

# Stitches, Seams, and Garment Finishes



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# Stitches, Seams, and Garment Finishes

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This bulletin is written to supplement the outlines and demonstrations used in the clothing projects for women, and to furnish definite instructions regarding simple sewing processes for junior 4-H clothing clubs.

Directions are given for processes that may be applied in making various garments. It is difficult to formulate definite rules for the finishing of all garments. In using the following directions, the style and purpose of the garment, as well as the quality of material to be used, will need to be considered.

## PLAIN HAND STITCHES

### BASTING STITCH

This is a long stitch used as a guide or to hold materials together. This is usually a temporary stitch and should be removed after the permanent stitches are in. There are two kinds, even and uneven.

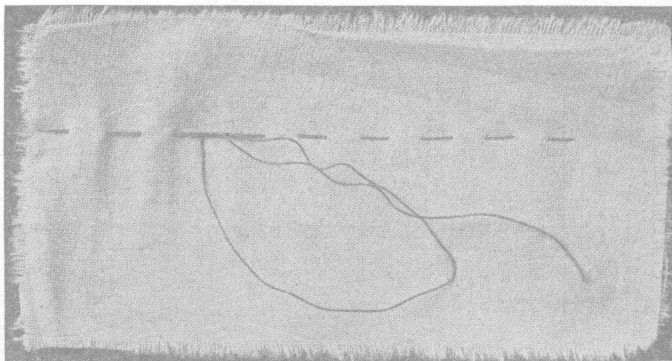


Fig. 1.—Even basting stitch, needle inserted

**EVEN BASTING STITCH.**—Knot the thread. Hold the work between the thumb and fingers of the left hand. Work from right to left, making stitches that are the same length on both sides (Fig. 1). Fasten the ends of thread with two small backstitches below each other (Fig. 3).

*Use.*—To keep material in exact position until permanent stitches are made as for seams.

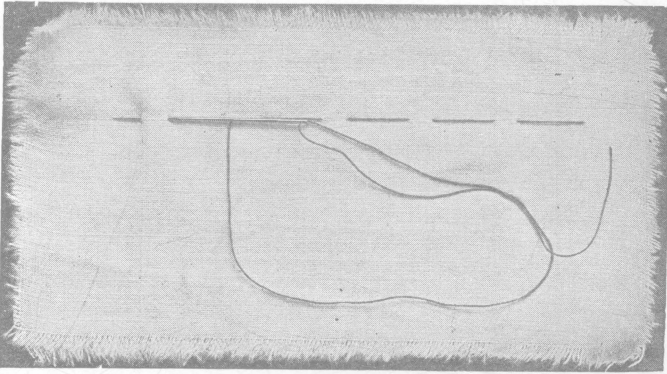


Fig. 2.—Uneven basting stitch

**UNEVEN BASTING STITCH.**—Knot the thread. Place work on a table. Brace little finger of right hand on the table, point needle toward the left and take a short stitch forward. Work from right to left, making stitches short on the under side and long on the upper side (Fig. 2). Fasten ends of thread with small backstitches (see Fig. 3).

*Use.*—As a guide for stitching, to hold hems in place, for long seams where there is no strain in fitting or where the quality of the material is such that material creeps in the stitching.

#### OVERHAND STITCH

Overhand stitch is a shallow stitch which holds finished edges together. Work either from right to left or from left to right.

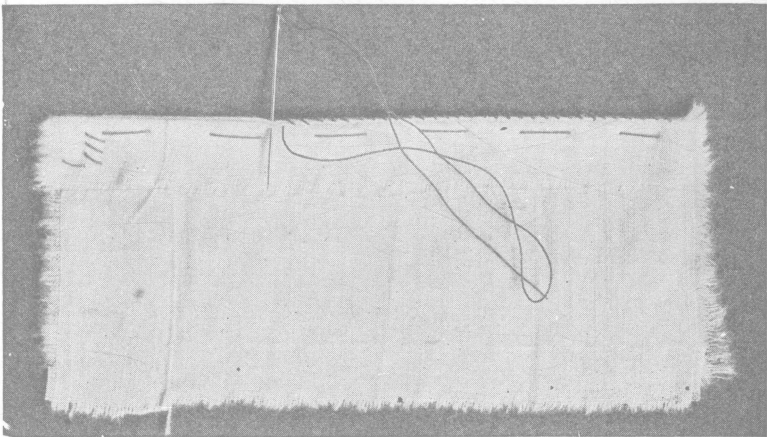


Fig. 3.—Overhanding

Hold the material between the thumb and first finger, with the edges to be overhanded along the upper part of the left forefinger. Point the needle directly toward the body, perpendicular to the seam. Leave  $\frac{1}{2}$  inch of thread and make the first two stitches in the same hole. Sew over the end of the thread. Stitches should be shallow, the same distance apart, and loose enough so material will not pucker (Fig. 3).

*Use.*—To join finished edges (selvage or folded), as ends of hems in towels, lace to hems, or lace and embroidery or beading.

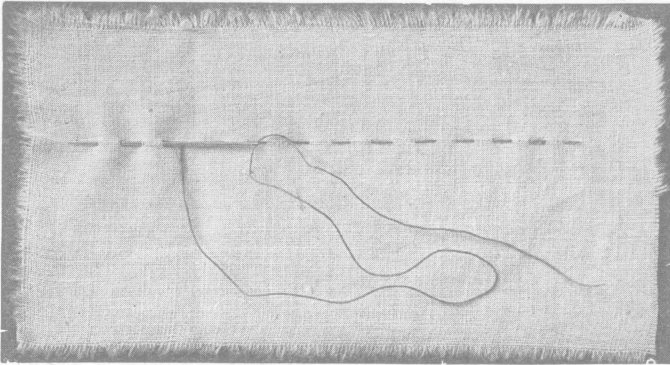


Fig. 4.—The running stitch

#### RUNNING STITCH

The running stitch is a small, even stitch. Work from right to left. Start with a knot or backstitch. Hold material between thumb and forefinger of left hand. With thimble against end of needle, hold needle firmly near point with right forefinger at back of cloth and needle, and thumb in front of needle. Hold cloth between the two hands tightly, with about  $\frac{1}{2}$  inch space between them. The stitch is taken with a weaving motion of the right hand (Fig. 4).

*Use.*—To join seams, to gather, shirr, and tuck.

#### OVERCASTING STITCH

Work in either direction. Conceal the knot or back stitches between the edges of the cloth, or on the underside of the seam. Hold the work along the left forefinger, point the needle toward the left shoulder, bringing it through from under to upper side. Stitches should be regular in size, usually twice as far apart as

they are deep (see Fig. 5), and loose enough so material will not pucker.

*Use.*— To prevent raveling, as on raw edge of plain seam.

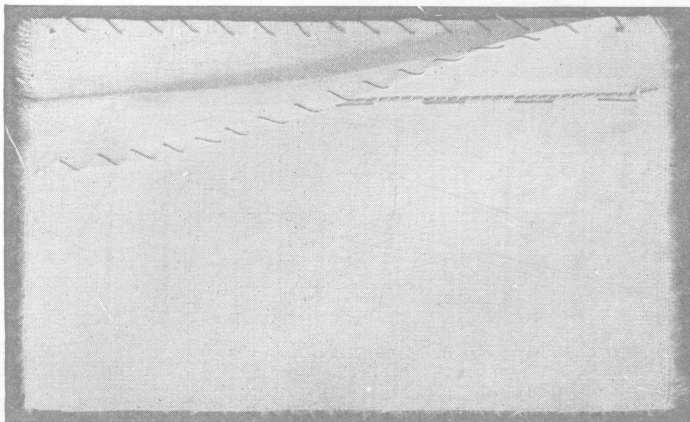


Fig. 5.—Plain seam, edges overcast

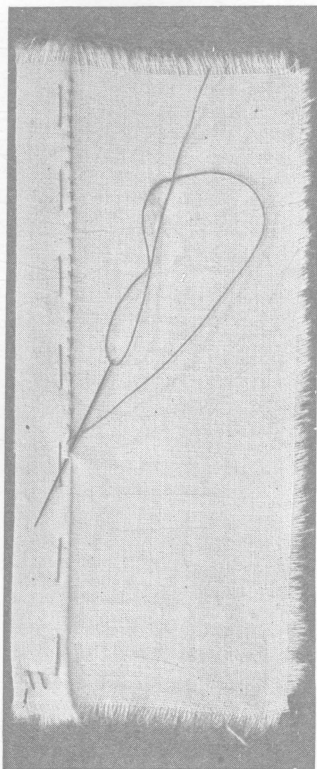


Fig. 6.—Hemming stitch

#### HEMMING STITCH

The hemming stitch is a small, slanting stitch. Hold the work over the cushion of the left forefinger, the folded edge of the hem toward the palm of the hand. Fasten the thread with a double backstitch. Insert the needle, taking up a thread or two of the material, on a line with the edge of the hem and bring it out through the folded edge of the hem, pointing needle toward the left shoulder. Take small slanting stitches equal distances apart (Fig. 6). On the right side, the stitches should be almost invisible; on the wrong side, they should be of even length.

*Use.*— To hold hems or facings in position.

## BLIND HEMMING

Hold the material in the same position as for hemming stitch and fasten thread in the same way. Insert the needle, taking up only a part of a thread of the material on a line with the edge of the hem, and bring it out through the folded edge of hem, pointing needle toward left shoulder. This makes a small slanting stitch which is invisible on the right side. The distance between stitches is about  $\frac{1}{4}$  inch. This makes a long slanting stitch on the wrong side.

*Use.*— For hems and facings, where strength is not important and where it is desirable to have stitch invisible on right side.

## SLIP-STITCH

Hold the material in the same position as for hemming stitch and fasten thread in same way. Insert needle, taking up only a part of a thread of the material on a line with the edge of the hem, making a small, straight stitch invisible on the right side. Directly across from the end of this stitch insert the needle in the crease of the fold of the hem, and running it between folds of hem make a second stitch. Draw up the thread so it does not show on either side of material. The length of stitch depends on where it is used. This stitch may also be made between two folded edges.

*Use.*— For hems, facings and to hold trimming in place, where strength is not important and where it is desirable to have stitch invisible on both sides of material.

## DECORATIVE HAND STITCHES

### THREAD FOR DECORATIVE STITCHES

Thread used for decorative stitches is selected to show some contrast either in color, texture or weight with the material on which it is used. Cotton or mercerized cotton is used on cotton materials. Silk or rayon thread is used on silk and wool materials. Wool yarn is sometimes used on wool and silk materials. Thread for decorative stitches is either made up of several separate strands of thread or it is a single thread comparatively loosely twisted. The strand thread gives a soft effect, while the twisted thread gives a harder, heavier effect.

When decorative stitches are used on materials which are to be washed the thread should be color fast. Embroidery, crewel or chenille needles should be used with the heavy art threads.

## FEATHERSTITCHING

Featherstitching is made up of variations of the blanket stitch on alternating sides of a central line. These stitches may be varied by making groups of two or three, either straight or slanting stitches, on both sides of the center line (see Fig. 7). The stitch is made toward the worker. Suitable embroidery thread should be used.

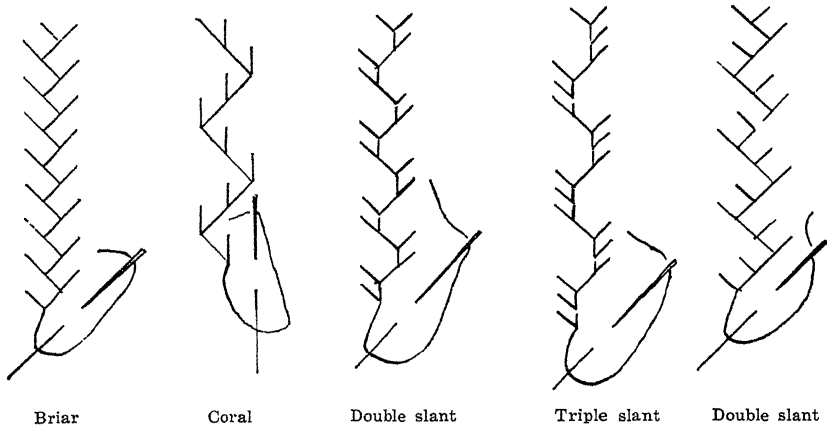


FIG. 7.— VARIATIONS OF FEATHERSTITCH



Fig. 8.—Single straight featherstitch

**SINGLE STRAIGHT FEATHERSTITCH.**—*AX* is a guide line and the center around which the stitches are grouped. Bring the needle out at *A*, securing thread with several backstitches. Hold the thread down with left thumb and put needle in at *B* and out at *C*, forming a blanket stitch. Throw the thread to the left and take the stitch *DE*. The distance between stitches *BC* and *DE* is usually twice the length of the stitch taken (see Fig. 8).

The needle is always put in the material straight across from or slightly below the end of the last stitch taken. Fasten thread with a short stitch to hold last blanket stitch in place.



SINGLE SLANTING FEATHERSTITCH.—*AX* is the center of the design. Bring the needle out at *A*, securing thread with several backstitches. Put the needle in at *B*, and bring it out again at *C*. Holding the thread down under left thumb, put the needle in at *D* and bring it out at *E*, joining a blanket stitch. Repeat on opposite side (Fig. 9).

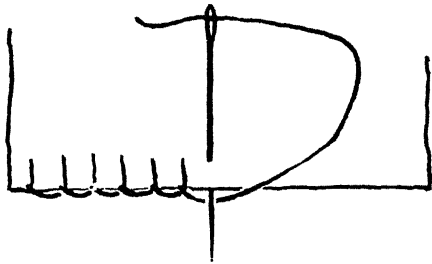
*Use.*—As a decoration. May also be used to hold edges of hems and facings in place.



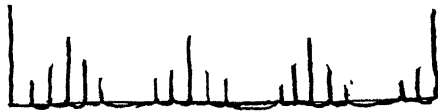
Fig. 9.—Single slanting featherstitching

### BLANKET STITCH

The blanket stitch is usually made on finished or raw edges. Use embroidery thread. Fasten thread with backstitches on back of narrow hem or on a raw edge by running two or three stitches toward edge.



Bring the needle out on the edge to be finished. Hold the material along the forefinger of the left hand with the edge to be finished toward you.



Work from left to right, making stitches about  $\frac{1}{4}$  inch apart. Stick the needle through the material as far back from the edge as the stitch is to be deep. This may be the width of a narrow hem to be held in place. Point the needle toward you, throw the thread from the last stitch under the point of the needle and draw the stitch up. The needle passes through a loop of

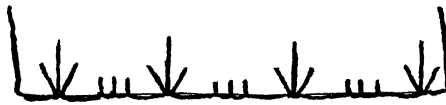


Fig. 10.—Blanket stitch

thread each time it is drawn out of the material so that, when the stitch is finished, a thread lies along the edge of the material.

By varying the length of the stitch and by grouping the stitches, attractive results may be gained (Fig. 10).

*Use.*— To hold narrow hems in place on garments or articles, to finish raw edges of seams of garments and edges of blankets, or as a decoration.

#### CATCH STITCH

The kind of thread used varies with purpose of stitch. To hold hems in place use thread to match material in quality and color. For decoration use embroidery thread. Work from left to right on either side of a center line. Fasten thread with backstitches. Take short stitches from right to left alternately on both sides of center line. That is, put needle in at *A*, bring it out at *B*, put it in at *C* and out at *D* (see Fig. 11). The length of the stitches and the distance between stitches may be varied to give desired effect.

*Use.*— To hold hems in place and as a decoration.

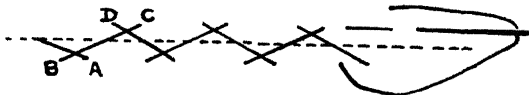


Fig 11 - Catch stitch

#### THE FAGOT STITCH

**SIMPLE FAGOT STITCH.**— This stitch is made between two finished edges. In order that the width of the stitch may be uniform baste the edges of material to be fagoted on a piece of stiff paper, leaving a space between the edges as wide as the stitch is to be. This will vary with the quality of material, from  $\frac{1}{4}$  to  $\frac{1}{2}$  inch wide.

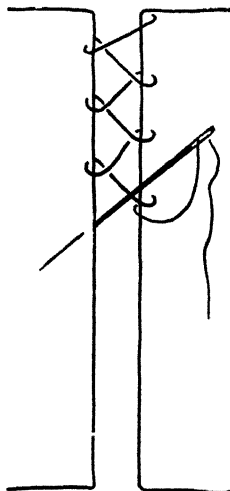


Fig 12 - Simple fagot stitch

Use a twisted embroidery thread of the desired weight. Fasten thread with backstitches on wrong side of edge to be fagoted. The fagot stitch is made from left to right and proceeds from one edge to the other, taking a small stitch in each edge (see Fig. 12). The needle in crossing each time passes under the thread of the preceding stitch, thus giving the threads a slight twist at edge of material.

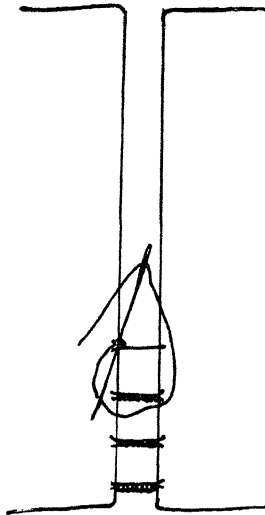


Fig 13 — Straight fagot stitch

**STRAIGHT FAGOT STITCH.**— Baste material to paper as for simple fagot stitch. Use embroidery thread. Take a stitch directly across space between the two pieces of material. Work blanket stitch (page 9) over the thread back to starting point. Stick needle into edge of fold near the hole of the first stitch to keep bar from twisting. On the under side of material, or by slipping needle between folds of material, pass on to position for next bar (Fig. 13).

*Use.*— To join parts of a garment, trimming to a garment or as a decoration.

#### OUTLINE STITCH

This stitch is made away from the worker and follows the line of a design. Use a suitable embroidery thread. Fasten thread with backstitches or several running stitches along the line to be outlined and toward worker. With thread to right of line put the needle in twice the length of the desired stitch to right of line and bring it out half way back and to the left of the line.

For the second stitch the needle is put in the same distance in advance and to the right of line and brought out to the left beside the end of the first stitch (see Fig. 14).

The stitches must be uniform in length; the length depends on the size of the thread used and the design being outlined.

The outline stitch should not slant more than the width of the guide line.

*Use.*— As a decoration.



Fig 14 —Outline stitch

#### CROSS STITCH

This stitch forms a series of crosses, and is one of the simplest forms of embroidery. If the material used has a coarse weave with the same number of threads to the inch both ways, the threads of the material will serve as a guide. On finely woven materials,

baste cross stitch canvas on the material to work over, or stamp the design on the material. Use suitable embroidery thread.

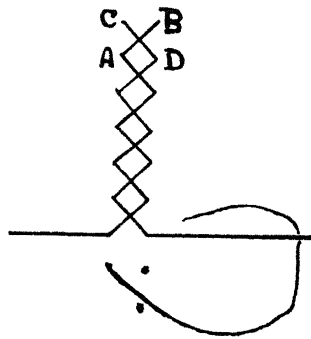


Fig 15.—Cross stitch

Begin at the top and work toward you. Bring the needle out at the lower left-hand corner of a square *A* (Fig. 15). Insert the needle in upper right hand corner at *B* and bring it out in the upper left hand corner at *C*. This makes a slanting stitch on top and a horizontal one on the wrong side. Insert the needle in the lower right hand corner at *D*, and bring it out in the lower left hand corner of the square below. This makes a slanting stitch on

top of the first one, completing one cross stitch, and bringing the thread out ready for the next stitch. Repeat until end of row is reached, then turn material and go back on the next row.

If there is a long line of crosses to be made it may be quicker to make all the stitches going in the same direction first, then come back and cross them all at the same time. Be sure the crosses meet at the corners.

When working on canvas, draw the threads tightly, so that when the canvas is removed the thread will not be loose. When the design is completed, soften canvas by rubbing it between the hands, or dampen slightly, and remove the threads one at a time.

*Use.*— For decoration.

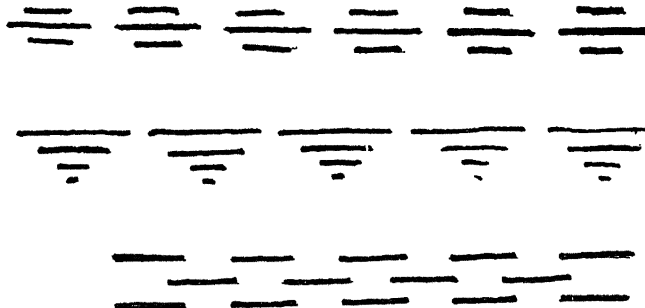


Fig. 16.—Decorative running stitches

#### DECORATIVE RUNNING STITCH

Several rows of running stitches of varying lengths and different colors of embroidery thread, make attractive decorations (Fig. 16). This means of decoration is not used on thin materials as the long stitches on the wrong side show through.

*Use.*— As a decoration on heavier materials.

## HEMSTITCHING

**SINGLE HEMSTITCHING.**— Thread used for hemstitching should match the quality of the material on which it is to be used. Measure twice the width of the finished hem plus a  $\frac{1}{4}$  inch turn from the raw edge. At this point draw out three or four threads. The number of threads to be drawn out depends on the quality of the material and the width of hemstitching desired.

Crease the hem to the wrong side and baste close to the first drawn thread. Hold the bulk of the material away from you. With the wrong side up, begin at the right hand end of the hem. Fasten the thread with a backstitch. Pointing the needle toward the left shoulder, take up a group of three or four threads and draw the thread around it.

Place the needle back of the same group of threads, insert it in the edge of the hem to the left of the group, and draw thread through (Fig. 17).

Continue in this manner, drawing the thread tight to separate groups.

**DOUBLE HEMSTITCHING.**— For double hemstitching repeat the stitch on the opposite side of the drawn threads (Fig. 18).

**DIAGONAL HEMSTITCHING.**— For diagonal hemstitching repeat the stitch on the opposite side of the drawn threads, taking up half of one group of threads and half of the next group to form the new group. (Fig. 19).

*Use.*— To hold hems in place and as a decoration.

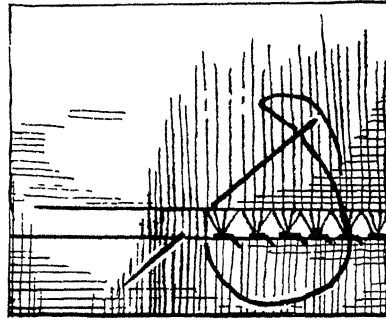


Fig. 17.—Single hemstitching

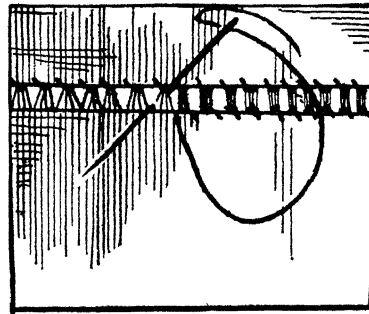


Fig. 18.—Double hemstitching

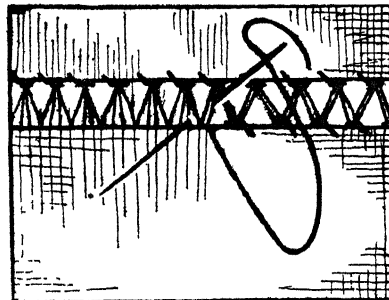


Fig. 19.—Diagonal hemstitching

### CHAIN STITCH



Fig. 20.—Single chain stitch

Use embroidery thread to give the desired effect. This stitch is made toward worker. Fasten thread with backstitches or with several running stitches. Bring the needle out at the end of the line to be chain-stitched and to the right side of the material. Hold the thread under the left thumb to the left of the line of design. Insert needle to the right of hole through which the thread just came and bring it out the length of a stitch in advance, passing needle over thread held by thumb. Draw up stitch to form loop. Each stitch overlaps the preceding stitch (Fig. 20). Continue length desired and fasten the last loop with a short stitch to the wrong side where the thread is fastened with two or three backstitches.

*Use.*— As a decoration.

### FRENCH KNOTS

Use embroidery thread to give desired effect. Fasten thread with knot or several backstitches over each other.

Bring the needle through from the underside of material. With the left hand hold the thread firmly between the thumb and first finger about an inch from the cloth. With the needle pointing toward the left and parallel to material wind this thread around the needle several times, depending on the size of the knot desired. Still holding the thread securely with the left hand, place the point of the needle back in the cloth near where it came out, draw the needle through to the wrong side of material, and fasten thread.

If very coarse thread is used, a good French knot may be made by winding the thread around the needle only once.

*Use.*— As a decoration.

### SMOCKING

**PLAIN SMOCKING.**— This is a decorative method of holding fullness on garments. It holds in as fullness twice the width of the finished band, that is, a band of plain smocking 4 inches wide requires a piece of material 8 inches wide. The length of the material is not changed.

Make rows of dots on material, marking it off into rectangles of equal size. The space between the dots is from  $\frac{1}{8}$  to  $\frac{3}{8}$  inch, depending upon weight of material and the distribution of fullness desired. The space between the horizontal rows is usually more than that between the vertical dots (see Fig. 21).

The material may be marked with a transfer pattern or with pencil and ruler. If a checked material is used, markings are omitted. The decorative stitch used to permanently hold the fullness in place may be made of embroidery thread of the same or contrasting color.

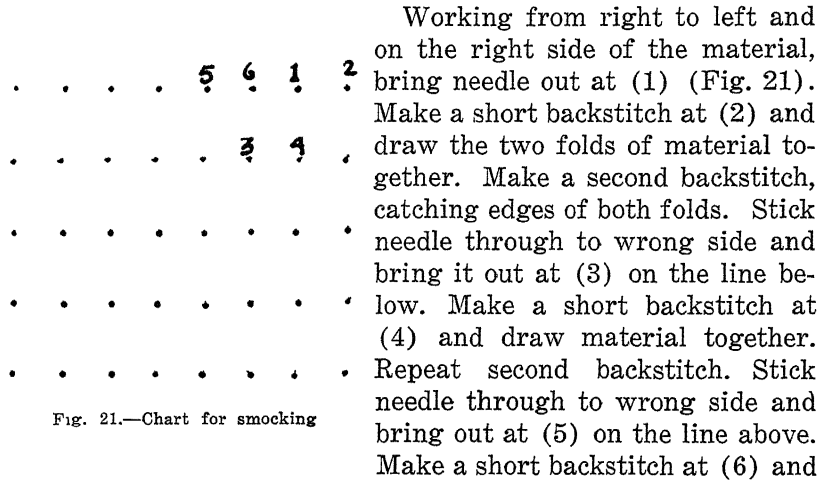


Fig. 21.—Chart for smocking

draw the material together.

Continue binding together alternately, two folds on the top row and two on the line below. Work remaining rows in the same manner. If there are an uneven number of rows in the design the last one is made separately, carrying the thread straight across instead of diagonally.

*Variations.*—If markings are objectionable on right side of material mark material on wrong side. Take running stitches across horizontal rows of dots. With a knot in the thread, start at first dot and take a small running stitch at each dot. This transfers the markings to right side.

**MOCK SMOCKING.**—Gather the material on machine (page 16) or by hand to give the desired amount of fullness. Stitch over gathers to hold them in place, or a decorative stitch may be used in place of this last machine stitching.

Such decorative stitches as chain, outline, or featherstitch may be used to hold the fullness in place to give the effect of smocking.

*Use.*—Smocking is a pretty and quaint method of holding in fullness on garments. The effect produced depends upon the type of decorative stitch used to hold the fullness in place.

## MACHINE SEWING

A standard sewing machine is a valuable piece of household equipment. The ability to get from it results comparable to hand sewing can be developed by practice and a knowledge of good standards. Good machine stitching involves a careful adjustment of the tension to the length of the stitch, size of machine needle and thread. The adjustment of the tension is different on different makes of machines (see machine book). The length of stitch and size of needle and thread are all determined by the fineness or coarseness of material used. Stitching should be regular, straight, and close to the edge on hems and facings.

### LOOSE TENSION GATHERING

Loosen tension so that bobbin thread is loose enough to pull easily. This kind of gathering is very easily adjusted and does not slip. A short stitch gives finer fullness. Two lines of stitching  $\frac{1}{4}$  inch apart, and the first on the seam line, make fullness adjustment easier.

*Use.*— To gather short lengths of material.

### MACHINE COUCHING

Fill the bobbin of the machine with the color and weight embroidery thread desired. The heavy twisted thread gives the best effect. Do not thread the bobbin tension. Thread the machine above with ordinary thread to match material. Lengthen the stitch and if necessary adjust upper tension. Stitch design in with wrong side of garment up.

*Use.*— As a decoration.

### SEAMS

The choice of seams for a particular garment depends upon the style of the garment, the material used, and whether or not the garment is to be laundered. Several different kinds of seams may be used on the same garment, but all the seams on a garment should look the same or related on the right side.

The stitch used in making a seam should be varied to suit the quality of material so it will not draw, especially in laundering. Sheer materials may be stitched on paper to prevent puckering.

### PLAIN SEAM

Place right sides of material together, pin or baste to hold in place. Stitch on the seam line. Seam allowance depends on the quality of the material and finish to be used. Trim edges of seam and overcast if necessary. A second stitching on the edge may be used in place of overcasting. Selvage edges may be used where practical. If the selvage is finished with heavy threads, snip these diagonally to prevent the seam from puckering.



On firm materials the edges may be pinked or notched to prevent raveling. The raw edges of a plain seam in light weight material may be turned once,  $\frac{1}{8}$  inch, and basted by hand or stitched on the sewing machine.

*Use.*— This seam may be used to join two lengths of material as in joining parts of a garment.

#### FRENCH SEAM

Make plain seam on the right side. Trim the seam as close to the stitching as the character of the goods will allow. Firmly woven material may be cut just outside the stitching. Fold material with right sides together creasing along the line of machine stitching. Stitch the desired width from the folded edge. The finished width should not be more than  $\frac{1}{4}$  inch.

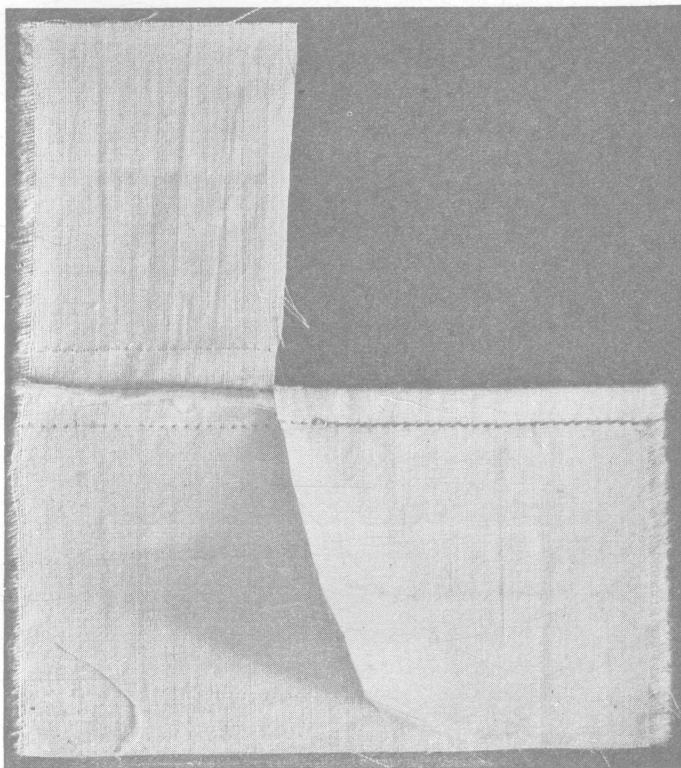


Fig. 22.—French seam

Be sure to enclose the raw edges (Fig. 22).

*Use.*—This seam is used on light-weight materials, underwear, nightgowns, petticoats, and lingerie dresses. It should be used only for straight or slightly curved seams.

### FLAT-FELLED SEAM

Make a plain seam on the right side about  $\frac{1}{2}$  inch wide. Open garment and press with hot iron, or crease against line of stitching. Cut under edge of seam to less than width desired for finished seam. Crease turn to wrong side of wider seam and fold over narrow side of seam. Stitch flat to garment. There will be two lines of stitching on the right side. The finished width of seam should not exceed  $\frac{1}{4}$  inch (Fig. 23).

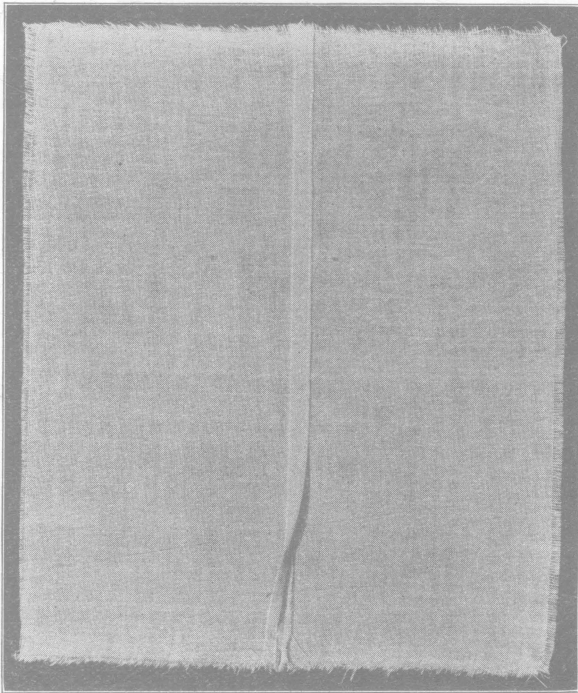


Fig. 23.—Flat-felled seam

*Use.*— On some tailored garments, also underwear where a flat finish is desirable, as in children's drawers and bloomers.

### HEMMED SEAM OR FRENCH FELLED SEAM

**TO JOIN TWO STRAIGHT EDGES.**— Baste plain seam on wrong side about  $\frac{5}{8}$  inch wide. Cut underside to  $\frac{1}{8}$  inch seam. Fold the wider edge with two turns down over narrow edge, and stitch near lower folded edge through four thicknesses. Only one stitching is necessary.

*Use.*— Where a bulky seam is not objectionable, on light weight materials.

TO JOIN ONE STRAIGHT EDGE AND ONE GATHERED EDGE.— The same construction may be used with gathered edge and plain edge by slipping gathered edge back from plain edge  $\frac{1}{2}$  inch. Stitch on seam line and proceed as above. This seam requires two lines of stitching on wrong side.

*Use.*— Where gathered piece is joined to plain piece or a ruffle is joined to a straight edge.

## EDGE AND CORNER FINISHES

The method of finishing an edge depends upon the position of the edge on the garment or article, the weight and kind of material being used, and the design or general effect desired.

### PLAIN HEM

Trim raw edge evenly, crease  $\frac{1}{8}$  to  $\frac{1}{4}$  inch turn to the wrong side. Measure width of fold, crease or baste the second turn of the hem in place. If the edge is curved, hold any extra fullness at the top of the hem in small plaits. These plaits should be at right angles to the edge of the hem. At the lower edge of a garment they should turn away from the center front and center back of the garment. Finish with machine stitching or hem by hand. If machine stitching is used it should come within a thread of the top of the hem.

The raw edge of a hem is not always finished by turning under. On heavy materials, including wool, the hem may be turned only once and the raw edge finished on the wrong side in one of the following ways. (1) Catch stitch may be used over raw edge to hold hem in place (see page 10); (2) raw edge may be pinked or notched and hemmed to garment by hand (see page 7); (3) the raw edge in wool may be bound with taffeta seam binding (see page 25) and hemmed to garment; or (4) the raw edge may be faced to garment with seam binding.

For a circular hem in wool the fullness at the top should be shrunk out if possible before top of hem is finished.

PLAIN HEM WITH LACE EDGE JOINED BY MACHINE.— Crease two turns of hem the desired width. Open creased edge and place straight edge of lace a thread above second crease of hem, right sides together. Stitch on machine. Crease hem in position and stitch.

### FRENCH HEM

WITH BEADING AND LACE OVERHAND TO EDGE.— Crease a narrow hem to the right side. With the wrong side toward worker fold the hem against wrong side and crease the cloth to make it

even with the first fold of the hem. Place the right side of the beading or lace against the right side of the material. Overhand the two edges of the hem and lace together.

*Use.*— As a finish for undergarments, and children's clothing.

#### NAPERY HAM

With wrong side of material toward worker, crease a narrow hem to the wrong side, fold hem back against right side and overhand edges.

*Use.*— To finish edges of tablecloths, lunch cloths, and napkins.

#### ROLLED HEM

With wrong side of cloth toward worker, begin at upper corner and roll edge tightly between thumb and forefinger of the left hand. Overcast (page 5), inserting needle under the roll. Keep about 2 inches rolled ahead of the sewing. A tiny, neat roll requires practice.

**TO GATHER A ROLLED HEM.**— Overcast the rolled edge. The overcasting stitch should be as deep as the width of the roll. Draw up the thread as the work proceeds, rolling and overcasting an inch or two at a time.

**TO JOIN LACE TO A ROLLED EDGE.**— Place the lace and the rolled edge of garment with wrong sides of both toward the worker between the thumb and first finger of the left hand. Let the straight edge of the lace meet the rolled edge of garment. Place the needle under the roll, bring it out on the edge of the roll, and take up the edge of lace in the same stitch. This keeps the roll in place and joins the lace at the same time. Stitches should not show on the right side.

*Use.*— Where a dainty edge finish is desired, infants' and children's clothing, undergarments and lingerie dresses.

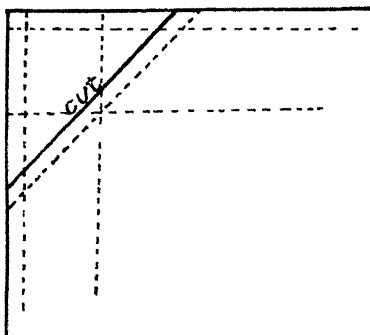


Fig 24—Showing line on which to cut for a mitered corner

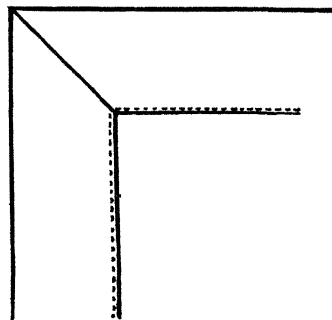


Fig 25—Finished mitered corner, wrong side, diagonal stitched on wrong side

## MITERED CORNERS

When hems or facings are used to finish a corner it is sometimes necessary to remove the extra folds of the material in order to have a flat finish or to make the stitching continuous.

**MITERED CORNERS IN HEMS.**— Fold hems the desired width on both sides of the corner to be mitered. With the work flat on the table, hold hems on both sides of the corner in place. Draw out extra material formed by overlapping hems at corner. Make diagonal crease from outer to inner corner across width of hem. Cut off material  $\frac{1}{4}$  inch above crease (Fig. 24). Turn wrong side out and stitch edges together on the diagonal crease.

Press seam open and turn right side out; or open the hem and crease a turn to the wrong side on one-half of the diagonal. Fold hem in position and baste. Hem the diagonal fold by hand so that stitches do not show on the right side. Stitch hem on machine if desired (Fig. 25) or hem by hand.

## CUT-OUT CORNERS FOR HEMS

This is another means of removing bulk from corners that have hems on both sides. Fold hems on both sides of the corners and crease. Mark along edge of hem where it overlaps. Cut oblong piece from the under fold, leaving a seam's width along the creases (Fig. 26). Turn hems back into position, stitch or hem by hand, and overhand the ends of hems (Fig. 27).

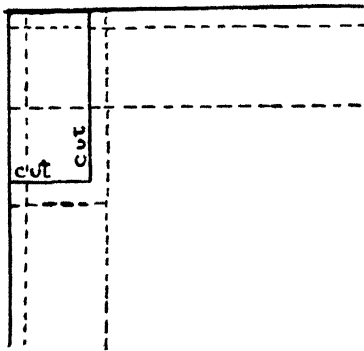


Fig 26 — Showing line on which to cut for cut-out corner

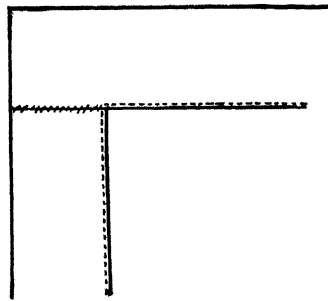


Fig 27 — Finished corner, wrong side

## MITERED CORNERS FOR FACING

After the facing is applied (see page 23) the same principle used in mitering hems may be applied to mitering a facing.

## TO CUT AND JOIN BIAS

### TO CUT BIAS

To cut true bias, fold the material so that the warp threads lie parallel to the woof threads. Crease the material and cut on the crease (see *AB* Fig. 28). Measure from the cut edge the desired width of bias strips, mark and cut.

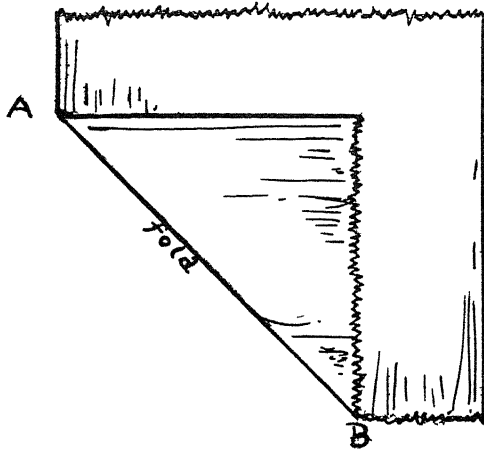


Fig. 28.—Material folded to form true bias (*AB*)

### TO JOIN BIAS STRIPS

Place the two pieces to be joined right sides together, forming a right angle. Match design and thread of material. Join with a plain seam

(see Fig. 29). Press seam open and cut off protruding corners. When bias strips are joined correctly the edges are on a straight line and the strip is the same width throughout.

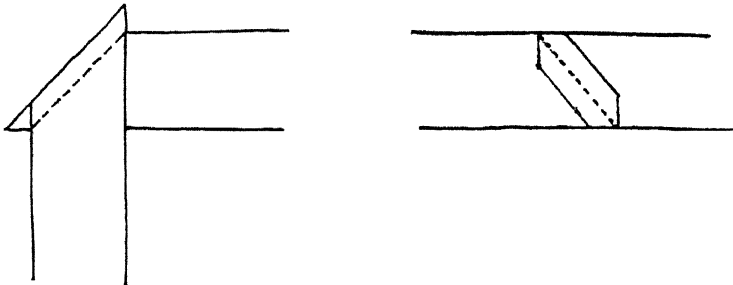


Fig. 29.—Method of joining bias strips

**TO JOIN BIAS BEFORE CUTTING.**—This is not a practical thing to do unless several yards of bias are required. Place the straight edges of the material together for a plain seam. Let the ends slip by each other the width of the bias strip desired. Seam, then cut bias strip like a spiral. This saves time when a great deal of bias is to be cut and joined.

## FACINGS

### STRAIGHT FACING

Cut strip for facing on straight of material. Place to right or wrong side and stitch a seam's width from edge. Turn facing to opposite side, crease turn, and baste flat to garment. Stitch on machine or hem by hand. Miter corners if necessary (page 21).

*Use.*— On straight edges of undergarments, dresses, towels, and curtains, as a finish or decoration.

### BIAS FACING

Cut facing on a true bias (page 22). Apply as straight facing. To insure a flat finish on curved edges, the facing should not be wider than  $\frac{1}{2}$  inch.

*Use.*— On curved or straight edges of undergarments, dresses, household articles, etc., as a finish or decoration.

BIAS FOLD USED AS FACING.— Turn the edge to be faced  $\frac{1}{4}$  inch either to the right or the wrong side. Baste folded bias strip flat to cover the raw edge and stitch both edges of the fold flat to the garment.

*Use.*— As edge finish on undergarments, house dresses and aprons.

### SHAPED FACING

Place edge to be faced on the material to be used for facing, matching the thread and design. Cut facing the same shape as edge to be faced. The opposite edge of the facing may be cut the desired width in any suitable design. Place facing to the right or wrong side. Stitch width of seam from the edge. Snip seam at corners of square facing or around a round facing to insure a flat finish.

Turn facing to opposite side and crease on line of stitching. Crease a  $\frac{1}{4}$  inch turn on opposite edge and baste and stitch facing flat on garment. Facings iron more smoothly and are stronger if stitched on both edges.

*Use.*— As a finish or decoration on shaped edges such as necklines, lower edges of sleeves, curved lower edges of skirts, and on household articles.

### EMBROIDERY FLAT-FELLED ON GATHERED EDGE

Place two rows of gathers the width of a seam apart and adjust fullness.

Place wrong side of embroidery against wrong side of material. This brings the fell to the right side. The two lines of

stitching of seam should fall on the two rows of gathers. The method is the same as that used for embroidery flat-felled on plain edge.

#### EMBROIDERY FLAT-FELLED ON PLAIN EDGE

Cut off the unfinished edge of the embroidery, allowing  $\frac{1}{2}$  inch beyond the design. Place the right side of the edging on the right side of the garment, with the finished edge of the embroidery turned away from the raw edge of the garment. The raw edge of the garment should be  $\frac{1}{4}$  inch inside the cut edge of the embroidery. Stitch on the inside edge of the design (Fig. 30).

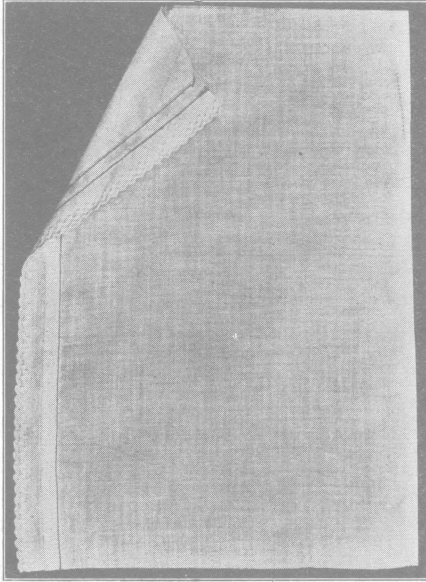


Fig. 30.—Embroidery flat-felled to edge

Turn edging into position and crease on the line of stitching.

Fold the cut edge of the embroidery  $\frac{1}{4}$  inch to the wrong side, baste, and stitch flat to the garment.

When stickerei braid is used, proceed as when using embroidery, except that there is no raw edge to cut or turn under.

*Use.*—As edge finish and trimming on undergarments and children's garments.

## BINDINGS

### BIAS BINDINGS

**DRESSMAKERS' OR ROLLED BINDING.**—Cut bias strip twice the width of finished binding plus two seam allowances. Place right side of binding against right side of garment, baste seam and stitch.

Crease binding against line of stitching, fold to the wrong side of garment the desired width of binding. Turn in raw edge above line of stitching and hem by hand. If machine finish is desired, fold wrong side of binding slightly wider than right side,



baste in position and stitch from the right side close to the inside edge of the binding but not on it.

*Use.*— As a finish and decoration on outer garments.

**FRENCH BINDING.**— A binding of thin or loosely woven material is applied more easily if it is applied double. Cut bias strip four times the width of the finished binding plus two seam allowances. Fold bias strip through center and baste or press. On the right side of garment place unfinished edges of bias against edge to be bound. Baste and stitch. Turn bias to wrong side and hand hem folded edge above first line of stitching. If machine finish is desired fold wrong side of binding slightly wider than right side, baste and stitch from the right side close to edge of binding but not on it.

*Use.*— Decorative finish for edges of neck, sleeves or trimmings on garments of thin or loosely woven material.

**FLAT BINDING.**— Cut bias strip twice the width of finished binding plus two seam allowances. Place right side of binding against wrong side of garment, baste seam and stitch. Fold binding the desired width to right side of garment, turn in raw edge, and stitch in position on edge of binding.

*Use.*— As an edge finish or trimming on undergarments, aprons, house dresses and children's garments.

**COMMERCIAL BIAS FOLD USED AS BINDING.**— Fold commercial bias so under part is a thread wider than top or buy commercial double fold bias. With wider side to wrong side slip binding over edge to be bound. Stitch from the right side and on the edge of the binding.

*Use.*— Same as flat binding.

**APPLYING BINDING WITH BINDER ATTACHMENT.**— Remove presser foot and attach binder. Material for binding must be cut on a true bias and exactly the right width for the attachment. The width varies with different makes of machines. Many binder attachments have two slots. The narrower one is for folded commercial bias, the wider one is for flat bias strips.

*Adjustment.*— Loosen set screw and adjust to bring stitching near edge of binding or near center of fold as desired.

*Use.*— Edge finish or decoration for children's garments, house dresses, etc.

#### STRAIGHT BINDINGS

**BINDING USED AS A BELT.**— Cut belt on lengthwise thread of material twice the width of finished belt plus two seams, and the

length of waist measure plus placket lap plus two seams. With pins mark the center front and position of placket extension. Pin right side of belt against wrong side of garment with center fronts and placket laps meeting. Adjust fullness, baste, holding garment uppermost, and stitch. Crease seam allowances on ends and opposite side of belt, fold binding to right side of garment and stitch.

*Use.*—On undergarments, as bloomers or drawers, and on aprons.

**STAY BINDING.**—Cut binding on the straight of the material, and apply as flat binding (page 25). If straight commercial tape is used, fold it lengthwise with lower edge a thread wider than upper edge, and crease with a hot iron. Place the raw edge of the material in the crease of the folded tape, with the wider side of tape down and to the wrong side of the material, in order that the stitching will include both edges of the tape. Baste and stitch from the right side.

*Use.*—As an edge finish where firmness is desired or where a thin flat finish is needed.

## PLACKETETS

### CONTINUOUS BINDING PLACKET

Cut the placket opening the required length. Cut the binding on the lengthwise thread of the material twice the length of the placket and two times the width plus two seams. Place the right side of the binding against the wrong side of the garment. With

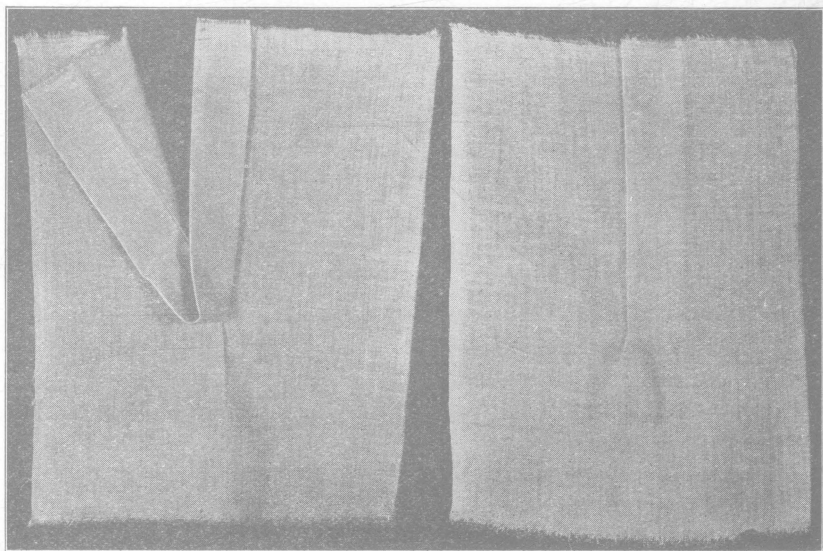


Fig. 31.—Continuous binding placket

the garment up, baste and stitch to the end of the gash, turn garment, and stitch the other side of the placket in one continuous line. Fold the binding to the right side of the garment to cover first seam, baste and stitch. Fold the placket in position and stitch to the end of the binding diagonally on the wrong side (Fig. 31).

*Use.*—Lingerie dresses, underwear and children's clothes.

#### BOUND FACED PLACKET

See the continuous binding placket for cutting. Place the right side of the binding against the right side of the garment. Baste and stitch the same as for the continuous binding placket. Crease the binding firmly through the center the entire length. Crease the binding firmly crosswise at the end of the opening. On the upper side of the placket cut away the binding a seam's width from the crosswise and lengthwise creases and on the outside of the creases. Fold this end of the binding back against the garment, baste and stitch the length of the placket, and across the end. This stitching shows on the right side of the garment. Finish the underside of the placket as for a continuous binding placket (Fig. 32).

*Use.*—This placket is less bulky than the continuous binding placket and is used on undergarments and children's clothing.

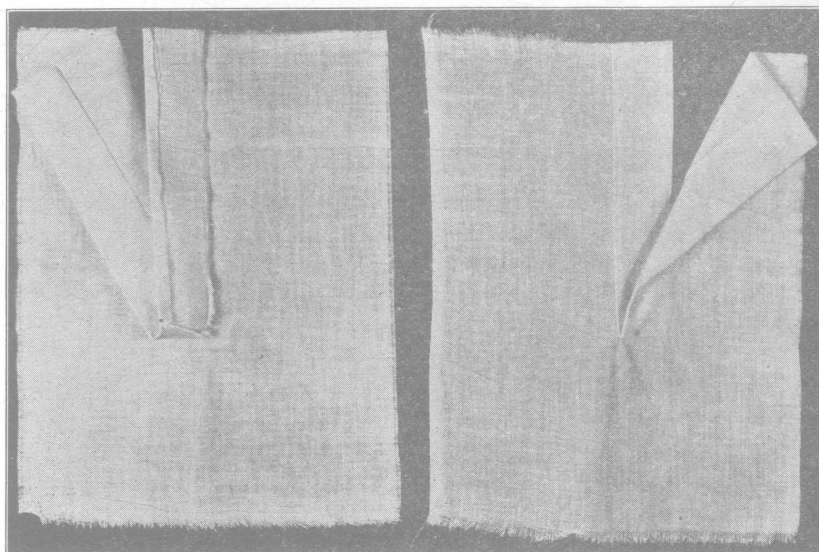


Fig. 32.—Bound faced placket

#### DOUBLE HEMMED PLACKET

Cut placket opening in center back of garment. At end of opening snip  $\frac{1}{4}$  inch in each direction on the crosswise thread. Fold hems to the wrong side of garment on both sides and stitch.

Hem on right side of placket must be wider than on left side. Lap wide hem over narrow hem until edge of narrow hem is in line with the stitching of the wide hem. Finish end of placket with two rows of stitching, including ends of hems.

*Use.*— Where placket is not in seam line, and where it is possible to remove the fullness from top of garment. Children's garments and undergarments.

#### SHIRT SLEEVE PLACKET

The shirt sleeve placket is a continuous binding placket. Cut the placket opening the required length. Cut the binding on the lengthwise thread of the material twice the length of the placket opening, and about 3 inches wide. Place the right side of the facing to the wrong side of the sleeve and sew together in a narrow plain seam.

Place the sleeve flat on a table right side up, fold the front of the sleeve back on itself in a line with the top of the placket opening. Fold the facing on the line of stitching, back on the under part of the sleeve. Measure  $\frac{7}{8}$  inch over from the folded edge and cut facing this width from edge of sleeve to top of placket opening. At this point clip facing in  $\frac{1}{8}$  inch. Crease  $\frac{1}{8}$  inch turn and baste facing to sleeve.

Drop top of sleeve in place and turn facing back to form upper part of placket. Crease a  $\frac{1}{4}$ -inch turn and baste top of placket to top of sleeve. The creased edge of top of placket must overlap stitched edge of under facing about  $\frac{1}{8}$  inch. Cut top of placket straight across about  $1\frac{1}{4}$  inches above end of opening. Turn edges under to form a point. Cut away unnecessary material, baste in place and stitch close to edge of facing on all sides of placket. Stitch twice across top of opening about  $\frac{1}{8}$  inch apart.

# BUTTONS AND BUTTONHOLES AND OTHER FASTENINGS

## MAKING BUTTONHOLES

**To CUT.**— Cut the buttonhole in the direction of the strain and long enough for the button to slip through easily.

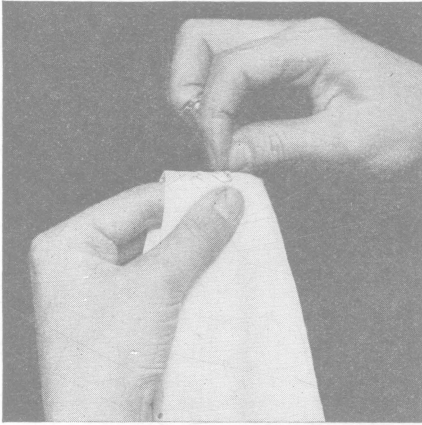


Fig. 33.—Position for working buttonholes

and straight up from the edge of the slit. This places the purl on the raw edge of the cloth. Place another stitch close to the first and continue across the lower side of the buttonhole.

**FAN FINISH.**— This method of finishing the end of a buttonhole gives extra strength. Continue the buttonhole stitches, radiating them to form a fan at the end of the buttonholes; from three to five stitches will be required to make the complete turn. The center stitch should be continuous with the buttonhole slit (Fig. 34, b).

Continue the buttonhole stitch along the opposite side and finish the inner end in the same fashion as described above, or with a bar.

**BAR FINISH.**— The bar is used

**To WORK.**— Hold the slit over first finger of left hand with the edge of the garment toward the left, and insert the needle at the lower right hand end (Fig. 33). If the material ravels easily make from three to five overcasting stitches on each side of the buttonhole (Fig. 34, a).

With the needle in this position, pass the double strand of the thread from the eye of the needle around the point from right to left. Pull the needle through the cloth

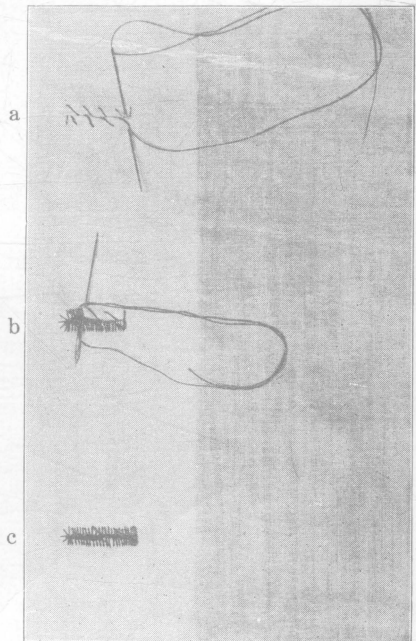


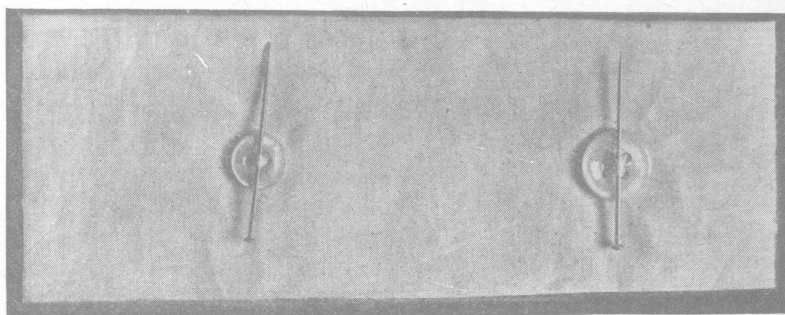
Fig. 34.—Making a buttonhole  
a. Overcasting  
b. Process of construction  
c. Finished buttonhole

as a finish, not to strengthen the buttonhole. Place two or three straight stitches on top of each other and as long as the width of the buttonhole. Blanket stitch these threads together, with the purl of the blanket stitch toward the buttonhole.

To make the blanket stitch place the needle under the threads forming the foundation for the bar. Place the thread from the last stitch under the needle and draw up the stitch. Cover the bar with blanket stitches (Fig. 34, c). It may be caught to the garment in the center or left loose. At the end fasten the thread by taking several running stitches back under the buttonhole stitches.

## BUTTONS

MARKING POSITIONS FOR BUTTONS.— Pin lap in position. Place pins in the underlap through the buttonholes to mark positions for buttons. If there is to be a strain or pull on the opening, place the button at the end of the buttonhole nearest the edge of the lap. If there is to be no strain place the button in center of buttonhole.



A.—4-hole  
B.—2-hole  
Fig. 35.—Showing the sewing of a button, pin in position

SEWING ON THE BUTTONS.— Use a double thread or heavy single thread. Conceal several backstitches under the button. Draw the needle through the button. Place a pin across the top of the button, and take the stitches over the pin; this lengthens the stitches (Fig. 35). The stitches should be parallel with the buttonhole slit if a two-holed button is used. The threads should form a cross if a four-holed button is used.

Sew the button in place securely. Remove the pin, which will loosen the stitches. Bring the needle out between the button and cloth, close to the center of the button. Wind the thread tightly around the stitches three or four times, to form a neck for the button, thus allowing room for the thickness of the buttonhole. Fasten the thread under the button.

## HOOKS AND EYES

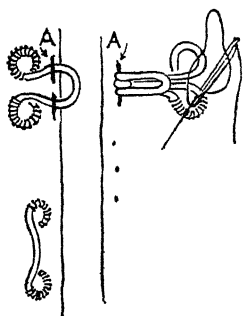


Fig. 36—"A" shows method of tacking at edge of garment

Place the hooks on the right side of the opening and the eyes on the left, each far enough back to prevent them from showing when the garment is fastened. Sew around circular ends of both hooks and eyes with over-and-over stitches. Tack across ends of hooks and sides of eyes (Fig. 36) to hold them firmly in place. The blanket stitch may be used, but requires more time.

## SNAP FASTENERS

Sew with several over-and-over stitches taken in each hole on the edge of the fastener. Snaps are used where a flat fastening is desired. They are not as satisfactory as hooks where there is a strain.

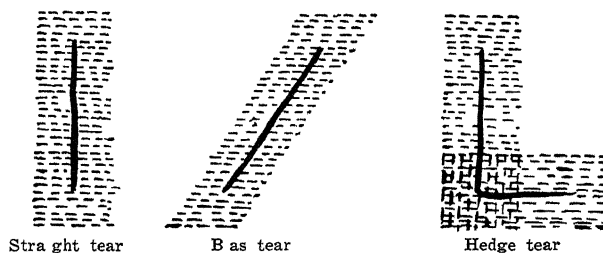
*Use.*—Hooks and eyes or snaps are used where invisible fastenings are desired. For garments which require frequent laundering, buttons and buttonholes are preferable.

## DARNING

### DARNING WOVEN MATERIAL

Use a fine needle and thread of a suitable color and fineness. Ravelings of material to be darned, fine cotton thread or split silk may be used. Sewing silk is made by twisting three strands of silk, these strands when untwisted are very soft and inconspicuous in a darn.

Bring edges of tear together. Darn from the right or wrong side with running stitches in line with either the warp or woof threads (Fig. 37). This depends on the direction of the tear. The stitches should be alternately over and under the edges of the tear in order to make them secure.



Straight tear

Bias tear

Hedge tear

Fig. 37—Darning tears

The darning should extend the same distance on both sides of the tear and far enough past the ends of the tear to include the weak part.

Any of the darns shown in Fig. 37 will be stronger if a piece of material is placed under the tear and the darn is made from the right side. The stay piece may be the same material as the garment being darned, or light weight material such as net, chiffon, lawn, or thin silk.

*Use.*— On cotton, linen, silk, or wool material.

#### DARNING STOCKINGS OR OTHER KNIT GARMENTS

The thread used for darning should be as near as possible the same weight and color as that of which the garment is knit. Wool yarn should be used for wool garments, cotton yarn for cotton garments, mercerized cotton for lisle garments, and silk or mercerized cotton for silk garments.

A darn should extend well beyond the edge of the hole or worn place. An irregular shape on the outside edge prevents strain on any one set of threads. A regular shaped darn, however, does not show as much as one of irregular shape.

First place the lengthwise threads; let every other thread go under the edge of the hole in crossing it, and the alternate thread go over the edge of the hole. This weaves the edge of hole into the darn and makes it neater and more comfortable. The crosswise threads are then woven through the lengthwise threads. Do not knot the thread, keep the darn as smooth as possible.

Stockings can be held over the hand and darned, or a cardboard or darner may be used. Darn either from the right or wrong side, whichever is more convenient. A darn done from the wrong side will show less.

#### DROP STITCHES

Dropped stitches or runs in knit garments require different care. Turn the garment wrong side out, fold on the run, and overhand the edges together. Be sure to catch the loop at the end and fasten it so it will not run.

Overhanding the run is a slow process and often makes a conspicuous line. A quicker and as satisfactory way is to machine stitch the edges of the run together in a seam on the wrong side. Be sure the loop at the end of the run is caught and the threads are fastened by retracing the stitching. The tension on the machine should not be tight.



## MENDING

### HEMMED PATCH

Cut patch from material like that in the article being mended, with the threads and design of material matching. The shape of the patch is usually square or oblong, and should be large enough to include the hole and the worn parts around it.

Find the center of the place to be patched by creasing lengthwise on the warp thread and crosswise on the woof thread. Crease the patch in the same way. Crease a  $\frac{1}{8}$  inch or a  $\frac{1}{4}$  inch turn to the right side of patch, and place right side of patch against wrong side of material to be mended with creased lines matching. Turn corners neatly, baste patch in position.

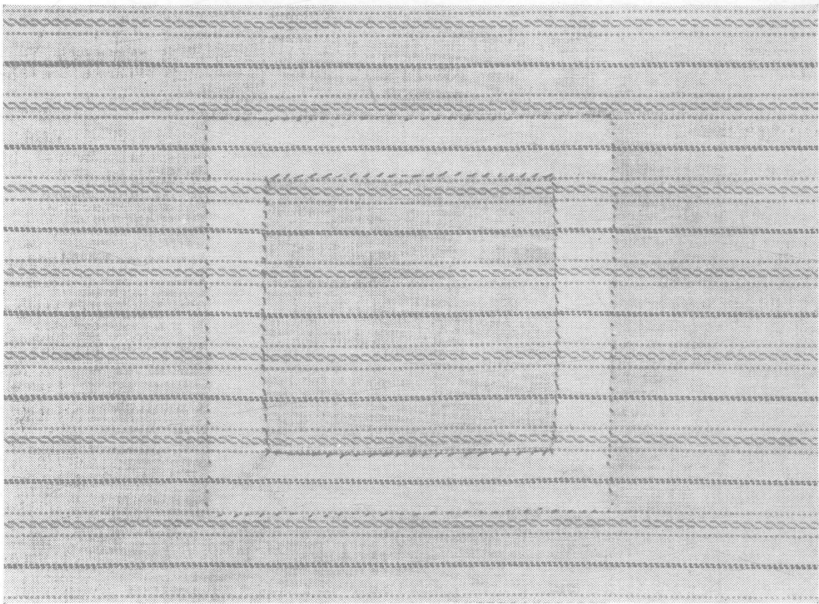


Fig. 38.—Hemmed patch—right side of patch

With right side of garment up cut the hole the shape of the patch. Cut seam allowance diagonally at each corner and turn to wrong side. Baste edge of material to patch.

On the right side, hem the garment to the patch, concealing the stitches as much as possible. On the wrong side hem the patch to the garment. Take up only a thread of the garment with each stitch so that stitches will show as little as possible from the right side (Fig. 38). This patch can be stitched by machine on bed linens, etc., but is less noticeable when done by hand.

*Use.*—Where strength is required and where a conspicuous patch is not objectionable, as on underclothing, aprons, and household linens.

#### OVERHANDED PATCH

The patch is prepared in the same way as for a hemmed patch. That is, the patterns must be matched, warp and woof threads matched, and center of the patch over the center of the worn spot or hole. Crease  $\frac{1}{4}$  inch turn to the wrong side of the patch. Place the wrong side of the patch to the right side of the garment with centers matching. Baste in place. Crease the garment back along the edge of the patch and overhand the patch to the garment, using tiny stitches (page 4). Turn square corners.

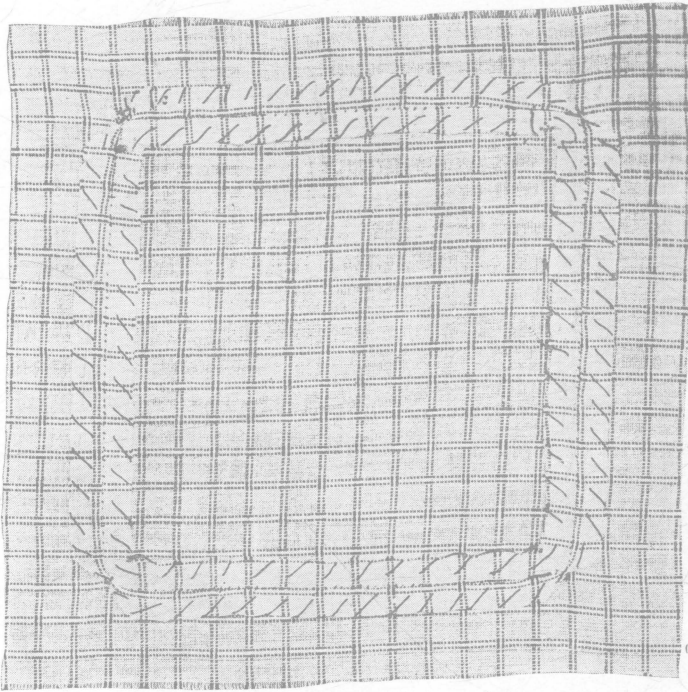


Fig. 39.—Overhanded patch, wrong side of patch

When the four sides have been overhanded, with wrong side of the garment up, cut worn part of garment away, leaving  $\frac{1}{4}$  inch seam allowance around the edge of the patch. Press the seam open, slip the corners so that the seam will lie flat, and overcast the raw edges if the material frays easily (Fig. 39).

*Use.*—On outer garments made of cotton, silk, and wool materials. This patch is not as strong as the hemmed patch, but if it is well done it shows less.

## SUGGESTIONS FOR USE OF SEWING MATERIALS

### TYPE AND USE OF SNAP FASTENERS

Type of Snap Fastener	Size	Use
Ball and socket type	5—0	For chiffon, lace, veiling, tulle, etc.
Ball and socket type	4—0	For organdie, voile, etc.
Ball and socket type	3—0	For lawn, silk, etc.
Ball and socket type	2—0	For heavier wash materials, linen, cambric, etc.
Ball and socket type	0	For light weight and wash skirts, house dresses, undergarments, etc.
Ball and socket type	1	For medium weight wool.
Ball and socket type	2	For heavy weight wool.
Ball and socket type	3	For very heavy materials, felt, leather, etc.
Press button type	00	For lace, net and delicate fabrics.
Press button type	0	For lace, net and delicate fabrics.
Press button type	1	Silk, and summer fabrics.
Press button type	2	Light wool.
Press button type	3	Heavy goods.

Ball and socket type. — Those built on the principle of a ball and socket, reinforced with a wire spring.

Press button type. — Are much weaker. They are built practically the same but without the wire spring reinforcement.

### USE FOR DIFFERENT SIZED HOOKS AND EYES

Size	Use
00—0	For laces and chiffons.
0—1	For collars, etc. — light weight materials.
2—3	For silks and light weight wool, use on dresses, waists, linings, girdles, etc.
4	For heavier materials, skirt bands, etc.

There are many types of hooks and eyes. Choose the correct size for the purpose and the weight of material.

### TYPES OF HAND SEWING NEEDLES

Type	Size	Description	Use
Sharps	00—12	Medium length	Ordinary hand sewing
Between	00—12	Shorter than sharps	Ordinary hand sewing
Millinery	1—10	Extra long	Millinery, basting
Crewel	1—12	Slender, large eye,	Embroidery
Chenille	18—28	medium length	
Tapestry	18—28	Very large eye	Embroidery
Darners	1—10	Large eye, blunt end	Embroidery
		Large eye	Darning

TABLE SUGGESTING THE NUMBER OF THREAD AND NEEDLE OF A  
CORRESPONDING SIZE

Cotton Thread Number	Linen Thread Number	Silk Thread	Needles (Sharps & Betweens)
25— 60	8— 24	. . . . .	1— 3
60— 80	24— 36	E	4
80—100	36— 40	D	5
100—120	40— 60	C	6
120—150	60— 80	B	7
150—170	80— 90	A	8
170—180	90—100	0	9
180—200	100—120	00	10
200—250	120—200	000	11—12