

Trimnings are the favorite means of adding interest and becomingness to clothes

The secret of effectiveness in trimnings lies in a sparing use of them. They are to clothes what seasoning is to food—just enough adds zest; too much spoils the taste • Contrast of color, texture or pattern provides interesting trimming. Each of these contrasts should be used separately. **Color contrasts** must be handled with care. These simple precautions for the use of color will help. . . . The brighter the color, the smaller is the amount which should be used. Warm colors used together tend to soften each other. A dress or blouse of bright, warm, reddish purple can be made softer and more becoming with pipings of pale pink; a cool spearmint green, too vivid for frequent wear, can be softened by trimming of soft light blue. . . . Warm color combined with cool color makes each seem brighter. Combinations of red with green have this effect. . . . Any color will look darker against white. With black any color will appear lighter and brighter. All colors become softer when used with gray. Bright yellow changes to an easier-to-wear shade when combined with gray. . . . Use each color at least twice; never oftener than three times. **Texture contrasts** can be made with shiny surfaces (satin, sequins or beads), combined with dull ones (crepe). Rough textures (tweed) combined with smooth ones (felt or leather) make interesting contrast. **Smocking**, **appliqués**, or **quilting** give texture contrast also. **Contrasts of pattern** are most successfully made by reversing stripes, plaid or checks in such a way as to have them run lengthwise in one part of a dress design and either crosswise or diagonally in another part. Care must be taken to place the lengthwise lines where they will be most flattering to the figure. These lines are more becoming if placed to make the longest possible unbroken line from shoulder to hem. Crosswise placing can be used to broaden the shoulders, thereby making the waist and hips look smaller. Bias cuts give diagonal lines which tend to shorten and widen the figure. . . . Fabrics printed with flower patterns, scrolls, dots and similar figures may be combined with solid color fabrics but never with a fabric of another different pattern. A solid color which matches the background color of the print or picks up one of the less noticeable colors in the design is the best choice. **The decision on where and when** to use trimming must be based upon the design of the dress itself. Simple designs with very few cuts are the best background for trimming. Dresses in which shirring, drapery, tucks or pleats are part of the design do not require any additional decoration.

APPLIQUÉ:



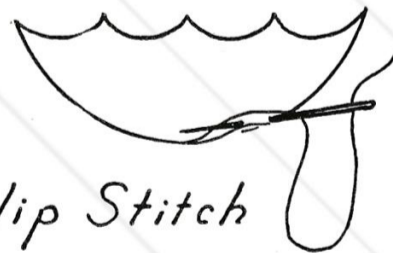
Appliqué is done with pieces of material cut in interesting shapes, or with designs cut from figured fabrics like chintz, or with all-over lace which comes in regular dress fabric widths. . . . Fabric appliqué designs can be found in the pattern or needlework catalogues. Flowers and other designs can be cut from figured fabrics. These must have an allowance of $\frac{1}{8}$ " to $\frac{1}{4}$ " all around. . . . After cutting out the design of appliqué in fabric, turn all raw edges on to the wrong side the amount of the allowance. Baste. Press. Remove bastings. If the pieces of appliqué are large enough to handle easily on the machine, stitch all around the raw edge the width of the allowance. Turn the raw edge to the wrong side along the line of stitching. Crease and press. Place the design on the dress where it is to be used for trimming. Pin in place and study the effect. When it has been placed exactly right, baste. **Fabric Appliqués** may be finished in three ways: (1) with a tiny blanket stitch, using matching J. & P. COATS or CLARK'S O.N.T. MERCERIZED SEWING THREAD; (2) by slip stitching the folded edge so that no stitches show; (3) by couching (see page 15). **Lace Appliqué** is placed where the pieces will have the greatest decorative value. Baste a piece of tissue paper on the wrong side of the part of the dress to which the design is to be applied. Separate J. & P. COATS or CLARK'S O.N.T. SIX STRAND EMBROIDERY FLOSS and use one



Basted in place



Blanket Stitch



Slip Stitch



Couching

Fabric Appliqué



Satin Stitch



Wrong side



Right side

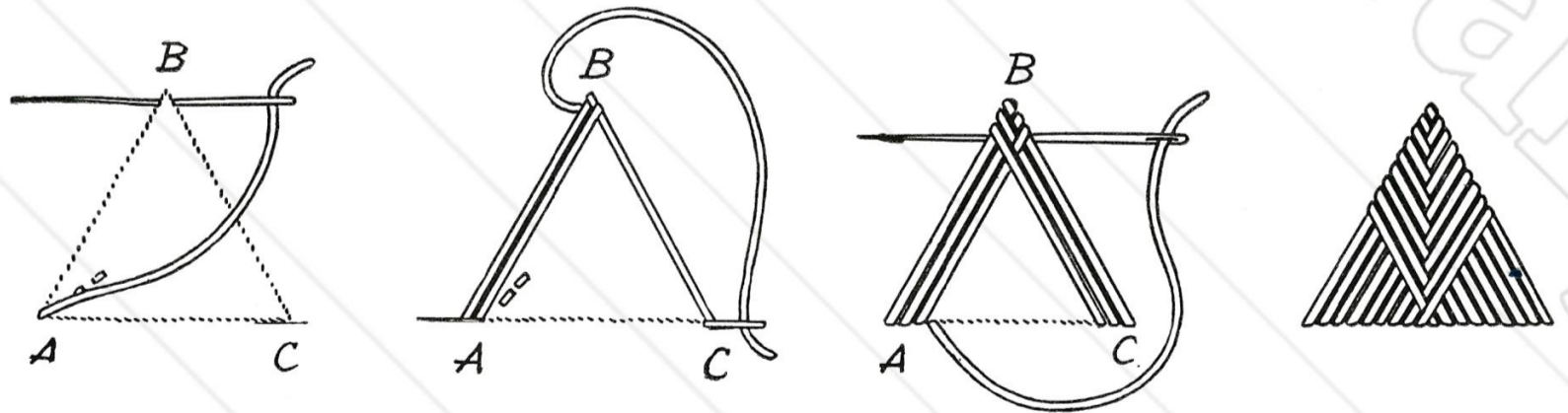
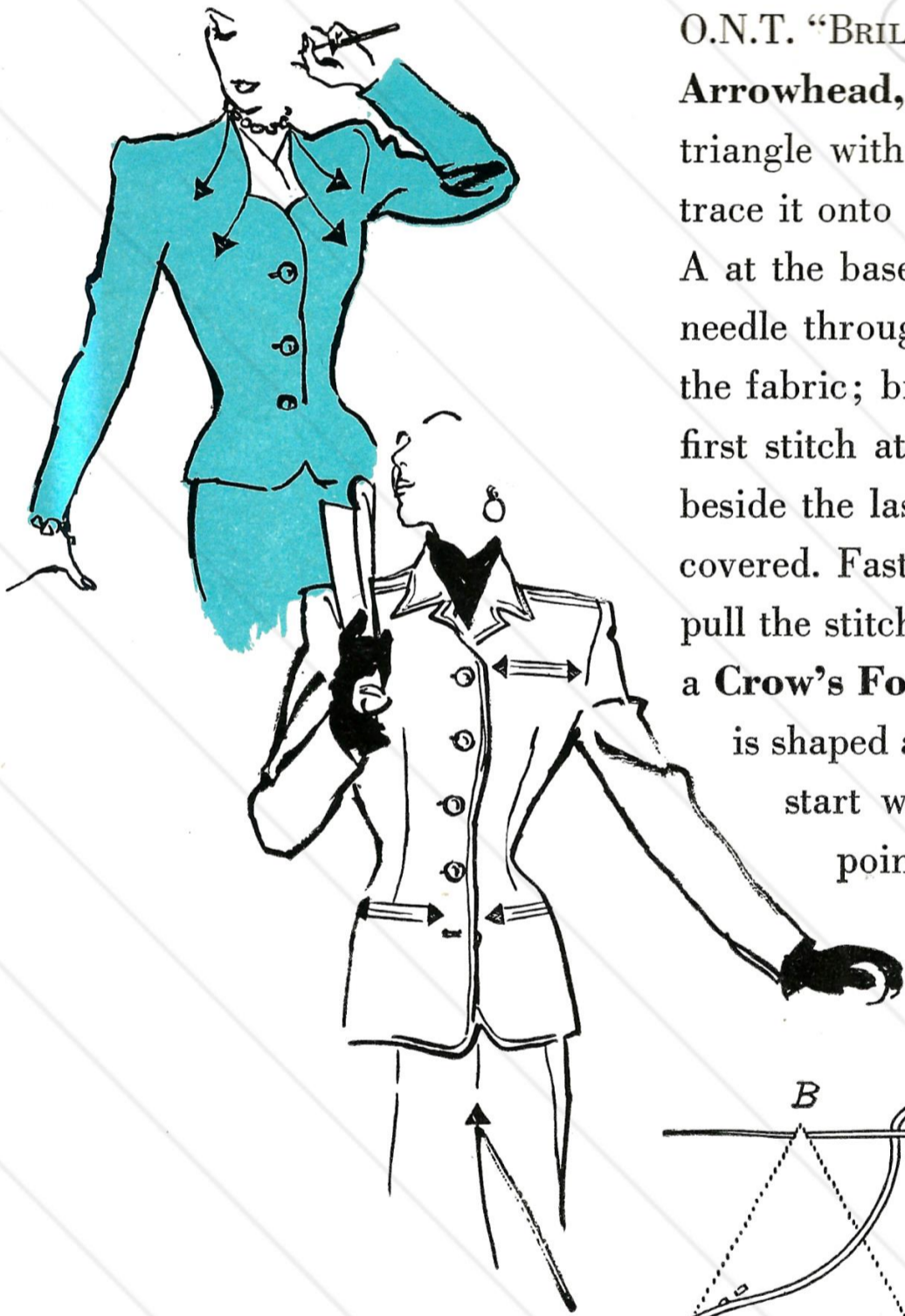
Lace Appliqué

strand at a time for a satin stitch worked over the cut edge of the lace through the material of the dress. After the satin stitch has been made all around the edge, turn to the wrong side, remove bastings and take off the paper. With small scissors, trim away the dress material under the lace close to the stitches of the appliqué.

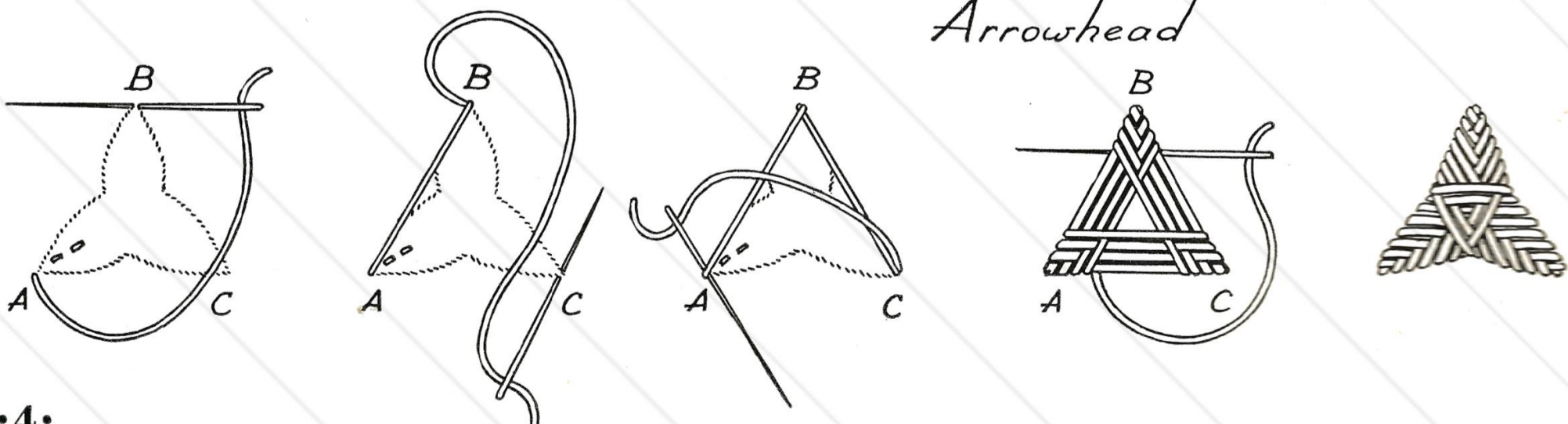


ARROWHEADS:

Two types of worked triangles, the arrowhead and the crow's foot tack, are used to give accent to a design line. A single thread of CLARK'S O.N.T. "BRILLIANT" can be used for both of these designs • To make the **Arrowhead**, which is the simpler of the two, cut a pattern of a small triangle with all three sides the same length ($1\frac{1}{2}$ " is a good size) and trace it onto the dress with chalk or thread. Take three stitches to point A at the base of the triangle. Bring the thread out at point A, pass the needle through point B from right to left, catching only one thread of the fabric; bring it down through point C and under to the right of the first stitch at point A. Continue in this way; put each new stitch close beside the last one made at each corner until the triangle is completely covered. Fasten with a back stitch on the wrong side. Be careful not to pull the stitch tightly • The other more intricate worked triangle, called a **Crow's Foot Tack**, is made with the stitches interlaced. This triangle is shaped as shown. With the same Brilliant Mercerized Cotton thread, start with a running stitch to A as above; pass needle through point B from right to left, catching only one thread of the fabric; bring it out at the left of B and down to C. At C



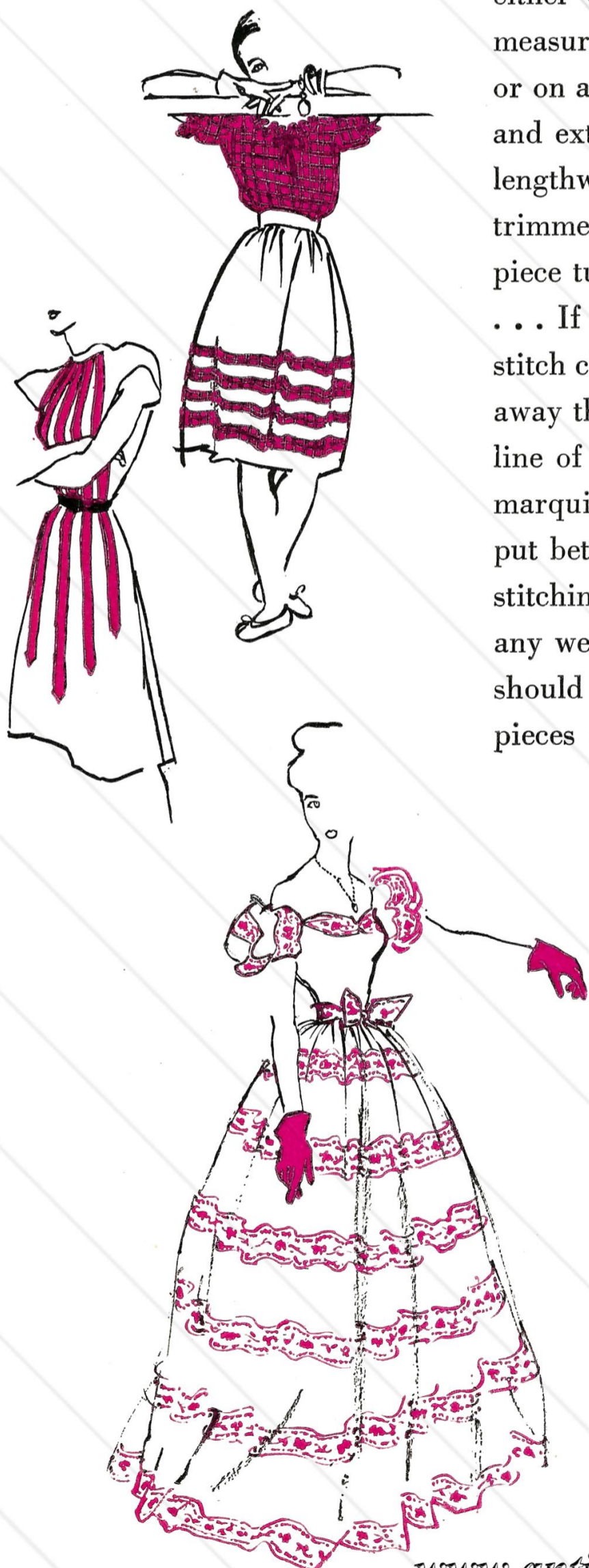
Arrowhead



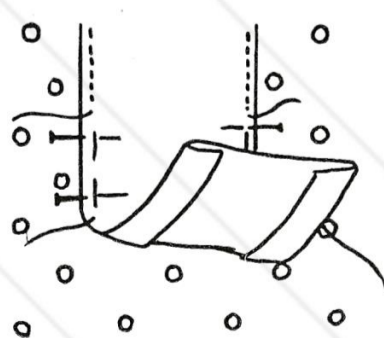
take a small stitch, putting the needle in on a slant, pointed upward; bring the thread over to point A; take a small stitch with the needle slanted downward. Continue in this way; put each new stitch just inside the last one made at each corner until the triangle is completed. Fasten with a back stitch on the wrong side.

BANDS:

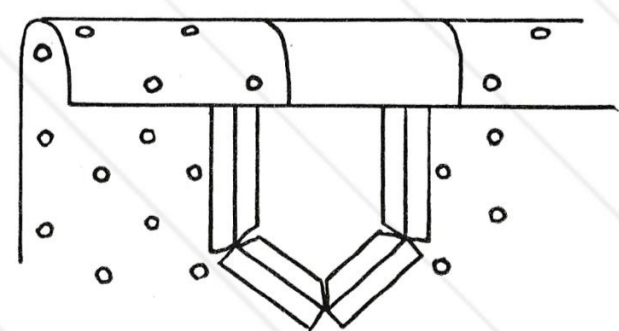
Bands used as trimming are an excellent means of introducing contrast, either of color, pattern or texture. They can be cut with the longest measurement on either the lengthwise or crosswise grain of the material, or on a true bias. **Inset bands** can serve a double purpose of decoration and extender for outgrown dresses. These bands are usually cut on the lengthwise grain. The length is determined by the size of the part to be trimmed. The width is the finished width plus $\frac{1}{2}$ ". On each side of the piece turn the raw edges under $\frac{1}{4}$ ". Crease carefully and press lightly. . . . If used for decoration only, pin and baste the bands in place and stitch close to each folded edge. Turn to the wrong side and carefully cut away the material under the band. Trim raw edges to within $\frac{1}{4}$ " of the line of stitching. Do not cut away under the band when used on net or marquisette. . . . If used as width or length extender, the band must be put between two raw edges by means of a plain seam, or simply by top stitching the band over the raw edges. **Applied bands** can be made in any weight of matching or contrasting material. The length of the band should be sufficient to complete the design in one continuous piece. Join pieces with narrow seams if necessary. The width should be twice the



Applied Bands



Inset Band

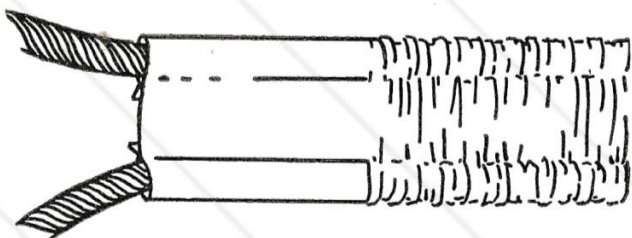


For Extender

For Decoration

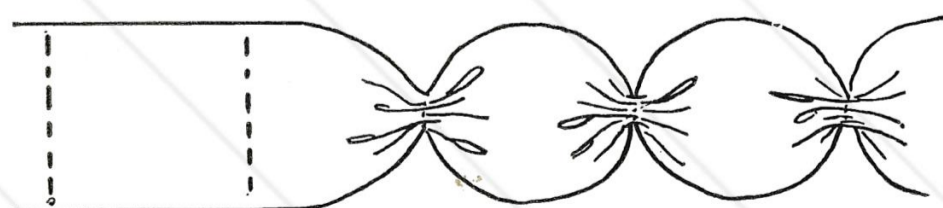


finished width plus $\frac{1}{2}$ " for seams for all except heavy fabrics. . . . For thin rayon and cotton materials, cutting on the lengthwise grain insures better laundering. Fold the band through the center lengthwise, right sides together. Baste and stitch $\frac{1}{4}$ " from the raw edge. Remove bastings. Turn to the right side. Make the band flat with the seam in the center. Baste carefully to get a clean, straight edge. Press. Pin the band in place, then baste. Slip stitch each edge of the band to the dress. . . . For wools or heavy fabrics, cut the length as described. The width should be twice the finished width; no seam allowance is needed. Turn each raw edge on to the wrong side half the finished width of the band. The raw edges should touch but not lap. Baste. Press carefully. If necessary, catch stitch the raw edges together on the wrong side. Slip stitch each edge of the band to the dress. **Shirred bands** with corded edges which give a nice contrast of texture can be made by cutting the trimming band twice the finished length on the crosswise grain and about twice the finished width. Fold the band with the raw edges almost touching on the wrong side. Baste $\frac{1}{4}$ " to $\frac{1}{2}$ " from each raw edge. Slip a lightweight cord under the folded edge on each side of the band. Put in a running stitch close to the cord, or stitch on the machine using a cording foot. After stitching, push the material back on the cord so that it is gathered quite full. Slip stitch the shirred band to the dress along the corded edges. **Bias bands** can be made best with J. & P. COATS PERCALE BIAS TRIM which comes in either single or double fold. . . . The **single fold bias trim** should be pinned where it is to be used for trimming, then basted $\frac{1}{8}$ " from each folded edge. Miter the tape wherever there is a square corner.* Stitch close to the folded edges. Remove basting. Press on the wrong side. **Double fold bias trim** can be used for a two-color band trimming. Using two harmonious colors of J. & P. COATS PERCALE BIAS TRIM, double fold, baste and stitch the two pieces along the center lengthwise fold, right sides together. Press the seam on the right side carefully to keep the creased folds of the bias trim smooth. Trim the seam. Apply this band trimming as described for single fold. **Scalloped band trimming** is made by preparing a band as described for applied bands. With chalk make a dot along each side of the band even spaces apart. The dots on one side will be directly opposite those on the other. Start at a dot on one edge and make a running stitch to connect with the dot on the opposite edge, then draw up the thread, make a back stitch, and slip the needle between the folds to the next pair of dots and repeat. Slip stitch to the edge to be trimmed. **Zigzag scallop bands** can be made similarly as shown.

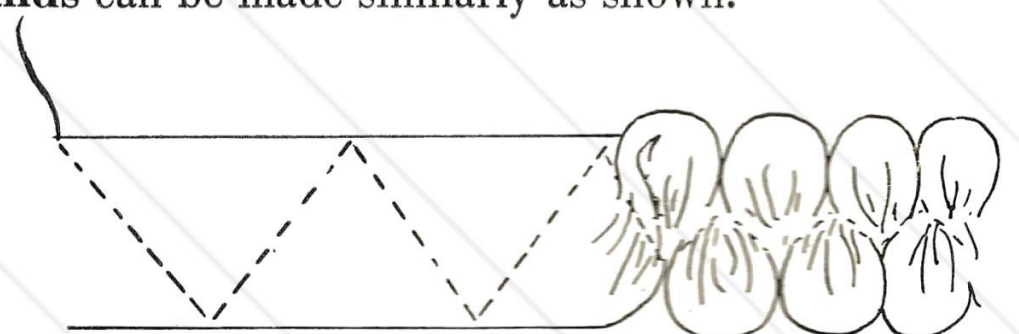


Shirred Bands

* Sew and Save, p. 34



Scalloped Band



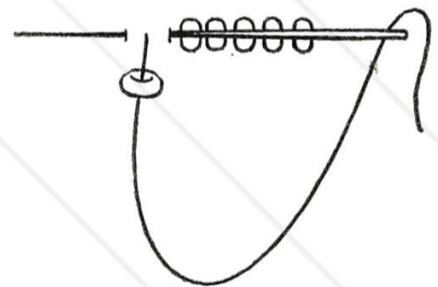
Zigzag Band

B

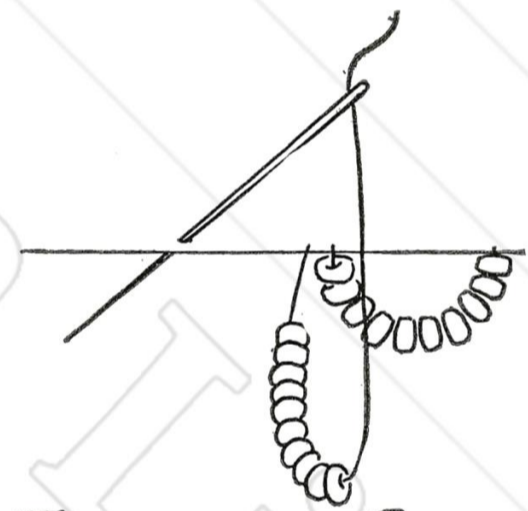
EADING:



Beading is a very simple means of decoration. Use a fine bead needle and matching J. & P. COATS or CLARK'S O.N.T. MERCERIZED SEWING THREAD. Transfer patterns of designs for **beading** can be found in the art needlework catalogues. . . . When beading is done on soft fabrics, it will be easier to keep the work smooth if embroidery hoops are used. For plain beading each bead is put on with a back stitch. **Festoons of beads** make a very effective trimming for edging tucks or hems. To do this, secure the thread with a small back stitch, then string 5 to 10 beads on the thread, depending upon the size of the festoon; catch with a back stitch through the edge of the tuck or hem again, allowing the string of beads to hang in a shallow scallop. If the space between the stitches is shorter than the string of beads, there will be a nice scalloped edge.



Plain Beading



Festoon of Beads

B

ELTS:



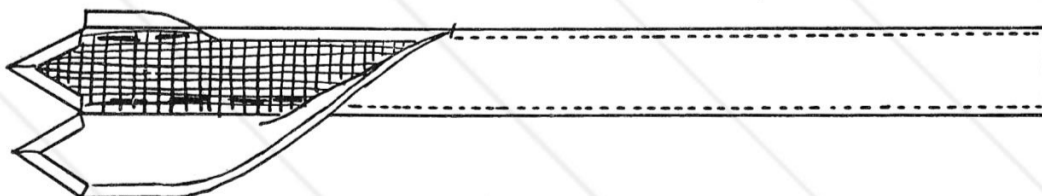
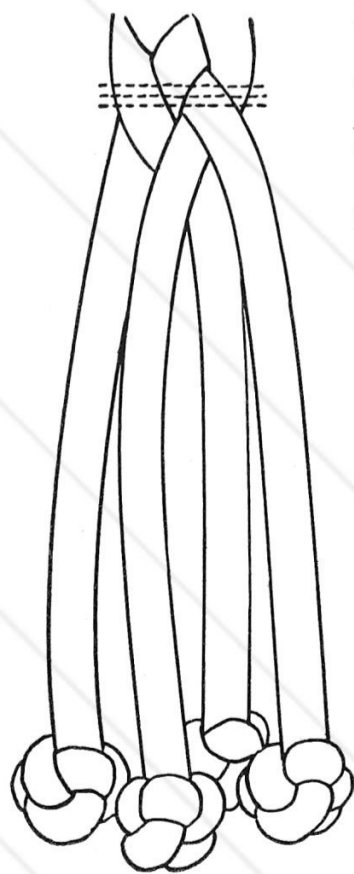
Belts can be an interesting decorative feature of a dress. Matching belts, which are the most becoming type for average figures, can be made of the same material as the dress. Ribbon, covered cord or CLARK'S O.N.T. COTTON RUG YARN can be braided for belts of either matching or contrasting colors. The width and shape of the belt are a matter of personal preference. As a general rule, the larger the waist measure the narrower the belt should be. . . . Shaped belts, of uneven width, attract attention to the waist line. They are a good style for a long waisted, slender figure. It is important to decide whether a belt is to be fastened with a buckle,



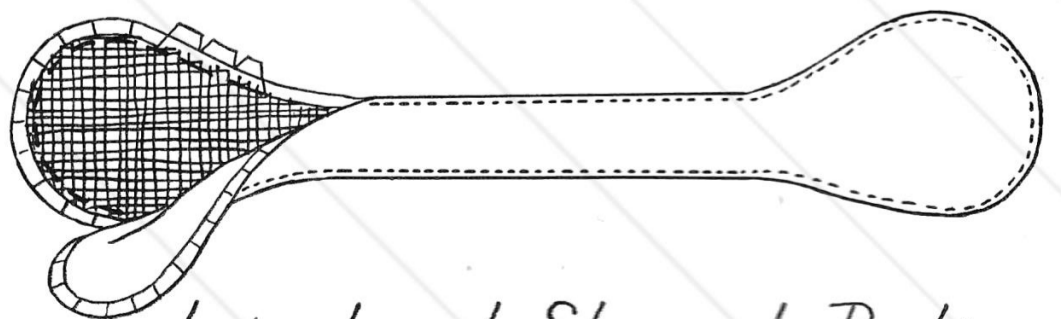
which requires an extra allowance added to the length measurement, or with a clasp which brings the ends together in the center. Belts made of the same fabric as the dress are more decorative if trimmed with braid, appliqué, beading, embroidery, heavy thread stitching, or buttons sewed in a pattern. To make a firm, smooth belt required for any of these trimmings an interlining of stiff muslin or grosgrain ribbon is needed • For a **straight belt of even width** the interlining should be cut as long as the waist measurement plus 10" if a buckle is used; plus only 4" for finishing the ends if a clasp is used. The width of the interlining is exactly the same as the finished width. The fabric for the outside should be cut the length of the interlining plus 1" for finishing ends; the width should be twice the finished width plus 1/2" for seams. Fold the outside fabric through the center lengthwise, wrong sides together. Crease and press. Fold the 1/4" seam allowance along both edges on the wrong side. Baste and press. Remove bastings. Open the belt and fold one end into the finished shape, turning the raw edge to the wrong side. Trim edges to 1/4", baste and press. Remove bastings. Open the belt. Lay the interlining on the wrong side of the belt so that it touches the center lengthwise crease; cut ends to fit and proceed as shown in sketch. For a **shaped belt of uneven width**, make a paper pattern of the shape wanted. Cut the interlining the finished size of the belt using this pattern. Then use the interlining for the pattern for two separate pieces of fabric for the cover. Make a 1/2" seam allowance all around in cutting the fabric. Proceed in making according to sketch. **Braided belts** can serve as a means of introducing color and interest to an otherwise dull business or sports dress. Use CLARK'S O.N.T. COTTON RUG YARN or a flat 3/8" braid, narrow grosgrain ribbon, large size covered cord (see page 14) or tubing (see page 31). Cut four strips 1 1/2 times the finished belt length. If the belt is to be tied, allow 1/2 yard on the length of each piece for tying. Add 10" to waist measurement for a buckle closing or 4" for a clasp. Braid the four pieces as shown in sketch. Stitch or tack the pieces together at the ends.



Braided Belt



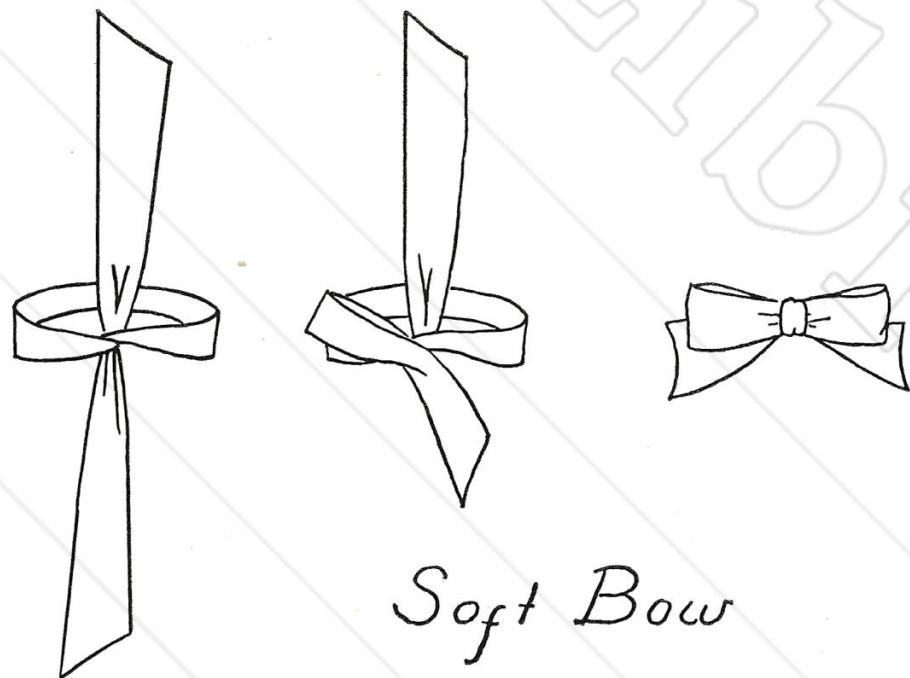
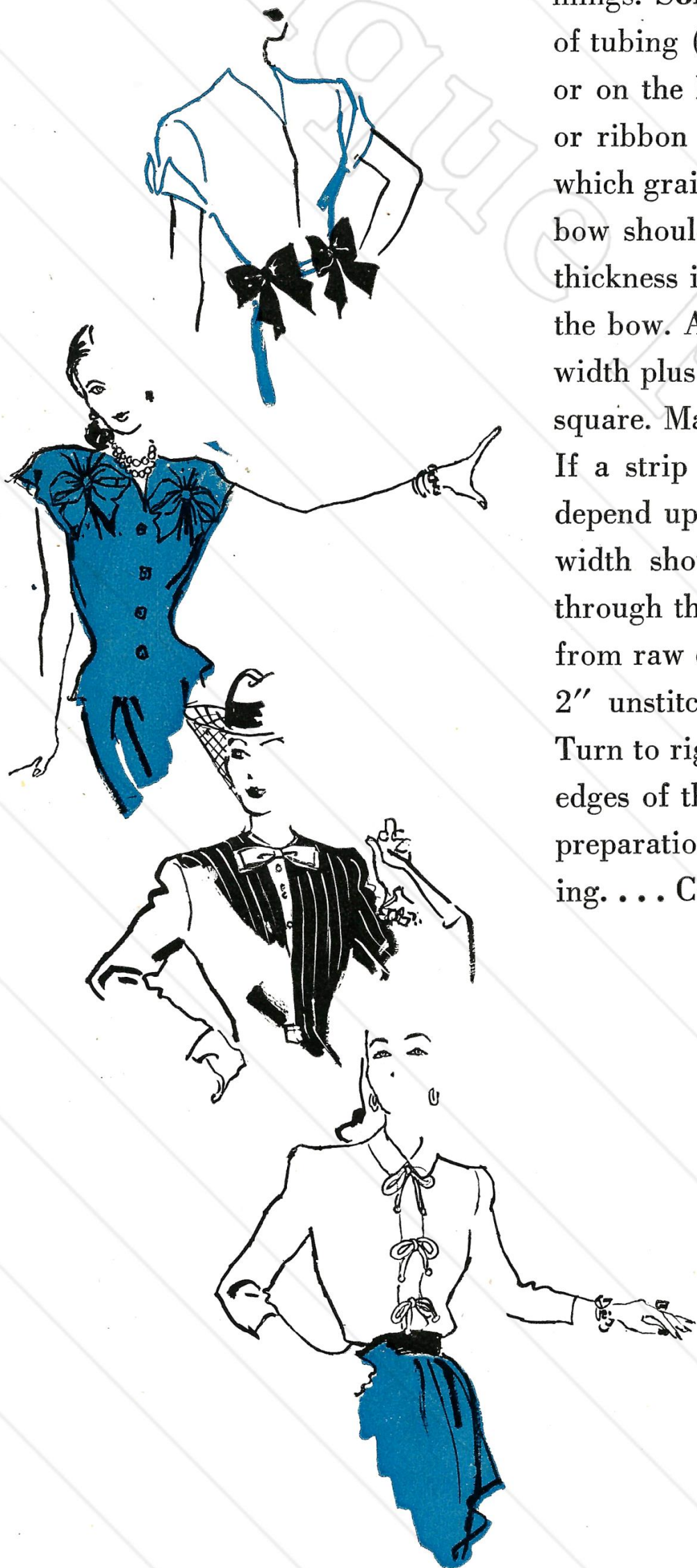
Interlined Belt



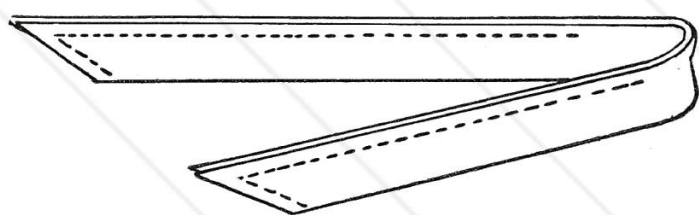
Interlined Shaped Belt

BOWS:

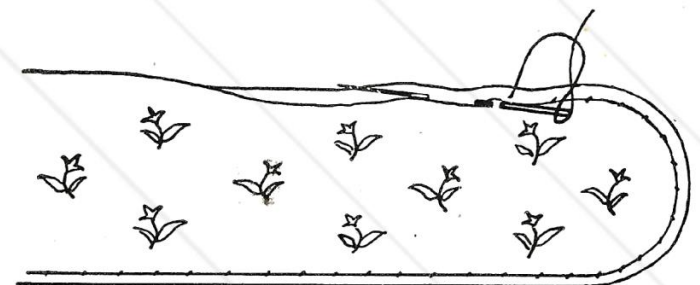
Bows, either soft or tailored, are one of the most frequently used trimmings. **Soft bows** are made of ribbon, of covered cord (see page 14), of tubing (see page 31), or strips of material cut on the lengthwise grain or on the bias. **Tailored bows** are made of doubled strips of material or ribbon • For soft bows experiment with a scrap of material to see which grain (lengthwise or bias) gives the desired effect and whether the bow should be of single thickness or doubled. . . . If a strip of single thickness is to be used, the length required will depend upon the size of the bow. Allow 1" for finishing ends. The width should be the finished width plus 1/4" for hems. Shape the ends of the piece round, diagonal or square. Make a 1/8" hem by hand all around to finish the raw edge. . . . If a strip of doubled material is to be used, the length required will depend upon the size of the bow. Allow 1" for seams on the ends. The width should be twice the finished width plus 1/2" for seams. Fold through the center lengthwise, right sides together. Baste and stitch 1/4" from raw edge across the ends and along the length of the strip, leaving 2" unstitched for ease in turning to the right side. Remove bastings. Turn to right side. Baste along both edges. Overhand together the folded edges of the space left open for turning. . . . Ribbon does not need any preparation for tying except cutting the ends on a slant to prevent fraying. . . . Covered cord and tubing for soft bows can be finished by turn-



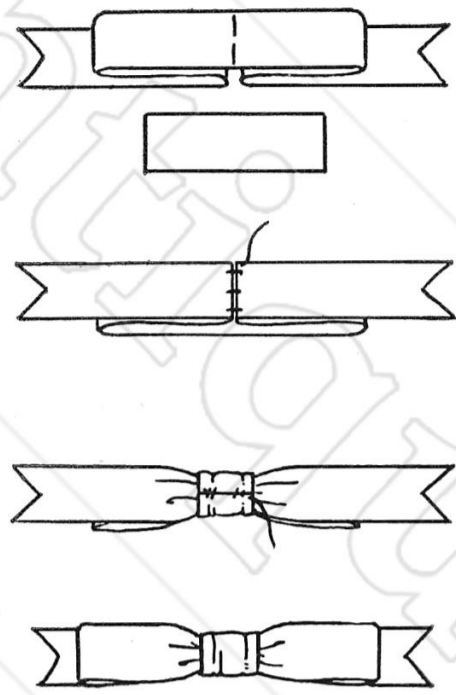
Soft Bow



Doubled strip for bows



Soft Bow-Hand hemmed



Tailored Bow

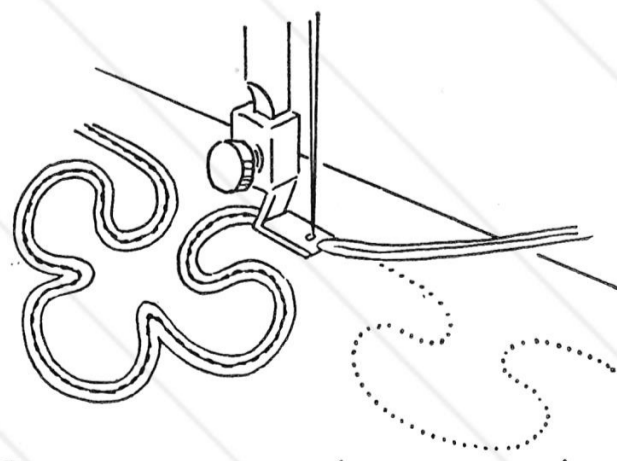
ing the ends inside and tacking the folded edges together. . . . **To tie soft bows**, cross the two ends, bringing one straight up, the other straight down. Draw the ends as long as necessary. Proceed as shown in sketch. Draw up into position so there are two loops above and two ends below. **Tailored bows** are used for a flat trimming. This bow is sewed together, not tied. In using either a doubled strip of material or a piece of ribbon, cut the whole length into one long piece for the bows and loops, and one short piece for a cross tab in the center of the loops. For a bow with two loops and two ends, the long strip should be three times the length of the bow. For a bow of four loops and no ends, the strip should be four times the length of the bow. The cross tab piece should be twice as long as the finished width of the bow. To make the tailored bow, mark the center with a running stitch. Proceed according to the sketch.

BRAID:

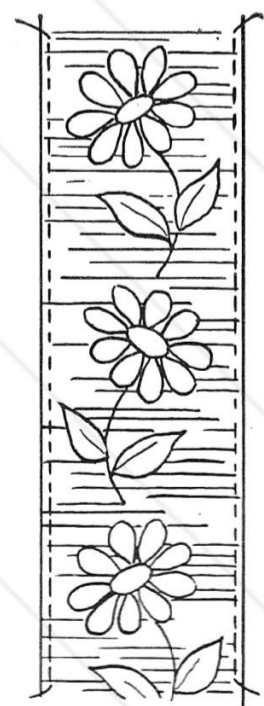
Braid trimmings may be used as a decoration or as a finish. Some are simple, others are rich and handsome • Braiding worked in patterns is usually done with **soutache braid** which can be bought at trimming or notion counters. Transfer patterns for braiding can be found in the art needlework catalogues. Stamp the pattern on the right side of all materials, except velvet or velveteen, on the section of the dress to be trimmed. In the case of velvet or velveteen, the paper pattern with the design is basted to the right side of the material, and the braid is stitched over the lines of the pattern which is later torn away. If duplicates of the pattern are needed, pin the original transfer pattern down on several layers of thin paper and trace the



Sewed on by hand



Sewed on by machine

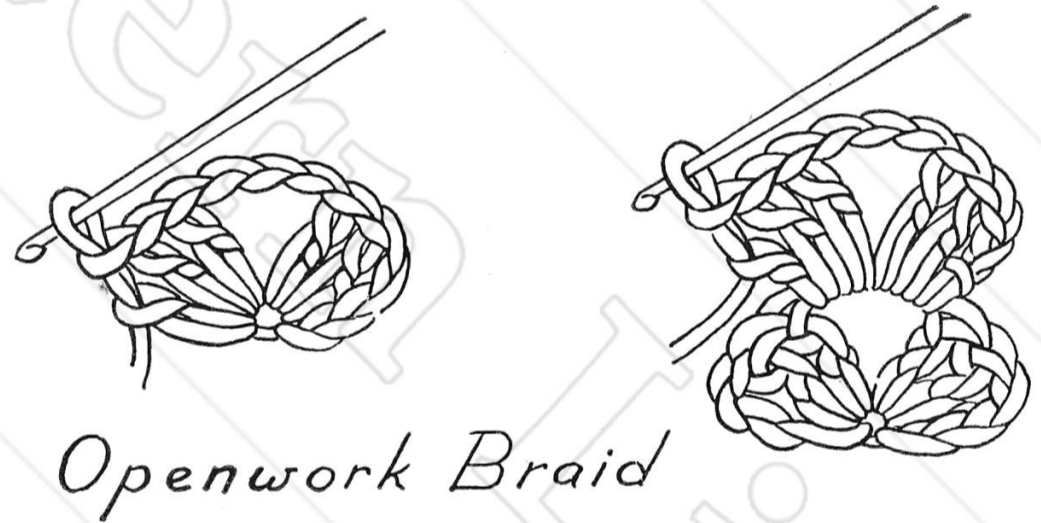


Woven Braid



pattern by stitching along the lines of the design without thread in the machine needle. The braid can be put on with a running stitch by hand, or with a special braiding foot on the machine. **Novelty braids** in the form of woven bands are available at notion counters. These braids are colorful and interesting and can be applied easily by machine stitching along one or both edges after basting in place. **Crocheted braids** are very effective when used as a finishing touch to the design lines of handsome dressy suits and coats. . . . **A crocheted band braid** is useful for simpler lines of trimming. An open-work braid that can be used plain or laid over a 1/4" colored grosgrain ribbon which shows through the openings can be made with J. & P. COATS or CLARK'S O.N.T. PEARL COTTON, Size 5, and a steel crochet hook, No. 7. Starting at one short end, ch 4. **1st row:** In 4th ch from hook make 2 dc, ch 3 and 3 dc. Turn. **2nd row:** Skip 1st dc, sl st in next 2 dc, in ch-3 sp make sl st, ch 3, 2 dc, ch 3 and 3 dc. Turn. Repeat 2nd row for length desired. Fasten off • Abbreviations in crochet: chain—ch; single crochet—sc; double crochet—dc; slip stitch—sl st; space—sp; * (asterisk)—repeat the instructions following the asterisk as specified.

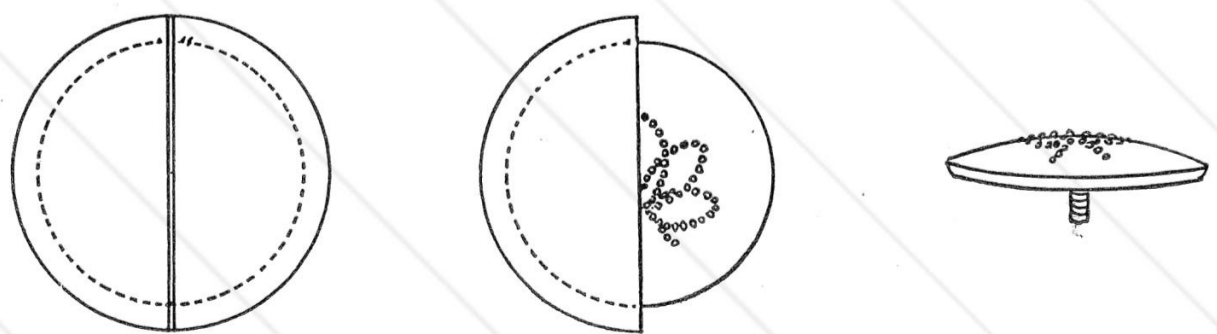
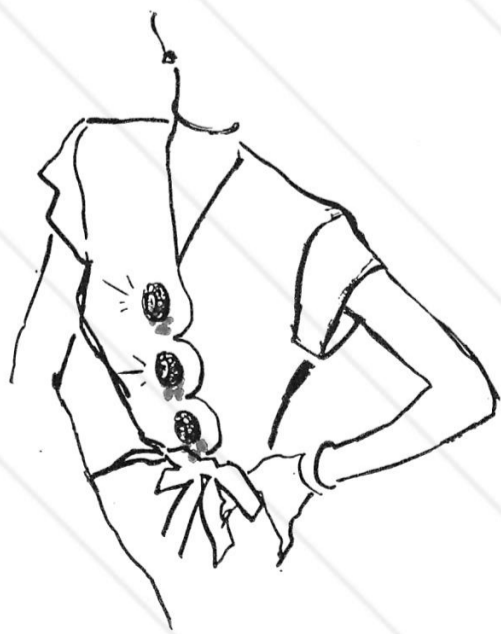
Learn How Book, No. 170, is an indispensable aid to learning the arts of Crochet, Knitting, Tatting and Embroidery.



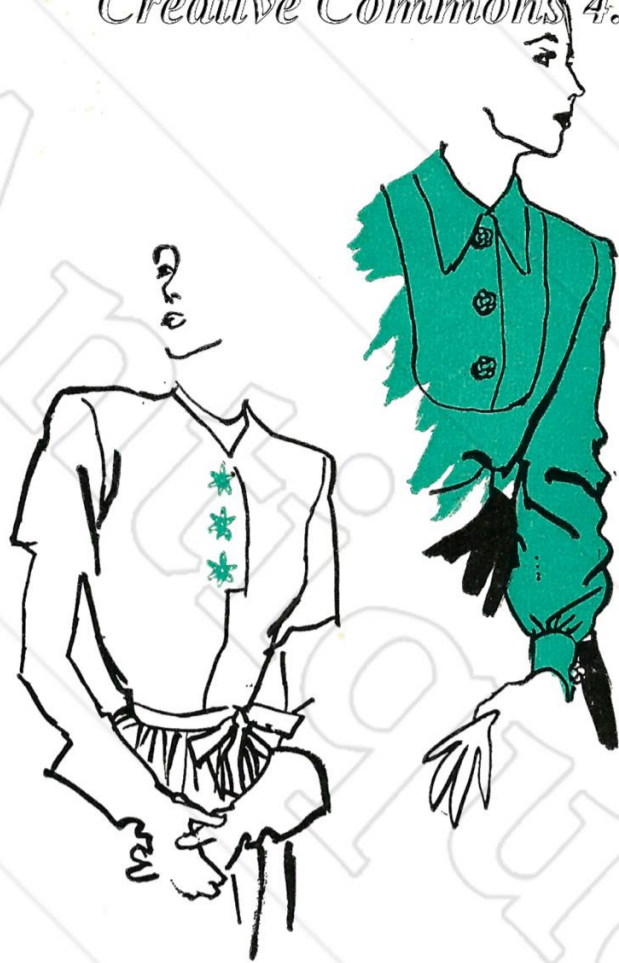
Openwork Braid

BUTTONS:

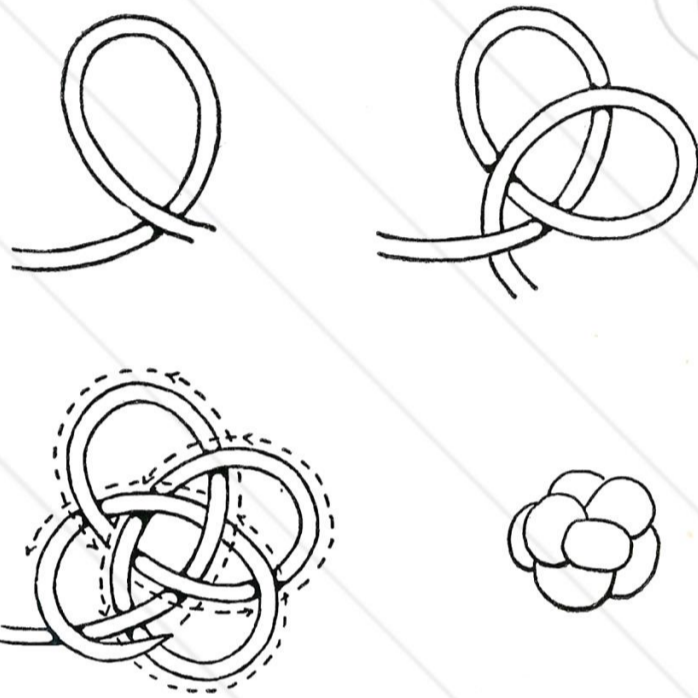
Buttons can be an important decorative feature of a dress if used in such a way as to avoid a spotted effect. Matching buttons are always in good taste. Many stores provide a service for covering buttons with the material of which a dress or suit is made. **For a covered button** which can be made at home, use a wooden button shape or an old button with a shank for a foundation. A slip cover can be made of two pieces of material cut to fit the button. Make a pattern of the button shape plus 1/8"



Slip Covered Button



seam allowance. Mark two pieces on the fabric from this pattern. One piece for the top can be beaded or embroidered with J. & P. COATS or CLARK'S O.N.T. SIX STRAND EMBROIDERY FLOSS. One small flower design from a transfer pattern will supply the design. Cut out the two pieces. Fold and cut one of the pieces through the center across the grain—that is, on the bias—to prevent fraying. This will be the under side. Stitch all around the raw edges of all three pieces to keep the shape of the material. Put the top piece and the two pieces of the under side together, right sides inside. Stitch on machine or back stitch by hand all around the outer edge of the pieces. Turn to the right side carefully so that the seam edge is perfectly smooth. Press. The top of the button can be overhanded or blanket stitched or left plain. Slip the button through the slit on the under side of the cover, leaving the shank exposed. Overhand the raw edges together. When felt is used for a slip cover, no seam allowance is needed. The cut edges can be overhanded together on the right side. **Chinese ball buttons** can be made of covered cord (see page 14) or soutache braid. Cut a piece of covered cord 6" to 8" long, depending upon the size of the button. A thick cord or braid requires a longer strip than a thin one. Follow the steps in making shown in the sketch. Keep the loops open and rather loose while working, then ease them around to tighten up and shape the button into a ball. Tack the two ends together and clip, leaving the under side of the button flat. **Rosette buttons** of narrow ribbon are made with 1/2" grosgrain ribbon folded and tacked as shown in sketch on page 27.



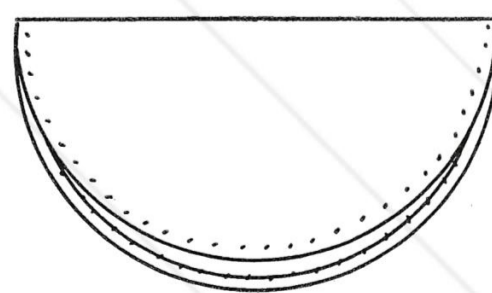
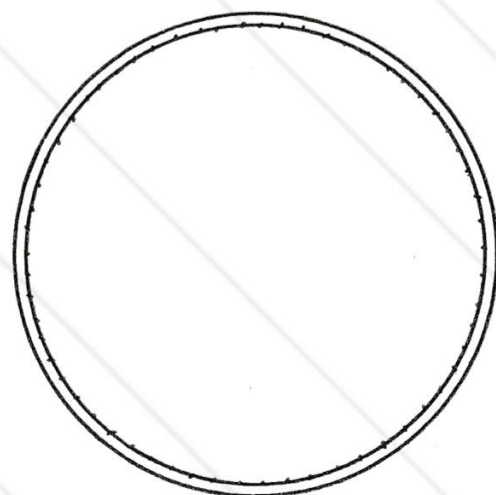
Chinese Button

C

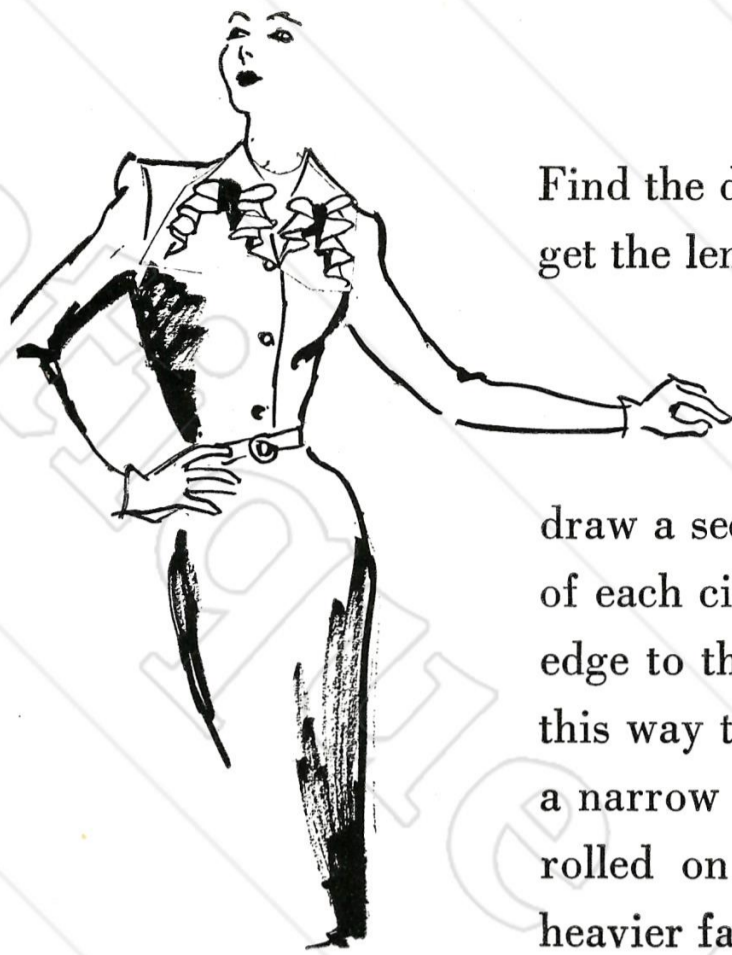
IRCULAR FRILLS:

Circular frills give a flattering softness to the front of a blouse or dress. They can be made from circles and parts of circles which, when placed on a straight line, fall into soft, rippling folds. A small complete circle, used singly or in groups, will make a **jabot** for the front of a dress. Make a muslin or paper pattern and try it out before cutting the fabric.

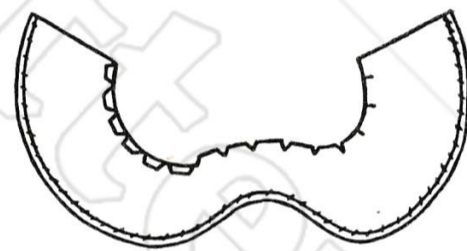
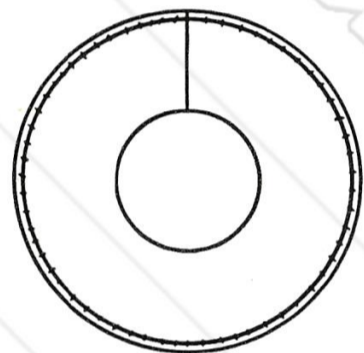
- Circles of any size can be drawn with a pencil or chalk tied to a string. The length of the string will, of course, determine the size of the circle.



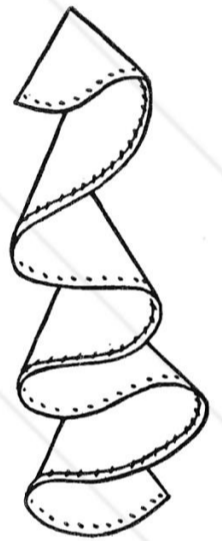
Circular Jabot



Find the desired width across the center of the circle; divide this by 2 to get the length of the string (exclusive of knots) required for making the circle. Stitch $\frac{1}{8}$ " from the raw edge all around the circle and roll the hem by hand. Fasten the center of the circle to the dress and allow it to fall in folds. • To make a **circular frill**, draw a second small circle inside a large one. Cut around the outer edge of each circle, then make one cut on the straight grain from one curved edge to the other. It may be necessary to make more than one circle in this way to make the ruffle long enough; if so, join the straight edges in a narrow seam. The raw edge can be lace trimmed (see page 23); hand rolled on sheer or rayon crepe fabrics; or stitched by machine for heavier fabrics.

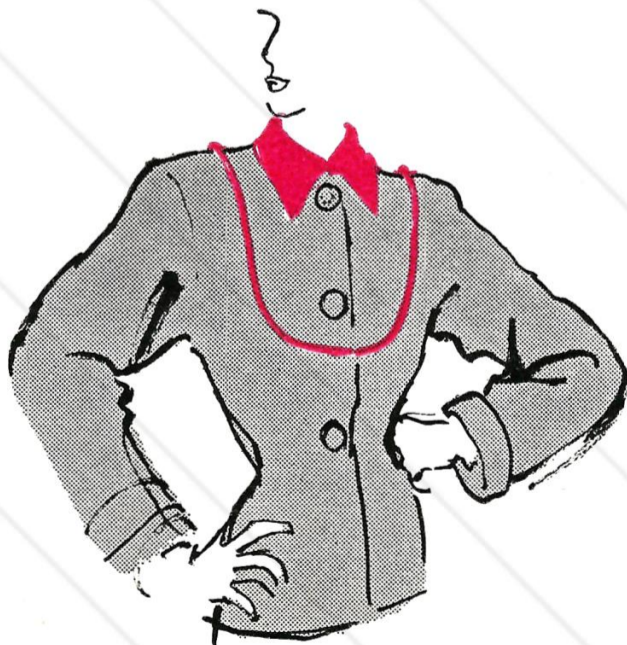


Circular Frill.



C

ORDING:

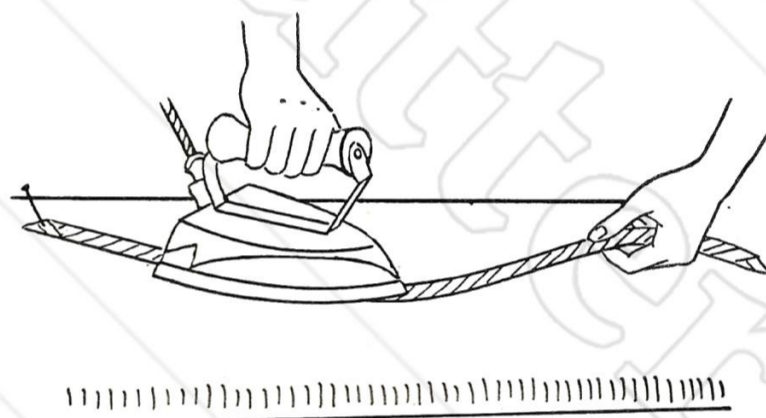


Corded pipings and covered cord are usable in many ways. They are a good means of using contrast of shiny with dull texture; bright with soft color. **Corded piping** is made of soft, loosely twisted cord, covered with strips of material cut on the true bias. Most notion departments sell cord of various sizes. A right and a left cording foot for the machine make stitching easier. Cut the true bias strips * six times the finished width. Join the pieces to make one continuous strip long enough to cover the length of cord. Pin one end of the bias piece firmly to the ironing board. Stretch the bias lengthwise while pressing it. Trim joining seams and press all of them in the same direction. Fold the bias strip over the cord so that one raw edge extends beyond the other to avoid having a bulky seam. Baste close to the cord, then stitch with either the right or left cording foot. When the corded piping is placed on the edge it is to trim, make the stitching of the seam close to the cord, using the cording foot. Turn all corners sharply, using the needle as a pivot. Trim

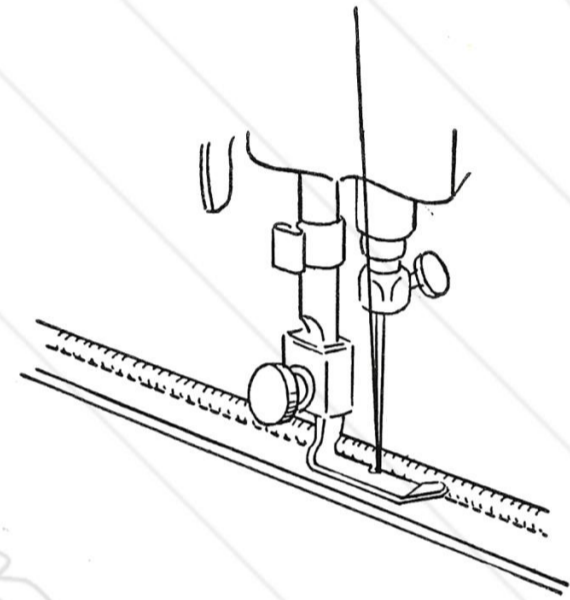
* Sew and Save, p. 34



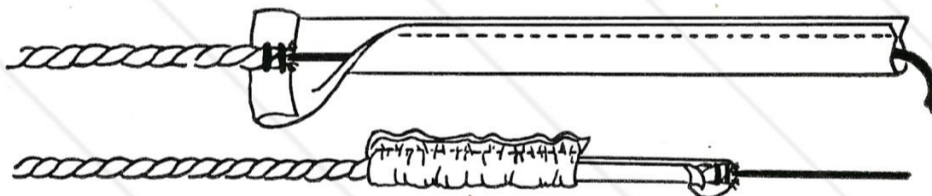
away the seam at corners and any place it overlaps on a curve. **Covered cord** can be slip stitched or couched onto a fabric in a design (see page 15), or it may be used for loops, buttons, frogs and corded trimming. It is made from strips cut on the true bias and prepared in the same way as for corded piping. After stretching the continuous strip of bias, fold through the center lengthwise, wrong side out. Make a seam with two rows of stitching. Before stitching the seam, tack one end of the cord to one thickness of the bias strip. Then turn the bias strip by passing the unattached end of the cord through the strip to turn it right side out with the cord on the inside. A bodkin or crewel needle attached to the cord with sewing thread makes turning easier. This covered cord can be slip stitched or couched (see page 15) onto a fabric in a design.



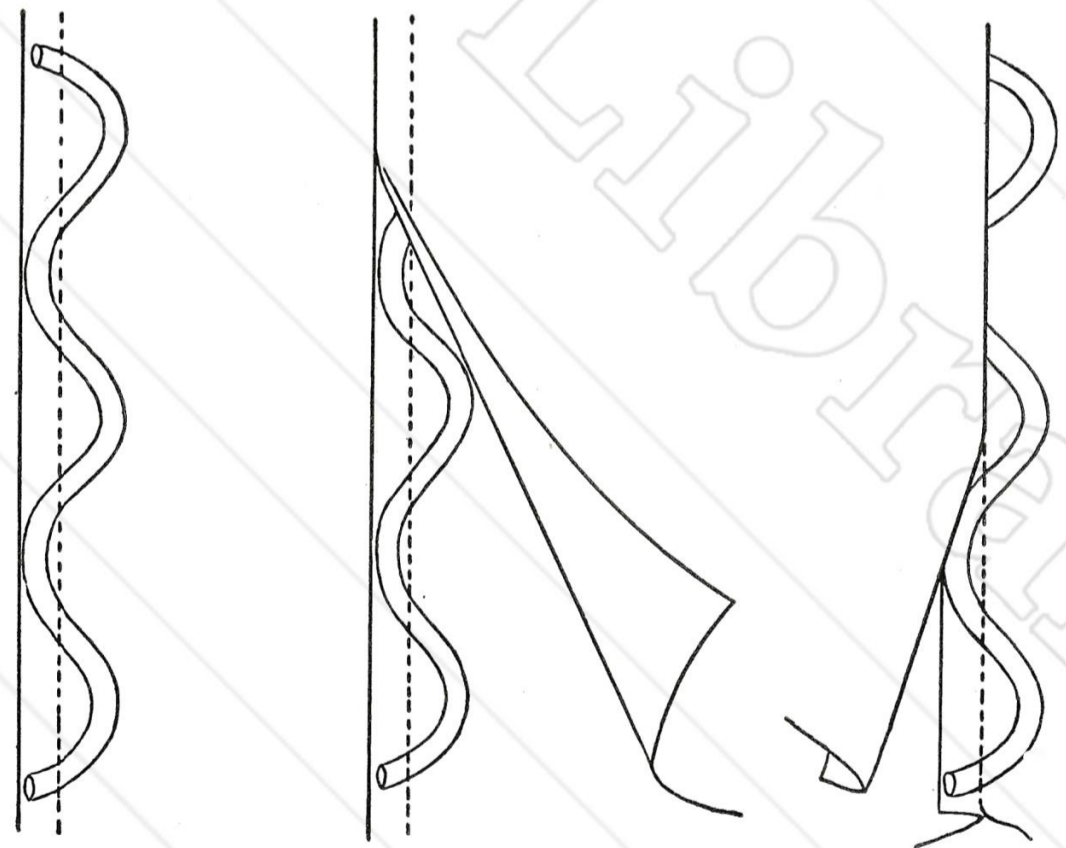
Stretching bias tape



Cording



Cording



Corded loops



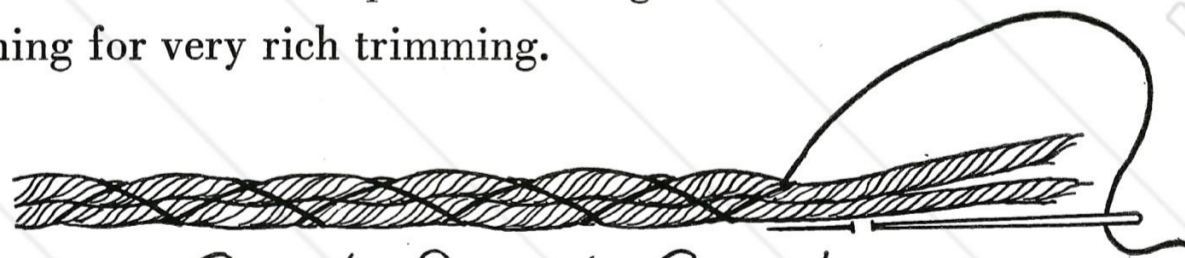
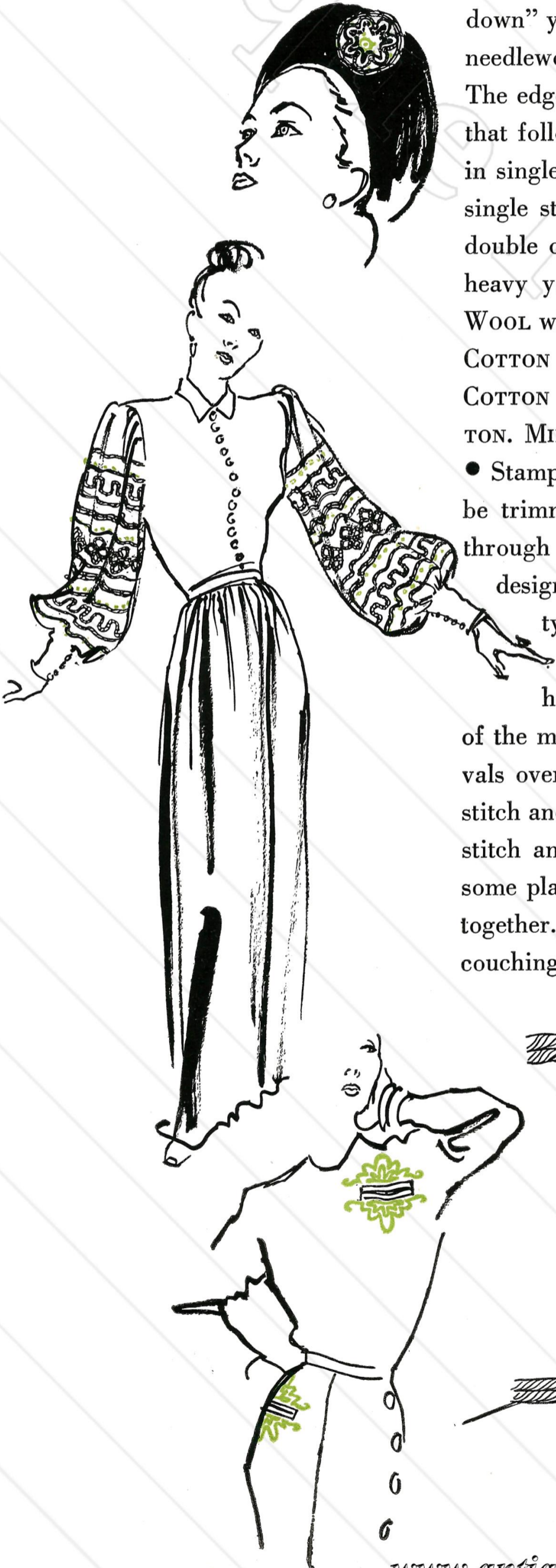
For Permanent Satisfaction

**... use J. & P. Coats and Clark's O.N.T.
the threads famous for their staying power.**

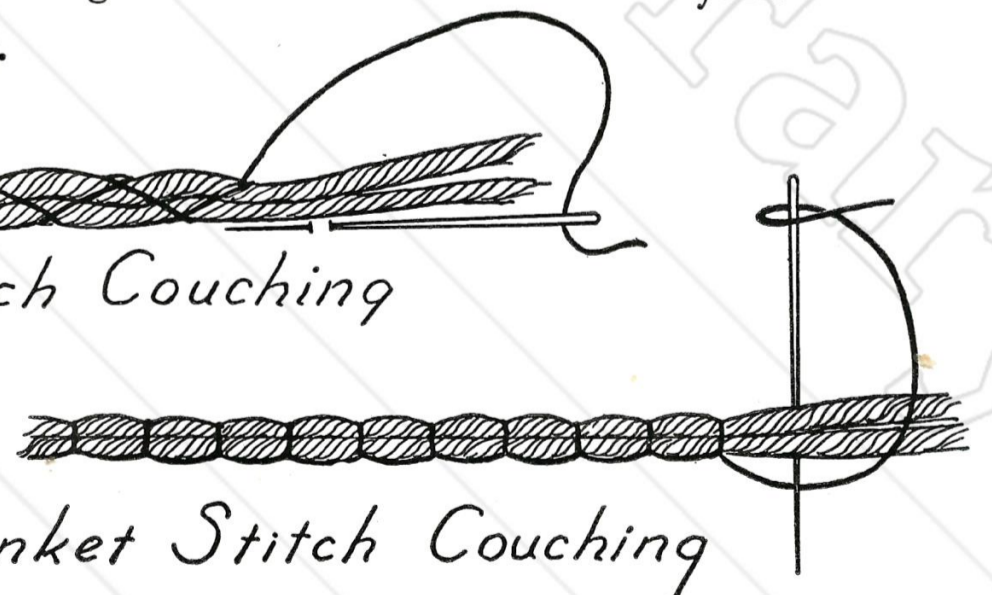
C

OUCHING:

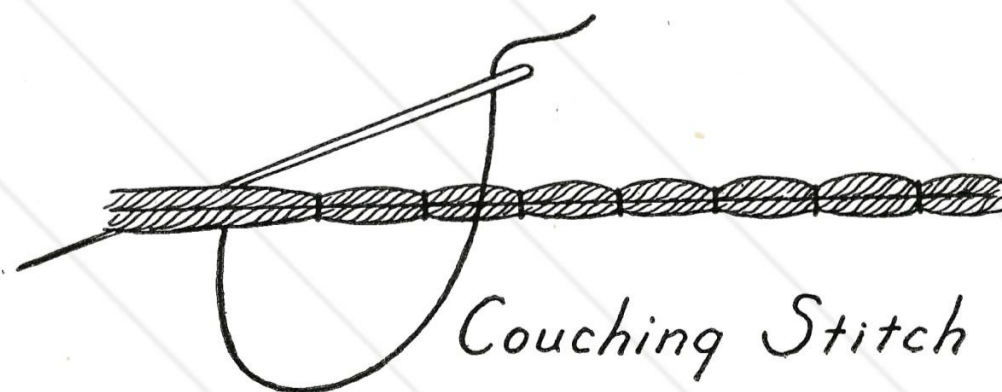
Couching gives a raised line on a flat surface. A heavy yarn or thread laid along the design lines is fastened down with a lighter weight "tying down" yarn or thread. Transfer patterns are available in the pattern and needlework catalogues. Braiding designs also can be used for couching. The edges of appliqué are often finished in this way. • For heavy lines that follow the design use CHADWICK'S RED HEART KNITTING WORSTED in single, double or triple strands; CLARK'S O.N.T. COTTON RUG YARN, single strand, or J. & P. COATS or CLARK'S O.N.T. PEARL COTTON in double or triple strands. MILWARD'S NEEDLE No. 18 is suitable for the heavy yarns and thread. For tying down, use CHADWICK'S MENDING WOOL with KNITTING WORSTED, J. & P. COATS or CLARK'S O.N.T. PEARL COTTON or CLARK'S O.N.T. "BRILLIANT" with KNITTING WORSTED or COTTON RUG YARN, or CLARK'S O.N.T. "BRILLIANT" with PEARL COTTON. MILWARD'S NEEDLE No. 7 is suitable for the tying down threads. • Stamp or trace the design on the right side of the part of the dress to be trimmed. Beginning at one end of a line, bring the heavier yarn through from the wrong side. Guide this yarn along the line of the design, holding it in place with the thumb of the left hand. Bring the tying-down yarn through from the wrong side close to the starting point of the heavy yarn. Make one small stitch over the heavy yarn and carry the tying-down yarn along on the wrong side of the material, then bring it through to the right side at regular intervals over the heavy yarn. Draw the stitch fairly tight each time. Cross stitch and overcast stitch can be used for tying down in this way. Blanket stitch and catch stitch worked from left to right can be used also. In some places it is more effective to make several rows of couching close together. Bead and sequin trimmings are often combined with yarn couching for very rich trimming.



Catch Stitch Couching



Blanket Stitch Couching

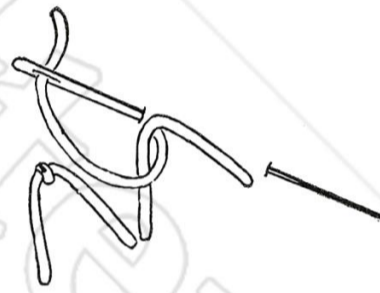


Couching Stitch

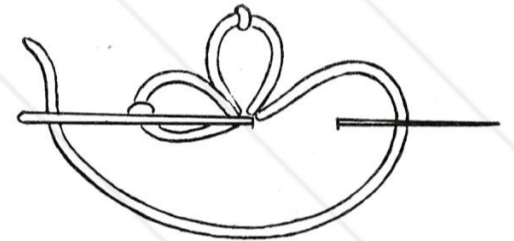
E

MBROIDERY:

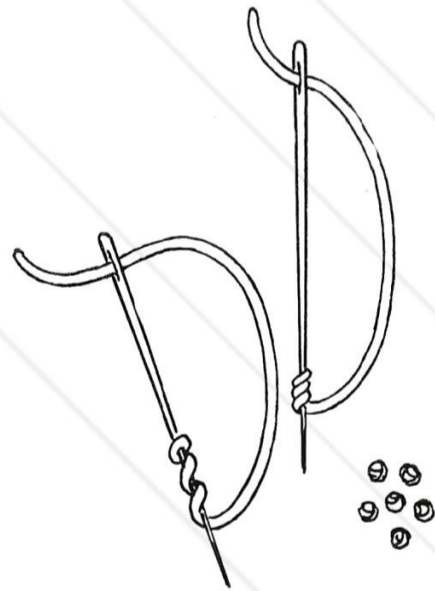
Easy embroidery stitches used in combinations can make a simple dress more important and interesting. • Combinations of **simple stitches** can be used as shown. J. & P. COATS or CLARK'S O.N.T. SIX STRAND EMBROIDERY FLOSS for cottons and CHADWICK'S RED HEART WOOL FLOSS, or KNITTING WORSTED or CHADWICK'S MENDING WOOL for spun rayon and wool fabrics make these stitches most effective • A bold **design suitable for coats**, done in Knitting Worsted, is made with a knot stitch for the first row (see page 20). For succeeding rows, a loose blanket stitch is caught through the loops. The last row is secured with tacks of matching mercerized sewing thread.



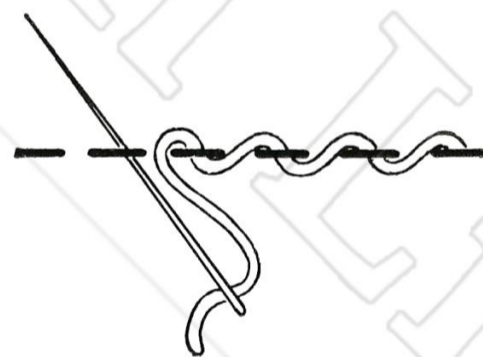
Fly Stitch



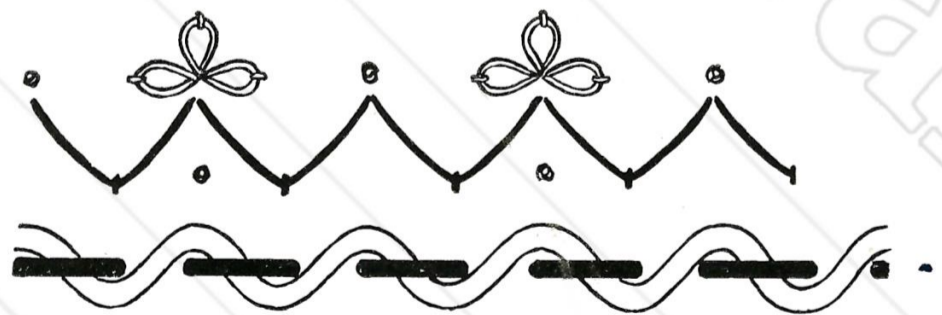
Lazy Daisy



French Knots



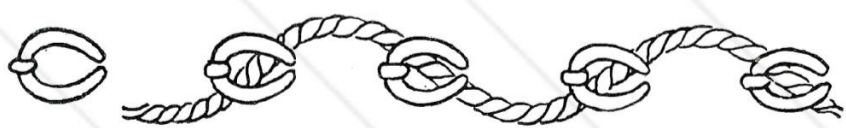
Threaded Running Stitch



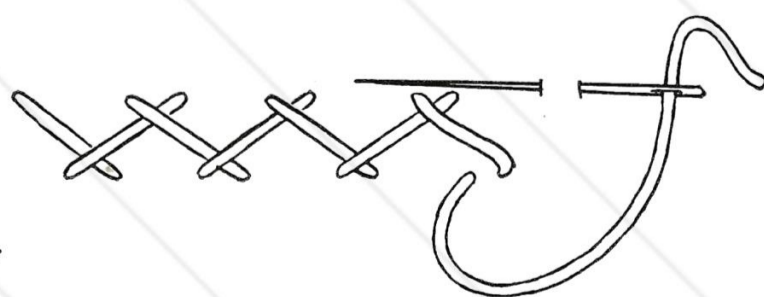
Combination of Stitches



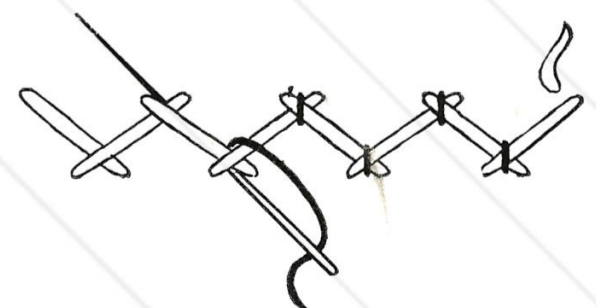
Chain Stitch



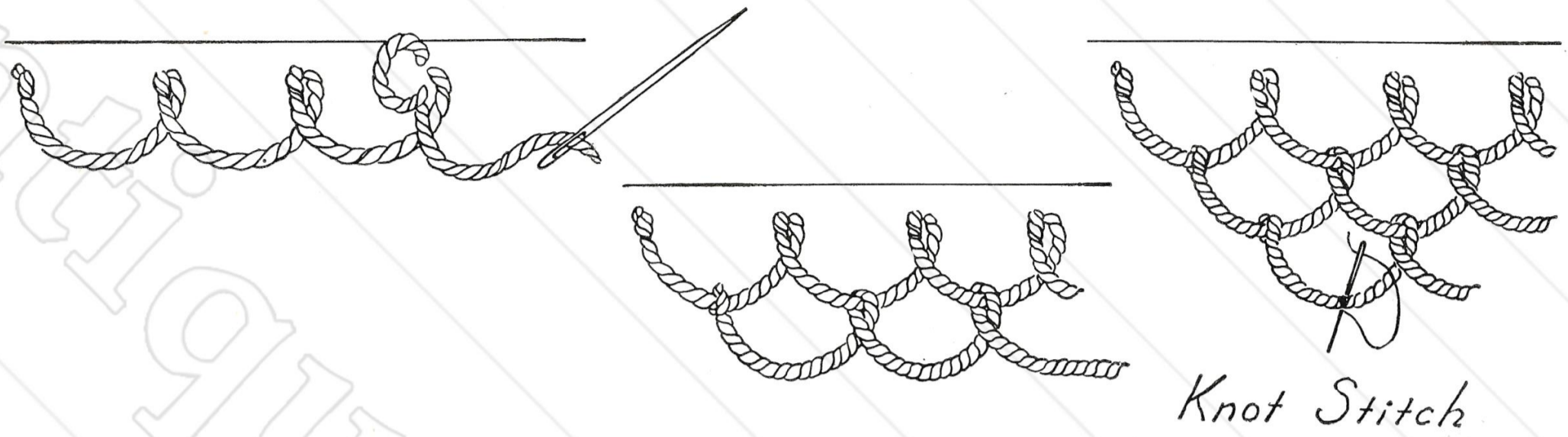
Threaded Chain Stitch



Herringbone



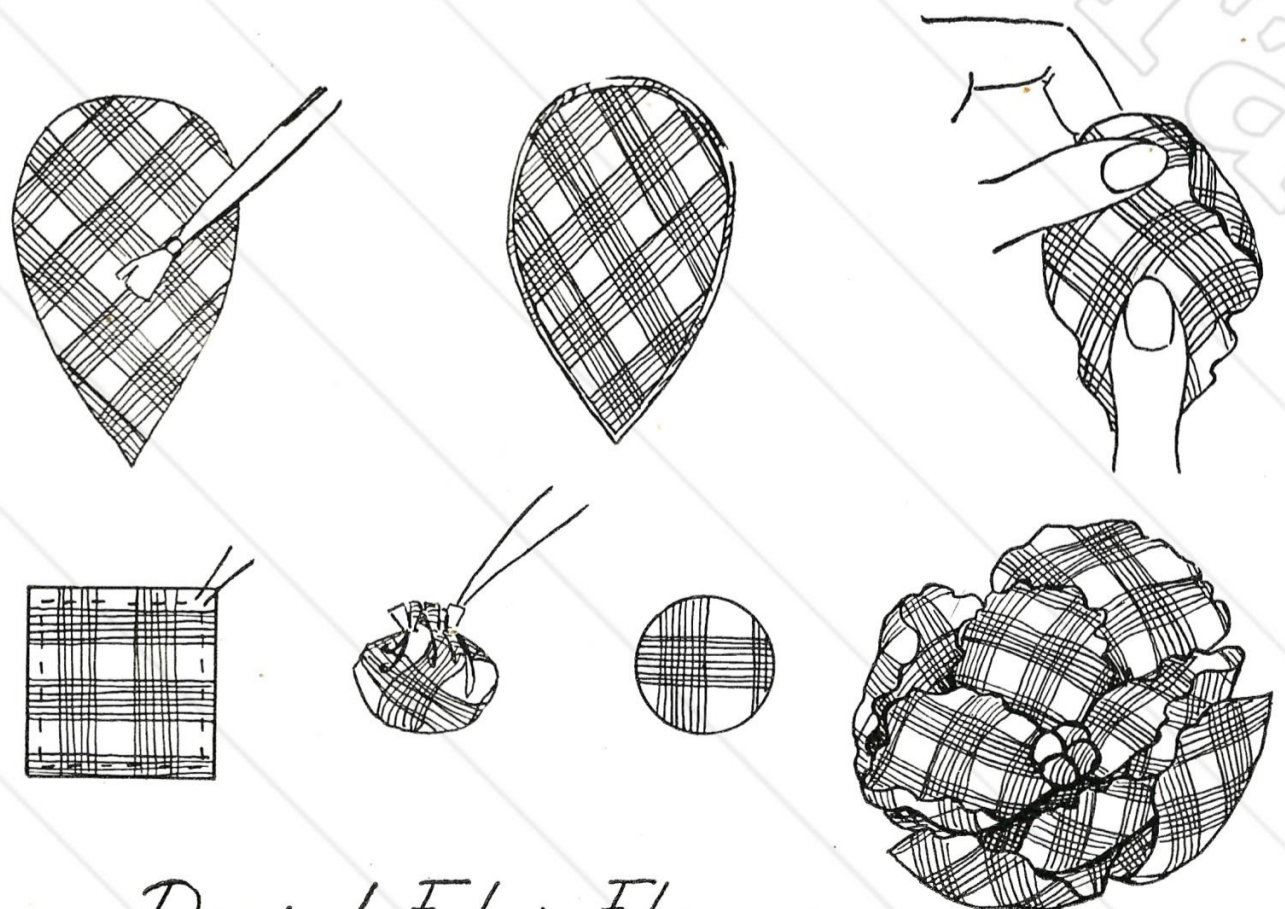
Tacked Herringbone



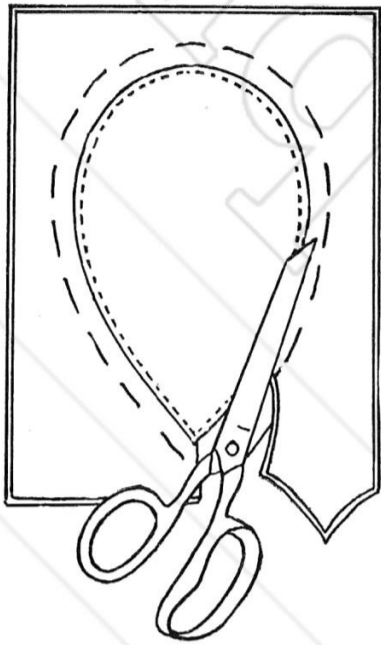
Knot Stitch

FABRIC FLOWERS:

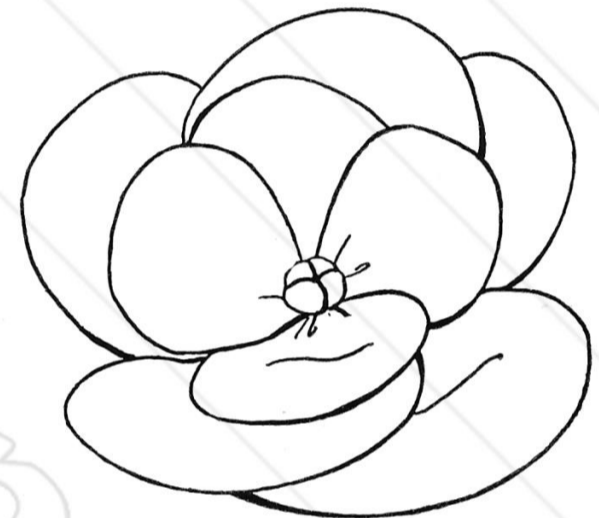
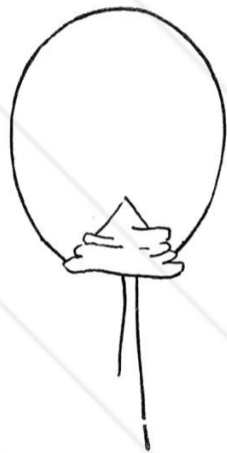
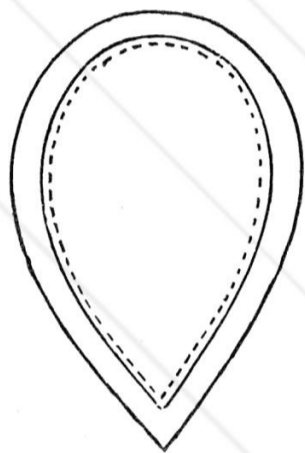
Fabric flowers to match or contrast with a dress are among the most popular decorations. They can be made quite simply by either pasting or sewing together pieces of fabric cut in petal and leaf shapes. **Pasted fabric flowers** can be made of pieces cut on the true bias grain. Cut eight pieces of fabric from each petal pattern and four of each leaf pattern. No allowance for seams is needed. Spread a thin coating of library paste on the wrong side of one piece at a time. Cover this coated wrong side with a matching piece wrong side to wrong side. While the pieces are still moist, press the thumb in the center of each petal or leaf and roll the edge back, stretching the bias and molding the petal into a rounded shape. Allow the pieces to dry, then trim the raw edge slightly, if necessary. Put in a pleat or a gathering thread across the base of each petal. Arrange petals with the smaller size in the center, larger ones on the outside. Tack them together at the base. To make a center, cover a small wad of cotton as shown. Tack this ball over the ends sewed



Pasted Fabric Flower



together. Place one leaf on each side of the flower and tack in place. **To make sewed fabric flowers:** Lay the patterns on the fabric so that the grain lies in the same direction in all pieces. Mark around each piece of pattern. Five finished pieces of each size of petal and two finished leaves are needed for each flower. For this number of petals, mark five petals on the wrong side of a piece of material, then lay this piece over another piece of matching grain right sides together. Baste around each petal $\frac{1}{8}$ " outside the pencil outline. Stitch on machine, or make a small running stitch around pencil outline of the petals, leaving a small opening for turning. Cut on the basting line. Turn right side out, creasing the edges carefully. Press lightly. Make the leaves in the same way. Arrange the pieces together and finish the center as directed for the pasted flowers.



Sewed Fabric Flower

FAGOTING:

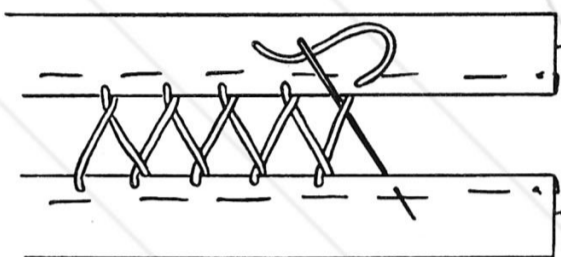


Fagoting can be used to make a joining between seams, strips or shaped pieces. CLARK'S O.N.T. "BRILLIANT" or J. & P. COATS or CLARK'S O.N.T. PEARL COTTON are best for criss cross, spoke and blanket stitch fagoting worked from left to right. The edges to be fagoted should be turned back $\frac{1}{4}$ " on the wrong side, basted and pressed. These folded edges can be handled more easily if they are basted to a narrow piece of rather stiff paper. Allow $\frac{1}{4}$ " space between edges (space may vary according to taste). **Criss cross fagoting** is prepared as described. Start with a knot and bring the thread through from the wrong side. The next stitch should be $\frac{1}{4}$ " to the right on the opposite edge. **Spoke (or bar) fagoting** is prepared as described. Bring thread through from underneath close to lower edge. Take the first stitch straight across opening and bring needle through upper edge from underneath. Twist the needle

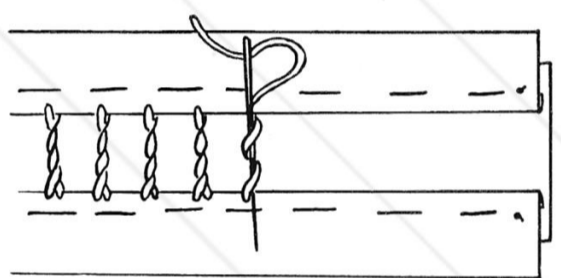




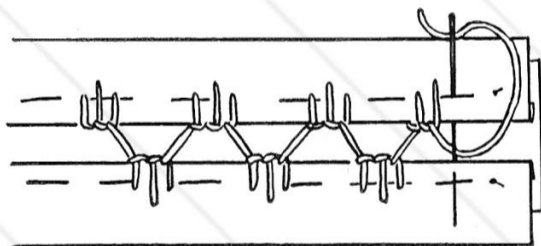
under and over thread. To use **grouped blanket stitches** like regular fagoting on an openwork seam, prepare edges as described. Make blanket stitches alternately on either side of opening. **Crochet fagoting** is most often used to join the edges of seams in blouses or dresses. It is a feature of the decoration of peasant dresses of the Balkan countries. For crocheted fagoting in dress weight woolens, use CHADWICK'S MENDING WOOL, a steel crochet hook No. 10; for light or medium weight cotton, linen, rayon or silk, CLARK'S O.N.T. "BRILLIANT," a steel crochet hook No. 9; for heavy linen or cotton, J. & P. COATS or CLARK'S O.N.T. PEARL COTTON, Size 5, and a steel crochet hook No. 6 or No. 7. To prepare the two edges of the seam for crochet fagoting, copy the seam allowance marked on the pattern on to the fabric. On both edges of the seam to be fagoted, stitch along this line of marking on the machine, using a fairly long stitch. Fold the raw edge to the wrong side along these lines of stitching and baste close to the folded edges. Trim the raw edges to about 1/4" width. Press. Start the crochet fagoting by working single crochet along each edge over both thicknesses. For Mending Wool or Pearl Cotton, 10 stitches to the inch is a good spacing; for Brilliant, 12 to 14 stitches to the inch is right. Join the crocheted edges as follows: attach a piece of mending wool or thread of matching or contrasting color to the first sc on one edge, ch 1, sc in the corresponding sc of the opposite edge, * ch 1, skip 1 sc on the first edge, sc in the next sc, ch 1, skip 1 sc on the second edge, sc in the next sc. Repeat from * across. Break off at the end of the seam. See page 11 for abbreviations.



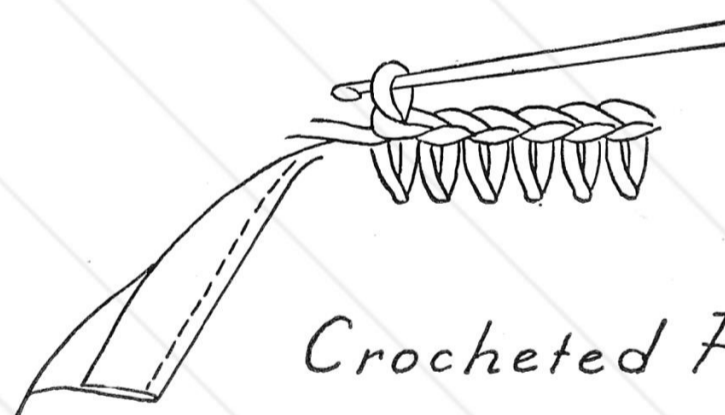
*Catch Stitch
Criss Cross*



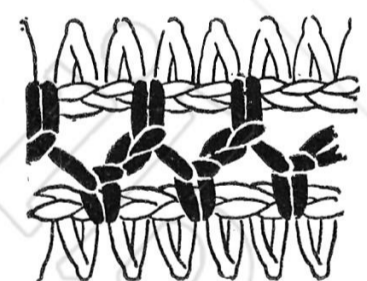
Spoke Fagoting



Grouped Blanket Stitch

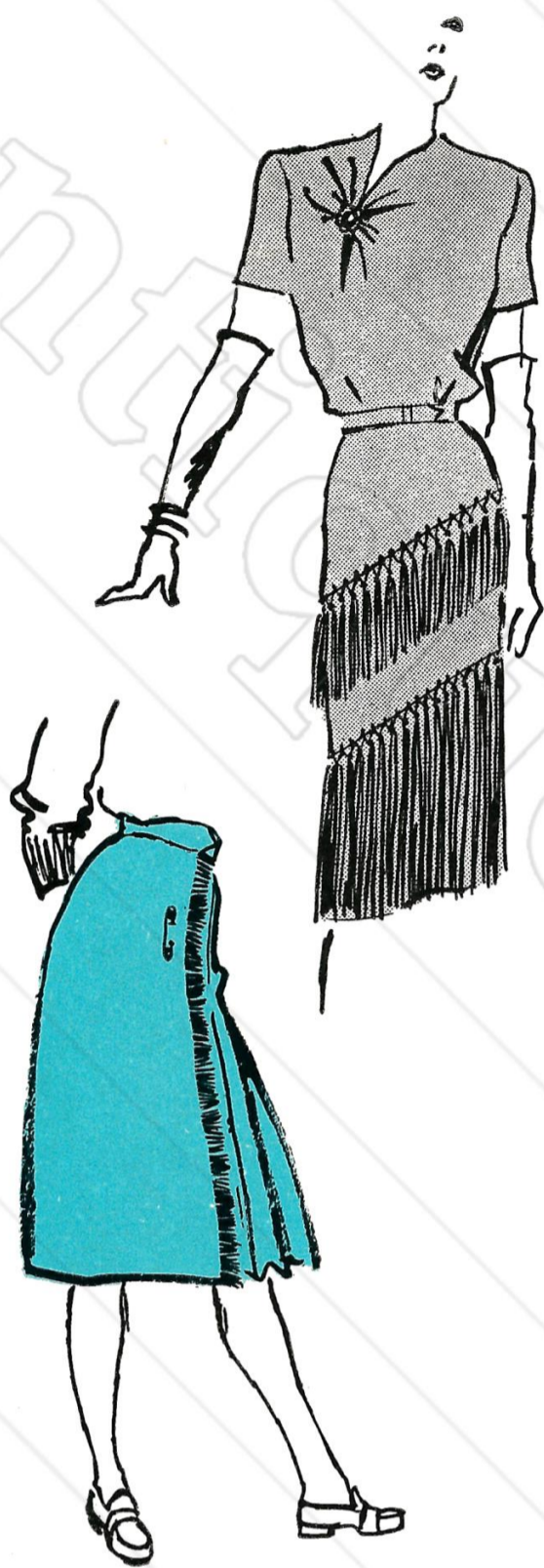


Crocheted Fagoting

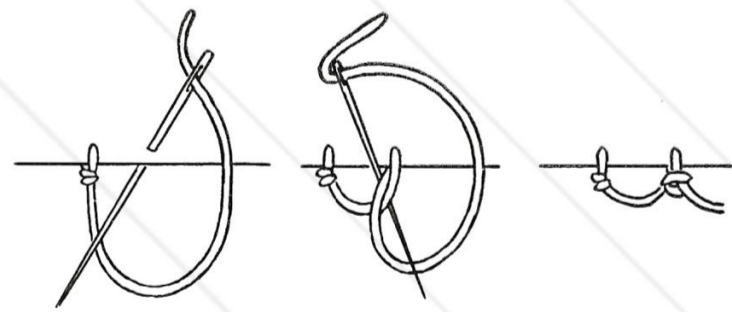


F RINGE:

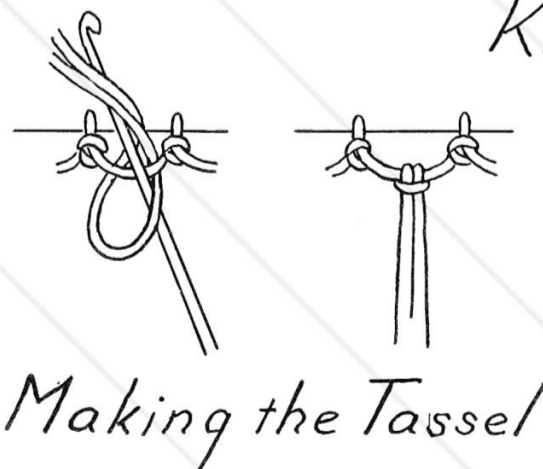
Fringe can be made by knotting heavy thread or yarn on a finished edge, or by raveling the material of the dress. To make a fringe for cotton materials and for rayon crepe, J. & P. COATS or CLARK'S O.N.T. PEARL COTTON or CLARK'S O.N.T. "BRILLIANT" is suitable. For woolens and for spun rayons, CHADWICK'S RED HEART GERMANTOWN or KNIT-



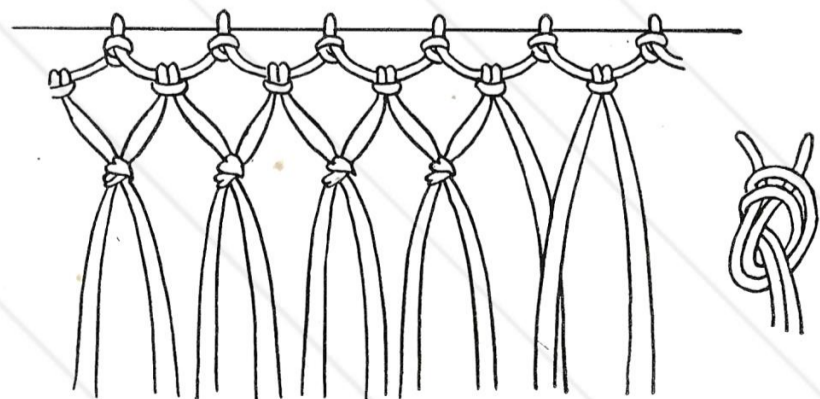
TING WORSTED may be used. • To **knot fringe** on a finished edge, turn the raw edge to the wrong side $\frac{1}{4}$ " to $\frac{1}{2}$ ". Baste and press. Hem or overcast the raw edge. Make a knot stitch along this edge with a heavy needle. Space the stitches an even distance apart with a loop between each two stitches as shown. Decide how long the fringe should be and experiment to find how many strands are needed for each tassel to give the right effect. For each strand count double the length of the fringe plus $\frac{3}{4}$ " for the knot. As many tassels will be needed as there are loops between the stitches. Hold the ends of all the strands needed for one tassel together. With a crochet hook draw the tassel through one of the loops on the edge of the material. Pull the ends of tassel through and draw the knot tight. Continue in this way until each loop has a tassel. This makes the fringed edge. For more elaborate fringe, take half of the strands of one tassel and knot them to half the strands of the tassel at the right. Continue in this way for as many rows of knotting as wanted. If this elaboration is planned, extra allowance for the knotting must be made. • To make **fringe by raveling** the material of the dress, first experiment with the fabric to determine whether it raveling more evenly and smoothly on the lengthwise or crosswise grain. When this has been found, measure the width of the space to be fringed carefully and draw a thread to straighten the bottom edge and another along the line which will be the top of the fringe. The top line must be reinforced firmly to prevent raveling beyond this point. This can be done by hemstitching by hand or by stitching at the top of the drawn thread line on the machine, using matching J. & P. COATS or CLARK'S O.N.T. MERCERIZED SEWING THREAD. When this line has been secured, pull out cross threads one by one down to the raw edge of the material. • For a **band of raveled fringe**, make a $\frac{1}{2}$ " allowance for turning under the raw edge along the top.



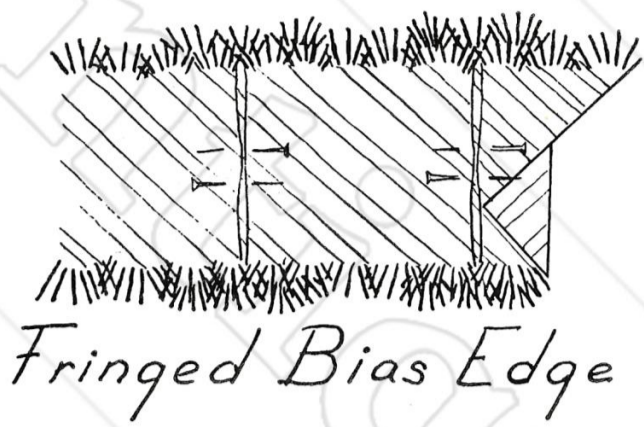
Knot Stitch



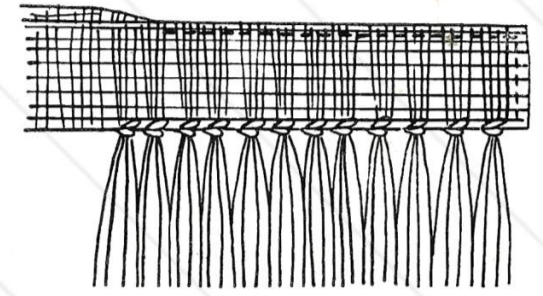
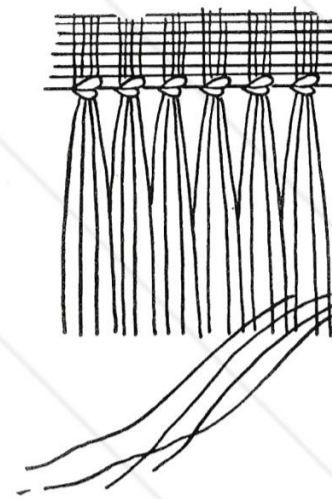
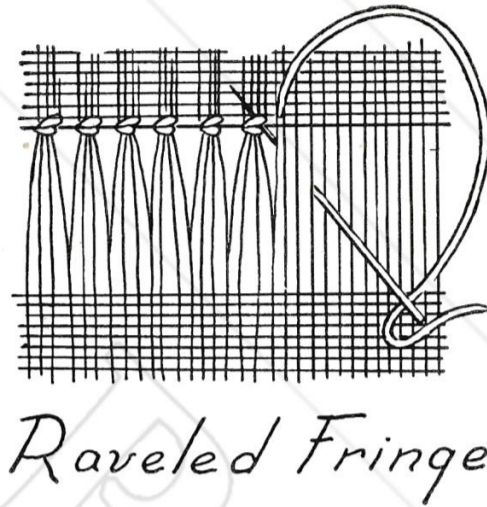
Making the Tassel



Tying of Tassels



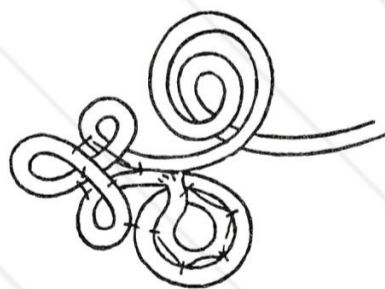
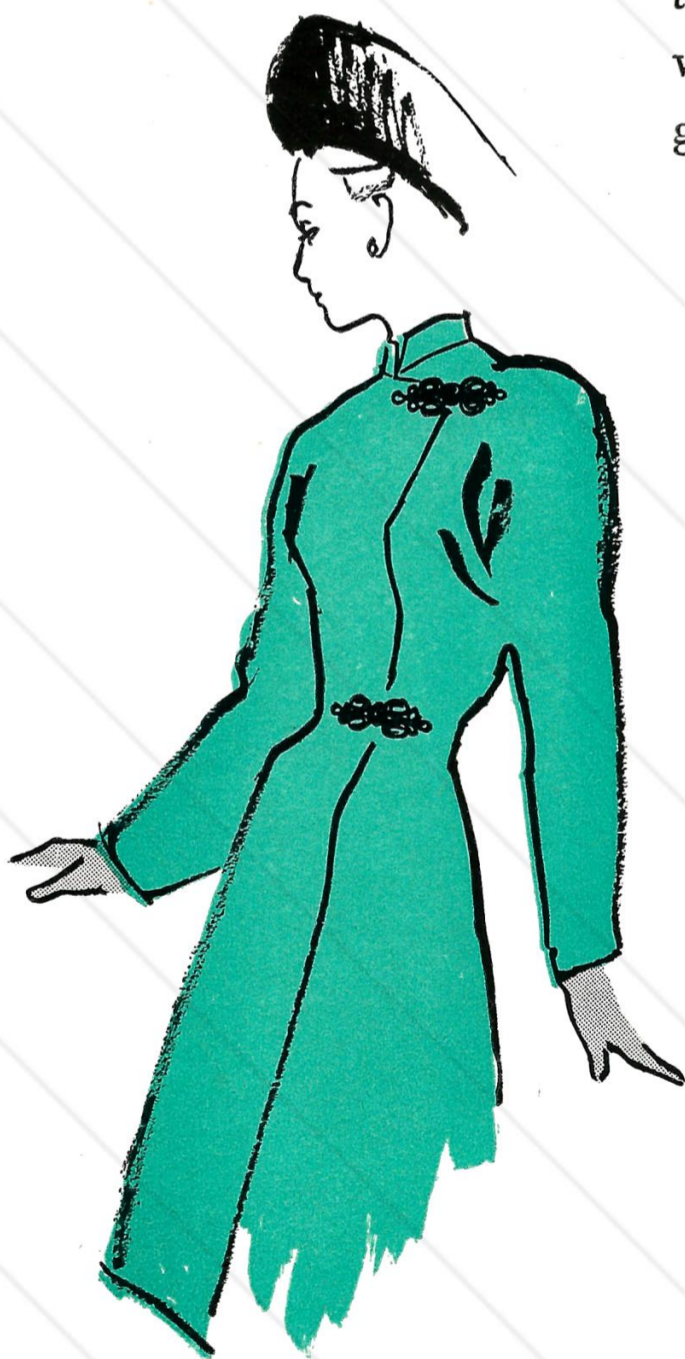
Fringe as described above. Stitch on machine or slip stitch wherever wanted for trimming. • To make a **raveled fringe on a bias edge**, a true bias must be used. On this grain, there is no need for the reinforcement to prevent raveling. Fray the edge, pulling the raw edge between the index finger and the thumb.



Stitching on band of fringe

FROGS:

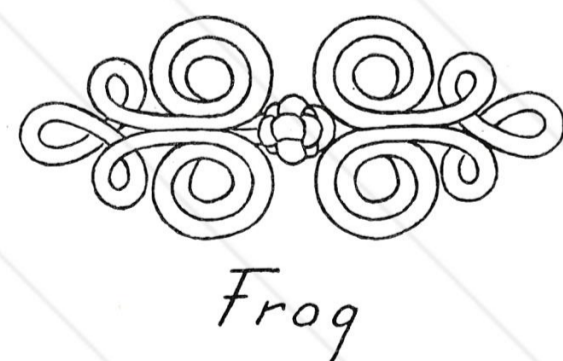
Frogs can be made of either braid or covered cord (see page 14) or tubing (see page 31) twisted into loops which are tacked in place on the wrong side and slip stitched to the dress. Sketches for one design are given.



Wrong Side



Right Side with Chinese button fastening



Frog

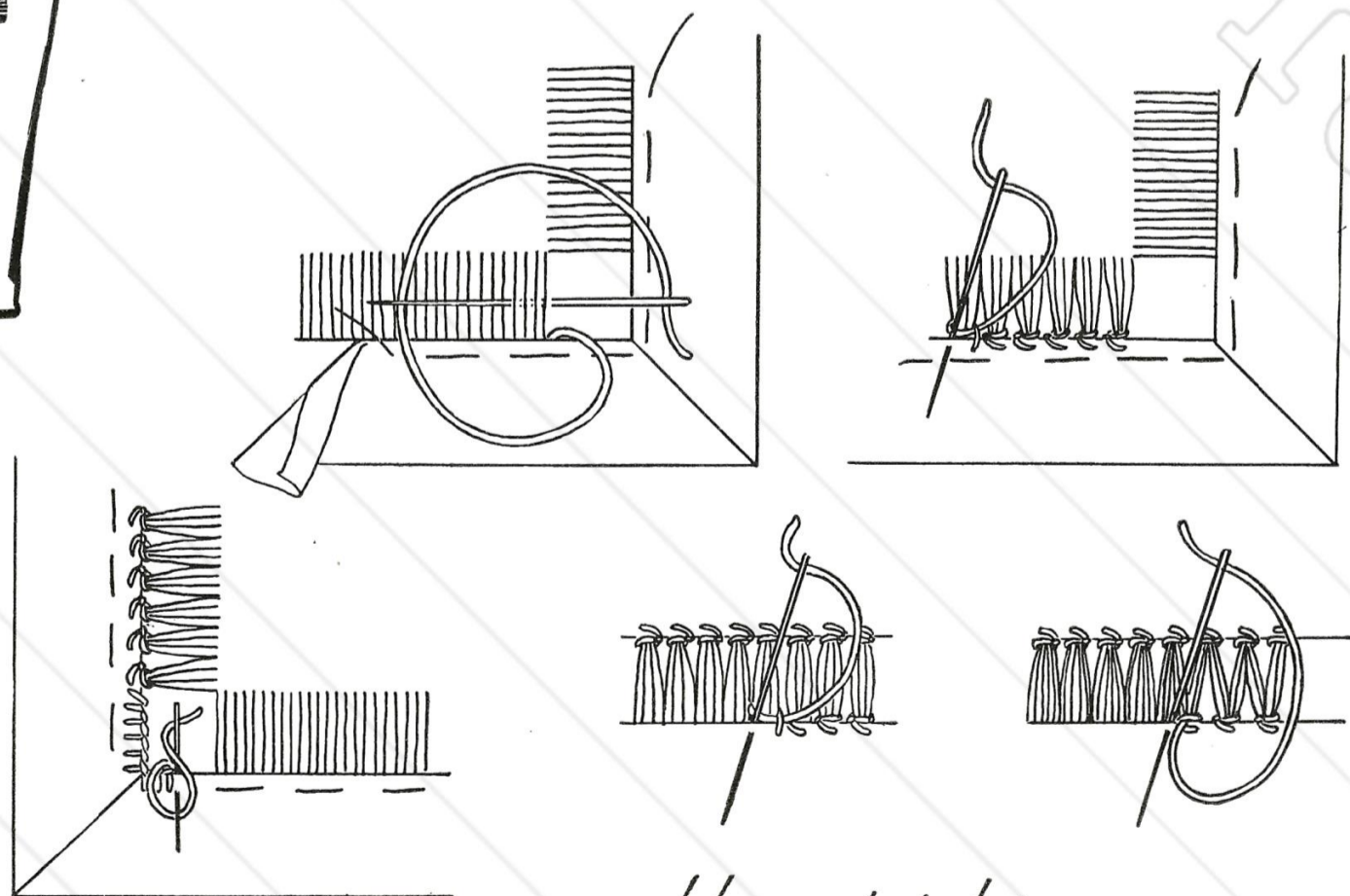
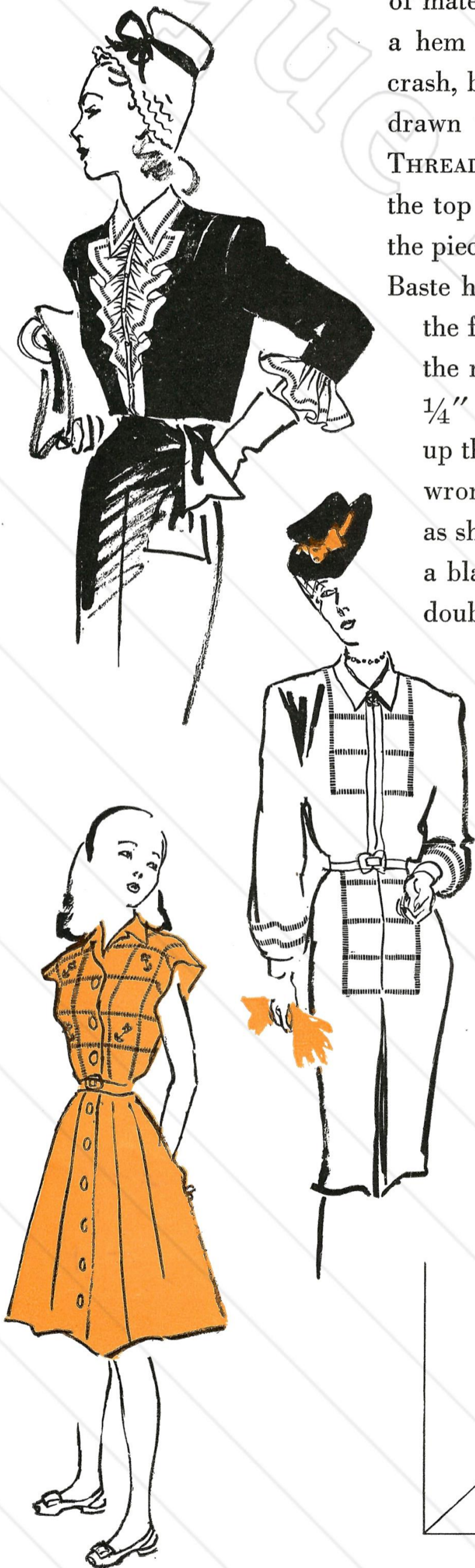
Tailoring, Book No. S-18, gives full illustrated directions for making suits and coats.

H

EMSTITCHING: (DRAWN WORK)

Hemstitching or drawn work can be worked only on the straight grain of material because threads must be drawn. It can be used at the top of a hem or wherever it is suitable. Voile or handkerchief linen, rayon crash, butcher linen or heavy crepe are good fabrics for hemstitching or drawn work. J. & P. COATS or CLARK'S O.N.T. MERCERIZED SEWING THREAD of matching color is suitable for this work. When it is used at the top of a hem, turn under and crease a hem of the desired width. If the piece is to be hemstitched all around, corners must first be mitered *. Baste hem. Be sure that folded edge of hem follows a drawn thread of the fabric. At the corner, close to folded edges on the wrong side, clip the number of threads to be drawn (enough to make a space $\frac{1}{8}$ " to $\frac{1}{4}$ " wide). Draw threads ▲ Start hemstitching by bringing needle up through fold of hem and drawing thread through. Working on the wrong side, pick up 4 threads with needle from right to left. Proceed as shown in sketches. To make the corners of hemstitching secure, use a blanket stitch worked closely to hold edges together. . . . For plain double hemstitching, repeat the operations on the other side of drawn threads. . . . For diagonal hemstitching, divide the groups of threads made on one side (taking 2 from each) when hemstitching the other side. For a simple pattern of drawn work where there is no hem, draw the threads and follow directions from ▲.

* Sew and Save, p. 34

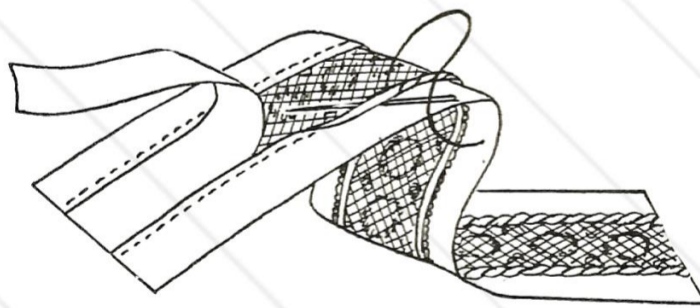


Hemstitching

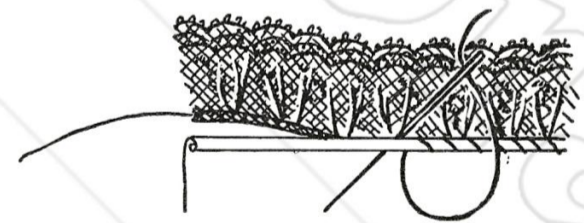
LACE:



Lace can be bought in various widths of insertion, edgings or medallions. It may also be bought in all-over patterns just like dress fabrics. Fine thread No. 60 to No. 100, J. & P. COATS or CLARK'S O.N.T. BEST SIX CORD THREAD is needed for sewing on lace. In using **lace insertion** which has a straight, woven edge along each side of the piece, baste into place carefully on the right side of the garment along each straight edge. Miter square corners, bringing the tuck on the right side. Cut away the tuck and overhand the edges together. Fasten down the edges of the lace by machine, or with a hemming stitch by hand. After all edges have been sewn, take out bastings and turn work to the wrong side. With small scissors, cut away material under the insertion to within $\frac{1}{8}$ " of the line of stitching. Roll this $\frac{1}{8}$ " raw edge back to the line of stitching and whip it. **Lace edgings** which are scalloped on one edge and straight on the other are sewn to a hand-hemmed edge by putting the right side of the lace to the right side of the material and overhanding together. If the lace is held on the inside while sewing, it will be eased in place and will not cup over the edge. The square corners are mitered. Lace edges can be gathered, if a ruffled effect is required, by pulling up the slightly heavier thread which lies along the straight side of a lace edging. When lace is set on a rounded edge, it is always necessary to gather it slightly. **Lace medallions** can be appliquéd (see page 3) or put on like lace insertion.



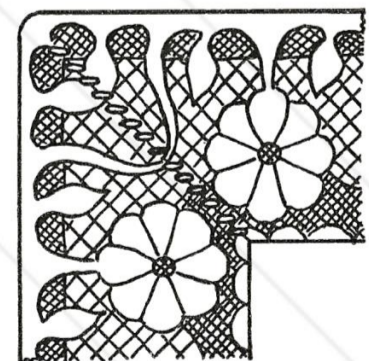
Lace Insertion



Lace Edging



Mitered Lace Corner



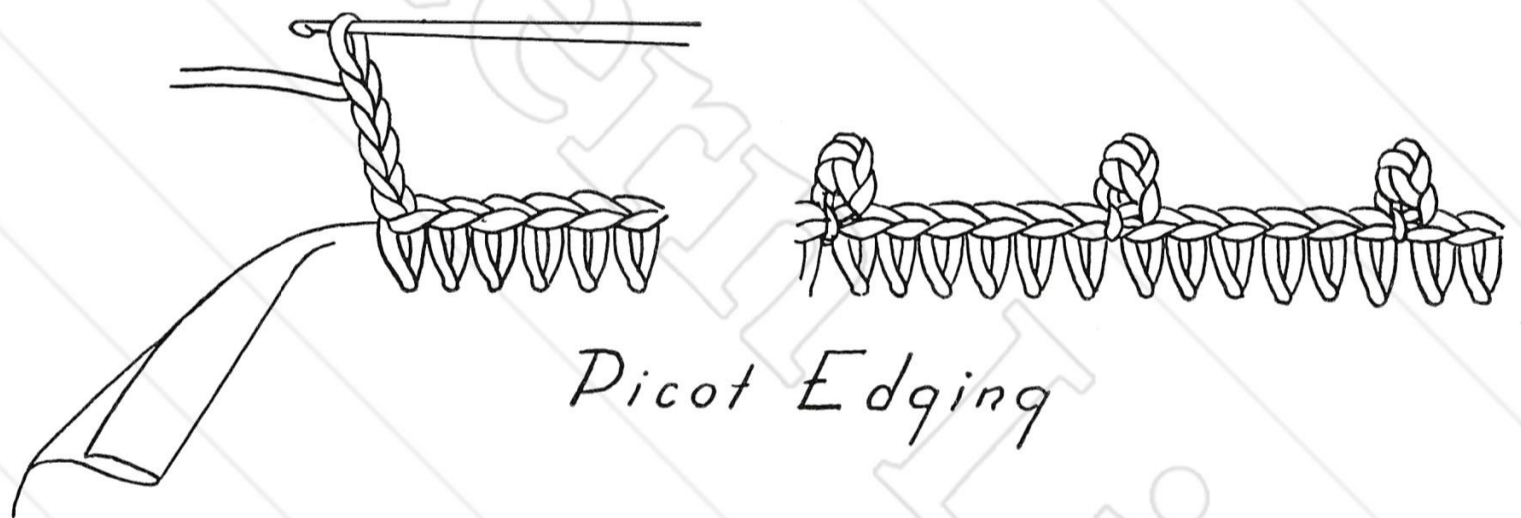
Edgings, Book No. 218, shows how to make 100 patterns of crocheted lace.

Tatting, Book No. 207, contains directions for making delicate lace patterns and edgings.

PICOT EDGING:



Picot edging can be used on collars, cuffs, tucks or hems of blouses and dresses. For handkerchief linen or voile, use J. & P. COATS or CLARK'S O.N.T. BEST SIX CORD MERCERIZED CROCHET, Size 50, and a steel crochet hook, No. 13. • Make a narrow hem $\frac{1}{8}$ " or $\frac{1}{4}$ " wide. Crease and press. On a round collar of fine fabric, the collar may be faced and the crochet hook slipped through both thicknesses. To crochet the picot edge, work on the right side of the edge to be picoted. Slip the crochet hook through the single thickness of material below the narrow hem and attach the thread. Make 1 sc over hem where thread is attached, then 5 more sc over hem (these 6 stitches should cover $\frac{1}{3}$ "). * Ch 5, sl st into the last (the 6th) sc, 6 sc over hem and repeat from *. Continue to the end of the row and break off. Picot edging on crash or spun rayon will be more effective with $\frac{1}{4}$ " hem and 8 or 10 sc to the inch with a ch of 6 or 7 for the picot. See page 11 for abbreviations.

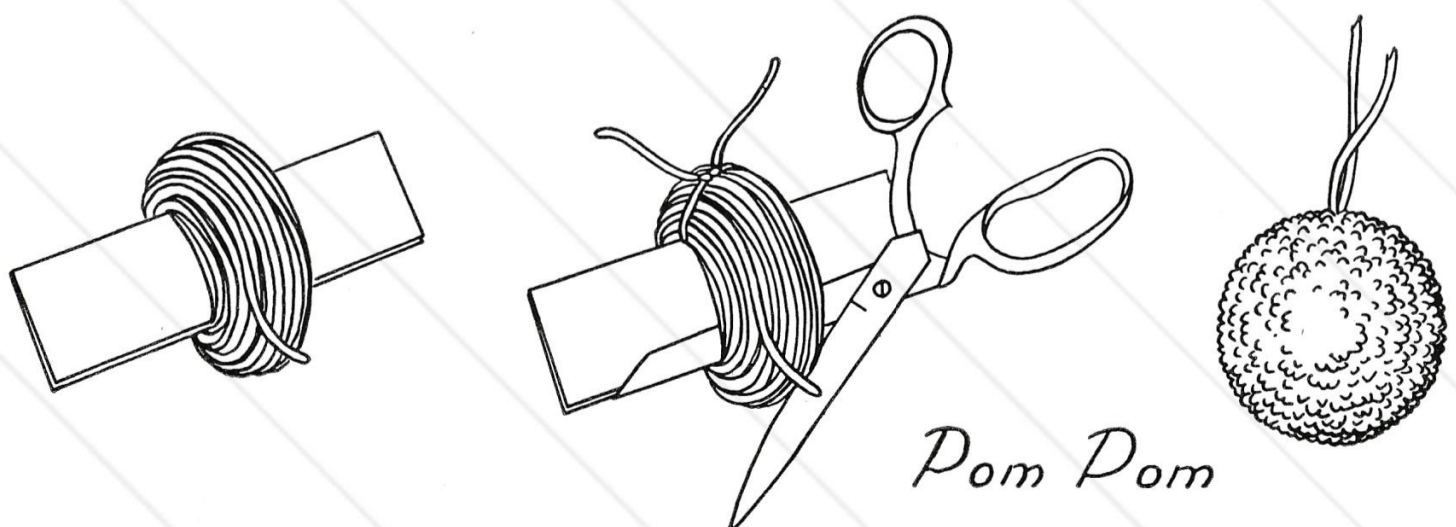


Picot Edging

POM POMS:



Pom poms can be made with CHADWICK'S RED HEART GERMANTOWN when trimming wool or spun rayon fabrics; or with J. & P. COATS or CLARK'S O.N.T. PEARL COTTON or CLARK'S O.N.T. "BRILLIANT" for cottons and rayons. . . . Make a roll of paper 6" to 8" long by folding several thicknesses of stiff paper. The larger the roll, the larger the pom pom will be. Around the center of the roll of folded paper start winding the



Pom Pom



yarn or mercerized cotton thread. Continue winding, always over the same place on the roll, until there is a thick ball-like form. The size of the pom pom depends on the amount of wool or thread wound around it. Thread a short piece of the yarn, or thread, in a needle and slip it between the roll of paper and the yarn. Bring the thread to the top and tie it securely; repeat and tie again. Leave two ends for fastening the pom pom to the dress. Slip the blade of a scissors between the roll and the yarn opposite the tie and cut the yarn loose. Shake the pom pom to fluff out the ends and make it round. Trim with scissors if necessary to get a round shape.

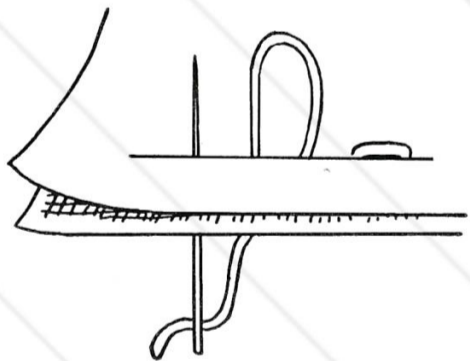
Q

UILTING:

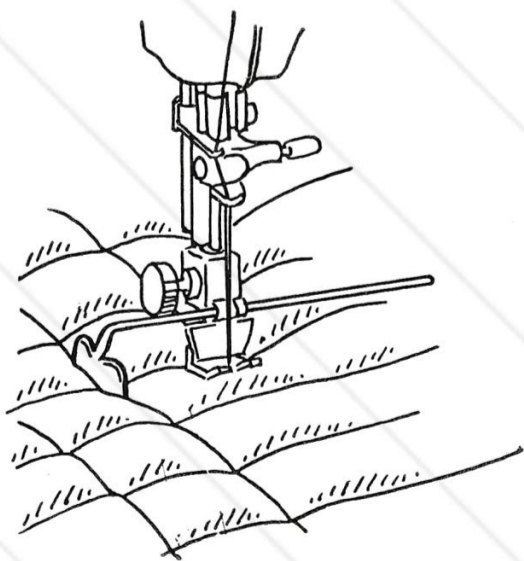


Various textures in quilting can be produced with plain quilting, Italian outline quilting or trapunto. It is always necessary to have a double thickness of material for quilting; sometimes three thicknesses are used for a heavy trimming. These extra thicknesses, which are called "backing," may be of matching material or of flannelette, sheet cotton, lamb's wool or aralac interlining. For the trimming of a velveteen dress or wrap, quilting should have a backing of one or two thicknesses of cotton flannelette; for satin or taffeta, a thickness of sheet cotton is the best backing. Lamb's wool or aralac can be used where it is desirable to have warmth.

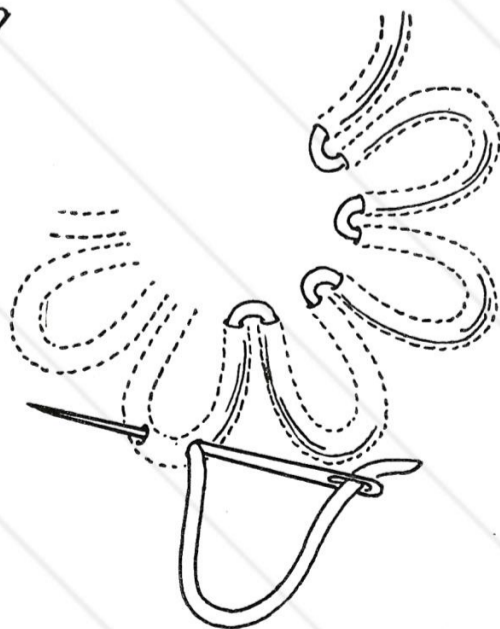
• For **plain quilting**, diamonds, squares and scrolls are favorite patterns. Such patterns are to be found in the art needlework catalogues and can be transferred to the material used for the backing. The flannelette, sheet cotton or self material with the pattern stamped on is basted to the wrong side of the section of the dress to be quilted. The rows of quilting should be farther apart in heavy fabrics, and in sheet cotton, aralac or lamb's wool, than for light weight fabrics. Quilting can be done



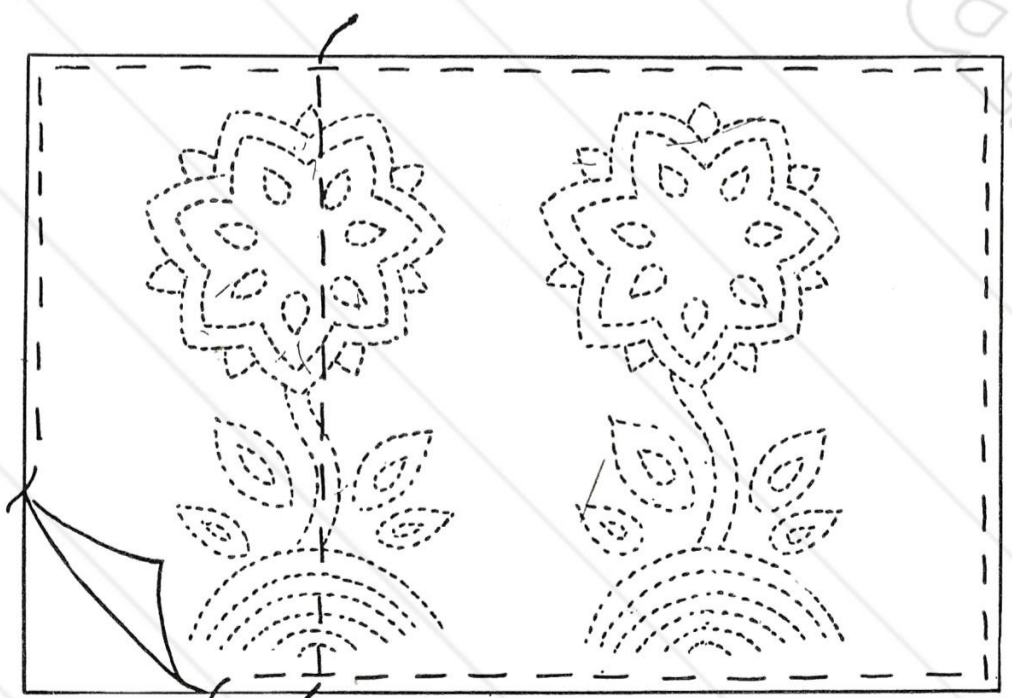
Hand Quilting



Machine Quilting



wrong side



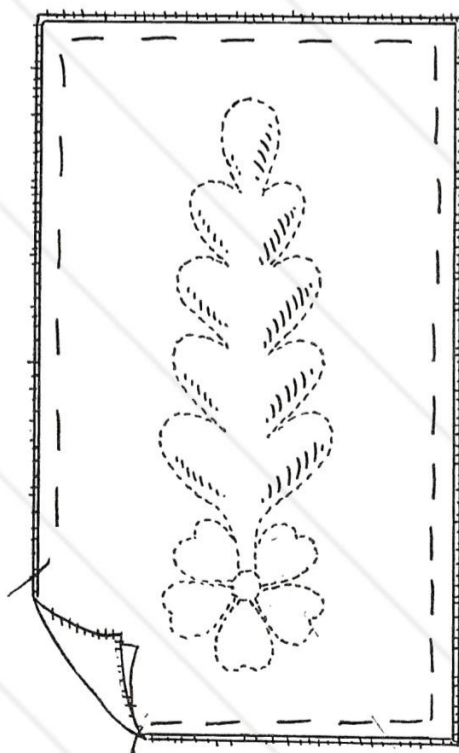
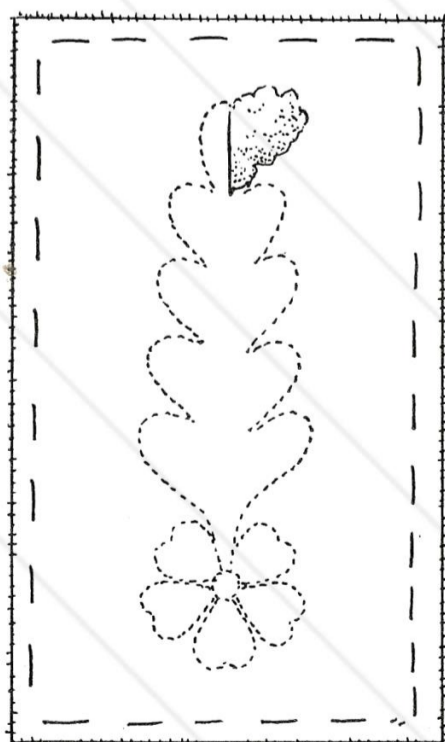
right side

Italian Outline Quilting



by hand or by machine. The stitching by hand may be either a running stitch, a back stitch or a chain stitch. Whichever stitch is used, the best method is to make each stitch in two different movements, downward through all thicknesses and then upward from the underside. . . . Machine quilting can be done very accurately by using the quilting attachment of the machine. Small quilting patterns can be done on the machine, using the sides of the machine foot for a guide in stitching. . . . Double thicknesses of silk or cotton are most often quilted by machine in rows spaced about $\frac{1}{4}$ " or less apart. This is a favorite trimming for bosom, collar and cuffs of tailored shirts. **Italian outline quilting** is a good means of giving interesting surface texture to plain fabrics. The transfer design for Italian quilting is stamped on a piece of muslin which is basted securely to the wrong side of the fabric to be worked. The pattern should be a simple, bold arrangement of lines. The design is made with double lines usually about $\frac{1}{4}$ " apart. Use machine stitching or fine, small running stitches along each line of the design, working on the wrong side through the muslin piece which has the pattern stamped on it. Then a small hole is made in the muslin at the beginning of the design and a tapestry needle or crochet hook is used to draw CHADWICK'S GERMANTOWN KNITTING WORSTED or CLARK'S O.N.T. COTTON RUG YARN between the two layers of material in the space between the two rows of stitching. Small holes made at intervals in the muslin backing will make it easier to draw the thread through. **Trapunto** is another kind of quilting. Transfer patterns of designs can be found in the art needlework catalogues. Patterns which have large, unbroken designs should be avoided because it is difficult to pad them smoothly. The design is stamped on a piece of muslin which is basted to the wrong side of the section to be quilted. A line of machine stitching or running stitches is made along the lines of the design, working on the wrong side. Follow the design stamped on the muslin. After all of the design lines are stitched, each part is padded separately with small wads

of cotton (pulled through holes in the muslin backing) to fill the spaces between the two layers of fabric evenly and smoothly. The blunt end of scissors or an orange wood stick can be used for putting in the padding.



Trapunto Quilting Trapunto Quilting

wrong side

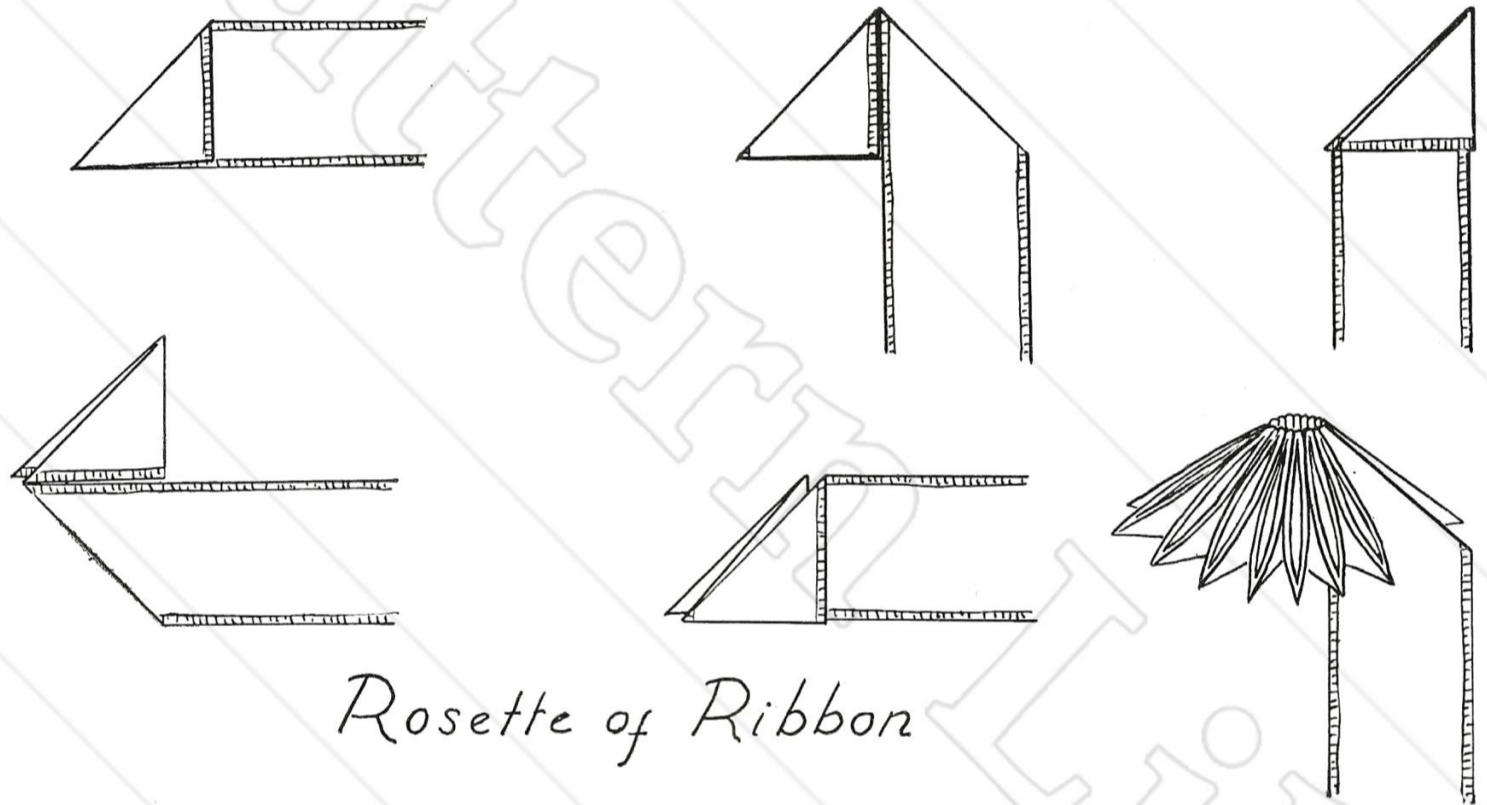
finished right side

Quilts, Book No. S-22, contains clear illustrations with directions for quilting and patterns for many of the old-fashioned classic designs.

RIBBON:



Ribbon can be used for ties, bows, applied bands, rosettes, braided belts, as described in the preceding pages, and in many other ways, in either matching or contrasting color. One of the most decorative uses of gros-grain ribbon is the pleated rosette which can be used for buttons, for ends of belts, hat trimmings and lapel ornaments. **Rosettes** (or cocardes) can be made of any width of grosgrain in plain color or striped pattern. The width selected depends upon the size required for a particular trimming use. A width of $\frac{1}{2}$ " is a good one for buttons, 1" or $1\frac{1}{4}$ " for hat trimmings. See sketch for method of folding and tacking ribbon to make a rosette.

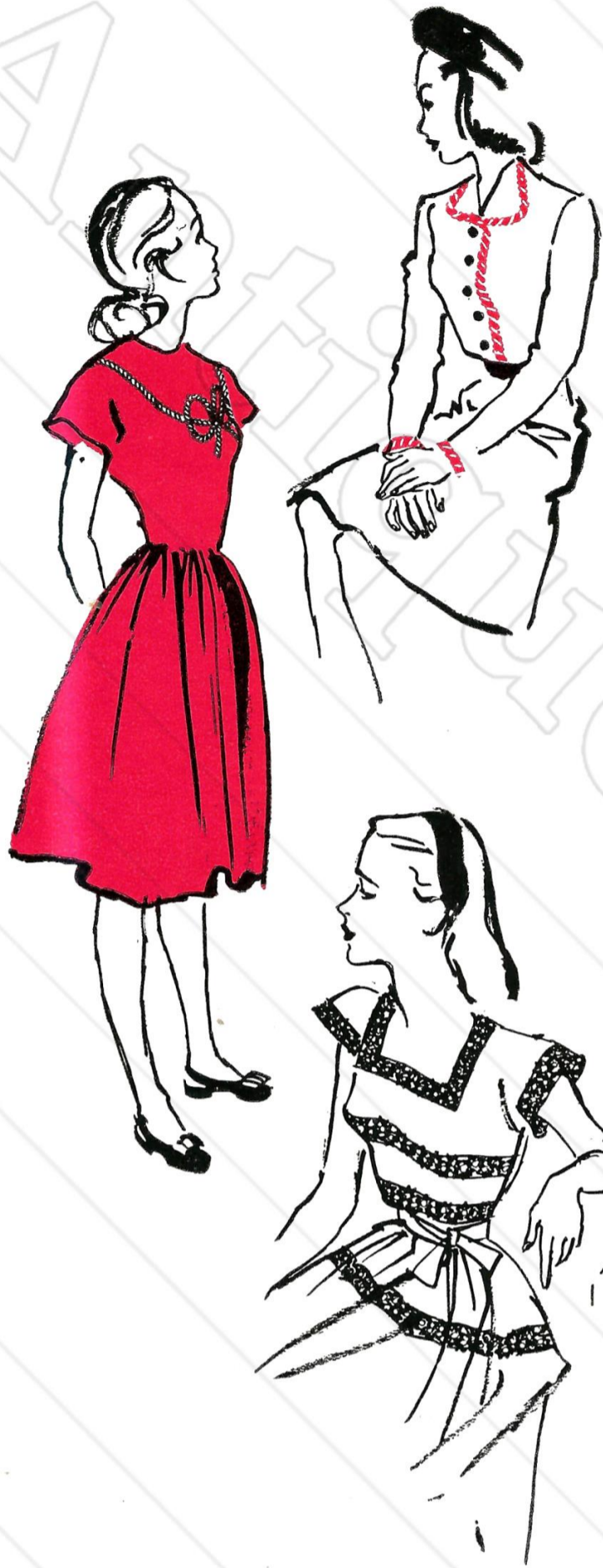


Rosette of Ribbon

RICK RACK:



Rick rack braid can be bought in several sizes in every place that notions are sold. **Groups of rick rack** of wide and narrow widths make very effective trimming bands. Each piece can be put on with one row of machine stitching through the center. Interesting **braid** can be made by twisting two pieces of rick rack of the same size but different colors (red and white) together. This braid can be used either for a band or an edging. **Rick rack lace** is a very effective open work trimming suitable for cotton, linen or rayon dresses and blouses. . . . This lace is made by shaping the rick rack into circles of seven points each with four points between each two circles. The points are joined together by blanket



stitch with an extra twist of thread to make them secure. . . . Start by counting off eleven points on one edge of the rick rack and tack the first point and the eleventh one together with a back stitch. Do the same with the next two points. This leaves seven unattached points to be drawn together with a blanket stitch. Working on the wrong side, carry the thread from one point to the next. Work from left to right and draw the stitch up slightly each time. When all seven points have been joined, go back around the circle formed and twist the thread in and out through the blanket stitches. . . . For the second circle, count off seven points, this time on the opposite edge of the rick rack. See sketch for repeating the design.



Braided Rickrack

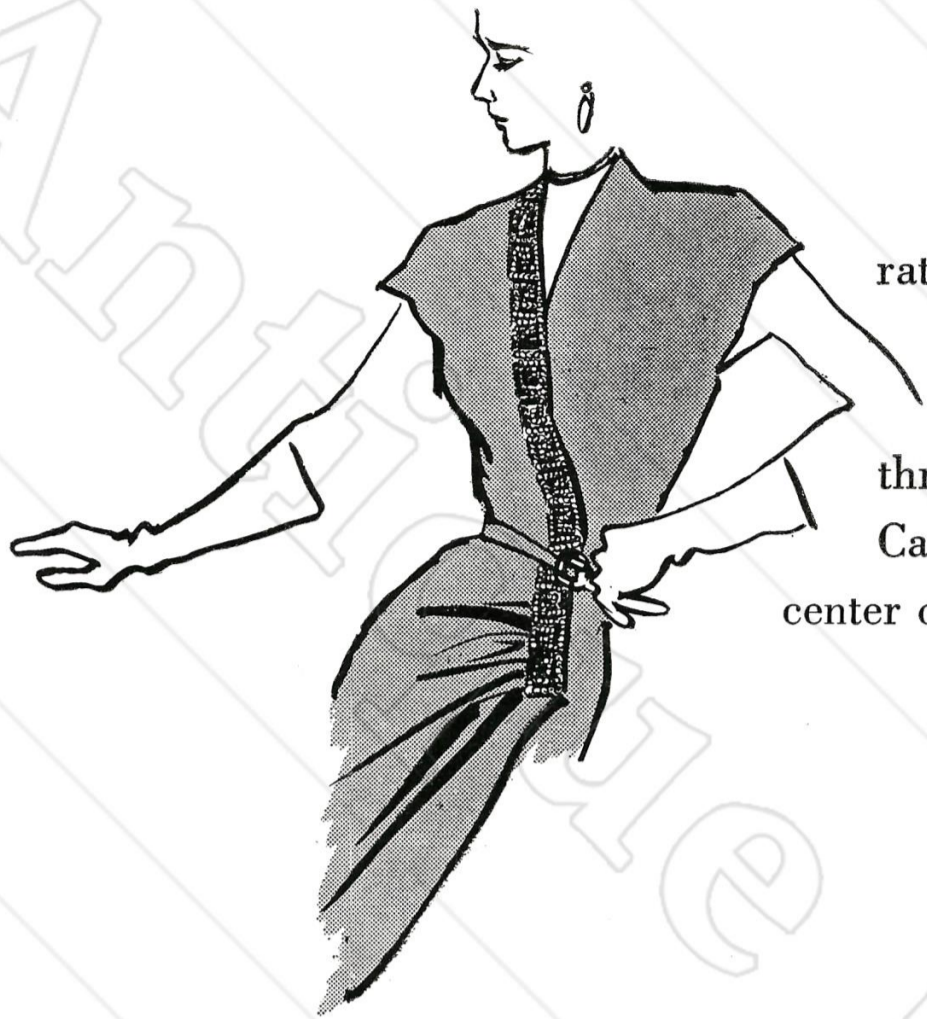


Rickrack lace

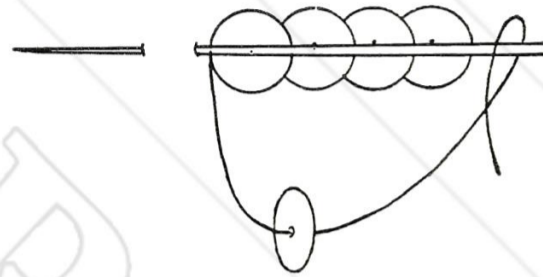
S EQUINS:

Sequins, used in bands or to outline parts of a print design, add color and sparkle which put the dress on which it is used into the “dressed-up” classification. Sequins of different sizes can be bought strung together in strands, or in banding by the yard, ready to be slip stitched to a dress. The single sequins are often used to outline parts of the design of a print fabric. Transfer patterns for designs can be found in the art needlework catalogues. To sew on **single sequins**, stamp the pattern on the right side of the section to be trimmed. Using a back stitch sew on sequins one at a time, right side up. **Sequin banding** can be pinned in place and slip stitched to the dress. **Sequins and beads** can be combined for an elabo-

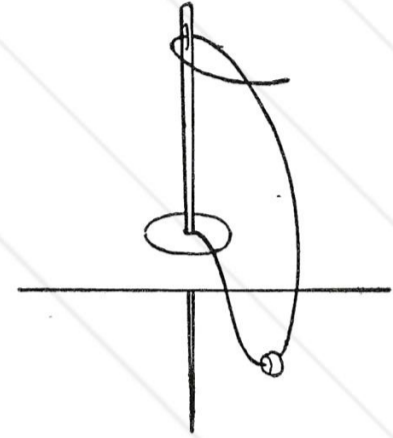




rate, rich trimming. The two can be sewn on together with a bead in the center of each sequin by bringing the needle up from the wrong side through the center of the sequin, threading it through a bead, then passing the needle to the wrong side again. Carry the thread along the wrong side and bring it up through the center of the next sequin.



Sequin



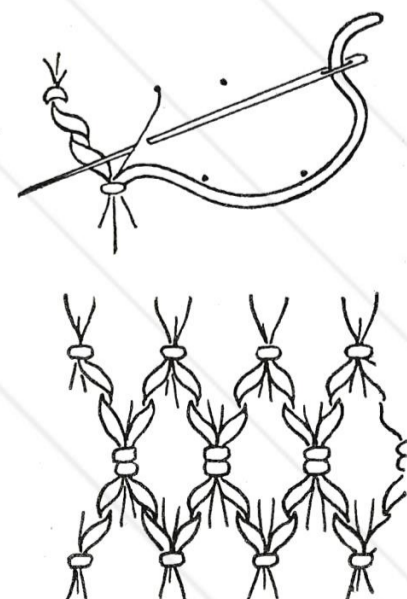
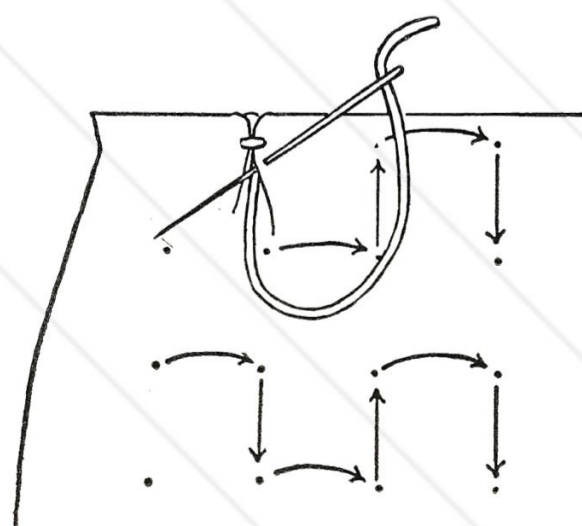
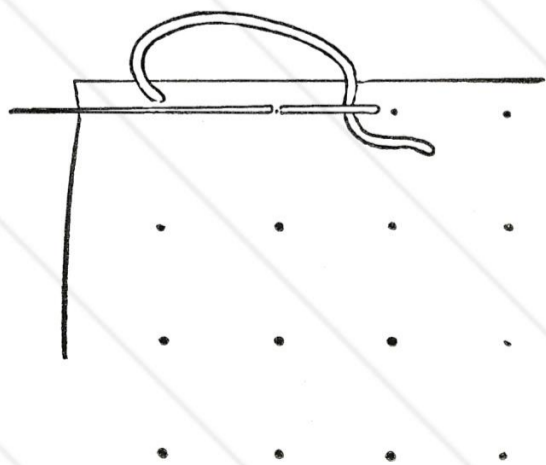
Sequin with bead in center

S

MOCKING:

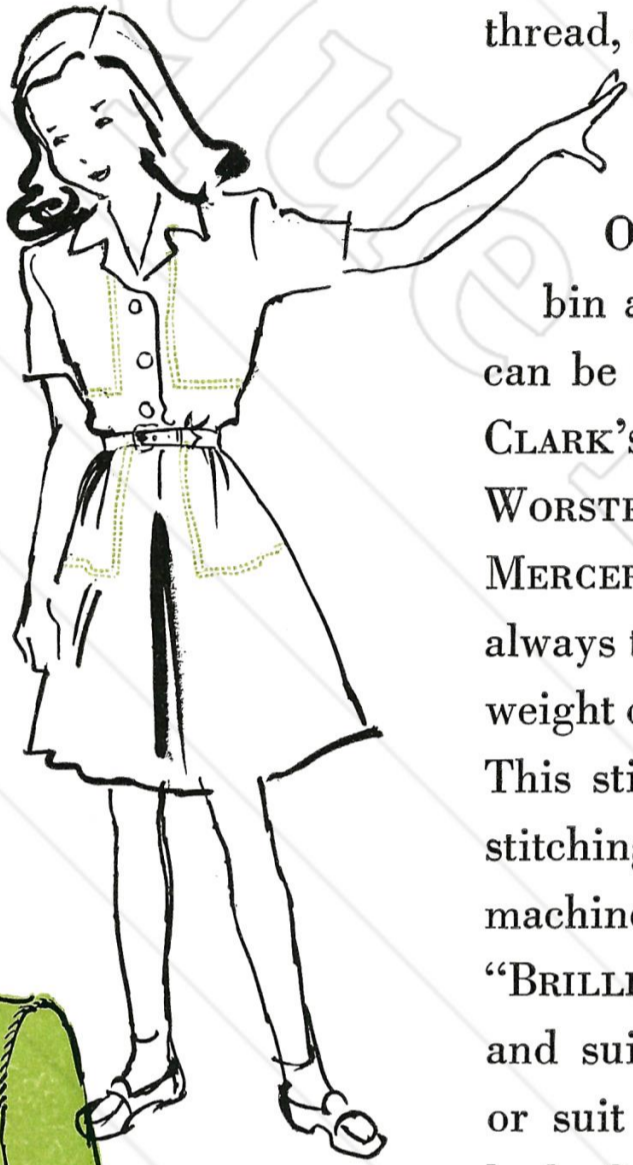


Smocking is used to distribute the soft fullness in blouses and dresses for women and children. Smocking that is stamped in even rows of dots can be done in the popular honeycomb stitch. Use a MILWARD needle with a long eye—a darning or embroidery needle—in size 8 or 9. J. & P. COATS or CLARK'S O.N.T. SIX STRAND EMBROIDERY FLOSS is excellent for smocking, as any number of strands can be used, depending on the weight of the fabric. It comes in a variety of shades for unusual color combinations. Use two strands for very fine smocking on sheer material, as in infants' clothes. Three strands are used for smocking a lightweight material. Four or more strands may be used on heavier material such as broadcloth, gingham or chambray. Follow the commercial pattern directions for applying the smocking transfer pattern to the garment. . . . Follow the drawings closely in the order in which they are shown. Start with a knot and finish off with a back stitch. Work from left to right. The first two rows of dots are worked together as shown, the third row toward the second, fourth toward third, etc.

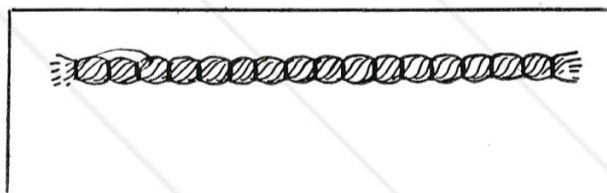


Smocking

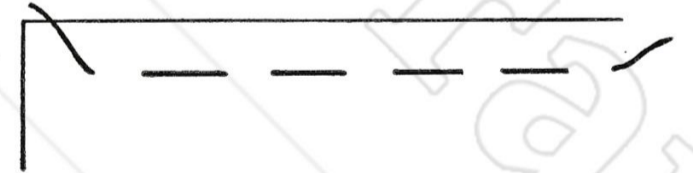
S TITCHING:



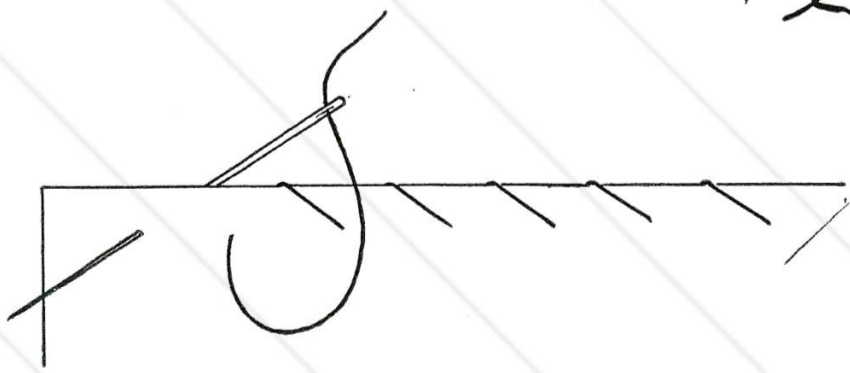
Stitching by hand or machine in contrasting color with regular sewing thread, or with a heavier thread or yarn, is an easy way to make trimming lines, or to emphasize the design lines of a dress. **Evenly spaced lines of stitching** with J. & P. COATS or CLARK'S O.N.T. MERCERIZED SEWING THREAD with the same color for bobbin and top threading makes a good finish. . . . **Cord-like stitching** can be made by using CLARK'S O.N.T. "BRILLIANT," J. & P. COATS or CLARK'S O.N.T. PEARL COTTON or CHADWICK'S RED HEART KNITTING WORSTED on the bobbin with matching J. & P. COATS or CLARK'S O.N.T. MERCERIZED SEWING THREAD for the top threading. It is necessary always to lengthen the machine stitch, and this must be regulated for the weight of material used. Test on a sample before starting on the trimming. This stitching must be done on the wrong side. Mark the first line of stitching. The spacing of the rows can be gauged by the width of the machine foot. **Saddle stitching**, done by hand with CLARK'S O.N.T. "BRILLIANT," is an effective, easy-to-make trimming for tailored dresses and suits. An evenly spaced running stitch is put in (after the dress or suit has been sewed up by machine) to give a casual hand-made look. • An **overcasting stitch** makes a similar trimming which can be done with Brilliant Thread by hand over the edge of a collar, cuffs, pocket flaps, or front closing of a dress or coat.



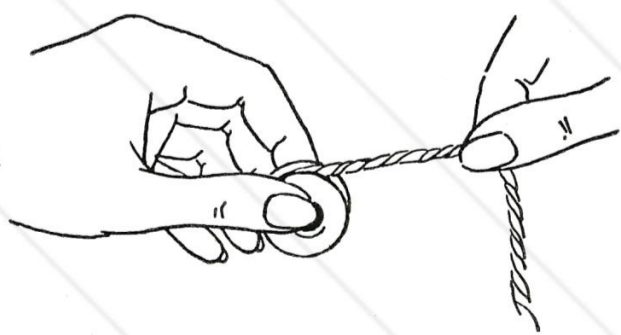
*Machine Stitching
with heavy thread on bobbin*



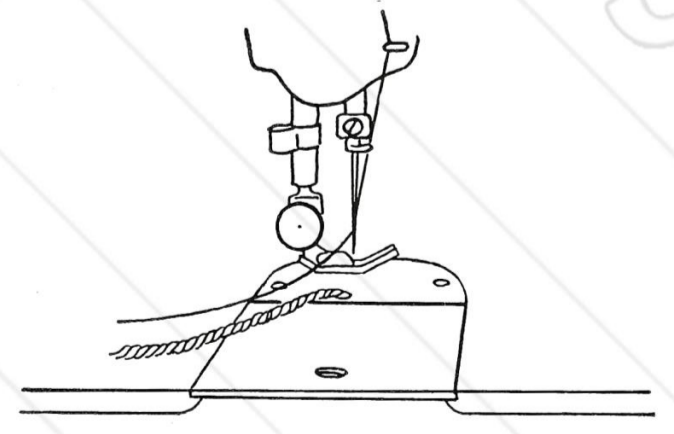
Saddle



Overcasting



*Winding bobbin with
knitting worsted*

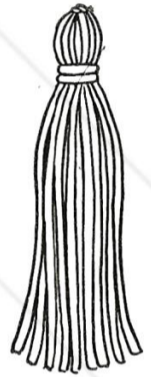
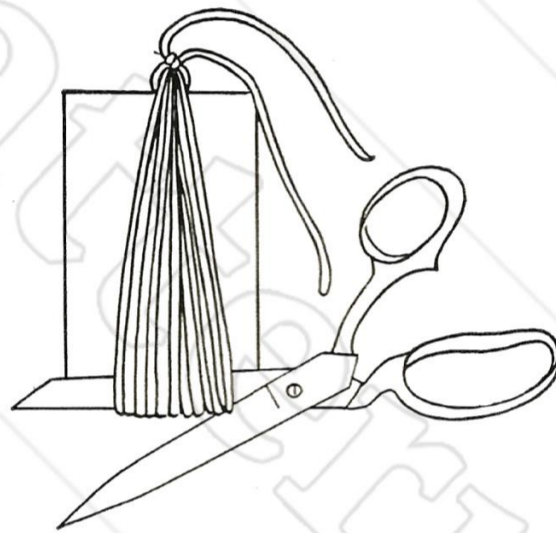


*Machine threaded with
worsted and thread*



TASSELS:

Tassels can be made of CHADWICK'S RED HEART KNITTING WORSTED or of J. & P. COATS or CLARK'S O.N.T. PEARL COTTON or CLARK'S O.N.T. "BRILLIANT." Woolen yarn is suitable for trimming on wool or spun rayon dresses; Pearl or Brilliant threads for dresses of cotton or rayon crepe. . . . To make a tassel cut a piece of cardboard the length the finished tassel is to be. Wrap the yarn over and over on the card, keeping count of the number of strands so that all tassels will be of the same size. Tie and cut as shown. Wrap matching yarn or thread around the tassel $\frac{1}{2}$ " or so from the top, tie and slip the end inside the tassel.

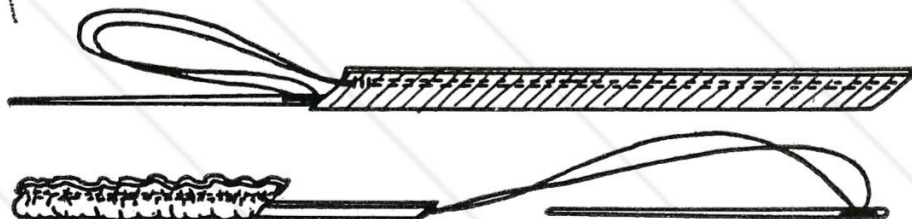


Tassel

TUBING:



Tubing made from very narrow strips of true bias is used in place of covered cord on soft sheer fabric. This is popularly known as "spaghetti" trimming. Cut and stretch the true bias as for corded piping (see page 14). A strip of thin silk or rayon 1" wide makes a $\frac{1}{8}$ " tubing. Fold the true bias strip through the center lengthwise, right sides together. Baste $\frac{1}{8}$ " from the folded edge. Stitch twice. Trim the seam down close to the line of stitching. With a heavy needle and double thread, make a back stitch through one thickness of the strip at one end. Draw the eye of the needle through the tubing and turn it right side out. When used for soft bows, the ends can be tucked inside, then twisted into a knot like the Chinese button (see page 12).



THE SPOOL COTTON COMPANY
745 Fifth Avenue, New York 22, New York
Distributors of J. & P. Coats • Clark's O.N.T.
Chadwick's Red Heart • Crown Zippers

Tubing, Bias

www.antiquepatternlibrary.org 2024.11

TRIMMINGS

