

March, 1924

Bulletin 222-A

Colorado Agricultural College  
EXTENSION SERVICE  
Fort Collins, Colorado

BLOUSES, SKIRTS AND DRESSES

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CO-OPERATIVE EXTENSION WORK IN AGRICULTURE AND  
HOME ECONOMICS, COLORADO AGRICULTURAL COLLEGE  
AND U. S. DEPARTMENT OF AGRICULTURE CO-OPERATING

*Distributed in Furtherance of Acts of Congress of May 8 and June 30, 1914*

# BLOUSES, SKIRTS AND DRESSES

By BLANCHE E. HYDE.

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A blouse, a skirt, a dress—or if you prefer to call it a gown or a frock—there is nothing like the feeling of satisfaction which comes to the girl or woman in the completion of the first garment of one of these types, which she has made entirely herself.

Her allowance may be ample, her charge account unlimited, so that she can purchase these garments ready-made or employ a skillful dressmaker to make them for her. Perchance, too, she may have an adoring mother or some relative who is willing to work far into the night in order that she may have the dress completed at just the time she wishes. She may indeed wear the ready-made dress or the one made for her with a feeling of pride in being well dressed, but all these are as nothing compared with the particular kind of satisfaction, confidence and independence which comes from being able to cut and make one's own clothes.

In deciding on the different types of garments to be discussed in this bulletin, those in daily use by most women and girls are considered. The types are as follows:

## **Blouses.—**

Middy

Tuck-in

Tailored or Sports

Suit or Dress Blouse

Overblouse

Tailored or Sports

Suit or Dress Blouse

## **Separate Skirts.—**

Straight

Plain

Gathered

Pleated

Wrap Around

Draped

## **Dresses.—**

One Piece (cut with waist and skirt in one)

Apron or Bungalow

Morning

Service

Dress-up

One Piece (waist and skirt cut separately but permanently joined)

Morning

Service

Dress-up

### GENERAL DIRECTIONS

**Selection of Pattern.**—The Sewing Handbook gives suggestions as to the selection, use and alteration of patterns. In addition, the following points should be borne in mind in deciding on the pattern for any garment: The type of garment; the material to be used; the general effect—Is it a style which will be becoming? Will it remain in style for more than one season? Is it too conspicuous? Is it fairly easy to make or is the pattern composed of so many sections that the amount of time consumed in making is out of proportion to the worth of the dress?

Note: For the Girls Clothing Clubs garments simple in effect are advised and will be given preference in judging.

**Material.**—The cost or amount to be spent on the garment is one of the first things to consider. Color is also a very important point. First, it should be becoming, and secondly, it should be of a color of which one will not tire readily and in which one will not feel conspicuous. The design of the material has much to do with the satisfaction one feels in wearing the garment. If the design is too large or conspicuous, the coloring of the figure, stripe or plaid too vivid, or if the fabric is too distinctly a "fad" or "freak" material one will soon tire of it and every one in the neighborhood will be able to "date the garment," that is, tell exactly when it was made or purchased because of the vogue of that material during a certain year.

The weave of the material should be carefully examined in order not to select one which is loose and stretchy and which will cause the garment to pull out of shape.

The bulletin on "Cloth and Its Uses" gives information on the factors which influence the appearance and use of cloth.

**Use of Patterns.**—Suggestions for the use of patterns are given in the Sewing Handbook. After cutting do not remove the pattern sections until ready to use each piece, but leave them lightly folded. This method will prevent the material from becoming mussed.

**Construction.**—Certain features of construction are applicable to more than one type of garment, therefore it is well to discuss them from the construction standpoint instead of in their relation to a definite type of garment.

Cutting, fitting, finish of seams and neck, the adjustment of sleeves and their finishes at the lower edge are points of construction common both to blouses and dresses.

The "hanging" of a skirt, and the finish at its lower edge are common both to the separate skirt and the dress.

**Cutting.**—Follow the directions given with the pattern for placing the pattern sections on the material. Refer also to the section on the Use of Patterns in the Sewing Handbook for cutting. Baste with an even basting stitch or occasionally a pinned fitting may be used.

**Fitting.**—Plan the making with as few fittings as possible, thinking ahead so that each fitting will accomplish several things, as for instance, in the first fitting the basted or pinned seams should be noted, and any alterations made, also the fit around the armseye and neck and if a dress or blouse, the position of the waist line should be indicated with pins. Refer to the section on Fitting Garments in the Sewing Handbook.

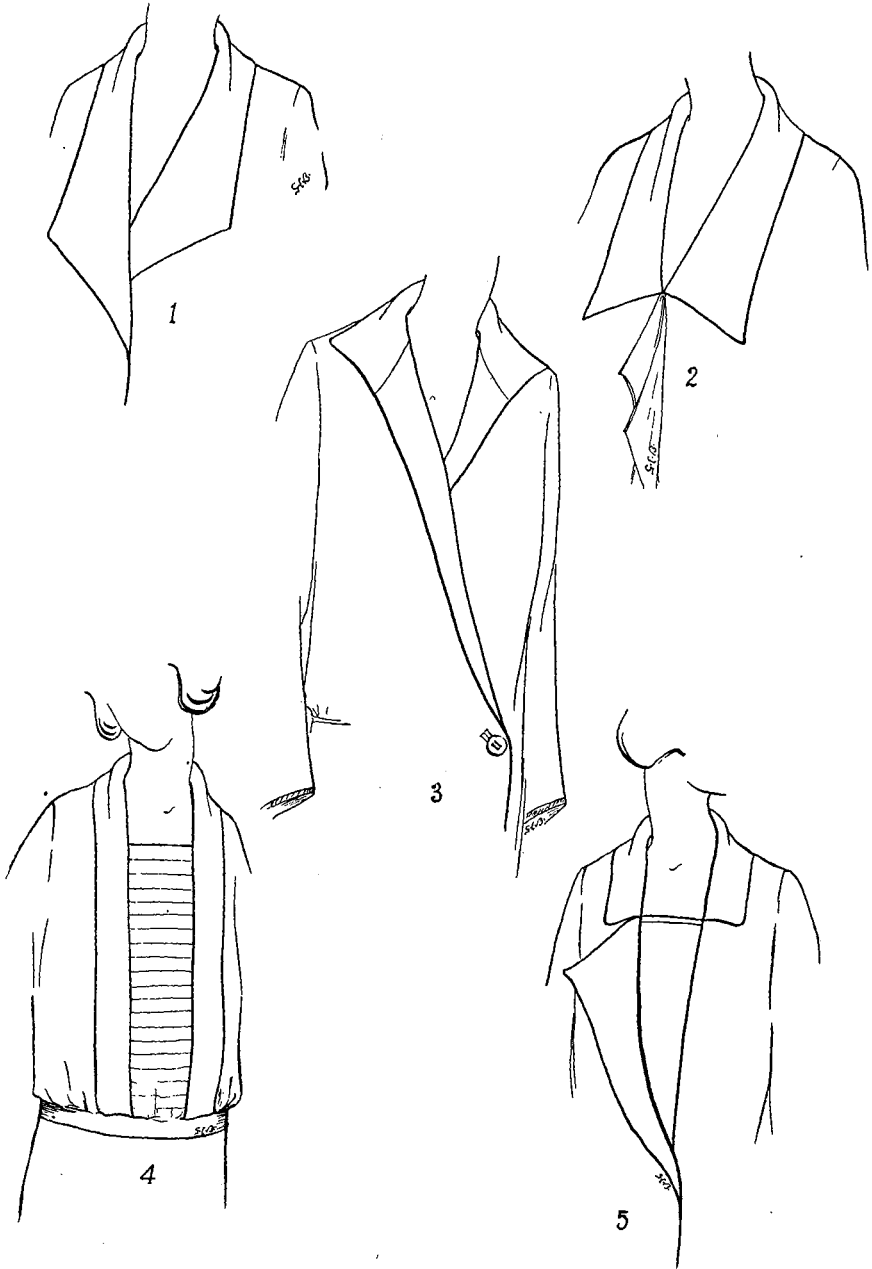
**Seams.**—After fitting, the seams should be stitched and finished in the way best suited to the material. Full information on the finishing of seams is given in the Sewing Handbook.

If the dress is of thin material in cotton or silk, and the seams are fairly straight, there is no objection to using a French seam. If, however, the material is very closely woven, if it has considerable dressing, or if it is at all thick and clumsy, a French seam would not be at all advisable. From the illustrations and directions in the Sewing Handbook it will be possible to decide on the best method to be used for the particular material.

**Pressing of Seams.**—After the seams are finished they should be pressed, and in the pressing take care that the seam edges do not mark through to the outside.

**Neck Finishes.**—These depend somewhat on whether the blouse or dress is the slip-over type, whether it buttons up the front, or is a "wrap around." The slip-over type is generally made without a collar and finished flat. It is often necessary in a garment of this kind to slash it slightly at the center front or back, to leave the shoulder seams open, or to cut out the neck of the garment sufficiently either in boat shape or rounded down in front so that the head will slip through easily.

A neck without a collar is generally finished with a binding or a facing. The latter may be applied to the right or wrong side according to the effect desired. A cording also makes an attractive finish. Directions for applying bindings, facings and cordings will be found in the Sewing Handbook.



1 and 2. Attractive collars. 3. Collar for surplice or wrap-around closing.  
 4. Tuxedo collar. 5. Straight collar and rever.

In finishing a V shaped neck with a binding care must be taken to lap the binding in a pleat at the point of the V on the wrong side in a similar manner to the binding of the scallops illustrated on page 23 in the Sewing Handbook.

Unless the shoulder seams are left open, or the neck is slashed, thus providing a natural place for beginning and ending the binding, start and finish it just back of the left shoulder seam.

**Collars** are legion when it comes to shape, methods of making and trimming. The illustrations show some of the standard types.

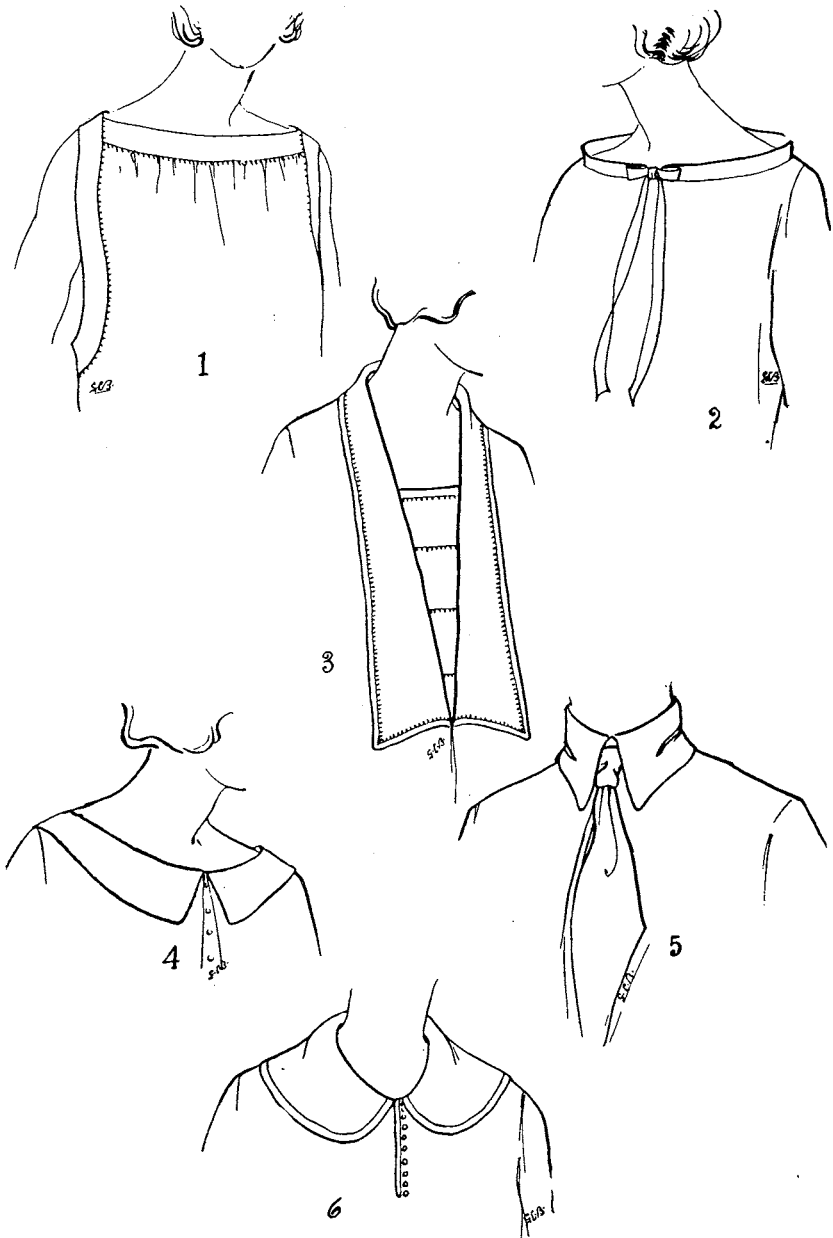
Collars on blouses and dresses generally are more satisfactory when made double. Both sections should be cut the same way of the material, carefully basted together, stitched and turned. The collar should then be carefully basted around the edge and again through the center. No further finish around the edge of a collar made in this way is necessary, although machine stitching or a decorative hand-stitch or machine-hemstitching may be used near the edge to hold the two thicknesses together.

Collars are made of a single thickness of material when the cloth is thick or stiff due to the size or character of the yarn or to the finish. They are also made of one thickness when the material used is thin, sheer, or soft and it is desired to obtain a decorative effect by the use of such material.

The edges of single-thickness collars may be finished by a hem, flat or rolled, a binding, facing, some decorative stitch by hand or by picoting. If desired the edge may be further decorated by applying lace, either plain or slightly gathered. Refer to the Sewing Handbook for directions for applying lace or embroidered edges.

The many varieties of decorative braids, edges and bias tapes make very attractive finishes for the edges of collars.

Collars are applied to the neck in two ways. They may be put on as a binding, or they may be put on with a facing. Single-thickness collars are generally put on with a facing. The latter method makes it possible for the collar to lie more smoothly, and moreover, if the collar does not finish the entire neck the facing may extend beyond the collar and thus be an easy method of finishing the remainder of the neck. When the collar is put on as a binding the upper or under side is seamed on first and the other edge hemmed down over the seam. A very neat and attractive way of joining a collar of a single thickness of thin material to a dress is by machine hemstitching.



1. Bias folds hemstitched to dress. 2. Neck finished with straight band.  
 3. Long collar. 4. Collar for round or boat-shaped neck. 5. High turnover  
 or shirt collar. 6. Round collar.

The high turnover- or shirt-collar shown in the illustration used on tailored blouses, is made double and set in between the edges of a shaped band which serves as a finish or binding for the neck edge of the blouse. This band buttons in the front and it is, therefore, necessary that the band fit the neck of the wearer, as well as the neck edge of the blouse smoothly. The button on the band should come directly over the center-front of the blouse.

Neck finishes other than collars shown in the illustrations are obtained by using bands of the material cut either on the straight or bias and applied as bindings, stitched on one edge by machine and hemmed over by hand. These band finishes may also be basted on flat and joined by machine hemstitching. If it is desired to have the band stand up somewhat, a band cut straight lengthwise of the material will serve better than a bias.

**Sleeves.**—Practically all sleeves may now be divided into three types, the kimono sleeve which is cut in one with the waist section, the set-in sleeve and the raglan sleeve. The first two types take their names from the manner in which they are attached to the garment and not from their shape. The raglan takes its name from the Raglan, a loose overcoat named after an English general. Each has its advantages and disadvantages.

The advantage of the kimono sleeve is that one is saved the work of cutting and putting in a separate sleeve. A kimono sleeve should never be made of material which has not enough body or weight in itself to hang well. A kimono sleeve in organ-dy is not attractive because of the stiffness of the material which causes it to stick out instead of hanging in proper position. People inclined to stoutness should not wear kimono sleeves.

The advantage of a set-in sleeve is that it breaks the line of the garment at the shoulder, and allows the waist to conform somewhat better to the lines of the figure under the arm. Its only disadvantage is the labor necessary to put it in so that it will hang correctly.

A raglan sleeve is cut with the top extending to the neck. It is easy to adjust and comfortable, but is apt to make the wearer look round shouldered. It should not be used in thin materials.

**Putting in the Sleeve.**—It is generally advisable to pin in the sleeve carefully before basting, matching the notches. In case alterations are necessary remember that at the present time most patterns require the highest part of the curve at the top of the sleeve to be placed at the shoulder seam, which is now directly on top of the shoulder.



Hold the sleeve toward you in pinning and basting it in, and if there seems to be too much fullness to fit into the armseye, try to "ease" it in by pushing it along with the thumb of the left hand during the basting. If, perchance, the shoulder and under-arm seams have been taken up so that the fullness in the sleeve cannot be "eased" in, it may be necessary to slip it up into the armseye a little more. If this is done be sure that the sleeve is slipped up all around, else it will pull and wrinkle around the outside of the arm just below the shoulder.

The top of the sleeve should be a little larger than the arms-eye to allow for the fullness and movement of the upper part of the arm.

**Finish of Sleeve at Lower Edge.**—This varies with the general style of the dress and the neck finish. If the neck is finished flat with a binding or facing, the sleeve is generally finished to correspond.

If the neck is finished with a collar the sleeves may be finished with a cuff or a plain tailored finish, fitting the arm closely from elbow to wrist.

The lower edge of the sleeve may be finished with a section of material cut straight, bias, or shaped, and put in with or without fullness or pleats. When a section of the material is used it may be single or cut double and stitched and turned like a collar. These sections are applied to the sleeves in the same way as the collars are applied to the neck. Sleeve finishes vary greatly with the demands of the season.

Cuffs may be divided into the straight band cuff, the shaped cuff, and the turned-back cuff. The straight band cuffs, fitting the wrist rather closely, generally require a small placket opening in the sleeve in order to insert the hand easily and make the ironing, if a wash garment, more simple. Directions for placket finishes are found in the Sewing Handbook.

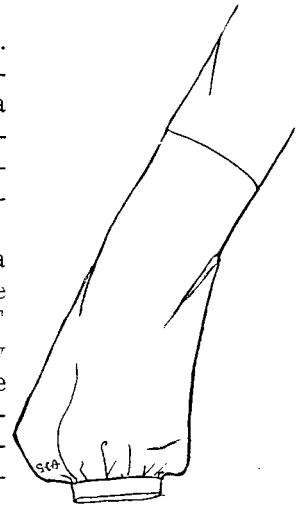
The tailored or shirt-sleeve finish found on the sleeves of many of the sports blouses is not used as much now as formerly, but will be found not at all difficult to apply if one follows carefully the directions given with the pattern. The small straight section should be basted to the opening first, applied as a binding sewed on from the wrong side and stitched on the right side. The first sewing may be merely a small even basting, the machine stitching holding it.

The outside section is next applied also from the wrong side and basted evenly and carefully, taking especial care that the pointed end is exactly even. If properly basted and stitched this

outside section will completely cover the under lap. This finish is shown on one of the blouses.

The band cuffs vary in width greatly. A very narrow cuff is illustrated as a finish for the puffed sleeve section. Such a cuff requires no stitching or ornamentation, as the graceful folds of the full portion of the sleeve furnish sufficient decoration.

A shaped cuff may or may not be a turned back cuff. Cuffs of this kind are generally somewhat flaring in shape and are frequently made double. They may be attached to the lower edge of the sleeve as a binding, or applied with a facing, or both edges of the cuff may be finished and the cuff blindstitched to the lower edge of the sleeve.



Puffed sleeve section with narrow cuff

The turned-back cuff, as shown on the tailored or sports blouses, is generally made double and applied to the lower edge as a binding. Sleeves of the tailored and sports blouses have very little fullness at the lower edge.

**Pockets** are used on blouses, skirts and dresses. They are the set-on or patch pocket, and the set-in. Both of these may be made with or without laps which may be applied on the outside or set into the edge of the pocket.

The patch pocket is the simplest type of pocket. This may be cut according to a pattern or a pattern may be easily made for such a pocket. The top edges are hemmed or faced, and the other edges turned in and basted flat to the desired position on the garment then stitched by machine close to the edge. Two rows of stitching one quarter inch apart may be used.

The laps for patch pockets are generally made double, stitched on the lower edge and sides, then turned and stitched on the outside along the same edges. The upper edges are then turned in or under, and the lap is stitched flat to the garment so that its lower edge covers the top of the pocket.

Set-in pockets are made in a similar manner to bound buttonholes for which directions are given in the Sewing Handbook. To make a set-in pocket, cut a lengthwise strip of material three inches longer than twice the desired depth of the pocket, and two inches wider than the pocket opening. Mark the position and

size of the pocket opening on the garment, then crease the strip of pocket material straight across, one and one-half inches from one end. Place this crease over the pocket marking and baste. Mark the position of the pocket through onto this section and stitch around this marking. Cut and turn pocket section through onto wrong side and baste around edges as for bound buttonhole. Stitch on the lower edge of the opening then fold the long end of the pocket-strip up, so that the two ends of the strip are together. Stitch around the upper edge of the opening taking care that the ends of the stitching turn the corners and meet the stitching on the lower edge. Next stitch the sides of the pocket together and overcast. The set-in pocket used on middy blouses is finished with a very narrow binding and with pointed instead of square ends. When made in this way mark the size of the buttonhole, but do not cut the triangle at the ends. Instead bring the stitching to a sharp point at each end, and when cutting, cut quite close to the point. The stitching for this kind of a pocket should be about one-sixteenth of an inch from the marking.

When the set-in pocket has a stand-up lap the lap is made first, by stitching and turning. The finished width of the lap should be marked on it with a row of basting and the lap then placed with the right side against the right side of the garment, the line of basting on the lap even with the marking for the pocket opening, and the finished edge of the lap extending down. The pocket strip is then applied as before, except that the lap should be held by only one line of stitching—that on the lower edge of the opening. It will be necessary to hold the raw edge up when stitching on the upper edge of the opening. When inserting a lap in the upper edge of a set-in pocket to extend down over the opening, the directions should be reversed.

**Finish at Lower Edge.**—Skirts and dresses are generally finished at the lower edge with a hem or facing, for which directions will be found in the Sewing Handbook.

At the present time it is the style to finish all hems by hand. After the raw edge of the hem is turned in, before basting flat to the garment this folded edge is stitched by machine, and if the goods is at all thick this edge is pressed, taking care not to press it against the garment. It is then hemmed or blindstitched using as few stitches as will hold the folded edge firmly in position, as sometimes hand hemming when the stitches are made too close together is too conspicuous and adds too much stiffness to the material.

Hems are sometimes finished with machine hemstitching,

but this is rarely used unless necessary to conform to other decorations on the garment, for the reason that it adds extra expense and when once done it is almost impossible to lengthen the garment by dropping the hem.

Hems in the lower edge of skirts and dresses which are cut straight should be finished or at least carefully basted before the skirt is put on the belt. When this is done we say the skirt is "hung from the top."

If the skirt is gored it should be fitted about the hips and pinned to the belt before turning up around the lower edge. This is called "hanging the skirt."

In dresses, the waist portion should be pinned to the belt first, or if the dress is in one piece, a belt should be tied around the waist or hips to hold the garment close to the figure. Directions will be found on page 57 in the Sewing Handbook for hanging a skirt by means of a yardstick without the aid of a second person.

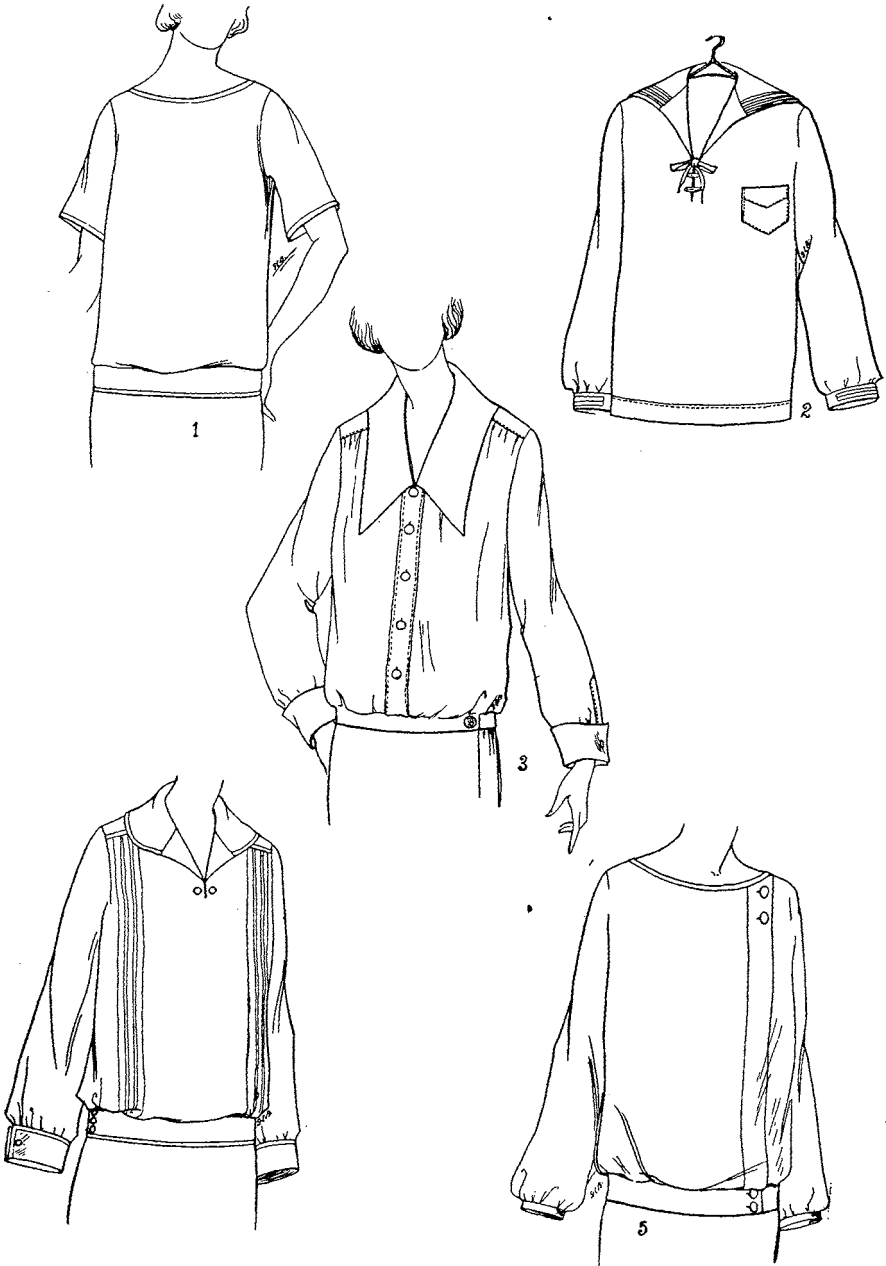
Hems on skirts and dresses except of the apron or work dress should be hemmed by hand and not by machine.

### SPECIAL DIRECTIONS

**Blouses.**—The middy blouse or middy is really an over-blouse, but is important enough to be in a class by itself. It is the accepted garment for school wear, and for use in athletics and outdoor sports. It is attractive when worn by young girls, but is rarely suitable for a fully developed figure, even tho the figure is carefully held by corset and brassiere. On this account its usage has come to be somewhat restricted to high school wear, while for college it is used only for gymnasium wear and outdoor sports.

The true or regulation middy is copied from the blouse worn by midshipmen in the Navy and such a style is always correct. Many of the newer middies, however, vary somewhat in style. These variations are generally the style of the collar or neck openings, the style and position of the pockets, the finish at the bottom of the blouse and less frequently in the length of the sleeve.

**Materials.**—The materials used for middies should be plain in color and strong in fiber and weave. They should also be of material which will launder easily. This latter requirement is not as a general thing, fulfilled by many of the ready-made middy blouses. Most of these blouses which are made of wash material are of closely woven cotton either a fine twill known as



1. Plain overblouse. 2. Middy blouse. 3. Tailored or sports blouse.  
4. Tailored or sports blouse. 5. Attractive overblouse.

middy twill or a galatea. Neither of these materials are easy to launder. Indian head or some of the goods sold as suitings woven in a plain weave are firm enough for a tailored finish and yet are easy to wash. Silk is not suitable for a middy blouse.

**Middy Pattern.**—One is always safe in selecting a pattern in the regulation middy style. This type has a sailor collar, a set-in pocket and long sleeves, with a straight band cuff. The accepted width for the cuff of a middy blouse is generally about  $2\frac{1}{2}$  inches.

**Construction.**—Study and follow carefully the directions given on the pattern in the regulation middy. The seams of the middy blouse are always finished flat either with a lapped seam or a flat fell. Directions for a flat-felled seam are given in the Sewing Handbook.

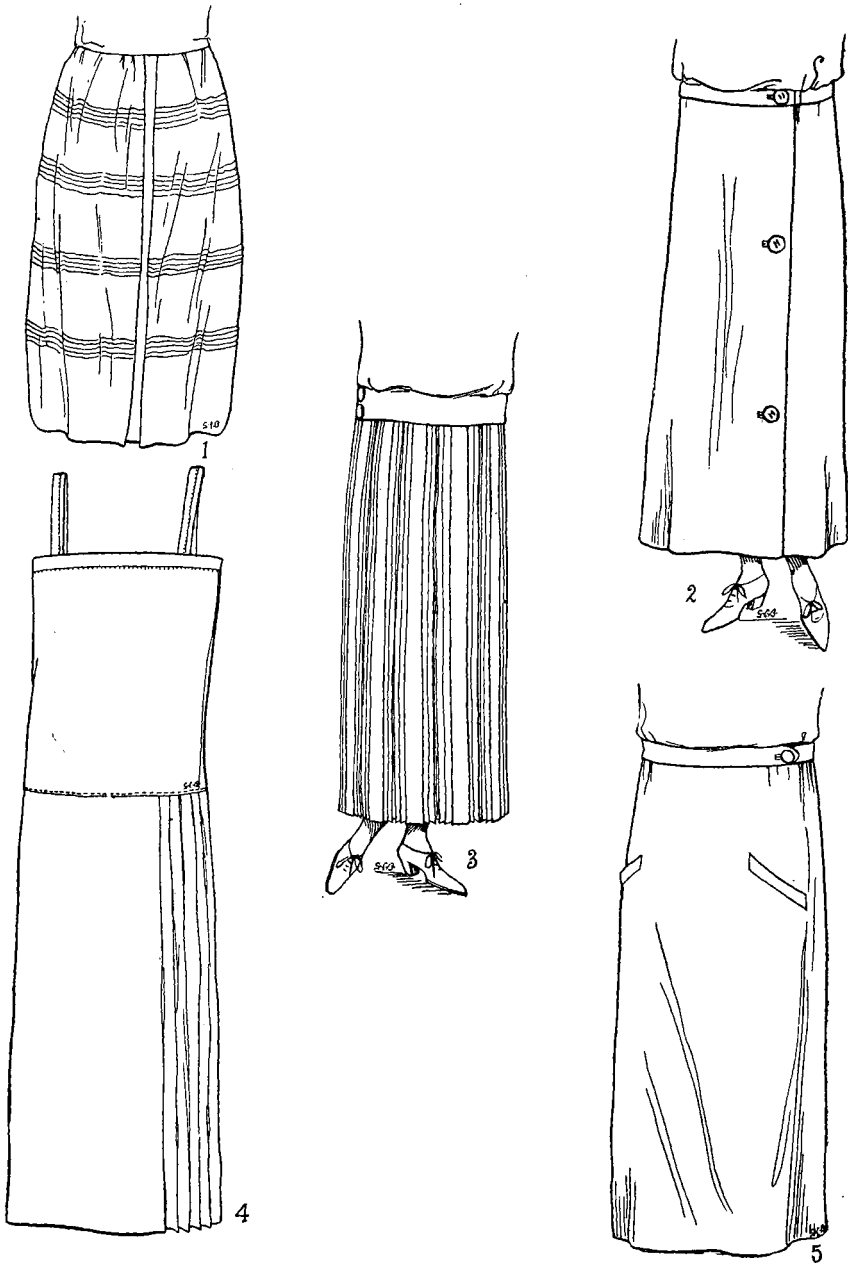
A lapped seam is made by lapping the raw edges of the seams with the line of perforations (the sewing line) together. Each edge is then turned in, basted flat to the garment and stitched by machine. A flat fell which is finished on the right side of the garment has the appearance of a lapped seam.

The lower edge of a regulation middy is generally finished with a hem one inch wide. Some of the variations of middies are gathered into a three-inch band which fastens closely at each hip.

If the collar and cuffs are to be trimmed with braid use the regular middy braid or a narrow linen tape. Baste and stitch this very carefully on the outside section of the collar and cuffs before stitching to the under sections of each, taking care to miter the corners neatly and in opposite directions when turning opposite corners.

The collar of a middy sometimes seems a little complicated especially if a contrasting color of material is used. It is, however, largely a matter of the proper application of a facing. If the facing is in two sections the collar portion of a color, and the facing of the front openings white, join these first according to the directions on the pattern. Press these seams open and stitch on each side close to the seam line. Place this facing on the blouse with the right sides together and the edges of the collar even, and stitch. Then turn and baste to position and stitch around the outer edge of the facing which finishes the front opening. The front of the middy may be finished with eyelets for lacings or a silk tie may be used to hold it together.

**Tuck-in Blouses.**—Some people still prefer to use a tuck-in



1. Tucked and gathered skirt. 2. Plain tailored skirt. 3. Pleated skirt. 4. Skirt mounted on long underbody. 5. Tailored skirt.

blouse with a skirt on a belt fitting snugly around the waist. These blouses are now rarely finished with elastic at the waist as elastic does not prevent them from slipping out of place when raising the arms. They are generally cut to extend several inches below the waist and the fullness held in by tapes stitched for several inches across the center back. The lower edges are finished with a narrow hem.

**Overblouses.**—These are worn over the skirt and extend to hip depth. They may extend straight down with the edge of the blouse finished with a hem, binding, facing or in some decorative way, or they may blouse slightly. If the latter the lower edge of the blouse is finished with a band, which fastens closely about the hips.

**Materials.**—The materials used for tailored and sports blouses are practically the same whether the blouse is a tuck-in or an over-blouse. Silk, wool, or cotton are all used. The weight or thickness and weave of the material should be such as will permit good machine stitching, therefore a material rather smooth in finish, fairly close in weave, and of a thickness which will press easily and well should be chosen. If it is to be a wash blouse the laundering possibilities of the material should be considered. For all tailored garments the material should be plain or nearly so in design. If a material with a design is to be used select one with a stripe if possible, in preference to a figure.

Much more leeway is possible in the materials for the suit or dress blouses. These may be as decorative in weave and design as is desired, remembering only that it should combine well with the suit or skirt with which it is to be worn. The function of most of the dress—or suit—overblouses at the present time is to make a dress, or complete costume out of a separate skirt and overblouse, or a three-piece suit of a coat, skirt and overblouse. The materials generally used for these are silk, and of a quality heavy enough to hang well and not show the underwear. If a blouse is decorated with embroidery or beading, the material should be suited to such work. The unlined blouses of Georgette are happily not as popular now as formerly.

**Separate Skirts.**—The special feature of skirt construction not included in the general directions is the adjustment at the waist. Many people still prefer their skirts on a belt at the regulation waist line. When this is done a piece of belting about two inches wide is prepared to fit the waist, and fastened with hooks and eyes. The skirt is pinned to this with the upper edge of the skirt extending slightly above the top of the belt. In finishing,



the skirt may be turned over the belt and faced down with bias tape or the raw edge may be turned under between the belt and the skirt with the folded edge extending slightly above the belt, and stitched by machine.

Another method of adjusting a skirt at the waist is to fit the belt at the hip line or below the regulation waist line, and then finish as above. Skirts finished in this way look well with tuck-in blouses of the sports or tailored type, but it is generally necessary to pin the skirt firmly to the underclothing to hold it in position.

For wear with overblouses skirts should be attached to a long underwaist or under-body similar to the illustration. It is not necessary to shape this under-body. Instead take an easy hip measure, also the measure from the underarm to the hips, allowing for a hem or casing for ribbon at the top. Cut a straight piece of material according to this measure and join the ends. If the material is narrow it may be fully as easy to have a seam on each side, or a lengthwise strip of the material with one seam may be used, but this will be more apt to stretch as the weight of the skirt will then come on the crosswise or filling threads, which are not as strong. See bulletin on Cloth and Its Uses.

Finish the seams with a French seam and make a hem and casing at the top and also shoulder straps, following the directions given for the making of a slip in the bulletin on Undergarments. Turn under the lower edge and pin over the top edge of the skirt. Try on, then baste and stitch to position, overcasting the raw edge of the skirt underneath or facing with a thin straight strip of the waist material.

**Tucked Skirts.**—Occasionally the style calls for a tucked skirt of silk or cotton. By following the directions given in the Sewing Handbook for the making of a straight skirt and also the directions for tucking it will be a simple matter to construct such a skirt.

A tucked skirt should be made only of thin material in which the tucks will lie well. The tucks also require the most careful measuring and basting.

**Dresses.**—The waist line of the dress is a very important matter of construction, whether the waist and skirt are cut in one or cut separately and permanently joined.

The straight, one-piece dresses in which the fronts and backs are cut in one piece and which do not blouse, do not require any gathering or band at the waist line.

The effect of the blouse type of dress may be obtained by a waist lining of the shirt waist type finished with a belt at the desired waist line, blousing the outside and fastening to the belt.

If the dress is a slip-over type, the blouse effect is made possible by an elastic run through a casing, or by a band fitting the portion of the figure where it is desired to have the waist line. An elastic is not always satisfactory, as if made at all tight it is apt to crawl up. On the other hand it is sometimes difficult to slip the dress over the shoulders if the band about the hips is too small.

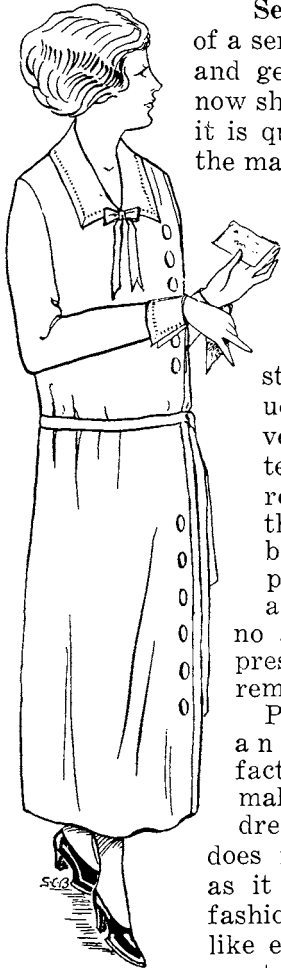
Where a sash is to be used it is possible to have the band fairly loose, then if the sash is tied snug and trim, the waist will still blouse.

In adjusting the band, which may be of belting or a straight strip of the material, finish the band to the required size and place on the figure; then put on the dress and pin to the band at the waist line. If it seems necessary the dress may be gathered at the waist line before pinning to the belt.

When the waist and skirt are cut separately the band is put on first, then the waist which has been gathered at the line of pins. The waist is then pinned to band, and the gathered skirt pinned over it at the line of gathering on the waist. The top of the skirt should be turned over three-eighths of an inch before gathering. If the skirt is perfectly straight the lower edge should be finished or have the hem basted before the top is gathered, as suggested in the section in General Directions in this bulletin. The waist is then basted to the band before adjusting the skirt.

Any extra material below the row of gathering on the waist should be cut away so that from the wrong side of the dress the raw edges are covered by the band or inside belt. Two rows of gathering threads in both waist and skirt will be found a great help if there is much fullness to be disposed of.

When an elastic is to be used the waist and skirt may be joined together in something the same manner on a loose belt of the material slightly wider than the elastic. The gathering of the waist should be placed at the top of the band and the upper edge of the skirt left raw, and placed with the line of gathers at the bottom of the band. The casing, a straight strip of the material with the edges turned in, is then stitched flat over the raw edges, and the elastic run in.

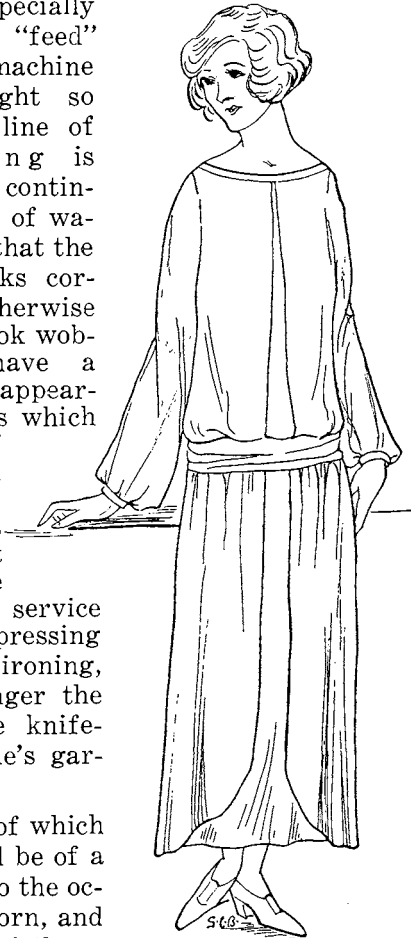


Service dress

**Service Dresses.**—The outstanding feature of a service dress should be the beauty of its finish and general workmanship. While few dresses now show any machine stitching on the right side it is quite necessary for the general effect that the machine be in the best of working order. This

means especially that the “feed” of the machine works right so that the line of stitching is straight and continuous instead of wavering, and that the tension works correctly. Otherwise the seams look wobbly and have a puckered appearance, defects which no amount of pressing will remove.

Pressing is an important factor in the making of a service dress but pressing does not mean ironing, as it is no longer the fashion to have knife-like edges on one’s garments.



Dress up dress

**Materials.**—The materials of which service dresses are made should be of a fiber, weave and weight suited to the occasions on which they will be worn, and the amount of wear expected of them. On account of the smooth tailored effect desired materials firm and fairly close in weave should be chosen. Service dresses require very little decoration, instead the material and workmanship take the place of embroidery and applied trimmings.

**Dress-up dresses** generally depend for their effect on beauty

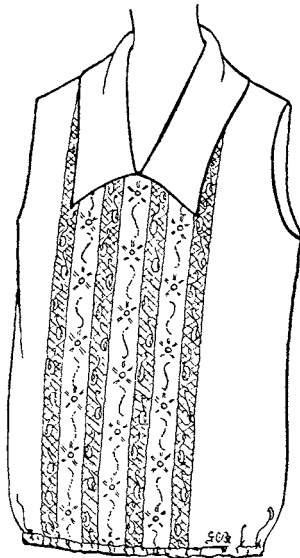
of color, design and line. Softness of effect is quite often desirable in a dress-up dress, therefore nothing in the way of sewing or finish should be used which will add stiffness or spoil the soft effect. The machine will require especially careful adjustment for use on a dress-up dress, as to the tension, length of stitch, and size of needle. For the hand sewing on a dress-up dress, the stitches should be invisible and a very fine thread and needle is used. While neatness is a requirement of all sewing it is not necessary or advisable to spend long hours on the inside finish of a dress especially one of soft material as too much sewing will often ruin the desired soft effect.

**Guimpe.**—With the very general use of sweaters and jacquettes frequently to take the place of a blouse, a guimpe is almost a necessity. It is really a skeleton waist, and should be held firmly at the waist line. Guimpes are more satisfactory when cut somewhat like a sleeveless blouse as in the picture, a type which requires fastening down the back, with the neck faced, and a removable collar. Cuffs to match the collar are basted onto the sweater sleeves.

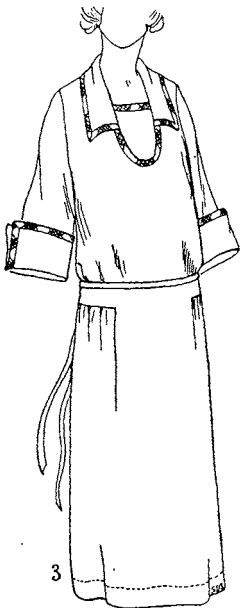
**The Closing** of blouses and dresses may be at the center front, center back, or at one side of the front, generally the left side. Frequently it is necessary to have the dress fasten under the arm in which case it is generally necessary to open the shoulder seam also.

These closings may lap just the width of the hems or seams used for finishings or they may lap several inches. When one side of the waist laps over the other for a considerable distance fastening at the belt at each side, it is called a surplice closing. An example of this type is shown among the illustrations.

Another type of closing where the front edges of the garment meet without lapping is known as the duchesse closing. This requires an underlap or fly if the opening extends below the neck line. This underlap may be a part of the section itself, or it may be a separate strip, tacked to position.



Guimpe



1 and 2. Apron or work dresses. 3. Suitable for wash materials. 4. Service dress.

The closings of skirts are much more simple to arrange now that so many skirts are straight. These closings should be arranged in the seams if possible. The placket finishes are made as simple and flat as possible. Frequently the width of the seam is sufficient for the facing and underlap and serves to hold the snap fastenings. Directions for several of the placket finishes are found in the Sewing Handbook.

**Fastenings.**—The fastenings used on blouses, skirts and dresses may be the button and buttonhole, (the latter worked or bound with material), snap fasteners, hooks and eyes, or ties. The tailored blouses and skirts generally require buttons. Snap fasteners are used on placket openings, and on all material which is too thin, soft, or loosely woven, to prevent a buttonhole being made, and always where it is desired to have the line of fastening invisible. Hooks and eyes are used when it is necessary to have the garment fit the figure closely. Ties of the material are used on many of the overblouses which are slashed at the neck, the ties being an extension of the neck binding.

**Trimmings and Decoration.**—Dresses are much plainer now than for some years, depending as they do for their effect on the quality and character of the material and the workmanship in the construction of the garment. Bindings and facings of the material serve as finishes and decorations as well, also machine hemstitching and picoting.

If hand embroidery is desired think several times before applying it then consider carefully the design, which should be especially adapted to the position on the garment. Also curtail the amount of embroidery as much as possible. Large loose stitches should be avoided on garments which require laundering. The mere fact that a dress is decorated with a meaningless design of embroidery carelessly carried out does not necessarily mean that it is made more attractive. Simple decorative stitches suitably applied may add to the beauty, but should be used sparingly.

**Other Problems in Making Garments.**—Many dresses have the skirts trimmed with wide ruffles or flounces. These are finished on the lower edge with bindings, hems, flat trimmings, or picoting.

Knife pleating (a pleating in which the pleats are narrow and close together) is also used in various widths as a trimming on blouses and dresses. This pleating is done on machines for the purpose. It is applied to the garment in somewhat the same manner as a ruffle. The pleating may be basted on flat and then

stitched on, or the material may be held out smooth and gathered close to the edge and then applied.

When a tunic or overskirt effect is used it is attached at the waist line.

Double skirts, or three-tiered skirts, if made of material that is at all expensive, are generally mounted on a foundation skirt, made of material less expensive than the dress material.

In applying these skirt sections the upper edge is turned in and stitched to the foundation, or the raw edge may be concealed with a narrow strip of the material either straight or bias, stitched flat.

When panniers or loose panels are used, they are finished with a hem, facing, binding or picoting. The hems or facings may be held down by machine stitching, machine hemstitching or by some decorative stitch.

Many dresses have skirts slightly draped. These are not suitable for wash dresses, and are not advised for Club girls. Some dresses of this type are known as the "wrap-around" because the fronts of the skirt overlap from six to ten inches, but are seldom fastened together below the waist line.

If there is a decided right and wrong side to the material or rather a wrong side which does not look well, the draped section should be faced back as far as necessary with a shaped facing. The edge of this should be held in position by invisible sewing, as catch stitching or blind stitching.

In making the apron or bungalow type of dress, simplicity of cut to enable the garment to be made more rapidly and laundered more easily is an essential requirement. Skill in the use of the machine is necessary for speed in the construction. In making simple dresses of this type do not baste but pin or learn to hold the sections together while stitching. No girl should attempt to make a dress without basting unless she is experienced in the use of the machine. There is a great art too in learning to baste with pins!

When edges are finished with one of the tape edges apply in such a manner that the braid forms the finish by covering the raw edges. The hems at the lower edges of bungalow aprons and simple house dresses may be stitched by machine.

When narrow belts of the material are used in dresses, they are cut lengthwise of the material, stitched, and turned. In stitching leave a space of three or four inches on one long edge for turning. When a sash of the material is used it should be cut on the bias if possible and hemmed with a narrow hem using the machine hemmer.