

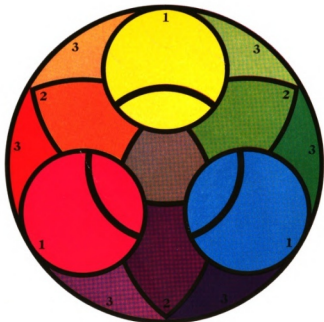
FROM \_\_\_\_\_  
THIMBLE  
TO \_\_\_\_\_  
GOWN  
\_\_\_\_\_  
VAN GILDER

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THE COLOR CYCLE

Yellow, blue, and red are primary colors (1). Pairs of them, when combined, make green, violet, and orange, which are secondary or binary colors (2). All three combined make gray. Each color has a complementary color, which is opposite it on this chart. Thus a binary has a primary for its complement, and vice versa. By combining a primary and a binary, we get a tertiary (3).

The elements of color are: hue, the quality that distinguishes one color from another; value, the quality of lightness or darkness; and chroma, the quality of brightness or dullness.

White, black, and gray are called neutrals.

Colors of red or yellow tone are called warm; those of blue or purple tone, cold.

Shades of a color are darker than normal; tints are lighter.

# FROM THIMBLE TO GOWN

A MANUAL OF SEWING

BY

ETHEL VAN GILDER

HIGH SCHOOL, SPRINGFIELD, ILLINOIS



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## FOREWORD

FROM THIMBLE TO GOWN, with its copious illustrations and practical suggestions, is intended to instruct the pupil in simple, accurate methods of sewing. Its purpose is to explain in plain words the best ways to do the sewing that falls to the lot of the average girl, wife, or mother. The lessons which it offers provide a foundation of professional needlecraft for the few who choose that calling; and for the many who will do all or part of their home needlework, it gives directions and suggestions of inestimable value.

It is based on the author's training in this country's most advanced schools of Home Economics, and on experience gained by teaching. The author attributes in no small degree the constructive value of this book to the students who have exchanged experiences with her in High School and College Home Economics courses. Their problems have been her problems, and, having shared in their solution, she desires to share with others the information thus acquired.

The first unit of the book includes a full and explicit description of the basic stitches used in sewing, both plain and decorative; how to use the sewing machine; and certain general construction problems, such as bindings, facings, pockets, plackets, sleeves, collars, cuffs, and the like.

Following this very definite descriptive material is a unit which discusses color and design in relation to their proper use in garments for people of various types. This unit includes, also, a study of fabrics, particularly cotton, linen, rayon, silk, and wool.

Then come a few chapters of information on taking measurements, cutting garments, making adjustments in patterns for various figures, and drafting patterns.

The third unit concerns itself with the finished garment and how to care for it — cleaning, pressing, shrinking, removing stains, and so on. The chapter on "Origins" gives the pupil a general idea of the historical significance of many of our dress accessories of today.

The projects in the appendix have been prepared as activities for applying the subject matter of the book. Besides proving of value to the teacher who has no special course of study of her own, they may present new and additional ideas to those teachers who already have a course of study.

The book has about three hundred diagrams, clearly and accurately drawn to illustrate each process and to help make it intelligible to the pupil. The text and diagrams are so correlated as to make the actual working out of the processes clear and simple. In addition to the purely diagrammatic illustrations, there are full-page illustrations introducing the units and, at the beginnings of the chapters, smaller cuts which lend an imaginative touch to so technical a manual. The frontispiece is a color chart, with an explanation of the relation of the colors in the wheel.

A complete and practical guide cannot help but make proficiency in sewing an interesting and pleasurable goal.

E. V. G.

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# FROM THIMBLE TO GOWN

## UNIT I

### THE STITCH



SEWA FINE SEAM



## CHAPTER I

### CONSTRUCTION STITCHES

*As you sew so shall you rip.*



**C**AN you remember how, on rainy days when you were a small girl, your mother went to her scrapbasket and brought you a bit of silk and lace and ribbon to make a new dress for your doll? In her workbasket you found the scissors, not very large scissors, to cut out the dress; a needle with a big eye, easy to thread; a spool from which to snip a long piece of thread, long enough to use double so that it wouldn't keep coming out of the needle as you pulled it through. But there was no thimble little enough for your middle finger. Oh, well, it didn't matter; you could sew quite as well without a thimble.

Now that you are older, the first thing you must learn about sewing is how to use the tools properly, especially that thimble which was always too big.

#### 1. THIMBLE, NEEDLE, AND THREAD

**1. How to Use the Thimble.** — Great emphasis must be placed on the proper use of the thimble. First, it should be worn on the middle finger of the right hand; second, it should be well fitted, thin, and of light weight. It should be large enough to cover the finger nearly to the first joint, but not so large as to have it press against the tip of the finger. This size gives perfect free-

dom to the joint and leaves an air space which serves as a cushion for the end of the finger.

Exercises should be given for practice in using the thimble, employing first the unthreaded needle; next, the threaded needle; and last, the threaded needle with the thread knotted.

*Thimble Position* (Figure 1). — Place the thimble on the middle finger of the right hand. Hold the unthreaded needle in the center between the first finger and thumb of the right hand so that the eye points toward the palm.



FIGURE 1

The end or upper part of the thimble is held firmly against the eye of the needle. Hold the hand at a distance, directly in front of you, with the thimble finger bent at each joint.

Practice pushing the needle forward with the thimble. Push the needle back in position with the first finger and thumb of the left hand. Continue to practice pushing the needle forward until it may be done with ease. Then take the thimble position, and, with a piece of medium-weight material held in the left hand, practice making even stitches through the cloth. Two movements are necessary: one, to push the needle through the cloth with the thimble, and the second, to pull the needle out.

**2. Sizes of Needle and Thread.** — To work smoothly, the size of the needle and the size of the thread should be proportionate. Thread the needle with the thread as it comes from the spool. Unroll the thread to a medium length and make a knot at the end where it was broken from the spool. (Machine stitching requires a relatively finer thread because it uses two threads instead of one.) The following table will prove of help to you in choosing the correct sizes of the needle and the thread:

NEEDLE	SILK	COTTON	LINEN
1	—	8-10	25
2	—	20	30
3	—	24	40
4	E	36	60
5	D	40-50	80
6	C	60	100
7	B	70	120
8	A	80	150
9	00	90-100	170
10	00	120	180
11	000	150	200
12	—	200	250

## 2. BASIC STITCHES

**3. Stitch Fastenings.** *Knot Stitch for Beginning Thread* (Figure 2). — Draw the thread through to the right side of the material; then take several even stitches as you did in your practice work in Section 1. Hold the thread under the left thumb and, with the needle pointed toward



FIGURE 2

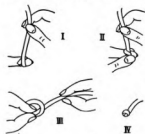


FIGURE 3

you, take a tiny stitch, drawing the needle up through the last hole and through the loop of the thread held down by the thumb, and pull the thread tight. This makes a secure fastening without a big knot.

*Plain Knot* (Figure 3). — Wrap the thread once around the first finger of the left hand (I). Roll or twist the threads tightly between the thumb and first finger (II). Slip the loop over the end of the finger and make a tiny knot by drawing the thread tightly while holding it between the thumb and first finger (III and IV).

**4. Ending Threads in Machine Stitching.** *Weaving Stitch* (Figure 4). — Fasten the two threads at the end of the machine stitching separately and by hand. Weave the upper thread in



FIGURE 4

and out along the line of the machine stitching on the wrong side of material. Weave the under thread in and out along the machine stitching in the opposite direction from the weaving of the upper thread.

*Square Knot* (Figure 5). — Holding the end of the upper thread in one hand and the end of the under thread in the other hand, lap the thread held in the right hand over that which is held in the left hand and draw it around and under the thread in the left hand. Draw the two threads firmly together. Bring the thread in the left hand over that in the right hand and draw it around and under the thread held in the right hand. Draw the threads together firmly as before. This makes a secure knot to use in fastening ends of machine stitching. A *surgeon's knot* is made in the same manner, but has two laps instead of one for the first tie.



FIGURE 5

**5. Basting Stitches.** — It is essential to use basting when joining two or more thicknesses of material before permanently stitching them. Basting is also used as a guide for stitching or when there is a strain in fitting.

*Even Basting* (Figure 6). — Insert the needle into the material, taking even stitches about  $\frac{3}{8}$  inch long. Make the line of basting straight, about a half inch from the edge of the material, though this width will vary with the kind of material used. A material which frays must be basted deeper.



FIGURE 6

*Uneven Basting* (Figure 7). — This is a running stitch (see Figure 11) that is temporarily used to hold two edges of material

together before being machine stitched. Insert the needle into the material, taking a small stitch about  $\frac{1}{8}$  inch long. Skip the distance of about  $\frac{1}{2}$  inch and take the next  $\frac{1}{8}$ -inch



FIGURE 7

*Dressmaker's Basting* (Figure 8). — Insert the needle into the material, taking two  $\frac{1}{8}$ -inch stitches. Skip a  $\frac{3}{4}$ -inch space and take the next two  $\frac{1}{8}$ -inch



FIGURE 8

*Diagonal Basting* (Figure

9). — This is a vertical stitch used to hold two surfaces together. Working from right to left, insert the needle in the upper right-hand corner of a space between imaginary parallel lines; draw it out on the lower line directly below where it was inserted. Take a diagonal stitch (A) to the upper parallel line and draw it out directly below

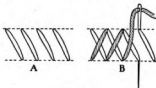


FIGURE 9

where it was inserted, proceeding as before. The thread on the wrong side forms a series of vertical threads while on the right side the threads are diagonal. A stronger basting is made by double diagonal basting (B); that is, by going back and reversing the diagonal basting so that crosses are made on the right side.

*Guide Basting* (Figure 10). — Insert the needle into the material, making a  $\frac{1}{8}$ -inch stitch. Skip the distance of about  $1\frac{1}{2}$  inches and make the second  $\frac{1}{8}$ -inch stitch, proceeding as before. As you can see, this makes a very loose stitch.



FIGURE 10

## 6. Plain Stitches. *Running*

*Stitch* (Figure 11). — Hold the material firmly in the left hand, between the thumb and first finger of each hand with the first fingers almost touching. With the needle in the right hand

between thumb and first finger (keeping the point of the needle close to the end of the nails), carefully weave a number of very

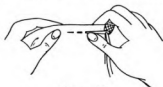


FIGURE 11

small stitches on the needle with a short up-and-down motion of the right wrist and hand. Pull the thread through. Then repeat. These stitches are commonly used for gathering and for joining two or more pieces of material.

*Overcast Stitch* (Figure 12). — This is a loose diagonal stitch worked on raw edges of material to prevent raveling. Start at the right side of the raw seam with a slant stitch, working toward the left side. Make a stitch deep enough to prevent raveling. This stitch is used most frequently on raw seams. The depth and width of the stitches should vary according to the width of the seam and the weight of the material. The space between the stitches should be about twice the depth of the stitches.



FIGURE 12

*Whipping Stitch or Overhand* (Figure 13). — This is an over and over close stitch used on selvages (sěl'věj — the edge of a woven fabric so formed as to prevent raveling) and folds. It is also used in joining laces and for rolled edges. Hold the material in the left hand and conceal the knot under the hem.

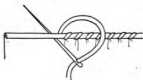


FIGURE 13

Work from right to left. Make the stitches very tiny and very close together.

*Back Stitch* (Figure 14). — Make one short stitch on the right side of the material with the same length of stitch on the wrong side. Insert the needle in the first hole of the first stitch on the right side

and make a stitch twice the length of the stitch on the wrong side. Then insert needle in the last hole of the stitch on the right side and take up twice the length of the stitch on the wrong side. This makes one of the strongest stitches we have because each time it overlaps the preceding stitch on the under side of the material. It may be used in place of machine stitching.



FIGURE 14

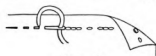


FIGURE 15

stitching. Repeat. These stitches are generally used when making handmade garments.

*Darning Stitch* (Figure 16). — Fasten the thread with the knot stitch (Figures 2, 3) and make a series of tiny running stitches. Turn the material in the opposite direction and again take the tiny running stitches, alternating them with the row above.



FIGURE 16

*Buttonhole Stitch* (Figure 17). — Fasten the thread with the knot stitch (Figures 2, 3) and draw the needle through the material to the right side. Insert the needle the desired width of the stitch and, taking hold of the double thread a short distance from the eye of the needle, bring the thread under the point of the needle from right to left. Draw the needle through the material over the thread, and pull the thread up tight. Care should be taken to keep the stitches even. Work from right to left.



FIGURE 17

*Catch Hemming Stitch* (Figure 18). — This stitch is ideal for use in sewing bias binding (see Section 26) in place after it has been stitched to the garment. Fold the raw edge

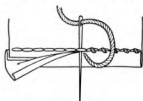


FIGURE 18

under and baste directly through the sewing machine stitch. Fasten the thread with the plain knot. Conceal the knot under the fold and, working from right to left, draw the needle through an upper loop of the machine stitching and through the fold. Insert the needle

in the next loop of the machine stitching and again draw it through the fold. Proceed in this manner until the entire binding is held in place.

*Blind Slip Stitch* (Figure 19). — This stitch may be used for blind stitching two folded edges together as in belts, ties, pocket flaps, etc. This stitch is very practical because of the continuous thread which is alternated from one folded edge to the other. Working from right to left, insert the needle on the folded edge toward you and then draw the needle through, bringing the knot between the folded edges. Insert the needle in the other folded edge directly opposite the first stitch.



FIGURE 19

Slip the needle between the fold and draw it out  $\frac{1}{8}$  inch from where it was inserted. Again insert the needle on the folded edge toward you, and bring it out  $\frac{1}{8}$  inch from where it was inserted. Continue in this way until the edges are securely fastened. The stitching remains hidden in the folds when the seam is finished. Care should be taken that the stitches do not come through the outer surfaces of the material.

*Warp Stitch* (Figure 20). — This stitch is the hemming stitch taken parallel with the warp thread. Start by drawing the



needle through the material at the seam, concealing the knot under the hem. Take a small stitch parallel with the warp threads, catching two or three woof threads, and draw out needle a few threads' depth of the turned hem (I). Take a  $\frac{1}{4}$ -inch stitch by concealing the needle under the turned edges of the hem (II). Repeat until finished, working from left to right.

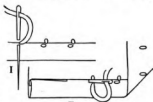


FIGURE 20

### 3. DECORATIVE STITCHES

**7. Embroidery Stitches.** *Outline, Crewel, or Kensington Stitch* (Figure 21). — Fasten the thread with the knot stitch (Figures 2, 3)

or a few running stitches along the line of design, and with the needle pointed toward you, take stitches of even length and slant them toward the right or left of the line. The first stitch will be the gage for those following. The needle is drawn through the material midway of the preceding stitch, which is the entering point of the first stitch. The stitches can be varied by placing the needle further to the right or left of the line.



FIGURE 21

This stitch is used to outline designs and for padding.

*Stem Stitch* (Figure 22). — Make a series of running stitches along the line of the stem. Work from left to right. Insert the needle, catching a few threads, and work over the running stitch. An attractive design is obtained by keeping the stitches even and close together. This stitch is used also for initials and monograms.



FIGURE 22

*Chain Stitch* (Figure 23). — The chain stitch is a series of loops that interlock. Fasten the thread with the knot stitch and insert

the needle where the thread was brought out. Take the distance of the stitch desired. Holding the material in the left hand, throw the thread under the needle and hold it down with the left thumb. Pull the needle through and insert it for the next stitch at the point where it comes out. There are many variations of the chain stitch. Two colors of thread may be used.



FIGURE 23

*Ladder Stitch* (Figure 24). — Make parallel lines of dots about  $\frac{1}{4}$  inch apart. Letter the dots on the left-hand line *a-c-e* etc. and those on the right *b-d-f* etc. Bring the needle through the material at dot *a*, hold the thread under the left thumb, insert the needle at dot *b* and bring out at dot *c*, over the thread held down by the thumb. Draw the thread smooth, and holding the thread under the thumb again, take a stitch between *d* and *e*, inserting the needle at *d* over the thread which came out at *b*. Continue.



FIGURE 24

*Magic Chain Stitch* (Figure 25). — Thread the needle with two or more threads of contrasting color, alternating the chain by holding down, with the thumb, one thread at a time. The thread not used in making the loop is carried to the wrong side and does not show when the other thread is drawn up to form the loop. The chain is more attractive when only two colors are used in this manner and a variation of the number of colored loops made.



FIGURE 25

*Zigzag Chain Stitch* (Figure 26). — Instead of following the straight line, slant the needle alternately to the left and to the right of imaginary parallel lines. Otherwise work like the regular chain stitch.



FIGURE 26

*Lazy Daisy Stitch* (Figure 27). — Bring the thread out on the right side of the material at the inner end of the leaf or petal and insert the needle where the thread was brought out. Take the distance of the loop desired. (Hold the material with the left hand, using the thumb to hold down the thread.) Draw the needle through, making a loop. To hold the loop in place, insert the needle into the material outside of the end of the loop. Draw the needle through to the back of the material and proceed to the next stitch. This is a variation of the chain stitch (Figure 23).



FIGURE 27



FIGURE 28

*Long and Short Stitch* (Figure 28). — This stitch is very effective when making flowers and leaves. Fasten the thread with a few running stitches close to the edge of the design nearest you and insert the needle the desired length of the long stitch; then insert the needle the desired length of the short stitch and repeat until the entire design is finished.



FIGURE 29

*Seed Stitch* (Figure 29). — Fasten the thread with the knot stitch. Make a row



FIGURE 30

of even back stitches the desired length. Make the second row of stitches alternate with the row above. Repeat until the design is finished. If the thread is very fine, two back stitches side by side are necessary to give the desired effect.

*Catch or Herringbone Stitch* (Figure 30). — Take a small stitch on one imaginary vertical line, then a small stitch on another imaginary line parallel to the first one, at the desired distance from the first stitch. Always work from left to right, and always away from you, with each stitch a little above the preceding one.

*Feather Stitch* (Figure 31). — Bring the needle through the material at the top. Holding the thread down with the left thumb, take a small slant stitch and pull the needle through. Turn the thread in a loop to the left, hold it down again with the thumb, and take a small slant stitch in the opposite direction to and below the preceding stitch. Continue, making stitches always toward the worker. This is the most common and effective stitch used in fancy stitching because of its adaptable use for design on garments, but care must be taken in working it for its beauty depends on its evenness.



FIGURE 31

*Briar Stitch* (Figure 32). — The briar stitch is a variation of the feather stitch. Care must be taken that the diagonal stitches are kept uniform as to slant and size.



FIGURE 32

*Bow Stitch or Deerfield* (Figure 33). — Starting at the left of the design with the thread held under the left thumb, insert the needle on the right side of the first stitch and bring it through the cloth halfway back toward the place where the thread came out on the left, and a little below

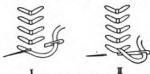


FIGURE 33

that point (that is, not on a line parallel with it) (I). Pull the needle and thread out over the thread held down by the thumb and insert the needle again directly below this held-down thread (II).

This last little stitch will hold the loop in place. The needle then comes out at a point on the left where the next stitch is to start.

*Cross Stitch* (Figure 34). — The design is stamped directly on the material or is worked on a coarse-weave canvas where the squares are counted to make the design. (In the latter case, after the design is completed, the threads of the canvas are

carefully removed.) In heavy material the stitches may be made by following the warp and woof threads. The stitch consists of one thread crossed over the other, the two occupying a perfect square, crossing diagonally from corner to corner (A).

To make this stitch, fasten the thread with the knot stitch. Bring the needle up at the lower left-hand corner (a) of the first square and draw it through to the wrong side at the upper right-hand corner (b). Draw the needle to the right side of the material at the upper left-hand corner (c) and insert it at the lower right-hand corner (d); then draw it to the wrong side and go to the next lower left corner (e) and continue making crosses as before.

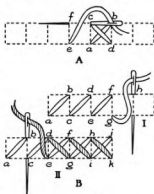


FIGURE 34

Another method of making the cross stitch is bringing the needle through the material to the right side and making a series of diagonal stitches from left to right on points along parallel lines (a-b, c-d, e-f in BI). Care must be taken to keep the stitches an even distance apart. After completing the first series of diagonal stitches, work back in the opposite direction, completing the crosses (BII).



FIGURE 35

*French Knots* (Figure 35). — Fasten the thread with the knot stitch, bringing the needle to the right side of the material. Wrap

the thread around the needle the desired number of times, depending upon the size of the thread, design, and material (I). Insert the needle very near to the place where it was drawn out

before. Draw the coil of threads tightly as close to the material as possible (II). Finish drawing the needle through to the wrong side while holding the coiled threads tightly between the thumb and first finger of the left hand (III). French knots are used



FIGURE 36

to form flowers and their centers, designs, and solid backgrounds.

*Bullion, Wheat, or Rolled Rose Stitch* (Figure 36). — This stitch forms flowers, petals, and loops on fine lingerie. It is the same as the French knot with the exception

that the thread is wrapped many times around the needle and the needle is then inserted a short distance from where it was drawn out so that the stitch may lie perfectly flat.

*Buttonholed Eyelets* (Figure 37). — There are two kinds of eyelets, buttonholed and overhanded, and they may be either round or oval in shape.

Make the eyelet hole with a stiletto, using a twisting motion as it is pushed through the material, and sew a tiny circle of running stitches close around the hole (AI). Work the eyelet hole with the buttonhole (BI) or overhand stitch (AI) (see Figure 13), using the circle of running stitches as a gage for the depth of the eyelet stitches. The hole for an oval eyelet is made by cutting a gash the desired length and proceeding as for the round eyelet. Large eyelets are used purely for ornamentation. If they are very large the surplus material in the center is cut out.

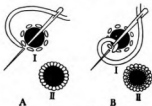


FIGURE 37

*Appenzell Stitch* (Figure 38). — Thread an embroidery needle with several threads, which may be of varied shades. Knot the

threads and draw the needle through the material at the base of the petal (the point nearest the center of the flower). Insert the needle at the opposite end of the petal and draw it through the material at the base of the next petal and repeat until the flower is finished. Be sure to pull the threads through so that they cover the petal evenly.



FIGURE 38

*Rambler Rose Stitch* (Figure 39). — Make a large French knot in the center of the rose. With an outline stitch (I), work around the French knot until the rose is the desired size (II). The rose may be made to look more natural if darker shades of threads are used in the center and then shaded to lighter tones at the outside.



FIGURE 39

*Blanket Stitch* (Figure 40). — This stitch is used to decorate and protect the edges of materials, especially of woolens. After concealing the knot stitch on the wrong side of the material, draw the needle to the edge of the material, holding the thread with the left thumb and the left index finger. Work from left to right. Insert the needle from the edge to the desired length of the stitch. The width may be varied in keeping with the article. Many interesting designs may be worked out by varying the grouping of the length and width of the stitches.

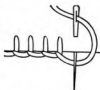


FIGURE 40

*Satin Stitch* (Figure 41). — Fasten the material in an embroidery hoop<sup>1</sup> and take a few running stitches through the figure of the design. (This is called padding.) Make a series of parallel stitches over them, working from right to left. These should be

<sup>1</sup> Embroidery hoops are necessary in doing fine embroidery as they help to keep the material tight and the work smooth.

close enough together to fill up the figure (leaf, petal, or other design) and to give the effect of solid embroidery. Since the stitches are laid exactly parallel and close together, it is sometimes called "laid work."



FIGURE 41

*Embroidery Blanket Stitch* (Figure 42). —

This stitch is used as a hem, usually in scallops of varying size. The scallops must be definitely outlined and the material placed in embroidery hoops. The scallops must be evenly padded with long and short or chain stitches.

Then take a few running stitches toward the point of the scallop (to catch the thread), and with the needle pointed toward you, take a stitch over the padded scallop. Hold the thread under the left thumb, drawing the thread as tightly as possible without pulling up the material and destroying the outline. Work from left to right. To obtain a smooth, solid surface, the stitches must be placed as close together as possible. This will give a firm ridge of drawn loops along the edge of the material.



FIGURE 42

**8. Fagoting.** *Diagonal Fagoting* (Figure 43). — After the raw edges of the material have been finished with a hem, baste the

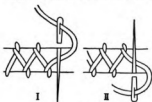


FIGURE 43

material to a piece of stiff paper or cloth, right side on top, leaving the desired width of the fagoting between the two edges. Working from left to right, insert needle and thread through upper surface of material and draw the needle out on the lower edge. Hold the

needle vertically and with the thread thrown to the right, draw the needle out over the thread on the upper edge and a little to



the right of the lower stitch (I). Then insert the needle over the thread in the lower edge, keeping the needle vertical and away from the worker (II). Alternate the stitches in the upper and lower edge until the design is finished.

*Straight Fagoting* (Figure 44). — Finish the edges of the material with a hem and baste the material on stiff paper or cloth as for the diagonal fagoting. Working from right to left,

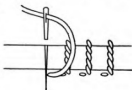


FIGURE 44

draw the needle out at the lower right-hand corner and insert the needle directly above the lower stitch, keeping it vertical. With the thread drawn firmly, hold it with the left thumb and twist the needle around the bar the desired number of times. After drawing the thread to make the twisted bar, take a tiny stitch to hold it securely, then take a stitch to the base of the next bar, and continue in this way until the design is completed.

*Net Fagoting* (Figure 45). — Finish the edges with a hem and baste the material on stiff paper or cloth as for diagonal fagoting. Fasten the thread on the lower right-hand corner of the pattern (I). Insert the needle on the opposite edge, directly above the first stitch, keeping the needle vertical, and draw the needle out at the stitch below. With the thread drawn firmly, insert the needle under the bar at the

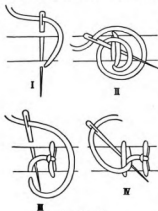


FIGURE 45

middle. Wrap the thread once over and around the needle to form the knot (II). Hold the knot firmly between the thumb

and first finger and draw the needle through, taking care to draw the thread securely. The distance between the bars is equal to the distance from the knot to the base of the first bar, which gives a net effect. After the width between the bars has been determined, insert the needle at the base of the second bar, leaving a small loop. Insert the needle directly above the lower stitch, bringing it under the loop (III). Draw the thread firmly, taking care that the loop is in the center of the bar. Insert the needle under the threads, drawing it out at the center of the loop (IV). Wrap the thread over and around the needle once to form the knot. Hold the knot firmly between the thumb and first finger, taking care that the thread is drawn securely. Then take a stitch to the base of the next bar and continue in this way until the design is completed.

*Bermuda Fagoting* (Figure 46). — Bermuda fagoting may be worked along any designs of stems, as initials, or monograms, or used in attaching laces. A blunt three-sided needle is used, and fine firmly twisted thread. Tie one end of the thread into the eye of the needle. The fagoting is made by working *toward the worker*. When finished, the stitches form a cross on the back side of the material and a series of squares on the right side of the work. Draw the two stitches tight enough on each side of the square to make holes in the corners.

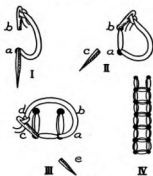
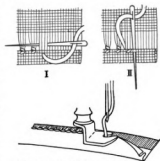


FIGURE 46

Fasten the thread on the wrong side at the beginning of the design. Draw the needle to the right side of the material at *a* and insert the needle in the right side at *b*, an eighth of an inch above where it was drawn out (I). Repeat, making two

stitches (II). Bind *a* and *b* together. Slant the needle to the left at *b*, bringing it out an eighth of an inch to the left of *a* at *c*. Repeat as above. Insert the needle a few threads above at *d*, making the stitch as before, and bring it out at *a*; bind *a* and *c* together. Insert the needle at *c* and bring out at *e*. Bind *a* and *e* together. Continue in this manner until design is completed. When laces are to be attached, baste the lace firmly to the edge of material and make one row of fagoting on the edge of the lace and the other on the material.

**9. Hemstitching.** *Single Hemstitching* (Figure 47). — Starting at the line where the inner side of the hem is to be, draw from 5 to 7 threads, depending upon the width of the hemstitching and the material used. If a hem is used, baste the hem to the edge of the drawn threads. Fasten the thread with the knot stitch near the edge of the drawn threads and on the wrong side of the material. Proceed to work from left to right. Bring the needle through to the right side and take up the suitable number of threads. The thread is held



MACHINE HEMSTITCHING  
FIGURE 47

under the thumb of the left hand; the needle is drawn to the left side of the material, catching the threads in the loop (I). Take a small stitch through the edge of the hem to the right parallel with the drawn threads and as closely as possible to the loop (II). Take up the next group of threads and continue as before. Machine hemstitching is made by turning the fold of the hem to the middle of the drawn threads and stitching on the edge of the fold with a long stitch. Then pull the hem down so that the machine stitching is at the bottom of the drawn threads.

*Double Hemstitching* (Figure 48). — Double hemstitching is a repetition of plain hemstitching on the opposite side of the drawn threads. Parallel bars are made. Take care to take up the same group of threads in the second row as in the first in order to give a parallel effect.



FIGURE 48

*Diagonal or Rickrack Hemstitching* (Figure 49). — Diagonal hemstitching is a variation of plain hemstitching. It starts with plain hemstitching on one side, care being taken to catch an even number of threads, as four, six, eight, etc. The diagonals are made by taking an even number of threads on the opposite side, midway between the groups of threads already caught. The stitches holding the groups of threads in place are made as for plain hemstitching.



FIGURE 49

*Italian Hemstitching* (Figure 50). — Work on the right side of the material from right to left, with the bulk of the material toward you and the smaller amount falling over your hand. A blunt needle and round linen thread are desirable to use. Two rows of threads are drawn, leaving a few threads between the drawn rows. The number of threads drawn and the number left in between depend upon the material and design to be used. A few running stitches are taken between the two rows of drawn threads to fasten the thread. Insert the needle from right to left at the top of the lower drawn threads under the first group of threads (I). Then draw the needle through, taking a stitch back over the same group of threads (II). Draw the needle through and

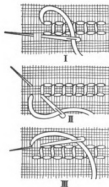


FIGURE 50

(I). Then draw the needle through, taking a stitch back over the same group of threads (II). Draw the needle through and

under the threads left between the drawn rows, so that it comes out at the bottom of the upper drawn threads, and directly above where the thread last came out in the lower row (II). The same group of threads are worked in both rows, as in double hemstitching. Take a stitch back over the group of threads of the upper row (III). Again insert the needle from right to left at the top of the lower drawn threads, catching the second group, and continue as before.

**10. Decorative Stitches for Clothes.** *Couching Stitch* (Figure 51). — Push the end of cording or heavy foundation thread through on the wrong side of the material with a stiletto. The cord is held in place by the left hand until it is fastened with a single stitch or variegated stitches made with a finer thread of any desired color. The stitches must be evenly spaced and close enough together to hold the cord in place.

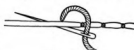
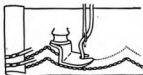


FIGURE 51

*Cable Stitch* (Figure 52). — The cable stitch, which is known as machine couching, is done on the machine. Stamp the design on the wrong side of the material. Thread the bobbin with a thread, floss, or tinsel heavier than the ordinary sewing thread. Thread the machine as usual. Loosen the upper tension so as to give the desired length to the stitch. Stitch on the wrong side of the material, following the stamped or outlined design.



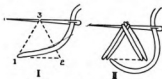
DETAIL OF STITCH

FIGURE 52

*Arrowhead* (Figure 53). — This is a strengthening design used at the ends of pockets and seams.

Outline the shape of the arrowhead on the material. Insert the needle in the center of the arrowhead (I) and make a few

running stitches, drawing the needle through the material on the right side at 1. Insert the needle at the right side of 3 and make



I

a tiny stitch toward the left at the top of the arrowhead. Draw the needle through and insert the needle at 2, bringing it out close to the first stitch taken at 1. Insert the needle again at 3 a little below the first insertion so that the threads lie parallel (II). Take a little stitch to the left at 3, as before, but a little deeper, and insert the



II

FIGURE 53

needle again at 2 so that the threads from 3 to 2 will lie parallel. Continue the stitches until the arrowhead is completed (III).

*Crowfoot* (Figure 54). — This serves the same purpose as an arrowhead but is more ornamental.

Outline the shape of the crowfoot in the material. Insert the needle in the center of the crowfoot and make a few running stitches, drawing the needle through the material on the right side at 1. Insert the needle at the right of 2 and make a tiny stitch toward the left at the top of the crowfoot (I). Turn the material to the left until 3 is at the top position and insert the needle at the right of 3 and make a tiny stitch toward the left (II). Again turn the material to the left, until 1 is at the top position, and make a tiny stitch toward the left. Continue the rotation of the material and stitches until the crowfoot is completed (III).

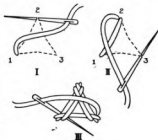


FIGURE 54

*Bar Tack* (Figure 55). — The bar tack is used to finish ends of seams, tucks, and set-in pockets. Make a long stitch at the end of the pocket opening, perpendicular to it. The stitch is made long enough to extend just beyond the machine stitching at the end of the pocket. Continue making this stitch until the desired number of stitches are made; that is, until the bar is as thick or heavy as is necessary. Care must be taken to make the stitch through the same holes each time and to draw the threads evenly. Working from right to left, make tiny satin stitches (Figure 41) over the long stitches. Continue until the bars are covered with satin stitches. The ends of this tack are finished

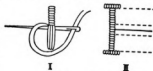
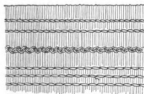
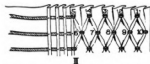
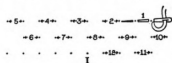


FIGURE 55



DECORATIVE SMOCKING

FIGURE 56

with a stitch that extends a little beyond each side of the satin stitch. The stitch is repeated through the holes until a secure fastening is made.

*Smocking* (Figure 56). — This is used for decorative borders to hold fullness in place and is made of ornamental stitches. The careful gathering of the material, which is the first step, gives the evenness and beauty to smocking. It takes about four times as much material as the width desired when smocking is completed.

If the material used is not one with a small, all-over or checked design, it should be carefully marked on the wrong

side with a series of evenly spaced dots. The design, weight of material, and amount of fullness desired will govern the space between the dots. They may be made one fourth, one half, or three fourths of an inch apart. Make the rows of dots one below the other, and the desired distance apart. The odd rows, as 1-3-5, etc., should have one less dot at the right end of the material, and the even rows, as 2-4-6, etc., should have one less dot at the left end.

Remember always that the careful gathering of the material gives evenness and beauty to smocking. Gathering threads are not necessary when the material holds a crease well, or has a design which will serve as markings, or on material that may be marked on the right side. If gathering is desired, mark the material on the wrong side. Then, with a strong thread, make a small running stitch at each dot. Start the gathering at each row at alternate ends. When it is finished, pull up the gathers the desired fullness, and fasten the ends securely. Turn the material to the right side, and even the gathers into straight, parallel, plait-like folds.

Using a rather heavy thread, start sewing at the top right-hand dot (1). Catch the first two dots together (marked 1 in diagram), taking only a few threads of the material for each stitch. Join the dots with two over and over stitches, then slip the needle on the underside and bring it out at the next dot (at the right of 2 in the diagram). Catch this dot and the next one together, as you did with the first two dots, and again slip the needle on the underside and bring it out at the next dot (at the right of 3 in diagram). Continue this process until the first row of dots is finished. For the second row, turn work upside down so as to work from right to left. The first and second dots (at 6 in the diagram) are caught together, joined with two stitches, and the needle slipped under the material to come out at the next dot (a little to the right of 7 in the dia-



gram). The row is completed exactly like the first row, but because the even rows have one less dot at the left end, and the odd rows have one less dot at the right end, the stitches appear not under one another, but alternately. Upon finishing row 2, the work is again turned right side around, and row 3 is worked exactly like row 1. The diamond design of the stitches is now clearly defined (II).

By skipping spaces, various designs may be worked out, and combinations of fancy stitches, such as outline, single and double cable, and zigzag chain (see pages 9, 10, section 7), may be used (III). Threads of two or more colors may also be used to vary the effect.

*Punch Work* (Figure 57). — Punch work is the joining of circles or squares so as to form a background of open work. A blunt needle is used. Make a plain knot and draw the blunt needle through the material at 1. Insert the needle at X and draw the needle out at 2.

Again insert the needle at X and draw it through the work at 3. Continue in this way until the circle or square is finished. The second circle or square is made so that one side of the first forms one side of the second, thus giving the open-work effect (II).

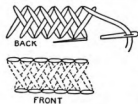


FIGURE 58

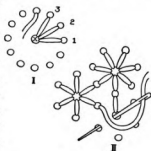


FIGURE 57

*Shadow Stitch* (Figure 58). — Work from left to right on the wrong side of the material after fastening the thread with a plain knot. Insert the needle to the left on the lower of two imaginary parallel lines, catching several threads. Draw the needle

through the material and insert it on the upper line, drawing it through just above where it was formerly inserted. Again insert the needle on the lower line and continue working until the design is finished; then press it on the right side so that the stitches may be more clearly seen.

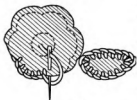
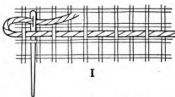


FIGURE 59

*Appliqué* (Figure 59). — Cut the pieces of material, allowing for seams, the desired shape and size and turn under the edges to the wrong side

$\frac{1}{8}$  inch, being careful not to stretch them. Baste the pieces to the garment and finish with the blanket stitch (Figures 40, 42).

*Needlepoint* (Figure 60). — Needlepoint canvas is required in order to give a smooth, even effect. The work may, however, be done on a heavy piece of cross-stitch canvas. It is necessary to place the canvas in a frame or hoop with the double threads running vertically. Use a foundation thread of yarn as the background and over this, with a large blunt needle, weave a few running stitches toward the upper left-hand corner of the pattern. All threads are fastened by weaving them into the canvas. With the needle pointed toward you, work from left to right, making diagonal stitches from square to square and carrying the yarn over the double vertical threads. Using the first row as a guide, begin at the same end



I



II

FIGURE 60

of the pattern and continue to work until the pattern is finished. Different colors, hefts of yarn (see section 13), and slants of stitches add to the variety of design.

**11. Tatting.** *Foundation Stitches* (Figure 61). — Take the thread between the first finger and thumb of the left hand and with the thread over the back of the fingers and around again to the thumb and first finger, make a loop. The fourth and little fingers hold the thread in place and rest against the palm of the hand. The third finger holds the thread taut. The shuttle is held in the right hand between the thumb and first finger with the hook of the shuttle toward the back of the hand, and the thread of the shuttle toward the fingers. The third finger of the right hand holds the right-hand thread up and taut.

There are two steps to the tatting stitch: first, the shuttle is placed under and over the loop in the left hand between the first and second fingers. After making a stitch the thumb and first finger are held

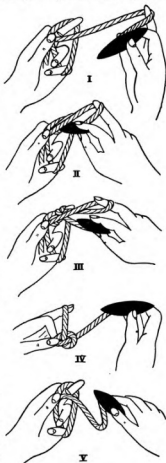
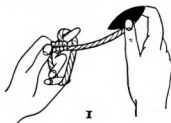
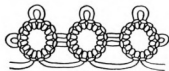


FIGURE 61

rigid, and the shuttle is pulled back until the thread is taut. The third finger of the left hand



I



II

FIGURE 62

then is raised to pull the stitch firmly in place; second, the stitch proceeds as before except that the shuttle is placed over and under the loop. These stitches form the foundation for all tatting stitches.

*Single Rings* (Figure 62). — Take tatting position. Tat four stitches. The first part of the fifth stitch is drawn up within  $\frac{1}{4}$  inch from the fourth stitch. The second part of the stitch is made and then is drawn tightly, forming a loop. Then make four more stitches and the fifth a loop, four more

stitches and the fifth a loop, and four more stitches. Next, draw the ring up while holding it firmly between the thumb and first finger of the left hand. Skip the diameter of the ring and make the first stitch of the second ring. Tat four more stitches, then draw the thread around the hand through the last loop of the preceding ring. Draw the loop up large enough to pass the shuttle through. Draw the thread of the loop around the hand, back into place. Continue making the ring as before.

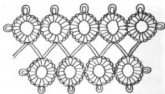


FIGURE 63

*Double Rings* (Figure 63). — Take the tatting position. Tat one single ring and skip the distance of the diameter of one ring and make four stitches. Attach to the last loop of the first ring

as for single rings. Finish tatting the ring. Skip the diameter of the ring, tat four stitches and attach to the last loop of the second ring. Finish tatting the ring. Continue making the rings as before.

*Clover Leaf* (Figure 64). — Take tatting position. Tat a ring. Do not skip any distance but start tatting the second ring at the base of the first. Tat four stitches and join to the last loop of the first ring. Continue tatting until ring is finished. Make the third ring from the base of the second and first. Tat four stitches and join to the last loop of the second ring. Continue until ring is finished. The three attached



FIGURE 64

rings form the clover leaf. For the second clover leaf skip the distance of the diameter of the clover leaf. Tat four stitches and a loop. Tat four more stitches and join to the middle loop of the last ring. Continue making the ring and the rest of the clover leaf.

Many variations and patterns may be worked out and fancy braids may be worked in with the tatting design. The simple patterns done in fine thread make a dainty edge.

The short loops launder better than the longer ones. Yard tatting may be laundered satisfactorily by winding it around a bottle and washing it with a small brush and soap.

**12. Crocheting.** *Chains* (Figure 65). — In all crocheting a hook in proportion to the thread is used. In many patterns the correct sizes are given. If they are not, it may be necessary to experiment until right results are obtained. The thread may be of cotton, silk, or wool; the hook of metal or bone. Make a slip loop at the end of the thread and slip the crochet hook through it. The thread is held in position by starting at the palm of the

hand and wrapping the thread around the little finger of the left hand. Then bring the thread to the back of the hand and over

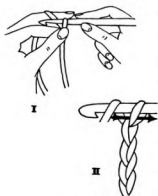


FIGURE 65

the back of the other fingers. The loop is held between the thumb and second finger of the left hand, and the first finger and thumb hold the thread tightly at the end of the hook; while the tip of the little finger is pressed to the palm of the hand, the third finger keeping the thread taut as the stitches are made.

Bring the hook to the left and under the thread. Draw the thread that is around the needle through the loop and continue in this way, always drawing the

thread through the last loop to form a chain of the desired length.

*Single Crochet* (Figure 66).— Make a chain of stitches the desired length. Skip two chains,\* insert hook in next chain (counting backward along line of chain stitches), thread over hook and pull through chain. There are now two loops on the hook. Put



FIGURE 66

the thread over and pull through both loops. Keep repeating from \* until row is finished, turn, and repeat. Turn, chain two, and repeat.

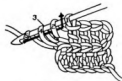


FIGURE 67

*Double Crochet* (Figure 67).— Make a chain of stitches the desired length. Skip three chains,\* thread over hook and insert in next chain, thread over hook and pull through chain, thread

over hook (5) and pull through two loops (4, 2) thread over and pull through two loops (5, 1). Repeat from \* until row is finished. Turn, chain three, and repeat.

*Yarn Flowers* (Figure 68). — Use a medium-size bone crochet hook. Chain nine stitches and join the two ends with a stitch. Chain five more stitches, skip two stitches on the ring, and make a stitch into the third. Chain five more stitches, skip two stitches on the ring, and make a double chain. Stitch into the third. Again chain five more stitches, skip two on the ring, and make a double chain, and stitch into the third. This will make a ring of stitches with three loops of stitches around it. Single crochet around the three loops and draw the thread through at the last stitch, leaving nine inches of thread so that the end of the thread can be drawn through the center-back of the flower (II). Two different shades of one color may be combined into one flower, using the darker shade for the center. Larger flowers may be made by making the center ring larger and the loops in proportion. It is always necessary to have an uneven number of stitches. Buds may be made by double crocheting around the single ring of stitches.

Crocheted flowers and buds may be joined and used as decorations for hats, bags, and sport garments. A handy inexpensive and attractive pin may be made by grouping flowers and buds on a yarn-covered safety pin (VI). Sets may be made for cuffs and collars of sport garments by using small safety pins for the cuffs and a larger one for the collar.

A two-inch safety pin with openings at both ends, large enough to allow a bone crochet needle to enter, should be used as a base for the pin. The leaves are made by chain stitching seven stitches and then by going back and double crocheting (Figure 67) into each of the seven stitches. Without cutting the thread, make another leaf in the same manner. Draw the last stitch through the hole at the end of the closed safety pin. Make as many stitches

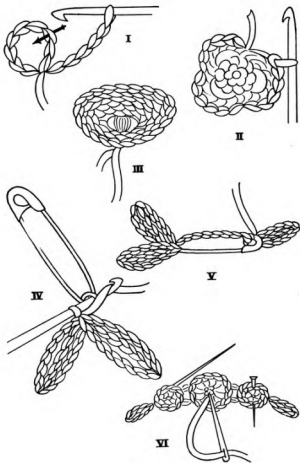


FIGURE 68



through the hole as the heft (see section 13) of the thread will permit. With the crochet hook, make a close tight buttonhole stitch along the top of the safety pin until the top of the pin is covered. Fill the hole at the point of the pin with as many stitches as possible. Make another leaf in the same way as the others were made. When completed, fasten the leaf by making a crochet stitch through the buttonhole stitch at the base of the leaf. Double crochet along the top of the buttonhole stitch and fasten the yarn securely at the base of the two leaves.

The flowers are attached by sewing them to the closely covered safety pin, using the yarn that was left at the back of each flower to stitch it in place. Arrange the flowers on the pin by first sewing one at each end of the pin and then carelessly filling in the other flowers.

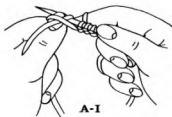
Yellow or orange single yarn or double silk rope floss wrapped once around a darning needle may be used to make the flower centers (Figure 35). The thread need not be cut after making each center but may be woven through the back of the flower to the next flower center.

**13. Knitting** (Figure 69). — "Knitting is supposed to have been invented in Scotland. As the knit garments became more and more popular their use was adopted throughout England and gradually found their way across the channel to France and to other parts of Europe. Yesterday girls were taught to knit almost as soon as they could hold the needles, and this is the condition in many countries today."

Knitting necessitates the use of two or four needles (made of metal or bone) and of wool yarn of various hefts. The word *heft* means weight; and we do not talk about the size of a thread of yarn, but the weight of the skein of yarn. The coarser or heavier yarns are made of more twisted strands than the finer or lighter yarns. The size of the needle chosen depends upon the heft of the yarn; and the knitting can be measured

by so many stitches to the inch. When knitting with two needles, one is held in the right hand and one in the left.

The first step in knitting is to cast the proper number of stitches on one needle. This may be done in two ways. (A-I) Make a slip stitch in the end of the yarn and slip the loop over the right-hand needle. Hold the yarn in the palm of the left hand, and wrap it around the left thumb. Insert knitting needle under yarn on top of thumb and transfer this loop to the needle. Wrap yarn held in palm around thumb again, and pick up the loop with the needle as before.



II  
FIGURE 69

The second way of casting on (B-I) is as follows: make a loop in the yarn and slip it on the left-hand needle. Slip the right-hand needle through the loop, \* put the yarn over the needle and draw it through the loop, slip this loop on the left-hand needle, slip the right-hand needle through the loop just made

and repeat from \* until the desired number of stitches are on the needle.

When the knitting is finished, the binding or casting off is

done as follows: (II) Knit the first two stitches as always. Insert the needle into first stitch and pass this stitch over the second stitch on the needle (right-hand needle),\* knit the next stitch on the left-hand needle onto the right-hand needle, pass the stitch already on the right-hand needle over the second stitch, and repeat from \* until row is bound off. Break the yarn, slip the last stitch off, and pull the thread up tight through this stitch.

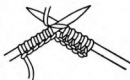


FIGURE 70

*Plain Knit* (Figure 70). — After the required number of stitches are on the needle, slip the right-hand needle into the last stitch made. Place the yarn over the right-hand needle and draw through the stitch. Slip the stitch from the left-hand needle, leaving it on the right. Continue in this way until all the stitches are on the right-hand needle. Change the right-hand needle to the left hand and continue as before.

*Purl* (Figure 71). — To purl, bring the yarn in front of the right-hand needle. Slip the right-hand needle into the front of the stitch on the left-hand needle. Place the yarn around the back of the needle as it passes in the stitch, catch it in and take off. Always place the yarn back of the needle after a purled stitch before knitting a plain stitch. In any kind of knitting, the first stitch is slipped, not knitted.

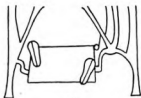


FIGURE 71

#### 4. USE OF THE SEWING MACHINE

**14. Treadling the Machine** (Figure 72). — Before beginning to stitch, place the chair close enough to the machine so that it is possible to sit comfortably and squarely on the chair, in an upright position (C). Place the left foot on the upper left-hand corner of the treadle, and the right foot on the lower right-hand

corner (A). Remove belt from balance wheel. To treadle smoothly at a moderate speed, press evenly on the treadle first



A



B



C

FIGURE 72

with the ball of the left foot and then with the heel of the right foot. Practice treadling, starting and stopping the machine until it can be done easily and smoothly. Then place the belt on the balance wheel and continue practicing until you can run the machine with ease. Electric machines are equipped with either a foot-control lever (B) or a knee-control lever. In using the latter, the right knee is pressed against the end of the lever (C) to start the motor and regulate the speed.

**15. Stitching by Machine.** — When you think you have mastered correct treadling, prove it by doing the practical stitching exercises on page 327 and by winding the bobbin. The stitching exercises may be performed on paper. They teach the various uses of stitches and help one in learning to guide the material. Care must be taken never to pull on the paper or the cloth while stitching, because such strain will break the needle.

**16. Threading the Machine** (Figure 73). — The balance wheel is turned so that the needle is at the highest point. The spool of thread is placed on a spool pin, and the thread goes over the thread guide hook above the tension disc and around the tension disc from right to left and over the small wire spring; then under the thread regulator hook at the left of the tension disc, from right to left, so that the wire guide will move up and down when the thread is drawn tightly, through the take-up lever that moves up and down; then down around the small eyelet on the side of the face plate into the lower wire guide above the needle. Thread the needle and draw the thread under and behind the presser foot. The stitch is formed by looping the upper thread around the lower thread and pulling both threads tightly and evenly.

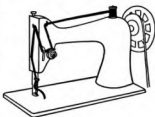


FIGURE 73

**Winding the Bobbin** (Figure 74). — In sewing on the machine, two threads are used, one of which is on the bobbin and the other is used in threading the needle. There are two types of bobbins, the round (A) and the long (B). When winding bobbins release the balance wheel and place the bobbin on the bobbin winder. Place a spool of thread on the spool pin and fasten the thread securely to the bobbin. Attach the bobbin winder and treadle until the bobbin is wound tightly and evenly with thread of suitable size for the material to be sewn. It should not be wound so

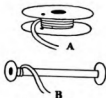


FIGURE 74

full, however, that it is tight in the bobbin case on the shuttle.

Decorative stitches may be made by using a contrasting color,

heavier thread, or a combination of the two on the bobbin. Place the bobbin in the bobbin case, or shuttle, taking care to draw the thread through the slot and the tension spring in the case, or shuttle. Draw the thread above the table of the machine by turning the balance wheel over toward you until the needle moves down and up again to its highest point, thus catching the under thread. Draw up the threaded needle and the under thread will come up with it through the hole in the throat plate. Lay both threads back under the presser foot to avoid tangling of the thread when beginning to stitch.

*Placing and Removing Fabric.* — Place work in position, lower the presser foot, and stitch. *Be careful not to pull on the material.* The presser foot holds the cloth in place. The feed is under the presser foot and consists of small teeth which catch hold of the under side of the cloth and move it along. In removing fabric from the machine, place the needle and take-up lever at the highest point, raise the presser foot, and draw the fabric toward the back. Cut the threads, taking care to leave them long enough to fasten.

**17. Governing Principles of Machine Stitching.** — Although sewing machines vary as to makes, there are definite standards to be followed. The thread and material should always be kept equal in fineness. The needle should be only large enough to carry the thread. The length of the stitch should always be in harmony with the thread and material. The weight and weave of material determines the tension to be used.

*Tension.* — The tension is influenced by the size of the needle and thread and is adjusted so that both threads are drawn into the cloth equally, making the stitch look alike and even on both sides.

## CHAPTER II

# CONSTRUCTION PROCESSES

*But, Goody, tell me where, where, where's the Seam?*

— JOHN WOLCOTT



**F**AMILIARITY with the various stitches used in plain sewing is all very well, but not of much value until it is put to use. In the preceding chapter many stitches have been described and illustrated for you. Now you ask: "How are these stitches to be used in the process of making a garment?" Well, there are seams to make and hems to turn; gatherings and shirrings and tucking to put in; fine plaits and wide plaits to measure and press; bindings to hold seams firm; and pipings for trimming. In each of these processes, you will use one or more of the stitches explained in Chapter I. That chapter presented construction stitches; this new chapter takes up construction processes, also with full directions. Study carefully the directions, follow them, practice them, and let it be a matter of pride with you to take care that your seams never pucker, that your hems never bunch, and that your bias bindings are never uneven.

**18. Seams.** — A seam is a line of stitching joining together two or more pieces of material. It varies in kind with its position on the garment and the weight of the fabric, but it should always be securely made.

Make a test seam from scraps of the material of the garment in order to adjust the length of stitch and to determine the size of

thread to be used. Heavy material requires a longer stitch than sheer material. Weaves and weights of materials determine the stitch to be used.

The following are a few general rules to follow in making seams:

1. Never let the weight of the material pull on the presser foot. Always hold the material toward you in stitching.
2. Stitch curves, thin material, and laces after they have been tacked on paper. Notches are necessary on the outer curve of a curved seam, and slashes on the inner curve.
3. Stitch seams from the large bias to the narrow, as from the neckline to the arm in a shoulder seam. In joining a bias piece to a straight piece of material, the bias side should invariably be held toward the worker. If so held, the goods will not stretch.
4. Seams should be *elastic*, but never tight.
5. In seaming pressed nap material, stitch the way the nap is pressed.
6. In basting seams that have fullness, hold the fullness toward you.
7. If one seam crosses another, the first one to be stitched must always be opened and pressed before joining the crossed seam. One half the secret in good sewing is pressing as you go, because it blends the seams together.

*Plain Seam* (Figure 75). — This seam has two raw edges stitched together by machine or hand.

Place the two right sides of the material together and baste from the raw edge the desired width of the finished seam allowing

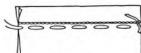


FIGURE 75

for edge finish. Stitch as near the basting as possible, without sewing on it. Remove basting and press the seam open. It may be necessary to dampen the seam before pressing.

*French Seam* (Figure 76). — This seam is made by sewing two plain seams so that the raw edges are concealed within.

Place the two wrong sides of the material together and baste  $\frac{1}{4}$  inch from the raw edge. Stitch as near the basting as possible (I). Remove the basting and trim  $\frac{1}{8}$  inch from the stitching (II). Press the plain seam flat, turning the raw edges in



the same direction. Turn the material to the wrong side and with a warm iron press the seam in place, taking care that the line of stitching in the plain seam comes directly on the fold (III). Stitch  $\frac{1}{4}$  inch from the folded edge (IV). Press the finished seam so that it will turn toward the front of the garment.

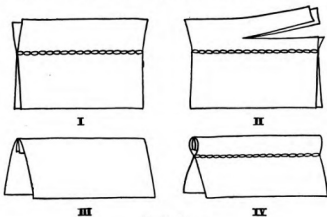


FIGURE 76

*Flat Fell* (Figure 77). — This is a seam finished with a lap and two lines of stitching on the right side. It is used where durability is desired.

Place the wrong sides of the material together and baste  $\frac{1}{2}$  inch from the raw edge. Stitch as near the basting as possible without sewing on it. Remove the bastings and trim one side of the seam  $\frac{1}{8}$  inch from the stitching (I). Fold the wide side so that the raw edge will touch the machine stitching and overlap the trimmed edge. Press the folded side flat with the raw edges concealed (II). Baste the fold flat and stitch on the machine, as near the folded edge as possible (III). If a hemmed fell is desired, the seam is held in place with hemming stitches. Re-

move the bastings and press. The lap seam is finished with a lap on both right and wrong edges of the garment basted to-

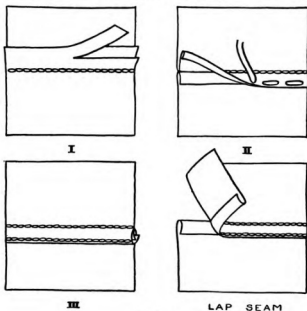


FIGURE 77

gether so that the folds are  $\frac{1}{4}$  inch apart and stitched as for a flat fell seam.

*Standing Fell Seam* (Figure 78). — This seam is used to join a gathered edge to a plain edge. Place the two right sides together. Baste and stitch as for a plain seam. Trim the gathered edge  $\frac{1}{8}$  inch from the stitching. Turn the wide edge under  $\frac{1}{8}$  inch and press. Fold



FIGURE 78

the wide edge to the line of the stitching and baste. The folded edge is held in place with the catch hemming stitch (Figure 18) and resembles a binding when finished.

*Stitched Edge or Commercial Seam* (Figure 79). — Place the two right sides of the material together and stitch as for a plain seam. Press the plain seam open and with a warm iron press the raw edges under the fold toward the seam. Stitch evenly with the machine along the folded edges, but not to the material.

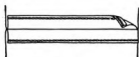


FIGURE 79

*Welt Seam* (Figure 80). — Place the two right sides of the material together and stitch  $\frac{1}{2}$  inch from the edge. Press the seam in the desired direction and cut the under edge to within  $\frac{1}{4}$  inch of the stitching.

On the wrong side, press the seam flat and baste with the wider edge on top. Stitch on the right side of the material  $\frac{1}{3}$  inch from the seam line. This line of stitching will be the only one to show on the right side. Finish the raw edge as desired.

Finish the raw edge as desired.

*Flannel Seam* (Figure 81). — Place the two right sides of the material together and stitch  $\frac{1}{2}$  inch from the edge. Press the seam in the desired direction and cut the under edge to within  $\frac{1}{8}$  inch of the stitching. Trim the upper edge so that it is even and stitch it down with the catch stitch. (Figure 30.)

*Picoted Seams* (Figure 82). — Place the two right sides of the material together and baste  $\frac{3}{4}$  inch from the edge. If the basting is done in the same color as the hemstitching it need not be removed. Stitch with the machine

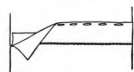


FIGURE 80

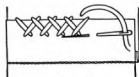


FIGURE 81

on the basted line. Press the seam with a warm iron. The seam is then machine hemstitched twice, directly on the line



FIGURE 82

of stitching, to give a firm seam that will not pull out. Picoting is machine hemstitching cut through the middle. Press the hemstitched seam carefully on the wrong side of the hemstitching and stitch the inside edge of the hemstitching on the machine. To make the picoted finish, cut the hemstitching in two, close to the outer edge, as this makes a more secure finish. Where dainty, decorative seams are desired the picoted seam proves very satisfactory and may be made on the right as well as the wrong side of the garment.

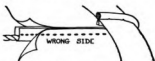


FIGURE 83

*Corded Seams* (Figure 83). — A cord is covered with a bias strip (Figure 104) and placed between the two edges of a plain seam. Because of the cording the seam must be stitched by hand or with a one-sided presser foot in order that the cording may be firmly held in the seam.



FIGURE 84

*Overcasting* (Figure 84). — Press the seam together or open and finish the raw edges with the overcasting stitch (Figure 12).

*Pinking* (Figure 85). — Press the seam and pink (notch) the two raw edges with a pinking machine or by hand. If the pinking is done by hand, care must be taken to keep the notches uniform. Press the seam open, after pinking is completed. This method of seam finishing is one of

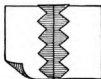


FIGURE 85

## 19. Finishes for Plain Seams.

the most satisfactory because it saves time and allows the seam to give.

*Binding* (Figure 86). — Press the seam open or together and stitch the right side of a  $\frac{1}{2}$ -inch binding to the right side of the seam to be bound. The binding is turned to the wrong side and the raw edge pressed under  $\frac{1}{8}$  inch. Place the folded edge to the line of stitching where it is held in place by the hemming stitch. (Figure 18).

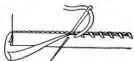


FIGURE 86

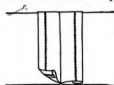


FIGURE 87

*Turned* (Figure 87). — Press the seam open and press the raw edges under the fold toward the seam. Stitch evenly with the machine along the folded edges.

*Picoting* (Figure 88). — Press the seam together or open; then machine hemstitch the edges of the seam together; next press on the wrong side; and finally cut close to the outer edge to make the picoting more firm.



FIGURE 88

**20. Tailor's Tacks** (Figure 89). — Tailor's tacks are used to mark seams and perforations. They are made before removing the pattern from the material. Insert the needle, threaded with a double thread, into the material at the marking on the pattern and take a tiny stitch. Take another stitch on top of the first, allowing the second stitch to form a  $\frac{1}{2}$ -inch loop, and cut the thread. If the markings are close together, the thread need not be cut after each tack is made but may

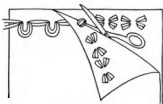


FIGURE 89

form a continuous row of long stitches which need not be cut until the pattern is to be removed. Clip each long stitch, separate the material, and cut the threads in the center, leaving half in each section. Twist the ends of the thread, making the tailor's tack secure.

**21. Darts (Figure 90).** — Before making the dart, establish the placement of all the darts (pages 222, 223) and pin the two

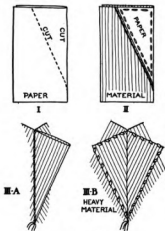


FIGURE 90

right sides of the material together along the established dart line. Press the dart along the folded edge. Make a dart pattern out of stiff paper by folding the paper, measuring down from the top, and marking on the fold the length of the dart (I). Mark at the top away from the fold, the width of half of the dart and connect the two points with a straight line. Start at the top of the dart and taper it gradually inward to the point. The point of the dart should be gently tapered off at the end to form a pleas-

ing curve. This prevents puckering. The excess fullness at the end of the dart is removed when it is steamed and pressed on the wrong side over a curved surface. Cut the paper dart along the inward established line, then cut along the fold. This gives two dart patterns to be used on opposite sides of the garment. By using dart patterns an accurate dart may be made with little effort. Place the cut fold of the paper pattern on the fold of material and baste along the fold to the point and around the paper pattern, taking care to keep the top of the dart pat-

tern even with the folded edge of the material (II). Starting at the point, stitch with the machine as near the paper pattern as possible without touching it.

Remove paper pattern (III-A). After the dart has been steamed and pressed on the wrong side of the material, tie the threads at the end of the darts with the square knot (Figure 5). Darts may be stitched on the right side to give the effect of tucks (see page 50). If heavy material is used, the dart is cut on the fold and steamed and pressed open instead of close against the fabric. Press toward tapering end of the dart. The raw edges may be finished by overcasting or binding (III-B). *Always avoid a sharp angle at the end of a dart.*

**22. Gathering** (Figure 91). — A long fine needle and a coarser thread than would otherwise be used are required for gathering. The thread should be longer than the length to be gathered. Fasten the thread with a plain knot or a secure backstitch, and make several rows of tiny running stitches (Figure 11).

The running stitches are made entirely with the right hand holding the needle and material between the thumb and first finger while the left hand holds

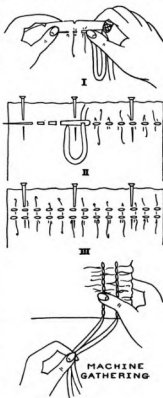


FIGURE 91

the material in position to work (I). The gathers should be evened as work progresses (II). The second row of gathering stitches is made  $\frac{1}{8}$  inch below the first, care being taken to keep each stitch exactly under the one above (III). The two rows of gathering hold the fullness in a secure position. After the gathering threads have been put in, draw them up to the desired length of fullness, and even the gathers by stroking. To stroke the gathers, the material must be drawn very tightly upon the gathering thread. Tack this surplus amount of thread to the material so that the gathers will not slip. Hold the material in the left hand between the thumb and fingers and draw it over the first finger of the left hand with the right hand, creasing the gathers as they are being drawn over the finger, so that they will be flat. After this process of stroking has been finished, release the thread and space the gathers to fit the article to which it is to be attached. Scant gathers require  $\frac{1}{4}$  more than the desired measurement; medium gathers  $\frac{1}{2}$  more, and full gathers twice the desired measurement. Gathering may be done by machine, and the spacing is more accurate than when done by hand, but not so effective. The advantage of machine gathering is that the thread may be broken without destroying the gathers already made. Machine gathering is far more quickly done, and should always be used when possible. Slightly loosen the upper tension and make one or more parallel rows of stitching. Fasten the threads firmly at the end of each row. Pull up the under thread of the machine stitching the desired length of the gathered section.

*Garment Bands* (Figure 92). — Bands are usually cut lengthwise of the material. Cut the band about  $2\frac{1}{2}$  inches longer than the desired length to allow for placket lapping, and twice the width plus seam allowances (I). Turn back the end  $\frac{1}{2}$  inch to the wrong side and press with a warm iron. Mark this band into four equal parts. Bands may be placed to the right or



wrong side of the garment, depending upon the stitching to be used. If the last stitching is to be done by hand, place the band to the right side of the garment, first matching the marked halves and quarters (II). If both stitchings are to be done by machine, apply the band to the wrong side, matching marked halves and quarters. Space the garment so that the gathers lie even and baste it to the band. Stitch a  $\frac{1}{4}$ -inch seam. Turn the seam upward and turn in the ends of the other edge of the band.

Bring the folded edge over the first stitching and either finish by hemming the fold by hand or by machine stitching (III). Stitch the ends of the band together and press with a warm iron.

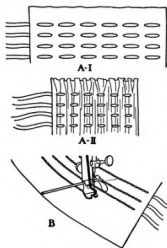


FIGURE 93

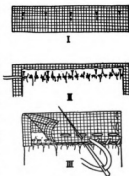


FIGURE 92

*Shirring* (Figure 93).—Fasten the thread securely with a knot and make several rows of gathers (Figure 91), being sure to keep the rows of gathers equal distances apart and each stitch directly under the one above (A-I). A cardboard gage is convenient to use to keep the rows equal distances apart. One side of the cardboard is notched, one edge of each notch at a right angle to the edge. Stitches may be long

on the inside and short on the outside. The shirring thread should be long enough to fit the space without fastening. Machine shirring may be done by loosening the tension and using the gage attachment which comes with the machine (B). Creased rows for shirring may be made by folding and pressing the material in the desired width for shirring.

**Ruffles** (Figure 94). — These are used to give fullness to a garment and for trimming. The kind of ruffle used depends upon

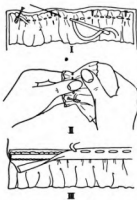


FIGURE 94

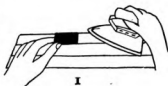
design, material, and use of the garment. It may be cut straight, bias, or circular. A straight ruffle requires more fullness than a bias ruffle, but the circular ruffle requires no fullness whatever. Divide and tack the straight or bias ruffle on garment in equal proportion as for gathering (Figure 91) and, with a thread long enough to eliminate fastening, make a single row of gathering stitches (I). Even the gathers by jerking instead of stroking (II). Finish with binding, bias tape, or French seam (III).

All seams should be as flat as possible.

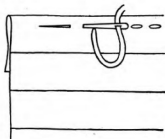
Ruffle fullness averages one and one half the ruffle space. Ruffling should be done by machine when suitable, as the gathers are thus laid more evenly than when done by hand.

**23. Tucks** (Figure 95). — Tucks serve for decoration, or to give fullness, and they must be stitched through both thicknesses of the fold. Tucks may be made on the straight or bias and a combination of cross-tucking is effective. They may be on either the right or wrong side, and width and spacing should be carefully considered. Fine thread should be used. The tucks are pressed in with a warm iron on the side where they are to appear

when finished. Tucks at the shoulder should turn toward the armseye. With the material held toward you, fold it where the first tuck is desired and press. Using a gage, made of cardboard, the width of the distance from one fold to another, press in the next tuck (I). Continue until the tucks are all creased. Make another cardboard gage the desired width of the tucks and hold the side closely along the pressed fold of the tucks. Baste along the edge of the gage and then stitch along the basted line (II). Press the tucks in the desired direction. Draw the end threads to the wrong side and tie with the square knot (Figure 5). Tucks must be evenly and accurately stitched to be beautiful. A tucker with a gage is the most satisfactory for making tucks without basting. Always use time-saving devices when possible. Curved lines can be made with the very finest pin tucks.



I

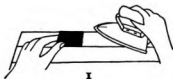


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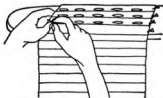
FIGURE 95

**24. Plaits (Pleats).** — Plaits serve for decoration and fullness, and give a tailored effect to the garment. They should be made of fabrics that hold a pressed crease well. Hems, seams, and edge finishes should be made before the plaits are put in. Seams should be hidden under plaits wherever possible. The average plaited skirt in which the plaits just meet requires three times the hip measure for plaiting. Take the desired skirting and stitch all seams except one.

It is often desirable to have small plaits done at a shop. Before removing the paper from shop plaiting, the top of the plaits should be stitched on the machine to hold them in place. The paper may then be removed. Position, width, and spacing of plaits should be carefully determined before the creasing is begun.



I



II

FIGURE 96

If stitching is desired, the plaits should be evenly stitched through three thicknesses of the fabric.

*Knife Plaits* (Figure 96). — Place the material on the ironing board with the material toward you. Then fold one end of the material so that the two wrong sides are together, and mark the distance where the first crease is to come in the first plait. Press. With a gage, take one and a half times width of folded plait; mark and make the second crease (I).

After pressing each crease,

move the creased material, which is lying on top, toward you and continue in this way until all the creases are pressed for the plaits. Place the material so that the wrong side comes next to the ironing board. Match the first crease to the second and baste the creases firmly together. Match the third and fourth creases and baste. Continue until the plaits are basted in place (II). Press the plaits with a damp cloth and hot iron. A strip of cloth or paper may be laid between plaits so that the imprints of the lapping plait will not show. Knife plaits turn all one way, and the edge

of the plait looks like the side of a knife. The plaits are not stitched.

*Box Plait* (Figure 97). — Press the material as for knife plaits. When the creases are folded, match creases 2 and 3, 4 and 3, 5 and 6, and 7 and 6, being sure to baste as you go along. Continue in this manner until all plaits are matched.



FIGURE 97

*Inverted Plait* (Figure 98). — Press the material as for knife plaiting except that the material is folded with the two right sides together instead of the two wrong sides. Match creases 1 and 2, 3 and 2, 4 and 5, and 6 and 5. Continue until all the plaits are laid in place, being sure to baste as the creases are matched.



FIGURE 98

*Kick Plait* (Figure 99). — Baste a piece of stiff paper on the wrong side under the position of the plait. Mark

the location of the plait on the paper and stitch once along each side of the line of marking. The material which is to be set in, to form the plait, is cut 2 inches longer than the length of the plait and 5 inches wide. Crease and press this piece directly in the center with the two wrong sides together. Place the right side of the set-in-piece to the right side of the garment and baste from the bottom of the plait up, taking care to keep the creased fold and plait-marking even. Stitch on the stitched line. Cut the material at the position of the plait on the line of marking between the stitchings (I). At the top of the plait, clip the corners the desired width of the seam so that it forms a V. Turn this added piece through the slashed opening to the wrong side and baste so that the plain seam can not be seen from either side (II). Cut another piece of material the same size as the first and baste and stitch the two pieces together

with a plain seam (III). Press the plait. Turn the garment to the right side and make a triangular stitching at the top of the plait (IV), and on the wrong side finish the top by over-casting. Remove the paper from the plait and pink the raw edges of the seams. Press the plait and remove the bastings. Slash the seam above the hem or facing at the bottom of the garment so that the plait will hang perfectly straight.

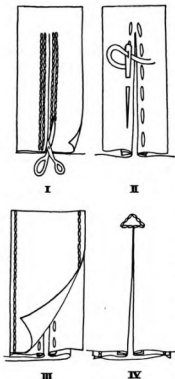
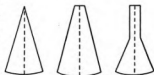


FIGURE 99

flares extend from the hip or waist line, while godets are inserted below the hipline. There are two methods for sewing in godets and flares. If a tailored finish is desired, stitch on the right side. If an inconspicuous finish is desired, stitch

**25. Godets (gō'dây') and Flares (Figure 100).**— Godets and flares are used to add fullness to garments. They are usually inserted in seams, though slashes may be made for this purpose. The shape of godets and flares is usually a triangle that has a tapering point or very narrow width at the top and a wide circular bottom. The sides may be straight or curved in toward the center as illustrated. The shape depends on the design of the garment. As a rule,

the seam on the wrong side. The seams in both methods will be finished according to kind of material and style of garment. Pinking is the quickest and most satisfactory, as the plain seam gives a smoother seam on curved edges. The bottom of the godet or flare will be finished like the rest of the hem. Since the bottoms of godets and flares are curved, picotting, bias bindings, and facings are the best finishes to use.



3 TYPES  
FIGURE 100

*Tailored Godets and Flares* (Figure 101). — Baste a  $\frac{1}{4}$ -inch seam to the wrong side around edges to be stitched. Carefully pin-



FIGURE 101

and baste to the right side of the garment, taking care to match all markings and to lap the flare or godet enough to allow for a serviceable seam. Press along the seamline. Stitch close to the creased fold (II).

Several rows of stitching may be used if desired. Remove the bastings and press.

*Inconspicuous Godets and Flares* (Figure 102). — Place and pin the right side of the godet or flare to the right side of the garment, taking care to match all markings (I). Baste and stitch  $\frac{1}{4}$  inch from the raw edge. Remove the bastings and press the plain seam open (II).



FIGURE 102

*Gussets* (Figure 103). — Gussets are double triangular pieces that are set in to prevent ripping where two seams meet. Cut a square of material the desired size and baste a  $\frac{1}{8}$ -inch hem around

the square. Press and fold to form a triangle. Baste the open sides of the triangle, taking care to match the creased edges.



FIGURE 103

Place the point of the triangle opposite the fold under the seam of the gusset opening. Baste the sides of triangle under the gusset. Stitch close to the edge along the sides of the gusset opening. Remove bastings and press.

**26. Bias.** — There are two kinds of bias — true and garment. True bias is cut diagonally across the material, and garment bias is cut at any diagonal.

*True Bias* (Figure 104). — To mark a true bias, fold the material diagonally so that the warp thread lies parallel to the woof or filling thread (I). With a warm iron crease the folded line of bias and mark on the wrong side of material from the crease and parallel to it, the desired width of the bias strips (II). Cut on the marked lines and join the strips by placing them together so that the ends meet, forming right angles; baste  $\frac{1}{4}$  inch from the edge (III). If the material has a design, care must be taken to have the designs match. Stitch the strips by hand or machine  $\frac{1}{4}$  inch from the edge, remove the bastings, and, with a warm iron, press the seam open (IV).

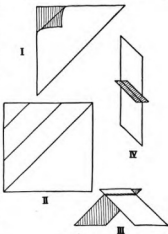


FIGURE 104

**27. Bindings.** *In General* (Figure 105). — Bindings are used for decoration and to finish raw edges. They should be cut twice



the finished width of the binding, plus two seam allowances. Double bindings are cut four times the width (B-I, II). Double the strip with the raw edges together and press with a warm iron (A-I). If a binding is to be applied to a curved edge, it should be shaped with the iron before it is attached and handled as little as possible.

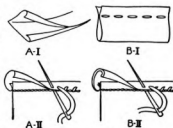


FIGURE 105

*Inconspicuous Binding* (Figure 106).—Place the right

side of the bias or straight binding to the right side of the fabric so that the edges are even. Baste  $\frac{1}{4}$  inch from the edge and stitch on the bastings. Remove the bastings and turn under the raw edges of the binding  $\frac{1}{4}$  inch. Pin and baste the folded edge of the binding to the line of stitching. The binding is held in place by slant stitches that are caught under the thread of the stitching and through the edge of the binding.



FIGURE 106

*Conspicuous Binding* (Figure 107).—The conspicuous binding is made the same as the inconspicuous binding except that the folded edge is brought just beyond the first stitching. Baste the edge in place and press with a warm iron. Stitch close to the binding on the right side, taking care to catch the edge of the binding on the wrong side.



FIGURE 107

**28. Pipings.** *General Directions* (Figure 108).—Pipings of the same or contrasting material or color are used on the edges and in the seams of garments for

decoration. They appear as narrow folds on the right side of garment.

To finish the open end of the piping, turn the two right sides together, stitch  $\frac{1}{4}$  inch from the raw edge, and clip the corner next



FIGURE 108

$\frac{1}{2}$  inch for seam allowance. To match the strips, follow the directions for true bias (Figure 104).

*Inconspicuous Piping* (Figure 109). — Cut a bias strip that is the desired width and length, plus seam allowance, and, with a warm iron, crease the center of the bias so that the raw edges are even. Place the bias on the right side of the article to be piped

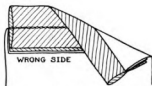


FIGURE 109

with the raw edges of the bias even with the edges of the article. Baste and stitch  $\frac{1}{4}$  inch from the edge. Overcast the raw edges and, with a warm iron, press the edges to the wrong side of the article.

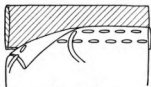


FIGURE 110

*Conspicuous Piping* (Figure 110). — Cut and crease the bias strip as for inconspicuous piping. Fold under the edge of the article to be piped  $\frac{1}{4}$  inch and baste in place. Press the edge with a warm iron and baste the bias strip under the folded edge, taking care to keep the bias always the same width from the folded edge. Stitch on the right side the

desired width of the seam and finish raw edges by overcasting. Press on right side.

**29. Facings.** — Facings are edge finishes which sometimes serve as decoration for articles. The facing may be cut either on the straight, bias, or curve. The three types of facing are: *straight*, *fitted*, and *shaped*.

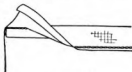


FIGURE 111

*Straight Facing* (Figure 111). — Straight facings are used on straight

edges and are best when cut to match the grain of the material. Cut the facing the desired width and length of the article to be faced and apply as for bias facing (Figure 104).

*Fitted Facing* (Figure 112). — A fitted facing is used on edges that have sharp corners or curves. Using the edges of the article to be faced as a pattern,

cut the facing exactly to fit it and apply as for bias band (Figure 104). The facing may be of any width and may be used for decoration, in which case it appears on the right side instead of the wrong side of the garment.

*Shaped Facing* (Figure 113). — The shaped facing is used around necklines, the bottoms of sleeves, etc. The outer edge of the facing may be straight or have a design, and this facing when finished always appears on the right side of the garment. If there is no pattern for the designed facing, make as for

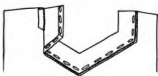


FIGURE 112

cut the facing exactly to fit it and apply as for bias band (Figure 104). The facing may be of any width and may be used for decoration, in which case it appears on the right side instead of the wrong side of the garment.

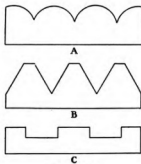


FIGURE 113

scalloped hem (Figure 127), taking care to keep the corner designs accurate. Measure the facing the exact length of the part to be faced plus seam allowance. The width of the facing will depend upon its use and the material, but the facing should be cut  $\frac{1}{2}$  inch wider than the finished width. The facing is sewed together and the plain seam is pressed open. Place the right side of the facing to the wrong side of the garment, taking care that the corners and edges match. Pin and baste the facing to the garment. Stitch  $\frac{1}{4}$  inch from the raw edge. If the outer edge is cut in a design, it is necessary to clip between the scallops  $\frac{1}{8}$  inch from the seam. Remove bastings and turn the facing to the right side of the garment and baste the plain seam so it comes directly on the fold. Turn under a  $\frac{1}{4}$ -inch hem around the outer edge of the facing and baste. Press with a warm iron. Pin the outer edge of the facing to the garment and baste around the design. Stitch as close to edge of design as possible. Remove bastings and press on wrong side of the garment.

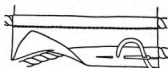


FIGURE 114

**30. Cordings.** *Cord Tuck* (Figure 114).—Mark with a colored thread the desired line

for the cording. With the left hand, hold the cord underneath on the line of basting and inclose it in a tight backstitch tuck, taking care to sew the stitches as tightly and as closely as possible so that the cording stands up. Remove bastings and press on the wrong side with a warm iron.

*Cord Piping* (Figure 115).—Cut bias strips of fabric in which to insert cord and proceed the same as for cord tuck, using the running stitch instead of the backstitch.

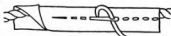


FIGURE 115

**31. Mitering.** *Miter for Firm Fabric* (Figure 116). — Cut a square of paper that is twice the desired width of the hem. Fold the paper diagonally and pin together. Carefully match the corner opposite the fold to the corner of the fabric and pin (I). Cut along the folded edge of the paper. Bring the two right sides of the cut material together and pin, baste, and sew together with the backstitch (II). Remove bastings and paper, clip the corner, press plain seam open and turn the hem right side out.



FIGURE 116

Turn a narrow fold to the wrong side and stitch in place, either by the hemming stitch or by machine stitching.

*Miter for Bias Tape* (Figure 117). — Mitering is a method of eliminating material at a corner or point. Fold together the two right sides of the bias, keeping the sides even (I). Baste on a piece

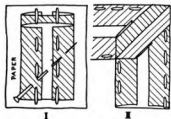


FIGURE 117

of paper. Starting at the outside edge of the miter, weave in a pin diagonally along the line on which the corner is to be cut. Baste along the pin, remove pin, and stitch along the basted line. Cut off the triangular corner, remove the paper, and press the plain seam open.

*Finish Miter* (Figure 118). — Clip the corner diagonally the width of the desired hem. Fold the hem allowance to the wrong side and press it in place. Match the right side of a triangular piece to the weave and right side of the diagonal cut, and baste before making the plain seam. Turn the triangular piece over and press it flat to the material. Turn under a narrow hem on

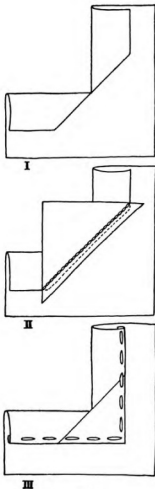


FIGURE 118

the outside edge, baste the hem in place and stitch on the folded edge. If an inconspicuous stitch is desired, use the warp stitch (Figure 20). Remove all bastings and press.

*Mitering Straight Bands* (Figure 119). — Place the right side of the band and the right side of the fabric together and baste them  $\frac{1}{4}$  inch from the edge. Pin the inside edge of the band to the fabric to establish the beginning of the miter. Fold back the surplus corners and press with a warm iron to establish the mitering line. Remove the pins and baste along the creased line (I), taking care to match the design, if any. Cut away the excess material one-quarter inch from the basting. Stitch along the line of basting and press open the plain seam. Clip the corners of the seam before turning the band to the right side. With the band on the right side, baste the outer edge so that the plain seam comes directly on the fold. Press the edge of the band with a warm iron. Turn under a narrow hem on the inner edge of the band and

baste to the material (II). Press the basted hem and stitch directly on the fold.

*Mitering Lace and Embroidery* (Figure 120). — Designs in embroideries and laces should be matched as nearly as possible. A plain seam is the most satisfactory method of joining and may be finished with the buttonhole stitch or a close overcast stitch (Figures 17, 12). A flat fell seam may also be used for joining (Figure 77). Establish the mitered corner of the lace by folding the corners at right angles, taking care that the design and edge of the finish match (I). Pin the folded corner and press with a warm iron along the fold. Remove the pins and baste along the creased lines. Baste the seam to be mitered on a piece of paper and stitch with the machine on the creased line (II). Remove the bastings and paper and press. Cut off the excess lace or embroidery close to the plain seam and finish with the buttonhole or the overcast stitch (III).

**32. Hems.** — Hems are made by twice folding over the edge of the fabric. The raw edge is concealed by the first fold, which is very narrow, and the second fold can be made any desired width.

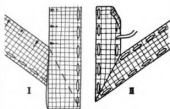


FIGURE 119

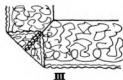
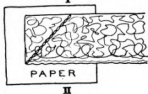


FIGURE 120

The belt should be placed on a garment before the hemline is established, as the belt has a tendency to shorten the skirt. Hemlines should always be of becoming length regardless of fashion. Sit down in the garment before determining the skirt length, for in sitting the skirt length is taken up, and this must be allowed for in establishing the hemline. The finished length will be determined by the style, height, weight, occasion, and figure of the individual.

All wide hems, regardless of the kind of fabric, should be made as inconspicuous as possible unless they are decorated hemlines as a part of the decoration of the garment, and for this reason should be put in by hand. In sewing in hems always work from right to left. The criticism of most blind hems is that the stitches which are used give a circle effect around the hem instead of the blind effect that carries the eye up and down with the warp thread. Accentuated hemlines make the figure look shorter, therefore use the warp stitch (Figure 20). Different methods are required for various garments and fabrics — soft bias edges should be sewed on paper to prevent them from stretching. Time-saving devices should be used for hemming articles such as towels, etc. Hems that are very small are put in with a hemmer without being basted.

*Establishing Hemline* (Figure 121). — Have the model stand erect "like a soldier" on a table, with the garment adjusted as it is to be worn. The model must be directly in front of the fitter, who is seated. The hemline and the eye of the fitter should be at the same level. With a gage or yardstick (with a rubber band placed securely at the desired hemline length), let the fitter weave in pins several inches apart around the hemline parallel with the table-top at the desired length (I). The model should not move during the establishing of the hemline. Remove the garment, press in the pinned hemline (II), then put up the hem by pinning seams together first, then the centers between seams



so that the hem of the garment may be checked as to evenness before making the hem. If the hemline hangs evenly when tried on, the garment is removed and the bottom placed over the ironing board and pressed along the woven-in pinline. A

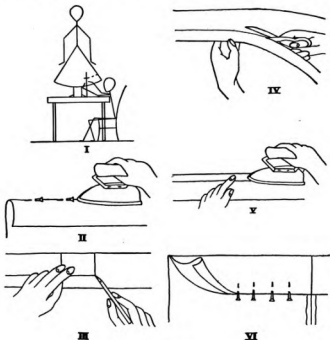


FIGURE 121

gauge is used to mark the desired width of the hem, plus  $\frac{1}{4}$  inch (III). The average width of a hem is three inches and hems over this width, unless used for decoration, give a weighted effect, while those narrower than this give a skimpy effect. The pins being removed around the skirt, the excess material on

the hem is cut off following the marking (IV). After the allowed  $\frac{1}{4}$  inch is pressed to the wrong side of the garment (V), fold the hem back into place and press it in its entirety. Pin the hem by pinning seams together first, then the centers between seams. The hem is then ready to baste into place. Use the hemming stitch which is most desirable.

Hems should be pressed by placing the right side of the hem against the ironing board. Slip one end of the dampened pressing cloth under the hem and fold the other end back over the hem (page 210). Press according to the nature of the fabric (pages 216–217).

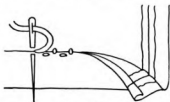


FIGURE 122

*Method of Sewing in a Hem* (Figure 122). — In putting in any kind of a hem, always begin at a seam, sewing from right to left, holding the work over the index finger of the left

hand so that the hem is exactly perpendicular to you, and working on the wrong side of the garment. Many different kinds of stitches are used for putting in hems, the most serviceable and excellent stitch being the inconspicuous warp stitch (Figure 20).

*Plain Hem* (Figure 123). — A plain hem is the folding back of the fabric on the wrong side the desired width of the hem when finished, plus seam allowances. This is the most common hem used in garments.

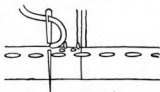


FIGURE 123

*Bound Hem* (Figure 124). — Cut the binding and place the right side of the binding to the right side of the hem. Pin and baste in place. Stitch  $\frac{1}{4}$  inch from the raw edge before turning.

Press the plain seam toward the binding. Turn under a  $\frac{1}{4}$ -inch seam and press. Baste the folded edge to the line of stitching (if hem is to be put in by hand) so as to catch the fold and the machine stitching. If it is to be put in by machine, baste the folded edge just over the machine stitching and stitch on right side in groove of plain seam.



FIGURE 124

*Faced Hem* (Figure 125). — Faced hems are generally used when the skirt lengths are too short to make an ordinary hem.

Cut facing  $3\frac{1}{4}$  inches wide and the length required to go around the hem, plus seam allowances. Sew in seams and press them open, and place the right side of facing to the right side of the skirt. Stitch  $\frac{1}{4}$  inch from the raw edge. Press plain seam open. It may be necessary to dampen the seam before pressing. Turn the facing to the wrong side of the garment and baste the seam so that the line of stitching comes directly on the fold. Finish as for plain hem.



FIGURE 125

*Curved Hem* (Figure 126). — Curved hems are found on circular or gored skirts. Circular skirts should hang for some time before the hemline is established because the bias fabrics have a tendency to relax and drop. In establishing the hem the pins should be woven in closely. Tiny gathers are used (A-I). If

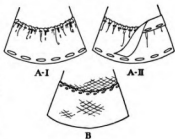
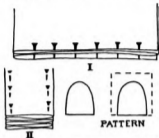


FIGURE 126

curved hems are used in very heavy fabrics, a faced hem should be applied (A-II). The curved hemline is used as a pattern for cutting this facing.



Cut the desired width and length. Pin and baste the facing on the garment, and stitch  $\frac{1}{4}$  inch from the raw edge. Turn the hem at the seamline to the wrong side of the garment. Baste and press. Finish as for plain hem (B).



*Scalloped, Pointed, or Squared Hems* (Figure 127). — The bottom of the garment having no decorative pattern may be shaped in scallops, points, or squares. For this kind of a hem, a longer skirt length is required. A safe amount to add to the skirt length is the width of the design, as a cut-up design has a tendency to shorten the appearance of the skirt. Establish the hemline and, before removing the pins, run a close basting along the hemline. Locate a center front and back in the garment and pin evenly together. Run a basting along the pinline and remove the pins. Fold the center front and back together and crease on the

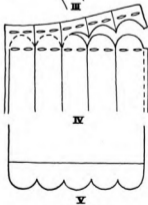


FIGURE 127

fold (I). Continue dividing, pinning, and pressing the garment until the desired width of the scallops, points, or squares is obtained (II). Remove the pins and unfold the garment. On stiff paper make a pattern the desired width of the design. Fold the paper equally in the center and mark on the fold the length of the scallop, point, or square. Draw the shape of the design and cut. Place the bottom of the garment over the ironing board or several thicknesses of paper. Pin the pattern to the hem so that the sides of the pattern are even with the creases. With a tracing foot trace around the pattern shape (III). Continue placing the pattern between the creased lines until the entire design has been completed. This will give faint dotted lines on each side of the hem. Remove the bastings and cut along the line of tracing (IV). A shaped hem requires a fitted facing and may be straight or bias, depending upon the fabric (V). The pattern for the design of the bottom of the garment is used to cut the paper pattern for the facing. Cut a strip of paper the desired width of the hem, plus  $\frac{1}{2}$  inch for seams, and half the length of the distance around the hem plus seam allowance. The paper pattern is pinned carefully to the bottom of the skirt and cut to match the skirt design. Remove the paper pattern, then cut the facings, taking care to place the two right or two wrong sides together. Sew the seams and press them open. Place the right side of the hem facing to the right side of the skirt, matching seams and designs. Pin and baste the facing to the bottom of the garment. Stitch  $\frac{1}{4}$  inch from the raw edge and clip between the designs to  $\frac{1}{8}$  inch of the machine stitching, being careful not to cut the stitching. This will enable the curves to lie perfectly flat when turned. Remove bastings and turn the hem to the wrong side of the garment. Baste the plain seam so that the line of stitching comes exactly on the fold. Press carefully around the shaped design. Finish as for plain hem. Designs on all straight edges may be established, cut, and made in this manner.

*French Hem* (Figure 128). — This hem is made just like the plain hem except that it is turned to the right side instead of to the wrong side of the garment.

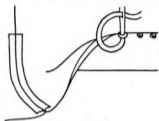


FIGURE 128

The seams, therefore, which come at the hemline will have to be made on the right side of the garment. When a wide French hem is desired, the hem is basted in and held in place by some decorative stitch. If lace is used, it is held on with a suitable decorative stitch and applied when sewing in the hem.

This style of hem is commonly used for children's dresses.

*Rolled Hem* (Figure 129). — The rolled hem gives daintiness and should be rolled very tight and small. Make the knot stitch close to the edge under the rolled hem. Hold the edge of the fabric tightly between the thumb and forefinger of the left hand and roll edge toward you, working from right to left.



FIGURE 129

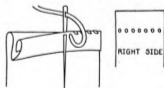


FIGURE 130

Overhand both folds. When hem is completed, press on right side and then on wrong side.

Roll  $\frac{1}{2}$  inch at a time and make several stitches before rolling more. Hold hem in place by whipping, slant hemming, or overcasting.

*Damask or Napery Hem* (Figure 130). — Turn a narrow hem twice to wrong side of material. Fold back to right side and

## CHAPTER III

# CONSTRUCTION PROBLEMS

*The fairy stitching gleams  
On the sides and in the seams.*  
— FREDERICK LOCKER

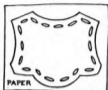


**B**EGINNERS in sewing may conquer the seam and the hem and the other essential processes, which were explained in the previous chapter, and still not be able to discover why a sleeve twists on the arm, or why the shoulder sets so queerly, or why a collar is all wrong. The finishing processes — sewing in sleeves, adding a yoke, putting on a pocket, making a collar — will now have to be studied and practiced until they can be done easily and without waste of time or material.

**33. Yokes.** — The yoke effect is used to break long vertical lines. It may be cut in one or two pieces, closed or open in front or back; it may be cut on the bias or the straight, of contrasting fabrics and colors for design effect; it may be attached to the waist plain or the lower part of the waist may be gathered. If there is a yoke on the waist and on the skirt, also, they should be designed so that the same lines are carried out in both yokes.

*Single Yoke* (Figure 131). — Cut the yoke and baste it on stiff paper to avoid stretching, and to assure turning of smooth, even corners (I). Stitch  $\frac{1}{4}$  inch around all sides of the yoke. Clip the corners to within a few threads of the fold and fold under the edge that is to be attached to the garment to the desired width of the

finished seam. Press with a warm iron. Remove the paper and baste the folded edge. Baste a piece of paper under the top of the



I



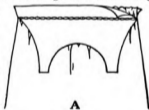
II

FIGURE 131

garment to which the yoke is to be attached. Baste the yoke to the garment with small bastings. Press the yoke carefully with a warm iron, on the right side, and stitch on the machine the desired width from the fold (II). Several rows of stitching give a more decorative effect. Remove paper and press with a warm iron. The raw edges then may be overcast (Figure 84), pinked (Figure 85), or a bias strip (Figure 86) may be applied.

*Double Yoke* (Figure 132). —

The double yoke is cut double instead of single and contrasting material may be used if desired. In applying the double yoke care must be taken to keep the seams flat and even. The seams are concealed between the two thicknesses of the yoke. Place the right side of the front of the yoke to the right side of the garment to which it is to be attached, and baste the two securely together. In like manner, place the right side of the back of the yoke to the wrong side of the garment so that the two yokes may be held in place by the same stitching.



A



B

FIGURE 132



Baste and stitch along the creased line (A). Remove bastings and press with a warm iron. Turn the yoke up and baste front and back together just above the seams on the right side (B). Attach the back and front yokes at the shoulder seam with plain seams concealing the seams within the yokes. The sleeves may be sewed at armseye to outer yoke and the under yoke folded under to the line of stitching and whipped down to conceal the plain seam. The top of the skirt yoke is seamed before it is attached to the skirt except when finished by a band. In this case, the lower part of the yoke is hand-hemmed in place, along the machine stitching.

**34. Plackets.**—A placket is an inconspicuous opening for convenience in putting on and removing the garment, and may be made in any part of the garment. The kind of placket used will depend upon the material, design, and use of the garment.

Placket openings are made to open from right to left for women, and from left to right for men. Plackets are best when made deep enough to permit freedom in the use of the garment. The three parts of the placket are the overlap, underlap, and fasteners. All plackets should be neat and as inconspicuous as possible.

*Continuous Placket* (Figure 133).—If the placket is to be made in a seam, measure on the seam line the desired length of the placket; otherwise cut the opening following a thread of the material. The continuous strip which is used to finish the placket opening



FIGURE 133

should be cut twice the desired width of the placket, plus two seam allowances and twice the length of the placket opening, plus  $\frac{1}{2}$  inch. Place the right side of the placket strip to the right side of the garment and baste  $\frac{1}{4}$  inch from the raw

edge. Stitch with the machine as near the basting as possible. With a warm iron, press the plain seam toward the placket so that it will be concealed in the placket. Fold under a  $\frac{1}{4}$ -inch hem on the outer edge of strip and press it in place. Baste the creased edge to the line of stitching and finish with the catch hemming stitch (Figure 18).

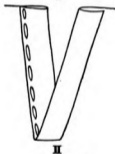


FIGURE 134

*Cut-Out Continuous Placket* (Figure 134). — When heavy fabric is used, it is advisable to use the cut-out placket in order to avoid too many thicknesses of material. Follow directions for the continuous placket, but, after basting the creased edge to the line of stitching, press and cut the fabric on the right-hand side on the back of the placket (I). Cut  $\frac{1}{4}$  inch from the middle crease and  $\frac{1}{2}$  inch from the bottom crease. Remove bastings holding the cut piece, and fasten the cut end of the placket to the garment. Turn the cut facing flat to the garment

and baste it in place. Sew the placket in place with close warp stitches (Figure 20). Remove bastings and press.

*Two-Piece Placket* (Figure 135). — Two-piece plackets are advisable to use when contrasts of color or fabric are desired. Cut the placket strips the desired length, plus 1 inch more in length than the placket openings. The binding that is to be used on the left side is cut twice the width of the placket, plus  $\frac{1}{2}$  inch for the seams. The facing to be used on the right side is cut the

desired width of the placket, plus  $\frac{1}{2}$  inch for seams. Apply the strips as for binding (Figure 86) and facing, and join the pieces together at the bottom with a buttonhole stitch (Figure 17). Fasten the binding with the hemming stitch, which is caught in the threads of the machine stitching. The facing is held in place with a close warp stitch.

*Tucked Placket* (Figure 136).— This placket is used when an opening comes in a tuck seam, and it is put in when the garment is being made instead of after the seams are finished.



FIGURE 135



FIGURE 136

Take a lengthwise strip of fabric a little longer than the placket opening. This is slipped inside the tuck and basted as near the creased edge as possible so that it will be held in place when the tuck is stitched. This serves as a reinforcement for fasteners (Figures 187, 188). The underside of the placket may be finished with a straight strip. Place the right side of the strip that is  $2\frac{1}{4}$  inches wide and 1 inch longer than the placket to the right side of the placket and stitch with a plain seam. Press open the plain seam on the wrong side

with a warm iron. Fold under the edge of the strip so that only  $\frac{1}{2}$  inch extends beyond the seam line and 1 inch comes under-

neath. Turn under a  $\frac{1}{2}$ -inch hem on the edge of the strip underneath and stitch this in place. The fasteners are buttonholed on the seamline, taking care that the buttonhole stitches do not show on the right side.

*Lap Placket* (Figure 137). — The two-piece inconspicuous placket is used in the plain seam. Establish the desired length of the placket by opening the plain seam. Cut two straight

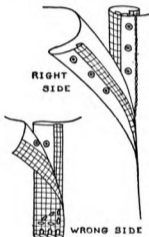


FIGURE 137

strips 1 inch longer than the placket allowance. One strip is 1 inch wide and the other 2 inches. Place and baste the right side of the 2-inch strip to the right side of the under part of the placket. Stitch  $\frac{1}{4}$  inch from the raw edge. Press the plain seam open and fold back the strip so that  $\frac{1}{2}$  inch extends beyond the seamline and two inches come underneath it. Turn under a  $\frac{1}{4}$ -inch hem on the edge of the strip underneath and stitch this in place with a close warp stitch. Place the two right sides together and baste the 1-inch strip to the right sides of the top placket and stitch  $\frac{1}{4}$  inch from

the edge. Press the plain seam open and fold underneath the strip so that  $\frac{1}{2}$  inch extends beyond the plain seam. Sew the strip to the material with a close warp stitch (Figure 20). Baste the end of the placket strips together and finish with a buttonhole stitch.

*Fly Placket* (Figure 138). — The fly placket is used for the front opening of trousers and requires five pieces. Cut, following the pattern. The three lining pieces should be of some firm fabric

and the two outside pieces like the garment. In men's clothes, openings should always lap from left to right. The right side of the placket will be finished with two pieces, one of lining and one of the fabric. Baste the two right sides of the fabric together along the outer edge and stitch  $\frac{1}{4}$  inch from the edge. Turn to the right side and baste close to the seamline. Press with a warm iron. Place and baste the right side of the extension to the right side of the placket and stitch  $\frac{1}{2}$  inch from the seamline. Press the seam away from the extension and baste the inner lining along the seamline. Press the extension on the wrong side. Stitch from the top on the right side  $\frac{1}{8}$  inch from the seamline. The left side of the placket is finished with one piece of fabric and two of lining. Place and baste on the outer edge one piece of the lining to the right side of the placket. Stitch  $\frac{1}{4}$  inch from edge. Press the plain seam open and turn the lining to the wrong side of the placket. Crease and baste so that the fabric will extend  $\frac{1}{4}$  inch on the lining side of the placket. Press with a warm iron. The fly strip is made by placing the right side of the lining to the right side of the fabric. Stitch  $\frac{1}{4}$  inch from the outer edge, turn to the right side, and press on seamline. Baste around the fly strip. Mark and work

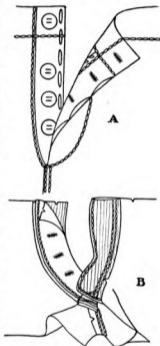
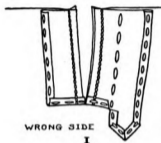


FIGURE 138

buttonholes. Pin and baste around the fly strip on the under side so that the outer edge will come even with the plain seam in the lining. Stitch on the wrong side  $\frac{1}{4}$  inch from the raw edge of the fly strip. Finish with a close overcast stitch.

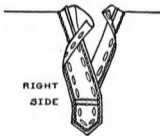
The fly strip should be securely blind-tacked to the placket between the buttonholes.

*Tailored Placket* (Figure 139). — The tailored placket is used for neck and shirt sleeve openings. Neck openings for men open from the left to the right, and for women, from the right to the left. Sleeve openings always lap from front to the back. Cut the opening the desired length and, if used on the sleeve, it must be kept in line with the little finger. Cut two strips of fabric, one  $1\frac{1}{2}$  inches wide and the length of the opening plus  $\frac{1}{4}$  inch for seam, the other 2 inches wide and  $1\frac{1}{4}$  inches longer than the opening. The strips may be made narrower or wider, depending upon the desired width



WRONG SIDE

I

RIGHT  
SIDE

II

FIGURE 139

of the placket. The end of the placket may be finished square, pointed, or round. The  $1\frac{1}{2}$ -inch strip is used for the under side of the placket.

Place the right side of this strip to the wrong side of the placket opening, taking care that the ends are even at the cuff or neckline (I). Baste and stitch  $\frac{1}{4}$  inch from the edge of the opening.

Baste  $\frac{1}{4}$ -inch hem along the side and top of the strip. The 2-inch strip is used for the upper side of the placket. Place the right side of this strip to the wrong side of the placket opening, taking care that the ends are even at the cuff or neckline. Baste and stitch the length of the placket opening  $\frac{1}{4}$  inch from the edge. Baste a  $\frac{1}{4}$ -inch hem along the side of the strip and press with a warm iron. Measure over on the wrong side  $\frac{1}{2}$  inch from the creased edge and press along the  $\frac{1}{2}$ -inch line, keeping the two wrong sides together. At the end of the placket opening, establish a line at right angles with the placket opening and mark  $\frac{1}{4}$  inch above it. Shape the end of the placket by starting at the creased fold and cutting to the  $\frac{1}{4}$ -inch line. Cut along the  $\frac{1}{4}$ -inch line and clip the corner to the folded hem. Turn a  $\frac{1}{2}$ -inch hem around the shaped end of the strip and baste. Turn the two strips to the right side of the garment. Baste the creased edge of the under side of the placket to the line of stitching and stitch along the basting (II). Press open the plain seam of the upper strip of the placket and baste the creased line directly on the line of stitching. Press with a warm iron. Stitch the shaped end and side opposite the fold accurately and securely to the garment with one or two rows of stitching as desired.

*Neck Binding* (Figure 140). — The neck opening may be finished by bands, bindings, or facings, depending upon the garment and collar. Binding is the most satisfactory finish used. After the neckline has been established, mark the opening the desired length by putting in a basting. Use a binding which is two inches wide and 1 inch longer than the length of the opening. Place the two wrong sides of the binding together and crease the center of the binding with a warm iron. Place the right side of the binding and the right side of the marked opening together, taking care that the binding is even with the neckline. Baste the center of the binding to the basted line of opening, taking care not to go beyond the basted line. Baste a

strip of paper under the neck opening on the side opposite the binding to insure a square corner when stitching (I-A). Stitch around the neck opening  $\frac{1}{4}$  inch from the basted line. The bottom of the opening may be shaped in a V, U, or square (I-B).

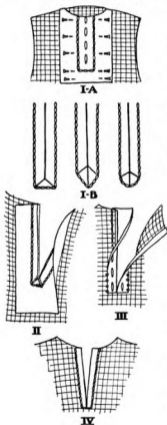


FIGURE 140

Press the binding and cut on the line of basting, cutting the neck opening to within  $\frac{1}{4}$  inch of the bottom of the facing. Then clip the corners in a V-shape, taking care to keep them alike and not to cut through the machine stitching (II). Turn the facing inward, and with a warm iron press along the line of the stitching. Baste a line on the facing  $\frac{1}{4}$  inch on each side of the machine stitching (III). Carefully remove the paper and turn the facing to the wrong side, beginning at the bottom. Fold the two edges of the binding together and crease. Baste along the creased line, taking care to keep the edges together. Fold the sides of the binding outward and press with a warm iron. Turn under the binding so that the edges come even with the lines of machine stitching. Sew in place with the catch hemming stitch (Figure 18) or the close warp stitch (Figure 20). If



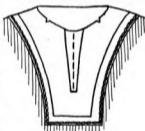
visible stitching is desired, machine stitching may be used (IV). Trim the end of the binding to within  $\frac{1}{2}$  inch of the stitching and overcast. Press the entire binding and remove the bastings.

**35. Neckline Finishes.** — Necklines require skillful treatment. The natural neckline forms a good curve from the prominent bone at the base of the neck to just above the collar bone in front. The neckline is a little lower in the front than in back. The inside curves are usually faced to give greater strength and to prevent stretching. It is advisable to work out with stiff paper the most pleasing neckline and make the collar accordingly. The neckline without an opening should be two inches larger than the headsize.

The six different styles of neckline are the U-, V-, and heart-shaped, round, tapering bateau (*bá-tō'*), and square. Collars should be designed in keeping with the chin, neck, and shoulders (page 234). They should look as if they really belonged to the garment. Collars should be of a color and fabric that is becoming and in harmony with the garment. Firm, heavy fabric requires smaller collars than more sheer fabric. The shape of the neckline of the collar determines the lay or roll of the collar.

There are two styles of collars. They are the *convertible* and *non-convertible*. They may be made either double or single and the non-convertible may be made either attached or detached.

*Convertible Collar Facing* (Figure 141). — Cut the facing the desired shape and size and turn a  $\frac{1}{4}$ -inch



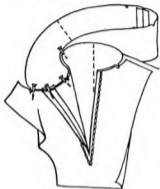
I



II

FIGURE 141

hem to the wrong side around the facing except around the neckline. Stitch with the machine  $\frac{1}{8}$  inch from the folded edge unless the facing is to be held in place with the warp stitch (Figure 20). Establish the



I



II

FIGURE 142

center of the facing and center front of the waist and crease the established line with a warm iron. Place the two right sides together, matching the creased center lines, taking care to keep them even at the neckline. Baste along the established line the desired length of the neck opening (I). If the fabric lacks body, a strip of paper may be basted along the back of the opening. Measure  $\frac{1}{8}$  inch on both sides of the established line at the top of the opening and mark. Measure  $\frac{1}{8}$  inch on both sides of the established line at the end of the opening and mark. With a ruler draw a line from point to point, shaping the lower end in a V, U, or square. Stitch along the marked line

and cut  $\frac{1}{8}$  inch from the stitching, clipping around the curve to within a few threads of the machine stitching. This prevents the facing from puckering when it is turned to the wrong side. Press the plain seam open and turn. Turn the facing to the wrong side and baste so that the plain seam comes directly on the fold (II). The sides and end of the facing

are not sewed in place until the collar is entirely made and on the garment.

*Attaching the Convertible Collar* (Figure 142). — Establish the center back of the collar and neckline and place the underside of the collar to the right side of the garment. Pin the front of the collar to the neckline of the facing, taking care that the side seams of the collar exactly match the side seam of the facing (I). Pin the underside of the collar to the neckline of the garment and baste around the entire neckline. Stitch  $\frac{1}{4}$  inch from the edge. Press the plain seam away from the neckline. Baste the two front seams of the collar together. Turn under a narrow hem from facing to facing, and baste down just to the machine stitching. Sew into place with the hemming stitch that catches the machine stitching, working with the fold towards you (II). The sides and bottom of the facing may be held in place by blind tacking at intervals or by finishing with the warp stitch (Figure 20).

*Straight Band Collar* (Figure 143). — This collar has a variation in the shape at the neckline, for it may be cut straight or slightly curved. Place the two right sides of the fabric together. The one-piece collar is cut with the top on the lengthwise fold (A) while the two-piece collar is not cut on the fold. Allow  $\frac{1}{4}$  inch on

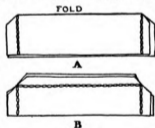


FIGURE 143

all edges to be seamed. Stitch the collar, taking care that the two right sides are together (B). Clip the corners and turn the collar to the right side. Baste and press the seam so that the fold comes exactly to the line of stitching. To attach this collar, follow directions for attaching the convertible collar.

*Middy Collar* (Figure 144). — Make facing (Figure 113). Place the two right sides of the fabric together and cut the collar

allowing a  $\frac{1}{4}$ -inch seam. Stitch  $\frac{1}{4}$  inch from the raw edge, leaving the neckline open. Clip the corners and turn the collar to the right side. Baste and press the seam so that the fold comes exactly to the line of stitching. Follow directions for attaching the convertible collar (Figure 142).



FIGURE 144

*Tailored Collar* (Figure 145). — Fold the material crosswise, pin the muslin pattern, and cut (except in cases where contrasting colors or materials are used for one side of the collar). The muslin pattern is placed on the wrong side of the back of the collar and is used for an inner lining. Pin and baste the collar lining  $\frac{1}{2}$  inch from the edge of the entire collar, then trim the inner lining  $\frac{1}{4}$  inch from the edge of the collar (I). This is held in place with close rows of machine stitching stitched in a half-moon shape. The width of the moon, as a rule, is a little less than half the width of the center part of the collar. The length of the moon at the neckline should extend one inch to the front of the shoulder seam. Fill in the rest of the collar, beginning at the stand with rows of stitching like the diagonal basting stitches (Figure 9), which are invisible on the back of the collar (II). Make the stitches about  $\frac{3}{4}$  inch long. The joining of the coat collar to the lapels of the coat is very conspicuous and must be done accurately and neatly. In stitching the ends of the collar, allow  $\frac{1}{4}$  inch from the edge of the collar line. Hold the collar firmly over the hand with the tip of the collar toward you and, with diagonal basting stitches (I), roll and shape the collar.

Place the two right sides of the collar together and baste  $\frac{1}{4}$  inch from the edge along the top and two ends of the collar and then stitch along the basting line. Clip the corners, dampen, and

press the plain seam open. Turn the collar to the right side, turning the plain seam to the back of the collar, and baste under enough so that the seam cannot be seen on the right side. Open the collar and, working on the wrong side, place the ends of the collar on the notches, matching the seams (III). Pin and baste securely in place. Place the center back of the collar to the center back of the coat and baste in place. Baste the back of the collar to the neckline of the coat.

Baste the front of the collar by working on the wrong side; then, beginning at the notch, baste the front of the collar to the neckline of the facing and stitch  $\frac{1}{2}$  inch from the edge around the collar, following the bastings (IV). Dampen and press the plain seam open. The distance between the facings is basted securely to the coat so that the raw edge may be seamed. Press the entire collar on both sides with a damp cloth.

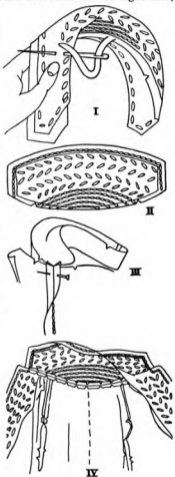


FIGURE 145

**36. Non-Convertible Collar.** *Attached Collar* (Figure 146). — Establish the center back of the collar and neckline. Place the underside of the collar to the right side of the garment and pin in place. Regardless of where the ends of the collar come on the front of the neckline, the ends should exactly meet. Baste around the entire neckline. The collar may be joined to the neckline by bias facing, flat fell seam, or a plain seam (A). The bias

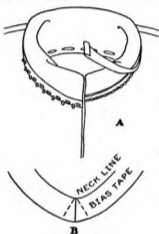


FIGURE 146

facing is the most suitable (Figure 104). Place the right side of the bias to the right side of the collar and begin to baste at the center front regardless of where the ends of the collar meet. At the end of the bias turn back  $\frac{1}{2}$  inch and place the folded end of the bias exactly at the end of the collar. The reason that the  $\frac{1}{2}$  inch is left at the end of the facing is so that the bottom of the facing may be let out in order to taper it outward from the neckline, instead of leaving the end a straight line (B). Pin and baste the

bias strip around the collar along the line of basting. At the other end of the collar fold back the facing  $\frac{1}{2}$  inch, taking care that the folded end of the facing comes exactly at the end of the collar. Stitch the collar and bias to the garment  $\frac{1}{4}$  inch from the edge. Remove the basting. Press the facing downward and turn the bias under  $\frac{1}{4}$  inch, taking care to keep it of uniform width. Baste the bias to the neckline and stitch in place with the close warp stitch (Figure 20).

*Detached Collar* (Figure 147). — It is said that detached collars were invented in Troy, New York. The collar industry is believed to have been originated in that city by Hannah Lord Montague, who, in 1819, had the idea of making separate collars for her husband's shirts.

A detached collar is made separate from the neck opening. The neck opening is neatly finished with a bias facing or binding. The bias binding is more desirable (Figure



FIGURE 147

105 A II). The collar is finished with a bias strip. Cut the collar facing 1 inch wide and  $\frac{1}{2}$  inch longer than the length of the collar neckline. Fold the facing through the center and press. The ends of the facing are turned in  $\frac{1}{4}$  inch at each end and the raw edge of the collar is slipped between the folded edges of the

bias strip. Baste securely in place, taking care not to stretch the bias, then stitch. Remove the bastings and press. Sew to the collar line of the garment with the collar facing on the inside of the collar line. The detachable collars are especially desirable when the garment is to serve for more than one purpose. Such collars, moreover, are easily laundered.

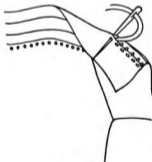


FIGURE 148

*Stand-Up Collar* (Figure 148). — The narrow stand-up collar is made straight with the fold at the top of the collar. The tiered collar is made by using

different widths of fabric in the stand-up collar. The high stand-up collar is cut on a curve, following the contour of the neckline so that it will fit snugly at the neck. It is not cut on the fold. Place the two right sides of the fabric together and cut, allowing a  $\frac{1}{4}$ -inch margin on all sides to be seamed. Stitch  $\frac{1}{4}$  inch from the raw edge, clip corners, and turn to the right side. Baste and press the seam so that the fold comes exactly to the line of stitching. Follow directions for attaching non-convertible collars (Figure 146).

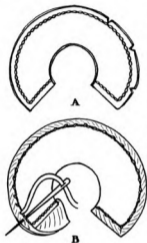


FIGURE 149

*Peter Pan Collar* (Figure 149).— This collar may be made either single or double, although the double is more desirable. For the double collar, place the two right sides of the fabric together and cut, allowing  $\frac{1}{4}$  inch on all edges to be seamed. Baste and stitch  $\frac{1}{4}$  inch from the raw edge (A). Clip the seam in about five places and turn to the right side. Baste and press so that the plain seam comes exactly on the fold. If the single collar is used, the outer edge may be finished by picoting, binding, or hemming (B). Decorative stitches, lace, or trimming may be applied. Follow the method of attaching non-convertible collars (Figure 146).



FIGURE 150

*Rolled Collar* (Figure 150).— The rolled collar is made in exactly the same way as the Peter Pan collar except that the



rolled collar is cut with more of a curve at the neckline to insure the desired roll. Follow directions for attaching the non-convertible collar (Figure 146).

*Shawl Collar* (Figure 151). — The shawl collar has almost a straight line at the neckline, which makes it roll high and fit snugly at the back of the neck. Place the center back of the collar on the fold of the fabric. If the shawl collar is made double, place the two right sides of the fabric together. Cut and stitch around the outside of the collar  $\frac{1}{4}$  inch from edge. If the fabric does not have body, the collar should be basted to a piece of stiff paper before being stitched. Remove bastings and paper, turn to the right side, and press so that the plain seam is exactly on the fold. To attach, follow the directions given for attaching the non-convertible collar (Figure 146).

**37. Sleeves.** — The home-made garment is branded by its sleeves. The foundation of a good sleeve is a well-established armseye and shoulder seam. The sleeve must be cut accurately, made well, and carefully adjusted to fit the arm. The types of sleeves must be suited to the wearer. The length of the sleeve is determined by bending the arm and touching the lobe of the ear. The fitted sleeve should fit closely from the elbow to the wrist to give style. Sleeves should be made in keeping with the Greek law of proportion. (See page 158.)

There are four types of sleeves and their variations: *set-in*, *kimono*, *raglan*, and *epaulet*.

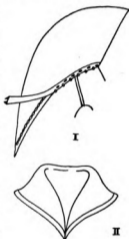


FIGURE 151

*Shirt Sleeve* (Figure 152). — The simplest style and the one that gives the least trouble is the shirt sleeve. This sleeve is sewed to the waist before the underarm seam is sewed up and

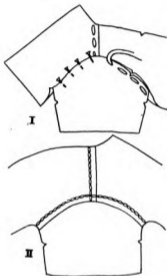


FIGURE 152

does not require such close fitting as the more snugly fitted set-in sleeve, but the looseness of this sleeve is desirable for some garments.

*Set-in Sleeve* (Figure 153). — This sleeve is the most commonly used and is cut in one or two pieces. It breaks the shoulder-line of a garment and allows the waist to follow more closely the lines of the figure. The set-in sleeve should fit smoothly in the armseye and, for comfort, should measure from one to four inches larger than the upper arm, depending upon the size. The top of the average sleeve measures one inch larger than the arms-eye and the excess fullness

gives ease to the sleeve. The top half of the finished sleeve should have a soft roll toward the shoulder. This set-in sleeve is the most difficult of all to fit.

The set-in sleeve fits best when sewed in with the plain seam. Sleeves should be adjusted and pinned in place while the garment is on the model. The sleeve measurements should correspond to those of the arm. A correctly fitted sleeve will not bind when the arms are crossed and the fingertips touch the shoulders. There must be freedom at the elbow in all styles of sleeves.

When the arm hangs naturally at the side, the inside seam should be in line with the thumb and the sleeve opening in line with the little finger. Sleeves of thin and loosely woven material should be constructed larger not only to prevent pulling out but to give ease.

Three points will distinguish between the right and left sleeves of a garment :

(1) If the top curve around the armseye is the same when the seams are placed together, the sleeve may go into either armhole unless the bottom of the sleeve has a right and left finish. An example of this is the shirt sleeve in which sleeve and underarm seam are continuous (II-A).

(2) If the top curve around the armseye is uneven and one side extends slightly above the other, both having the same general shape, but one higher than the other, the highest part of the sleeve goes in the back (II-B).

(3) If the top curve around the armseye differs in shape, or one of the two sides extends higher than the other, the large part of the sleeve goes to the front. The seam of the sleeve generally comes  $1\frac{1}{2}$  inches in front of the underarm seam (II-C).

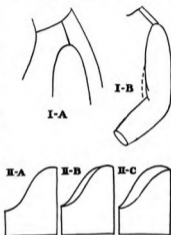


FIGURE 153

One reason for a set-in sleeve not fitting may be that the cap of the sleeve is not the right size for the arm. Before cutting out a sleeve, the cap on the sleeve pattern should be checked with the cap of the arm, to see if the pattern is of correct measurement (III).

*To Take Measurements.* — Care must be taken to get the correct width and depth of the armseye. It is therefore advisable, because of the importance of this measurement, to take the width and depth of the armseye and draw it full size before taking the circumference of it. To take this measurement, place the center of a fold of stiff paper so that the edge of the paper will come on the shoulder bone. Place the center of another piece of stiff paper under the arm far enough away from the pit of the arm so that the armseye, when finished, will not bind the arm. Keeping the ruler perpendicular, take the depth. The width of the armseye (which is the cap of the sleeve) is measured midway between the shoulder and underarm seam, and across the top or cap of the arm, allowing enough for arm movement. If fullness is desired, more allowance will have to be made.

*Making the Sleeve* (Figure 153 *continued*). — Mark the sleeve vertically and horizontally with a basting on the upper third of the sleeve along the warp and woof threads (IV). Make two rows of tiny gathering threads around the entire top of the sleeve. The first should come  $\frac{1}{8}$  inch from the raw edge and the second  $\frac{1}{16}$  inch below the first (IV). Place the two wrong sides of the sleeve together regardless of the kind of seam used to finish the sleeve. This is done for convenience in fitting the sleeve in the armhole. The seam can easily be tightened or made larger on the model. This part of the sleeve is somewhat bias and must be carefully handled. If extra fullness is needed at the elbow, gathers, folds, or several small darts should be made between the notches (V-VI). The extra fullness is allowed for when cutting the sleeve. If there is fullness at the elbow, baste the sleeve from

the bottom 1 inch from the raw edge to the notches indicated for gathers and baste from the top of the sleeve 1 inch from the raw edge to the notch indicated for gathers, and tack. Make two rows of tiny gathering threads between the notches (VII). The raw edges are pinned together at the top and bottom of the sleeve. Baste the even gathers, folds, or darts in place. Place the sleeve on the model to see if the sleeve is too large or too small for the arm and adjust the underarm seam accordingly. Divide and mark the top of the sleeve and armseye (VIII, IX) into fourths, keeping the underarm seam as one point. Very carefully draw up the gathering threads 2 inches at the top of the sleeve, at the seam. Twist the threads to prevent them from slipping, and even the gathers around the top half of the sleeve. Place the right side of the top of the sleeve over the tailor's pad and with a damp cloth shrink out the excess fullness (X). Wool will shrink more than

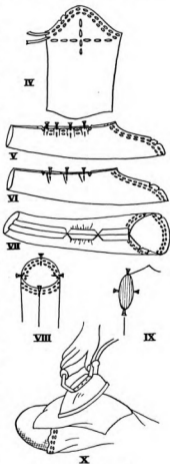


FIGURE 153 (continued)

any other fabric. Silks that have not been shrunk cannot be dampened as they will spot. Sleeves should never be stitched on the machine until they have been fitted and basted into the armseye.

If the sleeves do not then fit, they can be easily adjusted. The 1-inch sleeve allowance, if not needed when fitting the sleeve, can be cut off, the desired width depending upon the kind of seam made.

*Setting in a Sleeve* (Figure 154). — Place the garment and the sleeve right side out on the model (I). Fold under and pin the center of the sleeve to the armhole at the shoulder so that the vertical line in the sleeve hangs vertically with the arm (II). The reason the matching of notches in sleeves does not always give a perfectly fitted sleeve is because of the many variations in shoulders and upper arms. Fold under the raw edge at the two markings and pin the sleeve to the armseye, taking care that the horizontal lines run straight. If the vertical and horizontal lines are straight, subdivide the top of the sleeve; if there is a fullness that has not been shrunk out, turn the edges under and pin evenly around the top of the sleeve.

Place pins at right angles to the armseye edge, pointing toward the sleeve. Be careful not to stretch the top of the sleeve. The fullness that is not shrunk out should be eased in so that it does not show. This fullness prevents any strain at the top of the sleeve. There should be no fullness on the lower half of the sleeve unless extra room is needed for fleshy arms.

Remove garment from the model and, with the wrong side of the garment held toward you, carefully remove pins one at a time and pin to the wrong side of the sleeve. Match the lower gathering thread of the sleeve to the established armseye line. With the thumb and first finger, even the fullness and baste with small bastings (III). The gathered edge at the top of the sleeve does not indicate gathers on the right side of the sleeve. Again

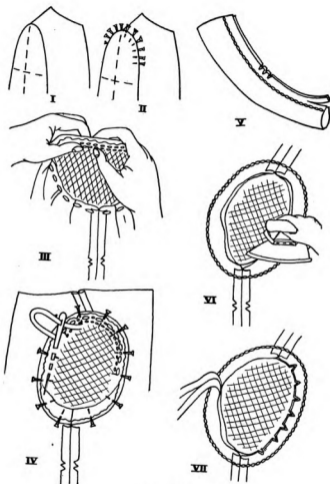


FIGURE 154

try the sleeve on the model to be sure that the sleeve fits. If the sleeve still does not fit properly, remove the garment and baste the lower half of the sleeve around the established armseye line. Again fit the sleeve. If the sleeve fits and hangs perfectly, remove the garment and trim off excess material on sleeve seam, depending upon the kind of seam to be made. The plain seam and pinking are advisable because they allow the fabric to give and are quickly and easily made. Make the desired seam. Stitch in the sleeve around the armhole, keeping the sleeve next to the presser foot. Remove bastings, place the right side of the sleeve over the tailor's pad, and with a damp pressing cloth press the armseye seam toward the sleeve (VI). Trim off the edge of the seam, depending upon finish desired (V). Clip  $\frac{1}{8}$  inch from the seam around the sleeve at the armseye to prevent the sleeve from drawing or puckering (VII). Finish the seam around the

armhole according to the material and garment. Overcasting and bias binding are most often used.

*Kimono Sleeve* (Figure 155). — The kimono sleeve may be made with one or two seams. One is on top of the shoulder, extending from the neckline to the bottom of the sleeve, and the other is underneath the arm, extending



2 TYPES

FIGURE 155

from the waist to the bottom of the sleeve. The sleeve with one seam is more common but does not fit so well as the two-seamed sleeve. This style of sleeve fits smoothly over the top of the shoulder and falls in folds from the front and back of the shoulder to the waist. This sleeve should be made in a garment of soft fabric which has enough body to hang well.

*Making the Kimono Sleeve* (Figure 156). — The kimono sleeve is cut with the body of the garment in one or two pieces. The



sleeve may be finished with a plain or French seam, depending upon the material and garment. The sleeve seams are sewed with the underarm and shoulder seams. Plain seams that have been pinked are advisable to use because they do not restrict the give of the fabric.

*Raglan Sleeve.* — The raglan sleeve is similar to the kimono sleeve in that it has two seams. One seam is in the front and the other in the back of the established shoulder line. This sleeve is easy to make but has a tendency to make one appear round shouldered.

*Making the Raglan Sleeve* (Figure 157). — The raglan sleeve is cut separately from the waist. The seam of the sleeve and underarm seam of the waist are continuous and the sleeves are set in before the underarm seams are stitched. Match the notches of the sleeve and waist and pin and baste in place. Stitch the seam  $\frac{1}{2}$  inch from the raw edge.

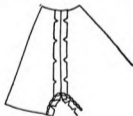


FIGURE 157

The plain seam is advisable to use because it does not cause the sleeve to draw. Clip the seam at regular intervals to within  $\frac{1}{8}$  inch of the machine stitching. This will prevent drawing and insure a smooth-fitting sleeve. Press the plain seam open with a warm iron. Place the two right sides of the sleeve together, matching the underarm seams and notches in the sleeve and waist. Baste and stitch  $\frac{1}{2}$  inch from the edge. Clip the seam at the armpit to within  $\frac{1}{8}$  inch of the stitching, to prevent drawing. Finish the raw edges of the seams according to material and use of garment. Pinking is the quickest method and allows the edge to give.



FIGURE 156

*Epaulet Sleeve.* — The epaulet (ěp'ô-lět) sleeve is similar to the raglan sleeve except that at the top it gives the effect of a yoke because it has a shoulder extension which resembles a yoke. The epaulet sleeve may be set in with the plain tuck or cord, although the plain seam is most often used. The sleeve is usually set in before it is seamed but it may be seamed and set in if desired.

*Making the Epaulet Sleeve* (Figure 158). — Holding the garment toward you, match the notches and pin the epaulet to the garment. Then, working with the sleeve held toward you, pin and baste the armseye seam. Stitch  $\frac{1}{2}$  inch from the edge,

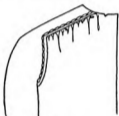


FIGURE 158

remove the bastings, and press open if the plain seam is used. Clip the plain seam almost to the machine stitching around curves to keep the seams from drawing. Deeper and more curved seams will remedy any puff in the garment and sleeve. Bagging of the sleeves is easily adjusted by making deeper underarm and sleeve seams. To finish seaming the sleeve, place the two

right sides of the sleeve together, matching the underarm seams, bottom of sleeves, and waist. Pin and baste. Stitch  $\frac{1}{2}$  inch from the edge and press the seam open with a warm iron. Clip the seams at the armpit almost to the machine stitching to prevent the seam from drawing. Finish the raw edges of the seams according to the material and use of the garment. Pinking is the most advisable because it does not bind the edges.

**38. Finishes for the Bottoms of Sleeves.** — A well-fitted sleeve is made more attractive by the finishing touches which are used. The bottoms of sleeves are usually finished in some decorative manner which may be either cuffs, bands, bindings, or similar trimmings. Cuffs are usually more desirable and should match the collar in design. They may be made single or double,

attached or detached, and straight or shaped. Cuffs may also be made open or closed, depending upon the style of sleeve. If the cuff opens, the opening should be in line with the little finger and lap toward the back.

Cuffs add much to the daintiness of a frock. The bottom of the sleeve should be finished after the sleeve has been set in and stitched. The line for the bottom of the sleeve may then be correctly established. If the sleeve is too short, a designed attached piece may be added or a wider cuff made to give extra length. If the sleeve is plain at the wrist and is to be gathered into a band, measure the band the same as the wrist measurement plus  $\frac{1}{2}$  inch fore seams and  $\frac{1}{2}$  inch for the lap. The full sleeve is gathered with several rows of tiny running stitches before it is attached to the cuff.

Long tight-fitting sleeves and close-fitting cuffs require a cuff opening for convenience in putting on and removing the garment. Cuff openings should be inconspicuous and as small as possible. The correct location for these sleeve openings is in line with the little finger. The sleeve seam may be left open for a small distance at the cuff of the sleeve, thus making the cuff opening, but it is seldom as neat as the placket opening that is made in line with the little finger. The sleeve opening may be finished with a rolled hem, picoting, bias, facing, binding, or a narrow placket. The cuff opening is always finished before the bottom of the sleeve is made.

*Cuffless Sleeves.* — The cuffless sleeve may be either fitted or loose and the bottom of the sleeve may be finished with bias, lace, or any hem that will serve appropriately as an edge finish.

*Single Cuffs* (Figure 159). — Cuffs should always be made before they are attached to the sleeve. They may be cut lengthwise, crosswise, or bias, but the cuff that is cut lengthwise will fit tighter than the others. Cuffs have a variation in shape at the cuff line of the sleeve. The line may be straight or curved,

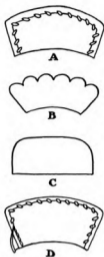


FIGURE 159

depending upon the amount of flare desired. The top and ends of cuffs may be cut any desired shape, but the design must correspond to that of the collar. The ends of the cuffs may be made open or closed. Cuffs, as a general rule, turn back from the wrist, but they may turn down. Flare cuffs or ruffles that turn down should not extend below the center of the hand from the wrist to fingers.

Single cuffs are cut the desired length and width plus  $\frac{1}{4}$  inch for seam allowance and are cut from one thickness of fabric. The top and sides of the cuff may be finished with a rolled or narrow plain hem, lace, bias, or any appropriate edge finish. To attach single cuffs follow directions for Figure 162.

*Double Cuffs* (Figure 160). — These are cut the desired length and width, plus  $\frac{1}{4}$  inch for seam allowance, from two thicknesses of fabric. In double cuffs there may be a contrast of material as well as color. Place the two right sides of the fabric together and cut the cuff. Straight band cuffs may be cut with the top on the lengthwise fold. Place the two right sides of the cuff together, and pin and baste  $\frac{1}{4}$  inch from the edge. Stitch on the line of basting. Clip the corners, remove the bastings, and

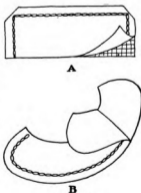


FIGURE 160

turn the cuff to the right side (A). Baste and press the seam so that the line of stitching comes exactly on the fold. To attach double cuffs follow directions for attaching cuffs (Figure 162).

*Tailored Cuffs* (Figure 161). — The tailored cuff is used on coats and suits and it is therefore necessary that it have an inner lining of muslin to give it body. Measure the distance around the bottom of the sleeve, plus  $\frac{1}{2}$  inch for seam allowance. Fold two thicknesses of muslin together (I) and with a ruler or tape establish the distance for the length around the cuff and the desired width. Shape the top of the cuff to correspond to the collar in design and cut the muslin. Fold the fabric with corresponding sides together and place the muslin pattern that has been adjusted to the sleeve upon the fabric. Cut the backs of the cuffs like the muslin pattern, but cut the tops two inches longer at the bottom. Place the muslin lining on the wrong side of the back cuff (II).

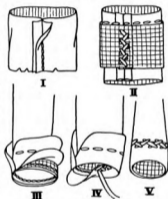


FIGURE 161

Pin and tack with the diagonal basting stitch, which is invisible on the back of the cuff. Trim the muslin lining  $\frac{1}{4}$  inch from the raw edge. Place the two right sides of the cuff together, pin and baste  $\frac{1}{4}$  inch from the edge along the top of the cuff. Stitch along the basting line, dampen, and press the plain seam open. Turn the two right sides of the cuff together and pin the ends together so that the seams match. Stitch  $\frac{1}{4}$  inch from the edge, dampen, and press the plain seam open. Turn the two wrong sides of the cuff together and baste the plain seam which has been folded  $\frac{1}{4}$  inch to the wrong side around the top

of the cuff so that the plain seam does not show on the right side. Now press the entire cuff with a dampened cloth. Hold the cuff

**A****B-I****B-II****C****D-I****D-II**

over the hand with the top toward you, and then run a basting midway around the cuff. Cuffs that are shaped at the end should be placed on the sleeve so that the ends are in line with the little finger.

In joining the cuff to the garment, be very careful that the outside portion of the cuff does not draw when the cuff is rolled into position. Band cuffs are placed so that the seam matches that of the sleeve. Place the back of the cuff to the right side of the sleeve, leaving the top of the cuff free. Pin in place, baste, and stitch  $\frac{1}{4}$  inch from the edge (III). Baste the loose part of the cuff along the line of stitching. Turn the edge of the outside piece of the cuff to the inside of the sleeve. The edge of the cuff should extend up into the sleeve from  $1\frac{1}{2}$  to 2 inches so that the lining that extends over the raw edge will not show (IV). Fold up until it touches the raw edges of the bottom of the sleeve. Baste

FIGURE 162

the edge in place and stitch to the sleeve with the catch stitch (V) (Figure 30).

*Attached Cuffs* (Figure 162). — Attached cuffs may be made to turn up or down (C, D). The extension cuff may be attached by a French or flat fell seam, bias binding, or facing. Bias facing is the most desirable. If bias facing is used, place the right side of the cuff to the right side of the sleeve, matching the seams. When the ends of the cuff are open, place the ends of the cuff in line with the little finger. Pin the cuff to the cuff line and baste in place. If the bottom of the sleeve is to be gathered, it should be done before the cuff is put on. Cut the bias strip (Figure 104) for the sleeve and place the right side of the bias to the right side of the cuff. Turn back one end of the bias  $\frac{1}{4}$  inch and place the folded end exactly at the end of the cuff (B-I). Pin the bias around the cuff along the line of basting. Lap the opposite end of the bias  $\frac{1}{4}$  inch, taking care that the end of the bias comes exactly at the end of the cuff. Stitch the cuff and bias to the sleeve  $\frac{1}{4}$  inch from the edge. Baste the bias in place along the seamline around the bottom of the sleeve so that the plain seam comes directly on the fold. Turn the raw edge of the bias under  $\frac{1}{4}$  inch, taking care to keep the bias facing of uniform width (B-II). Baste the bias to the sleeve and stitch in place with a close warp stitch (Figure 20).

*Detached Cuffs* (Figure 163). — The detached cuff is made separate from the sleeve and is made to turn away from the bottom of the sleeve. The bottom of the sleeve is finished with a hem, bias binding, or facing, bias binding being the most desirable. The bias binding for the cuff is cut  $1\frac{1}{4}$  inches wide and  $\frac{1}{2}$  inch longer than the length of the cuff line. Fold the binding through

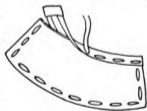


FIGURE 163

the center and press. Turn in both edges and both ends  $\frac{1}{2}$  inch and press. Slip the cuff line of the cuff between the folded edges of the binding and baste. Stitch in place with the machine, remove the bastings, and press. Sew the cuff to the sleeve with the cuff binding on the inside of the cuff line.

The detachable cuff is especially desirable when the garment is to serve for more than one purpose.

**39. Pockets.** — Pockets are of two types — patch and set-in. Patch pockets are shaped pieces of fabric stitched on the outside of a garment while a set-in pocket is one which is set into slits or cuts in the garment. Pockets are used for both service and decoration. Pockets are best placed on a slant so that the hand may slide in with ease. The sham pocket is, of course, used only for decoration.

The style, shape, and size of the pocket in relation to the garment depends largely upon two things: first, the kind of material of which the pocket is made, and second, the location of the pocket on the garment.

Pockets at the hip line make the hips look smaller if placed close together, and larger if placed far apart. The skirt length and style of garment will dictate the kind of pocket needed, and the size and placement should be in keeping with the figure.

Set-in pockets may take a straight or a diagonal position in the garment. Although the shape may be modified the principle of making is always the same. The width of the pocket slit will depend upon its position on the garment and its use. Seams on set-in pockets must be neatly finished as they will reveal clumsiness or daintiness in accordance with their seam finish. Paper should be basted on the wrong side of fabric where patch pockets are to be placed, and cambric for set-in pockets. The paper aids in stitching and the cambric aids in making parallel lines in the pocket pattern and also gives shape to the pocket opening.



*Patch* (Figure 164). — The size of a patch pocket is governed by its location on the garment. The pocket may be square or any desired shape and may be cut on the bias if a unique shape is desired.

There are various ways of finishing the pocket. Patch pockets are generally plain-stitched on the garment, but if a more decorative finish is desired, cording, piping, or binding may be used. Lining the patch pocket with a contrasting color or material affords an unusual touch.

Establish and mark the placement of the pocket on the garment. Determine and cut the pocket pattern the desired shape and size. Cut a piece of paper that is two inches larger than the pocket pattern and baste to the wrong side of the garment around the established line of the pocket, taking care to keep the fabric smooth (I).

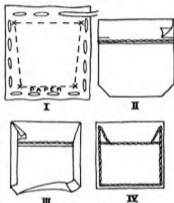


FIGURE 164

Cut the pocket according to the pattern, allowing  $\frac{1}{4}$  inch for seams and the desired amount for the hem at the top. Finish the top of the pocket with a hem before it is stitched to the garment (II). After the hem has been stitched in place, make a slash of about  $\frac{1}{4}$  inch on the wrong side of the pocket hem at both ends, parallel to the stitching and just above it. Turn under and baste the raw edge to the wrong side on the sides of the pocket and fold in the cut portions of the hem (III). This keeps the corners of the hem from slipping out and showing. The underside of the hem should be turned under slightly deeper at the cut edge than on the outside. Baste the pocket in place on the

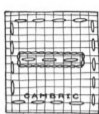
garment and, with the top of the pocket toward the worker, begin stitching at the hem line  $\frac{1}{4}$  inch from the side of the pocket. Stitch  $\frac{1}{4}$  inch and on an oblique line to the corner. Turn and stitch  $\frac{1}{8}$  inch from the edge around the sides of the pocket and finish the corner on the opposite side in the same way (IV). Remove paper and press carefully.

*Set-In Pocket* (Figure 165). — Determine the location and width of the pocket, mark the line of the pocket opening, and baste.

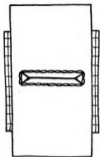
Cut a piece of cambric that will extend two inches on all sides of the marked line. Fold the cambric lengthwise through the center and pin the cambric to the wrong side of the garment so that the fold comes exactly on the marked line of the pocket opening. Baste on this line and around the outer edge, taking care to keep the cambric and fabric smooth (A-I). Mark and stitch on the cambric on the wrong side of the garment  $\frac{1}{8}$  inch from the basted line of opening, forming a rectangle. Take care to make square corners, as the secret of a well-tailored pocket is parallel lines in the rectangle. The stitched rectangle should be the desired width of the pocket.

Cut the pocket strip two inches wider than the width of the pocket opening and twice as long as the pocket when finished. One or two inches should be allowed for seams. Crease the pocket strip in the center and place the right side of the pocket to the right side of the garment, matching the crease of the right side of the strip to the marked line of the pocket. Baste the strip to the garment along the marked line. Stitch on the wrong side of the garment around the rectangle (A-II).

Cut the pocket strip, garment, and cambric along the marked line in the center of the rectangle forming a "V" at each end, taking care when clipping not to cut through the stitching. Turn the pocket strip through the cut opening (A-III). Baste and press the seams at both ends and sides carefully. Turn down the top piece of the pocket strip to make the pocket. Baste and



I



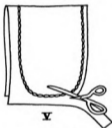
II



III



IV



V



VI

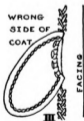
A



I



II



III

B

FIGURE 165

stitch around the three sides of the pocket and finish the raw edges with overcasting or pinking (A-VI).

Pockets may be set in seams, or in coats between the facing and edge of the lining. Cut the pocket the desired shape and size (B-I) and stitch the two right sides together (B-II). Place the pocket between the lining and the coat on the right-hand side of the coat and pin in place. After the pocket placement has been adjusted pin the edge of the pocket to the lining. Draw the pocket out from between the lining and the coat and re-pin so that the right side of the pocket and the lining come together. Make a plain seam and place the pocket in its former position between the lining and the coat. Turn under a narrow hem on the other side of the pocket and baste to the facing. Stitch the edge to the facing with a close warp stitch. Press carefully. If a trimming is desired along the pocket opening, a narrow folded strip of plaiting may be basted along the pocket opening on the coat lining before the pocket is basted on. Place the raw edge of the plaiting to the raw edge of the lining and stitch when the pocket is stitched to the lining.

*Bound Pocket* (Figure 166). — Determine the location and width of the pocket and mark the line of the pocket opening with a basting.

Cut a piece of cambric that will extend two inches on all sides of the marked line. Fold lengthwise through the center and pin the cambric to the wrong side of the garment so that the fold comes exactly on the marked line of the pocket opening. Baste on this line and around the outer edge, taking care to keep the fabric smooth (I). Mark and stitch on the cambric on the wrong side of the garment  $\frac{1}{4}$  inch from the basted line of opening, forming a rectangle the desired width of pocket and twice the desired width of the finished biased edges. Take care to make square corners.

The pocket strip is cut two inches wider than the width of the



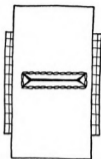
**I**



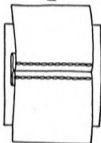
**III**



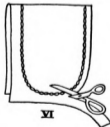
**V**



**II**



**IV**



**VI**

FIGURE 166

pocket opening, twice as long as the pocket when finished plus the amount needed for the two folds, one to two inches being usually allowed for seams (II).

Crease the pocket strip crosswise so that one side is about one inch longer than the other. Place both the right side of the pocket strip and the right side of the garment together, carefully matching the crease with the marked line, allowing the longer end to extend below the marked line. Pin and baste the strip in place. Stitch on the wrong side of the garment on the cambric around the rectangle. The two stitchings help to make the rectangle more secure. Cut the pocket strip, garment, and cambric along the marked line in the center of the rectangle, forming a "V" at both ends. Take care in clipping not to cut through the stitching (III).

Turn the pocket strip through the cut opening to the wrong side and crease the fabric on the seam line. Fold the strip so that a binding is formed over the seams and the edge of the bindings meet at the center and form an inverted plait on the wrong side at each end of the pocket opening (IV). Stitch along the lower pocket edge below the binding. Stitch through the pocket and garment on the upper edge of the binding and on the ends (V). Even the bottom of the pocket (VI). Stitch the pocket edges together and finish the raw edges with overcasting or pinking.

*Lap Pocket* (Figure 167).—Determine the location of the pocket and mark the line of the pocket opening with basting. Cut a piece of cambric that will extend two inches on all sides of the marked line. Fold lengthwise through the center and pin the cambric to the wrong side of the garment so that the fold comes exactly on the marked line of the pocket opening. Baste on this line and around the outer edge, taking care to keep the fabric smooth (I). For an inch lap, mark  $\frac{1}{4}$  inch from the basted line at the top and ends and  $\frac{3}{4}$  inch below the basted line. Cut the pocket strip two inches wider than the width of the pocket

opening, and twice as long as the pocket when finished. One to two inches is usually allowed for seams (II).

Crease the pocket strip in the center and place the right side of the pocket strip to the right side of the garment, matching the crease to the marked line of the pocket. Baste firmly together on the marked line. Around the stitched rectangle on the wrong side of the garment make the stitching. Cut the pocket strip, garment, and cambric along the marked line, forming a "V" at each end. Take care when clipping not to cut through the stitching (II).

Turn the pocket strip through the cut opening. Fold back the material along the seam lines at the ends and press the seam at upper edge of the slit (III). Fold the strip from the lower edge of the opening so that it fills the opening and touches the upper edge. This forms the lap (IV). Baste the lap in place and stitch across the

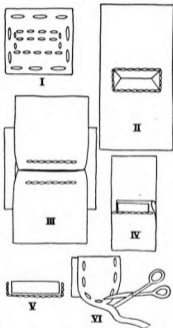
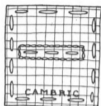


FIGURE 167

ends and bottom of the opening just outside the seam line on the right side (V). Turn the top of the pocket strip down to make the pocket. Even the bottom of the pocket (VI). Baste and stitch the edges of the pocket together and finish the raw edges with overcasting.



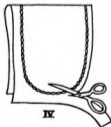
I



II



III



IV

FIGURE 168

*Welt Pocket* (Figure 168). — The welt pocket resembles the lap pocket in appearance but is sometimes preferred when the pocket takes a diagonal slant on the garment or when a wide lap is desired.

Determine the location and width of the pocket and mark the pocket opening line with a basting.

Cut a piece of cambric that will extend two inches on all sides of the marked line. Fold lengthwise through the center and pin the cambric to the wrong side of the garment so that the fold comes exactly on the marked line of the opening. Baste on this line and around the outer edge, taking care to keep the fabric smooth. Then stitch  $\frac{1}{4}$  inch on each side parallel to center basting and across the ends of the stitchings forming a complete rectangle (I). For a  $\frac{3}{4}$ -inch welt mark  $\frac{1}{4}$  inch below the basted line. Cut the strip for the welt one inch longer than the pocket opening and two inches wide. Fold the strip through the center with the right sides together. Baste and stitch across the ends so that the finished length is exactly the same as the length of the marking line. Clip the corners carefully. Turn the right side out and press the seams. Place the welt to the right side of the garment with the unfinished edge  $\frac{1}{4}$  of an inch below the line



of marking and the finished edge extending downward on the garment (II). Crease the pocket strip through the center. Place the right side of the pocket strip to the right side of the garment so that the crease comes on the line of basting. Baste firmly together on the marked line. Stitch on the wrong side of the garment around the stitched rectangle.

Cut the pocket strip, garment, and cambric along the marked line to within  $\frac{1}{4}$  inch of each end. Clip diagonally to the corners of the pocket opening, forming a "V" at each end, but do not cut through the stitching. Turn the pocket strip through the cut opening and the welt will turn up into place on the right side. Press the lower seam downward. Baste the ends of the welt to the garment (III). Even the bottom of the pocket and baste and stitch the edges of the pocket together (IV). Finish the raw edges with overcasting or pinking.

*Flap Pocket* (Figure 169). — Determine the placement of the pocket and mark the line of pocket opening with basting. Cut the pocket strip two inches wider than the width of the pocket opening and twice as long as the pocket when finished. Allow one or two inches for seams.

Cut a piece of cambric that will extend two inches on all sides of the marked line of the pocket opening. Fold through the



I



II



III



IV



V

FIGURE 169

center lengthwise and pin the cambric to the wrong side of the garment so that the fold comes exactly on the marked line of the pocket opening. Baste on this line and around the outer edge, keeping the fabric smooth (I).

For a one-inch flap, cut a piece of fabric one inch longer than the line of the pocket opening and  $2\frac{1}{4}$  inches wide. Fold lengthwise through the center with the two right sides together and seam the ends so that the flap will be exactly as long as the line of the pocket opening. Clip the corners, turn to the right side, and press carefully. Place the flap on the right side of the garment so that the raw edge comes exactly on the line of the pocket opening and the finished edge extends upward on the garment. Baste firmly in place (II).

Crease the pocket strip exactly in the center and place the right side of the pocket strip to the right side of the garment so that the crease comes on the line of the pocket opening. Baste the pocket strip to the garment.

Stitch on the wrong side of the garment exactly on the stitched rectangle. Cut through the cambric, garment, and pocket strip on the line of the pocket opening to within  $\frac{1}{4}$  inch of each end (II). Cut diagonally to the corners, forming a "V," but do not cut through the stitching.

Turn pocket strip to the wrong side (III) and pocket flap will come over the pocket opening (V). Press the seams. Baste and stitch the edges of the pocket together and finish the raw edges with overcasting or pinking (IV).

**40. Belts, Girdles, Sashes, and Ties.** — Waist trimmings and ties add a note of chic (shêk) to the individual garment. Fashion usually dictates the placement of the waistline; but the belt, girdle, or sash should never be placed permanently on the garment until the figure has been carefully studied. Placing the belt line to suit the individual's figure is a problem which needs particular attention if the garment is to be a success.

There are two kinds of belts, the straight band and the designed. They may be cut straight or bias, although those cut on the straight of the fabric are more satisfactory. Belts may be fastened by snaps, buttons, buckles, hooks and eyes, or by tacking to the garment or stitching into the seams.

Belts may be made double or single. If they are double, care should be taken as to the correct placement of the seams. They come directly on the edge where they are least conspicuous. If there is only one lengthwise seam in the belt, the seam is placed to the bottom of the belt when it is fastened to the garment. If belts, sashes, or girdles must be pieced across the width, the seams should be so placed that they will follow the side seams of the garment. Sashes and girdles may be shirred at intervals, tucked, laid in folds, or designed in some other interesting manner.

*Single Belts* (Figure 170). — Cut the belt the length of the established belt line plus  $\frac{1}{2}$  inch for seams and as wide as desired plus  $\frac{1}{2}$  inch. The belt may be finished by hand or machine hemming, tiny rolled hemming, picoting, or binding. Fasten the ends together with snaps, hooks and eyes, buttons (Figures 187, 188),

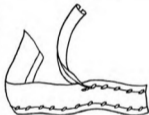


FIGURE 170



A



B

FIGURE 171

or a suitable buckle. The single belt is seldom used on garments because it lacks the body to hold it in place.

*Double Belts* (Figure 171). — Cut the belt the length of the established belt line plus  $\frac{1}{2}$  inch for seams and double the desired width plus  $\frac{1}{2}$  inch for

seams. The belt may be cut in one piece with only one side seam, or in two pieces. If the belt is made of two pieces, they may be of contrasting colors or fabric, thus carrying out the trimming on the garment.

Fold the material lengthwise or place the two strips together with the right sides together. Pin, baste, and stitch  $\frac{1}{4}$  inch from the edge (A). Leave one end of the belt open and if the belt has been made too long, this end may be cut off before the belt is finished. Clip the corners, remove the bastings, and turn the belt to the right side by means of a safety pin fastened to the stitched end of the belt, or turn with a pencil (B). Press the plain seam so that the crease will come directly in the center of the fold. Fold in the open end and stitch securely together, using the slip stitch (Figure 19).

*Girdles and Sashes.* — The single or double girdle is made by the same process as the single or double belt except that there is extra allowance in width if there is to be shirring, tucks, or folds.

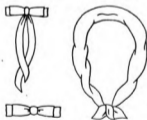


FIGURE 172

These decorations are made before the girdle or sash is seamed and extra length is allowed for lap, loops, or ties.

*Ties* (Figure 172). — Ties may be cut single or double and on the straight or bias of the fabric. They should be designed in keeping with the belt. Ties may vary in width, but they should never be

too wide. A tie is made in the same manner as the double or single belt or sash, the choice depending upon the garment with which it is to be used.

**41. Linings.** — There are two kinds of linings, namely, dress and coat linings. They may serve as a part of the garment, as a protection, or as both. They may be made out of many different