

HANDBOOK FOR MONTANA CLOTHING CLUB GIRLS

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Part I---General Directions

DIRECTIONS FOR SEWING

1. Position at Work

- a. Sit erect. Hold work up in hands instead of bending to it.
- b. Sit in a chair that is without arms.
- c. Have the light over the left shoulder. When sewing at machine, turn it sideways so the worker does not face the light.
- d. Keep the feet on the floor in a comfortable position. If necessary use a footstool or low chair. Do not cross the feet or knees.

2. Cleanliness

- a. Always wear clean dress or apron.
- b. Keep the hands clean. If the hands perspire freely, dust with talcum powder or corn starch. Soil on thread worked into the cloth never washes out.
- c. Keep work clean as possible. Do not muss any more than necessary. Fold carefully when putting away.

3. Length of Thread

- a. Length of thread should be length of arm.
- b. Cut thread from spool. (Biting thread sometimes chips and cracks the enamel of the teeth.)
- c. Thread the needle with the end of the thread as it comes from the spool.
- d. Put knot in the thread at the end which is last cut from the spool. The thread is less likely to knot if one sews with it as it comes from the spool.

SEWING TOOLS

1. Thimbles

- a. Wear thimble on middle finger of right hand.
- b. Choose one that fits and is not too heavy.

Note: Third revised edition by Hazel Kidder Porter, State Clothing Specialist, and approved by Myrtle G. Euren, Assistant State Club Leader.

c. Celluloid or aluminum is better than brass. The latter may cause a sore finger.

2. Pins

Must be sharp and small. Rough, large pins spoil material.

3. Thread

a. Cotton thread comes in numbers 8 to 150. Use size appropriate for material. Probably 50 to 70 will be used mostly.

b. Match in color unless contrasting color is desired for decoration. Mercerized cotton comes in No. 50 and No. 60. Because of luster, choose a darker shade than that of material.

c. Silk thread comes in various sizes. "A" is used for silk and wool; "D" for buttonholes.

4. Needles

Needles are numbered 1 to 16 in size and No. 1 is coarse. Use as fine a needle as possible. It is best to buy a package of Nos. 5 to 10. Large eye is preferred.

5. Shears

a. Medium size, about five inches long.

b. Good standard make, with long sharp cutting points.

c. Take good care of scissors and shears. Have them sharpened when dull. Never cut anything but cloth with a good pair of shears.

6. Tape Line

Use a reversible 60-inch tape line of good firm material which has the number 1 at each end.

7. Markers

a. A pencil is necessary for marking on cotton and jotting down suggestions for work.

b. Tailors' chalk which comes in blue or white is helpful in marking dark woolen material.

8. Work Box

Every 4-H Club girl should have some place to keep her tools. Any box of convenient size, such as a shoe box, can be used.

Part II---Sewing Processes

STITCHES USED IN HAND SEWING

1. Knots

Wrap the end of the thread around the forefinger of the right hand, having the end extend just beyond the point of the crossing. Roll the thread between the thumb and forefinger until it is pushed off the finger onto the thumb, then put the middle finger on the loop and pull the loop up with the middle finger and the thumb.

Note: The use of knots in hand sewing is permissible only in basting, gathering and sewing on buttons.

2. Temporary Stitches

Basting is a temporary stitching which is used only to hold materials together until they are finally sewed. Use a knot. Fasten by taking two or three parallel stitches diagonally across the cloth above the end of the basting. When removing basting stitches, clip the thread at intervals to prevent tearing the material as they are drawn.

a. EVEN BASTING (Figure 1-A)

(1) Use where there may be a strain on the seam before it is permanently stitched, as in waists or dresses to be fitted.

(2) Direction—Make stitches of equal length on both sides of the cloth. The shorter the stitches the firmer the basting.

b. UNEVEN STITCHING (Figure 1-B)

(1) Use as a guide for stitching or to hold two or more thicknesses of material together for stitching or handling.

(2) Directions—Make a shorter stitch on the under side than on the upper.

c. DIAGONAL BASTING (Figure 1-C)

(1) Serves to hold two thicknesses of cloth together and to keep them from slipping. For example: cuffs or collars that are to be made double.

(2) Directions—Make a diagonal stitch on the upper side of the material and a vertical stitch on the under side.

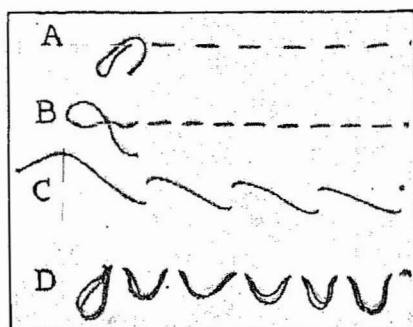


Figure 1—Temporary Stitches—
(A) Even basting; (B) Uneven basting;
(C) Diagonal basting; (D) Tailor's basting.

d. TAILOR'S BASTING (Figure 1-D)

(1) Use—Tailor's basting is a very satisfactory way of marking materials. It requires more time than the other methods but is more lasting and may be done through two thicknesses of material. A long double thread is taken to make this tacking

(2) Directions—Along the line which is to be marked take first a short, then a long stitch. The thread is not pulled

through tightly, as in regular basting, but each long stitch is loose enough to form a loop. After the basting is finished the two pieces of material are carefully pulled apart as far as the loops will allow, and the stitches which hold them together are cut between the two layers of material. If this is done correctly there will be stitches enough on each piece of material to indicate the line perfectly.

3. Permanent Stitches

a. RUNNING STITCH

(1) Use—Seaming, tucking, gathering.

(2) Directions—(Figure 2-A) Make stitches and spaces even, very small, and about $1/16$ of an inch long. Progress from right to left. The length of the stitches depends somewhat on the use to be made of them.

b. GATHERING

(1) Appearance—Even or uneven variety of running stitch.

(2) Use: To put a piece of cloth into a smaller place.

(3) Directions: Divide both material to be gathered and that to which it is to be applied, into equal parts—eighths, quarters, or halves—and mark with pins or thread, a few small running stitches or a cross stitch. The gathering thread should

be a few inches longer than the space to be filled. Fasten the gathering thread with a knot. Use **double thread**. Knot end of the thread when finished so the material may be drawn in either direction. When gathering, do not remove the needle from the cloth until the end of the space to be gathered has been reached. Push the cloth off at the eye of the needle as the needle becomes filled. Much better results can be obtained when two rows of gatherings are inserted.

c. BACK STITCH OR BACK STITCHING

(1) Appearance — On the right side, a succession of stitches, the end of one stitch meeting the next one. On the wrong side, a succession of longer stitches overlapping each other.

(2) Use—Where there is need of strength in seams, bands, etc.

(3) Directions (Figure 2-B)—Baste the seam carefully. Stitching advances from right to left. Begin with a few small running stitches from left to right, at the right hand end of the work. Back of last running stitch place the needle the distance desired for length of stitch on the right side. Push the needle through the wrong side and forward twice the length of the stitch, then through to the right side again. Push the needle down again at the end of the first stitch and up to the right side again. Repeat to the end of the seam. These back stitches will cover the running stitches used to start the sewing.

(4) To join thread—Draw the needle to the wrong side of the cloth when making the last stitch with the old thread. Take two stitches under the last stitch through only one thickness of the cloth, drawing the needle through the last stitch to make a knot or fastening. Begin with new thread as at first, making the stitching appear unbroken on the upper side.

d. HALF BACK STITCHING

(1) Appearance—Stitches on the right side or upper side look like running stitching, a space between each stitch. On the under side the stitches overlap half their length.

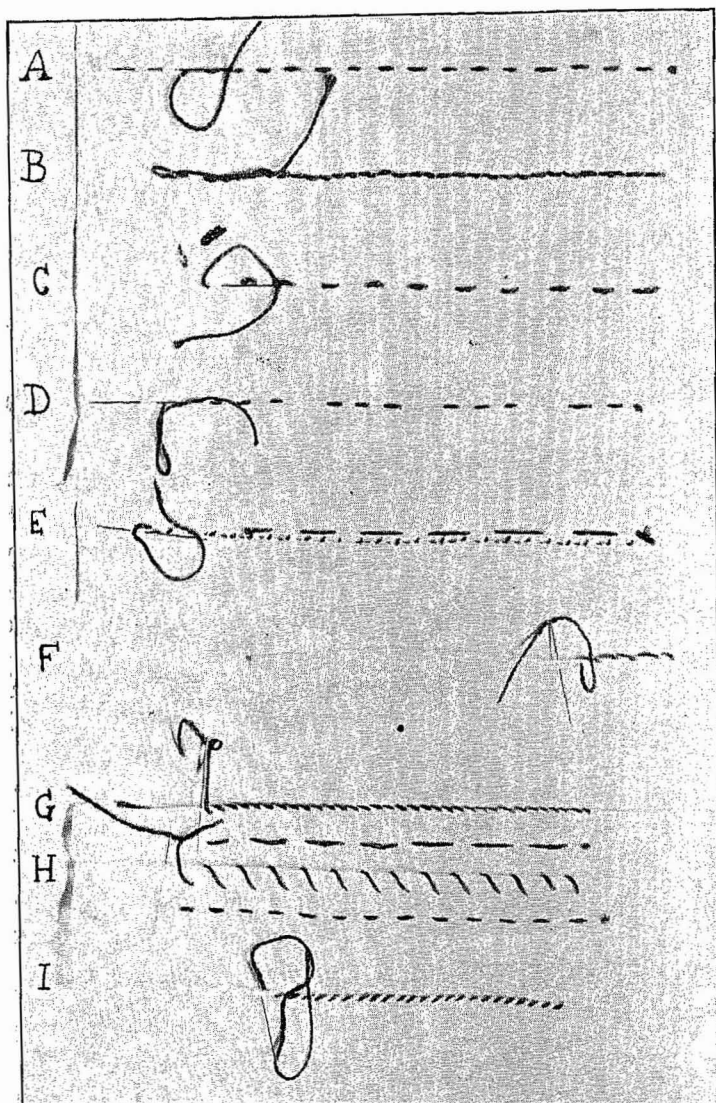


Figure 2—Permanent Stitches—(A) Running; (B) Back stitch; (C) Halfback stitch; (D) Combination; (E) Hemming; (F) Damask or napery; (G) Overhanding; (H) Overcasting; (I) Whip stitch or rolled hem stitch.

(2) Use—When the need of strength is not so great as in back stitching.

(3) Directions—(Figure 2-C)—Make the same as back-stitch, passing the needle forward on the under side THREE times the length of the stitch on the upper side and putting the needle down half way back to the preceding stitch. Join and fasten as in back stitching.

e. COMBINATION STITCH

(1) Appearance—Combination of running and back stitch.

(2) Use—Used where less strength is required, as in seams with two stitchings, as fells, or French seams, and where both sides of the sewing will show and neatness of appearance is desired.

(3) Directions—(Figure 2-D)—Begin the same as back-stitching. Then take several running stitches then one back stitch. This should be done at regular intervals.

f. HEMMING STITCH

(1) Use—Holds folded edges in place in hems, facing and French felled seams.

(2) Directions—(Figure 2-E)—Hold the hem over the first two fingers of the left hand with the edge of the hem toward the hand. Progress of work is toward the body. To start, run the needle from left to right through the fold which is to be sewed down, for about half an inch, bring the needle out on the edge of this fold at the point where the hemming is to begin. Leave a little end to be caught within the fold of the hem. The needle should slant a little toward the left. Take up two or three threads of the cloth and of the edge of the fold. Repeat. In fine work the stitches should be much less than one-eighth of an inch apart.

(3) To Join—The last stitch with the old thread should be taken through the cloth only. Leave a little end within the

fold of the hem. Begin with the new thread, as at first, taking the first stitch where the last stitch with the old thread was made.

g. VERTICAL OR STRAIGHT LINE HEMMING

(1) Use—Used to sew gathers to a band.

(2) Directions—This is done exactly like plain hemming, with this one difference: each new stitch is made by inserting the needle into the gathers directly under the point of the band. This makes a vertical stitch on the side toward the sewer.

h. OVERHANDING

(1) Appearance—Straight stitching on the right side, slanting on the wrong side.

(2) Use—To make flat, strong and almost invisible seams. The edges sewed together must be finished edges as selvage, folds, or lace edges.

(3) Directions—(Figure 2-G)—Baste, placing exactly together the edges to be sewed. Then fold the work along the cushion of the first finger of the left hand in either direction. Draw the needle through the upper thickness of cloth at the right hand end of the work and sew close to the edge. Point the needle directly toward the worker. Leave a short end of thread. Put the needle through the two thicknesses of cloth, passing the first stitch, and pointing the needle toward the chest. Progress from right to left, sewing over the end of the thread. Stitches must be close together but not crowded or deep. Care must be taken to hold the work straight where the sewing is being done. If allowed to curve the material which is toward the sewer will pucker, as it will be slightly full. This fact is taken advantage of when sewing on lace by overhanding, as it is desirable to have lace a little fuller than the edge to which it is sewed. Therefore, always hold lace toward you and permit the work to curve outward over the end of the first finger.

(4) To Join—With the old thread take the last stitch through the under piece of material, leaving only a little end. With the new thread take a stitch through the upper piece of material only directly opposite the last stitch with the old thread. Leave a short end. Then take a stitch through both pieces of material, passing the needle through those last two stitches. Proceed as before, catching in the two ends of the thread with the overhand stitch.

(5) To Finish—Turn the work about and take a few stitches back over the work done. Cut the thread.

(6) Caution—Avoid making stitch too deep. Also avoid drawing it so tight that it will form a ridge.

i. DAMASK OR NAPERY HEM

(1) Use—A finish for table linen and towels.

(2) Directions—(Figure 2-F)—Fold the width hem desired. This is usually $\frac{1}{8}$ inch for napkin and wider for table cloths. Fold the hem back on the right side with the first fold of the hem parallel to this third fold. Overhand the two folds together. Crease open. If the overhanding has been well done, and the thread fine enough, the stitches will sink into the damask and not show.

j. OVERCASTING

(1) Appearance—Like overhanding with the stitch deeper and further apart and looser.

(2) Use—To keep raw edges of cloth from raveling.

(3) Directions—(Figure 2-H)—Have the edges to be overcast trimmed evenly and smoothly. Fasten the thread with two or three back stitches, depending upon the weight and weave of the material. Hold the material along the first finger of the left hand, point the needle toward the left shoulder, bringing it through from the under to the upper side. Work from right to left. The stitches usually are twice as far apart as they are deep, the size depending upon the character of material upon

which they are being used. A material which is loosely woven and ravel easily requires deeper stitches than a finely woven material. Whatever the size, they should be even. When turning corners take two stitches in the same hole. When overcasting gored seams, work from the wide end of the gore to the narrow so as not to work against the warp of the material and stretch the seam. (In skirts this is from the bottom up).

(4) To Finish—Take two small back stitches on the under side.

(5) To Join—Fasten and begin as at first.

k. SLIP STITCH OR BLIND STITCH

(1) Use—When an invisible sewing is desired to hold hems, facings and bindings in place. It is usually used in putting fitted linings in hats.

(2) Directions—Start as plain hem, leaving the end of the thread entirely within the fold. Where the sewing is to begin, take a tiny stitch under the edge of the fold to keep the thread from pulling out. Directly under this, insert the needle into the cloth, taking up as little as possible as this stitch should not show on the right side. Direction should be parallel with the fold, pushing it forward the desired length of stitch. Bring it out just under the edge of the fold. Again insert the needle into the cloth directly under the point where the thread comes out of the fold, taking as tiny a stitch as possible, then into the fold, pushing forward again the desired length of stitch. Do not draw the thread too tightly. Repeat to the end. This is not a strong stitch but is desirable for fine finishing where there is no strain.

1. WHIP STITCH OR ROLLED HEM STITCH

(1) Use—Plain hemming stitch used to secure a rolled hem or to sew lace to a rolled edge. Only materials which have a firm weave and do not ravel or fray can be used for making the rolled hem.

(2) Directions—(Figure 2-I)—Roll the edge to be finished between the thumb and first finger of the left hand. Make the roll as tight and as small as possible rolling just enough to hold the raw edge securely. Work progresses toward the sewer. Roll out an inch or two in advance of the sewing. In making a hem, or sewing on lace, do not use a knot. Insert the needle under the roll, having an end which is to be caught into the roll and held with the stitches. Stitches are taken like hemming stitches, always under the roll, never through it. The stitches should be very close together and should not show on the right side.

(3) To gather a Rolled Hem—Use a knot in the thread. Take the stitches a little farther apart. If taken too close together it will be impossible to draw up the gathering thread. Ruffles gathered in this way may be overhanded to the edge to which they are to be fastened.

Part III---Construction Processes

SEAMS

1. General Directions Concerning Seams

a. SEAM LINES—There is usually a definite place for the line of sewing which is called the seam line. It is always best to have the seam line marked in some way, because it shows exactly where the parts of an article or garment are to be sewed together. Mark a good even seam line using a tracing wheel, tailor's chalk, or colored basting thread—depending upon the material and the garment.

b. PINNING—All seams must be pinned before basting and stitching. Place the seam lines and markings together. Insert pin through the seam line of one piece, then through the seam line of the other piece to make sure they correspond. In pinning, never lift the material from the table and catch just as little material as possible. Place the pins at right angles to the seam lines. When basting or stitching seam lines,

remember to place the heads of the pins toward the side that will be next to the right hand. They can then be more easily removed. In pinning long, straight seams, the cloth should be placed flat upon the table. It is usually best to pin the entire length of the seam line before basting or stitching.

c. **BASTING**—Long or bias seams should always be basted. The basting should be placed so it will just escape being caught in the stitching. In garments that are to be fitted, place the basting just inside the seam line; that is, toward the garment. This will cause the garment to fit more closely and when the real stitching is put in and the basting removed, it will tend to "ease" the garment and make sure it is not too snug.

d. **STITCHING**—Hand or machine stitching should be placed in a good even line directly on the seam line. Remove bastings immediately after the permanent stitching is made. In stitching the seams which are only pinned, do the guiding of the garment through the machine with the left hand and forearm, and leave the right hand free to adjust the seam and to remove each pin just before you come to it.

e. **PRESSING**—As soon as a seam is permanently stitched and the bastings are removed, it should be pressed in the position it is to remain in the garment. All seams except opened plain seams should be turned toward the front of the garment.

2. Plain Seams

a. **Use**—Heavy cotton, wool or silk which will not ravel.

b. **Directions**—Place the two cut edges of the material together and stitch from $\frac{3}{8}$ to $\frac{3}{4}$ inch from edge. Finish edge by overcasting each edge, (Figure 3-A); by pinking, (Figure 3-C); or by binding (Figure 3-B); etc.

3. French Seams

a. **Use**—Used to finish seams in garments such as slips and bloomers, blouses, dresses, etc. Suitable for any garment of silk or cotton that is light weight or ravelly.

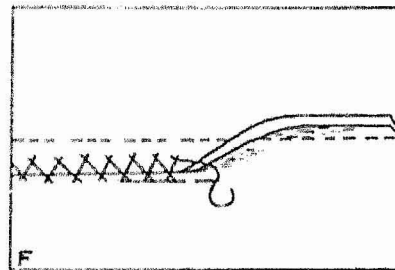
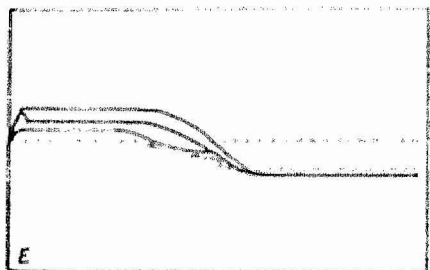
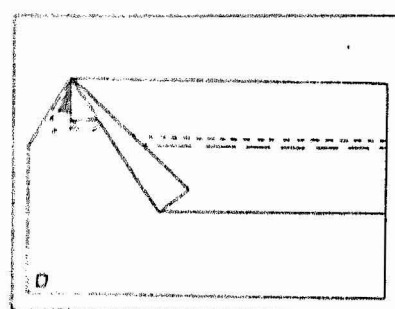
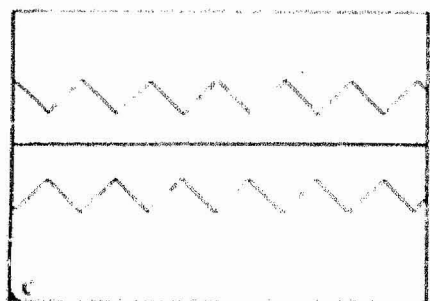
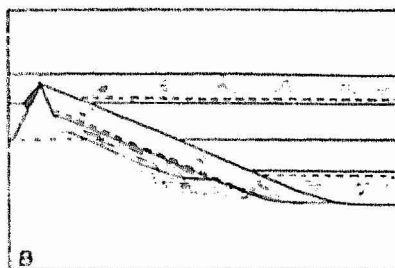
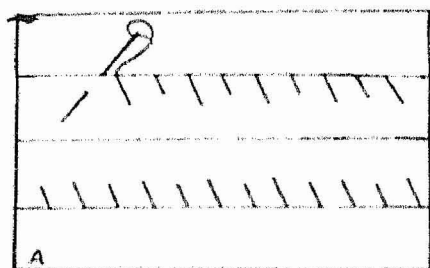


Figure 3—Finished Edges—(A) Overcast edge showing uneven stitches; (B) Plain bound edge; (C) Plain pinked edge; (D) French seam; (E) Flat felled seam; (F) Flannel felled seam.

b. Directions—(Figure 3-D)—Place the wrong sides of the two cut edges together and stitch close to the edge with the seam on right side. Trim the raw edges to within $\frac{1}{8}$ inch from machine stitching, press and turn with the seam to the wrong side; baste a seam which encloses the raw edge and stitch $\frac{1}{4}$ inch from the edge. The French seam is often called the "seam within a seam."

4. Fell Seam

a. Use—For undergarments, as bloomers or slips, when a flat seam is desirable for ease on ironing. Also in tailored garments or in shirt waists, middy blouses, men's shirts and tailored skirts of wool.

b. Directions for Stitched Seams—Figure 3-E)—The seam is usually finished on the right side; with one visible stitching coming on the wrong side, and two on the right. Place the two pieces together with one edge slightly protruding. Stitch $\frac{1}{4}$ inch to $\frac{3}{8}$ inch from inside edge. Turn the wider or outer edge over the narrower edge and stitch flat to the garment. Be careful that the stitching comes directly on the folded edge. Finish on right side and with back over front on skirts and middies.

5. Flannel Fell

a. Use—Infants garments of flannel.

b. Directions — (Figure 3-F) — Made like plain fell, only stitched flat to the garment with a catch stitch.

HEMS

A hem is a finish used on the edge of garments, household or other articles to prevent the material from tearing as well as for the purpose of decoration.

The edge of the material may be folded once or twice according to the type of hem desired.

The single fold hem is used on garments of material which does not fray, or where a very flat finish is desired, as in thick

heavy silk or woolen materials. The upper edge of the hem may be pinked, then slip stitched or catch stitched; it may be bound with bias binding, and the latter blind hemmed to the garment; or it may be finished with a strip of flat binding, one edge of which is stitched to the hem, and the other blind hemmed to the garment.

The double fold hem is used in lighter weight materials such as light weight wools, silk, or rayon, light weight cotton and linen. The first fold may be made $\frac{1}{8}$ inch or less for a narrow hem; $\frac{1}{4}$ inch for a wide hem. The first fold should be turned and stitched by the machine, then the hem turned the desired width, pinned, basted and hand hemmed. The double fold hem may be machine stitched on cotton undergarments and on skirts which have tucks or some other stitched decoration and the stitched hem is needed for part of the decoration. All other hems should be sewed in by hand.

Hems must be well pressed. Fullness at the top of the hem on gored garments may be removed by small darts or gathers. On woolen garments it can be shrunk out by gathering the fullness in to fit the space to be covered, undoing the hem and shrinking out the fullness by laying a damp cloth over it and pressing until the fullness is gone.

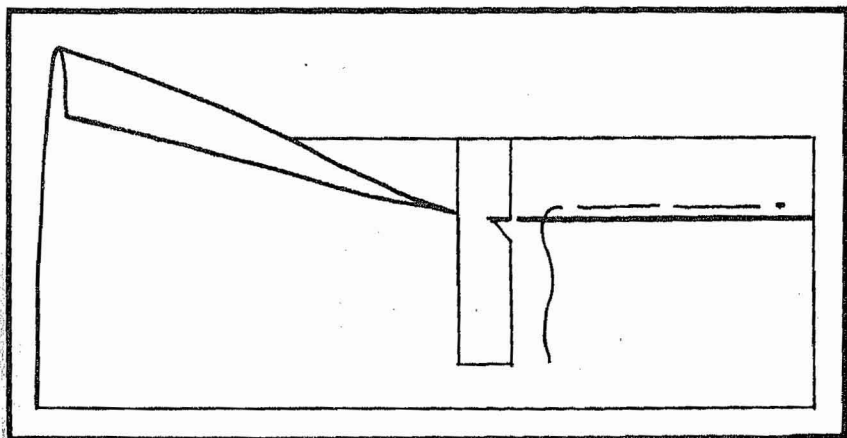


Figure 4—Measuring and marking a hem on a straight edge.

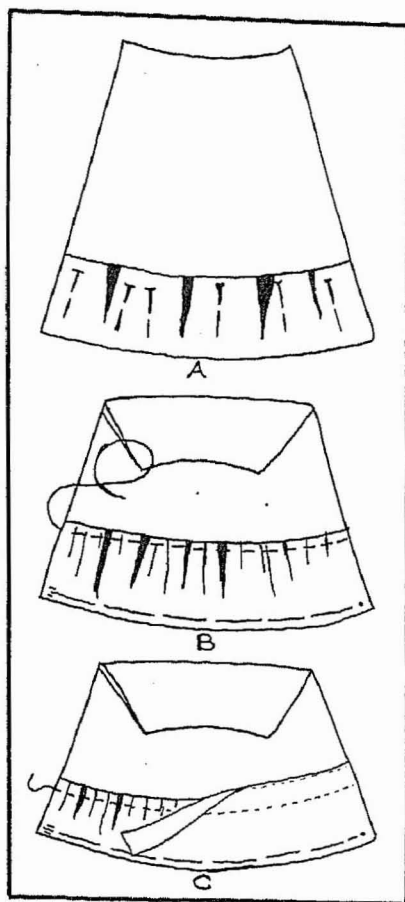


Figure 5—Hem on circular garment. A—Pinning in the hem. B—Basting. C—Final finish.

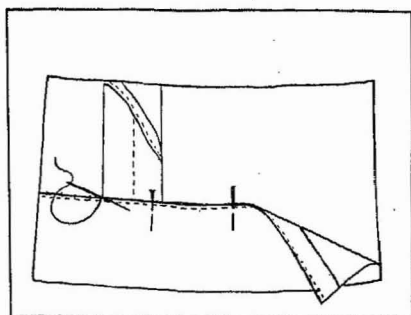


Figure 6—Hem turned and stitched and blind-hemmed.

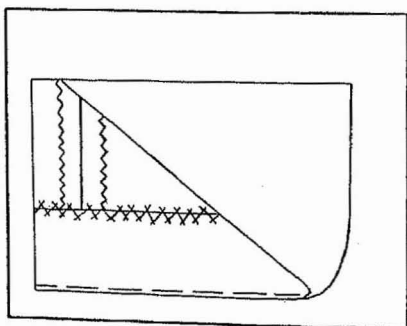


Figure 7—Hem turned once and catch stitched.

CORNERS

1. Mitered Corners

a. Use—When putting in a wide hem the corner is mitered to avoid bulkiness. These are desirable corners for luncheon sets and napkins.

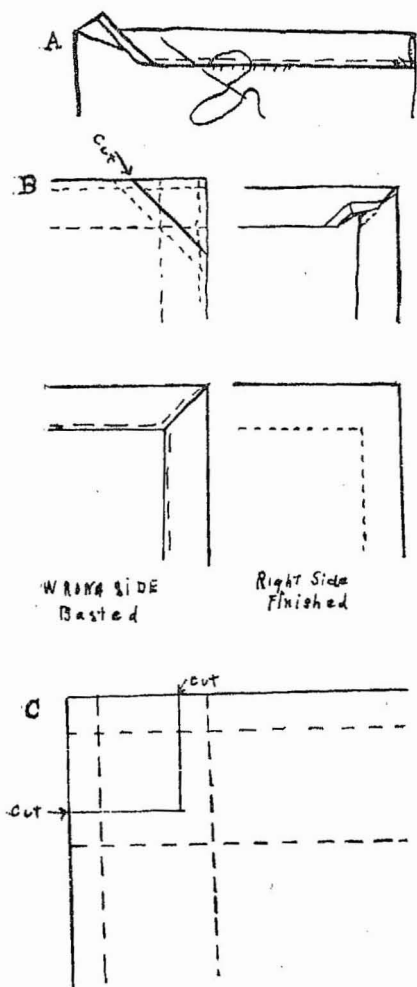


Figure 8—Hems—(A) Plain hems; (B) Mitered corners; (C) Square cut corners.

and cut along the lower horizontal crease to within one-fourth inch of vertical crease; from there cut vertically upward to edge of cloth. Refold first one side then the other.

b. Directions — Turn the hem and crease, being especially careful to crease well at each side of the corner to be mitered. Open the hem, then fold the corner over, making the fold pass through the point where the creases cross. Cut off the corner (Figure 8-B) leaving a small seam allowance. Baste the hems in place, turning under the seam allowance of one hem at the corner and lapping this over the edge (Figure 8-B). This makes a straight folded edge from the corner at the outer edge of the hem to the corner made by meeting of the folded edges to be hemmed. Hem the miter by hand without catching through to the right side (Figure 8-B)

2. Square Corners

a. Use—On napkins and curtains where a mitered corner would have no decorative value.

b. Directions—(Figure 8-C) — Fold a hem on both sides of square. Then unfold

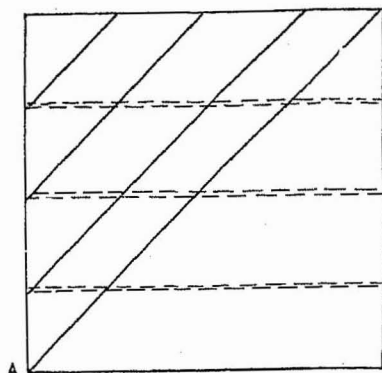
CUTTING AND USE OF BIAS STRIPS

1. Bias Strips

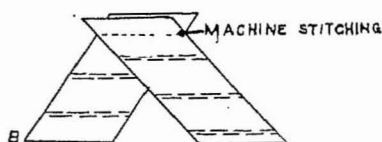
a. Use—Any material cut on the true bias stretches in such a way that it can be fitted into spaces or on surfaces where straight material would wrinkle, pucker or be clumsy.

b. Directions—(Figure 9)—Fold the material at one corner, so the lengthwise threads are parallel with the crosswise threads. The selvage, where it turns will form a right angle.

Crease or otherwise mark this fold, then cut through it. This gives a true bias edge. Measure at right angles from this bias edge the width desired for the bias strip (Figure 9-A). Do this at several places. These points may be connected with a chalk or pencil line made with a ruler. Cut through this line. If several bias strips are needed, mark them all before cutting.



If the material to be cut has a twill or diagonal weave, it must be cut so the twill will run across the strips, not along their length.



c. To Join Bias Strips—(Figure 9-B) —The seams in bias strips always follow the threads of the material, therefore it will be on the straight of the material. If made across the strips, they will stretch, be clumsy and

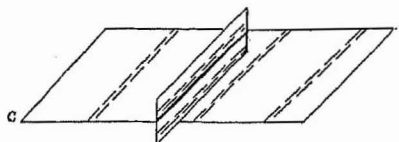


Figure 9—Bias—(A) Material marked preparatory to cutting bias strips; (B) Method of joining strip—wrong side; (C) Bias strip flattened out showing seam.

quite conspicuous. Place the two strips so that the diagonal ends are together. Let one end slip by the other $\frac{1}{4}$ inch, which is the seam allowance. Sew or stitch from the angle formed where the edge of the strip crosses the edge of the other, to the corresponding point on the other side. If this is done the edges of the strips will be on a line when they are pressed. (Figure 9-C).

2. Continuous Bias

a. Use—Wherever a bias is needed in quantities as on an apron.

b. Directions—(Figure 10)—Take a yard of 36-inch material and crease on a diagonal line as AB (Figure 10-1). Cut on this diagonal line and join the two sections as for small pieces of bias so that the bias lines AB will form the top and the bottom of the strip. Parallel to the bias edge mark lines across as far apart as the width of the binding desired (Figure 10-2)

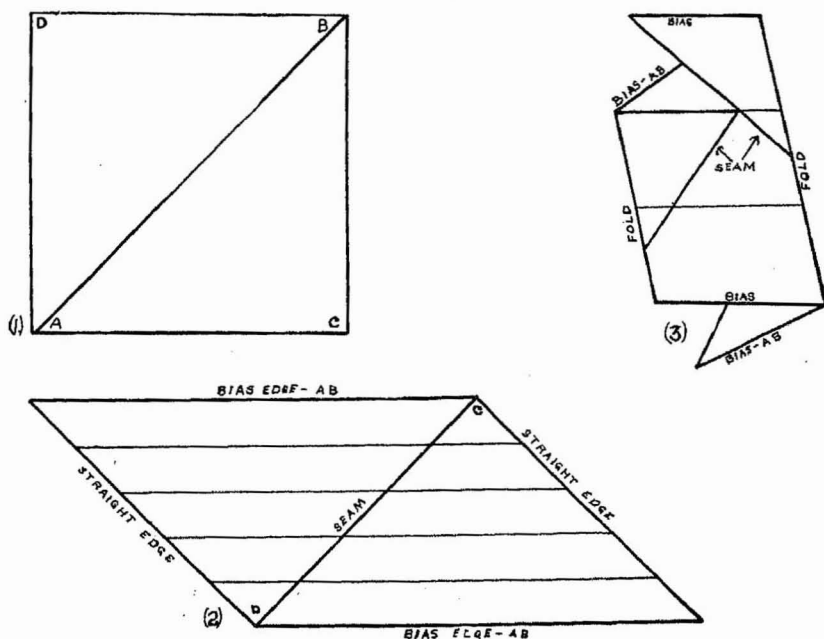


Figure 10—Method of joining continuous bias.

until the whole piece of cloth is lined. Then join the two ends of this strip to make a cylinder, leaving one end projecting the width of one row of binding (Figure 10-3). Begin at the point thus made and cut along the marked line.

NECK FINISHES

1. Bias Facing

a. Use—To finish curved edges where it would be difficult to make a hem. May also be used in place of a hem, as in trimming circular skirts, etc. Can be used on cotton, linen, wool or silk.

b. Directions—Use strips of material cut on a true bias. Lay the right side of the bias strip to the right side of the garment, placing the edges together evenly. Baste a narrow seam, then stitch it. Remove bastings, turn facing to the wrong side of the garment, bringing the seam just to the under side, so there will be no danger of its showing from the right side. Press. Baste at this sewed edge to hold firmly in place while the other edge is being stretched to fit the wider curve, and turned in. Baste this curved edge down on the garment and sew by hand unless stitching (either machine or decorative) is used for trimming. The effect from the right side is that of a hem.

2. Double Bias Facing

a. Use—To finish on wool or silk for neck, armholes, or front facing.

b. Directions—Press a fold in the center of a piece of true bias which has been cut two inches wide if a $\frac{3}{8}$ -inch binding is desired. Sew both raw edges into plain seam. Turn to wrong side and baste. This folded edge may then be hemmed down by hand and pressed or stitched by machine. If machine stitching is used the stitching should be on the garment just below the bias, but so near the bias that when it is pressed the bias covers the line of stitching.

3. Shaped Facing

a. Use—To finish neck, sleeves, hems and shaped edges.

b. Directions—Before cutting the material for facing, the part to be finished must be cut or shaped as completed line is to remain. Then make a paper pattern by laying paper for cutting design on garment. Cut the inner and the outer edge of paper pattern the desired shape. Lay the paper pattern on the cloth and cut the facing. A garment may be finished by applying the facing to either the right or the wrong side of the garment.

c. To Apply—For a right side facing, to be used as trimming, pin the right side of facing to the wrong side of garment, edges even. Baste and sew in place. Clip the seam at right angles to edge of stitching on curves to make the facing lay flat. Then turn the facing to the right side of the garment so that the stitching line is at the very edge of the fold. Baste close to the folded edge to hold the facing in place. Then turn other raw edge under one-fourth inch and baste flat to garment. The last stitching may be decorative or tailored machine stitching.

4. Piping

a. Use—Contrasting or harmonizing color may be introduced. Must be a true bias and can be used on a curved or a straight edge.

b. Directions—Cut on true bias twice the width desired. Crease in the center. Turn edge of garment and apply piping as a double bias binding. Allow $\frac{1}{8}$ inch to $\frac{1}{4}$ inch to extend over the edge of the garment.

5. Piping and Facing Combined

a. Use—Makes an attractive finish in wool, silk or cotton for neck and sleeve finish. Silk facing on a wool garment combines nicely for trimming.

b. Directions—Have outer edge true bias more than twice as wide as desired width that is to show. Crease in the middle.

Turn the edge of the facing under and slip bias under the edge of the facing. Stitch in place.

6. Cording

a. Use—Best for a corded edge on a silk garment.

b. Directions—Use true bias fold. If machine stitching is used, sew on as piping with seam to the wrong side. Press back and insert the cord. If put on by hand, cord may be run in first.

BINDING

1. Binding Finish

a. Use—To finish seams; as finish and decorations for edges of ruffles or flounces, cuffs, collars, aprons, etc.

b. Directions—The binding must be perfectly even in width and must be the same width on both sides of the material.

Cut the bias strips four times the width desired when finished, unless the binding is to be more than one-half an inch wide. In that case, cut the strips twice the desired width, plus one-half inch for the turning of the two edges. Lay the right side of the strip on the right side of the material with the edges exactly together (if to be one-half or less in width). Baste, then sew a seam the width of the finished binding. Turn the bias strip over the edge of the material. Be sure to make the fold of the bias binding come snugly over the edge of the material. Be very careful to turn it straight over so that it will not twist. Then turn in the edge so the binding on the wrong side comes just to the stitching. Slip-stitch the fold to the line of sewing. Done in this way, no sewing will show on either side of the work.

The right side is machine stitched in place and sometimes bindings are stitched by machine. Then the wrong side is basted in place with the edge just covering the first stitching. The second stitching is done from the right side and should be stitched just below the binding, so that the binding when pressed will almost cover the second machine stitching.

PLACKETS

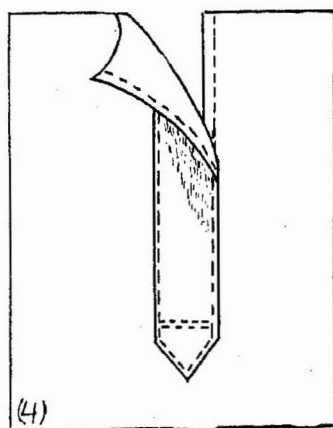
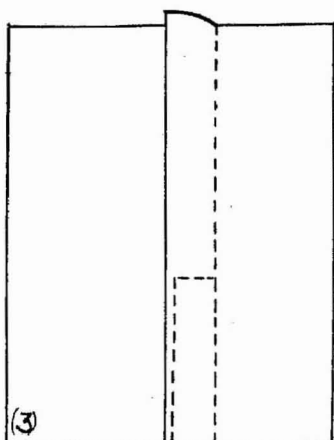
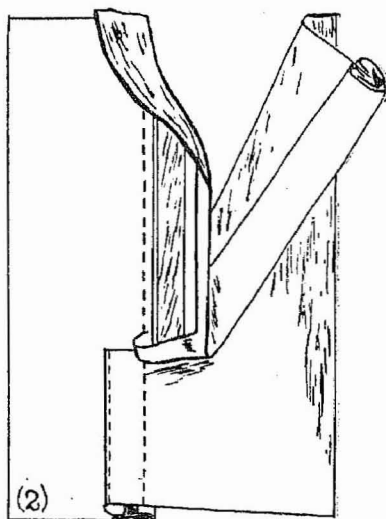
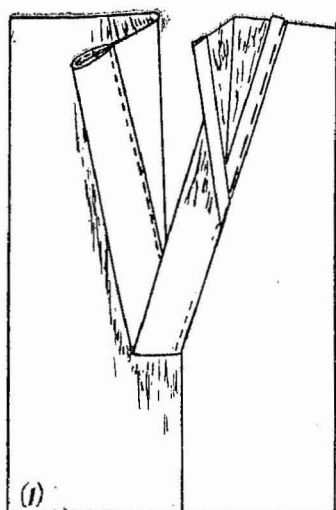


Figure 11—Plackets—(1) Continuous placket; (2) Modified continuous (wrong side with extra fullness cut away); (3) Modified continuous finished (right side); (4) Tailored placket.

There are many different methods possible for finishing of plackets, the style depending upon the garment. A placket should always be inconspicuous and smooth. It should be stayed just enough to support the fasteners, but not enough to cause it to be the least bit bulky.

1. Continuous Placket

a. Use—Undergarments, silk dresses and children's clothing—especially on fine materials.

b. Directions — (Figure 11-1)—The continuous placket is used for openings in fine materials. It may be finished with straight or bias bindings. No stitching shows on the right side of the garment. The binding should be a little longer than twice the length of the finished placket and the width should be twice the desired width, plus two seam allowances. Place the right side of strip to the wrong side of garment, holding the garment toward you. With the garment up so as not to lay the garment in pleats, baste and stitch to the end of the gash, turn the garment and stitch the other side of the placket in one continuous line. Fold the binding to the right side of the garment, baste and stitch. Fold the placket in position and stitch across the bottom to hold it in place. If this placket is being made at one end of a seam, as in a skirt, the first sewing must be on a line with the skirt seam. The upper side of the placket is turned back and caught into the belt. The underside of the placket is left to extend out and to make a lap at the opening.

2. Modification of Continuous Placket

a. Use—Desirable when as little thickness as possible is required, as on wool.

b. Directions—(Figure 11-2 and 3)—This placket consists of a binding on the left side and a facing on the right or upper side.

Follow the directions for a continuous placket through the

first stitching; usually, however, placing the piece on the left side of the placket. Also crease the piece across the bottom of placket. Baste the folded edge of the left side in place and stitch as for continuous placket. Continue the crease made in the middle of the piece to the end of the right side. Cut away the material on right side to $\frac{1}{4}$ inch of middle crease and to $\frac{1}{2}$ inch of bottom crease. Turn this facing flat on the garment. Stitch flat to garment by hand. Stitch across the bottom of facing on right side of placket.

3. Bound Edges for Placket

a. Use—Plaited skirt in wool or silk. Where there can be no bulkiness a very fine silk binding is used.

b. Directions—Bind opening with bias of the same or bias seam binding. The first stitching is made by machine with the seam coming on the wrong side. The binding is turned to the wrong side and basted. It may be either machine stitched in place or put in by hand.

4. Extension Placket

a. Use—Dresses of silk, wool and cotton.

b. Directions—Cut two pieces on the lengthwise of the material about $\frac{1}{2}$ inch longer than the opening; under piece about $\frac{3}{4}$ inch wide and upper piece twice as wide. Face back top side to the garment and make an extension hem on the under side of the placket; bind stitch the upper end of the extension to the garment under the facing.

5. Tailored Placket

a. Use—Shirt sleeves in wool, silk or cotton.

b. Directions — (Figure 11-4) — Begin as for continuous placket. Bind the lower part of the placket. The upper end of the strip used for the top facing of the placket extends one inch above this binding. The upper piece is added so that the seam is made to the right side and pressed open. The point shaped as desired or as the pattern has directed may be turned

under, basted and stitched down. The object is to keep the joining seam of this strip exactly in the center of the strip that folds over it, so that the lap will be very smooth and flat. Stitch the point, squaring all corners accurately. Use one or two rows of stitching as desired.

6. Hemmed Placket

a. Use—Children's clothing and underwear where fasteners are needed.

b. Directions—Use a $\frac{1}{2}$ inch hem on top side and $\frac{1}{8}$ inch hem on under side.

SLEEVES

1. Basting in Sleeves

Have sleeve as well as the shoulder and underarm seams of the dress finished and pressed before setting in sleeve. The sleeve should be placed flat on the table and the seam markings should be brought together and pinned, beginning at the bottom of the sleeve. If the sleeve does not lie flat after the markings are matched, a readjustment is necessary before the basting is done. The sleeve must be smooth without twisting, even if the markings do not match. The thread of the material of the sleeve should fall in a straight line from the top of the shoulder.

2. To Fit a Sleeve Correctly

Some prefer to baste a sleeve in, others to pin it for the fitting. With accurate patterns it is quite safe and time saving to baste the sleeve ready for fitting. When the garment is tried on with the sleeve basted in place, the lengthwise grain of the material should fall directly in line with the tip of the shoulder. The crosswise grain should be parallel with the bust line as well as parallel with the floor. If the sleeve seems too short at the top, carefully lift it underneath enough to take out the diagonal wrinkles. If it is too full to be attractive, take out the necessary amount on each side of the seam. If the arm is larger than the armhole and a snug fitting shoulder is desired, insert an oblong gusset into the seam above the elbow, and thus provide

the necessary width. In putting in such a gusset, shape it to a slender point at the elbow so that it will bend into the seam satisfactorily.

3. Shrinking Out Fullness in the Tops of Sleeves

Sleeves will appear truly tailormade if you but take a few essential precautions. For instance, first shir the bias on each side of the top of the sleeve with two rows of fine shirring placed $\frac{1}{4}$ inch apart. Pin the sleeves in with notches meeting at all points unless otherwise fitted. Place pins crosswise of the armhole line and close together, so that the sleeve can not slip. Baste with short basting stitches. Try the garment on again to make sure the sleeve is correct. Remove it, stitch the seam, stretching just a trifle as you stitch so as not to tighten the armhole and also to prevent any fullness plaiting in as the stitching is done. By holding the sleeve part up, when stitching, the fullness can be watched and eased along as it is stitched to prevent its plaiting.

Should the arm be larger than the armhole, cut the sleeve with a little extra width above the elbow. This will seem to make a bulge in the sleeve line, but when the sleeve is sewed and the seam carefully pressed, the bulge will not be visible, and the alteration will help the dress to fit much better and more comfortably.

4. Sleeve Alterations

In fitting sleeves, remember that they were made to fit the armhole of the dress, and any changes that you make in the armhole of the dress itself should be taken care of in the sleeve. For instance, if you prefer a shorter shoulder than the pattern calls for, you must lengthen the sleeve accordingly so that it will not draw when it is in position.

5. Armseye

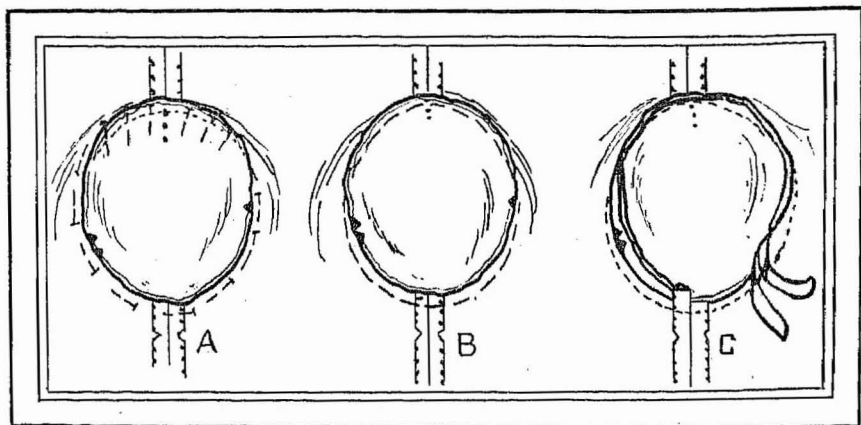
- a. Make a plain seam.
- b. Finish

(1) Bias binding—for silk or wool that ravels.

(2) Overcasting each edge separately for heavy cotton and wool.

(3) Turn raw edges together and stitch for light weight cotton, wool or silk.

(4) A fell seam on the right side, over the seam edges of the waist turned to inclose the sleeve seam for middy blouses and tailored blouses.



A—To set in a sleeve, line up the shoulder seam with the marks that are placed on the pattern at the top of the sleeve and match the notches in the sleeve and armhole. Ease is necessary at the top of a plain sleeve, but it should not show. Run a gathering-thread and pin in place with the sleeve held toward you. B—This shows the sleeve basted in position. The gathering-thread may be dispensed with when one is expert enough to dispose of the fullness evenly. In wool fabrics, shrink out the fullness with the point of the iron over a tailor's pillow or over your hand heavily padded. In silk fabrics, the fullness should be invisible. C—This shows the sleeve machine-stitched in place. Trim the seam to three-eighths of an inch.

SKIRTS

1. Skirt on a Camisole

a. Directions for making skirt with camisole top—The camisole is prepared in a similar way to the princess slip except that it is cut off at the waist line or at the hip line. A round neck is more becoming to most figures than a square one. When a

long waisted blouse is worn the camisole top can reach about four inches below the waist line. A narrow hem finishes the bottom of the camisole.

b. To prepare the skirt—bind the top with firm binding. Attach the camisole to the skirt with hand sewing so that the camisole may be removed easily and frequently, for laundering.

2. Straightening the Bottom of the Skirt

When two people are working together, the one to be fitted should stand on a pedestal or on a smooth floor and have the one who is marking the skirt length place a row of pins or a chalk line where the edge of the hem is to come. This line can be found by using a yard stick, placing the yard stick perpendicular to the floor at all times. Mark on the skirt the number of inches which it is desired that the skirt shall "clear" the floor. Baste on line marked. Mark the width of the hem with a gauge, baste and hem.

A straight or plaited skirt should be hemmed first and the skirt then hung from the top.

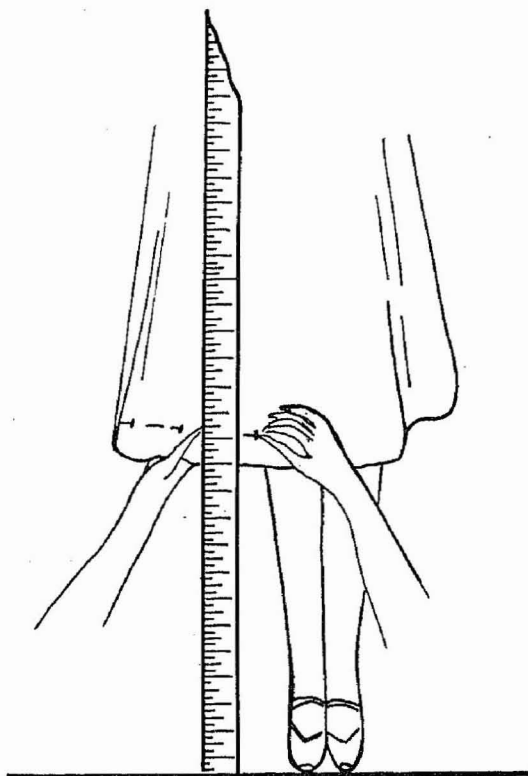


Figure 13—Marking skirt length

COLLARS AND CUFFS

1. Double Collars

- a. Use—Middies, tailored blouses of cotton, silk or wool.
- b. Directions for Putting Collars on Garments—Pin the neck line of the upper piece of the finished collar to the neck line of the blouse, with the right side of the collar neck line to the center of

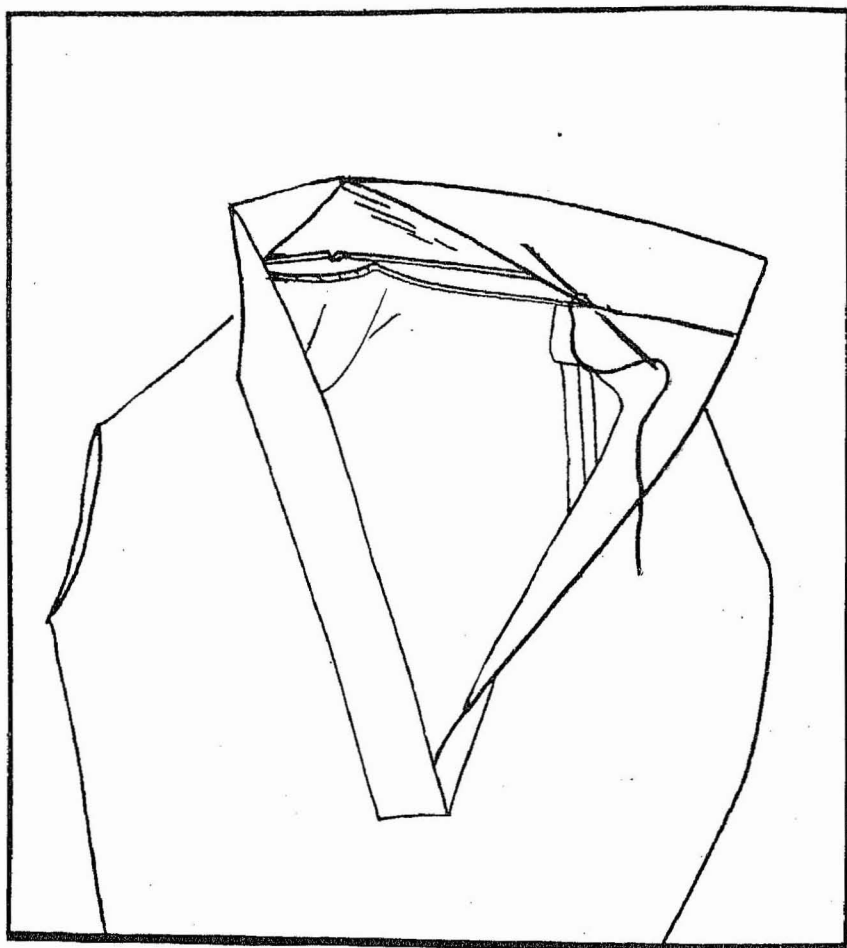


Figure 14—Lined collar, finishing band and collar.

the blouse neck line. Pin each way to the ends. Baste, then stitch. It may be necessary to clip the edge toward the seam at the curve to let it spring. Turn in the edge of the under part of the collar the seam's width, and baste to the stitching, so the raw edges are enclosed within the collar. Hem by hand, being careful to finish the ends very neatly. Double collar may also be joined to neck line by a facing such as described below under single collar.

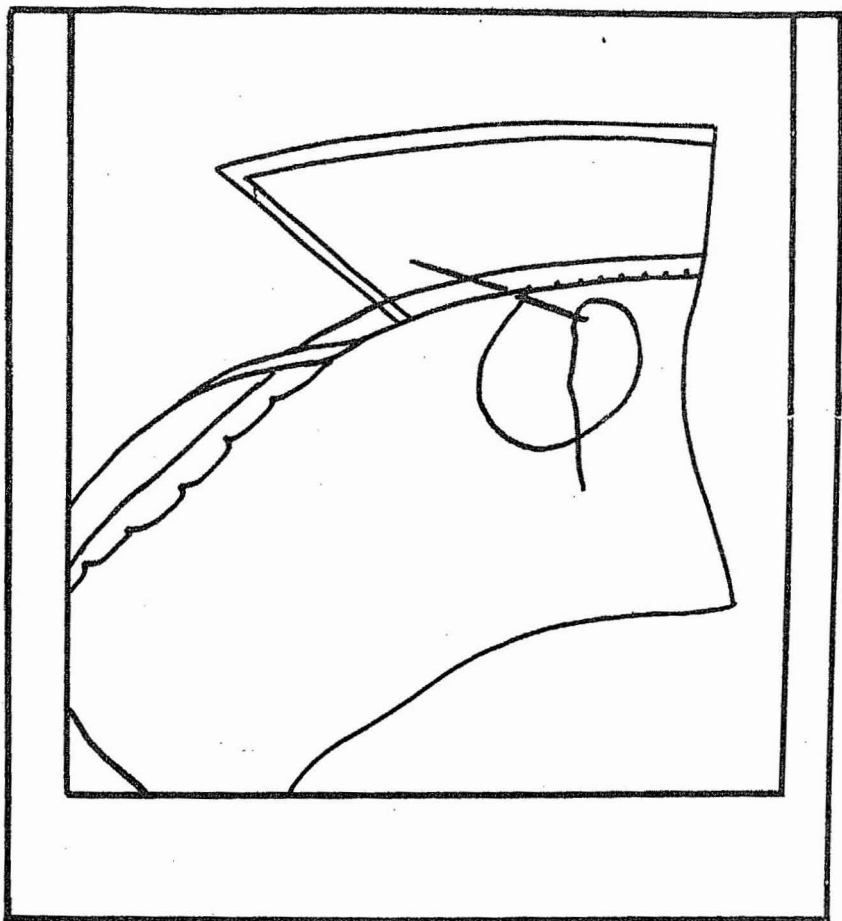


Figure 15—Unlined collar with edges bound.

2. Single Collars

a. Use—On all materials and on all garments except tailored.

b. Directions—Pin the neck line of the finished collar to the neck line of the blouse, with the wrong side of the collar to the right side of the blouse. Begin by pinning the center of the collar neck line to the center of the blouse neck line. Pin each way to the ends, then baste. This neck line is to be finished with a bias facing. The facing material may be basted on before the collar is stitched to the blouse. Place the right side of the facing to the right side of the collar, with the edge of the facing at the edge of the neck seam. Baste on the same line that the collar was basted to the blouse. Trim the seam even and narrow. Turn the seam and the facing down against the blouse. Then turn in the edge of the facing, making it as narrow as the material allows. Baste flat to the blouse and stitch or hem by hand.

3. Cuffs

Same methods may be followed for double and single cuffs.

SET-IN POCKETS

1. Pockets with Bound Opening

a. Use—Tailored garments of wool, silk, or cotton.

b. Direction

Mark the place indicated on the pattern for the pocket slit with colored thread. Cut the pocket one to two inches wider than the marking and ten inches long. Lay the right side of the pocket to the right side of the garment the upper edge of pocket one inch above the line of colored basting. Mark the line for the slit through the pocket with running stitches.

Place a row of stitching all around the marking for the slit, $\frac{1}{8}$ inch from the running stitches. Press. Cut the slit like buttonhole with diagonal cuts to the corners. Draw pocket material through to the wrong side of the garment. Baste closely all around the edge of the slit, letting the material of the pocket slip over enough to form a narrow piping.

Baste. Press. Stitch close to the lower edge of the slit. Fold the pocket in half, with all the edges even. Stitch along the upper edge of the slit. Stitch a seam at the side of the pocket. Overcast all raw edges. Finish the ends of the pocket with a bar tack or arrowhead.

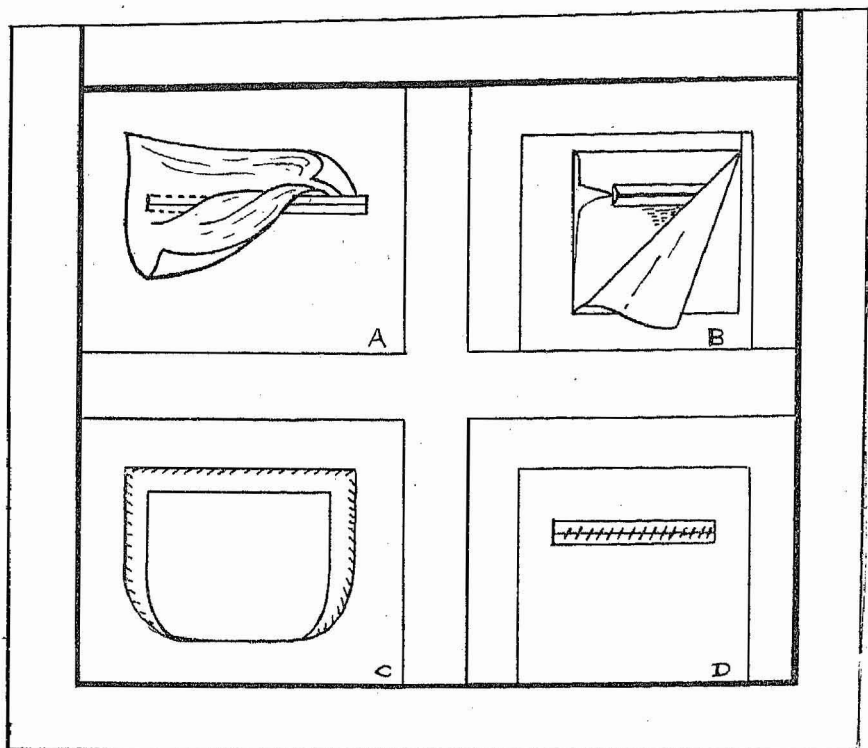


Figure 16—Inserted Pocket with bound opening. A—Pocket being turned the wrong side. B—Pocket turned to wrong side. C—Finished Pocket, wrong side. D—Finished Pocket, right side.

BAR TACK

- a. Use—at the ends of pockets.
- b. Directions

Bring the needle up at the end of the pocket on the outer row of stitching on one side and put it through on the outer row of stitching on the other side, thus making one long

stitch across the end of the pocket; repeat two, three, or more times according to the number of thread used and the size tack desired; bring the needle up and put it through the same hole each time at the respective ends of the stitch. When enough of these long stitches have been laid, bring the needle up at one end of the bar and exactly below it; put the needle through to the wrong side above the bar and exactly opposite to where it just came up, making a small stitch straight across the long ones; bring the needle up again below the bar exactly beside the first stitch and repeat, in this manner covering the whole bar with satin stitch. It is necessary that the needle be brought up and put through with two motions, as described, in order to be sure that the long stitches on the wrong side are also covered the same as those on the right side. If desired, each end of this tack may be finished with a small bar tack made in the same way.

ARROWHEAD

- a. Use—To finish the ends of set-in pockets, or to use as decoration as at the heads of darts.
- b. Directions—Figure 17-A)—Outline arrowhead with pencil, chalk or thread. (Call lower left corner of triangle "A", top

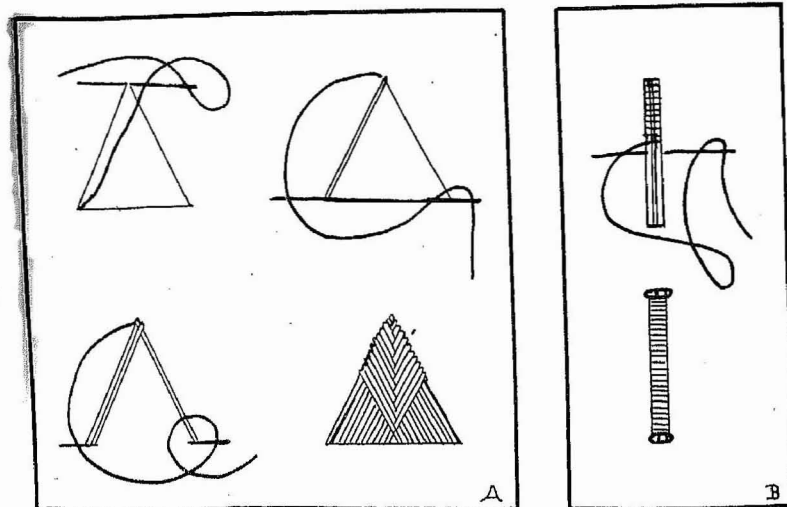


Figure 17—A—Arrowhead tack. B—Bar tack.

"B", right corner "C"). Run through point "A" in order to fasten thread without a knot (Figure 17-A). Take up one thread of material at "B". Put needle in at "C". Take a stitch from "C" to "A" on the wrong side.

Again place needle in material at "B" but outside first stitch and just below the first stitch.

Again take stitch from "C" to "A". This stitch is just inside and on the same line with the first "C to A" stitch. Continue until entire triangle is filled.

FASTENERS

1. Buttonholes

a. Use—A buttonhole is a finished opening in a garment used as a means of fastening or for decoration. It may be used on cotton, linen or wool. (The buttonholes used on wool should be more tailored than those described here).

b. Directions—

(1) Mark position of the buttonhole on the garment with a pin or basting, being careful to observe the correct distance between the buttons and the distance of each from the edge of hem or bank (Figure 18-1 and 2). Make the mark $1/16$ inch longer than the diameter of the button which is to pass through it. If the button is very thick a greater distance should be made.

(2) Cut on the line, making sure you cut **on the thread**. Use either a pair of buttonhole scissors or a small pair of scissors having sharp points.

(3) Those experienced in making buttonholes sometimes omit the stranding or outlining. Stretch the split across the finger perpendicular to the length of the finger. Always keep the slit in this position throughout the process. Insert the needle above the end of the cut which is farthest from the edge of the garment (position a) leaving the end of the thread out about $1/2$ inch. Bring the needle out at b, and make a second stitch from a to b. The width of this stitch determines the finished width of the buttonhole. In closely woven material, this stitch

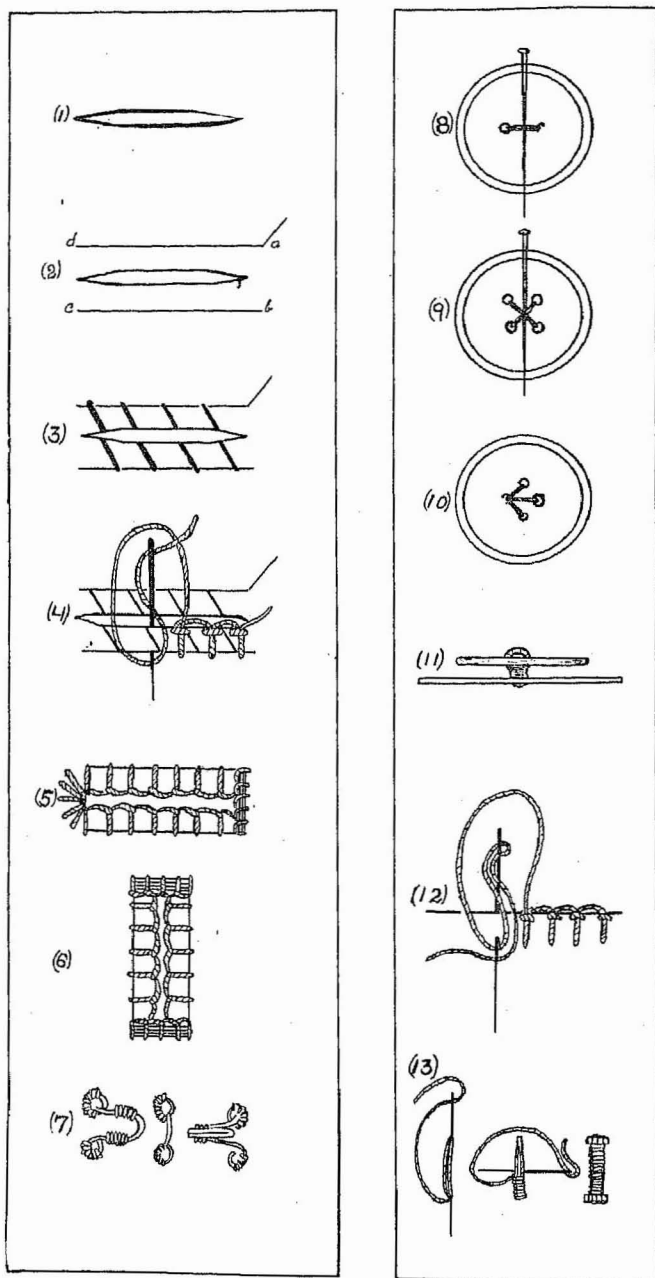


Figure 18—See bottom of page 39.

should be 3, 4, or 5 threads deep on either side of the cut. Turn the work around, place the needle the same distance below the end of the cut at c, and bring it out at d. Turn work to original position, insert needle at a, and return it at b, thus bringing the needle in position for overcasting.

(4) Overcast to prevent fraying and to hold the two edges together (Figure 18-3). Hold the slit along the cushion of the first finger of the left hand with the inside end at the right if the buttonhole is at right angles to an edge. Hold it loosely so as not to stretch the opening. At the right hand end insert the needle between the two layers of cloth and bring it out exactly below the end of the slit. The distance from the edge will be governed by the size of the buttonhole and the kind of material. That which ravels easily would have to have longer stitches. Make three to five overcast stitches on either side, according to the length of the buttonhole.

(5) Hold the raw edge to be covered along the upper part of the cushion of the left forefinger with the hand parallel to the body in taking this stitch. Brace the needle firmly with the left thumb and forefinger. With the right hand take the threads at the eye of the needle, carry them around and under the point of the needle in the direction in which you are working, drop the loop at the back of the cloth (Figure 18-4). Push the needle through and draw up the thread in line with the stitch and on a plane with the cloth. The stitch may be made from right to left.

(6) Avoid a joining. If unavoidable, leave an end of the old thread. With the new thread, take the first stitch up through the purl of the last stitch made, leaving an end of thread. Hold these two threads along the raw edge and continue with the buttonhole stitch, covering up the ends with at least two stitches.

Figure 18—(Opposite Page)—Fasteners—(A) Buttonhole cut; (B) Stranding or outlining; (C) Overcasting; (D) Buttonholing; (E) Completed buttonhole showing fan and bar end; (F) Completed buttonhole having bar ends; (G) Method of sewing on hooks and eyes; (H) Method of sewing on two hole buttons; (I) Method of sewing on four hole button; (J) Decorative method of sewing on four hole button (K) Side view of button showing thread shank; (L) Buttonhole stitch used in making loop eyes; (M) Loop eyes.

(7) Ends—Buttonholes may be classified as to finish—as fan and barred.

The fan end is made with three or five radiating buttonhole stitches. (Figure 18-5).

The barred end is made by covering the strands placed perpendicular to and at the end of the gash, with buttonhole stitches. Usually eight in number are required. They are placed with the purl toward the buttonhole. (Figure 18-6).

(8) Suggestions—A good buttonhole requires a tight, even purl, stitches of uniform depth and space, which are perpendicular to the edge. Make the stitches as shallow as the strength of the buttonhole and the character of the cloth will allow. In general make buttonholes with thread two sizes coarser than that used in making garment.

2. Buttons

a. Used as fasteners and decorations. Never use button decoration when it is not in some place that suggests a fastening.

b. Directions—Use thread one size coarser than that used for buttonhole, doubled and knotted. Always cut the thread when sewing is finished. Never break it. Breaking stretches the thread so the break is made back in the sewing, thus causing the ends to work loose.

(1) BUTTONS HAVING TWO HOLES (Figure 18-8)—Take a tiny stitch on the right side of the garment just where the button is to rest. The button will conceal the knot. Push the needle up through one hole in the button, then down through the other, passing through to the wrong side of the garment. Make the stitch parallel with the buttonhole which is to be used with the button. Place a pin under the one stitch which is holding the button in place. Continue sewing, up through one hole and down through the other and over the pin until enough stitches have been placed to hold the button securely. Remove the pin. It has kept the stitches loose so the button may be drawn away from the cloth just a bit, making a space for the

buttonhole to rest in. Bring the needle through to the right side between the button and the cloth, near the stitches. Wind the thread about the stitches so the thread will not wear out and loosen the button (Figure 18-11). Push the needle through to the wrong side, take three or four tiny stitches, close to the other stitches, looping the last one or two to secure it. Then CUT the thread.

(2) **BUTTONS HAVING FOUR HOLES** (Figure 18-9)—Use the same method as in sewing two-holed buttons. There will be two sets of stitches showing on the button, which should be made to lie parallel following the direction of the buttonhole. A decorative type of stitching may be used. Figure 18-10).

3. Hooks and Eyes

a. Use—On wool and silk where invisible closing is desired and where strength is needed.

b. Directions for Sewing On—A knot may be used. Whenever possible stitches should not show on the right side of work.

(1) **HOOK**—(Figure 18-7)—Working from right to left, sew over the circle on one end of the hook, using the buttonhole stitch and placing stitches close together to cover the wire. When both circles have been covered, pass the needle between the two thickness of cloth to which the hook is being sewed bringing it out at the left of the bill end of the hook, just beyond the end. Opposite this point on the right side of the bill, put the needle into the cloth and bring it out in the same place on the left side. The thread should draw into the very end of the hook. Repeat several times. Stitches so placed are not so quickly worked out as are stitches made over the under part of the hook where the eye rubs over them.

To Fasten—Take two or three tiny stitches beside the bent end of the hook. Then pass the needle back to the end of the first sewed. Take two or three more tiny stitches, looping the last one. CUT the thread, **never break it**. A hook thus sewed on will stay a long time.

(2) **EYES**—(Figure 18-7)—For eyes bent or straight, fol-

low directions for sewing on hooks. Be careful to use the buttonhole stitch all around the wire circles. Note directions for fastening the thread.

(3) **LOOPS**—(Figure 18-13)—Occasionally there are places where wire eyes of any sort are not desirable, then a thread loop may be made. Use a strong thread with a knot, placing the loop just as you would a straight wire eye if it were being used. Bring the needle through the cloth from the under side to the upper at the left end of the space. One-fourth inch to the right put the needle down again, bringing it up through the same spot on the left. Place about four threads across this space. Once at each end take a tiny stitch at right angles to the threads being placed instead of passing the needle under the space. This will prevent the material from drawing up while working or when using the loop. When the desired number of threads have been placed, the needle and thread should be at the left end of the work. Work to the right, cover the threads with blanket or buttonhole stitches (Figure 18-12) pushing them close together. Inserting the needle under the thread with the eye end first will help to avoid catching into the material. The purl of the stitch should come toward the worker. When the strands have been completely covered with blanket stitches pushed close together, then at the right hand end of the loop, close to the last purl, push the needle through to the wrong side of the work, take two or three tiny stitches, loop the last stitch, then CUT the thread.

4. Snap Fasteners

a. **Use**—On garments that do not require hard laundering. They are used when an invisible opening is desired, yet where there is no strain.

b. **Directions**—Sew with several buttonhole stitches into the holes and over the edges of the fastener. Pass from one hole to the other **THROUGH THE CLOTH**, not on top of the fastener. Fasten the thread on the wrong side of the cloth by taking two or three tiny stitches in the cloth and by looping the last stitch. CUT the thread. NEVER BREAK it. Do not

let any of the stitches show on the right side of the garment. Snap fasteners should make an invisible fastening. The part which has the little knot on it usually has a flatter back than the other piece. If this flatter piece is sewed to the upper side of the garment opening, a worn spot will not so soon appear where the fasteners are pressed together.

5. Bound Buttonholes

a. Use—For a tailored effect or for decoration in wool, cotton or linen. Often used when a simulated pocket is desired.

b. Directions—(Figure 19)—

(1) Mark place for buttonhole carefully.

(2) Cut bias strip $2\frac{1}{2}$ inches wide and one inch longer than the buttonhole.

(3) Place center of bias strip on marked line for buttonhole.

(4) With ruler, mark line through center of this binding, the desired length of the buttonhole. (See first illustration in Figure 19). At each end of this line mark a short perpendicular line the width you wish the binding to be on the right side. Connect the ends of the above perpendicular line to form a rectangle.

(5) Stitch around marking, following sides of the rectangle. Start the stitching in the center of the lower long side and stitch up the corners on the perpendicular lines, making square corners.

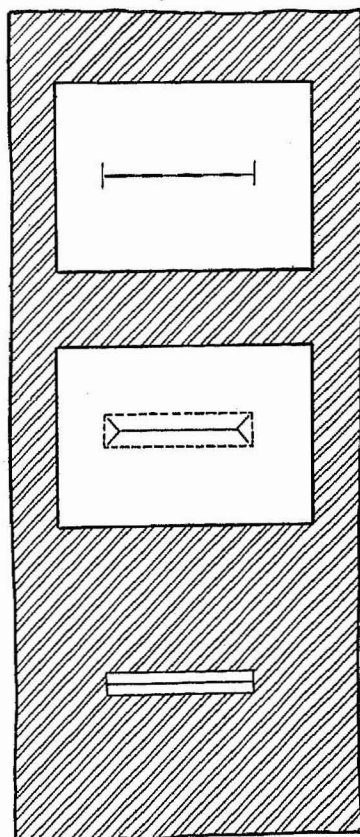


Figure 19—Bound Buttonhole.

(6) Cut on center line up to $\frac{1}{4}$ inch of ends. Clip the ends diagonally, well in toward the machine stitching. (See second illustration in Figure 19).

(7) Turn the facing to the wrong side and stretch out the fullness.

(8) With the fingers press the seam flat so that the bias strip serves as a binding. Each side should fill exactly one-half of the opening. (See third illustration in Figure 19).

(9) For wash dresses and many woolen garments stitch from the right side just off the binding. When this stitching is well done it can hardly be seen after the pocket has been well pressed for the bias binding seems to cover the machine stitching.

(10) On very heavy woolen materials as those used in coats where a facing is also used, cut a slit in the facing of the garment just over the buttonholes and hem the facing down to the inside of the buttonholes. This completes this buttonhole.

Part IV---Mending

STOCKING DARN

1. Material Needed

- a. Flat darner that will hold material firmly.
- b. Darning cotton of correct size—single yarn is best. Choose mercerized cotton for most hose.
- c. Needle—preferably a Crewel needle, just large enough to carry thread.

2. Directions—(Figure 20-1)

- a. Darn holes as soon as they appear and are still small.
- b. Darn on the right side of foot and the wrong side of leg.
- c. Extend the work in a diamond shape far enough from the hole on all sides to strengthen the weak places.

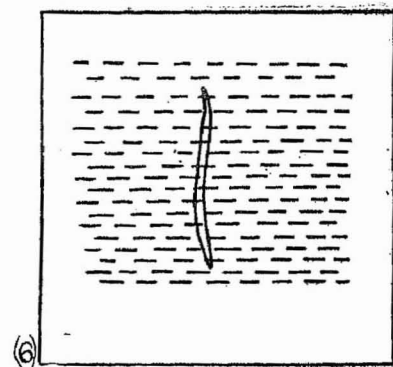
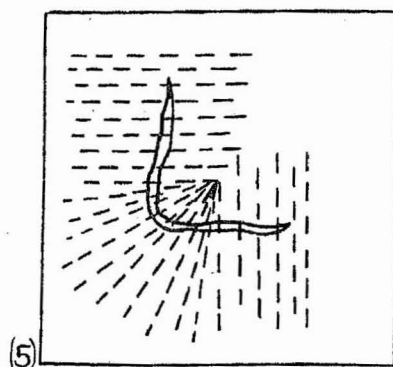
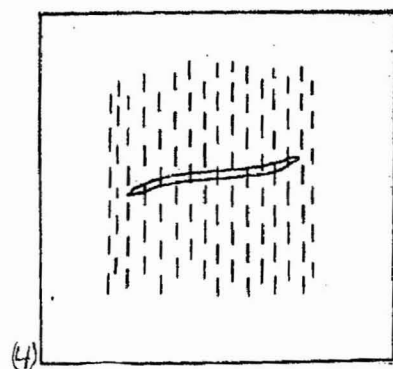
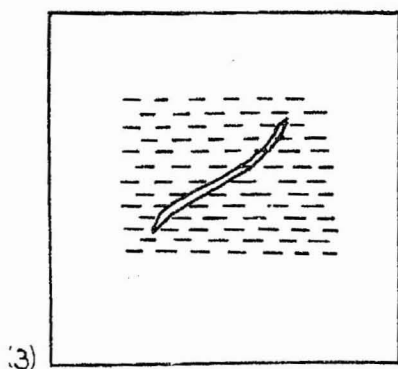
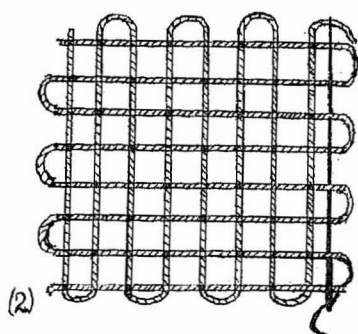
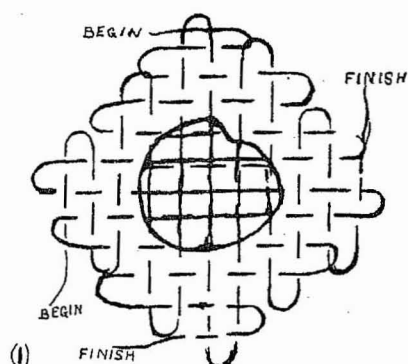


Figure 20—Mending—(1) Stocking darning; (2) Detail of over and under weaving; (3) Diagonal tear; (4) Horizontal tear; (5) Three cornered tear; (6) Vertical tear.

d. Hold the worn place over darning. Care must be taken not to stretch it.

e. Put in a diamond shape guide with contrasting thread.

f. Put in the lengthwise or warp threads first.

Begin at the right corner of the guide line, far enough from it to be working in firm material; pointing the needle directly away from you, take two or three fine running stitches. Instead of using a knot leave an end of thread which may be cut away later. Then pointing the needle directly toward you, put in fine running stitches close to the first row, extending a little below the starting point. Do not draw this thread tight, leave a little loop to allow for stretching and shrinking. Repeat, making each row of stitches a little longer than the preceding one, at both ends, until the center of the hole has been reached. Then begin decreasing the length, making the left half match the right half. This will give a diamond shape darn, in which the strain does not come on any one line of threads in material. When laying threads across the hole, if possible pass the needle through loops at the edge of the hole. If loops are not caught up, make the new threads alternately pass under and over the edge. With fine running stitches along the edge of the darn pass the needle and yarn to the corner nearest to you. Now put in filling thread, weaving back and forth across the warp threads until the entire diamond shaped space has been filled. When finished, cut the yarn.

TEARS IN WOOLEN GARMENTS

1. General Directions

All tears are darned with fine running stitches put in as weaving (Figure 20-2) and should be as inconspicuous as possible. Whatever the form of the tear, the stitches must be made in the same direction as the threads of the material. If possible, use ravelings of the material to be darned. Sometimes a hair may be darned into woolen material. Materials like broadcloth may be darned on the wrong side so no stitches show on the right side.

When darning a hole which has been worn, whatever material or article, remember that the material around the hole is probably worn thin, so the darning must be extended for enough to strengthen worn parts and to find strong material to support the darn. Sometimes it is well to place a piece of material under the tear or hole and catch it in the darning.

2. Straight Tear—(Figure 20-4 and 6)

This is the easiest form to darn. Begin just beyond one end of the tear. Weave back and forth, at right angles to the tear. When crossing the tear let the threads alternately pass under and over the edges. Make the lines of stitches uneven in length that they may form irregular edges on each side of the tear as made so the work will be less conspicuous and will wear better. When these crosswise threads have all been placed, it may be well to weave in a few threads through the length of the tear.

3. Diagonal Tear—(Figure 20-3)

This is worked as a straight tear with this difference—the threads put in do not cross the tear at right angles. They must follow the threads of the material.

4. Three-Cornered Tear (Figure 20-5)

This is most difficult of the three forms to darn. Begin work in the corner which will hold loose point in place. The work should be continued up each side according to directions given for a straight tear.

SEWING MACHINE DARNING

1. Use—Especially desirable for bed linen, table linen, and knit underwear.

2. General Directions—Whenever possible use sewing machine in darning, using the same principles as hand darning.

PATCHING

1. General Directions

Use patches when holes are too large to be darned neatly and firmly, or when they will be less conspicuous than darns. If striped or figured material is to be mended, the stripes and figures in the patch must match those in the garment.

2. Hemmed Patch

a. Use—On undergarments or any article which is frequently laundered as it is sewed twice so it is strong and flat, and has no loose edges.

b. Directions—(Figure 21-A and B)—Cut away worn material, thus making the opening regular in shape. If the material has any design, the patch must be cut to match. Place the patch on the wrong side of the article or garment, pin carefully to place, then baste about one-half inch from the edges. Make a diagonal cut in each corner of the square opening, turn the edges of the patch carefully, baste, then hem to place. The seam width when finished should be even all the way around the patched hole—the width depending upon the weight of material, the weave and the amount of reinforcement required. For firmly woven materials, such as gingham, a half-inch seam is sufficient.

3. Overhand Patch—Figure 21-C and D)

a. Use—Used mostly in outside garments because it is less conspicuous than a hemmed patch. It is less serviceable, however, for it is joined to the opening with only one seam and each corner is held by a single stitch. It is seldom used on articles which require constant laundering. The weight and the weave of the material determine the width of each finished seam. For firmly woven materials such as ginghams and percales, the edges of the seams should be about one-fourth inch wide.

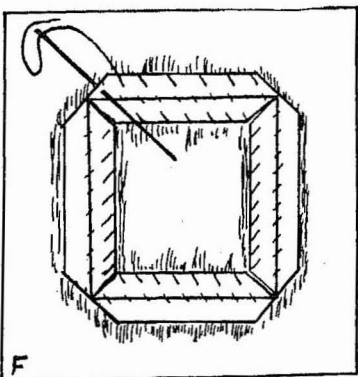
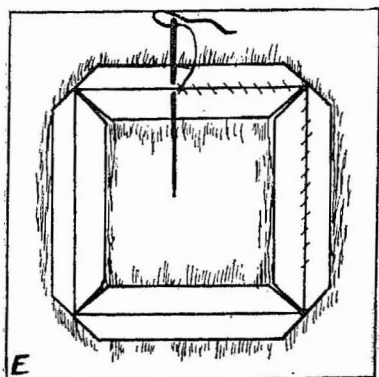
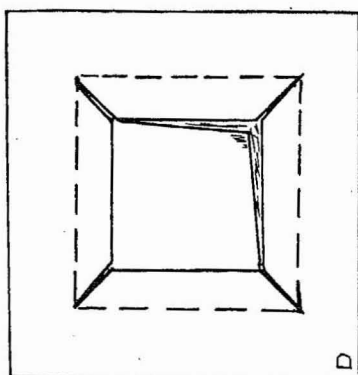
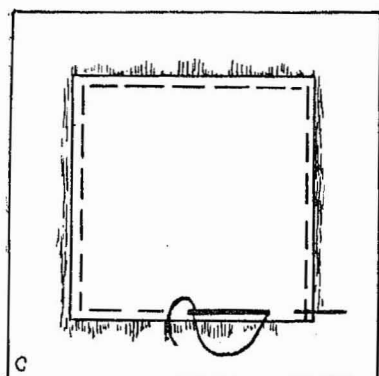
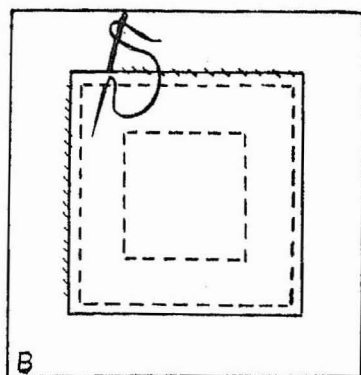
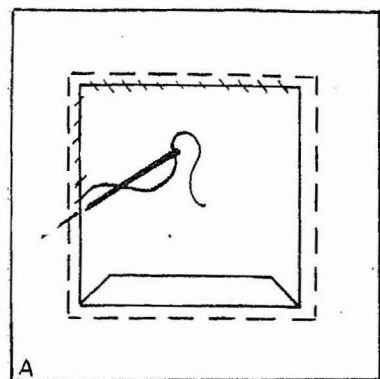


Figure 21—Patches—(A) Hemmed patch (right side); (B) Hemmed patch (wrong side); (C) Overhand patch basted to right side of material; (D) Overhand patch showing wrong side with slashes made into the corners preparatory to turning seams back; (E) Shows wrong side of overhand patch with seams turned back and folds of seams being overhanded; (F) Shows overcasting or raw edges of seams of overhand patch.

b. Directions—Prepare the hole in the garment by cutting away the worn portion to a square or rectangular shape, always keeping the cut edge on a thread of the goods. Clip diagonally outward from the corners of the hole one-fourth inch, and crease the edges to the wrong side, basting them in position if the material will not hold the crease easily.

Cut a piece of material for a patch large enough to cover the hole easily. Place this patch on the garment, with the right side of the patch to the wrong side of the garment, matching perfectly the thread and design. Baste in position (Figure 21-C and D). Next mark the outline of the hole on the patch. This may be done in several ways. If the material will hold a crease, crease the patch along the four sides of the hole. If the material does not crease easily, use chalk or basting to mark the size of the hole.

Remove from one side of the hole the basting which holds the patch and garment together. Fold the garment back to the right side of the material and fold the patch on the marked line to wrong side of material. Overhand these two folded edges with small stitches (Figure 21-E). Continue the overhanding, removing the basting from one side at a time.

Crease the seam open flat and trim off the patch to within one-fourth inch of the hole. Clip out the surplus material of the patch at the corners, overcast all edges, and press (Figure 21-F).

Part V---Preparation of Materials

WASHABLE MATERIALS

1. Shrinking—

Most cotton and linen materials shrink a little after they are washed, however many prefer to make up new material without shrinking it as has a fresher appearance and soils less quickly. Generally the garment is made with deep hems and wide seams so it can be enlarged after it is laundered.

Directions—One of the most satisfactory ways of shrinking is to place the folded piece of material in a tub of lukewarm water. Warmer water should be added later and then allowed to cool. The material must be thoroughly wet, even to the inner-most fold. If the material is not wrung in any way, but hung in folds, it will dry without wrinkling and require little or no pressing. The more care taken in hanging the material evenly the better condition it will be in and the less pressing it will require. In ironing see that the iron always follows the threads of the material straight across or up and down the selvage. It is important to keep the warp and woof threads straight to prevent difficulties in placing a pattern on the straight thread of the material.

2. Setting Colors—

Dyes have been perfected so that it should not be necessary to use any home method in setting the color. If the word of the merchant where the material is purchased cannot be depended upon, then it would be wise to wash a sample at home under the same condition the garment would be laundered. If it fades don't purchase the material.

WOOLEN MATERIALS

1. Sponging—

a. Use—To keep woolen material from spotting and shrinking.

b. Directions—Two cotton cloths which are free from sizing should be used for sponging. The one to be dampened can be of lighter weight material than the pressing cloth. In sponging, the material is placed face down on the ironing table. The damp cloth, not too wet, is laid over it and a fairly hot iron is used. After enough pressing has been done to create steam, remove the damp cloth, replace the dry pressing cloth, and press with the grain or the nap of the material until the material is almost dry. Allow the woolen material to hang with as few folds as possible until it is thoroughly dry. Throughout the

pressing care must be taken not to rub or push the iron along the material but, to lift it slightly. Otherwise the material will follow it and wrinkle.

2. Pressing

a. Use—Required to make a garment look tailored or finished.

b. Directions—Much of the pressing which is required in the finishing of a garment is done in practically the same way as the pressing for sponging. If some of the pressing must be done on the right side, the material must be carefully covered so that the iron will not touch it, as the iron leaves a "shine."

REMODELING

1. Economy in Remodeling

a. Consider:

- (1) Time required.
- (2) Energy required.
- (3) Wearing qualities.
- (4) Appearance.
- (5) Expenditure of money.

b. It is wise to remodel only when:

- (1) Materials are good enough to warrant making over.
- (2) Materials are appropriate in texture, color and pattern for the purpose intended.
- (3) The cost of new material is saved.
- (4) The work of remaking is not greater than the cost saved in material.
- (5) Materials on hand can be utilized.

It is a question whether it is economy to buy new material for remaking. There are many examples of successful remodeling when new materials are used, but there are occasions when it is better to combine only worn fabrics.

2. Preparation of Materials

a. Ripping—Rip carefully, picking out all threads. Do not waste time ripping small pieces unless you are sure you will use them.

b. Cleaning—Decide upon the method of cleaning best suited to the material. Many fabrics are cleaned most satisfactorily by washing with ivory soap and warm water. Other fabrics must be cleaned by the use of gasoline combined with a commercial cleaner, ether, French chalk, etc. Very much soiled or faded garments may be dyed with commercial dyes if directions on the package are carefully followed.

c. Pressing—This should be done using a damp cloth on the side of the material that is to be the wrong side of the garment. Do not press until thoroughly dry as this may produce a shine on the material.

d. Choice of Pattern—Select a pattern that necessitates the least possible piecing and yet will provide means of hiding the necessary piecing. Combinations of materials are best, for these lend themselves well to remodeling but do not overdo the matter. Have the result look as if it were intended to be that way, not as if it had to be that way.

3. Cutting

Lay all pieces of the pattern on the material before cutting. Much study and juggling of pattern may be necessary in order to bring the piecing in the best place.

4. Suggestions

Wool remodeling pays best, but silk, linen and even cotton can be used to advantage. Perhaps the most satisfactory use of discarded garments is for children's clothing.

Part VI---Sewing Machines

SUGGESTIONS ON THE CARE AND USE

1. Cleaning and Oiling

A sewing machine which is not well cared for cannot be expected to do good work. The first essential is to keep it clean and oiled. If your machine is hard to run, do not blame the machine until you have made sure that it is not thus protesting against being abused.

Examine your machine and read book of instructions to find out how to get at every part of it to clean it and to find places where it may be oiled. There are oil holes provided, but these do not indicate all the places where oil is needed. Examination of the machine and working parts will reveal many other places where parts rub together. Every one of these places needs a drop of oil now and then to keep the machine running smoothly and easily, and to prevent needless wear. Use only good quality machine oil. If the machine becomes sticky, it may be cleaned with kerosene (coal oil).

2. Needle and Thread

The size of the thread, needle and stitch must be adapted to the material and work. Anyone who sews should keep in her work box sewing cotton in several sizes, say 50, 60, 80 and 100—and needles of various sizes. Always use as small a needle as will carry the thread. With the sewing machine there should be needles of various sizes. To do good work on fine material a fine needle should be used; also a fine thread. Learn how to change needle quickly and accurately. It must be correctly placed or thread will break.

3. Regulating the Stitch and Tension

Read direction book with machine and learn how to adjust the stitch and tension, since no two weights and weaves of material require the same length of stitch. The adjusters are there for constant use,

EXERCISES IN OPERATING

1. Treading

a. **ACTION OF FEET**—It is essential that treadle practice precede actual sewing on the machine. For this practice the belt should be taken off the balance wheel, and upper thread and shuttle removed from machine.

Get a chair high enough to allow the feet to be placed comfortably on the treadle, and to sit squarely in front of the machine, directly in line with the needle. The most comfortable and effective position for treading is to place the ball of the left foot upon the upper left hand corner of the treadle, and the heel of the right foot on the lower right hand corner. Treadling in this position takes very much less effort than when the feet are placed in any other position. Learn to treadle evenly and with as little effort as possible.

b. **EVEN TREADLING**—As soon as the proper motion has been learned, place belt on the balance wheel and continue practice until it is possible for the operator to start the machine and keep it running evenly and smoothly. It is much easier to start treadling evenly if the balance wheel is given a start with the right hand at the same time pressure is applied on the treadle. The direction in which the balance wheel is to turn in starting will depend upon the make of the machine. It must turn in the direction which will enable the foot to carry the material backward away from the needle. During this practice do not have the machine threaded, nor the presser foot in contact with the feed.

2. Stitching

a. **STRAIGHT LINES**—Practice with paper and without thread, until the operator can follow the lines with ease. With pencil and ruler draw lines about one-fourth inch apart. Start with sheets of paper about 6x9 inches. Let these lines represent the basting and practice following these lines with stitching until perfect results are obtained.

b. **TURNING CORNERS**—The next practice should be with a sheet of paper of the same size. Begin by stitching near the edge, keeping the edge of the paper even with the right hand edge of the presser foot. When near the corner stop the presser bar, and turn paper ready to stitch along the next line. Follow the four sides of the paper and use the first line of stitching as the guide; make a nest of squares until the entire paper is filled. This gives practice in turning corners as well as in stitching straight.

3. Machine Attachments

a. **Use**—Learn to use those that are simple enough in operation to really be a time saver. Learn to use at least the small foot hemmer, the binder, the ruffler and the tucker.

b. **Directions**—Follow carefully the directions which come with the machine. Practice is necessary in order to secure ease of operation.