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A COMPLETE COURSE
IN
DRESSMAKING

IN TWELVE LESSONS

BY
ISABEL DE NYSE CONOVER

HOW TO MAKE UNDERWEAR
LESSON THREE

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Edward J. Clode
Publisher, New York

A COMPLETE COURSE IN DRESSMAKING

BY
ISABEL DENYSE CONOVER



LESSON III
HOW TO MAKE UNDERWEAR

NEW YORK
EDWARD J. CLODE

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Entered at Stationers' Hall

PRINTED IN THE UNITED STATES OF AMERICA

LESSON III

HOW TO MAKE UNDERWEAR

It's a short step from aprons to underwear. Many of the things which you have learned about aprons you can start right in and apply in making nightgowns, chemises, camisoles and bloomers.

You will pick up needed practice, too, in working on undermuslins. You won't be afraid to test the pattern which you have made yourself in inexpensive muslin. You won't hesitate to turn the seam a new way, or apply a new hand touch or finish the edge differently, if the cost of the material is only the matter of a few cents. Underwear offers one of the best opportunities to become an efficient sewer.

Then, too, you will probably enjoy having a few new pieces of underwear. Every woman always has room for just one more dainty chemise or nightdress. If you are thinking

A COMPLETE COURSE IN DRESSMAKING

of economy, I suggest buying a bolt of nainsook and tinting lengths of it pink, light blue, mauve and yellow. It will make the prettiest kind of chemises and nightdresses or bloomers, drawers and camisoles, if you happen to prefer them. All it needs for trimming is a touch of hand work, an applique of contrasting color, an inset of white or black net or an edge of filet, crochet or Valenciennes lace.

Batiste is another favorite for underwear that is inexpensive and it offers many possibilities. Medium weight muslin and handkerchief linen is used, too, with satin stitch embroidery or appliqued trimming. If it is mid-summer of which you are thinking, voile and mulle also are possibilities.

As you become more proficient you will be likely to want to try your hand at silk. You will find that it will take only a few minutes to make a pattern and run up a crepe de chine combination. You will be able to have two wash satin petticoats for what one readymade would cost. And won't it be nice to have a very best set of georgette crepe—nightgown, chemise and knickers that exactly match. Perhaps you know a bride-to-be who would welcome such a gift.

You can put all kinds of pretty little indi-

HOW TO MAKE UNDERWEAR

vidual touches on the underwear you make. Here are a few suggestions. You will find other trimmings in other of the Lessons that you can use on underwear, too.

TRIMMING FOR UNDERWEAR

Sewing on Lace: Just at the present time, it is filet, crochet and Valenciennes laces that are the most used on underwear. Nothing has come to quite take the place of the dainty frill, of lace at the neck, sleeves and armholes of the chemise. It's a popular lower edge finish for step-in and envelope chemises, too. Drawers and bloomers also have their share of it.

Sometimes it is put on without fullness. This finish is especially practical for everyday underwear which stands frequent launderings. The plain lace irons so much easier.

To Put on Lace without Fullness: place the lace along the edge of the right side of the garment with the top of the lace a seam's width back from the edge of the garment. (See Fig. 1.) Stitch along the top of the lace. Then, from the wrong side of the garment, cut off all but an eighth of an inch of the seam. Fold back and turn in the raw edge as shown in Fig 2. Stitch along the top of the lace

A COMPLETE COURSE IN DRESSMAKING

a second time. This second stitching holds the creased edge of the seam on the wrong side. *If you prefer to finish the garment by*

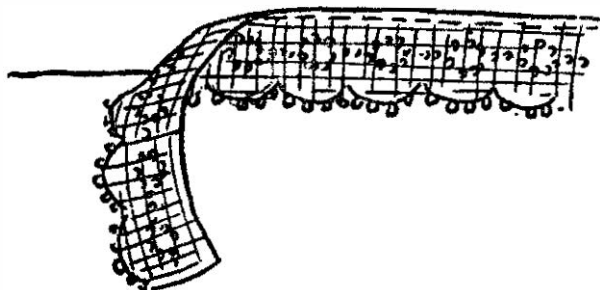


Fig. (1) First stitching in sewing on lace edging

hand, roll the raw edge of the fabric and whip on the lace with over-and-over stitches as shown in Fig. 3. *If you want to gather the lace before sewing it to the garment*, push

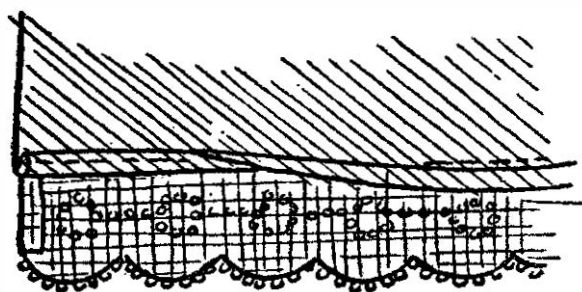


Fig. (2) The second stitching holds the edge of the garment securely

the lace back on the heavy cord that is woven in all lace at the top. (See Fig. 4.)

Where the lace joins, catch it together with

HOW TO MAKE UNDERWEAR

over-and-over stitches, as shown in Fig. 5.

A Medallion: What could be prettier than swiss embroidered and edged with a Valenciennes insertion and inset on the front of a batiste nightgown? There are all kinds of lace, net and embroidered organ-die and swiss medallions to make chemises, nightgowns, camisoles and even bloomers and drawers the more to be desired.

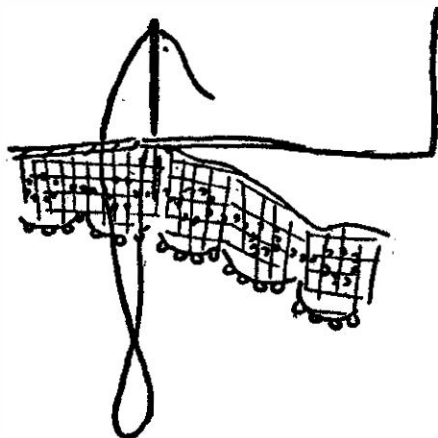


Fig. (3) Sewing on lace by hand

If you go about in-



Fig. (4) The draw string is woven in the top of lace edging

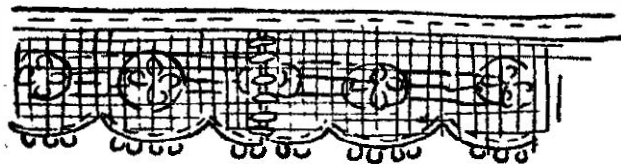


Fig. (5) Where lace joins, whip it together with over-and-over stitches

A COMPLETE COURSE IN DRESSMAKING

setting the medallion in the right way, there isn't very much work. However, don't cut away the material and try to whip the medallion to the raw edges. It won't make a nice finish.

To inset the medallion and insertion, mark the desired position of the medallion and insertion on pattern. (See Fig. 6.) Then lay the pattern on the garment and go over the lines which are marked on the pattern with a tracing wheel. Baste the medallion in place on right side of garment, and then baste the insertion in place, lapping it over the medallion. (See Fig. 7.) Turn corners of insertion squarely as shown in Figs. 8 and 9. Stitch along edges of insertion. Turn the garment wrong side out and cut material from under insertion and medallion, leaving one-eighth of an inch on edge of medallion to turn back and the same amount of material at the outer edges of the lace insertion. (See Fig. 10.) Fold back and turn under these raw edges and stitch the second time as shown in Fig. 11.



Fig. (6) Mark the lace design on your pattern

HOW TO MAKE UNDERWEAR

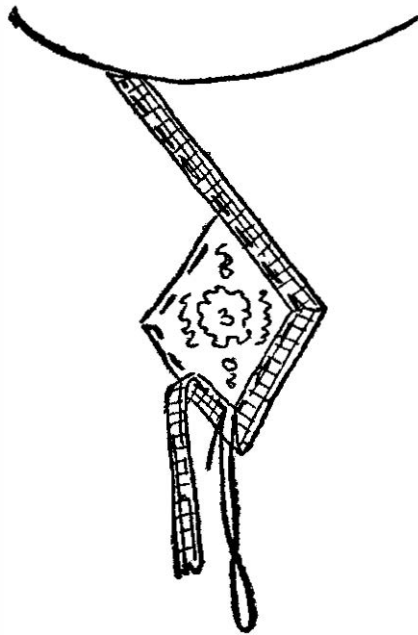


Fig. (7) Sewing on an embroidered medallion and lace

Insets of any size or shape can be made and insertion put on in any design by following this method of marking the finished design on the pattern and tracing it on the goods.

Embroidered Edging: Where durability is to be considered, choose an embroidered edging. You can buy attractive flowered and spot designs from three-quarters of an inch wide up.

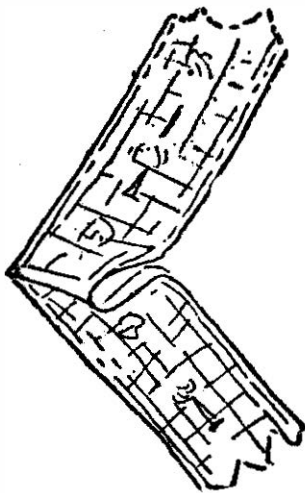


Fig. (8) Fold a pleat at the corner of the lace

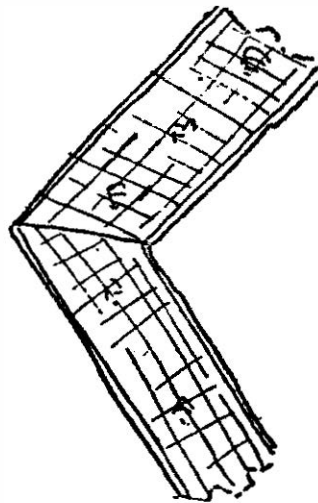


Fig. (9) The mitered corner completed

A COMPLETE COURSE IN DRESSMAKING

There are places where no other trimming but an embroidered edge will seem to give just the right finish. The everyday chemise, for instance, must be serviceable, and yet you want to give it just a touch of fancy work. The top of a brassiere must have a strong finish as well as an ornamental one.

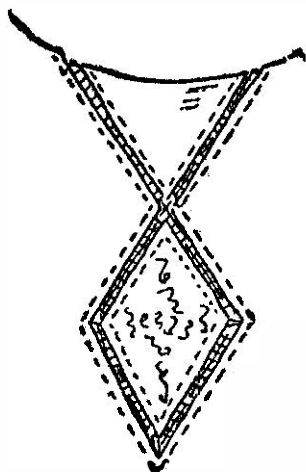


Fig. (10) Cut off the material under the lace

When you are trimming your garment remember to make one stitching do the work of two wherever it is possible. Don't finish your edge and then sew on your embroidered edging. *The edging can be made to serve as a facing.*

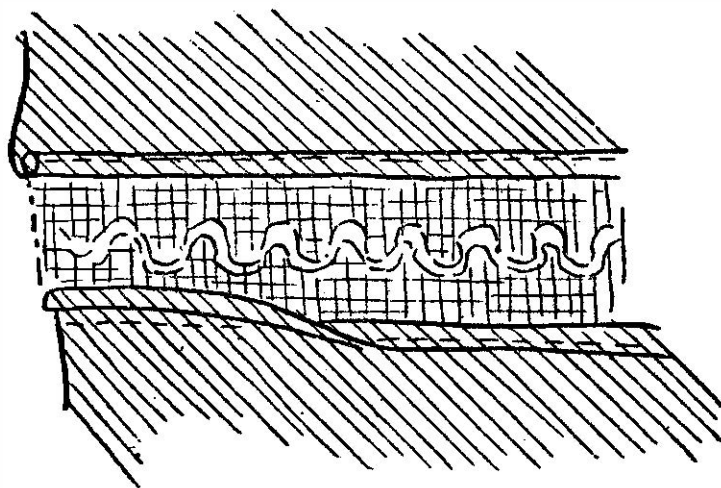


Fig. (11) Insetting lace insertion

HOW TO MAKE UNDERWEAR

In sewing on embroidered edging, place the edging on the right side of the garment along the edge with the right side of the edging next to the right side of the goods. Stitch along

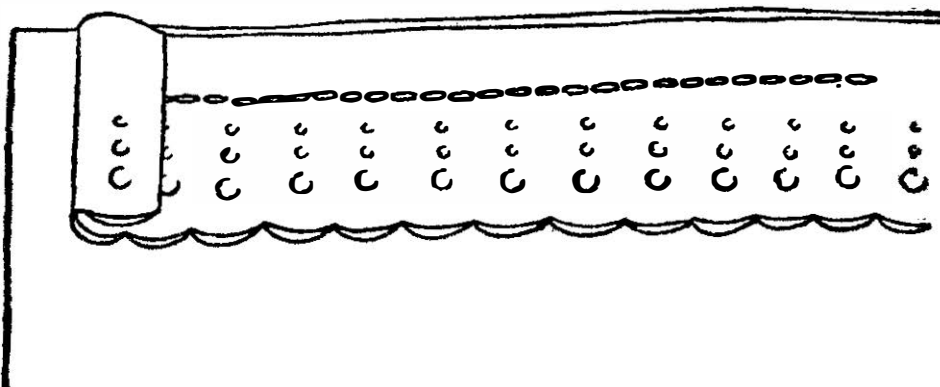


Fig. (12) Embroidered edging stitched the first time

the edge. (See Fig. 12.) Cut off the raw edge of the garment to within one-eighth of an inch of the stitching. Then turn under the raw edge of the embroidered edging and turn it onto the wrong side of the goods. Stitch in place, as shown in Fig. 13.

Rose Trimming: The one thing to be desired in embroidery for underwear is daintiness. The work must be delicately wrought and in keeping with the fineness of the texture. Just a tiny wreath of roses here and there is a pretty way of dressing up the best chemise or nightie.

A COMPLETE COURSE IN DRESSMAKING

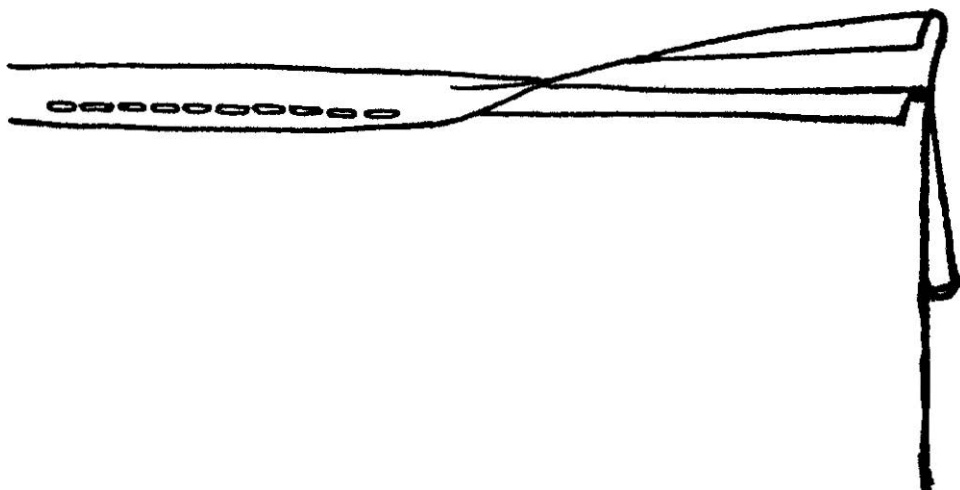


Fig. (13) The second stitching in joining embroidered edging to the garment

Fig. 14 shows an easy-to-copy pattern. The circle is worked in running stitches. You will find these described in Hand Sewing in Lesson I. A charming effect can be gained by using pale blue strand cotton for the circle and pink strand cotton for the roses. Or vary the roses—pink, lavender, light green and yellow.

The petals of the roses are formed by wrapping the cotton around the needle as shown in Fig. 15. Then turn the needle

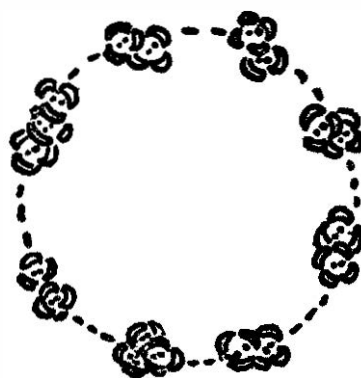


Fig. (14) A tiny circle of roses makes a pretty underwear trimming

HOW TO MAKE UNDERWEAR

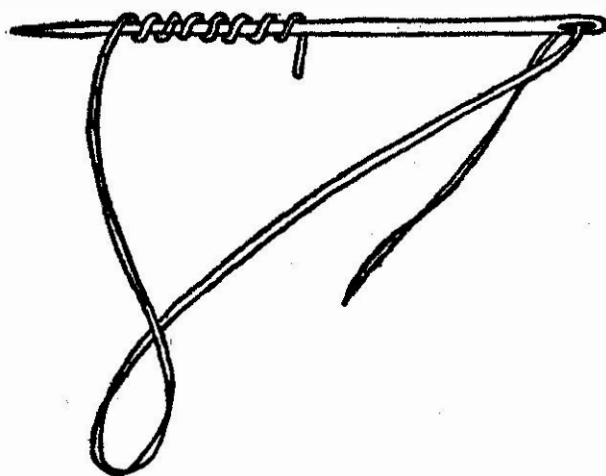


Fig. (15) Wrapping the embroidery cotton around the needle to make the outline of the rose

around as in Fig. 16. Insert it about one-eighth of an inch from where it was first brought out of the goods. Fig. 17 is an enlarged view of one of the little roses.

Circles about two inches across are pretty, too, in feather stitching. This stitch is described in detail in Lesson IV. The little roses are effective worked in French

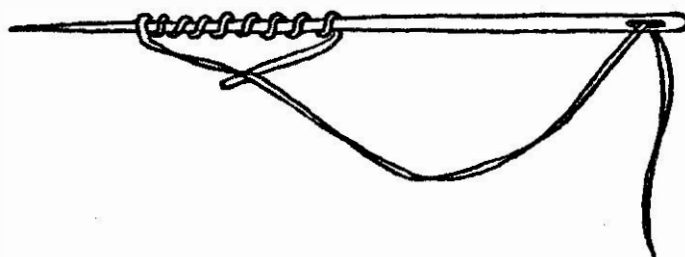


Fig. (16) Reverse the needle before inserting it

knots; a group of the French knots being used for each petal and to fill the center. French knots are also described in Lesson IV.

Chain Stitch: Here is another simple embroidery stitch that can be used for circles

A COMPLETE COURSE IN DRESSMAKING

scattered here and there or to outline the edge of a garment.

To Work Chain Stitch, knot the embroidery cotton and pass the needle from the wrong to the right side of the goods. Insert the



Fig. (17) The finished rose

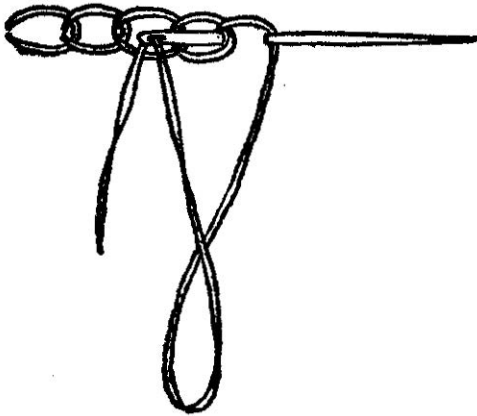


Fig. (18) The correct position of the needle in working chain stitch

point of the needle near where it came out the first time and bring it out this time about one-quarter of an inch beyond, looping the cotton under it. Bring it out and repeat as before. (See Fig. 18.) A design suitable for chain stitch or running stitch

is shown in Fig. 19.

Appliqued Flowers: Batiste, fine muslin and handkerchief linen underwear is made colorful with appliqued flowers and fruit. One of the favored combinations is old rose applique on white.

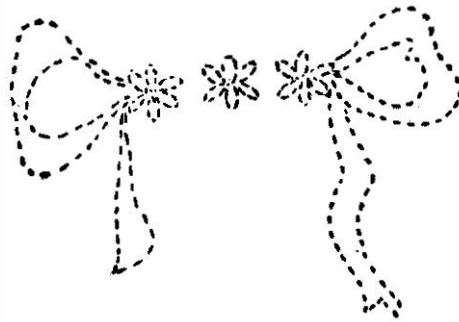


Fig. (19) An easy-to-copy embroidery design

HOW TO MAKE UNDERWEAR



Fig. (20) A design for applique and embroidery

This idea can be carried out splendidly in a rose design, as shown in Fig. 20. Embroider the leaves in running stitch,

using white mercerized cotton. Cut the flowers out of old rose handkerchief linen, allowing seams beyond the edges. Turn under the edges and baste them, as shown in Fig. 21. Pin the roses in place and catch them to the goods with over-and-over stitches, as shown in Fig. 22. Place the stitches close together

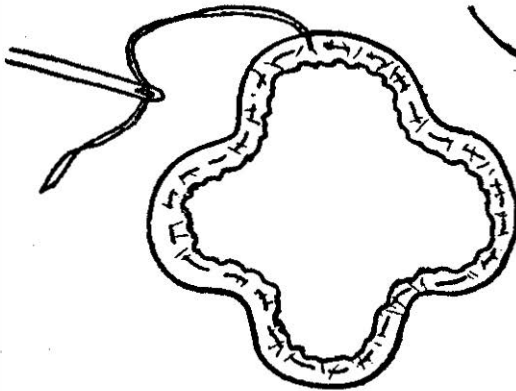


Fig. (21) The edges of the appliqued flower turned under and basted

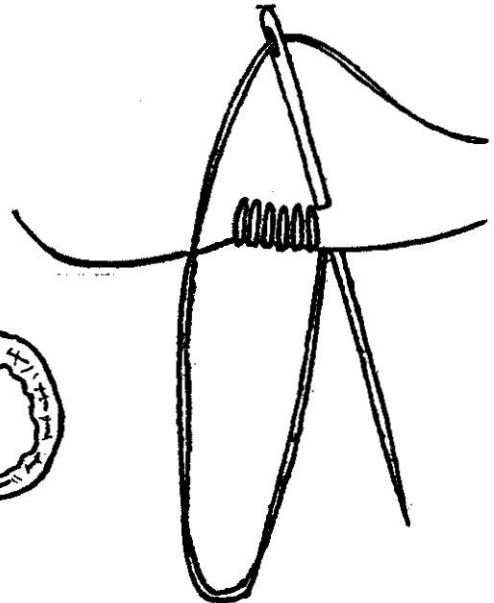


Fig. (22) Sew on the appliqued fruit with over-and-over stitches

A COMPLETE COURSE IN DRESSMAKING

and make them about one-eighth of an inch long. Keep them as even as possible. At the center of each rose work several over-and-over stitches. Use the white mercerized cotton for appliquing the roses in place.

If you do not care for the rose and white scheme, try lavender on pink or black net cherries on an old rose chemise or nightgown. Another attractive combination is light green applique work on a yellow garment.

Scalloped Trimmings: Your trimming won't cost anything extra if you use folds of the material for scallops at the edges. It's just about as smart a finish as you can give a muslin or silk undie too.

There are just three steps in making it. First cut your folds. You will remember

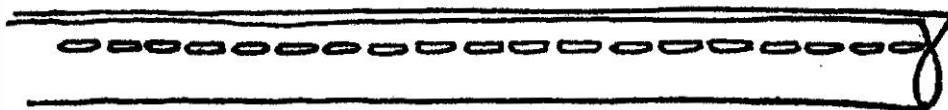


Fig. (23) Stitching the fold

that you learned how to cut bias folds in Lesson 11. Fold the bias as shown in Fig. 23 and stitch along the edge. To turn the fold right side out, fasten a bodkin to one end by catching a thread to one end of the fold, passing it through the eye of the bodkin and then

HOW TO MAKE UNDERWEAR

catching it to the fold again. Pass the bodkin through the center of the fold. It will turn it right side out without any trouble.

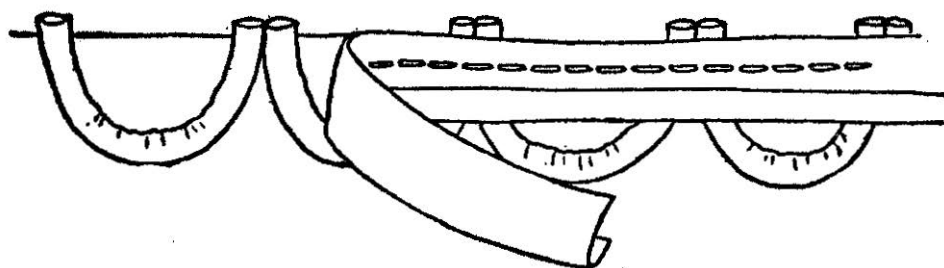


Fig. (24) Facing on the scalloped trimming

Press the fold and cut it into even lengths. Gather the inner edge of each fold to form it into a scallop. Pin the scallops to the garment on the right side along the edge with the round side of the scallop inward. Cover with a bias fold and stitch, as shown in Fig. 24.

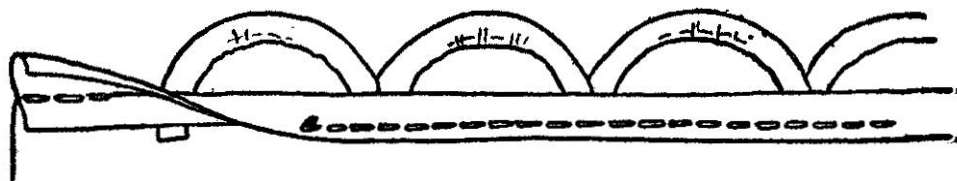


Fig. (25) The scalloped trimming finished

Turn the bias fold onto the wrong side, fold under the free edge of the bias fold and stitch as shown in Fig. 25.

Lace Tabs: If you have a neck edge that

A COMPLETE COURSE IN DRESSMAKING

you want to draw up on a ribbon, the tab trimming shown in Fig. 26 will give a unique finish. Not only is it used for underwear but also for blouses and children's dresses. You can vary the material used for the tabs, too. Those illustrated are lace but they are also pretty made of double faced ribbon or just folds of the material.

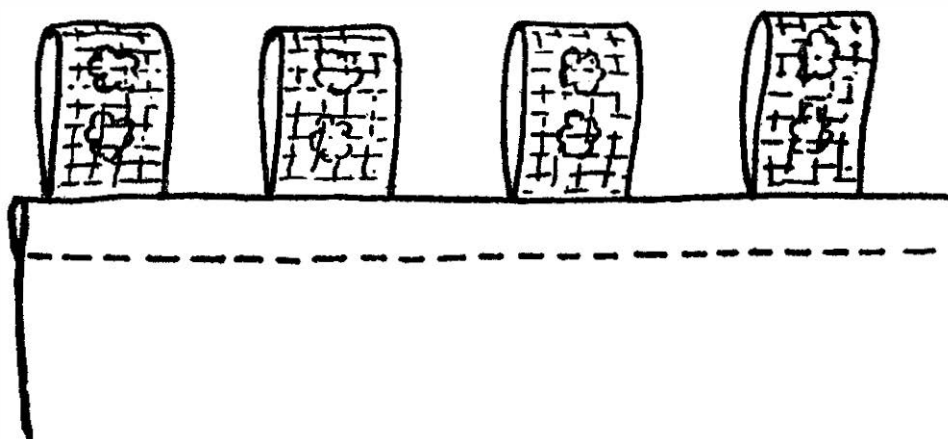


Fig. (26) Tabs of lace make a decorative edge

If you are using lace insertion for the tabs, cut it into even lengths. Fold it into loops and place the loops on the right side of the goods along the edge with the raw edges of the tabs along the outer edge of the garment. Cover with a bias fold and stitch, as described in stitching the scalloped trimming to the edge.

Making a Brassiere Pattern: In the previous lesson you learned how to use a block

HOW TO MAKE UNDERWEAR



Fig. (27). An easy-to-fit brassiere design

shirtwaist pattern to make an apron. You can use your same block waist pattern to make a brassiere like the one shown in Fig. 27, too.

Lay your blouse pattern around the outside. Then remove the original pattern. Use the outlines marked as diagram. (See Figs. 28 and 29.)

At a point about eight inches down from the neck in the front mark a point as *D* and draw a line from this point to the bottom of the armhole as the line *DE*. This line should correspond to an imaginary line at the fullest part of the bust on the person. To fix point *D* in exactly the right place,

A COMPLETE COURSE IN DRESSMAKING

measure on the person from the base of the neck in the front to the fullest point of the bust, measuring at the center front. In the back square a line from the center back to the bottom of the armhole, line *DC*, Fig. 29.

A brassiere ought to fit tighter than a blouse. Pass the tape around the form as if taking the bust measure. See Lesson I. Draw it as tightly as you want the brassiere to fit. Half this amount will give you the size your pattern ought to be from the center front to the underarm and across the back. If

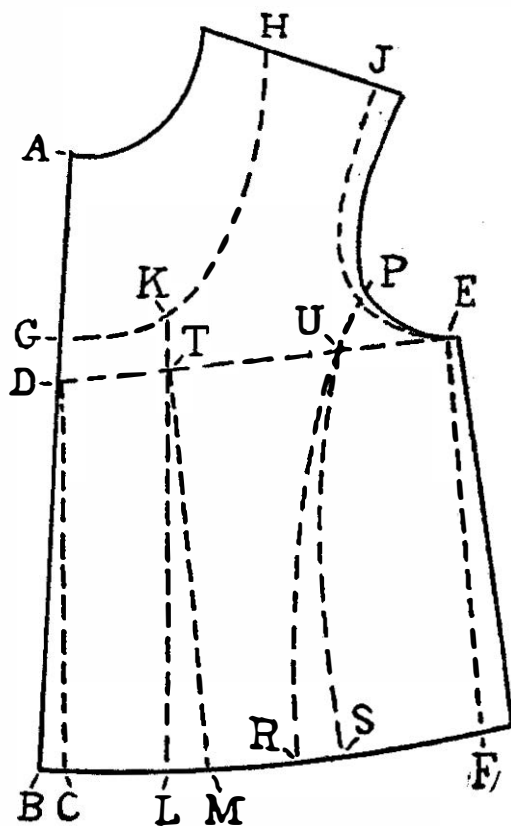


Fig. (28) Diagram for front of brassiere

your pattern measures more, take off the extra amount at the underarm seam. Suppose your waist pattern measures eighteen inches on the half across line *DE*, Fig. 28, and

HOW TO MAKE UNDERWEAR

line *DC*, Fig. 29. This would make the finished garment thirty-six inches. If you want the finished brassiere to measure thirty-four inches, half the brassiere pattern ought to

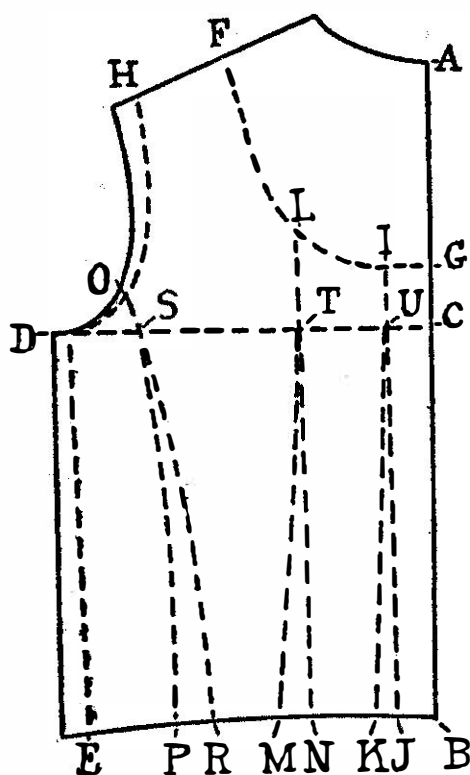


Fig. (29) Diagram for back of brassiere

measure seventeen inches and there will be one inch to take off of half the pattern. Mark a point on the line *DE*, Fig. 28, one-half inch in from the underarm seam. Also measure in a half inch from the center of the armhole and reslope the armhole as the chest width ought to also be narrower than on a blouse pattern. (See line *JE*, Fig. 28, and line *HD*, Fig. 29.)

The brassiere will stay on the shoulders better if the line is thrown in from the top of the shoulder as point *J*, Fig. 28. Mark the curve for the low neck as desired, lines *GKH* on Fig. 28 and *FLIG*, Fig. 29.

A COMPLETE COURSE IN DRESSMAKING

Since a brassiere fits tightly, you can take out an inch of the fullness at the lower edge at the front edge. To do this mark point *C* one inch from the front line *AB* and draw a new line *CD*. Line *CDG* will be the center-front edge of the brassiere.

You can also take out an inch at the under-arm seam and draw a new line as *FE*, Fig. 28, and *ED*, Fig. 29.

Decide on how many seams you want in the brassiere and mark them roughly on the diagrams.

Measure from point *C* to *F* on Fig. 28 and from *E* to *B*, Fig. 29. Then take the waist measure of the person tightly. Subtract half the waist measure from the size of half the pattern at the lower edge and it will give you the amount that you must take out in darts to make it tight fitting. For instance, if half the pattern measures fifteen inches and half the person's waist measure is twelve inches there will be three inches to take out in darts.

Mark points at the lower edge of the pattern either side of each seam to take out the extra goods. From *L* to *M*, from *R* to *S*, Fig. 28, and from *P* to *R*, from *M* to *N* and from *K* to *J*, Fig. 29, ought to equal the amount you want to take out in darts. In the case men-

HOW TO MAKE UNDERWEAR

tioned above, it would be three inches.

On the front, run lines from the dart markings at the bottom to the seam line where it touches the bust line *DE*. On the back, run the lines from the dart marks to the seam lines where they touch line *DC*. The darts must not be extended higher than the line *DE*, Fig. 28, or the line *DC*, Fig. 29, for they must not extend above the fullest part of the bust or the fullest part of the back.

The number of seams can be varied and their spacing varied to suit your taste.

It is well to mark the neck and armhole lines in the front first. Then use this as a guide in marking the corresponding lines in the back. Point *H*, Fig. 29, must be the same distance from the outside of the armhole as point *J* is in Fig. 28. Also point *F*, Fig. 29, must be the same distance from the neck that point *H* is in Fig. 28.

Test the curve at the neck and armhole by tracing these portions of the front and back patterns. Cut them out and bring them together at the shoulder. The curves should be even and continuous. If they jog, fill them, if they point out, cut them off.

Make a comparison of the underarm seams and lower edge curve in the same way. See

A COMPLETE COURSE IN DRESSMAKING

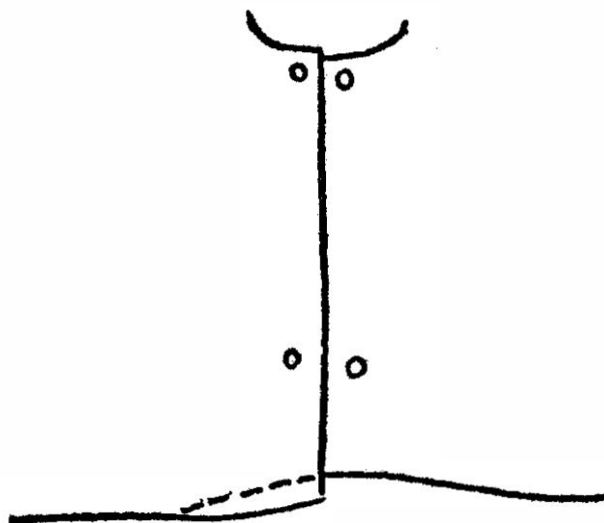


Fig. (30) True up the lower edge

Fig. 30. This illustrates a case where the front needed trimming off a little.

As the front and back edges of the darts must sew together, they must measure exactly the same. As the seams are just one line above the bust line, *DE*, Fig. 28, and line *DC*, Fig. 29, test the length of the sides of the darts below these lines. *TL* should measure exactly the same as *TM*, Fig. 28. The best way of truing up the darts is to measure *TL* and then mark this same distance on *TM*. If *TM* is shorter or longer reslope the lower edge from *M* to *R*, starting from the new point marked on line *TM*. True up the other darts in the same way.

HOW TO MAKE UNDERWEAR

The diagram often comes in handy for reference, so do not cut these apart for a pattern. Trace off your pattern. Put a piece of paper under the diagram and trace the front piece, tracing crosswise at the bust line. Remove the under piece of paper and mark the seams allowance beyond the edges and a hem at the center front. Cut out the pattern and notch it at the bust line. Trace and cut out the other pieces in the same way.

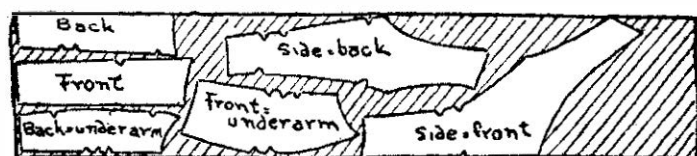


Fig. (31) The brassiere pattern laid on the goods folded double lengthwise

Cutting a Brassiere: Use a material of firm texture but not bulky. Linen, allover embroidered cotton and twilled muslin are practical goods.

Fig. 31 shows the pieces of a brassiere such as the one illustrated in Fig. 27 laid on the material folded double. Note that the center-back section is laid on the fold of the goods. The other sections are placed so that the front edges come as nearly as possible on the straight thread of the goods.

A COMPLETE COURSE IN DRESSMAKING

When the seams are joined, this throws a straight and a bias edge together. *The straight edge acts as a stay for the bias edge.* The exact placing of the pieces on the goods may vary according to the width of the goods and the size of the pieces. The best plan is to lay the back on first with the center-back edge on the fold of the goods and then fit in the other pieces. Usually there is no up nor down to brassiere fabrics, so the pieces may be reversed if it will save goods. The Fig. 32

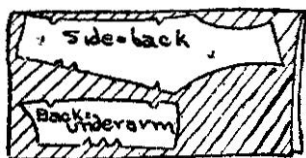


Fig. (32) *Underwear materials haven't an up and down so you can reverse the pieces of the pattern*

shows two pieces reversed: that is, the top of one piece points in one direction while the top of the other piece points in the opposite direction.

After the pieces are arranged to the best possible advantage, weigh down each piece, mark around it with tailors' wax or chalk and cut with heavy shears as described in Lesson II. After cutting any garment iron out each piece. *Do not attempt to sew wrinkled pieces.*

Making the Brassiere: Finish the front closing first. Turn the hems on the two front pieces and stitch as shown in Fig. 33.

The easiest way of finishing the closing is

HOW TO MAKE UNDERWEAR

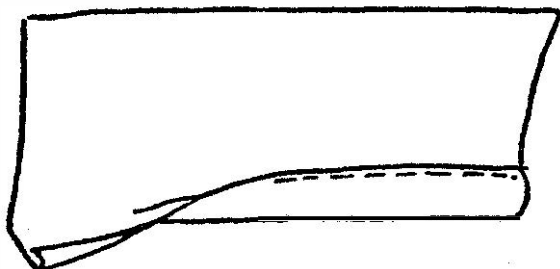


Fig. (33) Hemming the front edge

to apply tape that has hooks and eyes fastened to it. You can buy this tape at any department or notion store. Pin the tape in position along the back edge of the hem and stitch as shown in Fig. 34. If for any reason you cannot secure the tape, sew on hooks and eyes along the edge of the closing, placing them close together.

Baste the brassiere together, taking the exact seam allowance and try it on before stitching the seams. Baste as shown in Fig. 35 with the raw edges extending on the wrong side of the garment. Try on the brassiere. If it is loose at any point, take up the seams until it sets smoothly.

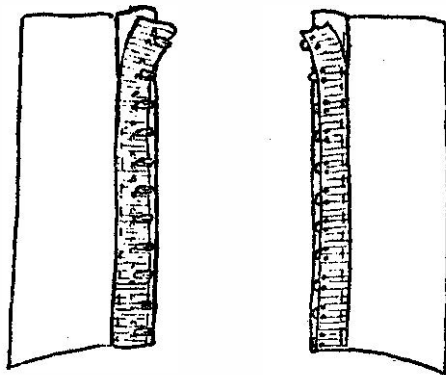


Fig. (34) You can buy tape with hooks and eyes attached for finishing the closing

Before ripping the bastings, mark the exact stitching line with

A COMPLETE COURSE IN DRESSMAKING

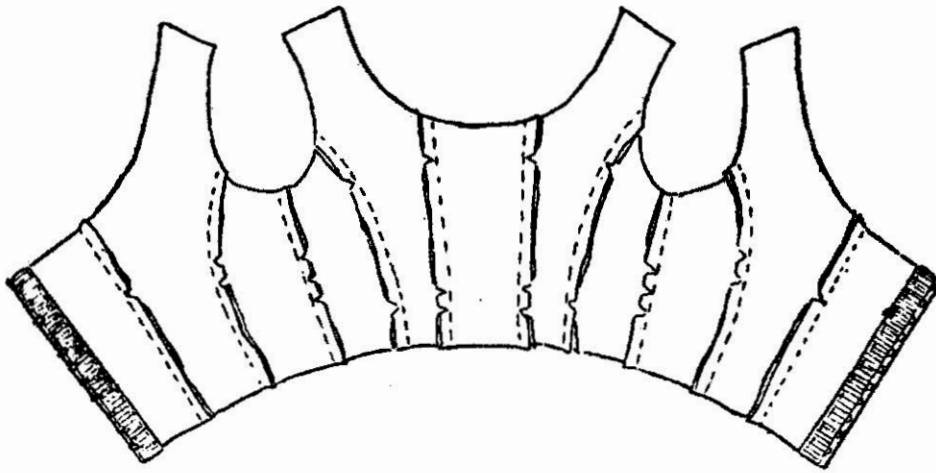


Fig. (35) The brassiere basted together

a tracing wheel.

In joining the first seam, stitch as shown in Fig. 36. Trim off one edge to within one-

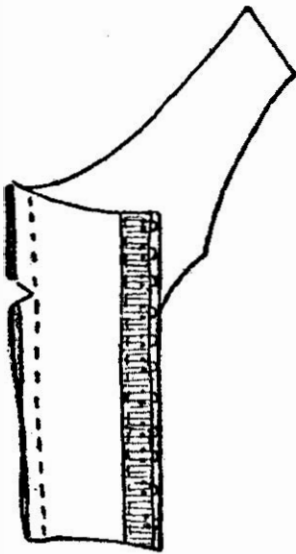


Fig. (36) Keep the notches together in stitching the seams

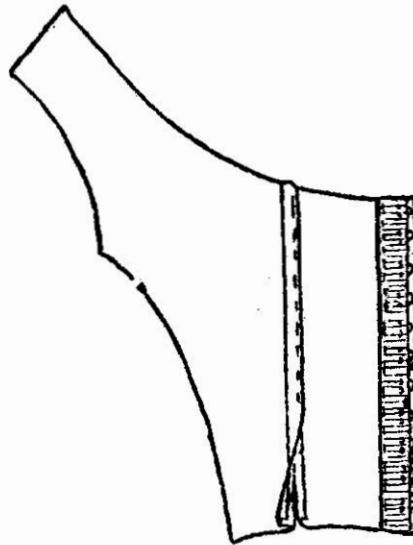


Fig. (37) Finishing the seam

HOW TO MAKE UNDERWEAR

eighth of an inch of the stitching, turn under the wide side, fold it over and stitch as shown in Fig. 37.

Reinforce the seam with tape three-eighths of an inch wide. Cut the tape the length of the seam and cut and work a buttonhole one-quarter of an inch below where top of the bone will come. The Fig. 38 shows the position of the needle in working a buttonhole. Stitch the tape over the seam as shown in Fig. 39. Insert featherboning the

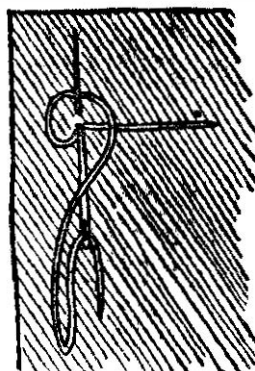


Fig. (38) The position of the needle in making the buttonhole

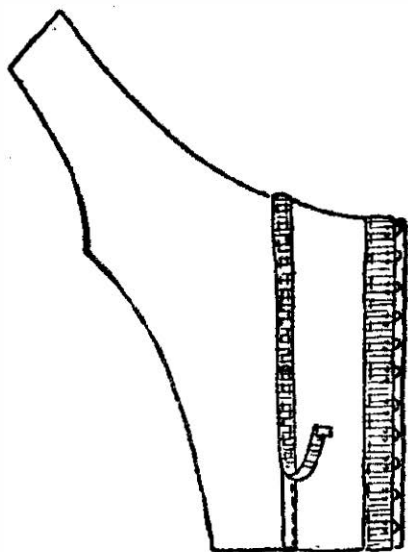


Fig. (39) Reinforce the seams with cotton tape

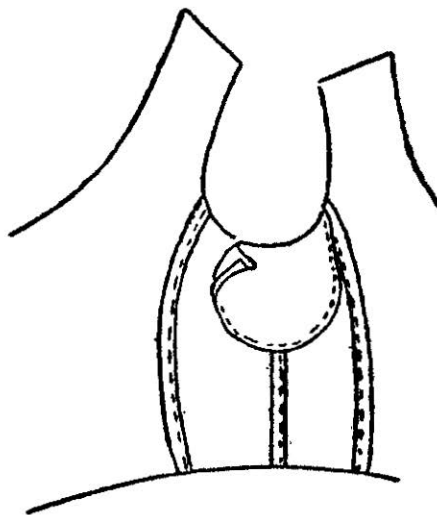


Fig. (40) Reinforce the armhole with a shield-shaped piece of material

A COMPLETE COURSE IN DRESSMAKING

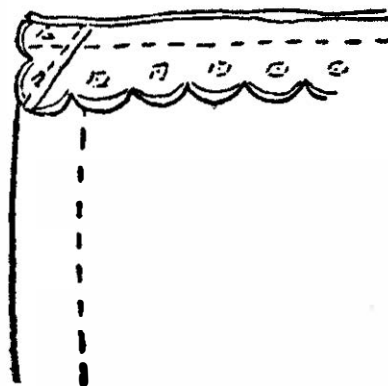
right length or a steel, and then stitch across the tape directly above the bone to hold it in place. The bone can be taken out through the buttonhole when the brassiere is laundered. Join each section in the same manner, omitting the boning at the underarm seams.

Reinforce the underarm with shield-shaped pieces of material. Turn under the edges and bottom of the shield-shaped piece, and press it, baste it to the wrong side of the brassiere at the underarm and stitch as shown in Fig. 40.

Close the shoulder seams and tape these



*Fig. (41)
The loop of
tape to fas-
ten to the
corsets*



*Fig. (42) Sewing the em-
broidered edging to the neck*

seams as the other seams were closed and taped.

Make a loop of tape and work an eyelet

HOW TO MAKE UNDERWEAR

with buttonhole stitches as in Fig. 41. Join this to the bottom of the brassiere at the front. It can be hooked over the corset to hold the brassiere down.

The best finish for the neck, armholes and lower edge of the brassiere is a narrow embroidered edging. Lay the edging on the right side of the brassiere along the edge and stitch a seam's width from the edge. (See

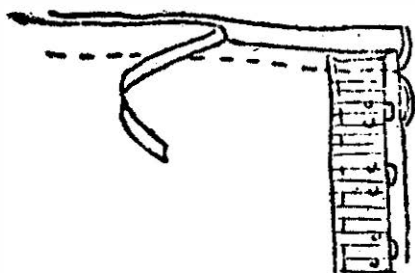


Fig. (43) Trim the seam at the top

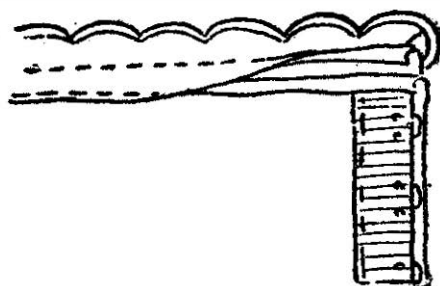
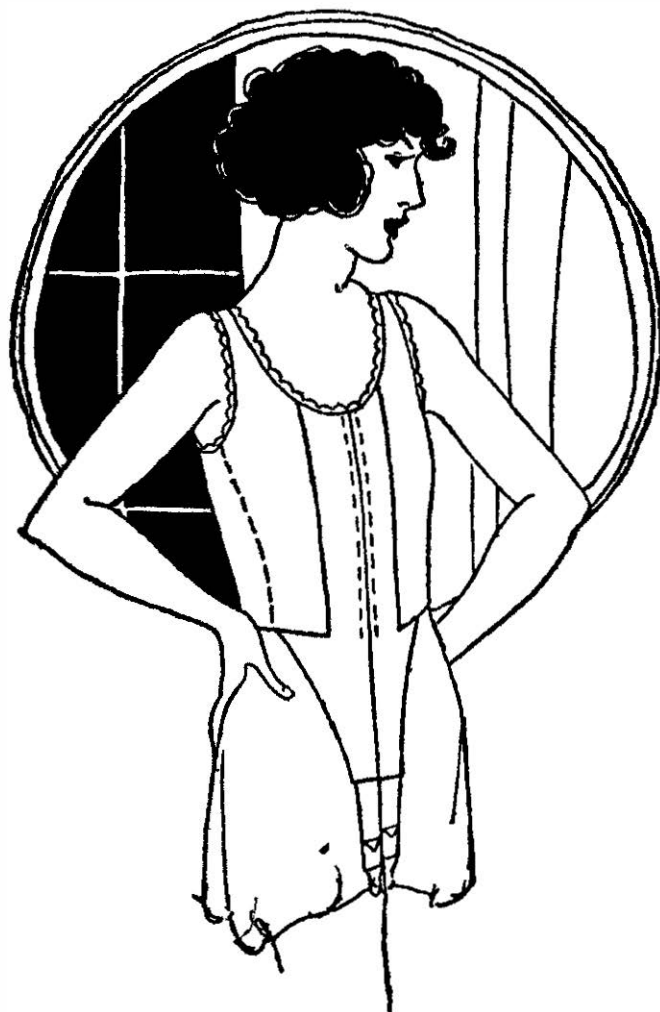


Fig. (44) The embroidered edging serves as a finish at the neck

Fig. 42.) Cut off the raw edges of the brassiere close to the stitching. (See Fig. 43.) Fold under the raw edge of the embroidered edging and stitch it flat to the wrong side of the brassiere as shown in Fig. 44

Garter Supports for Your Brassiere: Perhaps you want your brassiere to take the place of a corset. Then add garter supports in the front, as shown in Fig. 45

A COMPLETE COURSE IN DRESSMAKING



*Fig. (45) If your brassiere has garter supporters,
it will take the place of corsets*

All you will need to do is trace off the two front pieces and use these as a foundation. Thumb tack them to another piece of paper, as shown in Fig. 46. Draw the outline for

HOW TO MAKE UNDERWEAR

the garter support below as indicated by the dotted lines. In tracing off the new pattern, mark around the upper and side edges of the front piece and the garter support. Cut the garter support in one with

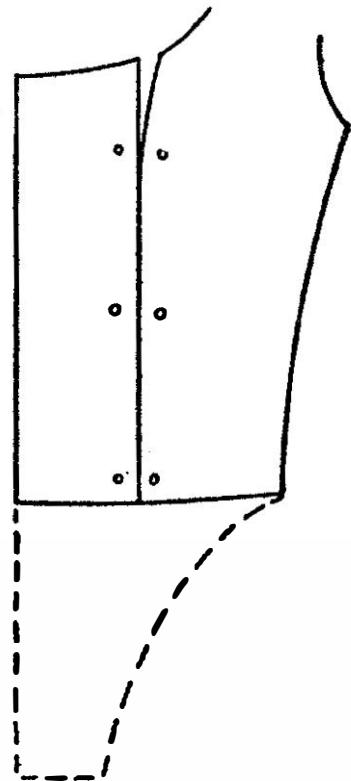


Fig. (46) Adding garter, a support to front of brassiere

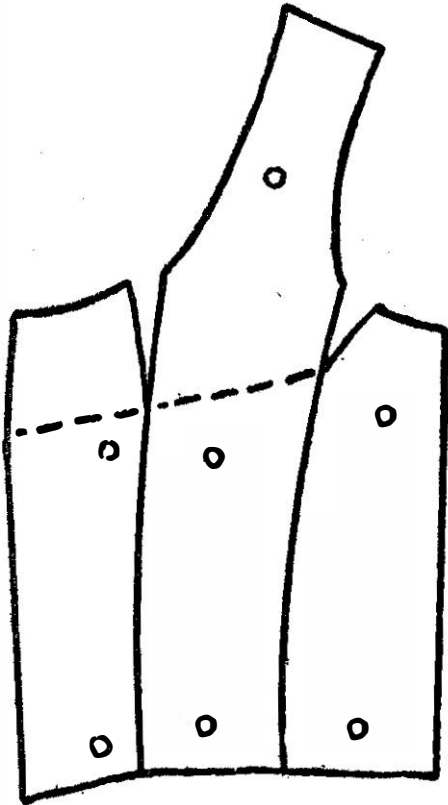


Fig. (47) Marking the brassiere pattern for a yoke

the front piece.

Making a Different Style Brassiere Pattern: There are innumerable ways in which you can vary the seams of the brassiere, once you have

A COMPLETE COURSE IN DRESSMAKING

your foundation tight fitting pattern. If you want the lower part of the brassiere in one piece, place the pattern pieces as shown in Fig. 47. This shows the three pieces for the front placed with the sides of the darts together. Draw a line where you want the lower edge of the new upper section to come, as the dotted line on the Fig. 47. In tracing the new lower front pattern, run the tracer along the dotted line to the dart at the arm-hole, then run it around the outside of the lower part. Allow seams in cutting it out.

Place another piece of paper under the diagram and trace the upper part of the two front pieces, running the tracing wheel across the dotted line and around the upper edges. Remove the paper and cut out these two pieces. Place them on another piece of paper, as shown in Fig. 48, bringing them together. Mark around the outer edges and allow seams. When you cut out the new piece you will have a one-piece circular yoke pattern.

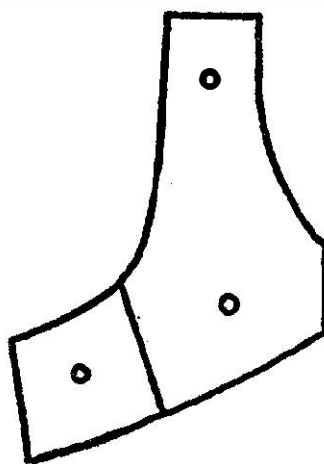


Fig. (48) The pattern pieces put together to form one-piece yoke

When made up the bras-

HOW TO MAKE UNDERWEAR



Fig. (49) This yoke style brassiere can be made to fit perfectly

siere will look like the one shown in Fig. 49.

The back can be cut in one piece with a yoke in the same way.

Making a Pattern for an Envelope Chemise: The regulation envelope chemise shown in Fig. 50 can be copied easily with

A COMPLETE COURSE IN DRESSMAKING



Fig. (50) A little hand work adds distinction to the envelope chemise

your block waist pattern as a foundation.

Lay your foundation pattern on another piece of paper and trace around the outside. Remove the patterns and use the traced outline as diagrams. (See Figs. 51 and 52.)

Decide how low you want the neck of the chemise in the front and mark a point at this depth on the center-front line of the waist. A

waist has more fullness in the front than is needed in a chemise, so mark a point one inch back from the front edge on the lower edge of the waist as point C. Draw a line from point

HOW TO MAKE UNDERWEAR

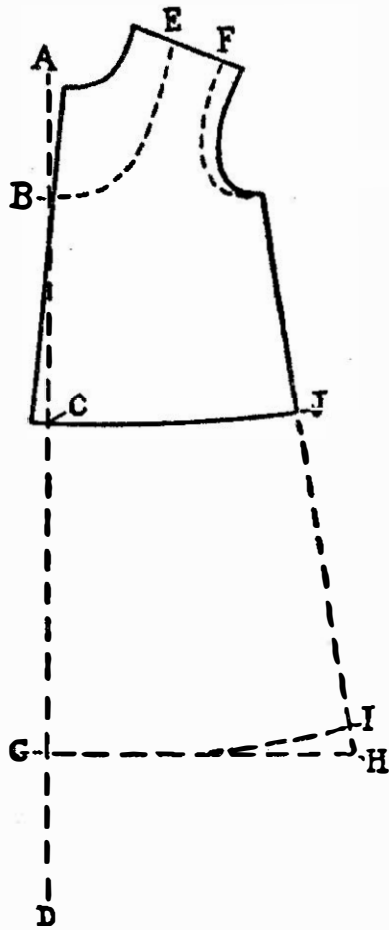


Fig. (51) Diagram for front of envelope chemise pattern

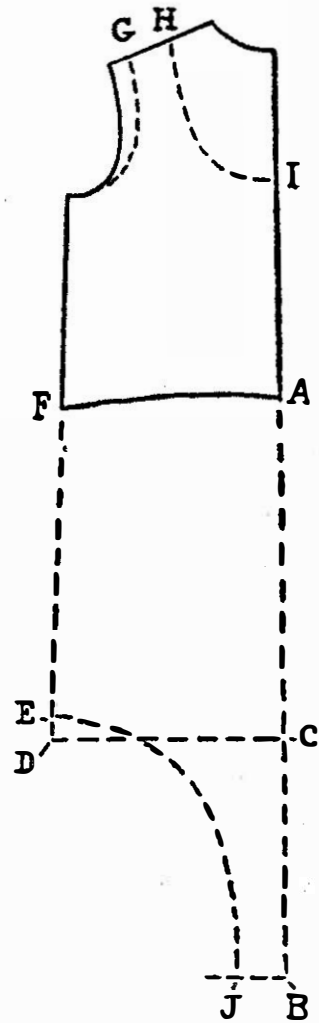


Fig. (52) Diagram for back of envelope chemise pattern

C to *B* and continue it below the lower edge of the waist. This will be the center-front line of the chemise.

Decide how long you want the chemise.

A COMPLETE COURSE IN DRESSMAKING

Measure on the person from the base of the neck down the desired depth. Note what the measurement is in inches.

To determine the correct length of back, you must find out how far from the floor the chemise will hang in the front. To do this fasten a pin in the garment which the person is wearing at the depth you want the chemise to come in the front. Measure from the floor up to this pin. Suppose this measure was eighteen inches. Measure the same amount up from the floor in the center back and fasten a pin in the garment at this point. When you have determined the distance up from the floor in the back, measure from the base of the neck in the back to the pin and note what the measurement is in inches.

Measure on the diagram from the neck edge in the front down the center-front line the length of front measured on the person and mark point *G*. In the back, measure the length of back along the center-back line and mark point *C*.

Draw a line at right angles to the center-front line, starting at point *G*. See line *GH*, Fig. 51. Draw a line from the center-back line at right angles to it as line *CD*.

Continue the lines of the underarm seams

HOW TO MAKE UNDERWEAR

in the front and back. To have a good run at the lower edge, the line must curve. In Fig. 51, measure up on line JH one and one-half inches and mark point I . Curve a line from I to the lower edge. In Fig. 52, measure back the same distance on line FD and mark point E . Curve a line from E to the lower edge.

To prevent the shoulder straps from slipping off the shoulder, bring them well in on the shoulders in the diagrams. Mark the new armhole line and neck line on the diagrams. Mark these lines on the front first and then mark the corresponding lines on the back. Point G on the back must be the same distance from the armhole that point F is from the armhole in the front. Also, point H on the back must be the same distance from the neck edge that point E is from the neck edge in the front.

Continue the center-back line to form the strap that goes between the legs. *To determine how long to make the strap, pass a cord from the base of the neck in the back on the person being measured between the legs to the base of the neck in the front. Let it hang sufficiently loose so that the person can bend over and sit down comfortably. Note the measurement in inches. Now measure on the*

A COMPLETE COURSE IN DRESSMAKING

diagrams from the neck edge in the front to the lower edge and from the neck edge in the back to the lower edge. Add these two measurements and subtract the total from the amount the cord measured. This gives you the amount to make the strap from point *C* to *B*. Curve the upper part of the strap to blend into the lower edge line.

Lay a piece of paper underneath the front diagram and trace around the outer edges of the chemise pattern.

In cutting out the pattern, allow seams at the neck, armhole, shoulder, underarm and lower edges. The center-front is laid on the fold when the garment is cut out, so does not

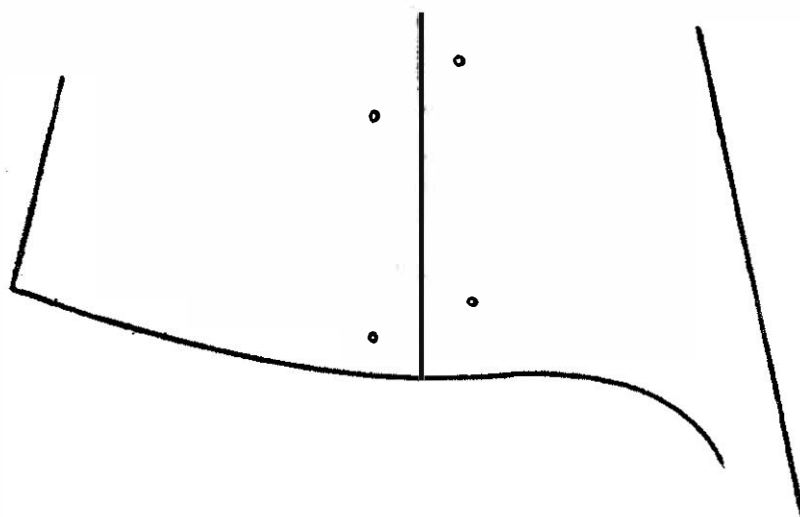


Fig. (53) A smooth run at the lower edge.

HOW TO MAKE UNDERWEAR

require a seam. Trace the back pattern in the same way. The center-back is also laid on a fold.

Test the run of the line at the lower edge by bringing the underarm seams of the pattern together. Fig. 53 shows a pattern that has a perfect run at the lower edge. The garment made from this pattern will hang evenly. Fig. 54 shows a pattern that needs filling at the underarm seam, as indicated by the dotted line. Fig. 55 shows a pattern that needs cutting off to give the lower edge a smooth line.

If you want to add fullness to the front of the

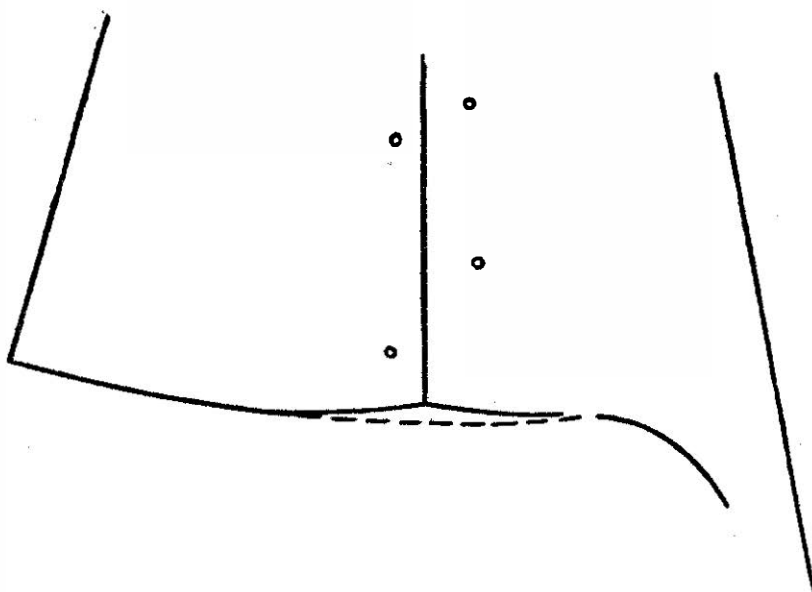


Fig. (54) The edge needs filling

A COMPLETE COURSE IN DRESSMAKING

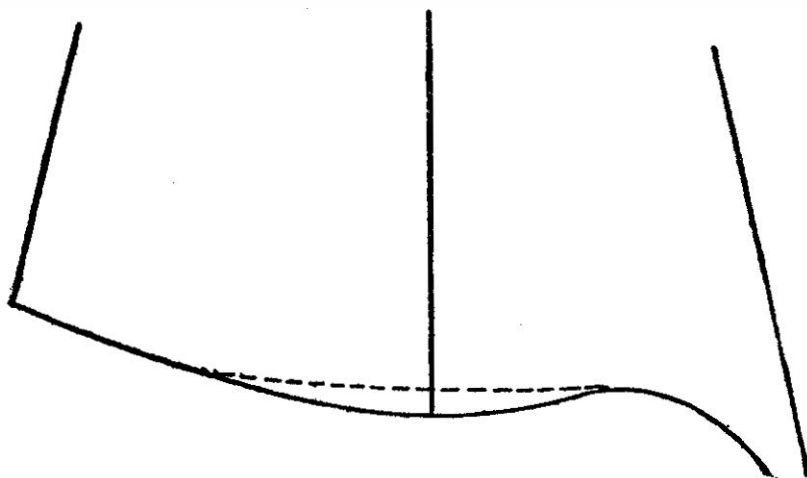


Fig. (55) Here the edge needs trimming off

chemise.—Mark lines parallel to the center-front and about one inch apart as shown in Fig. 56. Also number the pieces.

Cut the pattern apart along these lines. Draw a line on another piece of paper and thumb tack the first piece along this line. Draw a line at right angles to the back edge of the first piece starting at the upper edge. Place the second piece one-half inch beyond the first piece with the front upper edge on the line that was squared out from the first piece. Place the third piece one-half inch beyond the second piece with the front upper edge in line with the back upper edge of the second piece. Then place the fourth piece one-half inch beyond the third piece with the front upper edge in line with the back

HOW TO MAKE UNDERWEAR

upper edge of the third piece. Trace around the outer edge of these pieces, re-slanting the upper edge as indicated by the dotted line in Fig. 57. When you remove the pieces you will have a pattern for a new front with fullness.

You can vary the amount of fullness added by spreading the pieces more or less. This gives a front with fullness added all the way through.

If you want to add fullness only at the top, spread the pieces at the top only. Fig. 58 will give you the idea. In tracing around the pieces, reslope the lower edge so it will not jog up in the front.

Fullness can be added through the lower part only by keeping the pieces together at the top and spreading the bottoms.

Fullness can be added to any garment if you follow this same plan.

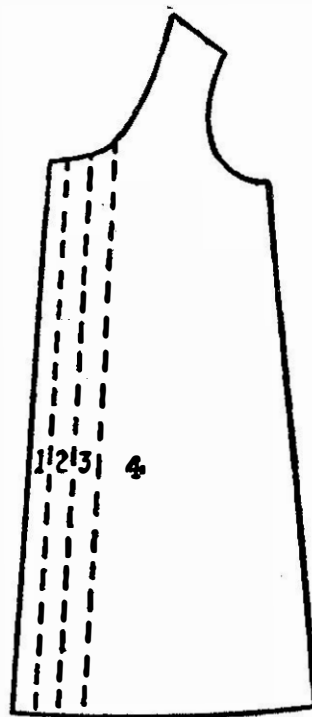


Fig. (56) To add fullness mark the chemise pattern in sections

A COMPLETE COURSE IN DRESSMAKING

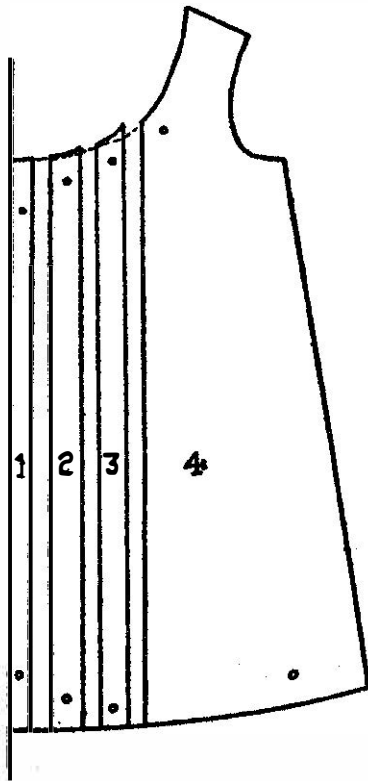


Fig. (57) Spreading the pattern to add fullness

Cutting a Chemise: The layout, Fig. 59, shows the material folded double lengthwise. Note that the center-front and the center-back edges are laid on the fold.

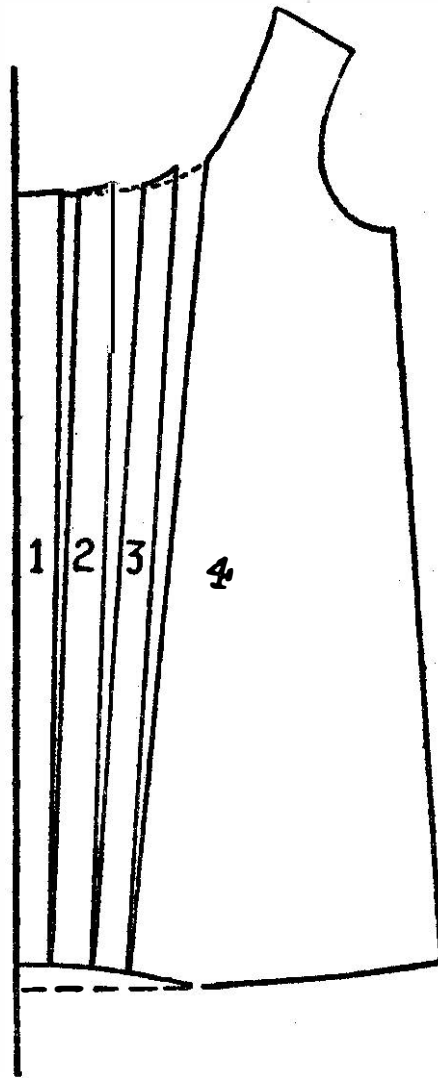


Fig. (58) Putting in fullness at the top of the chemise

If it happens that the pattern does not cover

HOW TO MAKE UNDERWEAR

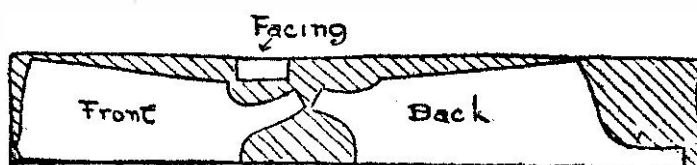


Fig. (59) The envelope chemise pattern laid on goods folded double lengthwise

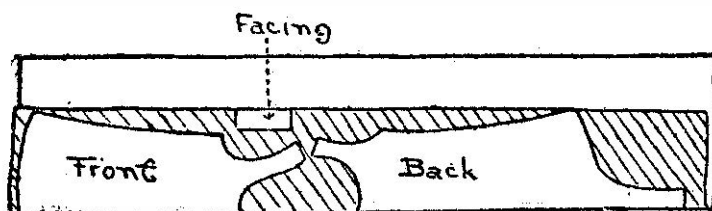


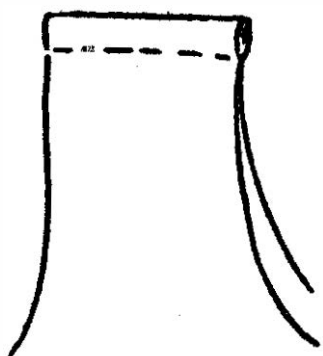
Fig. (60) If you find there will be left-over material, keep it in one long strip at the side

half the material in width, do not fold the goods in the exact center but fold only an amount equal to the width of the pattern as in Diagram 60. This throws practically all the material left into one piece at the side, which probably can be used in making some other piece of underwear.

If the material were folded in the exact center and the pattern did not cover the entire width, the material left would be in two long narrow strips, a shape which seldom works to good advantage in making any other garments.

After the chemise pattern is properly laid on the goods, mark around it and cut as described in Lesson II.

A COMPLETE COURSE IN DRESSMAKING



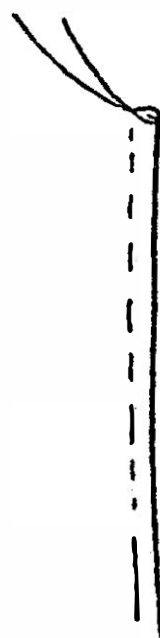
*Fig. (61) French seam
the shoulders of the
chemise*

Making the Chemise:
Close the shoulder seams first.
(See Fig. 61.) French seams
give the best finish.

Just as soon as the shoulder seams are closed run a thread around the neck, a seam's width in from the edge, draw the thread up a trifle and secure the end with several over - and - over stitches. As the neck edges are bias at the sides, the neck of any garment is almost sure to stretch unless the stay thread is run around it.

Make French seams at the underarm. (See Fig. 62.) Before finishing the lower edge, stitch an oblong facing to the lower portion of the chemise at the center-front. (See Fig. 63.) This is the place where the tab buttons when the garment is finished. Finish the neck, armholes and lower edge with lace edging. Put it on as described in the first part of the lesson.

Turn a hem at the end of the tab.



*Fig. (62) In
thin materials,
a French seam
gives the neat-
est finish at
the underarm*

HOW TO MAKE UNDERWEAR



Fig. (63) Face the front to give a foundation for the buttonholes

(See Fig. 64.) Sew buttons to the tab and work buttonholes in the lower edge of the front piece as shown in Fig. 65.

The made-up garment will look as Fig. 66.

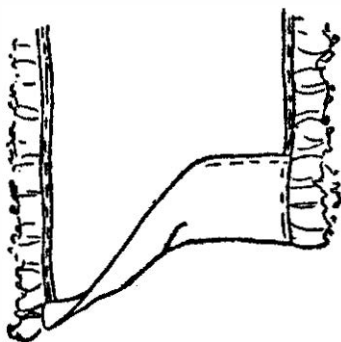


Fig. (64) Hemming the flap

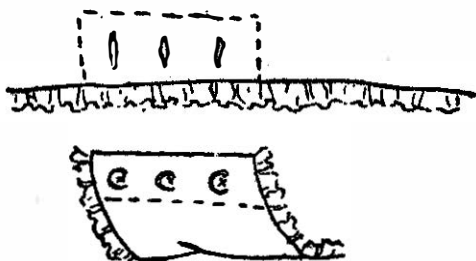


Fig. (65) The closing completed



Fig. (66) Lace edging makes a pretty finish for a chemise

A COMPLETE COURSE IN DRESSMAKING



Fig. (67) There is nothing nicer for crepe de chine than a set-in design

Making a Pattern for a Step-in Chemise:

With a plain chemise pattern to work on, you can change the design as much as you like. If it's a step-in style that you want to copy, as shown in Fig. 67, it means cutting off the top and reshaping the lower edge.

Lay your foundation chemise pattern on another piece of paper and trace around it. (See Fig. 68.) Draw lines at right angles to the center front and center back that touch the bottom of the armholes. This gives you the new upper lines.

If you want to shape the chemise a little at the back, draw a line at right angle to the center-back line at the normal waistline. Measure in on this line three-quarters of an inch and mark point *F*. Curve a

HOW TO MAKE UNDERWEAR

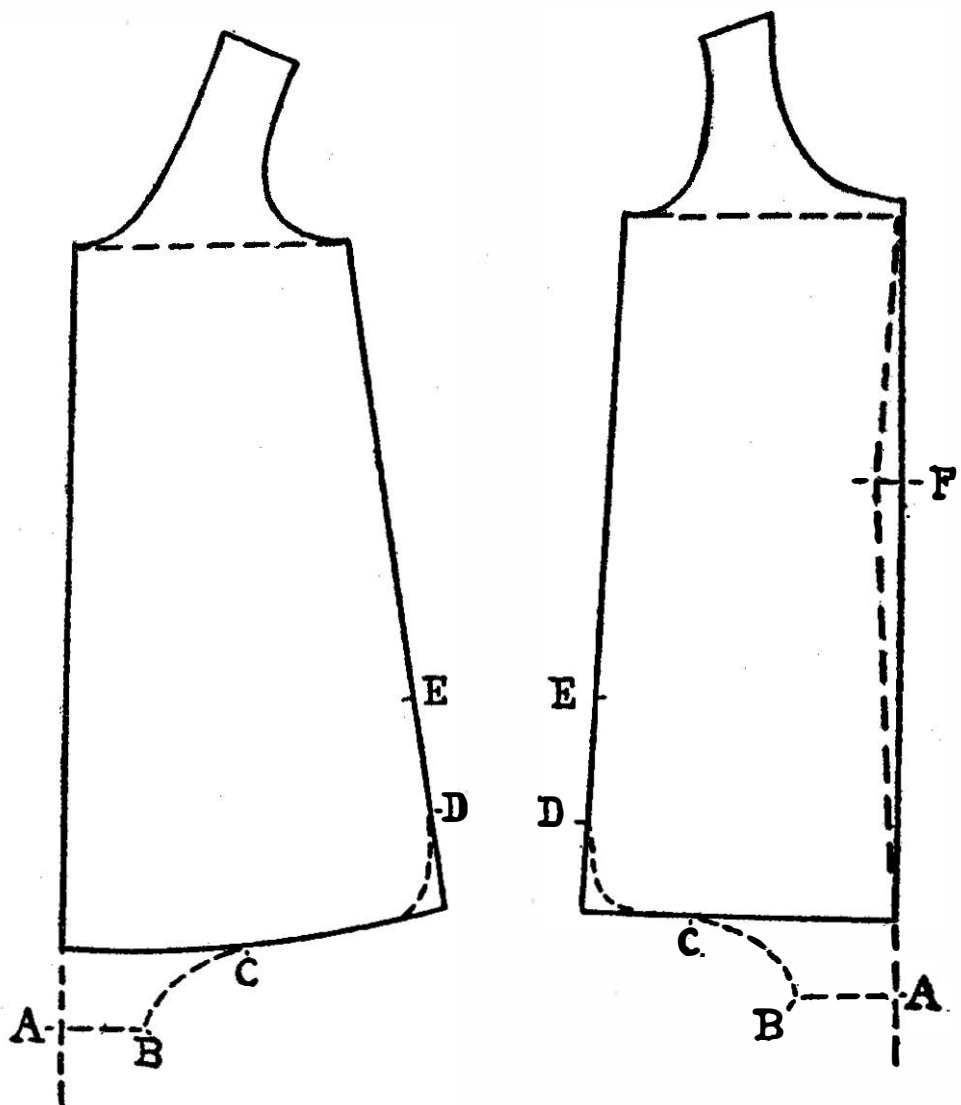


Fig. (68) Diagram for step-in chemise

line from the upper to the lower edge, touching this point. This gives you a new center-back line. In cutting out your pattern add a seam allowance beyond this edge, as *a curved*

A COMPLETE COURSE IN DRESSMAKING

edge must have a seam and cannot be cut on the fold of the goods.

Extend the center-front and center-back lines below the lower edge of the chemise. Measure one-half the length of the strap of the envelope chemise beyond the lower edge at the front and back. Curve the straps to blend in to the lower edge of the chemise. In tracing the new pattern, allow seams at all points except the center-front edge. The center-front edge will be laid on the fold. Allow a hem beyond the upper edges.

Making a Step-in Chemise: Close the underarm seams first. French seams will give the neatest finish. Leave them open for a space of six inches at the lower edge.

Also make a French seam in joining the strap at the lower edge.

Before hemming the top of the chemise, make and finish a quarter-inch slash at the center-front one-half inch down from the top. This affords a place for inserting the ribbon in the hem.

The easiest way of finishing this slash is to face it. Mark the slash as shown in Fig. 69. Cover this mark with a facing piece, cut to

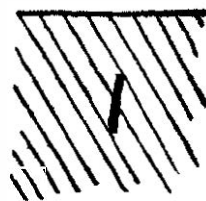


Fig. (69) Mark the slash on the goods

HOW TO MAKE UNDERWEAR

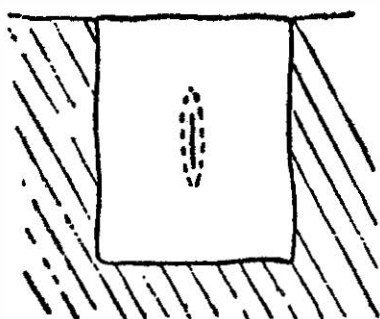


Fig. (70) Facing the slash

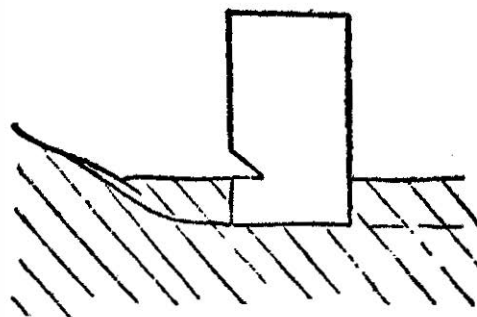


Fig. (71) A cardboard guide will help to keep the edge turned evenly

extend one-half inch beyond the mark at all points. Indicate the place of the slash on this facing piece and stitch around the mark as shown in Fig. 70. Cut the slash and turn the facing piece through the slash onto the wrong side. Press the facing and stitch around the opening again, or catch the facing to the outside by hand.

After this is done, turn a one-half inch hem at the top. A piece of cardboard notched makes an excellent guide for turning the hem. (See Fig. 71.)

Press the hem in place and stitch around the top of the chemise, running the stitching about three-eighths of an inch from the top. If you want a little nicer finish, fell the hem in place.

Insert a narrow ribbon in the eye of a bodkin

A COMPLETE COURSE IN DRESSMAKING

and run it in the hem, leaving ends long enough to tie in a bow in the front.

Finish the lower edges and the sides of the leg with a shaped facing. The easiest way to cut the facing is to measure back on the pattern at the edges one and one-half inches, measuring along with a ruler and marking points about one inch apart. Draw a line between these points, lay the pattern on another piece of paper and trace a pattern for the facing.

Lay the facing on the right side of the goods along the edge with the right side of the facing next to the right side of the goods. Stitch parallel to the edge and turn the facing onto the wrong side of the goods. Turn under the raw edge of the facing and stitch it in place.

Making a Pattern for a Chemise with Circular Flounces: Even a chemise with flounces can be worked out with a plain chemise pattern.

To copy the style shown in Fig. 72, lay the plain chemise on another piece of paper and mark around the edges. As in the case of the step-in chemise, use these traced outlines for diagrams.

If desired, curve the back seam as in the step-in chemise. (See Figs. 73 and 74.) **Mark**

HOW TO MAKE UNDERWEAR

the new upper lines.

Decide how deep you want the flounces at the side seams and mark points *C*. From points *C* curve lines to the lower front and back edges, lines *AC*.

Between the legs the ruffles need be only about half as deep as at the under-arm seam. Make the line *AE* about half the depth of *CD*. Slant it to form the crotch. Draw the lower edge of the ruffle from *E* to *D*.



Fig. (72) The chemise with circular flounces is also a step-in

Put another piece of paper under the diagrams and trace off the ruffle patterns. If these ruffle patterns were used the ruffle would be very narrow at the bottom. You will need to spread it and put in fullness.

Draw lines across the ruffle patterns as

A COMPLETE COURSE IN DRESSMAKING

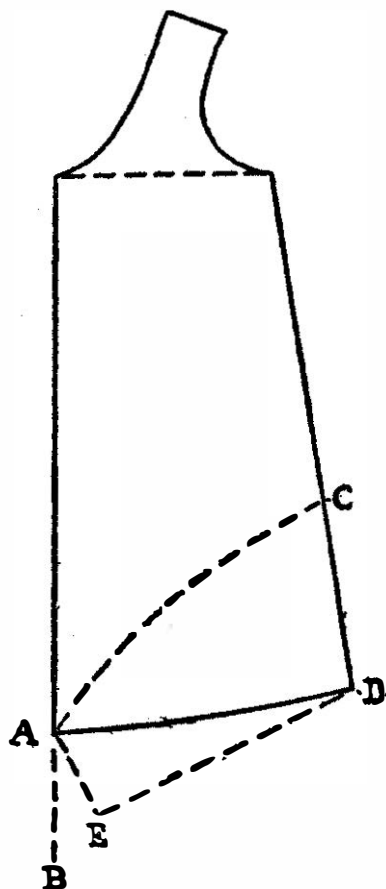


Fig. (73) Diagram for front of chemise with circular flounces

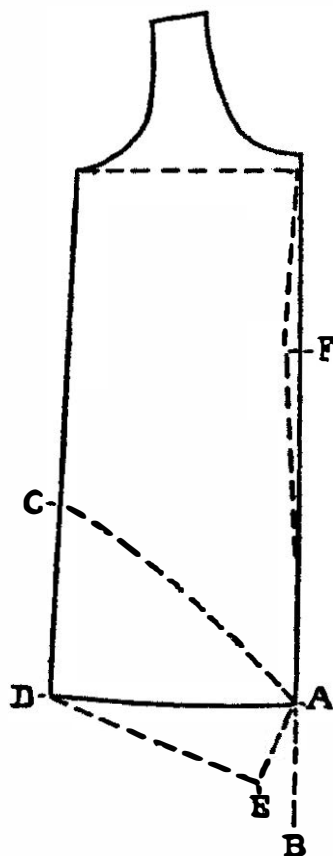


Fig. (74) Diagram for back of chemise with circular flounce

shown in Fig. 75. Cut the patterns along these lines and spread the pieces at the bottom as shown in Fig. 76. Reslope the lower edge to give a smooth curve. Allow seams in cutting the new pattern. Trace the upper portions from the diagram, Figs. 73 and 74.

HOW TO MAKE UNDERWEAR

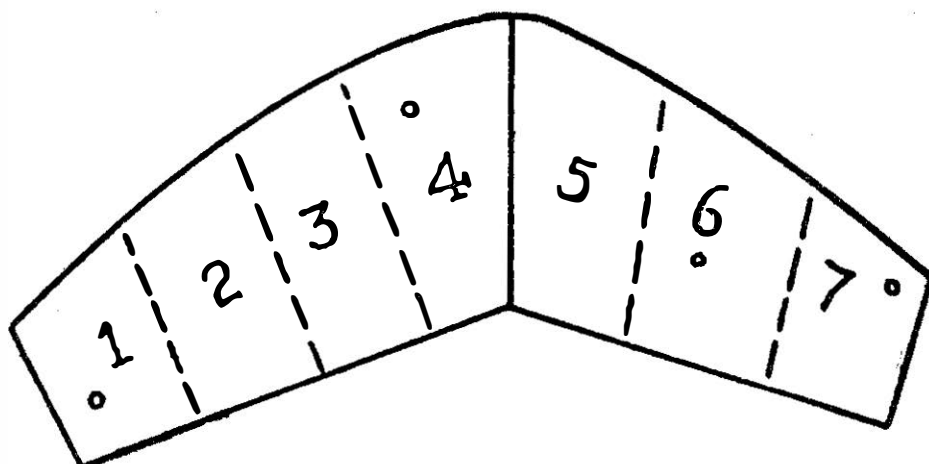


Fig. (75) *Mark the flounce pattern in sections and then split it*

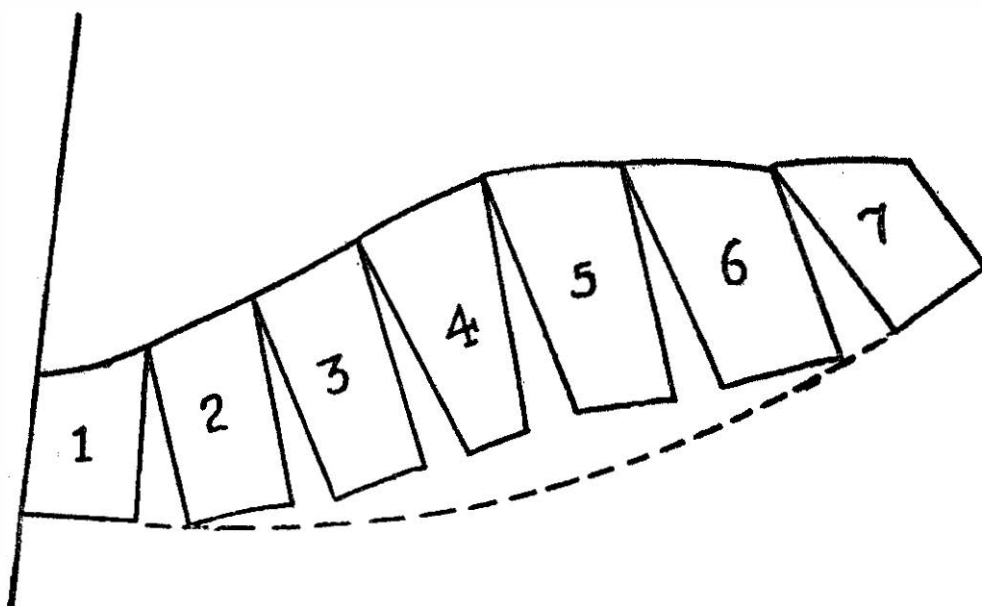


Fig. (76) *Adding fullness to the flounce pattern*

Making the Chemise with Circular Flounces: Close the underleg seams in the two ruffles. French seams will serve best here.

A COMPLETE COURSE IN DRESSMAKING

Also close the underarm seams giving them the French seam finish.

Then join the ruffles to the lower edge. Lay the ruffle on the chemise with the right side of the ruffle next to the right side of the chemise and the upper edge of the ruffle even with the lower edge of the chemise. Stitch along the lower edge. Turn the ruffle into its finished position and from the right side of the garment stitch along the joining again.

Hem the lower edge of the ruffles and finish the top of the chemise with a hem, as described in making the step-in chemise.

A Ribbon Camisole: One of the undergarments that is easiest to make is a ribbon camisole that slips on over the head. The Fig. 77 shows a garment of this type.

Twelve-inch ribbon is wide enough to make it. When the ends of the ribbon are joined, the camisole ought to be large enough to pass comfortably over the shoulders. The best place to make the seam is at the left underarm. A French seam will give the neatest finish.

Fold the camisole as shown in Fig. 78. Note that the space is longer from the under-

HOW TO MAKE UNDERWEAR



Fig (77) A ribbon camisole is easy to make

arm seam to the center-front than it is from the underarm seam to the center-back. For the average figure, there ought to be about two inches more on the half in the front

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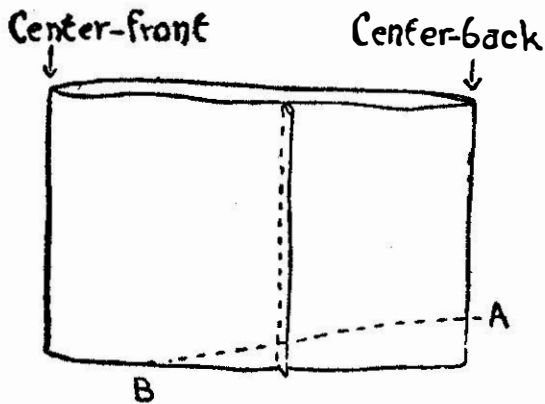


Fig. (78) *The lower edge of the camisole needs shaping*

than in the back, but this varies according to a person's width of chest and width of back.

To fit well, the camisole must be shorter in the back from top to bottom than it is

in the front. Cut off the bottom, starting at a point one and one-half inches above the lower edge at the center-back, and running to nothing either side of the front.

Finish the top of the camisole the same as the top of the step-in chemise is finished.

The lower edge of the camisole is best finished with a bias casing of lawn or silk. Cut a bias strip one and one-quarter inches wide for this purpose. Cut off one end of the bias strip straight across and turn a seam on this end. Lay the bias strip along the lower edge of the camisole on the right side, starting at the seam. When you have pinned it in place all the way

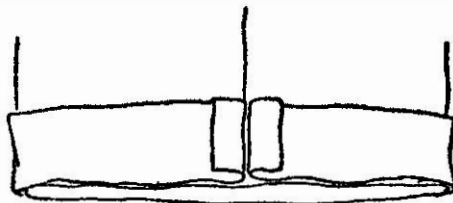


Fig. (79) *Finish the lower edge with a fold of goods*

HOW TO MAKE UNDERWEAR

around, cut off any remaining bias, leaving a seam's width to turn back. (See Fig. 79.)

Stitch around the lower edge of the camisole, running the stitching three-eighths of an inch from the edge. (Three-eighths of an inch is a regulation seam's width.)

Cut off the raw edges to within one-eighth of an inch of the stitching and turn the bias strip onto the wrong side of the camisole. Fold under the free edge of the bias and stitch

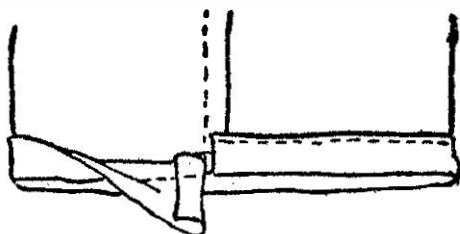


Fig. (80) The fold turned onto the wrong side and stitched the second time

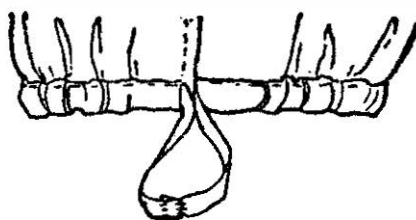


Fig. (81) Inserting the elastic waist band

as shown in Fig. 80 or fell the upper edge of the bias by hand.

Insert one-quarter inch wide elastic in the casing thus formed. Cut the elastic to fit the waistline snugly, allowing one inch for lap. Run in the elastic with a bodkin. After the elastic is run in the casing, lap the ends of the elastic and fasten securely with over-and-over stitches. (See Fig. 81.)

A COMPLETE COURSE IN DRESSMAKING

Try on the camisole to determine the proper length for the shoulder straps and where to place them. The straps should extend to the bottom of the hem at the top of the camisole and be sufficiently long to turn a seam off at the ends of each strap. One-inch-wide ribbon makes comfortable straps. After the straps are pinned in place, fold the camisole to make sure the position of the straps matches on both sides. (See Fig 82.) The Fig. 83 shows one

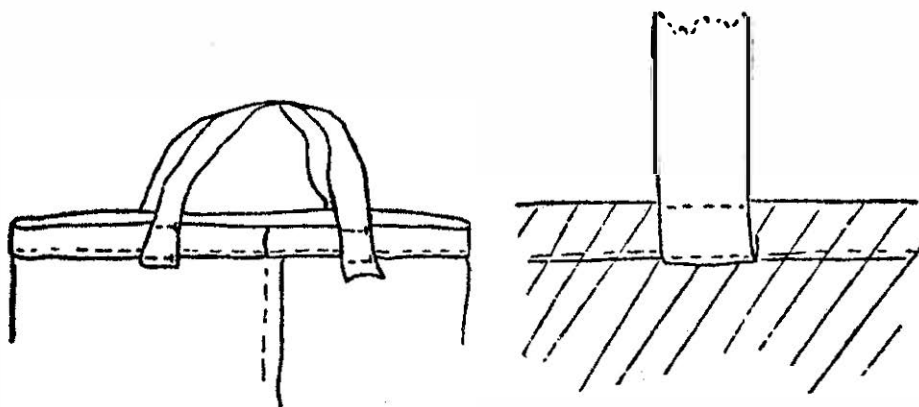


Fig. (82) Adjusting the ribbon shoulder straps

Fig. (83) Sewing on the shoulder straps

end of the strap stitched to the camisole. If you are finishing the camisole by hand sew on the straps with running stitches.

Making a Pattern for Circular Drawers: (See Fig. 84.) Draw the line *AB* the approximate width you want one drawer leg when finished. Draw lines *AC* and *BD* parallel to it and three inches deeper than you want

HOW TO MAKE UNDERWEAR

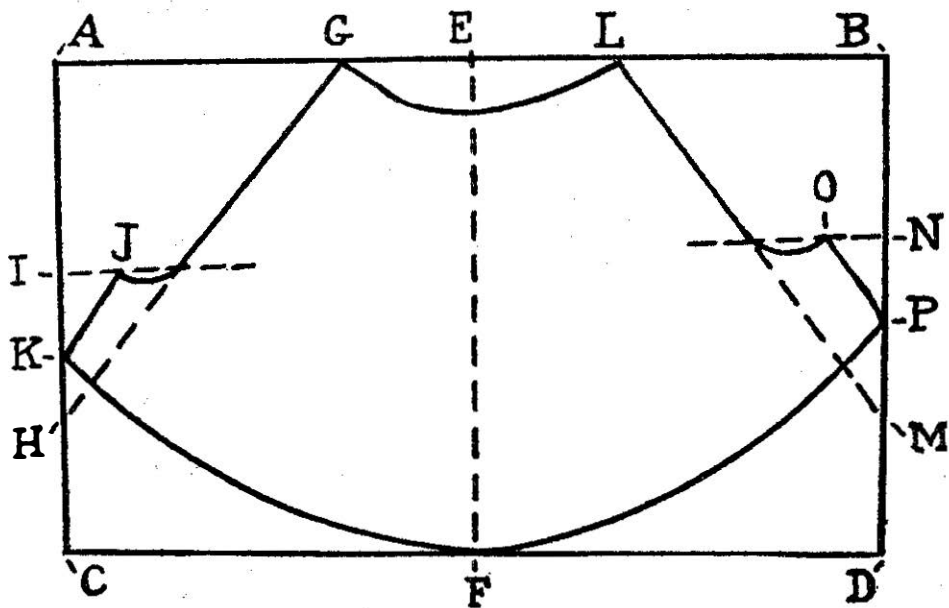


Fig. (84) Diagram for circular drawers.

the length of the drawers at the sides.

Mark point *E* halfway between *A* and *B* and point *F* halfway between *C* and *D* and draw a line. This gives you the side of the drawers. Measure one-quarter inch less than one-quarter of the waist measure in front of point *E* and mark point *G*. Also measure one-quarter inch less than one-quarter of the waist measure in back of point *E* and mark point *L*. Measure down three inches on line *EF* and mark a point. Swing a curved line from *G* to *L* touching this point. Measure along the curved line and see if it is not exactly the waist measure. You see, a curved line is always

A COMPLETE COURSE IN DRESSMAKING

longer than a straight line between the same two points. If it is a trifle short, spread points *G* and *L* until it is exactly the right measure.

Measure on the person from the center-front at the waistline between the legs to the center-back at the waistline. Let the tape measure or cord hang loosely enough so that the person can bend over and sit down comfortably. Subtract seven inches from this measure. Measure one inch less than half this amount and apply it along line *AC*, measuring from *A* down and marking point *I*. Mark point *N* one inch more than half the remaining amount from *B*.

Draw a line at right angles from line *AC* at point *I* and draw a line at right angles from line *BD* at *N*. Measure in on line *I* an inch and a half and mark point *J*. Measure beyond point *J* three inches and mark another point. Draw a line from this last point to *G* which is the line *GH* on the diagram. Curve the front edge of the drawers out to point *J* as indicated by the solid line on the diagram.

On line *N* measure in one and one-half inches and mark point *O*. Measure beyond point *O* four inches and mark a point. Draw a line from this last point to *L* which is the

HOW TO MAKE UNDERWEAR

line *LM* on the diagram. Curve the back edge of the drawers to point *O*, as indicated by the solid line on the diagram.

Mark point *K* three and one-half inches below *I* and point *P* the same distance below *N* and swing the lower edge line through these points touching point *F*.

If you want the drawers to lap at the center-front and center-back add extensions at the waistline beyond point *G* in front running into the line *GJ*. In the back allow the extension beyond point *L* running into the line *LO*.

Cutting Circular Drawers:

The layout for the drawers is shown in Fig. 85. Note that the material is folded double crosswise. Mark around each pattern piece and cut with heavy shears as described in Lesson II.

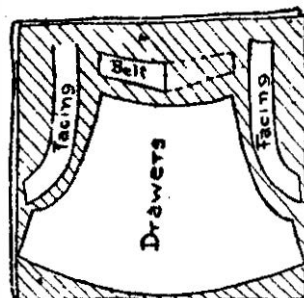
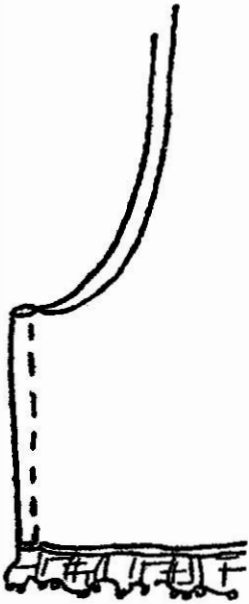


Fig. (85) The drawers pattern laid on the goods ready for cutting

Making the Circular Drawers: Before closing the seams, sew the lace edging to the bottom of each leg section. Next close the inside leg seams. (See Fig. 86.) French seams will give the best finish.

Join the front and back facing pieces, mak-

A COMPLETE COURSE IN DRESSMAKING



*Fig. (86) French seam
the leg joining*

ing an open seam, as in Fig. 87. Then lay these facing pieces along the crotch edge of the drawers on the right side of the garment and stitch a seam's width back from the edge as illustrated in



Fig. (87) Make a plain seam in joining the two pieces of the facing

Fig. 88. Turn the facing onto the wrong side of the

drawers, fold under the free edge three-eighths of an inch, press and stitch as shown in Fig. 89.

Lap the two drawers sections at the front. Then sew on the belt at the top as you did the facings. The Fig. 90 shows the belt laid on the wrong side of the garment and stitched across the top, while Fig. 91 shows

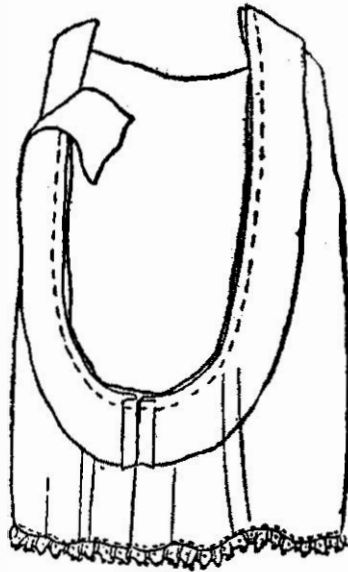


Fig. (88) Finish the crotch with shaped facings

HOW TO MAKE UNDERWEAR

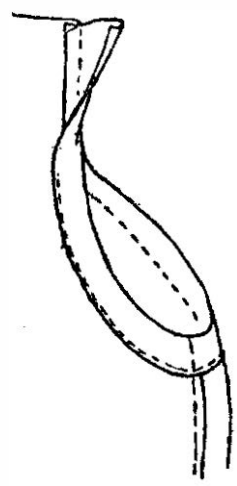


Fig. (89) The facings stitched the second time

the belt turned onto the right side of the drawers, the raw edges turned in and the lower edge stitched in place.

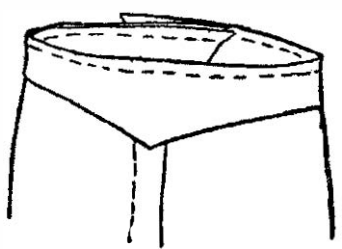


Fig. (90) Face the top of the drawers

At the back lap the drawers the desired amount and finish with buttons and buttonholes as in Fig. 92.

Should your pattern have fullness across the back, finish the front of the drawers with a deep facing and the back with narrow bias casings as shown in Fig. 93. The tapes which are inserted in the casings are sewed securely to the front facing before the casings are stitched on.

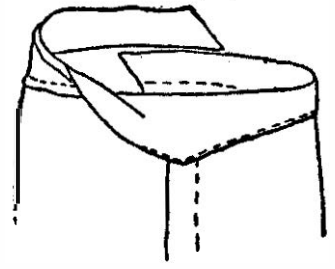


Fig. (91) The facing turned the wrong side and stitched a second time

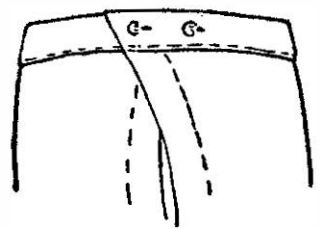


Fig. (92) Drawers that have a lap-closing in the back

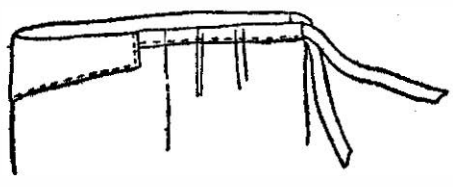


Fig. (93) Sometimes the top is finished with a draw string

A COMPLETE COURSE IN DRESSMAKING

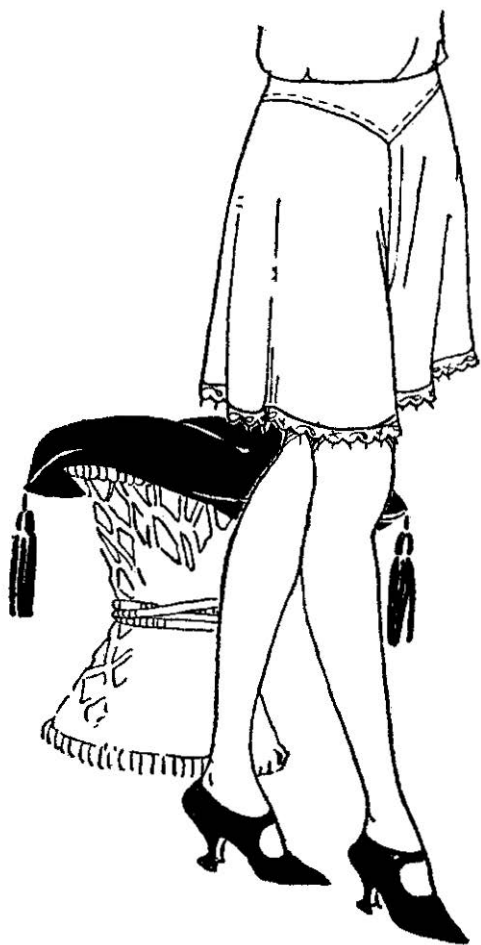


Fig. (94) Circular drawers do away with bulky fullness at the top

Fig. 94 shows the finished drawers.

Making Step-in Drawers Pattern:

As the name implies, step-in drawers are constructed similar to the lower part of a step-in chemise. A pair of step-in drawers of batiste or light silk, as shown in Fig. 95, are especially nice for warm weather. There's another point in their favor, too. They are easy to iron.

Fig. 96 shows the diagram for making them. Draw the line *AB* one inch longer than the measure

from the waistline in the front to the waistline in the back, passing the tape between the legs as described before.

Draw line *AD* at right angle to line *AB*. Also draw line *BC* at right angle to *AB*. From *A* to *D* should measure half the width you

HOW TO MAKE UNDERWEAR



Fig. (95) Step-in drawers make a comfortable summer garment

want the drawers to measure across the front or the back at the lower edge.

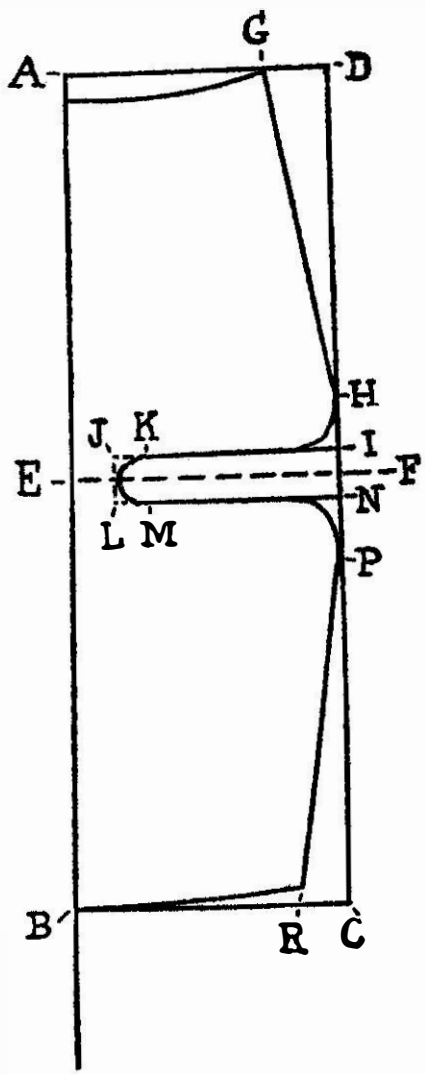


Fig. (96) Diagram for making step-in drawers pattern

Mark point G three inches in from D. Also mark a point one inch down from A and draw

A COMPLETE COURSE IN DRESSMAKING

the waistline in front from *G* to last point. Mark point *R* three inches in from *C*.

Locate center between lines *AD* and *BC*. Then draw line *EF* one-half inch nearer line *AD* which is the top. Draw lines *JKI* and *LMN* one and one-half inches either side of line *EF*. Mark points *J* and *L* one and one-half inches from line *AB*. One inch beyond mark the points *K* and *M*. Curve the line from *K* and *M* to the center line. Draw lines from *G* to *I* and from *R* to *N*. Mark points *H* and *P* two inches above points *I* and *N* and curve the sides of the drawers from these points to the lines *IK* and *NM*.

The curves on the front and back of the drawers ought to exactly match, so draw the curve on the front first and then put a piece of paper under the diagram and trace this portion of the pattern. Cut out the traced piece and use it as a guide in marking the curved edge on the back.

Measure down on the line *RP* one inch and curve the waistline in the back as indicated.

In tracing off the pattern allow seams at the top sides and lower edges. The center-front and center-back edges are placed on the fold of the goods.

HOW TO MAKE UNDERWEAR

In making the step-in drawers leave the side

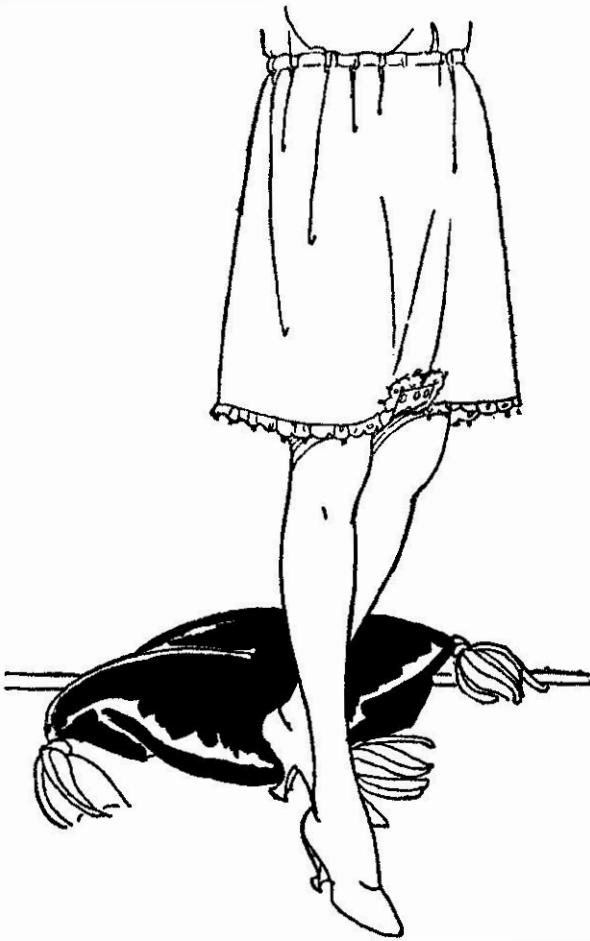


Fig. (97) Envelope drawers are easy to make and easy to launder

seams open about six inches up. French seam the sides and finish the lower edges with a facing or lace.

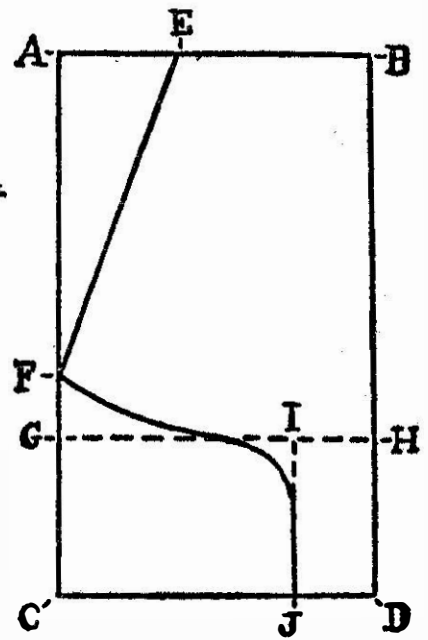
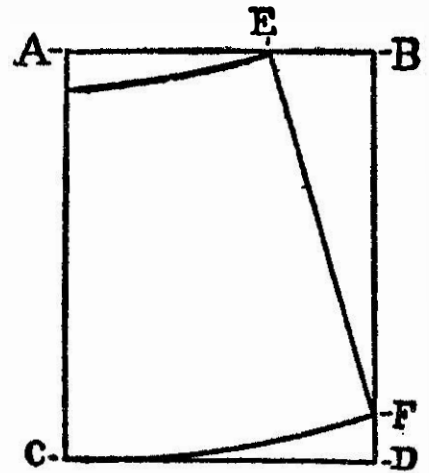


Fig. (98) Diagram for making step-in drawers pattern

Make a casing at the top as described in

A COMPLETE COURSE IN DRESSMAKING

finishing the lower edge of the camisole.

Making a Pattern for Envelope Drawers:
Another suggestion for summer drawers is shown in Fig. 97. These are envelope drawers.

You can make a practical pattern by cutting off the lower part of your envelope chemise pattern or make a diagram as shown in Fig. 98.

If you are working out a new diagram for the front of the drawers, draw the line *AC* one inch longer than you want the drawers in the front and line *AB* the width you want the front of the drawers, bringing this line out at right angle to line *AC*. Complete the right angle box by drawing the lines *BD* and *CD*.

Mark point *E* three inches in from *B* and point *F* one and a half inches up from the lower edge. Curve the waistline from a point one inch below *A* to *E* and draw the side from *E* to *F*. Swing in the lower edge from *C* to *F*.

In making the back, draw line *BH* one inch longer than line *AC* on the front diagram. Make line *AB* on the back diagram the width you want the back of the drawers. Complete the box by drawing line *AC* parallel to *BD* and line *GH* parallel to line *AB*.

Mark point *E* three inches from *A* and point *F* one and one-half inches from *G*. Draw line

HOW TO MAKE UNDERWEAR

EF and on line *E* mark a point one inch below the top line. From this point draw the waistline. Draw line *CD* parallel to line *GH* and the distance below it that corresponds to the length of the strap on the envelope chemise. Then draw in the strap as indicated by the line *JF*.

In tracing the pattern allow seams at the outer edges. Only the center-front and center-back will be laid on the fold.

In making the drawers, use French seams at the sides. The lower edges and strap can be finished the same as the envelope chemise was finished. Make a casing at the top and insert elastic, as described previously in this lesson.

To Make a Bloomer Pattern: The construction of the bloomer shown in Fig. 99 is quite similar to the circular drawers. You will need to take two measurements before you make the pattern.

First take the length in the front from the waistline to the knee. This gives you the actual measure for your pattern as the lower edge of the bloomer frill ought to come just to the knee. Also take the crotch measure, as described in making the circular drawers.

In making the pattern (see Fig. 99a), draw the line *AC* about fifteen inches longer than

A COMPLETE COURSE IN DRESSMAKING

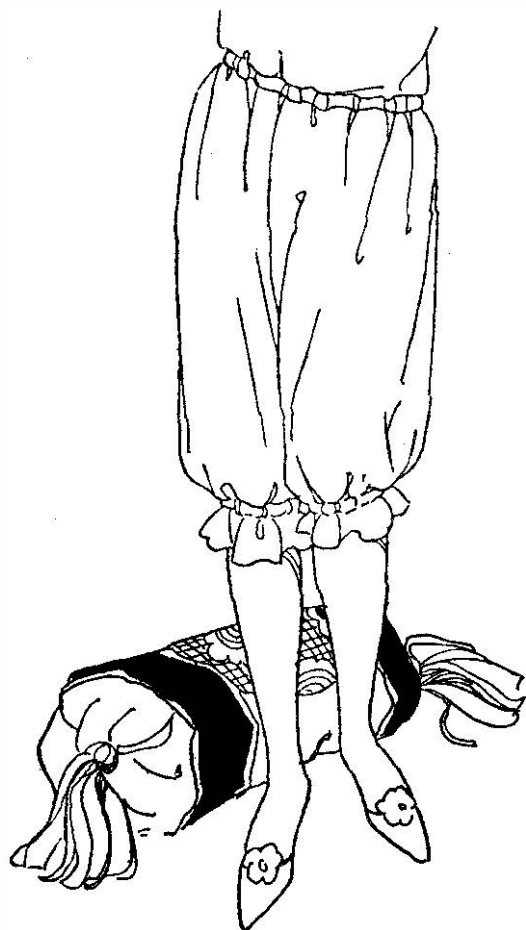


Fig. (99) Bloomer completed

half the waist measure. Draw lines AB and CD at right angle to AC , and three inches longer than the length of front. Measure down on the line AB three inches and mark point E . At point E draw a line at right angle to line AB . On this line mark a point four inches from E which is point F on the diagram. Measure in five inches from C on the line AC and mark point G . Curve a line from F to G as indicated on the diagram. This is the waistline, and will of course have fullness in it.

Draw a diagonal line from G to the line CD three inches more than half the crotch measurement. (See line GH on the diagram.) Measure from D to H and mark point I the

A COMPLETE COURSE IN DRESSMAKING

material such as flannel make open seams and overcast them.

Next join the crotch seam, making a French seam in thin material or an open seam, overcast, in heavy goods. Join the two pieces for the crotch facing, making an open seam. Turn the bloomers wrong side out, pin the facing in place, folding under the raw edges and stitch as shown in Fig. 101.

Finish the top of the bloomers with a bias casing. Cut the bias for the casing one and one-half inches wide. Stitch the casing to the top just as described in stitching the bias casing to the bottom of the camisole, only in this case make the casing a little wider. Three-quarters of an inch finished is a good width.

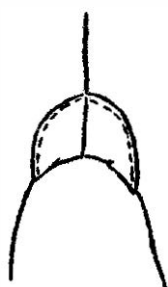


Fig. (101) Reinforce the crotch

Insert half-inch wide elastic cut to fit the waistline snugly plus a lap. Fasten the elastic the same as described in the camisole.

Turn a hem at the bottom of each leg section. Then stitch a bias casing directly above each hem. Cut the bias for each casing one inch wide and just long enough to go

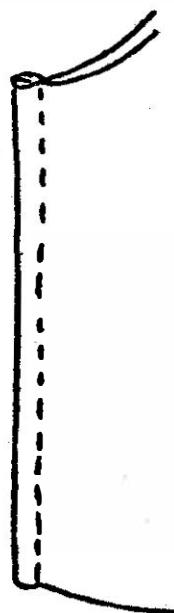


Fig. (100) The leg seam

HOW TO MAKE UNDERWEAR

around the leg section, plus seams at either end. Turn under all the raw edges and press the bias strip. Stitch it in place as shown in Fig. 102. Insert one-quarter inch wide elastic, cut the length that will fit around leg comfortably, plus a lap. Fasten the ends as described in the camisole.

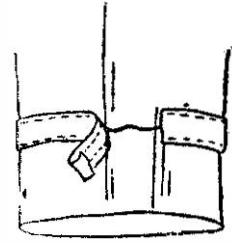


Fig. (102) Stitching on the casing

Making a Nightgown Pattern: When you think of the way you made a bungalow apron pattern, a nightgown pattern won't seem a difficult task. You see, it's just a matter of using your foundation waist pattern again. You can vary the style as much as you like.

If you want to copy the gown with the little sleeve cap shown in Fig. 103, draw a straight line on your paper and place your foundation waist pattern with the center-front and center-back edges along this line, with the edges just touching at the neck. Trace around the patterns, remove them and use the traced outline as a diagram. (See Fig. 104.)

Draw a line at right angles to the center-front and center back which will touch the front and back at the neck. This will give you the center of the sleeve cap. Draw your foundation lines at the armhole as described

A COMPLETE COURSE IN DRESSMAKING



Fig. (103) Batiste with lace trimming makes an inexpensive and effective gown

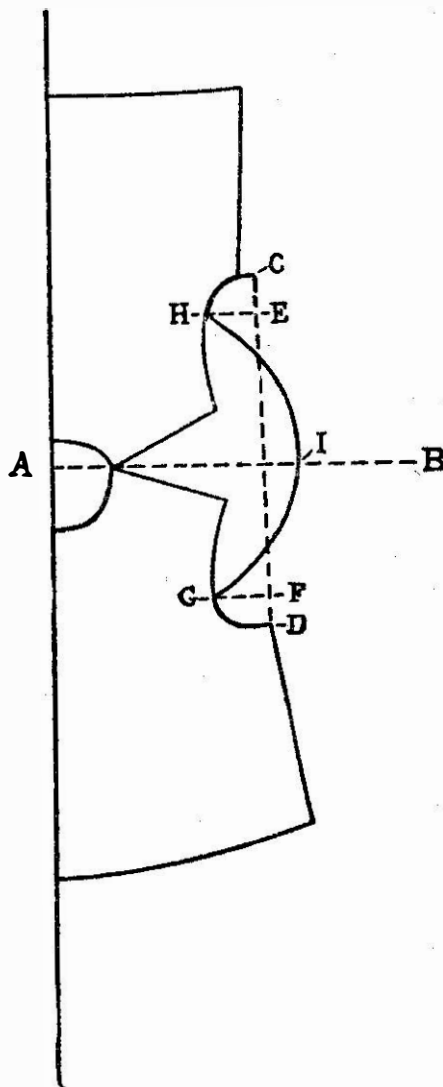


Fig. (104) Diagram for night-gown with sleeve cap

in making the bungalow apron. This gives you the line *CD*. If you want the sleeve cap just across the top of the arm, measure in on

HOW TO MAKE UNDERWEAR

the line about two and one-half inches and draw lines *GF* and *HE*. Measure out on the line *AB* about one and one-half inches beyond line *CD* and mark point *I*. Swing the curve for the sleeve cap from *H* to *G* touching point *I*. In tracing the pattern trace from *C* to *H*, from *H* to *C*, from *I* to *G* and from *G* to *D*. The other lines are foundation lines.

Complete the skirt part of the gown as described in making the bungalow apron in Lesson II. Draw in the neck outline in any desired shape.

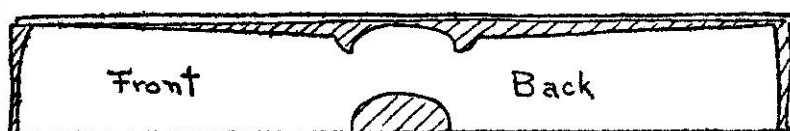


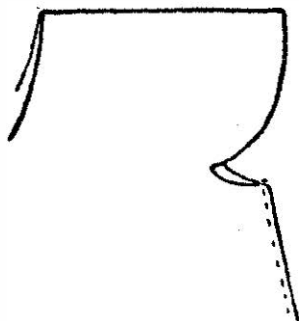
Fig. (105) The nightgown pattern laid on the goods

Cutting the Nightgown: The layout, Fig. 105, shows the pattern placed on the material folded double lengthwise. Mark around the pattern pieces carefully and cut as described in Lesson II.

Making the Nightgown: Run a stay thread around neck to prevent stretching as described in chemise.

Finish neck and sleeves of the nightgown with lace edging. French seam the underarms (see Fig. 106) and turn hem at bottom as in Fig. 107.

A COMPLETE COURSE IN DRESSMAKING



*Fig. (106) French seam
the underarm of the night-
gown*



*Fig. (107) Turning the hem at the
lower edge*

Making a Pattern for a Yoke Nightgown: One of the many possible variations is shown in Fig. 108. You can use your foundation waist pattern in making your yoke nightgown, too. This is the way to do it:

Lay your pattern on another piece of pattern and trace around it as described before. Mark the yoke outline on these diagrams, as shown in Fig. 109. You can bring the point anywhere you desire on the shoulder or make it lower or higher in the neck. All you must be careful of is that the front and the back match.

Be sure that the point on the shoulder comes the same distance from the neck in both the front and back. Also be careful that the lower edge comes the same distance from the armhole on the front and back at the underarm seam. Gather straight pieces to

HOW TO MAKE UNDERWEAR

the bottom of the yoke for skirt portions.

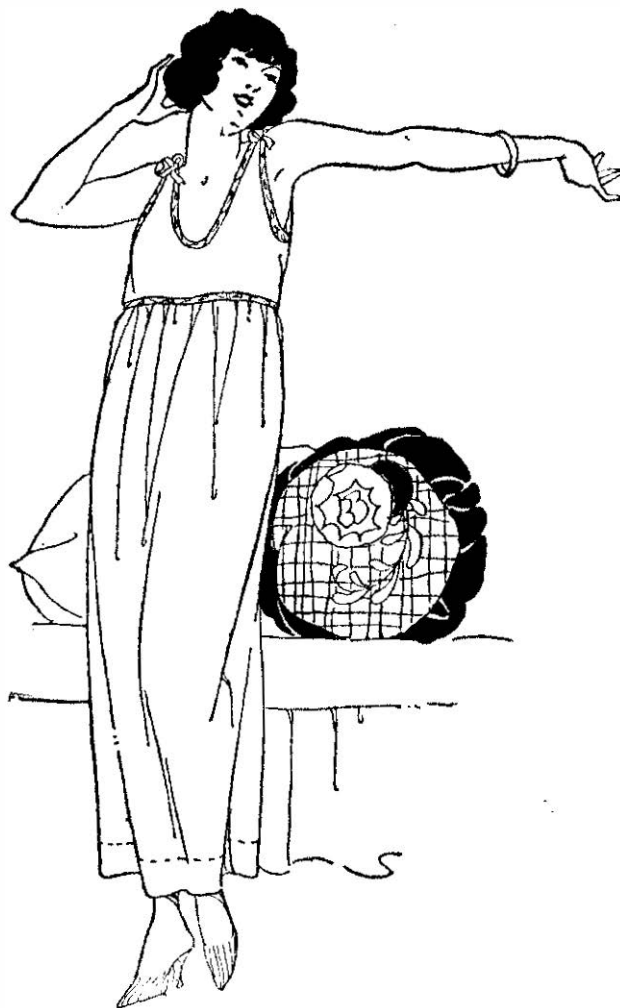


Fig. (108) Sleeveless gowns are a new fancy

The edges of such a yoke is attractive finished with narrow beading.

Making a Petticoat Pattern: You can copy all sorts of petticoat and skirt styles with a foundation skirt pattern. You can

A COMPLETE COURSE IN DRESSMAKING

use any six or seven gored skirt as a foundation block pattern.

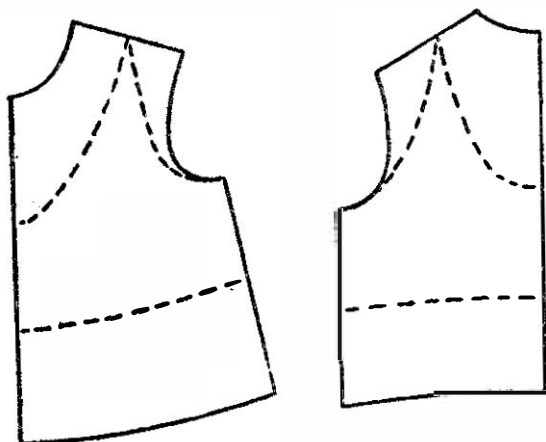


Fig. (109) *Using a block pattern to make a nightgown yoke*

If you want to copy a flounced petticoat as shown in Fig. 110, place your foundation pattern with the gores even through the lower part and trace around them. Remove the pattern and use the traced out-

line as a diagram. (See Fig. 111.)

You will want fullness in the top of your pattern, so mark across the darts. When you trace the new pattern pieces, leave the darts in. Mark a seam at the side from the center of the dart at the top to the bottom of the skirt along the old side seam. This is the only seam you will need in the new pattern. Measure up an even distance all the way around for the top of the flounce. (See dotted line in diagram.)

Put another piece of paper under the diagram and trace the upper front of the petticoat tracing along the center front, the top and the side seam from the center of the dart. Allow

HOW TO MAKE UNDERWEAR

seams at the side, top and bottom. Trace the back piece in the same way.



Fig. (110) A flounced petticoat is suitable for muslin, sateen or silk

Measure along the dotted line. Make the flounce for the whole petticoat three times this amount. Make it the depth from the dotted line to the lower edge of the diagram plus a seam at the top and a hem at the bottom.

A COMPLETE COURSE IN DRESSMAKING

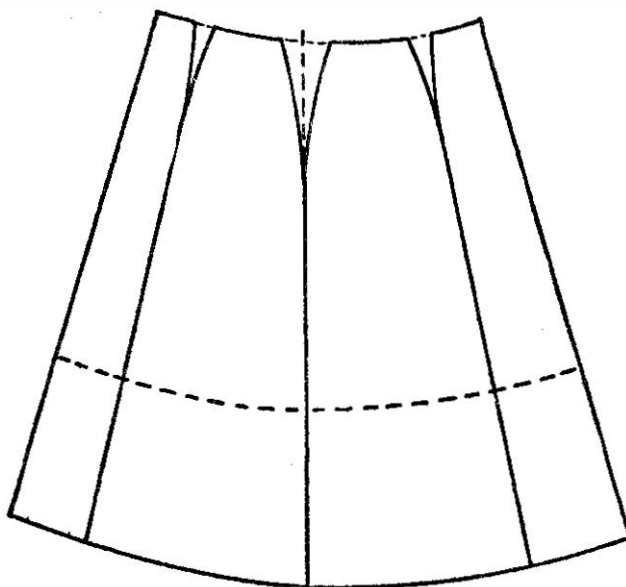


Fig. (111) Diagram for petticoat pattern

A style such as this might be made in sateen, taffeta silk or cotton jersey, or muslin with a ruffle of embroidered flouncing, or batiste, wash satin or crepe de chine with flounce of lace.

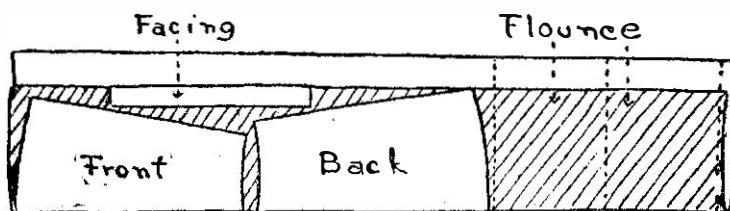


Fig. (112) One economical way of laying the petticoat pattern on the goods

Cutting the Petticoat: Fig. 112 shows the pattern laid on the material folded length-

HOW TO MAKE UNDERWEAR

wise. In this case the ruffles are cut lengthwise. *It is well to remember that a ruffle that is cut crosswise always appears much fuller and flares out more than one cut lengthwise.*

Making the Petticoat: Finish the placket at the left side front first. It is easier to handle a single piece than it is a whole petticoat after it is made up. A continuous facing makes the best finish for a slashed placket.

For a continuous facing, cut the material two and one-quarter inches wide and one-half inch longer than twice the depth of the placket. This will make a facing three-quarters of an inch wide finished.

Slash the petticoat and place the facing on the wrong side of the petticoat with the edge of the facing even with the edge of the material at the top of the slash, but with the facing extending nearly a seam's width beyond the edge of the slash at the bottom. Stitch down one side of the slash and up the other, keeping the stitching a seam's width in from the edge of the facing. Turn under the free edge of the facing a seam's width, fold the facing through the center and stitch the free edge over the raw edge on the right side. (See Fig. 113.)

On the front side of the slash fold back the facing toward the front of the garment and pin

A COMPLETE COURSE IN DRESSMAKING

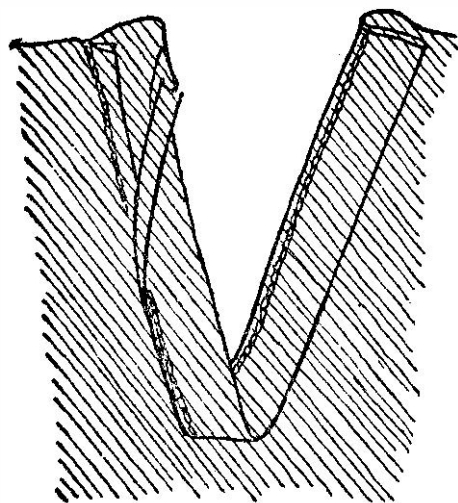


Fig. (113) Finishing the placket with a continuous facing

it in place. When the garment is finished the facing on the front edge of the slash laps over the facing on the back edge of the slash.

Close the side seams in the petticoat and join the pieces in the flounce making French seams.

Finish the top of the petticoat with a bias casing, cutting the bias one and one-half inches wide and finishing the casing three-quarters of an inch wide. Stitch the casing as described in the camisole. The Fig. 114 shows the casing as it is stitched at the placket.

Insert one-half inch wide elastic cut to fit waistline snugly before stitching across ends of casing and elastic several times to fasten elastic securely.

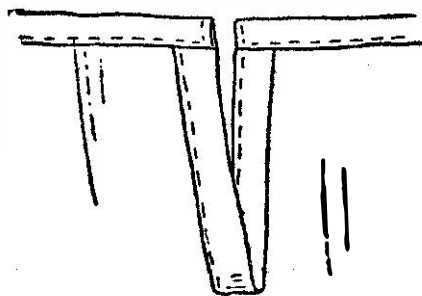


Fig. (114) The way the facing turns when the waist band is on

HOW TO MAKE UNDERWEAR

Fold founce in half, slashing the material with the points of the shears to the depth of one-quarter of an inch at center-front and center-back. (See Fig. 115.) Then fold the founce again as in Fig. 116 and slash the new

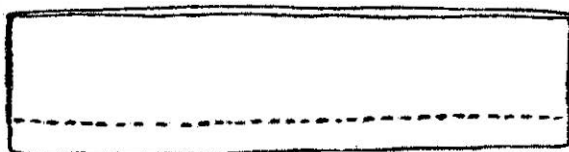


Fig. (115) Fold the founce in half

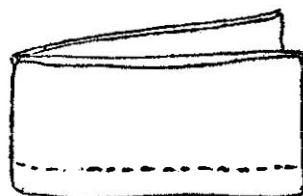


Fig. (116) Determining the four equal parts of the founce

creases at the top as before. Run in four gather threads at the top—a gather thread between each two slashes. Draw up the gather threads until the founce will just fit the bottom of the petticoat, keeping the spaces between the slashes in the top of the founce equal.

Place founce over petticoat with right sides of the material together and gathered edge of founce even with lower edge of petticoat. Cut a bias strip of the material three-quarters of an inch wide. Place this along the lower edge over the founce. (See Fig. 117.)

Stitch around the lower edge of the petticoat, running the stitching a seam's width back from the edge. Turn the founce down

A COMPLETE COURSE IN DRESSMAKING

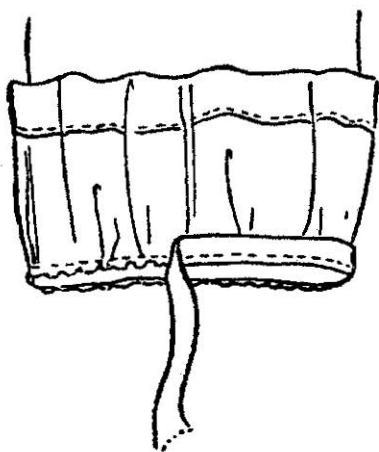


Fig. (117) Facing on the flounce

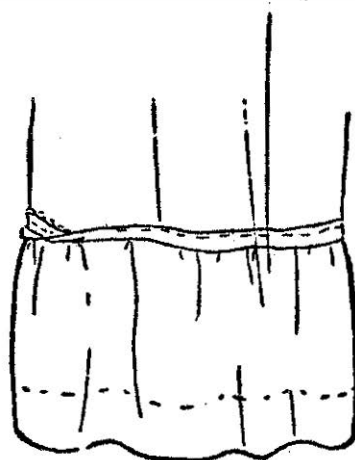


Fig. (118) Finishing the joining on the wrong side

into its finished position. Cut off all but about an eighth of an inch of the seam at the joining of the flounce and petticoat on the wrong side, fold under the raw edge of the bias strip and stitch it flat over the raw edges of the seam as shown in Fig. 118.

Finish the placket with ball and socket snaps. These lie flatter than hooks and eyes or buttons. (See Fig. 119.)

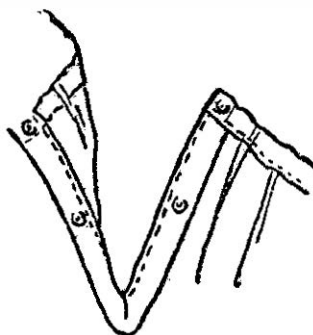


Fig. (119) Ball and socket snaps make a neat petticoat closing

Making the most of Lesson III: Read the lesson through, then go back

HOW TO MAKE UNDERWEAR

and study each subject separately. After you have read one subject, lay the lesson aside and think about it. Run over it in your mind and see if you understand it thoroughly.

Make the diagrams with the help of the lesson. Then close the book and see if you can draft one of the diagrams without referring to the book. Keep on practicing until you are able to make the diagrams by yourself.

As you study each subject think how you can apply the same knowledge to making other kinds of garments.

TEST QUESTIONS

Do you allow seams on appliqued flowers?

Is a facing necessary when you are finishing with embroidered edging?

How do you know the amount of material to take out in the darts of a brassiere?

Can you use a waist pattern as a block pattern in working out a chemise design?

What new measurement is necessary in making an envelope chemise pattern?

What is the proper way to stitch brassiere seams?

A COMPLETE COURSE IN DRESSMAKING

What seam do you use at the shoulder and underarm of a fine chemise?

How do you use the pattern in working out a fancy design for inseting lace?

In sewing on lace edging do you place it on the right or wrong side of the goods?

How do you shape the shoulder straps of an undergarment to make them stay on the shoulders?

APPLY WHAT YOU HAVE LEARNED

Lesson III has carried you a few more steps. You are now more at home in using the block pattern which you first learned about in Lesson II. Why not try your hand at copying some styles that are not in the lesson?

Take your own favorite fashion magazine and pick out a pretty chemise that you want to copy. Even if you do not intend to make it up, copy the style in a pattern. It will give you excellent practice.

In the next lesson, I am using infants' clothes to illustrate more about finishing and pattern making. It is easy to practice making patterns on the small size garments and you

HOW TO MAKE UNDERWEAR

will learn many things which will help you when you come to making clothes for grown-ups.

As you study Lesson IV, think back to the preceding lesson and see how many things you have already learned which can be applied to making infants' clothes.

