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# Stitches, Seams, and Sewing Processes

By

*Helen Cowgill*  
HELEN COWGILL

(Revision of Extension Bulletin 365)



**DISCARD**

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# Stitches, Seams, and Sewing Processes

By

HELEN COWGILL

**T**HIS bulletin has been prepared to furnish definite instructions regarding the kinds of stitches and seams, and the processes usually employed in sewing. Whenever we come to an unfamiliar word in our reading, we like to turn to the dictionary for its meaning. Just so in the Sewing project, at times you will meet a word that you need more fully explained. This bulletin is a kind of dictionary which we hope will define such words to your satisfaction.

The index on the opposite page will help you to locate the information quickly. At the back of the bulletin you will find a list of bulletins and books which will help you too, in any special problems that may come up.

No directions are given for making any particular garment or article, as the three Sewing Division bulletins take up the various things that are to be made.

## SEWING ACCESSORIES

In order to do good work of any description it is necessary to have good tools and to keep them in good condition. There are very few essential tools for sewing, but they must be good to be valuable. The necessary ones are scissors, thimble, needles, tape measure, pins, thread, emery-bag, and sewing machine.

**Scissors.** In order to cut cloth or thread easily, scissors should always be sharp. Be careful not to drop them, as this loosens the screw, making them harder to use. Do not cut paper with them because paper dulls them. Always cut or break off the thread; do not bite it.

**Thimble.** The thimble is worn on the middle finger of the right hand. Of course, if you are left-handed, you will wear it on the middle finger of the left hand, instead. Can you tell why you wear it on the middle finger instead of some other one? It is because this finger is a little longer and stronger than the rest and because it is next to the finger that helps to hold the needle and hence very convenient. Have you ever seen a sailor sewing a big sail? Those of you who have, know that he wears a queer kind of thimble on the palm of his hand. That is because the cloth on which he is sewing and the needle he is using are both very heavy, and require a great deal of strength to push the needle through. Sometimes he wears one of these thimbles on each hand so that he can push the needle through one way with the right and back with the left hand. This is because sails are so very large. Many of them are larger than a carpet.

If you have not been accustomed to wearing a thimble, you should practice using one a little every day until it becomes easy for you. Sewing without a thimble sometimes makes a bad sore on the finger and always leaves an ugly-looking callus. The thimble should fit well.

**Needles.** The Egyptians, five thousand years ago, used wooden needles. Steel needles were first made in England in 1545. Needles are made of steel wire, cut and pointed by machinery. The eyes, though, have to be punched in by hand. Sometimes young boys are employed for the purpose and they become so skillful that they can put the eyes in a great many needles in one day. After the eyes are in, the needles are polished and put into papers.

Needles are made in the different sizes to correspond with different numbers of thread.

TABLE OF THREAD AND NEEDLES

Needle	Thread
10.....use.....	100
9.....use.....	70 to 90
8.....use.....	50 to 60
7.....use.....	40 to 50

Number 100 thread is used for very fine linen and lawns and similar weight material; number 70 for material the weight of muslin; number 50 to 60 for buttonholes on muslin-weight material, etc.; number 70 to 100 for buttonholes on fine materials.

**Thread.** Thread is made of cotton, linen, or silk. Its size depends on the number of fibers twisted together. Always use a thread no longer than from the fingers to the elbow. A longer thread knots and becomes roughened and soiled before it can be used.

In taking a thread, hold the spool in the right hand with the thread coming over the top of the spool toward the left hand. Pull the end of the thread with the left hand until the desired amount has been unwound, then press down on the taut thread with the middle finger of the right hand and break. With a little practice this will be found a very simple method for breaking the thread. Very heavy thread will have to be cut. Put end of thread held in hand, into needle to prevent knotting.

**Tape measure.** The best tape measure to buy is one that is numbered on both sides. It is very convenient if the numbering on one side begins at one end and on the other side at the opposite end.

**Pins.** Pins are made from a brass or steel wire which is cut into the required lengths, pointed at one end, headed at the other, and then polished and put into papers for sale.

**Work-box or work-bag.** Have some kind of box or bag in which to keep your tools, then always put them away. This saves much valuable time which might have to be spent in searching for thimble or scissors or needles.

**Emery-bag.** Emery powder is especially good for polishing steel. A tiny bag filled with it is a good thing to have in the sewing basket or bag, as it is then possible to push the needle back and forth through it to polish it if it becomes sticky or has rusted.



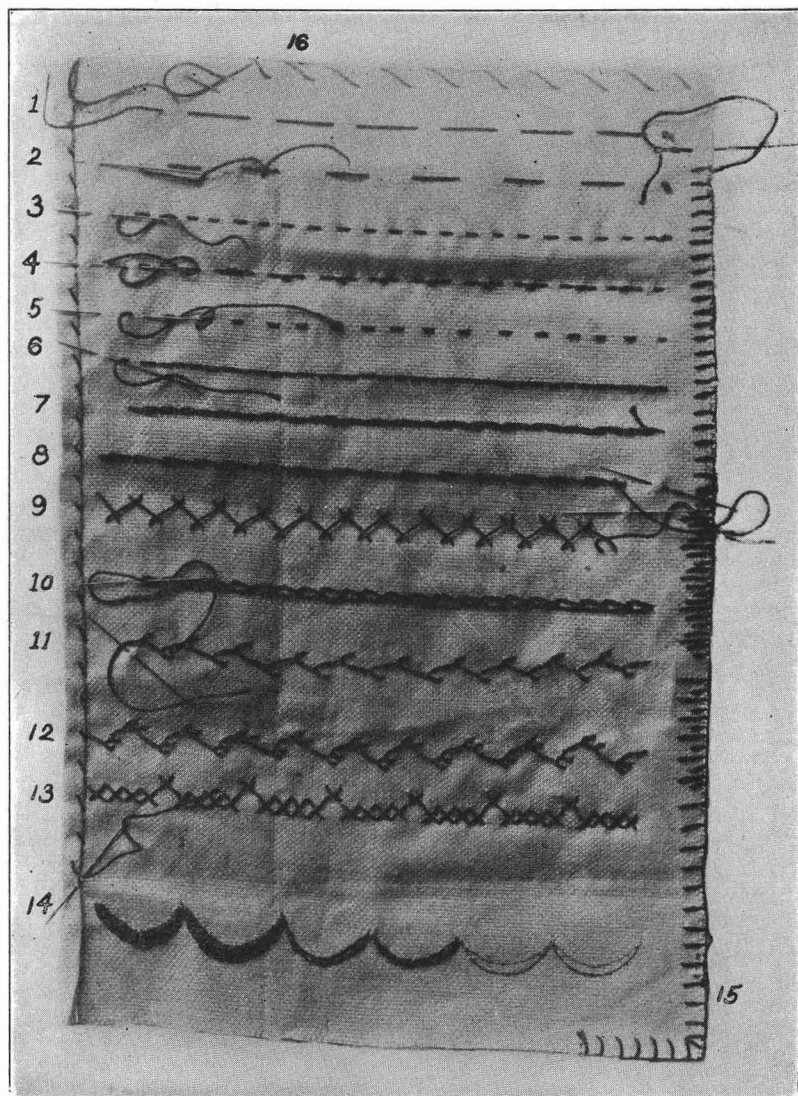


PLATE I

(1) Uneven basting; (2) even basting; (3) running; (4) combination stitch; (5) half back; (6) backstitch; (7) wrong side of backstitch; (8) outline; (9) catch-stitch; (10) chain-stitch; (11-12) feather-stitch; (13) cross-stitch; (14) buttonhole stitch; (15) blanket stitch; (16) overcasting.

**Sewing machine.** Today when most families have a sewing machine, it can well be considered an essential piece of sewing equipment.

There are two types of sewing machines. They are the two-thread or lock-stitch machine and the one-thread or chain-stitch machine. Either kind does excellent work.

Study the books that come with each machine, to learn how to use it and care for it.

A sewing machine requires just as careful attention as any other type of machine. It must be kept clean and well oiled, or there will be unnecessary wear on it. It must be used intelligently and treated with respect. A woman should understand all parts of her sewing-machine as well as men understand their farm machinery or the many machines they use in their factories. Do not try to sew faster than your machine is made to sew. This frequently breaks some part or at least jars some screw loose. Sit erect, directly in front of the machine, and treadle with both feet.

Ask your Club leader or your mother to show you how to treadle the machine. Without having the machine threaded, practice treadling until you can do it evenly. Now ask where the feed, shuttle, presser-foot, needle-bar, bobbin, presser-foot lever, spindle, and stitch gauge are.

Next take a strip of paper and place it under the presser-foot. Lower the presser-foot and without threading the machine, practice stitching straight rows. When you can do this accurately, thread the machine and practice on a strip of cloth. Do not be satisfied until you can stitch straight. Set the stitch gauge on the machine so that each stitch is distinct but not too long. Try to stitch in a very straight line and be sure that the tension is adjusted so that both the upper and under thread are equally tight.

## RULES TO BE OBSERVED

**Position.** Always sit erect, with feet on the floor. Hold the work up so that it can be seen easily.

**Length of time.** Do not sew after your eyes become tired.

**Cleanliness.** Always wash your hands before beginning to work. If your hands perspire, keep a box of talcum powder in your work-box and when your hands become sticky or moist, shake a little of it on them. You will find it a great help.

**Light.** Sit with the light coming over the left shoulder so that there may not be a shadow cast upon your work by your right hand.

Do not sew in poor light.

## USE OF PATTERNS

When selecting a pattern, be careful to purchase one of the right size. Even if the age is given, look at it carefully. See whether the bust, waist, and hip measures are right for you before you leave the store. You should have taken these measures before going to the store so that you could be certain about them.

Young girls should choose junior patterns as they are cut to girls' measurements and will be easier to fit.

Before opening a pattern, study the directions carefully. After you have opened the pattern, compare the pieces with the chart, if one is given, and write the pattern number in blue or red pencil on each piece. If there are any pieces which you are not going to use, fold them up neatly and return them to the envelope to avoid confusion.

Study the pattern to see what markings are used to indicate joinings, folds of cloth, straight of material, seam allowance, and so on. Different pattern companies use different markings.

Be careful when placing the pattern to have each piece with the straight of the material exactly where the directions say. In most patterns a seam allowance is made, so cut exactly at the edge of the pattern. Where notches are required, mark with thread or cut so that a point extends outward.

If the pattern you are using is not large enough, there are two ways in which to overcome the difficulty. (1) Cut the piece of the pattern in two through the center in the direction in which it is too small, and pin on the material so that there is the required extra size. (2) Crease a fold in the material in the direction in which the pattern is too small, to make the piece the required size. This is a good method to use if you plan to use the pattern again and do not wish to spoil it. If the pattern is too large, fold a plait through the center of the piece large enough to make the pattern the required size. Remember that the pattern is for one-half of the front, and one-half of the back, so add or take out only one-fourth of the total alteration from back or front pieces. For suggestions on other alterations send for United States Department of Agriculture Farmers' Bulletin 1530.

## SOME OF THE PRINCIPAL STITCHES AND THEIR USES

**Knots.** Knots are used in basting and in some kinds of work where they will not be clumsy or will not show.

*To make a knot.* Wrap the end of the thread around the forefinger of the right hand, having the end extend just beyond the point of crossing. Roll the thread between the thumb and forefinger until it is pushed off from the finger on to the thumb, then put the middle finger on the loop and pull the loop up with the middle finger and the thumb; or wrap the end of the thread around the needle as in making a French knot and pull the needle through the loops, pulling until the thread has all been pulled through, leaving the knot on the end of the thread.

To fasten thread without a knot, take three or more stitches into the same place. This is a method used for hemming, overhanding, or seams, and in all kinds of embroidery except cross-stitch work.

The thread is fastened at the finish in the same manner.

**Basting.** A long running stitch in which stitch and space are of equal length or in which the space is longer than the stitch, is called basting. The former is called even basting and the latter uneven basting. This stitch is used to hold two or more pieces of material together until they can be permanently joined. Make a knot in the end of the thread, as this saves time.

**Running stitches.** These are little stitches of the same length on both sides of the cloth and are taken straight ahead each time. They are used for sewing seams for purposes where there is to be no strain, for gathering, and for quilting.

**Combination stitch.** Secure thread. Take three running stitches. Pull the thread through and put the needle in again in the place where it went in for the third running stitch bringing it out where this last stitch came out. This is the first of three or more running stitches. Repeat to end of seam. This stitch is used for seams that must stand some strain.

**Half backstitch.** Secure thread. Take a stitch forward. Pull the thread through. Put the needle in for the second stitch half-way back to where the needle came out for the first stitch, bringing it out a full stitch ahead of the first stitch. Keep stitches evenly spaced and in a straight line. This is stronger than the combination stitch and should be used where there is a good deal of strain.

**Backstitch.** This stitch is like the half back except that, each time, the needle is put in where it came out at the end of the preceding stitch, coming out a whole stitch ahead. This looks like machine stitching on the right side, but leaves a double row of stitches on the wrong side. This is a very strong stitch and will stand a great deal of strain.

**Plain hemming.** *Preparation of material.* Make a  $\frac{1}{4}$ -inch fold to the wrong side of the material. Crease again to wrong side making the hem any desired width. Pin first, then baste to hold in place. Hold the work over the forefinger with the hem toward the inside of the hand so that you can see under the edge of it.

*To make the stitch.* Begin at the right-hand side and work toward the left hand. Do not make a knot, but fasten the thread by taking three or more stitches in the same place. Just below the edge of the hem, and close to it, take up one or two threads of the material. Point the needle to the left and come up through the edge of the hem. Pull the needle through until the thread lies smoothly on the material. Do not pull hard enough to pucker the material. Put the needle in again for the next stitch, a little in advance of the place where it came out, taking each stitch exactly like the first. When the hemming is finished, pull out the basting threads.

Be careful to slant your needle the same each time, keeping the stitches the same length and the same distance apart.

*Use.* This stitch is used where machine stitching is not desirable on household articles made of plain-weave material and on garments where strength is required.

**Napery hem.** Fold the hem in the usual way then fold the hem on the right side and crease so that the first and third folds are alongside. Overhand together, inserting the needle straight and taking up only one or two threads of the cloth in each fold.

This hem is used on damask or satin-weave materials for table-cloths and napkins, but shows too much when used on plain-weave materials.

**Overhanding.** Used to fasten together two pieces of material so that the joining will scarcely be visible.

*To make.* Baste the two edges together. If the edges are raw, make a small fold on each piece. Fasten the thread by sewing over the end of it as the work proceeds. Pointing the needle directly toward you, take a stitch through both pieces of material, from the back toward you, taking up only two or three threads of the material. A stitch so made will show less on the right side than any other kind of stitch.

**Overcasting.** Used to keep raw edges from raveling when it is not desirable to finish them in any other manner.

*To make stitch.* Begin at right-hand side of seam, slant the needle toward the left shoulder, put the needle through the material from one-eighth to one-fourth inch from the edge, depending on how much the material frays. Do not pull the stitches enough to pucker the material. Make the stitches the same distance apart as they are deep. In overcasting the seams of a skirt, begin at the bottom, working toward the top, because in this way you are working with the cut threads instead of against them.

## SOME SIMPLE ORNAMENTAL STITCHES

**Outline or stem-stitch.** *To make.* Hold material over left forefinger and work from you. Keep thread down and to right of the needle. Put the needle in the material a long stitch ahead on the traced line, bringing it out a short stitch back through the material and just at the left-hand edge of the traced line. Put the needle in the material again a long stitch ahead on the traced line bringing it out a short stitch ahead. The length of the stitches and their slant will depend largely on the effect desired, the material, and the kind of thread used.

*Caution.* Do not draw stitches tighter than the material. Make all the stitches the same size. Always keep the thread to the right of the next stitch.

With a little practice you can vary this stitch in a number of ways by changing the length, size, and slant.

**Chain-stitch.** Many times this stitch can be used in place of the outline stitch. It is very effective where a heavy line is desired. It is a loop stitch, so called because several chain-stitches together resemble a chain.

*To make.* Hold the material over left forefinger. Work toward you with the needle pointing toward chest.

1. Fasten thread on the wrong side of the material by taking three or more stitches in the same place.
2. Bring the needle out on the right side of the material at the place on the traced line where you desire to begin the stitch.
3. Hold the thread to the left with the thumb of left hand, insert the needle where the thread comes out, and bring it out a stitch ahead over the thread which forms a loop.

Always reinsert the needle in the place where the last stitch came out, and be sure to have the thread form a loop in front of the needle.



Take each stitch directly into the marked line.

Keep the stitches all the same size.

Do not draw the thread tight enough to pucker the cloth.

**Blanket stitch.** This stitch is used to finish and decorate the raw edges of flannel or woolen material. It is also used to finish the edges of articles made of canvas and similar material.

*To make.* Work from left to right.

Fasten the thread before beginning to make the stitch by taking three small stitches in the same place near the edge of the material and vertical to the edge so that the first stitch may cover them.

Insert needle  $\frac{1}{4}$ -inch (or less) from the edge and directly over the place where the thread is fastened. Bring it up through the loop formed by thread from the attached end of the thread. When drawn up, the thread should form a line at the edge of the material. Be careful not to draw the stitches too tight. Insert the needle for the second stitch at the same distance from the edge as the first stitch was made and at any desired distance from the first stitch.

Do not bring needle out through the cloth, but only through the loop.

The stitches may be of any desired length and at any desired distance apart. Keep stitches evenly spaced and of same depth, unless it is desired to have them of varying depths to form a design.

To turn a corner, take three stitches into the same place but coming out, one directly on the point of the corner and the others running at right-angles to the edge of either side.

**Cross-stitch.** This is a very easily made stitch and can be used in a great many ways. It can be used in working out a variety of designs, either original or from a book of patterns. It is excellent practice to make your own designs.

If the work is done on Aida canvas, the open spaces in the material can be used as a guide; but if closely woven material is used, it will be necessary to baste firmly on the material a piece of cross-stitch canvas in order to keep the stitches accurate and evenly spaced. Be sure that your piece of canvas has enough squares to allow room for all of the design chosen. It is well to have the canvas a few threads longer and wider than the design, to facilitate drawing them out when the work is completed. Baste the canvas on so that the threads of the canvas are parallel with the threads of the cloth.

The stitch is double and consists of two slanting lines crossing in the middle on the right side and forming two lines of vertical or horizontal stitches on the wrong side.

The needle is brought up in one of the smaller squares and goes over diagonally into another of the small squares and is brought up again to form the other part of the cross, going in again at the fourth corner of the square formed by the stitch.

If there is a long line of stitches to be taken, those slanting one way may be taken first, then come back with the other slant, completing the crosses.

Where there are only one or two stitches in a line, it is better to complete each cross before commencing the next.

Where two crosses join, be sure to have them exactly meet at the corners. All of the upper stitches should slant in the same direction.

When using cross-stitch canvas, take care not to take the stitches through the threads of the canvas, but in the spaces of the canvas through the material to be decorated.

Draw the threads quite snugly so that when the canvas has been pulled out the stitches will not be loose.

When the design is completed, pull out the canvas, thread by thread, and press the work carefully on the wrong side.

In applying cross-stitch designs, take care to have the center of the design in the center of the space allowed for it, and parallel with the threads of the material, or definitely on the bias.

**Catch-stitch.** Work from left to right. The stitches are taken in two parallel lines. Bring the needle up on one line, take a short horizontal stitch from right to left on the other line, then a short horizontal stitch from right to left on the first line but a stitch to the right of the first one. Keep the spaces even and the stitches the same size.

**French knot.** Bring the needle up where the stitch is to be. Wrap the thread from the attached end around the needle two or more times. Then insert the needle close to where it came out, pulling the thread through the loops wrapped around the needle.

**Hemstitching.** Decide on the width of hem desired, then draw out from three to six threads according to the kind of material and the effect sought. Baste the hem so that the edge of it just comes to the place where the first thread has been drawn out.

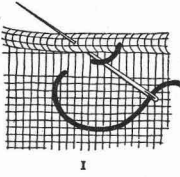
Fasten the thread at the right end of the hem. Work toward the left hand. Take a stitch through the edge of the hem. Take up a group of threads from right to left. Go under the same group of threads again and take up a thread or two at the edge of the hem close to where the needle comes out from under the group of threads. Pick up another group of threads and repeat to the end of the row. Draw the groups of threads just tight enough to group them, but not pucker the cloth.

When fastening the thread, run it in and out of the turned-under portion of the hem for a few stitches, then cut off close. To begin a new thread, run it in and out from the opposite direction.

This stitch is very useful in finishing the ends of guest towels and other straight edges where a little decoration is desirable.

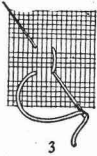
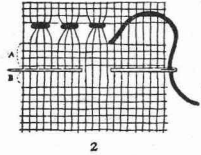


## Italian Hemstitching



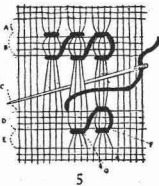
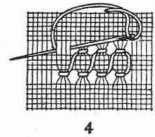
1. Single hemstitching: Pull 2 threads below rolled hem, bring thread out of roll, pass under 4 threads; insert needle in roll in center of the 4 threads, and under first stitch. Repeat.

2. Double hemstitching: Leave 4 threads (A); draw 2 (B). Work over (A) threads on right side, towel toward you. Take a stitch as at left. Proceed as in 3.



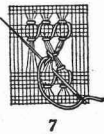
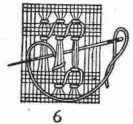
3. Next insert needle into hole at right, and slant needle up to left, bringing it out 4 threads above, as sketched at left. Pull the linen threads together with each stitch. Proceed as in 4.

4. Insert needle 4 threads to right, carry it under 4 threads to left, and bring it out as at right. Repeat from Sketch 2 inclusive to end of hem or border.



5. For open border draw 2 threads (A) as above; jump 4 threads (B); and draw 8 more (C). Work a row of double hemstitching—Sketches 2, 3 and 4—over the 4 crosswise threads (B). Jump 4 threads (D) below, and draw 2 more (E). Now complete one square of double hemstitching (F) and take the first and second stitches of next square (G). Then take a stitch around second group of vertical threads (C). Proceed as in 6 and 7.

6. Pass needle under first and second groups of threads, keeping needle under and over sewing thread as at left. This is a knot stitch and ties the two groups together in center.



7. Take a stitch around second group, and a second stitch to complete the double hemstitching, as above, and repeat Sketches 5, 6 and 7 inclusive. For fringe, pull out the cross-wise linen threads beyond hemstitching. Finish the other end with hemstitching—Sketches 2, 3, and 4. Fringe is  $1\frac{1}{4}$  inches long.

## METHODS OF TRIMMING

Oftentimes an otherwise plain bag, dresser scarf, or garment can be made very attractive by the addition of a little decorative work. This work may be done with decorative stitches, applique, and various self trimmings, such as binding, cording, piping, tucking, plaiting, and smocking.

It is in the decoration of the article or garment that we can most successfully introduce the color note which makes the contrast or harmony of color in the whole pleasing.

**Decorative stitches** are made with some kind of thread such as the six-stranded, mercerized cottons in skeins, silk, and yarn. The various cottons and yarns are used both on cotton and on woolen materials. Silk is used on silks and woolens—but more frequently on silks.

Decorative stitches are applications and combinations of one or more plain stitches such as basting, running, outline, blanket, catch-stitch, lazy daisy, and French knot. All of these stitches except the lazy daisy have already been described, so it will not be necessary to repeat here. These stitches are illustrated on page 14. Stitches 1 and 2 are applications of the basting stitch. You will readily see that any number of other ways of grouping these stitches can be worked out. Care must be taken to keep your stitches and spaces even in size throughout the work, or you will have not a decorative stitch at all but a plain basting stitch again.

No. 3 is a combination of the running and outline stitches. In this stitch the outline stitch is made by bringing the needle out where it went in the time before—this makes a smooth rope effect. Here again a number of combinations might be made.

No. 4 is a combination of the outline and lazy daisy stitches. In this, the outline stitch is made by bringing the needle out each time half way between where it went in the time before and the present time. The lazy daisy stitch is made like a chain stitch except that instead of holding the loop in place with another chain stitch it is held down by a short straight stitch. Sometimes instead of putting the needle in close to where it came out it is put in to one side to form an open stitch. The two rows of outline are made first; then open lazy daisies with long stitches to fasten them down are put in, the first one down and the next one up.

Nos. 5 and 8 are combinations of basting and French knots.

No. 6 is a knot stitch. Hold the cloth over the left forefinger. Bring the needle out where the first stitch is to start, lay the thread from the end of the thread along the line where the stitch is to go, form a loop from right to left, letting the thread go up over the part lying on the line—put the needle in a short distance above the line, bring it out through the loop just below the line. Draw up the stitch so the thread lying on the line is flat and smooth and the knot is drawn up fairly tight.

No. 7 is just a blanket stitch taken in groups and at different slants.

No. 9 is a combination of catch-stitch, which is made first, after which straight line stitches and French knots are used. Note that only every other straight stitch has French knots.

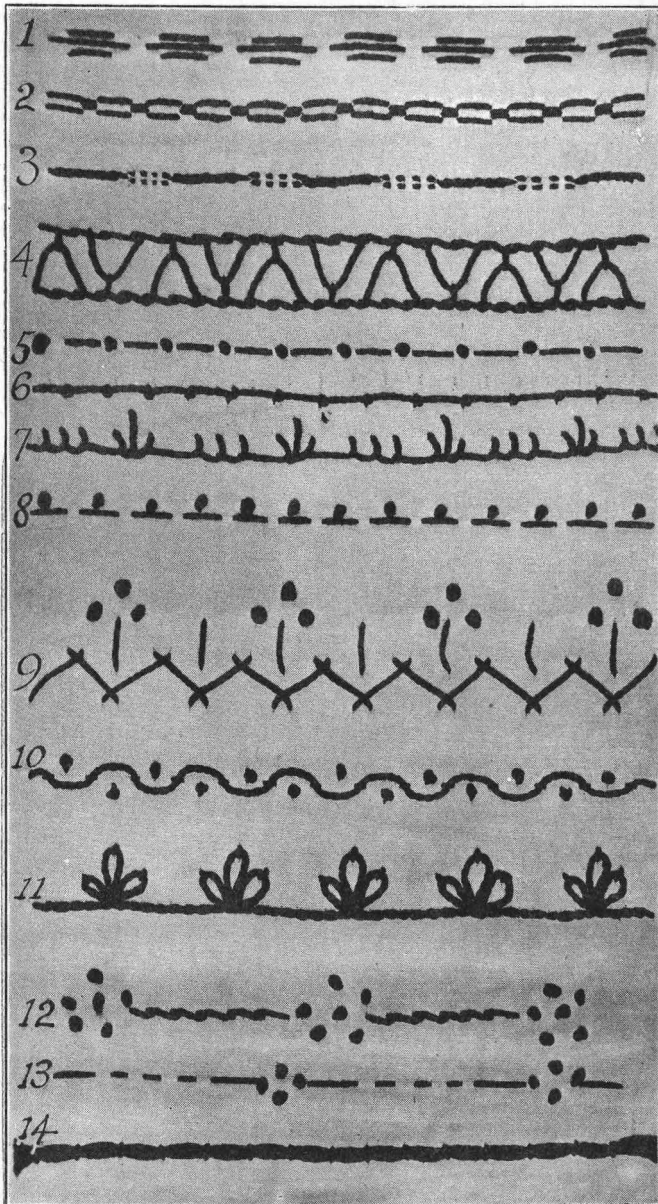


PLATE II

Ornamental stitches described in this bulletin.

No. 10. Put in a row of basting stitches having a very short stitch on top and a longer one underneath. Next weave in and out under these short stitches, being careful to keep the thread loose enough to form a curved line, and to keep all loops the same size. If desired, the French knots may be omitted and the loops left plain or a lazy daisy stitch might be used in the upper spaces and a French knot below.

No. 11 is a combination of the close outline stitch and the lazy daisy.

No. 12 combines open outline stitch and French knots.

No. 13 combines French knots, basting, and running stitches. Put in the basting and running stitches first, then the French knots.

No. 14 is couching. For this lay several strands of thread or yarn or a cord along the line to be decorated and fasten it in place with short, straight stitches taken at right-angles to the strands.

In all these stitches except No. 6, two or more colors may be used. Often one color and either black or white is more effective than several colors.

**Applique.** The term applique means applying a piece of cloth to an article or garment to form a design. This piece of cloth should have the raw edges turned under and may be held in place by using a plain hemming stitch made with fine thread or by a hemming stitch in a contrasting color of heavy thread, an outline stitch, or a blanket stitch. This form of decoration is suitable for bedroom furnishings, cushion covers, table-covers, children's dresses, rompers, bibs, dresses, and aprons. Sometimes it is used on hats.

**Bindings** are narrow strips of cloth usually cut on the bias and sewed over the edge of the article or garment.

**To cut true bias.** Fold the material to be cut so that the warp threads lie parallel with the woof threads. Crease the material and cut on the crease.

**To join bias strips.** Place the two pieces that are to be joined so that their right sides will be together and the two pieces form a right-angle. Let the upper piece extend exactly the length of the seam's width to the left of the lower piece. Begin to sew at the right-hand edge exactly where the two pieces form an angle.

**To join bias binding.** The joining will be less conspicuous if the two ends of the binding are joined in the following way: Begin basting the binding on two or three inches from the ends of the binding and baste to within two or three inches of the other end. Cut the end of the bias tape of the first end on the *straight* of the *goods* and turn a fold to the wrong side along the straight edge. Cut and fold the other end so that the two edges slant in the *same* direction and will just meet.

Overhand the edges together from the wrong side, being careful to have the creases on the tape exactly match. Flatten the seam, snip off the bits of the corners, crease the fold on either edge, and baste into position.

Bindings may be applied any of several ways.

1. Crease the binding through the center. Baste over the edge to be bound. Stitch in place.

2. Baste one edge of the binding to the right side of the piece to be bound. Stitch. Turn to the wrong side and hem in place by hand or stitch so that the stitching shows on the right side just below the binding.

3. Stitch one edge of the binding to the wrong side of the piece to be bound. Crease a fold just far enough into the bias fold so that the seam will not show. Stitch the other edge to form a facing.

4. Turn the edge of the piece to be bound a  $\frac{1}{4}$ -inch fold to the right side. Baste the bias tape flat so that the edge of the piece being faced and the one edge of bias tape are even. Stitch close to both edges.

**Facings.** A facing is used in place of a hem: (1) where there is not length enough to turn in a hem; (2) where a hem would be unwieldy; and (3) sometimes as a trimming. There are three kinds of facings: those cut on the straight of the material, those cut on the bias, and those shaped like the edges they are to face.

*To apply.* Baste to garment or article, placing the right side of the facing to the right side of the garment and stitch in a seam. Remove bastings and turn facings to the wrong side of garment. Do not turn directly on the stitching but just beyond it so that the joining will not show on the finished garment. Baste in place near the fold, if the material is not of the kind that will retain the crease. Turn under the raw edge and baste in place. Hem by hand or stitch on the machine.

Pipings differ from bindings in that the edge of the garment is turned under and a bias fold of cloth is stitched to the edge in such a manner that the fold of the cloth extends the desired width beyond the edge of the garment.

**Tucks** are simply folds in the cloth stitched to the desired depth.

**Plaits** are folds pressed in the cloth and held in place at one or both ends.

**Smocking** is gathering in a design and is used quite frequently on children's clothing and when in fashion on older girls' clothes.

**Quilting** is done with tiny running stitches on cloth that is placed over a thin layer of cotton wadding. The wadding comes in sheets ready for use. Quilting is done in patterns, either conventional or floral. It is used for quilts, cushions, bed throws, lounging robes, baby jackets, and many similar articles.

## SEAMS AND SEAM FINISHES

**Plain seam.** Baste or pin together the two pieces of cloth that are to be joined. Stitch either on the machine or by hand. This seam is used on heavy material that will not fray and in places where edges may be bound or overcast, either separately or together as the place demands.



**Overcast seam.** A plain seam may be finished by overcasting the raw edges. It will depend on the location of the seam whether both edges will be overcast together or the seam pressed open and each edge overcast separately. Used on materials that fray easily.

**Notched seam.** The edges of a plain seam in material that does not fray easily may be notched.

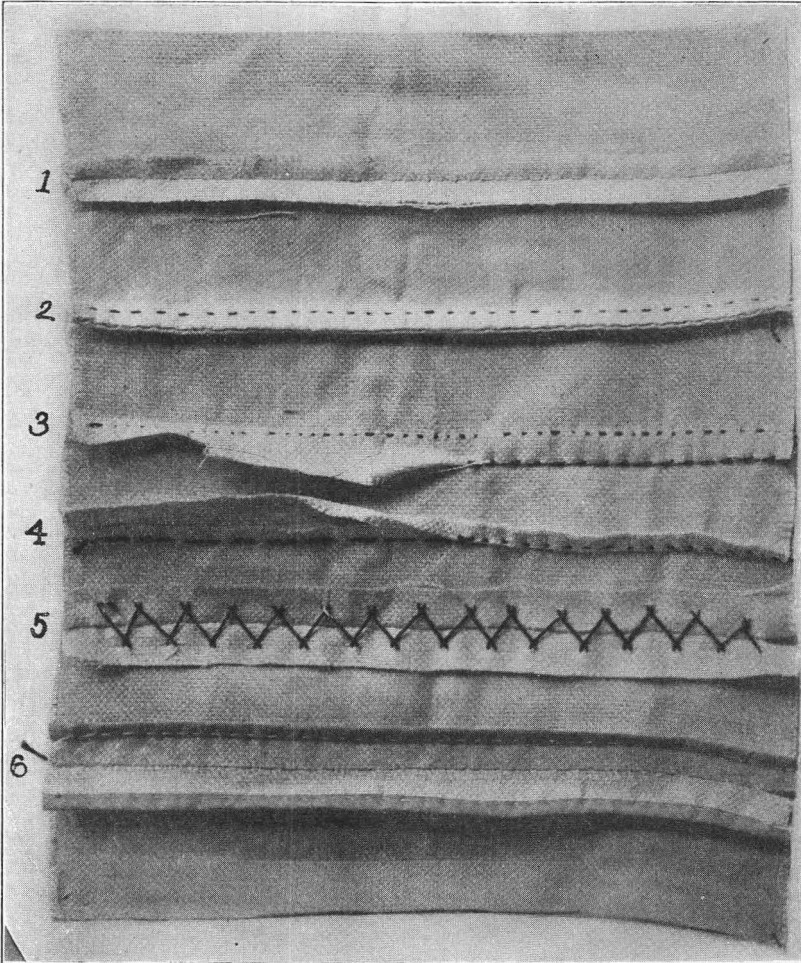


PLATE III

(1) Plain seam; (2) French seam; (3) flat fell; (4) French fell; (5) flannel seam; (6) bound seam.

**Bound seam.** This is like the plain seam except that a strip of lining, silk, or binding ribbon is sewed over the edges to keep them from fraying.

**French seam.** Stitch the first time with the raw edges to the right side, trim to within one-eighth inch to three-eighths inch from the stitching, crease exactly on the line of stitching with the raw edges to the inside, and stitch again far enough from the edge so that the raw edges are covered. This second stitching brings the seam to the wrong side of the garment, where it should be. Used on underwear, thin dresses, and all garments of thin material.

**Flat fell.** Baste one piece to another so that the first extends beyond the second from one-eighth inch to one-fourth inch according to the thickness of the material. Stitch one-eighth to three-sixteenths inch from the edge of the inner piece. Remove basting. Fold over the edge of the extended piece. Crease the seam carefully so that the cloth will lie flat when the seam is finished. Baste down smooth and flat on to material. Stitch on the machine close to the edge, or hem by hand. Be sure that the crease is exactly at the seam, so that the amount of material underneath the hemmed-down part may not pucker. This makes a good flat seam to use in garments worn next to the body.

**French fell.** Baste two pieces of cloth together so that one extends one-eighth inch beyond the other. Fold the piece that extends one-eighth inch. Crease again so that the edge of the fold just covers the line of basting. Baste in place. Stitch. This is a good seam to use where no stitches are desired to be seen on the right side. It is easily made, as it requires only one row of stitching. It is suitable for thin materials.

**Flannel seam finish.** Stitch, having raw edges to wrong side. Open the seam and catch-stitch it in place. This is a good way to finish the seam in babies' flannel skirts and slips as the seam will lie flat and smooth.

**Tailored seam finish.** Stitch on wrong side of material one-half inch to three-fourths inch from edge. Press the seam open and then stitch one-eighth to one-fourth inch on either side of the first stitching.

## HEM FINISHES

**Turning hems in dresses.** A plain straight skirt presents no problem in turning the hem except to see that the hem line has been accurately marked so that the skirt will hang evenly. A circular edge whether in a skirt or elsewhere must either have a very narrow hem or be faced or bound. In hemming a skirt that is wider at the bottom than at the top the extra fullness should be evenly distributed. This may be done by running a gathering string close to the edge of the hem and drawing it just tight enough to make the hem lay smooth. Distribute the gathers evenly.

1. *Plain hem, machine stitched.* Used on cotton and linen dresses when it will not show or it is desired for a finish.

2. *Plain hem, hand sewn.* In wash materials, plain hand hemming, with stitches rather widely spaced and only a thread or two of the material taken up with each stitch.



3. *Hem in silk or light-weight wool.* Stitch the first turn on the machine. Put in by hand using the slip-stitch; take up only a part of one thread of the material, let the needle slip through the under side of the fold of the hem, bringing it out through the crease so the thread does not show on the fold. Take stitches as far apart as will hold the edge.

4. *Hem finish for woolen materials.* Medium-weight woolen materials if closely woven may have the edge of the hem notched and catch-stitched into place, or silk seam binding may be put on the edge by machine and the hem slip-stitched into place. There are two ways of putting on the binding. It may be creased through the center and put on as binding or it may be left flat and be stitched on at one edge only and the other edge slip-stitched, catch-stitched, or hemmed to the garment.

Heavy woolen material should be finished with as little bulk as possible. The raw edge may be stitched one-eighth inch in and then the hem catch-stitched into place. Care should be taken not to prick through to the right side.

## BUTTONHOLES AND FASTENINGS

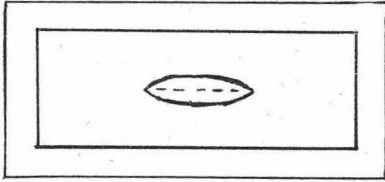
**Hand-made buttonholes.** Decide on the exact place for each of the buttonholes before cutting any of them. Mark the place for each one with a pin. Cut one and work it before cutting the next. Cut the opening for flat buttons the length of the diameter of the button, for round buttons a little longer.

*To work.* Bar the end of the buttonhole farthest from the edge by taking two short stitches across the end. Overcast one side of the opening to the opposite end, bar the other end, and overcast the other edge.

Hold the cloth over the forefinger of the left hand so that the edge to be buttonholed first (which is the one overcast first) is away from you. Work from right to left. Put the needle into the cut close to the right-hand edge and bring it out just far enough below the edge to prevent raveling. Before pulling the needle through, put the thread from the eye of the needle under the point from right to left. Pull the needle through, drawing the thread away from the work so that the loop is directly on the edge of the cut. Take each stitch in the same way, spacing them evenly. The ends may be finished in several ways: (1) With fan end, taking five stitches around the end of the cut having the loops at the end very close together and the stitches forming rays around the end. (2) Bar end. Take the buttonhole stitches clear to the end of the opening on one side, then take three or four stitches in the same place across the end, putting the needle into the material as far from the edge of the opening on the unworked side as the stitches extend on the finished side. Finish by bringing needle up through the cut and work the other side, barring the opposite end in the same way. (3) Fan the end nearest the edge of the material and bar the opposite end.

**The eyelet buttonhole.** Very simple to make. Suitable for light-weight, closely woven fabrics.

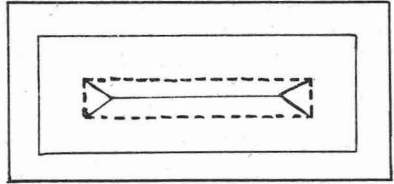
Cut a buttonhole piece to extend  $\frac{1}{4}$  inch beyond the ends of the buttonhole and three times as wide as the finished buttonhole. Baste this piece on to the right side of the cloth directly over the place for the buttonhole. Mark the line for the buttonhole, then stitch a narrow oval around the mark *a*.



A

Then cut through both pieces of cloth almost but not quite to the ends of mark. Slash the edges of the cut a time or two. Turn the buttonhole piece through the opening to the wrong side, and turn the raw edges under, and hem neatly in place.

**The welt buttonhole.** (a) Baste the buttonhole piece on the right side. Mark the place for the buttonhole. Stitch an oblong box around the line marking the buttonhole, making it as long as the buttonhole and as wide as the width of two seams. (b) Slash through the center as shown in B. Turn the buttonhole piece through to the wrong side, letting the edge exactly meet in the center. Crease down from the wrong side to form a welt. Baste the creased edges together to keep them in place while finishing the buttonhole. Cover with a facing piece which is slashed and forked like those made in the garment. Turn in the raw edges and whip the edge around the slash. Press carefully and remove bastings.



B

There are a number of other ways to make bound buttonholes, any one of which is excellent, but space is lacking to describe them. Several of the references in the bibliography give detailed instructions on the subject. If you are interested further you may consult them.

**Sewing on buttons.** It is well to sew over a pin so that the stitches will not be drawn too tight. Four-holed buttons may have the stitches form a cross on top of the button or two parallel lines. Wind the threads around the threads between the cloth and button, then fasten the thread securely and neatly on the wrong side.

**To sew on hooks and eyes.** Be sure to place hooks and eyes directly opposite each other and far enough from the edge so that they will be invisible. Spread the ends of the hooks apart a little way. Use the buttonhole stitch to sew them on with, as this makes a neat and strong finish. Sew all around the loop made for that purpose. In the case of the hooks, always take a few stitches up close to the curve of the hook to hold it firmly in place.

**To sew on ball-and-socket fasteners.** Sew the socket piece on the under side of the opening and the ball piece on the upper side. Use the blanket

stitch, taking several stitches into each hole. Fasten the thread carefully on the under side.

*Caution.* Be sure to place so that the sides that are together on the card will come together on the material.

**Skirt placket.** Cut a lengthwise strip of material two inches longer than twice the length of opening and from one to two inches wide, depending on the kind of material. Pin first. Begin to pin at the top of the placket, putting the right sides of the material together. Baste down to the bottom of the opening and up the opposite side as though both sides of the opening were in a straight line. Baste. Stitch. Crease the side that is to lap over on the stitching and hem in place. Allow the under side to extend to form the underlap of the placket. Fasten securely at the bottom so that it can not tear out. This is the most often used of the different kinds of plackets.

## REPAIRING GARMENTS

**Darning.** Darning is the replacing of worn material with a weaving stitch. It is the best method of repairing stockings, sweaters, and knit clothing of all kinds. Cotton, silk, linen, or woolen threads are all used for this work. The material in the garment should be matched as nearly as possible both in color and kind. Use as fine a needle as will carry the thread so that the darn may be as inconspicuous as possible.

**Stocking darn.** Trim away the ragged edges around the hole. If the material around the hole is weak, strengthen it by weaving the darning thread in and out of the weak portion. Begin this weaving a few stitches to the side of the hole; then, when the hole is reached, weave in and out below the hole. Carry the thread across to the opposite side of the hole and weave in a few more stitches. Have the thread go into the cloth on the right side once and on the wrong side next time so that no raw edge will show. Continue in this manner until the hole has been covered with threads, then weave in and out of the material on this side to strengthen it. These threads should be in line with the length of the stocking. You are now ready to fill in threads going across those just in. Weave in and out of the material next to the hole, and then weave over and under the threads crossing the hole. Go over one, under one, over and under one, across to the opposite side. In coming back, go under the threads you went over in the last row and over those you went under. Weave in a few stitches into the cloth each time to strengthen the cloth. Continue in this manner until the hole has been filled in.

*Caution.* Do not draw the thread enough to pucker it. Use two strands of darning cotton for heavy cotton stockings, but one strand of cotton for thin ones. Use silk darning thread for silk hose and yarn for woolen hose and socks. Always match the color of the stockings with the thread used.

**In darning knit materials** like sweaters, care must be taken to catch up all the loops, as any not caught will continue to ravel and will make an unsightly long hole, called a "run." The process other than this is like stocking darning.

**Damask darning** is used in repairing fine table linen. Usually some ravelings of the material are used, if they can be obtained. If they are not available, use a soft embroidery linen or cotton thread that resembles the material to be darned. Put in the first threads of warp as you did for the stocking darn, hiding the stitches as much as possible when weaving into the material. The filling or woof threads are added in the following manner: Over three, under one, for the first row. In the next row, the thread will go under the first one of the three gone over the first time and over the next three, thus going over the one gone under in the preceding row. Each time the thread will pass over the one gone under the time before and will go under a new one. This gives the satiny appearance that damask always has.

**Patching.** Patching is a method of repairing which is used when a hole is too large to be darned. It is better to take an old piece of the same kind of material than a new one, as the new one is apt to be so much stronger than the garment that it will tear away the fabric. If the old cannot be obtained, use new of a lighter weight than the material in the garment.

**Hemmed patch.** Trim the hole neatly in the form of a square or oblong. Cut diagonally  $\frac{1}{4}$ -inch at each corner, crease a  $\frac{1}{4}$ -inch fold to the wrong side on all sides of the hole. Cut the patch one inch larger than the open space, taking care to match the figure if there is one, having the warp threads run parallel with the warp threads of the garment. Baste patch to the under side of the garment, with the right side to the wrong side of the garment. Hem down the turned-in edge of the hole neatly. On the wrong side, turn in the edge of the patch and hem in place.

**Overhand patch.** Prepare the hole in the same manner as for the hemmed patch. Cut the patch one inch larger than the hole in each direction, taking care to match the design if the material has a design. Turn a  $\frac{1}{4}$ -inch fold to the wrong side on the four sides of the place to be patched.

Turn in the edges of the patch so that it will exactly fit into the space to be filled. Overhand in place from the wrong side, taking care to have the stitches show as little as possible on the right side. Do not permit the material to pucker. Use as fine a thread as will hold the material. After overhanding the patch into place, overcast the raw edges on the patch and garment. If new material is to be used and the garment has faded from the sun and washing, wash the piece to be used for the patch and put out in the sun until it more nearly resembles the color of the garment.

## SHORT CUTS IN SEWING

1. As soon as you have learned to stitch accurately, you can pin seams and hems instead of basting them, putting in a pin every 2 or 3 inches, placing the pins at right-angles to the edge so that they will not interfere with the needle.

2. After the garment has been fitted, stitch the shoulder seams and the opening at the back or front, then open the underarm seams again and finish the neck. This makes it possible to work on the neck with it spread out flat.

3. To gather, lengthen the stitch, and then stitch along the edge to be gathered. The upper thread can then be pulled up to gather the cloth as much as desired.

4. Learn to use all the attachments of your sewing-machine. They will save you a great deal of time.

5. To turn and crease evenly for hand hemming the hems of napkins and table-cloths, unthread the needle of your sewing-machine and run the edge of the article through the hemmer.

6. Press wrinkled patterns before putting them on the material.

7. Always press wrinkled material before attempting to cut it.

8. Press the second turn of a French seam.

9. In the case of cotton, linen, or silk, press both the first and second turns of a hem.

10. Many times a bias piece can be cut more economically than a fitted facing. It can be pressed to fit a rounding edge.

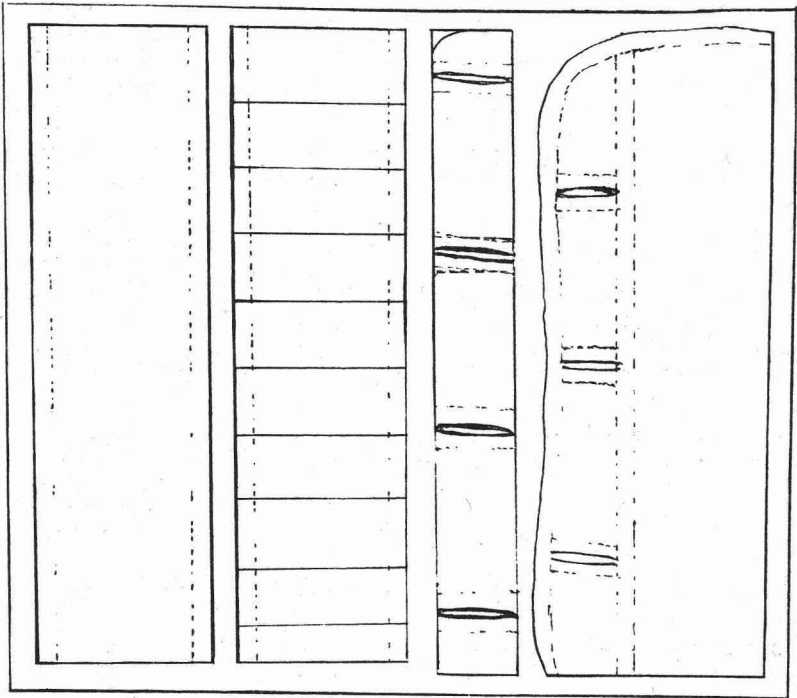
11. The binder may be used to finish the edges on aprons, collars, and house-dresses, the neck and armholes of underwear, and the seams of garments requiring binding.

12. Cut notches out, instead of in, to indicate joining of pieces of a pattern.

**Machine-made buttonholes.** These buttonholes have the advantage of being very strong; therefore, they are particularly good to use on children's underwaists, little boys' trousers, or any similar garment which receives hard wear.

Take a strip of material long enough to cut into as many sections as you want buttonholes, plus one section. Each section to be as wide as you wish the finished buttonhole plus  $\frac{1}{2}$  inch, which allows a  $\frac{1}{4}$ -inch binding on each side of the buttonhole. For example, if you want to make five buttonholes one inch wide you will require a 9-inch strip— $(1" + \frac{1}{2} ") \times (5" + 1") = 9."$  The strip must be as wide as the distance you wish the buttonholes to be apart. Bind both long edges with  $\frac{1}{2}$ -inch cotton binding. If you have a binder attachment for your machine, you may use that, then no basting will be required. (See illustration A.) Cut this strip crosswise into pieces as wide as the finished buttonhole plus  $\frac{1}{2}$  inch. (See illustration B.) Bind along one raw edge of the first piece; slip the second piece into the binding close up to the first piece. This will put two bound edges together. When all of the strips have been bound along one edge, bind the opposite side; or if desired, baste the raw edge of the strip of buttonholes to the edge of the garment and bind the two edges together.

These buttonholes are excellent to use in a number of ways. When made of muslin and bound with cotton tape, they are good for children's underwaists; made of drilling or duck, they may be used in little boys' trousers. If made of material like the dress and bound with bias binding of the same or a contrasting color, they may be used on rompers and children's dresses, down the center back, and around the waist.



A

B

C

D

- A. Strip as wide as the space between the finished buttonholes bound on both sides.  
 B. Strip A cut in sections as wide as the finished buttonholes plus  $\frac{1}{2}$  inch.  
 C. Sections laid end to end ready for binding.  
 D. Strips bound and attached to garment.

**Bound pockets.** There are several different types of bound pockets corresponding in part at least to the different types of bound buttonholes. They differ from bound buttonholes in that an extra piece is put on, called the pouch, to form the pocket. Cut this piece two inches wider than the finished pocket and three inches longer. This piece may be of the material of the garment, in which case it may be used as the welt or binding as well as the pocket. Baste to the right side of the garment having the center of the pocket one inch above line marked for the pocket opening. Stitch and slash as for a bound buttonhole. Form the welt, then fold upper part down over lower part, round the corners, and stitch to form the pouch.

If desired, the pocket piece may be of lining or material other than the garment, in which case baste the pocket piece on the wrong side of the garment and baste a facing piece as for bound buttonholes on the right side. Finish the facing, then complete the pocket.

Remember these directions are for only two kinds of pockets. Consult the bibliography in the back of this bulletin for books describing others.



## COLOR

(Many of the suggestions on this subject were gathered from the bulletin "Color in Dress" by Leona Hope, University of Illinois.)

Color is such an important subject in its relation to clothing that it should have our special attention. Many times very exquisite needle work is marred by the wrong choice of color in the material and trimming used. Even quality in material is of less importance to the success of an article or garment than the combination of colors.

There are a few definitions of terms used in discussing color that you will need to know in order to understand what is being said about the subject. They are hue, value, intensity, and balance.

**Hue** is the name of a color, such as blue, green, violet, yellow, etc.

Primary hues are red, yellow, and blue. These colors cannot be obtained by combining any other colors.

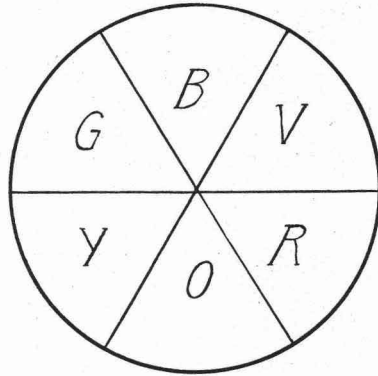
Secondary hues are orange, green, and violet. These are hues made by mixing two primary hues: red and yellow to make orange, blue and yellow to make green, and blue and red to make violet.

Tertiary hues are made by combining all three primary colors in varying amounts.

With the help of these definitions, it is quite easy to see the relation of the colors to each other.

Colors have hundreds of hues; it is therefore difficult to give rules for color selection and combination that will be of any great assistance.

**Using hues together.** There are several methods of determining which hues to use in combination. Let us look first at our circle. This circle has been divided into six sections for the primary and secondary colors. Of course, instead of dividing the circle into just six sections, we could divide it into any number of sections for as many hues as we desired. Let the initials stand for blue, green, yellow, orange, red, and violet. You will readily see that we have put a secondary color between the two primary colors used to make it. Now in combining colors we said there are a number of ways to get pleasing results. One way is to combine two that have a color in common; for example, blue and green, which have blue in common. This is called analagous or blood-related harmony. Where this method is used, care must be taken to avoid selecting colors that are too much alike, as there is danger of giving the effect of having tried to match a color and failed.





A second method of combining colors is to choose colors which stand opposite each other in the color circle; for example, yellow and violet. This is called contrasted or complementary color harmony. Care must be taken to avoid too strong a contrast.

A third method is a combination of the foregoing methods. If the blue and green of the first method need something to make them interesting we can add a little of the complementary color of the color that is common to blue and green (blue) which would be orange. This is called perfect harmony.

**Value** refers to the amount of light or dark in a color. Black and white are called neutral values. The neutral scale of values extends from white to black. Between these two tones are any number of gradations. For ordinary purposes nine are used. Any color may be graded in the same way from white to black. Value is spoken of as high (nearest white), or low (nearest black); when it is high we call it a tint and when it is low we call it a shade.

**Intensity** refers to the amount of pure color in a hue (red, blue, or yellow). Full intensity is the point at which a color is brightest. Red is a very bright color when pure. If a little green is mixed with it, the brightness of the red is lost and a gray-red is the result. Adding more green will increase the grayness until finally it is not red any more but gray, or neutral. Neutrality means the absence of colors. We can change the intensity of a color without changing its value, and we can change its value without changing its intensity.

In combining colors, too great a contrast can be avoided by selecting hues that have the same value and intensity. In other words, combine light tints of different hues (analogous, complementary, or perfected harmony), or combine hues of middle value or of low value. The contrast between a high value blue and a low value orange is too great to be harmonious.

**Balance of color.** When bright and dull colors are combined, the bright color should be used sparingly to liven up the dull. If much is used it will overbalance the dull. The reverse is also true: large areas of bright color can be subdued by small areas of dull colors.

**Application of color to dress.** Remember that simplicity in color as well as in line and material is desirable and denotes refinement.

Avoid using many colors together. A one-color costume is more dignified than a mixture. A little touch of contrasting color could be brought in by using a string of beads or a bit of ribbon, or a decorative stitch.

Select colors suitable to the season. Red, orange, and yellow are warm colors. Blue, green, and violet are cool colors. In warm weather, wear cool colors, or if warm colors must be worn choose hues that are neutralized enough to remove the glare.

Fleshy girls must remember that the general effect of all background is a neutral gray. When bright colors are worn the wearer stands out and seems larger than ever. Since the fleshy girl desires to be inconspicuous she will select neutral shades and tints of the colors worn.

## WILL BE DUE

**Effect of complementary colors.** Complementary colors intensify each other. Orange intensifies blue. Yellow intensifies violet. Red intensifies green.

When wearing violet or blue purples, sallow skin is made to appear more yellow. Yellow hair seems more golden. By use of blue-green or green, ruddy skin is made to appear more red. Navy blue brings out yellow lights in brown hair.

**Effect of repeating a color.** Repetition of any color intensifies that color. Sallow skin seems more sallow with yellows, red skin appears more ruddy with reds, blue eyes are bluer when wearing tones of blue, brown eyes are browner when wearing tones of brown. Repeat the best color in hair and eyes for a good effect.

If two colors having a hue in common are placed side by side, the common hue seems less pronounced. Salmon-pink (yellow-red) is good for sallow complexions, yellow being the common hue that disappears. It is good for ruddy skins; red, the common hue, fades. Orchid (blue-red) is good for ruddy skins as red, the common hue, seems less pronounced.

Black absorbs color and is poor for colorless and sallow skins. It also decreases size.

White reflects color; it is becoming to all complexions and increases apparent size.

Intense colors are good only for people with brilliant and very clear complexions. They increase size. They do not harmonize with quiet, retiring personalities, even when becoming to the head coloring.

Warm colors, those with yellow or red predominating, are best worn by the warm type of people; i. e., those with olive or brown tones in their complexion and with black, brown, brown-green, and hazel eyes.

Cool colors, with blue or green predominating, are best worn by cool types of people; i. e., those with blue, gray, green-hazel, and green eyes, with fair white or ruddy skin. The warm types can wear cool colors, but are at their best in warm tones. Cool types rarely wear warm colors successfully.

**Color chart.** It would make an interesting study if each girl who plans to make a dress would find a picture of a girl with the same coloring as her own, mount it on either a light-gray or cream cardboard, then cut away a portion of the figure just below the face so that bits of color can be shown through the opening. Consult the color chart on the back of this bulletin for the colors best suited to your coloring and try these on the picture to help you select the one you prefer.

## A BECOMING COLOR GUIDE

FLAXEN OR GOLDEN HAIR, FAIR SKIN, BLUE EYES, DELICATE COLOR

BLACK	WHITE	BROWN	BLUE	GREEN	GRAY	PURPLE	RED	YELLOW	PINK
Very becoming. (Especially good with touches of blue-gold or cerise)	Good	Only very dark shade	Nearly all shades, including blue-grays, turquoise	Both pale and dark	Pearl, dove, warm shades	Mauve, heliotrope, wistaria, violet	Dark	Very pale	Pale and old rose
LIGHT OR GOLDEN-BROWN HAIR, BLUE OR GRAY EYES, VIVID COLORING IN LIPS AND CHEEKS									
Best of all. Jet, not blue	Excellent	Very dark. Not golden	Dull old blues and pastel tints	Dull as well as dark shades	Pale	Heliotrope (dull tone)	Better not use unless sheer fabric with plenty of lace	Palest buff	Palest
*AUBURN OR SANDY HAIR, BLUE OR BROWN EYES									
Good, especially transparent	Cream and ivory	Rich, deep, dark. Others carefully avoided	Blue-gray, navy, peacock. Soft old shades	No, unless much color and white skin	Pearl, dove	None, unless much color and very white skin	None	Sunset, apricot, amber	None (touch of rose)
BLACK OR DARK BROWN HAIR, BLACK OR BROWN EYES, DARK SKIN WITH COLOR									
Very good, especially with color touches and écu lace. Velvet best material	Cream, ivory	Golden-brown, tan	Pale and dark	Dark	Silver	Not becoming	Cardinal, crimson, red (clear)	Any shade	Coral rose (pale), old rose
† BLACK OR DARK BROWN HAIR, BROWN, GRAY OR BLUE EYES, CLEAR, FAIR SKIN									
Good	Cream and ivory	Golden and golden-tan	All shades	Not becoming	All shades. Blue-gray	Use carefully	Dark	Mustard, amber	Shell
‡ BROWN OR BLACK HAIR, BLUE OR GRAY EYES, OLIVE SKIN									
Only with cream and a touch of bright color	Cream and milk	Chestnut, golden	Navy	To be avoided	Warm with color. Flame, tango, orange	To be avoided	Deep rose, crimson	Maize, amber, and deep apricot	Old rose

\*Sallow blonde must be very careful in choosing colors, but she will find cream and deep ivory (not dead white), gray in soft rich tones, with burnt orange or écu lace, bright dark reds and yellow with creamy lace, becoming.

†A girl of this type will find pastel shades more becoming than strong colors.

‡The dark woman who is fallow must choose carefully from among the dark or dull shades with touches of bright color in the trimmings; rose and flame are particularly good.

Never forget to give due consideration to the age of the wearer when selecting a color. Pink is only for the youthful. The woman of sixty or over with white hair and clear complexion will find that black, white, dark and gray blue, rose, gray and purple in various shades and combinations are her most becoming colors and the older woman whose hair is gray and whose complexion is fallow or skin is leathery will find her most becoming colors are cream, dark blue, grayed greens, and dark greens. White or cream is becoming to women of all ages.