LESSON VI.

Waists may have tucks of various size, from the tiny pin tucks to the size of two inches. All material should be tucke4d before it is cut, except in cases where a tuck is continued through a seam like a Gibson tuck on a shoulder, and in that case the size of your tuck should be pinned in, the shoulder stitched and then your tuck is ready to stitch. All modern machines have a tucker attachment, therefore making the tucking process very simple, as tucks of any size may be made with them and they are far more accurate than the eye can make them.

In using tucks, they should be close together to give the desired effect. Plaits are practically the same as tucks, only they are used in more different ways. There is the plain tuck or side plait, the box plait, the inverted plait, the double box plait, etc.

The plain tuck or side plait is made by taking up twice the amount of goods as the plait is wide. The box plait is made by taking up twice the amount of goods as the plait is wide and after the plait is stitched, baste outer edge of plait on to the row of stitching and press into position.

The inverted plait is made by simply turning a side plait underneath.

The double box plait is made by adding another plait each side of the single box plait.

Triple box plait is made by adding two more plaits each side of the box plait, these may be even with the edge of the outside plait or may extend a little outside the box plait.

Frills, as the term generally implies, signifies ruffles, or anything about a garment that is fluffy or fussy. Ruffles are made by using the straight or the bias of your material, cut in the desired width and hemmed on both sides, and a row of shirring put in on the plain or turned away edge at top. Another kind of frill is made by cutting narrow bias strips, hemming on both sides and shirring down the center. Still another style may be made by using the material on the bias, doubling it and shirring the one edge, or down the center.

Insertions. Lace or embroidery is inserted in material on which it is to be used as trimming. It is first pinned on
in the design desired, then basted in place and stitched on either side by machine, or it may be run on by hand. The material under the insertion is then cut down the center and turned back on a line with the stitching and basted there. A second row of stitching should be made as nearly on the first as possible; this makes the work firm. The edge of the material should then be cut away ¼ in. from the stitching. But if you desire to do real dainty work it is advisable to turn the material back into a tiny hem and catch it down to the row of stitching. All corners should be trimmed down and sewn flat—buttonholing secures these raw edges.

SHAPED DESIGNS.

A whole garment may be constructed of shaped designs, artistically arranged. To do this, first draw your design on paper, lay your material on this and either pin mark it through or trace it on your cloth. Each piece is thus gone over, and when you have all the separate parts together on the paper, baste, stitch and tear away the paper.

You then have your garment ready to baste up. In such work, great care should be exercised to bring out good lines, and not to accentuate breadth if length is desired, and vice versa.

Fancy Waists are many and varied. They may be elaborately trimmed with insertion, tucking and applied trimmings in the form of fancy braids, bits of elegant lace, a touch of velvet, here and there a spray of embroidery, or perhaps herringbone work. Any of this work if properly applied will add to the success of a fancy waist.

If a tailor finish is desired, your work should bear the most minute inspection—every line should be in the right proportion, every stitch on the machine should be perfect and every seam should be of an even width.

Many ladies prefer to effect the tailor finish in all their garments—and on most people it really looks well—while on some a tailored effect makes them appear stiff and awkward. But on any and most all occasions the tailor-made girl or woman may consider herself well dressed and in the best of taste.

To copy styles from the fashion books is easily acquired with a little practice. Outfit yourself with two or three first-class fashion books and spend one hour each day for two weeks, copying designs on paper from the illustrations.
After you have acquired a fairly good knowledge of this, then put what you have learned into execution by using material and making different garments, or parts of garments, exactly like copy of the picture in the fashion book.

After you have spent many hours in the study of these illustrations, you will find yourself trying to add to or take from these pictures, and gradually you will find yourself master of a whole lot of originality in designing—and that is what makes the modiste valuable to her customers and gives her power to command first-class wages for her labors.

To secure a professional look to a finished garment, great care must be exercised from the very beginning of your work—do not slight it in the least instance. In handling your work, handle it as if it were something precious and rare and not as if you were using a dust cloth; each little wrinkle or fold that is carelessly pressed into new material takes away that freshness so much desired. Ripping should be avoided as much as possible, especially machine stitching, as it not only mars the cloth but actually wears it out. Avoid the use of pins as much as possible on delicate materials as they are bound to leave marks. On very dainty fabrics it is advisable to use steel needles instead of pins. In applying trimmings fasten securely but do not give your work a pasted down appearance.

In the cutting of waists, collars, cuffs, skirts, etc., always be certain that your measures have been accurately taken, also that the measures by which you are cutting these articles are the actual ones taken for them as you are often bothered and may have the wrong figures, thus ruining valuable material and wasting still more valuable time. Always allow for all seams in cutting and cut lines true and accurate.

ADVICE TO LEARNER.

After we have progressed so far with this interesting study, we grow more and more anxious each day to accomplish much. Up to the present time not much stress has been put upon the ability to be able to do much in a short space of time. The Author of this valuable instruction book has been anxious that you learn the little details of the work, and to do this much, haste must be avoided. But you have reached a point now where you can begin to exercise speed with what you do. If you are going at this work
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2. Explain what you mean by shaped designs in a garment and design one on paper.

3. Tell how you may become a designer of original styles.

4. Which is to be preferred, the tailored or fancy finish in garments and explain your answer.

5. Name three kinds of plaits and describe fully.

6. Tell what you know about insertions. Name the five rules in this lesson and tell why they are important.

7. What do you know about tucking?