CHAPTER XV
UNLINED WAISTS

Separate unlined waists are made from a great variety of materials, sheer batiste, lawn, handkerchief linen, etc., silks of all descriptions and many of the soft woolens.

For Trimming a lingerie waist the combination of two kinds of lace, fine and heavy, or of lace and embroidery, is very effective. Fig. 212 shows a waist made of linen, cut from a perfectly plain pattern, closing in the back. The first step in making this waist is to cut the front and back pieces; baste the seams and fit the waist to the figure. Stitch the shoulder seams. Now open the under-arm seams; lay the waist out flat on the table, and baste or pin the insertion in place, following the design illustrated, repeating it at the back.

Draw the pull-thread in the lace where the curve requires a slight gathering to make it lie flat. At the corners turn the lace sharply, and miter carefully. (Instructions for making mitered corners are given on page 11.) Then sew the edges of the fine and heavy lace together with an overhand stitch. The free edges of the lace are basted to the material and stitched down by machine as close to the edge as possible.

Fig. 212. Ornamentation of Lace and Embroidery Insertion, Medallions and Hand-Embroidery

Fig. 213. Tucked Waist with Insertion and Hand Embroidery Trimming

Cut out the material from under the lace, leaving a narrow seam's width at each side. This edge may be turned back and stitched flat by a second row of stitching, leaving a raw edge. Or, it may be overcast closely with the raw edge rolled in to prevent any possible raveling. Fig. 214 on the following page shows a medallion decoration set in in this way. Sometimes, where two finished edges come together, they are lapped and stitched together as illustrated in Fig. 215.

A waist made from a pattern that allows for tucks is shown in Fig. 213. They should be made before the lace is applied. The waist itself is put together like a plain waist.

When all the trimming on the waist has been securely fastened in place, the under-arm
seams are again closed, stitched by machine and finished in the usual manner.

The Collar, which is preferably attached to the waist, may be made of alternate rows of the fine and heavy lace. Cut a fitted collar pattern of stiff paper, turning under a seam at the top and bottom. On this paper collar baste the insertion in place, right side down, drawing the pull-thread sufficiently to give it the proper curve. Overhand the edges together and then remove the collar from the paper.

A narrow seam beading is used to join the collar to the waist. Trim the material away from the upper edge of the beading, and overhand this edge carefully to the lower edge of the collar. Baste the lower edge of the beading to the neck edge of the waist and stitch in a French seam.

To keep the collar from becoming crushed,

a suitable number of collar supports should be placed at each side of the center front, as shown in Fig. 216. The supports are placed two and one-half inches from the end on each side, and a third support at each end.

A SHIRT-WAIST is a type of waist modeled on the style of a man's shirt. Shirt-waists are usually made of linen, madras or flannel. A good pattern for the beginner is a perfectly plain design having slight fullness at the waistline. Though a shirt-waist needs careful fitting, not so much skill is required in making it, and it is quite possible to fit oneself.

Always open the pattern, identify each piece and get a clear idea of the construction by reading the instructions carefully before beginning to cut into your material. This care at the beginning will make the work easier and save mistakes and consequent waste of material. In cutting out the shirt-waist, mark all notches and perforations.

In Tucked Shirt-Waist Patterns, it often happens that the fronts are too wide to be cut from one width of the goods. In this case it is necessary to piece the material. Take care that the seam comes where it will not show. In Fig. 217 the right front of a shirt-waist is shown pieced in this way. The method of piecing is easily understood.

The pattern should be laid on the material, and the best place to make the joining considered carefully. It will depend on the width of the goods and the style of the shirt-waist. In some cases it may be made at the stitching of the last tuck, but in others this tuck is not stitched to the waist line but terminates at yoke depth; consequently this seam would not be hidden.

In the model illustrated the best place proved to be at the stitching of the first turn-back tuck on the right front. According to the pattern instructions, one inch back of the fold edge of the tuck is the stitching line, as the tucks are one inch wide. Mark

![Fig. 214. Finishing the Underside of Medallion Inset](image)

![Fig. 215. Medallion and Insertion Set in by Machine](image)

![Fig. 216. Showing Position of Collar Supports](image)
the stitching line with chalk, allow three-eighths of an inch beyond it toward the front edge for a seam, and cut off the rest of the material.

A piece wide enough to complete the front must be joined at the stitching line, and when the tuck is made, both raw edges of this seam should be turned to one side and included in the tuck so that the seam is completely hidden on both the outside and inside of the waist. A piece sufficiently wide to enlarge the front breadth is sometimes left from the width from which the back is cut. The left front of the waist is turned under for a hem, as directed in the pattern instructions, and stitched.

The Gibson Tuck in a waist necessitates joining the shoulder seam first before basting in the tuck. This leaves the tuck free across the shoulder seam (Fig. 218), and in basting in the sleeves the tucks can simply be turned toward the neck out of the way as illustrated.

Make the closing for the box plait or turn under the edge for a coat closing, on the right front, and a hem on the left front, as directed.

The direction may be readily understood by referring to Figs. 219 and 220 on the next page. The coat closing is finished by turning both hems toward the wrong side and stitching. (Fig. 222.)

If the waist is to have a blind closing, a fly must be applied to the closing edge. The fly should be made double, folded lengthwise through the center, and a seam turned in at each edge. The fold edges are basted together and then sewed in position. (Fig. 221.)

Stretch the edges of the fronts at the neck and at the shoulder, between the middle of the shoulder and the neck, to make the waist fit into the hollow of the figure around the collarbone. Baste the shoulder and under-arm seams toward the outside through the lines of perforation with the notches matching. Gather the back and fronts at the waistline perforations and baste to the belt stay unless the fronts are to hang free under the belt. Try on, lapping the fronts.

Any necessary alterations in the shirt-waist should be made at the shoulder and under-arm seams, never at the front. A little adjustment at the shoulder seams will often correct what appears at first to be an ill-fitting shirt-waist. Stitch three-eighths of an inch outside of the basting on the right side of the waist at the shoulder and under-arm seams. Trim off the edges close to the line of stitching; turn the waist to
THE DRESSMAKER

Fig. 220. Finished Effect of Box-Plait Closing

will be difficult to adjust the collar. Shirt-waists are usually made with a band finishing the neck of the waist and worn with a separate linen collar. In making the band, cut two sections by the collar-band pattern and place them together with the right sides face to face. Baste an even three-eighth-inch seam at the top and ends, turn the band right side out and crease and baste the edges flat. Baste the inside section of the band to the neck of the waist with the seam on the right side. Turn the seam up, turn in the remaining edge of the band fully covering the seam and stitch the outside, continuing this stitching all around the band.

Fig. 221 shows the neck-band sewed to the neck of the waist. It will be seen that the wide lap from right to left requires that the neck-band be longer on the right side than on the left, measuring from the center back. If the band supplied with the pattern is not the right size of one’s neck, alterations should be made at the center back, cutting the pattern straight across and basting a piece of paper in the space to make it larger, or lapping it at the center to make it smaller.

The buttonholes which should be worked in the front of the neck-band and at the back, when the waist is worn with a linen collar, are shown in the illustration No. 221.

A back yoke may be applied to the waist as shown in Fig. 223 on next page.

If the fronts are to hang free, baste a tape across the back of the waist, and adjust the fulness over the front under the tape. Many prefer this plan, since it lessens the trouble in making and laundering.

Where the waist is very full in front or is made of heavy material, the front portion is frequently cut away below the waistline where the gathers begin, and the fulness gathered into a band.
This band is an inch deep, when finished, and is cut a trifle bias in front. Fig. 224.

Be careful not to draw the line of the seam joining the front and back out of place. The material, which is slightly bias under the arm, should be drawn smoothly toward the front as far as it will reach, and pinned at the waistline. The tucks may then be lapped over each other unless the fulness is gathered or laid in overlapping plaits and the waist drawn down or bloused, as preferred.

The tape should be pinned carefully, following the waistline. When the waist is taken off, baste the tape in place. Then take either a strong twill tape or a narrow strip of the material with the ends turned in, and baste to the inside of the waist, following the line of the upper edge of the tape on the outside. Then remove the outside tape and stitch the upper edge of the inside tape to the waist, after disposing of the fulness at the back by making two rows of gathers as far apart as the width of the tape. This

Another method of finishing the fronts is to cut across the fronts just above the lower edge of the strip stitched to the inside. (Fig. 225.) The cut must extend only as far as necessary to take out the extra fulness. The uneven upper edge of this piece may be trimmed and turned in and hemmed down to the part from which it was cut, providing sufficient length to hold the waist down. (Fig. 226.) A row of stitching should be placed at the lower edge of the inside band. The band will cover the raw edges of the cut portion at the front. This finish does away with the bulky material below the waistline, which is apt to spoil the set of a close-fitting skirt. The bottom of the waist is finished with a narrow hem.

The extension below the waist at the sides may have to be slashed to prevent its drawing over the hips. If preferred, a circular peplum such as is given in a corset cover pattern, may be used. The peplum
is sewed to the bottom of the waist to hold it down properly. For waists having no fulness at the back, the peplum is used to give the proper spring below the waistline.

Sew buttonholed rings at the back of the waist belt, as shown in Fig. 227. If two are used, each ring should be an inch and one-eighth from the center back. Or, one can be placed at the center of the back with the others two inches apart. Hooks are sewed with the same spacing to the inside of the skirt belt. Do not use hooks any larger than are necessary to fit into the rings.

If rings are not procurable, ordinary eyes may be substituted.

For the Slash in the Sleeve sew the underlap piece to the back edge of the slash with the seam toward the right side. Crease the seam on the lap, turn the lap at the perforations; baste down, entirely covering the joining, and stitch. Join the overlap piece to the front edge of the slash in the same manner. (Fig. 228.) Adjust the overlap so that it will conceal the underlap and baste it in place. Stitch all around the over-

lap, following the shape of the point. At the top of the opening the stitching should cross the lap and catch through the underlap, securely holding the opening in correct position, as shown in Figs. 229 and 230.

A Continuous Lap is often used to finish the slash at the cuff opening. This lap is made by sewing a straight strip of the material continuously along both edges of the slashed opening, the strip of material being the same width all its length. (Fig. 231.) The other side is turned over and hemmed by hand or machine-stitched, to cover the first seam. This lap is shown in Fig. 232. When the lower edge of the sleeve is gathered this lap is turned under at the front or overlapping edge of the opening and extends on the other side to form an underlap.

Join the long edges of the sleeve in a French seam and gather the bottom. Cut two sections and an interlining of coarse linen or muslin for each cuff. Baste the interlining to the wrong side of one of the cuff sections. Then baste the second cuff section to the first with the right sides facing each other, stitching along the two ends and lower edge. Trim off the seam at the corners and turn the cuff right side out, making sure that the corners are as neat as possible. Baste along the seamed

Fig. 227. Gathers and Buttonholed Rings at Back of Waist

Fig. 228. Method of Applying Laps to Sleeves

Fig. 229. Finish for Link-Button Closing

Fig. 230. Finish for Lap Closing

Fig. 231. Method of Applying Continuous Lap

Fig. 232. Position of Continuous Lap and Cuff
edges so that the cuff will be easy to handle in sewing it to the sleeve.

Baste the upper edge of the outside and interlining to the sleeve and overlap, but not to the underlap in a link cuff (Fig. 229), and to the sleeve, overlap and underlap in a lapped cuff. (Fig. 230.) Then stitch, pushing the sleeve fulness well toward the end of the cuff. Turn the seam down and baste. Make a narrow turning on the inside of the cuff and baste in position, covering the seam. Stitch around all the edges of the cuff from the outside. For convenience in handling it is better to turn the sleeve wrong side out before making this stitching.

The notches at the top of the sleeve show where the gathers begin and end and where they are placed on the waist. The fulness should be fairly evenly distributed, but more of it should be pushed to the top of the shoulder than to the front and back. In sewing in the sleeve, hold the sleeve side toward you so that the gathers can be handled easily in basting.

Baste the sleeve to the armhole. If the material is too heavy for a French seam, make the seam toward the inside and cover it with a narrow bias strip of lawn. (Fig. 233.)

The shirt-waist is now ready for the buttonholes. In the box plait they are worked up and down through the center with a bar tack at each end. (Page 13, Fig. 49.) In the neck-band they are worked lengthwise. The buttonhole at the center back is worked one-quarter of an inch above the stitching and has a bar tack at each end. Those at the ends of the band are worked a corresponding distance above the stitching, but with a round front end above the center of the box plait. (Page 14, Fig. 50.) The buttonholes in the cuff are cut one-half inch in from the edge and about in the middle of the cuff. They are worked with one round end and one bar tack.

If a detached collar is desired, cut two sections and an interlining by the collar pattern. Stitch together on the outside edges. Turn, and baste the bottom of the collar and its band with the seam toward the wrong side, and then stitch. Hem the outer edge over to the line of stitching. Stitch around the outside of the collar and work buttonholes corresponding to those on the neck-band of the shirt-waist.