

571.42
Or 31c 2
no 67
2.3

OREGON STATE LIBRARY

FEB 16 1942

DOCUMENT
COLLECTION
OREGON
COLLECTION

Stitches • Seams *and* *Sewing Processes*



By
Helen Cowgill



Oregon State System of Higher Education
Federal Cooperative Extension Service
Oregon State College
Corvallis

Club Series L-67

4-H Club Clothing Project

INDEX

- A
- Analogous color harmony, 40
 Application of color to dress, 41
 Applique, 18
- B
- Backstitch, 6, 10
 Balance of color, 40
 Ball and socket fasteners, sewing on, 28
 Basting, 6, 9
 Bibliography, 43
 Bindings, 18, 20-21
 Blanket stitch, 6, 13
 Blanket-stitched loops, 30
 Bound buttonholes, 27-28
 Bound neck finish, 34, 36
 Bound opening, 30
 Bound pockets, 32-33
 Bound seam, 21
 Buttonhole stitch, 6
 Buttonholes and fastenings, 26-31
 Buttons, sewing on, 28
- C
- Catch stitch, 6, 14
 Catch-stitch seam, 22
 Chain stitch, 6, 12-13
 Cleanliness while sewing, 7
 Color, 39-42
 Color chart, 42, 44
 Combination of colors, 39-40
 Combination stitch, 6, 9
 Complementary colors, 40, 41
 Continuous placket, 34
 Crocheted loops, 29
 Crocheted loops, 29
 Cross-stitch, 6, 13-14
 Cutting true bias, 18
- D
- Darning, 36-38
 Decorative stitches, 16-18, 19
 Double-stitch seam, 21, 22
- E
- Effect of repeating a color, 41-42
 Emery bag, 5
- F
- Faced neck finish, 34
 Faced opening, 30
 Facings, 20
 Fastenings, Buttonholes and, 26-31
 Featherstitch, 6
 Fitted facing neck finish, 34, 36
 Flat fell, 22, 24
 French binding, 20
 French fell, 24
 French knot, 14
 French seam, 21, 22
- G
- Garment darn, 37-38
- H
- Half backstitch, 6, 9-10
 Handmade buttonholes, 26-27
 Hem finishes, 24-26
 Hem in silk or lightweight wool, 25
 Hem finish for woolen materials, 25-26
 Hemmed patch, 38
 Hemstitching, 14-15
 Hooks and eyes, sewing on, 28
 Hue, 39
- I
- Intensity of color, 40
 Italian hemstitching, 15-16
- J
- Join bias binding, 18, 20
 Join bias strips, 18
- K
- Knit materials, darning of, 37
 Knots, 9
- L
- Length of time for sewing, 7
 Light while sewing, 7
 Lingerie strap holder, 30-31
- M
- Measurements, how to take, 23
 Methods of trimming, 16-18
 Mitered corners, 10, 11
 Mock French seam, 21, 22
- N
- Narrow hem, 25
 Napery hem, 11
 Neck finishes, 34, 36
 Needles, 4
 Notched seam, 21
- O
- Outline stitch, 6, 12
 Overcast seam, 21
 Overcasting, 6, 12
 Overhand patch, 38-39
 Overhanding, 11
- P
- Patch pockets, 31
 Patching, 38-39
 Pattern, 7-8
 Perfect color harmony, 40
 Pins, 5
 Pippings, 20
 Plain hem, hand sewn, 25
 Plain hem, machine stitched, 25
 Plain hemming, 10-11
 Plain seam, 21
 Plaits, 21
 Plackets, 34, 35
 Pockets, 31-33
 Position while sewing, 7
 Primary hues, 39
- Q
- Quilting, 21
- R
- Ready-made seam, 21, 22
 Repairing garments, 36-39
 Rolled loops, 29
 Rules for sewing, 7-8
 Running stitches, 6, 9
- S
- Scissors, 3
 Seams and seam finishes, 21-22, 24
 Secondary hues, 39
 Sewing accessories, 3-5, 7
 Sewing machine, 5, 7
 Shell edge, 25
 Short cuts in sewing, 42-43
 Simple ornamental stitches, 12-16, 19
 Slide fastener, 30
 Slot, 22, 24
 Smocking, 21
 Stand pockets, 33
 Standard body measurements, 8
 Stem stitch, 6, 12
 Stitches and their uses, 9-12
 Stocking darn, 36-37
 Straight collar, 34, 36
 Straps on slips and brassieres, 25
- T
- Table of thread and needles, 4
 Tailored pockets, 32
 Tape measure, 5
 Tertiary hues, 39
 Thimble, 3-4
 Thread, 4
 Tucked or open welt, 22, 24
 Tucks, 20
 Turning hems in dresses, 24-26
 Two-piece placket, 34
- U
- Using hues together, 39-40
- V
- Value of color, 40
- W
- Welt, 24
 Workbag, 5
 Workbox, 5

Stitches, Seams, and Sewing Processes

By

HELEN COWGILL

THIS 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 clothing project, at times you will meet a word that you need more fully explained. This bulletin is a kind of dictionary that 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 five Clothing 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.

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 callous. 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 the end of thread held in the hand into the 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 that is cut into the required lengths, pointed at one end, headed at the other, and then polished and put into papers for sale.

Workbox or workbag. 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.

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 machines and the one-thread or chain-stitch machines. Either kind does excellent work.

Study the book that comes 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.

Good machine stitching depends on several factors: (1) the right length stitch for the material to be stitched, (2) the right size thread for the material, (3) the right size needle for the thread and the material, and (4) care to keep the stitching straight. If either the upper or lower thread draws, the tension should be adjusted. Probably mother will prefer to attend to such adjusting herself.

Ask your club leader or your mother to show you how to treadle the machine. Without having the machine threaded, practice

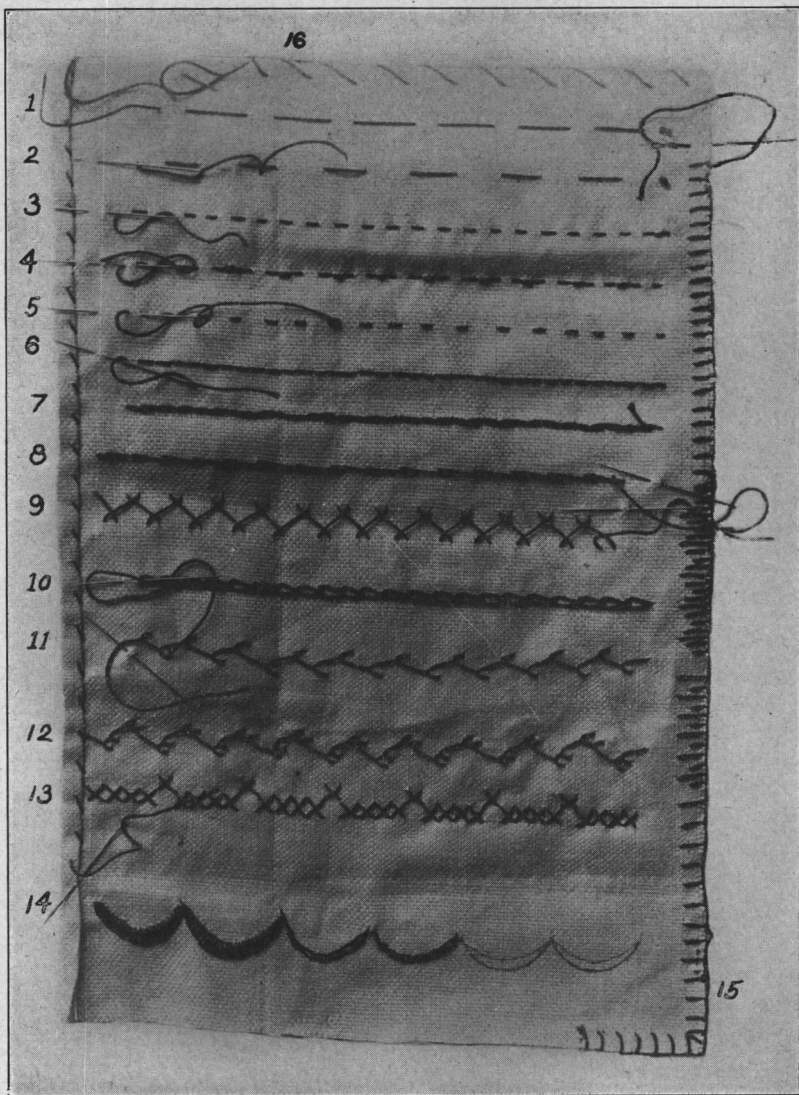


PLATE I

(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) featherstitch; (13) cross-stitch; (14) buttonhole stitch; (15) blanket stitch; (16) overcasting.

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 your 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 workbox 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 will not be a shadow cast upon your work by your right hand.

Do not sew in poor light.

Pattern. Before buying a pattern, take your measurements according to the following chart. Compare your measurements with those in the standard body measurement chart that follows.

Young girls should choose junior, girls', or misses' 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 that 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.

Pin the pieces of pattern together and try on before cutting into the material. Make all necessary adjustments in the pattern rather than in the material.

To lengthen the pattern, slash below the hip and above the waistline and spread to give the necessary length. The sleeve should be slashed above and below the elbow and spread apart in the same way. To shorten, take tucks in the same places as indicated for lengthening.

STANDARD BODY MEASUREMENTS

MISSES' SIZES		<i>Size</i>	12	14	16	18	20
The patterns for misses' sizes are made to fit the less mature figure.	Bust		30	32	34	36	38
	Waist		26½	27	28	30	32
	Hip		33	35	37	39	41
	Across back		13	13½	14	14½	15
	Height		65	66	67	67	67
JUNIOR SIZES		<i>Size</i>	11	13	15	17	
The styles for the junior sizes are designed mainly for the youthful figure.	Bust		29	31	33	35	
	Waist		26	26½	27½	29	
	Hip		32	34	36	38	
	Across back		12½	13	13½	14	
	Height		62	63	64	65	
GIRLS' SIZES		<i>Size</i>	6	8	10	12	14
These styles are suitable for girls of elementary and junior high school age.	Breast		24	26	28	30	32
	Waist		24	25	26	26½	27
	Hip		28	29½	31	33	35
	Height		46	50	54	58	62

To increase the size of the pattern horizontally, slash the pattern for the waist lengthwise from the center of the shoulder line straight to the waistline.

Caution. Remember that your pattern is for only one-half of the garment and that the front piece is for only one-fourth of the waist. Therefore, if you want the waist to be two inches larger around, you must increase the front half of the pattern and also the back half of the pattern only one-half inch each.

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.

For further help in fitting, you may write to the U. S. Department of Agriculture at Washington, D. C., for Farmers' Bulletin 1530, *Fitting Dresses and Blouses*.

SOME OF THE PRINCIPAL STITCHES AND THEIR USES

See Plate I

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. Another method is to 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. The running stitches 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 more running stitches. Repeat to end of seam. This stitch is used for seams that must stand some strain.

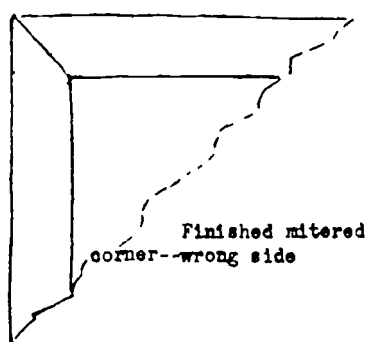
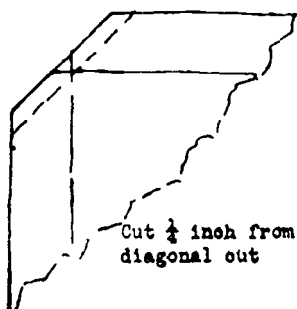
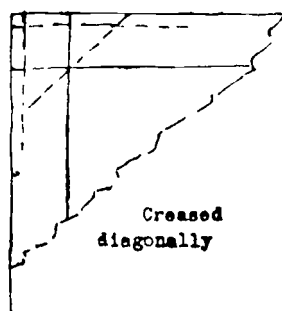
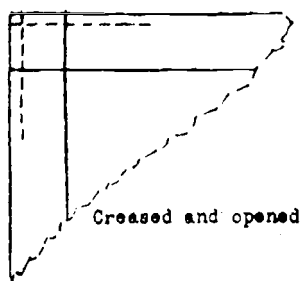
Half backstitch. Secure thread. Take a stitch forward. Pull the thread through. Put the needle in for the second stitch halfway back to where the needle came out for the first stitch, bringing it out a full stitch ahead of the first stitch. Keep stitches evenly spaced and

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.

In hemming a towel or other article where only opposite ends are hemmed, the work should be started by overhanding the open end. Then when the hem is in place, the other end should be overhanded neatly. Sometimes when a hem is three-fourths inch to one and one-half inches wide the overhanding is done only far enough to cover the first turn of the hem, but may extend the full width of the hem.

Mitered corners. When two adjacent edges are to be finished with a hem, the corner will be less bulky if mitered. First turn the hem on both sides of the corner and crease well. Open the fold and crease diagonally across the corner so that the crease passes through the point where the second folds cross, and the crease on one side lies directly over the crease on the other side. Cut off the corner one-fourth inch from this crease. This allows for turning in the raw edge. Overhand the corner before turning the hem. Again turn the hem, baste it in place, and finish it.

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 tablecloths 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 before basting. 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 the 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, and work toward the top, because in this way you are working with the cut threads instead of against them.

SOME SIMPLE ORNAMENTAL STITCHES

See Plate II

Outline or stem stitch. *To make.* Hold material over the left forefinger and work from you. Keep thread down and to the right of the needle. Put the needle into 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 into 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 the left forefinger. Work toward you with the needle pointed toward your chest.

1. Fasten the thread on the wrong side of the material by taking three tiny over and over stitches.

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 the left hand, insert the needle where the thread comes out, and bring it out a stitch ahead over the thread that 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, woolen, canvas, and similar materials.

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 the needle one-fourth inch (or less) from the edge and directly over the place where the thread is fastened. Bring it up through the loop formed by the thread from the attached end of the thread. When drawn up the thread should cover the three small stitches. 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 thread between the stitches should form a line on the edge of the material.

The stitches may be of any desired length and at any desired distance apart. Keep the 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 or monk's cloth 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 small 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.

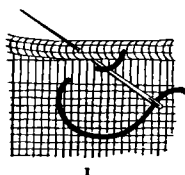
Hemstitching. Decide on the width of hem desired, then draw out from three to six threads according to the kind of material and the effect sought. Baste the hem so that the edge of it just comes to the place where the first thread has been drawn out.

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 to 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.

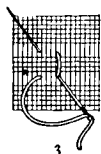
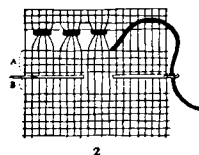
This stitch is very useful in finishing the ends of guest towels and other straight edges where a little decoration is desirable.

ITALIAN HEMSTITCHING



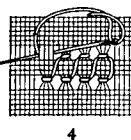
1. *Single hemstitching:* Pull 2 threads below rolled hem, bring thread out of roll, pass under 4 threads; insert needle in roll in center of the 4 threads, and under first stitch. Repeat.

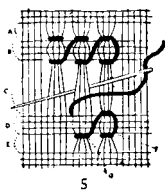
2. *Double hemstitching:* Leave 4 threads (A); draw 2 (B). Work over (A) threads on right side, toward you. Take a stitch as at left. Proceed as in 3.



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.

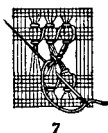
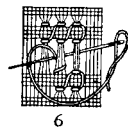
4. Insert needle 4 threads to right, carry it under 4 threads to left, and bring it out as at right. Repeat from Sketch 2 inclusive to end of hem or border.





5. For open border draw 2 threads (A) as at left; 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 crosswise linen threads beyond hemstitching. Finish the other end with hemstitching—Sketches 2, 3, and 4.

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 and yarn. The various cottons and yarns are used both on cotton and on woolen materials.

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 19. 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 put in. Note that only every other straight stitch has French knots.

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

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 on an article or garment. 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 one end 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. The joining should not come at a corner.

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

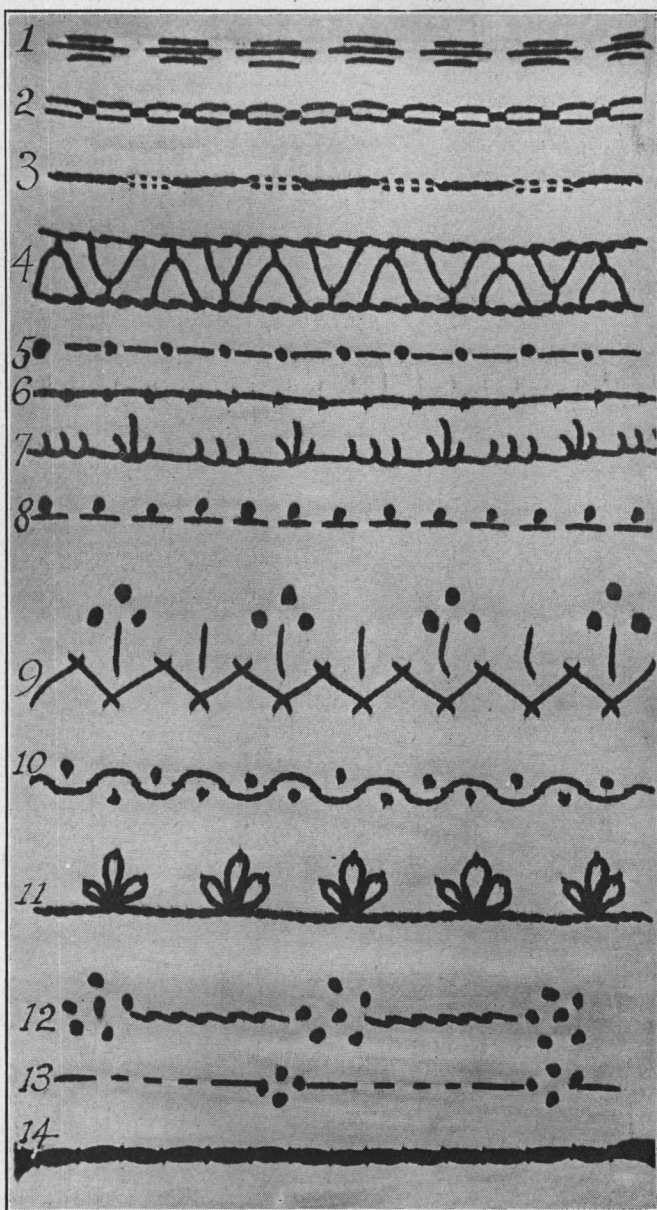


PLATE II

Ornamental stitches described in this bulletin.

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 sides.

French binding is especially good for tailored slips, panties, nightgowns, and pajamas. Cut a true bias from the material like the garment. The strip should be four times the desired width of the finished binding. Fold the strip lengthwise through the center with the right side out. Baste to the right side of the edge to be faced. Stitch in a narrow seam. Turn the fold over the raw edges and baste so that the edge of the fold just covers the line of stitching on the wrong side. Hem in place by hand.

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.

When the facing is to be used as a trim, baste the right side of the facing to the wrong side of the garment. Stitch, turn, and finish as before.

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

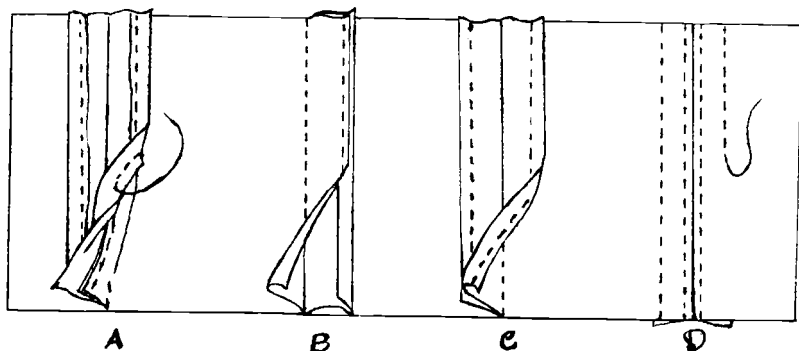
Plain seam. Baste or pin together the two pieces of cloth that are to be joined. Stitch either on the machine or by hand. This seam is used on heavy material that will not fray and in places where edges may be bound or overcast, either separately or together as the place demands.

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.

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



Seams and finishes. a. Bound. b. Mock French. c. Ready-made. d. Double stitch.

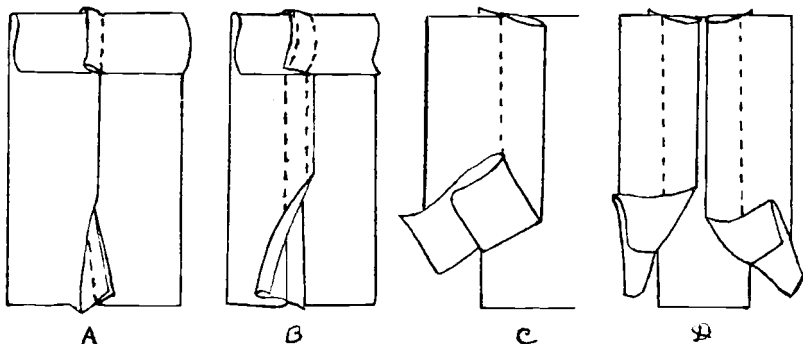
the stitching, crease exactly on the line of stitching with the raw edges to the inside, and stitch again far enough from the edge so that the raw edges are covered. This second stitching brings the seam to the wrong side of the garment, where it should be. Used on underwear, thin dresses, and all garments of thin material.

“Mock French. (Figure 1, B.) The edges of the seam are turned in toward each other and stitched. This finish is used on cotton dresses for women and children.

“Ready-made. (Figure 1, C.) Make a plain seam, then turn the raw edges back under and stitch on the folded edge, but do not stitch to the garment. When used on curves, clip the edges before stitching. This finish is used on finely woven, nontransparent materials.

“Catch stitch. Make a plain seam. Press open and catch stitch. Used on woolens, outing flannel, and flannelette garments.

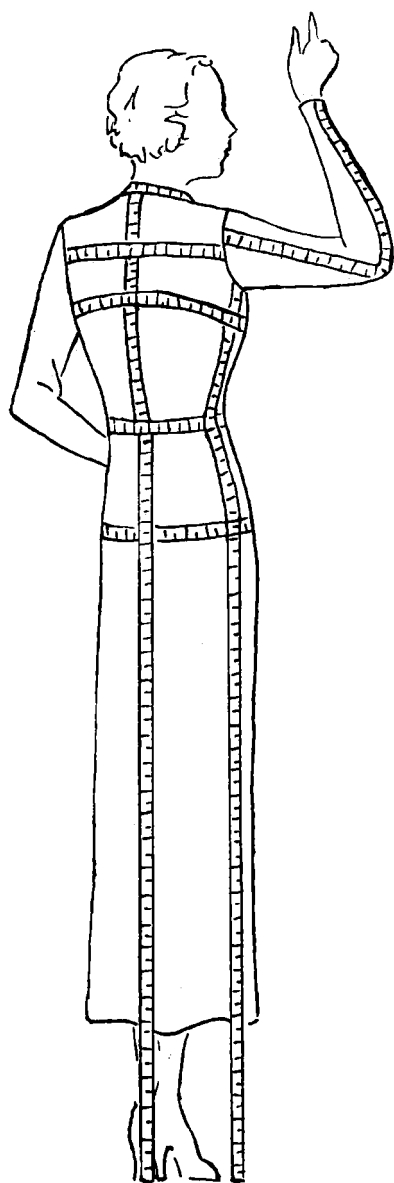
“Double stitch. (Figure 1, D.) Make a plain seam. Open flat and press. On the right side add a row of stitching on either side of the seam line. Two rows of stitching may be used on either side. This finish is used as a trim on lightweight woolens and on cotton and linen sport clothes.”*



Seams and finishes. a. French. b. Flat fell. c. Tucked or open welt. d. Slot.

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 edges of the extended piece. Crease the seam carefully so that

* The quoted paragraphs are from *A Manual of Home Sewing*, by Azalea Sager.



the cloth will lie flat when the seam is finished. Baste down smooth and flat on to the 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 will 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. The French fell is not as neat a seam as the French seam. This seam can be made with the small hemmer attachment of the sewing machine.

“Welt. Place the right sides together and have one edge extend one-eighth inch beyond the other. Stitch a plain seam one-eighth to three-sixteenths inch in from the narrow edge. Press both edges of the seam toward the front so that the wide edge covers the narrow edge. Turn to the right side. Stitch three-sixteenths to one-fourth inch from the folded edge, through the three thicknesses.

“A double-stitched welt may be made by making a second stitching line one-sixteenth inch from the folded edge.

“This seam is used on firm fabrics, tailored garments, especially children’s suits, and wool shirts that have several seams. The single-stitched welt is used on men’s trousers.

“Tucked or open welt. (See Figure C on page 22.) On the upper piece turn the edge of the material under three-fourths inch—or more if allowance has been made for a wider tuck. Press. Lay over the edge of the other piece and stitch on the right side as far from the edge of the fold as the width of the tuck is to be. This seam is used as a trim. Frequently found on gored skirts and jackets.

“Slot. (See Figure D on page 22.) Baste a plain seam three-fourths inch from the edge and press seam out flat. Pin on the back a piece of material the width of the entire seam. Stitch on the right side.”*

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

* The quoted paragraphs are from *A Manual of Home Sewing*, by Azalea Sager.

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. Or the extra fullness may be taken in by tiny pleats.

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 hem, with stitches rather widely spaced and only a thread or two of the material taken up with each stitch.

Unless the machine-stitched hem is used as a trim, the hand-sewn hem is preferred.

3. *Shell edge* is excellent for undergarments, edges of sheer collars and cuffs, dimity and organdy dresses, and for children's garments. Roll or turn a narrow hem. Fasten the thread at the right-hand side or edge, take two stitches over the top of the hem, drawing up the stitches to form a scallop, slip stitch to the place for the next stitch. The stitches may be spaced from one-fourth inch to one-half inch apart. Until you are certain you can space the stitches evenly, it is best to mark them.

4. *A narrow hem* or a narrow fitted facing on a tailored garment is very attractive when the width is accurately even and the stitching is straight and close to the edge of the hem and a second row of stitching is put in close to the edge of the fold.

5. *Straps on slips and brassieres* are best attached between the facing and the body of the garment. The strap is best when made of the material of the garment.

6. *Hem in silk or lightweight 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.

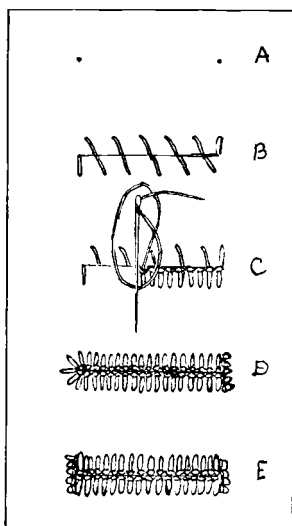
7. *Hem finish for woollen materials.* Medium-weight woollen materials if closely woven may have the edge of the hem notched and catch stitched into place, or silk seam binding may be put on the edge

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

Handmade 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.



Buttonholes.

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.

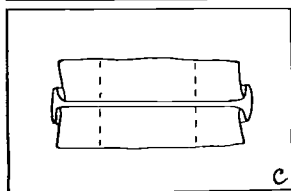
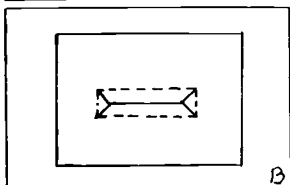
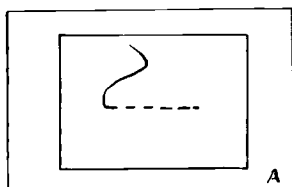
Hold the cloth over the forefinger of the left hand so that the edge to be buttonholed first (which is the one overcast first) is away from you. Work from right to left. Put the needle into the cut close to the right-hand edge and bring it out just far enough below the edge to prevent raveling. Before 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.

"Bound buttonholes. Bound buttonholes add to the value of a garment. They are used on tailored and semitaileored garments.

"The following combinations may be used: (1) Selfsame material. (2) Material contrasting in color, design, or texture; for example, a light pink may be used with a deeper pink or a plaid with a plain material, or a silk on a woolen.



Bound buttonholes.

"The spacing and size of buttonholes must be carefully planned. Have the buttonholes extend slightly beyond one edge of the button. The material for binding may be on the bias or straight.

"1. Mark with a thread the locations of the buttonholes.

"2. Cut a strip one inch longer than the desired length and one and one-half to two inches wider than the desired width.

"3. Place the right sides of the material together and baste in place (Figure A).

"4. Machine stitch an oblong as long and as wide as the desired buttonhole is to be. Remove basting thread. Press.

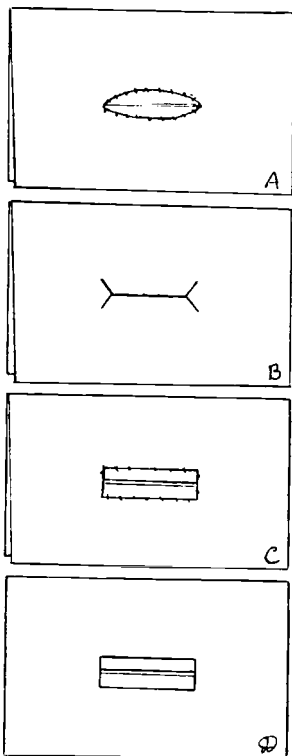
"5. Cut down through the center and into each corner, being careful not to cut the machine stitching (Figure B).

"6. Draw the facing piece through to the wrong side and bring these pieces exactly to the center of the buttonhole and crease down. This covers the raw edges of the cut. Tack to hold in place.

"7. Catch stitch the buttonholes together on the right side. This holds them in place and makes the finishing easier.

"8. On woolen materials, stitch by hand with minute stitches on the right side around the seam lines. The stitches should not be discernible. This adds strength and helps to keep them in place. Bound buttonholes on other fabrics may be held in place by stitching across the folded end, on the wrong side, catching in the triangular piece of material (Figure C).

"9. Stitch facing to the garment on the wrong side. Mark ends of buttonholes on facing with pins. Cut facing from pin to pin. Turn under the raw edges and blindstitch (Figure A). If the buttonhole is reversible, the facing may be cut like the original (Figure B). The corners are neatly tucked in, forming a rectangular frame around the buttonhole. Blindstitch by hand (Figure C). Finished buttonhole on the right side is seen in Figure D."*



Bound buttonholes.

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 thread around the threads between the cloth and button, then fasten the thread securely and neatly on the wrong side.

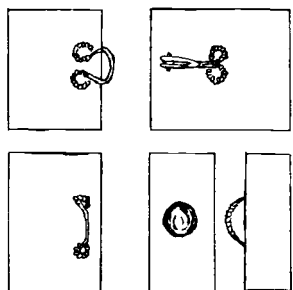
To sew on hooks and eyes. Be sure to place hooks and eyes directly opposite each other and far enough from the edge so that they will be invisible. Spread the ends of the hooks apart a little. Use the buttonhole stitch to sew them on with, as this makes a neat and strong finish. Sew all around the loop 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.

* The quoted paragraphs are from *A Manual of Home Sewing*, by Azalea Sager.

Corded loops. Cut a bias strip about one inch wide. Fold long edges together with the wrong side out. Stitch one-fourth inch from the edge. Fasten a thread to one end and with a bodkin draw the cord through the tube, thus turning the strip right side out.



Fastenings.

If more padding is desired, a soft cotton cord may be drawn through at the time the strip is being turned.

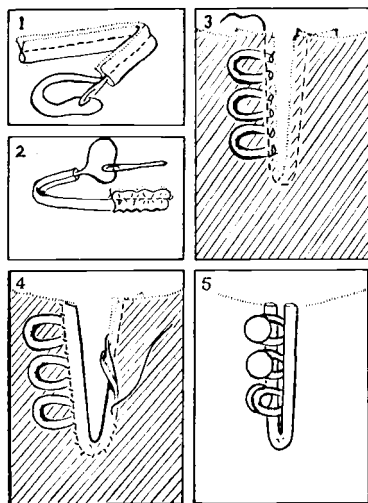
Rolled loops. (These are particularly good for dresses of soft cotton materials such as powder puff muslin.) Cut a bias strip of the material from one-half to one inch wide depending on the weight of the material and the effect desired. Roll both edges toward the center and slip stitch the two rolls together.

Any of these loops may be used with either a bound or a faced opening.

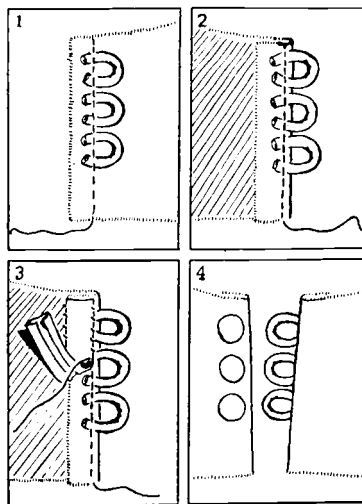
Crocheted loops. Use mercerized cotton. Fasten the thread at one side. Crochet a chain the necessary length and fasten in the desired position.

Note: Use heavy enough thread to make the loop strong enough to serve its purpose.

CORDED LOOPS



Bound.



Faced.

—Courtesy The McCall Company.

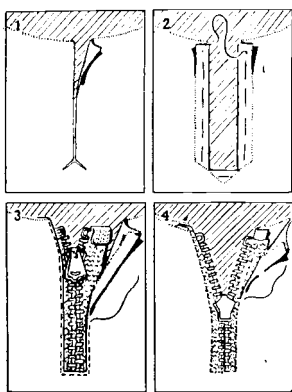
Blanket-stitched loops. Fasten the end of thread at one end of the place for the loop. Take two or three stitches back and forth to form a loop of the desired size. Blanket stitch over these strands with mercerized thread that is heavy enough to make a durable loop.

Bound opening. Cut lengths of the cord to fit the buttons. Sew the loops to the wrong side of the material with the cut edges of the loops to the cut edge of the material.

Cut a $\frac{3}{4}$ -inch bias strip twice the length of the opening. Sew this to the edge of the opening with the right sides of the material together. Turn the binding to the wrong side and hem in place. The loops will have to be folded back over the binding to fasten over the buttons that are to be sewn to the opposite side of the opening.

Faced opening. Sew the loop sections to the edge of the opening on the right side of the material. Turn the material to the wrong side with the loops extending beyond the fold. Slip stitch seam binding or a bias strip whose edges have been turned in, to position to cover the raw edges.

Another way of facing the opening would be to baste the loops in place on the right side, as above, then baste the bias facing over the loops. Stitch loops and facing in place. Turn the facing to the wrong side, creasing just beyond the facing to cover the edge and blind stitch the folded edges in place.



Slide fastener.

Inserted slide fastener.

1. For opening, slash material the required length and diagonally about one-fourth inch at lower part of opening to form a V.

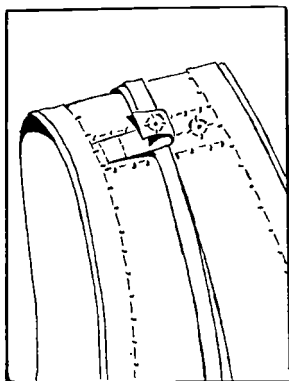
2. Turn edges to wrong side and baste.

3. With slide fastener closed and upper edges of binding turned down, apply opening of garment to binding, close to fastener, and stitch.

4. Slash and turn in edges of facing and hem to binding of slide fastener on wrong side.

—Courtesy
The McCall Company.

Lingerie strap holder. Cut a 2-inch length of narrow tape and sew one end of it to the shoulder seam near the armhole. Sew one part of a snap fastener to the other end of the tape and the second part of the snap



Lingerie strap holder.

—Courtesy
The McCall Company.

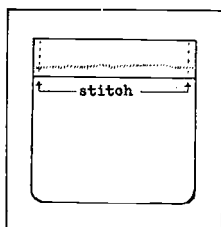
to the shoulder seam far enough toward the neck so that the tape will lie flat when the snap is fastened. This strap will hold the lingerie straps in place.

POCKETS

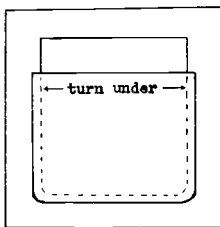
Patch pockets. Turn a $\frac{1}{4}$ -inch fold to the *wrong* side. Turn a second fold the width desired for the finished hem to the *right* side.

Stitch across the ends of the pocket to the depth of this second fold. Turn the hem to the wrong side and stitch the hem in place.

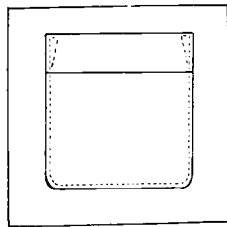
PATCH POCKET



Turned and stitched
at the ends.



Hem turned right side
out. Edges clipped.



Edges folded. Pocket
stitched in place.

Clip cloth at the edge of the hem to permit turning in the edge of the pocket.

This method of finishing the top of a patch pocket covers all raw edges.

Baste the pocket to the garment and stitch in place, beginning at the edge of the hem; stitch to the top of the pocket; turn; stitch two or three stitches across the top of the pocket. Turn and stitch around the pocket, taking pains to stitch close to the edge and very straight. When the top of the pocket on the other side has been reached, turn and stitch two or three stitches across the top; turn and stitch to the edge of the hem.

The same procedure may be followed with a fitted facing.

Tailored pockets. "Pockets have two functions—utility and decoration. They are used on tailored and semitailed garments, on all kinds of fabrics, in both adults' and children's clothes. Children's dresses, coats, and suits should have pockets if possible.

"The type of material used in making pockets influences both the design and the fit of the garment. Material similar in texture is desirable. In the case of heavy woolens, the under part of the pocket may well be made of lighter-weight material, such as silk or cotton.

"Pockets must be carefully placed. They are part of the design and accent figure lines. Hip or bust measurements may be distorted by faulty placing of pockets.

"Even though patterns indicate where pockets are to go, it is advisable to wait until the first fitting to mark exact location. Pockets should never be placed farther down on a garment than the position of the wrist when the arm is held slightly crooked.

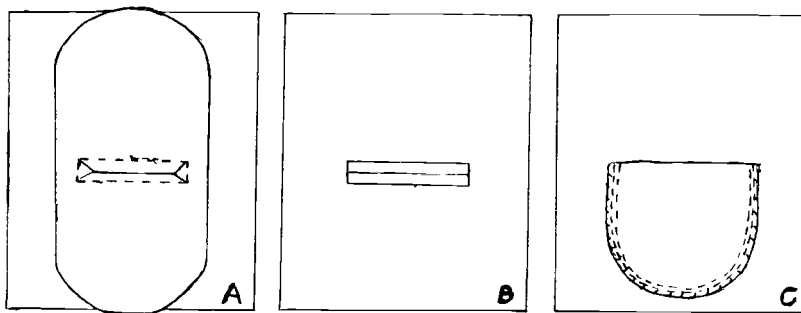
"The pockets must harmonize with the rest of the finishes in design, texture, grain of material, and details of stitching, piping, or binding.

Bound pockets. This type of pocket is used on women's tailored dresses, suits, and coats, of wool, linen, heavyweight silks, firm cottons, and rayons.

"1. Cut pocket facing one inch wider than the desired width and twice as long—for example, for a 3-inch pocket, a 4- by 8-inch piece of material may be used. This is the width commonly used in dresses and blouses. Coat pockets are larger; a piece six inches wide and twelve inches long is desirable.

"2. Crease on the short middle. Place right side to right side, with crease on pocket line.

"3. Baste in position. Then machine stitch an oblong as long and as wide as the opening is to be. Overlap stitching. Count the



Bound pocket.

stitches on the width to be sure that the width of the rectangle will be the same at both ends. An attractive width is one-fourth inch apart.

"4. Cut through the two materials on the center line to within about one-half inch of the ends. Make diagonal slashes exactly to each corner, being careful to cut *to* but not *through* the stitched thread (Figure A).

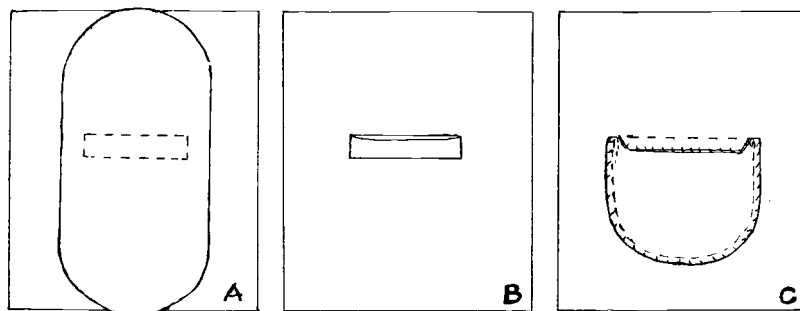
"5. Pull the facing through the slit and fill the opening by covering the raw edges with the material (Figure B).

"6. Stitch around the pocket by hand on the right side close to the seam lines, making sure that the stitching does not show. This holds the material in place. If machine stitching is used, use fine thread and stitch only on the upper and lower edges and on the seam line.

"7. Turn the top section of the underfacing of the pocket down and stitch to lower part in square or rounding fashion, taking care to stitch across diagonal points of the slashings in order to make it more durable and hold its shape better.

"8. Double stitch for strength and finish the edge as lightly as possible. Overcasting or a silk tape may be used (Figure C).

"Stand pockets. This type of pocket is made in the same way as the bound pocket except that in drawing the facing through to the wrong side, both raw edges of the cut rectangle are pressed back on the garment. The pocket is stitched above the center line of the pocket facing—as much above as the depth of the opening (Figure A). The facing on the lower side of the pocket is folded so as to fill in the opening completely. (Figure B). The finishing is the same as given in the bound pocket. The upper cut edge will have to be overcast (Figure C)."



Stand pocket.

* The quoted paragraphs are from *A Manual of Home Sewing*, by Azalea Sager.

PLACKETS

Plackets are openings that permit a garment to be put on and taken off easily and can be closed to make the garment fit smoothly.

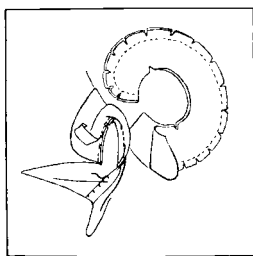
Continuous placket. Cut a strip of material like the garment one and one-half inches wide and twice the length of the placket. Place the right side of the strip to the right side of the garment. Stitch in a seam. On the side that is to be the under side of the placket, finish the edge as an extended binding. Crease the placket carefully where the facing turns up on the opposite side. Crease a fold lengthwise on the placket facing in line with the edge of the fold on the under side. Cut away the material to within a seam's width and turn in the edge of the facing and hem it flat to the garment.

This placket is strong because it is cut in one piece and therefore it is good for children's garments, women's dresses, etc.

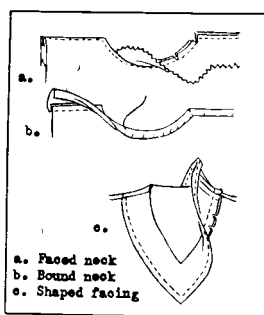
Two-piece plackets (for heavy materials). This is used for heavy skirts where the placket is in a seam. The front edge is turned in exactly in line with the seam and if the seam is wide enough, may be stitched in place. If not wide enough, face the front with lightweight material. The back or under piece of the placket is faced or bound to form a lap. Snaps are placed so that the line of the closing is exactly a continuation of the seam. The lower end of the placket must be stayed by sewing the extended piece to the facing of the front piece.

NECK FINISHES

Without collars. *Faced.* Cut facing to fit neckline. Place right sides of garment and facing together. Stitch. Slash seam where needed to make the neckline smooth. Turn on line of stitching.



Lined collar joined with a binding.

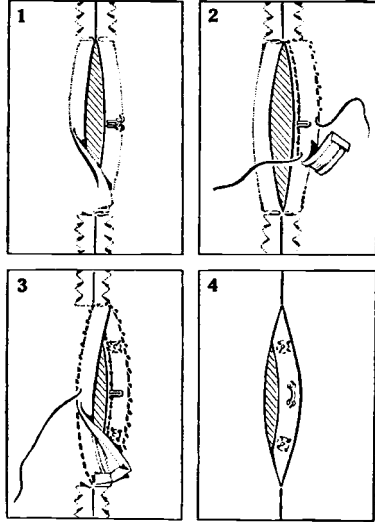


PLACKETS

OPENING WITH UNDERLAP

Suitable for heavier materials (woolens, velvets, heavy silks, etc.).

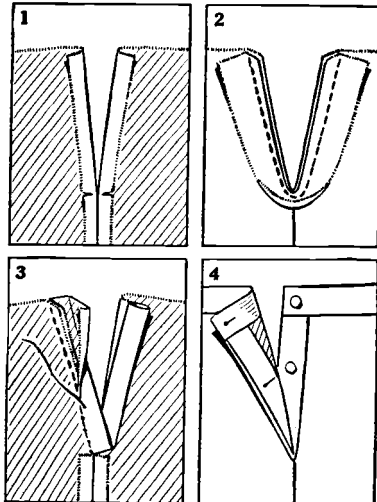
1. Slash seam allowance at upper and lower part of opening; then sew a hook to position at center.
2. Slipstitch an underfacing (about $\frac{3}{4}$ " wide finished) to front part of opening, covering sewed on part of hook.
3. For underlap—Cut a strip of material about $2\frac{1}{4}$ " wide; then sew one edge to back edge of opening, right sides together. Fold through center, turn to inside and hem free edge to position. Overhand upper and lower ends of underfacing and underlap together.
4. Sew a bar to underlap; then fasten remainder of opening with snaps.



OPENING WITH CONTINUOUS LAP

Suitable for light-weight and sheer materials (cottons, silks, etc.).

1. Slash seam allowance at lower part of opening.
2. Cut a strip about 2" wide and twice the length of opening. Sew one edge of lap to edges of opening, right sides together.
3. Turn lap to inside; then fold through center and hem other edge to position.
4. If upper edge is finished with a belt, as in shorts, trousers, skirts, etc., fasten with buttons and buttonholes, making a small buttonhole through the lap only.



Either notch raw edge of facing, hem it down by hand or machine, or turn in the edge and stitch through the edge fold of facing only.

Bound. Stitch a strip of true bias to the right side of the neckline. Miter it at the corners and stretch the binding a little on any inner curves. Turn the bias over the raw edge and hem in place.

Fitted facings. A fitted facing is often used on the right side as a trim and may be cut in any desired width and shape. Stitch first to the wrong side, having the right side of the facing to the wrong side of the garment. Stitch and turn. Turn under the raw edge and stitch in place.

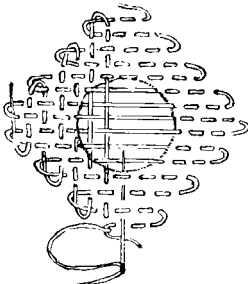
Straight collar. Baste under side of double collar to the neck of the garment with right sides together. Stitch. Turn in the other edge of the collar and hem in place.

Lined collars should have both pieces cut from the same material or of material and a lightweight lining. A net lining is excellent for transparent materials. Seam the collar pieces together. Clip the seam. Turn, baste, and press the edge with the seam exactly on the edge. Baste both edges of the collar and a bias facing together, with the seam to the wrong side. Turn in the raw edge of the binding and hem in place over the raw edge of the seam.

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 by 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



Hosiery darn.

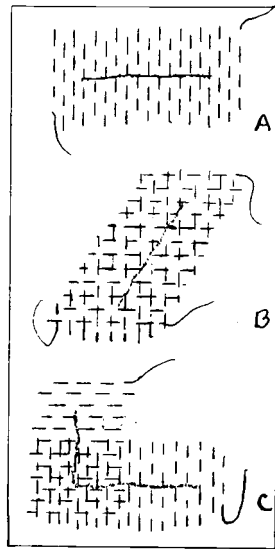
in line with the length of the stocking. You are now ready to fill in threads going across those just in. Weave in and out of the material next to the hole, and then weave over and under the threads crossing the hole. Go over one, under one, over and under one, across to the opposite side. In coming 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.

"Garment darn.

"1. Darn tears with fine running stitches, weaving in and out and in the same direction as the threads of the material. Heavy materials may be darned on the wrong side. To strengthen the tear, net may be used on the wrong side; the weaving of the running stitches will fasten the net to the garment. A lengthwise or crosswise tear may be repaired by darning across the torn part, using very fine stitches but not drawing the thread tight (Figure A). Omit the loop used in stocking darning. A diagonal tear needs two sets of threads crossing each other (Figure B). Keep the stitchings on the grain of the material. A three-cornered tear may be



Garment darn.

treated as a lengthwise and crosswise tear, the threads crossing each other at the corners (Figure C).

"Clean cuts in woolen materials may be mended with tailor's mending tissue.

"2. Holes caused by the wearing through of the material have weakened material surrounding them. The darning must be extended far enough to strengthen worn parts and to find strong material to support the darn. Placing a piece of similar material under the hole and catching it in the darning will add to the strength of the darn."*

PATCHING

Patching is a method of repairing that 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. 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.

Hemmed patch. Trim the hole neatly in the form of a square or rectangle. Cut diagonally one-fourth 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.

* The quoted paragraphs are from *A Manual of Home Sewing*, by Azalea Sager.

Do not permit the material to pucker. Use as fine a thread as will hold the material.

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.

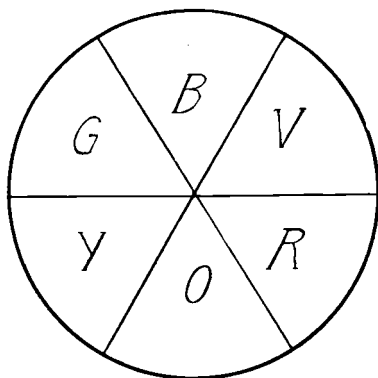
Secondary hues are orange, green, and violet. These are hues made by mixing two primary hues: red and yellow to make orange, blue and yellow to make green, and blue and red to make violet.

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 desire. 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 analogous 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 that 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 color.

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, 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.

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 or 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 nearly 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 types of peoples; 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.

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 two or three 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 tablecloths, 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.

BIBLIOGRAPHY

The following list of bulletins, pamphlets, and books on clothes and how to make them, will help you when you have more difficult problems to solve than are covered in your clothing bulletins.

Those published by commercial concerns may be purchased for a few cents each. The books may be borrowed from your county or the state library.

1. Art in Every Day Life, Goldstein and Goldstein.
2. Clothing, Latzke and Quinlan.
3. How to Dress, Margaret Story.
4. Art in Home and Clothing, Trilling and Williams.
5. Pattern and Design, Eddy and Wiley.
6. Dressmaking Made Easy, McCall Company.
7. Simplicity Sewing Book, Simplicity Pattern Company.
8. Art of Dressmaking, Singer Sewing Machine Company.
9. Modern Dressmaking, Collett Cartier, Pictorial Review Company.
10. School of Costume Art, White Sewing Machine Company.
11. A Manual for Home Sewing, Extension Bulletin 468, Oregon State College.
12. Educational Exhibit, Spool Cotton Company.
13. The New Butterick Dress Maker.
14. Sewing Secrets, Spool Cotton Company.
15. Making Smart Clothes, Butterick Pattern Company.

Acknowledgment is made to McCalls, Simplicity Pattern Co., and Mrs. Sager who permitted us to use material from their publications.

A BECOMING COLOR GUIDE

	Black	White	Brown	Blue	Green	Gray	Purple	Red	Yellow	Pink
Flaxen or golden hair, fair skin, blue eyes, delicate color	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 écreu 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 and écreu 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.

Cooperative Extension Work in Agriculture and Home Economics

Wm. A. Schoenfeld, Director

Oregon State College, United States Department of Agriculture, and State

Department of Education, Cooperating

Printed and distributed in furtherance of the Acts of Congress of May 8 and June 30, 1914