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SEWING

The Needle and Thimble,
Are Industry's Symbol.

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ILLUSTRATED.

SEWING PRIMER,

WITH

SONGS AND MUSIC.

FOR SCHOOLS AND FAMILIES.

ARRANGED BY

LOUISE J. KIRKWOOD,

NEW YORK.

FOURTEENTH THOUSAND.

NEW YORK : CINCINNATI : CHICAGO:

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PREFACE.

Numerous inquiries regarding the plan of conducting large classes in sewing in Industrial Schools, have induced the publication of the *Sewing Primer*, the lessons of which have been, from time to time, worked out for the benefit of such classes.

Portions of these lessons have existed in various forms for several years, first as leaflets, and later in the *Little Housekeeper*, published by Randolph, and have proved their practical value, by a widely extended circulation.

The Primer is but an enlargement of these publications; and although not claiming to be exhaustive, it includes what seems to be the most needful instruction in plain sewing.

The Songs, set to popular airs, are designed to awaken enthusiasm in what may sometimes seem to the child a prosaic subject; at the same time they embody rules and suggestions which will be of use in later life.

The advantages of industrial education which will fit our girls for the practical duties of life, need not here be set forth, but an earnest word in their behalf cannot be amiss. While abundant facilities

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have been placed within the reach of the poorer children, those of the middle and higher classes suffer neglect.

This want has been recognized in the public schools of some of our large cities, and, as a result, sewing introduced as a regular exercise.

If girls of but one grade—say from nine to twelve years—could be afforded the opportunity of becoming familiar with the use of the needle, it would be a telling step in the right direction, putting them in possession of a most valuable art, which would prove an armor of defense against temptation to idleness, which leads to want and so often to crime.

That this little book may give an impulse in the direction of *this* industrial pursuit is the desire of a practical worker.

L. J. K.

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HINTS TO TEACHERS.

With the aid of one or two good monitresses, to give out the cotton and to carry back and forth the work from teacher to scholar, and with a good supply of basted work on hand, one teacher can manage successfully a class of from twenty-five to thirty girls; more than this it is not wise to try to teach, else the scholars will be neglected and the teacher overburdened.

LABEL THE WORK.

Each child should have her work rolled up by itself and marked distinctly.

It is a good plan to have for each one a little thimble-bag two inches square, made of white muslin and marked in ink with her name in full.

When the time for sewing is over, let each one roll up her work neatly, put her thimble in her bag and pin it to her work with the name uppermost. Arranged in this way it will take but a very few minutes to give out work to a large class, and make a very simple operation of what, with less system, becomes a confused one.

SHORT HOURS.

Experience has taught that, for little children, from one-half to three-quarters of an hour daily is quite long enough to secure the best results. They will hardly grow weary in this time, and in most cases they will lay down their work reluctantly.

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VARIETY.

Experience teaches, too, that it is necessary to study variety in giving them work.

If a child does not succeed satisfactorily at first with an over-and-over seam, do not insist upon keeping her at it until she is exact. She will have to sew upon many a patch, perhaps, before she can make the stitches small, even, and close. But try her with a hem or a back-stitch; she will be growing used to handling the needle, and, after one or two trials of this sort, she will go back to the over-and-over seam with fresh interest.

STRAIGHT LINES.

Draw a line with a lead pencil on the strip of muslin which has been hemmed, and, with the needle threaded with red cotton, show her how to stitch along the line. The red cotton will be a novelty, and the pencil mark a new feature; she will be very likely to follow it to the end with real pleasure.

OUTLINE PICTURES.

Draw some straight lines in the form of a house, or a barn; make the outlines of a crooked tree by the doorway; make a chicken with two or three flowing feathers in its tail; make a man with a rake in his hand; above all things, make an old lady with a high cap on and a cane in her hand, and you will never have trouble to keep the little ones busy.

They will very cheerfully hem around a square in the most painstaking manner, they will even struggle patiently with a *fell seam* across it, if at the end you will but promise to draw a dear old grandmother with a cap and cane, that they may stitch.

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WRITING.

Then, too, you may write the child's name and age in a fair clear hand; you may add a motto, or some short line.

Get her to hem in a neat patch in a piece of cloth; she will be proud to stitch her initials on it. Anything of such personal interest she will work at very gladly, and will all the while be growing more and more skillful with her needle and captivated with its possibilities; thus traveling, if not a royal road to knowledge, at least a very pleasant one.

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A SEWING PRIMER,

WITH

Songs and Music.

PREPARATIONS FOR SEWING.

1. *How should a little girl be prepared for sewing?*

By having clean hands, clean nails, a clean face, tidy hair and a clean apron.

2. *On what should she sit while sewing?*

On a low seat.

3. *Why?*

That her feet may touch the floor, and her lap be level, so that her work will not slip off easily.

4. *Should she stoop over her work?*

No, because it cramps the lungs. She should bring her work to her eyes, rather than her eyes to her work.

THE WORKBASKET.

5. *What does a good sewer's workbasket contain?*

A thimble, pin cushion, needle book, with sewing needles, darning needles and a tape needle, scissors,

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an emery bag, and a bag or box to hold spools of cotton.

6. *What is the use of an emery bag?*

To brighten the needle when damp or rusty.

CUTTING.*

7. *What articles are needed for convenience in cutting?*

A table or lap-board to lay the material on, pins to fasten the pattern to it, and a good pair of scissors.

8. *How should you hold the scissors?*

With the pointed side downward.

9. *Which part of a plain calico dress waist should you cut first?*

The lining.

10. *Should you fold the cloth?*

Yes; double it evenly the lengthwise of the cloth.

11. *Why should you double it?*

So that where there are two pieces to be cut alike they may be cut together. This will also prevent the mistake of making them both for one side.

12. *How should you lay on the pattern?*

With the straight side of the pattern to the straight folded edges of the goods.

13. *How should you cut?*

Smoothly and evenly, so that the edges are not jagged.

---

* This is the natural place for this chapter, although the untrained child should not be expected to cut out her own work. She may have lessons in the use of the scissors, and be practiced in straight, bias, and curved cuts, on bits of calico or muslin. Since the Sewing Primer was prepared the School Sewing Practice Cloth has been designed, the use of which provides for the first lessons in cutting.

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14. *Before cutting the outside of the waist what should you be careful to notice?*

If there is an up and down to the goods. For instance—if there is a pattern of a vine or anything that grows, let the plant seem to grow up. If the pattern is of a figure, let the heavy side of it be down.

15. *What are the names of the threads in woven goods?*

The warp and the woof.

16. *Which is the warp?*

The threads up and down.

17. *Which is the woof?*

The threads across.

18. *What is a bias cut?*

A slanting cut, or a cut across both the warp and the woof.

19. *How can you get a true bias?*

By folding back a straight edge of the end of the goods to the straight side, or selvedge of the goods. This will form a three-sided piece. Cut along the fold or the longest side of this piece, and you will have a cut on the true bias.

20. *Which way of the goods should you cut bands or belts?*

The lengthwise of the goods; they will not stretch if taken this way.

21. *How should you cut a piece for a ruffle?*

Crosswise of the goods. Any straight piece which is to be gathered should be taken this way.

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22. *How should you cut linen?*

First draw a thread and then cut along the line of it.

23. *Is it necessary to cut off the lengths for sheets and pillow-slips?*

Not if the goods are of cotton. Cut across the selvedge, and tear it the rest of the way.

NEEDLES AND THREAD.

24. *How should a sewer choose her needle and thread?*

According to the work she has to do. A coarse needle and thread for coarse work, and a finer needle and thread for finer work. A No. 8 needle with No. 50 cotton is suitable for nice sewing on ordinary under-clothing. The writer, in school work, has always chosen "Clark's Mile-End" white thread, on black spools, and found it very superior.

25. *What kinds of needles are used in sewing?*

Betweens, blunts and sharps. Betweens are best for little girls to use, because they are not so easily bent or broken.

26. *How long a piece of thread should be used?*

A piece about as long as the arm of the sewer.

27. *What is good to rub the fingers with when they are damp?*

A piece of soft chalk.

28. *What should one do when the thread kinks?*

Break it off and begin at the other end. In using spool cotton, thread the needle with the end that comes off first, not where it is broken, as this causes it to kink.

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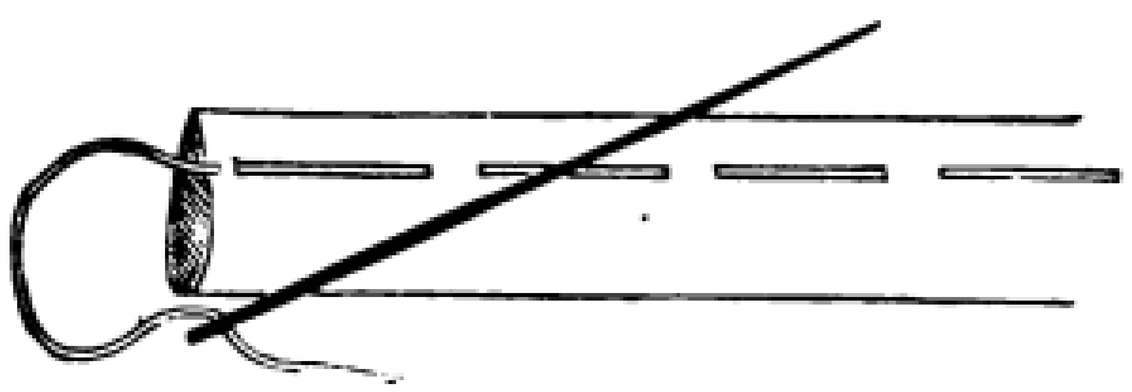

BASTING.*

29. *When work is cut out, what should be done next?*

It should be basted. It is not safe for little girls to sew unbasted work; they will be very likely to have trouble with it and have to rip out the sewing.

30. *How should work be basted?*

Evenly, so that the basting may hold the parts in place and be a guide to the sewing.

31. *Where should the line of sewing be?*

Close under the basting, except in the over-and-over seam.

32. *What is a seam?*

A line of sewing joining together two or more pieces of cloth.

33. *Name the different kinds of stitches used on plain work?*

Overhanding, hemming, running, backstitching or stitching, gathering, overcasting, buttonhole, herringbone, feather stitch, and darning.

---

* Until the child has had practice enough in sewing to enable her to handle her work easily and skillfully, she should not be expected to baste her work. This should be carefully done for her. Illy prepared work gives a child an untidy bent, which it is not easy to overcome.

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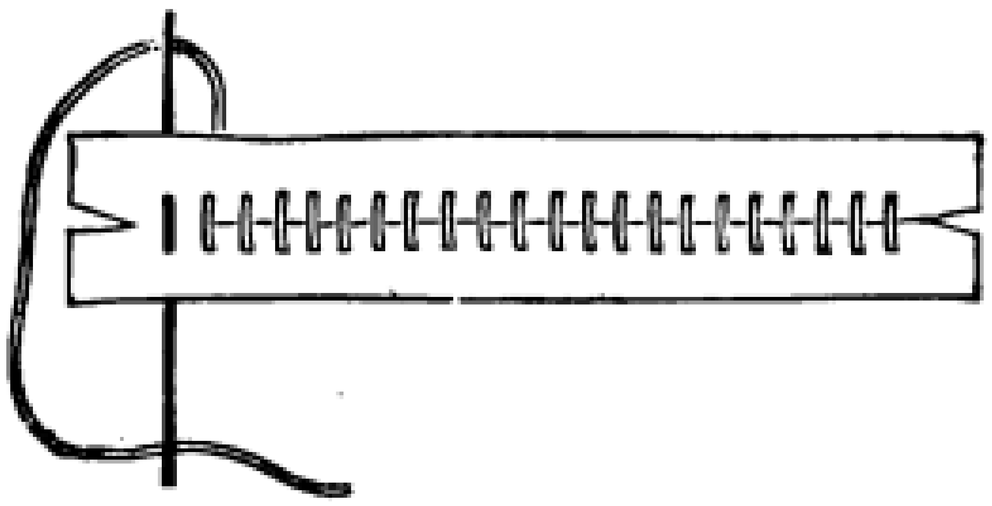

Showing the seam opened and on the right side.

OVERHANDING.*

34. *How must an overhand seam be held?*

Between the first finger and thumb of the left hand.

35. *Should the sewer put a knot in her thread?*

No; she should leave a little end of the thread and sew it down with the first stitches.

36. *In what direction should she sew?*

From the right hand towards the left hand.

37. *How should the seam be finished?*

By sewing back two or three stitches. This will fasten the thread securely.

38. *When the seam is finished, what should she do?*

Pull out the basting, open the seam, and rub it down with the nail.

---

* See *Overhanding*, page 46, which is a complete lesson in rhyme for the overhanding seam.

The Scholar should not take the stitches in the cuts as models for size. They are represented as considerably enlarged, so that the line of the thread and the direction of the stitches may be clearly seen.

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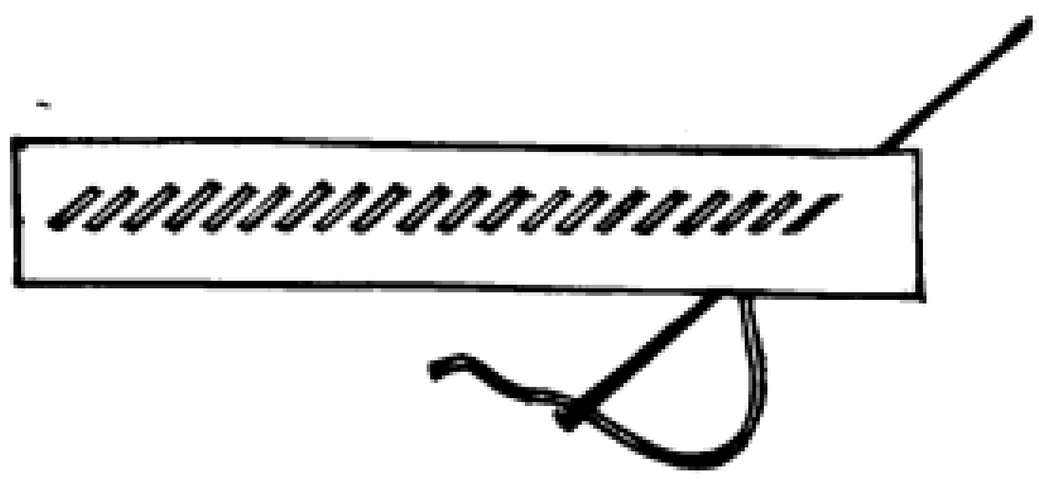

Showing the stitches on the right side of hem, with the needle in position.

HEMMING.

39. *How should a hem be turned down?*

Very evenly.

40. *How may a child learn to turn down a hem?*

By practicing on small squares or strips of soft paper.

41. *How should a sewer begin to hem?*

When the hem is turned down nicely she should turn the needle with the point toward the right, and stick it only through the edge turned down, leaving a little end of the thread to tuck under the hem, to be sewed under by the next stitches.

42. *How should she direct the needle when the hem is begun?*

Nearly on a line with the hem, with the point toward the left hand.

43. *Should the stitches be straight with the hem, or slanting?*

Slanting.

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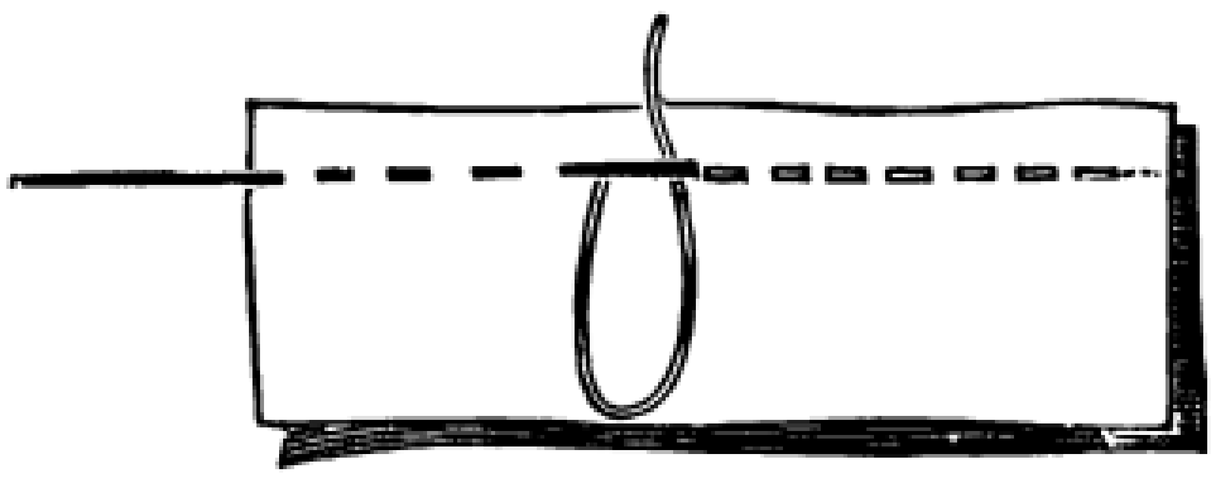
44. *How may a broad hem be kept even?*

By measuring every few inches with a paper measure.

45. *How should the ends of a hem be finished?*

They should be neatly over-handed.

RUNNING.

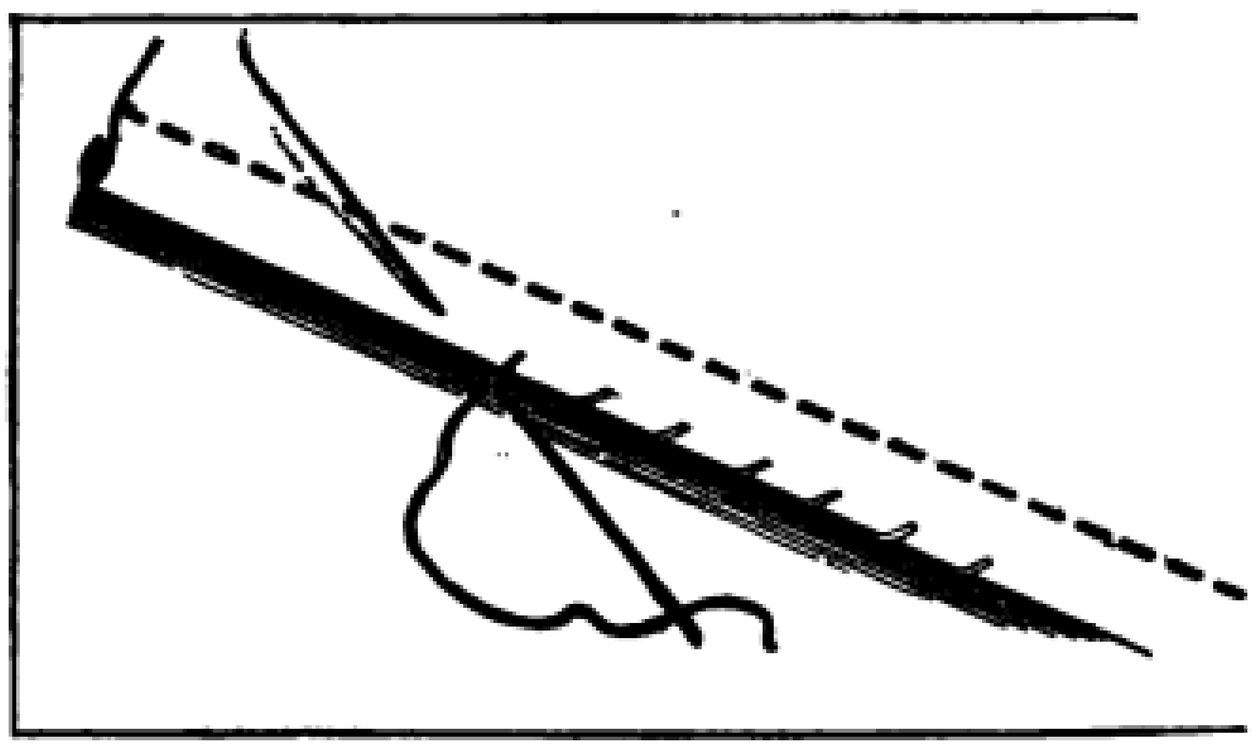


Showing running stitches, with the needle in position.

46. *What is the rule for fine running?*

Take up two threads and skip two.

FELLING.*



A fell seam, showing the first line of sewing finished, the edges turned under and partly hemmed.

47. *How must a fell seam be basted and sewed?*

With one edge of the garment above the other and

* See Song—*Try, O Try*, page 34.

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sewed, when possible, with the grain of the muslin; thus, a chemise from the bottom up, and drawers from the top down.

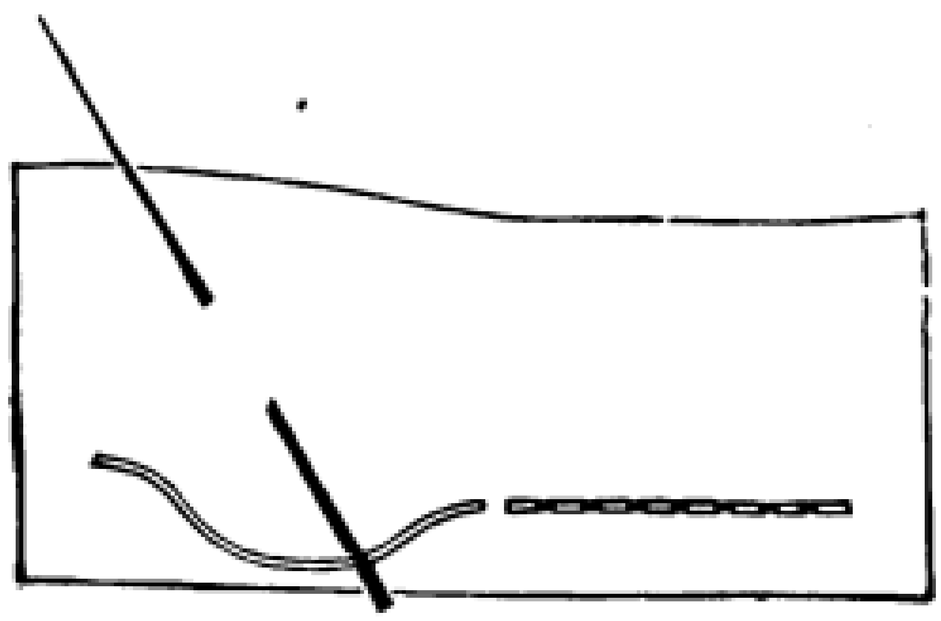
48. *How should the seam be sewed?*

Alternately, with one backstitch and two running stitches and then hemmed down neatly.

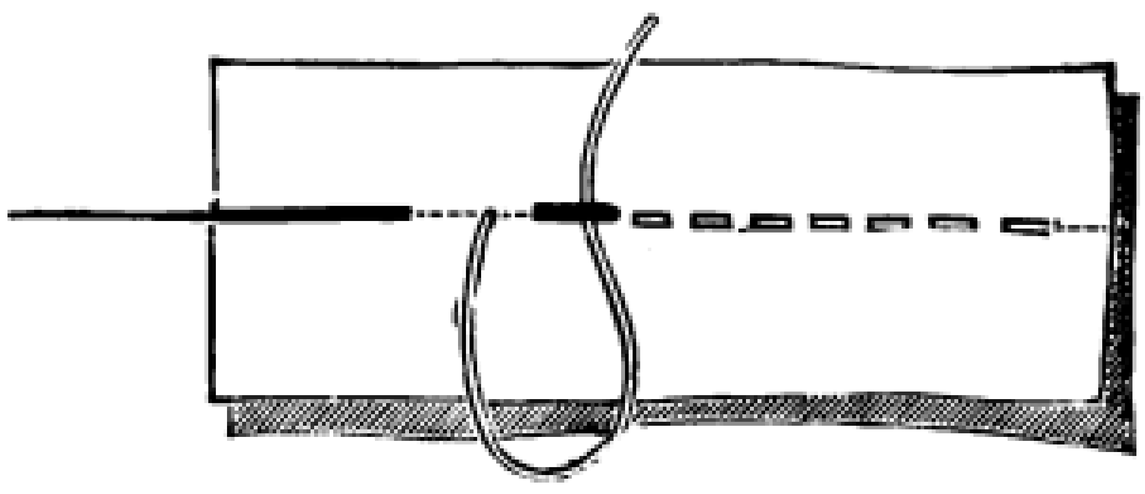
49. *When is a fell seam well done?*

When it is narrow, very evenly turned under and carefully sewed.

STITCHING AND BACKSTITCHING.



Stitching.



Backstitching, showing the needle in position.

50. *What is the difference between stitching and backstitching?*

In stitching the stitches meet; in backstitching there is a space between. The manner of taking the stitches is the same in each.

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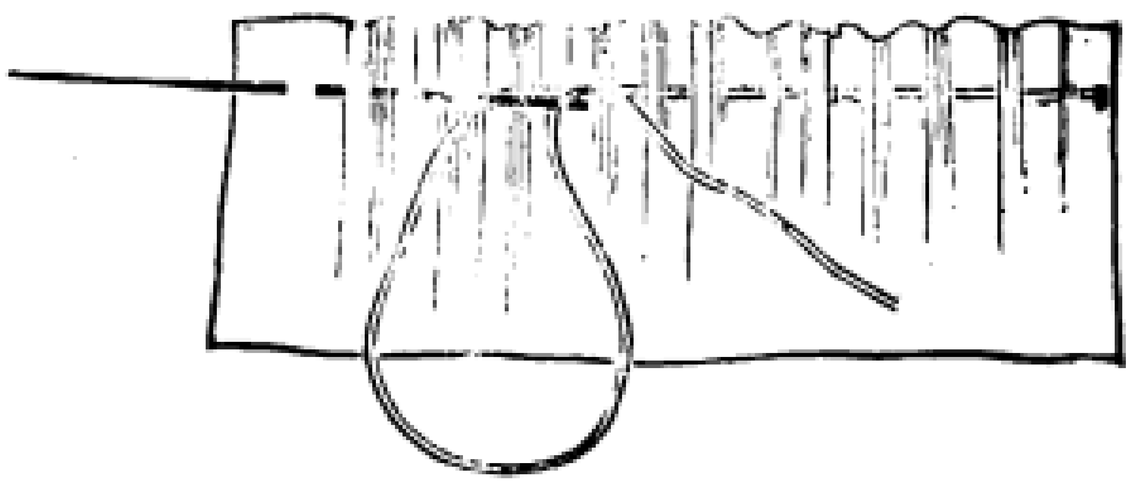
51. *Give a rule for stitching?*

After the thread is drawn through to the right side, take the point of the needle back two threads and pass it under two before, and so on, making each new stitch meet the one behind it.

GATHERING.



Showing gathering stitches, with the thread drawn and the needle in position.

52. *How should work be prepared for gathering?*

It should be divided in halves, and if a long piece, in quarters, placing a pin to mark each division.

53. *What next?*

Take a little coarser thread than is used for the sewing, put a knot in the end, and begin to gather a little distance from the edge of the cloth.

54. *How long a thread should be used?*

A piece a little longer than the part the gathering is to be fastened to.

55. *Where begin to gather?*

About a quarter of an inch or less below the raw edge (see cut). If the edge is to be turned down, gather nearer to the turned edge.

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56. *What is the rule for gathering?*

Take up two threads and skip four threads.

57. *What should be done after the work is gathered?*

The gathers should be placed.

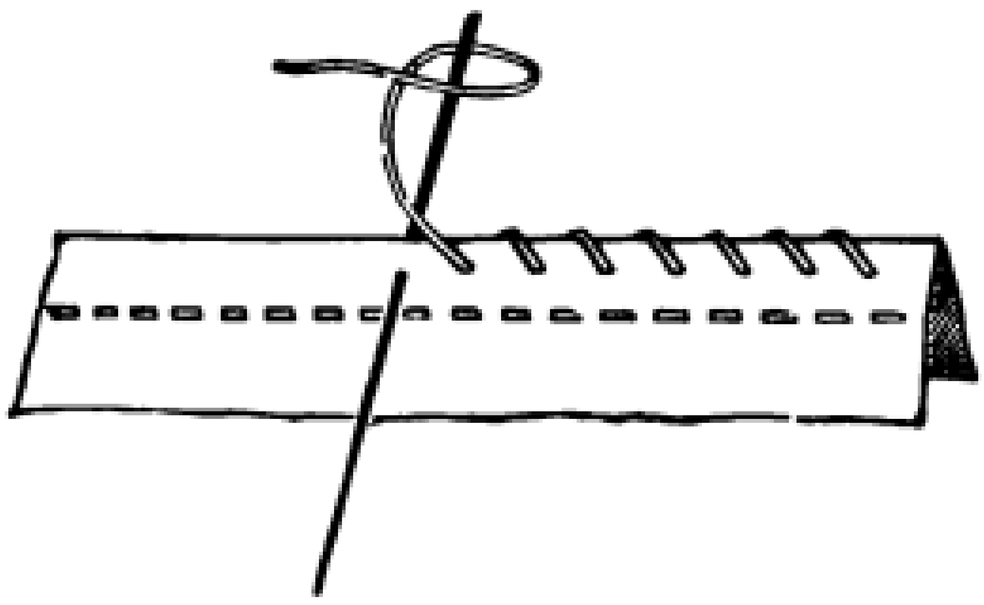
58. *How?*

Draw up the gathering thread tightly and fasten it by twisting it around a pin, and place every gather straight with the point of a coarse needle.

59. *How may the gathers be sewed to a band?*

Each gather should be either hemmed, back-stitched, or overhanded to the band or part, as the case requires.

OVERCASTING.



Showing overcasting stitches, with the needle in position.

60. *What are overcasting stitches?*

Loose over-and-over stitches taken over the raw edges of a seam.

61. *How should seams be made ready for overcasting?*

They should be evenly trimmed with the scissors.

62. *How should overcasting stitches be made?*

They should be easy, slanting, even, and not too close or too deep.

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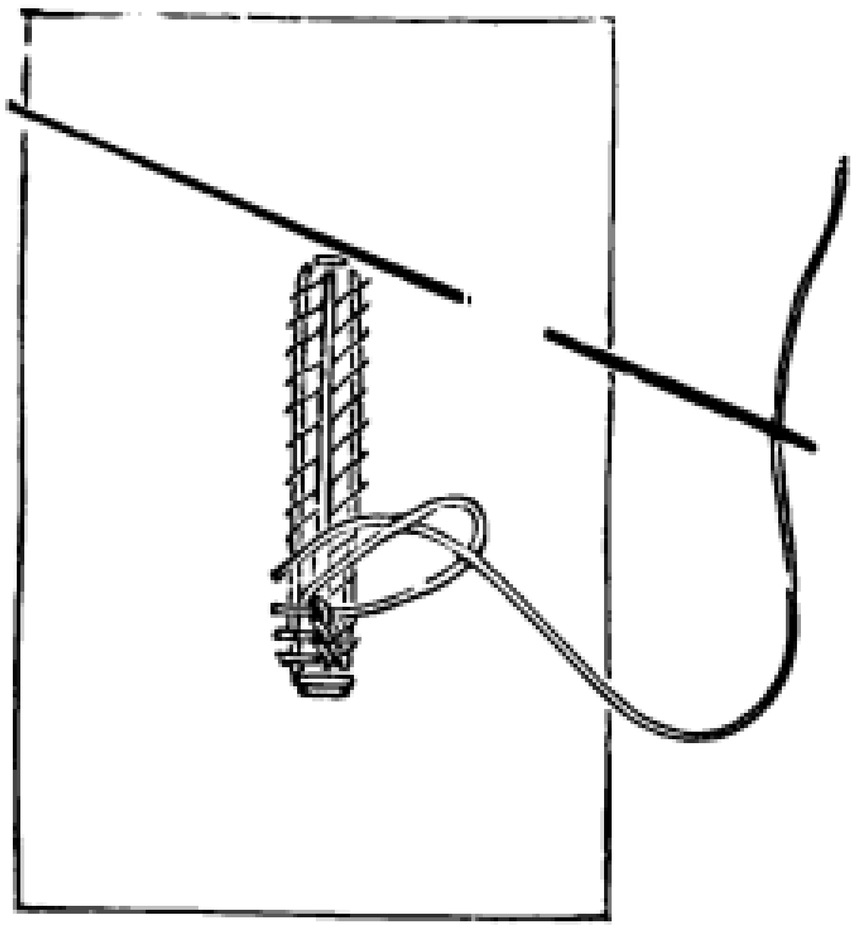
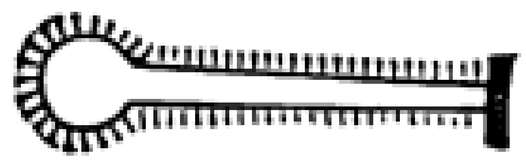


Showing a buttonhole overcast and barred, and the buttonhole stitches begun.

Showing the place for the button.



Buttonhole for outside garment.

BUTTONHOLES.

63. *How long should a buttonhole be cut?*

Long enough to reach across the middle of the button.

64. *How should a buttonhole be held for working?*

Along the first finger, lengthwise.

65. *How should a buttonhole be begun?*

By overcasting closely and barring the sides.

66. *Where should one begin to work a buttonhole?*

At the bottom of the left-hand side.

67. *How is the buttonhole stitch made?*

By passing the thread around the needle after it is in position for drawing through the cloth.

68. *How closely should a buttonhole be worked?*

With a stitch between every other thread.

69. *How can the stitches be kept even along the sides?*

By working the stitches evenly by a thread.

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70. *Give rules for making buttonholes in under and outside garments.*

Make six stitches in each end of the buttonhole for undergarments, that it may be strong and even. For outside garments make the head of the buttonhole round by cutting out a small piece, that the button may fit nicely. The foot of the buttonhole should be finished with a small buttonhole bar.

BUTTONS.

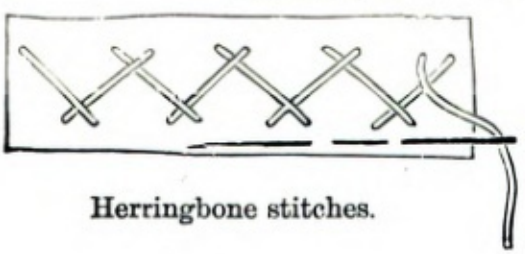
71. *How should buttons be placed on a garment?*

They should be securely sewed on, exactly opposite the buttonholes and on a line straight with the edge of the button side of the garment.

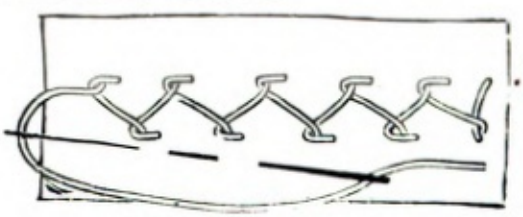
72. *How can one mark the place for the buttons?*

Lay together evenly the edges of the buttonhole and the button side of the garment, then mark the place through each buttonhole either with lead-pencil dots, basting stitches, or pins. If there are to be but one or two buttons to be sewed on, put the threaded needle directly through the buttonhole, slip the button on the needle and sew through and through the holes securely, then wind the thread three times around under the button and fasten it off on the under side of the garment.

HERRINGBONE AND FEATHER STITCH.



Herringbone stitches.



Feather stitches.

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73. *On what is herringbone and feather stitch used?*

On flannels and other woolen cloths, to sew down the hems and over the seams.

74. *What is very important in sewing?*

To make the stitches small, even, and close, to conceal the knots when needful to make them, and to finish the work neatly.

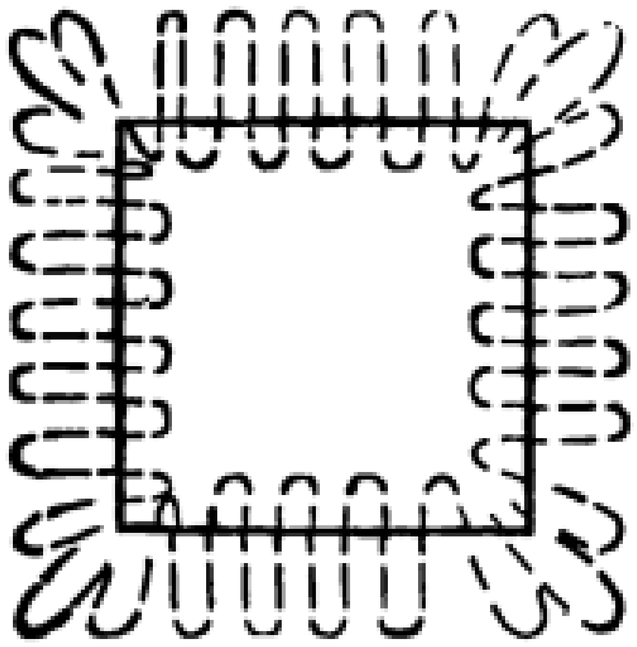
75. *When is work well finished?*

When it is neat and clean, the stitches firm and even, and all the threads well fastened.*

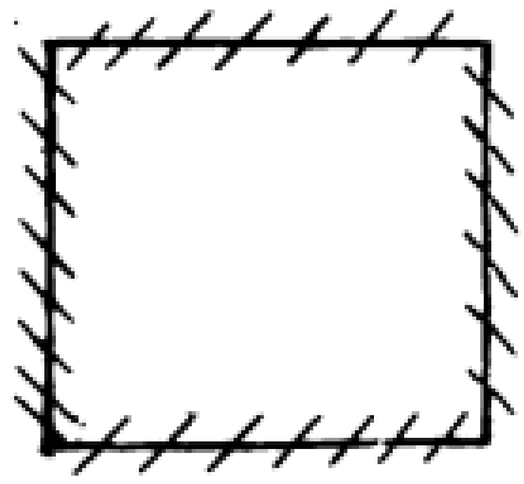
76. *How many kinds of stitches are put upon a simple calico dress?*

† There are eight kinds of stitches needed on such a dress: The breadths of the skirt are *run* and *back-stitched* together; it is *hemmed* at the bottom; it is *gathered* at the top; it is *overhanded* to the waist; the shoulder and side seams of the waist are *stitched;* there are *buttonholes* worked in it, and the seams are *overcast.*

PATCHING AND DARNING.



Showing a patch darned in.



Showing a patch hemmed in.

* See Song—*Fasten the Thread*, page 55.

† It makes a pleasant variety sometimes for small children to answer this in concert, pointing out on the dresses they wear the different lines of sewing as they are named.

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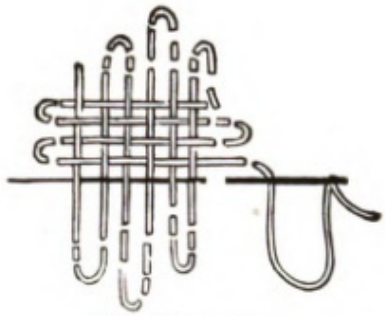
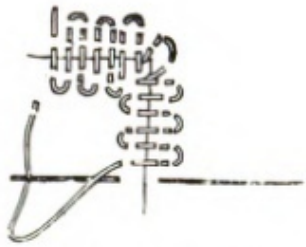


Stocking darn.



A tear darned.

77. *How should every one's wardrobe be kept?*

Neatly mended. A patch nicely put in or a careful darn is an ornament, where a hole would be a disgrace.

PUTTING AWAY WORK.

78. *When the time is past for sewing, how should work be put away?*

It should be folded neatly and laid in a drawer or closet, where it will not get dusty.

79. *When is a workbasket in perfect order?*

When the spools are all in a box or bag, with the ends of the threads fastened, the needle-book tied up, the scissors in their cases, and no articles in it but those needful for sewing.

SOLOMON'S INDUSTRIOUS WOMAN.

"She seeketh wool and flax, and worketh willingly with her hands. She is not afraid of the snow for her household, for all her household are clothed in scarlet. She maketh herself coverings of tapestry; her clothing is silk and purple. She maketh fine linen and selleth it, and delivereth girdles to the merchants. Strength and honor are her clothing, and she shall rejoice in time to come."—Prov. xxxi, 13, 21, 22, 24, 25.

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ABOUT DRESSES.*

80. *How should a child's dresses be made?*

Well fitting, but they should be plain and neat.

81. *What dress materials are best for little girls who help their mothers with housework at home?*

Either calico or gingham.

82. *Why?*

Because they can be washed, and so may always be fresh and clean.

83. *Is it best to choose very dark colors?*

No; they do not always wash the best, and are apt to be worn after they are really dirty.

84. *What should be looked for in choosing a calico home dress?*

A firmly woven fabric, with groundwork well covered by the pattern.

85. *Are mixed fancy goods woven of cotton and wool, silk and wool, etc., the best to wear?*

No; usually the most serviceable are woven all of one material.

86. *What materials are good to buy for aprons?*

Calico, gingham, and barred muslin.

---

*An interesting exercise may be made in connection with this and the following lesson by showing some samples of cotton, linen, wool and mixed goods and telling for what they are commonly used—and how goods of the same class and material differ in qnality, cost, durabil.ty, etc.

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WOVEN FABRICS.

87. *Of what are all woven goods made?*

Out of spun yarn, either of silk, wool, flax, cotton, hemp, or jute.

88. *From what do we get silk?*

From the cocoon spun by the silk-worm.

89. *From what do we get wool?*

From the sheep's coat.

90. *Name some goods woven of wool?*

Flannel, merino, cashmere, cassimere, etc.

91. *Of what are linen goods made?*

Of flax, taken from the flax plant.

92. *Name some articles in common use that should always be made of linen?*

Collars, cuffs, shirt bosoms, pocket handkerchiefs, towels, table cloths, and napkins.

93. *From what do we get cotton?*

From the cotton plant.

94. *Name some goods woven out of cotton?*

Muslin, cambric, gingham, calico, lawn, and bed-ticking.

95. *Name some articles we make out of cotton cloth?*

Dresses, aprons, all undergarments, sheets, and pillow-slips.

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SHOPPING SONG.

AIR—Hail Columbia.

Good morning, sir; we've come to buy,
We hope your goods are not too high;
We wish them of good quality;
We wish to see variety.
In gingham, linen and calico,
We beg your patterns now to show;
And please to tell us what they cost,
And what they measure straight-across.
Both we take into account;
Bills must not too high amount.
Wise and prudent we must be,
We must buy most carefully,
For we've many clothes to make,
We must choose without mistake.

Have you gingham checks in blue?
This we know is a color true;
Will not crock nor will it fade,
If quite right the dye be made.
Blue is good for kitchen use,
Though green and brown we don't refuse.
Please searsuccor show us too,
Both in green and brown and blue.
Muslin, barred, we wish to see,
Cambric, plain and dimity.
Napkins all of linen made,
Table-cloths of creamy shade;
These to make, we now must try,
So we bid you sir, good-bye.

L. J. K.

---

*Children enjoy using this song for a ring game. It is always very easy to find a little volunteer shopkeeper among them, who will show up her sample goods to those who are selected to be the purchasers. This game may be made instructive as well as entertaining.

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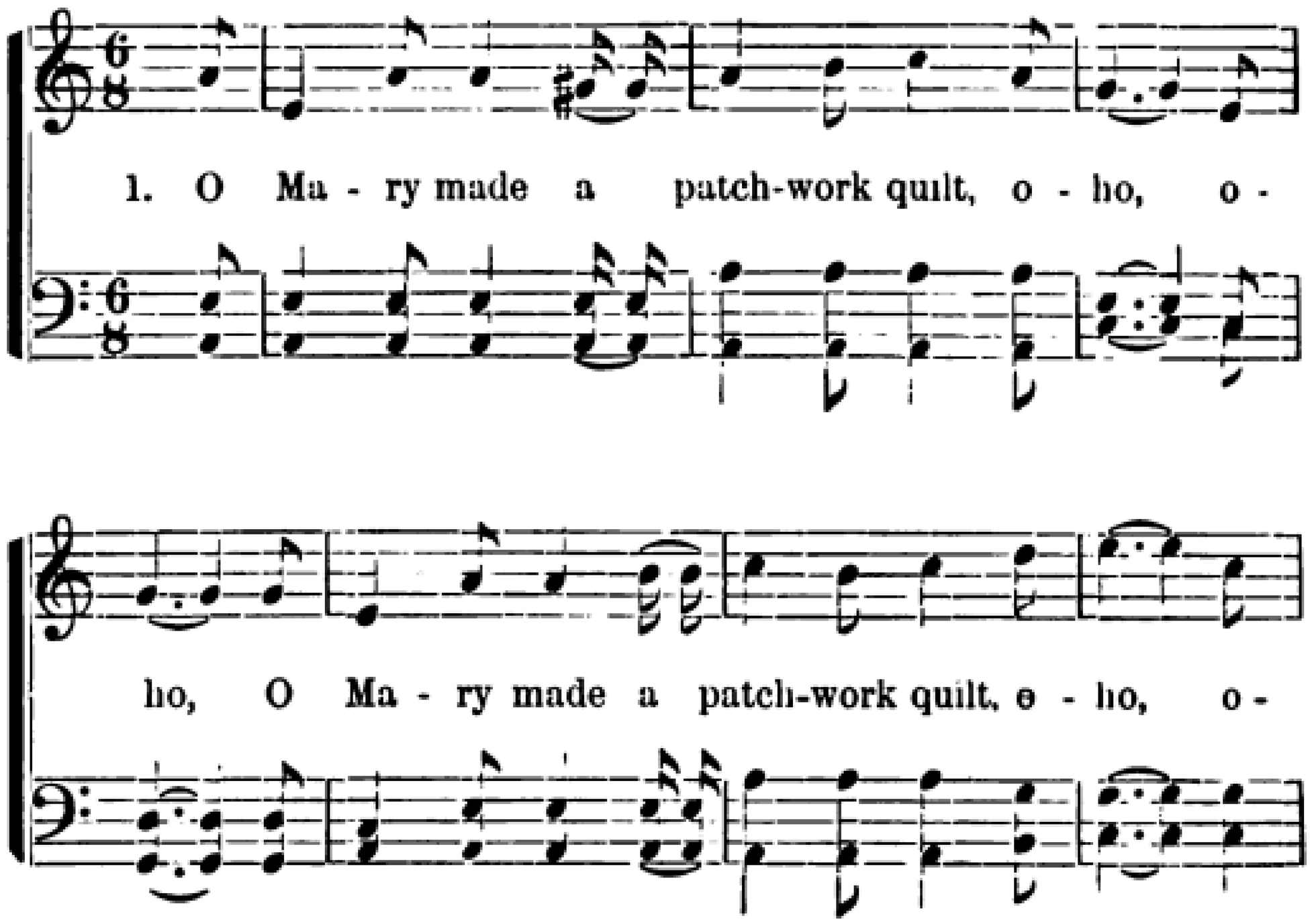
THE PATCHWORK QUILT.

Words by A. W. K. **Music, "*Old Noah.*"**



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THE PATCHWORK QUILT.

O Mary made a patchwork quilt, oho, oho,
O Mary made a patchwork quilt, oho, oho,
Of prettiest colors it is made,
And in the prettiest pattern laid,
And oh how gay is Mary's patchwork quilt!

O Mary's quilt is soft and warm, oho, oho,
O Mary's quilt is soft and warm, oho, oho,
All lined with cotton fleecy white,
To keep the cold out well at night,
And oh how gay is Mary's patchwork quilt!

The girls who learn to knit and sew, oho, oho,
The girls who learn to knit and sew, oho, oho,
Will make the household warm and bright,
And fill the home with cheer and light,
And oh how gay is Mary's patchwork quilt!

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KATY DID.

Words by A. W. K.

Music from Carol, by permission of Ivison, Taylor, Blakeman & Co.

Poor un - hap - py lit - tle Ka - tie, Sit - ting all a - lone,

Tears up - on her face, and sad - ly Sounds her troubled moan.

[1st & 2d.

Ka - tie tore it, tore her dot - ted dress of snow-y lawn,
Ka - tie tore it, tore her dot - ted dress of snow-y . lawn,

Yes. she did, Ka - ty did, Ka - ty did - n't. Ka-ty did - n't,

Ka - ty did, Ka - ty did - n't. Ka - ty did--she did.

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KATY DID.

Poor unhappy little Katie,
Sitting all alone,
Tears upon her face, and sadly
Sounds her troubled moan.
Katie tore it, tore her dotted dress of snowy lawn;
Katie tore it, tore her dotted dress of snowy lawn;
Chorus.—Yes, she did, Katy did, Katy did'nt, Katy didn't,
Katy did, Katy didn't, Katy did—she did.

Zephyrs, hush, and hush, you Rover,
Never tell the tale
Of the race that Kittie led you,
Over hill and dale.
Katie tore it, tore her dotted dress of snowy lawn;
Katie tore it, tore her dotted dress of snowy lawn;
Chorus.—Yes, she did, etc.

Cheer up, cheer up, little maiden,
Cease your tears to spend;
See, this shining little needle
Soon the rent will mend.
Katie sewed it, wove the stitches close with needle fine;
Katie sewed it, wove the stitches close with needle fine;
Chorus.—Yes, she did, etc.

Never, never mind them, Katie,
You so well can sew;
When the tear is neatly mended,
None will ever know.
Katie sewed it, wove the stitches close with needle fine,
Katie sewed it, wove the stitches close with needle fine;
Chorus.—Yes, she did, etc.

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LITTLE JENNY.

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Words by A. W. K.

1. O bu - sy lit - tle Jen - ny, Sit - ting ver - y still, Holding fast her nee - dle, Working with a will, How pink her lit - tle fin - gers, Nails a rim of pearl, Hold your nee-dle stea - dy To thread my lit-tle girl.

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LITTLE JENNY.

O busy little Jenny,
Sitting very still,
Holding fast her needle,
Working with a will.
How pink her little fingers!
Nails a rim of pearl.
Hold your needle steady
To thread, my little girl.

So kind to all her schoolmates
Gentle in her play;
Whether rain or sunshine,
In her seat each day.
O, smiling little Jenny,
In her gingham dress,
Is the happiest maiden
In her class, I guess.

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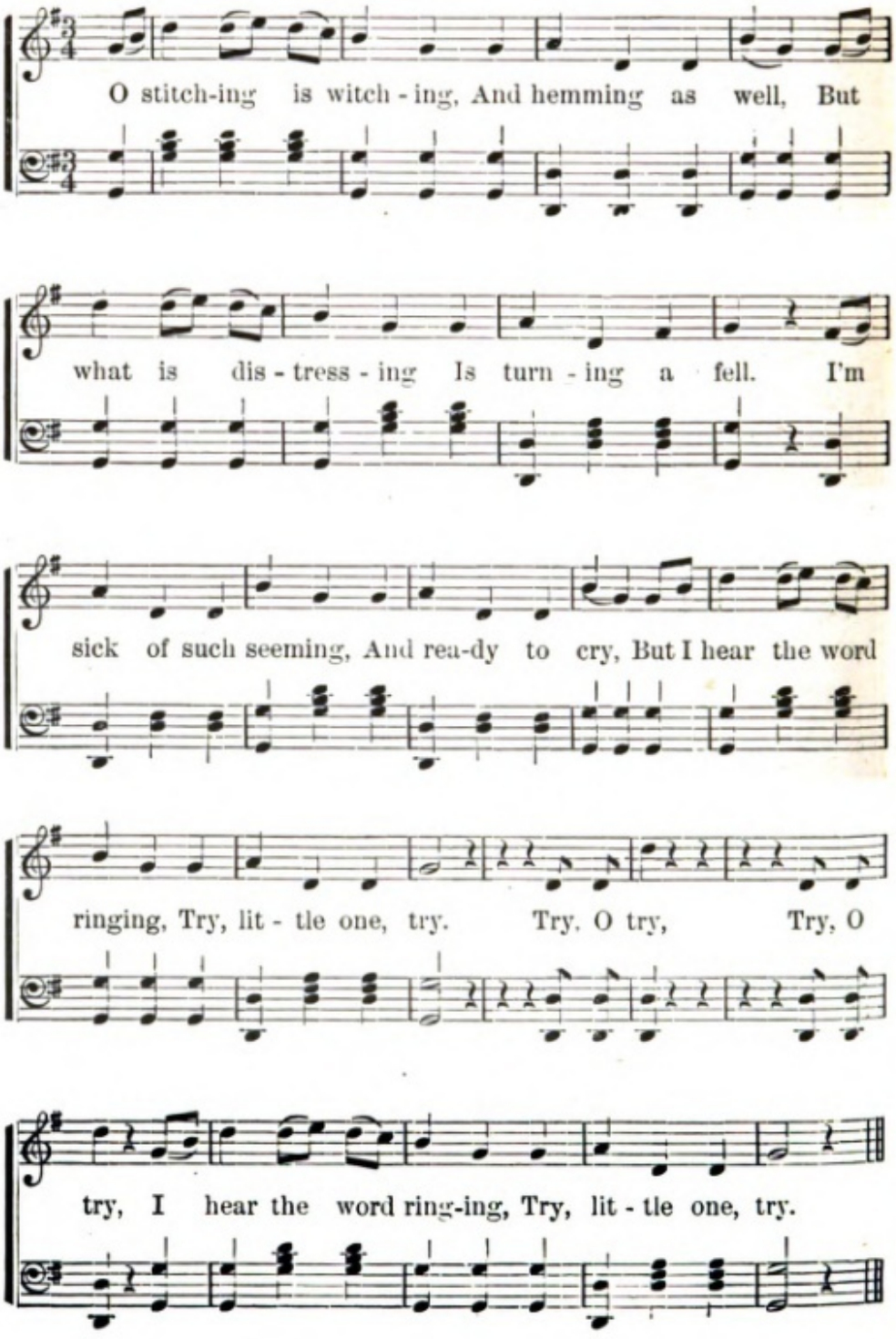
TRY, O TRY.

Words by L. J. K. *Air—"Buy a broom."*

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TRY, O TRY.

O stitching is witching,
And hemming as well,
But what is distressing
Is turning a fell.
I'm sick of such seaming,
And ready to cry,
But I hear the word ringing,
"Try, little one, try;
Try, O try; try, O try;"
I hear the word ringing,
"Try, little one, try."

And so I am striving,
As hard as can be,
To keep back my crying,
Just so I can see.
And may be with helping,
At last I shall learn
The worst fringy edges
Most neatly to turn.
"Try, O try; try, O try;"
I hear, etc.

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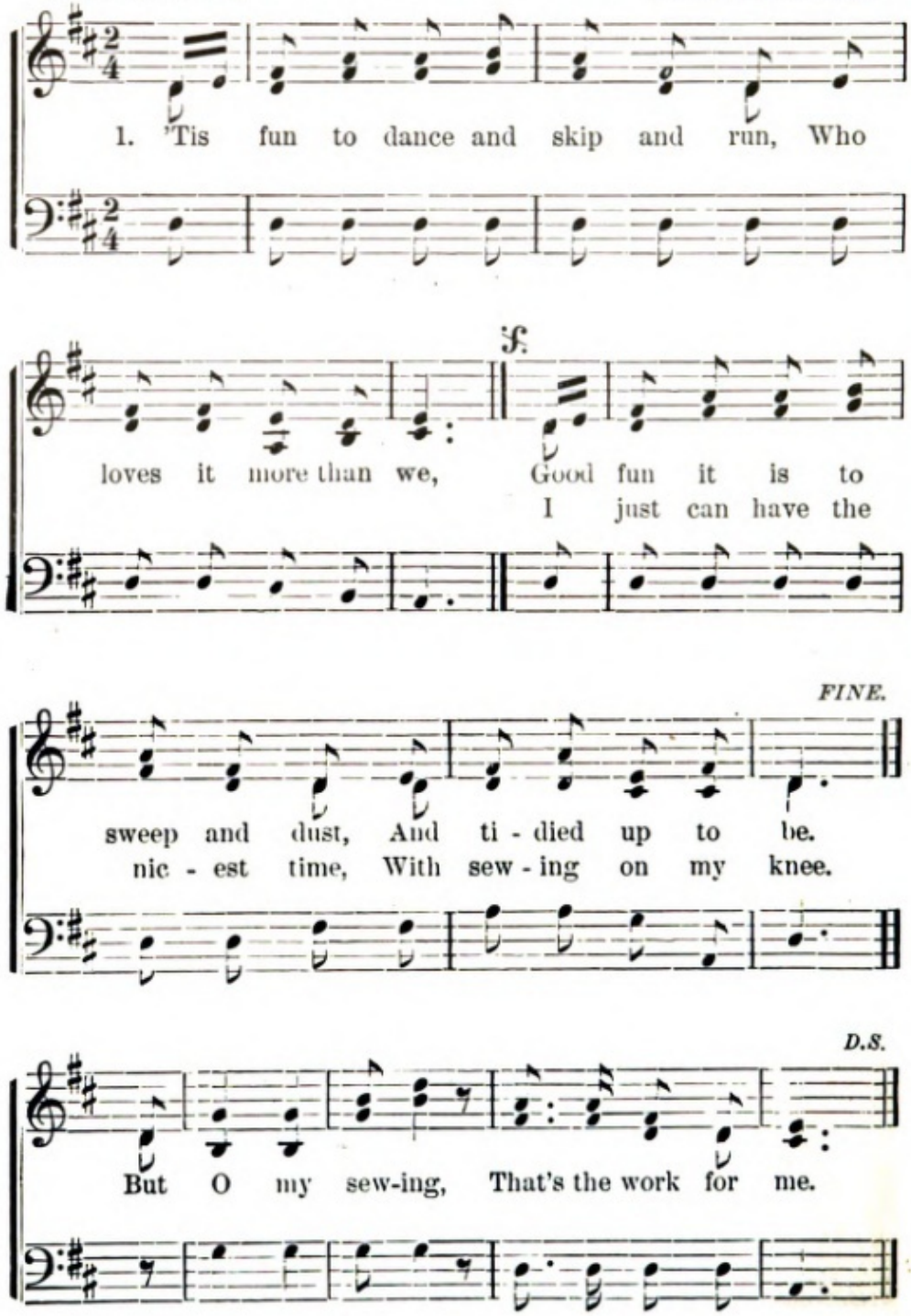
THE WORK FOR ME.

Words by L. J. K. Music, "*O, Susanna.*"

f.

FINE.

D.S.

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2. A tidy dress and tidy house,
We always love to see,
So seamstress neat and housemaids sweet,
We mean each one to be.

CHORUS.

3. To read and spell, to write and count,
To know the whole world o'er,
We try each day to learn right well,
What ne'er we knew before.

CHORUS.

STITCHING WITH THREAD AND NEEDLE.

Words by A. W. K.

Music from "Gospel Hymns."
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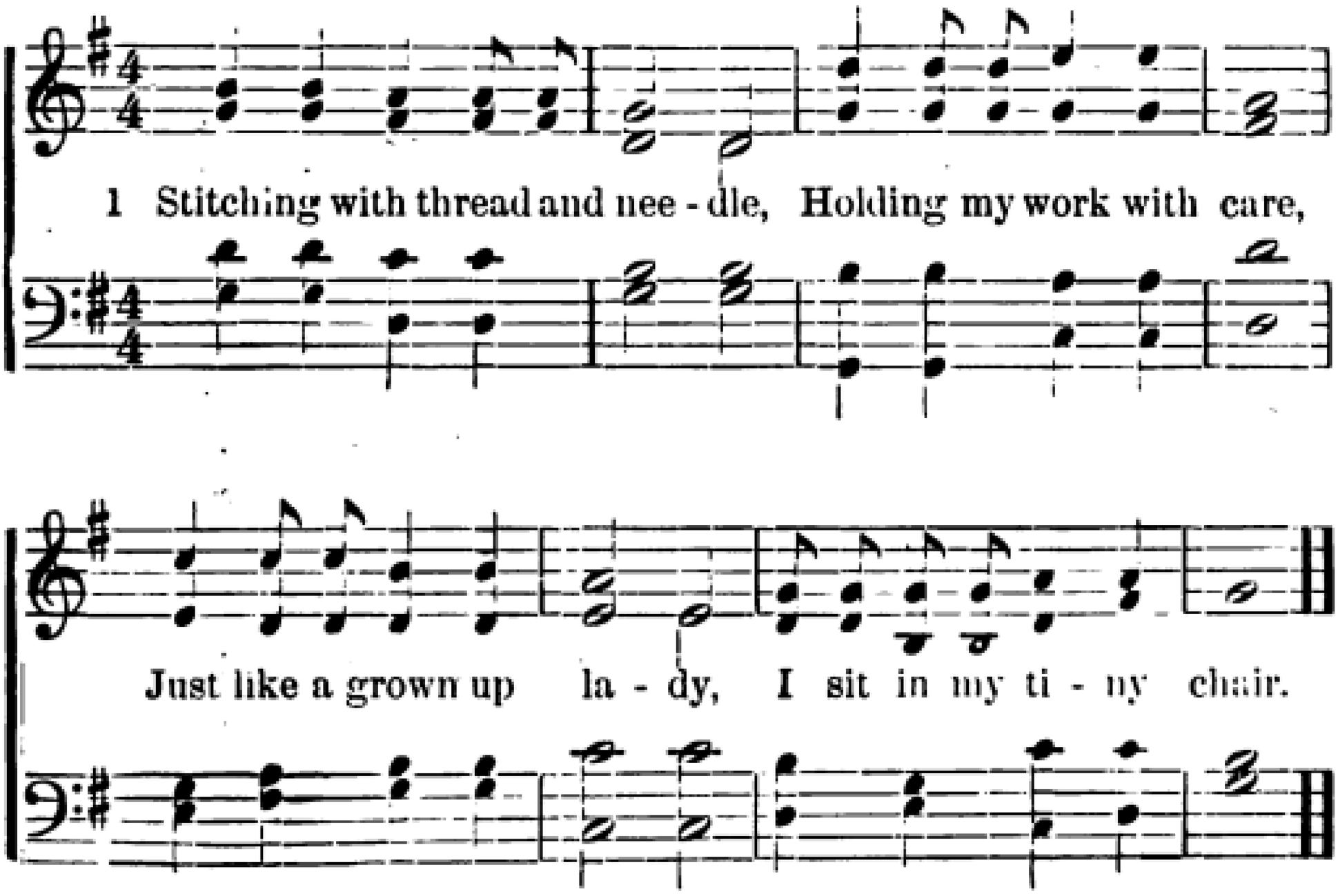

2. Now I can make my stitches
All in an an even row,
And firmly as if they grew there,
I make them stay, you know.

3. Yes, indeed, I am busy,
Busy as I can be,
My work is not half finished,
It must be done, you see.

4. Seams must be straight and even,
Never a knot be seen;
Hems all nicely folded,
And kept so neat and clean.

5. 'Twill soon be time for recess,
Then we go out to play.
I've worked so hard I'm tired,
Please put my work away.

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DEAR LITTLE GIRL.

Wods by L. J. K. Music Selected.

1 A dear lit - tle girl, Sat low at my knee, And what do you think She was sew - ing for me? A gay lit - tle patch Of red and of white, And each lit - tle stich She set just right— just right.

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DEAR LITTLE GIRL.

A dear little girl
  Sat low at my knee,
And what do you think
  She was sewing for me?
A gay little patch
  Of red and of white,
And each little stitch
  She set just right—just right.

A score of bright girls
  Sat full in my sight,
And the garments they sewed
  Were dainty and white.
The stitches they made
  Were tiny and strong,
And humming, they worked,
  To low, sweet song—sweet song.

Not lambs in the field,
  Nor birds in the tree,
In all their delight,
  Can happier be
Than they, who their work
  Thus mingled with song,
As hours glide smoothly
  And gayly along—along.

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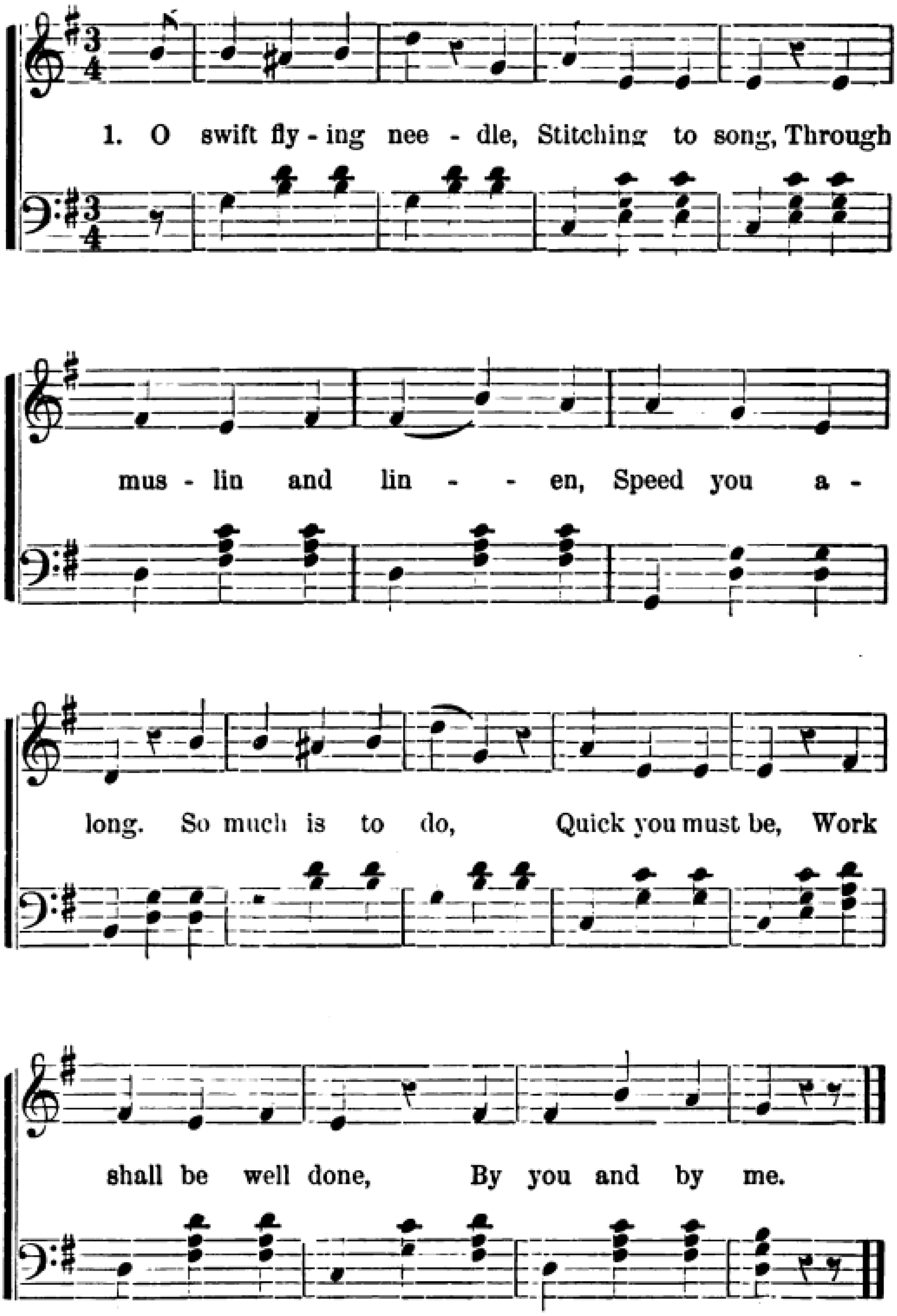
SWIFT FLYING NEEDLE.

Words by L. J. K. **Music Selected.**

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SWIFT FLYING NEEDLE.

O swift flying needle,
Stitching to song,
Through muslin and linen,
Speed you along.
So much is to do,
Quick you must be,
Work shall be well done
By you and by me.

Fingers so snowy white,
Daintily clean;
Stitches so small and light,
Scarcely are seen.
Over and under
The thread we will take,
Running and felling
The garments we make.

One little rule
Must ne'er be forgot:
Hide like a secret
Each little knot.
Thus active and lively
At work and at play,
We must grow wiser
And better each day.

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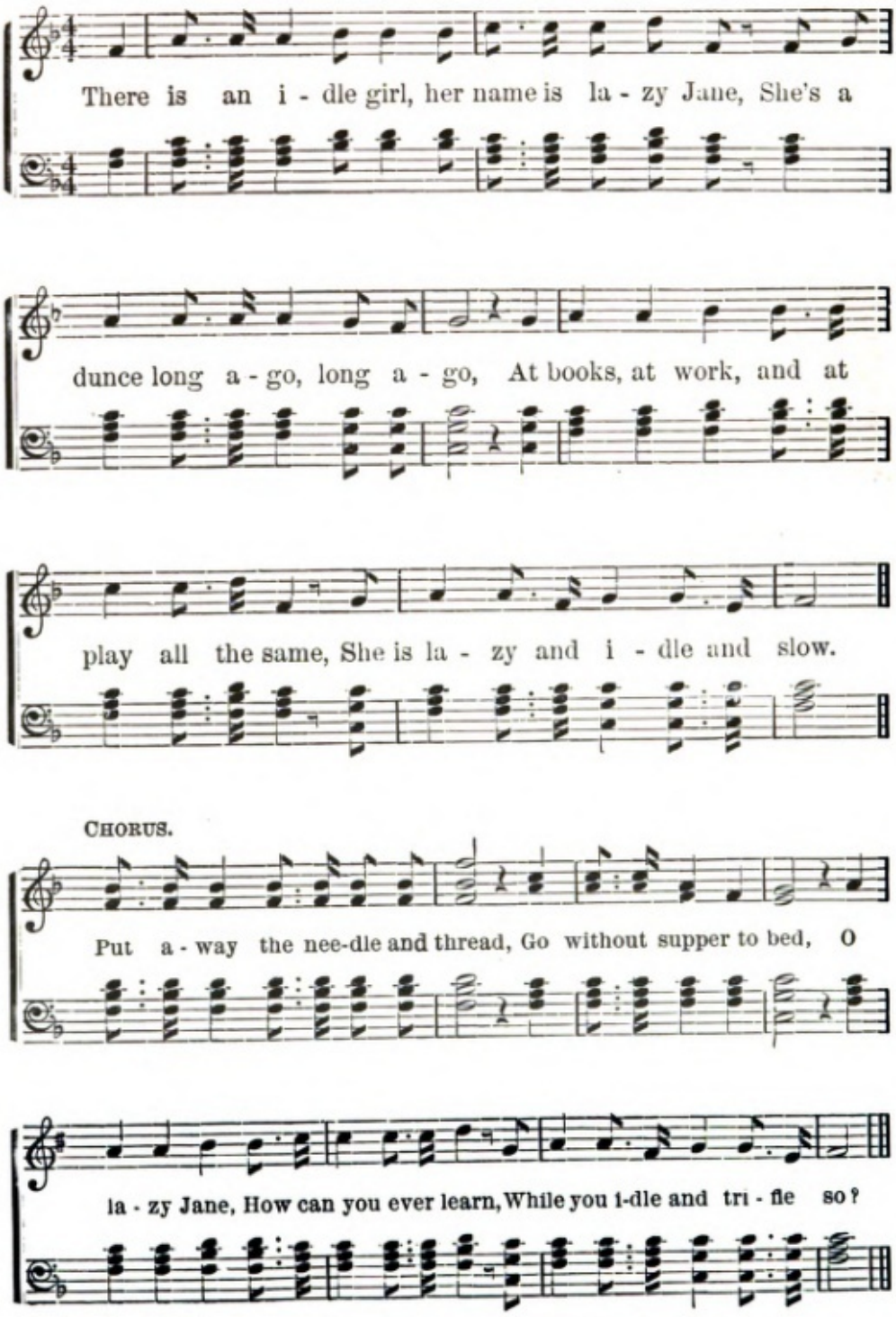
THE IDLE GIRL'S SERENADE.

Words by G. B D. *Air—" Uncle Ned."*

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THE IDLE GIRL'S SERENADE.

There is an idle girl, her name is lazy Jane,
She's a dunce long ago, long ago,
At books, at work, and at play all the same,
She is lazy and idle and slow.

CHORUS—Put away the needle and thread,
Go without supper to bed,
Oh, lazy Jane, how can you ever learn,
While you idle and trifle so?

Her clothes are all hanging in tatters and rags,
Her dress, oh, it is not very clean;
The buttons are all off her cloak and her shoes;
Her sacque isn't fit to be seen.

CHORUS.

Her hair is uncombed from morning till night;
Her apron is hanging in rags;
Her face and her hands for dirt are a sight,
Her hood all in tatters and tags.

CHORUS

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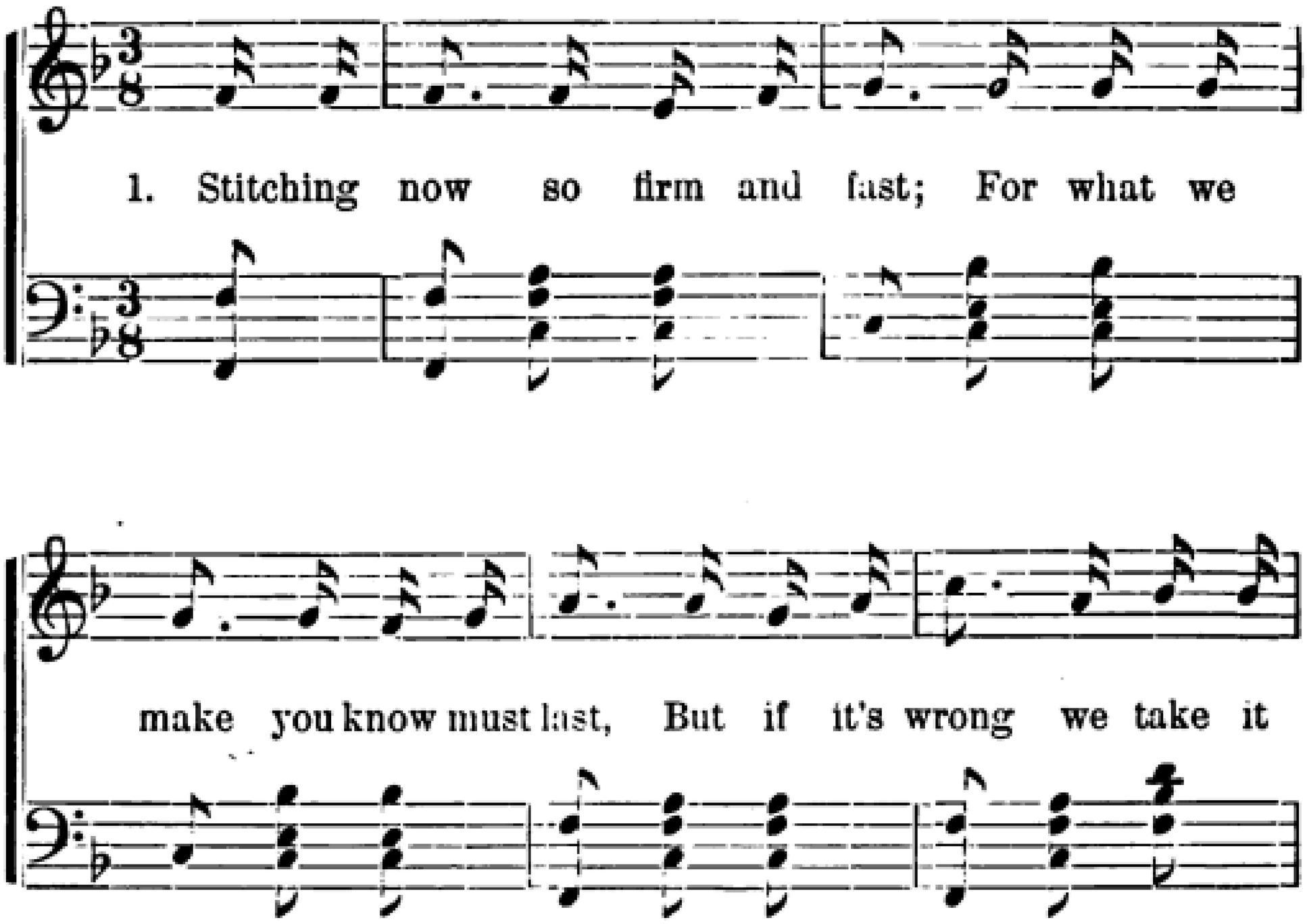
STITCHING FIRM AND FAST.

Words by S. T. S.



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STITCHING FIRM AND FAST.

SELECTED.

Stitching now so firm and fast;
For what we make you know must last,
But if it's wrong we take it out;
For we must mind what we're about.

All kinds of sewing we must do,
And keep our garments tidy too,
Our needles straight, and sharp, and bright,
And cotton clean, and fresh, and white.

We put all idle thoughts away,
It's time for work and not for play;
So we stitch, and hem, and run,
And finish what is once begun.

Only see our needles fly,
For we're taught to always try
Not to waste our precious time,
For that we know would be a crime.

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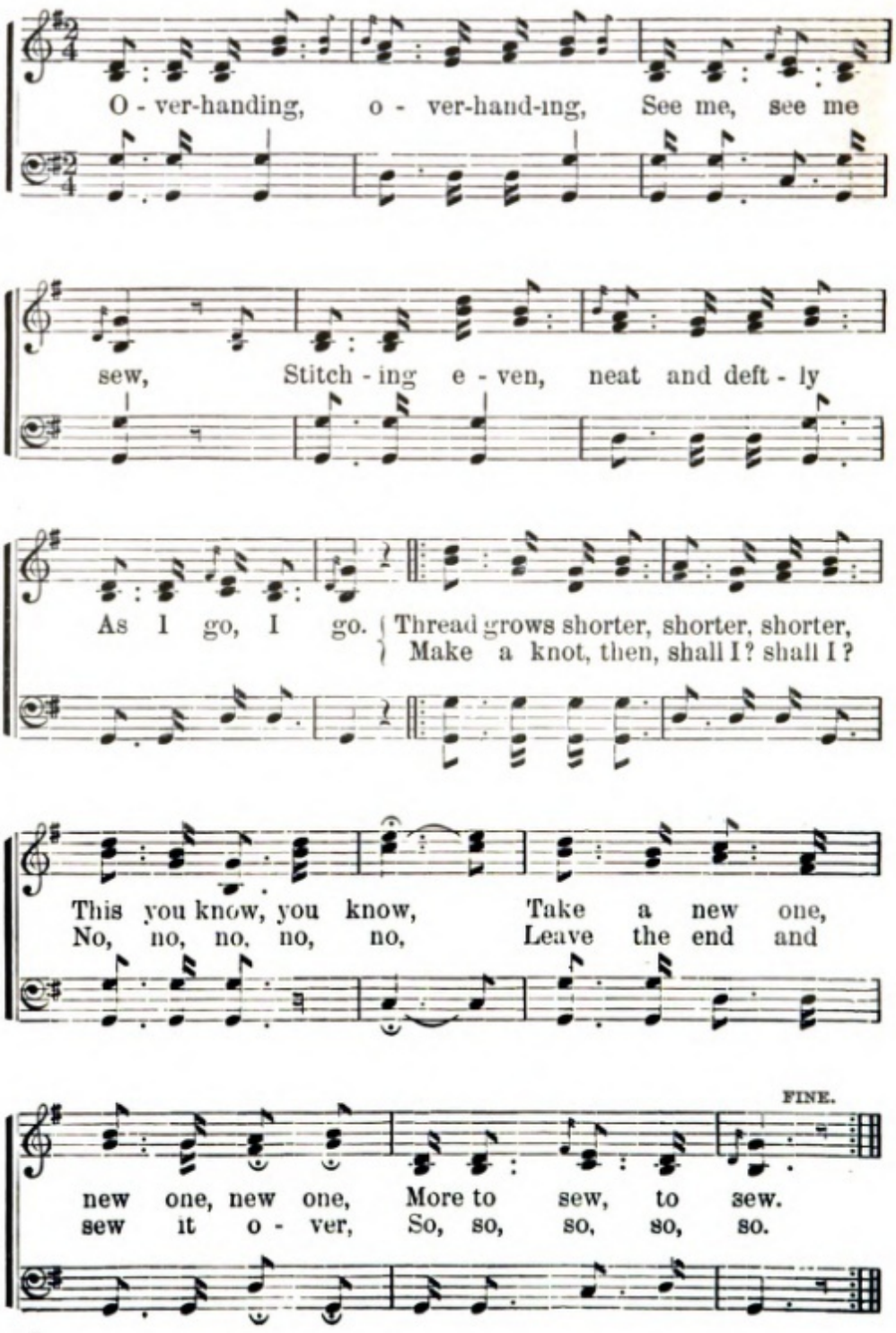
OVERHANDING.

Words by L. J. K. *Air—"Coming through the Rye."*

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OVERHANDING.

Overhanding, overhanding,
See me, see me sew,
Stitching even, neat, and deftly
As I go, I go.
Thread grows shorter, shorter, shorter,
This you know, you know;
Take a new one, new one, new one,
More to sew, to sew.
Make a knot then shall I? shall I?
No, no, no, no, no;
Leave the end and sew it over,
So, so, so, so, so.

Ah, ha, ha, the end I'm reaching,
Tell me, tell me, say,
Shall I break the thread I'm holding?
Nay, nay, nay, nay, nay,
Not until I fasten tightly,
Make it stay, stay, stay.
Take three stitches going backwards,
That's the way, the way.
Now I'll snap my thread so closely,
None can say, can say
have work unneat or careless
Done to-day, to-day.

Ah, ha, ha, my patch is finished,
Oh, ho, ho, ho, ho,
Pull the thread that bastes it even,
So, so, so, so, so;
Open now and smooth it nicely,
Lay it low, low, low;
Stretch it out and see the stitches,
If they show, they show.
Look, they stand like tiny soldiers
In a row, a row.
Strong and neat, so close and even,
Thus I sew, I sew.

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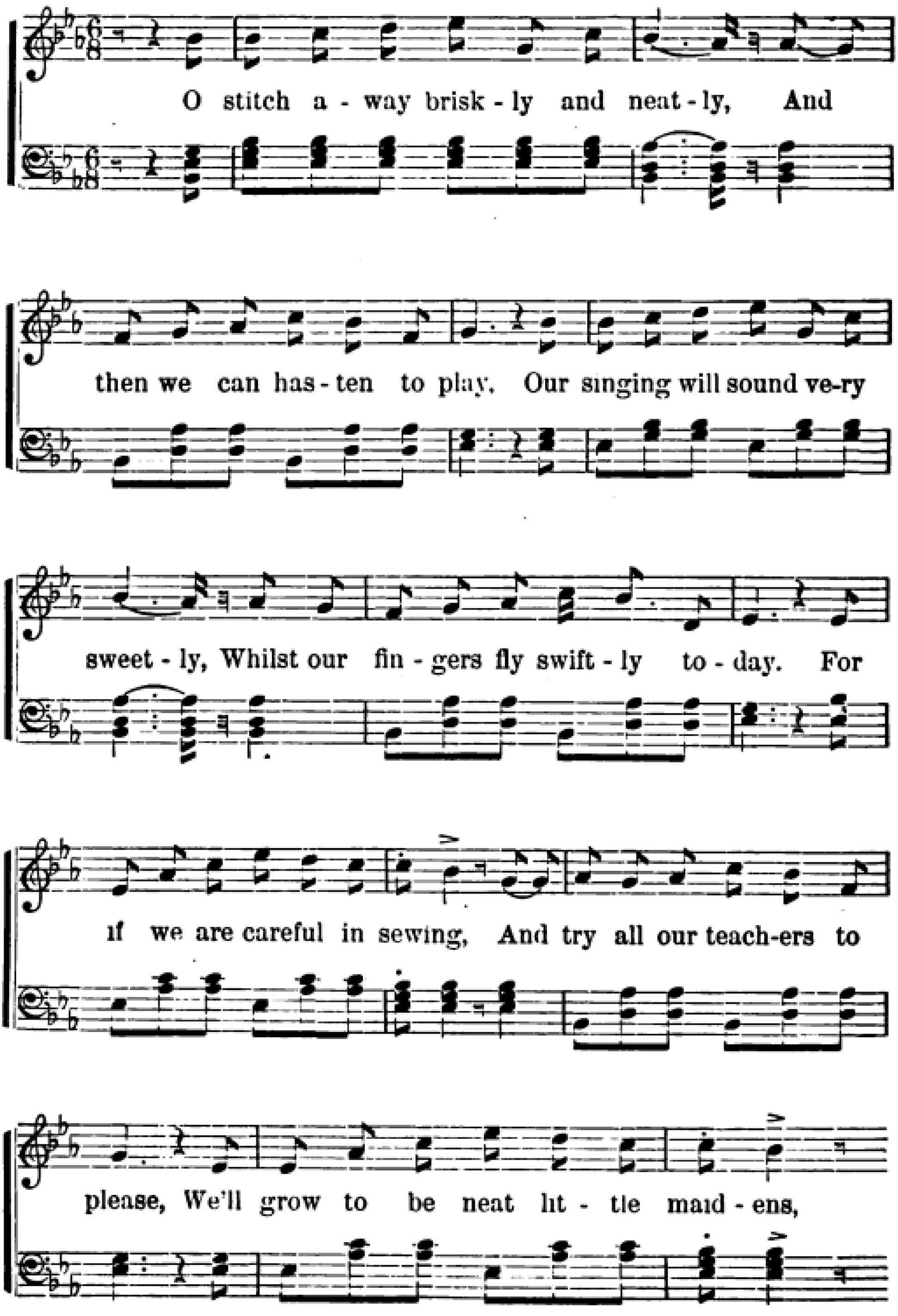
STITCHING AWAY.

Words by E. F. L. *Air—"The Whip-poor-will."* *By permission of O. Ditson & Co.*

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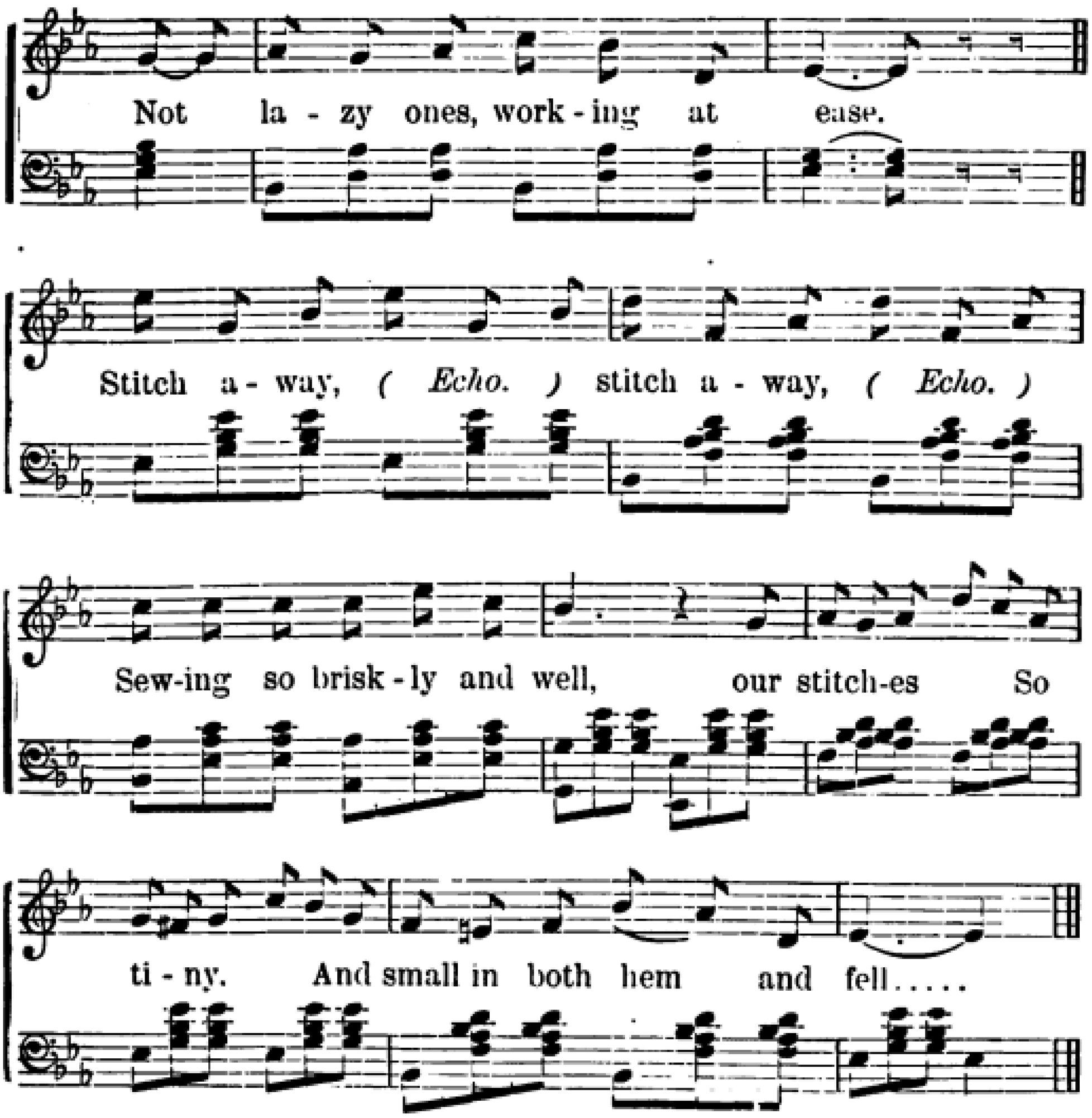
STITCHING AWAY.—Concluded.

Little children should ever be trying
To help their kind mothers at home;
If watchful, we always keep finding
Many stitches in clothes of our own.
In turning a hem we remember
The width must be always the same,
And the stitches so closely together,
That to show them will cause us no shame.
We will sew every day for our teacher;
"To do our best be our one aim:"
Our seams, tucks and gathers will suit her,
If we try to sew always the same.
Some day we will know the great lesson,
A stitch in time saves nine:
And now to our play we will hasten,
For this is the end of our rhyme.

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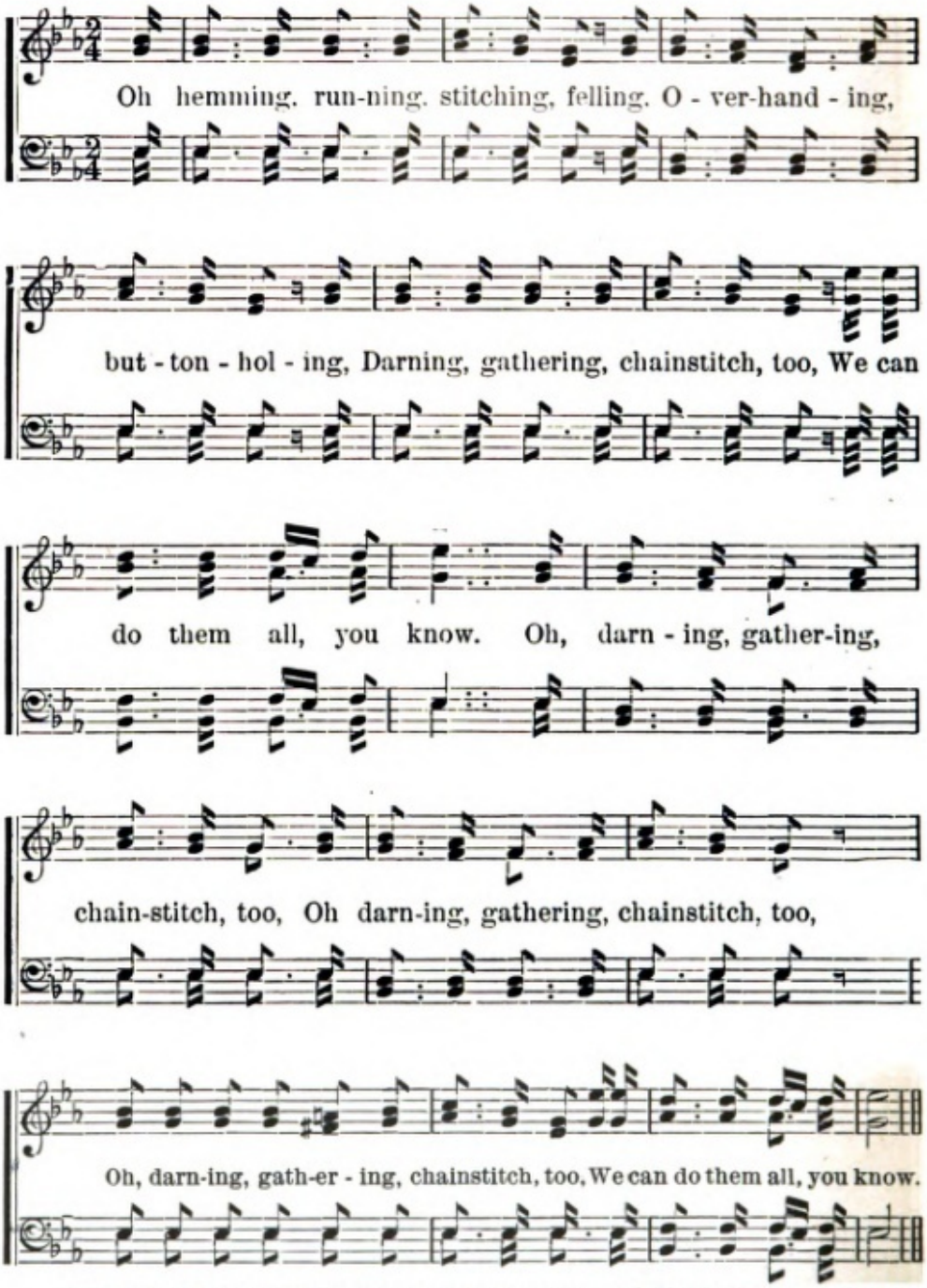
THE STITCHES IN TIME.*

Words by L. J. K.

From Yale College Songs, by permission of Taintor Brothers, Merrill & Co.

*** This makes a pretty Exercise song, the motions of which are suggested by the words of each verse.**

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"THE STITCHES IN TIME."

O hemming, running, stitching, felling,
Overhanding, buttonholing,
Darning, gathering, chainstitch too,
We can do them all, you know.

Now see how swiftly our needles fly,
First set low, then lifted high;
In and out how quick they go,
Shining brightly as they sew.

Fine twisted thread, you haste along,
Binding piece to piece so strong,
Who can guess where you began,
Or the ending find, who can?

Neatly, lightly, swiftly sew,
Clicking softly as you go.
Shining needle, none shall be
Ever better friends than we.

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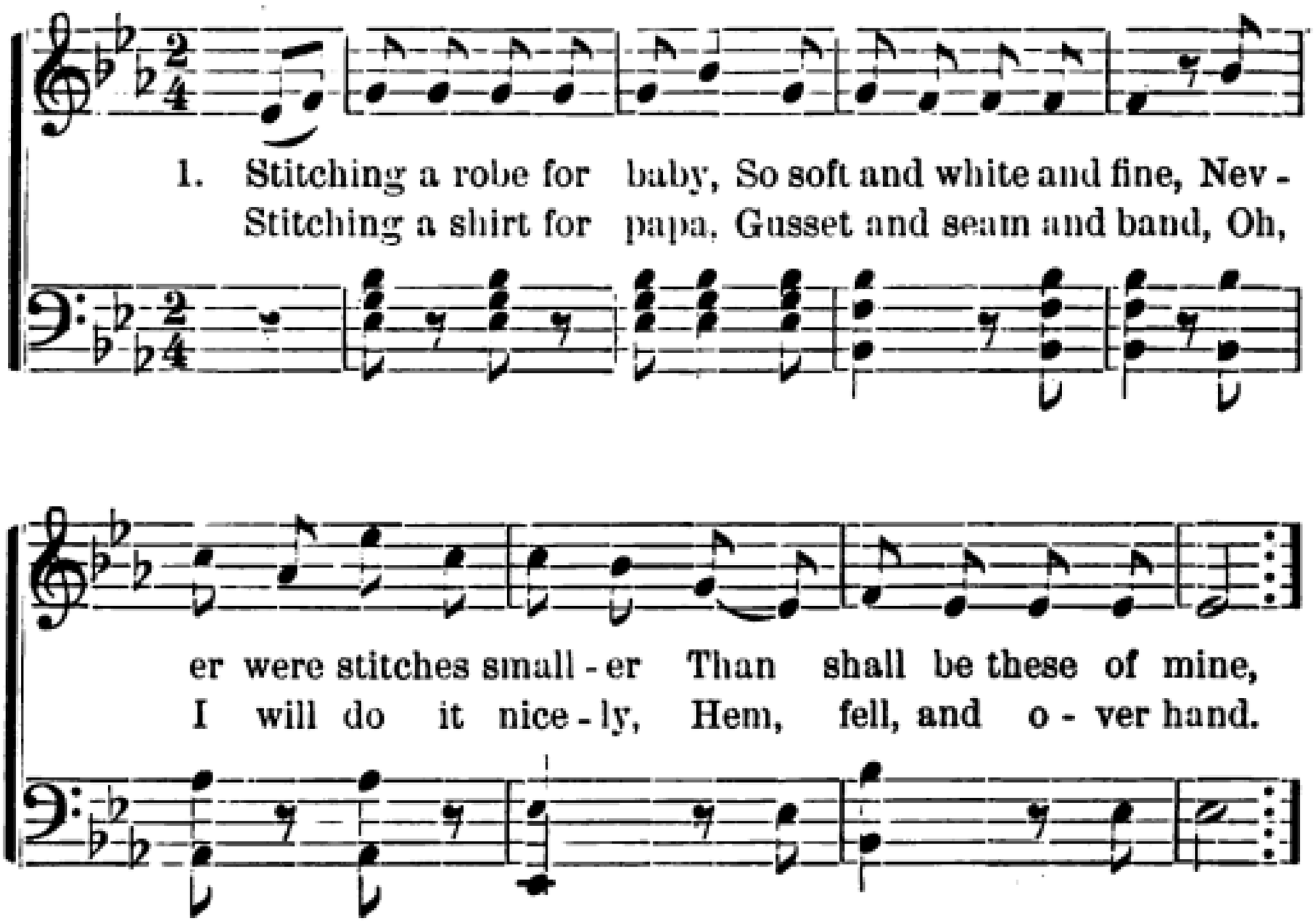
STITCHING A ROBE FOR BABY.

Words by A. W. K. **Music, *"Wearing of the Green."***



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STITCHING A ROBE FOR BABY

Stitching a robe for baby,
So soft and white and fine,
Never were stitches smaller
Than shall be these of mine.
Stitching a shirt for papa,
Gusset and seam and band,
Oh, I will do it nicely,
Hem, fell, and overhand.

La, la la, etc.

Stitching a dress for Dolly,
With overskirt and basque,
And the prettiest little ruffles,
What more could Dolly ask?
Stitching the soft, red flannel,
For the children cold and poor,
To keep the nipping fingers
Of Jack Frost from the door.

La, la, la, etc.

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FINGER LESSON.

AIR—*The Whip-poor-will*, p. 48.

Now, fingers, stand up for your lessons;
The short one, the thick one, the tall,
The long one must put on the thimble;
The others should wear none at all.

But don't think you may ever be idle,
Or guess you'll have nothing to do;
You each must learn to be nimble
And do the work fitted for you.

Now, thumb and forefinger, attention!
The needle I put in your care.
Short finger, both you and your neighbor
To manage the thread you're the pair

Left fingers, pay all close attention:
No needle or thread I've for you,
But what's just as needful in sewing
Is what you must every one do.

It is very, yes, very important
To hold the work even and true,
And so you must try to be careful,
For this work depends upon you.

Ten fingers, you've all had your lessons,
I pray you, remember them well;
Let none of you e'er be found napping—
How naughty that would be to tell.

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FASTEN THE THREAD.

AIR—*Buy a Broom*, without the chorus, p. 34.

Good morning, dear Nellie!
  How clean and how neat
All over you look,
  From your head to your feet!
Pray tell me, is this
  The dress which you made?
And this the neat hem,
  Which you yourself laid?

The stitches are tiny
  And even, I see,
And set in quite closely,
  Just as they should be.
The gathers seem all
  To be even and straight;
But are they sewed firmly?
  A minute pray wait.

A slight little pull
  Reveals quite a hole;
The threads all begin
  To twist and to roll.
Now, what do you think
  The matter can be?
That something is wrong
  Is quite plain to see.

Of sewing like this
  One cannot speak well;
Just look at it closely,
  I think you can tell.

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Poor Nellie looked down
And blushingly said,
"I think I forgot
To fasten the thread."

SING AND SEW.

AIR—*Lightly Row.*

SELECTED.

Sing and sew, sing and sew,
Nimbly let our fingers go;
We should be, we should be
Busy as a bee.
Here we earn our daily bread
With our needles and our thread,
Clothing too, clothing too,
Nice and warm and new.

NIMBLE, NIMBLE.

SELECTED.

Nimble, nimble, thread and needle,
Time for work, and not for play,
Keep the sewing all agoing,
Till we put the work away.
If the stitches, little witches,
Come uneven, pick them out,
Double, double, toil and trouble,
We must mind what we're about.

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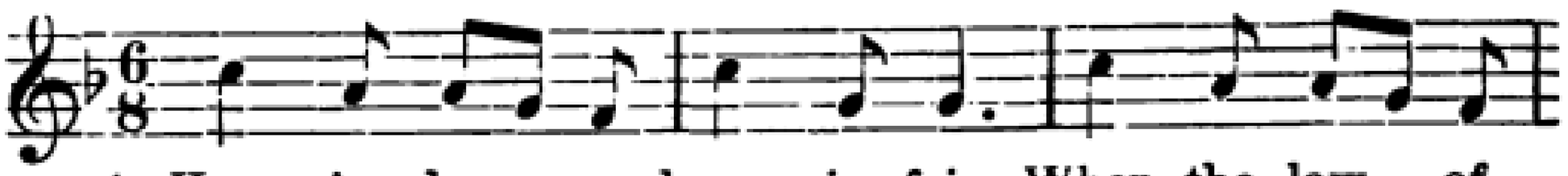
SONGS

ADDED TO THE THIRD AND NINTH EDITIONS.

THE LITTLE HOME SEAMSTRESS.

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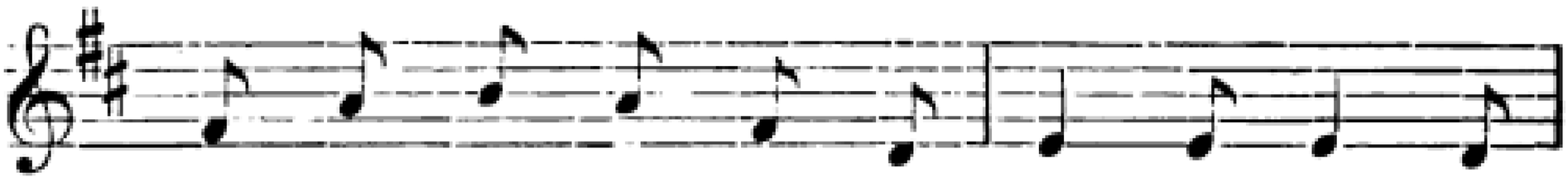
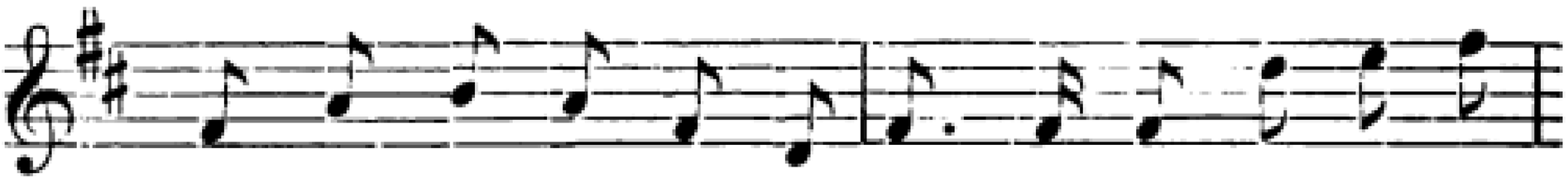
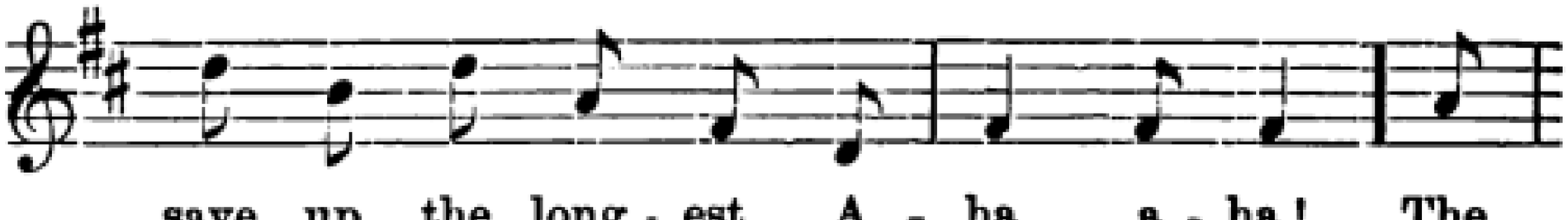
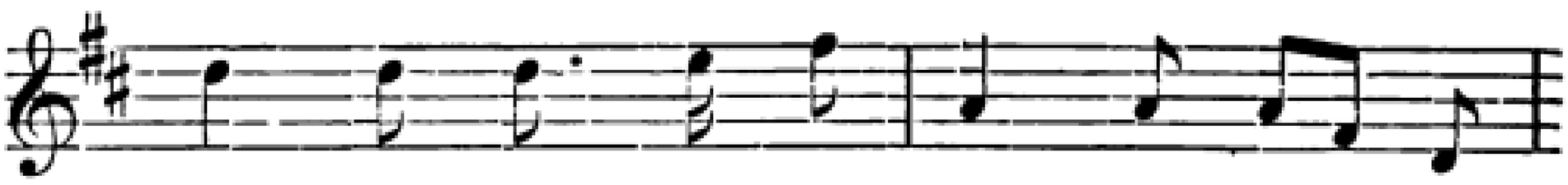
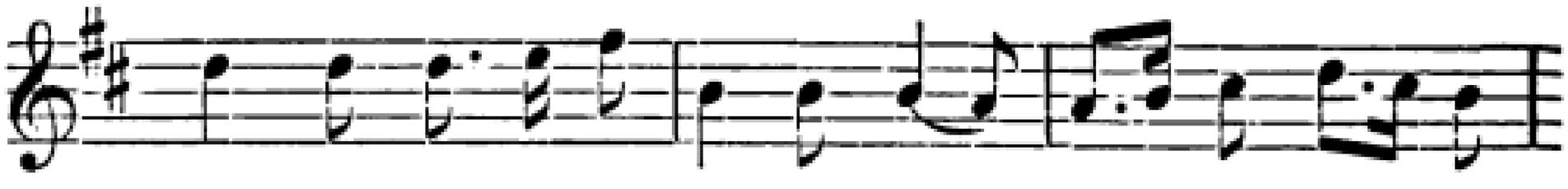
BUTTONHOLES AND BUTTONS.

AIR—"*The Campbells are coming.*"

1. Our dress - es are fin - ished, A - ha! a - ha! Yes,
2. Our a - prons are fin - ished, A - ha! a - ha! Yes,

ful - ly com - plet - ed, A - ha! A - ha! We'll
ful - ly com - plet - ed, A - ha! A - ha! We'll

pull out the bast - ings, The long and short bastings, And
pull out the bast - ings, The long and short bastings, And

save up the long - est, A - ha, a - ha! The
save up the long - est, A - ha, a - ha! The

but - ton - holes are all neat - ly made, Each
but - tons are placed straight as a dye, None

with a ti - ny wee bar is staved, A twist - ed edge,....
are too low, or a thread too high, Not to the right do

and a rim all pear - ly Stitch by stitch in or - der laid.
they come too nearly, Nor to the left are they too nigh.

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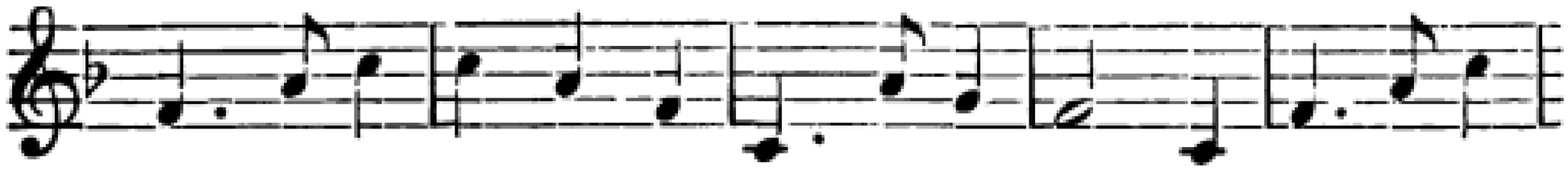
THE BIRD'S SERENADE.

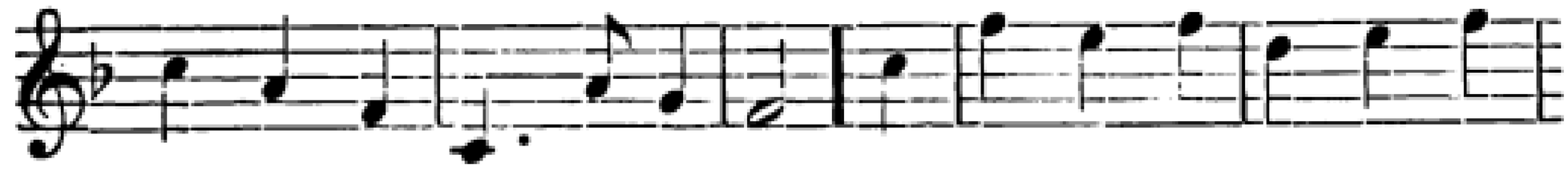
AIR—"*Come o'er the Stream, Charley.*"

1. How glit - ters thy nee - dle, dear maiden, sweet maiden, How
2. I'm on - ly a bird - y,—a twit - ter - ing bird - y,—That



flut-ters thy thread as it fol - lows its lead. Ah! bu - sy, wee
nev - er hath clothing to mend or to buy; If fashions I

maid - en, in - dus - tri - ous maid - en, How quick turns thy
heed - ed, or gar-ments e'er need - ed, To make them I



thim-ble thy nee - dle to speed; How go - eth thy mending, thy
sure - ly would beg you to try; You look aye so sweet-ly, while

patch - ing, and darn - ing? Oh tru - ly, a neat, care - ful
stitch - ing so neat - ly, I love thee, sweet maid-en, so

maid-en art thou, Whose hands grow not weary, Whose song aye is
quick at thine art; I'll cheer thee with singing, Thy praises aye

cheer - y, And ev - er un-cloud - ed thy sun - shi - ny brow.
ring - ing, Thy deft-ness, sweet maiden, has quite won my heart.

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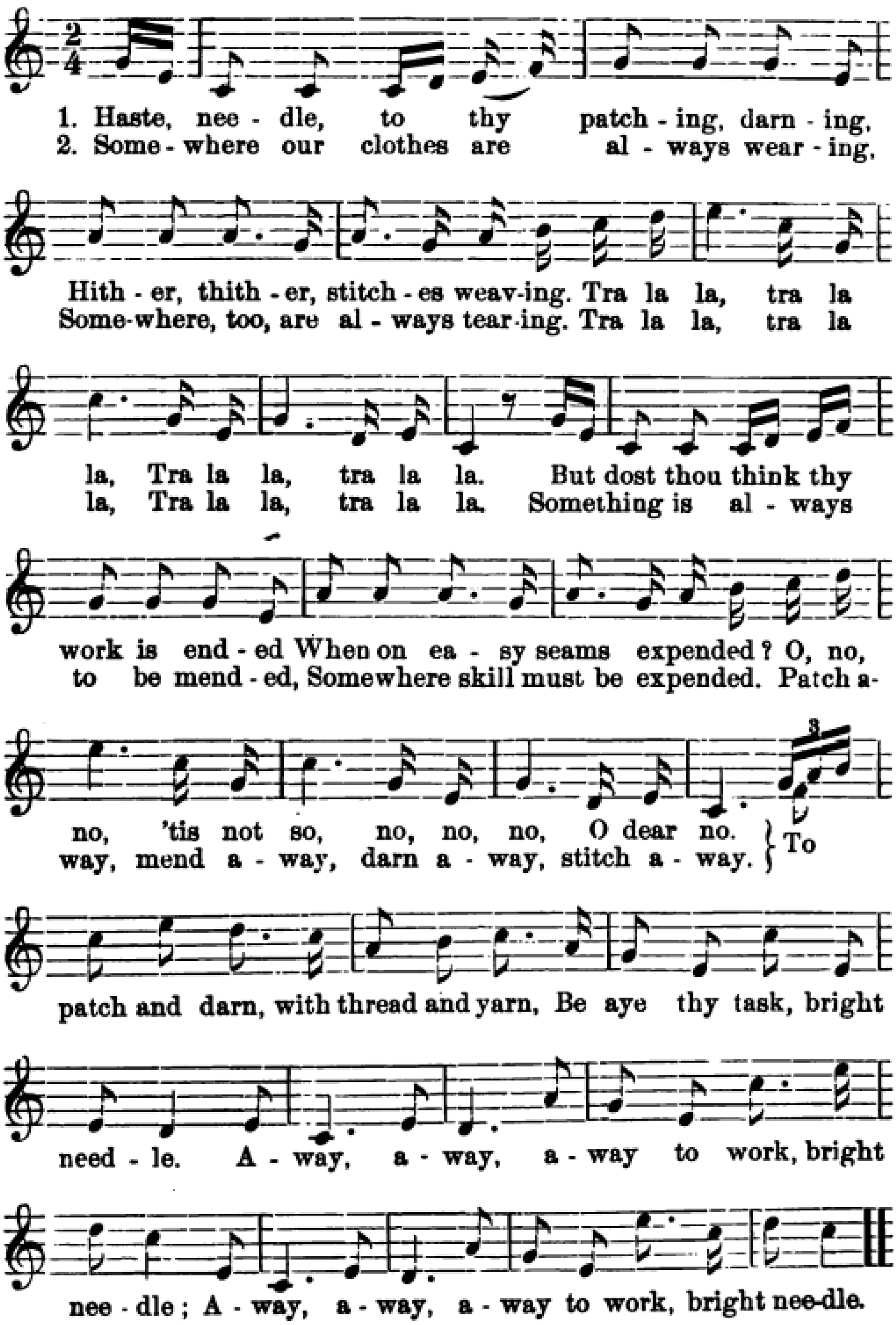
NEEDLE SONG.

AIR—"*Dixie's Land.*"



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OUR SEWING SCHOOL.

Words by K. F. AIR—"*Auld Lang Syne.*"

1. We are a happy Sewing band,
We're taught true work to do;
We learn to hem, and overhand,
And fell, and backstitch too.

CHORUS—We liked the fun, of doing one;
But O, we'll have to tell,
That many patches we have done,
Before we sewed them well.

2. Then there are gathers to be made,
That must be stroked with care,
With basting on a band they're laid,
And hemmed with stitches rare.

CHORUS—We liked, etc.

3. We all must make a buttonhole,
First serge and bar it too,
Then work "one way around" the whole,
To make it firm and true.

CHORUS—We liked, etc.

4. Now, after patches are complete,
With buttonholes, well done,
We make a garment, all so neat,
And know the victory's won!

CHORUS—We liked, etc.

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THE SEWING STAIR.

Words by L. J. K. **Sung to the air of "*Red, White, and Blue.*"**

1. Haste little maid with thy needle,
As happy as happy can be,
The brightest of shining wee needles
Is sparkling and waiting for thee.
'Twill follow exactly thy leading,
Wherever that leading may be ;
So watch then closely its guiding,
That it mark no ill against thee,
That it mark no ill against thee,
That it mark no ill against thee.
So watch then closely its guiding,
That it mark no ill against thee.

2. O hemming and running and stitching,
Each one must be done with great care ;
Five steps just reach up to the felling,
And gath'ring is sixth on the stair ;
The seventh we call buttonholing,
The eight is both feathered and straight ;
From overstitch up to the ending,
The steps we mount up are just eight,
The steps we mount up are just eight,
The steps we mount up are just eight.
From overstitch up to the ending,
The steps we mount up are just eight.

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DRESSMAKING LESSON.*

LEARNING TO FIT.

LESSON I.

PREPARING FOR WORK.

1. *What small trimmings are needed for every plain basque?*

Lining, sleeve lining. tape, hooks and eyes, whalebones, cord, sewing silk, buttonhole twist, basting cotton, and plenty of pins.

2. *What kind of lining is best?*

Linen is the best, because it stretches least. If twilled silesia be used, pull and iron it before cutting.

3. *How is lining to be pulled?*

Begin at the upper right-hand corner and stretch it on the bias, every six inches, to the end of the piece; do the same from the upper left-hand corner, then stretch it on the straight across the goods, then iron.

4. *On what should a lining be cut?*

On an uncovered wooden table, or a lap-board; never on the lap.

---

*This lesson has been carefully prepared for advanced classes in sewing schools, and is here published by permission of Miss Manahan.

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LESSON II.

FITTING FROM THE FIGURE.

1. *What is the first thing to be done towards fitting a waist?*

Having the lady stand in an easy position, pin the lining, lap allowed to the dress hem; pin very closely.

2. *What is the second step?*

Pin the lining smoothly to the shoulder, cut out the neck, and proceed to fit the darts.

3. *What next?*

Pin the lining under the arm, cut out the armhole, and cut off the shoulder.

4. *How do you fit the back?*

Pin the center fold of the lining to the center of the back, shaping in the seam at the waist, so that the lining will be straight across the back from arm to arm.

5. *How do you fit the other parts?*

Pin the shoulders together, cut out the neck, then the armhole, and pin together under the arm.

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LESSON III.

FITTING (CONTINUED).

1. *How is the side form fitted?*

After the back is fitted, mark with a pencil the proper shape before taking off the dress; this line must be carefully creased and cut, then basted with a quarter-inch seam.

2. *Will not this make the back too small?*

No, because the back of a waist is apt to stretch, and the lining being fitted over a waist is large enough to afford the seam.

3. *How much seam should be allowed in different parts?*

One inch and a half for shoulder and under-arm seams and front lap; one-quarter inch for back and side forms, unless the goods pull—in that case at least half an inch.

4. *Must each dress made for the same person be thus fitted?*

By no means. After the lining is perfect, cut an exact pattern in stiff brown paper, crease every seam, and keep it for an outline model.

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LESSON IV.

TRYING ON.

1. *How should a waist be tried on?*

Wrong side out; one side must then be made exact, and the other fitted precisely like it by measurement off the figure; unless there be a marked deformity, when both sides are fitted on the figure.

2. *How many darts should a dress have?*

One for a half-fitting, two for a cross-basque seam, three for a perfectly plain waist.

3. *How far apart should the darts be?*

From an inch to an inch and a half at the waist, for the two front ones; the third midway between them and the under-arm seam.

4. *How high should darts run?*

They should end exactly at the fullest point of the bust.

5. *How does the depth of the dart seams at the waist affect the set of the dress?*

If they be taken deep, the bust will be full; if shallow, narrower. Never let out dart seams to make the dress larger, that only tightens the bust.

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LESSON V.

TRYING ON (CONTINUED).

1. *How long should the shoulder seam be?*

About seven inches.

2. *What effect does taking up the front shoulder seam have?*

It takes fullness from the bust, and shortens the waist in front.

3. *What is the effect of taking up the back shoulder seam?*

It draws out fullness from the arm-scye, and shortens the waist behind.

4. *If the waist lap too much at the throat, what should be done?*

The front shoulder seam must be drawn down, this will lower the neck.

5. *If the dress be too tight, where must it be let out?*

In the under-arm seam, and nowhere else, unless the tightness be across the shoulder · then let out the back seam.

6. *When ready for the sleeve, how large should the armhole be?*

From fifteen to eighteen inches, according to the size of the figure.

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LESSON VI.

SLEEVES.

1. *How should measure be taken for sleeves?*

Raise the arm in the form of a square and measure from the arm-scye to the elbow, thence to the wrist bone, inside the same, the arm being held out straight. Measure the wrist and the thick part of the arm.

2. *How is a plain coat sleeve cut?*

Let the upper be at least one inch and a half larger than the under, and shape it in between the top and the elbow three-quarters of an inch. Full the extra length of the upper in at the elbow. Round the top one inch and a half above the seam, and cut down the under one inch.

3. *How should a seam be finished?*

Turned up one-quarter of an inch, and faced with a bias strip of material one inch wide.

4. *How large should a sleeve be at the top?*

About an inch and a half larger than the armhole; this fullness must be held in between the shoulder seam and front arm-scye.

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LESSON VII.

CUTTING THE OUTSIDE.

1. *In laying on a pattern, what part should come even with the selvedge of the goods?*

In the front, the edge of the hem or lap should be exactly even with the selvedge. For the back, pin the neck to the broadest part of the back. The pattern should be line with the selvedge.

2. *How should side forms be placed?*

So that the point of the curve is on a line with the selvedge, and the waist line straight with the grain of the goods.

3. *How should sleeves be laid on?*

The top of the seam should be placed on the selvedge, the elbow one inch within it.

4. *What is the rule for plaids and stripes?*

If plaid or striped goods are used, match the plaids up and down and across all over the waist, exactly. Have both sleeves precisely alike.

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LESSON VIII.

BASTING.

1. *How should work be basted?*

Very evenly, with strong cotton. short stitches, exactly in the seam, and the ends well fastened.

2. *How should lining and outside be basted together?*

Lay the outside on the board, the lining upon it, and baste carefully upon the mark of each seam, then one inch from the edge all around.

3. *Should the lining be stretched?*

No, it should be smooth, except that the edges of bias seams should be a little full.

4. *How is the waist to be stitched?*

The tension must be perfect, the stitching be placed exactly on the bastings, and the ends well fastened.

LESSON IX.

FINISHING THE WAIST.

In dressmaking establishments, when a waist is stitched, it is passed to a "finisher." These girls receive from $12.00 to $15.00 a week for this easy work.

1. *What should be done when a waist is stitched?*

Each seam must be matched exactly and pinned; the armholes and neck shaped and overhanded; the seams notched and trimmed off.

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2. *Should waists be pressed?*

Every seam in a woolen waist should be opened and well pressed. Silk must not be touched with an iron.

3. *How are the seams finished?*

Every seam must be either bound with galoon held a little full, or else overcast with silk very closely.

4. *How is a waist to be boned?*

Bone casings should be sewed by hand on each dart and under arm seam.

5. *How are these made?*

Of bias strips of lining, or double tape, so that bone, being between two tapes, does not easily wear through the dress. Use thin bones.

6. *Is an inside belt necessary?*

Yes, very; it should be securely fastened to the back and side-form seams.

7. *How is the bottom of a basque to be finished?*

Plainly faced with the material, one and a half inches deep, or else corded or piped.

8. *Where should the sleeves go?*

The back seam should first meet the side-form seam, or touch the arm-scye.

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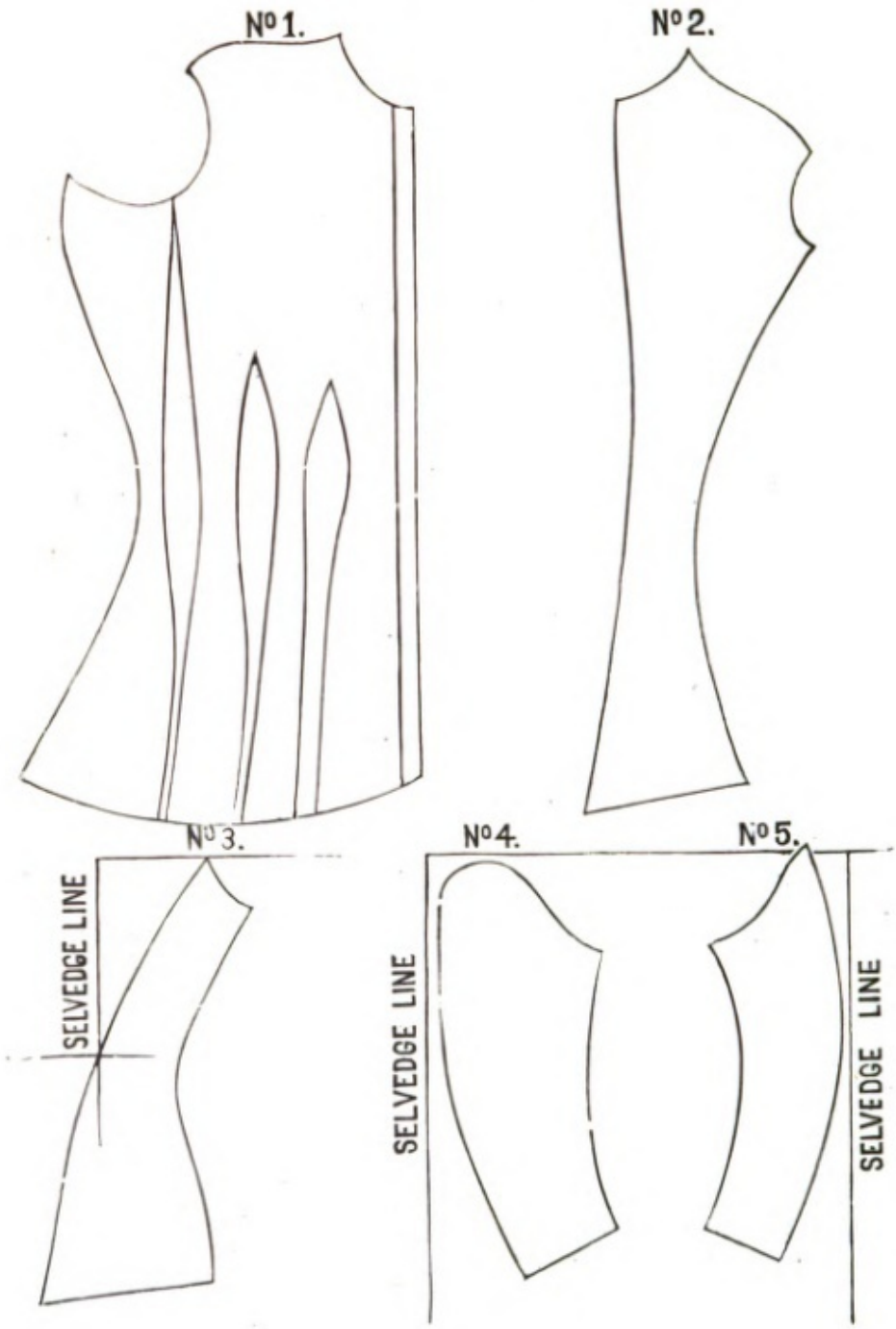
CHART.

Showing the different pieces of a waist, and mode of placing them on the goods correctly.



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LESSON X.

CHART QUESTIONS.

. *How many pieces has a plain waist?*

Five.

2. *Name them?*

1st, front; 2d, back; 3d, side form; 4th, upper sleeve; 5th, lower sleeve.

3. *What seam joins the front under-arm seam?*

The shorter side-form seam.

4. *What seam joins the shorter back seam?*

The long and curved side-form seam.

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The School Sewing System Box,

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Exhibits the practical part of teaching sewing, in harmony with the instructions of the Primer. It is arranged for holding a large supply of prepared work, in eight graded lessons. When fully furnished it is a complete outfit for School Sewing.

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scholar must prepare her own work under the direction of the teacher.

It consists of white cotton, size, 18x36 inches, on which are printed such illustrated instructions as enable each pupil to do for herself the entire work of CUTTING, BASTING, and SEWING in an orderly and systematic manner, the teacher giving much of the instruction from the desk.

By means of these pieces any number of pupils may be easily supplied with work properly prepared, with little chance of failure in its execution.

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Short extracts from private letters, taken from hundreds of others of similar import.

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I can give the Primer unstinted praise.

HARPER'S FERRY, W. VA.

The Sewing Primer is indeed a help.

ANNAPOLIS, MD.

The Primer has been the greatest help and comfort to us.

MINNEAPOLIS, MINN.

We are the happy possessors of your Sewing Box and Primer, and find them the greatest helps.

BALTIMORE, MD.

Have been using your Sewing Box, and realize how much trouble it cost to have saved me so much.

CHICAGO, ILL.

The Sewing Box is admirably gotten up.

OGDENSBURG, N. Y.

I cannot say too much in praise of your system. It it so complete and so ingenious.

NORWICH, CONN.

We have been using your Practice Cloth this season with pleasure and profit, and with increasing interest.

SAVANNAH, GA.

The Sewing Box with Practice Cloth arrived some time ago, but I have been too busy to write and tell you how much I enjoy it.

BUFFALO, N. Y.

The School Sewing Practice Cloth has been a great help to us this season, has relieved us of all the anxiety of preparing work.

LE MOYNE INSTITUTE, MEMPHIS, TENN.

We have found the system most admirable in its workings, and have not let pass an opportunity to commend the same to other schools.

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When daylight is flitting,
We take up our knitting.

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SEWING PRIMER,

WITH

SONGS AND MUSIC.

FOR SCHOOLS AND FAMILIES.

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