CORSET COVER

THE COMMERCIAL PATTERN

A pattern may be secured by drafting to measurements, free cutting, modeling or molding, also a commercial pattern may be purchased.

Any and all of these ways are good, providing each is understood by the person using it.

The drafted pattern may be made by using the tape line only, or a drafting system may be learned thru which an accurate pattern may be made.

The same result is attained by those who are familiar with the human figure and the grain of materials and have experience in designing. By draping directly to the figure and cutting away the unnecessary material excellent results are obtained. This is called modeling or molding and is in use among many dressmakers. It is no uncommon thing to hear a dressmaker say, "I never use a pattern"; meaning of course she uses the modeling method which is considered the highest type of pattern construction.

In free cutting the dressmaker has a knowledge, thru practice, of the neck, shoulder and armhole curves and can by measuring the customer, cut a lining without a pattern.

Some dressmakers use cardboard forms having these curves. With these she can get the curve she desires after she has the customer’s measurements.

Fig. 55.
Corset Cover Suggestion.

The Commercial Pattern is designed and drafted by experts to standard measures, for the use of the woman who is not familiar with drafting, so that she may make her own clothes. They are of much value and in great demand by the woman
who knows how to sew, as well as by many who earn a living by dressmaking.

The more one knows about the figure, modeling, drafting and free cutting, the more easily will the commercial pattern be understood.

The commercial pattern is a time and labor-saving device.

The preceding projects have given you an insight into simple drafting and free cutting. You have been taught to make and use a simple pattern.

Every girl should know how to buy, alter and use a commercial pattern.

Many good, reliable patterns are on the market. These are bought by size or age.

Children’s and small sizes are usually bought by age, while the others are bought by either bust, waist or hip measure.

**MEASUREMENTS**

To determine the bust measure pass the tape measure over the fullest part of the bust well up under the arms, meeting between the shoulders at the back. Slip the fingers of the hand holding the tape measure underneath it to insure a loose measurement.

The waist measure is taken by pulling the tape measure tightly around the smallest part of the waist.

The hip measure is taken loosely over the fullest part of the hips. This is usually about six inches below the waist line.

When buying a commercial pattern, take the required measurement carefully.

Until you are familiar with commercial patterns, so that you may decide for yourself, which make is best suited to your figure, it is well to buy a different make of pattern for each new garment.

You will find that some manufacturers of patterns are more definite in their directions and supply charts and diagrams to help in the understanding of the markings.

Each pattern maker has his own system of markings and these must be understood before cutting the material.

As a rule only one-half of the pattern is given and there are certain pieces that must be cut on the double of the cloth, or on the fold of the cloth so that the part that it represents will be in one piece in the garment.

Some patterns allow for seams while others do not, and it is because of this that the pattern should be studied carefully and understood before cutting the cloth.

The placing of the pattern on the warp threads is very important and each pattern has its directions for doing this. Read these directions
carefully and follow them, for upon this the hang of the garment depends.

After you have studied the parts of the pattern, its markings and the placing of it on the material, it must be tried and tested to see if any alterations are necessary.

There are two ways of making alterations. One is to pin the paper pattern together and slip it on; if it is too long thru the body of the pattern, pinch a tuck into the pattern across the back, or the front, or below the hip and pin the tuck in place. This shortens the pattern in the easiest way possible. If the pattern is too short, slit it across the back or front or below the hip as the case may be and place an extension of paper in the opening and pin into place.

CORSET COVER PATTERN

Select a good Corset Cover pattern according to your bust measure. Avoid the one piece pattern for the first corset cover.

Read the directions carefully. The amount of material you will need will be in the directions of the pattern you select.

The suitable materials for corset covers are long cloth, berkley cambric, nainsook and batiste.

NAINSOOK

Nainsook is a muslin used for underwear and infants' clothes. It is distinguished from lawn, batiste and cambric in having a softer finish and not having as firm a construction.

BATISTE

Batiste was named after Jean Baptiste, a linen weaver of France. Originally the material was woven of fine linen threads for women's summer dresses. Now the name is applied to several grades of cotton goods which are put to a variety of uses.

DIRECTIONS

Place all pieces of the pattern on the material and cut the Corset Cover according to directions given with the pattern. Watch for the marks indicating the length of the material and be sure to place the pattern according to the markings.

Baste the under arm and shoulder seams.

Baste the hems on the front edges.

Slip on the Corset Cover and pin at top and bottom of the front and fit where necessary.

Fig. 57.
Altering Patterns.

Undergarments usually require very little alteration and we will take up a fuller discussion of alteration of patterns later.
Fig. 58.
Placing Pattern on material.

Very little fitting is required on underwear, if the pattern is the correct size, but one needs to see that the armhole is comfortable and that the top is high or low enough according to the wearer’s desire. If the armhole is too tight, slash it around the edge and cut it out after it is taken off. By following this plan you have a better chance to keep the correct curve of the armhole. Fit the Corset Cover loosely, as it will shrink in both the length and width when laundered.

FELLED SEAM

A felled seam, or flat fell, as it is sometimes called, is stitched as a plain seam on the wrong side of the garment first, then one side of the seam is trimmed off to within 1/8 inch of the stitching and the opposite side of the seam is turned in and hemmed down over the raw edge making a flat seam.

The felled seam is used on garments that come in contact with the skin. They should all turn the same way and care should be taken that no tucks or rough places appear on the right side of the garment. As a rule all felled seams on underwear turn toward the front. They are stronger, made so, because all bodily movements are usually forward and the pull on the seam is with the bodily motion.

Fig. 60.
Shoulder and Side Seams are Felled Seams. Armhole is “faced”.

FINISHING THE TOP

There are many methods by which the top of a Corset Cover may be finished. The following list is given so that you may be familiar with
other ways than the one that is required in this project:

A narrow hem.
A narrow bias facing.
A rolled hem.
Embroidery beading with muslin edge used as facing.

Face the neck and armholes with a narrow bias facing. The first stitching may be done by machine, but the hemming of the facing is to be done by hand.

Hem the front hems.

LACES FOR UNDERWEAR

Your taste is shown in your selection of laces and finishings for underwear. Linen laces are the best for wear. Cotton laces may wear well but are not pretty after being laundered.

The machine made imitation of Cluny and Torchon laces give good service and are very desirable for underwear.

In selecting both lace and material you should take into consideration the wear and the laundering the garment will be put thru. Simple garments are always in good taste and are easily laundered. If you desire a heavy garment for hard wear, muslin or long cloth will give good service. For garments not requiring hard wear Berkley cambric and cotton crepe will answer the purpose, but for light, thin and dainty garments nainsook is used. This wears well but requires great care in laundering.

In selecting laces for these materials, the fineness of the fabric must be considered, i.e., machine made Torchon and Cluny laces, Hamburg and Swiss embroideries are best adapted for the long cloth, cambric and crepe materials, while the Valenciennes, the hand made Torchons and the batiste embroideries are best for finer materials.

FINISHING THE BOTTOM

There are many ways of finishing the waistline of a Corset Cover. The following list will make you familiar with other methods than the one required in this project.

A corset cover may be finished with—

A band.
A beading.
A hem.
A casing.
A peplum.

Gather the lower part of the Corset Cover allowing for whatever blousing you may wish. Adjust the gathers to fit the waist loosely. Cut off the extra material \( \frac{3}{4} \) inches below the gathering.

Cut a belt 2½ inches wide on the length of the material and as long as the gathered portion of the Corset Cover allowing an extra inch that will permit of a ½-inch turn-in at each end.

Stitch the belt to the gathers putting the seam on the wrong side of the garment.

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Fig. 61.
Overhanding.
Trim off the seam and turn down the opposite side ¼ inch and fold over the seam, bringing the folded edge to the stitching just made, holding the band to the gathers. Baste.

The band must be straight.

Overhand the turned-in-ends and hem the band of the Corset Cover. No stitches should show above the band on the Corset Cover. (Fig. 61.)

**BUTTONS AND BUTTONHOLES**

The study of buttons is very interesting. In early times, they were used as ornaments only and it was not until the reign of Queen Elizabeth that it was found by making a slit in the garment the button could be used as a fastener.

So popular did they become that at the close of the 17th century the button industry was established thru-out Europe, the center of the industry being at Birmingham, England.

Buttons are made from a variety of materials, all of which are of value according to the use to which they are placed.

Buttons are made of wood, metal, mother-of-pearl, glass, agate, horn, bone, rubber and paper.

**MAKING THE BUTTONHOLES**

The buttonhole is cut on the thread of the material.

The size of the buttonhole is determined by the size of the button.

Use a pair of sharp scissors, or a pair of buttonhole scissors.

Measure the diameter of the button and cut several buttonholes, on a double piece of material for practice. Try the button in the buttonhole and see if the hole is the correct size.

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**Fig. 62.**

Buttonhole Scissors showing adjusting feature for size of cut.

Mark with a pin or a basting thread the place for the buttonholes. You will need at least four in Corset Cover.

**Fig. 63.**

Marking the Button Hole positions with pins.

Decide whether you are going to have vertical or horizontal buttonholes.

The vertical buttonhole is barred at both ends.
Hold the garment when starting the buttonhole so that the edge is to the palm of the left hand and the bulk of the garment may fall into the lap.

Place the cut buttonhole over the fore finger of the left hand, holding the fingers parallel to the chest; then turn the fingers so that the tips point to the chest. This is the correct position for making the buttonhole. The needle is inserted from right to left and the thread is drawn out to the right with a jerk motion which tightens up the thread and prevents it knotting. Upon the evenness of the pull or the jerk depends the stitch of the buttonhole.

**Barring** or **stranding** the buttonhole is the next step.
While the hand is in the horizontal position insert the needle at the lower right hand corner. Start with a few very small stitches to fasten the thread. No knots are used.

Carry the thread to the opposite end of the buttonhole, insert the needle taking up a stitch and bringing the needle out on the opposite side of the buttonhole. (Fig. 66.)

Insert the needle at the upper right hand corner and take up a stitch bringing the needle out at the starting point.

Now turn the fingers toward the chest as directed and the hand is in position for the next step in buttonhole making, Overcasting.

The overcasting stitch is a loose slanting stitch put over the raw edge of materials to prevent it from raveling.

Take four stitches on the lower part of the buttonhole as deep as the bar and four stitches on the opposite side, bringing the needle out at the lower right hand corner of the buttonhole.

The overcasting holds the two pieces of material together and prevents it raveling.

With the hand parallel to the chest and the fingers bent toward the chest, insert the needle at the lower corner, not too deep, but far enough to cover the stranding and the overcasting.

Before pulling the needle thru, bring the thread that is in the eye of the needle from right to left around and under the point of the needle. (Fig. 67.)

Pull the needle and thread directly to the right thus forming the purl, or twist, that belongs on the top of the slit of the buttonhole.

Continue along the side nearest the left hand, keeping the stitches the same depth and close together. Do not crowd the stitches but leave room for the purl.

When you have reached the end of the slit, spread the stitches forming a fan until you are directly opposite the last stitch on the other side.

Keep turning the work so that the buttonhole is in the same position on the finger as when you started.

When you have reached the end of the slit on the other side of the buttonhole, the thread will be on the inside edge of the buttonhole. Put the needle down to the wrong side of the work and bring the needle out at the starting place.

Make two or three stitches across the end of the buttonhole from stitch to stitch.

Beginning at the right of the bar, slip the needle under the stitches just made.

Hold the thread down with the left thumb and bring the needle out over the thread, thus forming a loop stitch. Pull the needle toward you with each stitch. (Fig. 67.)
Sometimes in taking up the threads of the bar a tiny stitch is made in the material. This holds the bar in place.

Four or five stitches are all that are necessary to complete the bar. Fasten the thread securely on the back of the garment.

**SEWING ON BUTTONS**

Lap the right side of the Corset Cover over the left side so that the center of the right side coincides with the center of the left.

Put pins thru the buttonholes to locate the places for the buttons on the left side of the Corset Cover.

Thread a needle with a thread twenty numbers coarser than that with which you are sewing. Take a stitch thru the point marked by the pin. Instead of using a knot make a buttonhole stitch at this point and remove the pin.

Bring the needle thru the hole of the button. Place a pin across the top of the button and take the stitches across the pin so that the thread will not be too tight and the buttonhole side will slip into place easily. (Fig. 69.)

If the buttons have two holes, sew them on so that the threads follow the warp threads of the material. If the buttons have four holes, sew them on so that the threads cross at right angles to the warp and woof threads of the material, i.e., have one set of threads follow the warp threads and one set follow the woof.

Remove the pin, bring the needle out from under the button and wind the thread around under the button three or four times, thus making a sort of shank for the button.

Fasten the thread on the wrong side of the garment directly under the button.

**TERMS USED IN CORSET COVER PROJECT**

- measurements
- modeling
- molding
- draft
- commercial
- pattern
- designed
- standard
- bust
- charts
- diagram
- horizontal
- overcasting
- alterations
- undergarments
- nainsook
- batiste
- armhole
- arm's eye
- felled seam
- gathers
- buttonhole
- scissors
- vertical
- construction
- parallel

**STUDENT'S RECORD**

Secure samples of five different materials suitable for underwear. This may be done by exchanging samples with the other girls of the class.

Examine the samples and record the following: width, price, quality, fibre and durability as compared with some other material.
Make a sketch of your Corset Cover.

Report on the following:

The fit of the Corset Cover.
The neatness of the finish.
Are the buttonholes well or poorly made?

NOTE—Buttonholes require practice and it is a good plan to make several until you can get an even stitch and are able to keep them all the same size before putting in your garments.

Mount your practice piece in your Record Book.

Is the machine and hand sewing the best that you can do?

Make out a statement for the materials used in your Corset Cover.

Could you buy a ready made one for the same amount?

Record the results of your comparison.

QUESTIONS

What is a pattern?

What is a draft?

What do you understand by modeling?

Tell three ways of securing a pattern.

Which one do you think is in common use?

What is the important point to remember when placing a commercial pattern?

Give three points in favor of commercial patterns.

Outline the things you have learned in making the Corset Cover.

What lessons in the Corset Cover project were review lessons?

Do you believe in review lessons? Why?