
WORKROOM TERMS AND DEFINITIONS

The following are terms and definitions related to the form, figure, patterns, paper, fabric, and the interrelationships among them.

PATTERN MAKING TERMS

Pattern drafting :

A system of pattern making that depends on ans.: series of form of figure measurements to complete the paper pattern.

Pattern draping :

A two dimensional piece of fabric (muslin) draped around ans.: form or figure conforming to its shape (or arranged artistically in folds for specific design), creating a three dimensional fabric pattern. The muslin pattern is transferred to paper to be used for corrections and creating a final pattern.

Basic pattern set :

A 5 pieces pattern set, consisting of a front/back bodice and skirt, and a long sleeve, which represents the dimensions of a specific form or figure. It is developed without design features. It is always traced for pattern making when using the slash and spread technique. The traced copy is referred to as a working pattern.

Working pattern :

Any pattern used as a base for manipulation when generating design pat.

Land marks :

Designated points (land marks) around the body that correspond with those of the form. They are used for measuring the body section when drafting and draping.

Dot mark :

A pencil mark indicating a specific point on the pattern on muslin. a series of dot mark are connected to outline ans.: shape or line on the pattern or muslin.

Pin marking :

Placing a series of pins through the muslin or form to evaluate style line placement.

Tape marking :

Style line placement by tape to evaluate design features, and to provide a guide when draping or developing design patterns.

Truing :

The blending and straightening of pencil lines, cross marks, and dot marks for the purpose of establishing correct seam lengths for example truing side seam having ans.: side dart.

Blend :

A process of smoothing, shaping and rounding angular lines along ans.: seam for ans.: smooth equalizing the discrepancies of joining lines and marks made on the pattern or muslin.

Bust point:

A designated place on the bust and pattern.

Apex :

The highest location of ans.: mound (also referred to in flat patternmaking as the pivotal point).

Dart :

A wedge shape cutout in a pattern, used as ans.: means of controlling the fir of a garment.

Dart legs :

The two lines that form or an open space at the pattern's edge and converge at a predetermined point on the pattern (creating a wedge shape)

Dart Intake :

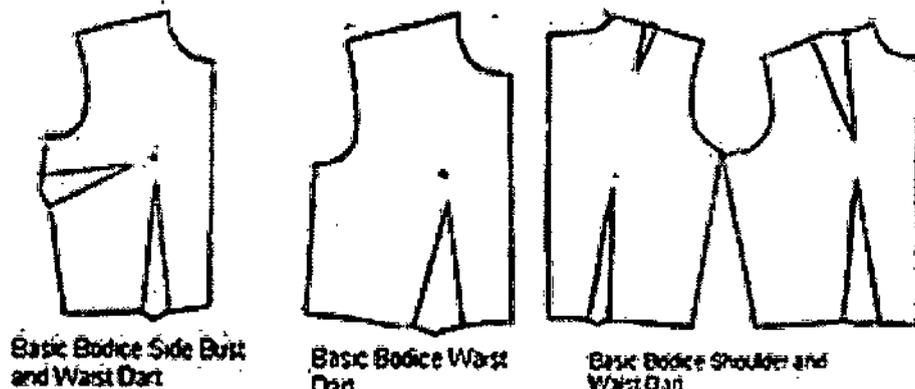
Amount of excess (or space) confined between dart legs to control the fit of the garment. Its purpose is to take up excess where it is needed and gradually release fabric where it is needed.

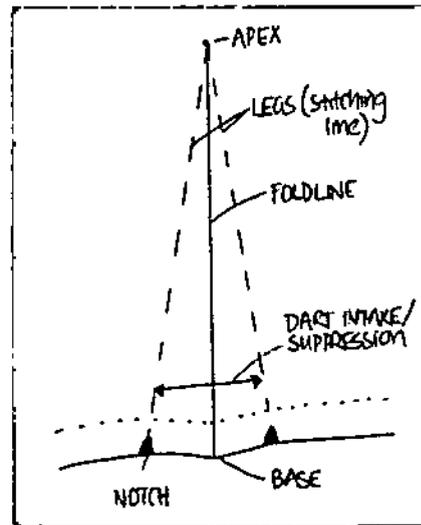
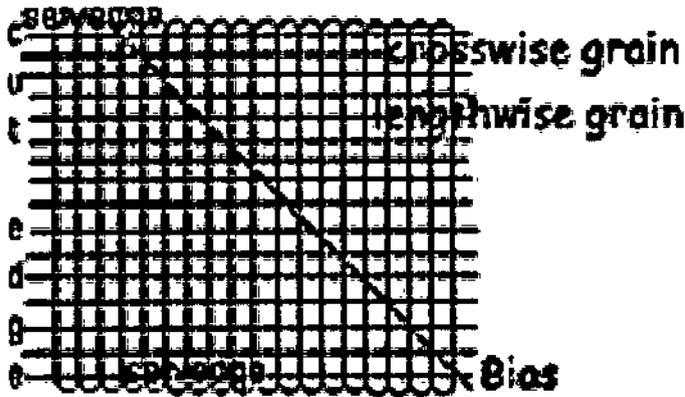
Dart Point : The end of a dart

Double ended dart :

A long vertical dart passing through garments having no waistline seam. The dart intake is controlled by two punches and circles placed at the center fold at wait level and 1/8" from one side of the dart leg, and 1/4 to 1/2" in from the dart at each end.

Up righting a dart : Moving the dart point so that it places the center fold parallel with the center back or the center front of a garment.





Fabric Grain : Lengthwise, Crosswise and Bias Grain of Fabric

Fabric Grain:

Fabric Grain effects they way fabric will hang and drape. There are three types of fabric grain.

- **Lengthwise grain** refers to the threads in fabric which run the length of the fabric, parallel to the selvedge of the fabric.
- **Crosswise grain** are the threads that run perpendicular to the selvedge of the fabric or the cut edge of the fabric as it comes off the bolt.
- **Bias grain** is the thread line that is at a right angle to the lengthwise and crosswise grain of the fabric as it is on the bolt. The bias has stretch in woven fabric and will hang differently than a garment that has been cut on the straight or crosswise rain.

Woven Fabric:

When you are working with woven fabric, the lengthwise and crosswise grain will not have any stretch. Depending on the tightness of the weave the fabric may have "give" but it will not stretch.

The Bias grain however will stretch, making the bias grain a perfect for couture areas such as covering cording to create your own piping.

Because the bias grain does react differently that the lengthwise or crosswise grain it may require special handling. For example; A skirt cut on the bias grain must hang for 24 hours before you attempt to hem it.

to warp over time and will not enable you to draw a straight line on your fabric. It is particularly helpful if the rule has clearly marked measurements, metric or imperial but not a mixture of both!

Needles – hand

Sewing Stock up on a good variety with eyes that you can easily thread and will take various thicknesses of sewing thread.

Needles – sewing

Machine Make sure you have a good supply of sewing machine needles of different gauges.

Pins Glass headed pins are the only types.

The coloured glass heads are much more prominent.

Metal tape

Always use a metal/steel tape when measuring long lengths of fabric, never a fabric tape which is used in dress making. Fabric tapes are not accurate enough and can shrink over time. The metal tape is rigid and therefore much more accurate.

Scissors

And shears Buy at least 3 pairs of scissors if you can. One should be retained for cutting paper, buckram and any other thick items that will blunt your best cutting out scissors. An 8" pair or dress makers scissors with metal handles is ideal for these 'work horses'. The second pair would be suggested 10" tailor's shears, should only be used on fabrics and linings, be well maintained and regularly sharpened.

The third pair should be much smaller and be very sharp for intricate work like snipping into fabric around curves and into corners. Embroidery scissors are ideal for these jobs.

Sewing Machine

This really is your most valuable piece of equipment and should be regularly serviced and cleaned.

Sewing thread

100% cotton thread in both cream and white for use on cotton sateen lining.

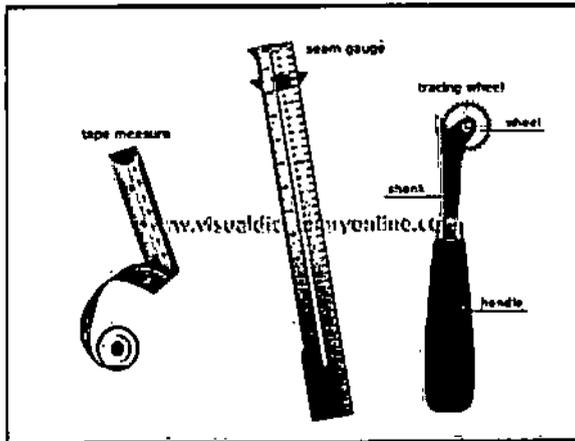
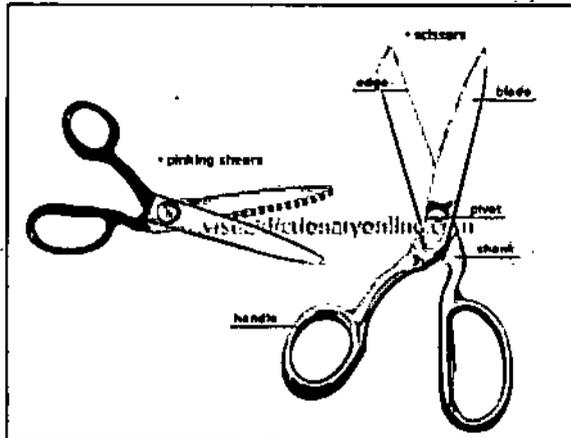
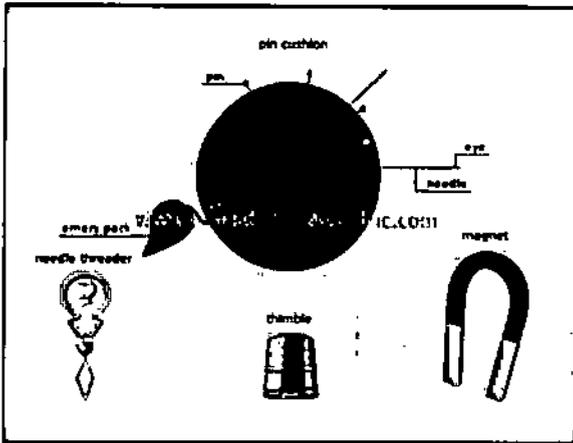
A supply of assorted colours of both 100% cotton threads and polyester/cotton mixes which come in useful.

Short metal ruler

A small metal ruler, useful for measuring smaller pieces of fabric or other ancillary materials.

Tailors chalk

Useful for marking out intricate shapes on fabric.



UNIT - III

Objective:

To know about the fasteners of sewing

Different fasteners

Fasteners are the finishing or can be decorative element for any garment. There are various kinds of fasteners available in the market, we need to use appropriate for the particular dress or design.

Hook and Eyes

Fasteners formed of a metal hook inserted into a round eye or a straight eye.

Straight Eye

Piece in which the hook is inserted.

Snap/Hook/Purse Fittings/Tubler Rivet/Eyelet				Snap Fastener				Snap Fastener				Snap Fastener											
ART NO.	SIZE	BOX	CTN	ART NO.	SIZE	BOX	CTN	ART NO.	SIZE	BOX	CTN	ART NO.	SIZE	BOX	CTN	ART NO.	SIZE	BOX	CTN				
2300	8mm	100/box	1000/ctn	2300P	8mm	100/box	1000/ctn	VT-3	8mm	100/box	1000/ctn	4828	10x10mm	100/box	1000/ctn	20	10mm	100/box	1000/ctn				
23100	10mm	100/box	1000/ctn	23100P	10mm	100/box	1000/ctn	VT-3	10mm	100/box	1000/ctn	4829	10x10mm	100/box	1000/ctn	20	10mm	100/box	1000/ctn				
3100	11mm	100/box	1000/ctn	3100P	11mm	100/box	1000/ctn	VT-5	12mm	100/box	1000/ctn	4825	10x10mm	100/box	1000/ctn	20	10mm	100/box	1000/ctn				
												4827	10x10mm	100/box	1000/ctn	20	10mm	100/box	1000/ctn				

- Needle
- Pin
- Scissors
- Seam Ripper
- Tape Measure
- Safety Pin
- Tailor Chalk
- Tracing Paper
- Dispersible Pen
- Pen
- Purse Fittings
- Trousers Head
- Eyelet
- Rivet
- Snap Fastener
- Hook & Eye
- Tracing Wheel
- Zipper Filler
- Hand Made of Doll
- Eyelet Plier
- Hand Press
- Tag Gun

Radio Eyetet				Plastic Snap Fastener				Plastic Snap Fastener			
ART NO	SIZE	BOX	CTN	ART NO	SIZE	BOX	CTN	ART NO	SIZE	BOX	CTN
13	1.5-2.5x1.5	25000	25 Box	513	1.5cm	10000	10 Box	50	1.5cm	10000	100 Box
20	2.0-3.0x1.5	25000	25 Box	514	1.5cm	10000	10 Box				
25	2.5-3.5x1.5	25000	25 Box								
30	3.0-4.0x1.5	25000	25 Box								

Tubler Rivet				Trousar Hook				Plastic Trousar Hook			
ART NO	SIZE	BOX	CTN	ART NO	COL	BOX	CTN	ART NO	SIZE	BOX	CTN
1000-7	8mm	20000	200 Box	1234	Nickel	5000	100000	IP-500		1000	10000
10770	8mm	20000	200 Box	1297	Nickel	5000	100000				
10679 (steel)	8mm	20000	200 Box								
106712 (steel)	12mm	20000	200 Box								
10677W	8mm	20000	200 Box								
10677V	8mm	20000	200 Box								
W13-13	13mm	10000	100 Box								

- Button Hole
- Hand Sewing Machine
- Metalic Yam
- Disc Tape
- Metalic Cord
- Something
- Metalic Beads
- Pearl Beads
- Eye Bead
- Marking Pen
- Tally Counter
- Metal Ball
- Shoers
- Scissors
- Wheel Cutter
- Wire
- Plastic Thread
- Tape
- Silk Darning Pear
- Wool Y/whor

Ring

Curved end of the round eye used to attach it to a piece of fabric.

Round Eye

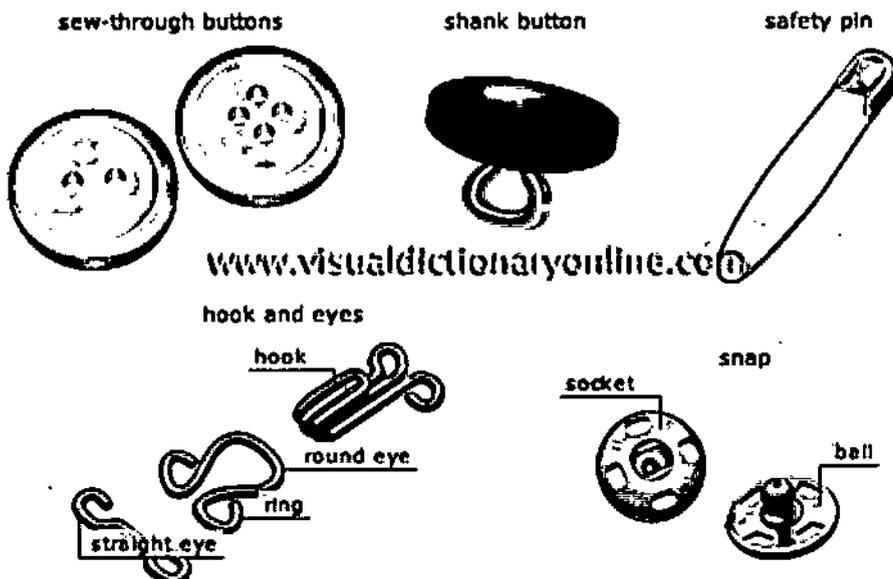
Horseshoe-shaped ring to which the hook attaches.

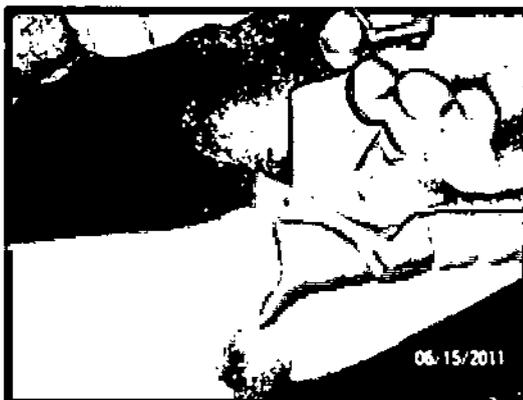
Hook

Curved piece that fits into a round eye or a straight eye to attach or do up a garment.

Snap

Fastening mechanism made of a socket disk and a ball disk that snap shut when pressed together.

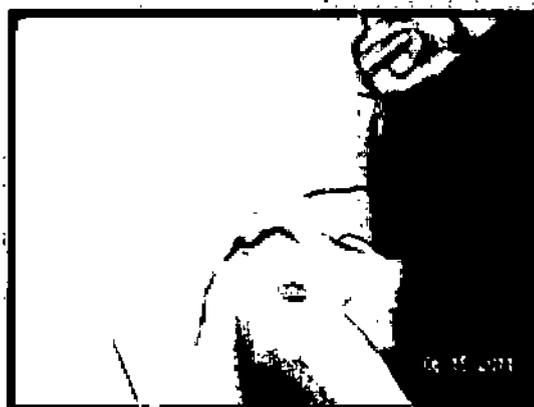




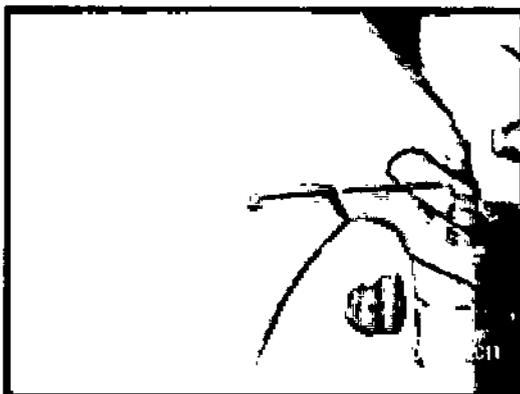
Hide knot in seam allowance

First, hide the knot in the seam allowance, then pass needle out of seam allowance for the start of the first stitch:

Needle in position picking up the first single thread.



Now, for the "blind" part of the stitch: Pick up one single thread with the tip of your needle (on the wrong/back side of the garment). This is how you can make a stitch without it being seen on the front of the garment. This is the hardest part of this stitch. Use the finest needle possible – the finer the needle, the easier it is to pick up just one thread:



**Passing needle back into seam allowance 1/4" away from first stitch
Second stitch**

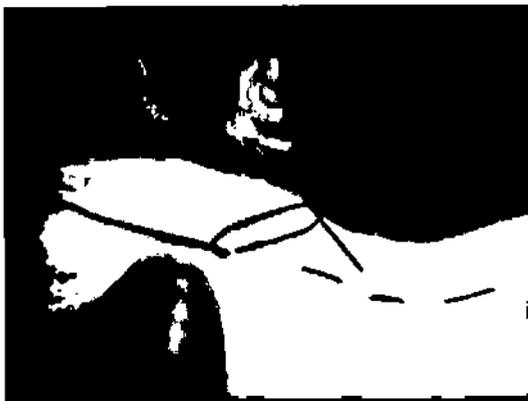
Then pass the needle back through the hem about 1/4" away from where you brought it up at first and pull the stitch snug – just snug enough that the thread is not gapping anywhere, you do not want to pull the thread too tight, or it will pucker and show on the front of the garment:



The second stitch

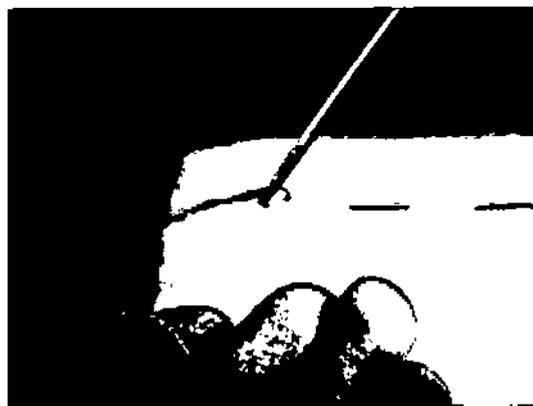
Keep making the stitch until you come to the end of your line of stitching or you run out of thread. Make sure to leave a long enough tail to tie off the thread, about 5". Take a tiny stitch and then make a loop to pass the thread end through to make a knot:

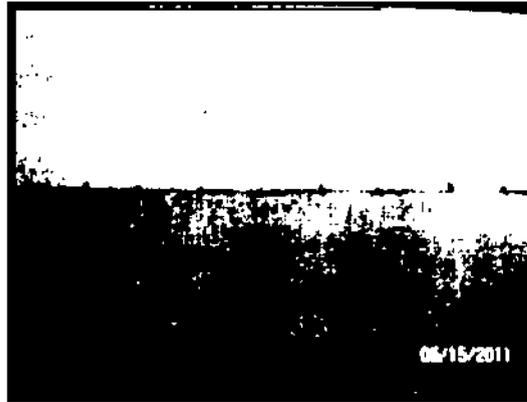
Tiny stitch at end of stitching line



Pass needle through loop

Pull loop tight creating knot and cut off thread tail



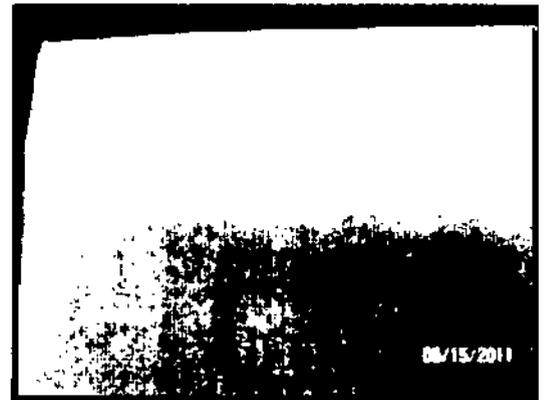


**Blindstitch on wrong
side of garment**

This is what the line of stitching looks like from the back:

And from the front:

**Blindstitch from right
side of garment**



There you have the blind stitch. I encourage you to get out some scraps of fabric and practice this stitch until you can make it nice and even, and invisible.

RUNNING STITCH: This stitch has many uses. When you see "baste" or "basting stitch" in the instructions of a pattern, this is the stitch to use. Basting means using a long, temporary stitch to hold pieces of fabric together. This seam will later be stitched permanently by machine.

The running stitch can also be used for attaching "sew-in" interfacing to fashion fabric, or in any place where there will be permanent stitching added later.

One last place that uses the running stitch is in quilting. The "quilting stitch" is actually a very small running stitch that secures the three layers of the quilt together.

Here is how to execute this stitch:

First, thread your needle; next, tie a knot at the end of your thread by pulling ends of thread through loop:



Threading hand-sewing needle

Loop for tying knot



Pulling loop to make knot

Knot at end of thread

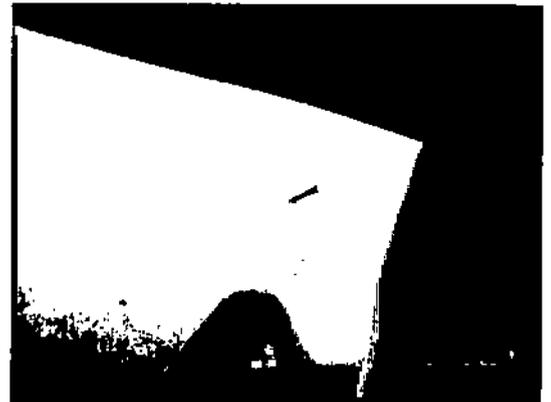


Now insert and pass the needle all the way through the fabric until the knot reaches the fabric:



**Insert needle into fabric
and pull thread all the
way through**

**Thread pulled all the way
through fabric to knot**



Next, bring the needle back up to the front of the fabric, and pull the thread all the way through:



**Bringing needle back
up through fabric**

Continue this in and out or "running" motion until you are at the end of your area, or the thread runs out. Make sure to leave about 4" at the end of your thread to tie a knot.



Pass needle back down .
through fabric

Come back up through .
fabric for next stitch

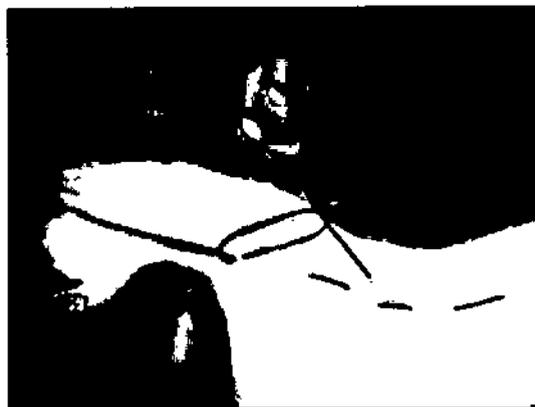


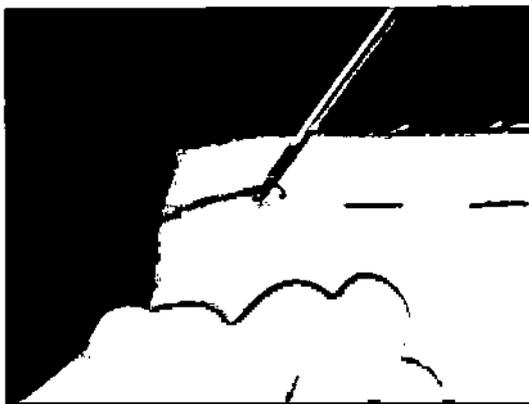
Tie a knot by taking a tiny stitch, and passing the needle through the loop.
Pull tight and cut off tail of thread.



Tiny stitch at end
of stitching line

Pass needle through loop

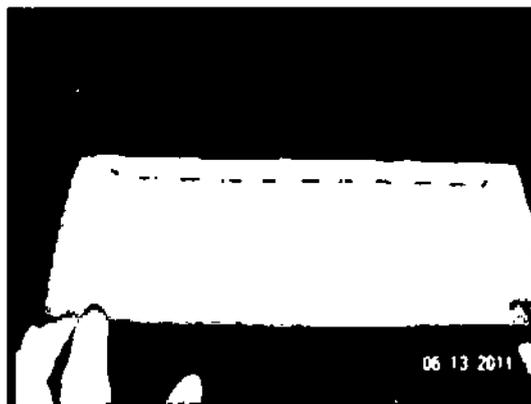




Pull loop tight creating knot and cut off thread tail

This is the running stitch. As you can see, this is a very simple stitch. Take the time to practice on some fabric scraps until you can make nice, even stitches.

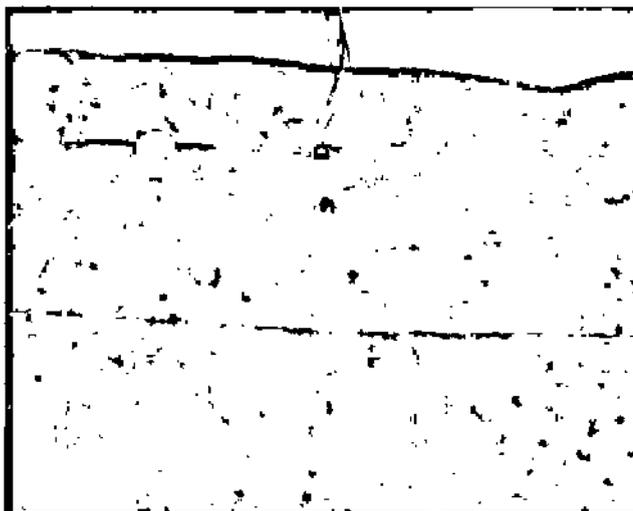
The running stitch



I hope you found this tutorial useful in helping you to learn how to sew!

Please feel free to leave any comments or questions. I am here to help, and I love to hear from my visitors.

Why baste



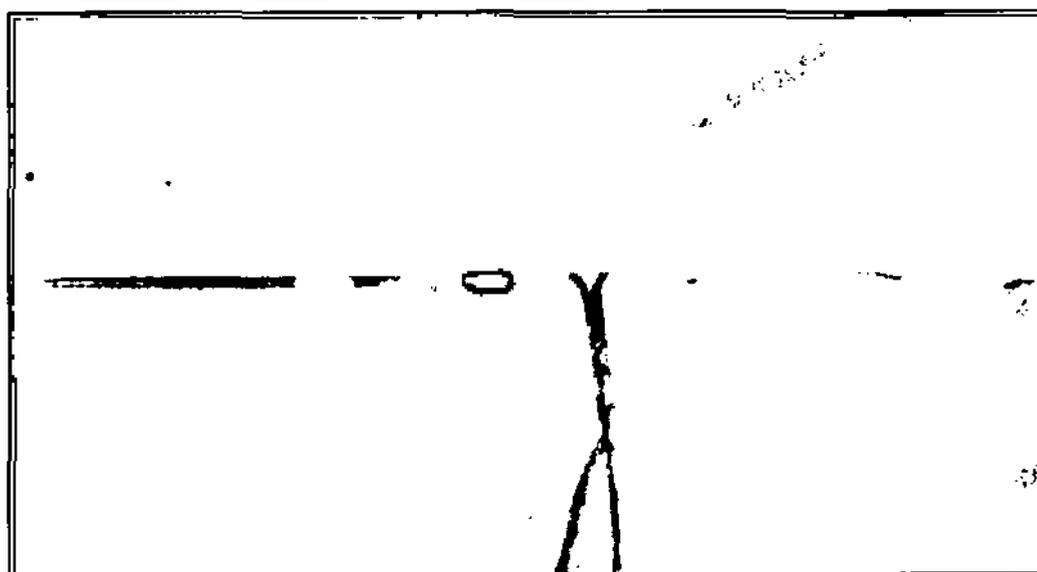
Basting is long easily removable stitches, sewn by machine or by hand. Basting stitches are sewn to temporarily sew fabric together. There are many reasons that taking the time to baste is beneficial to saving time in the long run.

Reasons for basting:

Machine & Hand Basting

- Sewing basting stitches on seams allow you to test the fitting (side seams) or placement (darts) before sewing regular stitches that might be hard to remove.
- Basting can hold slippery fabric together while sewing regular stitches. Basting first allows the basting stitches to be easily removed if the fabric does slip out of place.
- Basting is used to create temporary stitching such as the process of sewing in a zipper.
- Basting allows two layers of fabric to be held together and used worked as one layer of fabric. The basting stitches are easily removed to eliminate extra bulk.

How to Hand Baste



Hand Basting/Running Stitch

Hand basting is easier to remove than machine basting and it is easier to maintain control of an area when you hand baste.

Hand basting is sewn with a running stitch. A running stitch is easily removed.

- Pin the area together as you would to sew the area.
- Thread a hand sewing needle and knot the thread.
- Place the knot in the edge of the fabric where it will not be sewn over by machine stitching.
- Do not baste exactly where you will be machine sewing. If you do sew over the basting stitches it will be difficult to remove and could weaken your final stitching. For example; if you are basting a 5/8" seam, baste just inside the 5/8" marking on the seam allowance.

- Place the sewing needle into the fabric, through to the other side of the fabric and back up to the side you started sewing.
- Repeat until you have basted the entire area you want basted. The size of the stitches can be long or short but you do want to make sure they are removable. This can be tested by tugging the thread to see if it moves easily through the fabric, just be sure to straighten out the stitching and fabric after you test the remove-ability of the thread.
- Sew one or two stitches in place at the end of the area you want basted.

Machine Seams

FRENCH SEAM:



French seams are wonderful for professional-looking, clean seams. The raw edge of fabric is essentially encased within the seam. They are perfect for light, delicate fabrics such as silk. This tutorial will produce a 5/8" seam.

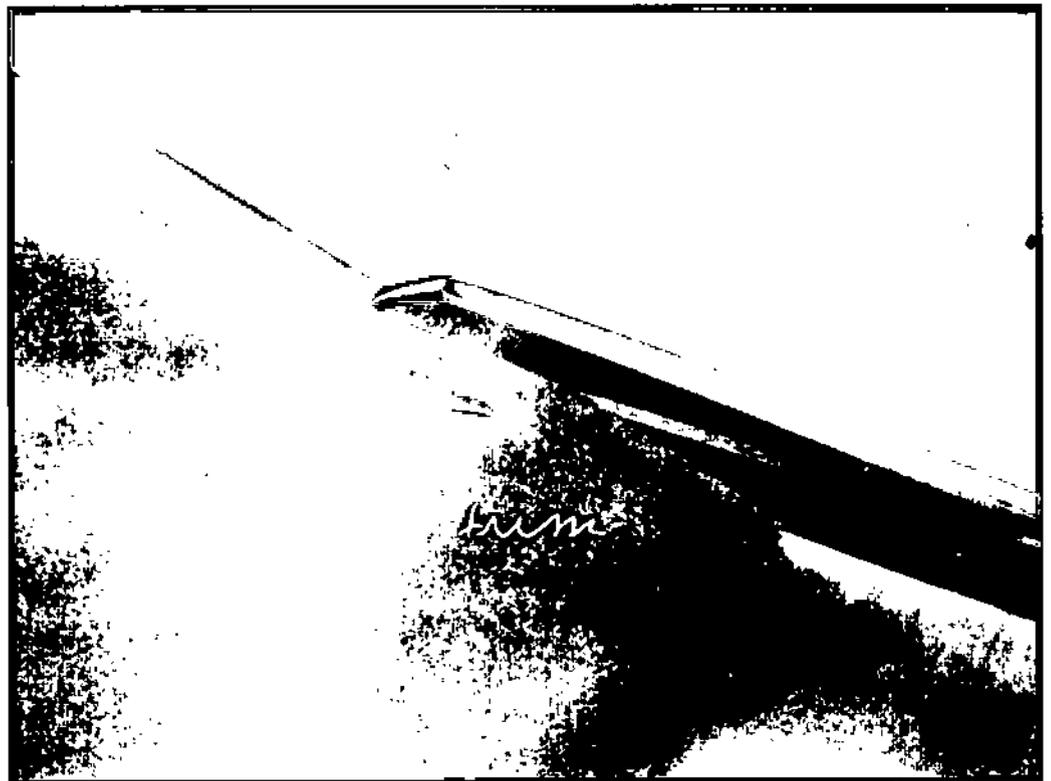
If you are making this silk scarf, you can use a french seam to join the two pieces of fabric end to end. While the seam will be visible, it will look very neat.



Pin the seam, with the wrong sides together.



Machine stitch, using only a 1/4" seam.



Press the seam flat, then trim close to the seam.



To finish the scarf, create a hand rolled hem along the four sides.

Flat Felled Seam

(Other names: felled, flat, flat feel, flat feld, flat-feld, flat-fell, flat-felled, flat-felt, flat felt)

Flat felled seams can be found on almost all jeans. Tough and durable, flat felled seams provide three stitch lines, two of which secure multiple layers of fabric. Flat felled seams also conceal the raw edges of the seam allowance, reducing the likelihood of fraying.

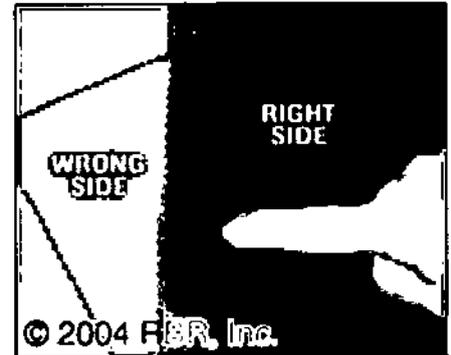
Today, flat felled seams are often used when a sporty look is desired. They are commonly found on skirts, casual slacks as well as shirts and blouses. In addition to clothing, flat felled seams are often found on accessories such as tote bags as well as many outdoor fabric items including tents, and backpacks.

Although flat felled seams are often used with heavy-weight fabric (such as denim) because of the layering involved, they may not be suitable for extremely heavy or bulky fabrics. Limitations are often determined by the capacity of the sewing machine. Until the seamstress (or tailor) is proficient with the procedure, using a flat felled seam on curves (such as placing a sleeve into an armhole) should be avoided.

How to Make a Flat Felled Seam

What You Will Need

1. Sewing Machine
2. Iron
3. Pins
4. Scissors or Pinking Shears
5. Thread



Procedure

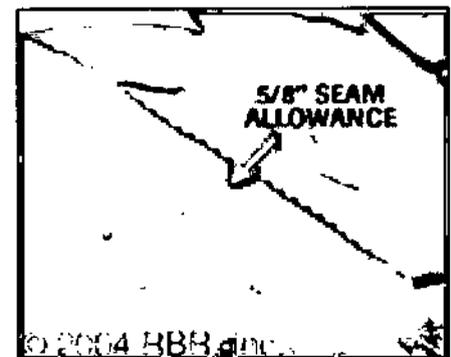
Step 1

Make note of the of the difference between the "right" and "wrong" side of the fabric. It will help you orient yourself as you follow the steps.



Step 2

With the wrong sides facing out, pin material together, pinning entire length of edge where the flat felled seam will be.



Step 3

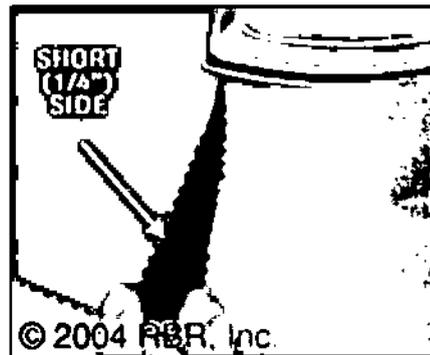
Stitch a 5/8" seam allowance (or the amount specified in your pattern) along the entire length of the edge pinned in Step 2, back-tacking at the beginning and end of the seam. Remove pins after the seam allowance has been sewn.



Step 4

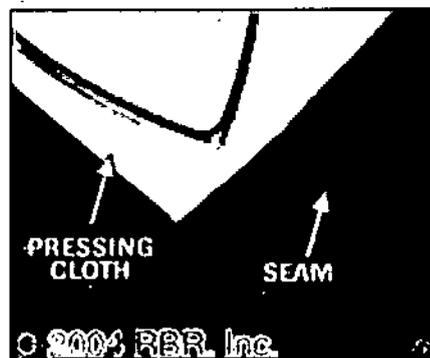
Cut one side of seam allowance (sewn in Step 3) to within 1/4" of the stitches.

Although you may use pinking shears, they are not required. The cut edges will be protected (and hidden) by the completed flat felled seam.



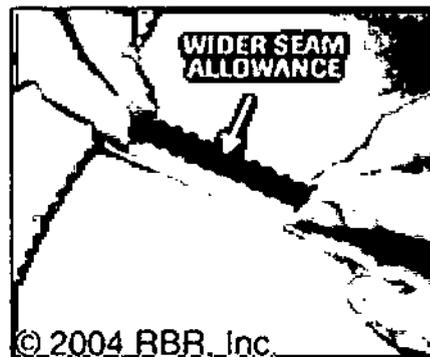
Step 5

On the wrong side of the fabric, press seam closed to short side of seam allowance. Be sure to use a setting on your iron that will not damage the fabric.



Step 6

On right side of fabric, thoroughly press seam to ensure it is flat. Use a pressing cloth to help prevent damage to fabric.



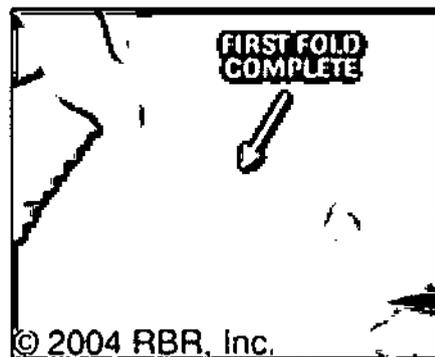
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Step 7

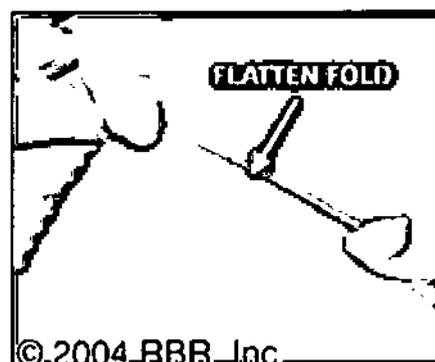
(A) Grasp the wider (un-trimmed) side of the seam allowance, folding it over the top of the narrower (trimmed) side...



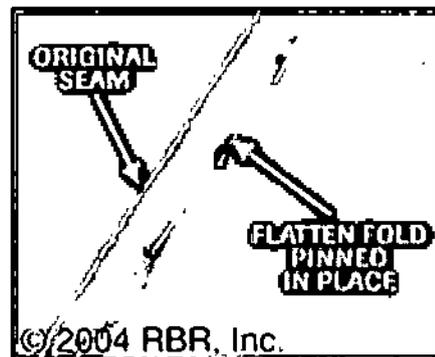
(B) ...continue folding until the edge of the wider side meets the seam's stitching line, concealing the narrower side as shown below.



(C) Grasp the folded, concealed seam and continue folding in the same direction...



(D) ...until the folded seam lies flat against the opposite side and is ready for pinning.



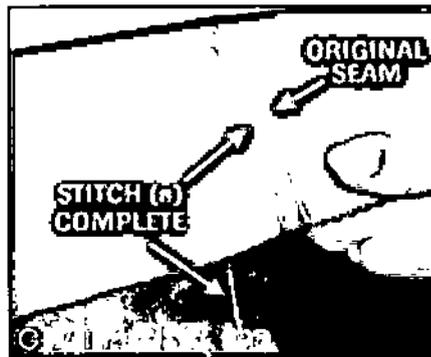
Step 8

Pin entire length of flattened fold in place.

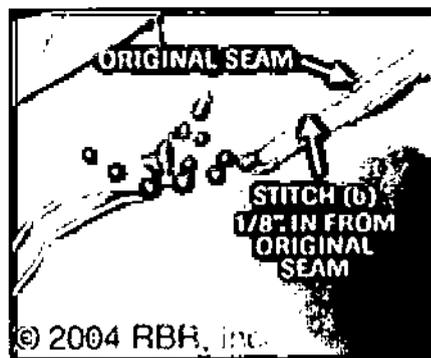


Step 9

(A) Stitch Line (a) - Stitch 1/8" in from folded edge along the entire length of the flattened fold pinned in Step 8, back-tacking at the beginning and end of the seam. Remove pins as they reach the presser foot.

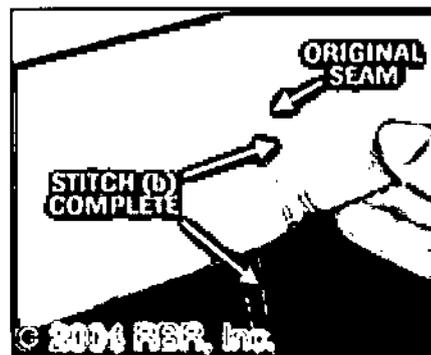


(B) One of the two finished top stitch lines can now be seen on the right side of the fabric. Stitch Line (a) is now complete.



Step 10

(A) Stitch Line (b) - Stitch 1/8" in from and parallel to the original seam along entire length of flattened fold, back-tacking at the beginning and end of the seam. Both finished top stitch lines can now be seen on the right side of the fabric (below).



(B) Stitch line (b) next to original seam is now complete. Note here that three stitch lines show on the wrong side and only two show on the right side. The raw edges are now completely concealed within the flat felled seam.

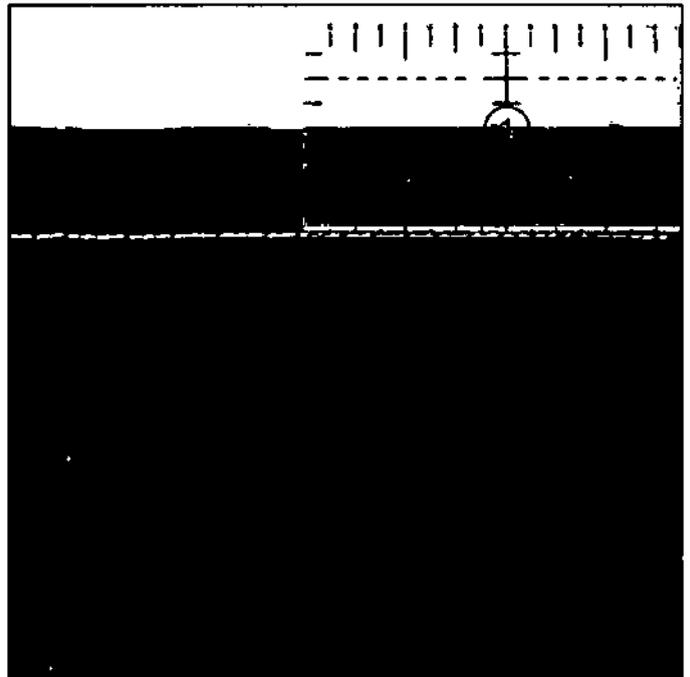


Step 11

Press the completed flat felled seam on the right side of the fabric. Be sure to use a setting on your iron that will not damage the fabric.

Self Bound Seam

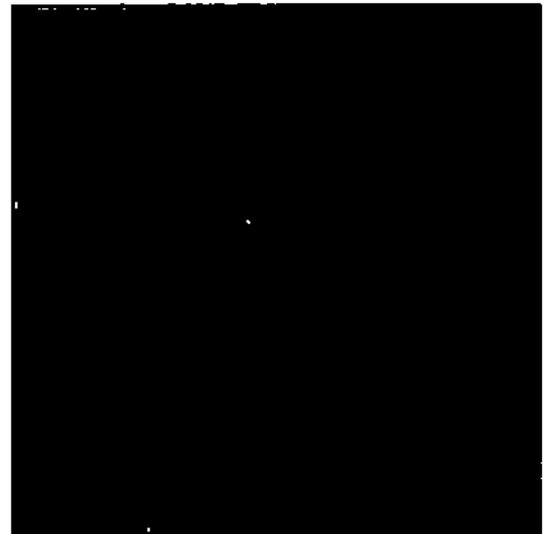
Note: This is a non-traditional method, but it offers a unique way of creating seams and in my opinion, has a more utilitarian/work-cloth look and feel. It has fewer steps than the second approach, but is actually a bit more time consuming to do.



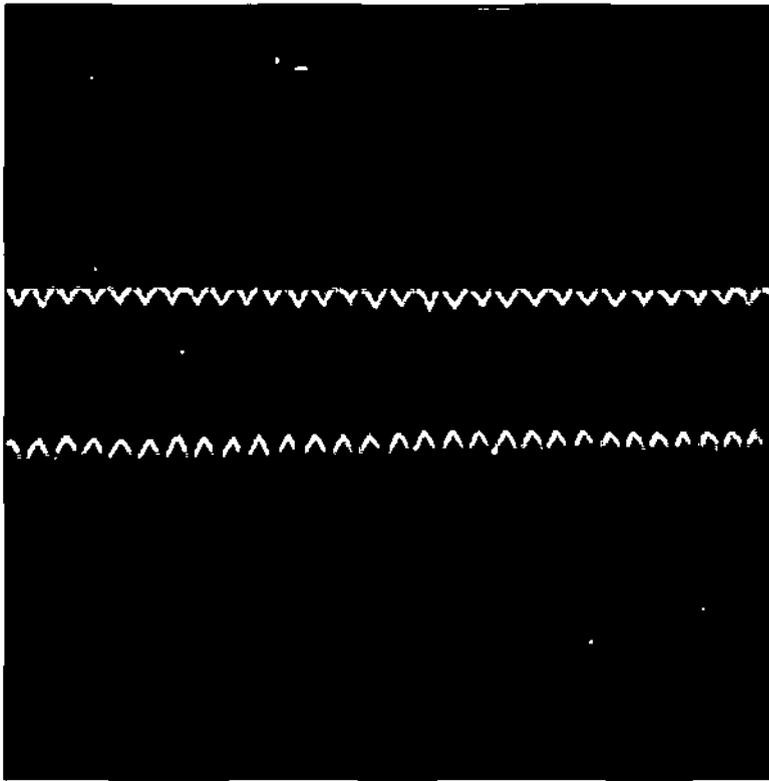
1. Place 2 pieces of fabric, right sides together, lining up the top edges. Sew a 1/2" seam allowance.



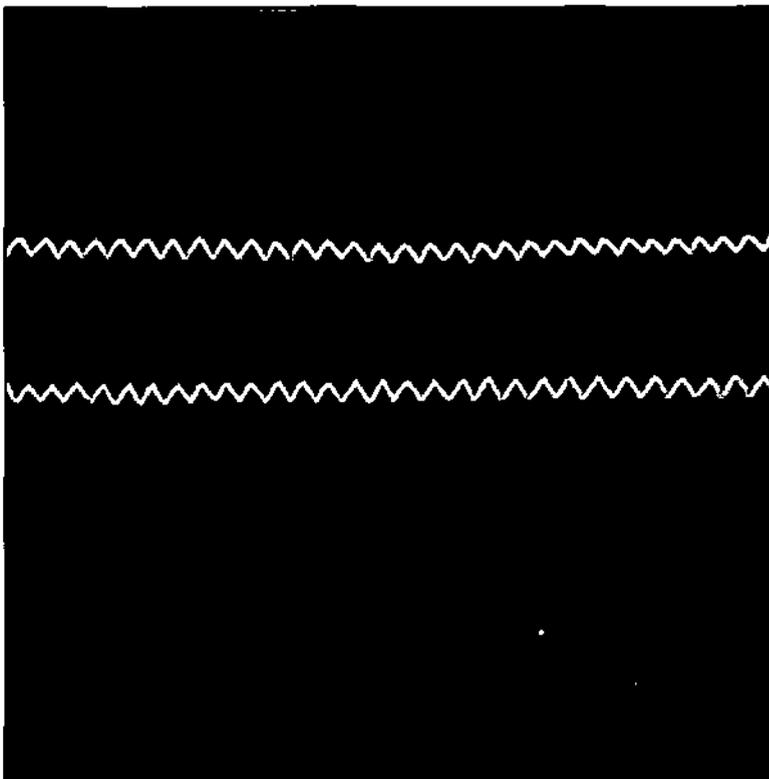
2. Press seam allowance open.



3. Fold both raw edges of seam allowance in and under. Press flat with a hot iron.



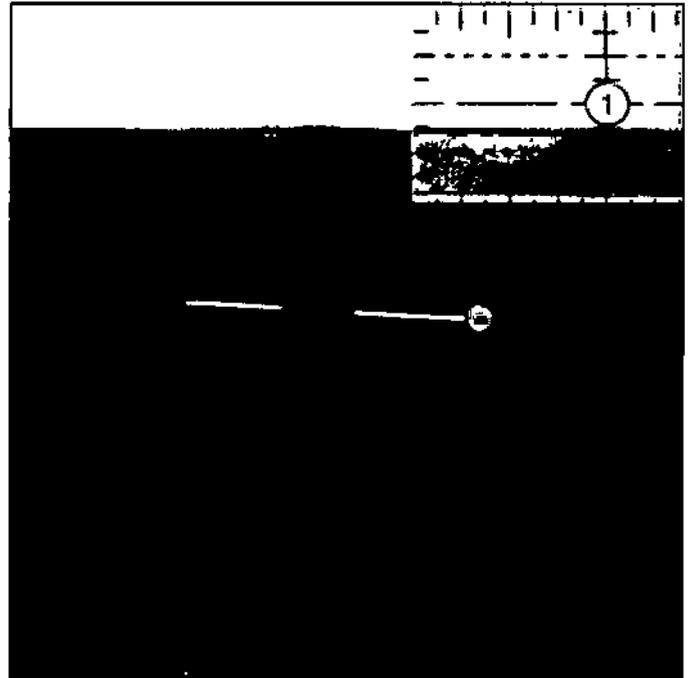
4. Stitch both folded edges of seam allowance down. (I used a zig zag stitch, but you can use a blanket stitch, or a straight stitch... or what ever rocks your boat!)



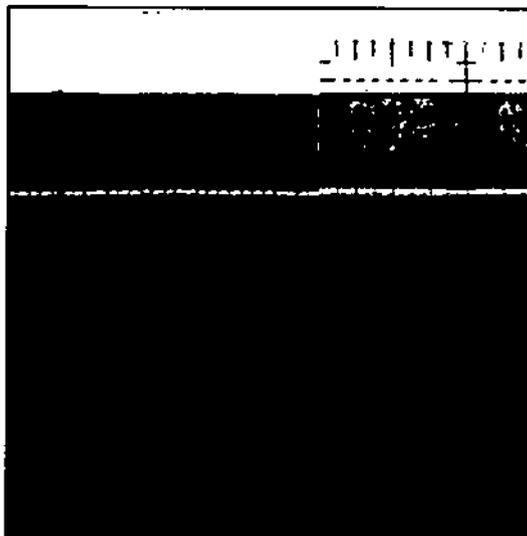
This is what it looks like on the other side. (Technically this would be the "right" side.)

Flat Fell With 2 Stitches

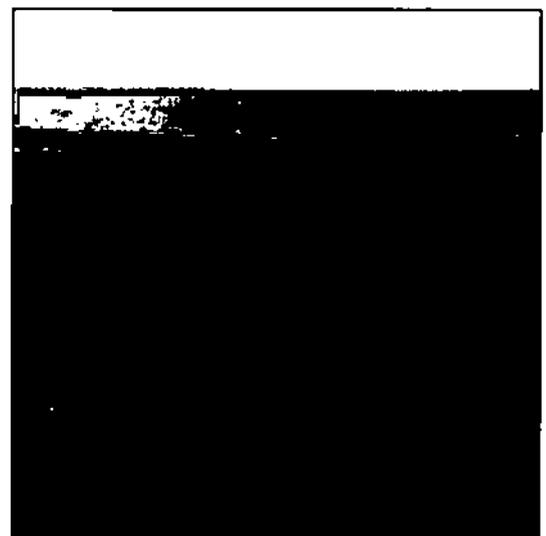
Note: This is a non-traditional method, but it offers a unique way of creating seams and in my opinion, has a more utilitarian/work-cloth look and feel. It has fewer steps than the second approach, but is actually a bit more time consuming to do.



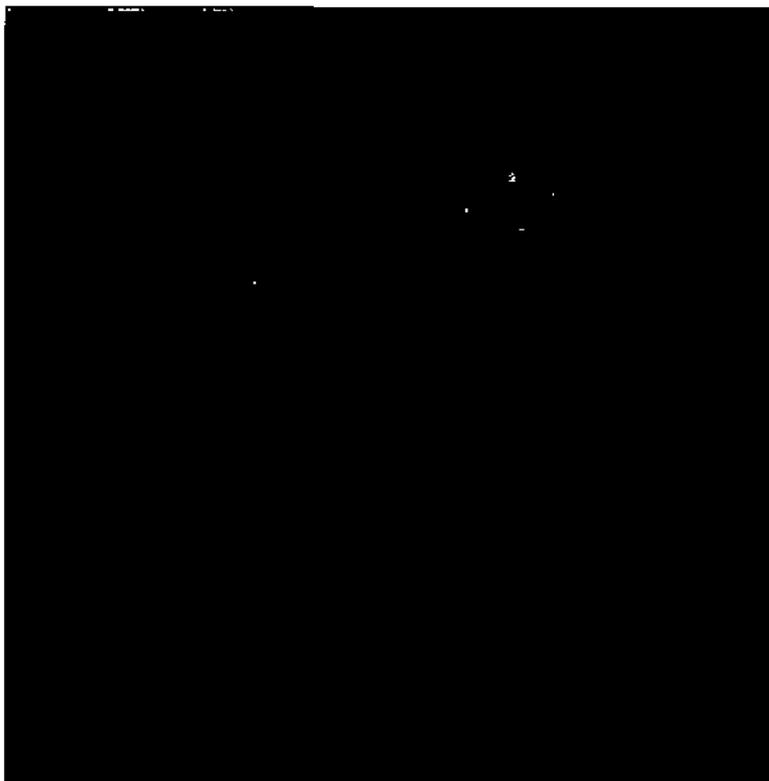
1. Position 2 pieces of fabric, right sides together, with the bottom fabric raised $\frac{3}{8}$ " higher than the top fabric.



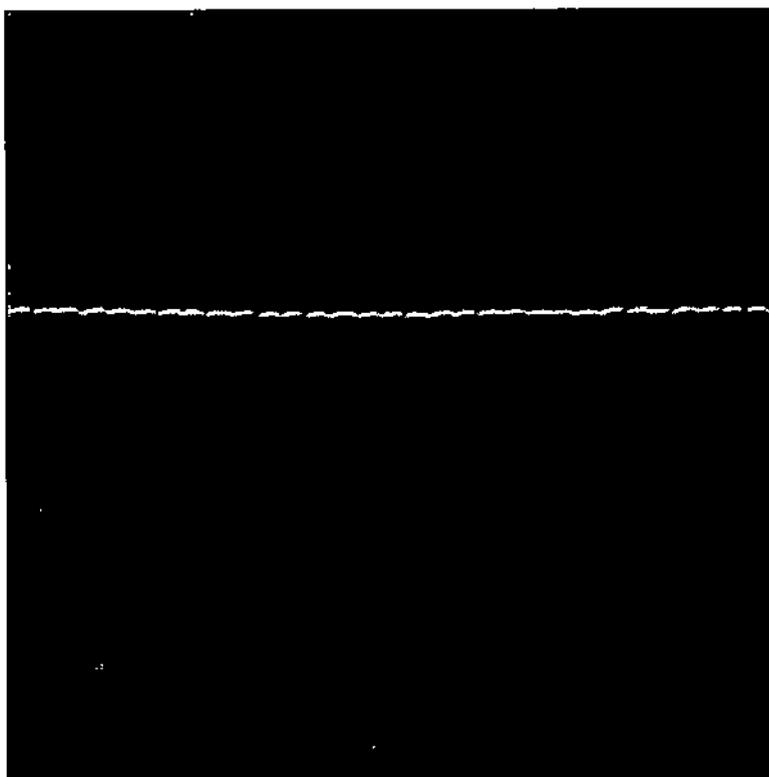
2. Using the top edge of the top fabric as a guide, sew a $\frac{1}{4}$ " seam allowance.



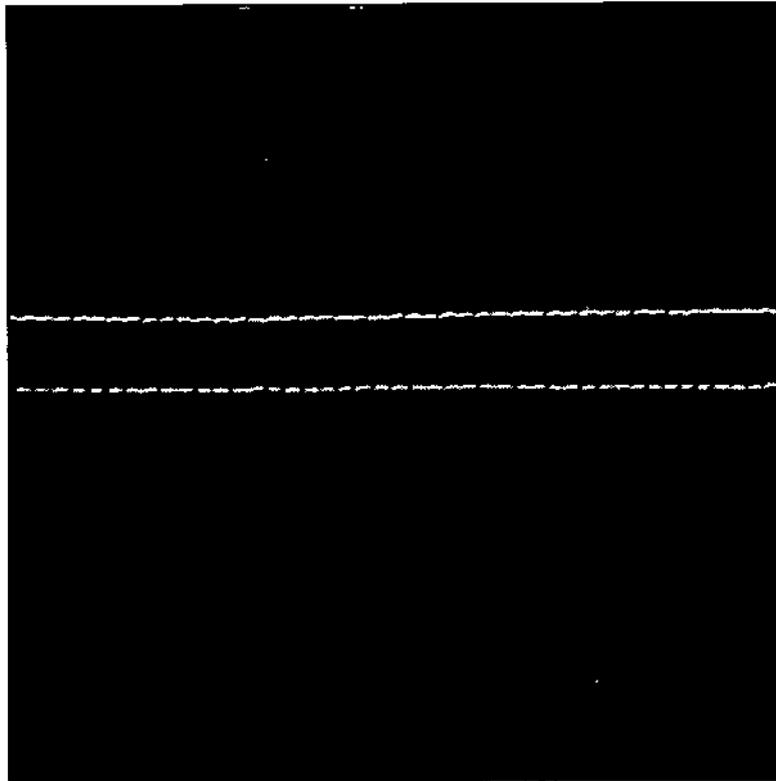
3. Fold extended edge of bottom fabric over the top fabric, lining up the fabric edge to the stitched seam. Press with a hot iron.



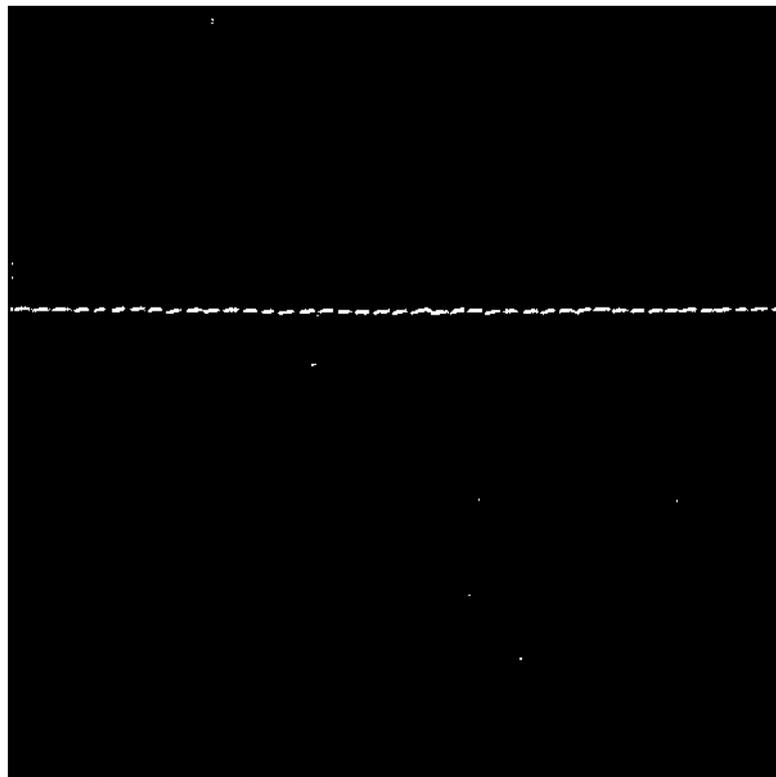
4. Flip the top fabric upwards, so it is now on top of the folded seam allowance. Press flat.



5. Flip the 2 fabrics over and you will see your stitched line and the folded flap of the seam allowance.



6. Staying as close to the folded edge as possible, stitch the seam allowance down. You have now completed one seam. As you can see, there are two stitched lines on this side...



... and one stitched line on the other side. (Technically this would be the "right" side.)

UNIT – V

Objective: To know about the various plackets and pockets and method of sewing.

A **placket** is an opening in the upper part of trousers or skirts, or at the neck or sleeve of a garment. Plackets are almost always used to allow clothing to be put on or removed easily, but are sometimes used purely as a design element. Modern plackets often contain fabric facings or attached bands to surrounds and reinforce fasteners such as buttons, snaps, or zippers.

How to sew a continuous bound placket? First, what is a continuous bound placket? It's a way to finish a cut in fabric with a binding, basically, and it looks like this:



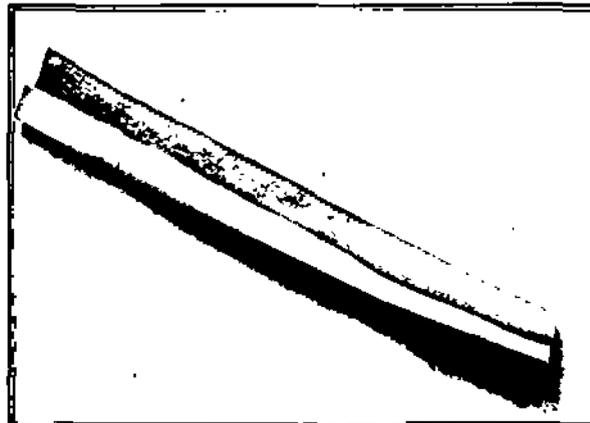
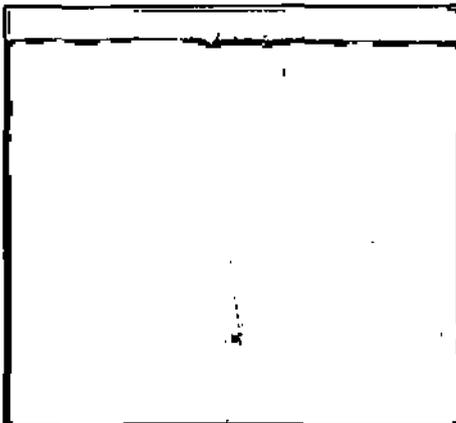
When it's folded closed it's all but invisible.

It's used at the top back of attached skirts, especially when the yoke seam is high, to provide enough of an opening to get dressed. It can also be used at the edge of long sleeves. I'm sure there are other places to use this placket, but since

I use them so very much in the back of dresses, that's what I'll show you.

First, draw a straight line, perpendicular to the waist seam, the length of the placket. Sew a "V", starting 1/4" from the left side of the line, pivoting at the end of the line, and coming back up to end 1/4" away from the line on the other side. (If you actually draw these lines also, you might end up with straighter lines than mine.)

Now, cut a piece of fabric from the lengthwise grain (lengthwise grain is the most stable) that's twice as long as your intended finished placket, and 1 1/2" wide.



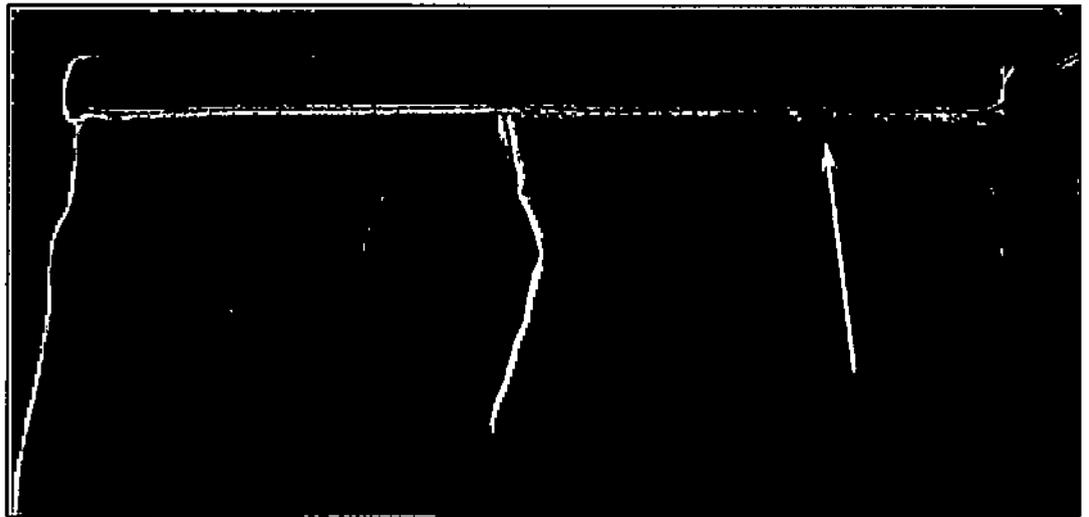
Press it in half, lengthwise, wrong sides together. Unfold it and press the long edges in to the center fold. You'll end up with this:

Now, cut the along the pencil line on the skirt down to the bottom of the "V", but

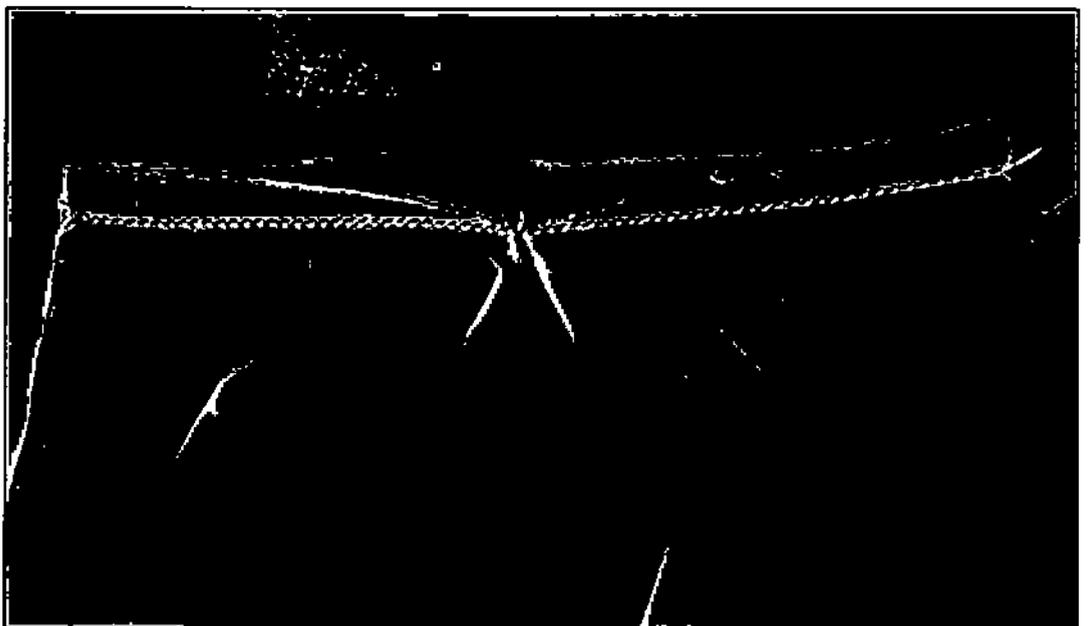
don't cut through the stitching. Open the placket strip and lay it flat on the table, right side up. Spread the cut in the skirt wide open and lay the stitching along the fold of the placket strip like this:

(Right side of the placket to the wrong side of the skirt)

You'll notice that the seam allowance on the skirt starts out being 1/4", tapers down to nothing, then tapers back up to 1/4". That's the plan, don't worry. Now, sew all along the first stitching, and just a hair to the left. In the picture below, the first stitching is dark blue, the second pink. When you get to the very middle point there, where there's no seam allowance, carefully adjust the fabric so that you don't sew in a fold at the bottom of the placket. Holding your tongue between your teeth just so helps a lot.



When you've done that, press the placket away from the skirt. Fold the raw edge of the placket to the center, fold the fold around to the front: And pin it, making sure that the fold covers the stitching you just did. Pin it like mad.



Now topstitch very very close to that folded edge, making sure all the while that the placket fold covers that stitching.

See where the arrow's pointing? That's what you're trying to avoid. I only did it so I could show you. (Yes, that's it.)



Press the placket now. This pressing makes the whole thing look sharp and pretty.

Fold the placket together like this:

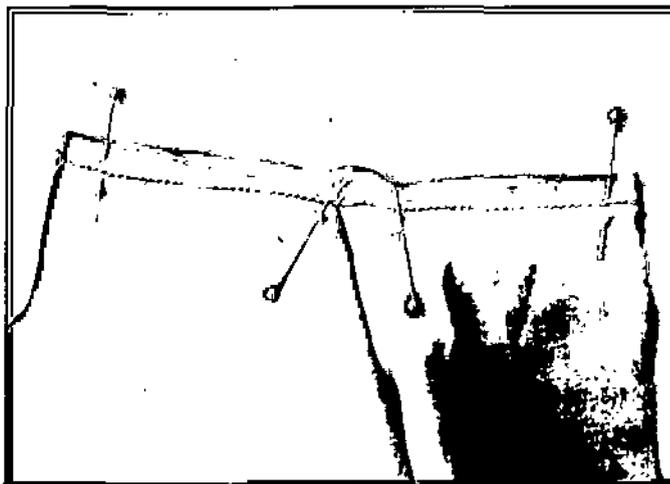
And sew a little diagonal line across the bottom, to keep the placket in its place. Turn the skirt to the right side,

and

sew the right side of the placket at the top. The skirt/bodice seam will keep this in place eventually, but I find that if I don't go ahead and sew it down now, I forget that it's supposed to go down at all, and make a mess of things later.



So do this, and gently press the whole thing again, pat yourself on the back, and get on with the rest of your dress!



Shirt Placket: Regarding the placket, First, cut a piece for the placket. This needs to be cut on grain, the width is 1' (approx. 2.5 cm), the length is twice the length of your placket slit plus 1' (approx 2.5 cm).



On the wrong side of the sleeve, draw around the slit a rectangle, adding 1/4" on each side of the slit and a supplementary 1/4" at the top, where the slit stops (see picture below; look at the indigo lines, drawn with vanishing marker. The white chalk marks are the original pattern marks.



Now cut your slit open with really sharp scissors. You cut a straight line which is the length of your original slit (without the additional 1/4" at the top) and then, at the top, you cut diagonally to the top of the rectangle, like you would for a welt pocket.

You can see the cut below. Spread the sleeve so you can see accurately. Now, take your placket and fold 1/4" on one long edge & Press.

Put the placket's right side (the unfolded edge aligned to the slit) to the sleeve's wrong side, and sew continuously: one side of the slit, the cut triangle, the other side of the slit. See the result below (the circle points you to

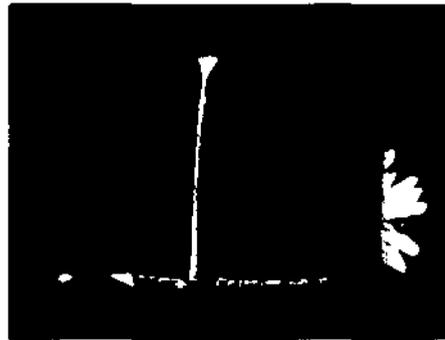
Press. At the top of the rectangle, form a peak with your finger and press in place. Now you're ready to sew.

Finished placket



Wrong side of the placket

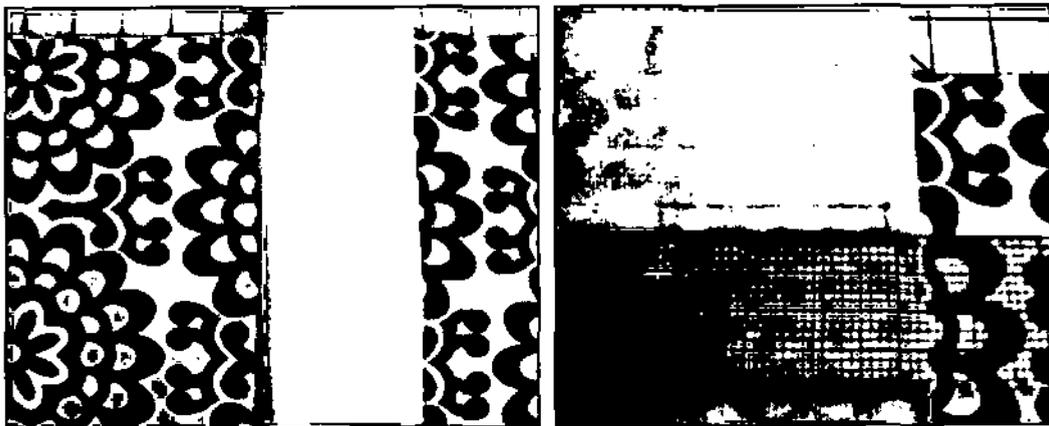




Zippered and Slip Pocket

Zippered Pocket

One of the biggest phobias of sewing is the dreaded zipper. The truth is, with the proper tools, putting in a zipper is no problem. The most important tool is a zipper foot. Some sort of adhesive is very helpful as well, use fusible tape, but an ordinary glue stick will do the job.

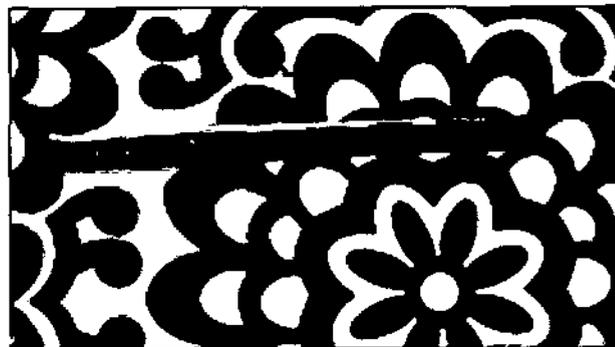


Materials:

9 x 14 inch rectangle of fabric

7 inch zipper (if you have a longer zipper, it can easily be cut down)

Water soluble marker or tailors chalk



Fusible tape or glue stick

Zipper Foot

first cut all your purse pieces and interface as desired. The measurements given are meant to be a guide but can be adjusted as desired.

Find the center (side to side) of your lining piece and your pocket piece.

to determine the center is first fold the lining piece in half, side to side and make a crease with your fingernail. Open and lay flat Place the pocket fabric wrong side up on the lining. Position it so that it is centered side to side and the top to bottom center of the pocket is about 1.5 inches from the top raw edge of the lining. Use a couple of pins to hold in place. With the water soluble pen or chalk, draw a rectangle that is ½ inch tall x 7 inches long beginning 2- 2.5 inches down from the top raw edge of the lining going out 3.5 inches from the center on either side or half your desired zipper length.

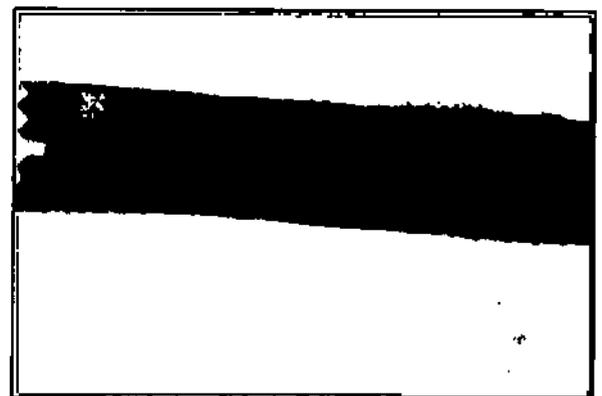
Machine stitch along the marked lines.

Cut a slit in the center of the rectangle stopping about 1/4 inch from either end then angled out to the corners. Don't cut through your stitching.

Push the pocket though the window to the back side of lining pressing the seam away from the center.

This is how it looks from the front side. The purple mark above the window is for magnetic clasp placement, ignore that

You can secure the zipper in place using pins this point, but I find it much



easier to glue it in place instead. I am using fusible tape but you can also use a bit of glue from a glue stick along the outside edge of the zipper tape. Don't get



the glue too close to the teeth. If your zipper is longer than the window, that is OK. Line it up so that when closed the zipper pull is at one end of the window. The excess can be cut off the other end after the zipper is sewn in place. Place the zipper right side up in the window and press with a hot iron to activate the glue on the fusible tape or to set the glue from the glue stick. Let cool for a moment.

Stitch around all 4 sides of the rectangle. I try to keep

my stitching in the seam line where the pocket fabric and the lining meet. Be sure the pocket fabric is flat and out of the way before stitching. Use a thread that matches the pocket fabric. On the backside bring the pocket sides together. Cut any excess off the closed end of the zipper. Stitch around the sides and bottom of the pocket. To keep the pocket fabric from getting caught in the zipper, sew along the top of the zipper window once again.

The finished zipper

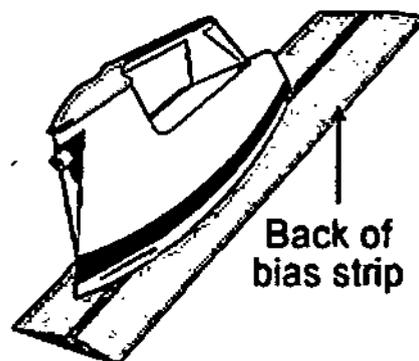
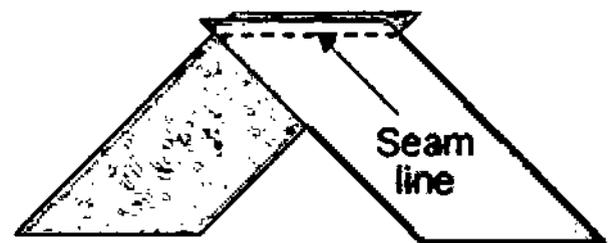
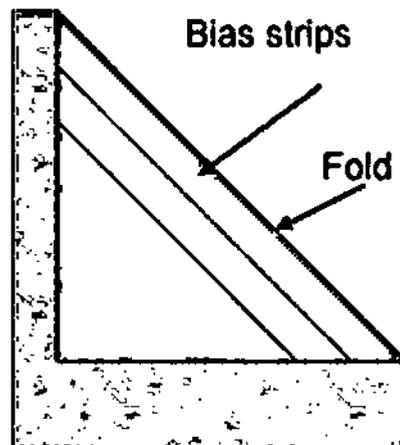


UNIT – VI and VII

Objective: To finish neck line with facing and piping work and different type of neck lines stitching

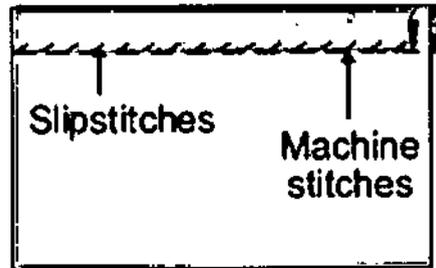
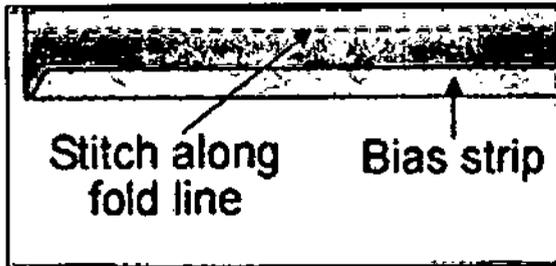
Instructions on Cutting Bias Strips

- To cut bias strips fold the fabric diagonally so that a straight edge is parallel to the selvedge (the side of the fabric).
- Press this fold and use this crease as a guide to mark parallel lines for bias strips.
- To join bias strips place two lengths, right sides together, right angles to each other and stitch.
- Open out, press seam open and trim off the overlapping edges.



Instructions on Binding an Edge

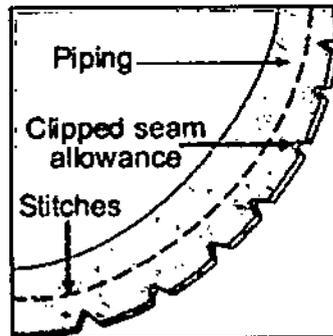
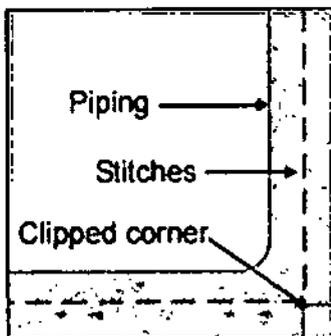
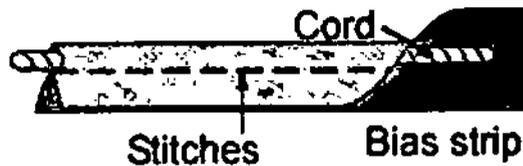
- Cut bias strips 4 times the finished width of the binding required.
 - Fold both raw edges to the centre on the back, down the length of the bias strips and press.
- Open up one side of the binding. Place this side of the binding onto the right side of the fabric with raw edges matching and pin.
 - Stitch along the fold line of the binding.
 - Fold the binding over the raw edge to the wrong side of the fabric.
 - Pin and slipstitch the fold of the binding to line of stitches on the wrong side.



Instructions on Piping

Piping can be made by covering cord with strips of bias cut fabric. The cord comes in a range of thicknesses and is readily available from fabric and upholstery stores.

- Cut and join enough bias strips for the required length and wide enough to cover the cord plus the seam allowance.
- Lay the cord in the centre, on the wrong side of the bias strip.
- Fold the bias strip over the cord matching the raw edges.
- Stitch the 2 sides of the bias strip together along the length. Use a zipper foot on the sewing machine to ensure that the stitches are close to the cord.
- To attach the piping cord to a straight edge, pin it to the right side of the main fabric matching the raw edges.
- To turn a corner, clip the seam allowance on the piping cord up to the line of stitches. Ease the piping cord around the corner and proceed pinning it along the next edge.
- To attach piping cord to an outside curve, place it onto the right side of the main fabric matching the raw edges. Pin it in place, clipping the seam allowance to ensure that the fabric lays flat.
- To attach piping cord to an inside curve, work in the same way as an outside curve allowing the seam allowance to overlap where it is clipped.



Methods of stitching neck

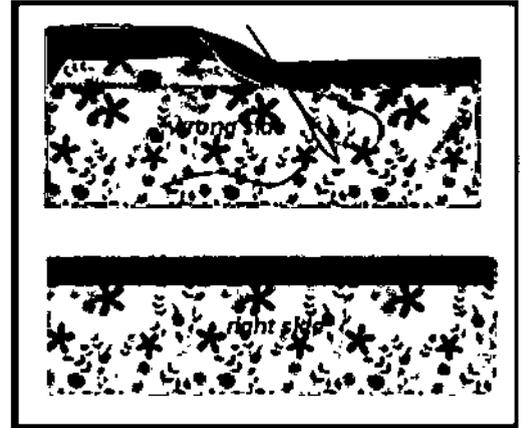
Neck can be stitched by giving piping or bias facing or shaped facing as soon as the fabric is cut stay stitching should be done at the curved edges of neck and arm hole. This prevents the neck and armhole from losing their shape while handling.

Piping method

Piping is suitable for neck designs with wide curves. Neck designs with narrow curves are not that suitable.

Cut Bias binding four times the width of the finished binding. Press the seam allowances of $\frac{1}{4}$ " on the longer edges of the binding. Stitch the bias strip to the neck keeping right sides together and having a seam allowance of $\frac{1}{4}$ ". Turn the bias binding

over the raw edge to wrong side and hem in the line of the machine stitch. If you want to machine stitch, turn the bias binding over the raw edge to the wrong side such that the binding just covers the machine stitch and tack. Machine stitch from the right side. Stitch in the seam joint of the neck and bias binding.



Finish neck and armhole edges

Bias binding or piping gives a fine finish at neck and armhole edges of bias garments. Bias molds smoothly around curves, lies flat, stabilizes edges, and eliminates the need for interfacing.

To bind a neck, use bindings $\frac{1}{4}$ to 1 in. wide. For a neat binding on a V-neck top, Sew the shoulder seams first, apply the neck binding, then sew the center-front and -back seams after the neck edge is complete.

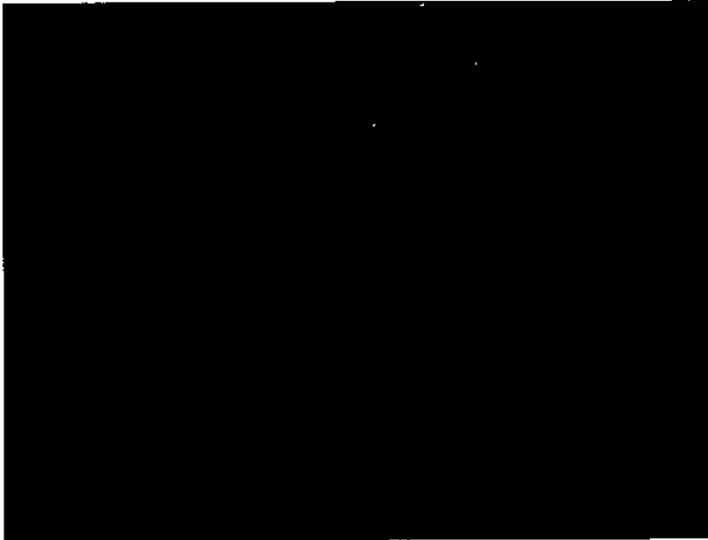
Corded piping likewise stabilizes the neck and armholes and adds a subtle design detail. To pipe a neck, first make sure that the neck is large enough to slip over the head easily. Prepare the front and back separately, before joining shoulder seams, by stay stitching along the seam line, then clip to the stitching every $\frac{1}{2}$ in. Serge close to the stitching, which makes it easy to turn and press the edge to the inside. If you don't have a serger, trim the seam allowance to $\frac{1}{4}$ in., then stitch the shoulder seams and press.

Generally use a lightweight, $\frac{1}{8}$ -in. filler cord to fill the piping. Prepare piping by covering the cord, then baste and stitch the piping to the garment's edge.

Once the neck is finished, you're ready to try the top on again. Pin the side seams, wrong sides together, and do a final fitting before you sew the seams.

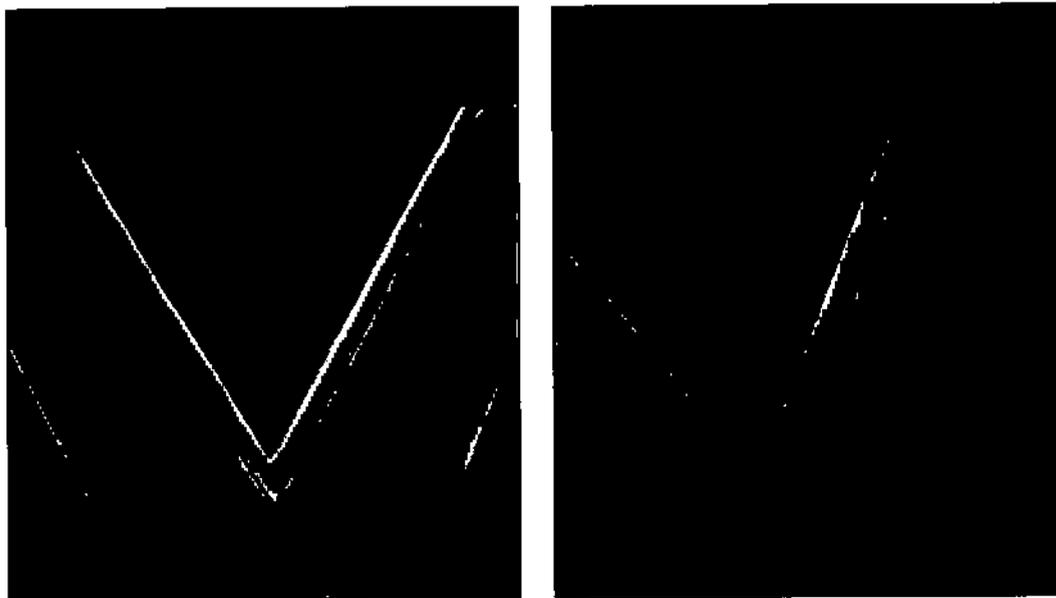
V neckline

Mark off the seam allowance at the juncture of the V on whichever piece you'll have on top. Note: use a 1/4" seam allowance. This is standard for necklines and outside edges.

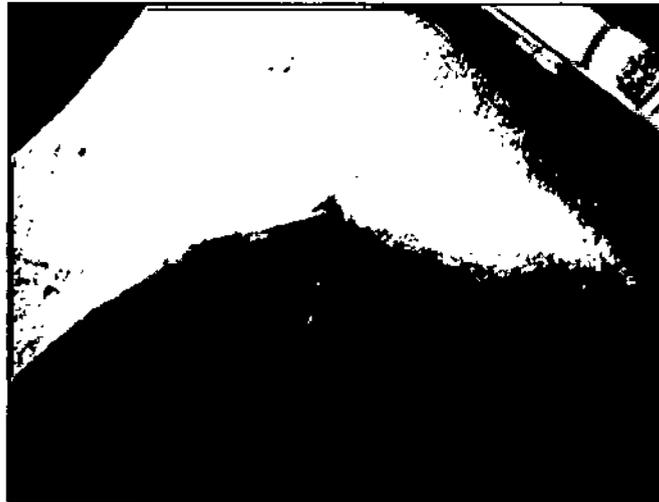


Start on one side of the V, near the point, hit the X and reposition to finish that side.

Below, you reverse that to finish the opposite side. Directionals aren't marked.

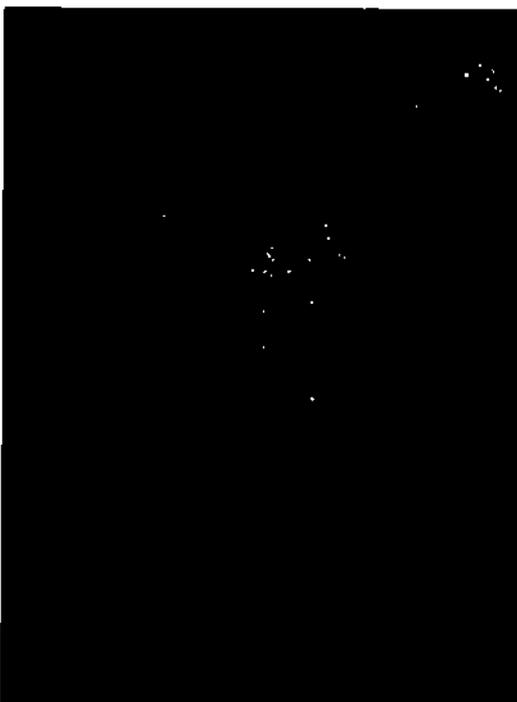


The trick to getting a good point is clipping (below). You have to get close, very close. Clip **right to** the sewing threads. The sewing police will not come and get you for this.



Then you press the seams open getting the tip of your iron all the way into the point (below).

Here's the inside finished (below). Sometimes it needs a bit of persuasion. More than that and you haven't clipped far enough.



Another note regarding the above photo. Do note that the shell/self side of the neckline is slightly rolled to the inside and thus slightly visible as blue edging along the V. This is a good thing. You never want the facing and the shell/self seam line to be even-stein on the seam. Many times you have to under stitch something to get it to do this but this facing and neckline are cut off grain so it should roll easily.

And below is the outside. No puckers anywhere.

Finish the neck line facing with blind hemming form back side.

In the same way many other shapes can be obtained.

Round neckline, square neckline on a T-tunic or tunic with straight (unsloped) shoulder seams.

You'll need paper for tracing a pattern onto, a pencil, and your usual sewing gear.

The facing will be put on **AFTER** cutting the neckhole (T-tunic) or sewing the shoulder seams

(shaped tunics), but **BEFORE** doing any of the other sewing.

Making the pattern:

Cut the tunic out, including the neckhole. Sew shoulder seams, if there are any.

Lay the cut fabric over your paper, so that the neckhole is centered on the paper. Trace the outline of the neckhole on the paper. Mark where the shoulder seams

lie, too (or the folds where the shoulder-seams would be) for reference points. Heck, mark the center front and back, too, while you're at it.

(You can mark these points on the tunic by making a small scissors-snip in the edge of the fabric)

Take the paper with the neckline drawn on it, and draw another line about 2.5" outside of the first one, all the way around. This is your facing pattern. Cut it out.

Making the facing:

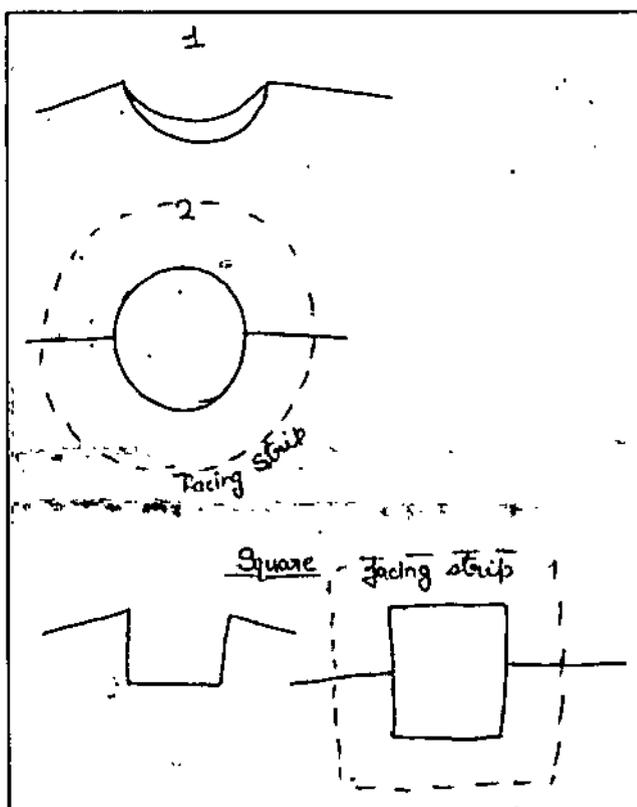
Pin the pattern to some fabric (**ON GRAIN** - see the diagram. This is important!), and cut the fabric to shape. Make little snips to mark the shoulder seams and center front/back. This is your facing.

Now you will pin the facing to the neckhole of the tunic, **RIGHT SIDES TOGETHER**, matching up the neckhole edges nicely, and matching up the shoulder marks and center front/back marks.

Sew the facing to the neckline.

The facing will be turned to the inside, but first you have to make clips in the seam allowance so that the fabric can spread out and leave your neckline lying nice and flat.

Just make clips into the seam allowance, as far in as you can go without



actually cutting into the stitches, about 1" apart around the neckline.

Now take that facing, and fold it to the inside of the tunic. Smooth it out, straighten out the seamline (so that the stitching is lying right on the edge), make sure everything is lying flat, and press. (Yes, I really do mean that you have to get out an iron, fill it with water, and

STEAM PRESS this thing. Just do it - it makes a difference.)

OK, for finishing, you've got a lot of options. Basically, you need some stitching to keep the neck edge in place, and some more stitching to keep the free edge of the facing in place.

For the neck edge, you can just machine-stitch around, close to the edge, or you can handsew a line of stitching around the edge. Or you can get fancy and apply a narrow trim to the neck edge, or embroider something small like a chain-stitch or blanketstitch.

For the facing edge, get a little fancier.....but first, baste the facing flat to the tunic with a line of large-ish hand-stitches around the facing edge. Now you have a line to follow on the right side of the tunic, so you'll be sure that the stitches catch the facing.

Now you can either try out some of the decorative sewing machine stitches you never had an excuse to use, or you can add another line of trim, or you can do another line of embroidery - perhaps a bigger stitch like featherstitch or herringbone.

Now your neckline is properly faced and finished

UNIT – VIII

B.A.
Fashion Design
1st Year

Objective : To make different samples of collar

Note : Make sure that all the collar types have the same procedure to be stitched, so one example is given explained here and others are for practice.

Bishop Collar:

Put the collar pattern on the fabric on straight grain as shown. Take seam allowance of 0.5" on every where and cut two of pieces at one time.

Paste paper fuse on one layer of collar and cut on the shape of collar.

Stitch the whole collar edge excluding the neck line as shown.

Notch the points if needed and reverse it. Iron the collar properly.

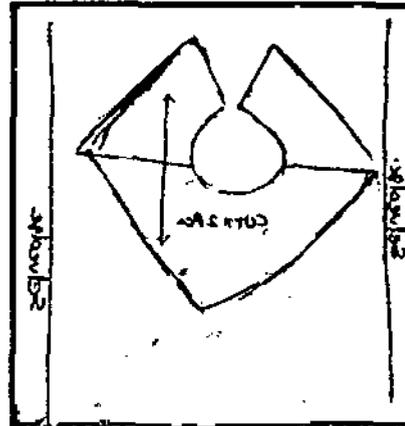
On bodice block attach the shoulder line of both front and back and also finish the placket first.

Keep the paper fusing pasted layer on up or right side of fabric, match the notches and stitch from one side to another side.

Make some notches if tension on fabric occurs. Iron and flatten the fabric.

Now place the seam allowance inside and fold the second layer of collar with the seam allowance and stitch with a top stitch as shown.

Again iron and smooth the fabric.



Stand Collar:

Place the paper draft of the collar on the folded piece of fabric with right sides together and cut two pieces of the collar. One is the collar and the other is the facing. Cut one more piece using interfacing. Place the two pieces of collar fabric right sides together and Place the lightweight interfacing on top and pin the layers together.

Sew the edges and top of the collar. Remove pins. Trim the corners. Turn the collar inside out. Push the corners of the collar using a thick knitting needle or with the tip of the scissors. Iron the seams. Fold the edge of one layer of the collar, which will be the facing, little bit inside the seam line and press.

Pin the other layer of the collar and the interfacing to the right side of your article of clothing. Start at one end of the neckline opening and pin the layers of the collar all the way around the neckline opening. The collar should be the same length as the neckline opening. Tuck the raw edges into the collar and press. Place the folded edge of the other layer of the collar on top of the joint making sure it just covers the joint and stitch in the ditch.

UNIT – IX

Objective : To make different samples of sleeves.

Cap Sleeve

Put the sleeve pattern on the fabric on bias grain

Take seam allowance of 0.5" on armhole and hemline and take 1" at side seams

Cut two of pieces at one time

Mark notches and cut

Stitch the whole sleeve hem line

Reverse the fabric

Iron the sleeve properly

On bodice block attach the shoulder line of both front and back

Match the shoulder tip notch marked at sleeve and bodice and join through pin

Stitch from one side to another side of armhole

Make some notches if tension on fabric occurs

Iron and flatten the fabric

Now stitch the side seam of bodice and sleeve one by one

Again iron and smooth the fabric

Puff at Armhole Sleeve

Put the sleeve pattern on the fabric on straight grain

Take seam allowance of 0.5" at armhole and hemline and cut two of pieces at one time

Mark notches and cut

Finish the hemline of sleeve through facing method

Stitch at armhole line two stitch lines of no. 5 stitch length and convert it into gathers by pulling thread match the armhole with the bodice armhole and sew a permanent stitch to lock the gathers on its place so that they can not move

On bodice block attach the shoulder line of both front and back

Match the shoulder tip notch marked at sleeve and bodice and join through pin

Stitch from one side to another side of armhole

Make some notches if tension on fabric occurs

Iron and flatten the fabric

Now stitch the side seam of bodice and sleeve one by one

Again iron and smooth the fabric

Leg-O-Mutton Sleeve

Put the sleeve pattern on the fabric on bias grain

Take seam allowance of 0.5" at armhole and 1" at side seam and hemline {for hemming} and cut two of pieces at one time

Mart notches and cut

Finish the sleeve hem line with hemming

Iron the finished part

At should tip make small gathers to give a shape of leg of mutton to the sleeve and match the armhole of sleeve with bodice armhole

On bodice block attach the shoulder line of both front and back

Match the shoulder tip notch marked at sleeve and bodice and join through pin

Stitch from one side to another side of armhole

Make some notches if tension on fabric occurs

Iron and flatten the fabric

Now stitch the side seam of bodice and sleeve one by one

Again iron and smooth the fabric

Bon-Bon Sleeve

Put the sleeve pattern on the fabric on straight grain

Take seam allowance of 0.5" at armhole and 1" at side seams, hemline will remain as it is because it will be finished with pico work and cut two of pieces at one time

Also mark the guide lines marked on paper pattern to convert on to the gathers

Mart notches and cut

Finish the whole sleeve hem line

Make stitches of no.5 on the marked guide line, armhole and pull thread to convert on to gathers but keep in mind that all the 3 guidelines will remain same measurement of having gathers and armhole should be matched with the bodice armhole

Iron the sleeve properly if needed

On bodice block attach the shoulder line of both front and back

Match the shoulder tip notch marked at sleeve and bodice and join through pin

Stitch from one side to another side of armhole

Make some notches if tension on fabric occurs

Iron and flatten the fabric

Now stitch the side seam of bodice and sleeve one by one

Again iron and smooth the fabric

Flared/Bell Sleeve

Put the sleeve pattern on the fabric on straight grain

Take seam allowance of 0.5" at armhole and 1" at side seams, hemline will remain as it is because it will be finished with pico work and cut two of pieces at one time

Mark notches and cut

Finish the whole sleeve hem line with pico

Make stitches of no.5 on the marked guide line, armhole and pull thread to convert on to gathers but keep in mind that all the 3 guidelines will remain same measurement of having gathers and armhole should be matched with the bodice armhole

Iron the sleeve properly if needed

On bodice block attach the shoulder line of both front and back

Match the shoulder tip notch marked at sleeve and bodice and join through pin

Stitch from one side to another side of armhole

Make some notches if tension on fabric occurs

Iron and flatten the fabric

Now stitch the side seam of bodice and sleeve one by one

Again iron and smooth the fabric

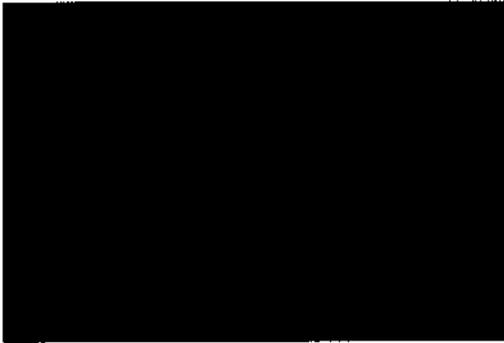
IST Year (2nd Semester)

Garment Construction

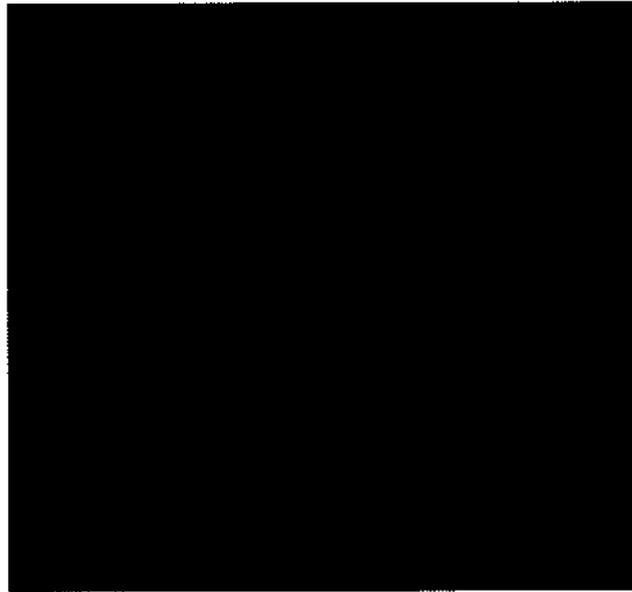
B.A.
Fashion Design
1st Year

Reversible Dress Tutorial

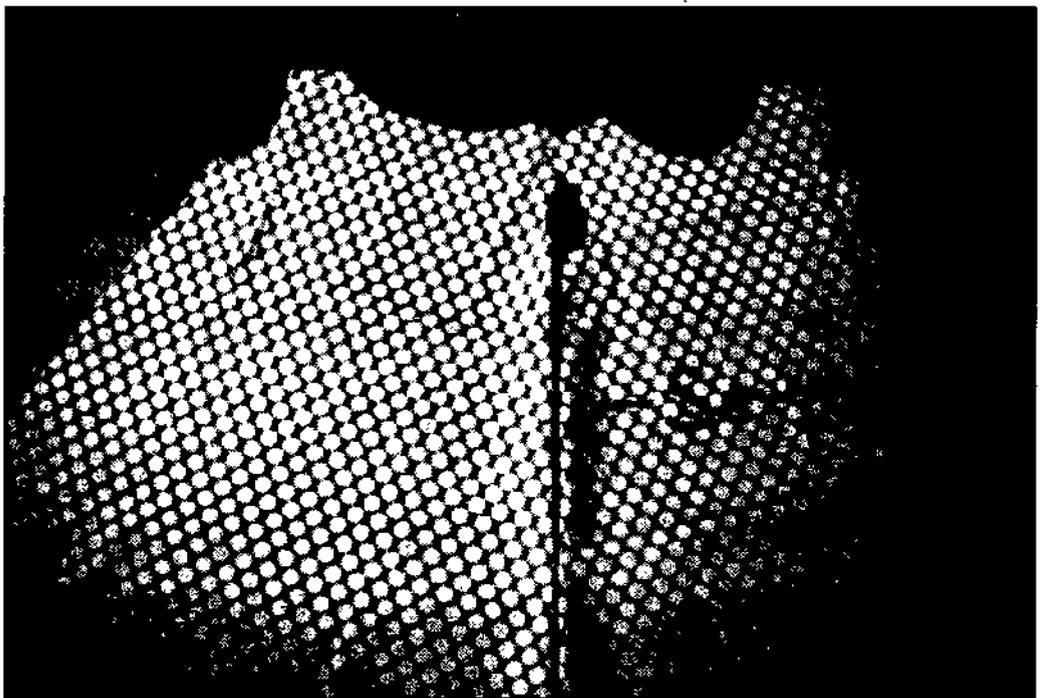
Here are the steps I follow for making an adorable reversible dress. There's a photo for each step, and it appears above the text that describes it. Each photo is clickable to see a bigger, more detailed version.



If you get stuck at any point, have suggestions or if it worked well for you, please, please, please leave a comment or e-mail me.

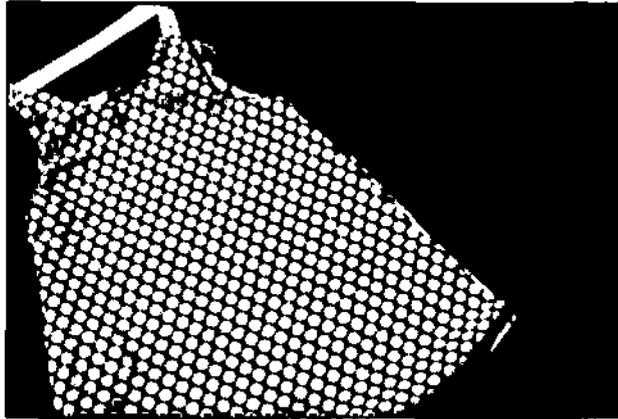


1. Cut out a front and a back for both the inside and outside of your dress. You can just use a pattern for any baby/toddler size jumper dress.
2. Put the front and back of each dress together with right sides facing. Sew the right side seam on one dress and the left side seam on the other.

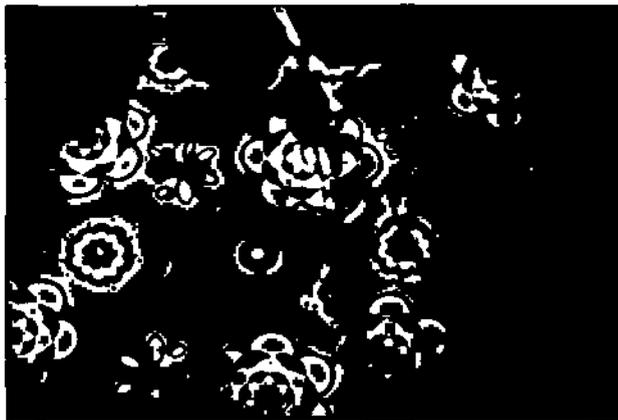


3. Open the dresses and lay one on top of the other with right sides facing. The sewn seams will line up in the middle and the fronts and backs of each dress will line up.
4. Sew the dresses together at the bottom. I leave a 2-3 inch opening in this seam to flip the dress back to right side when it's done. If you do not leave the hole here, you can leave one when you close the side seams, however, this will require you to hand stitch the hole closed when you are done. I am a terrible hand stitcher, so I leave the hole at the bottom so I can machine stitch it closed.

5. Sew the top of the dresses together from one armpit all the way around to the other. At this point I put the ribbon in for the straps (you can use ribbon, make straps out of coordinating fabric, or just sew the the shoulder pieces shut and add a snap or button when you've completed the dress).



If you choose tie straps, place them inside each of the 4 shoulder pieces with only a small part of them sticking out for sewing in place. I make my straps or ribbons ~19 inches long. I also sew back and forth over the straps to ensure they don't tear.



Notch around the top, especially in the armpits to allow the finished dress to move more freely.

7. Now go ahead and flip the dress right side out. It is time to sew the side seams. Fold the dress in half - now the right sides of one dress are facing (in this case the flowered side).

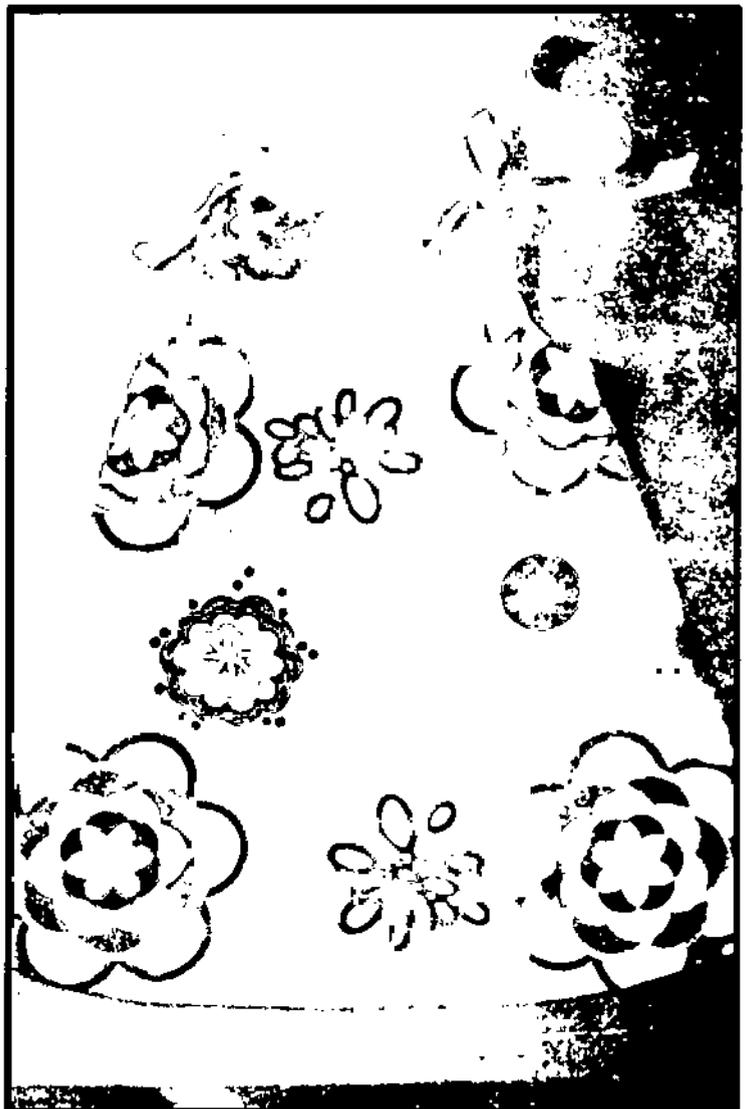
Sew the inner seam together from armpit to bottom., so it's completely closed.



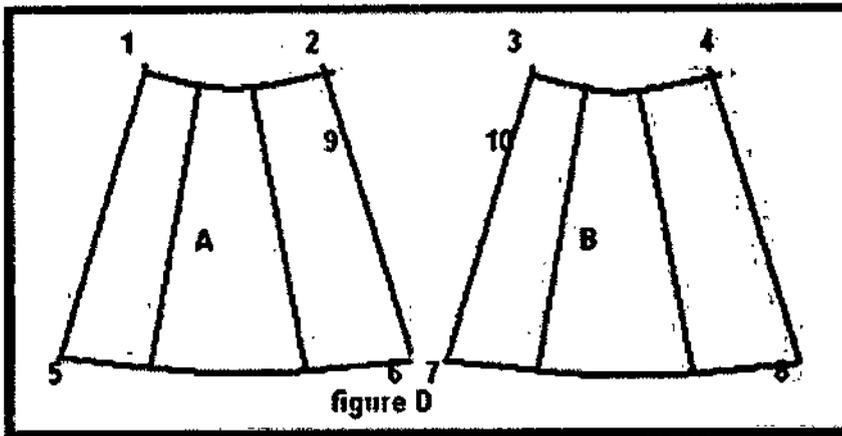


8. In order to get the right sides together and sew the side seam of the second dress, you will need to shove the dress inside like a pillowcase. It will be inside out again at this point. Stitch the second side seam closed.
9. Now you can go ahead and find the hole you left and flip the dress right side out. You are almost done!

10. Press the dress very well now. Be sure to press the hole you left well with the raw edges in nicely so you can't tell there is a hole there. Edge stitch along the entire bottom of the dress. This will close up the hole. Edge stitch along the top of the dress too to give it that nice finished look and keep both sides nicely in their place. (If you left the hole in the side seam you can go back and hand stitch that hole).



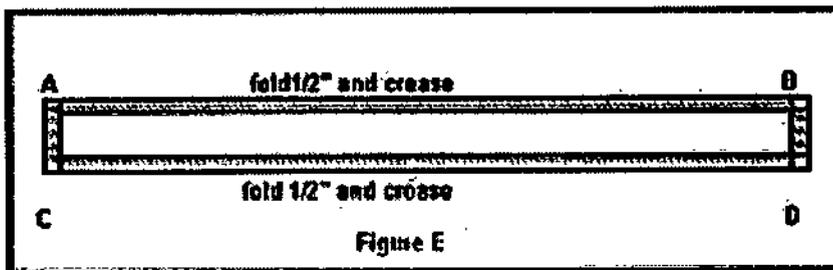
Sewing of Six pieces ladies petticoat



Join the side panels to the central panel. 2-8 to 3-9, 4-10 to 5-11. Do the same thing to the other set. We get 2 pieces A and B, one set for back and the other for front. as shown in the figure D

Now we have to join front to back. Keeping right sides together join front to back. Join 1-5 to 4-8. On the other side keep an opening of 6". Join 9-6 to 10-7. Do not stitch the portion 2-9 and 3-10 together. Turn them inside and stitch separately. This is the side opening.

Waist Band



Measure the top of the petticoat (waist line) and cut a waist band ABCD 6" wide and length equal to the top of the petticoat + 1". Fold $\frac{1}{2}$ " on ends A-C and B-D of the waist band and stitch. Fold $\frac{1}{2}$ " along A-B and C-D and crease. Open the side A-B and attach it to the petticoat top from inside. Keep right side of the band and the wrong side of the petticoat together and stitch on the crease made earlier. Fold the band length wise stitch the edge C-D to the waist line so that the fold just covers the machine stitching at the waist line. Turn the bottom of the petticoat by 1" and stitch. -Run a draw string along the waist band.

UNIT – IV

Stitching of Pajama

Take your pattern off the fabric. Take a front and back of the pajama pattern pieces and with right side of the fabric together, pin the inner leg. Sew the two pieces together. Do this with the remaining two pieces.



Press your seams flat, and with right sides of the fabric together, place the two pieces together at the crotch and pin together. Now sew them together.



Turn your pajamas to the right side and press. Now measure at the top of the pants 1 1/4" and mark all the way around. Fold at the markings and press.



Casing For Draw String. This step is optional

To put the casing for the draw string on the outside of the pajama pants. I first marked a 1/2" from the crease that was pressed all the way around the top. *See photo*

Using 1/2" gross grain ribbon, starting at the center front, pin the ribbon at the marking and stitch each side as shown. Make sure you leave an opening in the middle. This is where your draw string will enter and exit.



The Waistband

To make the waistband, start by measuring enough elastic to comfortably go around your waist, plus a 1/2" for a seam.

Sew with a zig zag stitch, the two ends of the elastic together. Making sure your elastic is not twisted.

Using a marker, determine the front, the back and sides, leaving a mark at each point.

Pin each point of the elastic at each seam as shown.



stitch a straight seam at all four marks, to keep the elastic from moving and twisting.

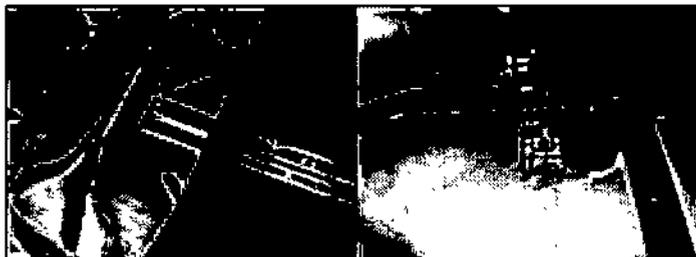


Now that the elastic is in place, fold the waistband down and stitch to form your casing/waistband.



The Hem

To make the hem measure 1"(2.5cm) from the bottom of the pants and pin in place. Stitch each hem in place.



As you can see this is the finished result. I hope this inspires you to make a pajama pattern and sewing your own lounge pants.