

You Have the Goods

No. 1 . . . page 36

ON HIM



No. 2 . . . page 37*



No. 3
page 38

Refer to general instructions on remodelling before attempting to make over a man's suit into a woman's suit. The considerations which pertain particularly to this problem follow:

SIZE

When making a man's suit into a woman's suit, size is an important consideration. The man must be larger than the woman for whom the suit is planned.

CAN YOU KEEP ANY OF THE TAILORING?

This consideration should govern your choice of pattern. *Some of the tailoring may be kept*, along the front edges and the pockets. If it is retained, the pattern bought must resemble as nearly as possible the original suit. Layout No. 2, p. 37, was planned for a problem of this kind. Remember if the front is not ripped, the coat will button like a man's from left to right, but many a good fashion was born of necessity. *The jacket will have to be completely ripped:*

1. If you wish to change buttonholes to the right side.
2. If you wish to turn worn material.
3. If you are working on a double breasted coat.
4. If the existing tailoring is too exaggerated.

CHOOSING A PATTERN

Patterns for women's suits have a wide variety of designs, but when choosing a pattern for remodelling, remember that men's suits in general have certain characteristics: a seam down the back, two darts at the waist, a side pocket on the left, and frequently flap pockets.

The limitations of material in the trousers make it necessary for the skirt to be fairly straight. A kick pleat or a slight flare is the most you can expect.

The pattern layouts on pages 36-39 were prepared to help you: first, to choose a pattern to fit as many of these requirements as possible; then, to make the adjustments necessary. The patterns were not chosen because they were the only ones which could be used, but as suggestions to make your choice easy and practical. Although you see pictured four complete suits, not all are made of one pattern. Some are composed of separate skirts and jackets. The idea was that when looking for patterns you might be able to find a pattern similar to one of the skirts or one of the jackets. Then on one of the charts you would be able to see how the particular problems of the coat and the skirt, which you chose, were worked out.

CORRECT SIZE OF PATTERN

The correct size of pattern is essential. A tape measure held over the bust and hips with ease so that the finger may be slipped under it, but drawn more snugly around the waist, will give your correct measurements. Check these measurements with the size chart given on every pattern envelope.

LINING

Usually it is not advisable to use the old lining. Rayon twill is a very serviceable material although silk and other rayons may also be used.

When lining is used, it is cut from the jacket pattern allowing two inches at center back for soft pleat. Pattern instructions give details.

INTERFACINGS

The collar and facings of a suit must have interfacings. You may use the interfacing already on the suit. If that seems too heavy, a lightweight muslin or percaline will do. The material must be shrunk before using.

This is done by washing the material and pressing while still damp. Do the same with the old interfacing, if you use it, so as to renew the "body." Cut interfacing for front facings from same pattern as front facings and on the straight grain. Cut the interfacing for the collar from under collar pattern, cutting on the bias. This makes the collar lie more smoothly.

CLEANING AND RIPPING

See general directions on p. 31, but when sending the suit to be cleaned, instruct the tailor not to press the crease in the trousers.

On trousers, rip completely along seams. The coat must be entirely ripped, if you intend to turn the fabric. Otherwise there are certain general ripping instructions: remove

lining and padding, take out sleeves and rip them apart, rip collar from neckline. Rip shoulder, underarm and back seams.

Instruction for ripping more than

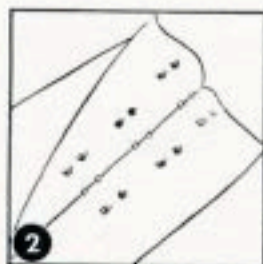
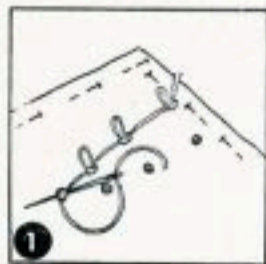
this will be given on the pages with pattern layouts as it varies with the type of pattern you choose and whether you intend to retain the tailoring.

LIST OF PATTERNS USED ON PATTERN LAYOUTS

Layout I	JACKET and SKIRT.....	HOLLYWOOD 949.....	pg. 36
Layout II	JACKET and SKIRT.....	ADVANCE 2997.....	pg. 37
	OR SKIRT.....	BUTTERICK 1056.....	
	OR SKIRT.....	HOLLYWOOD 682.....	
	OR SKIRT.....	SIMPLICITY 3652.....	
Layout III	JACKET—VOGUE 9137—SKIRT—VOGUE 9001.....		pg. 38
	OR JACKET.....	HOLLYWOOD 800.....	
	OR JACKET.....	ADVANCE 2617.....	
	OR JACKET.....	SIMPLICITY 3652.....	
Layout IV	BOLERO—VOGUE 9344—SKIRT—VOGUE 9284.....		pg. 39
	OR BOLERO.....	BUTTERICK 1979.....	
	OR BOLERO.....	HOLLYWOOD 838.....	
	OR BOLERO.....	MCCALL 4188.....	

GENERAL DIRECTIONS FOR CUTTING

1. All ripped pieces must be thoroughly pressed and threads removed, see p. 31.
2. Pin together corresponding parts, same sides of fabric together: front sections of trousers, back sections of trousers, upper sections of sleeves, under sections of sleeves, back sections of coat, front sections of coat, facings (if they have been ripped). This is to save time when cutting out the pattern, by cutting two sections at once. However the front sections of the coat should be cut separately if the tailoring is retained.
3. Take out pattern pieces needed.
4. Note perforations for straight of goods. Mark them with a colored pencil, as it is most important that these perforations be laid on the lengthwise grain (see p. 48).
5. Where there is a dart on the pattern at front shoulder, pin it up, matching perforations.
6. Turn to pattern layout in this book suitable to your pattern (find your pattern number on the list given just before this section and turn to the page indicated). Using the layout and the instructions given for each layout, cut out your pattern.



7. In the instructions which follow, there are certain words which have a special meaning: (a) *Lay your pattern on the fabric* means that in doing so, you *must* match the perforations for the straight of the goods to the lengthwise grain (see p. 48). (b) *Mark* means mark darts, seam allowances and other indicated points with tailor's tacks. To make tailor's tacks, use a double thread, and make a looped back stitch in each perforation, leaving a 1" loop (Fig. 1). Join perforations with a basting stitch. Clip the latter and remove pattern. Separate the two thicknesses of the fabric and cut the threads (Fig. 2). (c) *Cut* means cut around pattern, cutting notches away from pattern.

INSTRUCTIONS FOR CUTTING—LAYOUT No. 1, P. 36

For this jacket, the coat of the suit was almost entirely ripped apart. The one exception was the dart that goes straight up from the pocket. The trousers were ripped as usual. This suit is cut with no adjustment. Lay your pattern on the pieces as shown, mark and cut. For Lining and Interfacing see p. 32.

INSTRUCTIONS FOR CUTTING—LAYOUT No. 2, P. 37

Jacket . . . For this jacket it was planned to retain some of the tailoring of the original coat, so the pockets, the two front darts, and the front edges from the collar joining just above the lapels are not ripped. The outer edge stitching is ripped down to the tip of the lapel and from the bottom up to the first button. The

interfacing is cut to the edge of the facing for the coat.

Back of Coat (Jacket Back)

1. Pin pattern to back sections of coat as shown. Mark seam allowances and shoulder darts, but disregard darts at waistline.
2. Cut around pattern and cut off extra piece of pattern.

Front of Coat (Jacket Front)

1. Each side will be cut separately.
2. Lay pattern (dart at shoulder already pinned) on front section as shown, with edge to edge and marking for pockets in line with pockets already in coat. The pockets on coat will be a little farther back than on pattern or their position may be a little higher or lower. This makes no difference, nor does it matter that the lapel point of pattern projects a little beyond fabric. Pin pattern in a few places.
3. To make pattern lie flat, a new dart must be cut from the neckline as shown. Draw a line from bottom perforation of pinned dart to the neckline, parallel to dart already in lower part of coat, and cut along this line.
4. Smooth pattern out and pin around it. Add piece cut from back, as shown, matching notches. To make it lie flat, slash at inner edge at waistline and pleat at outer edge, as shown. Pin, mark (do not forget new dart at shoulder) and cut around pattern except at front edges. Transfer notches at side seam to outer edge.

CUTTING DIRECTIONS

(Cont'd from page 33)

Skirt . . . The pattern for this skirt is made with inverted pleats at center back and center front. To change this to a four gored skirt, turn under pleat extensions on both back and front $\frac{1}{2}$ " beyond pleat perforations towards center edge. The $\frac{1}{2}$ " is for a seam allowance.

Back of Trousers (Skirt Front) Upper Collar is also cut from this section.

1. Lay Skirt Front pattern on back sections of trousers as shown. Pin.
2. If you wish additional fullness as indicated by dotted portion of diagram, measure down 11" from top edge along fold of pattern and mark. Continue line of lower edge of pattern to edge of fabric with a basting. Connect end of this line with point marked above, as shown. This is cutting line. Mark and cut.
3. After Skirt Front is cut, take one of remaining pieces and fold on lengthwise grain (see p. 48). Place Upper Collar pattern with perforations on fold. Mark and cut.

Front of Trousers (Skirt Back) Under Collar is also cut from this section.

1. Lay patterns on front sections of trousers, as shown.
2. If skirt pattern exceeds width of fabric, turn it back at side seam as shown, graduating in to hipline.
3. Pin, mark and cut.

Sleeves

1. Lay patterns on sleeve sections as shown.
2. Cut off the pattern piece that extends beyond the fabric of the Upper Sleeve and pin to Under Sleeve as indicated. When pinning notice that a small amount of width is added to keep the outer line curved. Mark and cut.

Belt

1. Cut belt from any remaining fabric. Piece at side seams if necessary.
2. If fabric is heavy, face with lining material.

Lining and Interfacings

See instructions for Linings and Interfacings, p. 32.

INSTRUCTIONS FOR CUTTING—LAYOUT No. 3, P. 38

Jacket . . . For this jacket the coat was entirely ripped apart except for the two front darts. If suit fabric is turned, front darts are ripped and sewed in again on the other side.

Back of Coat (Jacket Back)

There is no special problem. Pin pattern to back sections of coat, mark and cut.

Front of Coat (Jacket Front)

1. Both sides may be cut at one time. Lay pattern (dart at shoulder already pinned) on front coat sections as shown, so that front edge comes just to the buttonholes. The buttonholes may run a little into the seam allowance but this is of no consequence. Pocket perforations should come above the pocket slash. Pin pattern in a few places.
2. To make pattern lie flat, a new dart must be cut from the armhole to lower perforation of shoulder dart as indicated. It should come below pocket slash.
3. Smooth pattern out and pin all around. If rever of pattern seems to extend out a little too far, take a small pleat in it, graduating it as shown. Mark seam allowances and new dart. Disregard waistline darts on pattern. When fitting coat it may be necessary to take in existing darts a little.

Front Facings . . . Lay pattern on so that front edge is in back of buttonholes. If rever of Jacket Front was made smaller by a pleat, take the same pleat in the Facing as was taken in the front. Pin, mark, and cut. It makes no difference if facings are a little narrower than the pattern. Allow the extra piece on the lining.

Skirt . . .

Front of Trousers (Skirt Front) Pockets are also cut from this section.

1. Lay Skirt Front on front sections of trousers as shown. Be sure it is far enough from the edge to allow for seam at outer edge and far enough down so that pockets may be cut from piece above. Pin, mark and cut.
2. Pin Pockets on remaining pieces as indicated. By cutting on bias (see p. 48) as shown, a nice effect is produced in a herringbone tweed. Pockets may also be cut straight.

Back of Trousers (Skirt Back) Collars and Pleat Insert are also cut from this section.

1. Lay Skirt Back on back sections of trousers so that pleat extension is on lengthwise grain of fabric. Pin, mark and cut.
2. From one of two remaining pieces the Collars are cut. Pattern pieces are shown in proper position. From the other piece the Pleat Insert is cut with the center back on a lengthwise fold.

Sleeves . . . See instructions for Sleeves under Layout No. 2, p. 34.

Belt . . . See instructions for Belt under Layout No. 2, p. 34.

Lining and Interfacings . . . See instructions for Linings and Interfacings, p. 32.

INSTRUCTIONS FOR CUTTING—LAYOUT No. 4, P. 39

Jacket . . .

Back of Coat (Jacket Back) Lower Front Facing is also cut from this section.

1. Pin Jacket Back to back sections of coat as shown, about $\frac{5}{8}$ of an inch in from center back to allow for seams. Mark and cut as usual.
2. Pin, mark, and cut Lower Front Facing from same piece.

Front of Coat (Jacket Front) Lower Back and Back Facings are also cut from this section.

1. Lay Jacket Front (dart already pinned) on front sections of coat above lower pocket openings and with edge at back of buttonholes. Pin in a few places.
2. To make pattern lie flat a new dart must be cut from lower edge as shown. About two inches beyond $\frac{1}{2}$ the distance from the front edge to the underarm seam, cut a slash which extends to the lowest perforation for the shoulder dart.
3. Smooth pattern out and pin.
4. Mark and cut in usual manner.
5. Pin, mark and cut Lower Back and Back Facings from same pieces.

Front Facings . . .

1. Pin Front Facing patterns to facing sections of coat as shown. Mark and cut.

Skirt . . .

This skirt pattern has three pieces, one for the front and two for the back. The two back portions are pinned together as shown. The result is a four gored skirt.

Front of Trousers (Skirt Back)

1. Pin back sections of pattern together, lapping the pieces by matching seam perforations from hipline to lower edge and allowing them to spread from hipline to upper edge.
2. Lay pattern on front sections of trousers as shown, allowing about $\frac{1}{2}$ inch at edge for seam allowance. If pattern extends beyond fabric, turn back equal amount from upper to lower edge as shown. The notches are transferred to outer edge. Measure amount pattern pieces spread at back and take this amount from

back seam as shown. Pin, mark and cut.

3. Cut off piece of pattern turned back.

Back of Trousers (Skirt Front)

1. Lay pattern on back sections of trousers as shown, adding the piece cut off back, as shown, matching notches. Pin, mark and cut. Transfer the notches.

Sleeves . . . The sleeves of this pattern are made in one piece and will not be suitable for use in this bolero jacket. Use a two-section sleeve pattern from a jacket pattern of the same make as the bolero. See instructions for Sleeve under Layout No. 2, p. 34.

Belt . . . See instructions for Belt, Layout No. 2, p. 34.

Lining and Interfacings . . . See instructions for Linings and Interfacings, p. 32.

HINTS ON TAILORING

Pressing . . . It cannot be repeated too often that pressing is the secret of successful sewing, especially tailoring (see general instructions on pressing, p. 49).

How to Finish Front and Collar of Suit When Tailoring Is Ripped

Interfacing and Taping on Front of Jacket

When the side seams are sewed and pressed, place jacket flat on table, wrong side out. Pin interfacings to fronts. Baste shoulder seams. Try on jacket (right side out) and pin together at front where top button will come. Turn back lapels to see where natural roll in collar occurs. Mark the line of the roll with pins.

Remove jacket and turn again to wrong side. A little beyond line of pins toward the armhole run a basting line. Using this line as a guide, secure the two fabrics together with diagonal bastings (Fig. 3), making sure to catch only the top layer of under fabric so that stitches do not show through. Diagonal basting is a straight up and down stitch, catching two thicknesses of fabric together combined with a slanting stitch on top of fabric. Work from inside out toward edge.

When this section is entirely covered with diagonal bastings check the lapels to see that they are even. The best way to do this is to make a cardboard form of the lapel pattern. Cut seam allowance off pattern. On a piece of cardboard trace around the lapel part of the pattern and cut out the form. Apply this form to the lapel and mark around it. The mark-

ing line is the new seam line. Baste entire facing to coat at seam line. Next baste twill tape, about $\frac{1}{2}$ " wide, flush with seam line, mitering the tape at the point of lapel. First sew edge to seam line with fine hemming stitch and then sew the other edge to the interfacing. Trim away seam allowance on the interfacing (Fig. 4).

Interfacing and Taping on Collar

For collar, stitch center seams in under section of collar and interfacing and press open. Baste the under section of collar and interfacing together around the seam allowance. Inside seam allowance, from notch to notch, make a curved row of machine stitching which reaches about $\frac{1}{3}$ of the way up the collar (Fig. 5). Make several rows inside this row about $\frac{1}{4}$ " apart, as shown. Using top curved line as a guide, cover the rest of the collar with diagonal bastings, keeping within the seam line (Fig. 5). Tape top and side edges of collar in same way described for front facings. Cut away seam allowance on interlining.

Applying Collar and Facings

Baste and stitch under section of the collar to the jacket. Press seams open, clip seam allowance to make collar lie flat and tape seam line as before. Baste and stitch upper section of collar to front facings. Press seams open and clip.

Pin facings and collar to jacket, right sides together and stitch around, using outside of tape as a guide line. Clip off corners. Trim off seams, one a little narrower than the other. Turn facing to wrong side of jacket. Baste and press. The entire outer edge may be machine stitched close to edge. If you wish to omit the machine stitching there is another way of preventing the facing from rolling to the right side. Begin at bottom of coat, and on the wrong side sew close to the edge with a combination of back and blind stitches (see p. 48). These stitches must be firm but not tight and should catch the seam allowance and facing together. If there is a lapel, reverse the work at the point where the lapel begins. Turn hem on jacket and catch stitch (see p. 48). Baste inner edge of facing to inside of jacket, turning rever out while doing so, to make

sure it is not too tight. Catch stitch to jacket.

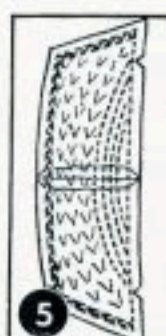
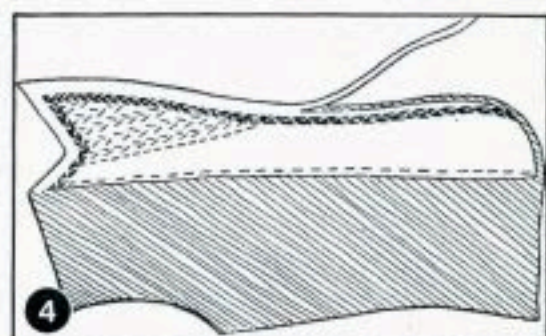
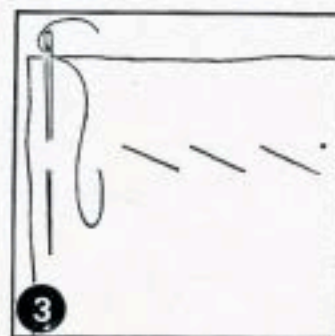
How to Finish Front and Collar of Suit When Tailoring Is Retained

Prepare under section of collar as described under Interfacing and Taping on Collar. Seam under section of collar to jacket, right side to right side and press. Turn facing out over the right side of jacket. At lower edge of jacket, stitch facing and front together, continuing original seam. At neck edge, stitch upper section of collar to facings (the collar will be placed under the facings, right side of collar and to right side of facings). Press seam open. Sew upper and under sections of collar together, continuing the stitching down the edge of the rever and keeping an even line until it merges with old seam. Trim seams, clip corners and turn facing to inside of jacket. Baste around outer edge of collar and rever and lower edge of jacket. Press. Finish edges with stitching the same as front edge stitch. To hide ends of thread leave long enough ends when finishing off machine stitching to thread a needle and bring the ends through to the inside of jacket. Turn lower hem and catch stitch to coat. Baste inner edge of facing to inside of jacket, turning rever out while doing so to make sure that it is not too tight. Catch stitch to jacket.

Skirts . . . On all of the skirts there will be a center seam back and front and side seams. Where there is an inserted pleat the pattern instructions will give details.

How to Cover Pocket Openings . . . To close pocket openings, cut strips of lining fabric $1\frac{3}{4}$ " wide and the length of the openings plus one inch. Press or baste $\frac{1}{2}$ inch seams around all edges of strips. Baste on right side of openings, keeping fabric smooth. Stitch strips on edges. Press with a damp cloth. These strips will be hidden by the pockets. On the bolero you may wish to use a pocket of the same material as the jacket. If the material is a dark smooth fabric, a pocket or even a band of faille ribbon would be very attractive.

Lining . . . See pattern instructions and How to Sew in Lining, page 12.



Layout No. 1

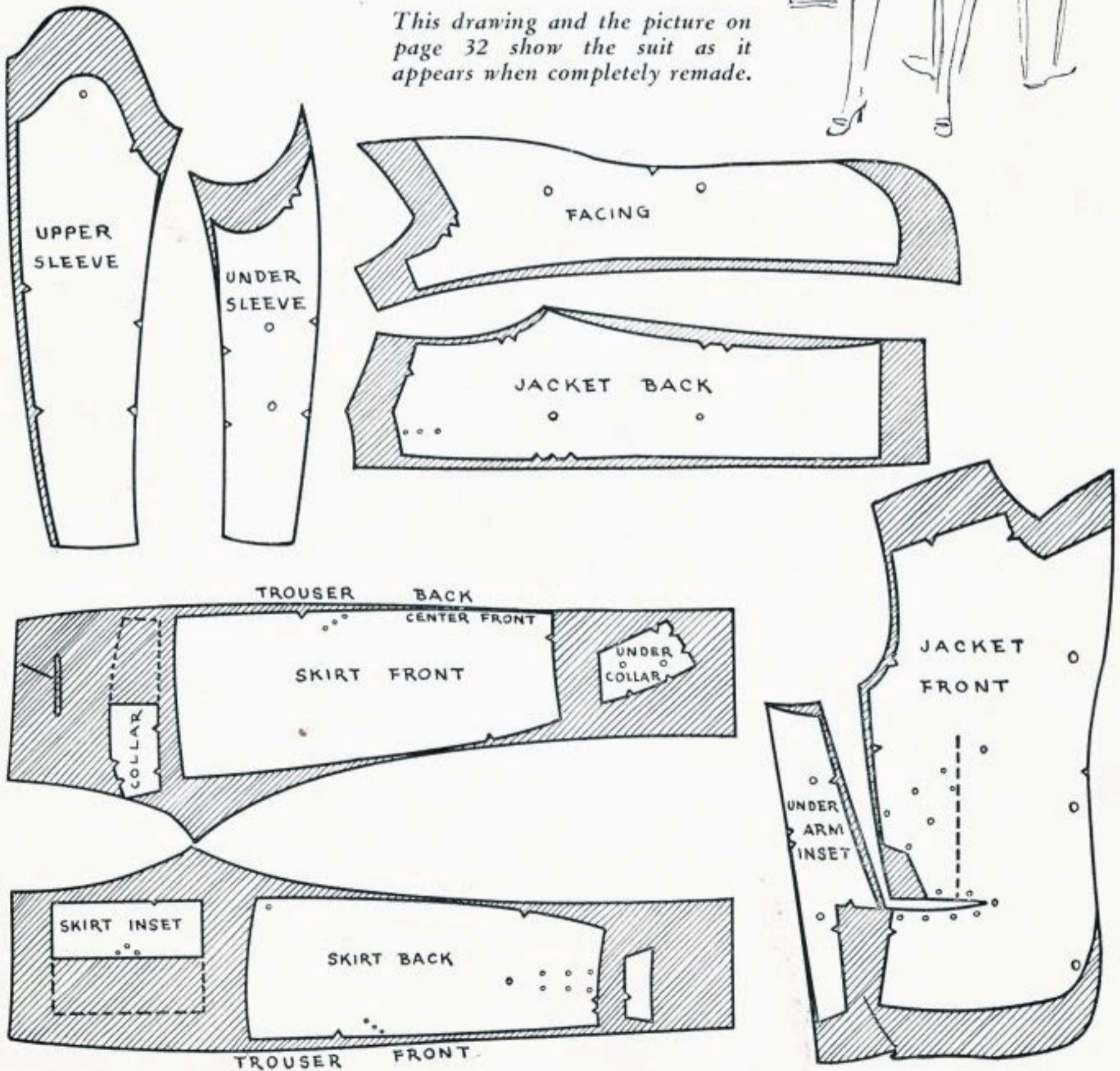
JACKET AND SKIRT HOLLYWOOD 949

This suit is cut out without any special adjustment by laying the pieces on the suit as directed. The original suit was entirely ripped except for the dart which comes straight up from the pocket.

When making the suit, follow the pattern directions carefully. Special tailoring hints — page 35; easy sewing suggestions—page 48; full cutting instructions—page 33.



This drawing and the picture on page 32 show the suit as it appears when completely remade.



Layout No. 2

JACKET AND SKIRT

ADVANCE 2997

This jacket pattern was chosen so that some of the tailoring of the coat might be retained. It has pockets similar to those on a man's suit and the other features necessary. Notice that when the coat is made over, the tailoring along the edge from the lapel down is not cut to conform to the pattern but kept "as is."

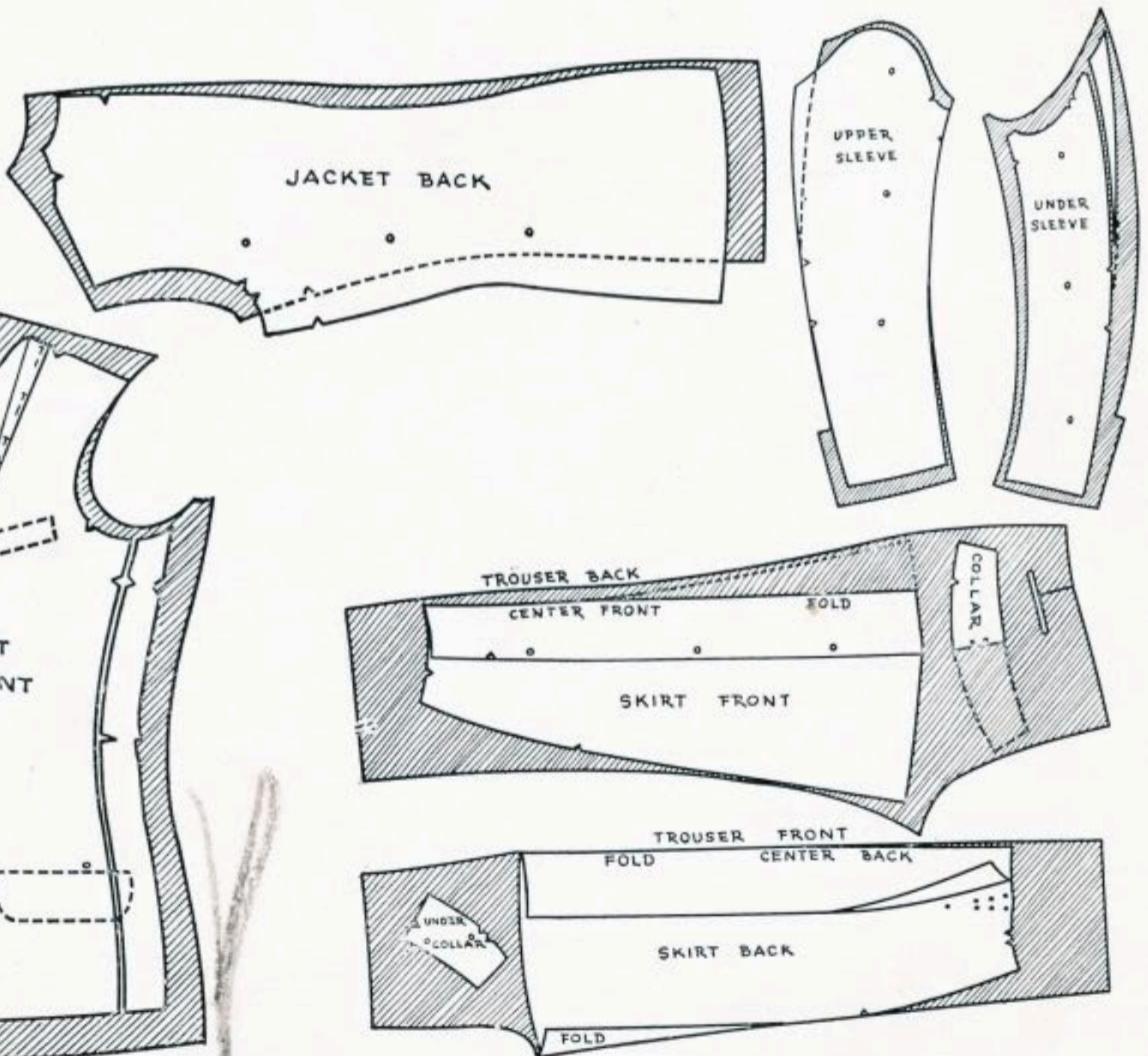
The parts of this coat which were not ripped were the pockets, the two front darts, the front edges from the collar joining. The outer edge stitching was ripped down to the tip of the lapel and from the bottom up to the last button.

The skirt pattern has one pleat down the center back and front. When cutting the pattern the pleat is removed as shown and a slightly flared four gored skirt results.

Other skirts that may be used for the same effect—Butterick 1056, Hollywood 682, Simplicity 3652.

Full cutting instructions—page 33; special tailoring hints—page 35; easy sewing suggestions—page 48.

This drawing and the picture on page 32 show the suit as it appears when completely remade.



Layout No. 3

JACKET-VOGUE 9137

For this jacket pattern, the coat was entirely ripped apart except for the two front darts. If suit fabric is turned, front darts are ripped and sewed in again on the other side. Directions are given on page 35 for closing the pocket slits which are then covered with patch pockets. Sometimes an extra pocket is added at the top.

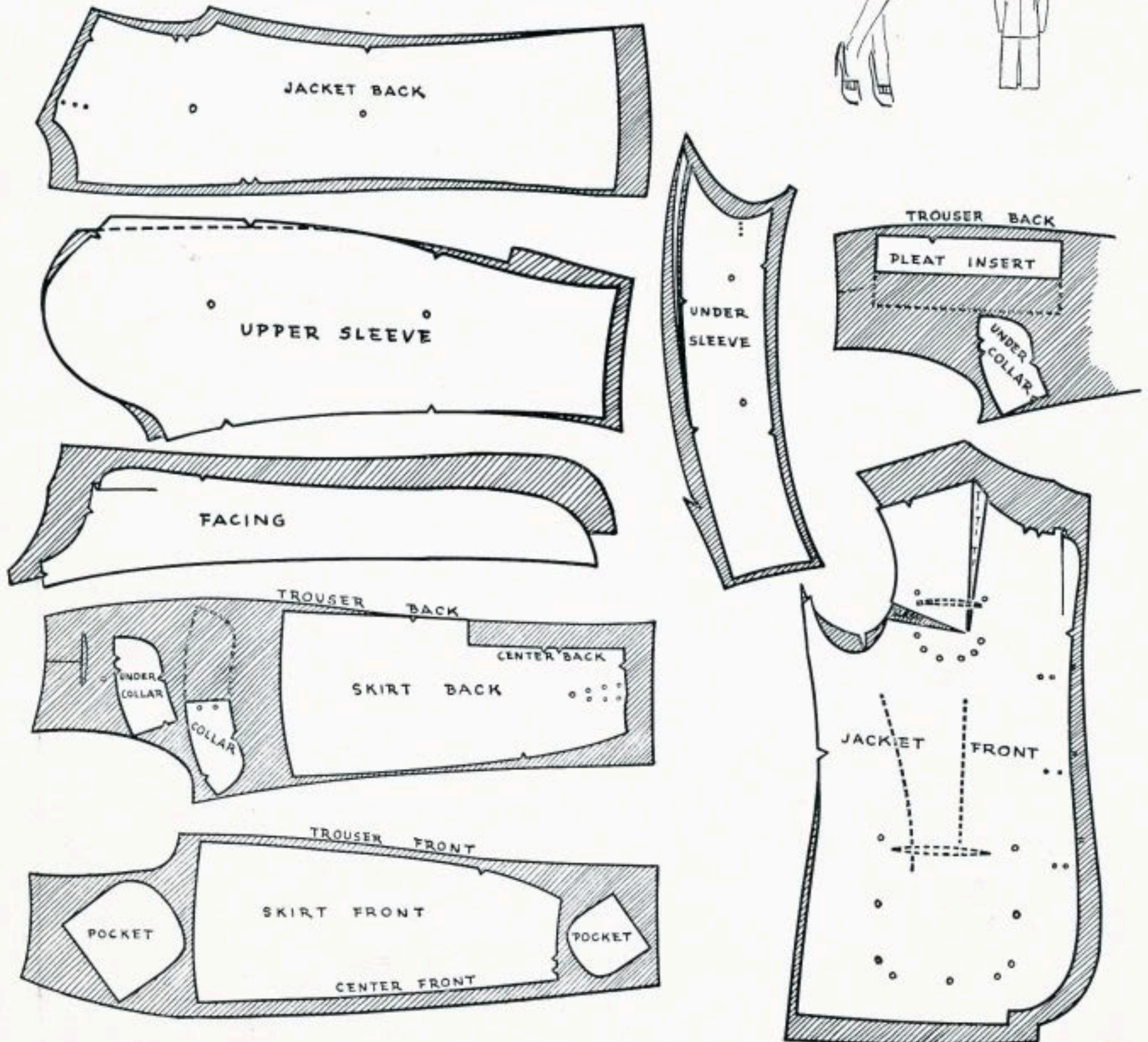
Other jacket patterns that may be used for the same effect, Hollywood 800, Advance 2617, Simplicity 3652.

SKIRT-VOGUE 9001

The skirt was chosen because it is straight and has a kick pleat in the back which can be easily cut from the material available.

Full cutting instructions — pages 33, 34; special tailoring hints — page 35; easy sewing suggestions — page 48.

This drawing and the picture on page 32 show the suit as it appears when completely remade.



Layout No. 4



BOLERO-VOGUE 9344

To make the bolero, the coat must be entirely ripped. The pattern has no seam down the back but since the original suit is made with one, an allowance is made at the back for a seam. Directions are given for closing the pocket slit on page 35. This may be concealed by a pocket.

The sleeves of this pattern are made in one piece and will not be suitable for use in this bolero jacket. Use a two-section sleeve pattern from a jacket pattern of the same make as the bolero.

Other boleros which may be used are Butterick 1979, Hollywood 838, McCall 4188.

SKIRT-VOGUE 9284

The skirt was chosen because it can be easily converted into a four gored skirt. The pattern has three pieces — a front, a back, and a side back.

The drawing shows the suit as it appears when completely remade.

