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Tailored Finishes Made Easy

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Tailored Finishes Made Easy

BY HELEN ROCKE

Home sewing is one of the most common and available means of stretching the family income. In addition to making the clothing dollar go farther, it may be a source of real pleasure and pride of workmanship to the maker. Every woman and girl wants her clothes to have style and becomingness, but real style in dress is not attained without accuracy in fit and attention to details.

This bulletin is planned to give suggestions on the choice and construction of appropriate finishes and other details that will help to put style into garments made at home and to bring satisfaction to the wearer.

SEAMS AND SEAM FINISHES

The seams of a garment produce lines. Lines in pleasing proportion and in correct relation to the figure are the dominant factors in producing style in a garment. Thus the kind of seam used needs to be chosen carefully and made well. The plain seam is easiest to make and is probably used more often than any other. Some variations of the plain seam and other seams which are especially suitable for securing a tailored effect are described here.

Plain seam. The plain seam properly stitched and pressed may be made almost invisible. The edges of the seam may be overcast, pinked, or bound. In lightweight materials the edges are sometimes finished by turning them under and stitching along the turned edge by machine or with running stitches done by hand.

Lap seam. The lap seam may be used when stitching is desired as decoration, when inserting godets, or joining circular or irregularly shaped pieces, or where a piecing is necessary. To make the lap seam:

1. Turn under the seam allowance on the piece of garment that is to be lapped over the other.
2. Mark the seam line on the other edge with a basting line and lap the turned edge over it until the seam lines meet.
3. Pin, baste flat, press, and stitch from the right side very close to the folded edge.
4. Finish the wrong side like a plain seam.

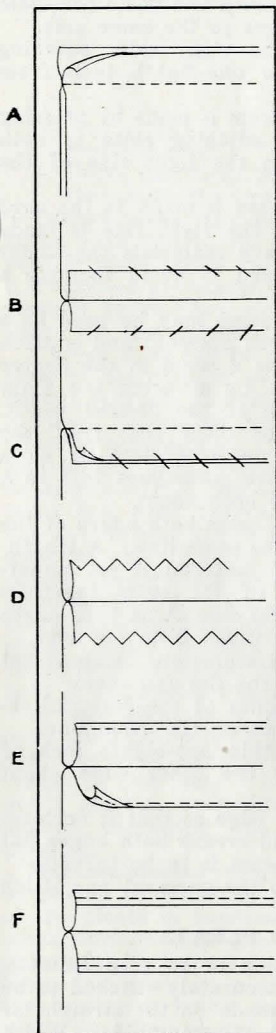


FIG. 1.

- a. Plain seam and finishes.
- b. Seam pressed open and edges overcast.
- c. Edges overcast together.
- d. Edges pinked.
- e. Edges turned under and stitched.
- f. Edges bound.

Cord seam. A cord seam is used in tailored garments where a corded effect is desired and where stitching is used as a decorative finish for the garment. To make the cord seam:

1. Make a plain seam.
2. From the wrong side press and baste the seam flat, pressing both edges to the same side.
3. Stitch again from the right side, stitching from one-sixteenth to one-eighth inch from the seam line.

A variation of the cord seam is made by pressing open the plain seam and stitching close to both edges of the seam line on the light side of the garment.

Welt seam. The welt seam is made as the cord seam but the stitching on the right side is made any desired width. In heavy materials the under edge of the seam is trimmed to avoid forming a ridge along the seam.

Strap seam. The strap seam may be used as a decorative finish on a tailored garment and is often used in remodeling to cover a seam in the center front or back. It is made by covering the plain seam with a strip of cloth of the desired width. On lightweight materials or those that fray, the edges are turned in, but on broadcloth or close firm materials the edges are sometimes left raw. The strap is stitched along both edges.

Slot seam. To make this seam both edges of the material are turned in on the seam line. A lengthwise or crosswise strip of material is set underneath to hold the edges of the seam together. Stitching is done on the right side along both edges of the slot and any desired width from the edge.

Flat fell seam. Flat fell seams are hemmed flat to the garment. To make the flat fell seam:

1. Place the two right sides of the material together, baste and stitch on the seam line.
2. Trim one edge to within one-eighth inch of the stitching, leaving the other edge about twice as wide.
3. Turn under the wider edge so that it encloses the narrower edge and crease both edges flat in the direction the seam is to be turned.
4. Baste the seam flat to the garment and stitch close to the edge.

TUCKS AND PLEATS

Tucks serve for decoration or to give fullness. They must be evenly and accurately stitched to be beautiful. Tucks may be made on the straight or bias and either on the right or wrong side. Width and spacing should be carefully considered. The tucks are pressed in with a warm iron on the side where they are to appear when finished. Tucks at the shoulder should turn toward the armseye. When making a group of tucks:

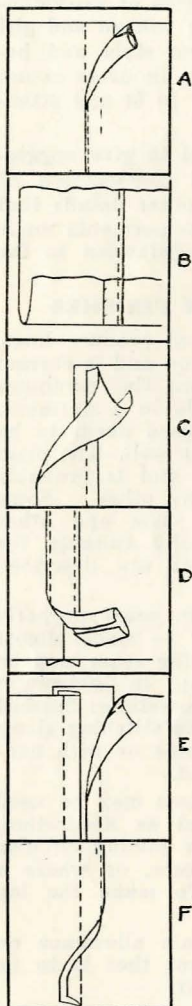


FIG. 2.—Seams especially adapted to tailored garments.

- a. Lap seam.
- b. Cord seam.
- c. Welt seam.
- d. Strap seam.
- e. Slot seam.
- f. Flat fell seam.

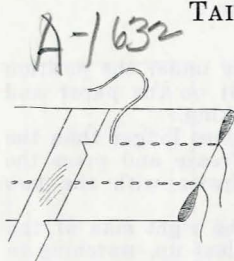


FIG. 3.—Method of measuring tucks.

1. With the materials held toward one, fold it where the first tuck is desired and press.
2. Using a gauge made of cardboard the width of the distance from one fold to another, press in the next tuck. Continue until all the tucks are creased.
3. Make another cardboard gauge the desired width of the tucks and hold the side closely along the pressed fold of the tucks. Baste along the edge of the gauge and then stitch along the basted line.

4. Press the tucks in the desired direction. Draw the end of the threads to the wrong side and tie.

Corded tucks may be made in either of two ways. Stitch all the tucks, then run in the cord sewed to a threaded bodkin, or hold the cord in place inside the fold while sewing.

Tucks on a circular section. Fold the tucks using a gauge as for straight tucks, then run a gathering thread on the underside of the tuck. In basting distribute the fullness evenly.

Curved lines can be made with the very finest pin tucks, stitched as close to the fold as possible. These are first marked, then carefully basted, stitched, and thoroughly pressed.

Pleats also serve for decoration and fullness and give a tailored effect to a garment. They are most satisfactory when made in fabrics that hold a pressed crease well. Shallow pleats do not hang as well as deeper ones. The depth of pleats as indicated on commercial patterns has been carefully worked out so it is best not to try to save material by making shallower pleats. Bring the edge of the fold accurately to the line of tailor's tacks marking the depth of the pleat. Baste through the three thicknesses of fabric in order to hold it in position for pressing.

A **side pleat at a seam** must have the fold perfectly parallel so that the seam helps to retain the crease of the pleat. In order to get a smooth, even effect, guard against displacing the seam in pressing.

Machine-pleated fabrics should be basted to hold the inner part of the pleats in position. Take a stitch through each pleat, with an occasional backstitch for firmness. Keep the work on a table while the basting is being done. Small plaits are often plaited over paper and before removing the paper the top of these plaits should be stitched on the machine to hold them in place.

Kick-pleats are used to give fullness in an otherwise narrow skirt. They are made as follows:

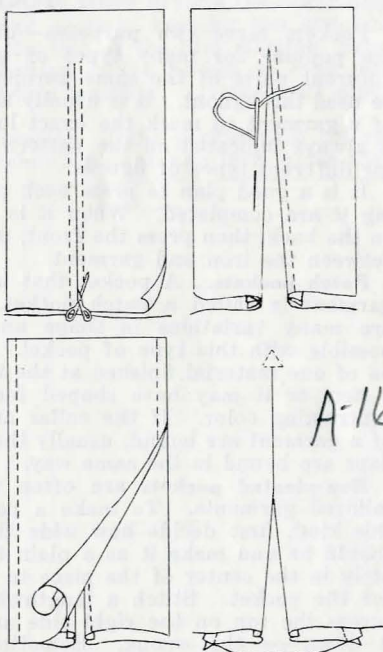


FIG. 4.—Steps in making kick pleats.

1. Baste a piece of stiff paper on the wrong side under the position of the pleat. Mark the location of the pleat on the paper and stitch once along each side of the line of marking.
2. Cut the piece of material to be set in two inches longer than the length of the pleat and five inches wide. Crease and press the piece of material through the center lengthwise with the two wrong sides together.
3. Place the right side of the set-in piece to the right side of the garment and baste from the bottom of the pleat up, watching to keep the creased fold and pleat marking even.
4. Stitch on the stitched line. Cut the material at the position of the pleat on the line of marking between the stitchings. At the top of the pleat clip the corners diagonally the width of the seam.
5. Turn the piece of material through the slashed opening to the wrong side and baste so that the plain seam cannot be seen from either side.
6. Cut another piece of material the same size as the first and baste and stitch the two pieces together with a plain seam. Press the pleat. Turn the garment to the right side and make a triangular stitching at the top of the pleat.
7. Finish the top on the wrong side by overcasting. Remove the paper from the pleat and pink or overcast the raw edges of the seams.
8. When hemming or facing the lower edge of the garment slash the seam above the hem or facing so that the pleat will hang perfectly straight.

POCKETS

Pockets serve two purposes—utility and finish. Tailored pockets are popular for many types of garments. If there are pockets in different parts of the same garment, the same type of pocket should be used throughout. It is usually advisable to wait until the first fitting of a garment to mark the exact location of the pocket. The position is always indicated on the pattern but sometimes needs to be altered for different types of figures.

It is a good plan to press each pocket as the different steps in making it are completed. When it is finished, first press the pocket part on the back, then press the front, using a firm dampened pressing cloth between the iron and garment.

Patch pockets... A pocket that is finished before applying it to the garment is called a patch pocket. There are many variations in shape and finish possible with this type of pocket. It may be of one material finished at the top with a hem or it may have shaped facings of contrasting color. If the collar and cuffs of a garment are bound, usually the pocket flaps are bound in the same way.

Box-pleated pockets are often used on tailored garments. To make a pocket of this kind, first decide how wide the pleat should be and make it as a plain tuck exactly in the center of the piece to be used for the pocket. Stitch a lengthwise band across the top on the right side and whip it down on the wrong. Sometimes this

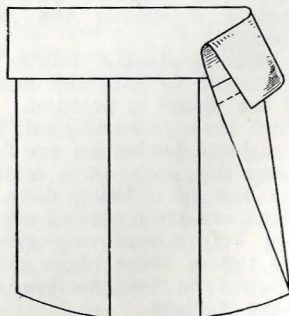


FIG. 5.—Box pleated patch pocket.

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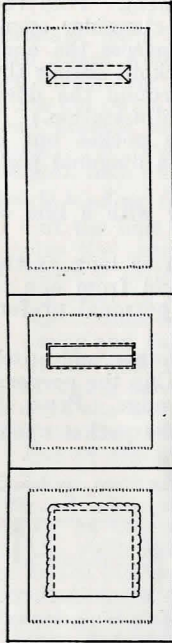


FIG. 6.—Bound pocket.

band is turned to the right side and buttoned down. If a box-pleated pocket is used for trimming purposes and no other stitching is used on the garment, turn the raw edge of the pocket under, press it, baste it to position, then slip stitch it into place taking care that no stitches show on the right side.

Pockets with Bound Edges

1. Mark the location of the pocket with colored thread.
2. Cut the pocket ten inches or more in length and one inch wider than the finished pocket.
3. Lay the right side of the materials to the right side of the garment with the upper edge of the pocket one and one-fourth inches above the line of colored basting.
4. Mark with basting the line for the slit on the pocket piece. Stitch one-fourth inch on both sides of the basting. Cut the slit on basting to within one-fourth inch of each end, then diagonally to each corner. Cut as close to the stitching as possible without cutting the stitches. (See illustration.)
5. Turn pocket through to the wrong side of the garment. Leave the cut edges in their original position and have the pocket material show an equal amount on each side of the slit. Baste, then stitch around the outer edge of the bound section, keeping the stitching exactly on the line of the first stitching. Bring the lower section of the pocket up even with

the top edge. Baste and stitch the edges together. Overcast all edges. (See illustration.)

Stand or lap pocket. Mark the location of the pocket with colored thread. Cut the pocket piece ten inches long and one inch wider than the width of the finished pocket. Fold the pocket piece crosswise through the center. Lay this crease on the pocket line with the two right sides together and baste together on the crease. Stitch one-fourth inch on each side of the crease, making a long even rectangle with good square corners. If a wider lap is desired stitch one-fourth inch on each side of the crease, making a long even rectangle with good square corners. If a wider lap is desired stitch one-fourth inch above and from one-half to three-fourths inch below the crease.

Cut along the crease to within three-eighths inch of each end, then diagonally into each corner. Slip the pocket piece through to the wrong side. Press both the

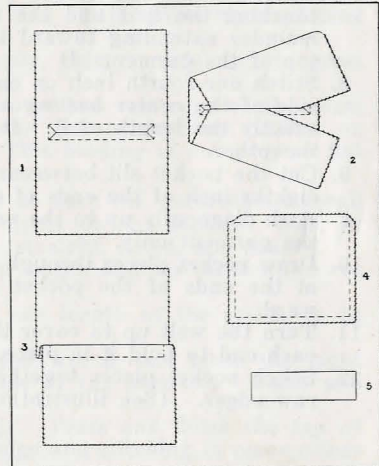


FIG. 7.—Stand or lap pocket.

upper and lower sections toward the top of the garment. Fold the lower section of the pocket so that it exactly fills the rectangular opening. Press the pocket, baste in position, then stitch across the ends and lower edge, working on the wrong side of the pocket. Bring the upper section down over the lower one and stitch around the open edges to form the pocket. Overcast the edges. (See illustration.)

Welt pockets. The welt pocket resembles the lap pocket but is sometimes more suitable when the pocket is placed in a diagonal position or when a wide lap is desired.

1. Mark the place and size of the pocket opening with a line of basting.
2. Cut two pieces of material for the "welt", each as long as the pocket opening plus the two seam allowances and from one to one and one-fourth inches wide, depending on personal preference.
3. Place the two right sides of the welt pieces together and stitch around three sides, leaving one long side open. Clip the corners. Turn and baste on the right side at the stitched edge. Press. A
4. Cut two pocket pieces one-half inch wider than the pocket opening and any desired depth for the pocket.
5. Place the welt with the open edge touching the line of basting for pocket opening at what will be the lower edge of the pocket. B
6. Place one pocket piece directly over the welt, extending it an equal amount on each side, having the right side of the pocket to the right side of the garment. C
7. Place the second pocket piece on the upper side of the pocket opening with its edge just touching the first and the remainder extending toward the top of the garment. D
8. Stitch one-fourth inch on each side of the center basting and exactly the length of it. Do not stitch across from one side to the other.
9. Cut the pocket slit between the lines of basting to within three-eighths inch of the ends of stitching. Cut from the ends of the slash diagonally up to the ends of each row of stitching through the garment only.
10. Draw pocket pieces through to the wrong side, pulling out firmly at the ends of the pocket openings. Press both seams downward.
11. Turn the welt up to cover the pocket opening and blindstitch at each end to hold it in place.
12. Stitch pocket pieces together on the wrong side. Overcast the raw edges. (See illustration.)

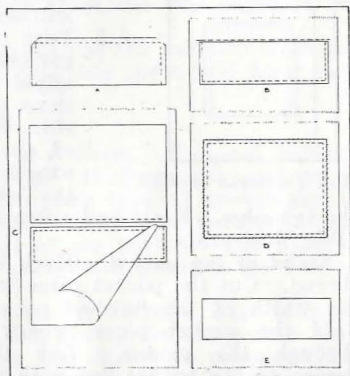


FIG. 8.—Welt pocket.

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EDGE FINISHES

Bindings make satisfactory finishes for neck lines, cuffs, and for curved edges which cannot be hemmed. Bindings may be double or single, depending on the weight of the material bound. Single bindings are cut twice the width of the finished binding plus two seam allowances. Double bindings are cut six times the width of the finished binding. The double or French binding is often made as narrow as one-eighth inch on delicate fabrics.

Single binding (hemmed by hand).

1. Cut the bias strip twice the width desired in the finished binding plus the seam allowance on each side.
2. Baste it to the edge to be bound with the right side of the binding next to the right side of the garment. To make the binding fit smoothly it should be stretched when basted to an inward curve and eased in on an outward curve.
3. Stitch with machine, remove bastings and press to be sure the stitching does not draw.
4. Fold the binding over the raw edge to the wrong side.
5. Turn the raw edge of the binding under and hem by hand to the line of stitching on the wrong side.

Quicker method for single binding. Prepare binding as directed above and when turning it to the wrong side let it extend below the stitching on the wrong side. Baste in place, then stitch by machine from the right side just off the binding. The stitching should come close to the binding so it will be inconspicuous. Bias binding on many ready-made garments is applied in this way.

French or double binding for sheer and soft materials. Double binding when finished appears the same on both sides and is especially suited for use with thin materials and where a roll edge is desired. To make this binding:

1. Cut a bias strip the length needed and six times the width desired in the finished binding.
2. Fold the two bias edges together (right side out) and sew to the right side of the garment with fine running stitches or by machine so that the raw edges of binding and of the garment are joined in a narrow seam.
3. Press over the running stitches only, being careful not to press the folded edge of the bias.
4. Turn the folded edge of the bias over the raw edge of the seam and slip stitch or blind hem to the line of running stitches on the wrong side of the garment. This binding is not pressed flat but forms a roll over the edge bound.

Facings are edge finishes which may be used for decoration as well as a finish. The facing may be cut either on the straight, bias, or curve. The three types of facings are: straight, fitted, and shaped.

Straight facings are used on straight edges and are best when cut to match the grain of the material.

1. Cut the facing the desired width and length of the article to be faced.
2. If the facing is to be used on the wrong side place the right side of the facing to the right side of the garment. Baste and stitch along the edge.
3. Turn the facing to the wrong side. Press and finish the top of the facing by turning in the raw edge and stitching in place either by hand or machine stitching.

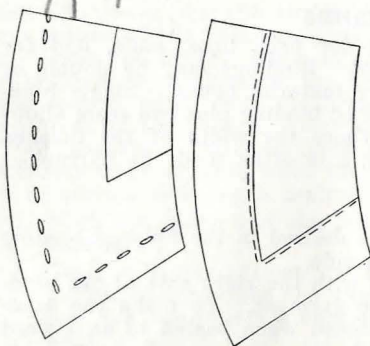


FIG. 9.—Fitted facing for curved edge as collar or cuff.

Fitted facings are used on edges that have sharp corners or curves and may be applied on either the right or wrong side.

1. Use the edge of the article to be faced as a pattern and cut the facing exactly to fit it.
2. Apply as a straight facing.

Shaped facings are used on necklines, the bottoms of sleeves, hems, and other edges. Shaped facings always appear on the right side of a garment. Scallops and points are examples of designs frequently used on shaped facings. To make such facings:

1. Measure the facing the exact length of the part to be faced plus seam allowance. The width of the facing will depend upon its use and the material but the facing should be cut one-half inch wider than the finished width.
2. Sew the facing together and press open the seam.
3. Place the right side of the facing to the wrong side of the garment, taking care that the corners and edges match.
4. Pin and baste the facing to the garment.
5. Stitch one-fourth inch from the raw edge.
6. Remove bastings and turn the facing to the right side of the garment and baste the plain seam so it comes exactly on the fold.
7. Clip between the scallops or other design along the edge to within one-eighth inch of the seam.
8. Turn a one-fourth inch hem around the outer edge of the facing and baste. Press with a warm iron.
9. Pin the outer edge of the facing to the garment and baste around the design.

10. Stitch as close to the edge of the design as possible.
11. Remove bastings and press on the wrong side of the garment.

Hems. In making hems the edge of the material may be folded once or twice, according to the type of hem desired. A cardboard gauge is a convenient device for measuring a hem.

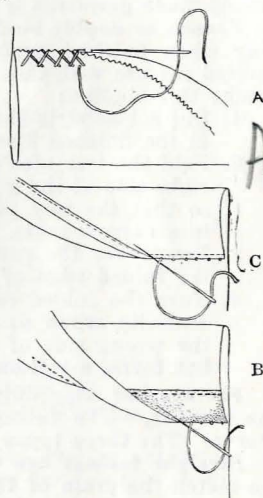


FIG. 11.—Methods of finishing hems.

- a. Single fold hem catch-stitched.
- b. Single fold hem with fine tape or seam binding stitched to edge.
- c. Double fold hem stitched by machine to hold first fold.

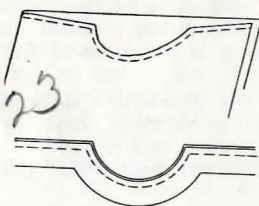


FIG. 10.—Fitted facing for shaped edge.



FIG. 12.—a. Shaped edges or hems. Edge shaped in points.

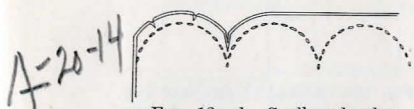


FIG. 12.—b. Scalloped edge

to left. It is convenient to begin sewing at a seam and to hold the work over the index finger so that the hem is perpendicular to one.

Curved hems. Such hems have fullness which may be disposed of by laying tiny pleats at regular intervals in the top of the hem or by tiny gathers held in place by a gathering thread at the top of the hem. If the material of the garment is of heavy weight, the upper edge should be laid in pleats or gathered without turning it under and the raw edge covered by stitching a strip of seam binding or fine bias tape over it. The upper edge of the tape is hemmed to the garment by hand stitching.

A very circular edge should be faced rather than hemmed, using the edge of the garment as a pattern to cut the facing.

Shrinking fullness from hems in wool material. The fullness in hems of wool material may be shrunk out as follows:

1. Turn and baste the hem near the lower folded edge.
2. Trim an even width from the fold.
3. Stitch one-eighth inch from the edge, through the hem only, using a loose lower tension.
4. Draw up the lower thread until the hem lies flat.
5. Slip several layers of paper between the hem and garment in order to avoid shrinking or marring the right side of the material.
6. Dampen and press the same as pleats and seams.
7. Make the final pressing from the right side of the garment, covering it with a wool pressing cloth.

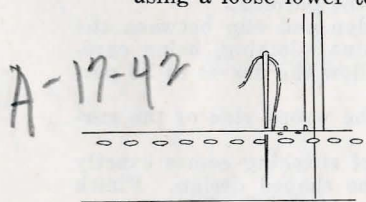


FIG. 15.—Hem put in with warp stitch.

The single fold hem is used on garments made of material which does not fray, or where a very flat finish is desired, as in heavy silk or wool materials. The upper edge of the hem may be pinked, then slip stitched or catch stitched in place, or it may have a fine bias tape or seam binding stitched to the edge and the tape or binding blind hemmed to the garment.

The double fold hem may be stitched by machine to hold the first fold in place and the hem caught down to the garment by hand stitching.

All wide hems, regardless of the kind of fabric, should be made as inconspicuous as possible unless they are decorated as a part of the decoration of the garment, and for this reason should be put in by hand. In sewing hems, work from right

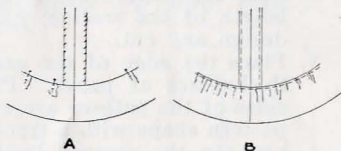


FIG. 13.—Curved hems.
a. Fullness laid in tiny pleats.
b. Fullness held in place by tiny gathers.

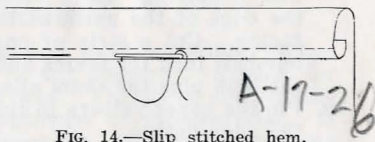


FIG. 14.—Slip stitched hem.

Shaped hems. Such hems are used for sleeves, necklines, and skirts. If used on a skirt a longer skirt length is required as a cutup design has a tendency to shorten the appearance of the skirt. A safe amount to add to the skirt length is the width of the design. Designs for shaped hems on any straight edge may be established, cut, and made as follows:

1. Mark the hem line by running a close basting along the hem line.
2. Locate center front and back of the garment and pin evenly together. Run a basting along the pin line and remove the pins.
3. Fold the center front and back together and crease on the fold.
4. Continue dividing, pinnings, and pressing the garment until the desired width of the scallops, points, or squares is obtained.
5. Remove the pins and unfold the garment.
6. Make a pattern on stiff paper the desired width of the design. Fold the paper equally in the center and mark on the fold the length of the scallop, point, or square. Draw the shape of the design and cut.
7. Place the edge of the garment over the ironing board or several thicknesses of paper. Pin the pattern to the hem so that the sides of the pattern are even with the creases. Mark around the pattern shape with a tracing wheel. Continue placing the pattern between the creased lines until the entire design has been completed. This will give faint dotted lines on each side of the hem.
8. Remove the bastings and cut along the line of tracing.
9. A shaped hem requires a fitted facing and may be straight or bias depending upon the fabric. The pattern for the design of the edge of the garment is used to cut the paper pattern for the facing. Cut a strip of paper the desired width of the hem plus one-half inch for seams and half the length of the distance around the hem plus the seam allowance.
10. Pin the paper pattern to the edge of the garment and cut to match the edge design.
11. Remove the paper pattern, then cut the facing, taking care to place the two right or the two wrong sides together.
12. Sew the seams and press open.
13. Place the right side of the hem facing to the right side of the skirt, matching seams and designs.
14. Pin and baste the facing to the edge of the garment.
15. Stitch one-fourth inch from the raw edge and clip between the designs to one-eighth inch of the machine stitching, being careful not to cut the stitching. This will allow the curves to lie perfectly flat when turned.
16. Remove bastings and turn the hem to the wrong side of the garment.
17. Baste the plain seam so that the line of stitching comes exactly on the fold. Press carefully around the shaped design. Finish as for a plain hem.

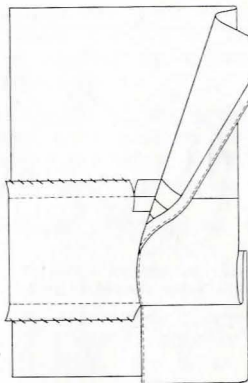


Fig. 16.—Method of clipping and pressing open seam before hem is turned.

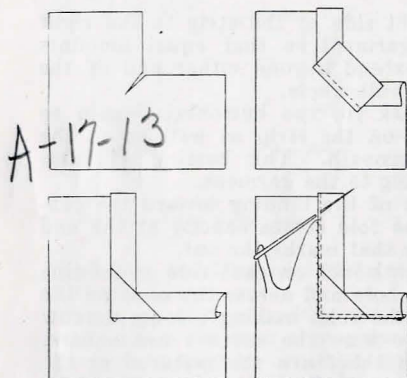


FIG. 17.—Hem for square neck.

Hem for square neck or similar parts. This finish is used where material is cut to allow for an insert or in hemming back a square neck line and similar instances. Clip the material at the corners and fold the hem the desired width. Stitch a triangular piece of cloth across the ends of the hems, then fold over and complete the square corner with the set-in piece. The hem may be finished by hand or machine stitching depending on finish used elsewhere on the garment.

nesses. For example, where one hem edge overlaps another, measure the hem line and crease it; then cut away the surplus material to within a seam's edge of the overlapping edge so that when this edge is brought back into place, the corner will be perfectly flat.

Baste the edges flat in place; then whip so that the stitches at the corner do not show on the right side. Slip stitch the lower edge to prevent the narrow seams from raveling out.

Hem with diagonal corners. In making a diagonal or mitered corner on a hem crease the hem, then open and cut off the corner diagonally, leaving a seam allowance. Fold the right sides together and stitch a seam. Press the seam open and turn the hem in position. This makes a diagonal seam at the corner.

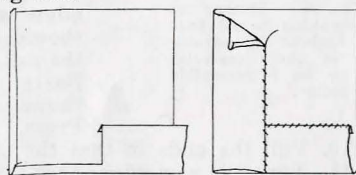


FIG. 18.—Hem with square corners.

GARMENT FASTENINGS

Bound buttonholes may be effectively used on most materials. When well made they add a professional touch to any garment. Slashes for ties and belts may be finished in the same way. The strips for binding may be cut on the bias, crosswise or lengthwise of the material. If desired to make the binding more decorative, ribbon, contrasting material, or a contrasting color may be used. The position for the buttonhole or slash may either be on the straight or diagonal of the fabric. There are two methods that may be used for binding the slashes and the method used is determined by whether or not a facing is used as a finish on the wrong side of the garment.

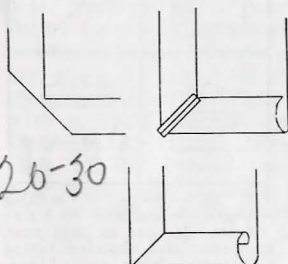


FIG. 19.—Hem with diagonal corners.

When no facing is used.

1. Mark with basting, pins, or crease, the position and length of the buttonhole on the garment.
2. Cut a strip about two inches wide and three-fourths inch longer than the length of buttonhole or slash.

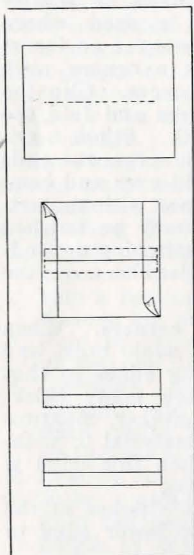


FIG. 20. — Method of making bound buttonhole desirable for sheer material or on a reversible collar.

3. Place the right side of the strip to the right side of the garment so that equal amounts of material extend beyond either end of the mark for the buttonhole.
4. Baste the mark for the buttonhole again so that it shows on the strip as well as on the garment underneath. This basting will also hold the binding to the garment.
5. Fold the ends of the binding toward the center so that the fold comes exactly at the end of the basting that marks the cut.
6. Stitch one-eighth inch on each side of the line for the buttonhole and across the ends on the very edge of the fold, making a long, narrow rectangle. Be sure the corners are square. To accomplish this, turn the material at the corners with the needle in the material. Make the same number of stitches across each end.
7. Cut on the basting which marks the buttonhole, up to within one thread of the stitching at each end. If the cut is not made close enough to the stitching, the end of the buttonhole is clumsy.
8. Turn the binding through the opening to the wrong side, being careful not to turn the raw edges of the cut at the same time. These should be left in the same position as when the cut was made. Press.
9. Baste the binding so that an even amount shows on each side of the cut on the right side. Press.
10. Pull the ends so that the corners are square.
11. Turn the raw edges that are on the wrong side under and hem on the line of stitching that holds the binding in place. Press.
12. The finished buttonhole should appear the same on both sides. (See illustration.)

When facing is used.

1. Cut and place the piece for binding as in the method above.
2. Stitch an equal distance (one-eighth inch) on either side of the basting which marks the cut. Stitch straight and make square corners.
3. Cut the slit to within one-fourth inch of the end, then clip diagonally as close to the corners of the stitching as possible without cutting it.
4. Turn binding through to the wrong side being sure to keep the cut edges in their original position.
5. Lay the binding in position on the wrong wrong side with a small inverted pleat at each end of the buttonhole. Press.
6. Stitch by machine or by hand around the buttonhole on the right side exactly on the first stitching.
7. Lay the facing in place. Mark the ends of the buttonholes with pins. Cut to

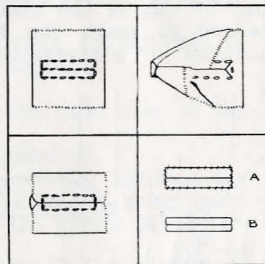


FIG. 21. — Steps in making bound buttonhole where facing is used as in a coat.
a. Wrong side showing facing hemmed down around binding.
b. Finished buttonhole, right side.

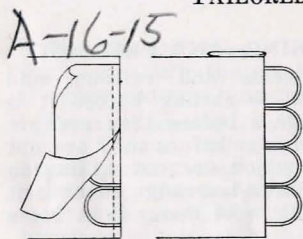


FIG. 22.—Loop buttonholes.

within one-fourth inch of the pins, then diagonally to each corner. Turn in the edges and hem in place. (See illustration.)

Loop buttonholes. Loop buttonholes are used for silk and wool materials. In lighter weight materials they are used with ball buttons and make an effective finish for the front and sleeves of a blouse or dress.

Loop buttonholes are made by cutting a true bias four times the width of the finished loop and long enough to make the desired number of loops. Fold it through the center (right side of the material inside) and slip a little piece of tape inside. Stitch the sides and one end, being careful not to catch the tape across the other end. After the stitching is done, the tape is used to turn the strip right side out and the end to which the tape has been stitched is cut off. The strip then can be cut into lengths the size of loops desired. These are folded with the seam edge inside and the ends sewed together to form a loop. The loops are then basted in position along the edge of the opening. When the facing is applied the loops are stitched in with the seam so that they are held securely and yet the joining to the garment is entirely concealed.

Buttons. Buttons are like pockets in that they may serve two purposes: service and ornament. When buttons are sewed for service, sufficient thread is allowed between the button and the cloth to provide a shank for the button. To accomplish this place a pin over the top of the button and sew over it as shown in the illustration. When enough stitches have been made to secure the button, remove the pin, lift up the button as much as it will come and wind the sewing thread around the thread underneath the button several times. Fasten the thread by taking stitches in the garment underneath the button. When buttons are sewed for ornament they are sewed flat to the garment without allowing any space under the button for the buttonhole.

Methods of sewing both two and four-hole buttons as a decorative finish are shown in the illustrations.

Thread loops. Loops of buttonhole twist are made by using several threads for the loops as indicated in the illustration. Then with a blunt needle blanket stitches are made to cover the threads. Fasten the ends of the thread securely underneath. A French tack is made in the same way. This is used to hold a belt or a loose panel in place.

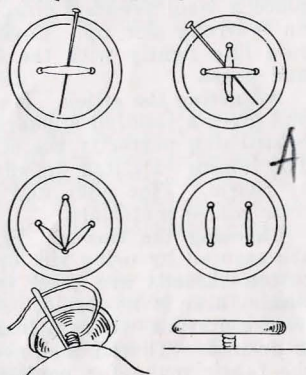


FIG. 23.—Methods of sewing buttons in place.

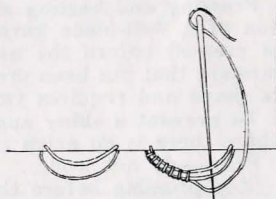


FIG. 24.—Thread loops.

PREPARATION OF MATERIAL, STITCHING, AND PRESSING

....**Shrinking wool material.** All heavy wools and cottons, and fabric that is likely to shrink much should be shrunk before it is made up. Many materials are shrunk nowadays before they are put on sale. Usually any of the larger stores which are not willing to guarantee that such a fabric has been shrunk will arrange to have it done for the customer. If necessary to shrink wool material at home it may be done as follows:

Wet a sheet and wring dry as possible. Lay the unfolded wool material on it, being sure there are no wrinkles. Fold or roll it and let it stand overnight. Unroll and press from the wrong side until dry. Take care in pressing to keep the warp and filling yarns at right angles. It is sometimes possible to have material shrunk at the store where it is purchased. It is usually desirable to shrink heavy wool materials before making them into garments. A soft, loosely woven material with a loosely spun yarn will shrink more than one that is wiry, firmly woven, and made of a tightly spun yarn.

Removing creases—the fold line on the material. For wool material place a wool pressing cloth on the ironing board and lay the material on it wrong side up. Cover with a damp cheese cloth or dampen the fold line lightly with the finger; then cover with a dry cotton cloth and press.

Adjusting the stitch. Machine stitching when well done is decorative and gives a tailored appearance to certain garments. When a machine is stitching perfectly the stitch should appear the same on both sides. The length of stitch depends on the type of garment and the quality of fabric. Fine silks and woolens are stitched with a shorter stitch than coarse materials.

Choosing the thread. Strong seams for woolens and silk materials are assured by using silk or mercerized thread for stitching. Silk and cotton threads are used together only for decorative stitching and where there is no strain. Mercerized thread is used on many silk and wool materials where a less lustrous stitching than that made by silk is desired. Thread and needles right in size for each other and for the fabric make for perfection in stitching. A guide for thread and needle sizes is given in the back of the bulletin.

Fastening the thread. When ending machine stitching on the right side draw the two threads under. Thread these into a needle and fasten with several stitches over each other being careful that these stitches do not show through on the right side. When the stitching is on the inside of the garment finish by turning the sewing with the machine needle in the material and retracing the stitching for an inch or more. Clip the threads closely.

Pressing and basting are most important processes in the construction of a well-made garment. After each seam is stitched, it should be pressed before the next seam is joined to it. A well-constructed garment that has been pressed following each step of construction holds its shape and requires very little final pressing.

To prevent a shiny appearance along the seams and in other places where there is an extra thickness of material:

Press—do not iron.

Stop pressing before the garment is entirely dry.

Allow the steam to escape occasionally by lifting the pressing cloth.

Avoid imprints of basting stitches. If the material is easily marred, it is better to use silk instead of cotton for basting.

Press lightly with the bastings still in place, then remove them and finish the pressing.

Pressing the hem. Place the garment right side up on the ironing board. Slip the pressing cloth under the hem and fold it back over the hem, dampen, and press.

Pressing plackets. Always press before the fasteners are sewed in place. Baste the placket opening together, lapping it the proper amount, and press, using the ordinary precautions.

Pressing the armseye. The seam is usually turned toward the garment, but sometimes it is pressed open. Baste the seam flat, or press lightly with the point of the iron. Use the tailor's cushion for the first pressing. For the first pressing, the garment is placed on the cushion wrong side out and then for the final pressing it is usually turned right side out. If there is much fullness, press with the iron pointing toward the armseye.

Pressing pleats. Baste the pleats in place and press first from the right side and then from the wrong side, being careful not to press a knife edge on the pleats. Lay a strip of cloth or paper between the garment and the pleat edge to prevent having the imprint of the pleat show on the right side.

Pressing the seam at the edge of a double collar or cuff. If possible, press the seam open on the wrong side before turning the collar or cuff right side out.

OTHER FINISHES

Making darts. Baste the darts in the desired place. After the garment has been fitted stitch the darts for half an inch beyond the end of the dart and as near to the folded edge of the dart as possible to stitch. This allows the dart to taper so gradually that no pucker is visible. Fasten the threads by pulling them to the wrong side and tying the ends. Darts are sometimes stitched on the right side and used as a decorative finish. (See illustration.)

Finishing darts on the wrong side. Small darts may be pressed flat. Wide darts may be trimmed to a seam's width and finished as any plain seam. Darts in thick, heavy material may be cut along the fold line and opened, pressing back each side. The illustration shows a dart stitched, trimmed, pressed open, and overcast.

Finishing points and curves. Sharp points are sometimes difficult to finish and still keep the fine sharp point desired. A satisfactory method is to turn the tip down first, then turn the side edge in, trimming off at the top as much as necessary. The illustration shows one edge turned and trimmed at the tip. (See illustration.)

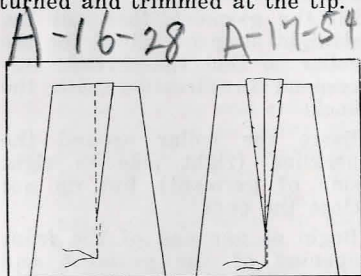


FIG. 25.—Darts are stitched for half an inch beyond the end of the dart.

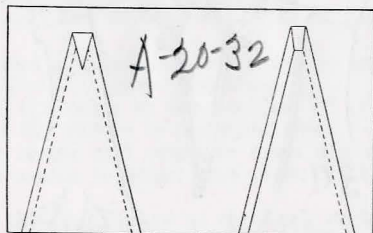


FIG. 26.—In finishing sharp points turn the tip of the point down before turning the side edges.

To make a smooth curved edge, baste near the turned edge with small stitches and ease in the fullness of the circular edge evenly to fit the smaller circle over which it is turned. It may be necessary to clip the seam allowance slightly to get a smooth edge.

When finishing curved edges where there are two thicknesses of material as a double cuff or collar, the seam allowance is clipped at regular intervals before turning to the right side.

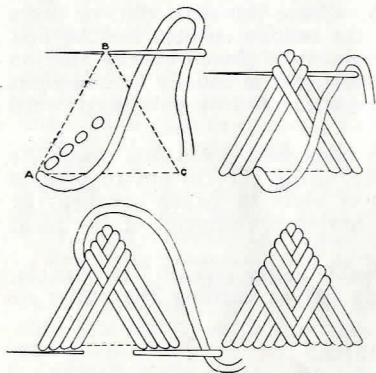


FIG. 27.—Steps in making an arrowhead tack.

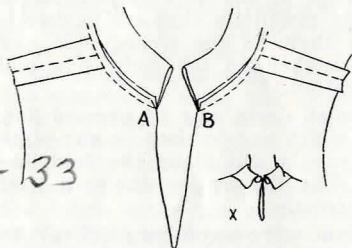


FIG. 28.—Plain tailored collar. First step in making plain tailored collar.

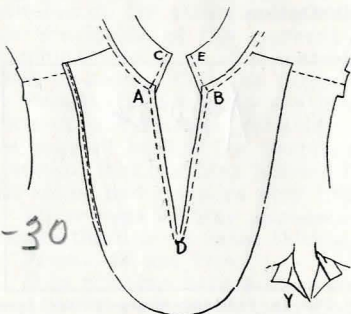


FIG. 29.—Plain tailored collar. Facing applied and collar stitched ready for turning to wrong side of blouse.

Arrowhead tacks. An arrowhead tack is often used to finish the end of a seam or a tailored corner. Mercerized or silk thread is generally used, depending upon the material of the garment. Mark the shape and position of the arrowhead with chalk, thread, or pencil. Be sure that the sides of the triangle are straight. Begin at the center of the arrowhead and make a few running stitches to point A to fasten the thread. Take a short stitch at point B. Put the needle through at C and bring it up on the line just to the right of A. Continue in this way until the arrowhead is completed, taking each succeeding stitch at the top of the arrowhead just outside and a little below the previous stitches and taking the stitches on line A-C just inside of each preceding stitch. (See illustration.)

The plain tailored collar. This collar may be used for jackets, dresses, and blouses. It may be worn open or buttoned close to the throat. A simple way to make the collar is as follows:

1. Stay the neckline and armhole edges of garment by stitching around them through tissue paper laid on top of the fabric.
2. Fit the garment, then cut the straight strip of fabric for the collar so that the threads correspond in direction with the back.
3. Baste the collar around the neckline (right side to right side of garment) but do not close the ends.
4. Begin at one end of the front opening of the garment and stitch the edge of the collar completely across the neckline as shown at A and B in the illustration.

5. Lay the facing onto the right side of the garment and pin it well in place.
6. Stitch the second edge of the collar to the neckline of the facing only as shown in A and B in the illustration. The collar is now seamed to the neckline of the garment and of the facing.
7. Fold the collar and stitch from C continuously to D, slanting the stitching to a point at D. Turn and stitch from D continuously to E.
8. Turn the facing to the wrong side of the garment, press open the seams that join the collar to the garment and to the facing.
9. Join, by hand sewing, two inside and opposite seam allowances of the collar. This will hold these seams together so as to prevent the width of the collar from slipping.
10. Finally, slip stitch the open space at the joining of the under side of the collar and the back of the blouse.

The small illustration (X) shows the closed neckline. Buttonholes may be made, one on each side of the collar, by ripping the seam and working over the edges with the buttonhole stitch. Use two buttons joined as links to fasten the opening. The small illustration (Y) shows the same collar open.

The notched tailored collar. The facing is often cut in one with the front sections of the garment where a fold of the cloth then makes the edge of these sections, as shown in the illustration.

When this is not done, the facing is seamed to the edges of the front sections, on the right side, and turned back exactly on the seam lines.

1. Fold the facing flat against the right side of the garment, as shown in illustration.
2. Cut a slit, one-eighth inch deep (A in illustration). The distance from A to B determines the width of the rever and the length of the collar.
3. Seam across the ends of the revers, the distance from A to B only, beginning at A (indicating the slit) and stitching to the ends of the revers.
4. Fit the collar around the neckline from A to the slit at the beginning of the rever on the opposite side of the garment.
5. Stitch the ends of the collar to close them as shown at (2) in the illustration.
6. Seam the edge of the collar to the neckline of the garment. Be sure the ends of this stitching meet the ends of the A to B (1) stitching on the revers.
7. Baste exactly and stitch the second edge of the collar to the top of the facing, as shown at (3), A to D in the illustration.
8. Press open these seams and also the seam at the neckline of the garment, and turn the collar and the revers to the right side.
9. Join (by hand sewing) the two inside and opposite seam allowances of the collar to hold the seams together and prevent the collar from slipping.
10. Finally, slip stitch the collar at the open space at the back neckline of the garment.

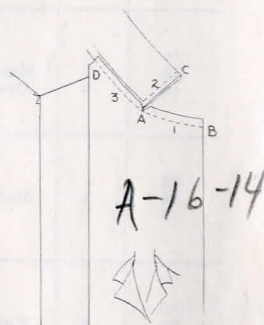


FIG. 30.—The notched tailored collar.

GUIDE FOR THREAD AND NEEDLE SIZES

Black and White Thread Sizes	Hand Needles	Machine Needles	Machine Stitches Per Inch	Fabric and Purpose
8 10 12	3 4	Coarsest	8	Heavy weaves of coating, suiting, ticking, sacking, tarpaulin, duck, drilling, canvas. For drapery fastenings.
16 20 24	4 5	Coarse	10	Bed ticking, awnings, porch furniture covers, boys' duck suits. For sewing buttons on some underclothing for children and men's wash clothing.
30 36 40	5 6	Medium Coarse	12	Heavy cretonne, madras, muslin and quilts. For stitching aprons and men's work shirts. For sewing buttons on all medium weight fabrics; for making buttonholes.
50 60 70	6 7	Medium	14	Light-weight woolens, firm dress silks and cottons, draperies and fabric furnishings. For smocks and men's fine shirts. For general household sewing; for fine quilting.
80 90 100	8	Medium Fine	18	All medium light weight, summer time fabrics. For children's clothes, dainty house dresses and aprons, and glass curtains.
100 120	9	Fine	25	Georgette, chiffon, light-weight rayon, fine dimity, lawn, batiste, and other feather-weight or sheer fabrics. For infants' clothes and for dainty lingerie.
150 200	10	Finest	30	Fine lace and all delicate fabrics. For lingerie touches on dresses and fine hand work.

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