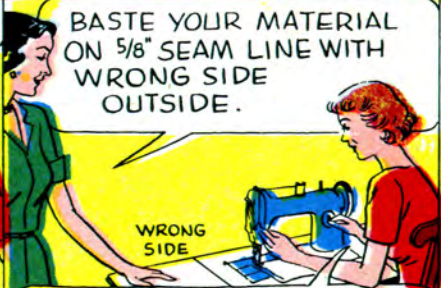


SLOT SEAMS GIVE A SMART AND COLORFUL FINISH— ESPECIALLY IN SPORT CLOTHES.

# SLOT SEAM



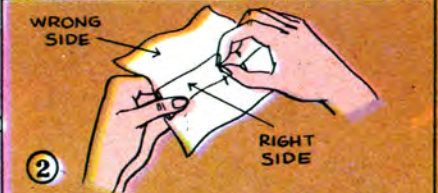
BASTE YOUR MATERIAL ON  $\frac{5}{8}$ " SEAM LINE WITH WRONG SIDE OUTSIDE.



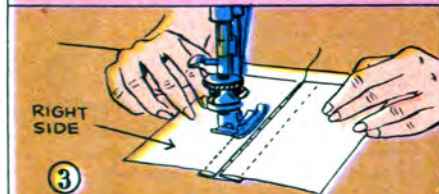
AND—I DON'T BASTE BY HAND! I SET THE STITCH REGULATOR AT SIX, TURN THE TENSION COUNTER-CLOCKWISE AND— BASTE BY MACHINE!



Open seams and press. Then, for slot part of seam, cut a strip from plain material. **IMPORTANT:** Cut the strip on the STRAIGHT OF GOODS or ON THE BIAS depending on the grain of the seam. As generally used, the bias is the diagonal to the weave. A bias is also a diagonal line of seams or stitching **ACROSS** a fabric. (See definition of "GRAIN" page 45.)



Center and pin **RIGHT SIDE** of strip over seam.



With the machine adjusted for regular stitching, make two rows of stitching each  $\frac{1}{4}$ " from seam.



Press seam on **RIGHT** side with pressing cloth. Remove basting stitch from original seam line and—you have your slot seam!

## FRENCH FELL SEAM

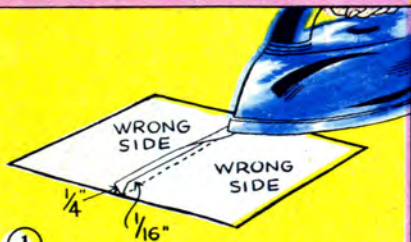


A dainty yet strong seam for use on sheer materials.

## ENGLISH FELL SEAM



When you want an invisible seam—try an English Fell.



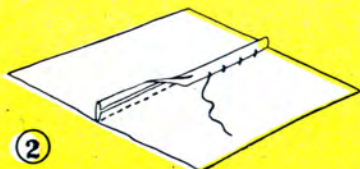
①

Draw  $\frac{5}{8}$ " seam line on WRONG side. Pin and stitch. Trim to  $\frac{1}{4}$ " on one edge; slightly LESS on the other. Turn wider edge down over narrower one and press.



①

Draw  $\frac{5}{8}$ " seam line on WRONG side. Pin and stitch. Trim BOTH edges close to seam line. Press seam line on RIGHT side.



②

Turn the folded edge down to the machine stitching and slip stitch, by hand, into place.



②

Turn the edges of the seam allowance slightly under and finish with Overcast Stitch.

### •SLIP STITCH•

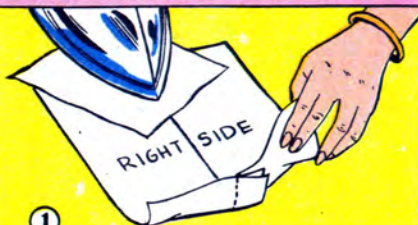
Fasten thread by taking 2 or 3 fine stitches, one on top of the other, in fold of seam edge. Pick up 2 or 3 threads on material at machine stitched line, then 2 or 3 in fold of material. Pull thread through—repeat for length of seam. Make stitches about  $\frac{1}{4}$ " apart. BE CAREFUL NOT TO PULL THREAD TIGHT.

### •OVERCAST STITCH•

Fasten thread by taking 2 or 3 fine stitches on top of each other in seam allowance near stitching line. Insert needle from UNDER side, just above machine stitching and draw thread through both pieces of cloth. Turn the two edges of seam allowance slightly under with point of needle. Bring needle over fold and insert through both pieces from under side. Pull thread through—and repeat. DO NOT PULL THREAD TIGHT.

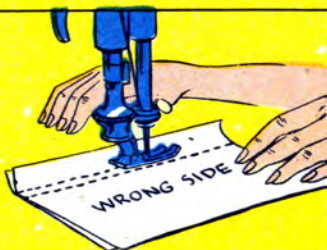


## ROLLED EDGE SEAM



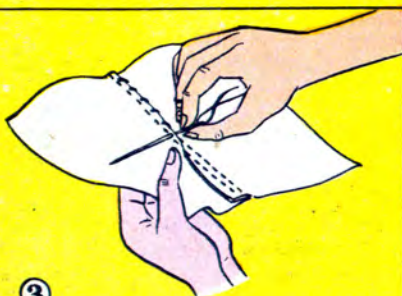
1

With **WRONG** sides outside, stitch directly on  $\frac{5}{8}$ " seam line. Press on **RIGHT** side, turning seam allowance flatly to one side.



2

Make second row of stitching in seam allowance,  $\frac{1}{8}$ " from first. Then, with scissors, trim close to second row of stitching.



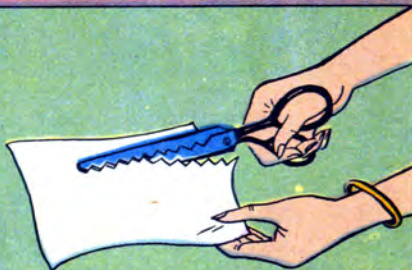
3

Roll edge **VERY TIGHTLY**, catching thread into stitching of first seam line. Press on right side.

## PINKED SEAMS



Pinked seams are good for all materials that do not ravel too much.

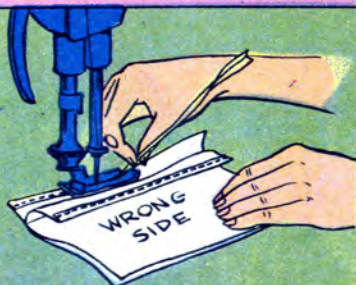


Instead of using ordinary scissors, cut seam edge with **PINKING SHEARS** (A **WONDERFUL** investment!) Stitch along  $\frac{5}{8}$ " seam line. Press and seam is finished!


## BOUND SEAM



Finish seams in ravelly woolen material with **silk** seam binding—cotton binding will pull.



Fold binding **EXACTLY** in half over the seam allowance. Stitch near edge of binding.



MY FIRST LESSON—  
SAFELY IN  
MY SCRAPBOOK!

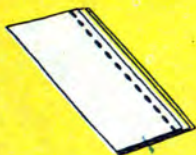
AND HERE ARE  
A FEW SEWING  
TRICKS YOU'LL BE  
GLAD TO KNOW WHEN  
YOU'RE MAKING SEAMS.

## HELPFUL HINTS

**1** PLACE TISSUE PAPER BETWEEN TWO PIECES OF SHEER MATERIAL, OR TWO BIAS PIECES, WHEN YOU STITCH— TO PREVENT STRETCHING.

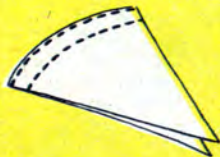
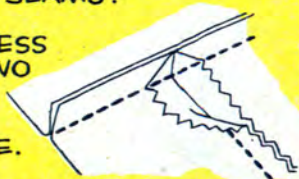
**2** WHEN STITCHING A PLAIN AND A PILE FABRIC, SUCH AS VELVET, HAVE THE PILE FABRIC UNDERNEATH, PILE SIDE UP.

**3** BIAS SHOULD BE UNDERNEATH WHEN STITCHING STRAIGHT AND BIAS MATERIAL.



**4** TRIM IN GRADUATED WIDTHS WHEN YOU HAVE THREE OR MORE PIECES IN A SEAM. A PROFESSIONAL LOOKING GARMENT NEVER HAS BULKY SEAMS.

**5** TO PREVENT BULKINESS AT THE JUNCTION OF TWO SEAMS, TRIM EXCESS MATERIAL TO A POINT TOWARD THE SEAMLINE.



**6** TO PREVENT A CURVED OR A BIAS SEAM FROM STRETCHING, STITCH NEAR THE EDGE BEFORE STITCHING ON THE SEAMLINE.



TO MAKE A SKIRT HANG STRAIGHT THE HEM MUST LIE FLAT AND EVEN. LET'S SEE HOW IT'S DONE.

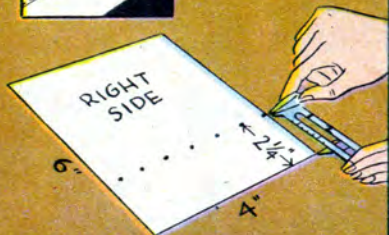


The seam Binding Hem Finish can be used on almost every type of fabric.

CHAPTER 3  
**HEMS**  
*and*  
**PLACKETS**



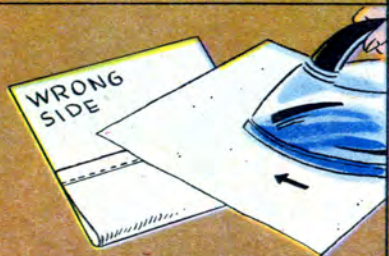
**SEAM BINDING HEM FINISH**



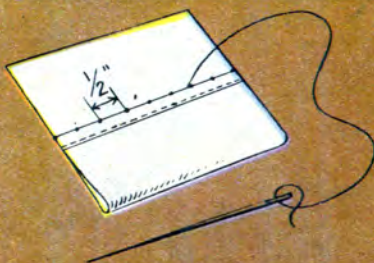
Use hem gauge for accurate width at all points. Mark hemline  $2\frac{1}{4}$ " up from lower edge, placing chalk dots about  $1\frac{1}{2}$ " apart.



Place one edge of seam binding about  $\frac{1}{4}$ " over bottom edge of hem. Stitch to place.



Fold hem up along dotted hemline. Press **CROSS-WISE** from bottom UP. (Pressing length-wise causes stretching and sagging).



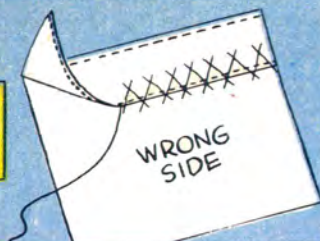
Pin hem to place, inserting pins every 2" along stitching in seam binding. Hand-sew to place with a **CATCH-STITCH**. Press.

**CATCH STITCHING**

Fasten thread in seam binding, pick up 1 thread in fabric. Over  $\frac{1}{2}$ " and pick up 1 or 2 threads in seam binding. Then over  $\frac{1}{2}$ " (**EVEN WITH EDGE OF BINDING**) and pick up 1 thread in fabric. Repeat for length of hem. **DO NOT PULL THREAD TOO TIGHT** or hem will pucker.

## OTHER IMPORTANT HEM FINISHES

### MACHINE STITCHED



Measure and mark  $2\frac{1}{4}$ " hemline. Turn under  $\frac{1}{4}$ " raw edge of hem allowance and machine stitch close to fold on RIGHT side. Fold along hemline and press from bottom UP. Pin to place. Hand-sew to fabric with catch stitch. Press.

### PINKED EDGE



A simple hem finish to make. (DO NOT use on fabrics that ravel greatly). Measure and mark as on other hems. Trim raw edge of hem allowance with pinking shears. Fold, press UP, and pin to place. Hand-sew to skirt with catch stitch. Press.

### ROLLED EDGE



A perfect hem finish for handkerchiefs, scarves, fine velvets and some circular hemlines. (On ALL hem finishes used for circular skirts, a NARROW hem is turned to avoid pulling and stretching.) Machine stitch as close to raw edge as possible. Roll edge under very TIGHTLY and hand-sew to place with slip stitch.

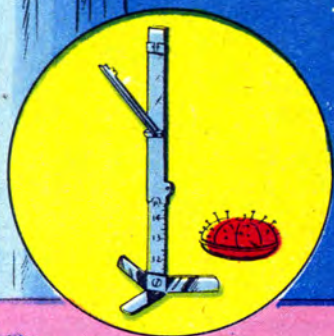


**M**RS. HOME MAKER HAS LEARNED THAT A WELL-TURNED HEM IS TRULY AT THE BOTTOM OF EVERY DRESSMAKING SUCCESS.

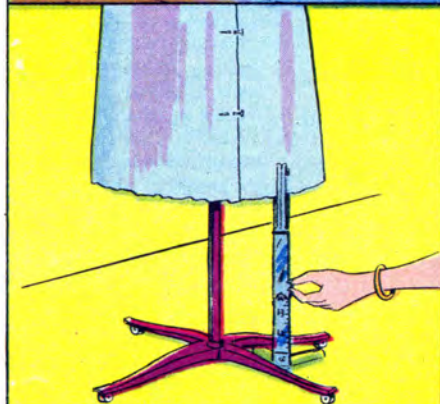


# MARKING THE HEM

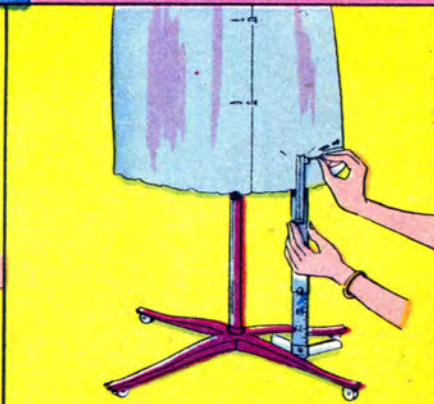
Before marking the hem, let the dress hang over night. Thus, any tendency to sag will be discovered and the hemline can be trimmed even.



**A** SKIRT-MARKER IS JUST THE THING TO KEEP A HEM FROM WANDERING.



Hold arm of marker against hem and insert pin. Continue pinning around hem.



Set the gauge to mark on ruler indicating height you wish hemline to be from floor. Tighten nut.

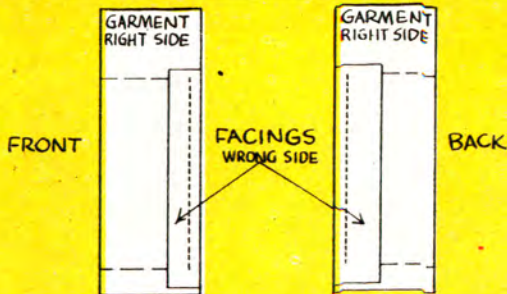
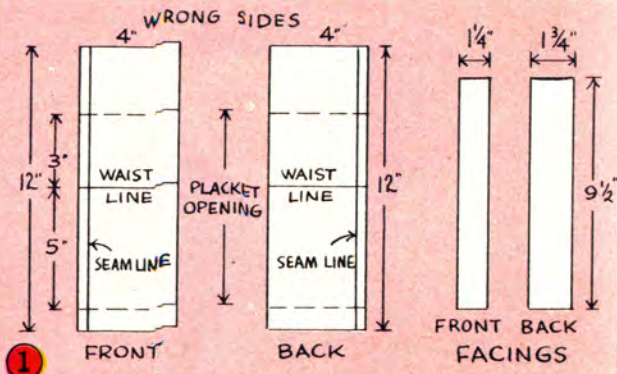


THE PROFESSIONAL WAY IS TO MAKE THE PLACKET BEFORE ASSEMBLING THE DRESS. A PLACKET MEANS AN OPENING SUCH AS THOSE UNDER ARM AND SHOULDER SEAMS, SLEEVES AND NECKLINE.



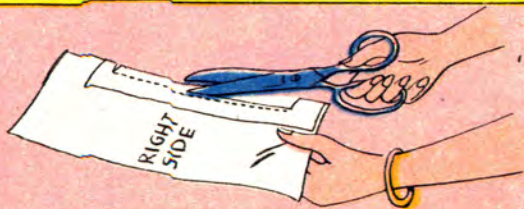
## UNDERARM PLACKET

Cut two samples 12" x 4", mark one FRONT, the other BACK. Draw  $\frac{5}{8}$ " seamline on wrong sides. Draw a line across center to indicate waistline. Measure off placket opening by drawing lines 3" ABOVE and 5" BELOW center line. FACINGS: Cut lengthwise as above. Note they are  $1\frac{1}{2}$ " longer than 8" placket opening. Facing is the lining at the edge of a garment to give it strength or shape or, in some cases, ornaments.



RIGHT sides together and edges even, place  $1\frac{1}{4}$ " facing over FRONT opening, allowing  $\frac{1}{2}$ " to extend ABOVE top of placket opening and 1" BELOW bottom of placket opening. Stitch on seamline length of placket ONLY. The  $1\frac{3}{4}$ " BACK facing is stitched on the same way.

On both BACK and FRONT, trim seam edges to about  $\frac{1}{8}$ ". Clip to stitching at top and bottom of placket opening.

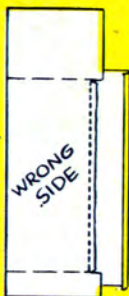




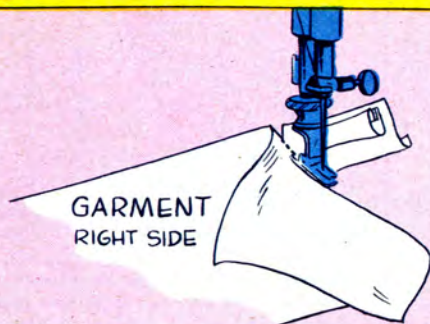
Turn under raw edge of BACK facing  $\frac{1}{8}$ " and press. Fold facing back with folded edge even with seam. Slip stitch along seam stitching. Press again. On FRONT facing, turn under raw edge  $\frac{1}{8}$ " and press. Turn facing flat to wrong side and press. Also press seams flat toward facing.

4

FRONT



BACK



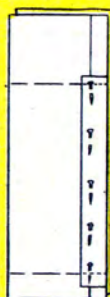
5

Put right sides of BACK and FRONT together, matching seam-lines and placket opening lines. Stitch across facings TOP and BOTTOM from clipped point in seam to edge of facings.

After stitching underarm seams above and below placket opening, pin front facing flat to dress fabric. Slip-stitch to place.

6

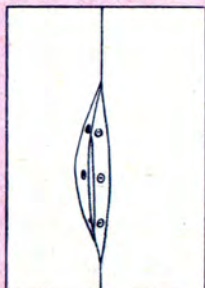
WRONG SIDE



FRONT

RIGHT SIDE,  
COMPLETE  
PLACKET

7



Sew snaps to place and the underarm placket is completed. When using zippers follow directions for insertion supplied with it by the manufacturer.

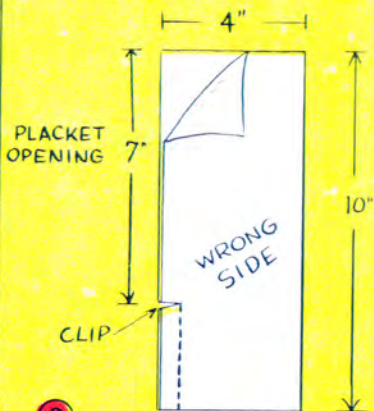


# CONTINUOUS PLACKET



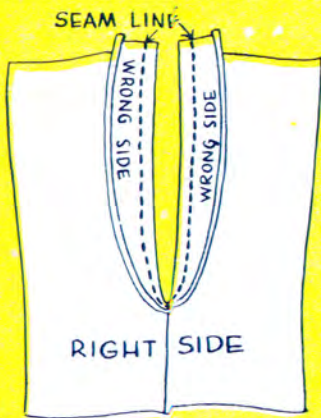
1

The side opening in a separate skirt is called a continuous placket.



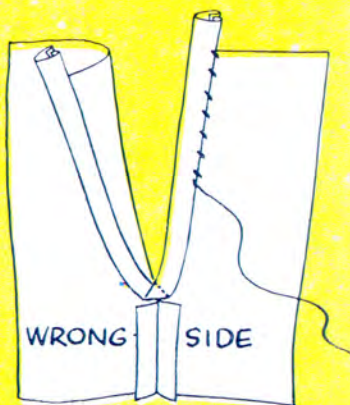
2

Cut out 2 pieces of fabric, 4" x 10". Measure down 7" from top for placket opening. Mark. Stitch on seamline from bottom of placket opening to bottom of fabric. Clip seam to stitching at bottom of opening. Press.



3

Cut facing  $15\frac{1}{4}"$  x  $2\frac{1}{4}"$ . Make sure that the facing is  $1\frac{1}{2}"$  longer than the opening. RIGHT sides together, pin to placket opening from top of skirt front to top of skirt back. Machine stitch along seamline. Clip seam to about  $\frac{1}{8}"$ . Turn under raw edge of facing  $\frac{1}{8}"$ . Press.



4

Fold facing back even with seam stitching and slip-stitch to place. Place edges of faced placket together and machine stitch across bottom. Press. Sew hooks and eyes at waistline and snaps below.

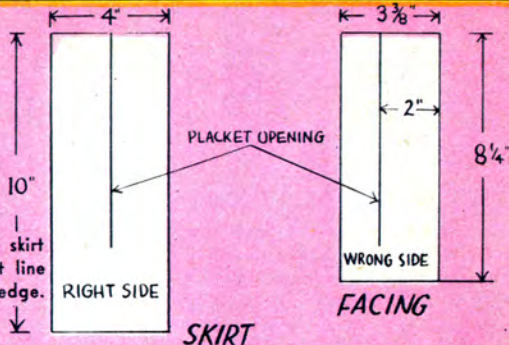


# NO SEAM CONTINUOUS PLACKET

is often used on a garment where there is no seam where an opening is required.

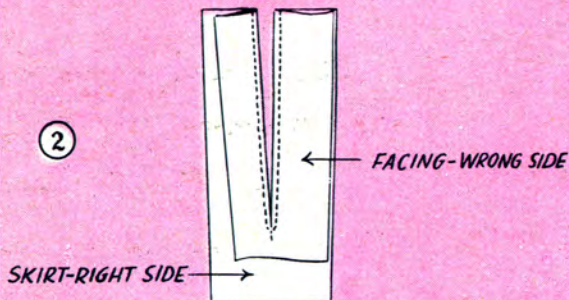


①



Cut and mark fabric representing skirt and facing as above. Draw placket line down on facing 2" in from right edge. (See page 19.)

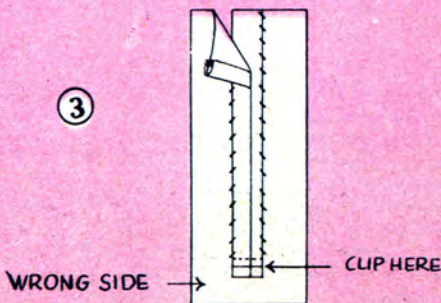
②



Matching placket lines, pin RIGHT side of facing to RIGHT side of skirt. Draw diagonal lines on facing  $\frac{3}{8}$ " each side of placket line. Stitch on these two lines coming to a point just below bottom of placket. Cut on placket line and trim seam edges, one shorter than the other.

Press seams. Slip-stitch narrow (front) facing to skirt to a point even with bottom of placket. Fold other facing even with seam stitching and slip-stitch. On wrong side, stitch across facings just below bottom of placket. Trim. Press. Sew hooks and eyes at waistline and snaps below.

③



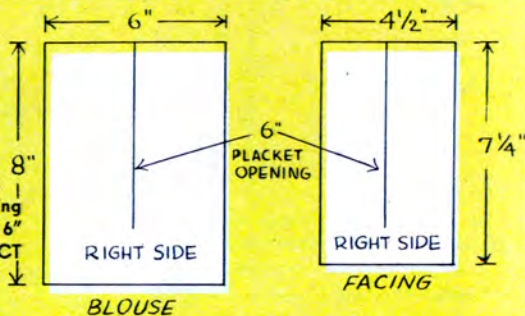


## A FACED NECK PLACKET

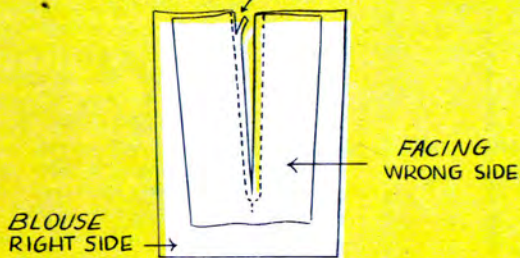
for opening at back of neckline.

1

Cut and mark fabric representing blouse and facing as above. Draw 6" placket opening lines down EXACT CENTER of both pieces.



CLIP CLOSE TO STITCHES

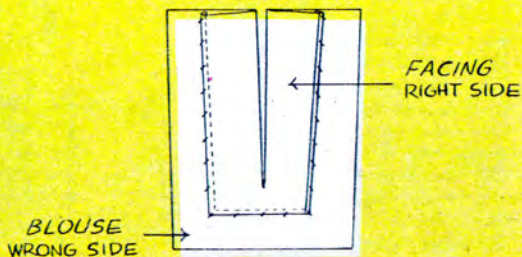


2

Matching placket lines, pin RIGHT side of facing to RIGHT side of blouse. Draw diagonal lines on facing  $\frac{1}{4}$ " each side of placket line. Machine stitch as on NO Seam Continuous Placket. (See above.) Cut opening and trim seam edges.

3

Press facing flat around wrong side of opening. Turn under raw edges and machine stitch. Then slip-stitch to place. (Raw edges can also be finished off with seam binding or by pinking.) Sew hook and eye at top of opening.





CHAPTER 4

**DARTS**  
**MITERED CORNERS**

**SHIRRING**  
**PERFECT POINTS**



**DARTS**

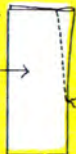
A dart is a short, tapering seam uniting two edges or a fold in the material in order to fit a garment to the figure.

They are used to regulate the fullness of the fabric and follow the curves of the body at the neck, bust, elbow and hip. (Exact positions are shown on patterns.) Darts made the PROFESSIONAL way lie SMOOTH and TAPER GRADUALLY.



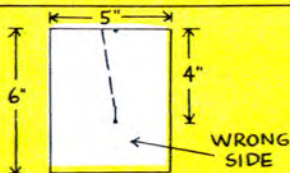
**DOUBLE  
 THREAD  
 DART**

WRONG  
 SIDE



2

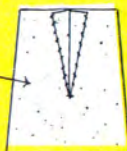
Fold fabric down center in line with upper and lower dots. Pin and stitch on tapering line from the TOP down. Tie end threads together at bottom. Open fabric out and with point of iron press dart to one side.



1

From mark at center top, measure down 4" and dot. Measure  $\frac{1}{4}$ " to left of upper dot and draw a line to lower dot. TAPER GRADUALLY so that the last  $\frac{3}{8}$ " is in a straight line to lower dot.

WRONG  
 SIDE



WOOLEN  
 MATERIAL

3

On WOOLEN fabrics, cut dart through center fold, open out flat and press. Slip-stitch raw edges of dart to garment.



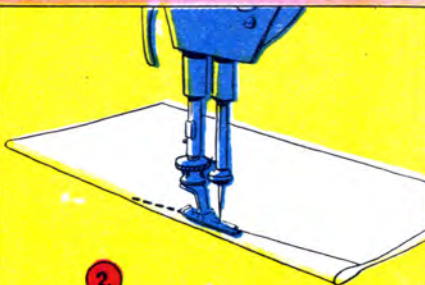
## SINGLE THREAD DART

On SHEER fabrics, to make darts almost invisible a single thread (from the bobbin) is used. This eliminates the tying together of the end threads as before.



1

Remove top spool of thread. With bobbin threaded as usual, thread end through needle from right to left, through take-up lever, tension, etc., threading in reverse. Pull up about 18" of thread and wind excess LOOSELY around spool pin.



2

Measure sample dart as you did the Double Thread Dart. Fold in center and stitch on tapering line from BOTTOM dot to TOP. Press as before.

To miter (sometimes spelled mitre) is to form an angle such as in a fold or a band, by cutting out a triangular piece and sewing together the cut edges.

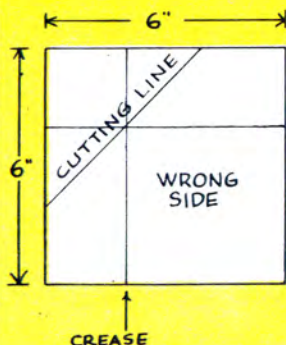
## MITERS

Wherever a hem overlaps at a corner, it is mitered to avoid bulk.

The two main ways this is done is shown below and on the next page.



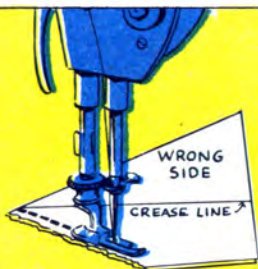
## SINGLE MITERED CORNER



1

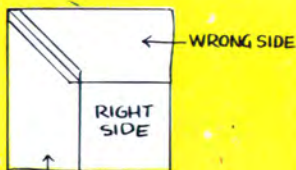
← CREASE  
Mark 2" hems on two adjoining sides. Crease toward WRONG side and open. From point where creases meet, measure  $\frac{1}{8}$ " toward outer corner and draw a diagonal line across from lower edge of one hem to lower edge of other. Cut on this line.





2

Turn under raw edge of cutting line  $\frac{1}{8}$ " toward wrong side. Press. Open out, place right sides together and stitch along crease.



3

WRONG SIDE

Turn hems back to wrong side of fabric. Corner has been mitered neatly with no stitches showing on right side.



## DOUBLE MITERED CORNER

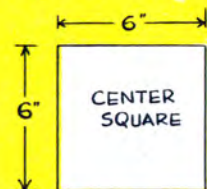
Miter the corners of facing BEFORE it is stitched to center fabric.

PLACE DOT IN CENTER OF FOLD EVERY 9"

**FACING**  
4" WIDE X 36" LONG



1



(NOT IN SCALE WITH DRAWING OF FACING)

Cut out samples as above. Facing is 36" ( $1\frac{1}{2}$  times the length around square and twice the width of finished facing). Measure down 9", fold down on RIGHT side. Place dot in CENTER of fold. Repeat at 9" intervals.

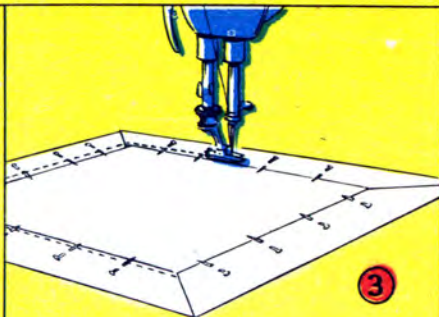
SHOWING TOP PORTION OF FACING



2

To miter first corner, turn down corners of fold in line with center dot. Press. Open out and stitch on pointed crease. Trim. Repeat for next 2 corners. For 4th corner, place right sides of strip ends together and repeat as above.

FACING CONTINUES COMPLETE PIECE 36"



3

Turn facing to right side. Press. Turn under raw edges  $\frac{1}{8}$ ". Press. Insert center fabric. Pin to place. Press again. Machine stitch close to edges.

**A**ND TODAY WE'RE GOING TO LEARN—

HOW TO DO *SHIRRING*  
(OR GATHERS)  
BY MACHINE.

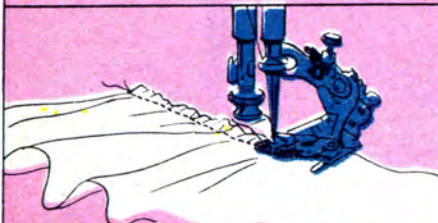
AND HOW TO  
MAKE A *PERFECT POINT*  
LIKE THIS.



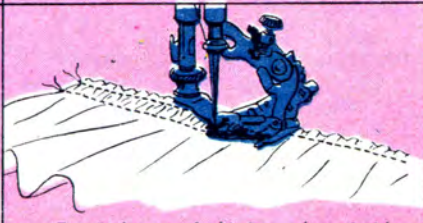
## SHIRRING



Attach "Ruffler" as shown in Instruction Book.



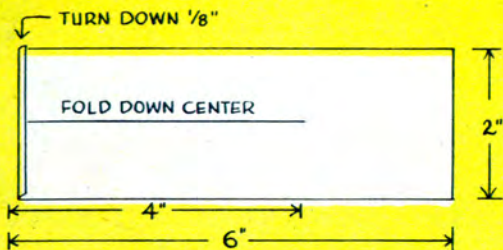
Cut out printed fabric sample, 10" x 5". With right side up, place it so inside edge of foot rests along inside edge of fabric. Set Stitch Regulator at #6. **KEEP LINE OF STITCHING STRAIGHT.**



For 2nd row of shirring, place inside edge of foot against edge of 1st row as a guide. Insert needle **EVEN** with 1st stitch in 1st row (otherwise shirring will be uneven). Stitch as before. Repeat for 3rd row.



# PERFECT POINTS

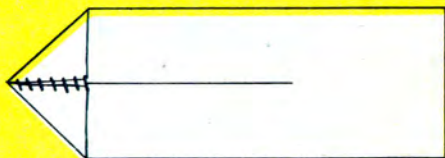


1

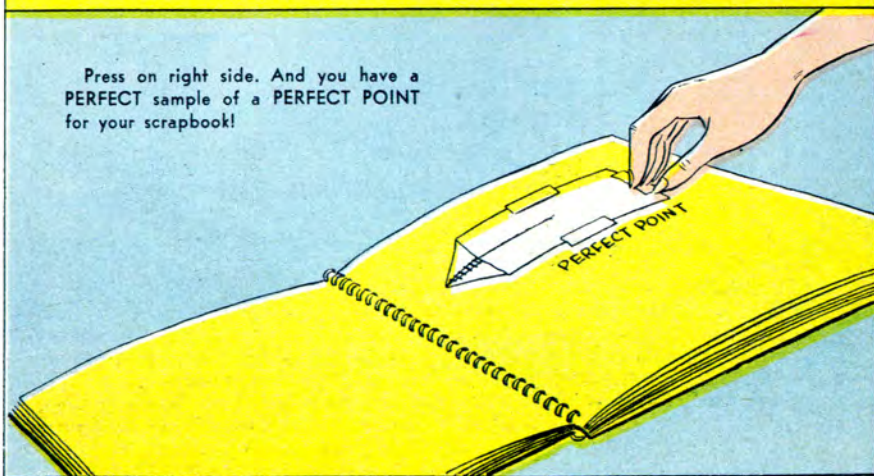
Cut percale sample as above. (End must be STRAIGHT). Turn under raw edge of end  $\frac{1}{8}$ ". Fold and crease 3" or 4" down EXACT center from end. Open out.

2

Turn corners of folded end down in line with center crease. Slip-stitch center edges together.



Press on right side. And you have a PERFECT sample of a PERFECT POINT for your scrapbook!



## CHAPTER 5

# TUCKS and PLEATS



WHAT A STUNNING BLOUSE!  
BUT I BET THOSE TUCKS WERE  
AWFULLY TRICKY TO MAKE!

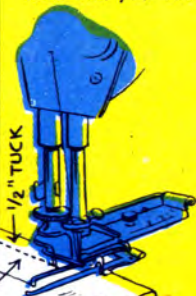
NOT AT ALL!  
AND IT'S THE DRESSMAKING  
TOUCHES LIKE  
TUCKS, THAT  
GIVE A  
GARMENT  
THAT MILLION  
DOLLAR LOOK!



## TUCKS

Tucks, which are both useful and decorative, often take the place of darts by using folds in the fabric to regulate fullness in the garment. Perforations on patterns show the folding and the stitching lines for the tucks.

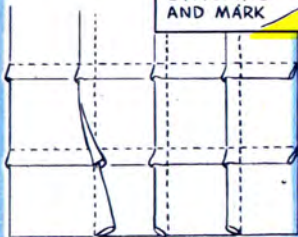
**PARALLEL TUCKS** are the simplest of all tucks. Make them with your Tucker Attachment.



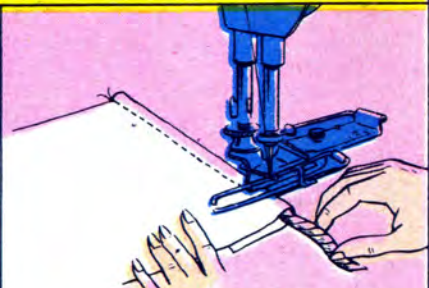
Mark the **FIRST** tuck only. Cut out a sample of printed fabric 12" x 6". Mark a line 1 1/2" from edge on **RIGHT** side. Set attachment to make 1/2" tucks with 1" space between. Fold cloth on line and insert (**RIGHT** side up) in attachment with fold against tuck guide. Stitch. For the next tuck, fold on crease made by measuring finger. Stitch as before and repeat for 3 or 4 tucks.

1" BETWEEN  
STITCHING  
AND MARK

1 1/2"



**CROSS TUCKING** is an attractive finish often used on sheer blouses. The fabric is cross tucked **BEFORE** pattern is cut out. Set attachment for desired width of tuck and space between. Make **CROSSWISE** tucks **FIRST**. **PRESS FLAT**. Make lengthwise tucks. Press again.

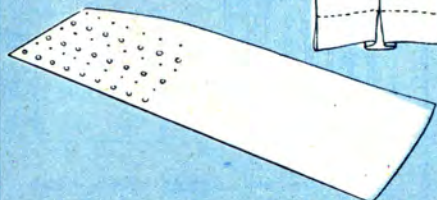


**CORDED TUCKS** add an interesting note to your garment. To make, insert cable cord, the width of the tuck, in the fold of the tuck and hold in place as you stitch.

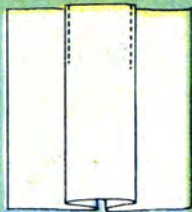


# PLEATS

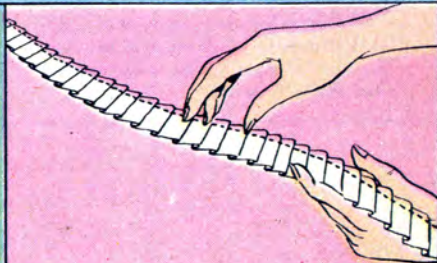
ONE OF THE MANY FASCINATIONS OF THE DRESSMAKING ART IS THE WIDE VARIETY OF TOUCHES AND FINISHES. WE NOW COME TO STILL ANOTHER DECORATIVE FOLD WHICH CAN CONTROL FABRIC FULLNESS — **PLEATS!**



AN INVERTED PLEAT has the folded edges brought together on the **OUT-SIDE**. To make, follow the pattern perforations in marking the lines for folding and stitching. Bring fold over to stitching line and top-stitch as above.



A **BOX PLEAT** is like the wrong side of an inverted pleat. The folded edges are brought together on the **WRONG** side. Measure pleat as before and top-stitch along edges of folds as above.



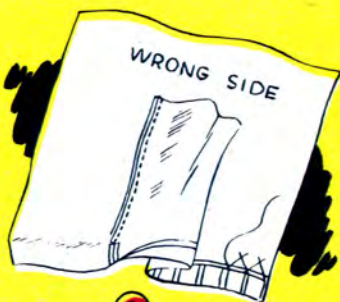
For effective **NARROW PLEATING**, use the ruffler attachment on your machine which pleats and stitches in **ONE** operation. Your Instruction Book will show how easily it is done.

The secret of making smoothly, flat pleats is to measure **EXACTLY** and stitch **EVENLY**. And **REMEMBER**: Make pleats and **ALL** construction details **BEFORE** garment is seamed.

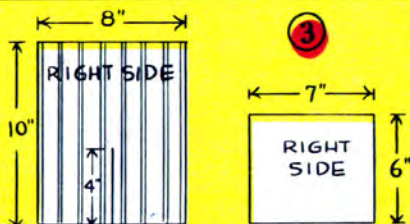
## SET-IN INVERTED PLEAT

**T**O MAKE THE PLEAT LIE STRAIGHT AND NEAT ALWAYS—

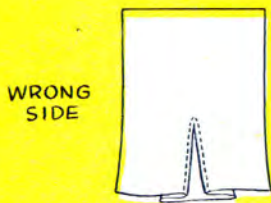
1. Be sure fold of pleat is on exact lengthwise grain of fabric. (See page 45 for definition of "GRAIN").
2. Press seams open at hemline of pleat.
3. Clip seam at top of hemline to prevent puckering.



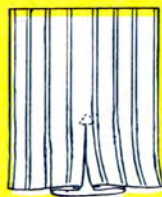
Sally Stitch has used a contrasting color for the set-in inverted pleat of her skirt. This type of pleat is also recommended when fabric is scarce.



Measure and cut as above, using printed fabric for skirt part and plain fabric for pleat. (Note length of pleat is 3" longer than 4" pleat opening). On skirt, draw a 4" line up from center bottom for pleat opening. Cut on this line.



Turn skirt portion to wrong side. Place pleat fabric even with one side of pleat opening, right sides together. Machine stitch together  $\frac{1}{8}$ " from edge from bottom of skirt up to a point at top of opening. Stitch down opposite side in the same way.



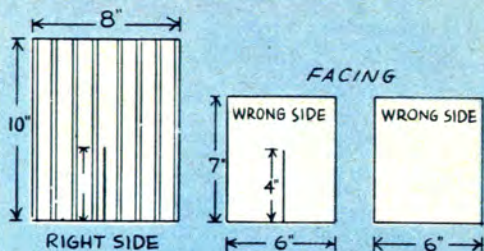
Press pleat on right side and stitch across top of opening. Begin  $\frac{1}{8}$ " to one side of point of the opening, stitch diagonally to a point  $\frac{1}{4}$ " above and in line with point, down opposite side to within  $\frac{1}{8}$ " of point and across to starting stitch—thus forming a triangle.



## INVERTED PLEAT WITH TWO PIECES

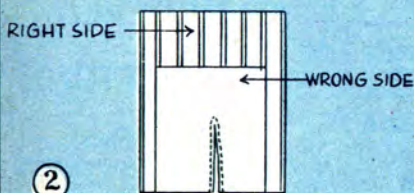


This type of inverted pleat is also used when fabric is scarce or a contrasting color is desired. For your sample, use printed fabric for skirt portion and plain fabric for facing.



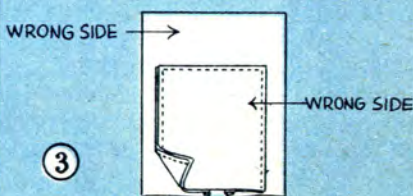
①

Measure and cut pieces as above. (Cut 2 pieces for facing). On RIGHT side of skirt and on WRONG side of one facing piece, draw 4" lines up from center bottom for pleat opening.



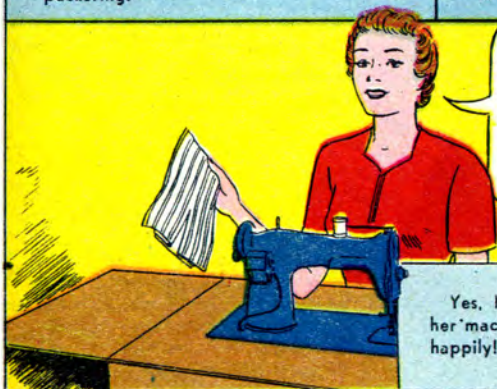
②

Place RIGHT side of facing over RIGHT side of skirt, matching 4" lines. From bottom edge up, stitch  $\frac{1}{8}$ " from line, stitch to a point just above line, turn and stitch down other side. Cut center line carefully and clip raw edges to prevent puckering.



③

Turn facing to wrong side of skirt. Press flat. Place other facing pieces over facing on skirt, right sides together and edges even. Stitch together  $\frac{1}{8}$ " from edge, up one side, across top and down other side. Press. Slip-stitch top of facing to skirt.



ONE MORE SAMPLE FOR MY SCRAPBOOK! AND EVERY DAY IT'S MORE AND MORE FUN TO SEW BY MACHINE!

Yes, Mrs. Home Maker has learned to know her machine. It serves her smoothly, quickly and happily!

CHAPTER 6

# BUTTONHOLES



MY, I AM PROUD OF THESE SAMPLES! THEY'RE SO NEAT AND PRETTY.



THAT'S BECAUSE YOU'VE SHOWN CARE AND PATIENCE — THE SECRET OF TRUE CRAFTSMANSHIP!

AND WON'T IT BE THRILLING WHEN I MAKE A WHOLE DRESS FOR MYSELF! I'LL FAIRLY BURST MY SEAMS WITH PRIDE!

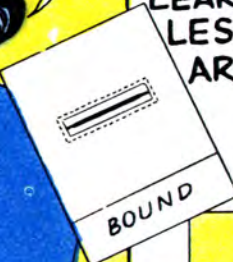


IF YOU'VE MADE 'EM THE RIGHT WAY! BUT NOW LET'S MAKE A FEW SAMPLE **BUTTONHOLES**—THE RIGHT WAY.

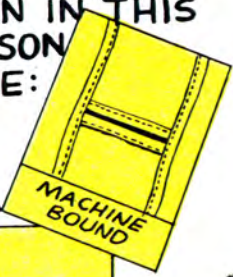
## BUTTONHOLES and BUTTONS

MAKE A DECORATIVE OPENING FOR YOUR GARMENT.

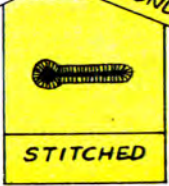
THE **BUTTONHOLES** WE'LL LEARN IN THIS LESSON ARE:



BOUND



MACHINE BOUND



STITCHED



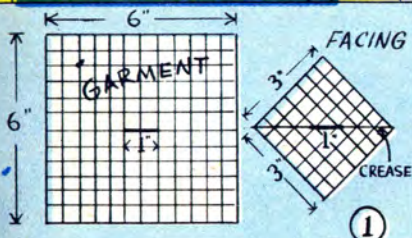
## BOUND BUTTONHOLES



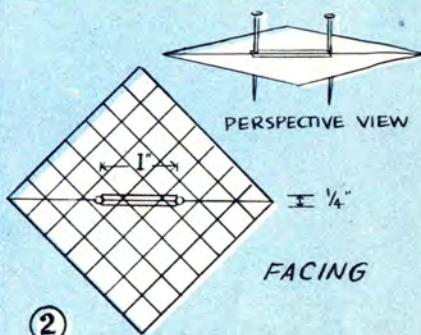
BEFORE YOU BEGIN—  
HERE ARE A FEW HINTS  
ON MAKING BUTTONHOLES  
EASILY AND EXPERTLY.

Measure accurately and keep all lines straight.  
Always make the sides of the facing 2" longer than  
the buttonhole length.

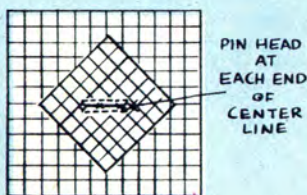
Placing the facing on the bias gives a neater effect  
than one on the straight of the goods.



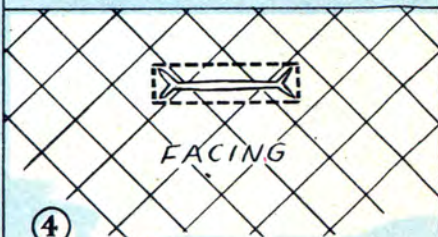
To make a 1" regulation bound buttonhole, cut a 3" square for the facing, fold diagonally to obtain true bias and draw a 1" line on right side along center part of crease. On right side of 6" square, representing garment, draw a 1" line as above.



On facing, measure a scant  $\frac{1}{8}$ " above and below center line and draw EXACT parallel lines 1" long. Draw connecting lines at either end, forming a 1" x  $\frac{1}{4}$ " rectangle.

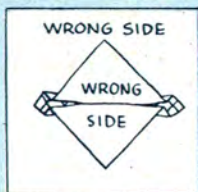


With pins inserted through ends of center line as a guide, place facing DIRECTLY over 1" line of garment. Start stitching near center, secure together by pins inserted through the ends of the center line. Start stitching near center of either of the long outside lines and stitch around rectangle. For an even buttonhole, make the same number of stitches (COUNT!) on both end lines.



Clip along center line of buttonhole up to  $\frac{1}{8}$ " from either end. Clip diagonally across to each corner. Clip UP TO stitches but NOT INTO them. However, clip sufficiently or facing will pucker when turned.

## BOUND BUTTONHOLES...Continued



5

Pull facing through buttonhole opening to wrong side. Press out flat around opening. Then, fold lower facing up  $\frac{1}{8}$ " over lower part of opening. Fold upper facing  $\frac{1}{8}$ " down over upper part of opening. Pin to place. The two folded edges should meet and form a straight line across facing. Press thoroughly.

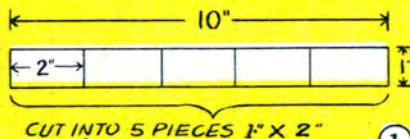


6

ON RIGHT SIDE, machine stitch around buttonhole, keeping stitches VERY CLOSE to outside of seam lines. Turn to WRONG SIDE and overcast together the folded edges of the pleats at both ends of the facing. Press completed buttonhole.

## MACHINE BOUND BUTTONHOLES

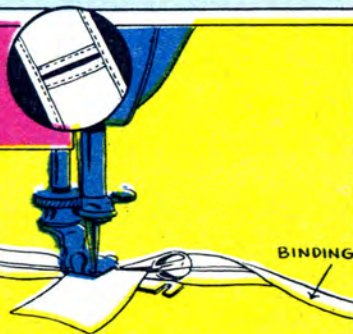
A smart, trim buttonhole which is made with the binding attachment of your sewing machine.



1

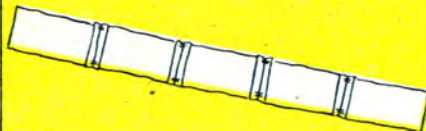


For your sample, you will need: A piece of plain fabric,  $1" \times 10"$ , then cut into 5 pieces each 1" wide by 2" long. (Illustration). A package of commercial binding as above. (Illustration)



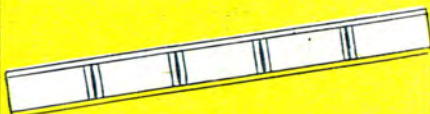
2

Insert binding in attachment (see Instruction Book) and bind the 1" sides of each of the 5 pieces.



3

Place bound edges of pieces together so that edges meet but do not overlap. Tack together at each end of the four buttonholes.



4

Bind the outer 10" sides of the strip and the buttonholes are complete.



FOR SPEED AND PERFECTION IN MAKING STITCHED BUTTONHOLES, I DOTE ON MY BUTTON-HOLE ATTACHMENT!

## STITCHED BUTTONHOLES

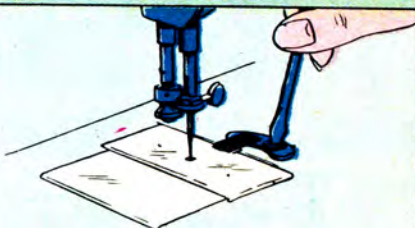
GOLLY, IT WORKS LIKE MAGIC! I'M GOING TO INVEST IN ONE TOO!



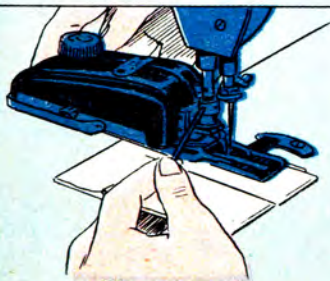
**BUTTONHOLER ATTACHMENT**, which saves the time and effort of making the stitched buttonhole by hand, costs about \$10.00. It comes with five templates for five different sized buttonholes including the Keyhole or Tailored type for coats and suits. Also available are templates for four other sizes.



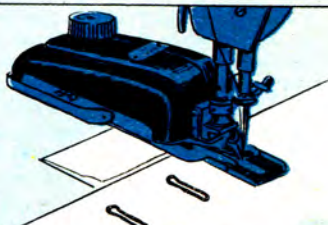
Insert into attachment the template corresponding to the size buttonhole you wish to make.



Remove pressure foot. Remove Holder Nut from presser bar and replace with Buttonholer 4-holed Holding Nut. Cover needle plate with Feed Cover Plate.



Attach buttonholer, guiding into position from rear. (See Buttonhole Attachment Instruction Book).



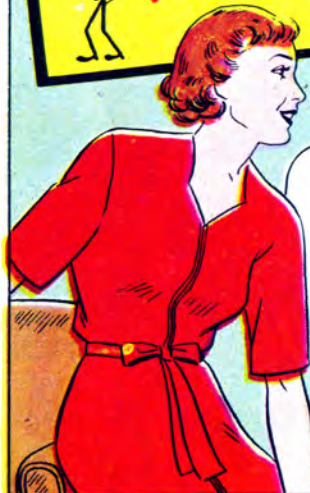
Lower pressure bar, dropping attachment into place over desired location of buttonhole. Start the machine. The attachment will stitch down one side, around and back again forming a buttonhole. It is not necessary to guide the cloth.

CHAPTER 7

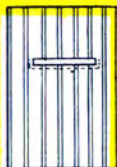


# POCKETS

**POCKETS!** THAT REMINDS ME—JUST THINK OF THE EXTRA POCKET MONEY I'LL HAVE BY MAKING MY OWN CLOTHES!

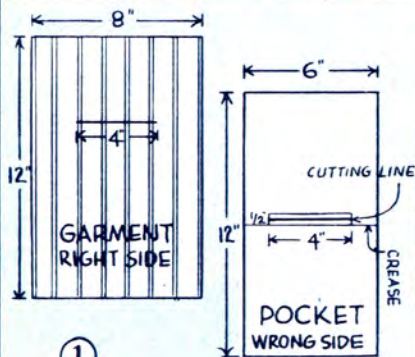


RIGHT! AND IT WON'T BE SMALL CHANGE IN CASH OR CREATIVE PLEASURE IF YOU'VE LEARNED THE BASIC DRESSMAKING RULES.



## PLAIN WELT POCKET

A PLAIN WELT POCKET (the welt is the strip of fabric above the lower seam-line) is sometimes made by attaching the welt separately. However, you are going to learn how to make it in one operation. For a pocket with a 4" opening and a depth of 6", cut pocket portion 2" wider than opening—or 6" wide, and twice the depth—or 12".

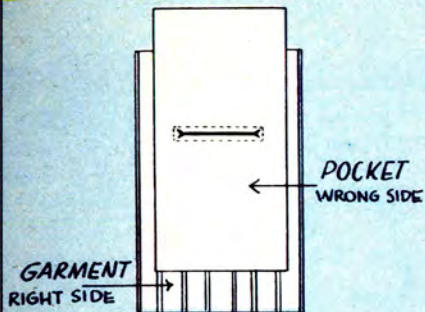


①

On garment, draw a 4" line for desired location of pocket. Then, on wrong side of pocket portion, draw a 4" line ON crease at even (1") distance from outer edges. ABOVE this, draw two 4" parallel lines, 1/4" apart. (Center line is cutting line for buttonhole opening.) Draw lines connecting ends and you have a 4" x 1/2" rectangle.

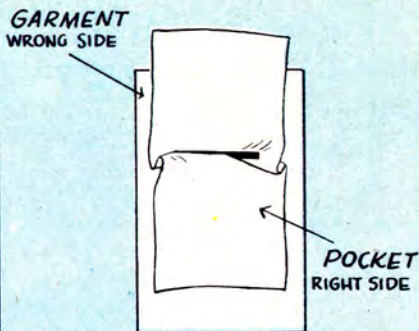


## PLAIN WELT POCKET...Continued



②

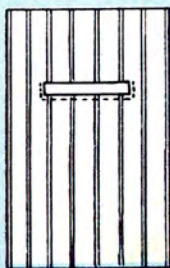
Insert pins through ends of center line on pocket portion and (RIGHT sides together) place over garment pocket line as you did the Bound Buttonhole. Pin to place. Start stitching on either of the long outside lines and stitch around rectangle. (Have same number of stitches on end lines!) Cut center line to  $\frac{1}{4}$ " from either end and clip diagonally UP TO stitches in each corner.



③

Pull pocket through opening to wrong side of garment. Press thoroughly around seam edges. Pull lower part of pocket up  $\frac{1}{2}$ " to cover opening. Fold edge must meet upper seam edge of opening in a straight line. Press and pin to place.

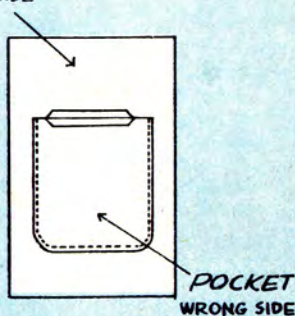
GARMENT  
RIGHT SIDE



④

On right side of garment, stitch lower side seam and two end seams flat to lower pocket portion, stitching close as possible, just outside seam lines.

GARMENT  
WRONG SIDE



⑤

Bring upper pocket down over lower pocket and stitch the two sides and bottom together with a  $\frac{3}{8}$ " seam, rounding off corners at bottom. Cut away excess fabric outside seam at rounded corners, thus forming a rounded pocket which is preferable to a square one as it will not curl at the corners when laundered.



# TAILOR BOUND POCKET

NOW THAT YOU'VE MADE A PLAIN WELT POCKET, YOU'LL FIND THE TAILORED BOUND-EDGE POCKET EASY AS A-B-C!

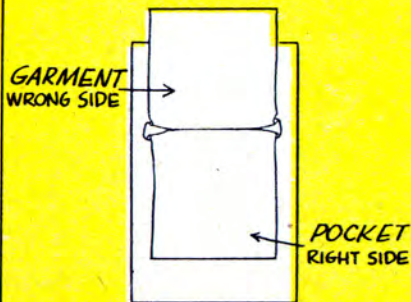


The TAILORED BOUND POCKET is made exactly the same as the Plain Welt Pocket on the following steps:

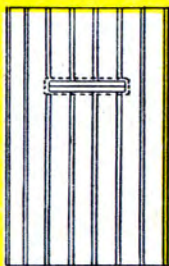
- Cut garment and pocket portions and mark for pocket lines as before.
- Pin pocket portion to garment, stitch, cut center line and clip into corners as before.
- Pull pocket through opening to wrong side of garment—and—

### THEN—

Press thoroughly around seam lines. Pull lower pocket portion up  $\frac{1}{4}$ " over lower half of opening. Pull upper pocket portion down  $\frac{1}{4}$ " over upper half. Press and pin to place. The fold edges should meet in a straight line at all points.



### GARMENT RIGHT SIDE



On right side, stitch BOTH side seams and the two end seams flat to pocket portion, stitching as close to outside of seam lines as possible. You now have a pocket opening which resembles the Bound Buttonhole in appearance. (To complete: Stitch upper and lower pocket portions together EXACTLY as you did the Plain Welt Pocket)

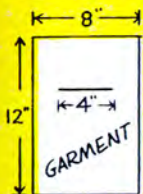


# PATCH POCKET



PATCH POCKETS-LIKE THESE-  
ARE STITCHED ON THE OUT-  
SIDE OF THE  
GARMENT.

**CAUTION:**  
OF PUCKERED  
CORNERS BEWARE!  
MEASURE THE SEAMS  
WITH CARE!

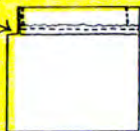


POCKET-RIGHT SIDE

①

Cut fabric pieces as above. Mark 4" line on garment for placing of pocket. On right side of pocket portion, mark a  $\frac{3}{8}$ " seam line on the two sides and bottom. Turn under top raw edge  $\frac{1}{4}$ " and machine stitch.

CLIP CLOSE ON  
BOTH SIDES

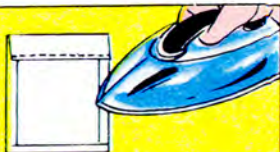


POCKET  
RIGHT SIDE

②

Turn top over to RIGHT SIDE of pocket to form a 1" hem. Seam the two ends of the hem along seam lines. Clip seams close to stitching.

POCKET  
WRONG SIDE



③

Turn hem to wrong side and press thoroughly. Press under sides and bottom along seam lines.

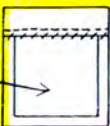
POCKET  
WRONG SIDE



④

Open seams and note the squares formed by meeting of crease lines in bottom corners. Measure  $\frac{1}{4}$ " diagonally from joining point toward outer corner and draw a diagonal line dividing square into two triangles. Cut along this line on both corners.

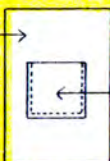
POCKET  
WRONG SIDE



⑤

Turn bottom corners under  $\frac{1}{4}$ " so that fold falls across joining point of seam lines. Fold under along seam lines. You now have corners neatly mitered instead of overlapping. Slip-stitch hem bottom to fabric. Press thoroughly.

GARMENT  
RIGHT SIDE



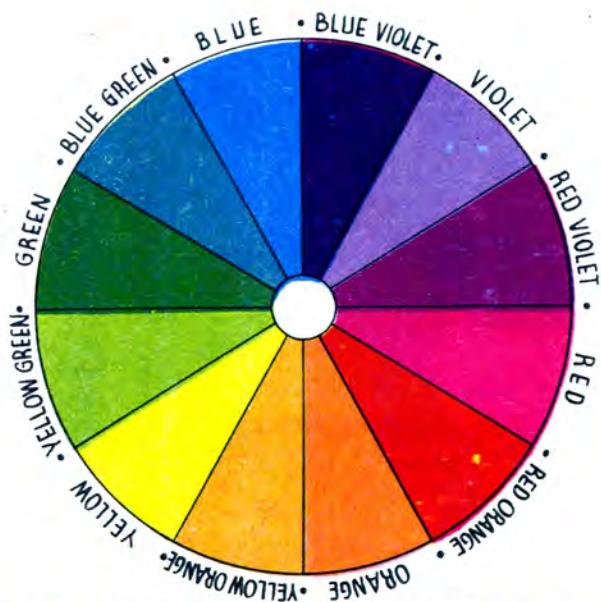
POCKET  
RIGHT SIDE

⑥

With right side of pocket up, pin to place on right side of garment. Machine stitch close to edge on two sides and bottom.

## CHAPTER 8

# COLORS, SELECTION OF FABRIC, YARDAGE



## YOUR COLOR WHEEL ★

All colors divide into two classes. (1) The Chromatic Colors—reds, greens, purples, browns and pinks. (2) The Achromatic or Neutral Colors—black, white and intermediate groups.

Modern color theory accepts as Primary Colors—Red, Blue and Yellow. All other colors, including white, are blends of these. By blending equal parts of one primary with equal parts of another, the Secondary Colors—Violet (Red + Blue), Orange (Red + Yellow), and Green (Yellow + Blue) are produced. The Intermediate Colors are obtained by blending an equal part of a Primary Color with an equal part of a Secondary Color. Thus, for example, Red + Violet produces Red-Violet.

Any three colors next to each other on the wheel combine or harmonize well. Colors which are directly opposite each other create vivid contrast. The use of colors consists of the employment of large numbers of combinations which are possible taking into account the brilliance, hue and intensity of each color or color combination, and always remembering that contrasting colors may create too sharp an effect and must be toned-down by using modified shades.



WHEE! WHAT A PALETTE OF COLORS! I'M JUST LIKE A REAL ARTIST!

OF COURSE! BUT THE PICTURE IS TO BE OF YOU! TO MAKE IT A PLEASING ONE, IT'S IMPORTANT TO KNOW COLOR HARMONIES AND QUALITIES.



## THE MAIN COLOR HARMONIES ARE :

### ANALOGOUS

1. Analogous Harmony — Colors that blend gradually. Example: Yellow, Yellow-Green to Green.

### MONOCHROMATIC

2. Monochromatic Harmony—One color in its various shades from light to dark. Example: Dark Blue, Blue, Light Blue.

### COMPLIMENTARY

3. Complimentary Harmony or Contrast — A combination of colors from opposite sides of the chart. Example: Blue and Orange or Red-Violet and Yellow-Green.

# COLORS KEYED TO THE INDIVIDUAL



CHOOSE  
THE COLORS  
RIGHT  
FOR YOU--

## BRUNETTE

PINK TO RED RANGE  
YELLOW TO ORANGE RANGE  
GREENS  
BLUES  
NEUTRALS (WHITE, CREAM, BLACK)



BLONDES,  
BRUNETTES,  
AND ALL  
OTHERS TOO.

## BLONDE

PINK TO RED RANGE  
YELLOW TO ORANGE RANGE  
GREENS (AQUA, TEAL, SEA GREEN)  
ALL BLUES  
NEUTRALS (WHITE, CREAM, BLACK)  
BEIGE (NATURAL AND ROSE)  
BROWNS (CHAMPAGNE, TOAST,  
LEAF BROWN, DARK BROWN)

## RED HEAD



BEIGE TO  
BROWN RANGE  
GREENS  
BLUES  
NEUTRALS (WHITE, CREAM, BLACK)



## SILVER-GRAY

PINK TO RED RANGE  
BLUES  
WHITE, GRAY, BLACK



## BROWN-ETTE

PINK TO RED RANGE.  
YELLOW TO ORANGE RANGE  
GREENS  
BEIGE TO BROWN RANGE  
BLUES  
NEUTRALS (WHITE, CREAM, BLACK)

## BROWN-GRAY



PINK TO RED RANGE  
YELLOW TO  
ORANGE RANGE  
BEIGE TO BROWN RANGE  
GREENS  
BLUES  
WHITE, GRAY, BLACK



## SELECTION OF FABRIC

CONSIDER CAREFULLY AND BUY SUITABLE FABRICS OF GOOD QUALITY—WORTHY OF YOUR TIME AND TALENT!

ALWAYS CONSULT THE FABRIC LABEL!

IT CAN TELL YOU LOTS ABOUT COLOR, FIT AND FINISH.

### COTTONS

*Is it pre-shrunk?* Today, a wide variety of pre-shrunk fabrics are available. If your fabric is not pre-shrunk, it must be shrunk before sewing. One method is to fold fabric and soak thoroughly in cold water for several hours. Squeeze—not wring—the water out and roll fabric in a turkish towel for a few minutes. While still folded, hang over a line to dry. Press on **WRONG** side.

### SILKS

*Is it color-fast?* If **NOT**, don't buy it! The screened and print silks must be dry-cleaned but all other *pure dye silks* generally can be washed. Be sure to ask when you purchase it. To test for quality, rub the fabric between thumb and forefinger to see if threads get out of line.

### RAYONS

*Will it wash?* Or must it be drycleaned? If washable, use lukewarm water and mild soap. Wrap in a towel and press on **WRONG** side while still damp. [Remember to use a relatively cool iron on acetate rayons.] The garment will shrink up if it becomes dry before pressing and must be thoroughly re-wet. Do *not* sprinkle—this causes spotting of fabric.

### WOOLENS

*Is it "ready for the needle?"*  
*Is it sponged and shrunk?* If it is good woolen, the answer is **YES!**

**REMEMBER:** The Wool Labeling Act requires that all wool be labeled as to content. Pure wool is labeled.

**GOOD NEWS FOR HOME SEWERS:** Woolens are now available in yarn goods, which have been treated to resist shrinkage.

### LINENS

If you don't buy a linen with a special finish, it should be pre-shrunk. Follow the directions given for shrinking cottons. Pure linen is always labeled. But to test for purity, moisten your finger and place it on wrong side of the linen. If moisture is immediately absorbed and shows through to a great degree on the right side, the fabric is pure linen. A fine dense fiber and relative closeness of weave usually indicate a quality linen.

### VELVETS

To test for *pure silk velvet*, press your finger firmly on the nap. If finger print disappears when nap is brushed up, it is good quality. If the mark remains, cotton is present. Of course, some rayon velvets are excellent.

### NYLON

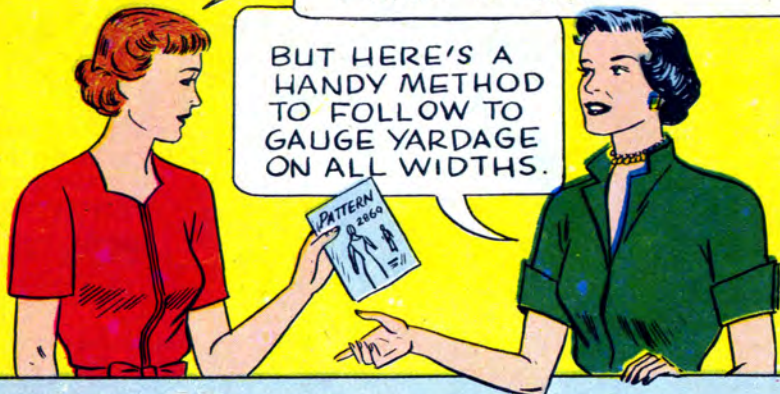
Nylon fabrics are washable and "ready for the needle." In stitching, use nylon thread for elasticity of seams.

**NOTE:** The automatic tension of your machine eliminates the necessity of any special adjustment for sewing nylon.

# YARDAGE

THIS PATTERN DOESN'T GIVE YARDAGE INFORMATION FOR THE WIDTH OF THE FABRIC I WANT TO USE.

BUT HERE'S A HANDY METHOD TO FOLLOW TO GAUGE YARDAGE ON ALL WIDTHS.



Fabrics come in a minimum of eight widths. The pattern will list cloth requirements for as many as four widths which meet most needs. To avoid waste, the amount of needed material (yardage) should be accurately gauged. To estimate fabric needs accurately is especially important during a period of shortages.

**HOW TO GAUGE YARDAGE.** Example: If pattern requires 3 yards of 40" fabric but the 36" fabric you wish to use is not given on the pattern, subtract the difference in width (4") and multiply by the number of yards (3 yards). Add this amount (12" or  $\frac{1}{3}$  yard) to the 3 yards. (If you are using a wider width than given on the pattern, multiply difference by yardage given and subtract the total.)



Measure from base of the neck to the floor. TWICE this length, plus 27" for the sleeves is sufficient for a plain dress with long sleeves.

\*This method of gauging yardage is recommended only when you wish to buy fabric for reserve and intend to select pattern at a later date.

1. Fabrics with a nap, such as velvets. These must be cut with the nap running in the same direction on all pieces.

2. Plaids and stripes which must be matched. **CONSULT YOUR PATTERN!**



# CORRECT MEASUREMENTS

## and PATTERN ALTERATIONS



FOR A PERFECT FITTING GARMENT, KNOW YOUR MEASUREMENTS AND ALTER THE PATTERN ACCORDINGLY.

FINE. THAT MEANS, TOO, THAT ONLY ONE FITTING WILL BE NECESSARY WHEN I MAKE MY DRESS.

### CORRECT MEASUREMENTS

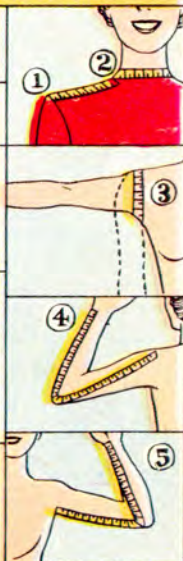
**1. SHOULDER LENGTH.** Measure from base of neck to tip of shoulder.

**2. NECK.** Measure around base of neck.

**3. ARMHOLE.** Lift arm. Fit tape loosely around armpit with balance of tape across shoulder. Let arm fall to side to assure ease in armhole measure.

**4. OUTSIDE SLEEVE.** Lift arm almost even with shoulder, bending at elbow so that the hand is about a foot away from your face. Measure from shoulder tip, down around elbow to wrist in line with little finger.

**5. INSIDE SLEEVE.** With arm in same position as above, measure from armpit around inside of arm curve to wrist in line with thumb.



**TO SIMPLIFY PATTERN ALTERATIONS:** If your bust is large in proportion to other figure measurements, select pattern by bust measurement. If wide hips are a problem, select pattern by hip measurement. (It is easier to decrease rather than increase on patterns).

6. **CHEST.** At a point  $3\frac{1}{2}$ " below hollow of neck, measure across from armhole to armhole.

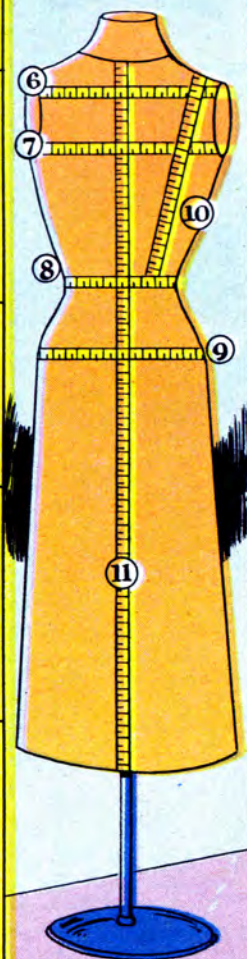
7. **BUST.** Measure around fullest part of bust, placing tape up higher toward the shoulder blades in back. Hold tape loosely so that **TWO FINGERS** can pass under it with ease.

8. **WAIST.** Measure around the natural waist line (located just above the hip line).

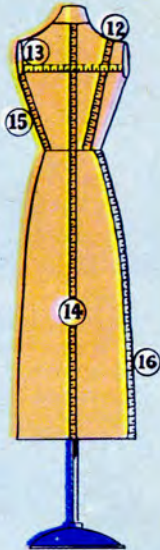


9. **HIP.** Measure around the fullest part of hips (usually from 7" to 9" below waist line). Hold tape loosely so that **THE HAND** can pass under it with ease.

10. **STRAP.** (A measurement that many home makers overlook but is important, particularly for the woman with a large bust). Measure from center of shoulder down over fullest part of bust to waist line. This will prevent pulling.

11. **CENTER FRONT.** Measure from hollow of neck to desired hem line, **ADD** on hem allowance width.





	<p><b>12. BLADE.</b> (Similar to strap except it is taken in the back. Important, particularly for the woman with round shoulders). Measure from center of shoulder to waist line.</p>	 <p>The diagram shows a dress on a mannequin. Measurement 12 is a diagonal line from the center of the shoulder to the waistline. Measurement 13 is a horizontal line across the chest. Measurement 14 is a vertical line down the center back from the neck to the hem. Measurement 15 is a diagonal line from the shoulder to the waistline, similar to the blade measurement.</p>
	<p><b>13. BACK.</b> At a point <math>4\frac{1}{2}</math>" below prominent bone in back of the neck, measure from armhole to armhole.</p>	
	<p><b>14. CENTER BACK.</b> Measure from prominent bone in back of neck to desired hem line, ADD on hem allowance.</p>	
	<p><b>15. UNDERARM LENGTH.</b> Measure from armpit to waist line.</p>	
	<p><b>16. HIP LENGTH.</b> Measure from waist line over fullest part of hip to hem line, ADD on hem allowance.</p>	 <p>The diagram shows a right arm bent at the elbow. Measurement 17 is a yellow tape measure around the upper arm muscle.</p>
	<p><b>17. UPPER ARM MUSCLE.</b> Clench fist and raise arm to expand muscles. Measure around upper muscle, around bended elbow, around lower muscle and around wrist.</p>	 <p>The diagram shows a right hand with the thumb tucked in. Measurement 18 is a yellow tape measure around the palm of the hand.</p>
	<p><b>18. SLEEVE OPENING.</b> Place thumb in palm of hand, even with second finger. Measure around fleshy part of hand. Measure wrist and subtract from hand measurement. Add <math>1\frac{1}{2}</math>" to difference to give you correct length for sleeve opening.</p>	

# PATTERN ALTERATIONS

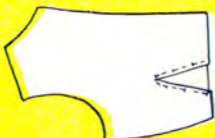


NOW WE'LL SEE IF WHERE AND HOW MUCH—THE PATTERN MUST BE ADJUSTED TO CORRESPOND IN ALL PLACES TO YOUR OWN MEASUREMENTS.

**NOTE:** Always measure from seam line to seam line on the pattern.

**TO INCREASE** (where pattern is smaller than your measurement) — Split pattern and spread to equal the necessary measurement. Fill in the space with tissue paper pinned to pattern. NEVER, NEVER add on to the sides, or at top or bottom.

WAIST WIDTH



Spread to equal one-quarter of total amount to be increased. Do the same on back portion. (Pattern portion represents only one-quarter of entire waist measurement).

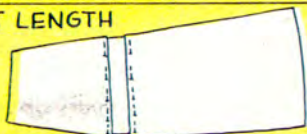
SHOULDER WIDTH



STRAP LENGTH



SKIRT LENGTH



**TO DECREASE** (where pattern is larger than your measurement) — Make a tuck in pattern to equal necessary measurement.

WAIST WIDTH



Make take-up in tuck to equal one-quarter of total amount to be decreased.

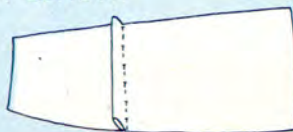
SHOULDER WIDTH



STRAP LENGTH



SKIRT LENGTH





MY LOVELY FABRIC!  
I'M ALMOST SCARED  
TO CUT INTO IT!

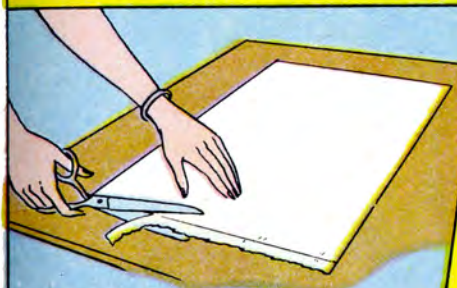
## CHAPTER 10

# CUTTING OUT PATTERN

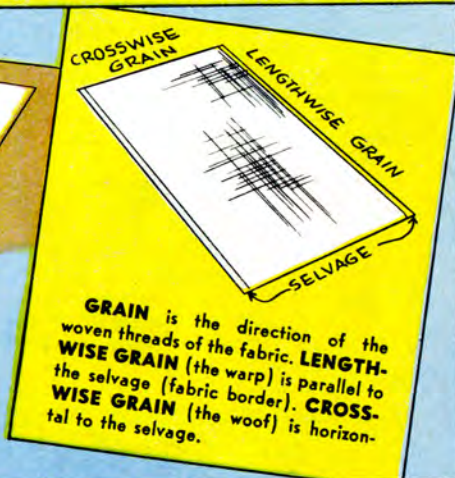


BUT IF YOU TAKE CARE  
TO PREPARE AND  
LAY IT OUT CORRECT-  
LY- NOT AN INCH  
WILL BE WASTED!

## PREPARING THE FABRIC



To ensure pinning the pattern pieces on the true grain of the fabric, pull out a thread straight across the end and cut along the line it leaves.

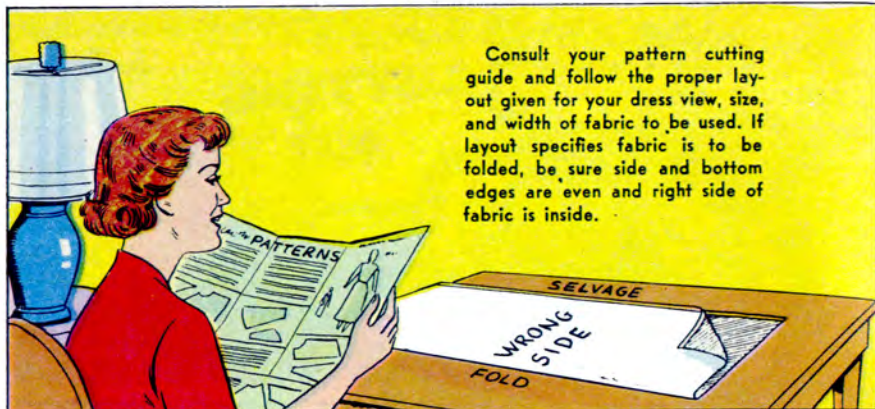


FOR PERFECTION  
IN CUTTING, THE  
FABRIC MUST LIE  
STRAIGHT AND  
SMOOTH.

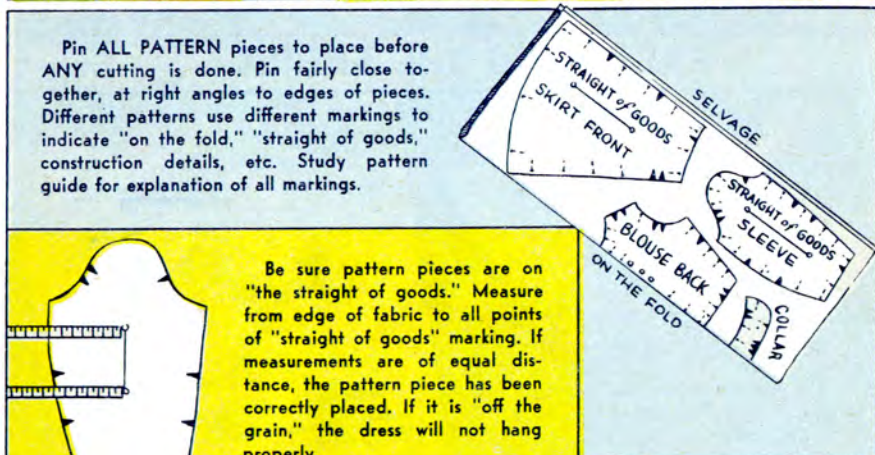


PRESS OUT ALL  
WRINKLES AND FOLDS!



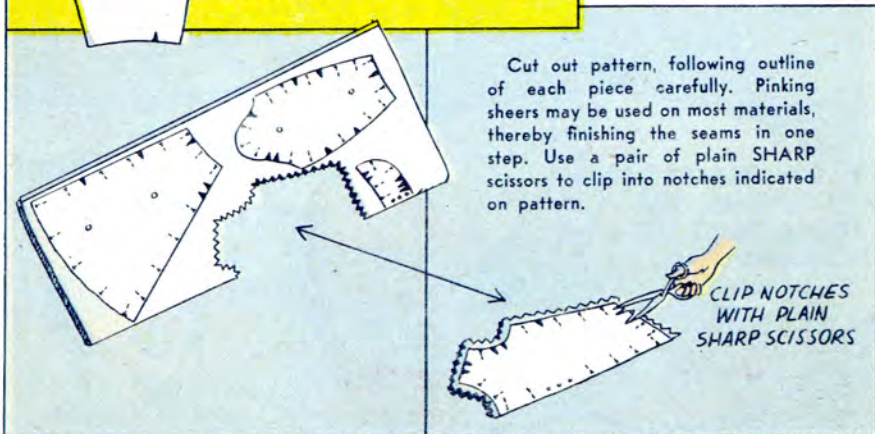


Consult your pattern cutting guide and follow the proper layout given for your dress view, size, and width of fabric to be used. If layout specifies fabric is to be folded, be sure side and bottom edges are even and right side of fabric is inside.



Pin ALL PATTERN pieces to place before ANY cutting is done. Pin fairly close together, at right angles to edges of pieces. Different patterns use different markings to indicate "on the fold," "straight of goods," construction details, etc. Study pattern guide for explanation of all markings.

Be sure pattern pieces are on "the straight of goods." Measure from edge of fabric to all points of "straight of goods" marking. If measurements are of equal distance, the pattern piece has been correctly placed. If it is "off the grain," the dress will not hang properly.

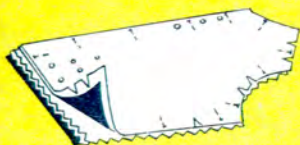


Cut out pattern, following outline of each piece carefully. Pinking shears may be used on most materials, thereby finishing the seams in one step. Use a pair of plain SHARP scissors to clip into notches indicated on pattern.

CLIP NOTCHES WITH PLAIN SHARP SCISSORS



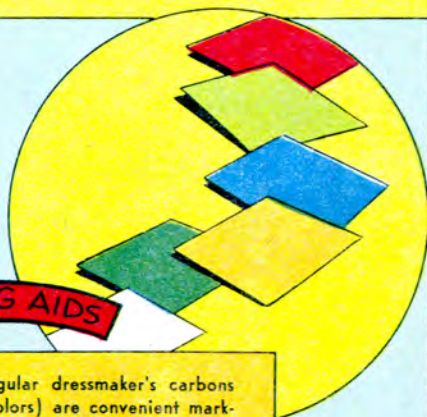
## MARKING CONSTRUCTION DETAILS



To mark for darts, pleats, buttonholes, top of sleeve, and other construction details, place a piece of carbon (face down) between the tissue and upper portion of pattern. Place another carbon (face up) on table underneath corresponding pattern portion.



Using the back of a silver knife, trace the markings onto the fabric. Do not press down heavily or carbon marks may show through to the right sides of fabric pieces.



### MARKING AIDS

A tracing wheel and regular dressmaker's carbons (available in a variety of colors) are convenient marking accessories.

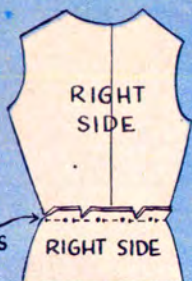
NEXT, REMOVE THE PATTERN PIECES AND PUT IN YOUR CONSTRUCTION DETAILS

GOLLY, AM I GLAD I LEARNED HOW TO MAKE 'EM ON THE SAMPLES. THINK I'LL START OFF WITH THE BOUND BUTTONHOLES—



# CHAPTER 11 ASSEMBLY of GARMENT

## PINFITTING



①

PIN ON SEAM LINES

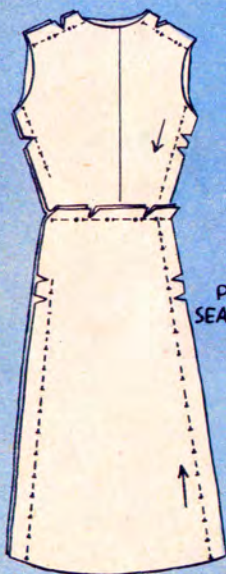
RIGHT SIDE

Pin WAIST FRONT to SKIRT FRONT, matching notches. Place pins on RIGHT side of seams PARALLEL to the edge. Refer to pattern for seam allowance. It is not the same on all patterns. Then, pin WAIST BACK to SKIRT BACK, matching notches.



②

Pin SHOULDER seams together, matching notches. Ease in any fullness between notches.



PIN ON SEAM LINES

③

Pin SIDE SEAMS together. Pin from the top half-way DOWN seam line, matching notches and easing the material between them. Then, pin rest of seam length from the bottom UP. Never start at the top and pin all the way down, or you will find one side longer than the other at the bottom. Leave side opening unpinned.



④

Put the dress on and fit it by repinning seams to increase or decrease wherever necessary. (As pattern was altered to your figure before cutting, no other adjustments need be made.)

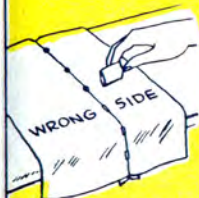


## MARKING AND STITCHING SEAMS

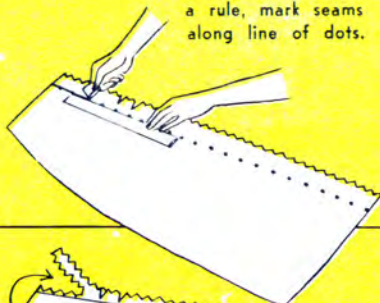
GOOD! I SEE YOU LEFT THE PINS IN WHEN YOU TOOK OFF THE DRESS. NOW WE CAN MARK THE SEAMS.



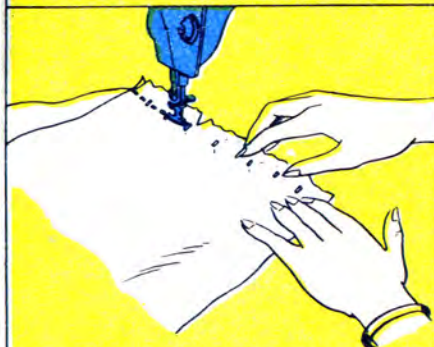
Turn dress to wrong side and place it over the ironing board. With tailor's chalk, mark a dot to each side of seam where pins are inserted. These dots represent your seam line.



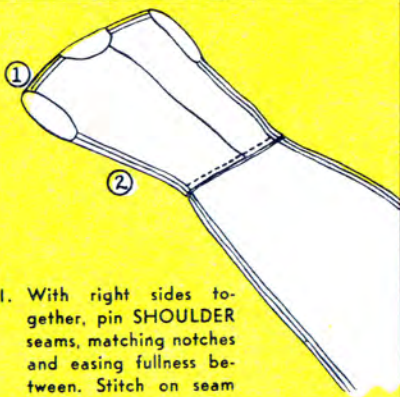
Remove the pins and place garment pieces on table. With a rule, mark seams along line of dots.



Trim off the edges leaving a uniform seam allowance of  $\frac{3}{8}$ " to  $\frac{5}{8}$ ". Do not destroy notched markings in the trimming process.



With RIGHT sides together, notches matching, pin WAIST FRONT to SKIRT FRONT, inserting pins CROSSWISE along seam line, and stitch. (Use a Lapped Seam if pattern so indicates.) Press seam down flat toward skirt. Pin and stitch WAIST BACK to SKIRT BACK in the same manner. Press down seam as before.



1. With right sides together, pin SHOULDER seams, matching notches and easing fullness between. Stitch on seam line. Press seam open.
2. Pin and stitch SIDE seams. (REMEMBER: pin half-way down, then half-way up, matching notches and easing fullness.) Press seams open.

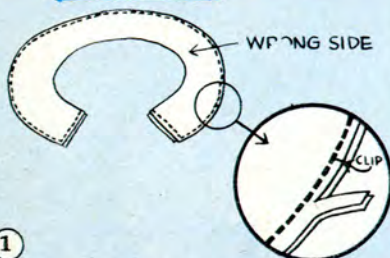
FITTING THE PIECES OF MY DRESS TOGETHER IS MORE FUN THAN A JIG-SAW PUZZLE!



THE NEXT PIECE WE'LL PUT IN IS THE **COLLAR** AND SOON WE'LL HAVE THE COMPLETE PICTURE!

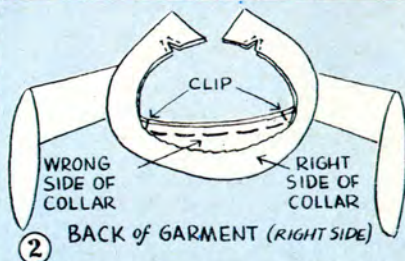


## THE COLLAR



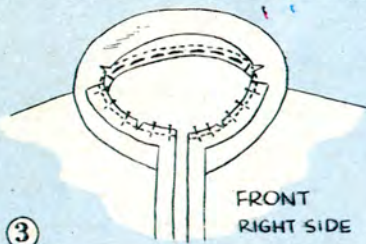
1

Stitch collar and collar facing together on the seam line of the sides and bottom edge. Trim and clip seam allowance. Press along seam. Turn to right side. Press.



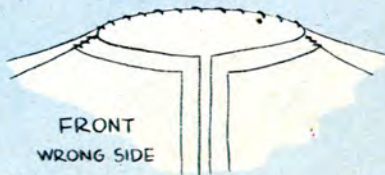
2

Right sides together, baste lower collar to back neckline of garment between shoulder seams, matching notches. Clip upper and lower collars at points where basting begins and ends.



3

With the ends of the upper and lower collar (beyond clipped points) inserted between front facings and garment, pin and stitch from fold edge of facing up to clipped point, then along basting on back neckline, leaving that portion of the upper collar free. Clip seam edges narrowly in graduated widths.



4

Turn front facing to inside. Press back neckline seams toward collar. Slip-stitch facing at shoulder seams. Turn under the raw edge of the upper collar and slip-stitch to seam of back neckline.



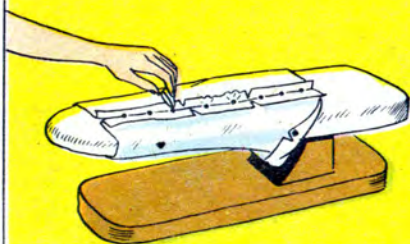
# SLEEVES

LET'S HAVE NOTHING BUT PERFECT TAILORING UP YOUR SLEEVE!



①

Pin sleeve seams together on right side. Pin from top **DOWN** to first notch, and from bottom **UP** to lower notch. Ease in and pin back fullness between notches. Put sleeves on and make any necessary adjustment in seam allowance.



②

Remove sleeve (pins intact!), turn to wrong side and mark seam allowance as you did for the garment portion. Remove pins and draw seam lines. Then, with right sides together, pin **CROSSWISE**. Match notches and ease between. Stitch on seam lines. Press seams open.

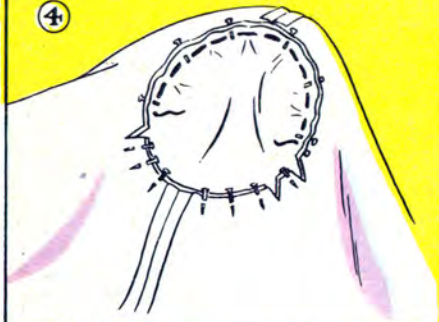


③

Set your machine for basting and baste upper part of sleeves between notches, just *outside* seam line. Leave an inch or so of thread at each end.

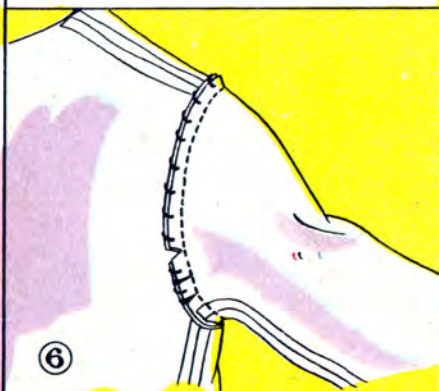
Holding the wrong side of the dress toward you, pin the right side of sleeve to right side of dress. Pin armhole seams together, pinning closely on each side up to notches. At "top of sleeve" marking, pin sleeve to shoulder seam. Pull the under thread of machine basting, easing fullness to fit armhole between notches. Secure fullness by tying threads at each end.

4



Remove sleeve from armhole and press with a damp cloth to shrink out fullness between notches.

5



6

Repin sleeve to dress, matching notches, underarm seams and top of sleeve marking. BE SURE edge of sleeve is even with armhole edge. Stitch on seam allowance as indicated by pattern. Clip seam at intervals, overcast edges together and PRESS TOWARD NECKLINE.

NOW THAT'S A SLEEVE THAT IS A SLEEVE! IT DOESN'T TWIST OR PULL WHEN I MOVE MY ARM.



OF COURSE IT DOESN'T. AND IN ALL YOUR DRESSMAKING, DON'T FORGET THAT COMFORT IS AS IMPORTANT AS BEAUTY!



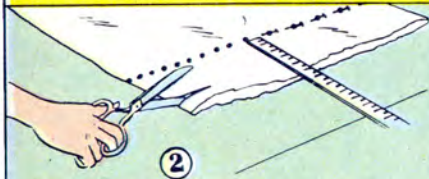
# THE HEM

I PUT ON THE SHOES I INTEND TO WEAR WITH MY DRESS SO THAT THE HEM WILL BE THE RIGHT HEIGHT FROM THE FLOOR.

AND I THINK 14" WILL BE RIGHT FOR YOU. I'LL JUST SET THE MARKER AT 14" AND INSERT THE PIN.

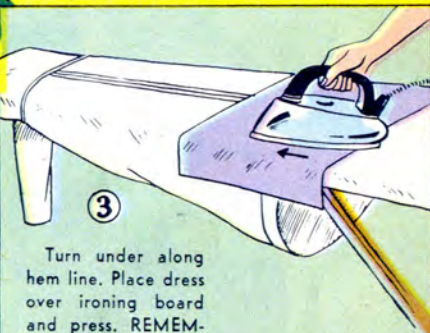
For instructions on using the PIN-IT skirt marker, refer to Page 17.

①



②

The pins indicate the line at which hem is to be turned. Make a mark at each pin. Remove pins and measure down 2 1/4" (or desired width of hem) from hem line and cut away any excess fabric.



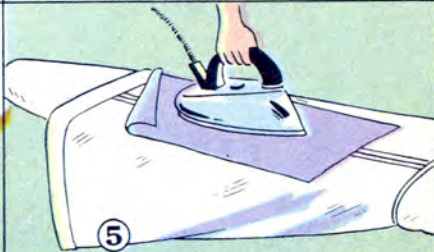
③

Turn under along hem line. Place dress over ironing board and press. REMEMBER—press from the bottom UP!



④

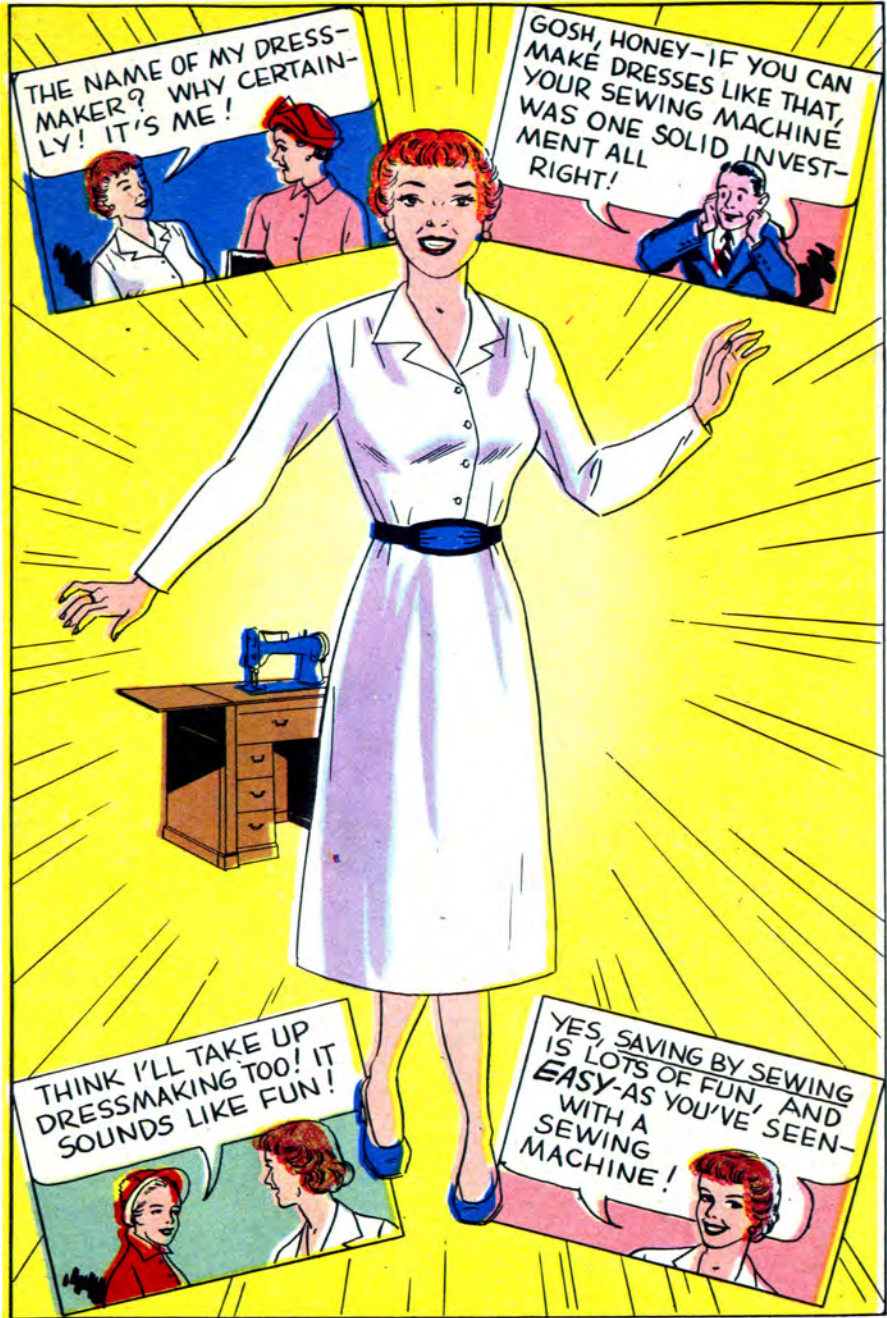
Refer to your Hem Samples for a suitable hem finish. If you use seam binding, take up any excess fullness of the lower edge with tiny folds and stitch binding OVER folds. Pin and catch-stitch upper binding edge to place.



⑤

THE FINAL PRESSING! An easy one, too, because by pressing each seam as you sewed it, the dress has already been correctly shaped.

AND NOW LOOK



THE NAME OF MY DRESS-  
MAKER? WHY CERTAIN-  
LY! IT'S ME!

GOSH, HONEY-IF YOU CAN  
MAKE DRESSES LIKE THAT,  
YOUR SEWING MACHINE  
WAS ONE SOLID INVEST-  
MENT ALL  
RIGHT!

THINK I'LL TAKE UP  
DRESSMAKING TOO! IT  
SOUNDS LIKE FUN!

YES, SAVING BY SEWING  
IS LOTS OF FUN, AND  
**EASY-AS YOU'VE SEEN-**  
WITH A  
SEWING  
MACHINE!





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