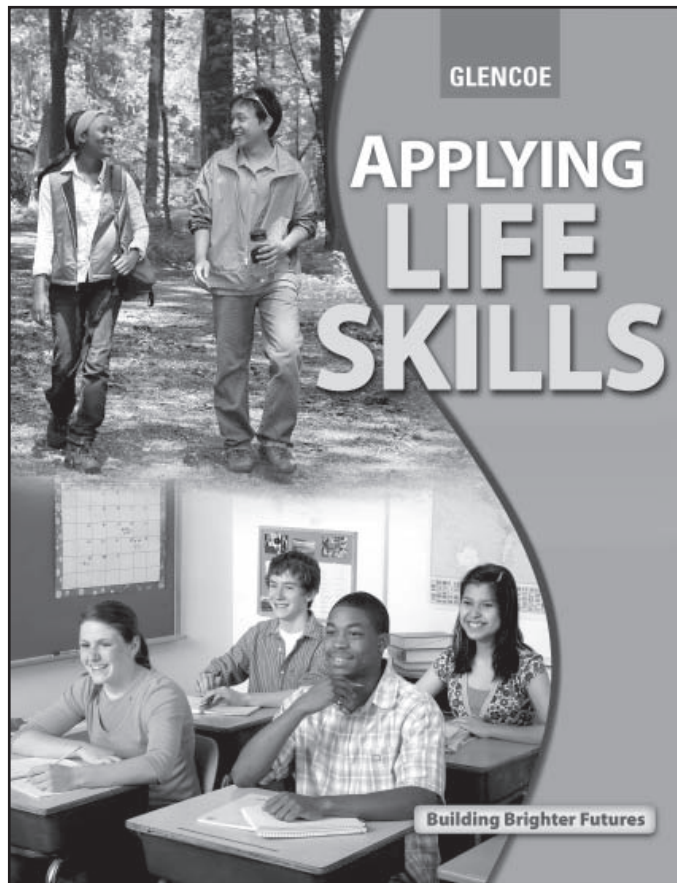


Applying Life Skills

Clothing and Housing Projects



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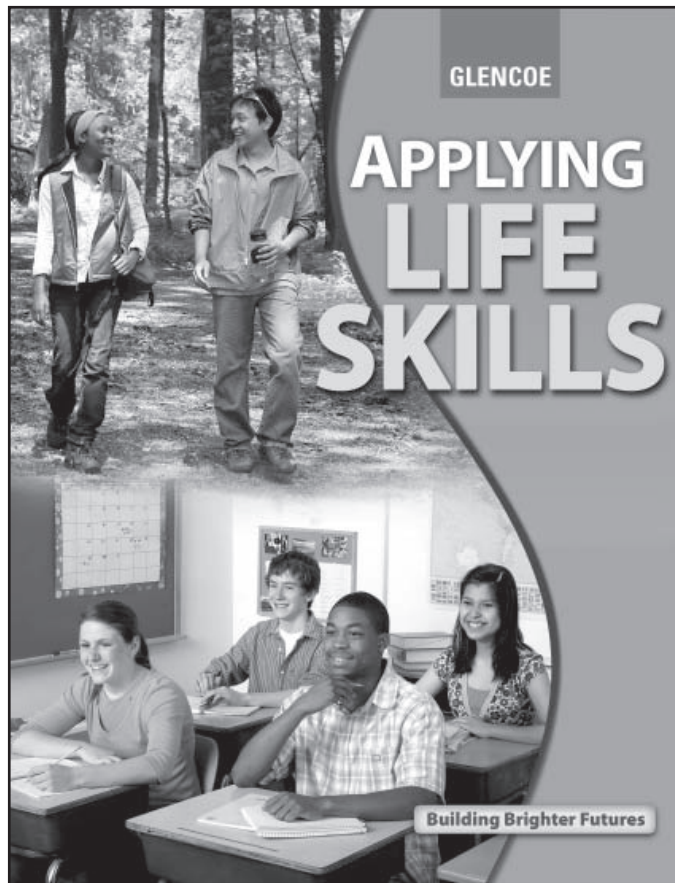
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Applying Life Skills

Teaching in the Sewing Lab



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To the Teacher

Applying Life Skills Clothing and Housing Projects includes reproducible lab and safety handouts, skill sheets on conventional sewing and serger sewing, and projects suitable for a range of skill levels. The detailed illustrations help guide students through an array of sewing tasks.



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Teaching in the Sewing Lab

Organizing the Sewing Lab

Effective organization in the sewing lab helps students successfully complete projects in the allotted time. Both teachers and students should be involved in arranging and maintaining materials, supplies, and equipment. Techniques for maximizing the use of both the material and the nonmaterial resources students need to complete sewing lab projects are included in this section.

Tips for Assisting Students in Lab

One organizational problem frequently encountered when structuring a sewing lab is developing a procedure for assisting students when they need help. The procedure should allow the teacher to easily see who needs help and then quickly and efficiently provide that help. The procedure should also allow a way for students to easily ask for help while, at the same time, prevent opportunities for students to become disorderly. The procedure should also allow students to continue working while they wait for assistance.

The procedure selected depends in part on the number of students in the sewing lab. Following are suggestions for assisting both small and large lab groups.

Small Groups (12 Students or Fewer)

Small groups allow the teacher to use a less formal procedure for offering help to students than used with large groups since the teacher may remember who has been assisted and who is next in line. However, to keep things running efficiently, it is a good idea to implement a set system. Some ideas that work well for small groups are described here. Any of the large

group ideas could also be adapted for small groups.

1. Prepare a set of numbers on index cards—one number per card and at least one number for each student in the class. Students draw for a “help number” each day. Assist students in numerical order. Be sure to tell students that they cannot draw the same number every day.
2. Ask students to write their names on the board as they need help. The teacher then works around the room according to the list. Establish rules about students erasing names or placing their own names above other names.
3. If the sewing machines are numbered, the teacher can routinely work through the numbers, alternating the pattern each day. One day might be 2, 4, 6, 8 and the next 1, 3, 5, 7.
4. Students can make and decorate their own S.O.S. (Stuck on Something) flags from fabric or paper. These can be attached to dowel sticks and flown by standing them in discarded serger cones placed at each machine.

Large Groups (12 to 25 Students)

For large groups of students, a variety of take-a-number ideas are offered. All involve some type of teacher-prepared tool. Most include materials commonly found in the classroom or inexpensively purchased from discount stores. All require students to take a number, with the teacher assisting in numerical order. If the class period ends before all students are assisted, the teacher should begin the next day with those who were not assisted the day before.

1. Prepare a set of small numbered sandwich-board cards students may pick up from a designated place and take to their machines as they need help. The cards should be returned to their designated place and put in numerical order as each student is assisted.
2. Write the names of students down the side of a sheet of poster board. Number clothespins and clip them in numerical order along the bottom of the poster. As help is needed, each student takes a numbered clothespin and clips it to his or her name. The pin is returned to the bottom of the poster after the student has been assisted.
3. Prepare a set of numbered flags mounted in weighted cans or cups that students can pick up from a designated place to fly at their machines as a signal for help. The flags should be returned to the designated spot after assistance.
4. Write student names down one side of a colorful sheet of construction paper and post it on the classroom bulletin board. Place the hook side of a self-adhesive hook-and-loop tape dot after each name. Number large circles and place the loop side of a hook-and-loop fastener dot on the back of each circle. Staple the hook side of a strip of hook-and-loop tape along the bottom of the bulletin board and arrange the circles in numerical order on the strip. As a student needs help, he or she removes a numbered circle from the bottom strip and places it by his or her name. The circles are returned to the bottom strip after the student is assisted.
5. Place large numbered cards on ribbons for students to wear around their necks when they have questions. These can be hung on a pegboard hook in the sewing area. As an alternative, you might make large numbered buttons for students to wear when they need assistance.

In both small and large groups, some students may consistently require more attention than others. One way to deal with this is to give each student two or three colored tokens each day. When a student is assisted, one token is turned in. If a student runs out of tokens, he or she must wait for assistance until all other students have been helped. To encourage sewing independence, require students to circle the area on their guide sheet that is causing them problems. Students should formulate questions to clarify the problem. This ensures that students read instructions and try to interpret them before asking for assistance.

Choosing Projects

A second organizational problem that occurs in sewing lab classes involves choosing projects appropriate for all students. Begin by deciding who will select the project.

Teacher-selected projects may not create the excitement that student-selected projects do. Students should have some voice in selecting the project, especially if they will be required to pay for it. If students are allowed to choose, guidelines concerning suitable fabric and pattern types should be given.

The advantage of a teacher-selected project is that the teacher has some control over the degree of difficulty. Cost can also be somewhat controlled. Teacher-selected projects tend to result in similar items. The drawback is that students may not be excited about a project that looks like everyone else's. This is especially true if the project is a garment. This problem can be eliminated by selecting a project that can have slight variations or embellishments so that the finished product is personalized in some way.

Whether the project is teacher- or student-selected, the following factors must be considered:

1. Number of students per class
2. Student ability levels
3. Amount of time allotted
4. Ratio of students to equipment
5. Project cost

Number of Students

Large groups of students need simple projects that are similar in nature, particularly if most of the students are beginners. This allows the teacher to direct attention to groups rather than individuals. Small groups can have more variety and more difficult projects.

Ability Level—Beginning

When teaching beginners to sew, it is easiest to have students work on similar projects. This allows the teacher to demonstrate and the students to mirror the teacher and each other. For these classes, the teacher may want to order prepackaged sewing kits or make sewing kits for each student. Most prepackaged kits contain the fabric, thread, pattern, and other supplies needed to complete a project—all for a nominal fee. The teacher should check the quality of kits beforehand. Some kits require the purchase of extra items, such as stuffing for pillows.

If the teacher makes kits for students, each kit should contain fabric, pattern, thread, and supplies necessary for completing the project. These items can be purchased from class funds or charged to each student.

Ability Level—Advanced

In a more advanced class where students are allowed to choose their own projects, they can be partnered with someone who is making a similar project. This allows students to assist each other when the teacher is not immediately available. Advanced students benefit from the opportunity to select their own projects, requiring them to apply critical-thinking skills in order to complete their projects.

Ability Level—Mixed

The more advanced students in a class with beginners might not be challenged by a beginning-level project. When there are mul-

iple levels of sewers in one class, students may benefit from being grouped by ability. Projects in each group may need to be similar. Another option is to group beginners with advanced sewers to encourage peer tutoring.

Amount of Time Allotted

Projects that must be completed in a short period of time should all be similar and also easier than those stretched out over several weeks. For example, a pillow can be completed in one or two class periods, but a fitted shirt with collar, cuffs, and front band takes longer.

Ratio of Students to Equipment

Students who must share a machine benefit from sewing a similar project because they may be able to keep the same stitch length, machine settings, and thread. Students also benefit from cooperative problem solving when they work with a partner or partners.

If there are more than two students per machine, consider placing them on a rotation schedule to ensure that they have equal time on the machines. Selecting a project that includes decorative hand sewing or embellishments will give students something to work on when they are not sewing on the machine.

Project Cost

When planning, teachers need to consider the cost of projects and the economic situations of their students. If you are preparing kits, keep the cost low to moderate. If students choose their own projects, encourage them to pick items that fit their personal or family budgets.

A dilemma that faces many teachers is what to do with a student who has no funds for a project. Many teachers allocate some funds in the department budget for such items as placemats and napkins, which students can make for the school at no personal cost.

Equipment

Equipment needs may vary slightly from classroom to classroom. Use the following guidelines to determine what is best for your classroom.

Student Equipment

In order to make sure that each student has the minimal sewing equipment necessary to complete a project, classroom sewing kits should be purchased if funds allow. Classroom kits assure uniformity in equipment and supplies from student to student. Each kit should contain the following items:

1. Bent-handle dressmaker's shears: 7- to 8-inch (18- to 20-cm)
2. Cutting scissors: 5- to 6-inch (12- to 15-cm) for clipping threads, cutting patterns, trimming, and grading seams, etc.
3. Sewing or hem gauge: 6-inch (15-cm) with slide marker
4. Tape measure: 60-inch (152-cm) with numbers on both sides
5. Dressmaker's chalk pencils: white and blue
6. Pincushion with pins: preferably stainless steel, $\frac{1}{4}$ -inch (6-mm) pins with colored plastic balls on the ends
7. Sharp seam ripper with a cover

A plastic school box, zipper bag, or basket should be placed at each sewing machine to hold these basic pieces of equipment. Each machine should have a number taped to it. Use tape or permanent markers to label each piece of equipment with the same number as the machine to which it is assigned. If students are sharing machines, kits can be shared or more than one kit per machine can be prepared. In such cases, equipment could be numbered 1A, 1B, etc.

The kits can either be checked in and out daily or allowed to remain at each machine throughout the sewing lab. Students could be

asked to put up a deposit in order to receive their kits initially. The deposit would be returned when they turn in the kits at the end of the course. Students could also be required to replace or pay for items that disappear from their supply kits.

If funds are not available and students are required to purchase or bring their own sewing supplies, the same items as those listed previously should be required. Another option is to purchase prepackaged kits available at fabric and discount stores. These can be sold to students at minimal cost. This allows students to take a sewing kit home, which might encourage them to do additional sewing.

When departmental funds are low, one way to obtain individual classroom sewing kits is to build them up from year to year. Purchasing one or two items each year helps complete the kits over a period of time, without requiring a large initial investment.

In addition to the equipment in these kits, each student should have access to the following items:

Measuring Tools

- Transparent ruler
- Measuring stick
- Retractable tape measure
- 4- to 6-inch (10- to 15-cm) wide transparent rulers in 24- or 36-inch (61- or 91.5-cm) lengths

Marking and Pattern-Making Supplies

- Tailor's chalk in a variety of colors
- Fabric markers—water- and/or air-soluble
- Tracing wheels—serrated edge and smooth edge
- Tracing paper in a variety of colors as well as the type that disappears
- Gridded pattern-tracing cloth

Cutting Tools

- Left-handed bent-handle dressmaker's shears, 7- to 8-inch (18- to 20-cm)

- Pinking shears, both left and right handed
- Left-handed small cutting scissors, 5- to 6-inch (12- to 15-cm)
- Small, sharp embroidery or buttonhole scissors
- Rotary cutter with a 1³/₄-inch (45-mm) straight blade
- Large rotary cutting mat with grids and inch marks or metric markings
- Scissors and/or rotary cutters with novelty decorative blades

Pins, Needles, and Pincushions

- Hand-sewing needles: Sharps in sizes 1 to 12; large-eye tapestry needle
- Machine needles: Universal from fine U.S. size 10 (European size 70) to heavy U.S. size 14 (European size 90) for woven or knit fabrics; ballpoint needles for knits; denim and leather needles as needed
- Thimbles in a variety of sizes
- Needle threader
- Tomato pincushion with emery pack
- Magnetic pin catcher

Basting, Fusing, and Adhesive Supplies

- 1/4-inch (6-mm) wide self-adhesive, double-sided basting tape
- Fusible web tape in 1/2- and 5/8-inch (1.3- and 1.5-cm) widths
- Fusible web sheets
- Permanent fabric adhesive
- Seam sealant

Serger Supplies

- Tweezers
- Needle grippers or pliers
- Needle threader
- Looper threader
- Pressurized canned air for cleaning
- Waste container
- Lint brush
- Needles: Serger or industrial machine needles, U.S. sizes 10 to 16 (European sizes 70

to 100); or conventional needles, U.S. sizes 10 to 18 (European sizes 70 to 110); ballpoint needles for knit fabric

- Cone adapters
- Spool caps to keep thread flowing smoothly from conventional spools
- Thread nets to keep decorative threads unwinding smoothly
- Loop turner, knit picker, latch hook, or crochet hook for securing seam ends
- Foot pedal mat
- Serger blades or knives
- Rolled hem attachment
- Blind hem foot
- Elastic foot
- Tape guide for applying elastic ribbons or trims for fabric edges

Tools for Machine Maintenance

- Small brush
- Machine oil
- Small screwdrivers
- Pressurized canned air

Pressing Equipment

- Steam iron
- Distilled water
- Measuring cup
- Iron cleaner
- Press cloth
- Ironing board, pad, and cover
- Sleeve board
- Tailor's ham
- Seam roll
- Press mitt

Embellishment and Creativity Supplies (optional)

- Textile paint and brushes
- Stencils, stencil paint, and brushes
- Stamps for textile paint
- Beads, clear thread, and beading needles
- Ink jet printer fabric

Classroom Arrangement

The sewing lab should also be furnished with the following:

- ❑ Tables for layout and cutting, preferably 35 inches (89 cm) high and at least 40 inches (101.5 cm) wide and 72 inches (183 cm) long. Those with storage bins on the end that fold up smaller for storage are ideal.
- ❑ Trays for storing student projects
- ❑ Storage for hanging items
- ❑ Storage for patterns, fabric, small equipment, and supplies
- ❑ Full-length, three-way mirror
- ❑ Private dressing area
- ❑ Thread and cone rack
- ❑ Pant press
- ❑ Adequate lighting
- ❑ At least one machine and cabinet for every two students
- ❑ One chair per student
- ❑ Serger machines

Sewing machines should be arranged with safety in mind. The first consideration is the location of electrical outlets. Machines should be arranged so that cords do not cross traffic patterns. The cords should also be kept away from machine needles. Avoid overloading outlets and using extension cords. See *Handout 1: Cutting and Sewing Safely* on page 11 for additional safety tips.

Evaluation

Evaluation in the clothing lab needs to be more than just a single, final project grade that focuses only on the finished product. Daily or weekly checks allow for evaluation of student progress on a consistent and continual basis. Both the student and teacher should be involved in the evaluation process. *Handout 2: Daily Lab Evaluation* on page 12 can be used by both the teacher and student as an evaluation of daily progress. *Handout 3: Project Evaluation* on page 13 can be used by both the student and teacher as each project step is completed. A variety of evaluation methods should be used throughout the course. Students should be informed when they are being evaluated and should be familiar with the evaluation tools that are used.

Cutting and Sewing Safely

Preventing Falls

- Pick up dropped objects from the floor immediately.
- Use a sturdy ladder or step stool for reaching high places. It is unsafe to stand on folding chairs, desks, boxes, and crates.
- Keep cabinet doors and drawers closed.
- Position machine and iron cords so they won't be tripped over.

Preventing Electrical Shock

- Plug the cord into the machine and foot control before plugging into the electrical outlet. Disconnect the cord from the electrical outlet first, then from the machine and foot control.
- Make sure all surfaces are dry before plugging in the machine.
- Keep electrical cords away from machine needles and cutting tools.

Preventing Cuts

- When handing scissors and seam rippers to someone, extend the handles rather than the points.
- Keep protective sheaths on scissors and seam rippers when not in use.
- Do not walk around with scissors or seam rippers out of their protective sheaths.
- Keep rotary cutter blades retracted and in a locked position when not in use.
- Use a wide transparent ruler with a rotary cutter; do not cut along a narrow ruler or yardstick. Always keep your fingers away from the edge of the cutting guide when cutting, and cut away from yourself.

Preventing Needle and Pin Injuries

- Never hold needles or pins in your mouth.

- Use the appropriate needle size and type for the fabric you are sewing, whether sewing by hand or by machine.
- Replace needles often to prevent breakage.
- Keep needles and pins in pincushions or on magnetic pin catchers when not in use. Pins kept in boxes easily spill.
- Never sew over needles and pins when using the sewing machine or serger.
- Position fingers so that they are away from the machine needle.
- Avoid pulling or pushing fabric through the machine when sewing to prevent needle breakage.
- Use the hand wheel to guide the needle through thick seams.
- Make sure the needle is out of the fabric before removing fabric from the machine or changing the stitch controls.
- Make sure the machine is turned off or unplugged when making repairs, changing needles, or cleaning the machine.

Preventing Burns and Electrical Shock While Using an Iron

- Plug the iron into the electrical outlet before turning the iron on. Turn the iron off before unplugging.
- Unplug and turn off a steam iron before filling it with water.
- Beware of steam coming from the iron. Keep hands, fingers, and other body parts away from the hot plate of the iron.
- Place the iron on its heel when not in use.
- Turn the iron off and then unplug it when you are through using it.
- Empty any remaining water from the iron after it has been unplugged and cooled.
- Store the iron only after it has completely cooled.

Daily Lab Evaluation

Directions: Read each statement below. Then answer “Yes” or “No” as it applies to the work you completed in the sewing lab today. Have your teacher verify your responses. Then total the number of “Yes” and “No” responses from the two columns in the spaces provided.

Statement	Teacher Response	Student Response
1. Started on time; used time in class wisely.		
2. Worked quietly without being disruptive.		
3. Read and attempted to interpret instructions before asking questions.		
4. Used sewing and pressing equipment in a safe manner.		
5. Kept sewing materials and supplies organized and neat.		
6. Had all sewing supplies and materials needed.		
7. Worked on project until instructed to put things away.		
8. Maintained a positive attitude about the sewing machine and sewing.		
9. Worked with the teacher and classmates in a courteous and respectful manner.		
10. Left sewing area neat when class ended.		

Scale

- 18–20 Yes = A
- 16–17 Yes = B
- 14–15 Yes = C
- 12–13 Yes = D
- Below 12 Yes = F

Total “Yes” Points = _____

Total “No” Points = _____

Project Evaluation

Directions: Rate each step as you complete it, using the following scale: 5 = Excellent; 4 = Good; 3 = Average; 2 = Fair; 1 = Poor. Have your teacher respond after you have completed your evaluation. Then total the points in the spaces provided at the bottom of the page.

Teacher	Student	Evaluation Standards
		Pattern Layout and Pinning
		A. Pins have been placed diagonally at corners and perpendicular to seam lines.
		B. Pin points face the cutting line and are inside the stitching line.
		C. The pattern is smooth, with adequate pins at fold lines, grainline arrows, corners, and notches.
		D. Pattern pieces have been placed according to pattern layout instructions.
		Cutting
		A. Pattern pieces have been cut accurately along the pattern cutting lines.
		B. On straight edges, cutting was done with shears, using long firm strokes along the cutting line. On curved areas, cutting was done using short strokes along the cutting line.
		C. Notches have been cut so that they protrude outside of the cutting line.
		D. The fabric was cut flat, without lifting it from the cutting surface.
		Marking
		A. Correct symbols were transferred from the pattern to the fabric.
		B. The marking method selected is appropriate for the pattern and the fabric.
		C. Marking isn't visible on the outside of the project.
		Sewing
		A. Seams have been sewn with fabric placed right sides together.
		B. Seams are straight and on the appropriate seam line.
		C. The correct stitch length for the fabric was used.
		D. The seams were clipped or notched where needed in order to lie flat.
		Finishing
		A. An appropriate seam finish has been used on all seams.
		B. Loose and hanging threads have been clipped off close to the fabric.
		C. The garment or project has been well pressed.
		D. The project has an appropriate, neat appearance. As applicable, the garment fits appropriately.

_____ **Total Points (Teacher, 95 possible)**

_____ **Total Points (Student, 95 possible)**

Using Rotary Cutting Tools

A rotary cutter has a handle and features a round, razor-sharp cutting blade that is retractable. It is especially useful for cutting long straight lines where precision is important and for cutting multiple layers of fabric at once without distorting them. (Fig. 4-1) Always use a rotary cutter with a wide, transparent cutting guide and a special self-healing rotary cutting mat. These gridded mats with measurements also provide a useful guide for cutting perfect right angles, squares, and rectangles. (Fig. 4-2)

Set-Up and Cutting

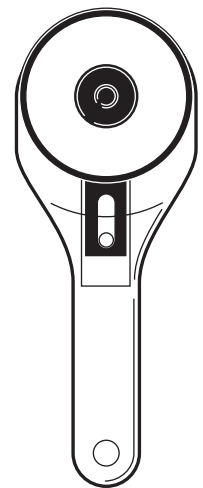
- Place the cutting mat on a flat, smooth surface, such as a sturdy cutting table or counter.
- Place the fabric on the mat and position the transparent cutting guide as desired.
- Hold the handle of the rotary cutter and place the blade next to the edge of the cutting guide. Hold the ruler firmly in place by spreading your fingers out, but keeping them away from the edge.
- Stand directly over the rotary cutter for a clear view of the cutting line. Roll the blade away from you, keeping it along the edge of the ruler.
- Move your fingers up the ruler as you cut to prevent it from shifting.
- When cutting an edge with notches or curved areas, use scissors to cut these areas after you are finished with the rotary cutter.

Care of Equipment

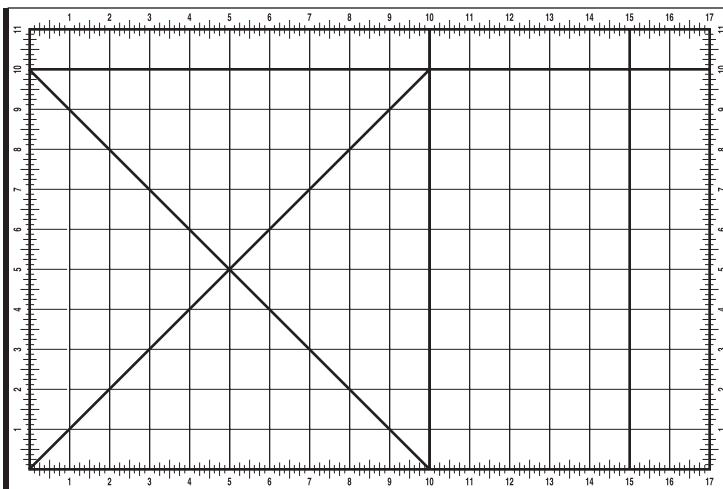
- Be careful not to roll the rotary cutter over pins—this will damage the blade and prevent a smooth, even cut.
- Change blades frequently. A dull or damaged blade won't cut efficiently and can scar the cutting mat when you apply extra pressure during cutting.
- Store the cutting mat flat, not standing on its side or rolled up.
- Never apply a hot iron to fabric that is on the cutting mat. The mat will warp if heated.

Fig. 4-1

A rotary cutter is useful for cutting precise straight lines.

**Fig. 4-2**

A rotary cutter is used on a special mat that doesn't scar if used appropriately.



How to Alter and Design a Pattern

Directions: Follow these guidelines for successful pattern alterations.

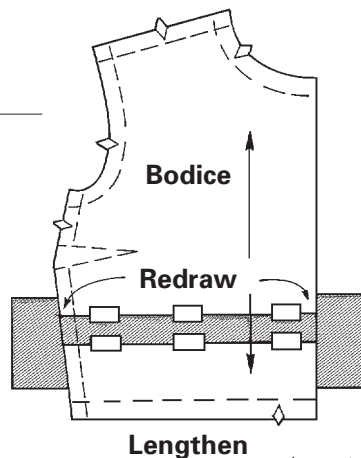
- ❑ Adjustments for length and width must be made on both front and back pattern pieces.
- ❑ A width adjustment of 2 inches (5 cm) or less can be made along the side seams of a garment.
- ❑ Check to make sure the grainline remains straight.
- ❑ Redraw any design details or darts changed by the pattern alteration.

The following illustrations and directions tell about some common pattern adjustments.

Lengthening a Pattern

1. Cut the pattern apart on the adjustment lines.
2. Tape tissue paper or pattern tracing cloth to one part of the pattern piece.
3. Using a measuring stick, extend the grainline by drawing one continuous straight line through the tissue paper.
4. Measure down the amount needed for length. Tape the second piece of the pattern to the tissue paper at that point, making sure the grainlines match up.
5. Connect the cutting lines. (Fig. 5-1)

Fig. 5-1
Lengthening the pattern.

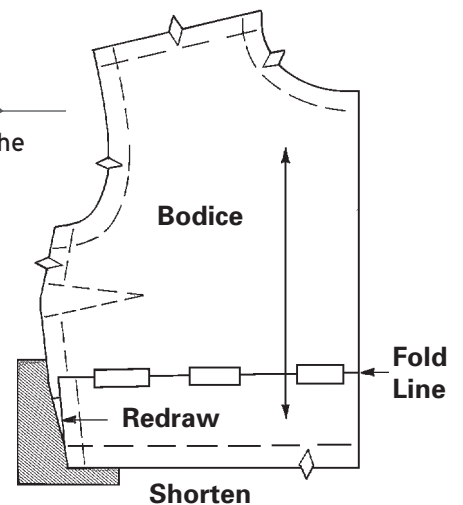


6. Use the same method to adjust the back pattern piece.

Shortening a Pattern

1. Measure the amount to be shortened upwards from the adjustment line on the front pattern piece.
2. At that point, draw a second line that is parallel to the adjustment line.
3. Fold the pattern along the adjustment line and bring it down so that the adjustment line now lies directly over the line you drew in Step 2. Match the grainline markings. Tape the fold in place.
4. If needed, tape tissue paper under the seam and redraw the cutting line. (Fig. 5-2)
5. Use the same method to adjust the back pattern piece.

Fig. 5-2
Shortening the pattern.

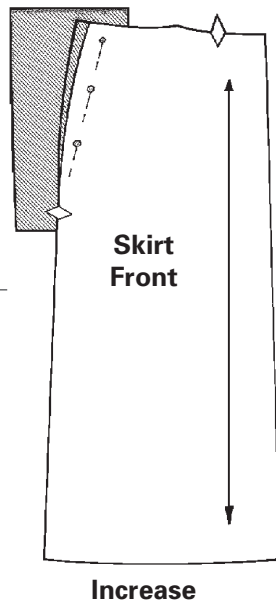


(continued on next page)

Increasing Pattern Width

1. Tape tissue paper or pattern tracing cloth along the pattern piece edge.
2. Divide the total adjustment needed by the number of seam allowances. If a garment has two side seams and four seam allowances, the amount to be adjusted on each piece is one-fourth the total amount.
3. Measure the amount needed outward from the cutting lines. For example, to increase the waistline by 1 inch (2.5 cm), add $\frac{1}{4}$ inch (6 mm) to the side seam of the front pattern piece and $\frac{1}{4}$ inch (6 mm) to the side seam of the back pattern piece. Both side seams will be increased by $\frac{1}{2}$ inch (1.3 cm), and the total garment will be increased by 1 inch (2.5 cm). (Fig. 5-3)
4. Carefully redraw the cutting lines and seam lines to blend in with areas of the pattern that did not need adjustment.

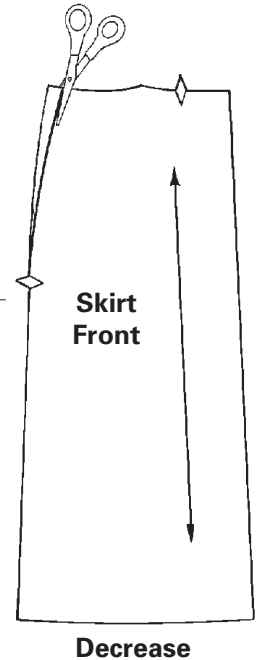
Fig. 5-3
Increasing pattern width.



Decreasing Pattern Width

1. Divide the total amount of adjustment needed by the number of seam allowances.
2. Measure the amount needed inward from the cutting lines.
3. Redraw cutting lines and seam lines to blend in with the areas that did not need to be decreased. Cut along new cutting line. (Fig. 5-4)

Fig. 5-4
Decreasing pattern width.



Designing a Pattern

To design your own pattern, use pattern tracing cloth, available on a bolt and marked in 1-inch grids.

- To adapt a gridded pattern illustration, as in *Project 1: Casual Pants or Shorts*, on page 91, each square on the illustration is equal to one square on the pattern tracing cloth. Duplicate the outline of the illustration by drawing it on the pattern tracing cloth.
- Design an original garment or home decorating pattern by first sketching it on paper. Figure the measurements needed for the finished project. Use the determined measurements and draw each component of the pattern onto the pattern tracing cloth, adding seam allowances when drawing.

Pattern Layout

Directions: To prepare a pattern layout, follow the steps provided here. You can use Fig. 6-11 on page 21 to practice the procedures.

1. Cut apart the pattern pieces you need. To avoid accidentally trimming away the cutting lines, leave some extra paper outside the cutting lines on all pieces. (Fig. 6-1)

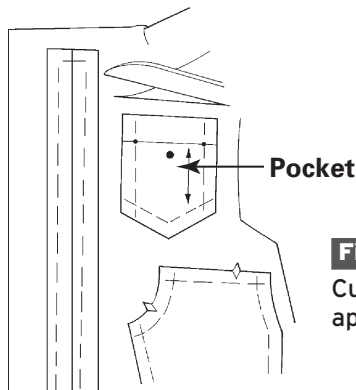


Fig. 6-1
Cutting pattern pieces apart.

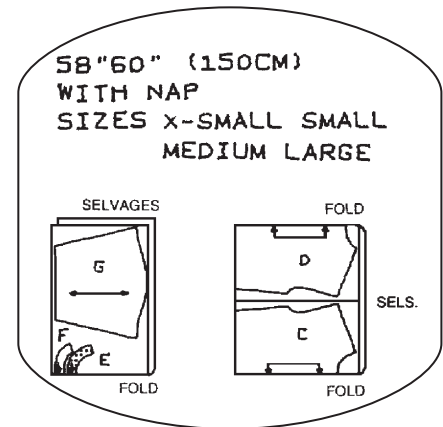
2. Check off the pattern pieces needed as you find them. Put the extra pieces back in the envelope.
3. Iron pattern pieces with a slightly warm, dry iron.
4. Write your name on the pattern pieces.

Positioning the Pattern Pieces

1. Find and circle the correct layout on your pattern guide sheet. (Fig. 6-2)

TOP

USE PIECES C D E F G



58"60" (150CM)
WITH NAP
SIZE X-LARGE

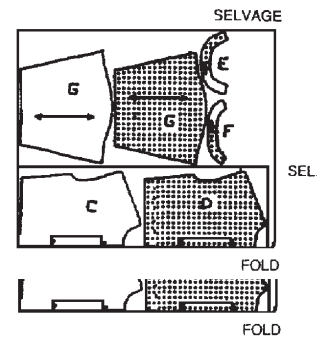
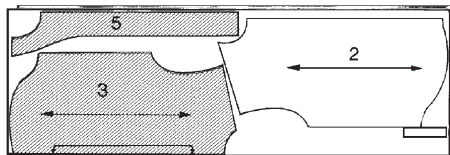


Fig. 6-2

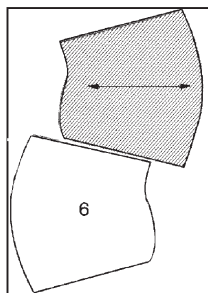
Finding the correct layout on a pattern guide sheet.

(continued on next page)

2. Check the layout instructions carefully. Note the following markings:
 - Right and wrong sides of the fabric
 - Printed and unprinted sides of the pattern (shaded pattern pieces usually means to lay the pattern piece printed side down on the fabric)
 - Pattern pieces to be cut a second time
 - Any pieces to be cut from a single layer of fabric
3. If the fabric you're using has a nap, be sure the nap is running in the same direction on all pattern pieces.
4. Fold the fabric as shown on the pattern's layout diagram. (Fig. 6-3) If the fabric is longer than your work table, don't let it hang over the ends of the table. Keep extra fabric folded at the end of the table until needed.



Folded Fabric



Single Layer of Fabric

Fig. 6-3

Pattern layouts for double and single layers of fabric, showing right and wrong sides of pattern pieces.

5. Carefully place the pattern pieces on the fabric. Line up the grainline arrows with the grain of the fabric, or place the piece on the fold if the pattern has the "fold" symbol on it. Use one or two pins to secure each piece. After you have pinned on a pattern piece, check it off on the guide sheet.

6. Pin each pattern piece securely to the fabric, checking grainlines. Start with large pattern pieces placed on the fold. Pin securely, smoothing out the pattern as you go. (Fig. 6-4)

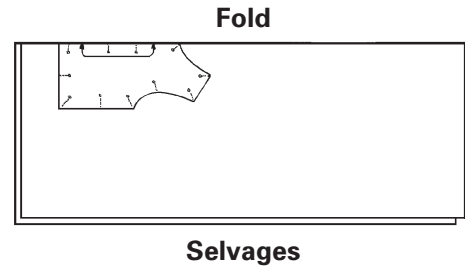


Fig. 6-4

Pinning pattern pieces securely.

7. Pin the remaining pattern pieces so the grainline symbol is straight on the fabric grain. Pin one end of the grainline symbol to the fabric. Measure the distance from that end of the arrow to the selvage. Then measure from the other end of the arrow to the selvage. If the measurements are not the same, move the pattern until they are. Smooth the pattern and pin. (Fig. 6-5)

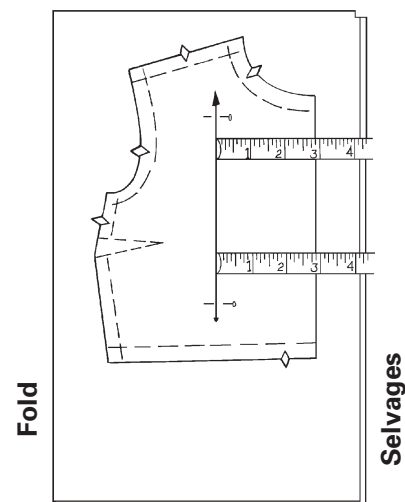


Fig. 6-5

Measuring the grainline.

(continued on next page)

Handout 6: Pattern Layout (continued)

Cutting Out the Pattern

1. Cut out your fabric, following the outside edges of the cutting lines carefully. Do not cut on the fold line. Hold the pattern and fabric flat with one hand as you cut with the other to prevent the layers from shifting. Move around the table as you work instead of moving the fabric. (Fig. 6-6)

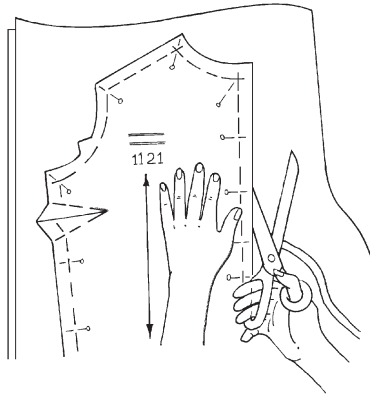


Fig. 6-6
Cutting the pattern out of fabric.

2. Cut the notches outward, not inward. If there are two or three notches together, cut them across the top, as one long notch. (Fig. 6-7)

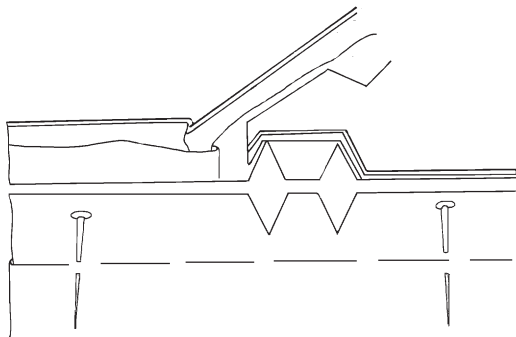


Fig. 6-7
Cutting notches outward, not inward.

3. Keep pattern pieces pinned to the fabric for marking and identification. If you are using interfacing, cut out the interfacing when you finish cutting the fabric.

Transferring Pattern Markings

Transfer lines and symbols on your pattern pieces to the wrong side of the fabric before the pattern is unpinned. Here are some methods for marking your fabric:

Tracing Paper and Wheel

1. Choose a color of tracing paper that can be easily seen, but is close to the color of your fabric. Slide the tracing paper under the pattern so that the colored side is against the wrong side of the fabric. If you need to mark two layers of fabric, use two sheets of tracing paper.
2. Roll the tracing wheel along the necessary markings. Using a ruler will help keep the lines straight. Mark the dots with an "X." (Fig. 6-8)

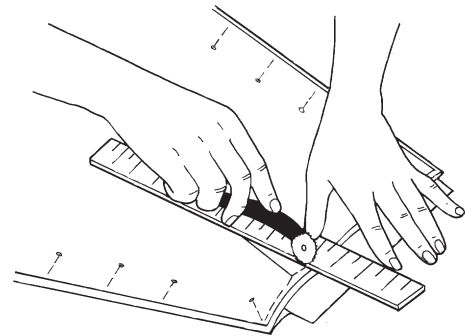


Fig. 6-8
Using a tracing wheel to transfer markings.

Chalk Pencil, Tailor's Chalk and Pins

1. Put a pin through the pattern and the fabric at the place to be marked.
2. Make a chalk mark on the wrong side of both fabric layers at the pin marking.
(Fig. 6-9)

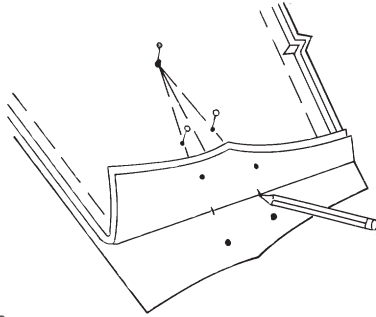


Fig. 6-9
Marking with a chalk pencil or washable fabric marker.

Water-Soluble or Air-Soluble Fabric Markers

1. Test markers on a scrap of fabric to be sure the markings can be removed by water or will evaporate after several hours.
2. Follow the directions for chalk and pins.

Thread Markings

1. Use a double strand of contrasting, light color thread. Do not knot the end.
2. With the point of your needle, tear a small hole in the pattern tissue at the mark to be transferred.

3. Take a single small stitch through the tissue and fabric. Leave a long tail, about 2 inches (5 cm). Then take another stitch in the same place to form a large loop. Clip threads, leaving another long tail.
4. Carefully remove the pattern tissue.
5. Pull the layers apart gently and clip the thread between them to leave short lengths in each layer. (If you're marking only one layer, just cut through the top of the loop.)
(Fig. 6-10)

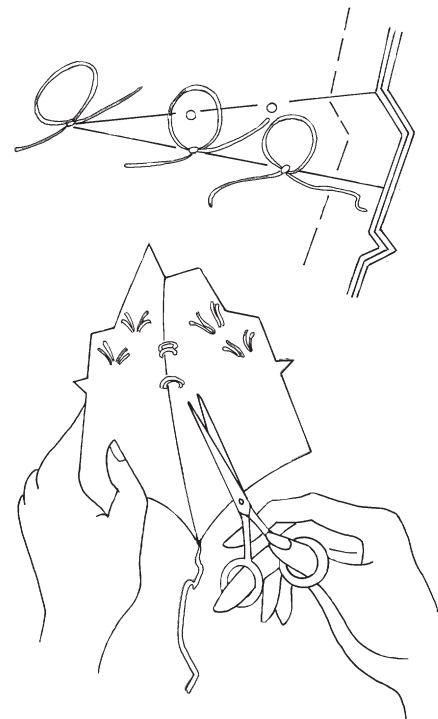


Fig. 6-10
Making thread markings, or "tailor's tacks."

(continued on next page)

Pressing and Ironing

Pressing should not be confused with ironing. Pressing is an up-and-down motion. The iron is lowered onto an area of the garment and then raised and lowered onto the next area. This pattern is repeated. Ironing is gliding the iron back and forth over the fabric. Follow these guidelines for pressing and ironing:

1. Press from the wrong side of the fabric whenever possible. That way all seams can be seen clearly and pressed correctly. Do not place an iron directly on either side of some heat-sensitive fabrics, such as real or faux suede and leather, vinyl, and nylon. Press only if absolutely necessary, using a press cloth.
2. Sometimes you can't press on the wrong side because the seams or garment sections are enclosed, as with patch pockets. When working from the right side, use a press cloth to prevent overpressing or a shiny mark on the fabric. A piece of lightweight fabric, such as batiste, organdy, or cheesecloth, works well. For fabrics with a nap, such as velveteen or corduroy, use a piece of the same fabric. Place the two naps face to face to prevent the nap from becoming crushed and prevent press marks on the fabric.
3. Never press over pins because they will leave an impression on the fabric and scratch the iron.
4. Be cautious when pressing over basting; it can leave marks on your fabric. Always use white or light-color thread for basting because the steam may release the dye from the thread, which will mark your fabric.
5. Use the correct heat setting for your fabric. First test the iron on a scrap of the fabric.

If the scrap seems to stick, melt, pucker, or create smoke, the iron is much too hot. Synthetic fibers tend to be quite sensitive to heat, so set the iron on cooler settings.

6. Always press seams and darts before other seams are stitched across them. This helps reduce bulk and prevents a lumpy appearance in the finished garment. (Fig. 7-1)

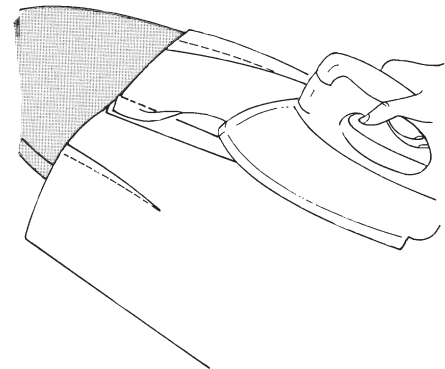


Fig. 7-1

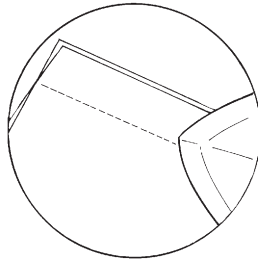
Press seams and darts to reduce bulk and prevent a lumpy appearance.

7. Check the fit of the garment before you press any sharp creases, such as pleats.
8. Always press seams flat first, before you press them open. This allows the stitches to settle into the fabric before the seam is pressed open. It's a good way to eliminate puckers on seams that do not appear flat. (Fig. 7-2)

(continued on next page)

Handout 7: Pressing and Ironing (continued)

Fig. 7-2
Press seams flat first.



9. Enclosed seams, such as those on collars and lapels, should also be pressed flat first, then pressed open before the garment section is turned right side out. Careful pressing in this way allows the seams to fall sharply along the edge of the finished garment. Press enclosed seams with the tip of the iron or use a point presser to get to hard-to-reach areas. (Fig. 7-3)

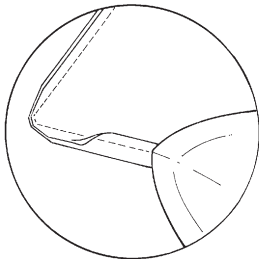


Fig. 7-3
Press enclosed seams, as in collars and lapels. Press flat and then open.

10. Use the tip of the iron to press only the seam line itself if the fabric is likely to show pressing marks on the right side of the garment. Place a strip of brown paper cut from a grocery bag under the seam allowances as you press to avoid pressing an indentation into the outer fabric. (Fig. 7-4)

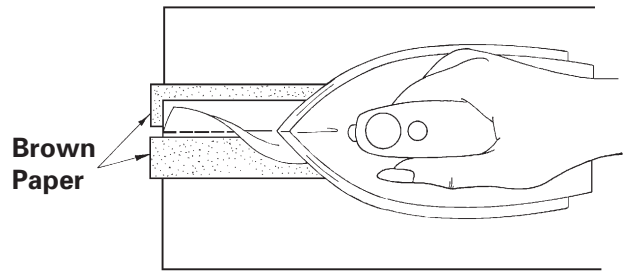


Fig. 7-4
Place strips of brown paper under seam allowances when pressing to prevent indentations in the outer fabric.

11. Press curved seams and darts over a curved surface, such as a pressing mitt or tailor's ham. (Fig. 7-5)

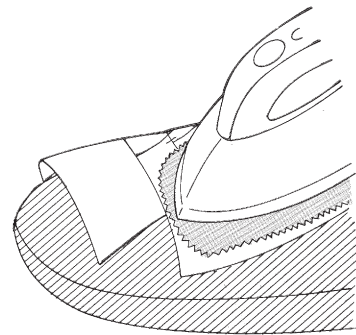


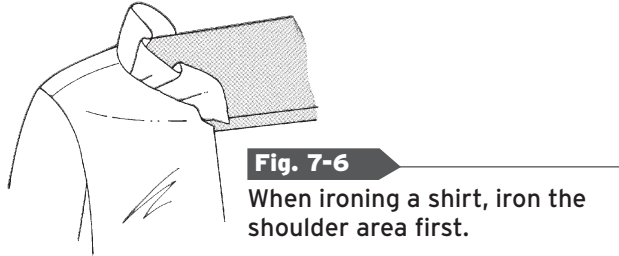
Fig. 7-5
Press curved areas over a curved surface, such as a tailor's ham. Use a pressing cloth on heat-sensitive fabrics.

12. When ironing or pressing garments, avoid wrinkling parts that have already been ironed. Start with small sections of the garment, such as detail areas, and work up to the largest sections. After ironing the garment, touch up important parts, if necessary.

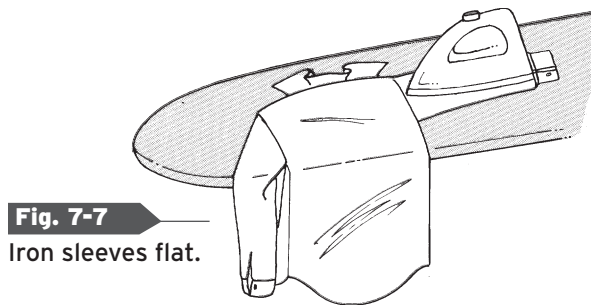
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Ironing a Shirt

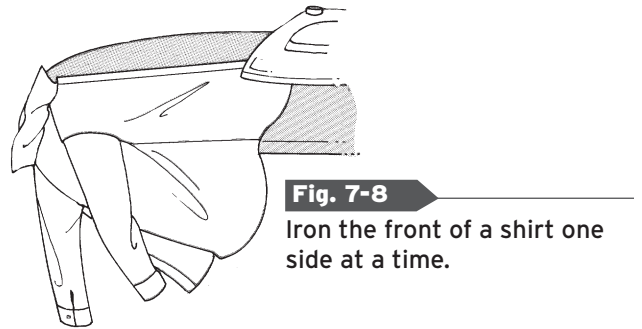
1. Hang the shirt from one shoulder over the narrow end of the ironing board. Iron the shoulder area. Repeat for the other shoulder. (Fig. 7-6)



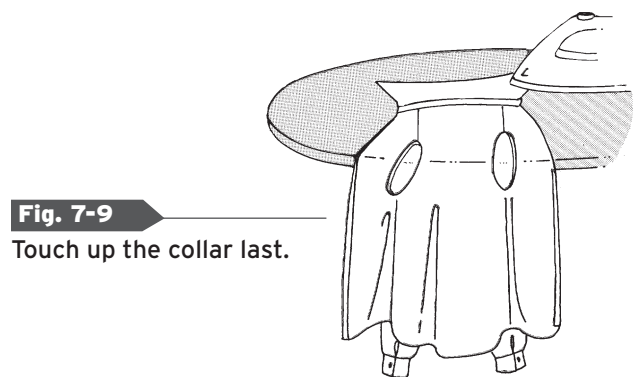
2. Iron the cuffs.
3. Iron the collar and neckband flat until they are smooth and crisp. If necessary, hold the collar taut with one hand as you iron.
4. Lay out one sleeve on the ironing board with the cuff opening up. Fold the sleeve with the underarm seam on the edge of the fold and smooth out the sleeve. Iron the sleeve flat, but not the cuff. Use the point of the iron to press neatly around the cuff opening and any tucks where the sleeve joins the cuff. Turn the sleeve over and lightly iron the other side, if necessary. (Fig. 7-7)



5. Repeat for the other sleeve. Keep the ironed sleeve out of the way to avoid wrinkling it.
6. Place one side of the shirt front opening on the narrow end of the ironing board. Iron the front edge to make it smooth and crisp. (Fig. 7-8)



7. Move the shirt around the board to iron the side, back, other side, and other front of the shirt. Use the point of the iron to press around buttons.
8. Touch up the collar if necessary. To avoid wrinkling the shirt, lay the collar on the edge of the ironing board with the shirt hanging off the edge. (Fig. 7-9)



(continued on next page)

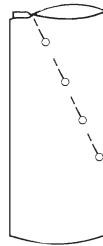
Sewing Darts

Directions: Use the patterns in **Fig. 1-4** on page 26 to prepare fabric to make a dart sampler. Stitch darts before the seams are sewn, as follows:

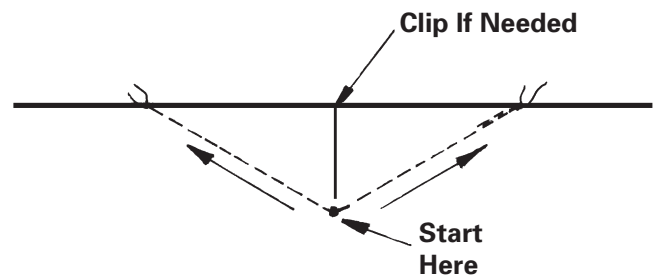
1. Fold the fabric (right sides together) on the center line of the dart. Pin-baste on the stitching line, carefully matching the lines accurately. Place the heads of the pins toward the point of the dart for easy removal as you stitch. For extra accuracy, press along the fold before stitching. (**Fig. 1-1**)

Fig. 1-1

Pin a single-pointed dart along the stitching line.

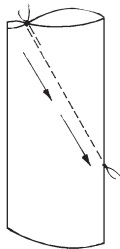


Note: Double-pointed darts have two pointed ends. On these contour darts, start at the center and stitch to each point. Some contour darts require clipping to prevent puckering. (**Fig. 1-3**)

**Fig. 1-3**

Stitch a double-pointed dart by starting at the center.

2. Stitch from the wide end to the point. Backstitch to secure the stitching at the wide end of the dart. Follow the stitching line, removing the pins as you sew. (**Fig. 1-2**)

**Fig. 1-2**

Sew a single-pointed dart toward the point.

3. To prevent bubbles and give a smooth point to your darts, gradually curve your stitching line near the point so that the final stitches are on the folded edge.
4. Secure the threads at the point of the dart by tying them together. Place a pin at the point of the dart to control the knot. The threads will slide down the pin and tighten at the point of the dart. Clip the thread ends to $\frac{1}{4}$ inch (6 mm) from the fabric.
5. Always press a dart before you sew over it with another seam. First, press it flat as stitched. Then press it to one side over a tailor's ham or pressing mitt to shape the garment. Press underarm darts toward the waistline. Press all other darts toward the center of the garment.

(continued on next page)

Sample Dart Patterns

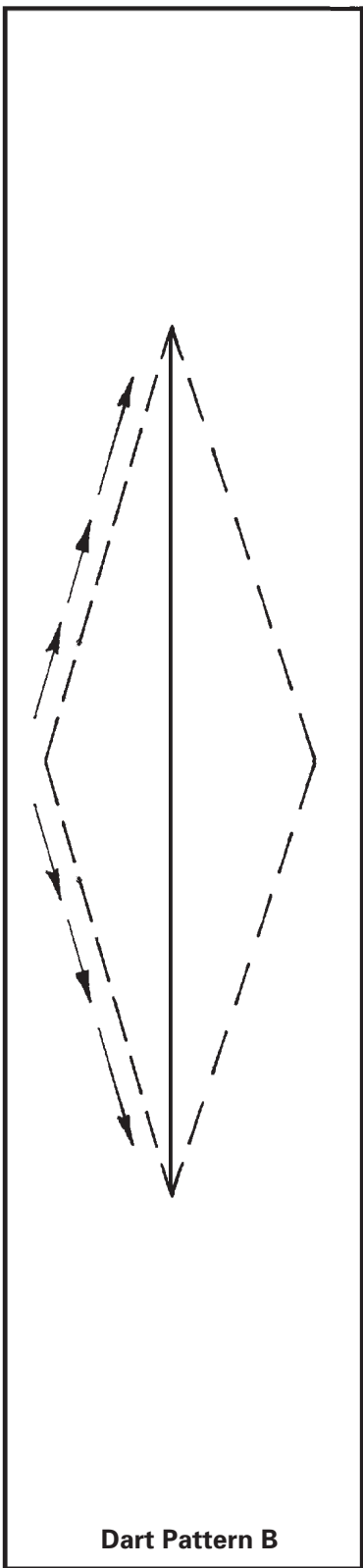
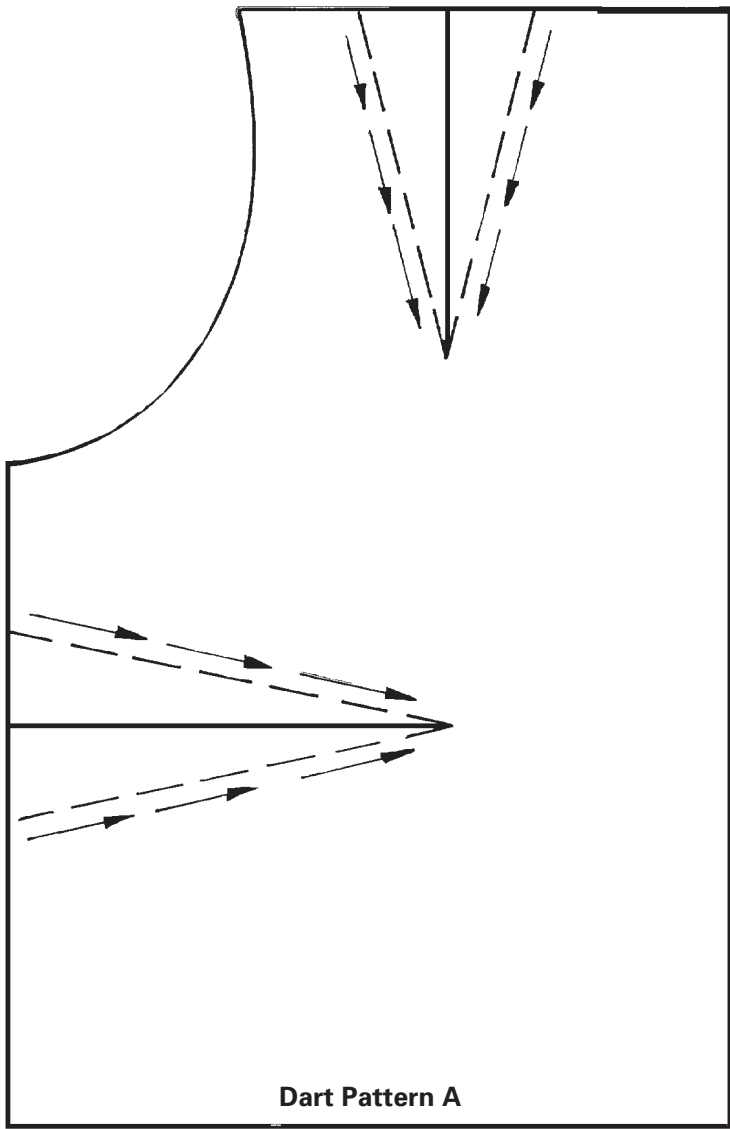


Fig. 1-4 Arrows show the direction to sew on these sample dart patterns.

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Sewing Seams and Seam Finishes

Directions: In general, plain seams are $\frac{5}{8}$ inch (1.6 cm) wide for apparel and $\frac{1}{2}$ inch (1.3 cm) wide for home décor unless another width is given in the pattern directions. Follow these steps for sewing and finishing seams:

Sewing Seams

1. Put right sides of the fabric together. Match notches, cut edges, and both ends of the fabric. Place pins at right angles to the seam line at the ends and notches. Pin the rest of the seam, placing pins 2 to 3 inches (5 to 7.5 cm) apart. (Fig. 2-1)

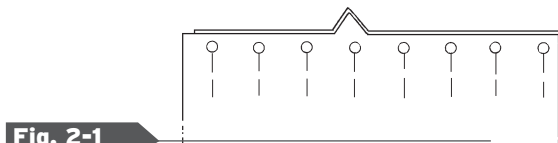


Fig. 2-1

Before sewing, pin seams together with notches matching.

2. Place the fabric under the presser foot with the cut edges of the seam allowance lined up with the proper seam guide on the throat plate. Turn the handwheel and insert the needle $\frac{1}{2}$ inch (1.3 cm) from the top of the fabric. Lower the presser foot.
3. Backstitch to secure the top end of the seam. Sew over the backstitches when sewing the seam.
4. Using a medium speed and an even pace, stitch to the other end of the seam.
5. Backstitch to secure the bottom end of the seam. (Fig. 2-2)

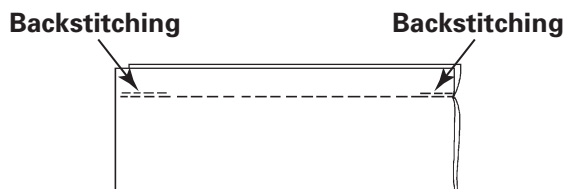


Fig. 2-2

Backstitch to secure seam ends.

6. Press the seam open flat unless directed otherwise. (Fig. 2-3)

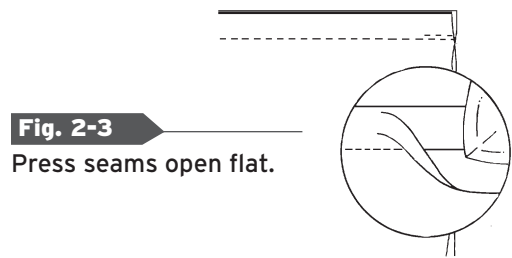


Fig. 2-3

Press seams open flat.

Finishing Seams

Select a seam finish based on the type of fabric, how much it ravel, and whether it will be seen when the garment is worn or the home décor project is used. Here are several methods:

- **Zigzag finish.** Use a medium-width machine zigzag stitch and sew along the edge of each seam allowance. (Fig. 2-4)

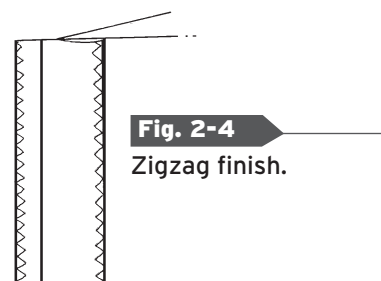


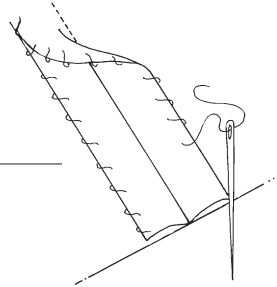
Fig. 2-4

Zigzag finish.

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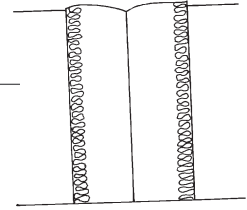
- ❑ **Overcast finish.** Stitch at a slant by hand with large, even, closely-spaced stitches that go over and around the edge of the fabric. (Fig. 2-5)

Fig. 2-5
Overcast finish.



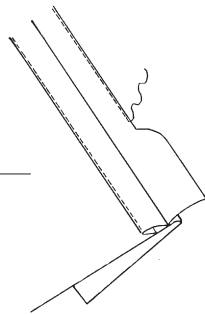
- ❑ **Serged finish.** Serge along the cut edge of the seam, trimming $\frac{1}{8}$ inch (3 mm) or less as you sew. (Fig. 2-7)

Fig. 2-7
Serged finish.



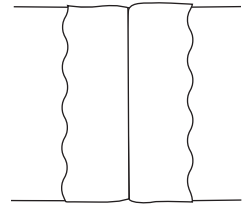
- ❑ **Clean finish.** Machine stitch $\frac{1}{4}$ inch (6 mm) from the cut edge. Turn the cut edge toward the inside along the stitching line. Press. Machine stitch close to the folded edge. (Fig. 2-6)

Fig. 2-6
Clean finish.



- ❑ **Decoratively cut finish.** Use this technique on fabrics that won't ravel. Trim the seam allowance edges with decorative scissors or a rotary cutter with a decorative blade. (Fig. 2-8)

Fig. 2-8
Decorative blade finish.

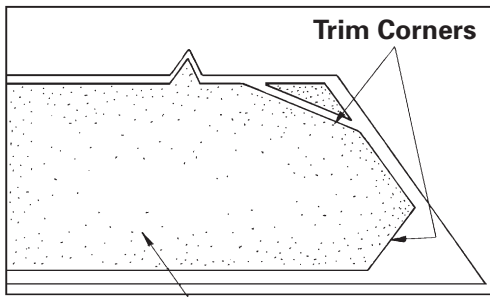


Interfacing and Stabilizers

Directions: To apply sew-on or fusible interfacing and to apply stabilizers, use the following directions:

Applying Sew-On Interfacing

1. Cut the pointed corners off the interfacing about $\frac{1}{8}$ inch (3 mm) past the seam line to reduce bulk. This means $\frac{1}{8}$ inch (3 mm) of the fabric corners will be without interfacing. (Fig. 3-1)

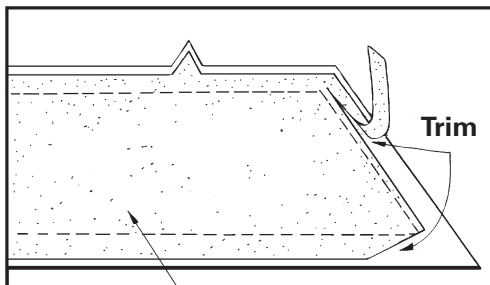


Sew-On Interfacing

Fig. 3-1

Trimming sew-on interfacing before pinning to the fabric.

2. Pin the interfacing to the wrong side of the fabric piece.
3. Machine-baste the interfacing to the fabric $\frac{1}{2}$ inch (1.3 cm) from the outer edges. Stitch with the direction of the grain.
4. Trim the interfacing as close to the stitching line as possible. (Fig. 3-2)



Sew-On Interfacing

Fig. 3-2

Trimming sew-on interfacing close to the stitching line.

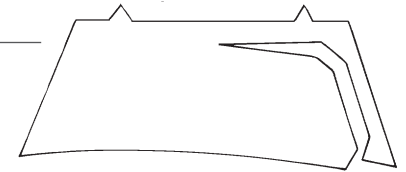
5. Handle the interfacing and the fabric as one piece when sewing the seams.

Applying Fusible Interfacing

1. Trim fusible interfacing before it is pressed onto the fabric. Mark and trim the interfacing $\frac{1}{2}$ inch (1.3 cm) along the seam lines. Also, cut any pointed corners off the interfacing about $\frac{1}{8}$ inch (3 mm) past the seam line to reduce bulk. (Fig. 3-3)

Fig. 3-3

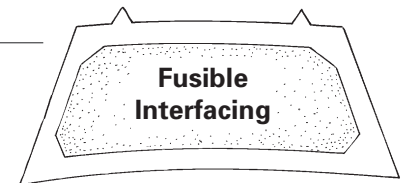
Trimming fusible interfacing.



2. Place the coated side of the interfacing on the wrong side of the fabric. Be sure the cut edges are $\frac{1}{2}$ inch (1.3 cm) from the fabric edges. (Fig. 3-4)

Fig. 3-4

Applying fusible interfacing.



3. Fuse the interfacing in position, following the instructions that come with the interfacing.

Using Stabilizers

Use temporary stabilizers under decorative stitches, buttonholes, or surface embellishments to give fabric stability and prevent puckering. Stabilizers dissolve or are torn away. When sewing decorative stitches on fleece, terry cloth, or other pile fabrics, put clear, water-soluble stabilizer on both sides of the fabric to prevent stitches from sinking into the pile.

Grading, Clipping, Notching and Understitching Facings

Directions: Follow these steps to help enclosed seams lie flat and smooth.

Grading Seams

Trim the interfacing as close as possible to the seam line. Trim the facing seam to $\frac{1}{4}$ inch (6 mm). Then trim the garment seam to $\frac{1}{8}$ inch (1 cm). (Fig. 4-1) *Note:* Before grading seams, trim the seams together diagonally across sharp corners, such as collar points and neck facing edges. (Fig. 4-2)

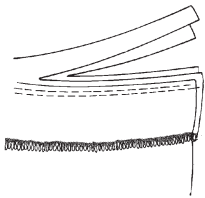
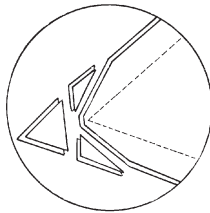


Fig. 4-1
Trimming seams at different widths.

Fig. 4-2
Trimming points diagonally.



Understitching Seams

Grade, clip, and notch the seams as needed. Work with the right side of the garment facing up. Turn the two seam allowances toward the underlayer (facing, undercollar, etc.). Using a regular machine stitch, sew through all layers (of the seam allowances and underlayer) about $\frac{1}{8}$ inch (3 mm) from the seam line. (Fig. 4-4)

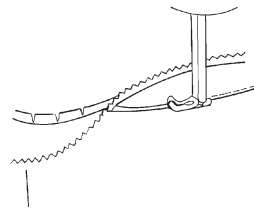
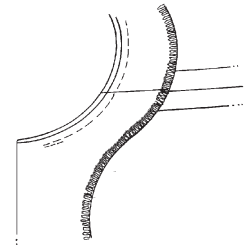


Fig. 4-4
Understitching a facing.

Press the underlayer to the underside. Roll the seam slightly to the underside so it will not show on the finished garment. (Fig. 4-5)

Fig. 4-5

An understitched facing rolls smoothly to the inside of the garment and does not show from the right side of the garment.



Clipping & Notching Seams

After grading, cut V-shaped notches from the seam allowance on outer curves. On inner curves, make small clips in the seam allowance. Space the clips and notches around the edges so the curve lies flat. Be careful not to clip through the stitching. (Fig. 4-3)

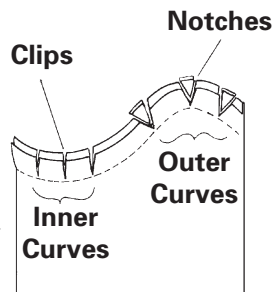


Fig. 4-3
Clipping and notching a seam.

Gathering

Directions: Follow these steps for gathering.

1. Sew two parallel rows of machine basting, using a long machine stitch. Leave a 2-inch (5-cm) length of thread at the beginning and end of each row. Stitch the first row on the seam line. Stitch the second row in the seam allowance about ¼ inch (6 mm) from the seam line. (Fig. 5-1) *Note:* If a large amount of fabric is to be gathered, divide the section to be gathered into four equal parts. Then stitch and gather each part separately.

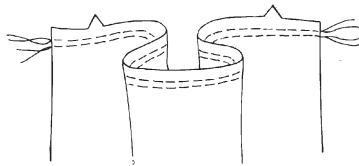


Fig. 5-1

Stitch two parallel rows of machine basting.

2. To attach the section to be gathered to a straight edge, place the two parts with right sides together. Then pin the center of the edge to be gathered to the center of the corresponding straight edge. Match markings, notches, and seams on the edge to be gathered with those on the straight edge, and pin. (Fig. 5-2)

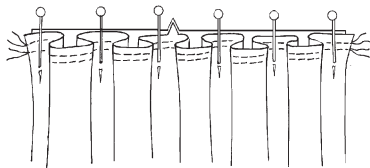


Fig. 5-2

Pin fabric to be gathered to straight edge, matching all notches, markings, and seams.

3. To gather the fabric, first secure one end of the basting stitches by wrapping the thread ends around a pin in a figure eight. (Fig. 5-3) Working from the other end, gently pull the loose ends of the bobbin threads. Slide the fabric along with your fingers. When the length of the gathered edge matches the length of the straight edge, secure the threads by wrapping them around a pin. Adjust gathers to make them even. Pin about every ½ inch (1.3 cm). (Fig. 5-4)

Fig. 5-3

Secure threads in a figure eight around a pin at one end of the stitching.

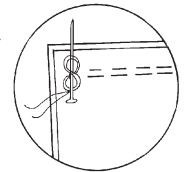
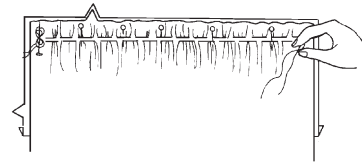


Fig. 5-4

Pull gathering threads and adjust the gathers evenly.



4. Stitch the seam by sewing with the gathered edge on top. Remove the pins as you sew. (Fig. 5-5)

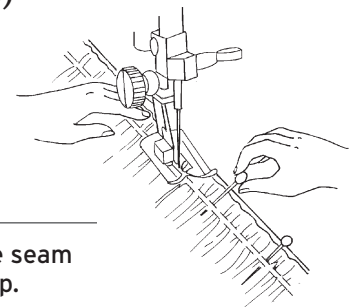


Fig. 5-5

Machine-stitch the seam with gathers on top.

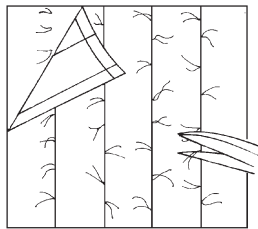
Pleats

Directions: Regardless of the type of pleat you're making, mark accurately and follow the guide sheet carefully for specific instructions. The general information provided here will help you make pleats with speed and perfection.

1. Mark fold lines and placement lines with thread markings. Use one color thread for the fold line and another color for the placement line. Take small stitches every 3 inches (7.5 cm) through the pattern tissue and fabric.
2. Clip the thread between the stitches. Remove the pattern tissue carefully to avoid pulling out the thread markings. (Fig. 6-1)

Fig. 6-1

Clip thread markings for pleats and remove the pattern tissue carefully.



4. Press the pleats carefully, using a press cloth. Place strips of paper under the fold lines to prevent press-mark ridges. (Fig. 6-3) For soft pleats, press lightly. For extra-sharp pleats, use a damp press cloth and allow the pleats to dry thoroughly before removing the garment from the ironing board. For a more permanent crease, you can have pleats pressed professionally.

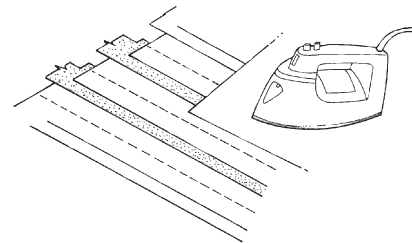


Fig. 6-3

When pressing pleats, place strips of brown paper under the pleats to prevent press marks.

3. Baste each pleat in place along the entire fold line. (Fig. 6-2)

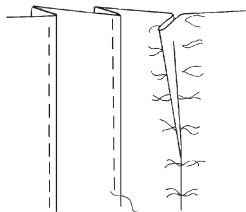


Fig. 6-2

Baste pleats in place.

5. Finish the pleats according to the guide-sheet instructions.

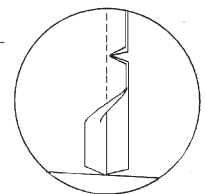
Hemming Pleats

Reduce bulk at seams crossing the hem allowance by following these simple steps:

1. Clip the seam above the hem area. (Fig. 6-4)

Fig. 6-4

Before hemming pleats, clip the seam above the hem area and press the seam open below the clip.



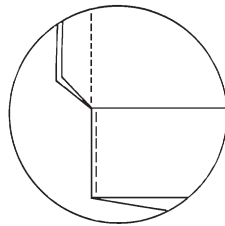
(continued on next page)

Skill Sheet 6: Pleats (continued)

2. Press the seam open below the clip.
3. Trim the seam allowances below the clip to reduce bulk.
4. Complete the hem.
5. Fold the pleat, right sides together, with the seam on the edge of the fold.
6. Edgestitch the hem allowance of the pleat at the seam. (Fig. 6-5)

Fig. 6-5

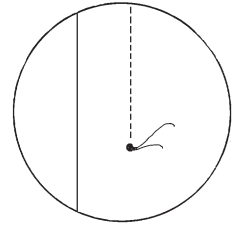
Edgestitch the hem allowance of the pleat at the seam.



3. Pull threads to the underside and tie. (Fig. 6-6)

Fig. 6-6

Pull the topstitching threads to the underside of the pleat and tie them together.



Edgestitching Pleats

Edgestitching is done along the fold of a pleat to give it a sharper crease. Always stitch from the bottom to the top after the hem is complete.

1. Press pleats carefully along the fold lines.
2. Edgestitch along the outside fold of the pleat from the bottom of the pleat to the top. (Fig. 6-7)

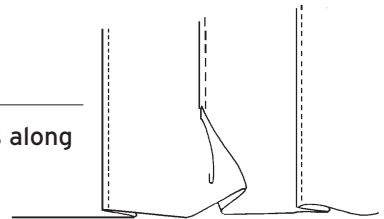
Topstitching Pleats

Topstitching is not only a decorative finish but also a technique for holding pleats in place and helping them hang smoothly. It is normally done in the waist-to-hip area, through all thicknesses of fabric.

1. Mark each pleat with a pin to indicate where the bottom of the topstitching will be.
2. With the garment right side up, topstitch through all thicknesses, starting at the pin and stitching to the top of the pleat.

Fig. 6-7

Edgestitch pleats along the outside fold.



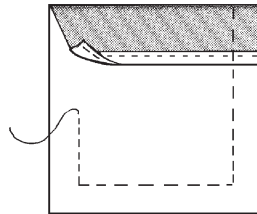
Pockets

Directions: Use the directions that follow to make square patch pockets, rounded patch pockets, and in-seam pockets. A sample pocket pattern is provided in Fig. 7-17 on page 37.

Square Patch Pockets

1. Finish the top edge of the pocket by turning the raw edge under $\frac{1}{4}$ inch (6 mm) to the wrong side and press. Then stitch close to the edge. Another method is to simply serge the raw edge.
2. Turn the top pocket edge to the outside (right sides of fabric together) along the fold line to form the pocket facing. Pin.
3. Stitch along the seam line from the top of the pocket on one side to the top on the other side. Backstitch at both ends. (Fig. 7-1)

Fig. 7-1
Finish and face the pocket edge.



4. Trim the corners and seam allowance on just the pocket facing to about $\frac{1}{4}$ inch (6 mm). (Fig. 7-2) Turn the pocket facing right side out and press.

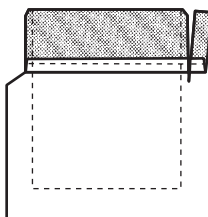


Fig. 7-2
Trim the pocket corners and seam allowance on the pocket facing only.

5. Fold the seam allowances under along the stitching line. Press. This gives a guideline to work with to form square corners.

6. To form a square corner, open the seam allowances. Fold the corner under diagonally to the stitching line and press. Trim the diagonal seam allowance to $\frac{1}{4}$ inch (6 mm). Refold the seam allowances on both sides of the corner to form a square edge. Press again. (Fig. 7-3) Repeat this on the other corner.

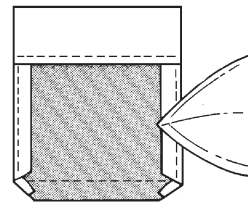
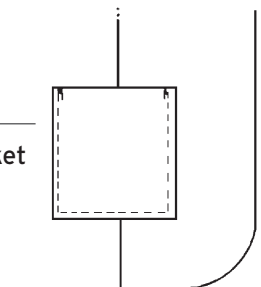


Fig. 7-3
Fold and press the pocket seam allowances.

7. Place the pocket on the outside of the garment, with the wrong side down. Follow placement markings. Pin and baste or use basting tape to hold in place.
8. Machine-stitch close to the outer folded edge. Use the inside edge of the presser foot as a seam guide. Reinforce the top edge of the pocket by backstitching. (Fig. 7-4)

Fig. 7-4
Machine-stitch the pocket in place.



(continued on next page)

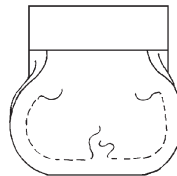
Skill Sheet 7: Pockets (continued)

Rounded Patch Pockets

For smooth, rounded curves without puckers and points, prepare the pocket facing as done for square patch pockets. Then continue as follows:

1. Stitch around the curve next to the seam line, in the seam allowance, using about 8 to 10 stitches per inch (each 2.5 cm). (Fig. 7-5)

Fig. 7-5
Stitch around the curved edges of the pocket.



2. Trim the seam allowance to about 1/4 inch (6 mm) from the stitching line. (Fig. 7-6)

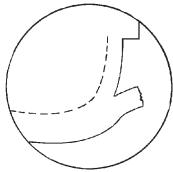
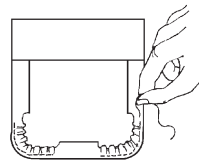


Fig. 7-6
Trim the seam allowances.

3. Pull up the stitches around the curves, just enough to draw in the seam allowance and shape the pocket curve. (Fig. 7-7)

Fig. 7-7
Pull the stitches around the curve to shape the pocket curve.



4. Notch the seam allowance, if necessary, to reduce pressure and prevent puckers. (Fig. 7-8)

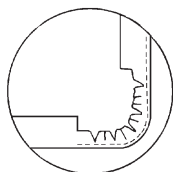


Fig. 7-8
Notch the seam allowance if necessary.

5. Press the pocket, forming smooth, evenly rounded curves. (Fig. 7-9)

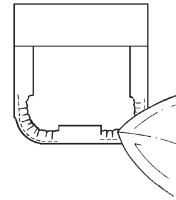


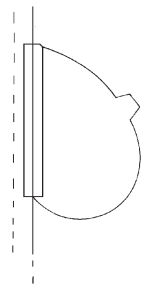
Fig. 7-9
Press the rounded corners of the patch pocket.

6. Apply the pocket to the garment following Steps 7 and 8 for square patch pockets.

In-Seam Pockets

Pockets that are enclosed in a seam may be cut in one piece with the garment section, especially if the garment fabric is lightweight. If the garment style calls for a heavier fabric, however, the pattern may include a separate pocket extension to be cut from lightweight lining fabric to reduce bulk. If so, first stitch or serge pocket pieces to the garment sections. (Fig. 7-10)

Fig. 7-10
Sew the in-seam pocket pieces to the garment sections.



Then follow these steps for all in-seam pockets.

1. To prevent stretching along the pocket edge, reinforce the fold line with seam tape. (Fig. 7-11)

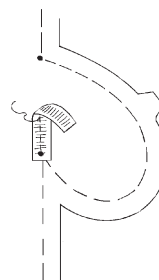


Fig. 7-11
Reinforce the pocket fold line with seam tape.

(continued on next page)

2. Mark the stitching line around the pocket.
3. Stitch the garment seams together, following the markings around the pocket area. Use shorter stitches near the corners to give them extra strength.
4. Clip the seam allowance on the back side of the garment at the top and bottom of the pocket. Clip to, but not through, the stitching. (Fig. 7-12)

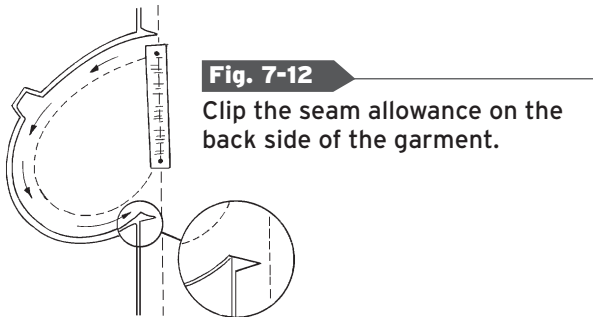


Fig. 7-12
Clip the seam allowance on the back side of the garment.

5. Press the seams open, and press the pocket toward the garment front.

Serged Seam Finish

To serge around pocket edges, begin serging the seam at the garment hemline. Otherwise, it is very difficult to serge around the lower edge of the pocket without cutting into the garment. As you approach the lower edge of the pocket, pull the pocket forward to form a straightened line. Serge this edge, and then guide the stitches around the pocket curve. (Fig. 7-13)

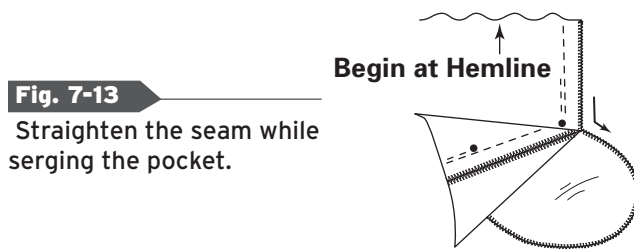


Fig. 7-13
Straighten the seam while serging the pocket.

Topstitching

For a decorative finish, you may topstitch the pocket on the garment front. Follow these steps for a smooth, even topstitching line:

1. Transfer the stitching line from the pattern tissue to a sheet of paper. (Fig. 7-14)

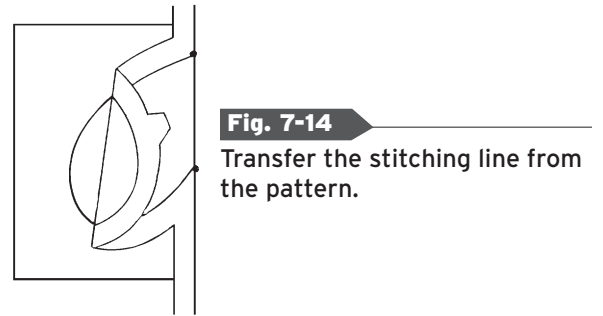


Fig. 7-14
Transfer the stitching line from the pattern.

2. Cut the paper along the stitching line markings. (Fig. 7-15)

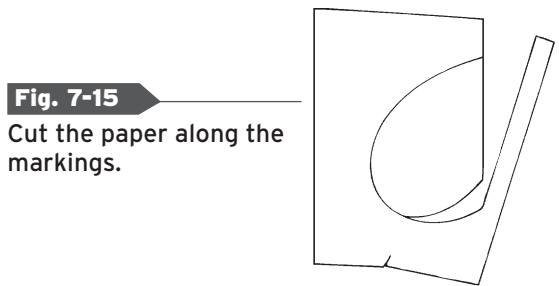


Fig. 7-15
Cut the paper along the markings.

3. Smooth out the garment and pocket sections on a flat surface. Place the paper on the garment with the curved edge where the stitching line should be.
4. Topstitch the pocket to the garment front along the curved edge of the paper through all thicknesses. (Fig. 7-16)



Fig. 7-16
Topstitch the pocket edge to the garment through all thicknesses.

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Skill Sheet 7: Pockets (continued)

Sample Pocket Pattern

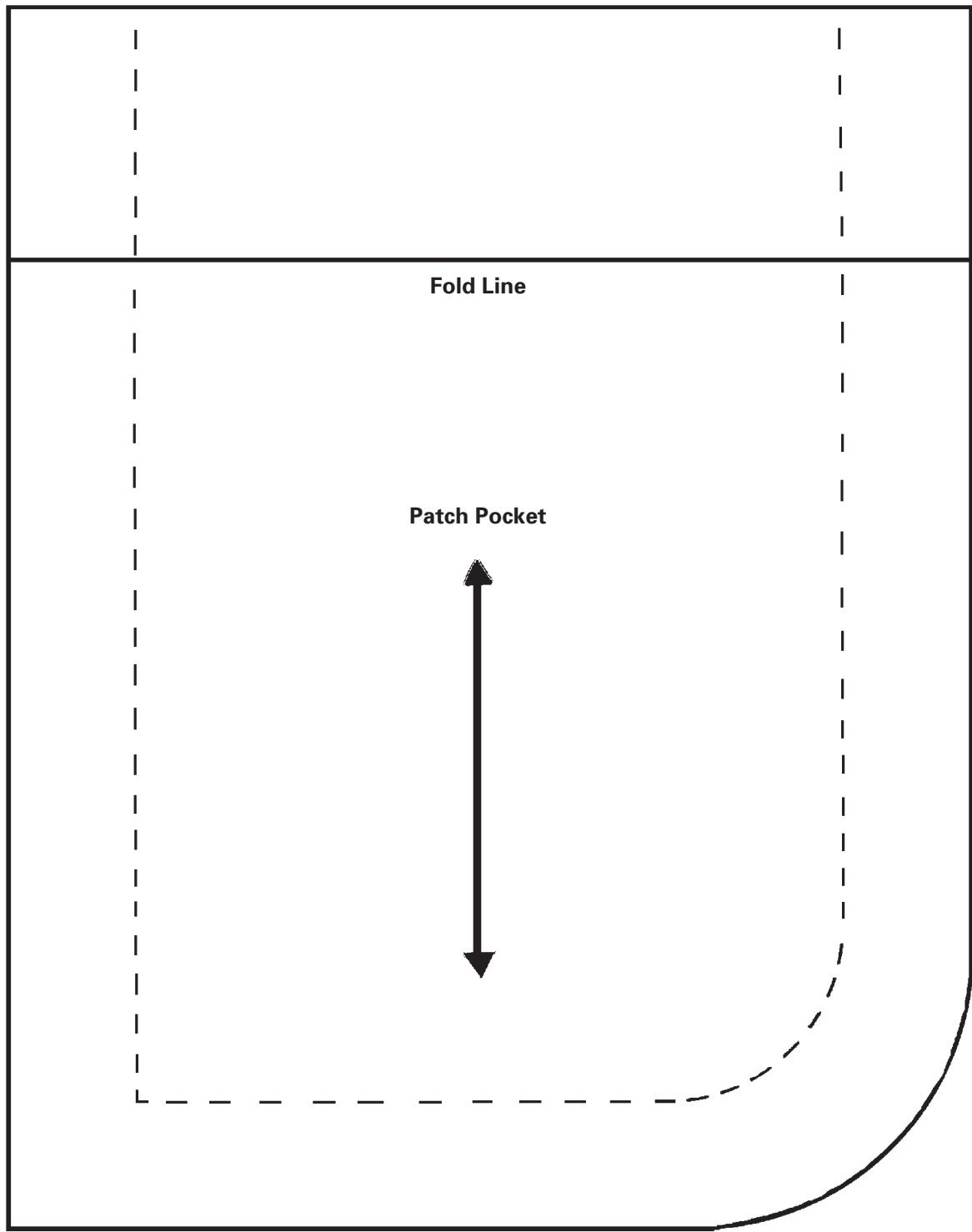


Fig. 7-17

Use this pattern to practice making a patch pocket.

Collars

Directions: Follow these basic steps for making all two-piece collars. Use the sample pattern in Fig. 8-9 on page 40 to practice making a collar.

1. Pin the interfacing to the wrong side of the undercollar. Machine-baste the interfacing to the undercollar $\frac{1}{2}$ inch (1.3 cm) from the outer edge. If the collar is pointed, trim the corners off the interfacing before attaching it to the undercollar. (Fig. 8-1) If you are using fusible interfacing, trim off the interfacing $\frac{1}{2}$ inch (1.3 cm) on all edges. (Fig. 8-2) Follow the manufacturer's directions for fusing.

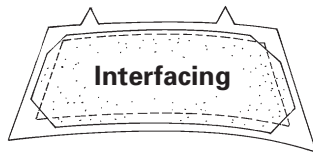


Fig. 8-1
Stitching sew-on interfacing to the undercollar.

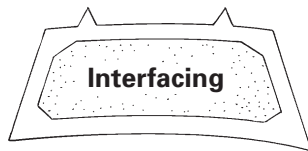
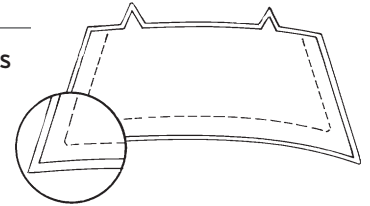


Fig. 8-2
Applying fusible interfacing to the undercollar.

2. With right sides together, pin the uppercollar and undercollar together.
3. Stitch the collar together on the seam line except at the neck edge. Use a short stitch length. Take one stitch diagonally across each corner of a pointed collar. This makes a neater point when the collar is turned. (Fig. 8-3)

Fig. 8-3
Stitch the collar pieces together. Take one diagonal stitch across the corners.



4. Grade the seams. Trim the interfacing close to the stitching. Trim the undercollar seam allowance to $\frac{1}{4}$ inch (6 mm). Trim the uppercollar seam allowance to $\frac{3}{8}$ inch (1 cm). (Fig. 8-4) Trim both seam allowances diagonally across collar points about $\frac{1}{8}$ inch (3 mm) from the stitching line. (Fig. 8-5) Clip the seam allowances on curves as needed for a smooth turn.

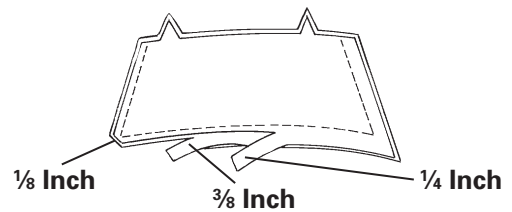


Fig. 8-4
Grade the seam allowances on the collar.

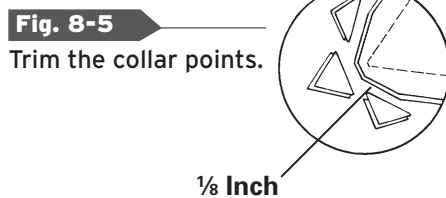


Fig. 8-5
Trim the collar points.

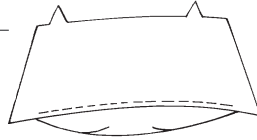
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Skill Sheet 8: Collars (continued)

5. On a pointed collar, understitch to within 1 inch (2.5 cm) from each point. On a round collar, understitch all around the seam. (Fig. 8-6)

Fig. 8-6

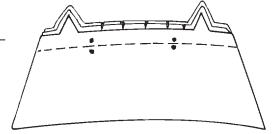
Understitch the seam allowances to the undercollar.



7. Baste the notched raw neck edges together. (Fig. 8-8) Attach the collar to the garment as directed.

Fig. 8-8

Baste the neck edges of the collar together.



6. Turn the collar right side out and gently push the points out. Never use scissors to do this. Use a point turner, a small tool you can buy at a fabric store. (Fig. 8-7) Press the collar flat, being sure to roll the seam to the undercollar side so it will not show on the finished collar.

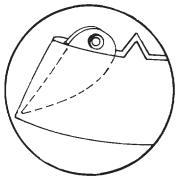


Fig. 8-7

Use a point turner to gently push out the points of the collar.

(continued on next page)

Sample Collar Pattern

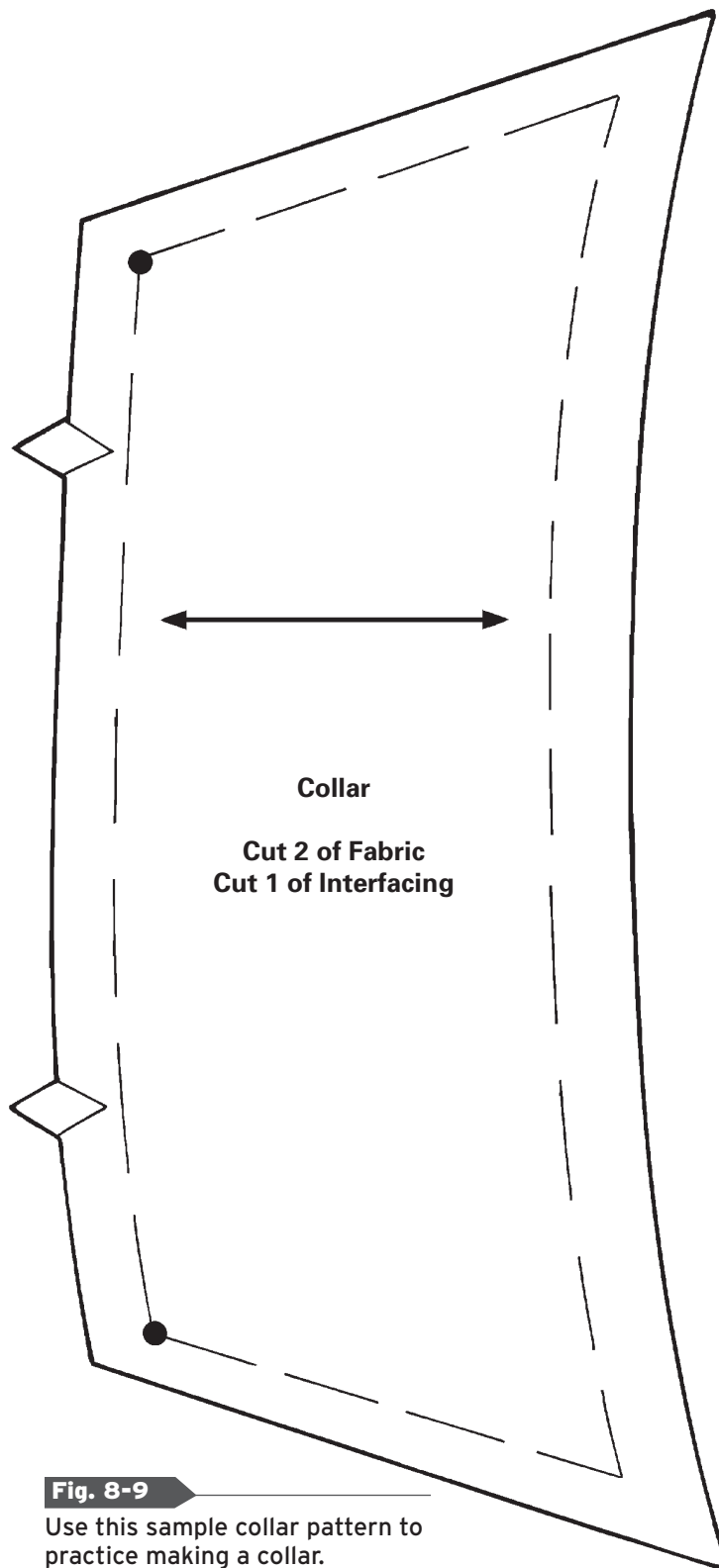


Fig. 8-9 Use this sample collar pattern to practice making a collar.

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Zippers

Directions: Use the following information to insert lapped and centered zippers.

Lapped Zipper Application

1. With the top edges even and right sides together, pin the seam that will hold the zipper. With the wrong side up, place the zipper along the seam allowance. Position the top of the zipper teeth 1 inch (2.5 cm) from the top edge, and measure the length for the zipper opening. Use chalk to mark the bottom location of the zipper teeth on the seam allowance. (Fig. 9-1)

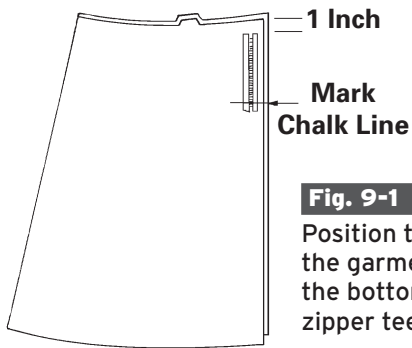


Fig. 9-1
Position the zipper against the garment, and mark the bottom location of the zipper teeth with chalk.

2. Using a standard presser foot and regular stitch length, sew the seam from the bottom of the garment up to the chalk mark made in Step 1. Backstitch. Without removing the fabric from the machine, change the stitch length to basting. Continue sewing the seam to the top edge of the garment. (Fig. 9-2)

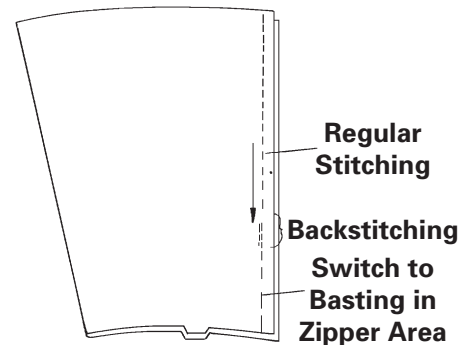


Fig. 9-2
Stitch the seam before inserting the zipper.

3. Press the seam open.
4. Attach the zipper foot to the machine. Position the foot to the right of the needle.
5. Open the zipper. With the top edge of the garment facing you, place the zipper—right side down—on the right-hand side of the seam allowance. The zipper teeth should be on the seam line. Match the bottom of the zipper teeth with the chalk mark made in Step 1. Pin the zipper in place or secure the zipper to the seam allowance with basting tape.
6. Machine-baste from the bottom to the top of the zipper, $\frac{1}{8}$ inch (3 mm) from the zipper teeth. Stitch only through the zipper tape and single seam allowance. (Fig. 9-3) Remove the pins as you reach them.

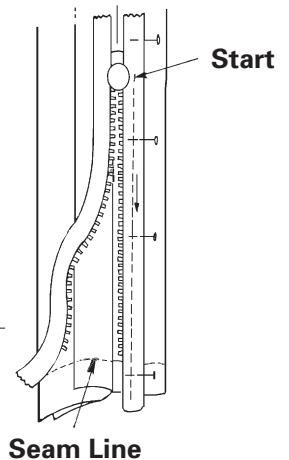


Fig. 9-3
Pin and baste the zipper to the seam allowance.

(continued on next page)

7. Close the zipper and turn it face up. Keep the garment to the left of the needle. Fold the seam allowance away from the zipper and pin in place. Move the zipper foot to the left side of the needle. With a regular stitch, sew through the folded edge of the seam allowance and the zipper tape from the bottom to the top of the zipper. This row of stitching should be close to the zipper teeth. (Fig. 9-4)

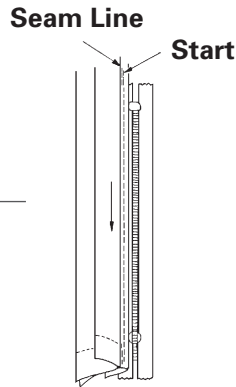


Fig. 9-4

Edgestitch through all layers close to the zipper teeth.

8. Fold the zipper over so the right side is flat against the other seam allowance. Pin the zipper tape to the seam allowance only or use basting tape to secure. Check the right side of the garment to be sure a small tuck has formed at the bottom of the zipper. The tuck is needed for the lap to cover the zipper teeth.
9. On the inside of the garment, machine-baste the zipper to the seam allowance only, sewing from the bottom to the top of the zipper and stitching $\frac{1}{8}$ inch (3 mm) from the zipper teeth. (Fig. 9-5)

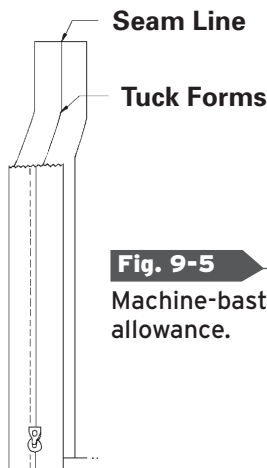


Fig. 9-5

Machine-baste the zipper to the seam allowance.

10. Remove the garment from the machine and turn it right side out. Press lightly over the zipper area. Hand-baste across the bottom of the zipper and up the side of the zipper, $\frac{3}{8}$ inch (1 cm) from the seam.
11. Move the zipper foot to the right side of the needle, and begin stitching at the bottom of the zipper. Sew along the hand basting across the bottom of the zipper, stitching $\frac{1}{2}$ inch (1.3 cm) out from the seam. To pivot the corner: stop with the needle in the fabric; lift the presser foot and turn the fabric so the top edge of the garment is toward you; lower the presser foot. Continue stitching along the basting, $\frac{1}{2}$ inch (1.3 cm) from the seam, to the top of the garment. Backstitch $\frac{1}{4}$ inch (6 mm) at the top of the zipper to secure the stitching. (Fig. 9-6)

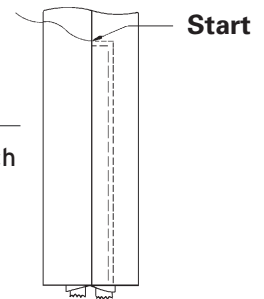


Fig. 9-6

On the right side, machine-stitch the zipper in place along the hand basting.

12. Pull the upper thread at the bottom of the zipper to the inside of the garment by using a hand sewing needle. Tie the upper and bobbin threads together and clip the threads close to the garment. (Fig. 9-7) Remove all basting stitches. Press.

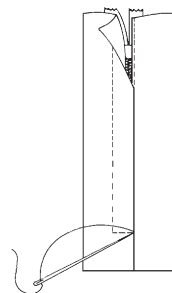


Fig. 9-7

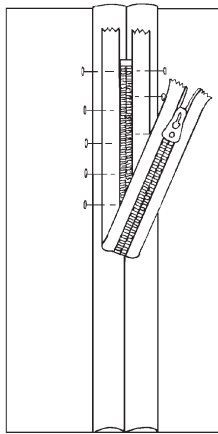
Use a hand sewing needle to pull the upper thread at the bottom of the zipper to the inside. Tie the threads together.

(continued on next page)

Skill Sheet 9: Zippers (continued)

Centered Zipper Application

1. Repeat Steps 1 through 4 from “Lapped Zipper Application” to prepare the garment for “Centered Zipper Application.”
2. Keep the zipper closed. Place the zipper right side down on the seam allowance with the zipper teeth on the seam line. Pin the zipper to the seam allowances only or secure with basting tape. (Fig. 9-8) The top teeth of the zipper should be 1 inch (2.5 cm) below the top edge. Position the zipper foot to the right of the needle.



Pin Zipper to Seam Allowance Only.

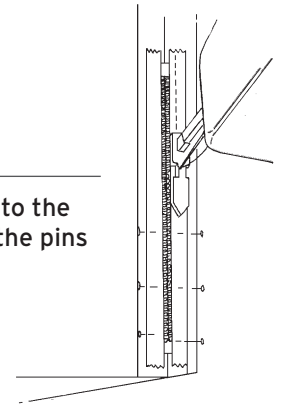
Fig. 9-8

Place the closed zipper right side down on the seam allowance, with the zipper teeth on the seam line. Pin in place.

3. Machine-baste from the bottom to the top on the right-hand side of the zipper, stitching $\frac{1}{8}$ inch (3 mm) from the zipper teeth. Reposition the zipper foot to the left side of the needle. Stitch from the bottom to the top of the left-hand side of the zipper, $\frac{1}{8}$ inch (3 mm) from the zipper teeth. Stitch through the zipper tape and the seam allowance only. Remove pins as you reach them. (Fig. 9-9)

Fig. 9-9

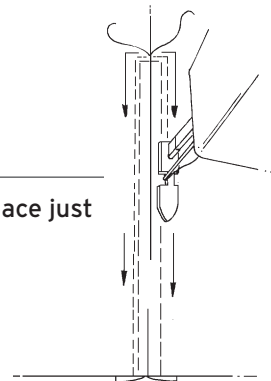
Machine-baste the zipper to the seam allowance. Remove the pins as you reach them.



4. Turn the garment right side up. Press lightly over the zipper area. Beginning at the center seam, hand-baste along the bottom of the zipper and up one side $\frac{1}{4}$ inch (6 mm) from the seam. Stitch through the garment and the zipper tape. Repeat this step along the other side of the zipper.
5. With the zipper foot to the right of the needle, insert the machine needle on the seam line at the bottom of the zipper. Using the basting as a guide, stitch just outside the basting across the bottom, pivot the corner, and continue sewing along the basting up the right side of the zipper. Stitch to the top of the garment. Backstitch to secure stitching. Move the zipper foot to the left side of the needle. Repeat this process for the left side of the zipper. (Fig. 9-10)

Fig. 9-10

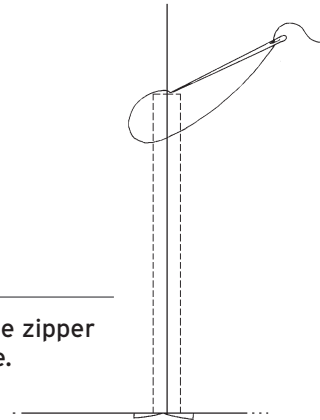
Topstitch the zipper in place just outside the basting.



(continued on next page)

6. Pull the upper threads at the bottom of the zipper to the inside of the garment, using a hand sewing needle. Tie the threads. (Fig. 9-11) Remove all basting stitches. Press.

Fig. 9-11
Pull the threads at the bottom of the zipper to the inside of the garment, and tie.



Sleeves

Directions: Use the following instructions to make set-in, raglan, and kimono sleeves.

Set-In Sleeves

1. With the right side facing up, machine-baste around the top of the sleeve on the seam line between the notches. Do not clip off the thread ends. Sew a second row of basting stitches $\frac{1}{4}$ inch (6 mm) from the first, inside the seam allowance. (Fig. 10-1)

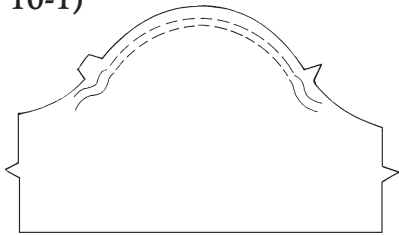


Fig. 10-1
Machine-baste around the top of the sleeve between the notches.

2. To avoid making two sleeves to fit the same armhole, put both sleeves on a table with the right sides facing up. Fold each sleeve with right sides together and pin the underarm seam on each sleeve. (Fig. 10-2) Stitch the underarm seams. Finish the seam edges. Press the underarm seams open.

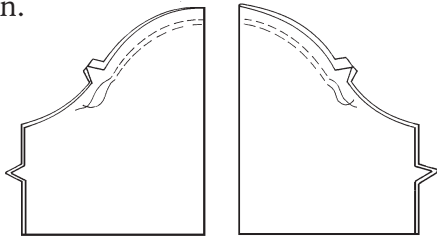
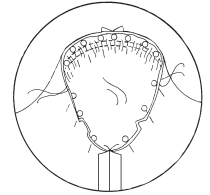


Fig. 10-2
Before stitching the underarm seam, fold the sleeves in half with right sides together. The notched sides shown here are the underarm seams to be pinned and sewn.

3. Match each sleeve to the garment with the right sides together. Pin each sleeve to the

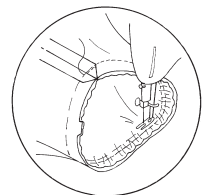
garment at the underarm seams, shoulder seams, notches, and markings. Insert pins on the seam line to hold the seam securely. (Fig. 10-3)

Fig. 10-3
Pin each sleeve to the garment with right sides together.



4. Pull the bobbin thread ends of the basting stitches, starting at each notch, and ease the fabric toward the top until the sleeve fits the armhole. Secure the threads around a pin in a figure eight. Distribute fullness evenly. Place pins $\frac{1}{2}$ inch (1.3 cm) apart along the seam line around the whole sleeve opening. Keep the raw edges even. The sleeve should fit smoothly without puckers.
5. Hand-baste the armhole seam in place. Then remove the pins. Taking this step makes sewing the final seam on the machine much easier.
6. Machine-stitch on the inside with the sleeve side facing up to make sure no puckers become caught in the seam. Begin and end the stitching at the underarm seam, backstitching to secure. (Fig. 10-4) For extra strength, sew a second row of stitching between the notches in the underarm area. Sew $\frac{1}{8}$ inch (3 mm) from the first row of stitching, inside the seam allowance.

Fig. 10-4
Machine-stitch the sleeves with the sleeve side up.



(continued on next page)

- Trim the seam between the notches at the underarm to $\frac{1}{4}$ inch (6 mm). Zigzag or serge the seam allowances together to finish the seam. (Fig. 10-5) Press the armhole seam toward the sleeve. Repeat this process for the remaining sleeve.

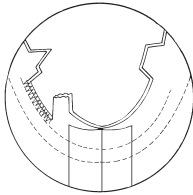
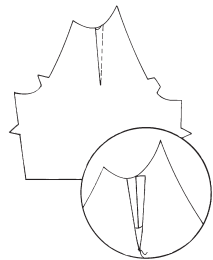


Fig. 10-5
Trim the underarm seam between the notches and finish the raw edges.

Raglan Sleeves

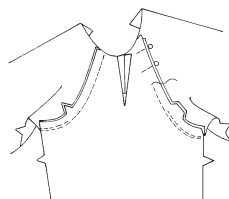
- Stitch the shoulder dart or seam. Cut the dart open along the fold line to 1 inch (2.5 cm) from the point and press open. (Fig. 10-6)

Fig. 10-6
Stitch the shoulder dart or seam.



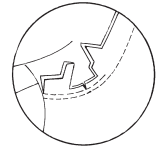
- Pin the diagonal seams of the sleeve to the garment front and back with the right sides together. Make sure you match notches, markings, and underarm edges.
- Stitch the seams on the seam line. Sew a second row of stitching $\frac{1}{4}$ inch (6 mm) from the seam line in the seam allowance. Stitch from the underarm edge up to the notch. (Fig. 10-7)

Fig. 10-7
Stitch the diagonal sleeve seams to the garment.



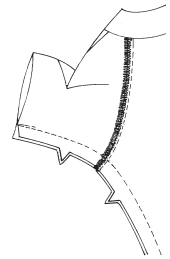
- Clip to the first row of stitching at the notch. Trim the underarm close to the inside row of stitching. (Fig. 10-8) Press the seams open between the notch and the neckline.

Fig. 10-8
Clip and trim the underarm seam allowance close to the inside row of stitching.



- Pin and stitch the underarm seam of the sleeve and the side seam. (Fig. 10-9) Press open.

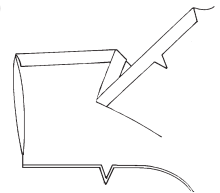
Fig. 10-9
Sew the underarm seam and side seam.



Kimono Sleeves

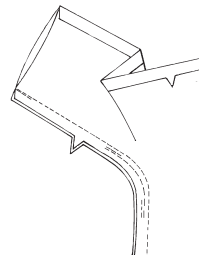
- With right sides together, pin the shoulder seam. Stitch on the seam line, backstitching at both ends of the seam. Press the seam open. (Fig. 10-10)

Fig. 10-10
Sew the shoulder seam and press open.



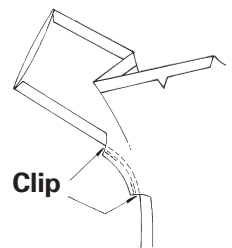
- With right sides together, pin the underarm seam. Stitch the underarm seam on the seam line. Stitch again at the underarm curve, $\frac{1}{4}$ inch (6 mm) from the seam line in the seam allowance. (Fig. 10-11)

Fig. 10-11
Stitch the underarm seam, reinforcing the underarm with double stitching.



- Clip the underarm curve of the seam. Press the seam open, except at the underarm curve. (Fig. 10-12)

Fig. 10-12
Clip the seam and press open, except at the underarm curve.



Cuffs

A standard cuff is made from a separate piece of fabric attached to the bottom edge of a sleeve. The sleeve has an opening, or placket, that corresponds to the cuff opening. The method used most often to finish the opening is the continuous lap, a strip of fabric that binds the opening edges.

Continuous Lap Opening

Before the underarm seam is stitched, apply the following finish:

1. Using your pattern tissue as a guide, mark the slash and stitching lines for the sleeve opening. (Fig. 11-1)

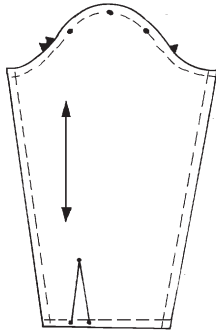


Fig. 11-1

Transfer slash-line markings from the pattern to the fabric.

2. Reinforce the opening on the stitching line with small stitches, about 20 per inch (per every 2.5 cm).
3. Slash the fabric between the reinforcement stitching lines, cutting up to, but not through, the stitches. (Fig. 11-2)

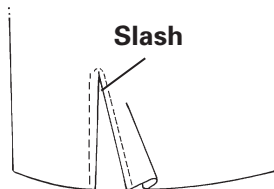


Fig. 11-2

Reinforce the opening and then slash the fabric between the reinforcement stitches.

4. Spread the edges of the opening apart so they almost form a straight line.
5. Cut a strip of fabric for the binding $1\frac{1}{4}$ inches (3.2 cm) wide and twice the length of the slash marking on the pattern guide sheet. Use either the true bias or the straight grain of the fabric to make this continuous lap piece.
6. With right sides together, pin the fabric strip to the slashed edge so the stitching line of the opening is $\frac{1}{4}$ inch (6 mm) from the edge of the strip. The extra fabric at the point of the opening will form a tuck.
7. Working with the sleeve side up, stitch along the reinforcement stitches. As you come to the point of the opening, keep the tucked sleeve fabric out of the way. Continue stitching. (Fig. 11-3)

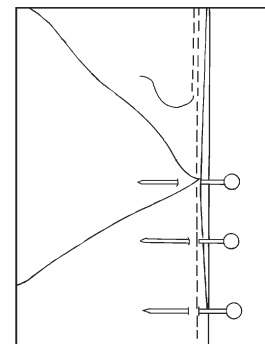


Fig. 11-3

Pin and stitch the continuous lap to the sleeve. The sleeve fabric with the tuck is shown to the left in this drawing.

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8. Press the seam allowances toward the continuous lap. Press under $\frac{1}{4}$ inch (6 mm) on the remaining long edge of the strip. (Fig. 11-4)

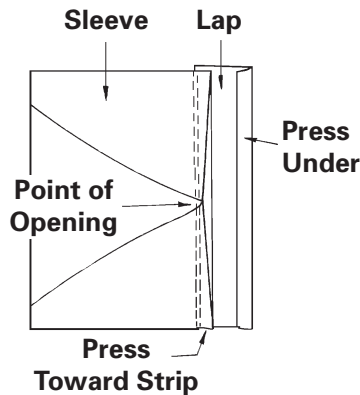


Fig. 11-4

Press the seam allowances toward the continuous lap. Fold and press the other edge of the lap under $\frac{1}{4}$ inch.

9. Pin this folded and pressed edge of the lap over the seam on the inside of the sleeve and slipstitch in place. (Fig. 11-5)

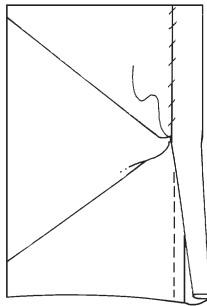


Fig. 11-5

Pin the folded and pressed edge of the lap over the seam and slipstitch in place.

Sewing the Cuffs

Once the sleeve opening is finished, stitch the underarm seam of the sleeve. Then follow these steps to make and attach the cuffs:

1. Interface each cuff, following the guide sheet and the instructions given for interfacing.

2. Press the long unnotched seam allowance of the cuff to the wrong side of the fabric along the seam line and baste if necessary. (Fig. 11-6)

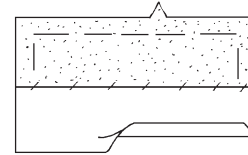


Fig. 11-6

Interface the cuff, and press under the unnotched seam allowance of the cuff, as instructed.

3. Trim the turned-under seam allowance to $\frac{1}{4}$ inch (6 mm) from the seam line.
4. Pin the notched edge of the cuff to the sleeve, right sides together, matching markings. Stitch. (Fig. 11-7)

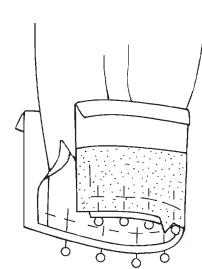


Fig. 11-7

Stitch the notched edge of the cuff to the sleeve.

5. Grade the seam allowances. Press the seam allowances toward the cuff. (Fig. 11-8)

**Seam Allowances
Graded: Press
Toward Cuff**

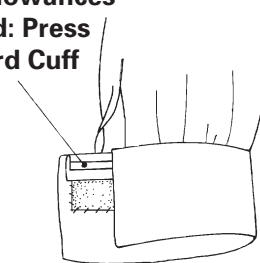


Fig. 11-8

Grade the seam allowances and press them toward the cuff.

(continued on next page)

Skill Sheet 11: Cuffs (continued)

- 6. Fold the raw edge of the cuff under $\frac{5}{8}$ inch and press.
- 7. Fold the cuff on the fold line, right sides together. Stitch the ends of the cuff.
- 8. Grade the seam allowances of the end seams and trim the corners diagonally. (Fig. 11-9)

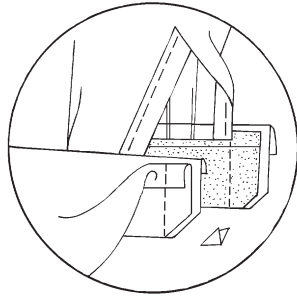


Fig. 11-9

Grade the end seams and trim the corners.

- 9. Fold the cuff to the wrong side of the sleeve, matching the folded edge of the cuff to the seam that joins the cuff to the sleeve. Slipstitch along the seam line from the inside of the sleeve. (Fig. 11-10)

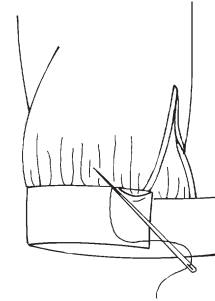


Fig. 11-10

Fold the cuff to the wrong side of the sleeve and slipstitch along the seam line.

Waistbands

Directions: Use the following directions to complete attached, elastic, and drawstring waistbands.

Attached Waistbands

Cut the interfacing the same length as the waistband and half of its width. Then follow these steps:

1. With wrong sides of the fabric together, fold the waistband in half lengthwise, matching the raw edges evenly. Press along the fold. This will mark the lengthwise fold.
2. Pin the interfacing to the wrong side of the waistband, along the notched edge. The inside edge of the interfacing will be on the lengthwise fold.
3. Machine-baste the interfacing to the waistband $\frac{1}{2}$ inch (1.3 cm) from the notched edge. Begin and end stitching $\frac{1}{2}$ inch (1.3 cm) from each end of the band. Machine-baste the interfacing to the remaining edges of the band $\frac{1}{2}$ inch (1.3 cm) from the cut edges. Trim the interfacing up to the stitching line. (Fig. 12-1) (Refer to Skill Sheet 3 for instructions on using fusible interfacing.)

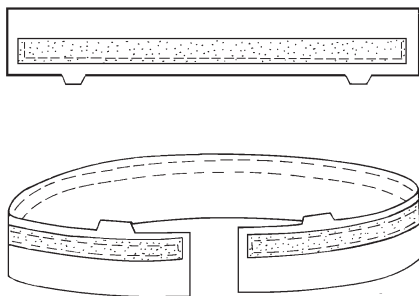


Fig. 12-1 Machine-baste the interfacing to the notched edge of the waistband. Then trim it close to the stitching line.

4. On the unnotched edge, press the seam allowance to the wrong side along the seam line. (Fig. 12-2) As an alternative, you can serge the unnotched edge along the seam line, trimming away the seam allowance as you serge. (Fig. 12-3)

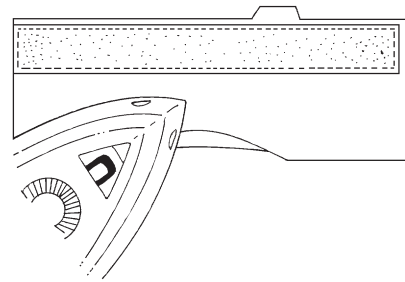


Fig. 12-2 Press the unnotched side of the waistband under along the seam line.

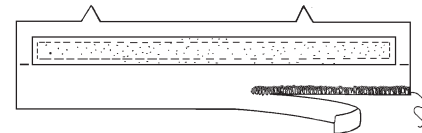


Fig. 12-3 As an alternative, you can serge the unnotched edge of the waistband.

5. Pin the waistband to the garment with the right sides together, matching the notches and easing the garment to the waistband between the markings. (Fig. 12-4) One end of the waistband will be longer than the other to give an underlap when the waistband is fastened. Check the pattern guide sheet to make sure the extension is on the correct side of the opening.

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Skill Sheet 12: Waistbands (continued)

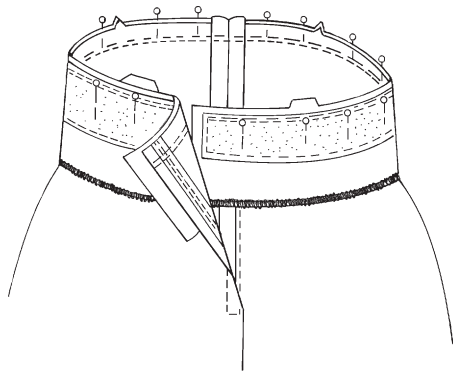


Fig. 12-4

Pin the waistband to the garment.

6. Stitch on the seam line from one end of the waistband to the other. Backstitch at both ends. Grade the seam. Trim the waistband seam allowance to $\frac{1}{4}$ inch (6 mm) and the garment seam allowance to $\frac{3}{8}$ inch (1 cm). Press the seam flat and then up toward the waistband.
7. Fold the waistband in half lengthwise with right sides together. Pin and stitch the seam at each end of the waistband. The stitching will be even with the folded edge of the zipper on the overlap. The underlap will be longer. Trim the seams to $\frac{1}{4}$ inch (6 mm). Trim the corners diagonally, being careful not to cut the stitching. (Fig. 12-5)

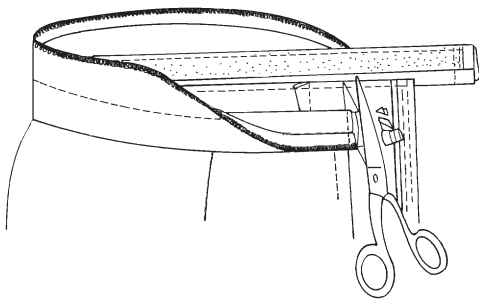


Fig. 12-5

Trim the seams at the ends of the waistband. Trim the corners diagonally.

8. Turn the waistband right side out. Check to be sure the corners are square. Press along the fold line.
9. Pin the unnotched side of the waistband to the seam allowance on the inside of the garment. Slipstitch the turned (or serged) edge to the waistline seam. (Fig. 12-6)

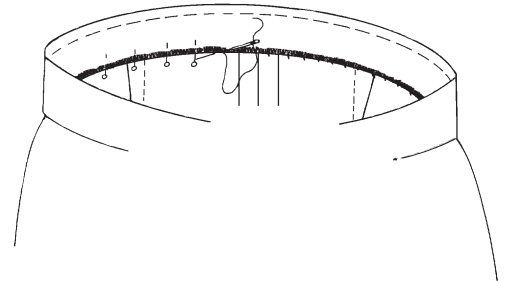


Fig. 12-6

Slipstitch the turned or serged edge to the waistline seam.

Elastic Waistbands

The following directions are for making a casing that is 1 inch (2.5 cm) wide, which will enclose $\frac{3}{4}$ -inch-wide (2 cm) elastic.

1. Serge or use a zigzag stitch around the top edge of the garment if the raw edges need to be finished.
2. Fold the waistline edge of the garment over $1\frac{1}{4}$ inches (3.2 cm), with the wrong sides together, to form a casing. (Fig. 12-7) Press the folded edge.

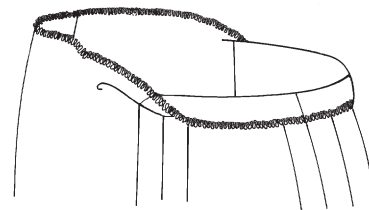


Fig. 12-7

After finishing the edge, fold over the waistline edge of the garment to form a casing.

3. Stitch a seam 1 inch (2.5 cm) from the folded edge of the casing. (Fig. 12-8) Begin stitching at the center, back, or side seam. Leave a 1½-inch (3.8 cm) opening to insert elastic. Backstitch at each end of the seam.

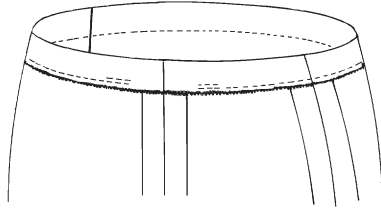


Fig. 12-8

Stitch a seam 1 inch (2.5 cm) from the folded edge of the casing.

4. Cut a piece of elastic to fit snugly around your waist. Remember, it must be able to slide over your hips. Add 2 inches (5 cm) to allow for an overlap.
5. Fasten a safety pin through one end of the elastic. Insert the closed pin and elastic into the opening in the casing. Pull the pin and elastic through the casing, using the pin to guide the elastic through the casing and back out of the opening. Hold the loose end of the elastic so it doesn't get pulled into the casing. (Fig. 12-9)

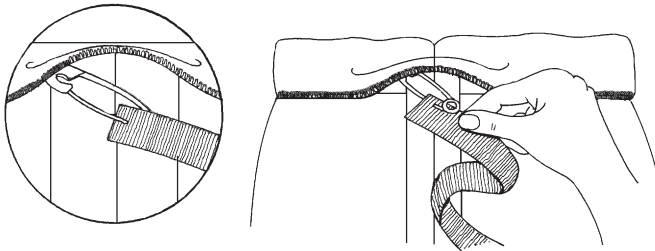


Fig. 12-9

Insert a safety pin and elastic into the casing.

6. Overlap the elastic ends 1 inch (2.5 cm). Machine-stitch the overlap securely in a square pattern. (Fig. 12-10)

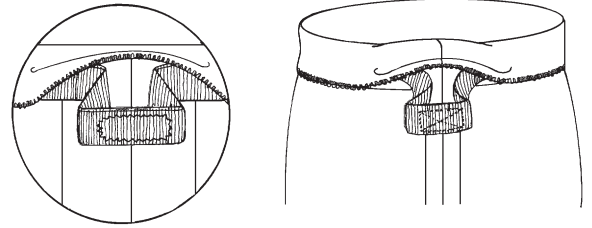


Fig. 12-10

Overlap and stitch the elastic ends together.

7. Stitch the opening of the casing closed. Backstitch at each end of the opening. (Fig. 12-11)
8. Adjust the fabric evenly around the elastic waistband. Stitch through the casing and elastic at all seam lines, backstitching to secure all stitching.

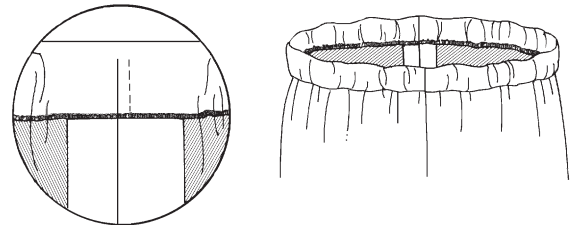


Fig. 12-11

Stitch the casing closed and stitch through the elastic and casing at the seam lines.

(continued on next page)

Skill Sheet 12: Waistbands (continued)

Drawstring Waistbands

Here are guidelines for a drawstring casing that has an opening in a seam:

1. At the seam where the drawstring is to be pulled through to the outside, stitch $1\frac{1}{4}$ inches (3.2 cm) of the seam starting at the top of the garment. Backstitch at both ends.
2. Leave a $\frac{3}{4}$ -inch (2 cm) opening in the seam below the $1\frac{1}{4}$ -inch (3.2 cm) stitched seam. Complete the seam below the $\frac{3}{4}$ -inch (2 cm) opening. Backstitch at both ends of the seam. (Fig. 12-12)

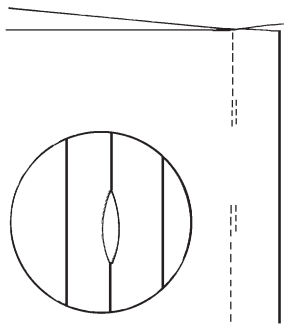


Fig. 12-12

Stitch the seam, leaving an opening in the seam for the drawstring.

3. Fold $\frac{1}{4}$ inch (6 mm) of the top edge of the garment to the inside. Press. As an alternative, you may serge the top edge, trimming off $\frac{1}{4}$ inch (6 mm) as you serge.
4. Fold the top edge of the garment over 1 inch (2.5 cm) to the inside, forming a casing. Press along the fold line. Stitch close to the lower edge of the casing. Backstitch at the beginning and end of the stitching. (Fig. 12-13)

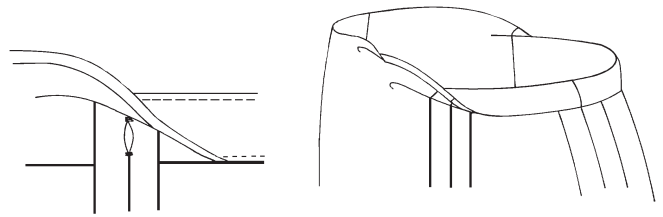


Fig. 12-13

Finish the top edge and fold the waistline edge over to form a casing.

5. Fasten a safety pin to one end of the drawstring. On the outside, insert the pinned drawstring through the casing opening and pull the drawstring through the casing and then back out of the opening. (Fig. 12-14) Be sure to hold the loose end of the drawstring so it will not be pulled through. Tie a knot in each end of the drawstring. Distribute the fullness evenly.

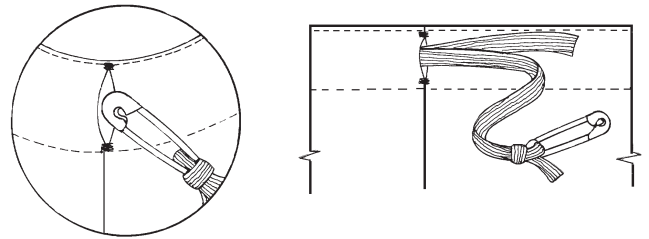


Fig. 12-14

Insert the safety pin and drawstring into the opening and work it through the casing.

Hems

Directions: Use the following directions to prepare and finish hems.

Preparing the Hem

1. Put on shoes with the heel height you expect to wear with the finished garment. Then decide on the most attractive length for the garment.
2. Have another person measure the correct length up from the floor, using a measuring stick, and place pins or chalk marks at the same distance all the way around the garment. Check to be sure the markings form an even line. **(Fig. 13-1)** Make any changes needed. For pants, you can usually turn up an even distance all the way around. Make sure the length on both skirts and pants will be right with the heel height to be worn with the garment. **(Fig. 13-2)**

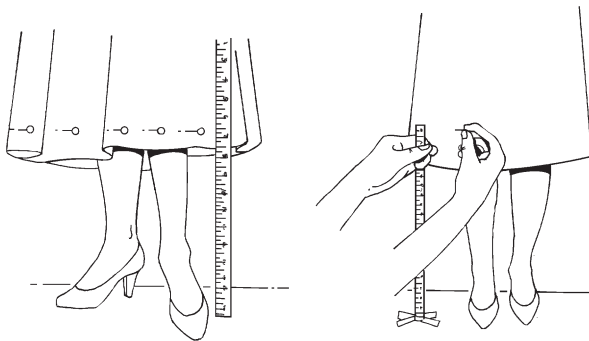


Fig. 13-1
Measure the skirt hem up from the floor.



Fig. 13-2
Check the pinned pant hem with the heel height.

3. Using the marked line as a guide, turn the hem to the wrong side of the garment. Pin along the fold line. Place pins at right angles to the folded edge.
4. Measure the hem width needed plus $\frac{1}{4}$ inch (6 mm) for finishing. Use a sewing gauge, cardboard notched at the correct hem width, or a ruler, to mark the correct hem width. Cut off any extra fabric from the edge of the hem or serge on the marked line, cutting off the extra fabric and finishing the raw edge at the same time. **(Figs. 13-3 and 13-4)**

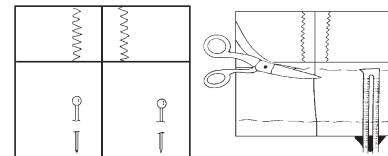


Fig. 13-3
Pin up the hem on the marked line. Measure and mark the finished hem allowance width using a hem gauge and chalk.

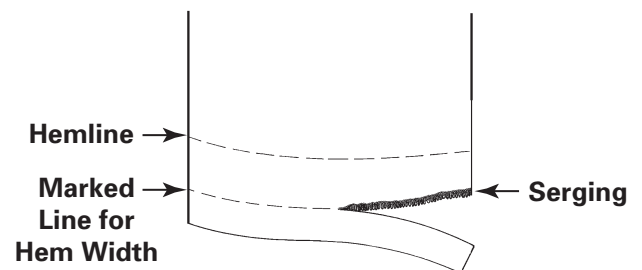


Fig. 13-4
Cut or serge off the hem edge.

Skill Sheet 13: Hems (continued)

5. Machine-stitch $\frac{1}{4}$ inch (6 mm) from the cut edge. Stitch only through the hem, not the outside of the garment.
6. If necessary, ease in extra fullness in the turned-up hem so it will not be bulky and lumpy. One way is to shrink the fullness along the hem by steam pressing in the direction of the grain. For fabrics that do not shrink, ease out the fullness by pulling up on the bobbin thread at different points along the stitching to take out the fullness. Press with steam to flatten the eased fabric. (Fig. 13-5)

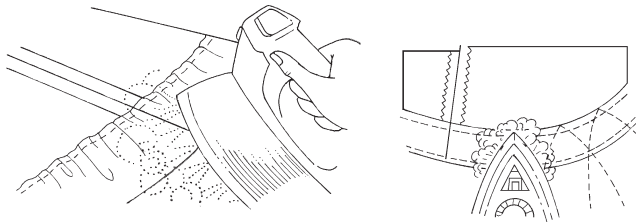


Fig. 13-5

Press up the hem in the direction of the grain.

Finishing the Hem Edge

Unless you serged the hem edge above, the raw edge must be finished to prevent raveling. Follow one of these methods:

- **Turned and stitched.** Fold the edge under $\frac{1}{4}$ inch (6 mm) and press. Edgestitch along the fold. (Fig. 13-6)

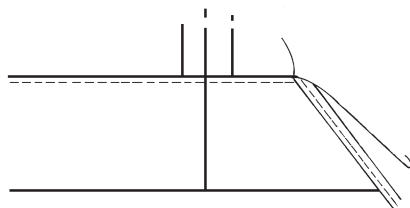


Fig. 13-6

Turned-and-stitched hem finish.

- **Seam tape.** Pin tape or lace to the outside of the raw edge. Be sure $\frac{1}{4}$ inch (6 mm) of the seam tape overlaps the edge of the fabric. Machine-stitch the tape to the hem allowance only. (Fig. 13-7)

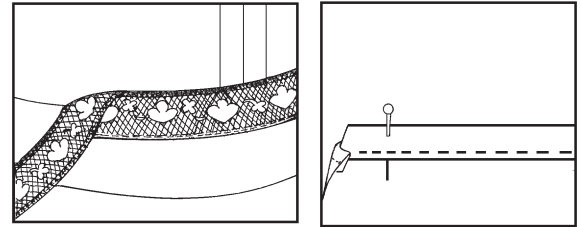


Fig. 13-7

Taped-hem finish, using lace or seam tape.

Pressing the Hem

Turn the hem allowance to the inside along the marked line. Press the hem in place from the wrong side only. Press only along the hem line so the top edge of the hem allowance won't form a ridge on the right side. If necessary, put strips of brown paper between the hem allowance and the garment. (Fig. 13-8)

Brown Paper

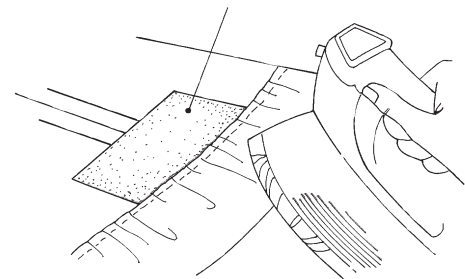


Fig. 13-8

Place brown paper between the fabrics to prevent ridges on the right side.

(continued on next page)

Stitching the Hem

Here are several methods that you can use to stitch the hem of a garment:

- ❑ **Whipstitch.** Use this technique when the hem is finished with seam tape or serging. Using a single strand of thread in a needle, attach the thread to the hem at a seam. Take small, even stitches by catching both the garment and the edge of the seam tape, lace, or serging in each stitch. Pick up only one or two threads of fabric as you sew. (Fig. 13-9)

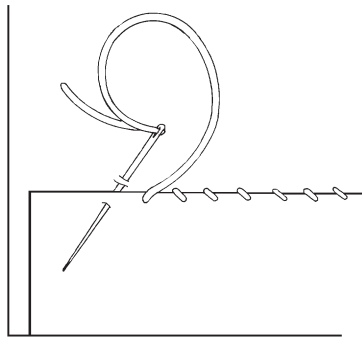


Fig. 13-9
Whipstitched hem.

- ❑ **Slipstitch.** Use this technique when the edge is turned and stitched. Using a single thread in the needle, attach the thread to a seam at the hem. Slip the needle through the folded, clean-finished edge. With the same stitch, catch one or two threads in the other layer of fabric. Continue the stitches, always slipping the needle through the fold and then into the outer layer of fabric. (Fig. 13-10)

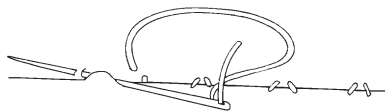


Fig. 13-10
Slipstitched hem.

- ❑ **Machine stitch.** From the right side, topstitch the hem in place within the hem allowance. Use matching or contrasting thread and a straight, zigzag, or decorative stitch. (Fig. 13-11) As an alternative, use a double needle in the machine and topstitch the hem in place with the straight stitch. (Fig. 13-12)

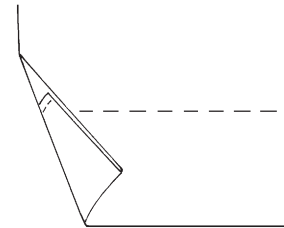


Fig. 13-11
Machine-stitched hem.

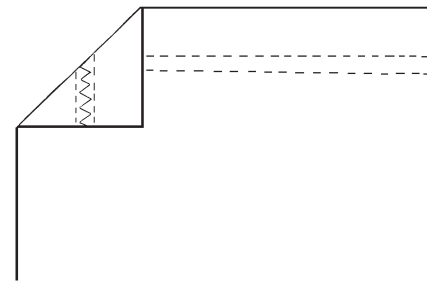


Fig. 13-12
Double-needle, machine-stitched hem.

Fasteners

Directions: Use the directions that follow for hooks and eyes, snaps, and buttons. Remember that fasteners are the finishing touches needed to make any garment complete.

Hooks and Eyes

Two different methods are generally used for applying hooks and eyes. The directions here show you how to apply hooks and eyes for edges that overlap and for edges that meet.

Edges That Overlap

1. Place the hook on the underside of the overlap, at least $\frac{1}{8}$ inch (3 mm) from the edge. Using small stitches and a single thread in the needle, stitch around each loop or ring. Sew through one layer of fabric so that the stitches will not show on the right side. (Fig. 14-1)

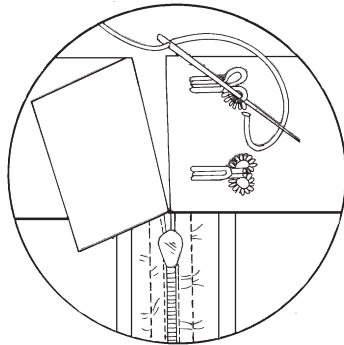


Fig. 14-1

Sew the hook to the underside of the overlap.

2. Bring the needle between the two thicknesses of fabric to the end of the hook. Take 3 or 4 stitches around the end of the hook so it is held down firmly.

3. Overlap the edge and use a pin to mark the position for a straight eye on the left-hand side. (Fig. 14-2)

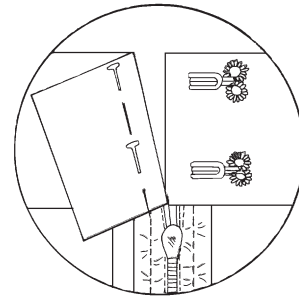


Fig. 14-2

Overlap the edge and mark the placement for a straight eye.

4. Sew the eye in place around both loops, using small stitches. Fasten the thread securely and clip. (Fig. 14-3)

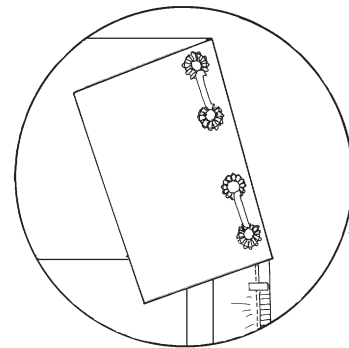


Fig. 14-3

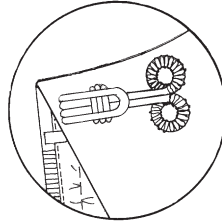
Sew the straight eye in place.

Edges That Meet

1. Sew the hook $\frac{1}{8}$ inch (3 mm) in from the edge. Stitch around each loop and the end of the hook, using a single thread in the needle and small stitches. Sew through one layer of fabric so the stitches will not show on the right side. (Fig. 14-4)

Fig. 14-4

For edges that meet, sew the hook $\frac{1}{8}$ inch (3 mm) from the edge.



2. Match the garment edges. Position a round eye so the loop extends $\frac{1}{8}$ inch (3 mm) beyond the edge. (When the hook and the eye are attached, the garment edges should meet exactly.) Sew the eye in place, using small stitches. Secure the thread, and clip close to the fabric. (Fig. 14-5)

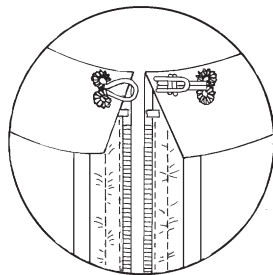


Fig. 14-5

Match garment edges and place the round eye so it extends $\frac{1}{8}$ inch (3 mm) beyond the edge. Sew in place.

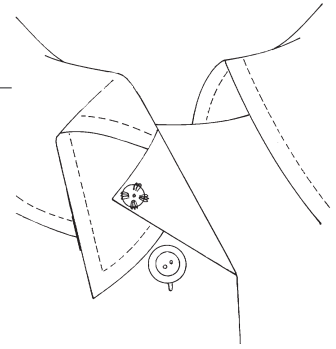
Snaps

Follow these guidelines for applying snaps:

1. Place the ball section of the snap on the underside of the overlap, about $\frac{1}{8}$ inch (3 mm) from the edge. (Fig. 14-6) Be sure the ball of the snap faces up. Make several small stitches close together in each hole of the snap using a single thread in the needle. Sew through only one layer so that the stitches don't show on the right side.

Fig. 14-6

Place the ball section of the snap $\frac{1}{8}$ inch (3 mm) from the edge of the overlap. Sew in place.



2. Pin the garment closure together and place a pin through the center hole of the ball section to mark the location for the socket, or flat part of the snap. (Fig. 14-7)

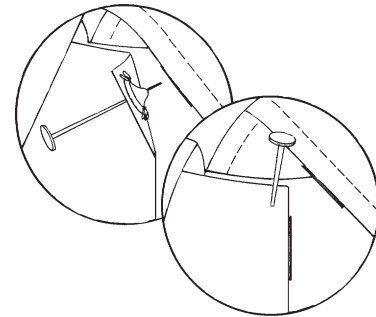


Fig. 14-7

Pin through the ball section to mark the placement for the socket section of the snap.

3. Place the socket half of the snap in position with the socket facing up. Stitch the socket half in place. When moving from one hole to another, slide the needle under the snap to the next hole. Fasten the thread when finished. (Fig. 14-8)

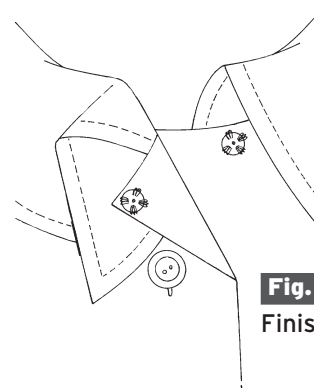


Fig. 14-8

Finished snap placement.

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Skill Sheet 14: Fasteners (continued)

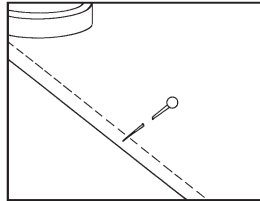
Buttons

Follow these guidelines for sewing on buttons:

1. Place a pin where the button is to be located. (Fig. 14-9) Select a matching thread color.

Fig. 14-9

Place a pin where the button will be sewn.



2. Double the thread in the needle and knot both ends together. Bring the needle up from the wrong side to the right side of the garment at the location of the pin. (Fig. 14-10)

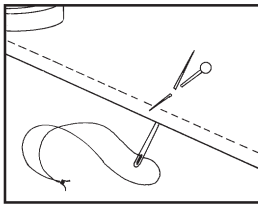


Fig. 14-10

Using a knotted double thread in the needle, bring the needle up from the wrong side of the fabric.

3. Take a small stitch to secure the thread knot. (Fig. 14-11)

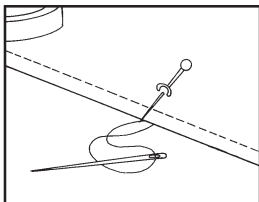


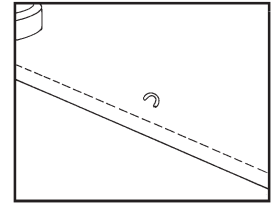
Fig. 14-11

Secure the thread knot by taking one small stitch.

4. Remove the pin you used to mark the button placement. (Fig. 14-12)

Fig. 14-12

Remove the pin.



5. Bring the needle through the button. Be sure the button is facing up. If the button doesn't have a shank (a projection on the bottom of the button), place a toothpick across the top of the button to allow extra thread for making a thread shank. (Fig. 14-13)

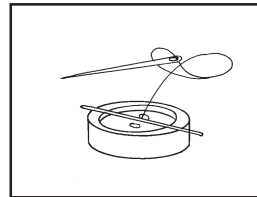


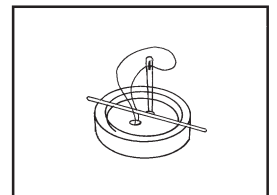
Fig. 14-13

Bring the needle up through a hole in the button. Place a toothpick on top of the button and between the holes if the button has no shank.

6. Bring the needle down through the second hole and the fabric, keeping the toothpick under the thread. (Fig. 14-14) Continue making stitches up through the fabric and the button, over the toothpick, and back down through the button and the fabric. End with the needle and thread on the wrong side of the fabric.

Fig. 14-14

Bring the needle down through the other hole, allowing the thread to pass over the toothpick and hold it in place.



7. Remove the toothpick and gently pull the button away from the fabric. Bring the needle and thread up through the fabric and pull the needle out beside the thread under the button. Wrap the thread on the needle firmly around the threads under the button several times to make a thread shank. (The thread shank will allow room for the fabric with the buttonhole when fastened to the button.) (Fig. 14-15)

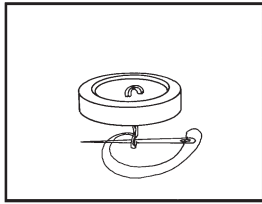


Fig. 14-15

Make a shank by wrapping the thread on the needle around the thread between the button and fabric.

8. Bring the needle back to the wrong side of the fabric and fasten the thread securely to the fabric. Clip the thread. (Figs. 14-16 and 14-17)

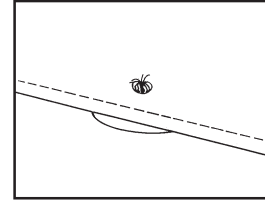


Fig. 14-16

Knot the thread on the wrong side of the fabric and clip the threads.

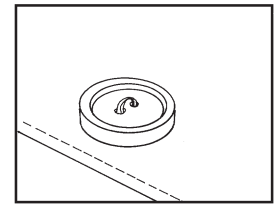
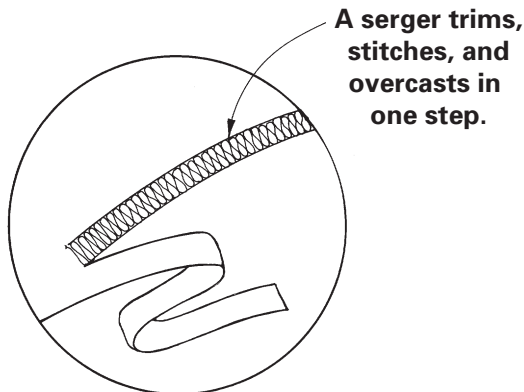


Fig. 14-17

Finished button.

What Is a Serger?

A serger, sometimes called an overlock sewing machine, is a special type of sewing machine that can trim, stitch, and finish a seam in one step. (Fig. 15-1) It is a time-saving machine that gives a more finished, professional look to sewn garments and operates at nearly twice the speed of a conventional sewing machine.

**Fig. 15-1**

A serger produces a finished seam while trimming extra fabric away.

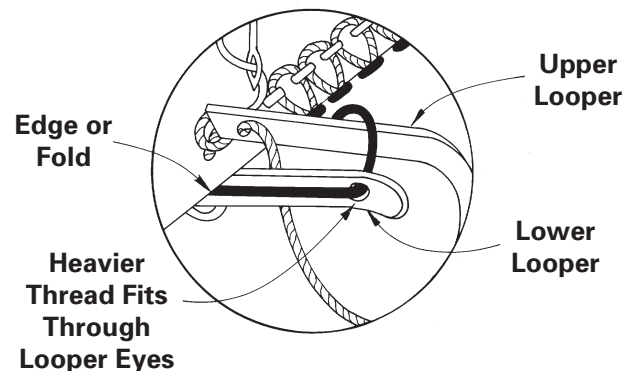
Sergers first became available to home sewers in Japan in 1967, when one company adapted them from the clothing production industry and introduced them to dressmakers, tailors, and drapery makers. Their popularity soon spread, and now every major sewing machine company offers a serger to complement its conventional machine.

A serger does not replace a conventional sewing machine but can be used with it. Buttonholes and a regular straight stitch used for zippers, topstitching, and garment construction must be done with a conventional machine.

Sewing Serger Seams

A serger does not have a bobbin and top thread, as a conventional sewing machine does. Instead, it forms an overlock stitch using loopers. The loopers do not pass through the fabric

as the stitch is formed. Instead, they go over the edge. Loopers can be threaded with heavy or decorative threads. (Fig. 15-2) Because of the way the stitch is formed, a serger must always sew over the edge it is encasing.

**Fig. 15-2**

Serger stitches are formed over the edge of the fabric.

Different kinds of seams can be made on sergers, depending on the number of threads used and the number of needle options on a particular model. All sergers have cutting knives, use multiple spools of thread, and have a tension dial for each thread spool. Some have two needles. The most common sergers use either three or four cones of thread at one time. (Fig. 15-3) More information on seaming can be found in Skill Sheet 17, "Serger Threads."

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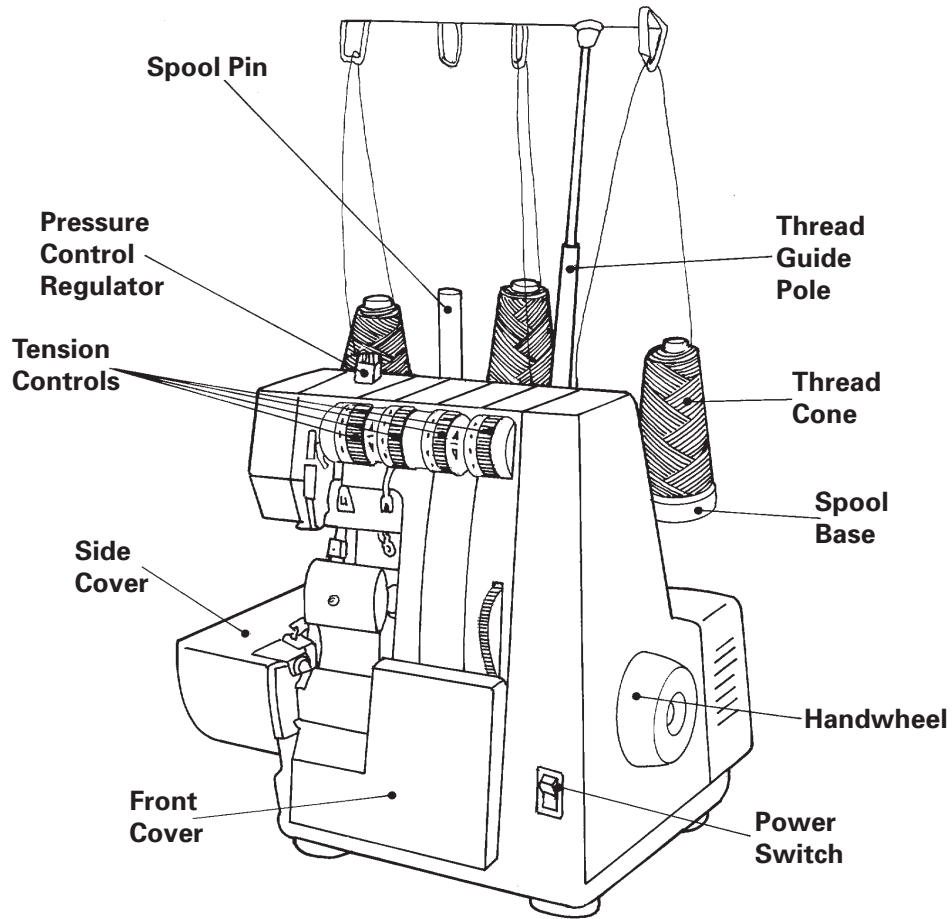


Fig. 15-3

Sergers use multiple cones of thread that sit on spool pins. Only the thread that is on the machine needle or needles passes through the fabric. All the threads that are used form interlocking loops as the seam is sewn. Tension controls on the machine regulate the degree of tightness needed on each thread.

Some sergers have a feature called “differential feed.” This means that two sets of feed dogs (the teeth that move fabric through the machine) can operate at different speeds. (Fig. 15-4) Using the differential feed prevents the creation of wavy, stretched-out seams on very stretchable knits. It can also be used to gather one layer of fabric to another to create a ruffle and to prevent lightweight, silky fabrics from puckering.

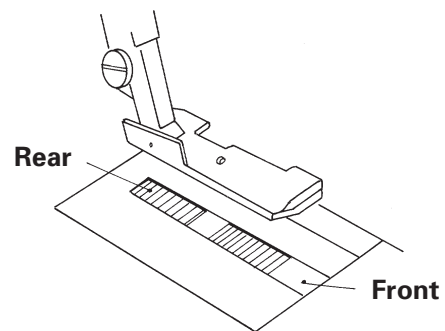


Fig. 15-4

A serger that has differential feed can feed fabric through the machine at different speeds. The two sets of feed dogs work together but at different speeds to handle certain fabrics and functions.

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Skill Sheet 15: What Is a Serger? (continued)

What Can a Serger Do?

A serger can duplicate many techniques found in ready-made clothing and can sew on almost any fabric. Some applications that sergers do best are the following:

- ❑ **Rolled edges.** On everything from napkins and placemats to the sheerest chiffon fabrics, the serger can produce a firm, attractive edge finish on only one layer of fabric. (Fig. 15-5)

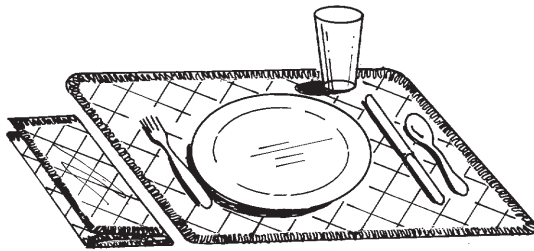


Fig. 15-5

Placemats and napkins can be quickly finished with a rolled edge made on the serger.

- ❑ **Ravel-free seam finishes.** The serger can finish the edges of a straight-stitched seam or can actually sew a seam itself. (Fig. 15-6)

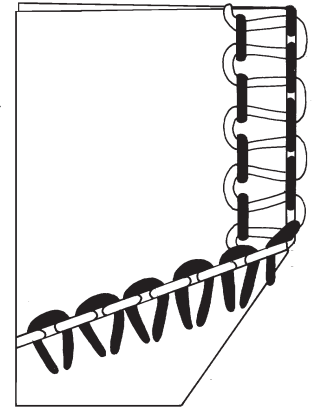


Fig. 15-6

Since many fabrics ravel when seams are left unfinished on a project, the serger provides a ravel-free seam by looping threads over the raw edge.

- ❑ **Stretchable seams.** Serged seams on active wear, swimsuits, and other knits have built-in stretch to keep them from breaking.
- ❑ **Decorative seaming.** Decorative seaming is a serger specialty. Any kind of thread or yarn that will fit through the looper eyes can be used. Later in this booklet, you will learn about techniques called flatlocking and rolled hemming.

Serger Terminology

As you begin to work with a serger, there are new words and sewing terms to learn. Some deal with how a serger works, and others cover the parts of a serger.

Anatomy of a Serger

Although serger models vary in their outward appearance, their basic parts are similar to those shown in Fig. 16-1. The appearance will vary with the number of thread spools and needles used to create a particular stitch. The illustration shows the most common kind of serger, a 3/4-thread model.

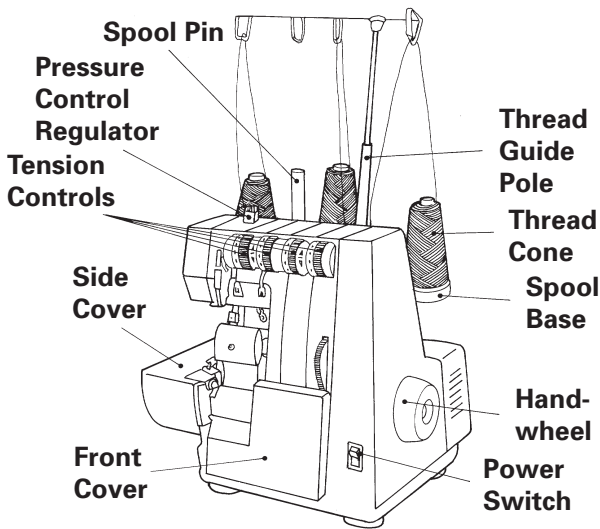


Fig. 16-1
This 3/4-thread serger can sew stitches with either three or four threads.

Serger models are often referred to with numbers detailing the number of threads that can be used to form a stitch. For example, some models are referred to as 2-thread, 3/4-thread, 5-thread, and 2/3/4-thread. A 3/4-thread serger can sew either a 3-thread or 4-thread stitch. A 2/3/4-thread model can sew a 2-thread, 3-thread, or 4-thread stitch. Sergers that use five or more threads are also available.

Serger Vocabulary

To use a serger, you need to understand the meaning of the terms listed here.

- Balanced stitch.** A stitch used to sew seams; the looper threads interlock at the fabric edge. (Fig. 16-2)

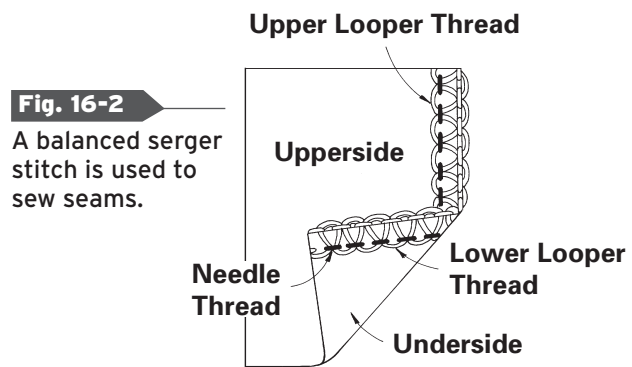


Fig. 16-2
A balanced serger stitch is used to sew seams.

- Chaining off.** Serging off the edge of the fabric in order to complete a seam or edge finish.
- Chain stitch.** A stitch that does not overcast the edge; available on 4/2- and 5-thread sergers. A chain stitch is like the closure on most pet food bags; it looks like a straight stitch but can pull out readily. It is also called a safety stitch. (Fig. 16-3)

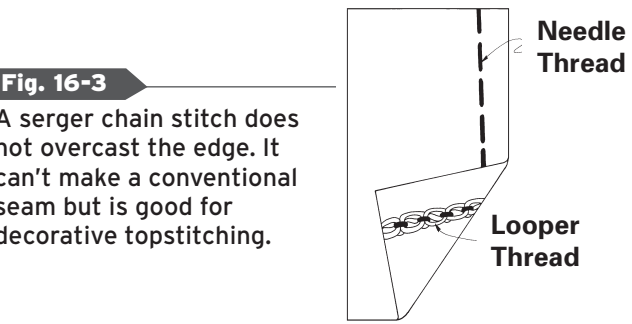


Fig. 16-3
A serger chain stitch does not overcast the edge. It can't make a conventional seam but is good for decorative topstitching.

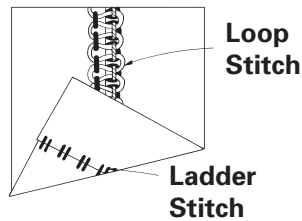
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Skill Sheet 16: Serger Terminology (continued)

- 4. **Differential feed.** A feature available on some serger models to help produce a flat, distortion-free seam on knits and to help gather or ease other fabrics.
- 5. **Feed dogs.** The grooved teeth in front of and under the presser foot. They feed the fabric into the serger.
- 6. **Flatlocking.** A decorative stitch often done with novelty threads. One side of the stitch has a ladder look, and the other side has a looped look. (Fig. 16-4)

Fig. 16-4

A flatlocking serger stitch has a ladder effect on one side.



- 7. **Knives.** The blades that trim fabric as it is serged. Most models have knives that are retractable for serging over a folded edge without risk of cutting the fabric. (Figs. 16-5 and 16-6)

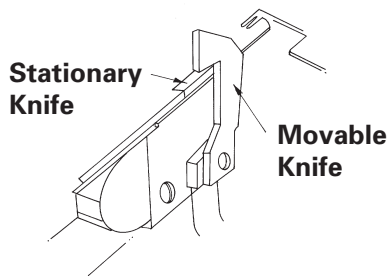


Fig. 16-5

Serger knives trim fabric away while serging. One knife doesn't move, but the other does.

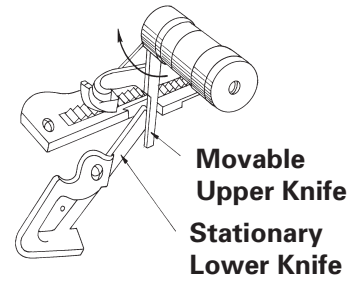


Fig. 16-6

Here the movable upper knife is shown in a different position.

- 8. **Loopers.** Arms that carry thread to form the overlock stitch. Serger stitches are formed with an upper and a lower looper. (Fig. 16-7)

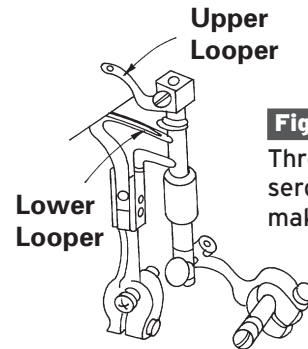


Fig. 16-7

Thread passes through the serger loopers in order to make overlock stitches.

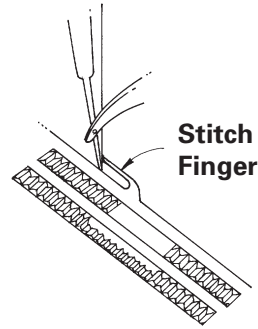
- 9. **Overcast.** The portion of the serger stitch that encases the fabric edges.
- 10. **Overlock.** Another name for the serger or for the portion of the serger stitch that encases the fabric edges.
- 11. **Rolled hem or rolled edge.** A narrow compact stitch that rolls the edge of the fabric under.
- 12. **Seam sealant.** A liquid used to secure threads at the end of a line of stitching so they don't have to be knotted.

(continued on next page)

13. Stitch finger. The projecting metal prong over which stitches are formed. The completed stitch and fabric slide off the back of the stitch finger. (Fig. 16-8)

Fig. 16-8

The stitch finger on a serger throat plate holds and releases stitches as they are formed.



14. Stitch length. The distance (in millimeters) between the points where the needle enters the fabric to form stitches. (Fig. 16-9)

15. Stitch width. The distance from the needle to the trimmed edge of the fabric after a stitch is formed. (Fig. 16-9)

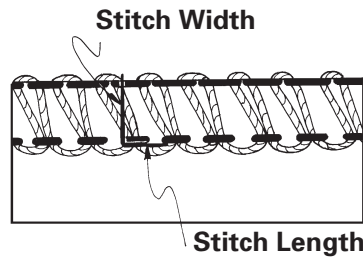


Fig. 16-9

Stitch length is shown horizontally here, and stitch width is shown vertically.

16. Tension control. The dial or knob with inner disks that apply pressure to the thread as it passes through the disks. There is one tension control for each spool of thread used in forming the serger stitch. (Fig. 16-10)

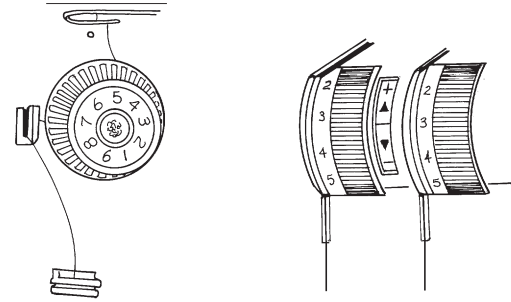


Fig. 16-10

Serger tension dials like these are used to control the tightness of the thread.

17. Thread chain. Stitches formed without fabric.

18. Tying on. A method of changing thread on the serger without unthreading it completely. Threads are cut above the tension controls and a new color tied on and pulled through the threading pattern.

Serger Threads

Regular sewing machine thread spools can be used on a serger, but there are special threads designed especially for sergers. Serger thread is “cross-wound” for smoother feeding, as compared to the “parallel-wound” varieties used on a regular sewing machine.

Serger thread can be found on three different kinds of spools:

- ❑ **Cones.** Cones hold up to 6,000 yards (5,490 m) of thread. Because cones often vibrate during high-speed serging, most machines come with plastic cone inserts to hold them in place. (Fig. 17-1)

Fig. 17-1

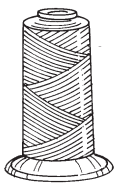
A crossing pattern is used to wind thread on cones.



- ❑ **King tubes.** These tubes hold less thread than cones, usually about 1,500 yards (1,373 m). They have a wide base to prevent vibration while serging. (Fig. 17-2)

Fig. 17-2

King tubes hold less thread than cones.



- ❑ **Compact tubes.** Compact tubes hold about 1,000 yards (915 m) of thread. They store more easily than king tubes because of their shape. (Fig. 17-3)

Fig. 17-3

Compact tubes are smaller than the other types.



Serger threads are available in basic and novelty colors. If you only need a small amount of a special color, it may be more economical to choose regular sewing machine thread. Regular thread spools are less expensive but don’t have as much thread, so watch closely to make sure you don’t run out of thread.

If you use regular thread spools on the serger, insert a spool cap to keep the thread from catching in the end notch and breaking your stitches. Spool caps generally come with the machine. Always place the spool with the notch down.

(Fig. 17-4)

Spool Cap

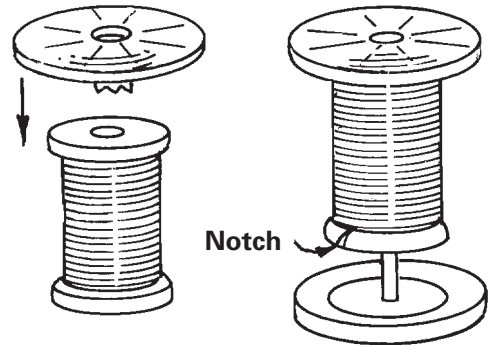


Fig. 17-4

The thread on regular spools is wound parallel rather than crossed. A spool cap enables you to use this thread on a serger.

Specialty Threads

With serging, only the needle thread penetrates the fabric. For this reason, many novelty threads can be used for decorative serging that will be visible on the finished garment. Specialty threads are generally used only in the loopers and are combined with regular serger thread in the needle.

(continued on next page)

Types of Thread

Look for these decorative threads to experiment with:

- Rayon.** Shiny thread available in a wide range of sizes that comes in solid colors and variegated blends.
- Topstitching.** Heavier thread with a flat finish.
- Texturized nylon.** Crimped and twisted thread used for rolled hemming to give a soft, but completely covered, edge.
- Pearl cotton and crochet cotton.** Twisted thread with a sheen used to create a braided-look edging.
- Metallic.** Shiny thread that creates a glittering edge for special-occasion garments.
- Ribbon.** Very narrow strands used to create a crocheted-look edging.
- Yarn.** Two-ply strands that produce a braid-like effect.

Tension Adjustments

Always test-serge scraps of fabric before beginning a project. Doing this enables you to make tension adjustments, especially when using decorative threads and when using different weights of threads in the loopers than in the needle(s).

As a general rule, the heavier the thread, the looser the tension should be. The lighter the thread is, the tighter the tension should be. Remember, with the serger you can adjust the tension separately for each looper and each needle.

Experimenting is fun, but be patient as you aim for the look you want.

Serger Tension

Setting the proper tension is perhaps the most feared aspect of serging. The term *tension* means the amount of tightness or looseness of a particular thread. A conventional sewing machine has bobbin and needle tension controls, and you adjust them only if the stitching doesn't look correct. On a serger, you can adjust the tension on each spool of thread—one or two needle threads and one or two looper threads. Tension is adjusted not only when the stitch does not look correct but also when you change fabric, thread type, stitch width, or stitch length. In addition, if you use one type of thread in the needle and another type in the loopers, tension will need to be adjusted. It's a good idea to understand tension before using a serger.

Serger brands vary in the kind of tension controls they offer. Some have knobs on the machine front. Others have dials recessed into the machine front. (Fig. 18-1) Most controls are numbered from 0 to 9. A few brands offer plus symbol (+) and minus symbol (-) indicators. No matter what they look like, all tension controls function the same way: they have disks inside that clamp down against the threads to create tension.

On numbered tension dials, a higher number indicates more tension on the thread, and a lower number indicates less tension. On dials with a plus (+) or minus (-), the plus indicates more tension and the minus, less tension.

Before sewing the actual project, always check tensions by test-serging on a sample of fabric.

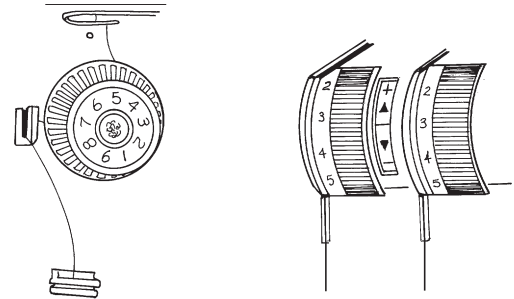


Fig. 18-1 Serger tension controls must be set for the thread and the stitch.

Balanced Tension

For normal serger sewing, the stitch should appear “balanced.” This means the upper and lower looper threads hug the top and bottom of the seam and meet exactly at the edge. The needle thread looks like a line of straight stitching on the top of the fabric and appears only as tiny loops on the underside. (Fig. 18-2)

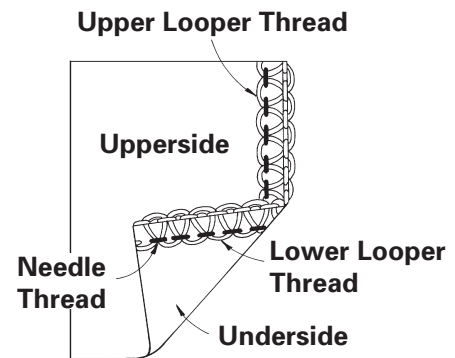


Fig. 18-2 This serged seam shows balanced tension.

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Needle Thread Tension

The needle thread tension needs adjusting only if the seam does not look correct. If the needle thread tension is too loose, the seam will spread apart when it's pulled gently. (Fig. 18-3) If the needle thread tension is too tight, the seam will pucker and not lie flat. (Fig. 18-4)

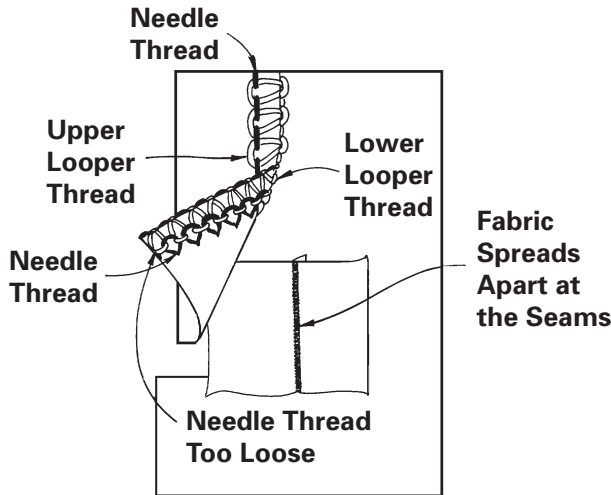


Fig. 18-3

This needle thread is too loose. Loops have formed on the underside.

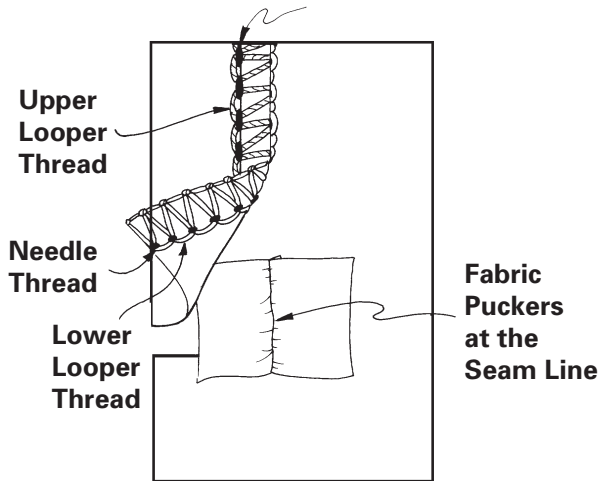


Fig. 18-4

This needle thread is too tight. The fabric puckers at the seam.

Upper Looper Tension

The upper looper tension controls the top thread of the serger stitch. If it's too tight, the lower looper thread will be pulled to the top of the stitching. (Fig. 18-5) If it's too loose, the thread will overhang the fabric edge or be pulled to the underside. (Fig. 18-6)

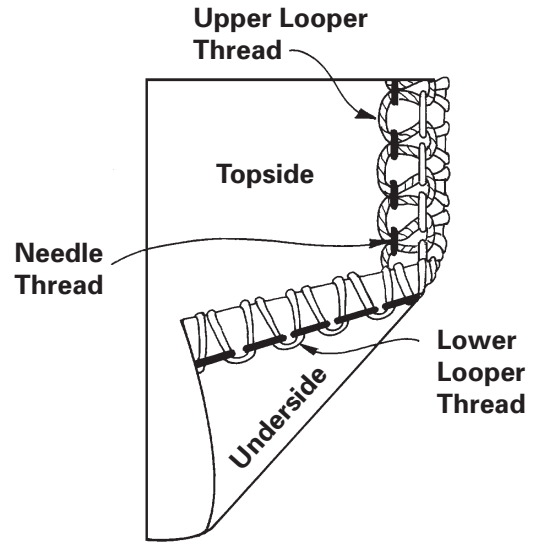


Fig. 18-5

This upper looper tension is too tight. The lower looper thread has pulled to the top.

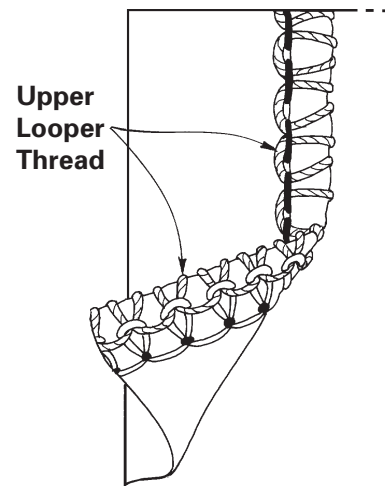


Fig. 18-6

This upper looper tension is too loose. The upper looper thread has pulled to the underside.

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Skill Sheet 18: Serger Tension (continued)

Lower Looper Tension

The lower looper tension controls the bottom thread of the serger stitch. If it's too tight, the upper looper thread will be pulled to the underside. (Fig. 18-7) If it's too loose, the thread will hang off the fabric edge or be pulled to the topside. (Fig. 18-8)

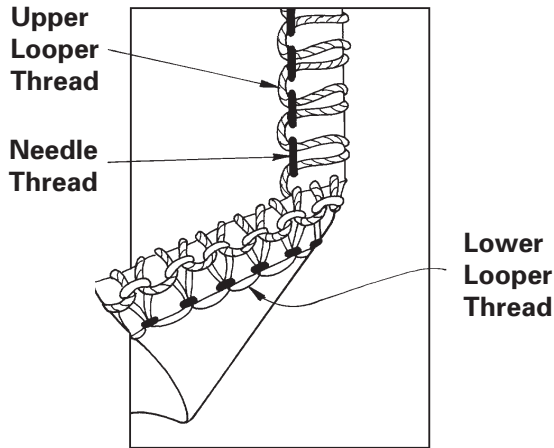


Fig. 18-7

This lower looper tension is too tight. The upper looper thread has pulled to the underside.

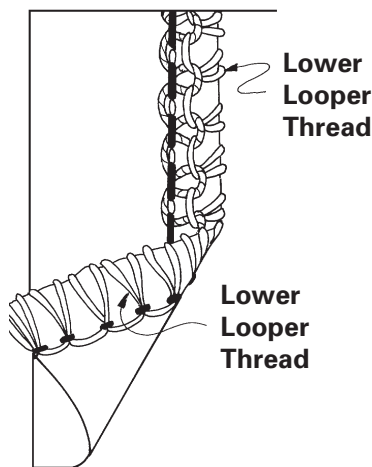


Fig. 18-8

This lower looper tension is too loose. The lower looper thread has pulled to the top.

Decorative Serging Tension Adjustments

When using decorative threads, such as rayons, metallics, yarns, and narrow ribbons, you will need to adjust the tensions for the stitch look you want. Flatlocking and rolled hemming require special tension adjustments. Always practice before serging on your garment.

Tension Adjustment Hints

Follow these helpful hints to adjust serger tension:

- ❑ To learn about tension, first use a different color thread on each serger spool and in the needles. Change tension settings, one at a time, and watch what happens to each color.
- ❑ Adjust one tension dial at a time and then test-serge. It will be easier to see what's really happening.
- ❑ Make only small adjustments each time you change the tension. A small turn of the dial can make a major stitch change.
- ❑ Loosen the looper tensions if you widen or lengthen the stitch. Tighten them if you narrow or shorten the stitch.
- ❑ Use looser tensions on thicker fabrics and tighter tensions on thinner fabrics.
- ❑ Use looser tensions with heavier threads and tighter tensions with finer threads.

Skill Sheet 19

Serger Seams

The serger can be used to stitch a seam or to create an edge finish for a conventionally stitched seam. (Fig. 19-1) A serger can trim, seam, and finish in one quick operation and can also produce a flexible seam for knitwear and stretch fabrics. Once a seam is serged, however, there are no seam allowances remaining. If a size increase is needed, alterations should be done prior to serging.

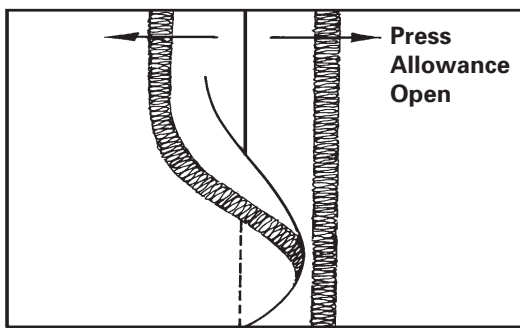


Fig. 19-1
A conventionally stitched seam can be finished with a serger stitch.

Serged Seams

When sewing serger seams, it is important to guide the fabric straight into the knives because they cut the fabric before the stitch is formed.

A 3-thread serger produces a seam with greater flexibility than the 4- or 5-thread models. The more threads involved in making the stitch, the more durable the seam will be. Figs. 19-2 through 19-5 show some commonly used serger seams. Stitches will vary, depending on machine brand and the number of threads and needles. Not all sergers can make every stitch.

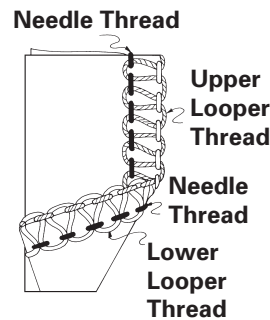


Fig. 19-2
A 3-thread seam.

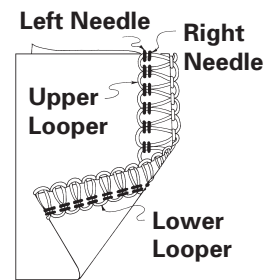


Fig. 19-3
A 4-thread seam.

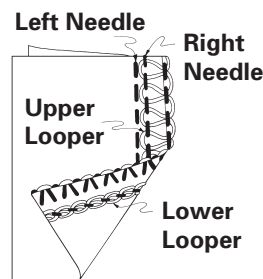


Fig. 19-4
A 4-thread seam with a safety stitch.

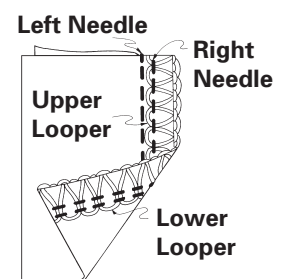


Fig. 19-5
A 4-thread seam with a mock safety stitch.

To begin any serger seam, leave a 4-inch (10-cm) thread tail. Place the fabric right sides together and put the seam line in front of the presser foot. On most sergers it isn't necessary to lift the presser foot, since the feed dogs pull the fabric under for you. (Fig. 19-6)

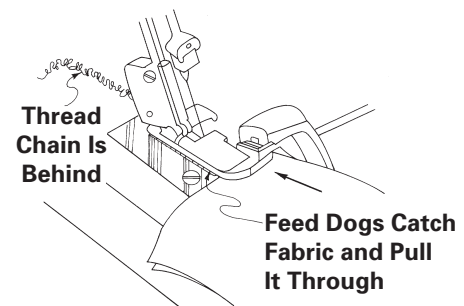


Fig. 19-6
The feed dogs pull the fabric under the presser foot.

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Skill Sheet 19: Serger Seams (continued)

The cut edges of the seam allowance should align with the seam allowance markings on the serger front, and the seam line should align with the needle(s). It's important to note that the cutting line is not the same as the seam line because of the stitch width. (Fig. 19-7)

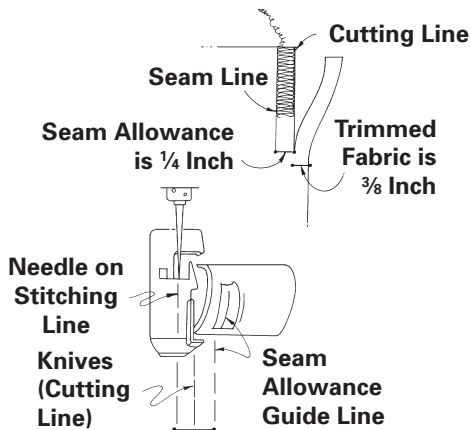


Fig. 19-7

Together the trimmed fabric and the final seam allowance total $5/8$ inch (1.5 cm). Follow the seam-line markings on the front of the serger.

Serge the seam, carefully guiding the fabric, and sew off the end of the seam for a few inches, creating a chain of thread. This is called "chaining off." Then clip the chain, leaving at least a 4-inch (10-cm) thread tail. Do not clip the thread ends next to the fabric since they will be trimmed when crossed with other seams or in the finishing process.

A serged seam is pressed to one side. It can be topstitched once (or twice) on a conventional machine for a sporty look. (Fig. 19-8)

Reinforced Seam

In areas of stress, a stronger seam can be created by combining the serger and conventional machine. To create a reinforced seam:

1. Stitch the seam on a conventional machine using a straight stitch along the seam line.

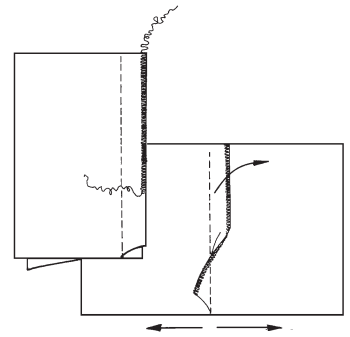
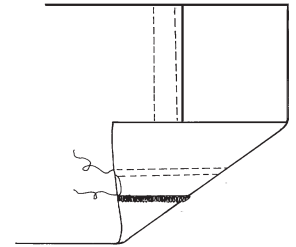


Fig. 19-8

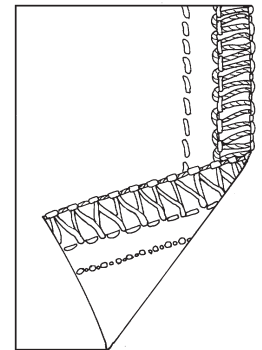
Serged seams are pressed to one side. They can be topstitched if desired.



2. Press the seam allowances flat as they were stitched (not open). Then serge the edges together $1/8$ inch (3 mm) from the seam line. (Fig. 19-9)

Fig. 19-9

A seam can be reinforced by sewing it both conventionally and with a serger.



Flatlocked Seam

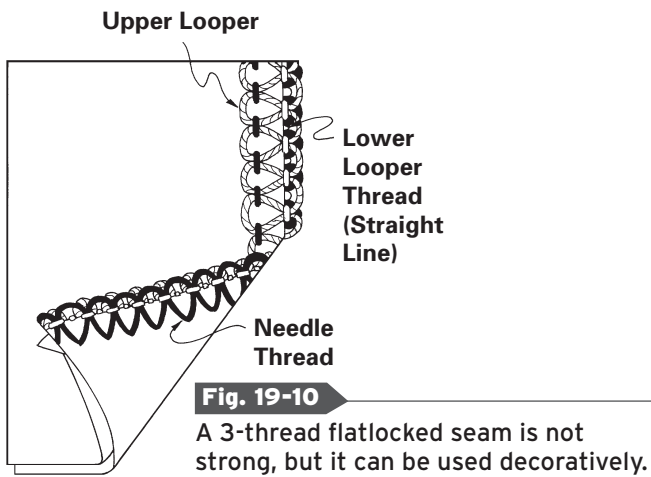
Flatlocking is most often used decoratively on the outside of a garment. It does not create a strong seam and should be used in areas of little or no stress. It works best on fabrics that do not ravel.

Because a 3-thread stitch is available on most serger models, the following instructions are for that stitch. Consult the machine instruction book if you need more specific information.

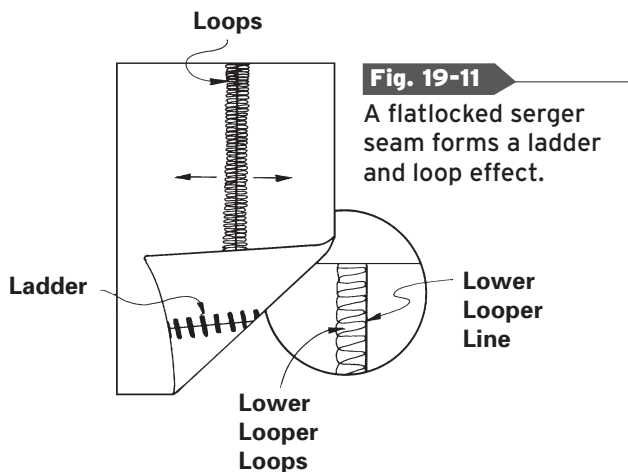
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To set the serger for flatlocking:

1. Adjust the serger for a wide, short- to medium-length stitch. Thread the needle, upper looper, and lower looper.
2. Loosen the needle tension almost completely.
3. Tighten the lower looper tension until that thread forms a straight line along the fabric edge and the needle thread forms a “V” on the fabric underside.
4. Test- serge on fabric scraps until your stitch matches the one in Fig. 19-10.



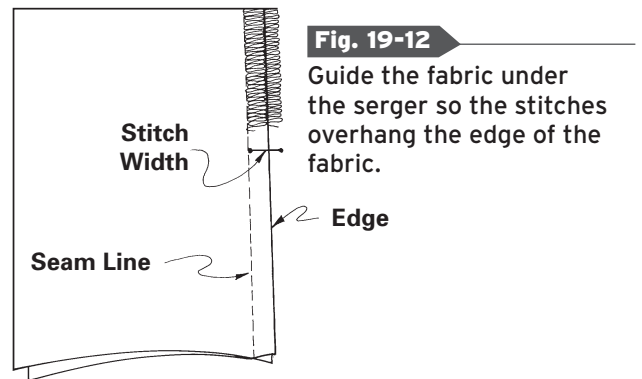
Flatlocking is a “reversible stitch,” meaning either side can show on the garment right side. As you flatlock, loops form on the topside, and a ladder stitch forms on the lower side once the fabric is pulled flat. Before you sew a seam, decide which side you want to show. (Fig. 19-11)



- To have loops on the garment outside, flatlock the seam with the wrong sides of the fabric together. Choose a specialty upper looper thread for a decorative effect.
- To have the ladder on the garment outside, flatlock the seam with the right sides together. Use a decorative needle thread for a special touch.

To flatlock the seam:

1. Determine the finished stitch look you want, and place the fabric layers accordingly.
2. Guide the fabric edges under the serger foot so the stitches hang halfway off the fabric. This allows room for the layers to spread out once the seam is pulled flat. (Fig. 19-12)



3. Once the seam is complete, open the fabric layers and gently pull the seam flat. (Fig. 19-13)

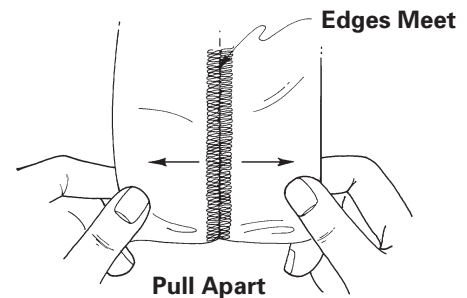


Fig. 19-13
After the flatlocked seam is sewn, gently pull the seam flat.

Securing Serger Seams

Unlike a conventional sewing machine, the serger cannot backstitch to anchor the stitching. Serger stitching will ravel if it is left unsecured. It's a good idea to leave at least a 4-inch (10-cm) tail of serger chain (stitched serging) at the beginning and end of every seam for anchoring.

On many occasions, a seam will be crossed with another seam during construction, and it is only necessary to secure the ends of the last seam sewn. When you do need to secure the seam, you can choose from several methods.

Knotting the Threads

The simplest way to secure a serged seam is to knot the thread chain close to the end of the seam. This method requires at least a 4-inch (10-cm) thread chain at each end of the seam.

To make a small, inconspicuous knot, follow these steps, as shown in **Fig. 20-1**:

1. Tie the thread chain into a loose knot around a straight pin.
2. Use the straight pin to slide the knot tightly against the fabric edge.
3. Slip the knot to the pin point and pull it tightly to secure.
4. Clip the thread chain close to the knot. For added security, place a small drop of seam sealant on the knot and allow it to dry before cutting the thread ends.

Applying Seam Sealant

Seam sealant (sometimes called fray preventer) is a liquid that dries clear and prevents threads from raveling. Before using it for seam finishing, place a drop of the seam sealant on a scrap of your project fabric and allow it to dry. Check to be sure it doesn't leave a stain; if it does, try another brand. Also, some brands of seam sealant leave a hard bead when dry, which can be irritating to the skin when you're wearing the garment.

Because only a very small drop of sealant is needed to secure the serged seam, it's often easier to use a toothpick or straight pin to apply it rather than trying to control the flow directly onto the fabric.

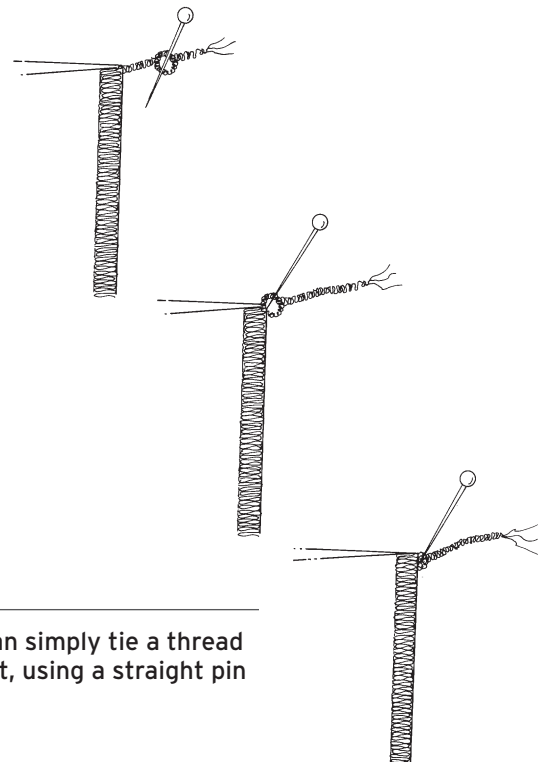


Fig. 20-1

To secure a serged seam, you can simply tie a thread chain into an inconspicuous knot, using a straight pin to guide the knot.

(continued on next page)

To use seam sealant to secure the end of a seam, follow these steps:

1. Put a drop onto the threads at the end of the serged seam. (Fig. 20-2)

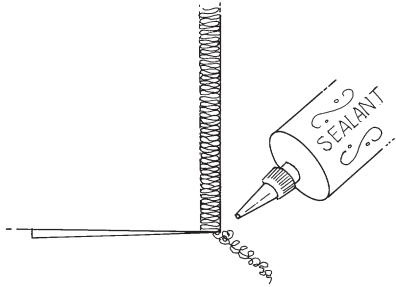


Fig. 20-2

Apply seam sealant at the end of the seam.

2. Allow the seam sealant to dry completely. This process may take up to 10 minutes. If you can't wait, speed up the process by using a hair dryer or fan.
3. When the sealant is completely dry, clip the serger threads close to the seam ends.

If you accidentally spill seam sealant in a visible area of your garment, use a cotton swab dipped in rubbing alcohol to rub the area until the spot disappears. (Test the alcohol first on a fabric swatch to be sure it will not stain or remove color from the fabric.)

In your sewing basket, be sure to keep the seam sealant and machine oil bottles clearly separated. They look very similar, but mixing them up can be disastrous.

Hiding Thread Ends

Hiding the thread ends works well when the end of your stitching shows on the outside of your project, especially when using decorative threads. You'll need a 4-inch (10-cm) thread chain to use this finishing method.

To bury the thread chain ends, use a blunt-point tapestry needle, small crochet hook, loop turner, or latch hook. (Fig. 20-3)

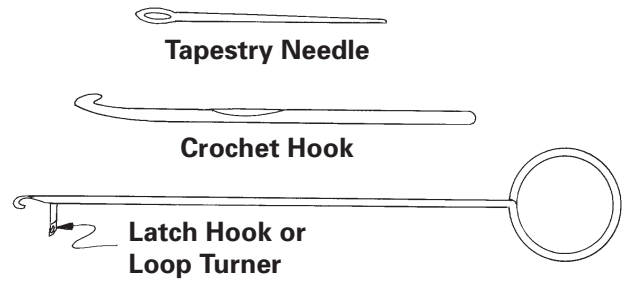


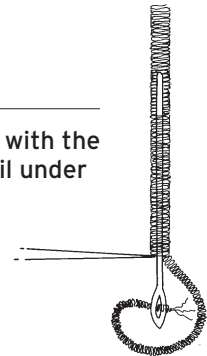
Fig. 20-3

You can hide thread ends using any of these tools.

- To use a tapestry needle, insert the separated serger chain threads through the needle eye and guide the needle back into the serger stitching for about 1 inch (2.5 cm). Smooth out the stitching and clip the thread ends. (Fig. 20-4)

Fig. 20-4

Thread the tapestry needle with the chain tail, and weave the tail under the serged stitches.



- To use the other tools, reach through the serger-stitched seam, catch the thread chain ends, pull them through, and clip the ends of the chain. (Fig. 20-5)

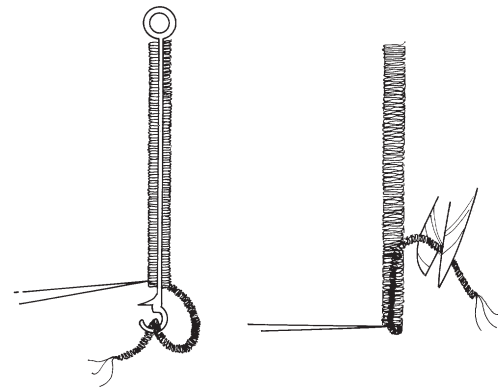


Fig. 20-5

With a loop turner, you can pull the chain tail through the seam.

(continued on next page)

Skill Sheet 20: Securing Serger Seams (continued)**Machine Securing Threads**

This serger anchoring method is fast and easy once you master it but may seem difficult at first. Two techniques are involved. One anchors the seam beginning; another anchors the seam end.

☐ **Anchoring the beginning of the seam.**

Serge one or two stitches into the fabric edge. Lift the serger presser foot and wrap the thread chain to the front, pulling on it slightly to make it narrower. Place the chain in the seam allowance and serge over it for about 1 inch (2.5 cm) to secure the seam. (Fig. 20-6) Clip off the excess chain-tail length.

- ☐ **Anchoring the end of the seam.** Serge one or two stitches beyond the fabric edge and carefully slip the thread chain off the serger's stitch finger. Raise the presser foot and reverse the direction of the fabric so the bulk of the seam is in front of the foot. Lower the presser foot and stitch 1 inch to 2 inches (2.5 cm to 5 cm) over the last stitches in the serged seam, being careful not to cut the previous stitching. (If your serger has a retractable or swing-away knife, this is a good place to use this feature to avoid cutting the previous stitching line.) Chain off the seam edge by serging off the end of the seam about 4 inches (10 cm) and trim the thread ends.

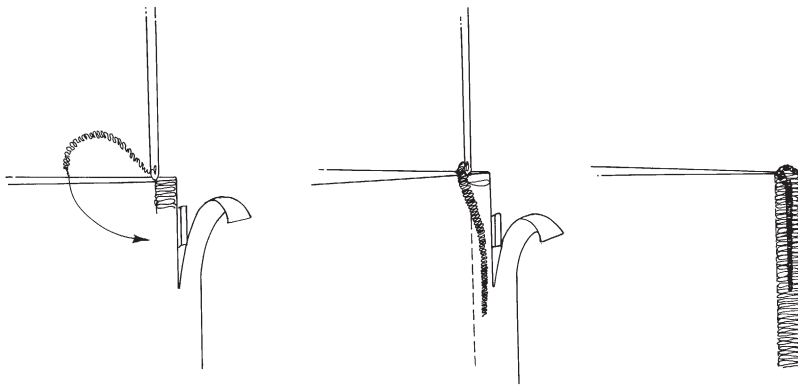


Fig. 20-6

To anchor the beginning of the seam, serge over the chain tail in the serged seam.

Serging Curves and Curves

Serging Curves

When serging curves, it is important to serge slowly to guide the curved edge accurately. It's easier to watch the knives instead of the needle as you serge. That way, you are sure not to trim too much of the fabric and "reshape" the edge. On an outside curve, gradually move the fabric to the left in front of the presser foot as you serge. (Fig. 21-1) On an inside curve, gradually move the fabric to the right as you stitch. (Fig. 21-2)

If you can vary the serger stitch width, it's easier to sew curves when you use a narrower width.

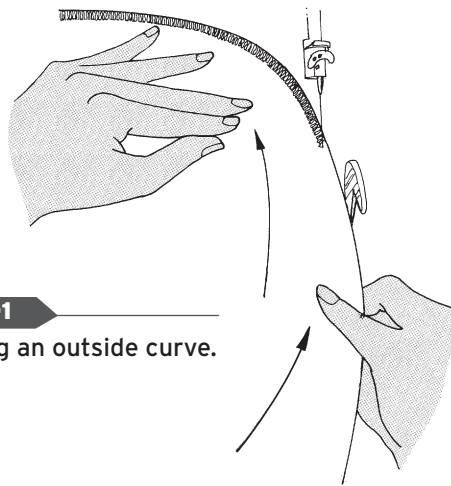


Fig. 21-1
Stitching an outside curve.

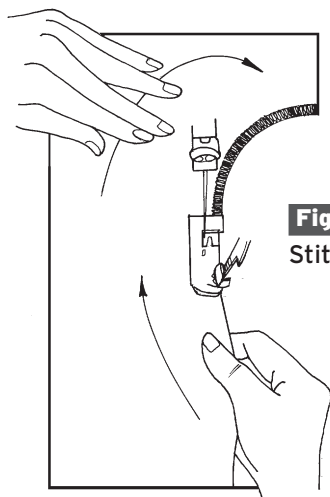


Fig. 21-2
Stitching an inside curve.

Serging an Inside Corner

Inside corners are easier to serge than outside corners. This technique can be used on slits, square necklines, and serged appliqués.

1. Pretrim the seam allowance from the inside corner before serging. (Fig. 21-3) This means you will not be trimming away any fabric with the serger knives as you stitch.

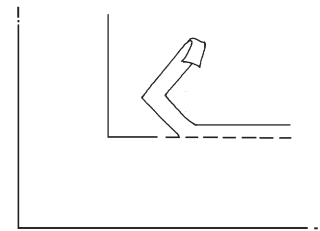


Fig. 21-3

Pretrim the seam allowance before stitching an inside corner.

2. Serge one inside edge (without trimming away any fabric), and stop when the serger knives are about 1/2 inch (1.3 cm) from the actual corner. (Fig. 21-4) Turn the hand-wheel to place the serger needle down into the fabric.

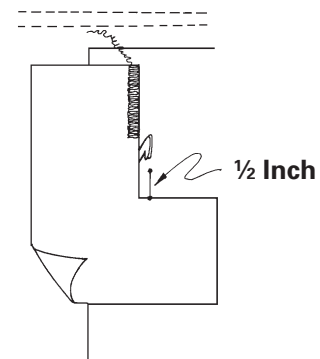


Fig. 21-4

Serge to 1/2 inch from the corner.

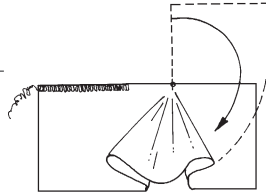
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Skill Sheet 21: Serging Corners and Curves (continued)

3. Raise the presser foot and fold the fabric away from the knife so the inside corner actually forms a straight line in front of the presser foot. A small tuck will form where the fabric is folded but will disappear when you return the fabric to its original shape. (Fig. 21-5)

Fig. 21-5

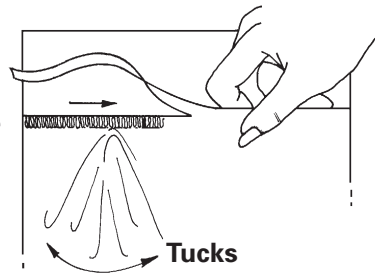
Fold the fabric away from the knife to form a straight line.



4. Lower the presser foot and continue serging the remainder of the edge, being careful not to serge a large tuck into the folded corner—or it may be permanently pleated. (Fig. 21-6)

Fig. 21-6

Continue serging the edge.



Serging Outside Corners

The techniques for serging outside corners are useful for projects like scarves, tablecloths, napkins, and collars, as well as decorative serger appliqués.

There are two methods for serging outside corners. One involves serging off one edge and back on to an adjacent edge. The second, more advanced technique involves actually serging *around* the corner.

Serging Off and On a Corner

Because a serger can form a stitch on or off fabric, completing a corner using this method is easy.

1. Serge one edge of your project and continue off the corner. (Fig. 21-7)

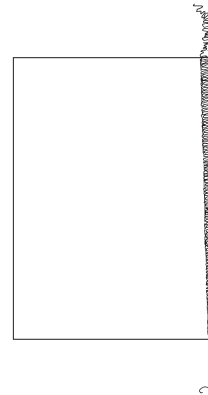


Fig. 21-7

Serge off one edge of the corner.

2. Pivot the fabric and begin serging again on the adjacent edge. (Fig. 21-8)

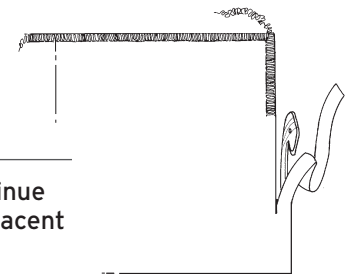


Fig. 21-8

Pivot and continue serging the adjacent side.

3. When all edges are complete, secure the corner threads with seam sealant. Clip the thread ends when the seam sealant is dry. (Fig. 21-9)

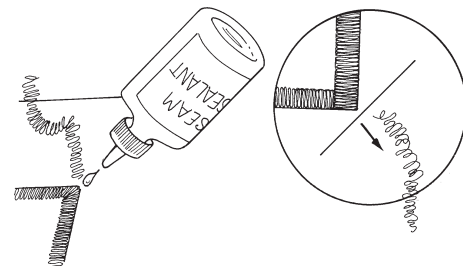


Fig. 21-9

Apply seam sealant. When dry, clip the thread ends.

(continued on next page)

Serging Around a Corner

This method of cornering takes some practice, so don't be discouraged if it doesn't work the first time you try it.

1. Pretrim about 2 inches (5 cm) along the seam line of the adjacent edge you plan to serge, so you'll know exactly where to stitch once you turn the corner. (Fig. 21-10)

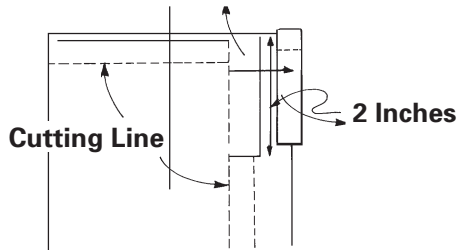


Fig. 21-10

Before serging, pretrim along the seam line (shown as the cutting line here).

2. Serge the first edge and continue off the corner one stitch. Stop the serger with the needle out of the fabric. (Fig. 21-11)

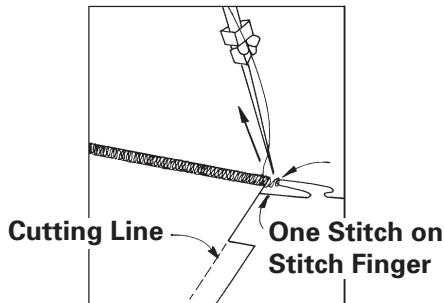


Fig. 21-11

Serge one stitch beyond the corner.

3. Raise the presser foot, pull a slight amount of slack into the needle thread, and slide the stitches off the stitch finger. (Fig. 21-12) Pull the needle thread taut above the tension dials so you don't have any extra loops to distort the corner stitching.

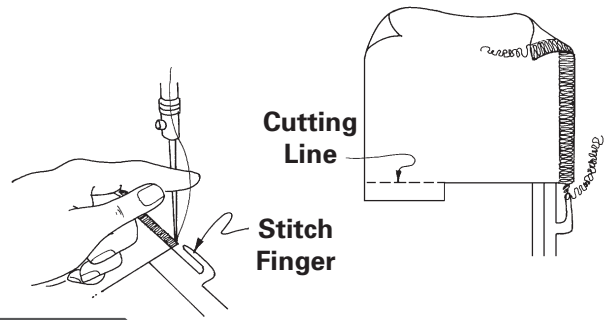


Fig. 21-12

Pull a little slack in the needle thread, and remove the thread from the stitch finger.

4. Pivot the fabric. Lower the needle into the fabric along the new stitching line. Then lower the presser foot to hold the fabric in position. The needle should be a stitch-width in from the edge and about halfway into the previous stitching. (Fig. 21-13)

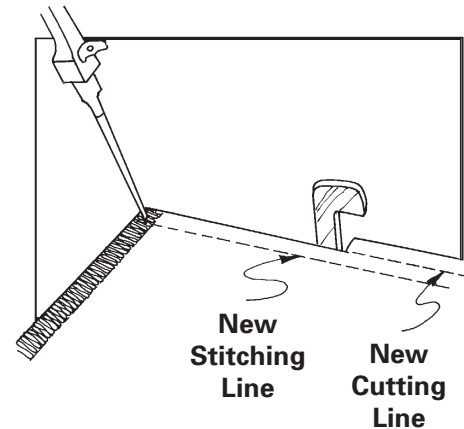


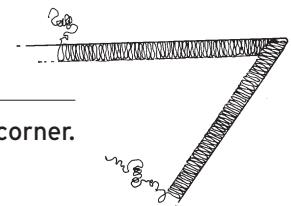
Fig. 21-13

Pivot the fabric, reposition the needle, and continue stitching.

5. Continue serging the next side along your pretrimmed edge. (Fig. 21-14) Repeat the entire process to turn each corner.

Fig. 21-14

A finished outside corner.



Serging Circular Edges

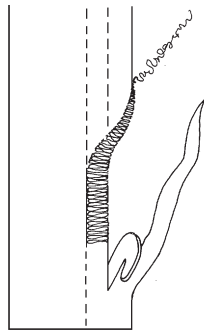
Two methods can be used to serge in a circle. The simpler method has overlapping stitches and works best in areas that are not decorative and won't show on the finished project. This lapped-stitch method can be used to finish a turned hem or facing edge, to apply ribbing to a T-shirt, and to apply a collar to a round neckline. The second method takes some practice. It is used when stitching will be visible, as on a placemat edge or a neckline edge that has decorative serging.

Lapped-Stitch Finishing

1. Serge onto the fabric at an angle. (Fig. 22-1)

Fig. 22-1

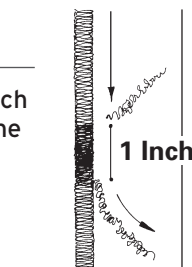
Serge onto the fabric at an angle.



2. Continue serging around the circle, trimming off the seam allowance as you stitch.
3. When you reach the starting point, overlap the stitching about 1 inch (2.5 cm), trimming the original angled beginning stitches but not the stitches along the finished edge. (Fig. 22-2)

Fig. 22-2

Overlap the stitches 1 inch (2.5 cm) and chain off the edge.



4. Angle the serging off the edge by gradually moving the fabric to the left. Chain off the edge.
5. Put a little seam sealant on the stitching, and trim off the chain tail when the seam sealant is dry.

Finishing Without Overlapping

1. Pretrim along the seam line about 2 inches (5 cm). If you are serging the edges of an oblong or oval placemat, begin and end the stitching along a straight edge. (Fig. 22-3)

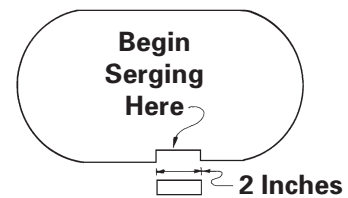


Fig. 22-3

Pretrim the seam allowance 2 inches (5 cm) along a straight edge.

2. Insert the fabric with the knife against the trimmed edge, and lower the needle into the fabric on the stitching line. (Fig. 22-4)

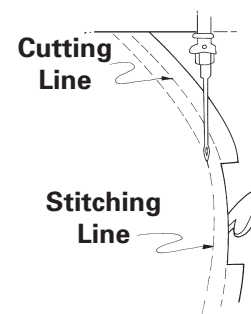


Fig. 22-4

Position the machine along the trimmed edge and stitching line.

(continued on next page)

3. Serge around the circle, stopping exactly where you began stitching. Turn the hand-wheel to position the needle out of the fabric.
4. Raise the presser foot and gently pull the fabric behind the needle. Chain off about 4 inches (10 cm) without catching the fabric. (Fig. 22-5)

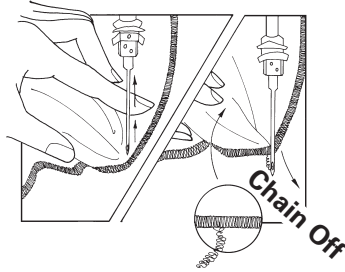


Fig. 22-5

Pull the fabric behind the needle and chain off the edge.

5. Thread a blunt-point tapestry needle with the thread chain and work it back through the beginning stitches. Clip the thread tails for a clean finish. (Fig. 22-6)

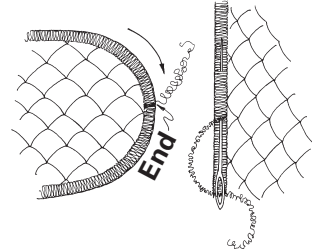


Fig. 22-6

Weave the thread chain into the stitches.

Stabilizing Serger Seams

Serging is more durable in high-stress areas (like shoulder seams and pull-on necklines) when the seams or exposed edges are stabilized to prevent excessive stretching. Some knit fabrics, such as sweater knits and sweat-shirt fabric, continue to “grow” if seams aren’t stabilized. The garment starts to look oversized and distorted, and the seams may pop after several wearings. Stabilizing can also produce more uniform stitching on some loosely knit or ribbed fabrics.

Not all knits require this extra care, so test your stretchable fabric. Stretch a small swatch of fabric on the crosswise grain. Then release and see if it recovers to its original size and shape. If it does not, one of the following stabilizing options may help your garment look more professional.

Stabilizing Inside Seams

Here are some methods for stabilizing inside seams:

- ❑ Sew a row of straight stitching next to the serged edge finish. (Fig. 23-1)

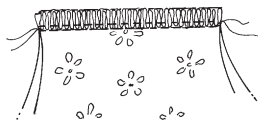


Fig. 23-1

Stabilize an inside seam with a row of straight stitching.

- ❑ Serge over narrow ribbon, braid, yarn, or heavy thread, such as buttonhole twist or pearl cotton. (Fig. 23-2) To maintain stretch in a serged seam, serge over a narrow width of clear elastic, being careful not to cut it with the serger knives.

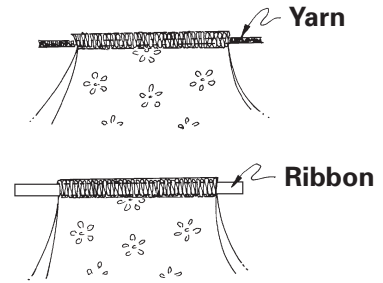


Fig. 23-2

You can stabilize an inside seam with ribbon, braid, yarn, or heavy thread.

- ❑ Topstitch serged seams to one side, using a conventional straight stitch. (Fig. 23-3) When seams must match, as on two shoulder seams, serge both seams in the same direction.

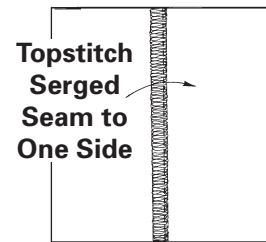


Fig. 23-3

An inside seam can be stabilized with topstitching.

- ❑ If your serger can make a chain stitch, use it with an overedge stitch. (Fig. 23-4)

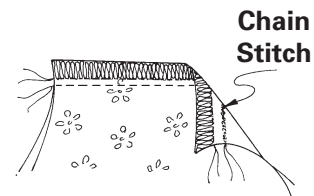


Fig. 23-4

A chain stitch can be used to stabilize an inside seam.

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Stabilizing Decorative Edges

To prevent single decoratively finished edges from stretching, you may need means other than those just described.

- Face the area with matching fabric or fusible interfacing before serging. (Fig. 23-5) If your pattern does not offer a facing piece, trace the neckline opening shape of the pattern and create a piece of facing about 2 inches (5 cm) wide. Pin the facing in place and serge.

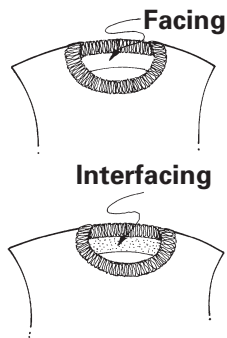


Fig. 23-5

Serge over a facing or interfacing to stabilize the seam.

- Use a separate strip of self-fabric (the garment fabric) under the decorative serging. Then trim the excess width close to the stitching. (Fig. 23-6)

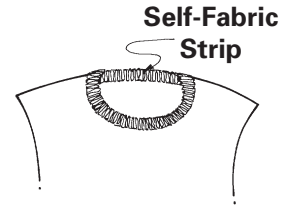


Fig. 23-6

A self-fabric strip can be used under decorative serging.

- Serge over elastic cord, without cutting the cord, and tie the cord ends at the exact length you want. This technique works well for necklines in loosely knit fabrics.

Serger Hemming

Using the serger to finish hem edges gives a professional look to your garment, no matter what the fabric. Hemming with a serger is fast and fun and can also be decorative. Be sure to practice each technique before hemming your actual project.

Serged and Topstitched Hem

A quick finish for any garment hem is to serge-finish the hem edge, turn up the hem allowance, and topstitch it, using a conventional sewing machine. Whether your hem is narrow (called a shirt-tail hem) or wide, the serged edge provides a ravel-free finish.

Topstitch a serged hem with a conventional machine, using straight, zigzag, or decorative stitches and a single or double needle. (Figs. 24-1 and 24-2) To help keep topstitching straight, make a narrow hem and use the edge of your presser foot as a guide for the folded edge.

Fig. 24-1

This is a serged hem finish with a single topstitched line.

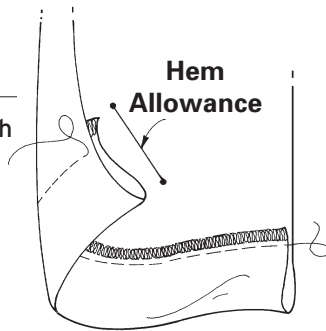
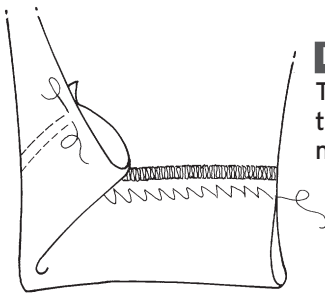


Fig. 24-2

This serged hem finish was topstitched with a double needle.



Serged Blind Hem

A serged blind hem creates an invisible finish in soft types of knit fabrics, such as sweatshirt-ing and sweater knits. On flat-finish fabrics like denim or T-shirt knits, some stitching may be visible on the right side of the garment.

To create a serged blind hem, follow these steps:

1. Adjust your serger for a flatlock stitch (page 74) at the longest length setting.
2. Press the hem to the wrong side of the garment along the marked hemline. Some bulky fabrics will not hold a crease, so you may need to pin the hem in place. (Fig. 24-3)

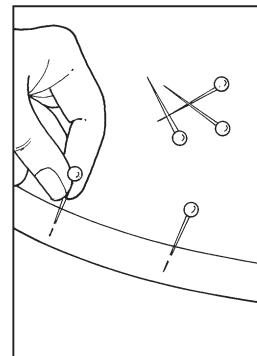


Fig. 24-3

If necessary, pin the hem to hold it in place.

(continued on next page)

3. Fold the hem allowance back toward the right side of the garment, with the unfinished hem edge extending about ¼ inch (6 mm) to the right.
4. Serge on the unfinished hem edge so that the needle *barely* catches the folded edge. (Fig. 24-4) If you used pins to hold the hem in place, be sure they clear the serger knives to avoid severely damaging the serger (*and you!*). As you come back to the starting point of the stitching, chain off the serged edge and clip the threads.

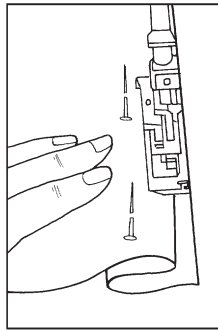


Fig. 24-4

Serge on the unfinished hem edge. Be sure that all pins stay clear of the serger knives.

5. Remove any pins and open the hem. Pull the stitching line flat and press the hem. (Fig. 24-5)

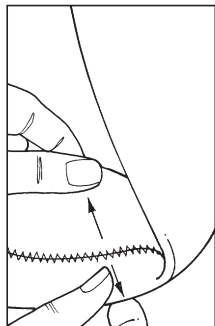


Fig. 24-5

Pull the stitching line flat and press.

Flatlocked Hem

A flatlocked hem is often found on sportswear, such as sweatshirts, T-shirts, and jogging suits. The serger stitching is visible on the right side of the garment hemline and can be sewn with a decorative thread for even more design prominence.

To create a flatlocked hem, follow these steps:

1. Adjust the serger for flatlock stitching (page 74).
2. Press the hem allowance to the wrong side of the garment. Fold the same width to the wrong side a second time, catching the raw hem edge in the second fold. (Fig. 24-6) Pin in place near the first hem fold.

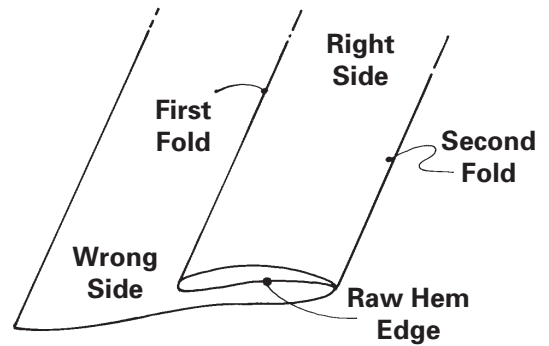


Fig. 24-6

Fold the hem twice for flatlocking.

3. Flatlock over the second folded edge, *without trimming any fabric*. (Fig. 24-7) If you can turn the serger knife to a noncutting position, this is a good place to do so. Be sure to catch the raw hem edge in your stitching.

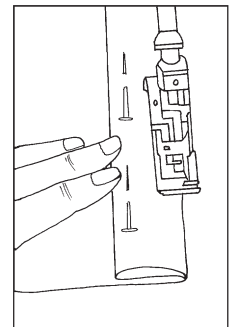


Fig. 24-7

Flatlock over the second folded edge.

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Skill Sheet 24: Serger Hemming (continued)

4. As you come back to the starting point, do not overlap the stitches—just chain off the folded edge. To anchor the thread ends, pull them to the wrong side and tie off.
5. Open the hem and pull the stitching flat. Press the hemline to set the stitches. (Fig. 24-8)

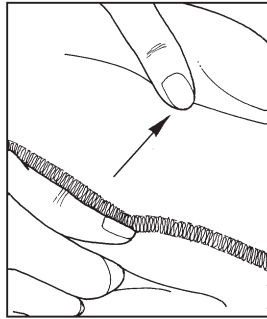


Fig. 24-8

Pull the stitching flat and press the hem.

Rolled Hem

A narrow rolled edge creates a decorative hemline suitable for finishing any light- to medium-weight fabric. You may be familiar with commercially sewn rolled hems on napkin and placemat edges, but the same techniques can be used on garments, from sheers to denims to wools.

The fabric edge actually rolls under because the stitch width is narrower than the space between the serger needle and the knives. When used with decorative thread, the rolled hem can create the look of a narrow binding.

To create a rolled hem, follow these steps:

1. Adjust the serger to a rolled-hem setting. Each machine requires different adjustments to do rolled hemming, so consult your manual. Make the following changes in the normal serger settings:

- Use a narrower stitch finger. (Fig. 24-9)

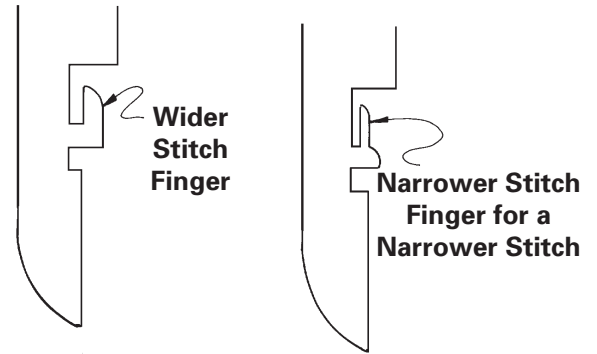


Fig. 24-9

To make a rolled hem, use a narrow stitch finger.

- Use a rolled-hem presser foot, if needed.
- Use only the right needle position.
- Use a narrower stitch width and cutting width.
- Use a shorter, satin-stitch length.
- Tighten the lower looper tension to produce a rolled-under edge. (Fig. 24-10)

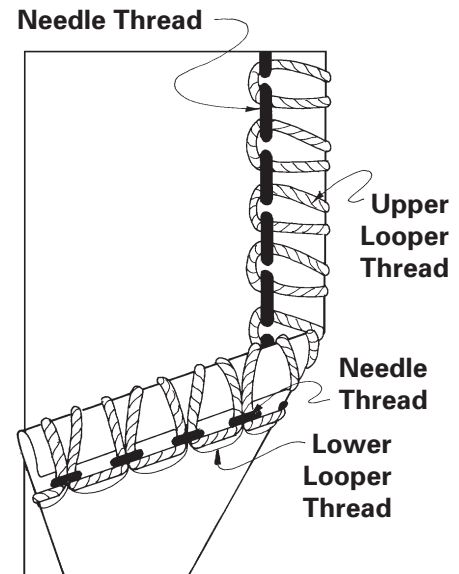


Fig. 24-10

A rolled hem edge looks like this.

(continued on next page)

- Trim the garment hem allowance to $\frac{1}{2}$ inch (1.3 cm). (Fig. 24-11)

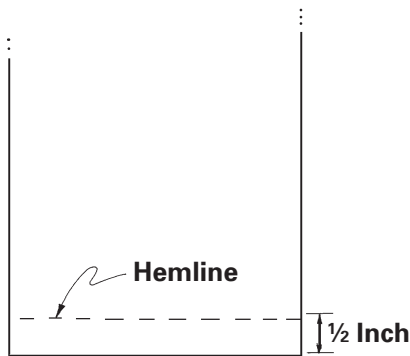


Fig. 24-11

Trim the garment hem allowance to a width of $\frac{1}{2}$ inch (1.3 cm).

- Serge along the hemline with the garment right side up, trimming off the excess as you stitch. (Fig. 24-12) It's important to stitch smoothly and evenly since this is the edge that will show on the finished garment.

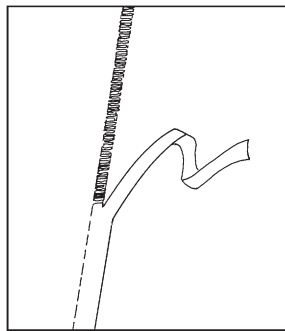


Fig. 24-12

Serge along the hemline, trimming away excess fabric.

- As you come back to the starting point, stop stitching where you began and chain off. Secure the thread ends with seam sealant and trim off.

To create a lettuce edge on knit fabrics or ribbing, stretch the hem edge as much as you can while roll-hemming. When the knit is relaxed, it will create a decorative rippled effect. (Fig. 24-13)

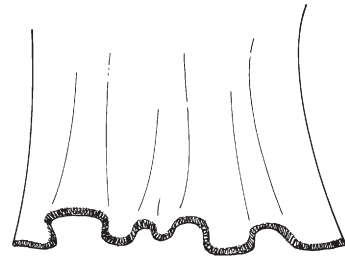


Fig. 24-13

Lettuce edging is created by stretching the hem edge as you serge.

Removing Serger Stitching

Removing serger stitching can be a very frustrating experience. Unlike conventional machine stitching, serging involves more than two threads, making the task even harder. Depending on the kind of serger stitch, there are several methods of removing stitches from which to choose.

Serge It Off

The easiest method to remove serging mistakes is to serge again next to the original seam line, trimming off the first row of stitching. (Fig. 25-1) However, using this method makes your project or garment *smaller* than it was originally, so it won't work in all situations.

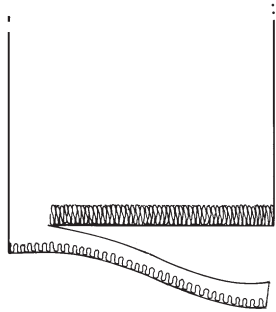


Fig. 25-1

One way to remove serger stitching is to serge off the first row of stitching.

Pull the Thread(s)

An easy way to remove serger stitching without trimming off fabric is to pull the needle thread(s). Depending on the kind of serger stitch used, there may be one or two needle threads to pull. To use this technique, follow these steps:

1. Clip off one end of the seam thread chain and smooth out the thread tails on the other end. The shortest thread(s) will be the needle thread(s). (Fig. 25-2)

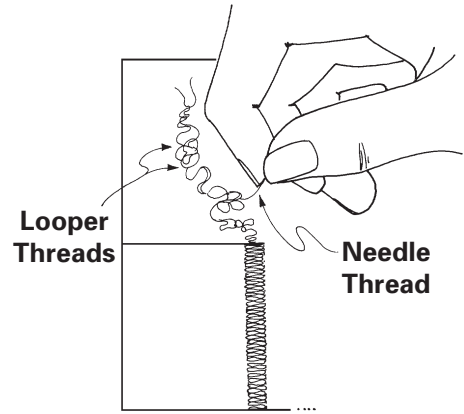


Fig. 25-2

Smooth out the thread tail and grab hold of the needle thread(s).

2. Gently pull the needle thread(s) to gather up the fabric. Slide the gathers along until the threads pull out of the stitching. (Fig. 25-3)

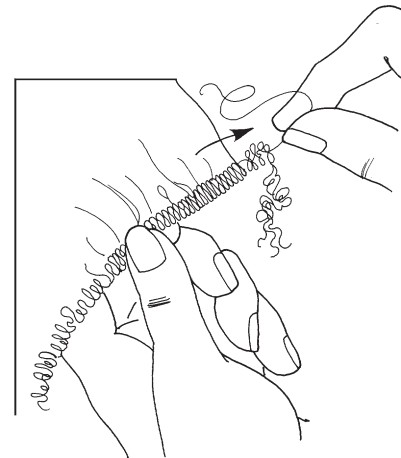


Fig. 25-3

Gently pull the needle thread to pull out the stitching.

3. Once the needle thread(s) are free, the remaining looper threads pull out of the fabric easily.

(continued on next page)

Use a Seam Ripper

On 3- or 3/4-thread serging mistakes, use a seam ripper for quick stitch removal. (Fig. 25-4) A seam ripper is often supplied with the tools for a serger or conventional sewing machine.

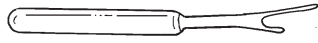


Fig. 25-4

A seam ripper is a handy tool for removing stitches.

Slide the seam ripper under the loops on one side of the stitching, and carefully cut through the threads for the length needed. (Fig. 25-5) With the looper threads cut, the remaining threads will pull free. The remaining messy thread bits can be picked up by running the sticky side of masking or cellophane tape over the seam line.

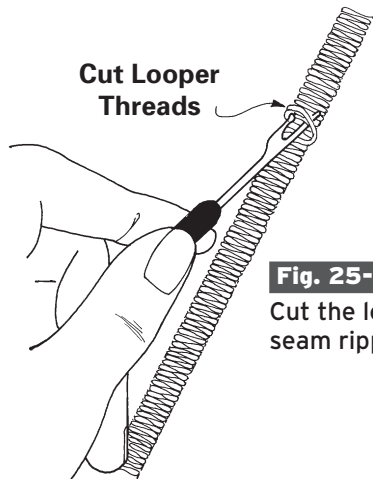


Fig. 25-5

Cut the looper threads with a seam ripper for easy removal.

Unravel Chain Stitching

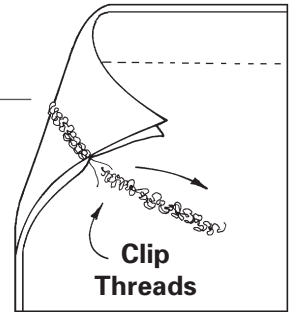
Have you ever struggled trying to open a bag of dog food sewn with an industrial chain stitch? A serger chain stitch can be equally frustrating until you find the right thread to pull—then it will unravel quite easily.

Some sergers produce a chain stitch separate from the overedge portion of the stitch. Others incorporate it as part of the edge finishing. To unravel a chain stitch, follow these steps:

1. Clip the chain close to the fabric at the *end* of the serger stitching line. (This won't work if you clip at the beginning of the stitching line.) (Fig. 25-6)

Fig. 25-6

Clip the thread chain at the end of the stitching line.



2. On the backside of the seam, separate the threads with a pin.
3. Pull on the looper thread and the chain stitch will pull out without any effort. (Fig. 25-7)

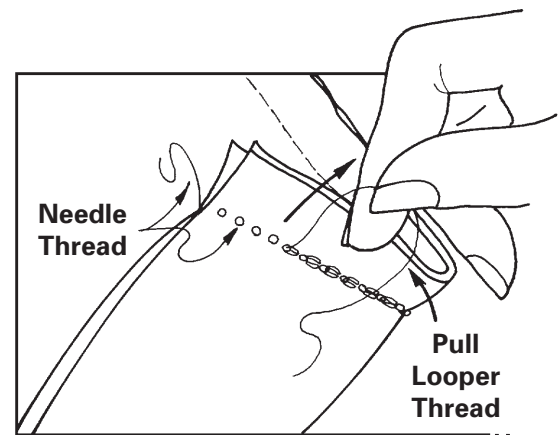


Fig. 25-7

Pull the looper thread to unravel the chain stitch.

Project 1

Casual Pants or Shorts

Are you looking for comfort while lounging at home or spending time with friends? Make these loose-fitting casual pants or shorts with an elastic waist and optional trim on the legs. (Fig. 1-1)

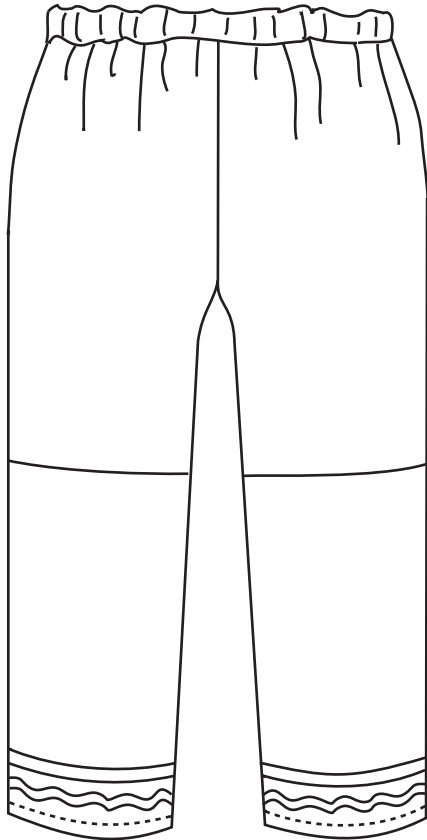


Fig. 1-1
Completed casual pants with embellished hem.

Directions: Use a $\frac{5}{8}$ -inch (1.5-cm) seam allowance.

1. To draw the pattern, measure your waist and hips. For pants, measure the length from your waist to your ankles. For shorts, measure the length from your waist to the length of your choice. Add 1 inch (2.5 cm) to the length for a hem. Use these measurements and Fig. 1-8 on page 94 to draw a pattern on pattern tracing cloth, adjusting the width and length as needed.
2. Fold the fabric in half lengthwise with selvages together and the right side on the inside. Pin the pattern pieces to the fabric. Cut two front and two back pieces from the fabric.
3. Pin the front pieces together at the center seam with right sides together and the upper edges even. Sew or serge the pieces together; if you're sewing rather than serging, clip the curve and finish the seam allowances with zigzag stitches. Repeat for the back pieces. (Fig. 1-2)

To make the pants or shorts, you will need:

- 45-inch (115-cm) wide cotton or flannel fabric: $2\frac{3}{4}$ yards (2.55 m) for pants; $1\frac{3}{8}$ yards (1.3 m) for shorts
- $1\frac{1}{2}$ yards (1.4 m) of $\frac{3}{4}$ -inch (2-cm) wide elastic
- $1\frac{1}{2}$ yards (1.4 m) each of one or two trims (optional)
- Thread to match fabric and trims
- Pattern tracing cloth
- Tape measure

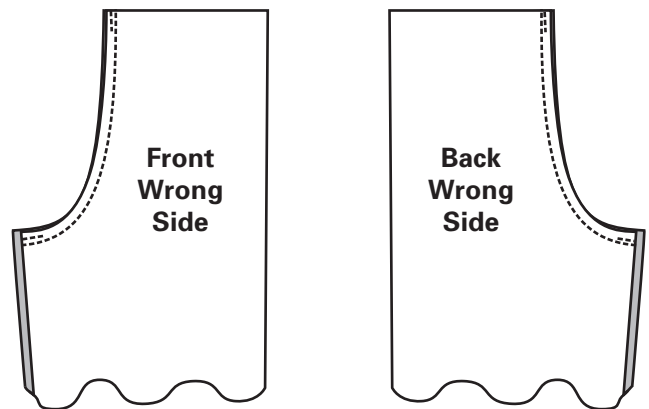


Fig. 1-2
Sew fronts together along center seam. Repeat for the back.

(continued on next page)

4. Pin the front to the back with right sides together and the upper edges even. Sew or serge the side seams. (Fig. 1-3)
5. With right sides together and the center seams aligned, pin each leg front and back together at the inseam. Begin at the end of one leg and sew or serge the seam to the end of the other leg. Reinforce the crotch seam with a second line of stitching sewn $\frac{1}{8}$ inch from the seam line in the seam allowance. (Fig. 1-3) Clip the curve. Turn the pants right side out.

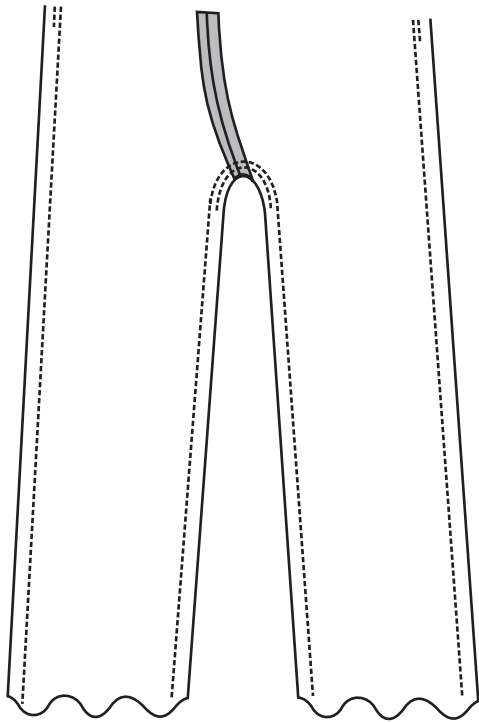


Fig. 1-3
Sew front to back along side seams and inner legs.

6. Finish the waist edge with a zigzag stitch. (Fig. 1-4) Then fold 1 inch (2.5 cm) to the inside of the pants to make a casing and pin. Stitch close to the lower edge of the casing, leaving a 2-inch (5-cm) opening to insert the elastic.

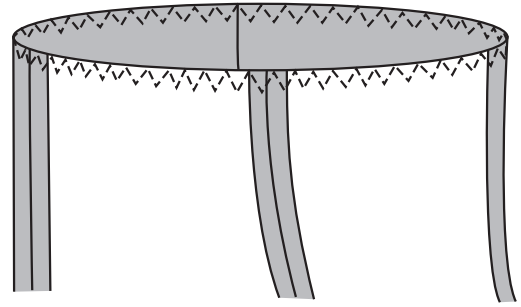


Fig. 1-4
Before folding the fabric to make a casing, serge or finish the waist edge with zigzag stitches.

7. Wrap elastic around your waist until it's snug, but comfortable and long enough to stretch over your hips. Mark the length you need on the elastic, adding 2 inches (5 cm) for overlapping the ends. Cut the elastic. Pin a safety pin through one end of the elastic and close the pin. Pull the pin and elastic through the casing, holding onto the loose end of the elastic. Overlap the elastic ends and stitch the overlap in a square pattern. Stitch the open edge of the casing closed. (Fig. 1-5)

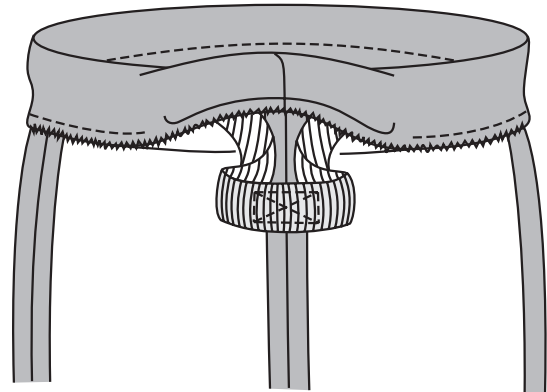


Fig. 1-5
Thread elastic through the casing. Overlap elastic ends and sew together.

(continued on next page)

Project 1: Casual Pants or Shorts (continued)

8. Try on the pants and mark the hem, allowing for any trim that will be below the hem. Allow for a 1-inch (2.5-cm) hem and trim away any excess fabric. Finish the leg edges. Press 1 inch (2.5 cm) of fabric to the inside and stitch close to the finished edge. (Fig. 1-6)

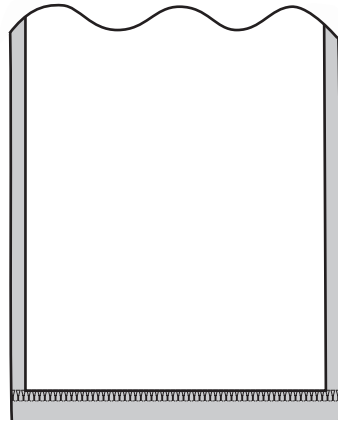


Fig. 1-6
Turn edge under 1 inch and stitch.

9. To embellish each leg with trim, begin and end at the inseam and overlap the ends, turning under the top end. Pin or use basting tape to hold the trim in place. Sew the trim in the center if it is narrow or along both edges if it is wide. (Fig. 1-7) To add lace to the hem, pin the top of the lace inside the leg and stitch it in place.

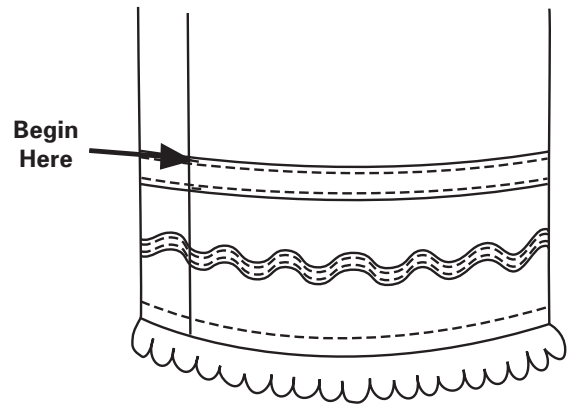


Fig. 1-7
Begin at inner leg seam and sew on trims.

(continued on next page)

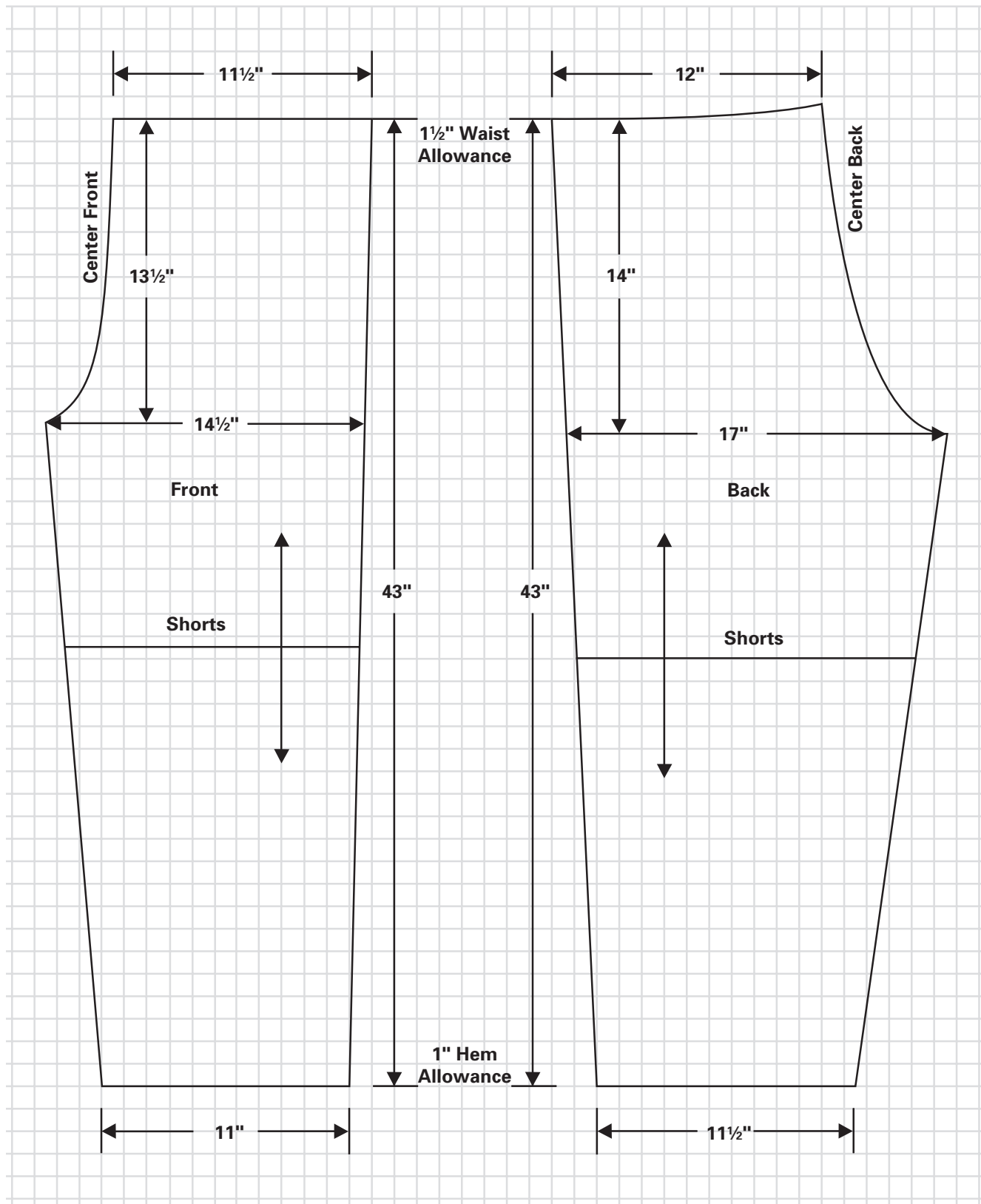


Fig. 1-8

Enlarge these drawings to make pattern pieces for the casual pants and shorts.

Project 2

Fringed Poncho

A poncho is a great accessory to wear just for fun or instead of a jacket. To make this poncho, use a colorful print, plaid, or solid fabric with a plain weave that will ravel evenly to make the fringe. It's important to cut the fabric on the exact crosswise and lengthwise grains to ensure an even fringe length. (Fig. 2-1)

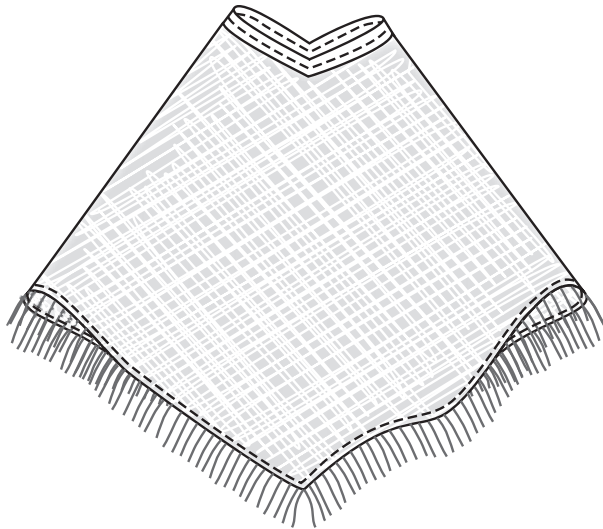


Fig. 2-1

Completed poncho with fringe.

To make the poncho, you will need:

- 1½ yards (1.4 m) of plain-weave fabric, 45 inches (115 cm) wide
- 1 yard (0.95 m) of fold-over braid or bias binding
- Thread to match fabric
- Disappearing fabric marker
- Yardstick or measuring stick

Directions:

1. Trim the fabric to a 45-inch (115-cm) square, cutting on the exact lengthwise and crosswise grains of the fabric.
2. With right sides facing, fold the fabric square in half diagonally to form a triangle. Then fold it in half diagonally again. (Fig. 2-2)

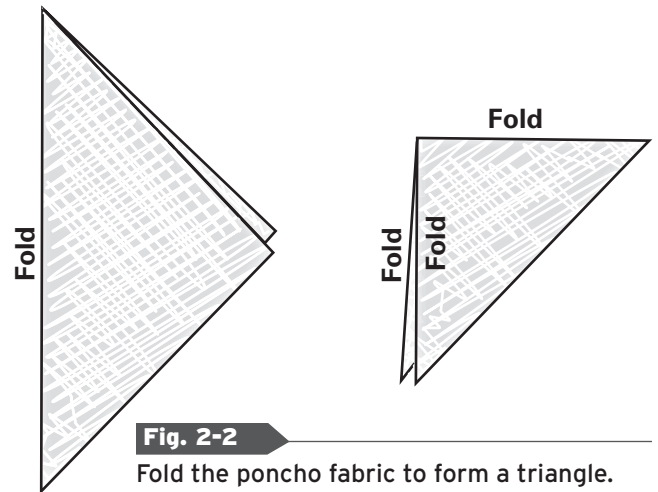


Fig. 2-2

Fold the poncho fabric to form a triangle.

3. Measure and mark 5 inches (12.5 cm) from the inner folded corner on each side of the triangle. Use a yardstick or measuring stick to draw a line to connect the marks. Cut along the marked line to create the neck opening of the poncho. (Fig. 2-3) (Note: If you need a slightly larger neck opening, measure and mark 6 inches (15 cm) from the inner folded corner on each side.)

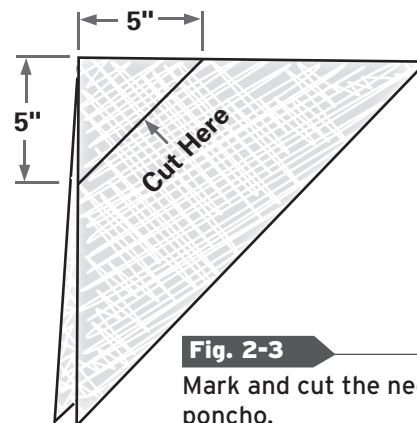


Fig. 2-3

Mark and cut the neck opening of the poncho.

(continued on next page)

4. Cut a length of braid or bias tape 3 inches (7.5 cm) longer than the perimeter of the neck opening. Open the braid or bias tape at one end. Turn the end under ½ inch (1.3 cm) and stitch in place.
5. Beginning with the raw end of the braid or tape and starting 2 inches (5 cm) before a corner, wrap the folded braid around the

neckline, placing the fabric edge even with the inside fold of the braid or bias tape. Pin in place. Make a fold (or miter) to smoothly turn each corner. To end, overlap the finished end with the raw beginning end. Stitch close to the inner edge of the braid (the loose edge opposite the fold). (Fig. 2-4)

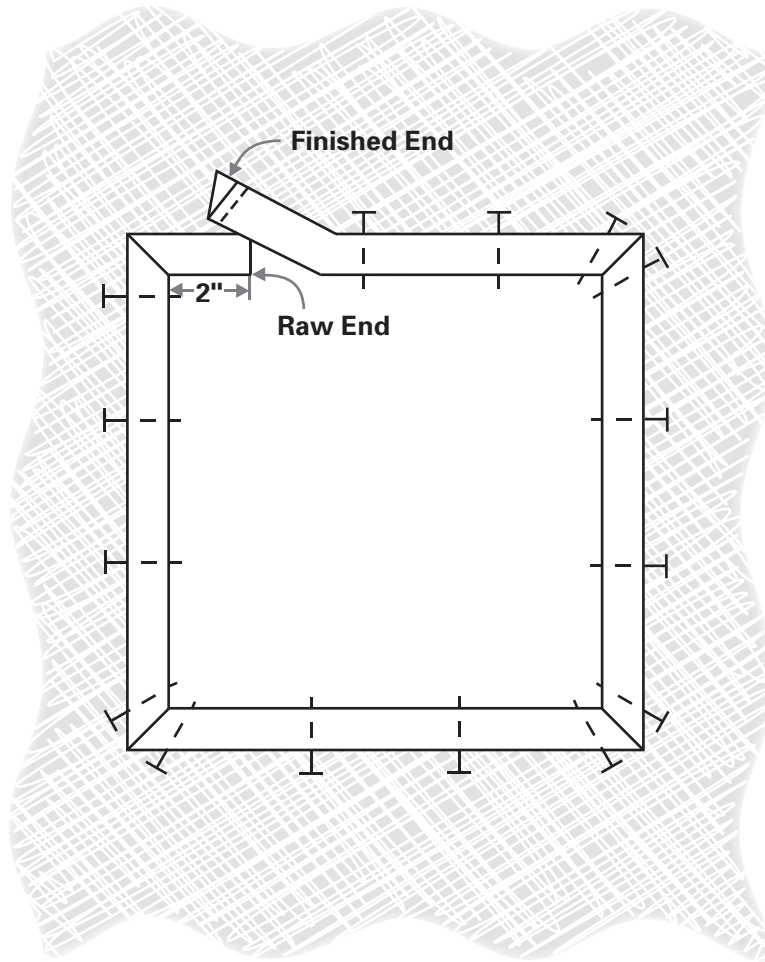


Fig. 2-4

Apply the braid to the poncho neckline and stitch close to the inner edge (the loose edge opposite the fold).

(continued on next page)

Project 2: Fringed Poncho (continued)

6. Use the fabric marker and draw a line $1\frac{1}{2}$ inches (3.8 cm) from the outer edge of the fabric. Stitch along the line. To ensure sharp corners, be sure to stop stitching with the needle in each corner, pivot, and continue stitching. (Fig. 2-5)
7. Clip the fabric edge at 2-inch (5-cm) intervals, up to, but not into the stitching line. Use a pin to remove the crosswise threads between the clips to create the fringe. (Fig. 2-6)

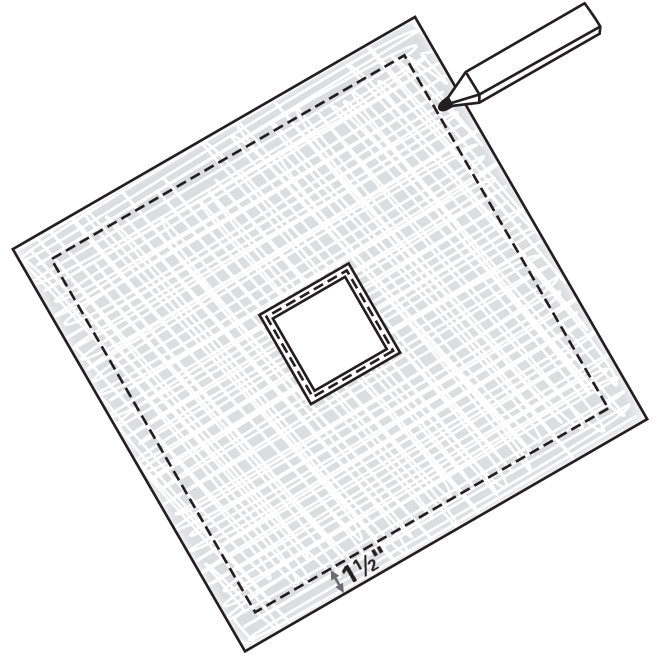


Fig. 2-5

Stitch on the line $1\frac{1}{2}$ inches (3.8 cm) from the outer edge of the poncho.

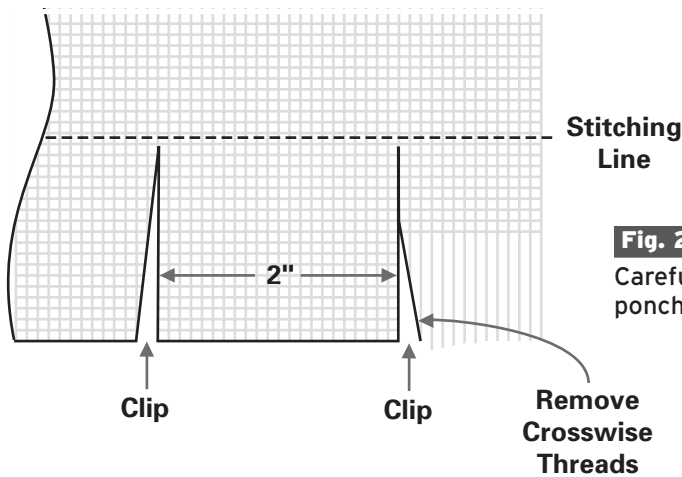
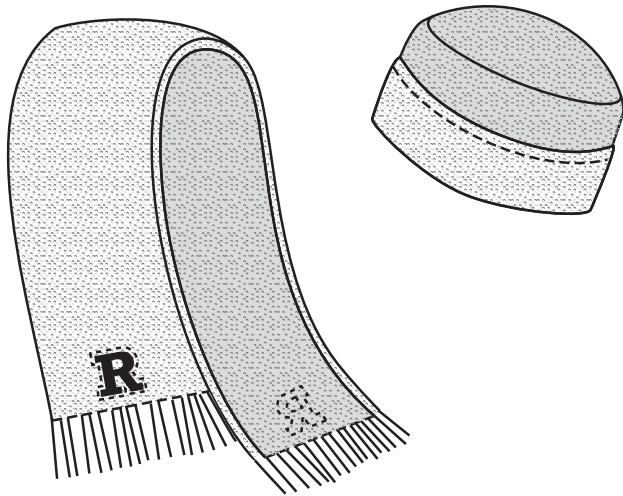


Fig. 2-6

Carefully remove the crosswise threads to create the poncho fringe.

School Spirit Fleece Scarf and Hat

Show your school spirit when you make this double-layer scarf and matching hat. Use fleece in your school colors, and cut one or more school letters out of one layer of fleece on the scarf ends. Topstitch around the letter to create a reverse appliqué. Then cut fringe in the ends of the scarf. A rotary cutter is ideal for cutting fleece and makes a smooth, even cut. (Fig. 3-1)

**Fig. 3-1**

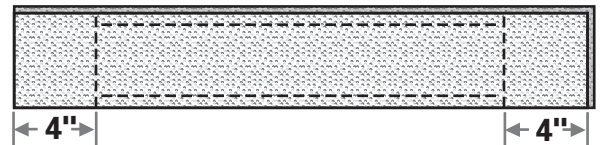
Completed scarf and hat.

To make the scarf and hat, you will need:

- ½ yard (0.50 m) each of two colors of medium-weight fleece
- Thread to match one fleece color
- Tracing paper
- Chalk pencil
- Water-soluble stabilizer
- Small, sharp scissors
- Permanent, fine-tip marker
- Temporary adhesive basting spray
- Rotary cutter, wide clear cutting guide, and cutting mat (optional)
- Scissors with decorative edge (optional)

Directions:

1. To make the scarf, cut one, 9-inch (23-cm) wide strip across the width of each color of fleece fabric. Cut off the selvages.
2. Pin the fleece strips together with the wrong sides facing and edges even. (*Note:* To tell which side is the wrong side of fleece, gently pull on the long, crosswise edge—it will curl to the wrong side.)
3. Stitch the ends of the layers together 4 inches (10 cm) in from the short edges. Begin and end at the stitching lines. Sew the long edges together ½ inch (1.3 cm) from the raw edge. Trim the long edges using scissors with a decorative blade, if

**Fig. 3-2**

Stitch the short edges of the scarf first. Then stitch the long edges.

desired. (Fig. 3-2)

4. To cut the fringe on each end of the scarf, cut ½-inch (1.3-cm) wide strips up to, but not into, the stitching line.
5. Draw a school letter 4 to 6 inches (10 to 15 cm) tall on paper, making the space between the lines of the letter ½-inch to ¾-inch (1.3-cm to 2-cm) wide as indicated.

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Project 3: School Spirit Fleece Scarf and Hat (continued)

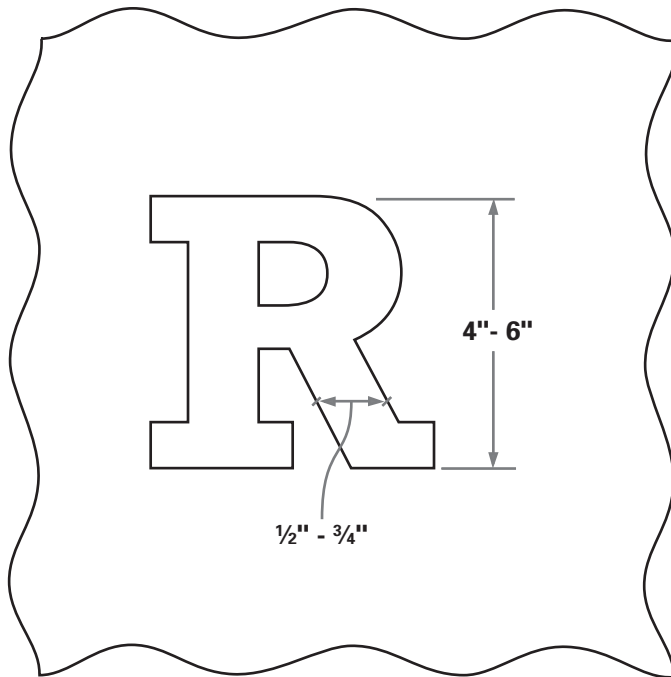


Fig. 3-3
Draw your school letter on paper.

(Fig. 3-3)

6. Cut two, 8-inch (20.5-cm) squares of water-soluble stabilizer. Use the permanent marker to trace the letter in the center of each piece. Spray the back of the stabilizer squares with adhesive basting spray. Fasten a square of stabilizer to each end of the scarf, aligning the side and lower edges with the stitching lines. Be sure the bottom of each letter is near the fringe. Pin the edges of the stabilizer to the scarf. (Fig. 3-4)
7. Use thread to match the top fleece color to straight stitch along the outline of the letter. Gently tear away the stabilizer. If any

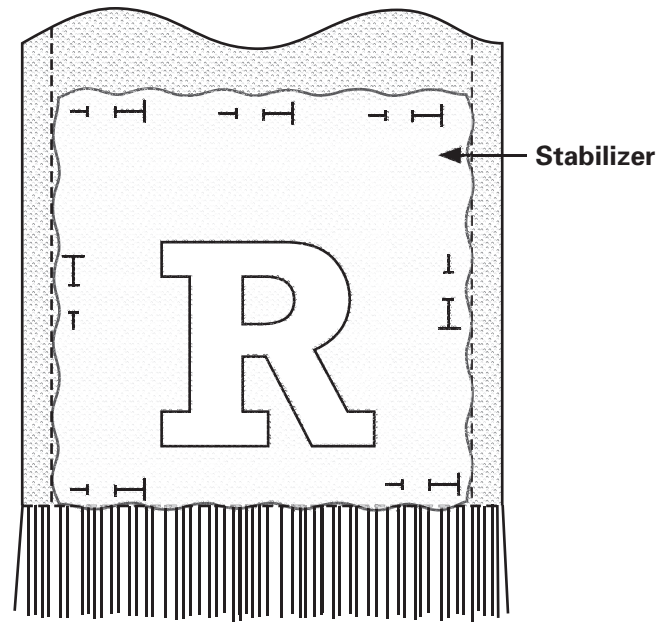


Fig. 3-4
Evenly align the stabilizer on each end of the scarf.

stabilizer remains in the stitching, use a damp cloth to wipe it away.

8. Use small, sharp scissors to carefully cut out the center of each letter, cutting only through the top layer of fleece. The reverse fleece color will show through the letter. (Fig. 3-5)

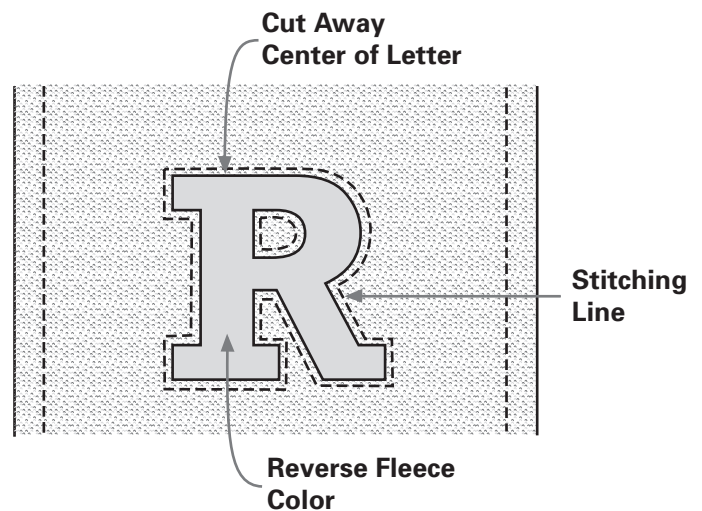


Fig. 3-5
Cut out the letter through just the top layer of fleece.

(continued on next page)

9. For the top of the hat, draw one, 8-inch (20.5-cm) circle on paper as a pattern and cut it out. Use the pattern to cut one fleece circle for the top of the hat. For the side band of the hat, cut one 8½ inch × 23 inch (21.8 cm × 58.5 cm) strip on the crosswise grain from each color of fleece fabric.
10. With right sides facing and using a ¼-inch (6-mm) seam allowance, sew the short ends of each side band together to form a tube. Place one side-band tube inside the other with right sides facing and the seams aligned. Sew the tubes together along one edge. (Fig. 3-6)

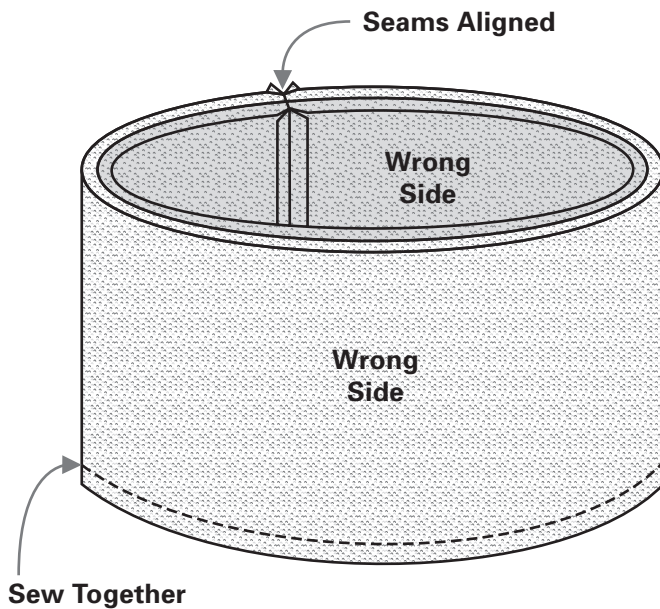


Fig. 3-6
Sew the side strips of the hat together on one edge.

11. Turn the side band right side out. Fold it on the seam line and press it with your fingers—do not use an iron to press fleece. Topstitch the layers together ½ inch (1.3 cm) from the seam edge. Baste the raw

edges together. Pin the raw edges of the side band to the right side of the hat top. Sew the side band to the hat top using a ¼-inch (6-mm) seam allowance. (Fig. 3-7)

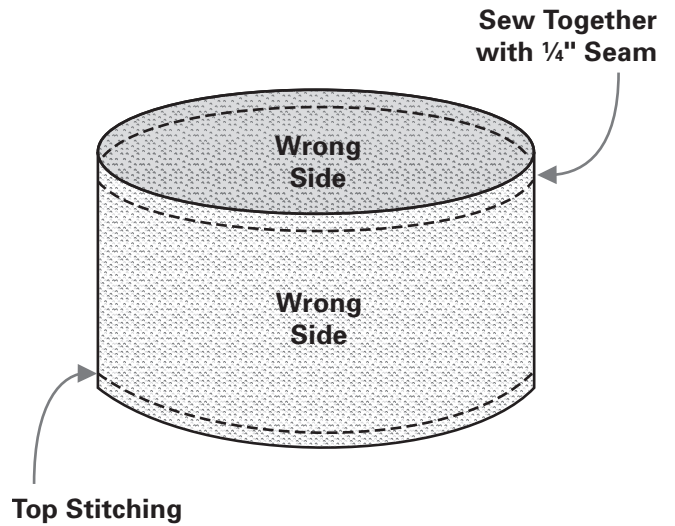


Fig. 3-7
Sew the hat top to both layers of the side band using a ¼-inch (6-mm) seam. Note that both sides of the side band are finished, so either side can become the inner, or "wrong," side.

12. Turn the hat right side out. Roll the lower edge of the side band up 2½ inches to 3 inches (6.5 cm to 7.5 cm). (Fig. 3-8)

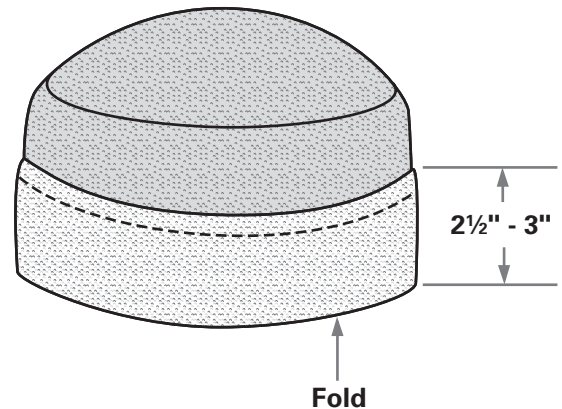


Fig. 3-8
Roll up the side band of the hat to get the desired band width.

(continued on next page)

Bathrobe

This long, zip-front bathrobe is made with cut panels of fabric. The materials listed and instructions are for a long robe, but you can make it shorter if you prefer—just alter the yardage you will need accordingly. Good fabrics to use are fleece, flannel knit, or another heavyweight stretch fabric that will ease well. Measure your wrists to determine how much ribbing you will need for the sleeve cuffs. (Fig. 4-1)



Fig. 4-1

Completed robe.

To make the long bathrobe, you will need:

- ❑ Fleece or heavyweight knit fabric 60 inches (150 cm) wide: *Small*— $2\frac{3}{8}$ yards (2.20 m); *Medium*— $2\frac{7}{8}$ yards (2.65 m); *Large*— $3\frac{1}{8}$ yards (2.90 m)
- ❑ $2\frac{1}{2}$ -inch (6.5-cm) wide folded ribbing in length determined, plus 1 inch (2.5 cm)
- ❑ 22-inch (56-cm), nonseparating sports zipper
- ❑ Thread to match fabric color
- ❑ Water-soluble fabric marker
- ❑ $\frac{1}{4}$ -inch (6-mm) wide water-soluble, self-adhesive basting tape
- ❑ Yardstick or long, clear cutting guide

Getting Started: The cutting dimensions for the robe fabric are for average sizes and are based on hip measurements, plus 8 inches to 10 inches extra for wearing ease.

- ❑ Measure your hips to decide which size is best for you, and make adjustments as needed. See the measurements in Step 1 of the directions.
- ❑ To determine the cut length, measure from the top of your shoulder to the length you would like for the robe and add $1\frac{1}{4}$ inches (3.2 cm) for hem and seam allowances.
- ❑ Use a $\frac{1}{4}$ -inch (6-mm) seam allowance.

Directions:

1. To cut the robe front and back, cut two rectangles, based on one of the following:
 - ❑ Small, 27 inches (68.5 cm) \times cut length
 - ❑ Medium, 28 inches (71 cm) \times cut length
 - ❑ Large, 30 inches (76 cm) \times cut length
2. For any size, cut the following:
 - ❑ Cut one strip $6\frac{1}{2}$ inches \times $20\frac{1}{2}$ inches (7.3 cm \times 52.3 cm) for the collar.
 - ❑ Cut four rectangles that are 6 inches \times 7 inches (15 cm \times 18 cm) for the pockets.
 - ❑ From the ribbing, cut two lengths that are each equal to your wrist measurement, plus $\frac{1}{2}$ inch (1.3 cm).
 - ❑ To cut the sleeves, fold the fabric in half. Use a fabric marker and yardstick to draw the cutting lines, as shown in the illustration. Note that sleeve dimensions are given for each size. (Fig. 4-2)

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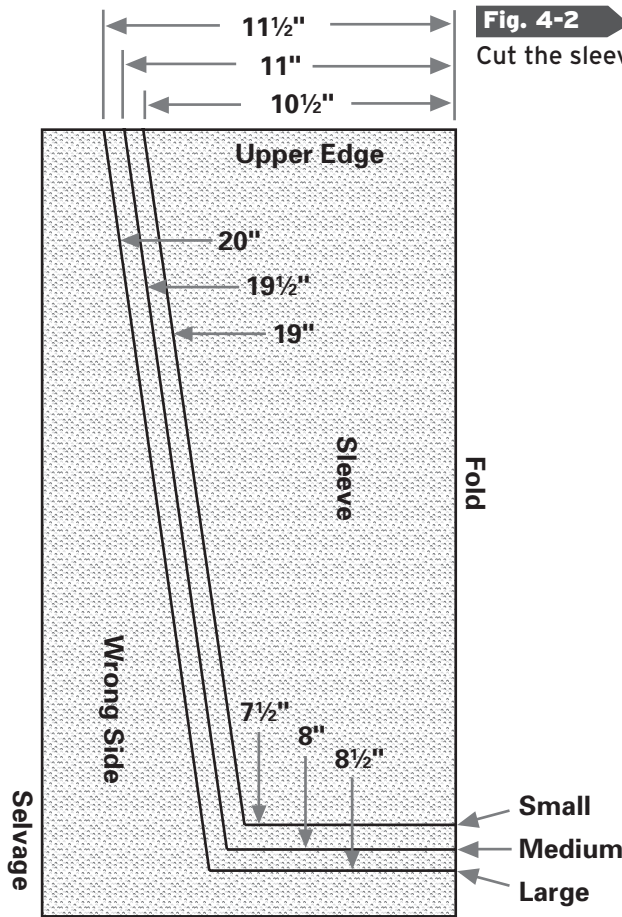


Fig. 4-2
Cut the sleeves for your robe the right length.

- To mark the zipper placement, put the front rectangle of the robe on a flat surface. Draw a 22-inch (56-cm) line from the neck edge down the center front. Cut along the line and cut a 1/4-inch (6-mm), inverted "V" at the base. (Fig. 4-4)

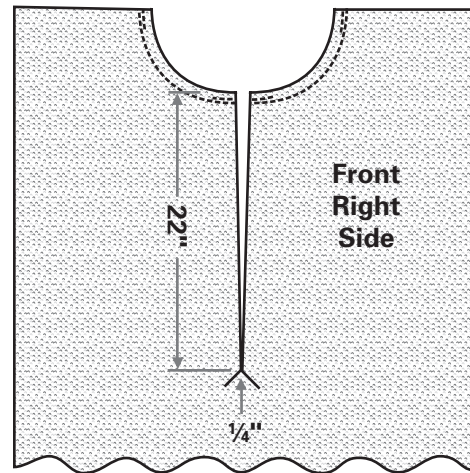


Fig. 4-4
Cut a 22-inch (56-cm) slash from the neck edge down the middle of the robe front. Add a 1/4 inch (6-mm) inverted "V" at the bottom.

- Fold the front and back rectangles in half lengthwise with right sides facing. Use the fabric marker to draw the cutting lines for the neckline as shown. Cut along the lines. Staystitch each neck edge from the center to the shoulder edge. (Fig. 4-3)

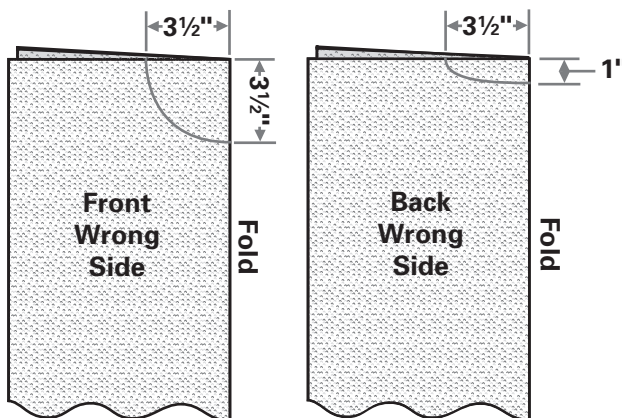


Fig. 4-3
Cut the neck edges of the robe and staystitch to keep the neckline from stretching.

- Close the zipper. On the front of the zipper, apply a strip of basting tape along the outer edge of each side of the zipper tape. Remove the paper backing only from the basting tape on the right-hand side of the zipper. Place the zipper front-side down and completely to the right of the zipper opening, evenly aligning the edges. The zipper pull should be 3/4 inch (2 cm) below the neck edge, and the zipper stop should be just below the cut opening in the fabric. Sew the zipper tape to the edge, using a 1/4-inch (6-mm) seam allowance. (Fig. 4-5)

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Project 4: Bathrobe (continued)

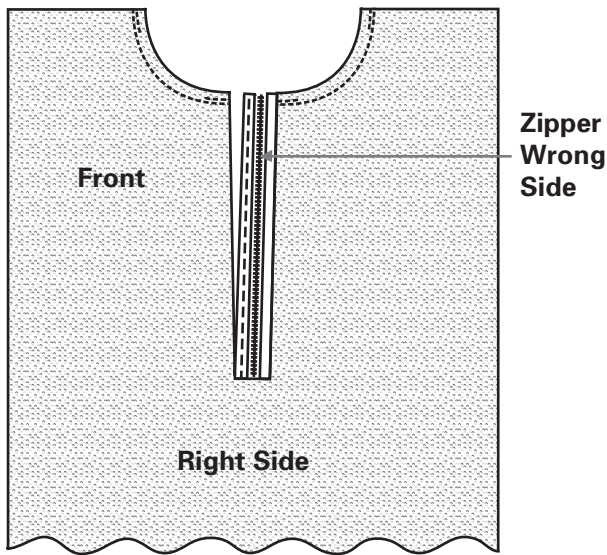


Fig. 4-5

Evenly align the cut edge of the zipper opening with the edge of the zipper tape. Stitch in place.

6. Open the zipper and turn the sewn edge to the wrong side of the opening. (Fig. 4-6)

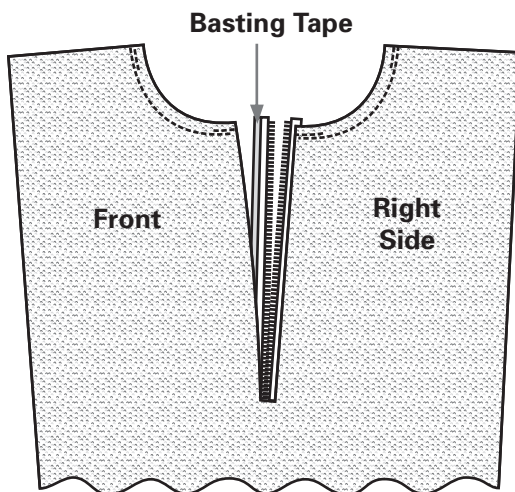


Fig. 4-6

After stitching, open the zipper and turn the sewn edge to the wrong side of the opening.

7. Remove the paper backing from the basting tape on the remaining zipper tape.

With right sides together, evenly align the zipper tape with the cut edge of the fabric on the left front of the robe. Make sure it is positioned in alignment with the side of the zipper that is already sewn. Stitch the second side of the zipper tape in place. (Fig. 4-7)

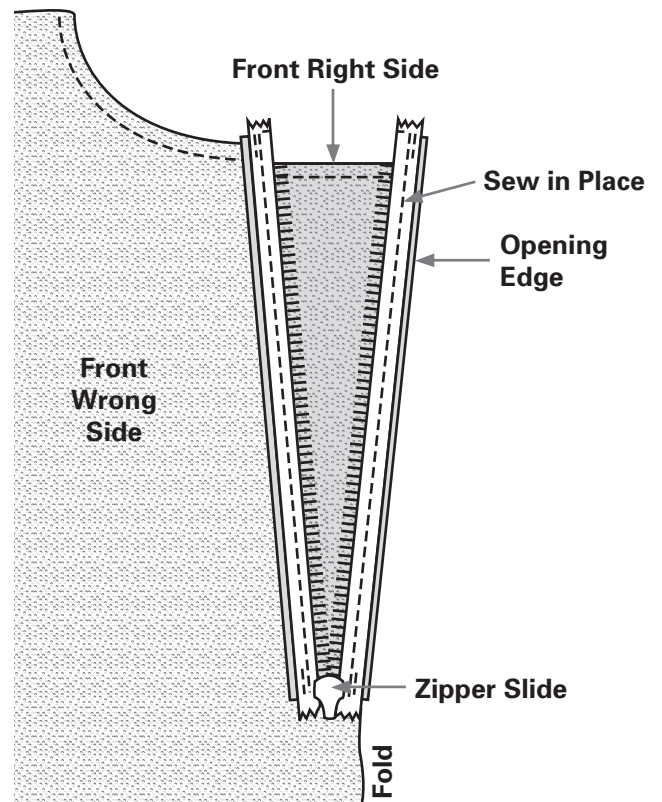


Fig. 4-7

Stitch the remaining side of the zipper to the robe front.

8. Close the zipper. With the right side of the front facing up, tuck in the inverted “V” at the base of the zipper. Slipstitch the fabric to the zipper tape at the base of the zipper.
9. Fold the collar in half lengthwise with right sides together. Sew the short ends of the collar closed. Turn the collar right side out and baste the long, open edges together. Mark the center of the basted edge.

(continued on next page)

10. With right sides facing, sew the robe front and back together at the shoulders. Turn the robe right side out and unzip the zipper.
11. Mark the center back of the neckline. Pin the raw, basted edge of the collar to the wrong side of the neckline, with the front edges even and the center-back marks matching.
12. Stitch the collar to the robe. Then understitch the collar seam to the robe. Turn the collar to the right side.
13. Mark the center, upper edge of each sleeve. With right sides together and the center marks aligned with the shoulder seams, pin sleeves to the front and back panels. Sew in place. Backstitch at the beginning and ending of each seam. (Fig. 4-8)

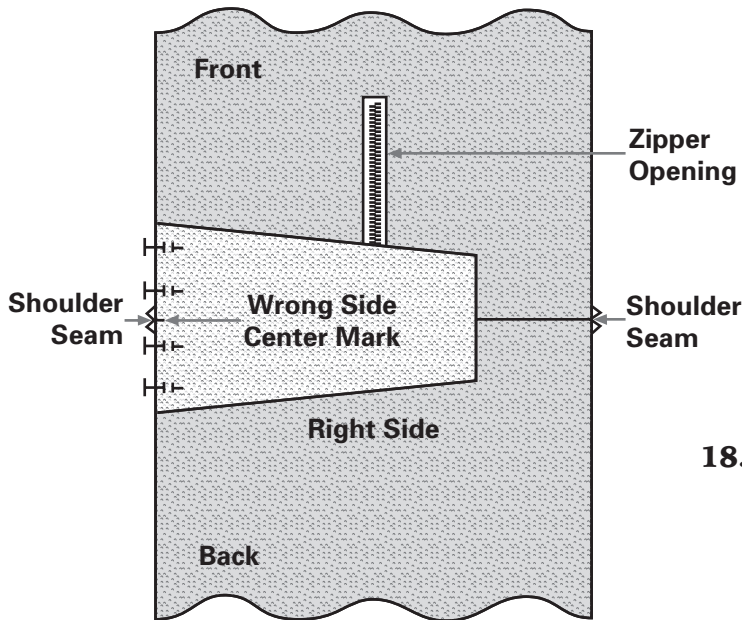


Fig. 4-8

Match the center mark on the sleeve with the shoulder seam, and pin.

14. With right sides facing, place the upper edge of the pocket pieces $9\frac{1}{2}$ inches (24.3 cm) below the underarm sleeve edge on the front and back panels. Pin the pocket pieces in place.
15. Sew the pockets in place. Then fold them out over the seam allowance.

16. With right sides together, evenly pin the front, back, side, sleeve, pocket, and lower edges.
17. Beginning at the end of the sleeve, sew the underarm seam, continuing down the side, around the pocket outer edges and down the side to the lower edge. Backstitch at the beginning and ending of each seam. (Fig. 4-9) Repeat for the remaining side.

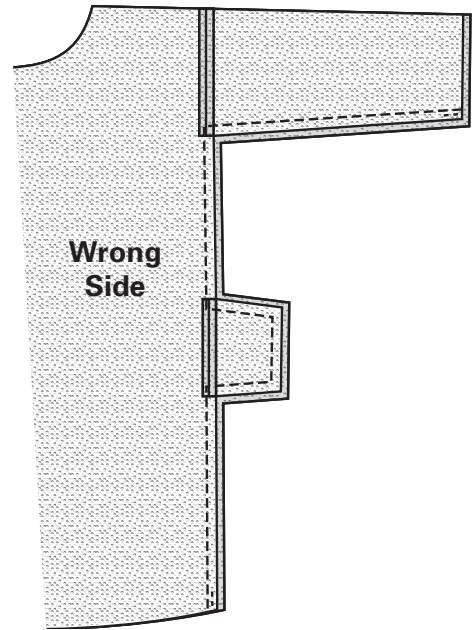


Fig. 4-9

Stitch the underarm and side seam as one continuous seam.

18. To add the ribbing cuffs to the sleeves, open the folded ribbing and sew the short ends together with right sides facing. Refold the ribbing with the seam on the inside and the raw edges even.
19. With the ribbing seam aligned with the sleeve underarm seam, pin the ribbing raw edges to the right side of the sleeve end. Stretch the ribbing as needed to fit. Stitch in place.
20. Finish the lower, raw edge of the robe with zigzag stitches or serging. Turn the hem under 1 inch (2.5 cm) and topstitch in place.

Project 5

Faux Suede Wristlet

This wristlet is the perfect size for carrying your lip gloss, ID card, iPod®, cell phone, or some favorite photos. Made of faux suede, it's lined and features a zipper and 12-inch (30.5-cm) wrist strap that's attached with a swivel hook. For fun, add a dimensional faux flower with a button center to the front of the wristlet. Pins will leave holes in faux suede, so it's best to use basting tape instead. Basting tape will also help prevent the suede from shifting as you sew. (Fig. 5-1)

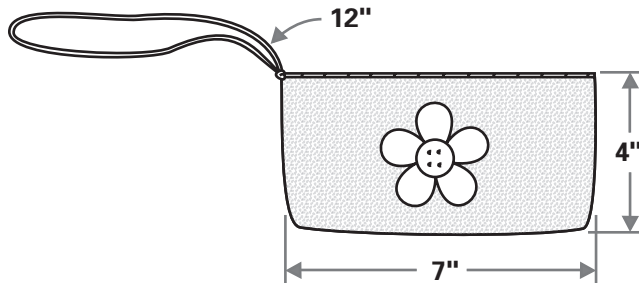


Fig. 5-1

Completed faux suede wristlet.

To make the wristlet, you will need:

- Faux suede: 8 inch \times 14 inch (20.5 cm \times 35.3 cm) piece for wristlet; 3-inch (7.5-cm) square of contrasting color for flower (optional)
- 8 inch \times 10 inch (20.5 cm \times 35.3 cm) piece of coordinating cotton fabric for lining
- 7 inch (18 cm) zipper
- Handbag hardware: swivel hook and ring
- Self-adhesive, double-sided basting tape
- Tracing paper

Directions: Use a $\frac{1}{4}$ -inch (6-mm) seam allowance.

1. From the faux suede, cut the following:
 - One, $\frac{1}{2}$ inch \times 14 inch (1.3 cm \times 35.5 cm) strip for the strap
 - One, $\frac{1}{2}$ inch \times 2 inch (1.3 cm \times 5 cm) strip for the loop

- Two, 5 inch \times 8 inch (12.5 cm \times 20.5 cm) rectangles for the wristlet
(Note: Remember, faux suede has a nap, so be sure to cut the rectangles with the nap going in the same direction on both pieces.)

2. From the cotton fabric, cut two, 5 inch \times 8 inch (12.5 cm \times 20.5 cm) rectangles for the lining.
3. Trim the lower corners of the faux suede and lining to slightly round them.
4. Trace the flower pattern onto tracing paper and cut it out. Cut one flower from the contrasting color of faux suede. (Fig. 5-2)

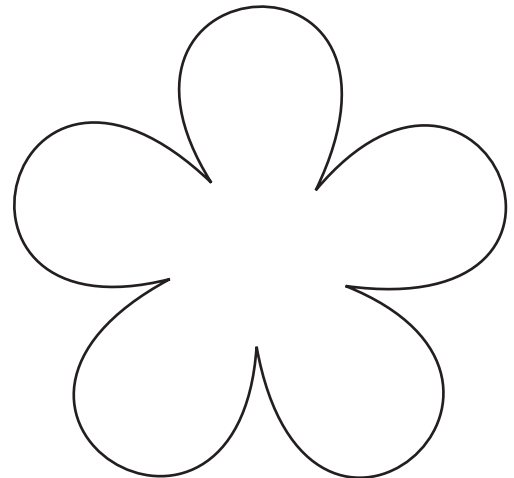


Fig. 5-2

Trace the flower pattern to appliqué on the wristlet.

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- Use basting tape to adhere the flower to the right-side center of one faux suede rectangle. Topstitch in place close to the edges of the flower.
- Adhere basting tape to the long straight edge on the right side of each faux suede and cotton rectangle. Remove the paper backing and adhere a suede rectangle to the right side of one zipper tape, aligning the edges and positioning the zipper pull $\frac{3}{4}$ inch (2 cm) from the short edge. Repeat to apply a cotton rectangle to the opposite side of the same zipper tape. Stitch the fabrics to the zipper tape $\frac{1}{4}$ inch (6 mm) from the edge. (Fig. 5-3) Then fold the sewn fabric pieces over the zipper tape with wrong sides together.

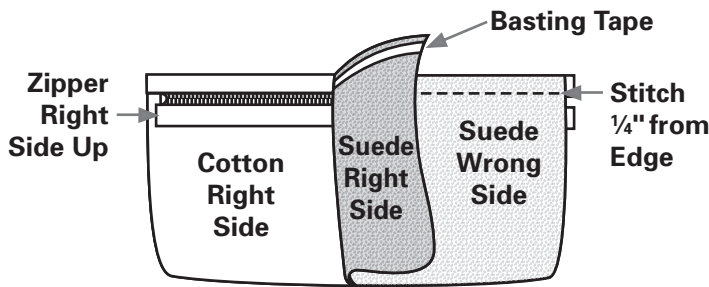


Fig. 5-3
Apply basting tape to hold the zipper in place before stitching.

- Repeat Step 3 to sew the two remaining fabric rectangles to the remaining zipper tape. When placed flat with the zipper right side up, the suede pieces should be facing right side up on each side of the zipper. The cotton pieces should be right side down. (Fig. 5-4)

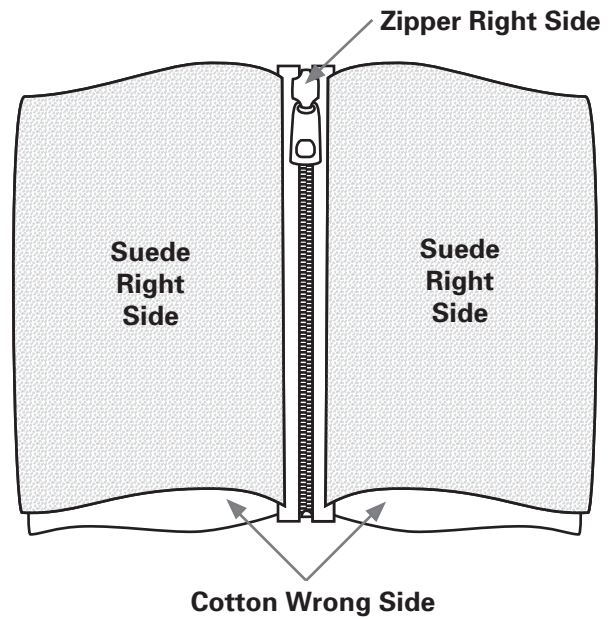


Fig. 5-4
Once the zipper is sewn, lay the wristlet faux suede up as indicated.

- To add the ring for the swivel hook, slide the ring onto the center of the $\frac{1}{2}$ inch \times 2 inch (1.3 cm \times 5 cm) suede strip. With wrong sides facing, fold the strip in half and adhere the short ends together with basting tape. Use basting tape to adhere the ends to the edge of a suede piece next to the base of the zipper. (Fig. 5-5)

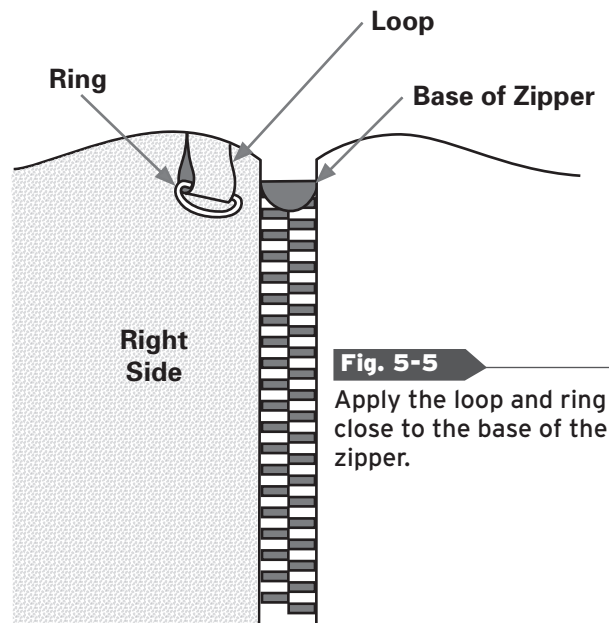


Fig. 5-5
Apply the loop and ring close to the base of the zipper.

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Project 5: Faux Suede Wristlet (continued)

9. Open the zipper. Then place the fabric pieces on a flat surface with the right sides of the suede pieces facing each other and the right sides of the cotton pieces facing each other. Use basting tape to adhere the edges together, making sure the edges are aligned at the zipper. Sew the layers together, leaving a 4-inch (10-cm) opening in the long edge of the cotton pieces. (Fig. 5-6)

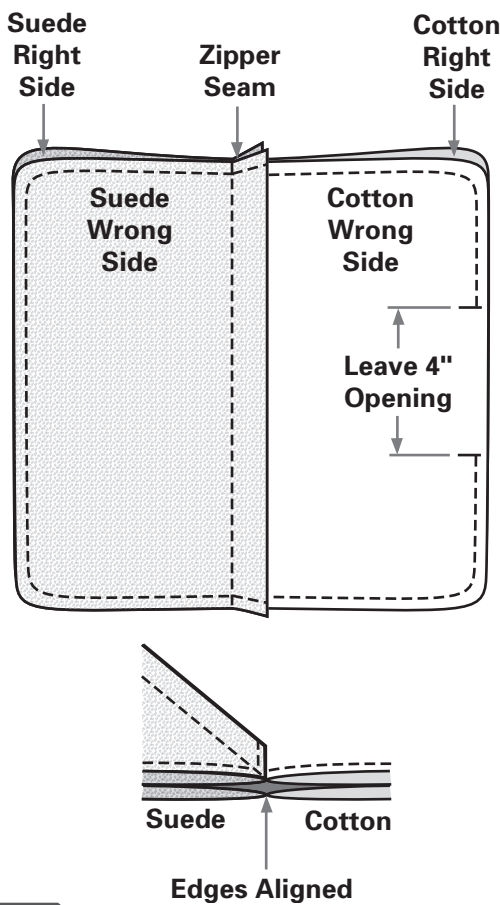


Fig. 5-6

Be sure that seam allowances and edges of wristlet align before stitching.

10. Trim the seam allowances to $\frac{1}{8}$ inch (3 mm), open the zipper, and turn the bag right side out through the opening in the lining. Stitch the opening closed with machine or hand stitches. Tuck the lining in the bag.
11. To make the strap, apply a strip of basting tape along one long edge on the wrong side of the $\frac{1}{2}$ inch \times 14 inch (1.3 cm \times 35.5 cm) faux suede strap. Remove the paper backing on the adhesive strip and fold the strap in half lengthwise, fastening the edges together. Stitch close to the raw edges and across both ends. Bring the ends of the strap together, matching the long, stitched edges. Wrap them around the ring of the swivel hook and stitch in place. (Fig. 5-7)

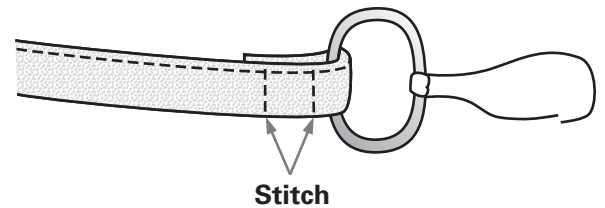


Fig. 5-7

Securely stitch the strap to the swivel hook.

12. Attach the swivel hook to the loop on the bag.

Trendy Trimmed Purse

Accessories can make an outfit, and you can have the perfect purse to go with any ensemble when you make it yourself. This trendy purse is roomy and also has a divided pocket to keep your cell phone or other items handy. Choose a fun print, stripe, or solid color fabric that is a medium to heavy in weight and trim it with a whimsical trim, such as feather trim, pom-pom trim, or beaded trim with a decorative tape. (Fig. 6-1)

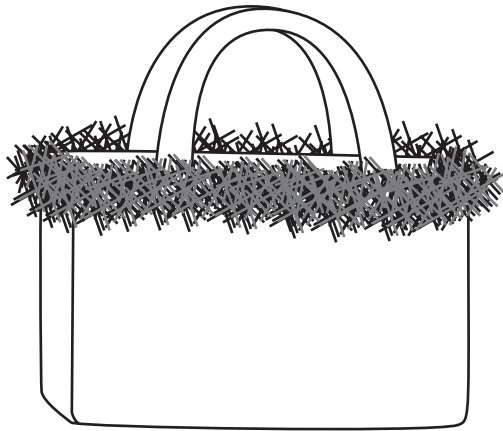


Fig. 6-1

Make your own trendy trimmed purse.

To make the trimmed purse, you will need:

- ¼ yard (0.25 m) of medium- to heavy-weight woven fabric
- ¼ yard (0.25 m) of lining fabric
- ¼ yard (0.25 m) of fusible interfacing
- 24 inches (61 cm) of decorative fringe or trim
- Thread to match fabric
- Disappearing fabric marker
- Pattern tracing cloth or tracing paper
- Yardstick or wide, clear cutting guide
- Permanent fabric adhesive (optional)

Directions: Use a ¼-inch (6-mm) seam allowance.

1. On the pattern tracing cloth or tracing paper, draw an 8½ inch × 9½ inch (21.8 cm × 24.3 cm) rectangle for the purse front and back. Draw a 6 inch × 7 inch (15 cm × 18 cm) rectangle for the inside pocket. Cut the patterns out of the tracing cloth or paper.
2. Use the patterns to cut two purse front and two purse back rectangles each from the woven fabric, lining, and fusible interfacing. Also cut two, 2 inch × 14 inch (5 cm × 35.5 cm) strips each of woven fabric and interfacing for the handles. Fuse each interfacing piece to the wrong side of a woven fabric piece.
3. Fold the pocket rectangle in half lengthwise with right sides facing. Sew the edges together, leaving an opening in the lower edge for turning. Trim the corners and turn the pocket right side out. Press the edges, pressing the opening seam allowances under. Slipstitch the opening closed.
4. Pin the pocket to the center of one lining rectangle with the pocket upper edge 2¼ inches (6 cm) from the lining upper edge. Edgestitch the sides and lower edge of the pocket to the lining. Mark a vertical line in the center of the pocket and stitch along the line. Be sure to backstitch at the beginning and ending of all edgestitching.

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Project 6: Trendy Trimmed Purse (continued)

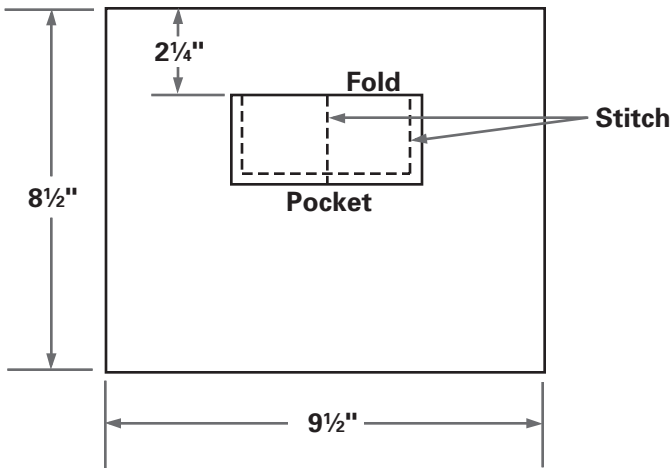


Fig. 6-2

Remove the pins as you edgestitch the pocket in place.

(Fig. 6-2)

5. With right sides together, sew the front and back rectangles together along the two 8½-inch (21.8-cm) side edges and the 9½-inch (24.3-cm) lower edges. Repeat for the lining rectangles, leaving a 5-inch (12.5-cm) opening in the center of the lining

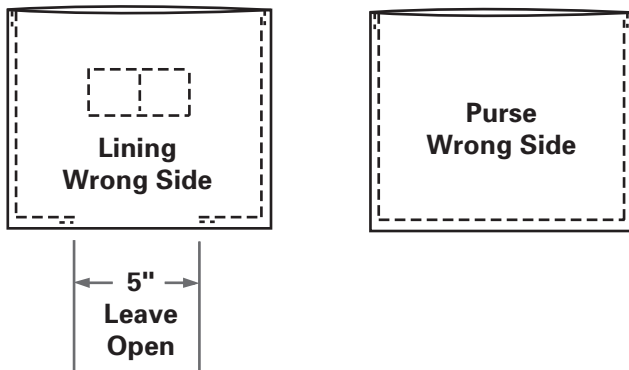


Fig. 6-3

Stitch the purse rectangles and lining rectangles together, leaving an opening in the bottom of the lining rectangle.

lower edge. (Fig. 6-3)

6. Trim the seam allowances to the stitching at the corners. Apply seam sealant at the corners to prevent raveling. Allow the seam sealant to dry completely. Then press all seam allowances open.
7. To create box corners on the lower edge of the purse, flatten each lower corner and center the seam. Measure up 1 inch (2.5 cm) from the bottom of the seam and draw a line perpendicular to the seam. Stitch along the line, backstitching at the beginning and ending of the stitching line. Repeat for the lining. (Fig. 6-4)

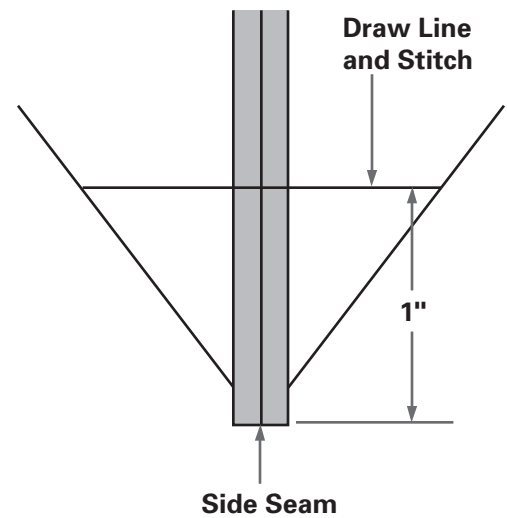


Fig. 6-4

Creating box corners will give the purse a flat bottom when completed.

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- Turn the purse right side out, but do not turn the lining right side out. With right sides facing, place the purse inside the lining. Evenly align the upper edges and the side seams. Pin the upper edges together. Stitch the upper edges together through all layers. (Fig. 6-5)

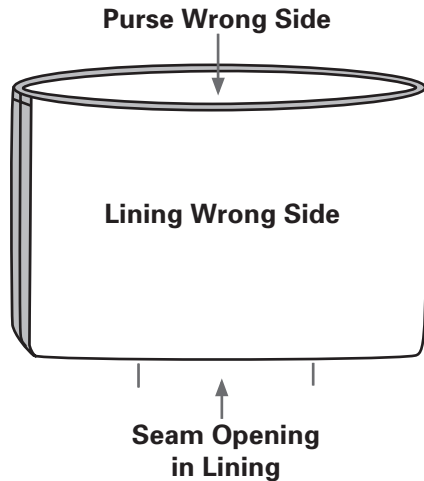


Fig. 6-5
Stitch the lining and the purse fabric together at the upper edge.

- Pull the purse through the opening in the lining, turning the lining right side out. Slipstitch the opening in the lining closed. Then tuck the lining inside the purse. Press the upper edge, making sure the lining doesn't show on the right side of the purse.
- To make each handle, press the short ends of the strip under $\frac{1}{2}$ inch (1.3 cm). Fold the strip in half lengthwise with right sides facing and sew the long edges together. Turn the strips right side out and press with the seam in the center. Edgestitch the short edges closed. (Fig. 6-6)

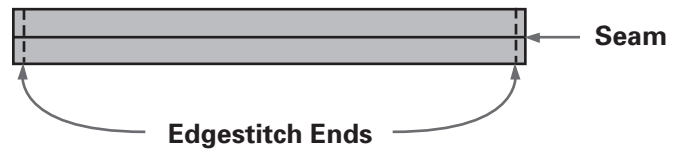


Fig. 6-6
Creating the purse handles requires accurate stitching.

- Pin both ends of one handle to the outside of the purse front, 2 inches (5 cm) from the side seams, with the handle ends 1 inch (2.5 cm) below the purse upper edge. Be careful not to twist the handle. Stitch as shown. Repeat to sew the remaining handle to the purse back. (Fig. 6-7)

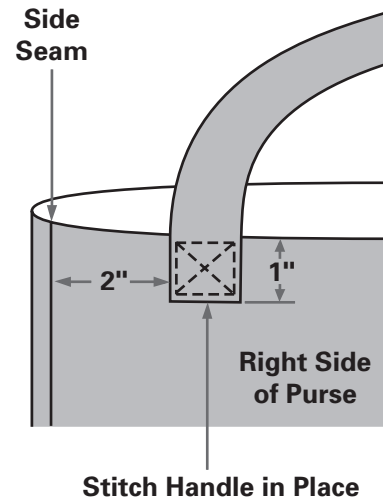


Fig. 6-7
Securely stitch the handles in place, using a box pattern with an "X" through the middle, as shown.

- Measure around the upper edge of the purse. Cut a trim length equal to this measurement, plus $\frac{1}{2}$ inch (1.3 cm). Sew the trim ends together with right sides facing. Sew the trim around the upper edge of the purse or glue it in place with permanent fabric adhesive.

Messenger Bag

Carry your books and notebooks in style when you make a messenger bag with a shoulder strap. To give your bag sturdiness and durability, choose a tightly woven heavyweight fabric, such as canvas, twill, or a decorator fabric. To add your own designer touch, select a solid-color fabric and embellish it with fabric paints before cutting out the pieces—be sure to let the paint dry overnight before cutting. (Fig. 7-1)

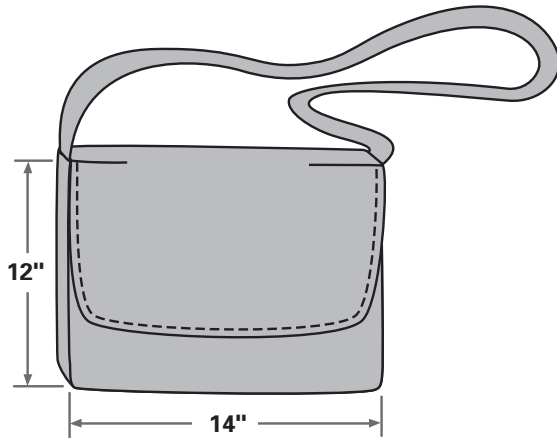


Fig. 7-1

Make your messenger bag in a sturdy fabric, such as denim.

To make the messenger bag, you will need:

- $\frac{3}{4}$ yard (0.7 m) of heavy woven fabric
- $\frac{1}{2}$ yard (0.5 m) of lining fabric
- $\frac{1}{2}$ yard (0.5 m) of fusible medium- to heavy-weight interfacing
- 15 inches (38 cm) of $1\frac{3}{4}$ -inch (4.5-cm) wide grosgrain (GROH-grayn) ribbon to coordinate with woven fabric
- $1\frac{1}{4}$ yards (1.15 m) of $1\frac{1}{2}$ -inch (3.8-cm) wide strap webbing to coordinate with woven fabric
- Thread to match fabric
- Disappearing fabric marker
- Pattern tracing cloth or tracing paper
- Yardstick or wide, clear cutting guide

Directions: Use a $\frac{1}{2}$ -inch (1.3-cm) seam allowance.

1. On the pattern tracing cloth or tracing paper, draw a 15 inch \times 24 inch (38 cm \times 61 cm) rectangle for the bag and a 13 inch \times 15 inch (33 cm \times 38 cm) rectangle for the flap. Round the corners on one end of the flap rectangle as shown. Cut out the patterns. (Fig. 7-2)
2. Cut one bag pattern each from the woven fabric, lining, and interfacing. Cut two flap patterns from the woven fabric and one from interfacing. Fuse each interfacing piece to the wrong side of a corresponding woven fabric piece.
3. Pin the flap pieces together with right sides facing. Sew the sides and curved ends together, leaving the straight edge open. Trim the seam allowance and cut notches in the curves. Turn right side out and press. Topstitch along the sewn edges. Baste the open edges together.
4. Place the woven bag piece right side up on a flat surface. Use the fabric marker to draw a line 3 inches (7.5 cm) from one short end. Apply basting tape to the straight edge of the flap; remove the paper backing and center the flap on the bag rectangle, aligning the lower edge with the marked line. Stitch the flap straight edge to the bag using a wide zigzag stitch, backstitching at the ends to reinforce the stitching. (Fig. 7-3)

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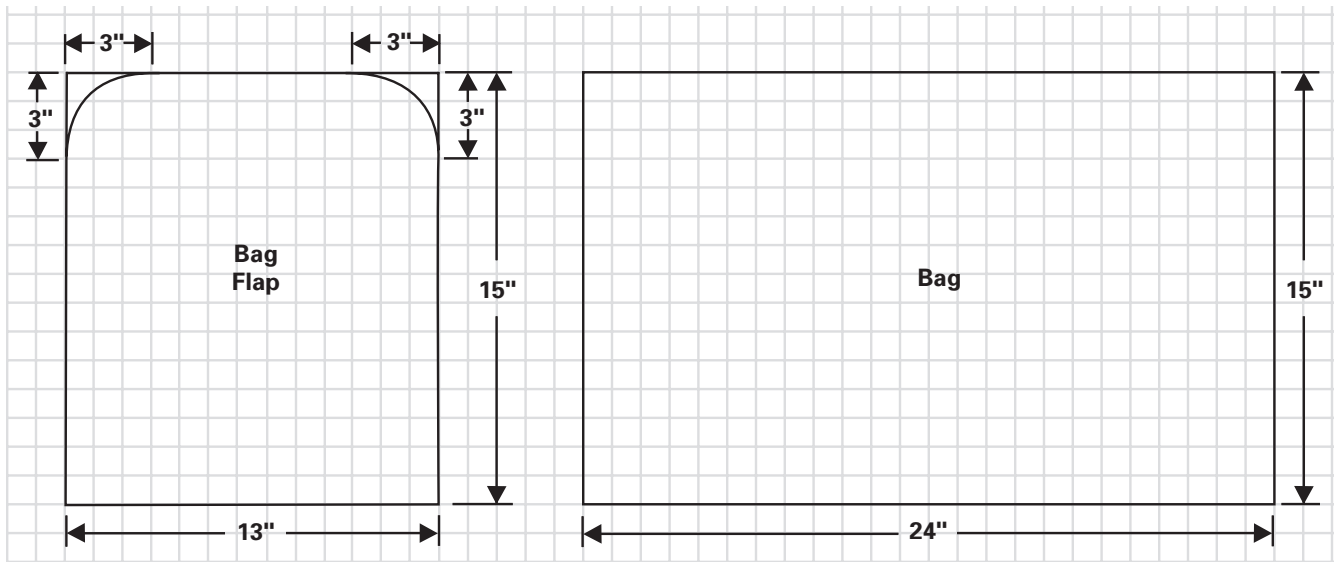


Fig. 7-2

Use one pattern piece for the body of the bag and the other for the flap.

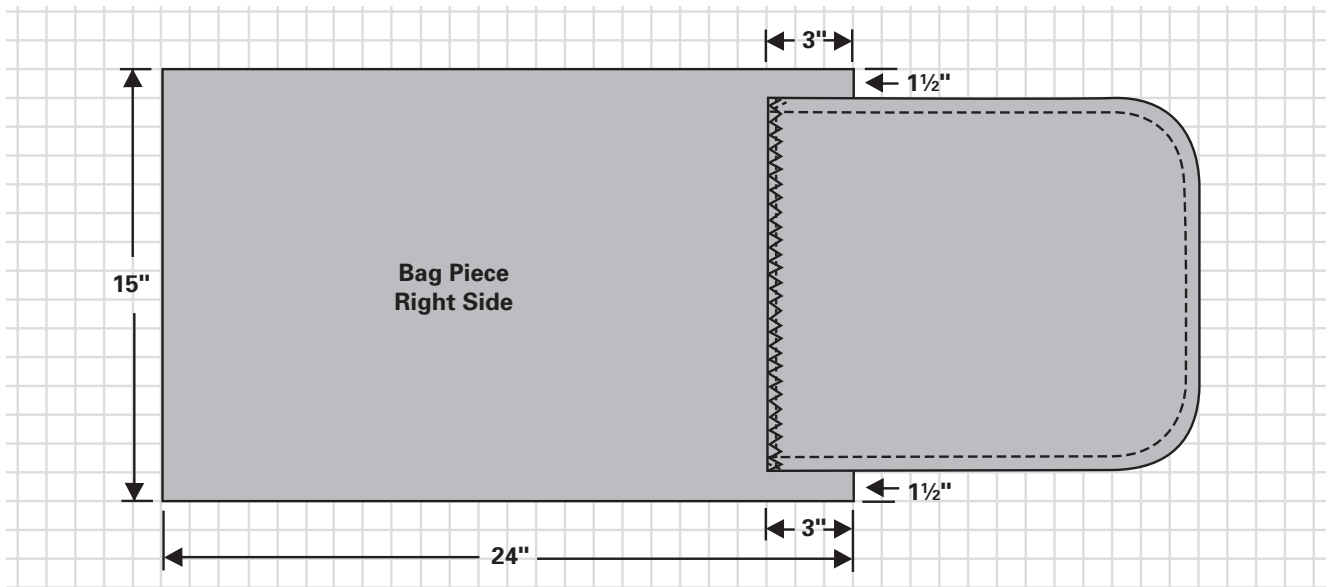


Fig. 7-3

Sew the flap overlapping onto the body of the bag.

5. Apply basting tape to both long edges of the ribbon. Remove the paper backing and adhere the ribbon across the bag, centering it over the marked line and the lower edge of the flap. Edgestitch both edges of the ribbon in place. (Fig. 7-4)
6. Fold the bag in half with right sides together and the edges even. Sew the sides together. Clip the seam allowance to the stitching at the bottom of each side seam. Flatten each side with the seam in the center and press the seam allowances open.

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Project 7: Messenger Bag (continued)

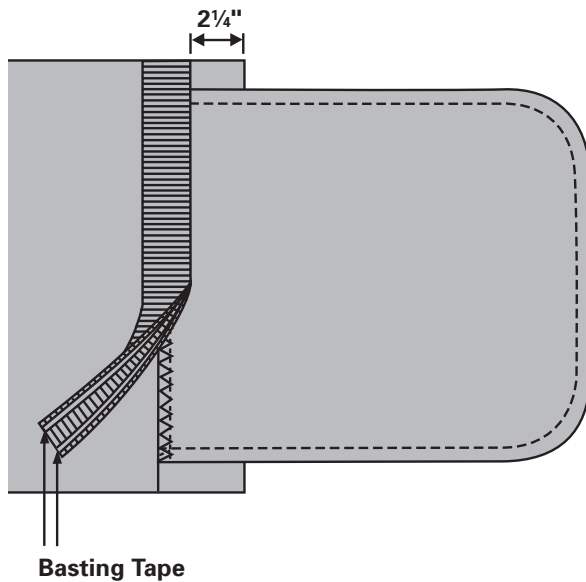


Fig. 7-4

Apply basting tape and ribbon over the raw edge of the bag flap.

- To make each box corner for the bottom of the bag, make sure the side seam is centered on the flattened corner. Measure up 1 inch (2.5 cm) from the bottom of the seam and draw a 2-inch (5-cm) line across the corner, perpendicular to the seam. (Fig. 7-5) Stitch along the line. Trim the point and press it toward the bottom of the bag.

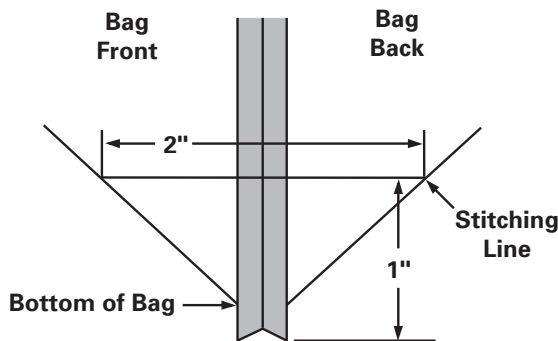


Fig. 7-5

Measure and mark the stitching line for the bag corners.

- Follow Steps 6 and 7 to sew the lining sides and bottom corners. On the lining upper edge, press $\frac{1}{2}$ inch (1.3 cm) to the wrong side.
- Press $\frac{1}{2}$ inch (1.3 cm) to the wrong side on the bag upper edge. Pin one end of the webbing to the inside of the bag at each side seam, overlapping the edge $1\frac{1}{2}$ inches (3.8 cm). Sew the strap ends to the bag, stitching the strap overlap in a square along both sides and across the strap. (Fig. 7-6)

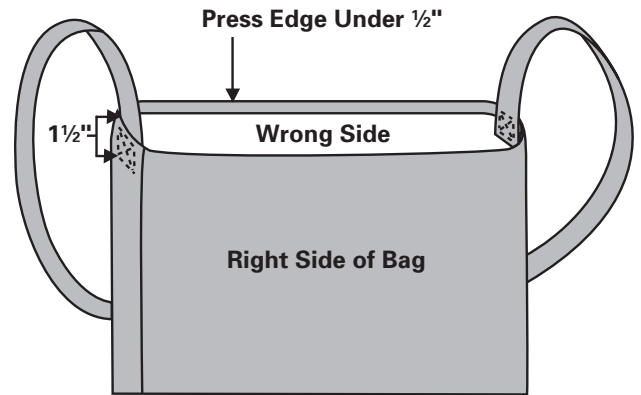


Fig. 7-6

Sew the bag strap ends to each side of the bag.

- Insert the lining in the bag with the side seams aligned and upper edges even; pin the upper edges together. Sew the upper edges together $\frac{1}{4}$ inch (6 mm) from the edge.

Embellished Skinny Scarf

A long, skinny scarf could make a nice addition to your wardrobe. You can drape it over your shoulders, tie it around your neck, or wear it like a belt or sash. Depending on the fabric you choose, it can be dressy or casual as well as simple or elaborately embellished.

Decide whether you would like to make the silk scarf with beads or the velvet scarf that is embossed with rubber stamps and an iron. Both have long fringe added to the ends. (Fig. 8-1)

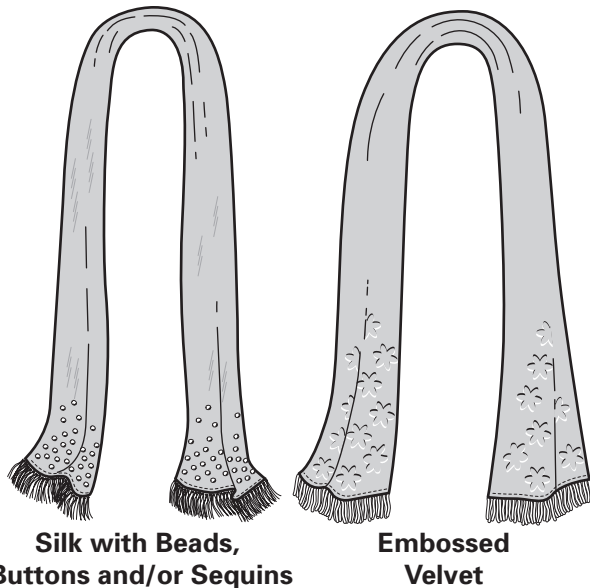


Fig. 8-1

Embellish or emboss your skinny scarves for a unique look.

Embellished Scarf

To make the embellished silk scarf, you will need:

- 24 inches (61 cm) of 45-inch (115-cm) wide silk dupioni (doo-pee-OH-nee) or other silky fabric
- 10 inches (25.5 cm) of 4-inch (10-cm) long fringe
- Assorted beads, buttons, or sequins
- Beading needle and thread
- Thread to match fabric

Directions: Use a ½-inch (1.3-cm) seam allowance. Backstitch at the beginning and ending of each seam.

1. Cut four, 5 inch × 36 inch (12.5 cm × 91.5 cm) strips of silk fabric. Stitch the short ends of two strips together to create one long panel for the scarf front. Repeat for the two remaining strips, leaving a 3-inch (7.5-cm) opening in the seam for the scarf back. Press the seams open.
2. Individually sew beads, buttons, or sequins to each end of the scarf front, arranging them as desired on the right side. Do not sew any trims within 1 inch (2.5 cm) of the short ends.
3. Cut two, 5-inch (12.5-cm) lengths of fringe. For each end of the scarf front, baste the fringe header to the right side, with the header edge even with the scarf short edge. (Fig. 8-2)

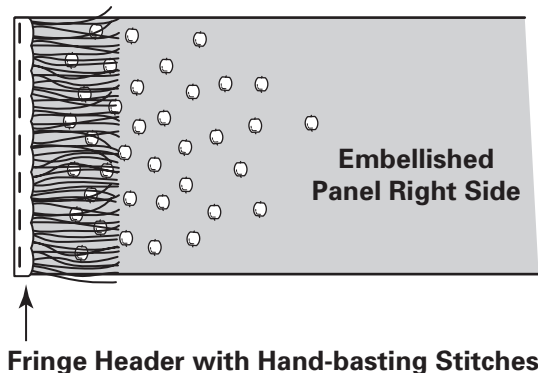


Fig. 8-2

Securely hand-sew the beads, buttons, or sequins to the scarf front. Baste the fringe header to the front, matching the edge with the scarf edge.

(continued on next page)

Project 8: Embellished Skinny Scarf (continued)

4. With right sides facing and edges even, pin the remaining scarf panel to the embellished panel. Stitch the edges together. Trim the corners and turn the scarf right side out through the opening in the scarf center-back seam. Press the edges. Slip-stitch the opening in the seam closed.

Embossed Scarf

To make the embossed velvet scarf, you will need:

- 24 inches (61 cm) of 45-inch (115-cm) wide velvet with silk, rayon, or rayon/acetate pile
- 10 inches (25.5 cm) of 4-inch (10-cm) long fringe
- Needleboard or thick towel for pressing seams
- Wood-backed rubber stamp with bold, deeply cut lines and few details
- Spray bottle of water
- Iron and ironing board
- Thread to match fabric

Directions: Use a 1/2-inch (1.3-cm) seam allowance. Backstitch at the beginning and ending of each seam.

1. Cut four, 5 inch × 36 inch (12.5 cm × 91.5 cm) strips of velvet fabric. Sew the short ends of two strips together to create one long panel for the scarf front. Repeat for the two remaining strips, leaving a 3-inch (7.5-cm) opening in the seam for the scarf back.
2. Press the seams open, using a needleboard or thick towel to avoid crushing the velvet pile. (Note: A needleboard is a bed of short needles mounted on a backing, such as

wood. It is placed needle-side up on the ironing board. The fabric is then placed right side down onto the needleboard and lightly pressed.)

3. To emboss the velvet, place the stamp right side up on an ironing board. Place the velvet right side down over the stamp and lightly mist the wrong side with water. Use a dry iron set on medium heat. Lower the iron straight down and firmly press the velvet on the stamp for 20 seconds. Be careful not to slide the iron while pressing. (If steam holes press into the fabric over the stamp, they will leave an impression in the fabric. Using an iron without steam holes on the bottom surface or pressing only where steam holes won't be involved can prevent this problem.) Lift the iron straight up. Let the fabric cool completely. Then remove the fabric from the stamp. (Fig. 8-3)

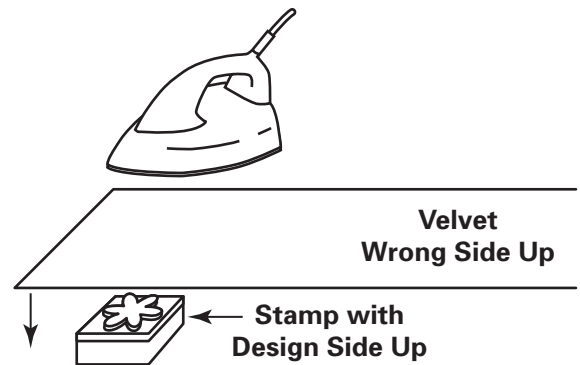


Fig. 8-3

Carefully place the iron on the fabric so that any steam holes do not press down on the fabric where you are embossing.

(continued on next page)

4. Cut two, 5-inch (12.5-cm) lengths of fringe. For each end of the scarf front, baste the fringe header to the right side, with the header edge even with the scarf short edge.
5. With right sides facing and edges even, pin the remaining scarf panel to the embellished panel. Stitch the edges together. Trim the corners and turn the scarf right side out through the opening in the scarf center-back seam. Press the edges lightly using the needleboard or thick towel. Slip-stitch the opening in the seam closed.

Care Requirement: Do not press the embossed scarf with an iron after embossing—steam and heat will remove the embossed designs. To clean the embossed velvet, dry-clean the scarf only when needed and without steam pressing.

Project 9

Crazy Patch Journal Caddy

Crazy-quilt patchwork is a technique that has been used by quilters since the Victorian era. Typically made with silk and velvet fabrics, it's a perfect way to showcase any of your favorite fabrics and trims, scraps left from other projects, and even old silk neckties. If your sewing machine has decorative stitches, you can also have fun embellishing the finished seams with them, or add your own decorative hand stitches with embroidery floss. In addition to creating quilts, crazy quilting is great for making jackets, vests, pillows, and caddies such as this one.

The inside of this 8½ inch × 15 inch (21.8 cm × 38 cm) caddy features pockets in widths you can custom-design. The ties at one side edge make it easy to roll-up—or fold—and tie the caddy together. (Fig. 9-1)

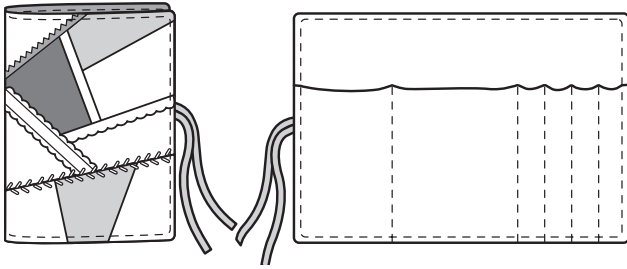


Fig. 9-1

Completed caddy for carrying a journal.

To make the crazy patch journal caddy, you will need:

- ⅓ yard (0.305 m) of muslin for foundation
- Assorted fabric scraps for crazy quilting
- ⅓ yard (0.305 m) of coordinating solid-color fabric for lining and pockets
- Assorted ribbon or lace scraps
- 1 yard (0.95 m) of ⅜-inch (1-cm) wide ribbon for ties
- Thread to match lining fabric
- Seam sealant
- Disappearing fabric marker

Directions: Use a ¼-inch (6-mm) seam allowance for crazy quilting and a ½-inch (1.3-cm) seam allowance to sew the front and lining together.

1. From the muslin, cut one, 9½ inch × 16 inch (24.3 cm × 40.5 cm) rectangle. From the lining fabric, cut one, 9½ inch × 16

inch (24.3 cm × 40.5 cm) rectangle and cut one, 7 inch × 16 inch (18 cm × 40.5 cm) rectangle.

2. Cut an irregular-shape patch of fabric with straight edges. Place the patch right side up on the center of the muslin rectangle. Pin the patch in the center.
3. Cut a second irregular-shape patch with straight edges from a different fabric. Choose an edge on the first patch and an edge on the second patch to sew together. Place the two patches right sides together, aligning the two raw edges that you have chosen. Pin the two raw edges together. Keep the layers flat, and stitch ¼ inch (6 mm) from the aligned edges, sewing through all three layers of fabric. (Fig. 9-2)

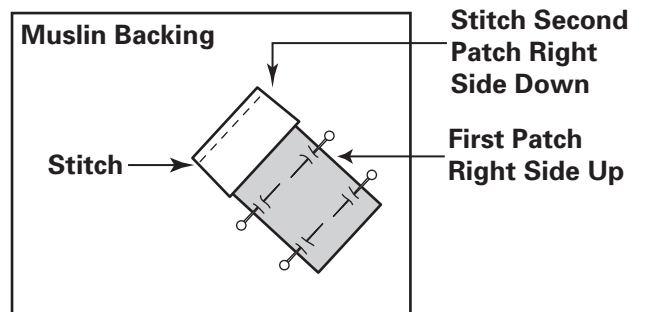


Fig. 9-2

Use a ¼-inch (6-mm) seam allowance to stitch the crazy patches to the muslin base.

(continued on next page)

4. Fold the second patch right side up and over the seam allowance. Press flat. Pin the center of the patch to the muslin. Trim the edges of the second patch even with the first at both ends of the sewn seam. (Fig. 9-3)

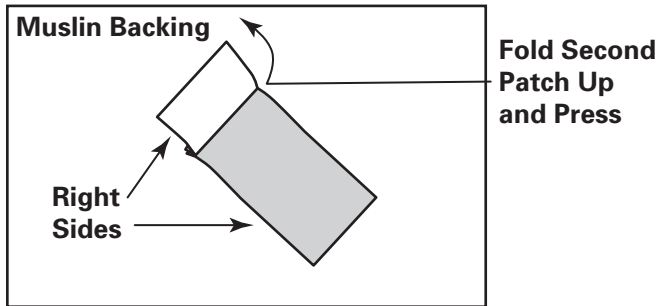


Fig. 9-3

Fold the second patch up and over the seam and press in place.

5. Cut a third patch in the same manner. Place it right side down on the first two patches. Align one edge with any edge of the first two patches. Stitch along the aligned edges. Fold the patch right side up and press. (Fig. 9-4)

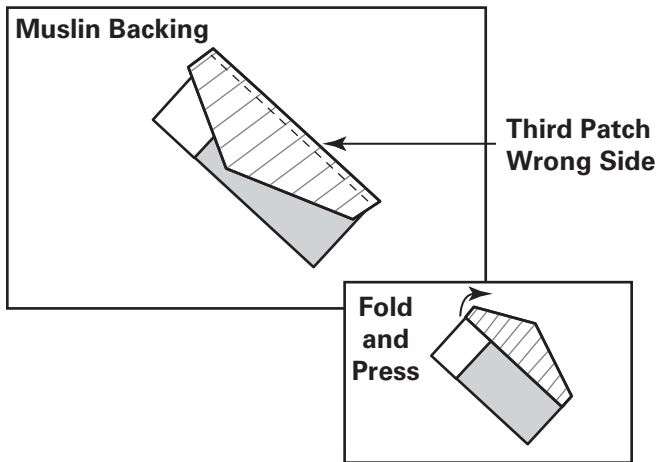


Fig. 9-4

Place the third patch over the first two and stitch.

6. Continue cutting and sewing on patches to cover the entire piece of muslin, extending the patches beyond the muslin edges. (Note: The patchwork outer edges will be uneven. To add trims as you sew the patchwork, place a piece of ribbon or lace over the edge of a patch before aligning the next patch with that edge—it will be caught in the stitching when you add the next patch.)
7. Turn the muslin rectangle over with the patchwork side down. Baste close to the edges of the muslin through all layers. Trim the patchwork edges even with the muslin. (Fig. 9-5)

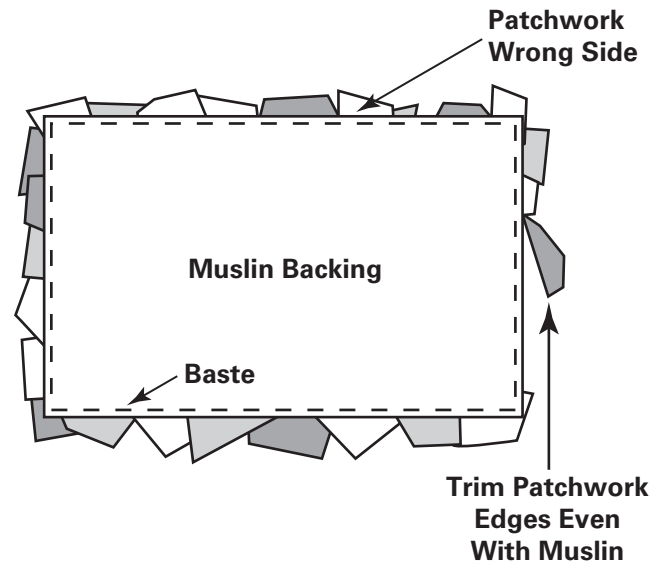


Fig. 9-5

After basting, carefully trim the overlapping patchwork pieces to align with the edges of the muslin.

8. To make the inside pockets, press one long edge of the 7 inch × 16 inch (18 cm × 40.5 cm) lining rectangle under ½ inch (1.3 cm). Press it under again ½ inch (1.3 cm) and topstitch close to the lower edge of the fold.

Project 9: Crazy Patch Journal Caddy (continued)

9. Place the pocket rectangle right side up on the right side of the 9½ inch × 16 inch (24.3 cm × 40.5 cm) lining rectangle. Align the side edges and the bottom edge of the pocket with the lower edge of the lining rectangle. Pin. Baste the edges together. (Fig. 9-6)

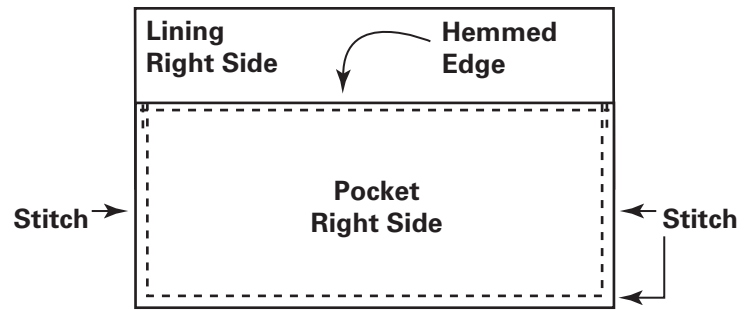
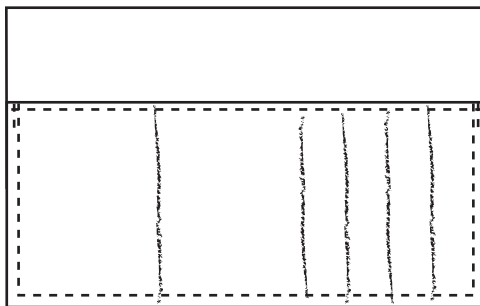


Fig. 9-6
Secure the pocket to the lining by basting the side and bottom edges.

10. Use the fabric marker and draw divider lines for pockets, making them the widths of your choice. Pin the layers together across the lines. Stitch along each line, backstitching at the beginning and ending of each line. (Fig. 9-7)



Draw Divider Lines and Stitch

Fig. 9-7
After drawing the divider lines onto the pocket, machine-stitch along each line.

11. Cut a 33-inch (84-cm) length of ribbon and apply seam sealant to the ends. Allow the seam sealant to dry completely. Fold the ribbon in half. On the right side of the patchwork, center the fold of the ribbon on the right edge of the caddy and baste it in place.

12. With right sides facing, pin the lining and patchwork panels together, without catching the loose ends of the ribbon ties in the seam allowance.

13. Stitch the edges, leaving a 3-inch (7.5-cm) opening in the center of the lower edge. Trim the corners diagonally to about ¼ inch (6 mm) from the stitching line. Turn the caddy right side out. Press the seam allowances of the opening under and slip-stitch them closed. Topstitch around the caddy, ¼ inch (6 mm) from the edge.

Recycled Jeans Skirt

It's fun and easy to recycle a pair of jeans by making them into a stylish skirt. Whether you use your own old jeans or a pair from the thrift shop, be sure they fit at the waist and hips before beginning. (Fig. 10-1)

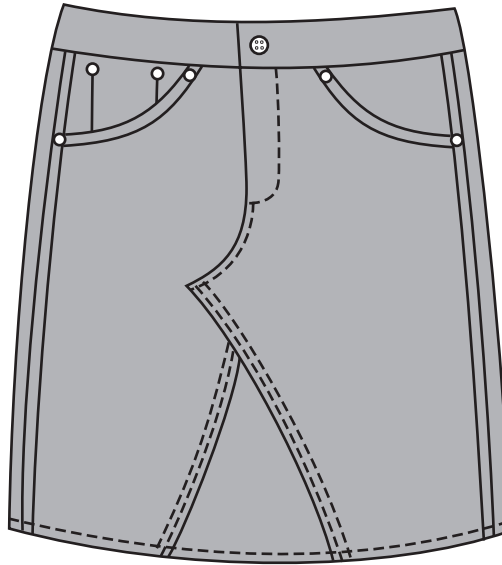


Fig. 10-1

Recycle an old favorite pair of jeans into this great skirt.

To make the jeans skirt, you will need:

- One pair of jeans
- Seam ripper
- Sewing machine needle for denim
- Topstitching thread to match jeans (optional)
- Sewing thread to match jeans
- Fabric marker

Directions:

- 1.** Use a seam ripper to carefully remove the stitching from the inner leg seams of the jeans. Then remove the stitching in the center front seam to just below the edge of the zipper closure. Remove the stitching in the center back seam to within 5 inches

(continued on next page)

Project 10: Recycled Jeans Skirt (continued)

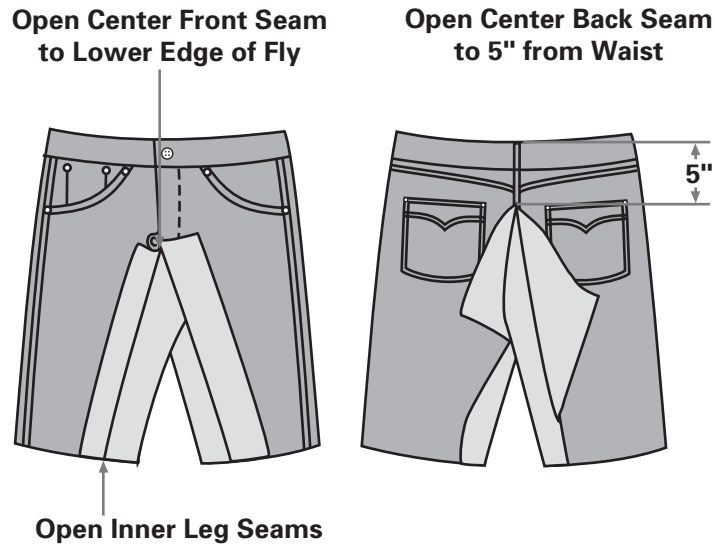


Fig. 10-2

Carefully remove the stitching from the inner leg seams and the center front and center back seams.

(12.5 cm) of the waist edge. (Fig. 10-2)

2. Place the jeans on a flat surface. Overlap the lower, center front edges so the zipper opening lies flat and pin in place. Overlap the lower, center back edges so the center back

seam is flat and pin in place. (Fig. 10-3)

3. Put the jeans on. Adjust the center overlaps if needed to make the sides straighter or more flared. With the help of a classmate or your teacher, use the fabric marker to mark the skirt length across both sides

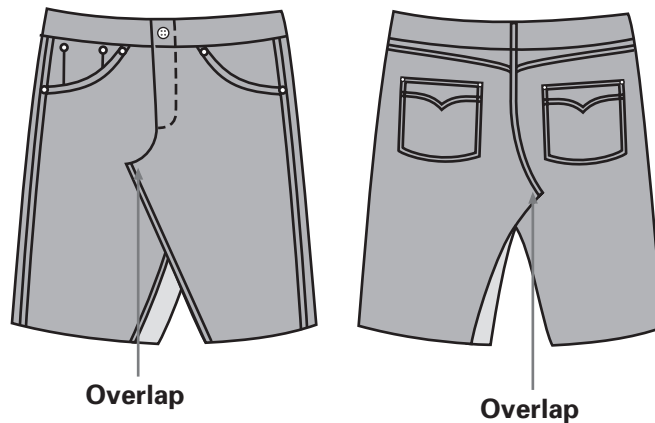


Fig. 10-3

Overlap the leg fabric at the center front and center back seams.

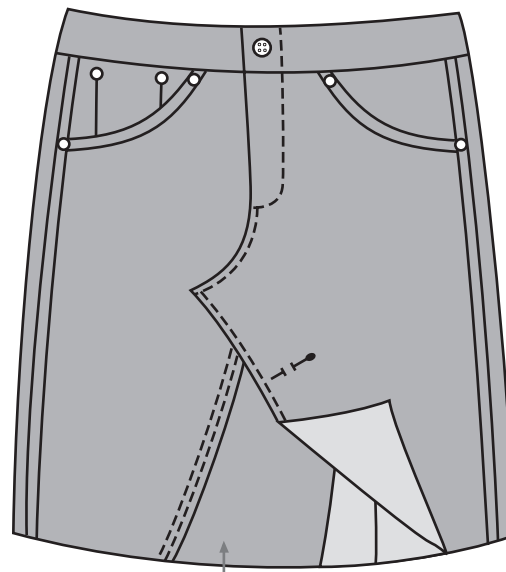
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of each leg. Take off the jeans. Topstitch each center seam $\frac{5}{8}$ inch (1.5 cm) from the edge, using topstitching thread, if desired. Then stitch each seam again, $\frac{1}{4}$ inch (6 mm) from the edge.

4. The lower edge of the skirt can be left raw, or you can hem it. For a raw edge hem, cut the legs off the jeans along the marks. For a hemmed edge, cut the legs of the jeans off 1 inch (2.5 cm) below the marks.
5. Pin a cut-off leg piece under the front section to fill in the triangular center opening, making sure the edges overlap at least $\frac{5}{8}$ inch (1.5 cm). Topstitch in place along the inner leg seams, stitching $\frac{5}{8}$ inch (1.5 cm) from the edge and again, close to the edge.

(Fig. 10-4) (Note: There may be ridges remaining where you removed the stitches for the inner leg seams. You can use these ridges as a guide for stitching.) Repeat for the center back opening.

6. Trim the lower edge of the inserts to match the raw hem edge of the skirt. To hem the lower edge, zigzag finish or serge finish the raw hem edge. Press the hem under 1 inch (2.5 cm) and topstitch in place $\frac{3}{4}$ inch (2 cm) from the folded hem edge. To leave the edge raw, stitch 1 inch (2.5 cm) from the raw hem edge to prevent excessive raveling.



Insert Leg Section

Fig. 10-4

Topstitch the leg fabric inserts to the center front and center back skirt openings.

Recycled Jeans Vest

If you have some jeans that don't fit anymore or you've found another style you like better, recycle the jeans into this trendy vest. Note that you will need two pairs of jeans to complete this project.

The size given is men's size small, designed to fit a chest size of 34 inches to 36 inches (86 cm to 91.5 cm) and hip size of 35 inches to 37 inches (89 cm to 94 cm). Adjust the pattern as needed to fit before cutting the pieces from your jeans. (Fig. 11-1)

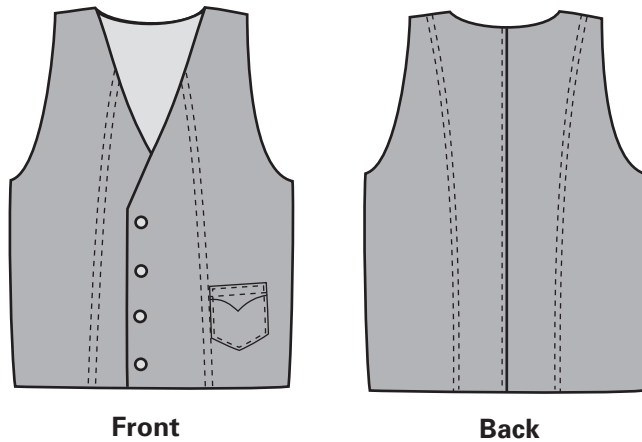


Fig. 11-1

A completed vest.

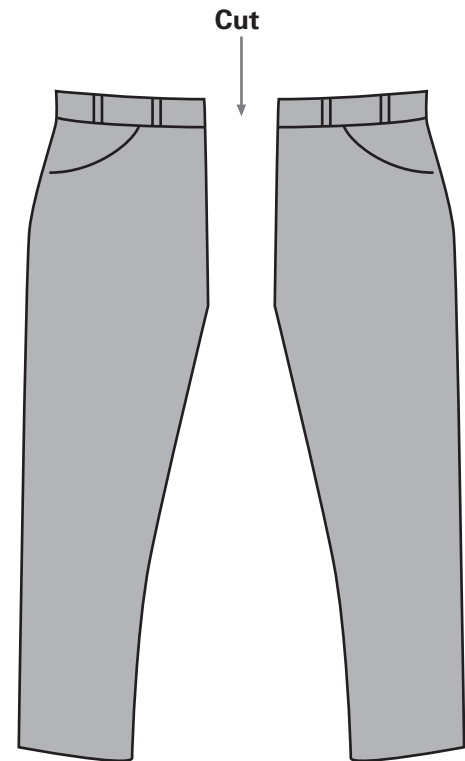
To make the recycled jeans vest, you will need:

- Two pairs of jeans
- $\frac{7}{8}$ yard (0.80 m) of 45-inch (115-cm) wide lining fabric
- Four buttons, $\frac{5}{8}$ -inch (1.5-cm) diameter
- Seam ripper
- Sewing machine needle for denim
- Topstitching thread to match jeans
- Sewing thread to match jeans
- Pattern tracing cloth

Directions: Use a $\frac{5}{8}$ -inch (1.5-cm) seam allowance.

1. Use the dimensions provided in Fig. 11-6 on page 126 to enlarge the front and back patterns and trace them onto pattern tracing cloth. Cut the patterns out of the cloth.

2. Cut each pair of jeans in half along the center. (Fig. 11-2) Cut the zippers out and discard them or save them for another project.



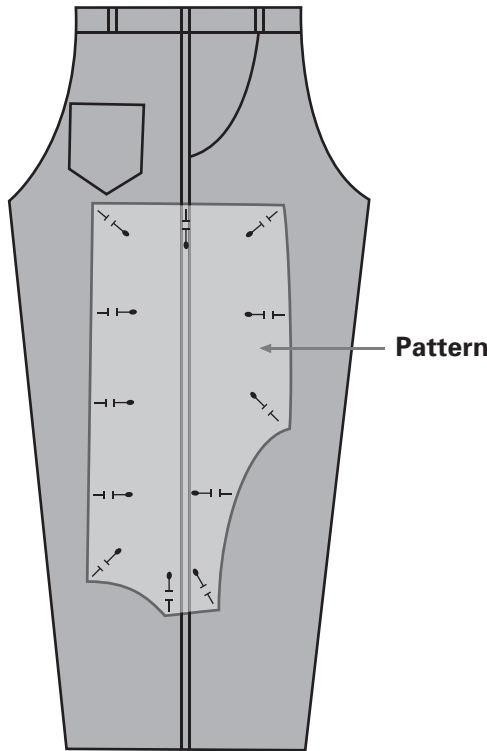
Cut Jeans in Half at Center

Fig. 11-2

Cut the jeans apart by following the center front and center back seams.

(continued on next page)

3. Cut the inner leg seams open on each of the four legs. Open the fabric leg pieces and place them on a flat surface with right sides up. Arrange the two pattern pieces on two of the fabric legs, placing each outer leg seam where you would like it to appear on the finished garment. (Fig. 11-3) Pin the patterns in place with the pins perpendicular to the cutting line. Mark the pattern sides that are now facing up as the “right” sides.



Position Pattern Piece on Each Leg

Fig. 11-3

Make sure the outer leg seams on the jeans fabric are positioned where you want them located on the vest.

4. Cut out the front and back pieces from the two legs. Remove the pattern pieces, flip them over, and place them on the right sides of the two remaining fabric legs. The “right” side of each pattern piece will be down this time. Make sure that the placement of the outer leg seams matches the placement used on the first two pieces you cut. Cut out the front and back pieces from these two legs.
5. Cut two front panels and two back panels from the lining, using the same procedure followed for the jeans fabric.
6. Use a seam ripper to carefully remove one of the back pockets from the jeans. Position the pocket as desired on one of the front panels. Pin in place. Use topstitching thread to sew the pocket to one of the front panels, leaving the upper edge of the pocket open. First, stitch close to the outer edge of the pocket. Then stitch another row of topstitching about ¼ inch (6 mm) from the first row.
7. With right sides facing, sew the back vest panels together along the center seam. Press the seam to one side and topstitch about ¼ inch (6 mm) from the seam. (Fig. 11-4) Repeat for the back lining pieces, but press the seam open and do not topstitch.

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Project 11: Recycled Jeans Vest (continued)

Press Seam Allowances to Side and Topstitch

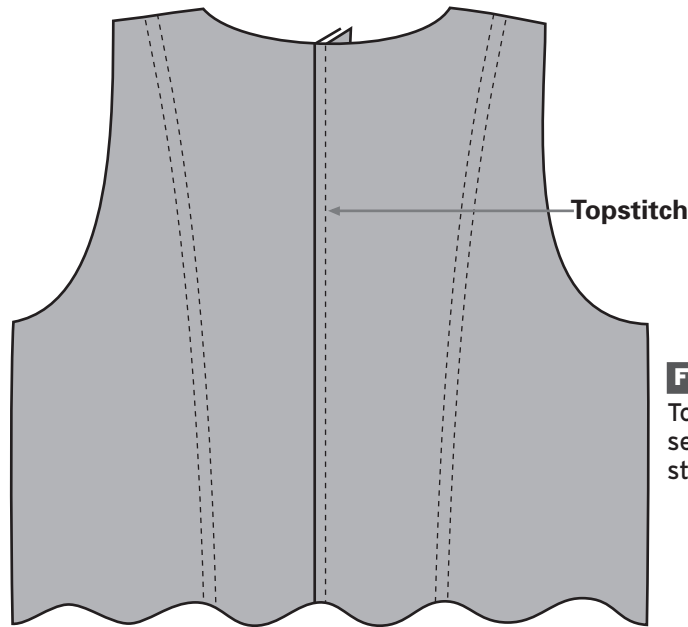


Fig. 11-4

Topstitch along the center back seam, making sure the stitching is straight.

8. With right sides facing, pin the front panels to the back at the shoulders. Sew the shoulder seams together. Press the seams toward the back of the vest. With the right side facing up, topstitch about 1/4 inch (6 mm) from the shoulder seam, using topstitching thread. Repeat for the lining

pieces, but press the seams open and do not topstitch.

9. Pin the lining to the vest with edges evenly aligned and right sides facing. Sew the vest and lining together as indicated, leaving the side seams open. (Fig. 11-5)

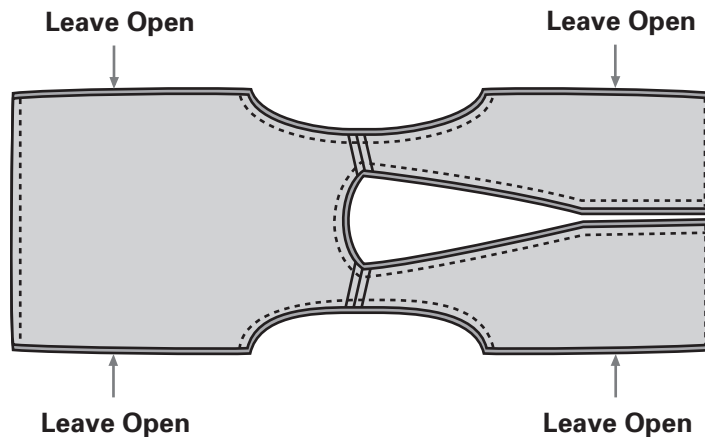


Fig. 11-5

As you sew the lining to the vest, be sure to leave the sides open.

Sew Vest to Lining

(continued on next page)

10. Turn the vest right side out. To turn the vest, pull each front through the shoulder and out through the back at an open side seam.
11. With the lining side out and right sides of the denim facing, pin only the denim side seams together. Stitch the vest side seams together, backstitching at the beginning and ending of each seam.
12. Press the denim seams open. Then press the lining seam allowances under at each side seam. Slipstitch the lining seams closed.
13. Mark the button and buttonhole placements on the front. Stitch the buttonholes, following the guidelines in the sewing machine owner's manual. Sew on the buttons using the procedure identified in Skill Sheet 14.

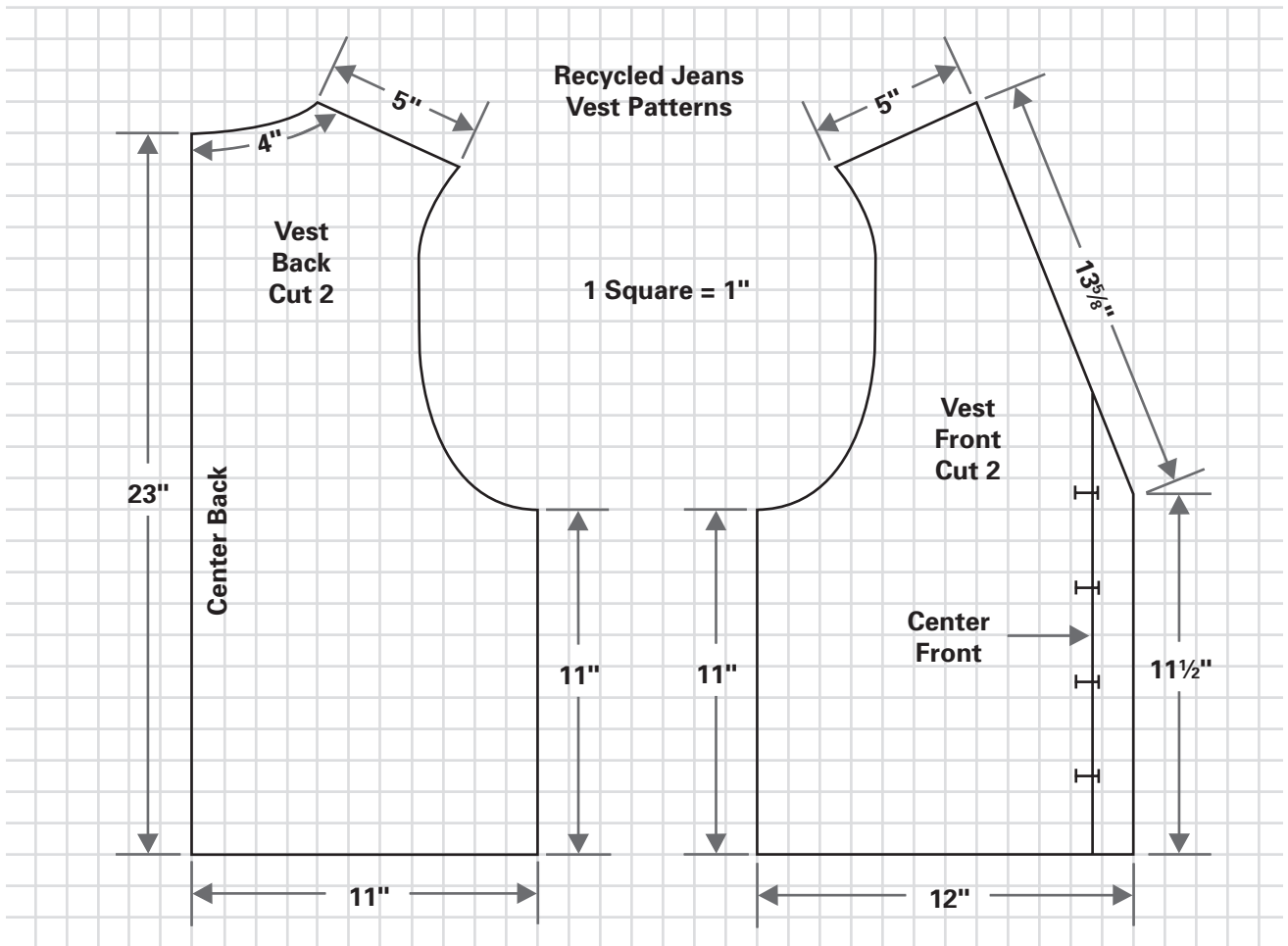


Fig. 11-6 Enlarge these patterns to make the jeans vest. Remember to make adjustments as needed for the correct fit.

Duffle Bag on a Skateboard

Give your back a break and recycle a skateboard when you make this rolling duffle bag. The 8½ inch × 20 inch (21.8 cm × 51 cm) duffle bag is made of sturdy canvas or nylon fabric and attached to the skateboard with nuts and bolts. (Fig. 12-1)

A strap on the end of the bag makes it easy to pull. To drag the bag, hang on to the strap and lift one end of the skateboard off the ground so the bag rolls on one set of wheels.

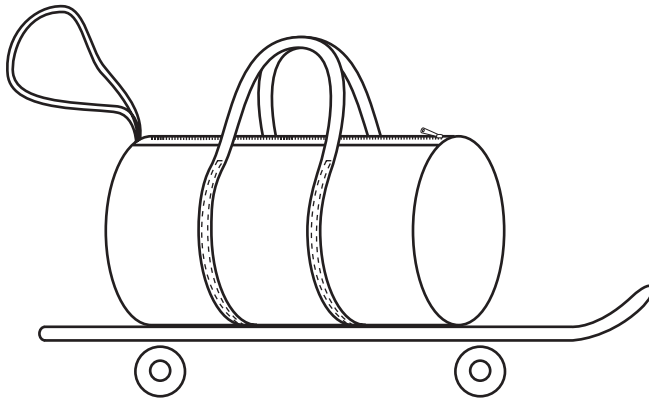


Fig. 12-1

Carry your school supplies in this innovative rolling duffle bag.

To make the duffle bag on a skateboard, you will need:

- 1 yard (0.95 m) of 45-inch (115-cm) wide sturdy nylon, canvas, or cotton duck fabric for bag
- 3 yards (2.75 m) of 1½-inch (3.8-cm) wide nylon webbing (more if you want a longer strap for pulling the bag)
- 21-inch (53.5-cm) separating zipper
- Heavy-duty sewing thread
- Fabric marker
- Three, 2-inch (5-cm) squares of vinyl for reinforcing bolt holes
- Old skateboard
- Drill with bit to fit bolt size
- Three, 1-inch (2.5-cm) long bolts with three nuts and six washers to fit

Directions: Use a ½-inch (1.3-cm) seam allowance.

1. Cut one, 21 inch × 30 inch (53.5 cm × 76 cm) rectangle, and cut two, 9½ inch (24.3 cm) circles from the fabric.
2. To mark the strap placement, draw a line 6 inches (15 cm) from each long edge of the fabric rectangle, with the ends of the line 6 inches (15 cm) from each short edge.

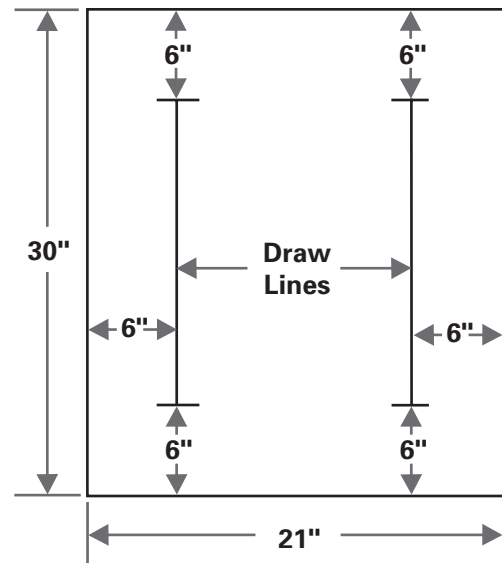


Fig. 12-2

Carefully draw the strap placement lines on the duffle-bag fabric.

(continued on next page)

(Fig. 12-2)

3. Separate the zipper halves. With the right sides facing and the zipper tape even with the fabric edge, use a zipper foot and sew a zipper half to each 21-inch (53.5-cm) edge of the fabric rectangle. (Fig. 12-3) Fold each zipper tape to the wrong side of the fabric with the fold close to the zipper teeth. Lightly press the fold without touching the iron to the zipper teeth. Topstitch the fold, making sure to leave enough room for the zipper slide to easily move

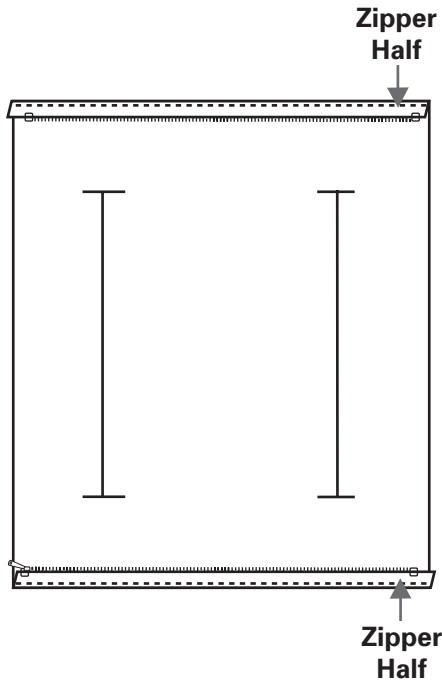
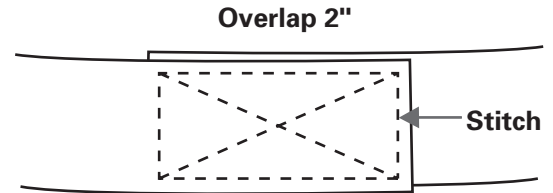


Fig. 12-3

Accurately stitch each zipper half to the rectangle, making sure not to stitch too close to the zipper teeth.

along the zipper teeth.

4. Cut a length of nylon webbing that is 2 yards (1.85 m) plus 12 inches (30.5 cm) long. Overlap the ends 2 inches (5 cm) to form a continuous loop. Be careful not to twist the loop. Stitch the ends together, forming a box around the edges. Stitch across the box from each corner to rein-



Overlap and Stitch Ends

Fig. 12-4

Overlap the webbing ends and securely stitch in the pattern shown here.

force the stitching. (Fig. 12-4)

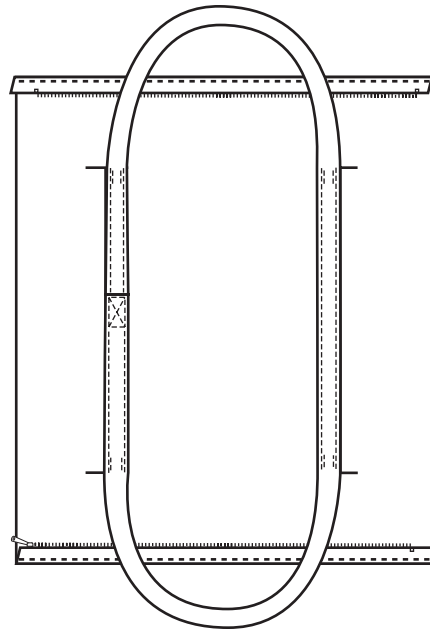
5. With the overlapping ends in the center of the rectangle, pin the webbing strap to the fabric with the outer edges of the straps even with the marked lines. Stitch along both edges of the strap, stitching across the strap several times at the ends of the lines. (Fig. 12-5) Backstitch to secure all

(continued on next page)

Project 12: Duffle Bag on a Skateboard (continued)

Fig. 12-5

Stitch the webbing strap to the fabric along the placement lines drawn on the fabric rectangle.



Stitch Strap to Fabric at Lines

stitching lines.

- Zip the zipper. Fold the remaining 24 inches (61 cm) of webbing in half, without twisting, and sew the ends together. (Use a longer piece of webbing if you want a longer strap.) With raw edges even, sew the end of the webbing loop to the bag at the base of the zipper, stitching back and forth several times to secure the webbing

loop to the fabric. (Fig. 12-6)

- Unzip the zipper and turn the bag wrong side out. Staystitch $\frac{1}{2}$ inch (1.3 cm) from the fabric edge at each end of the duffle bag. Clip each edge to within $\frac{1}{8}$ inch (3 mm) of the staystitching at about 1-inch (2.5-cm) intervals.

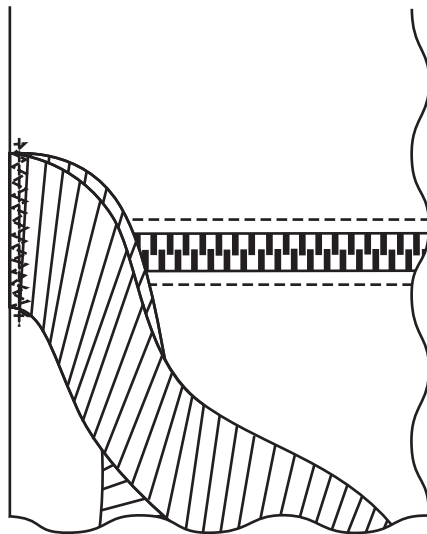


Fig. 12-6

Sew the ends of the webbing loop to the fabric edge at the base of the zipper.

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8. With right sides facing, pin a circle to each end of the duffle bag, easing the curve as needed. Insert the pins at right angles to the staystitching line. (Fig. 12-7)

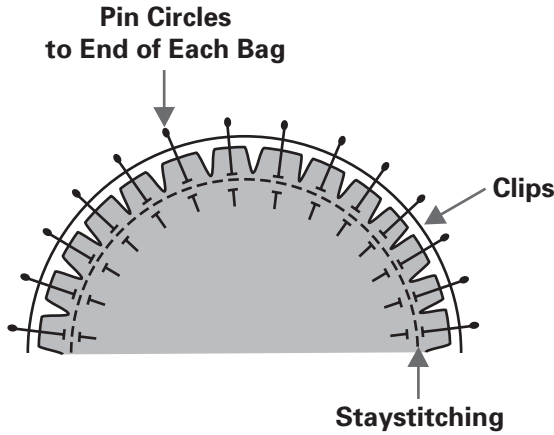


Fig. 12-7

Pin a circle to each end of the duffle bag.

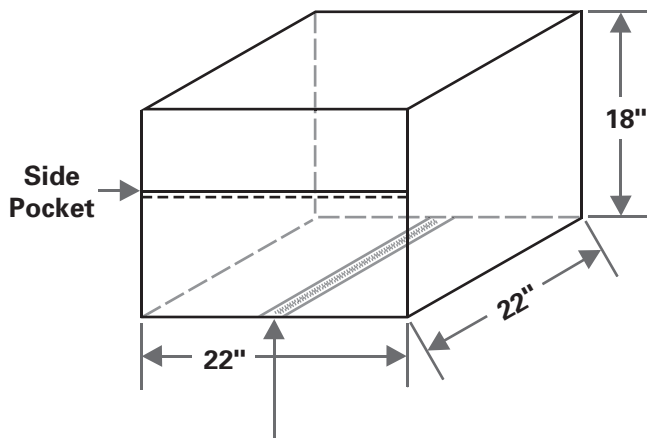
9. With the circle on the bottom and the bag fabric on the top, stitch each seam on the staystitching line, maneuvering the bag fabric to avoid puckers on the stitching line. Zigzag or serge finish the raw edges together and turn the duffle bag right side out.

10. Place the duffle bag on the skateboard. On the inside of the bottom of the bag, mark three evenly-spaced placements for the bolt holes, making sure to avoid the wheels. Sew a square of vinyl over each mark.
11. Cut a small hole through the center of each vinyl square and the fabric beneath, only large enough for the bolt to go through. Place the bag on the skateboard again and mark the hole placement on the skateboard. Remove the bag and drill the holes in the skateboard.
12. Place the bag on the board, aligning the holes in the bag with the holes in the skateboard. At each hole, place a washer over the hole and push the bolt through the washer, the duffle bag, and the hole in the skateboard. Secure the bolt with a washer and nut on the underside of the skateboard. Repeat until all three bolts are securely fastening the duffle bag to the skateboard.

Bean Bag Cube with Pocket

Whether you want to settle in or just put up your feet for a few minutes, you will find this 22 inch \times 22 inch \times 18 inch (56 cm \times 56 cm \times 46 cm) bean bag cube to be extra comfortable. It features a side pocket to hold your favorite magazines, glasses, or a book.

A zipper opening in the base of the cube makes it easy to remove the insert filled with bean bag pellets when you want to clean the cover. For a touch of fun, choose a sports zipper in a contrasting color and sew it to the outside of the bean bag cube as a decorative element. (Fig. 13-1)



Zipper Opening on Bottom of Cube

Fig. 13-1

This bean bag cube is simple to sew and comfortable, too.

To make the bean bag cube, you will need:

- 1 $\frac{3}{4}$ yards (1.60 m) of 54-inch (140-cm) wide heavyweight denim, canvas, or decorator fabric
- 1 $\frac{3}{4}$ yards (1.60 m) of 54-inch (140-cm) wide cotton muslin
- 22-inch (56-cm) sports zipper
- Self-adhesive, double-sided basting tape
- Bean bag pellets

Directions: Use a $\frac{1}{2}$ -inch (1.3-cm) seam allowance.

1. From the heavyweight denim, canvas, or decorator fabric, cut the following pieces:
 - Cut one, 23-inch (58.5-cm) square for the top.

- Cut four, 19 inch \times 23 inch (48.5 cm \times 58.5 cm) rectangles for the sides.
- Cut two, 12 inch \times 23 inch (30.5 cm \times 58.5 cm) panels for the base.
- Cut one, 13 inch \times 23 inch (33 cm \times 58.5 cm) rectangle for the pocket.

2. From the muslin, cut the following pieces:
 - Cut two, 23-inch (58.5-cm) squares for the lining top and bottom.
 - Cut four, 18 inch \times 23 inch (46 cm \times 58.5 cm) rectangles for the lining sides.
3. To make the cube base with the zipper, baste the long edges of the 12 inch \times 23 inch (30.5 cm \times 58.5 cm) rectangles together with wrong sides facing. Press the seam open. The seam allowances will be on the right side of the fabric.
4. Place the double-sided basting tape on the wrong side of the zipper tapes. Remove the paper backing and adhere the zipper to the right side of the fabric over the seam allowances. Make sure the zipper teeth are centered over the seam line.
5. With the zipper facing up, straight-stitch the zipper in place close to the zipper teeth. Then zigzag-stitch the outer edge of the zipper tape to the fabric. (Fig. 13-2) Clip the basting threads that are closing the seam, and unzip the zipper.

(continued on next page)

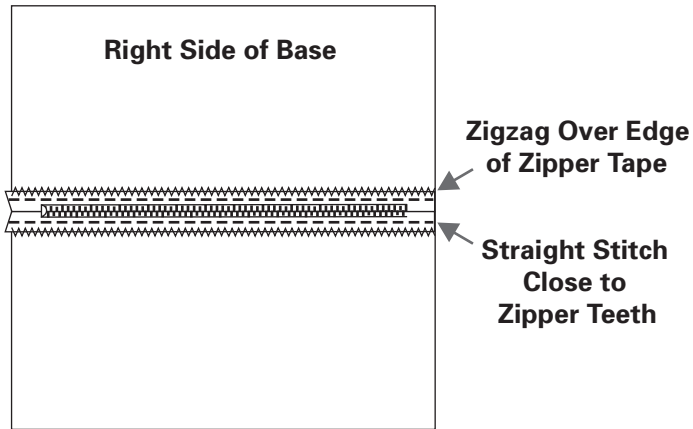


Fig. 13-2

Securely stitch the zipper to the fabric base for the bean bag cube.

6. On the 13 inch \times 23 inch (33 cm \times 58.5 cm) pocket rectangle, press one long edge under 1 inch (2.5 cm) and then press it under again 1 inch (2.5 cm). Topstitch the hem in place close to the inside folded edge. Place the pocket right side up on the right side of a 19 inch \times 23 inch (48.5 cm \times 58.5 cm) side rectangle, making sure side and lower edges of the pocket are even with the edges of the rectangle. Baste the side and lower edges of the pocket in place. (Fig. 13-3)
7. Stitch the short edges of the four 19 inch \times 23 inch (48.5 cm \times 58.5 cm) side rectangles together. Press the seam allowances open.
8. Pin the sides of the bean bag cube to the top, aligning the corners of the top with the seam lines. Be sure the pocket opening is toward the top. Stitch together. Reinforce the stitching around the corners by stitching over the stitches just sewn. (Fig. 13-4)

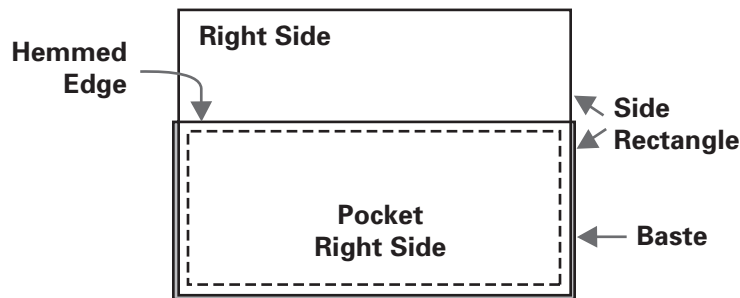
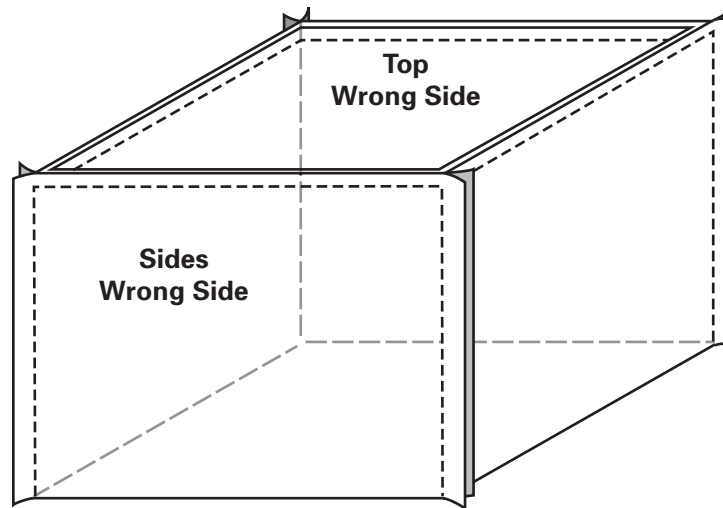


Fig. 13-3

Baste the short sides and bottom of the pocket to the right side of a bean bag cube side panel.

(continued on next page)

Project 13: Bean Bag Cube with Pocket (continued)**Fig. 13-4**

Match the corners of the bean bag top to each of the side seams. Stitch the top to the cube side panels.

9. Unzip the zipper. Repeat Step 8 to sew the bottom panel to the sides. Trim the corners diagonally about $\frac{1}{4}$ inch (6 mm) from the stitching and press the seams. Then turn the cube right side out through the zipper opening.
10. To make the bean bag insert, sew the muslin sides together in the same way as done for the outer cover. Sew the top to the sides. Sew the bottom to the sides, leaving one edge open about 14 inches (35.5 cm). Reinforce the stitching at each corner. Turn the muslin insert right side out and press. Press under the edges of the seam-allowance opening.
11. Pour the bean bag pellets into the insert through the opening in the seam allowance. Slipstitch the opening closed.
12. Place the insert filled with bean bag pellets into the cover and close the zipper.

Tic-Tac-Toe Floor Cushion

A floor cushion adds a colorful accent to your room and is a great place to sit while reading, watching television, or hanging out with your friends. It's even better when you sew ribbon strips to the top to make a tic-tac-toe board and cut out giant Xs and Os to use in playing the game. Use a durable, comfortable fabric for the cushion, such as heavyweight cotton, sweatshirt fleece, or flannel. For the letters, heavyweight felt will maintain its shape and easily "grab" the cushion fabric to stay in place. (Fig. 14-1)

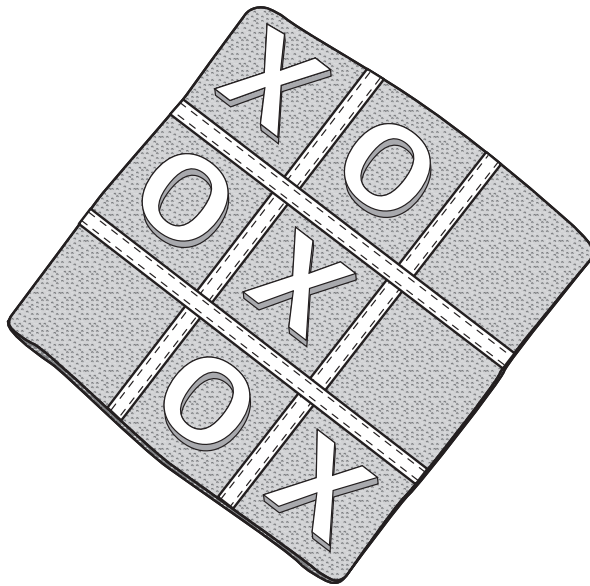


Fig. 14-1

Have fun with this tic-tac-toe floor cushion.

To make the 30-inch (76-cm) square floor cushion and game letters, you will need:

- 1¾ yards (1.60 m) of 45-inch (115-cm) or 54-inch (140-cm) wide fabric for cushion
- ½ yard (0.50 m) of 45-inch (115-cm) wide heavyweight felt for letters
- 3½ yards (3.20 m) of 1-inch (2.5-cm) wide grosgrain (GROH-grayhn) ribbon
- Self-adhesive, double-sided basting tape
- Polyester fiberfill
- Fabric marker
- Yardstick or measuring stick
- Pattern tracing cloth

Directions: Use a ½-inch (1.3-cm) seam allowance.

1. From the fabric for the cushion, cut two, 31-inch (79-cm) squares.
2. Using the X and O pattern pieces in Fig. 14-4 on page 135, enlarge them 200 percent on a photocopier to create 4-inch (10-cm) high letters. Then trace the X and O patterns onto pattern tracing cloth. Cut the patterns out of the cloth. Use the patterns to cut nine Xs and nine Os from the felt.
3. On one cushion panel, measure between the ½-inch (1.3-cm) seam allowances and mark each edge of the panel in thirds. Draw lines connecting the marks. Each of the intersecting lines will be 10 inches (25.5 cm) apart. (Fig. 14-2) These lines will be used as ribbon placement lines for the game board on the cushion.
4. Place a strip of basting tape over each placement line. Cut the ribbon into four, 31-inch (79-cm) lengths. Center a length

(continued on next page)

Project 14: Tic-Tac-Toe Floor Cushion (continued)

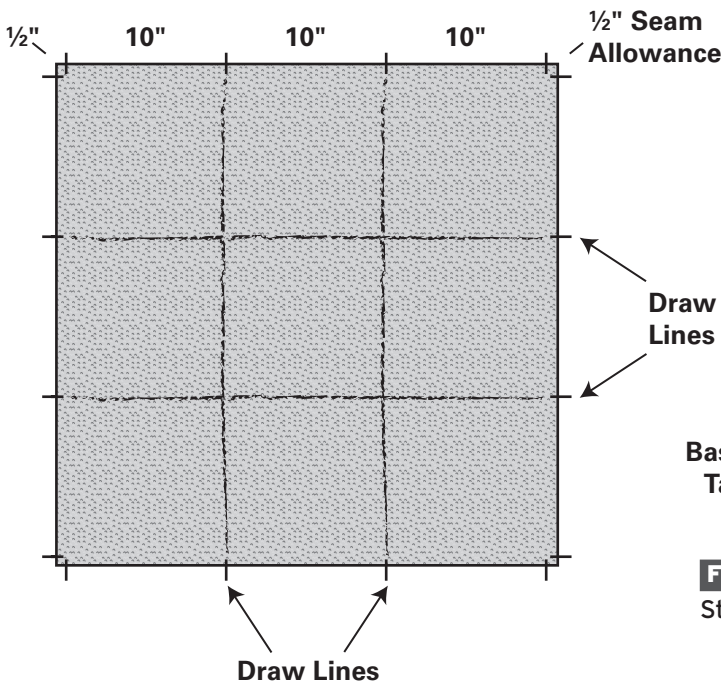


Fig. 14-2

Draw lines to connect the marks created on each edge of the cushion panel.

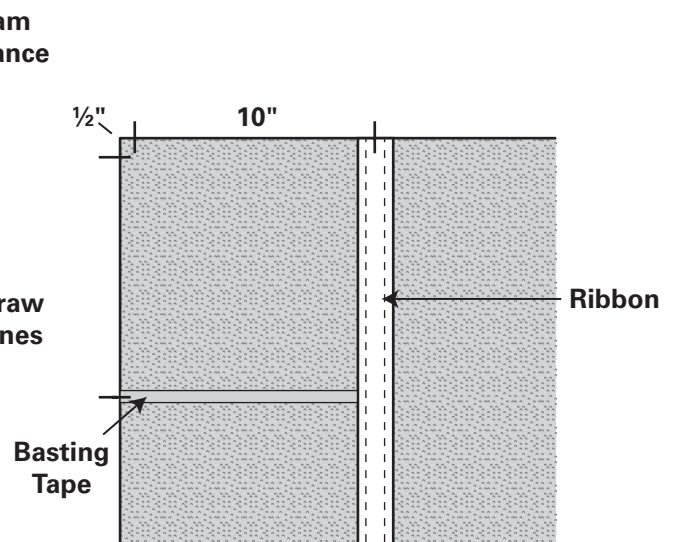


Fig. 14-3

Stitch the ribbon in place close to each edge.

- of ribbon over each strip of basting tape. Sew the ribbons in place, stitching close to each edge of each ribbon. (Fig. 14-3)
5. Pin the cushion panels together with right sides facing. Stitch together, leaving a 6-inch (15-cm) opening in one edge.

Reinforce the stitches around the corners. Trim the corners diagonally about $\frac{1}{4}$ inch (6 mm) from the stitching and turn the cushion cover right side out.

6. Press under the edges of the seam-allowance opening. Stuff the cushion with polyester fiberfill to the desired fullness. Slipstitch the opening closed.
7. To play tic-tac-toe on the cushion, place the Xs and Os in the squares formed by the ribbon. (Fig. 14-4)



Fig. 14-4

Enlarge the X and O pattern pieces 200 percent with a photocopier. Trace the patterns onto pattern tracing cloth.

Ribbon-Trimmed Pillow

Let your imagination go wild when you make this fanciful, 16-inch (40.5-cm) square pillow. Begin by choosing $\frac{1}{2}$ -yard (0.50-m) lengths of ribbon in assorted widths, colors, and designs to sew across the front panel. Finish the edges with a whimsical, sew-in trim, such as beaded fringe, tassel trim, or pom-pom trim. (Fig. 15-1)

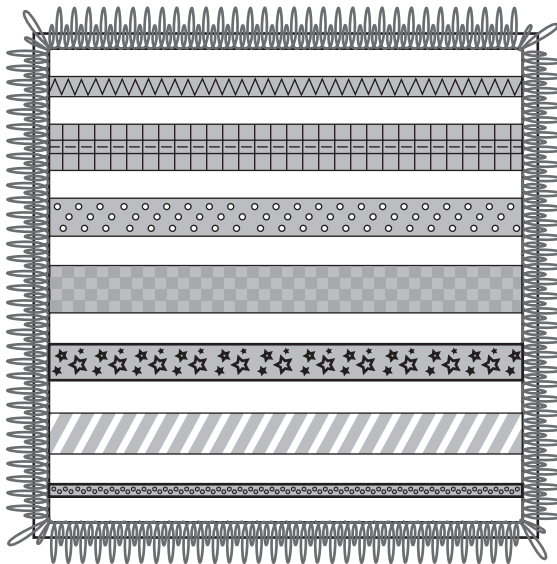


Fig. 15-1

Use this pillow to accent your room or to give as a gift.

To make the 16-inch (40.5-cm) square pillow, you will need:

- 1 yard (0.95 m) of 45-inch (155-cm) or 54-inch (140-cm) wide cotton fabric for pillow
- 6 to 10, $\frac{1}{2}$ -yard (0.50-m) lengths of assorted ribbons
- $1\frac{7}{8}$ yards (1.75 m) of trim for pillow edge
- Self-adhesive, double-sided basting tape
- 16-inch (40.5-cm) square pillow form
- Fabric marker
- Yardstick or measuring stick

Directions: Use a $\frac{1}{2}$ -inch (1.3-cm) seam allowance.

1. From the fabric for the pillow, cut two, 17-inch (43-cm) squares.
2. Plan your pillow design by arranging the strips of ribbon across one fabric panel until you are pleased with the look. Allow for $\frac{1}{2}$ -inch (1.3-cm) seam allowances at the top and bottom of the pillow by leaving 1 inch of fabric at the top and bottom free

Allow 1" Space
Between Edge
and Ribbon

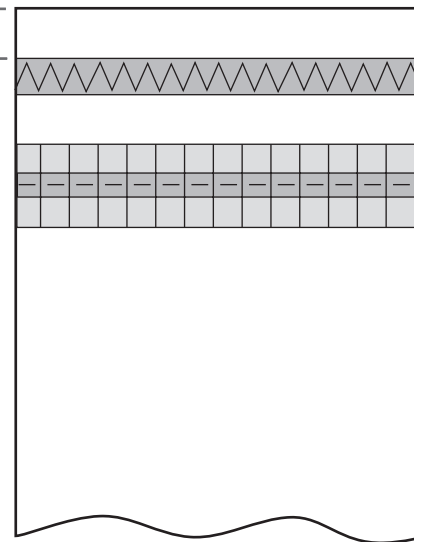


Fig. 15-2

When placing the ribbons, be sure to allow space for the seam allowances at the top and bottom of the pillow.

(continued on next page)

Project 15: Ribbon-Trimmed Pillow (continued)

- of any ribbon. (Fig. 15-2)
3. Remove one ribbon length and place a strip of basting tape down the center of the wrong side. Remove the paper backing from the basting tape and place the ribbon back in its position on the pillow panel. Measure both ends of the ribbon from the top fabric edge to make sure the ribbon is straight.
 4. Repeat Step 3 to fasten all ribbon lengths with basting tape.
 5. Stitch the ribbon strips to the panel. For narrow ribbon, stitch along the center of the strip. For wider ribbon, stitch along both edges of the strip.
 6. Pin the edge trim to the embellished panel with the trim toward the inside and the trim header even with the edge of the fabric. Baste the trim in place $\frac{1}{4}$ inch (6 mm)

from the edge. (Fig. 15-3)

7. Pin the pillow panels together with right sides facing. Stitch the edges together, leaving an 8-inch (20.5-cm) opening in one edge. Reinforce the stitching around the corners. Trim the corners diagonally to about $\frac{1}{4}$ inch (6 mm) from the stitching. Turn the pillow cover right side out. Press the edges. Be sure to press under the edges of the seam-allowance opening.
8. Insert the pillow form through the opening in the seam allowance. Slipstitch the opening closed.

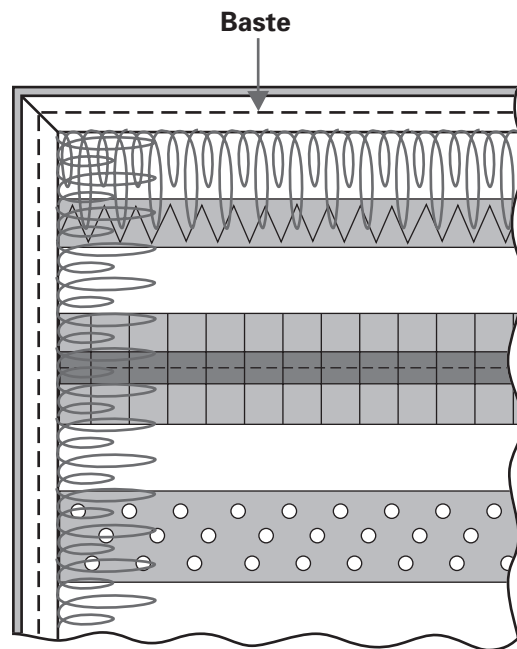


Fig. 15-3
Baste the trim header in place.

Tab-Top Window Panels

It's easy to change the look of your room when you make window panels with button-on hanging tabs. This pattern uses a different fabric on the fronts and backs of the panels to make them reversible. Add special finishing touches, such as beaded trim, pom-pom trim, or fringe trim to the center edges, and a ribbon tieback. Colorful bed sheets can be used instead of fabric by the yard if you prefer. (Fig. 16-1)

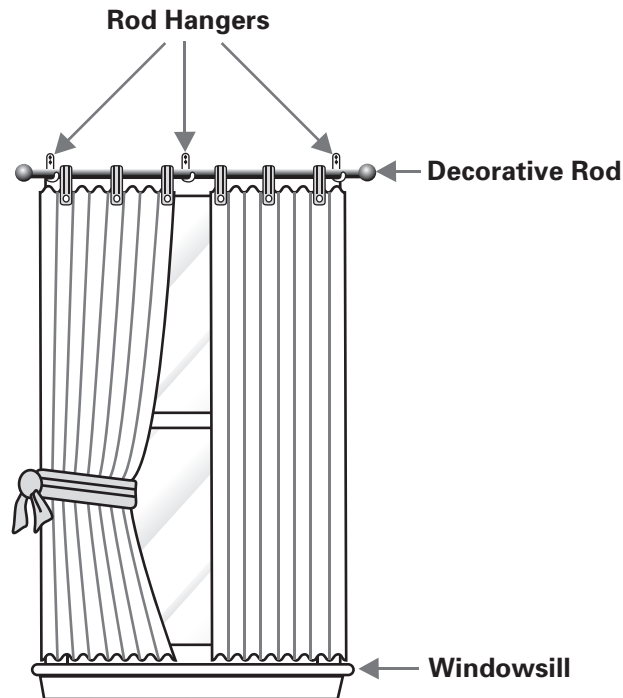


Fig. 16-1

These tab-top window panels can add privacy and a touch of whimsy to a room.

Measuring and Planning

Before purchasing the fabric and trim, you will need to hang the curtain rod, measure the window, and decide how long and wide to make the window panels. Choose a curtain rod that is at least 4 inches (10 cm) wider than the outside of your window frame. Then follow these guidelines:

- Hang the curtain rod 2 inches above the top of the window frame.
- Decide how long you want the panels to be—they can stop at or below the window sill or hang to the floor. Measure from 1 inch (2.5 cm) below the rod to the desired length of the finished panel. Write this measurement down—this is the *panel finished length*. Add 1 inch (2.5 cm) to this measurement to calculate the *panel cut length*. (Fig. 16-2)

(continued on next page)

Project 16: Tab-Top Window Panels (continued)

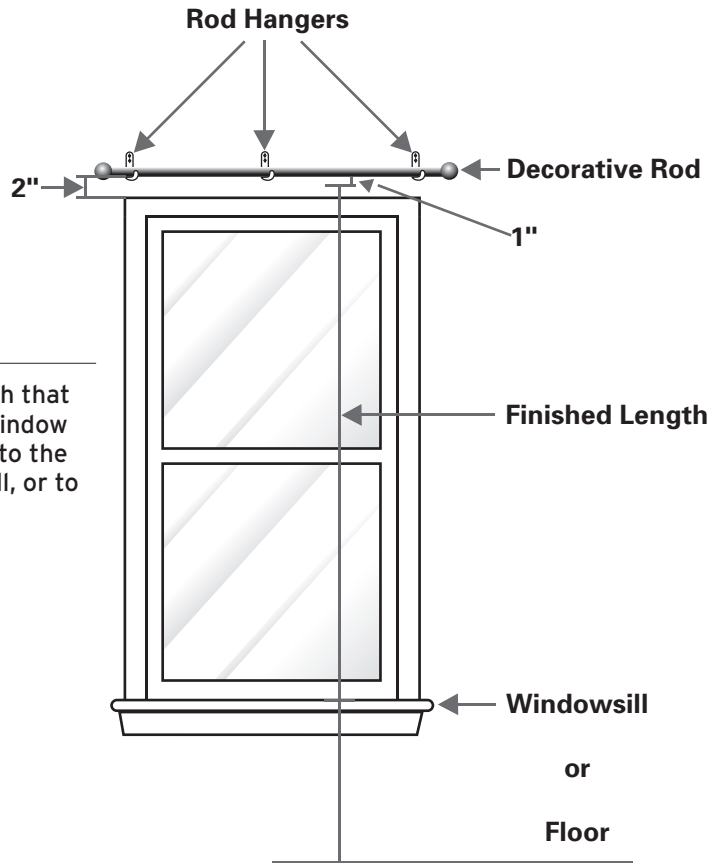


Fig. 16-2
 Measure the finished length that you want for the tab-top window panels. They could extend to the top of the sill, below the sill, or to the floor.

- ❑ Measure the rod length and decide how wide and full you want the panels to be. They can be the same as the rod width and hang flat across the window, or they can be up to twice the width of the rod and hang with fullness. Divide this measurement in half. This is the *panel finished width*. Add 1 inch (2.5 cm) to this measurement to calculate the *panel cut width*.
- ❑ To calculate the number of tabs for each panel, plan for a tab close to each side edge of the window panel. Space the remaining tabs approximately 4 inches (10 cm) apart across the upper edge. Each tab will have a 2-inch (5-cm) finished width. Each *tab cut size* is 3 inches × 10 inches (7.5 cm × 25.5 cm).
- ❑ On a piece of paper, sketch two window panels and the number of tabs you need across

each one. Write the cut measurements for each piece on your drawing. Use this sketch to calculate the yardage you will need from each of the two fabrics you want to use. You will need four panel pieces in all, two from each fabric. You will need two fabric pieces for each tab, one from each fabric. Note that the amount of each fabric will vary if the fabrics you buy are different widths. Generally, fabric for window treatments is about 56 inches (140 cm) wide.

- ❑ For the trim, plan to sew it on the center and lower edges of each panel. Note that the center edge trim should be placed so that the trimmed edges of the panels meet in the middle.

(continued on next page)

Making the Panels

To make the window panels, you will need:

- Two fabrics in the determined yardage for panels and tabs (choose fabrics with colors that won't run if you plan to wash the panels)
- Trim in the determined yardage for panels
- 1½ yards (1.40 m) of ribbon for tiebacks (optional)
- Thread to match fabric and trims
- Two buttons for each tab
- Yardstick or measuring stick
- T-square or 90-degree cutting guide
- Chalk pencil

Directions: Use a ½-inch (1.3-cm) seam allowance. Backstitch at the beginning and ending of each seam.

1. Refer to your sketch and use the chalk pencil to draw the *cut sizes* for the panels and the tabs on the wrong side of each fabric. Use the T-square or the 90-degree cutting guide to make sure the corners are square.
2. Cut the pieces out of the fabric. Remember to cut two panels from each fabric, for a total of four. Cut two pieces for each tab, one from each fabric.
3. For each tab, sew one strip of each fabric, with right sides together, along both long and one short edge. Trim the corners to about ⅛ inch (3 mm) from the stitching and turn the tabs right side out. Press flat.

4. Mark and stitch a buttonhole 1 inch (2.5 cm) from the finished end of each tab. **(Fig. 16-3)** Size the buttonholes at least ⅛ inch (3 mm) longer than the button diameter. Follow the machine owner's manual for stitching buttonholes.

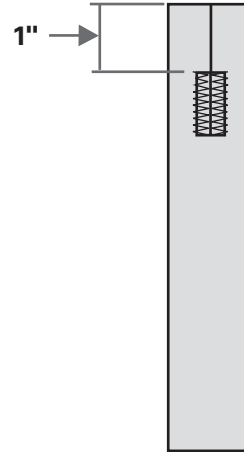


Fig. 16-3

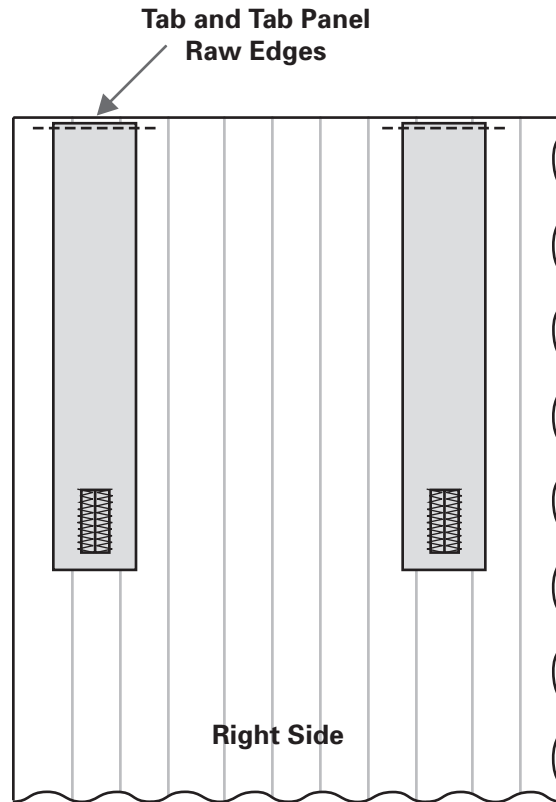
Mark the buttonhole placement and stitch a buttonhole on each tab.

5. Attach the tabs to the right side of two window panels of the same fabric. If you want the tab fabric to match the panel fabric when the panels are hung, put matching sides together. Align the raw edges of the tabs with the upper edges of the panels, spacing the tabs about 4 inches (10 cm) apart. Baste the tabs to the panels. **(Fig. 16-4)**

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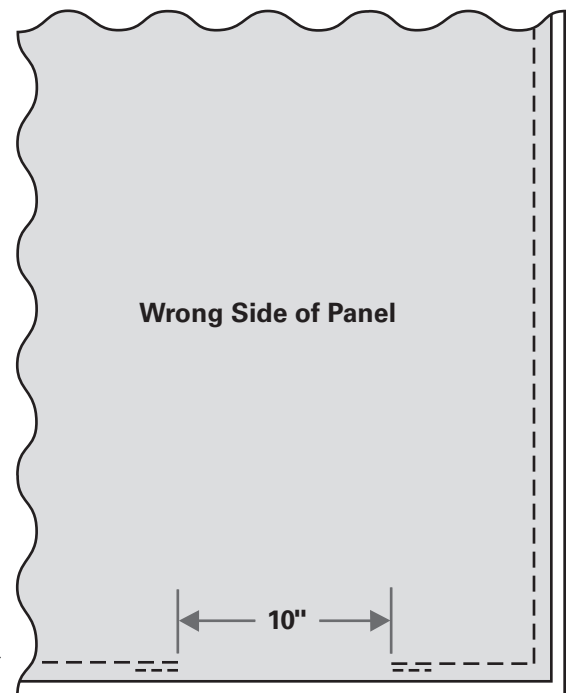
Project 16: Tab-Top Window Panels (continued)

Fig. 16-4
Baste the tabs across the top edge of each panel.



6. If you want to add trim, sew it to the center long side and the lower edge of each panel with tabs. The trim header edge should be even with the fabric edge.
7. With right sides facing, pin together the front and back of each panel, carefully sandwiching the tabs and trim between the panels. Sew each panel on all sides. Leave a 10-inch (25.5-cm) opening in the bottom edge of each panel for turning. (Fig. 16-5)

Fig. 16-5
Stitch around the perimeter of both panels, leaving an opening for turning in the bottom of each.



Turn Panel Here

(continued on next page)

8. Turn panels to the right side, evenly working out the corners of the panels. Press the panels flat. Turn the seam allowances under across the openings. Slipstitch to close the opening at the bottom of each panel.
9. Fold the tabs down 2 inches (5 cm) to overlap the panel upper edge and pin in place. Make sure the lower edges of the tabs are even across each panel. (Fig. 16-6)
10. Mark the button placements through the buttonholes. Unpin the tabs. Sew buttons in place on the back and front of each panel so that the tabs can be buttoned in either direction. Follow the procedure outlined in Skill Sheet 14 to sew on the buttons.
11. Wrap the tabs around the curtain rod and button them in place to hang the panels.
12. If you want to tie the curtains back, cut the ribbon length in half. Fold the ribbon in half and use a thumbtack to attach the folded edge of the ribbon to the wall at the edge of each window panel. Tie the ribbon around each panel and trim the ends if needed.

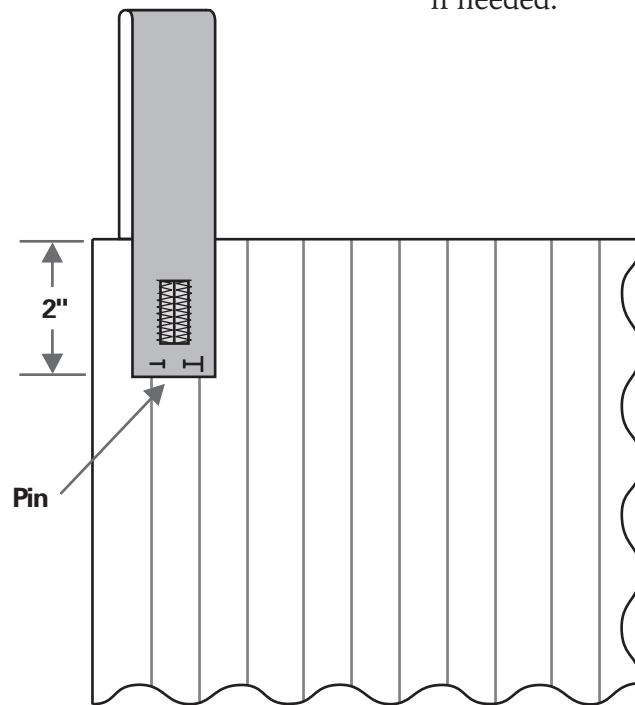


Fig. 16-6

Fold the tabs over the top of the window panels and pin in place.

Two-In-One Pillow Quilt

Perfect for sleepovers, picnics, a day at the beach, or even for adding a soft touch to those hard bleachers at a game, this twin-size quilt can be made in a colorful, eye-catching cotton print fabric. And best of all, it folds up to make a comfy pillow with an optional strap for easy carrying or a decorative accent in your room.

For a 42 inch \times 70 inch (106.5 cm \times 170 cm) quilt, you will need:

- 2 $\frac{5}{8}$ yards (2.40 m) of 45-inch (115-cm) wide cotton blend fabric for the quilt front and pocket. *Note:* You will need 2 $\frac{3}{4}$ yards (2.55 m) if you want the optional strap.
- 2 yards (1.85 m) of coordinating fabric for the quilt back
- 2 $\frac{5}{8}$ yards (2.40 m) of quilt batting
- Yarn for tufting

Directions:

1. Cut the following:
 - From each of the quilt front and back fabrics and the batting, cut a 43 inch \times 71 inch (109 cm \times 180.5 cm) rectangle.
 - Cut two, 18-inch (46-cm) squares for the pockets from the quilt front fabric and one 18-inch (46-cm) square from the batting.
 - Cut the strap piece, 38 inches \times 5 inches (96.5 cm \times 12.5 cm), from the quilt front fabric (optional).
2. Baste the batting to the wrong side of the quilt back and to one pocket piece.

3. For the optional strap: With right sides together, fold the fabric for the strap in half lengthwise. Sew the long raw edges together, using a $\frac{3}{8}$ -inch (1-cm) seam allowance. Turn the strap right side out and press. Pin the ends of the strap to the right side of the top edge of the padded pocket, with the strap folds $\frac{3}{4}$ inch (2 cm) from the pocket sides. Baste the strap in place. Pin the strap away from seam allowances. (Fig. 17-1)

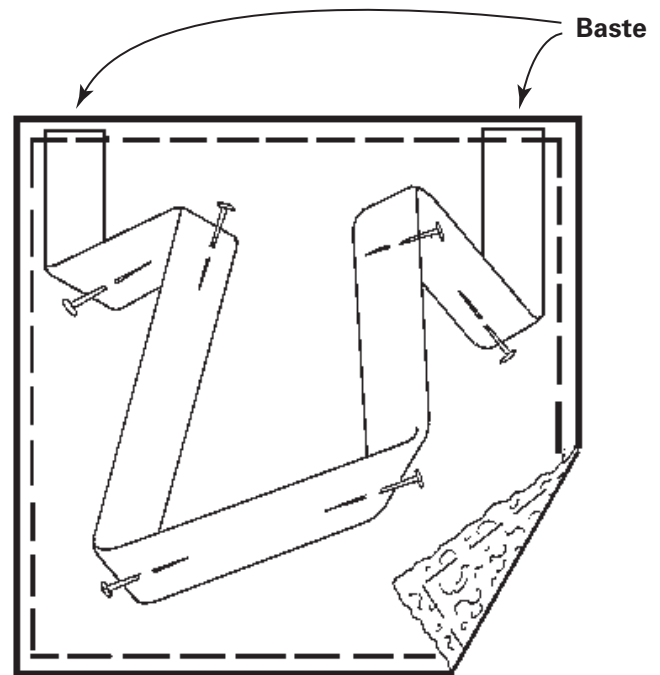


Fig. 17-1

Pin the strap in place and baste along the raw edges.

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4. With right sides together, pin the remaining pocket piece to the padded pocket. (If you are including the strap, sandwich it between the pocket layers.) Stitch the pocket upper and side edges only, using a $\frac{3}{8}$ -inch (1-cm) seam allowance. (Leave the bottom of the pocket open for turning right side out.) Trim the corners diagonally. Trim the batting close to stitching. Turn right side out and press. Topstitch $\frac{1}{4}$ inch (6 mm) from the upper edge of the pocket through all thicknesses.
5. Mark five positions for tufts on the pocket. Arrange the tufts evenly near each corner and at the center. Thread a large needle with a single strand of yarn about 20 inches (52 cm) long. At each mark, take a $\frac{1}{4}$ -inch (6-mm) stitch through all layers, leaving a 1-inch (2.5-cm) tail at both the beginning and the ending point of the stitch. Cut the yarn, and repeat this tufting process at each mark. Tie each tail in a double knot. (Fig. 17-2)

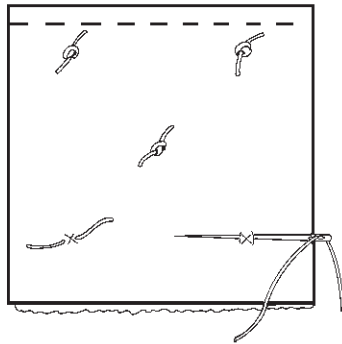


Fig. 17-2

Make the tufts in the pocket with yarn stitches.

6. Fold the quilt back and the pocket in half lengthwise to find the center. Mark the center fold on the bottom of the pocket and one end of the quilt back, using a pin or a washable marker. With the tufted side of the pocket up (the side on which the tufts are tied), pin the pocket to the right side of the quilt back, matching the centers. Topstitch the pocket side edges in place $\frac{1}{4}$ inch (6 mm) from the finished side edges of the pocket. Baste the lower pocket and quilt back edges together. (Fig. 17-3)

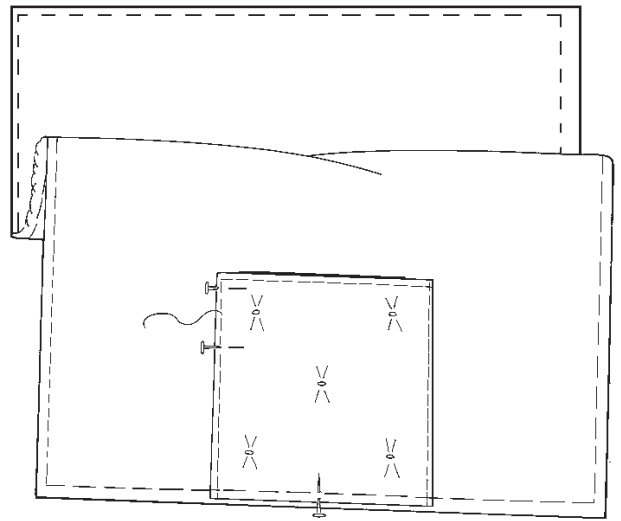


Fig. 17-3

Pin the pocket to the quilt back.

7. With right sides together, use a $\frac{1}{2}$ -inch (1.3-cm) seam allowance to stitch the quilt front to the back, leaving a 10-inch (25.5-cm) opening in one long edge for turning. Trim corners diagonally to about $\frac{1}{4}$ inch (6 mm) from the stitching. Trim batting close to the stitching. Turn the quilt right side out. Press the seams flat along the edges of the quilt. Slipstitch the 10-inch (25.5-cm) opening edges together.

(continued on next page)

Project 17: Two-In-One Pillow Quilt (continued)

(Fig. 17-4) From the quilt front, topstitch $\frac{1}{4}$ inch (6 mm) from the finished edges through all thicknesses.

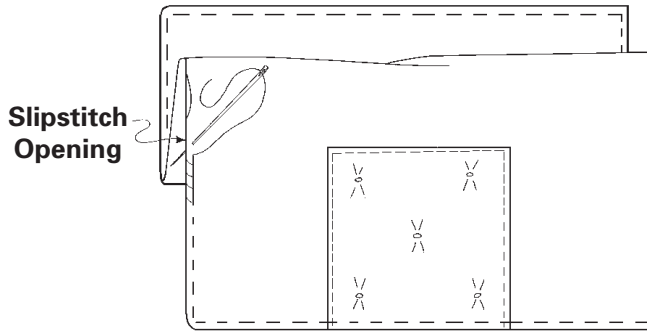


Fig. 17-4
Slipstitch the opening edges of the quilt closed.

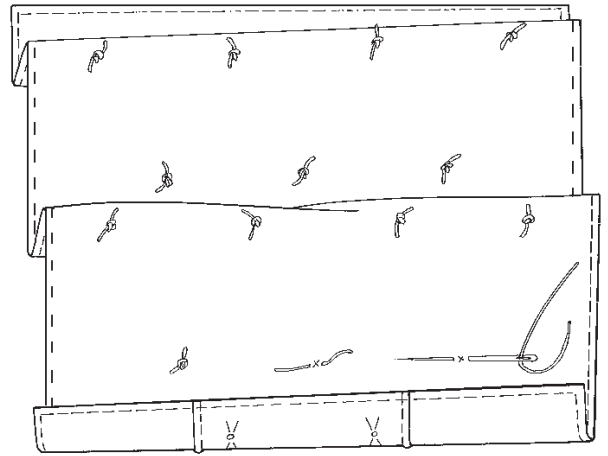


Fig. 17-5
Stitch the tufts through all layers and tie the tails as directed.

8. Mark positions for tufts on the quilt front 6 inches (15 cm) to 10 inches (25.5 cm) apart, staggering the rows. The design of the fabric may help you determine the positions.
9. Thread a large needle with a single strand of yarn. Working from the quilt front, repeat the tufting process as described in Step 5. Stitch through all layers (except pocket layers and strap ends), leaving tails at the beginning and ending points of each stitch. Tie the tails in a double knot. (Fig. 17-5)
10. To fold the quilt: With the quilt front up, fold the quilt into thirds, one side over the other, using the side edges of the pocket

as a guide. Then fold the quilt in quarters from the top down, positioning all layers on top of the pocket section. To form the pillow, insert your hand into the pocket and turn right side out over the folded quilt. (Fig. 17-6) Poke out the corners and shape as necessary into a pillow.

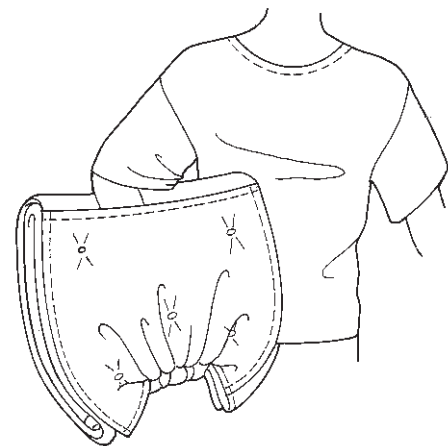


Fig. 17-6
Fold the quilt into the pocket to form the pillow.

Memo Board with Pockets

Perfect for displaying photos or memos, this 23 inch \times 27 inch (58.5 cm \times 68.5 cm) padded board features crisscrossed ribbon strips that are held in place with upholstery tacks. Handy pockets at the bottom are just right for holding pens, paper, or extra photos. (Fig. 18-1)

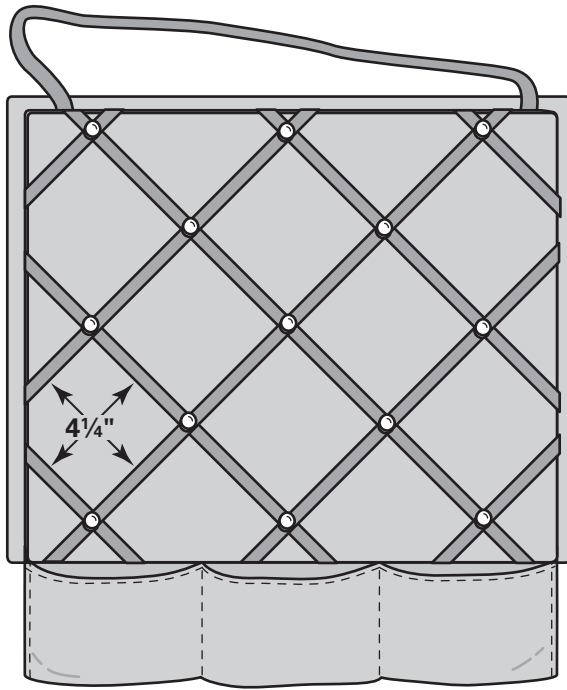


Fig. 18-1

Display your favorite photos on this decorative memo board.

To make the memo board, you will need:

- Foam core board for back— $\frac{1}{4}$ -inch (6-mm) thick, 17 inch \times 21 inch (43 cm \times 53.5 cm) rectangle
- Foam core board for front— $\frac{1}{2}$ -inch (1.3-cm) thick, 16 inch \times 20 inch (40.5 cm \times 51 cm) rectangle
- $\frac{3}{4}$ yard (0.70 m) each of two, 45-inch (115-cm) or 54-inch (140-cm) wide medium- to heavy-weight coordinating cotton fabrics for board front and back, plus $\frac{1}{3}$ yard (0.305 m) for pocket

- $5\frac{3}{4}$ yards (5.30 m) of $\frac{3}{8}$ -inch (1-cm) wide satin ribbon
- 13 upholstery tacks
- Spray adhesive for fabric
- Permanent fabric adhesive
- Staple gun
- Fabric marker

Directions:

1. Cut the following:
 - Cut one, 20 inch \times 24 inch (51 cm \times 61 cm) rectangle of fabric for the front board.
 - Cut one, 21 inch \times 25 inch (53.5 cm \times 63.5 cm) rectangle of fabric for the back board.
 - Cut one, 10 inch \times 21 inch (35.5 cm \times 53.5 cm) rectangle of fabric for the pocket.
2. To cover the front board, spray one side of the $\frac{1}{2}$ -inch (1.3-cm) thick foam core board with spray adhesive. Center the batting on the adhesive-covered board and press it in place. Place the fabric rectangle for the front board wrong side up on a flat surface. Center the board, batting side down, on the fabric. Wrap one side edge of the fabric to the back of the board and glue it in place with permanent fabric adhesive. Repeat for the opposite edge, pulling the fabric taut, but not so tight that it puckers. (Fig. 18-2) Repeat this procedure for the top and bottom edges. Tuck the fabric so that it's smooth at the corners.

(continued on next page)

Project 18: Memo Board with Pockets (continued)

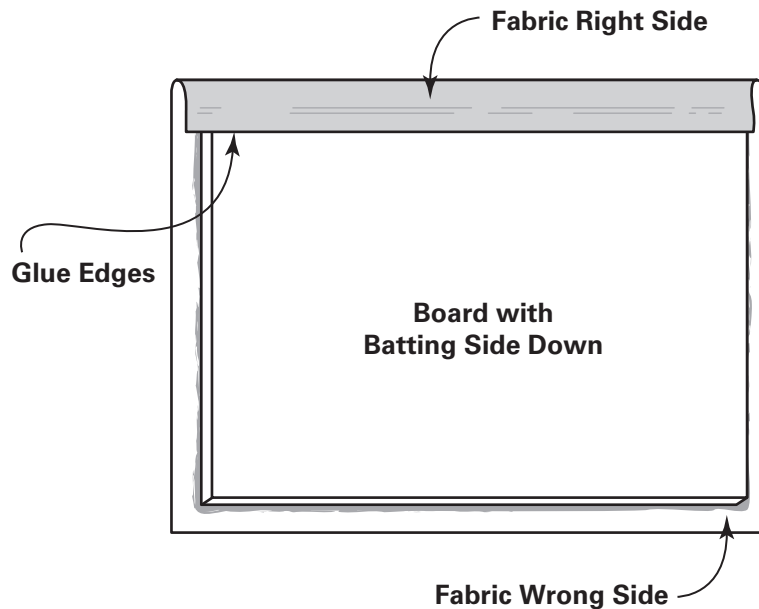


Fig. 18-2

Wrap the fabric edges around the foam core board with batting and glue the edges to the back.

3. To cover the back side of the backing board, center the ¼-inch (6-mm) thick foam core board on the wrong side of the fabric for the back board. Wrap the fabric edges around the board and glue them in place with permanent fabric adhesive. Remember that the fabric edge you are gluing will show as a 1-inch (2.5-cm) border around the front of the memo board when the front board is glued in place. For this reason, be sure to wrap the fabric smoothly over the board edges, and glue the fabric close to the raw edges. Also, make sure the corners are tucked and folded smoothly for a neat appearance.
4. To add the ribbon strips, cut a piece of ribbon to fit diagonally across the center of the front to 1½ inches (3.8 cm) from the corners, adding 4 inches (10 cm) for overlapping the ribbon to the back. Position the ribbon diagonally across the board with 2 inches (5 cm) overlapping at each end, as shown in Fig. 18-3. Pin in place.

(continued on next page)

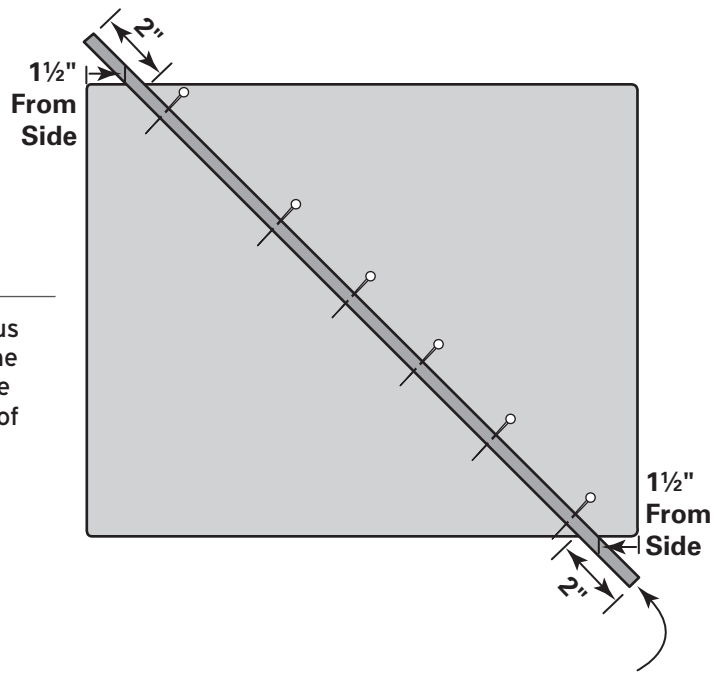


Fig. 18-3

Cut the ribbon to fit across the board, plus 4 inches (10 cm) for overlap. Note that the top end of the ribbon is to the right of the corner, and the bottom end is to the left of the corner.

Staple Ribbon Ends to Back

5. As done in Step 4, cut another ribbon strip for the opposite direction. Position and pin the ribbon to the board with 2 inches (5 cm) overlapping on each end. The top end of this ribbon will be 1½ inches (3.8 cm) to the left of the upper right corner, and the bottom end will be 1½ inches (3.8 cm) to the right of the lower left corner.
6. Position the remaining ribbon strips ¼ inches (11.5 cm) from each other on the board. Refer to Fig. 18-1 to plan and cut the remaining ribbon lengths, allowing a 2-inch (5-cm) overlap on each end. Pin the ribbons in place on the board front. Then turn the board over and staple the ends to the back.
7. Glue each ribbon intersection in place. Apply a small amount of permanent fabric adhesive to the point of each tack and insert the tack into the board at the ribbon intersections.
8. Fold the fabric rectangle for the pocket in half lengthwise with right sides facing. Stitch the short edges together. Turn the pocket right side out and press. Baste or serge the raw upper edges together. Topstitch along the folded edge. Turn the folded pocket edge up to 2 inches (5 cm) from the raw pocket edge, forming a 4-inch (10-cm) deep pocket. Pin the sides of the pocket in place as indicated. (Fig. 18-4)

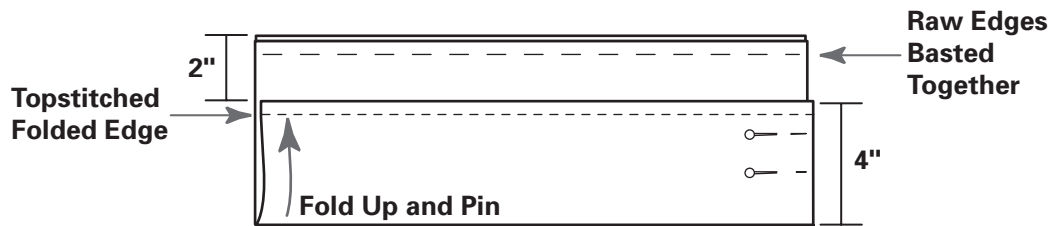


Fig. 18-4

Turn the folded edge of the pocket piece up to make the memo board pocket. Pin in place.

(continued on next page)

Project 18: Memo Board with Pockets (continued)

9. Topstitch the side edges of the pocket together. Decide the number and width of pocket sections you would like in the pocket. Use the fabric marker to draw vertical lines that show how the pocket will be divided. Stitch along each line, backstitching at the beginning and ending of each line. (Fig. 18-5)
10. Glue and staple the pocket-panel, raw upper edge to the back of the covered 16 inch × 20 inch (40.5 cm × 51 cm) board,

with the pocket hanging just below the board and the pockets facing front. Glue and staple the ends of the 27-inch (53.5-cm) ribbon length to the back of the front board on the upper edge. (Fig. 18-6)

11. Center and glue (using the permanent fabric adhesive) the front board to the unfinished side of the backing board. Allow the glue to dry thoroughly before hanging the memo board.

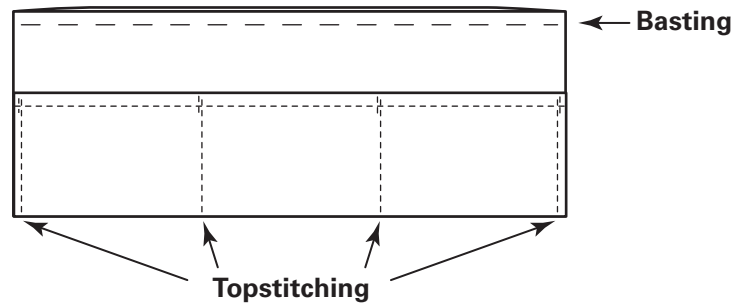


Fig. 18-5
Topstitch the pocket side edges and divider lines.

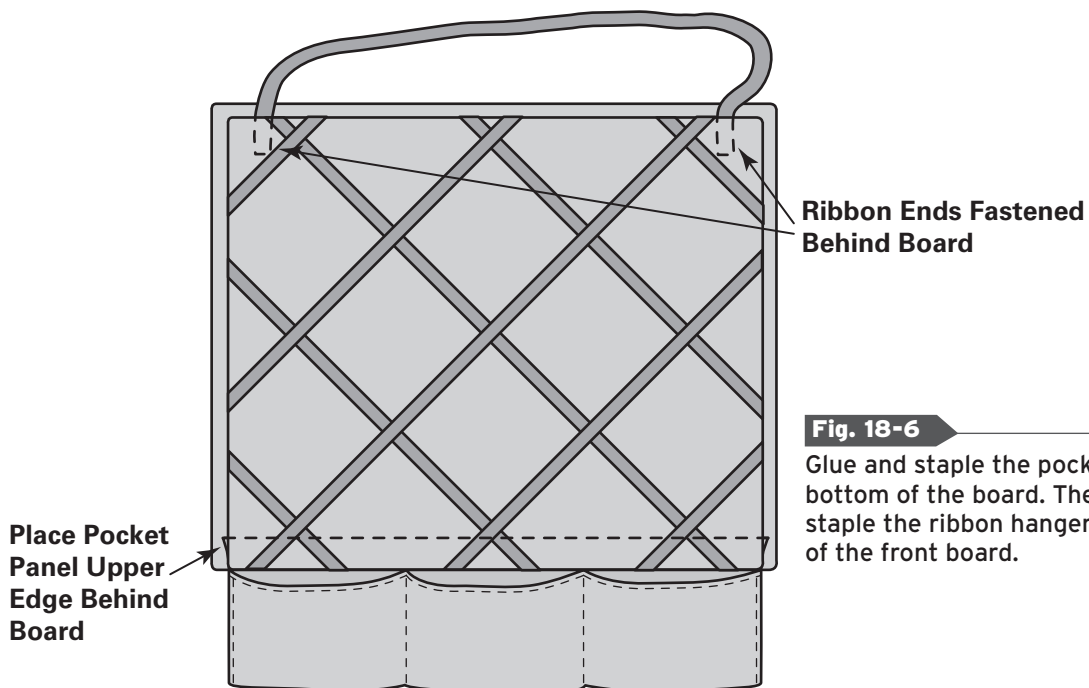


Fig. 18-6
Glue and staple the pocket to the bottom of the board. Then glue and staple the ribbon hanger to the back of the front board.

Photo Transfer Pillow

Great for giving to your mother or best friend as a gift, or for displaying in your room, this pillow features a photo transferred to special printer fabric in the center. To make this pillow, you will need one of the following: a printer connected to a computer with the digital image loaded; a memory card with the image, and printer with memory-card-reading capability; or a printed photo and color photocopier.

The transferred photo is fused to the center of the pillow panel with fusible web and then bordered with decorative trim. The back panel features an overlapping closure that is secured with hook-and-loop tape. (Fig. 19-1)

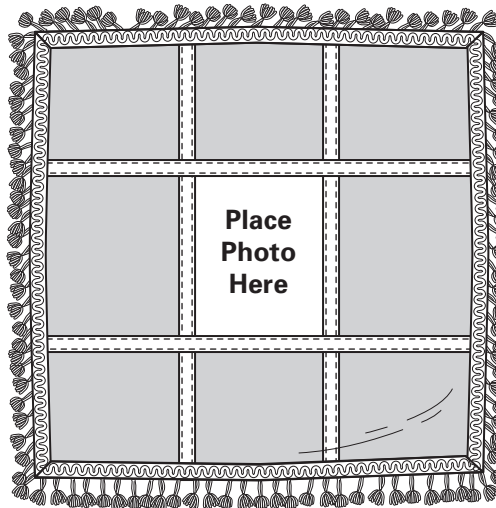


Fig. 19-1

Display this pillow or give it for a gift.

To make the photo transfer pillow, you will need:

- Digital photo or printed photo
- Computer, printer, or copier as described above
- $\frac{5}{8}$ yard (0.60 m) of fabric for pillow
- $8\frac{1}{2}$ inch \times 11 inch (21.8 cm \times 28 cm) sheet of photo transfer fabric
- 2 yards (1.85 m) of $\frac{1}{2}$ -inch (1.3-cm) to 1-inch (2.5-cm) wide, flat trim
- 12 inches (30.5 cm) of sew-on hook-and-loop tape
- $8\frac{1}{2}$ inch \times 11 inch (21.8 cm \times 28 cm) sheet of fusible web
- 18-inch (46-cm) square pillow form
- Self-adhesive, double-sided basting tape
- Press cloth
- 2 yards (1.85 m) of trim with decorative header (optional)
- Permanent fabric adhesive (for adding decorative trim)

Directions:

1. To use an ink jet printer, scan a printed photo or load a digital photo into a computer and connect to the printer. If you're using a printer with memory-card capability, insert the memory card and select the photo. Place the printer fabric sheet in the paper

(continued on next page)

Project 19: Photo Transfer Pillow (continued)

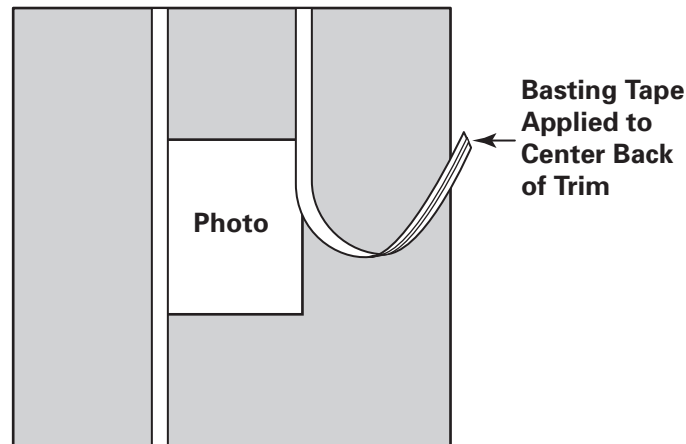
tray and print on the fabric side. Allow the ink to dry completely, and then remove the paper backing from the fabric. Follow the manufacturer's instructions for heat setting or a colorfast treatment.

To use a color ink jet copier, place the printer fabric sheet in the paper tray so the printing will be on the fabric side. Place the photo in the copier and copy.

2. Cut the following:

- ❑ Cut one, 19-inch (48.5-cm) square from the fabric for the pillow front.
- ❑ For the back, cut two, 19 inch \times 11 inch (48.5 cm \times 28 cm) rectangles.
- ❑ Cut four, 18-inch (46-cm) lengths of flat trim.

- 3.** Trim the transferred photo to the size of your choice. Cut a piece of fusible web the same size as the photo. Follow the manufacturer's instructions to fuse the web to the back of the photo. Remove the paper backing and center the photo on the front pillow panel. Place a press cloth over the photo and fuse it in place.
- 4.** Place a strip of basting tape along the center of each length of flat trim on the wrong side. Remove the paper backing. With the trim ends even with the fabric upper and lower edges, apply the trim to each side of the photo, centering it over the photo edge. (**Fig. 19-2**) Repeat the flat trim application for the upper and lower edges of the photo.

**Fig. 19-2**

Apply the trim to the sides, top, and bottom of the photo.

(continued on next page)

- For the back panels, finish one 19-inch (48.5-cm) edge of each rectangle with serging or zigzag stitches. Press the finished edge of one rectangle under 1 inch (2.5 cm) and topstitch in place about $\frac{3}{4}$ inch (2 cm) from the outer folded edge. Center the hook side of the hook-and-loop tape on the turned-under edge. (Fig. 19-3) Stitch the hook tape in place along the tape edges.

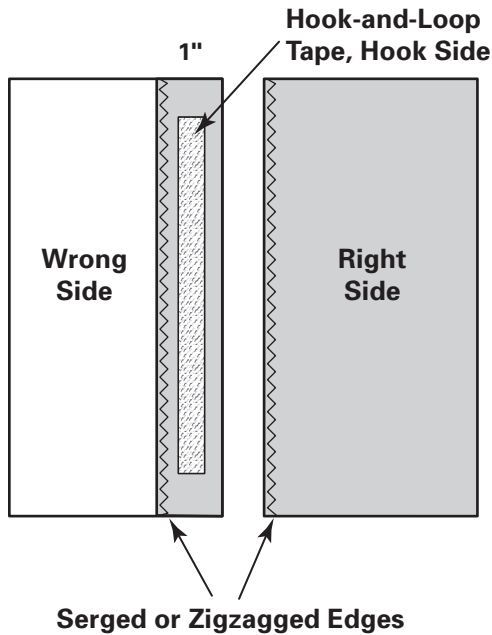


Fig. 19-3

Apply the "hook" side of the hook-and-loop tape on the finished overlap.

- With right sides up, overlap the finished edge of one panel with the turned-under edge of the other panel. When overlapped, the two panels make a 19-inch (48.5-cm) square. On the panel underneath, center the loop half of the hook-and-loop tape

directly under the hook strip and pin it in place. Remove the upper panel. Stitch the loop tape close to the tape edges. Overlap the panels as before and baste the overlap together at the upper and lower edges. (Fig. 19-4)

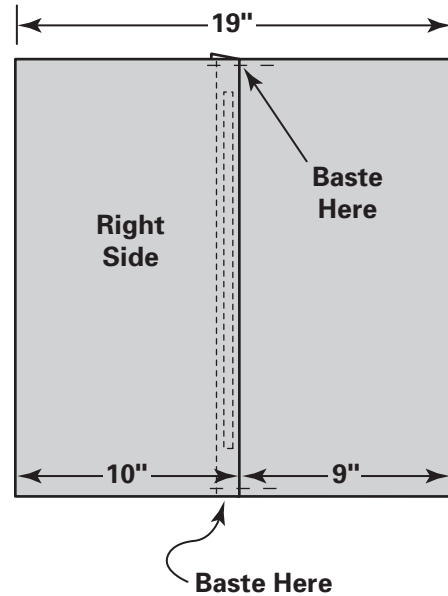


Fig. 19-4

Baste the upper and lower edges of the overlap on the pillow back panel.

- Pin together the pillow front and back panels with right sides facing and edges even. Sew the pillow panels together using a $\frac{1}{2}$ -inch (1.3-cm) seam allowance. Reinforce the corners with extra stitching. Trim the corners to $\frac{1}{4}$ inch (6 mm) from the stitching and turn the pillow right side out. Press the edges. Insert the pillow form through the back opening and fasten the hook-and-loop tape to close.
- If desired, use permanent fabric adhesive to glue trim with a decorative header around the outer edge of the pillow front.

Lined Basket or Storage Cube

A lined basket or storage cube is both practical and attractive. Choose the size that best suits your needs, from a small basket or crate for magazines or beauty products to a tall basket for laundry. Pick an attractive basket and an eye-catching fabric print and you have a great decorative accent for a place in your home. You will be creating two liners and sewing them together to make them reversible. (Fig. 20-1)

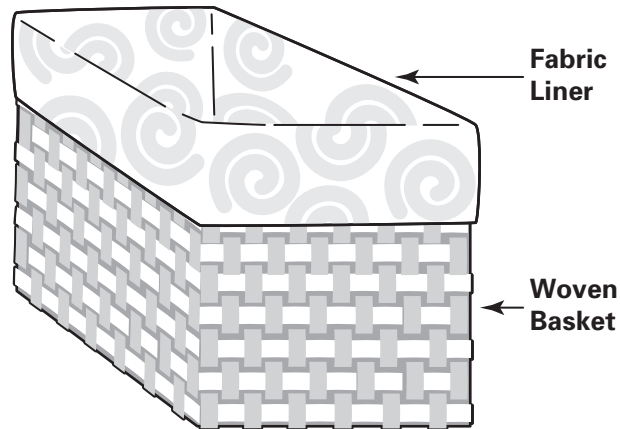


Fig. 20-1

The reversible liner allows you to change the look of the basket or storage cube.

To make the lined basket or cube, you will need:

- Rectangular basket or cube of your choice
- Two coordinating fabrics, each in yardage determined in Steps 1 and 2
- Thread in coordinating color
- Tape measure

Directions: Use a ½-inch (1.3-cm) seam allowance.

1. Because there are so many shapes and sizes of crates and baskets, the best way to determine the yardage needed is to measure the one you will be lining. Take the following measurements, adding the seam and height allowances, as shown in Fig. 20-2:

- Measure the width of each side. Add 1 inch (2.5 cm) to each measurement for the seam allowances.
- Measure the height of the sides. Add 4 inches (10 cm) for the seam allowances and fold-over flap.
- Measure the length and width of the base. Add 1 inch (2.5 cm) to each measurement for the seam allowances.

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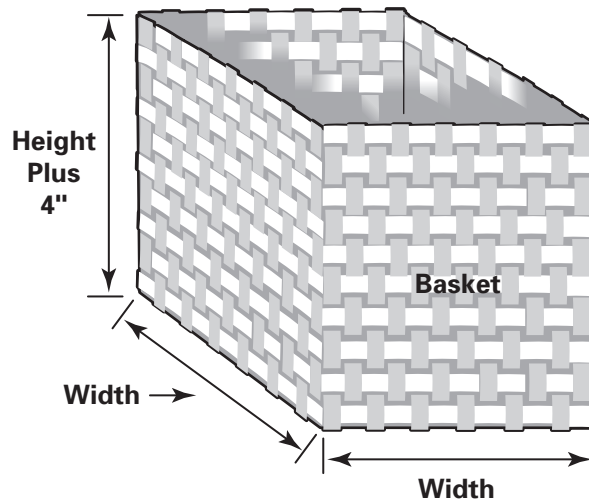


Fig. 20-2

Measure the height and width of each side of the basket. Add 4 inches (10 cm) to the height of the lining for the fold-over flap with seam allowances.

2. Sketch the base and all four sides of the basket on paper. Write the measurements of each rectangle, adding in the extra fabric needed for each. Use your sketch to plan the yardage you will need for one fabric. You will need the same amount for the second fabric. Purchase two coordinating fabrics, each in the determined yardage.
3. Use the measurements to cut four side panels and one bottom panel from each fabric.
4. For each lining, sew the short edges of the sides together with right sides facing. Press the seams open. (Fig. 20-3)

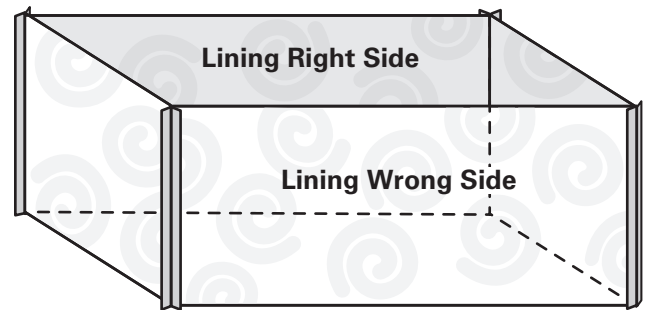


Fig. 20-3

Sew the sides together as indicated and press the seams open.

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Project 20: Lined Basket or Storage Cube (continued)

5. With right sides facing, pin the bottom panel to the side panels of each lining, matching the corners of the bottom panel with the side panel seams.
6. Stitch the bottom to the sides on each lining, leaving a 6-inch (15-cm) opening in the seam on one of the linings. Pin the two linings together with right sides facing, upper edges even, and side seams aligned. Stitch the upper edges together. (Fig. 20-4)
7. Turn the linings right side out through the opening. Press the opening seam allowances to the wrong side and press. Slipstitch the opening closed.
8. Turn one lining inside the other and press the upper edge. Topstitch $\frac{1}{2}$ inch (1.3 cm) from the upper edge.
9. Place the lining in the basket or cube. Fold the upper edge of the lining over the top of the basket.

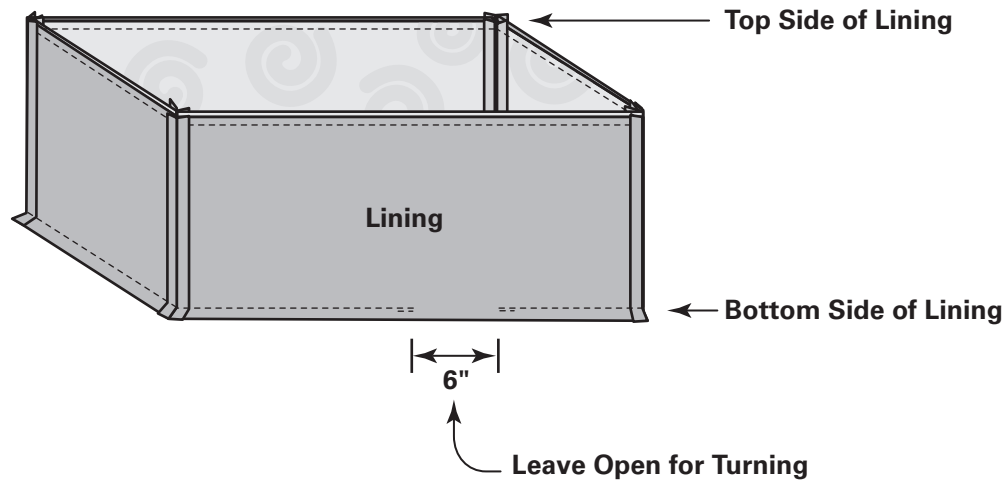


Fig. 20-4

Stitch the bottoms into each lining, leaving a 6-inch (15-cm) opening on one of the linings. Then sew the linings together along the top edge.

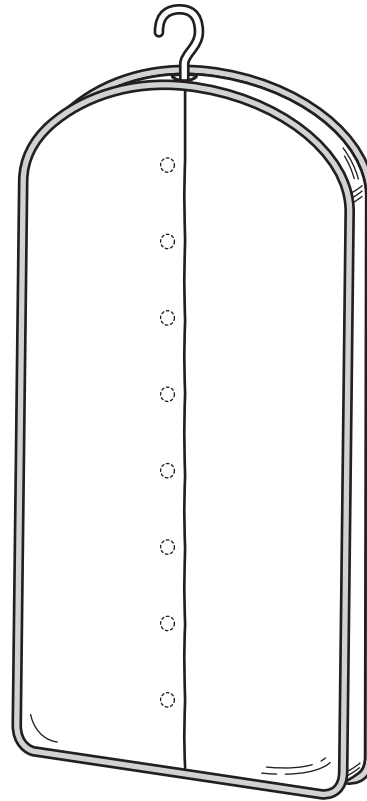
Garment Bag

Make a handy garment bag to store out-of-season clothes or to use for traveling. Choose a colorful fabric and coordinating bias tape to bind the edges.

The materials and instructions given are for a 26 inch \times 40 inch \times 3 inch (66 cm \times 101.5 cm \times 7.5 cm) bag with a hook-and-loop tape closure. If you want to make the bag deeper or longer, adjust the materials and cutting dimensions accordingly. (Fig. 21-1)

Fig. 21-1

Use this garment bag for traveling or convenient storage at home.



To make the garment bag, you will need:

- 45-inch (115-cm) wide, medium-weight cotton fabrics: 2 yards (1.85 m) for outer bag; 2 yards (1.85 m) for lining
- 7 yards of coordinating $\frac{1}{2}$ -inch (1.3-cm) wide, double-fold bias tape
- $\frac{1}{2}$ yard (0.50 m) of 45-inch (115-cm) wide, medium-weight, iron-on interfacing
- 8 sew-on hook-and-loop tape dots
- Water-soluble fabric marker

Directions: Use a $\frac{1}{2}$ -inch (1.3-cm) seam

allowance.

1. Cut the pieces with their lengths extending across the fabric width to conserve yardage. From the fabric for the outer bag, cut these panels:
 - Two, 15 inch \times 41 inch (38 cm \times 104 cm) front panels
 - One, 27 inch \times 41 inch (68.5 cm \times 104 cm) back panel
 - Three, 4 inch \times 45 inch (10 cm \times 115 cm) side panels

(continued on next page)

Project 21: Garment Bag (continued)

2. Repeat Step 1 to cut the same size pieces from the lining fabric.
3. From the interfacing, cut two, 2 inch × 41 inch (5 cm × 115 cm) strips, and cut three, 3 inch × 45 inch (7.5 cm × 115 cm) strips.
4. Fuse a 41-inch (104-cm) long interfacing strip to the wrong side of each outer-bag front panel, positioning the interfacing ½ inch (1.3 cm) from the panel outside edge. (Fig. 21-2)
5. With right sides facing, stitch a front lining panel to each outer bag front panel along the interfaced edge. Turn right side out and press the seam. Overlap the interfaced edges 2 inches (5 cm) so that the measurement across the two pieces together is 27 inches (68.5 cm). Pin the overlap. Baste the upper and lower edges of the overlap together. (Fig. 21-3)

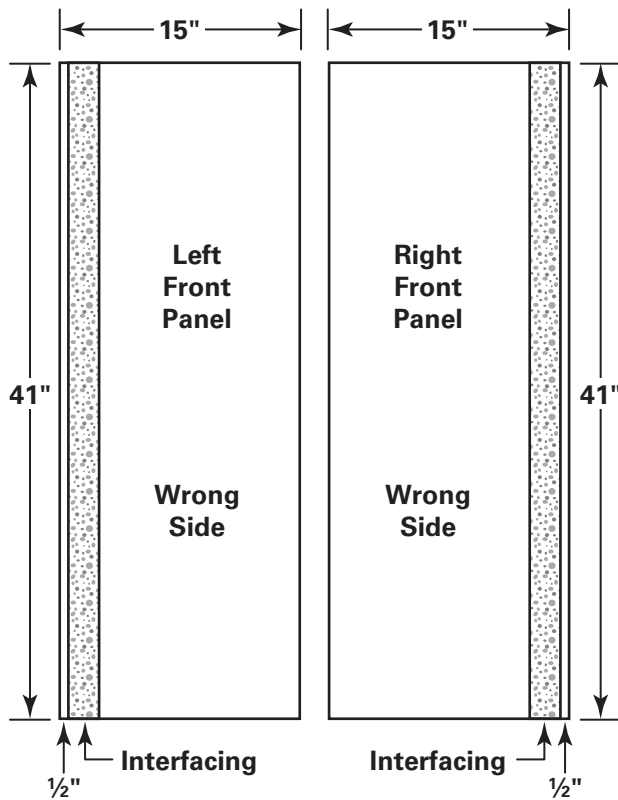


Fig. 21-2

Fuse the interfacing to the wrong side of each front panel, ½ inch (1.3 cm) from the edge.

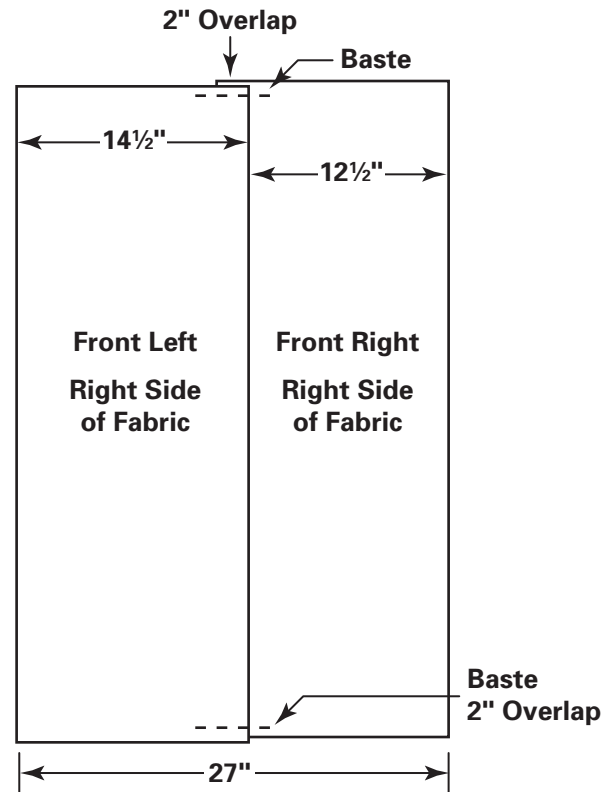


Fig. 21-3

Overlap the finished front edges and baste them together.

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6. To sew the hook-and-loop dots to the overlapping edges, mark eight, evenly-spaced placements along the inside of the left panel edge (the overlapping edge), 1 inch (2.5 cm) from the edge. Mark the corresponding placement for each dot on the right panel. (Fig. 21-4) Machine-stitch or hand-sew the hook dots to the left panel and the loop dots to the right panel.
7. For each front panel, pin the raw edges of the outer bag and lining together with wrong sides facing; baste. Repeat to baste the outer bag back and lining back panels together.

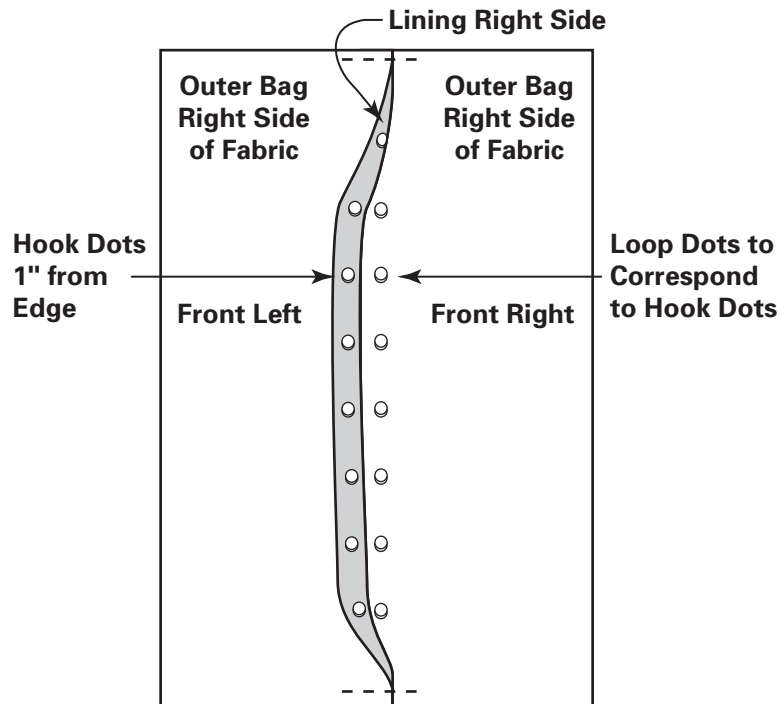


Fig. 21-4 Sew the hook-and-loop dots to each panel.

Project 21: Garment Bag (continued)

8. Place the back panel, lining side up, on a flat surface. Place the front panels, lining side down, on top of the back panel with outer edges even. Pin the front and back together to keep the fabrics from moving. Draw curves on the upper and lower corners as shown. (Fig. 21-5) Cut through all layers on the marked lines.
9. Center and fuse an interfacing strip to the wrong side of each outer side-panel strip. With right sides together, stitch the short ends of the panels together to create one long strip. Then sew the short ends of the lining side-panel strips together to create one long strip. Pin the outer and lining side panels together with wrong sides facing. Baste them together along the edges.
10. Carefully measure the perimeter of the bag front or back. (Fig. 21-6) Trim the side panel strip to this measurement.

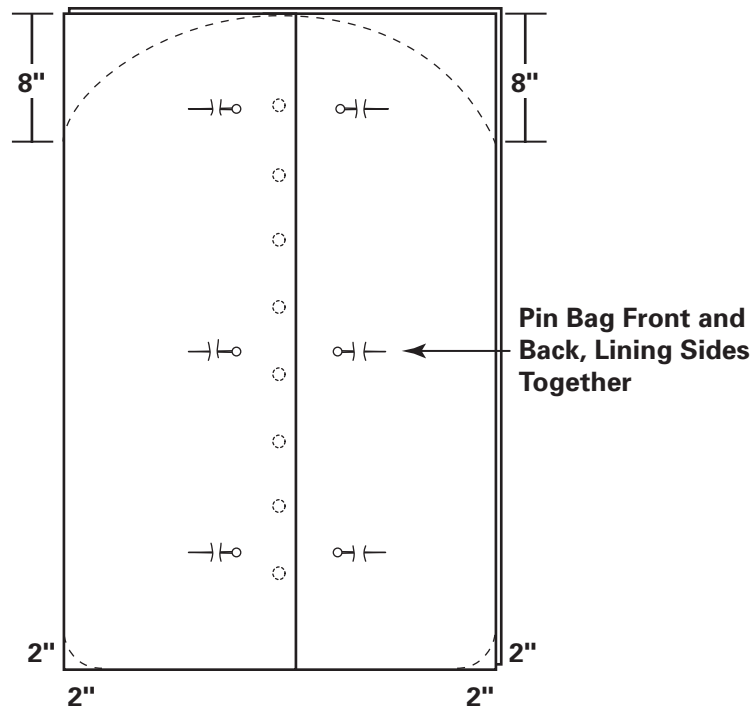


Fig. 21-5

Draw the curves at the corners of the garment bag as indicated. Then cut through all layers.

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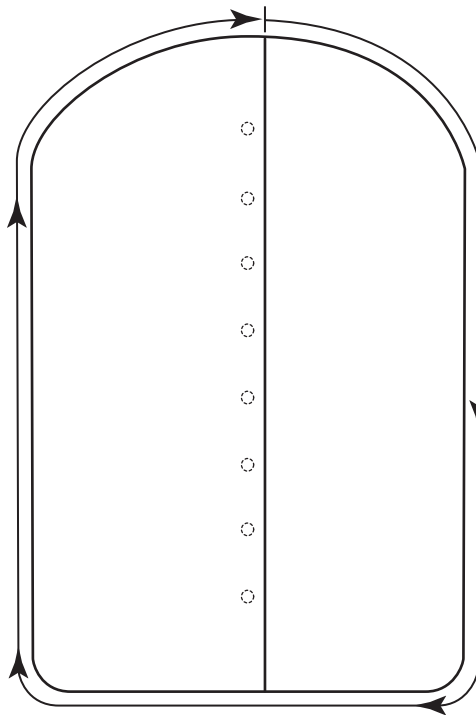


Fig. 21-6

Measure accurately around the outer edge of the bag front or back.

Measure
Perimeter
of Bag

11. Finish the short edges at each end of the side-panel strip with the double-fold bias tape. Cut two strips of bias tape, each 4 inches long. To apply the bias tape, open the tape fold and wrap it over the fabric edge with the fabric edge pressing into the crease. Pin. The side of the bias tape that is slightly narrower should be facing up. Stitch in place close to the loose edge of the tape. (Fig. 21-7)

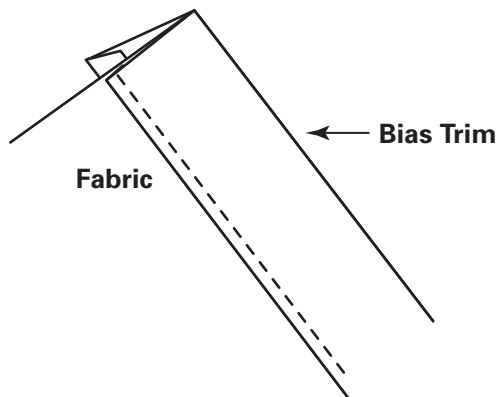


Fig. 21-7

Wrap the bias trim around the fabric edges and stitch.

- 12.** With lining sides together and the short edges of the side panel at the top, pin the side panel around the front panel. The bound short edges of the side strip should meet at the center top to create the opening for the hanger hook. Sew the side panel to the front panel.
- 13.** As done in Step 12, pin the back panel to the side panel. Then stitch the back panel to the side panel.
- 14.** Finish the front and back side edges of the garment bag with bias tape. Measure two lengths of bias tape equal in length to the perimeter of the bag plus 1 inch (2.5 cm). Press under the short, cut edges of the bias tape $\frac{1}{2}$ inch (1.3 cm). Wrap the tape over the front and back side-seam edges, with the fabric edge pressing into the crease of the tape. Securely pin the bias tape to the fabric. With the narrower side of the bias tape facing up, stitch the tape close to the loose edge of the tape.