

COOPERATIVE EXTENSION WORK  
IN  
AGRICULTURE AND HOME ECONOMICS  
STATE OF OKLAHOMA

D. P. TRENT, Director

OKLAHOMA AGRICULTURAL AND  
MECHANICAL COLLEGE AND  
UNITED STATES DEPARTMENT OF  
AGRICULTURE, COOPERATING

EXTENSION SERVICE  
COUNTY AGENT WORK  
STILLWATER, OKLAHOMA

*Distributed in Furtherance of the Acts of Congress of May 8 and June 30, 1914*

---

## Appropriate Finishes

MARTHA MERRIFIELD  
Extension Clothing Specialist





## TABLE OF CONTENTS

<b>Belting</b> .....	20
<b>Bias</b> .....	14
<b>Bindings</b> .....	14-15
Three methods of attaching	
<b>Buttonholes—worked</b> .....	21-22
<b>Cautions</b> .....	6- 7
<b>Collars</b> .....	16
Attached with bias facing; tailored collar	
<b>Corners</b> .....	28
Mitered. Square	
<b>Cuffs</b> .....	17
<b>Decorative Stitches</b> .....	29-30
Blanket stitch, Double overcasting, Eyelets, Fagoting, Feather stitch, Outline stitch	
<b>Fasteners</b> .....	22-23
Buttons, Hooks and Eyes, Snaps, Strap Holders	
<b>Hems</b> .....	12-13
Plain hemming, Catch stitched hemming, Hem with facing tape, Napery hems, fullness in hem	
<b>Neck and Sleeve Facings</b> .....	17
<b>Plackets</b> .....	17-19
Continuous bound and faced, Slashed opening, Side dress placket	
<b>Seams</b> .....	9-12
Plain seams with various finishes, French seam, Mock French, Flat felled, Lap seam, Curved seams	
<b>Sewing Equipment</b> .....	5
<b>Sleeves</b> .....	15
<b>Stitches</b> .....	7- 8
Basting, Tailor tacking, Overhanding, Overcasting, Slip stitch, Catch stitch	
<b>Tailored Finishes</b> .....	24-27
Bound buttonholes, Bound pocket, Welt pocket, Patch pocket.	



## APPROPRIATE FINISHES

MARTHA MERRIFIELD  
Extension Clothing Specialist

To look "like a million" on practically nothing is the problem that confronts all of us these days. The most unbeatable way to do this is to wield a clever needle.

There is no deep, dark mystery to sewing. Of course, there are rules to follow, as in anything that is to be done well, and these rules are made to be followed strictly. Short cuts and makeshifts are what so often give that "homemade" look to many of our dresses made at home. However, do not over finish your garments.

Make a practice of using the finest needles and the finest thread that your fabric will allow. Coarse thread and coarse needles ruin many a dress.

Success in dressmaking depends on following instructions. Read every word, study every picture, and then follow them out to the letter.

The following suggestions and instructions are given as a guide to help with sewing problems, and try to meet as fully as possible the calls made and questions asked.

### SEWING EQUIPMENT

Good sewing equipment is necessary for the best results. A work basket or box is convenient in which to keep the sewing tools and for small articles of clothing. In this way, your equipment does not get lost and is always in readiness.

The equipment should be:

**Scissors:** Large enough and sharp enough to make an even, smooth cut in the material. Good care must be taken of your scissors if the best results are expected. Use them only as you would any delicate piece of machinery.

**Thimble:** A good metal thimble is less clumsy than a celluloid one. Avoid brass.

**Needles and Thread:** The finest needle that will carry the thread should be used. For ordinary use, number 7 or 8 needle and 60 or 70 thread are the most satisfactory.

**Tape Measure:** Select one numbered on both sides, with numbers beginning at opposite ends.

**Pins:** Fine pins with sharp points should be selected.

**Emery:** Good for removing roughness from needles.

**Beeswax:** Aids in keeping thread from curling and wearing, especially for fine handwork.

**Tailor's Chalk:** For marking seams.

**Ironing Board:** Have one strong, well padded and clean. Have detachable covers and change often.

**Sleeve Board:** Necessary for good sleeve pressing.

**Pressing Cloth:** Should be of good clean heavy material, free from starch, sizing or lint.

**Cutting Surface:** A smooth, flat cutting surface is needed.

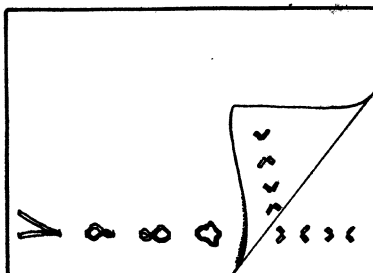
#### CAUTIONS!

1. Buy your fabric to suit your pattern, so that your dress will be correctly styled.
2. Take your measurements carefully so that the garment will fit you as you would like it to—easily or snugly.
3. Read carefully the instructions for laying out the pattern.
4. Measure the width of your material and use the guide that corresponds to it.
5. Separate the pattern pieces; know exactly what pieces you will use and what each section represents.
6. Make any necessary pattern alterations before laying the pattern on the material.
7. Straighten one end of the material before beginning to cut.
8. Pin the edges together and lay the material out smoothly on the cutting table.
9. Pin the largest piece of your pattern in place on the material, using a sufficient number of pins to insure their holding in place until the cutting is completed.
10. Use weights to hold the material in place if it has a tendency to slip or slide, such as chiffon, transparent velvet, or organdie.
11. Cut each seam line as evenly as possible, avoiding jagged edges.
12. Mark all notches and perforations. For this, tailors' tacks are generally preferred. If the material is firm, such as cotton or taffeta or finely woven wool, chalk marks may be used. These can be easily brushed off later. In any case, indicate every notch so that the pattern pieces will be joined correctly.
13. If there are tucks or shirrings or pleats, put these in place before joining the foundation pieces of the garment.
14. Use plenty of pins.
15. Familiarize yourself with each piece of the pattern so that when you are ready to join them together you will know exactly where each comes.
16. Seams are usually allowed. Study your pattern to see if this is so.
17. Do not use too long a thread as it tangles easily.
18. In basting for fitting, take stitches no longer than one-fourth inch.

19. For speed take several basting stitches on your needle at one time.
20. Keep your work clean and free from wrinkles and work on a table, lap board, or sewing machine top.
21. Cut the thread from the work. If it is broken off, the last stitches may be pulled and puckered.
22. Press each seam before joining to another. Use the iron often.

**STITCHES**

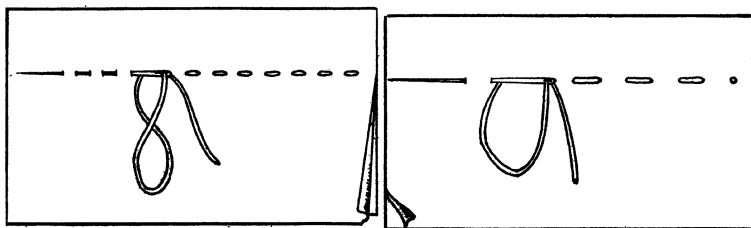
**Tailor Tacking (Fig. 1):** This is used to mark pattern perforations or other markings that are to be made through two layers of material.



Leave the pattern attached to the material after cutting. Use double thread, begin with a back stitch, then take running stitches, but leave a loop of each stitch on the top side. When completed, pull the pieces of cloth apart and clip the stitches. Both pieces of material are then properly marked.

Fig. 1.—Tailor Tacking

**Running Stitch (Fig. 2):** This is the simplest form of stitch used in hand sewing and has many uses where a strong stitch is unnecessary such as basting, gathering, shirring, and tucking.

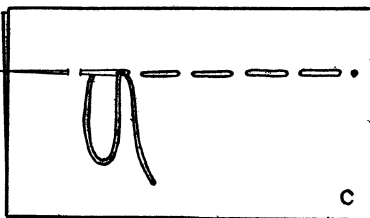


A

B

**Even Basting (Fig. 2):** This form of basting is to be used where the two pieces of material are to be held firmly in the fitting of garments. The stitches should be the same length on both sides.

**Uneven Basting (Fig. 2):** Used where there is no strain. Make stitches with long stitches on top and short ones on bottom.

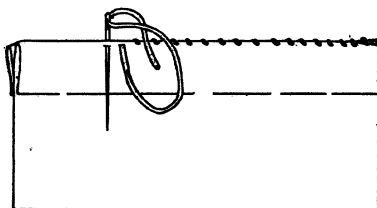


C

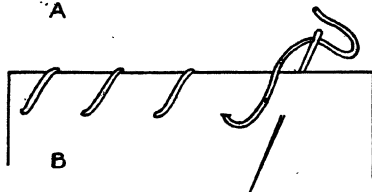
Fig. 2.—Stitches. a. Running Stitch. b. Even Basting. c. Uneven Basting.

**Overhanding (Fig. 3):** Is used for sewing on lace, patching, for flat hemming or joining two edges of material. Hold cloth between first finger and thumb with edges together and bring the needle through both edges, pointing the needle toward the chest, having first fastened the thread with several over and over stitches. Do not take stitches too deep, too close together, nor draw them too tight.

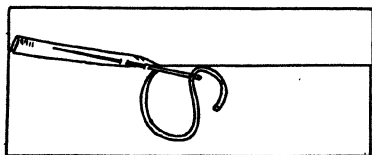
**Overcasting (Fig. 3):** Is used to keep seam edges from raveling. Trim the raw edges evenly. Hold the material over the first finger, using the



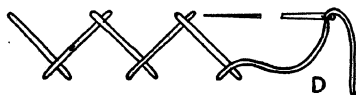
A



B



C



D

Fig. 3. Stitches.

- a. Overhanding    b. Overcasting  
c. Slip Stitch    d. Catch Stitch

second to draw it through and hold in position by the thumb. The needle should point toward the left shoulder, passing it through from under to upper side, forming a slanting stitch. Work either from left to right or right to left. Keep the stitches the same distance apart and the same depth. Do not draw. If the seam ravel too badly, a blanket stitch may be used.

**Slip Stitch (Fig. 3):** The slip stitch is invisible. A very small stitch is taken in the cloth opposite from where the needle comes out of the fold, and the needle is then slipped through the edge of the fold to where the next stitch is to be taken—about one-fourth to one-half inch.

**Catch Stitch (Fig. 3):** Is used to hold down an edge. It may also be used for decoration. The catch stitch is worked from left to right. Fasten the thread and bring the needle out at the upper left-hand end of edge to be held down or space to be decorated. Take a stitch below from right to left far enough to the right of where the thread is fastened to give the proper slant to the stitch.

Then take another stitch at upper edge, exactly on a line with the beginning of the first stitch, and far enough to the right to give the proper slant and continue in same manner.



## SEAMS

## Choosing Seams—The Type of Seam to Use

A question that seems to bother so many people in sewing is what type of seam is proper to use. Different people will answer it differently according to their teachings or to long time practices. Again, there is often more than one kind suitable for the same place—different people may use a different seam and yet each be right. No one seam is absolutely suited to all uses.

## Points That Determine the Choice of Seam

Ask these questions in regard to each seam:

1. Is it suitable for the type of garment chosen
2. Is it suited to the kind of material?
3. Will it be strong enough to wear well?
4. Is it suited to the location in the garment?
5. Is it flat and light enough not to detract from the outside appearance?
6. Are the seams well made, with straight stitching, proper thread used, good tension, and of correct width?
7. Are they easily and quickly made?

## Conflicts Often Occur

It is often true that one need conflicts with another. Of the above factors, a material may take a French seam very well, but it might not work in satisfactorily for the seam's location on the garment. For instance: It might be suitable for side, shoulder, and sleeve seams, but not for curved yoke, bias panels, or armseye.

Such problems often arise, and the decision must be made as to which problem is the most important. Select the seam which best fulfills this particular need even if others must be ignored.

When deciding what kind of a seam to use, always hold to proper standards. Do not be satisfied to copy poor kinds of construction.

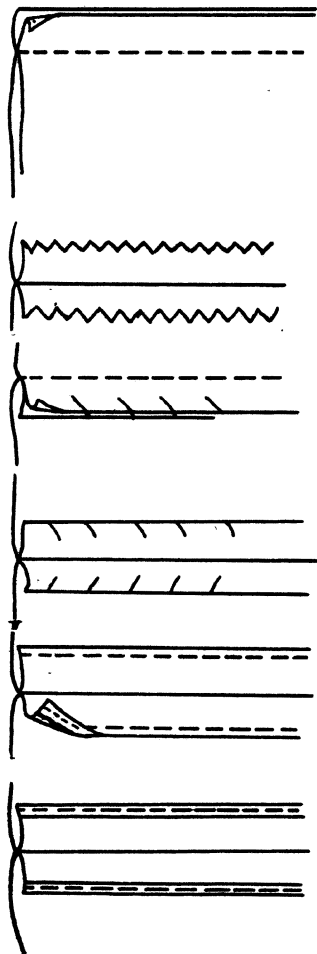
## Making Seams

Good seams carefully stitched and perfectly pressed immediately after stitching are most necessary if a garment is to hang well and fit smoothly.

Before basting, pin seams carefully together with pins at right angles to seams. If one seam edge is bias, hold it on top. Stitch seams straight and true. It is wisest to baste all seams before stitching.

**Plain Seam (Fig. 4):** This is made by placing one edge of material exactly on top of the other, basting and stitching the two together. This seam is usually about  $\frac{3}{8}$  or  $\frac{1}{2}$  inch wide according to finish. The edges

may be pinked, overcast, edge stitched, picoted or bound. They may be pressed open or left together according to the material used and the location on the garment.



**A** **Pinked—Plain Seam (Fig. 4):** Notch the seam edges either by hand or with a pinking machine, and press open. This finish is desirable for materials that do not ravel, such as taffeta, flannel, all firm crepes and wools and firm heavy cottons.

**B** **Plain Seam With Edges Overcast Together (Fig. 4):** Is used in arm-holes, yoke seams, and often for side seams of cotton wash dresses.

**C** **Plain Seams Pressed Open With Edges Overcast (Fig. 4):** A method very frequently used for finishing seams and suitable for most materials that ravel, such as silk, wool, rayon, linen and some cotton. The overcasting prevents the raw edges from raveling and at the same time insure a flat seam.

**D** **Stitched Back Edge Plain Seam—Pressed Open (Fig. 4):** Turn back raw edges  $\frac{1}{8}$  inch and stitch close to edge. A good seam for silks and light weight woolens that ravel.

**E** **Plain Seam Bound (Fig. 4):** Good for pressed open seams of unlined coats and jackets, and for armcye seam of unlined coat or jacket. For the side seams use the ribbon seam tape and for the armcye always use bias.

**Fig 4.—Plain Seams. a. Edges Unfinished. b. Edges Pinked. c. Edges Overcast Together. d. Seam Pressed Open—Edges Overcast. e. Seam Pressed—Stitched Edges. f. Seam Pressed Open—Bound Edges.**

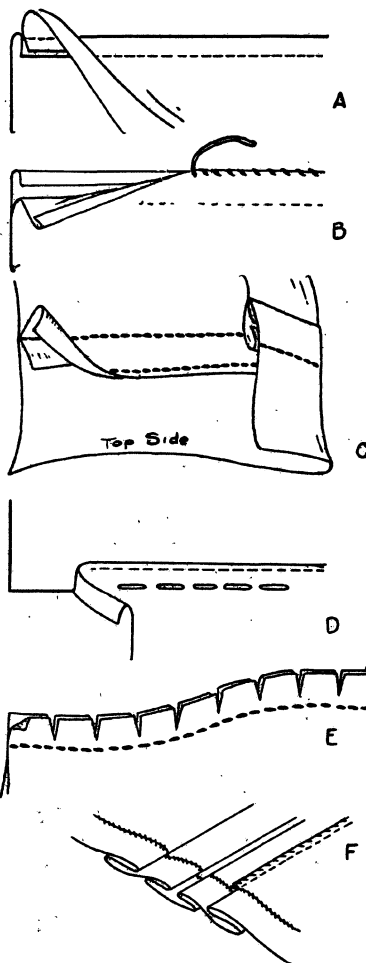
Bobbinet is often used to bind seams of lace and semi-sheer materials that ravel easily. It is not bulky and therefore does not detract from outside appearance.

**French Seam (Fig. 5):** To make, baste and stitch the seam edges on the right side and trim to one-eighth inch. Turn seam to the wrong side, crease along stitching, baste, and stitch about one-fourth inch from the edge.

The French seam is desirable for transparent materials and especially for crisp cottons such as print, gingham, chambrays, lawns, batistes and organdies.

**Mock French Seams (Fig. 5):** Especially recommended for armscye in sheer fabrics and where a soft finish is required as in children's clothes. This is really a plain seam with the edges turned in toward each other and overhanded together. A running stitch may be used but the overhanding is neater. The seam is usually about one-fourth inch wide when finished.

**Flat Felled Seam (Fig. 5):** This seam is used on men's shirts, pajamas, tailored blouses, bloomers, tailored panties and other garments requiring flat tailoring. Stitch seam on right side and cut away one edge to one-eighth inch. Turn and baste wider edge and down over the narrow one and stitch to garment, making a flat seam one-fourth inch wide with two rows of stitching on the right side.



**Fig. 5.—Seams. a. French Seams. b. Mock French Seams. c. Flat Felled. d. Lap Seam. e. Seams Notched on Outward Curves. f. Seam Entering Hem.**

**Lap Seam (Fig. 5):** This type of seam is used most commonly at present on almost any kind of material when joining yoke to waist or skirt or many other places where top stitching is desired. Turn under seam allowance, baste and stitch very close to edge. The edges may be overcast, pinked or upper fold turned under and stitched.

**Curved Seams (Fig. 5):** These fit better if slashes are made in the seam about an inch apart.

**Seam Entering Hem (Fig. 5):** In pleats, with the seam in the inner fold of the pleat, clip the seam before it enters the hem. This insures a smoother finish on the right side and the pleat stays in press better.

## HEMS

### Getting an Even Hem Line

Measure your hem line after the rest of the dress has been completed. The distance from the floor is determined by the current style, the type of dress and the individual. Choose the length most becoming to the figure.

If there is no one to help hang your skirt, stand alongside a table, the surface of which is just below the hip. Standing against the edge of the table, turn around slowly, putting pins into skirt every two inches in line with the edge of the table. Remove garment and measure from the floor to the edge of the table, and subtract the distance from the floor that you want the skirt. This result is the number of inches from the hip line to your lower skirt edge. Lay the garment on the table and measure down this number of inches from the pin line and put in another pin line. Then you hem up along this line, and if measured correctly, your skirt will be both straight and the desired length.

### Plain Hemming

Turn hem desired width, baste, and hem by taking slanting stitches through the cloth and hem, picking up only a thread or two with the needle.

**Hem Gauge (Fig. 6):** To insure an even hem, use a cardboard gauge. Cut one edge of the gauge at a right angle.

**Plain Hem With Stitched Edge (Fig. 6):** A practical finish for a hem in cottons, lightweight silks and linens is to turn raw edge of hem once to wrong side and stitch close to edge. Turn hem desired width and hem by hand.

**Hem With Facing Tape (Fig. 6):** A hem suitable for wools, heavy silks, and heavy cottons is shown in sketch. Use bias or straight seam tape, stitch to raw edge and sew down flat, using slip stitch. See illustration for slip stitch, Fig. 3.

**Tailor's Hem:** This is similar to plain hemming, except the needle is put straight through the cloth taking a very small stitch. The thread is thrown over the needle before taking the next stitch, which is made only in the fold. Use stitches one-fourth to one-half inch apart.

**Catch Stitched Hem (Fig. 6):** This is used for firm heavy silk and wool. It protects the raw edge that is left unturned. If only a thread or two are taken in the cloth at each stitch the stitches will not show on the right side. See Fig. 3.

**Fullness in Hem (Fig. 7):** For gored and circular skirts there will be fullness to be taken care of. Gather edge of hem with fine gathering stitch, baste and hem. This insures a more even distribution of the fullness. Do not try to use too wide a hem on circular skirts.

**Narrow Hem (Fig. 7):** A very narrow semi-rolled hem is a popular finish for flared edges and skirts of fine materials.

**Napery Hem (Fig. 7):** This hem is used for table linen. First, baste a plain hem, and then fold back to right side of cloth exactly along hem line. Overhand through the crease of the cloth and the edge of the hem, taking up only a thread at a time and keeping the needle straight with the thread of the material. Take stitches close together. Whmen hem is pressed out it is invisible on the right side.

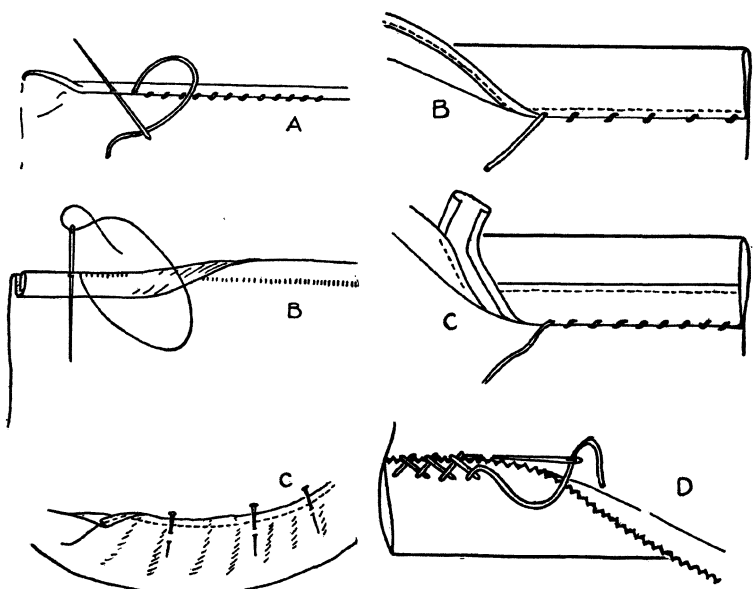
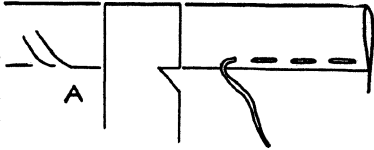


Fig. 7.—Hems. a. Narrow Hems. b. Napery Hem. c. Fullness in Hem.

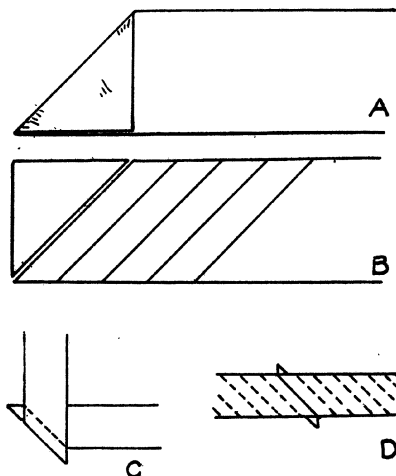
Fig. 6.—a. Hem Gauge. b. Stitched Edge. c. Hem With Facing Tape. d. Catch Stitched Hem.

**BIAS**

True bias facings and bindings shape themselves to fit better than those that are not true.

To make, as shown in Fig. 8, fold the material with straight edges at right angles to each other. Crease along fold and cut. Measure for desired width and cut into strips.

Bias bands are always seamed on the straight of the goods—with the thread—either cross to cross or length to length. Corners are clipped after stitching.



**Fig. 8.**—Cutting of Bias. a. Method of Folding Bias. b. Cutting Bias strips. c. Joining Bias—Wrong Side. d. Joining Bias—Right Side.

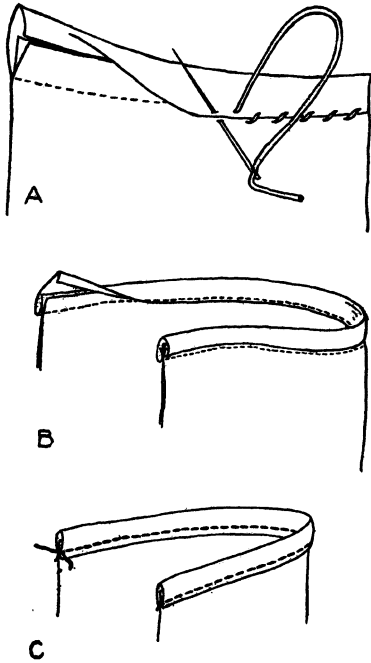
**BINDINGS**

Bias bindings may be single or double. The single is most commonly used. The double is used on light weight and sheer materials.

For single bindings, cut bias strips twice the width of finished binding, plus seam allowance on each edge. These may be applied to obtain different finishes.

**Binding Caught Down by Hand On Wrong Side (Fig. 9):** Baste and stitch the bias with right side of bias to right side of garment. Fold binding over seam, turn in edge of binding seam's width, baste and hem by hand. In this way no stitching shows on the right side.

**Binding Stitched on Right Side Just Off Edge (Fig. 9):** Apply binding as in No. 1. Fold the binding over the seam so that the under edge will extend a little past the top edge, in order that the stitching will be sure to catch. Stitch from the right side just off the tape. This produces a neat effect, especially if care is taken in the pressing.



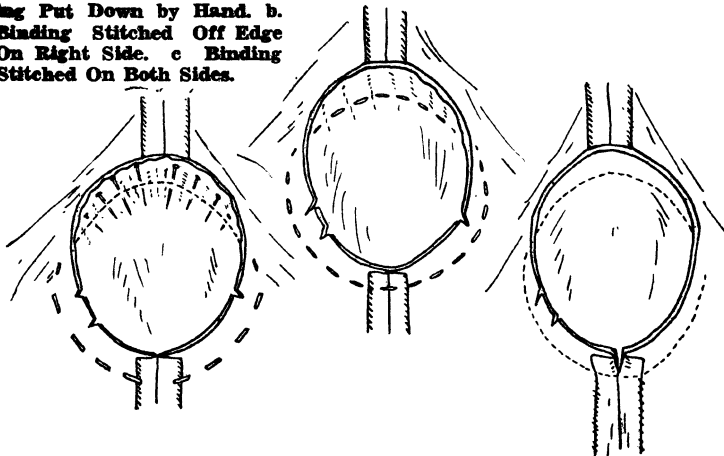
**Binding Stitched on Both Sides** (Fig. 9): Apply binding as in No. 1, but instead of hemming by hand, baste and stitch on the right side on the binding. This stitching shows on both sides on the binding. In this case, care **MUST** be taken to have thread matching the tape in color.

If binding is pressed first, or if commercial binding is used, it may be basted over the edge of the garment, with edge of garment between folds of the binding, and machine stitched from right side—again being careful to have matching thread.

**SLEEVES**

To successfully set in a sleeve, hold it toward you while working. Match notches perfectly. Because of the strain on sleeves, fullness is allowed at the top. This is to be set in so that it doesn't show when the sleeve is finished. Run a fine gathering thread around the top of the sleeve. Pin freely before basting; Finish the seam according to seam directions. See Fig. 10.

**Fig. 9.—Bias Binding. a. Binding Put Down by Hand. b. Binding Stitched Off Edge On Right Side. c. Binding Stitched On Both Sides.**



**Fig. 10.—Method of Putting In Sleeves. Pinning, Basting, Stitching.**

## COLLARS

**Collar Attached to Garment With Bias Facing (Fig. 11):** Collars joined to neckline seams are properly put on with bias facing. Baste collar to neck of garment, baste one edge of bias facing to seam of collar and neck, with right side of facing to right side of collar, and stitch. Turn facing over, baste and blind hem to dress.

In wash dresses, bias of the material usually wears better and looks neater than the commercial tape.

When putting on woolen collars, use self material if not too heavy, but do not turn under inner edge—pink it and catch stitch it down. If the material doesn't ravel it may be catch stitched without pinking. If material is too heavy, a silk bias may be used, providing it is the exact color of dress. This is less bulky and makes a smoother finish. Slip stitch to garment.

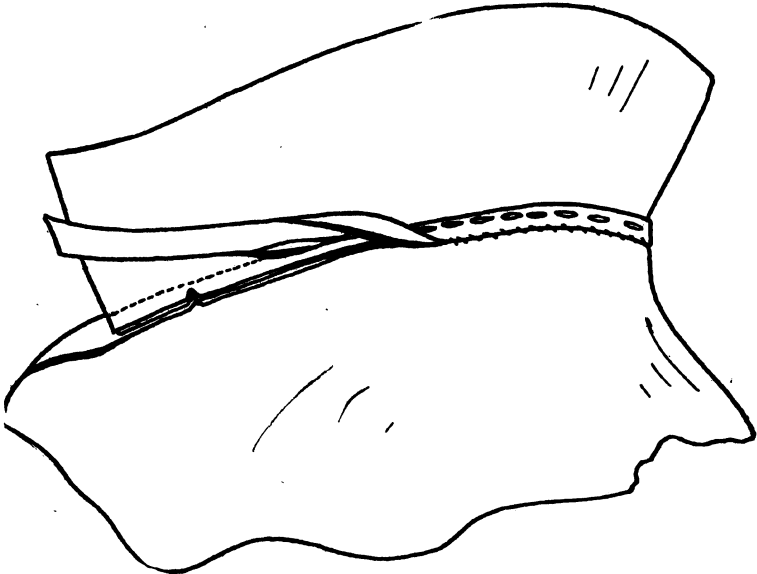


Fig. 11.—Collar Attached With Bias Binding.

**Tailored Collars (Fig. 12):** For tailored collar, double thickness, with facing. First stitch the ends of the collar. Then sew the inside, or right side, of the collar to the facing with notches matching, and the outside, or underside, to dress, continuing around neck. The inside neck seam is fastened to the dress by hand from shoulder seam to shoulder seam.



## Method of Attaching Tailored Collar

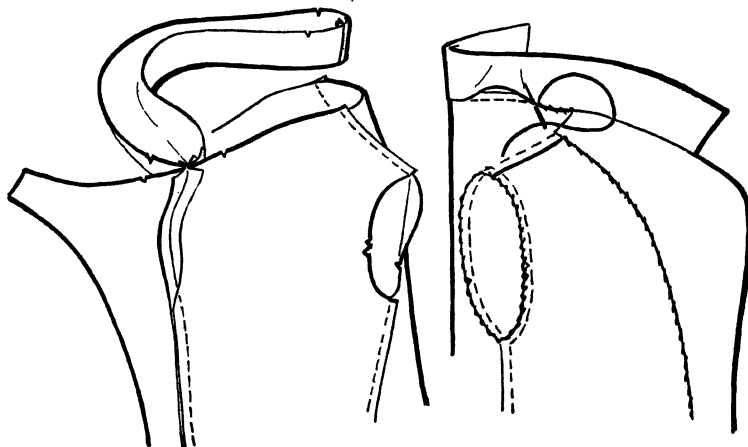


Fig. 12.—Tailored Collar.

### CUFFS

Turn back cuffs should not be seamed in with the sleeve seam. Finish both the cuff and sleeve seams first. Attach with a bias facing. Sew the cuff to the right side of the sleeve. Sew the facing with the right side of the facing to the right side of the cuff. Bring the facing to the wrong side of the sleeve and put down with blind stitching. Join bias facings with the thread of material, making a diagonal seam.

### NECK AND SLEEVE FACINGS

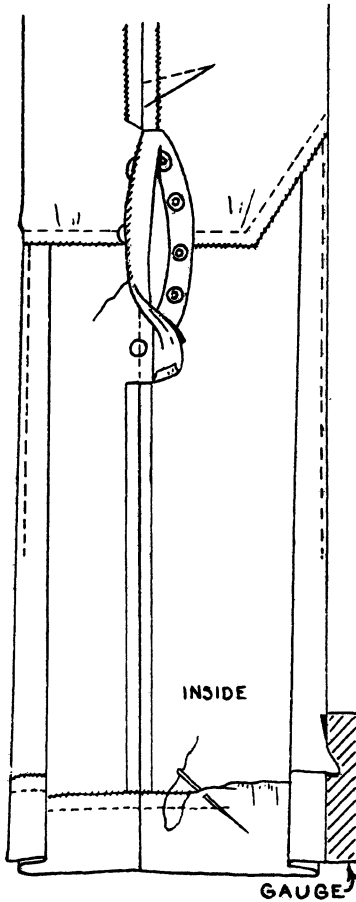
Do not sew facings in with shoulder and sleeve seams. Whether the facing is to be sewed on top as decoration or underneath as a finish, the steps are the same.

Make the shoulder seams and the sleeve seams; next make the seams in the facings. Baste and stitch the facings to neck line or lower edge of the sleeve, turn to either the right or the wrong side, according to effect desired, and finish. If on the wrong side, catch down by a stitch invisible on the right side, and if to be put on the right side turn under the seam and stitch to garment. The above rule, at seams, applies also in putting on bindings and pipings.

### PLACKETS

A flat placket should never gap, so use as many fasteners as the opening requires. Be sure they are sewed behind the edge of the seam so they will not show when the placket is fastened.

Today, when fitted frocks made side closings necessary, it is essential to know how to make plackets with a professional look, as well as quickly. The bindings should be narrow, flat, smooth, secure, and invisible from the right side.



**Fig. 13.—Side Dress Placket.**

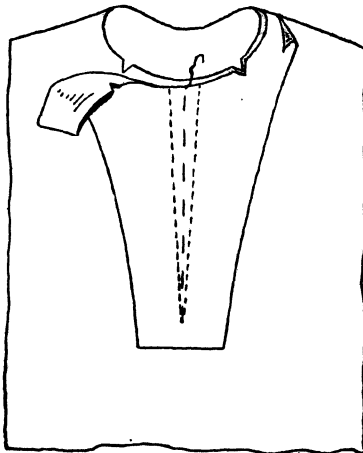
**Slashed Openings—Faced Back (Fig. 14):** Front facings are frequently used on dresses, children's clothes, blouses, and pajamas.

Place facing at neck with notches

**Side Dress Placket (Fig. 14):**

Leave the side seam of the dress at the waist line open the desired length of the placket. Clip the seam at each end of the stitching line. The seams at each end should be back stitched one-half inch and thread tied.

Cut a piece of the fabric twice the length of the opening and  $1\frac{1}{4}$  inches wide, allowing three-eighth inch at ends for finishing. Turn in the ends. Stitch the binding around opening with right side of binding to right side of garment, cutting seam to one-fourth inch in width. Fold binding over seam and bring to wrong side. Turn in free edge and hem down by hand to stitching on seam. Overhand ends of lap together. Turn lap under on front edge and close opening with snaps except at waist line where hook and eye is to be used. Matching tape may also be used.



**Fig. 14.—Slashed Opening.**

matching. Baste, to hold in place. Run a basting stitch, with a thread of material, the desired depth of the slash to serve as a cutting line. Stitch, beginning one-fourth from center line and taper to exact point at lower end of cutting line. Reverse the procedure on going back on the other side. Cut down the center to the point, being careful not to cut through the thread. Overcasting stitches may be put in around the end, taking them over the machine stitching to insure more strength. If extra strength is needed these may be buttonhole stitches, taken with fine thread so as not to be bulky.

These facings may be turned to the wrong side as a finish or to the right for decoration.

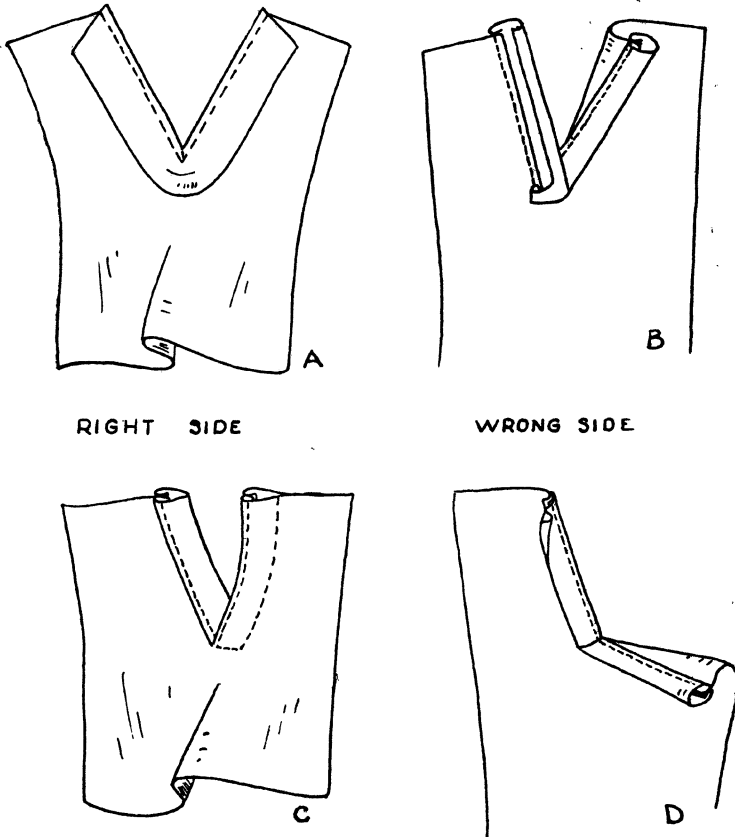


Fig. 15.—Continuous Bound and Faced Placket.

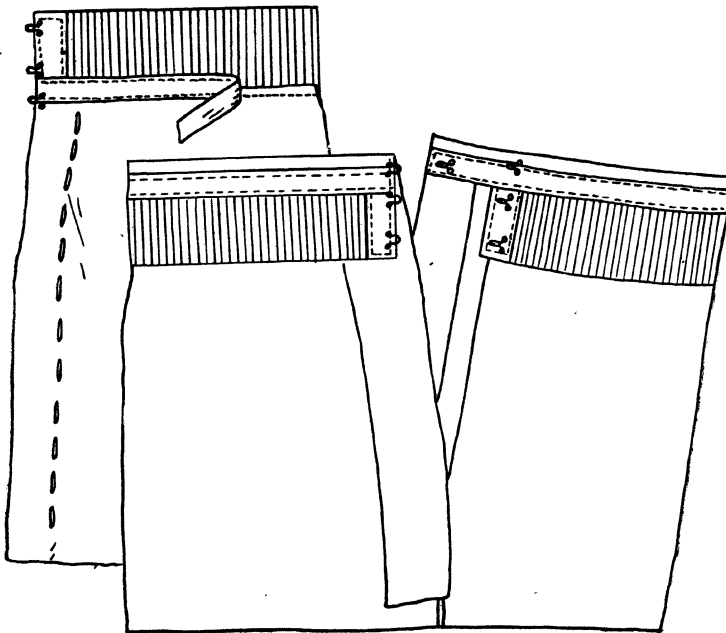
**Continuous Bound and Faced (Fig. 15):** This is to be used on children's clothes, blouses, and undergarments.

Cut the opening as long as desired. Cut the facing twice as wide as desired when finished plus one-half inch for the seams, and twice as long as the opening. Place the right side of the facing to the right side of garment, baste and stitch one-fourth inch from the edge tapering to quite a narrow seam around the end.

Turn the other edges of the facing under one-fourth inch, fold over the seam the entire length of the placket. Baste and stitch this bound side (which is the underside) and across the end of the placket. Cut out the extra material from the facing side to one-fourth inch of the folded edge. Baste and put down by hand or stitch in place to the garment as for any facing. When finished, the right side of the placket will show only the stitching of the faced side, or there will be little indication of the finish if done by hand. (Fig. 15.)

#### BELTING

For the inside belt of the skirt, use cotton belting. Turn in the ends and finish with binding or tape. (See Fig. 16.)



**Fig. 16.—Method of Attaching Belting.**

Place the top of the skirt just over the edge on the belt and cover the raw edges with bias facing or straight tape. Turn the belting down to the wrong side of the skirt and press the top carefully. It may be necessary to stitch along the top of the belt on the right side. Sew hooks and eyes on the belt as in illustration. Do not have belting lap.

### BUTTONHOLES

**Working Buttonholes (Fig. 17):** Cut the buttonhole a little larger than the button to be used. Use buttonhole scissors if possible, but if not, mark each end of the buttonhole with the point of a large pin and insert the point of very sharp scissors in one hole and cut to the other. Always cut straight with the thread of the material.

**Overcasting the Buttonhole:** The overcasting stitch is used to prevent raveling. Hold the buttonhole along the top of the first finger. Begin without a knot, and, at the end farthest away from the finished edge, work over end of thread. Point the needle toward left shoulder to make a slanting stitch. Make about three or four stitches on each side of the buttonhole. Depth of stitch depends on the size of the buttonhole—never make it too wide.

**Buttonhole Stitch:** Place the needle at the same place where the overcasting started, in order to keep thread where the button pulls unbroken. Point the needle at right angles to the edge, and stick in the material about one-sixteenth of an inch deep or less, according to size of buttonhole and kind of material.

(Hold the buttonhole so that it lies flat on top of the forefinger. Do not spread it open.) While the needle is in place pass the double thread from the eye of the needle around under the point of the needle from right to

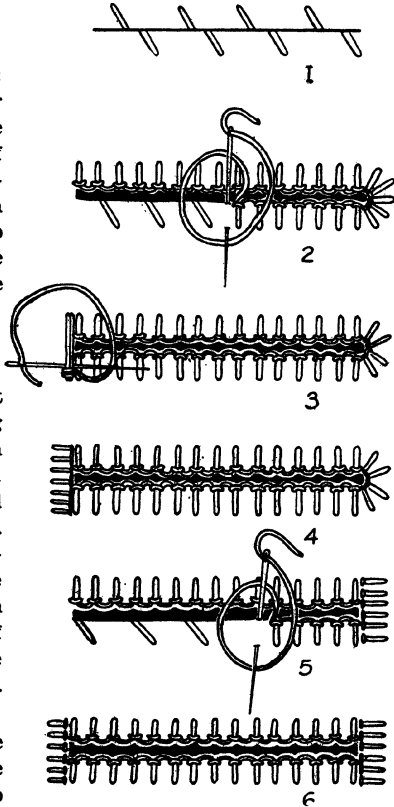


Fig. 17.—Worked Buttonholes. 1. Overcast Slash. 2. Buttonhole Stitch With Fan End. 3. Making of Bar. 4. Completed Buttonhole. 5-6. Buttonhole with Bar at Each End.

left if working from right to left. Draw the needle through, pulling thread from you and at right angles to the cut edge of the buttonhole; a loop called the purl will be formed on the edge. This protects the edge of the buttonhole from wearing. Continue until the corner is reached. All stitches should be the same depth and spaced the same.

**The Fan:** The fan is made with the same buttonhole stitch. Five to seven stitches make a good fan. The third or fourth one is taken on a line with the cut and is the deepest, and the stitches at each side are slanting. After turning the fan, turn the buttonhole and continue with the buttonhole stitch as on the first side. When second corner is reached, finish with a bar.

**The Bar:** Take two or more stitches across the end of the buttonhole in line with the outer edges. Turn the work and take tiny blanket stitches over these, taking up a few threads of the cloth each time. Fasten the thread on the wrong side by several stitches. On fine material, the bar may be made by over and over stitches.

Vertical buttonholes usually have the bar at both ends, while horizontal ones have the fan at the button end and the bar at the other. There are often, however, exceptions to this rule.

#### FASTENERS

Be sure to have enough fasteners to close openings securely. The type of the fasteners depend on the location of the garment and the purpose for which they are intended. Invisible fasteners are snaps and hooks and eyes; while buttons are used where a decorative effect is desired.

**Buttons (Fig. 18):** In sewing on buttons, to allow room for the buttonhole, sew over a pin and make a shank by winding the thread around the stem.

**Hooks and Eyes (Fig. 18):** The following diagram shows the method of putting on hooks and eyes. These also may be buttonhole stitched if desired.

**Snap Fasteners (Fig. 18):** Snap fasteners are sewed on with several over and over stitches in each hole of the fastener. (Four or five threads to a hole.) If a more decorative finish is desired, a buttonhole stitch may be used.

**Lingerie Strap Holders (Fig. 19):** In order to keep shoulder straps from continually slipping off, holders may be attached to the shoulder seams of dresses. These may be of the dress material, of tape, or a worked bar, to which snap fasteners are attached. Sew one side of the snap to the seam of the dress and the other side to one end of the holder, the other end being attached to the seam of the dress, about  $1\frac{1}{2}$  inch from the snap on the seam. These are passed under the straps and snapped—holding the lingerie straps firmly in place.

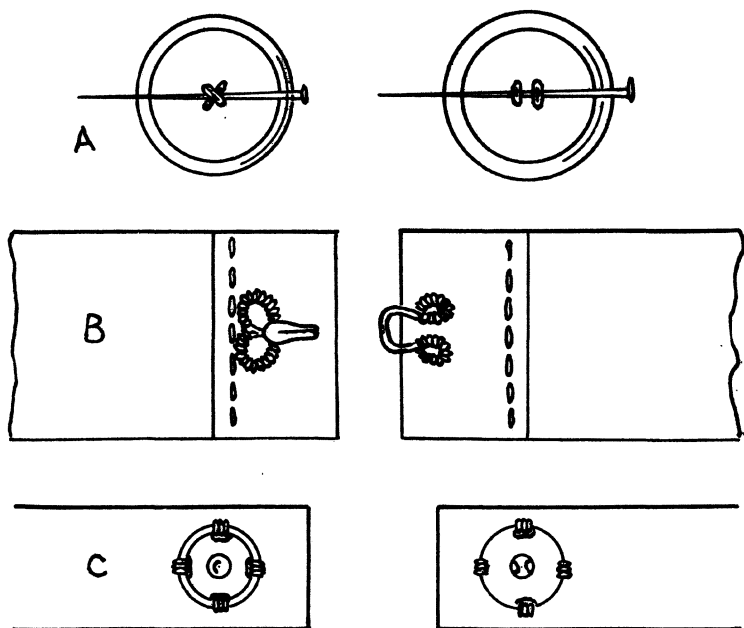


Fig. 18.—Fasteners. a. Buttons. b. Hooks and Eyes. c. Snap Fasteners.

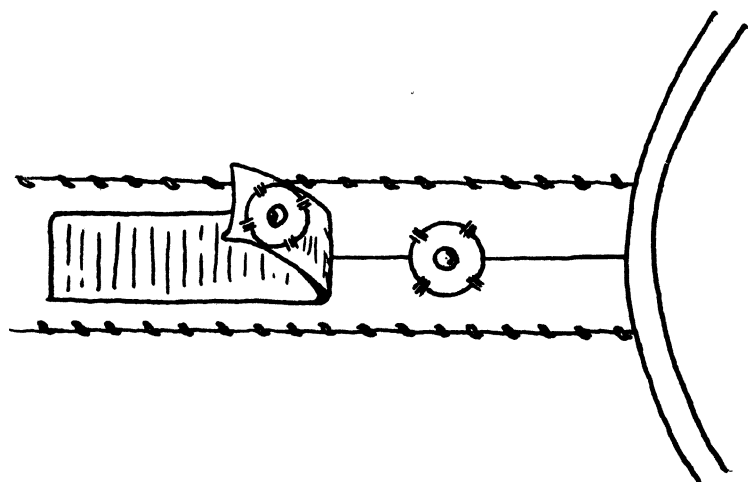


Fig. 19.—Lingerie Strap Holders.

TAILORED FINISHES

**Bound Buttonholes—One Piece**

Place a rectangle of fabric, straight or bias, on the right side of garment, allowing plenty of seam space all around the desired size of the but-

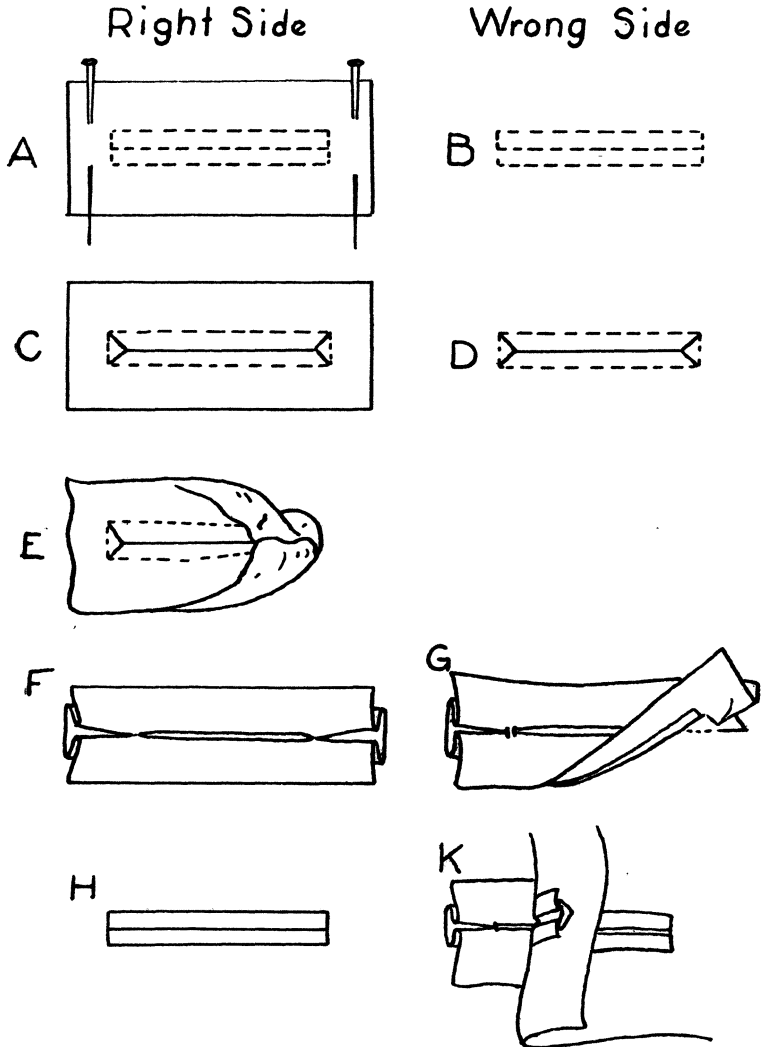


Fig. 20.—Bound Buttonhole Showing Stages of Development.



tonhole. A good size is a piece of material two inches wide and one and one-half inch longer than the buttonhole. Baste marking for slit. Stitch one-eighth inch from mark, turning square corners. Cut on the center marking to within one-eighth inch of the end, then cut diagonally to each corner. Take the fabric through to the wrong side and crease the ends. Take a few blind stitches at each end to hold down fast. A neater finish may be obtained by turning the seams away from the buttonholes. Slash the facing to correspond to the buttonhole, turn the seam under and blind stitch to the wrong side of the buttonhole. Do not stitch on the right side. It is best to baste the opening together before pressing. The success of a good buttonhole depends on exactly square corners, with diagonal snips at corners cut completely to corner stitching. In case there is no facing on dress, a two-piece buttonhole is best. (See Fig. 20.)

### **Pockets**

**Bound Pockets (Fig. 21):** The same principle is used for a bound pocket as for the bound buttonhole, except that the piece that makes the binding must also be large enough to make the pocket. If the pocket is stitched on the right side, put the stitching right in the seam and in this way it will not be noticeable. The pocket binding can be overhanded to the seam on the wrong side, however, and no stitching is necessary on the right side. Bring the pocket through to the wrong side as for the buttonhole—crease back the diagonal snips, fold the material to the center of the hole and sew. Bring the lower end of the pocket to the top edge and stitch. Seam the sides and overcast the edges.

**Flap Pocket (Fig. 22):** A flap pocket is similar to the welt pocket except that the flap is stitched to the top of the pocket and the ends are left free.

**Welt Pocket (Fig. 23):** Make the welt the desired width (about one-half to three-fourths inch when finished is a good width) and the length plus the seams at each end will be the width of the pocket. Seam the welt and turn right side out. The length of the finished welt will be the exact length of the pocket slit. Place the open edges of the welt below the pocket line and baste. Baste one side of the pocket on the welt, having the pocket a good half inch wider on each side than the finished welt. Baste the other side of the pocket above the line and stitch one-eighth inch from the edge on both sides to the end of the welt and across the ends, forming a rectangle. Slit on the pocket line to one-fourth inch of the end of the welt—cut diagonally to the corners. Turn the pocket to the wrong side, crease the diagonal snips back firmly, and stitch the pocket seam, being sure to catch the triangles at the end of the slit. Slip stitch the ends of the welt to the garment.

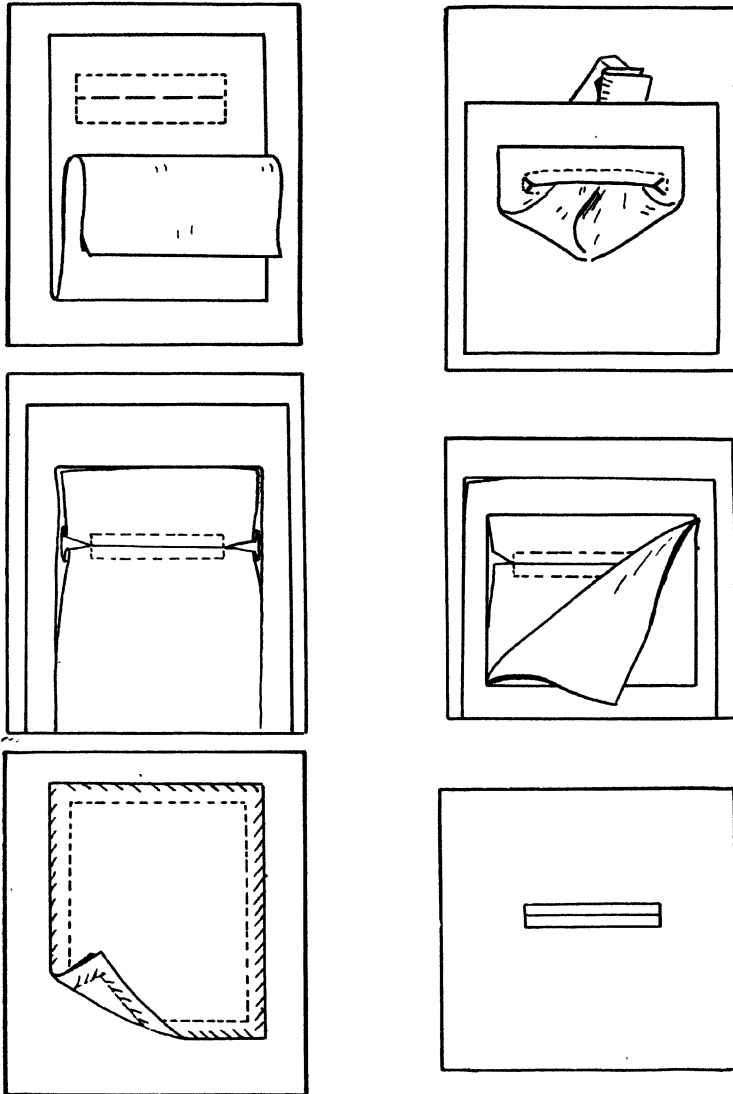


Fig. 21.—Bound Pocket Showing Stages. The three drawings on the left show wrong side on pocket. The three drawings on the right show right side of pocket.

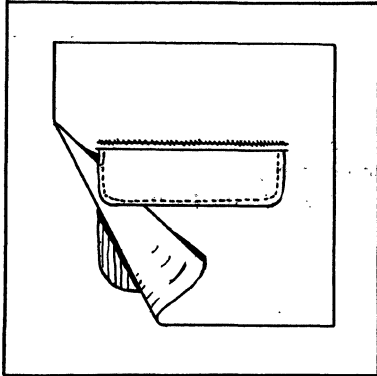


Fig. 22.—Flap Pocket.

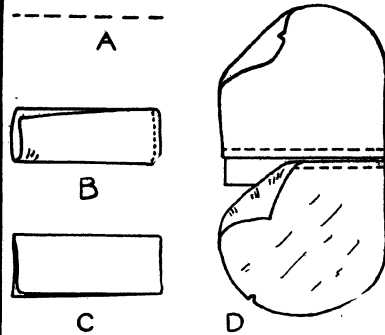


Fig. 23.—Welt Pocket. a. Pocket Slash. b-c. Welt. d. Attaching Pocket and Welt.

**Patch Pocket (Fig. 24):** Turn under the seam around the pocket, (notching the curve, if rounded, to make it fit) baste, and finish the hem on the facing at the top before applying. The illustration shows a neat way of finishing the corners.

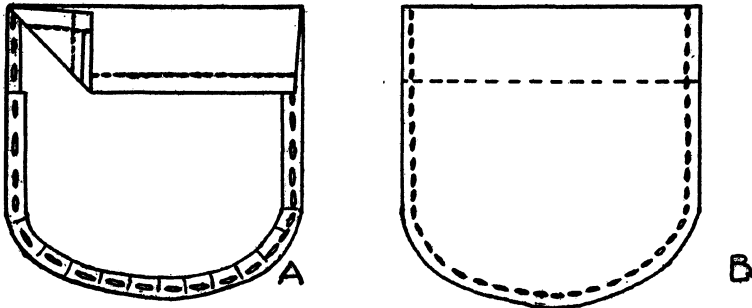


Fig. 24.—Patch Pocket. a. Wrong Side. b. Right Side.

## CORNERS

**Mitered Corner (Fig. 25):** Fold the hems on both sides the desired width and crease firmly. Fold and crease the corner square made by the hem fold diagonally from the corner point to the opposite corner. Open out completely and cut across the corner, leaving a seam's width beyond the crosswise diagonal crease. This makes a true miter. The corner may be slip stitched or overhanded together. Or fold the right sides together and seam on the machine. Press the seam open and turn back in position.

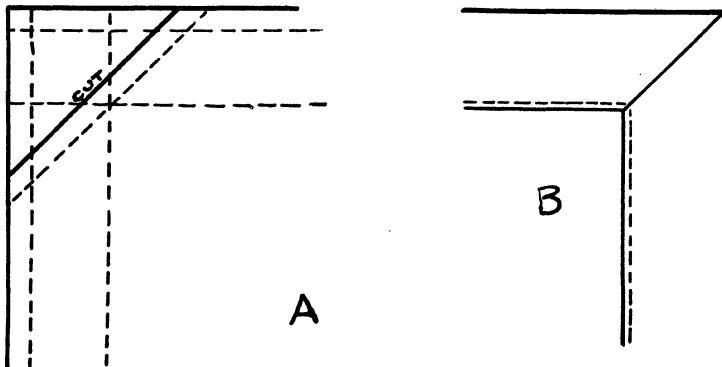


Fig. 25.—Mitered Corner. a. Method of Folding and Cutting. b. Finished Corner.

**Cut-out Corners for Hems (Fig. 26):** For straight line square corners, fold as for a regular hem, open, and cut out a rectangle of the bulk under the corner from the edge that was folded underneath, leaving seams. Fold back in place and hem.

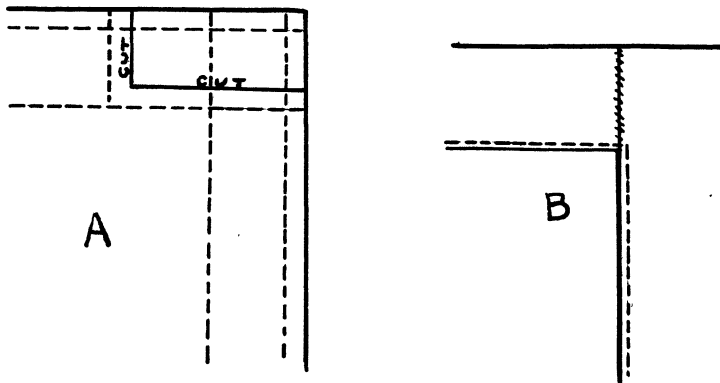


Fig. 26.—Square Corner. a. Method. b. Finished Corner.

## DECORATIVE STITCHES

Decorative stitches may make or mar. Careful thought and selection are most important. It is much better to have too little than too much.

**Blanket Stitch (Fig. 27):** Hold the edges to be finished toward you on the forefinger of the left hand. Bring the thread to these edges, holding it under the left thumb. Insert the needle the depth of the stitch back from the edge, and pull toward you. Continue in this manner, placing the stitches an equal distance apart and the same depth. There are many variations of the blanket stitch, in which the depth of stitch is varied regularly or the stitches are grouped at interesting distances.

**Feather Stitch (Fig. 27):** Feather stitching may be made with one or several stitches on each side of the center line. The stitch is made toward the worker. Knot the thread and bring the needle up through the material. Hold the thread under the left thumb, insert the needle in a slanting stitch to the right of the center line and over the thread. Hold the thread again and make a similar slanting stitch to the left of the line, bringing the needle out again over the thread. Continue in this manner. The beauty of feather stitching depends on its evenness.

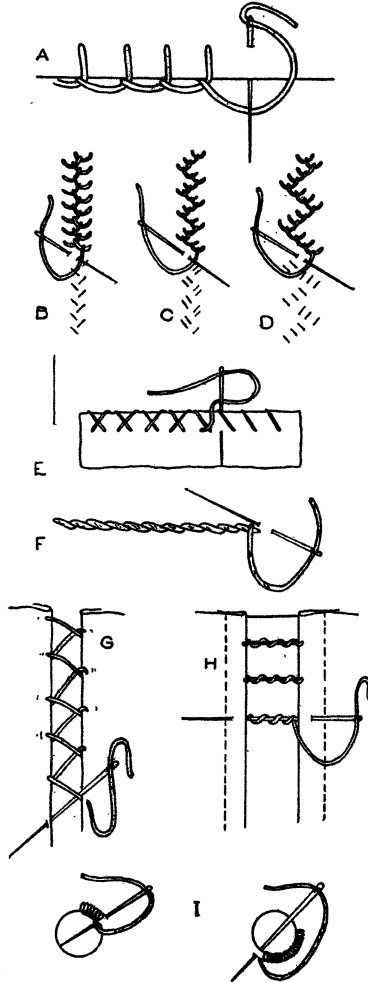
**Double Overcasting (Fig. 27):** Make the stitches as in the direction for overcasting, then reverse the procedure, taking the second row of stitches half way between the stitches of the first row.

**Outline Stitch (Fig. 27):** Work from left to right. Fasten the thread with a few running stitches toward the beginning point. Insert the needle the desired stitch length from the beginning point, and bring it up to the right side in the middle of the first stitch. Let the thread fall naturally. Take the next stitch one-half stitch length from the first and bring the needle up exactly at the end of the first stitch. Continue in this manner, always keeping the thread below the working line. Fasten the thread by several over and over or back stitches on the wrong side.

**Fagoting (Fig. 27):** This is used to join two finished edges. Very attractive yokes and collar and cuff sets are made by joining bias binding with different fagoting stitches. It is also used to join different parts of a garment. Baste the edges to be fagoted on stiff paper the desired width apart, and join with stitches of the required length. Fasten the thread on one underneath side, working from left to right, then cross to the opposite side with a diagonal stitch, taking a small stitch in the edge. The needle in crossing each time passes under the thread of the preceding stitch, making a slight twist at the edge.

**Bar Fagoting (Fig. 27):** For bar fagoting, twist the thread around the needle always in the same direction. Stitches are taken directly opposite each other, passing the needle between the folds of the edge, after each even stitch.

**Eyelets (Fig. 27):** These are used on belts, on garments with lacing, and for decorations. Outline the eyelet with fine running stitches and then pierce with a stiletto. They may be blanket stitched, buttonhole or simply worked over and over with closely set short stitches. In connection with the satin stitch embroidery, the last method is the most desirable.



**Fig. 27.—Decorative Stitches. a. Blanket Stitch. b. c. d. Feather and Briar Stitches. e. Double Overcasting. f. Outline Stitch. g. Diagonal Fagoting. h. Bar Fagoting. i. Eyelets.**



