HANDBOOK
of
DRESS AND CHILDHOOD

AMERICAN SCHOOL of HOME ECONOMICS
CHICAGO, ILLINOIS

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HANDBOOK
OF
DRESS AND CHILDHOOD

A COMPLETE HOME-STUDY COURSE

COMPRISING

TEXTILES AND CLOTHING

BY

KATE HEINTZ WATSON

FORMERLY TEACHER OF HOUSEHOLD ART,
LEWIS INSTITUTE, CHICAGO

STUDY OF CHILD LIFE

BY

MARIAN FOSTER WASHBURNE

EDITOR OF MOTHERS MAGAZINE
AUTHOR, LECTURER

CARE OF CHILDREN

BY

ALFRED CLEVELAND COTTON, A. M., M. D.

PROFESSOR DISEASES OF CHILDREN, RUSH MEDICAL COLLEGE,
UNIVERSITY OF CHICAGO

CHICAGO
AMERICAN SCHOOL OF HOME ECONOMICS
1915

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Textiles and Clothing

BY
KATE HEINTZ WATSON
GRADUATE ARMOUR INSTITUTE OF TECHNOLOGY
FORMERLY INSTRUCTOR IN DOMESTIC ART
LEWIS INSTITUTE
LECTURER UNIVERSITY OF CHICAGO

CHICAGO
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"THE THREAD OF LIFE"
Spinning with the Distaff and Spindle. From a Painting.

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ITALIAN WOMAN SPINNING FLAX
Spindle and Distaff.
From Hull House Museum. (In This Series of Pictures the Spinners and Weavers Are in Native Costume.

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RUSSIAN SPINNING
Flax Held on Frame, Leaving Both Hands Free to Manage the Thread and Spindle
From Hull House Museum.

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SPINNING WITH CRUDE WHEEL AND DISTAFF
Distaff Thrust Into the Belt.

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"GOSSIP" IN THE OLDEN TIMES

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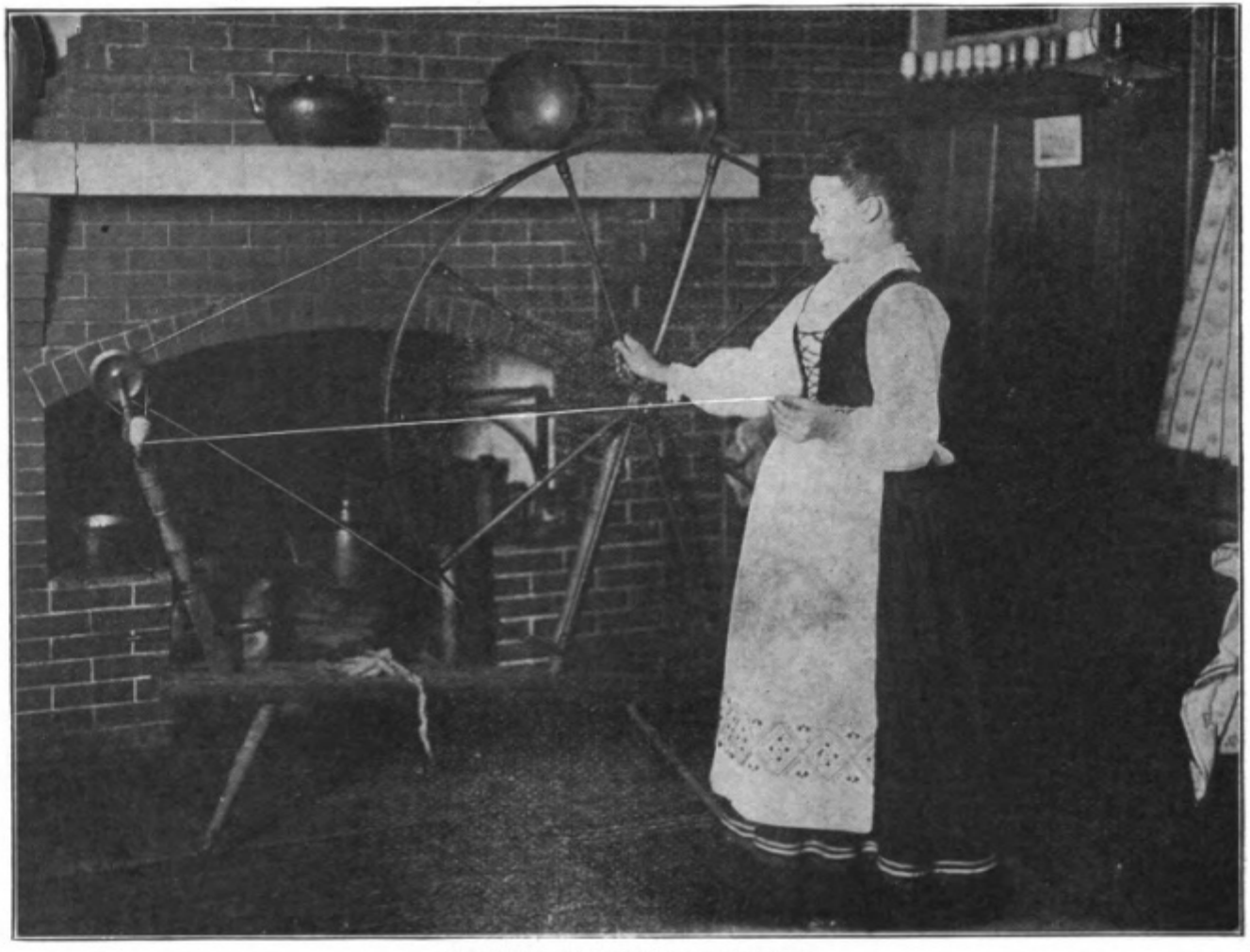

COLONIAL WOOL WHEEL
The Large Wheel Revolved by Hand Thus Turning the Spindle and Twisting the Yarn, Which Is Then Wound on the Spindle; Intermittent in Action.

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COLONIAL FLAX WHEEL
Worked by a Foot Treddle; Distaff on the Frame of the Wheel; "Fliers" on the Spindle, Continuous in Action; Capacity Seven Times That of Hand Spindle.

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DUTCH WHEEL
Spinner Sits in Front of the Wheel—Spinning Flax at Hull House.

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SYRIAN SPINNING
Spinner Sits on the Floor, Wheel Turned by a Crank; Spindle Held in Place by Two Mutton Joints Which Contain Enough Oil for Lubrication. At Hull House.

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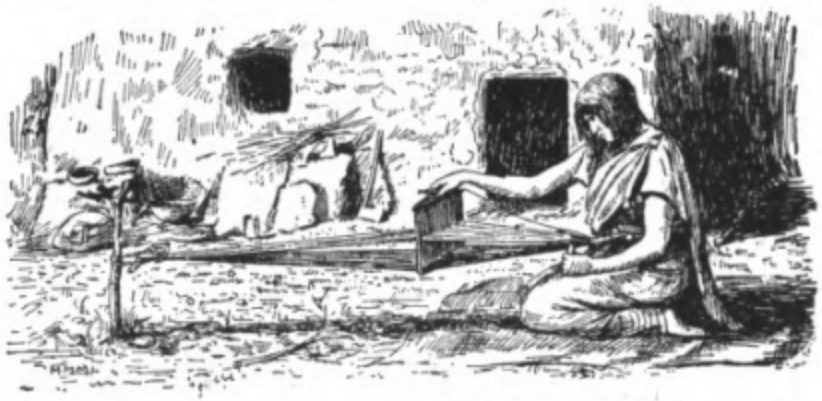
century and was a great improvement upon the distaff and spindle. This it will be seen was a comparatively modern invention. The rude wheel used by the natives of Japan and India may have been the progenitor of the European wheel, as about this time intercourse between the East and Europe increased. These wheels were used for spinning flax, wool, and afterwards cotton, until Hargreaves' invention superseded it.

WEAVING

Someone has said that "weaving is the climax of textile industry." It is an art practiced by all savage



PUEBLO WOMAN WORKING HEDDLE IN WEAVING A BELT

tribes and doubtless was known before the dawn of history. The art is but a development of mat-making and basketry, using threads formed or made by spinning in place of coarser filaments.

In the beginning of the art the warp threads were stretched between convenient objects on the ground

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A NAVAJO BELT WEAVER

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ZUNI WOMAN WEAVING CEREMONIAL BELT

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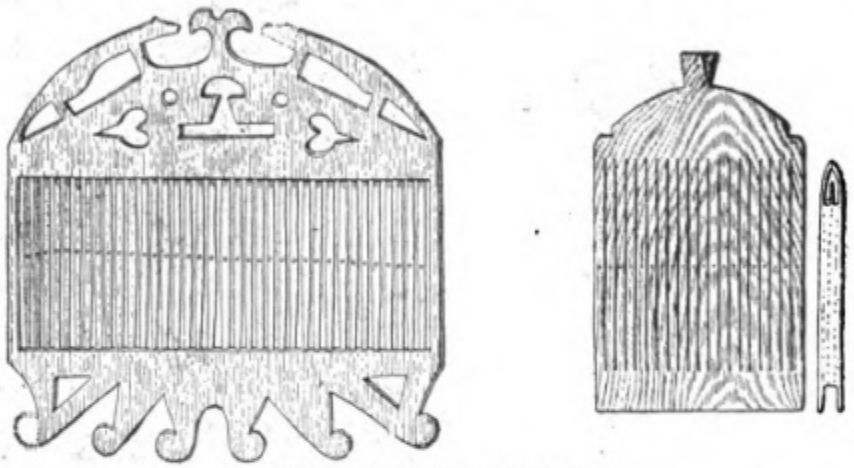
or from horizontal supports. At first the woof or filling threads were woven back and forth between the warp threads as in darning. An improvement was the device called the "heald" or "heddle," by means of which alternate warp threads could be drawn away from the others, making an opening through which the filling thread could be passed quickly. One form

The Heddle



PRIMITIVE HEDDLES

of the heddle was simply a straight stick having loops of cord or sinew through which certain of the warp threads were run. Another form was a slotted frame having openings or "eyes" in the slats. This was carved from one piece of wood or other material or made from many. Alternate warp threads passed through the eyes and the slots. By raising or lowering the heddle frame, an opening was formed through which the filling thread, wound on a rude shuttle, was thrown. The next movement of the heddle frame

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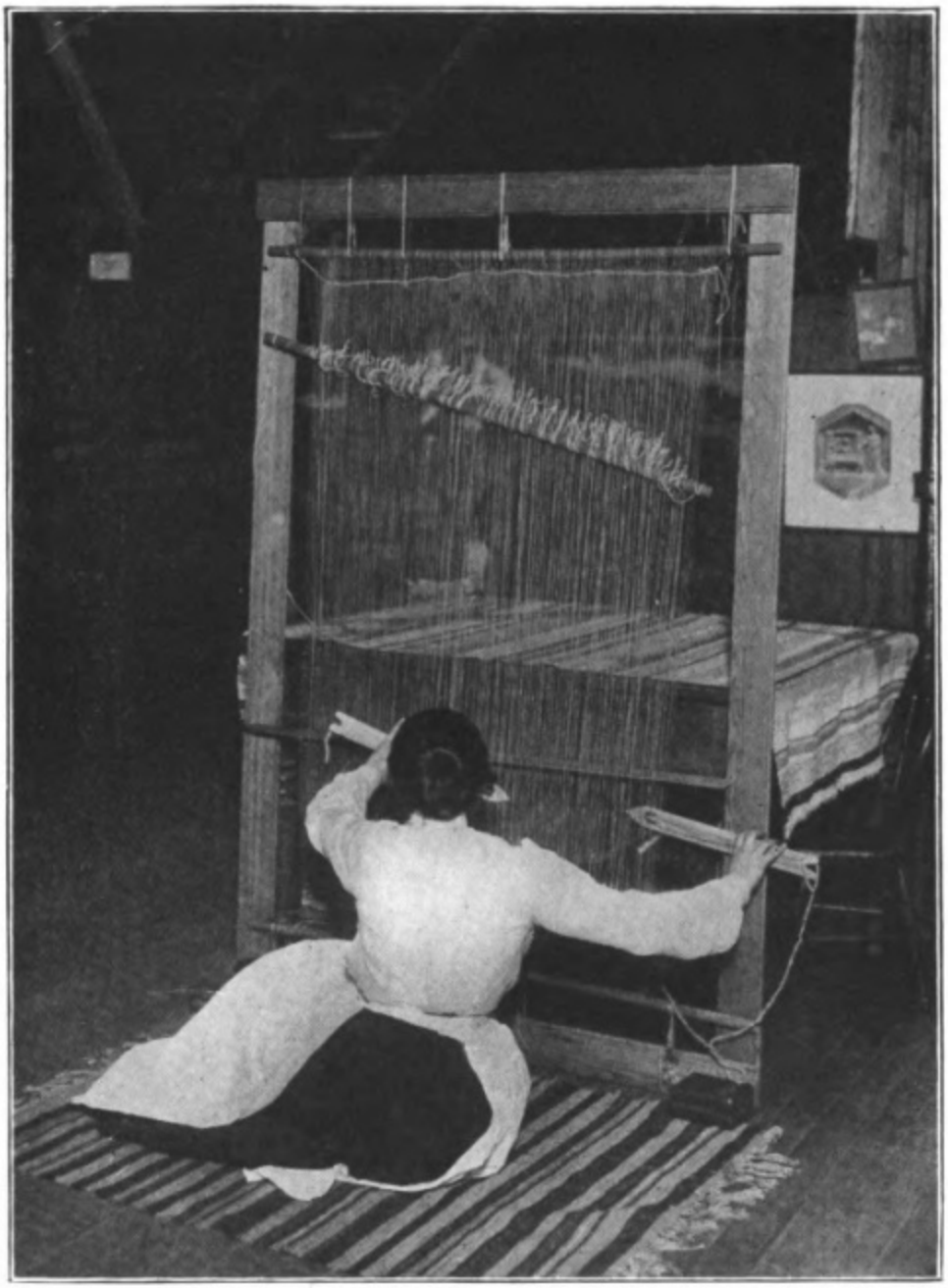

NAVAJO LOOM
One of the Earliest Types of Looms. At Hull House.

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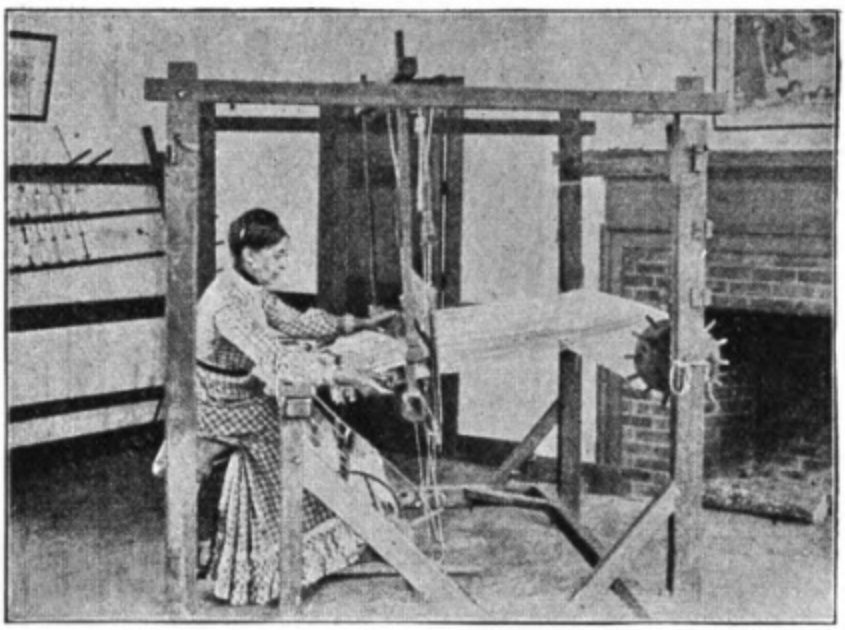
crossed the threads over the filling and made a new opening for the return of the shuttle. At first the filling thread was wound on a stick making a primitive bobbin. Later the shuttle to hold the bobbin was devised.



SIMPLE COLONIAL LOOM

The Reed

Before the "reed" was invented, the filling threads were drawn evenly into place by means of a rude comb and driven home by sword-shaped piece of wood or "batten." The reed accomplished all this at one time.

It is probable that the European looms were derived from those of India as they seem to be made on the same principle. From crude beginnings, the hand loom of our grandmothers' time developed. A loom

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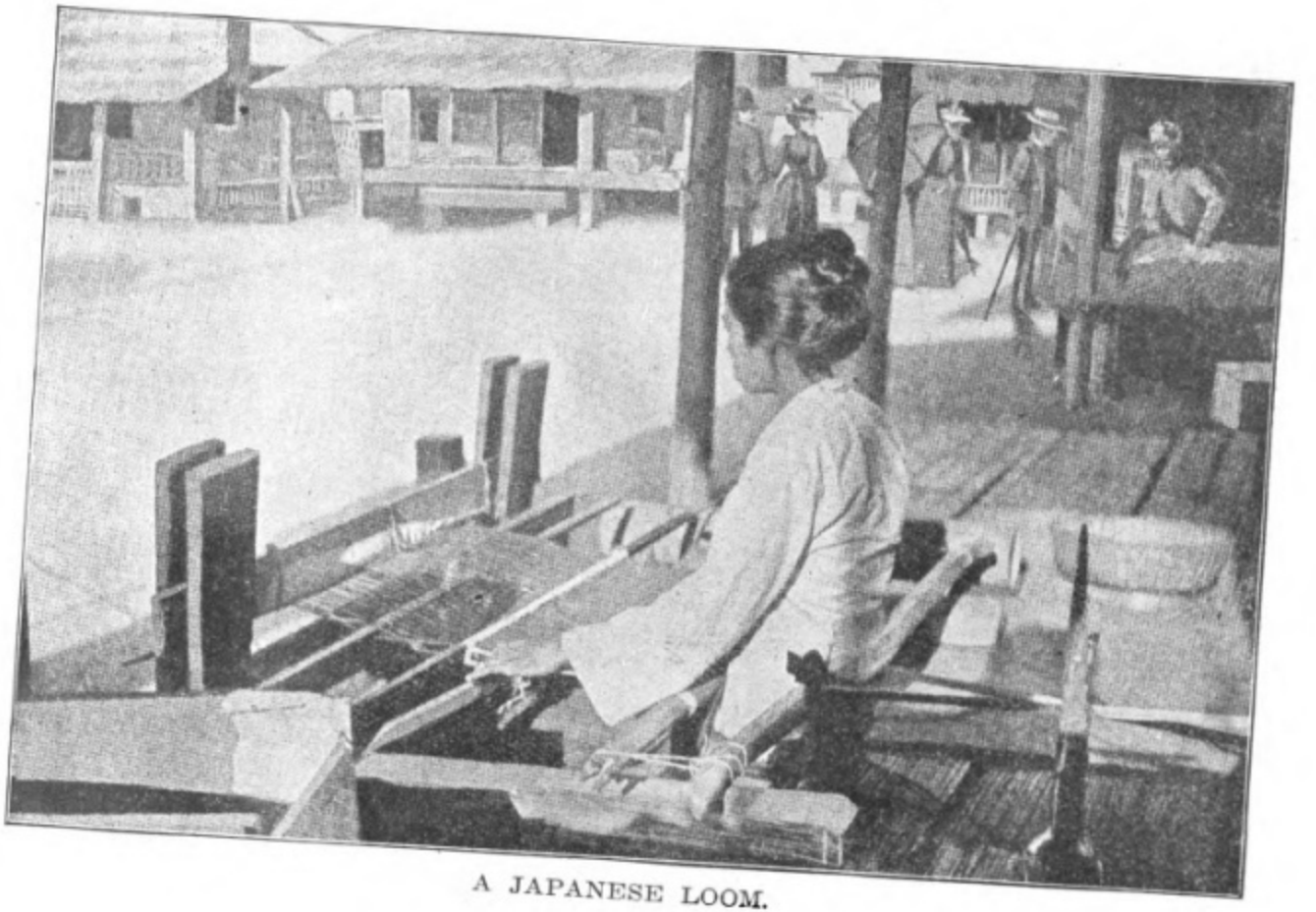

A JAPANESE LOOM.

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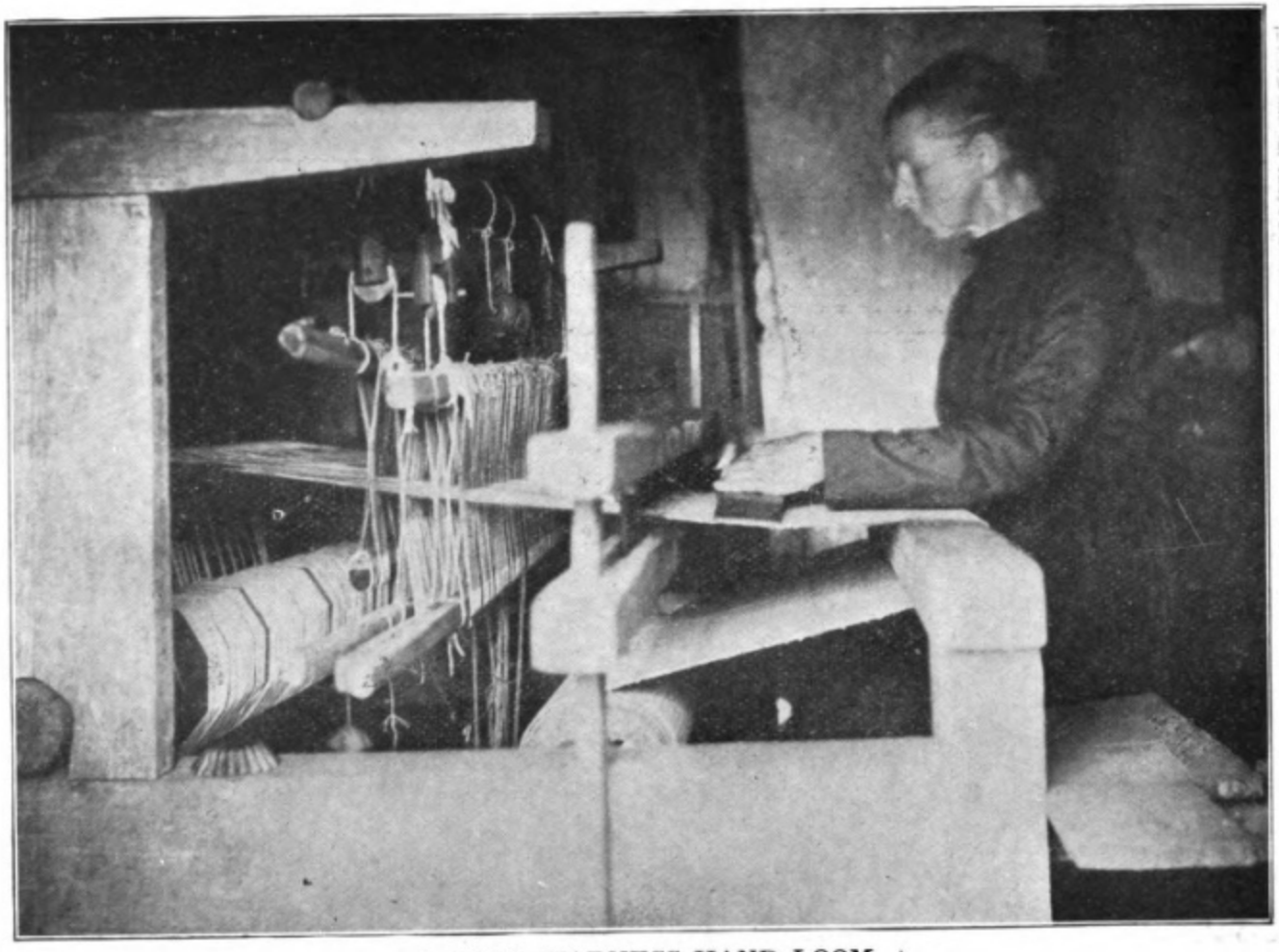

A FOUR HARNESS HAND LOOM
Weaving Linen in the Mountains of Virginia.
(Photograph by C. R. Dodge).

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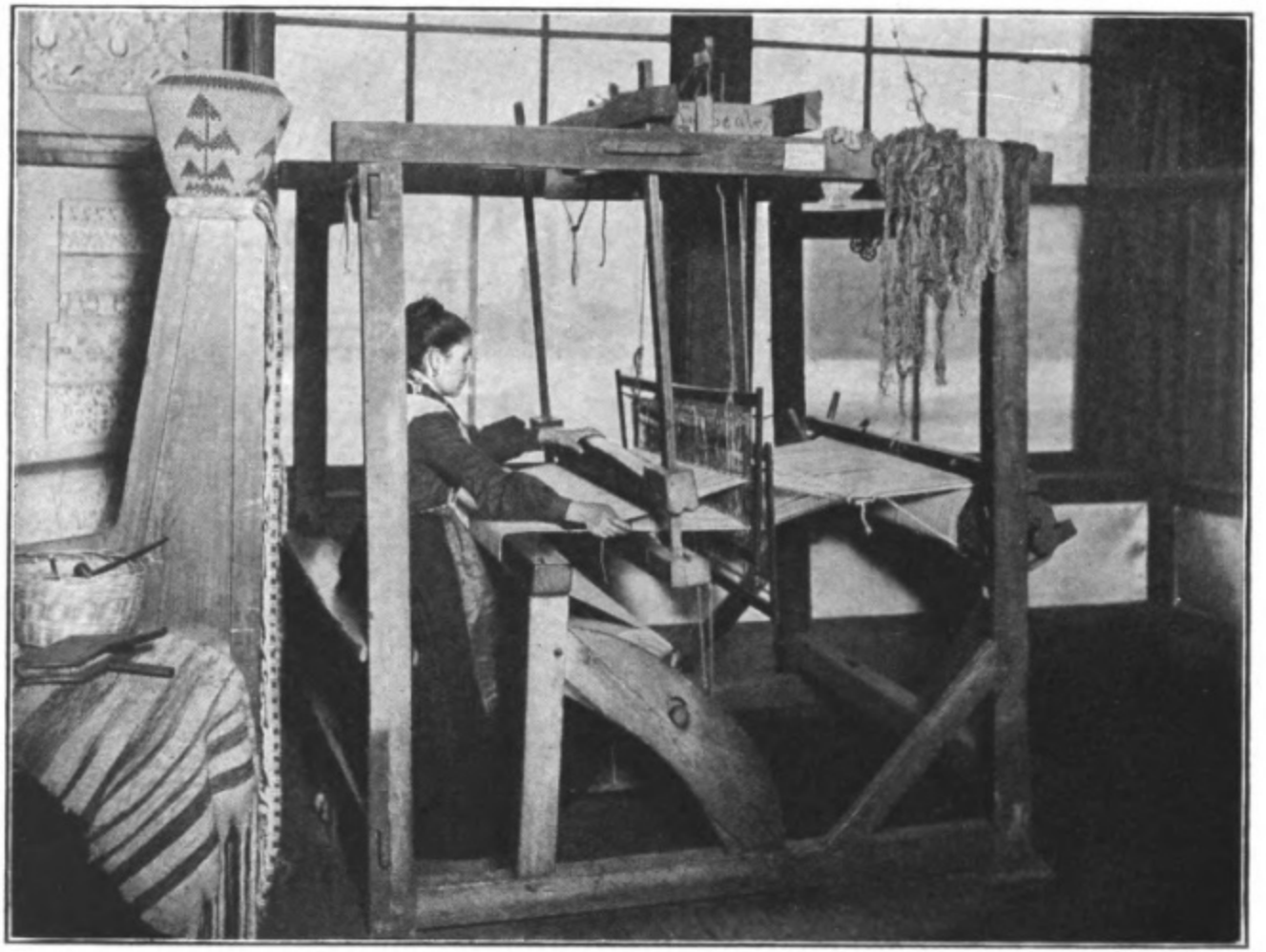

TYPICAL COLONIAL HAND LOOM
Two Harnesses in Use; Weaving Wool at Hull House.

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SWEDISH HAND LOOM
Norwegian Woman Weaving Linen at Hull House.

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FLY SHUTTLE HAND LOOM
The Pulling of the Reed Automatically Throws the Shuttle Back and Forth and Works the Harness, Making a Shed at the Proper Time.

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PICKING COTTON
From Department of Agriculture Bulletin, "The Cotton Plant."

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four or five pounds of the fiber could be separated by hand from the seed by a week's labor. The modern saw gins turn out over five thousand pounds daily.

Native Home

Cotton is the white downy covering of the seed of several species of cotton plant. It is a native of many parts of the world, being found by Columbus growing in the West Indies and on the main land, by Cortez in Mexico, and Pizarro in Peru.

Sea Island Cotton

The value of cotton depends upon the strength, and evenness of the fiber. In ordinary cotton the individual fiber is about an inch in length. The sea island cotton grown chiefly on the islands off the coast of Georgia, Carolina, and Florida is the most valuable variety, having a fine fiber, one and one-half to two inches in length. Some of the Egyptian cotton belongs to this species. Sea island cotton is used chiefly for fine laces, thread and knit goods and for the finest lawns and muslins.

COTTON FIBER ATTACHED TO SEED

Upland Cotton

The short fiber or upland cotton is the most common and useful variety. It is grown in Georgia, North and South Carolina and Alabama. Texas cotton is similar to upland, but sometimes is harsh with shorter fiber. Gulf cotton occupies a position between upland and sea island cotton.

The Brazilian and Peruvian cotton yields a long staple and is sometimes used to adulterate silk and

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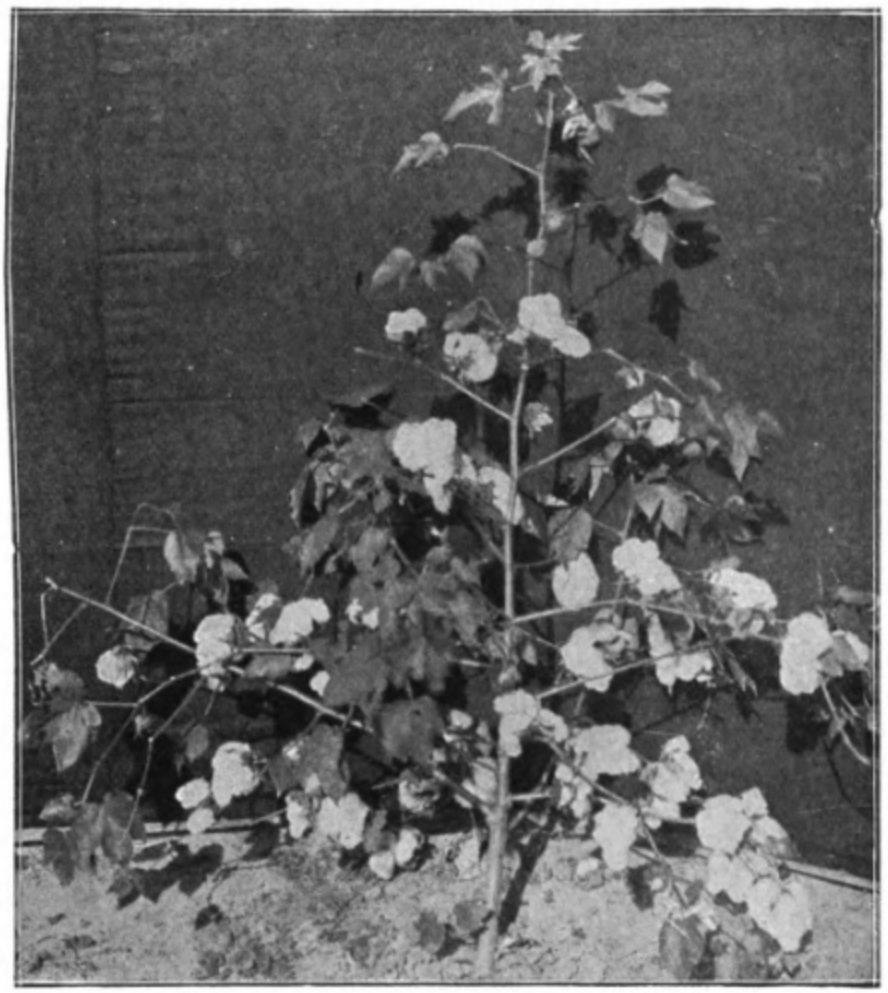

UPLAND COTTON PLANT WITH FULLY DEVELOPED BOLES
From Bulletin No. 31, Georgia Experiment Station.

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COTTON BOLE FULLY DEVELOPED
From Year Book of the Department of Agriculture, 1903.

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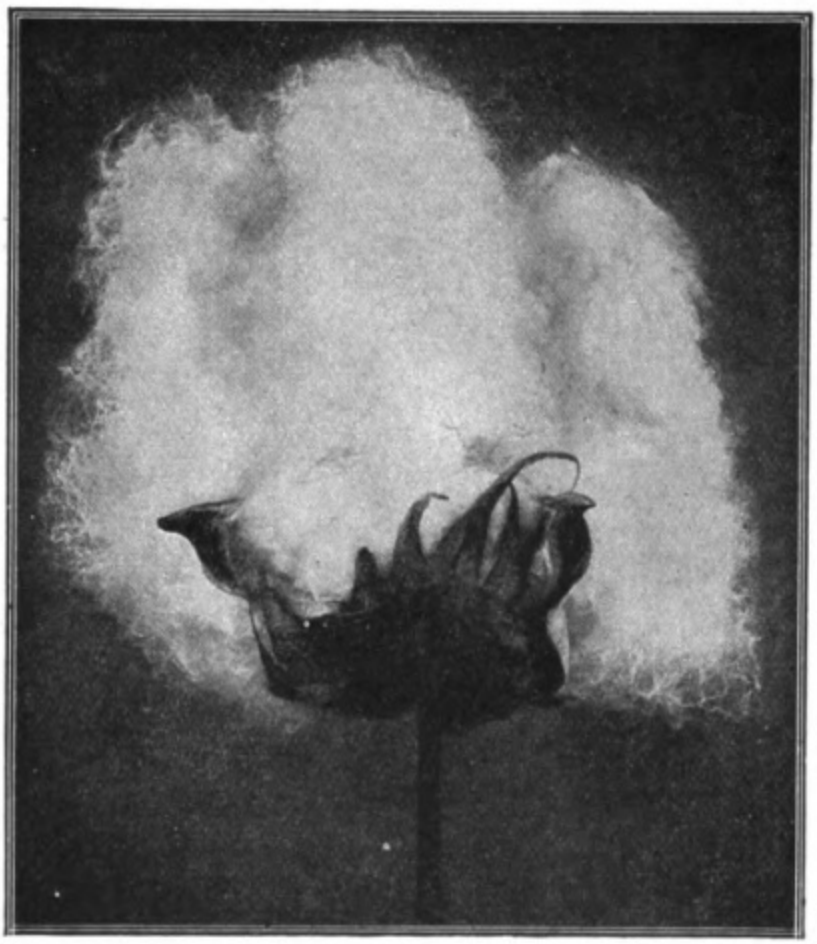

BOLE OPENED, COTTON READY FOR PICKING
Year Book of 1903.

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by cleaning and bleaching. In its natural condition, cotton will not dye readily because of a waxy substance on the surface of the fibers. This must be removed by washing.

Picking and Ginning

Cotton should be picked only when it is fully ripe when the pods are fully burst and the fibers expanded. The unripe fiber is glassy, does not attain its full

COTTON BALES

strength and resists the dye. After picking, the cotton is sent to the ginning factory to have the seed removed. It is then pressed into bales by hydraulic presses, five hundred pounds being the standard bale in the United States.

Physical Characteristics

Purified bleached cotton is nearly pure cellulose. It resists the action of alkalis well, but is harmed by hot, strong acids, or if acid is allowed to dry on the fabric. It is not harmed by high temperature, and so may be ironed with a hot iron.

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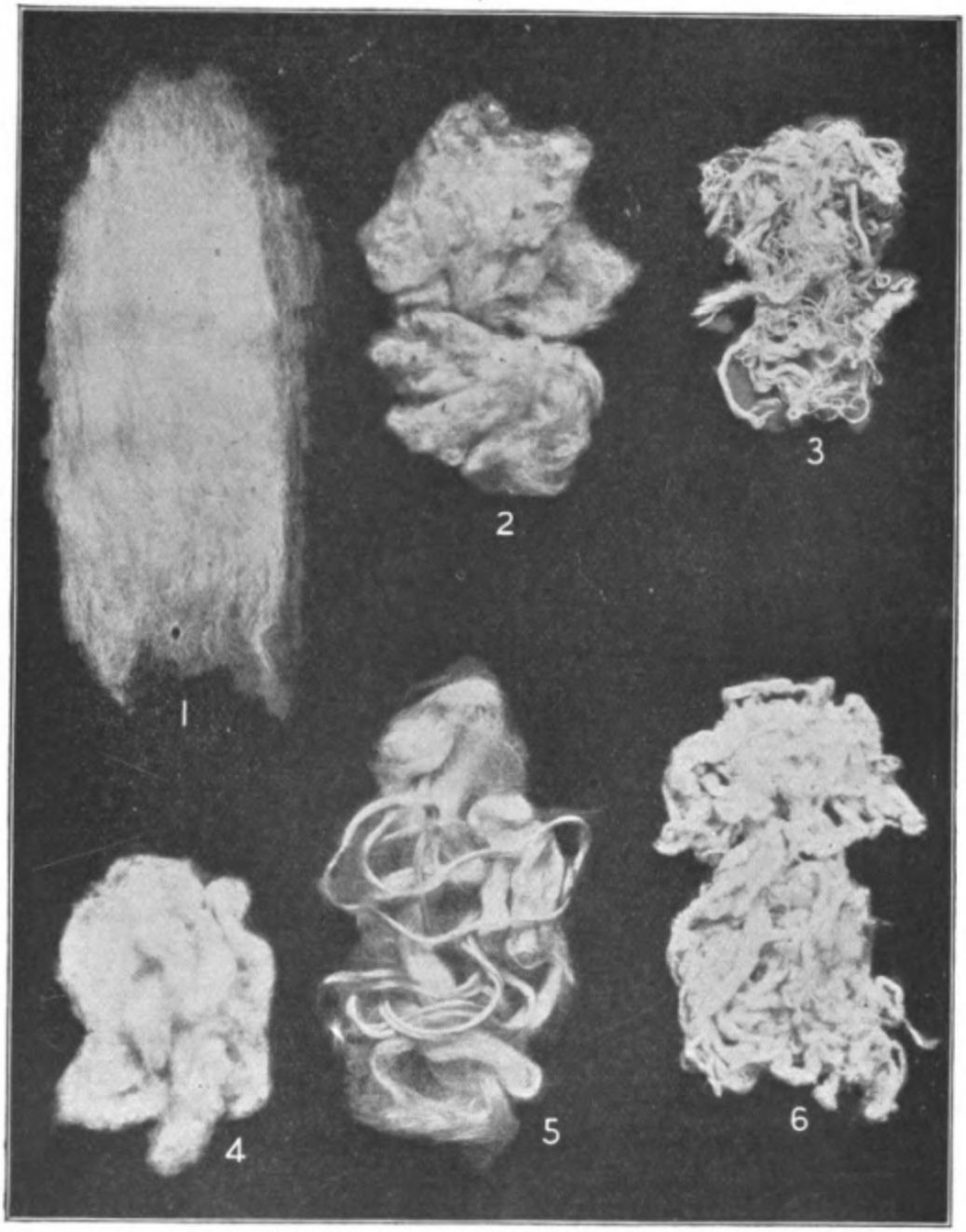

WOOL FIBER AND SUBSTITUTES
1, South American Wool; 2, Noil from the Same; 3, Tangled Waste, 4, Waste Combed Out; 5, Lap Waste; 6, Shoddy.

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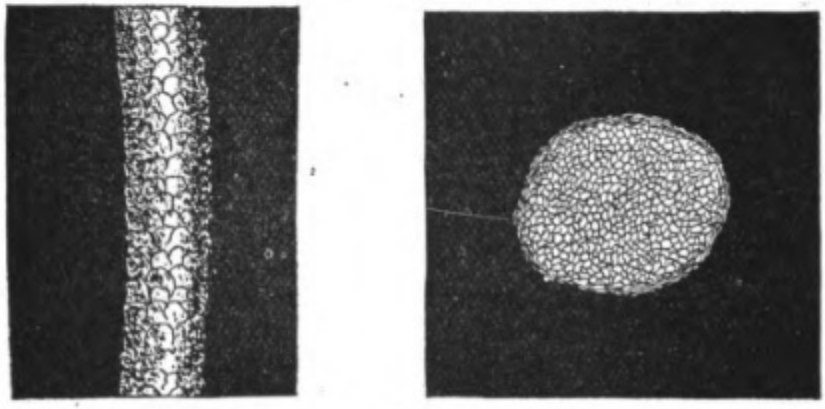
WOOL

Character of Fiber

Wool is the most important animal fiber. Strictly speaking the name applies only to the hairy covering of sheep, but the hair of certain goats and of camels is generally classified under the same terms. The wool fiber is distinguished by its scale-like surface which gives it its felting and spinning properties. Hair



MICROSCOPIC APPEARANCE OF WOOL FIBERS

as distinguished from wool has little or no scaly structure being in general a smooth filament with no felting properties and spinning only with great difficulty. Fur is the undergrowth found on most fur-bearing animals and has in a modified way the scaly structure and felting properties of wool.

Value for Clothing

The great value of wool as a fiber lies in the fact that it is strong, elastic, soft, very susceptible to dye stuffs and being woven, furnishes a great number of

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air spaces, rendering clothing made from it very warm and light.

Quality of Wool

Climate, breed, and food influence the quality of the wool. Where the pasturage is barren and rocky, the wool is apt to be coarse.

MERINO RAMS
The Variety of Sheep Giving the Finest Wool.

Varieties of Sheep

There are supposed to be about thirty distinct varieties of sheep, nearly half of which are natives of Asia, one-third of Africa, and only four coming from Europe, and two from America. Wool is divided into two general classes—long and short staple, according

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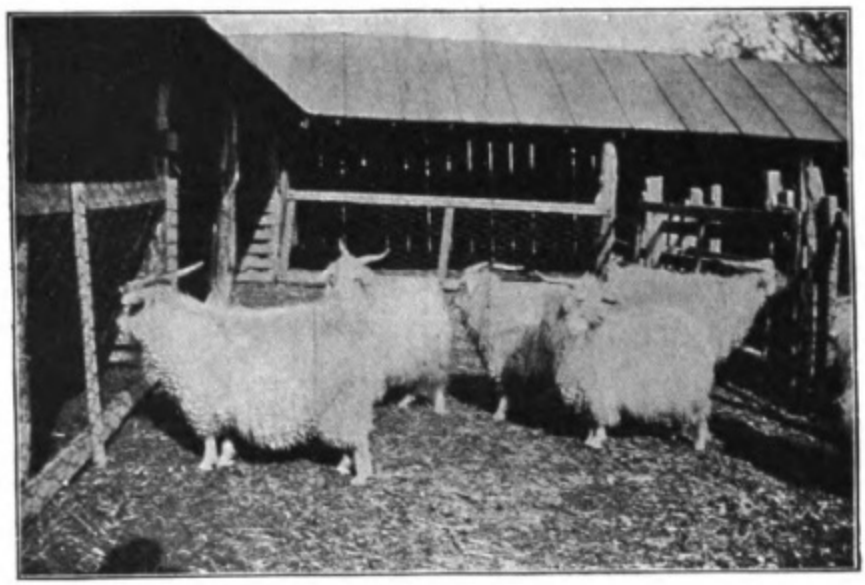
to the average length of fiber. The long fiber wool is commonly carded, combed and spun into *worsted* yarn. The short fiber is usually carded and spun into woolen yarn. The short fiber obtained in combing long staple wool is called "noil." It is used for woolens.

Goat Wools

Alpaca, Vicuna and Llama wools are obtained from animals which are native to the mountains of Peru



ANGORA GOATS

and Chile. The Angora goat, originally from Asia Minor, furnishes the mohair of commerce. This fiber does not resemble the hairs of common goats in any respect. It is a very beautiful fiber of silky luster, which constitutes its chief value.

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of wash water is never allowed to go above 120° F. The scoured wool weighs from a little over a half to one-third or less of the weight of the fleece.

Hydroscopic Moisture

Wool has the remarkable property of absorbing up to 30 per cent or more of its weight of water and yet not feel perceptibly damp to the touch. This is called

WOOL SORTING

"hydroscopic moisture." To this property wool owes its superiority as a textile for underclothing.

The thoroughly cleansed fiber is made up chiefly of the chemical substance keratin, being similar in composition to horn and feathers. In burning it gives off a characteristic disagreeable odor. It is a substance very weakly acid in its nature, for which reason it combines readily with many dyes. Wool resists the action of acids very well, but is much harmed by the alkalis, being dissolved completely by a warm solution of caustic soda. High temperature harms wool.

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A FIELD OF FLAX IN MINNESOTA
The Flax Must Be Pulled Up by the Roots to Give Fibers with Tapered Ends.
(Photograph of C. R. Dodge).

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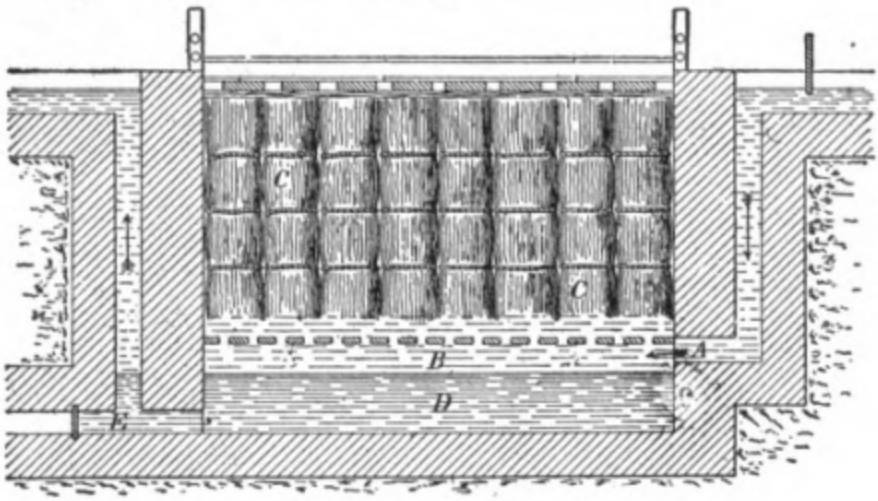
woody portion of the stem. This consists of steeping the stalks in water.

Retting

(1) Cold water retting, either running or stagnant water.

(2) Dew retting.

(3) Warm water retting.



RETTING TANK
A—Inlet; *B*—Undisturbed Water; *C*—Bundles of Flax.

Cold water retting in running water is practiced in Belgium. Retting in stagnant water is the method usually employed in Ireland and Russia. The retting in stagnant water is more rapidly done, but there is danger of over-retting on account of the organic matter retained in the water which favors fermentation. In this case the fiber is weakened.

In dew retting, the flax is spread on the field and exposed to the action of the weather for several weeks

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RETTING FLAX IN THE RIVER LYS, BELGIUM
From the Government Bulletin, "Flax for Seed and Fiber."

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without any previous steeping. This method of retting is practiced in Germany and Russia. Warm water retting and chemical retting have met with limited success.

When the retting is complete, the flax is set up in sheaves to dry. The next operations consist of "breaking," "scutching," and "hackling" and are now done by machinery.

FIBERS OF FLAX

Breaking removes the woody center from the retted and dried flax by being passed through a series of fluted rollers. The particles of woody matter adhering to the fibers are detached by scutching.

Hackling

Hackling or combing still further separates the fibers into their finest filaments—"line" and "tow." The "flax line" is the long and valuable fiber; the tow, the short coarse tangled fiber which is spun and used for weaving coarse linen.

Characteristics of Linen

When freed from all impurities the chief physical characteristics of flax are its snowy whiteness, silky luster and great tenacity. The individual fibers may

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FLAX
A, Unthrashed Straw; B, Retted; C, Cleaned or Scutched; D, Hackled or Dressed.
(Photograph of C. R. Dodge).

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HACKLING FLAX BY HAND

The "Tow" Is Seen at the Left and a Bunch of "Flax line" on the Bench.

(Photograph of C. R. Dodge, Special Agent U. S. Department of Agriculture.)

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JUTE GROWING IN LOUISIANA
From Culture of Hemp and Jute, Report of U. S. Department of Agriculture.

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DRYING HEMP IN KENTUCKY
From "Culture of Hemp and Jute."

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terial of our mills. The cocoons are thrown into warm water mixed with soap in order to dissolve the gum. The outer or coarser covering is brushed off down to

SILK:—CATERPILLAR, COCOON, CHRYSALIS, MOTH

the real silk and the end of the thread found. Four or five cocoons are wound together, the sticky fibers clinging to each other as they pass through the various guides and are wound as a single thread on the reels.

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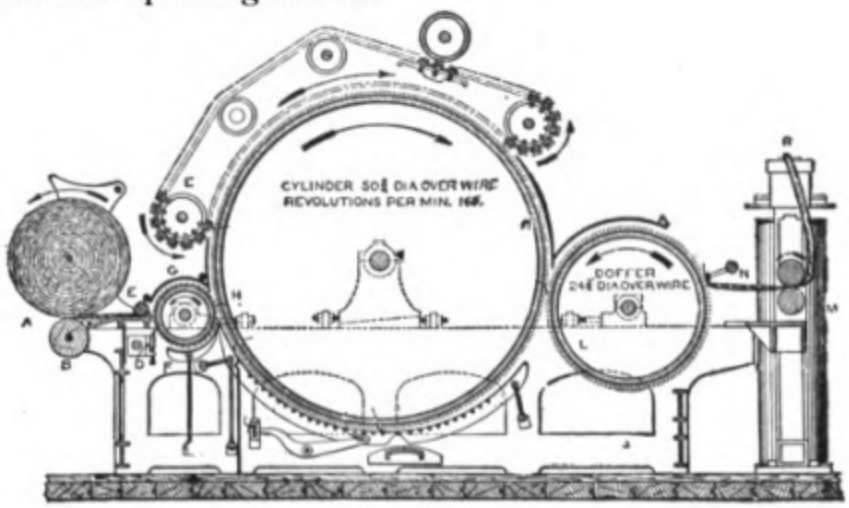
making yarn suitable for hosiery, underwear, sewing thread, lace, and for very fine cotton fabrics is carded.

In drawing, from six to sixteen "slivers" are run together and the fibers drawn out in several stages until the soft rope is about an eighth of an inch in diameter, called "roving." This tends to get rid of any unevenness and makes the fibers all parallel. From this machine the roving is wound on a bobbin ready for the spinning frame.



COTTON CARD

The roll of webbing *A* is beaten and transferred to the cylinder *H H*, carded by the spiked belt *E*, removed by the "doffer" and formed into a "sliver" which runs into the can *M*.

Spinning

The spinning frame may have a hundred spindles or more, each one of which is drawing out its supply of "roving" to the required size of yarn and giving it the twist necessary to bind the fibers together. The yarn to be used for the warp is given a harder twist so that it may be strong enough to stand the strain in weaving. The yarn for filling is usually left soft.

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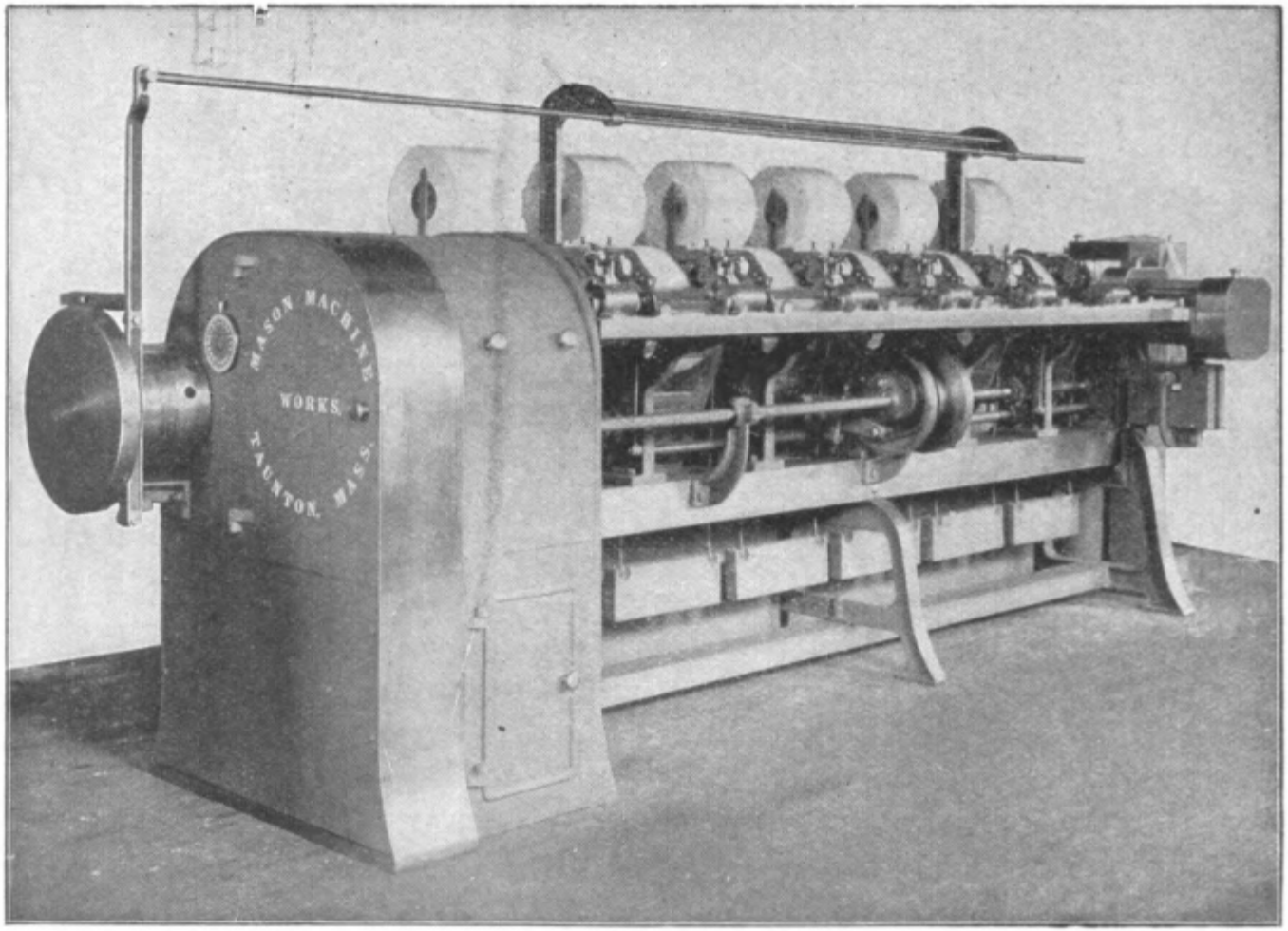

COTTON COMB, USED FOR LONG STAPLE

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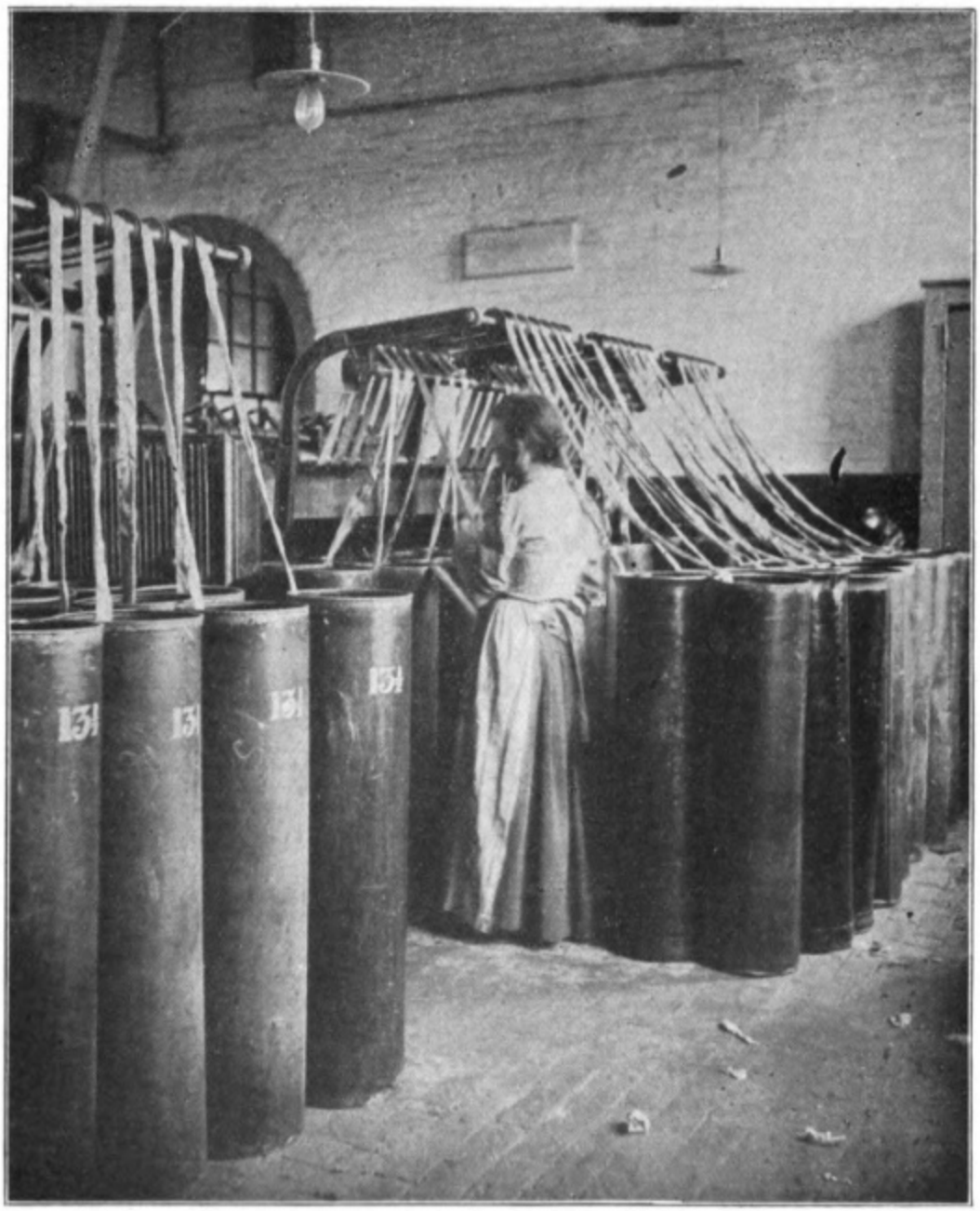

RECEIVING THE "SLIVER" AT THE BACK OF THE DRAWING FRAME.

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DRAWING FRAME
Drawing the Roving Finer.

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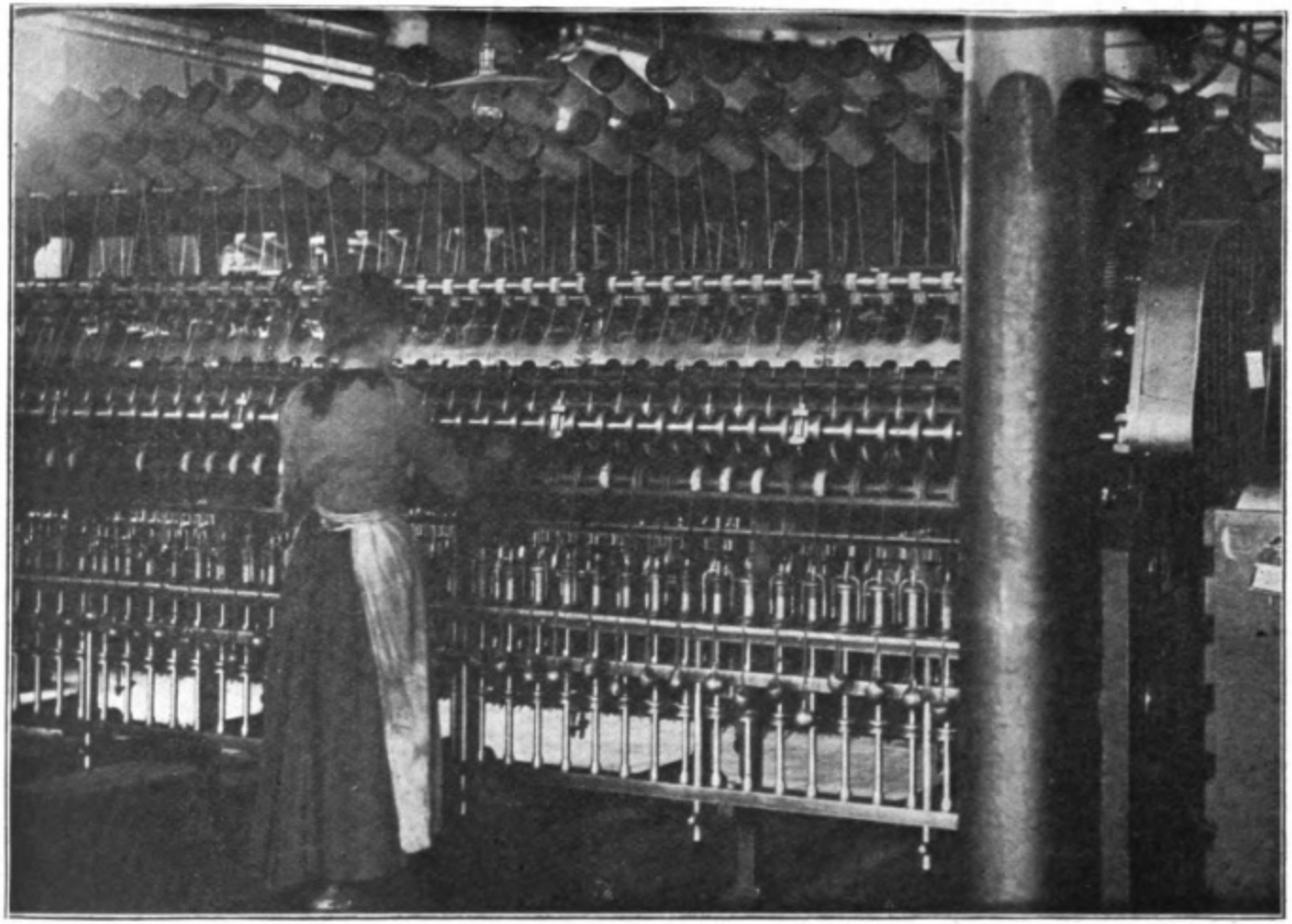

A FLY SPINNING FRAME
The Spools of Roving Above Are Being Drawn Out, Given the Twist by the Fliers, and Wound on Bobbins Below.

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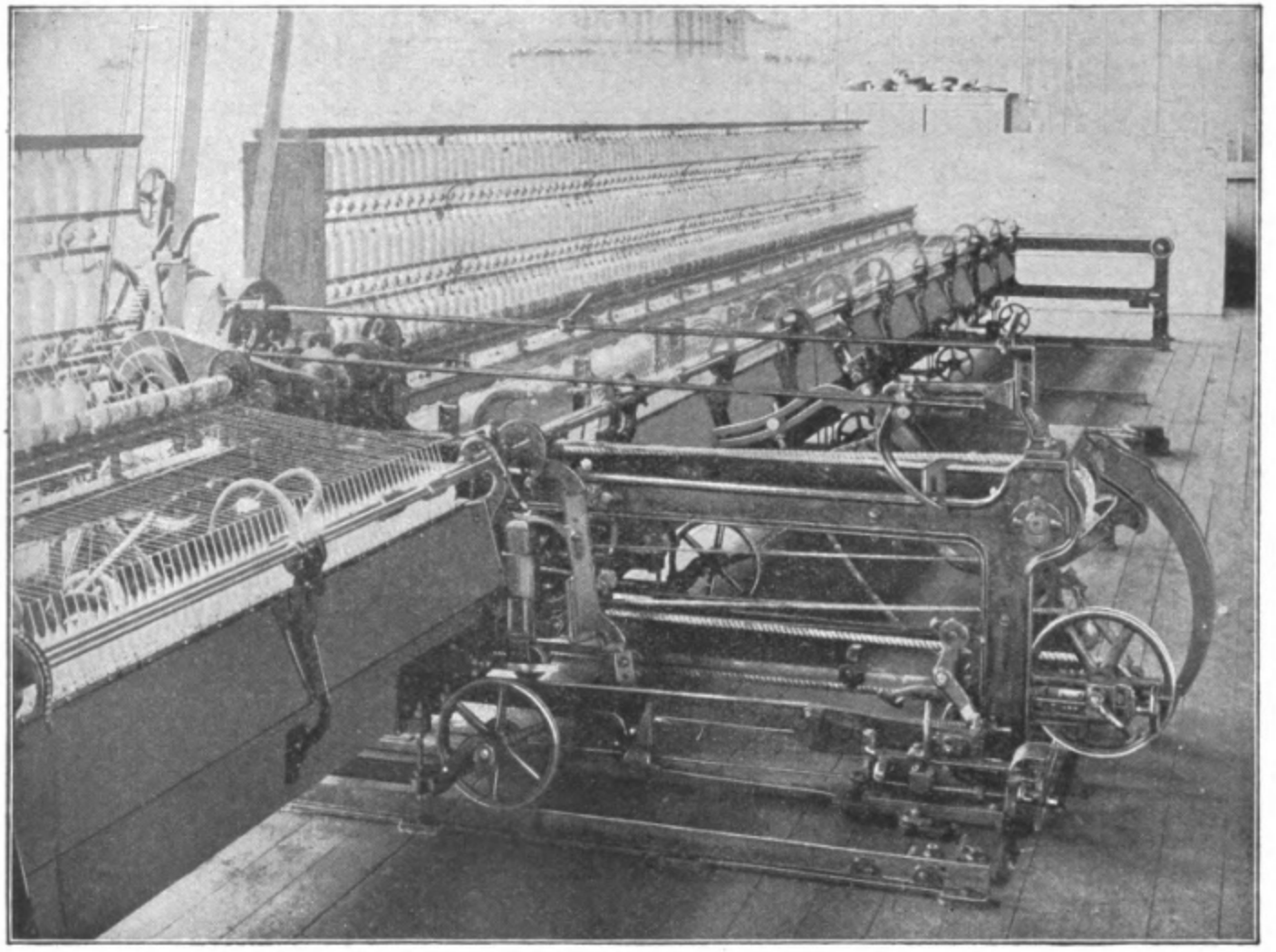

MULE DRAWING AND SPINNING FRAME

Always used for wool. Part of the machine moves away from the frame, thus drawing out the thread, which is then twisted.

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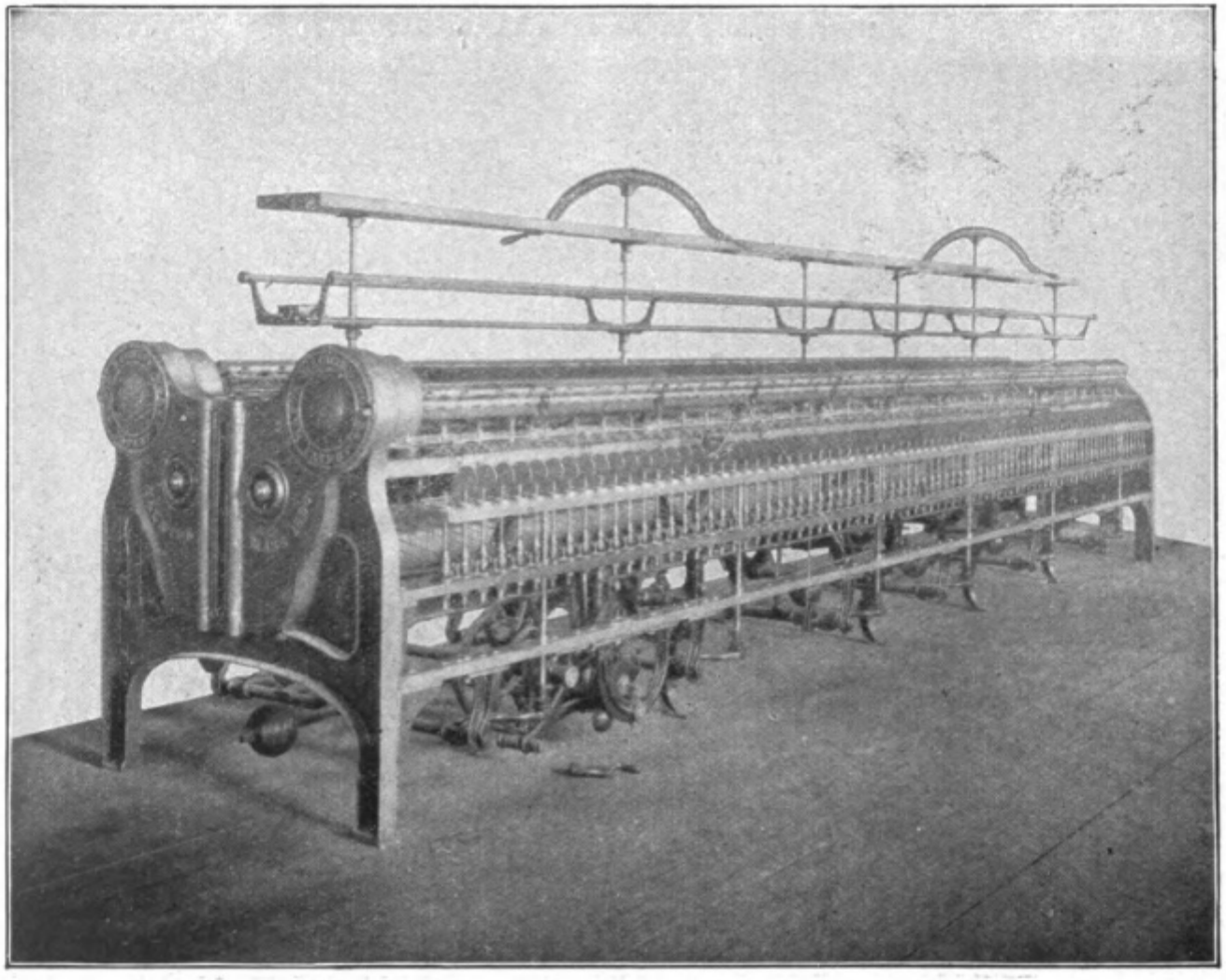

MODERN RING SPINNING FRAME FOR COTTON. SIXTY-EIGHT SPINDLES
Gives the Largest Production.

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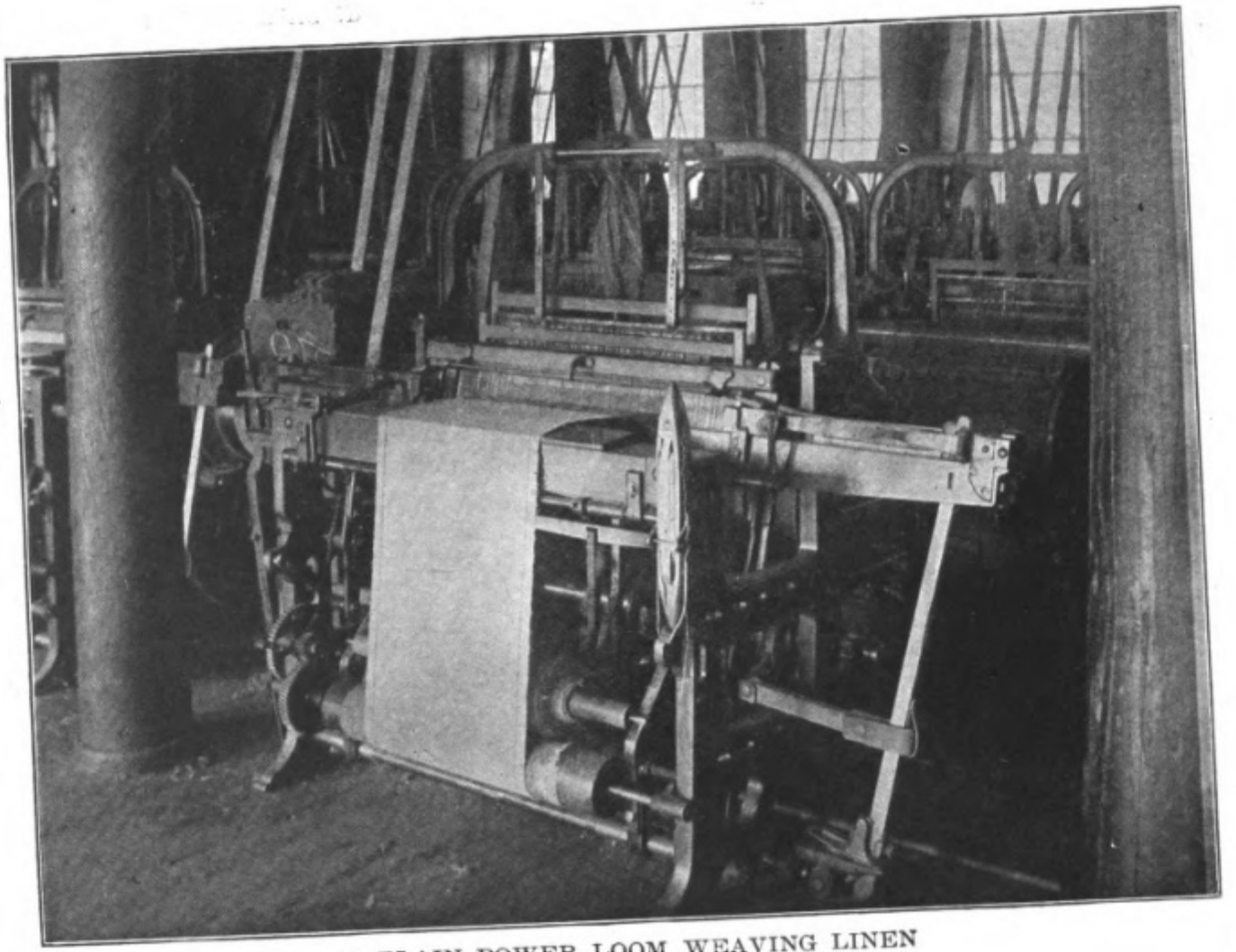

A PLAIN POWER LOOM WEAVING LINEN

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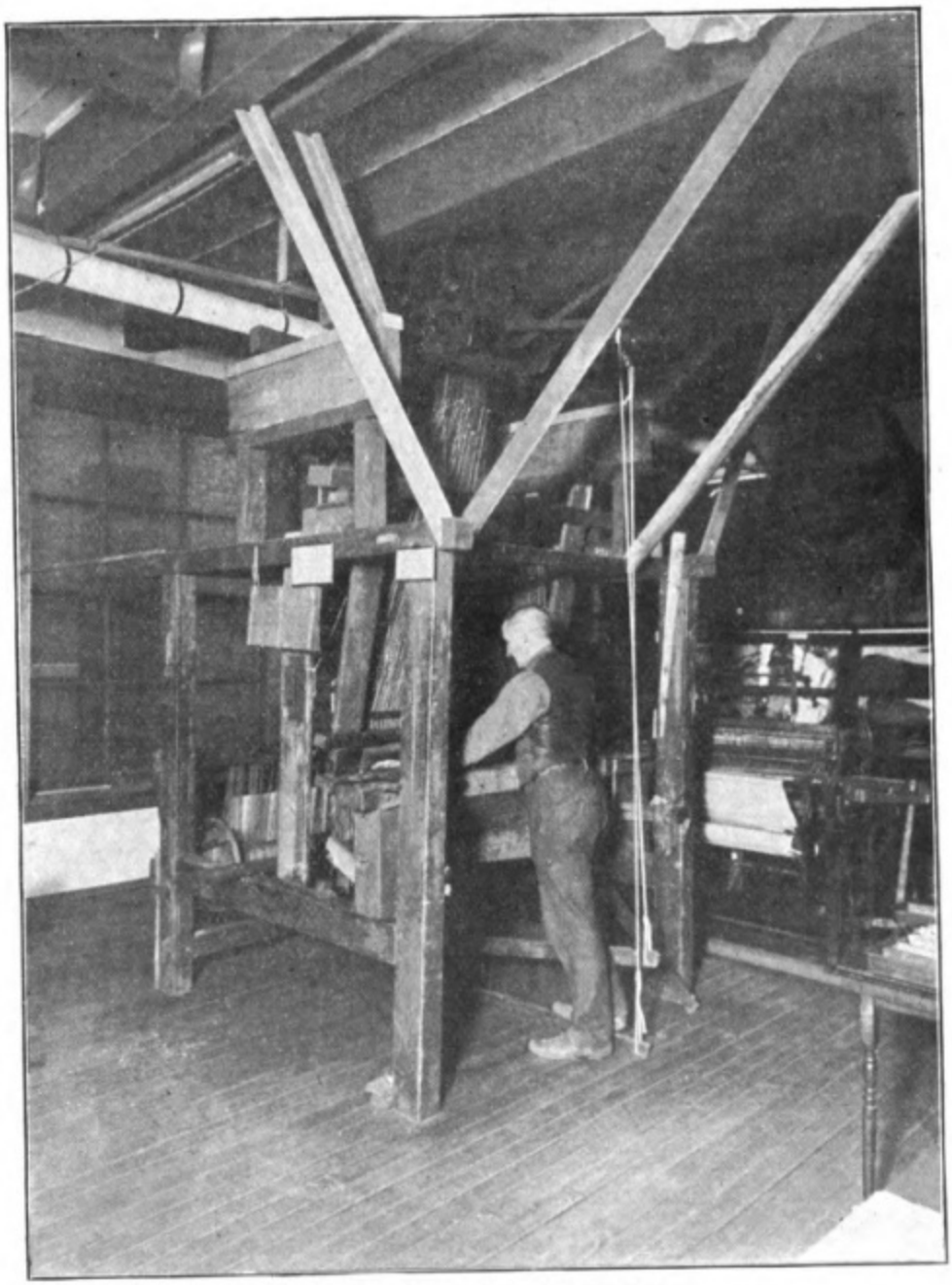

JACQUARD HAND LOOM
Weaving Ingrain Carpet at Hull House.

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WEAVES

The great variety of weaves found in the textiles of to-day are modifications of a few fundamental weaves invented in the earliest times.

The chief fundamental weaves are:

(1) Plain weave.
(2) Twills.
(3) Sateen.

To which may be added the derivatives—

(4) Rib weave.
(5) Basket weave.

These do not include the many fancy weaves, too

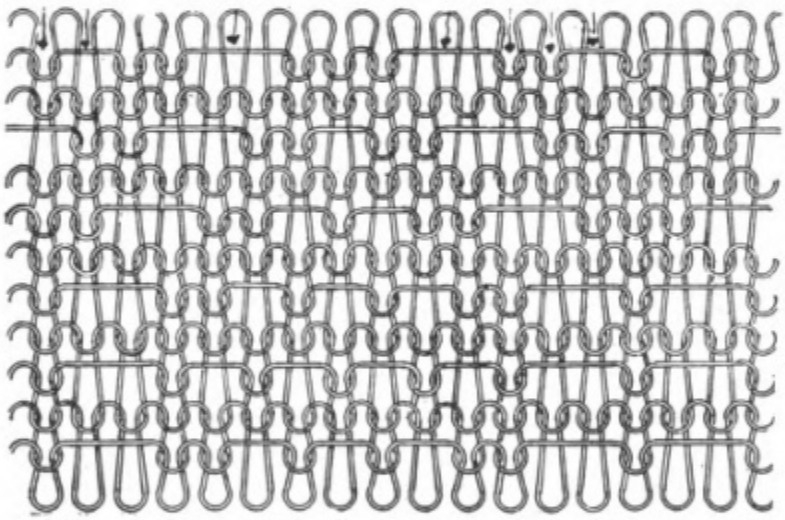

DIAGRAM OF FANCY KNIT GOODS

numerous to classify, and the open work weaves, made in the Leno loom, in which some of the threads are crossed. Knit goods are made by the interlooping of a single thread, by hand or on circular knitting ma-

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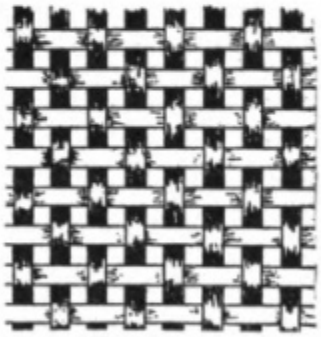
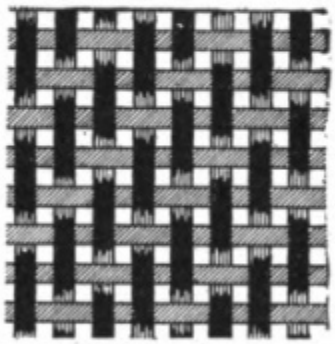
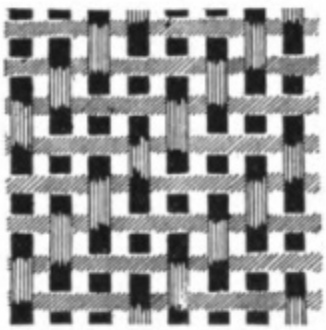
chines and lace by an analogous process, using several systems of threads. Felt is made up of matted fibers of fur and wool and has no thread structure.



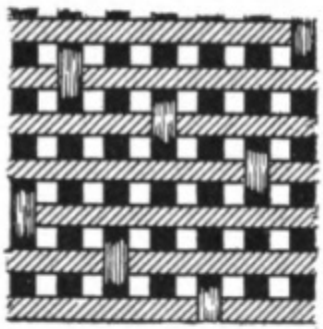
Plain



Twill



Cassimere Twill



Sateen

WEAVE DIAGRAMS

Plain Weave

The plain weave is the most common, nearly all light weight goods being thus woven. In plain weaving, each thread of both warp and filling passes alternately over and under the threads at right angles. This makes a comparatively open cloth, requiring the

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pronounced. The simplest twills are the so-called "doeskin" and "prunella." In the doeskin the filling threads pass over one and under two of the warp threads and in the prunella twill over two and under one. The most common twill is the cassimere twill in which both the warp and filling run over two and under two of the threads at right angles.

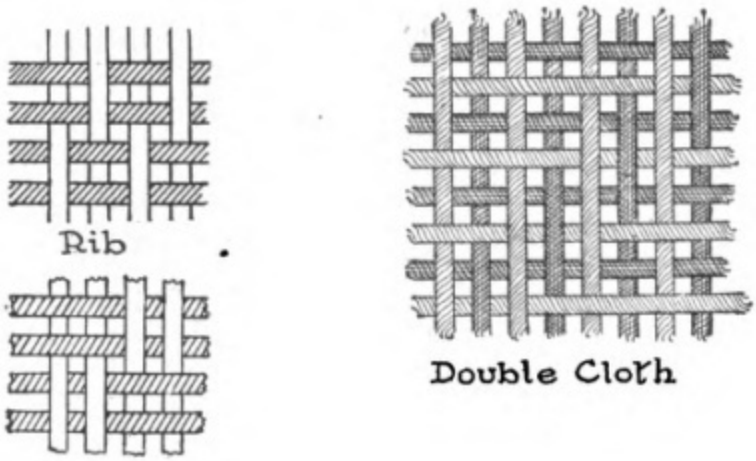

DIAGRAM OF RIB AND BASKET WEAVE AND DOUBLE CLOTH

Uneven Twills

A twill made by running both warp and filling under one and over three threads is called a swansdown twill and the reverse is known as the crow weave. In these the diagonal twilled effect is much more marked. Various twills are often combined with each other and with plain weave, making a great variety of texture. Numerous uneven twills are made, two over and three under, etc., etc.

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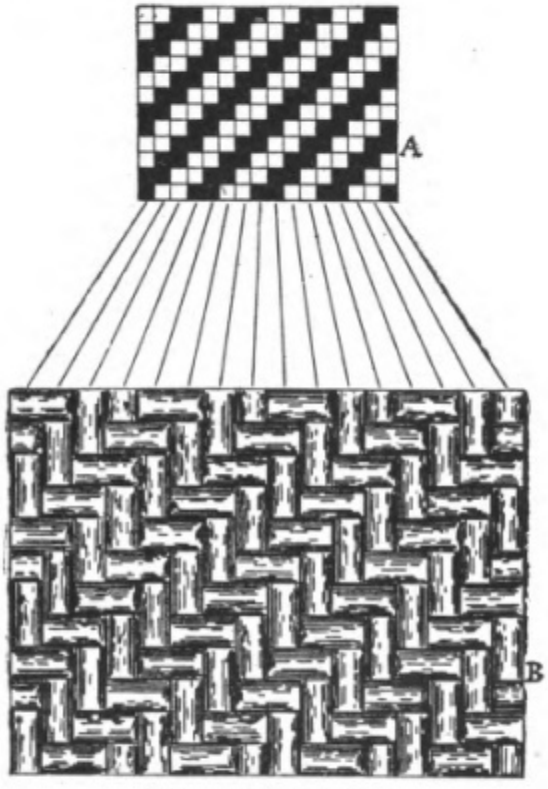
Sateen Weave

In the sateen weave, nearly all of either the warp or the filling threads are on the surface, the object being to produce a smooth surface fabric like sateen. With



TEXTILE DESIGN

A—On cross-section paper; *B*—Graphic diagram.

this weave it is possible to use a cotton warp and silk filling, having most of the silk appear on the surface of the fabric.

Rib and Basket Weaves

The rib and basket weaves are derivatives of the plain weave, two or more threads replacing the single

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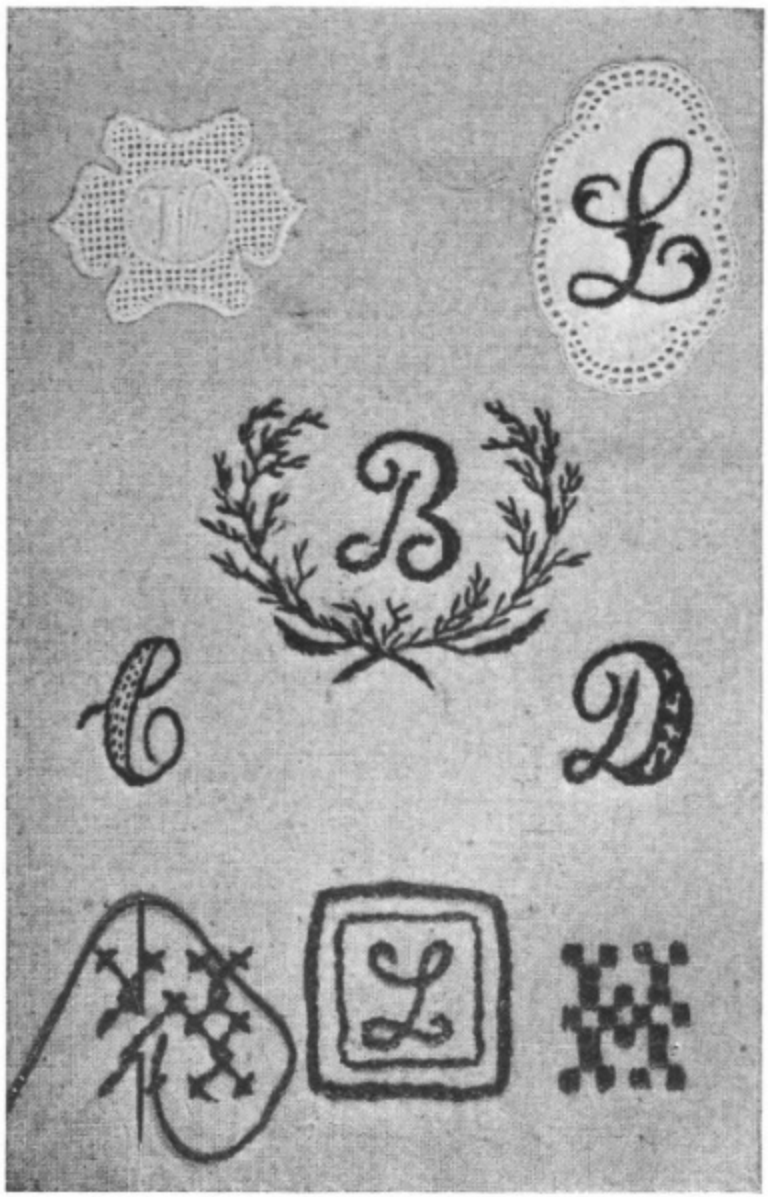

EMBROIDERED INITIALS

W and *L*—Sewed on initials; *B*—Satin stitch in wreath of feather stitches; *C*—Outline and seed work; *D*—Chain and French knots; *H*—Cross stitch; *L*—Chain; *H*—At the right, and the cross stitch *H* are made over canvas and the canvas threads drawn.

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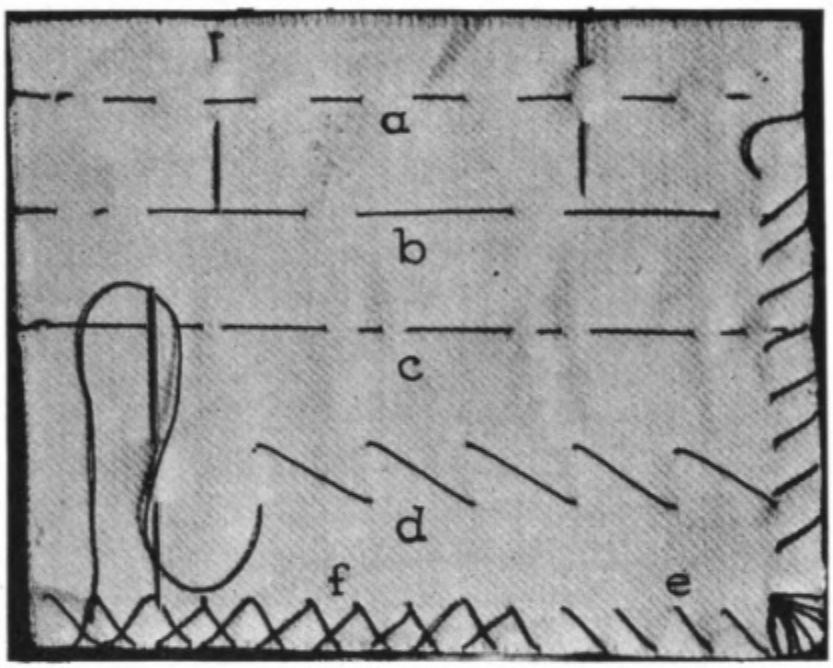
used to baste crape and wiry fabrics, for this method holds them better than stitches of equal length.

Fastening the Thread

All basting should be fastened at start with a knot or knot and back stitch and finished with two or three back stitches. The length of thread may be broken or



BASTING STITCHES

a—Even; *b*—Uneven; *c*—For wiry fabrics; *d*—Tacking; *e*—Overcasting; *f*—Double or tailor overcasting.

cut from the spool, but should always be cut from the work. Breaking weakens the fastening and biting off soils delicate work with the moisture from the breath, to say nothing of the injury to the teeth. Basting for large work should usually be done with the goods lying flat on the sewing table.

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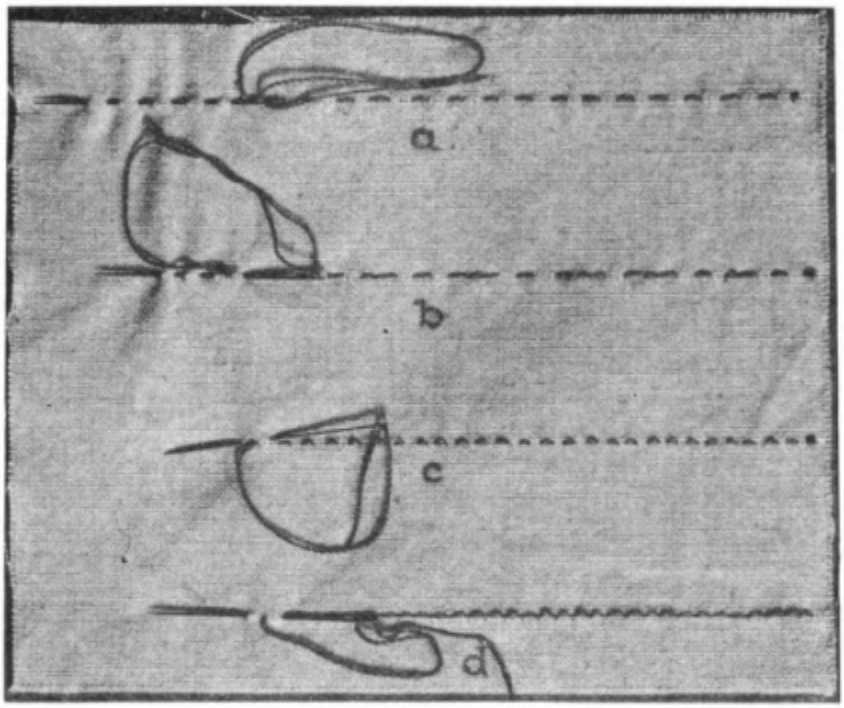
last stitch, and so on, making the stitches follow each other with no space between. This is used in places that are to bear great strain as in sewing in sleeves.

(6) Overhanding, oversewing, whipping, top sewing are one and the same—small stitches taken over

Whipping Stitch



PLAIN STITCHES

a—Running; *b*—Running and back; *c*—Half back; *d*—Back stitch.

edges, to join folded edges or selvages, for sewing bands on gathers, sewing lace and insertion, and for sewing carpet strips together. The pieces for an overhand seam should be pinned carefully, placing the pins at right angles to the edge. The folded edges or selvages are placed together, the right side of the goods

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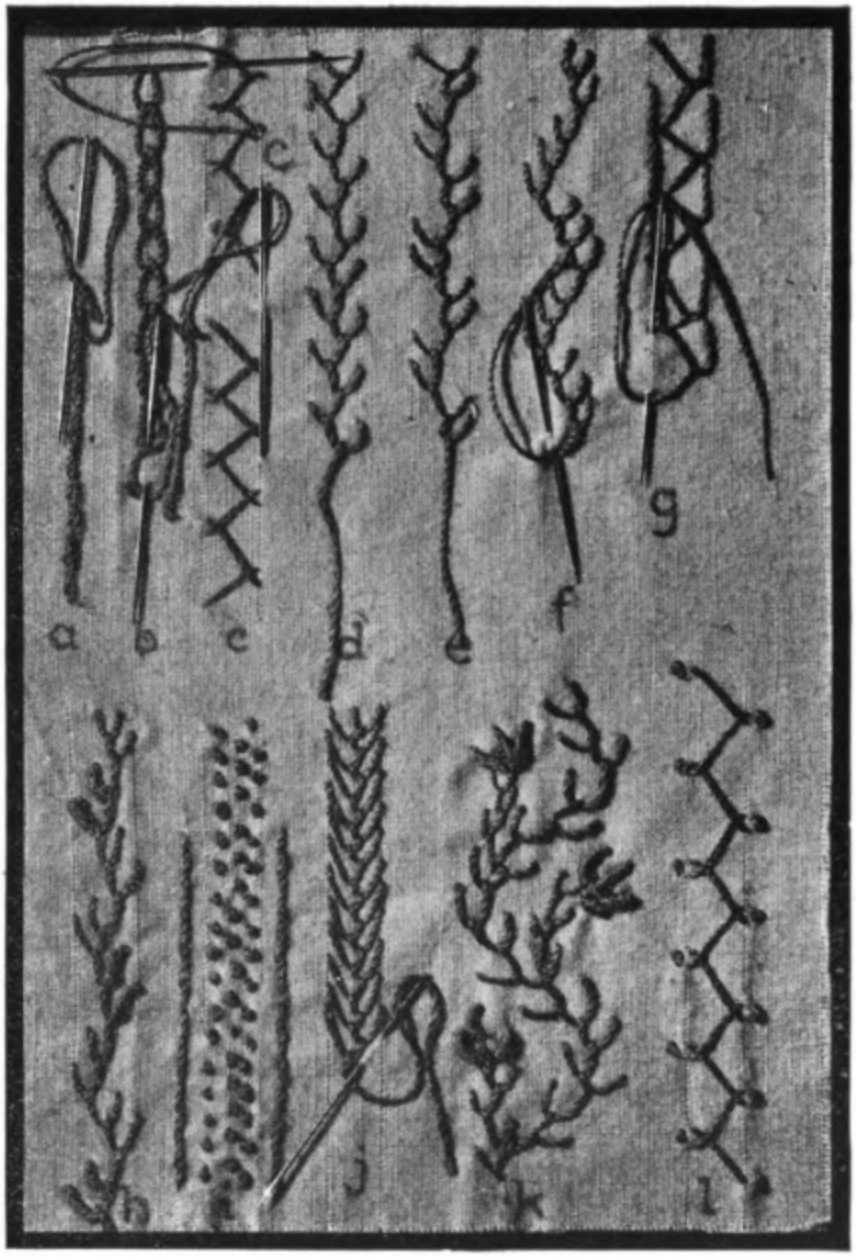

ORNAMENTAL STITCHES

a—Outline; *b*—Chain; *c*—Cat; *c'*—Catch; *d*—Single Feather; *e*—Double Feather; *f*—Tripple Feather; *g*—Modified Feather; *h*—Double Feather with Knots; *i*—French Knots and Outline; *j*—Herrine Bone; *k*—Fancy Feather; *l*—Catch Stitch with French Knots.

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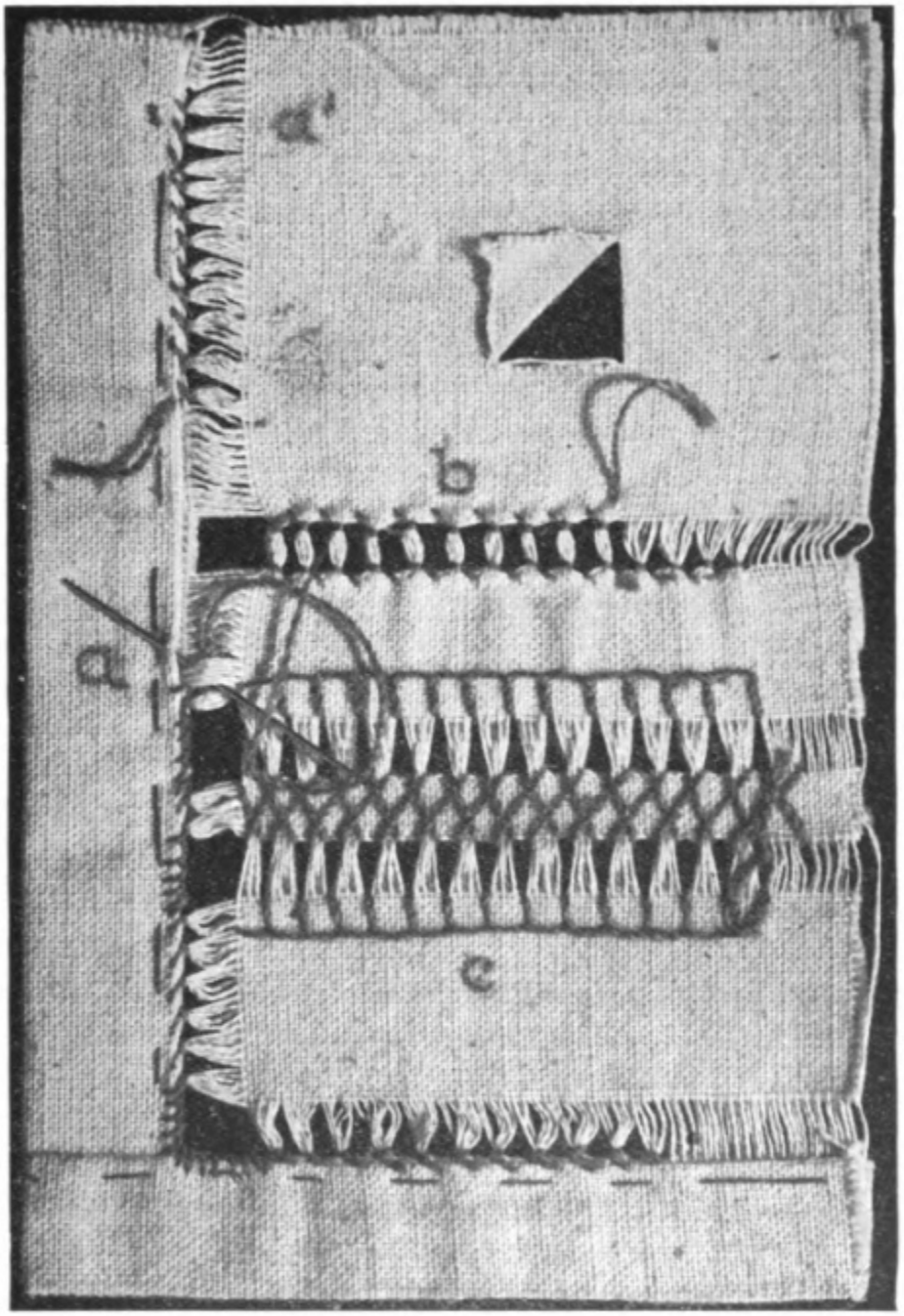

HEM STITCHING

a—Position of Needle; *a'*—Finished Hem Stitch; *b*—Ladder Stitch; *c*—Example of Drawn Work Finished with Loop and Cat Stitches.

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ness of the material, the greater number being drawn and taken in fine material. There are several methods of hemstitching, but the results are about the same.

EMBROIDERY STITCHES
Eyelet Embroidery. Embroidery Button Hole, Flat Satin Stitch.

French Knots

(7) French knots are used in connection with other stitches for borders enclosed in outline and chain stitches, in initials, centers of flowers, and as a filling-in stitch. The simplest method is of taking a small back stitch, bringing the thread from the *eye* of the needle under the point from right to left and drawing

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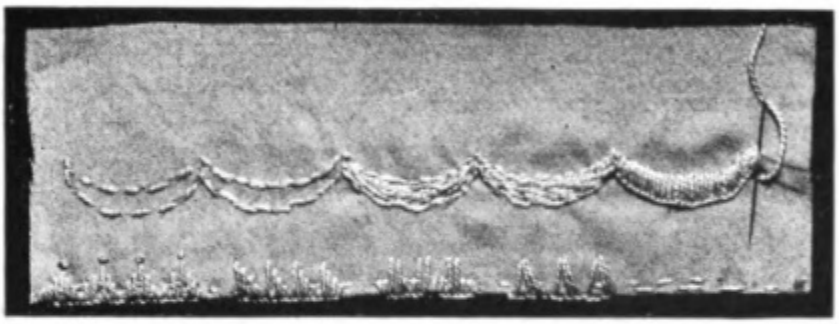
instead of taking a long stitch when beginning in another part of the letter or design.

Satin Stitch

(10) The satin stitch is an over and over stitch and is used on materials of all kinds for marking linen, etc.

The *padding* is the first step and should be done in long even stitches placed closely and over one another in the center. The size and proportions of the figure or letters determine the size of the thread. Fine thread gives the best results. The outline should be run



EMBROIDERY BUTTON HOLE AND BLANKET STITCHES
Scallops Outlined and Padded.

twice; this keeps the edge firm. An even darning or basting stitches, chain stitches or outline stitch may be used if the space is not too small. The padding may be worked in an embroidery hoop to keep it smooth and even. Scallops may be padded in the same way or worked flat.

In large figures the stitches are laid closely and exactly parallel the entire length of the form. They may be straight across or at an angle, but the one slant must be maintained throughout. In small curved figures,

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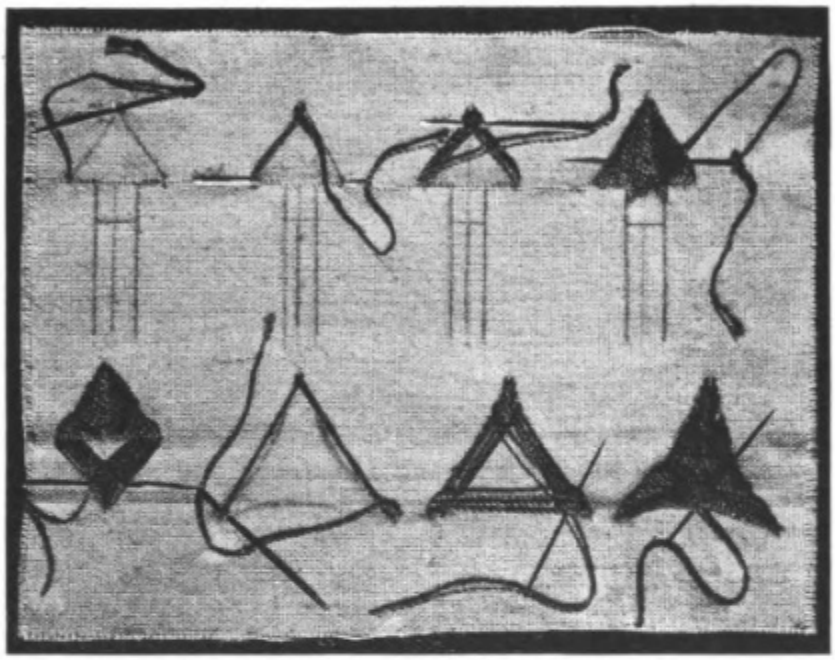
the stitches may be placed more closely at the inner edge and spread slightly at the outer edge. In flat work where the leaf or petal is large, two or three stitches taken in the cloth, back of the face stitch,



ARROW HEAD. DOUBLE ARROW HEAD AND CROW'S FOOT.

holds them even and prevents misplacement in laundering. (All embroidery should be ironed on the wrong side.)

Eyelet Embroidery

Eyelet embroidery is a simple over and over stitch forming a smooth, round edge. Like satin stitch, all outlines are run with an even darning stitch, except the very small eyelet holes, made with a stiletto. Long or oval openings must be cut through the center.

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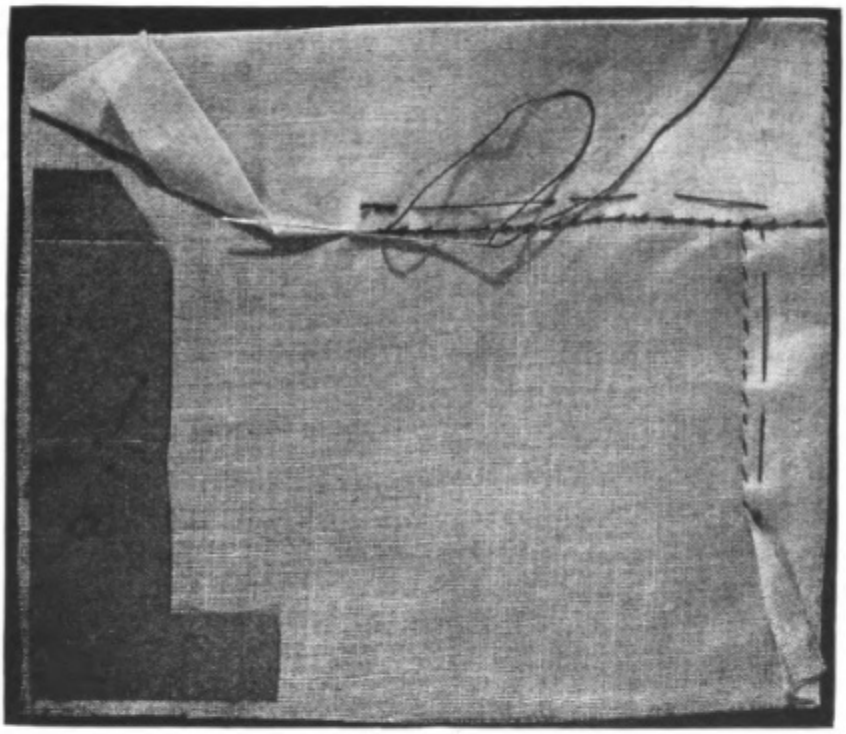
Bias Hem

All bias and curved edges should have the first fold basted. In cloth or silk this first basting thread should match the material and not be taken out.

Faced Hem

A facing or faced hem is also used as a protection to the edge of a garment. A true bias or fitted facing should be used for a facing if the edges of the garment are curved. An extension hem is one in which the whole width of the hem is used.



HEMMING

a—Shows method of cutting to do away with a clumsy corner.

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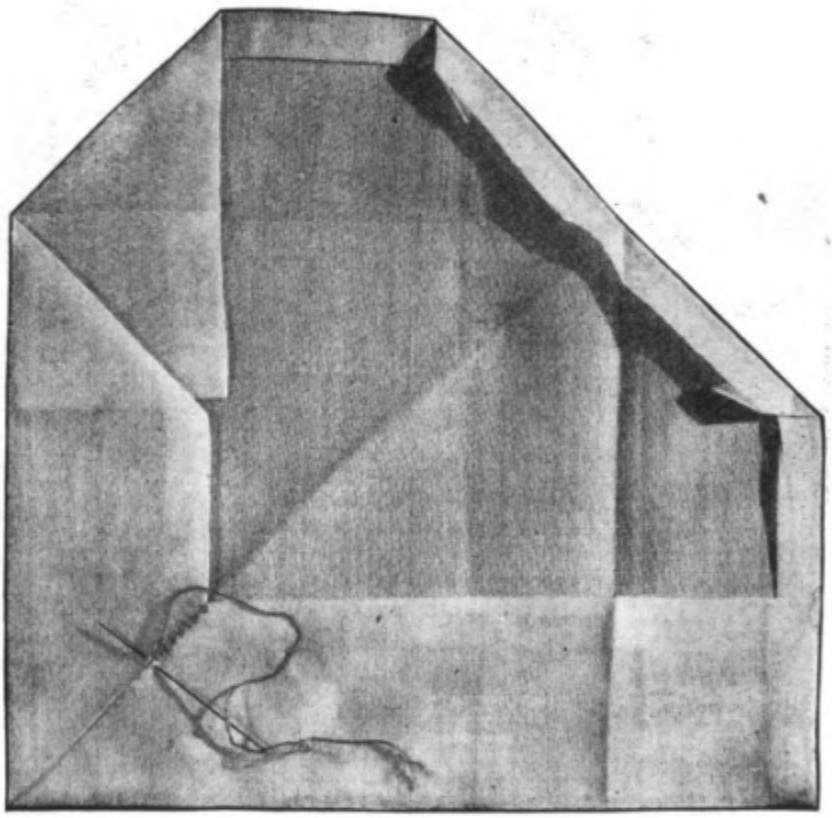
Slip-Stitching

Slip-stitching or invisible hemming is done on silk, wool, and thick material. The hem is pressed with an iron, a stitch as fine as possible is taken on the surface of the cloth and the needle slipped under and through the first fold, drawing the thread lightly. The needle and thread used in this stitch must be very fine.



MITERED CORNERS
Method of Folding and Cutting.

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Rolled Hem

Rolled hem and whipped gathers are made with the wrong side of the material next the worker. Make a tiny roll of the edge towards the worker, using the

ROLLED HEM AND WHIPPED GATHERS

a—Rolled Hem Gathered; *b*—Whipped Roll; *c*—Double Whipped; *d*—Roll Hemmed; *e*—Gathers Sewed to Band.

left thumb and index finger, rolling an inch at a time (and no more) before hemming. Make fine, even stitches in the roll and goods. Keep the hem perfectly round, firm and not too large. This hem is adapted

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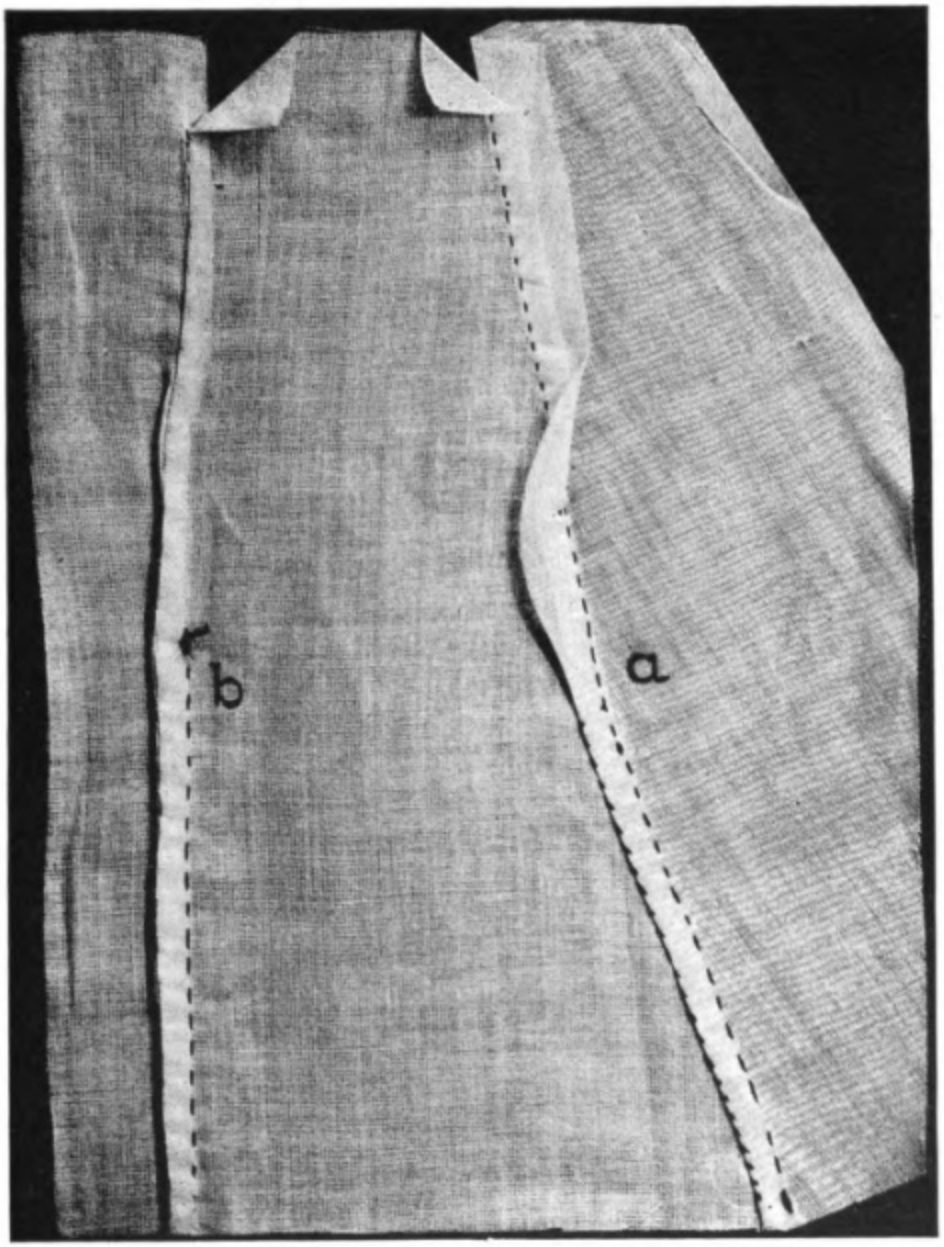

SEAMS

a—Full; *b*—French Screen.

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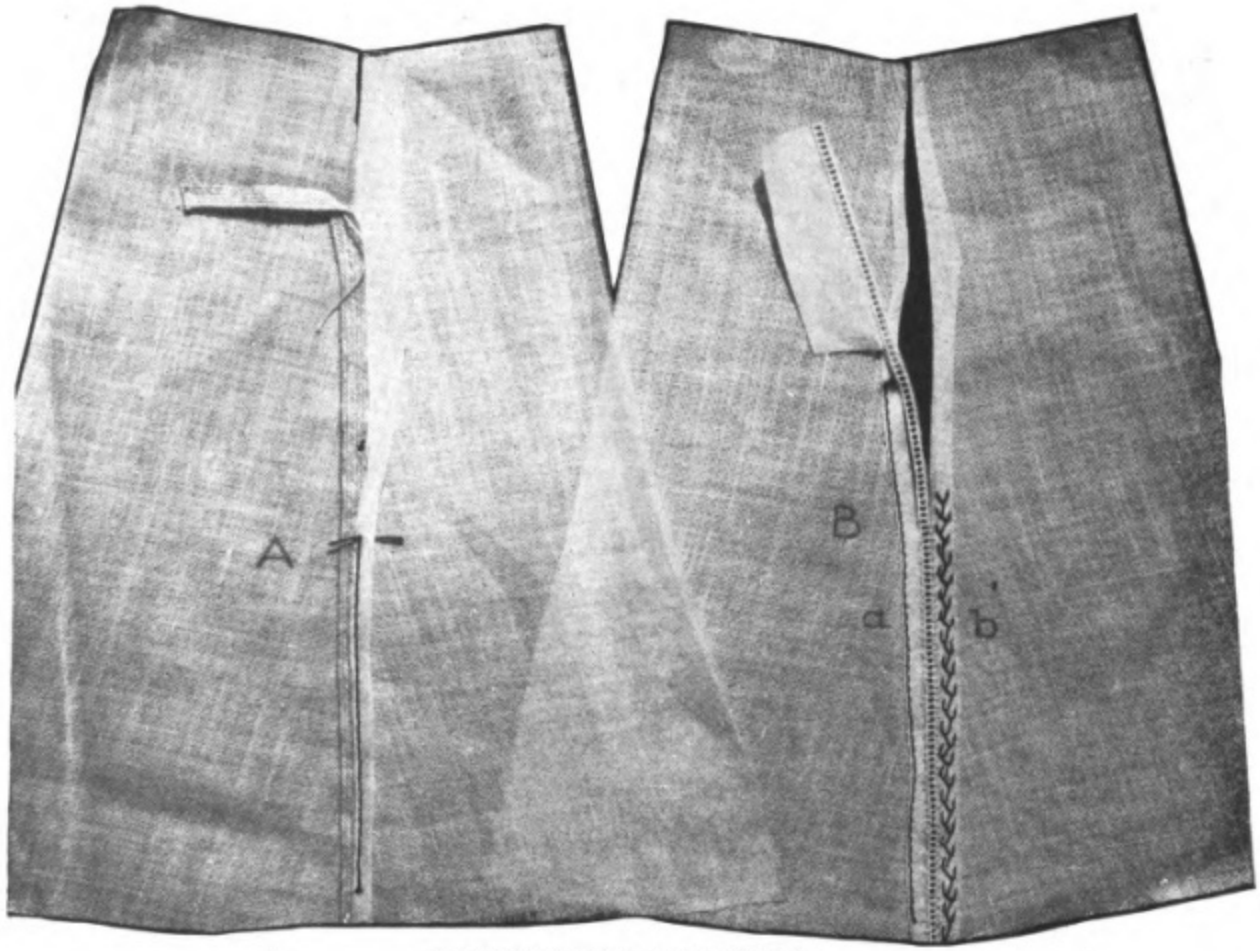

BEADED AND TAPED SEAMS

A—Tape basted on one edge, and the other edge turned and stitched; *B*—Beading whipped to the folded edges; *a*—Stitched hem; *b*—Hem finishsd with feather stitching.

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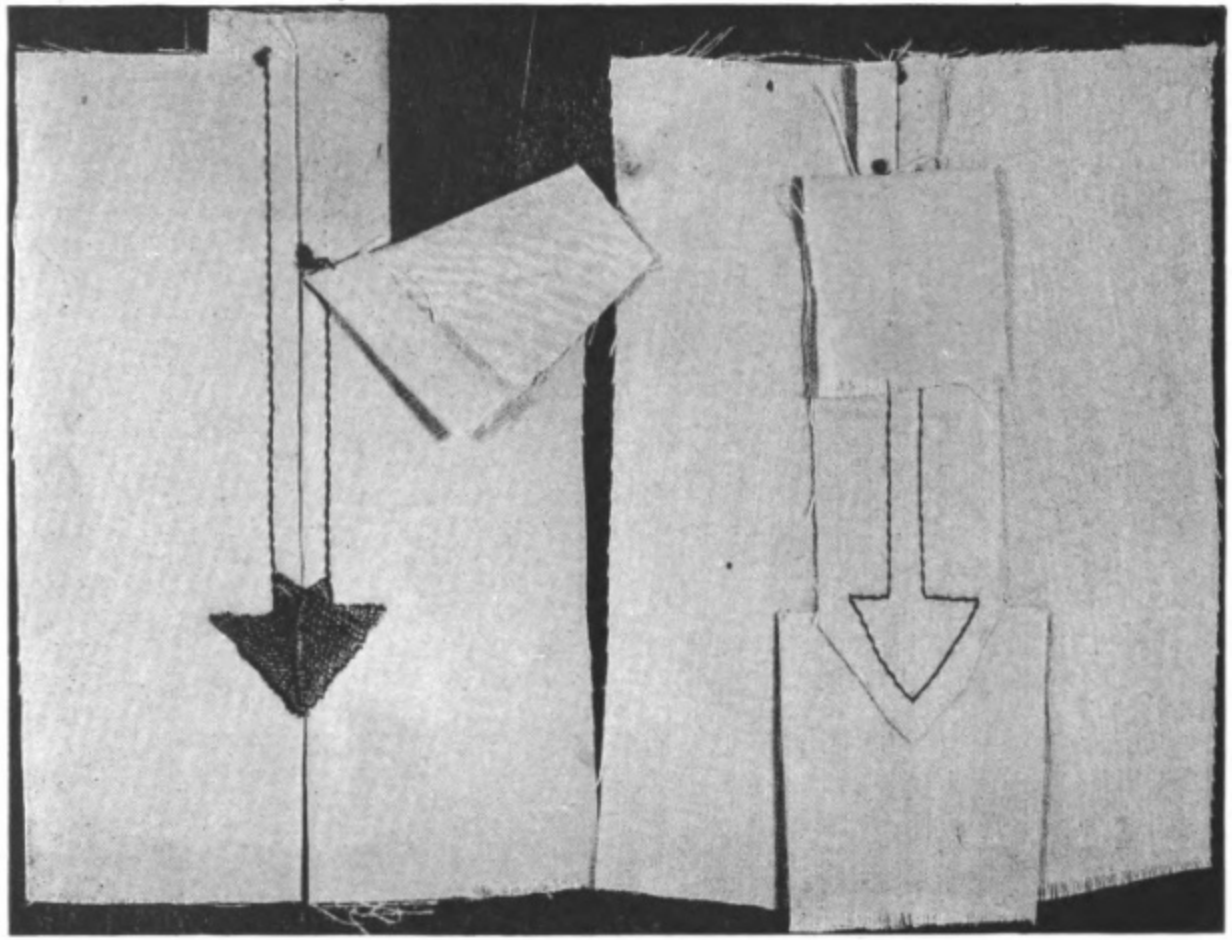

SLOT SEAM FINISHED WITH ARROW HEAD

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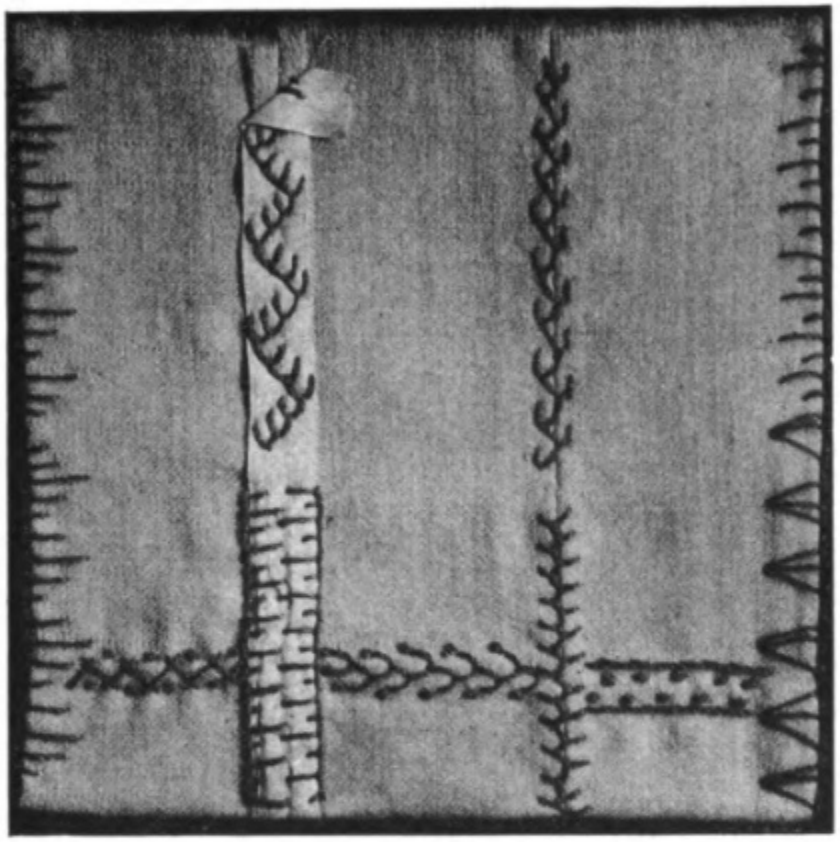
desired, there may be a double row of stitching, an extra row on the edge of the fold or plait. These seams may be finished at the bottom with arrow heads or stitched designs. The lines of machine stitching



FLANNEL SEAMS AND HEMS
Finished with various Ornamental Stitches.

should not end without some ornament to *appear* to hold the plait.

Lapped Seam

In the lapped seam the edges are folded each within the other or one over the other so that both sides are alike. If made of heavy material, the raw edges are

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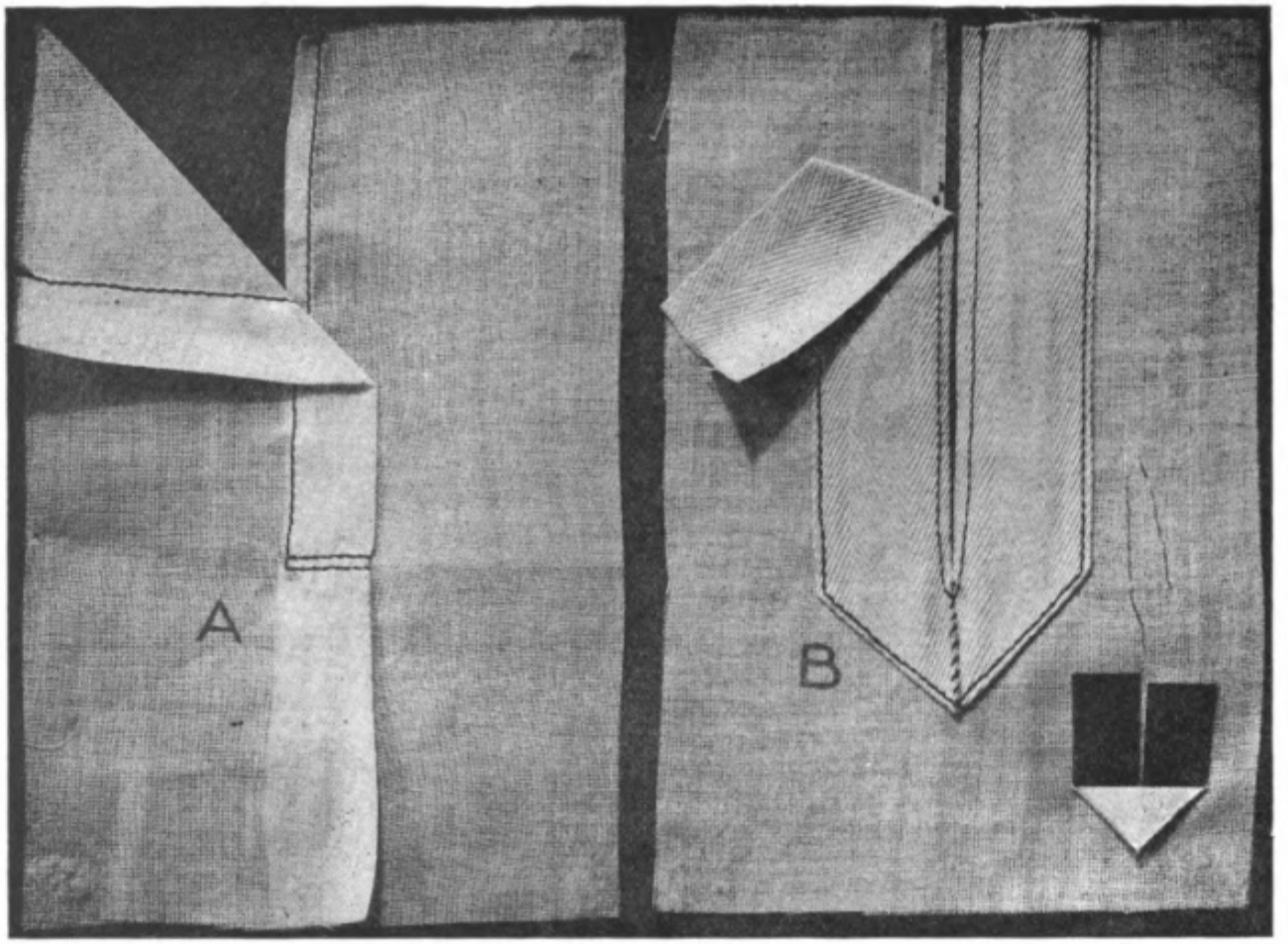

PLACKETS

A—Made by folding a wide hem over a narrow one; *B*—Tape faced sewing for the purpose of a gusset. Method of folding the tape shown.

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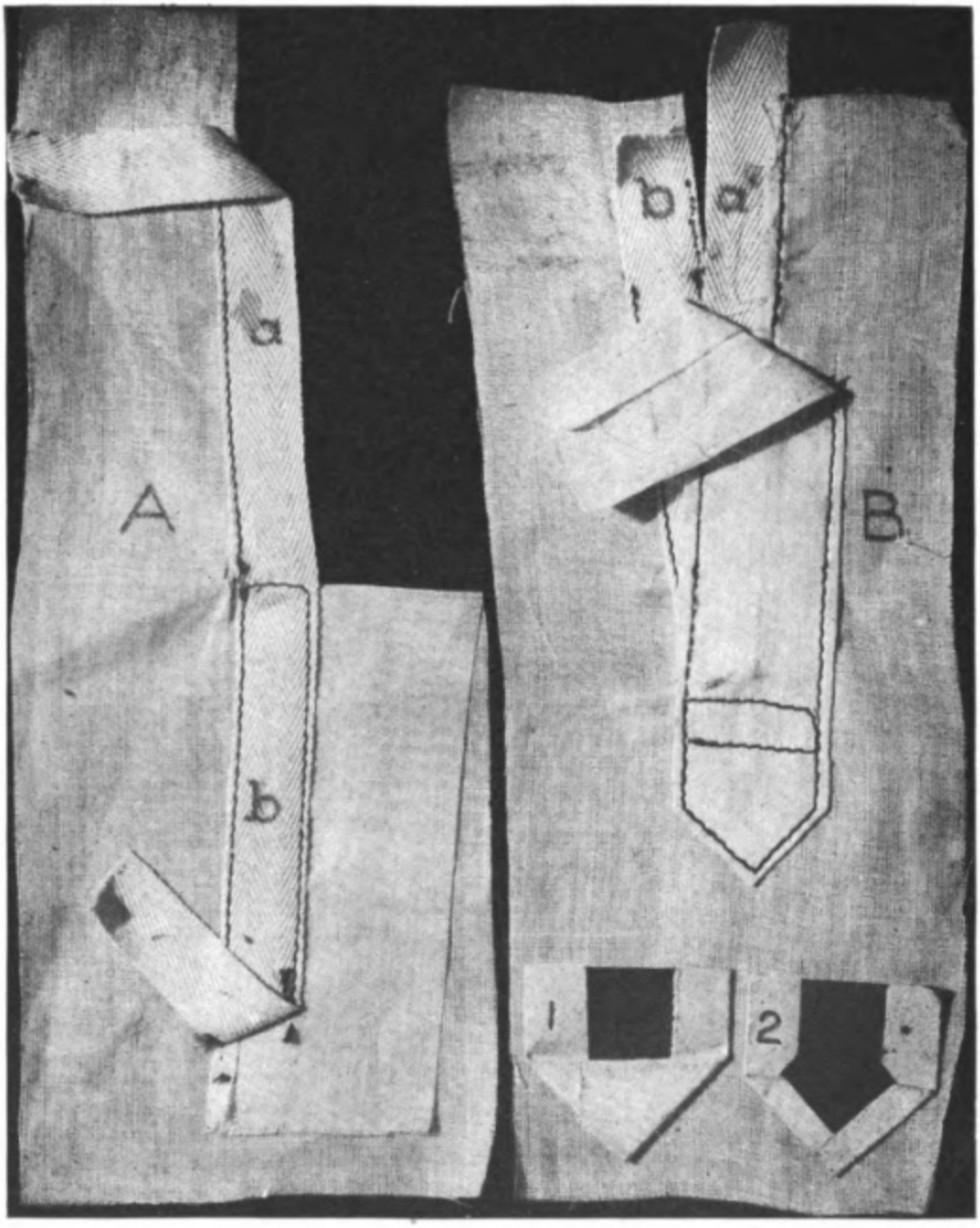

FACED PLACKET

A—Wrong side, opened, showing tape; *B*—Right side showing on-set piece; *aa* and *bb* the same ends of the tape; 1-2 method of folding and cutting end of on-set piece.

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Faced Placket

In a third kind of placket, the opening is faced with a continuous piece of tape on both sides and finished with a piece of material on the outside. See illustration. This makes a strong and simple placket. When

SKIRT PLACKET WITH LAP

a tape cannot be used, a hem or facing may be made on the under side of the opening and a facing on the upper side, over which the on-set piece is stitched. The on-set piece and facing may be cut from one piece, but the fitting is more troublesome. In figured goods, the piece set on should match the pattern exactly.

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FINISHES

***a*—Bias Facing; *b*—Band on Gathers: *c*—Corded edge.**

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the edge from wearing and stretching and is a stay for children's skirts and drawers where button holes are used and serves as a finish for the top of the band.

For flannel, pleating or gathers may be used to put fullness into a band. Two rows of gathering threads

DRAW TAPE FINISH FOR UNDER SKIRT

should be used and the stitches should not be too fine. The band should be made of cotton or at least lined with it to avoid clumsiness and prevent shrinking. Ruffles are set in hems, etc., in the same manner.

Drawing Tapes

In finishing the top of an underskirt, many like to dispense with the placket and fitted band. This may be done by using drawing tapes at the back. The upper edge is faced with a piece of material which should be bias in front to accommodate it to the curve, but may be straight across the back. Work a button hole

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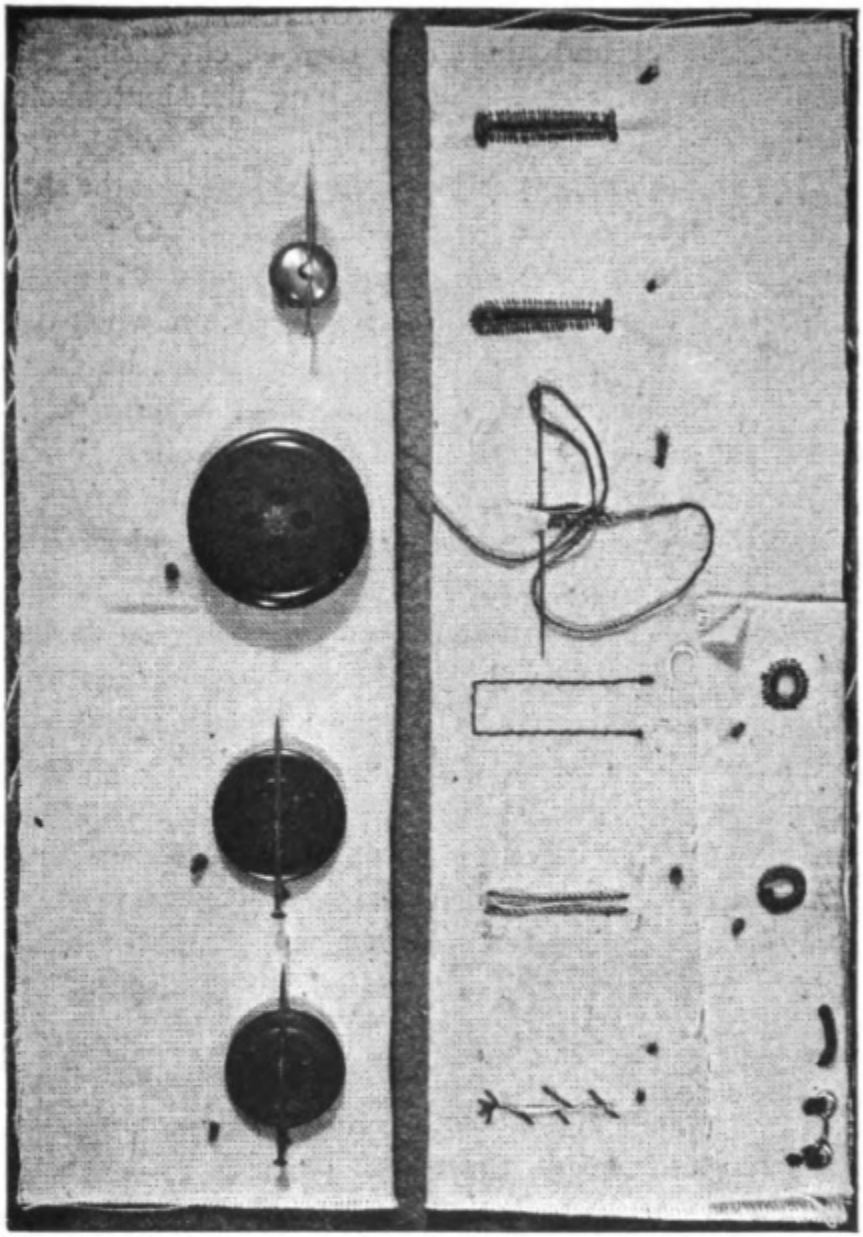

BUTTONS, BUTTON HOLES, EYELETS, LOOPS

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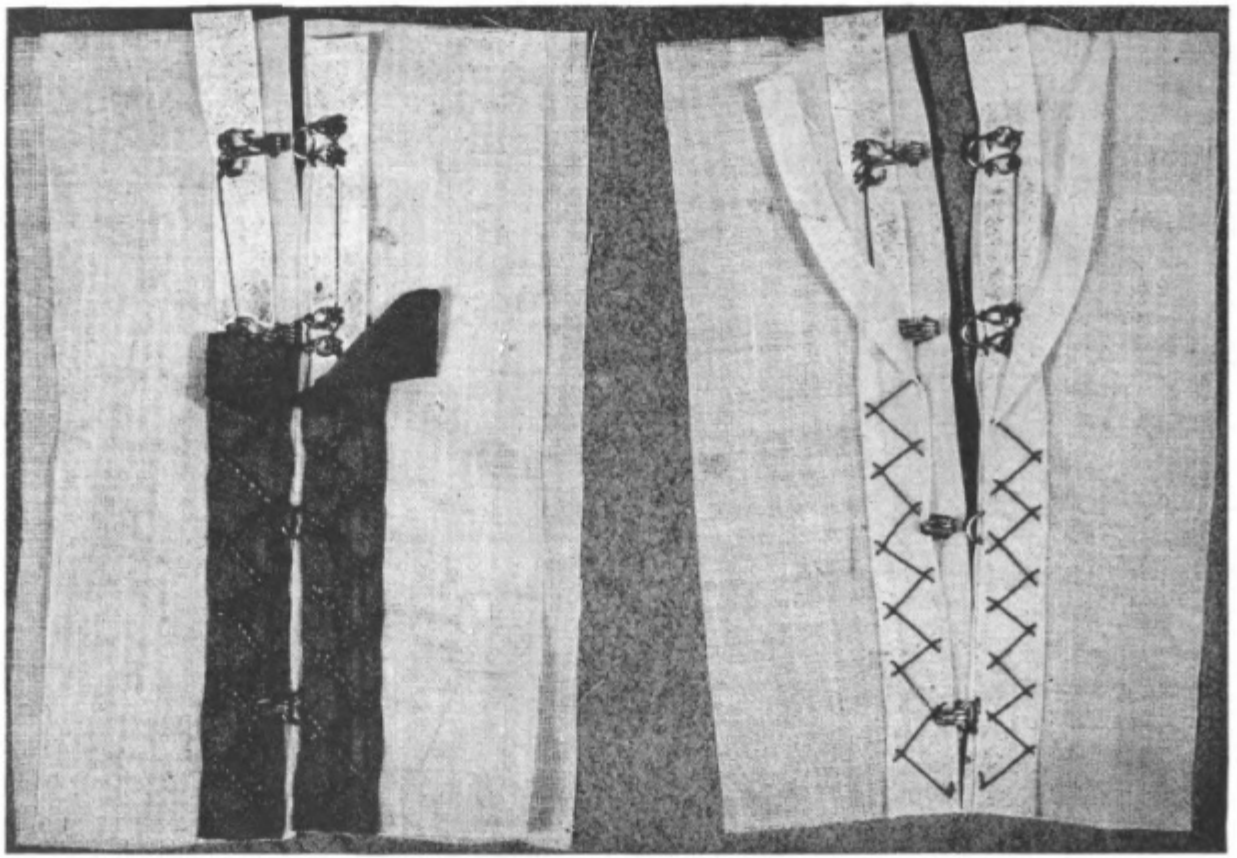

HOOKS AND EYES
Sewed on tape, Shanks covered with taffeta tape and with fold of the goods.

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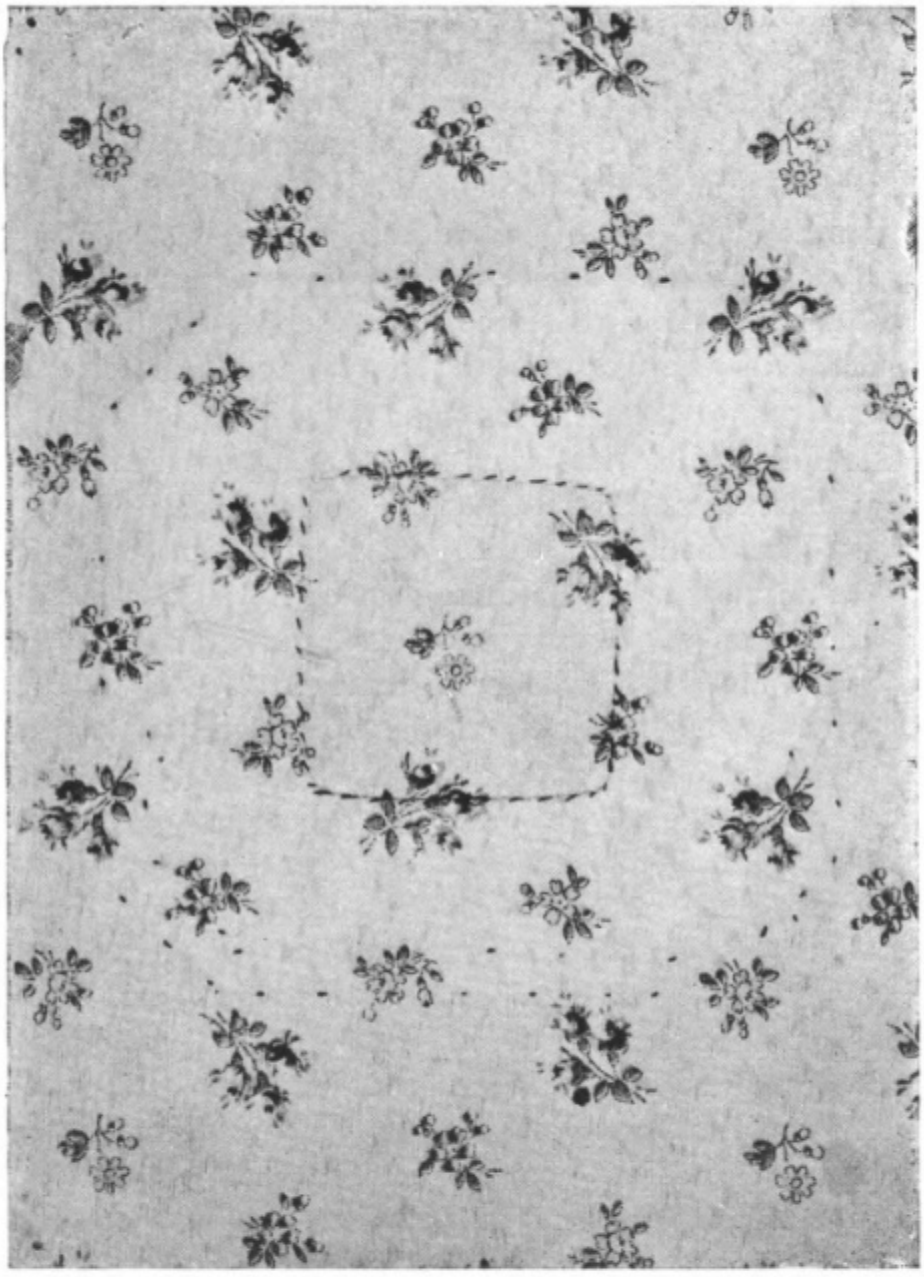

UNDERSET PATCH, RIGHT SIDE, EDGE TURNED AND HEMMED TO PATCH

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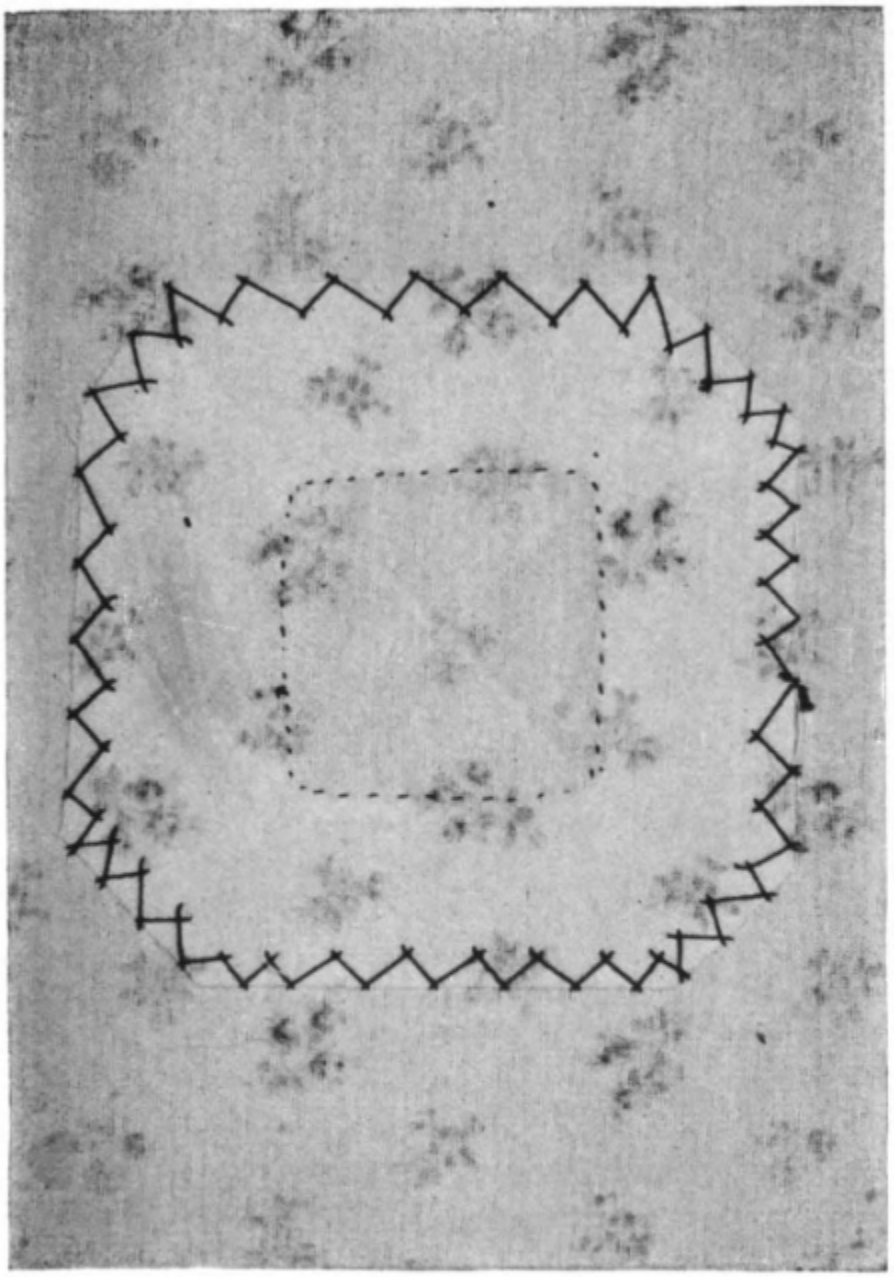

WRONG SIDE OF PATCH, CAT STITCHED

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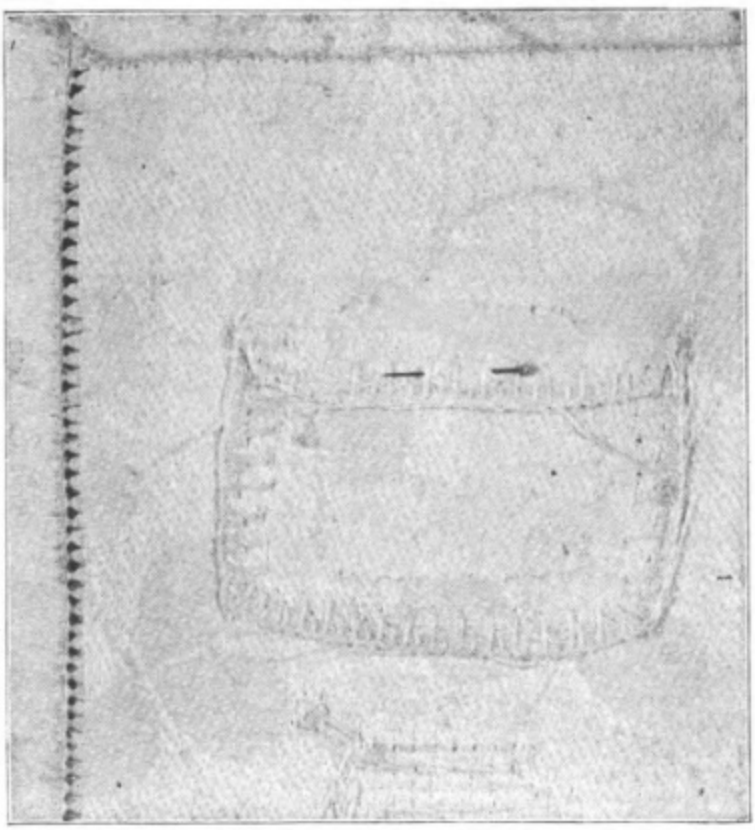

WRONG SIDE OF PATCH IN TABLE CLOTH—RAW EDGE OVERCAST

workmanlike and does not wear well. Keep the corners square and hem down well. The object of pressing is to keep both garment and patch flat and even. Flannel patches should be cat-stitched on the right side. No flannel edges should ever be inturned.

Onset Patch

The onset patch is used on lined garments and linings. The patch should be rectangular and larger than

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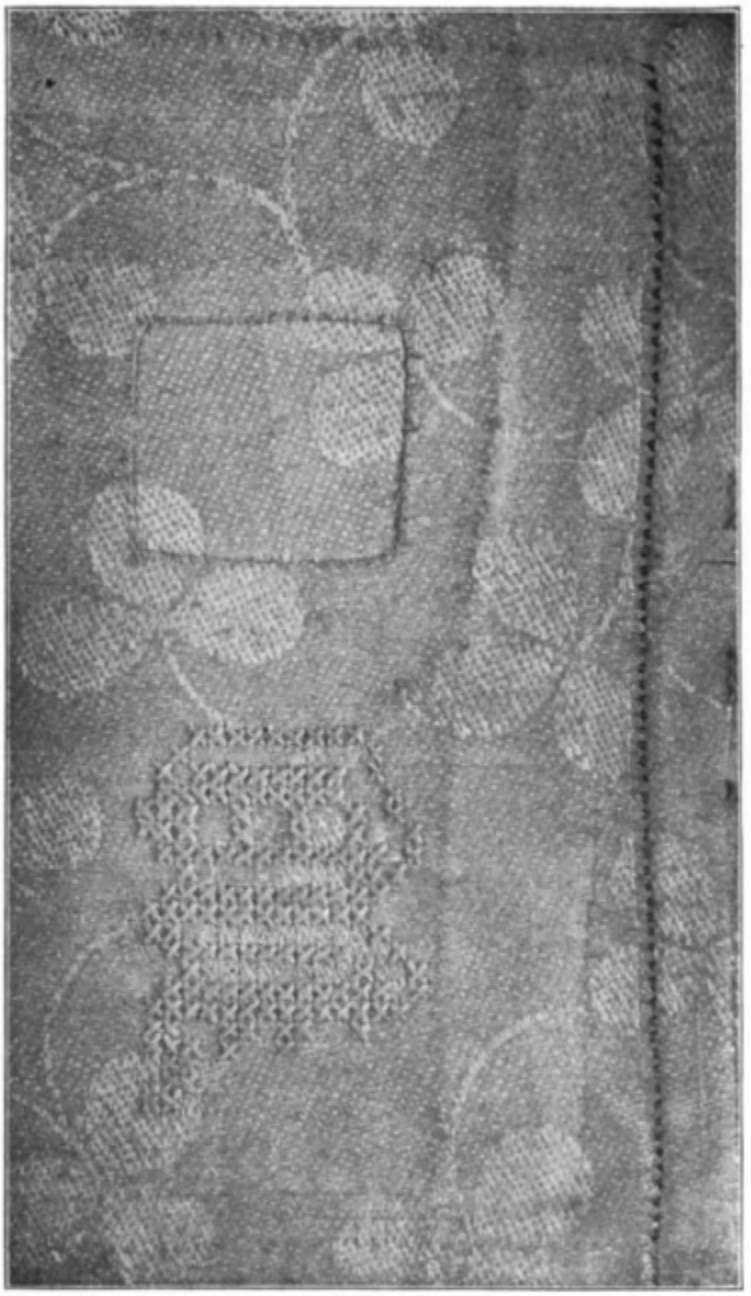

LINEN PATCH; CROSS STITCH INITIAL

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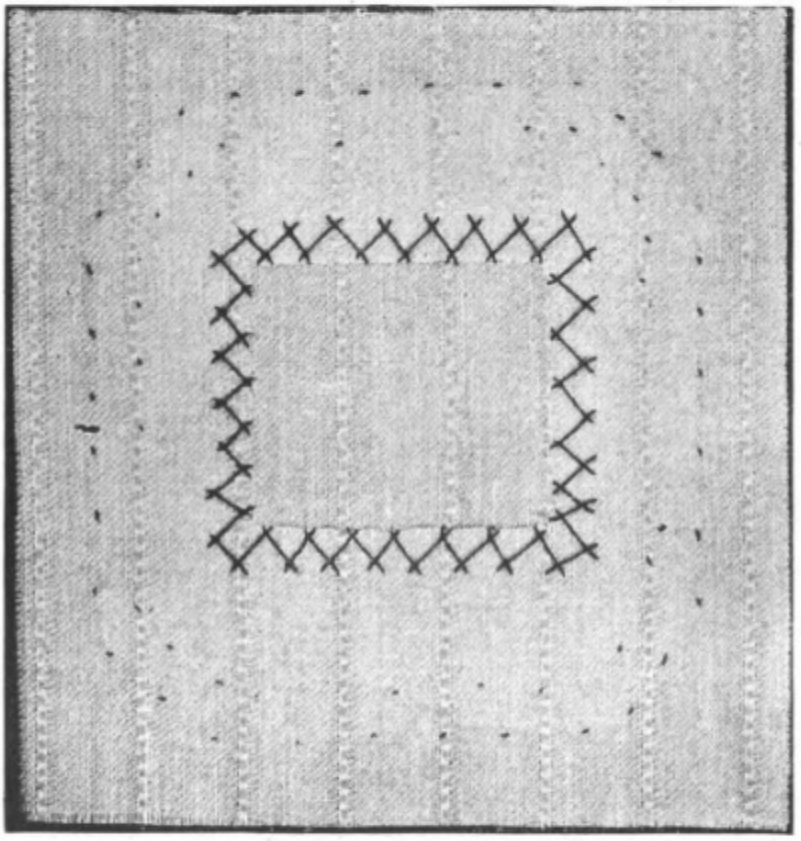
the worn place. Fold the four edges on the wrong side of the patch, place the patch with its wrong side on the right side of the garment directly over the center of the hole. This will bring the folded edges of the



RIGHT SIDE OF FLANNEL PATCH
Edge cat stitched but not turned, back cat stitched in the same way.

patch between the two pieces of cloth and both right sides towards the worker. Do not baste, but pin carefully. After the garment has been folded back until there are two folded edges side by side, overhand the

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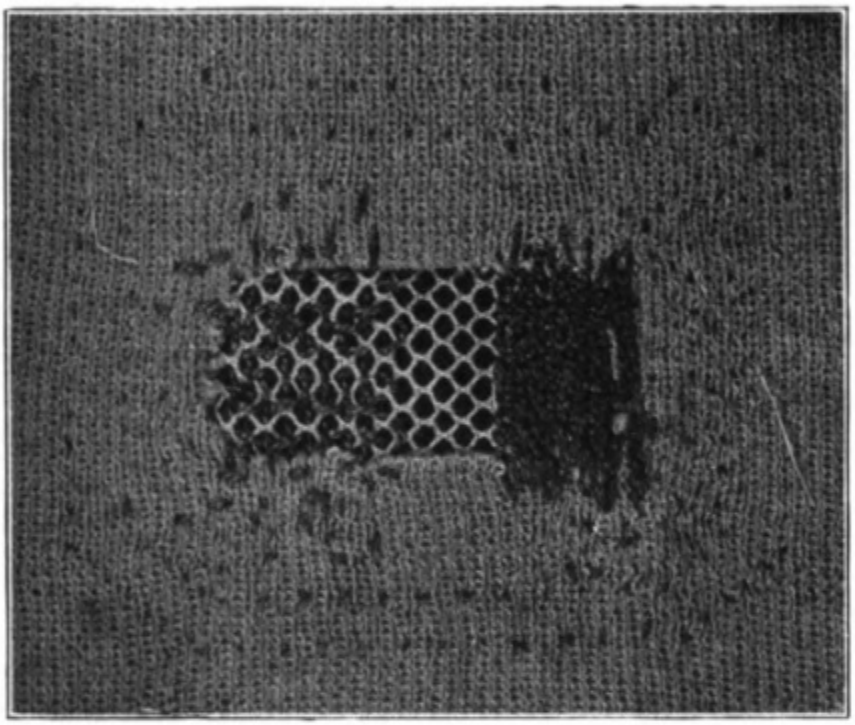
edges together. This should always be done in any kind of stocking darning, but not so close as to make a wrinkle.

In knees and heels of stockings, or knitted under-



STOCKINET DARNING OVER NET
Interlaced Stitches and Chain Stitches.

wear, a piece of net large enough to extend beyond the thin part should be basted carefully; then darn down the outer edges of the net and finally the hole or thin place. This makes a strong, neat piece of mending. If the hole is large, the net may be covered with the

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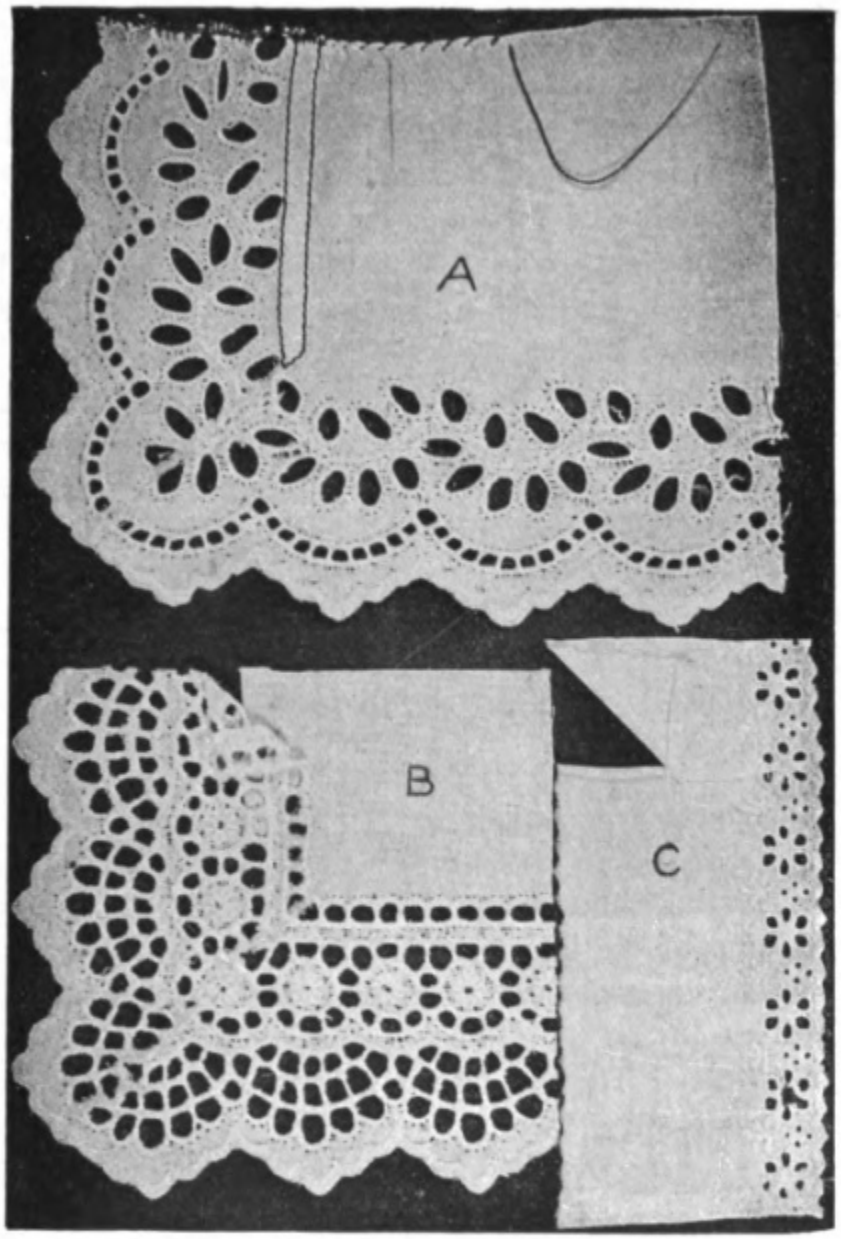

MITERING AND JOINING EMBROIDERY

***A*—Finished with a stitched seam ; *B*—Edge hemmed down and cloth cut away underneath ; *C*—Joined with lapped seam.**

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INSERTION WITH MITRED CORNER, TAPED AND FACED; EMBROIDERY ROLLED WHIPPED AND GATHERED

on the wrong side should be cut out and the edge sewed securely to the upper part of the design.

The plain material above the embroidery can be joined by a lapped seam, turning first the right side and then the wrong side and hemming on both sides of the seam.

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MAKING MEXICAN DRAWN-WORK

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