

CHAPTER 25

TRIMMING STITCHES

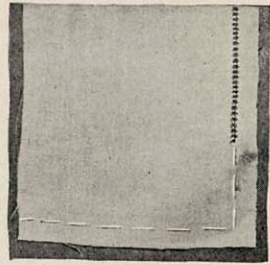
Machine Hemstitching—French Hemstitching—Plain Hemstitching—Imitation Hand-Hemstitching—Double Hemstitching—Beading and Fagot-Stitches—Drawn-Work—Rolled Edges—Combination Running and Cross Stitching—Diagonal Stitch—Double Overcasting—Cross Double Overcasting—Running Stitch used as a Trimming—Blanket-Stitch—Feather-Stitching—Bar Tacks—Arrow-Head Tacks—Crow's-Foot Tacks

MACHINE HEMSTITCHING is used on blouses, dresses, lingerie, etc., to put together seams, finish hems and put on trimmings such as bands, etc. It is neat, durable and gives a garment a dainty, finished look. It is also used as a trimming either in straight rows or in a fancy design. Prices for the work vary, but it is not expensive. It can not be done at home, as the machine required is too costly, but any plating establishment or the salesroom of a sewing-machine company will do it.

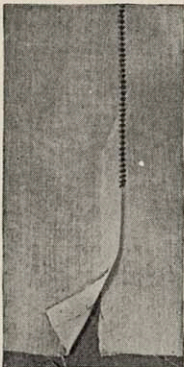
The line or seam for machine hemstitching should always be basted in self-colored thread so that the basting need not be removed. (Ill. 242.) Removing the basting cuts the hemstitching. Only one mark is necessary for French hemstitching.

Seams on which machine hemstitching is used as a trimming or finish should be basted flat with both edges of the seam turned toward the left side (Ill. 243) and pressed. An invisible seam for transparent materials can be made by machine hemstitching an ordinary seam. (Ill. 244.) The seam is basted in the usual way and the hemstitching is done on the wrong side of the garment just outside the basting. (Ill. 244.) The seam edges are trimmed off. (Ill. 244.)

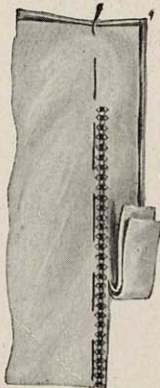
In machine hemstitching keep the garment as nearly flat as possible. Seams that are not to be hemstitched should not be basted or sewed until after the hemstitching is done, for if they are left open it will be possible to keep the garment much flatter. If a cuff is to be hemstitched to a sleeve, leave the sleeve seam open until the hemstitching is done.



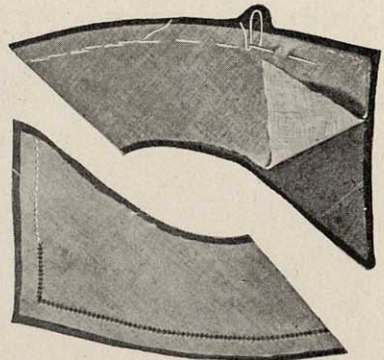
Ill. 242. Baste with Self-Colored Thread



Ill. 243. Machine Hemstitching as a Seam Finish



Ill. 244. Machine Hemstitching for an Invisible Seam

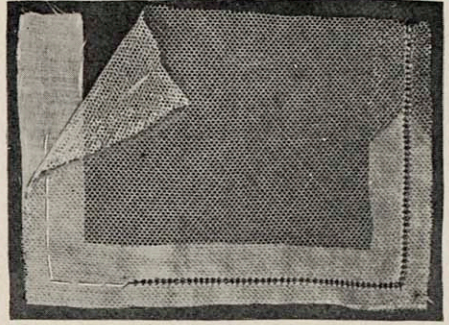


Ill. 245. A Foundation Is Used Under Bias Edges

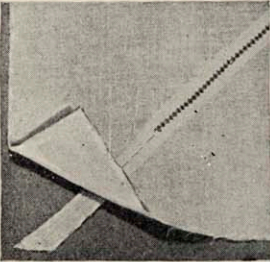
A FOUNDATION FOR MACHINE HEMSTITCHING is necessary under bias edges such as shaped collars (Ill. 245) under thin materials (Ill. 246) and for French hemstitching (Ill. 248) (several rows of hemstitching placed close together).

The foundation for such materials as net, Georgette crêpe, chiffon, lace, etc., may be mousseline de soie or very thin lawn.

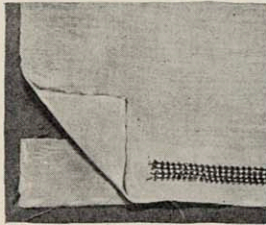
The foundation for machine hemstitching done on the bias of the material can be a straight strip of the same material or of the foundations mentioned above, about one-half inch wide basted underneath the line to be hemstitched. (Ill. 247.) If no material



Ill. 246. A Foundation for Net, etc., May Be Mousseline de Soie or Very Thin Lawn



Ill. 247. Machine-Stitching Done on the Bias



Ill. 248. French Hemstitching also Requires a Foundation



Ill. 249. Picot Edging Is Machine Hemstitching Cut Through the Center

for a foundation is at hand, baste the article to a piece of firm paper and stitch it by machine along the line for the hemstitching. (Ill. 245.) This stitching keeps the edge from stretching and gives the operator the correct line for machine hemstitching. The paper should be torn away before the material is sent to the operator. Paper can also be used in this way under straight edges of thin material when you do not wish to use a foundation.

FRENCH HEMSTITCHING (several rows of hemstitching placed close together) requires a foundation when it is done on either thick or thin material. (Ill. 248.) The foundation can be of the same material or of the foundations mentioned above.

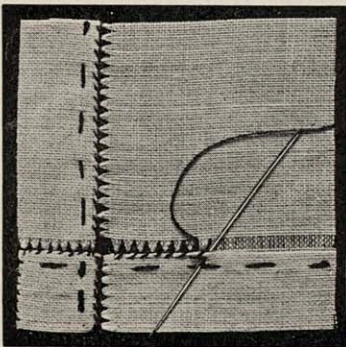
The seams or foundations are cut away close to the hemstitching after the hemstitching is done.

On edges other than seam edges when there is a single thickness of material leave about three-eighths of an inch of material outside the line of hemstitching.

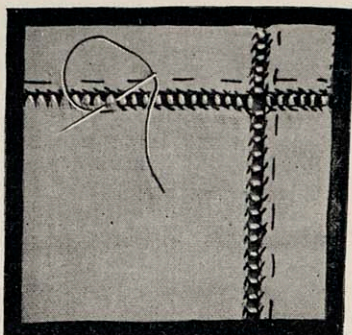
PICOT EDGING is simply machine hemstitching cut through the center. (Ill. 249.) It makes a very dainty and yet strong finish for edges of collars, sleeves, tunics, ruffles, sashes, etc.

HAND-HEMSTITCHING is a line of openwork made by drawing out parallel threads and fastening the cross threads in successive small clusters. Draw as many threads of the material as desired at the top of the hem, and baste it on this line. Hold the hem toward you and work on the side on which it is turned up.

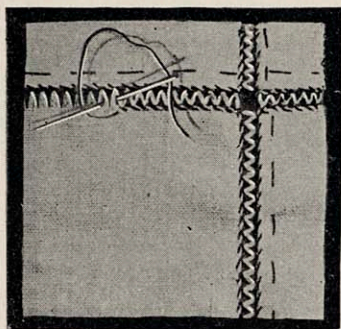
Illustration 250 shows the position of the hem with the stitching done from left to right.



Ill. 250. Plain Hemstitching



Ill. 251. Double Hemstitching



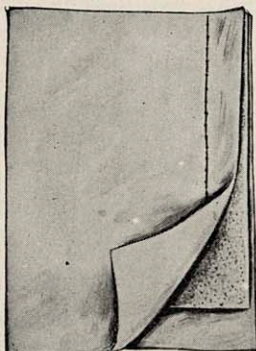
Ill. 252. Serpentine or Fagot Hemstitching

is toward you. Make a second row of hemstitching in the same way, taking up the same groups of thread as before. (Ill. 251.) Take the little stitch between the groups through the edges of the material instead of through the fold of the hem as in the first row.

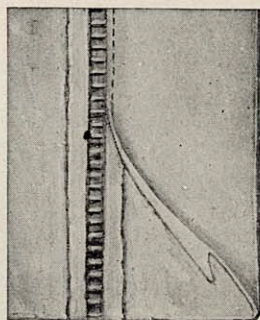
SERPENTINE OR FAGOT HEMSTITCHING is worked the same as double hemstitching except that in the second row of stitches half of the threads of one cluster and half of the threads of the next cluster are grouped together, giving a slanting or serpentine effect. (Ill. 252.) For this type of hemstitching the groups must contain an even number of drawn threads so that they can be divided evenly. Otherwise the effect of the clusters will be irregular and uneven when finished.

PLAIN HEMSTITCHING. Insert the needle in the under fold of the hem at the left-hand edge. Hold the work over the forefinger of the left hand, keeping the thumb over the thread. Take up four or five threads with the needle, and draw the needle through, holding the thread firmly by the left thumb. (Ill. 250.) At the extreme right of these stitches take a short stitch in the fold of the hem, as shown in the illustration. Now take up the same number of threads as before, and repeat. Care must be taken to keep the warp and woof threads exactly parallel, especially in hemstitching a corner where the material has not been cut away.

DOUBLE HEMSTITCHING—Draw the threads as for plain hemstitching and baste the hem in the same way. Hold the hem toward you and work on the side on which the hem is turned. Insert the needle in the under fold of the hem at the extreme right and work from right to left, holding the work over the forefinger of the left hand. Hold the thread under the thumb and take up four or five threads with the needle, bringing the needle out over the thread so that it forms a loop as shown in Illustration 251. Draw this loop quite tight and take a small stitch to the left of the stitch in the fold of the hem. Now take up the same number of threads as before and repeat the hemstitching for the length of your hem. When it is finished turn your work so that the opposite side of the drawn threads

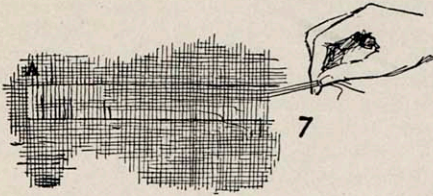


Ill. 253. Preparing for Imitation Hand Hemstitching



Ill. 254. Imitation Hand Hemstitching by Machine

IMITATION HAND-HEMSTITCHING can be worked on the sewing-machine. Illustrations 253 and 254 show how it can be done on the machine at home. This gives a form of hemstitching that is often used on house linen—sheets, tea-cloths, etc. Fold the material for a hem, and cut the garment off one-quarter of an inch above the sewing line. Fold blotting-paper or any soft paper to one-eighth of an inch thickness. Place the two cut edges of the garment together, as if to sew a seam. Slip the



Ill. 255. Drawing the Threads

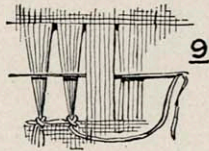
chine, close to the turning. The raw edge of the garment is turned in and stitched by machine.

DRAWN-WORK makes an exquisite trimming for lingerie frocks and blouses, and for dresses for children and young girls. It is also used on lingerie. Cotton

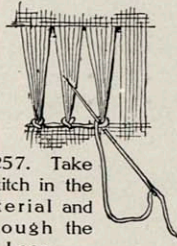
voile is the best material to use for drawn-work because the threads pull easily. This material can be used for dresses, blouses and underwear. Batiste and handkerchief linen can also be used, but it is a bit more difficult to draw the threads.

For household linens, drawn-work adds to the beauty and value of the linen and can be used alone or with hand-embroidery.

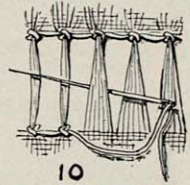
blotting-paper between the two edges, loosen the tension of the machine and stitch a quarter-inch seam through all the thicknesses. (Ill. 253.) When the seam is stitched, cut the paper close to the stitching and pull it out. The stitches between the two edges of the material will then look like Illustration 254. The edge toward the hem is turned down and the hem is stitched by ma-



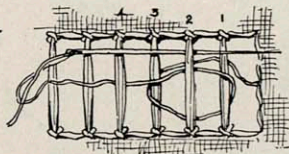
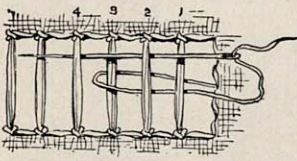
Ill. 256. Run the Needle Under Four or Five Threads



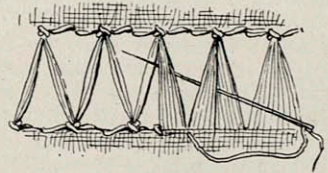
Ill. 257. Take a Stitch in the Material and Through the Loop



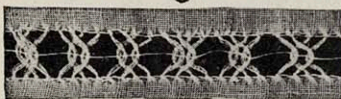
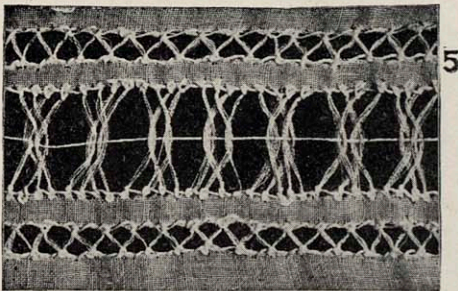
Ill. 258. Work Down the Opposite Side, Taking the Same Number of Stitches



Ills. 259 and 260. For Twisted-Thread Drawn-work



Ill. 261. Fagot Drawn-work



Ills. 262 and 263. Twisted-Thread Drawn-Work

Drawn-work can only be done on the straight line of the goods, for it is done with the drawn threads. It can never be done on a circle or curve.

To prepare to draw the threads decide on the length of the drawn-work. Measure up the required number of inches and place a mark. Draw one thread from this mark, then with the points of a sharp pair of scissors cut across the desired number of threads. (Ill. 255.) Pull out a little of each thread with a pin and pull the thread. On voile two or three can be drawn at a time.

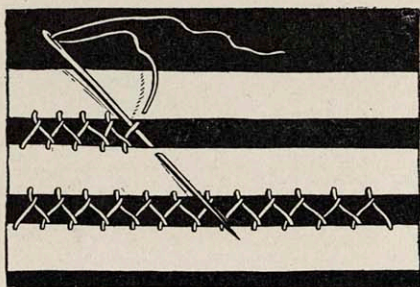
When the threads are drawn, run the needle under four or five threads (Ill. 256), using number sixty cotton for the blouses and number sixteen twisted

embroidery thread for a dress. Draw it down in front of you. This will form a little loop. Take a little stitch in the material and through the loop; pull the thread tight to form a knot. (Ill. 257.) Take up the next four or five threads. (The thread between the stitches should be loose, but the knots should be tight.) Work all along one side, overcast the end of the work, and turn, working down the opposite side, taking up the same stitches. (Ill. 258.) This is plain drawn-work.

For the twisted threads used so effectively on Illustrations 262 and 263, hemstitch both edges as directed above, then weave the threads as follows:

Join the thread in one end of the work. *Run the needle under the first three threads, turn; run the needle over the third and under the second and first thread, turn; run the needle under the second and fourth threads (Ill. 259), turn; run the needle under the second. (Ill. 260.) Now pull the thread and repeat from *.

For the fagot drawn-work used as a border in the wide drawn-work and on a dress, draw the threads as usual and hemstitch one edge, taking up ten threads; take a little overcasting stitch between each knot and bring the thread out in the center of each thread. When the row is finished, turn and work back, taking half of the first group in the first stitch and the remaining half of the first group and half of the second in the next stitch (Ill. 261.)



Ill. 264. Simple Fagot-Stitch

beading stitch or any of the more elaborate stitches shown in the illustrations, which are very effective for trimming dainty lingerie, may also be used as a beading through which to run narrow ribbon.

For fagoting, the design of the work should first be traced on a piece of stiff paper. Or, as in the case of a yoke or collar where a fitted shaping is required, a fitted pattern should be cut of stiff paper, and the ribbon, braid or folds of the material basted evenly in position, following all the curves. When the fagoting is to be applied to the garment in fancy design, and the material underneath the stitches

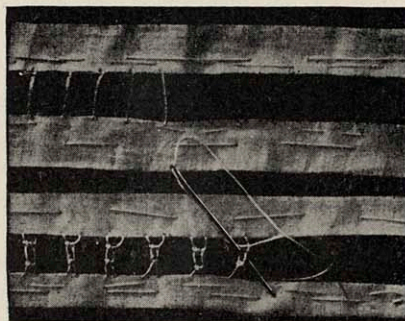
cut away afterward, the entire piece of work should be smoothly basted over paper, and the line of spacing which represents the fagot-stitching outlined with chalk or tracing cotton.

THE SIMPLE FAGOT-STITCH is done by crossing first from left to right, and re-crossing from side to side between the folds of the material, taking a small stitch in the edge. The needle in crossing each time passes under the thread of the preceding stitch, thus giving the threads a slight twist at the edge of the material. (Ill. 264.)

SIMPLE BEADING STITCHES are shown in Illustration 265 on this page.

To make the upper design, a buttonholed bar, take a stitch directly across the space between the two folds and work the buttonhole-stitch over the thread back to the starting-point. Then stick the needle into the edge of the fold near the hole of the first stitch to keep the bar from twisting, and on the under side pass on to position for the next bar.

In the lower design the thread is carried across as in the other case, and, returning, one loose buttonhole-stitch is made over the thread. Over this same loop run two closer buttonhole-stitches. Then make a second loose buttonhole-stitch over the first thread,



Ill. 265. Simple Beading Stitches

THE FAGOT-STITCH is a style of hand-made trimming that is always popular and attractive. (Ill. 264.) The simple

and again, as before, the two close buttonhole-stitches over this loop. Catch the needle into the edge of the fold, and pass on to the next stitch. The link bar is not so difficult to make as it appears, and really can be done more quickly than the plain buttonhole-bar.

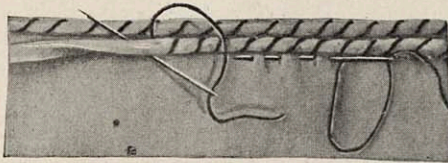
MORE ELABORATE BEADING STITCHES are shown in Illustration 266. The upper design is a combination of the link bar (described in the preceding paragraph) run diagonally across the open space, and a simple twisted stitch run straight across from the apex of each of the triangles thus made.

To make the second design from the top in Illustration 266, bring the thread up from one edge of the fold over to the opposite edge, take a stitch from the under side and draw the thread taut. Then insert the needle three-eighths of an inch from that point, allowing the thread to form a tiny loop. Insert the needle again directly opposite the last hole, and from this point make five buttonhole-stitches in the loop. Now catch up the edge of the fold just where the first plain stitch began, and on the under side bring it over to the second plain stitch, and draw it up for the next loop.

In the third design in Illustration 266 the thread is first carried across from one fold to the other and left rather loose. Then the thread is brought up through the same fold one-quarter of an inch from the point where it was just inserted. Make five buttonhole-stitches in the loop formed of the thread in crossing, and insert the needle in the opposite edge.

Now carry the thread over again to form the next loop, running the needle into the same hole. Bring it up one-quarter of an inch below this point, and continue as before.

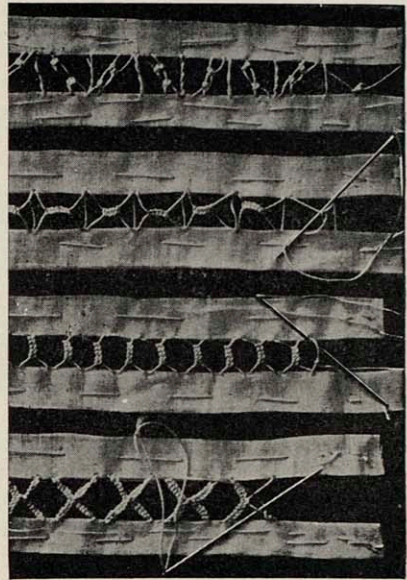
To make the buttonhole cross-bar stitch illustrated in the fourth design of Illustration 266, first make a buttonholed bar as described in the paragraph on simple beading stitches but do not draw it tight; rather let it curve a trifle. Then proceed as if for the next bar, but when crossing catch into the preceding bar at the center buttonhole-stitch. Make an even number of buttonhole-stitches on each side on this thread. Allow a small space between the cross-bars.



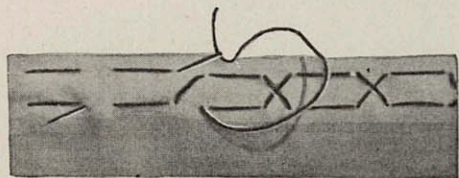
Ill. 267. Rolled Edges

and then continue to the opposite edge. Make an even number of buttonhole-stitches on each side on this thread. Allow a small space between the cross-bars.

ROLLED EDGES are used as a trimming on waists and dresses of thin materials and also on children's clothes. They are worked with twisted embroidery silk on silk materials and with mercerized cotton on cotton materials. Either self or contrasting colors may be used. Hold the right side of the material toward you. Begin at the right end and roll the edge toward you between the thumb and forefinger of the left hand, keeping the edge rolled for about one and a half inch ahead of the sewing. Fasten the thread at the right and take slanting stitches over the roll. The stitches should be about one-quarter of an inch apart. Do not draw the thread tight. (Ill. 267.)

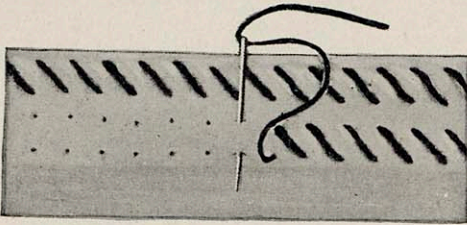


Ill. 266. Elaborate Beading Stitches



Ill. 268. Combination Running and Cross Stitch

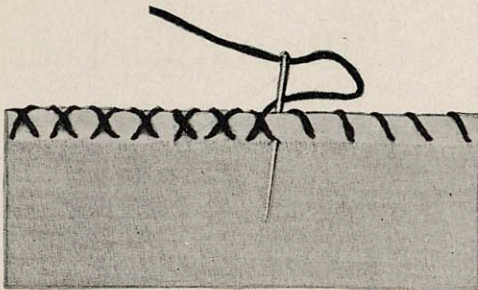
Where two edges are joined as in a waist with a fancy lining both edges should be rolled separately. Place the rolled edge of the outer part directly beneath the rolled edge of the under part. (Ill. 267.) Sew them together with running stitches about one-quarter of an inch long just below the lower roll.



Ill. 269. Diagonal Stitch Used as a Trimming

dresses and children's clothes and to hold the hems of facings. (Ill. 268.) Work two rows of running stitches about three-eighths of an inch apart. Make the stitches about five-eighths of an inch long and the space between the stitches one-half an inch. Fasten your thread at the extreme right and bring the needle out at the lower left-hand corner of the space, near the running stitch. Insert the needle at the upper right-hand corner and bring it out at the lower right-hand corner of the same space near the running stitch. Insert the needle at the upper left-hand corner near the running

stitch. This completes the first cross-stitch. (Ill. 268.) Take a long slanting stitch at the under side of the garment, bringing the needle out at the lower left-hand corner of the next space. Work a cross-stitch in each space according to the instructions just given.



Ill. 271. Cross Double Overcasting

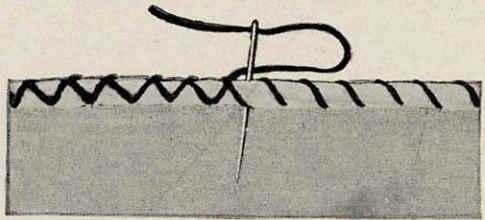
Butterick smocking transfer with the dots three-eighths of an inch apart. Stamp two rows of dots for every row of diagonal stitches. (Ill. 269.)

Fasten the thread at the right * and bring the needle up through the first dot in the lower row. Insert the needle one dot to the left in the upper row and take a stitch straight down bringing the needle straight up through the dot directly beneath in the lower row.

Repeat from * till the end of the row. (Ill. 269.) This trimming works up quickly and is very effective in contrasting color.

CROSS-STITCH, FRENCH-KNOT EMBROIDERY, BRAIDING, BEADING AND EMBROIDERY are worked from transfer designs. Designs for every kind of fashionable hand trimming will be found in *Needle-Art*. Every transfer gives illustrated directions for making the stitches suitable for that design.

COMBINATION RUNNING AND CROSS-STITCH is used as a trimming and around the edges of waists,



Ill. 270. Double Overcasting

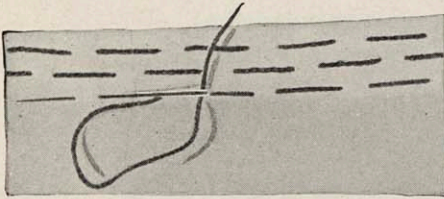
TRIMMING STITCHES such as double overcasting, cross double overcasting, diagonal stitch, etc., may be worked in rope silk, wool or fine chenille on garments of silk or wool. In mercerized embroidery cotton these stitches may be used on garments of cotton materials.

DIAGONAL STITCH is used as a trimming and to hold hems and facings at the edges of necks, arm-holes, tunics, etc. As many rows may be used as desired. Use a

DOUBLE OVERCASTING is used to finish the edges of waists, thin dresses and children's clothes. Turn under a hem one-quarter of an inch deep and baste it. Hold the work loosely in the left hand. Fasten the thread at the right and overcast toward the left. (Chapter 16, page 82.) Make the stitches about the depth of the hem and place them three-eighths of an inch apart. When the entire edge is overcast, overcast in the opposite direction, inserting the needle at the base of each stitch in the previous row. (Ill. 270.) The stitches of the first and second rows will cross at the edge. (Ill. 270.)

CROSS DOUBLE OVERCASTING is used to finish the edges of waists, thin dresses and children's clothes. Turn under a hem about one-quarter of an inch deep and baste it. Hold the garment loosely in the left hand with the edge away from you. Fasten the thread at the right and overcast toward the left making the overcasting stitches (Chapter 16, page 82) three-eighths of an inch apart and the depth of the hem. Take care to keep them even. (Ill. 271.)

When the entire edge is overcast, insert the needle at the lower edge of the hem, directly under where the last stitch crossed the edge. Overcast in the opposite direction so that the stitches of the first and second rows cross in the middle of the hem. (Ill. 271.)

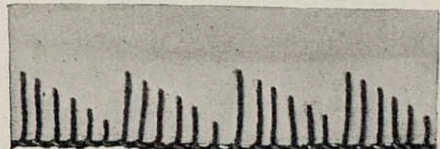
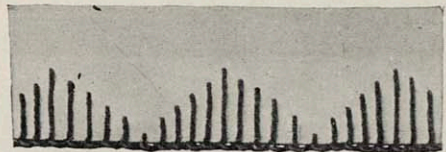
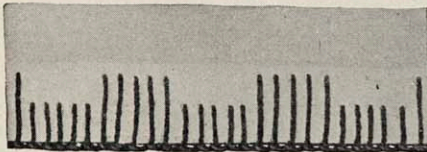
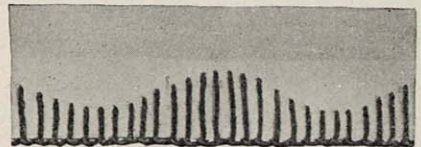
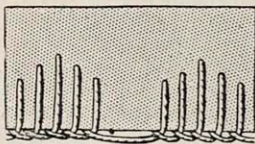


Ill. 272. Running Stitch as a Trimming

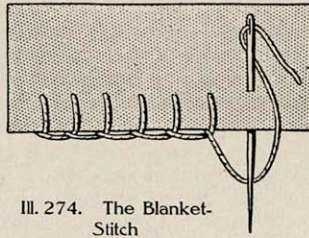
RUNNING STITCH used as a trimming consists of several alternating rows of the stitches at the edges of waists, dresses and children's clothes to hold the hem or facing. These stitches are about one-half inch long and one-

quarter of an inch apart. (Ill. 272.) A space of one-quarter of an inch should be left between the rows. (Ill. 272.)

BLANKET-STITCH is used as a trimming on organdy blouses and dresses, and on voile and Georgette crêpe. It can be worked in rope cotton or in wool. The wool is



Ill. 273. Variations of the Blanket-Stitch Used as Trimmings



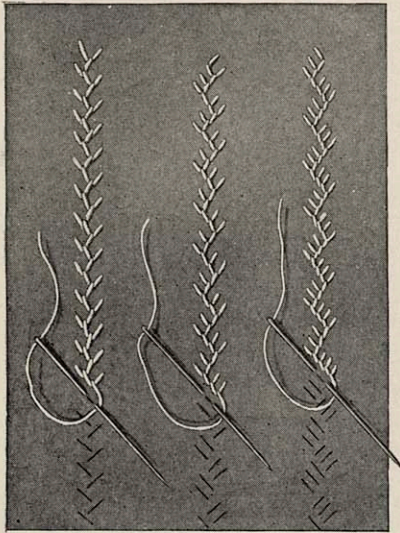
III. 274. The Blanket-Stitch

especially pretty. It can also be used in the same way on thin dresses and in wool on serge dresses and on crêpe de Chine.

The blanket-stitch is also used to protect the edges of heavy woolen materials and to prevent them from fraying. It is used on silk, serge and voile dresses, instead of over-casting the edges of the seams.

The plain blanket-stitch is used for overcasting seams, but as a trimming you can use either the plain blanket-stitch or variations of it shown in Illustration 273, shown on page 125.

In working a blanket-stitch do not use a knot but secure the thread by running

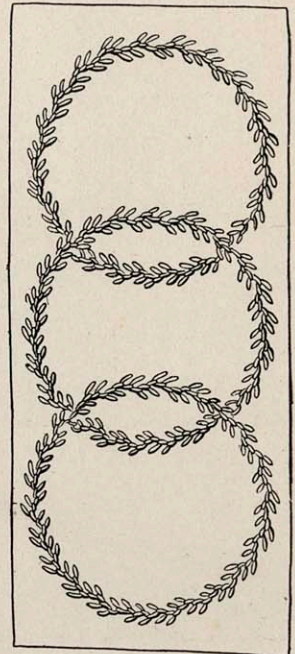


III. 275. Feather-stitching

one or two stitches toward the edge, holding the thread under the left thumb. Insert the needle the depth required, bringing it out under the edge, allowing the thread beneath to form an edge. (III. 274.)



III. 276. Simple Design

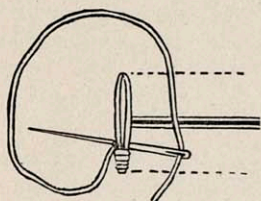


III. 277. Wreath Design

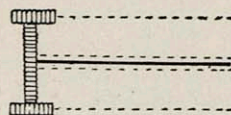
THE FEATHER-STITCH is one of the most frequently used of all ornamental stitches, for it can be worked with the coarsest of yarn or the finest of silk or linen thread according to the nature of the material on which it is used. It makes a most satisfactory trimming. The single, double and triple combinations are shown in Illustration 275.

Run a colored thread along the outline to mark the center line for the feather-stitching. To make the single stitch, knot the thread and then bring the needle up through the material. Hold the thread down over the line with the left thumb. Insert the needle a little to the left of this line, and take a short, slanting stitch toward the right, drawing the needle out while the thread is held down smoothly by the left thumb. Then hold down the thread on the center line and take a stitch of equal length on the right side and draw it out as before.

For the double combination, take two stitches to the left, and two to the right each time before crossing the center line, and for the triple combination, take three stitches. The beauty of feather-stitching depends on its evenness. Illustrations 276 and 277 show ornamental designs.



Ill. 278. Making a Bar Tack



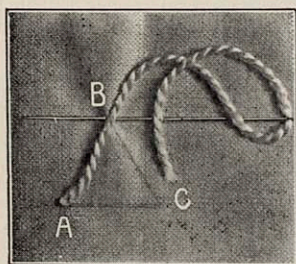
Ill. 279. Barred on Ends

BAR TACKS make a very neat and serviceable finish for the ends of seams, tucks and plaits, and the corners of collars, pockets and pocket-laps of tailored garments. Illustration 278 shows the process of making the simple bar tack, generally used as a stay for pocket openings. Mark the length desired for the tack, stick the needle through the entire thickness of the goods, down on one side, up on the opposite, and repeat several times, according to the required strength of the tack. Then without breaking off the thread, make one short stitch across one end of the long ones, and continue stitching closely all the way across, firmly covering the threads of the long stitches. Keep these cross-stitches close together, and while working, press the long stitches with the needle, to produce a cord-like effect.

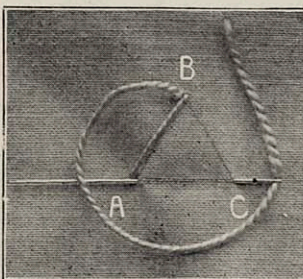
On garments having a finish of machine-stitches at pocket openings, etc., the bar tack, with small bars crossing the ends of the plain bar, is more ornamental. (Ill. 279.) The process of making is similar to that of the simple bar tack, with small bars worked in after the long one has been finished.

ARROWHEAD TACKS are used at the top or bottom of plaits and laps and at the ends of seams and pocket openings. (Ills. 280, 281, 282 and 283.)

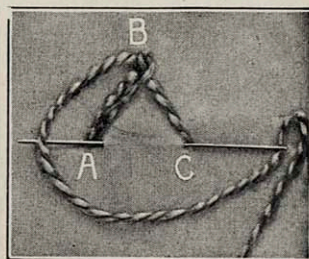
First make an outline of the arrow with chalk or pencil. Bring the needle up at point A, then take a small stitch at point B as shown by the position of the needle in Illustration 280. Bring the needle down at point C (Ill. 281), up very close to point A along the line CA (Ill. 281), and take another stitch at point B close under the first one, and down very close to point C along the line CA. (Ill. 282.) The needle must go in on the chalk line BC and come up on the chalk line BA, keeping the outline of the triangle. Each successive stitch below point B will be a little longer than the previous one. Repeat this



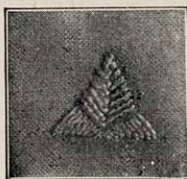
Ill. 280. Outline of Arrowhead



Ill. 281. Second Movement



Ill. 282. Third Movement



Ill. 283. Arrowhead

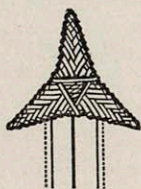
stitch until the entire space is filled. At the top of this page the completed arrowhead is shown in Illustration 283. It makes a neat, attractive finish.

THE CROW'S-FOOT TACK is the most ornamental of the fancy tacks ordinarily used at the ends of pocket openings and seams. It is shown in Illustration 284, with the detail of the stitch in Illustrations 285 and 286.

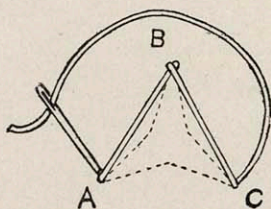
Outline the tack with chalk or pencil. The dotted outline seen in Illustration 285 shows the correct design for the tack. Bring the needle up at point A, pass it down at B, and up again at B outside of and close to the stitch in line AB; then down at C, up at C outside of and close to the stitch in line BC, and down at A just outside the stitch in line AB, as illustrated in Illustration 285. Now bring the needle up on the dotted line AC outside the stitch on line AC close to A; pass it down on dotted line BC outside the stitch on line BC close to B; up on dotted line AB outside both stitches on line AB close to B; down on dotted line CA outside the stitch on line CA close to C; up on dotted line BC outside both stitches on line BC; and down on dotted line AB outside both stitches on line AB, as shown in Illustration 286. Fill in the entire outline in this way until the completed foot looks like Illustration 284. It will be noticed in making this tack that all the stitches are taken on the dotted lines and always outside the made stitches, thus compressing the first stitches so as to curve the sides of the tack like the outline.

For working these ornamental tacks, coarse buttonhole twist or twisted embroidery silk is usually employed, and it is generally the same color as the material. With a little practise these tacks can be well made, and any of them will add greatly to the finish of the garment.

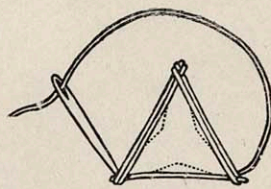
The crow's-foot is generally worked in scarlet or dark blue silk on the pockets of serge sailor suits. When it is used to finish the end of a plait in a skirt it is worked in floss the color of the dress.



Ill. 284. Crow's-Foot



Ill. 285. Detail of Crow's-Foot



Ill. 286. Second Movement