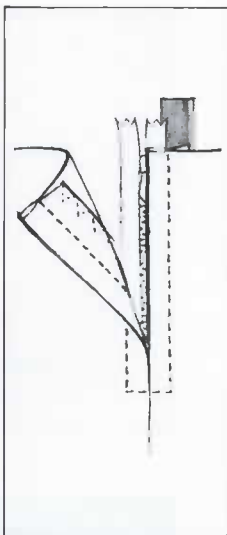
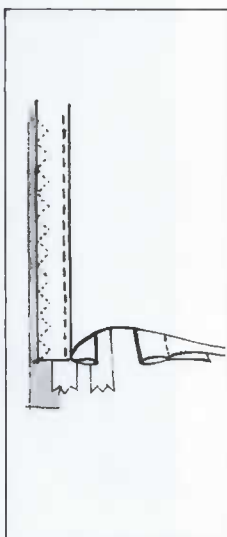


Attach the zipper to one edge of the opening with the tape. More than half of the zipper will be covered by the edge of the opening.

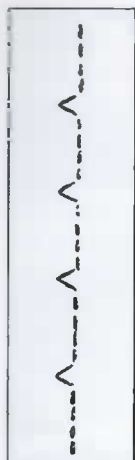


Turn the garment wrong side out and fold back the fabric. Sew from the bottom upwards as close to the stitching on the seam allowance as possible.

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

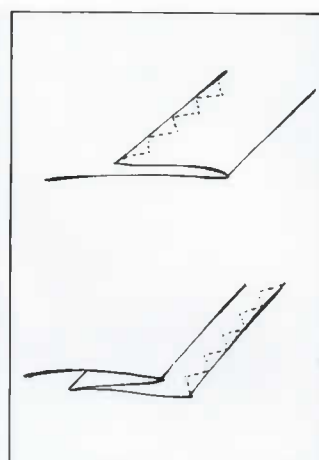
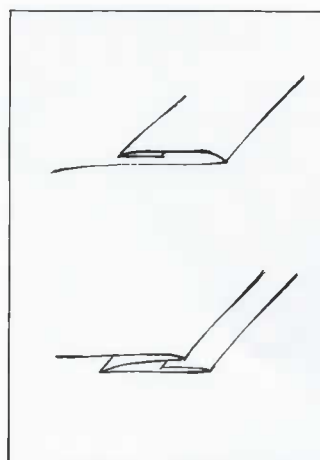


**Blind stitching** is time-saving – after you have acquired some practice. The thicker and softer the fabric, the less visible the stitching.

Viking gives you two types of blind stitching for hemming. Illustrated above is the regular blind stitch for normal fabrics. Use foot 41 14 228.



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 41 14 228.



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"), 41 11 384; 5 mm (3/16"), 41 11 385; 3 mm (1/8") shell stitch, 41 11 386; 2 mm (5/64") rolled hem, 41 11 387.



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.

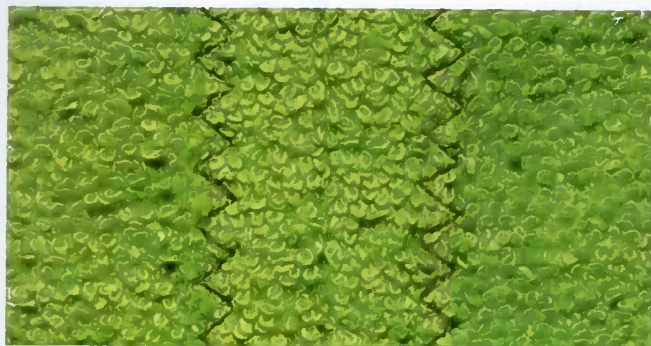
**Rolled hems.** Instead of folding the hem when starting, roll it and then insert it in the hemmer in the same way. Sew with zig-zag, stitch length 2.5 and stitch width 3. Make sure that the zig-zag sews over the entire width of the hem. The upper thread tension can be increased.

**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.



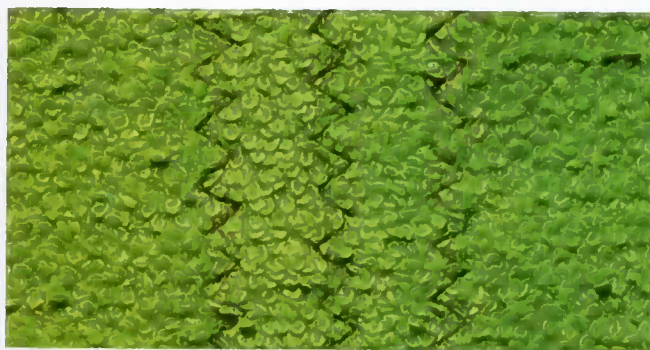
# Sewing terry cloth

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.

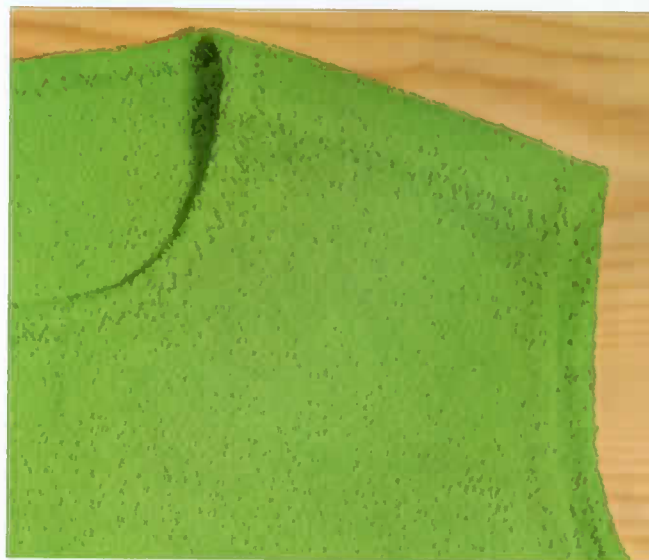
Sew the garment together leaving 5/8" to 3/4" seam allowance. Trim the seams so that they do not fray. Fold back the seam allowances and sew the edges down against the garment with three-step zig-zag. Even though the stitching goes right through to the "right" side of the garment, it is almost invisible.



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 with three-step zig-zag, once from the "right" side and the second time from the wrong side. 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.



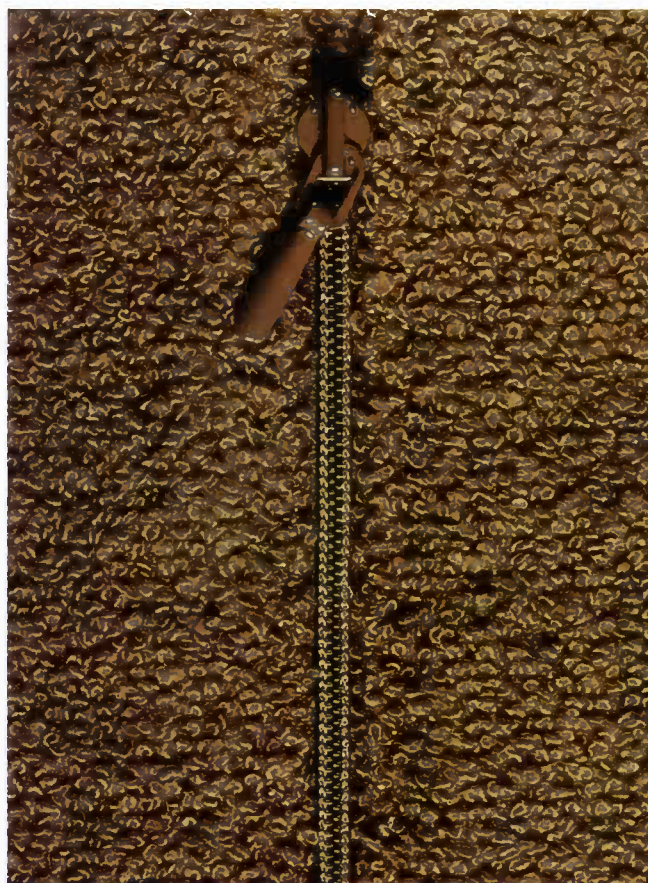
Another method is to sew on a bias strip, “right” sides together. Turn against the wrong side and sew down with three-step zig-zag.



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 fibres 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.



Overlock stitch

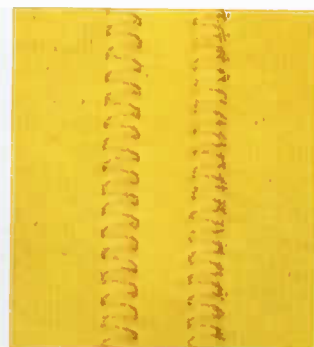
Overcast stitch

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.

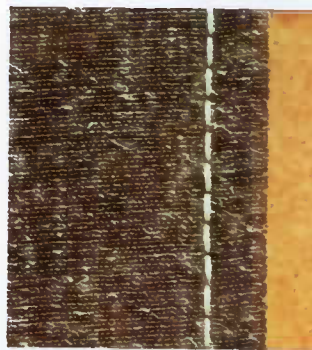


Elastic straight stitch and three-step zig-zag



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.



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.

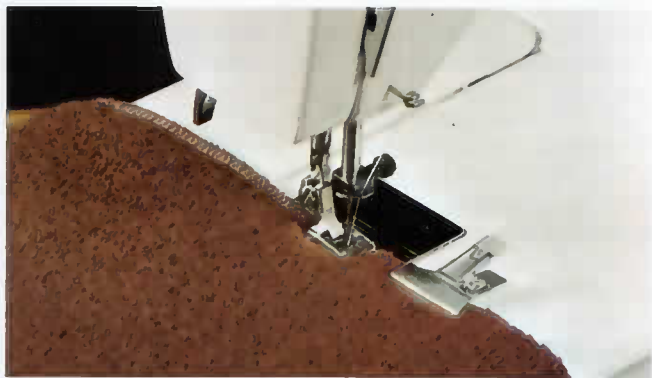
Most double-knit garments require no lining, except perhaps coats or suit jackets. The lining has a tendency to split if it does not have the same elasticity as the garment. It is preferable to make a separate slip or petticoat. If this is to be made in taffeta, it is a good idea to cut it on the bias. Sew the seams using overcast stitch. If possible, avoid interfacings since these will only make the garment stiff.

# Sewing sweater knits

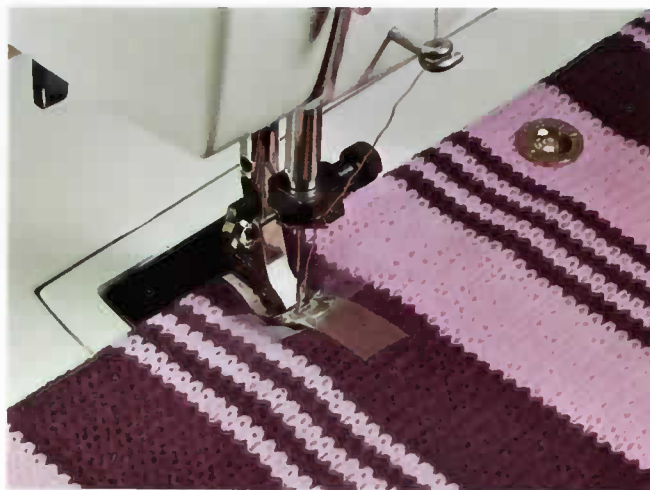
It is perfectly possible to sew even in bulky knitted material, both hand-knit and machine-knit, using the modern elastic seams. Double overlock and overlock stitch are the most suitable for these materials. Use fine thread. Release the presser foot pressure slightly. Use the roller presser foot (41 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.



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



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



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.

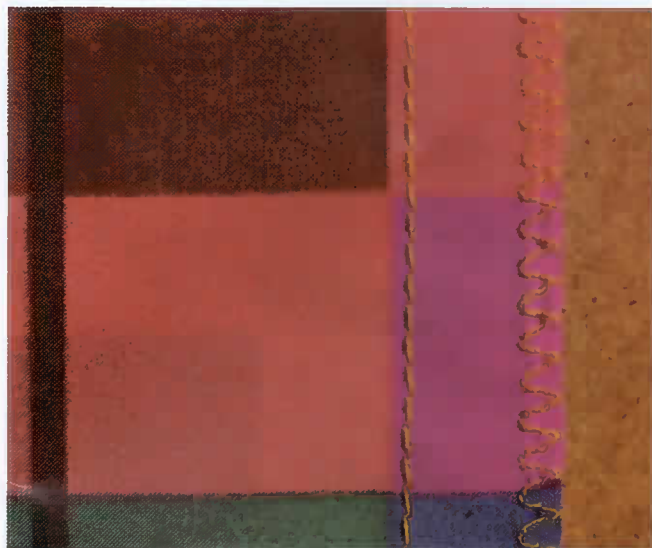


Making buttonholes in knitted garments is simplified by placing a piece of tape where the buttonholes are to be located and sewing through the tape. A corded buttonhole keeps its shape better.



# 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.

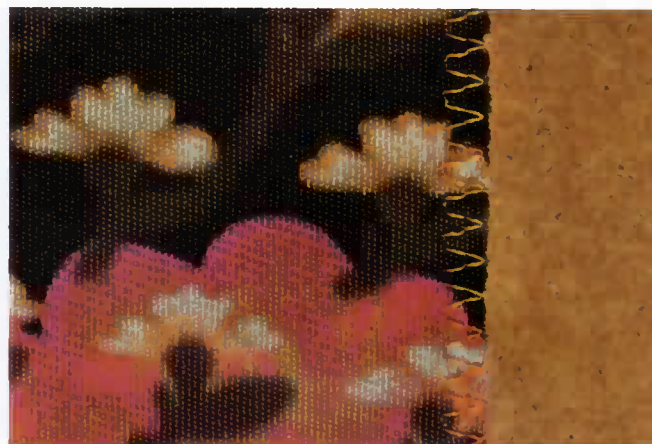


Ordinary straight seams should be sewn with a stitch length of 2-3. Use overcast stitch or three-step zig-zag for the overcasting. Hold fabric taut front and back. Thin, closely woven synthetic materials have a tendency to go with the thread as it is pulled up and down through the fabric and cause skipped stitches. To avoid this you can use a special presser foot (No. 41 12 988) 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.

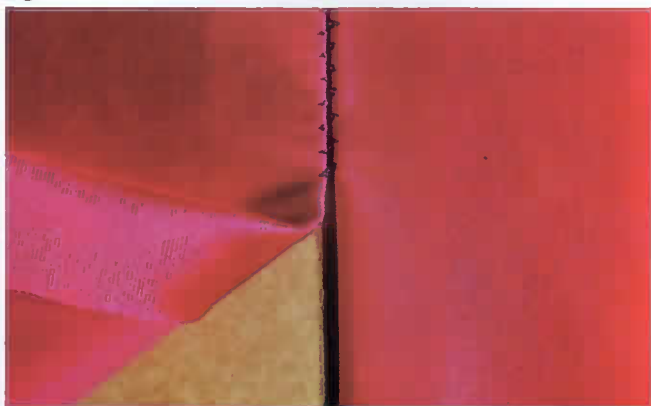


Overcast stitching can also be used as "shell seam" at the edge of an arm, frills or the like. Fold the edge double and stitch having increased the tension of the upper thread. If you want to make a shell seam in a woven fabric, this must be done on the bias.

**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

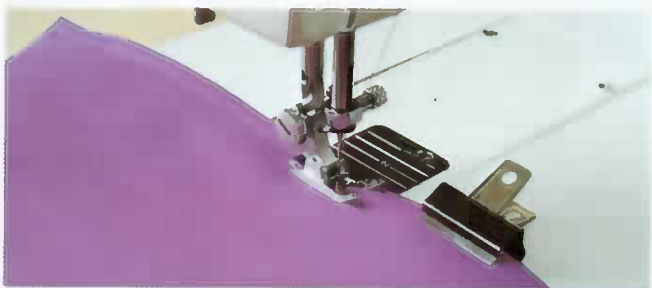
In general the same rules apply for imitation leather and fabric backed plastics as for leather.

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 free arm or extension plate.



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.

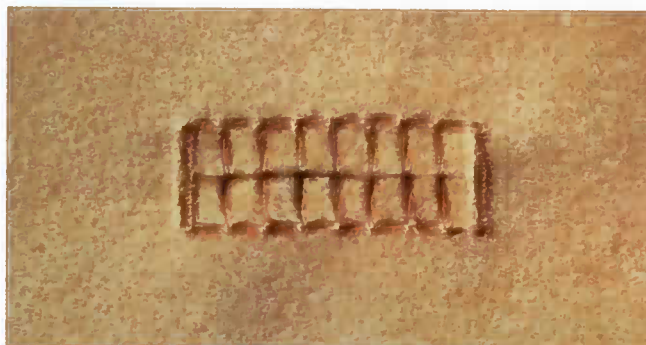


The easiest way of joining pieces of leather is to place the edges overlapping 1/4" or so and stitch using Ric Rac or Point de Paris hemstitch from the right side. This method is suitable for patchwork. The pieces may also be joined edge to edge using bridging stitch or feather stitch.





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.

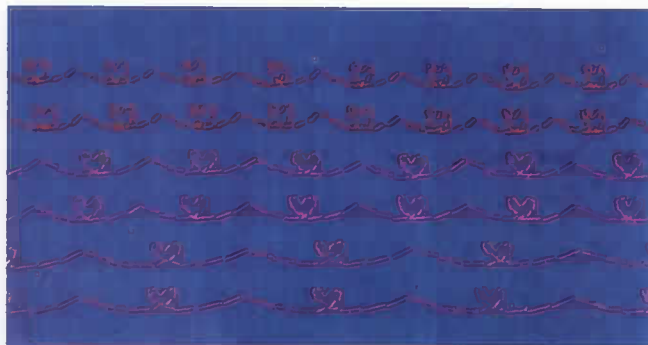
If the thread you want to use is too thick to be threaded through the eye of the needle, it can be wound onto the bobbin for use as a lower thread and the embroidery done from the wrong side of the fabric. Metal thread may be used in the same manner.



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. 41 14 512 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

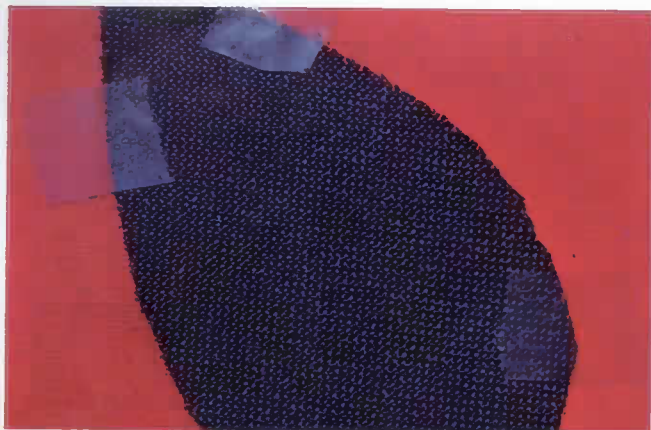


stitching on the wrong side, and the pattern then stitched from the right side.

To fit the pattern, proceed as described above for splicing.

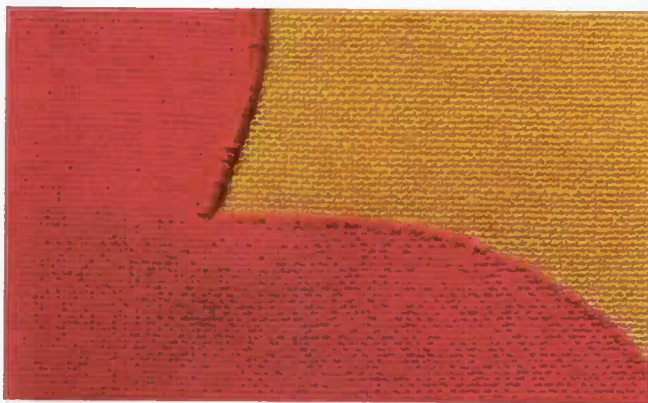
It's a good idea to stretch the work in a hoop. Consider first whether the pattern could be done on a pocket or as an appliqué or the like. This would make the work much easier to handle and a mistake would not be a major catastrophe.

# 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.



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.



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 11 389).



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 11 389). 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.

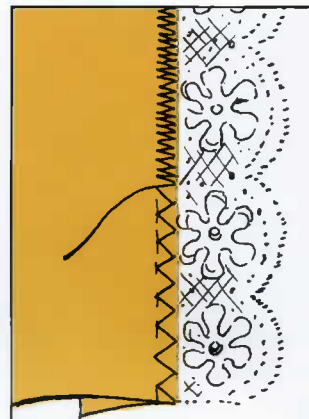
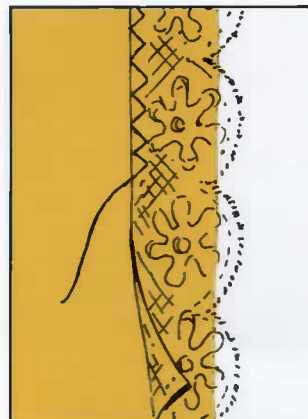


# Lace



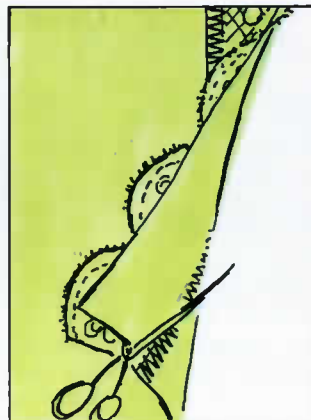
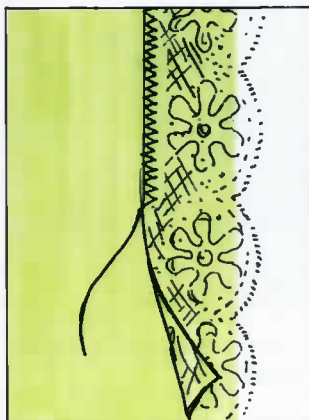
There are various ways of sewing on lace, depending partly on the position of the lace and partly on the type of fabric onto which it is being sewn.

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.

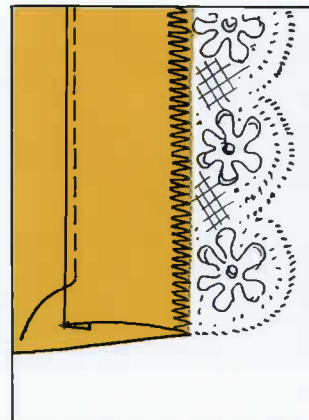


The lace will be more firmly attached if it is first placed about 1/2" in on the fabric and tacked on using widely spaced zig-zag (stitch length 1, stitch width 1.5).

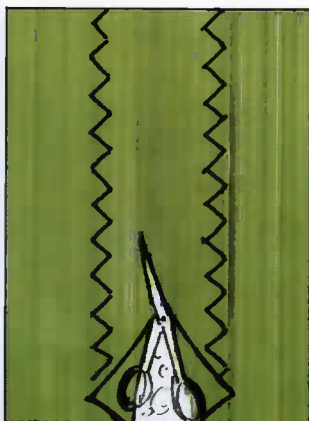
Fold the fabric back against the reverse side and stitch again from the right side, this time with the stitches closer together (stitch length about 0.3, stitch width about 2).



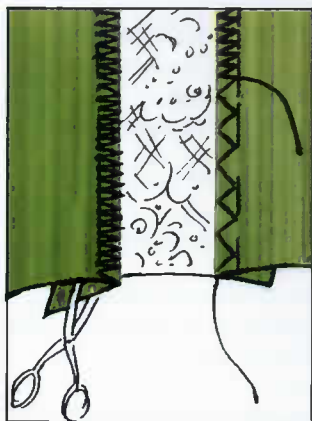
The simplest way is to place the lace 1/2" or so in on the fabric and stitch with fairly close zig-zag stitches (stitch length about 0.3, stitch width about 2). Trim the reverse side close to the stitching.



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.



If invisible seams are desired in lace or if a lace fabric is to be pieced, the pieces should be placed over each other, so that the fabric pattern "matches" and then sewn with zig-zag. Trim close to the stitching.



# 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.

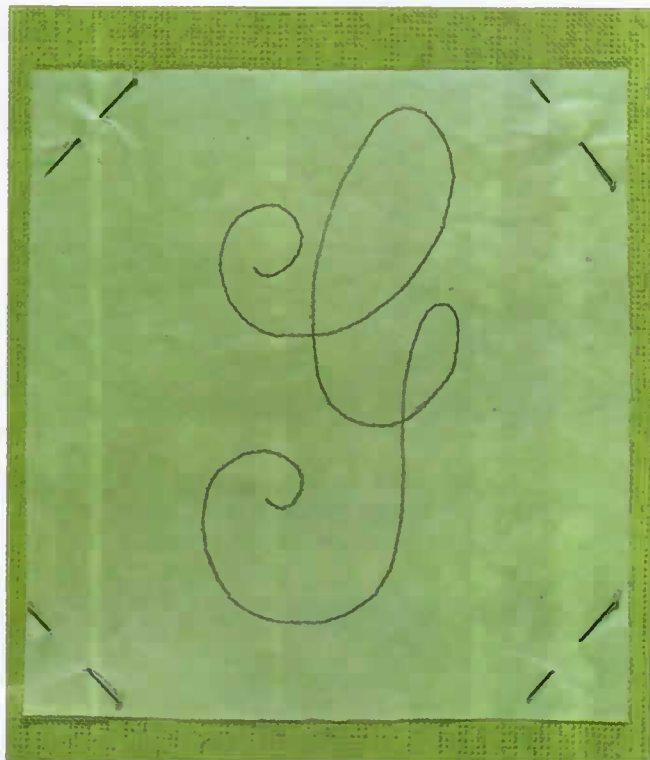
Engage the low gear so as to leave both hands free to guide the work.

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 monograms and embroidery



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



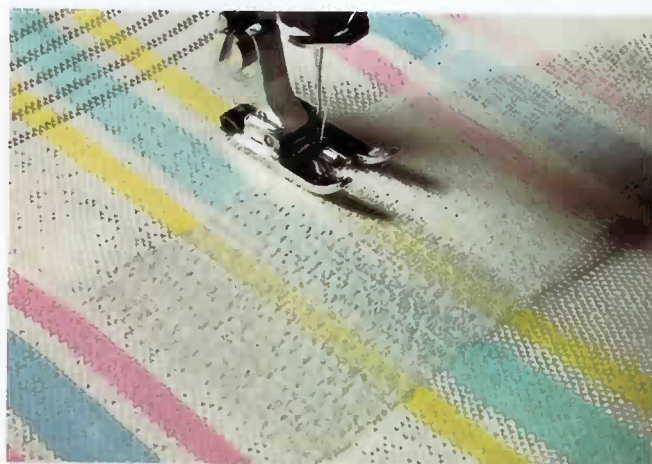
## With three-step zig-zag

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 11 383) 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 very worn, a piece of the fabric or a lining may be attached to the reverse side of the material as reinforcement. Use gauze as a 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 a 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.

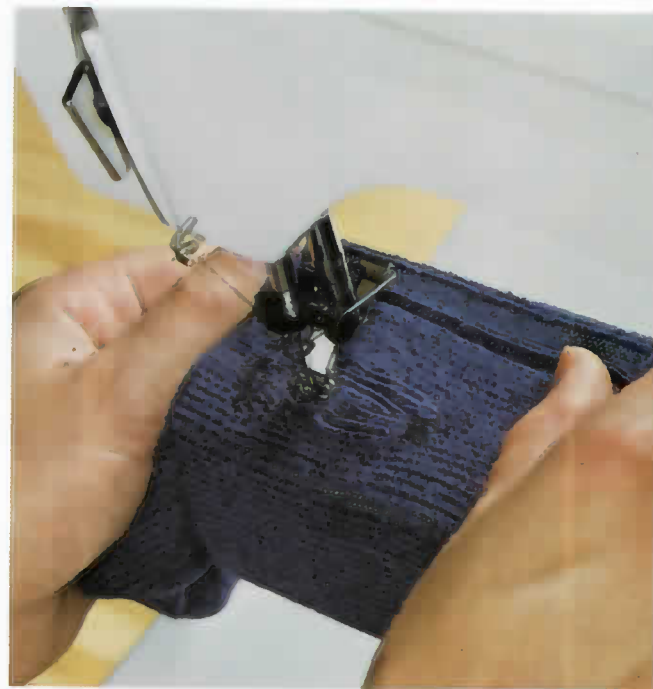
Place the hoop under the darning foot. Lower the presser foot and bring up the lower thread. Begin by sewing back and forth over the hole with long stitches. Since the feed dog is disengaged, you must guide the hoop back and forth yourself and thus determine the stitch length. The faster you move the 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 stitches in the left-hand edge of the hole. Stretch the sock with your fingers and sew the woollen 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** 