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A
Complete
Course in
Dressmaking
in
Twelve Lessons



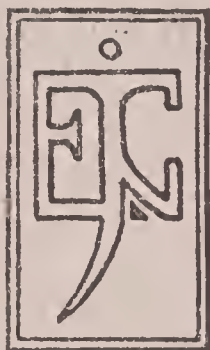
Lesson X
Children's
Clothes

All kinds of clothes for toddlers, little girls and big girls. Play clothes, everyday clothes and party frocks. The making of petticoats, shirts, drawers, rompers, skirts and sleeping clothes fully described.

by
Isabel DeNyse Conover

A COMPLETE COURSE IN
DRESSMAKING

BY
ISABEL DENYSE CONOVER



LESSON X
HOW TO MAKE CHILDREN'S
CLOTHES



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LESSON X

HOW TO MAKE CHILDREN'S CLOTHES

THERE are more reasons than economy for making children's clothes.

Of course it's obvious that you can save on the cost of a garment when you make it yourself. But have you thought about the advantages of *style* and *quality* that you get in the made-at-home garment?

The placing of a waistline an inch higher or lower may mean the difference between a stylish and unbecoming dress. You know, children of the same age are not all the same size and same type. Even when their breast measurements are the same, there may be a difference in the slope of the shoulders, the length of back or the length from waistline to knee. A little fitting and planning will do wonders in suiting a frock to little Mary's personality.

There is the question of quality, too. You will know what kind of material is put into

the dress if you buy it yourself. A dress is only as durable as the poorest part of it. Even if the goods of the dress is non-fadable, it will soon look "wash-out," if the trimming is not fast color. And if the thread is poor quality, the seams will give way long before the material is worn out.

You can plan ahead, too, when you are making your children's clothes. A deep hem, an inch or so extra at the top of the skirt, wide underarm seams will serve for convenient "let outs" next season.

For the most part, children's clothes can be run up on the sewing machine. In fact, a neatly run machine stitching is to be desired in place of hastily caught up hand work. However, hand work has its place. A few dainty hand stitches where they will show, more than doubles the value of the garment.

You will find many hand trimmings in the other lessons that will give the individual touch to Jane or Mary's frocks. In this lesson, I am going to tell you about hand made flowers and fruit. You know fabric fruit and flowers are quite the smartest trimming you can have for children's dresses. It's an economical trimming, too, for there are always scraps

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enough left from the dress to make the petals and leaves and loops.



Fig. (1) The placing of the waistline may mean the difference between a stylish and an unbecoming dress

FABRIC FRUIT AND FLOWERS

A Double Rose: Either silk or organdie can be used for a full-blown, double rose, such as is shown in Fig. 2. Three or four organdie



Fig. (2) A double fabric rose

roses tacked to a piece of grosgrain ribbon make a pretty sash for an organdie frock. When you tie the sash, bring the roses across the front and the bow in the back.

You can use an open rose, too, for the

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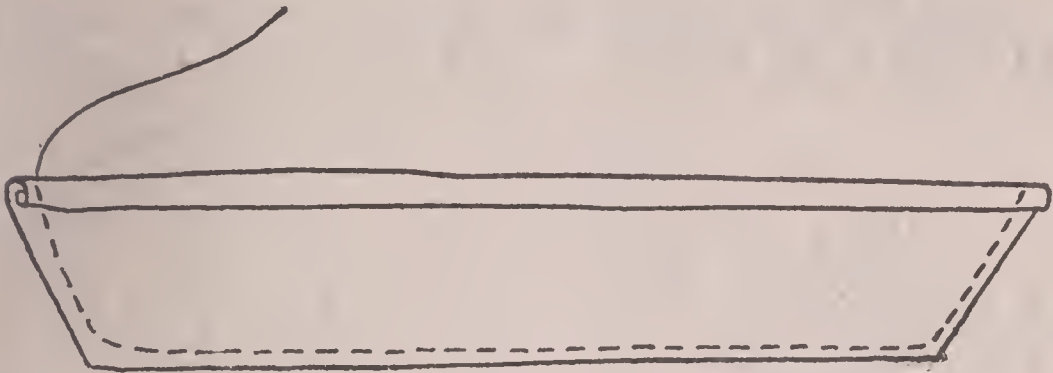


Fig. (3) Material for one petal

center of a bouquet, for a left side waistline trimming, finishing the bunch with smaller flowers described further on in the lesson.

Small double roses placed at intervals around the hem of a skirt make effective trimming, too.

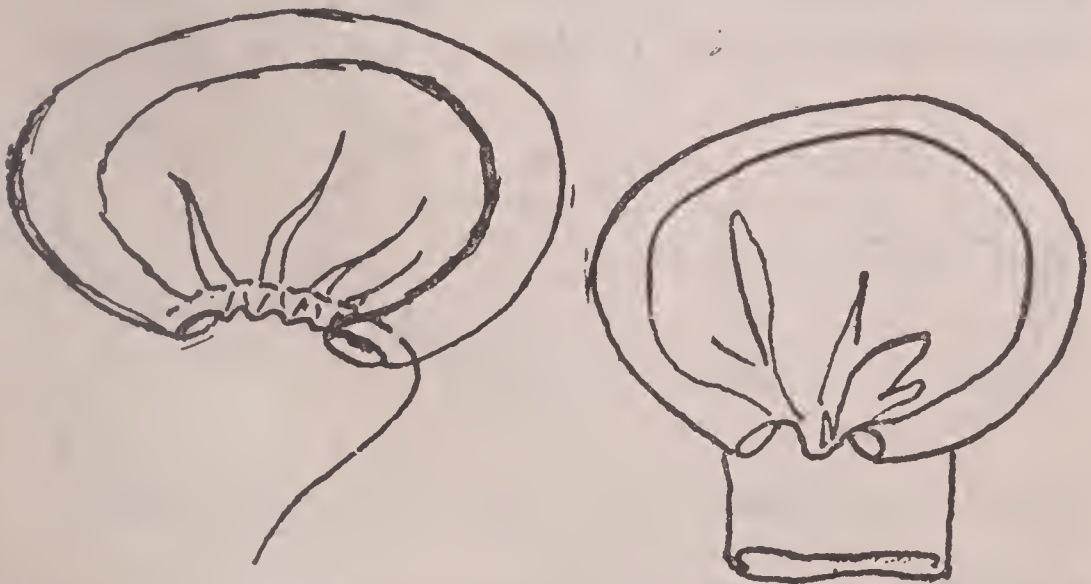


Fig. (4) The petal gathered

Fig. (5) Join the petals to a square of material

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Use bias strips of the goods for each petal, as shown in Fig. 3. Roll one edge between



Fig. (6) A single rose



Fig. (7) The material for the petal of a single rose

the thumb and first finger. Then run a gather thread around the other edges. When the gather thread is drawn up you will have



Fig. (8) The petal folded



Fig. (9) The petal gathered

a pretty rose petal, as shown in Fig. 4. Fold a piece of material about one-half inch square

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and sew the petal to one side. (See Fig. 5.) Make four other petals of the same size and sew them around the outer edge of the square; overlapping them a little. Then make three smaller petals and sew them to the center, turning under the raw edges of the last petal when sewing it in place. (See Fig. 2.)

The size of the rose can be changed by varying the size of the petals.

A single rose can be made with just four of these petals, finishing the center with a small material covered button.

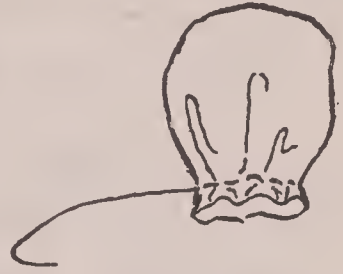


Fig. (10) One petal completed

A Single Rose: Another pretty single rose is made with double petals. (See Fig. 6). A single rose like this might be used for a waistline trimming, placing one rose next to the other all the way around the waistline.

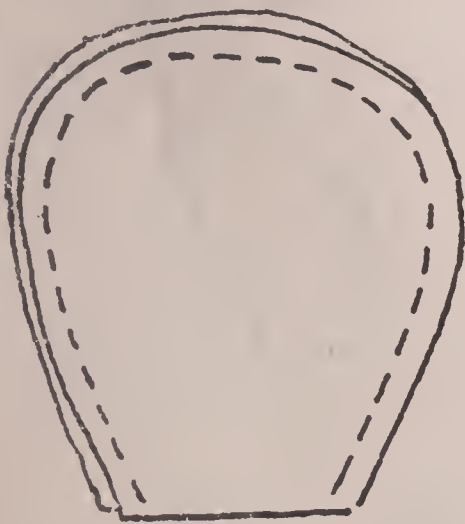


Fig. (11) Another way of making a rose petal

Each petal is made of an oval shaped piece of goods, as shown in Fig. 7. Fold the oval of

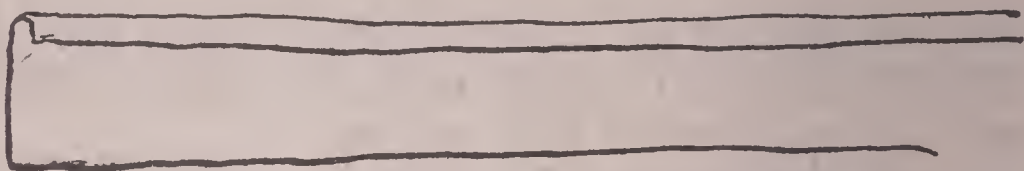


Fig. (12) A bias fold of organdie makes an attractive rose bud

goods through the center, as shown in Fig. 8. Then run a gather thread around the curved edge. (See Fig. 9.) When the gather thread is drawn up, you will have a petal, as shown in Fig. 10. Sew four of these to a square of



Fig. (13) Starting to wind the material for the bud



Fig. (14) Wrapping the bud

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material and cover the raw edges at the center with a material covered button. (See Fig. 6.)

Another way of making the petals is to cut two pieces of goods, petal shaped. (See Fig. 11.) Sew these together at the outer edges and turn them right side out. Then gather the bottom and sew four of the petals to the square of material as described before.

A Rose Bud: A bias strip of material wrapped makes a nice little rose bud. Either silk or organdie can be used. Roll one edge of the bias strip, as shown in Fig. 12. Gather one end and start wrapping it, as shown in Fig. 13. Continue wrapping as in Fig. 14. When you come to the end of the strip gather it, as shown in Fig. 15. Wrap the bottom of the flower with thread.



Fig. (15) The bud completed

Usually a bud of this description is fastened to a wire stem. In this case, wrap the bot-

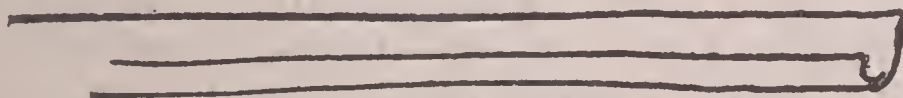


Fig. (16) Folding the material to wrap the stem

tom of the flower to the wire with thread. Then cover the wire with a fold of the material. Turn under one edge of the fold, as shown in Fig. 16, and wrap it around the wire, as shown in Fig. 17.

A *Wrapped Rose*: A tapering piece of silk or organdie makes a good looking open rose. Fold the tapering piece of goods, as shown in Fig. 18, and run a gather thread along the raw edges. Draw up the gather

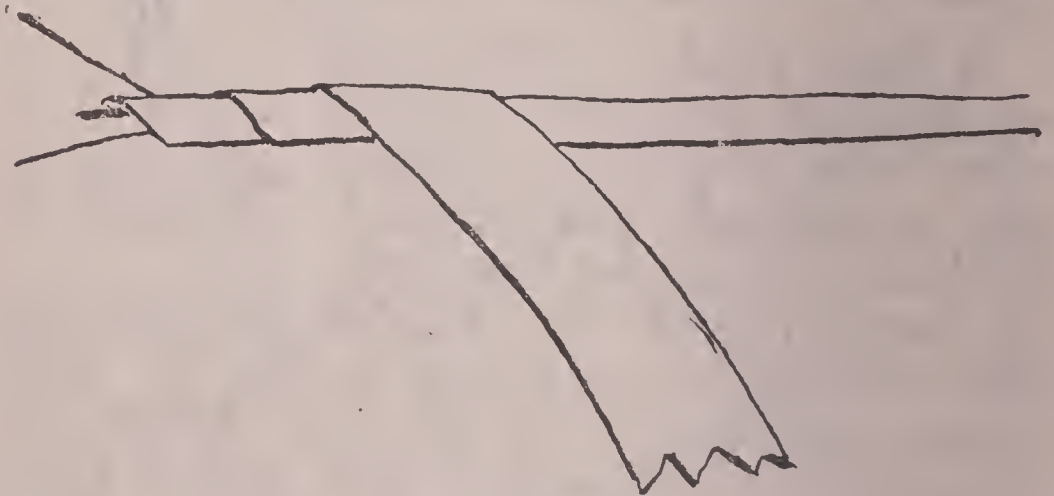


Fig. (17) Wrapping the stem

thread and wrap the goods in a circle starting at the narrow end. When finished you will have a rose, as shown in Fig. 19.

Another type of wrapped rose is made with a straight picot edged strip of goods. Cut your goods about one and three-quarter inches wide. Have the sides hemstitched

and cut the hem stitching through the center to form a picot edge. The finished strip ought to be about one inch wide. If you are using roses of this type for skirt trimming, sew one edge of the strip to the skirt, wrapping the strip in a circle and keeping the folds about one-eighth of an inch apart. (See Fig. 20.) If you want such roses for belt trimming, wrap the strip in a circle and catch the edges together.

A Daisy: Use ribbon, or folds of silk, or organdie for the daisy, shown in Fig. 21. Cut the ribbon or fold in even lengths and fold for each petal, as shown in Fig. 22. Sew the petals to a square of material and cover the raw edges with a small button covered with the material.

A chain of daisies make a pretty waistline finish for a little girl's cotton frock.



Fig. (18) The material for a wrapped rose



Fig. (19) Wind the material in a circle for the wrapped rose

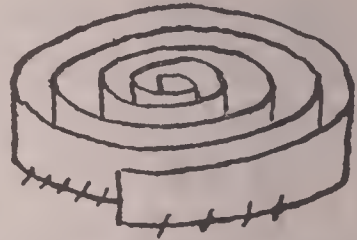


Fig. (20) Just a fold of material makes a pretty rose

Checked gingham is especially nice trimmed with organdie daisies.

A Small Flower Rosette: Even if Mary is only two or three years old she can have a pretty flower trimming for her best frock. Baby ribbon flowers and a Valenciennes lace frill make a dainty rosette for the side of a yoke.

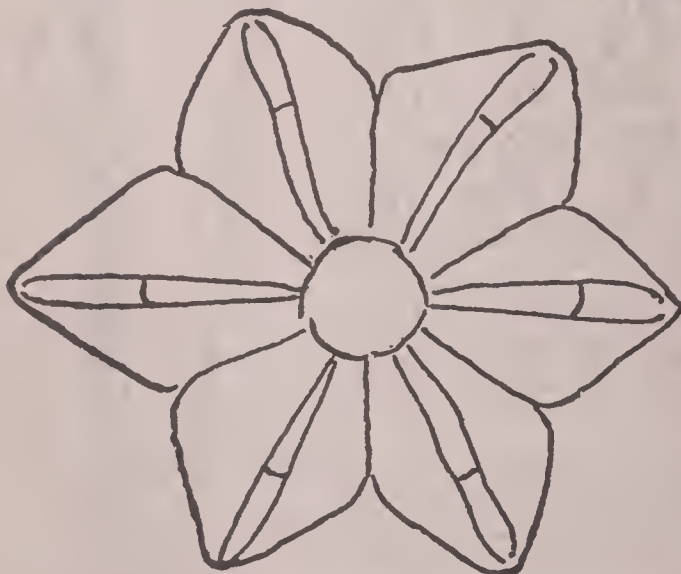


Fig. (21) A fabric daisy is easy to make



Fig. (22) One of the daisy petals

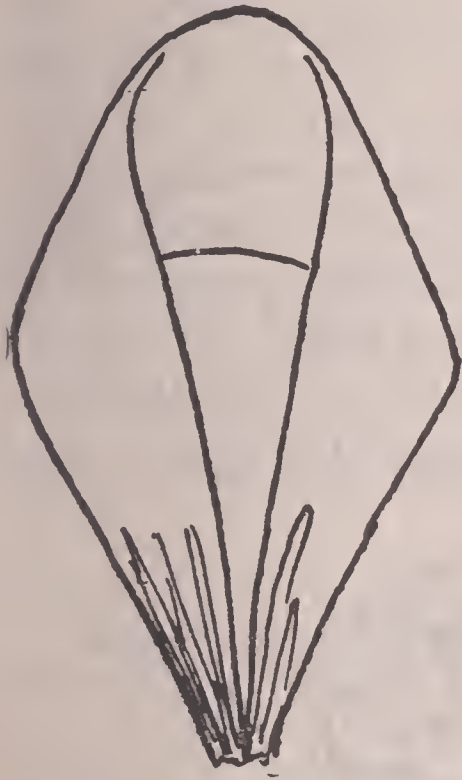


Fig. (23) *A ribbon leaf for a small rose (enlarged view)*

Wrap the baby ribbon for each of the flowers as shown in Fig. 14. Use two or three colors of the ribbon in delicate shades as pink, light blue and delicate yellow. Make the leaves of small loops of shaded green ribbon as shown in Fig. 23. Join four or five of the little roses and the leaves to a square of the ribbon or material and finish with the lace frill, as shown in Fig. 24.

Fabric Fruit: To make a silk or organdie *apple*, cut a circle of material, as shown in Fig. 25. Run a gather



Fig. (24) *A lace and flower rosette*



Fig. (25) *Material for a fabric apple*

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thread around the outer edge. Place this circle of material over a piece of cotton batting and draw up the gather thread, fastening it securely on the wrong side. Make a cross stitch in the center with mercerized embroidery cotton, bringing the needle from the wrong to the right side. Draw up the cross stitch enough to indent the apple.

Grapes are made in much the same way.



Fig. (26) Finish the center of the fabric apple with a cross stitch

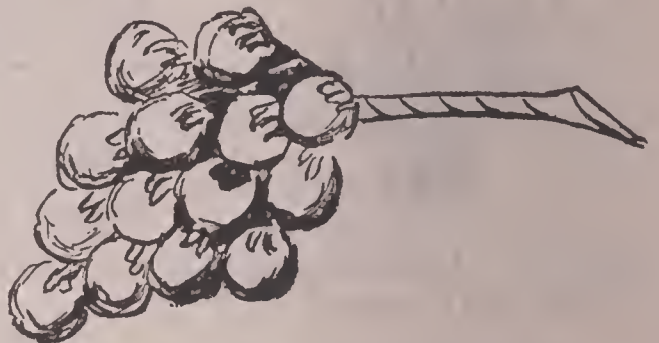


Fig. (27) Fabric grapes are stuffed with cotton batting

Here cut the goods in ovals and run gather threads at the outer edges. Place a small piece of cotton batting inside and draw up the gather thread at the end of the grape. Insert a stem wire in the raw edges and wrap securely with thread. Then cover the stem with a fold of goods, as described in making the rose bud. When you have a dozen or so of the grapes made, arrange in a bunch and

fasten the short stems to a long stem. (See Fig. 27.)

Circular Appliques: Just circles of the material make nice appliqued fruit and flowers. For instance, in the group, Fig. 28, the fruit is two circles of contrasting goods. A blue chambray frock might have the fruit in pink and yellow linen and the leaves green.

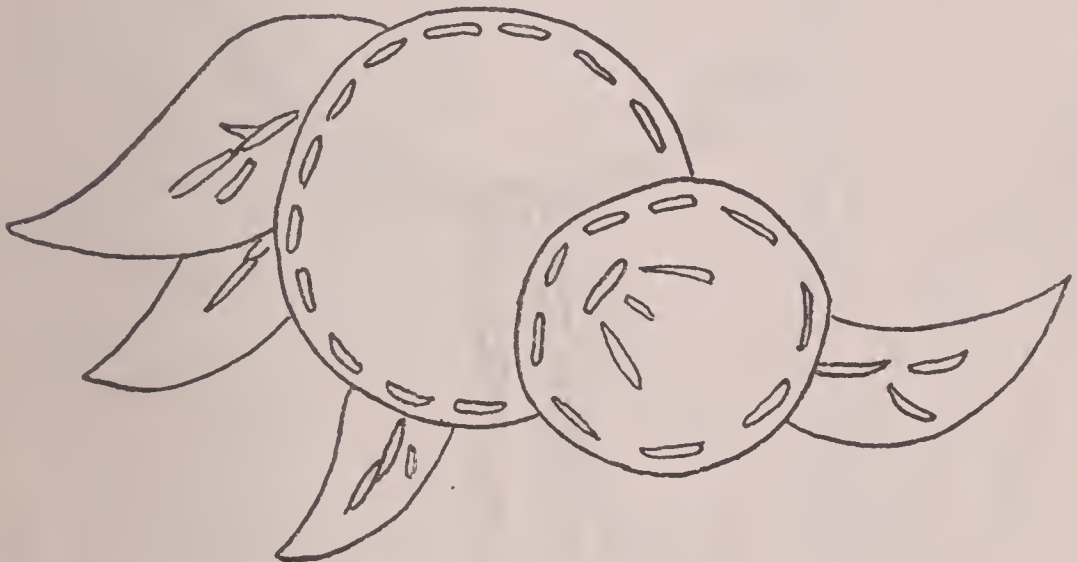


Fig. (28) A motif of appliqued fruit

Cut the appliques about one-quarter inch larger than you want them finished. Turn under the edges and press them. Slip stitch the leaves to the dress first and then the fruit.

A few running stitches in black mercerized

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embroidery cotton will help to "set out" the applique.

For a *tulip* applique, cut a half circle of

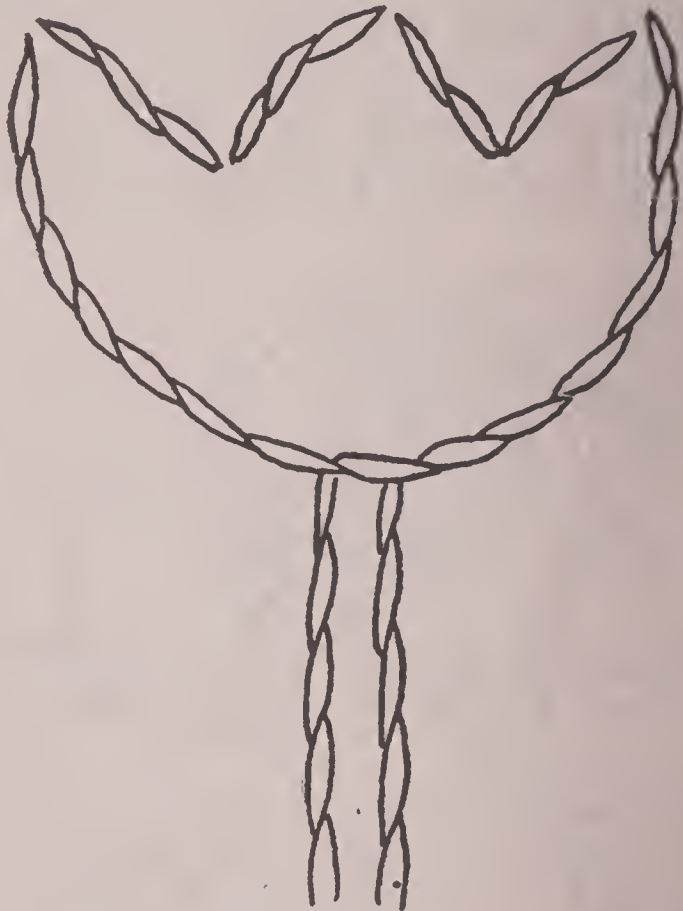


Fig. (29) An appliqued tulip makes a pretty pocket for a little girl's dress

material and zig zag the straight across edge. (See Fig. 29.) A large tulip makes a pretty pocket for a little girl's dress. Hem the ir-

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regular edge and slip stitch the curved edge to the dress. Then work around the tulip with outline stitches. Also outline the stem.

A small and large circle of goods makes an effective flower, if one is placed on top of the other, as shown in Fig. 30. The large circle might be pink and the center yellow with the leaves outlined in black. Slip stitch the appliqued pieces as described before.

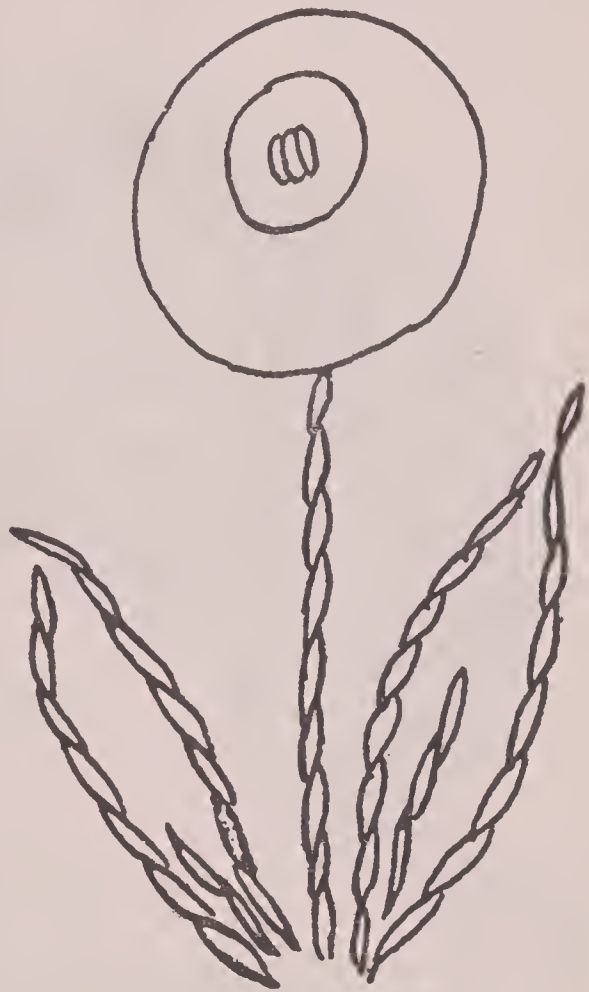


Fig. (30) Another suggestion for applique

Blanket stitch also helps to give a decorative touch to applique work. (See Fig. 31.) Use the circle of different colors and sizes and blanket stitch one or two of them before slip stitching them to the dress.

ROMPERS

There are two general types of rompers—those with drop seat and those with the underleg opening. The latter are worn by small

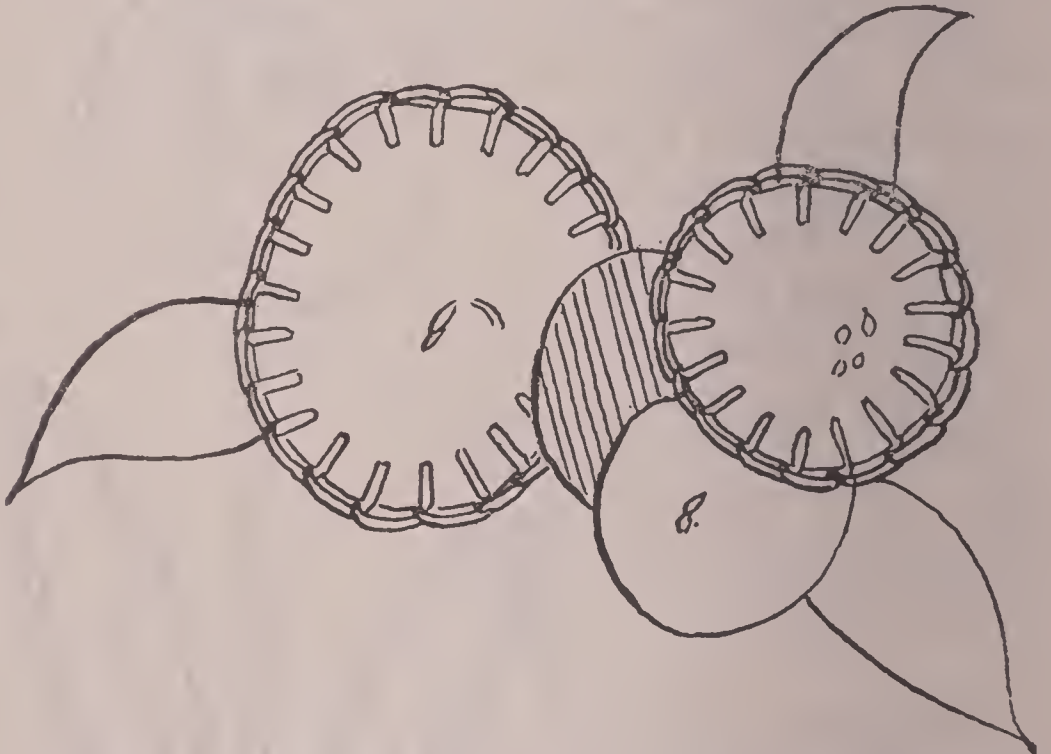


Fig. (31) Appliquéd linen fruit and flowers for a little girl's frock

children who are still wearing diapers. Older boys and girls both wear the drop seat style.

Romper with Underleg Opening: A child's first romper is shown in Fig. 32. A romper of this type is usually made of linene, kindergarten cloth, percale, gingham, and

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occasionally for a very small child in white China silk.

Making a Pattern for a Romper with Under-leg Opening: If you have a good fitting waist



Fig. (32) A romper for the baby

pattern you can use this as a guide in making a romper pattern. Place the front and the

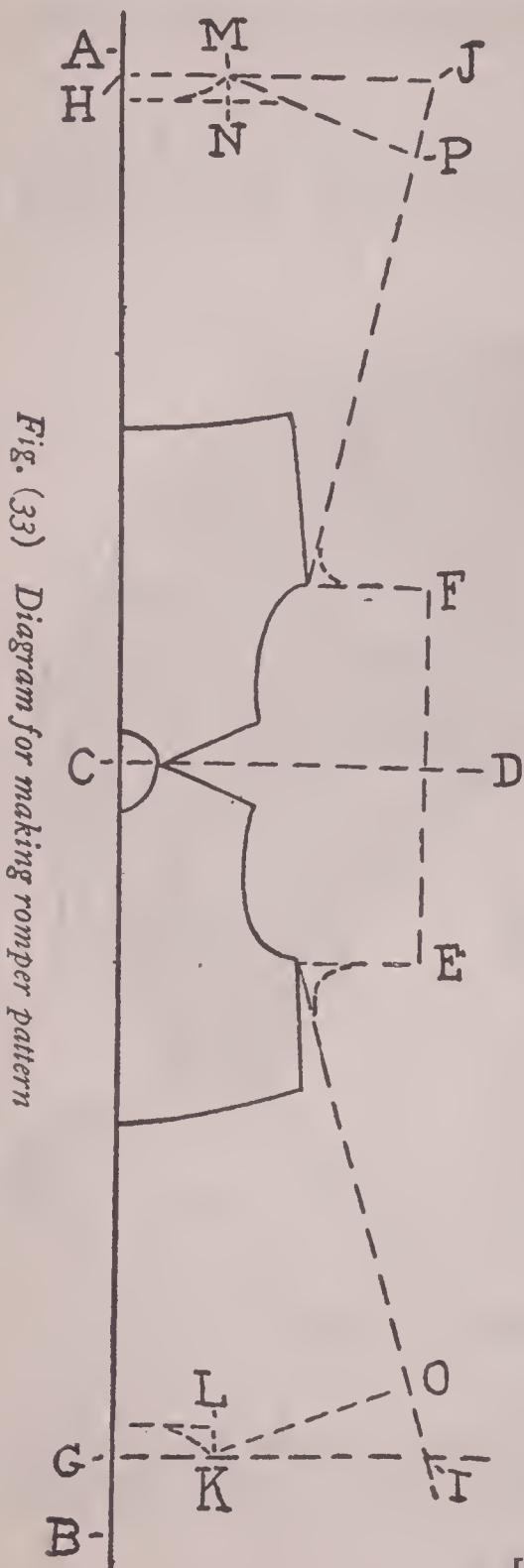


Fig. (33) Diagram for making romper pattern

back of the waist pattern on the goods, as shown in Fig. 33. Mark around the patterns and remove them. Continue the center-front and the center-back lines. Measure on the child from the shoulder at the neck down to the knee in the front. Add three inches to this measure for blouse as a romper ought to be loose.

On your diagram draw a line at right angle to the center-front line touching the front and back patterns at the shoulder, as line CD. From line CD measure the length decided on marking points G and H. From G and H draw

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Fig. (34) The romper pattern placed on the goods

lines at right angles to the center-front and center-back lines as lines GI and HJ.

Decide how wide you want the rompers and mark points I and J. Measure from the center-front and center-back lines three inches and mark points K and M. At these points draw lines at right angles to the lower lines and mark points L and N one inch above the lower lines. From these last lines draw lines to the center-front and center-back lines.

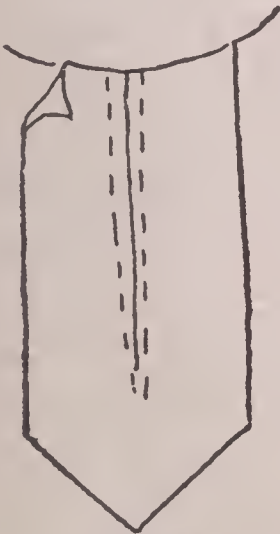


Fig. (35) Finishing the slash

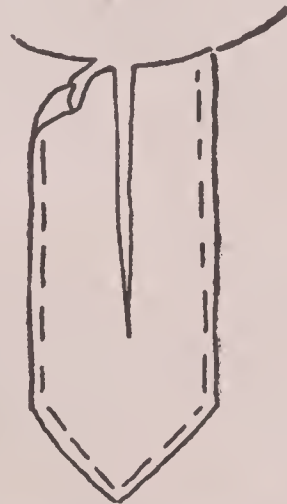


Fig. (36) The facing stitched

Blend a curve from the upper to the lower line in the front. Trace this curve onto another piece of paper and use it as a guide



Fig. (37) Making a facing pattern

in curving the crotch line in the back. Measure two inches up on the side lines and mark points O and P. From these points, draw lines to points K and M. This gives you the line for the leg opening. Draw the kimono sleeve, as described in previous lessons.

In cutting, allow seams at all edges except the center-front and the center-back.

Draw the neck in any desired outline.

Draw the collar pattern according to the directions for collar making in the lesson on pattern making.



Fig. (38) The extension pieces sewn together

Cutting a romper: Diagram, Fig. 34, shows the pattern laid on the goods.

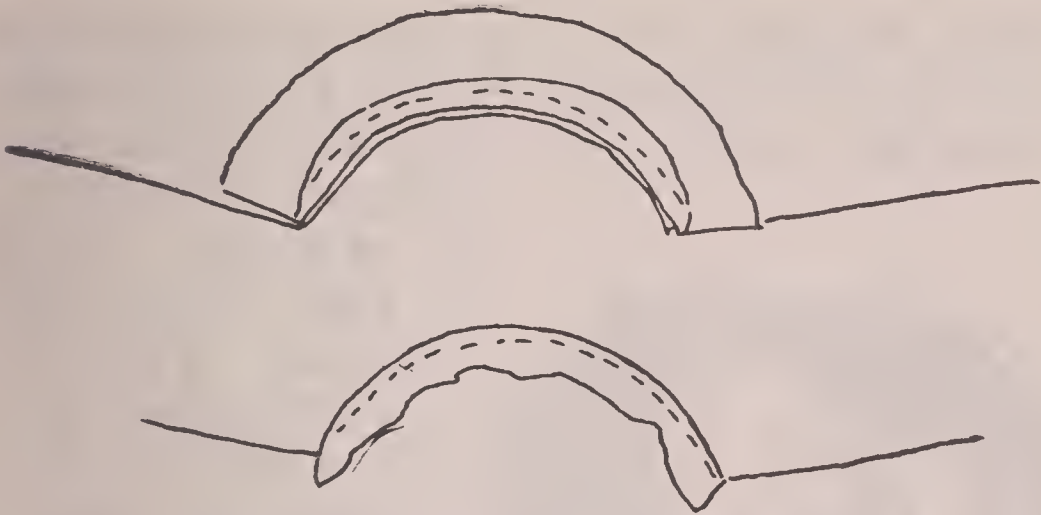


Fig. (39) The extension sewn to the romper

Making a romper: Finish off the neck first. Mark the depth of the slash on the right side of the goods. Cover the mark with a facing piece, indicate the position of the slash on the facing piece and stitch either side of the

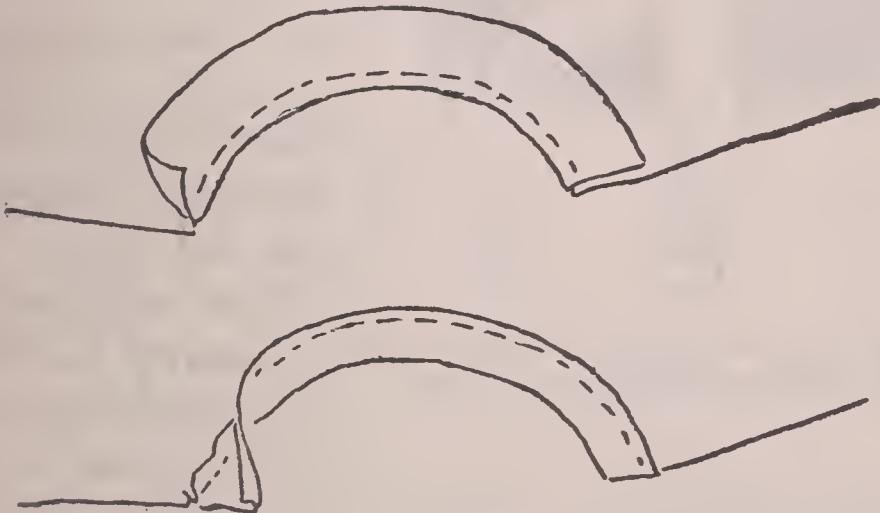


Fig. (40) Facing the other edge of the romper

mark, running the stitching one-eighth of an inch from the mark at the top to a point just below the mark. (See Fig. 35.) Slash and

turn the facing onto the wrong side of the garment. Turn under the raw edges a seam's width, press and stitch as shown in Fig. 36.



Fig. (41) A straight-leg romper suitable for either a little girl or little boy

Line collar, face it to the neck.

Bind lower edges of sleeves.

The underleg opening can be finished, too, while the garment is out flat. The front edge of the opening is faced and the back edge is finished with a

shaped extension. Both the facing and the extension ought to be cut to fit the lower front

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portion of the romper. (See Fig. 37.) Cut two pieces for the extension and stitch them together as shown in Fig. 38. Turn the extension right side out, press and stitch to back as shown in Fig. 39. Face front at under-leg opening as shown in Fig. 40.

Make French seams at the under-arm joining and finish the lower edge of the leg sections with casings and insert elastic.

Work eyelet either side of slash at neck and close with lacing or ribbon. Make buttonholes in front of romper at under-leg opening and sew buttons to match to back extension.

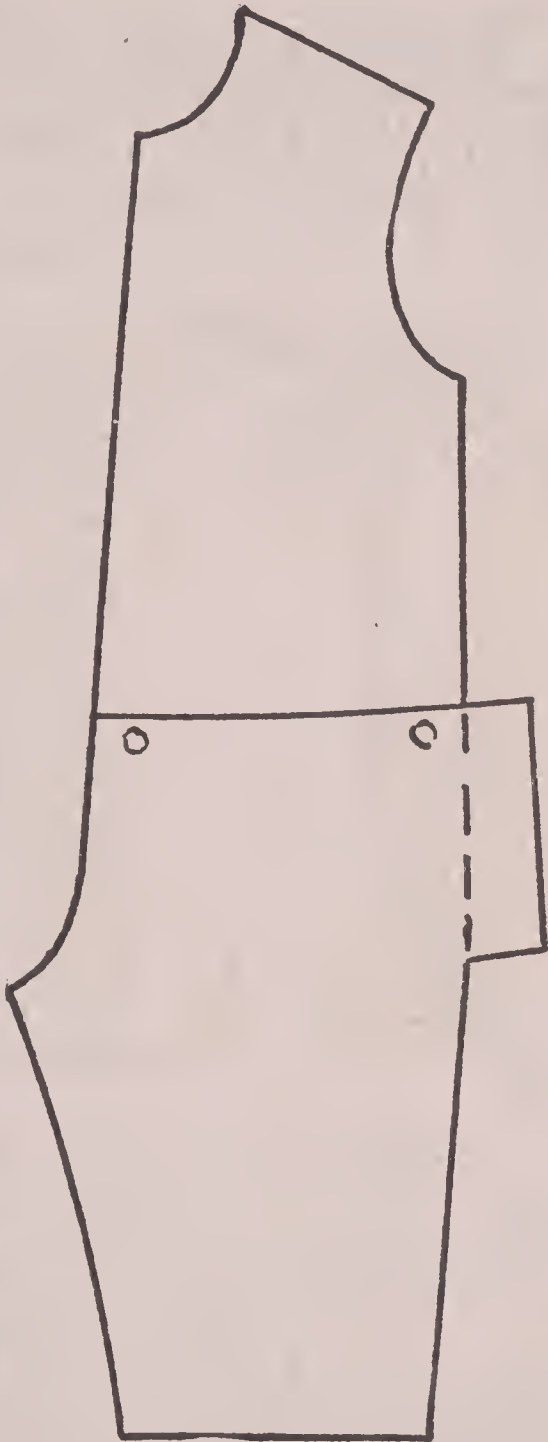


Fig. (42) Diagram for making romper pattern

Making a Pattern for a Drop Seat Romper: A regulation style drop seat romper is shown in Fig. 41. It may look very plain in this view but it can be made up attractively if you choose a pretty goods.

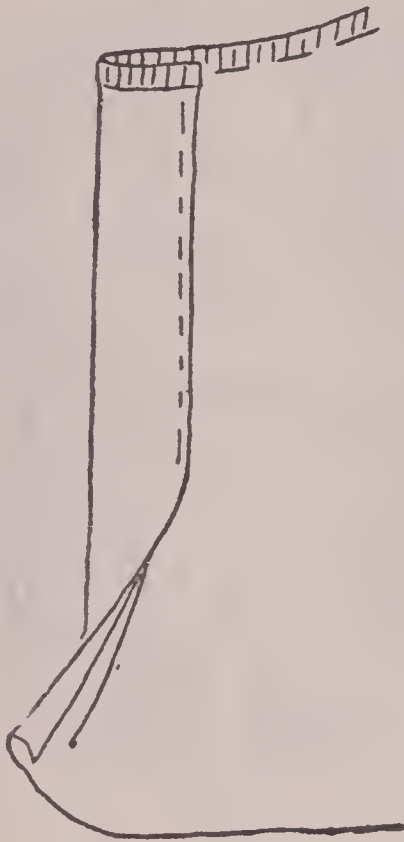


Fig. (43) Finishing the closing

Cretonne and art print are especially nice for children's play clothes. You will find, too, that children like to wear gay flowers and birds and mother goose figures on their clothes. Of course, if you want just tubable durability, there is nothing better than denim, gingham or percale.

If you are making your own pattern, use a waist block and trouser pattern as a foundation. Measure the length from shoulder to knee on the child and lap your front pattern till you have that length. (See Fig. 42.) Mark around the patterns and in cutting out, omit the extension at the side of the trousers. You can use your block waist back and trousers, just as they are, as the

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romper must have a drop seat. Shape the neck in any desired outline. You can use your waist sleeve, cutting them off the desired length.

Making a Drop Seat Romper: The first thing to do in making a romper of this type is to join the fronts and close the shoulder seams. Make double-stitched seams. Then bind the neck. As soon as the neck is bound,

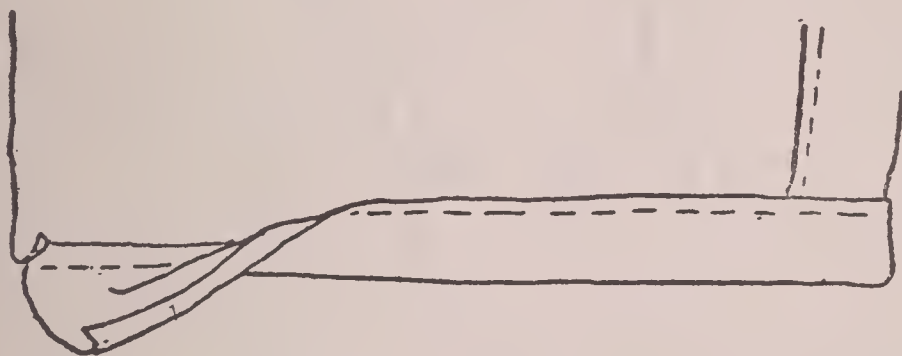


Fig. (44) Facing the waistline

the hems can be turned at the back. (See Fig. 43.)

Next bind the lower edges of the sleeves and join the sleeves to the armholes. A double-stitched seam is easier to make and lies flatter than a French seam at the armhole.

Finish the lower edge of the backs of the romper with facings. The Fig. 44 shows how to stitch on the facing. Make French seams

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at the sleeve and underarm joining. Join the back trouser section to the front at the outer leg seam, leaving the seam open to placket depth. Make a French seam. Finish the placket with a continuous facing. Bind

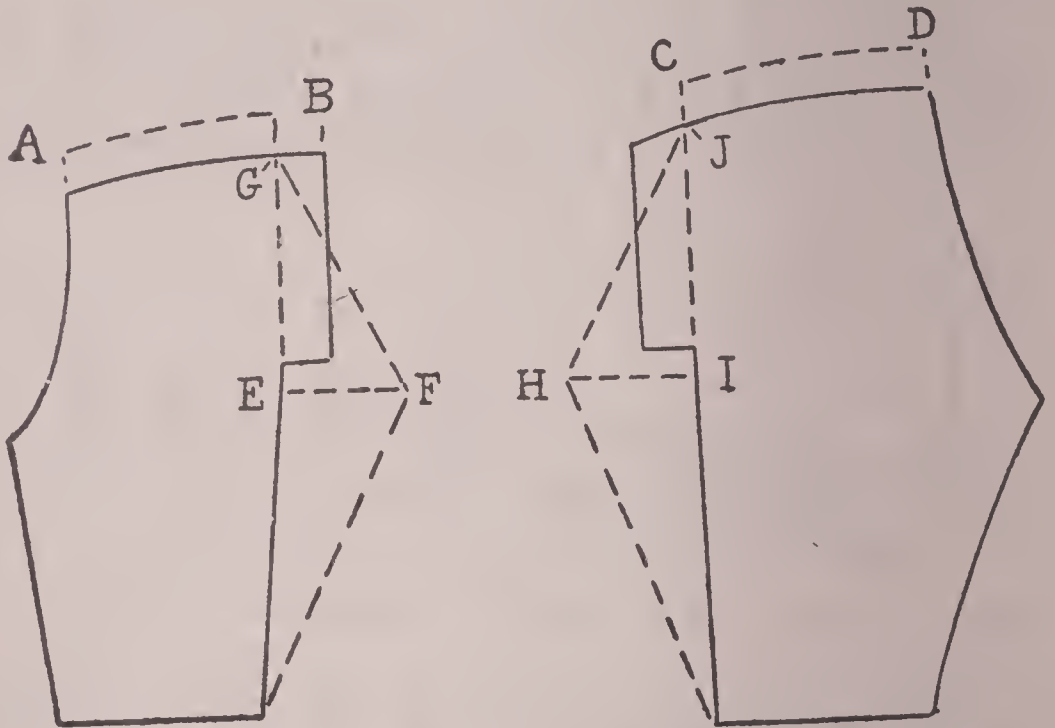


Fig. (45) Diagram for making peg-top romper

lower edges of leg sections. In joining the seams at the inner leg and crotch, make double-stitched seams for a flat finish.

Gather the upper edge of the back of the trousers and finish with a waist-band.

Finish back closing with buttons and but-

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tonholes, make buttonholes in waist-band and sew buttons to match to bottom of back of waist.

Making a Pattern for Peg Top Rompers: Here too, you can use your block blouse and

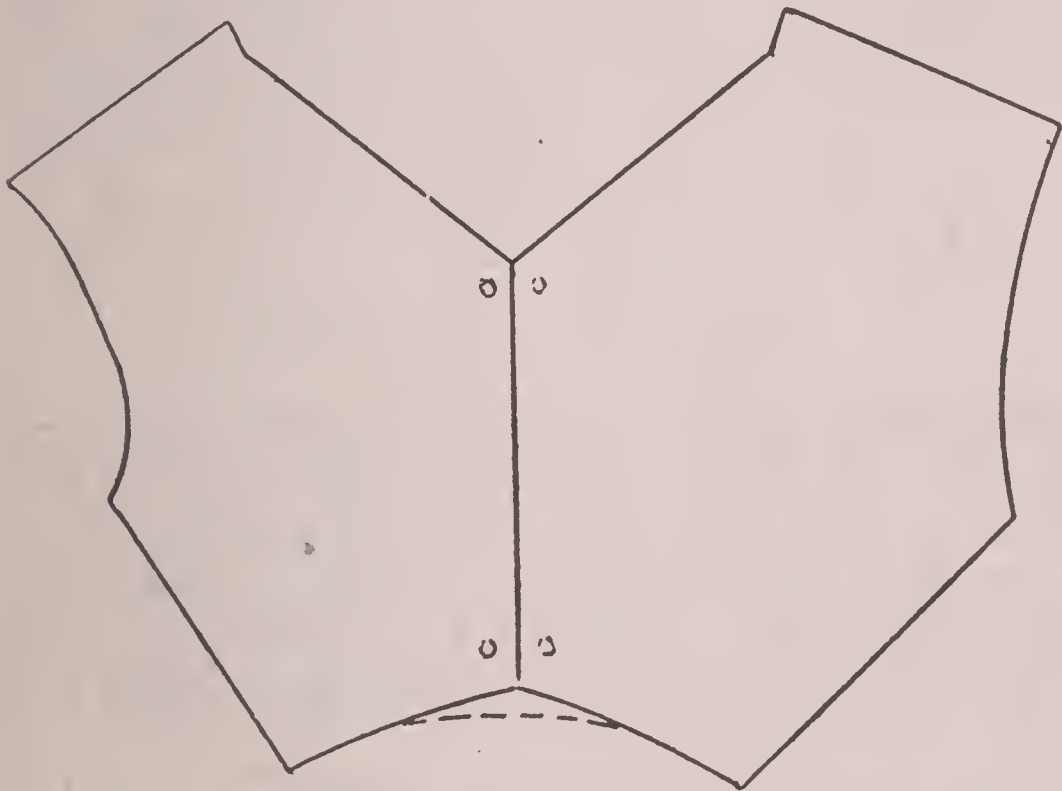


Fig. (46) Cutting the romper in one piece

trousers patterns. All the change the blouse needs is the length of waist. Peg top rompers are usually high waisted.

Place the trouser patterns on another piece of goods and trace around them. (See Fig.

45.) Mark off the extensions at the sides and make the top as much higher as the waist was shortened. At the sides measure down from

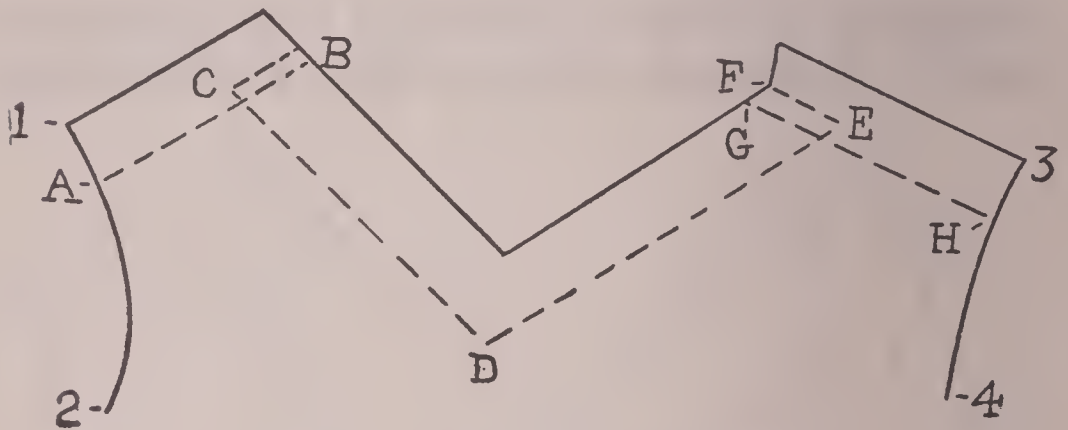


Fig. (47) Making the facing pattern

the waistline six inches and mark points E and I. Draw lines at right angles to the side lines and measure on these lines the amount you want the rompers to flare at the sides, marking points as H and F. Draw lines from the regular waistline to these new points and then to the bottom.

Cut out these patterns and place them on



Fig. (48) Binding on the collar

another piece of paper. (See Fig. 46.) Bring the sides below points F and H together and cut as one piece, curving the bottom to give

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an even run. In cutting out the pattern, allow seams at all edges.

Fig. 47 shows the same pattern as Fig. 46 marked for the facings. Line 1—2 is the center-front and line 3—4 is the center-back. The tops will need facings, as marked by lines AB and GH. Trace these facings pattern onto another piece of paper.

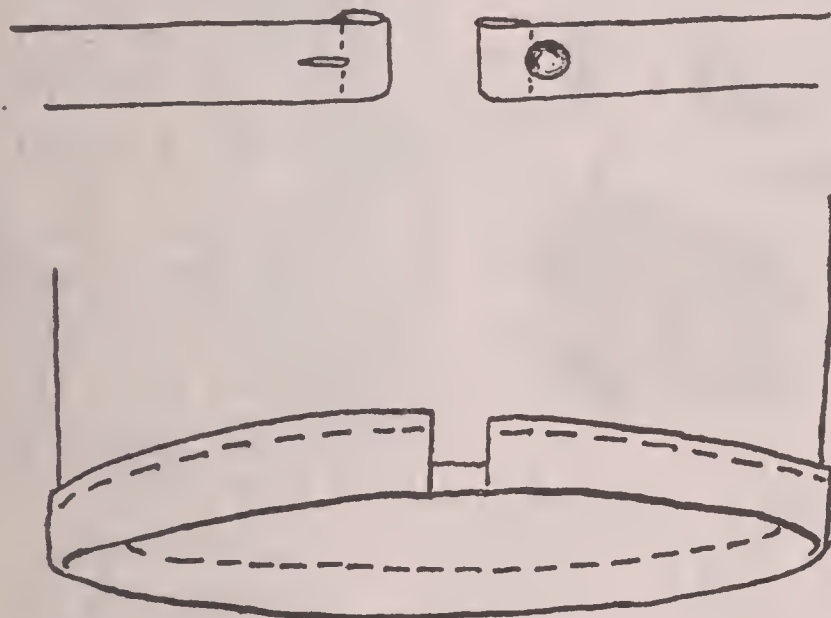


Fig. (49) The leg casing and adjustable elastic

The vent at the sides will also need a shaped facing, as CDE.

Making the Peg Top Rompers: A quick way of joining the collar and cuffs to the neck and sleeve is to bind them on. Line the collar and cuffs first. Then sew them to the edges

with a regular bias binding. If contrasting material is used for the binding, it will add a pretty trimming in itself. (See Fig. 48.)



Fig. (50) The peg-top romper finished

Make regular hems at the back closing. Make French seams at the underarm joinings. Face the lower edge of the waist or finish it with a waistband.

Face the vents in the trousers with shaped facings and then face the top. Finish the leg openings of the trousers with facings, allowing an opening to insert the elastic. (See Fig. 49.)

Hem the ends of the elastic and finish with snap fasteners or button and button-holes. Then the elastic can be slipped in and out of the legs with a safety pin when the garment is laundered.

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Finish the lower edge of the waist with buttons and work buttonholes in the top of the trousers. Finish the vents at the sides of the rompers with button and buttonholes or snaps.



Fig. (51) *An easy-to-make kimono-sleeved frock*

Fig. 50 shows the finished garment.

Making a Pattern for a Straight Hanging Dress:

You can use your block waist pattern as a foundation for making a straight hanging dress, too. For instance, if you want to copy a kimono style as shown in Fig. 51, work out a diagram from your front and back waist patterns, as shown in Fig. 33, curving the lower edge.

Place the center-front and center-back in line and keep the edges even at the shoulders. Complete the diagram as for a woman's

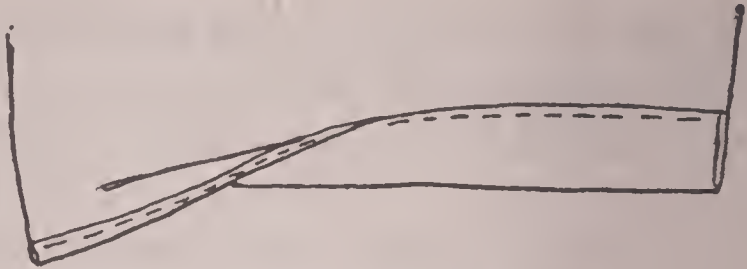


Fig. (52) Finishing the sleeve

straight hanging dress. And draw the kimono sleeves as described previously in the lessons.

The neck can be marked in any desired outline. Draw the collar as described in making collars in the pattern lesson.

Making a Little Girl's Straight Hanging Dress: The very small girl's dress is usually a straight-hanging one as the dress illustrated in Fig. 51. Often it has a touch of hand-work as is the case on this dress where the

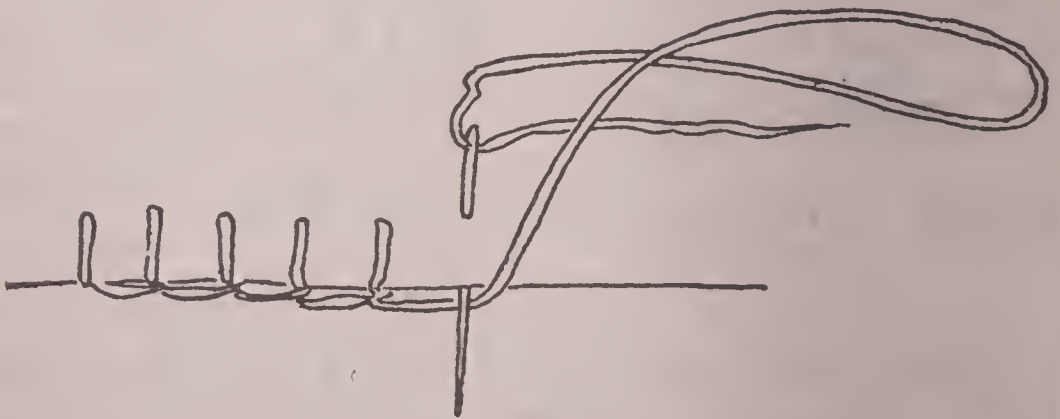


Fig. (53) Blanket stitch adds a nice touch

HOW TO MAKE CHILDREN'S CLOTHES

pocket, collar and sleeves are outlined in blanket stitch and the pocket embroidered in cross stitch.

There was a time when very little girls wore only white, pale pink or pale blue, but now there is a wider choice. Lavender is one of the most popular shades for the little girl. She may also have lemon yellow, orange, buff or ecru or perhaps pale green.

Fine chambray makes pretty little frocks, or for summer wear nothing is nicer than organdie or dotted swiss. Of course, there are batiste, mulle, China silk, or handkerchief linen that are always appropriate for the small girl.

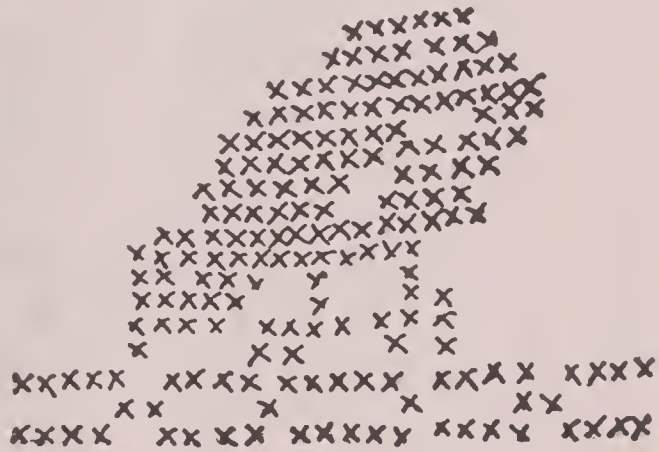


Fig. (54) A cross-stitched motif is quickly worked

Whenever it is possible work the embroidery before making the garment. In this case, the collar must be lined before the edges are blanket stitched. Stitch the lining to the collar. Turn a narrow hem at the lower edge

of the sleeves, then fold back about three-quarters of an inch of material. (See Fig. 52.) Finish top of pockets in the same manner.



Fig. (55) Little girls are wearing pinafores

Blanket stitch edges of collar, pocket and sleeves. The Fig. 53 shows the position of the needle in blanket stitching. Usually mercerized embroidery cotton or silk floss is used for the work. Black is effective on pale green, pink, yellow or blue, and yellow is very pretty on lavender, or the scheme may be reversed. Cross stitch is often used in a combination with blanket stitch. The Fig. 54 shows a cross-stitch chicken which might be used effectively on the pockets.

The easiest way of finishing the placket at

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the back of the dress is with a continuous facing. Face collar to neck.

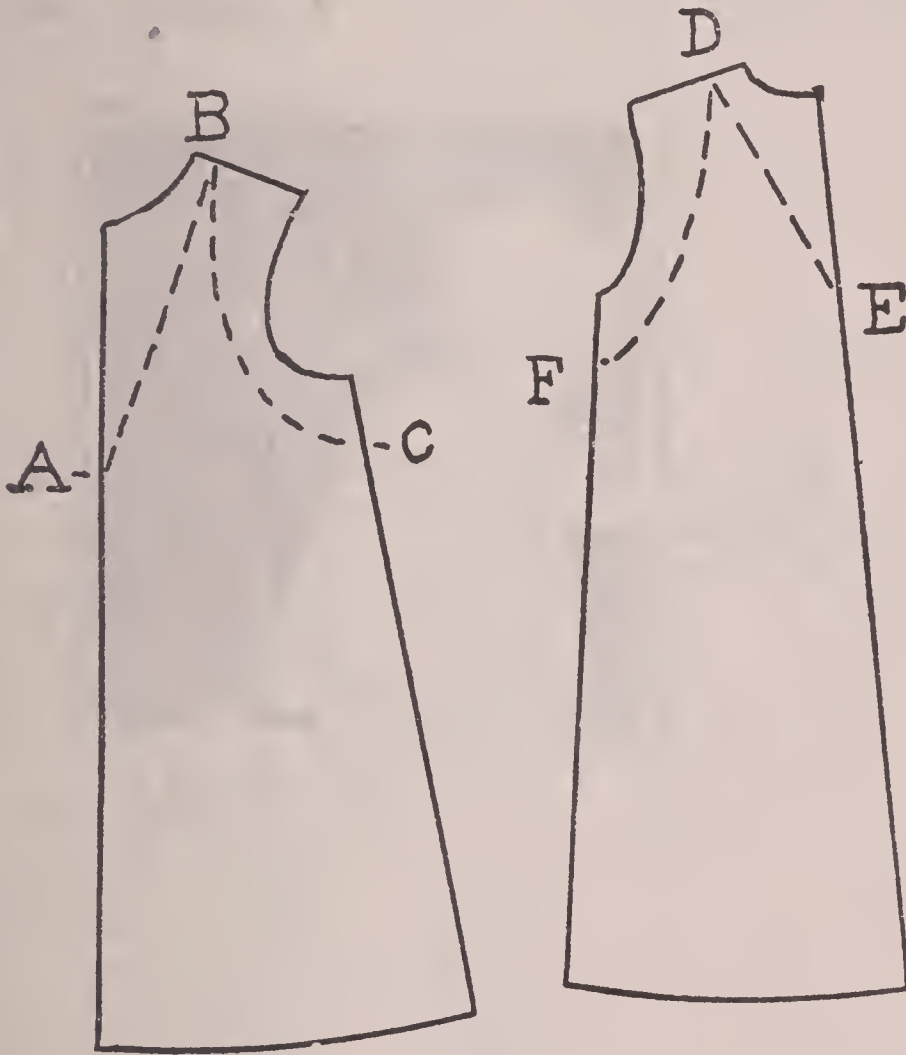


Fig. (56) Diagram for making pinafore pattern

French seam the underarm joinings. Try on the dress to determine the proper length. After the hem is turned so that the dress,

A COMPLETE COURSE IN DRESSMAKING

hangs evenly, press the lower edge and trim off the hem the same depth at all points. Turn under the top of the hem a seam's width and press. Run a gather thread



Fig. (57) A yoke style you can easily copy

around the top of the hem and draw it up so that it is the exact size of the dress. Keep the fullness running straight up and down at

all points. Then stitch the hem. Turn under the sides and bottom of the pockets a seam's width and stitch to front of dress, running stitching one-eighth of an inch from edge. The pockets should be placed so the hands can be slipped in comfortably.

Making a Pattern for an Apron: It's an easy matter to reshape an apron from a straight hanging dress pattern. If you want to copy an apron as shown in Fig. 55, place

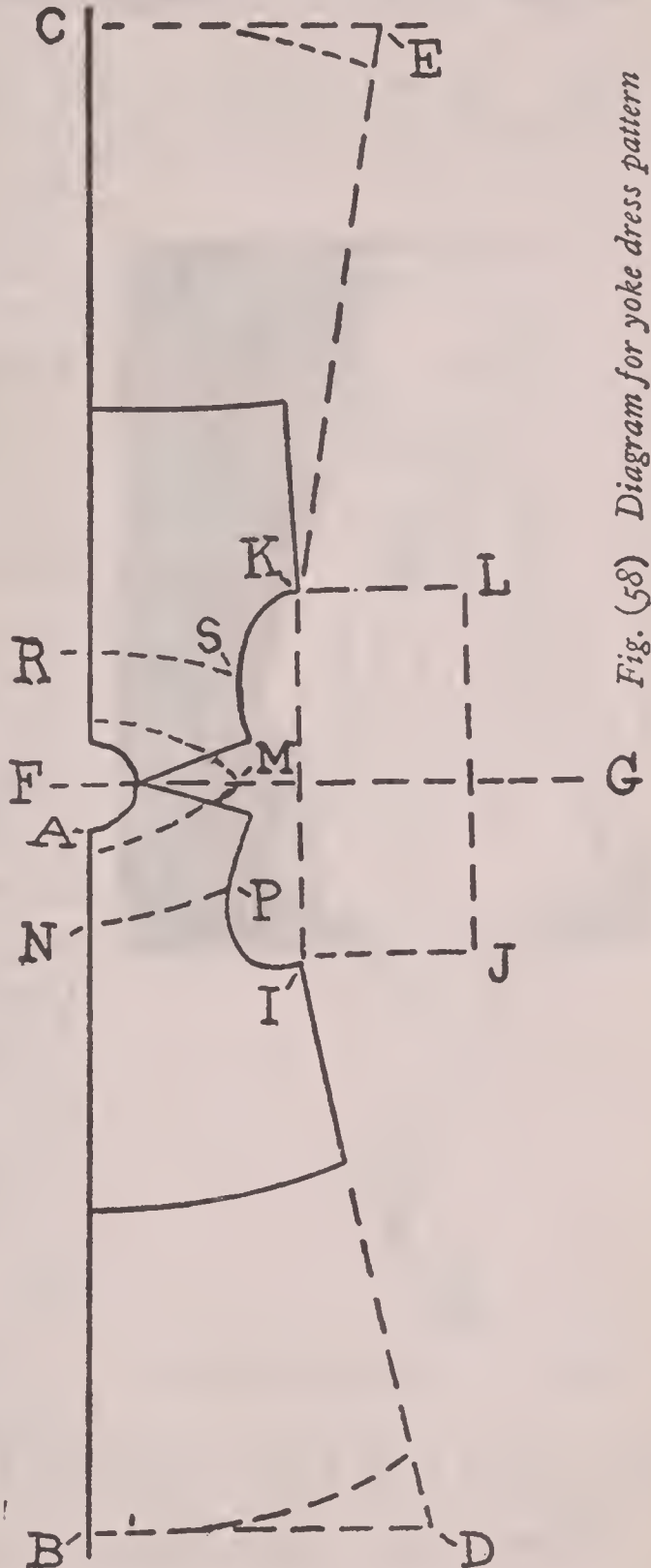


Fig. (58) Diagram for yoke dress pattern

your dress pattern on another piece of pattern and mark around the pieces. (See Fig. 56.)



Fig. (59) Smock and bloomers

First decide how far away from the neck you want the straps and locate the points B and D. Of course, these points must each be the same distance from the neck edge so that the straps will meet when the apron is on. Then decide how deep you want the armhole and locate the points C and F. Also mark the depth of the neck opening front and back. Fill in the new neck line and the new curve at the armhole.

Allow seams at all edges except the center front and the center-back in cutting.

Place the center-front and the center-

back edges on the fold of the goods in cutting the apron.

Making an Apron: Make French seams at the underarm joinings. Bind the neck or finish it with a narrow facing of lawn cut on the bias. Finish the armholes in the same way. Attach straight pieces to the shoulder for ties.



Fig. (61) Making an even lower edge

Try on the apron to turn the lower edge evenly.

Such an apron is pretty made of cretonne or art print. There are lovely little printed calicos, too, that make up nicely in such a garment. Yellow and lavender flower-sprigged

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calico seem to be intended especially for a little girl's pinafore.

Little Girl's Yoke Dress: If you want to make a pattern for a yoke dress as shown in Fig. 57, make a diagram for a kimono-sleeved straight hanging dress. (See Fig. 58.)

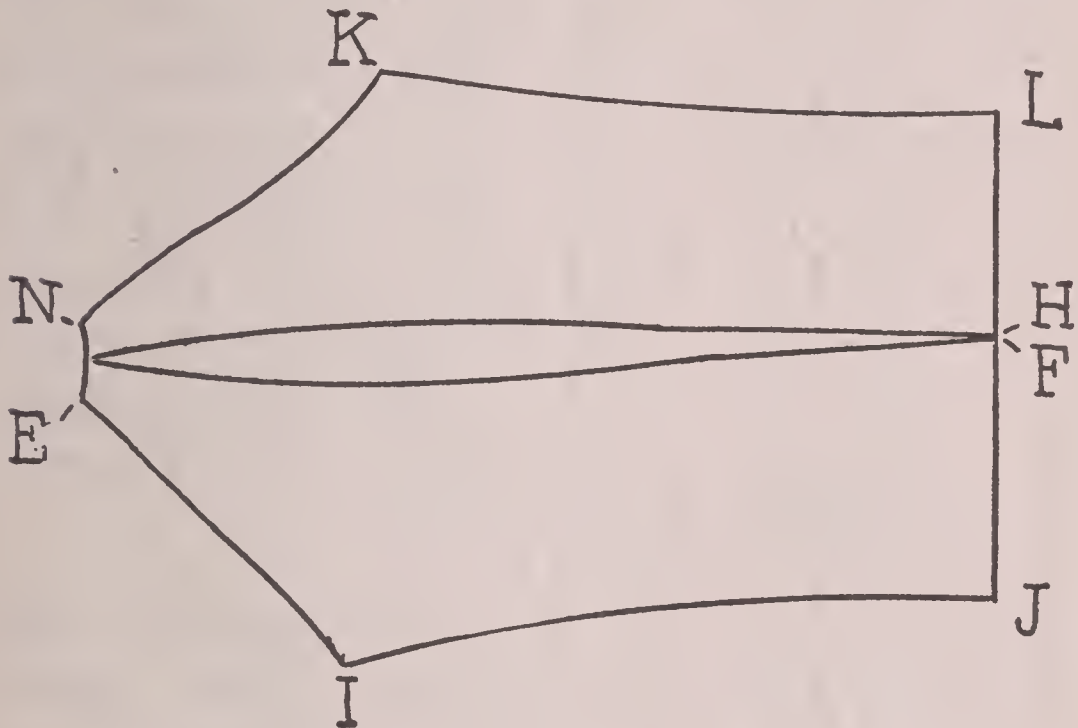


Fig. (62) *The sleeve pattern*

Then draw your new neck line as shown by lines ending at M in Fig. 58. Next decide the depth that you want the yoke at the front and back and draw the new yoke lines as lines NP and RS, Fig. 58. Under the arm the yoke will follow the line of the armhole

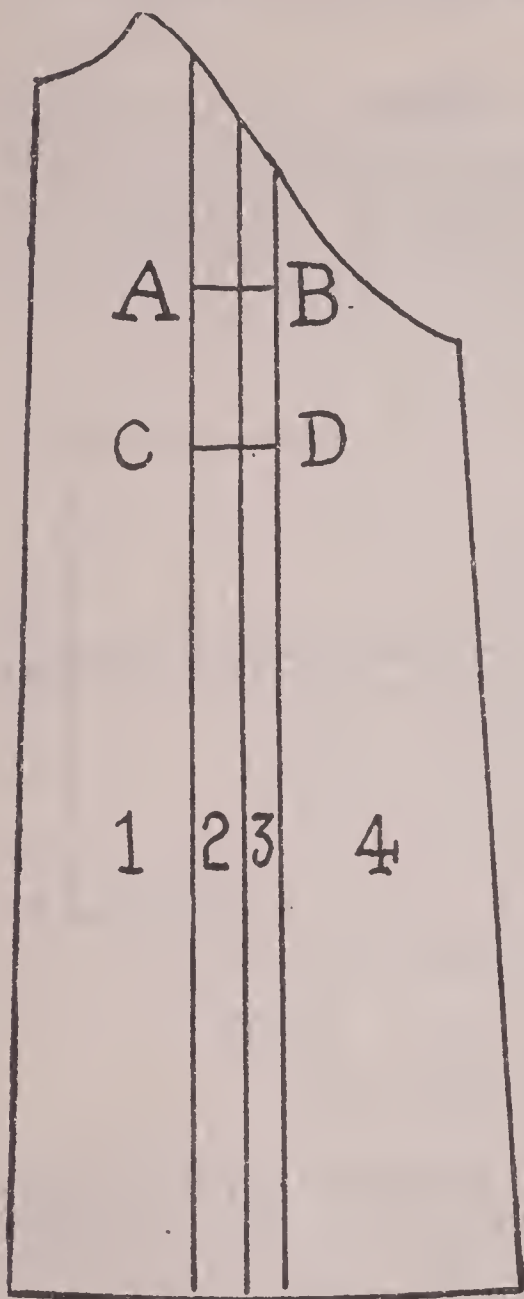


Fig. (63) *Marking the position of the smocking*

as lines PI and SK. Also the yoke will be cut in one with the sleeve. That is, in tracing the yoke onto another piece of paper, trace along the new neck line and down the center-front and center-back lines, across line NP, PI, IJ, JL, LK, KS and RS. Allow seams at all edges except the center-front and center-back.

In tracing the lower front, mark along the center-front line and across the curved lined at the lower edge, then up the side to the armhole, along the armhole curve from I to P and across the

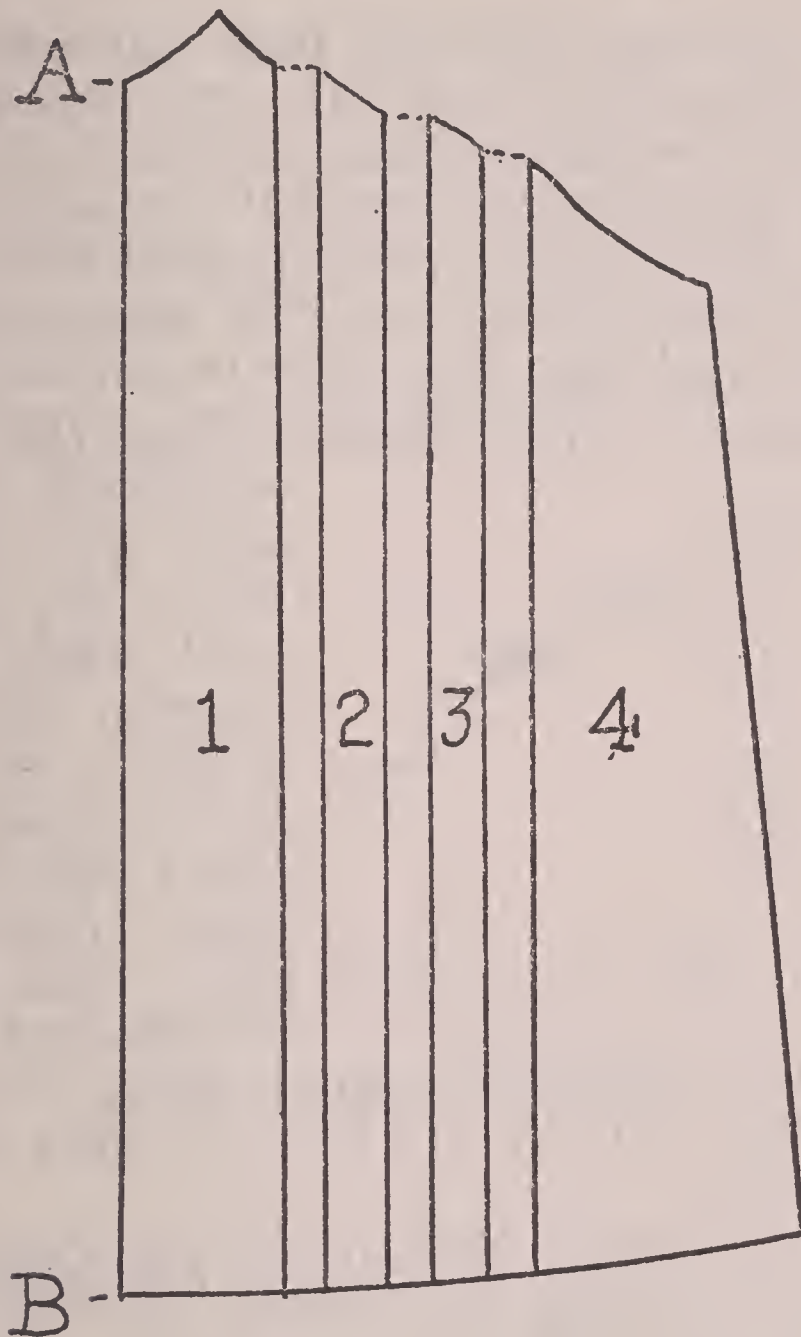


Fig. (64) Adding fullness

yoke line. Allow seams at all edges except the center-front.

In tracing the lower back pattern, mark along the center-back line, across the curved line at the bottom and up the side to the arm-hole, across the curve of the armhole from point K to S and across the yoke line to the back. In cutting out the pattern, allow seams at all edges except the center-back.

Making a Yoke Dress: Face the lower edges of the sleeves and the neck. Close the sleeve and underarm seams, making French seams. Then join the lower part to the yoke, making a plain seam, binding the raw edges



Fig. (65) *The top of the new pattern*

and then turning the edges onto the yoke and stitching a second time from the right side of the yoke.

At the center-back, slash the dress and finish the closing with a continuous facing.

Hem the lower edge and trim the dress with appliqued fruit and flowers, as described in the first part of this lesson.

Smock and Bloomers: Another type of

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dress that little six- and eight-year-old girls wear is shown in Fig. 59. Such a style is pretty in sateen. Often two colors are used as rose for the smock with black sateen bloomers and trimming. Or you might have a yellow smock and dark blue bloomers.

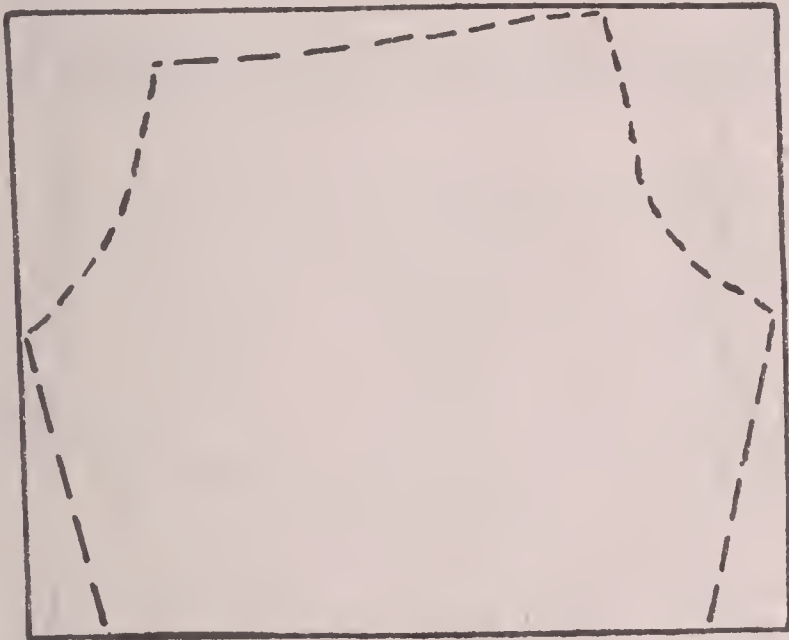


Fig. (66) Diagram for bloomer pattern

Make the smock pattern the same as a kimono-sleeved straight hanging dress. (See Fig. 60.) To smooth the curve at the lower edge trace the lower part of the front and back onto another piece of paper and bring the underarm seams together. Then reshape the bottom, as shown in Fig. 61. Use these

pieces as a guide in marking the correct line at the lower edge of the diagram.

Mark the raglan sleeve seams. (See Fig. 60.) Lines MI and NK. If you trace the sleeve from this diagram just as it is, you will have a sleeve as wide as a regulation kimono

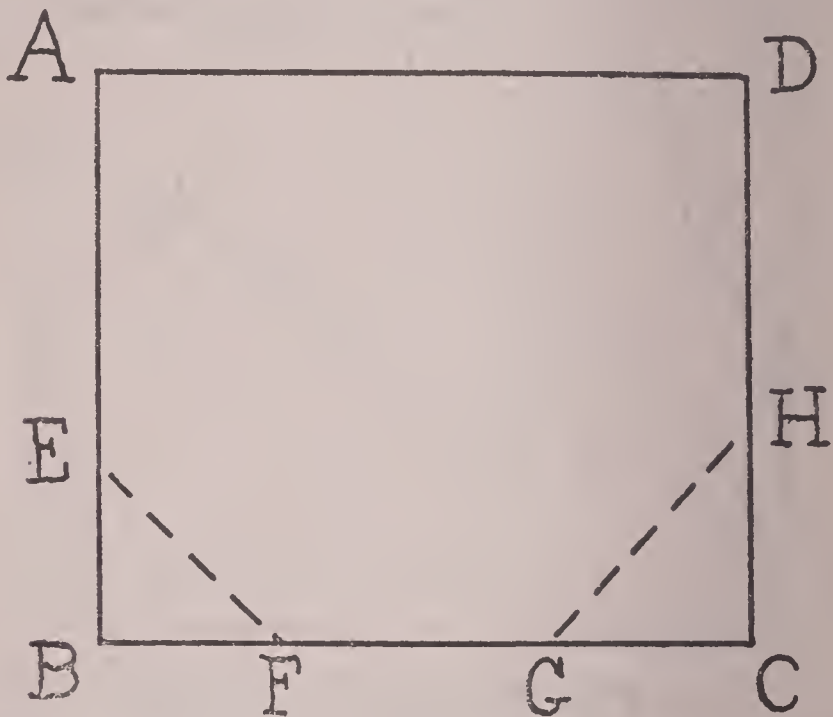


Fig. (67) A bloomer pattern for a small child

sleeve. To do way with a little of the fullness, trace the sleeve in two sections. Place another piece of paper under the diagram and trace along lines MI, IJ, JF and FE to the neck. For the back of the sleeve, trace along lines NK, KL, LH and HG to the neck.

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Place these pieces, as shown in Fig. 62 and trace around pieces, allowing seams at all edges.

In tracing the lower front pattern, trace along the neck, from M to I from I to P, across the new lower line and up the front. Allow seams at all edges except the center-front. The center-front is placed on the fold of the goods in cutting.

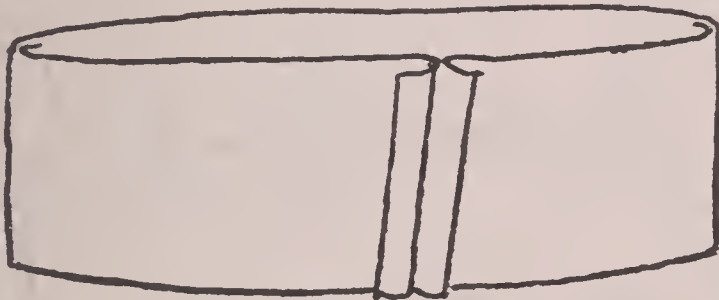


Fig. (68) The legband

In tracing the back pattern, trace along line NK, KR across the new lower line and up the back and around the neck. Allow seams at all edges except the center-back. The back edge is placed on the fold of the goods in cutting.

This gives you a pattern that will sew together without fullness in the front. If you want to allow for smocking or gathers, mark the front to be split, as shown in Fig. 63.

Also mark the position of the smocking as AB, CD. Cut the pattern apart and spread it, as shown in Fig. 64. This will throw fullness all the way to the bottom. If you want fullness at the top of the piece only, spread it at the top and keep the lower edges of the

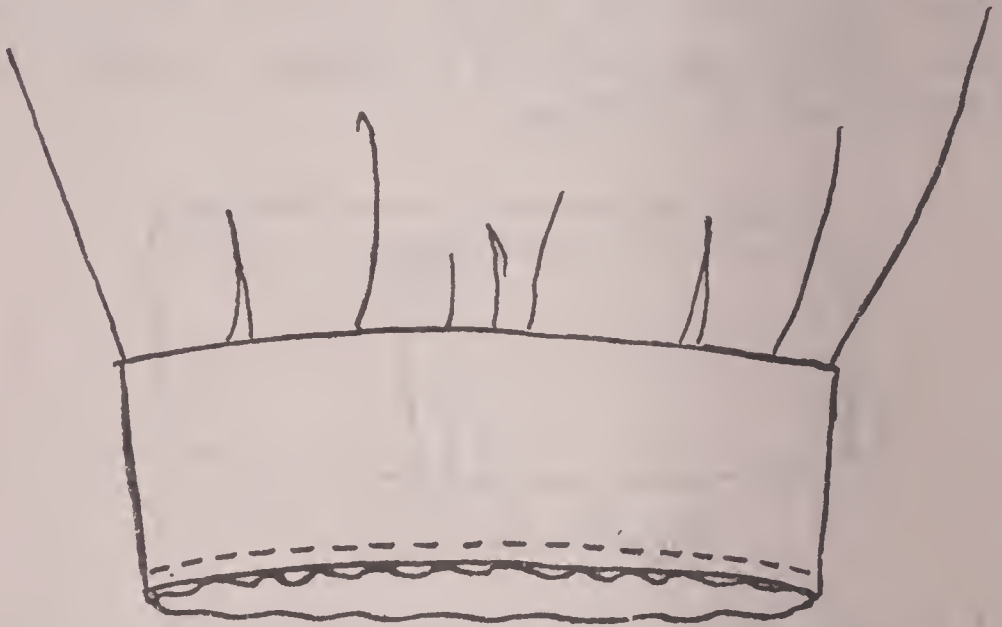


Fig. (69) Sewing on the legband

pieces together. Mark around the pieces and mark the points AB, CD. You will have a ragged upper outline. Reshape this line across the part where you have thrown the fullness in, as shown in Fig. 65.

For a six- or eight-year old girl make the bloomer pattern the same as you would

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women's drawers. See lesson on underwear. Fig. 66 shows a diagram for a regulation bloomer.

If you are making a bloomer for a little three- or four-year-old girl, you can make it the same as a romper. (See Fig. 67.) Here measure from the waistline in the front

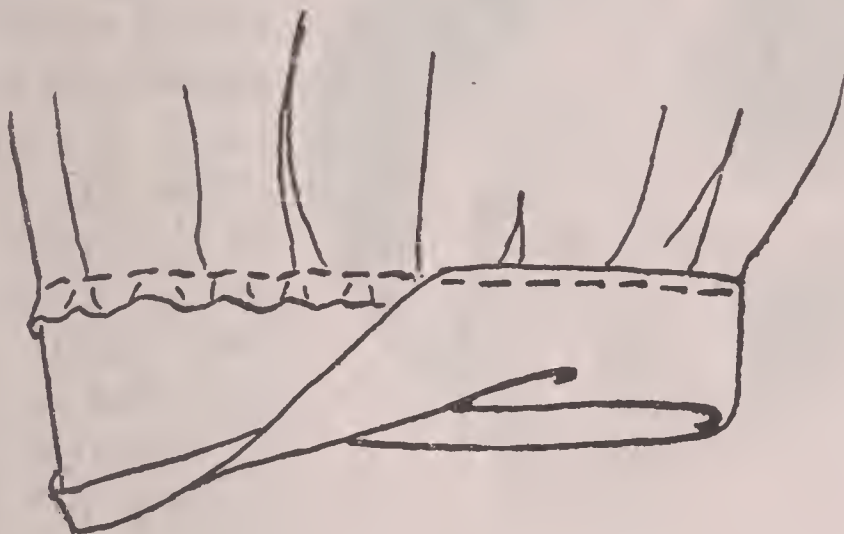


Fig. (70) The second stitching of the legband

to the waistline in the back, letting the tape hang low between the legs. Make lines AB and CD half this amount. Make the distance from A to D and B to C half the width of the drawers. Cut off the lower corners for the leg openings as EF and GH. In cutting the goods, place FG on the fold. AD will come at the waistline, AE and DH will be the sides;

EF and GH, the leg openings and FG, the crotch.

Making the Smock and Bloomers: Slash the



center-front and finish it with a pointed facing.

The next step in making a raglan sleeve waist is to smock the fronts and French seam the sleeve to the front and back. Then line the collar and sew the outside collar to the neck edge of the blouse. Turn under the free edge of the lining collar and fell it over the raw edges at the neck.

Fig. (71) Six- and seven-year-old girls wear dresses with raised waistlines

Sew a facing to the lower edges of the sleeves. Smock the sleeves and then close the sleeve and underarm seams, making

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French seams. Turn the facing at the lower edge of the sleeve into its finished position and slip-stitch it in place. Hem the lower edge of the smock.

In making the bloomers, double stitch or lap-fell the seams for a flat finish, closing the



Fig. (72) Pattern for raised waistline dress

leg seams and then the crotch seams. Finish the lower edge of the leg with a band. Close the seam in the band, as shown in Fig. 68. Sew the band to the wrong side of the leg. (See Fig. 69.) Then turn the band into its finished position and stitch as shown in

Fig. 70. Finish the top of the bloomers with a casing and insert an elastic.

Making a Pattern for a Raised Waistline Dress: Little girls from six to twelve

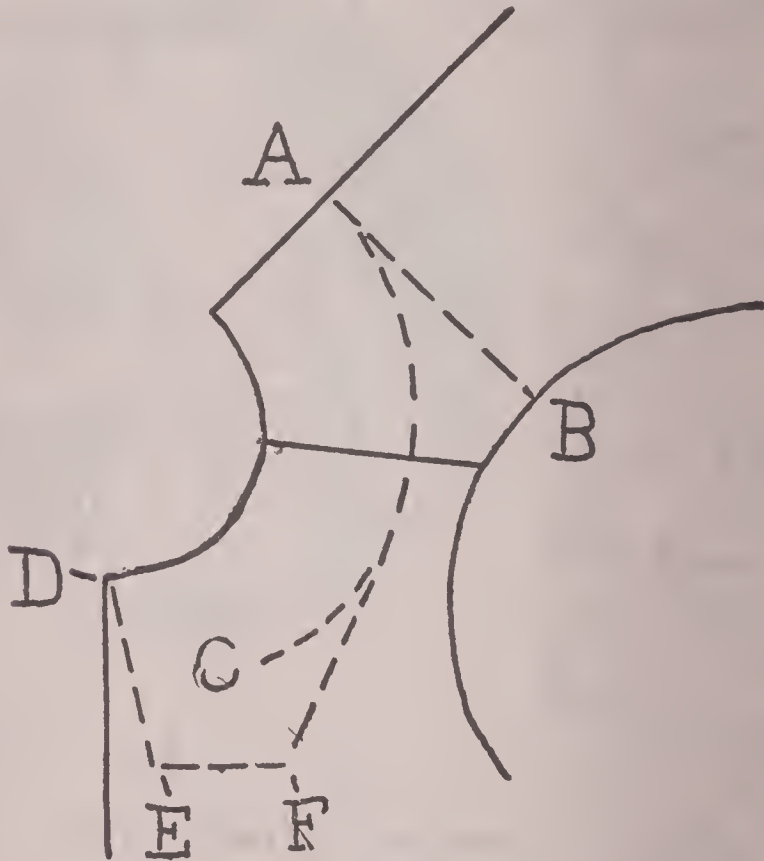


Fig. (73) *Making the collar pattern*

often wear raised waistline frocks, as shown in Fig. 71. This type of dress is suitable for either a medium weight woolen such as serge, flannel, or challis or for cottons such

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as gingham, chambray, percale, muslin or dimity. This is the way to go about making the pattern. Place your block waist pattern on another piece of paper and mark around it, as shown in Fig. 72. Mark the new waistline as indicated by the dotted lines on the diagram. Also mark for the extension and hem at the center-back.

You can use your sleeve pattern, cutting it off any desired length. For the collar pattern, bring the front and back patterns together at the shoulder along the lines without seams and mark around them, as shown in Fig. 73. Decide the depth that you want the back of the collar and draw a line at that point at right angle to the center-back line. See line AB, Fig. 73. Mark the outer edge of the collar an equal distance from the neck, as line AC. Then shape the front as desired.

Remember that the outer line

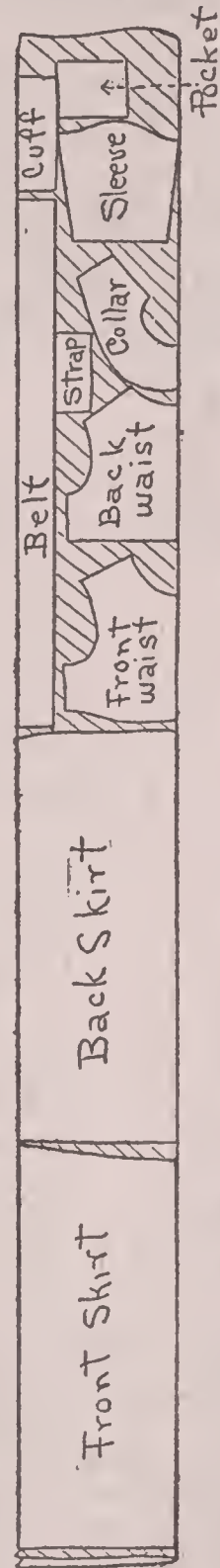


Fig. (74) The pattern for the raised waistline dress placed on the goods

of the collar must blend to the straight line AB a quarter of an inch from the center-back to prevent the collar from pointing down in the back.

In cutting the collar pattern, allow seams at all edges except the center-back. This edge will be placed on the fold of the goods in cutting the garment.



Fig. (76)
An under-
lap for the
closing

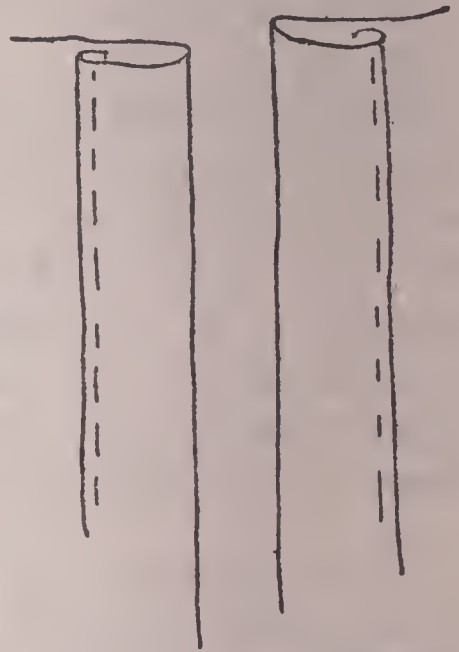


Fig. (75) *Finishing the closing*

The skirt shown in this dress is just a straight skirt. A child's straight skirt is made the same as a woman's straight skirt, varying the length and width to suit your taste. Remember that the back should be cut an inch longer than the front and that the lower edge should be kept straight, giving the upper edge the diagonal line.

Diagram Fig. 74 shows the pattern

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placed on the goods. This is merely a sample layout.

Making a Straight Hanging Dress: Center-back closings are finished in two ways—either as a blind closing which has an underlap for a buttonhole-stand, or as an ordinary closing

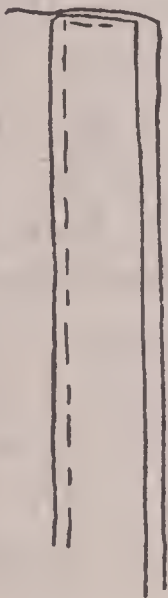


Fig. (77) *A blind closing*

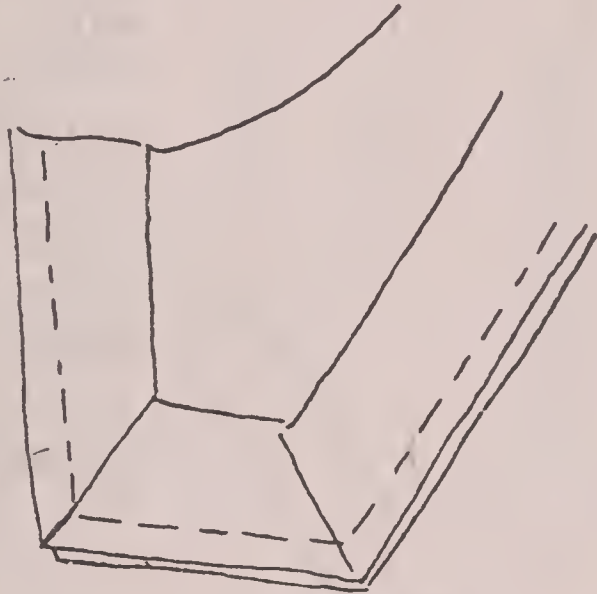


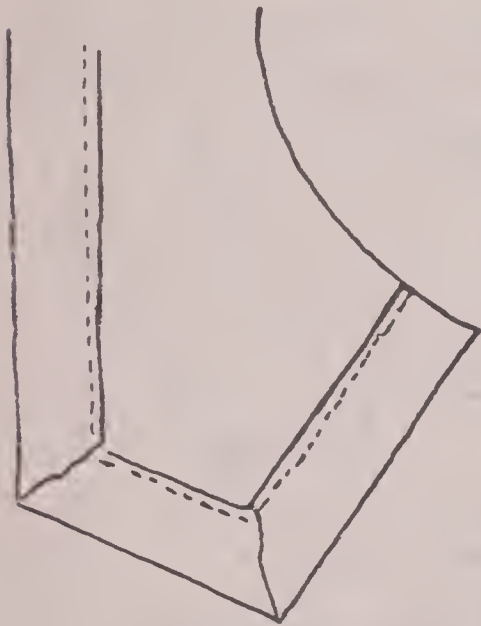
Fig. (78) *Facing the collar*

where the buttons show through. In either case, hem the edges of the back as shown in Fig. 75.

If it is a *plain closing*, after the dress is finished, work buttonholes in the right side and sew buttons to match to the left side.

A blind closing has an applied buttonhole-

stand under the hem of the right back. Fold the material for the buttonhole-stand as shown in Fig. 76. Stitch one edge of the buttonhole-stand to the right back along the back edge of the hem. (See Fig. 77.) Where there is to be a buttonhole-stand do not



stitch the hem until after the buttonhole-stand is basted into position. The one stitching will do for both. Work buttonholes in buttonhole-stand at regular intervals. After the dress is finished, matching buttons can be sewn to the left back.

Fig. (79) The collar completed It is a matter of choice whether you French seam or lap-fell the seams at the shoulders. Do not forget to stitch around the neck to prevent stretching. The neck can be finished and the collar stitched on while the waist is opened out flat, before the underarm seams are joined. Line the collar or finish the outer edge with a bias facing. The Fig. 78 shows the facing stitched

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to the right side and Fig. 79 the facing turned onto the wrong side and stitched the second time.

As the dress opens in the back and the collar in the front, only one side of the collar

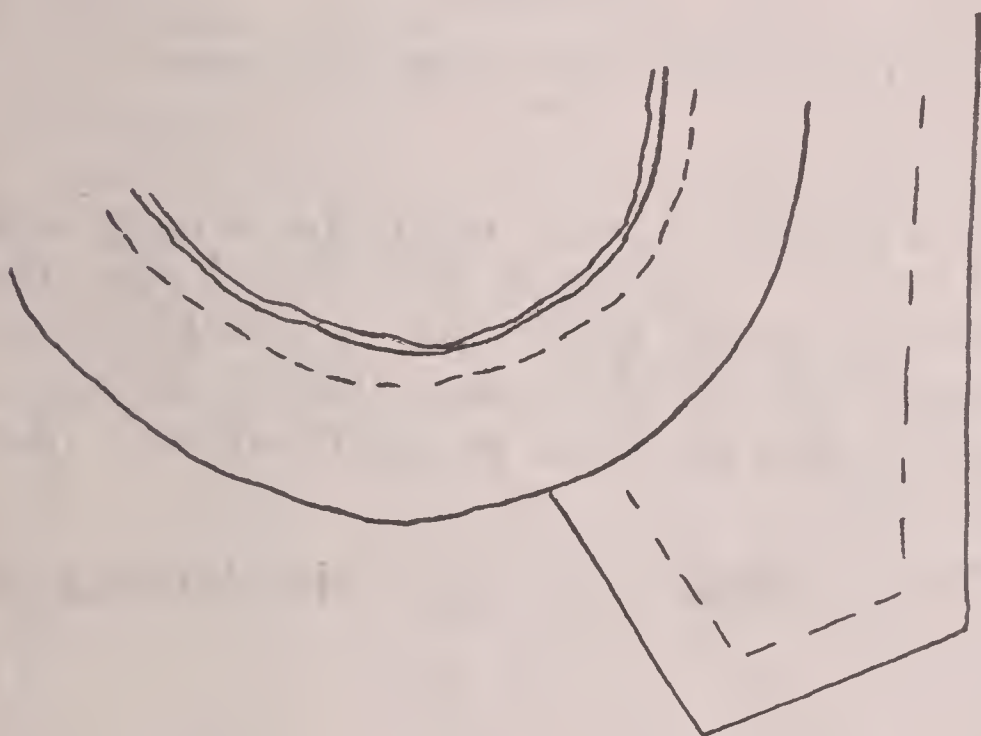


Fig. (80) Facing the collar to the neck

can be stitched to dress. It gives a better finish at the back if the left side of the collar is stitched to the garment and the right side left free. Pin the collar to the left side of the waist. Lay a narrow strip of bias binding along the edge and stitch as shown in Fig.



Fig. (81) The second stitching for the neck facing

80. Turn the facing onto the wrong side and stitch as shown in Fig. 81. Finish the free edge of the collar with a straight piece of material cut the exact size of the neck from closing in back to center-front. (See Fig. 82.)

Do not attempt to use a bias binding on



Fig. (82) The right side of the collar must be free

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the free edge of the collar as both bias and edge of collar are sure to stretch and the collar will not fit the neck edge of the dress. Work two or three button-holes along neck edge of waist on right side and sew matching buttons to collar. (See Fig. 83.)

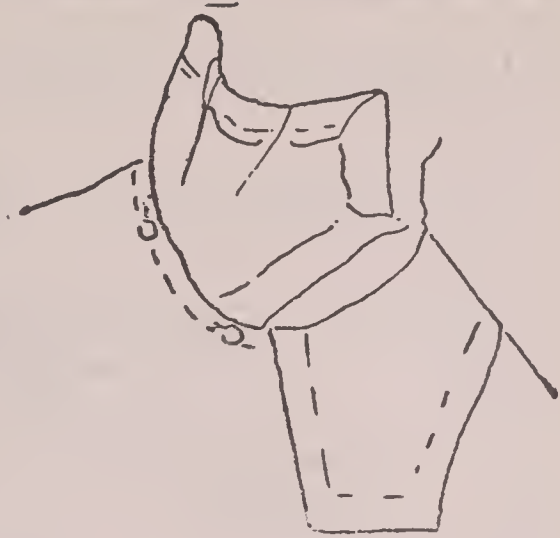


Fig. (83) Button the right side to the dress



Fig. (84) Bind the armhole

In joining the sleeve to the armhole make a plain seam and bind the armhole (see Fig. 84), or sometimes the armholes are finished with lap-felled seams or double-stitched seams. Make French seams at the sleeve and underarm joinings. Line cuff and stitch to sleeve.

Mark center-front of waist at bottom. Gather lower edge of waist and try on waist to adjust fullness properly at waist line. The underarm seams should run.

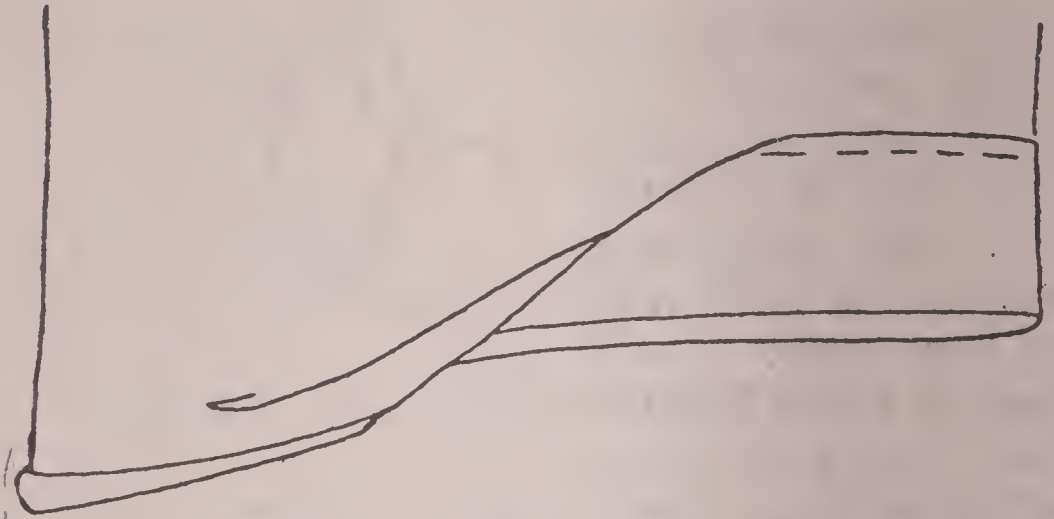


Fig. (85) Hemming the dress

straight up and down and the gathers ought to run straight up and down; not drag to the front nor back. Join the lower edge of the waist to a narrow waist-band, being sure to match the center-front of the waist with the center of the waist-band and keep the under-

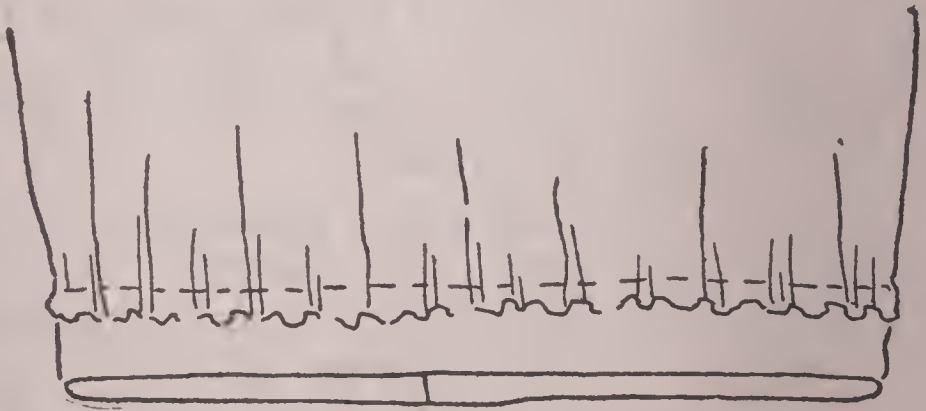


Fig. (86) The waistline finish

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arm seams even. Stitch waist-band to waist.

Where selvedge edges come together in a skirt joining, make an open seam but where the edges are raw make a French seam.

In a straight gathered skirt where there is a width and a half

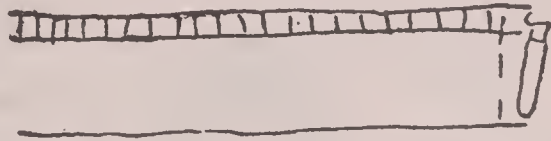


Fig. (87) To point the end of the belt

of the material used, place one of the seams at the center-back, but if the material is narrow and there are two widths in the skirt place one seam at each side. If a seam comes at center-back, leave the seam open to placket depth. If center-back comes midway of a gore, slash the material to placket depth. Finish the placket with a continuous facing.

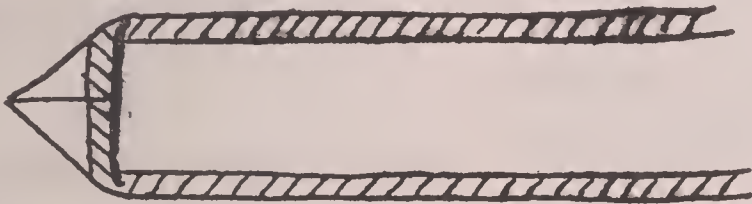


Fig. (88) As the point will look finished

In a straight skirt turn the hem, stitch it and do any adjusting in hanging from the top. Stitch the hem as shown in Fig. 85. Mark the center-front of the skirt at the

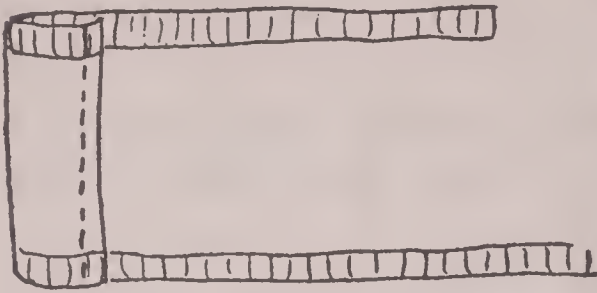


Fig. (89) *The other end is hemmed*

top and points half-way between the center-front and back at the top. Run in four gather threads — one between the center-front and the side notch and one between the side notch and the back in each half of the skirt. Draw up the gather threads until the skirt is the size of the waist-band. Try on the waist and pin the skirt along the top of the waist-band, adjusting the fullness to look the best. Ordinarily the prettiest effect is gained by throwing more fullness in the back than the front. Be sure to keep the side notches the same distance from the center-front. If the skirt dips at any point raise it at

top and points half-way between the center-front and back at the top. Run in four gather threads — one between the center-

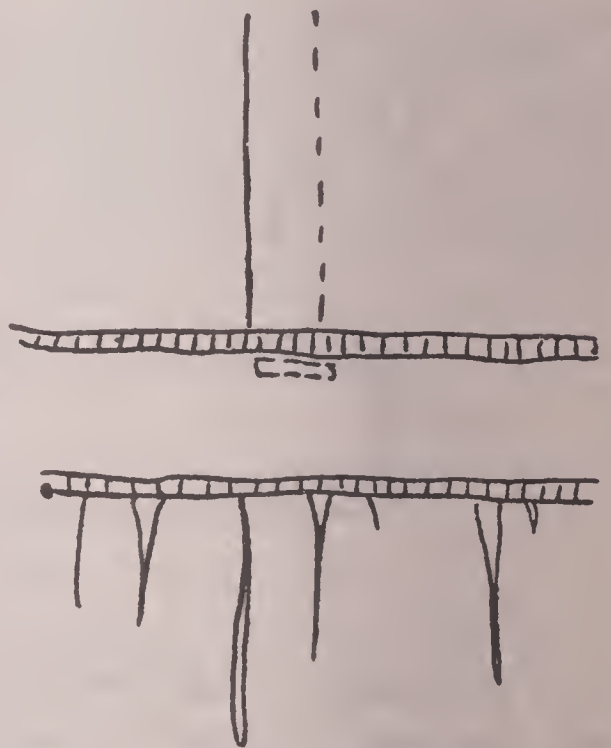


Fig. (90) *Fastening the belt to the back of the dress*

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the waistline until it hangs evenly. Mark the new stitching line. If an alteration of this kind is necessary it is better to remove the skirt and run in new gather threads along the new stitching line.

After the skirt has been properly adjusted at the waistline, mark the exact stitching line, and fasten the ends of the gather threads securely. Remove the garment and unpin the skirt. Slip the skirt over the blouse with the right side of the skirt next to the outside of the blouse and the top of the skirt and the lower edge of the blouse even. Stitch as shown in Fig. 86. When the skirt is brought down into the finished position the raw edges will not show.



Fig. (91) A typical guimpe dress

An easy and pretty way of finishing a belt is to bind the sides. If you want to make

one end pointed fold the belt and stitch across the end as shown in Fig. 87. When the belt is turned right side out it will form a point. (See Fig. 88.) Hem the other end of the belt. (See Fig. 89.)

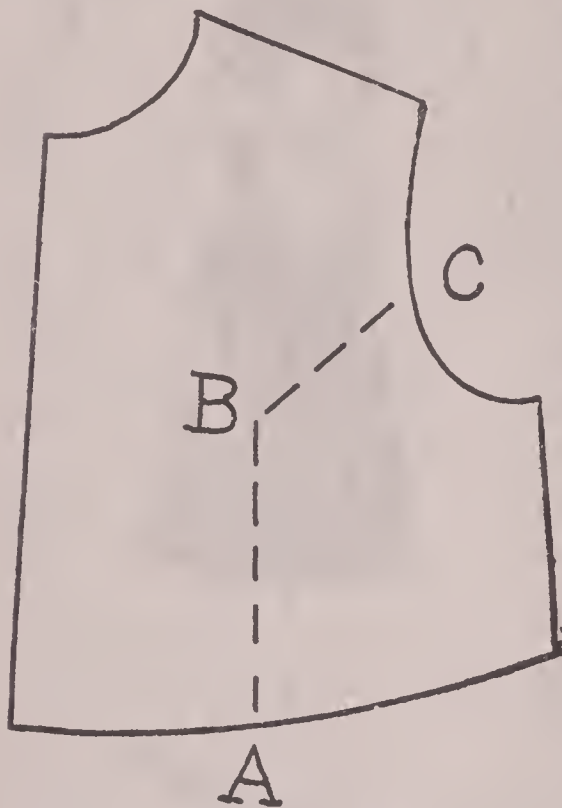


Fig. (92) Diagram for waist pattern

casing.

Tack the belt to the right side back as shown in Fig. 90 or sew loops to side seams and run the belt through these.

Fasten the front of the belt with a button and buttonhole.

Make the bloomers the same as described in the smock and bloomers, except at the lower edge. Here, hem the lower edge and apply the casing above the hem. Run the elastic in the

Making a Pattern for a Guimpe Dress: Here too, use your block waist pattern. If you are copying a style, such as is shown in Fig. 91, mark around the pattern on another

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piece of paper and remove the pattern. This gives you a working diagram. Mark the new neck outline on this diagram, also the lap at the back and the new high waistline.

You will notice in the dress illustrated in Fig. 91 that there is no fullness at the waistline. To get rid of the fullness mark a line, parallel to the center-front and running up as far as the fullest part of the chest, then run the line to the armhole. (See Fig. 92.) Cut the pattern along this line. Lap the two pieces the desired amount at the bottom, keeping the edges together at point B and spreading the edges a little at the armhole. This extra fullness in the armhole will not be noticed, as the armhole usually is cut out a trifle in a guimpe dress. Reshape the lower edge in a smooth line.

Use your regulation block pattern for the guimpe, allowing hems at the back.

Fig. 93 shows the pattern for the outside dress placed on the goods and Fig. 94 shows

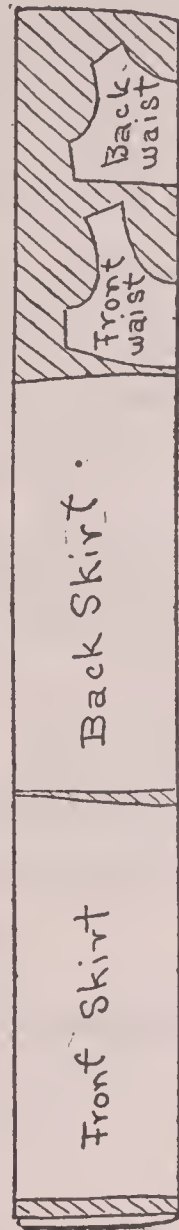


Fig. (93) The guimpe dress pattern placed on the goods

the guimpe pattern on the goods. These are merely to give you an idea of how to place the pattern. Always work out your own layouts.

This kind of a dress is made up in great variety of materials.



Fig. (94) The guimpe pattern layout

Sometimes the guimpe is pongee or China silk and the dress serge, or the guimpe may even be chiffon, georgette crepe or net and the dress taffeta or crepe de chine.

Guimpe styles are made, too, in wash materials. Here the guimpe is usually batiste, and the dress colored chambray, plaid gingham or colored linen.

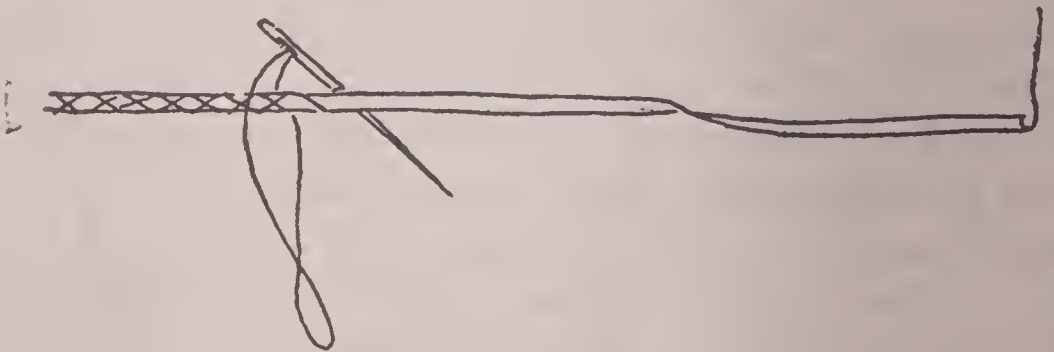


Fig. (95) Cross stitching the edge

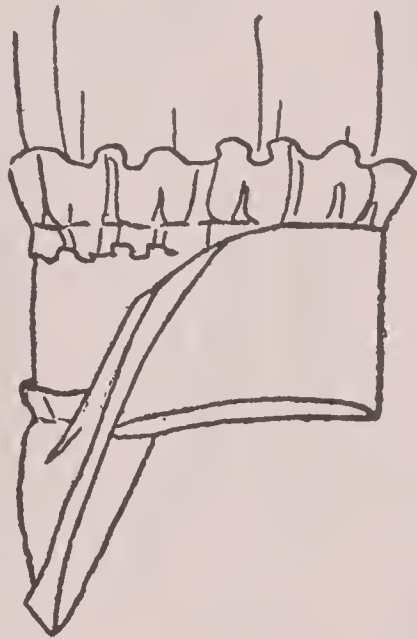
Making the Guimpe: Hem the back closing first, turning and stitching the hem as described in making raised waistline dress.

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Make French seams at the shoulders and, just as soon as these seams are closed, stitch around the neck or run a thread around the neck by hand and draw it up to prevent stretching.

There are several ways of finishing the outer edge of a neck frill. Of course, the simplest is to turn and stitch a narrow hem.

Another way of finishing is to have the strip of material for the frill machine hemstitched a seam's width back from the lower edge, and cut center-way of the hemstitching. This is what is called a picot edge.



A narrow crochet edge or Valenciennes lace is also effective.

Fig. (96) *Finishing the sleeve*

Another pretty finish is to roll the edge and hold it with cross stitches of mercerized cotton in a contrasting shade. (See Fig. 95.)

Turn hems at the ends of the frill. Gather the edge of the frill that sews to the neck and face it to the neck. It will help to keep the

gathers even if you mark the center of the frill and run in two gather threads.

In light-weight material, French seam the sleeve to the armhole. Also make French seams at the sleeve and underarm joinings.

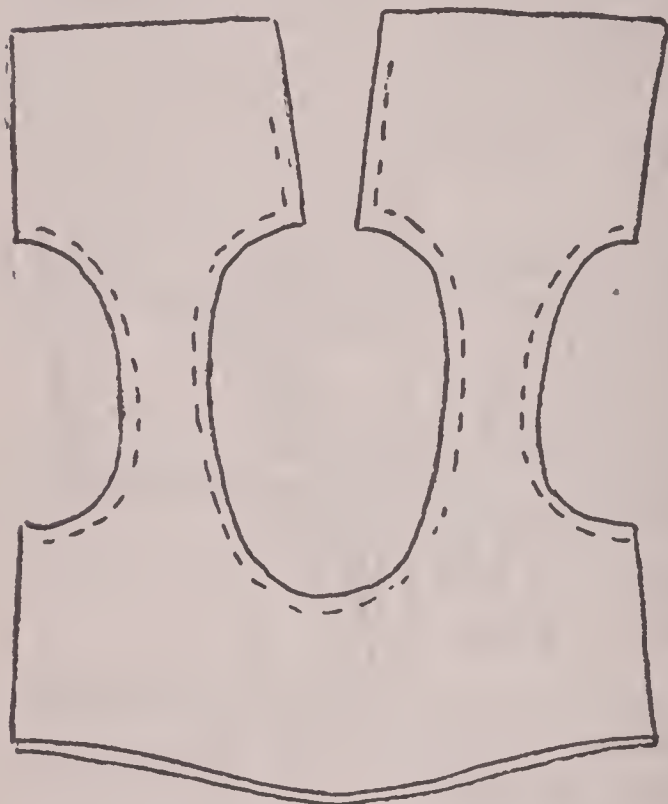


Fig. (97) Lining the upper part of the dress

Gather the lower edge of the sleeve and finish the edge of the sleeve frill the same as the collar was finished. French seam the joining in the sleeve frill and baste to the lower edge of the sleeve. Join the cuff with a plain seam and sew the cuff to the sleeve as shown in Fig. 96.

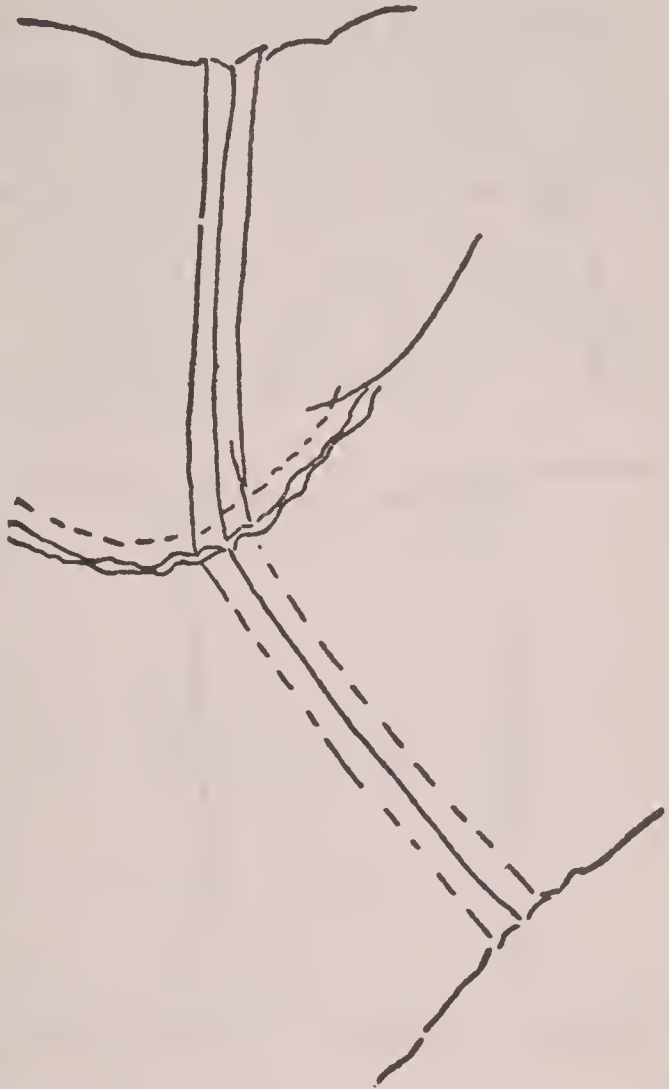
Finish lower edge of waist with casing. Insert a draw string in the casing.

Making the Dress: The easiest way of finishing the body portion is to line it. Use the body pattern to cut the lining and trim the

HOW TO MAKE CHILDREN'S CLOTHES

edges of the lining afterward to make it a trifle smaller than the outside.

Make open seams at the shoulder joinings in both lining and outside. Lay the lining on the waist with the right sides of the material together and stitch around the neck, down the back, and around the arm hole as shown in Fig.



97. Trim off the seams close to the stitching and turn the waist right side out. Roll the outside material over the lining a trifle at the neck, back and armhole edges, and press the waist.

Fig. (98) Turning the lining onto the wrong side

Make the joining at the underarm of the

outside and lining in one continuous stitching. (See Fig. 98.) Turn under the material at the lower edge of the outside waist to form a tuck and press. Baste the tuck in place.

Usually, the skirt of a dress of this description is cut straight. (Of course, the skirt is always an inch and a half shorter at

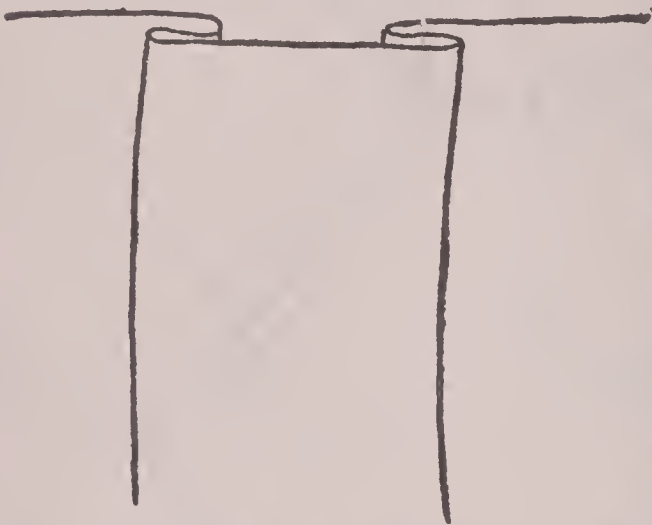


Fig. (99) The pleats in the front of the skirt

the front than the back, but the slope comes at the waistline, the lower edge being straight.) French seam the skirt joinings unless selvedge edges happen to come together, in which case plain seams will answer every purpose. Hem bottom of skirt and finish center-back with placket as described in raised waistline dress.

Fold pleats either side of the center-front to form the panel. To form a pleat, mark where the fold of the pleat is to come, determine how much material is to be taken up and measure this amount beyond the first

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mark and make a second mark. Bring the fold to the second mark. (See Fig. 99.) A pleat folded in an inch or an inch and a quarter will stay in press, but anything less than that is apt to fall out.

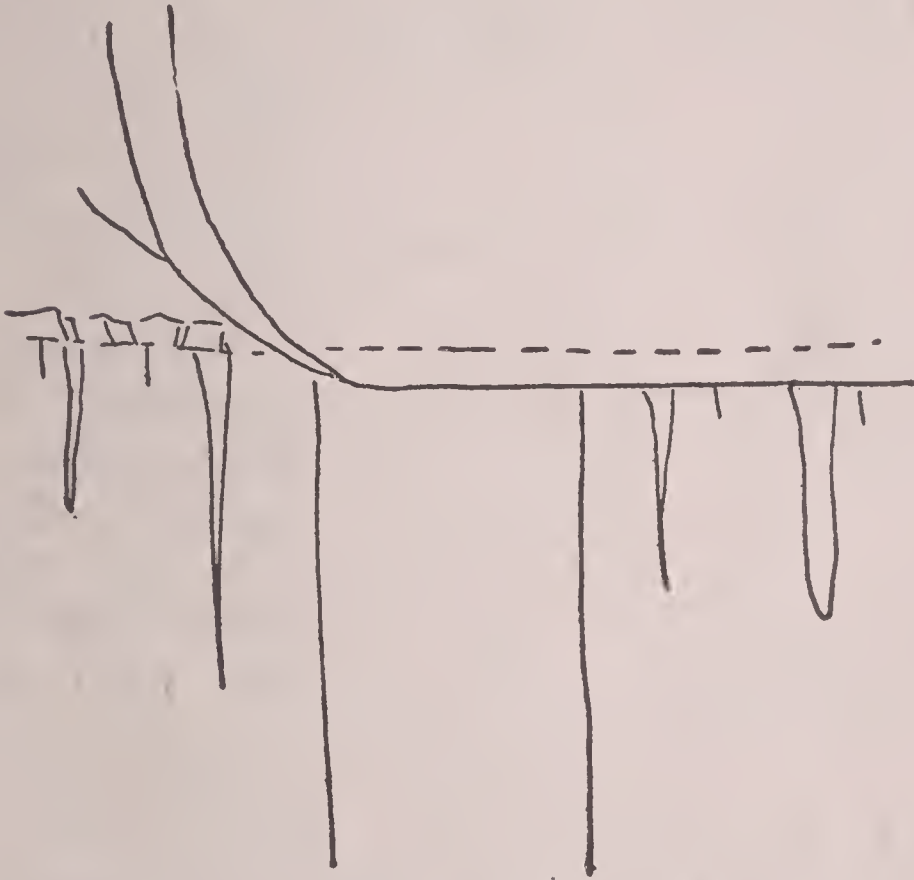


Fig. (100) Sewing the skirt to the waist

Press both pleats in place, mark center-front and points halfway between center-front and center-back at the top of the

skirt. Run in gather threads, try on waist and hang skirt as described in making raised waistline dress. After stitching-line is marked and fullness arranged evenly, lap lower edge of outside waist over top of skirt and stitch as shown in Fig. 100. Turn under free edge of the lining and fell over raw edges. (See Fig. 101.) Finish the back closing

with snaps or buttons and buttonholes. (See Fig. 102.)

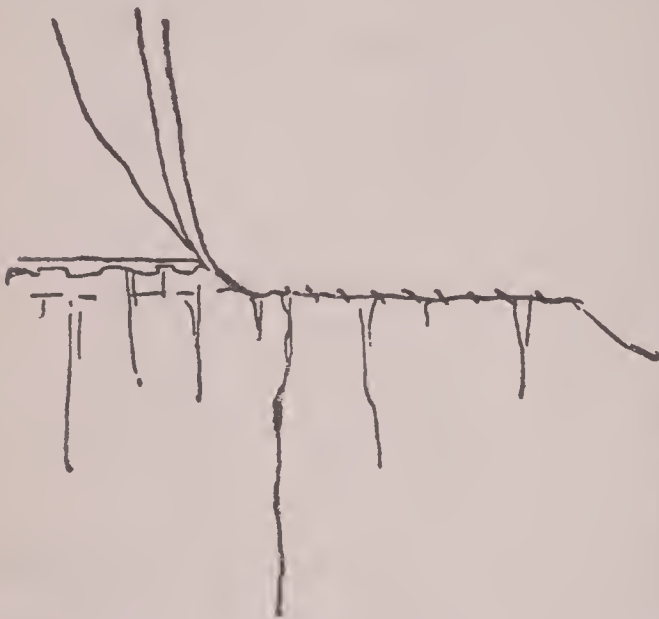


Fig. (101) Sewing the lining in place

Making a Bloomer Play Suit: When a little girl reaches the age where she is too old for rompers, make her several bloomer

play suits, such as Fig. 103. They will save her good clothes, to say nothing of the fact, that they are much more comfortable than skirts.

Denim or khaki cloth are excellent material to use for the making.

In making the blouse pattern use your block

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waist pattern. The back will not need alteration. But reshape the front neck, as shown in Fig. 104.

The next step is to make the collar pattern. Bring the front and back pattern together at the shoulder and mark the collar outline as shown in Fig. 105. In tracing the collar outline, allow seams at all edges except the center-back.

Make your bloomer pattern the same as drawers.

Making the Play Suit: Slash the center-front and finish it with a pointed facing. Make double stitched or lap-felled seams at the shoulders. Then line the collar and sew it to the neck edge. Stitching first the outer collar to the neck, then turning under the free edge of the lining and sewing it to neck. Pleat the lower edge of the sleeve as shown in Fig. 106. Close the sleeve and underarm seams, making French seams or double-stitched seams and leaving the lower part of the underarm seams free for vents.

Finish the sleeve with a band cuff. Bind

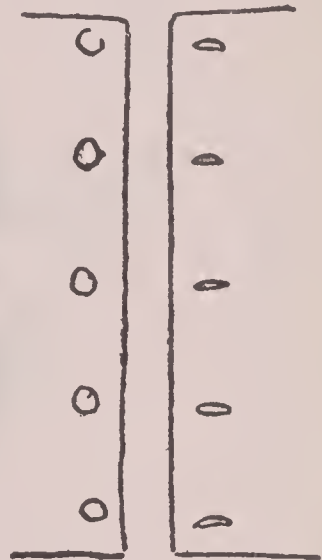


Fig. (102) Finish the back closing with buttons and button-holes

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the vents at the underarm as in Fig. 107. Finish the lower edge of the blouse with waistband.

Close the leg and crotch seams of the



Fig. (103) Bloomer play dress

bloomers as described before. Make vents at the sides and finish with continuous facings, as shown in Fig. 108. Gather the top of the bloomers and finish with a straight facing. Then make and underlap as shown in Fig. 109. Turn the underlap right side out and press it. Turn under the raw edges at the bottom. Work buttonholes to match buttons on blouse and sew to bloomers as shown in Fig. 110.

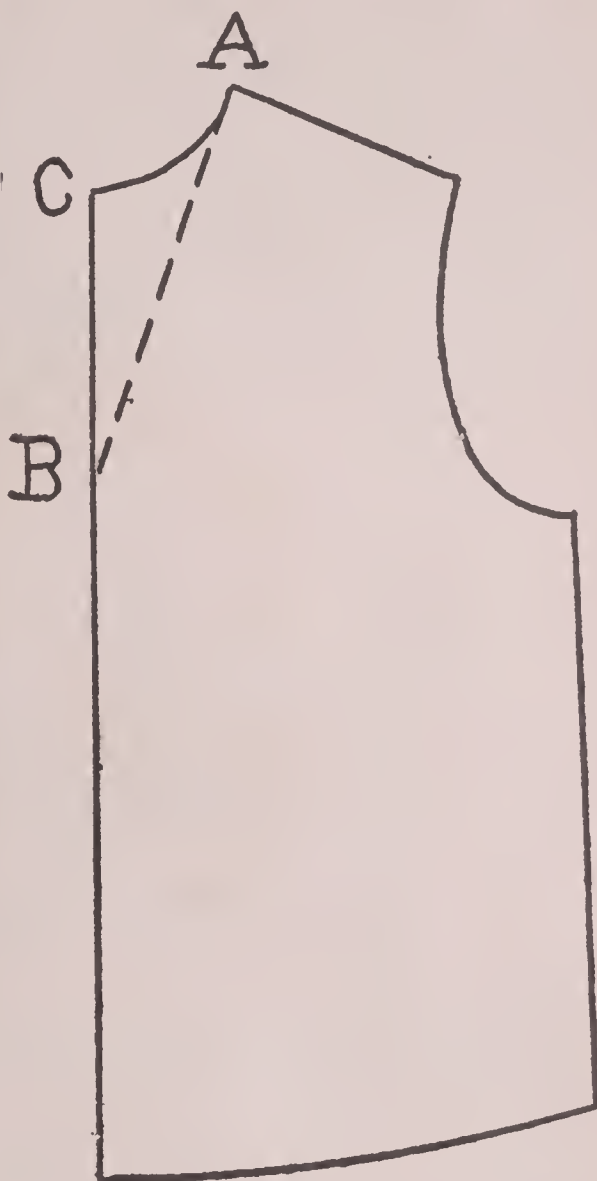


Fig. (104) Diagram for waist pattern

Finish the lower edges of the leg openings with casings and elastics.

Blouse with Buttoned-on Skirt: Girls from eight to fourteen years old often wear a

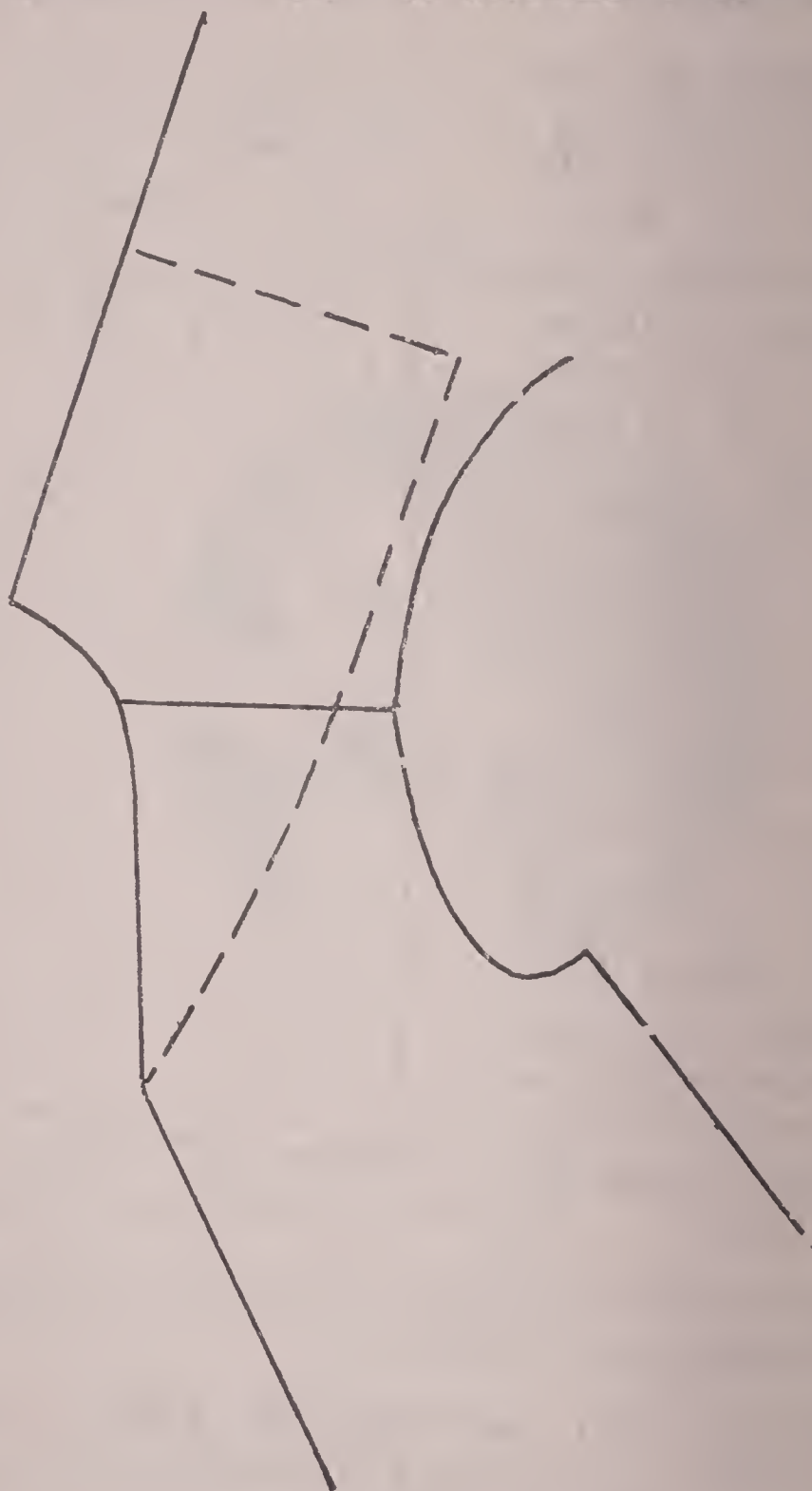


Fig. (105) Diagram for collar pattern

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blouse and buttoned-on skirt as shown in Fig. 111. The blouse is usually of white pique, cotton rep, linen or lawn, and the skirt of colored chambray, linen, checked gingham, plaid gingham, serge or checked worsted. Sometimes when the skirt is woolen, the blouse is made of natural pongee or white habitua silk.



Fig. (106) Pleating the lower edge of the sleeve

Making the pattern for the Blouse: Use your block waist pattern. The back will not need changing. In the front add a lap and hem. Also reshape the neck, if you desire. (See Fig. 112.)

Make the collar according to the directions in the lesson on pattern making.

Fig. 113 shows the pattern placed on the goods ready for cutting.

Making the Blouse: Make a box-pleat on the right front of the blouse at the closing. If there is material enough allowed turn a hem on the left front at the closing just as hem was turned on back of raised waistline dress. If the material comes to the center-

front with only a seam, beyond face the left edge: stitch the facing to the front as shown in Fig. 114.

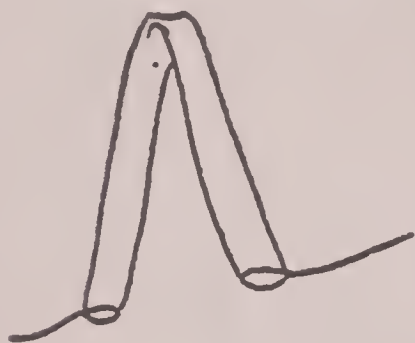


Fig. (107) *Finishing the vent with a binding*

If you want a tailor finish, make lap-felled seams at the shoulder joining. In sheerer stuffs, make French seams. Stitch around the neck. Unless the collar is finished with a lace edging, line it.

In joining the collar to the neck bring the front edges just to the center-front, letting half the box-pleat and half the hem project beyond it. (See Figs. 115 and 116.)

In joining sleeve to armhole double stitch or lap-fell the seams. Make French seams at the sleeve and underarm joinings. Line the cuff and join to the lower edge of the sleeve. Gather lower edge of blouse and

HOW TO MAKE CHILDREN'S CLOTHES

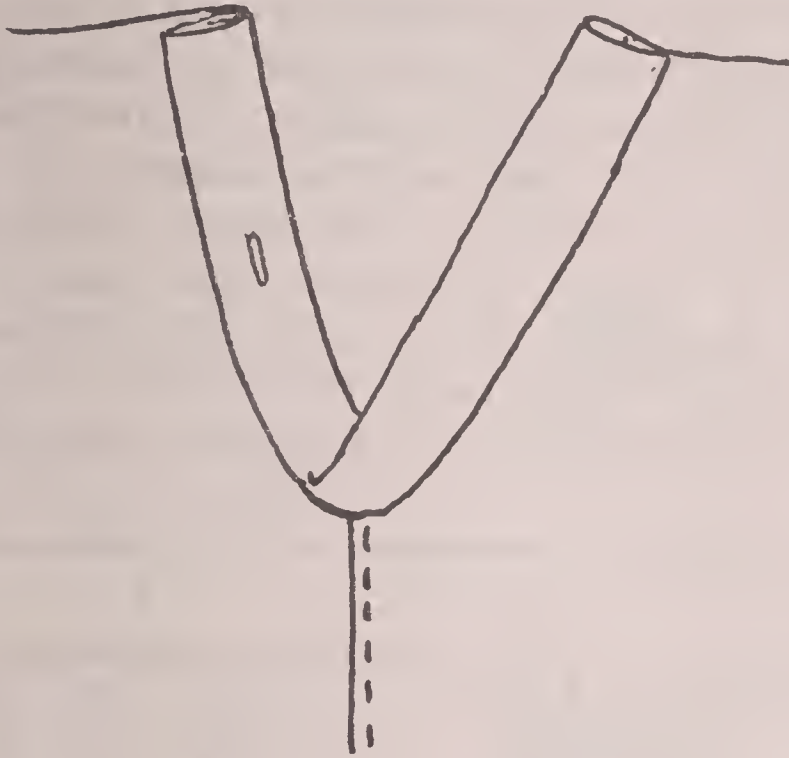


Fig. (108) The placket

finish with waistband. Finish front closing with buttons and buttonholes. A blouse of this type is usually worn with a Buster Brown tie of black or a bright colored silk.

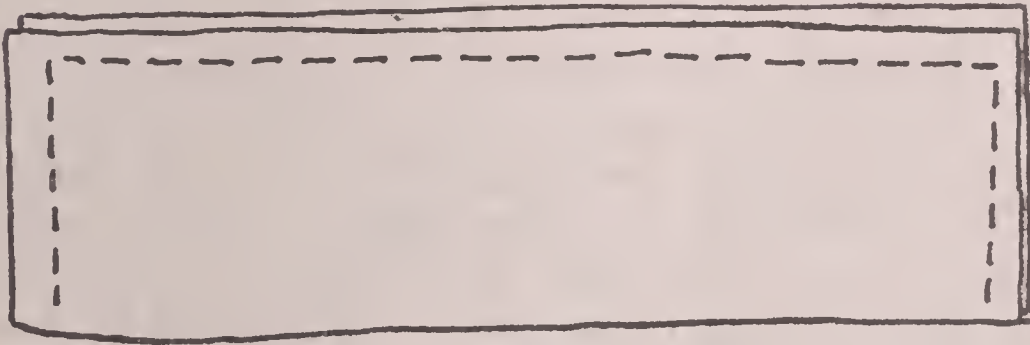


Fig. (109) The underlap

Making a Pleated Skirt: As in the other skirts make French seams at the joining if the edges are raw or plain seams if selvedges come together. As soon as the seams are joined hem the lower edge of the skirt. If it is wash material turn the hem as described in the raised waistline dress, but if woolen bind the edge before turning the hem.

It is an easy matter to pleat a skirt if you

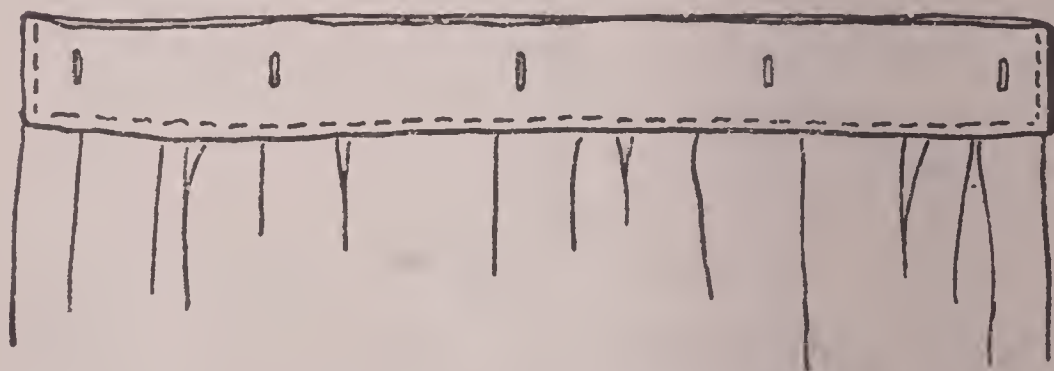


Fig. (110) The top of the bloomers

figure out beforehand just how much material can be taken up in each pleat and the width of the spaces between the pleats.

Measure the waistband from center-front to center-back and then measure the top of the skirt from center-front to center-back. The difference between these two measurements will give you the amount of material to be taken up in pleats in half the skirt.

Divide this by the number of pleats you

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want in half the skirt and it will give you the exact amount to take up in each pleat. Decide how wide you want the front panel, subtract half of this from half the waist measure and divide the remaining amount by one less than the number of pleats in half the skirt. It will give you the width of the spaces between the pleats.

For example, suppose that the skirt is planned to be cut from thirty-six inch material, there being one full width in it and one width with $4\frac{1}{2}$ inches taken off for the belt, it would work out as follows: One width of the skirt would measure 36 inches and the other $31\frac{1}{2}$ inches across. Adding these together makes $67\frac{1}{2}$ inches, the total width of the ma-



Fig. (III) Pique waist and serge skirt

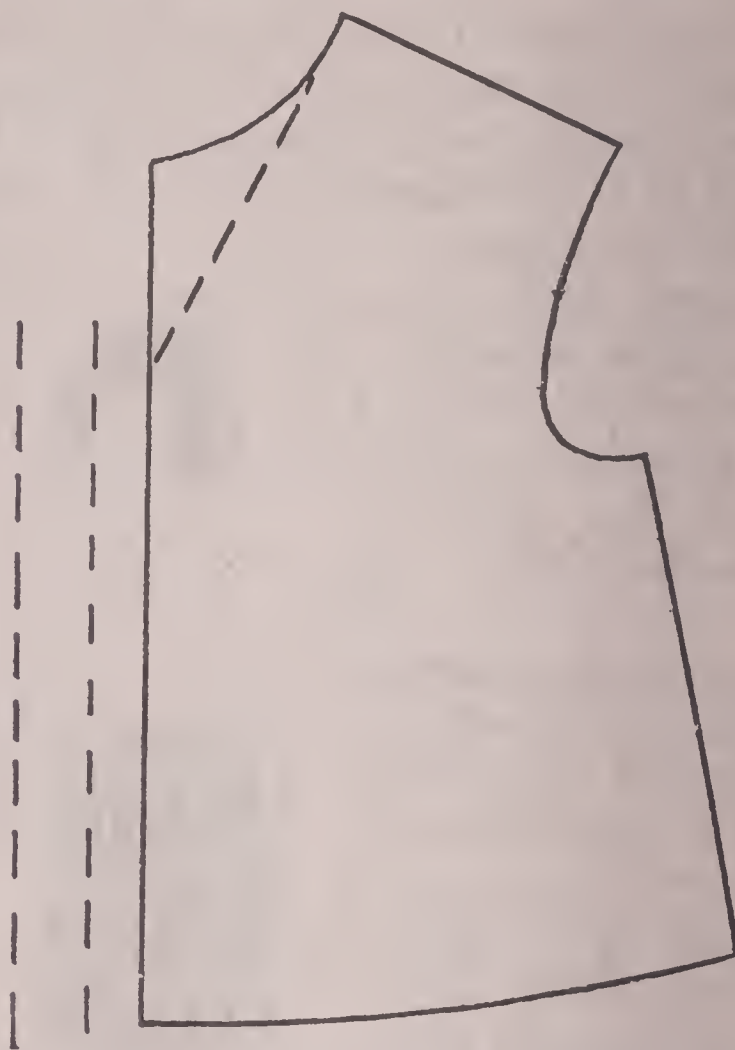


Fig. (112) Adding the hem to the waist pattern

terial in the skirt. There are two joinings in the skirt. The regulation seam is three-eighths of an inch wide. Since the seam allowance is taken on each edge joined, each seam takes up three-quarters of an inch and the two seams an inch and a half of material. Subtracting the material in the

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seams, $1\frac{1}{2}$ inches, from the total amount in the skirt, $67\frac{1}{2}$ inches, leaves 66 inches or the exact measurement around the top of the skirt after the seams are joined. One-half the skirt will measure 33 inches. Suppose the desired waist measure is 24 inches, or in other words the waistband measures from center-front to center-back 12 inches. Sub-

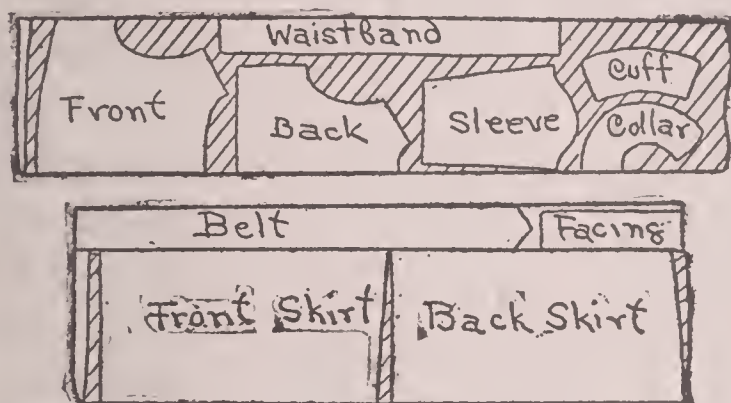


Fig. (113) The pattern on the goods folded lengthwise

tract half the waist measure, 12 inches, from half the width of the skirt, 33 inches, and it leaves 21 inches. This is the amount which must be taken up in pleats in half the skirt.

Fourteen pleats in the whole skirt or seven pleats in the half are a good number for a child's skirt. Dividing the amount of material to be taken up in pleats, 21 inches, by

the number of pleats, 7, gives 3 inches, which is the exact amount to be taken up in each pleat.

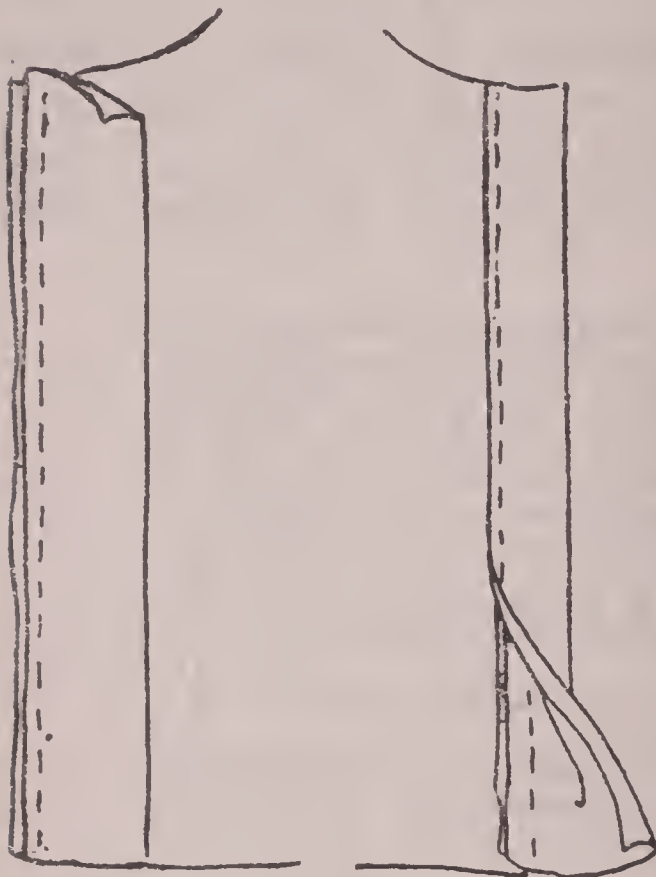


Fig. (114) If no lap is allowed, add an extension

To determine where to place each pleat, the waist measure must be divided. Decide first on the width of the front panel. Four inches is a good width for this, which gives two inches on either side of the center-front, or in other words the front panel will take up two inches of the waist measure on either side of

the center-front. Subtracting this 2 inches from half the waist measure, 12 inches, gives 10 inches which is the space from the first pleat to the center-back. From the first pleat to the center-back there will be one less space

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than there are pleats, so divide the 10 inches by one less than the number of pleats. There

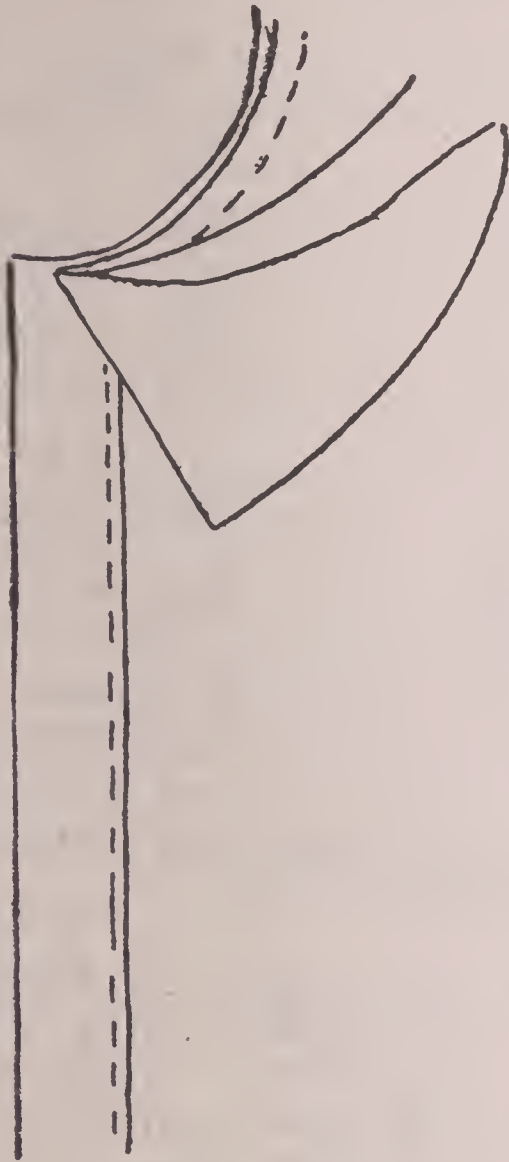


Fig. (115) The first stitching in sewing on the collar

are 7 pleats so one less will be 6. Dividing 10 by 6 gives $1\frac{2}{3}$ inches for each space. Since it is impossible to measure sixths of an inch with a ruler, it is better always to figure in eighths of an inch. Six into ten inches gives one inch for each space and four inches over. Four inches is equal to thirty-two eighths of an inch and six will go into thirty-two eighths five times and two-eighths over. So figure on making the first four spaces $1\frac{5}{8}$ inches wide and add the extra two-eighths to the last two spaces, making them $1\frac{3}{4}$ inches wide.

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It is well to jot down a memorandum of the widths of the spaces and amount to be taken up in each pleat on half the skirt as follows:

Front panel.....	2	inches
1st pleat.....	3	“
1st space.....	$1\frac{5}{8}$	“
2d pleat.....	3	“
2d space.....	$1\frac{5}{8}$	“
3d pleat.....	3	“
3d space.....	$1\frac{5}{8}$	“
4th pleat.....	3	“
4th space.....	$1\frac{5}{8}$	“
5th pleat.....	3	“
5th space.....	$1\frac{3}{4}$	“
6th pleat.....	3	“
6th space.....	$1\frac{3}{4}$	“
7th pleat.....	3	“
Total.....	33	inches

(which is the width across half of the skirt)
(half of the waist measure)

Front panel... 2	inches	1st pleat.....	3	inches
1st space.....	$1\frac{5}{8}$	2d pleat.....	3	“
2d space.....	$1\frac{5}{8}$	3d pleat.....	3	“
3d space.....	$1\frac{5}{8}$	4th pleat.....	3	“
4th space.....	$1\frac{5}{8}$	5th pleat.....	3	“
5th space.....	$1\frac{3}{4}$	6th pleat.....	3	“
5th space.....	$1\frac{3}{4}$	7th pleat.....	3	“
Total.....	12	Total.....	21	inches

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This proves whether or not your figures are correct. Adding the width of the panel, spaces and pleats should total the width of half the skirt. The width in the panel and spaces should equal half the waist measure and the amount taken up in the pleats should equal the difference between the waist measure and the width of the skirt.

Make a marker for pleating the skirt. Cut the marker of stiff paper just half the width of the top of the skirt before the pleats are laid in. In the case of this particular skirt it would be 33 inches. Four or five inches is a convenient depth for the marker. Mark one edge center-front and one edge center-back. From the center-front edge measure half the width of the front panel, in the case of this skirt two inches, and make a mark. Then from this mark measure the



Fig. (116) The free edge of the collar felled in place



Fig. (117) A skirt marker

amount of material to be taken up in the first pleat, in the case of this skirt three inches; then the width of the first space, in the case of this skirt $1\frac{5}{8}$ inches; then the second pleat and the second space, and so on across the entire width according to your memorandum. (See Fig. 117.)

Usually when there are two pieces in the skirt the seams are thrown to the sides. Lay on the marker and notch the skirt at each pleat at the top of the skirt. Then lay on the marker at the bottom of the skirt and indicate each pleat with pins.

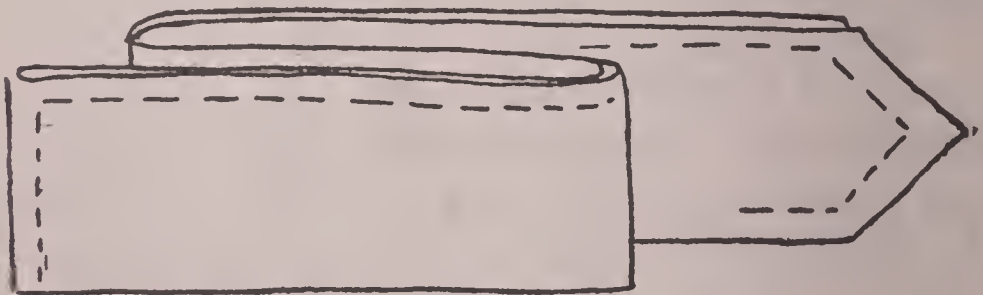


Fig. (118) The belt

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If the seams should come in a space or on the edge of a pleat, shift the seams until they come under pleats or make the pleats in the front of the skirt shallow and in the back of the skirt deep, which will throw the seams in different places.

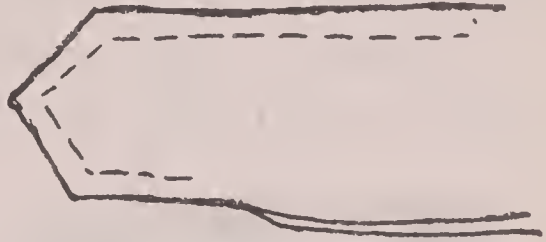


Fig. (119) Finishing the end of the belt

If you decide to change the width of the pleats, figure out exactly what change is needed and make a new marker.

If you start in and pleat the skirt haphazardly it means pleating and repleating

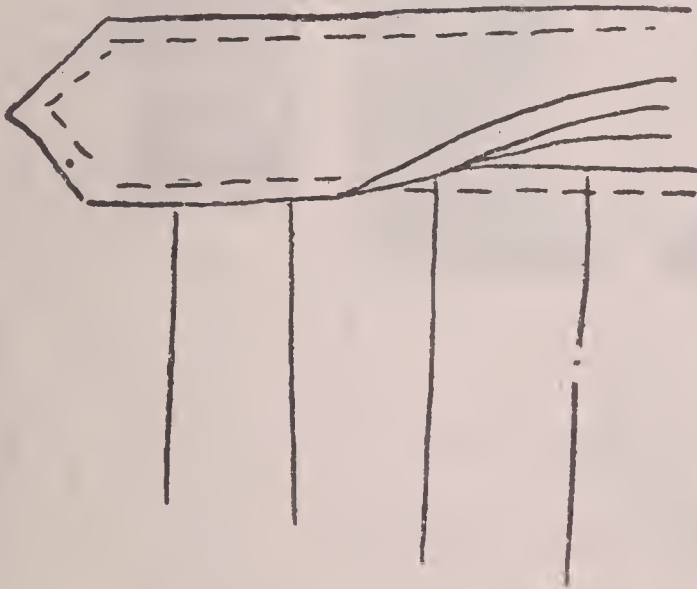


Fig. (120) The belt joined to the skirt

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until you chance upon the right waist measure, and then the spacing of the pleats in all probability will be uneven.

To lay in the pleats, turn the skirt right side out, lay it on a smooth surface and bring



Fig. (121) A regulation sailor dress

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the first notch to the second notch in each pleat. Baste the pleats all the way to the bottom of the skirt and press the skirt. In pressing woolens cover the material with a damp cloth. Stitch around the top of the skirt to keep the pleats from coming out.

Slash the skirt for a placket at the right back under the first pleat. Bind the edge of the slash. The pleat covers it so a facing is unnecessary.

Stitch the lining to the belt as shown in Fig. 118. Trim the edges, turn the belt right side out and stitch around the top and ends a second time. (See Fig. 119.) Turn

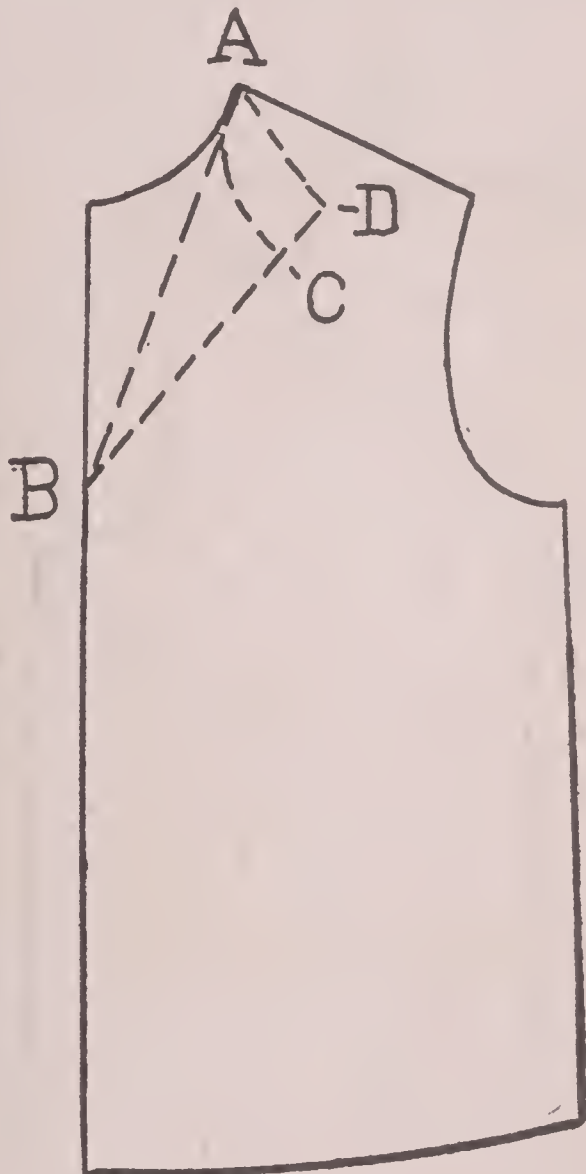


Fig. (122) The waist pattern

under the lower edge of the outside belt to form a tuck and press. Lap the belt over the top of the skirt and stitch as shown in Fig. 120. Turn under the free edge of the lining and fell in place.

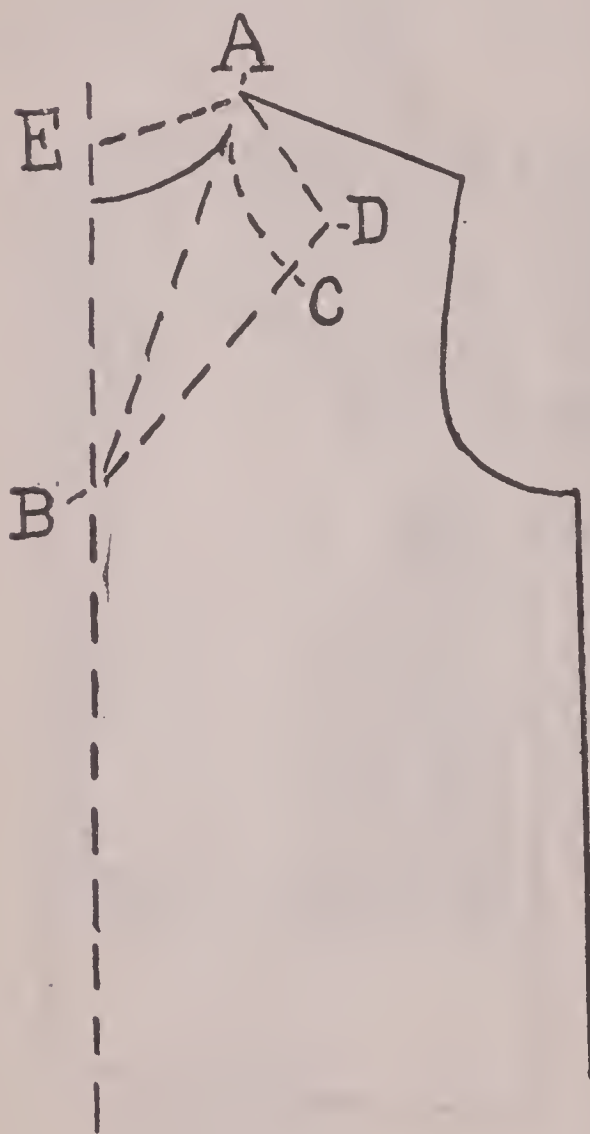


Fig. (123) *Allowing for the revers*

Work button-holes in belt to match buttons on waistband.

Middy with Pleated Skirt:

A regulation middy and pleated skirt are shown in Fig. 121. Middies of this type are made of serge, linen, cotton twill, or khaki cloth. The pleated skirts are usually of serge, Scotch plaid woolen or khaki cloth.

Making the pattern for the Middy:

Use your front and back foundation

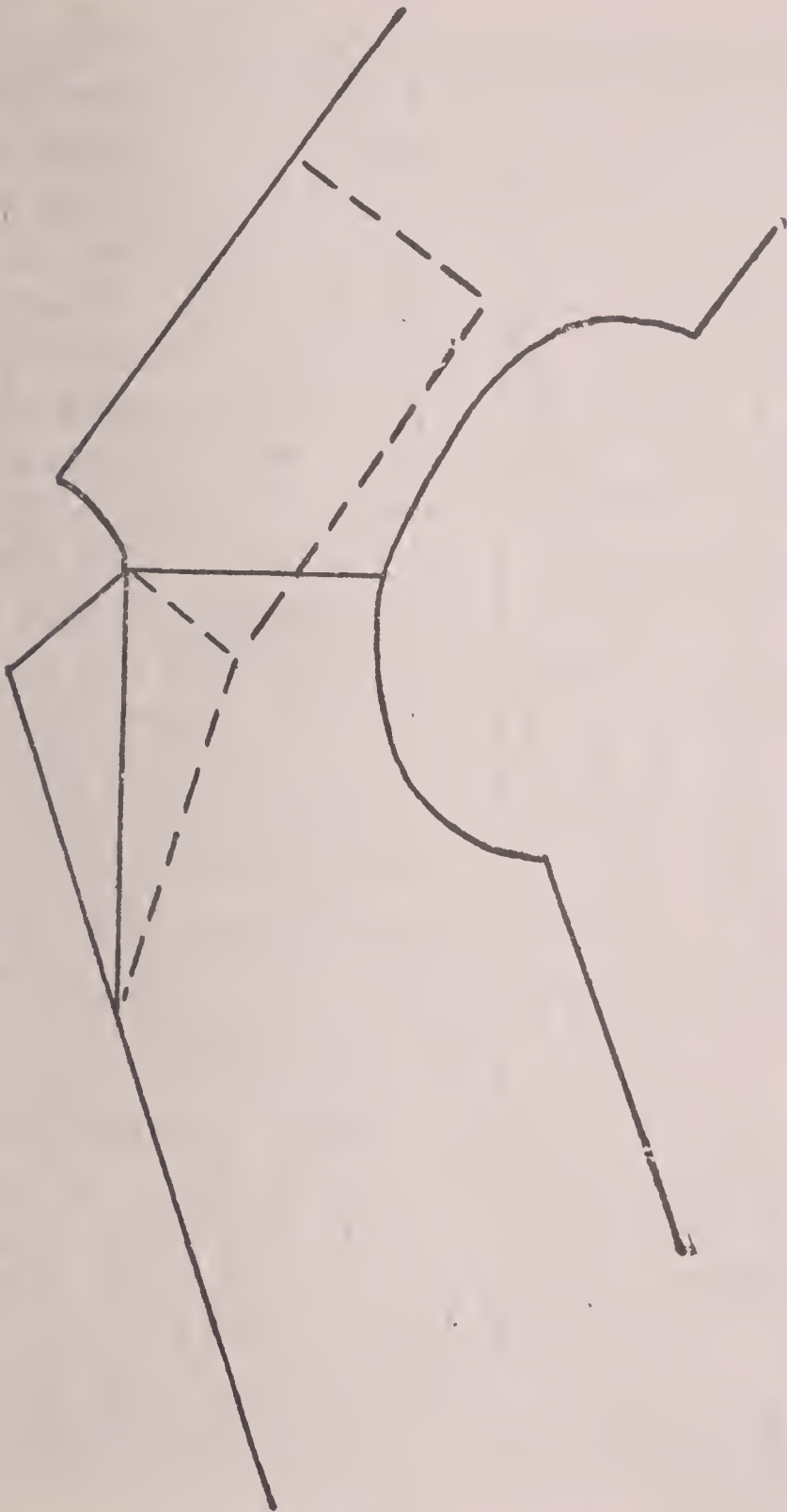
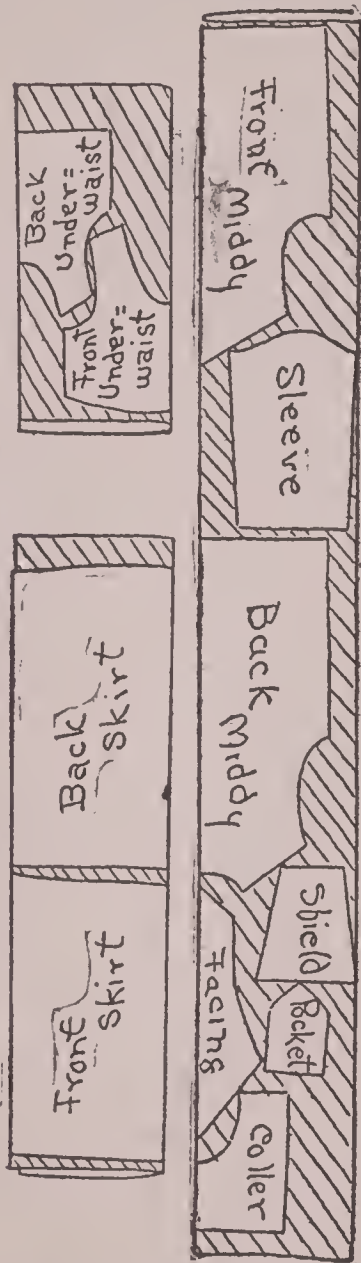


Fig. (124) The collar pattern

pattern, lengthening them and taking out the extra goods at the bottom as described in

Fig. (125) The sailor dress patterns placed on the goods



making the guimpe dress. Mark neck outline on the front, as shown in Fig. 122, line AB. This marks where the revers turn back. Place another piece of paper under the diagram and trace the portion in front of line AB. Cut out this triangular piece and apply it back of line AB as ACB. This gives you the shape of the revers, if you slashed the center front of the garment and turned back the goods along line BC. If you want the revers to come higher, fill above C, as line ADB. Now trace the portion ADB and apply it in front of line AB which will give you the correct shape for the pattern. (See Fig. 123.) The outer edge will be AEB

and the front will be slashed and turned back for revers.

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To make the collar pattern use your diagram Fig. 122, working on the outline of the revers turned back. Bring the back pattern to the shoulder of the front, lapping it to take up the seam allowance at the shoulder, then

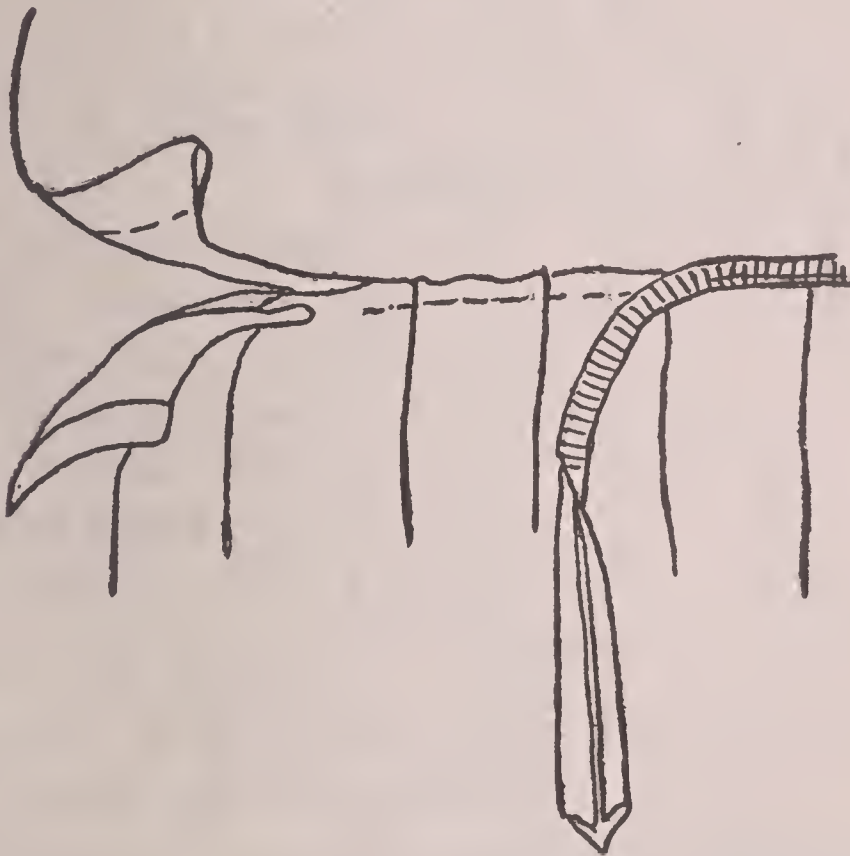


Fig. (126) Joining the skirt to the lining

draw your collar as shown by the dotted lines in the diagram. In cutting out the collar allow seams at all edges except the center-back. (See Fig. 124.)

Make the underwaist pattern from the block, cutting the neck low and allowing a lap and hem at the center-back.

Cutting the Sailor Dress: (Fig. 125) Diagram shows the pattern pieces laid on the goods. If the skirt is made of Scotch plaid be careful to cut so that the plaid will match when the gores are joined.



Fig. (127) Marking for the facing

It is a good plan to mark the seam allowance in the pattern pieces which will give you the exact sewing lines. When the first skirt piece is laid on the goods mark where the lines of the plaid come on the sewing line at the side. Lay this pattern piece on the piece to which it is to join and indicate the lines of the plaid on the second piece.

In laying the second pattern piece on the goods match the lines on the pattern with the plaid in the goods. In joining plaid material, pin the lines of the plaid together and baste the seams securely before stitching. A back stitch now

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and then in the basting helps to keep the material from creeping.

All plaid materials are not woven accurately. Often it is necessary to stretch the edge of the material between two lines of the plaid to make it match the same pattern in another piece.

Making Underwaist: Turn hems at the back as the hems were turned in the raised waistline dress. Close the shoulder seams, making lap-felled seams. The neck and armholes can be finished with narrow hems or bind the neck and armhole. Lap-fell underarm joinings; finish closing with buttons and buttonholes.

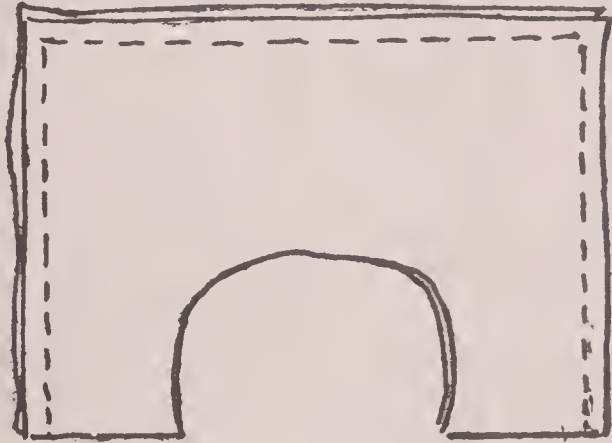


Fig. (128) Lining the collar

Making Skirt: Join pieces, hem lower edge and pleat as described in making buttoned-on skirt. Join the top to the underwaist and bind the raw edge as shown in Fig. 126.

Making Middy: The front of the middy is slashed to form revers but do not slash the

material until after the facing piece is stitched in place. Use the front pattern as a guide in cutting the facing piece, marking where the facing is to come as indicated by dotted line in Fig. 127. Lay the front pattern on another piece of material and trace over dotted lines and mark around outer edge for facing pattern.

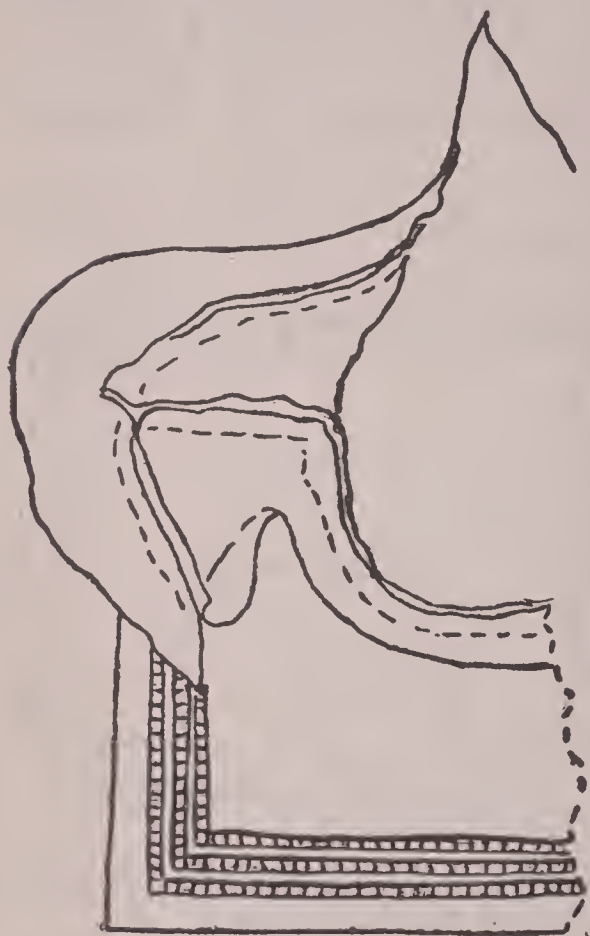


Fig. (129) Sewing the collar to the waist

Turn a narrow hem at the sides and bottom of the facing. Lay facing on right side of garment, mark position of slash and stitch either side of mark as described in stitching facing to romper. After

slashing the front, turn the facing onto the wrong side. Baste in place and press. Lap-fell shoulder seams.

Stitch braid to collar and line collar, as

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shown in Fig. 128. After seams are trimmed, the collar turned right side out and pressed stitch the under collar to the neck and revers facing as shown in Fig. 129. Turn under the free edge of the collar and fell by hand or stitch in position.

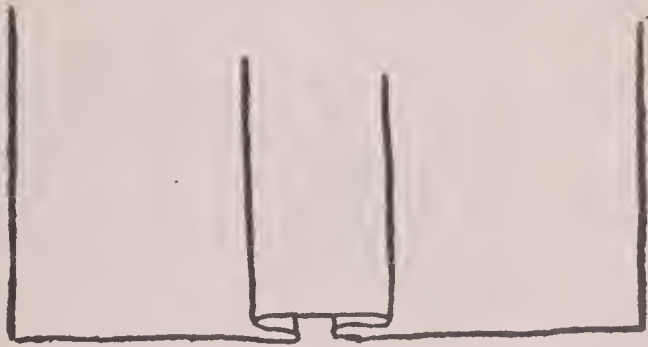


Fig. (130) The lower edge of the sleeve

Lay pleats in lower edge of sleeve. (See Fig. 130.) Double stitch or lap-fell the sleeve to the armhole. Close the sleeve and underarm seam in one continuous stitching. Here a French seam is the usual finish. Braid cuff and join to lower edge of sleeve. Braid, line and adjust shield and hem lower edge of middy.

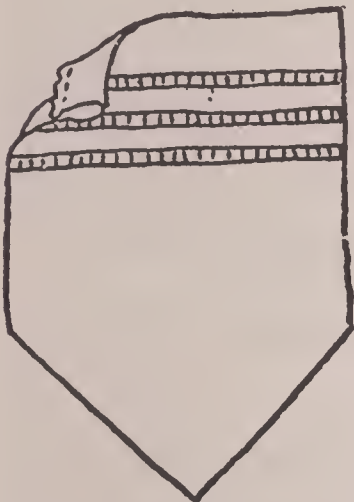


Fig. (131) The pocket

Turn hem and braid top of pocket as shown in Fig. 131. Turn under sides and bottom a seam's width, press and stitch to blouse at left side front, running the stitching about one-eighth of an

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inch from the edge. At the top, stitch over the first stitching two or three times to pre-

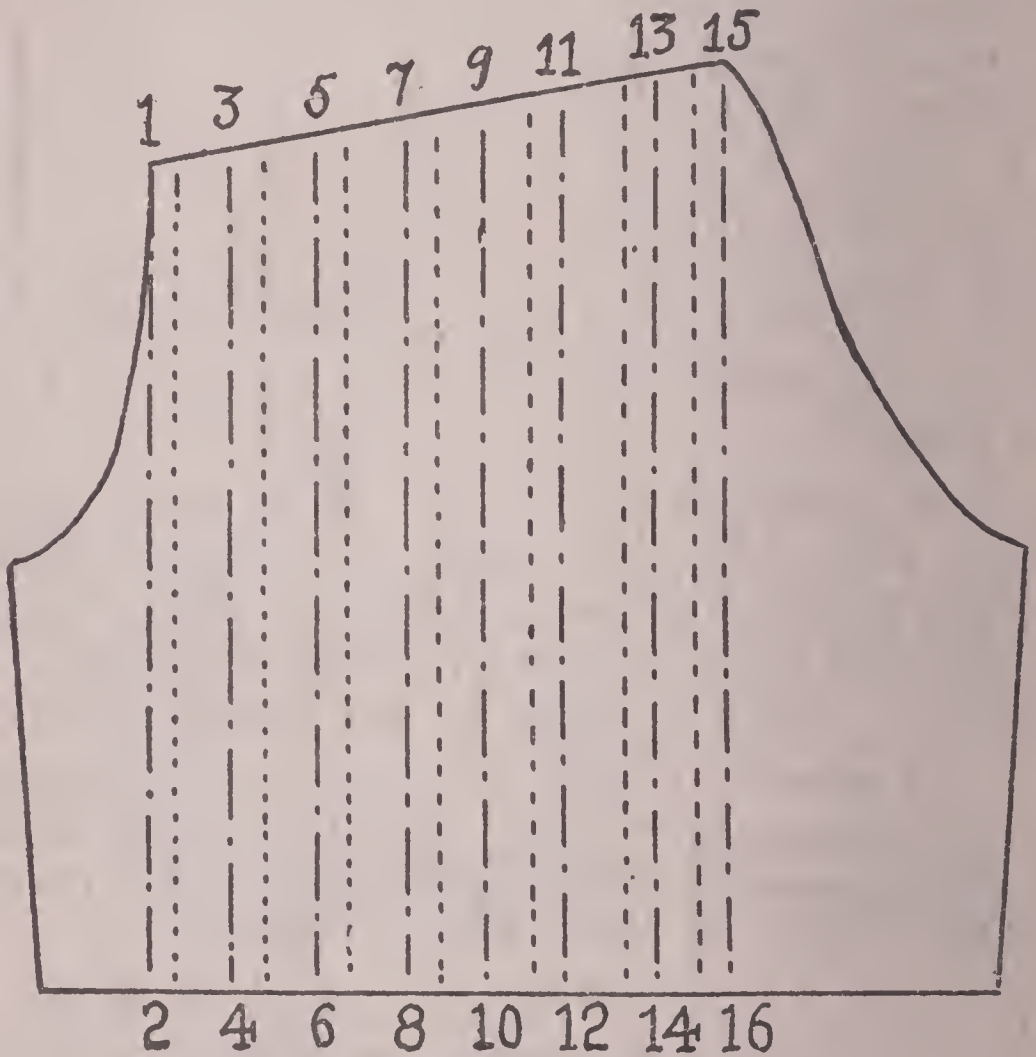


Fig. (132) Diagram for pleating bloomers

vent ripping. In a case of this kind it is a good plan, instead of clipping the threads on the right side of the goods, to draw them

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through to the wrong side and tie them in a hard knot.

Work eyelets either side of the front slash; finish with lacing.

Regulation Gymnasium Suit: Of course the middy is made just as described in the regulation middy.

If you want the regular pleated bloomers, use your plain bloomer pattern and mark where you want the pleats. If your bloomer pattern has much fullness at the top to start with, cut a test in muslin and pin out the fullness at the top in dart pleats, making a fitted bloomer pattern.

Mark the position of the pleats in this pattern. (See Fig. 132.) Now place this pattern on another piece of paper and mark around the front to the first pleat. Mark the top and bottom of the pleat and the width. Remove the pattern

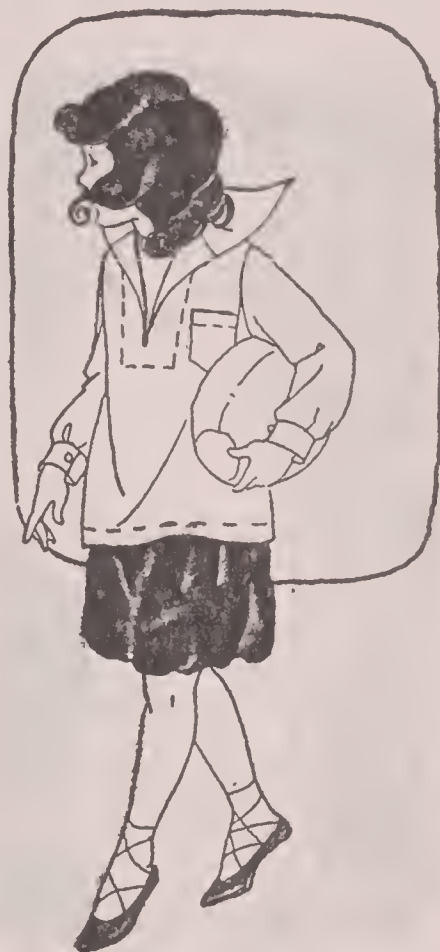


Fig. (133) Regulation gymnasium suit

and pleat the paper to this depth. Pin the pleat securely in position and replace the pattern. This time mark across the second pleat. Remove the pattern and fold the second pleat



Fig. (134) An overblouse dress suitable for a twelve-year-old girl

in the paper. Place the pattern again and mark for the next pleat and so on across the bloomer, marking the position of the pleats from the original pattern and then folding one pleat at a time and laying on the pattern again to continue the outline. After you have all the pleats marked, draw the outline of the back of the bloomers from the original pattern. Cut the new pattern and then unpin the pleats.

Make the bloomers with elastic at the waist: line or slash them at the sides for a drop seat.

Fig. 133 shows the suit completed. The

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regulation gym suit usually has bloomers of sateen, mohair, serge or flannel and middy of flannel or twill.

An Overblouse with Box-Pleated Skirt:
Another type of overblouse is shown in Fig.

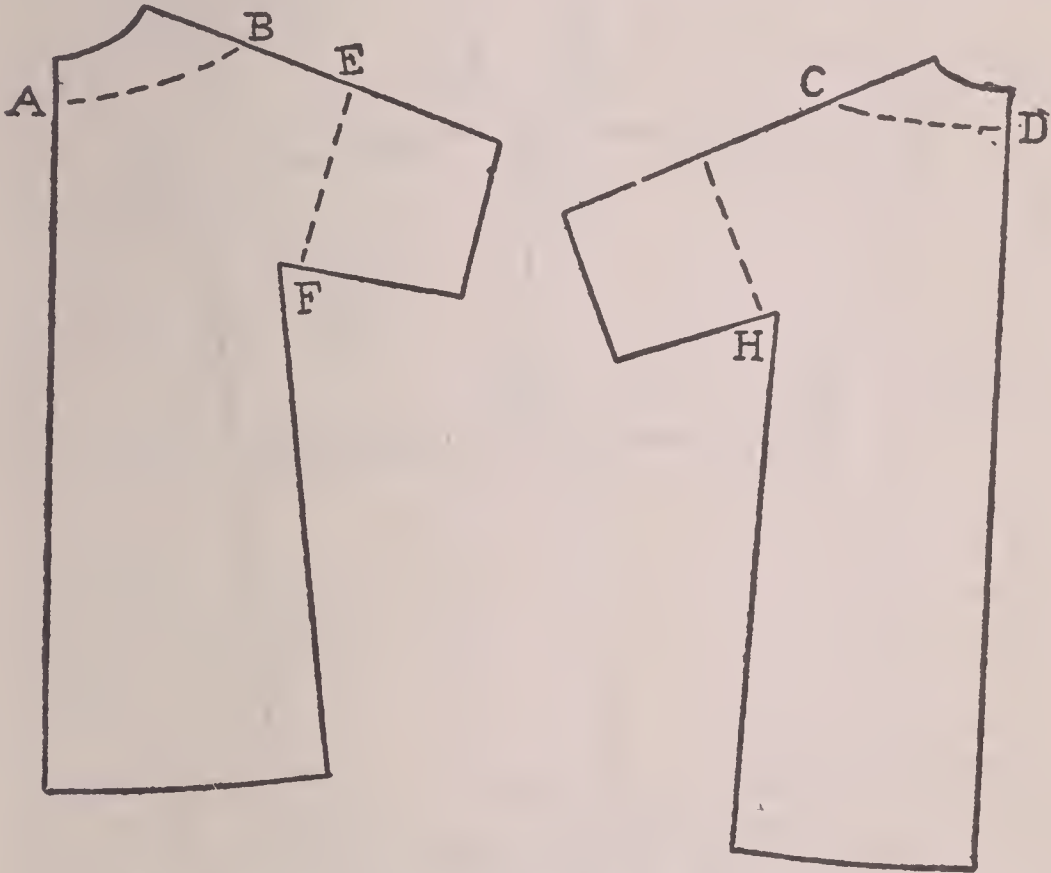


Fig. (135) Diagram for making overblouse pattern

134. This style would make a practical and good looking wool jersey or serge school dress. Or it might be developed in a crepe silk for best wear for a twelve or fourteen-year old girl.

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You can use your block waist pattern for the waist lengthening it as desired. If there is too much fullness at the lower edge throw a little fullness into the armhole and pinch out some of the goods at the bottom, as

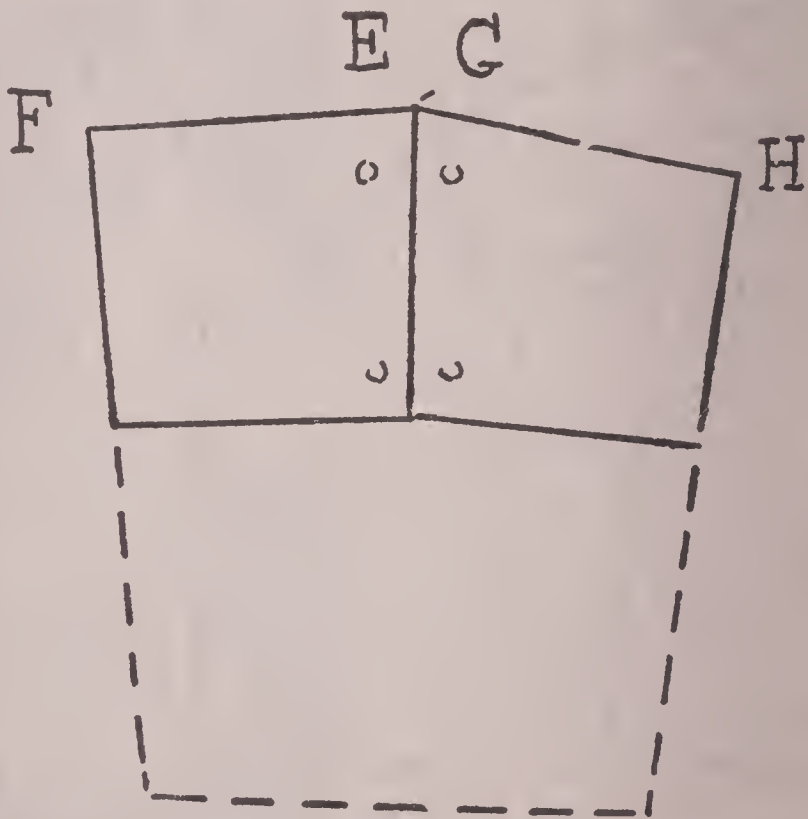


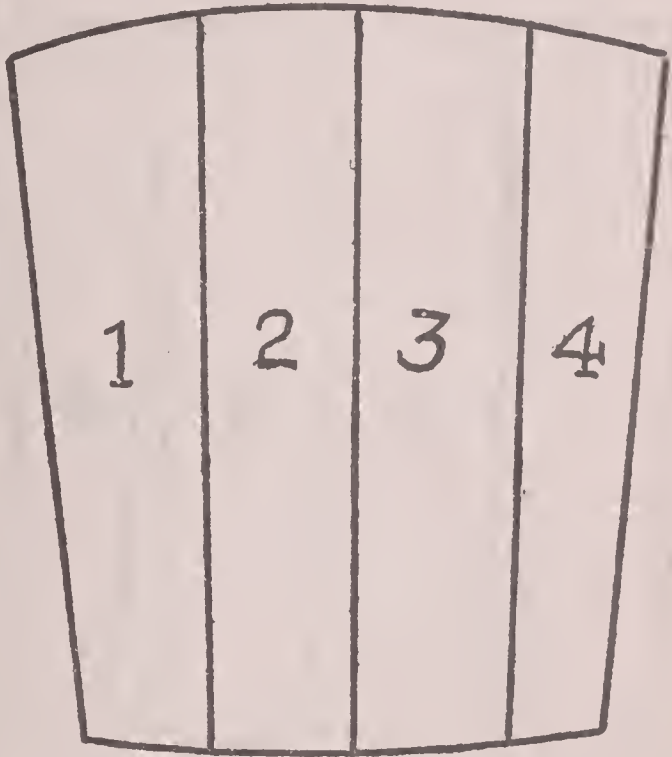
Fig. (136) Lengthening the sleeve pattern

described in making the guimpe dress.

Make a short kimono sleeve, as described in the previous lessons. Also mark the new neck outline. (See Fig. 135.) Mark the depth that you want the drop shoulder. See

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lines EF and H. Trace the portion of the sleeve that comes below these lines on another piece of paper. Cut out these sections and bring them together. (See Fig. 136.) Continue the sides of the sleeve for a long sleeve. Mark the new long sleeve to be split as Fig. 137. Cut it apart and spread it at the bottom as shown in Fig. 138. This will give you a flaring sleeve.



If you want a fancy box-pleated skirt, make a marker, as shown in Fig.

139. This should be the length you want the finished skirt, straight across the lower edge as you would make a straight gathered skirt pattern. Make the center-back one inch longer than the center-front and slope the upper line. Make the pattern the

Fig. (137) *Marking the sleeve to add fullness*

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width you want the pleated skirt with the pleats laid in.

When you have this pattern completed, mark the position of the box-pleats. You can mark them to just meet as in Fig. 139

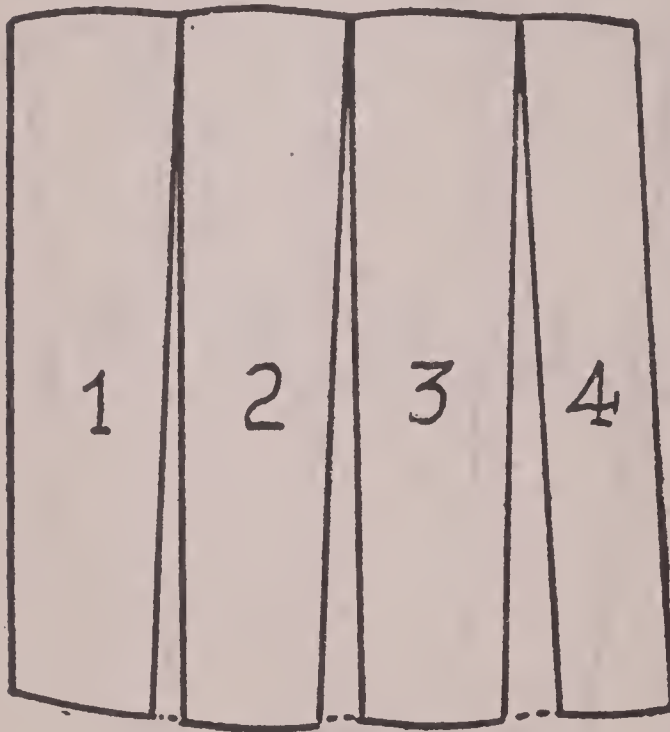


Fig. (138) The sleeve pattern spread

or with spaces between. If there are spaces between, it is a good plan to write on the pattern which are the pleats and which are the spaces.

Now place your pattern on another piece of paper and mark along the front and over to the edge of the first pleats, line AB, 1-2, Fig. 139. Remove the pattern and lay in a pleat turning toward the back and any desired depth. Lay in another pleat beyond the first and turning toward the front with the edge just touching the edge of the first pleat. Pin these pleats in the paper

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and place the pattern on again, marking along the top and bottom to line 3 which marks the back of the next pleat. Remove

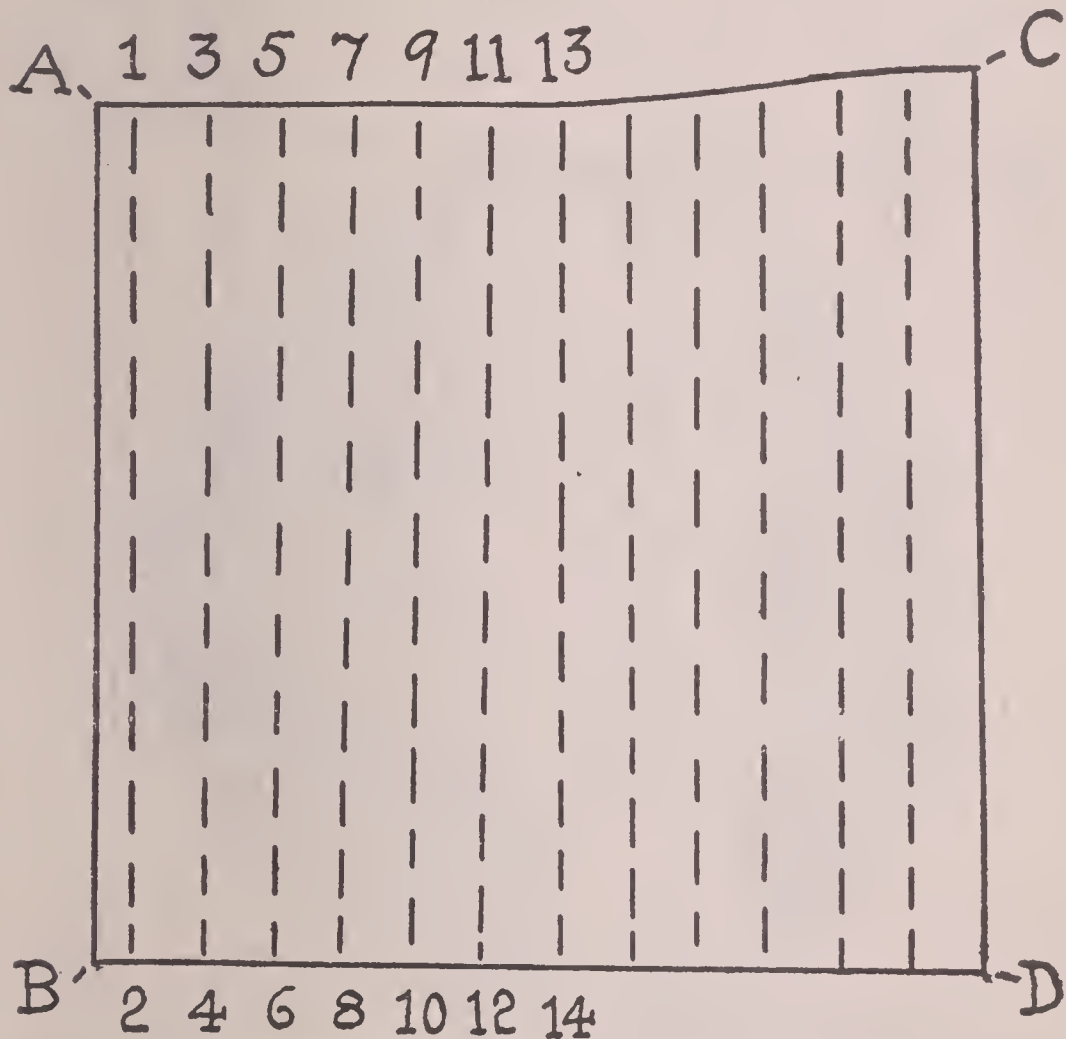


Fig. (139) A box-pleated skirt pattern

the pattern and lay in two pleats, one turning toward the back and one toward the front.

Of course, the pleats ought not to be so deep

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that they overlap on the wrong side of the paper.

For each of the pleats place the original

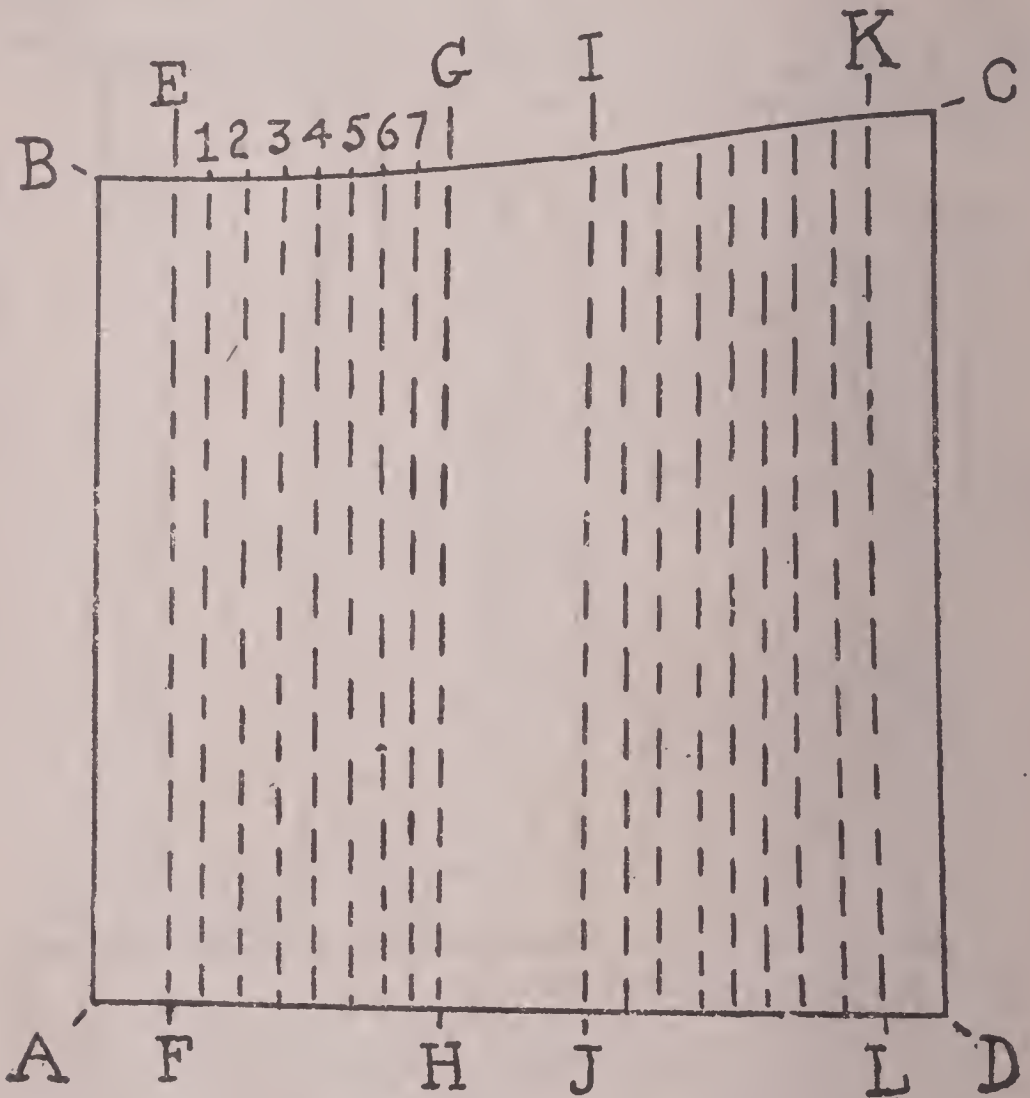


Fig. (140) A fancy pleated skirt pattern

pattern on and mark the position then remove it and lay in the pleat. Pin the pleats

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in place and then cut the pattern. You can place the seams of the skirt under any of the pleats you desire.

Making the Overblouse: Bind the edges at



(Fig 141) *The fancy pleated skirt made up*

the shoulders and make open seams. Also bind the neck and the lower edge of the sleeve.



Fig. (142) *A popular type of Jersey dress*

Double stitch the sleeve to the drop shoulder and make French seams at the sleeve and under-arm joinings. Face the lower edge of the blouse, turning the facing onto the right side of the goods.

Make bound buttonholes for the belt to pass through.

Making the Skirt: Bind the joinings, hem the lower edge and pleat the skirt according to the pattern. Join the skirt to a grosgrain belt, as a woman's skirt is finished or hang it from an

underwaist.

A Fancy Pleated Skirt: If you want a

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skirt pleated in groups, make a foundation pattern as described before and mark the groups of pleats on this. (See Fig. 140.) Here, too, place the foundation pattern on another piece of paper and mark across the first pleat. Remove the pattern and lay in the first pleat.

Place the pattern on again and mark across

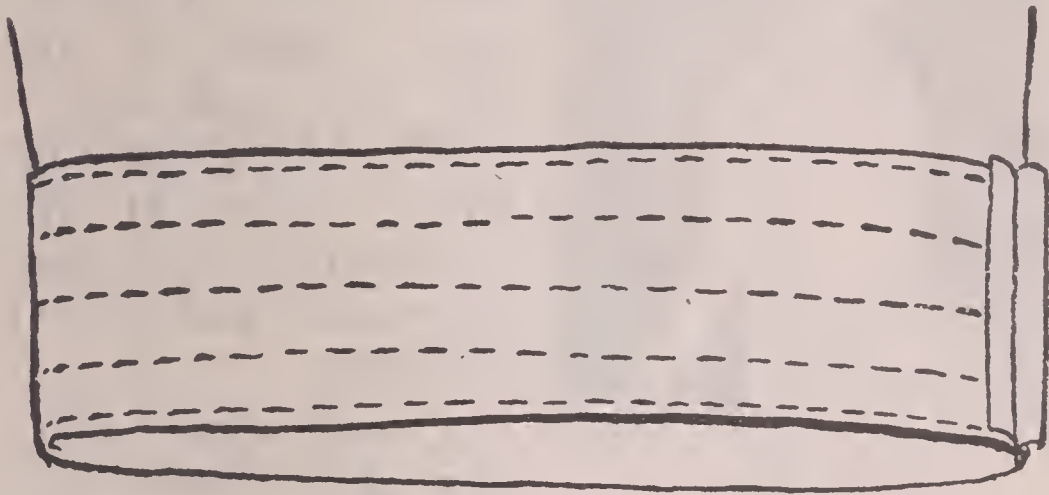


Fig. (143) A casing which allows for four elastics

the second pleat. Remove the pattern and fold this pleat. Place the pattern to mark each pleat; then remove it to pleat the paper. When all the pleats are folded and marked, cut the new pattern and unfold the pleats.

Fig. 141 shows such a skirt made up.

A Shirred Overblouse: Fig. 142 shows a popular type of school-dress overblouse.

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These waists are made of wool jersey and worn with matching skirts.

Use your block pattern in copying it, making it the desired length.



Fig. (144) Bloused styles are nice for silk

Making the Overblouse: Make a three-inch slash at the center-back at the neck and bind it. Face the lower edges of the sleeves and neck. Make French or lap-felled seams at the shoulder, armhole and underarm and sleeve joinings.

Finish the lower edge of the blouse with a deep facing. It is a good plan to mark this facing in even spaces for the stitchings.

Fold back the ends of the facing and press them, but do not close the seam. Place the facing on the right

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side of the blouse along the lower edge and stitch around the lower edge. (See Fig. 143.) Turn the facing onto the wrong side and stitch the facing at the top and along the lines marked. This gives you four casings ready to insert four elastics.

To give a Bloused-over Look without an Elastic at the Waistline: If you want a blouse effect,

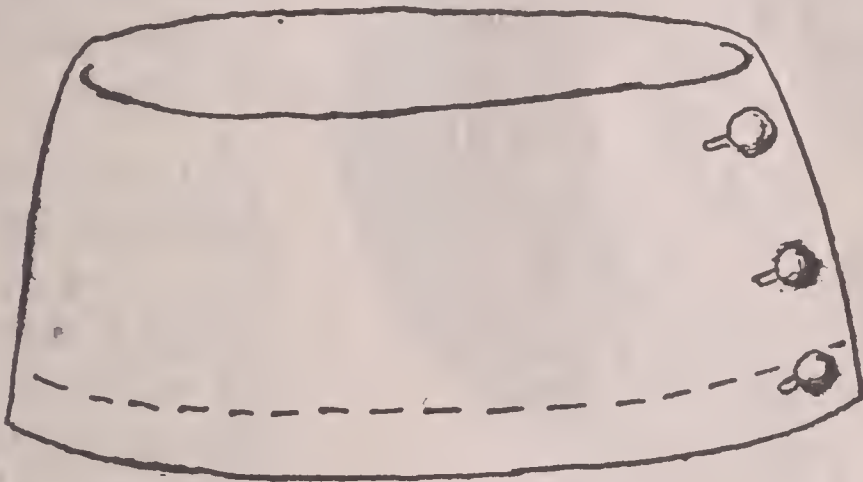


Fig. (145) *A hip yoke for the blouse dress*

as the dress shown in Fig. 144, make a foundation hip yoke and join the waist and skirt to the bottom of it. Then your dress can't slip out of place. Fig. 145 shows such a yoke.

Where Sash, Yoke and Panel are Cut in One: It is not a difficult matter to make a pattern for such styles as Fig. 146. First use your block pattern to make a kimono waist of the

correct waist length. Then mark the outline of the new neck, yoke, panel and girdle, as shown in Fig. 147.

In tracing the front panel yoke and sash, add seams at all points except the center-front. This edge will be placed on the fold of the goods in cutting.



Fig. (146) A good style for the fourteen-year old girl

In tracing the side front section, let it extend straight down to the original lower edge of the blouse along line DE.

The back pattern is made in the same way.

In making such a waist, line the yoke panel and sash, bind the edges of the side sections and slip

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stitch the panel, yoke, etc., to the side sections.

Making a Party Dress: The dress illus-

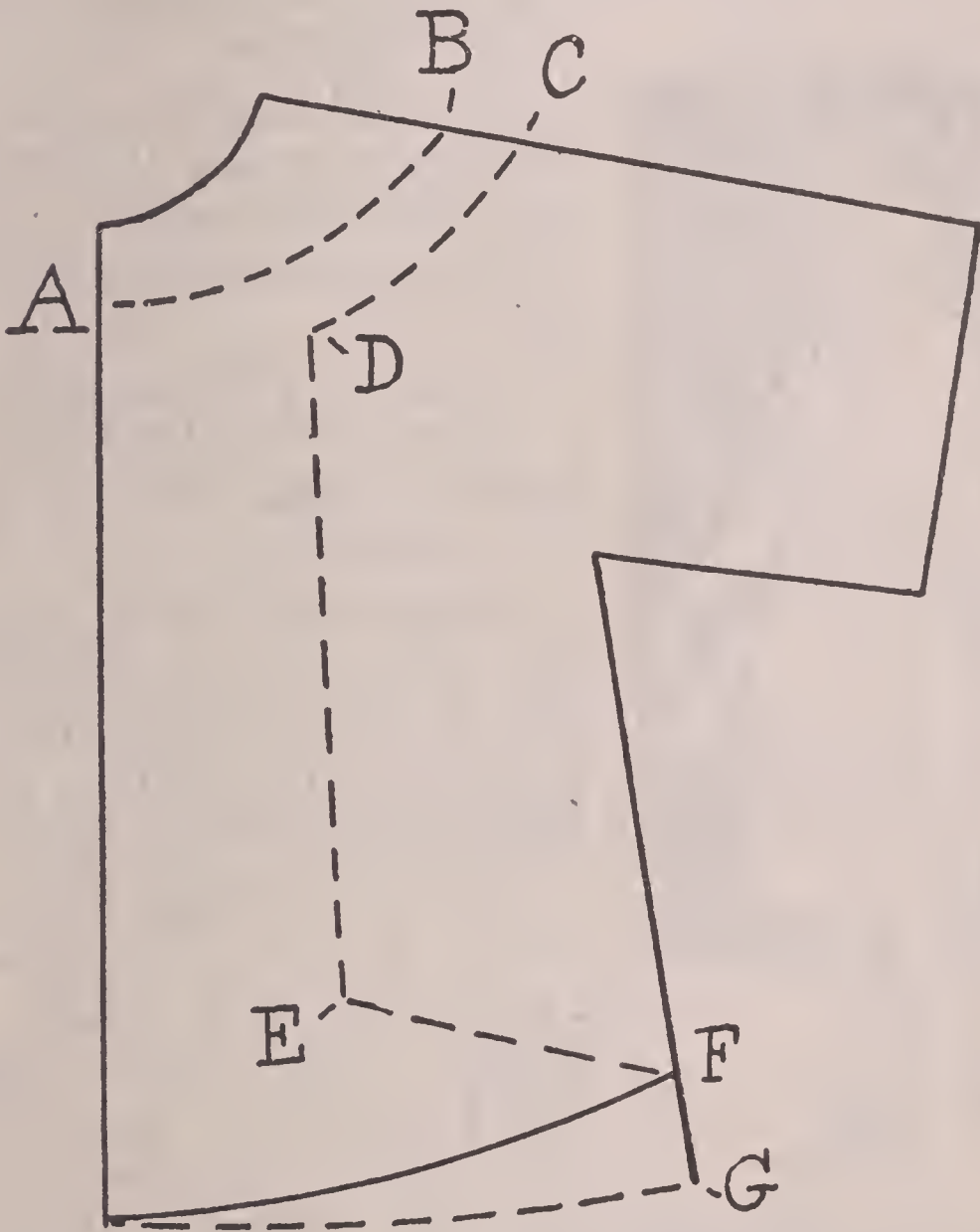


Fig. (147) Cutting the panel, yoke and girdle in one

strated in Fig. 148 is just one of the innumerable designs suitable for sheer stuffs, but it will serve to illustrate how to handle such fabrics as organdie, swiss, georgette crepe, crepe de chine, China silk, net and the like.



Fig. (148) A design suitable for organdie or silk

You will find it an easy matter to make the pattern, following instructions in lesson on pattern making.

Diagram 149 shows the pattern for the dress illustrated in Fig. 148 laid on the material.

If the material is very sheer, such as net or chiffon, lay it between tissue paper and in cutting, cut through paper and fabric.

Making the Party Dress: Where a waist is shirred as this one is it needs a lining. Net, China silk, mulle or material the same as the dress may be used for the lining. Make French seams in the lining

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at the shoulder and underarm. Close the shoulder seam in the blouse. A French seam is sometimes used but a hem-stitched seam gives a prettier finish in sheer fabrics.

Run shirr threads across the front below the shoulder joining. The Fig. 150 illustrates the way to run in the threads for shirring. Make French seams at the underarm joinings. Slip the outside waist over the lining and draw up the shirrings at the shoulders until the outside just fits the lining. Tack the outside waist to the lining across each row of shirring. French seam sleeve seams: gather and face lower edges: bind sleeves to armholes.

Run three rows of shirring across the back of the fichu, as shown in Fig. 151. It will make it set better. Try on waist and pin fichu in place, mark point where fichu crosses

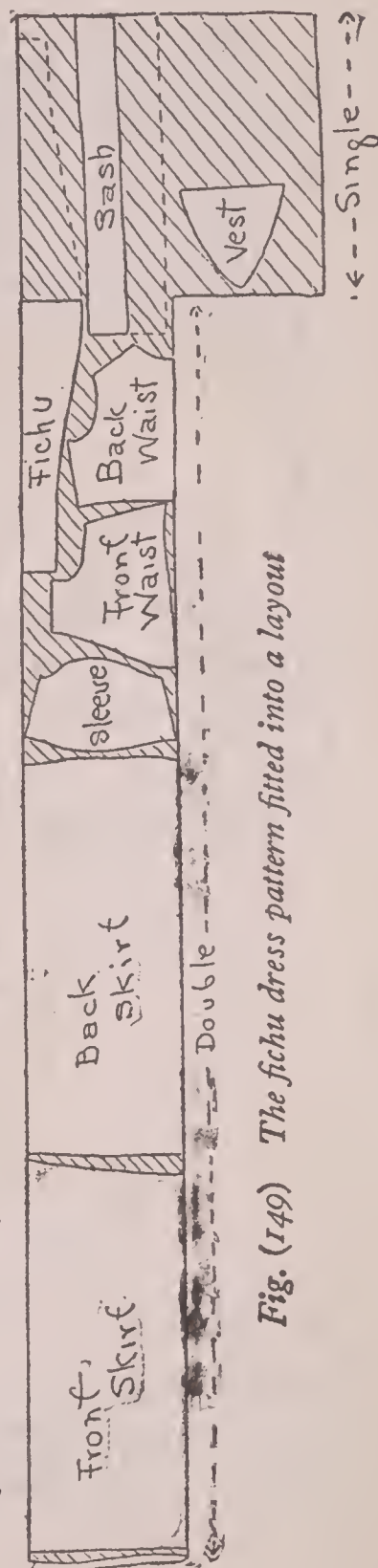


Fig. (149) The fichu dress pattern fitted into a layout

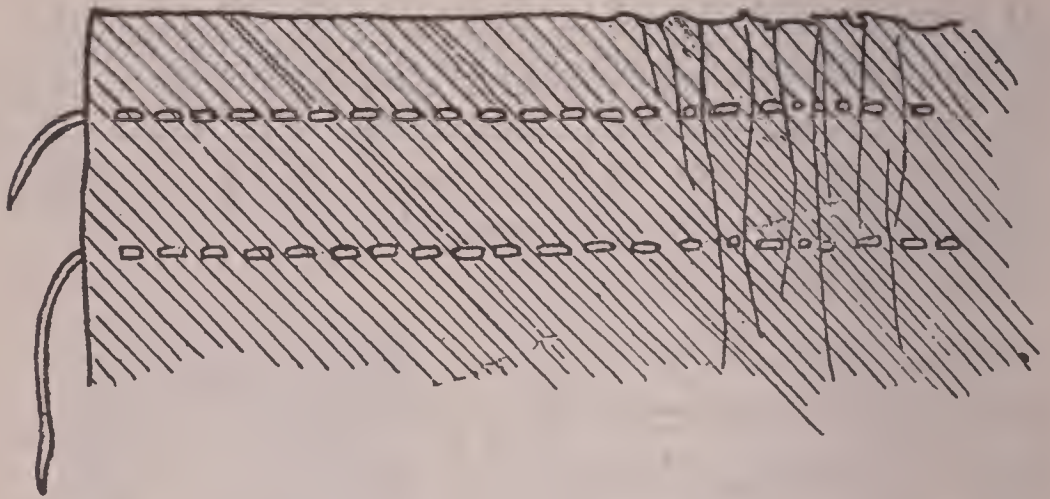


Fig. (150) The shirrings

in front, also points where it ties in back. Finish outer edge of fichu across back of neck and around to where it ties in the back with lace edge. From point where fichu crosses in front, picot the edge across the sash to point

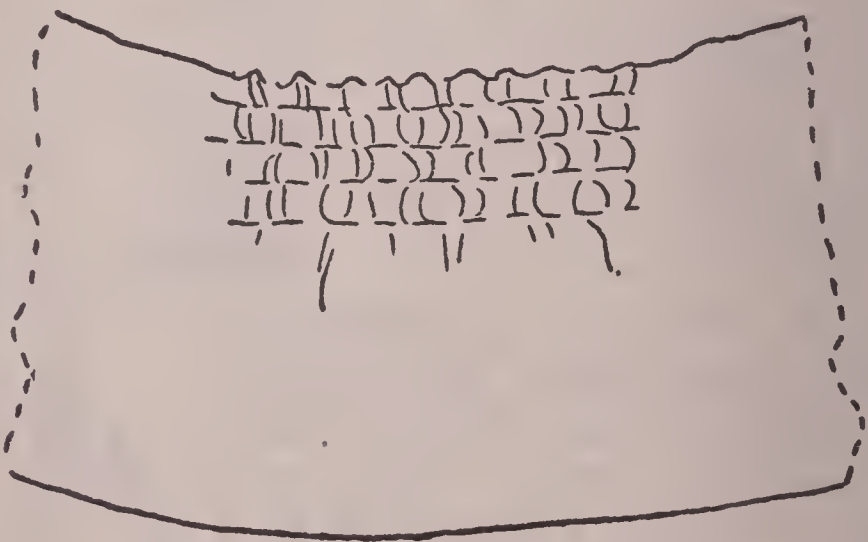


Fig. (151) The back of the fichu

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where bow ties. (See Fig. 152.) Baste fichu to neck edge from center-back to point where fichu crosses in front.

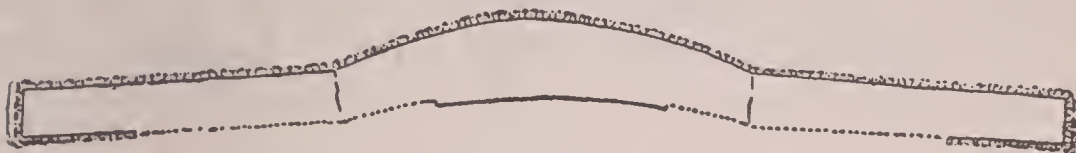


Fig. (152) , The fichu is edged with lace

Run shirrings across top of vest front and stitch top of vest to lining as shown in Fig. 153. Turn vest right side out and tack outside to lining along shirrings. Baste vest on top of fichu along right front. Lay bias facing along edge and stitch as shown in Fig. 154. Turn facing onto wrong side and slip-stitch by hand.



Fig. (153) The vest front

A tucked skirt always ought to be cut straight. French seam the joinings in the skirt and turn the hem and stitch it as described in hemming the skirt of the raised waistline dress. Then take up the tucks. One of the easiest ways of laying tucks evenly in sheer

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material is to run a basting thread along the sewing lines, and bring the two lines of bastings together. Where the tucks are placed just above the hem as in the case of this dress, take up the lowest tuck first. Decide how

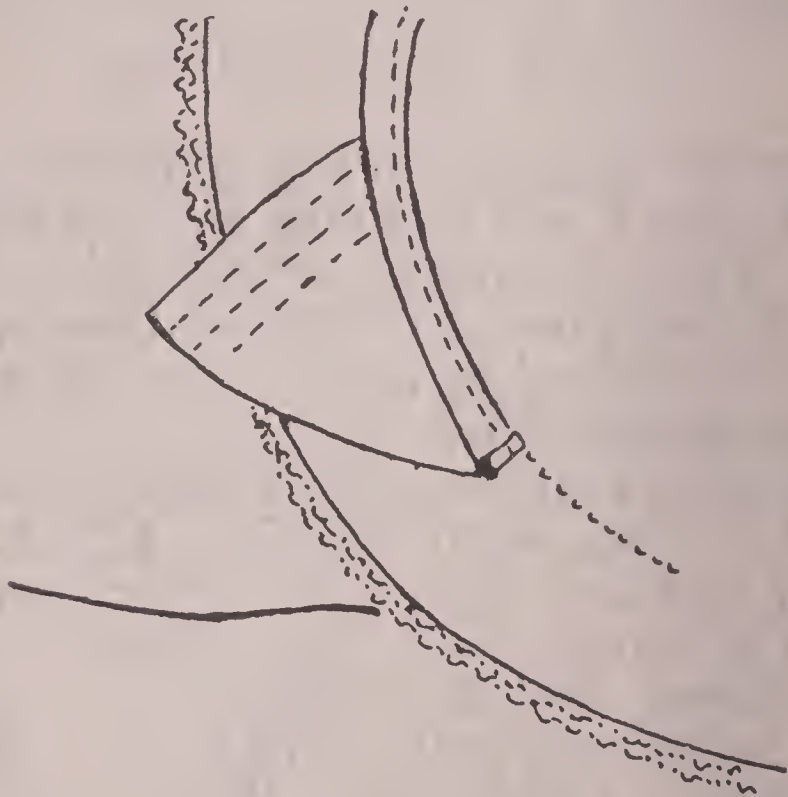


Fig. (154) The vest and fichu sewn to the dress

much material is to be taken up in the tuck and how far above the stitching of the hem the sewing lines are to be.

Make a gauge of cardboard, notching it at the stitching of the hem and the creased edge

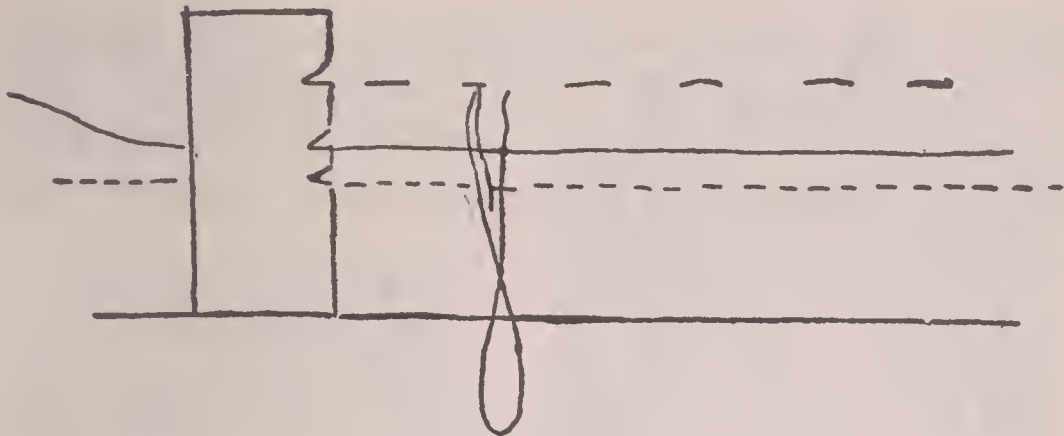


Fig. (155) Basting the tucks

and sewing lines of the tuck. Use this in running the bastings. (See Fig. 155.)

After this tuck is basted and pressed, make a new gage for the second tuck and proceed as before. After the tucks are all basted in, press and then stitch. A tuck is stitched through just two thicknesses of material as shown in Fig. 156.

Leave the left side seam of the skirt open to placket depth and finish with a continuous facing.

Gather the top of the skirt, running in four

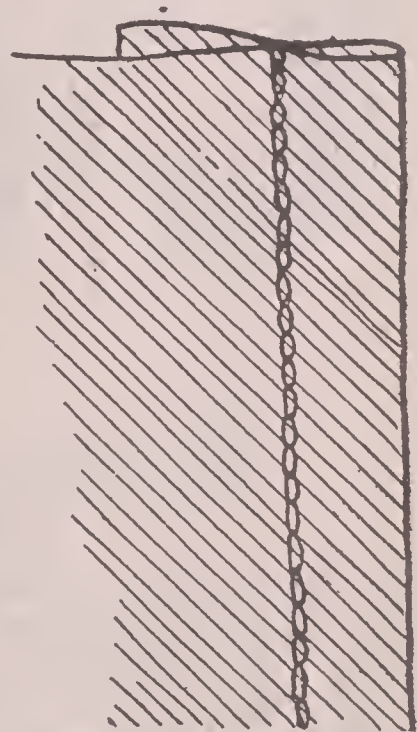


Fig. (156) A tuck is stitched through two thicknesses

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gather threads as described in the other skirts. Also gather the lower edge of the blouse, and try on the blouse to adjust the fullness properly, and hang the skirt. In

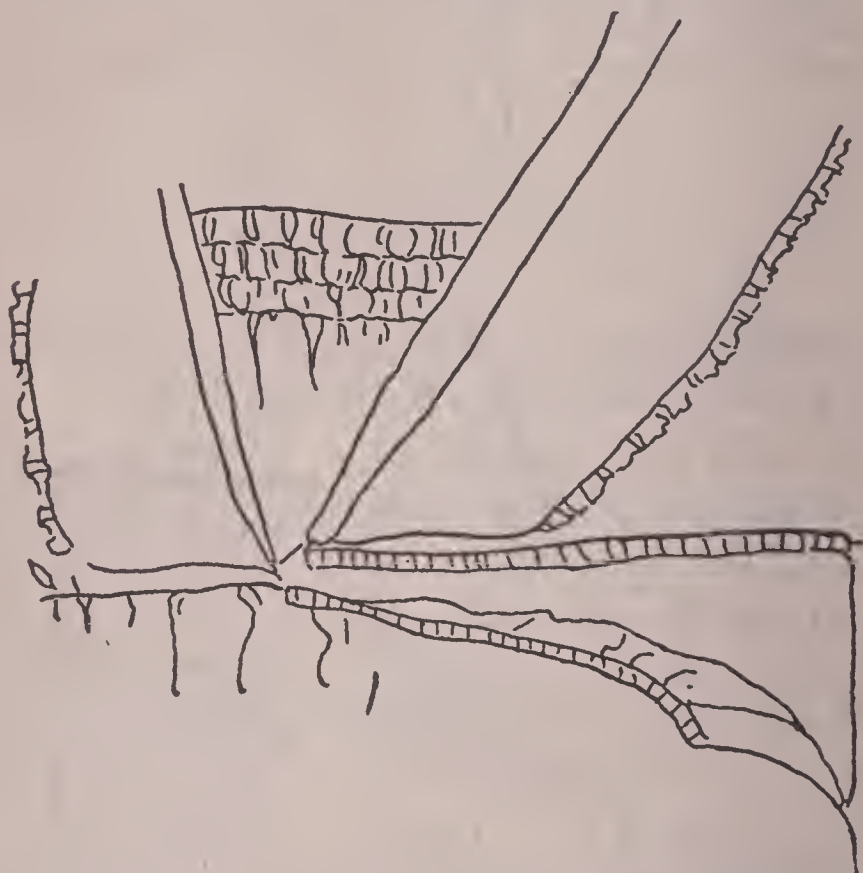


Fig. (157) Finishing the waistline of the dress

stitching the waist and the skirt together, bind the seam with a straight strip of material. (See Fig. 157.)

Note that waist is free from skirt at left side front because the waist fastens at the front and the skirt at the side. Finish the

closing in the waist at the waistline and the placket with small snap fasteners.

Capes: You can copy a circular cape such as is shown in Fig. 158 from your block waist pattern as described in making the infant's cape.

In making such a cape, finish the arm vents first. Face these the same as you would a slashed pocket with a flap. If the lining for the cape is carefully cut, it can be stitched to the outside and then the garment turned right side out. However, if you prefer, stay the edges with thin linen tape, turn back the raw edges a seam's width onto the tape and then fell the lining in place. Line the collar and stitch



Fig. (158) A circular cape



Fig. (159) A cape cut from a straight piece of material

it to the neck edge. Then fell the cape lining over the raw edges at the neck.

A taffeta evening cape for a young girl can be made of a straight piece of goods gathered to an upstanding band collar. (See Fig. 159.) Join the lining to the outside side, then turn it right side out. Gather the neck. Cut a band of tailor's canvas for the collar without seams. Roll the edges of the lining collar over this. Also join the top of the cape to this foundation collar. Then finish the outside of the band with quillings of the taffeta.

UNDERWEAR

Nowadays little girls' underwear differs as much in style as mothers'. Some little girls

wear petticoats in straight hanging Gertrude style and others have petticoats hung from underwaists. And some mothers have solved the laundry problem by putting their little girls into bloomers.

A petticoat of the underwaist variety is shown in Fig. 160. This style is suitable for either flannel or a muslin.

The upper part can be copied from your block waist pattern and the lower is just a straight hanging skirt.

Make the petticoat to finish one-half inch shorter than the outside dress. In summer it's a good plan to make the little girl's petticoats of white sateen then she will need to wear only one to be shadow proof.



Fig. (160) A petticoat suitable for cotton or flannel

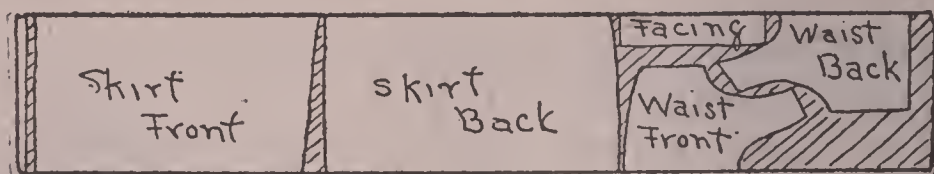


Fig. (161) *The petticoat pattern placed on the goods*

Fig. 161 shows a diagram of the petticoat pattern laid on the goods. Of course, if you are using flannel or a heavy cotton make the upper of a lighter weight goods.

In making the petticoat, hem underwaist at back, close shoulder seams and finish neck as described in making underwaist with pleated skirt. Or the neck and armhole can be prettily finished with lace edging. French seam the under-arm joinings.



Fig. (162)
Scalloping the bottom of the petticoat

At selvedge joinings in the skirt make plain seams and where raw edges come together French seams. Hem the skirt as described in making raised waistline dress, or the hem can be cut off and the lower edge finished with lace. Petticoats are trimmed in many ways. Insertion might be added above the hem in several rows with pin tucks in between, or the petticoat might be folded

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several times and the lower edge scalloped. (See Fig. 162.) Where the lower edge is scalloped, lace edge makes an effective finish.



*Fig. (163) Even eight and nine-year old girls
now wear Gertrude petticoats*

Finish the placket at the center-back with a continuous facing. Gather the top, using four gather threads and join to the under-

waist with a plain seam, the raw edge extending on the wrong side of the garment. Then bind the raw edge. Finish the back closing



Fig. (164) You will save time if you make six pairs of drawers at once

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with buttons and buttonholes.

The Gertrude Petticoat: A straight hanging style of petticoat as shown in Fig. 163 is cooler for the summer. This style is usually made of batiste or nainsook or longcloth.

Waistband

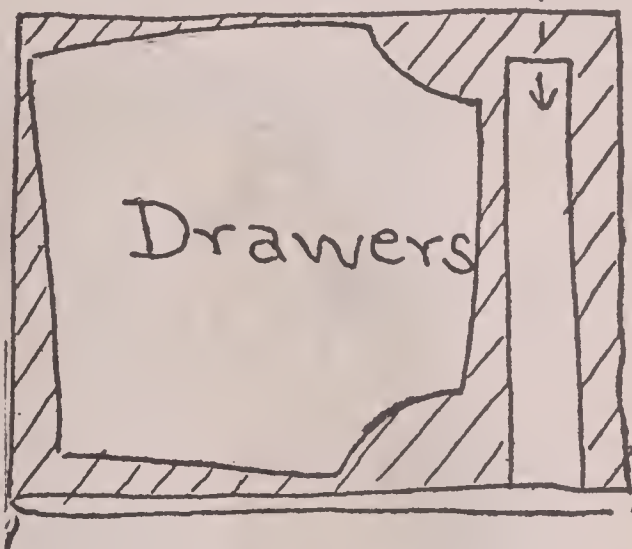


Fig. (165) *The drawers pattern placed on the goods*

In copying it, make your pattern the same as you would for a straight hanging dress, cutting the neck in the desired outline and the armhole a little lower. Also make the skirt short enough for the flounce.

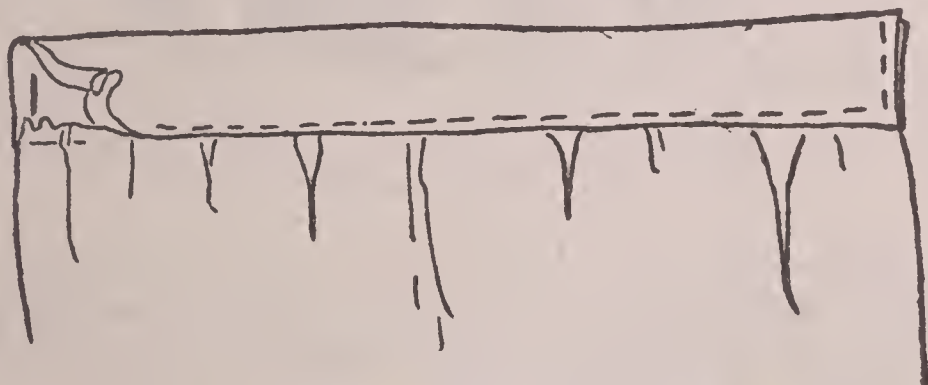


Fig. (166) *Finishing the top of the drawers*

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The amount of fullness you put in the flounce is a matter of taste. A half again as much added to the lower edge width makes a pretty



Fig. (167) Some mothers prefer underwear sets consisting of underwaist, drawers and button-on petticoat

embroidered muslin flounce. Very sheer materials can stand more fullness and stiffer goods should be given less.

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In making the Gertrude petticoat, French seam the shoulder and underarm joinings. Gather the front at the neck and use the embroidered



Fig. (168) A regulation underwaist made of coarse muslin

edging as a facing. That is, stitch the embroidered edging to the neck with a plain seam, turn the edging straight up above the garment. Then cut off the raw edge of the

garment close to the stitching. Turn under the raw edge of the facing and fell it in place, or machine stitch the joining a second time.

Join the flounce to the bottom with a bias facing of lawn or the goods.

Drawers: Make the pattern for a child's drawers the same as for women's drawers. A regulation open leg style suitable for muslin is shown in Fig. 164. In cutting fold the goods double as shown in Fig. 165.

In making the drawers, slash the sides and finish with continuous facings for placket. Make lap-felled seams at the inner leg and crotch joinings.



Fig. (169) *Sleeping drawers for a girl or boy*

uous facings for placket. Make lap-felled seams at the inner leg and crotch joinings.

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Fig. (170) A sample layout showing the pattern for the sleeping drawers placed on the goods

Gather the top of the drawers and finish with waistbands. (See Fig. 166.) Work buttonholes in waistbands to match buttons on child's underwaist. Make hems about three-quarters of an inch wide at lower edge of leg sections.

Small Girl's Set of Underwaist, Drawers and Petticoat: A three-piece set is a convenient way of dressing the small girl.

Make your regulation underwaist and finish the lower edge with a facing. Then sew buttons to the bottom of the underwaist and finish the top of the drawers and petticoat with waistbands and buttonholes.

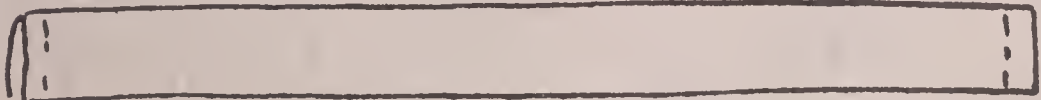


Fig. (171) The ends of the neckband stitched

Fig. 167 shows such a set of fine muslin. Here the lower edge of the drawers is gathered to a band of embroidery. Just at the present time this style of drawers is used more than the open leg drawers.

Probably this is because so many little girls wear bloomers under their dresses.



Fig. (172) Flannel nightgowns usually have high necks and long sleeves

Underwaist: You can even make a regulation underwaist with the aid of your block pattern. Copy the placing of the seams from Fig. 168.

In making, bind the seams together and tape the buttonhole as described in making the little boy's underwaist. Use a medium weight strong material such as coarse muslin or cotton twill. You will find it a great convenience to have several

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changes of underwaists in the summer time.

Sleeping Drawers: In making a pattern for a pair of sleeping drawers as shown in Fig. 169, use your block waist pattern and a block trouser pattern. Proceed as you would for a boy's piece of underwear.

Fig. 170 shows the pattern for a pair of sleeping drawers placed on the goods.

In making the drawers, face the edges of

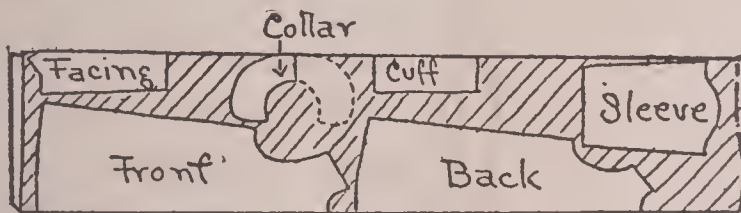


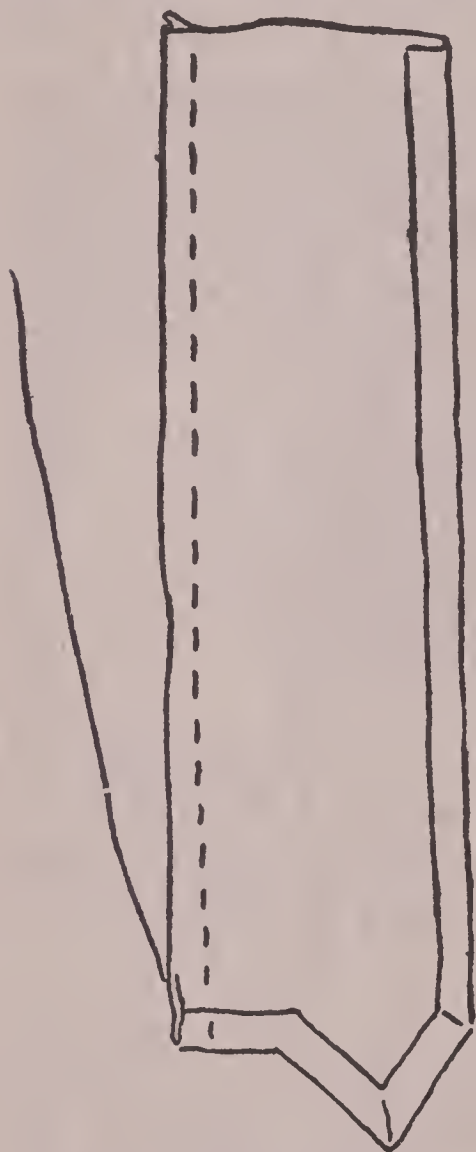
Fig. (173) The nightgown pattern placed on the goods

the front closing. Make lap-felled seams at the shoulders and stitch around the neck to prevent stretching. Fold the neckband and stitch across ends as shown in Fig. 171. Stitch neckband to neck.

Double stitch the sleeve to the armhole or lap-fell the seam. Make French seams at the underarm. Hem the lower edges of the sleeves. Face the lower edge of the back.

In joining the back trouser section to the front at the outer leg make French seam and

leave the seam open to placket depth. Finish the placket with a continuous facing. Make lap-felled seams at the inner leg and



*Fig. (174) The pointed facing
stitched to the slash*

crotch joining and finish the top of the drawers in back with a waistband. In making foot section, press the seam open and reinforce with tape. Hem the lower edge of the trousers and the top of the foot section and join with buttons and buttonholes. Finish front closing with buttons and buttonholes.

Nightgown: Fig. 172 illustrates the usual style of a winter nightgown of flannel or early summer nightgown of muslin.

Cutting: Diagram 173 shows the pattern pieces laid on the material.

Making: First of all finish the front closing.

Slash the material to placket depth and finish the left edge with an extension and the right

edge with a pointed facing. Stitch the facing on just as shown in Figs. 174 and 175. Work buttonholes in right side and sew buttons to match to extension on left front.

It is a matter of choice whether you French seam the shoulder joinings or make lap-felled seams. Some people prefer lap-felled seams because they lie flatter.

Line the collar. Turn in raw edges and stitch from center-front to edge of extension and facing as shown in Fig. 176. In joining collar to neck, stitch one edge of collar to neck, and turn under the free edge and fell down by hand or stitch by machine.

Double stitch or lap-fell the sleeve to the armhole. French seam the sleeve and underarm joinings. Turn an inch hem at the lower edge

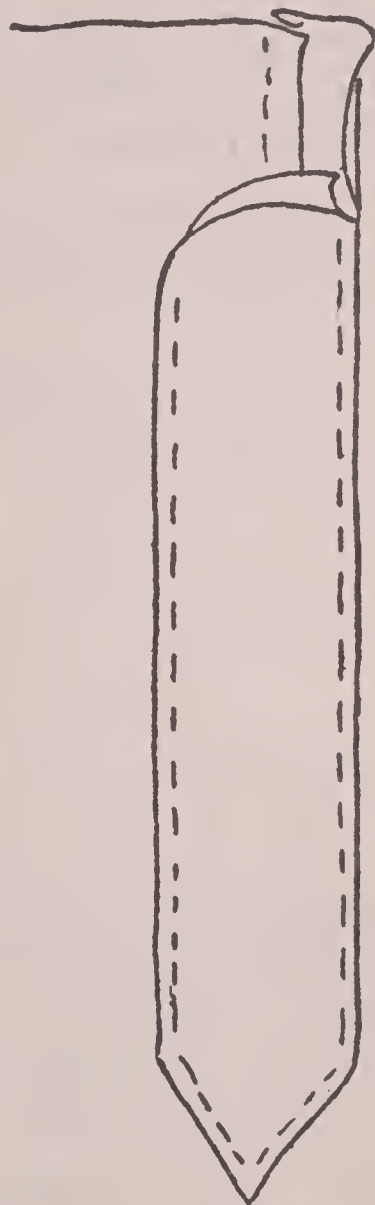


Fig. (175) The pointed facing finished

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of the sleeve and about a three-inch hem at the bottom of the gown.

A short sleeve night dress such as shown in Fig. 177 so far as the pattern is concerned is made the same as straight hanging dress with kimono sleeves.

You can give variation to such gowns by changing the outline at the neck and lower

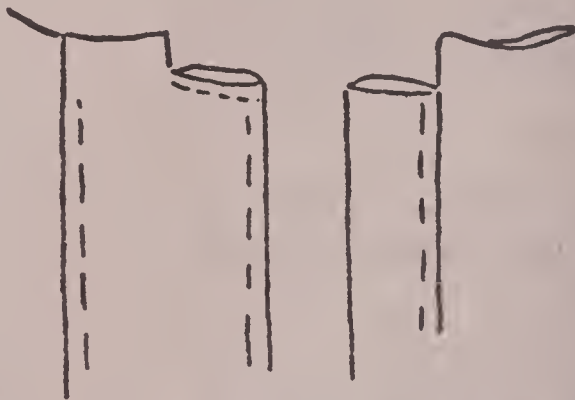


Fig. (176) *The finish at the neck*

edge of the sleeves. In making the gown of muslin or other fine cotton, French seam the joinings and join the lace to the neck with a double stitching or whip it on by hand.

Binding makes a pretty finish for the neck and sleeves too, especially if a contrast in color is used. Blue binding is nice on a flesh colored batiste gown or you might use rose-colored binding on a white muslin.

CHECK YOUR WORK

Read the lesson through at least three times. Then see if you can work out the different



Fig. (177) A short sleeved nightdress suitable for thin goods

problems. After you think you have mastered the subject of children's clothes, write the answers to the following questions and then compare your answers with the text.

How do you finish a drop seat romper?

How is an under leg closing in a romper finished?

Can you make a pattern for a fancy pleated skirt?

How are gymnasium bloomers made?

How is a blind closing made?

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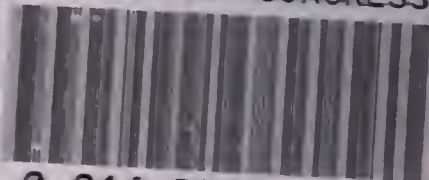
How do you finish a slashed closing at the center-front?

What is a marker for a pleated skirt?

How can you make a dress blouse at the waistline without elastic and a casing?

Can you copy a style where front panel, yoke and sash are cut in one?

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