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BULLETIN 27A Fabric Selection: Edge Finishes



On the left the feature of this classic shirtwaist blouse is a combination of vertical and horizontal stripes. A counterchange effect is produced by the use of two striped fabrics. Blue fabric with white stripes has been used to make this tailored blouse on the right. Note the interesting detail of the small sleeve which is inset to a dropped shoulder line. The use of a striped fabric for this emphasises this design.

FABRIC SELECTION and EDGE FINISHES

Sewing your own clothes is a profitable hobby — and at the same time you can create for yourself a wardrobe that has a touch of individuality. The difference between the well-designed garment which you have made yourself to your own measurements and those that are mass-produced, is often the choice of fabric and the way it has been cut to emphasise the style. Again, finish is most important whether it be a fine hand sewn edge trimming or a neat inside seam.

FABRIC SELECTION

The pattern or weave of a fabric may be the starting point of your design and will itself suggest ideas for decoration, so that the appearance of the fabric is itself enriched. This consideration of the fabric may decide the basic style of the garment, and so it may be necessary to cut it in a particular way to emphasise horizontal or vertical lines, or to use the bias weave. Style and decoration can then form one integrated whole, both being inseparable parts of the final design.

Floral fabrics: Owing to their character, these fabrics should be used with simple styles. They do not lend themselves to intricate cutting. This is particularly noticeable with boldly patterned floral prints where care must be taken that the repeat of the pattern is not destroyed with unnecessary seaming. On the other hand, a fabric with a small all-over floral pattern is more adaptable, as the joining of seams and darts will be partially disguised by the design. A note of contrast may be obtained with the addition of some plain toning fabric on collar, cuffs or belt.

Contemporary fabrics: These fabrics which often include geometric designs of spots, stripes, checks, stars, etc. sometimes suggest ways in which the pattern of the fabric itself may play an important part in the styling. However, extra special care must be taken when cutting, so that wherever possible stripes and checks match and spots and stars are arranged in an orderly fashion to emphasise the design. It has already been shown in Bulletin Nos. 8B and 16A how some of these fabrics may be cut, tucked or pleated to achieve a new pattern. The two blouses illustrated have been planned to show the effect obtained by using striped fabric both horizontally and vertically and also the combination of two striped fabrics, white stripes on dark blue and blue stripes on white. The apron is an example of the use of counterchange in design. In this

case, two fabrics with a star pattern are used on a plain matching background.

Fabric contrasts: Contrast bands of fabric provide a useful decoration for many garments. They may be placed parallel to the lower edge of a gathered skirt or apron; they may finish the edge of a cuff or else provide a feature on the front of a bodice or round a neckline. The position of the band and its proportion in relation to the whole garment must be considered carefully so that the finished result has a satisfactory balance. The fabric samplers illustrate this point (Figure 1).

Decorative Machine Stitching: The use of the sewing machine for trimming should be considered, as it offers the possibility of interesting decoration in a simple form. This decoration, formed by rows of well-spaced stitching, may be developed and different weights of threads used. It may also be combined with braid, binding or contrasting fabric to produce different effects (Figure 2).

This is merely an introduction to designing with fabric which you may develop still further and adapt to your own uses when making your clothes.

EDGE FINISHES

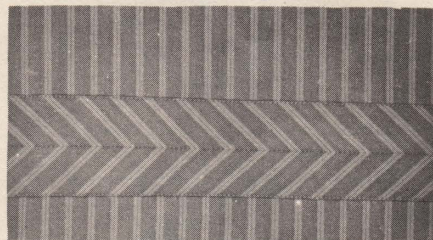
There are many ways of finishing the edges of hand-made lingerie and three methods are illustrated (Figure 3).

Pinstitching: This versatile stitch may be used to form a decorative hem edge but it is also useful for emphasising important seams or darts, or to secure an applied motif or to attach lace. It has a slight resemblance to hemstitching and consists of simple back stitches combined with upright stitches. Whatever the purpose, the method of working the stitch is the same, but it may be explained more easily by describing its application on a hem edge.

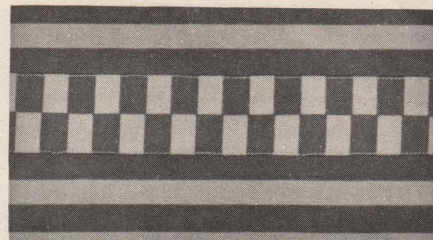
Turn under a narrow hem and baste it in position. Using matching sewing thread (or

FIGURE 1

Fabric Samplers



The chevron band is made by the accurate joining of bias cut strips.



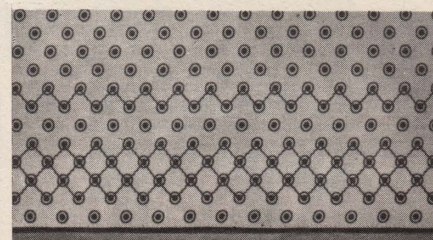
This chequered band is produced by the seaming together of vertically striped pieces of fabric.



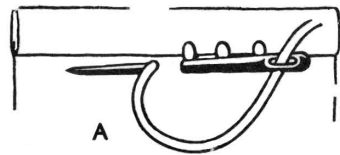
A counterchange effect is achieved by the application of these two bands. In one, the position of the stars differs from the pattern of the foundation fabric.

FIGURE 2

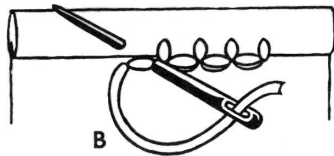
Decorative Machine Stitching



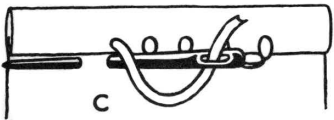
A border pattern has been made by linking up some of the spots with lines of machine stitching. The edge has been finished with a piping of the dark-toned fabric. This treatment would give an attractive finish to sleeve edges, collars, blouse fronts, etc.



A



B



C

contrasting if a more definite effect is desired) begin by bringing the thread through on the hem lining. Work a back stitch through the single fabric (A); then work a similar second stitch like this, but run the needle at an angle through the hem (B). Insert the needle into the hole made by the first stitch to complete the upright stitch (C), and continue in this way until the required length is worked. All the back stitches must be pulled tightly to form small holes in the fabric, while the upright stitches should be small and not very tight. It is important that the upright stitches be absolutely vertical, otherwise a very long stitch is formed on the back of the work.

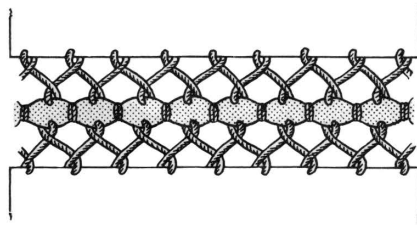
Shell Edging: This is a simple but most effective method of finishing the edges of lingerie. Bulletin No. 4A contains instructions for a shell edged hem and also for a shell

edged rouleau with bar faggoting.

Here are further variations.

Shell Edged Binding: Make a $\frac{1}{4}$ in. contrast binding along the edge. Work shell edging with the overcast stitches half the width of the binding.

Shell Edged Rouleaux with Faggoting:



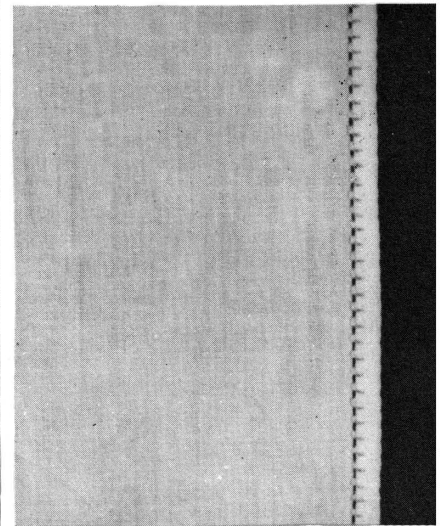
Prepare three rouleaux strips, two in a fabric of contrasting colour $\frac{3}{16}$ in. wide and one in matching fabric, $\frac{1}{2}$ in. wide. Shell edge the two narrow strips with matching thread. Make a $\frac{1}{4}$ in. hem along the lower edge of the garment, then baste this edge to a long strip of paper $1\frac{1}{2}$ in. wide. Baste one narrow shell edged strip to the paper $\frac{1}{2}$ in. from the hem. Then baste the $\frac{1}{2}$ in. rouleau $\frac{1}{8}$ in. from this and the last rouleau $\frac{1}{8}$ in. from that. Work Criss-Cross Faggoting to join all rouleaux strips as shown in the photograph. The thread used may tone or contrast with the garment.

Criss-Cross Faggoting: Commence at the lower left edge, using three strands of stranded cotton; carry the thread diagonally across the space and insert the needle from the right side, $\frac{1}{4}$ in. to the right on the upper edge, with the thread below the needle. Repeat this movement on the lower edge, also from the right side and continue the faggoting to the end of the row.

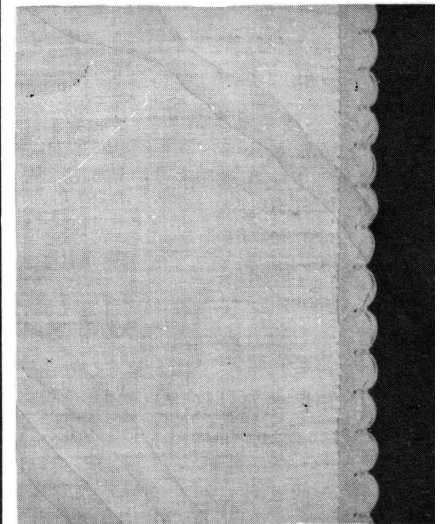


The use of counterchange in the design of this apron produces a fresh, original effect.

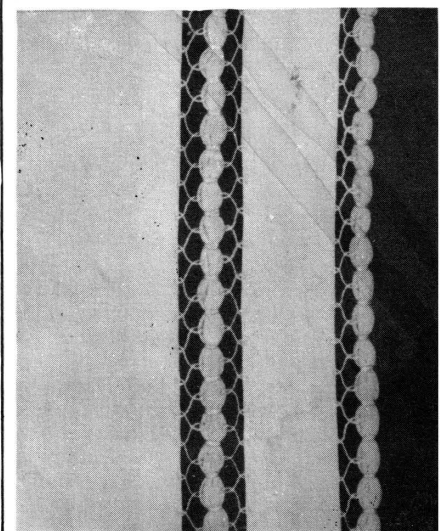
FIGURE 3 *Edge Finishes*



Pinstitched hem.



Shell edged binding.



Shell edged rouleaux with faggoting.

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