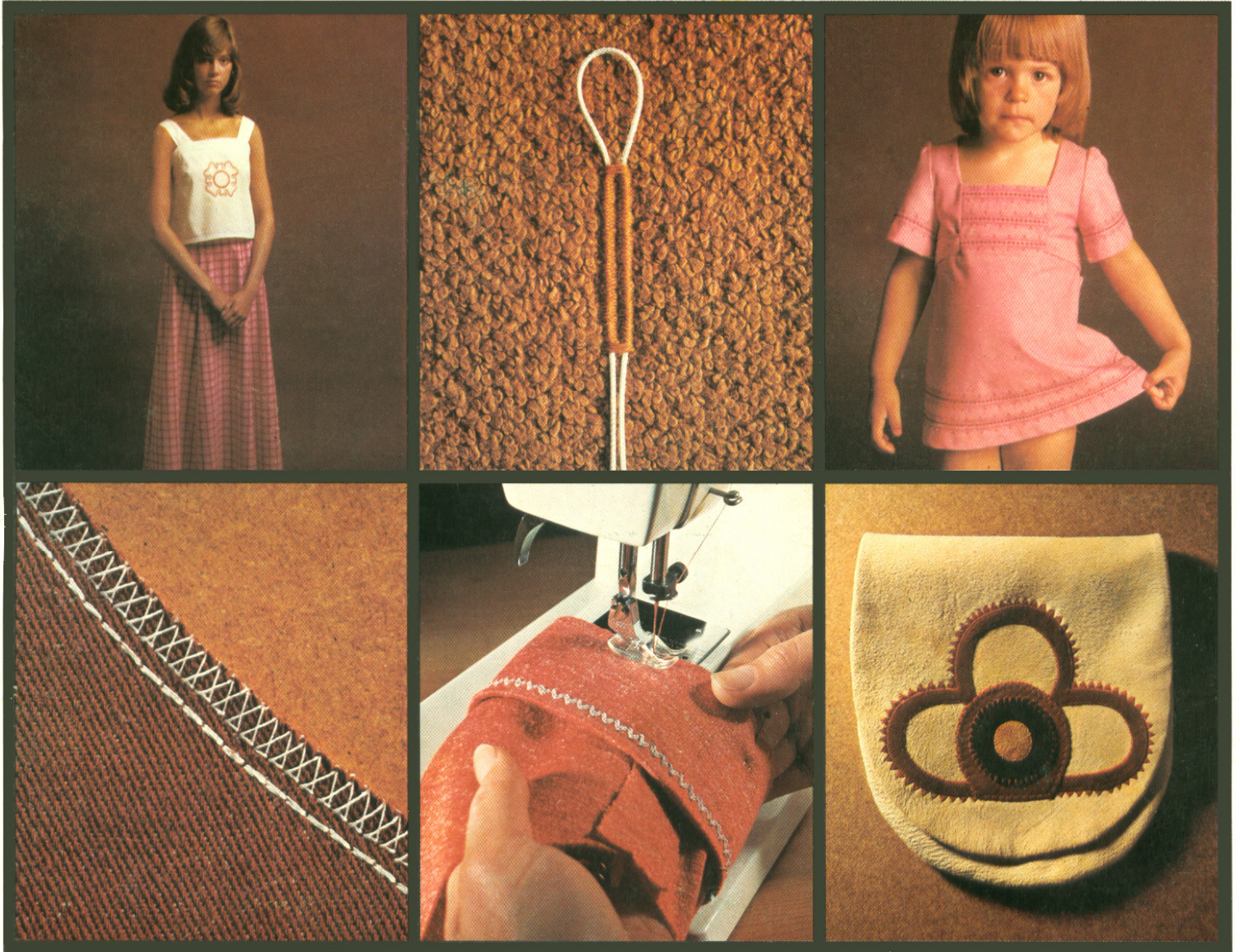


Viking Sewing Manual



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This is “part two” of the instructional literature that comes with your Viking sewing machine.

“Part one” is the Operating Manual. Whenever you want to check which dial to turn or what else to do in order to make your machine perform a specific sewing operation, you can look it up in the Operating Manual, quickly.

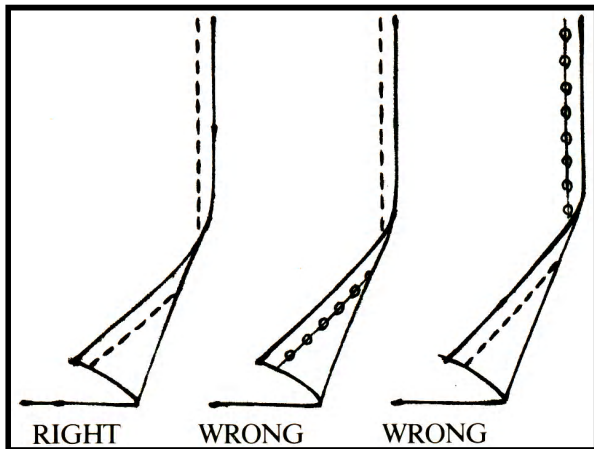
The Sewing Manual, which you are now reading, contains many additional sewing hints that you might find helpful. By presenting them in this separate booklet it has been possible to give you more complete information while keeping the Operating Manual concise for easy reference.

Together, the Operating Manual and the Sewing Manual will help you utilize more of the fine Viking features to the greatest possible advantage.

A handwritten signature in black ink, reading 'Else-Marie Gutarp'. The script is cursive and fluid, with the first name 'Else-Marie' written in a larger, more prominent hand than the last name 'Gutarp'.

Else-Marie Gutarp
Director of the Sewing Academy
at the Viking-Husqvarna Factory,
Huskvarna, Sweden

General hints



It is always wise to try a **tension test** on the fabric you are using before beginning to sew your garment together. To do this, fold an off cut of the fabric in half and sew a straight seam in the direction of the grain; the two threads should lock between the two layers of fabrics. If the lower thread lies along the underneath of the seam pulling the top thread through, the top thread tension is too loose, and should be set on a higher number. If the upper thread lies along the top of the seam pulling the lower thread through, the top tension is too tight and should be set at a lower number. In most cases it is sufficient to alter the tension only on the top thread; you will rarely need to adjust the tension on the lower thread. Loose tension reduces the strength of the seam and tight tension will give a puckered seam.

Always start a straight seam by turning the hand wheel towards you so that the needle enters the seam line, then lower the presser foot. When sewing zig-zag and other stitches it is easier to lower the presser foot over the center of the seam, then lower the needle.

When sewing on thin and soft fabrics, start the seam about 1/4" from the edge of the fabric to

prevent it from being pulled down into the needle hole in the throat plate. If you wish to extend the seam out to the very edge of the fabric, sew a few reverse stitches and then hold the thread behind the presser foot when sewing forward again. Start the machine gently and increase the speed gradually. Watch the presser foot to ensure that it follows an edge or a seam — don't watch the needle!

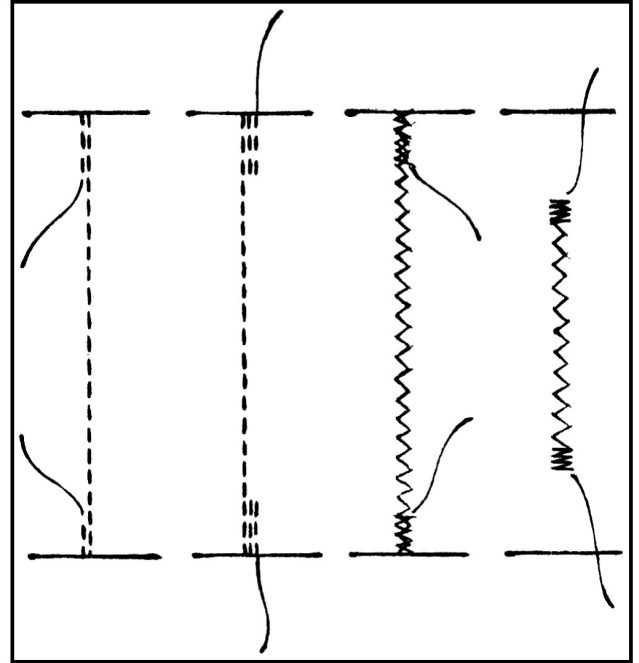
The best way to hold the fabric is illustrated above. Rest the left hand lightly on the fabric and help guide it forward while holding the edge of the fabric with the right hand.

Let the machine feed the fabric. Only guide the fabric toward the presser foot. When sewing very thick seams you can assist the machine by releasing the pressure on the presser foot and gently leading the material forward.

The reduction gear also helps when sewing thick materials.



When turning a corner stop with the needle down in the fabric. This also applies when stopping the machine in order to re-arrange the work.

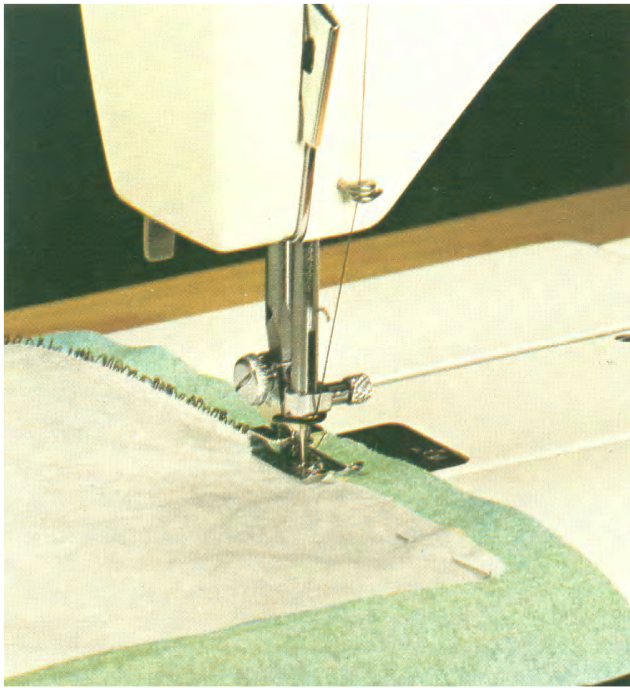


Lock the seam ends by pressing the reverse button, making the machine sew backwards. This prevents stitches from coming undone. When sewing zig-zag stitches lock the seam end by sewing a few stitches with the feed dog lowered.

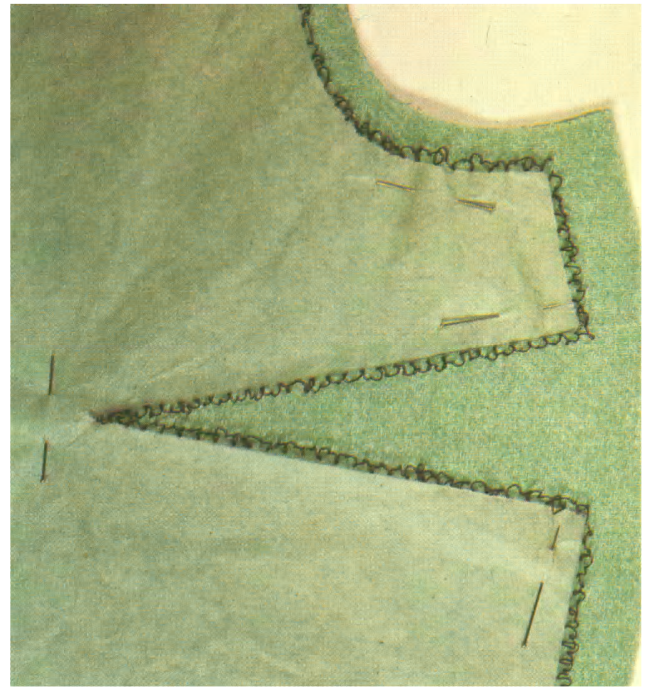
With the elastic straight stitch there is no need to lock the end of the seam as this is done automatically. Before you remove the fabric, the machine should have fully completed the last stitch, with the needle in its highest position.

Pull the threads away from you and cut them. Leave at least 6 inches (15 cm) of thread in the needle so that it will not be drawn out of the eye of the needle when the next seam is started.

Marking



Having cut your garment it is necessary to transfer all the instructions from the paper pattern to the fabric. On cotton and other less delicate fabrics you can mark with marking paper and wheel or with chalk or pencil. For finer and more delicate fabrics you use the **Viking marking presser foot (41 13 931)**. Set the machine for zig-zag — stitch length 2—2.5 and stitch width 2. Reduce thread tension to the buttonhole symbol (test).



Carefully pin the pattern pieces to the fabric. Cut out the darts and other markings from the paper and sew around the pattern, as close to the edge of the paper as possible. Remove the pattern.

Basting



Pull the pieces of the fabric apart and snip the stitches between the layers of fabric. The threads now remain in the fabric in the form of small tassels and show where the seams are to be sewn.

Tape-Sew hint. Attach pieces of tape to the reverse side of the pieces of garment and write the directions on them i.e. “right sleeve”, “left sleeve”, “upper collar”, etc. The positions of the pockets, buttonholes, etc., can also be marked with the tape.



Pin basting saves work when sewing simpler garments. Insert the pins at right-angles to the seam. Then sew the seam and remove each pin as you come to it.

If you are careful, use fine pins, and relatively long stitches, you can sew right across the pins. However this involves a risk of blunting the needle.

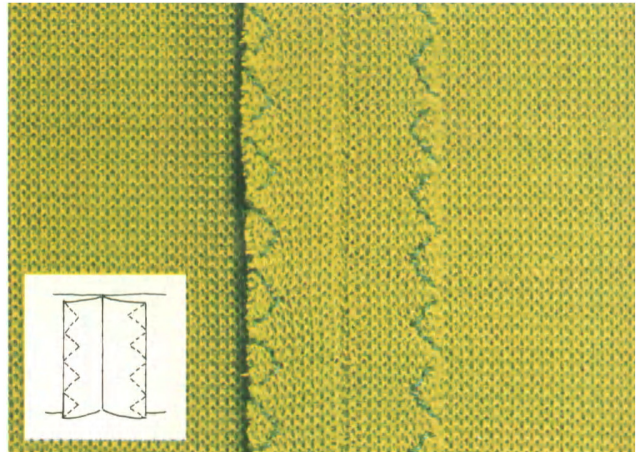
Machine basting allows you to try on the garment before sewing it together. Pin the seams as described above. Set the machine for the longest stitch length with loose top thread tension. Baste the parts of the garment together. You can, after finally sewing the garment, remove the basting by drawing out the lower thread.

Overcasting and assembling

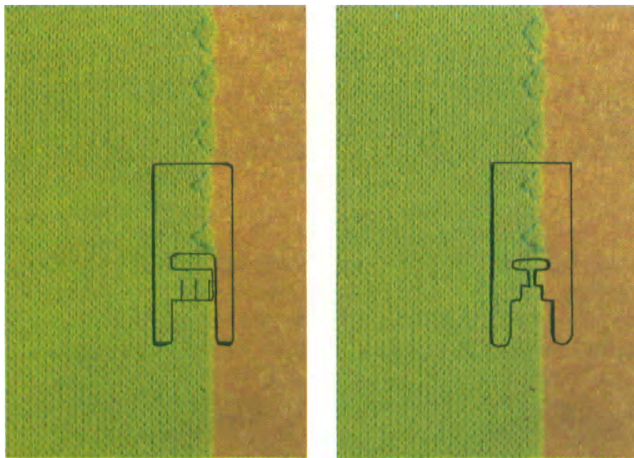
PRESSED OPEN SEAMS

are formed by first overcasting the edges of the fabric with three-step zig-zag or some other type of overcasting seam, and then sewing the pieces together with a straight seam, either ordinary or elastic. It is wise to overcast the edges of every piece individually before sewing the garment together. If it is necessary to adjust the seam and cut off the seam allowance, it can easily be overcast again. On the other hand, armholes and neck lines should not be overcast in advance, unless the fabric frays easily.

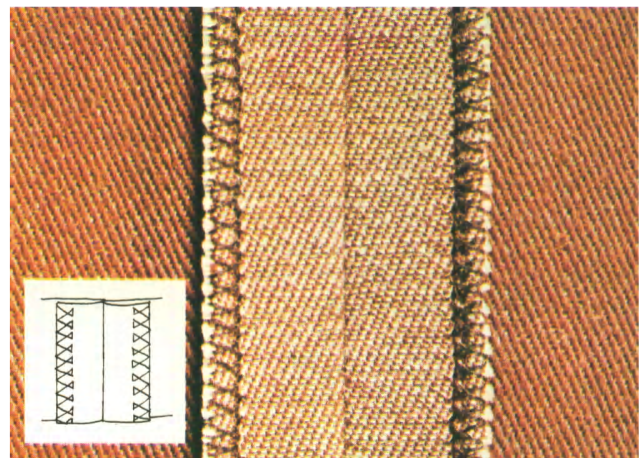
Pieces to be turned after stitching, such as collars, pocket flaps and so on, need not be overcast either. You may also overcast the seams during the progress of the work, but never sew the garment together before overcasting as the seams will be more difficult to get at and the overcasting will be neither neat nor efficient. Trim the edges of the fabric before overcasting. Use as fine a thread as possible. Make sure that the needle



Three-step zig-zag has many advantages over ordinary zig-zag when overcasting. It is more elastic and does not pull the edges of the fabric together when dealing with thin fabrics. It is preferable to use overcast stitch (C, green) for certain thin fabrics.



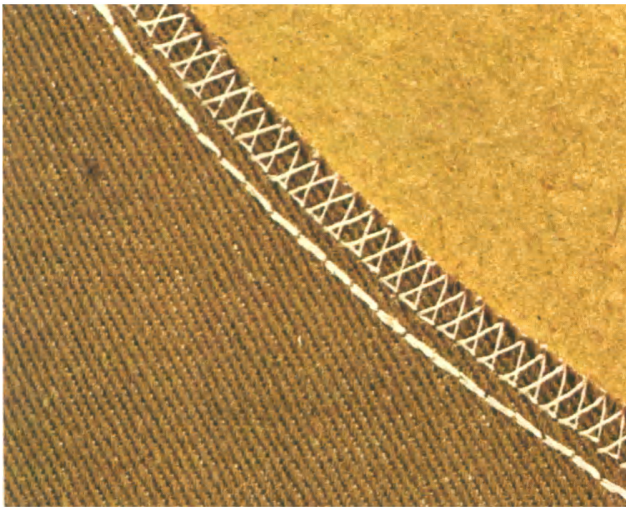
sews over the edge of the fabric. If you use the largest stitch width (4) it will be sufficient if the edge of the fabric follows the notch on the presser foot No. 4111 383 or the right-hand indication on the presser foot No.4114512 as shown in the pictures. If a narrower stitch width is used, determine the correct measurement by sewing a sample seam on a scrap of the fabric.



Double overlock is suitable for overcasting loosely woven or knit fabrics. Threads criss-cross to reinforce the edge.

Straight stitch can be used for joining pieces of fabric which are not elastic and are not likely to be subjected to much strain.

The normal stitch length is 2, but the structure and weave of different fabrics may require different adjustments to the length so that the stitches will blend attractively into the weave of the fabric. In general shorter stitches may be used for thin fabrics, but remember that if the stitches are too short the seam will



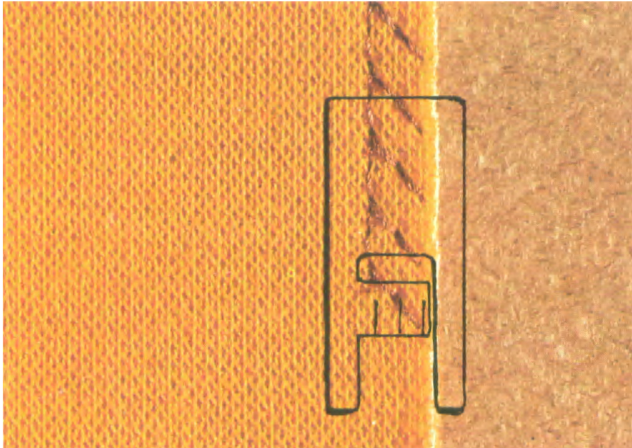
become puckered and if they are too long the seam will be too loose.

Elastic straight stitch should be used instead of ordinary straight stitching for all elastic material. It is also to be preferred for putting in sleeves and for crotch seams which are always subject to considerable strain, even in non-stretch materials. Relatively fine thread should be used for elastic straight stitching.

A tip: Baste the seams using ordinary straight stitching, stitch length 6, and a thread the same color as the material. When you have tried on the garment, the seams can be “sewn in” with elastic straight stitching. The tacking thread need not be removed if you sew exactly along the basting seam.



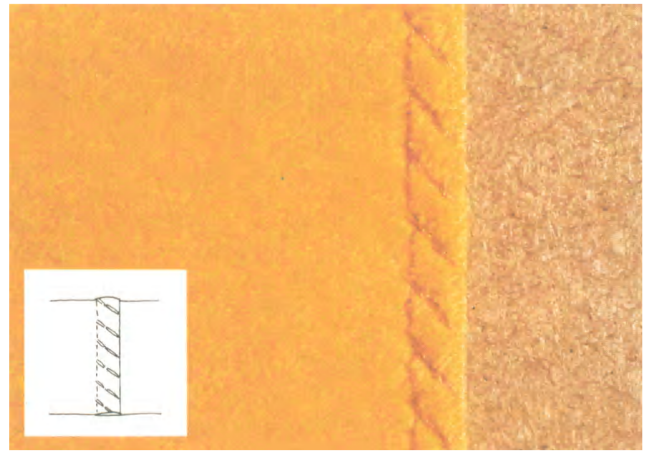
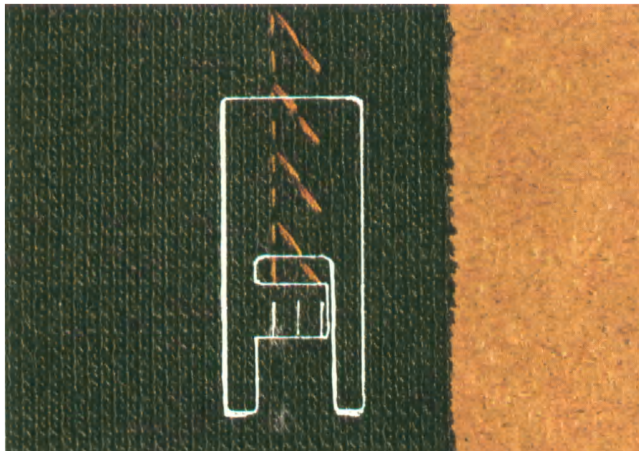
With the help of the edge guide (40 15 420) it is easy to sew at a uniform distance from the edge. With simple garments it is therefore generally unnecessary to mark the seams. Instead, it is enough to set the edge guide for the prescribed seam allowance.



SEAMS WITH EDGES OVERCAST TOGETHER

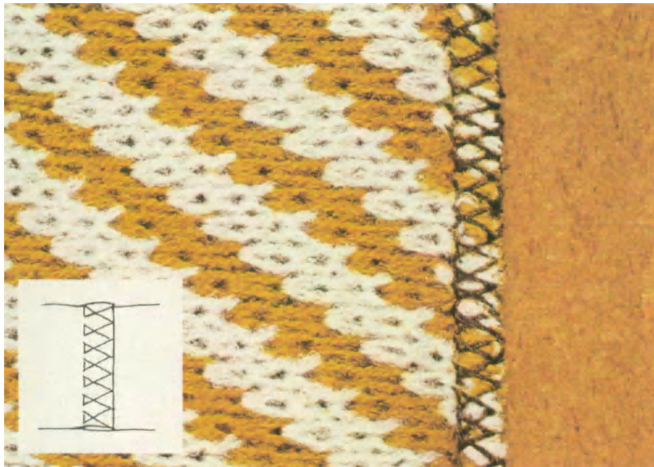
are obtained when you stitch the pieces together and overcast in one step. You can use elastic knit stitch, double overlock or overcast stitch. Calculate with a 1/4" seam allowance. Using presser foot No. 41 14 512 you can let the edge of the fabric follow the right-hand marking on the presser foot, as shown.

Trim the remaining seam allowance once you have finished the seam.

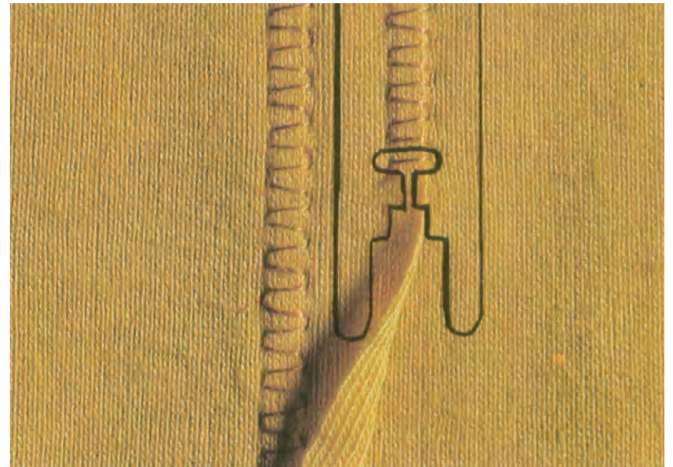


If you prefer it, you can cut the garment with a wider seam allowance, but remember that the left-hand edge of the seam should then follow the marking for the seam. You can see in the picture how the left-hand marking on the transparent presser foot (41 14 512) can be used as a guide.

The overlock stitch will stretch and binds the edges of the fabric well. It can be used for any fabric but is especially suitable when thin, elastic seams are required in knit fabrics, double knit and stretch towelling.



Double overlock can be used for sewing and overcasting in one operation in both stretch and non-stretch fabrics. The overcasting is very close-set and is therefore ideal for loosely woven, rough textured materials and fabrics that tend to fray.

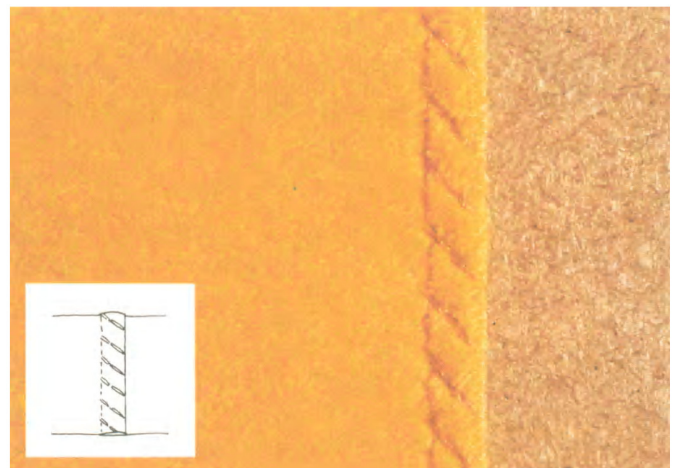


OVERLAP SEAMS

are soft and pliant and therefore ideal for baby and children's clothes and for sewing in leather. Place the seam allowances on top of each other (matching the markings). Stitch along the open edge on the right side. Turn the work and then stitch along the open edge on the wrong side.



Overcast stitch is suitable for simultaneous sewing and overcasting in sheer materials.



Double action stitch is ideal for overlap seams in almost any type of material.

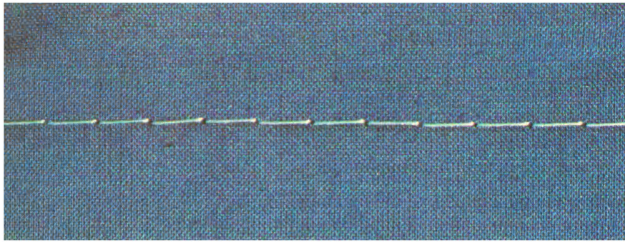
Top stitching



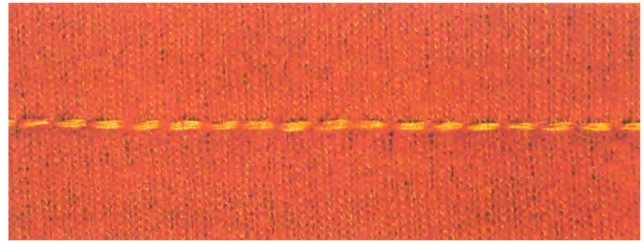
Attractive top stitching can be achieved by using several types of stitches and varying methods, as shown on the opposite page. The jacket shown here has top stitching done with Ric Rac.



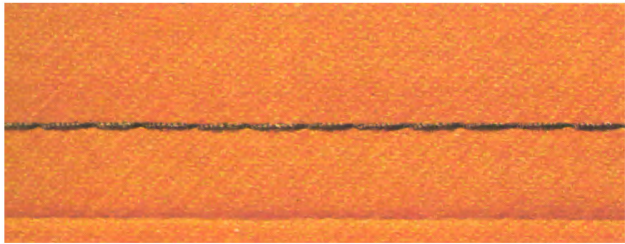
The stitching should be done on double fabric. In thinner fabrics it is even advisable to use interfacing. The top stitching on the skirts shown above has been done using coarse thread and lone stitches.



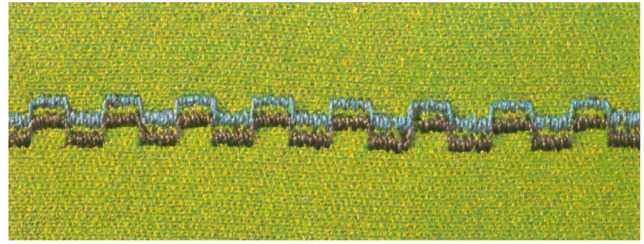
Use fine thread and a fine needle for top stitching on thinner fabrics. The picture shows top stitching on cotton cambric performed with ordinary straight stitch, long stitches and ordinary sewing thread.



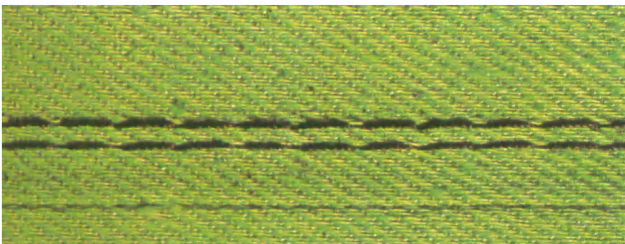
Elastic straight stitch gives attractive top stitching in any fabric, especially double knit. Use fine thread.



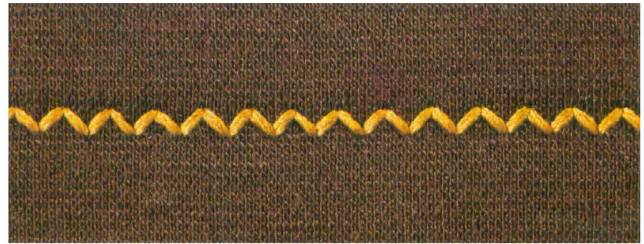
Coarser thread can be used in thicker materials to give a more pronounced effect. The picture shows top stitching sewn with synthetic buttonhole silk, ordinary straight seam and stitch length 6.



Decorative stitches can also be used for top stitching. The decorative effect can be enhanced by using twin needles and threads of different colors, as shown here.

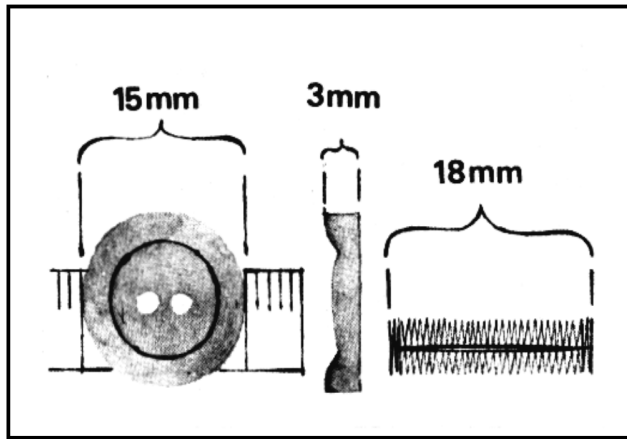


You can achieve parallel stitching by using twin needles. It is best to use a coarse upper thread and a finer lower thread.

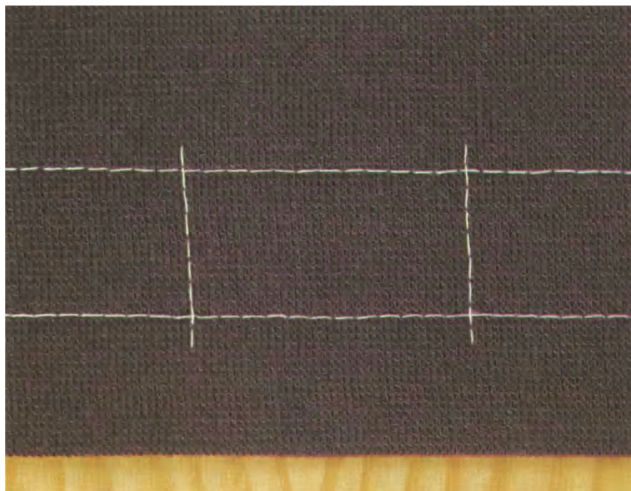
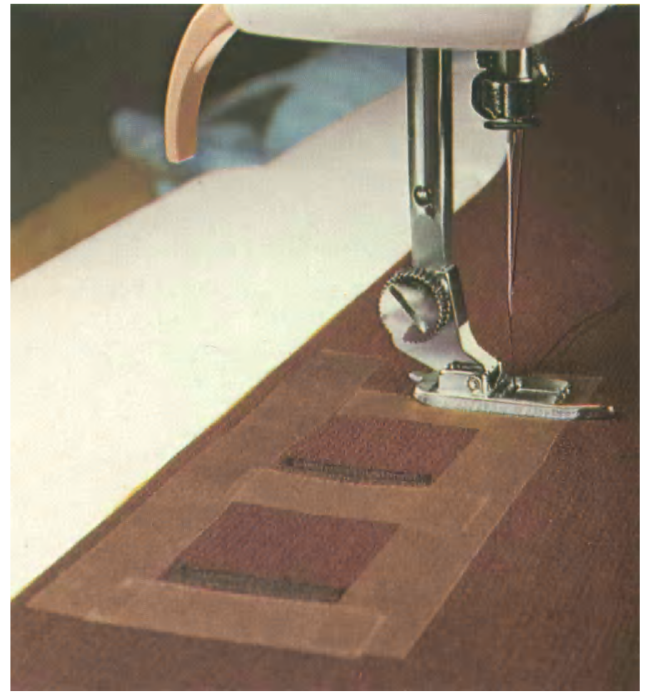


Ric Rac gives pronounced stitching thanks to the triple thread.

Buttonholes

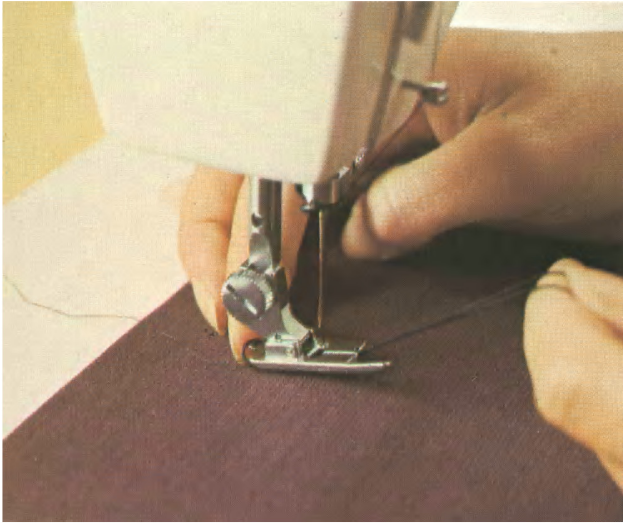


Determine the length of the buttonhole by measuring the button and adding 1/10" to 3/16" depending on the thickness of the button and the fabric. The distance from the edge of the garment should normally be equal to the width of the button.

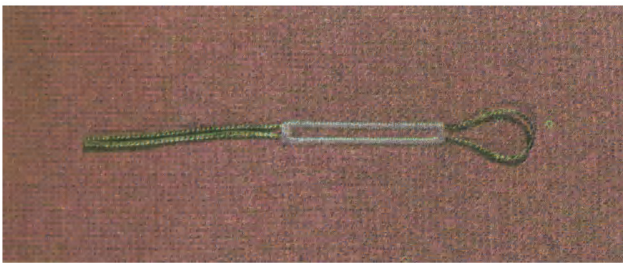


The position of the buttonhole can be marked with thread, as illustrated, or with chalk or adhesive tape.

When using tape, check first to ensure that the tape does not damage the fabric. The tape should preferably be placed alongside the buttonhole position so that you do not sew into the tape. However in loosely knitted fabrics like sweater knits the buttonhole may be sewn on the tape. Make a trial buttonhole on a scrap of the material first. If the garment has an interfacing then the trial buttonhole should also have one. Cut open the trial buttonhole and see if the button will go through it. If not, slightly lengthen the buttonhole.



You can make a **reinforced buttonhole**, by sewing the “columns” twice as described in your Operating Manual, or make a **corded buttonhole**, by sewing over a coarse thread, buttonhole twist thread or gimp thread. Corded buttonholes are recommended whenever you sew with knitted or stretch fabrics. Attach a gimp thread loop as shown in the picture around the projection at the heel of the buttonhole foot (41 II 650). Draw the gimp threads towards you, one under each groove in the presser foot. Lower the presser foot, and sew the buttonhole in the normal way.



When the buttonhole has been finished, pull the loose ends of the gimp thread so that the loop reinforces one end of the buttonhole. Using a needle, hand sew the loose ends through to the reverse side and tie them.



Making Eyelets



With the aid of a special eyelet plate, it is possible to make eyelets in embroidery, belts, etc. Plates are available for holes of 4 mm (5/32") and 6 mm (7/32"), No. 4115 855-01 and 4115 855-02 respectively. Lower the feed dog. Remove the presser foot and attach the special eyelet plate by sliding the hooks at the rear of the plate into the feed dog slots and then press down the front of the plate. Darning or preferably embroidery cotton No.40 or 50 should be used. Loosen the tension on the top thread. Set the stitch selector at the left-hand starting position, stitch width at 3 or 4. Use an embroidery hoop for thin fabrics. Carefully cut or puncture a small hole in the fabric with the seam ripper and fit it over the stud on the plate. Ensure that the hole fits snugly over the stud. Lower the presser foot lever. Draw up the bottom thread. Hold both thread ends and sew over them, the sewing needle alternately in the stud hole and the fabric. You may use the button reed to protect your fingers and use the low speed gear for more accurate speed control. Rotate the work very slowly and sew the stitches close together in order to obtain an attractive eyelet. Cut off both the loose starting threads just before the eyelet is completed.

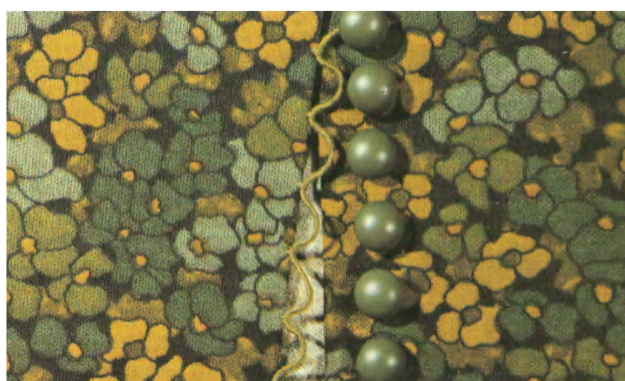
The eyelet may be sewn with greater intervals between stitches the first time round, then a second time with stitches closer together. How close the stitches will be to each other depends on how slowly you rotate the fabric and the speed of the machine.

Making loops



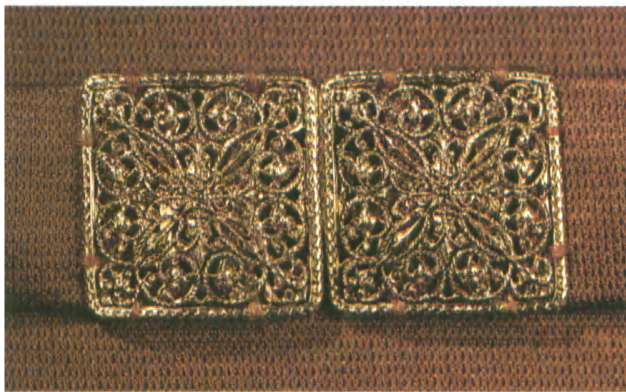
Loops may be made on the machine as follows. Change to the raised seam presser foot (41 II 389). Lower the feed dog. Set the machine on zig-zag, stitch width 2, and loosen the top thread tension. Use buttonhole twist, light cord or ordinary smooth string as a gimp thread and place it under the presser foot. Use fine thread, preferably embroidery cotton, as both upper and lower threads. Sew over the gimp thread with a zig-zag as you carefully draw the gimp away from you by hand.

Remember, the feed dog is lowered so the closeness of the stitches will depend on the pace at which you draw the gimp thread. It is easier to sew the stitches somewhat farther apart and then sew over the gimp thread again to achieve a smooth, neat appearance.



The resulting loop can be used for belts or for button loops. It should be attached with zig-zag stitching. If it is to be used along an edge, it can be attached before the facing is sewn on.

Sewing on buttons, buckles, etc.



Not only buttons, but also rings, large hooks and eyes, etc. may be sewn on by machine. Remove the presser foot, leaving only the presser foot ankle. Lower the feed dog. Set the stitch selector in the left-hand position and test to find the correct stitch width. Sew on the button, ring or buckle with seven or eight stitches. You can also attach the ring, etc. with a row of stitches, by carefully moving the work forwards. Finally, fasten the thread by setting the stitch width knob at 0 and sewing several stitches in the same place.

The buttons or buckles may be held in place with tape before being placed under the presser bar (provided that the particular fabric is not damaged by the tape; test it first). If you wish to have a thread stem or “shank” under the button, use the button reed (41 II 732).

Gathering



Gathering with increased stitch length is the most common method. The best results are obtained if the stitch length is only increased to approximately 3 or 3.5 and the upper thread tension is loosened slightly. Two rows of gathering stitches are sewn side by side — the lower threads from both rows are then pulled simultaneously to effect gathering.



Gathering by zig-zagging over a coarse thread (sewing thread or buttonhole twist) gives a more durable result, for example at a skirt waistband. This method is useful for the gathering of very wide or long pieces, where the gathering thread may tend to break. Two rows of gathering stitches should be sewn for more uniform gathering.



Easing the fullness by gathering after zig-zagging over a cord or gimp can be done at the lower edge of a circular skirt in order to reduce the circumference slightly for hemming, and also when making a pocket with rounded corners. The gimp should just barely run smoothly in the stitching but naturally must not be stitched down. Recommended setting: stitch length 1, stitch width 1.5 (test).

Gathering

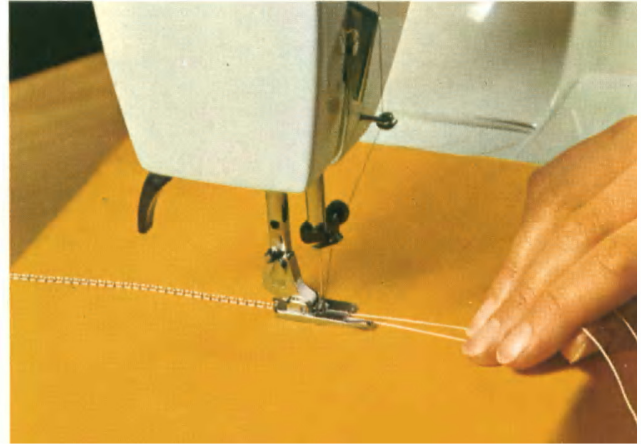


Gathering with sheer elastic gives soft, stretchable gathering for use on blouses, children's garments and nightwear. Hold the elastic firmly both in front and behind the presser foot and stretch the elastic — not the fabric! The zig-zag stitch should be wide enough so that the elastic can glide within it and the gathers will be evenly spaced when the work is finished. Stitch length 2.5 and stitch width 2 are usually sufficient.

In a similar way, double overlock can be used as casing for 1/8" flat elastic.



Gathering with flat elastic is more decorative if the elastic is attached with three-step zig-zag. Stretch the elastic both in front and behind the presser foot and sew along the center of the elastic. The elastic should be uniformly stretched along its entire length.

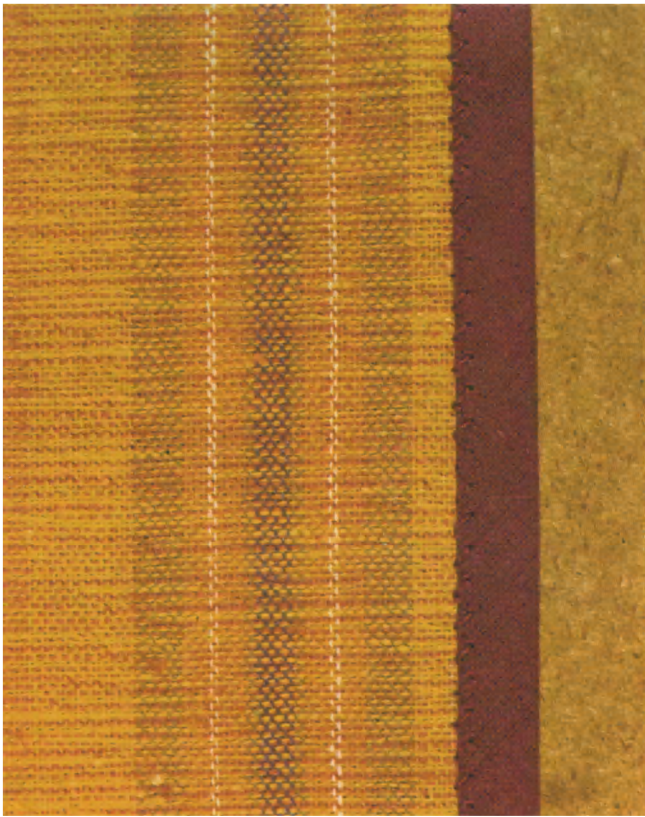


Gathering with a shirring stitch; Use the buttonhole presser foot (41 II 650) and place the elastic thread around its "heel". Remember that the elastic thread will always be stitched in double, so take this into account when calculating how much you will need. Sew over both lengths of the elastic simultaneously. The shirring elastic may either be stretched while sewing or when you have finished the seam. In the latter case it is important that the elastic does not get stitched in by mistake, but can run freely under the stitching.

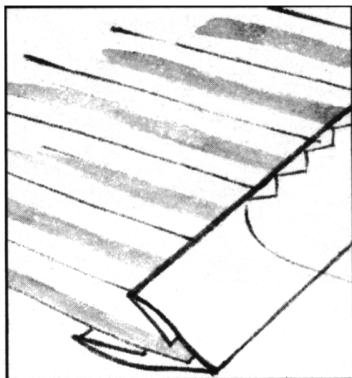


Elastic smocking can be obtained by sewing several rows of gathering next to each other, either using the shirring stitch or zig-zag stitching over shirring elastic.

Bound edges

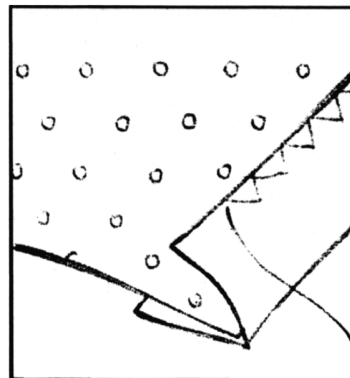


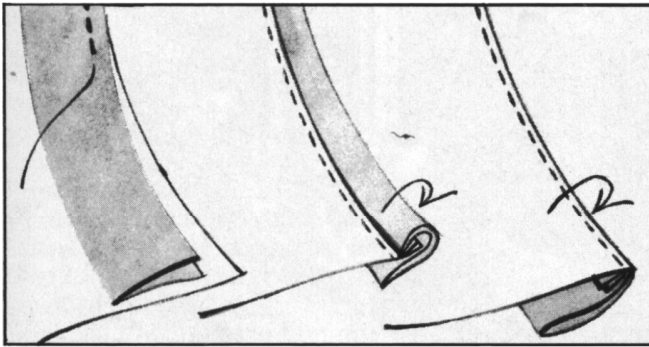
The simplest method is to use ready-made bias binding. If the binding is to be sewn on to a curved edge it should be pre-shaped. Fold it over the edge



of the fabric allowing the lower part (which will be on the reverse side of the fabric) to be slightly wider. Sew using a straight seam or, even easier, using zig-zag, stitch length 1 and stitch width 1-1.5 (test). A decorative stitch may also be used.

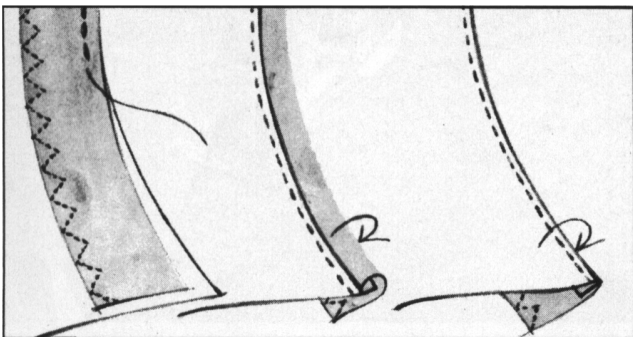
If you have a woven seam binding, just fold it over the edge of the fabric and stitch on the same way as for bias binding.



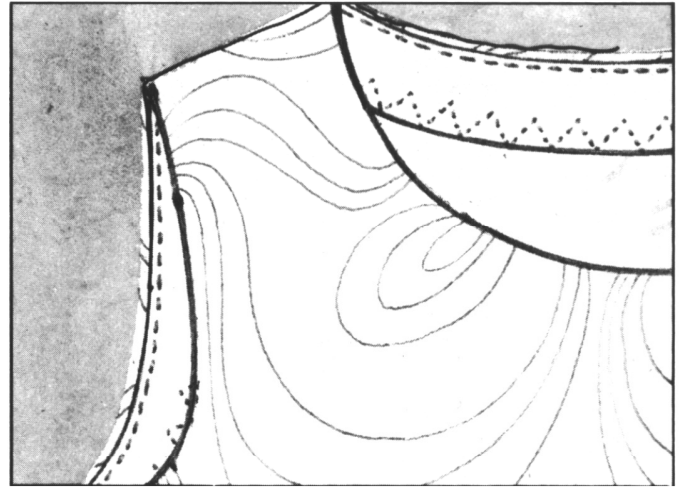


Another method is to use ready-made, unfolded bias tape or to cut strips from the fabric. Fold them double lengthwise and press. Place the strip against the right side of the garment with the cut edges together. Sew on the tape, leaving about 1/8" seam allowance. Fold the strip over to the reverse side, leaving about 1/8" visible on the right side. Stitch from the right side of the material exactly along the last line of stitching so that the strip is secured on the reverse side.

If desired, the strip can be folded under completely so that it is not visible from the right side. Secure it with a line of stitching as close to the edge as possible. In this case the strip need not be so wide to start with.



This method is better for stiffer fabrics: Cut bias strips about 1" wide. Overcast one long side and pre-shape the strip by stretching the overcast side and restraining the other side. Stitch the strip on to the garment, right sides facing, with 1/8" seam allowance. Fold the overcast part of the strip to the reverse side of the garment. Secure as above.



If you do not want the stitches to be visible on the right side, the strip may be sewn down through the seam allowance only. Press well and fasten on the reverse side with a few stitches by hand.



The bias binder (41 II 2) can be used for both pre-folded and unfolded bias tapes up to 1" in width, sewing with straight, zig-zag or pattern stitching.

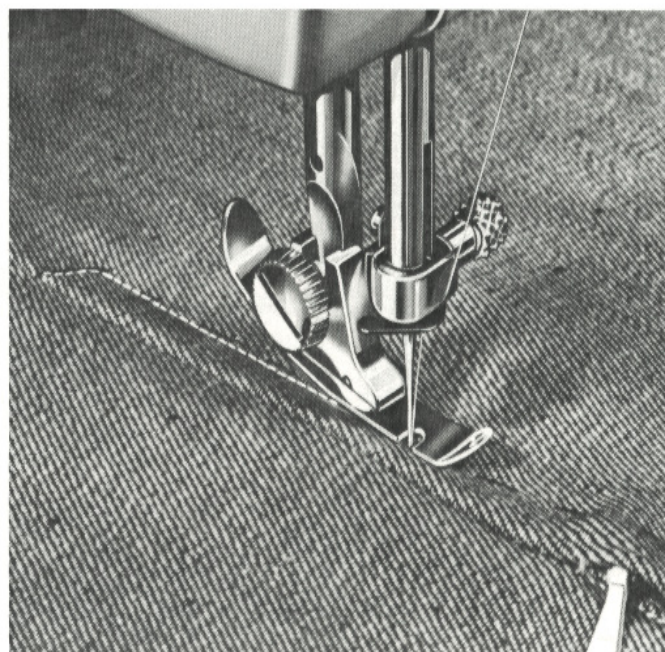
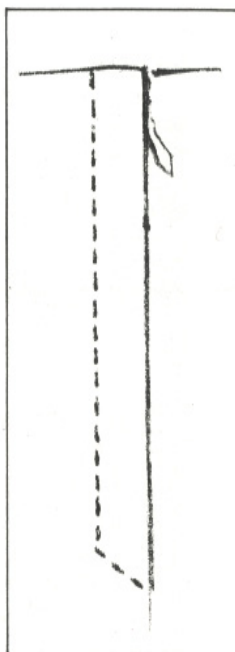
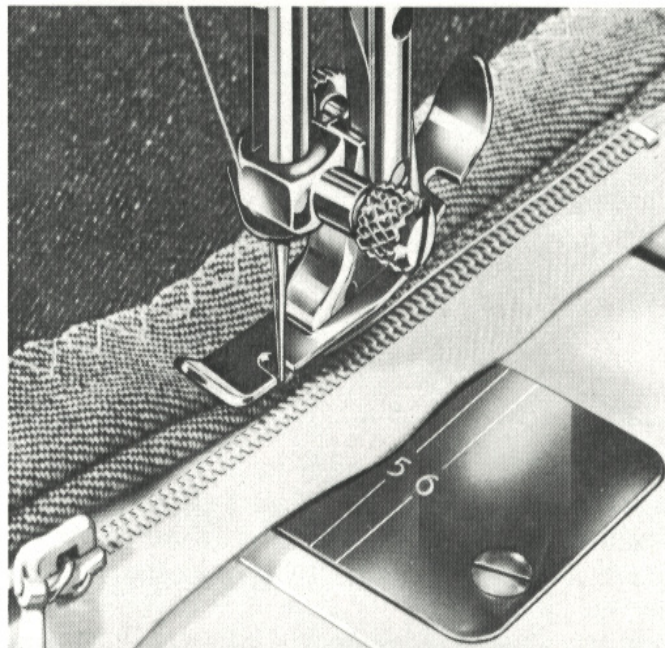
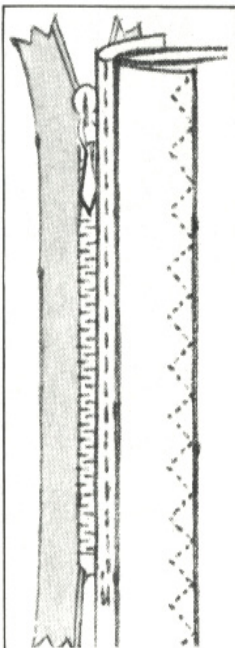
Sewing in zippers: Regular method

Zipper under the left-hand edge of the opening

Keep the zipper closed. Baste the opening together by machine using long stitches and loose top thread tension. Leave approximately 3/4" open at the top. Put on the zipper presser foot (41 12 989) so that it is to the left of the needle.

Fold the rear seam allowance 1/8" from the basted seam and sew it to the right-hand edge of the zipper with the work reversed and sewing from the bottom upwards. Stop the machine with the needle down in the fabric about 3/4" from the end of the seam and lift the presser foot, now open the zipper so that the slide is at the back of the needle, lower the presser foot and finish the seam.

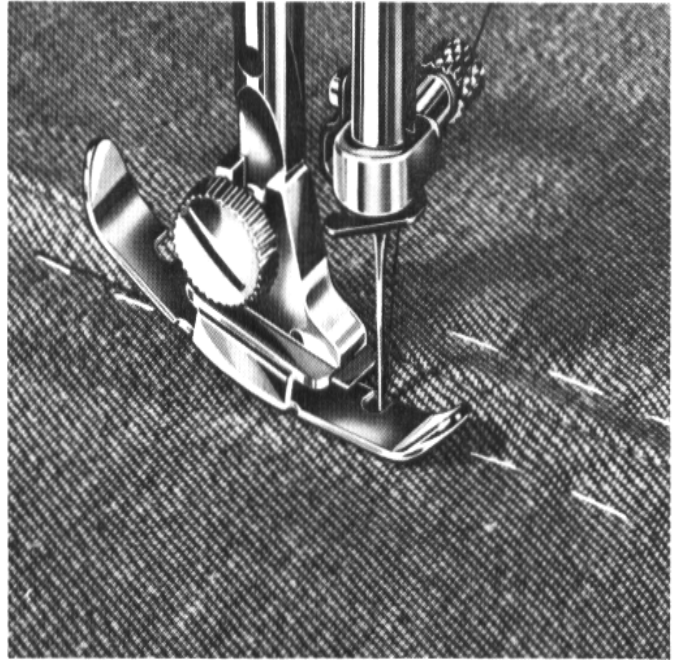
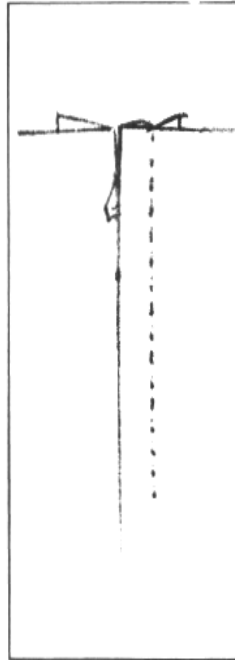
Turn the presser foot so that it is to the right of the needle. Turn the garment and sew on the other side of the zipper from the "right" side. Begin with a cross-seam at the lower edge and then sew from the bottom upwards. Remove the basting.



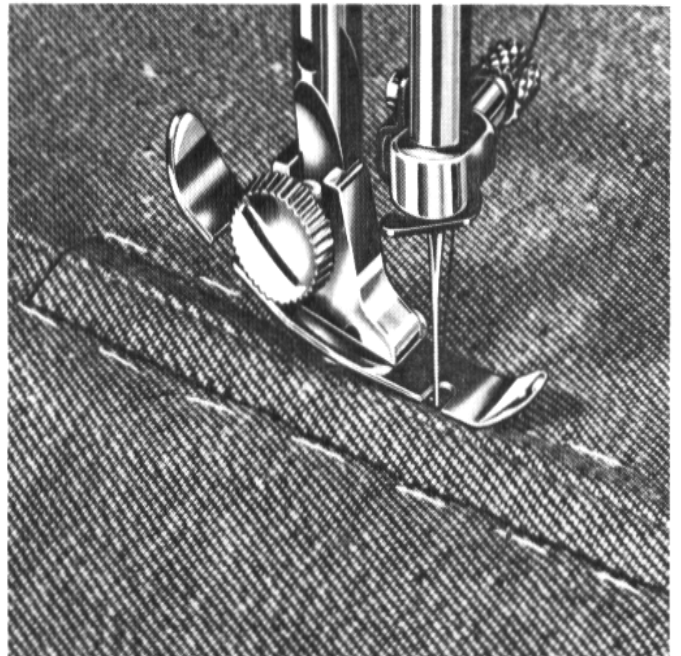
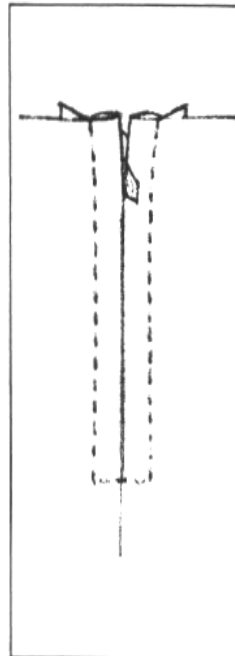
Zipper under the center of the opening.

Baste the opening together by machine with long stitches and loose top tension. Leave about 3/4" open at the top of the opening. Press the seam open and baste the zipper under the seam by hand. Change to the zipper presser foot (41 12 989) putting it to the left of the needle.

Sew the left-hand edge from the bottom upwards, leaving the zipper closed. Before the seam is finished stop with the needle down in the fabric, lift the presser foot, open the zipper so that the slide is at the back of the needle, lower the presser foot and finish the seam.



Turn the presser foot so that it is to the right of the needle. Start by sewing the seam across the bottom to join the two long seams. Then sew the right side the same as the left. Remove the basting.



Sewing in zippers: Tape-sew method

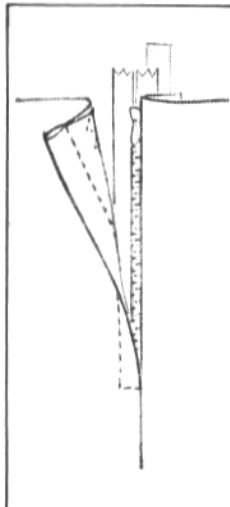
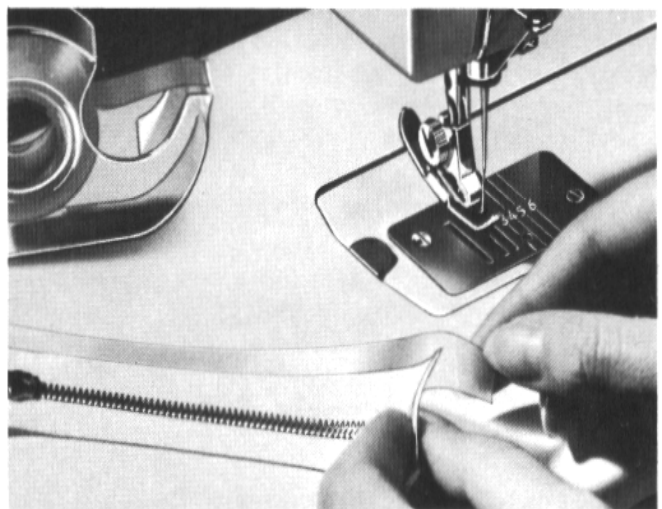
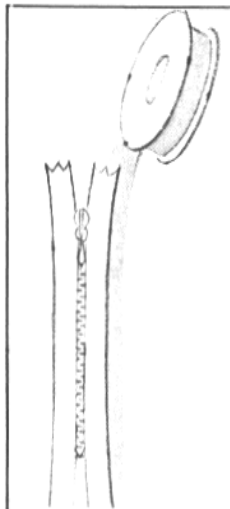
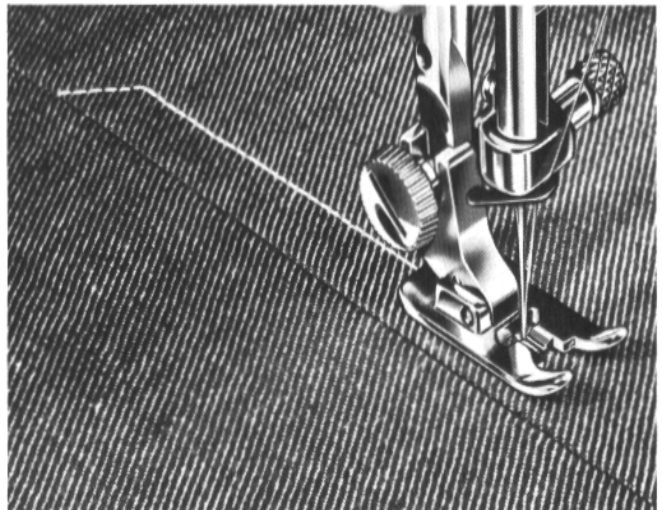
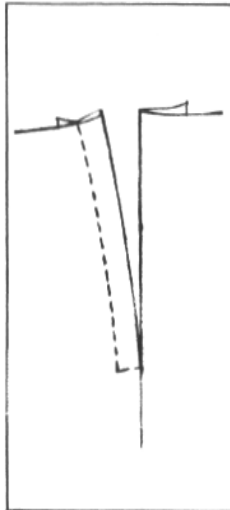
Use a transparent tape that fastens without sticking fast to the fabric. You can use the tape-sew method for almost all types of fabrics. However, use caution with delicate or napped material. Test the tape on a scrap of the fabric first.

Zipper under the left-hand edge of the opening

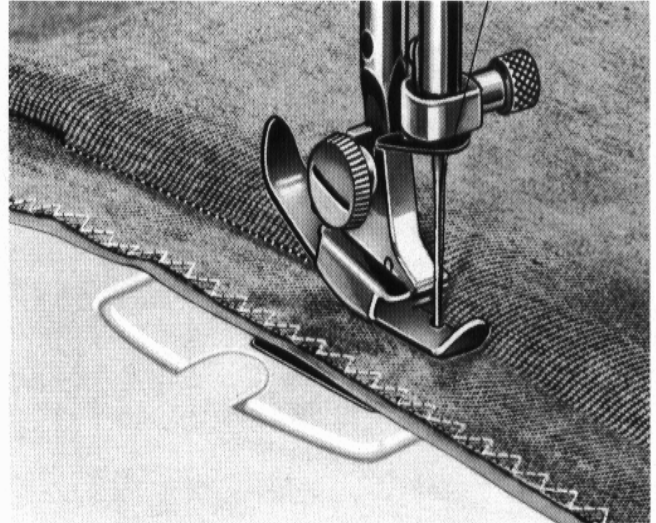
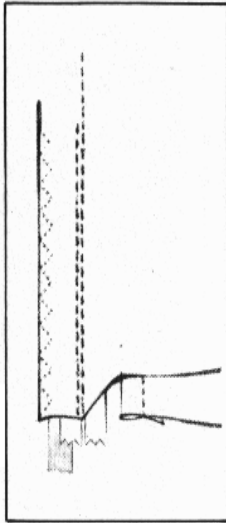
Baste the opening together by machine using long stitches and loose top thread tension. Leave at least $\frac{3}{4}$ " seam allowance. Press the seam open. Sew a row of stitches on the "right" side of the fabric about $\frac{1}{4}$ " from the left-hand (front) edge of the opening, also stitching through the seam allowance. Remove the basting.

Change to the zipper presser foot (41 12 989). Attach the presser foot so that it is to the left of the needle. Attach a strip of the tape to the back right-hand side of the zipper fabric band. The tape should only extend some $\frac{1}{8}$ " onto the zipper band.

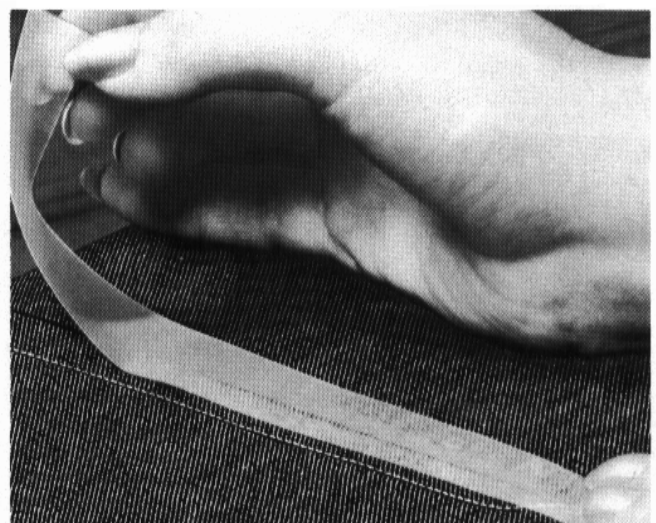
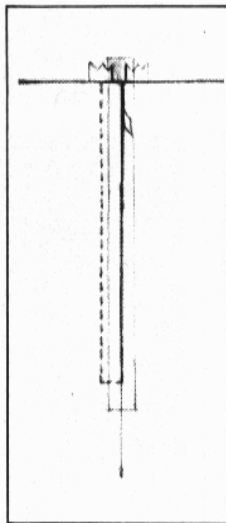
Attach the zipper to the part of the opening which is not being stitched with the help of the tape. Work from the "right" side of the garment. Place the teeth of the zipper as close to the fold as possible, but they should still be visible.



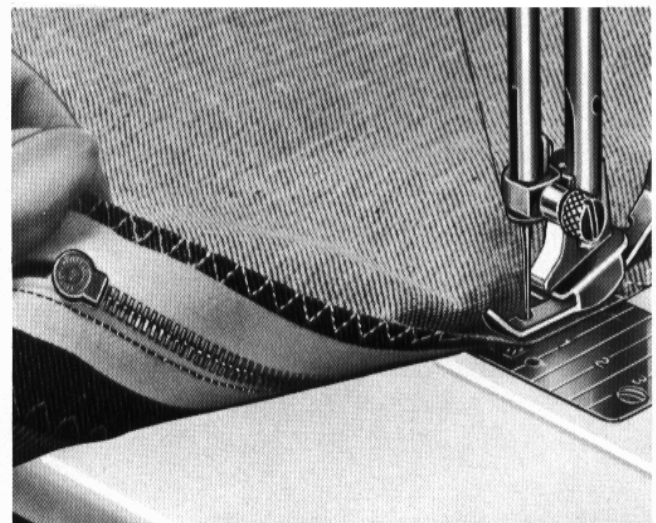
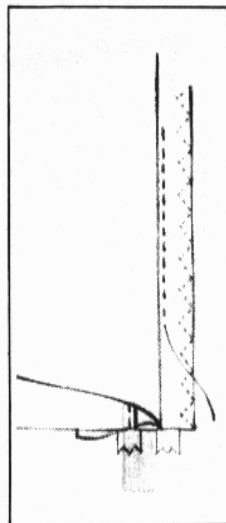
Turn the garment wrong side out. Unfold the pressed seam allowance. Begin to sew from the bottom upwards but do not sew through the tape. Sew on the zipper with a row of stitching in the fold. Remove the tape.



Now tape the opening together from the "right" side so that the edges of the opening overlap slightly (at least 1/8").

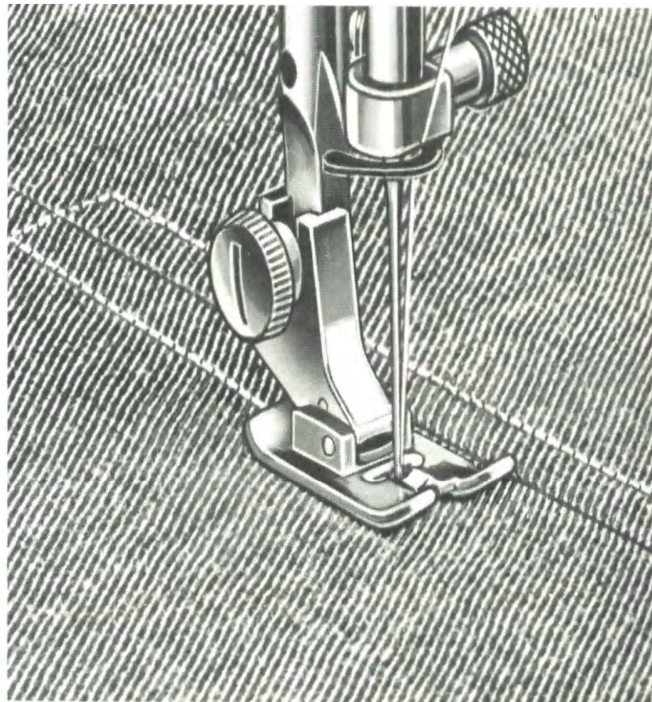
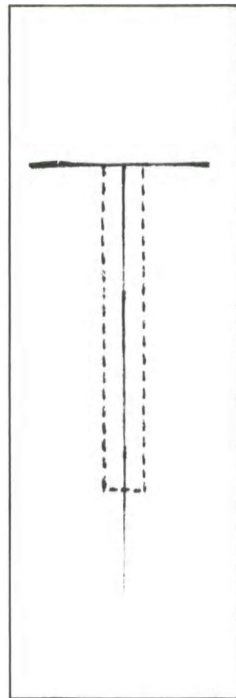


Turn the presser foot so that it is to the right of the needle. Turn the garment wrong side out. Fold back the fabric and sew as closely as possible to the stitching through the seam allowance. Sew from the bottom upwards. If it is difficult to avoid the zipper slide, stop 1" or so from the end of the opening, remove the tape and pull down the slide. Finish sewing and fasten the thread.

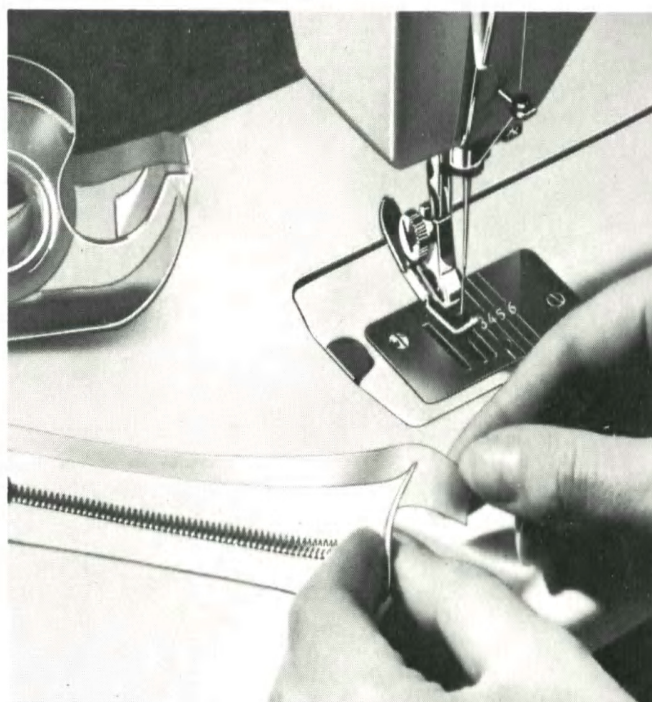
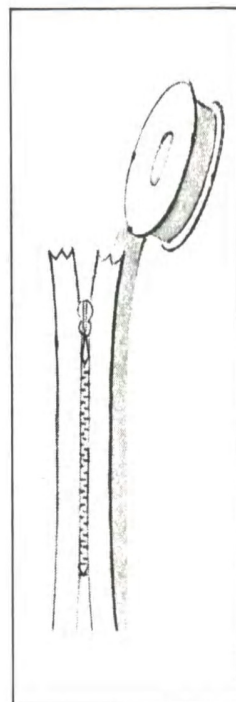


Zipper under the center of the opening

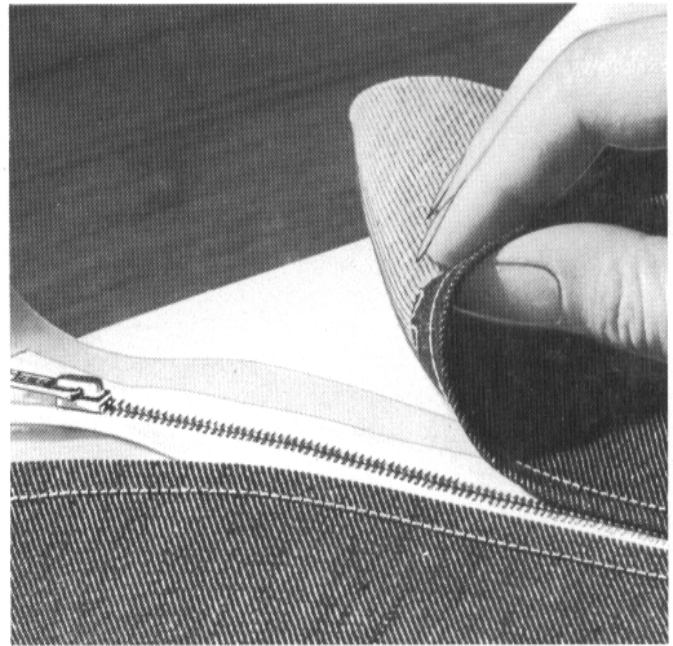
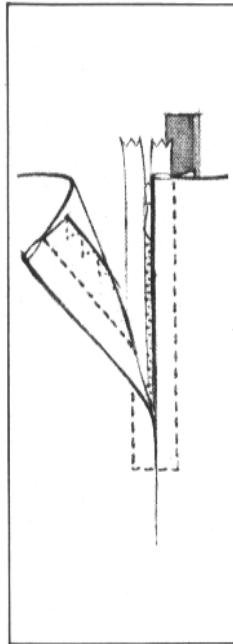
Baste the opening together by machine using long stitches and loose top thread tension. Ensure that there is at least 3/4" seam allowance. Press the seam open. Top stitch around the opening, keeping about 1/4" from the basted seam; sewing from the "right" side and also through the seam allowance. Remove the basting.



Change to the zipper presser foot (41 12 989). Attach the presser foot to the left of the needle. Attach a piece of tape to the reverse side of the zipper tape. The tape may only extend 1/8" or so onto the fabric band along the zipper.

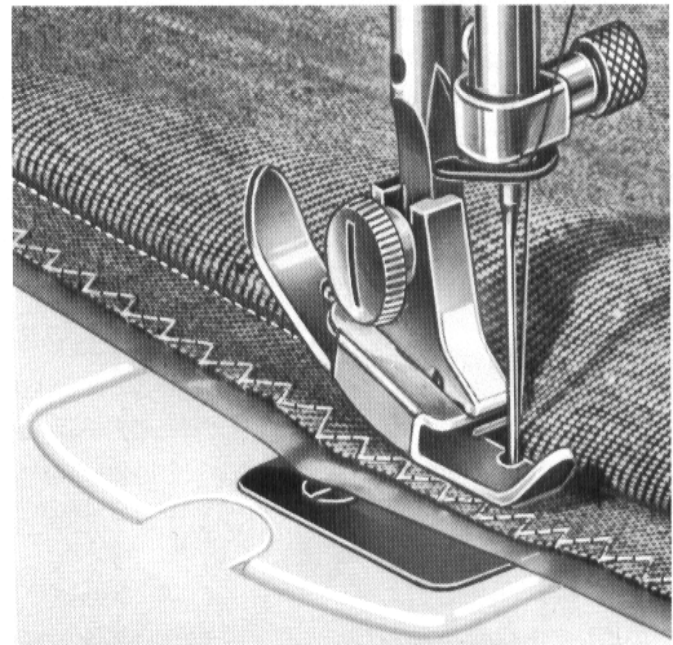
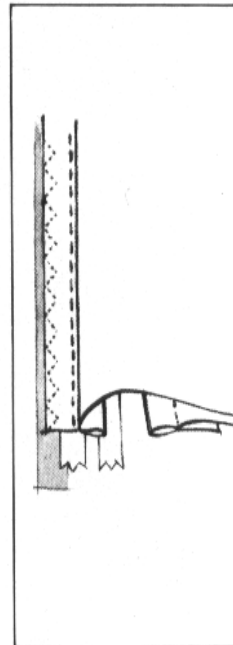


Attach the zipper to one edge of the opening with the tape. More than half of the zipper will be covered by the edge of the opening.

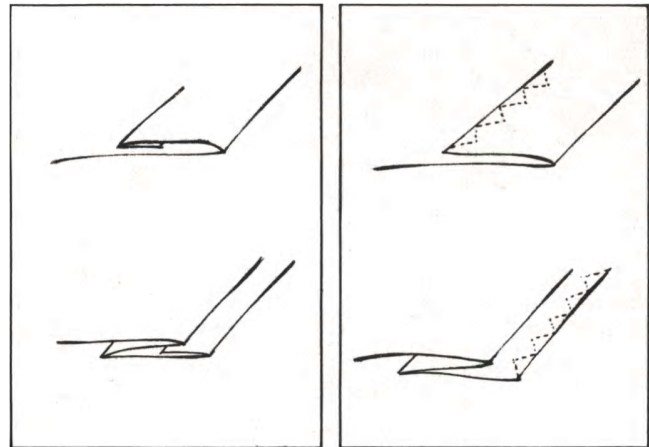
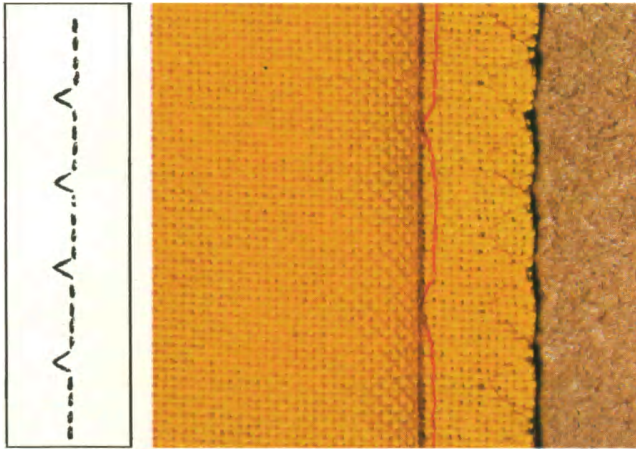


Turn the garment wrong side out and fold back the fabric. Sew from the bottom upwards as close to the stitching on the seam allowance as possible.

Stop the machine just before the seam is completed and draw down the slide. Finish sewing and fasten the threads. Remove the tape. Turn the presser foot and repeat in the same manner for the other edge of the opening.



Hemming



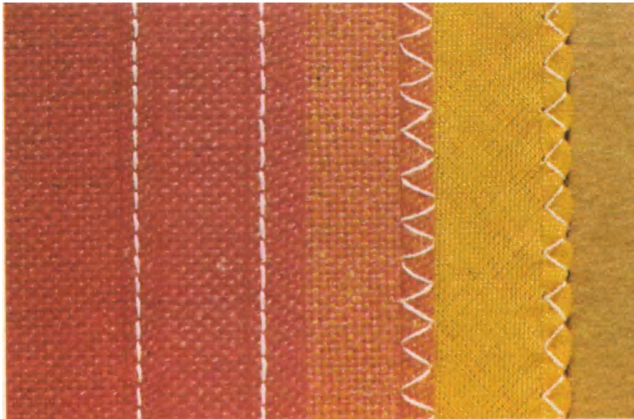
Blind stitching is time-saving— after you have acquired some practice. The thicker and softer the fabric, the less visible the stitching. Viking gives you two types of blind stitching for hemming. Illustrated above is the regular blind stitch for normal fabrics. Use foot 4114 228.



This is the elastic blind stitch. It should be used for knitted and other stretchable fabrics. On some stretch fabric, it is advisable to release pressure (test). Use foot 4114 228.

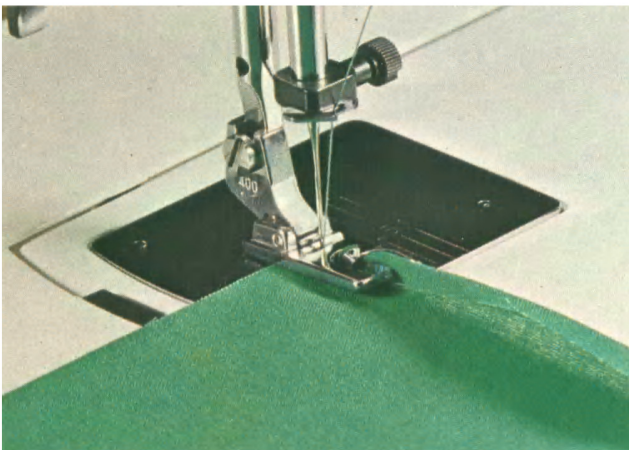


In thin fabrics the hem is folded double, but for thicker fabrics the edge is overcast first, the hem is then folded once. In order to avoid a distinct line when hemming some thin fabrics, it is advisable to reduce the pressure on the presser foot.

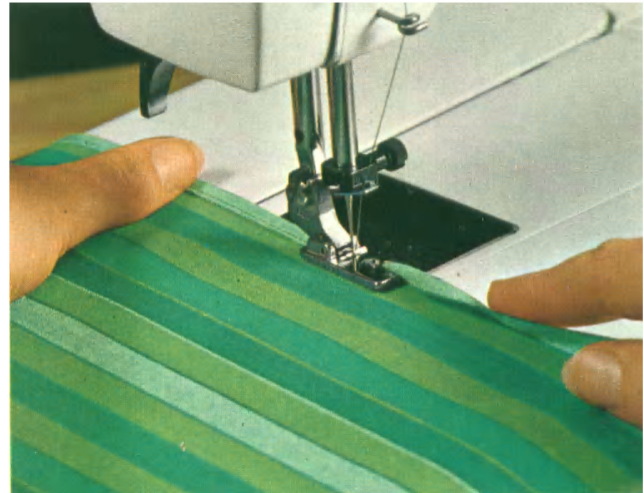


Hemmers

You will find a hemmer useful when sewing long hems in fabrics which are not excessively thick. The following hemmers are available: 2 mm (5/64") 4111 384; 5mm (3/16"), 4111 385; 3mm (1/8") shell stitch, 4111 386; 2 mm (5/64") rolled hem, 4111 387.



The edge to be hemmed should be trimmed and straight. Fold over the edge twice for the 3/16" hemmer. First fold over a little less than 3/16", and then again to bring it up to approximately 3/16". It is only necessary to fold in this manner at the beginning of the hem, as the hemmer will take care of the folding if you guide the fabric properly.



Insert the folded edge of the fabric into the hemmer so that it is well under the presser foot. Lower the presser foot. Sew a stitch where the hem starts. Hold the loose ends of the thread firmly to the rear of the presser foot. Lift the hemmer in order to insert the edge of the fabric in the "funnel" of the hemmer.

Hold the fabric as shown in the illustration and let the machine feed the fabric. If the edge of the fabric tends to glide out of the hemmer, guide it slightly to the right. If too much fabric enters the hemmer, pull it slightly to the left.

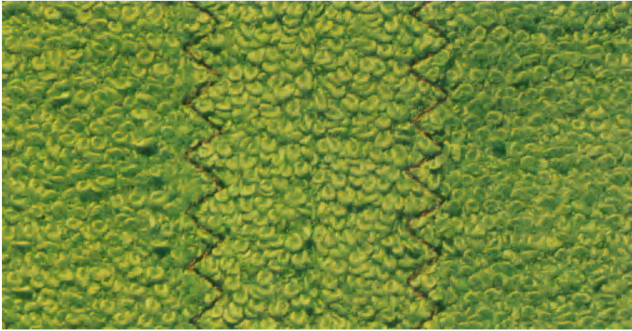
Turning corners with the hemmer is only possible on thin fabrics. When the first edge has been hemmed, remove the work from the machine. Fold the fabric in the same way as before but cut off the corner so that it will not be too thick.

Rolled hems. Instead of folding the hem when starting, roll it and then insert it in the hemmer in the same way. Sew with zig-zag, stitch length 2.5 and stitch width 3. Make sure that the zig-zag sews over the entire width of the hem. The upper thread tension can be increased.

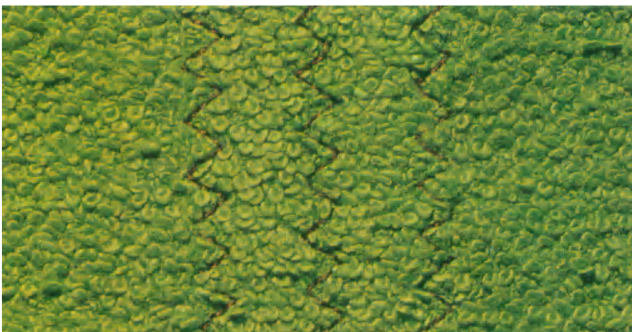
Shell stitch hem is sewn with zig-zag and an increased upper thread tension. It is more suitable for thin fabrics, the fabric preferably being cut on the cross.

Sewing terry cloth

Terry cloth is rather loosely woven fabric in which seams easily break and where hems are frequently thick and clumsy. Here are a few suggestions for getting the best results when sewing in terry cloth.



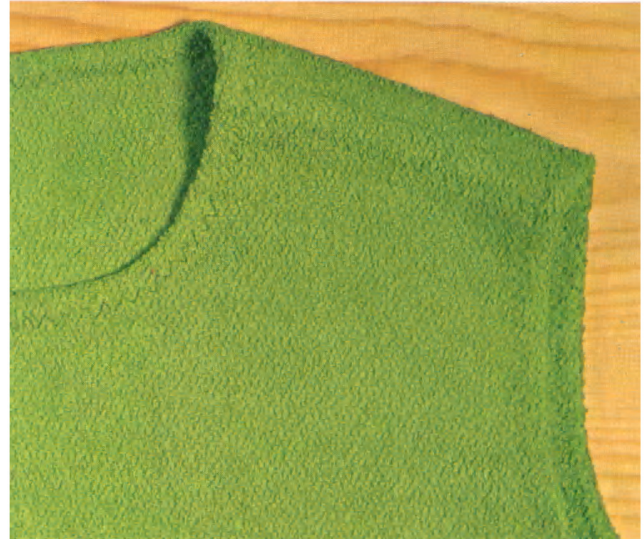
When overcasting proceed as follows:
Sew the garment together leaving 5/8" to 3/4" seam allowance. Trim the seams so that they do not fray. Fold back the seam allowances and sew the edges down against the garment with three-step zig-zag. Even though the stitching goes right through to the "right" side of the garment, it is almost invisible.



If you wish to reinforce the seam even further, you can, after sewing and overcasting as described above, turn the garment "right" side out and from the "right" side, sew a three-step zig-zag along the center of the joining seam.



The over-lapping seam will be very flexible but not quite as durable as the previous reinforced seam. Lap seam allowances one over the other, matching seam lines. Sew over both edges together against the garment with three-step zig-zag, once from the "right" side and the second time from the wrong side. This is suitable for shoulder seams, piecing of the reverse side of a collar, etc.



When hemming terry cloth garments, it is only necessary to turn the hem once and sew with three-step zig-zag. This gives a smooth and flexible hem. Neck lines and armholes are finished in a similar manner. Turn the hem once and sew down with three-step zig-zag.



Another method is to sew on a bias strip, “right” sides together. Turn against the wrong side and sew down with three-step zig-zag.

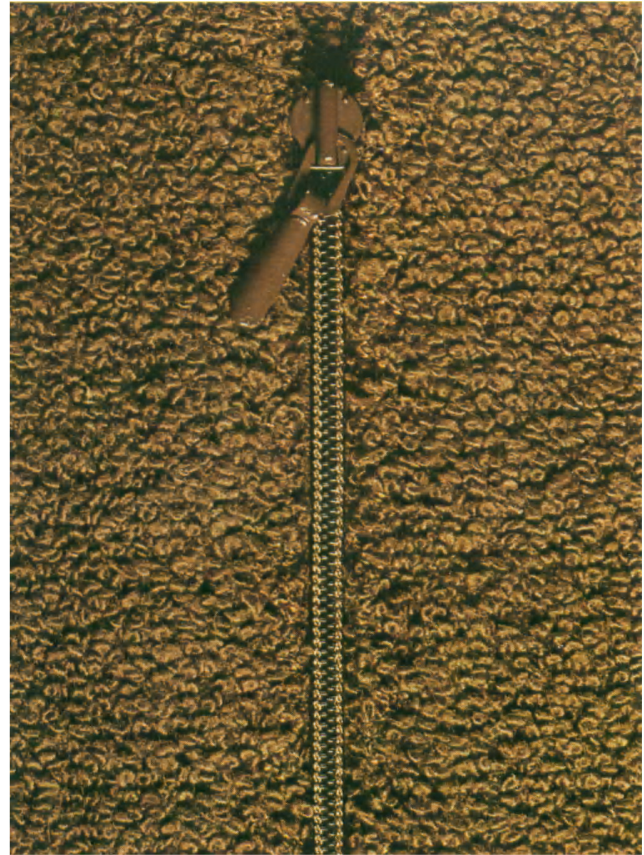


Buttonholes in terry cloth should be reinforced with gimp thread to prevent them from stretching.

The thread is drawn together and the ends fastened on the wrong side. The thread loops should lie against the outer edge of the buttonhole as an extra reinforcement against wear by the button.

Stretch terry is terry cloth which is knitted instead of woven. The most suitable stitch for sewing in stretch terry is the overlock stitch. It is used for joining seams, for sewing on edges and tapes, collars, etc.

Hems around the neck line and armhole are sewn in the same way as for ordinary terry cloth. The edge should be turned over and sewn down by three-step zig-zag. Buttonholes should include gimp thread.



Zippers in terry cloth

Zippers are most easily sewn in terry cloth and stretch terry as follows.

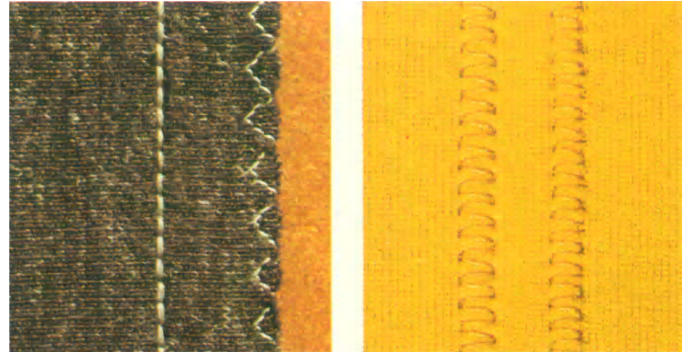
Fold under the edges of the opening so that the zipper is visible. Pin on and sew from the “right” side of the garment with three-step zig-zag. In this way you will prevent terry cloth loops from fastening in the zipper when being opened or closed.

Sewing knits and stretch fabrics

Double and single knits are manufactured in many different fibers and qualities, such as cotton, wool, silk, and synthetics. Common to all of them is that they stretch and therefore require elastic seams.

Stretch fabrics are woven fabrics which, by various processes, have been made elastic. They may stretch lengthwise or widthwise or both. In principle they can be sewn in the same way as knit fabrics.

Use a fine thread and fine sewing machine needle, no. 70—80. It should have a gently rounded point — Viking's standard needle fulfils this requirement — and of course it must be undamaged. Adjust the stitch length to suit the material. The upper thread tension may be loosened somewhat for materials having great elasticity.



Elastic straight stitch and three-step zig-zag

Double-action stitch

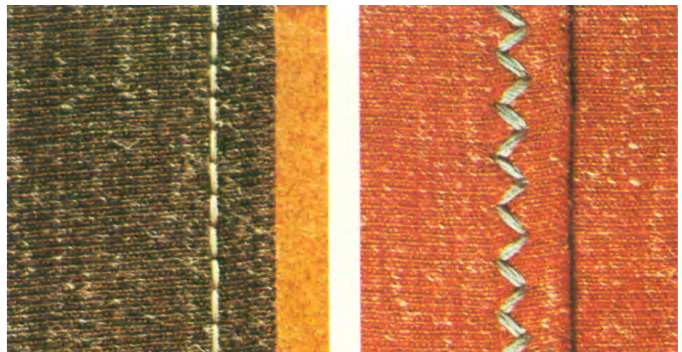
If you prefer the seams to be pressed apart, use elastic straight stitching. Overcasting can be done with three-step zig-zag, overlock stitch, overcast stitch or double overlock stitch. However, not all knit fabrics need to be overcast. Try pulling the edge of a scrap of the fabric and see if it frays or starts a run.

For overlap seams in children's clothes, for example, double-action stitching is the most suitable.



Overlock stitch Overcast stitch Double overlock stitch

It is easiest to sew together and overcast in one operation — the seam allowances are then overcast together. Overlock stitch is suitable for most knits and stretch fabrics. Overcast stitch might be preferable for thin fabrics whereas double overlock stitching is often best for loose, looped material. It is easy to see which seam is best by testing them on a piece of the material to be stitched.



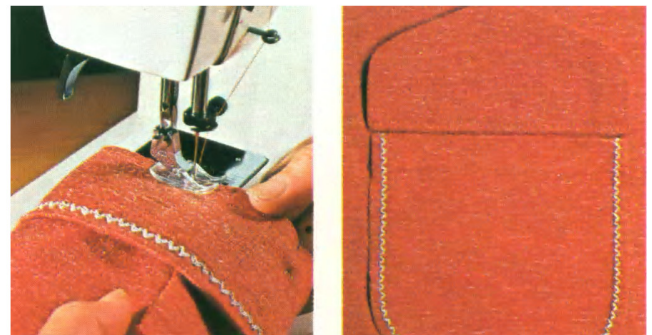
Elastic straight stitch

Ric Rac

All top stitching should be done using elastic straight stitch or Ric Rac as these stitches are stretchable. Set a slightly looser tension in the upper thread.



When sewing stretchable fabric it is important that all the seams are elastic. Hems should therefore be sewn using elastic blindstitch. Sew darts with elastic straight stitching.



Use overlock or double overlock stitching to sew on collars, cuffs, stripes, pockets, linings and so on. The overlock stitch can be used these purpose in all materials.

A gimp thread should always be used when making buttonholes to ensure that they keep their shape after having been used for some time. Most double-knit garments require no lining, except perhaps coats or suit jackets. The lining has a tendency to split if it does not have the same elasticity as the garment. It is preferable to make a separate slip or petticoat. If this is to be made in taffeta, it is a good idea to cut it on the bias. Sew the seams using overcast stitch. If possible, avoid interfacings since these will only make the garment stiff.

Sewing sweater knits

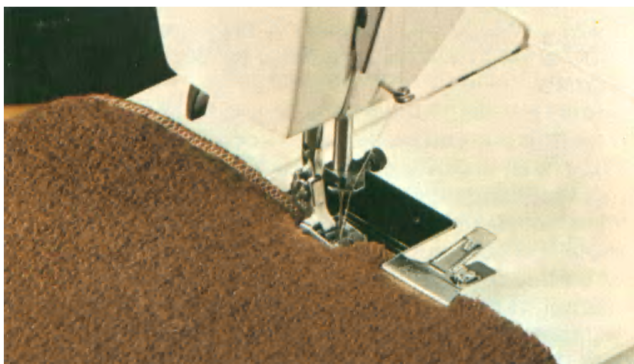
It is perfectly possible to sew even in bulky knitted material, both hand-knit and machine-knit, using the modern elastic seams. Double overlock and overlock stitch are the most suitable for these materials. Use fine thread. Release the presser foot pressure slightly. Use the roller presser foot (41 13 901) or the transparent presser foot (41 14 512) as an ordinary presser foot tends to get caught in the stitches. Restrain the material by using tape, so that it does not stretch while being stitched.



When sewing a button onto knitted material, place a piece of tape on the fabric so that the button does not sink down. Place the button over the tape, another piece of tape over the button, and then sew right through.



It is easiest to use tape for securing pockets and small details prior to sewing.



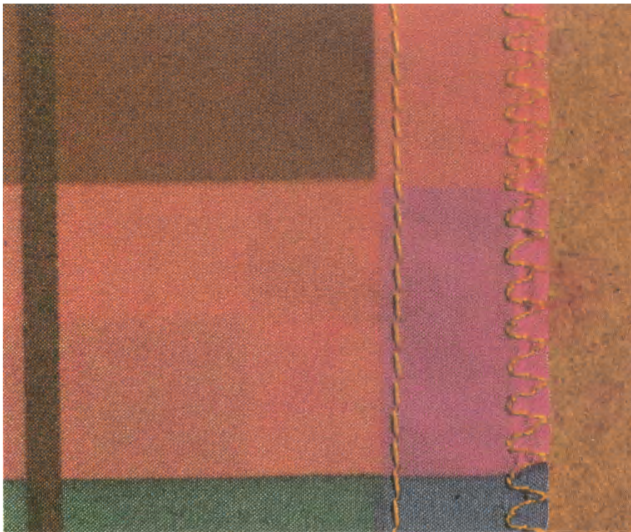
Instead of using pins which might disappear in material, clips or small clamps may be used.



Making buttonholes in knitted garments is simplified by placing a piece of tape where the buttonholes are to be located and sewing through the tape. A corded buttonhole keeps its shape better.

Sewing silk and silk-like synthetic fabrics

In silk and silk-like synthetic fabrics use a fine needle and fine thread in order to avoid puckered seams. The thread tension should be somewhat looser than normal.



Ordinary straight seams should be sewn with a stitch length of 2—3. Use overcast stitch or three-step zig-zag for the overcasting. Hold fabric taut front and back. Thin, closely woven synthetic materials have a tendency to go with the thread as it is pulled up and down through the fabric and cause skipped stitches. To avoid this you can use a special presser foot (No. 4112 988) which has no recess on the lower side and therefore presses the fabric down better.





Sheer, slippery and silky materials such as tricot jersey and qiana should be stitched using a fine sewing machine needle with a slightly rounded point (Viking's standard needle). Check that the needle has not become blunt. Use a fine thread. The normal presser foot pressure can usually be used. If skip stitches occur, the pressure can be reduced slightly and the special presser foot for nylon be used.

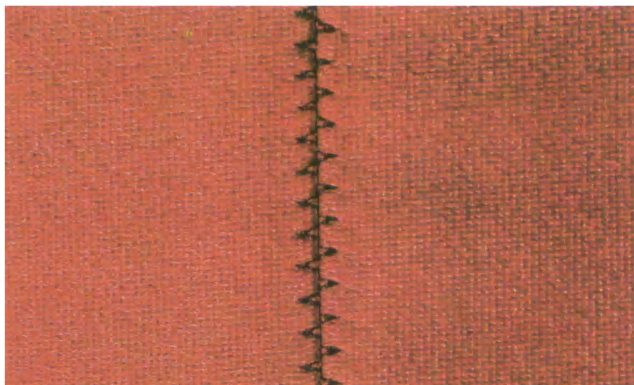


A thin, elastic material tends to be drawn down into the needle hole on the needle plate at the start of a seam. Grip both threads and pull slightly back when you start the seam. The overcast stitch is suitable for these materials, both for serving and overcasting in one operation and for ordinary overcasting.

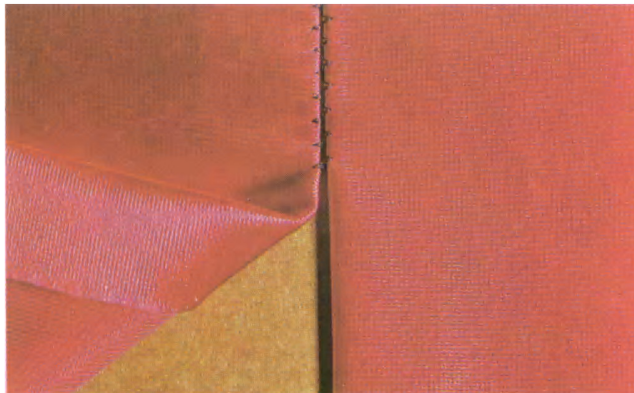


Overcast stitching can also be used as "shell seam" at the edge of an arm, frills or the like. Fold the edge double and stitch having increased the tension of the upper thread. If you want to make a shell seam in a woven fabric, this must be done on the bias.

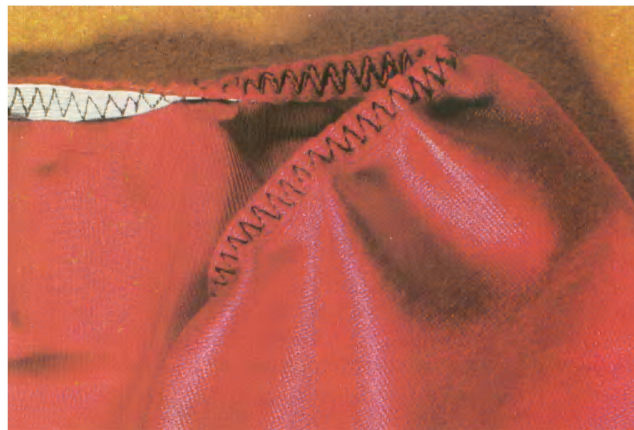
For swim-suit and girdle material (lycra) a fine needle should be used which has a slightly rounded point (Viking's standard needle). With certain materials of this type a needle with an even more rounded point may be necessary, known as a ball point needle. Use fine thread. In most cases a somewhat increased pressure on the presser foot is required. Stitches suitable for these fabrics are elastic straight stitch, three-step zig-zag, overlock stitch, overcast stitch, bridging stitch and also the elastic decorative stitches.



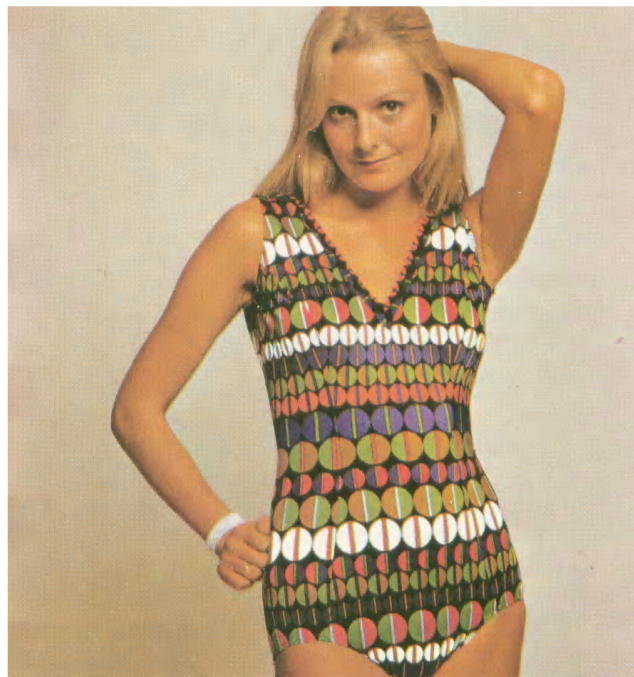
For example, sew the pieces together with an elastic straight seam. Fold the seam allowances apart and sew a bridging seam exactly over the first seam, from the right side.



If you would like a decorative seam, place the folded edges (without sewing them together first) a couple of millimeters from each other and then sew together with a bridging stitch.



Sew on lace and flat elastic with three-step zig-zag. You can e.g. sew on flat elastic with three-step zig-zag on the edge of a single fabric. Fold the edge over to the reverse side and sew once again with three-step zig-zag, from the right side.



Sewing Leather and imitation leather

In general the same rules apply for imitation leather and fabric backed plastics as for leather. Thin qualities can be strengthened by using an interfacing which can be ironed on and will give the material a certain firmness, as well as counteracting skip stitches.

Ordinary sewing machine needles can be used for most types of leather and for all types of imitation leather. For thicker qualities it may be necessary to use a special leather-needle with a cutting point. Don't use too short stitches. For a normal straight seam, stitch length 3 is suitable. Use thread as fine as possible, preferably synthetic thread. For embroidery and appliques, embroidery silk is the best.



If the material has a tendency to adhere to the presser foot use the glide plate (41 11 866) for leather work; for imitation leather or plastic either the glide plate or the roller presser foot (41 13 901) can be used. Place a thin piece of paper under the leather if it adheres to the sewing machine surface.



It is perfectly possible to lightly press leather. Set the iron at a heat suitable for wool. Use a pressing cloth. Pins may leave marks after them so use small clamps or clips instead. Use tape with caution.

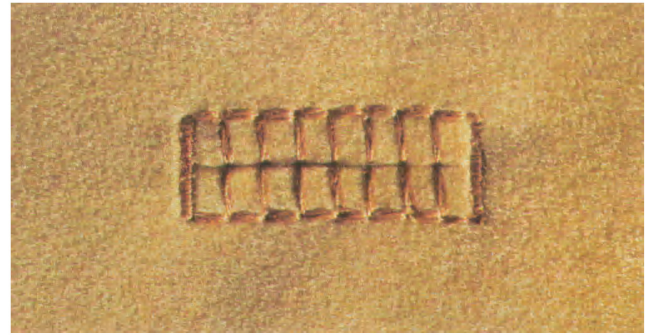


The easiest way of joining pieces of leather is to place the edges overlapping 1/4" or so and stitch using Ric Rac or Point de Paris hemstitch from the right side. This method is suitable for patchwork. The pieces may also be joined edge to edge using bridging stitch or feather stitch.





A stronger seam can be obtained by placing the edges overlapping 1/2—3/4” and stitching along both edges from the right side, for example using Point de Paris hemstitch. Edging around collars, pockets and so on, is decorative with ordinary straight stitching (long stitches), Ric Rac or Point de Paris hemstitch as in the picture below.



Use Point de Paris hemstitch to make attractive buttonholes. Start by cutting a slit of a suitable length for the buttonhole. Next, stitch along the two long sides using Point de Paris hemstitch so that the transverse stitches will bind the open edges. Finally, stitch the ends of the buttonhole, using a narrow zig-zag seam (stitch width 0.5, stitch length 0.5) as shown in the picture.



Appliqués can be sewn using zig-zag (suitable setting: stitch length 1.5, stitch width 1.5). Ric Rac, Point de Paris hemstitch or any of the decorative stitches are equally suitable.

Decorative Stitches

Thread

Use special machine embroidery thread which is fine and shiny. If a more prominent embroidery is desired, two threads may be threaded through the thread guides and the eye of the needle together. Some patterns which are not so closely set, for example E blue, may also be sewn using thicker thread.

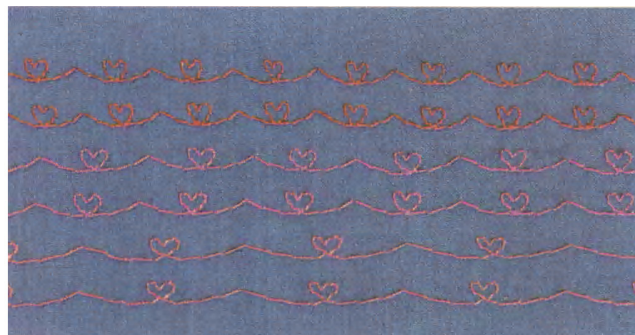
If the thread you want to use is too thick to be threaded through the eye of the needle, it can be wound onto the bobbin for use as a lower thread and the embroidery done from the wrong side of the fabric. Metal thread may be used in the same manner.



The picture shows a suitable way of winding yarn or metal thread onto the bobbin. The reel of thread is allowed to rotate on the edge guide which is inserted through the thread reel and held in the hand. Winding is thus performed direct from the reel to the bobbin without the thread passing through the thread guides.

Adjustment

Always try out the decorative seam on a patch of fabric before you start sewing on the fabric itself. Remember that the patch should be of the same fabric as the one you are to sew in. Thin or closely woven fabrics wrinkle easily if the pattern is closely set. In such cases it is advisable to back the fabric with interfacing or something similar in order to give it more body. Loosen the upper thread tension to the buttonhole symbol. Use presser foot No. 4114 512 for decorative stitches.



The appearance of the seam can be altered by altering the stitch length.

Adjust the closeness of the pattern with the help of the stitch length dial. Don't use too short a stitch length if the pattern is to pass over a seam where the fabric is thick.

Check that there is sufficient thread both on the reel and on the bobbin before you start a long pattern seam.

Always start about 1/16" from the edge of the fabric as otherwise there is a risk of the edge being drawn down into the needle hole on the needle plate and the stitching will form a lump.

Twin needle

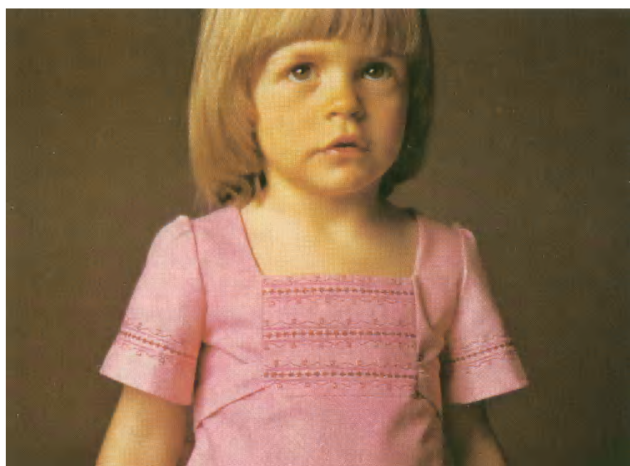
You can also sew decorative stitches with a twin needle, but in that case the full stitch width cannot be utilized. If there is a space of 5/64" between the needles, you can set the stitch width at a maximum of 2.5, for 1/8" distance between the needles at 1.5 and with 5/32" between the needles you can only sew a straight stitch. It is advisable to check the width setting by slowly turning the hand wheel to see that the needles do not strike the needle plate.

Edging

Some of the patterns are particularly suitable for edging tablecloths, napkins, collars, etc. If it is a closely stitched pattern, you can turn the edge to the back of the fabric and then sew the pattern seam over the fold. Trim the fold on the wrong side of the fabric. If a more "open" pattern is used, the edge must be overcast before folding.

Borders

Borders may be composed of only one decorative stitch pattern or of several different seams running parallel. If the border is to be symmetrical, always start with the middle row. The next rows of stitching are then sewn on each side of the center row, continuing outwards row by row. Remember that if the stitch itself is asymmetrical then you must turn the work when sewing the other side. Always use the edge guide to obtain straight rows.



Splicing

If the thread should break, proceed as follows: Take a scrap of fabric and sew until you come to the exact place in the pattern where the thread broke. Stop and remove the scrap. Set the needle in the original work exactly where the pattern stopped and continue to sew. Then pull the threads through to the wrong side and tie off.

Designs

A design outline may be lightly drawn on the fabric with a pencil or transferred with marking paper and a tracing wheel. If you are afraid the markings will be visible on the right side, you can instead trace the pattern on the wrong side. Sewing is then done on the wrong side with a hard upper thread tension and loose lower thread tension. A guide line may also be sewn in straight

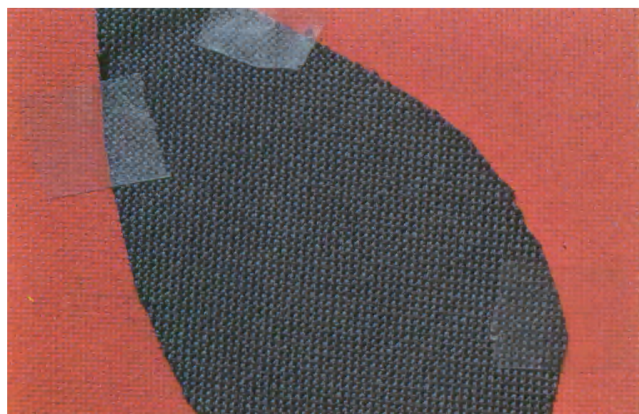


stitching on the wrong side, and the pattern then stitched from the right side.

To fit the pattern, proceed as described to the left for splicing.

It's a good idea to stretch the work in a hoop. Consider first whether the pattern could be done on a pocket or as an appliqué or the like. This would make the work much easier to handle and a mistake would not be a major catastrophe.

Appliqués



You can either cut out the figures before sewing them on, or draw the figure, sew it onto the garment around the contours and then trim, cutting close to the stitching. Secure the pieces with tape or pins.



A raised contour outline can be obtained by using a gimp thread for the second time of stitching around the edges. Use the raised seam presser foot (41 II 389).



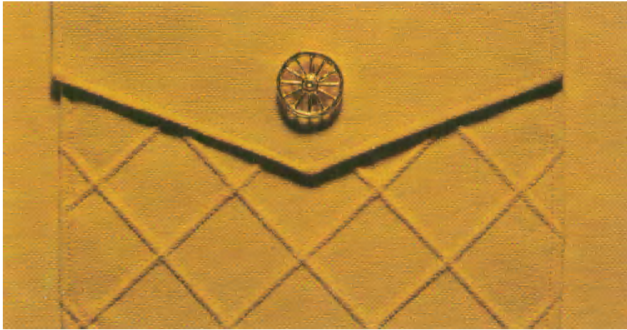
Tack the figures on by machine, using a long zig-zag stitch. Then stitch around the edges a second time using a short zig-zag stitch. The stitch length should be adjusted according to the thickness of the fabric. For relatively thin fabrics the following settings are suitable:

Tacking: stitch length 1, stitch width 1.5
Contour stitching: stitch length 0.3, stitch width 2.



Appliqués may also be sewn on using a decorative stitch.

Raised seams (pintucks)



Raised seams are sewn using the twin needle and the raised seam presser foot (41 II 389). Use as fine a thread as possible. The thread tension can be somewhat tighter than normal for both upper and lower threads. The tighter the tension, the more pronounced will be the raised effect. A gimp thread — for example a fine cotton thread or even a thin cotton twine for coarser fabrics will make the seam more prominent and durable. When sewing several rows of raised seams, the grooves on the under side of the presser foot serve as guides. You can also use the raised seam presser foot for sewing patterns in combination with raised seams.

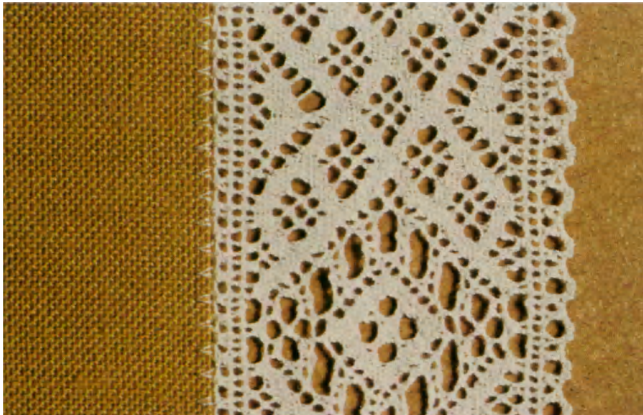


When turning a corner with a twin needle, it is not possible to turn the work while the needle is down in the fabric. Instead, lower the needle so that the points barely touch the work, turn half way, sew one stitch, stop and turn the work again until the corner is finished.



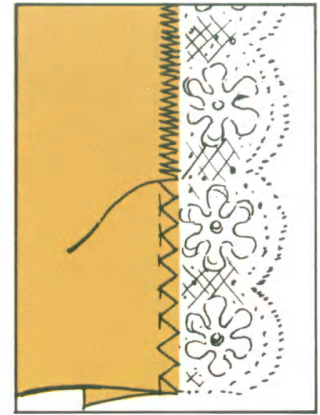
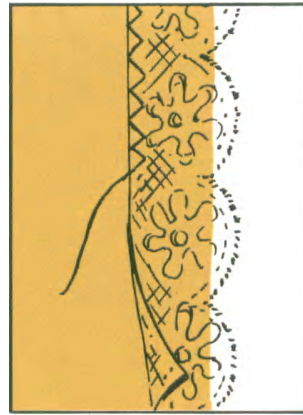
Raised seams will give you creases which do not need to be ironed in trousers. Sew the creases before you join the side seams. If sewn with elastic straight stitch, the raised seam will be elastic and can also be used for double knit and other stretch fabrics.

Lace



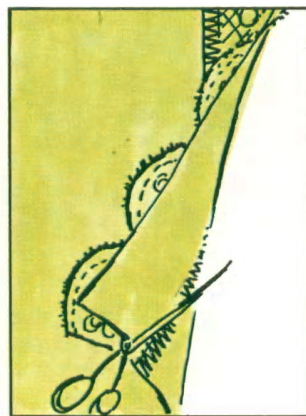
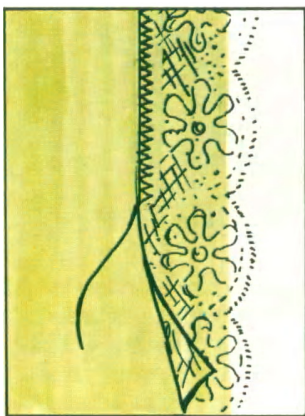
There are various ways of sewing on lace, depending partly on the position of the lace and partly on the type of fabric onto which it is being sewn.

If the hem has already been sewn, the lace may be placed edge to edge along the fold and sewn on using bridging stitch (as in the picture), three-step zig-zag or one of the decorative stitches. Allow the needle to pass alternately through fabric and lace.

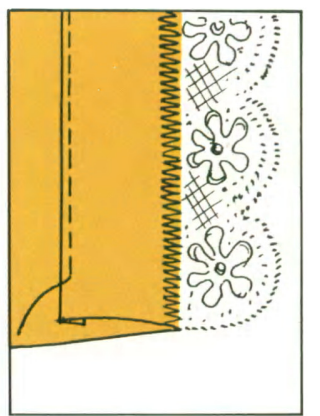
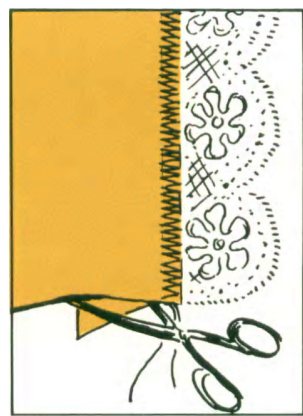


The lace will be more firmly attached if it is first placed about 1/2" in on the fabric and tacked on using widely spaced zig-zag (stitch length 1, stitch width 1.5).

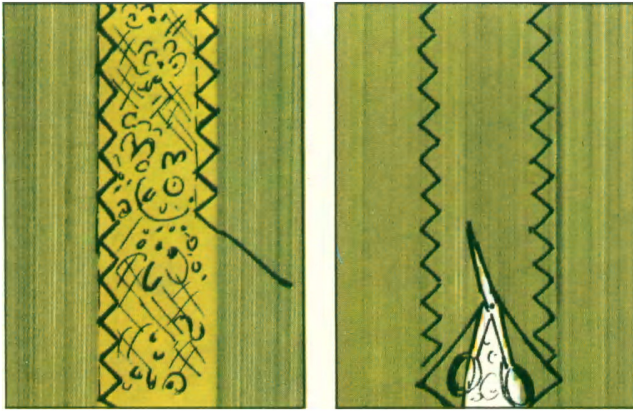
Fold the fabric back against the reverse side and stitch again from the right side, this time with the stitches closer together (stitch length about 0.3, stitch width about 2).



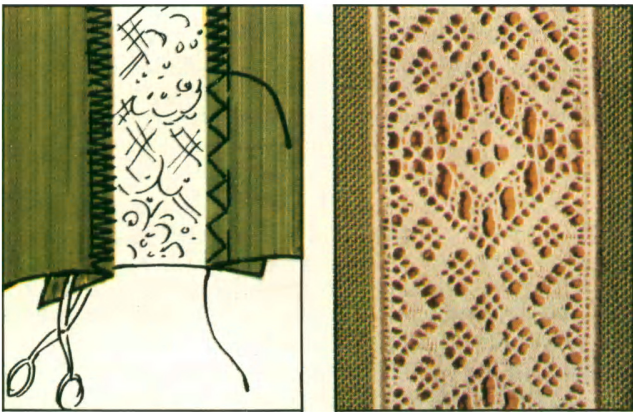
The simplest way is to place the lace 1/2" or so in on the fabric and stitch with fairly close zig-zag stitches (stitch length about 0.3, stitch width about 2). Trim the reverse side close to the stitching.



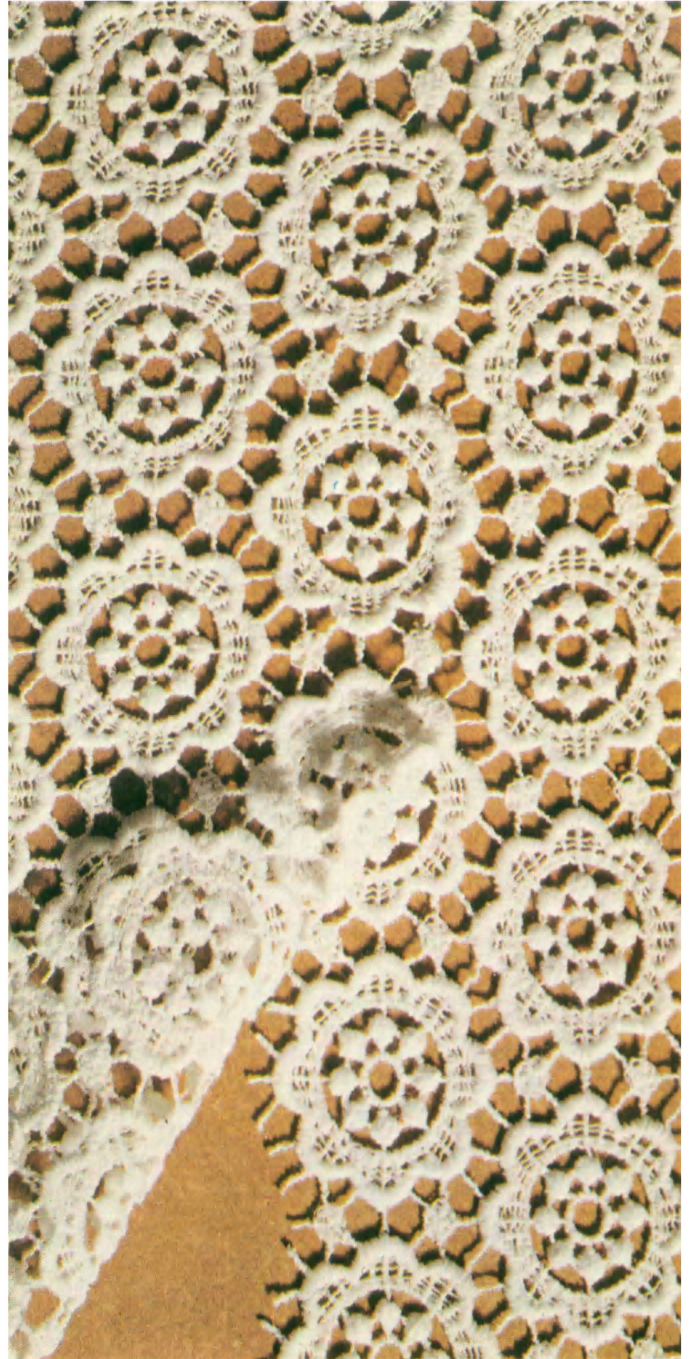
Trim on the reverse side or fold in a hem and stitch it down using a straight seam or decorative stitch.



If the lace is to be inserted, proceed as follows. Place the lace in position on the fabric. Baste it on both sides with long zig-zag stitches. Cut open the fabric on the reverse side, in the center between the two rows of stitching. Fold the edge of the material back against the reverse side and sew once again from the “right” side of the fabric with a shorter length zig-zag.



Trim the fabric edges on the reverse side close to the seams.



Monograms



A simple way of monogramming is to use the appliqué technique. Cut out the letters and sew them on in the same manner as described in the chapter “Appliqués”.



Monograms may also be made with cloth tape. Form the tape in the shape of a letter and attach it with pins or transparent tape. Set the machine on zig-zag, stitch length 1.5 and stitch width 1.5. Engage low gear and sew around the edges. If a prominent contour is desired, sew around the edge once more with a close zig-zag, stitch length 0.3, stitch width 2, and include a gimp thread.



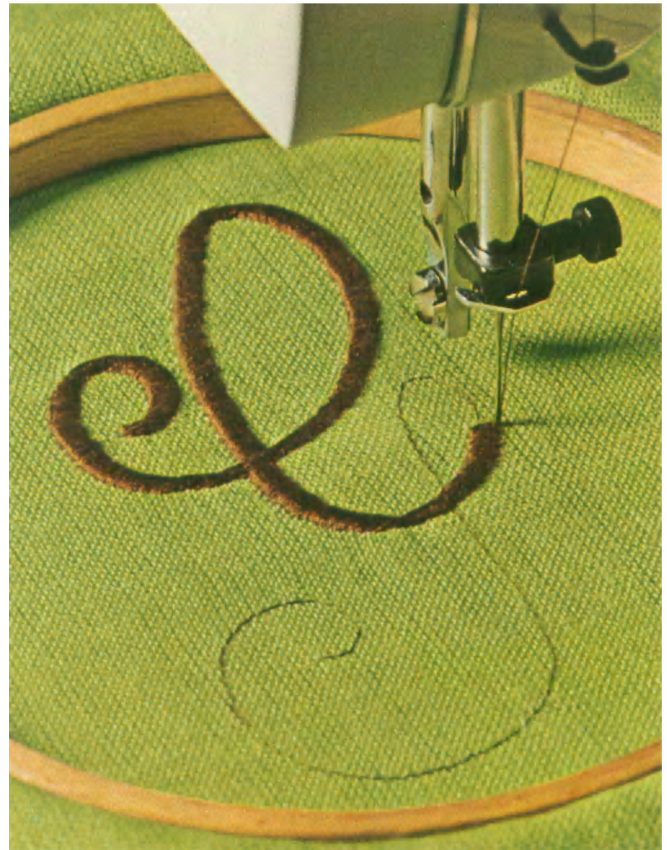
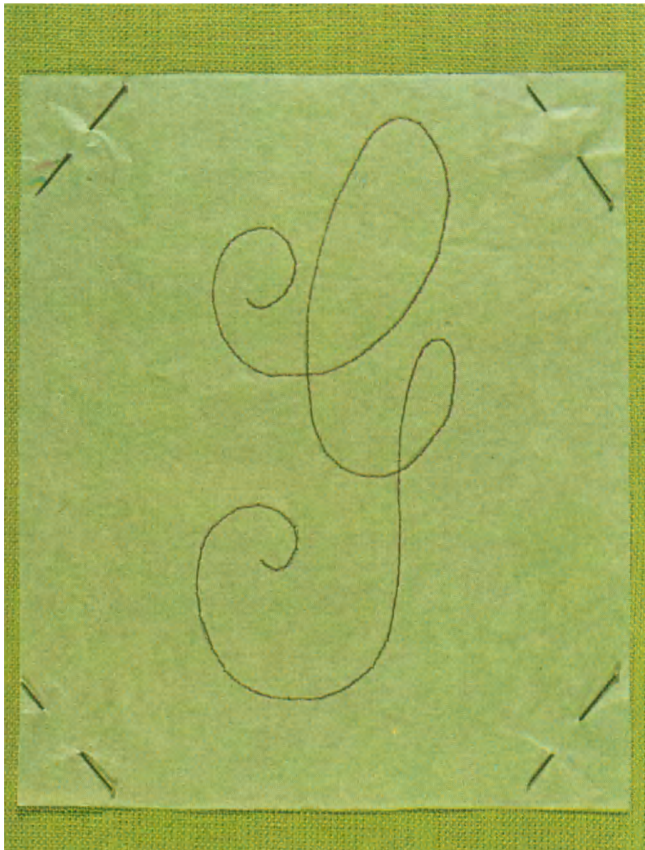
Another method is to form the letter with yarn. Select a simple type of monogram to start with. The picture shows a complicated monogram which requires more practice. Draw the monogram on transparent paper and pin or tape it in place. Sew a straight stitch seam in the line on the paper. Tear off the paper.

Set the machine at zig-zag, stitch width should be adjusted so that it stitches on both sides of the yarn. A stitch width of approximately 1.75 is generally suitable for fine cotton yarns. The stitch length can be the same as the stitch width.

Engage the low gear so as to leave both hands free to guide the work.

Guide the yarn along the contour of the monogram and sew over with zig-zag stitch. At the beginning and end of the work, an end of yarn should be left which is long enough to be threaded into the needle. Draw both the yarn and the ends of the thread through to the reverse side of the fabric and fasten them by threading them back into the zig-zag seam.

Free-hand embroidery and monograms



Free-hand embroidery and monograms are not easy, but with practice you will improve. If you find drawing and painting easy, you will also find free-hand embroidery easier — you have to have a steady hand.

Practice the technique by sewing circles and figures entirely by free-hand. When you have gained a little experience you can draw designs or monograms and sew as described below. Stretch the fabric in a hoop or back it with an interfacing. Use embroidery cotton No. 50—30, needle No. 70—80.

Draw the pattern or monogram on tissue paper, pin it to the fabric and sew the outline with straight stitch. Remove the paper.

Lower the feed dog and set the thread tension to the buttonhole symbol.

Set the machine to zig-zag, stitch width 3—4. Remove the presser foot, including the “ankle” shank, and remember to lower the presser bar in order to tension the upper thread. First sew once with a narrower stitch width and rather high speed on the machine. Then sew once again, this time with a slightly wider stitch which covers the first stitching completely. Move the work somewhat slower than the first time so that the stitches will be close together. The machine speed should be high.

Mending and darning



With three-step zig-zag

Three-step zig-zag is a valuable stitch which can be utilized for mending and darning the majority of materials. This method is called Quick-mend and is the quickest and easiest method of darning. The ordinary presser foot (41 II 383) may be used. Use darning or embroidery cotton, the finer the thread the more invisible the mend. It is naturally better if the thread is of the same color as the fabric. The adjustment should be adapted to the material. To start, try stitch length 0.3—1 and stitch width 3 or 4.

When mending a rip, bring the edges of the fabric together and sew them together with a three-step zig-zag. If necessary, reinforce the rip with a piece of fabric on the reverse side and sew back and forth once or twice.



A patch is sewn on around all edges with a three-step zig-zag. The edges of the patch do not need to be turned under if the stitch length setting is quite short. Sewing round the patch several times will strengthen it.



A threadbare spot is repaired by sewing back and forth with three-step zig-zag. Use the reverse button. For every row of stitching, guide the fabric slightly to the side so that the stitches cover the entire worn area. If the fabric is much worn, a piece of the fabric or a lining may be attached to the reverse side of the material as reinforcement. Use gauze as reinforcement when mending tablecloths, napkins and towels.



With straight stitch, using the regular presser foot and released foot pressure darning can be performed in exactly the same way as with the mending foot. The fabric is placed in a hoop. Gauze is used as reinforcement and the hoop is guided back and forth by hand. Use the regular presser foot and turn the dial for adjustment of the presser foot pressure to the smallest line. Thread tension 4.



With darning foot (41 12 897)
This is done free-hand and therefore requires some practice. The work can be stretched in a hoop and the hoop should be held so that the fabric rests against the table.

Use fine darning thread and gauze as a reinforcement for larger holes. Set the machine at straight stitch and decrease thread tension somewhat. Lower the feed dog. Set the presser foot pressure on the darning symbol. Place the hoop under the darning foot. Lower the presser foot and bring up the lower thread. Begin by sewing back and forth over the hole with long stitches. Since the feed dog is disengaged, you must guide the hoop back and forth yourself and thus determine the stitch length. The faster you move the hoop the longer the stitch will be. Keep the machine speed uniform.



Continue in the same manner until threads have been stitched across the entire hole. Then turn the work 90° and darn across the hole with short stitches obtained by moving the hoop slowly back and forth. Keep the machine speed uniform. If the hole is large, cover it with gauze and then darn as described above. Darning can also be done on the bias of the fabric or in circles if this would be better adapted to the structure of the fabric.



Darning socks

Set the machine at zig-zag, stitch width 3. Lower the feed dog and set the presser foot pressure on the darning symbol. Change to the darning foot (41 12 897), thread the machine with darning or embroidery cotton and draw the cotton through the needle hole of the presser foot. Pull the sock over the free arm and place the hole under the darning foot. Lower the presser foot and bring up the lower thread.

Place a strand of light yarn in the groove of the presser foot and fasten it with a few E stitches in the left-hand edge of the hole. Stretch the E sock with your fingers and sew the woolen yarn across the hole at slow speed, guiding the work from side to side. Cut off the yarn when the hole is filled and darn back and forth with zig-zag across the yarn. Do not sew too closely or the darn will become too stiff.

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VIKING 