



Fig. 9-2.1

## Bras and Girdles

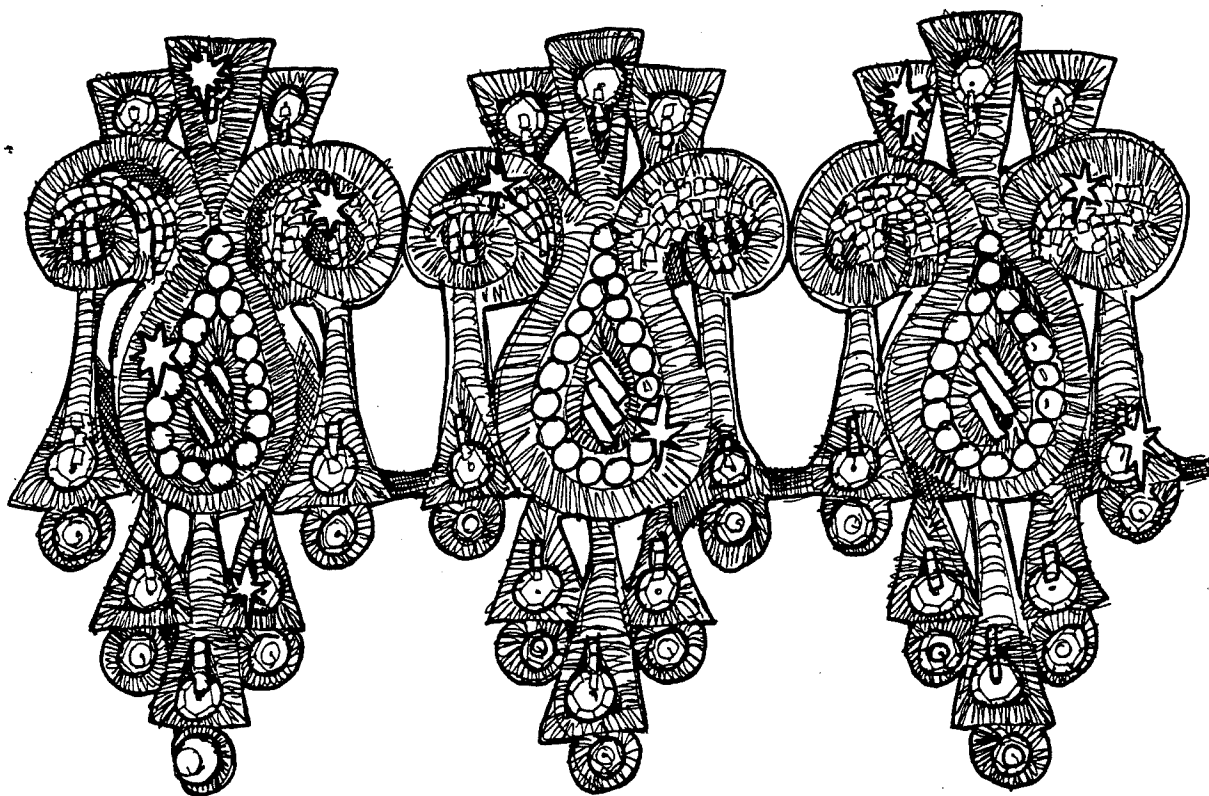


Fig. 6-1. Al-Uzza trimming, shown actual size

bra. Now begin trying them out one after another, until you achieve the effect that you want.

Follow the same procedure for the girdle after your base is made, or as an alternative, trace the pattern on clear plastic and lay it over the beads, and trimmings, which have been prearranged on the table. Remember your design pieces will be slightly longer, about 2 inches longer than the girdle itself, to allow extra length to turn under. Having achieved the effect that you want, you then cut all the pieces to the correct size, allowing  $\frac{1}{2}$  to 1 inch at each end to turn under to prevent ravelling. The trimming in Figure 6-1 is nonravelling. This allows it to be cut to exact size.

Layered appliqué may use one spectacular trimming juxtaposed with itself, or as many as three. The final effect is like a sculpture. I try to design costumes that will so overwhelm the audience with their beauty that they wish they could touch them. I use a combination

of beaded and flat trimmings. I imagine them moving with the interplay of lights on the beads and jewels.

Light and dark elements should be interspersed in a costume. Contrast is an important element, especially in costumes made of shades of the same color. Remember that the length of a bead strand will determine how much it will move.

Another somewhat easier method is to make a completely beaded bra and girdle set. One option that offers exciting possibilities is to make a girdle out of bead or pearl strands. (See the girdle of Sirima Devata in the pattern section.) Beading is a process that can take a considerable amount of time unless you buy beaded banding. See the trimming section (p. 51.) Even though you may use the same beaded trim, the design effect can be altered by the amount of space you leave between the bead strands, the length of the beads, and the color and shape of the bra cup and girdle.

## Bras and Girdles

### COVERING THE SHOULDER STRAPS AND SIDE BANDING

The shoulder straps and side elastic banding should be covered with a trimming that is the same width as the strap. If it is wider, it may be abrasive on the skin. The trimming should complement the basic design. I usually buy enough trimming to go on the shoulder straps and then use the same trimming on the sides and around the banding. Remember that sewing on the trimming will remove the stretch in the elastic unless you use one of two special methods of sewing. These methods are as follows:

#### *By Machine*

If you are making separate shoulder straps, measure from the top of the bra in front to the back where it connects. To do this, you try on the brassiere, adjust the straps, and then measure them. Your measurement will probably range between 11 and 13 inches. Cut the elastic two inches shorter than the measurement. Cut a piece of trimming the size of the measurement plus 1 inch. This allows  $\frac{1}{2}$  inch to be turned under on each end. Place the trimming on the machine plate. Stretch the elastic to the same size as the trimming. Now sew the elastic while it is stretched.

If you wish to sew trimming on the side elastic or banding, do not cut it off. Turn the bra so that it is laying on the wrong side. Then stretch the elastic as you sew on the trimming.

#### *By Hand*

Measure and cut the elastic and trimming as described above. Stretch the elastic and tack it to the trimming every  $1\frac{1}{2}$  to 2 inches. To do this, you thread the needle with a double thread, knotting it at the end. Make a stitch through the elastic and trimming on one side of the elastic. Do not allow the thread to show in front. Tie the thread in a knot, then cut. Repeat on the opposite side of the strap. Repeat the whole process every 2 inches. (See Figure 6-2.)

You may also use the existing bra straps. If they are nonelastic, simply cover them with trimming. Do not cut them off. Attach the elastic straps from the inside of the bra, extending them  $\frac{1}{2}$  inch beyond the top edge. In the front, they should fit underneath the top row of trimming. Be sure you have secured the end of the trimming with scotch tape before turning under and sewing. Depending on the bra, the back end of the strap may be attached by inserting it in between the two layers of the elastic and the trimming.



Fig. 6-2

### COVERING THE BRA WITH FABRIC

Some dancers choose to cover the bra with fabric before sewing on basic decorations. If you are on a limited budget, you may make a matching bra and girdle set from a beautiful brocade or theatrical fabric and leave it that way.

The entire bra must be covered. Start with the cups. If you choose to cover your bra before sewing on the coins, cut the material so it is one half inch larger all around than the bra cup. Turn under the excess, then slipstitch it in place. (See p. 88.)

### ATTACHING STOMACH JEWELRY

Stomach jewelry is attached to the bra itself. If it is Middle Eastern jewelry, it will very often have hooks to attach the jewelry directly to the bra. This will allow you to remove the jewelry at will. You may attach the hooks to the lower edge of the bra.

Most jewelry or chains will have to be sewn directly on to the bra. If you sew on attachments such as chain, attach them to the lower inside edge of the bra, beginning midway between the bra cups.

# Bras and Girdles

## HOW TO USE THE GIRDLE PATTERNS

In general, girdles are more ornate in the front than in the back, due to the special emphasis that the back of the girdle already receives during shimmies. This is why the patterns in this book for girdle backs are simpler than front patterns and three back patterns suffice for all girdles that do not have matching front and back.

The girdle patterns in Appendix 2 are for half of the front or half of the back as shown in Figure 6-3. Also, the patterns have excess length for most dancers, to allow for adjustments. Of course you can extend the patterns, if necessary.

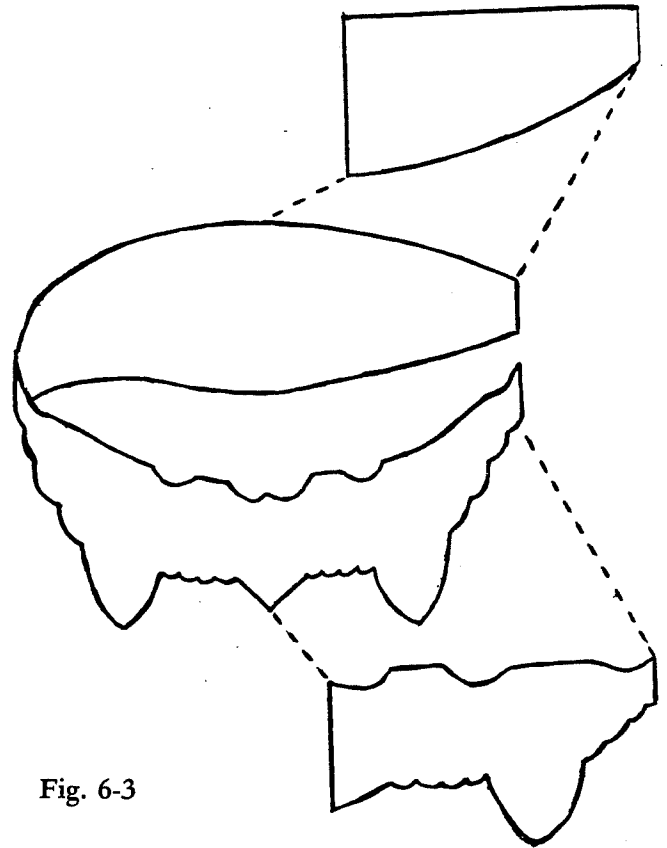


Fig. 6-3

### Materials

Newspaper  
Pencil  
Tracing paper  
Straight pins  
Scissors  
4 Paper clips  
Glue

### Procedure

The pattern is made in the shape shown in Figure 6-3. The pattern front and back are attached on one side. The other side is left open for the hooks and eyes that allow you to remove the girdle.

(1) Remove one complete double spread from the newspaper. Refold the newspaper so that it is as it originally was.

(2) Select a pattern from this book. Trace the front portion of the pattern on tracing paper. If the same pattern is used for front and back, cut it out and pin to the folded newspaper as shown in Figure 6-4. The top edge of the pattern must be on the fold of the newspaper.

(3) Cut out the newspaper pattern. When you open it up you will have made the front and back sections as shown in Figure 6-5. If front and back patterns are different, you only need one of these sections.

(4) If the pattern requires a separate back, select a back pattern that matches it and repeat step 3. Of course you only need a single thickness of newspaper.

(5) Attach the front and back sections end to end with paper clips on top and bottom on one side. Wrap around your hips and attach with paper clips at the other end, as in Figure 6.6. Adjust the pattern so it is centered in both the front and back. Keep the pattern straight up and down. Do not attempt to follow the contours of your hip line. The girdle will be taken up with elastic or darts to fit your contours after the material is cut out.

(6) On each side, mark where the front and back sections line up. Mark on each overlapping piece of newspaper on each side. Remove the paper clips on one side and open the pattern up as in Figure 6-7.

# Space agency to pick women

By BRUCE NICHOLS

(UPI)—The federal space agency to break the sex barrier in a few years. Aeronautics and Space Administration will select 35 to 40 men and women of intense training to build up a "mission specialists" for the project.

Men who have joined the astronaut corps only 27 are still available for selection to start flying into orbit in 1970, and from orbit at the end of 1970, the rocket planes are to be used to launch the shuttle crew will be one or two scientists or mission specialists. Applicants, 1,544 of them, will be interviewed in the next few months.

Each of those were called to interview between August and October. The agency is looking for mission specialists, not pilots, and the first spacemen will be selected at this point in the program. The chief of the astronaut center is Gen. Leavelle and



Fig. 6-4

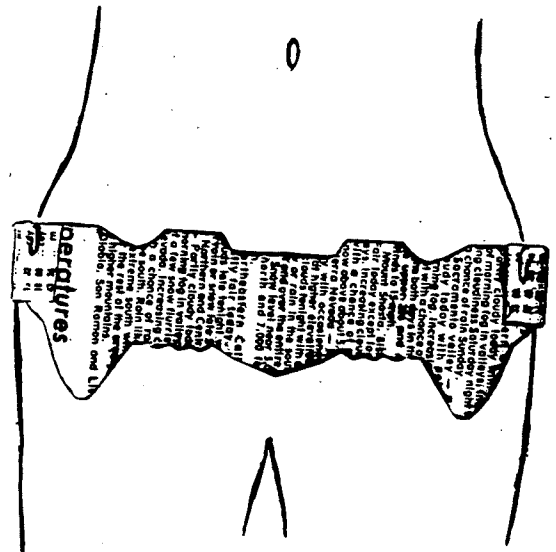
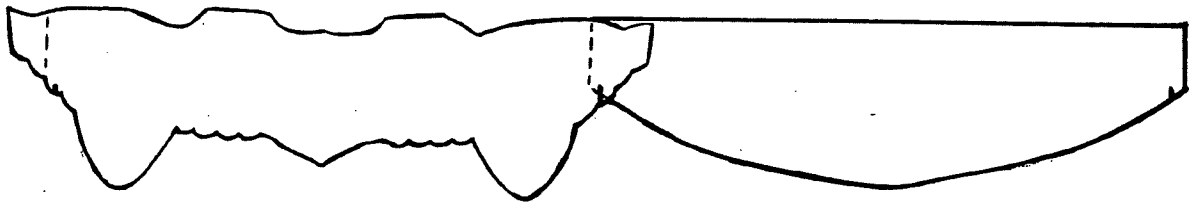


Fig. 6-6

GOLDEN STATE SEWING CO.  
 HAS MADE  
 ATTENTION  
 244-28

Fig. 6-5

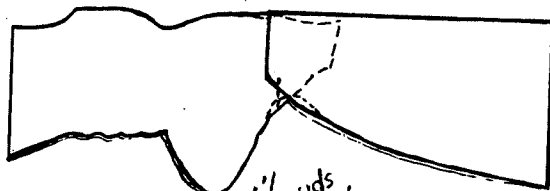
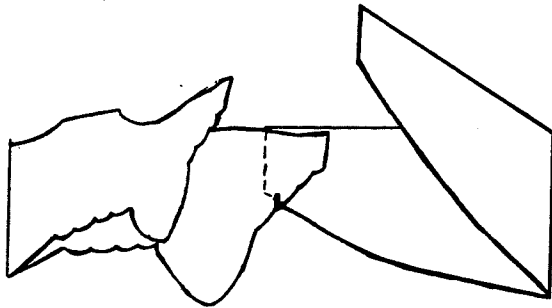
## Bras and Girdles



### DETERMINING THE FIT OF THE GIRDLE

The girdle should fit snugly around the hips, so it will not shake off when you are doing vigorous shimmies. However, it should not fit tightly enough to pinch the skin. It should start above the pubic bone in the front, follow the contours of the stomach, and cover the bikini brief line if you are wearing a sheer skirt or pantaloons. You may wear a narrower girdle with an opaque material, or a full billowy skirt.

As a rule of thumb, skirts with six to twelve yards of material will require a girdle with a wider back than skirts with twelve to twenty yards of material.



### MAKING THE GIRDLE BASE

The girdle base is simply the material of the girdle before any coins, beads, sequins, or other ornamentations are added to it. I recommend two thicknesses of material. This can be achieved by cutting out two separate pieces of material, possibly one for show, such as lamé, and one for comfort, such as satin, which is also quite presentable, or by choosing one basic material and folding it over. Certain types of girdles, such as coin girdles, will be completely covered anyway. Some girdles are made with three layers, but you should avoid making the girdle too thick. The bulk in the girdle should come from what you put on it, not from the girdle base itself.

Be sure to choose a material that will not fray. Avoid materials that stretch. Velvet sags under the weight of coins after a few wearings. Although most of the girdle will not come in direct contact with your skin, you should also choose a material that does not scratch.

Use sharp shears or electric scissors to cut out the fabric.

Fig. 6-7  
Girdle

1 1/2 yds Lamé  
Heavy Interfacing  
2 yds wt.  
1 1/2 yds Cotton/bd. cloth  
backing  
Top - Lamé & Lining

(7) Because of variations in the width of the pattern, the overlap may not be smooth and may have to be trimmed. Fold the outer half of the back and front sections over to overlap with the front. (See Figure 6-7.) Trim through all four thicknesses of paper to even up the line on both sides.

(8) Allow 1 1/2 inches overlap for the hooks and eyes. Cut off the excess portion 1 1/2 inches away from the mark you made in step 6 as shown in Figure 6-7.

(9) Glue the pattern together at the overlap. Make sure the marks you made in step 6 are lined up.

# Bras and Girdles

## Materials

Pattern made as described above  
Fabric (see above)  
Lining material (optional)  
Dressmaker shears  
Electric scissors (optional)  
Sewing machine or sharp needle  
Matching thread  
Iron and ironing board  
Tailor's chalk  
 $\frac{3}{8}$  inch elastic  
Tape measure  
Medium size safety pin  
Straight pins

## Finishing the Girdle Base

There are two different ways to stitch along the bottom of girdles. Which you choose depends mainly on the pattern. I will summarize them here and describe them below. One approach is to put right sides together, stitch and turn right side out, leaving the seam hidden inside. When the girdle base is right side out, it is stitched again, for greater strength. This is called top stitching.

Some girdle patterns are of such a shape that it is difficult or impossible to make the girdle base this way. In that case, you put wrong sides together, so the girdle base is already right side out, turn the raw edges to the inside and top stitch directly. The recommended technique is designated with each pattern. In both cases machine stitching is recommended except for the more intricate parts of the design.

## Method 1: Stitching on wrong side

(1) Fold the right sides of the material together. Stitch the bottom edge of the girdle along the stitch line shown in the pattern. Stop  $1\frac{1}{2}$  inches from each end.

(2) On girdles where it is indicated, clip the appropriate edges and trim close to points.

(3) Turn the girdle right side out, pushing the material through from the opening at one

end to the opening at the other end.

(4) To obtain the cording effect on the lower edge of the girdle, top stitch  $\frac{1}{4}$  inch from the bottom (See p. 88.) Stop  $1\frac{1}{2}$  inches from each end. On the top edge of each girdle, stitch  $\frac{1}{2}$  inch from the top edge. Stop  $1\frac{1}{2}$  inches from the end. This will leave you with a  $\frac{1}{2}$  inch tube at the top.

## Method 2: Top stitching

(Hand sewing may be required for the more intricate parts of the design.)

(1) Fold the wrong sides of the material together, so the girdle base is right side out.

(2) Clip the curves as shown in the girdle pattern. Fold the raw edges toward the wrong side on both thicknesses of material and iron the fold flat.

(3) Place the edges together, as in Figure 6-8, and top stitch. That is, stitch through all four thicknesses of material. Remember that the girdle base will be covered with decorations that will conceal any small imperfections in sewing technique.

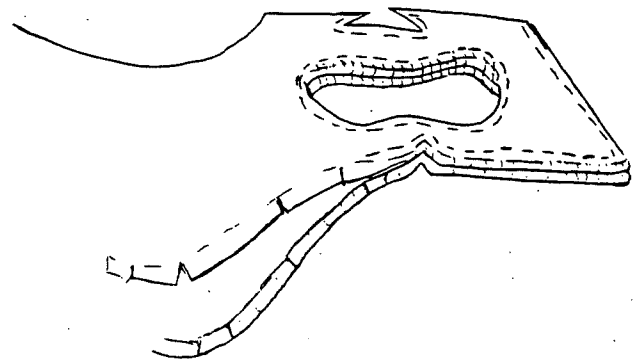


Fig. 6-8

# Bras and Girdles

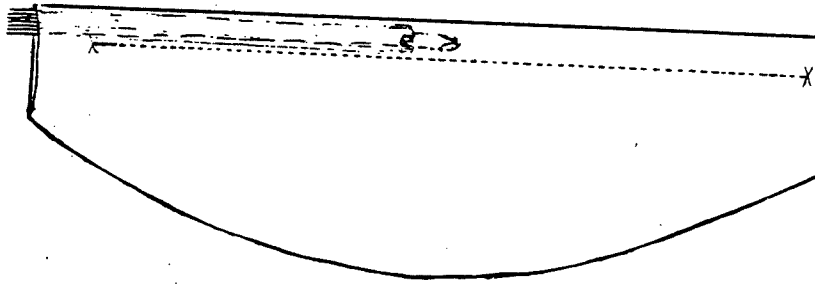


Fig. 6-9

## HOLDING THE GIRDL UP

You can either elasticize the girdle or use darts to hold it up. Darts are recommended for appliqued or beaded girdles. Darts are best made on a less bulky material.

### *Method 1: Elasticizing the Girdle*

The next decision you have to make is whether you want the girdle elasticized all the way around or just around the back. The same basic procedure applies in both cases.

(1) Stitch across the top of the girdle one inch from the top to make a casing. Start  $1\frac{1}{2}$  inches from one end and finish  $1\frac{1}{2}$  inches from the other end.

(2) If you are elasticizing the back only, put the girdle base around your hips and mark the end points of the elasticized area at the middle of each side with tailor's chalk.

(3) Measure the distance between the two points. If you are elasticizing the girdle all around, take the total length of the casing you made in step 1. The length of the elastic should be two inches shorter than the length of the elasticized area.

(4) Fold one end of the elastic and put the tip of the safety pin through both thicknesses of elastic. The folding prevents the pin from coming loose by fraying.

(5) Insert the safety pin into the casing for the back of the girdle (See Figure 6-9) and work it through the casing.

(6) When the tail end of the elastic reaches the first chalk mark, the front (safety pin) end will be approaching the second chalk mark. Pin the tail end to the casing at the chalk mark.

(7) Continue to work the elastic through until you go two inches past the second chalk mark, if you are elasticizing the back only, or out the other end, if you are elasticizing the whole girdle.

(8) If you are elasticizing the whole girdle, simply unpin the safety pin and pin through the end of the elastic and the casing. Skip step 9.

If you are elasticizing the back only, pin the elastic to the casing at the second chalk mark. Since you have pulled the safety pin two inches past that point, you have some room to work with to get it off.

(9) Open the safety pin while it is still inside the casing. Move it backwards until it unhooks itself from the elastic. Without catching any elastic or material, close the safety pin. Remove the safety pin by pushing it out toward the end of the tube.

(10) With the sewing machine, sew down the end point of the elastic by sewing forward and backward several times. Remove the pins. The same thing can be done by hand.

(11) To finish the ends of the girdle base, turn the ends of the girdle under  $\frac{1}{4}$  inch from the edge and stitch along the edge several times.

### *Method 2: Making Darts*

Darts make the girdle stay up by following the contours of your hips.

(1) Darts must be made on the inside of the girdle. Since the girdle base is made with right sides out on both sides, the thing that determines which is the inside of the girdle is the side you want to fasten it on. If you are right handed, this would normally be the right side. Since the woman in Figure 6-10 is positioning the girdle base to fasten on her



left side, she is putting it on inside out (assuming she is right handed) so that the darts will be on the outside. Try on the girdle inside out as shown in Figure 6-10 and gather together the material into darts at the four points shown, holding them with straight pins.

(2) Fold the material at the first point where you want to make a dart and pin as shown in Figure 6-11.

(3) Sew from the outside (wide end) of the dart to the narrow end and continue about three stitches past the point of the dart into the fold. Sew back three stitches to secure the thread.

(4) Cut the dart down the middle and fan it out. Press it flat in the open position. Optionally, you may stitch the raw edges of the dart down as shown in Figure 6-12.

(5) Repeat steps 2 to 4 for the other three darts.

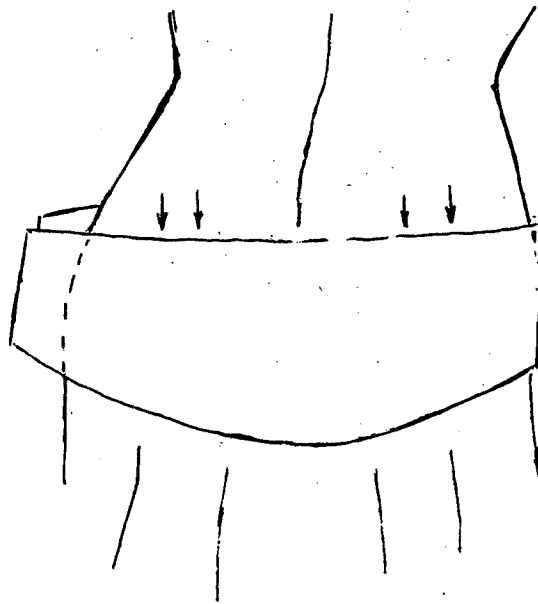


Fig. 6-10

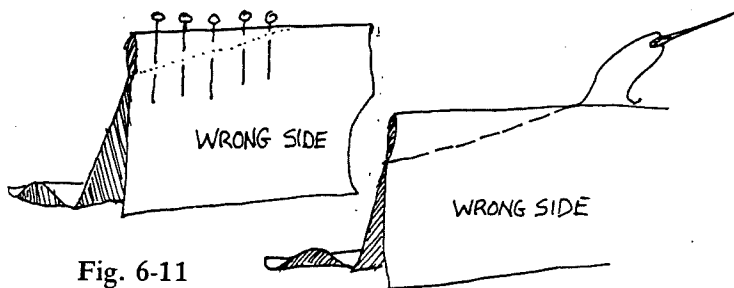


Fig. 6-11

#### *Lining the girdle (optional)*

If you feel the need for a lining, you can apply it to the inside of the girdle base after you have stitched the girdle base. If the girdle is elasticized, sew the casing first, then, using a lightweight fabric for the lining, use the same girdle pattern to cut out the lining. However, you do not need the full width of the pattern, since you will sew the lining on below the casing. Use a slip stitch (p. 88.) Do not sew the lining to the casing.

If the girdle is held in place by darts, the lining can be the same width as the girdle base. Sew it on with a slip stitch before you make the darts.

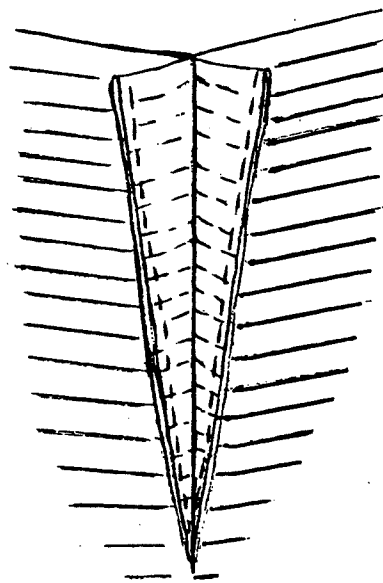


Fig. 6-12

#### *Finishing the ends of the Girdle Base*

Turn the ends under  $\frac{1}{4}$  of an inch from the raw edge and machine stitch (or hand stitch) along the edge several times.

# Bras and Girdles

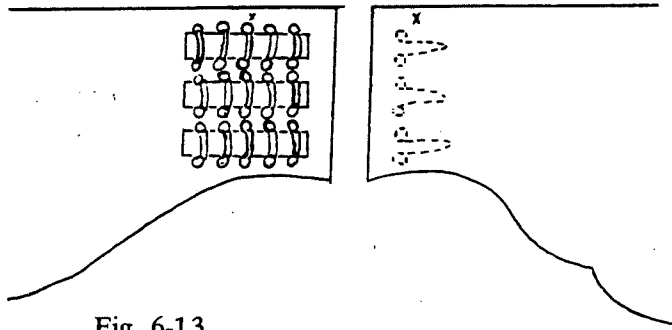


Fig. 6-13

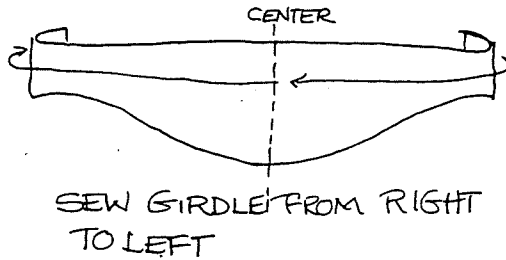
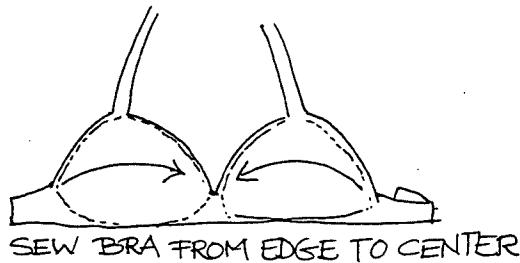


Fig. 6-14

## How to Sew on an Adjustable Hook and Eye

I recommend the adjustable hook and eye for fastening girdles, since dancers usually go through periods of gaining and losing weight. When all other work on the girdle base is completed, try the girdle on, holding it in place on the side where it will be fastened with the end of the front on top of the end of the back. Adjust back and forth until you have a comfortable fit, then mark the midpoint of the overlap on both sides.

You will probably need about three sets of hooks and eyes. (See Figure 6-13.) Sew the hooks to the front (top) flap and the eyes to the back (bottom) flap. In each case, they should be centered at the chalk mark.

## SUGGESTIONS FOR CONSTRUCTING AND DECORATING GIRDLES

Table 6-1 will give you a few ideas for decorating the girdle. The various patterns I have included in this book are named after the great goddesses of antiquity.

## COINS

### Materials

Bra or girdle

Coins: 60-144 for bra

144-500 for girdle

(number depends on type)

Button and carpet thread, or

Dental floss (waxed or unwaxed)

Scissors or dressmaker's shears

Razor blade and/or seam ripper

Transparent-drying glue

### General Procedure

(1) Once you have designed the bra and/or girdle, determine how many coins you will need. You might actually lay a few coins out to see how many coins it will take to give you the look you want. Allow a few extra coins to replace those lost in vigorous dancing.

(2) On the bra, work on each cup separately, from outside to inside. On the girdle, work straight across from right to left following the sewing instructions below. (See Figure 6-14.)

(3) Until you are very experienced, test the first coin for movement and sound quality. Once the coin is sewn on, it should swing freely in all directions. When jarred against the edge of a table, the coin should have a tingling sound similar to the sound of the same type of coin dropped on the table. Test coins at frequent intervals and shake all the coins together once in a while to make sure they are not sewn on too tight.

(4) Until you have sewn on quite a few coins, you will probably make mistakes from time to time. If it is necessary to redo a coin, you can cut the loop with a razor blade and remove all excess threads.

## Bras and Girdles

(5) You should reinforce all the loops at the point just above the coin. After all coins are sewn on, apply a dab of transparent-drying glue to the top of each loop.

### *Sewing Instructions for Girdle*

(1) Draw thread out to about arm's length; thread needle and, with a double thread, make a thick knot at the end. This should be good for three or four coins.

(2) Insert needle through the wrong side of the material and through the hole in the coin until the knot stops the needle and holds the thread. Be careful not to pull the knot through if the material is loose. Make sure the coin is facing forward.

(3) Make a loop to hold coin loosely. Coins should not be sewn too tightly, since this muffles the sound, but the loop that holds the coin to the material must be secure. Let the coin drop a little as shown in Figure 6-15. Hold coin in place for the next step.

(4) Push needle back through approximately the point where the thread passes through the fabric. Let the point penetrate to the other side, then push it back to the front through the hole as shown in Figure 6-16. Pull needle all the way through and return point of the needle back through the point where the thread passes through the fabric. Do this about three times, or until the coin is secured.

(5) Push needle back through the same point to the wrong side. Figures 6-17 and 6-18 are shown from the wrong side of the fabric.

(6) Pass the needle under the stitches you made in the process of sewing the loop (step 4.) (See Figure 6-17). In doing so, you are making a loop. Before the loop is closed, pass the end of the needle back through the loop and pull it through completely, making a knot (Figure 6-18). Repeat once or twice to secure the loop in the back.

(7) Cut off the loose ends of the original knot as well as needle and remaining thread.

(8) Repeat, rethreading if necessary. The next coin should overlap. The more overlap, the louder the sound.

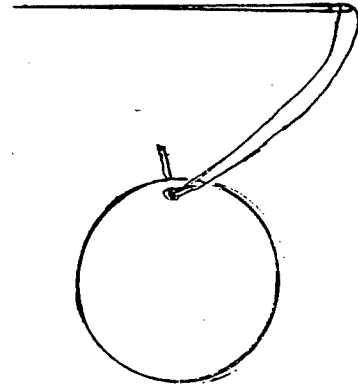


Fig. 6-15

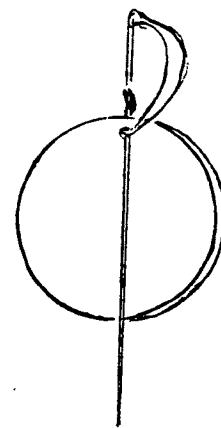


Fig. 6-16

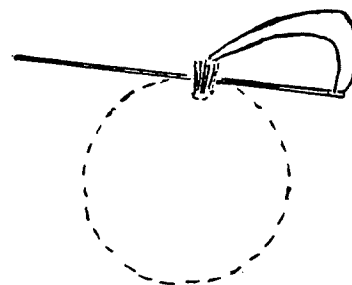


Fig. 6-17

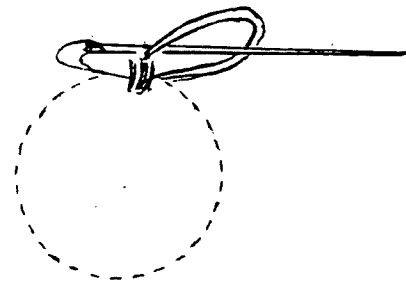


Fig. 6-18

### *Sewing Instructions for Bra*

The main difference between sewing coins on the girdle and on the bra is that in the case of the bra, it is all done from the front of the material.

(1) Thread needle as above.

(2) Insert needle on outside of the cup, but point needle up so that the knot will be hidden by the coin. Pass point of needle through the hole in the coin.

(3) Let the coin drop to make a loose loop as for the girdle. (See Figure 6-19.) Hold coin in place for next step. (Note knot is hidden).

(4) Reinforce the loop by passing needle and thread through the point at which the thread comes back out of the material, then through the hole in the coin coming from the front. This part of the procedure is the same as for the girdle.

(5) Push the needle under the top of the loop you made in steps 3 and 4. This makes another loop. Push the tip of the needle back through this loop and tie the knot. (See Figures 6-20 and 6-21.) Repeat.

(6) Cut off the loose ends of the original knot as well as needle and remaining thread.

(7) Repeat, rethreading if necessary. The next coin should overlap.

### *Alternative Methods*

(1) Cover only half a bra cup. This uses fewer coins. Decorate the other half with trimming.

(2) Attach each coin to a jump ring before sewing it to the costume. This ensures that the coin swings freely no matter how tightly the jump ring is sewn on.

(3) Sew coins onto braiding. This is an easy way to ensure even spacing.

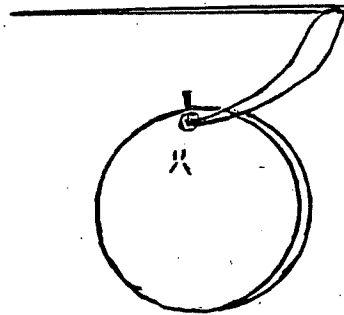


Fig. 6-19

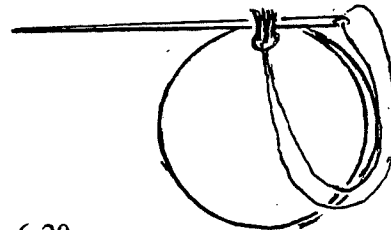


Fig. 6-20

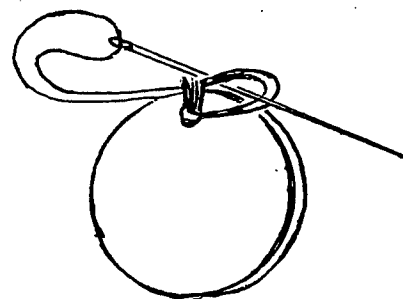


Fig. 6-21

# Projects

## PROJECT 3 COIN BRA

### Materials

Low cut brassiere in your size with wide set straps and minimum side panels

Sharp needle

Sewing machine (optional)

Thimble

Spool of button and carpet thread or dental floss

Coins: 60 large, 72 medium, or 144 small

Trimming: 2½ yards for shoulder straps and side, ½ yard for top edge of bra cups

Scotch tape

Clear acrylic spray (optional)

Other trimmings as needed

Transparent thread

Straight pins

½ inch wide elastic if changing straps

Dressmaker's shears

### Procedure

(1) Try on the brassiere. Observe yourself in the mirror. Make the adjustment on the shoulder straps to the correct length. Now dance in it, being sure to try a bust shimmy and a back bend. The bra should be comfortable when you try these positions.

(2) Take the brassiere off. If desired, snip out the elastic siding between the two side bands. This is not suggested if you wear a D cup or above. An alternative to snipping out the sides is to cover them with material or trimming.

(3) Sew the coins on the bra. (See p. 109.)

(4) Sew the trimming on the shoulder straps and all around the banding. This can be done either by hand (p. 99) or by machine (p. 99).

(5) Cover the top edge of the coin bra with trimming. Cover the ends of the trimming with scotch tape to prevent ravelling. (See Figure 9-3.2.)

Note: As you perspire, the coins gradually change color. In order to keep the coins from being tarnished by perspiration, spray them with clear acrylic spray before sewing them on. However, sometimes a tarnished effect is desirable, especially with the antique look.

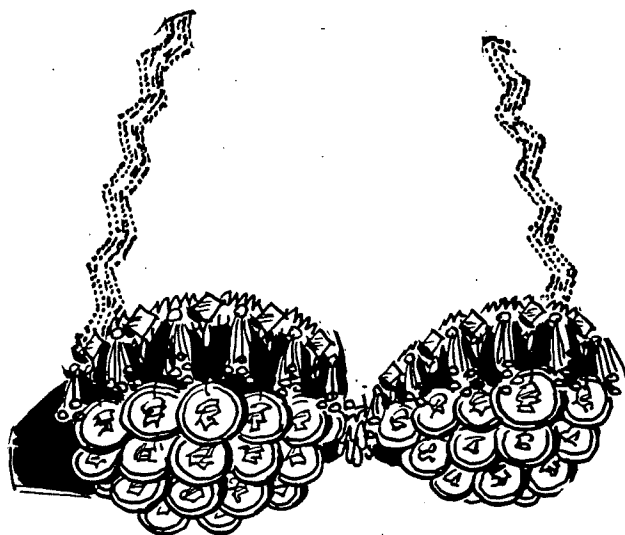


Fig. 9-3.1

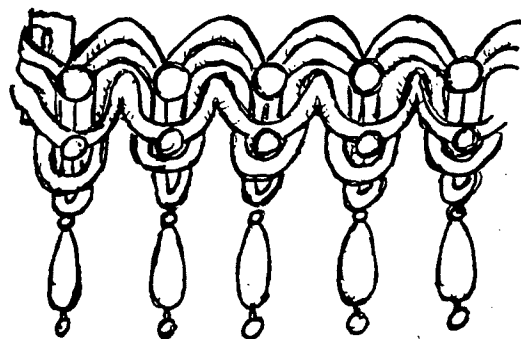


Fig. 9-3.2

See also the alternative methods of covering a bra described on p. 109.

## PROJECT 4 COIN GIRDLE

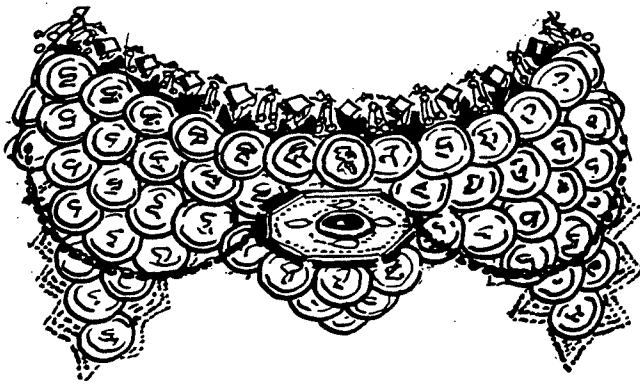


Fig. 9-4.1

### Materials

(See p. 103 for girdle base materials).

Coins: 144 large, 216 medium, or 288 small  
2 spools of button and carpet thread or 2  
packages dental floss

Package of adjustable fasteners

1¼ yards trimming

Sewing machine with size 14 to 16 needle  
or, for hand sewing, sharp needle

Dressmaker's shears

1½ yards material for lining

Thimble

Straight pins

1 medium size safety pin

Transparent thread

Clear scotch tape

Transparent glue

### Suggested Pattern

Ishtar

### Procedure

- (1) Make a girdle base (pp. 102-103).
- (2) Either elasticize the back or make darts (p. 104) to make the back of the girdle fit snug.
- (3) Sew coins on like fish scales (p. 108). Remember that the degree of overlap will determine how much sound the girdle will eventually make.
- (4) Cover the top edge with trimming all around the girdle. Do not sew the trimming to the elastic in the back. Sew it so that the top edge of the trimming covers the elastic but is not sewn to it.
- (5) Line the girdle with a nonbulky material such as satin. Turn the edges under and slip stitch (p. 88). Do not cover the elasticized back portion of the girdle. Start below the casing.
- (6) Sew on adjustable fasteners (p. 106).



Fig. 9-4.2

# Projects

## PROJECT 5 APPLIQUÉD BRA

### Materials

- Low cut brassiere in your size with wide set straps and minimum side panels
- Sharp needle
- Transparent thread
- 2 or 3 different types of trimming
- Dressmaker's shears
- Tape measure
- Scotch tape
- Appliqués

### Procedure

You should coordinate the appliquéd bra with the appliquéd girdle (Project 6). The important thing to remember in making an appliquéd bra and girdle is to make sure all the elements blend together. I have already showed you how to design with the layered appliqué technique. (See p. 98). The appliquéd bra and girdle uses this technique.

(1) You can either work out your design in advance or improvise as you go along. The basic approach is to cover the bra with various trimmings first, then add appliqués. The order in which trimmings are applied depends on your design.

(2) As you cut each section of trimming, measure the length that it will cover on the bra cup. Add a little to allow for tucking the raw edges at each end. Put scotch tape on the raw ends to prevent fraying.

(3) Sew the trimming on with transparent thread. As you get to the ends of the trimming, turn them under to hide the raw ends and the scotch tape, before stitching. By sewing down the middle of the trimming, you leave a flap on both the top and the bottom. After the first trimming is sewn on, add trimmings by either inserting the top edge of the second trimming below the bottom edge of the first, or inserting the bottom edge of the second trimming under the top edge of the first, depending on the design. As each

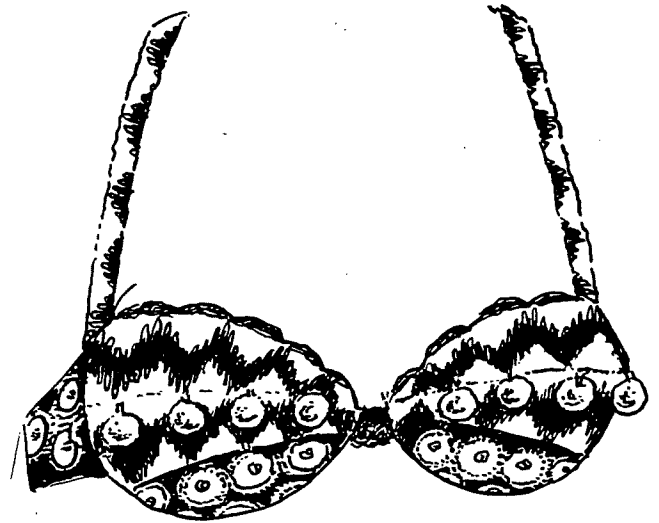


Fig. 9-5.1

new trimming is added, stitch the overlap so all trimmings lie flat. Continue until one cup is covered.

(4) Repeat for the second bra cup. Alternatively, if you think you will have trouble remembering the order in which trimmings were sewn on in an improvised design, you can sew on the matching trim for the second cup immediately after the corresponding trim for the first cup.

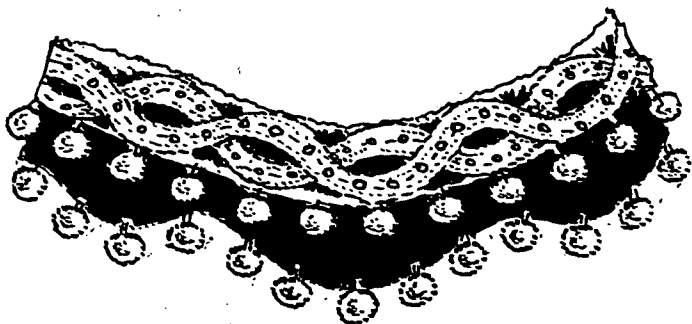
(5) Apply appliqués on top of trimmings. (See p. 76.) The center part of the bra can also be covered with an appliqué. Appliqués should serve as accents, and complement or contrast with the trimmings you have just sewn on. Depending on the size, use one or two per bra cup. The appliqués only cover part of the cup, not all of it. An alternative to this is to insert a moving trim on top of nonmoving trims and use the same design on the girdle. Appliqués would then be applied to the girdle base (See project 6), but not on the bra top. However, because of the coordinated trimming on both, they would still match.

(6) Cover the bra straps and elastic side banding. Unless you wear a D cup or larger, snip out the material in between the side banding. This is suggested instead of covering it, because the appliquéd bra and girdle give a heavier look when finished.

### PROJECT 6 APPLIQUÉD GIRDLE

#### Materials

- (See p. 103 for girdle base materials).
- Sharp needle
- Transparent thread
- 2 or 3 different types of trimming
- Dressmaker's shears.
- Scotch tape
- Package of adjustable fasteners
- Sewing machine with size 14 or 16 needle  
(only if girdle is not too bulky to sew by machine)



*Suggested Pattern*  
Cybele

#### Procedure

You should coordinate the appliquéd bra with the appliquéd girdle. See Project 5.

- (1) Make a girdle base (pp. 102-103).
- (2) Make darts to make the back of the girdle fit snug. (See p. 104.) Make lining if desired. (See p. 105.) Do not elasticize the girdle.

(3) You can either work out your design in advance or improvise as you go along. If you have already made the bra, this will help you in improvising a coordinated design. In the following steps, you will apply trimmings first, then appliqué.

(4) As you cut each section of trimming, measure the length that it will cover on the girdle. That may be the entire length of the girdle, (except for the end that the eyes are attached to, for fastening) or the length of scallops or small curves. Remember, the more ornate the basic girdle pattern, the less you need to decorate it to make it stand out.

(5) Hand stitch the appliqué, making sure the stitches fall between the beads.

(6) Sew on adjustable fasteners (p. 106).



Fig. 9-6.1



# Astarte

LENGTHEN OR  
SHORTEN HERE

Refer to numbers 3, 4,  
5, 8, 17, 18, 25 and  
other numbers as  
indicated.

16

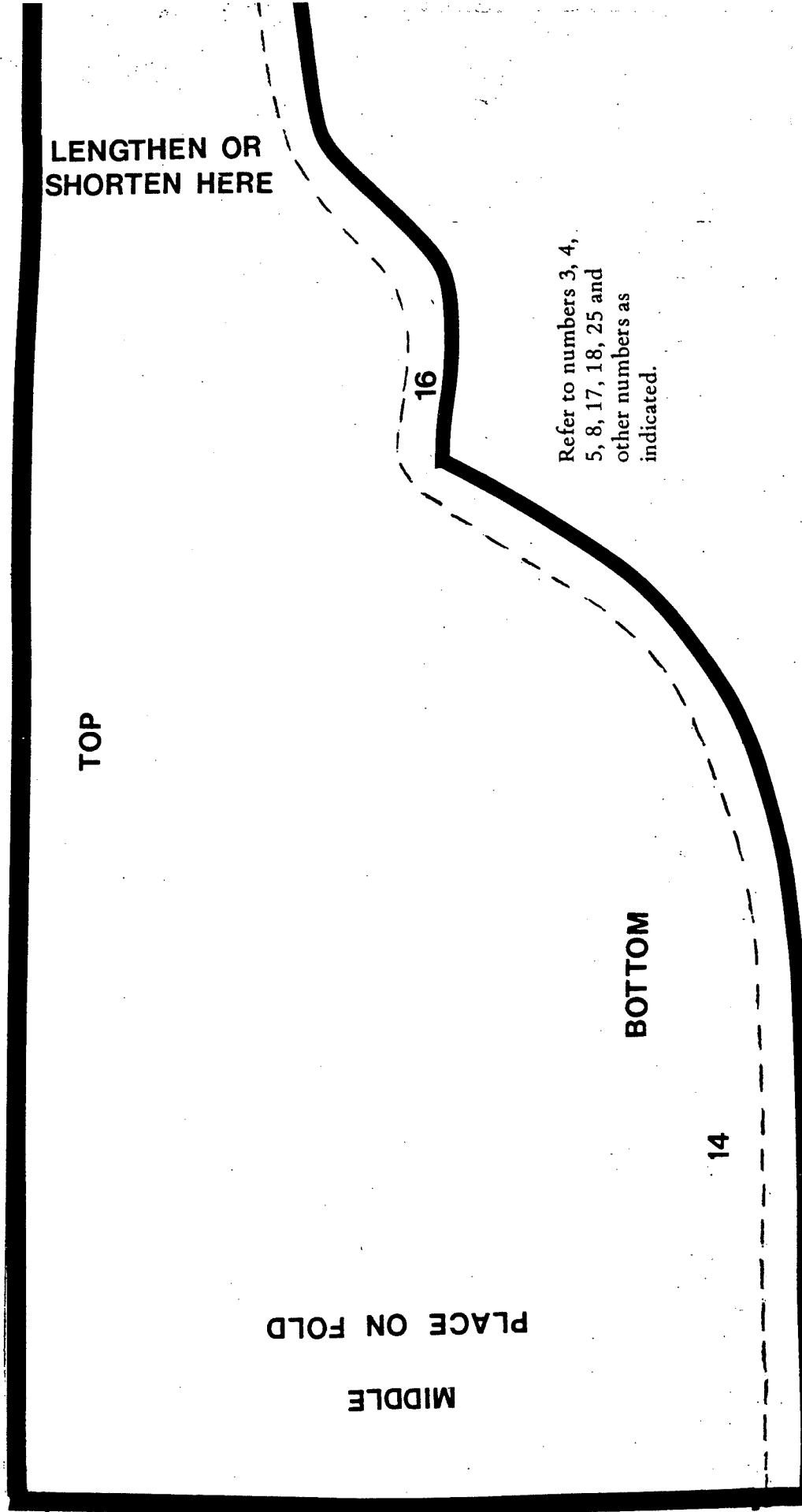
TOP

BOTTOM

14

PLACE ON FOLD

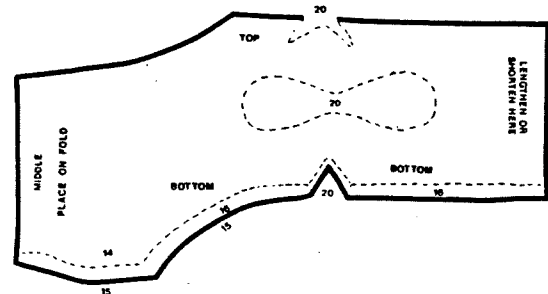
MIDDLE



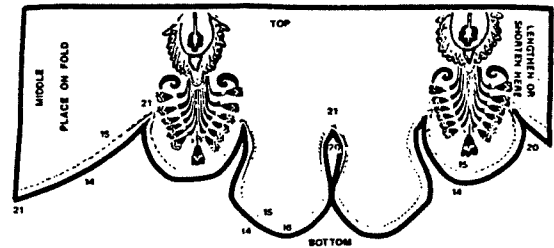
See Chapter 6 for general instructions for making girdles from these patterns. Refer to numbered items below as required for each pattern.

1. Chain symbol
2. Beaded design
3. Versatile design
4. Use the same pattern for the front and back.
5. Turn this girdle inside out to create the cording effect at the bottom.
6. Back darts are acceptable.
7. Clip curves.
8. Recommended for beginners.
9. Hand stitch this girdle. Turn edges under ¼ inch and hand stitch from the top.
10. Use girdle back B.
11. Use fairly stiff material to retain the shape of the girdle. Or use pella interfacing.
12. Use girdle back A, line 1.
13. Use girdle back A, line 2.
14. Stitching line.
15. Cutting line.
16. Seam allowance.
17. This girdle may be made in one or two pieces.
18. Coin design recommended.
19. Fabric only suggested.
20. Cut out.
21. Trim the points.
22. Reverse appliqué method suggested.
23. Hold the points together with chain.
24. This is a complicated girdle. It is recommended as an advanced project.
25. All methods of decoration are recommended.
26. For extra interest, you might try placing a flat beaded trimming on the flap. Adjust so that the flap is over the thigh area.
27. Use girdle back C

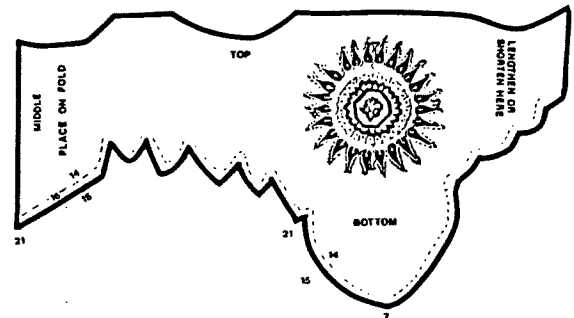
### Dendarah



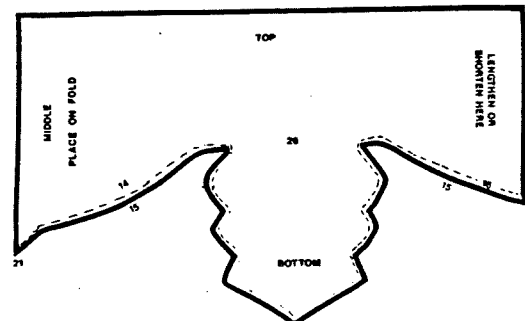
### Salome's Dream



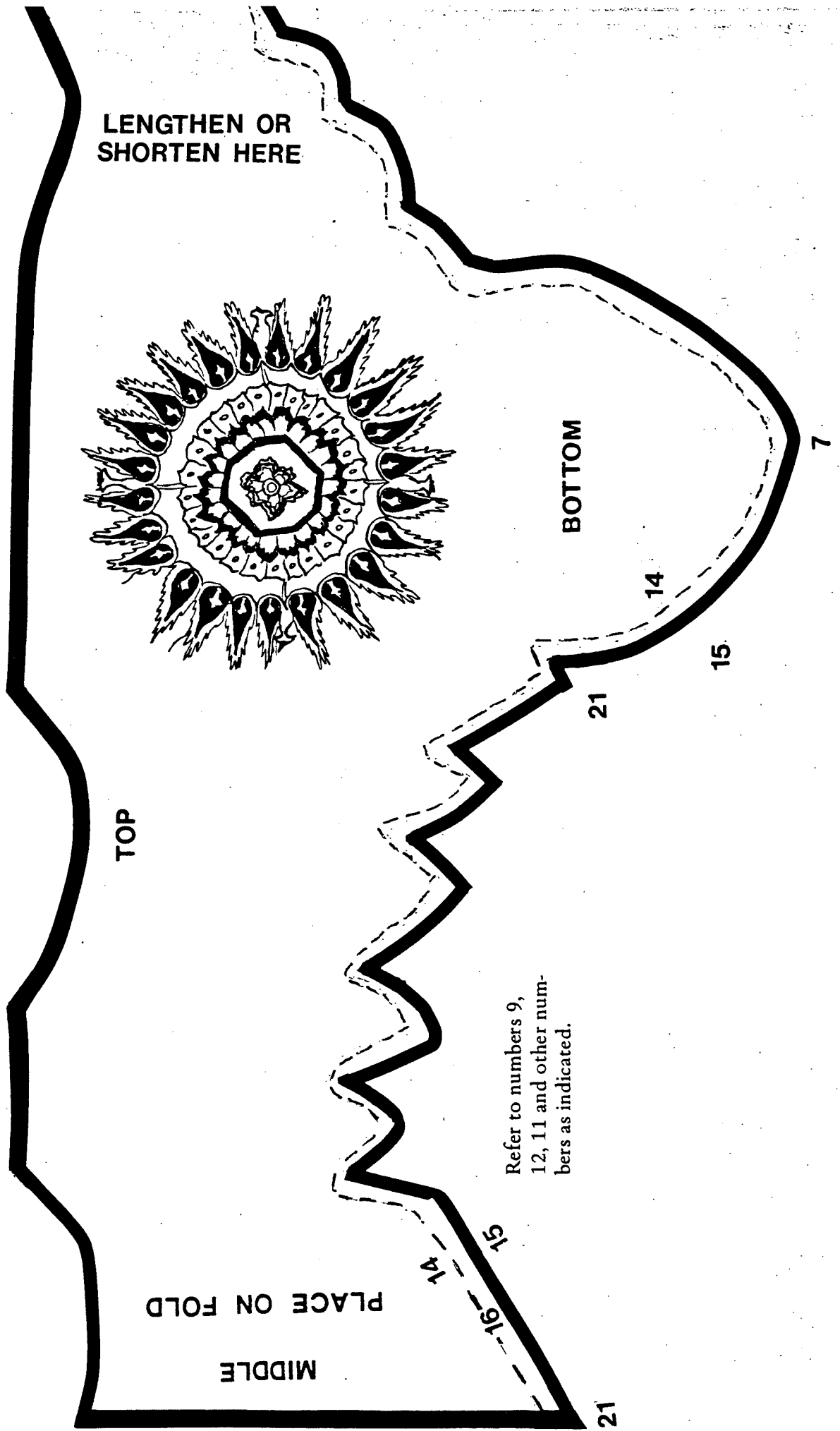
### Queen of Sheba



### Ishtar



# Queen of Sheba



LENGTHEN OR  
SHORTEN HERE

TOP

BOTTOM

PLACE ON FOLD

MIDDLE

Refer to numbers 9,  
12, 11 and other num-  
bers as indicated.

21

14

15

14

15

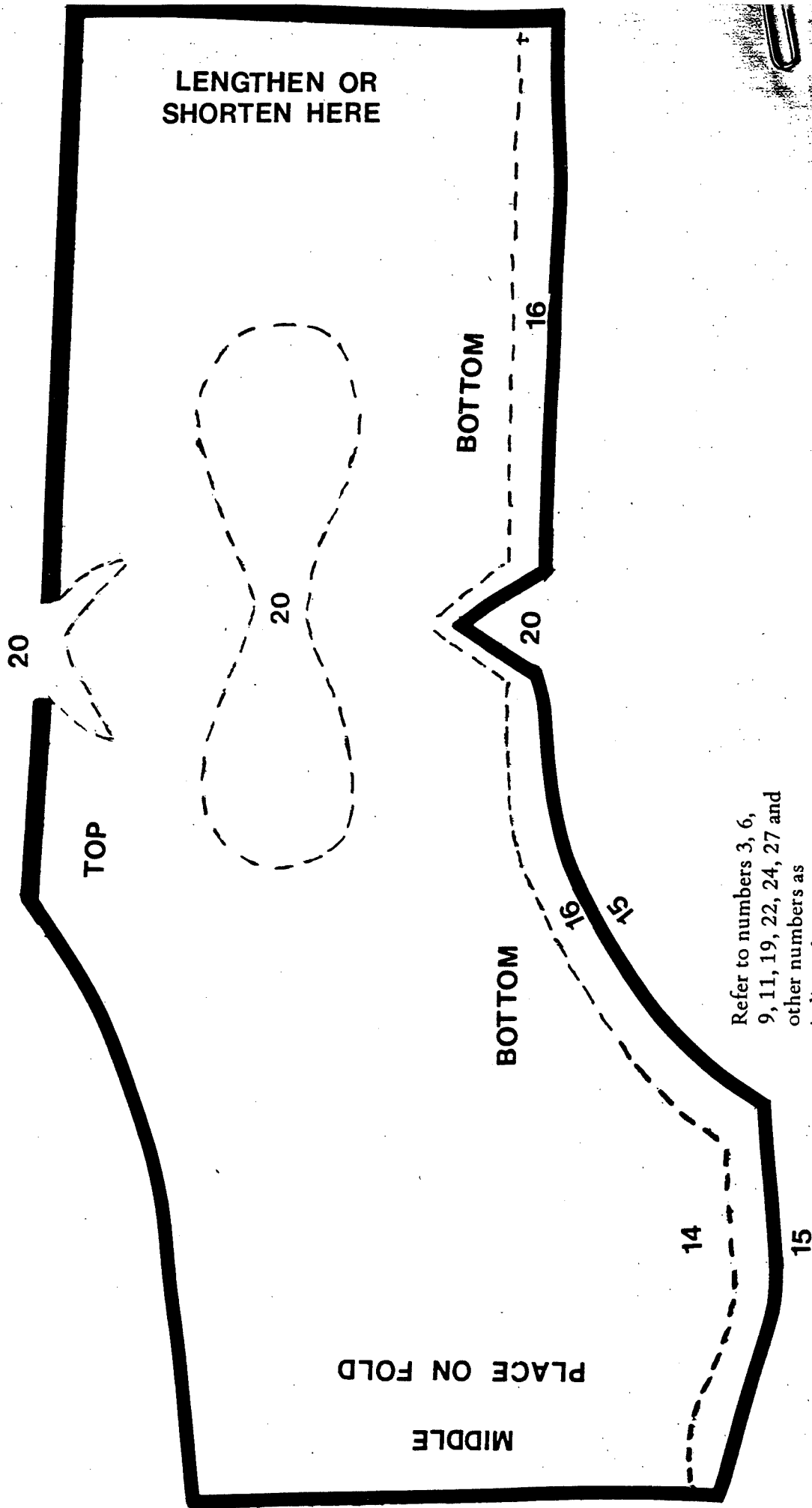
16

19

21

7

# Dendarah



Refer to numbers 3, 6, 9, 11, 19, 22, 24, 27 and other numbers as indicated.