

Miss Cooley Explains Best Sewing Methods

Expert, Here for Home-
makers' Institute, Tells
of "Straight Lines and
Curves."

(By Esther B. Cooley)
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vice, Oregon Agricultural College.

Efficient equipment, i. e., smooth running sewing machines, dress forms, sharp shears, reversible tapes, adequate table space, sharp fine pins, etc., make finished results in dressmaking more possible. A study of sewing machine manual will save most of the sewing machine difficulties—sewing machine agents are available for more intricate adjustments. Satisfactory dress forms are available for as low a cost as one dollar.

Sharp shears may be a matter of family discipline. Shears are easily sharpened by cutting on a needle held between the blades. Fine steel pins are another aid. Best are usually obtainable in 1/4 or 1/2 lb. boxes; tracing wheels, tailor's chalk, shears, gauges for cutting narrow strips. Reversible tapes are as inexpensive as one way lines.

Patterns—Many good patterns are available. Difficulty in their use results from individual figure peculiarities and failure to check on pattern measures and alter the pattern rather than pattern itself. Too many expert stock size patterns to fit all figure irregularities without adjustment.

Purchasing the correct pattern size is not always simple.

Small-bust, broad-shouldered figures will find that a pattern size three times the neck measure taken just under the chin will give ample shoulder width.

Very low-bust figures may seem difficult to measure for. For this type take bust measure straight around figure under arms and add two inches, purchase pattern this size.

In checking patterns the following measures should be verified:

Length—From inside neck line to hem and generous hem allow-

ance made. Too narrow a hem leads to flutter, ruins hang of dress, and is disastrous for the large hip figure, who needs drag to folds and a substantial base effect.

Width of back—Taken across shoulder blades midway between shoulder top and armpit.

Width of chest—Taken same relative position in front.

Width of bust—Over fullest part.

Width of hip—Over hip bones.

Width of thigh—Over fullest line below waist. Check this measure when sitting to be sure pattern allows for any abnormal spread.

Length of arm—Back with arm crooked; front with arm straight.

Girth of arm—Upper and lower at fullest point with arm crooked.

Alter patterns according to these measures, fit garment and alter pattern again. In this way a good foundation pattern for many types of garments is possible and much fitting and uncertainty over results eliminated.

Cutting—As a safeguard against a short fabric allowance lay all patterns out before cutting any. Laying hem ends of patterns at opposite ends of goods and cutting all small pieces out in between is economy in some cases. Performances to be laid on straight of goods should be laid as directed and on either crosswise or lengthwise straight. These perforations may also be laid on true bias in many cases. Sleeves, especially taffeta, are often cut to advantage on bias.

In small checks, plaids or twilled materials a texture interest is added. In taffeta or any other material tending to split the longevity of the sleeve is greatly increased as bias conforms to arm curves.

Collars cut with center line back on bias form a more flattering neck line as the eye follows straight patterns easily and is confused by bias lines. Bias hip inserts or panels and bias sleeves in any patterned material—as checks—tend to keep the eye away from those edges and make figure appear narrower. Bias sleeves are slenderizing for large arm or broad-shouldered figures. Bias hip panels decrease apparent hip width.

Preparation of garment for fitting—In frail loose-weave mater-

ials bias edges should be stay stitched by machine or hand before fitting. If neck plackets, pockets, buttonholes, kick plaits can be definitely placed before fitting they should be, as they are much easier of construction before the dress is put together.

Fitting—The fit of a garment depends on the way the straight of the goods hangs from the various body hinges.

For straight line dress—Threads should run perpendicular to the floor line, down center front and center back from thigh to hip line and from highest shoulder point.

To make sure of this center front and center back perpendicular threads may be secured by pins to prevent swinging to either side. For hip or thigh to floor line a tape may be fastened tightly around hips and dress arranged so that all threads below tape fall perpendicular to floor line.

Threads should run parallel to floor line across shoulder blades in back, across fullest bust line, around largest measure below waist, and around arm even with armpit.

To keep threads parallel to floor across shoulder blades, ease shoulder back into shoulder front. Normal 36-inch shoulders require 1/4 inch longer back than front, because of natural roundness of back. The more stopped or fleshy the shoulders, the more fullness must be eased in.

To keep threads parallel to floor across bust, flat figures may present no problem, others may need shoulder, arm eye, under arm, or hip darts of some description. Full-bust small-hip figures will always need some darting above bust. Flat-bust, large-hip figures will need some below. Some figures need darts in several places. Darts may take the form of single stitching in darts, laid in folds, tucks attached either outside or inside. Shirtings, smockings, or in some straight figures may be reduced to simply easing the front underarm seam into the back between the bust and hip lines.

In arranging darts attention should be paid to the design principle, "Repetition line emphasizes." Crosswise darts from arms' eye or under-arm seam either at bust or hip will emphasize width and should be avoided if natural figure width is ample. Single dart or groups of graduated darts from shoulder line down will be more slenderizing. It should be remembered also that seams, tucks, or shirtings are conspicuous points

of interest and if arranged at edges of shoulder, under arm, hip, etc., will make figure appear wider. A very one-sided figure will need unequal darting on two sides of the garment. To keep threads of sleeve parallel to floor, ease top of sleeve into arms' eye. The normal sleeve has 1 1/2 inch eased into body arms' eye. Full or muscular arms may require more. A fat arm may need more fullness eased in back of top of shoulder, while a muscular arm may need more fullness eased in in front. Long full sleeves with contrasting trimming in cuffs increase apparent hip width.

Circular skirts may be full circular, semi-circular, all around, or segments. Full circular skirts are trying for heavy figures. Segments skillfully arranged may make thickness less apparent.

To draft patterns for—Take measure of upper part of dress at point of seam line for circular skirt, find radius of this measure (divide by 6.28) add to this radius the length of circular skirt, cut circular patterns using this as radius. Cut small circular segment from center of large circle using radius of seam line. For example—46 inches is the length of seam line point of attachment, 18 inches is length of circular skirt, 46 inches divided by 6.28 equals 7.3 inches—18 inches plus 7.3 equals 25.3 inches or radius of large circle, 7.3 equals radius of small circle to be cut from center of large.

Fullness can be darted out of this at regular intervals. If more ripple is desired on sides than in front, larger darts should be taken in front.

One-half, one-third or one-fourth of this pattern may be used and applied in a number of ways.

Attachment of circular skirt to body of dress may be accomplished in several ways—plain seams, welt seams, corded seams, or double bias bindings. The skirt may be attached over or under the upper part of dress. If allowance is necessary for future lengthening of the dress, it is more desirable to attach skirt on top of the waist section and arrange to have waist extend down under skirt for several inches. Waist may also be tucked and tucks let out as additional length is required.

Finishing bottom edge of circular skirt—1/4 to 1/2 inch hem is the widest turned back hem successful. Deeper hems cause skirt to sag and are almost impossible to put in satisfactorily. Circular skirts may be faced with a bias or circular shaped facing, edged with lace, braid, or ribbon, bound with ribbon, double bias or self bias, pick-stitched, roll whipped.

Variations of circular skirts are noted in two or more half circles attached to straight line dress, with the diameter line or the half circle as a curving line of attachment.

Godets may take form of wedges or circle segment and may be applied to surface of dress or set underneath with plain welt bound or hemstitched seam. They may be of equal or uneven length. Skillfully arranged godets can do much toward elongating and narrowing the figure effect. Placed at edges of hips they give a width effect.

Neck finishes—Bias bindings either double or single, cordings, facings, successive rows of closely placed hemstitchings in one or many colors, braid, lace, ribbon and embroidery are common flat finishes for neck lines.

Plaques of various sorts are noted. Neck plaques may make full figures look very stuffy if not carefully arranged. Should not end a bust line if that is a prominent shelf. Eliminate entirely or extend down to or below waistline.

Many plaques can and should be stitched in place before the cut is made, avoid stretching out of shape. Plaques for bold patterned materials should be planned with great care so that they do not destroy the effect of the pattern. Surface plaques are more desirable than seamed out openings.

Collars must be drafted to fit neckline and shoulders. Any alterations in neck trimming or shoulder fittings from the indications of a commercial pattern should be followed up by similar alterations in collar pattern.

Collars may be flat, semi-roll, and roll. Any of these may be cut with center back line on bias.

Clever placing of seam lines, darts, plaques, collars, pockets, plaits, etc., can do much to correct objectionable irregularities. Briefly, do not have any accenting lines starting or ending on edges or shelves that should not be brought to attention. Do not repeat or sharply oppose any lines that are unbecoming.

Repetition of lines exaggerates, and sharp contrast throws into relief, depending, of course, on spacing. Angles, in dress, repeating angles of face and form, emphasize them; circular lines or straight lines directly opposed exaggerate thinness to scrawiness; circular lines on large figures or acute angles or the opposition of sharp thin lines all make for a corpulent effect especially when these lines are neck lines or hat lines.

One with broad or sloping shoulders will avoid all drop shoulder effects as they tend to widen the broad and drag down the sloping shoulders. Wide collars will add to shoulder width. Collars for high, large bust figures should be inconspicuous and reach considerably below the bust line, rather than terminating at the bust line and calling attention to any abnormality.

Large, armed, stoop-shouldered or broad-shouldered figures will find that deep arms' eye or the indefiniteness of a butterfly sleeve will be disguising for their difficulty. Some raglans are good.

The large hip individual must treat the long waisted, hip-dart dresses and the wrap-around coats to a great deal of skillful fitting. The long waisted effect should not give a waist line a noticeably wider effect than the shoulder width.

It gives too much of a wedge shaped silhouette when straight lines are the desired thing. This means that many figures will arrange panels and sashes so that they seem to cut a slice off the hips, if a long waisted effect is desired.

The short, large-hip figure has a problem in adapting long waisted patterns to her shorter proportions. Too often the fullness and waistline is brought down to the largest hip measure and adds considerably to the apparent size of the victim.

The taller and thinner the woman, the shorter must her skirts be to give the most pleasing effect, i. e., the fashionable 14-16" length will look much shorter on a five foot figure than on a six foot one.

The width of skirt can do much to increase ponderousness of figure. For this reason designs that show panels or tunics or draperies permitting a narrow foot line width without a convex-convex line around the hips are successful in their slenderizing effects.

Another point to consider in good costume line is balance. Balance may be bi-symetric or occult. Bi-symetric balance is a two sided design, both sides evenly balanced. A tailored suit is an example of bi-symetric balance.

Occult balance is uneven balance. Two sides unevenly balanced. Draped dresses, sashes on one side, collars with a one sided effect, large combs worn in a one sided coiffure, all produce an unevenly balanced costume or occult balance. When skillfully handled occult balance is the most becoming of costumes for irregularly proportioned figures. The eye is drawn to one particular point or travels along one depending line and cannot take the general effect of the whole mass into consideration. By proper arrangement it may increase or diminish apparent size.

Repetition or contradiction exaggerates. Beauty of line demands unity, good space division, and balance either occult or bi-symetric.

The tall figure will never emphasize up and down or vertical lines either of construction or decoration. Hip pockets, crosswise groups of tucks, or trimming, wide port irregular belts and drop shoulders, flaring sleeves, ruffles, scarfs, long waisted effects will add to her apparent size—moderately short sleeves.

For the tall heavy figure—As the waist is the pivoting point the beholder's eye must not be allowed to travel around. It may be broken by an interesting line front and back, great care in selection of width and length of skirts must be exercised, and horizontal or crosswise construction or trimming lines avoided. If a repetition of her roundness in the use of a neck line is necessary, an inconspicuous neck finish and a long cord with a pendant or neckline will correct this line. Wide, three-fourths or seven-eighths length sleeves, will

add to hip width, especially when conspicuous lining or cuff trimming is used. Deep hems, long up and down lines and occult balance will help in the slenderizing effect.

The short slight woman will have the provinces of daintiness, picturesqueness and quaintness to choose from. The extremes of fashion whims may be hers and care is necessary only in adjusting the proportions to her figure.

The short stout individual presents the greatest problem. She must always cling to the vertical

lines and have as little as possible attention brought to the portions of the figure between head and feet. A concentration of line in hair dress or hat with a trimming line down the full length front of the costume will add to height.

Skinny, 28 Year Old Pony,
Wins Annual Polo Medal

CHICAGO, July 14. (AP)—A 28-year-old pony, Skinny, which has played polo every season since 1906, heads the list of seventy-four winners of annual medals

awarded for the best membership in the United States Polo association.

Three more of the ponies receiving the medals for the 1925 season were more than sixteen years old, and more than half of them were over seven years old. The youngest was five.

Before he sold Skinny to D. L. McCarthy, of the Toronto Polo club, Major General McBrien frequently used to ride him through four chukkers. Mr. McCarthy has played him regularly since he bought him.

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New Recipes To Try And Crescent Meats To Help Make Them Good

Mrs. McClean, through the columns of The Observer as well as at the Homemakers' Institute, is providing a tempting variety of new recipes that will be given immediate trials as you wish to add taste to summer menus.

In the Mock Chicken Salad suggested as optional for use with yesterday's menu, she urges pork and veal in place of chicken—less expensive and equally delicious.

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