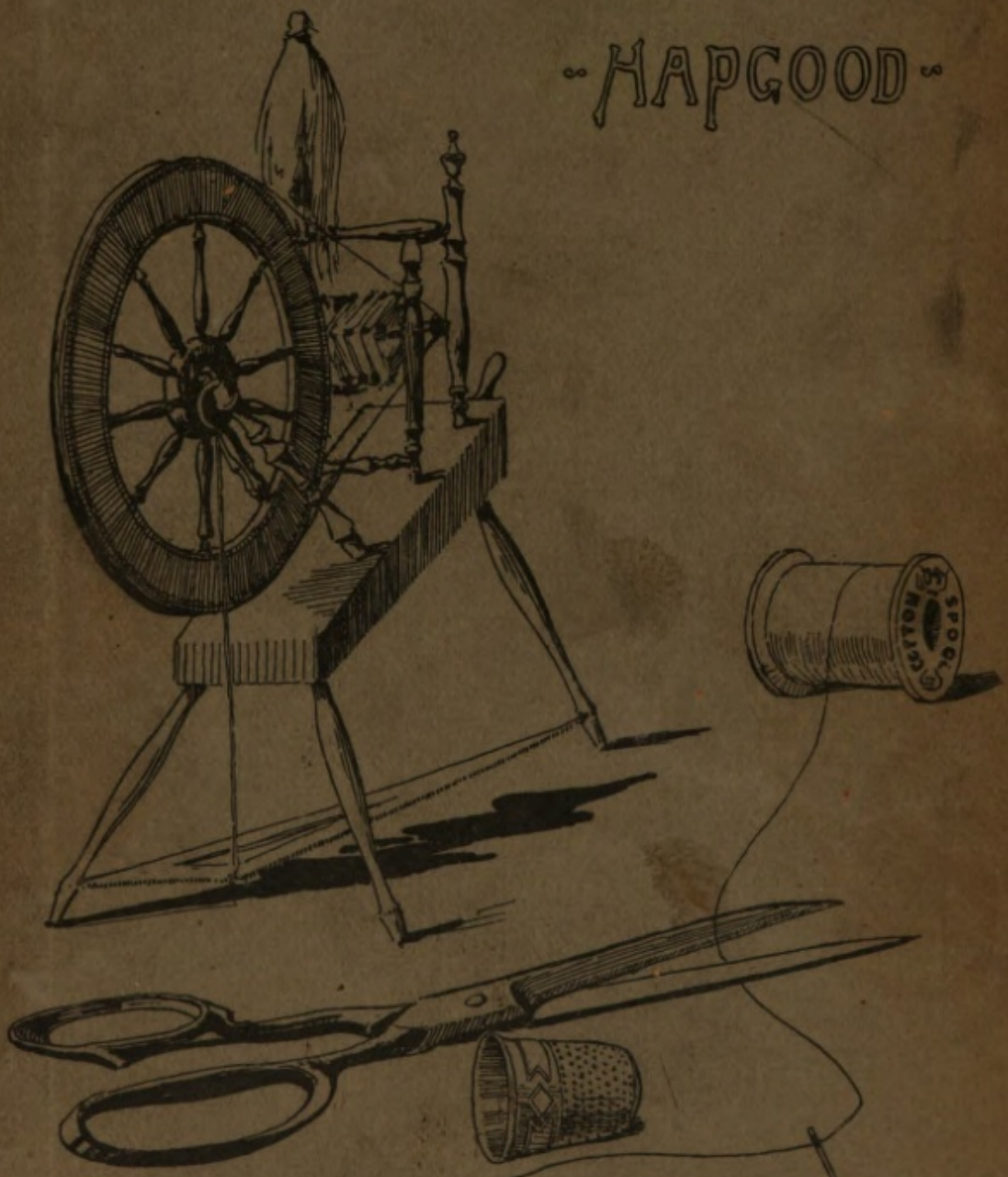
EducT
6618
93.450

SCHOOL NEEDLEWORK

-HAPGOOD-



GINN & COMPANY

Digitized by Google
Original from
HARVARD UNIVERSITY

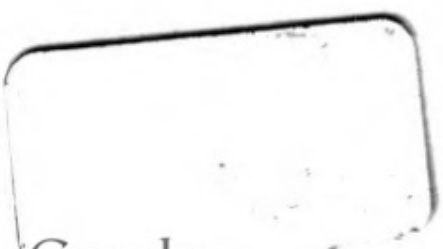
Educ T 6618.93.450

Harvard College Library

FROM

Edwin P. Seaver

Waban



Digitized by Google

Original from HARVARD UNIVERSITY

keeping it in place with the thumb and second finger, as in Fig. 6.

3. Hold the needle between the thumb and the forefinger of the right hand.

4. Insert the needle from right to left, taking up a little of the cloth, and push the needle nearly through.

5. Take the pointed end of the needle between the thumb and cushion of the forefinger of the right hand.

6. Draw the needle and thread through, bringing the thimble finger down near the forefinger, with the thread passing between the third and little fingers. Keep the little finger nearly straight to guide the thread.

7. Repeat until the motion is learned.

Drill No. 3. — For practice in the motion of basting, running, gathering, etc.

Materials. — No. 8 needle, No. 50 thread, and a strip of cotton cloth.

Fig. 7. — Showing the work and hands in position.

Digitized by Google Original from HARVARD UNIVERSITY

3. Hold the right elbow away from the side, without bending the wrist, and so that the palm of the hand is towards you.

4. Insert the needle from the back of the fold, pointing it directly towards the chest.

5. Draw the needle and thread through as in Drill No. 2.

CANVAS-WORK.

The stitches in sewing can be easily learnt on canvas, using bright-colored single or split zephyr, according to the quality of the canvas.

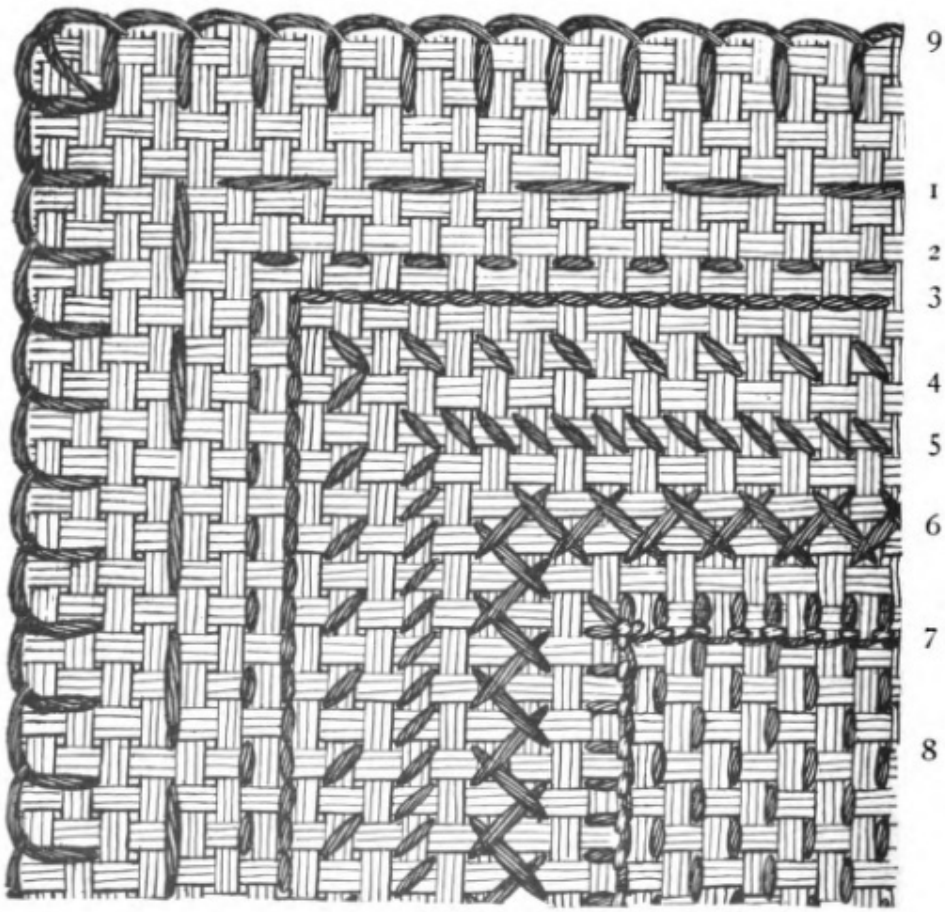


Fig. 10. — Showing different stitches taken on canvas.

Digitized by Google
Original from HARVARD UNIVERSITY

Fig. 10 represents a corner of a square of canvas, with the stitches taken in the following order: —

1. Uneven basting.
2. Running.
3. Stitching.
4. Overcasting.
5. Overhanding.
6. Catch-stitch.
7. Button-hole stitch.
8. Darning.
9. The edges are worked with the blanket or loop-stitch.

CREASING AND PINCHING.

A crease for sewing is made by folding the cloth, and pressing the edge until a line is made, which serves to sew on.

Materials. — A ten-inch strip of bleached or half-bleached cotton cloth. (A more distinct line can be made on the bleached than on the half-bleached cotton cloth.)

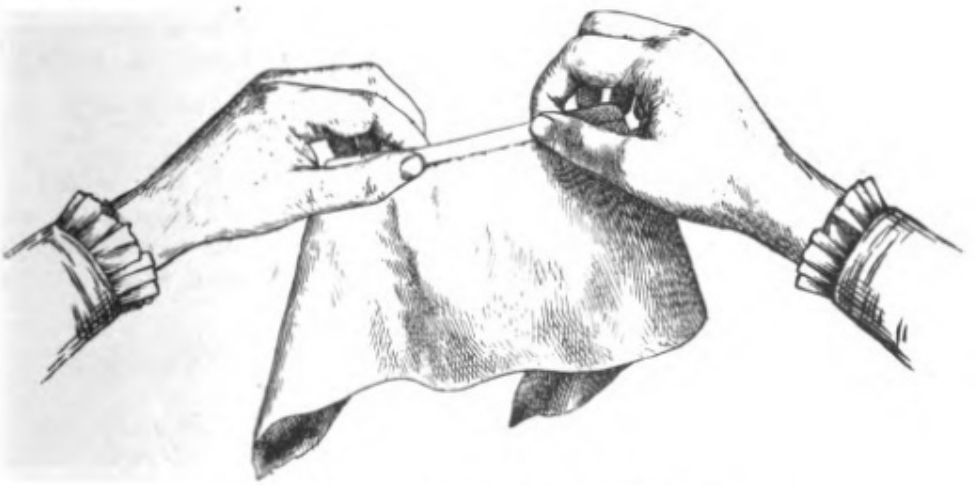


Fig. 11. — Showing the position of the hands.

Creasing. — 1. Hold the cloth firmly with the hands as in Fig. 11.

Digitized by Google Original from HARVARD UNIVERSITY

1. Make a *small* knot in the thread.

2. Hold the work over the cushion of the left forefinger, as in Fig. 6 (page 14).

3. Insert the needle at the right-hand corner of the cloth, between the edges of the seam, one-eighth of an inch from the end, and one thread of the cloth below the basting.

4. Draw the needle and thread through.

5. Put the point of the needle back a few threads from where the needle comes through the cloth, and bring it out the same distance beyond.

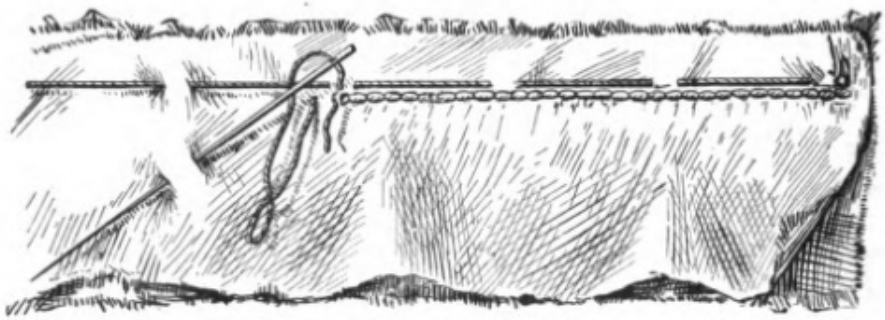


Fig. 16. — Showing the stitches

6. Continue, putting the needle back each time into the last stitch.

7. Make the stitches even and keep the seam straight (Fig. 16), leaving one thread of the cloth between the stitches and the basting.

8. Fasten the thread, by inverting the cloth, and taking a few stitches directly over the last ones made.

9. Join the thread, by making a small knot, and concealing it in the seam; or by taking one stitch with the new thread, leaving half-an-inch of the thread to be brought to the left, and to be sewed over with the next few stitches, allowing it to wind in and out.

Digitized by Google Original from HARVARD UNIVERSITY

Suggestions. — In the same manner sew all seams having raw edges, if a strain is coming on them, as in shoulder seams, the seams of drawers, etc. A bias seam should be sewed from the broad part to the narrow.

How is stitching done? How is the work held? Where is the needle first inserted? Where next? Where is it brought out? As you continue, where should the needle always be inserted? How should the stitches be made? How many threads of the cloth should be left between the basting and the stitches? How should the thread be fastened? How should the thread be joined?

HALF-BACKSTITCHING.

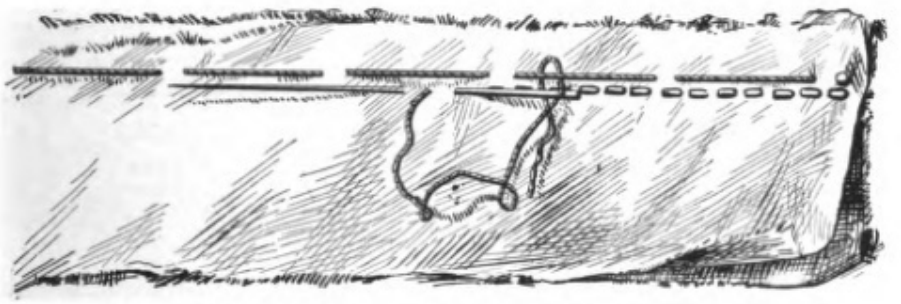


Fig. 17. — Showing the stitches and the needle in position.

Half-backstitching is the same as stitching, except that the needle is put only half-way back, thus leaving a space between the stitches (Fig. 17).

How does half-backstitching differ from stitching?

HEMMING.

A hem is a fold, made by twice turning over the edge of a piece of cloth, and then sewing it down.

Materials. — No. 9 needle, No. 70 thread, and a strip of cotton cloth.

Digitized by Google Original from HARVARD UNIVERSITY

To prepare the hem, make a fold one-fourth of an inch wide, and crease; then fold again one-fourth of an inch deep and crease. Baste near the edge of the first fold with uneven basting stitches. For wider hems, have the first fold one-fourth of an inch wide, being careful to crease it thoroughly, as much depends upon this; crease the second fold the required width, which can be done evenly, by measuring every two inches with a paper or other measure. If a very wide hem is required, baste as you measure, first along the upper edge of the hem, and then along the lower edge. On woollen cloth, baste down the first narrow fold, then baste as for a hem on cotton cloth.

Fig. 18. — Showing the needle in position for beginning the work.

Hemming. — Practise Drill No. 2 (page 14).

1. Have no knot in the thread.

2. Hold the hem across the cushion of the left fore-finger, as in Fig. 6 (page 14).

3. Pointing the needle from you, insert it at the edge of the fold, one-third of an inch from the right-hand end, and bring it out close to the end, as in Fig. 18.

4. Carefully draw the needle through, leaving a little of the thread at the end, to be tucked under the hem with

Digitized by Google Original from HARVARD UNIVERSITY

the point of the needle, and to be sewed down with the first stitches.

5. Take up one or two threads of the cloth, and one or two threads of the fold, keeping the needle on a line with the hem, and pointing towards the left shoulder.

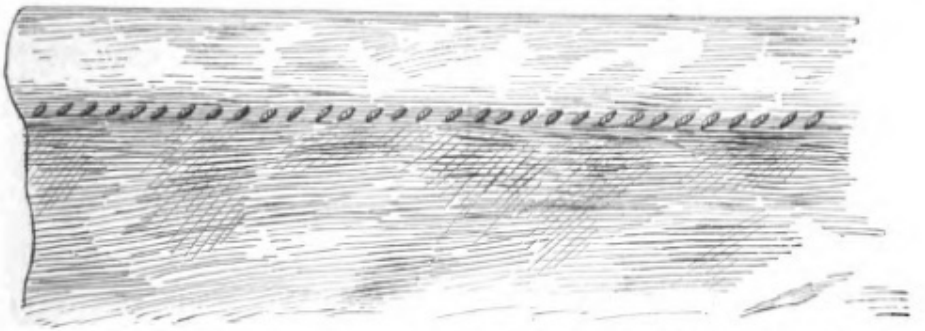


Fig. 19. — Showing the work as it looks on the right side.

6. Draw the needle out and continue, making the stitches close and slanting (Figs. 19 and 20).

7. When the thread becomes too short for use, either cut or break it.

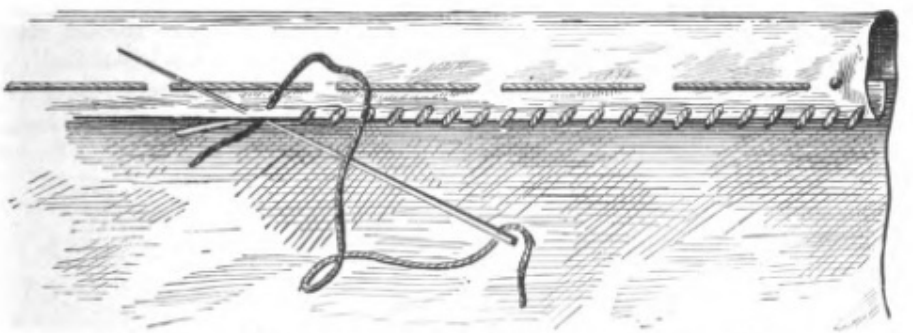


Fig. 20. — Showing the work as it looks on the wrong side; and how to join the thread, the double line representing the old thread, and the black line the new thread.

8. To join the thread (Fig. 20). If there is no end left of the thread, pick out a few stitches, always *leaving the end between the hem.* With the needle, draw the end under the fold, and towards the thumb. Begin with a

Digitized by Google Original from HARVARD UNIVERSITY

6. Pointing the needle towards the chest, put it through both edges, taking up as little of the cloth as possible.

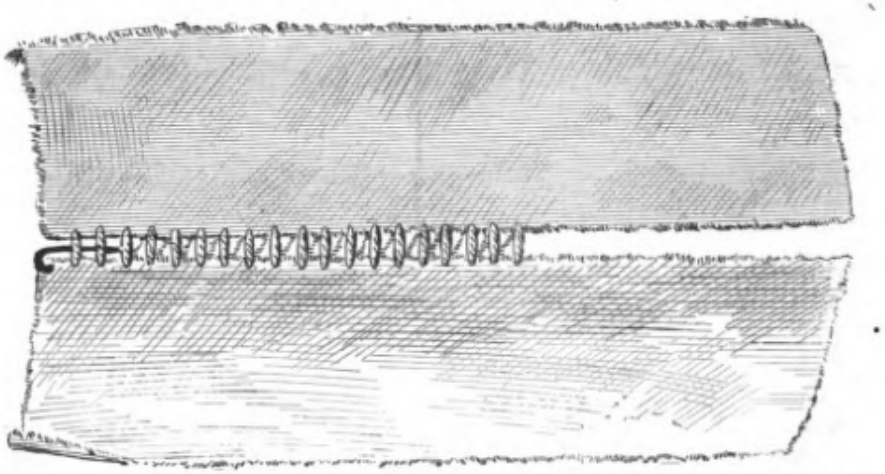


Fig. 25. — Showing how the stitches should look on the under side, with the seam opened.

7. Take the stitches *at the side of the cushion*, and make them close and even, having perpendicular lines on the under side of the seam (Fig. 25), and oblique lines across the edges (Fig. 24).

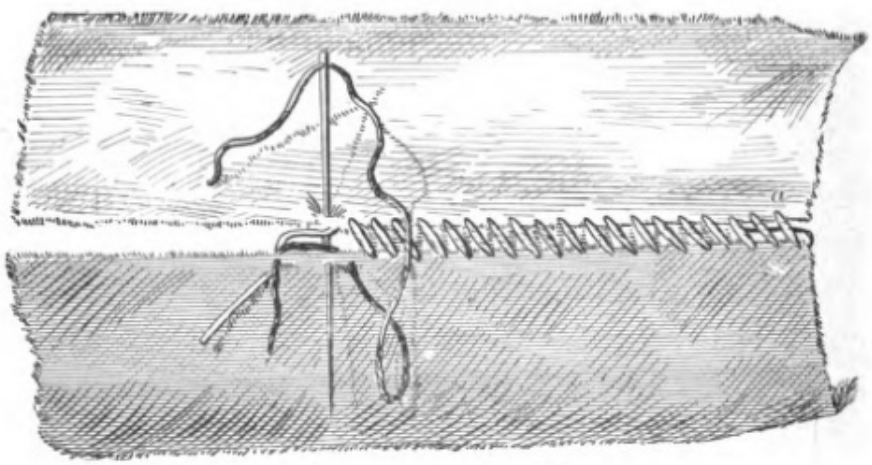


Fig. 26. — Showing, the edges of the seam being separated, how the end of the thread is fastened in beginning, how the stitches should look on the side towards you, and how to join the thread (the double line representing the old thread, and the black line the new thread).

Digitized by Google Original from HARVARD UNIVERSITY

10. Put a pin in vertically, close to the last stitch, taking up a few threads of the cloth.

11. Carefully draw up the thread, but not too tightly.

Fig. 29. — Showing the thread drawn up, and fastened around a pin.

12. Wind the thread over the top, and under the point of the pin a number of times, crossing the threads at the middle of the pin (Fig. 29).

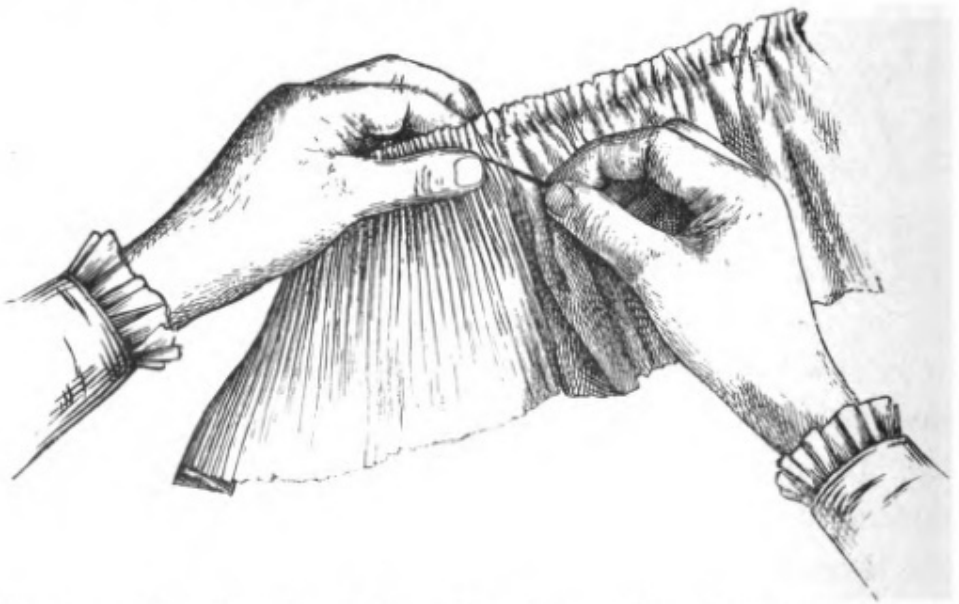


Fig. 30. — Showing the placing of gathers, with a large blunt needle.

Placing or stroking of gathers. — 1. With the right side towards you, begin at the *left*-hand edge.

Digitized by Google Original from HARVARD UNIVERSITY

SHIRRING.

Shirring is done by making several rows of running, parallel with each other.

Materials. — No. 8 needle, No. 40 thread, and a piece of cotton cloth half-a-yard long and twelve inches wide. The cloth should be folded lengthwise and basted.

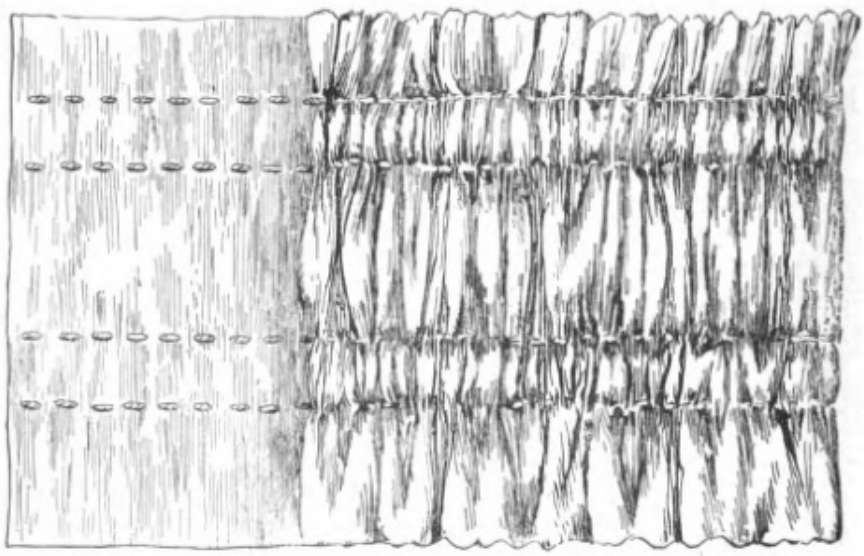


Fig. 32. — Showing shirring, and the stitches.

Shirring. — 1. Begin as in running.

2. Make the required number of rows at the desired distances from each other (Fig. 32).

3. Draw the gathers up on the threads, or by cords run between the rows.

How is shirring done? How are the gathers drawn up?

Digitized by Google Original from HARVARD UNIVERSITY

SCALLOPED EDGE.

A scalloped edge is used as a fancy heading for fulness.

Materials. — No. 8 needle, No. 60 thread, a strip of soft woollen cloth, and strong silk or thread to match in color.

Scalloped edge. — 1. Fold one of the lengthwise edges five-eighths of an inch from the edge, and baste close to the raw edge.

2. On the wrong side, and beginning at the right-hand end, mark the outer edge of the fold into inches with a colored pencil.

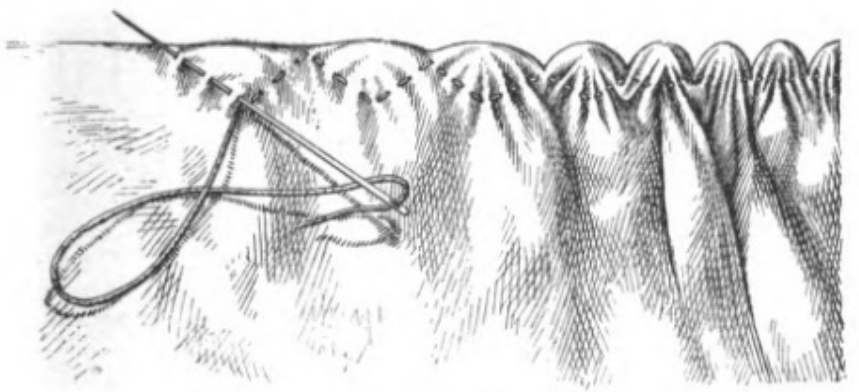


Fig. 33. — Showing a scalloped edge.

3. Half-an-inch below the outer edge of the fold, and beginning half-an-inch from the right-hand end, make another row of dots one inch apart. These dots should be midway between those of the upper row.

4. Make a good-sized knot, and inserting the needle at the upper right-hand dot, take small running stitches, slanting up and down, from dot to dot (Fig. 33).

5. Carefully draw up the thread every few inches.

For what is a scalloped edge used? What kind of stitches are taken?

Digitized by Google Original from HARVARD UNIVERSITY

HONEY-COMBING OR SMOCKING.

Honey-combing is drawing fulness together for ornamental effect.

Materials. — No. 8 needle, a piece of fine woollen cloth eleven inches long and three and a half inches wide, silk to match, and a red and a blue pencil.

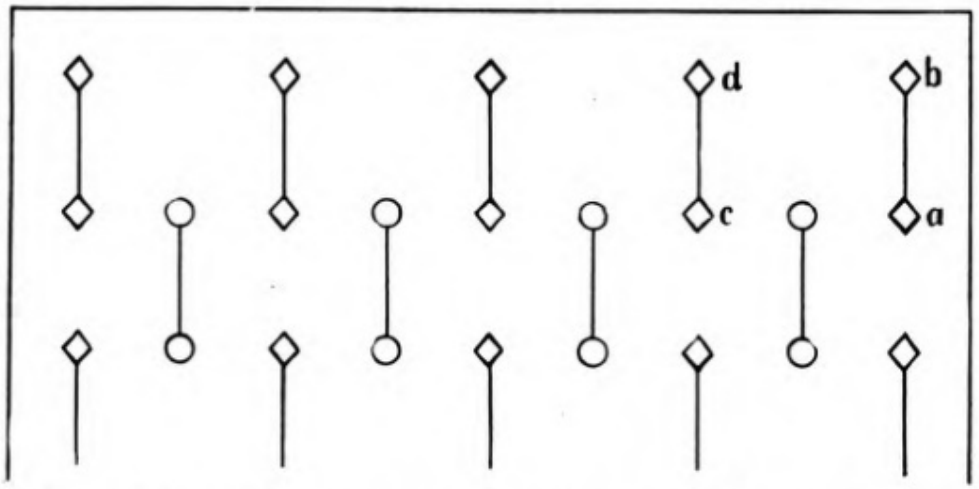


Fig. 34. — Showing how to mark the cloth, diamonds representing red dots, and circles blue dots.

Honey-combing. — 1. On the right side of the cloth, and beginning at one end, mark the entire length, as in Fig. 34, placing red dots in the place of diamonds, and blue dots in the place of circles.

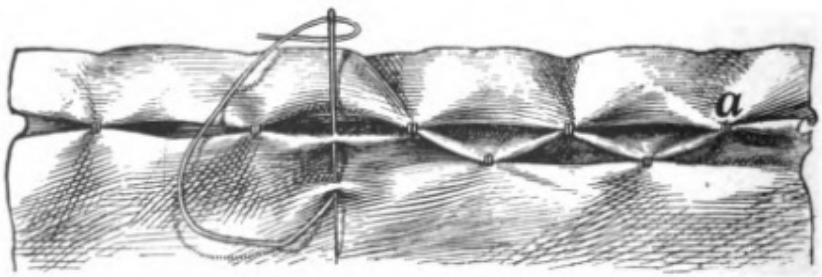


Fig. 35. — Showing honey-combing begun, needle in position

Digitized by Google
Original from HARVARD UNIVERSITY

2. Drawing the needle through from underneath at *a* (Fig. 34), take up a few threads of the cloth at *b* (Fig. 34), and fasten *a* and *b* together with two or three over and over stitches (Fig. 35, *a*).

3. Passing the needle underneath, bring it out at the next red dot (Fig. 34, *c*), and fasten *c* and *d* together.

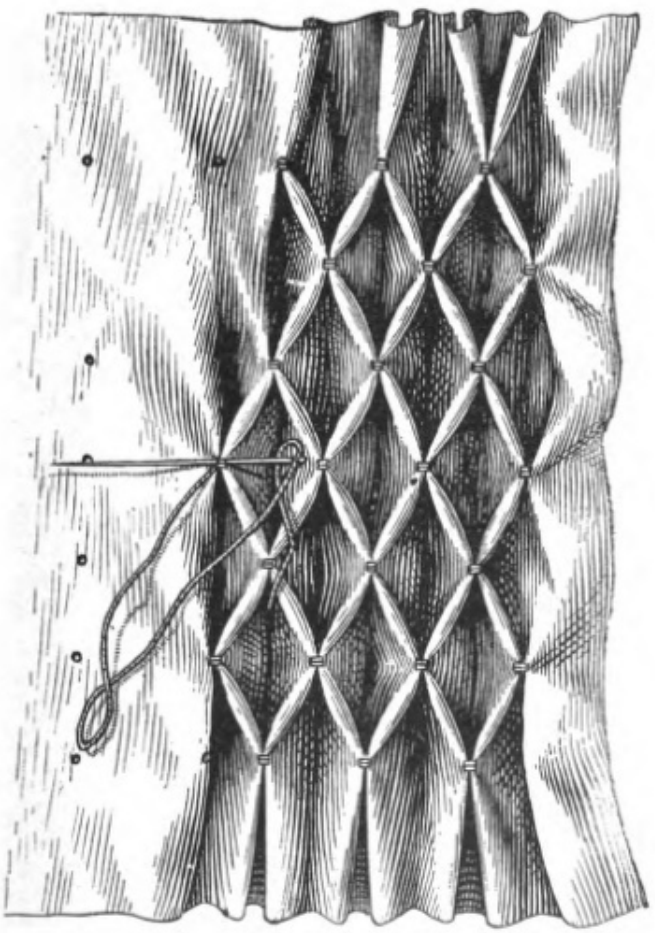


Fig. 36. — Showing diamond honey-combing.

4. Continue to the end of the row, fastening together the red dots which are connected in Fig. 34.

5. Beginning the second row at the right, fasten together, in a similar manner, the blue dots (circles, Fig. 34).

Digitized by Google Original from HARVARD UNIVERSITY

6. Work the third row as the first, and the fourth row as the second, and so continue (Fig. 36).

Suggestions. — In honey-combing, exactness is required in marking the spaces. Instead of colored pencils, the dots may be marked with thread or chalk. To keep the honey-combing in position, the outer edges should be fastened to a lining, after it is finished.

What is honey-combing? Where is exactness required in honey-combing? How is honey-combing kept in position when finished?

BINDINGS.

A binding or band is used to strengthen and cover the raw edges of a seam.

Binding No. 1. — Sewed by stitching and hemming.

Materials. — No. 8 needle, No. 50 thread, pins, scissors, and a piece of cotton cloth half-a-yard long and seven

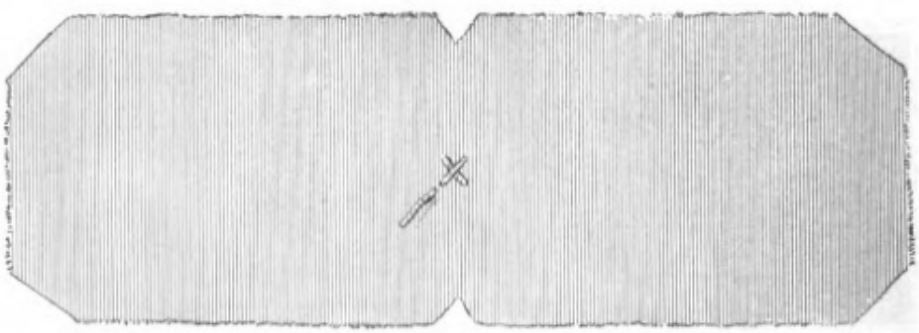


Fig. 37. — Showing the corners of the binding cut, and the middle of the edges marked by notches and a cross-stitch.

inches wide, notched in the middle, gathered and stroked (page 36); for the binding, a piece of cloth eight inches long and three inches wide.

Digitized by Google Original from HARVARD UNIVERSITY

Preparations. — 1. Find the middle of the band, and mark the place by cutting a notch (Fig. 37) at the edge of each side, or by taking a cross-stitch (Fig. 37) with colored cotton.

2. Cut off each corner of the band one-fourth of an inch deep (Fig. 37), to avoid having many thicknesses of cloth, when the corners are turned.

3. Loosen the gathering thread.

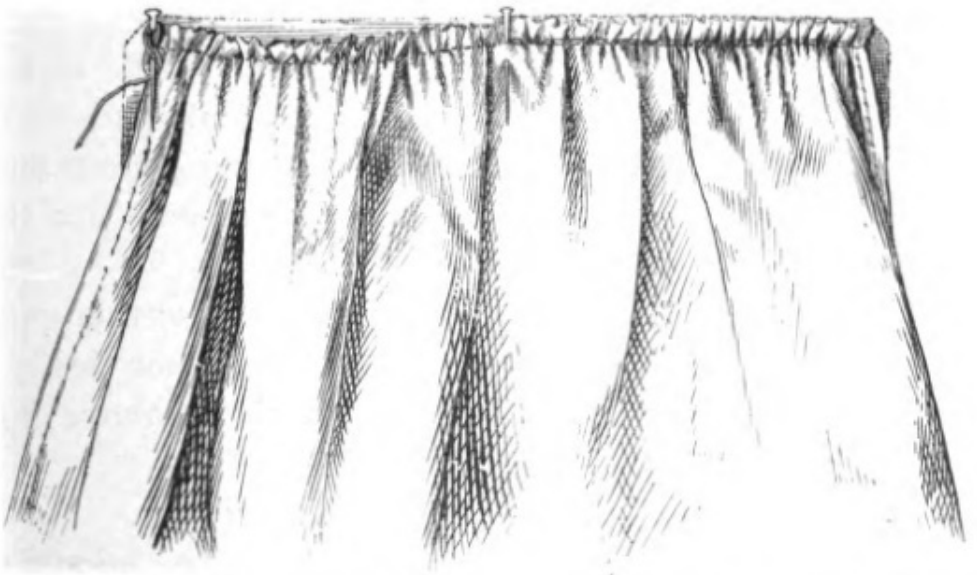


Fig. 38. — Showing half of the gathers basted and stitched.

4. Holding the wrong side of the gathered piece towards you, place the middle of the band at the notch in the middle of the gathers, and put in a pin vertically, to hold them together (Fig. 38).

5. Pin the ends of the gathers *one-fourth of an inch from each end of the band.*

6. Tighten or loosen the gathering thread, so that the length of the gathered edge exactly matches that of the band.

Digitized by Google Original from HARVARD UNIVERSITY

button is to be placed, turn in one inch at the end of the band before folding it, and baste pieces of cloth on the under side where other buttons are to be placed; at the button-hole end, turn in half-an-inch. Cut a button-hole in a binding nearer the gathers than the folded edge, so that the garment will be held in place firmly.

Binding No. 3. — Sewed by overhanding.

Materials. — Same as for Binding No. 1, with the larger piece of cloth gathered for overhanding to a binding (page 41).

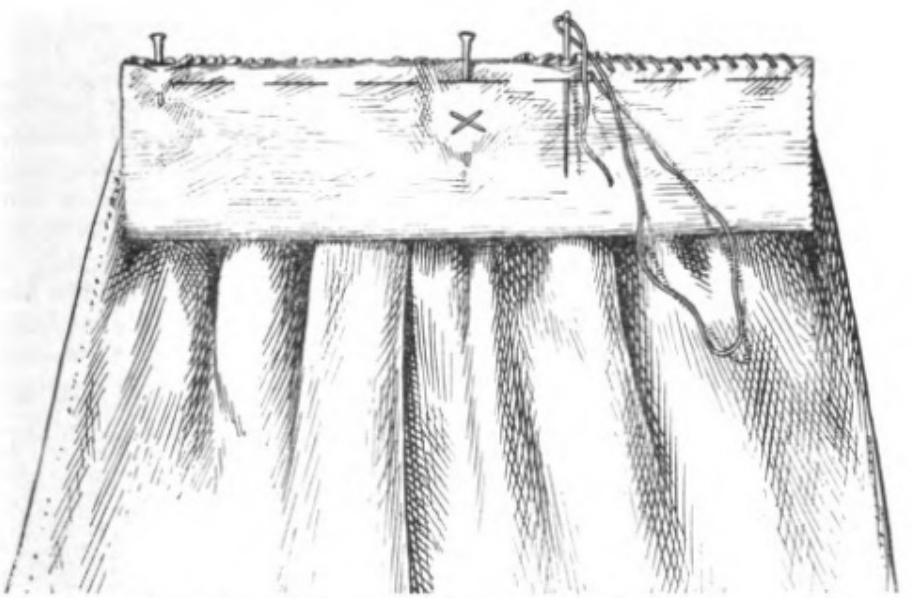


Fig. 40. — Showing gathers overhanded, with needle in position

Preparations. — 1. Mark the middle of the band by a cross-stitch, and cut off the corners, as in Fig. 37.

2. Crease the four edges of the band.

3. Double each end, and beginning at the corners, overhand both ends.

4. Baste the lengthwise edges together.

Digitized by Google Original from HARVARD UNIVERSITY

9. Turn the cloth, and bar the other side and end in the same manner, *i.e.*, inserting the needle at *d*, bring it out at *a*, and repeat. This brings the needle to the starting point.

Overcasting. — 1. Hold the barring *tightly* near the edge of the slit.

2. Taking up three or four threads of the cloth, overcast one side, making the stitches over the barring and

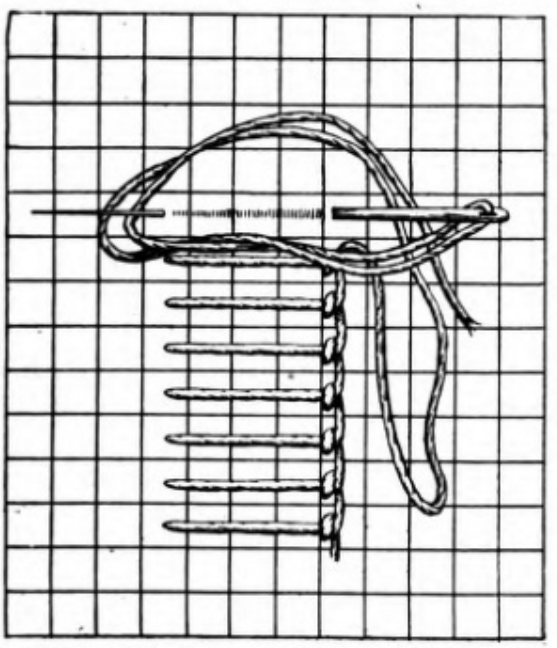


Fig. 44. — Showing button-hole stitches, enlarged, needle and thread in position. The straight lines represent the threads of the cloth.

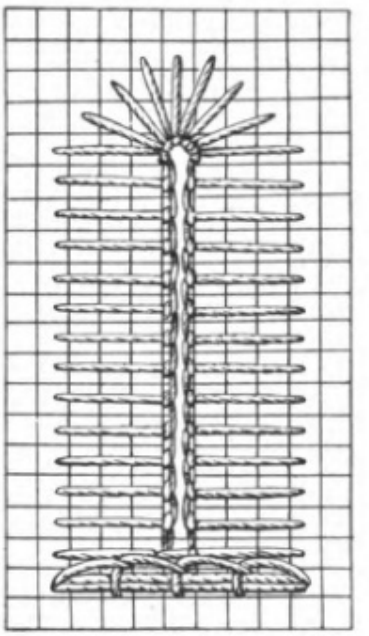


Fig. 45. — Showing a finished button-hole, enlarged.

one-eighth of an inch apart. Bring the needle at the last stitch into the corner, where the side and end barring meet, *b* (Fig. 43, *B*).

3. Turn the cloth, and take one overcasting stitch in the opposite corner, *c* (Fig. 43, *B*).

4. Overcast the remaining side and end in the same

Digitized by Google Original from HARVARD UNIVERSITY

Where is the second barring made? How is the loop stitch formed? Where are the other loop stitches taken? Where should the needle be drawn, to fasten the thread?

JOINING THE THREAD. — What is done if the thread proves too short? After threading the needle, where should it be inserted? Where is it next brought?

Why is barring used? Is a material, that does not ravel, overcast? How long a thread should be taken?

BUTTONS.

A button is a catch of metal or other substance, by which a garment is fastened.

Materials. — No. 7 and No. 8 needles, No. 36 and No. 50 thread, a pin, a four-holed button, and a folded and basted piece of cotton cloth.

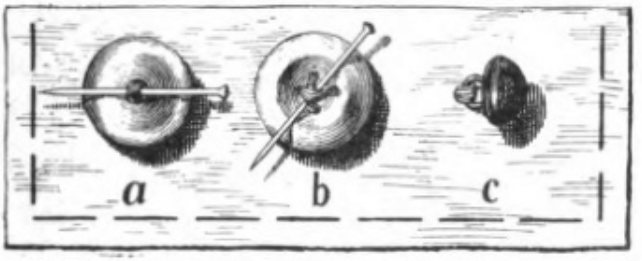


Fig. 46. — *a*, Showing the sewing of a two-holed button, pin in position; *b*, showing the sewing of a four-holed button, pin in position; *c*, showing the sewing of a boot-button.

Buttons. — 1. Make a pin-hole, where the button is to be placed.

2. Stitch with the fine needle and thread a very small circle around the pin-hole, or a cross at the pin-hole, to keep both sides of the cloth in place.

3. Having the coarse thread double, make a knot.

4. Draw the needle through the pin-hole from the upper side, to conceal the knot under the button.

5. Bring the needle partly through, close to the knot.

6. Place the button on the needle, and draw the needle and thread through.

Digitized by Google
Original from HARVARD UNIVERSITY

EYELET-HOLES.

An eyelet is a hole made and worked in a garment, to receive a small cord or the loop of a button.

Materials. — No. 8 needle, No. 40 thread, a stiletto, and a piece of cloth folded and basted.

Eyelet-holes. — 1. Pierce the cloth with the stiletto, breaking as few threads as possible.

2. Holding the hole tightly over the cushion of the left forefinger, work it over and over with very close, even stitches (Fig. 47, *a*).

3. When working on a line with the threads of the cloth, use great care to take the stitches close and deep enough.

4. Use the stiletto occasionally to keep the hole round.

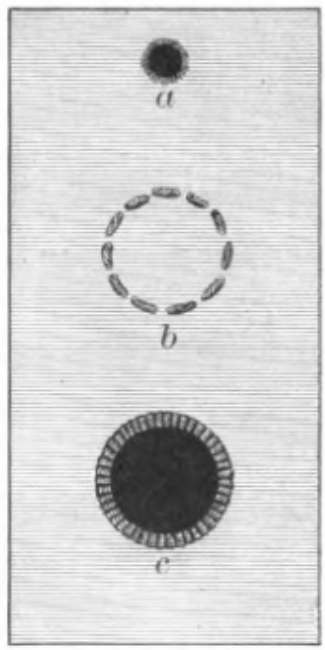


Fig. 47.—*a*, Showing a small eyelet-hole; *b*, showing a large eyelet-hole, marked by running stitches; *c*, showing a large eyelet-hole finished.

Suggestions. — To make a large eyelet-hole, mark the circle by twice running a thread around the desired size (Fig. 47, *b*); then carefully cut out the centre, turn the edge of the material under, and work the edge over and over or with button-hole stitches (Fig. 47, *c*).

On woollen materials, use silk or twist. An eyelet-hole can be worked with the button-hole stitch.

What is an eyelet-hole? What is its use? With what do we make an eyelet-hole? How should the eyelet-hole be held and worked? Where should care be taken?

Digitized by Google Original from HARVARD UNIVERSITY

5. Fold the gusset over on the crease.

6. Pin the end of the middle line of basting to the cloth, a little below the opening (Fig. 51).

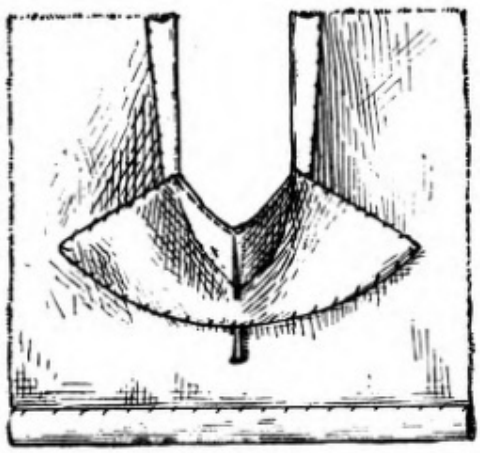


Fig. 51. — Showing the middle of the gusset pinned, and the finished gusset on the wrong side.

Fig. 52. — Showing the finished gusset on the right side.

7. Baste and hem the gusset to the cloth.

8. Make a row of stitching at the fold of the gusset, to strengthen it (Fig. 51).

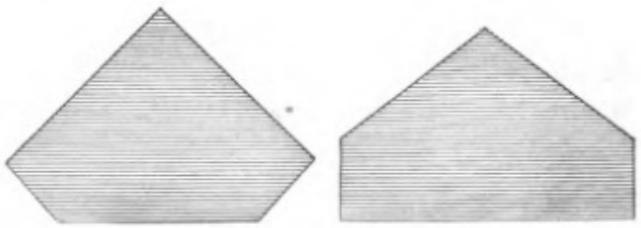


Fig. 53. — Showing other ways of cutting a gusset.

Suggestions. — The gusset can be made as large or small as desired ; it can also be cut in different shapes (Fig. 53). An easy method of inserting a gusset is to cut a small square of cloth ; fold and crease the edges ; placing a corner at the end of the opening, overhand two sides ; fold

Digitized by Google Original from HARVARD UNIVERSITY

on the bias and hem the remaining sides over the over-handing stitches.

Gusset and facing. — 1. Make a paper pattern the desired size, having the gusset in the proportions of Fig. 54.

2. Fold the pattern at the dotted lines (Fig. 54), and place this edge on an exact *bias fold* of the cloth, which will bring the edge of the gusset on a line with a thread of the cloth.

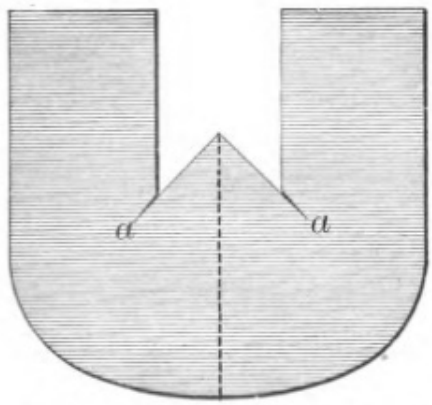


Fig. 54. — Showing the shape of a gusset and facing combined.

3. Cut the cloth by the pattern, and then cut in one-fourth of an inch to *a* (Fig. 54).

4. Make a narrow fold on the inner edges of the facing, and on the sides of the gusset make a fold turned to a point at *a*.

5. Fold the edges of the opening in the garment.

6. With the wrong sides together, overhand the gusset, and then the inner edges of the facing, to the opening in the garment.

7. Hem the opposite edges.

What is a gusset? What is its use? How should the hem in the opening be made? In setting-in a gusset, how is the point brought to the opening? What kind of stitches are then taken? What kind of stitches are used after folding the gusset?

Digitized by Google Original from HARVARD UNIVERSITY

Suggestions. — Hem a fell cut on the bias, with the grain of the cloth, or from the wider part to the narrow, as drawers from the top down. A fell can be made by

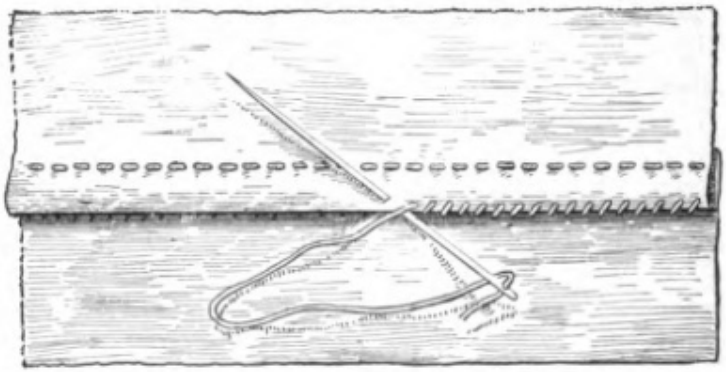


Fig. 59. — Showing the fell partly hemmed.

sewing it with the edges even, then pare one edge, being careful to have the right side of the sewing come on the upper side of the fell.

What is a fell? What is its use? How are the pieces of cloth placed together? What should be the width of the seam? How should the seam be sewed? What is done, after the basting is removed? What is done next? How is a fell, cut on the bias, hemmed?

FRENCH SEAM.

A French seam is a neat manner of joining materials that fray.

Materials. — No. 8 needle, No. 60 thread, scissors, and two pieces of calico, each five inches long and two inches wide.

French seam. — 1. Place the wrong sides of the calico together.

2. Baste one-eighth of an inch from the edge.
3. Run directly under the basting.

Digitized by Google Original from HARVARD UNIVERSITY

2. Holding the right sides of the lace and cloth together, place the hemmed end of the lace at the top edge of the upper left-hand corner of the cloth.

3. Holding the lace loosely, lightly overhand the edges to within a fourth of an inch of the corner.

4. Run the needle in and out of the cloth, to keep it temporarily secure.

5. Pin the lace at the corner.

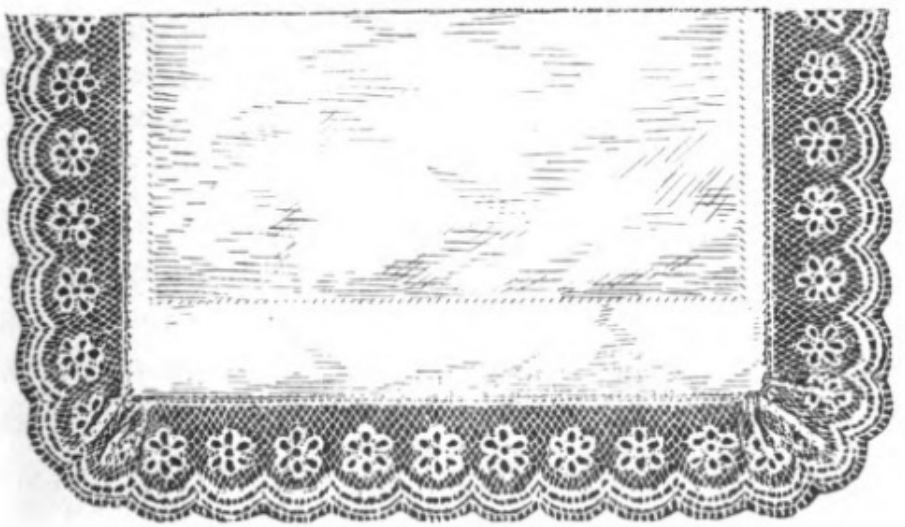


Fig. 60. — Showing lace sewed on, and corners turned.

6. Measure the width of the lace, and leaving twice the width, pin again at the corner.

7. One-fourth of an inch beyond the corner, pin the lace to the cloth.

8. Run a gathering thread in the edge of the lace, from the overhanding to the last pin.

9. Overhand around the corner, bringing the fulness as much as possible at the corner (Fig. 60).

10. Turn the other corner in the same manner, and finish by hemming the end of the lace.

Digitized by Google Original from HARVARD UNIVERSITY

part to which it is to be sewed ; it is sometimes advisable to make it more than twice as full. A ruffle cut across the cloth whips easier than one cut lengthwise. A fine material whips more readily than a coarse one. Ruffles should be cut by a thread, which can be done by tearing, and then trimming the edges.

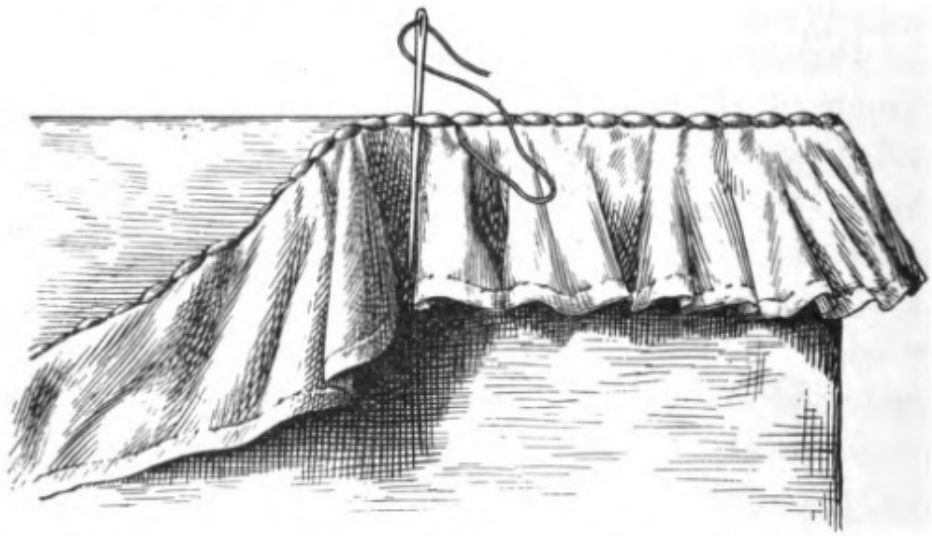


Fig. 62. — Showing the overhanding of the ruffle to the cloth.

It is best to use short lengths of thread, as a great strain comes, when the ruffle is drawn. In making a long ruffle, have a thread for each division, and measure as you draw the thread. The thread will draw easier, if a large needle is used. When corners are to be turned, allow extra fulness, so that the ruffle will lie flat (page 79). In overhanding a ruffle, the garment can be held towards you, but, if the whipping thread should prove too short, there is no way to lengthen it ; while, if the ruffle is held towards you, the thread can be drawn up or lengthened.

What is whipping? In whipping, which side of the ruffle should be held towards you? How do you begin? What kind of a needle and thread should be used? How is the roll held? How rolled? What is done next? How is the thread drawn? How continue? How is the ruffle sewed on to the hem?

Digitized by Google Original from HARVARD UNIVERSITY

STOCKINET DARNING.

Stockinet darning is used in filling in a hole with thread, so as to supply the part that has been destroyed; or in strengthening a place which shows signs of weakness.

Practice in Weaving.

Materials. — A long-eyed needle, a knot of split zephyr, a sharp-pointed lead-pencil, and a two and an eighth inch square of cardboard.

Lattice-work. — 1. Turn to the measure (page 13).

2. On one side of the cardboard half-an-inch from the end, and one-fourth of an inch from the edge, make a dot with the pencil.

3. On a line with this dot, make nine more dots exactly one-eighth of an inch apart.

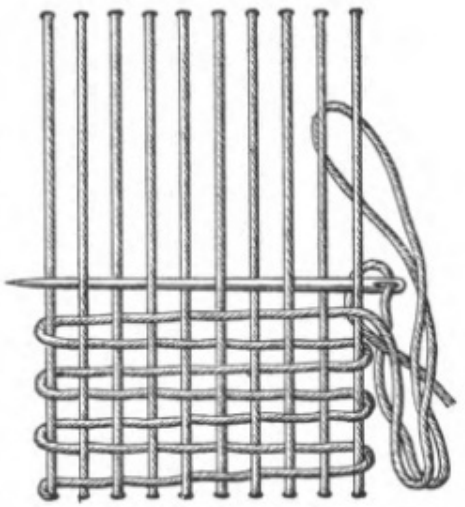


Fig. 63. — Showing the weaving or lattice-work of threads over cardboard.

4. Mark the opposite side with dots *exactly parallel* to the other dots.

5. Make a knot in the zephyr and work across the cardboard from dot to dot (Fig. 63), having the stitches on the under side one-eighth of an inch long.

6. Weave across these threads by taking up and passing over a thread alternately (Fig. 63). Take a number of threads on the needle at once.

7. Make the second row by taking up those threads, which were passed over before.

Digitized by Google Original from HARVARD UNIVERSITY

8. With the needle pointing towards you, make the next row of three stitches, taking up the threads of the stockinet, that were passed over in the preceding row.

9. So continue, making each row a little longer at both top and bottom, as in Fig. 64, till the centre of the circle is reached; then decrease in the same proportion (Fig. 64).

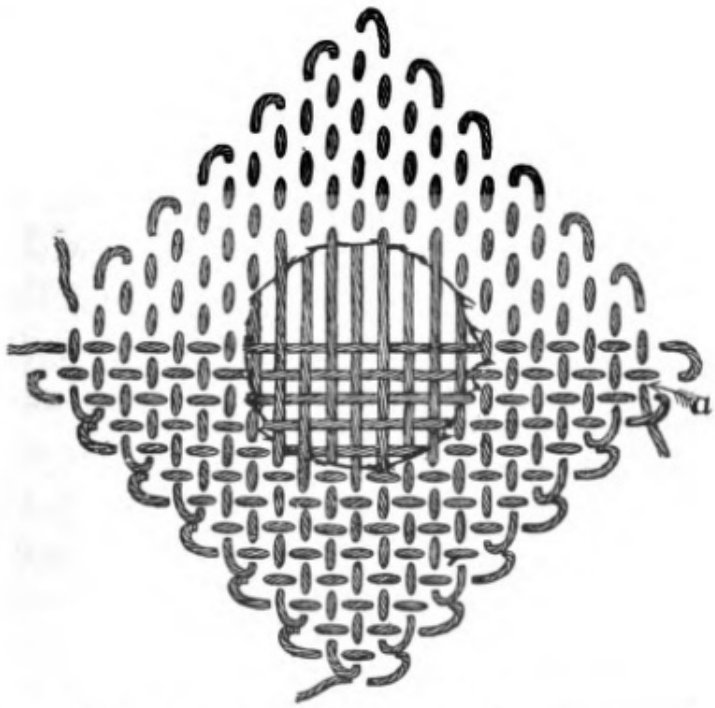


Fig. 64. — Showing a hole cut, and partly darned.

10. Be careful to put the needle through the loops of the stockinet, at the edge of the circle.

11. Cross the darn in the same manner, making perfect lattice-work, (Fig. 64).

Suggestions. — The stockinet is put on the cardboard to keep it in place while being worked, and silk is used that the stitches may be easily seen, and also that the lesson may be interesting. In mending a stocking, hold the

Digitized by Google Original from HARVARD UNIVERSITY

GRAFTING.

Grafting is joining two pieces of stockinet in such a manner, as to render the joining invisible.

Materials. — A long-eyed needle, two pieces of coarse stockinet, and yarn the quality and color of the stockinet.

Grafting. — 1. Ravel the two edges that are to be joined, until the loops are perfectly even and clear.

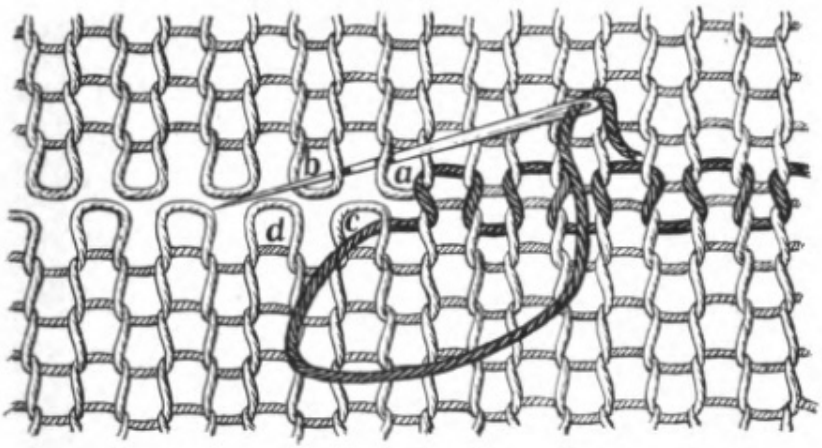


Fig. 65. — Showing grafting stitches, and needle in position.

2. Place the edges together, so that the loops of one are exactly opposite the corresponding openings of the other (Fig. 65).

3. Holding the right side towards you, work from right to left.

4. Fasten the end of the yarn, by darning it in and out on the wrong side of the stockinet.

5. Inserting the needle in an upper loop (Fig. 65, *a*), bring it out in the next loop (Fig. 65, *b*).

6. Inserting the needle in the under loop (Fig. 65, *c*)

Digitized by Google Original from HARVARD UNIVERSITY

Stocking-web stitches. — 1. In the centre of the stockinet, cut carefully, by a thread, an inch square.

2. Ravel the edges until the loops are clear and even.

3. With the wrong side of the stockinet to the cardboard, fold over the edges and baste carefully.

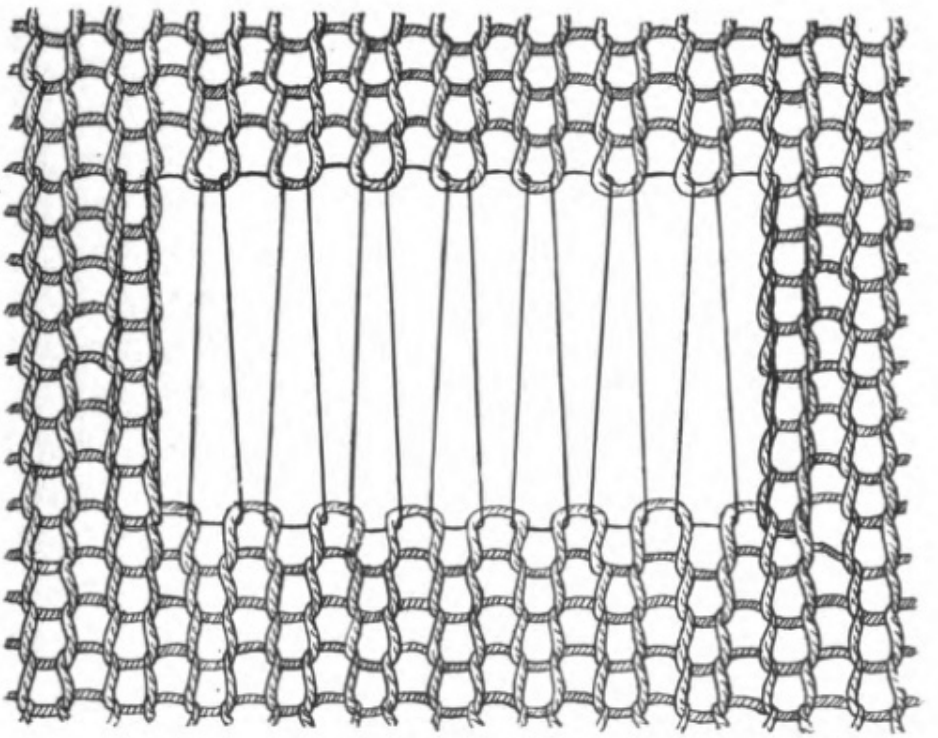


Fig. 66. — Showing the foundation of strands for stocking-web stitches.

4. With the fine needle and thread, connect the upper and lower loops, as in Fig. 66.

5. Hold the ribs of the stockinet vertically.

6. Having the coarse needle threaded with the yarn, insert it one or two loops to the right of the lower row, and one row above (Fig. 67, *a*).

7. Swiss-darn (page 90) over these stitches, and work across the strands with a stitch similar to grafting, insert-

Digitized by Google Original from HARVARD UNIVERSITY

ing the needle between the strands in beginning and finishing the loop (Fig. 67).

8. Finish the row by Swiss-darning over two or three loops beyond.

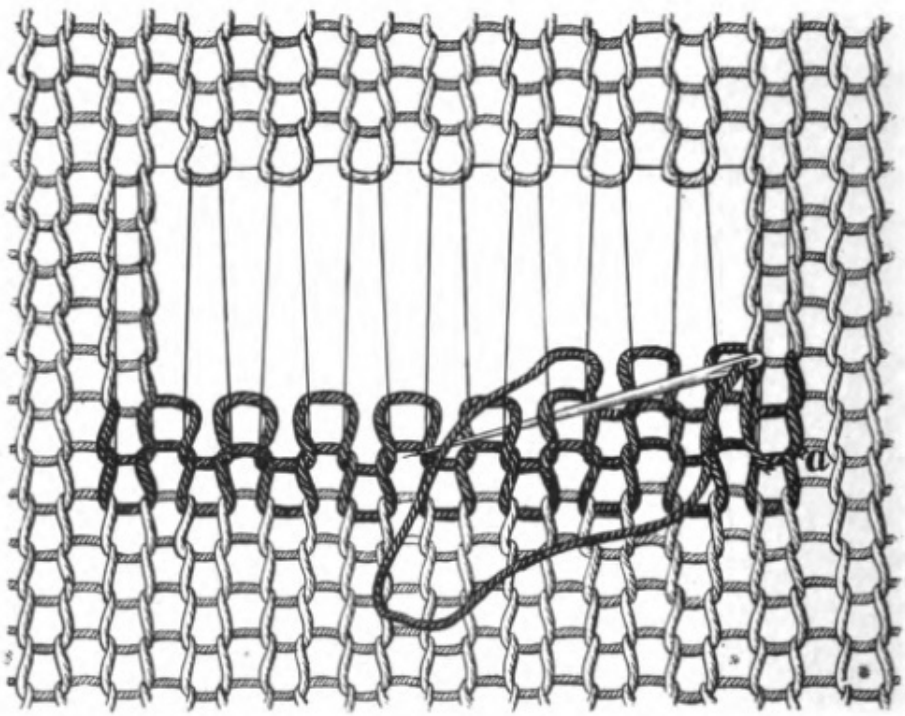


Fig. 67. — Showing stocking-web stitches, and needle in position.

9. Turn the work around, and one row above, work back in a similar manner.

10. Continue working up the strands, and finish by grafting the last row of loops made, to the loops of the stockinet.

For what are stocking-web stitches used? On what are they made?

Digitized by Google Original from HARVARD UNIVERSITY

5. Cut diagonally one-fourth of an inch at each corner (Fig. 74, *1*, *2*, *3*, and *4*).

6. Fold and crease each edge of the hole, by a thread, and baste.

7. Cut off each corner of the patch one-fourth of an inch deep.

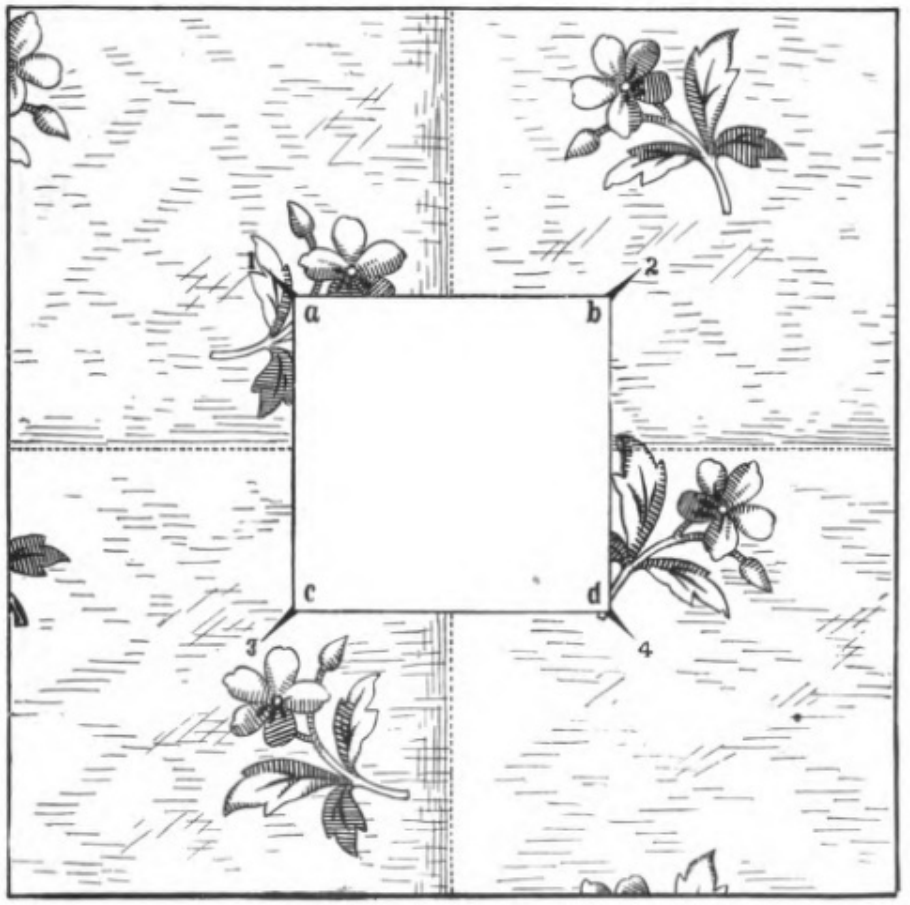


Fig. 74. — Showing the large piece of cloth with the dotted lines representing where it is creased, and the plain lines where it should be cut.

8. Holding the right side of the patch towards you, fold towards you, and crease, by a thread, one-fourth of an inch deep, on all four sides.

9. Crease through, and across the centre of the patch.

Digitized by Google
Original from HARVARD UNIVERSITY

16. Hem the garment to the patch, being careful to firmly sew the corners, keeping them at right angles.

17. On the other side, hem the patch to the garment, allowing the stitches to appear as little as possible on the right side.

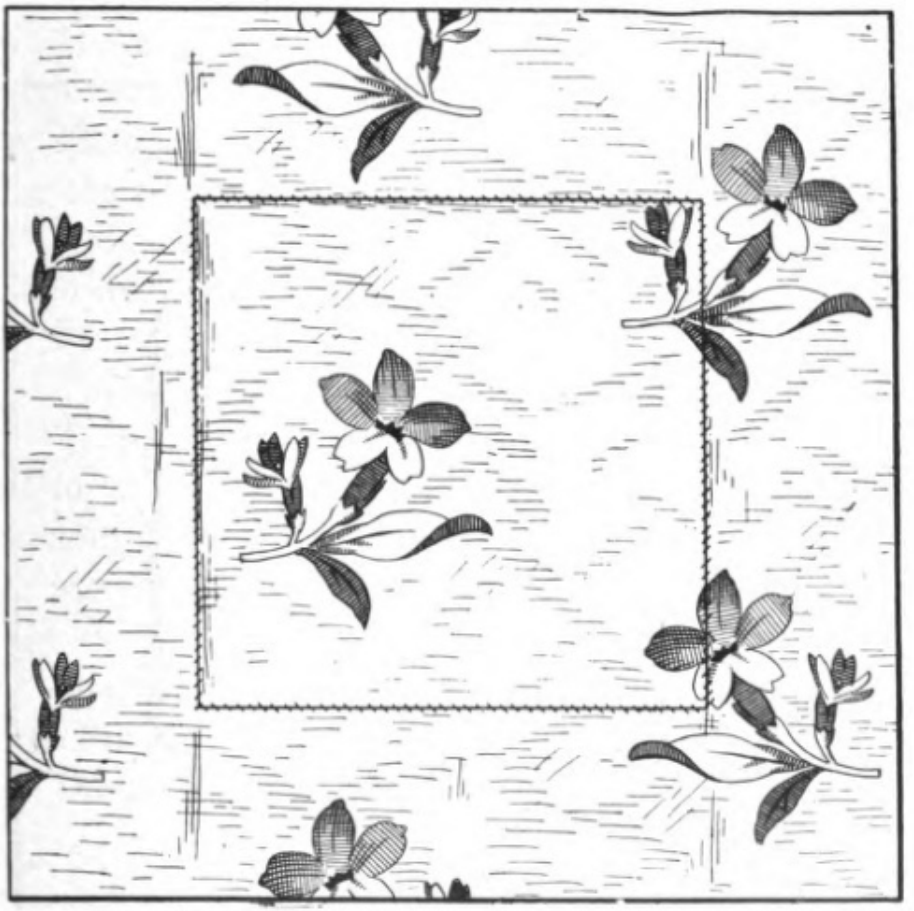


Fig. 76. — Showing the right side of a figured-calico patch, overhanded.

18. Take out the basting threads, and press on the wrong side.

Overhanding on a Patch.

Materials. — Same as before, with the cloth for the patch three inches square.

Overhanding on a patch. — 1. Crease the garment, repre-

Digitized by Google Original from HARVARD UNIVERSITY

sented by the large piece of cloth, through, and across the centre (Fig. 74).

2. Cut a *small* piece out of the centre, to aid later in cutting the hole.

3. Cut across each corner of the patch one-fourth of an inch deep.

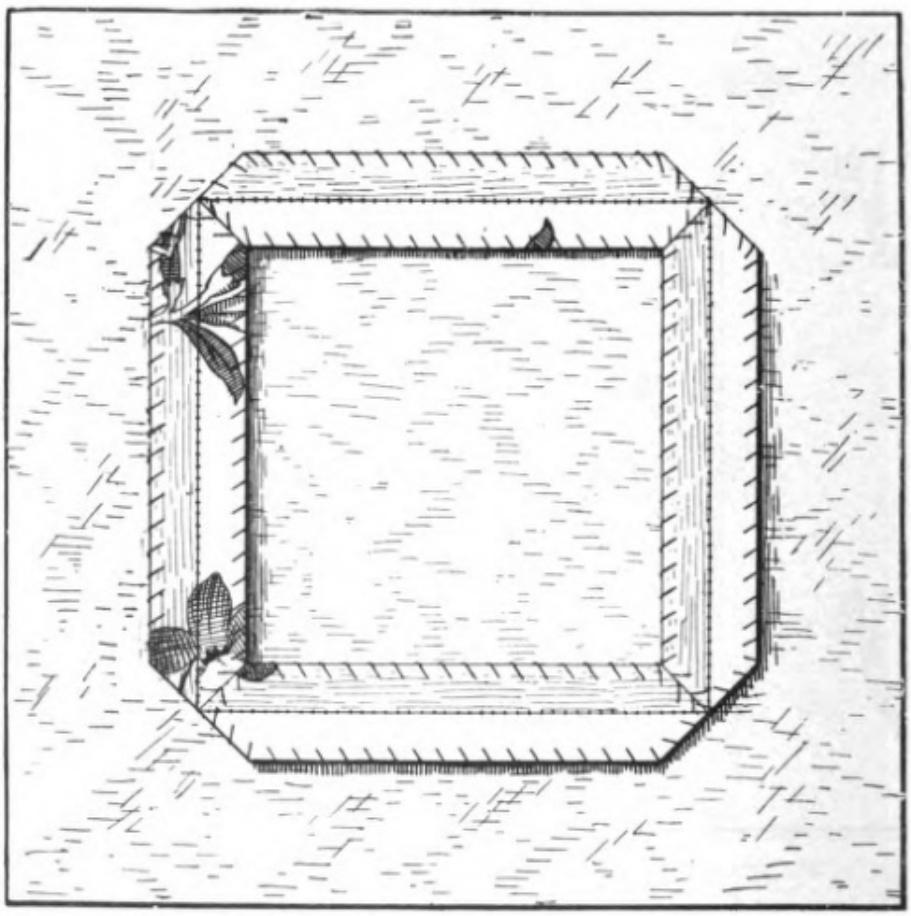


Fig. 77. — Showing the wrong side of a figured-calico patch, overhanded.

4. Holding the wrong side of the patch towards you, make a crease, by a thread, one-fourth of an inch deep, on the four sides.

5. Crease through, and across the centre of the patch.

6. Place the garment on the desk, with the right side upwards.

Digitized by Google Original from HARVARD UNIVERSITY

6. Cut on the crease.

7. Holding the bias edge of the cloth, at the upper left-hand side, fold and baste, by a thread, the upper hem.

8. Fold and crease the bias edge one-fourth of an inch.

9. Fold the hem at the side, making the edges of the two hems meet at a right angle (Fig. 85).

10. Baste the corner fold and side hem.

11. Hem the folds down, taking the stitches at the corner fold through only one thickness of cloth.

What is mitreing a corner? How are the strips placed together? How should the edges of the two hems meet?

LOOPS OF TAPE.

Fold the middle of the tape so as to form a point, as in Fig. 86. Overhand the inner edges for three-fourths of an inch, beginning at the ends. Fold the ends under, one-fourth of an inch, and place them on the wrong side of the cloth, one-half an inch from the edge. Baste and hem them down on three sides. Turn to the right side, and stitch the edge of the cloth to the loop.

Fig. 86. — Showing a loop of tape.

Digitized by Google Original from HARVARD UNIVERSITY

PART III.

ORNAMENTAL STITCHES.

HEM-STITCH.

Hem-stitching is a method of hemming, in which the threads of the cloth are drawn and separated.

Materials. — No. 8 needle, No. 50 thread, and a lengthwise strip of linen crash.

Hem-stitch, from right to left. — 1. One inch from a lengthwise edge of the cloth, draw out from four to six threads (see suggestions) according to the coarseness of the cloth.

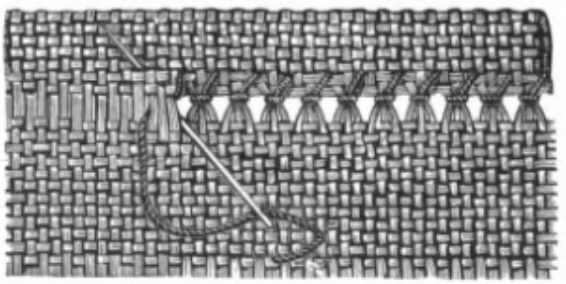


Fig. 87. — Showing hem-stitching done from right to left, needle in position.

2. Carefully baste the hem to the line thus drawn.

3. Begin at the right-hand side, as for hemming.

4. Pointing the needle towards you, take up three or four cross-threads, and draw the thread through.

5. Put the needle back, take up the same threads, and insert the needle exactly above in the fold of the hem (Fig. 87).

Digitized by Google
Original from HARVARD UNIVERSITY

6. Continue in the same manner, drawing the thread tight, to separate the cross-threads.

Hem-stitch, from left to right. — 1. Draw the threads, and baste the hem as before.

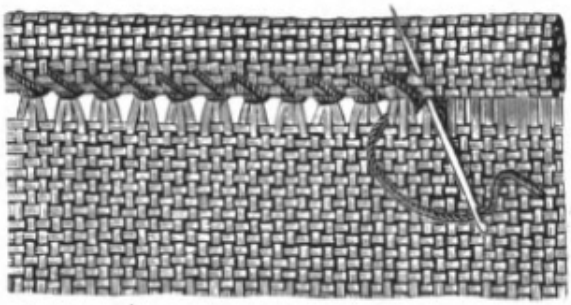


Fig. 88. — Showing hem-stitching done from left to right, needle in position.

2. Fasten the thread in the hem, at the left-hand side.

3. Pointing the needle towards you, take up three or four cross-threads.

4. Draw the needle through, and insert it in the fold of the hem exactly above where it was inserted under the cross-threads (Fig. 88).

5. Continue in the same manner, drawing the thread tight.

Suggestions. — To draw the threads, choose a coarse thread, one-fourth of an inch from the edge, and pick it out with the point of the needle. Holding this end with the right hand, draw it out carefully, continually pushing the gathers towards the opposite end with the left hand. Should the thread break, hold the cloth to the light, and again pick out the end of the thread. The chief difficulty is in drawing the first thread. Threads can be drawn any width desired.

Hem-stitching can be done either lengthwise or cross-wise of the cloth. On fine materials, do not count the threads, as it is too great a strain on the eyes, and for this reason, school-girls should not do much drawn-work.

Digitized by Google Original from HARVARD UNIVERSITY

CATCH OR HERRINGBONE-STITCH.

Catch-stitch is a kind of cross-stitch, used to secure the edges of flannel.

Materials. — A long-eyed needle, a knot of split zephyr, and a piece of canvas.

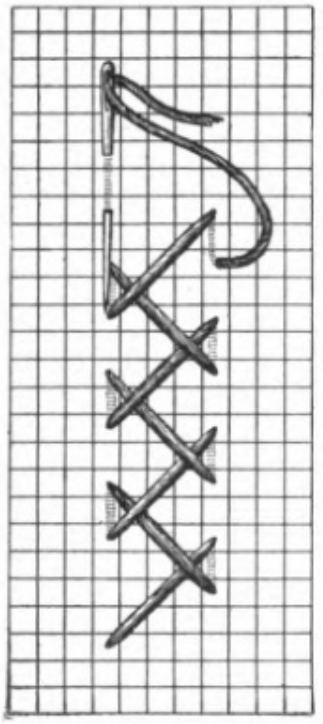


Fig. 89. — Showing catch-stitches, and the needle in position; the straight lines represent the threads of the canvas.

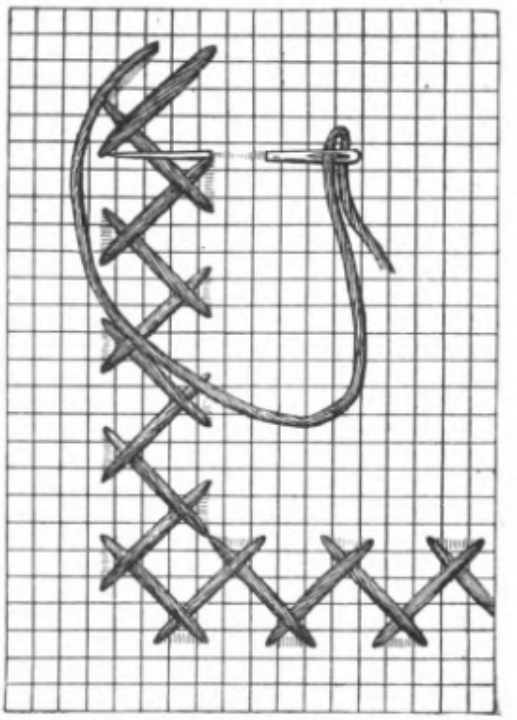


Fig. 90. — Showing a corner turned, and the needle in position for turning a corner.

Catch-stitch. — 1. Work from you, holding the canvas over the left forefinger.

2. Insert the needle from underneath, at the lower left-hand corner.

3. From the place where the zephyr comes out, count to the right four threads, then forward four threads;

Digitized by Google Original from HARVARD UNIVERSITY

FEATHER-STITCH.

Feather-stitching is used for ornamenting garments, etc.

Materials. — A long-eyed needle, a knot of split zephyr, and a piece of canvas.

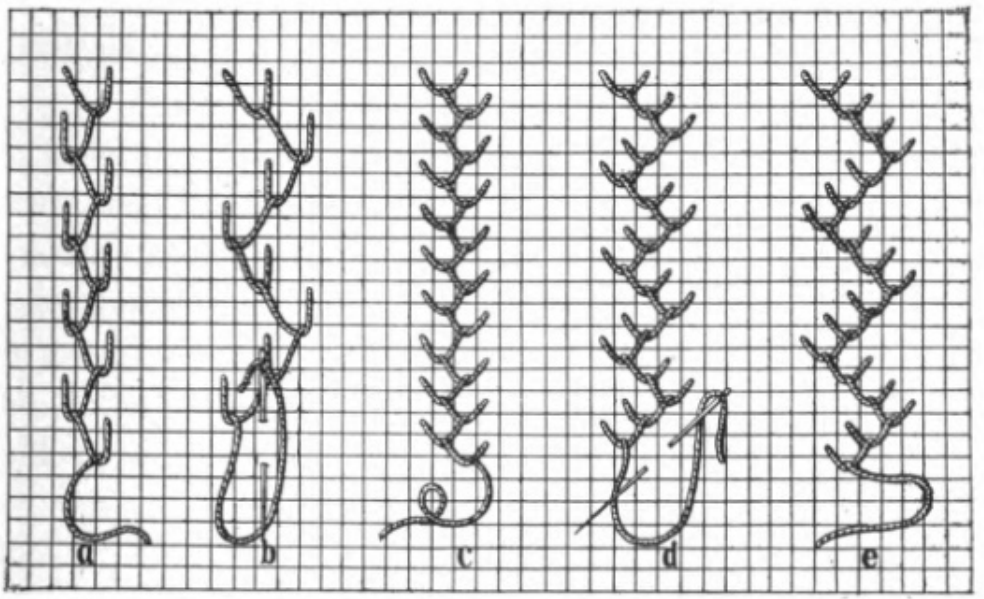


Fig. 91. — *a*, Showing single feather-stitches, taken on a line with the threads of the cloth; *b*, showing double feather-stitches, taken on a line with the threads of the cloth; *c*, showing single feather-stitches, taken slanting across the threads of the cloth; *d*, showing double feather-stitches, taken slanting across the threads of the cloth; *e*, showing treble feather-stitches, taken slanting across the threads of the cloth.

Feather-stitch. — 1. Work towards you, holding the canvas over the left forefinger.

2. Draw the needle through from underneath at the upper left-hand corner (Fig. 91, *b*).

3. From the place where the zephyr comes out, count two threads to the right, insert the needle, and pointing it towards you take up two threads of the canvas.

Digitized by Google
Original from HARVARD UNIVERSITY

4. Draw the needle out over the zephyr, which is held down by the thumb.

5. From the place where the zephyr comes out, count two threads to the right, and take a stitch as before.

6. From the place where the zephyr comes out, count two threads to the left, and take a stitch, being careful to hold the zephyr down with the thumb.

7. From the place where the zephyr comes out, count two threads to the left, and take another stitch.

8. Continue taking the stitches in this way (Fig. 91, *b*).

Suggestions. — For fastening the thread see catch-stitching (page 118). This stitch may be changed into various designs, as in Fig. 91. Whatever the pattern, the stitches should be compact and uniform.

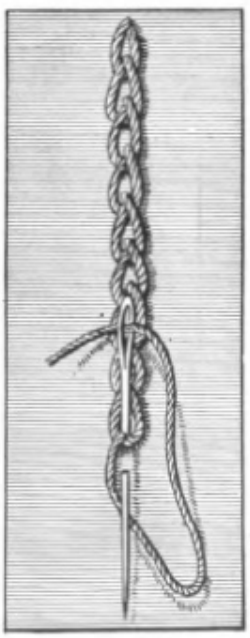


Fig. 92. — Showing chain-stitches, needle in position.

CHAIN-STITCH.

Chain-stitching is a method of embroidering, by which the stitches resemble a chain.

Materials. — An embroidery needle, embroidery silk, and a strip of cloth.

Chain-stitch. — 1. Work towards you, holding the cloth over the left fore-finger.

2. Draw the needle through from underneath at the upper end, a short distance from the edge.

3. Holding the thread to the left with the thumb, insert the needle where the thread comes out, and bring it

Digitized by Google Original from HARVARD UNIVERSITY

through one-eighth of an inch below, and over the thread to form the loop.

4. Continue in this manner, always inserting the needle inside the loop of the last stitch, and being careful to take the same number of threads on the needle for each stitch.

Suggestion. — Chain-stitching is often used for outlining a pattern.

KENSINGTON OUTLINE-STITCH.

Kensington outline-stitching is done by taking a long stitch forward on the upper side, and a short stitch backward on the under-side of the cloth, and is used to form a line for ornament.

Materials.—An embroidery needle, embroidery silk, and a strip of cloth.

Kensington outline-stitch.—1. Work from you, holding the cloth over the left forefinger.

2. Draw the needle through from underneath, at the lower end.

3. Insert the needle one-eighth of an inch above, and two or three threads to the right, bringing it out at the left one-sixteenth of an inch above the place where the thread comes through the cloth (Fig. 93).

Fig. 93. — Showing Kensington outline-stitches, needle in position.

4. Continue in this way, keeping the thread to the right of the needle, and being careful not to draw the stitches tight.

Digitized by Google Original from HARVARD UNIVERSITY

7. Continue in this manner.

8. To fasten the thread, turn to the wrong side, take a running stitch under the last blanket-stitch. Draw the thread through, and cut it off.

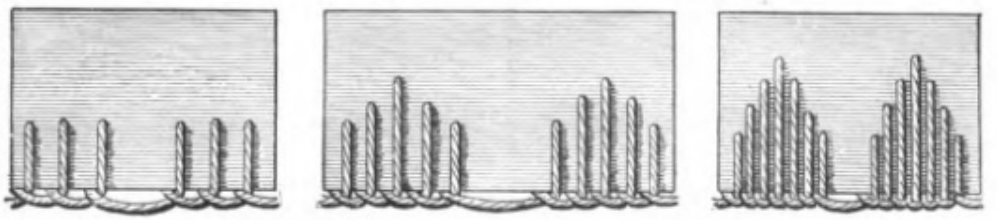


Fig. 95. — Showing blanket-stitches taken in different forms.

9. To join the thread, put the needle in under the last stitch, as in beginning the work, and draw it out over the thread that lies along the edge.

Suggestions.— If the thread is not fastened and joined carefully, the symmetry of the stitches will be broken. The order of the stitches may be varied by taking them at different depths, and leaving spaces between, as in Fig. 95.

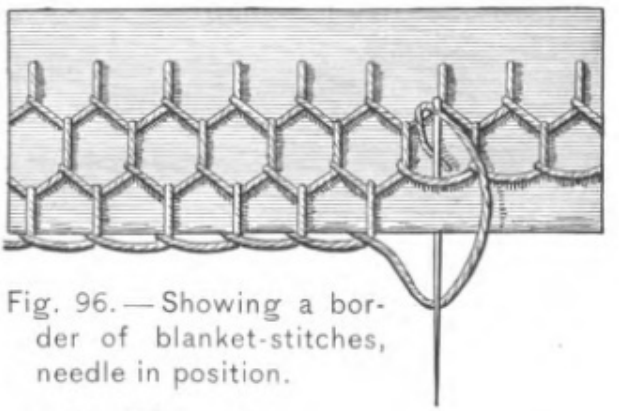


Fig. 96. — Showing a border of blanket-stitches, needle in position.

A pretty border can be made with this stitch (Fig. 96), by making the first row the desired width from the edge, and taking the stitches for the second row through those of the first row, and so on.

Digitized by Google Original from HARVARD UNIVERSITY

EMBROIDERY KNOTS.

Embroidery knots are used for ornamentation.

Materials. — An embroidery needle, embroidery silk, and a piece of flannel.

Fig. 97.— Showing embroidery knot No. 1, and the needle in position.

Embroidery knot No. 1. — 1. Holding the flannel over the left forefinger, draw the needle through from underneath, at the place desired for the knot.

2. Take a *small* backstitch leaving the needle half-way through the flannel.

3. Take the silk, where it comes through the flannel, and wind it twice around the needle (Fig. 97).

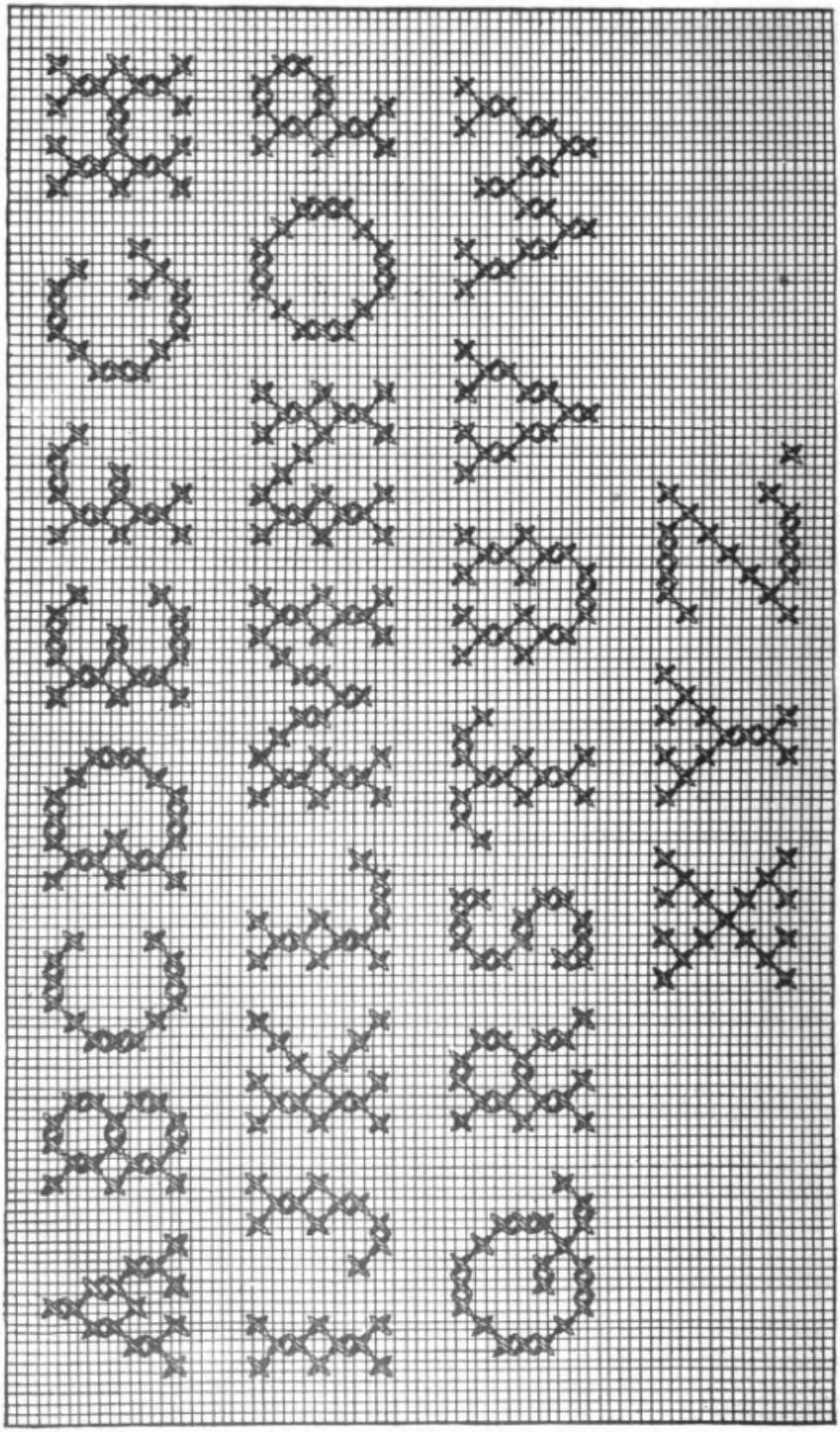
4. Holding the coil under the left thumb, draw the needle through and insert it where it came through the flannel, bringing it out where the next knot is to be made.

Fig. 98. — Showing embroidery knot No. 2, and the needle in position.

Embroidery knot No. 2.— 1. Holding the flannel over the left forefinger, draw the needle through from underneath, at the place desired for the knot.

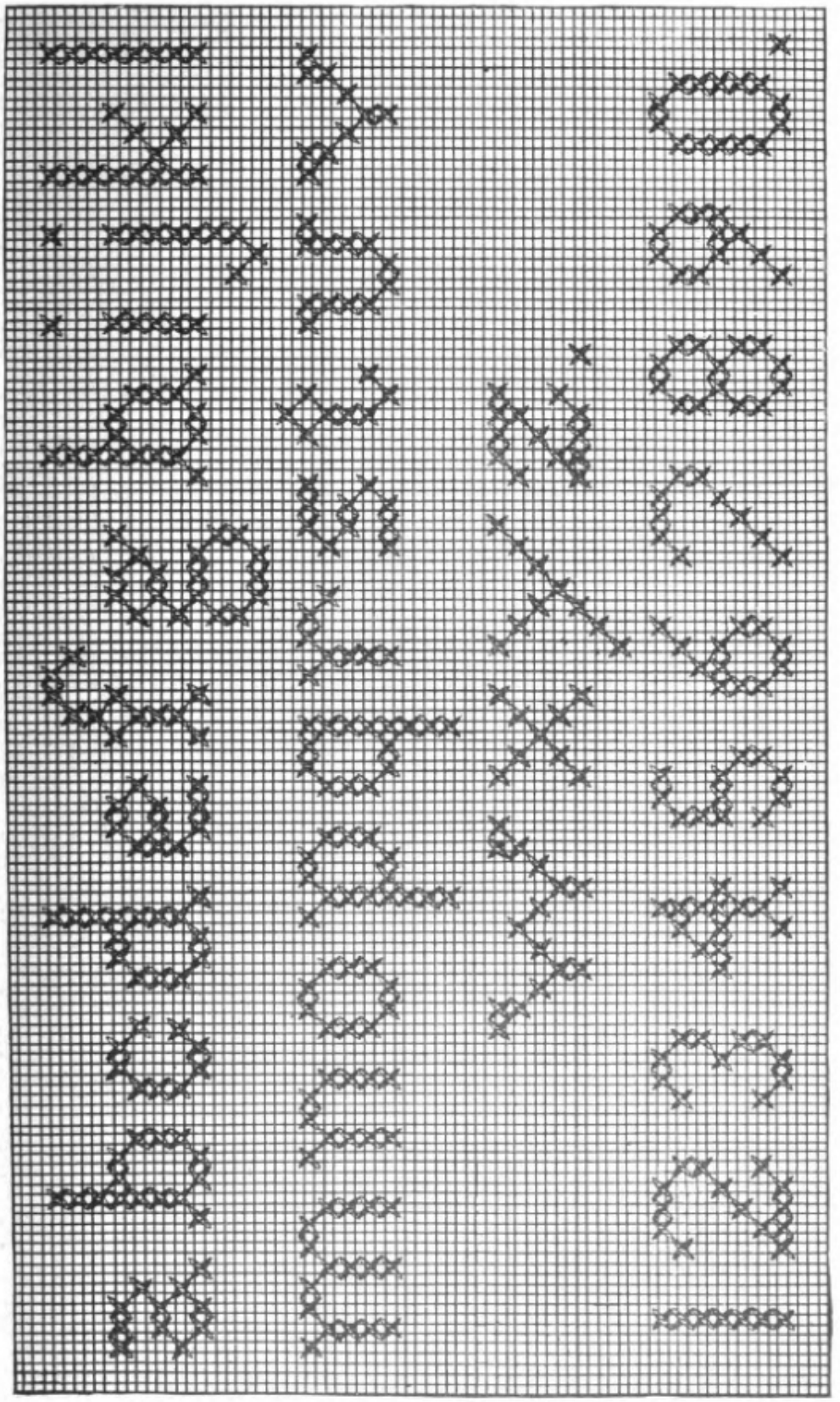
2. Draw the silk towards you to the left ; holding it under the thumb, bring the silk to the right, and cross below where the silk came out of the flannel (Fig. 98, *a*). Hold the loop thus formed under the thumb.

Digitized by Google Original from HARVARD UNIVERSITY



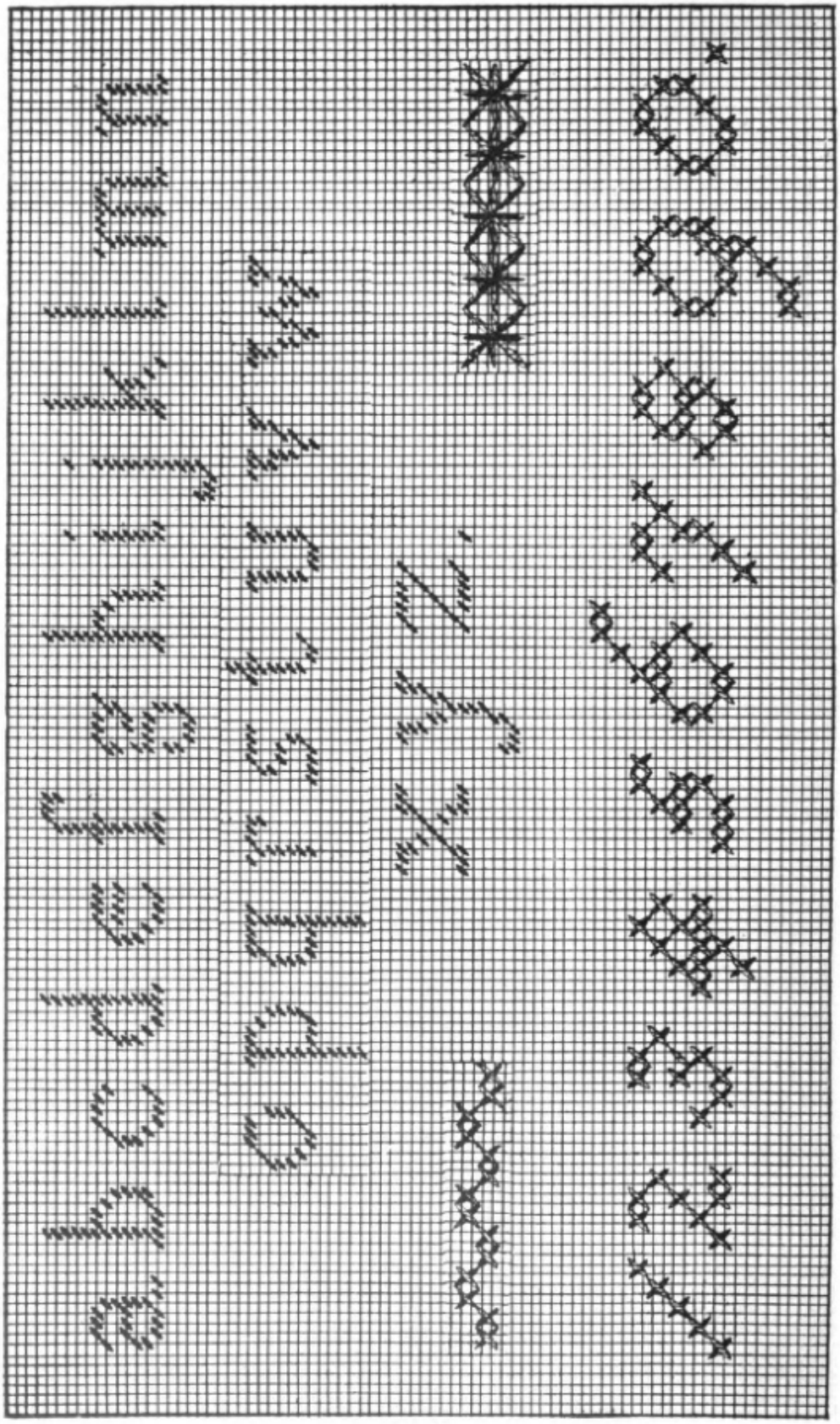
Digitized by Google

Original from
HARVARD UNIVERSITY



Digitized by Google

Original from
HARVARD UNIVERSITY



Digitized by Google
Original from HARVARD UNIVERSITY

middle; the edge of the front is placed on the selvedge, and the back on the fold of the cloth, to avoid a seam at the back of the skirt. The vertical perforations in the side-back and both portions of the sleeve are placed lengthwise of the cloth. The perforations near the edges of the patterns show the seams, where alterations should be made. The perforations near the centre of the front indicate where the darts should be taken up.

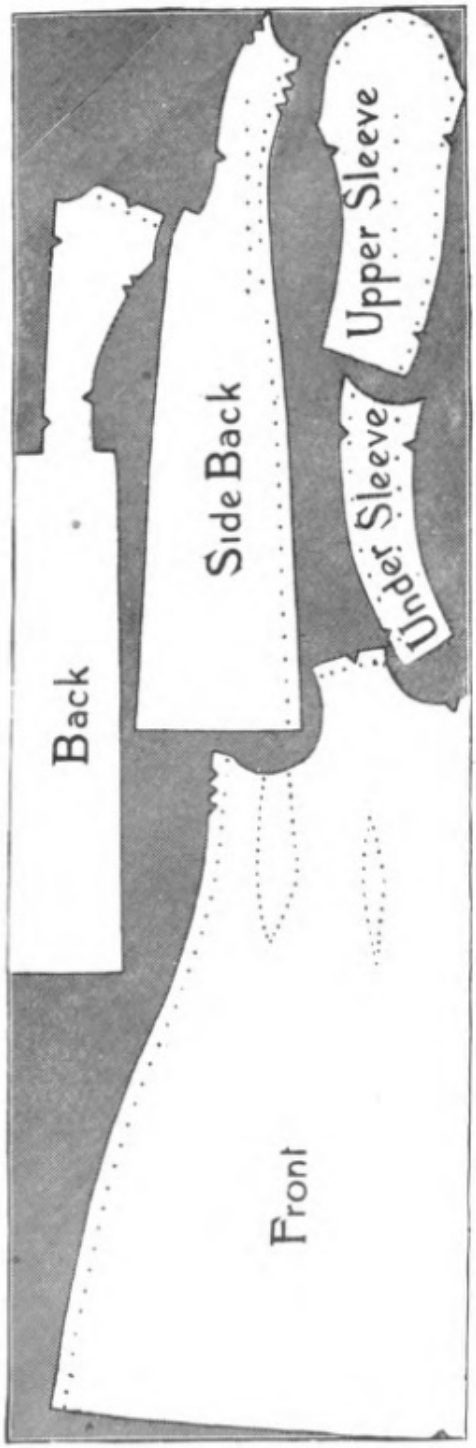


Fig. 102. — Wrapper.

In cutting plain goods, two similar parts can be cut at once by folding either the right or the wrong sides together; the selvedges or edges of the material should first be pinned together to prevent slipping. When the cloth can not be doubled, great care must be taken not to cut similar parts (as sleeves) for the same side; this can always be avoided by laying one part upon the material, with either the right or wrong sides together.

Having the cloth spread

Digitized by Google
Original from HARVARD UNIVERSITY

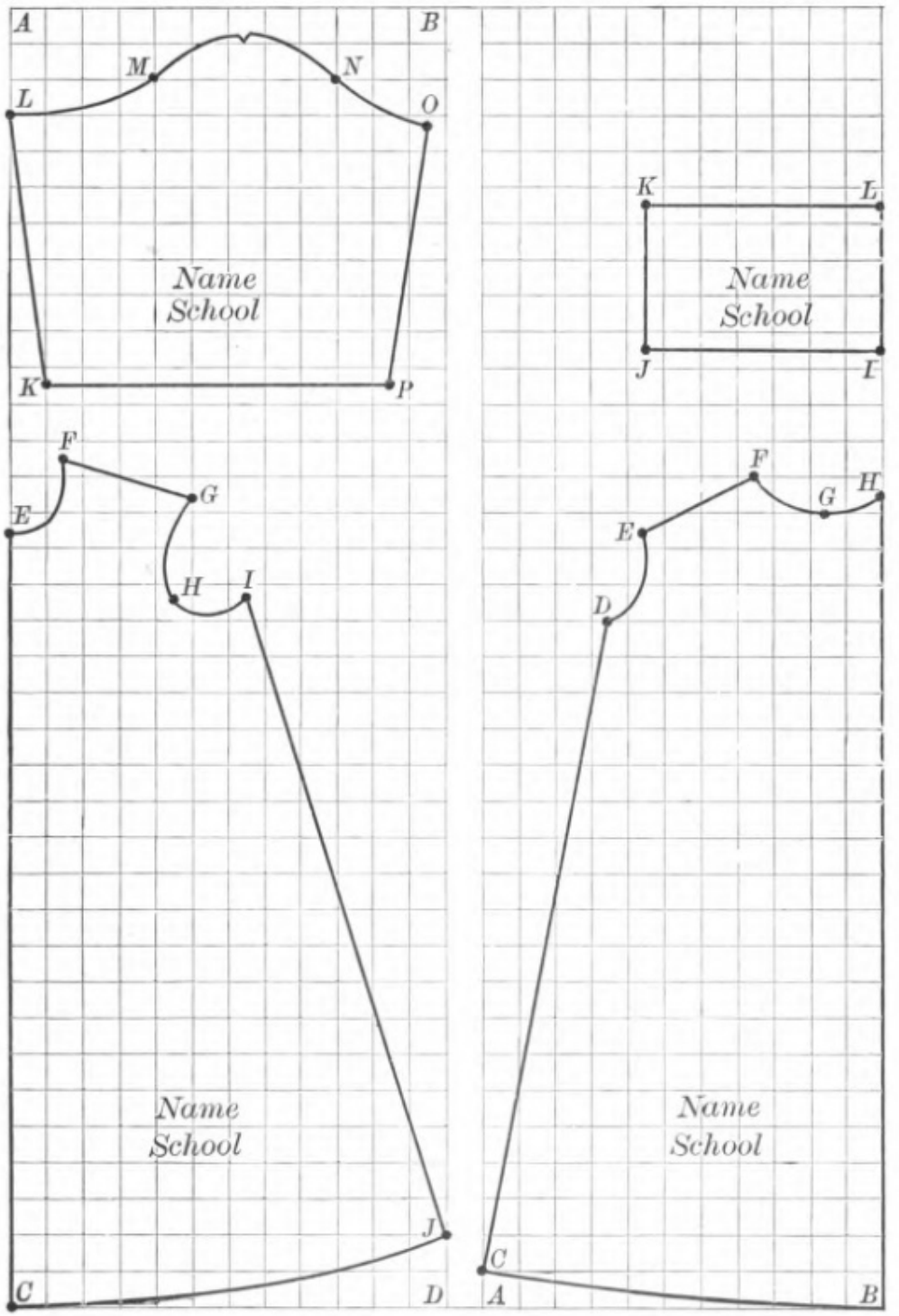


Fig. 108. — Child's sack tier.

Digitized by Google
Original from HARVARD UNIVERSITY

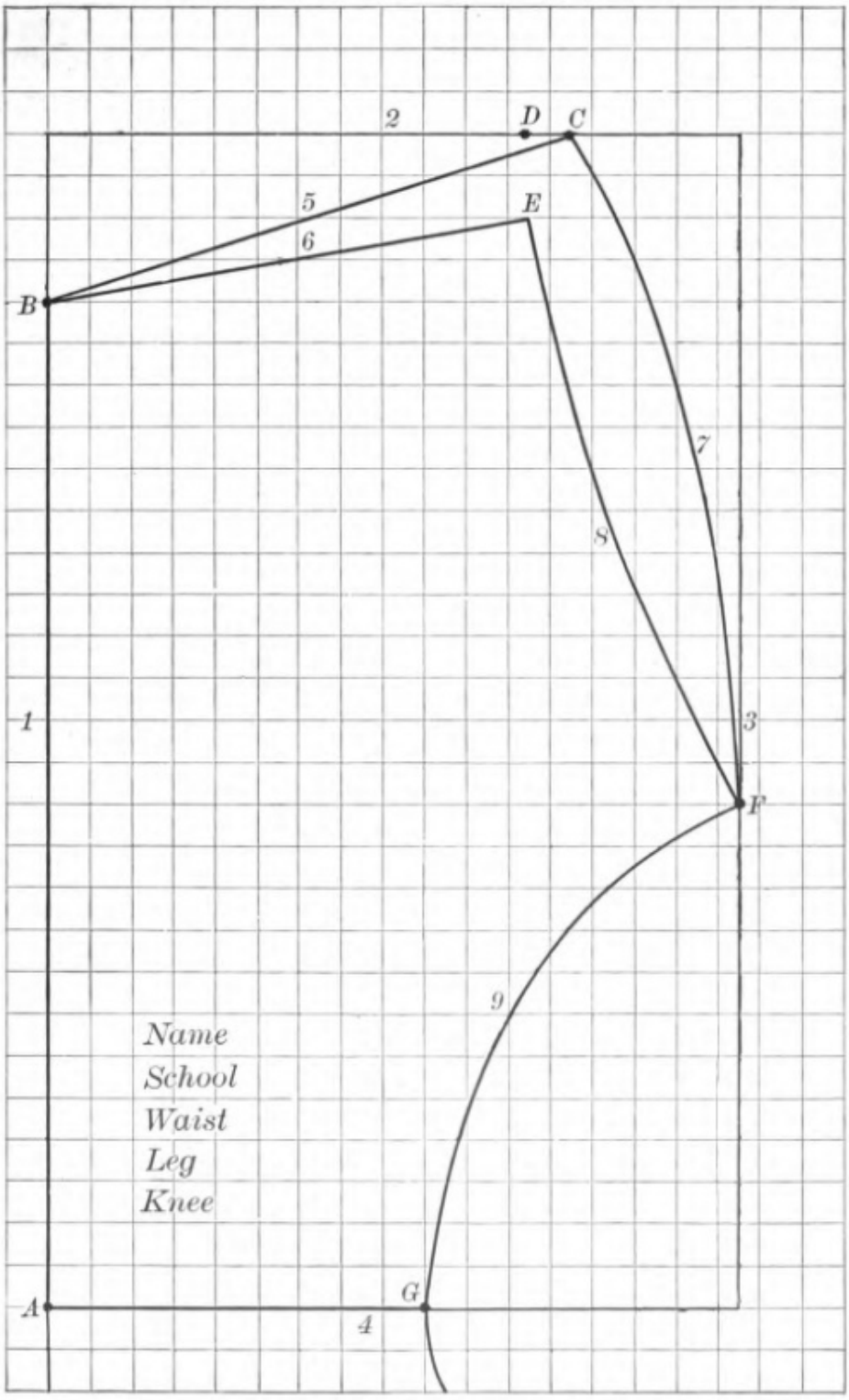


Fig. 109. — Drawers.

Digitized by Google
Original from HARVARD UNIVERSITY

an-inch to the left of the middle draw a vertical dash-line; mark it *5*.

13. Draw a horizontal dash-line from line *3* to line *4*, as many inches above line *1*, as is the measure "from tape to neck"; mark it *6*.

14. Draw a horizontal dash-line from line *3* to line *4*, as far below line *1*, as the measure "from tape to waist"; mark it *7*.

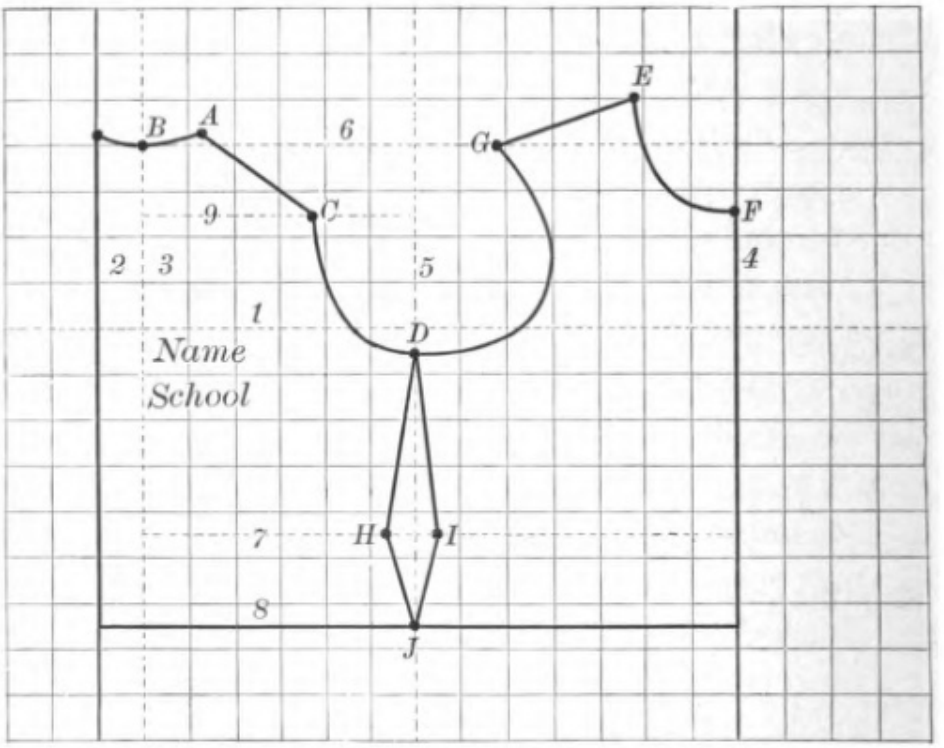


Fig. 110. — Child's waist.

15. Draw a horizontal line two inches below line *7*; mark it *8*.

BACK.

Neck. — 1. Make a dot one and one-half inches to the right of line *3*, and one-fourth of an inch above line *6*; mark it *A*.

Digitized by Google
Original from HARVARD UNIVERSITY

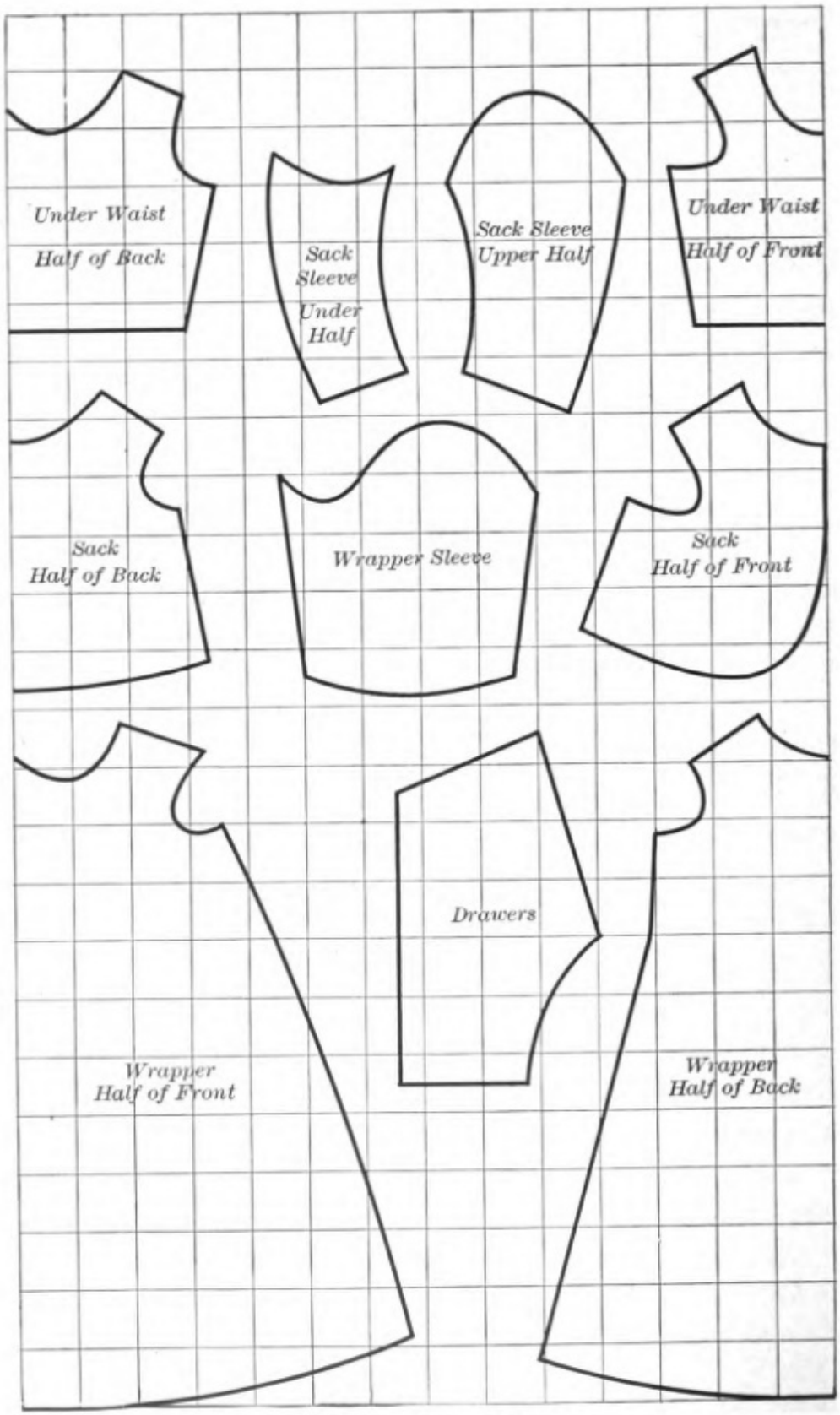
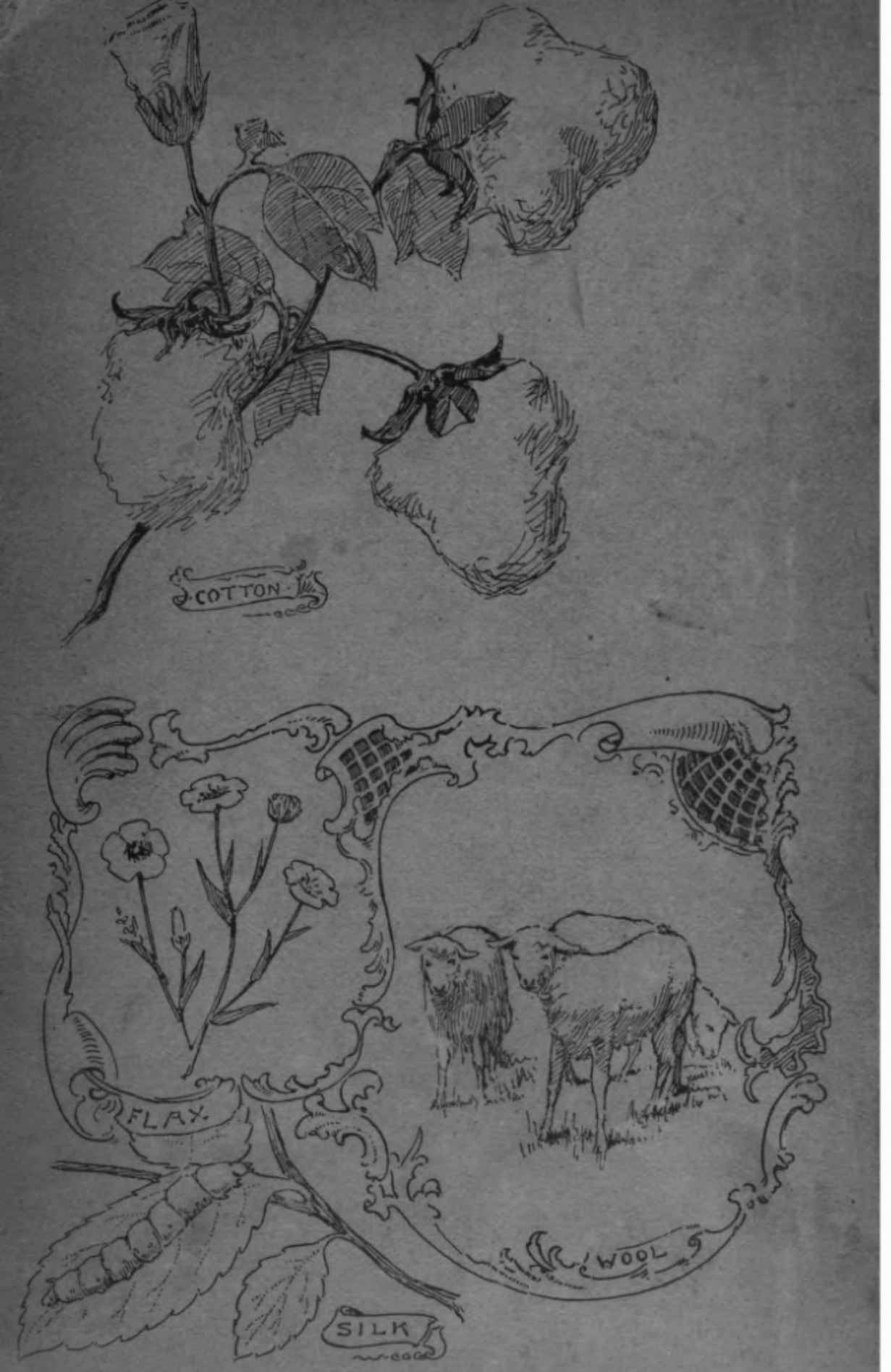


Fig. 111. — Doll's patterns.

Digitized by Google
Original from
HARVARD UNIVERSITY

Digitized by Google
Original from
HARVARD UNIVERSITY



Digitized by Google
Original from HARVARD UNIVERSITY