

The ART of DRESSMAKING

Copyright, 1927

By

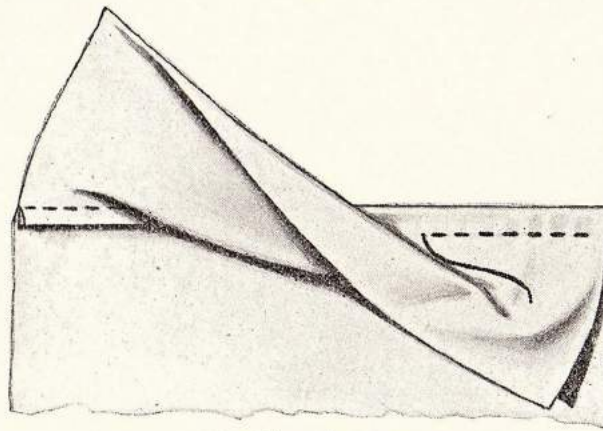
THE BUTTERICK PUBLISHING COMPANY

Chapter X

SEAMS

French Seam—Turned-in French Seam—Fell French Seam—Flat Seam—Lapped Fell Seam—Roll Seam—Dart Seam—Plain Seam Pinked—Plain Seam Stitched—Plain Seam Bound—Joined Seams—Ordinary Tailored Seam—Broad Seam—Cord or Tucked Seam—Welt Seam—Double-Stitched Welt Seam—Open Welt Seam—Slot Seam—Double-Stitched Slot Seam—Strap Seam—Lapped or Imitation Strap Seam—Raw Edge Lapped Seam

A SEAM is a joining of any two edges. The simplest form of seam, made by laying the edges together and sewing with one line of stitches on the wrong side, is used for temporary holding together, as in basting, or for a permanent seam.



98—French seam

A *French seam* is a double seam used to encase raw seam edges. Baste the two edges evenly together on the right side of the garment and sew close to the edge. (Illustration 98.) Trim off the ravelings and turn the wrong side of the garment toward you, creasing at the seam. Make the second sewing a sufficient depth to cover the raw edges. (Illustration 98.) This seam is used for

V is for Vintage

The ART of DRESSMAKING

Copyright, 1927

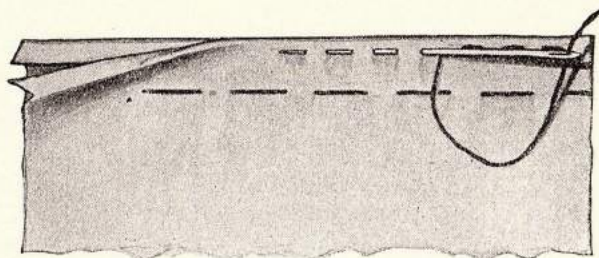
By

THE BUTTERICK PUBLISHING COMPANY

94

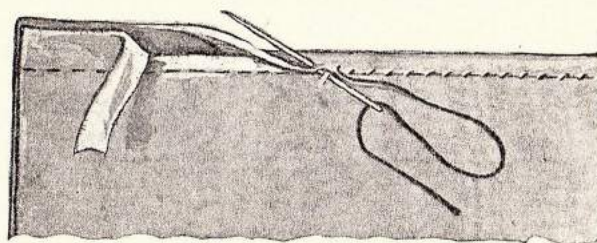
THE ART OF DRESSMAKING

thin materials and for dainty garments where it is not desirable to show stitching on the right side. It should be used on edges that are easily turned and that are not bulky.



99—Turned-in French seam

A *turned-in French seam* is used when the lines of a garment are such that this seam is more practical than the regular French seam. It is used on edges that are very much curved, and on edges that have been basted at the finished sewing line and can be finished more easily this way. Make a plain seam on the wrong side of the garment. Turn in both edges of the seam toward each other, turning each side the same amount. (Illustration 99.) Baste the edges together and stitch them or finish them by top-stitching. (Page 99.)



100—Fell French seam

A *fell French seam* is made with the usual plain seam on the wrong side of the garment. Trim off the edge that is toward you to $\frac{1}{8}$ inch in width. Turn the other edge toward you $\frac{1}{8}$ inch and bring it to the seam line. (Illustration 100.) Finish it with a hemming stitch or with small running stitches or by machine.

A *flat fell or stitched seam* has one edge hemmed or stitched down covering the other raw edge. It is used principally for wash gar-

V is for Vintage

The ART of DRESSMAKING

Copyright, 1927

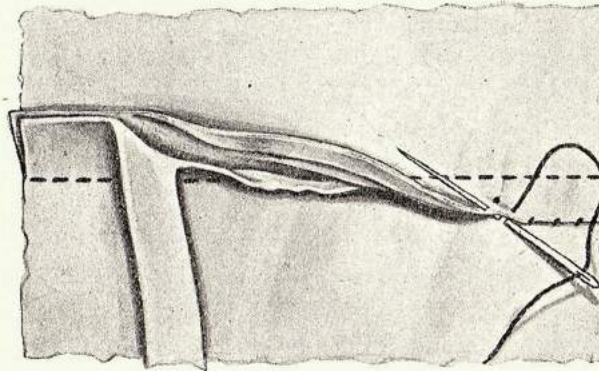
By

THE BUTTERICK PUBLISHING COMPANY

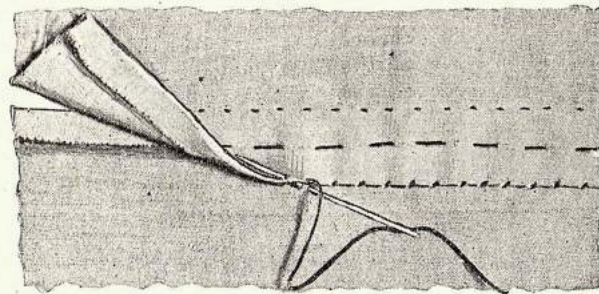
ments, such as muslin underwear made in medium-weight materials, for flannels, tailored waists and working aprons.

Baste the seam edges together on the wrong side of the garment and sew the seam with combination stitch or stitch by machine. If the edges are bias, sew from the broad part of the piece to the narrow part to prevent the material from raveling and stretching.

Remove the bastings and trim the edge toward you to $\frac{1}{8}$ inch. (Illustration 101.) Turn the other edge flat over it, pressing hard with the thumb-nail. Make a narrow turn, baste and hem or stitch by machine.



101—Flat fell or stitched seam



102—Lapped fell or stitched seam

A *lapped fell or stitched seam* is used on flannels, tailored waists or where there is no right or wrong side. Lap one edge of the seam over the other with the edges facing in opposite directions and with the seam lines exactly over each other. Baste through the seam lines. Trim off the ravelings from the edges and turn the edges under so that they meet. (Illustration 102.) The edge on each side may be sewed with a hemming stitch or by machine.

V is for Vintage

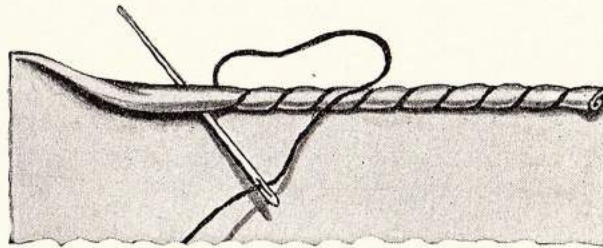
The ART of DRESSMAKING

Copyright, 1927

By

THE BUTTERICK PUBLISHING COMPANY

A *rolled seam* is used in sheer materials where an unusually narrow joining is required, and the material is likely to ravel or fray. Baste the seam edges together and trim off all the ravelings. Begin at the right end and roll the edges tightly between the thumb and forefinger of the left hand keeping the edges rolled for about $1\frac{1}{2}$ inch ahead of the sewing. Whip the roll very close together, making the stitches come under the roll and not through it. Draw the thread tight. (Illustration 103.)



103—*Rollled seam*

Dart with fulness on one side—This dart is often used across the hip of a one-piece dress to put more width in the lower part than is in the upper. (Illustration 110.) It is sometimes used at the bust for the same purpose.

To make this dart so the edges will not pull apart or form a pout at the end when finished, it is necessary to sew a stay along the outline of the dart before it is slashed.

Cut for the stay a straight piece of the material $\frac{3}{4}$ inch wider than the wide end of the dart and $\frac{1}{2}$ inch longer than the dart.

Place the stay over the dart marks on the garment (right sides together) with the edges of the stay an equal distance beyond the dart marks. (Illustration 104.) Baste the stay to position.

Turn to the wrong side of the garment and sew or stitch through the marks for the dart. (Illustration 105.)

Slash midway between the stitchings to an eighth of an inch from the end of the stitching. (Illustration 106.)

Turn the stay to the inside of the garment, turning it along the stitching on the longer side and basting the seam in the edge on the shorter side. (Illustration 107.)

Gather the longer side of the slash $\frac{3}{8}$ inch from the edge where there is no stay and along the seam joining the stay to the garment. (Illustration 108.)

Lap the plain edge of the slash over the gathered edge with the edge meeting the gathers and baste. (Illustration 109.)

This dart is sometimes stitched on the outside or machine-hemstitched, depending on the material and the effect desired.

V is for Vintage

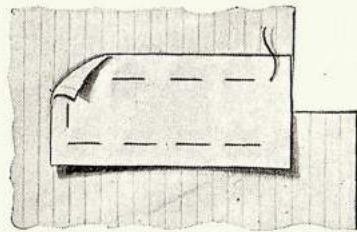
The ART of DRESSMAKING

Copyright, 1927
By

THE BUTTERICK PUBLISHING COMPANY

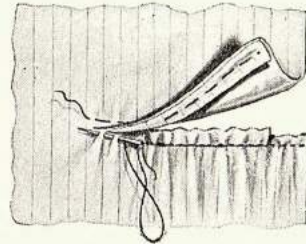
SEAMS

97

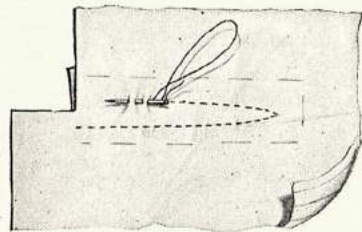


104—Baste the stay in place

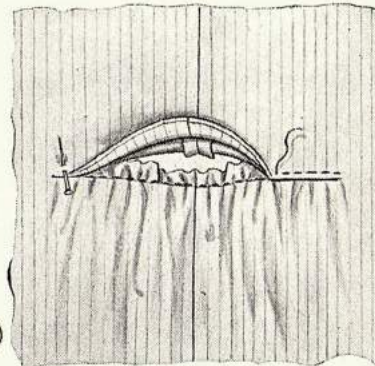
*A Dart with Fulness on
One Side*



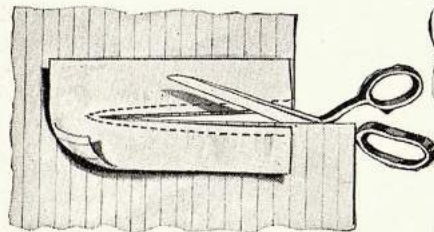
108—Gather the long side



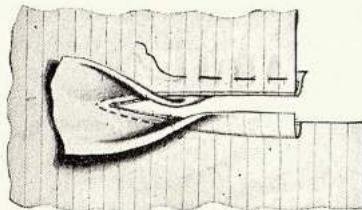
105—Sew around the dart



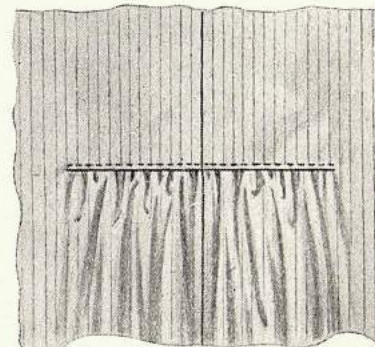
109—Lap the plain edge over



106—Cut between the lines



107—Turn in the stay



110—The finished dart

V is for Vintage

The ART of DRESSMAKING

Copyright, 1927

By

THE BUTTERICK PUBLISHING COMPANY

98

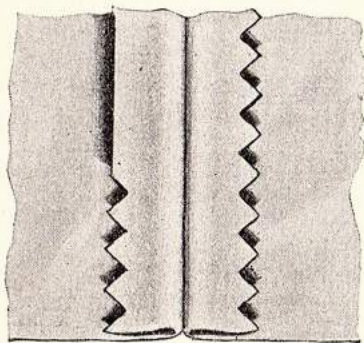
THE ART OF DRESSMAKING

Tailored Seams

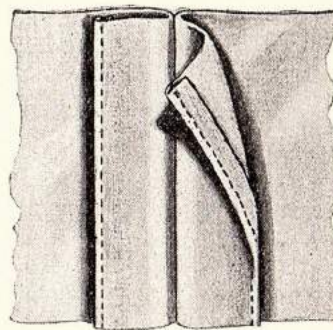
In tailored garments keep the cloth smooth at the seams, make the stitching as even as possible, and press carefully.

One should be very careful in deciding on the style of seam used on a tailored garment. To have a good tailored look the machine-stitchings on any seam must not be too fine. The thread and needle should be of medium thickness and the stitch should correspond in size.

Plain seams pinked—In plain seams of a closely woven material that does not fray or ravel, the edges of the seams may be simply notched or pinked and pressed open. (Illustration 111.)



111—Plain seams pinked



112—Plain seams stitched

Plain seams stitched—In plain seams of silk or light-weight wools, the edges may be turned under and stitched close to the turning (not through the garment). (Illustration 112.) Press open.

Plain seams bound—Plain seams of jackets, cloaks and other garments made of heavy material that will fray should be bound with satin, silk, sateen or seam binding.

The materials should be cut in bias strips an inch wide. Stitch the bias on the right side of the seam edge $\frac{1}{4}$ inch from the edge. Hold the bias easy so there is no danger of drawing the edge. Turn the bias over the seam edge and stitch just inside the first stitching. If a seam to be bound is curved, it should be pressed before binding. After pressing, the seam will have spread at the edges and the binding can be safely applied without any chance of its pulling later.

V is for Vintage

The ART of DRESSMAKING

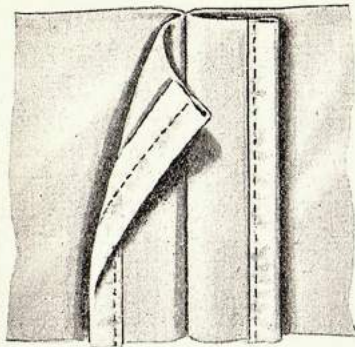
Copyright, 1927

By

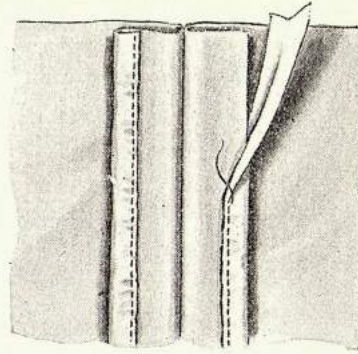
THE BUTTERICK PUBLISHING COMPANY

SEAMS

99

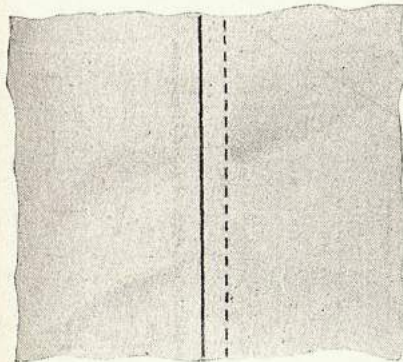


113—Bound with bias strips

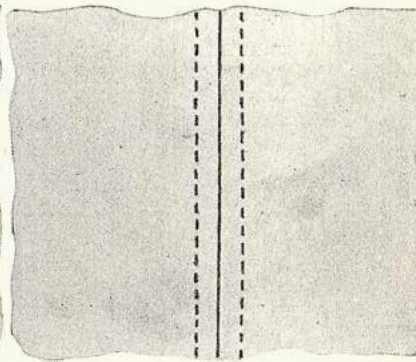


114—Bound with seam binding

Seam binding should be wide enough to cover the edge nicely. Fold the binding with one edge a trifle shorter than the other, press it with a warm iron. Slip the binding over the edge of the seam with the shorter edge toward you, hold the binding a little easy so that there is no danger of drawing the edge. Sew the binding on with a running stitch or stitch it by machine, catching the edge of the binding on both sides of the seam edge. (Illustration 114.)



115—Edges turned one way



116—Opened and stitched

Joined seams of garments in which the lining and outer sections are stitched together are finished by turning in the raw edges of cloth and lining toward each other and closing the edge with overhand or running stitches. Where the seam is curved, the edges must be notched to prevent the garment from pulling.

An ordinary tailored seam which makes a good, neat finish is the plain seam pressed with both edges turned to one side, and a row of

V is for Vintage

The
ART of DRESSMAKING

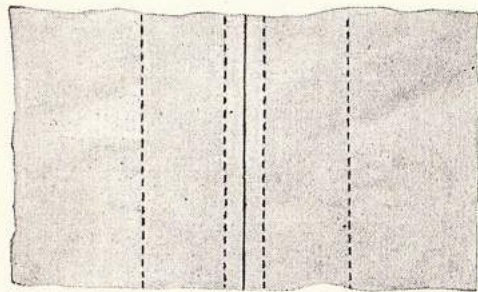
Copyright, 1927
By

THE BUTTERICK PUBLISHING COMPANY

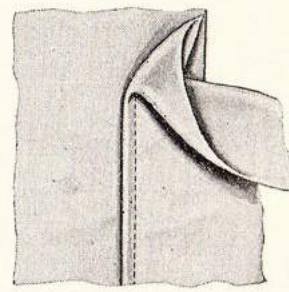
100

THE ART OF DRESSMAKING

machine-stitching run in neatly along one side of the seam from the right side of the garment as shown in Illustration 115. Or, if preferred, a row of stitching may be applied to each side of the seam. (Illustration 116.) In the latter case, however, the seam should be pressed open before running in the stitching.



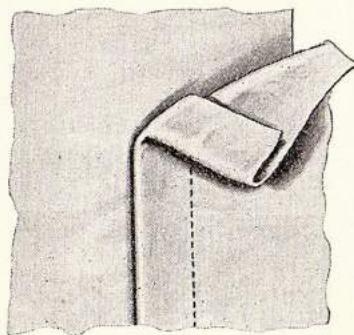
117—Broad seam



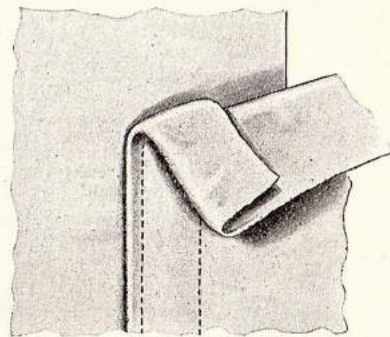
118—Cord seam

A *broad seam* is a plain, wide seam with four rows of ornamental stitching. (Illustration 117.) This seam is mostly used on tailored garments of heavy materials.

A *cord or tuck seam* is a plain basted seam with both edges turned to one side, and a row of stitching run about one-eighth of an inch or more from the seam, through the three thicknesses of the goods. This creates a raised or cord-like effect. (Illustration 118.) The undesirable thickness on the underside may be cut away at the inner edge as close to the stitching as possible. Remove the bastings.



119—Ordinary welt seam



120—Double stitched welt

V is for Vintage

The ART of DRESSMAKING

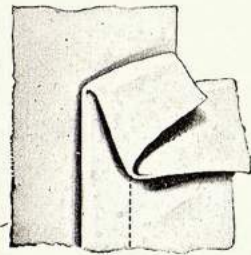
Copyright, 1927

By

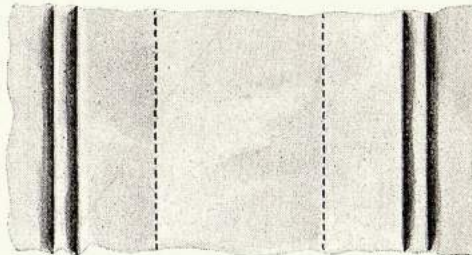
THE BUTTERICK PUBLISHING COMPANY

A *welt seam* is made by first stitching a plain seam with one edge of the material left very narrow. Then turn back the fold and baste down close along the narrower seam edge. Stitch parallel to the line of bastings, keeping the seam flat. Illustration 119 shows this seam with the machine-stitches ripped out at the top to expose the narrow seam edge underneath.

A *double-stitched welt seam* has an additional row of stitching set in one-fourth inch more or less from the edge. (Illustration 120.)



121—Open welt



122—Reverse side of slot seam

An *open welt seam*—The edge is first turned under according to the instructions given in the Deltor and basted. The under edge is then placed with raw edges even and basted. With one row of machine-stitching the tuck-like fold and the seam are made secure. (Illustration 121.)

A *slot seam* is made by basting the seam as for a plain seam. The basting stitches should be short enough to keep the seam firm while it is being pressed open. Then baste an understrip of the material, a trifle narrower than the combined width of the seam edges, directly under the basted seam. (Illustration 122.) From the right side, stitch the desired width on each side of the center. Remove the bastings. The turned edges, now free, give the slot appearance, whence the name.

A *double-stitched slot seam* is produced by stitching another row each side of the center close to the turned edges. (Illustration 123.)

Strap seams are plain seams over which straps of the material are stitched for ornamental purposes. The strips for these straps may be cut lengthwise of plain material from pieces that are left after cutting out the garment, but experience has taught that when

V is for Vintage

The ART of DRESSMAKING

Copyright, 1927

By

THE BUTTERICK PUBLISHING COMPANY

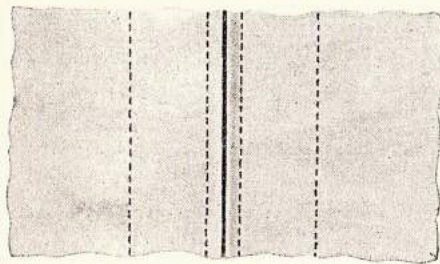
102

THE ART OF DRESSMAKING

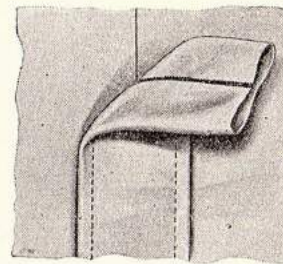
silk is used it is better to cut them on the bias, and when the material is cloth the better result will be obtained if the straps are cut crosswise or bias of the goods.

For a finished strap that is five-eighths of an inch wide, the strips are cut one and one-fourth inch wide. Join the two raw edges with loose overhand stitches as shown in Illustration 285, page 170, spread out the strap with the line of joining directly on the center and press.

When making strap seams it is desirable to graduate the thickness at the seam as much as possible. For this reason, cut the seams either wide enough so the edges on the underside will extend beyond the edges of the strap, or cut them narrower so the edges of the strap will extend beyond the seam edges.

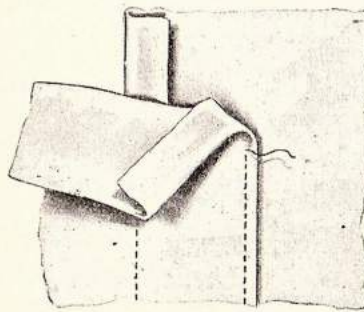


123—Double stitched slot seam

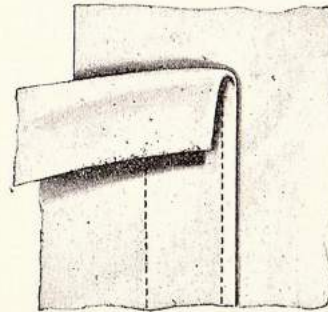


124—Strap seam

Baste the straps carefully over the seams, with a line of bastings run along each edge and stitch. (Illustration 124.) When it is necessary to piece the straps for long seams, avoid having the joining seam in a prominent place on the garment.



125—Imitation strap seam



126—Raw-edge lapped seam

V is for Vintage

The
ART of DRESSMAKING

Copyright, 1927

By

THE BUTTERICK PUBLISHING COMPANY

A lapped or imitation strap seam is the most practical finish for unlined garments. The edges at the seams are lapped and the raw edges turned in with a row of stitches finishing it alike on the right and wrong sides. (Illustration 125.)

A raw-edge lapped seam is used in making garments of heavy, closely woven material that will not fray or ravel. The seam edges must be cut very accurately and smoothly. Baste the edges evenly, lapping them the full allowance, and stitch as near the edge of the upper lap as possible. A second row of stitching five-eighths of an inch from the first gives it a neat and tailored finish. The seam on the underside should be trimmed off evenly. (Illustration 126.)

When trimming is applied over seams, the plain seam is used. It should be finished and pressed before the trimming is added.

V is for Vintage