

## CHAPTER II

### HAND SEWING

**Running Stitch.** — This is the simplest of hand stitches. It is used in plain sewing, basting, blind stitching and for various other purposes. To form a running stitch, insert the needle in the goods, pass it along the under side and bring it out on the surface again. See Fig. 2.

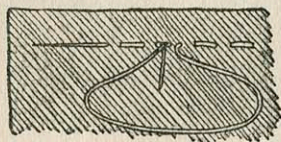


FIG. 2

**Back Stitch.** — Where a firm stitch is desired for joining two pieces or a stay is wanted for running stitches, a back stitch is taken. To form a back stitch take a running stitch; then insert the needle at the point where it was first put in to form the running stitch. See Fig. 3. This makes a back stitch.

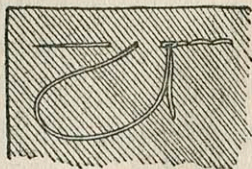


FIG. 3

**Basting.** — *Long and short stitch* is the type of basting used to hold seams and for attaching trimming. Take a long running stitch and a short running stitch and repeat three times; then take a back stitch. Always use a cotton which contrasts in color. It is easily seen and removed.

In basting seams take a scant seam allowance. When stitching take the exact seam allowance which will bring the stitching to one side of the basting. If stitched in this manner the basting thread is easily removed, but should the stitching come on top of the basting it is impossible to remove the basting thread without breaking the thread of the stitching.

When basting before pressing use fine silk. It does not leave an imprint like a coarse cotton.

*Zigzag basting* is used to hold interlinings in place. Take stitches crosswise of the material, inserting the needle each time directly below the place where it was first put in the goods. See Fig. 4. Zigzag basting holds the



material more firmly than long and short stitches.

**Felling.**—This stitch is used in hemming, sewing in linings, etc. Thumb tack the material securely to the top of the sewing table and work toward you. Insert the needle diagonally in the surface of the upper fabric and take a short stitch. Bring the needle out through the surface of the under fabric and re-

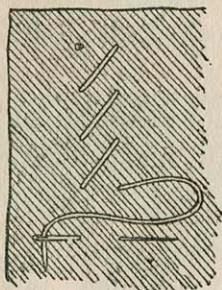


FIG. 4

peat, being careful that the stitches do not show through on the right side of the goods. See Fig. 5.

**Blind Stitching.**—Where two pieces of material are to be caught loosely together blind stitching is used. Bring the needle out

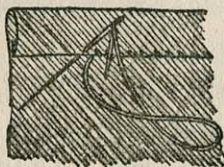


FIG. 5

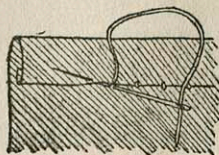


FIG. 6

through the upper piece and insert it directly below in the under piece, being careful that it does not show through on the right side of the goods. Continue taking these stitches at regular intervals. See Fig. 6.

**Overcasting.** — To keep a raw edge from fraying whip it with over and over stitches. Insert the needle on the under side of the piece, bring it out on the outside and repeat at regular intervals. See Fig. 7.

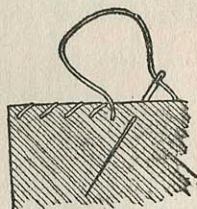


FIG. 7

**Padding Stitch.** — Padding stitch is used in coat making to hold canvas interlinings in place. Pin the canvas in place and hold the garment canvas side toward you. Take a stitch crosswise of the material, passing the needle through the canvas and the material, but using care that the stitch does not show through on the right side of the goods. Make the stitch not over one quarter of an inch in length. Insert the needle directly below the first point of inserting and take a cross stitch as before. Repeat the stitches in



parallel rows, reversing the slant of the between stitches and bringing the cross stitches

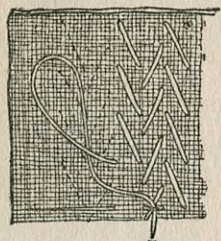


FIG. 8

in each alternate row center way between the cross stitches of the first row. See Fig. 8. In working on revers or collars roll and shape the revers or collars into the position they are to take on the finished garment.

**Buttonholes.** — *To space buttonholes evenly,* determine where the top and bottom buttonholes will be placed and divide the space between by one less than the number of buttonholes. For instance, if there are six buttonholes to be placed in a space of five inches, divide five inches by five and it gives one inch which is the distance between buttonholes.

*To work a plain buttonhole* mark the exact length of the buttonhole. Cut along the mark making a clean slash. Sew along the slash by hand, taking running stitches so that the material will not stretch. Start at the inside end of the slash and take the first stitch.

## DRESSMAKING MADE EASY

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Work from the right side of the goods. Secure the thread on the wrong side near the end of the buttonhole and bring the needle and thread out through the slash onto the right side of the material. Insert the needle through the slash onto the wrong side and bring the point out on the right side of the goods, one sixteenth of an inch above the

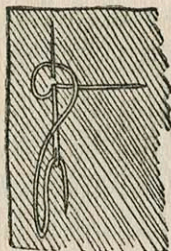


FIG. 9

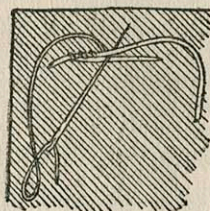


FIG. 10

slash. Pass the thread over the back of the needle and under the point. See Fig. 9. Draw the needle through the goods and repeat the stitch until the buttonhole is worked across the top, around the front end, and across the bottom. Secure end of buttonhole with over and over stitches. Use button twist in making buttonholes in woolsens or silk and coarse cotton thread on cotton goods.



To pad buttonhole whip a cotton cord to the edge. See Fig. 10. When the stitches are worked over this, the buttonhole will give a heavy ridged appearance. Padding the buttonhole also strengthens it.

*Rounded end buttonholes* are made in heavy fabrics where the buttons are large, as they give added space for passing the button through the buttonhole. To make a rounded end buttonhole, mark the slash on the material, lay the material on a smooth surface and cut the slash with a sharp knife. At

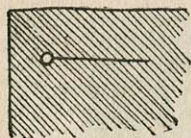


FIG. 11

the front end of the buttonhole cut out a circle of material about an eighth of an inch across. See Fig. 11. Use the point of the knife to cut out the circle, being careful not to stretch the buttonhole. Rounded end buttonholes are usually padded. Use the regulation buttonhole stitch in working the buttonhole.

To prevent buttonholes from puckering in sheer fabrics such as chiffon, place a drop of melted paraffin wax on the wrong side of the

material in the exact spot where the buttonhole is to be worked. Smooth the wax down and work the buttonhole as usual. When finished place a piece of Manila paper on the wrong side of the goods and press with a hot iron. The buttonhole will be perfectly smooth and all trace of the paraffin wax gone.

**Sewing on Buttons.** — *To mark position of buttons* lap buttonholes over button stand in finished position. Chalk or pencil mark under material through buttonholes. This gives exact position of buttons.

*Dress and underwear buttons* are sewed flat on the material. Place pins in two holes of

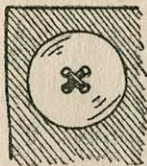


FIG. 12

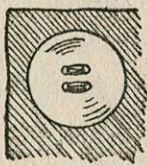


FIG. 13

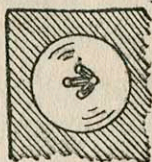


FIG. 14

the buttons to keep it in position. Use a thin needle and strong thread. In a four-holed button the stitches may be crossed in the center, Fig. 12, worked in two bars, Fig. 13,



or worked in what is called a crow's foot, Fig. 14. After taking seven or eight stitches in each hole bring the needle out between the button and goods. Wrap the thread around the button several times. Pass the needle through onto the wrong side of the goods and secure the thread with several over and over stitches.

*To sew buttons on thin materials*, such as chiffon, baste lawn to the under side of the material. In sewing on the button take the stitches through the chiffon and the lawn, cutting the lawn away close to the button after it is sewed in place. If desired, tape may be used in place of the lawn.

*Coat buttons* are raised from the material. To do this place a match across the button and work the stitches over the match. Remove the match after working seven or eight stitches. Pass the needle between the button and material. Pull the button out so the stitches are taut and wrap the thread between the button and material until the button stands up stiffly. Then pass the needle onto

the wrong side of the goods and fasten the thread with several over and over stitches.

**Tailor's Tacks.** — Where a stay is needed at the corner of a pocket or at the end of a dart a tailor's tack is made. These vary in form.

*Bar tacks* are made by taking four or five over and over stitches about one quarter of

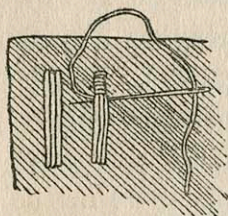


FIG. 15

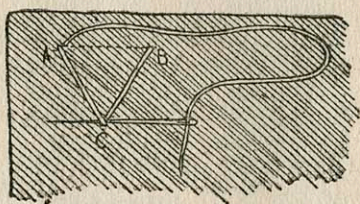


FIG. 16

an inch in length, then covering these with over and over stitches worked close together. See Fig. 15.

*Arrowheads* are made in the shape of a triangle. See Fig. 16. Bring the needle up at point A and take a short stitch at point C. See Fig. 16 for position of needle. Insert the needle at point B and bring it out on the upper line of the triangle just to the side of



the first stitch. Take a stitch at the bottom of the triangle just above the first stitch and insert the needle on the upper line, near point *B* and next to the last stitch. Bring it out on the upper line near point *A* and close to the first stitch. Repeat until the triangle is completely covered.