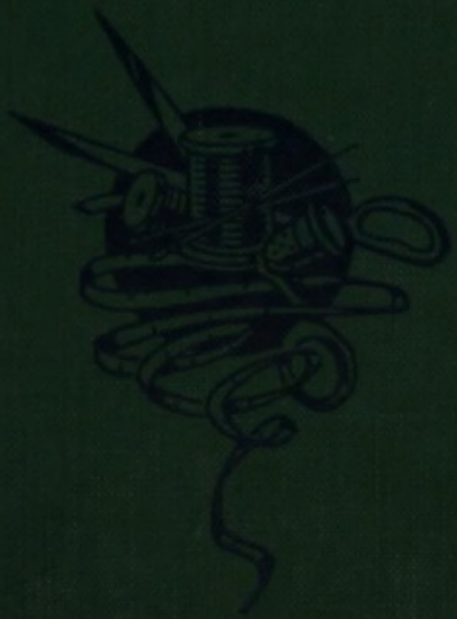
The NEW ENCYCLOPEDIA OF MODERN Sewing



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This felt bag is simple and smart . . . one of the many accessories included in the Encyclopedia . . . every one of them a natural compliment collector! See instructions on page 166.

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The New Encyclopedia of Modern Sewing

Edited by

FRANCES BLONDIN

Published by

WM. H. WISE & CO., INC.

NEW YORK

1946

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THE NATIONAL NEEDLECRAFT BUREAU, INC.

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Preface

So much has already been said about the practical advantages of sewing that it scarcely seems necessary to add to it. As an accessory to economy, a first aid to thrift, a boon to the budget, sewing comes well at the head of the average woman's list of accomplishments preferred.

But there is another aspect of sewing which has been less generally recognized, at any rate, less generally publicized. Every woman who sews has experienced the glow of pleasure, the pride of accomplishment with which she says "I made it myself," when somebody compliments her on her suit or her dress and when friends admire the handsome draperies and the flower strewn slipcovers in her living room. Whether or not we are aware of it, most of us sew as much for the pleasure of making something as for sober reasons of economy. There is a definite creative satisfaction in making a smart costume, in converting an ancient closet skeleton into something new and wearable or in making home a more enjoyable place, with one's own hands and skill and taste.

Many people, quite mistakenly, are under the impression that the design is the only original ingredient in sewing. Actually, even following a pattern demands a considerable amount of creative collaboration. Choosing the pattern style that is most appropriate and becoming, marrying it to a suitable fabric, adjusting the pattern to one's measurements, selecting the trimming, blending the colors—all are a challenge to a

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woman's ingenuity. A dozen women may choose the same dress pattern, but when they have finished, there will be twelve completely different dresses. Each will have added her own individual touch—created, in a sense, her own original design.

One of the major satisfactions of being able to make one's own clothes is having a wardrobe styled to one's own personality. Added to this, is the possibility of having good fit, a distinct advantage when planning to be well dressed. In her children's clothes and in the accessories of her home, the woman who sews has more chance than most to express herself creatively. It is hoped that this book will help many women discover the hidden assets and *pleasures* in their thimbles.

For invaluable assistance in compiling the technical matter in this book, grateful acknowledgement and thanks are given to Jane Chapman, Joan Frye, Mary Harrell and Elizabeth Mathieson, of the Educational Bureau of the Spool Cotton Co.; to American Viscose Corp.; the Butterick Co.; Botany Worsted Mills; Celanese Corp.; E. I. du Pont de Nemours & Co., Inc.; William Skinner and Sons; Arthur Bier Co.; Singer Sewing Machine Co.; and to The American Home; Woman's Home Companion; Simplicity Pattern Co.; J. Wiss & Sons Co.

Frances Blondin

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Striped taffeta evening skirt with a peplum . . . the familiar dirndl done in a new version . . . easy to make and fun to wear! See instructions on page 178.

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1. Off to a Flying Start

If you've been feeling wistful about the pretty clothes in the shops . . . if you've been down in the dumps because your home is turning seedy at the seams, wearing shabby around the edges . . . if you've been wondering how you're going to juggle the budget into keeping your small fry in clothes, your troubles are over. To live better on less, look lovely on next-to-nothing, take to your thimble!

To start with, let's puncture a myth. You don't need any special talent or ability to make a dress or a slip cover. All it requires is the normal amount of fingers and a fair quota of patience. While most books on sewing assume that you're acquainted with the fundamentals, this one starts out on the premise that you're innocent as a new-born babe about selvages and seams. You begin at the beginning, learn step by step. You learn by doing, and with each step your confidence grows. In the very first lesson you make an attractive and wearable pinafore. In other words, you reap as you sew!

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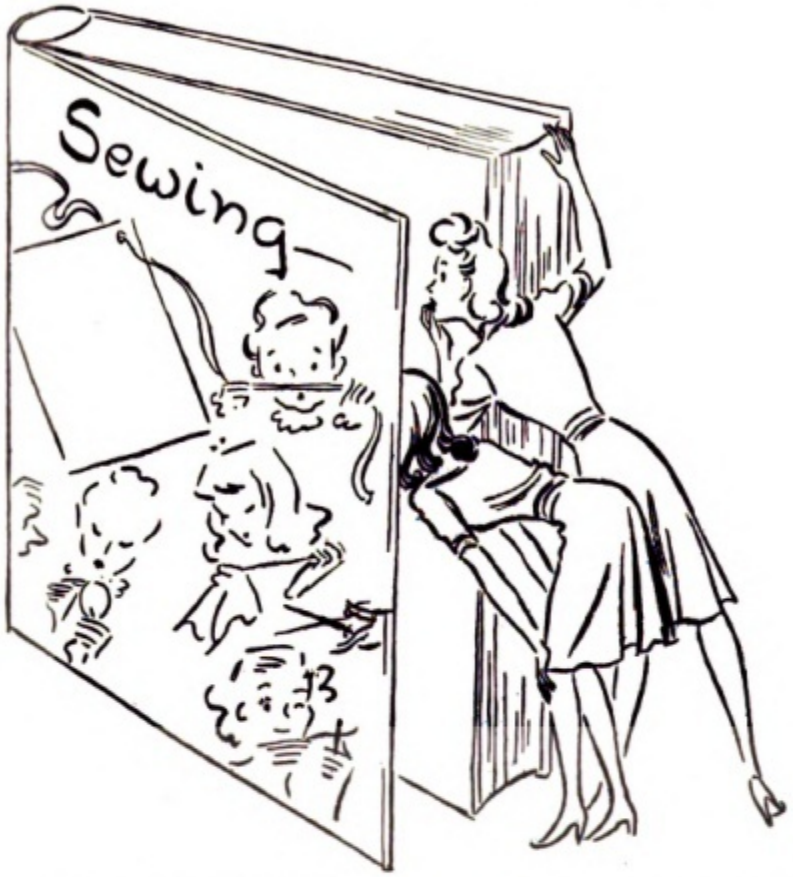

All the important things that you want to know about sewing are described in this book. The construction details are shown in connection with interesting things to make for yourself, your home and your family. If you have a question about a special technique, consult the index in the back of the book which contains a complete list of all the subjects covered.

Sewing is not difficult but, like all skills, it requires practice. Practice may be both pleasant and profitable if an attractive, usable article is made while trying out the construction details given. The purpose of the book is to teach the most fundamental operations of

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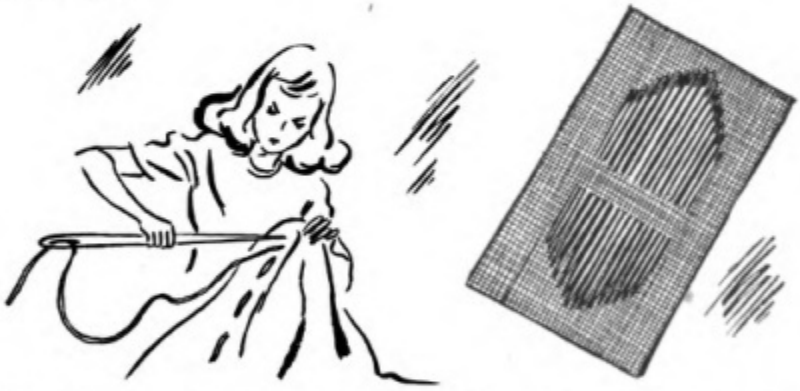
sewing in this way. For example, the basic steps in sewing are taught while making a simple pinafore. This begins on page 27.

Sewing Equipment

Sewing has some tools and equipment which are indispensable, others which contribute greatly to convenience and efficiency. In Chapter 1, only the essentials are mentioned. In succeeding chapters, additional items appear and are described as they are needed. So as to make it easier to check supplies and to add to them from time to time, the furnishings for the perfect sewing room—the place where every conceivable help for sewing is assembled—are reviewed on pages 309 to 313.



Needles

The kind of needle and the size of needle to use depend on the weight of the fabric and the type of sewing being done. Before beginning to sew, it is advisable to turn to the Thread and Needle Chart on page 315 where there are full particulars as to the proper needle sizes as well as a description of the various types of needles. In buying a package of assorted sewing needles to keep in a work basket, sharps, sizes 3 to 9, is a good general assortment.

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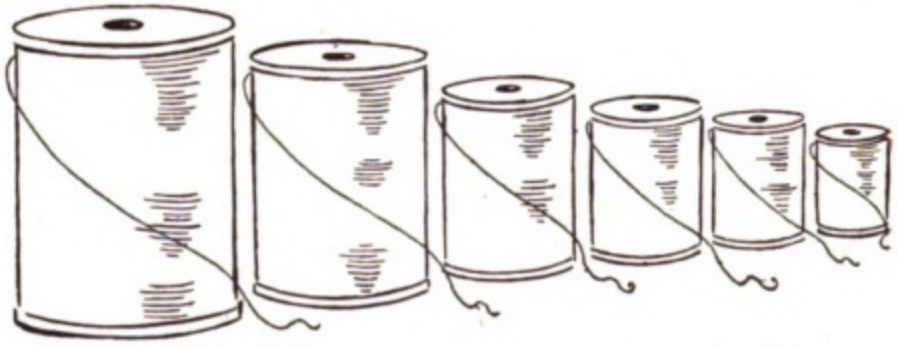
Sewing Thread

Sewing thread, too, should be selected according to the use to be made of it. Too large a thread and needle are very awkward. They make sewing hard work, since more effort is required to push them through the fabric. The results are clumsy and very unsatisfactory.



Too fragile a thread defeats its own purpose, and a needle, which is too fine, will break in the hand. White and black thread come in a large number of sizes, in sizes 8 (coarse) to 100 (very fine). For sewing on wool, rayon, silk, colored cotton and linen fabric, mercerized cotton thread comes in both heavy and normal weights, has a high luster and a wide range of colors. Silk thread may be used on silk, rayon or wool fabrics. For basting, there are special cottons also, but many people use white sewing thread, or better still, odds and ends of colored mercerized threads. For complete details on sizes and kinds of thread, see Thread Chart on page 315.

Thimble

A thimble is a must for sewing comfort. All expert sewers use thimbles because the needle may be pressed with more force and no discomfort.

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Thimble is a contraction of the word "thumb bell." It was invented in Holland and, when introduced into England in the seventeenth century, was worn on the thumb. Tailors for men still wear them in this manner, but for ordinary sewers the correct position is on the middle finger of the right hand.

Some people like to have a gold or silver thimble as a permanent possession. These may be purchased at any jewelry store. Chromium plated brass and plastics make very satisfactory thimbles which do not leave a mark on the finger. The average adult takes size 7, 8 or 9. Children take the smaller sizes.

When buying a thimble be very sure that the small round grooves (millings) are deep enough to hold the needle and that they extend well down the sides. The thimble must be smooth on the outer surface to prevent it from catching in the fabric.

Scissors or Shears

Another requirement for sewing is a scissors or shears. Buy the best possible. It is a good investment. There is one consideration that is so important in discussing scissors for sewing that it merits exceptional attention. *Do not use the scissors with which you cut fabrics for any other*

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Measuring Helps

purpose. Buy a very cheap pair of scissors for paper, cord and the like, as nothing dulls and spoils the edge of a good scissors as quickly as cutting things of this nature. For good "all around" shears use a *bent trimmer* — 8″ long. Keep the blades clean, for dust and dirt dull them rapidly. Apply a drop of oil at the joint occasionally, to keep them running freely. When they become dulled through use, they should be resharpened by a competent grinder. (See page 310 for a good line of scissors and shears.)

Careful measurement is one of the requisites for sewing well. An *oilcloth tape measure* which may be read from both ends is the most practical. A *six-inch ruler*, with markings up to 1/16″, will serve many purposes where a longer one would be cumbersome. The newest ones are transparent, making it possible to see the grain of the fabric. The *yardstick* is used for measuring fabric and hems and for marking long straight lines. Make sure it is a good durable one with well turned, smooth edges and clear markings.

Pins

Buy good quality brass dressmaker pins, size 4 or 5, by the half pound box. Steel pins are also good, but they are apt to rust. Poor quality pins will mar the fabric in which they are used. A convenient method for using pins is to have them in a small pincushion held at the wrist by an elastic. Another type is the wall pincushion which may be hung near the work. A pincushion is sometimes strapped around the arm of the sewing machine.

There are many devices for marking on fabric, but

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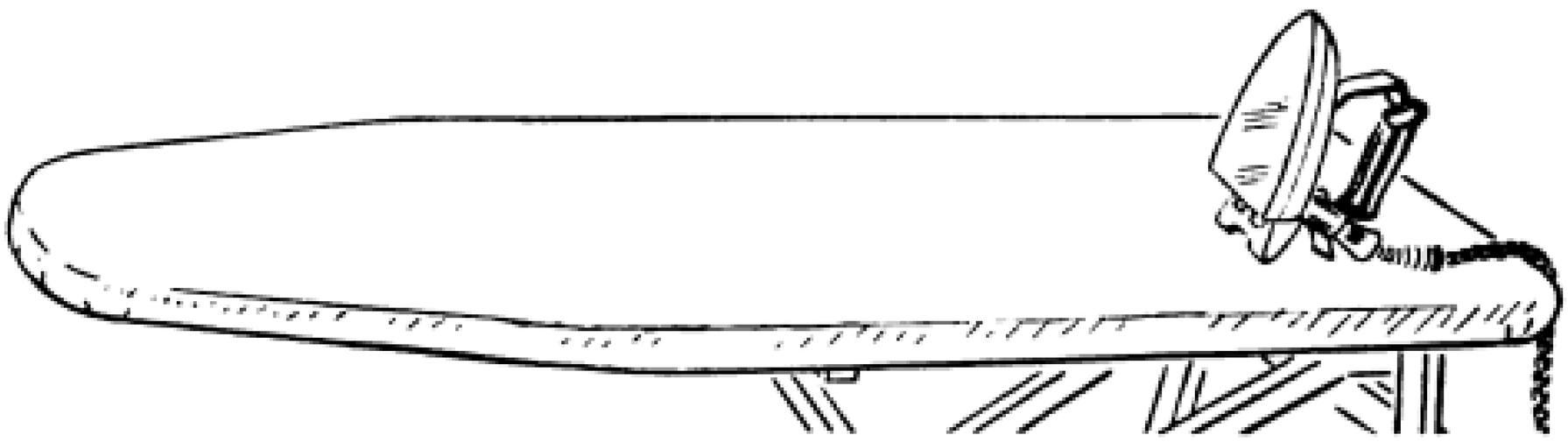
Marking Aids

the beginner will find tailor's chalk most useful. The chalk is just what its name implies—a chalky substance made in a flat or crayon shaped piece—and it may be used on silk, rayon, cotton, linen and wool. It comes in white, red and black for use on all colors of fabric. There is another kind of tailor's chalk, a wax, but this is for wools only. It will leave a mark on other fabrics. For other marking aids, see page 311.



Pressing Equipment

It may seem strange to include an iron and an ironing board as essential pieces of sewing equipment, but pressing is an important part of good sewing, not merely a finishing touch. Each seam of the garment should be pressed after it has been stitched and the bastings removed. A good ironing board should be well padded. Removable slip covers for the ironing board make it possible to have clean covers at all times and so prevent any possibility of soiling fabric while pressing. A press cloth, that is, a cloth which is placed over the fabric before the iron is applied, should also be on hand. For pressing cottons and linens, which will be worked on at first, a piece of cheesecloth or muslin is best. Remove all sizing first by rinsing several times in clear water. On page 313, further details are given on pressing.

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Sewing Machine

The first simple problems of sewing may be done entirely by hand. A sewing machine, however, is a great time saver. Its operation is so simple, that, in this day and age, when automobiles and even airplanes are familiar to us, no woman should have to confess ignorance of the sewing machine.

For those who have never used a sewing machine, there is usually a local sewing machine shop where at least elementary instruction is available. In any case consult the manual which comes with the machine, checking carefully with the machine. Find out how to set the needle, how to thread the machine, how to wind the bobbin. The simple explanations which follow may help also. Read them before beginning to work.

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Mechanism

The modern sewing machine has two sets of mechanisms. One set is located in the upper part, or *head*, and feeds the thread from the spool down through the needle. The other is located in the lower part, or *bed*, and regulates the bobbin thread. The two mechanisms are kept in motion by the balance wheel (the large wheel on the right side of the machine). The balance wheel is started by turning the wheel in the proper direction. From then on it is kept in motion by the motor or the foot treadle.

The purpose of the machine is to make strong interlocked stitches. Because two threads are used the stitching is uniform on both sides. The thread for the upper part of the stitch is fed from the spool through the mechanism in the head to the needle. The lower part of the stitch is formed with the bobbin thread, fed by the mechanism in the bed. The two threads meet and are locked together in a stitch as the needle goes down through the needle hole in the throat plate.

Stitch

In order that the stitch be perfectly formed, the first requisite is that the thread from the spool to the needle and the thread from the bobbin be arranged exactly as directed in the manual furnished by the manufacturer. The size of the thread and the size of the machine needle should be chosen in accordance with the fabric used (see Thread and Needle Chart on page 315). The needle, which should be perfectly straight, must be inserted according to instructions (see machine manual). Stitching over a pin will sometimes bend a needle slightly. This slight bend

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may cause irregularity in the stitches. To test a machine needle for straightness, place the flat side of the needle against a perfectly flat solid surface to see that they align.

Tension

Correct tension is another important factor in getting a perfect stitch. The thread coming from the spool is controlled by the tension regulator on the head of the machine (see machine manual). The thread coming from the bobbin is usually controlled by the screw which holds the spring under which the thread passes (see machine manual). Stitches are lengthened or shortened by means of the stitch regulator (see machine manual). The number of stitches to the inch depends on the type of work which is being done. See Thread and Needle Chart on page 315 for correct number of stitches per inch for all kinds of sewing.

Stitch Regulation

For a perfectly regulated machine stitch remember that fine materials need a fine needle, a fine thread, a short stitch (more to the inch) and a tight tension. Heavier materials need a coarser needle, a coarser thread, a longer stitch (less to the inch) and a looser tension.

Follow these steps in regulating the stitch:

1. Use the size of machine needle and thread suited to the fabric (see Thread and Needle Chart on page 315).

2. Regulate the machine so that it has the correct number of stitches per inch. (See Thread and Needle Chart on page 315.)

3. Regulate the tension, keeping the presser bar

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down. As a rule, once the bobbin has been properly adjusted, it is seldom necessary to change it. A correct stitch may usually be obtained by varying the tension on the needle thread.

4. Make a sample of stitching on a double thickness of the fabric to which the machine is being regulated. *Figures 1, 2 and 3* show clearly the differences between correct and incorrect regulation of stitches.

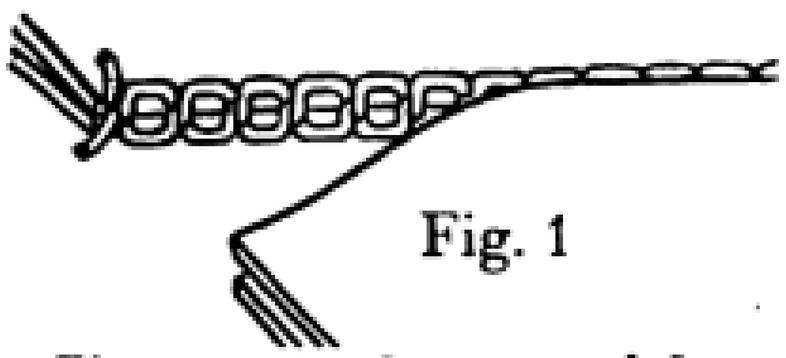

Fig. 1

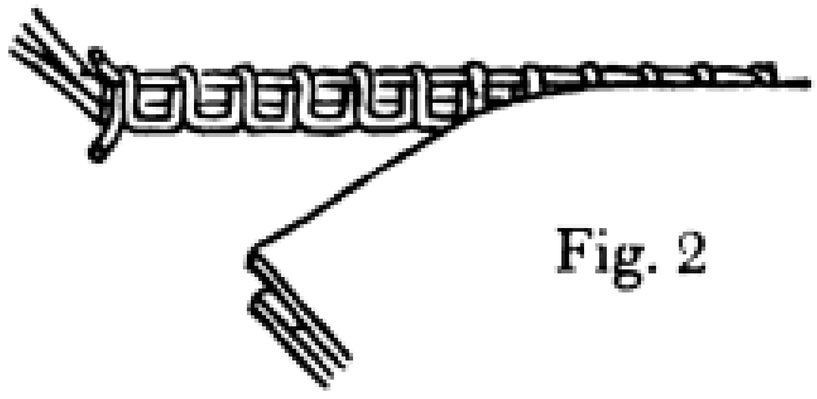

Fig. 2

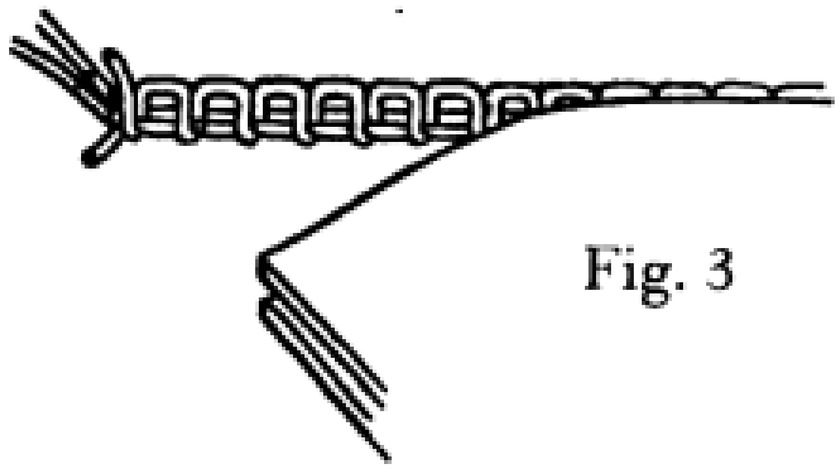

Fig. 3

Figures 1-3—Correct and Incorrect Tension—Figure 1—The correct tension of thread on the sewing machine means that the threads coming from both the spool and bobbin pull evenly as shown. *Figure 2*—When the needle thread on the sewing machine is too tight, the needle thread lies flat along the top of the material as shown. *Figure 3*—When the needle thread on the sewing machine is too loose, the bobbin thread lies straight along the under side as shown.

Position at Machine

To sit at the machine correctly and comfortably, use a straight chair of convenient height so that, without stooping, the elbows rest comfortably on the machine. The chair should be pulled close and placed directly in front of the machine so that the person using the machine is in line with the presser foot.

Practice Stitching

If you have never sewed on a machine before, you will need a little preliminary practice. Mark a small piece of fabric with parallel lines extending to the edge. Place another piece of fabric underneath (do not sew on a single thickness of fabric). Proceed ac-

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cording to the directions given below. The following rules will make sewing easy at any time.

Before putting the fabric in the machine—

1. Thread the machine and the machine needle as directed.

2. There should be about 8″ of thread beyond the needle.

3. If there is not enough, pull the thread between the head of the machine and the eye of the needle, and then pull it through the needle. (This lessens the possibility of bending the needle. A bent needle may cause your thread to break or your stitches to slip.)

4. Hold end of thread in left hand.

5. With the right hand, move the balance wheel so that the needle goes down through the hole in the throat plate. Continue moving wheel until needle comes back up into position, bringing the under thread through the needle hole.

6. Lay both ends back under the presser foot before starting to sew.

To put the fabric under the presser foot—

1. Lay the edge of the practice piece to be stitched just far enough under the presser foot so that the first stitch will go through the fabric (on the marked line). It is important to remember that the first stitch must never be taken beyond the fabric.

2. Lower the presser foot and practice stitching on the marked line.

To stop the machine—

1. Just before reaching the end of the line of stitch-

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ing, slow up the motor or the pedaling and stop the machine by placing the hand on the balance wheel.

2. Raise the presser bar.

3. Raise the needle up as high as it will go by turning the balance wheel.

4. Give the thread above the needle a little pull. (This prevents bending the needle.)

5. Take the fabric away by pulling it straight back.

6. Cut the thread on the thread cutter usually attached to back of presser foot. (See machine manual.)

Repeat until a straight line is stitched successfully. Then practice stitching squares, triangles and curves to gain perfect control of the machine.

Machine Sewing Rules

Some Do's and Don'ts

1. Do use needle and thread of good quality and correct size.

2. Do set needle correctly.

3. Do thread machine according to directions.

4. Do regulate stitches to the proper length (if stitch regulator is turned back too far, the machine will not feed).

5. Do test tension on a small piece of the fabric to be sewed.

6. Do oil machine regularly (see machine manual).

7. Don't wind bobbin too full.

8. Don't sew over pins unless machine has a presser foot designed to stitch over them.

9. Don't pull fabric while sewing.

10. Don't allow fabric to drag over back of machine.

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Place a chair there to hold it as it is being sewed.

11. Don't allow machine belt to become too tight (see machine manual).

12. Don't permit mechanism to become dusty or gummed up (see machine manual on oiling).

Proper Lighting

Proper lighting is mentioned last, but is second to nothing in importance. Whether light comes from a window or an electric light bulb, the best light for working comes from over the left shoulder. When sewing, an adjustable light fixture on the machine is a necessity. If the machine does not have an electric light, a small lighting attachment may be purchased and easily attached to it.

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HOW TO MAKE A PINAFORE

Practice Piece for Fundamental Steps in Sewing, Including Finishes and Techniques Suitable for Cotton Fabrics

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Certain fundamental processes of sewing are combined in the construction of this pinafore. These processes may be followed in connection with the directions given in the succeeding pages, or they may be used in connection with a commercial pattern.

Fabric

The fabric recommended for the pinafore is percale. Choose a plain or an all-over print so that no matching of pattern is necessary. The adult's size (14-18) requires 2¾ yds. The girl's size (8-12) requires 2¼ yds. The child's size (3-6) requires 1½ yds. If the fabric has a label which indicates that it is pre-shrunk, begin cutting at once. Otherwise it is best to wash the fabric in cold water, hang it up until it is partially dry and then press it. If white thread is used, *size 60* six cord is suitable. Mercerized sewing thread, which comes in size 50, may be used to match the fabric for color. For hand sewing this fabric, use a *size 7* needle; for machine sewing, use a medium sized needle.

To make full-sized patterns from *pinafore patterns No. I, II and III* on page 29, follow the directions accompanying *figure 4* on the same page.

General Cutting Instructions

Cutting Instructions

Any surface which is smooth, firm and flat and sufficiently large is suitable for cutting. A kitchen or dining room table usually provides plenty of space to work on. A good table should be protected by a pad. On the market there is a cutting board made of composition, so designed that it can be folded and put away when not in use (see page 310). It may be used on the floor or the bed, or on any steady flat surface.

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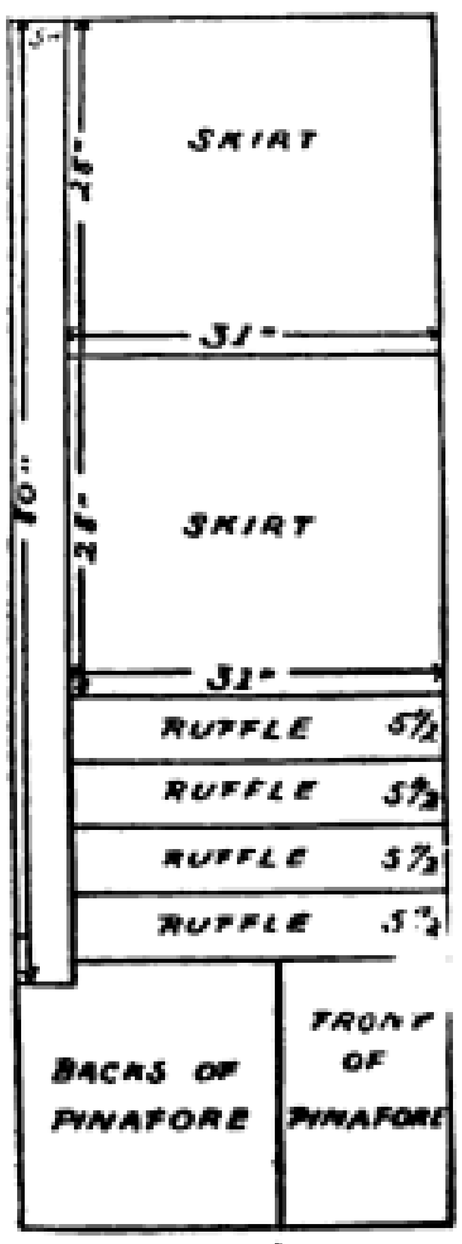
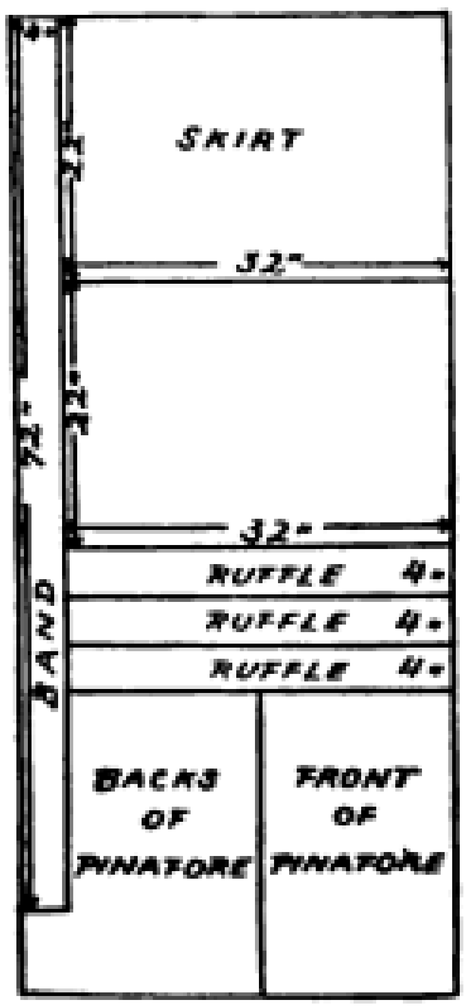


Diagram 1a



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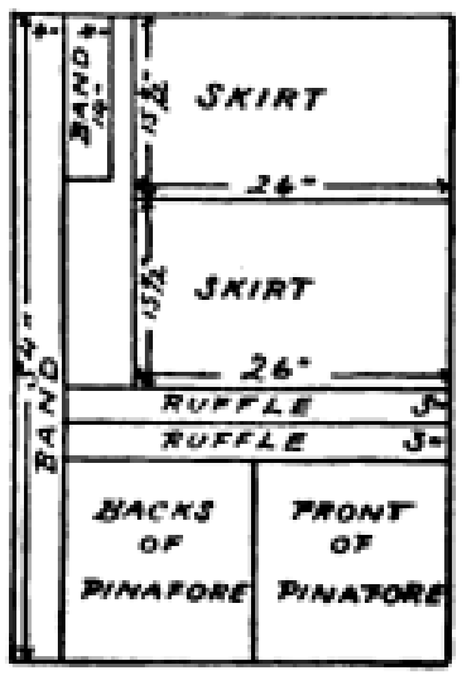
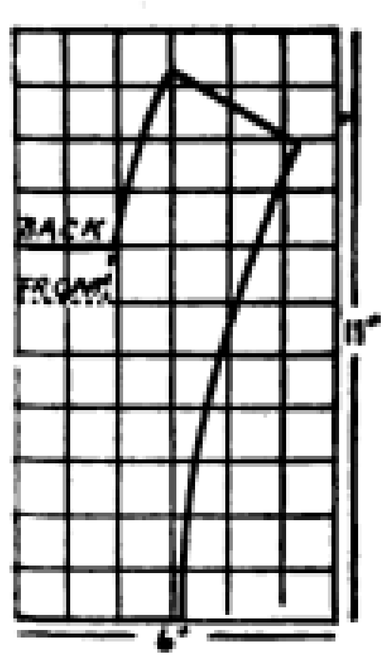
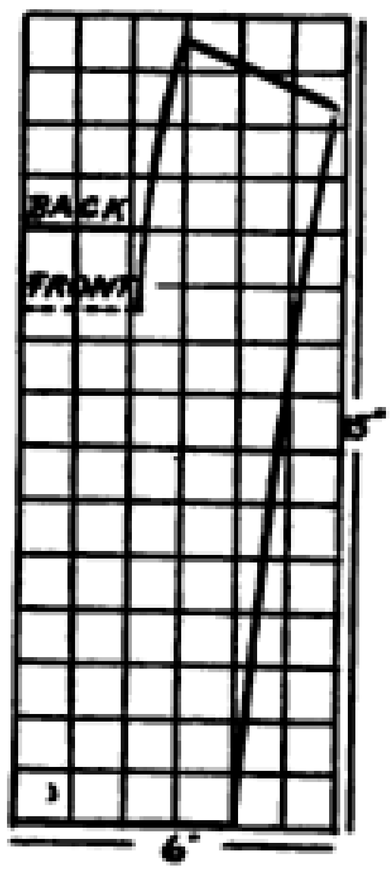


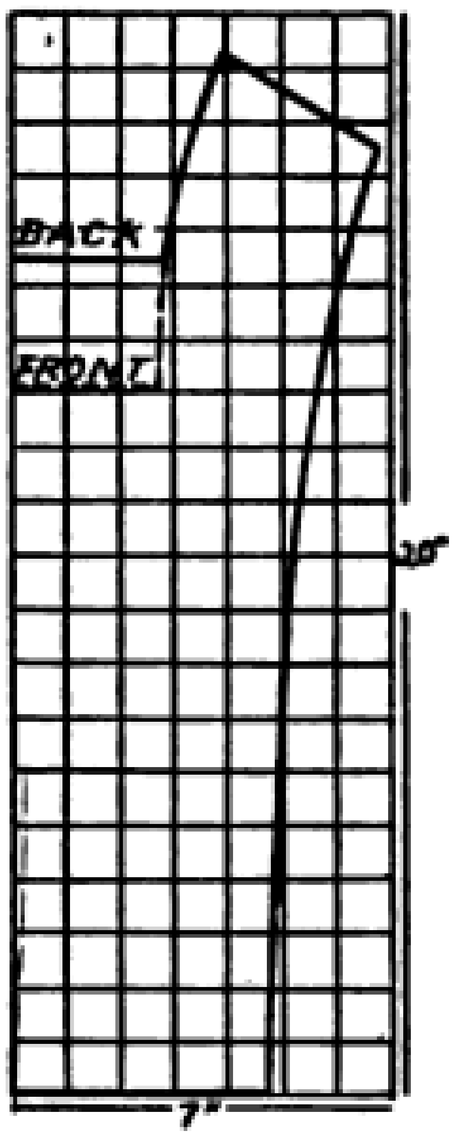
Diagram 1c



Pattern III



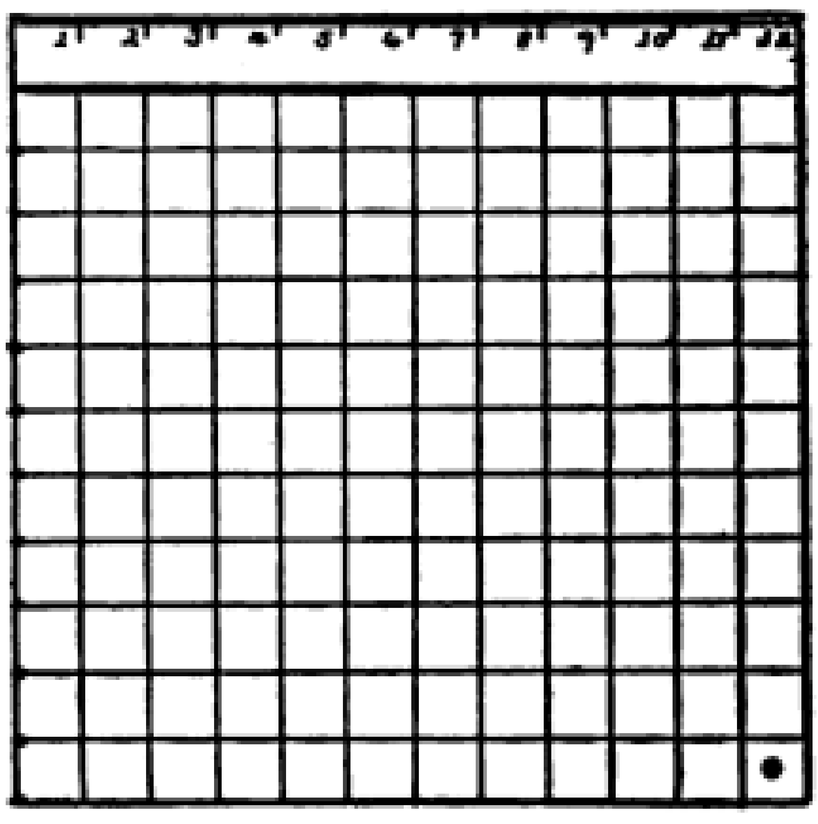
Pattern II



Pattern I

Fig. 4

Figure 4—To enlarge to actual size patterns given to scale on small squared sections, follow these directions. Each small square on diagram represents a 1″ square in actual size. To make pattern, use smooth brown paper, pencil and ruler. Note number of inches as marked in length and width of pattern you wish to make. With ruler draw box of length and width needed. Mark off 1″ spaces around all sides of box. Use ruler to join corresponding marks with straight lines. Use squares, thus made, as guide and draw lines to correspond with those given in diagram. *To use pattern*, cut it out around outline made. Pin pattern to fabric. When section of pattern is marked "On Fold," that edge must be laid directly on straight fold of fabric and fold *must not be cut*. Transfer all marks on pattern pieees to fabric pieces.



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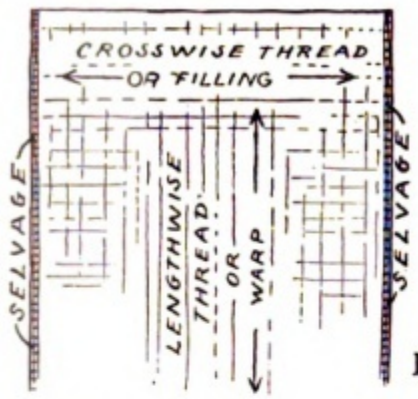

Fig. 5

Figure 5—Selvage is the name given to the woven edges on the length of the fabric. "The lengthwise grain" means the lengthwise threads or warp threads and is, of course, parallel to the selvage edge. "The crosswise grain" means the crosswise or the filling threads. "On the grain" or "on the straight" of the goods means to be straight with either of these threads.

Grain of Fabric

Take the fabric and notice that, on each of two sides, there is a group of closely woven threads. These are known as the selvages and run along the length of the fabric *(figure 5)*. Notice also that the fabric has lengthwise or warp threads and crosswise or filling threads. It would be impossible to overemphasize the importance of knowing about these threads. When sewing, everything must be cut in relation to them. Other expressions often used are "the lengthwise grain," "the crosswise grain," "on the grain," "the straight of the goods." Anything which is not cut in proper relation to the grain will not hang or lie properly. *(See figure 5)*.

Cutting Directions

To cut *adult's* size pinafore, cut the pieces listed below according to *diagram 1a* on page 29. Follow the *Cutting Directions* given on page 31.

Band and Tie—1 piece, 5″ by 80″.

Skirt—2 pieces, each 28″ by the remaining width of fabric.

Ruffles—4 pieces, each 5½″ by 31″.

Front Bib—1 piece, *pattern No. 1* (pattern placed on fold).

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Back Bib—2 pieces, *pattern No. I* (½″ allowed at center for seam).

To cut *girl's* size pinafore, cut the pieces listed below according to *diagram 1b* on page 29. Follow the *Cutting Directions* given below.

Band and Tie—1 piece, 4″ by 72″.
Skirt—2 pieces, each 22″ by remaining width of fabric.
Ruffles—3 pieces, each 4″ by 32″.
Front Bib—1 piece, *pattern No. II* (pattern placed on fold).
Back Bib—2 pieces, *pattern No. II* (½″ allowed at center for seam).

To cut *child's* size pinafore, cut the pieces listed below according to *diagram 1c* on page 29. Follow the *Cutting Directions* given below.

Band and Tie—1 piece, 4″ by 68″.
Skirt—2 pieces, each 15½″ by 26″.
Ruffles—2 pieces, each 3″ by 32″.
Front Bib—1 piece, *pattern No. III* (pattern placed on fold).
Back Bib—2 pieces, *pattern No. III* (½″ allowed at center for seam).

Cutting Directions for Pinafores

(*Diagrams 1a, 1b and 1c* on page 29 serve as guides for cutting adult's, girl's and child's sizes, respectively. The following measurements are for the adult size only. In cutting other sizes merely substitute correct measurements given above.)

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Fig. 6

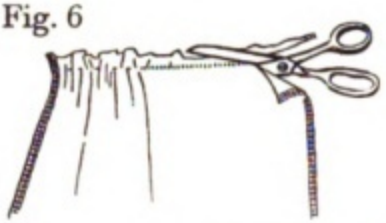

Figure 6—To straighten the end of fabric, pull carefully (until it breaks) the first crosswise thread which extends all across the piece. Cut along the line it makes. Continue to pull and cut in this manner all across width of piece.

Figure 7—To tear across to straighten the end of certain firmly woven cotton fabrics, such as percale, clip the selvage at a crosswise thread. With the left thumb on the top of the material and the right thumb underneath, tear quickly, straight across.

Fig. 7

1. Be sure that the edge of the fabric is straight, that is, that the same crosswise thread marks the entire top edge. If not, straighten the edge as shown in *figure 6 or 7*.

2. For the band, measure down 80″ on the selvage and across 5″ on the width and mark. If using percale, clip at the marks. Tear down as far as the 80″ mark and tear or cut across. If weave is less firm, it is advisable to pull a thread and cut as in *figure 6*.

3. For the skirt, measure down 28″ along selvage, mark. Tear across or pull thread and cut. Repeat.

4. For the ruffles, measure down 5½″ along selvage and mark, tear across or pull thread and cut. Repeat this 3 more times.

5. For the back, fold the remaining fabric over about 7½″. Be sure that the fold is on the straight of the goods *(see figure 5)*. Place the center edge of the pattern about ½″ from fold and parallel to it. Pin pattern to fabric with pins placed at right angles as shown in *figure 8*. Cut around edge of pattern. Slit the fabric along the fold (the extra allowance will

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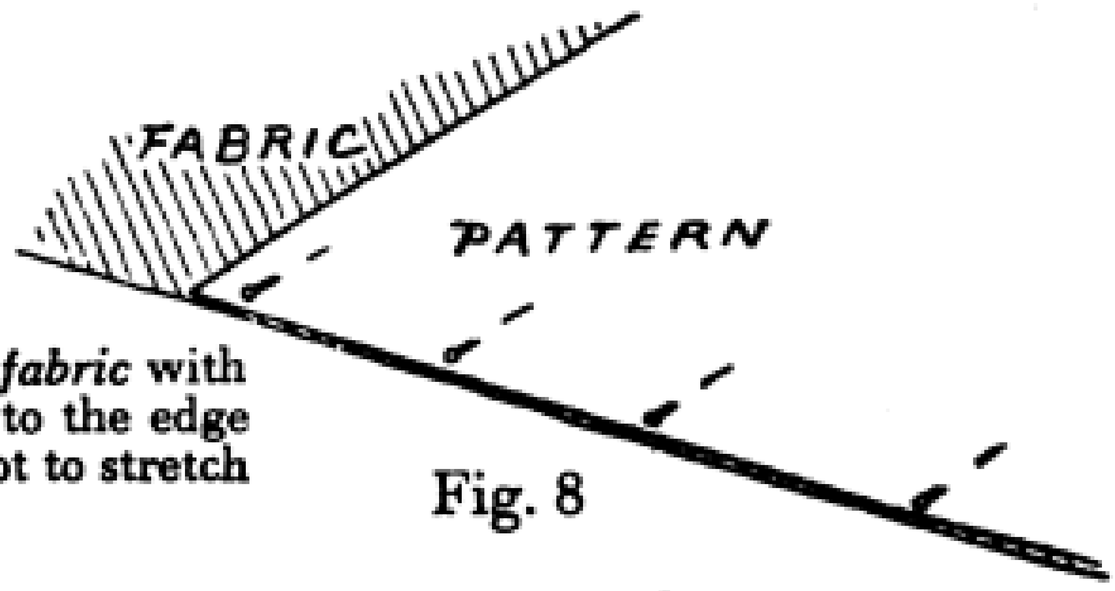

Fig. 8

Figure 8—Pin pattern to fabric with pins placed at right angles to the edge of the pattern. Be careful not to stretch the fabric while pinning.

provide for a seam allowance at the back opening).

6. For the front, fold the remaining fabric over about 7". Be sure that the fold is on the straight of the goods. Place center edge of the pattern on the fold, placing pins at right angles *(figure 8)*. Cut around edges and be sure to cut neck lower as indicated on pattern.

7. If any of the edges are fluffy and pulled from tearing, trim and press before sewing.

Place all cut pieces and sewing materials on a table of convenient height; a card table is good for this purpose. A comfortable chair of a suitable height for the table will eliminate the tiresome necessity of stooping over work. Get the habit of working on a table.

Sewing Directions for Pinafore

Sewing Directions

(All pattern pieces allow ½" for seams.)

Skirt and Band

1. Working on a table, take the two pieces cut for the skirt.

2. Since there is no pattern to be matched in the fabric, place the two pieces right sides together, selvage edge to selvage edge to make a plain seam.

3. Pin two pieces together as shown in *figure 9*, edge to edge.

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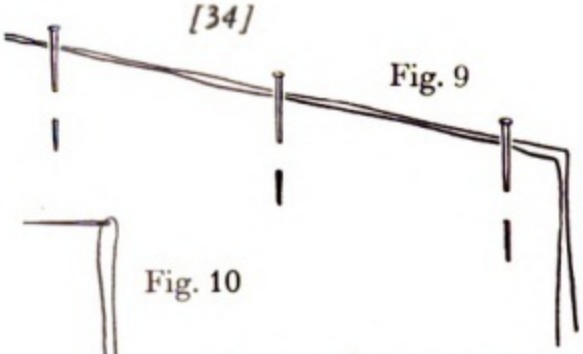

Fig. 9

Figure 9—Pin edges to be seamed together with pins placed at right angles to the edge about 2″ apart.

Fig. 10

Figure 10—The correct length for thread is 18″ (or about the distance from forefinger to elbow). A longer thread is apt to knot or tangle, or even break. Thread should be cut, rather than broken; then end will be sharp and will pass more readily through the needle.

Fig. 11

Fig. 12

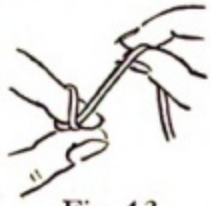

Fig. 13

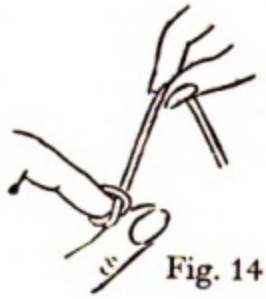

Fig. 14

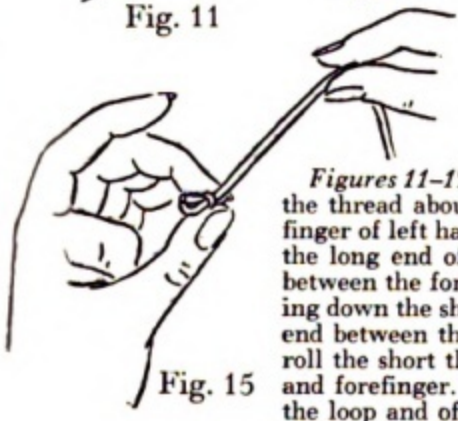

Fig. 15

Figures 11–15—How to make a knot—Figure 11—Grasp the thread about ½″ from end between thumb and forefinger of left hand. *Figure 12*—With the right hand, bring the long end of thread around the left forefinger and in between the forefinger and the left thumb (which is holding down the short end). *Figure 13*—Still holding the long end between the thumb and the forefinger of right hand, roll the short thread end forward between the left thumb and forefinger. *Figure 14*—Continue rolling end through the loop and off the forefinger. *Figure 15*—The resulting loop is pulled down into a knot by the thumb and forefinger of the left hand.

4. Take the marking chalk and the 6″ transparent ruler and mark ½″ from edge at fairly close intervals. The ½″ is the seam allowance, and it will be the same wherever there is a seam on the garment.

5. To baste, cut off 18″ of thread or basting cotton *(figure 10)*. Thread the needle and make a knot *(figures 11–15)*.

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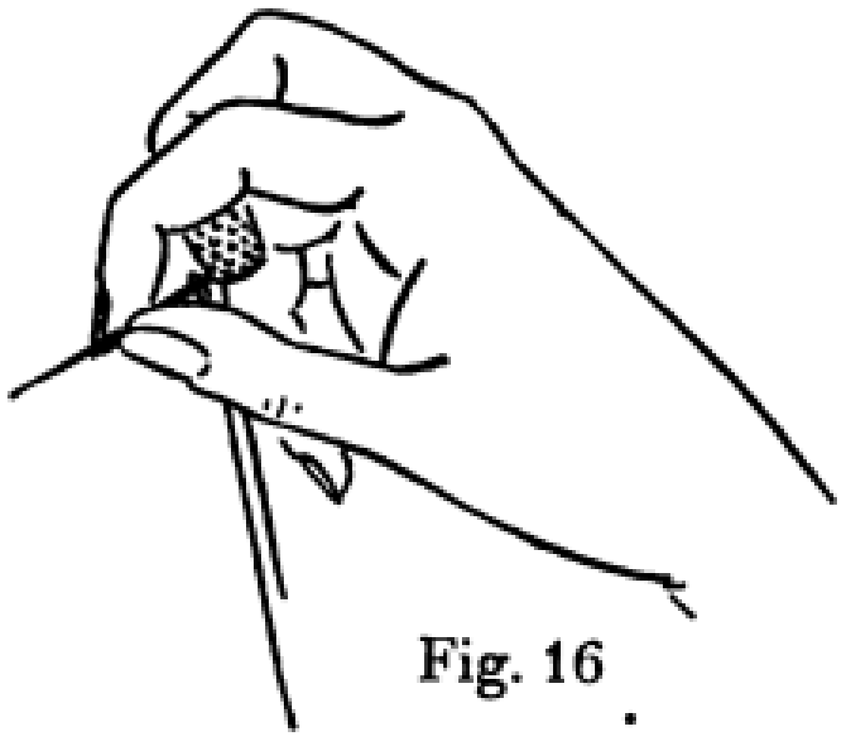

Fig. 16

Figure 16—To hold a needle and thimble correctly, first place the thimble on the middle finger of the right hand. Hold the needle between thumb and forefinger, so that the eye is near the thimble finger, and the point is poised in the direction of the work. Needle should be braced against side of thimble, about in position of fingernail.

Fig. 17

Figure 17—To hold work properly, rest the left arm on the table. Grasp work with left hand, thumb on top of the end of the work where stitching is to begin. Use the left thumb and forefinger as a guide for work. The work is always between the hand and the body. Sew towards the left shoulder. Place needle in work from the right side for basting and from the wrong side for final stitching.

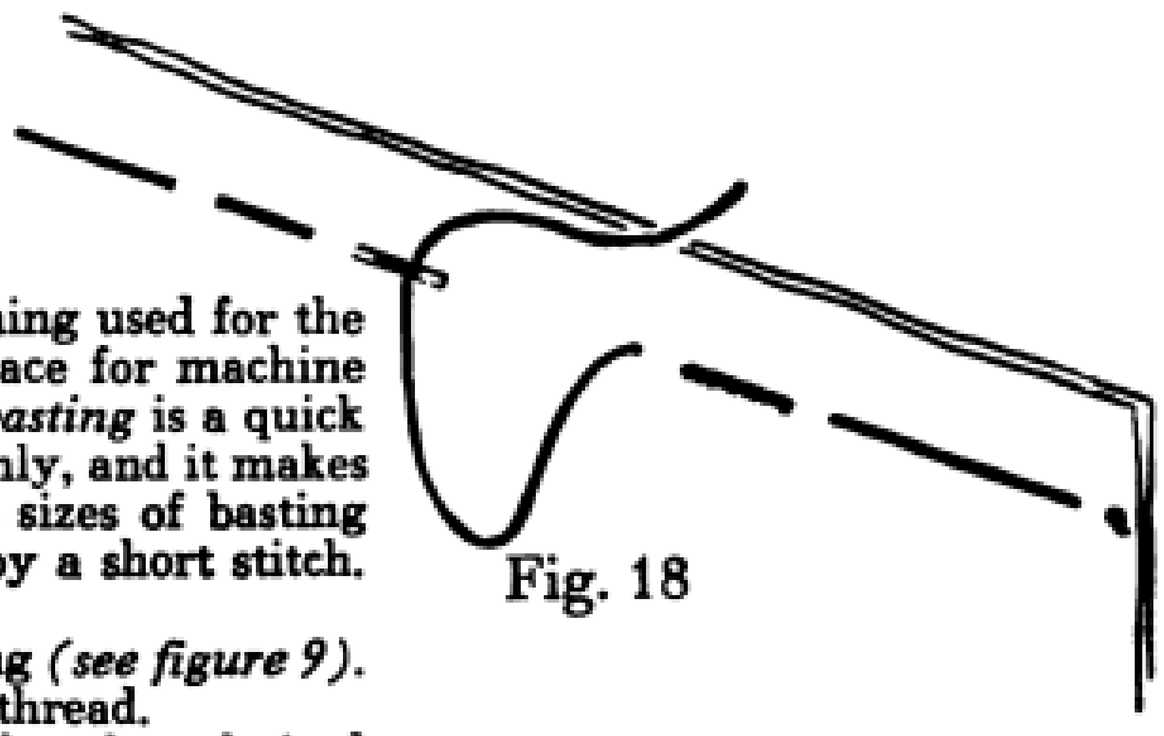

Fig. 18

Figure 18—Basting is large hand stitching used for the purpose of holding pieces of fabric in place for machine stitching or fine hand stitching. *Uneven basting* is a quick method of holding two edges together firmly, and it makes a guide line for machine stitching. Two sizes of basting stitches are used, a long stitch followed by a short stitch. Here are a few general rules for basting:

1. Pin seam lines together before basting *(see figure 9)*.
2. Begin basting with a single knotted thread.
3. Make basting stitches ⅛″ nearer edge than desired finished seam line.

6. Hold needle and work as shown in *figures 16 and 17*. Use an uneven basting *(figure 18)*. Baste just outside the marked line ½″ from edge.

7. Stitch on marked line by machine (see pages 20 to 26 for general instructions on using a sewing machine). This is a plain seam *(figure 20)*. Since one end of the seam will be included in the hem and the other

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Figure 25—To finish off a line of hand stitching, take one or two stitches back over last stitch and bring the needle to the wrong side. Hold the thread down close to the fabric with the left thumb and pass the needle under the thread. Draw thread up tight to make a knot, still holding thread close to fabric with thumb. Repeat two or three times for stronger knot and clip.

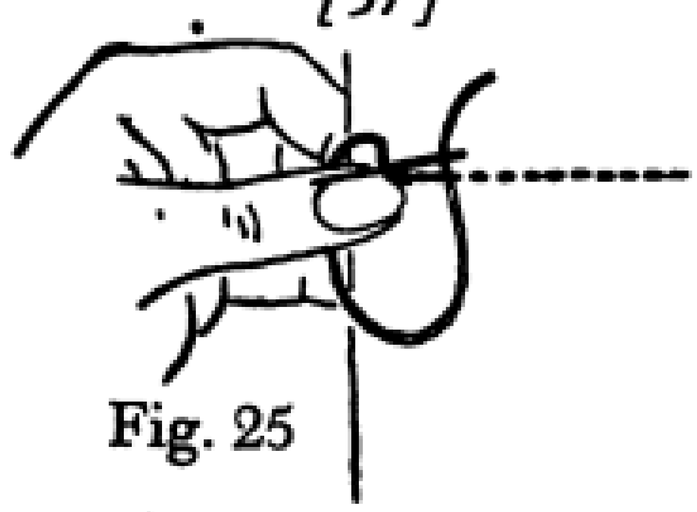

Fig. 25

Figure 26—To press a seam open on cotton fabric, open seam allowance out by creasing along seam with thumb nail. Lay press cloth over opened seam and moisten it with a sponge over seam line. Press over moistened line. Pressing is not ironing. The weight of the iron and the steam do the work. Do not push the iron as if to smooth out wrinkles.

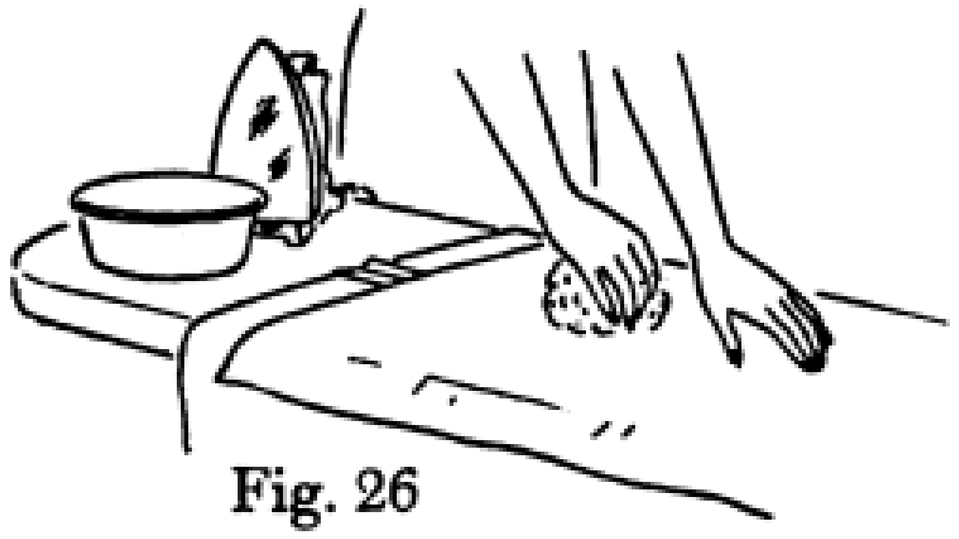

Fig. 26

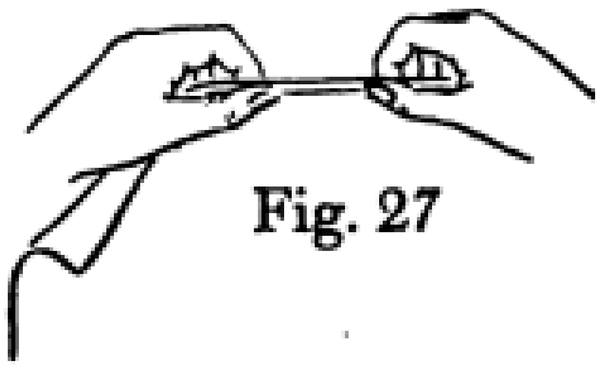

Fig. 27

Fig. 28

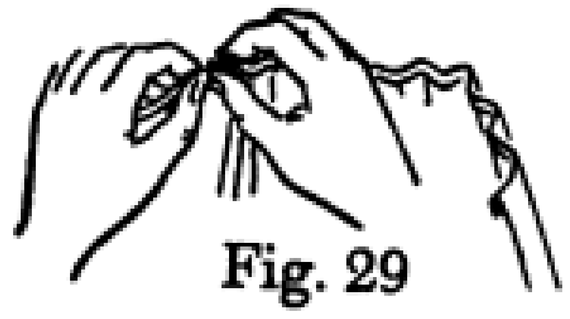

Fig. 29

Figures 27-29—How to Turn a Narrow Hem—Figure 27—Hold fabric at the right hand end of the edge to be turned between thumb and forefinger of left hand. With the thumb and forefinger of the left hand, turn in edge ¼" and crease with thumb nail for about 2". *Figure 28*—Make a pleat of the creased portion and hold it between thumb and forefinger of right hand. Continue turning hem, creasing with left hand and catching pleats in right hand until there are about three pleats. Give these a hard pinch, release the pleats and go forward repeating the process. *Figure 29*—The edge is turned again in the same manner for the whole length. Baste through all thicknesses. The hem may be stitched by hand *(figure 30)* or by machine.

gathered into the waistband, clip ends of thread close to fabric.

If stitching is done by hand use either plain running stitch *(figure 21)* or back stitch *(figures 22 and 23)*. Begin and finish off hand stitching as in *figures 24 and 25*.

8. Clip basting *(figure 19)* and press seams open *(figure 26)*. With this cotton fabric a press cloth is not necessary, but the seam should be opened out and moistened with a sponge or a cloth thoroughly wet and wrung out. Because the two edges of the seam are

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Fig. 30

Figure 30—To do blind hand hemming, hold fabric the same as for a back stitch *(figure 22)*. Fasten thread under fold. Take a very small stitch, catching 2 or 3 threads of fabric at edge of fold. Slide point of needle along under fold for about ⅛" and bring needle through the edge of fold. Repeat. Stitches should be small, straight and barely visible.

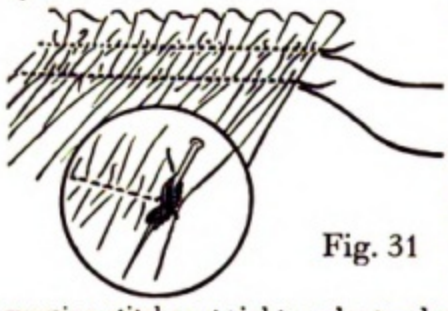

Fig. 31

Figure 31—To gather by hand or by machine, at least two rows of gathers are made, one on the seam line and another ¼" nearer edge. Before gathering, divide the edge to be gathered and the edge to which it is to be applied into the same number of equal sections. Mark points with pins or with a few running stitches at right angles to edge. *To make hand gathers,* use a thread at least 6" longer than the distance to which piece is to be gathered. It is not advisable to use a thread more than a yard long. When gathering a longer piece, use a separate thread for each section of gathers. Fasten thread at the beginning *(see figure 24)*. Take short, even, running stitches, then push the fabric back on thread without removing the needle. When the end of the row has been reached, draw fabric up to the desired length and wind excess thread around a pin until gathered edge is fitted exactly to the ungathered edge *(see figure 32)*. *To machine gather,* adjust machine to six or eight stitches to the inch. Run two rows of stitching along the edge to be gathered, one row on the seam line and one row ¼" nearer edge. Do not gather more than a yard or so with one continuous thread. Pull stitching up to proper measurement by pulling the under (bobbin) threads of both rows of stitching at the same time. Pull top threads through to wrong side. Wind both threads around a pin until the gathered piece is fitted exactly to the ungathered edge *(see figure 32)*.

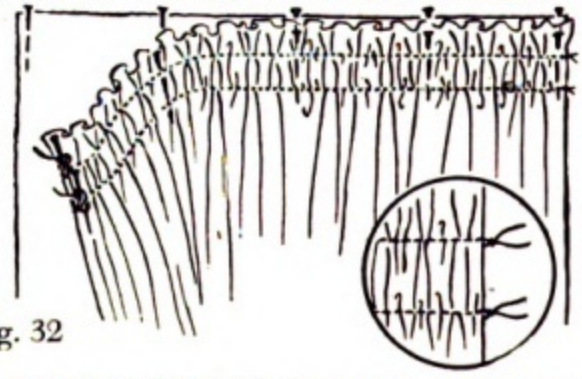

Fig. 32

Figure 32—To apply gathered piece to ungathered edge, match markings on ungathered edge to corresponding markings on gathered edge. Distribute the gathers evenly between markings. Baste edges together along line of gathers on seam line. Fasten off hand gathers as in *figure 25*. Fasten off machine gathers by knotting two threads together as shown, or thread the ends in a needle and take a few stitches. Stitch along gathering line on seam line.

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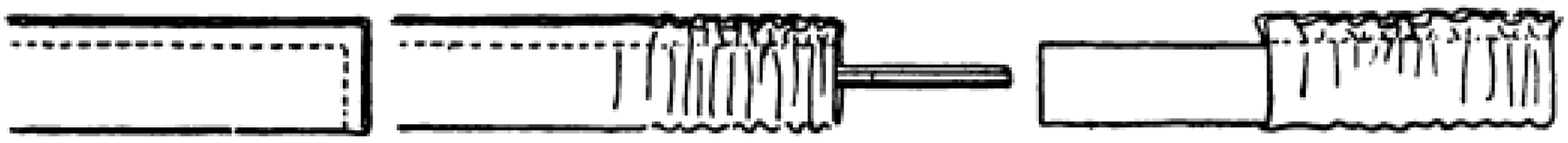

Fig. 33

Figure 33—To turn a belt, **insert the blunt end of a pencil into the seamed end. Work the fabric over the pencil until opposite end opening is reached. Then pull the belt through. (If both ends are open, use a safety pin.)**

selvages, it is not necessary to finish the edges.

9. On the two short sides turn a narrow (¼″) hem *(figures 27–29)*. This may be stitched by machine or hemmed by hand *(figure 30)*.

10. Gather *(figure 31)* the top edge of the skirt to 26″ (24″ for girl's size, 22″ for child's size).

11. The band should be marked at the center and at points 13″ to each side (12″ for girl's, or 11″ for child's).

12. The center seam will serve as a mark on the skirt. Apply band to gathered edge of skirt, edge to edge and right side to right side. Match centers and pin together. Match ends of skirt to marked points on band. Proceed as directed under *figure 32*.

13. Pin, baste and stitch along gathering line which is on seam line.

14. Fold entire band in half lengthwise, right side inside and raw edges together. Pin and baste all raw edges together except across gathered edge of skirt.

15. Stitch on ½″ seam line around ends of band (ties) up to skirt. Trim seam to ¼″.

16. Turn stitched ends of band (ties) to right side *(figure 33)*. Crease along seam line and baste close

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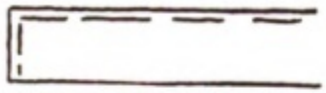
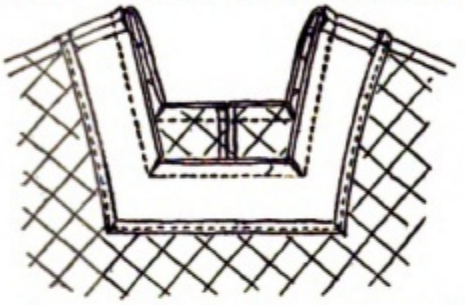


Fig. 34

Figure 34—To finish a turned belt, work out the corners sharply by using an orangewood stick from the inside, or a pin from the outside. Be careful not to pull threads of fabric. Crease edges exactly on seam line and baste close to crease. Press.

Fig. 35

Figure 35—A flat fell seam is a strong, tailored seam. Stitch seams on the right side, edge to edge. Trim one edge (the edge towards the back of a garment) ⅛″ or less from stitching. Bring longer edge over, creasing at seam line. Turn under raw edge so that finished seam will be ¼″ wide. Baste flat to garment. Edge stitch *(see figure 38)* close to fold.



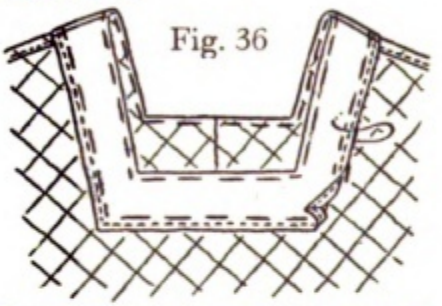


Fig. 36

Figure 36—To finish the neckline with a facing cut to fit, take the patterns used for front and back of the garment and pin to fabric. Cut out front and back neck opening. Cut about 2″ across the shoulder edges and down center (unless it is a fold). Mark 2″ away from cut neck edges (use ruler and tailor's chalk). Cut around this line. Join facings at shoulder seams in a plain seam *(see figure 20)*. Stitch and press open. Turn under outer raw edge ¼″ and edge stitch *(see figure 38)*. Baste and stitch the entire facing to the neck edge (right sides together). Be sure to take full designated seam allowance. Trim seam to ¼″ and clip seam in to stitching line at corners and along curved edges to insure a neat turn. Turn to wrong side, crease at seam line, baste close to crease, press. Slip stitch *(see figure 39)* to garment around outer edge.

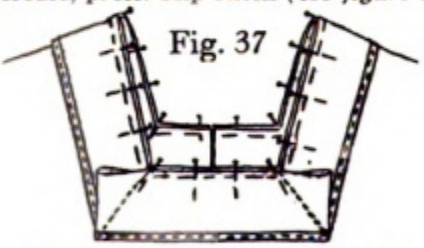


Fig. 37

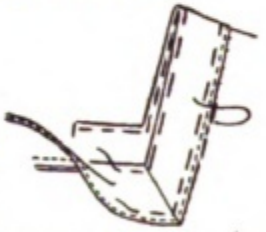


Figure 37—To finish the neckline with a mitered facing, cut a straight strip of fabric 2″ wide and long enough to fit around neck edge. Turn under ¼″ along one edge and edge stitch *(see figure 38)*. Pin raw edge of strip to neckline, right sides together. Leave a triangular fold at corners. Pin along this fold so that the facing lies perfectly flat. Baste and stitch at corners as shown. Cut away excess fabric to ⅛″ and press seam open. Baste and stitch facing to entire neckline, taking full designated seam allowance. Trim seam to ¼″ and clip seam in to the stitching line at mitered corner. Turn to wrong side, crease at seam line, baste close to crease, press. Slip stitch *(see figure 39)* to garment around outer edge. (The facing strip may also be made on the bias. See page 48 for instructions on how to cut and join bias strips.)

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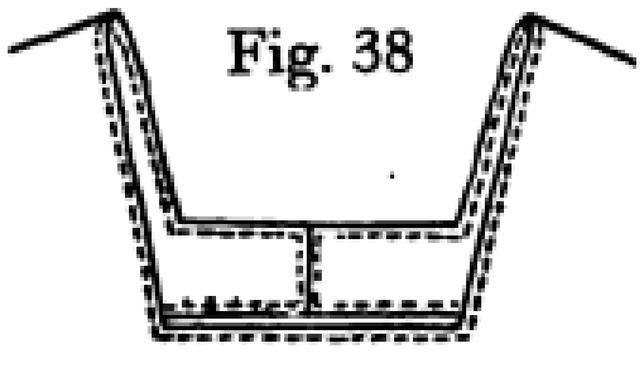


Fig. 38

Figure 38—Edge stitching **is a line of machine stitching applied on the right side very close to a fold edge (or to one edge of a seam).**

Figure 39—Slip stitch **is used for a hem invisible from both sides. Insert needle in fold, slip it along ¼″ or more and bring it through. Take up 1 to 3 threads of fabric directly under the point where the needle comes through. Draw thread through and begin next stitch.**

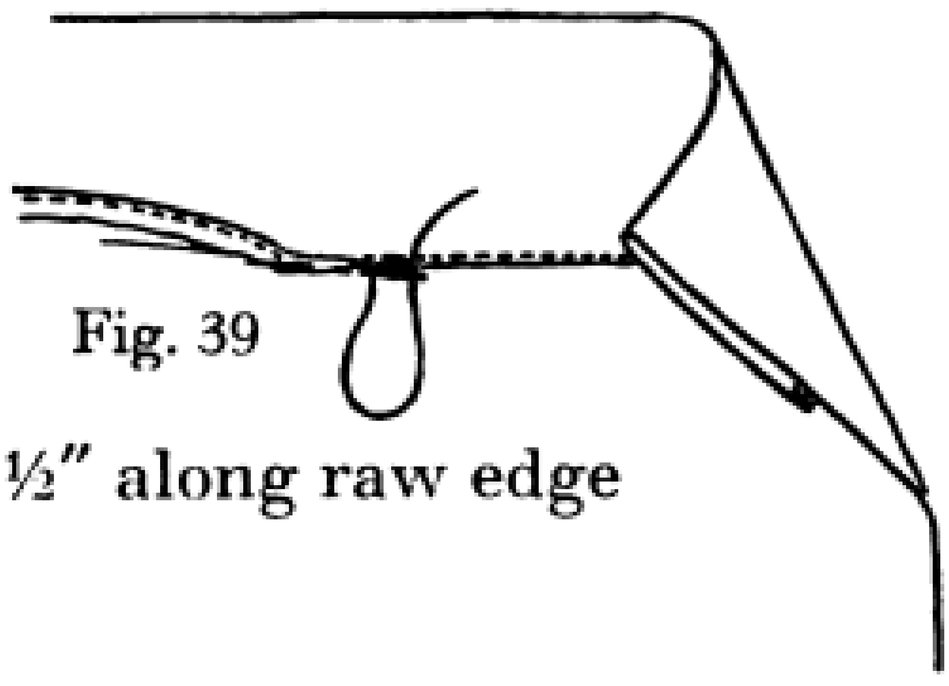


Fig. 39

to crease *(figure 34)*. Turn under ½″ along raw edge that has been left open and baste.

Front and Back of Bib

1. Finish straight opening of back with a narrow (¼″) hem *(see figures 27–29)*.

2. Join back to front at shoulders with a flat fell seam *(figure 35)*.

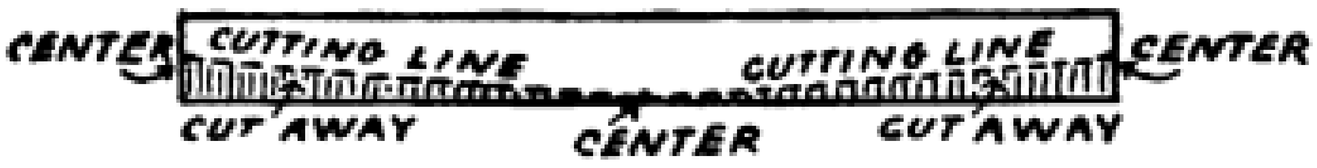
3. Face neck edge. This may be done in several ways. Two are given under *figures 36 and 37*. The neck may also be finished with a bias strip or with prepared bias binding. (See page 49.)

4. Edge stitch on right side *(figure 38)* and press.

Ruffles

1. Take strips for ruffles. Sew ends together with narrow French seams *(figure 40)*.

2. Cut the long strip thus formed in half and shape the ruffles as shown in accompanying diagram. Note that the centers are marked on three sides.



3. On shaped edges of both ruffles make a narrow (⅛″) hem *(see figures 27–29)*.

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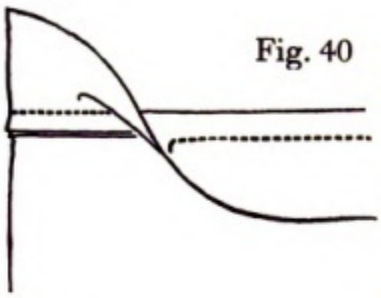

Fig. 40

Figure 40—A French seam is a strong seam, especially adapted for long straight seams on garments of sheer fabrics that do not have any particular fitting problems but need frequent launderings, such as lingerie and baby clothes. Stitch seam on the right side, taking ¼" less than seam allowance designated. Trim seam to ⅛" from stitching line. Turn to wrong side, crease along seam line and baste close to crease. Hand sew or machine stitch ⅛" to ¼" from fold edge, depending on type of fabric and fineness of seam desired.

Figure 41—An overcast finish can be made on a plain seam without pressing the seam open. Trim seam edges evenly and finish by sewing the two edges together with slanting overcast stitches taken from right to left. Make stitches firm, short and about ¼" apart.

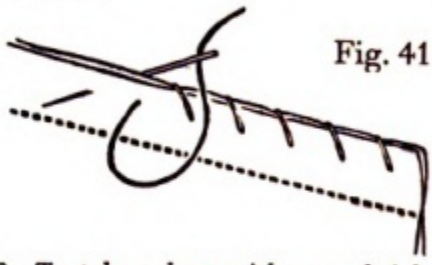

Fig. 41

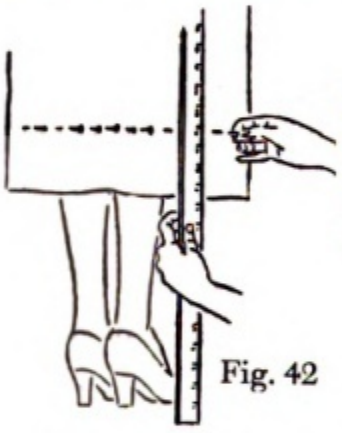

Fig. 42

Figure 42—To take a hem with a yardstick, decide the height from the floor at which dress is to be worn. Have someone mark this distance from the floor with a yardstick at short intervals around the bottom of the skirt, inserting pins parallel to the floor. Person upon whom dress hem is being taken should not turn around but should remain in one spot. Baste on pin line.

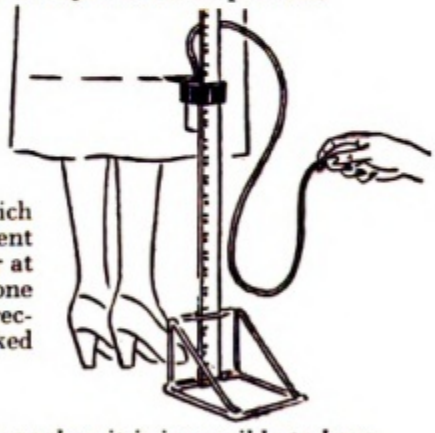

Fig. 43

Figure 43—A commercial hem marker, which can be purchased in almost any large department store, may be used to mark a hem. Set marker at desired distance from floor and have someone mark around dress in manner specified in directions accompanying marker. Baste along marked line.

Fig. 44

Figure 44—To mark hem when it is impossible to have any assistance, stand close to a table and mark a line (with chalk or pins) around the skirt where it touches the table. This line must come below the hips so that the skirt will hang straight. Measure the height of the table. Subtract from this figure the distance from the floor at which skirt is ordinarily worn. Measure this distance down from the marked line. For instance, if table is 30" high and skirt is normally worn 17" from floor, mark for hem line 13" down from marked line. Baste along marked line.

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4. Mark center on straight edge of each ruffle and gather *(see figures 31 and 32)*.

5. Place gathered edge of one ruffle against each side edge of bib, raw edge to raw edge, and right sides together.

6. Pin centers of ruffles to shoulder seams and pin edges together at each end.

7. Draw gathers to fit side of bib *(see figure 32)* and distribute them evenly.

8. Baste, stitch and overcast raw edges of seam together in an overcast seam *(figure 41)*.

9. Press seams so that the seam edges turn in toward bib.

10. Edge stitch the side edges of bib on the right side *(see figure 38)*.

Attaching Bib to Skirt and Finishing

1. Mark center of lower edge of bib front and center of skirt band.

2. Insert lower edge of bib front ½″ under opening in skirt band wrong sides together, matching centers, pin and baste.

3. Slip stitch *(see figure 39)* free edge of band (fold) over the bib, catching stitches through to skirt.

4. In the same manner, insert lower edges of back pieces of bib ½″ under opening in skirt band so that the back edges of the bib are at the ends of the opening. Pin, baste and slip stitch.

5. Press bib up and baste top edge of band to bib.

6. Edge stitch *(see figure 38)* all around band.

7. Fasten at back opening *(figure 103*, page 177*)*.

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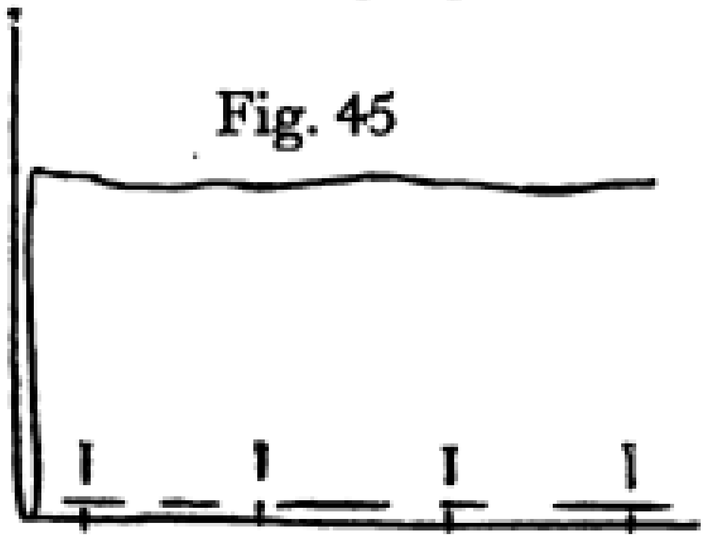

Fig. 45

Figure 45—To turn hem, lay garment on table wrong side out and turn hem up on inside of garment along basting line. Place pins at right angles to fold. Baste close to fold. Press on the wrong side and trim to desired width, using a gauge *(see figure 46)*.

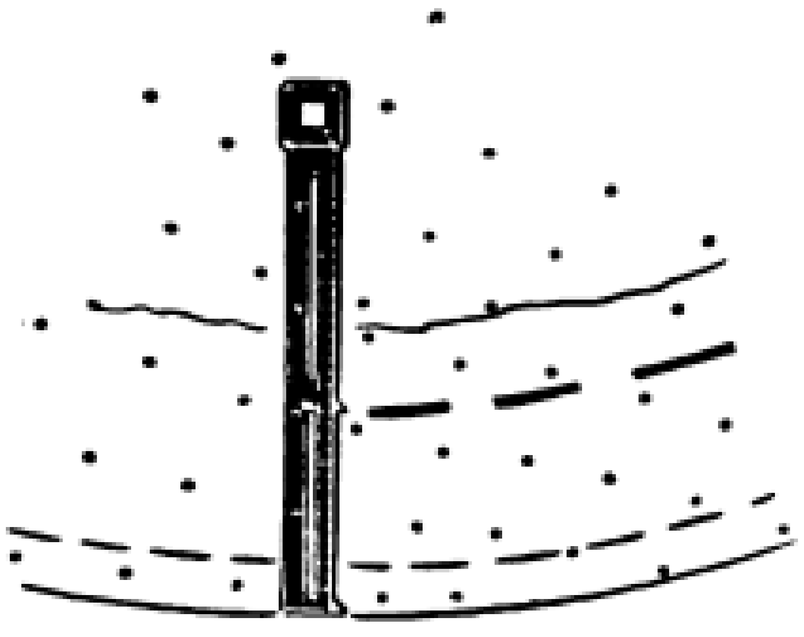

Fig. 46

Figure 46—This hem gauge is an invaluable aid in marking a hem. It is made available by the publishers of *The New Encyclopedia of Modern Sewing* as a supplement to this book. To use, place lower edge of gauge against fold of hem. Set the handy movable indicator at the correct measurement for a hem, usually about 2". Mark the fabric with chalk in line with the pointer as shown. Move gauge along hem, continuing marking. It has many other uses, such as keeping an even distance between buttonholes or any fastenings such as hooks and eyes or snaps. It is also used to measure buttonholes and to ensure evenness of width in tucks, pleats and ruffles.

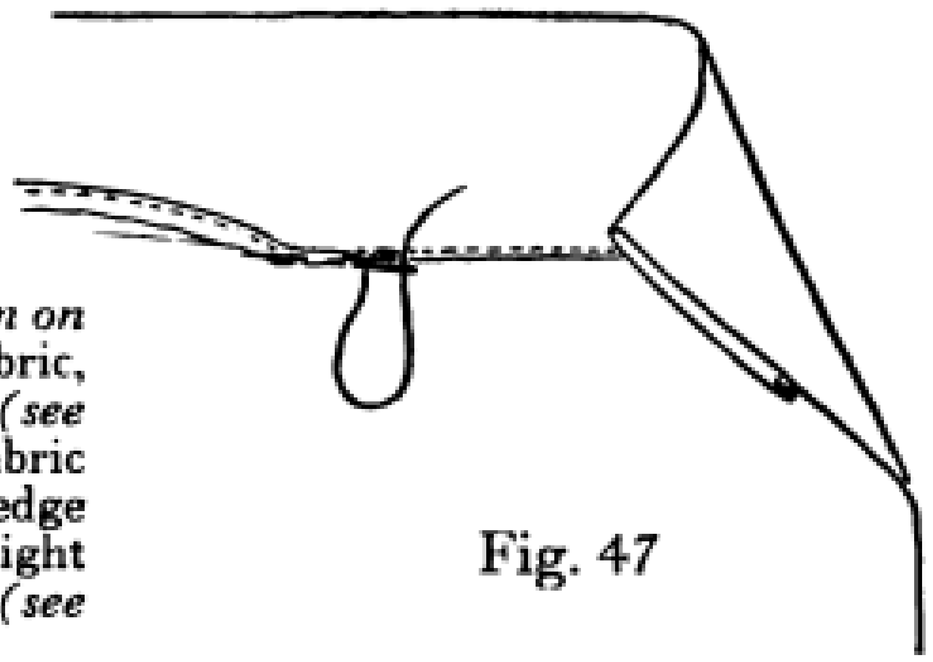

Fig. 47

Figure 47—To finish a plain hem on a straight skirt made of cotton fabric, turn in top of hem ½". Edge stitch *(see figure 38)*. Trim raw edge of fabric close to stitching. Pin and baste edge of hem to skirt, easing in any slight fullness. Slip stitch hem to skirt *(see figure 39)*.

Hem

1. Put on the pinafore and take the hem *(figures 42, 43, or 44)*.
2. Turn up a 2" hem *(figure 45)*.
3. Mark and finish hem as shown in *figures 46 and 47*. Press.

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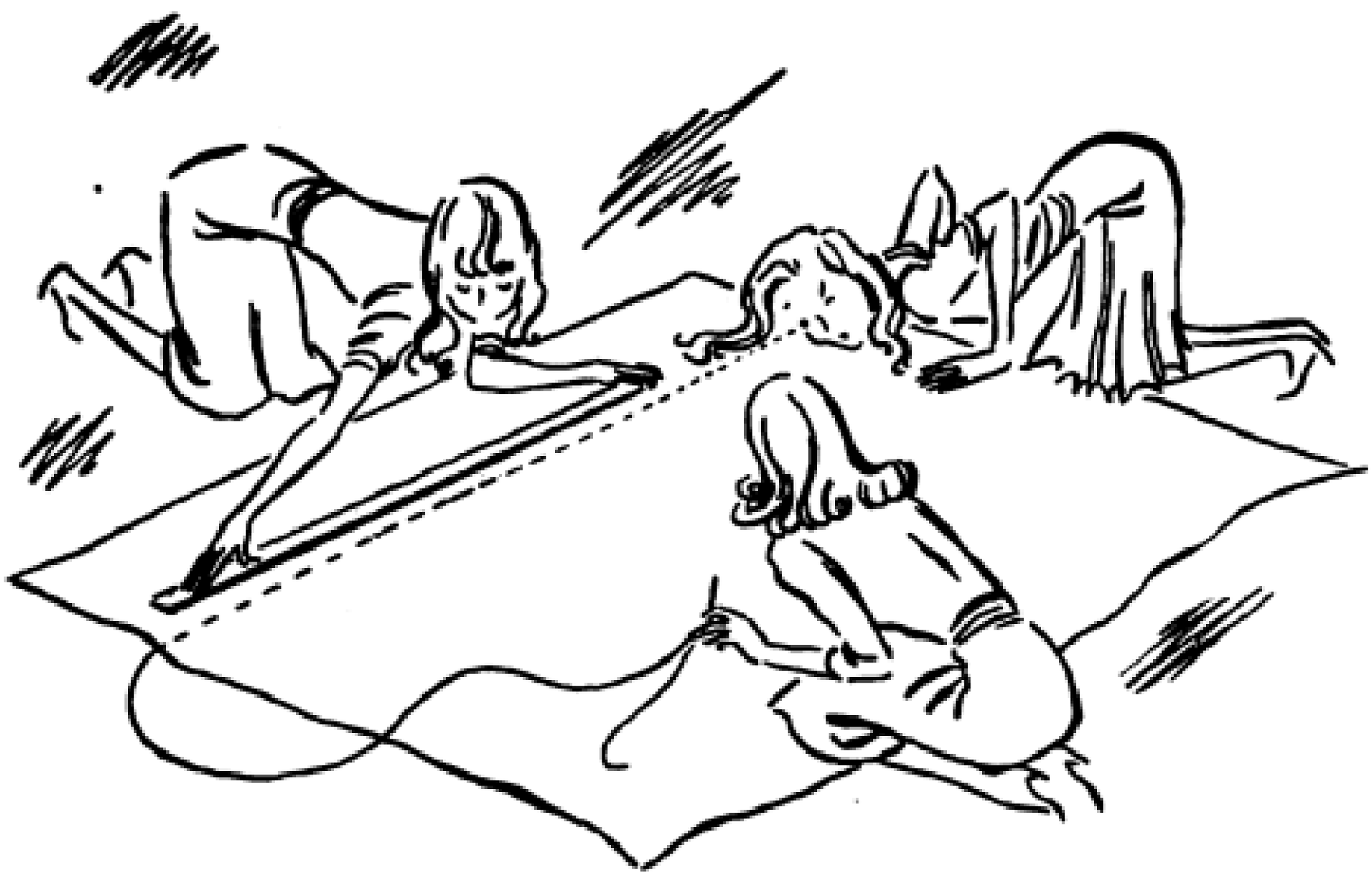
2. Sew a Straight Seam



Well, here you are, ready to go on to bigger and better things. Chapter 1 took care of your elementary education! Now you're going to put it to work and learn some new tricks as you go along. In this chapter you'll still be sticking pretty much to the straight and narrow — that is, things which are made largely from straight pieces. You'll be surprised at how many gay and attractive things come under this category — brighteners for the kitchen scene — aprons, pot holders; attractive accessories for the dining table — luncheon and bridge sets, scarves, napkins. Even the bedroom can have its face lifted with simple-to-sew, delightful-to-live-with bedspreads, bureau and dressing table covers. What are we waiting for? Let's get going!

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When the fundamentals of sewing have been mastered, there are many simple and attractive articles which may be made for the home. On the pages following, each important room in the house is considered, and suggestions are given for articles to be made. The important subjects of curtains and slip covers are treated separately in Chapters 3 and 4.

USEFUL KITCHEN ACCESSORIES

Pot Holders

Pot Holders

Pot holders are always a necessity in the kitchen, and they may be made in many shapes and forms. Use bright scraps of washable fabrics such as gingham and percale. Cotton batting or scraps of woolen fabric are used for padding.

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Round or Square

Pot Holders

Material (for two):

Plain or printed percale or gingham — ¼ yd.; percale bias trim *(see figure 52)* or a bias strip cut from fabric *(figures 48–51)* — 2 yds. of same or contrasting color; cotton batting or scraps of heavy woolen fabric—¼ yd.

Directions for cutting:

Round Pot Holder — 2 circles of fabric, each 8″ in diameter, and 1 similar circle of cotton batting or of several thicknesses of woolen fabric.

Square Pot Holder — two 8″ squares of fabric and 1 similar square of cotton batting or of several thicknesses of woolen fabric.

Directions for making:

1. Place batting or woolen pieces between two fabric pieces (right sides out) and baste through all thicknesses close to edge.

2. Bind edges with bias trim or bias strip *(figures 53–59)*.

3. Make two or more rows of machine stitching ½″ apart toward center, following edge of binding as a guide.

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Fig. 48

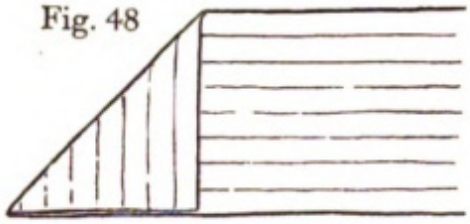
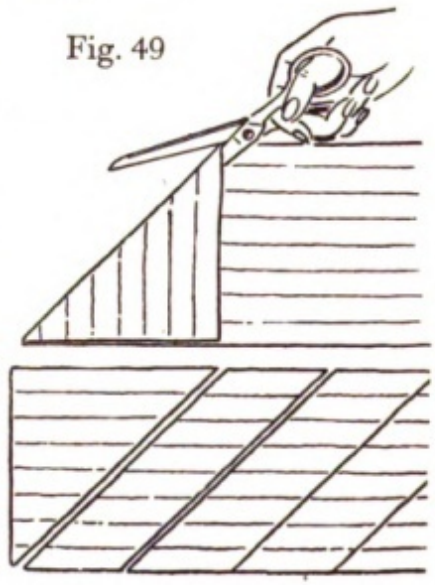


Figure 48—The true bias grain is found by folding a lengthwise thread to meet a crosswise thread. The selvage edge of the fabric is always straight, and before trying to find the true bias, the crosswise edge should be straightened *(see figure 6,* page 32). Fold one corner of the fabric so that the selvage edge (or a lengthwise thread) lies along a crosswise thread. A right angle is formed by the selvage. The long side (fold) of the triangle is the true bias. Fabric cut on the true bias can be curved or fitted more easily than pieces cut on the straight thread. For this reason, bias cut strips are frequently used for finishing raw edges. A bias strip may be made from self fabric, or bias may be purchased already cut and folded on cards. In this form it is usually known as bias trim *(see figure 52).*

Fig. 49



Bias Finishes

Figure 49—To cut bias strips, find the longest possible true bias *(see figure 48).* Press along fold and cut along crease. This edge is a true bias edge, and strips are cut parallel to it. The width of the strip is determined by the width of the trimming or facing desired, plus seam allowances. When the bias strip is to be used for a facing (bias will not show on right side), determine the width of the facing and add ½" for seam allowances. When bias strip is to be applied as binding over a raw edge (bias will show on both sides of edge), the cut width of the bias strip should be twice the width of the finished binding showing on the right side, plus ½" for seam allowances. Mark off lines desired width away from the true bias edge and parallel to it. Mark with tailor's chalk, using a ruler or yardstick. Cut along these lines.

Fig. 50

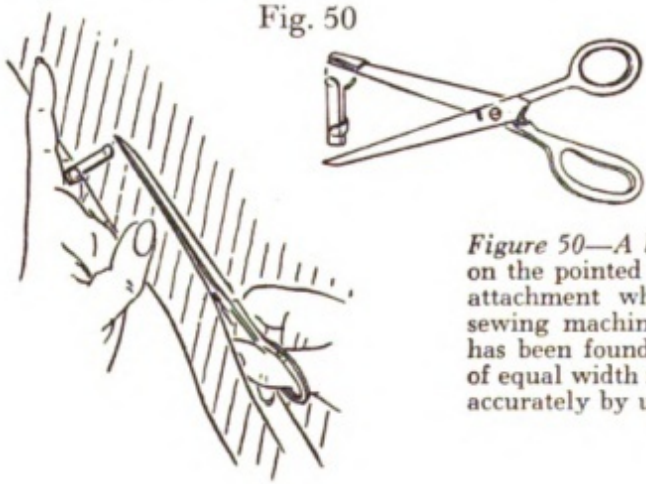


Figure 50—A bias gauge to be placed on the pointed edge of a scissors is an attachment which comes with some sewing machines. Once the true bias has been found, any number of strips of equal width may be cut quickly and accurately by using this gauge.

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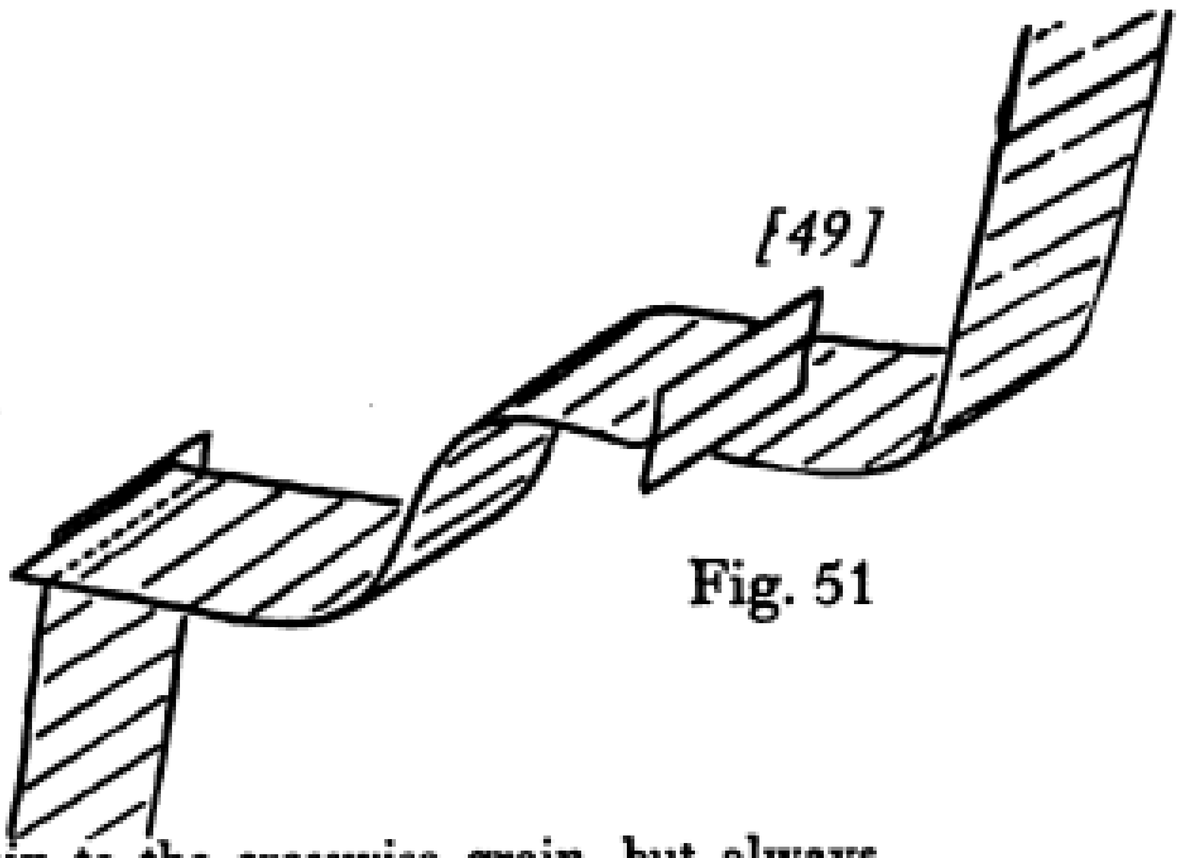

Fig. 51

Figure 51—To join bias strips, place the straight lengthwise ends of two strips at right angles to each other, right sides together. The points of the angles should extend just enough at each end so that the bias edges meet exactly on the ⅛″ seam line. Baste the strips together and stitch with a ⅛″ seam on the straight of the goods. Be careful not to sew the lengthwise grain to the crosswise grain, but always match lengthwise to lengthwise and crosswise to crosswise. Stitch together enough pieces to make the desired length, following the rules given. Snip selvage edges (if there are any) to avoid pulled seams. Press seams open and carefully clip the small triangles extending beyond strip.

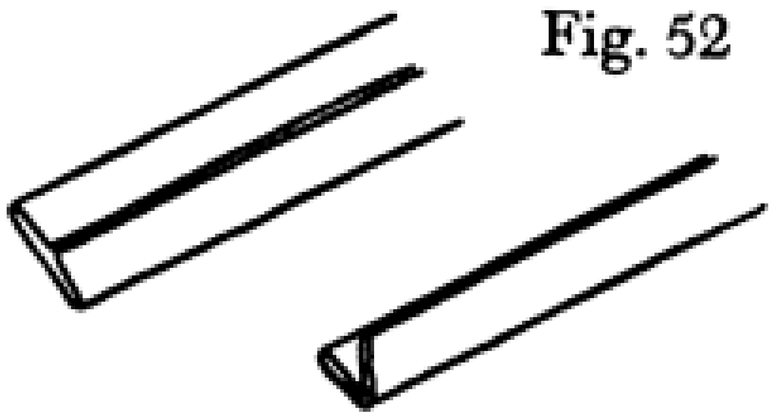

Fig. 52

Figure 52—Commercial bias trim may be purchased already cut, folded and wound on cards. It is usually made in either percale or lawn. Bias trim is cut 1″ wide. "Single fold" bias trim has ¼″ turned under along each edge. "Double fold" bias trim is folded again through the center so that it is all ready to apply as binding over a raw edge.

Bias Finishes

Figure 53—To apply a bias strip as a binding, cut a strip as long as the edge to be bound plus 2″, to allow for a joining. If binding is to be applied to an edge (such as a neck edge) where there is a seam allowance, first trim seam allowance from edge. Place edge of bias strip against edge to be bound, right sides together. Baste to edge, shaping it if the edge is curved. Be careful not to pull the binding as it is applied, because the edges are easily stretched. To make a joining at the ends, *see figure 54.* Stitch ¼″ from edge (along fold on prepared bias trim). Press seam toward raw edge of bias strip. Turn under seam allowance (¼″) so that raw edge meets raw edges of seam. Baste fold to stitching line and blind hem *(see figure 30,* page 38) so that stitches do not show through on right side. This is known as hand felled bias binding.

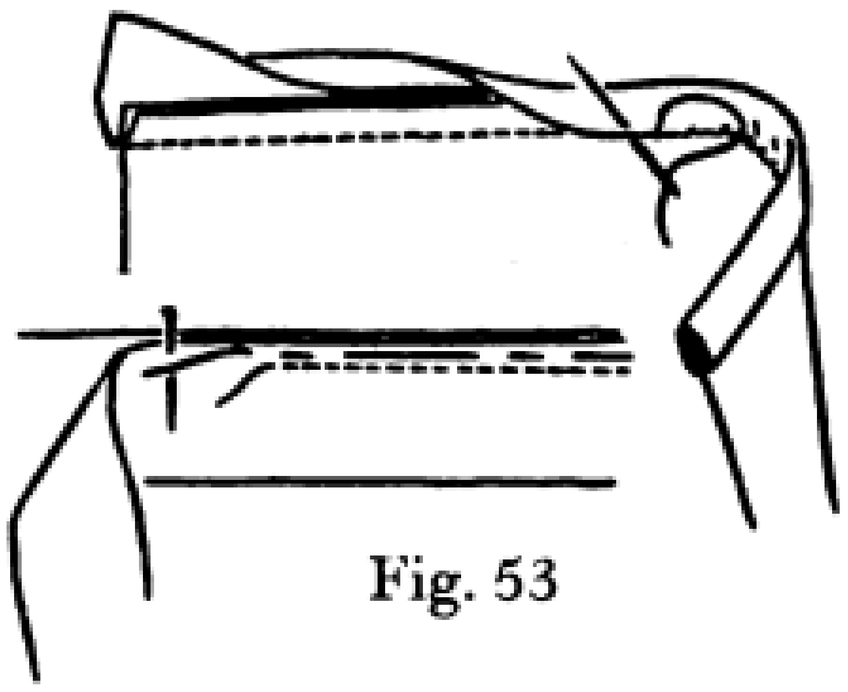

Fig. 53

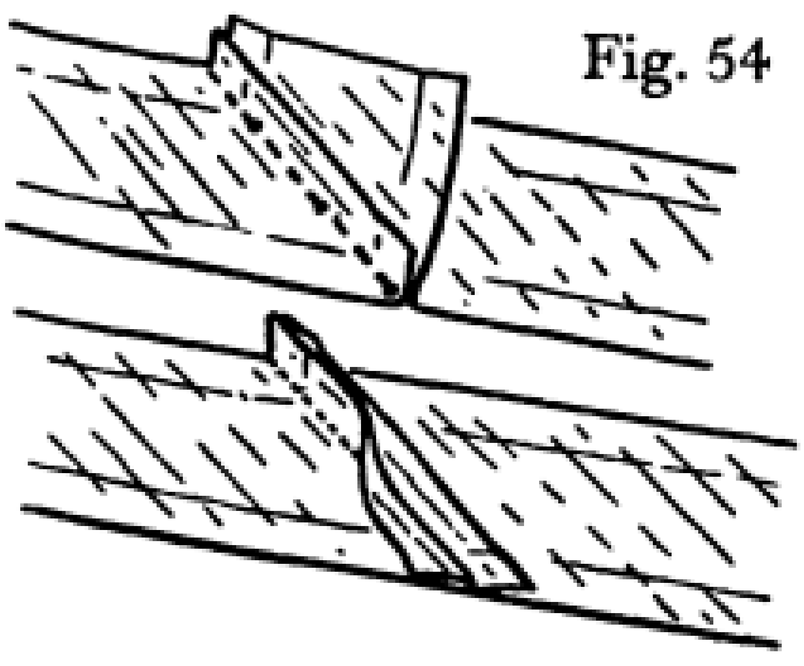

Fig. 54

Figure 54—To join ends when applying bias binding, trim strip diagonally at beginning on the straight grain. In basting the binding to the article, leave this end free for about ½″ and stop just before reaching the end. Smooth out the binding so that it meets the other end and seam the ends diagonally on the straight grain of the fabric *(see figure 51).* Press the seam open so that the joining is perfectly flat.

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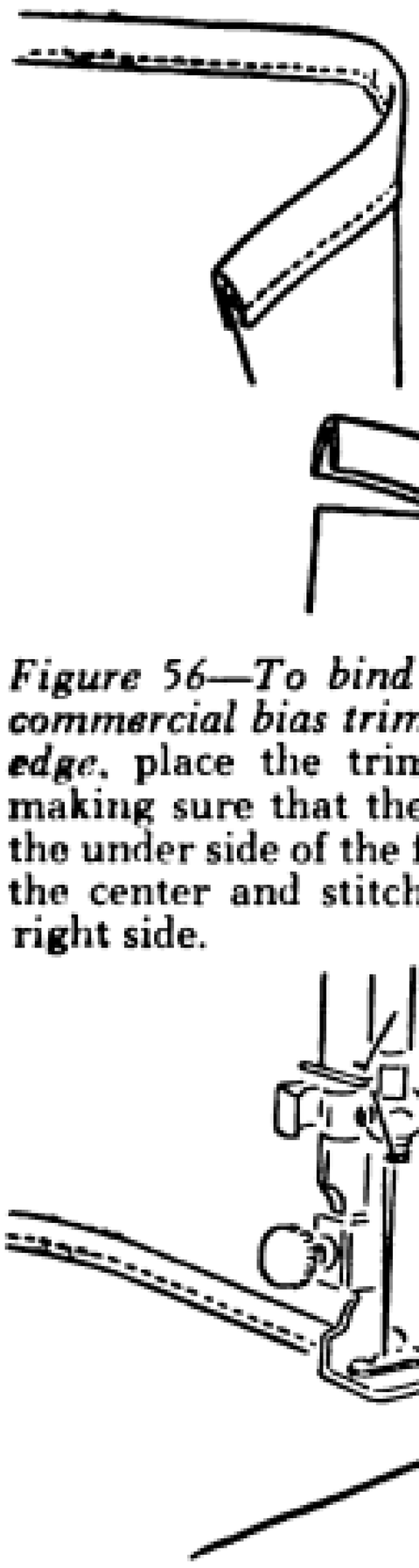

Fig. 55

Figure 55—To finish bias binding by machine instead of hand felling, turn under the seam allowance, fold binding to the wrong side so that the fold comes a little below the stitching line and baste. Stitch on the binding on the right side as close as possible to the seam. This is easy to do with commercial bias trim since the under side is always folded a little longer than the upper side.

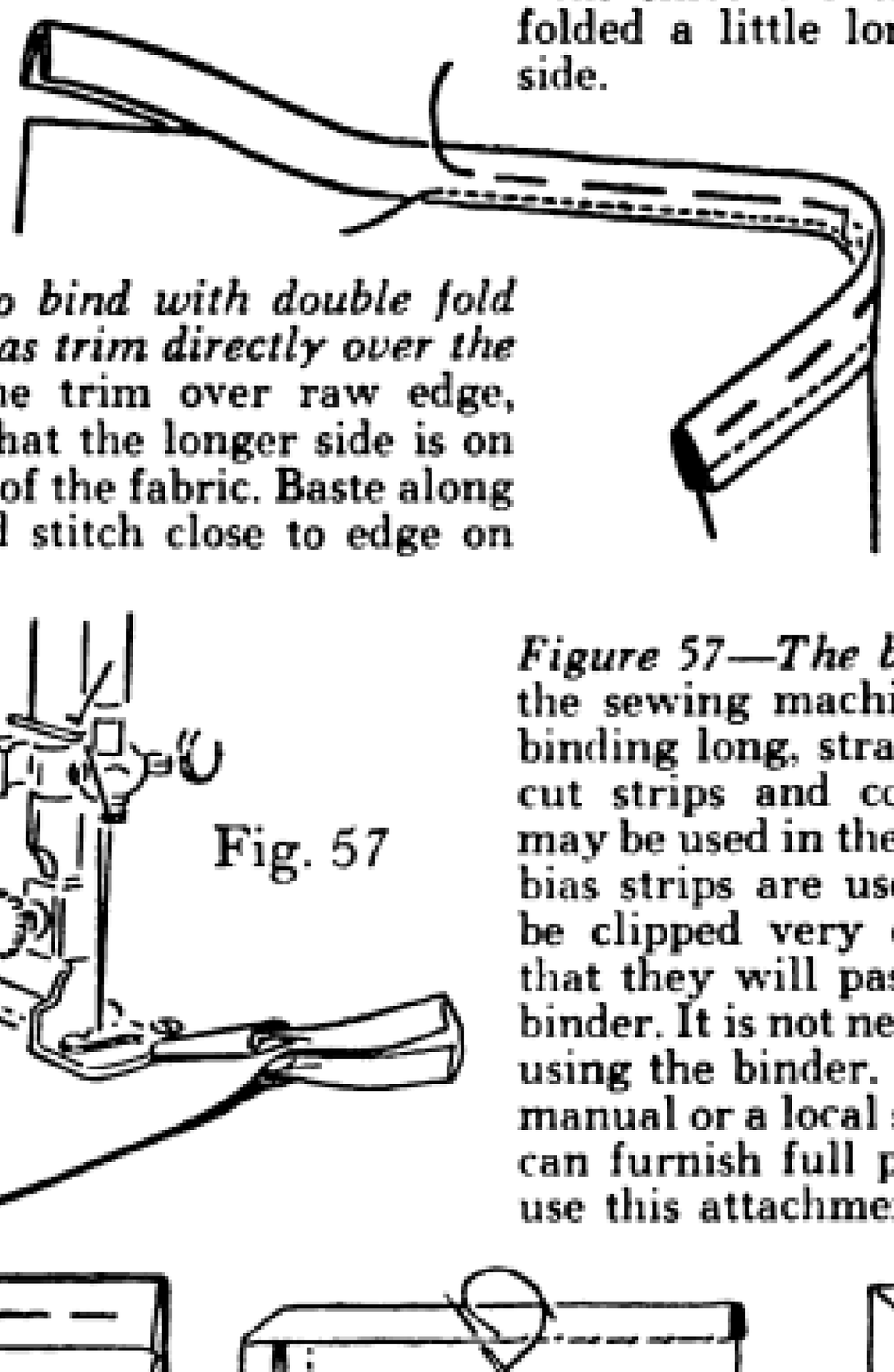

Fig. 56

Figure 56—To bind with double fold commercial bias trim directly over the edge, place the trim over raw edge, making sure that the longer side is on the under side of the fabric. Baste along the center and stitch close to edge on right side.

Bias Finishes

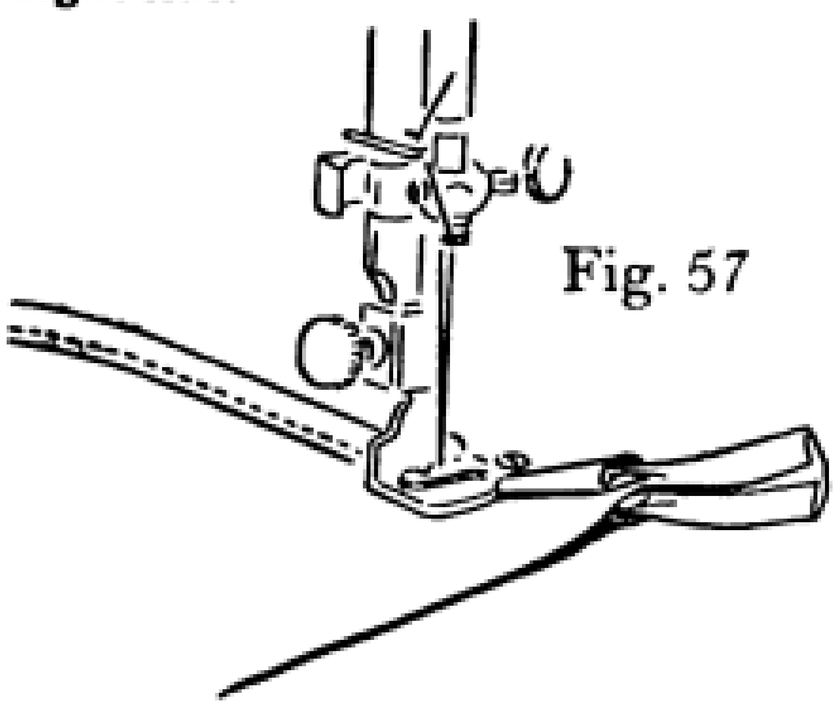

Fig. 57

Figure 57—The binder attachment on the sewing machine may be used for binding long, straight edges. Both bias cut strips and commercial bias trim may be used in the binder. When joined bias strips are used, the seams should be clipped very close and pressed so that they will pass easily through the binder. It is not necessary to baste when using the binder. The sewing machine manual or a local sewing machine store can furnish full particulars on how to use this attachment.

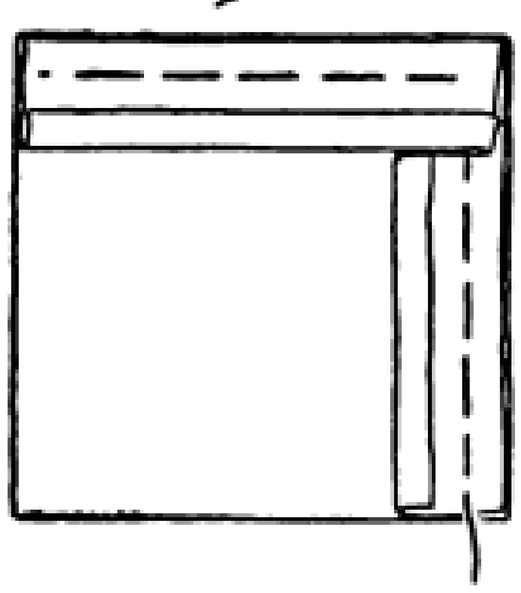

Fig. 58

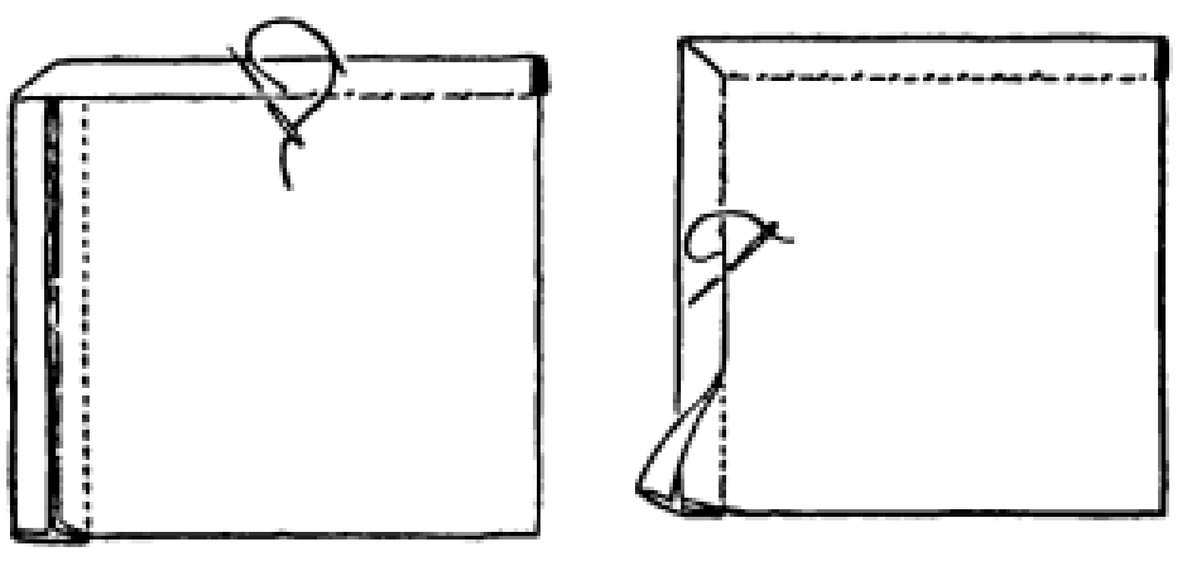

Fig. 59

Figures 58 and 59—How to Turn a Square Corner with Bias Binding—Figure 58—Baste to within the seam's width of the corner. Fold corner as shown. On the other side of the fold bring the thread through at the point where basting stopped and continue basting seam of the same width around the next side. Stitch. *Figure 59*—Turn binding to wrong side, fold corners in a miter as shown and fell down binding with blind hemming stitches *(see figure 30,* page 38).

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Double Oven Mitt

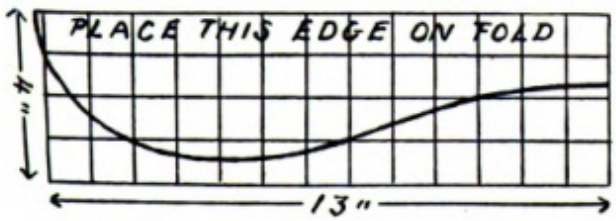
Material:

Plain or printed percale or gingham — ½ yd.; percale bias trim *(see figure 52)* or a bias strip cut from fabric *(see figures 48–51)* — 2 yds. of same or contrasting color; cotton batting or scraps of heavy woolen fabric — ½ yd. *Pot Holders*

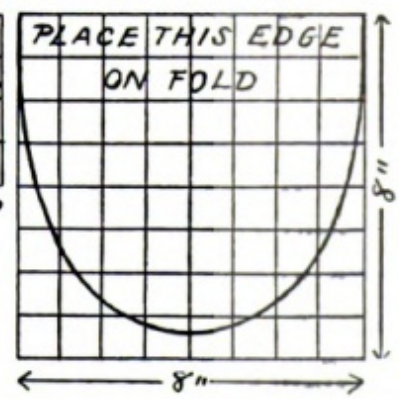
Directions for cutting:

Pattern No. IV (see figure 4, page 29, for directions for enlarging pattern from diagram) — 4 pieces of fabric, 2 pieces of cotton batting or several thicknesses of woolen fabric.

Pattern No. V (enlarge as above) — 2 pieces of fabric.



Pattern IV



Pattern V

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Directions for making:

1. Join two No. IV pieces with a plain seam (¼") along straight edge and press seam open. Repeat for the other two No. IV pieces.

2. Place batting between these two pieces and baste through all thicknesses close to edge.

3. Pin rounded edges of No. V pieces to rounded edges of No. IV pieces, easing in fullness *(figure 61)* and baste.

Fig. 60

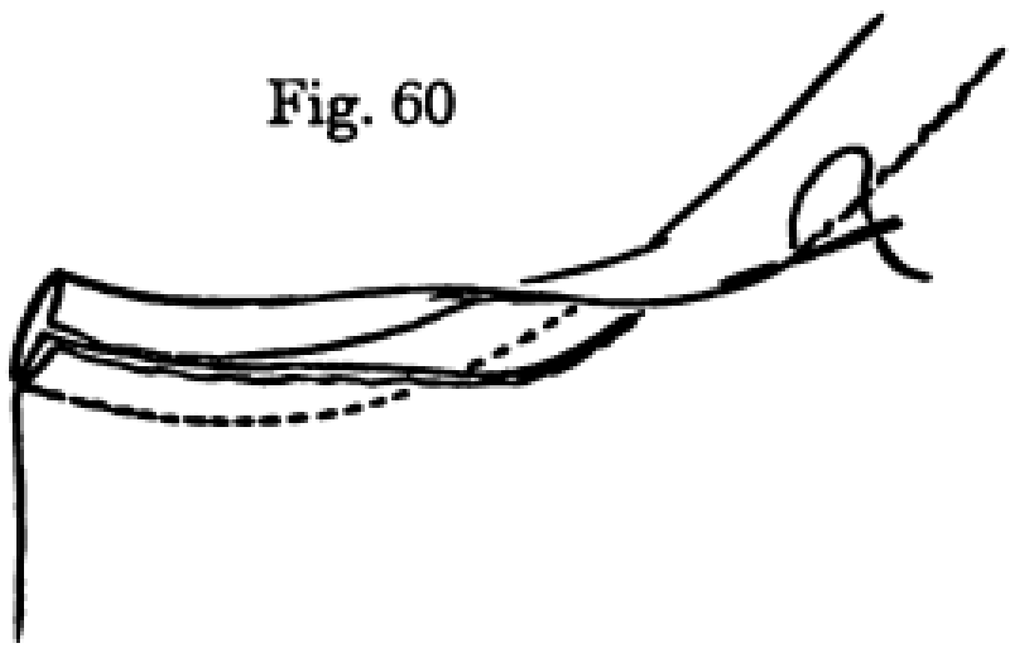

Figure 60—A bias strip used for facing is stitched edge to edge as for binding *(see figure 53)*. Take a ¼" seam. Turn strip to other side on the stitching line, baste close to fold, press. Blind hem *(see figure 30*, page 38), or stitch flat by machine. If there is a corner it is mitered as shown in *figure 59*. If the facing is to be on the wrong side of the article, apply the bias strip to the article right sides together. If the facing is to be brought to the right side of the article (to form a trim) apply the right side of bias strip to the wrong side of the article.

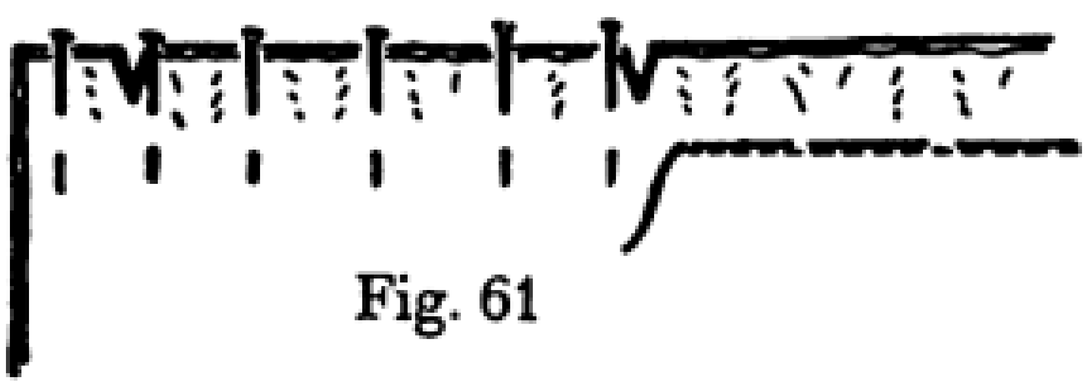

Fig. 61

Figure 61—Easing in fullness means that fullness is eased into one edge of a seam without gathering the fabric. In pinning, basting and stitching, keep the full side of the joining on top. Pin with fullness distributed as desired. Baste on the seam line with small stitches, spaced very closely together to hold the fullness in evenly.

4. Cut a 4" strip of bias trim, fold in half and stitch fold edges together. Baste at center seam for loop. Ends are caught in binding.

5. Bind all around with bias trim or bias strip *(see figures 53–59)*.

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Aprons

Aprons are a necessity in the kitchen and they may *Aprons* be pretty as well as practical. They should be made of fabrics which launder easily and well, such as gingham, percale or unbleached muslin. Dainty party aprons may be made of organdie or dotted swiss. Bias trim in various combinations makes an easy and attractive trimming. There are many commercial patterns for aprons. The directions on page 54 for a simple apron made without a pattern may be applied to any of the fabrics mentioned.

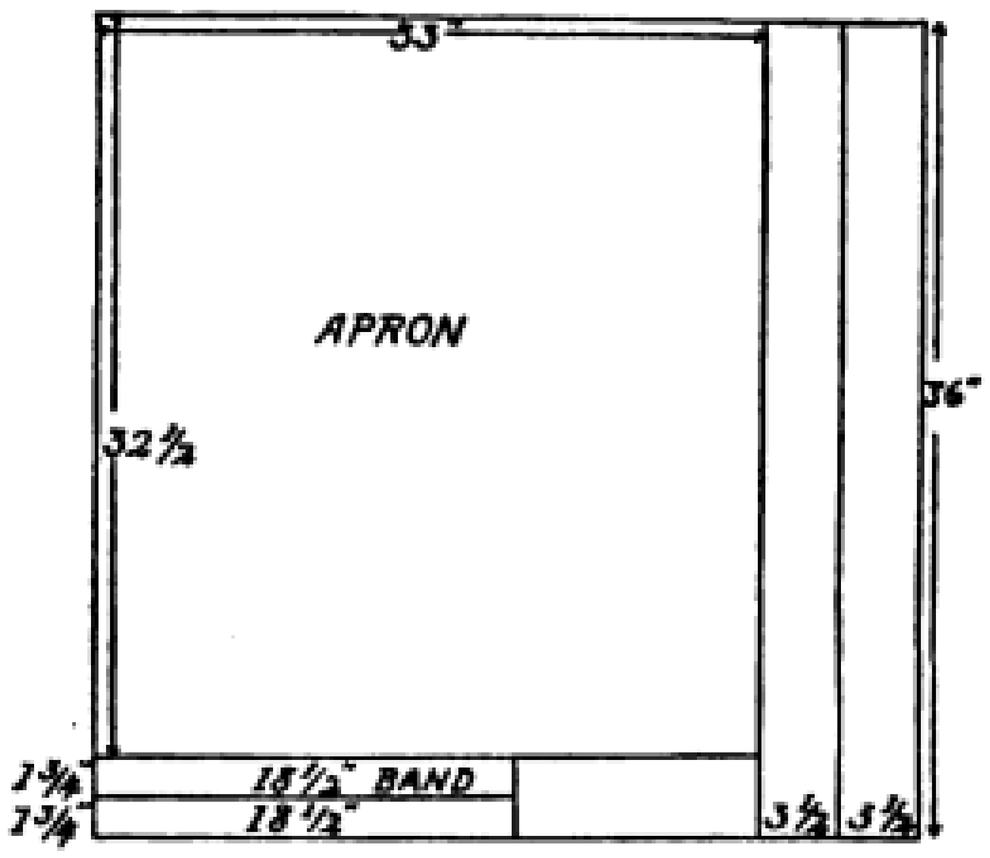

Diagram 2a

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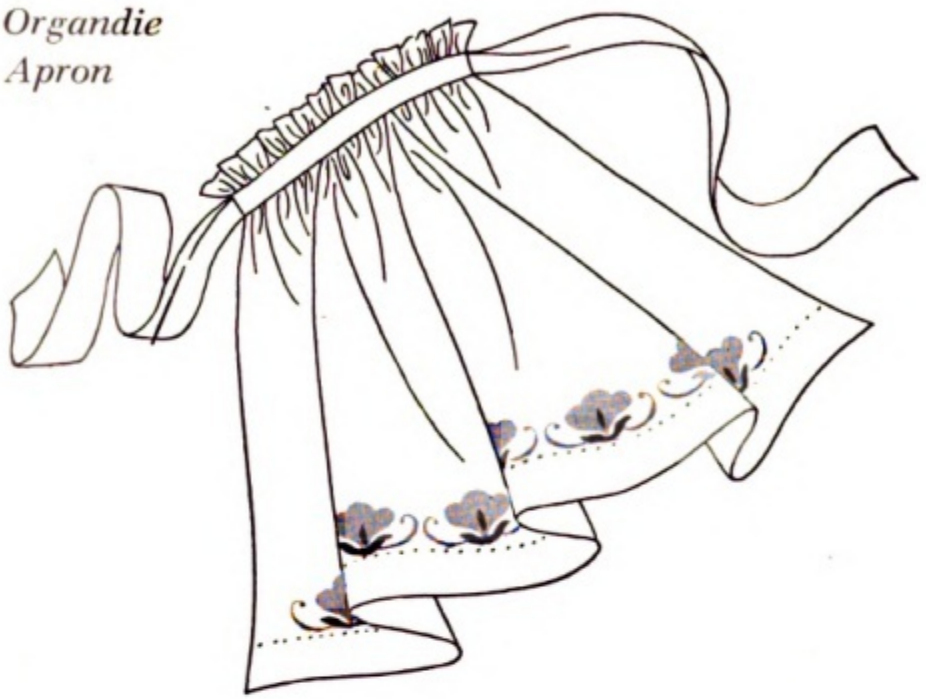
Organdie Apron



Material:

Organdie—1⅛ yds. of white; scraps of light weight cotton fabric in a pretty color for appliqué.

Directions for cutting (see diagram 2a, page 53):

Skirt—1 piece, 32½" by 33"
Ties—2 pieces, each 3½" by 36"
Bands—2 pieces, each 1¾" by 18½"

Directions for making apron: (½" seams allowed)

1. On the band pieces, turn under and press ¼" around all sides.

2. On the ties, make a narrow hem (*see figures 27-29*, page 37) along two long sides and one short side.

3. On the skirt, make a narrow hem along each long side.

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4. On one short side, fold 1¼″ to wrong side, baste and press.
5. On the same side, make two rows of gathers (through both thicknesses) (*see figure 31*, page 38), the first row 1″ from the fold edge and the second row 1″ below.
6. Pleat unfinished ends of ties to measure 1″ and baste to skirt on the right side between the lines of gathers, lapping ends of ties ½″ over side edges of skirt.
7. Baste band to right side of skirt over the rows of gathers, covering the tie ends. Edge stitch all around (*see figure 38*, page 41).
8. Baste the other band piece to the wrong side of skirt over the gathers and slip stitch in place (*see figure 39*, page 41).
9. Make a 2½″ hem at lower edge of apron (*see figure 47*, page 44). (For most adults, a 2½″ hem will make the apron the correct length. Pin this amount up and try on apron, adjusting as necessary.)
10. Trim just above hem line with a dainty appliqué (see pages 268 and 270 for design and directions).

Potholder Apron
Unbleached Muslin Apron with Bias Trim

These two aprons are pictured on page 56. They are variations of the same design that is used in the organdie apron and can be made from the same directions. The potholders button on and have an extra flap added for a pocket.

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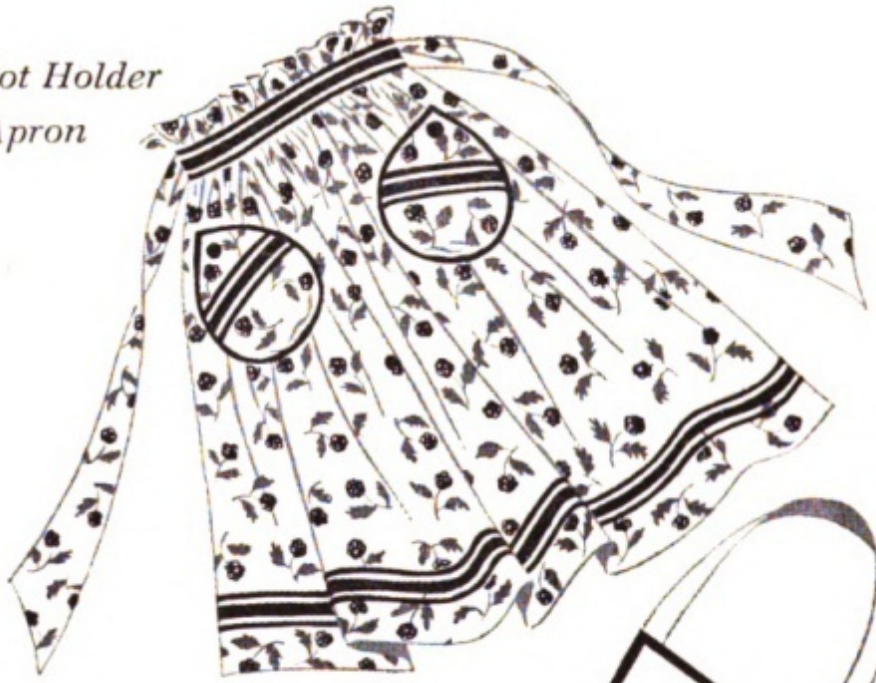
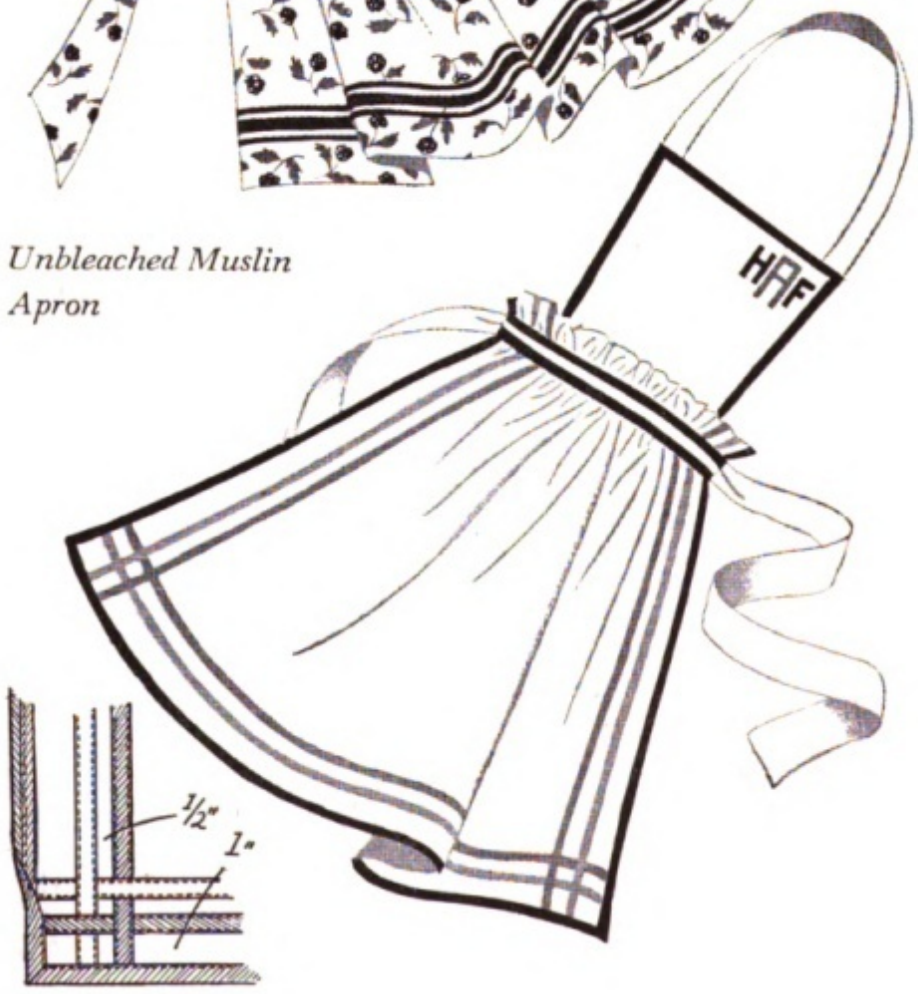
Pot Holder
Apron



Unbleached Muslin
Apron



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Mother and Daughter Aprons

Size 14 and Size 8
Picture and patterns, pages 58 and 59

Materials:

Plain fabric (linen like rayon)—(mother) ¾ yd.; (daughter) ½ yd. . . . Flowered Chintz—(mother) ⅝ yd.; (daughter) ⅜ yd. . . . Percale bias trim, double fold (*see figure 52*, page 49) in contrasting color—(mother) 11 yds.; (daughter) 9 yds.

Directions for Cutting: (*See figure 4*, page 29.)

Patterns (page 59)	Mother	Daughter
Bodice Front (plain)	1 piece (Pattern VI a)	1 piece (Pattern VI c)
Bodice Back (plain)	2 pieces (Pattern VI b)	2 pieces (Pattern VI d)
Apron Skirt (chintz)	1 piece (21½" x 36")	1 piece (10½" x 36")
Bottom Band (plain)	1 piece (6" x 36")	1 piece (3¼" x 36")

Directions for making either apron: (½" seams are allowed)

1. Baste and stitch the darts on bodice front, right sides together, as shown by X's; graduate to single X at points. Press darts to one side. Stitch darts on back bodice in same way.
2. Baste and stitch side seams of bodice, right sides together. Press open.
3. Press out center fold of bias trim for about 32" (mother), 26" (daughter). Pin in crisscross design down center front of bodice, taking in fullness on inner curved edge by making a small dart. Baste and top stitch close to each edge.
4. Bind edges of back opening and neckline of bodice

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Mother and Daughter Aprons
Directions for making given on page 57.

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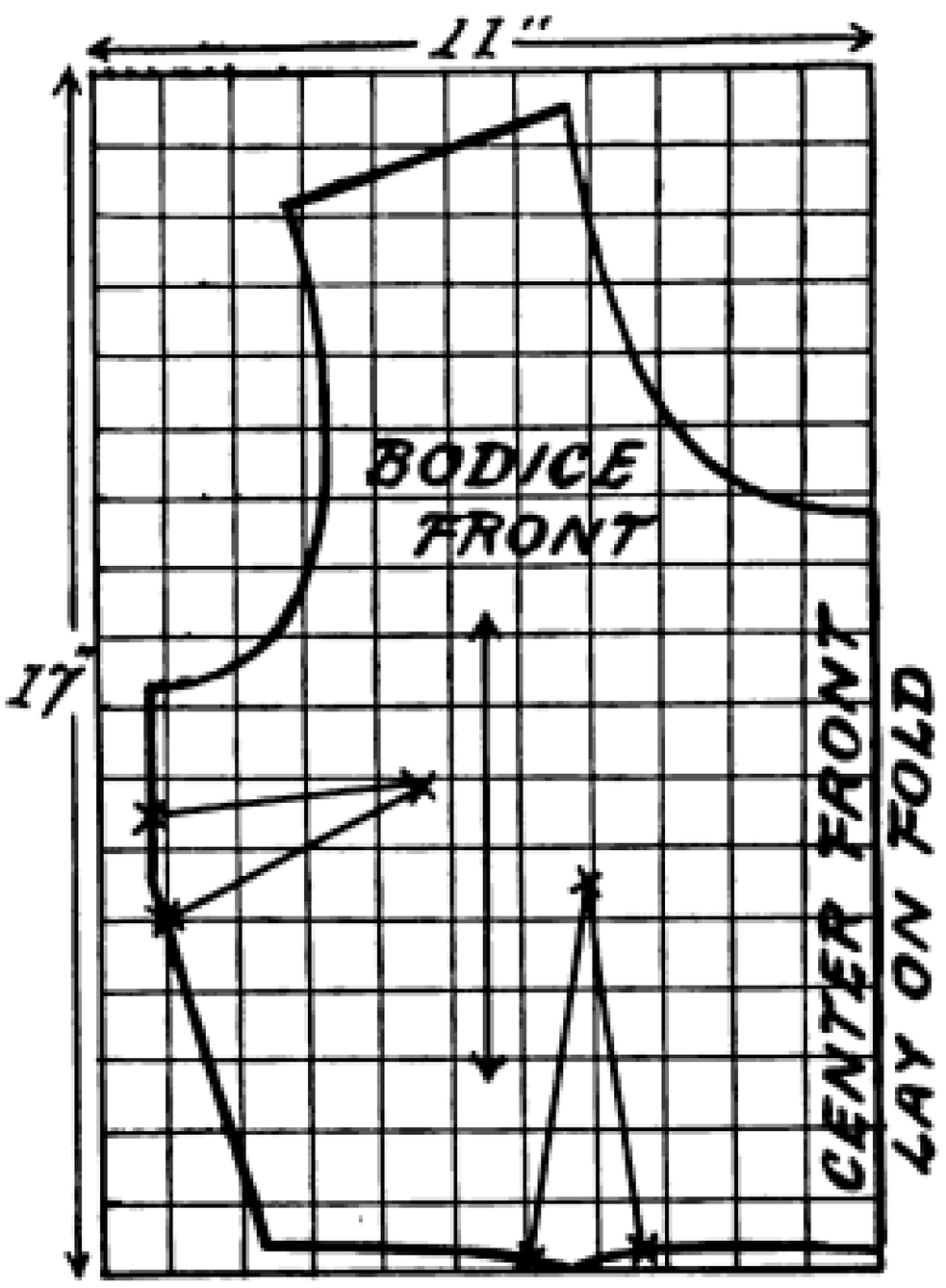
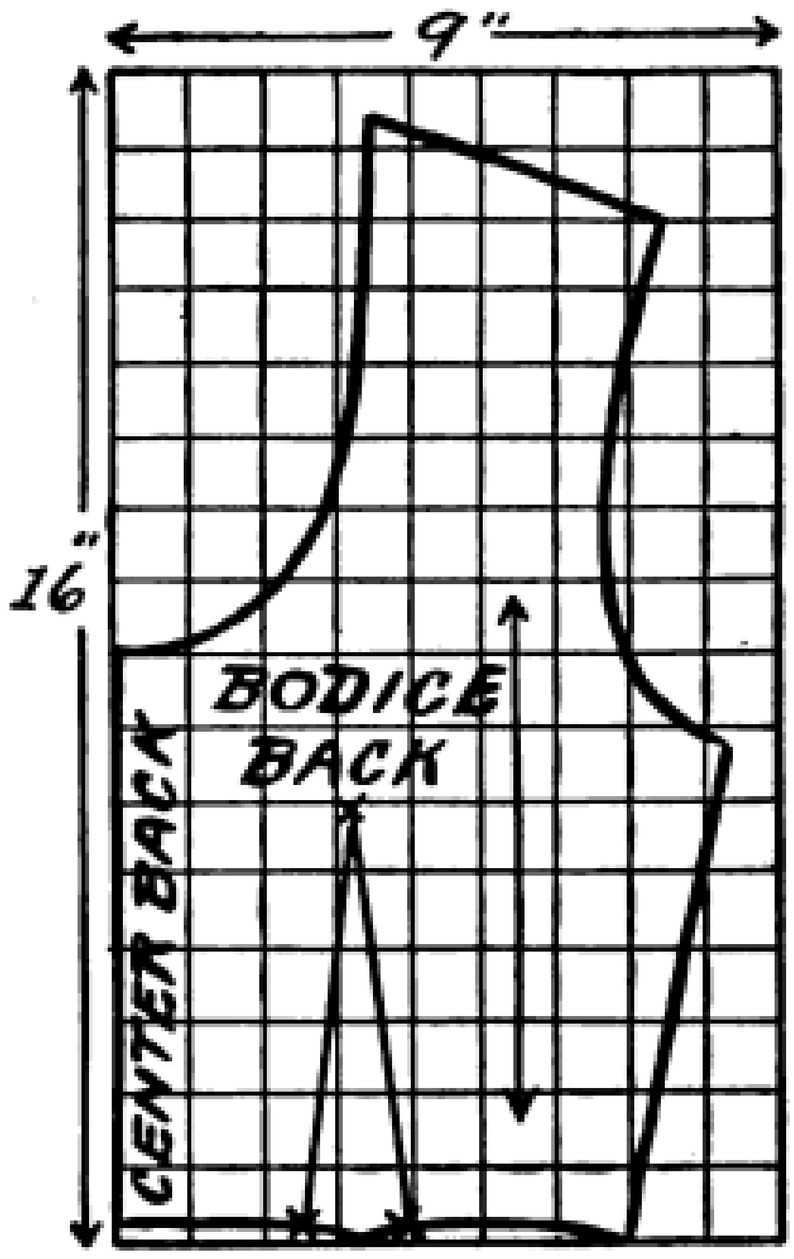
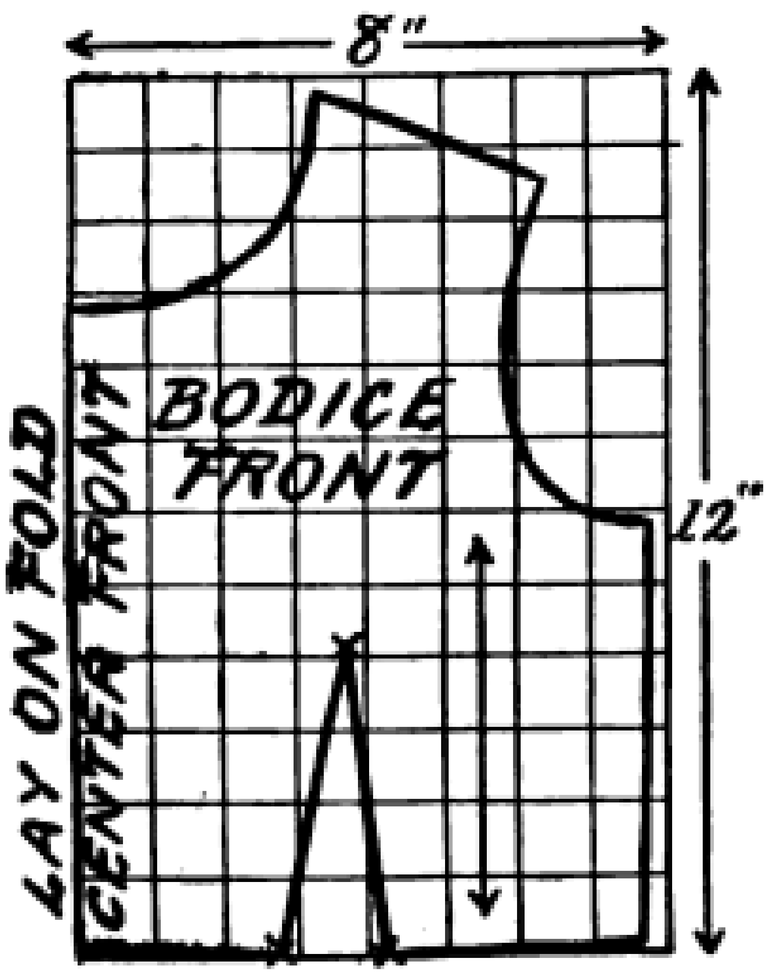


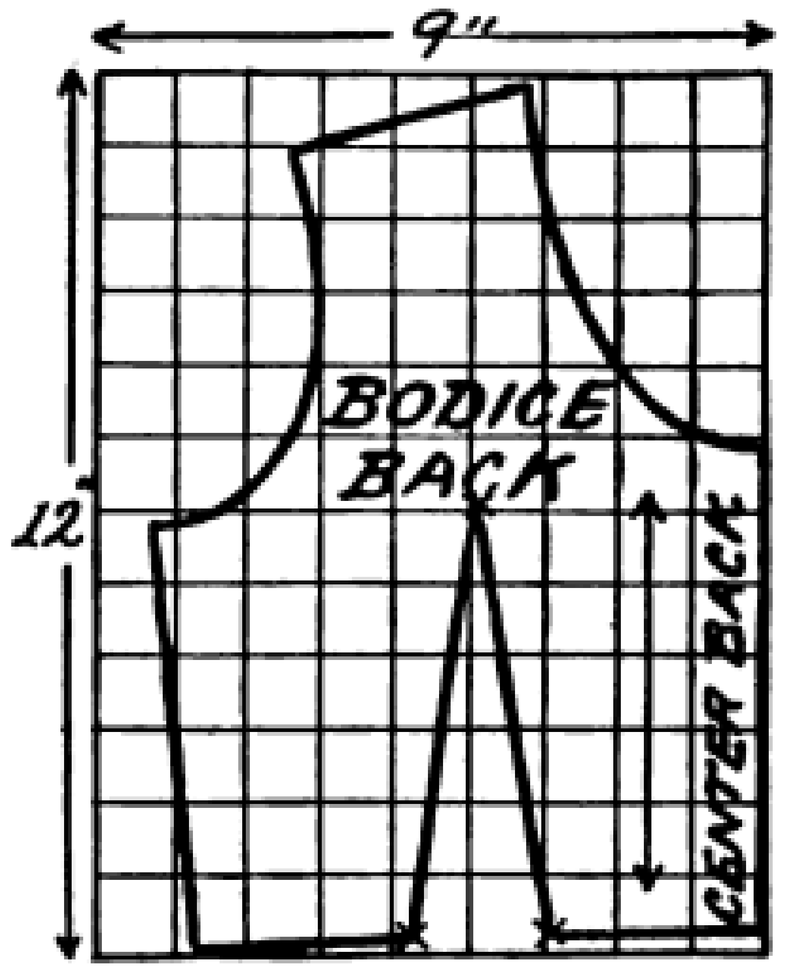
Pattern VIa



Pattern VIb



Pattern VIc



Pattern VId

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with bias trim. Bind armholes in same way. (See *figure 56*, page 50.)

5. Baste and stitch bottom band to lower edge of apron, wrong sides together. Press seam open. Turn seam allowance on lower edge of band to right side; press.

6. Press out center fold of bias trim for 2 yds. and baste over seam joining apron and bottom band and again across lower edge of bottom band. Top stitch close to each edge of bias trim.

7. Bind side edges of apron with bias trim.

8. Run gathering stitches at upper edge of apron (*see figure 31*, page 38).

9. Baste and stitch gathered apron to bodice front, wrong side to wrong side, adjusting gathers evenly (*see figure 32*, page 38). Trim seam to ¼".

10. Bind seam joining bodice and apron skirt.

11. For ties, fold a piece of bias trim about 2 yds. long on the length so that the right side is inside and raw edges are even. Sew twice close to raw edges. Turn to right side.

12. From this piece, cut 20" for a bow at center front waistline and divide remainder into four parts for ties at neck and waist. Finish ends by folding under raw edges and slip stitching.

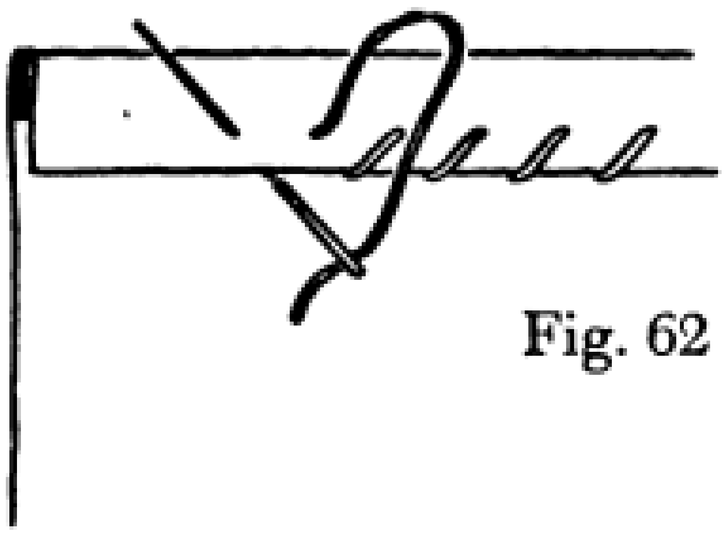

Fig. 62

Figure 62—Whip stitch is used to catch an edge to another piece of fabric. It is done with small slanted stitches. Catch through only a few threads of the under piece of fabric and then through the edge which is being whipped down. Whip stitch is also used for joining edges (see index).

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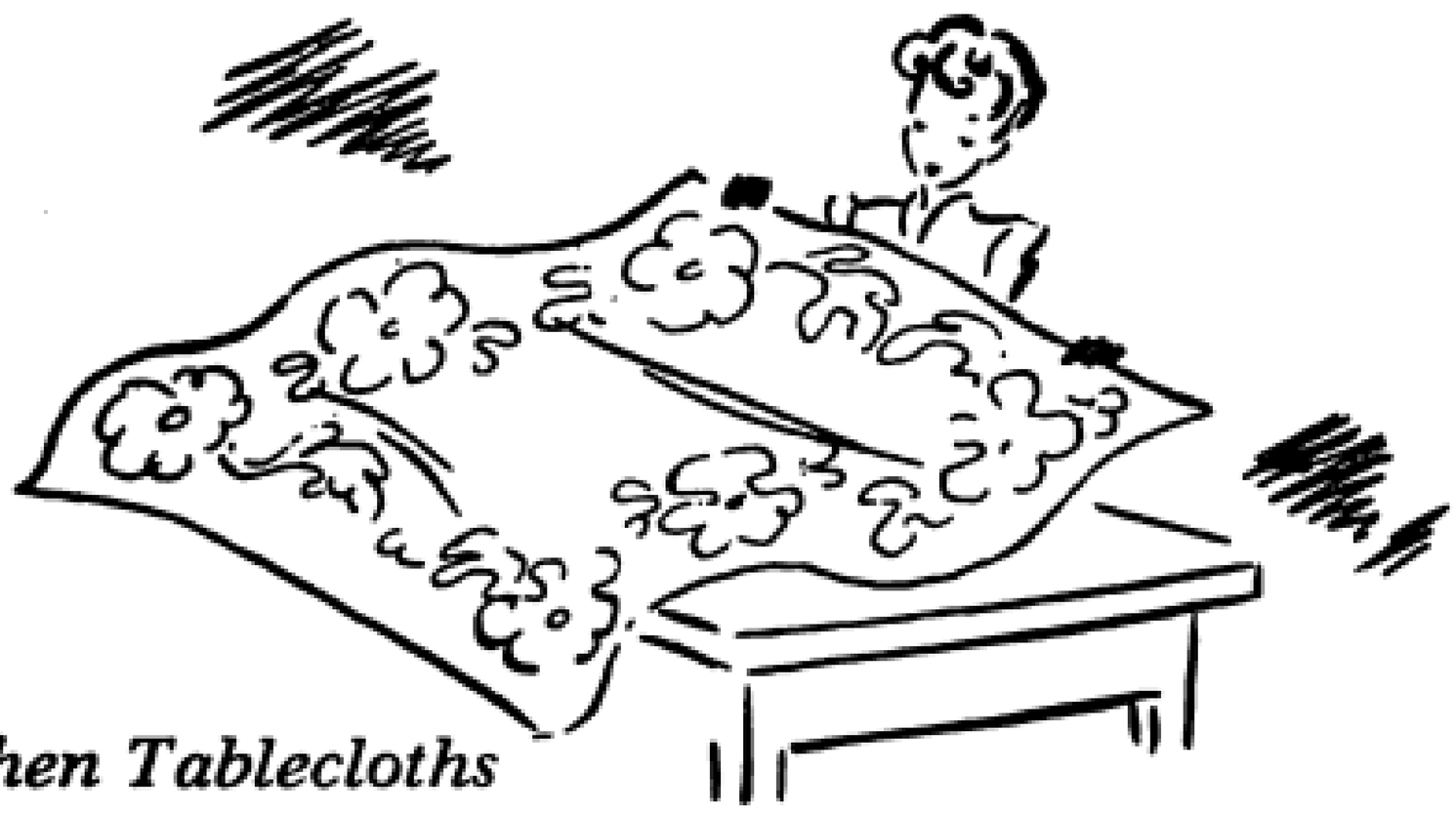

Kitchen Tablecloths

Tablecloths for the kitchen should be bright and cheerful. Indian Head, a firmly woven linen-like cotton is a good inexpensive fabric to use for these cloths. Linen, sailcloth, percale, or unbleached muslin may also be used. Since these fabrics are usually 36″ wide, a small size cloth 36″ by 36″ may be made from 1 yd. An additional ¾ yd. will make 6 napkins, 12″ by 12″. To insure a straight edge when cutting linens, always measure, draw a thread and cut along it (*see figure 6*, page 32). Finish in any of the ways under *Suggested Finishes for Table Linens*, beginning on page 65.

Kitchen Tablecloths

A larger luncheon cloth, 72″ by 72″, may be made from 4 yds. Cut the fabric into yard lengths (see above). Turn a narrow hem (*see figures 27–29*, page 37) along two adjacent sides of each piece. Stitch by hand. Fagot the four pieces together along the finished edges (*figures 63, 64 or 65*). Finish the edges with a napery or damask hem (*figure 66*) or a narrow machine hem (*see figures 27–29*, page 37). To get more wear from worn linens, cut them into squares, cutting away the worn spots, and piece them together again in this manner.

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Fig. 63

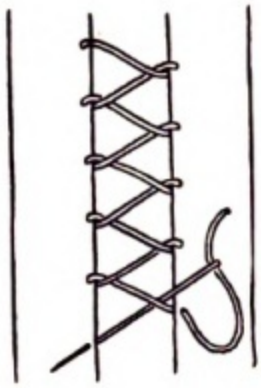

Figure 63 — Criss cross fagotting is a method of joining two finished edges. Baste edges to be joined to paper ¼" apart (space may vary according to taste). Hold work as shown. Bring thread through to right side of fabric at top of left hand side, close to edge. Take a stitch through the opposite edge from underneath about ¼" down from first stitch. Pass the needle under this stitch as shown. Bring thread through and take stitch from underneath on opposite edge about ¼" down.

Fagotting

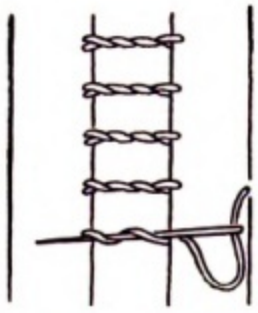

Fig. 64

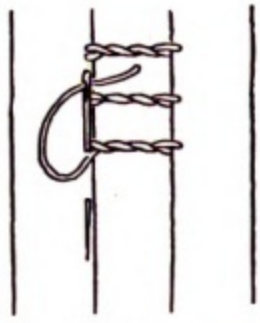

Figure 64—Bar fagotting is prepared and started as in *figure 63*. Take first stitch straight across opening and bring needle through right edge from underneath. Twist the needle under and over thread. Put needle into the fabric on the left side from top, slide through fold ¼" and bring through to start next stitch.

Fig. 65

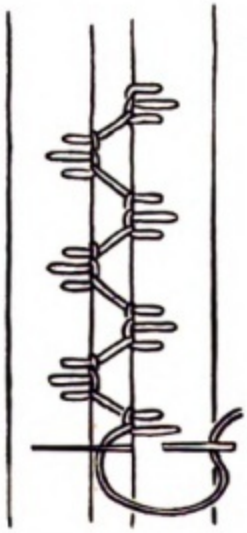

***Figure 65 — To use** grouped blanket **stitches like regular** fagotting* on an open-work seam, prepare edges as in *figure 63*. Work blanket stitches alternately on either side of opening.

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FINE LINENS FOR THE DINING ROOM TABLE

Damask Linen Cloth and Napkins

Damask Cloth

For special occasions and family gatherings there is nothing to surpass a damask linen tablecloth and napkins. Unhemmed cloths may be purchased in regulation sizes 72″ by 72″, 72″ by 90″, 72″ by 108″, 72″ by 126″, 72″ by 144″. The napkins are usually 22″ by 22″ and are purchased uncut by the dozen. The raw edges are always finished with a napery or damask hem *(figure 66)*. Since it takes quite some time to prepare this hem for hand sewing, the attachment on the sewing machine known as the foot hemmer (see machine manual) may be used to very good advantage. Set the hemmer for the desired narrow width (¼″). Remove the thread from the machine needle but do not remove the needle. Run the edges to be

Figure 66—Napery or damask hem is used for hemming linens, especially fine table linens. Turn hem twice as for a narrow hem *(see figures 27–29*, page 37), making the complete hem less than ¼″ wide. Crease hem back (to right side) at fold of hem. Catch both creases together with a small overhand stitch made at right angles to the fabric edge, as shown. Take up only two threads of fabric.

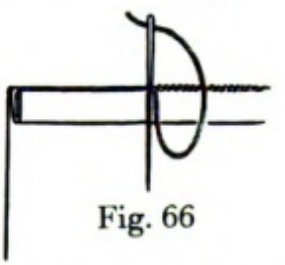

Fig. 66

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turned through the hemmer, and the hem will be evenly turned. The needle softens up the edges of the fabric, making it easy to do the hand sewing.

Luncheon Sets

Luncheon Sets

Luncheon sets are the special joy of the homemaker. They are easy to launder and permit variety in table settings. Fabrics may range from unbleached muslin, percale and heavy linen to fine linen, dotted Swiss and organdie. A luncheon set consists of one runner; place mats, usually four, six or eight; and napkins, the same number as the place mats. The sizes are as follows:

Runner — 14″ x 24″ (or 36″)
Place Mat — 12″ x 18″
Napkin — 16″ x 16″

Various finishes for luncheon sets are given next. The cut sizes above allow for fringing a narrow hem, or binding, but if the finish decided upon has a deeper hem, add the necessary number of inches all around.

To insure a straight edge when cutting linens, always measure, draw a thread and cut along it (*see figure 6*, page 32).

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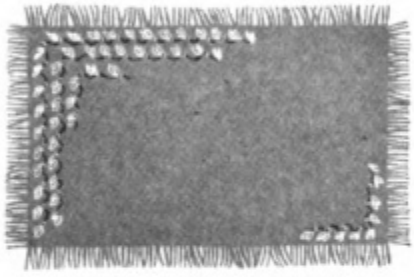
Suggested Finishes For Table Linens

Finishes for Linens

The finishes which follow may be applied to luncheon sets or cloths, or to any sort of a doily or runner. Where edge finish is plain and further decoration is desired, use appliqué, embroidery or embroidered monograms (see index).

1. The edge may be fringed *(figure 67)*.



2. A narrow hem may be hand rolled *(figure 68)*.

3. The edge may be bound *(see figures 49–54)*.

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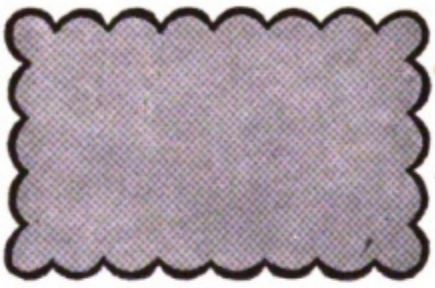
4. The edge may be scalloped and bound *(figure 69)*, in the same or contrasting color.



5. The hem may be hand hemstitched *(figures 70–79)*.

6. The edge may be finished with a hand hemstitched hem and the body of the runner, place mat or napkin divided into sections as shown and double hemstitched by hand *(see figures 70–79)*. After hems have been basted, clip threads as shown and draw threads through body of piece. Turn clipped thread ends under into hem and finish this space in hem as a corner.

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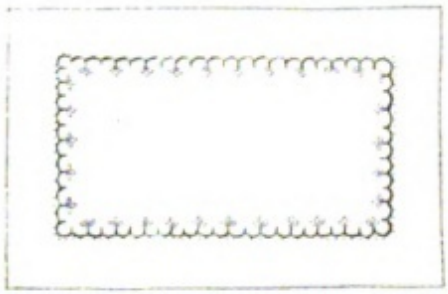
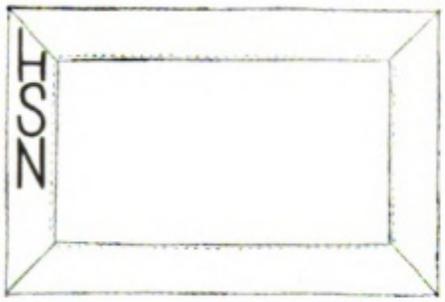
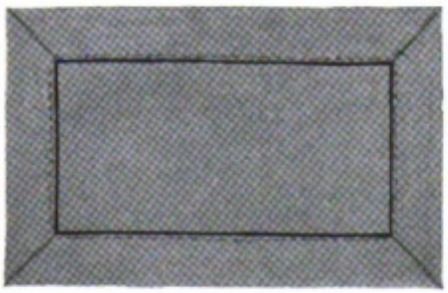
7. A hem 1″ to 2″ wide may be finished with napery or damask stitch *(see figure 66)*. The corners may either be mitered *(see figures 70–73)*, or the hems may overlap *(figure 80)*.



8. A hem 1″ or 2″ wide may be turned to the right side and edge stitched *(figure 81)*. The corners are mitered.



9. A hem turned to the right side may be piped with a contrasting color *(figure 82)*.



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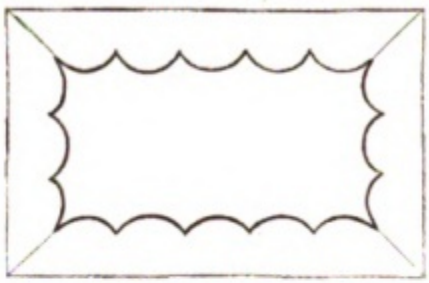
10. A hem turned to the right side may be scalloped at the edges and piped *(figures 83 and 84)*.



11. The edge may be piped and faced at the same time with a contrasting color *(figure 85)*.

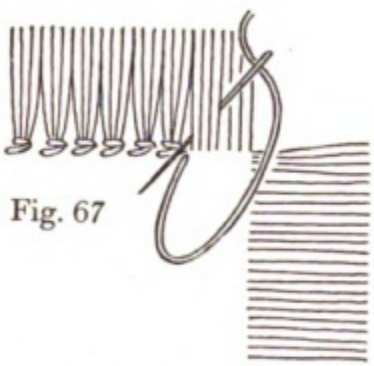


Fig. 67

Figure 67—Fringing may be used best on fabrics which have fairly heavy threads, such as heavy linen, monk's cloth and Indian Head. Pull threads to make fringe of desired width. The fringe may be strengthened to prevent threads from pulling out by hemstitching *(see figures 70–79)*.

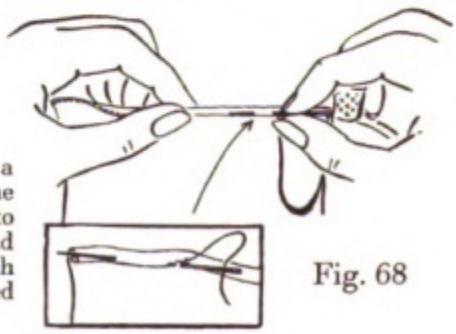


Fig. 68

Figure 68—A hand rolled hem gives a fine professional finish. First, machine stitch very close to edge of fabric to give it body. Roll edge with thumb and forefinger of left hand and slip stitch *(see figure 39*, page 41). The finished hem should be less than ⅛" wide.

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